



FOR IMMEDIATE RELEASE

The David Ireland House at 500 Capp Street presents

HOME(in)STEAD

A new performance work by Bay Area dancers Megan Lowe and Johnny Huy Nguyen, The David Ireland House's 2022 Performing Artists in Residence

June 24 & 25, 2022: 5pm & 8pm

June 26, 2022: 4pm & 7pm

New Dates Added:

July 1 & 2, 2022: 5pm & 8pm

July 3, 2022: 4pm & 7pm

Tickets: \$20-150

No one turned away for lack of funds: Contact alexe@500cappstreet.org for accommodations

(San Francisco, CA, June 1, 2022) This June, Bay Area dancers Megan Lowe and Johnny Huy Nguyen investigate the meaning of home in a new, site-specific performance work developed during the duo's 16-week residency at The David Ireland House. *HOME(in)STEAD*, an hour-long dance experience for intimate audiences of just 12 per performance, moves from front door to salon, utilizing the entirety of late conceptual artist David Ireland's unique historic house turned work of art to explore themes of home and the intersection of dance, sculpture, and performance. The piece features original music by cellist Peekaboo and lighting by Rico Duenas.

The residency marks a developing collaboration for Lowe and Nguyen, who are building a dance together in co-collaboration for the first time. The two artists share a deep interest in immersive, sculptural, site-specific work, bringing their own strengths to the partnership—Lowe as a specialist in contact improvisation, aerial, and site-specific dance, and Nguyen with a multifaceted movement practice that includes breaking and other street dance forms.

Lowe and Nguyen were inspired by The David Ireland House's residency open call in early 2022 to investigate and heal the concept of home together. "In our lived experiences, both of us have had complicated relationships with home. In interacting with the physicality of The David Ireland House through place-based movement interactions and contact partnering, we hoped to

unlock new possibilities within the architecture to inspire embodied reflections on home and how we can define it for ourselves as an expansive space for healing, freedom, and connection,” they wrote.

The artists were given a generous amount of studio time inside the House and encouraged to experiment broadly. The pair began their residency with deep investigations of specific sites in the House, from the stairwell to the curved second story hallway. “The David Ireland House is a buffet for the mind, body, and senses and a constant well of inspiration,” says Lowe. “The way David Ireland commemorates imperfect moments by preserving cracks in the wall or placing a little plaque next to a dent in the plaster is so inviting. The energy of that acceptance and lack of codification about what art is has really infused our process there.”

Equally important has been the staff’s enthusiasm for experimentation and openness to just about anything. Lowe and Nguyen have scaled walls, dangled from the balustrade, climbed up onto the fireplace mantle, and bounced on beds. “We’ve really been exploring the limits of the space and transforming the planes within it,” says Nguyen. “We’ve been very physical with the architecture, speaking to the House with our bodies to interrogate what something functional like an armchair is when it’s exposed to dance.”

For Lian Ladia, the organization’s Curator of Exhibitions and Programs, the residency has been a fascinating new perspective on the House. “It’s always so interesting to see how different genres work in the space and how various artists generate new ideas there,” she says. “Lowe and Nguyen are trying to break the boundaries of their own form, just as David Ireland did in his practice. It’s wonderful to be able to provide this opportunity to these two artists to just explore, experiment, and collaborate.”

The decision to focus the 2022 Artist Residency Program on the performing arts was inspired by a January 2021 report from the NEA that stated, “...although the COVID-19 has impacted the entire arts sector, nowhere has the effect been more direct, deep, and immediate than on the performing arts.”

“In light of the pandemic’s ongoing impact on this sector of the arts community, we felt it was essential to invite performance artists and collectives in the Bay Area to apply for the 2022 Artist Residency Program, and it was clear in the applications we received that so many Bay Area performers had faced enormous challenges over the last two years,” says Ladia.

Lowe and Nguyen were selected from more than 60 applications. Jurors for the selection process included Aay Preston-Myint, Program Manager at Headlands Center for the Arts; Julie E.

Phelps, Artistic & Executive Director of CounterPulse; and María Elena González, Sculpture and Ceramic Department Chair at the San Francisco Art Institute.

Collaborative residency partner Minnesota Street Project will host a further performance program by the resident artists in summer 2022.

About the Artists

Megan Lowe is a fierce female dancer, choreographer, performer, singer-songwriter, filmmaker, teacher, and administrator of Chinese and Irish descent, creating dance art in the SF Bay Area on unceded Ramaytush Ohlone Territory. With an affinity for dynamic places and partners, her creations through Megan Lowe Dances tackle unusual physical situations and invent compelling solutions, opening up the imagination to what is possible. Megan has performed with Flyaway Productions, Lenora Lee Dance, Dance Brigade, Scott Wells & Dancers, Lizz Roman & Dancers, Epiphany Productions, and more. She teaches for Joe Goode Performance Group, Bandaloop, Flyaway, for contact improvisation gatherings, and for her alma mater Theater, Dance, & Performance Studies at UC Berkeley, where she currently works as the Office Manager. Megan's artistic process thrives off of collaboration, prioritizing creating relationships of respect, generosity, and gratitude. This culture of magnanimity is infused in the dance classes Megan teaches all over the Bay Area, for organizations, schools, universities, and dance festivals, serving movers of all different ages, experience levels, body types, races, cultures, and socio-economic status—building community, connection, and understanding.
meganlowedances.com

Johnny Huy Nguyen is a second generation Vietnamese American multidisciplinary somatic artist based in Yelamu (a.k.a San Francisco) and son of courageous refugees. Fluent in multiple movement modalities including myriad street dance styles, contemporary, modern, and martial arts, Nguyen weaves together dance, theater, spoken word, ritual, installation, and performance art to create immersive, time-based works that recognize the body's power as a place of knowing, site of resistance, gateway to healing, and crucible of imagination. In addition to his work as an individual artist, he has appeared in the works of Lenora Lee Dance Company, KULARTS, Embodiment Project, the Global Street Dance Masquerade, and James Graham Dance Theater and has performed in the Bay Area, Oregon, Boston, and New York City. His individual work has been presented at the Asian Art Museum, the Chinese Historical Society of America, APATure, and SOMArts. His most recent full-length work, *Minority Without A Model*, premiered in 2021 as part of the 24th United States of Asian America Festival.

Peekaboo (they/them) is an experimental cellist, composer, multi-instrumentalist, and youth educator situated on Ramaytush Ohlone land (SF). Their compositions are rooted in honoring

the essence and spirit of past, present, and future Queer ancestors, prioritizing sonic exploration practices towards the decolonization of Euro-centric structures embedded in youth and adult music education and performance. Through multiple collaborations with QTBIPOC2S Bay Area-based performers, they continue to work in togetherness, sonically activating bodily vibrations, readying the move towards non-binary Queer liberation, strengthening connections between Black, Indigenous, Latinx, and Filipinx ancestry, and celebrating freedom of expression, rest, and breath.

Rico Duenas was born and raised in San Francisco. As a child, he spent time on the east coast with his grandfather, a sculptor and founding member of Skowhegan School of Painting and Sculpture. In San Francisco, he also often accompanied his father to flea markets and garage sales, where his father bought, fixed, and re-sold furniture. It was there that he was introduced to artist Kevin Randolph, who was repurposing lights, and quickly developed a love of lighting and sculpture. He lives and works in San Francisco as a union electrician and artist.

About The David Ireland House

The David Ireland House at 500 Capp Street in San Francisco is the historic home turned work of art created by the late, pioneering conceptual artist David Ireland. The House presents exhibitions and educational programs celebrating Ireland's artistic legacy, and hosts collaborative events to strengthen San Francisco's cultural community—bringing together artists, scholars, teachers, students, and the public—as Ireland's home did during his lifetime.

The House is a member of the Historic Artist Homes and Studios program (HAHS) and has been recognized as a Distinctive Destination by the National Trust for Historic Preservation.

General Information

For tickets and more information, the public may visit 500cappstreet.org or call (415) 872-9240. The David Ireland House at 500 Capp Street is located at 500 Capp St., San Francisco, CA.

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