FOR IMMEDIATE RELEASE
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Danspace Project Presents

CARRIE AHERN DANCE

The Unity of Skin (New York Premiere)

April 3-5, 2008 [Thu-Sat] at 8:30PM
Location: Danspace Project, St. Mark's Church, 131 East 10th Street, NYC
(6 to Astor Place; N/R to 8th Street/NYU; L to 3rd Ave.)
General Admission: $15.00 (Danspace Members $10.00)
Reservations: Call 212-674-8194 or visit www.danspaceproject.org

Opening the spring 2008 performance season, **Carrie Ahern**'s new evening length work, *The Unity of Skin* will receive its New York premiere at Danspace Project this April. An ambitious multi-disciplinary project, *The Unity of Skin* is the cumulative effect of Ahern's ongoing academic studies of philosophy, new and commissioned visual art by the critically acclaimed **Olek**, and an original musical accompaniment by **Greg Heffernan**. The work will be presented in a three night engagement that runs Thursday, April 3rd through Saturday, April 5th, 2008. Performances begin at 8:30PM.

Influenced by fragments of text left by the group of Ancient Greek philosophers known as the Pre-Socratics, Ahern's *The Unity of Skin* asks, "where does the intersection of the texture of our environment and the matrix of our own bodies begin or end?" Viewers are plunged into a circular labyrinth and invited to explore the interface of these two tactile worlds. Though constantly in flux, the movement, structure, and ever-changing landscapes of *The Unity of Skin* always return to where they began. This cyclic character permits the imagination to distort form; embraces the possibility of continuing indefinitely; and exposes ends and beginnings to be one and the same.

The Unity of Skin is an intimate trio performed by accomplished dancers **David Figueroa, Kelly Hayes**, and **Jillian Hollis**. It features a malleable crocheted set and costumes by **Olek** (www.agataolek.com) that evolves as the performance progresses, an original score by **Greg Heffernan** (www.gregheffernan.com) that is performed live on cello and laptop, and lighting design by the award-winning **Carol Mullins**.

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"…a rich tapestry of densely layered images of pent–up ferocity. …striking investigation."
Culture Catch

ABOUT THE ARTIST

Carrie Ahern, a Wisconsin native, is an independent dance and performance artist who has been based in New York City since 1995. She worked primarily as a freelance performer/choreographer for over a dozen dance and theater companies before forming Carrie Ahern Dance in 2005. Ahern's first evening-length work, *Red*, (2006) was commissioned by Danspace Project and Works & Process at the Guggenheim. Her shorter works have been seen at over a dozen venues in New York City, including Danspace Project, P.S. 122, Dixon Place, the Angel Orensanz Foundation, Dance Space Center (now DNA), Chashama, The Flea, Soundance, and others. Nationally and internationally, her work has been presented at Baltimore Theatre Project, Danceworks, Walker's Point Arts Center in Milwaukee, Le Regard du Cygne in Paris, and at the Festival D'OFF in Avignon, France. In conjunction with her frequent collaborator, Jennifer A. Cooper, Ahern self-produced two seasons: *Alteregomania* at the Merce Cunningham Studio in 1999 and *Exploding Plastic Acorns* at the Williamsburg Art Nexus (WAX) in 2003. In 2002, Bessie Award-recipient Carolyn Hall commissioned a solo, with an original score by Ivan Goff and Grammy Award-winner Matt Darriau. As a performer, Carrie has worked with many New York City-based artists, including Pat Cremins/Wyoming, Heather Kravas, Heidi Latsky, Allyson Green, Nina Winthrop, Jeffrey Frace, Ridge Theater, Donna Bouthillier, and Jennifer A. Cooper. Upcoming choreographic experiments include a collaborative effort with The Nietzsche Circle that uses Nietzsche's *Thus Spake Zaranthustra* as a jumping off point for a dance. She is also exploring remounting her 2006 work, *Red*, for the crumbling and infamous Eastern State Penitentiary. Ahern is a sought after Pilates and yoga teacher. She has taught improvisation at the University of Wisconsin-Milwaukee and dance technique in the New York City Public Schools. www.carrieahern.com

ABOUT DANSPACE PROJECT

Danspace Project was founded by artists in 1974 to provide a venue for independent experimental choreographers. It combines a rich history with an unstinting commitment to that which is contemporary, creative, and cutting-edge. Three defining characteristics have secured its position as a leading advocate for contemporary dance: Commissioning and presenting new dance work from New York, the U.S., and abroad; nurturing independent experimental choreographers at all stages of their careers; and professionally producing dance in uniquely flexible and communal settings like St. Mark's Church in-the-Bowery and other remarkable venues throughout New York City.

Danspace Project's mission is to stimulate, promote, and present challenging new work in dance from a broad range of artistic voices within a distinguished and nurturing environment. Danspace Project encourages choreographers to take risks and is committed to assisting artists in realizing their creative visions within a professional setting. Danspace welcomes the public to engage in and be transformed by the work of artists.

FUNDING CREDITS

The Unity of Skin is made possible, in part, with funds from the 2007-08 Danspace Project Commissioning Initiative with support from the Jerome Foundation. *The Unity of Skin* has been made possible, in part, by a Brooklyn Arts Exchange Space Grant; a fractured Atlas Creative Development Grant; Materials for the Arts with the NYC Department of Cultural Affairs; NYC Department of Sanitation, NYC Department of Education; and generous individual donors.

Danspace Project's 2007-2008 Commissioning Initiative has received support from the Jerome Foundation, The Andrew W. Mellon Foundation, Mid-Size Presenting Organizations Initiative, implemented by the Nonprofit Finance Fund and funded by the Doris Duke Charitable Foundation; and the New York State Council on the Arts. With this funding, Danspace has this spring commissioned new work by Carrie Ahern, Alex Escalante, Hilary Easton, Susan Rethorst, Brendan McCall, and Tom Pearson and Zach Morris. We offer our very special thanks to Cynthia Gehrig, Deborah Lim, and Diane E. Ragsdale for their critical support of artists' work. We are also immensely grateful for the generous individuals who support the Dans/Creation Fund.

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