

JONAH
BOKAER
ARTS
FOUNDATION

Choreographing
a Collection

15th Anniversary

Choreographing a Collection

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BOKAER
ARTS
FOUNDATION

'Choreographing A Collection'



CPR - Center for Performance Research, Brooklyn, NY

Photo © Frank Oudeman

The Jonah Bokaer Arts Foundation celebrates its 15th Anniversary with an auction of fifteen works from the Foundation's Art Collection, a benefit collection.

Each selected piece entered the collection under unique personal and professional circumstances spanning the years since the company was founded in 2003.

It is a great honor to present to you this inspired catalogue designed by Ofer Wolberger and produced by Rachel Libeskind.

'Choreographing A Collection' celebrates the artists represented in the collection. Their multi-disciplinary art practices often express instability and dislocation, but at the same time, render a shelter for creativity. Several thematic threads suggest concepts of measurement and chance, duality and order that in the words of Jonah referring to the practice of Terry Winters, 'play with the grid of space and time'.

Jonah Bokaer has 'choreographed' a collection inspired by friendship and artistic passion. In the no-man's-land between intention and chance, a remarkable group of artists have staked a claim for experimentation that is determined and clear in purpose while keeping the possibility of chance and serendipity always present.

By acquiring any one of these notable works you contribute to making the wide breadth of Jonah's ground-breaking projects possible, for which we are infinitely grateful.

Turid Meeker

1.

Daniel Arsham

Holding Hands, 2015

Selenite, Hydrostone

17 x 14 x 5 inches

Daniel Arsham and I met on the stage of the Adrienne Arsht Center for the Performing Arts of Miami Dade County in March 2007, during which time he realized one of the scenographies for Merce Cunningham's *eyeSpace* (2007). We became fast friends, and began working together later that year, after my departure from the company to focus, finally, 100% of my time on choreography. Our first work together was called *Wrinkle* (2007) within his opening at the Galerie Perrotin in Paris. Over the course of a decade-long collaboration, Daniel and I upended the notions of "independent collaboration" which Merce Cunningham and his collaborators had achieved in the 1940s-1950s. We became inter-dependent, and Daniel assumed a prominent role in the life of my company, eventually joining the Board as a generous Director: he was Honored at the Russian Tea Room in September 2015 for his service, becoming an Honorary Board Member. At the Russian Tea Room Gala in his honor, he and the pop musician Usher surprised our organization and its audiences by giving the gift of *Holding Hands*, a \$35,000 sculpture, whose sale benefits our nonprofit dance organization. One of the most fabled works in the collection, "Holding Hands" and cements a unique and prolific decade of collaboration.



2.

Anthony Goicoela

Jonah At Work, 2009

Acrylic, Ink, Graphite on Double-Sided Frosted Mylar Film

34 x 19 inches

In the winter of 2008 while I was choreographing Robert Wilson's *Aïda* at Teatro dell'Opera in Rome, I became introduced to Anthony Goicoela by my longtime friend, the art collector Tom Healy. Anthony Goicoela and I entered incredible artistic communication, and spent the Christmas Holiday together that winter 2008. This artwork, "Jonah At Work" is a portrait of graphite on mylar that Anthony made during that winter holiday period. Soon after, Anthony and I collaborated on *FILTER*, in Festival Les Hivernales in Avignon, another wintery artistic occasion. Our production became the first American choreography to win the SACD Prix Nouveau Talent Chorégraphie, in Paris (2011). This artwork references a still position from *Octave* (2002), which appears on our program at The Joyce during this anniversary season, and which Anthony used as the basis for this portrait, a hand-made artwork of graphite on mylar.



3.

Mimi Gross

Nude, 2007

Watercolor On Paper

40.5 x 30.5 inches



The first of three Artspaces that I founded is called Chez Bushwick, annually used by 1142 Artists, Performers, and Choreographers at the subsidized rate of \$8 per hour, largely heralded as New York City's most affordable Dance Space. A large number of these constituents are women and minority artists; many of are not identified by NYC dance statistics; still fewer of these artists have nonprofit organizations, or companies of their own. Mimi Gross made this Nude Watercolor of a woman (perhaps a dancer) in 2007, during our annual Benefit, which took place at the Ronald Feldman Gallery that same year. Our organization's constituents, dancers, staff, Board, and overall team continue to exhibit strong female leadership, over 10 years later.

4.

Oliver Herring
Dear Bidder, 2017

This piece will be what you and I generate together. We will spend some time in each other's company and come up with a simple concept with you in front of the camera and me behind it. The resulting digital file will document our interaction.

Looking forward to generating something with you,

Oliver Herring

"Dear Bidder" is one of the more conceptual works in our collection, conceived directly by the artist Oliver Herring. Oliver is also a Brooklyn-based Artist, and at the time of this 2007 donation, was enjoying new levels of appreciation for his cross-over, performative projects: notably at the Hirshhorn Museum and Sculpture Garden in Washington D.C. Far ahead of the trend that developed more recently, in which charities auction products and "experiences," Olivier crafted an interesting and complex visual art experience for the winning donor, which includes a Studio Visit, a Portrait, an Experience, a Meal, and a full Concept, called "Dear Bidder." The resulting work is relational in its orientation, and is conceived, developed, experienced, and given to the winning bidder by Oliver Herring.

5.

Jasper Johns

Figure 8, 2013

Lithograph

24 x 36 inches

Signed and Numbered 33/40



A deep relationship and bond with Jasper Johns began in 2000, when I became the youngest dancer to be hired in the history of the Merce Cunningham Dance Company, and the only dancer of Middle Eastern origins. When Jasper visited a rehearsal at Merce's studio we would lock eyes, with what I still consider to be a love story. We are steady correspondents, he is a consistent supporter of our nonprofit organization, and the company frequently welcomes him to performances, often at the Jacob's Pillow Dance Festival. Jasper's legacy is central to a benefit collection project of this kind: he co-founded the Foundation for Contemporary Arts (the first Grantmaker to my work as an Artist) with the mission of supporting the Performing Arts through charitable sales of Visual Artworks, donated by Artists. His invention of this great philanthropic tradition pre-dates the NEA, and is still active today. "Figure 8" was given to me, upon the 50th Anniversary of the Foundation for Contemporary Arts.

6.

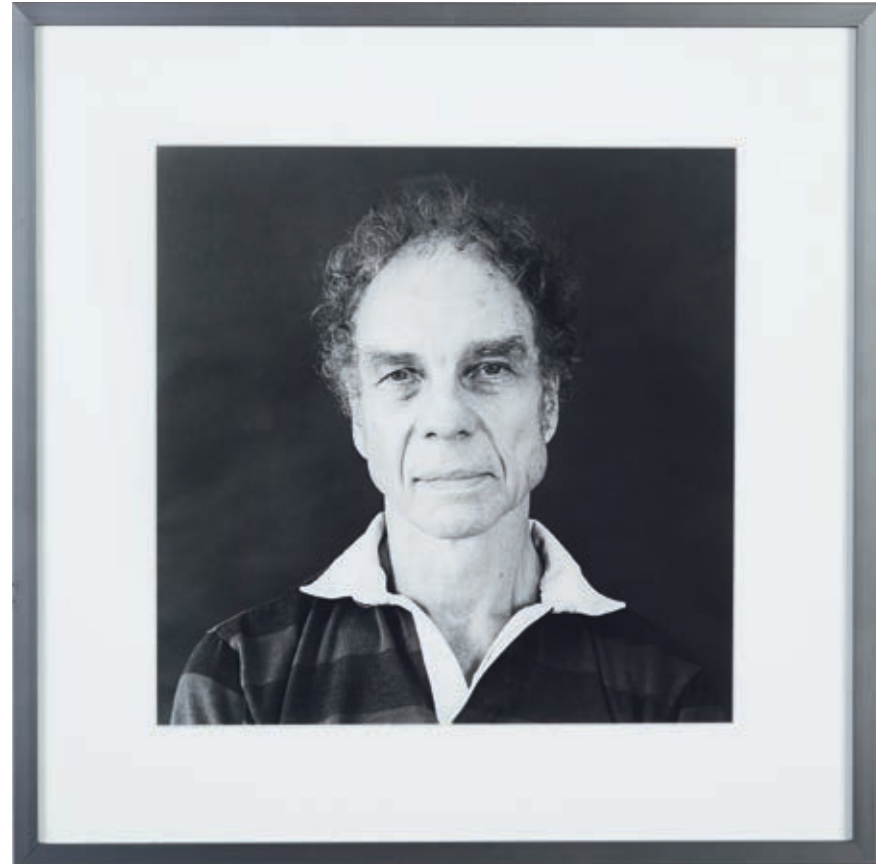
Peggy Jarrell Kaplan

Merce Cunningham, 1985

Gelatin Silver Print

15.5 x 15.5 inches

The photographer Peggy Jarrell Kaplan is a dear artist friend who has chronicled the work, the lives, and the representation of choreographers with a vast, prolific, and consistent creative approach whose output is as prolific as it is generous. In her “Portraits Of Choreographers” (which is both a book, and a touchstone for her artistic oeuvre) Peggy has captured nearly every prominent and emerging choreographer, dancer, and icon in our medium - often by inviting the dancer or choreographer into a sitting room in her home-studio on the Upper East Side, then inviting them to gesture, pose, play, or experiment with the camera. Very early on, the Ronald Feldman Gallery championed Peggy’s work, and during an exhibition of her photographs, Peggy initiated a set of Artist-Run Performances at the gallery, which my nonprofit organization curated. Peggy and Ronald Feldman were also early champions of the campaign for our organization’s 2nd artspace, CPR - Center for Performance Research. Carefully and coherently, CPR has welcomed annual, rotating exhibitions of Peggy’s portraits of choreographers, often in an experimental exhibition format designed by Peggy. This allows Peggy’s art, as well as those she has represented, to be seen in our organization’s hallways, which are dedicated to the subsidized creation of choreography and performance. Peggy’s iconic, much-referenced portrait of Merce Cunningham in this portfolio, speaks for itself. Portraits of Merce Cunningham by Peggy and Annie Liebowitz were the choreographer’s preferred photographs of himself.



7.

Carlos Motta

Leningrad, Stalingrad, Petrograd, 2006

C-Print

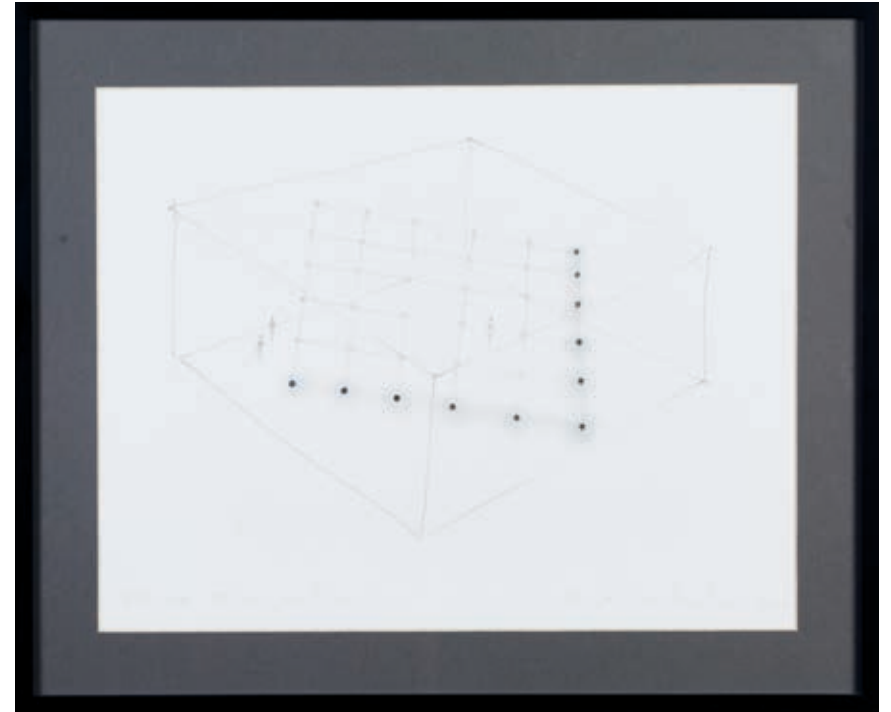
12.5 x 16.5 inches



While making a living as a Dancer, I would swim for 70 minutes every morning, to train my transverse abdominal muscles, trying to and prevent injury. For 7 years while growing between 18-25, I managed to maintain a body weight and body image that would fit into various lycra costumes. Receiving attention in NYC and Chelsea nightlife with a given body image is a common experience for a Dancer, and it was for me too. The visual artist Carlos Motta and I met in the Swimming Pool, when he began to sneak up and grab my ankles under water while I was swimming. We became and remain friends, and share an interest in how under-represented populations are shown in history, the media, and politics. Carlos is Colombian, I am half Tunisian, and both of us are active members of the LGBTQIA community in New York. During the time of Carlos' Guggenheim Fellowship in the Visual Arts, he gifted this work "Leningrad, Petrograd, Stalingrad," whose overlays of photographic imagery show his early, virtuosic work in photography and digital imagery.

8.

Anthony McCall
Study For Eclipse, 2012
Pencil On Paper
16.3 x 13.2 inches



One of Merce Cunningham's leading Trustees was Pamela Kramlich, whose world-renowned collection of media art in San Francisco and the Napa Valley can trace its legacy to John Cage, Fluxus, and other intermedia events. As a young man, I was in a relationship with Christopher Eamon, the Curator who worked with Thea Westreich to build the Kramlich Collection of Media Art, and the New Art Trust, who governs the Kramlich collection's sharing agreement between the world's major museums. Christopher exposed me to the work of Anthony McCall, while editing a catalogue on his works with art historian and critic Brandon W. Joseph. My friend the gallerist Sean Kelly then further exposed me to Anthony's work, once referring to him as "one of the 20th Century's Great Artists." When I was invited between 2009-2012 I had the honor to inaugurate BAM Fisher, commissioned for BAM's 150th Anniversary, I invited Anthony knowing that the gravitas of his work would be capable of a commemorative gesture. This intimate drawing of our collaboration "ECLIPSE," was given to me on the closing night of the season inaugurating BAM Fisher. The collaboration with Anthony McCall was one of the most mature, professional, and generous experiences I've yet had working with a Visual Artist, and ECLIPSE continues to tour for special occasions.

9.

Tony Orrico

Unison Symmetry Standing, 2011

Digital C-Print (Photo © Michael Hart)

40 x 26 inches

Edition 8/8

Beginning in 2006, our organization's supporters Ashton Hawkins and Johnnie Moore began encouraging our program called Jonah Bokaer Choreography to look in Hudson, NY for an expanded future of artists workspaces. This was a visionary suggestion of theirs and pre-figured the surge of artists and choreographers that would move to the Hudson Valley, nearly one generation later. Their suggestion also came after carefully viewing the kind of work I was creating: which requires large amounts of column-free space, and a high level of visual integration (and sometimes fabrication). Whereas my nonprofit organization had cracked the code of New York City hourly rehearsal subsidies for performance, it became clear that my own work would need a different kind of workspace not serviced by an hourly rental model. After a few false starts, our patrons opened the doors to their vacant, 10,000' square foot church in the most economically depressed neighborhood of Hudson, where I brought up a group of dancers for a live-work residency involving choreography and visuals of a large scale. Tony Orrico was a part of that first group. One night for a group of Artists and Curators, Tony performed an impromptu, 60-foot floor drawing mixing performance, the graphic arts, drawing, and choreography - he was experimenting with these techniques after his history as a performer with Shen Wei, and Trisha Brown, whose work points to these traditions. Where Tony's work has taken this legacy of Dance & Drawing is ground-breaking: we share that practice but Tony is, hands-down, the better draftsman among us: he often draws bi-laterally, with two hands choreographed and performed synchronously, as this unique work shows. We exhibit together often, remain close friends, and his corporeal drawings were picked up for representation by Shoshana Wayne Gallery, whose Wayne S. Blank remains a wonderful Board Advisor to our organization.



10.

Jack Pierson

Jack Pierson @ Jack Hanley / 41 Grant Ave., San Francisco, 1995

Photographic Poster with Hand Drawings by the Artist

11 x 16 inches



This enigmatic work “Jack Pierson @ Jack Hanley” was the first artwork I purchased, from the Foundation for Contemporary Arts, which is the first and most prominent leader of visual art sales for the benefit of performing arts, and artists. The work is photograph of a photograph, featuring the Artist and his Gallerist in San Francisco, lounging at home, or in and out of bed, returning the gaze of another photograph taking place. The relationship between Artist and Gallerist (Jack and Jack) is magnetic, perplexing, and unorthodox. I am drawn to this work because of the many levels of comfort, connection and trust that occur between Artists and those who support their work. Jack Pearson also hand-drew the text ontop of the work, as if a promotion for a Gallery exhibition. Three of the works in this portfolio including this one are black-and-white, and of the same size, owing to the Curators who generously advise our organization, and nonprofit Board of Directors.

11.

Matthew Pokoik

Light, 2009

Photograph

29.5 x 36.8 inches (framed)



At age fifteen I auditioned for the North Carolina School of the Arts, the United State's only High School professional training program offering a Conservatory Program in Modern Dance. It was a blended High School, College, and Graduate campus experience in which to train. I had already completed the New York State Regents requirements for academics, and matriculated as a North Carolina Academic Scholar. One of my classmates was Aynsley Vandenbroucke, who was interested in choreography, and became the partner of fascinating photographer Matthew Pokoik. Together Aynsley and Matthew co-founded Mount Tremper Arts, an artists retreat and residency center outside of Woodstock, NY. As their friend, I developed work there on two occasions early in the establishment of their organization, including a very special World Premiere of STACKS, with an original text by Anne Carson, who performed live. Matthew exhibited his photographic work at my organization's second space, CPR - Center for Performance Research, right when the building opened. He gifted this work, "LIGHT," to our organization after that exhibition, which was the first public visual arts exhibition at CPR - Center for Performance Research after its opening.

12.

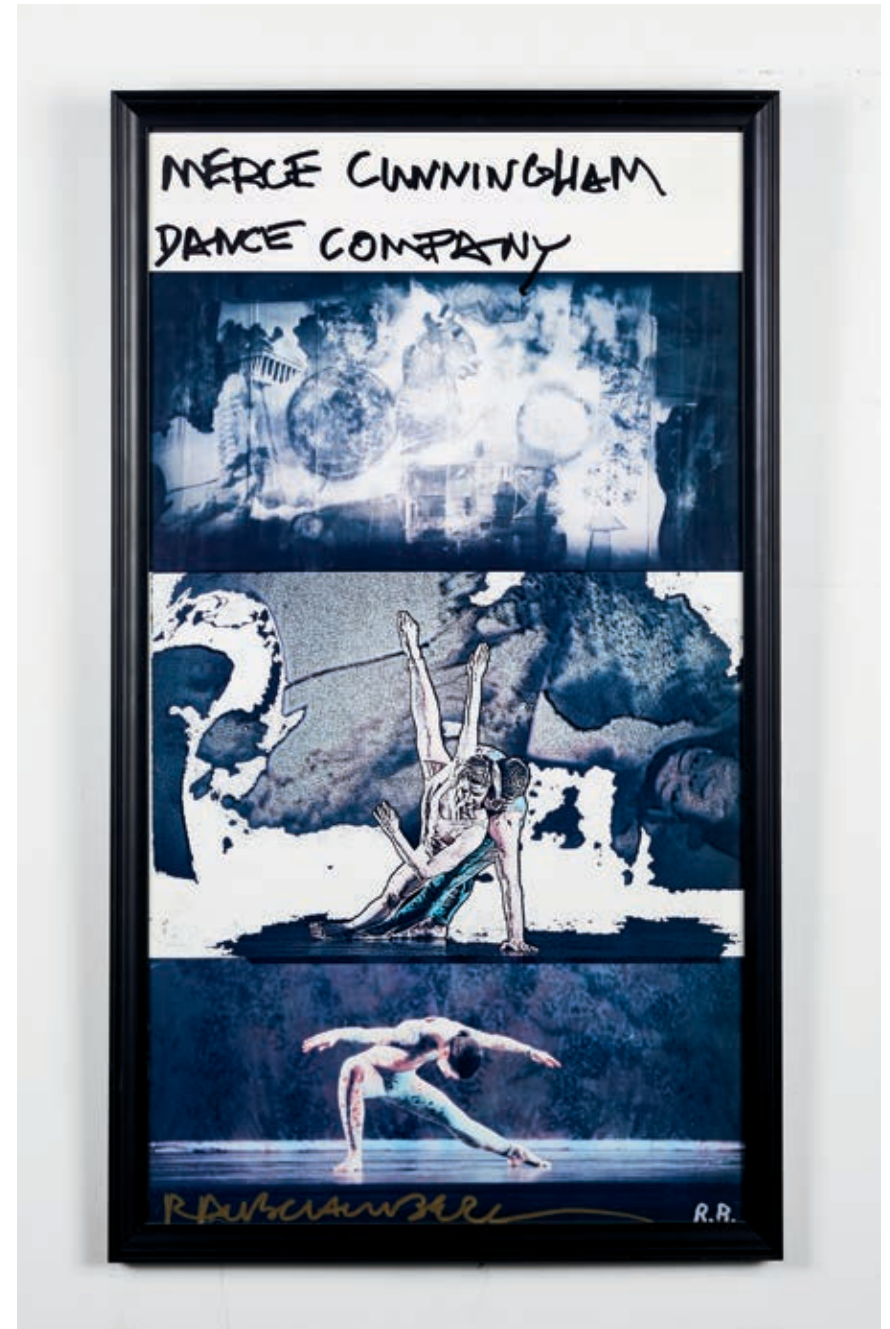
Robert Rauschenberg

Interscape, 2001

Lithographic Poster

34 x 10.5 inches

I met Robert Rauschenberg in Venice at the fabled Harry's Bar, following the premiere of Merce Cunningham's *Interscape* (2000), at Teatro La Fenice, with a live orchestra of 108 musicians, including Arturo Tamayo's conducting of John Cage's *One^8 Score*. I was 18 at the time, and it was my second tour with the Merce Cunningham Dance Company. Around the time of meeting Robert Rauschenberg - a Titan of Modern & Contemporary Art, as well as a pioneer of Performance Art, and Visual Art / Dance Scenography collaborations - my memories of this signed artwork, also titled *Interscape* (2000), are full of much more personal stories and associations. In Venice at age 18, I celebrated a birthday with the company. I was very young, and had made a false entrance, during one of the performances. I had witnessed an Arts Manager lash out at one of his colleagues over an error ticketing, which was frightening. I had a partner who traveled to be present on that particular tour, for emotional support. I became ill in Venice one day, because of how physically demanding the 6 performances were - and because on breaks, we would eat cheese sandwiches in the parking lot, as options were limited on the Venetian island called Tronchetto, where the 6 performances took place. I performed through illness, as there were no understudies. I befriended the star cellist of the John Cage score, Loren Kiyoshi-Dempster, son of the composer Stuart Dempster, who later became my Bushwick roommate in New York City. Ever mercurial, Robert Rauschenberg asked me my astrological sign when he met me (we are both Libra). Artistic figures like Bob, and experiences such as this, bring about powerful memories, and this portfolio of work is full of these small legends.



13.

William Wegman

Fairy Godmother, 1994

Lithographic Poster

27.5 x 23.5 inches

Edition 120/120

© Courtesy Ronald Feldman Gallery, New York

Another “golden thread” through this portfolio is the early participation and championship of the gallerist Ronald Feldman. During the beginning phases of our campaign for CPR - Center for Performance Research, Ron was one of the few gallerists who would accept a meeting with me. Not only did we meet, but we met for hours on end. Ron discussed his commitments to safeguarding artists against censorship; he discussed the NEA and the culture wars; he explained his careful role in campaigning for the Democratic Party as a philanthropist; and we also talked about New York City real estate. His gift, with his wife Frayda Feldman, his gallery and staff members Marco Nocella, and Peggy Jarrell Kaplan (who is represented in this collection), was to donate William Wegman’s “Fairy Godmother” for charitable sale. Perhaps this was a wink to me, as Ron knew very well the long road ahead that I would have in needing to attract and retain philanthropy at the highest levels, just by being in the field of dance. He once said to me, “Jonah your job in running a dance campaign is to be adopted by a donor once a day - every day.” William Wegman also has a long history with Franklin Furnace, and Martha Wilson, whom we honored in a Benefit at the Ronald Feldman Gallery in 2007.



14.

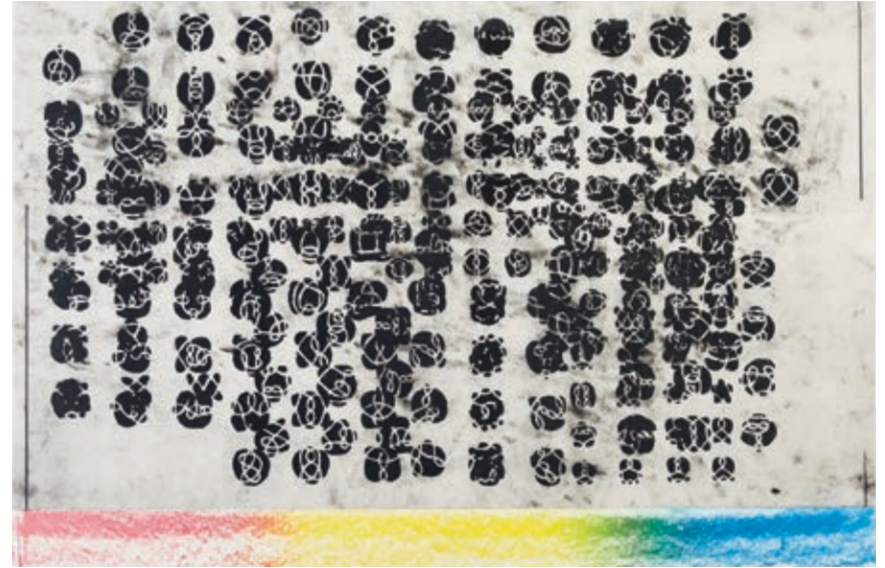
Terry Winters

Phasescape, 2006

Lithograph

24.5 x 34.5 inches

Edition 55/65



I met the visual artist Terry Winters in 2002, during the realization of his collaboration with Merce Cunningham on “Loose Time,” which had its premiere at Zellerbach Hall, at Cal Performances, Berkeley. Terry and I met in the hallway, and enjoyed easy conversations together - I appreciated how accessible he was, but also how sharp and professional. “Loose Time” included an impressive, full-scale, stage-wide background of Terry’s work, which as I interpret it, plays with the grid of space and time generally, and with painting in particular. His use of gesture, color, and line were a perfect fit for a Merce Cunningham collaboration. I followed his career as a friend, later observing his exhibition at The Whitney, and still later collaborations with Trisha Brown, which showed me his deep and ongoing commitment to contemporary dance. Terry is a loyal collaborator, which is a quality I admire: he would still attends performances of my choreography in New York City or in Hudson, and frequently attended events at the home of our Board Member Keith Recker, whose loft in TriBeCa was close to his studio on White Street. Eventually, during a studio visit and meeting, Terry donated this special Lithograph, “Phasescape,” to our campaign for CPR - Center for Performance Research.

Jonah Bokaer*Shelter Choreography*, 2018

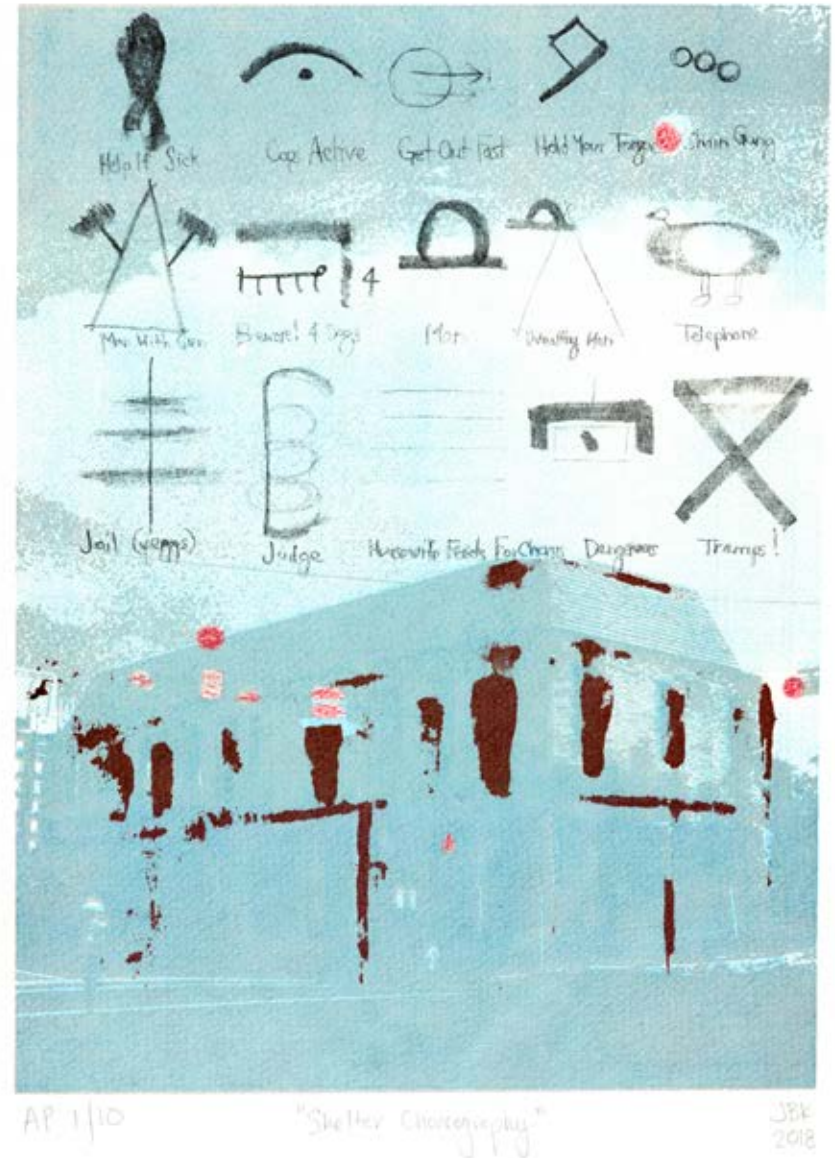
Silkscreen & Lithographic Print on Strathmore Paper

4-Color separations, with Hand Rendered Markings, and Gum Arabic
(Photo © Aaron Levi Garvey)

17.5 x 13.5 inches

Edition 1/32 with Long Road Foundation
and Master Printmaker Patrick Miko

Including my own work in this portfolio was encouraged, but I was hesitant, as it is truly a collection of visual artworks to benefit an Arts Organization, and not a personal platform for my own work, which spans choreography, drawing, the graphic arts, and video. However, an opportunity emerged to make a 15th Anniversary Print for our organization, with Aaron Levi Garvey, a curator who has become very important to our organization, whose Long Road Foundation commissioned and realized this print. To do so we worked with Long Road Foundation's co-founders Aaron Levi Garvey & Stevie Covart, as well as Patrick Miko, a master printmaker in Florida, who both deserve credit for this work. Much of my current and recent work has dealt with bringing choreography to zones where our predecessors in choreography had not yet toured: my nonprofit has brought choreography to Africa, to Cuba, to India, Thailand, to Tunisia, and to the Middle East, which are areas not visited by the celebrated past cannon of artists and choreographers that trained me. A mentionable aspect of my work these days involves bringing choreography to the third world, or what we now call the Global South, and this is both a personal and professional interest. Upon deep reflection, I came up with the idea of "Shelter / Choreography" because of the markings and graffiti forms that I saw in a variety of homeless areas while visiting foreign lands. Many of these markings are literally used to communicate basic items of shelter, safety, and other codes of basic well-being while traveling precariously. But one can also see a striking resemblance to choreographic notation, or Laban Notation: which at one point was a slightly erudite skill for choreographers to possess, and which some choreographers now refer to as "a disappearing language." I made this print because it captures a few facets at once: my family's origins were from the third world; I do speak 4+ languages; and I also offer a form of "shelter" to Choreographers in a very urban neighborhood, through our nonprofit's programs. Providing storage for choreographers, as we also do, is another form of shelter for the artform. The 8 residential units developed above CPR - Center for Performance Research is yet another form of housing - literally, a roof over one's head. Including this 15th Anniversary Print in this portfolio, seems like the right artistic gesture, to bring it altogether.



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**As of July 31st, 2018*

Jonah Bokaer Arts Foundation, Inc. is a 501(c)3 non-profit organization committed to fostering the development, research, and presentation of new performance works across disciplines.

This mission is reflected in the following banner programs:

To sustain the multi-disciplinary work of Jonah Bokaer Choreography, which includes choreography, media art, video, sculpture, and installation-based practices.

To support the activities, subsidies, and performances of Jonah Bokaer Arts Foundation, a non-profit 501(c)3 organization founded in 2002.

Our main programs include:

- Choreography and Public Programming
- Rehearsal and Performance Space Subsidies
- Arts Advocacy
- Education
- Community Development

To oversee, structure, and support the activities of CPR – Center for Performance Research, a L.E.E.D.-certified green building in Brooklyn, of which Jonah Bokaer Arts Foundation is a founding partner, and founding owner.

To produce and document programs of contemporary performance that engage audiences in rich aesthetic and educational experiences.

To enlarge the role of contemporary performance and enhance its contribution to society.



Photo © James Autery, Courtesy of Second Ward Foundation

Jonah Bokaer Arts Foundation Initiatives have been made possible since 2002 by generous funding from: 2wice Arts Foundation, Artists International, ArtWorks, US Brooklyn Arts Council, Camargo Foundation, DCA - New York City Department of Cultural Affairs, Doris Duke Charitable Foundation, Emma Schaefer Charitable Trust, Ford Foundation, Foundation for Contemporary Arts, Jerome Robbins Foundation, Fox Samuels Foundation, Fund for the City of New York, FUSED - Presenting American Friends, Guggenheim Foundation, Harkness Foundation, James E. Robison Foundation, JCT Foundation, Jerome Foundation, Knight Foundation, Kress Foundation, L.V.M.H., MAP Fund, May & Samuel Rudin Foundation, Mellon Foundation, Mertz Gilmore Foundation, NEFA/NDP, New York Community Trust, New York Foundation for the Arts, New York State Council on the Arts - Professional Performances, New York State Council on the Arts - Rehearsal Space, Paris Opera & Ballet, Prospect Hill Foundation, Rockefeller Brothers Fund, Starr Foundation, TMU - Trust for Mutual Understanding.

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