

Cavernous Shoal

Jesús Hilario-Reyes

Shoal: shallow areas where ridges of land impede the movements of sailing vessels, the location of which erode and change over time; fluctuating boundary between land and sea.

Cavernous Shoal is an installation and gathering space conceived by **Jesús Hilario-Reyes**. The space features a bespoke sound system and a sculpture composed of mangrove roots. Hilario-Reyes understands sound systems functions as vessels for site-making. Wherever there is sound and the gathering of people, there can be a dancefloor. Regardless of place or geographical coordinates, one comes to recognize a sense of belonging through the collective presence of others.

“Within club culture and dance music, it is the sound system that constitutes the site itself. The dance floor is only the membrane upon which the traces of that encounter accumulate. In this sense, activations are always occurring, wherever people gather. This is especially true within diasporic contexts, where belonging is not secured by geography but produced through relation. Regardless of location or territorial coordinates, one comes to recognize a sense of place through the collective presence of others.”

– Hilario-Reyes

Across the 2026/2027 season, Hilario-Reyes will host open decks, curate performances, lead workshops, and open up the space to exploration and contemplation as *Cavernous Shoal* splits open the possibilities of gathering and listening—inviting community members to take part in the blending of frequencies, sounds, and sonic mapping.

Season Opening with

Ibrahima Mbaye

Sep 19 | 7pm

“*LIVING ROOM*” by **Ibrahima Mbaye** transforms Jesús Hilario-Reyes’ installation into a living audio environment and playable instrument for live performance. Ibrahima arranges herself as vocalist among surfaces rigged to produce sound and samples when struck. She applies electroacoustic methods with spiritual animist logic, charging the room with sonic “soul stuff”, and moving through the space rendering imaginary friends to aid the composition. Here, Ibrahima satisfies her longing to commune with objects and space itself.

Please Note: This performance will include haze.

Production Credits

Jesús Hilario-Reyes, Curator & Designer
Taja Cheek, Artistic Director
Ana Be Sepúlveda, Associate Director
Ashley Pierre-Louis, Producer
Andy Sowers, Technical Direction
Andrienne Swan, Technical Direction
Marcelline Mandeng Nken, Production Manager
Kimiko Tanabe, Audience Services Manager
Jango Mahmud, Artist Services
Sarai R Frazer, Lighting Designer
Grapes, Audio Engineer
Andrew Fox, Audio Engineer

Load in crew: Jesse Crozier, Sofia Franklin, Joey Truman, Noah Mourra, Tashi Duran, Dylan Joyce, Shaina Yang, Saul Torres, Sarazina Stein, Emily LaRochelle, Elijah Warrington, Serena Jara, Christopher Jost, Isaac Silber, Maxi Glenn, Sid Diamond

Nasani Davers, House Manager
Mateo Rodriguez-Hurtado, Box Office
Raul Nieves, Chef
Stewart Uoo, Chef
Pati Hertling, Chef
Ana Beatriz Sepúlveda, Chef
Jill Noll, Server
Neva Guido, Server
Elliot Reed, Bartender
Sid Diamond, Bartender

Bios

Jesús Hilario-Reyes is an antidisiplinary artist born in San Juan, PR and based in New York City. Primarily rooted in sculpture, their practice navigates the intersections of sonic performance, land-based installation, and expanded cinema. Their work is informed by an evolving engagement with sound systems, lighting, and atmospherics within nightscapes such as clubs and raves, as well as transient natural environments between land and sea, such as shorelines and shoals.

Ibrahima Mbaye is a sound artist and experimental vocalist based in New York City. Her live practice currently involves vocal synthesis, multi-instrumental play, and sound installation. She molds and refashions acoustic forms, projecting her internal, gendered logic of transition onto objects, spaces, instruments, and voice. Ibrahima also DJs under the alias **Doula**. She is known for her unpredictable range and sound collage approach, crafting intense, psychedelic sets that disregard expectations of genre, functionality, tempo, cadence, and respectability.

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 _____

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Taja Cheek, Artistic Director
Pati Hertling, Senior Director
Zora Jade Khiry, Communications Associate
Jango Mahmud, Keith Haring Curatorial Fellow
Marcelline Mandeng Nken, Production Manager
Sarah McCaffery, Head Producer
Christofer Medina, Communications & Marketing Manager
Monica Mirabile, Director of Open Movement
Ashley Pierre-Louis, Associate Producer
Alex Reeves, Creative Technologist
Candice Saint Williams, Rentals Producer
Ana Beatriz Sepúlveda, Associate Director
Andy Sowers, Director of Production & Technical Operations
Kimiko Tanabe, Audience Services Manager
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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

Oct 14 | 7-9pm
Cavernous Shoal: GASOLINE GIRL with Yesenia Rojas
Curated & organized by Jesús Hilario-Reyes

Oct 27 | 6-8pm
Cavernous Shoal: OPEN DECKS
Curated & organized by Jesús Hilario-Reyes

Nov 11 | 6-8pm
Cavernous Shoal: OPEN DECKS
Curated & organized by Jesús Hilario-Reyes

Nov 17 | 7-10pm
Cavernous Shoal: Manufacturing Cunt with Raúl Lopez
Curated & organized by Jesús Hilario-Reyes

