

FISHER CENTER Bard

*THE
HOUSE
IS
OPEN*

November 20–23, 2014

Presented in collaboration with
III CCS BARD

Welcome to *The House Is Open*

The borders between the visual and performing arts are in flux. Many contemporary artists are developing hybrid practices that transcend conventional categories of theater, dance, performance, visual art, installation, music, and film. Meanwhile, museums and art galleries are once again embracing live performance, with major institutions in the United States and around the world presenting the work of choreographers and theater artists in galleries that have traditionally displayed painting, photography, and sculpture.

The visual art world's renewed interest in performance has created new opportunities and challenges for performing artists, and engendered much theoretical and practical discourse among curators, artists, and scholars about institutional identity and infrastructure, the value of live performance in the art market, the compensation and labor of artists, and the possibility (or impossibility) of acquiring and archiving ephemeral works of art. This interdisciplinary traffic has, however, largely flowed in one direction. Performance has entered, and occasionally transformed, visual arts institutions, but performing arts centers—theaters, concert halls, dance venues—have been comparatively unaffected by the art world's "performative turn."

The House Is Open is a temporary exhibition that poses a fanciful question: What might happen if a performing arts center returned the compliment by adopting the relational and curatorial strategies of an art museum? For these four days the Richard B. Fisher Center for the Performing Arts is entirely reimagining its interaction with artists and audiences. Six works have been installed throughout the building that in various ways explore the contemporary interplay of visual art and performance. The Center is open all day, and with a single admission ticket the public can wander freely through "galleries" of traditional and nontraditional spaces, creating for themselves a unique itinerary of performances and installations.

Although the exhibition's experimental framework is temporary and playful, its central inquiry is serious. How might performing arts institutions think differently about the relationship between artists and audiences? Could this experiment lead to new ideas about the creation, funding, and reception of new hybrid art practices? We are eager to learn of your experiences of *The House Is Open*, and invite you to dream with us about models of spectatorship and engagement in arts centers of the future.

—Gideon Lester, Director of Theater Programs

Live Arts Bard
the residency and commissioning program of
the Richard B. Fisher Center for the Performing Arts
presents

THE HOUSE IS OPEN

November 20–23, 2014

Presented in collaboration with
The Center for Curatorial Studies at Bard College

Exhibition hours:

Thursday, November 20 from 5–10 pm (free preview)

Friday, November 21 from 2–10 pm

Saturday, November 22 from noon – 10 pm

Sunday, November 23 from noon – 10 pm

Including works by:

Jack Ferver/Marc Swanson MFA '04

John Kelly

Ralph Lemon

Jennifer Monson/iLAND

Nature Theater of Oklahoma

Tad Beck

Pop-up Café provided by **{outdated}**
an antique café

Bookstore curated by



The House Is Open is organized by Gideon Lester, director of theater programs; Bob Burse, senior producer; and Caleb Hammons, associate producer.

The House Is Open received support from the National Endowment for the Arts.

The 2014–15 season of Live Arts Bard (LAB) is made possible by the generous support of the Live Arts Bard Creative Council: Alicia Davis, Steve Dawson, Jeanne Donovan Fisher, Juliane Fuerst and Coram Williams, Dr. Terry Gotthelf, Amy Guttman, Richard and Jane Katzman, Joseph LaPiana, Doris Lockhart, and Stephen Simcock. Live Arts Bard Choreographic Fellowships are generously supported by The Andrew W. Mellon Foundation.

Schedule At-a-Glance

Installations will close 1/2 hour prior to performance times and reopen after the conclusion of the performance.

The Outdated Pop-up Café is open during exhibition hours.

THURSDAY, NOVEMBER 20					
LUMA THEATER FERVER/SWANSON		SOSNOFF STAGE MONSON	SOSNOFF BACKSTAGE LEMON	RESNICK STUDIO KELLY	LUMA THEATER LOBBY BECK NATURE THEATER OF OKLAHOMA
5:00	INSTALLATION OPEN 5-7:30 PM	INSTALLATION OPEN 5-6:30 PM	INSTALLATION OPEN 5-10 PM	INSTALLATION OPEN 5-5:30 PM	INSTALLATION OPEN 5-10 PM
5:30				CLOSED	
6:00				PERFORMANCE 6-7 PM	
6:30					
7:00					
7:30	CLOSED	CLOSED	INSTALLATION OPEN 7-10 PM		
8:00	PERFORMANCE 8-9:30 PM				
8:30					
9:00					
9:30	INSTALLATION OPEN 9:30-10 PM				

FRIDAY, NOVEMBER 21					
LUMA THEATER FERVER/SWANSON		SOSNOFF STAGE MONSON	SOSNOFF BACKSTAGE LEMON	RESNICK STUDIO KELLY	LUMA THEATER LOBBY BECK NATURE THEATER OF OKLAHOMA
2:00	INSTALLATION OPEN 2-3:30 PM	INSTALLATION OPEN 2-7:30 PM	INSTALLATION OPEN 2-5:30 PM	INSTALLATION OPEN 2-9:30 PM	INSTALLATION OPEN 2-10 PM
2:30					
3:00					
3:30	CLOSED				
4:00	PERFORMANCE 4-5:30 PM				
4:30					
5:00	INSTALLATION OPEN 5:30-10 PM	CLOSED	CLOSED		
5:30					
6:00			PERFORMANCE 6-7:30 PM		
6:30					
7:00					
7:30		CLOSED	INSTALLATION OPEN 7:30-10 PM		
8:00		PERFORMANCE 8-9:30 PM			
8:30					
9:00					
9:30		INSTALLATION OPEN 9:30-10 PM		CLOSED	
10:00	CLOSED	PERFORMANCE 10-11 PM			
10:30	CLOSED		CLOSED		

SATURDAY, NOVEMBER 22

LUMA THEATER FERVER/SWANSON		SOSNOFF STAGE MONSON	SOSNOFF BACKSTAGE LEMON	RESNICK STUDIO KELLY	LUMA THEATER LOBBY BECK NATURE THEATER OF OKLAHOMA	
NOON	INSTALLATION OPEN NOON-6:30 PM	INSTALLATION OPEN NOON-3 PM	INSTALLATION OPEN NOON-1 PM	INSTALLATION OPEN NOON-5 PM		
12:30			ARTIST TALK TAD BECK 12:30-1:15 PM			
1:00			CLOSED			
1:30			PERFORMANCE 1:30-3 PM		INSTALLATION OPEN NOON-10 PM	
2:00						
2:30			CLOSED			
3:00			PERFORMANCE 3:30-5 PM			INSTALLATION OPEN 3-8:30 PM
3:30						
4:00						
4:30			INSTALLATION OPEN 5-10 PM			
5:00	PERFORMANCE 5:30-6:30 PM					
5:30						
6:00	CLOSED	INSTALLATION OPEN 6:30-10 PM				
6:30	PERFORMANCE 7-8:30 PM					
7:00		INSTALLATION OPEN 8:30-10 PM				
7:30			CLOSED			
8:00	PERFORMANCE 9-10:30 PM					
8:30						
9:00						
9:30						
10:00						

SUNDAY, NOVEMBER 23

LUMA THEATER FERVER/SWANSON		SOSNOFF STAGE MONSON	SOSNOFF BACKSTAGE LEMON	RESNICK STUDIO KELLY	LUMA THEATER LOBBY BECK NATURE THEATER OF OKLAHOMA	
NOON	INSTALLATION OPEN NOON-7 PM	INSTALLATION OPEN NOON-3 PM	INSTALLATION OPEN NOON-5 PM	INSTALLATION OPEN NOON-1:30 PM	INSTALLATION OPEN NOON-10 PM	
12:30						
1:00				CLOSED		
1:30						
2:00				PERFORMANCE 2-3 PM		
2:30						
3:00						CLOSED
3:30				PERFORMANCE 3:30-5 PM		INSTALLATION OPEN 3-10 PM
4:00						
4:30						
5:00	INSTALLATION OPEN 5-10 PM	CLOSED				
5:30		PERFORMANCE 5:30-7 PM				
6:00						
6:30	CLOSED	INSTALLATION OPEN 7-10 PM				
7:00	PERFORMANCE 7:30-9 PM					
7:30		INSTALLATION OPEN 9-10 PM				
8:00						
8:30						
9:00						
9:30						

Jack Ferver/ Marc Swanson MFA '04

Chambre

World Premiere/LAB Commission

LUMA Theater

Performance times:

Thursday, November 20 at 8 pm

Friday, November 21 at 4 pm

Saturday, November 22 at 7 pm

Sunday, November 23 at 7:30 pm

Choreography and Text Jack Ferver

Installation Marc Swanson

Performers Jack Ferver, Michelle Mola, Jacob Slominski

Costumes Reid Bartelme

Music Roarke Menzies

Source texts: Excerpt of Stefani Germanotta's (Lady Gaga's) deposition from *Jennifer O'Neil v. Mermaid Touring Inc./Lady Gaga* (2014); Christine Papin's testimony from the Papin murder trial of Mme. and Mlle. Lancelin (1933).

Note: Performance contains mature subject matter and explicit language.

Jack Ferver is a New York–based choreographer, writer, performer, and teacher. His work has been presented in New York City at The Kitchen; The French Institute Alliance Française, as part of *Crossing the Line*; PS122; New Museum; Museum of Arts and Design, as part of *Performa 11*; Danspace Project; Abrons Arts Center; and Dixon Place; in Boston at the Institute of Contemporary Art; in Houston at *Diverse Works*; and in France at Théâtre de Vanves. Shorter and solo works have been presented at MoMA PS1, Andrew Edlin Gallery, Dance New Amsterdam, La MaMa E.T.C., the Culture Project, and NP Gallery (all New York City). His work has been written about in the *New York Times*, *Financial Times*, *New Yorker*, *ArtForum*, *Modern Painters*, *Time Out New York*, *New York Post*, *Boston Globe*, and *Dance* magazine. He teaches at New York University and Bard College, and has set choreography at The Juilliard School. For more information, go to www.jackferver.org.

Marc Swanson's work has been widely shown nationally and internationally at institutions such as New York City's Whitney Museum of American Art, MoMA PS1, Museum of Arts and Design, and Richard Gray Gallery; the Walker Art Center in Minneapolis, Contemporary Arts Museum of Houston; Kemper Museum of Contemporary Art in Kansas City; St. Louis Museum of Art; the Saatchi Gallery in London; and Tensta Konsthall in Stockholm. His work has been written about in the *New York Times*, *ArtForum*, *New Yorker*, *Art in America*, *Time Out New York*, *Time Out Chicago*, *V Magazine*, and *VICE* magazine. For more information, go to www.marcswanonstudio.com

See page 16 for collaborator bios.

Chambre was commissioned by and developed in residence at Live Arts Bard, the commissioning and residency program of The Richard B. Fisher Center for the Performing Arts at Bard College. Jack Ferver received a 2013–14 Live Arts Bard Choreographic Fellowship, generously supported by The Andrew W. Mellon Foundation. *Chambre* also received research and residency support from Baryshnikov Arts Center and the Watermill Center. Marc Swanson's work appears courtesy of the artist and Artist Pension Trust New York collection.

John Kelly

Escape Artist Redux

Resnick Studio

Performance times:

Thursday, November 20 at 6 pm

Friday, November 21 at 10 pm

Saturday, November 22 at 5:30 pm

Sunday, November 23 at 2 pm

Text, Visual Design, Video, and Performance John Kelly

Director of Photography, Video Codesign and Edit Jeff Morey

Original Songs Carol Lipnik and John Kelly

Additional Music Claudio Monteverdi and John Barry

Codirector and Dramaturg Dudley Saunders

Arrangements, Piano, Accordion, Flute John DiPinto

Cello Nioka Workman

Violin Justin Smith

Guitar John Kelly

Additional Vocals Carol Lipnik

Performers on Video Matt Connolly, Jeremy Gender, Brent Harris,

Benjamin Walter Hopkins '14, Nicole Lang '16, Agosto Machado, Claire Moodey '08,

Matt Nassar, Brandon Olson, Ethan Shoshan

Songs: “The Dazzling Darkness,” “Cupid Song,” “Cara Viaggio,” “Out of Body,” “All That’s Left,” music by Carol Lipnik, lyrics by John Kelly; “Profit Blues” and “The Escape Artist,” music and lyrics by John Kelly; “You Only Live Twice,” music by John Barry, lyrics by Leslie Bricusse; “Oblivion Soave,” music by Claudio Monteverdi, libretto by Giovanni Francesco Busenello (from *L’incoronazione di Poppea*)

Note: Performance contains nudity.

John Kelly is a performance and visual artist and the artistic director of John Kelly Performance. His works range in scale from solo to larger ensemble, and have been performed at New York City's The Kitchen, Lincoln Center, the Whitney Biennial, PS122, La MaMa, and BAM's Next Wave Festival; Mass MoCA; Walker Arts Center; and London's Tate Modern. He has received two Bessie Awards, two Obie Awards, two NEA American Masterpiece Awards, and a CalArts Alpert Award. Fellowships include the 2007 Rome Prize in Visual Art at the American Academy in Rome, The Radcliffe Institute for Advanced Study at Harvard, The Guggenheim Foundation, Sundance Institute Theatre, and a 2013 USA Artists Award Fellowship. Among his acting credits are the Broadway production of James Joyce's *The Dead*; Christopher Marlowe's *Dido, Queen of Carthage* and Rinde Eckert's *Orpheus X* at American Repertory Company; *Threepenny Opera* at Atlantic Theater Company; David T. Little's chamber opera *Dog Days*; and *The Clerk's Tale*, a film by James Franco. He has frequently performed the work of John Cage, and is currently a visiting artist in residence at Bard College. A recording of these songs, *Beauty Kills Me*, will be released by New Albion Records this fall. For more information, see johnkellyperformance.org.

See page 16 for collaborator bios.

Escape Artist Redux was developed in residence at Live Arts Bard, the commissioning and residency program of The Richard B. Fisher Center for the Performing Arts at Bard College. Additional development support was provided by the Sundance Institute Theatre Program with ongoing support from the Time Warner Storytelling Fellowship; Music-Theatre Group; Dixon Place HOT! Festival; 2wice Arts Foundation; Civitella Ranieri Center; Rome Prize from the American Academy in Rome; Park Avenue Armory's Artist in Residence program; and a commission from the 2010 Ethyl Eichelberger Award created by PS122 and made possible with generous support from the Gesso Foundation.

Ralph Lemon

Scaffold Room

New York Premiere/LAB Co-commission

Sosnoff Backstage

Performance times:

Friday, November 21 at 6 pm

Saturday, November 22 at 1:30 pm and 9 pm

Sunday, November 23 at 5:30 pm

Created, Choreographed, and Directed by Ralph Lemon

Co-produced by Cross Performance Inc. and MAPP International Productions

Performed by Okwui Okpokwasili and April Matthis

Composer/DJ Marina Rosenfeld

Video Designer/Editor Mike Taylor

Lighting Designer Roderick Murray

Scenic Design Collaborator R. Eric Stone

Engineer/Fabricator F. Randy deCelle

Production Manager and Sound Engineer Philip White

Costume Designer Naoko Nagata

Dramaturg Katherine Profeta

Source texts: Kathy Acker, *Empire of the Senseless* (1988) and *Rip Off Red, Girl Detective* (published 2002, from 1973 manuscript)

Additional music: Janis Joplin's "Little Girl Blue," *The Essential Janis Joplin* (Sony Music/Columbia Records, 2003); Belle and Sebastian's "Waiting for the Moon to Rise," *Fold Your Hands Child, You Walk Like a Peasant* (Red Light Management, 2000)

Note: Performance contains mature subject matter and explicit language.

Ralph Lemon is a director, choreographer, writer, visual artist, and curator, and the artistic director of Cross Performance, a company dedicated to the creation of cross-cultural and cross-disciplinary performance and presentation. His most recent works include the innovative dance/film project *4Walls* (2012), and *How Can You Stay in the House All Day and Not Go Anywhere?* (2008–10). In fall 2012, he curated the performance series *Some sweet day* at MoMA and the acclaimed 2010 performance series *I Get Lost* at Danspace Project in New York City. His visual art works have been shown in solo and group exhibitions in venues across the country including the Studio Museum of Harlem, The Kitchen, and Margaret Bodell Gallery (New York City); Yerba Buena Center for the Arts (San Francisco); Contemporary Art Center (New Orleans); and the Walker Art Center (Minneapolis).

In 2012, Lemon was honored with one of the first Doris Duke Performing Artist Awards; he was also one of the first artists to receive the United States Artists Fellowship (2006). He is a recipient of two Bessie Awards (1986, 2005); two Foundation for Contemporary Art Awards (1986, 2012); two New York Foundation for the Arts Fellowships (2004, 2009); a 2009 Guggenheim Fellowship; a 2004 Bellagio Study Center Fellowship; and the 1999 CalArts Alpert Award.

Lemon was an IDA (Institute of Diversity in the Arts) Fellow at Stanford University (2009); artist in residence at Temple University (2005–06); Miller Endowment Visiting Artist at the Krannert Center (2004); Fellow of the Humanities Council and Program in Theater & Dance at Princeton University (2002); and Associate Artist at Yale Repertory Theatre (1996–2000). In fall 2011, he was a visiting critic with the Yale University School of Art Sculpture Department. Currently he is the 2013–14 Annenberg Fellow at MoMA, where he has curated a series of performance essays titled *Value Talks*.

See page 17 for collaborator bios.

Scaffold Room was co-commissioned by Live Arts Bard, the commissioning and residency program of The Richard B. Fisher Center for the Performing Arts at Bard College. Ralph Lemon received a 2013–14 Live Arts Bard Choreographic Fellowship, generously supported by The Andrew W. Mellon Foundation. The presentation of *Scaffold Room* is made possible in part by the New England Foundation for the Arts' National Dance Project, with lead funding from the Doris Duke Charitable Foundation and additional funding from The Andrew W. Mellon Foundation, MetLife Foundation, National Endowment for the Arts (NEA), New England Foundation for the Arts' Production Residency for Dance Program, with funding from The Andrew W. Mellon Foundation; James E. Robison Foundation; and Bossak/Heilbron Charitable Foundation.

The work is co-commissioned by the Walker Art Center in Minneapolis, Minnesota, with support provided by the William and Nadine McGuire Commissioning Fund, The Andrew W. Mellon Foundation, the New England Foundation for the Arts' National Dance Project, and the NEA. Additional commissioning support was provided by the Maggie Allesee National Center for Choreography at Florida State University (Tallahassee), and the Experimental Media and Performing Arts Center/EMPAC (Troy, New York). The work was developed in part through a residency at the Park Avenue Armory.

The creation of *Scaffold Room* is made possible through grants from the NEA, the Surdna Foundation, the Doris Duke Performing Artist Awards audience development program, and the MAP Fund (a program of the Doris Duke Charitable Foundation in partnership with Creative Capital, and The Andrew W. Mellon Foundation).

Individual support for *Scaffold Room* has been provided by Jorge Arias, Kate Danziger, Felicia Furman, Margit Galanter, Gina Gibney, Sam Miller, Jon Nakagawa, Tamara Ober, Stanley Smith, Charmaine Warren, Kathy Westwater, and Anita Yavitch.

Jennifer Monson/iLAND

Live Dancing Archive

Sosnoff Stage

Performance times:

Friday, November 21 at 8 pm

Saturday, November 22 at 3:30 pm

Sunday, November 23 at 3:30 pm

Choreography Jennifer Monson

Performance Jennifer Monson, Niall Noel Jones, Tatyana Tenenbaum

Music Composition Jeff Kolar

Lighting and Stage Design Joe Levasseur, Valerie Oliveiro

Costume Design Susan Becker

Video Installation Robin Vachal

Digital Archive Youngjae Josephine Bae

Production Manager Davison Scandrett

Note: Performance contains nudity.

Jennifer Monson is a choreographer, performer, and teacher. Since 1983, she has explored strategies in choreography, improvisation, and collaboration in experimental dance. Through ongoing research she explores cultural and scientific understandings of large-scale phenomena to discover embodied ways of knowing and reimagining our relationship to the environment. Monson is the founder and artistic director of iLAND—Interdisciplinary Laboratory for Art, Nature, and Dance. iLAND explores the power of dance in collaboration with other fields to illuminate a kinetic understanding of the world. This dance research organization upholds a fundamental commitment to environmental sustainability as it relates to art and the urban context, and cultivates cross-disciplinary research among the arts, environmental science, urban design, and other related fields. In addition, Monson is a professor at the University of Illinois, Urbana-Champaign as part of an initiative of the Environmental Council.

See page 19 for collaborator bios.

Live Dancing Archive Acknowledgments and Special Thanks

This piece is truly a collaboration and it has been a great pleasure to work with this brilliant team of artists. Robin Vachal's experience of documenting the *Osprey Migration* (2002) as well as my other recent work is central to this project. Joe Levasseur worked with me on my last theatrical piece, *Flight of Mind* (2005), and Jeff Kolar created two compositions for me over the last three years. Susan Becker's conceptual rigor has had a profound impact on the piece. Betsy Brandt's sensitive feedback shaped the project with gentle and courageous guidance. Davison Scandrett's artistic input has profoundly impacted the production and he's been a masterful production manager. Niall Noel Jones, Tatyana Tenenbaum, and Val Oliveiro, along with the other collaborators, have helped me to think more deeply about the wonderful possibilities of an infinite archive and we have worked at creating novel ecosystems together. The creation of the digital archive has been a labor of love and patience by the brilliant Youngjae Josephine Bae.

This kind of work doesn't get made without all kinds of support. I am grateful to The Kitchen for commissioning the work, especially to Sarah Michelson for curating it. A big thanks to Carla Peterson for encouraging me to take the risk to move into this new iteration of the piece with three new collaborators. Thanks to Gideon Lester, Caleb Hammons, and Bob Bursey for curating us in this wonderful series of performances with such great artistic company.

—Jennifer Monson

Nature Theater of Oklahoma

Empire!

LUMA Theater Lobby

Conceived and Directed by Pavol Liska and Kelly Copper

Inspired by Andy Warhol's 1964 film *Empire*

Nature Theater of Oklahoma is an Obie Award–winning New York City art and performance group under the direction of Pavol Liska and Kelly Copper. Since *Poetics: a ballet brut*, their first dance piece created as an ensemble, the members of Nature Theater of Oklahoma have been devoted to making the work they don't know how to make, putting themselves in impossible situations, and working from their own ignorance and unease. They strive to create an unsettling live situation that demands total presence from everyone in the room. They use the ready-made material around them, found space, overheard speech, and observed gesture, and through extreme formal manipulation and superhuman effort, they affect in their work a shift in the perception of everyday reality that extends beyond the site of performance and into the world in which we live.

This work was made possible, in part, by the Doris Duke Performing Artist Awards program, and has been partially created in residence at Berliner Festspiele/Foreign Affairs, HAU Hebbel am Ufer, and Mass Live Arts.

Tad Beck

Double Document

LUMA Theater Lobby

October 15, 2014, through mid-January 2015

Artist Talk: Saturday, November 22 from 12:30–1:15 pm. Tad Beck in conversation with Bill Arning, director, Contemporary Arts Museum Houston

Tad Beck (B.F.A., School of Visual Arts, New York City; M.F.A., Art Center College of Design, Pasadena) lives and works in New York City and Vinalhaven, Maine. He has had solo exhibitions at Los Angeles County Museum of Art (LACMA), Samuel Freeman Gallery, Marisa del Re Gallery, Nathalie Karg Gallery, and the Center for Maine Contemporary Art; and two-person exhibitions at Los Angeles Contemporary Exhibitions (with Jennifer Locke) and Theodore:Art (with Diana Cherbuliez). His work has also been exhibited at the Addison Gallery of American Art, Portland Museum of Art, Worcester Art Museum, Apexart, Rupert Goldsworthy Gallery, Debs & Co., Jancar Gallery, Monte Vista Projects, and Krowwork, among others. His work is represented in the collections of the Addison Gallery of American Art; LACMA; Sweeney Art Gallery at the University of California, Riverside; Portland Museum of Art; and Emily Fisher Landau; among others. For more information, go to www.tadbeck.com.

Tad Beck's presentation of *Double Document* at the Fisher Center includes images of Kyle Abraham, Neal Beasley, Jack Ferver, Neil Greenberg, K. J. Holmes, Rashaun Mitchell, Michelle Mola, and Vicky Shick. Others featured in the project include Ian Spencer Bell, Michelle Boulé, Mark Dendy, Lance Gries, Miguel Gutierrez, Diane Madden, Silas Riener, Layard Thompson, and Joshua Tuason.

Collaborator Bios

Chambre

Michelle Mola (Performer) has worked with Jack Ferver in their duet, *Me, Michelle* as part of Performa 11 at the Museum of Arts and Design and Ferver's *Rumble Ghost* at PS122. She is a recipient of an Annenberg Arts Fellowship for choreography and performance and a graduate of The Juilliard School.

Jacob Slominski (Performer) is a performer and choreographer living in Brooklyn. He has worked with Faye Driscoll, Ishmael Houston-Jones, and Jack Ferver, and his own work has been shown at Judson Memorial Church, Center for Performance Research, Catch, and Brooklyn Arts Exchange. He has studied acting at HB Studio and dance at Cornell University, the American Dance Festival, Movement Research, and Dance New Amsterdam. He graduated from Cornell University in 2007 with a degree in biology. This fall, he is showing two new works: one at Judson Memorial Church and Catch, and the other at Gibney Dance and Dixon Place.

Reid Bartelme (Costume Designer) began his professional life as a dancer. He worked for ballet companies throughout North America and Canada, and later in his career, for modern dance companies in New York City, including Shen Wei Dance Arts and the Lar Lubovitch Dance Company. He has also performed in works by Jack Ferver, Liz Santoro, Burr Johnson, Douglas Dunn, Christopher Williams, and Kyle Abraham. He graduated from the fashion design program at Fashion Institute of Technology, New York City, and works as a freelance costume designer for Christopher Wheeldon, Lar Lubovitch, Pam Tanowitz, Jillian Peña, and Liz Santoro, among others. This is Bartelme's fifth work with Ferver. In collaboration with designer Harriet Jung, he designed costumes for the New York City Ballet, American Ballet Theatre, Pacific Northwest Ballet, Justin Peck, Marcelo Gomes, Jodi Melnick, and Kyle Abraham.

Roarke Menzies (Composer) is a New York City-based artist and composer who creates and promotes new artistic work through partnerships in the performing arts, audio, literature, games, television, and film. In addition to his work with Jack Ferver, he has created original music for VICE Media Group, BalletX, game developers InterAction Education, and many others. This is Menzies's third work with Ferver. For more information, go to www.roarkemenzies.com.

Escape Artist Redux

Carol Lipnik (Songwriter) is a New York City-based experimental theatrical vocalist and composer who performs her compositions frequently at such venues as Joe's Pub, Abrons Art Center, Weimar New York, Spiegeltent at Bard College, River to River Festival, Hudson Opera House, and Galapagos Art Space, as well as on NPR. She is currently finishing her sixth CD on her own label, Mermaidalley Music. She was an artist in residence at Yaddo (where she wrote the music for many of these songs). This past summer she was awarded the 2014 Peter S. Reed Foundation grant for music. For more information, go to mermaidalley.com.

Jeff Morey (Video Design) is a videographer, editor, and designer based in New York City. In addition to designing video with John Kelly for *Escape Artist Redux* and other projects, he has worked with 3-Legged Dog on *American Woman: Fashioning a National Identity* (at the Metropolitan Museum of

Art), *Fire Island*, *Losing Something*, and *The Curse of the Mystic Renaldo*, and with The Builders Association on *Xtravaganza*, *Alladeen*, and *Super Vision*. Other works include *Snowday* (for Creative Time in Grand Central Terminal and BBC Big Screens in the United Kingdom), *SCAN* (for AudioVision Festival/EU Capital of Culture in Liverpool, England), Diamanda Galás's *Defixiones*, and GMHC's *AIDS: A Living Archive* (Museum of the City of New York). He also has an ongoing DJ project, *Radio Incognitum*, and works full time as the videographer and editor for the Wildlife Conservation Society.

Scaffold Room

Okwui Okpokwasili (Performer) recently collaborated with Peter Born on *Bronx Gothic*, a new solo work, for a sold-out run at the COIL 2014 festival. She received a Bessie Award for her previous piece, *Pent-Up: A REVENGE DANCE*, and for her performance of Ralph Lemon's *Come Home Charley Patton*. She has performed in *A Midsummer's Night Dream* at Theatre for a New Audience, *Sounding* at HERE Arts Center, and *Lear* at Soho Rep. In 2010, she completed a tour of Lemon's performance, *How Can You Stay in the House All Day and Not Go Anywhere?* and in 2011, performed with him in *Untitled*, a duet based on that work. Her work in multidisciplinary performance is best exemplified by her ongoing artistic collaboration with Lemon. She has worked with Nora Chipaumire, Annie Dorsen, David Thomson, Jim Findlay, Dean Moss, Richard Foreman, and Richard Maxwell. She is a 2012 Maggie Allesee National Center for Choreography Choreographic Fellow, a 2013 New York Film Academy Fellow in Choreography, and a 2014 Foundation for Contemporary Arts grantee for dance. Okpokwasili is a graduate of Yale University.

April Matthis (Performer) is a performer living in New York City. As a dancer, she has appeared in Ralph Lemon's *Parallels* and *Some sweet day*. Matthis has also been featured in *A Streetcar Named Desire* (Yale Repertory Theatre); *Fondly, Collette Richland* (Elevator Repair Service/Walker Art Center); *Hollow Roots* (the Public Theater's LCT3); *Lear* (Soho Rep/Young Jean Lee Co.); and *The Sound and the Fury* (New York Theatre Workshop/Elevator Repair Service). Her regional credits include Sundance Theatre Lab, Huntington Theatre Company (Boston), Humana Festival (Louisville), Magic Theatre (San Francisco), and Rude Mechanicals and Salvage Vanguard Theater (both in Austin, Texas). Matthis's work also includes national commercials and independent films.

Katherine Profeta (Dramaturg) works as a dramaturg in dance, theater, and other varieties of performance. She has collaborated with Ralph Lemon since 1997, beginning with the *Geography Trilogy*. Other recent collaborators include Nora Chipaumire (*rite riot*) and Alexandra Beller (*other stories*). She's also a founding member of and choreographer with New York City's Elevator Repair Service, with whom she most recently worked on *Arguendo*, and an assistant professor of theater at Queens College, CUNY.

Mike Taylor (Video Designer, Editor) writes, directs, and produces video, theater, and art installations. Her live work has been presented at The Kitchen, The Ontological, PS122, Dixon Place, La MaMa, TONIC, and various raw spaces in New York City, and her videos have been shown in the United States and Europe. Her theater and multimedia credits include *not knowing* and *If I Were You* (The Kitchen), *The Sadness of Others Not Dead Yet* (La MaMa), *no lies* (PS122), and *Pegleg! or The Treacherous Journey 'Round The Horn* (TONIC). For video, lighting, props, and technical design, she has worked with Conway and Pratt, Richard Foreman, John Jesurun, and Meredith Monk, among others. She was video designer for Ralph Lemon's *Come Home Charley Patton* and editor for *How Can You Stay in the House All Day and Not Go Anywhere?* as well as for the various permutations of Lemon's film and

lecture series. Her book based on the play *not knowing* was published by Ugly Duckling Presse as part of its Emergency Playscripts series.

Marina Rosenfeld (Composer/DJ) has been a leading voice in the increasing hybridization between the domains of music composition and contemporary art. She has created chamber and choral works, including the acclaimed performances *Teenage Lontano*, *Cannons*, and *roygbiv&b*; a series of conceptual “orchestras” for floor-bound electric guitars and other sculptural scenarios; and a series of installation/performance works deploying complexes of unamplified live performers and custom loudspeaker installations. As a turntablist, she’s worked with hand-crafted dub plates since the late ’90s, creating solo and ensemble works, and performing with George Lewis, Christian Marclay, Otomo Yoshihide, and others. Her work has been widely presented throughout Europe, North America, and Australia. Rosenfeld lives and works in New York City, has cochaired the M.F.A. program in music/sound at Bard College since 2007, and teaches in the M.F.A. sculpture department at Yale University School of Art.

Naoko Nagata (Costume Designer) started her career as a biochemist in Japan. With no formal training, Nagata created her first costume, for Jeanine Durning, in 1998. Since then, she has been designing for a diverse group of choreographers and dancers, collaborating with Carrie Ahern, David Dorfman Dance, Doug Elkins, David Neumann, Ellis Wood, Liz Lerman, Nina Winthrop, Nora Chipaumire, Reggie Wilson, and many others. Working closely with collaborators, Nagata helps bring to life what she calls “the creation of a shared dream.” Currently she is working with Kyle Abraham for Alvin Ailey American Dance Theater. Her work has been seen on both international and national stages, including Kennedy Center (Washington, D.C.); Yerba Buena Center for the Arts (San Francisco); PACT Zollverein (Essen, Germany); Museum of Contemporary Art (Chicago); Royce Hall UCLA (Los Angeles); Walker Art Center (Minneapolis); and Dance Theater Workshop, Brooklyn Academy of Music, Danspace Project, Joyce Theater, Dance New Amsterdam, and Joyce SoHo (all in New York).

Philip White (Production Manager and Sound Engineer) is a sound engineer and artist working in contemporary time-based media. In addition to work for Electronic Music Foundation, Diapason, Creative Time, and The Kitchen, White was technical director, then managing director, for Brooklyn’s ISSUE Project Room for three years. He has worked closely with a number of prominent artists in live performance settings and on recordings, including Jim Jarmusch, Pauline Oliveros, Éliane Radigue, Oval, Merzbow, John Butcher, and hundreds of others. He received his M.F.A. in electronic and recorded media from Mills College in 2008, and is an active performer/composer of contemporary electronic music.

Roderick Murray (Lighting Designer) has designed lighting and installations for performances nationally and internationally since 1989. He has designed lighting for Ralph Lemon’s work since 2004, and the lighting and environments in all of Kimberly Bartosik’s choreographic works since 2000. Other projects include Yanira Castro’s site-specific works; several projects with Wally Cardona (2001 Bessie Award for Cardona’s *Trance Territory*); and the set and lights for Luca Veggetti’s work in New York City. Murray collaborates regularly with Benjamin Millepied at New York City Ballet, Lyon Opera, American Ballet Theatre, Los Angeles Dance Project, Dušan Týnek, and Melinda Ring; and has designed lighting for Paul Simon, Ballett Dortmund, American Ballet Theatre II, Donna Uchizono, Paradigm, Scotty Heron, Hot Mouth, Risa Jaroslaw, Bill Young and Dancers, and many others.

R. Eric Stone (Set Design Consultant) has been the head of design at the University of Iowa since 2008. At Iowa, he designed scenery for *Out of the Pan Into the Fire* (premiere; coproduction with the Moving Company); *Slaughter City*, *Lady M*, *The Cherry Orchard*, *Eurydice*, and *As You Like It*, and has

advised more than 80 student-designed productions. From 2001–08, he taught at University of Illinois, and was the resident scenic designer at PCPA Theaterfest (1995–2001). Other design credits include Ralph Lemon's *How Can You Stay in the House All Day and Not Go Anywhere?* and *Come Home Charley Patton*, and productions for Great River Shakespeare Festival, Skylight Music Theatre, American Players Theatre, and Fulton Theatre. He was the associate designer for the 2007 and 2011 USITT USA Exhibitions at the Prague Quadrennial. He received his B.A. from Lewis & Clark College and M.F.A. from Ohio University, and is part of United Scenic Artists Local 829.

Cross Performance Inc. (CPI) is dedicated to the creation of cross-cultural and cross-disciplinary performances and presentations. Over the past 30 years, CPI has produced live performances, mixed-media exhibitions, film and video works, publications, and digital projects, all interrelated in their exploration of complex, formal structures, and in their potential for stretching the traditional boundaries of performance. For each project, artistic director Ralph Lemon gathers a team of collaborating artists—from diverse backgrounds, cultures, and artistic disciplines—who bring their own history and aesthetic voice to the work.

MAPP International Productions is a nonprofit producer of challenging new works by contemporary performing artists whose projects raise critical consciousness and motivate social change. It is a singular organization that supports all phases of an artist's creative process, from concept and production to premiere and touring, while also engaging audiences in the issues behind the art. Through this heightened focus, MAPP supports an evolving and elite cadre of creators whose work ignites communities worldwide. Since its founding in 1994, MAPP International has produced 33 acclaimed multidisciplinary performing arts projects created and performed by more than 300 artists and toured to 42 U.S. states and 16 countries. MAPP International has introduced the U.S. public to artists from 25 countries in Asia, Africa, Europe, Australia, and the Caribbean. For more information go to www.mappinternational.org.

Live Dancing Archive

Susan Becker (Costume Designer) works as a designer, artist, and educator in the field of fashion and dress. For the past 20 years she has designed for traditional and experimental settings, from the fashion industry to collaborations on stage, film, and site-specific projects. Recent collaborators, in addition to Monson, include artist Deke Weaver (*WOLF*) and choreographer Tere O'Connor (*Sister*). Becker has also taught courses on fashion and dress for Rhode Island School of Design and is currently a lecturer at the University of Illinois. Her solo work centers on explorations of the social psychology of dress and culture.

Joe Levasseur (Lighting and Stage Designer) has collaborated with many dance and performance artists including John Jasperse, RoseAnne Spradlin, Sarah Michelson, David Dorfman, Jodi Melnick, Beth Gill, Maria Hassabi, Ishmael Houston-Jones, LeeSaar The Company, Palissimo, Anna Sperber, Megan Sprenger, and Christopher Williams. He has received two Bessie Awards for his design work. In 2009, his *Drop Clock* installation was featured in the lobby of Dance Theater Workshop (New York Live Arts). In 2010, he showed a collection of original paintings at PS122. For more information, go to joelevasseur.com

Tatyana Tenenbaum (Performer) is originally from western Massachusetts. Her creative practice involves modes of researching connections between the body and the voice, as well as other energetic and somatic entry points. She has performed and collaborated with Yoshiko Chuma, Daria Fain

& Robert Kocik, and Levi Gonzalez, among others. She premiered a new evening work in October at Temple University. She has been involved with *Live Dancing Archive* since its premiere at The Kitchen, and is honored to reenter the material from a new perspective.

Jeff Kolar (Composer) is a sound artist and curator working in Chicago. His work includes cross-platform collaboration, low-powered radio, and live performance. It often involves activating sound in unconventional, temporary, and ephemeral ways, using appropriation and remix as a critical practice. Kolar is a free103point9 Transmission artist, and the founder and director of Radius, an experimental radio broadcast platform. His sound work has been released on Panospria (Canada), H.A.K. Lo-Fi Record (France), and broadcast on the Radio Network, WFMU (USA), CKUT (Canada), and Radio Libertaire (France). He has performed and exhibited at the New Museum and The Kitchen (both New York City), ORF RadioKulturhaus (Austria), and CTM Festival for Adventurous Music (Germany). In 2013, *Time Out New York* gave his work with choreographer Jennifer Monson the “Best Dance of 2013” award.

Robin Vachal (Video Installation) has worked as a videographer, video installation producer, editor, and teacher for more than 10 years. Prior to this, she worked in film and video distribution and film festival programming. This included the New York LGBT Film Festival. She studied new media and video installation at the Interactive Telecommunications Program at NYU’s Tisch School of the Arts and received her M.F.A. in 2001. Vachal has documented Jennifer Monson’s and iLAND’s projects since 2001. She has a keen interest in ideas around landscape and is currently working on a project documenting shifting experiences of place in North Dakota.

Davison Scandrett (Production Manager) has supervised lighting and technical production for more than 1,000 performances in 46 states and 25 countries. Production management credits include Wendy Whelan’s *Restless Creature*, Jennifer Monson’s *Live Dancing Archive*, Denis O’Hare and Lisa Peterson’s *An Iliad*, and Miguel Gutierrez’s *Everyone*, and serving as director of production for the Merce Cunningham Dance Company from 2008–12. He has created lighting designs for Paris Opera Ballet, Sarah Michelson, Pam Tanowitz, Rashaun Mitchell, Silas Riener, and Rebecca Lazier. In 2007, he received a Bessie Award for his collaboration with Sarah Michelson and Parker Lutz on the visual design of *DOGS*.

Valerie Oliveira (Lighting and Stage Designer) is a Singapore-born project manager, designer, and photo-based artist. After a brief period of organizing visual arts and performance projects in Singapore, she attended Yale School of Drama. From 2007–12 she was the staff photographer at Krannert Center for the Performing Arts in Urbana, Illinois, where she met Jennifer Monson. She has photographed projects for Monson, David Rousseve, Bebe Miller, Ralph Lemon, and Ong Keng Sen, among others. Most recently, she collaborated with Deke Weaver, John Heginbotham, Andrea Miller, and Julie Tolentino. She lives in Minneapolis.

Niall Noel Jones (Performer) moved to New York from Virginia, where his relationship to dance continues to reshape itself. He has danced with Emily Wexler, Vanessa Anspaugh, Leslie Cuyjet, Ishmael Houston-Jones, Tere O’Connor, Courtney Cooke, and Regina Rocke.

We honor the late Richard B. Fisher for his generosity and leadership in building and supporting this superb center that bears his name by offering outstanding arts experiences. We recognize and thank the following individuals, corporations, and foundations that share Dick's and our belief in presenting and creating art for the enrichment of society. Ticket sales cover less than 15 percent of our programming. Help us sustain the Fisher Center and ensure that the performing arts are a part of our lives. We encourage and need you to join our growing list of donors.

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About The Richard B. Fisher Center for the Performing Arts at Bard College

The Richard B. Fisher Center for the Performing Arts, an environment for world-class artistic presentation in the Hudson Valley, was designed by Frank Gehry and opened in 2003. Risk-taking performances and provocative programs take place in the 800-seat Sosnoff Theater, a proscenium-arch space, and in the 220-seat LUMA Theater, which features a flexible seating configuration. The Center is home to Bard College's Theater & Performance and Dance Programs, and host to two annual summer festivals: SummerScape, which offers opera, dance, theater, operetta, film, and cabaret; and the Bard Music Festival, which celebrated its 25th year in August with "Schubert and His World." The 2015 festival will be devoted to Carlos Chávez and the music of Mexico and Latin America.

The Center bears the name of the late Richard B. Fisher, the former chair of Bard College's Board of Trustees. This magnificent building is a tribute to his vision and leadership.

The outstanding arts events that take place here would not be possible without the contributions made by the Friends of the Fisher Center. We are grateful for their support and welcome all donations.

The Fisher Center's Fall 2014 season is made possible in part through the generous support of the Board of The Richard B. Fisher Center for the Performing Arts at Bard College and the Friends of the Fisher Center, as well as grants from the New York State Council on the Arts with the support of Governor Andrew Cuomo and the New York State Legislature.

About the Center for Curatorial Studies

The Center for Curatorial Studies at Bard College (CCS Bard) was founded in 1990 as an exhibition and research center for the study of late 20th-century and contemporary art and culture and to explore experimental approaches to the presentation of these topics and their impact on our world. Since 1994, the Center for Curatorial Studies and its graduate program have provided one of the world's most forward-thinking teaching and learning environments for the research and practice of contemporary art and curatorship. Broadly interdisciplinary, CCS Bard encourages students, faculty, and researchers to question the critical and political dimension of art, its mediation and social significance. CCS Bard cultivates innovative thinking, radical research, and new ways to challenge our understanding of the social and civic values of the visual arts. CCS Bard provides an intensive educational program alongside its public events, exhibitions, and publications, which collectively explore the critical potential of the institutions and practices of exhibition-making. The program is uniquely positioned within the larger Center's tripartite resources, which include the internationally renowned CCS Bard Library and Archives and the Hessel Museum of Art, with its rich permanent collection. General information on the Center for Curatorial Studies at Bard College can be found at www.bard.edu/ccs.

Exhibitions at CCS Bard are made possible with support from the Marieluise Hessel Foundation, Audrey and Sydney Irmas Foundation, Robert Mapplethorpe Foundation, Board of Governors of the Center for Curatorial Studies, CCS Bard Arts Council, and the Center's Patrons, Supporters, and Friends.

About Bard College

Founded in 1860, Bard College in Annandale-on-Hudson, New York, is an independent, non-sectarian, residential, coeducational college offering a four-year B.A. program in the liberal arts and sciences and a five-year B.A./B.S. degree in economics and finance. The Bard College Conservatory of Music offers a five-year program in which students pursue a dual degree—a B.Music and a B.A. in a field other than music—and offers an M.Music in vocal arts and in conducting. Bard also bestows an M.Music degree at Longy School of Music of Bard College in Cambridge, Massachusetts. Bard and its affiliated institutions also grant the following degrees: A.A. at Bard High School Early College, a public school with campuses in New York City, Cleveland, and Newark, New Jersey; A.A. and B.A. at Bard College at Simon's Rock: The Early College, in Great Barrington, Massachusetts, and through the Bard Prison Initiative at six correctional institutions in New York State; M.A. in curatorial studies, M.S. in economic theory and policy, and M.S. in environmental policy and in climate science and policy at the Annandale campus; M.F.A. and M.A.T. at multiple campuses; M.B.A. in sustainability in New York City; and M.A., M.Phil., and Ph.D. in the decorative arts, design history, and material culture at the Bard Graduate Center in Manhattan. Internationally, Bard confers dual B.A. degrees at the Faculty of Liberal Arts and Sciences, St. Petersburg State University, Russia (Smolny College); American University of Central Asia in Kyrgyzstan; and Bard College Berlin: A Liberal Arts University; as well as dual B.A. and M.A.T. degrees at Al-Quds University in the West Bank.

Bard offers nearly 50 academic programs in four divisions. Total enrollment for Bard College and its affiliates is approximately 5,000 students. The undergraduate College has an enrollment of more than 1,900 and a student-to-faculty ratio of 10:1. For more information about Bard College, visit www.bard.edu.

SAVE THE DATES

AMERICAN SYMPHONY ORCHESTRA 2014–15 SEASON

Conducted by Leon Botstein, music director

FEBRUARY 6 AND 7, 2015

Works by Carl Reinecke, Erich Wolfgang Korngold, and Pyotr Ilyich Tchaikovsky

APRIL 24 AND 25, 2015

Works by Hermann Goetz , Alberto Ginastera, and Leoš Janáček

All concerts begin at 8 pm, following a preconcert talk at 7 pm.

FISHER CENTER AT BARD COLLEGE FALL EVENTS

CONSERVATORY SUNDAYS

Concerts performed by the talented students of The Bard College Conservatory of Music, with faculty and special guests

December 7: Winter Songfest with soprano Dawn Upshaw and students of the Graduate Vocal Arts Program

December 14: Conservatory Orchestra, conducted by Cristian Măcelaru, guest conductor

SPECIAL HOLIDAY EVENT

NUT/CRACKED

David Parker and The Bang Group
December 20–21

845-758-7900 | fishercenter.bard.edu

Be the first in line for news of upcoming events, discounts, and special offers. Join the Fisher Center's e-newsletter at fishercenter.bard.edu.

Individual supporters are essential to sustaining the Richard B. Fisher Center for the Performing Arts as an extraordinary part of cultural life in the Hudson Valley. Generous gifts from arts supporters like you help make everything at the Fisher Center possible.

Our members support world-class performing arts and enjoy a variety of discounts and benefits through our Friends and Patrons programs. Please join us!

For more information visit fishercenter.bard.edu/support or call 845-758-2273.

THE RICHARD B.
FISHER
CENTER
FOR THE
PERFORMING ARTS
AT BARD COLLEGE

BECOME A FRIEND OF THE FISHER CENTER

Friends of the Fisher Center enjoy a behind-the-scenes look at Fisher Center presentations, invitations to exclusive events, and access to special services throughout the year.

Friend (\$75) Benefits include:

- Access to tickets before the general public
- Invitations to season previews and open house events
- 10% discount on Spiegelent dining
- 20% discount on Fisher Center merchandise
- *Fully tax deductible*

Supporter (\$150) All of the above, plus:

- Waived ticket-handling fees (save \$4.50 per ticket, \$10 per subscription)
- Invitation to a behind-the-scenes tour of the Fisher Center
- *Fully tax deductible*

Sponsor (\$300) All of the above, plus:

- Invitations to opening night parties
- SummerScape production poster
- *\$250 tax deductible*

Sustainer (\$500) All of the above, plus:

- Bard Music Festival limited edition T-shirt
- SummerScape production poster signed by the cast
- *\$415 tax deductible*

Benefactor (\$1,000) All of the above, plus:

- Bard Music Festival book (Princeton University Press)
- Private, behind-the-scenes tour of the Fisher Center for you and your guests
- Invitations to working rehearsals and directors' presentations
- *\$750 tax deductible*

BECOME A PATRON OF THE FISHER CENTER

Patrons enjoy all of the benefits of Benefactors of the Fisher Center, plus access to the best seats in the house, personalized ticketing, preferred parking, and exclusive events.

Patron (\$1,500) All of the Benefactors benefits, plus:

- Access to the best seats and personalized ticket handling through the Patron Priority Line
- Access to the Bard Music Festival Patron's Lounge at Olin Hall
- Recognition in performance programs
- *\$1,180 tax deductible*

Producer (\$2,500) All of the above, plus:

- Invitation for two to an exclusive pre-performance dinner at a Hudson Valley home
- *\$2,030 tax deductible*

Director (\$5,000) All of the above, plus:

- Reserved VIP parking for all events at the Fisher Center
- Invitation for two to an intimate dinner with a world-class performer, creator, or scholar
- *\$4,380 tax deductible*

Thank you!

Please return your donation to:

Bard College
PO Box 28592
New York, NY 10087-8592

Enclosed is my check made payable to **Bard College** in the amount of \$ _____

Please designate my gift toward: All Fisher Center programs Bard Music Festival only

Please charge my: Amex Discover MasterCard Visa in the amount of \$ _____

Credit card account number

Expiration date

Name as it appears on card (please print clearly)

Name as it should appear in publications

I would like my gift to be anonymous

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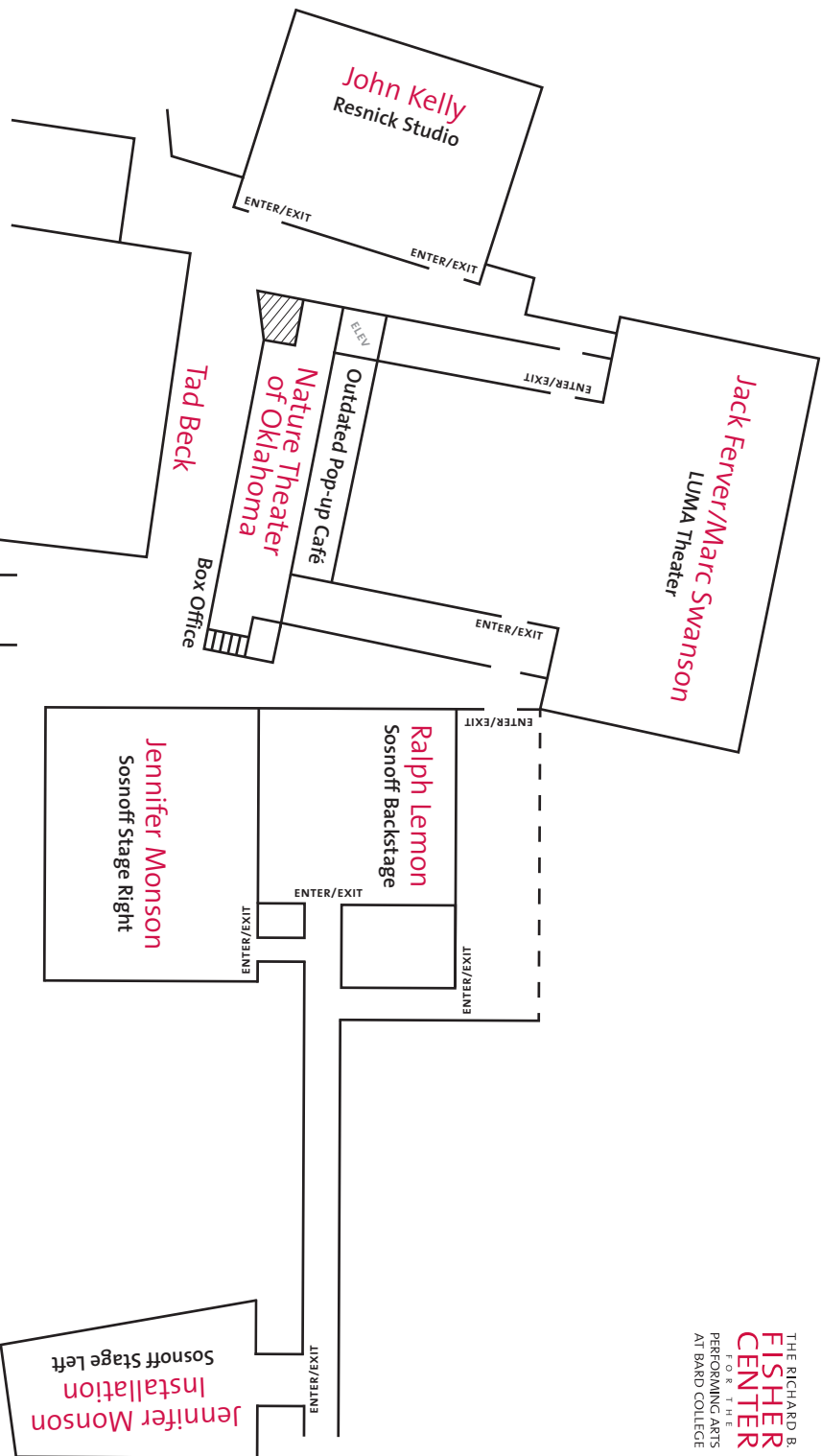
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LUMA Theater Main Entrance