Walker Art Center presents

Moriah Evans

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Friday, Saturday
Oct 9–10, 2026

McGuire Theater
6:30 pm

Moriah Evans — Choreography and Direction

with
Cyril Baldy, Malcolm-x Betts, Chloë Engel, Kris Lee, João dos Santos Martins, Benny Olk, Sarah Beth Percival, jess pretty, Varinia Canto Vila & Carlo Antonio Villanueva

Madeline Best	Lighting
Strauss Bourque-LaFrance	Costumes
Doris Dziersk	Scenography
Margaret Knowles	Studio Direction
Joshua Lubin-Levy	Dramaturgy
Dyer Rhoads	Technical Direction
David Watson	Music

This program is supported by Dance/NYC's Dance Advancement Fund, made possible by the Howard Gilman Foundation and the Ford Foundation. This project has also been commissioned by and developed, in part, during a 2025–2027 Vera List Center Fellowship at The New School. It has been supported by the Vera List Center for Art and Politics. This work has been supported in part by the Loghaven Artist Residency, the Department of Education's Arts Hub, and Lower Manhattan Cultural Council.

About the Work

The Walker Art Center presents a new dance commission by artist and choreographer Moriah Evans, whose work uses choreography to investigate the body as a site of political, social, and existential inquiry.

The title ***}[.../+*^%<>€£¥$&@!!!!^^^]{*** is intentionally unsayable, engaging that which cannot be uttered and instead offers dance and performance as a form to negotiate these complex times.

In ***}[.../+*^%<>€£¥$&@!!!!^^^]{***, choreography unfolds through the museum's winding interior before spilling into a dramatically reimagined McGuire Theater. Evans includes the architecture of the Walker itself as part of the performance, immersing audiences in a cascade of incidental encounters, shifting perspectives, and physical and emotional entanglements.

Performers move through a sequence of circumstances that reference various movement patterns and methods—from pedestrian actions to the stylistic confines of rigid dance techniques to visceral and unresolved somatic activities. The scenography redistributes elements of the theater to reimagine places, angles, and structures so that the public can experience their own and other's bodies, performance, and architecture as a maze of interdependence. Bodies, meaning, and value circulate through repetition and changing relationships.

}[.../+*^%<>€£¥$&@!!!!^^^]{ questions how bodies can and cannot be isolated from social, economic, and political urgencies. Unfolding over two hours, this unnamable dance is conceived as an environment for the conduction of empathy and contemplation. More than a choreography of movement, it is also a choreography about power, dependency, worth, and embodied ways of knowing.

This performance is approximately two hours. For the first segment of tonight's performance, you are invited to wander through the Walker's public spaces. Follow your own pathway from Cargill Lounge, winding through Hennepin Lobby, in the McGuire stairwells and balconies, all the way up to Skyline Room. Discover dancers performing outdoors (through window "portals") and in public spaces, where McGuire Theater Balcony Chairs have been relocated as though the theater has extended beyond its physical limits. The theater chairs and soundscape can serve as a guide. You may choose to sit, stand, and roam as you will.

The second segment will take place exclusively in the McGuire Theater. The Walker's Front of House staff will ensure everyone knows when to make this transition. Inside the theater, there is no singular point of view or fixed seating. The performance takes place not only in front of, but also above and below you. You are welcome to move through the space throughout the performance, being mindful of the bodies and objects around you, particularly when the fly system is moving.

6:00pm	Doors Open
6:30pm	Dancers appear in the exterior landscape
7:15pm	Dancers and public move into the theater

Moriah Evans' performances advocate for rigorous somatic and dancing pursuits as a means to understand what it means to be, have, and behold a body. Her projects propose choreography as a system to reveal the singular and collective knowledge bodies hold—so that performance, performers, and audience can work together to produce sensitivity and understanding. With each work she endeavors to: enable kinesthetic empathy, revel in what bodies can do, deconstruct default social and physical hierarchies, transform self and social perception while also reflecting the world as it is lived. Evans' approach is research-based. Works begin as inquiries and become embodiment practices. She employs dance steps, improvisation, anti-form energetics, and perception-based scoring systems—each mode connected to art and dance history, choreographic methodologies, and critical theory. She refutes tendencies that turn bodies into façades onto which categorizations of gender, race, class and oppressive structures play out. Evans' performances defy surface-level representations by delving deep within bodies and their circumstances: rescripting imprints of identity and personal narrative or social behaviors. Each work facilitates exchanges between interiority and exteriority, self and other, performer and audience, studio and gallery context or stage, representation of ideas and the world itself. She encourages the public to witness not just performers and the performance, but one another.

Cyril Baldy (dance) studied ballet in Paris at The Conservatoire National Supérieur. As a dancer he worked with the Jeune Ballet de France, Nederland Dans Theatre II, Nederland Dans Theatre I and Frankfurt Ballet before The Forsythe Company from 2005 to 2014. Since 2014, alongside teaching internationally, he primarily choreographs, teaches and stages William Forsythe's repertoire.

Madeline Best (lighting) is a Lighting Designer, Performer, and Director of Operations at the Chocolate Factory Theater. Madeline's design practice stems from an interest in how light affects space and how it feels to audience members and performers. Her lighting design subtly supports the work of collaborative artists. Recent projects have included the following artists Heather Kravas, Moriah Evans, Anna Sperber, Katy Pyle/Ballez, Ursula Eagly, Milka Djordjevich, efrian rozas, luciana achugar, Andrea Kleine, Anne-B Parson/ Big Dance Theater, and more. Madeline grew up in Durham, North Carolina, studied at Bennington College, and currently lives in Long Island City, Queens.

Malcolm-x Betts (dance) is a New York-based visual artist and dancer who believes art is a transformative vehicle that brings people and communities together. His work investigates embodiment, liberation, Black imagination, and engages with the challenges imposed on the body. He has performed in works by Snoogybox (Andy Kobilka), Nile Harris, Moriah Evans, and Alex Romania.

Strauss Bourque-Lafrance (costumes) is a multidisciplinary artist whose work has been exhibited throughout the US and Europe. Outside of his studio practice, Strauss collaborates with other artists to bring form and clarity to their visions.

Doris Dziersk (scenography) is a visual artist and scenographer based in Leipzig, Germany. She designed stage sets and installations for Meg Stuart, Moriah Evans, Matthaei & Konsorten, Enrico Stolzenburg, Peter Kastenmüller, Gesine Danckwart, Doublelucky and others and received a New York Bessie Award in 2012. In addition to the performative context, she develops spatial concepts for temporary gatherings such as The New Infinity (Berliner Festspiele) and the Tanzkongress 2019. In her installations like AIRNSHARE she uses spatial, haptic and experiential approaches to the sites and materials she is working with.

Chloë Engel (dance) is a performer and choreographer living and working in Brooklyn, NY. They are invested in the problems and potentials of the body. Chloë has presented work at PAGEANT, Wave Hill, Abrons Arts Center, wild project, Lifeworld, AUNTS, No Theme Festival, Little Berlin. They have performed in the works of Elena Demyanenko, Beth Gill, Jo Warren, Neva Guido and Dana Reitz.

Margaret Knowles (studio) has worked as Moriah Evans' Studio Director since early 2025. She has worked in administrative and curatorial roles at MoMA PS1 and MoMA, as well as in operations and finance roles for small businesses and start ups whose missions involved indigenous craft preservation and the economic participation of people with disabilities. She grew up in Nashville, TN and came to New York to attend NYU, where she studied Contemporary Art at Critical Theory. In 2021, she earned her MBA from Columbia University.

Kris Lee (dance) is a dancer, performer and DJ who is grounded in the Black radical tradition of improvisation and aliveness. They work with dance and sound as audio-tactile-kinesthetic technologies for exercising non-performative liberation. Lee was named by Dance Magazine as one of "25 to Watch" in 2026. They participated in the creation and performance of OO-GA-LA Reimagined (The Fred Holland and Ishmael Houston-Jones 1983 Duet Danced into the 21st Century) at Danspace Project. Currently they are working with Shamel Pitts/TRIBE in Marks of Red (premiered March 2026 at The Walker Art Center), Sweat Variant, and Moriah Evans.

Joshua Lubin-Levy (dramaturgy) is a curator, scholar, and dramaturg working at the intersection of visual arts and performance. He is the Director and Chief Curator of the Center for the Arts at Wesleyan University, and previously served as a Curatorial Research Associate on Edges of Ailey (2024) at the Whitney Museum of American Art. In addition, he serves as Editor-in-Chief of the Movement Research Performance Journal, a platform by and for artists working in performance to experiment with publishing. He received his doctorate from the Department of Performance Studies, New York University, and is currently working on a monograph based on the performance artist Jack Smith. He was a 2026 Center for Curatorial Leadership Fellow, and a 2016–2017 Helena Rubinstein Critical Studies Fellow in the Whitney Independent Studies Program.

Benny Olk (dance), a Minneapolis-based dance artist, maker, and teacher, graduated with a BFA in Dance from New York University, and an MA in New Performative Practices from Stockholm University of the Arts. He has performed in works by Lucinda Childs, Merce Cunningham, Moriah Evans, Anthea Hamilton, Emily Gastineau, and Carlo Antonio Villanueva and is currently a guest artist with ARENA Dance. His work has been shown at B100, Stockholm University of the Arts, and Red Eye Theater and his collaborations with Tristan Koepke have been presented in Minneapolis, Portland, and Atlanta.

Sarah Beth Percival (dance) is a dance artist, mother, and Pilates instructor currently residing in the high desert of New Mexico. She received her BFA from North Carolina School of the Arts, then attended P.A.R.T.S. in Brussels, and was an Impulstanz DanceWEB Europe scholarship recipient. Sarah has danced with choreographers Moriah Evans, Heather Kravas, Maria Hassabi, Milka Djordjevich, Kota Yamazaki, and Malin Elgan.

jess pretty (dance) has a practice that includes movement, writing, education, curation, singing, and cooking. she is the steward of AUNTS, an artist-led platform supporting experimental performance through festivals, workshops, and community gatherings, and an assistant professor of dance at the University of Minnesota Twin Cities. pretty has shown work at La MaMa, New York Live Arts, Gibney, and the Chocolate Factory Theater, and has been an artist in residence at Kent State and the Center for Performance Research, as well as a Queer|Art Fellow. she has collaborated with Will Rawls, Claudia Rankine, Kevin Beasley, Okwui Okpokwasili, David Thomson, Niall Jones, Jennifer Monson, Cynthia Oliver, Leslie Cuyjet, and Dianne McIntyre.

Dyer Rhoads (technical direction) is an artist, director, and designer. Dyer works in collaboration to generate theatrical situations that are equal parts designed and indeterminate. Dyer has designed stages for Kayla Farrish (Put Away The Fire Dear) and Cleo Reed (Cuntry) and conspires with celebrated inclusive puppet company Pussypaws Puppetry. Dyer is a co-founder and member of Social Security, a New York based theater company led by Nile Harris. He runs a gallery and project space in Walpole, Maine currently known as the Walpole Ontological Lab and Farm (W.O.L.F) and is a guest artist with Spindleworks.

João dos Santos Martins (dance) is an artist whose work encompasses dance, exploring formats such as choreography, exhibition, and publishing. His practice articulates collaborative ways of working that focus on issues of transmission, language and labor. Together with Ana Bigotte Vieira, they created a platform for mapping genealogies of dance history in Portugal (Para Uma Timeline a Haver). He founded a biannual journal — Coreia — dedicated to artists' writings in 2019. João performed in works by Ana Rita Teodoro, Xavier Le Roy, Eszter Salamon, Boris Charmatz, Marcelo Evelin, Jérôme Bel, Rui Horta, among others. Occasionally he writes and curates. In 2014, he co-founded Parasita, an artists' association based in Lisbon.

Varinia Canto Vila (dance) is a dancer, choreographer, and researcher based in Santiago since 2019. In the beginning of her career as a maker, she has explored dance medium-based themes. Recently, she has shifted focus to the intersection of art and politics, employing extended choreography to examine movement within the social body. She created the performance piece Maneras de Salir (Ways to Exit), which explores the notions of distances and proximities between people and their socio-economic and political realities. In 2024, she created MUNDOS (Worlds), which revolves around the concept of a fragmented society. She has shown her work in Belgium, Poland, Germany, Argentina and Chile.

Carlo Antonio Villanueva (dance) is a Minneapolis-based performer, choreographer, and educator whose work explores collective authorship, improvisation, and the social possibilities of dancing together. As a performer, he tours internationally with Faye Driscoll's Weathering, whose ensemble was nominated for a 2024 New York Dance and Performance "Bessie" Award. His work and research have been supported by the University of Minnesota's Grant-in-Aid of Research, Artistry, and Scholarship, the City of Minneapolis Bridge Fund for Dance, the New York Public Library for the Performing Arts' Dance Research Fellowship, and Red Eye Theater's OMNIVERS program. He was previously a member of the Bill T. Jones/Arnie Zane Company, and is currently an Assistant Professor of Dance at the

University of Minnesota. MFA: University of Maryland; BFA: Rutgers University.

David Watson (music) is an experimental musician primarily known for his work with highland bagpipes. An early release "Throats" for Thurston Moore's Ecstatic Peace, was described as "brain rearranging massive walls of constantly shifting drone." He has collaborated with many choreographers, notably Moriah Evans, Jennifer Monson, Yves Musard and Jamar Roberts. He has had long-term relationships making music with many extraordinary artists, like Christian Marclay, Sean Meehan, Ikue Mori, Bill Nace, Phill Niblock, Lee Ranaldo amongst others. He also organizes concerts of new and improvised music, having presented hundreds of concerts in New York and internationally.

Special Thanks

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Sherman, Trajal Harrell, Sarah Michelson, David Watson.

Accessibility

Content note: There are artistic representations of death and renewal enacted in this piece. In a section where performers improvise some language, explicit language may be used and references to politics, violence, and other mature subject matter may be made.

If you have questions about accessibility at the Walker, please contact Visitor Services at access@walkerart.org or 612-375-7564 at least two weeks before the event.

Learn More

For more context about Moriah Evans and her work, read Lauren Bakst's piece on the Walker Reader.

Land Acknowledgment
The McGuire Theater and Walker Art Center are located on the contemporary, traditional, and ancestral homelands of the Dakota people. This site, which was once an expanse of marshland and meadow, holds meaning for Dakota, Ojibwe, and Indigenous people from other Native nations, who still live in the community today. We acknowledge the discrimination and violence inflicted on Indigenous peoples in the Americas, the colonial history of museums in the United States, and the Native displacement that allowed for the founding of the Walker. By remembering this dark past, we recognize its continuing harm in the present and resolve to work toward reconciliation, systemic change, and healing in support of Dakota people and the land itself.

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*deceased

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Thank you, Walker members, for your generous support.

Cover Photo
Moriah Evans, ***}[.../+*^%<>€£¥$&@!!!!^^^]{***, The Chocolate Factory Theater, New York, NY, 2026. Photo: Rachel Papo. Pictured left to right: João dos Santos Martins, Kris Lee, Chloë Engel, Varinia Canto Vila, Malcolm-x Betts, Cyril Baldy.

Please Note
The use of photography or any form of audio/video recording is prohibited.

Today's event may be documented by the Walker with photography and/or video. By being here, you consent to having your image and/or voice documented.

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