Elena Rose Light and Evelyn Lillian Sanchez Narvaez, Pallavi Sen, Bully Fae Collins

BY ASSOCIATION
Empire of Love is a dance titled after anthropologist Elizabeth Povinelli’s study of intimacy in liberal settler colonies. Elena Rose Light and Evelyn Lillian Sanchez Narvaez face off as a femme army at war with itself. Their duet translates Povinelli’s idea of “thick life” into performance: at once combatants, friends, icons, and lovers, their tender battle reveals the dense space where representative identity politics and interpersonal dynamics collide.
Elena Rose Light is a choreographer and performer originally from Southern California. Her choreography is rooted in the potential for somatic empathy to reorganize systems of thought and governance. Her work has been presented by Gibney, Center for Performance Research, Brooklyn Arts Exchange, and Movement Research at Judson Church, among other venues. Recent honors and residencies include the danceWEB scholarship at ImPulsTanz, LANDING mentorship, Chez Bushwick residency, and Hemispheric Institute EMERGENYC fellowship. She has also performed in the work of Bouchra Ouizguen, Tino Sehgal, Asad Raza, and Bruno Isakovic. She received a BA with honors in French and art history from Yale University, where she became enamored with experimental performance.

Sun/moon Evelyn is a complicated happy child allowing herself to feel. She started activating space while playing soccer on the west coast and is now conjuring/fermenting her artistry here on the east. They are grounded by healing, being messy, collaging, style & adornment, soil, salty & sweet waters, spirits, traditions, incense, story, vulnerability, rigor AND are currently being challenged by Abby Z and the New Utility, Jill Sigman, Miguel Gutierrez, Gibney, and the shadows of her past. Evelyn shows gratitude to the lineage of Warrior (womb)yn they come from by continuing to live in laughter (a privilege few get to practice).
EMPIRE OF LOVE

SPECIAL THANKS

From Evelyn:
The grandparents I never met that guide me now. Anyone who has ever held genuine space for me to be my true self. The ancestors (future present past) of the lands I’ve ever stepped on. NYC, for being the realest friend I’ve ever had. My mother, for trying everyday past her believed capacity of existence, and excelling by all limitations. My 2 year old niece who is the current key to my family’s healing. Elena, for sensing my energetic potential and doing something about it!!! To myself for always finding a way to pick myself up no matter how long it takes. To you for caring enough to come. Anyone and everyone who has made Abrons what it is today.

From Elena:
Anna—for all of the daily lessons in love that have given me the strength and insight to show up for this work. It would be here without you. My parents and grandparents and extended family into the past—for all of the many kinds of support—emotional, intellectual, physical, material—that have empowered me to be here in this moment. My sister and brother-in-law—for engaging in kind, critical dialogue with me even when our ideologies differ. You have inspired me to bring compassion to my critiques of the U.S. nation-state. Craig and Ali—for trusting me with this opportunity, and, along with Katherine and Violet and Katrina and Tyler and the whole Abrons staff—for making this space such a loving home for artists. George Emilio Sanchez—for your mentorship and for inspiring me to more deeply consider the remnants of settler-colonialism in the United States and in myself. Elizabeth Povinelli—for writing The Empire of Love: Toward a Theory of Intimacy, Genealogy, and Carnality, a book that opened my eyes to the affective relationship between personal modes of intimacy and larger societal structures governing love. Evelyn—for your energy and strength and willingness to show up for this process. Thank you doesn’t begin to to cover it. <3.

EMPIRE OF LOVE FUNDING

Empire of Love is supported by the Foundation for Contemporary Arts Emergency Grant.
One Hundred Famous Views is a series of slides in a lecture that charts the movement of Pallavi Sen’s paternal side of the family, from what is now Bangladesh to what was then becoming Independent India. Looking closely at all the people who had to fall in love, to sing, to talk, to lock eyes for her to be born, the drawn slides chronicle the (then) new Bengali neighbourhood of New Delhi and it’s public and private aesthetic, as remembered and pieced from growing up in a household of displaced people, in a section of New Delhi designated for people just like them, like each other.
Pallavi Sen is from Bombay, India. She works with installation, printmaking, textiles, Instagram, and intuitive movement. Current interests include inner lives of birds and animals, South Asian costumes, domestic architecture, altars, deities, skate/bro culture, style, pattern history, toxic masculinity, friendship + love, her future lover, farming and the artist as farmer, work spaces, work tables, eco-feminism, love poems, the gates to Indian homes, walking, and cooking deliberately. She received her MFA in Sculpture + Extended Media from the Virginia Commonwealth University and is an Assistant Professor of Art at Williams College.
Plight Notions is a solo performance and political science fiction that explores the chaotic psychological landscape of a neurotic public speaker named Shandy. Wrought with the telling of his wry but troubling epiphanies, he dances between deceit and delirium. Shandy makes many attempts at interventions on the audience, trying to convince them of his own nefarious political agendas and while lost in the labyrinth of his own paranoia, he unknowingly makes an attempt at assassination upon himself.
Bully Fae Collins

Plight Notion

ABOUT

BULLY FAE COLLINS

Bully Fae Collins is a performance artist utilizing scripts, song writing, prop making, and movement, to braid together fictional and personal worlds in fragmented soloperformance works. Their interdisciplinary methodology uses familiar entertainment tropes, like stand-up comedy or pop music, as jumping off points for creating uncanny abstractions and trickery. They received a BFA from the Maryland Institute College of Art in Baltimore MD. Based in Los Angeles since 2015, Bully has exhibited solo performances at PAM Residencies, REDCAT’s Studio, Bootleg Theatre, Aur House, and Coaxial.

SPECIAL THANKS

Special thanks to Brian Getnick, Amanda Horowitz, and Hayley Garrigus

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ABOUT ABRONS

Abrons Arts Center is a home for contemporary interdisciplinary arts in Manhattan’s Lower East Side neighborhood. A core program of the Henry Street Settlement,Abrons believes that access to the arts is essential to a free and healthy society. Through performance presentations, exhibitions, education programs and residencies, Abrons mobilizes communities with the transformative power of art.

Abrons Arts Center values freedom of expression and creativity, ever striving to provide creative communities with a space that celebrates diversity of thought and experience. Abrons aims to be an anti-oppressive home to people from all backgrounds and does not discriminate on the basis of race, national or ethnic origin, citizen status, ancestry, age, religion, disability, sex or gender identity. As definitions of expression and inclusion evolve, Abrons is committed to continually revising this statement in collaboration with our communities.

Indigenous Land Acknowledgement
Abrons Arts Center is situated on the Lenape island of Manhahtaan (Mannahatta). We pay respect to Lenape peoples and ancestors past, present, and future, and acknowledge our reliance on the land and waters of Lenapehoking, the Lenape homeland. We offer our care and gratitude to Lenapehoking, and are committed to resisting colonialism through the support of Indigenous-led programming and Indigenous artistic practices.

You are welcome here.

For tickets and showtimes:

abronsartscenter.org

Support neighborhood businesses! As a thank you for supporting our programming, we’re offering discounts to some of our favorite Lower East Side hangouts. For more information, click on abronsartscenter.org/plan-your-trip/dining-and-attractions and get a discount when you bring this program!

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An association fallacy is an informal inductive fallacy of the hasty-generalization or red-herring type and which asserts, by irrelevant association and often by appeal to emotion, that qualities of one thing are inherently qualities of another. Two types of association fallacies are sometimes referred to as guilt by association and honor by association. In notation of first-order logic, this type of fallacy can be expressed as $(\exists x \in S : \Phi(x)) \Rightarrow (\forall x \in S : \Phi(x))$, meaning "if there exists any $x$ in the Cloning, however, reminds us by association of the Nazi doctor Mengele and his tragic experiments. jw2019. Christian youths are influenced in a wholesome way by association with spiritually mature ones in the congregation. jw2019. By associating with Jehovah’s Witnesses, you will find out for yourself that applying Bible principles dignifies others. opensubtitles2. What advantage would I gain by association with a lanista? EurLex-2. â€” any decision or category of decisions by associations of undertakings Download and listen online your favorite mp3 songs and music by Guilt By Association. Most popular albums by Guilt By Association: Guilt By Association. Living In Silence. 2006. Guilt by Association defined and explained with examples. Guilt by Association is the idea that someone is guilty because of who he associates with. The term â€œguilt by associationâ€ refers to the idea that an individual is guilty of a crime simply because of his association with the person who actually committed it. The guilt by association meaning exists, not because of proof, but more because of an individualâ€™s assumption.