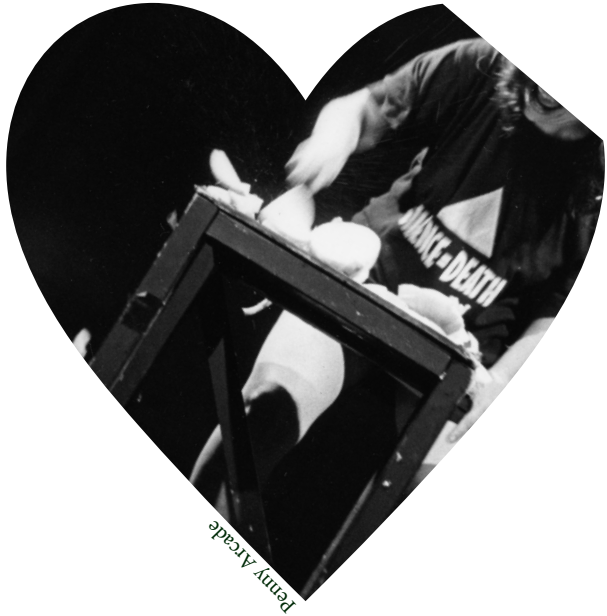




Welcome to the East Village Series at Performance Space New York. Between February and June 2018 you are invited to join us in contemplating the past, present and future of our art organization and its immediate neighborhood, the East Village.



Performance Space New York was born in the East Village in 1980 as Performance Space 122 when a group of local artists occupied the empty building that had been home to Public School 122 and started making performance work as a passionate rejection of corporate mainstream culture.

It was a time of explosive creativity—when the spirit of punk rock gave everyone permission to make art and collaborate, promiscuously disregarding conventional distinctions between artistic genres. The work that originated here wasn't easy to pin down. While always testing the potentials of live performance, it neither qualified as pure dance nor theater, neither media art nor music nor poetry—but usually included a little bit of everything.

The 1980s and 90s saw a swell of social conservatism and neoliberalism overtaking American politics, further neglecting the poor and leading, on a local level, to a long history of gentrification in this historical immigrant community. From this well of necessity and desire, East Village artists created highly political and personal work in response to a reactionary government that was defunding their art and violently ignoring the premature deaths of queer peers during the AIDS epidemic.

Today, almost 40 years later, Performance Space New York is faced with a radically transformed neighborhood unaffordable for young artists and a national political climate that feeds off social inequity more than ever. Moving back into our newly renovated spaces, the inaugural East Village Series asks

what kind of art organization we need to become in light of this ever-more exclusionary social and political context.

Mining the multifaceted artistic movements and histories within the neighborhood, we conceived the East Village Series together with artists, performers, writers, filmmakers, musicians, designers, and other organizations, some intimately intertwined with our institution, others new to Performance Space New York. The Series evokes a neighborhood—largely erased and reshaped by the collusion of time and capital—and we hope you join us here as we consider new paths for its future.

For tickets and up-to-date information on the program visit PerformanceSpaceNewYork.org



The Lenape Center

Welcome to Lenapehoking

Saturday, February 17

4 pm

Free

With Nathan Young and Joe Baker

The New York City neighborhood we call the East Village is part of Lenapehoking, the homeland of the the first inhabitants the Lenape. Manhahtaan (Lenape word for Manhattan) has always buzzed with economic and cultural exchange, breeding rich and diverse traditions of art, performance, and trade. To celebrate this ongoing legacy, pay respect to the original caretakers of this land, and recognize the considerable influence Native American artists have had on American performance and art, Performance Space New York is partnering with the Lenape Center—a local organization dedicated to the promotion of Lenape language and culture—for the inauguration of our newly renovated spaces. The opening celebration, led by Indigenous artists and leaders, is the beginning of an ongoing relationship between the local arts community and Lenape people on Lenapehoking.

Avant-Garde-Arama

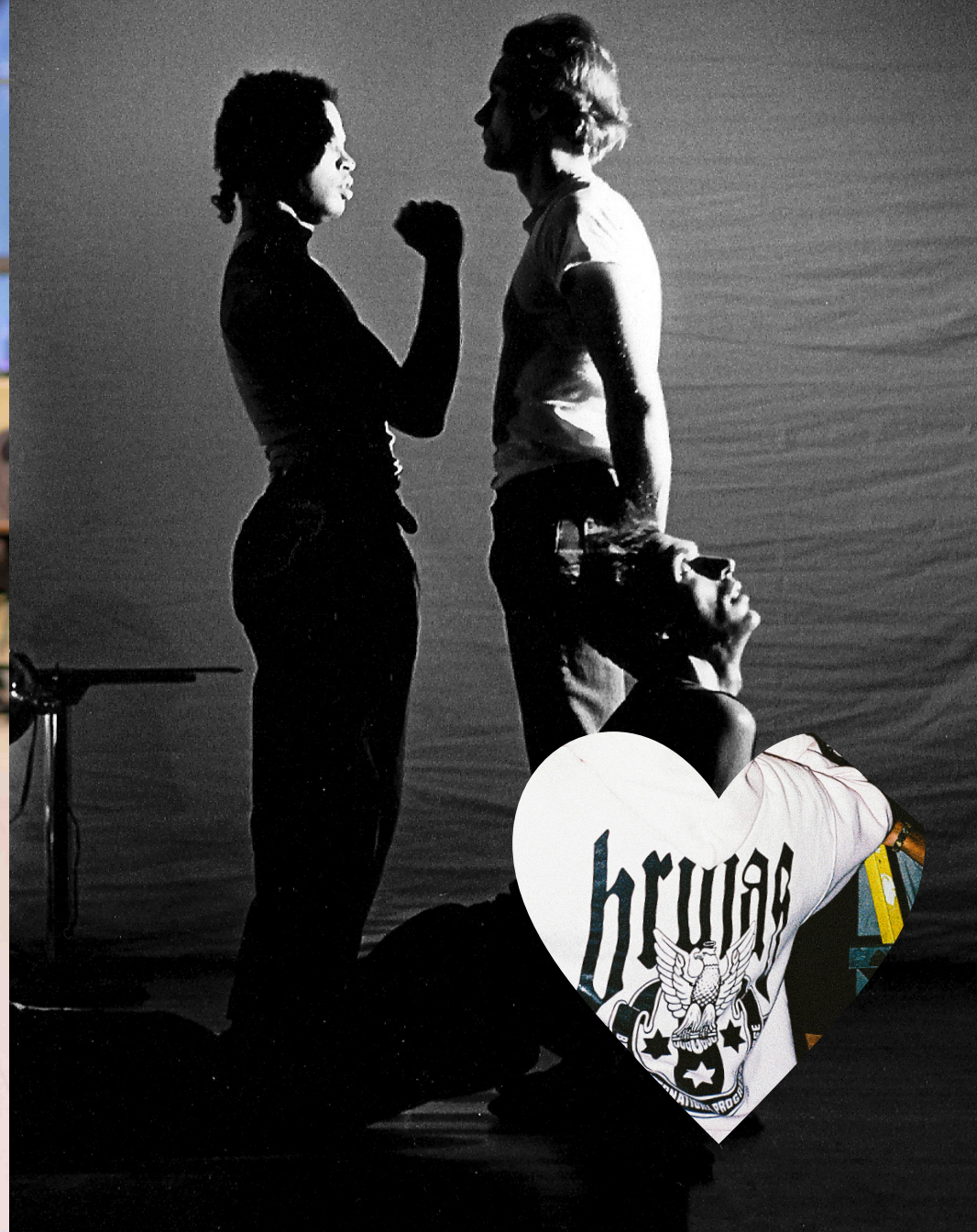
Opening Celebration

Sunday, February 18

6pm–12am

Free

Avant-Garde-Arama is the longest running program at Performance Space New York. Featuring a mixed bill of performers, dancers, musicians, and filmmakers, each performing short acts on a single night, the much beloved program has offered less known artists first access to the theater and more experienced performers the opportunity to try out new work in front of a supportive, celebratory crowd. Legendary acts such as Spalding Gray, Karen Finley, Taylor Mac, DANCENOISE, Reggie Watts, Carmelita Tropicana, Alien Comic and hundreds more have presented their work here, some of them for the very first time. Curated by a committee of artists and organized by Salley May, the program is a prime example of the communal effort that has kept our theater vibrant and alive throughout four decades. What better way to celebrate the opening of our new spaces than with an expanded *Avant-Garde-Arama* taking place simultaneously on several stages welcoming everybody back to the anything-can-happen ethos at 150 First Avenue.



Yve Laris Cohen

P.S.122

Performance

March 8–11

8pm

\$25

Traversing dance and visual art, Yve Laris Cohen's practice explores the relationship between the two fields, tracking their overlapping and divergent techniques and structures of support. His work often focuses on the specific architectural and economic conventions of the black box, white cube, and sprung floor. For the opening of Performance Space New York's new theater, Laris Cohen's new work, *P.S.122*, maps aesthetic and political fault lines among the building's tenants over the past 40 years, bringing discrete groups into ambivalent collaboration.



Focus on Kathy Acker

March 8–April 8

Avant-garde writer, punk poet, bad girl, fashion icon, misfit. Few artists embody the radical and uncompromising attitude of the artistic era Performance Space New York emerged from more than Kathy Acker. As part of the East Village Series, we cast a focus on the life and work of the iconic writer who died twenty years ago, and whose deep and often-unacknowledged influence calls for reassessment.

The Focus on Kathy Acker includes an exhibition, a day of performances, a screening program, and a marathon reading.

Focus on Kathy Acker

Kathy Acker: Who Wants to Be Human All the Time
Co-organized with Bjarne Melgaard

Group Exhibition
March 8–April 8
Wednesday–Sunday
12–6pm
Free

With work by [Kathy Acker](#), [Ser Brandon-Castro Serpas](#), [Celia Hempton](#), [Beatrice Marchi](#), [Bjarne Melgaard](#), [Alan Sondheim](#), [Diamond Stingily](#), [Women's History Museum](#).

In 1974 the 26-year-old Kathy Acker met the conceptual artist Alan Sondheim, and suggested a collaboration that would allow them to get to the bottom of their sexual attraction by exchanging “as much information about [themselves] as possible.” The result is *Blue Tape*, an hour-long, highly charged and confrontational truth-and-sex tape. It is remarkable for its braveness, as well as the insight it gives into a young Acker, about to find her voice on sexuality, intimacy, family, and power relations—all themes that consistently recur throughout her oeuvre. For this group exhibition, *Blue Tape* will be shown next to works by contemporary artists in dialog with Acker.

Focus on Kathy Acker

Kathy Acker: “In the beginning there was a young girl...”

Organized by Tina Satter

Performance

Sunday, March 25

3pm

\$10

With performances by Shana Fletcher and Jess Barbagallo, I.U.D., Jeremy O. Harris, Gary Indiana, Ariana Reines, Tina Satter, Ser Brandon-Castro Serpas, and Anne Waldman.

Kathy Acker: “In the beginning there was a young girl...” brings together a group of artists, writers, and performers whose practices and output at times recall the spirit of Kathy Acker and her work, but are also very different. Their collision with her writing and life offers us a necessary live communion with what Acker gave and what is still to come.



Focus on Kathy Acker

Kathy Acker: “boyfriend, brother, sister, money, amusement, and father”

Organized by Matias Viegner

Screening
Saturday, April 7
3pm
\$10

Kathy Acker famously described the father of her main character Janey in *Blood and Guts in High School* as “boyfriend, brother, sister, money, amusement, and father.” Centered on Acker’s notorious video with Alan Sondheim, *Blue Tape*, this screening program examines the urgency with which Acker approached sex, intimacy, relationships and writing in her work. Through this lens we look at clips of Acker reading, performing, and being interviewed from the 1970s to the 1990s—intimate, formal, and unpredictable.

Focus on Kathy Acker

Kathy Acker: Blood and Guts In High School

Organized by Sarah Schulman

Reading
Sunday, April 8
12–6pm
Free

With [Lynne Tillman](#), [Carolee Schneemann](#), [Charles Bernstein](#), [Penny Arcade](#), [Richard Hell](#), [Jennifer Blowdryer](#), [Justin Vivian Bond](#), [Richard Foreman](#), [John Godfrey](#), [Bette Gordon](#), [Jessica Hagedorn](#), [Carla Harryman](#), [Tracie Morris](#), [Matias Viegner](#), [Tommy Pico](#), [Betsy Sussler](#), [Carl Hancock Rux](#), [Bina Sharif](#), [Kate Zambreno](#) and many more.

“When you look in the mirror and see a smart, angry girl who wants to be free, you’re seeing a paradigm Kathy helped bring into the realm of the recognizable,” writes Sarah Schulman in *The Gentrification of the Mind*. Schulman, who has lived across from Performance Space New York for the last forty years, invites more than seventy artists – including many of Acker’s peers, friends, mentees, and cultural descendants, for a marathon reading of the notorious 1978 novel *Blood and Guts in High School*. Its plot, partly situated in the East Village, spins the all-American coming-of-age story into a girl riot.



New York City will become
alive again when the people
begin to speak to each
other again not information
but real emotion. A grave
is spreading its legs and
BEGGING FOR LOVE.

— Kathy Acker,
New York City in 1979,
1980

Women's History Museum

Performance
Friday, March 23
7:30pm
\$15

Harnessing a combination of thrift store finds and individual customizations, the DIY look that originated from downtown NYC was first broadcast by MTV in 1981, and quickly influenced how young people were dressing all around the world. As youth culture is now instantly co-opted as marketable fashion, the idiosyncratic designs of multifarious fashion-oriented project *Women's History Museum* present a counter cultural form of self expression that resists mainstreaming. Founded by Amanda K McGowan and Mattie Rivkah Barringer in 2014, the collective stages an extended theatrical runway presentation of their latest collection.

Diamanda Galás

Schrei 27 (U.S. premiere)

Screening and Talk
Friday, March 30
7:30pm
\$25

Hailed as the “high priestess of vocal apocalypse,” legendary avant-garde musician Diamanda Galás presents the U.S. Premiere of her collaboration with filmmaker Davide Pepe, *Schrei 27*. The film is based on the eponymous radio program which was turned into the quadraphonic performance, *Schrei X*, a sequence of Beckettian monologues alternately sung, shrieked, whispered or cried, that Galás performed in complete darkness at Performance Space 122 in 1996. *Schrei 27* confronts the audience with an unrelenting visual and sonic portrait of a body enduring torture in the physical confinements of a mental health facility. To Galás, whose work often evokes the suffering of the powerless, “the object of this kind of torture is complete demoralisation—and the erasure of all that the captive has ever known—including the fact that he was ever a human being.”

Schrei 27 is about 30 minutes long and will screen twice followed by a talk with the artist.

The fanatical right is out
to destroy the artist because
we possess the ability to
convince the world to see
things in a new way—
without drugs, without
armies, without inherited
wealth.

—Karen Finley, 1995



Sarah Michelson

Performance

April 27–May 5

6:30pm

\$25

Sarah Michelson has been a defining presence at Performance Space 122 through the years: First as a dancer in the 1990s, then showing her own early work in peer curated programs like *Hothouse*, followed by the evening length pieces *Group Experience* (2001), *Shadowmann Part II* (2003), and *Daylight* (2005) which established her as one of the most original voices of her generation defying audience expectations with each new project. After a 13 year hiatus Michelson returns to Performance Space New York with a new piece that considers her own history with the organization, the building, and the community from which her work emanates.

Tiona Nekkia McClodden

CLUB

Exhibition

May 3–26

Wednesday–Sunday

12–6pm

The Lower East Side in the early 1980s teemed with live performance, happening within a vibrant network of clubs. For *CLUB*, Philadelphia-based artist and curator Tiona Nekkia McClodden creates a performative installation that references distinct elements of present and past LES clubs, activated by a dense schedule of sound installations, performances, talks, and dance parties. McClodden, who will be present during opening hours, is interested in the liminal potential of night clubs, i.e. their ability to temporarily dissolve rules that govern our everyday lives and allow people from different backgrounds to interact more freely. In that respect *CLUB* is less nostalgia for an irrecoverable era but rather a blueprint for Performance Space New York's future.

For a detailed schedule go to PerformanceSpaceNewYork.org

I saw them once
I don't know when or who
they were
I'm too far away
I remember certain things
What they wore
I wanted them to know
something
It still matters
I thought about love
I put such incredible faith in
the future

I can't believe I once felt
I wish I had taken a photo
I could rip it up.
—Dennis Cooper, *THEM*,
1985

Penny Arcade

Bitch! Dyke! Faghag! Whore!

Performance

May 11–19

doors 7:30pm show 8pm

\$25

Penny Arcade is the undisputed queen of downtown performance, and *Bitch! Dyke! Faghag! Whore!* is her biggest hit. A freedom of speech rallying cry, the raucous sex and censorship show premiered at Performance Space 122 in 1990 during the height of the culture wars, when ultra conservative politicians pressured the National Endowments for the Arts into defunding artists who made work that was considered “offensive to the average person.” Deeply invested in the political role of art, Arcade sees a need to reassess the subject matter of censorship, especially that of the “self censorship coming from the left in form of political correctness in today’s culture.”

BRUJAS

Training Facility

May 24–June 9

Wednesday–Sunday

12–6pm

Open Skate Sessions are Free

Workshops \$5

Organized by [Arianna Gil](#)

By the 1990s, the area around the Astor Place Cube was an epicenter of skateboarding culture. Arianna Gil of the feminist art collective BRUJAS, whose founding members were born and raised on the Lower East Side, remembers her first skateboarding adventures in the neighborhood’s many empty lots, most of which have now been developed. To compensate for Manhattan’s limited skateboarding opportunities in 2018, BRUJAS (Robin Giordani, Tabby Wakes, Sarah Snider, Ripley Soprano, Myles Sales, Taj Williams, Orlando Gil, Miles Giordani) invites industrial designer [Jonathan Olivares](#) to build a skatepark in Performance Space New York’s large theater. People with a passion for skateboarding and radical politics are invited to join open skate sessions and sign up for collaborative peer-based workshops.

For a detailed schedule go to [PerformanceSpaceNewYork.org](https://www.performancespacenewyork.org)



Clubs can bring together
people of diverse sexual
orientations, ethnicities,
and backgrounds in
ways that government
never can.

— Honey Dijon, 2017

KIKI BALL

Hosted by the Alliance for Positive Change

Saturday, June 16

doors 4pm, ball 5pm

\$25 (All proceeds benefit Alliance for Positive Change)

In 1993 the AIDS Service Center NYC (now Alliance for Positive Change) opened its Lower East Side Drop-In Center located in the same building as Performance Space New York. Among the locals impacted by HIV/AIDS the organization supports are many young LGBTQ people of color who are members of the Kiki scene. Emerging out of the historical House/Ballroom community, the Kiki scene is a highly organized and creative youth-led organization centered around so called houses with complex kinship structures that function as vital support systems which the government and biological families often fail to provide. The underground scene is best known for its lavish balls where performers present their unique looks and movement styles to compete in different categories for their respective houses.

THEM

Chris Cochrane, Dennis Cooper,
Ishmael Houston-Jones

Performance

June 21–30

7:30pm

\$25

The AIDS epidemic had a devastating, lasting impact on the downtown artist community. Some of Performance Space New York's most influential artists (John Bernd, Ethyl Eichelberger, Ron Vawter, David Wojnarowicz among many others) died prematurely, leaving a gaping hole in this community and a subsequent generation without important mentorship. When Ishmael Houston-Jones first started working on *THEM* at Performance Space 122 in 1985 with a text by Dennis Cooper and a cacophonous live electric guitar score by Chris Cochrane, it was intended to be a poetic and frank coming of age story of gay men. By the time it first premiered here in 1986, AIDS was ravaging queer communities, and the artists felt it would be disingenuous not to address it in the work. They consequently included coded allusions to the epidemic and turned *THEM* into one of the most haunting pieces of art that came out of the early AIDS years.

Join us for a post-show talk with Visual AIDS on June 27.

Support Us

As we return to our historic East Village home, we remain dedicated to creating living, fleeting and affordable alternatives to mainstream art and culture. If you share our values, please join us for our East Village Series and consider making a financial contribution.

For more information about ticket packages and the benefits of becoming a supporter of Performance Space New York please visit us online at PerformanceSpaceNewYork.org

Current Supporters

Axe-Houghton Foundation, Barragga Bay Fund, Bloomberg Philanthropies, British Council, Chromocell, Doris Duke Charitable Foundation, East Village Community Coalition, Howard Gilman Foundation, The Harkness Foundation for Dance, Humanities New York, The Hyde and Watson Foundation, Jerome Foundation, Lambent Foundation, Fund of Tides Foundation, MAP Fund, The Andrew W. Mellon Foundation, Mertz Gilmore Foundation, Morrison Foerster Foundation, National Endowment for the Arts, National Performance Network, New England Foundation for the Arts' National Dance Project, New York City Department of Cultural Affairs in partnership with the City Council, New York Community Trust, New York State Council on the Arts with the support of Governor Andrew Cuomo and the New York State Legislature, Jerome Robbins Foundation, Rockefeller Brothers Fund, Royal Norwegian Consulate-General in New York, The Fan Fox and Leslie R. Samuels Foundation, The Shubert Foundation, Harold & Mimi Steinberg Charitable Trust, Theatermania.

Visit Us

Performance Space New York is located on the corner of First Avenue and Ninth Street in the heart of New York City's East Village.

150 First Avenue, Fourth Floor
New York, NY 10009

L train to 1st Avenue (5 min walk)
6 train to Astor Place (8 min walk)
F/M trains to 2nd Avenue (9 min walk)
N/R/W trains to 8 Street Station (10 min walk)
4/5/6/N/Q/R trains to Union Square (14 minute walk)

Sign up for our email newsletter or follow us on social media.

@PerformanceSpaceNewYork

Tickets may be purchased online or by calling

212-352-3101

For up-to-date information on the program visit

PerformanceSpaceNewYork.org

Every waking hour
we weave,
Whether we will or no
Every trivial act or deed,
into the warp must go

— Inscription in
stained glass window at
Public School 122

Photography (in order of appearance): Penny Arcade, *Bitch! Dyke! Faghag! Whore!* (1990) © Dona Ann McAdams (cropped into heart); Sarah Michelson, *Group Experience* (2001) © Dona Ann McAdams (cropped into heart); BRUJAS (2017) by Robin Giordani; Chris Cochrane, Dennis Cooper, Ishmael Houston-Jones, *THEM* (1986) © Dona Ann McAdams; P.S. 122 © Dona Ann McAdams (cropped into heart); Kathy Acker by Robert Mapplethorpe (cropped into heart); Women's History Museum (2016) by Leah James; Diamanda Galás by Robert Knoke (cropped into heart).

Artist: Sarah Ortmeyer; Design: Erin Knutson

Performance Space New York East Village Series

Between February and June 2018 you are invited to join us in contemplating the past, present and future of our art organization and its immediate neighborhood, the East Village.

Almost 40 years after our inception, we are faced with a radically transformed neighborhood. As we move back into our renovated home, the inaugural East Village Series asks what kind of art organization we need to become in light of an ever-more exclusionary social and political context.



PERFORMANCE SPACE NEW YORK