



*Library of Silos, 2023*

Premiered at the Brooklyn Peace Center as part of a residency process with Little by little Brooklyn.

*Work Statement:*

“This work combines tangents on the sputnik 1, halley’s comet, and deep time semiotics into a study of the way that performance brings a group of people into a room together.

In the mess, through a series of duets, it asks how to handle the text of performance, where to bend the gravity of a look, and when, if ever, to reach across the performer/audience line in service of a collective song.”

This work utilized myself as choreographer, writer, producer, and performer, and included five other performers as accomplices.

Technologies present in this work are disruption, lecture form, opera, slow motion effect, repeated movement phrasing, and invitation of the audience into moments of eating and participation in a collectively produced song.



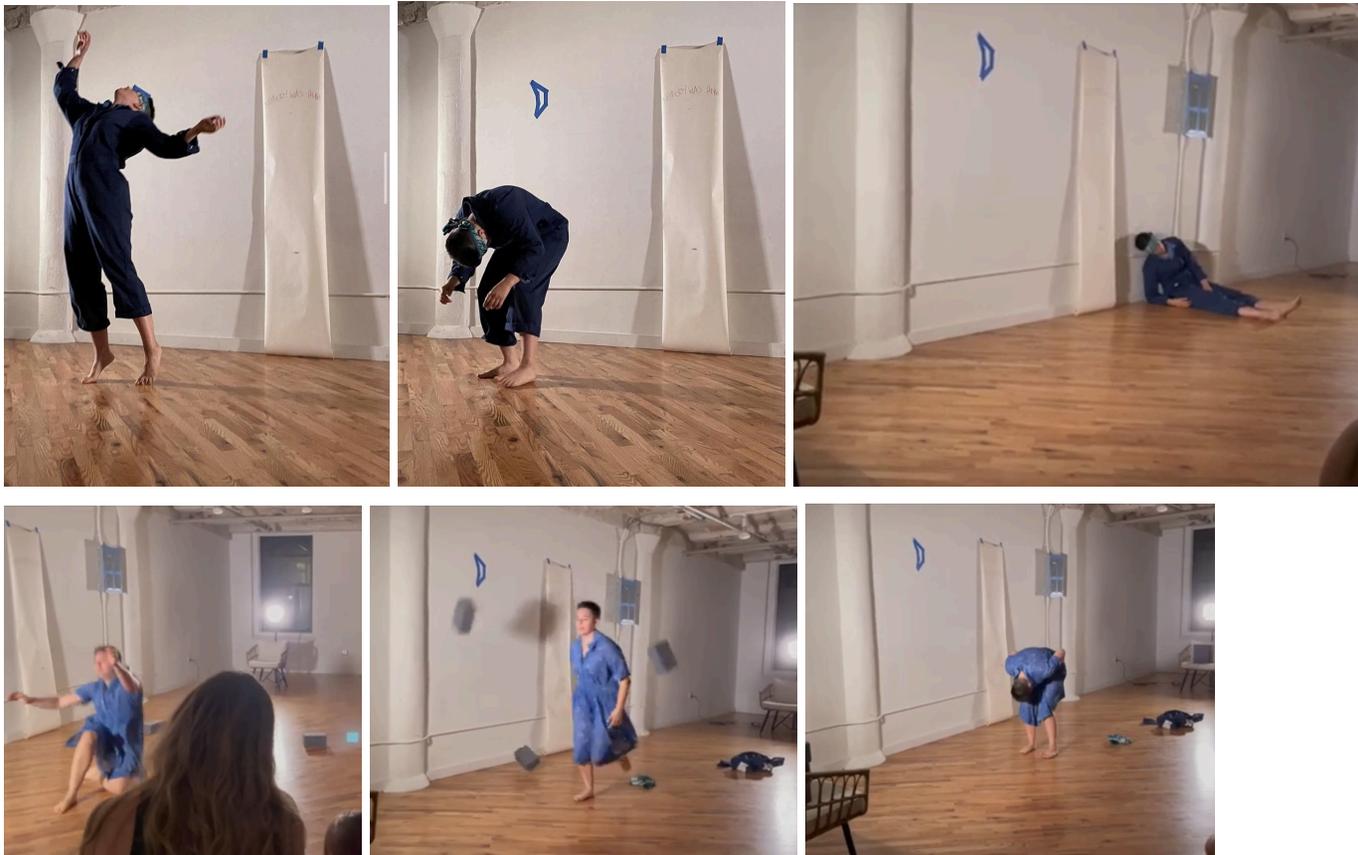
*Zero Sum Game, 2022*

Premiered at The Center for Performance Research with material built through residency at MOtiVE Brooklyn.

*Work Statement:*

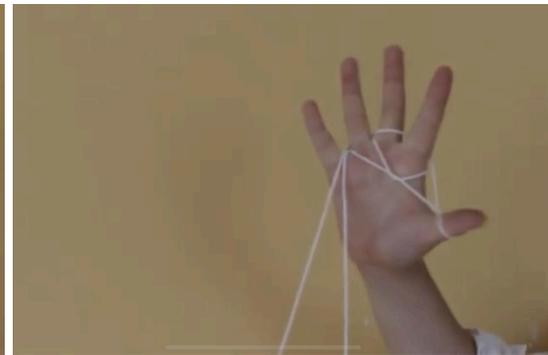
“An absurd rendering of social and domestic life, this piece parts the curtain between theater and dance in order to expose the little intimacies of living. Including Neva’s family, housemates, and friends, and possible only through their generosity, we invite you as an audience into the fold.”

This work was generated using childhood memories, motifs painted through cathartic attempts at realizing pain, expressions of care, the idea of the story of the odyssey extrapolated and fragmented, the emptiness of the studio, collaborations with the dreams, fantasies and desires of the performers, and a commitment to the inherent failure of performance to communicate anything.



*"For Your Eyes Only" 2022*  
Presented at MOtIVE Brooklyn.

This presentation used the figure of polyphemus (the cyclops who is blinded by Odysseus in the Odyssey) as a starting point, calling to Nobody, harmed by Nobody, becoming Nobody. The monstrosity of the everyday, its dramas and conceits and tragedies and victories. In this piece I practiced the death of my uncle, and then came back.



### *“Do You See It?” 2021*

A video made to accompany music by Dylan Marx.

This video involves ‘Bianca Spook’ as the main character, figure and narrator.

Bianca lives in an empty house and doesn’t know what to do with herself. She whips up wild fantasies, rules, and narratives in order to make things make sense and also in order to make them make less sense.

She has built a web of relationships between things in the house. The fish hanging on the wall would like to return to the sea. The pillows are angry at the mirrors so she switches their positions. She can only close doors by pulling them with a series of strings.

She must move through the house blindfolded or else. The astilbes in the sideyard are actually astrolabes. She dreams during the day and wakes at night. When she leaves the house she turns invisible, and you can only notice that she’s been somewhere when things appear slightly out of place. E.g. the mail is not in the mail box, the paint chips are on the wrong side of the door, your shoe laces are tied together. This video was accompanied by a series of texts.



### *“Starfield” 2021*

Presented as a zoom performance, a website, and an essay.

#### *Work Statement:*

This is one work that takes many forms.

They call and so do you.

We don't return, we call again.

You make the way by making your way.

This is not a description but a prophecy.

Welcome to the starfield.

These pieces were developed across a three month period in working sessions of 30 minutes. There were four dancers and one sonic collaborator. Over this period of practices our score structure was gradually refined to this: 1. Go out. 2. Collect something. 3. Return something. 4. Come back in. Both the dancers and musician were encouraged to use or misuse this set of instructions as they saw fit. During the live zoom performance the audience members were given the options to watch, participate in the score instructions, turn on their cameras, turn on their mics, and send sound samples to the musician to be mixed into the sound score. The musician only used and looped sounds that he found within the piece or sounds that the audience sent in. The live performance, the website, and the text were all conceived of as ‘fields,’ and the premise of our explorations was that of ‘field study.’ The website also acted as an archive and the text also acted as an explanation.