ON THE BOARDS ANNOUNCES 2022-23 ARTISTIC SEASON, FEATURING AN INTERNATIONAL ROSTER OF ARTISTS, INCLUDING NORTHWEST LUMINARIES

Influential Contemporary Performing Arts Institution Launches a Full Subscription Series with Partnerships Bringing Adventurous Performance to the Seattle Community

Programming Highlights Include:

• zoe | juniper’s The Other Shore creates two distinct immersive embodied installations — Always Now and Future Ancestors — that aim to alter the relationship between audience and performer and expand the possibilities of perception, October 2022

• Elisa Harkins, Zoë Poluch, Hanako Hoshimi-Caines’ Radio III / ᎠᏬᏂᏍᎦᏯ KT, is an indigenous futuristic concert, creating a beautiful and uncomfortable dance performance that seeks to be unfaithful to both minimalism and postmodern dance’s claims to so-called “neutrality,” September 2022

• Freeway Dance, conceived by Japanese Dancer Ayaka Nakama, in which she asked a few people close to her – a neighbor, her father, her friends – to describe their first memory of themselves dancing. Based on these descriptions, she reconstructed these movements with her own body, April- May 2023

• Portland-based multidisciplinary artist Takahiro Yamamoto’s latest creation places three performers — Samita Sinha, Anna Martine Whitehead, and David Thomson — in the center of a choreographic approach that investigates ways to embody the presence of nothingness, holding spaces that we could easily dismiss and considering possibilities for the unity of the self and the other, May 2023
On the Boards (OtB) is returning to in-person programming with their first full-capacity subscription series since 2019. The 2022-23 season includes a series of artists who utilize memory, nostalgia, and the intersection of dance, installation, video, and technology to alter the relationship between audience and performer, as well as ask us to consider who we are, where we come from, and to consider ways of knowing that are both inherited and learned.

The 2022-23 season will premier new works and feature pieces that were made in the before times, all of them are relevant to our existence today and present fresh, innovative voices. Additionally, OtB announces three wonderful partnerships that will continue to expand our audience and the conversation about contemporary performance throughout our city. OtB & Meany Center for the Performing Arts are teaming up to co-present Abby Z and the New Utility Radioactive Practice at Meany Hall-Studio. Abby Zbikowski and her company are one of five artists that are part of Becoming: At Home in the World, produced in partnership with Bill T. Jones and New York Lives Arts at Meany Center.

Additionally, OtB is partnering with Seattle Theater Group with local favorite Kidd Pivot’s Revisor; and with the infamous Cherdonna Sinatra, John Jarboe, and Martha Graham Cracker on a collaboratively produced performance, THREESOME, in a local mechanics shop, Repair Revolution. These partnerships are crucial to ensuring that Seattle audiences have access to the most adventurous, innovative artists working in live performance today.

OtB’s Artistic Director Rachel Cook says “This upcoming season is filled with a HUGE rooster of artists (10 to be exact) who hail from all around the world, including artists from right here in the Northwest, and who are each decidedly OtB artists! Artists who are breaking molds of their disciplines, artists who blur edges of what is means to be performing on a stage today, artists who challenge and push our expectations of what is means to be an audience member, and artists who surprise and confuse us with their creations. These artists are worth investing in and it is On the Boards job is to connect these artists with YOU, our audience!”

22/23 Season
Radio III / ᏯᏬᏂᏍᎩ KT
Elisa Harkins, Zoë Poluch, Hanako Hoshimi-Caines
September 22-24, 2022

Thursday, September 22, 8 PM
Friday, September 23, 8 PM - followed by conversation with the artist
Saturday, September 24, 8 PM

CAPACITY: Each performance can accommodate 300 people
RUN TIME: 55 minutes

PERFORMANCE DESCRIPTION:
RADIO III / ᏯᏬᏂᏍᎩ KT is an indigenous futuristic concert, a beautiful and uncomfortable dance performance and a perverse triangle of shifting power that seeks to be unfaithful to both minimalism and postmodern dance’s claims to so-called “neutrality”. As we live, layer and situates form in our bodies we hurtle through past, present and possible futures. We invite you into a supportive co-existence, separate but aligned, an anthem for xenophilia, a complicit dream, a consensual prophecy.

ARTISTS BIO:
Hanako Hoshimi-Caines is a mother, dancer, performance-maker, writer, questioner, enthusiast and organizer born and based in Tiohtià:ke/Montreal. Her work plays with the pleasure and the haunt of the familiar as strategies of resistance and transformation. Intrigued by language and the humor of logic, she has found her immediate familial relations to be a
treasure trove of mystical and practical insights into art and performance making. Hanako has collaborated with a range of dance artists, choreographers and companies, notably the Cullberg Ballet in Stockholm. Her independent and collaborative works have been shown in Canada and internationally. Deeply invested in spaces that bring people together from all walks of life, Hanako has organized discussion groups, shared studio frameworks, and fundraisers for RECAA (community organization countering elder abuse in ethno-cultural communities). She co-curated Focus on Dance Research conference (Concordia University) and Quantum Fur (Studio 303). Hanako recently graduated with an honors degree in Western Philosophy from Concordia University. She is currently guest co-curator of the Centre de Création O Vertigo in Montreal, QC.

Zoë Poluch’s artistic practice puts into motion different mediums and takes shape in different rooms. Her love-hate relationship with the “contemporary dance” scene is based on a long term and practice-based interest in the politics and poetics of moving and sensing. As she teaches, dances, talks, writes and thinks, she does it with a precise gymnastics of the senses. She looks forward to the far future, perhaps 2070, when she will inaugurate a dance company for dancing people over 70 years old and tour on a solar airplane to all the big stages of the world. In the past, she studied, trained and worked in Canada and Belgium and could be found dancing and performing with established and emerging choreographers, kind of all over. More recently, this has included extensive commitments to collaborations with Hanako Hoshimi-Caines and Elisa Harkins, Kim Coleman and Cara Tolmie, performing and making The Knife’s Shaking the Habitual concert/show, her own solo Example, On Air with Nadja Hjorton, dancing in Splendour by Stina Nyberg and regurgitating history together with the feminist choreographic project Samlingen. Zoë is Assistant Professor and Head of the Bachelor Programme in Dance Performance at Stockholm University of the Arts. She is currently on parental leave with a new kid named Nino.

Elisa Harkins is a Native American (Cherokee/Muscogee) artist and composer based in Tulsa, Oklahoma. Her work is concerned with translation, language preservation, and Indigenous musicology. Harkins uses the Cherokee and Mvskoke languages, electronic music, sculpture, and the body as her tools. Harkins received a BA from Columbia College, Chicago and an MFA from CALARTS. She has since continued her education at the Skowhegan School of Painting and Sculpture. She has exhibited her work at Crystal Bridges, documenta 14, The Hammer Museum, The Heard Museum, and Vancouver Art Gallery. She created an online Indigenous concert series called 6 Moons, and published a CD of Creek/Seminole Hymns. She is also the DJ of Mvhayv Radio, an Indigenous radio show on 91.1FM in Tulsa, OK and 99.1FM in Indianapolis, IN. Radio III / ᎦᏬᏂᏍᎩ KT is a dance performance that features music and choreography by Harkins. With support from PICA and Western Front, songs from the performance have been collected into a limited edition double-LP which can be found on Harkins’ Bandcamp. Harkins resides on the Muscogee (Creek) Reservation and is an enrolled member of the Muscogee (Creek) Nation.
zoe | juniper: The Other Shore

October 5 –23, 2022

*Always Now*

Wednesday, October 5, 5 PM, 7 PM & 9 PM  
Thursday, October 6, 5 PM, 7 PM & 9 PM  
Friday, October 7, 5 PM, 7 PM & 9 PM  
Saturday, October 8, 5 PM, 7 PM & 9 PM  
Sunday, October 9, 1 PM, 3 PM & 5 PM

**CAPACITY:** Each performance can accommodate 36 people  
**RUN TIME:** 1 hour and 15 mins each cycle

*Future Ancestors*

Wednesday, October 19, 6 PM, 7 PM, 8 PM & 9 PM  
Thursday, October 20, 6 PM, 7 PM, 8 PM & 9 PM  
Friday, October 21, 6 PM, 7 PM, 8 PM & 9 PM  
Saturday, October 22, 6 PM, 7 PM, 8 PM & 9 PM  
Sunday, October 23, 2 PM, 3 PM, 4 PM, 5 PM & 6 PM

**CAPACITY:** Each performance can accommodate 50 people  
**RUN TIME:** 1-hour intervals over 5 hours

Photos by Sara Brown and Juniper Shuey
PERFORMANCE DESCRIPTION:
The Other Shore (TOS) is a dance, art object, book, auditory, sound and video installation presented online, through the mail and in a non-proscenium space. TOS shifts eurocentric relationships between audience and performer by changing the physical orientation of viewing. TOS expands the possibilities of perception, relational power, and ritual through discrete performances that proceed simultaneously.

ARTISTS BIO:
zoe | juniper creations exist at the intersection of dance, installation and video technology. We dissolve barriers between art, artist and audience by challenging expectations of perception and making space for empathy and connection. Collaborating with artists from diverse fields, we employ a specific, singular combination of bodies, light, sound and sculpture to realize each project. When teaching our approach parallels our process: it is collaborative, experimental and rigorous. Our process nurtures play, a creative exploration where disruptions reveal new, exciting avenues. Rather than targeting a specific product, our work exists in a perpetual state of becoming. Through constant reframing and reinvention, we access a realm of liminality specific to the convergence of each element in a moment. Our art is a glimpse into this place of fleeting magic.

Abby Z and the New Utility
Radioactive Practice
October 27, 28 & 29, 2022

Friday, October 27, 8 PM
Saturday, October 28, 8 PM
Sunday, October 29, 8 PM

Co-presented by Meany Center for the Performing Arts and On the Boards

VENUE: Meany Center, UW Campus
PERFORMANCE DESCRIPTION:
*RADIOACTIVE PRACTICE*, the newest evening-length work by New York Dance and Performance “Bessie” Award-winning choreographer Abby Zbikowski and her company Abby Z and the New Utility. The genre-bending work brings together a mosaic group of dancers to redefine purpose for themselves as they labor their way through complex, demanding, and often perplexing physicality as a means to confront expectations and dive into the unknown head on.

Utilizing the skills they have honed through their practices in movement traditions including (but not limited to) street dance, post-modern dance, contemporary African forms, tap, synchronized swimming, soccer, and martial arts, Zbikowski and cast draw from an arsenal of physical possibility to shatter assumptions of established forms and test the group’s own physical and mental limits. Working with Senegalese dance artist Momar Ndiaye as dramaturge, this work embodies the amalgam of contemporary living, chock full of cultural collisions, unlikely relationships, minor to major misunderstandings, a desire for logic, and being hard-wired to survive.

The cast features Alex Gossen, Kashia Kancey, Fiona Lundie, Jennifer Meckley, Benjamin Roach, and Jinsei Sato.

ARTIST BIO:
ABBY ZBIKOWSKI created her company Abby Z and the New Utility in 2012 with founding members Fiona Lundie and Jennifer Meckley. Zbikowski received the 2017 Juried Bessie Award for her “unique and utterly authentic movement vocabulary in complex and demanding structures to create works of great energy, intensity, surprise, and danger.” In 2018 Dance Umbrella UK awarded her a “Choreographer of the Future” commission. She is an inaugural
Caroline Hearst Choreographer-In-Residence at the Lewis Center of the Arts at Princeton University (2017-19), current artist in residence at New York Live Arts (2018-20), is a 2020 United States Artists Fellow, and has been in residence at Bates Dance Festival, American Dance Festival, and the STREB Lab for Action Mechanics.

She is Associate Professor of Dance at The Ohio State University and on faculty at American Dance Festival. She has taught at the Academy of Culture in Riga, Latvia; at Festival Un Pas Vers L’Avant in Abidjan, Ivory Coast; and studied at Germaine Acogny’s L’École de Sables in Senegal. Zbikowski holds a BFA in dance from Temple University and an MFA from The Ohio State University. Her company has been presented nationally, performing at venues such as Jacob’s Pillow in Becket, MA, and the Fuse Box Festival in Austin, TX, among others.

Joseph Keckler

*Train With No Midnight*

December 1-4, 2022

Thursday, December 1, 8 PM
Friday, December 2, 8 PM - followed by conversation with the artist
Saturday, December 3, 8 PM
Sunday, December 4, 5 PM

**CAPACITY:** Each performance can accommodate 300 people
**RUN TIME:** 75 minutes

Photo by Paula Lobo
PERFORMANCE DESCRIPTION:
Joseph Keckler and an intimate musical ensemble move through a series of vignettes--each like a stop on a late-night train--and circle The Crossroads, a place of danger and possibility. Train With No Midnight dances between comedy, commentary and communion. The score features smoky pop songs, propulsive invocations, and leaps into the operatic realm.

ARTIST BIO:
Joseph Keckler is a singer, writer, composer and multimedia creator who often zeroes in on moments from daily life and transforms them into absurd and affecting underworld voyages. His performances have been featured by NPR’s Tiny Desk series, Lincoln Center, Centre Pompidou, among others. The New York Times hails him as a "major talent... whose range shatters the conventional boundaries... with a trickster's dark humor," and The Village Voice once crowned him New York's best performance artist. His writing has appeared in McSweeney’s, Vice and elsewhere, and in 2018 his first essay and story collection Dragon at the Edge of a Flat World was published by Turtle Point Press. In 2019 he premiered two works, Train With No Midnight with Prototype and Let Me Die with Opera Philadelphia, and toured the U.S. as the national support act for rock band Sleater-Kinney. His work has been supported by Creative Capital and this year he is an artist in residence at Dartmouth College and The Ringling Museum of Art.

Faye Driscoll
Thank You For Coming: SPACE
January 19-22, 2023

Thursday, January 19, 8 PM
Friday, January 20, 8 PM - followed by conversation with the artist
Saturday, January 21, 8 PM
Sunday, January 22, 5 PM

CAPACITY: Each performance can accommodate 100 people
RUN TIME: 1 hour 15 minutes
PERFORMANCE DESCRIPTION:
Faye Driscoll’s *Thank You For Coming: Space* is the final performance in her celebrated *Thank You For Coming* series—which includes *Attendance* and *Play*. Driscoll considers theater one of the last secular social spaces, where the vulnerability and complexity of human interconnection is made palpable. *Space* unfolds within an intimate installation, wired for sound and upheld by pulleys, ropes, and the weight of others, where Driscoll appears alone with the audience. Through an alchemy of body, object, voice, and live sound, she builds a moving requiem for the human body and conjures a world that is, like ourselves, alive and forever changeable. The trilogy summons the unnamed forces that surge between the artist and the viewer in order to create a communal realm where our experiences are heightened and questioned.

View Faye Driscoll’s *Thank You For Coming: Attendance* on OntheBoards.tv

ARTIST BIO:
Faye Driscoll is a Doris Duke Award-winning performance maker who has been hailed as a “startlingly original talent” by *The New York Times* and “a postmillenium postmodern wild woman” by *The Village Voice*.

She is currently the Randjelovic/Stryker Resident Commissioned Artist at New York Live Arts, and is the recipient of a Guggenheim fellowship, a Bessie award and the Jacob’s Pillow Artist Award among many others. Her work has been presented at Wexner Center for the Arts, Walker Art Center, ICA/Boston, MCA Chicago and BAM, and internationally at Kunstenfestivaldesarts, La Biennale di Venezia, Festival d’Automne à Paris, Melbourne Festival, Belfast International Arts Festival, Onassis Cultural Centre in Athens and Centro de Arte Experimental in Buenos Aires.
Her most recent performance, Space, was the final live work in her Thank You for Coming trilogy. Space is a moving requiem on art, the body, loss and human connectivity, and was celebrated as “an exhilaratingly personal culmination of the series” by Artforum. In 2020, her first-ever solo exhibition, Come On In, opened at Walker Art Center, offering gallery-goers an experience of six distinct audio-guided experiences from my series Guided Choreography for the Living and the Dead. Faye also choreographs for plays and films, including the Broadway production of Young Jean Lee’s Straight White Men, and Josephine Decker’s award-winning feature films Madeline’s Madeline and The Sky is Everywhere.

**Kidd Pivot**

*Revisor*

March 1, 2023, 7:30 PM

Presented by Seattle Theatre Group in Partnership with On the Boards

VENUE: The Paramount Theatre
911 Pine St, Seattle, WA 98101

CAPACITY: Performance can accommodate 150 people
RUN TIME: 90 minutes; no intermission

PERFORMANCE DESCRIPTION:
Integrating movement, original music, text, and rich visual design, Kidd Pivot’s performance work is assembled with recklessness and rigor, balancing sharp exactitude with irreverence and risk. Under the direction of internationally renowned Canadian choreographer Crystal Pite, the company’s distinct choreographic language – a breadth of movement fusing classical elements
and the complexity and freedom of structured improvisation – is marked by a strong theatrical sensibility and a keen sense of wit and invention.

**ARTIST BIOS:**
Jonathon Young and Crystal Pite revise an archetypal comic plot to serve as the basis for choreography in a true hybrid of contemporary theatre and dance. In *Revisor*, eight Kidd Pivot dancers embody the recorded dialogue of some of Canada’s finest actors, exploring conflict, comedy and corruption in the potent relationship between language and the body. From the creators of the internationally acclaimed *Betroffenheit* (winner of the Olivier Award for Best New Dance Production).

**Threesome: Cherdonna Shinatra, John Jarboe and Martha Graham Cracker**
March 2-5, 2023

Thursday, March 2, 8 PM  
Friday, March 3, 8 PM  
Saturday, March 4, 8 PM  
Sunday, March 5, 8 PM

**VENUE:** Repair Revolution, 2437 6th Ave S, Seattle, WA 981

**CAPACITY:** Each performance can accommodate 150-200 people  
**RUN TIME:** 75 minutes
PERFORMANCE DESCRIPTION:

Be seduced and challenged all at once through a combination of pleasure, song, and spectacle. Don't bring one date to this show, bring two! Cher Donna Shinatra is back at On the Boards and this time she is bringing friends! In collaboration with Philadelphia's The Bearded Ladies and Dito van Reigersberg, this trio is taking our binary world to task. Performed at Repair Revolution, a queer mechanic shop in Sodo, these oddballs will use song, movement, and the irreverent to tackle the social geometry of femme triangles in a square masc world. But in a society made to make them unwanted, our trio will decide if it is worth continuing to carve a space out for themselves in a world that was not designed for them.

ARTISTS BIO:

Cher Donna Shinatra, The Bearded Ladies, and Dito van Reigersberg come together for a new, collective, queer performance network that brings gender-slippery work to new audiences across social, political, and economic barriers. This collaborative trio are among the most visible
queer and feminist artists of their respective cities. All collaborators have a well-documented history of making work which asks hard questions about gender and queer identity through the body in performance. In this project, we are expressly privileging queer voices and values in producing and presenting the work, in addition to making the art.

Lead Artist Jody Kuehner - Eighteen years ago Jody Kuehner landed in Seattle where she fell in love with its rowdy, postmodern dance culture. She devoured everything experimental, improvisational, and durational. She fell in love with her own queerness. Kuehner is a 2020 NEFA’s National Dance Project finalist, 2017 Artist Trust Fellowship recipient, 2017 Henry Art Gallery AIR, 2016 NEFA’s National Dance Project awardee, and 2015 Stranger Genius Award winner. She has toured nationally to USF, Tampa, FL, The Meanings and Makings of Queer Dance Conference, Ann Arbor, MI, The Yard, Martha’s Vineyard, American Dance Festival, Durham, NC, and FringeArts, Philadelphia, PA, Sarasota Art Museum, FL. Her work has been featured in ARTnews, i-D Magazine, and NBC 12 must-see LGBTQ+ art shows around the world. Find her on Insta @ cherdonnashinatra

Collaborator John Jarboe is a director, singer, writer, historian, and host serving you revolution, herstory, queer community making, and a whole lot of glitter. She is the founding artistic director of The Bearded Ladies Cabaret, transforming opera, cabaret, and live performance, creating work that will make you sing, dance, and question. She has made original work for La Mama ETC, Joe’s Pub, Opera Philadelphia, The Philadelphia Museum of Art, The Wilma Theater, and most recently an original commission called Rose You Are Who You Eat for The Guggenheim’s Works & Process series. See her upcoming work at www.beardedladiescabaret.com

Collaborator Dito van Reigersberg is a co-founder of Pig Iron Theatre Company. He has performed in almost all of Pig Iron’s productions since its founding, including the OBIE-winning original pieces Hell Meets Henry Halfway and Chekhov Lizardbrain. His alter-ego Martha Graham Cracker performs regularly at Joe’s Pub and is famously ‘the tallest, hairiest drag queen in the world” – check out her album of songs about show biz, heartbreak, and libraries called Lashed But Not Leashed. Find him on Insta @ martha_graham_cracker

Christopher Morgan

Native Intelligence/Innate Intelligence
April 13-16, 2023

Thursday, April 13, 8:30 PM
Friday, April 14, 8:30 PM
Saturday, April 15, 8:30 PM
Sunday, April 16, 5:00 PM

CAPACITY: Each performance can accommodate 300 people
RUN TIME: 60 minutes, no intermission

Photos by Jonathan Hsu and Shannon Braine

PERFORMANCE DESCRIPTION:
Native Intelligence/Innate Intelligence incorporates dance, Hawaiian chant & percussion, original compositions for cello, and multimedia scenic design to examine ancestry, home, and belonging. Native Intelligence/Innate Intelligence asks us each to consider who we are, where we come from, and wonder about our ways of knowing that are both inherited and learned.

Content warning: This work contains video and lighting effects with geometric patterns utilizing contrasts of light and dark such as stripes or bars. This may cause discomfort and/or seizures for those with photosensitive epilepsy.

ARTIST BIO:
Christopher K. Morgan founded CKM&A in 2011; the same year Dance Magazine profiled him as one of six breakout choreographers in the United States. He and the company have been recognized with fellowships and grants from the New England Foundation for the Arts, National Performance Network, Creative Capital, Dance USA, The Native Arts and Cultures Foundation, and The Western Arts Alliance.

Christopher is the Vice President of Programming at the Maui Arts & Cultural Center (the MACC), where he curates dozens of music, dance, and theater performances each year, oversees the Schaefer International Gallery, and a robust arts education program that serves thousands of Hawai‘i youth, adults, and arts educators each year. Prior to joining the MACC, Christopher served as Executive Artistic Director of Dance Place in Washington, D.C. from 2017-2021, stewarding the organization through the triple pandemics of 2020-2021 maintaining the entire staff with no layoffs or furloughs and continuing to pay artists and teachers.
Teaching credits include American University (2011-14), the BA and MFA programs at the University of Maryland (2014-17) and residencies at over 20 conservatories and institutions of higher learning in the US and abroad. Since 2006 Christopher has also directed Art Omi: Dance, an annual collaborative residency for international choreographers in New York.

Christopher was nominated by President Joseph R. Biden and confirmed by Congress on March 15, 2022 to be a member of the National Council on the Arts. He serves on the board of the National Performance Network, is co-chair of the Association of Performing Arts Professionals 2023 Annual Conference, and serves on the advisory committee for the Western Arts Alliance’s Advancing Indigenous Performance Program. He lives in Makawao, Hawai’i with his husband, opera director Kyle Lang.

**Ayaka Nakama**

**Freeway Dance**
April 27-30 & May 4-7 2023

**Thursday, April 27, 6 PM**
**Friday, April 28, 6 PM**
**Saturday, April 29, 6 PM**
**Sunday, April 30, 6 PM**

**Thursday, May 4, 6 PM**
**Friday, May 5, 6 PM**
**Saturday, May 6, 6 PM**
**Sunday, May 7, 6 PM**

**CAPACITY:** Each performance can accommodate 150-200  
**RUN TIME:** This is an installation which provides audience members 4 hour to sit, stand, and wander, to take everything in.
PERFORMANCE DESCRIPTION:
What is our first memory of dancing? In Freeway Dance, the Japanese Dancer Ayaka Nakama asked a number of people close to her – a neighbor, her father, her friends – to describe their first memory of themselves dancing. Based on these descriptions, she reconstructed these movements with her own body.

ARTIST BIO:
Born in Oita Prefecture in 1992, Ayaka Nakama is a dancer based in Kobe, Japan. Nakama trained at Rambert School of Ballet and Contemporary Dance (London) before continuing her studies as a scholarship student at dB Academy (Kobe). While also creating her own works, she has also recently performed in works by Mika Kurosawa, Toshiki Okada (chelfitsch), contact Gonzo among others. In 2018 she became an associate artist of DANCE BOX. In 2019 she premiered her work Freeway Dance produced by DANCE BOX and invited to TPAM Performing Arts Meeting in Yokohama, KYOTO EXPERIMENT, KUNSTENFESTIVALDESARTS, Berliner Festspiele, and Centre Pompidou. Since 2022, she is given grants from the Saison Foundation under the title of “Saison Fellow I”. Committed to the way the body is choreographed by someone or something, she pursues a phenomenon that she believes can only be called dance.

Takahiro Yamamoto
NOTHINGBEING
May 18-21, 2023

Thursday, May 18, 8 PM
Friday, May 19, 8 PM - followed by conversation with the artist and the collaborators
Saturday, May 20, 8 PM
Sunday, May 21, 5 PM
CAPACITY: Each performance can accommodate 300 people
RUN TIME: 50 minutes

PERFORMANCE DESCRIPTION:
NOTHINGBEING investigates ways to embody the presence of nothingness, holding spaces that we could easily dismiss and considering possibilities for the unity of the self and the other. Initiated by choreographer Takahiro Yamamoto, this dance performance is created in collaboration with Samita Sinha, Anna Martine Whitehead, and David Thomson.

ARTIST BIO:
Takahiro Yamamoto is a multidisciplinary artist and choreographer based in Portland, Oregon (Cowlitz, Clackamas and Confederated Tribes of Grand Ronde). His current conceptual investigations revolve around the phenomenological effects of time, embodied approach to the presence of nothingness, and the social/emotional implications of visibility. He has received support from New England Foundation for the Arts, Bogliasco Foundation, Oregon Community Foundation, MacDowell, National Performance Network, Japan Foundation, Regional Arts & Culture Council, Africa Contemporary Arts Consortium and others. His performance and visual art works have been presented at Portland Art Museum, Portland Institute for Contemporary Art, Diverseworks, Contemporary Arts Center Cincinnati, The Henry Art Gallery, GoDown Arts Centre Nairobi among other venues. Yamamoto holds an MFA in Visual Studies from Pacific Northwest College of Art. He co-directs the performance company madhause with Ben Evans, and is part of the Portland-based support group Physical Education with Allie Hankins, keyon gaskin, and Lu Yim.
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 https://www.ontheboards.org/press-resources

Box Office & Ticket Information

For subscription information visit our https://www.ontheboards.org/subscribe. Subscriptions Packages start at just $90 and give you access to subscriber discounts and perks. Subscribers get discounts on tickets, first choice of showtimes for limited-capacity performances, free ticket exchanges, lost ticket replacements, 10% off additional single tickets, and more!

Contact boxoffice@ontheboards.org with questions about tickets.