

Brooklyn Academy of Music

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Triptych

(Eyes of One on Another)

Composed by Bryce Dessner

Libretto by Korde Arrington Tuttle

featuring words by

Essex Hemphill & Patti Smith

Directed by Kaneza Schaal

BAM Howard Gilman Opera House

Jun 6—8 at 7:30pm

Running time: approx. one hour & 10 minutes, no intermission

Featuring **Roomful of Teeth**

with **Alicia Hall Moran & Isaiah Robinson**

Associate director **Lilleth Glimcher**

Music direction & conducting by **Brad Wells**

Set and costume design by **Carlos Soto**

Lighting design by **Yuki Nakase**

Video by **Simon Harding**

Produced by **ArKtype / Thomas O. Kriegsmann**

in cooperation with **The Robert Mapplethorpe Foundation**

2019 Winter/Spring is programmed by Joseph V. Melillo.

Season Sponsor:

**Bloomberg
Philanthropies**

Major support for the presentation of New York City artists provided by the Rockefeller Brothers Fund's Charles E. Culpeper Arts and Culture Program

Support for the Signature Artists Series provided by the Howard Gilman Foundation



Contributing choreographer & performer **Martell Ruffin**
Sound design by **Damon Lange & Dylan Goodhue** / nomadsound.net
Production management **William Knapp**
Dramaturgy by **Talvin Wilks & Christopher Myers**
Managing producer **Arktype, J.J. El-Far**
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Associate video designer **Moe Shahrooz**
Production stage manager **Ryan Gohsman**
Assistant stage manager **Heather Englander**
Company manager **Iyvon Edebiri**
Session copyist & score manager **Dominic Mekky**
Consulting producer **Gill Graham**
Public relations **Carla Parisi / Kid Logic Media**

ROOMFUL OF TEETH

Cameron Beauchamp, Martha Cluver, Eric Dudley, Estelí Gomez, Abigail Lennox, Thomas McCargar, Thann Scoggin, Caroline Shaw

ORCHESTRA

Jessica McJunkins, violin; **Tia Allen**, viola; **Byron Hogan**, cello; **Kyra Sims**, French horn;
Ian Tyson, clarinet/bass clarinet; **Laura Barger**, piano/harmonium; **Donnie Johns**, percussion;
Victor Pablo, percussion; **James Moore**, guitar

ARKTYPE

Thomas O. Kriegsmann, President
J.J. El-Far, Managing Producer
PO Box 180241, Brooklyn, NY 11218 / arktype.org

Triptych (Eyes of One on Another)

Music by Bryce Dessner is used with permission of Chester Music Ltd.

“The Perfect Moment, For Robert Mapplethorpe” by Essex Hemphill, 1988. Courtesy of the Schomburg Center for Research in Black Culture, reprinted by permission of The Frances Goldin Literary Agency.

“American Wedding” by Essex Hemphill, from *Ceremonies*, Cleis Press, 1992, reprinted by permission of The Frances Goldin Literary Agency.

“The Boy Who Loved Michelangelo,” by Patti Smith, from *The Coral Sea*, 2012.

“Untitled,” by Patti Smith, June 1988, from The Perfect Moment Exhibition Catalogue.

COMMISSIONER CREDITS

Produced in Residency with and Commissioned by University Musical Society, University of Michigan, Ann Arbor, MI.

Co-produced by Los Angeles Philharmonic, Gustavo Dudamel Music and Artistic Director.

TRIPTYCH was co-commissioned by BAM; Luminato Festival, Toronto, Canada; Cincinnati Opera, Cincinnati, OH; Stavros Niarchos Foundation Cultural Center as part of the Nostos Festival, Athens, Greece; Cal Performances, UC Berkeley, Berkeley, CA; Stanford Live, Stanford University, Stanford, CA; Adelaide Festival, Australia; John F. Kennedy Center for the Performing Arts for performance as part of DirectCurrent 2019; ArtsEmerson: World on Stage, Emerson College, Boston, MA; Texas Performing Arts, University of Texas at Austin, Austin, TX; Holland Festival, Amsterdam; Wexner Center for the Arts, Ohio State University, Columbus, OH; the Momentary, Bentonville, AR, Celebrity Series, Boston, MA; and developed in residency with MassMOCA, North Adams, MA.

Our deepest thanks to Joree Adilman and the Robert Mapplethorpe Foundation for their care and support in bringing this work to life.

Very special thanks to the commissioning partners who made this project possible, our dear friends at BAM including Joseph V. Melillo and Katy Clark, as well as Gill Graham, James Rushton, Mary Hickson, Mily Paschali, Josephine Ridge, Daniel Fish, Ashley Tata, Jim Findlay, Robert O'Hara, David Lang, Ashton Muñoz, Shanta Thake, Michael Kondziolka, Rachel Chanoff, Sue Killam, Curt Leclair, Jesse Ontiveros, Sunny Cyr, Victoria Nassif, Trevor Litsey, Daniel Alexander Jones, Jeff Miller and Williams College, Beth Given, Ted Pallas, Nat Trottman, the Guggenheim, and Paul Steinberg.

Triptych (Eyes of One on Another)

the work of the eyes is done. go now and do the
heart-work on the images imprisoned within you.

—*rainer maria rilke*

when i work, and in my art, i hold hands
with god.

—*robert mapplethorpe*

we liked each other and understood passion and
good form as a constant source of gratification.

—*ntozake shange (on robert mapplethorpe)*

when race and ethnicity become commodified
as resources for pleasure, the culture of specific
groups, as well as the bodies of individuals, can
be seen as constituting an alternative playground
where members of dominating races, genders,
sexual practices affirm their power-over in
intimate relations with the other.

—*bell hooks*

the texture of black skin excites me
photographically, maybe as well as other ways...
there is a reason that bronzes are bronze.

—*robert mapplethorpe*

holy mary, mother of god, pray for us sinners
now and at the hour of our death

—*hail mary*

i am obsessed with beauty. i want everything
to be perfect, and of course it isn't. and that's a
tough place to be because you're never satisfied.

—*robert mapplethorpe*



There is a stream of thinking in the West that associates “the beautiful” with, as Kant calls it, a “disinterested pleasure.” “Interested” pleasures like pornography and propaganda were contrasted with more noble pursuits, for example, the nude or classical dramas. This disinterest lays the foundations for high modernism, its formalisms, its universalist fallacies, the abstractions that purport to be thin as the canvases they are painted on, the movement vocabularies that pretend to come from the deepest recesses of the human soul, the radical borrowings that see all forms as somehow “neutral.”

Though several generations of artists and thinkers have made clear that there is no such thing as “disinterested pleasure,” for a certain era of makers who lived on the cusp of the transition from high modernism to the hydra of forms that have followed, they discovered in the double-speak of modernist “universalities” a certain liberation. Robert Mapplethorpe was one such artist who photographed bodies, practices, and selves that were considered abject or taboo at the time but was able to do so with the assurance that his interest in these forms was “disinterested.” He said, about the work he showed in his 1986 solo exhibition *Black Males*, “I’m photographing them as form, in the same way I’m reading the flowers.”

Mapplethorpe’s work, its beauty and its controversies, its legal challenges, most notably the obscenity trial in Cincinnati surrounding the exhibit, *The Perfect Moment*, all spun on the question of this “disinterested” beauty. Were these photographs pornography or were they nudes?

But what are we to make of the work in our current moment of understanding, that there are no disinterested pleasures, that the white marble figures that Mapplethorpe referenced so cleanly in his photographs were originally splashed with vibrant color, that the valorization of Greco-Roman bronzes or nearly grain-less black and white photography is as culturally specific as saying that the only real music was written by Beethoven. Artists like Glenn Ligon, Rotimi Fani-Kayode, and less directly, Catherine Opie, have addressed some of the complications of Mapplethorpe’s oeuvre. Essex Hemphill, Mapplethorpe’s contemporary, who along with Marlon Riggs delineated a set of African-American gay sensibilities provides an alternative way of viewing some of the same bodies Mapplethorpe depicts, and forms one cornerstone

of the present oratorio, *Triptych (Eyes of One on Another)*. But still the question lingers: How do we as contemporary viewers acknowledge and embrace all of the ways, all of the vantage points, from which we can see this work?

In *Triptych (Eyes of One on Another)*, Bryce Dessner and Korde Arrington Tuttle, in collaboration with Kaneza Schaal, Roomful of Teeth, producer Arktype, and with texts from Essex Hemphill, Patti Smith, and the Cincinnati obscenity trial, rethink Mapplethorpe’s work as not only an intersection of the photographer’s interests and multiple positionalities, but also to imagine the work itself as a locus around which various communities find themselves both included and alienated by the work itself, often at the same time.

The work and its collaborators, who bring to bear performance languages as diverse as Tuvan throat singing techniques, pop, folk, film, and experimental music, 80s downtown performance, Ailey, and classical ballet, inhabit the space between the photographic work and its audiences. Much like the fable of *The Blind Men and the Elephant*, they cobble together a landscape of viewerships. The artists ask questions of the work and of themselves within the work.

Is it possible to imagine these men who are photographed with the impersonal intimacy of flowers, or bronze sculptures, as full human beings, with desires and pleasures of their own? Can we read the desire of the photographer, his conflicts and self-denials, in his steadfast commitment to a classical language that recasts leather daddies and daddy’s boys into upper-middle class living room fantasies? Where in this thorny bramble of gazes, objectification, outrage, and intimacy do our own wants and expectations as an audience live?

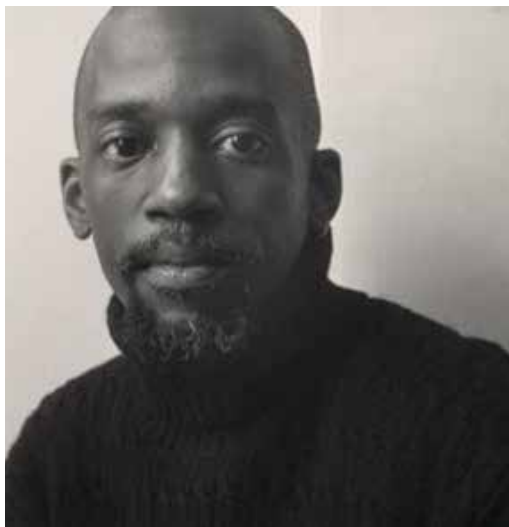
When Martell Ruffin, the classically trained dancer who functions as a kind of ghost of both Mapplethorpe’s subjects and invisible audiences, enters he literalizes the sense of multiple viewerships and makes us aware that as we take in this work, and Mapplethorpe’s work, there are and will be other eyes, other ways of engaging with these bodies, these sounds, these hearts. Beauty is never “disinterested;” it is made of a thousand overlapping interests and wants and cares.

—Christopher Myers

THE PERFECT MOMENT for Robert Mapplethorpe

Aesthetics can justify desire,
but desire in turn
can provoke punishment.
Under public scrutiny
the eyes of one man
are focused on another.
Is it desire, equality,
disgust, or hatred?
Is the quality of loneliness
present or overlooked?
Is it diminished
by the breaking of taboos?
Is the passion mutual
or is one way of
the other?
Does fear haunt the edges
of the photographs?
Does it blaze inside the cornea
or lurk like men in shadows
posed for the perfect moment
to snap or strike or sigh?

—*Essex Hemphill, 1988*



Essex Hemphill



Self Portrait, c.1972 © Robert Mapplethorpe Foundation.
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Patti Smith, c.1973 © Robert Mapplethorpe Foundation.
Used by permission.

It is the Artist's desire to permeate existence
He does so by the power of his own presence
And by will alone he breathes a work into art.
As pumping air into a balloon, that when let go,
permeates the sky.

He sees perfection in a leaf or another man's
psyche. He is a city of veins and lead;
building and rebuilding the same chapel,
the same marble stairway.

As one walks these stairs and looks around
one notes a gallery of light wars. That is all.
A ship dissolving into an atmosphere, into sea.
And when night falls — the light as well.
And all disappears into walls. No more
luminous than a moon. Composed of love
and will alone.

And the artist does indeed love.
In love with his own process.
It reaffirms his mastery, his mystery.

A testament of his own life force and also
his gift to humanity.

Certain gifts are chosen and arranged in retrospect.
The Artist machetes a clearance. Here one can be
spared the pain and the extravagance of the entire
body and be transported by snaking through a
glittering fraction.

His gifts, his children, traveled beyond the eye
and hand that spun them into existence.
A lifetime of work letting go
of one who has weathered innocence.
Pressed laurels upon intelligence
All with the generosity
of a transforming
smile.

—*Patti Smith*, 1988

Triptych (Eyes of One on Another)



ALICIA HALL MORAN



ISAIAH ROBINSON



MARTELL RUFFIN



ROOMFUL OF TEETH



BRYCE DESSNER & KORDE ARRINGTON TUTTLE



KANEZA SCHAAL

ROBERT MAPPLETHORPE was born in 1946 in Floral Park, Queens. In 1963, Mapplethorpe enrolled at Pratt Institute in nearby Brooklyn, where he studied drawing, painting, and sculpture. He also experimented with mixed-media collages, using images cut from books and magazines. He was gifted a Polaroid camera in 1970 and began producing his own photographs to incorporate into the collages. In 1975, he acquired a Hasselblad camera and began photographing his circle of friends and acquaintances—artists, musicians, celebrities, and the S&M underground. Throughout the 1980s, Mapplethorpe produced images that simultaneously challenged and adhered to classical aesthetic standards: stylized compositions of male and female nudes, delicate flower still-lives, and studio portraits of artists and celebrities. He introduced and refined different techniques and formats, including, photogravures, platinum prints on paper and linen, Cibachrome, and dye transfer color prints. In 1986, he was diagnosed with AIDS. Despite his illness, he accelerated his creative efforts, broadened the scope of his photographic inquiry, and accepted increasingly challenging commissions. The Whitney Museum of American Art mounted his first major American museum retrospective in 1988, one year before his death in 1989. His vast, provocative, and powerful body of work has established him as one of the most important artists of the 20th century. Today Mapplethorpe is represented by galleries in the Americas and Europe and his work can be found in the collections of major museums around the world. Beyond the art historical and social significance of his work, his legacy lives on through the work of the Robert Mapplethorpe Foundation. He established the Foundation in 1988 to promote photography, support museums that exhibit photographic art, and to fund medical research in the fight against AIDS and HIV.

THE ROBERT MAPPLETHORPE FOUNDATION was established by the artist in 1988, a year before his death. In determining the Foundation's philanthropic mandate, Mapplethorpe targeted the two areas of his greatest concern: support of medical research in the area of HIV/AIDS, and the promotion of photography as a fine art form deserving the same prominence as painting and sculpture. In keeping with its founder's wishes, the Mapplethorpe Foundation

has given millions of dollars to fund medical research in the fight against AIDS and HIV by establishing research and care centers at major medical facilities such as Harvard University and Beth Israel in New York. It has also supported the American Foundation for AIDS Research (amfAR) and the AIDS Community Research Initiative of America (ACRIA), among others. In the field of photography, the Foundation has funded publications, supported exhibitions and acquisitions, and provided grants—in the form of funding or gifts of original Mapplethorpe works—to art institutions ranging from the world's major art museums to small university galleries. In 1993, the Foundation provided a major gift to the Solomon R. Guggenheim Foundation to create the Robert Mapplethorpe Gallery and inaugurate the Guggenheim's photography department and program. In 2011, the Foundation made a gift to and facilitated an acquisition by the J. Paul Getty Museum and the Los Angeles County Museum of Art (LACMA) of over 2,000 works of art by the artist; the most extensive archive of his career will reside at the Getty Research Institute. In addition to its charitable work, the Foundation maintains Mapplethorpe's artistic legacy by organizing and/or lending to exhibitions around the world, preserving its collection of Mapplethorpe artworks, strictly maintaining the editions he established and placing his work in important collections.

BRYCE DESSNER (composer) is one of the most sought-after composers of his generation, with a rapidly expanding catalogue of works commissioned by leading ensembles across the world. A curator and vital force in the flourishing realm of new creative music, Dessner is known to many as a guitarist with The National. His orchestral, chamber, and vocal compositions have been commissioned by the likes of Los Angeles Philharmonic, Ensemble Intercontemporain, Metropolitan Museum of Art (for the New York Philharmonic), Kronos Quartet, BAM Next Wave Festival, Barbican Centre, Edinburgh International Festival, Carnegie Hall, Sydney Festival, eighth blackbird, Sō Percussion, New York City Ballet, and many others. He collaborates across art forms with some of the world's most creative and respected artists, including Philip Glass, Steve Reich, Alejandro Iñarrítú, Paul Simon, Sufjan Stevens, Caroline Shaw, Johnny Greenwood, Bon Iver, Justin Peck, Ragnar Kjartansson, Jennifer Koh, Kelley

O'Connor, and Nico Muhly. Dessner's work *Murder Ballads*, featured on eighth blackbird's album *Filament*, won the 2016 Grammy Award for Best Chamber Music/Small Ensemble Performance. He also co-wrote the score, along with Ryuichi Sakamoto and Alva Noto—and was Grammy and Golden Globe nominated—for Alejandro Iñárritu's Oscar Award-winning film, *The Revenant*. *Aheym*, commissioned in 2009 by Kronos Quartet, served as the centerpiece of a 2013 Kronos disc devoted to Dessner's music on the Anti- label. *St. Carolyn by the Sea* followed in 2014 on Deutsche Grammophon, featuring the lyrical title work and two other Dessner compositions performed by the Copenhagen Philharmonic under Andre de Ridder. May 2015 marked the release on Brassland of *Music for Wood and Strings*, an album-length work performed by Sö Percussion on custom-built "Chord Sticks" that lend a shimmering, hammer dulcimer-like quality. In 2015, MusicNOW, the Cincinnati-based contemporary music festival he founded celebrated its 10th anniversary. He is also co-curator of HAVEN, Copenhagen's annual festival which launched in 2017 and PEOPLE, which launched officially in Berlin in 2018. Other recent notable projects include *Quilting*, a 17-minute score co-commissioned with the BBC Symphony Orchestra, and *The Most Incredible Thing*, a ballet created by Dessner, Justin Peck, and Marcel Dzama, and Dessner's *Concerto for Two Pianos*, written for Katia and Marielle Labèque, recently released by Deutsche Grammophon. Further commissions include: *Voy a Dormir* (2018) written for mezzo-soprano Kelley O'Connor and St. Luke's Orchestra; *Skrik Trio*, commissioned by Steve Reich and Carnegie Hall for the Three Generations Series; *No Tomorrow* (a ballet by Ragnar Kjartansson, Margrét Bjarnadóttir, and Bryce Dessner) winner of Iceland's Gríman Award; and the soundtrack for *Death of Marsha P. Johnson*, the Netflix documentary about the LGBT rights activist. Dessner earned his bachelor's and master's degrees from Yale University and resides in Paris.

KORDE ARRINGTON TUTTLE (librettist) is a multi-disciplinary artist from Charlotte, NC. He is writer for the forthcoming series *Mixtape* (Netflix) and *THEM: Covenant* (Amazon). He is a recipient of New York Stage and Film's 2018 Founders' Award, 2018 Falco/Steinman Commission Award at Playwrights Horizons,

2018 Playwrights Initiative Fellowship at the Djerassi Resident Artists Program, and was selected as a finalist for both the 2017 Alliance/Keneda National Graduate Playwriting Contest and City Theatre National Award for Short Playwriting Contest. Tuttle is a playwright-in-residence at Lincoln Center Theater, resident artist at Ars Nova, and Middle Voice Theatre Company member at Rattlestick Playwrights Theatre. His debut collection of haiku and photography, *falling is the one thing i*, was published by Candor Arts, in May 2018. Korde completed his undergraduate studies at UNC Chapel Hill and received his MFA in playwriting at The New School. Instagram: @heykorde.

ESSEX HEMPHILL (1957—95) was a poet, activist, journalist, and performer whose first collections of poems were the self-published chapbooks *Earth Life* (1985) and *Conditions* (1986). His first full-length collection, *Ceremonies: Prose and Poetry* (1992), won the National Library Association's Gay, Lesbian, and Bisexual New Author Award. His work is included in the anthologies *Gay and Lesbian Poetry in Our Time* (1986) and *Life Sentences: Writers, Artists, and AIDS* (1993). Hemphill studied English at the University of Maryland; in 1978, and with a fellow student, he helped found and run the *Nethula Journal of Contemporary Literature*. His later editing credits include the anthology *Brother to Brother: New Writing by Black Gay Men* (1991), which won the Lambda Literary Award. In 1983, Hemphill participated in the performance poetry group Cinque with Wayson Jones and Larry Duckette; their work was later featured in the documentaries *Tongues Untied* (1989) and *Black Is... Black Ain't* (1994). Hemphill's poetry was also included in the film *Looking for Langston* (1989). Known for his political edge, he openly addressed race, identity, sexuality, HIV/AIDS, and the family in his work, voicing issues central to the African-American gay community. His aversion to the work of Robert Mapplethorpe and criticism of the art world's embracing of his work were well-known and articulated in his seminal essay "Does Your Mama Know About Me?" He wrote, "What is insulting and endangering to Black men is Mapplethorpe's conscious determination that the faces, the heads, and by extension, the minds and experiences of some of his Black subjects

are not as important as close-up shots of their cocks." Hemphill received fellowships from the National Endowment for the Arts and grants from the Pew Charitable Trust Fellowship in the Arts and the DC Commission on the Arts and Humanities. He was a visiting scholar at the Getty Center for the History of Art and the Humanities in 1993 in Santa Monica, CA. Hemphill died of complications from AIDS in 1995.

PATTI SMITH is in full Patti Lee Smith (born December 30, 1946; Chicago, IL), American poet, rock songwriter, and singer. Growing up in New Jersey, Smith won an art scholarship to Glassboro State Teachers College. In 1967, she moved to New York City, where she became active in the downtown Manhattan arts scene, writing poetry and living with the photographer Robert Mapplethorpe. Her performance-driven poetry readings soon took on a musical component, and from 1971 she worked regularly with the guitarist and critic Lenny Kaye. By 1973, they had formed a band and began performing widely in the downtown club scene. Smith's mesmeric charisma, chantlike, but hoarsely compelling musical declamation, visionary texts, and simple but ingenious rock music won her an intense cult following. Signed to a contract with Arista Records, she released her first album, *Horses*, in 1975; it was produced by John Cale, the Welsh avant-gardist and cofounder (with Lou Reed) of the Velvet Underground. After *Radio Ethiopia* (1976) she released her most commercially successful album, *Easter*, in 1978. It included a hit single, "Because the Night," written with Bruce Springsteen. Following the album *Wave* in 1979, Smith disbanded her group and retired to Detroit, MI, where she raised a family with Fred ("Sonic") Smith, founder of the band MC5. In 2010, Smith published the memoir *Just Kids*, which focused on her relationship with Mapplethorpe. The critically acclaimed work won the National Book Award for nonfiction. Another memoir—*M Train*, which chronicles her travels and other experiences—was published in 2015. Two years later, she released *Devotion*, an installment in Yale University Press's Why I Write series. In 2016, Smith accepted Bob Dylan's Nobel Prize for Literature on his behalf. A pioneer in the fusion of the bohemian sensibility with rock, she was able to translate the incantatory power of beat writers such as Allen Ginsberg and William S. Burroughs into the rock mainstream. In 2007,

Smith was inducted into the Rock and Roll Hall of Fame. France's Ministry of Culture named her Commander of the Order of Arts and Letters in 2005, and she was awarded the Polar Music Prize for her contributions to music and art by the Royal Swedish Academy of Music in 2011.

KANEZA SCHAAL (director) is a New York City-based theater artist. Her recent work *JACK* & showed in the 2018 BAM Next Wave, Museum of Contemporary Art Chicago, and with its co-commissioners Walker Arts Center, REDCAT, On the Boards, Center for Contemporary Art Cincinnati, and Portland Institute for Contemporary Art. Schaal received a 2019 United States Artists Award, 2019 Soros Arts Fellowship, 2018 Ford Foundation Art for Justice Bearing Witness award, 2017 MAP Fund award, 2016 Creative Capital Award, 2008 Princess Grace George C. Wolfe Award, and was an Aetna New Voices Fellow at Hartford Stage. Her last project *GO FORTH* premiered at PS 122's COIL Festival and then showed at the Genocide Memorial Amphitheater in Kigali, Rwanda; LMCC's River-to-River Festival; Contemporary Arts Center New Orleans; Cairo International Contemporary Theater Festival in Egypt; and at her alma mater Wesleyan University, CT. Schaal's new piece *CARTOGRAPHY* premiered at the Kennedy Center and will be at the New Victory Theater in January 2020. Her work has also been supported by Baryshnikov Arts Center, Nathan Cummings Foundation, Foundation for Contemporary Arts, Joyce Foundation, and Theater Communications Group. Schaal's work with the Wooster Group, Elevator Repair Service, Richard Maxwell/ New York City Players, Claude Wampler, and Dean Moss has brought her to venues including Centre Pompidou, Royal Lyceum Theater Edinburgh, Whitney Museum, and MoMA.

ROOMFUL OF TEETH (performers) is a Grammy-winning vocal project dedicated to reimagining the expressive potential of the human voice. Through study with masters from vocal traditions the world over, the eight-voice ensemble continually expands its vocabulary of singing techniques and, through an ongoing commissioning process, forges a new repertoire without borders. Founded in 2009 by Brad Wells, Roomful of Teeth gathers annually at MASS MoCA in North Adams, MA, studying with some of the world's top performers and teachers

in Tuvan throat singing, yodeling, Broadway belting, Inuit throat singing, Korean P'ansori, Georgian singing, Sardinian cantu a tenore, Hindustani music, Persian classical singing, and Death Metal singing. Commissioned composers include Rinde Eckert, Fred Hersch, Merrill Garbus (tUnE-yArDs), William Brittelle, Toby Twining, Missy Mazzoli, Julia Wolfe, Ted Hearne, and Ambrose Akinmusire, among many others.

CAMERON BEAUCHAMP (Roomful of Teeth) is a two-time Grammy Award-winning bass, active throughout the country as a soloist, chamber musician, clinician, and experimental artist. He is an original member of Roomful of Teeth, the artistic director of Austin-based Convergence, and was named best singer in the 2013—14 Austin Critics' Table Awards. Beauchamp has been an artist in residence as a performer and clinician at numerous universities and museums around the US, including Stanford University, Yale University, Princeton University, University of North Texas, and Mass MoCA. He has also been featured as a soloist with the Austin, Dallas, Seattle, and Colorado Symphonies. Beauchamp has recorded on Sony Classical, Harmonia Mundi, New Amsterdam Records, 4AD, Pro Organo, GIA, Edition Lilac, Klavier, and for PBS. He has performed on Grammy-winning albums with Roomful of Teeth and Conspirare, nine Grammy-nominated albums, and one Downbeat Award-winning album. Beauchamp received his musical training at the University of North Texas, where he studied voice and jazz trombone. When not making music, he is a husband and father in Austin, TX, where he polishes his cowboy boots and dreams of a cure for type 1 diabetes.

MARTHA CLUVER (Roomful of Teeth) has been praised by *The New York Times* for her "exquisitely sultry, dusky," "fluid, dark-hued," and "soulful" vocals. An original member of Roomful of Teeth, she also performs regularly with Pomerium and is a former longtime member of the Church of Trinity Wall Street Choir. Her latest project is with the newly formed vocal trio ModernMedieval, with Eliza Bagg and director Jacqueline Horner-Kwiatek. The group's most recent performance was a collaboration with Julianna Barwick, and featured new works by Barwick, Caleb Burhans, and Caroline Shaw. Upcoming performances include world premieres by Joel Friedman and Daniel Thomas Davis.

Cluver spends most of her musical life as a chamber musician, focusing on early and new music. She has performed and recorded many works by Steve Reich, and frequently works with the composers of Bang on a Can. She attended the Eastman School of Music, where she earned her bachelor's degree in music performance, viola, in 2003. She resides in Brooklyn with her husband and fellow musician Caleb Burhans and their daughter, Fiona.

ERIC DUDLEY (Roomful of Teeth) enjoys a multi-faceted musical career as a conductor, vocalist, pianist, and composer, residing in San Francisco and performing throughout the world. He was recently named artistic director of the San Francisco Contemporary Music Players. Dudley has been a member of Roomful of Teeth since its founding in 2009, performing and composing a number of works for the group. For eight years, he also sang in the acclaimed Choir of Trinity Wall Street in New York. As a chamber musician and pianist, he has worked with instrumentalists from the Cincinnati and Albany symphony orchestras, and his own works have been performed and recorded by Roomful of Teeth, Hartford Symphony Orchestra, Quey Percussion, and through a grant from Meet the Composer and New England Foundation for the Arts. Born in Canada and raised in Connecticut, Dudley received his bachelor's degree from the Eastman School of Music in 2001. He holds his master's and Doctor of Musical Arts degrees in orchestral conducting from Yale University's School of Music. He is the recipient of the Louis Lane Prize in composition, given by the Eastman School of Music, and the 2004 Dean's Prize from Yale.

ESTELÍ GOMEZ (Roomful of Teeth) is a soprano praised for her "clear, bright voice" (*New York Times*) and "artistry that belies her young years" (*Kansas City Metropolis*), quickly gaining recognition as a stylish interpreter of early and contemporary repertoires. An avid performer of early and new music, Gomez can be heard on the Juno-nominated recording *Salsa Baroque* with Montreal-based Ensemble Caprice, as well as Roomful of Teeth's self-titled debut album. Recent highlights include her solo debut with Seattle Symphony in Nielsen's Symphony No. 3, the role of Francesca Cuzzoni in a concert of Handel arias with Mountainside Baroque, the world premiere of a song cycle by Andrew

McIntosh with piano/percussion quartet Yarn/Wire, soprano solos in Haydn's *Lord Nelson Mass* with Bach Collegium San Diego, Craig Hella Johnson's new oratorio *Considering Matthew Shepard* in Boston and Austin, solo teaching residencies at University of Oregon, Eugene and University of Missouri, Kansas City, and tours with Roomful of Teeth across North America and Europe. Originally from Santa Cruz, CA, Gomez received her Bachelor of Arts with honors in music from Yale College, and Master of Music from McGill University, studying with Sanford Sylvan. She travels and performs full-time.

ABIGAIL HAYNES-LENNOX (Roomful of Teeth), soprano, cited as angelic and stylish in her interpretations of Bach and Mozart, is equally at home with genres ranging from early plainchant to 19th-century melodie to improvised avant-garde. Originally from Bartlett, TN, she began her vocal studies in Ann Arbor, MI, where after finishing her bachelor's degree in vocal performance at the University of Michigan, she served as music director for the Wesley Foundation of First Methodist, performed with Michigan Opera Theater under Stephen Lord, and was a frequent soloist appearing on premier recordings of contemporary works. In 2007 Lennox completed her master's degree study in voice at the Yale Institute of Sacred Music where she studied under James Taylor, Ted Taylor, and Judith Malafrente. Inspired by her experiences, Lennox enjoys teaching and working with young musicians and engaging in collaborative projects with fellow artists in addition to pursuing a solo career.

THOMAS McCARGAR (Roomful of Teeth), baritone, studied vocal performance at the Drake University in Des Moines, IA graduating in 2004. Called "gripping" by *The New York Times* and described as singing with "calm fluidity" by *The Washington Post*, McCargar has established himself as both a soloist and sought-after ensemble singer in New York City and around the US. In addition to his work with Roomful of Teeth, he is a member of the acclaimed Trinity Wall Street Choir and also performs regularly with Pomerium, Seraphic Fire, Spire, TENET, Musica Sacra, VOX Vocal Ensemble, Antioch Chamber Ensemble, Voices of Ascension, New York Virtuoso Singers, Early Music New York, Yale Choral Artists, and Meridionalis. Other highlights include touring the world with Chanticleer; leading over 1,000 people in Times

Square in the singing of John Lennon's "Imagine" for Yoko Ono's installation *Imagine Peace*; and singing "You Can't Always Get What You Want" with the Rolling Stones. He lives in Brooklyn.

THANN SCOGGIN (Roomful of Teeth) is widely recognized for his versatility as a soloist and chamber musician. Throughout this season, he is engaged in touring and educational outreach with Grammy-winning experimental vocal band Roomful of Teeth. Highlights include performances at Carnegie Hall and the Kennedy Center, and collaborations with pianist Tigran Hamasyan, cellist Jeffrey Zeigler, and others. He also makes his first appearances with Tucson's True Concord, in addition to performances with Austin's Conspirare and ensemble viii. He has performed regularly with Boston Baroque, Handel and Haydn Society of Boston, Emmanuel Music, Texas Early Music Project, and numerous other ensembles. He makes noise with electric guitar and his voice in the experimental music group Convergence. Scoggin has also appeared on recordings on the Harmonia Mundi, Linn, CORO, Gothic, and Albany labels, including Conspirare's 2014 Grammy-winning album, *The Sacred Spirit of Russia*. He is a voracious collector of vinyl records and an avid hiker and lover of the outdoors. He is a passionate advocate for public lands and spends several weeks a year climbing the high peaks of the Mountain West.

CAROLINE SHAW (Roomful of Teeth) is a New York-based musician—vocalist, violinist, composer, and producer—who performs in solo and collaborative projects. She was the youngest recipient of the Pulitzer Prize for Music in 2013 for *Partita for 8 Voices*, written for Roomful of Teeth, of which she is an original member. Recent commissions include new works for Renée Fleming with Inon Barnatan, Dawn Upshaw with Sō Percussion and Gil Kalish, Orchestra of St. Luke's with John Lithgow, Dover Quartet, TENET, The Crossing, Mendelssohn Club of Philadelphia, Calidore Quartet, Brooklyn Rider, Baltimore Symphony, and Roomful of Teeth with *A Far Cry*. She has produced for Kanye West (*The Life of Pablo*; *Ye*) and Nas (*NASiR*), and has contributed to records by The National and by Arcade Fire's Richard Reed Parry. Shaw has studied at Rice, Yale, and Princeton, teaches at NYU, and is a creative associate at The Juilliard School. She has held

residencies at Dumbarton Oaks, Banff Centre, Music on Main, and the Vail Dance Festival. Shaw loves the color yellow, otters, Beethoven opus 74, Mozart opera, Kinhaven, the smell of rosemary, and the sound of a janky mandolin.

ALICIA HALL MORAN (performer), mezzo-soprano and critically-acclaimed recording artist, also composes between genres of opera, art, theater, and jazz. Tapped by artists including Carrie Mae Weems, Adam Pendleton, Joan Jonas, and Ragnar Kjartansson, curator Okwui Enwezor, Bill T. Jones/Arnie Zane Company, musicians Bill Frisell, Jason Moran (her husband), Jessye Norman, and diverse writers from Simon Schama to Carl Hancock Rux, commissions include *Two Wings* for Carnegie Hall, *Work Songs* for Venice Biennial, *Bleed* for Whitney Biennial, *Breaking Ice* for Prototype Festival/MASS MoCA, *Black Wall Street* (Tulsa Race Riot of 1921) for River-to-River Festival, *the motown project* for The Kitchen, *Jazz Goes to the Opera* for Opera Southwest, and residencies at Yale, National Sawdust, and Isabella Stewart Gardner Museum, and engagements with Oregon Symphony and Louisville Orchestra (Gabriel Kahane's *emergency shelter intake form*), Dayton Philharmonic, NSO Pops, Austin Symphony, Chicago Philharmonic, Harlem Chamber Players, Grant Park, and others. Moran's creativity and output are unique. She made her Broadway debut in the Tony-winning revival *The Gershwins' Porgy and Bess*, starring as Bess on the successful 20-city American tour.

ISAIAH ROBINSON (performer), tenor, is a multi-talented musician who was born in Chicago into a musical family of singing parents. As an actor he was featured in Steven Spielberg's 1991 film *Hook*, playing the role of Pockets, and has also appeared in radio and television commercials. As a vocalist he was primarily trained singing in church by his parents and his siblings which led to performing on jingles and voiceovers. He has performed with the Barrett sisters, Aretha Franklin, Pattie Labelle, Rascal Flatts, Rene Marie, Jonita Lattimore, Mavis Staples, Chaka Khan, Yo-Yo Ma, Chance The Rapper, Angela Davis, and more. Robinson is a teaching artist for the Lookingglass Theater, City of Chicago After School Matters Program, Urban Gateways, and private students in the Chicago area. He also performs with the Stu Hirsh Orchestra, Silent Theater, and others. He was

the featured vocalist at the inauguration of Rahm Emanuel as mayor of Chicago. He performs with and facilitates workshops for the Chicago Children's Choir, and is on staff as a musician/organist and choirmaster at the Life Center C.O.G.I.C. in Chicago, where he has served for more than 16 years.

BRAD WELLS (music director & conductor) is the founder and artistic director of the Grammy Award-winning new music vocal group Roomful of Teeth. Wells has led the ensemble in premieres of over 75 works by many of today's leading composers including Judd Greenstein, Caroline Shaw, Rinde Eckert, Missy Mazzoli, Michael Harrison, Glenn Kotche, Anna Clyne, Terry Riley, Julia Wolfe, and Tigran Hamasyan, among others. This new music "vocal band" performs regularly in festivals, on concert stages and in educational residencies around the world. Roomful of Teeth's debut recording (2012), directed by Wells, included the Pulitzer-winning composition, "Partita for 8 Voices," written by ensemble member Caroline Shaw. His own compositions are featured on the group's second album, *Render* (2015); the title work was selected as one of NPR's Favorite Songs of 2015. He has composed and arranged vocal and instrumental works performed in the US and Europe. His permanent sound installation *Silo Songs* opened at Hancock Shaker Village in 2018. Since 1999 Wells has been artist in residence in vocal music at Williams College, where he directs the choral program and leads courses in conducting, voice science and style, and sound art. Wells has held conducting and teaching positions at Yale, Trinity, UC Berkeley, and Cal State Univ./Chico. His ensembles have performed throughout North and South America, South Africa, and Europe. A champion of Estonian choral music, he has led the US premieres of works by Estonian composers including Raimo Kangro, Jüri-Ruut Kangur, and Lembit Veevo. He has lectured/published articles on the physiology and acoustics of non-classical vocal styles and the role of singing in film. He has sung/recorded with Theatre of Voices and Philharmonia Baroque Orchestra, and more. Wells holds music degrees from Yale, University of Texas/Austin, and Principia College.

MARTELL RUFFIN (performer) began his formal dance training at the Joffrey Ballet in Chicago in 2009. He attended Chicago High

School for the Arts under then director Lisa Johnson-Willingham, former dancer for Alvin Ailey American Dance Theater. Ruffin has been awarded dance scholarships to intensives at Joffrey Ballet, Dance Theatre of Harlem, and Complexions, and received first place in the all-city NAACP ACT-SO Competition in 2011. Ruffin trained at The Ailey School as a scholarship student and has performed works by Lisa Johnson-Willingham, Earl Mosley, George Faison, Darrell Grand Moultrie, Matthew Rushing, Jae Man Joo, Robert Battle, and Alvin Ailey. Martell has also been seen in the "poison girl" Christian Dior commercial and a Urban Outfitters commercial for music artist Samantha Urbani. Martell recently completed two years dancing with Ailey II and freelances around the world.

CARLOS SOTO (set & costume design) is a director, designer, and performer based in New York City. He has presented performances at Columbia University, Guggenheim Museum, Kampnagel Hamburg, Pace Gallery, Palais de Tokyo, Performa 09, and has been artist-in-residence at Willem de Kooning Studio, Lower Manhattan Cultural Council, New York Live Arts, and the Watermill Center, among others. Soto has collaborated with American artist and director Robert Wilson since 1997 as a performer and designer on numerous productions including *Adam's Passion*, *Einstein on the Beach*, and *The Life and Death of Marina Abramovic*. Soto has collaborated with recording and performance artist Solange as associate director and costume designer on multiple projects, including her multi-city concert tour, *Cosmic Journey/Orion's Rise*; her performance work *Scales* at the Chinati Foundation in Marfa, TX; and *metatronia (metatron's cube)*, a short film and installation-performance at the Hammer Museum, LA. In 2018 Soto designed costumes for Robert Wilson's *Oedipus Rex*; costumes and sets for *The Black Clown* by Davóné Tines, Michael Schachter and Zack Winokur at American Repertory Theater; *UR* by Sulayman al Bassam at the Residenztheater, Munich; and *Mile-Long Opera*, a collaboration in NYC with Anne Carson, Claudia Rankine, David Lang, Ragnar Kjartansson, and Diller Scofidio + Renfro.

YUKI NAKASE's (lighting design) recent design credits include *Theo*, *The Bridge of San Luis Rey*, *The Importance of Being Earnest*, *The Women of Padilla* (Two River Theater), *Tiny*

Beautiful Things (Long Wharf Theatre), *Hope* (Wild Project), *Queen of Basel* (Colony Theatre), *Octavia* (University of Rochester), *Blue Window* (Columbia Stages/CSC), The Hartt School Dance Division Fall Concert (University of Hartford), *Apparition* (Stony Brook University), Un Yamada's *Kaya* (Japan), Chanel Haute Couture Presentations FW 17/18 (Venue57), *Circling the Center* (3LD), *Decoder 2017* (Agnes Varis PAC), *No One Asked Me* (SoHo Playhouse), *Bastards of Strindberg* (Theatre Row), *Black Milk* (East 13th Street Theatre), and *The Golem of Havana* (La MaMa). She was born in Tokyo, grew up in Kyoto, Japan and currently lives north of NYC in the woods. She earned a BA in dance (JWCPE) and an MFA in lighting design (NYU). yukinakase.com

SIMON HARDING (video design) is an award-winning set and video designer for live performance, interested in modalities of performance that create a living space between objects and the body. He has designed nationally and internationally for theater, dance, and performance art work. Upcoming/recent: *Custodians of Beauty* (Palissimo), *The Echo Drift* (Beth Morrison Projects), *Distant Star* (Caboca), *Strangers in Paradise* (Opera Omaha), *Shadow Play* (Trusty Sidekick/Touring), Jack Spicer's *Billy the Kid* (3 Headed Calf), *Up and Away* (Trusty Sidekick), and *The Iceman Cometh* [Act IV] (Target Margin Labs).

LILLETH GLIMCHER (associate director) creates performance, experiential installation art, film/video, objects, paintings, and music. She is the founder and artistic director of YOU ARE HERE (@yah.world), presenting and supporting interdisciplinary art that creates space for community-building and healing, specifically for queer, trans, and non-binary artists of color. Glimcher's work and direction has been shown at the New York Philharmonic, Lincoln Center's Mostly Mozart Festival, Abrons Art Center, the American Academy in Rome, P-E-O-P-L-E 2018, DAAD Galerie Berlin, National Sawdust, Capri Marfa, Pace Gallery, Dixon Place, Ars Nova, Westbeth Artist Building, Flea Theater, The Future of Storytelling, and myriad site specific locations. Glimcher has also associate and assistant directed for Ashley Fure, Ivo van Hove, Lila Neugebauer, Niegel Smith, Robert Whitman, André Gregory, César Alvarez, 600 Highwaymen, Lily Whitsitt, Shira Milikowsky, Teddy Bergman,

and other artists across disciplines. She graduated from Harvard University with a BA in psychology and secondary in dramatic arts. [lillethglimcher.com / @lilglim](http://lillethglimcher.com/)

DYLAN GOODHUE (sound designer) is a front of house audio engineer and musician. He has worked with Grammy Award winners Roomful of Teeth, Grupo Fantasma, Béla Fleck, and Willie Nelson. He has mixed festivals including SXSW, Edinburgh Fringe Festival, Calgary Stampede, Herzberg, and Luminato. A native of Toronto, Goodhue lives in Austin, TX. There he plays guitar in a hip-hop cover band called Classic Hiphop Live, operates a farm in his backyard, teaches live audio, does yoga, and loves his cat Leonardo Trouserpants the 3rd.

WILLIAM KNAPP (production manager) has worked in the New York art and performance worlds since 1984. He has mounted performances in over 40 countries with MacArthur fellow artists Martha Clarke, Merce Cunningham, Richard Foreman, Mimi Lien, Meredith Monk, Michael Moschen, Lynn Nottage, Elizabeth Streb, Twyla Tharp, Jennifer Tipton, and Shen Wei. As well he has worked with Robert Wilson, Mikhail Baryshnikov, Robert Whitman, Benjamin Millepied, Emanuel Gat, Sidi Larbi Cherkaoui, and Justin Peck. He has facilitated collaboration between these live artists and fine artists such as Robert Gober, Olafur Eliasson, Robert Rauschenberg, Charles Long, Christopher Wool, Barbara Kruger, Terry Winters, Catherine Yass, Christian Marclay, Ernesto Neto, Liam Gillick, Ruby Sterling, Gabriel Orozco, Jackie Matisse Monnier, and Richard Hamilton.

WILLIAM BRITTELLE (associate music director) is a North Carolina-born, Brooklyn-based composer of genre-fluid electro-acoustic music. Brittelle's compositions have been presented at venues across the world, including the Hollywood Bowl, Kennedy Center, Teatro Colón in Buenos Aires, Metropolitan Museum, Da Camera in Houston, Seattle's Town Hall, Ecstatic Music Festival in New York, the Kahserne in Switzerland, Gothenburg Symphony Chamber Series in Sweden, Freemantle Arts Center in Perth, and the Walker Art Center in Minneapolis. His music has been commissioned by the Seattle Symphony, Indianapolis Symphony, Baltimore Symphony, North Carolina Symphony, Walker Art Center, Liquid Music Series, Alabama Symphony,

Mass MoCA, and Basel Sinfonietta, among others. Recent commissions include *Spiritual America*, a series of electro-acoustic orchestral art songs featuring the band Wye Oak, Metropolis Ensemble, and Brooklyn Youth Chorus; *Love Letter for Arca*, for synthesizer and orchestra with Seattle Symphony; *Oh Albert: An LSD Oratorio* for the Basel Sinfonietta; *Psychedelics* for Roomful of Teeth and full concert choir; and a collaborative project with Wild Up and Zola Jesus for the Ecstatic Music Festival. Past collaborative works include orchestral arrangements for the bands Lower Dens and WRAY and electronic artists Oneohtrix Point Never and Son Lux. *Amid the Minotaurs*, a piece commissioned and premiered by Roomful of Teeth, was featured on the group's Grammy-winning debut album. Along with composers Judd Greenstein and Sarah Kirkland Snider, he co-founded and co-artistic directs New Amsterdam.

VALENTINA MIGOULIA (associate lighting designer) is a Brooklyn-based lighting installation artist who occasionally does lighting design. Previous theatrical tour credits as lighting director include *Man in a Case* and *In Paris*.

MOE SHAHROOZ (video engineer) is a video artist based in New York City. He specializes in projection design, video operation, animation, and interactive video design. His work has been showcased in over 100 venues across the world including Lincoln Center, Grand Central Station, Teatro Nacional D. Maria II (Lisbon, Portugal), and the Stanislavsky Ballet and Opera (Moscow, Russia). He holds a master's degree from NYU's Interactive Telecommunications Program. Recent clients and collaborators include PBS, Adidas, and Christian Dior.

RYAN GOHSMAN (stage manager) is a New York City-based stage manager specializing in the development and production of new plays, music-theater, and opera. International: Du Yun and Royce Vavrek's *Angel's Bone* (New Vision Arts Festival—Hong Kong, Beth Morrison Projects), Donnacha Dennehy and Enda Walsh's *The Last Hotel* (international tour: Royal Opera House—London, Edinburgh International Festival, Dublin Theatre Festival, St. Ann's Warehouse—NYC, filmed for Sky Arts TV); David Byrne's *Here Lies Love* (consultant, National Theatre—London). New York: *Here Lies Love* (The Public); Bess Wohl and Michael Friedman's *Pretty Filthy*

(Civilians); Suzan Lori-Park's *The Death of the Last Black Man...*, and Martha Clarke's *Chéri* (Signature); The Debate Society's *The Light Years*, Anne Washburn's *Antlia Pneumatica*, Lisa D'Amour's *Detroit*, Jordan Harrison's *Maple and Vine*, Gunnar Madsen, *Joy Gregory*, and John Langs' *The Shaggs...*, Bathsheba Doran's *Kin*, and Amy Herzog's *After the Revolution* (Playwrights Horizons); The Bengson's *Hundred Days*, and Amy Herzog's *Mary Jane* (New York Theatre Workshop); David Lang and Marc Dion's *anatomy theater*, Kamala Sankaram and Susan Yankowitz's *Thumbprint*, and Mohammed Fairouz's *Sumeida's Song* (PROTOTYPE Festival, Beth Morrison Projects). He has also collaborated with NBC/Universal, Barrington Stage, Ars Nova, HERE, Westport Country Playhouse, and Atlantic Theatre Company.

HEATHER ENGLANDER's (assistant stage manager) experience includes, on Broadway: *Amazing Grace*, *Finding Neverland*, *IF/THEN*. National tours: *Fun Home*, *IF/THEN*. Off-Broadway/regional: *Oklahoma!* (St. Ann's Warehouse), *Summer and Smoke* (Classic Stage Company/Transport Group), Leonard Bernstein's *Peter Pan* (Bard SummerScape), Bedlam's *Sense and Sensibility* (ART, Cambridge, MA), *Doctor Faustus* (Classic Stage Company), *Dying For It* (Atlantic Theater Company), *Amazing Grace* (Bank of America Theater, Chicago), *Much Ado About Nothing* (Shakespeare in the Park/The Public), *IF/THEN* (National Theater, DC), ArKtype presents *FEAST* (Under the Radar '14), *Far From Heaven* (Playwright's Horizons), *Killers and Other Family* (Rattlestick Playwright's Theater), *Talley's Folly* (Roundabout at the Laura Pels), *GIANT*, *Into the Woods*, *Love's Labor's Lost* (Shakespeare in the Park/The Public), *The Bad Guys* by Alena Smith (Second Stage Uptown). Education: Barnard College.

ARKTYPE / THOMAS O. KRIEGSMANN

(producer) is a management and production company specializing in new work development and touring. Over the past 14 years ArKtype's work has grown to encompass renowned artists from 30 different countries, multiple genres, and commercial and non-profit support structures resulting in new work for a variety of spaces. His acclaimed work as producer has been seen worldwide in the production, development and touring of emerging ensembles. His work includes projects with Mikhail Baryshnikov, Peter Brook, Victoria Thiérrée-Chaplin, Yael Farber, Daniel Fish, Annie-B Parson & Paul Lazar, John Cameron Mitchell, Lisa Peterson, Kaneza Schaal, Peter Sellars, Tony Taccone, and Julie Taymor. For three seasons he produced the Ringling International Arts Festival in Sarasota, FL in partnership with Baryshnikov Arts Center, was director of programming for Spiegelworld's South Street Seaport seasons, and most recently served as director of programs at New York Live Arts. He recently premiered Sam Green and Kronos Quartet's *A Thousand Thoughts*, John Cameron Mitchell's *The Origin of Love Tour*, nora chipaumire's *#PUNK100%POP*N!GGA*, Byron Au Yong and Aaron Jafferis' *Trigger* (in communities nationwide in recognition of the 10th anniversary of the Virginia Tech massacre), Kaneza Schaal and Christopher Myers' *CARTOGRAPHY*, Big Dance Theater and Mikhail Baryshnikov's *Man in a Case*, the US premiere of Nalaga'at Deaf-Blind Theater's *Not by Bread Alone*, Freedom Theatre of Jenin's *The Siege*, and Shara Worden/Andrew Ondrejcek's *YOU US WE ALL* (BAM, 2015). Ongoing collaborations include John Cameron Mitchell, 600 HIGHWAYMEN, Big Dance Theater, Scott Shepherd, Ethan Lipton & His Orchestra, Josh Fox, Ashley Fure, Brent Green, Rude Mechs, Jessica Blank and Erik Jensen, nora chipaumire, Adrien M. & Claire B., and Compagnia T.P.O. arktype.org.