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Sundays on Broadway Spring 2024 Season

Dance



(https://stagebuddy.com/wp-content/uploads/2024/03/Cayleen-Del-Rosario_Photo-by-Elyse-Mertz-100-2.jpg)

PRICE: Under \$20

\$10 suggested donation at the door.

Located in Manhattan

WeisAcres
 537 Broadway
 More Info (<https://stagebuddy.com/venue/weisacres>)

DATES:

This Event already happened

Web Links:

<https://www.cathyweis.org>

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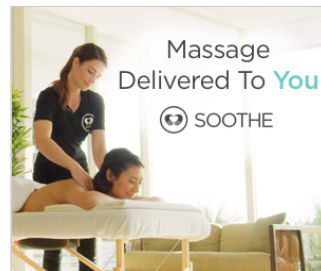
Detailed Information:

Cathy Weis Projects will present four Sundays on Broadway events this spring on April 14, April 21, May 12, and May 19. The evenings will feature new and in-progress works by 17 visionary artists.

All events begin at 6pm. \$10 suggested donation at the door. WeisAcres is located at 537 Broadway, #3 (between Prince and Spring Streets), in Manhattan. For more information about Sundays on Broadway, visit www.cathyweis.org.

Cathy Weis launched Sundays on Broadway in May 2014. This one-of-a-kind series brings together both luminaries and newcomers of downtown performance, creating a space for artists to perform and discuss their work with audiences in the intimate setting of Weis's SoHo studio. This season, Weis continues intergenerational programming by collaborating with emerging choreographer and curator Owen Prum. This new structure is designed to create opportunities for young artists to work alongside more experienced artists, as well as for the

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experienced artists to gain inspiration from a younger generation. This new approach to curation offers audiences a chance to see artists at very different points in their careers.



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Spring 2024 Lineup / Schedule

Sunday, April 14

Josie Bettman's piece is about her role as a performer in the work (or not), desire (not pleasure), and the triangulations of desire that are always dredged up through dancing. Being, becoming, triangles, three or four or two duets. A gradual but insistent incline, a ramp, a cyclorama wall.

A solo from Cristina Caprioli's Deadlock, originally a large production, here stripped down to its dancing core, will be performed by Valley Wanderer. Deadlock advocates dancing as the thrusting and catching of terms and conditions that allow for sensorial, intellectual, and spiritual transcendence. Extremely precise, reckless, immediate, this is the kind of dancing which is itself choreography that requires but also generates attentive participation, all in favor of a shared aesthetic experience that unleashes the sensible.

Patricia Hoffbauer will present an excerpt from Center for Fiction, a new work in development originally inspired by the iconic exchange between psychoanalyst Jacques Lacan and Jean Lippert, a young member of the International Situationist movement in 1972. This new work explores how dialogue between opposing perspectives has become an increasingly fraught proposition, and it traces the current anxiety caused by 'cancel' culture to the early days when female expressivity was frequently pathologized as hysterical. Performed by Luis Lara Malvacias, Patricia Hoffbauer, Yvonne Rainer, Tom Rawe, and Keith Sabado.

Yvonne Rainer will present her film After Many a Summer Dies the Swan: Hybrid_2002.

Sunday, April 21

Emily Coates, Emmanuèle Phuon, Irene Hultman, and Yvonne Rainer
Every morning for the last four years, Yvonne Rainer has consigned her dreams to a journal. The artists have picked a handful as a point of departure to reflect on the nature of dreams, dance, creativity, and memory. They are very early in the process and excited to share the seeds of their conversation and choreography to find out where it will go next.

Savannah Lyons Anthony will present a solo, Once a pig always a pig.

Tess Dworman continues her investigation into persona and the solo improvisational form with this stark inhibition of character and an inventory of feeling inside the power play between performer and audience.

Cathy Weis will show an excerpt of archival footage she shot back in the day.

Sunday, May 12



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Ella Dawn W-S's Trace effort (working title) is a dance as a container for a continuum spanning divides and delineations. Orienting toward and away, proximal relationships vertically oppose each other in pristine configurations. Testing the sturdiness, the artists keep pressing and pressing to see what it can hold.

Jon Kinzel will present Manhattan Terminus (working title), a work in progress performed by Kinzel and Fabio Tavares. About the work, Kinzel writes: "The making of duet material with Tavares happened in tandem with the production of numerous artworks that could be seen as an inexhaustible sequence with no arrival point, without finality, that reflect the transitional nature of being an aging dancer whose body is an instrument in flux. And to question the value of un-reproducibility and a way for fiction to meet an experimental memoir of sorts."

Julie Mayo will present Three Thing, performed by Mayo with Julian Barnett and Mia Martelli. This is early material for a potentially longer work that might be called Lost Driveway.

Cathy Weis will show an excerpt of archival footage she shot back in the day.

Sunday, May 19

Cayleen Del Rosario's site-specific performance work was made for a floor at the Center for Modern Psychoanalytic Studies, and now, for anywhere else. There is a ghost, a speaker, a double, and a trio. Movement and words are exact and passing. Doors open and close, blood stains white. It is a psychoanalytic performance exploration on emergence, afterwardness, and the timelessness of the unconscious. The is-ness of the situation unfolds with a feeling opposite of dread.

Mina Nishimura has described her Impulsive Score! Erased Score! Time Machine Score!, as an act of building a time machine that only travels forward at a rate of one second per second.

In Stephen Petronio's solo improvisation This Is Me In The Room, he will be talking and dancing—discussing what's currently on his mind, generating movement connecting him to the architecture in the room and eyes watching him.

Nami Yamamoto will present an excerpt of a new work about passing knowledge through generations. For this project, she is researching what her mother and her mother's generation experienced during World War II. She is gathering historical information and personal stories, especially about the Japanese occupation of Manchuria between 1931 and 1945 all while practicing, improvising, and exploring movement in the studio.

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