



Julie Tolentino, *THE SKY REMAINS THE SAME*: Archiving Lovett/Codagnone's *WEIGHTED (Three Cycles)*, 2025

Performers: Stosh Fila aka Pigpen, Lauren Bakst, Kris Lee

Original Voices: Jim Fletcher, Jenny Schlenzka

Original Arrangement: Michele Pauli

Friday, November 14, 9pm (duration 1+ hour)

Participant Inc at SALMA SARRIEDINE

116 Elizabeth Street, floor 3



Julie Tolentino, *1000 Cuts*

Performance by Stosh Fila aka Pigpen, Julie Tolentino, Kyle Kidd aka Motherboard

Lighting design: Sarai Frazier

Sunday, November 16, 6pm, entrance every 30 minutes (until it's over)

Exhibition on view through November 30, 2025

PARTICIPANT INC

116 Elizabeth Street, Floor One, NY, NY 10013

On the occasion of the twentieth anniversary of PERFORMA, PARTICIPANT INC presents two performances by **Julie Tolentino**: an archiving of the work, *WEIGHTED*, 2010, by Lovett/Codagnone, and the premiere of a new work, *1000 Cuts*. Made in collaboration with **Stosh Fila aka Pigpen** and vocalist **Kyle Kidd aka Motherboard**, with lighting design by **Sarai Frazier**, the performance's afterlife is an installation, on view through November 30, 2025.

Archivist Tara Hart titled their essay on Tolentino's *THE SKY REMAINS THE SAME* with a question, "How Do You Archive the Sky?" noting, "In her work, Tolentino challenges the traditional ontology of the archive – and its basis in documents...." Serving as "archivist and archive," "a medium and container of record," Tolentino produces "'a map of body-specific, contextual, and practical differences between each performance and its archive,'" suggesting that the contents of performance archives 'should not be valued for how closely they resemble the thing they seek to preserve, but for their fidelity to delineate difference.'" With *THE SKY REMAINS THE SAME*, invited collaborators, bound by individual contracts, choose work from their own performance history to archive onto Tolentino's body, as an extension of their intersecting practices, and seeking to complicate the methods behind performance making and its records. Tolentino – via *THE SKY*'s somatic recording of the imprints of others – asks the disintegrating body to hold, transform, and correlate time as *archives of emotion along intergenerational lines*, a refusal of loss. Here, we're talking about a timeline – *THE SKY REMAINS THE SAME* – written on and through Tolentino's bodies of work, crafted and improvised as physical archives in jagged temporalities.

"Some being living not having come to be dead ones can be ones being in a family living. Some being living and having come to be old ones can come then to be dead ones. Some being living and being in a family living and coming then to be old ones can come then to be dead ones. Any one can be certain that some can remember such a thing. Any family living can be one being existing and some can remember something of some such thing." –Gertrude Stein, *The Making of the Americans*, 1925

"they try they tire they flee they fight they bleed they break they moan they mourn they weep they die they do they do they do" –Lucille Clifton, "Reply," 1991

"Do to be." –Vivian Blaxell, *Worthy of the Event*, 2025

Tolentino's *1000 Cuts*, marks time. Disguised as a communication device, the blade opens, sensitizes, stills, and relieves the weight of accumulation, bringing the room to the slippery present, reimagining the collective body's horizons. Exposed as a domestic scene or a play space placeholder, marks are made and received at, and beyond, staged consent, comfort, and desire. Touch becomes fugitive rhythm, repetition, flow, and tone. Glass-captured time re-inscribes the erotic by making and remaking temporary, irrefutable structures from fabulation, conceit, sex, and the unbearable – all seething in dark, sparse, yet speculative times. At another moment in time, we'd described this isolation as "demolished before they can fully emerge." From the cut, shattered world, and its opacity *and* vocality, we are not just "taking our time, but taking it back" – on repeat, alongside each other's prolific energy.

Remember: *Kissing Doesn't Kill*, 1989. Tolentino and Ron Athey met through **Stosh Fila aka Pigpen** in 1991, and, that year, performed together for Day Without Art. At this time, Tolentino labored in practical, sex-positive activism, for example, co-writing, with Cynthia Madansky, the *Lesbian Safer Sex Handbook* for Gay Men's Health Crisis and the Lesbian AIDS Project. These actions were inseparable from the space of the club, creating space. Of the Clit Club, Tolentino noted, "before, during, and after, we were always harboring someone and just sort of taking care." Tolentino describes initiating this advocacy through the lens of Fred Moten's idea of *escape based on freedom*. Because freedom sounds capital P poetic or capital D democratic, which are both made-up, we might rather understand Tolentino's interpretation of "freedom as escape" as agency.

In 1995, John Lovett and Alessandro Codagnone formed Lovett/Codagnone, and produced, in December of that year, *I Didn't Do It* for the porn magazine, *HONCHO*. Their first performance, *Moments in Love* (1996), was performed at *Family Nation Tribe Community Shift*, curated by Frank Wagner, organized by NGBK, at Haus Der Kulturen Der Welt, Berlin. "It introduced language, in the form of 'found' text, and body language, in the conventional way that is related to the ephemeral nature of performance. John was sitting at a miniature table wearing a man's suit and a ball gag mask, trying to build a house of cards; Alessandro was swinging with high heel shoes on, continuously but accidentally disrupting John's activity. Throughout the performance, this act built up a feeling of nonfulfillment and sexual tension, while the texts that Alessandro read educed the possibility of the fluctuating character of sexual roles as part of the human condition." (From *I ONLY WANT YOU TO LOVE ME: ON THE PERFORMATIVE WORKS OF LOVETT/CODAGNONE* by Octavio Zaya). This was followed by *Closer*, 1999, at Castello di Rivoli Museo d'Arte Contemporanea and Galleria Civica d'Arte Moderna di Torino, Artissima Palazzo Nervi, Turin, which also addressed the constant renegotiations of power. They first performed *WEIGHTED* in 2010 for "Hardcorps: Movement Research Spring Festival 2010" at Judson Memorial Church, New York, 2010. Tolentino first archived *WEIGHTED*, alongside *Closer*, and *For You*, in 2013 for the New Museum's *Performance Archiving Performance*, a presentation of projects that engaged the archive as medium.

Julie Tolentino and **Lovett/Codagnone** each participated in the inaugural PERFORMA biennial in 2005.

With deep acknowledgement: Stosh Fila, John Lovett, Lia Gangitano, Jonathan Berger, T De Long, Sadia Shirazi, Sho Halajian, Ohan Brieding, Summer Kim Lee, Aldo Hernandez, J Deleon, gloria galvez; Participant Inc: Harry Kleeman, Baseera Khan, Ryan Harman, Itziar Barrio, Cate Giordano, John Brattin; SALMA SARRIEDINE, Nadine Sarriedine, Aviva Silverman; Commonwealth and Council, ICA LA, Alessandro Codagnone, and Ellen Cantor.

Julie Tolentino (she/they interchangeably) is a Filipino Salvadoran interdisciplinary artist. Currently, they are contributing artist with Commonwealth and Council, ICA LA Artist In Residence, FCA Creative Researcher, a MacDowell and Guggenheim Fellow, Queer Art Mentor, and Faculty and Program Director in the School of Art at CalArts

Stosh Fila aka Pigpen (all pronouns) is a scenic artist, performer, materials/prop wrangler, and 70s soft rock aficionado.

Kris Lee (she/they) is a New York-based dancer, performer, DJ, and home chef.

Lauren Bakst is an artist and writer working across experimental performance and queer studies. She is currently completing her PhD at UPenn.

Kyle Kidd aka Motherboard is a non-binary trans artist blending gospel, soul, and experimental sound into transformative rituals of Black queer futurism and joy. Their performances are portals – where movement, sound, and spirit converge. www.KyleKidd.com

Sarai Frazier is a Bessie-nominated lighting designer, production manager, and artist, born and raised in NYC. Her creative work lives at the intersection of live events, performance art, immersive installations, and theater—always rooted in collaboration, curiosity and care.

Images: **Lovett/Codagnone**, *WEIGHTED*, (rehearsal), 2010, Dixon Place, New York, as part of the series Experiments & Disorders, curated by Tom Cole and Christen Clifford. [Two performers lie motionless parallel to each other on the floor. Bright fluorescent tubes are arranged across a black floor adjacent to them. Their bodies are illuminated in the darkened performance space, with rows of empty audience chairs facing the scene.] **Julie Tolentino**, *REPEATER*, 2019, Commonwealth and Council, Los Angeles, performance still. [A closely cropped image of the artist's hands illuminated by red light holding two microscope glass slides with blood pressed between them].

PARTICIPANT INC is located at 116 Elizabeth Street, floor one, between Broome and Grand Streets. The closest trains are the J/Z (Bowery) and the B/D (Grand); the closest wheelchair accessible stop is the 6 (Canal). Entry is on grade and the gallery is barrier free throughout with an all gender, wheelchair accessible bathroom. Service animals are welcome.

PARTICIPANT INC's exhibitions and public programs are made possible by the New York State Council on the Arts with the support of Governor Hochul and the New York State Legislature.

Our programs are supported by public funds from the New York City Department of Cultural Affairs in partnership with the City Council.

Archiving and documentation projects are supported by the National Endowment for the Arts.

Online projects are made possible, in part, by the New York State Council on the Arts with the support of the Office of the Governor and the New York State Legislature through the Media Arts Assistance Fund, a regrant partnership of NYSCA and Wave Farm.

PARTICIPANT INC's exhibitions and online programs are made possible by Teiger Foundation.

PARTICIPANT INC has received support from the Ruth Foundation for the Arts.

PARTICIPANT INC is supported by an Artists Council Grant of the Robert Rauschenberg Foundation.

PARTICIPANT INC receives generous support from the Harriett Ames Charitable Trust; Ames Family Foundation; Jerome Foundation; Lambent Foundation Fund, a fund of Tides Foundation; Mellon Foundation; VIA | Wagner Incubator Grant Fund; Jacques Louis Vidal Charitable Fund; Andy Warhol Foundation for the Visual Arts; FRIENDS of PARTICIPANT INC; numerous individuals; and Materials for the Arts, NYC Department of Cultural Affairs/NYC Department of Sanitation/NYC Dept. of Education.



**Council on
the Arts**

**NYC Cultural
Affairs**

**NATIONAL
ENDOWMENT for the ARTS**
arts.gov

**LAMBENT
FOUNDATION**

 **Mellon
Foundation**

Teiger Foundation



**RUTH
ARTS**
FOUNDATION FOR THE ARTS



**Andy Warhol
Foundation**



**JEROME
FOUNDATION**



**WAGNER
FOUNDATION**

PARTICIPANT INC has received support from The Willem de Kooning Foundation, Henry Luce Foundation, Mellon Foundation, and Teiger Foundation through Coalition of Small Arts New York City (CoSA NYC).

 **Mellon
Foundation**

Teiger Foundation

 **HENRY
LUCE
FOUNDATION**

The Willem de Kooning Foundation