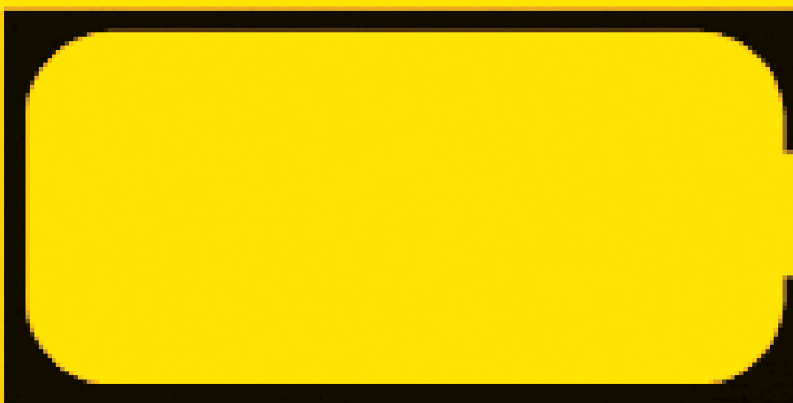
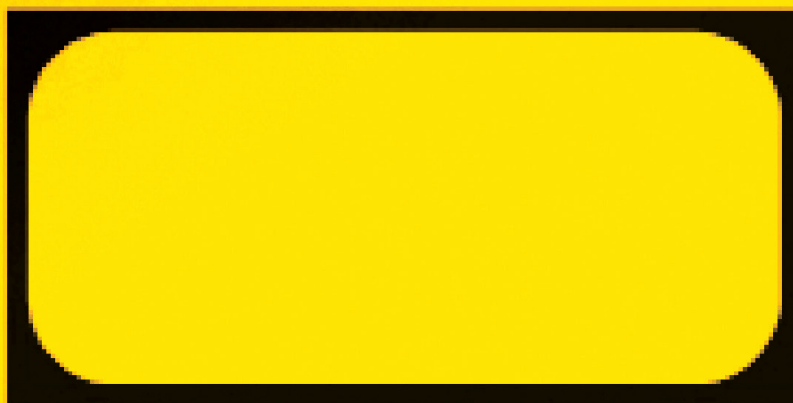


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FIRE ISLAND PINE

AUG 13—14 2022

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PERFORMANCES FESTIVAL

FIRE ISLAND LINES AUG 13—14 2022

INSTALLATION BY JOSEPH MC SHEA & EDGAR MOSA FOOD BY SOLSIPS
CURATOR: RICHARD KENNEDY ASSOCIATE CURATOR: JOSIE BETTMAN

UP
UR
DAY

- 12:00 SOUNDSCAPE
FASHION MIX
- 1:00 TESS
DWORMAN
CUOMO
- 1:00 NIC KAY
TODAY'S GON BE A GOOD
DAY, RESPECTFULLY
- 2:00 GAGE SPEX
SAND"MAN"
- 2:30 FASHION
LABEIJIA
DJ SET
- 4:00 MACY
RODMAN
LIVE
- 4:30 VINSON
FRALEY
SEEDING
- 5:00 SAUSHA
DE LA OSSA
DJ SET
- 7:00

UP
REVERENCE
DAY

- 2:00 SOUNDSCAPE
SECONDSIGHT
- 3:00 MAXI
HAWKEYE
CANION
- FERNANDO
CASABLANCAS
- KYLE KIDD
- REED RUSHES
- JONAH
ALMOST
- 5:00 KEIOUI
KEIJAUN
THOMAS
COME HELL OR
HIGH FEMMES
- 5:30 BEARCAT
DJ SET

walking with wampum: a love letter by devynn emory



photo of the artist and writer of this piece devynn emory. emory lies on their back, shirtless on a towel, chest and tattoo kissed by the sun, their dark hair buzzed in a similar texture to the towel. their eyes are closed while 16 pieces of white and purple wampum lay on their face and surrounding their head. image by Reilly Horan

there's something about the high vibration of the thinking mind that keeps us disembodied. in the last few years, i've been a Registered Nurse working in Covid struggling to keep bodies alive. as a dancer, choreographer, film-maker, healer, medium, teacher, and ceremonialist, i am grateful to have practices to stay with my body and invite you back to yours. i am called to create little gatherings or home-comings where we get to wear the embodiment of our dreams like sashes. i accepted an invitation to perform in this festival with you although- these words here are an invitation to you to move your body, instead. actually...i thought this was a note to you, but really it's a love letter to the island on fire. i imagine if i was there, i would ruminate about discussing the politics of a queer utopian space, who it's for, and whose voices are missing. i would bring up physical and financial access, and how part of the hx of this space moved the needle for some queer folks before the stonewall riots exposed the police raids in nyc. i'd gasp at the dolphins and chat with you about the hx of boats which lead to the disappearance of whales there. i would ask you if the gaze on your bodies feels dismissive or consumptive in this place, and what you hunger for on Fire Island. i visited the other day between shifts, walked the boards through the passing smirks and expensive homes and as soon as my feet hit the sands of what used to be called "Land of the Secatogues", (translation- "Seal Islands") all of that thinking left me. i walked right to the waters edge, my bags tugging at the fabric on my shoulders spilling the skin underneath my tank top toward the sun begging to be warmed. there were no seals, but i looked down and saw dozens...hundreds...thousands...generations of wampum. i giggled as the land welcomed me with reminders that i'm rich in my own way, abundant with knowledge of survival, truth and connection. i may not own a home on my homelands, but i hold abundance. my body is built steady on the ocean fish that my father brought home when i was a child and back when the ocean was still thriving. i spent the day listening to the quohogs or "horse fish"- the clams that are adorned by these divine shells shyly streaked with purple inside from the patterns created by sand burrowing. these clams are a staple in many diets for NorthEastern Indigenous tribes, and some stories say were used complexly as a form of gift exchange for currency and

peacemaking with visitors. i later took a walk up through the juniper, pine, deer, blowjobs, foxglove, and my goodness have you seen the cattails? i thought of you all dancing, of you making music, and imagined the gulls witnessing. i stayed until the last ferry boat back to the city, drinking as much sun as i could before i had to return to the hospital. i wanted to share my gratitude for the land holding my body before i left. i wanted to show the wampum that i remember them too, that i learn from them, teachings of texture and glamor, of adornment and strength, of relationships, the importance of exchange and reciprocity without money, the importance of touching them without taking them with me. the teachings of witnessing. of listening. i wanted to say thank you for seeing me. that i, see them, too. the flair, the flesh, of then and still, now.

-- devynn emory

scores for hanging out

We're a crowd today, but let's work with what we already know: there's nothing to discover here. The lives of this crowd, these performers, this place, have been already happening, and are gathered together temporarily. We've been in and out, but now we're out here together.

These sequences of physical memories are sensory impressions that hope to be repeated. Instances, moments of embodiment externalized, reaching for a shared experience of regeneration.

nia/devynn

I miss the ferry, I'm nearly 2 hours late to the beach
You can't really be late to the beach?

The sunlight feels like it's regrowing my cells one at a time

hedgerow/boardwalk/pine/grove

I thought I lost a ring my friend made. I couldn't find it buried in the dust and twigs under the deck. The hedgerow—just over the railing off to the side of the weathered planks—is where the deer forage. Their ticks live there too, but here under the deck there's a roof even, and the ground cushions my knees as I crawl around.

january/julia/anjelica

My friend who gets trans people in for free at her nightclub dayjob

We have tastes in common, this place is for us because we know we need it

Pummeled clean on the ferry we create ourselves on the island

I love your love, she tells me in the company of girlfriends

pool party score

I'm tilted sideways, diagonal on my axis

We're climbing and plunging into each other, water between

The swimsuit bottoms we've swapped between ourselves

I think you're feeling the same thing, the air blowing off the bay, off the ocean, fresh into your lungs

Boys dance on the pool deck above, the same dancefloor

But we're below deck, these 4 soft walls holding another dimension

The ends of me draped in a steeple around the third joint of your fingers

The dance attenuates to the point of realizing I can't ask for more

--Josie Bettman

Révérence

Sitting on the beach at Farol da Barra thousands of miles away from my flat in Berlin, and even further away from my childhood in Ohio, I watch the ocean waves grow only to swallow one another. I try to take a video, only for the tide to reach my beach towel -- a reminder from Oshun to be present in the moment or be washed away. The dynamic, constant flow of the ocean reminds me of queerness and its infinite possibility within a performative society. Looking in one direction, I am sure to miss a magical moment behind me -- yet out of the corner of my eye my attention is caught by a rock in all of its firmness and wonder. How long has it been anchored there? There is a longing for home that lives on this beach, an ancestral connection that connects my present to a brutalized past. Staring at the ocean from the beach I imagine the first sighting of this land from the decks of the slave ship, a pain arises. I find solace in my assumed safety and I give thanks to the earth, the ocean, and my deep ancient memories -- hoping somewhere beyond there is peace in the ancestral plane. We are alive. We are free.

The last months I have been thinking through the tension between liberation and self obliteration. With so many opportunities to drown in glamorous escapism, how can a queer performance festival on a historically gay island act as a bridge for radical presence? I have spent most of my life training in western dance and music. After 30 years, I finally took the decolonization of my own body seriously and leaped into the unknown on a pilgrimage to research and participate in an Afro Brazilian intensive "Dancing at the Source". I entered the school of Vera Pasos in Bahia, Brazil and immediately felt a different and inviting energy. My black body was not fetishized or ridiculed, it was embraced and valued. Reverence at the end of a ballet class requires the student to bow to the ballet master/teacher. But here, Vera began with a bow to the earth, a salute to the sky, and a thank you to all that came before us - connecting the now to all eternity...

to be continued--

--Richard Kennedy



BEARCAT is a London-born, U.S.-based artist. Using sound as her medium as a DJ and producer, she describes herself as a dancefloor therapist, transmitting healing through her music and healing herself through her practice.

This incantation of uncompromising rhythm and bass-blended with equal parts noise and chaos—has brought her to perform around the world including cities New York, Egypt, Paris, Lyon, Berlin, Leipzig, Barcelona, Mexico City, Oslo, Amsterdam, Oakland, Chicago and more.

BEARCAT has performed and talked on panels regarding anti-racism work, feminism, and queer politics at universities such as Cornell, Wesleyan, Oberlin and Bard, and provided creative direction as well as performed at festivals such as AFROPUNK, Glastonbury, Reading, and Lovebox.

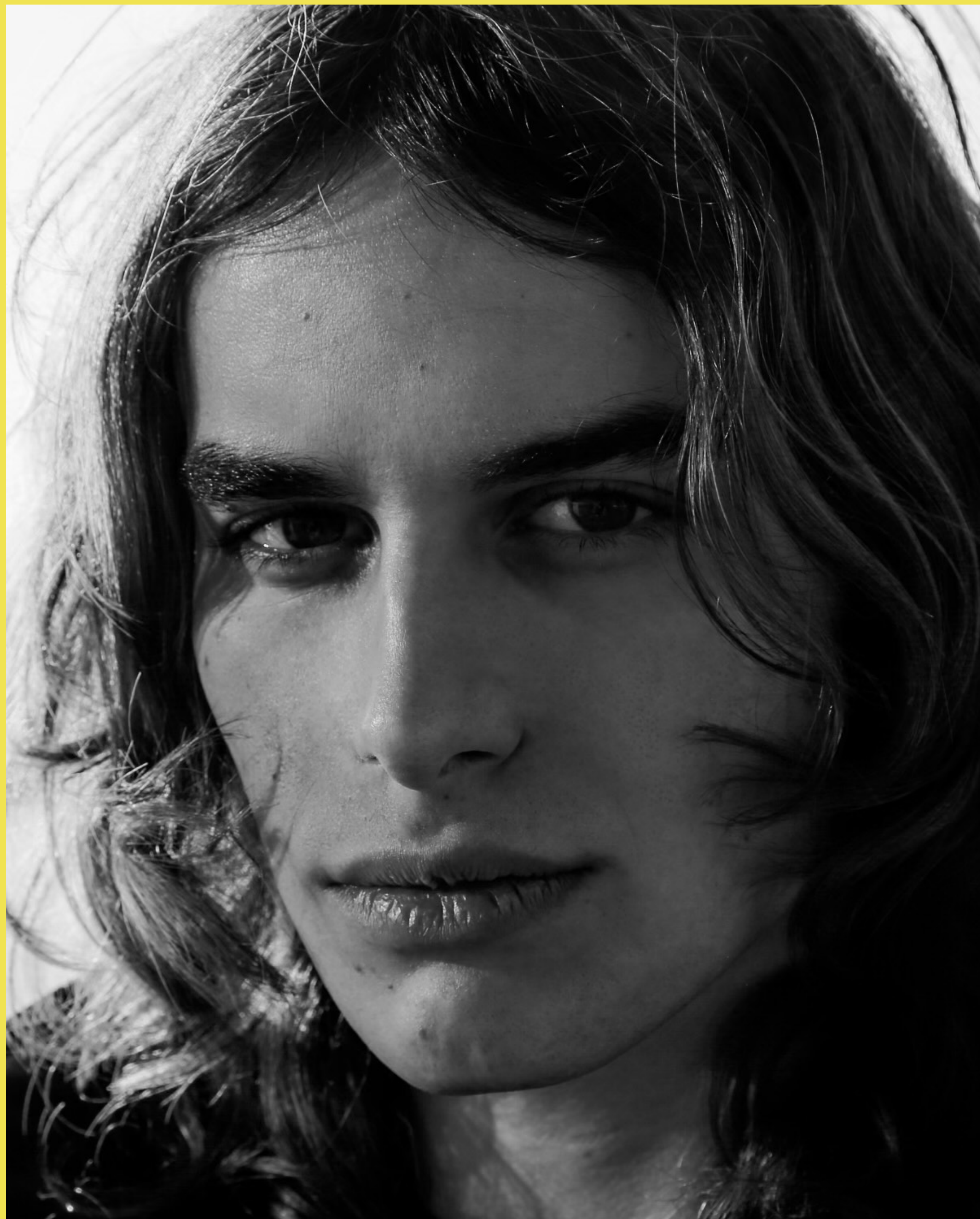
Her performance highlights include playing at MoMA, the Brooklyn Museum, the Guggenheim, MoMA ps1, the Whitney, Performa17, and the Norton Museum of Art. She has also landed a Vogue feature for composing the Chromat SS20 runway score. Her work as a DJ has lead her to curate SELTZER, a club night centering queer and trans talent. BEARCAT is currently working on audio visuals.



JOSIE BETTMAN is a choreographer and performing artist practicing dance-making as a mode of both self-generation and interpersonal relation. Since 2019, she has developed a series of solo performances in an 8×10ft room that visualize transformation through extremes of scale, repetition, and effort, performing these solos at venues including Bronx Academy of Art and Dance; Junior High, Los Angeles; The Living Gallery, Bushwick; ING Studio, Ridgewood; and Movement Research at the Judson Church. She also works jointly with Lavinia E. Bruce as SECT, inc., and has collaborated as a performer in works by Phoebe Berglund, Milka Djordevich, and Amelia Heintzelman/Leah Fournier. She often fantasizes about NCPD-ME, Newtown Creek's as-yet-unrealized performance ensemble-in-residence.



MAXI HAWKEYE CANYON (they/them) is a desert-raised Improviser/Movement Artist based in Brooklyn, NY. They are originally from El Paso, TX. Sifting through their innerverse, they are continuously expanding upon their interests in visual design, sound and duration. Their work is a communication with their subconscious and cumulative histories. Community and collaboration are integral to their process. Their work has been supported by New York Foundation of the Arts in their recent production, tomorrow as it will be, housed by MOtIVE Brooklyn. Along with this, their work has been presented at FUERZAfest, Center of Performance Research, Otion Front Studio, JACK, Triskelion Arts, CreateART//Gallim Studios, Bronx Academy of Arts and Dance, and The HAVEN Residency. As a performer, they have worked with Sidra Bell, Shikeith, Monica Mirabile, J. Bouey, Ryan Ponder McNamara, UNA Productions, slowdanger, Fernando Melo, and Emilio Rojas, originating roles premiered commercially and at venues including The Watermill Center, The Kennedy Center, Performa Biennial, Judson Memorial Church, BAM Fisher Theater, 92nd Y Theater, ODC Theater, and Anonymous Gallery.



FERNANDO CASABLANCO is a Brazilian-American artist and multi-faceted performer. A graduate of the Experimental Theatre Wing at NYU Tisch School of the Arts, Casablanco is comfortable exploring many worlds. Fernando's movement is a natural extension of his free-spirited nature and influenced by his study of physical theatre, contact improv, and rave culture. During his time in Berlin, Fernando showcased his movement explorations at the Dgtl Fmns LAB Festival for Lyra Pramuk's "Fountain" and also performed in artist and collaborator Richard Kennedy's operas, "You Can't Have No BBQ Sauce Unless You Get Some Chicken McNuggets" and "FUBU FUKU". He recently finished production in New Mexico for his first feature film, and also stars in a docuseries premiering on Hulu in September 2022. Fernando is also a working model challenging gender norms as a non-binary talent.



SAUSTHA DE LA OSSA





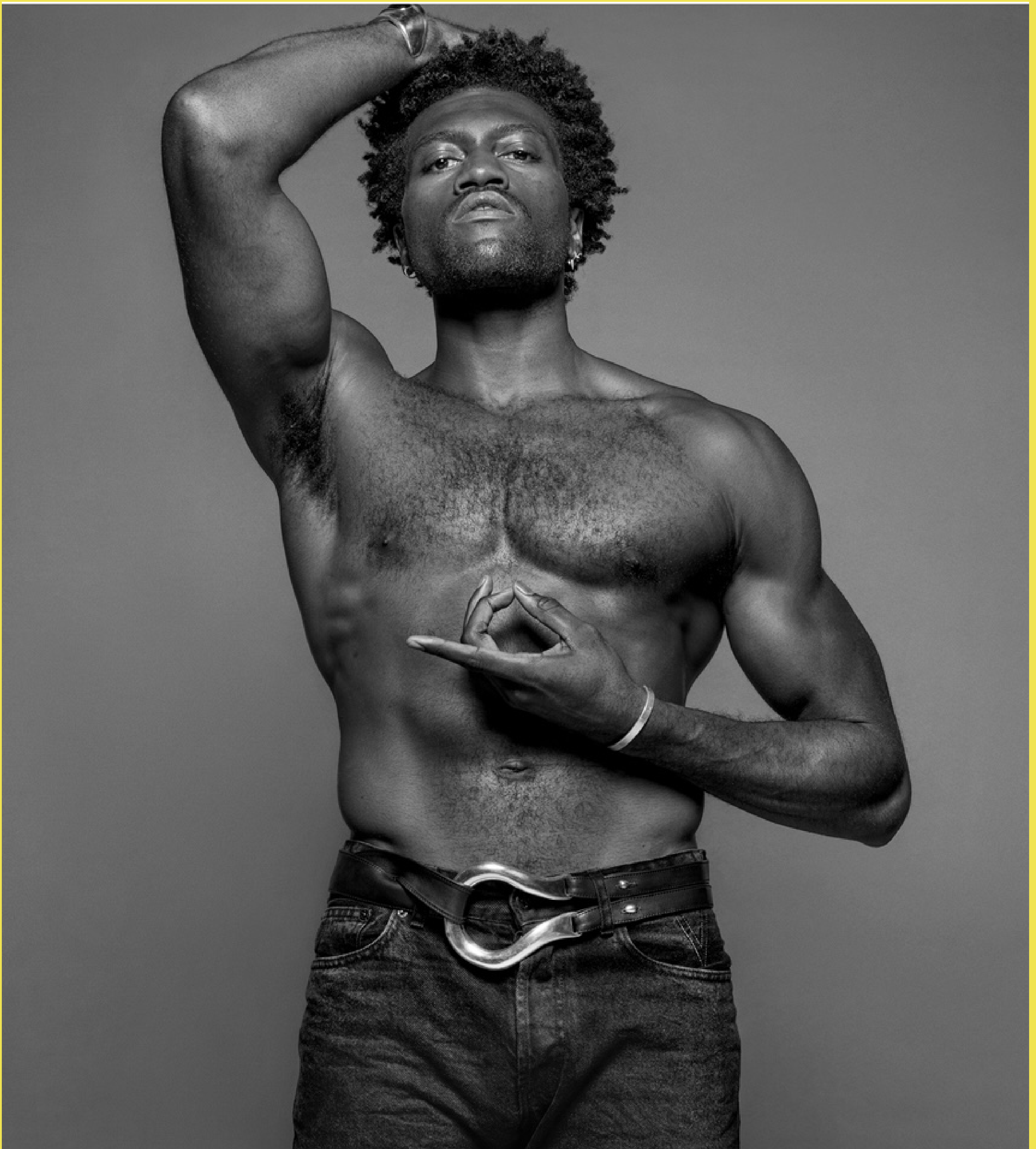
Dia Dear is a performance artist, drag creature, and choreographer based in San Francisco. They are currently working on "SLOW DANCE" a piece inspired by chronic illness/pain and trans embodiment, partially funded by The Rainin Foundation.



Tess Dworman is a Brooklyn-based choreographer, performer, voiceover actor, and audio describer. In New York, her choreographic work has been presented at Abrons Arts Center, Danspace Project, Movement Research at the Judson Church, New York Live Arts, Performance Space New York, and the Chocolate Factory Theater, among others. In 2020, Tess was honored as an "Outstanding Breakout Choreographer" by the Bessies New York Dance & Performance Awards. She currently performs in the work of Juliana F. May and Tere O'Connor. More info at tessdworman.com



DEVYNN EMORY is a choreographer/dance artist, dual licensed bodyworker, ritual and ceremonial guide, medium and registered nurse- practicing in the fields of acute/critical care, hospice, COVID and integrative health in NYC. emory's performance company devynmemory/beastproductions finds the intersection of these fields, walking the edges of thresholds- drawing from their multiple in-between states of being, holding space for liminal bodies bridging multiple planes of transition, finding reciprocity practice as a constant decolonial pathway. they are currently working on a trilogy centering medical mannequins holding the wisdom of end of life experiences. find deadbird (www.deadbird.land) + can anybody help me hold this body (2021), Grandmother Cindy + Cindy Sessions (2022) and boiling-rain (2023) as well as devynn's talks, teachings and healing work on their website www.devynmemory.com. born on Lenape Land, emory is a re-connecting descendent of mixed Lenape/Blackfoot/settler ancestry.



VINSON FRALEY! was born in Statesville, North Carolina and raised in Atlanta, Georgia. Fraley received his BFA in dance from NYU Tisch in 2015. During his final year of college he became a member of Kyle Abraham's A.I.M (Abraham.In.Motion) and later joined the Bill T. Jones/Arnie Zane Company in 2017. He was a part of Damien Jalet and Kohei Nawa's latest production *Planet [wanderer]* which premiered at the Théâtre National de Chailot and is currently working alongside international choreographer Bobbi Jene Smith and the American Modern Opera Company on a new creation. Vinson presented a duet he created for himself and Sara Mearns at the Joyce Theatre, and in April he also premiered a new work as one of Harlem Stage's emerging artists. This past summer he debuted *What Holds Us Together* at The Watermill Center alongside his brother, presenting that work again at Fusebox Festival in Austin, Texas. Vinson's choreography and movement direction have been seen in videos by Calvin Klein, Burberry, Serpentwithfeet, Vogue, Nike, and Pattern Beauty. Vinson contributed an original music composition for the Bill T. Jones/ Arnie Zane Company's work titled *Afterwardsness*.

His work has been written about and featured in various publications including The New York Times, Interview Magazine, has appeared on the cover of V Magazine, I-d Magazine, Highsnobiety, Document Journal, Dance Magazine, etc.



NIC KAY is an interdisciplinary artist, performer, and conceptual choreographer who works with movement to explore relationality and yearning. They employ choreography to excavate relationships between spaces, bodies, and objects in order to shift meaning and change perceptions of place. NIC works site-specifically, informed by the architecture and the inner workings of performative spaces—theaters, galleries, nightclubs, sidewalks, and the internet—to create moments of glitch, interruption, or pause. In the course of their practice, NIC has made durational performances, evening-length dances, experimental theater, performances for the internet, an artist book, sonic interventions, installations, and sculpture.



KYLE KIDD (all pronouns) creates Black Art, pulling from the many different avenues of black music and culture, vocally fusing classical, jazz, blues, gospel, funk and soul. They are currently performing throughout the country with artists such as Mourning a BLKstar, Algiers, and Richard Kennedy. Kyle also works as an educator in the Youth Sing Out program, collaborating with Roots of American Music, The Rock and Roll Hall of Fame, and The Maltz Museum of Jewish Heritage. As a solo artist, In their solo division, Kyle composes original music and curates multi-sensory experiences that incorporate stylized video, music, and fashion. They intend for their art in all its forms to be a tribal legacy, centered on representation, raw expression, and true freedom for each of us.



FASHION LABEIVA is a multidisciplinary artist based in New York City. Her name comes from the definition of Fashion: a mode of action, or operation, or manner of doing something, not Fashion as in materiality. She could be described as a 2nd generation Chinese American immigrant ex-mormon transsexual. She also is her own objet d'art. Her preferred mediums are fashion and accessory design, textiles, painting, drawing, music, tattoo, and especially fruit arrangement. Currently she oscillates between being a full time shoe designer and a DJ.



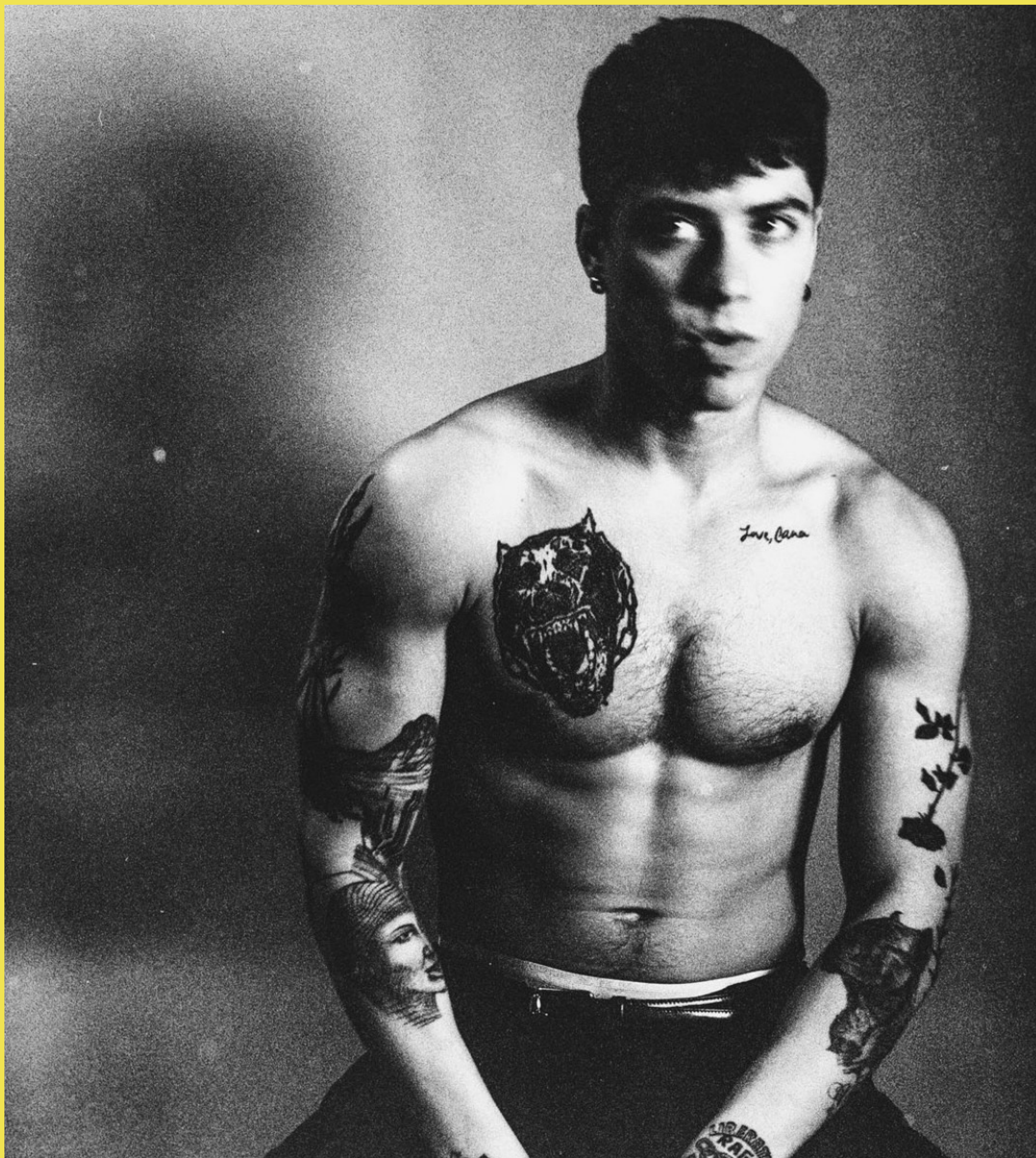
EDGAR MOSA AND JOE MOSHEA are an artist duo that are partners in life and work. They are known for raising their flags in places such as Fire Island, Paris, Ibiza, and Lombardy. Their work seeks to strip away meaning from objects that are traditionally laden with it. Whereas a traditional flag tells the viewer to act or fight in the name of something, Edgar and Joe's installations are an invitation to reflect and experience a common object with new eyes. This year's installation at the BOFFO Performance Festival is a site-specific piece that the artists are giving to BOFFO to use as an ongoing element of their programming this year and for many seasons to come.



Macy Rodman is a N.Y.C. based musician, comedian, and performance artist. For over a decade, Rodman has been a fixture of the Brooklyn and Downtown underground club scene, and in that time has produced three full length albums that cross genres from pop to dance to post punk. Described by Document Journal as “an uncompromising performer, dedicated to pushing unassuming audiences well beyond their respective comfort zones”, Macy has performed for audiences ranging from Austin’s South by Southwest Festival to L.A.’s The Broad Museum.

Absurd humor draws a line connecting the varying modes of Rodman’s art practice. From 2012-2015, Macy first entered the cabaret space with the cult hit variety show BathSalts: A Drag Show 4 F*ckups. Her current residency, Macy Rodman is...Trash Can Liza, is a surreal exploration of Broadway through a punk lens; allowing the multi-hyphenate to once again combine her signature brand of comedy with heartfelt musical performances in an intimate setting.

She has performed on NPR, ArtForum, Vice, Paper Magazine, Them, MTV News, Pitchfork, The Fader, Gayletter, and more, Macy is carving out a space in culture that only she can occupy. She lists her heroes as PJ Harvey, Sandra Bernhard, Tina Turner, and Prince, and is currently preparing to continue her U.S. tour performing her latest album Unbelievable Animals. Macy Rodman is NYC’s funny, punk rock showgirl, and her audiences continue to expect the unexpected.



JONAH ROLLINS (b. 1996, Schenectady, New York) is an artist, musician, and model currently based in New York City. Rollins moved to New York from Texas at 17 and got his start in fashion, working alongside iconic New York brands such as Supreme, Hood By Air, and Aime Leon Dore. Rollins also began his journey in music at this time, teaching himself to produce, and eventually releasing his first song Aperol Spritz in 2019. The song later went viral on TikTok and Instagram, and was featured in multiple playlists by the Campari group.

He's had opportunities to perform at Slava Mogutin's Dover Street Market Paris exhibition, and the premiere of Bruce LaBruce's movie Saint Narcisse. His music video collaborations with artist Louis Bubko were exhibited at Comme Des Garçons stores in Berlin, Paris, and New York. He has also appeared in runway shows for Vetements, posed for photographers Pierre et Gilles, and has been featured in editorials for Interview Magazine, Vogue, Rassvet, and Armani.

His musical work posits a new perspective of modern masculinity, drawing inspiration from House music, Pop Punk, and Hip-Hop for a unique, yet recognizable sound.



REED RUSHES is a performance artist living and working in Queens NYC. Their performances are committed to the subconscious. Traveling through emotional states, they give shape to the experience of thinking and feeling using choreography, sound, video and installation. Interested in how we feel stories, reed rushes uses folklores and myths combined with autobiography as jumping off points. They work with collaborators, choreographing through improvisation and drawing on collective dreams and conversation. Their own drag personas intermingle with ecological research to create surprising situations and relations which blur the edges between human bodies, affect, technology and objects.

reed rushes has been commissioned by The Yard Theatre London (2020), SPILL Festival National Platform (2016) and supported by Arts Council England. In 2022 they were featured in ArtForum. They hold a Masters in Fine Arts from Bard College New York (2022) and Bachelor's Degree in English Literature and Performance from Queen Mary University London (2015). In 2021 they were a Teaching Fellow at Al-Quds Bard College, Palestine (2021).



GAGE SISK is a multidisciplinary artist who creates installations involving performance, costumes, sound and light to activate the sensory experience. Their work centers around androgyny, the subconscious, and hermetics. They have performed in nightclubs, museums, galleries and have collaborated with choreographers in theater productions. Gage was born in Colombia and adopted / raised in Western Mass. In 2007 they graduated with a BFA from CCA in SF. They have since been living in NYC for 12 years, founding the LGBTQIA performance/ art / nightlife space The Spectrum in 2011, and later The Dreamhouse, which existed until 2019. Gage continues to organize in other spaces and is currently delving back into sculpture and painting.



KEIOUI KEIJAU THOMAS (b. 1989, based in Brooklyn, New York) creates live performance and multimedia installations that address blackness outside of a codependent, binary structure of existence. Her work investigates the histories, symbols, and images that construct notions of Black identity within black personhood. The materials employed by Thomas function as tools, objects, and structures to compose a visual language that can be read, observed, and repeated within spatial, temporal, and sensorial environments. Through movement and matter, Thomas deconstructs, and reconstructs notions of visibility, hyper-visibility, passing, trespassing, eroticized, and marginalized representations of black bodies in relation to disposable labor, domestic service, and notions of thingness. Her performances combine rhapsodic layers of live and recorded voice, reciting her own poetry and slipping between various modes of address, to explore the pleasures and pressures of dependency, care, and support. Thomas underscores the endurance and intimacy that care work demands from those expected to perform it — predominantly black women, black femmes, and people of color. By centering self and communal care in real-time, Thomas' practice aims to build bridges of understanding, and community, to create safer spaces for black people and people of color. Thomas is the inaugural winner of the Queer|Art 2020 Illuminations Grant for Black Trans Women Visual Artists and the Franklin Furnace Fund Recipient for 2018. She earned her Masters degree from the School of the Art Institute of Chicago and her BFA with Honors from the School of Visual Arts in New York City.