

**SculptureCenter**  
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**For Immediate Release** MORIAH EVANS: FIGURING

Release Date:  
November 27, 2017

Exhibition:  
***Moriah Evans: Figuring***

Performance Dates:  
January 9-10, 2018, 5:30pm  
January 12-14, 2018, 5:30pm

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SCULPTURECENTER PRESENTS NEW PERFORMANCE WORK BY  
CHOREOGRAPHER MORIAH EVANS IN CONJUNCTION WITH AMERICAN  
REALNESS FESTIVAL

**Long Island City, NY** – Originating from internal physical processes, **Moriah Evans' *Figuring*** takes micro movements as method. Through the engagement of energies, reactions, and interactions, three female performers make visible and audible internal systems in order to pitch them against the external forces of space and other. Control and loss of control become the borders that the performers traverse in a series of measured movements that attempt to reconfigure the perceived cohesiveness and stability of the human form. Through pacing and scale, physical gestures make malleable the inner qualities of the body, as well as the sensation of time. *Figuring* brings forth the unseen, yet felt, world of bodies and space.

Evans examines various methods and manifestations of contemporary dance within her work. By analyzing the recent history of the discipline as artifact, she isolates and reconfigures aspects of its material and cultural legacies. Deconstructing protocols, production mechanisms, modes of staging, and public perceptions, her choreographies navigate the potentials for utopic sentiments, as well as dystopic tendencies, inherent within performance as a collaborative form. She approaches her pieces by moving between the often opposed realms of minimalism and excess, emphasizing the corporeal aspects of both.

Choreography and performance:  
Moriah Evans with Lizzie Feidelson, Nicole Marie Mannarino, and Sarah Beth Percival  
Lights:  
Kathy Kaufmann  
Styled by:  
Strauss Bourque-LaFrance  
Sound:  
Ka Baird

*Figuring* is commissioned by **SculptureCenter** and is presented by SculptureCenter in conjunction with **American Realness**.

*Figuring* is curated by Ruba Katrib.

**Performance Schedule**

Tuesday, January 9, 5:30pm  
Wednesday, January 10, 5:30pm  
Friday, January 12, 5:30pm  
Saturday, January 13, 5:30pm  
Sunday, January 14, 5:30pm

Run time: 90 minutes

**Tickets**

\$25 (General Admission)  
Purchase tickets online at [www.sculpture-center.org](http://www.sculpture-center.org)

## **Moriah Evans**

Moriah Evans is a choreographer based in New York. Her choreographic work has been presented by MoMA PS1, Danspace Project, Issue Project Room, Whitney Museum of American Art, Movement Research at Judson Church, American Realness, New York Live Arts, CallT2, Kampnagel (Hamburg), Theatre de l'Usine (Geneva), CDC Atelier de Paris (Paris), and Rockbund Art Museum (Shanghai). Evans received a Bessie Award nomination for Emerging Choreographer (2015) and a Foundation for Contemporary Art Grants to Artists (2017). She is Editor-in-Chief of the *Movement Research Performance Journal*, and in 2011 she initiated The Bureau for the Future of Choreography – a collective apparatus involved in research processes and practices to investigate participatory images of performance and systems of choreography.

## **About the dancers and technical team**

Lizzie Feidelson is a dancer and writer from Boston, Massachusetts. She graduated with degrees in Literary Arts and Modern Culture and Media from Brown University in 2011. She has performed with Moriah Evans and Anna Sperber, and has presented her own work as a part of Movement Research at Judson Church and Brooklyn Arts Exchange's Upstart series. She was an artist in residence at Shandaken Projects in 2014. Her writing has appeared in *n+1*, *The New York Times Magazine*, *Art in America*, *Bookforum*, among other publications. Between 2012 and 2017 she was a contributing editor at Triple Canopy, where she co-edited a book of essays with Ralph Lemon entitled *On Value*.

Nicole Marie Mannarino is a dancer who has worked in New York since 2008. Through her work with choreographers Moriah Evans, Beth Gill, Juliana F. May, Sarah Michelson, and Antonietta Vicario, she has performed across the United States and internationally at The Chocolate Factory, Danspace Project, The Kitchen, MoMA, MoMA PS1, On the Boards, Performance Space 122, Portland Institute for Contemporary Art, Rockbund Museum (Shanghai), Walker Arts Center, Whitney Museum of American Art, and Yale Union. She received a Bessie Award for her performance in Sarah Michelson's *Devotion Study #1—The American Dancer*, recipient of the Bucksbaum Award at the 2012 Whitney Biennial.

Sarah Beth Percival is a dance artist living in the Berkshires. Percival has worked extensively with choreographer Moriah Evans, and has performed in works by Malin Elgan, Maria Hassabi, Heather Kravas, and Milka Djordjevic. She received a BFA from North Carolina School of the Arts, attended P.A.R.T.S. in Brussels, and was a 2008 ImPulsTanz danceWEB Scholarship Programme recipient (Vienna). She has performed at Danspace Project, Issue Project Room, Whitney Museum of American Art, MoMA PS1, Brooklyn Arts Exchange, Performance Space 122, and Theatre de l'Usine (Geneva). Additionally she has worked on collaborative research projects with The Bureau for the Future of Choreography and *Questions* in Mexico and Germany.

Kathy Kaufmann is a lighting designer whose work has been seen throughout the United States, Canada, Europe, China and Japan. A New York City native, Kaufmann has been a resident designer at Danspace Project at St. Marks Church for over 15 years. She regularly designs for many artists including Michelle Dorrance, Eiko and Koma, Joanna Kotze, Larissa Velez-Jackson, David Parker, Rebecca Davis, Vicky Shick, Moriah Evans, Mina Nishamura, Benjamin Kimitch and Rebecca Stenn. She is the recipient of two Bessie Awards and teaches at Sarah Lawrence College.

Strauss Bourque-LaFrance is a New York based artist. Recent solo shows include Rachel Uffner Gallery (New York), T293 (Rome), KANSAS (New York), Courtney Blades (Chicago). His work has been included in exhibitions at The Kitchen, SculptureCenter, Abrons Art Center, Judson Memorial Church, Bodega (New York), Clifford Gallery (Colgate University, New York), ICA Philadelphia, Contemporary Austin Jones Center, White Flag Projects (St. Louis), ExoExo (Paris), Galerie Derouillon (Paris), and Galerie Tobias Naehring (Leipzig), among others. Bourque-LaFrance received a BFA from Hampshire College (Amherst, MA) and an MFA from Tyler School of Art (Philadelphia). Residencies completed include Skowhegan School of Painting and Sculpture, Dance and Process at The Kitchen, and the Movement Research AIR Program.

Ka Baird is a musician and artist residing in New York. She is one of the founding and continuing members of the experimental outfit Spires That In The Sunset Rise (STITSR) founded in Chicago in September 2001. Described by late guitar legend Jack Rose as a "female Sun City Girls," STITSR have contributed to the New Folk movement by incorporating experimental approaches and non-western

techniques into their sound. Since relocating to New York in November 2014, Baird has worked with new collaborators and has continued her own solo work. Her current work explores piano improvisation, electroacoustic interventions, extended vocal techniques, physical movement, and her electronic manipulation of the flute. She has toured extensively both nationally and internationally with performances at the Museum of Contemporary Art Chicago, MoMA PS1, Roulette Intermedium, Issue Project Room, Fridman Gallery, Cafe OTO (London), and numerous festival appearances with STITSR including TUSK (Newcastle, UK), Incubate (Tilburg, Netherlands), and Festival Of Endless Gratitude (Copenhagen). She co-runs the label and concert organizer Perfect Wave with Camilla Padgitt-Coles.

### **About American Realness**

Created by Thomas Benjamin Snapp Pryor in partnership with the Abrons Arts Center in January 2010, American Realness is a festival of dance, performance and discourse. Now co-presented between Abrons Arts Center, Gibney Dance and additional participating venues, American Realness is an internationally recognized platform for the discovery of new works from subversive artists, tearing at the boundaries of their forms. The program commands attention for the proliferation of choreographic and performative practices transcending the traditions and rewriting the definitions of American dance and performance.

### **About SculptureCenter**

SculptureCenter leads the conversation on contemporary art by supporting artistic innovation and independent thought highlighting sculpture's specific potential to change the way we engage with the world. Positioning artists' work in larger cultural, historical, and aesthetic contexts, SculptureCenter discerns and interprets emerging ideas. Founded by artists in 1928, SculptureCenter provides an international forum that connects artists and audiences by presenting exhibitions, commissioning new work, and generating scholarship.

Over the past 18 years, SculptureCenter has presented works by nearly 750 emerging and established artists through our annual exhibition program, and today, SculptureCenter is considered one of New York's most adventurous kunsthalls. Placing importance on investment, inclusiveness, independence, transparency, and rigor, SculptureCenter has developed a strong reputation for championing under-recognized and emerging artists, many of whom have gone on to celebrated and substantial careers such as: 2016 Turner Prize nominee Anthea Hamilton, Sanford Biggers, Nairy Baghramian, Tom Burr, Liz Glynn, Rochelle Goldberg, Camille Henrot, Leslie Hewitt, Rashid Johnson, Ugo Rondinone, Katrín Sigurdardóttir, Alexandre Singh, Monika Sosnowska, Gedi Sibony, Mika Tajima, and recent Hugo Boss Prize winner Anicka Yi.

As a non-collecting museum, SculptureCenter's annual exhibition program includes 1-2 commissioning programs by mid-career artists, 10-15 projects by emerging artists, and 3-6 solo and group exhibitions in addition to an exciting series of special projects by emerging artists through *In Practice*, an open call program, and *Public Process*, a public art and education initiative for high school students. SculptureCenter continuously offers a dynamic series of free public programs and events that feature artist talks, performances, film screenings, and concerts, as well as publications.

*Figuring* was partially developed through a residency at MoMA PS1. The piece was also researched and honed through financial, administrative, and residency support provided by the Dance in Process program at Gibney Dance with funds provided by The Andrew W. Mellon Foundation. SculptureCenter's presentation of *Figuring* is made possible with the support of Trudy Gottesman, Tabitha L. Decker, Sheila Ravendhran, and Brooke and Toby Segaran.

SculptureCenter's exhibition, program, and operating support is generously provided by grants from the Lambert Foundation Fund of Tides Foundation; the Kraus Family Foundation; the A. Woodner Fund; Jeanne Donovan Fisher; the Seth Sprague Educational and Charitable Foundation; New York City Council Majority Leader Jimmy Van Bramer; and contributions from our Board of Trustees and Director's Circle. Strategic planning support is provided by the LuEsther T. Mertz Fund of The New York Community Trust. Additional funding is provided by the Milton and Sally Avery Arts Foundation and contributions from many generous individuals.

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