

*Full Tilt*  
Jonathan González  
Published on the occasion of the  
exhibition of the same name  
at the Hessel Museum of Art,  
Center for Curatorial Studies, Bard College  
April 4 – May 24, 2026

Curated by Devon Ma

Performance by  
Jonathan González  
Marguerite Hemmings

Full Tilt  
Performed by  
Jonathan González  
and Marguerite Hemmings  
April 4, 2026  
10:30 a.m. – 3:30 p.m.

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## FULL TILT

Devon Ma

On the evening of their first rehearsal for Full Tilt (2026), Jonathan González and Marguerite Hemmings began by appearing to measure their environment. With eyes closed, Hemmings reached their arms out, flexing their fingers and grasping at the textures of their surrounds. Later, adjacent to a wall, González hovered a hand several inches from its surface, their palm oscillating, applying pressure to the space between. These calibrating motions set forth an orientation to space as imprinted with memories, coalescing as a weight to move though.

Full Tilt is an exhibition of newly commissioned works by González, featuring a two-person performance with Hemmings in tandem with an installation. As is characteristic of González's practice, the titular performance is inscribed with citations from their past and upcoming projects, with choreographic strategies continually being tested and metabolized. In particular, Full Tilt's constellation of elements emerges within a larger continuum of works by the artist that seek to challenge the illusion of the autonomous individual. González's new commissions build on their ongoing

project Swerve Fatigue (2024–)—soon to be presented at The Kitchen, New York—which brings together five performers in choreographies of “swerving” to configure collective resilience amid states of crisis. For Full Tilt, the embodied archive developed through Swerve Fatigue is a means for González to further pursue a practice of what they term insistence and devotion, enacting the exhausting effort of moving toward interdependence.

In their recent choreographies, González cultivates an attunement between performers, spaces, and audiences in a manner they describe as lateral, placing these in equal significance as choreographic subjects. This approach recognizes space as a container for the recorded and unrecorded histories—including those of subjection and rebellion—that accrue within a site, inviting performers to be sensitive to these inherited histories as well as to the audiences present. Under González’s direction, performers face the totality of their material and affective environments, tuning into the frequencies of their surrounds and routing them through their bodies. The ensuing performances encompass the full spectrum of pace, vacillating between glacial moments and more fervent motions, wherein performers—while rarely executing the same precise gestures—continually remain in sync, sharing in the shape, speed, and tenor of each other’s movements.

Seen through a wider aperture, González's recent choreographies pursue alternative routes amid, rather than outside of, the racial foundations of capitalism. As philosopher Denise Ferreira da Silva puts forward, modern thought—from the philosophical to the mathematical—is grounded in logics of separability, determinacy, and sequentiality, carving the world into discrete subjects, objects, territories, and events. These divisions have become co-constitutive with racial violence, upholding difference as something empirical and governable. If histories, bodies, and geographies are irrevocably intertwined, then entanglement is not just a future horizon to look toward but something already surfaced, through which we can approach “difference without separability.”<sup>1</sup>

It is through such surfacing that Full Tilt finds itself. Taking its title from a phrase implying total commitment as well as its velocity, Full Tilt's driving performance unfolds from a dyadic relationship between two long-time creative partners. In the several months leading up to the exhibition, González and Hemmings have honed a shared practice to lay the ground for their improvisational performance. As a result, rather than being invested in spontaneity, their improvisational movements are made possible through prolonged collaboration. For the performance's five-hour duration,

González and Hemmings embark upon a practice of endurance—not through pushing their bodies to their physical limits but by continually unsettling their bodies' edges, folding themselves into their surrounds and into each other. All the while, the sounds of their labored breathing are amplified, their exertions reverberating off the walls and further evidencing their sustained determination.

In and beyond the gallery space, this physically devotional practice further crystallizes through sonic, photographic, textual, and sculptural dimensions. Elements slip between and beneath disciplinary boundaries, eluding medium-specific categorization. An image excerpted from rehearsal footage is printed as a photograph, while metal plaques disperse elements of the performance's choreographic score throughout the Hessel Museum of Art. Following the close of the performance, audio of González's and Hemmings's breathing continues to echo and loop in the galleries. Sweat-soaked clothing worn during the performance gathers in the center of the space, and the green room used during the performance is turned into a site for visitors to engage with González's rehearsal notes.

While standing as traces of the performance, these forms nevertheless exceed archival impulses that might seek to stabilize or preserve what

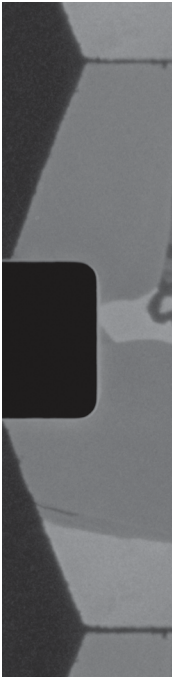
occurred. Instead, they dilate the embodied practice beyond the live duration. González's and Hemmings's garments radiate the scent of perspiration, and the plaques embed prompts into the very architecture of the museum. The photographic image—extracted from Super 8 film shot on site in January, when snow blanketed the museum's grounds—suggests a longer temporal horizon, the film imprinting light and motion directly onto celluloid frames, creating another layer of attention to atmosphere.

González and Hemmings begin their performance with the act of tracing each other, the audience, and the space, then proceed through various other embodied states, including what they term locomoting and vibrating in shared frequencies. As the fifth hour arrives, they bask in the performance's accumulation of relations, feeling the fullness of what has been wrought. Full Tilt doesn't promise resolve or escape—rather, it offers provisional exercises, rehearsing means of moving otherwise and, over and over, insisting upon entanglement.

<sup>1</sup> Denise Ferreira da Silva, "On Difference Without Separability," in *Uncertainty viva: 32nd Bienal de São Paulo*, ed. Jochen Volz et al. (Fundação Bienal de São Paulo, 2016).



Jonathan González  
*Traces/Tracing*, 2026  
C-print photograph, 71 × 120 in.  
Onscreen performer:  
Marguerite Hemmings



*light moves,  
the building breathes*

*the building keeps time,  
not you*

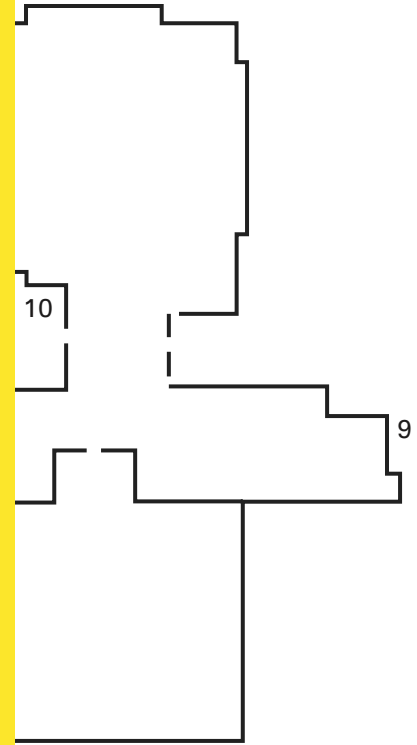
*action wears away  
into waiting*

*this ground receives  
you, then forgets*

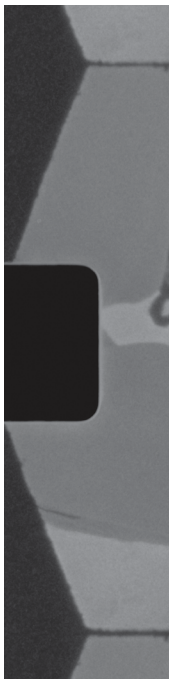
*presence  
without address*

*what is practiced  
outlasts its record*

*what remains  
is not seen*



Text excerpted from aluminum plaques featuring *Full Tilt's* choreographic score.



1  
*Traces/Tracing, 2026*

2  
*Swerve Fatigue, 2026*  
(Sound)

3  
*Swerve Fatigue, 2026*

4  
*Full Tilt, 2026*  
(Performance)

5  
*Rehearsal Notes, 2026*

6  
*Light moves, the building breathes, 2026*

7  
*This ground receives you, then forgets, 2026*

8  
*Action wears away into waiting, 2026*

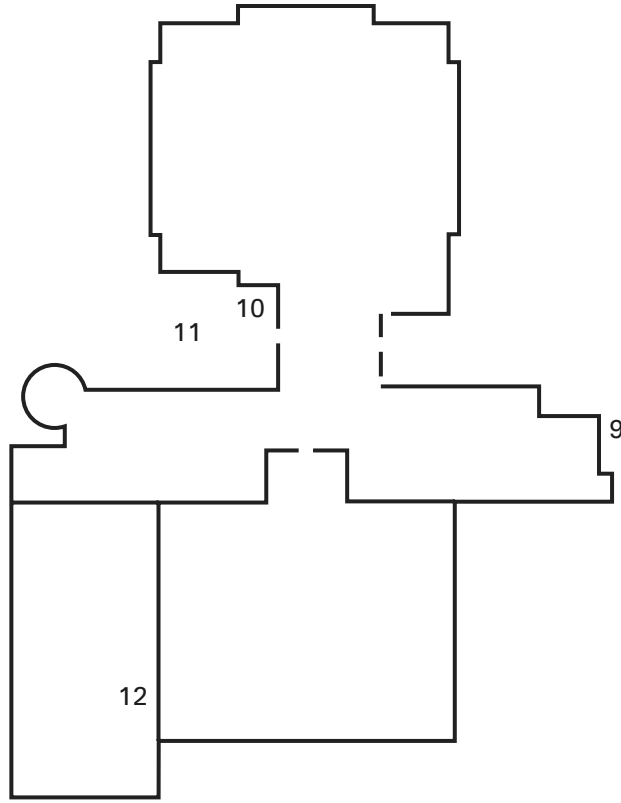
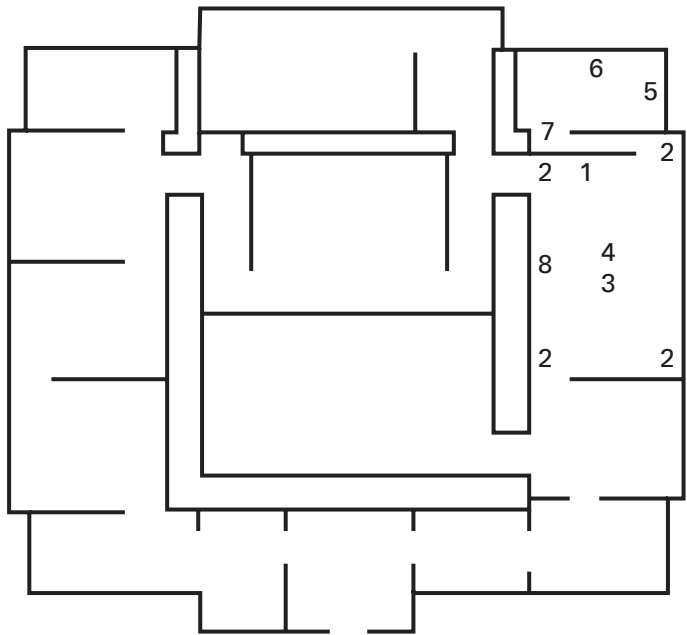
9  
*The building keeps time, not you, 2026*

10  
*Presence without address, 2026*

11  
*What remains is not seen, 2026*

12  
*What is practiced outlasts its record, 2026*

Map, opposite left: Hessel Museum of Art  
Map, opposite right: Center for Curatorial Studies and Hessel Museum of Art



Jonathan González and Will Rawls  
IN CONVERSATION

WILL RAWLS What are the primary methods or disciplines in your practice right now?

JONATHAN GONZÁLEZ The mediums are abundant at the moment, and they're all grounded through the body.

I want to center what dance has taught me about sensation and embodied knowledge. Even my writing feels superimposed with what the body has taught me it does, as do the visual works that I've been making—which I've been describing as fragments of the creative process, or as choreographic scores.

Even in the territory of the photographic frame, I'm always trying to push it through the prism of dance-making. It's like: How do you stay accountable to your own body?

WR It's this catalytic traffic between the craft of choreography and what a body experiences: They're not the same. Can you talk about how you use choreography to pull out some of what the body knows in order to question what choreography is capable of?

JG There's a tradition of choreography that is tied to law—the juridical—and to fixity, and the tradition of choreography

that I'm trying to unearth is both that and something in excess of that. It's the devotional practice of dance that exceeds any particular training that a studio can teach the body, or the colloquial and social relationships that are produced by dancing together.

The poetics of that are really important to me, as is wanting to preserve and protect that which can't be taught but must be endured through rehearsal. I love the word rehearsal, because it feels like world-making. It feels like unworlding. It feels like a commitment practice.

I'm also always trying to decompose the body—the body that I was given. I'm trying to not have that body. I want to not be a self; I want to be a we.

WR There's a fundamental conundrum of being born into a body that is situated geographically or geostrategically, depending on your relationship to legacies of settler colonialism—the "West," the "East," and the "Global South," all the many prefabricated, juridical choreographies that mark our relations.

We end up training our bodies to respond to these marks, but our bodies are already metabolizing these forces in their own ways. One's body will create its own interventions to manage certain kinds of invasive choreographies of settler colonialism.

I think about how important time is in your practice for establishing what media scholar Kara Keeling, after Marxist philosopher Antonio Gramsci, might call common sense.<sup>1</sup> Essentially, common sense is an account of how an individual feels their way into what they know, shaped by hegemonic processes and social context. Common sense can be a means to collectively activate and intentionally shape life with your community, or to collectively and uncritically accept inherited beliefs. Keeling takes up common sense to address the fundamentally repressive and anti-Black economy of cinema that structures our sense of what is visually possible as Black representation in lens-based, time-based mediums. Would I also call common sense a kind of improvisation? Yes, and I want to be conscious of how I'm activating histories of dance-making here in conversation with histories of jazz and Black musical forms—polyphony, as one might put it. Words like common sense arise when you spend time considering how a group of people, like dancers, know.

I'm curious to hear about what is important for you in cultivating that common sense. How do you bring people together, and what are the metaphors or images you use in rehearsal? In the essay ["Becoming Architectures"] that architect and scholar Mabel O. Wilson wrote [for the Spectral Dances performance, American Academy of Arts and Letters, New York], she says your use of "the air is thick."<sup>2</sup>

JG With "density of the air," I'm asking: What does it mean to create a container for a performance where the air is already filled with memory, life, ghosts, futures, and things that cannot be named in the linguistic forms that I have available to me, but which I can sense and feel, or perhaps can't sense and don't know? How does that reality sit not adjacent to, but as a collaborator in, my dance practice?

What is that to a Western dance tradition that tells you to take up space? What is the relationship between Western dance traditions that say to take up space and Western traditions of development that see space and want to build upon it?

How do you create a space that's about moving in a frequency that is not in opposition, but in apposition, to that? Where we can still do the work we want to do, without having to be in contradistinction? That practice is one not of retreat, but of preservation.

My last several works haven't been in the evening-length format [i.e., two hours], so I'm also trying to extend something and tease out the most essential components of a question. Like: What does it mean to dance with the unseen? I'm thinking

about that in relation to race and to sight, coming down to the level of the hum, to step lightly on the earth—which is not a tradition of dance training I was given in the studio, but was something I may have learned from my grandma, for instance.

WR You're also working through contemporary Black performance theory in terms of Tina Post and Saidiya Hartman, and even [the sci-fi novelist] Octavia Butler, and how they've enriched the landscape of Black performance.

When performers are responding to the thickness of the air, are they in a process of inquiry, or is it a statement? You use the language of hesitant action. Hesitant can be both a declarative statement and a question. How do you release the apprehension—meaning the grasping of the body—and allow a certain listening or a question to arise in practice? Questions can be very individual, but they can also be collective.

JG Hesitancy is a question of both dramaturgy and performative practice. What is the experience for a viewer over time watching a Black body and a performance by a Black person? What is the libidinal economy attached to watching Black performance?

I want Black interiority to become the performance. I want to undo a certain narrative arc and reveal the nonlinearity

of life as well as the deep intelligence of Black thinking while performing. What does it mean to be a racialized body being watched, and what does it mean to decode the dynamics that are afoot?

It isn't framed by some of the really important questions that other Black artists might ask in terms of pushing up against stereotypes or archetypes, or dealing with affect. Rather: What does it mean for Black performance to operate at the same frequency of the concrete? What does it mean for a Black performer to imagine the collaborator being soil?

The theorists you name are doing that rupture through text—they're trying to reveal that what happens in 2026 is only possible because it happened in 1492. I'm asking: What does it mean to dance with 1492?

WR That's the adrenaline rush in these slow choreographies—how do you pull an entire social fabric out to a single thread and strum it so that someone can see the vibration and realize, Whoa, this vibration is endemic to or constitutive of our collective perceptions?

I'm curious to hear more about the relationship between Full Tilt (2024–) and Swerve Fatigue (2026). How does Swerve Fatigue conceptualize collectivity not as a stable ensemble identity but as a continuously

negotiated condition produced through deindividuation, responsiveness, and shared vulnerability?

I think about the Caribbean Arts Movement, and how it's credited as starting in London with the poet and scholar Kamau Brathwaite. Diasporic displacement catalyzes the need to compose gathering places "away from home," as places of collectivity that can be powerfully strong, and also that are regeneratively responsive to the violence that produced that distancing, alienation, or exile.

JG Full Tilt, Swerve Fatigue, and magic hour-golden time [commissioned for the 2026 Whitney Biennial, New York] share the same cast, so I have the pleasure of working with the same people.<sup>3</sup> With Full Tilt, however, it's just Marguerite [Hemmings] and I.

I love Kamau Brathwaite. The work that is embedded in Swerve Fatigue and Full Tilt feels akin to what you're talking about with the Caribbean Arts Movement and reconvening in the violence of diaspora—because Swerve Fatigue and Full Tilt are about passing endurance to one another and insisting on this practice of movement.

I keep talking to my cast about how when Ralph Lemon and Darrell Jones performed together during Ralph's

exhibition at MoMA PS1,<sup>4</sup> Darrell would dance and Ralph would watch, and Ralph would join when Darrell needed a break, and so on. It's a passing of the baton that has—at an infrastructural level—really informed what I'm thinking about with Swerve Fatigue and Full Tilt.

I'm also thinking about white supremacist notions of accelerationism and all of these far-right figures like Nick Land, who push this idea of taking capitalism to its brink, and who call for individualization and the extractive consumption of each other toward this libertarian horizon.

With Swerve Fatigue and Full Tilt, we give ourselves a certain duration to insist upon movement that is very strategic about how it's placed in the space and how it wants to be seen, and we insist on not giving up.

To use the term the woodshed—which emerged from disciplines of Black jazz and visual art, referring to the private, collective rehearsal grounds that shape ensemble practice and precede public coherence—these works want to exercise that method in a kind of spiritual sense, to see what happens when you commit to call-and-response.

In swerving around the instituted fatigue of capitalism, illness, or extraction, I'm trying to figure out what that force is—this persistent force that has kept us alive—through the form of an ensemble.

WR That also makes me think about how choreography is a method of thinking, not a style.

How does the kinetics of *Swerve Fatigue*, in its upcoming performances at The Kitchen [in New York],<sup>5</sup> translate into the durational performance at the Hessel Museum of Art?

JG I'm trying to get at the same questions through different kinds of thermodynamics. With *Swerve Fatigue* and *Full Tilt*, the practices of tracing reappear, which is something I was doing in *Spectral Dances*, wherein we really articulate the space around us, including the watchers and each other, as if we were architects or draftspeople, using our limbs to draw out the silhouette of each thing.

The first hour of *Full Tilt* begins with a form of intimacy, by tracing one another and then tracing the architecture. That begins to encode our relationship to space, because what we trace then we aim to become—and becoming is about entanglement. As with *Spectral Dances*, we then try to metabolize what we see, where our

flesh becomes porous and we actually become the wall, or where we become each other through physical touch and contact.

Different from these past works, the choreographic question in *Full Tilt*, after these first two hours, is how to move toward an authentic insistence. I'm interested in the dynamism—perhaps even the ecstasy—that emerges only through the vulnerability of this kind of intimacy and publicness, and what kind of atmosphere of relations emerges by way of tracing, becoming, touching, holding, and trying to move toward deindividuation together.

WR How do you move into the trace or accumulation as a method? Can you talk about what feels important to leave behind, if one is to also evaporate into the thick air?

JG I've been engaging with transposing analog film into a digital print by bringing in my Super 8 camera and documenting rehearsal, and then taking what is fundamentally a poor image and scaling that up to a large-format C-print. What results is a hyper-pixelated image that captures only a fragment of a dancer's body in the heat of movement.

What is an image that still doesn't completely capture? Its pixelation speaks

to the liquidity of memory and more obviously the ephemerality of performance. In *Full Tilt*, there's also this sonic archive. We'll have lapel microphones, which will record our voices while we're in this five-hour effort.

*Full Tilt* is about devotion, practice, and persistence. It's about the labor of dancing and the labor of living and doing it together. For *Full Tilt*, the photographic document—which is a ten-by-six-foot print that hangs partially on the wall and moves down to the dancing floor—captures Marguerite dancing. It's a moment, a glyph—like the audio of our voices from rehearsals at the Hessel overlaid with the day-of performance.

Those elements coalesce as the residue that visitors experience.

WR In dance and choreography, we can only capture it in fragments, so why not just surrender to the fragment? I'm curious how you imagine these fragments as scores—how do these fragments become scores for futurity?

JG The elements outside the galleries and set across the Hessel are the scores that I've proposed to Marguerite, which have been installed as plaques in discreet spaces across the museum.

Those evoke the same placard that chronicles a species of tree planted outside of the Hessel—I try to occupy that kind of plaque and bring in choreographic language to invite the viewer in. Meanwhile, the scores in the Whitney Biennial are Super 8—transposed C-prints of each of the three stages that are activated, noting where dancers should be at the top of each hour. So some are very functional, while others are more mercurial and true to choreographic prompts. Collectively, they are diverse invitations for the viewer to become initiated as a performer in the ongoingness that undergirds these practices.

January 2026

<sup>1</sup> Kara Keeling, *The Witch's Flight: The Cinematic, the Black Femme, and the Image of Common Sense*, Perverse Modernities (Duke University Press, 2007).

<sup>2</sup> Mabel Wilson, "Becoming Architectures," American Academy of Arts and Letters, 2024.

<sup>3</sup> The cast includes Ananda Naima González, India Lena González, Marguerite Hemmings, Kingsley Ibeneche, and AJ Wilmore.

<sup>4</sup> Ralph Lemon and Darrell Jones, *Low*, performance, February 20 – 22, 2025, as part of the exhibition *Ceremonies Out of the Air: Ralph Lemon*, MoMA PS1, New York, November 14, 2024 – March 24, 2025.

<sup>5</sup> Jonathan González with Ananda Naima González, India Lena González, Marguerite Hemmings, Kingsley Ibeneche, and AJ Wilmore, *Swerve Fatigue*, public rehearsals, April 10 – 11, 2026, as part of González's multi-week residency at The Kitchen, New York, March 23 – April 11, 2026.

## EXHIBITION CHECKLIST

Traces/Tracing, 2026

C-print photograph, 71 × 120 in.

Onscreen performer: Marguerite Hemmings

Jonathan González and Alexis De La Rosa

Swerve Fatigue, 2026

Sound, 5 hours

Swerve Fatigue, 2026

Sourced costuming, styled by Jonathan González,  
dimensions variable

Full Tilt, 2026

Performance, 5 hours

Performed by Jonathan González and Marguerite  
Hemmings, Hessel Museum of Art, Bard College,  
April 4, 2026

Rehearsal Notes, 2026

Paper and notebook, dimensions variable

Light moves, the building breathes, 2026

Aluminum plaque, 3 × 5 in.

This ground receives you, then forgets, 2026

Aluminum plaque, 3 × 5 in.

Action wears away into waiting, 2026

Aluminum plaque, 3 × 5 in.

The building keeps time, not you, 2026

Aluminum plaque, 3 × 5 in.

Presence without address, 2026

Aluminum plaque, 3 × 5 in.

What remains is not seen, 2026

Aluminum plaque, 3 × 5 in.

What is practiced outlasts its record, 2026

Aluminum plaque, 3 × 5 in.

JONATHAN GONZÁLEZ is a choreographer, artist, and writer whose interdisciplinary practice engages site, sensation, memory, and embodiment as core materials of performance. Working across choreography, installation, sound, image, and text, González approaches movement as spatial thinking and cultural inquiry. Their work has been presented internationally in museums, performance spaces, and public contexts, centering collaborative methodologies that examine how collective bodies negotiate atmosphere, duration, and shifting environments. González is the author of *Ways to Move: Black Insurgent Grammars* (Ugly Duckling Presse, 2025). Recent and forthcoming projects include commissions for the 59th Carnegie International (*The Strikebreakers*) and the Whitney Biennial (*magic hour—golden time*). A 2025 Pew Fellow, González is Assistant Professor of Dance at Hunter College, City University of New York, where their teaching bridges embodied research, performance studies, and interdisciplinary practice.

MARGUERITE HEMMINGS specializes in emergent, improvisational, and social movement styles and technologies. They research the subversive role of dance and music throughout the African Diaspora and channel this research through performance, body, text, social and public media, and moving image. Hemmings's work is also embedded in alternative pedagogy and social practice and research, and they

have worked at the School of Dance, University of the Arts, Philadelphia; Arizona State University, Tempe; Princeton University, New Jersey; and many after-school programs and community centers. Hemmings has received grants and fellowships from the Jerome Foundation, Brooklyn Arts Council, Harlem Stage, University Settlement, *Dancing While Black*, Urban Bush Women's Choreographic Center Initiative, Arizona State University's Projecting All Voices Fellowship, Abrons Arts Center, Headlong Performance Institute, Foundation for Contemporary Arts, Mural Arts, Black Spatial Relics, and Independence Public Media Foundation to further their research.

WILL RAWLS is an artist and choreographer whose multidisciplinary practice explores the ambiguities of Blackness—its visibility and erasure, its performance and abstraction—to reframe the relationship between language and the body. Based in Los Angeles, he is currently Associate Professor of Choreography in the Department of World Arts and Cultures/Dance at the University of California, Los Angeles. His work has been exhibited across the United States, including at the Museum of Modern Art, New York; MoMA PS1, New York; Portland Institute for Contemporary Art, Oregon; Chocolate Factory Theater, New York; Museum of Contemporary Art Chicago; Institute of Contemporary Art, Boston; Walker Art Center, Minneapolis; and Yale Repertory Theatre, New Haven, Connecticut.

*Full Tilt* is published on the occasion of the exhibition of the same name, on view at the Hessel Museum of Art, Bard College, April 4 – May 24, 2026. This exhibition is curated by Devon Ma as part of the requirements for the master of arts degree at the Center for Curatorial Studies, Bard College.

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