As we look into a challenging future, I unreservedly believe Performance Space 122 and the works we champion succeed because of - not despite - a glorious cacophony of difference. Our meaning and value come from these differences and I want to celebrate them. The Artistic Director voice is just one amongst many who must feel safe and empowered and heard.

Here are the voices of our PS122 team. Each reflects on why, right now, this organisation matters. PS122 remains (as it’s always been), yours.

Vallejo Gantner, Artistic Director

“Divergent voices need to be heard.” — Chet

“Reveling in the nuance and ambiguity.” — Jeso

“Open to ideas outside the orthodoxy. A safe place for argument.” — Paula

“Ultimate inclusive, open to community, open to challenge, open to ideas, open to question.” — Alex

“Risk and experiments.” — Ivan

“An armory and arsenal for the work ahead.” — Kane

“Creative risk-taking with the possible work is worth doing.” — Karl

“Hard work is worth doing.” — Karl

“Reaches out, up and in.” — Michael

“Caring out space for expression can be a site of salvation.” — Sean

“A sense of curiosity that never dies.” — Alex

“Roots in the uncharted.” — Benjamin

“Ultimately open to community, open to challenge, open to ideas.” — La

“Ideas outside the orthodoxy. A safe place for argument.” — Paula
**La MaMa, Ellen Stewart Theatre**  
66 East 4th Street, Manhattan  
$20 / 50 minutes

Two performers share space with 64 robotic instruments. A relentless stream of activity unfolds, where the bodies enter states of heightened physical and mental agency, with all actions carried by the meditative pulse of the machine beat.

**MEETING**  
Antony Hamilton and Alisdair Macindoe  
(Australia)  
$20 / 50 minutes

Two performers share space with 64 robotic instruments. A relentless stream of activity unfolds, where the bodies enter states of heightened physical and mental agency, with all actions carried by the meditative pulse of the machine beat.

MEETING reveals a fascination with the articulation of the body and mind in motion. A choreographic study stripped to the bare essentials, the work pairs Hamilton’s compulsive movement with Macindoe’s obsessive machine-making practice.

MEETING composes the body, space and robots into a riveting choreographic soundscape flooding your eyes and ears with technical mastery at its finest.

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**CVRTAIN**  
Yehuda Duenyas  
(NYC/LA)

**Virtual Reality**  
World Premiere  
PS122 Virtual Commission  
Presented in partnership with Wallplay

“*The journey left me exhilarated, and ever so slightly altered.*”  
– Ariel Kaminer,  
The New York Times

Audio equipment generously provided by Skullcandy.

Wallplay, Gallery 151  
132 West 18th Street, Manhattan

January  
3 5-7pm  
4-7 12-6pm  
10-15 12-6pm

$10 / 5-10 minute interactive installation

CVRTAIN is a virtual reality (VR) experience starring you. Placed center stage in a beautiful theater, the curtain parts to reveal an audience of thousands teeming with adulation. Do you freeze in the spotlight, or graciously bow? Every action produces a different reaction in your audience: thunderous applause, feet stomping, cameras flashing, maybe even booing. An entire audience’s emotions are at your virtual command, but only until the curtain closes.

Emmy Award-winning experiential director Yehuda Duenyas dives into his fascination with subverting the audience/performer relationship by putting you at the center of the CVRTAIN experience. Using a VR headset, sensors, and headphones equipped for haptic feedback, Duenyas draws on the tools of gaming and immersive theater in a personalized, celebratory experience for one.

**CVRTAIN**  
Yehuda Duenyas  
(NYC/LA)

**Dance**  
US Premiere  
Co-presented with La MaMa

– Ian Abbott,  
*Writing about Dance*

“MEETING is a quietly rich encounter between man, machine, motion and sound that rewards your attention with mesmeric human feats and meditative sonic patterns.”  

Audio equipment generously provided by Skullcandy.
La MaMa, Ellen Stewart Theatre
66 East 4th Street, Manhattan

January
5 6pm
6 3pm
7 9pm
8 12pm

$20 / 80 minutes

Caught in a world of second-chances and second-guesses, variations and changes, distortions and transformations, Real Magic takes you on a hallucinatory journey, creating a compelling performance about optimism, individual agency and the desire for change.

In Real Magic, Forced Entertainment create a world of absurd disconnection, struggle, and comical repetition. To the sound of looped applause and canned laughter, a group of performers take part in an impossible illusion — part mind-reading feat, part cabaret act, part chaotic game show — in which they are endlessly replaying the moment of defeat and the moment of hope.

— Sascha Westphal
Nachtkritik (DE)

Theater
US Premiere
PS122 Spalding Gray Award Commission
Co-presented with La MaMa

“Beckett meets trash TV.”
— Sascha Westphal
Nachtkritik (DE)

La MaMa, The Downstairs
66 East 4th Street, Manhattan

January
5 8pm
6 5pm
7 5:30pm
8 2pm

$20 / 85 minutes

Bessie Award–winning choreographer/director Pavel Zuštiak and his Palissimo Company examine beauty and its intrinsic relationship with art through minimalist movement, sensuous abstraction, and potent stage imagery. Drawn from a dark Eastern European dance-theater aesthetic, this richly postmodern dance/live music event casts the human body as a sculptural form, an emotional trigger, or a political symbol.

In an age when humanity, disenchanted with itself, seems to have rejected the necessity of beauty, Custodians of Beauty asks us to look again, beyond the surface, to see differently.

— Time Out New York

“Plunges headlong into questions about what is ‘beautiful’ by interrogating sources like Plato, Pope Benedict XVI, and of course, the dancing body.”
— Time Out New York
Profound and unpredictable live experiences.
Worktable
Kate McIntosh / SPIN (Belgium)

Live Installation
US Premiere
Co-presented with The Invisible Dog Art Center

The Invisible Dog Art Center
51 Bergen Street, Brooklyn

January
5-7 12-8pm
8 11-7pm
9 12-8pm

$20 / Approx. 45 minutes

Worktable is a live installation that contemplates and completes acts of creation and destruction using everyday, domestic objects.

Sign up to enter and stay as long as you like. Once inside Worktable, you are given instructions, equipment and safety goggles. It’s up to you to decide how things come apart.

“The object becomes a totem to the potential that we all hold to continue the cycle of destruction and renewal of ideas and objects, with all the pathos and hope that entails.”
— James Smith,
This is Tomorrow (UK)

Basketball
Molly Lieber and Eleanor Smith (NYC)

Baryshnikov Arts Center
Howard Gilman Performance Space
450 West 37th Street, Manhattan

January
7 7pm
8 4pm, 7pm
9 4pm
10 7pm

$20 / 60 minutes

Basketball reinvents past shames as colorful, sculptural, and textural expressions. Engulfing one another with fully embodied presence, Lieber and Smith move backward and forward through time and space in a dreamlike reimagining of personal histories. Improvisation empowers their physicality and emotionality viscerally felt as you observe the intimate, raw nature of their bodies in space.

Molly Lieber and Eleanor Smith have been making experimental dances together in New York since 2006. Their work is unique in that it is an equal collaboration between the two choreographers, always within the duet form, always performed by Molly and Eleanor.
Blind Cinema
Britt Hatzius
(United Kingdom/Belgium)

“Through a simple exercise and allowing children to really try, to fail, and star, Blind Cinema is a sensitive and gentle connection with a developing mind.”
— Hannah Sullivan, Total Theatre (UK)

Film, Performance
NY Premiere
Co-presented with SVA Theatre in partnership with East Village Community School

SVA Theatre
333 West 23rd Street, Manhattan

January
9-12 5:30pm

$20 / 40 minutes

In the darkness of a cinema space, you sit blindfolded. A child seated behind you describes, in hushed and fragile tones, a film that only they will see, and only this once.

Blind Cinema is an experience where the act of watching a film becomes a shared investment: a collaborative and imaginative act between seeing children and blindfolded adults. Focusing on that which lies beyond the sense of sight, your attention flickers between the internal world of the mind’s eye shaped by a whispering voice, and the physical space of a darkened cinema shared by many.

Through Blind Cinema, Britt Hatzius examines ideas around language and interpretation along with the potential for discrepancies, ruptures, and (mis)communication.

La MaMa,
Ellen Stewart Theatre
66 East 4th Street, Manhattan

January
11 8:30pm
12 8:30pm
13 7:30pm
14 5pm

$20 / 70 minutes

Piece for Person and Ghetto Blaster
Nicola Gunn
(Australia)

“Gunn’s text is intricate and often brilliant, full of unpredictable digressions and curious factoids. It’s the verbal equivalent of skimming stones over water.”
— Cameron Woodhead, The Age (AU)

Piece for Person and Ghetto Blaster is the story of a man, a woman and a duck.

The work is disarmingly simple — exploring in depth the moral conundrum of what one should do if one comes across a person throwing rocks at a sitting duck — but gradually becomes increasingly complex. Accompanying the text is a rhythmic electronic soundscape and intense physical choreography shifting from the unnecessary and incongruous to the comic and strangely affecting.

Gunn calls into question the ethics of intervention with a confrontation on peace and conflict, moral relativism, and the very function of art.
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The Invisible Dog Art Center
51 Bergen Street, Brooklyn

January
12 7pm
13 9pm
14 3pm, 7pm

$20 / 60 minutes

The effort of lifting. The effort of a pledge. The effort of not knowing. 
A Study on Effort is a collaboration between the incomparable dancer Bobbi Jene Smith and acclaimed violinist Keir GoGwilt, consisting of 10 tasks that question physical, emotional and metaphoric effort through a lens celebrating the connections between sound, body and duration.

Iowa-born Smith spent a decade as a featured performer of Batsheva Dance Company (Tel Aviv). Her premiere solo project explores how we receive pleasure from effort, decoupling it from burden, mining it for meaning. Through movement and sound, Smith and GoGwilt uncover the dynamics of effort from passive to extreme and its pervasiveness, exploring its connection to our most basic desires.

Dance
US Premiere
Presented by ArKtype / Thomas O Kriegsmann and The Invisible Dog Art Center in partnership with PS122

A Study on Effort
Bobbi Jene Smith (NYC)

In a series of vignettes, Smith and GoGwilt explored the extremes of their bodies... created a visceral viewing experience for audience members who appeared to be glued to their seats in the shared experience of the exertion exhibited by both performers.”
—Miya Schaffer, Dance Current

The Chocolate Factory
5-49 49th Avenue, Long Island City, Queens

January
12-21 2pm

$20 / 60 minutes

Fish’s new, Untitled piece offers us a radical departure from his previous text-driven work and seeks to find out what happens when the actors and text are gone and the talking stops.

Made for a very small audience, Fish ruminates on the passage of time and our perception of it.

“In a series of vignettes, Smith and GoGwilt explored the extremes of their bodies... created a visceral viewing experience for audience members who appeared to be glued to their seats in the shared experience of the exertion exhibited by both performers.”
—Miya Schaffer, Dance Current

“[Fish’s] work is, to me, both wholly of the body and wholly of the mind, at once astoundingly raw and reasoned, mechanical and human.”
—Jerry Lieblich, Culturebot

Time-Based Art
Co-presented with The Chocolate Factory Theater

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Bobbi Jene Smith (NYC)

Untitled
Daniel Fish (NYC)

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Time-Based Art
Co-presented with The Chocolate Factory Theater

A Study on Effort
Bobbi Jene Smith (NYC)

Untitled
Daniel Fish (NYC)
La Medea is a musical re-imagining of Euripides’ violent tragedy into a dance-theater performance and feature film à la Latin-disco-pop variety show. Directed, performed, filmed, edited and streamed in real time, the dark comedy comes to life not only as a live performance in Brooklyn but also as a feature film for audiences watching and interacting remotely around the world.

La Medea centers around the story’s protagonist in a live TV special tell-all. A wild mash-up of genres and storytelling tropes, Travieso seamlessly shifts between dance and music, talk show and telenovela melodrama, scripted on-camera action and unscripted behind-the-scenes plot twists. Embracing the complexity of conflicting cultural lenses, La Medea confronts the hysterical, dangerous foreign woman, vs. the revolutionary figure willing to destroy her own children in the name of justice. Chaos reigns under the skin of a classic myth.
Join us for a party of epic proportions (even by Australian standards) in celebration of the chaos that is NYC’s January festival season. Industry folk and straight up arts lovers travel from around the world or around the block to the most concentrated time in NYC for performance. If that doesn’t warrant a party at a fancy hotel, we’re unsure what does.

Free; RSVP recommended

Umyuangvigkaq is “a place to gather ideas”. Let’s create a just and equitable world. Let’s spend some good time together doing so. Let’s chew our words, share them, listen. Let’s be okay when we don’t know. Let’s be supple and brave in our questions and our findings.

Here we will recognize and celebrate indigenous people, artists, art, methods, and audiences. We will stitch together a quilt of conversation, ideas, and fabrics. Here we will recognize indigenous people, artists, art methods, and audiences as we idigenize the performing arts and the world at large.

Come with ready hearts. Come all day or for a stitch. Every 75 minutes we’ll shift a conversation to a new critical topic engaging the intersections of the indigenous with contemporary American culture.

Conversations will be led by thinkers and practitioners. For a full schedule, please visit: ps122.org/sewing-bee
World Premiere

QUIXOTE

A Bold Reimagining of the Cervantes Classic for Voice and Percussion

Amy Beth Kirsten, composer/librettist
Mark DeChiazza, director/designer

Commissioned, developed, and produced by Peak Performances @ Montclair State University

March 23 - 26

973-655-5112 | peakperfs.org

All Seats $20!

THANK YOU FOR SUPPORTING PERFORMANCE SPACE 122

PS122 Season Sponsor:
Trey Beck, Alhia and Harlan Berger, Nancy Black, Jane S. Friedman, Carrillo Gantner, Eileen Guggenheim and Russell Wilkinson, Bobby and Holly Herrnreich, Thomas Moore and Lione Legault, Neilma Sidney, Bruce Steinberg, and Jill and William Steinberg

PS122 Champion:
Anonymous, Marie Abma and Dike Blair, Samantha Chadwick, Lori Feldman, Mary and Man Yee Fung; Winnie Fung, Dashiell Gantner, Leslie S. Kogod and Laurie Goldberger, Paul Lee, Mary Rose Lloyd, Anson Mount, Guy P. Rose, Eric Sahl, and Alex Sapir

Spalding Gray Award Consortium:
On the Boards in Seattle, Performance Space 122 in NYC, Walker Art Center in Minneapolis, and the Warhol Museum in Pittsburgh

Institutional Support:

Detailed funding and co-production credits can be found at ps122.org/coil-credits
When shared by a community of contemporary audiences and artists from diverse genres, cultures, and perspectives, performance fosters the collective spirit of inquiry and openness necessary for a generative society.

Who we are:
Karl Allen, Production Manager
Paula Bennett, Institutional Giving Manager
Vallejo Gantner, Artistic Director
Benjamin Akio Kimitch, Senior Producer
Sean Leo, Audience Services Associate
Tara O’Con, Coil Ambassador
Jeso O’Neill, Communications & Branding Manager
Tricia Pierson, Operations & Finance Manager
Alex Reeves, Creative Technologist
Audrey Rosenblith, Programming Intern
Elisabeth Conner Skjærvold, Creative Producer
Jørgen Noodt Skjærvold, Technical Director
Kieran Swann, Programming Intern
Morgan von Prelle Pecelli, Interim Consulting Director

PS122 Board of Directors:

Connect with us and discover what live can do for you.

@PS122 #COIL17
LOCATIONS

MANHATTAN

A  Baryshnikov Arts Center
   450 W. 37th St.
   bacnyc.org
   A, C, E to 34th St.

B  Ace Hotel New York
   20 W. 29th St.
   acehotel.com/newyork
   N, R to 28th St.

C  SVA Theatre
   333 W. 23rd St.
   svatheatre.com
   C, E to 23rd St.

D  Wallplay Gallery
   132 W. 18th St.
   wallplay.com
   1 to 18th St.
   F, M to 14th St.

E  La MaMa Experimental Theatre Club
   66 E. 4th St.
   lamama.org
   F to 2nd Ave.

QUEENS

F  The Chocolate Factory Theater
   549 49th Ave.,
   Long Island City
   chocolatefactorytheater.org
   7 to Vernon / Jackson

BROOKLYN

G  BRIC House
   647 Fulton St.
   bricartsmedia.org
   2, 3, 4, 5, to Nevins St.
   B, Q, R to Dekalb Ave.

H  The Invisible Dog Art Center
   51 Bergen St.
   theinvisibledog.org
   F, G to Bergen St.

TICKETS

Online:  PS122.org

By Phone:  212-352-3101

In Person:  At Festival Venue Box Offices

Coil Pass:  8 Tickets for $122°

° Maximum two (2) tickets may be used per performance. Based on availability. Must be reserved in advance.