

ABRONS
ARTS HENRY STREET
CENTER SETTLEMENT

October 9-20, 2018

JULIANA F. MAY
FOLK INCEST

JULIANA F. MAY
FOLK INCEST

Choreographed, Written, and Directed

Juliana F. May

Songs and Lyrics

Juliana F. May with text contributions by Leslie Cuyjet, Tess Dworman, Lucy Kaminsky, Molly Poerstel, Rebecca Wender

Performers

Leslie Cuyjet, Tess Dworman, Lucy Kaminsky, Molly Poerstel, and Rebecca Wender

Sound Design

Tatyana Tenenbaum

Sound Engineer

Ian Douglas

Costume Styling

Mariana Valencia

Dramaturgical Support

Ita Segev

In **FOLK INCEST**, five women interrogate seemingly unrepresentable subject matters including the Holocaust, sexual trauma, and the fetishization of young girls. As pop cultural references, genres, and bodily traumas compress into each other, the work's biting humor offers catharsis, simultaneously critiquing and supporting abstraction.

FOLK INCEST contains nudity and explicit content. The work is not suitable for children.

JULIANA F. MAY

FOLK INCEST

ABOUT

FOLK INCEST CAST & CREW

A Guggenheim and NYFA Fellow, **Juliana F. May** (choreographer) has created nine works since 2002, including seven evening-length pieces with commissions from Dance Theater Workshop, New York Live Arts, The Chocolate Factory Theater, Barnard College, The New School and The American Realness Festival. May has been awarded grants and residencies through The Map Fund, The Jerome foundation, Lower Manhattan Cultural Council and Gibney Dance In Process. May is the Artistic Advisor for New York Live Arts' Fresh Tracks Residency Program as well as teaching composition at Sarah Lawrence College. May holds a BA in Dance and Art History from Oberlin College and an MFA in choreography from University of Wisconsin/Milwaukee.

Madeline Best (lighting designer) designs lighting and is the Director of Production at The Chocolate Factory Theater. Best graduated from Bennington College, grew up in Durham NC and currently lives in Long Island City, Queens. Recent design projects include work with the artists Paulina Olowka, Andrea Kleine, Anna Azrieli, Ursula Eagly, Heather Kravas, Katie Workum, Aki Sasamoto, Milka Djordjevich, Keely Garfield, Sophia Cleary and Neal Medlyn, Yve Laris Cohen. This fall includes projects with Luciana Achugar, Big Dance Theater, and Moriah Evans. Thanks to Jon, Davey, and Orson for all your support.

Leslie Cuyjet (performer) is a dance artist in and performer. She has collaborated with Kim Brandt, Yanira Castro/a canary torsi, Jane Comfort, David Gordon, Niall Noel Jones, Cynthia Oliver, Will Rawls, Julian Barnett, Stephanie Acosta, Vanessa Walters, NARCISSISTER, Sean Donovan and Sebastián Calderón Bentin, Emily Wexler, David Thomson, Mark Dendy, The A.O. Movement Collective, and now Juliana F. May. She has appeared in performances by Anohni, Meredith Monk, and Solange. Her independent work aims to unpack this personal archive that includes over a decade of performing across postmodern and experimental forms while black, using writing, video, and choreography. Cuyjet has been presented in New York by La MaMa (La MaMa Moves! Festival/The Current Sessions), Gibney Dance (DoublePlus), Center for Performance Research (Fall Movement), Movement Research (Fall Festival, Judson Church), AUNTS (Realness, Populous), and Danspace Draftworks. Leslie is a

JULIANA F. MAY

FOLK INCEST

ABOUT

FOLK INCEST CAST & CREW

2017-18 Movement Research Artist-in-Residence.

Tess Dworman (performer) is a Brooklyn-based choreographer and performer originally from Oak Park, IL. She studied at the Laban Centre in London and graduated from the University of Illinois at Urbana-Champaign with a BFA in Dance. In New York, her work has been presented by AUNTS, Center for Performance Research, Movement Research at the Judson Church, New York Live Arts, and PS122. She has been an artist in residence at Links Hall, Center for Performance Research, Gibney, PS122, LMCC, and Snug Harbor. Dworman has an ongoing teaching practice and collaboration with Laurel Atwell that operates under the moniker WellMan. Within this practice, Atwell and Dworman offer classes in qi gong and meditation as a means of integrating wellness with artistry. As a performer, Dworman has had the pleasure of performing in the work of niv Acosta, Laurel Atwell, Strauss Bourque-LaFrance, Kim Brandt, Yanira Castro, Moriah Evans, Devynn Emory, Julie Mayo, Sam Kim, Tere O'Connor, Marissa Perel, and Mariana Valencia.

Lucy Kaminsky (performer) is an actor and performer from Brooklyn. She has developed and performed several works with 600 Highwaymen (Abrons Art Center, The Public, Park Ave Armory, Sundance Theater Lab at MASS Moca, University Settlement). Upcoming work: three plays about labor, money and debt by McFeeley Sam Goodman, directed by Sarah Hughes, and the series All Long True American Stories by Nellie Tinder. Film & video credits include MGMT music video "When you Die", The Law of Averages, Heads or Tails, Me and you and her and them, Please be Normal (2014 Cannes selection), Go Down Death (Indiewire top undistributed films of 2013), Chained for Life (2018 BAM cinemafest). Upcoming: The Plagiarists (2019) and Skosh (2019), a film she co-wrote with Ita Segev. Lucy graduated from Bard College with a BA in Environmental Studies.

Molly Poerstel (performer) is a dance artist who has collaborated with: Jeanine Durning (half URGE 2004, Out of the Kennel and into a home 2006, Ex-Memory:waywewere 2009, To: Being 2015), Roseanne Spradlin (Beginning of Something, Chocolate Factory, 2010), Ivy Baldwin (Ambient Cowboy,

JULIANA F. MAY

FOLK INCEST

ABOUT

FOLK INCEST CAST & CREW

2012), Susan Rethorst (208 East Broadway, DTW 2007), David Dorfman Dance Company (05-09), Larissa Velez-Jackson (Loving Overkill via Satellite 2009), Hilary Clark (Jeliza-Rose is with Us 2008). This is her first collaboration with Juliana May. Poerstel has taught at SUNY Purchase Dance Conservatory, the Dalton School, The Nanyang Fine Arts Academy in Singapore and The Eugene Lang College of Liberal Arts, The New School. She and was a 2015 Movement Research Artist-in-Residence and a 2018 BAX Parent Space Grant Recipient. Her choreographic works include: Are we a Fossil, and of facings (2016), Stolen Grounds (2014), The Highlands (2014), Hungry Ghost (2013) and Do Beast (2012).

Sarah A.O. Rosner (Managing Director) hustles maximalism. They are a multimedia performance maker (the A.O. Movement Collective), arts businessperson (A.O. PRO(+ductions)), and postmodern pornographer (AORTA films) making work out of Brooklyn, NY. They currently serve as a Managing Consultant for Tere O'Connor Dance and Company SBB / Stefanie Batten Bland and the Managing Director for Juliana May, as well as offering freelance arts business consulting for NYC's makers. They have been featured as a speaker, educator, and panelist by Dance NYC, Kickstarter, Adobe, Gibney Dance, Dance Theater Workshop/New York Live Arts, CLASS CLASS CLASS, and Dance New Amsterdam, as well as Marymount Manhattan, Bard and Purchase Colleges. www.theAOMC.org // www.AORTAfilms.com

Tatyana Tenenbaum (Sound Design) is a choreographer and composer whose work explores the phenomenal space of the singing body. She is a 2017-18 Movement Research Artist-in-Residence where she is rotating faculty for "The Sounding Body" series. Her work has been presented by The Chocolate Factory Theater, Roulette Intermedium, Danspace Project, Brooklyn Studios for Dance and The Kitchen, among others. She has performed and collaborated with Yoshiko Chuma & the School of Hard Knocks, Daria Fain & Robert Kocik, Jennifer Monson, Levi Gonzalez, Emily Johnson/CATALYST, Hadar Ahuvia, and numerous peers. Upcoming visions are unfolding alongside choreographer Jasmine Hearn this Spring 2019, stay tuned. Thank you to Juliana for inviting me into your creative process.

JULIANA F. MAY
FOLK INCEST

ABOUT
FOLK INCEST CAST & CREW

Mariana Valencia (costume consultant) is a dance artist, in New York, she has received residencies from AUNTS, New York Live Arts, Chez Bushwick, ISSUE Project Room and Brooklyn Arts Exchange. Projects in costume direction include works by Geo Wyeth, Vanessa Anspaugh, Daria Fain, and Lauren Bakst. As a performer, Valencia has collaborated with Jules Gimbrone, Elizabeth Orr, Kate Brandt, AK Burns, robbinschilds, Fia Backstrom, Kim Brandt, Em Rooney and MPA. Valencia is a Bessie Award recipient for Outstanding "Breakthrough" Choreographer (2018), a Foundation for Contemporary Arts Award to Artists grant recipient (2018), a Jerome Travel and Study Grant fellow (2014-15) and a Movement Research GPS/Global Practice Sharing artist (2016/17). She is a founding member of the No Total reading group (2012-15) and a past co-editor of Movement Research's Critical Correspondence (2016-17). She holds a BA from Hampshire College in Amherst, Massachusetts and is a native of Chicago.

Rebecca Wender is a dancer/performer based in Brooklyn. Her recent work includes many projects with luciana achugar, Antonio Ramos, and RoseAnne Spradlin. She has also worked with Rebecca Brooks, Martha Clarke, Juliette Mapp, Jennifer Monson, Sarah White-Ayon, and many others and was a featured dancer in John Turturro's film Romance and Cigarettes. She is the former Managing Director of Movement Research and former Managing Editor of the Movement Research Performance Journal. Rebecca is also a massage therapist (www.parkplacemassage.com).

JULIANA F. MAY
FOLK INCEST

JULIANA F. MAY
SPECIAL THANKS

Thank you Leslie, Lucy Molly, Rebecca and Tess for your brilliant minds, humor, artistry and tremendous focus during the last year. It's been an honor and gift to create this work together. To Tatyana for your patient and precise way of working and giving this work and its music space to discover itself. To Mariana for miraculously seeing and cutting straight through abstract ideas and dreams and turning them into reality. Madeline Best I am indebted to you for all that we share in friendship, child rearing and your general artistic ferocity. Thank you for jumping in and turning this into a show! Thank you Ita Segev for asking difficult questions and encouraging me to take on things in this work that may have remained dormant. A huge thank you to Craig Peterson, Ali Rosa Salas, Jon Harper, Violet Tafari, Renee Schwartz, Shantelle Jackson, Meredith Bellis, our technical staff, and the entire staff at Abrons Arts Center for this opportunity and for managing this project so smoothly and lovingly! To Carla Peterson and the entire MANCC staff for the life/work changing residency! To Ben Pryor and the staff at Gibney for the incredible DIP residency opportunity. To Marya Warshaw for the space and time to build beginning ideas during a BAX Parent Space Grant. Sarah Rosner, I could not do the work that I do without your administrative and artistic support, not to mention your friendship. Thank you for everything you do for me! Lindsay Clark you are in this work. Thank you for all your contributions! Thank you to those that have offered feedback and friendship around this project: Ben Asriel, Hilary Clark, Beth Gill, Brian Rogers, Kayvon Pourazar, Miguel Gutierrez and Stuart Singer. Thank you Siobhan Burke for our in depth conversations and for giving this work the opportunity to speak in print. Thank you Rennie McDougall for your continued care and knowledge of my work and for the opportunity to get it out there! Janet Stapleton you are a quiet and fierce wonder. Thank you! To Tzachi and Lee Slonim for co-creating the space for me to mother and make my work. I love you! To Penny and Elizabeth May for our love, history and future happiness. Lastly to Arthur May thank you for always caring about my work. That care has been the most important thing in my life. I miss you more than I can say.

JULIANA F. MAY **FOLK INCEST**

JULIANA F. MAY **FUNDING**

Juliana May researched, developed and honed **FOLK INCEST** with financial, administrative and residency support from the Dance in Process program at Gibney Dance with funds provided by The Andrew W. Mellon Foundation, as well as a space grant from BAX/Brooklyn Arts Exchange with support from the New York State Council on the Arts, the NYC Department of Cultural Affairs, the Sustainable Arts Foundation and the Andrew W. Mellon Foundation. Additionally, the development of 'Folk Incest' was made possible in part by the Maggie Allesee National Center for Choreography at Florida State University, and grants from the Jerome Foundation, the New York Foundation for the Arts, and a Guggenheim Fellowship in 2016. Folk Incest was created with support from the Abrons Arts Center through the Abrons AIRspace Residency Program, and individual support from our Leadership Circle donors including Amy Hass, Phoebe McBee, the McGue Millhiser Trust, Rachel Norton, Ory Slonim, Jackie and Victor Sprenger, and Sharon Teitlebaum.

Generously sponsored by Blue Streak Wines and Spirits.



ABOUT ABRONS

Abrons Arts Center is a home for contemporary interdisciplinary arts in Manhattan's Lower East Side neighborhood. A core program of the Henry Street Settlement, Abrons believes that access to the arts is essential to a free and healthy society. Through performance presentations, exhibitions, education programs and residencies, Abrons mobilizes communities with the transformative power of art.

Abrons Arts Center values freedom of expression and creativity, ever striving to provide creative communities with a space that celebrates diversity of thought and experience. Abrons aims to be an anti-oppressive home to people from all backgrounds and does not discriminate on the basis of race, national or ethnic origin, citizen status, ancestry, age, religion, disability, sex or gender identity. As definitions of expression and inclusion evolve, Abrons is committed to continually revising this statement in collaboration with our communities.

Indigenous Land Acknowledgment

Abrons Arts Center is situated on the Lenape island of Manhahtaan (Mannahatta). We pay respect to Lenape peoples and ancestors past, present, and future, and acknowledge our reliance on the land and waters of Lenapehoking, the Lenape homeland. We offer our care and gratitude to Lenapehoking, and are committed to resisting colonialism through the support of Indigenous-led programming and Indigenous artistic practices.

You are welcome here.

For tickets and show times:

abronsartscenter.org

Support neighborhood businesses! As a thank you for supporting our programming, we're offering discounts to some of our favorite Lower East Side hangouts. For more information, click on

abronsartscenter.org/plan-your-trip/dining-and-attractions

And get a discount when you bring this program!

ABRONS
ARTS
CENTER
HENRY STREET
SETTLEMENT

Abrons Arts Center Henry Street Settlement

466 Grand Street
New York City 10002
212.598.0400
abronsartscenter.org

Social: [@abronsartscenter](https://twitter.com/abronsartscenter) & [#AbronsArtsCenter](https://twitter.com/AbronsArtsCenter)
Email: audienceservices@abronsartscenter

ABRONS FUNDING

American Chai Trust
Milton and Sally Avery Arts Foundation
The Barker Welfare Foundation
Bulova Stetson Fund
Exploring the Arts, Inc.
FACE Foundation
Find Your Light Foundation
Jacques and Natasha Gelman Foundation
Howard Gilman Foundation, Inc.
The Harkness Foundation for Dance
The Jerome Foundation
Kinder Morgan Foundation
The Louis and Anne Abrons Foundation
The Emily Davie & Joseph S. Kornfeld Foundation
Mertz Gilmore Foundation
Multi-Arts Production Fund
Stavros Niarchos Foundation
Jerome Robbins Foundation
Scherman Foundation
The Harold & Mimi Steinberg Charitable Trust
Trust for Mutual Understanding

New York City Council member Margaret Chin
New York City Council member Carlina Rivera
New York City Department of Cultural Affairs
New York State Council on the Arts

NYC Cultural
Affairs

 NEW YORK
STATE OF
OPPORTUNITY
Council on
the Arts