

[siccer]

Will Rawls

November 20 - 22 | Keith Haring Theatre

In *[siccer]*, **Will Rawls** considers the ways in which Black bodies are relentlessly documented, distorted, and circulated in the media. Throughout *[siccer]*'s live performance, **Holland Andrews**, **keyon gaskin**, **jess pretty**, **Katrina Reid**, and **Jeremy Toussaint-Baptiste** are suspended in stop-motion film shoot. The live performances of *[siccer]* accompany the artist's exhibition at The Kitchen, a book published by Wendy's Subway, and an album published by the artist (available for sale before and after the performances).

Credits

Will Rawls, Choreographer & Director

Holland Andrews, Performer

keyon gaskin, Performer

jess pretty, Performer

Katrina Reid, Performer

Jeremy Toussaint-Baptiste, Performer

Holland Andrews, Sound Design and Vocals

Jeremy Toussaint-Baptiste, Sound Design and Vocals

David Szlasa, Technical Director

Maggie Heath, Lighting and Scenic Designer, Stage Manager, Production Manager

Saša Kovačević, Costume Designer

Dana Doughty, Costume Designer

Kemi Adeyemi, Dramaturg

Margaret Knowles, Studio Rawls Studio Director

Benedict Nguyễn, *[siccer]* Producer

[siccer] is co-presented by Performance Space New York and L'Alliance New York, the live performances of *[siccer]* accompany the artist's exhibition at The Kitchen, a book published by Wendy's Subway, and an album published by the artist.

Production Credits

Taja Cheek, Artistic Director

Sarah McCaffery, Head Producer

Ashley Pierre-Louis, Associate Producer

Janggo Mahmud, Keith Haring Curatorial Fellow

Sarai Frazier, Production Manager

Andy Sowers, Director of Production

Cheyenne Williams, Technical Director

Kimiko Tanabe, Audience Services Manager

Brendan Aanes, Audio Engineer

Ariana Swei, Assistant Stage Manager

Andrea Mejuto, Wardrobe

Brendan Aanes, Audio Engineer

Ariana Swei, Assistant Stage Manager

Andrea Mejuto, Wardrobe Supervisor

Rodney Perez, Master Electrician

Load In Crew: Zilvinas Jonusas, Dylan Joyce, Noah Mourra, Quique

Rios-Ellis, Loach Sample, Joshua Morales, Lem Goldstein, Joe Pe-

gorsch, Emla LaRochelle, Alnaw Elnaw, Adrienne Swan, Max Collura

Bios

Will Rawls is a multidisciplinary choreographer working with dance, language, and other media to investigate the poetics of embodiment and the materiality of time. Presentations include MoMA, The Whitney Museum of American Art, REDCAT, Institute of Contemporary Art, Los Angeles, Museum of Contemporary Art Chicago, The Momentary, On the Boards, and Portland Institute for Contemporary Art, Issue Project Room, The Chocolate Factory and Dancespace Project. He has received fellowships and residencies from the Guggenheim Foundation, Herb Alpert Foundation, Foundation for Contemporary Arts, United States Artists, Rauschenberg Foundation, Mellon Foundation, and the MacDowell Colony. He is currently Associate Professor of Choreography in the Department of World Arts and Cultures/Dance at UCLA.

Holland Andrews is an extended technique-vocalist, clarinetist, composer, and improviser whose work focuses on expansive sonic tapestries to build cathartic and dissonant soundscapes. Frequently highlighting themes surrounding vulnerability, transformation, and the unknown, Andrews composes music with their voice, clarinet, and electronics to serve as a vessel for these themes. As a musician, their influences stem from a dynamic range of styles, including contemporary opera, free jazz, american experimentalism, as well as ambient, drone, and noise music. A self-taught vocalist and improviser, they have also been cultivating a unique vocal style, which integrates these influences with language disintegration, environmental Foley, and vocal distortion. Andrews previously performed solo music under the stage name Like a Villain. Some notable musical collaborations include Son Lux, Christina Vantzou, William Brittelle, JJJjerome Ellis, yuniya edi kwon, Shahzad Ismaily, West Thordson, Peter Broderick, Darian Donovan Thomas, and Nils Frahm. Andrews also develops and performs soundscapes for dance, theater, sound installations, and film, and their work has toured internationally with artists such as Bill T. Jones, Sonya Tayeh, Dorothée Munyaneza, and Will Rawls.

Andrews is a Guggenheim Fellow, Creative Capital Awardee, Foundation for Contemporary Arts Awardee and United States Artists Fellow.

keyon gaskin ...

jess pretty is an Assistant Professor of Dance at the University of Minnesota Twin Cities and the artistic director of AUNTS; a punk/DIY performance series highlighting experimental dance makers in NYC. she has shown work at La Mama, New York Live Arts, Gibney, and the Chocolate Factory. pretty has been an artist in residence at Kent State, the Center for Performance Research and a Queer Art Fellowship.

jess pretty's practice includes movement, writing, education, curation, singing, and cooking. she is an Assistant Professor of Dance at the University of Minnesota Twin Cities and the current steward of AUNTS; a punk/DIY performance series highlighting experimental dance makers in NYC. she has shown work at La Mama, New York Live Arts, Gibney, and the Chocolate Factory. pretty has been an artist in residence at Kent State, the Center for Performance Research and a Queer Art Fellowship. pretty has collaborated with Will Rawls, Claudia Rankine, Kevin Beasley, Okwui Okpokwasili, Peter Born, Catherine Gallasso, David Thomson, Katie Workum, Niall Jones, Jennifer Monson, Cynthia Oliver, Leslie Cuyjet and Dianne McIntyre.

Katrina Reid (she/her) is a dancer and choreographer crafting art projects rooted in improvisation, experimentation, and storytelling. Presentations of her artwork include AUNTS Festival, BMCC Tribeca Performing Arts Center, Brooklyn Arts Exchange (BAX), Current Sessions, Florida A&M University (FAMU), ISSUE Project Room, Knockdown Center, and Queens Museum. As a collaborator, Katrina explores performance across dance, theater, music, ritual, and film. Credits include projects by Alethea Pace, David Thomson, Emily Johnson, Jonathan González, Kevin Beasley, Marguerite Hemmings, Megan Byrne, Sweat Variant, Third Rail Projects, and Will Rawls. | www.katrina-reid.com

Jeremy Toussaint-Baptiste is a Richmond, VA-based artist, composer, and performer. Some of Toussaint-Baptiste's fellowships and awards include the 2024/Inaugural Triple Canopy Fellow, Camargo Foundation Core Program Fellow, Bemis Center for Contemporary Arts Sound Artist-In-Residence, Bessie Award for Outstanding Music Composition and Sound Design, the Jerome Foundation Airspace Resident at Abrons Arts Center, Issue Project Room 2017 Artist-In-Residence, and the Rauschenberg Residency 381 Artist-In-Residence. Toussaint-Baptiste is an Assistant Professor in Sculpture & Extended Media at Virginia Commonwealth University and recently received a 2025 Creative Capital Award for the land-art project "There, Eyes Were Watching."

Kemi Adeyemi is an Associate Professor of Gender, Women and Sexuality Studies at the University of Washington. She is author of *Feels Right: Black Queer Women and the Politics of Partying in Chicago* (2022) and co-editor of *Queer Nightlife* (2021). Her essays can be found in both academic journals and exhibition catalogues.

Kemi founded and directs The Black Embodiments Studio, an arts writing incubator, public programming initiative, and publishing platform dedicated to building discourse around contemporary black art.

Jimmy Garver has over 17 years of experience creating sound designs and composing music for live performance, films, & art installations. He works primarily with composed sound and the spoken word, often mixing the timbres of acoustic instruments and human voices with synthetic audio to sculpt imagined textures and environments. He is one half of The Sending, an electronic music group; he hosts a monthly audio salon called the Catskill Listening Club; he's a member of the Conduction Series radio broadcast on WGXC/Wave Farm; and his sound art collaboration with Rebecca Bray (Brayver Concern) creates audio-based interactive art installations.

Maggie Heath is a lighting designer and production manager based in New York City. They received a BFA from Portland State University, focusing in sculpture; though found a creative home in theaters and with dancers. Heath is an avid collaborator and makes work that is in search of crudely built tender moments. Recent collaborators include: jess pretty, Will Rawls, yuniya edi kwon, Adia Tamar Whitaker, Portland Experimental Theatre Ensemble, and Marcel Dzama.

SADAK is a costume designer based in Berlin.

Lauryn Siegel (aka **STUDIO SIEGEL**. she/they) is an independent mixed-media and lens-based artist, designer, photographer, video director and educator who has worked collaboratively across an extensive range of media and scales for nearly two decades. Having got their start in media production at Wesleyan University's radio station WESU Middletown, they have nurtured a focused relationship with music, dance and performance practitioners for much of this time. Working fluidly between cultural and commercial realms they have intentionally evaded categorization throughout much of their career, instead choosing to evolve, grow, fail, change and learn with every project they engage in.

David Szlasa has designed and toured internationally with artists including Bill "Crutchmaster" Shannon, Boots Riley and the Coup, Marc Bamuthi Joseph, Sara Shelton Mann, Rennie Harris, Hope Mohr, and numerous others. His work has been called "so timely as to feel timeless" by the SF Chronicle and has received an Isadora Duncan Award, Future Aesthetics Award, and a Gerbode. Szlasa has taught design at Stanford University, St Mary's College of Moraga, NYU, and Bard College. Szlasa keeps bees and chickens, tends a small garden and orchard, and lives with his partner and sons in a 200-year-old farmhouse in Clermont NY.

Benedict Nguyễn (she/her) is a creative producer, dancer, and writer. Her cultural criticism has appeared in The Baffler, BOMB, Los Angeles Review of Books, Vanity Fair, The Brooklyn Rail, and other publications. She is the author of the [redacted] email zine *nasty notes* (2022) and debut novel *Hot Girls with Balls* (Catapult 2025). As a creative producer, she created the multidisciplinary performance platform 'soft bodies in hard places' (2019-2020) and has supported recent projects by Fana Fraser, Jordan Demetrius Lloyd, and Johnnie Cruise Mercer, among others.

Margaret Knowles (she/her) has worked in administrative and curatorial roles at MoMA PS1 and MoMA, as well as in operations and finance roles for small businesses and start ups whose missions involved indigenous craft preservation and the economic participation of people with disabilities. She grew up in Nashville, TN and came to New York to attend NYU, where she studied Contemporary Art at Critical Theory. In 2021, she earned her MBA from Columbia University.

About Performance Space New York

Over the last 4 decades Performance Space New York (formerly Performance Space 122) has been propelling cultural, theoretical, and political discourse forward. Founded in 1980, Performance Space became a haven for many queer and radical voices shut out by a repressive, monocultural mainstream and conservative government whose neglect exacerbated the emerging AIDS epidemic's devastation. Carrying forward the multitudinous visions of these artists who wielded the political momentum of self-expression amidst the intensifying American culture wars, Performance Space is one of the birthplaces of contemporary performance as it is known today. Together with our artists and communities, we have been presenting interdisciplinary works that dissolve the borders of performance art, dance, theater, music, visual art, poetry and prose, ritual, night life, food, film, and technology. We are committed to centering those who have been historically excluded from spaces like ours.

Mission Statement

YES to Artists
YES to Risks
YES to Community
YES to Every Body
YES to *Green*

Performance Space New York Staff

Paula Bennett, Director of Institutional Giving
Taja Cheek, Artistic Director
Pati Hertling, Senior Director
Zora Jade Khiry, Communications and Office Associate
Janggo Mahmud, Keith Haring Curatorial Fellow
Sarah McCaffery, Head Producer
Christofer Medina, Communications & Marketing Manager
Ashley Pierre-Louis, Associate Producer
Alex Reeves, Creative Technologist
Ana Beatriz Sepúlveda, Associate Director
Andy Sowers, Director of Production & Technical Operations
Kimiko Tanabe, Audience Services Manager
Cheyanne Williams, Derek Lloyd Production Apprentice
Atalay Yavuz, Director of Individual Giving

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Institutional support is provided by

Arison Arts Foundation, Ford Foundation, Harkness Foundation for Dance, Helen Frankenthaler Foundation, Howard Gilman Foundation, Hyde and Watson Foundation, Jerome Robbins Foundation, Keith Haring Foundation, Lambent Foundation - Fund of Tides, Mellon Foundation, Morrison & Foerster Foundation, National Performance Network, New England Foundation for the Arts, Rockefeller Brothers Fund, Ruth Foundation for the Arts, Shubert Foundation, Simons Foundation, Warhol Foundation, the National Endowment for the Arts, New York City Department of Cultural Affairs, in partnership with the City Council, and the New York State Council on the Arts, with the support of the Office of the Governor and the New York State Legislature

[siccer] was originally commissioned by The Kitchen in partnership with co-commissioners, The Momentary, Portland Institute for Contemporary Art, On the Boards, and the Museum of Contemporary Art Chicago. *[siccer]* was made possible, in part, by the New England Foundation for the Arts' National Dance Project, with lead funding from the Doris Duke Charitable Foundation and The Andrew W. Mellon Foundation, The MAP Fund, supported by the Doris Duke Charitable Foundation and the Andrew W. Mellon Foundation, and is a Creative Capital Project. *[siccer]* is also a National Performance Network (NPN) Creation & Development Fund Project which is supported by the Doris Duke Charitable Foundation, the Andrew W. Mellon Foundation, and the National Endowment for the Arts (a federal agency). *[siccer]* also received substantial developmental support from THINKLARGE.US, a family run nonprofit created by Don Quinn Kelley and Sandra L. Burton to aid in the creation of new work.

[siccer] was developed and supported, in part, by residencies at The Momentary and Portland Institute for Contemporary Arts, with additional support by On the Boards and The Kitchen; a creative residency at Petronio Residency Center, a program of the Stephen Petronio Company; with financial, administrative and residency support from Dance in Process at Gibney with support from The Andrew W. Mellon Foundation; Movement Research; the Department of World Arts and Cultures/Dance at the University of California Los Angeles and The Hammer Museum Residency;

the Maggie Allesee National Center for Choreography at Florida State University; with production support and residency provided by EMPAC / Experimental Media and Performing Arts Center, Rensselaer Polytechnic Institute; Williams College and the Massachusetts Museum of Contemporary Art.

The forthcoming *[siccer]* album was made possible with support from the Barbara Streisand Center for the Study of Women at UCLA and the New York State Council on the Arts with the support of the Office of the Governor and the New York State Legislature through the Media Arts Assistance Fund a regrant partnership of NYSCA and Wave Farm.

L'Alliance New York is an independent, not-for-profit organization committed to providing its audience and students with engaging French language classes and audacious multi-disciplinary programming that celebrates the diversity of francophone cultures and creativity around the world. A welcoming and inclusive community for all ages and all backgrounds, L'Alliance New York is a place where people can meet, learn, and explore the richness of our heritages and share discoveries. L'Alliance New York strives to amplify voices and build bridges from the entire francophone world to New York and beyond.

Crossing The Line is a citywide festival that engages international artists and New York City audiences in artistic discovery and critical dialogue to re-imagine the world around us. Crossing The Line is produced by L'Alliance New York in partnership with leading cultural institutions.

Land Acknowledgement

Performance Space New York is situated in Lenapehoking, the land, waters, and air of the Lenape diaspora, a place which has always been, and still is, and always will be a network of intersecting Indigenous movements. We acknowledge that our existence, operating on the island of Manahatta, is a consequence of violent histories of settler colonialism bound up with unchecked exclusions, genocide, and erasures of many Indigenous people—ongoing to this day.

This acknowledgement should not function as acceptance or closure, but as a call to commit to reconfigure our notions about ourselves through our work and working practice as we take responsibility to dismantle the ongoing effects of settler colonialism.

Upcoming Programs at Performance Space

November 23 | 4pm

Open Movement with **Tess Dworman**

Organized and Curated by **Monica Mirabile**

December 1 | 7pm

First Mondays presents:

Icons with **David Velasco**, **Dennis Cooper**, and **Mary Gaitskill**

Organized and Curated by **Sarah Schulman**

December 6 | 1pm

Keith Haring Lecture Series for Kids with **Dana Burton**

Organized in collaboration with the **Vera List Center for Art and Politics**

December 7 | 4pm

Open Movement with **Jonathan González**

Organized and Curated by **Monica Mirabile**

December 12 | 7pm

Critique Cabaret by **Mandy Harris Williams**

December 12 | 8:30pm

HOLE PICS presents Performance Space New York's

Annual Holiday Party

Organized in collaboration with **HOLE PICS**



PerformanceSpaceNewYork.org

LAlliance