

Fall 2025/Winter 2026 Season

Movement Research at the Judson Church

Monday, September 29, 2025 7pm

Movement Research at the Judson Church is a free forum for experimentation, emerging ideas & work-in-process.

Note that this performance is not open to review.

Muyassar Kurdi

River Memories

Sound, movement, and performance by: Muyassar Kurdi

Lydia Östberg Diakité

Untitled (emotional shadows)

Choreographed and performed by: Lydia Östberg Diakité

Composer: Tati au Miel

Costume: Lydia Östberg Diakité

Thanks to: Adam Seid Tahir, BamBam Frost, Sara Östberg Diakité, and Klara Lopez

Lydia Östberg Diakité is a 2025 Movement Research Exchange artist in partnership with Konstnärsnämnden/The International Dance Programme, Sweden

dorchel haqq

thehumwithin

Choreographed by: dorchel haqq

Performed by: dorchel haqq & the people

Sound by: dorchel haqq & the people

dorchel is a 2025 Van Lier Emerging Artists of Color Fellow

NiNi Dongnier

99 Verbs and Wishes

Created, choreographed, and performed by: NiNi Dongnier

Sound by: Yi Xin Tong

In 99 Verbs and Wishes, every motion is a ritual, with time, space, body, garments, objects, and immaterialized matter. Devoting to bodily records of autobiographical love–death gestures, and interluding with faint motions of vast natural phenomena and symbols lying deep in memory, this work forms an index of sculptural gestures that migrate between the animalistic and the minimal. It is one example of Dongnier bringing nomadic and Tibetan Buddhist views into dance, art, and daily practice.

Artist Biographies:

dorchel haqq: Raised in Harlem, I began my journey embodying history at LaRocque Bey School of Dance Theatre and the Dance Theater of Harlem. My interest in the body as a political artifact blossomed at Fiorello H. LaGuardia High School of Performing Arts and deepened while studying at the Conservatory of Dance at Purchase College, SUNY. While at Purchase, I studied abroad at the Korea National School of Arts and B12 Berlin; those were my first experiences of truly being other, which enhanced my awareness around my field of perspective. I'm continuously cultivating my movement language by exploring the reflections of fantasy while abstracting the echoes of transgenerational trauma through my body of culture. Film, sound exploration, and object investigation have added dimensions to my practice of active archiving. Here's the list of organizations that have fed my practice: Springboard Danse-curated Jonah Bokaer Arts Foundation Founder's Residency, Gallim Moving Artist(inaugural resident), Leimay Incubator, Center for Performance Research, and Baryshnikov Arts Center, Triskelion Arts, Beyond the Black Box, Black Aesthetics Judson Commons, Arts On Site, Movement Research, City Artist Corps Grants and the Foundation for Contemporary Arts. My practice takes the time that it takes, and with the support of residencies and project grants, I've been able to find myself again and again while finding ways to share my findings with others. Each process evolves world-building practices, creating work with an attention to intention. I am inspired by many people, so I won't list them all. Instead, I'll tell you a bit about my journey. In collaboration with Johannes Wieland, I created an original solo.'19 Directly following undergrad, I met Maxine Doyle at Springboard Danse Montreal 19' and in NYC premiered works by Loni Landon and Kayla Farrish. During the summer of a global pandemic, I presented 'tenderheaded' at the Battery Dance Festival and co-organized a BLM protest with Jon Batiste. On an August day in 2020, Kyle Abraham called me to premiere works and tour with AIM by Kyle Abraham. In the Fall of 2020, I became an adjunct lecturer and was commissioned by the Conservatory of Dance at Purchase College, SUNY, to create BLACKDIAMOND. On a cold February day in 2022, Maxine Doyle emailed me and asked me if I wanted to perform in Sleep No More, Shanghai. I was like DUH! After a while, I was in need of my community, so I returned home to NYC. In November 2023, I was Stefanie Batten Bland's choreographic assistant and dancer for Etudes by Carl Hancock Rux/ Mabou Mines; then she invited me to be 6 role swing in the original cast of Emursive Production's Life And Trust. In January of 2025, I decided to focus on myself and start a dance theatre company. I am a 2025 Movement Research Van Lier Emerging Artist of Color Fellow, mentored by Nora Chipaumire.

Muyassar Kurdi is a Palestinian-American New York City-based interdisciplinary artist. Her work encompasses sound art, voice, movement, painting, analog photography, and film. Her practice honors the futuristic and ancient through meditative movements and sonic sound explorations. Centered on embodiment with a non-linear approach rooted in improvisation, she explores memory, displacement, and the body in relation to nature. In 2024 Kurdi received the NYFA Womens Fund for Music, American Composer Forum's Create, and Brooklyn Arts Fund. She was a finalist in the Jerome Hill Artist Fellowship for Combined Disciplines 2023, and was commissioned by Roulette Intermedium in 2020 as well as a 2022 artist residency with support from Jerome Foundation. She is also a recipient of the Queens Fund New Works Grant, NYFA City Artist Corps grant, and Puffin Foundation grant. Recent residencies include Harvestworks and The Watermill Center with OPERA ensemble. Love is Blue, Kurdi's solo interdisciplinary exhibition, opened in the Fall of 2023 at LaMaMa Gallery in NYC. In April 2025 she performed durational pieces (voice/movement) inside the exhibition by Otobong Nkanga in the atrium at the Museum of Modern Art in NYC. Her forthcoming LP will be released in the Fall of 2025 with Bilna'es.

Artist Biographies:

Lydia Östberg Diakité is an artist whose practice explores emotional and political landscapes through choreography, performance, video, text, and installation. Working with intuitive knowledge and poetic association, her work moves through layered gestures, fragmented narratives and sampled elements to question and explore how experiences live in and through the body. Diakité's ongoing practice centers on the body's capacity to hold, transform, and resist, opening up spaces between memory, representation, and existing. Based in Copenhagen, Diakité graduated from the Danish National School of Performing Arts in Dance and Choreography in 2017. Her work has been presented in a range of institutional and independent contexts, including Moderna Museet (Stockholm), Nikolaj Kunsthal (Copenhagen), Berlin Biennale 11 (Berlin), Impulstanz (Vienna), MDT (Stockholm), Dansehallerne (Copenhagen), and Arsenic (Lausanne), among others. In 2024, Diakité received the Ung Dansk Fotografi award at Fotografisk Center (Copenhagen) for Cry Baby, and in 2021, was awarded the Impulstanz Young Choreographer Award for Fiebre, a collaborative work with Tamara Alegre and Marie Ursin. In recent years, she has also been a recipient of working grants from the Danish and Swedish Arts Foundations. Collaboration is central to Diakité's practice, emphasizing community building and creating new realities together. She has worked with artists including BamBam Frost, Adam Seid Tahir, Anita Beikpour, Dina El Kaisy Freimuth, and Emilie Gregersen, to name a few. In 2019, together with Emilie Gregersen, they co-founded Dance Cooperative, an artist-run studio and platform for dance and choreography in Copenhagen, now maintained and organized by a collective of 12 artists. Diakité is also a member of The Union, a collective working to build decolonial and anti-racist discourse in the Danish arts sector.

NiNi Dongnier, Inner Mongolia-born and New York-based, is a choreographer and artist working across choreographic performance, moving image, and painting. She records and choreographs moments that hold intuitive truth and romance. Through movement and tactile materials that extend the body—garments, fur, oil paint, and technological interventions, Dongnier delves into questions about form, faith, constancy, migration, and the experience of life. Her work draws on the daily and memory, nomadic roots and philosophies, Tibetan Buddhism, rigorous training in Mongolian and Chinese dance, early postmodern dance legacies, painters, and art history. She participated in the Skowhegan School of Painting and Sculpture, holds an MFA from New York University, and a BFA from Beijing Dance Academy. Her work has been presented at The Watermill Center, New York Live Arts, Movement Research, Mana Contemporary, Aranya Art Center, G Museum, and Shanghai International Dance Center Theater, among others. She has been an artist in residence at La MaMa | CultureHub, Monira Foundation, Media Art Xploration, and Jacob's Pillow, and is currently a fellow at Initial Research. Dongnier was an assistant professor at Simon Fraser University's School for the Contemporary Arts and is currently curator at Barnard Movement Lab, Columbia University.

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We appreciate your support!

MR@Judson Selection Committee Fall 2025/Winter 2026 - Spring 2026:

Biba Bell, Miguel Alejandro Castillo, Justin Faircloth, Imani Gaudin, Opal Ingle, Shayla-Vie Jenkins, Iris McCloughan, Antonio Ramos, Shawn Rawls, Fabio Tavares

Movement Research at the Judson Church artists are selected through an application process reviewed by a rotating committee of peer artists, each season the Artists of Color Council (AoCC) invites a member of the community to curate three artists to participate. These artists are joined by Movement Research Artists-in-Residence and GPS/MRX exchange artists. To apply, visit movementresearch.org

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This program is supported, in part, by public funds from the New York City Department of Cultural Affairs in partnership with the City Council, and The New York State Council on the Arts with the support of the Office of the Governor and the New York State Legislature. Movement Research receives additional public support from City Council Member Carlina Rivera; Materials for the Arts (a program of NYC Department of Cultural Affairs, NYC Department of Sanitation, and NYC Department of Education).

Movement Research gratefully acknowledges the generous contributions of private support from Dance/NYC's New York City Dance Rehearsal Space Subsidy Program, an initiative made possible by The Mellon Foundation; Harkness Foundation for Dance; Howard Gilman Foundation; James E. Robison Foundation; Jerome Foundation; Lotos Foundation; Marta Heflin Foundation; the Mellon Foundation; Mertz Gilmore Foundation; New York Community Trust; NYU Community Fund; Robert Rauschenberg Foundation; Ruth Foundation for the Arts; and Trust for Mutual Understanding. Movement Research is a member of Coalition of Small Arts NYC. Movement Research also acknowledges the individual donors and dear Friends of Movement Research, who contribute financial, support, labor, and love.

Thanks always to the clergy and staff of Judson Memorial Church. Judson Memorial Church continues to be a beacon for free spirits in the arts and politics, and a leader among progressive faith communities in the city and nation for over 100 years. Enormous gratitude to Frances Alenikoff (1920-2012), founder of Eden's Expressway, and to her daughter Francesca Rheannon and family, for their continuing belief in the mission of Movement Research and for keeping alive Frances' spirited example of what lifelong artistry is.

