ON THE BOARDS ANNOUNCES FRAGMENTED FLOW FESTIVAL, JUNE 16-26, FEATURING WORK BY FOUR PACIFIC NORTHWEST ARTISTIC TEAMS

Influential Contemporary Performing Arts Institution Continues Programming That Brings Inventive, Experimental Art by Regional Artists to the Seattle Community

Programming Includes:

- Degenerate Art Ensemble's (Seattle) Skeleton Flower, is a richly visual performance that uses movement, live music, and projected video to playfully reimagine three fairy tales that were read to the artist as a child, and is a ritual for the healing of trauma and the realization of personal power, June 16-18

- Gender Tender's (Seattle) MELTED RIOT: SPECTRA(L) uses tactics rooted in dance, punk music, durational performance, and visual art to investigate the effects peaceful and violent forms of support and sabotage have on the bodies, minds, and spirits of the transgender and queer community, June 21

- Vanessa Goodman’s (Vancouver) CORE/US considers the embodiment of sound and how to generate artistic material in real time that creates a direct correlation between sound and movement, June 23-26

- Allie Hankins’ (Portland) By My Own Hand, Part 1: GHOSTING dissects the inner monologue of a performer and questions the boundary lines of intimacy within the audience-performer relationship, June 24-26

On the Boards (OtB; Rachel Cook, Artistic Director; Catherine Nueva España, Interim Executive Director) is continuing their return to fully in-person programming with their first full-capacity offering since 2020. Fragmented Flow Festival brings artists
together whose work gives the audience the freedom to explore how their identity is shaped, formed, maintained, and expressed. These artistic projects explore our inner human psyche, memories around how we form our identity, and how we center and consider the nature of relationships—both familial and intimate. While each artist focuses inward with their exploration, their aesthetic languages are vastly different, creating a series of fragments that expand upon and flow into one another.

The artistic teams that are a part of the Fragmented Flow Festival all have connections to the Pacific Northwest, specifically the artistic communities of Seattle, Portland, & Vancouver, which makes this festival a unique journey through the experimental contemporary performing arts of our larger region. These artists also have close connections to On the Boards in a variety of ways: **Degenerate Art Ensemble** last appeared at OtB in 2015 with *Predator Songstress* and continues to present their work locally, nationally, and internationally. **Gender Tender's MELTED RIOT: SPECTRA(L)** is a collaborative piece created out of this twelve-year project and represents Fox Whitney’s return to OtB after their 2019/20 artist residency. Both **Vanessa Goodman** and **Allie Hankins** have previously shown works-in-progress as a part of OtB’s NW New Works Festival, and will be presenting evening-length projects at On the Boards for the first time as a part of Fragmented Flow.

**On the Boards Artistic Director Rachel Cook** says “Part of On the Boards’ mission is investing in our regional creative community as we engage with international artists and peers. **Fragmented Flow Festival** came out of conversations about supporting our regional creative community and building artistic knowledge and connections to contemporary performance. Each of these projects will be documented for On the Boards.tv and will have a writing component that will be published later to help disseminate knowledge about the fantastic artists in our region. The goal of the festival is to act as a catalyst to deepen artistic connections throughout the region with the simple idea of bringing artists and audiences together."

**Haruko Crow Nishimura and Joshua Kohl of Degenerate Art Ensemble** say “On the Boards is where we cut our teeth, grew our skills, and connected with Seattle’s adventurous artist community who have always been game to come along on the ride with us. We are so thrilled to be able to share our latest work in such a radical and supportive space. And then add the icing on the cake - we get to share the bill with such incredible artists like Gender Tender, Allie Hankins and Vanessa Goodman in the new Fragmented Flow Festival which is launching performance out of the pandemic with so much hope and energy!”

**Degenerate Art Ensemble**
*Skeleton Flower*
June 16-18, 2022

Thursday, June 16, 8 pm
Friday, June 17, 8 pm (followed by artist conversation with author Shin Yu Pai)
Saturday, June 18, 8 pm

TICKETS: $18-25
CAPACITY: Each performance can accommodate 300 people
RUN TIME: 80 minutes

Skeleton Flower. Photo by Bruce Clayton Tom

PERFORMANCE DESCRIPTION:
Degenerate Art Ensemble’s (Seattle) Skeleton Flower is a performance of live music, visceral movement theater and dance, projected cinematic imagery and storytelling ritual. It is a semi-autobiographical exploration of Haruko Crow Nishimura’s (DAE’s director) struggle with identity, depression, childhood trauma, and the awakening of personal power. The piece addresses these issues with humor and imagination, casting her family as monsters from a Godzilla movie, and traces her personal struggle through three fairy tales which were read to her by her mother growing up (The Fitcher’s Bird, The Wild Swans, and The Red Shoes). The world of Skeleton Flower is a multi-dimensional patchwork quilt that conjures and consoles her female ancestors through
the use of hand felted wools, ten thousand hand painted silk flowers, and knitted sweaters which fill fantastic worlds in the work’s cinematic imagery.

“The piece attains power and awakening by examining the fairytales that my mother read to me when I was young, which ultimately became clues, which through creative work, I was able to confront and navigate my own darkness. It also deals with a violent assault that I experienced as an adult which became the catalyst for healing and the realization of feminine power. Skeleton Flower is a commitment ceremony that confronts the painful energies and tangled kama of my women ancestors. It is an exorcism and personal proclamation to choose my own path consciously for my own life.”

Skeleton Flower was first shown as a work in progress in Plovdiv, Bulgaria as part of American Dance Abroad’s Spotlight USA Festival followed by its world premiere in Seattle in March of 2019. It was performed at the International Festival of Contemporary Dance (FIDCDMX) in Mexico City in 2021 and will be performed at the Hans Christian Andersen Festival in Denmark in 2022.

About Degenerate Art Ensemble:
Degenerate Art Ensemble makes live performances inspired by punk, comics, cinema, protest, nightmares, and fairy tales driven by live music and their own style of visceral movement theater and dance. Their work is a constant excavation through curiosity and experimentation, challenging how they see audience, music, dance, architecture, myth, and reality. It comes out of a deep desire for communion, soul-exchange and transformation.

Degenerate Art Ensemble has shown their work throughout the US and Europe and are known for their large-scale dance and theater projects, concerts, site-transforming spectacles and ongoing public experimentation. Recent highlights of the group's work include a major exhibition at the Frye Art Museum in 2011, being commissioned by director Robert Wilson to interpret his work Einstein on the Beach in 2012, and a collaboration with the Kronos Quartet in 2013. In 2012, Degenerate Art Ensemble was also commissioned by the city of Seattle to create a massive site specific work Underbelly in collaboration with Olson Kundig Architects to celebrate the 50th anniversary of the Seattle World’s Fair. The group’s 2015 work Predator Songstress premiered at the Yerba Buena Center in San Francisco in 2015. In 2016 DAE teamed up with Czech rock legends Uz Jsme Doma for an epic orchestral work inspired by the group’s music at the Archa Theatre in Prague with the South Bohemian Philharmonic Orchestra. The group premiered their new collaboration with sculptor Senga Nengudi and musician Eddy Kwon, Boy mother / faceless bloom, at Colorado College and at the Cincinnati Contemporary Art Center earlier this year.
CREDITS:
Choreographer / Lead performer Haruko Crow Nishimura
Composer / Musician Joshua Kohl
Video Design Leo Mayberry
Cinematography Leo Mayberry and Ian Lucero
Light Design Tom Wiseley and Jessica Trundy
Costumes by Willow Fox, Wyly Astley and Elizabeth Jameson
Video production Design Elizabeth Jameson

Gender Tender
MELTED RIOT: SPECTRA(L)
June 21, 2022

Tuesday, June 21, 8 pm

TICKETS: $18-25
CAPACITY: This experience can accommodate 300 people
RUN TIME: 90 minutes, with installations open to the audience before and after the performance

CONTENT CONSIDERATIONS:
Nudity, sexual and violent subject matter, and language

PERFORMANCE DESCRIPTION:
MELTED RIOT: SPECTRA(L) uses tactics rooted in dance, punk music, durational performance, and visual art to investigate the effects peaceful and violent forms of support and sabotage have on the bodies, minds, and spirits of the transgender and queer community. Inspired by the Stonewall Riots of 1969, seances and apocalyptic
cinema, this Gender Tender performance event happens on the summer solstice celebrating the longest day of the year and the journey we travel physically and spiritually from the darkness into the light.

SPECTRA(L) features The Gender Tender Experiment, the collaborative band iteration of Gender Tender started by Fox Whitney (band director, dancer + drummer) during the darkest days of the pandemic with his household pod: artist collaborators Will Courtney (vocals, dancer), Moonyeka (vocals, dancer) and Otto (saxophone, bass, synth). Inspired by the restrictions of the pandemic the band channels messages from QT ancestors and predicts the future via photographs taken during the Stonewall Riots in 1969. This event will not only feature the band but will feature guest appearances from longtime and brand new Gender Tender artist collaborators of all disciplines.

The ongoing MELTED RIOT performance series is a surreal protest song, a queer meditation, a psychedelic research project, a punk prayer. Fox and his Gender Tender collaborators unearth the queer and transitional qualities of a longtime experimental performance collaboration centered on investigating the nature of queer relationships, transgender histories and the surreal nature of transformation that are the foundation of the Gender Tender approach to performance making.

About Gender Tender:
Fox Whitney’s transgender and queer point of view is at the heart of his performance project, Gender Tender, founded in 2012. He creates experiences that investigate the nature of queer relationships, trans histories and the surreal nature of transformation. GT engages a team of artists trained in Fox’s unique methods modeled on cults, sitcoms, pandemic parties and riots. He is also a musician, filmmaker, actor, dancer, teaching artist and is the Artistic Director for Velocity Dance Center based in Seattle WA. Melted Riot, a Gender Tender performance inspired by the Stonewall Riots of 1969, was presented at Velocity Dance Center on the 50th anniversary of the uprising. His work has been commissioned and produced by the Henry Art Gallery, On the Board’s NW New Works Festival and Solo Festival; Velocity’s Next Fest NW and Seattle Festival of Dance Improvisation; the Seattle International Dance Festival; Yellow Fish Epic Durational Performance Festival and was selected for the inaugural season of Seattle’s Gay City Arts. He has performed in work by Will Rawls, Heather Kravas, keyon gaskin, Morgan Thorson, Common Form Dance Project, Malic Amalya and Gabrielle Civil, is the drummer for the bands The Gender Tender Experiment and Rachael's Children and has exhibited his dance films and visual art nationally.

CREDITS:
Co-produced by On the Boards and Velocity Dance Center
MELTED RIOT: SPECTRA(L) haunts us from its previous iterations: MELTED RIOT: Stonewall Edition presented by Velocity in 2019 in person, MELTED RIOT: ROYGBIV and CHROMATIC supported by On the Boards online in 2020 and MELTED RIOT: RGB, CMYK + SATURATION presented by the Henry Art Gallery online) in 2020 transmuting into the SPECTRA(L) iteration of the ongoing experimental performance series.

Vanessa Goodman
CORE/US
June 23-26, 2022

Thursday, June 23, 8 pm (followed by artist conversation with Dani Tirrell)
Saturday, June 25, 6 pm
Sunday, June 26, 8 pm

TICKETS: $18-25
CAPACITY: Each performance can accommodate 300 people
RUN TIME: 70 minutes

CORE/US. Photo by David Cooper

PERFORMANCE DESCRIPTION:
Vanessa Goodman (Vancouver) considers the embodiment of sound and how to generate artistic material in real-time that creates a direct correlation between movement and sound. CORE/US is a captivating new group work from Action at a
Distance. Choreographed by artistic director Vanessa Goodman, four dancers expertly transverse our perception of how we hear movement and see sound with mesmerizing results. The live score sculpts an ever-evolving atmosphere that builds gravity for the body. Patiently shifting states and layers of momentum define this unique piece marked by its immersive world-building. Performed by Anya Saugstad, Eowynn Enquist, Ted Littlemore and Adrian de Leeuw with lighting by James Proudfoot.

**About Vanessa Goodman:**
Vanessa Goodman is the Artistic Director of the performance company Action at a Distance Dance Society. The company would like to respectfully acknowledge that it is working on the ancestral and unceded territories of the Musqueam, Squamish and Tsleil-Waututh people. The priority of the company is to foster work that reflects the human condition, using dance to decode contemporary experience. It is the company’s goal to create immersive environments, working towards facilitating an engrossing experience for those who witness the work. Goodman was the recipient of the 2013 Iris Garland Emerging Choreographer Award, the 2017 Yulanda M. Faris Program and the 2019 Dance Chrystal Prize. She has been commissioned to create works for the Dancing on the Edge Festival, The Gwaii Trust, Vancouver Biennale and Simon Fraser University. Most recently her work has toured nationally and internationally and been presented by DanceHouse, SFUW, The Canada Dance Festival, The Dance Made in/ Fait au Canada Festival, Offset Dance Festival, Fluid Festival, The Bienal Internacional de Dança Do Ceará, On the Boards, The Risk/Reward Festival, The Dance Centre, The Shadbolt Centre for the Arts, Small Stage, Push Off, Music on Main and The Chutzpah! Festival.

**CREDITS:**
*CORE/US* was made possible with generous support from The Canada Council for the Arts, The Dance Centre, La Rontond and John Robinson

The US Premiere of *CORE/US* is co-presented by On the Boards and Velocity and underwritten by John Robinson + Maya Sonenberg

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**Allie Hankins**
*By My Own Hand, Part 1: GHOSTING*
**June 24-26, 2022**

Friday, June 24, 8 pm
Saturday, June 25, 8 pm (followed by artist conversation)
Sunday, June 26, 6 pm

**TICKETS:** $18-25  
**CAPACITY:** Each performance can accommodate 300 people  
**RUN TIME:** 70 minutes

*By My Own Hand.* Photo by Noelle Stiles

**PERFORMANCE DESCRIPTION:**  
Allie Hankins’ (Portland) performance dissects the inner monologue of a performer through questioning the boundary lines of intimacy with the audience-performer relationship. *By My Own Hand, Part 1: GHOSTING,* is the first in a five-part series of performances that leverage the performer/audience relationship to questioning attempts we make at containment; at naming; at establishing lines and boundaries. Toying with the perceived power of systems we use to define ourselves, such as astrology, psychotherapy, and dream interpretation, the work coyly points to the futility of attempting to uphold a fixed persona in life, or in performance.

**About Allie Hankins:**  
Allie Hankins is a Portland-based dancer, performer, and performance maker whose work toys with the destabilization of persona through uncanny physicality, layered imagery, and biting wit, all while trying to suppress her contentious eagerness to please. She is an inaugural member of FLOCK, a dance center and creative home to Portland’s
experimental dance artists spearheaded by Tahni Holt, and in 2013 she co-founded Physical Education, a Queer cooperative comprised of herself, keyon gaskin, Taka Yamamoto, and Lu Yim. Physical Education hosts open reading groups and lectures, curates performances, and teaches workshops nationally. Most recently, Hankins has danced in ANTHEM and CORPS by Milka Djordjevich (LA), and Public Love and Still Life by Morgan Thorson (Minneapolis). She has been an Artist in Residence at Headlands Center for the Arts, the Djerassi Resident Artist Program, the Robert Rauschenberg Residency, Caldera, the Wassaic Project, and Ucross. Outside of Portland, her work has been presented in Los Angeles, San Francisco, Seattle, Minneapolis, Chicago, New York, Berlin, Austria, Cork, and Tel Aviv. She’s currently reading Zany, Cute, Interesting by Sianne Ngai, Calamities by Renee Gladman, all the Ali Smith she can get her hands on. She loves book recommendations. Her website is alliehankins.com.

CREDITS:
By My Own Hand, Part 1: GHOSTING is produced by On the Boards

About On the Boards:
As one of the leading organizations of its size and focus in the United States, OtB produces unique performance projects by leading artists and creates one-of-a-kind experiences for our audiences. The organization makes significant investments in the performing arts community to help increase the quality of new work created. Since its inception, OtB has featured seminal performances by artists including Laurie Anderson, Bill T. Jones, The Wooster Group, Spalding Gray, Dumb Type, Anne Teresa de Keersmaeker, Pat Graney, Dayna Hanson, Amy O’Neal, Reggie Watts, Zoe Scofield & Juniper Shuey, and Crystal Pite. OtB fulfills its mission by supporting artists from the Northwest and beyond, through new commissions and existing work presented online and in person. OtB offers a range of resources and events that provide in-depth information and complimentary social experiences to frame the art on its stages and create dynamic access for its audiences.

On the Boards is located on the traditional homelands of the Duwamish (dxʷdəwʔabš) (Dkhw Duw’Absh) and the customary territories of the Suquamish, Muckleshoot, Stillaguamish and many other Coast Salish Peoples. We also acknowledge the Native peoples from many Nations who call Seattle their home. We aim to honor these communities, past, present, and future.

Press Contact: communications@ontheboards.org

For more information and photos please visit our Press Resources page.
Box Office & Ticket Information

All tickets and subscriptions can be purchased at ontheboards.org

TICKETS for individual performances are $18-25. 2-, 3-, and 4-show packages available for purchase; discounts also available for OtB members.

Contact boxoffice@ontheboards.org with questions about tickets.