



LIVE ARTISTS LIVE [5.0]

Bodies Making Space



FRIDAY, JANUARY 24, 2025

1 TO 7 PM

ROSKI GRADUATE BUILDING

1262 Palmetto Street, Los Angeles, 90013

Presented by USC Visions and Voices. Organized by Amelia Jones (Art and Design, Art History, American Studies and Ethnicity) and Alison D'Amato (Dance).

USC Visions & Voices

USC Roski
School of Art and Design

10
TEN YEARS

USC Kaufman
Gloria Kaufman School of Dance



Thanks

This event would not be possible without generous support from the USC Kaufman School of Dance, especially Dean Julia Ritter, Christine Dennis, and Aline Ocon, and from the USC Roski School of Art and Design, especially Dean Haven Lin-Kirk, Ben White, Hayk Avetisyan, and Nazeli Hosik. We would also like to thank our dedicated production staff, including Luka Fisher, Brendan Craig, and LJ Curiel, and the wonderful team from Visions & Voices. We would like to extend special thanks to USC's Office of Cultural Relations and University Events, especially Juvi Segura and Michael McClean. Lastly, we thank the artists for their thoughtfulness, generosity, and creative spirit.

Schedule

- **1-1:20 p.m.: CHECK-IN**
Coffee and mixing
- **1:20-2 p.m.: WELCOME**
Introductions by Amelia Jones and Alison D'Amato, and (un) land acknowledgement by Marcus Kulland-Nazario, Louis Robles, and Laurie Steelink
- **2-3:15 p.m.: PANEL 1**
Space: taking/making territory or space
Featuring Jay Carlon, Sebastian Hernandez, and taisha paggett
- **3:15-3:30 p.m.: BREAK**
- **3:30-4:45 p.m.: PANEL 2**
Body: psychic space, the phenomenology of performance and dance (mirror neurons; body remembering; habitus)
Featuring devynn emory, Brendan Fernandes, and Meena Murugesan
- **4:45-5:15 p.m.: DISCUSSION**
Led by Amelia Jones and Alison D'Amato
- **5:15-5:30 p.m.: BREAK**
- **5:30-6:30 p.m.: PERFORMANCE**
Featuring Javier Stell-Fresquez and J. Andrea Porras / yAyA



ABOUT THE ARTISTS

JAY CARLON (he/they) is a queer dance artist, choreographer, and community organizer whose work is grounded in a collective journey toward decolonization and sustainability. His work facilitates collective healing and the exploration of post-colonial identity, ancestry, and the complex experience of queer and Filipinx communities in relationship to site and space. Carlon is a 2023 recipient of the New England Foundation for the Arts National Dance Project Production Grant and the California Arts Council Established Artist Fellowship. In 2020, Carlon was named one of *Dance Magazine's* "25 To Watch."

ALISON D'AMATO is Associate Professor of Practice at the USC Kaufman School of Dance, as well as the school's Assistant Dean of Academic and Faculty Affairs. She holds a PhD from UCLA, where she completed a dissertation on contemporary approaches to dance notation. Her writing on performance can be found in *Dance Research Journal*, *Choreographic Practices*, SFMOMA's *Open Space*, *Imagined Theatres*, *Contact Quarterly*, and *X-TRA Contemporary Art Quarterly*, as well as the recent volume *Object-Event-Performance: Art, Materiality, and Continuity Since the 1960s*. Her dances have been presented widely in Los Angeles, New York, Philadelphia, and internationally.

devynn emory is a choreographer/dance artist (devylnemory/beastproductions), dual licensed bodyworker (sage), channeler, and registered nurse—practicing in the fields of acute/critical care, hospice, COVID, gender-affirming surgery, and integrative health. they are a psychiatric mental health nurse practitioner candidate, December 2025. emory's performance company devylnemory/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 as a constant decolonial practice. they are currently working on a trilogy centering medical mannequins holding the wisdom of end-of-life experiences: *deadbird + can anybody help me hold this body*, 2021, *Cindy Sessions: LOVE, LOSS, LAND + Grandmother Cindy*, 2022; and *boiling rain*, 2026. for this trilogy, emory is a grateful recipient of the Onassis Eureka award, 2022 Art Matters Artist2Artist award, 2023 FCA Merce Cunningham Award, and the 2023 USA Fellowship award. born on Lenape Land, emory is a descendent of mixed Lenape and settler ancestry.

Born in Nairobi, Kenya, **BRENDAN FERNANDES** is an internationally recognized artist working at the intersection of dance and visual arts. Part ballet, part queer dance party, and part protest, Brendan's projects address issues of race, queer culture, migration, protest, and other forms of collective movement to create new spaces and new forms of agency. Brendan is a graduate of the Whitney Independent Study Program and recipient of a Robert Rauschenberg Fellowship, the Canada Council New Chapters grant, the Artadia Award, a Louis Comfort Tiffany Foundation grant, and a Smithsonian Artist Research Fellowship. He is an assistant professor of art theory at Northwestern University and represented by Chicago's Monique Meloche Gallery.

SEBASTIAN HERNANDEZ is a Los Angeles-based, gender-nonconforming dancer whose *Hypathium* was performed to a sold-out house at REDCAT in 2019. Per their artist statement: "My work is an interdisciplinary practice that incorporates movement, performance, sculpture, photography, video, and sound. I'm interested in performance that merges visual art and movement at an intersection that places aspects of my gender and queerness in a difficult conversation with histories of power and racialized capital. This manifests

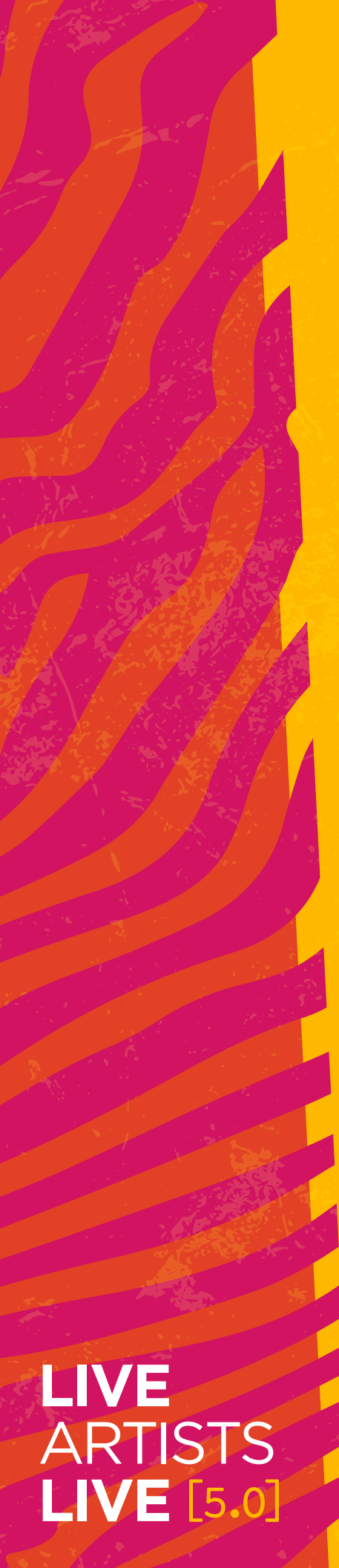
through the transformation of materials that are commonplace in working-class, Brown (Latinx, working-class Mexican, and indigenous) communities. These materials range from fruit to decorative party objects and utilitarian objects like grocery bags.”

AMELIA JONES is Robert A. Day Professor of Art & Design at USC. Recent publications include *Queer Communion: Ron Athey*, co-edited with Andy Campbell (accompanying a retrospective of Athey’s work, which she curated); and *In Between Subjects: A Critical Genealogy of Queer Performance*. She is writing a book entitled *Against Cultural Capitalism*, which addresses the structural racism and neoliberalism of the art world and university, as well as organizing an exhibition of the work of Ken Gonzales-Day, to open at the USC Fisher Museum of Art in 2025.

MARCUS KUILAND-NAZARIO is a native of Los Angeles and an initiated Lucumi practitioner. He is an interdisciplinary artist, performance curator, and producer. He is a founding artist of 18th Street Arts Center and Highways Performance Space and co-founder of the contemporary art center Oficina de Proyectos Culturales in Puerto Vallarta, Mexico, and LA Community Health Project, a street-based, harm-reduction needle exchange program. Kuiland-Nazario’s long-term, research-based, cross-genre projects explore extreme states of emotion, such as grief, anger, and loss, which are influenced by the cultural and spiritual traditions of the African Diaspora coursing through his veins. His performance works have been in festivals, including the Rapture Festival at ICA London, the Rompeforma Festival in San Juan, Puerto Rico, Pacific Standard Time LA/LA in Los Angeles, The Queer Biennial in Los Angeles, CA, Live Artists Live: Simultaneity at USC Roski School of Art and Design, The Queer Commons: Politics of Friendship, Love and Affects in Skopje, Macedonia. Marcus has been awarded fellowships, including the City of Santa Monica Artist Fellowship and Artists At Work. He was the inaugural recipient of the 2024 Jackie Apple Award for Performance Art and Artists’ Projects. He is the Creative Director of THE WRINKLE ROOM.

MEENA MURUGESAN is a Bessie Award-winning video and dance artist who creates experimental, non-linear narratives at the intersection of live performance, video art, and social issues. Meena’s dance, video art, and collaborative video projection design work has been presented internationally, and she has collaborated with directors and choreographers such as jaamil olawale kosoko, taisha paggett, d. Sabela grimes, Marjani Forté-Saunders, Embodiment Project, Sita Frederick, Christopher Emile, Lionel Popkin, and D’Lo. Meena has fifteen years of experience working with racialized youth and criminalized communities as a collaborative act that hopes to unpack stereotypes, stigma, and systems of oppressions.

taisha paggett is an interdisciplinary dance artist whose individual and collaborative works re-articulate and collide specific western choreographic practices with the politics of daily life to contemplate and interrupt fixed histories of Black and queer embodiment, desire, placemaking, possibility, and survival. In 2014, paggett was featured in *Velvetpark* magazine’s “25 most significant queer women of the year” list, and, in 2017, was one of ten “womyn, and womyn-led community arts organizations” honored with an Avest Award for their “outstanding contribution to arts in Southern California.” paggett was a recipient of the Foundation for Contemporary Arts’ honorable Merce Cunningham Award in 2019.



J. ANDREA PORRAS / yAyA is a Queer, 2Spirit, Coahuiltecan descendant Chicana, madre of JAH'Sol Amaru, cultura cura curator, producer, and intersectional artist and practitioner. They have been offering intersectional multimedia arte between edutainment and story sharing, storytelling ceremonias through solo and collaborations for over 25 years. Porras brings viewers into the past, present, and future via Charcoal Foot Travels, spoken palabra and improvs, teatro, y movimiento as relative and guest upon Sacred Indigenous Lands four decades and counting. Porras también curates visual exhibitions, creates site specific installations, ritual performance, teatro y flor, y canto movimiento.

LOUIS ROBLES is an enrolled member of the Juaneño Band of Mission Indians, Acjachemen Nation of San Juan Capistrano, recognized by the State of California as the Indigenous Peoples of Orange County. His ancestors were present at the founding of Mission San Juan Capistrano on November 1776, and he is a direct descendent of Jose Antonio Navarro and Roque Cota, two of the original Pobladores, families that were present at the founding of El Pueblo de Nuestra Señora la Reina de los Ángeles de Porciuncula, September 4, 1781. He is actively involved in tribal social and ceremonial events nationwide as a storyteller and singer, including in Alaska and Hawaii. He has participated in cultural exchanges with other tribal groups. For the past 22 years, Louie has served as chair of the Cal State Long Beach Native American Graves and Repatriation Committee, working to return ancestors' remains and burial goods that have been languishing in campus collections to their most likely descendants. He represented his tribe at the opening ceremonies of the Smithsonian Museum of the American Indian. In 2024, Louis was awarded the Presidential Lifetime Achievement Award for Community Service.

Multidisciplinary artist **LAURIE STEELINK** identifies as Akimel O'otham, and is a member of the Gila River Indian Community. Born in Phoenix, AZ, and raised in Tucson, she received a BFA from the San Francisco Art Institute, and an MFA from Mason Gross School of the Arts, Rutgers University. She served as archivist for the Gilbert and Lila Silverman Fluxus Collection in New York, and was director of Track 16 Gallery in west L.A. from 2002 to 2016. In 2012, Steelink founded Cornelius Projects, an exhibition space in San Pedro, CA, that she named after her father. The curatorial focus at Cornelius Projects is primarily the cultural history and the artists of San Pedro and the Harbor Area. Steelink's work has been exhibited internationally, and she has participated in Native American Indian Marketplaces at the Autry Museum of the American West in Los Angeles, and with the Santa Fe Indian Market in Santa Fe, NM.

JAVIER STELL-FRESQUEZ has more than 30 years of dance and performance experience spread across myriad forms, including Indigenous contemporary, vogue, flamenco, and performance art, and more than a decade of arts production experience, focusing on Indigenous and LGBTQ2S+ cultural events. Recent multimedia performance works include *Mother the Verb* and *Chaac & Yum*, a short film showing in film festivals internationally. A student of many decolonial activists and thinkers, Javier challenges colonial erasure by critically engaging social issues.



Brendan Fernandes, *The Master and Form II*, 2019. Image courtesy of the Whitney Museum of American Art. Exhibition design in collaboration with Norman Kelley.

“the body . . . is both a kind of object, endowed with cultural meaning, viewed by others and labored on by ourselves. It is also our expressive access-point to the world, constitutive of our subjectivity and selfhood.”
— Brendan Fernandes, artist statement



Ron Athey, *Incorruptible Flesh*, 2012.

KNOW BEFORE YOU GO

- ⦿ This is the fifth Live Artists Live, a performance art biennial at USC.
- ⦿ Live art/performance art can be defined in many ways, but in general it refers to art that centers embodiment, temporality, and performance. While the term suggests an investment in the realm of visual art, it is often interdisciplinary and may involve dance, film, photography, or other mediums.
- ⦿ Live Artists Live [5.0]: Bodies Making Space explores the intersections between dance, visual art spaces, and modes of performance; the participants are hybrid dancers/artists who work across the dance and art worlds.
- ⦿ The event specifically focuses on how dance / performance artists think about space, including the histories of space such as colonization and capitalization, and how their bodies relate to it and occupy it.

“I think all of us unfortunately absorb a capitalist and white lens of the body, and we all have so much more space to detangle and decolonize that to understand exactly how we want to relate to our own body, how our body relates to all relations, the natural world, and to one another.”—devynn emory, in First Nations Performing Arts’ Dialogue Series

LIVE ARTISTS LIVE

Live Artists Live is L.A.’s premier performance art biennial. Founded in 2016 at the USC Roski School of Art and Design in partnership with USC Visions and Voices, Live Artists Live has had five iterations to date.

The inaugural Live Artists Live in 2016 featured performances and dialogues with artists and scholars exploring questions such as: How do live art performances get archived, documented, or otherwise written into history and remembered? How do audiences experience live art? How is live art created? The weekend-long event opened with a performance of new work by legendary underground artist Ron Athey and closed with a performance by the Brooklyn-based artist Narcissister.

In 2018, Live Artists Live considered the simultaneity that exists within binational and multicultural lives, with performances by artists including Rafa Esparza



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and Nao Bustamante, dialogues, a talk by performance studies scholar Diana Taylor, and a Long Table event led by Beatriz Cortez.

The 2020 Live Artists Live, originally scheduled for late March 2020, was rescheduled for the fall and then presented online. The theme of despair/repair in that first pandemic year provoked meditations on mortality by artists including Linda Montano and Araya Rasdjarmrearnsook.

Inspired by Maya Angelou's verse "the caged bird sings of freedom," the 2022 Live Artists Live celebrated the liberating potential of art and song. The event included a performance by Edgar Arceneaux, a keynote by renowned poet Joy Harjo, and a presentation of recordings from four decades of work by Guillermo Gómez-Peña, among other events.

Live Artists Live was started by Amelia Jones, Robert A. Day Professor and Vice Dean of Faculty and Research at the USC Roski School of Art and Design. Faculty organizers have included Nao Bustamante, Andy Campbell, Patty Chang, Jenny Lin, and Jennifer West.

LIVE ARTISTS LIVE 2025 [5.0]: BODIES MAKING SPACE

Live art is often distinguished from the performing arts by its contextualization within the realm of visual art or conceptual art. The 2025 edition of Live Artists Live explores the intersections between dance, visual art spaces, and modes of performance, embodying and making space in relation to race/ethnicity, gender/sexuality, ancestry, and other forms of identity.

ABOUT AMELIA JONES, FOUNDER OF LIVE ARTISTS LIVE

USC Roski vice dean and professor Amelia Jones is a feminist curator and a theorist and historian of art and performance. Jones's publications include *Seeing Differently: A History and Theory of Identification and the Visual Arts* (2012); *Perform Repeat Record: Live Art in History* (2012), co-edited with Adrian Heathfield; the edited volume *Sexuality* (2014); *Otherwise: Imagining Queer Feminist Art Histories* (2016), co-edited with Erin Silver; and the catalogue *Queer Communion: Ron Athey* (2020), co-edited with USC's Andy Campbell. Her book *In Between Subjects: A Critical Genealogy of Queer Performance* (2021) presents her research examining 60 years of theory and practice around queer and the performative. She is currently working on a major exhibition, *Ken Gonzales-Day: History's "Nevermade,"* which opens at USC Fisher Museum in fall 2025, and a book project *Against Cultural Capitalism*, exploring how artists infiltrate and resist and overturn capitalist, colonialist, and patriarchal social structures.



Nao Bustamante, *Given Over to Want*, 2018.

Photo: Jorge Aceituno, courtesy the artist



Linda Montano as Mother Teresa, 2010.

Photo: Timur Civan



Amelia Jones, founder of Live Artists Live.



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FOR FURTHER REFLECTION

- How do you perceive the differences or overlaps between live art and dance or other forms of performance?
- What kinds of space, and space making or taking, were discussed in the panels?
- How do dance and visual art intersect?
- What does live art uniquely offer in terms of exploring identity? What can live art do that is different from what other art forms do?

IF YOU LIKED THIS EVENT, YOU MIGHT WANT TO CHECK OUT:

- The USC Roski Talks lecture series roski.usc.edu/roski-talks
- The Performance Art Museum, Los Angeles, and events | pamuseum.org
- Performance art events at REDCAT (Roy and Edna Disney CalArts Theatre) | redcat.org
- Performance art events at Human Resources, Los Angeles | h-r.la
- Los Angeles Performance Practice performancepractice.la
- Institute of Contemporary Art, Los Angeles theicala.org
- Upcoming Visions and Voices Events
 - 2/4:** [Kaufman Converge - Featuring Teresa "Toogie" Barcelo and Rauf "Rubberlegz" Yasit](#)
 - 2/12:** [Club Kaya: An Interactive Experience, Performance, and Archive](#)
 - 2/23:** [Bereishit Dance Company: Balance & Imbalance / Judo](#)
 - 3/1:** [El Respiro / Respire: A Geochoreography by Carolina Caycedo](#)
 - 4/11:** [Pushing the Boundaries of Traditional Art Forms](#)
 - 4/16:** ["A System in Collapse Is a System Moving Forward"](#)



Photo: Robert Torres Photography

2/23: Bereishit Dance Company: *Balance & Imbalance / Judo*

LIVE ARTISTS LIVE PARTICIPATING ARTISTS

2016

Ron Athey
Nao Bustamante
Cassils
Harry Gamboa Jr.
Lynn Hershman Leeson
Narcissister
Ulay

2018

Nao Bustamante
Beatriz Cortez
Rafa Esparza
Xandra Ibarra
Marcus Kuiland-Nazario
Carlos Martiel
Mickey Negrón
Dorian Wood

2020

Danielle Abrams
Xavier Cha
Linda Montano
Kareem Khubchandani
Pavithra Prasad
Araya Rasdjarmrearnsook
Mary Ellen Strom
Yan Xing

2022

Edgar Arceneaux
Daphne A. Brooks
Guillermo Gómez-Peña
Joy Harjo
madison moore
Xina Xurner (Young Joon Kwak, Marvin Astorga, Sarah Gail, Page Person, Creepypasta Puttanesca)

2025

Jay Carlon
devynn emory
Brendan Fernandes
Sebastian Hernandez
Meena Murugesan
Marcus Kuiland-Nazario
taisha paggett
J. Andrea Porras / yAyA
Louis Robles
Laurie Steelink
Javier Stell-Fresquez



Photo: Manual Vason

Guillermo Gómez-Peña, *S&M Zorro*, 2002.



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DISCOVER MORE AT THE USC LIBRARIES

Christina Snider of the USC Libraries selected the following resources to help you learn more about this event. Electronic resources are accessible through the search bar on the USC Libraries homepage at libraries.usc.edu but may require the user to log in using their USC credentials.

BOOKS

- ⦿ Brendan Fernandes, *Re/Form* (Milan: Skira, 2021).
- ⦿ Amelia Jones, *Seeing Differently: A History and Theory of Identification and the Visual Arts* (New York: Routledge, 2012).
- ⦿ Amelia Jones and Erin Silver, eds., *Otherwise: Imagining Queer Feminist Art Histories* (Manchester: Manchester Univ. Press, 2016).
- ⦿ Amelia Jones, *In Between Subjects: A Critical Genealogy of Queer Performance* (New York: Routledge, 2021).
- ⦿ José Esteban Muñoz, *The Sense of Brown* (Durham: Duke Univ. Press, 2020).

DATABASES

- ⦿ [Gender: Identity and Social Change](#)
- ⦿ [Theatre in Performance](#)
- ⦿ [Dance Online: Dance Studies Collection](#)
- ⦿ [ArtBabble](#)

JOURNALS

- ⦿ [PAJ: A Journal of Performance and Art](#)
- ⦿ [Visual Culture & Gender](#)
- ⦿ [International Journal of Performance Arts and Digital Media](#)
- ⦿ [Dance Research Journal](#)

STREAMING MEDIA

- ⦿ [Riot Acts: Flaunting Gender Deviance in Music Performance](#) (Outcast Films, 2009).

