

Fall 2025/Winter 2026 Season

Movement Research at the Judson Church

Monday, November 10, 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.

IV Castellanos

Leche Hervida en vivo #4

Performed by: IV Castellanos

Sculptures by IV Castellanos

Jasmine Hearn

Trinity: ...

Choreographed by: Jasmine Hearn

Performed by: Jasmine Hearn

Sound by: Jasmine Hearn in collaboration with Ashley Teamer

Videography: Hayden Hubner and Myssi Robinson

Yun Lee

Performance and sound conceived by Yun Lee

All vegetables used during the performance will be washed, prepped, and feasted upon in a post-performance meal by the artist and their hosts in NYC.

Artist Biographies

IV Castellanos is a Mx Indigenous-Bolivian/American, an Abstract performance artist, sculptor, land defender and water protector in training. As a Three Spirit, Third Gendered Trans* Queer, Their practice prioritizes skill sharing and creating space for Queer, Trans* and diasporic Indigenous communities and people of color. One creates stand-alone sculptures, wall works installations, wearables and objects for performance. The studio practice involves a convergence of techniques to create sculptures that highlight labor and effort as meaningful actions.

Jasmine Hearn, born and raised on occupied Akokisa lands (Houston, TX), is an interdisciplinary artist, teacher, doula, performer, and organizer. Jasmine gives gratitude to Spirit, their mother and aunties, and all the mothering Black people who have supported their moving, remembering body. Jasmine leads Memory Fleet – a performance and archive project supported by the New England Foundation of the Arts with a National Dance Project Grant (2024). Jasmine is also a recipient of a Foundation for Contemporary Arts Grants to Artists award (2023), a Creative Capital award (2022), and New York Dance and Performance “Bessie” Awards for Outstanding Performer (2021, 2017). Jasmine has collaborated with Dream the Combine, Bill T. Jones, Saul Williams, Solange Knowles, Alisha B. Wormsley, Vanessa German, Okwui Okpokwasili, Marjani Forté-Saunders, Lovie Olivia, Tsedaye Makonnen, and Holly Bass; with companies, Urban Bush Women, David Dorfman Dance, and Helen Simoneau Danse performing at the Metropolitan Museum, BAM, New York Live Arts, Guggenheim Museum, Getty Center, Venice Biennale, Ford Foundation, Danspace Project, BAAD!, Kelly Strayhorn Theater, and the Carnegie Museum of Art.

Yun Lee: Based between Los Angeles and Seoul, I work at the intersection of dance and visual arts. My choreographic practice is grounded in research-based inquiry shaped by my studies in Comparative Literature with postcolonial scholar Helen J.S. Lee, and extends into the creation of fiction, nonsense, and embodied questioning—of what is sensical, what is normal. I’m drawn to the fracturing of speech: generating heat in the body with a supple tongue, melting the structures that constitute language, playing with the rules of grammar and the ways words are enunciated. Within the “correct” way to say a word lies the exercise of power—the enforcement of norms that determine who belongs and who does not. My experiments pose a central question: if language structures cognition, what happens when that language warps? Recent performance work includes Five Acts & A Monologue by Young In Hong at Art Sonje Center, where I channeled women central to Korea’s independence movement and modern labor activism. One viewer described my performance as “accessing a planetary, pan-existential self-memory” (Seohee Im, audience member). Additional projects include Social Sensorial Collectiveness by Su-Mi Jang, premiered at Frieze Live in 2024; and my solo goo, presented by Gyun Hur at the Goat Farm Center for the Arts in dialogue with her installation Our Mothers, Our Water, Our Peace. This September, I will perform in a new work by Yi Yunyi for Windmill Perform’s curation Open Air. In 2023, I was a danceWEB scholarship recipient at ImPulsTanz Festival, with support from the Korean Arts Council and Life Long Burning. As of 2025, I am an MFA candidate in Choreography at California Institute of the Arts. You can reach me at: yunvlee@naver.com

Support Movement Research today!
TEXT "GIVETOMR" TO 44-321, sink a dollar (or more) in the box,
or give at movementresearch.org/support.

Tax-deductible donations can be sent to:
Movement Research, 150 First Avenue, New York, NY 10009

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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Photo and Video Documentation: 5' nothing productions by
Rachel Keane and Makenna Finch

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Critical Correspondence: Takahiro Yamamoto

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Alexa West, Jian Yi, Lu Yim

Van Lier Emerging Artist of Color Fellows: Rochelle Wilbun and Dorchel Haqq

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Lepkoff, Yvonne Rainer, Jim Staley, and Steve Paxton* and Mary Overlie* (*In Memoriam)

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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.

