

PREFACE

AT THE FRONT of old dictionaries, you will find a list of words entering the lexicon for the first time that year. Traveling along this road of words, you are able to trace the development and expansion of the English language. *Emergency INDEX* offers a similar temporal snapshot—Vol. 1 is full of the Occupy movement, Vol. 4 saw a sharp rise in pieces addressing police brutality, and every year more performances concerned with climate change are indexed.

However, the book in your hands is so much more than a dictionary or encyclopedia. *INDEX* is also a rhizome, a net connecting performers across the world. In Guadalajara, Kiyo Gutiérrez stains her white dress with tomatoes in honor of women who have been victims of femicide. 6,000 miles away and three months later, Mariana Rocha creates an environment that portrays her own body in a context of violence against women.

Of course, you can look back at previous volumes, and find other artists addressing this topic. You can do so either by cracking each spine and leafing through the pages until you find the index in the back or—thanks to digital editors Brian McCorkle and Edward Sharp—by clicking through the cumulative index of terms in the online edition. The new online edition of *INDEX*, made possible by a grant from the New York State Council on the Arts, is the product of many years of dreaming and much labor over the past few years. The online version of *INDEX* will continue to grow and change as we create the best possible digital home for our expanding archive of performances. Already, our online readers can discover new work from a randomly generated carousel of images, cite a performance document with a single click, search across contributors, locations, and titles—and that's just the beginning.

While editing this volume, with all this newly accessible wealth of information at my fingertips, it was tempting to alter the way this publication is constructed. I played with the idea, for the sake of future indexers and digital editors, of drawing the list of terms for Vol. 8 from the terms that appeared most often across the last seven volumes. Should we, I wondered, use these new technological resources to create a fixed, streamlined and consistent list of indexed terms? Tempting, sure, but it would have been anathema to the spirit of the print edition of *INDEX* which is, at its roots, a document of a specific year in performance and a bottom-up catalog of the terms performance-makers are using that year.

As always, *Emergency INDEX* relies on your vital participation, whether in print or online, as a place to document your own performance work or as a platform for reinterpretation. *INDEX* is a community as much as a publication, and by picking up this book you are part of it. The online edition offers new opportunities for collaboration and creative response, and will continue to evolve over the years, acting both as experimental sandbox and library of indexes past.

In 2011, as the first volume was being edited and indexed, founding editor Yelena Gluzman wrote: “though the Internet boasts ease of access, a book, trapped in its physical body, is unchanging and durable. Since performance is exactly the opposite—ephemeral and in flux—it is important that the documents will endure, and will keep their place among the other performances made in the same year.” Here you will find each performance in its place, contributing to the story of 2018. When you pick up this volume again in years to come, each performance will be just as you left it. At the back of the book you will find the index of terms—which offer a glimpse into what and how performance-makers were thinking and working in 2018—and I promise you some of them are brand new.

— ZOE GUTTENPLAN
September 2019

BODYWARP: SEAMSTRESS

INDIRA ALLEGRA

The Alice Gallery is a former brothel in Duwamish territory. In Seattle, WA, sex work was an integral part of the early economy and workers often listed their occupation as “seamstress.” “Bodywarp: Seamstress” honors these sisters of the cloth through a site-specific performance of “Bodywarp” at the Alice Gallery, located in Seattle’s Hamilton building—a former brothel in the Georgetown neighborhood, an early red light district.

“Bodywarp” explores weaving as performance and calls for a unique receptivity to tensions in political and emotional spaces. The work investigates looms as frames through which I, as the weaver, become the warp and am held under tension, as I perform a series of site-specific interventions using my body. Like the accumulation of memory in cloth, in “Bodywarp,” looms and other tools of the weaver’s craft become organs of memory, pulling my body into an intimate choreography involving maker, tool, and the narrative of a place.

NACIMOS EN JAULAS. ABRIMOS LAS ALAS Y VOLAMOS

EDGAR FABIÁN FRÍAS

My performances were inspired by two of Laura Aguilar's pieces *Nature Self-Portrait #5*, 1996 and *Three Eagles Flying*, 1990, which is the photograph that can be seen in this documentation provided. During a conversation in 2017 on her art practice at USC, students attempted to ask Aguilar for theoretical explanations of her work. Aguilar was disinterested with these questions and reiterated over and over that she created her art for herself. Her art saved her and was her personal sanctuary. Inspired by Aguilar's words on her approach to art-making, I allowed myself to dive deep into practices that bring me joy: making gifs, music production, performance, video editing, and exploring emotionality in public settings.

For the performance I wore a silver bodysuit with a plush chicken-head on my face and hundreds of ribbons tied around myself, mirroring Aguilar's *Three Eagles Flying*. I emerged into the main exhibition space laughing loudly and bound by the ribbons while a psychedelic video and electronic music played in the background. I danced joyously, traversing the entire exhibition space, until I finally freed myself from the ribbons. After this, I ran throughout the exhibition vacillating between emotional expressions. Allowing myself to be aware of my reaction to expressing joy, pain, anger, defeat, hopelessness, and elation while being witnessed by a large crowd of people. Taking moments to connect with the images of Laura and ephemera from her life as well as with my own body. Finally, after a few minutes, I slowly descended into more hopelessness and defeat. My energy slowed down, as did the music playing. At times, I would fall and hit the ground, slowly getting back up and attempting to dance again, only to fall again. The performance came to a conclusion when I finally collapsed and took an extended moment of respite in front of Aguilar's photography.



Cameron Kelly

EVIL NIGGER: A FIVE-PART PERFORMANCE FOR JULIUS EASTMAN

first performed on January 19, 2018

The Kitchen, New York, NY

performed once in 2018

JEREMY TOUSSAINT-BAPTISTE / LAMONT HAMILTON

Andre Zachery, Shantelle Courvoisier Jackson, Nyugen Smith

Brooklyn, NY

EVIL NIGGER: A FIVE-PART PERFORMANCE FOR JULIUS EASTMAN

JEREMY TOUSSAINT-BAPTISTE / LAMONT HAMILTON

"Evil Nigger: A Five-Part Performance for Julius Eastman" was an iterative, multilayered performance in the spirit of avant-garde composer Julius Eastman. The performances featured the duo sequentially performing all five of their previously staged "parts" of Julius Eastman's 1979 composition "Evil Nigger" as a 24-hour interpretive cycle.

The performances were composed as a fugue. Each part contained motifs initiated in the former which, in turn, were taken up and advanced by the latter. For instance, "Evil Nigger" Parts One, Three, and Five contained a visual through-line of a draped central figure or spectre which is animated by an interchange between the parts. Hamilton's body is centered in Part One, and Toussaint-Baptiste provides the sonic atmosphere. In Part Three, Toussaint-Baptiste accompanied by Andre Zachery take stage as the draped figure and Hamilton via sampling and synths creates sonically. Similarly, "Evil Nigger" Parts Two and Four are drenched, literally, in paint. In Part Two, Hamilton paints his face over and over until his excessively covered face and torso mirror Toussaint-Baptiste's overbearing frequency droning. In "Evil Nigger" Part Four, Nyugen E. Smith and Shantelle Courvoisier Jackson perform with the paint as a duet and further the ritualistic performance initiated by Hamilton. Smith and Courvoisier Jackson paint one another's face while chanting a score prompt given by Toussaint-Baptiste.

The work ran continuously from Friday to Saturday, with five publicly accessible segments opening in parts throughout the 24 hours at The Kitchen.



Net Swandee

CONSENT

first performed on February 11, 2018
the rooftop of Rebel Art Space, Bangkok, Thailand
performed once in 2018

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CONSENT

LEANN HERLIHY

Transgenerational trauma builds on the theory that what human beings cannot contain of their experience falls out of social discourse, and very often on to the next generation as an affective sensitivity or a chaotic urgency. The next generation must grapple with this trauma, find ways of representing it, and spare transmitting this experience of hell back onto the messenger.

Psychic legacies are often passed on through unconscious cues or affective messages that flow between child and parent. Discovering trans-generational transmission means coming to know and tell a larger narrative, one from the preceding generation. It requires close listening to the stories of parents and grandparents, with special attention to the social and historical milieu in which they lived—especially its military, economic and political turmoil. The child speaks what their parent could not. The child recognizes how their own experience has been authored, how they have been authorized, if unconsciously, to carry their parents' injury into the future. In rising above the remnants of one's ancestors' trauma, one helps to heal future generations.

In recent years, untold stories of abuse have surfaced throughout Ireland. Some of which are directly handed down to us from parents, grandparents, uncles, and aunts. Then, there are the wider collective of statements which have been publicly released, such as the Ryan Report published in 2009, which investigated child abuse in Irish institutions for children (the majority of the allegations investigated related to “Reformatory and Industrial Schools” operated by the Catholic Church); in 2017, *In Her Shoes* . . . became a powerful new platform for women brutally impacted by the 8th amendment in Ireland; in 2018, the horrific court case commonly known as the Belfast Rape Trial took place, where a young woman saw her four assailants (Irish and Ulster Rugby players) acquitted from all charges of rape. This resulted in a domino effect across the Irish island, as victims of rape began to share their stories, as the rest of Ireland marched throughout the streets in solidarity with them.

WHAT--THE--SEA--SEES (BISCAYNE BAY SEAWALL ACTIVATION) ENSAYOS

This performance was carried out by members of Ensayos, a nomadic research program based in Tierra del Fuego. Ensayos coastal research pods exist in Tierra del Fuego, Northern Norway, New York, and Australia. The artists, scientists, and scholars involved in each pod meet at irregular intervals to think and create collectively about the archipelagic intersections of nature, identity, history, geography, language, and law. We perform *ensayos* together, which means we are always in rehearsal mode without aiming to achieve a final performance. Our *ensayos* are processual and investigative.

In the park next to the Pérez Art Museum Miami (PAMM), we followed the seawall by Biscayne Bay and scored a performance that would touch land and sea. Later, we gathered materials—a conch shell, underwater camera, string, paper, and pencils—and rehearsed at a house in Little Haiti, close to the train tracks. The next morning, Christy practiced on the conch shell horn, playing a call and response game with the freight train which blew its whistle as it passed by the house. Afterward we built a sculpture-tool with the conch shell, string, and underwater camera. At PAMM we met with participants from the Creative Time Summit and walked out onto the museum patio. Standing in a circle, we began a tuning meditation composed by Pauline Oliveiros which involves breathing and singing while listening and responding to the sounds of other singers and the environment. As we sang, we slowly made our way along the seawall to a palm hummock. There we ended the meditation with an alternating chant: “what -- the -- sea -- sees.” This led us into a collaborative writing activity to produce several speculative fabulations. We took turns adding lines to “what the sea sees” on multiple sheets of construction paper we circulated among the group. We read some of the resulting poems out loud, then made our way back to the seawall. There, we unwound the string around the conch shell horn to lower the camera into the water. Still attached to the conch, the camera filmed underwater while at the other end of the string Christy blew the shell horn. This continued as we talked with participants. When we brought the camera back onto the land, we looked together at the footage of garbage mingling with meager sea life.

ALL VISIBLE DIRECTIONS BETWEEN SKY AND WATER

MARIA HUPFIELD / NATALIE DIAZ

Natalie describes the horizon as “a place of perceptual exchange . . . a width of a line . . . a wilderness. . . Its immeasurability, the largeness of its perspective and sensuality, have been things non-Indigenous people have felt the need and fear to try and contain with a boundary, a line marking up and down, light and day, eventually all meaning good or bad.” We wanted to bring our distinct identities as poets, performance artists, and Indigenous women—Anishinaabek (Ontario, Canada) and Mojave (Arizona, US) respectively—together. We posed the horizon as impossibility and asked whether a thing which is impossible can be possible.

Our 40 minute interdisciplinary performance was a work-in-progress matching intuitive language and voice with movement that started with our hands as sky and water. Diaz’s writing focuses on social justice issues and her Mojave and Latina heritage. Hupfield’s hand-sewn industrial felt creations are multidimensional; further activated in live performance and video, they function as radical forms of collaboration, craft, and Indigenous futurity. For this performance Maria activated her Backwards Double Spiral Jingle Boots and a set of custom cut Fluorescent wooden boards. Three professionals were solicited as note takers throughout the process including a Nicole Wallace Poet, IV Castellanos Performance Artist, and Abou Farman Anthropologist. We requested the audience meet us in the horizon.

Score:

1. Hand to hand horizon
2. Ask audience
3. Poem / Photo / Action / Object Response
4. Audience hand to hand horizon
5. Discussion note takers intro