

FISHER CENTER **Bard**

LIVE ARTS BARD

***WE'RE
WATCHING***

April 27–30, 2017

CURATORS' NOTE

The 2017 Live Arts Bard Biennial, *We're Watching*, is a performance exhibition about surveillance. The exponential growth of the surveillance state—and its effect on human rights and on our political, social, and private lives—has become one of the defining subjects of the twenty-first century. Surveillance technology and its controversial uses is ever present in the news and may have irreversibly altered our lives—from state-sponsored hacking, WikiLeaks, corporate espionage, police body cameras, and drone warfare to the purportedly benign technologies of street mapping, social media, and the so-called Internet of Things.

We're Watching brings together seven reflections on surveillance by contemporary American artists through the analog (and perhaps archaic) technologies of live performance. All of these projects are new, some are works-in-progress, and most were commissioned by Live Arts Bard. The relationship between subject and form might seem paradoxical: surveillance is anonymous, mechanized, and impersonal, the data it collects can be archived indefinitely, disseminated, and searched. Performance, by contrast, is intrinsically ephemeral and dependent on human interaction. Its liveness cannot be wholly recorded, transmitted, or reproduced. Yet performance and surveillance, in the broadest sense, have a long and intricate relationship. Theater, dance, and other live arts are built on a relationship between spectator and performer; the very word “theater” is derived from the Greek for “the watching place.” In its expansion and reach, the contemporary surveillance state has developed nearly infinite platforms for performance and voyeurism, from Twitter feeds to the wearable cameras that will, by some estimates, be owned by 80% of the world's population in 2020.

This uneasy symbiosis between surveillance and performance, machine and human, is a recurring theme in many of the projects of *We're Watching*. Although the exhibition's subject is politically charged, these biennial artists have approached it obliquely, choosing metaphor and fantasy over direct representation. They have conceived seven non-literal spaces to encourage reflection, imagination, investigation, and resistance, from the vertiginous, inverted pastoral of *Retina* to the realm of the “already dead” of *What Remains*, the disorienting planetarium of *The Great Outdoors*, the dystopias of *Opacity* and *Future St.*, and the laboratories of *The Rehearsal Artist* and *Foundation for Healing*. Collectively they challenge us to consider incursions of surveillance into our lives, and also to consider what in us might remain private, hidden from view—unsurveillable.

We're Watching is the culmination of the second edition of the Live Arts Bard Biennial, a two-year program comprising artist residencies and commissions, academic conferences, and related undergraduate courses at Bard College. On behalf of all our colleagues we are thrilled that you have joined us. We hope to welcome you back often to the Richard B. Fisher Center for the Performing Arts.

Gideon Lester, Artistic Director of Theater and Dance
Caleb Hammons, Senior Producer

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

WE'RE WATCHING

A performance exhibition on surveillance

April 27–30, 2017

Exhibition hours:

Thursday, April 27 from 5:30–9 pm

Friday, April 28 from 5:30–9 pm

Saturday, April 29 from 11 am–9 pm

Sunday, April 30 from 11 am–9 pm

Works by:

Big Art Group

Annie Dorsen

Hasan Elahi

Michelle Ellsworth

Claudia Rankine, Will Rawls, and John Lucas

Samuel Miller '15

Alexandro Segade

For an inside look at the artists, works, and themes of *WE'RE WATCHING*, visit
blogs.bard.edu/wearewatching

Discursive Programs and Resource Room Anna Gallagher-Ross CCS '17 and Miriam Felton-Dansky
Social Media Coordinator Kirsten Harvey '17
Blog Coordinator Rebecca Capper '17



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WE'RE WATCHING is developed in collaboration with and is made possible in part by the generous support of the Goethe-Institut.

Live Arts Bard programs are made possible in part by the generous support of the Live Arts Bard Creative Council: Alicia Davis, Jeanne Donovan Fisher, Dr. Terry S. Gotthelf, Richard and Jane Katzman, Doris J. Lockhart, Stephen Simcock, and David and Sarah Stack.

Artist accommodations for *WE'RE WATCHING* are provided by Residence Inn, Kingston, New York.

Pop-up Café provided by

{**outdated**}
an antique café

Bookstore curated by



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 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 2014. The 2017 festival is devoted to the life and work of Fryderyk Chopin.

The Center bears the name of the late Richard B. Fisher, 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.

About Bard College

Bard College is a four-year residential college of the liberal arts and sciences with a 157-year history of academic excellence. With the addition of the Montgomery Place estate, Bard's campus consists of nearly 1,000 park-like acres in the Hudson River Valley. The College offers bachelor of arts degrees, with nearly 50 academic programs in four divisions—Arts; Languages and Literature; Science, Mathematics, and Computing; and Social Studies—and Interdivisional Programs and Concentrations. Bard also bestows several dual degrees, including a B.A./B.S. in economics and finance, and at the Bard College Conservatory of Music, where students earn a bachelor's degree in music and a B.A. in another field in the liberal arts or sciences. Bard's distinguished faculty includes winners of MacArthur Fellowships, National Science Foundation grants, Guggenheim Fellowships, Grammy Awards, French Legion of Honor awards, and Pulitzer prizes, among others.

Over the past 35 years, Bard has broadened its scope beyond undergraduate academics. The College operates 12 graduate programs and has expanded to encompass a network of regional, national, and global partnerships—including dual-degree programs in four international locations; the Bard Prison Initiative, which grants college degrees to New York State inmates; and Bard High School Early Colleges, where students earn a high school diploma and an A.A. degree in four years. Bard's philosophy sets a standard for both scholarly achievement and engagement in civic and global affairs on campus. The undergraduate college in Annandale-on-Hudson, New York, has an enrollment of more than 1,900 and a student-to-faculty ratio of 10:1. For more information about Bard College, visit bard.edu.

SCHEDULE AT-A-GLANCE

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

Thursday, April 27					Friday, April 28					Saturday, April 29					Sunday, April 30				
LUMA Theater Stage Dorsen			6–7 pm 8:30–9:30 pm	1–2 pm 4–5 pm	1:30–2:30 pm 7:30–8:30 pm	LUMA Theater House Big Art Group	8:30–9:30 pm		6–7 pm	4–5 pm	Sosnoff Stage Right Segade		9–10 pm	8:30–9:30 pm	6–7 pm	Sosnoff Backstage Rankine/Rawls/Lucas	7–8 pm	7:30–8:30 pm	3–4 pm 7:30–8:30 pm
Resnick Studio Ellsworth <i>Performances in 15-minute intervals</i>	5:15–6:30 pm 8–9:15 pm	5:45–7 pm 8:15–9:30 pm	11:15 am – 12:30 pm 1:45–3 pm 4:30–5:45 pm 7–8:15 pm	11:45 am – 1 pm 2:15–3:30 pm 5–6:15 pm 7–8:15 pm		Weis Atrium Elahi, Miller	5:30–9 pm	5:30–9 pm	11 am – 9 pm	11 am – 9 pm									

Big Art Group

Opacity

Preview performances

LUMA Theater House

Performance times:

Thursday, April 27 at 8:30 pm

Saturday, April 29 at 6 pm

Sunday, April 30 at 4 pm

System, Installation, Sound, and Text Caden Manson, Jemma Nelson

Performers Kevin Ramser, Philip Gates

Assistant Director Rachel Karp

Code Sylvie Sherman

Assistant Video Adam Thompson

3-D Models and Live-Motion Capture Kevin Ramser

Covers “Shape” and “Security” by Porches; “Hang On To The Night” by Tegan and Sara

Developed with the Digital Devising Lab at Carnegie Mellon University School of Drama: Caitlin Ayer, Stephen M. Eckert, Philip Gates, Rachel Karp, Sara Lyons, Kevin Ramser, Sylvie Sherman, Adam J. Thompson.

Big Art Group is an experimental performance ensemble founded by Caden Manson and Jemma Nelson in 1999. Big Art Group uses language and media to push formal boundaries of theater, film, and visual arts; it creates culturally transgressive works and innovative performances using original text, technology, and experimental methods of communication. Big Art Group has produced 22 original works and has received grants from the Jerome Foundation, Greenwall Foundation, DNA (Andrew W. Mellon Foundation and Arts International), Florence Gould Foundation, MAP Fund, étant donnés, and multiple invitations from leading festivals and presenters of experimental performance (Hebbel am Ufer Berlin, Festival d'Automne à Paris, Vienna Festwochen, Desingel Antwerp, Under The Radar, REDCAT, Yerba Buena Center for the Arts, and the Kitchen). The company's work exists in the contemporary stream of postdramatic performance, wherein traditional narratives and established performer-audience relationships have been opened up to create possibilities of discovery. The work blends high and low technology, marginal and mainstream culture, and blunt investigation to confront complex issues about contemporary experience.

Funding for *Opacity* is provided by the Fund for Research and Creativity and the Berkman ProSeed Fund, Carnegie Mellon University. *Opacity* was developed in part by Live Arts Bard, the commissioning and residency program of The Richard B. Fisher Center for the Performing Arts at Bard College.

Special thanks to Gideon Lester, Caleb Hammons, Larry Shea, Nica Ross, Suzie Silver, Tom Sellar, Diane White, and Peter Cooke.

Annie Dorsen

The Great Outdoors

Preview performances

LUMA Theater

Performance times:

Friday, April 28 at 6 and 8:30 pm

Saturday, April 29 at 1 and 4 pm

Sunday, April 30 at 1:30 and 7:30 pm

Concept and Direction Annie Dorsen

Starshow Design Ryan Holsopple and Annie Dorsen

Sound and Music Design Sébastien Roux

Video Programming Ryan Holsopple

Developer Miles Thompson

Dramaturgy Onome Ekeh

Technical Direction Ruth Waldeyer

Producer and Manager Alexandra Rosenberg

Performer Kaija Matiss

Annie Dorsen is a writer and director who works in a variety of fields, including theater, film, dance, and, as of 2009, algorithmic performance. Most recently, her algorithmic music-theater piece *Yesterday Tomorrow* premiered at the Holland Festival, and has since been seen at MaerzMusik (Berlin), T2G as part of Festival d'Automne (Paris), Le Maillon (Strasbourg), Théâtre Garonne (Toulouse), and others. Her previous algorithm project, *A Piece of Work*, premiered at On the Boards (Seattle), and was presented at Parc de la Villette (Paris), Brooklyn Academy of Music's Next Wave Festival, and other venues. In 2012 she made *Spokaoke*, a participatory karaoke project that uses political and historical speeches in place of pop songs. Her first algorithmic theater piece, *Hello Hi There*, premiered at Streirischer Herbst (Graz) in 2010, and has been presented at more than 20 theaters and festivals in the United States and Europe, as well as, in installation form, at Bitforms Gallery in New York City. She is the recipient of a 2017 Foundation for Contemporary Arts Grant to Artists Award, the 2014 Herb Alpert Award in the Arts for Theater, and a 2008 Obie award for her work on the Broadway musical *Passing Strange*. She teaches in the Theater and Performance Studies Department at University of Chicago.

See page 18 for collaborator bios.

These showings as part of *We're Watching* at Bard College find the work in progress. *The Great Outdoors* will premiere in August 2017.

The Great Outdoors is supported by the Hermès Foundation within the framework of the New Settings Program. *The Great Outdoors* is a coproduction of Crossing the Line Festival (New York City), and Noorderzon/Grand Theatre Groningen (Netherlands); and was developed in part by Live Arts Bard, the commissioning and residency program of The Richard B. Fisher Center for the Performing Arts at Bard College.



The Great Outdoors is developed with additional commissioning support from King's Fountain.

KING'S FOUNTAIN

Michelle Ellsworth

The Rehearsal Artist

LAB Commission/World Premiere

Resnick Theater Studio

Performances take place in 15-minute intervals during the following periods:

Thursday, April 27, from 5:15–6:30 pm and 8–9:15 pm

Friday, April 28, from 5:45–7 pm and 8:15–9:30 pm

Saturday, April 29, from 11:15 am–12:30 pm; 1:45–3 pm; 4:30–5:45 pm; and 7–8:15 pm

Sunday, April 30, from 11:45 am–1 pm; 2:15–3:30 pm; 5–6:15 pm; and 7–8:15 pm

Conceived, Created, and Performed by Michelle Ellsworth

Performers Jadd Tank, Lauren Beale, and Ondine Geary

Production Assistant Ondine Geary

Lighting Design and Reactive Art Ryan Seelig

Video, Sound, and Media Art Max Bernstein

Set and Props Bruce Miller

Costumes Michelle Ellsworth

Tour Management Emily Rea

Flipbook and Web Programmer Satchel Spencer

Michelle Ellsworth uses her expansive definition of dance as well as video, text, performance sculptures, and the World Wide Web to explore topics ranging from pharmaceutical art to experimental surveillance. Her recent innovative works were highlighted in the *New York Times*’ “Best of Dance 2015” under the heading “Dances With Gadgets.” Among her honors are a Guggenheim Fellowship (2016), Doris Duke Impact Award (2015), NEFA National Dance Project Grant (2014), Creative Capital Fellowship (2013), and USA Artists Knight Fellowship in Dance (2012). She has received three National Performance Network Creation Fund Commissions (2004, 2007, and 2016). Highlights in her performing career include presenting at the Chocolate Factory, On the Boards in Seattle, Danspace, Diverseworks, and also at the Noorderzon, Contemporary Latitudes, Fusebox, and TBA Festivals.

See page 19 for collaborator bios.

The Rehearsal Artist was commissioned and developed in part by Live Arts Bard, the commissioning and residency program of The Richard B. Fisher Center for the Performing Arts at Bard College.

The Rehearsal Artist is a National Performance Network (NPN) Creation Fund/Forth Fund Project cocommissioned by Performance Space 122 in partnership with The Richard B. Fisher Center for the Performing Arts at Bard College, On the Boards, Women & Their Work, The Center for Humanities and the Arts at University of Colorado Boulder, and NPN. The Creation Fund is supported by the Doris Duke Charitable Foundation, Ford Foundation, and the National Endowment for the Arts. The Forth Fund is supported by The Andrew W. Mellon Foundation. For more information: www.npnweb.org.

The Rehearsal Artist is supported in part by the MAP Fund, the Doris Duke Charitable Foundation, and The Andrew W. Mellon Foundation.

The development of *The Rehearsal Artist* was made possible, in part, by the Maggie Allesee National Center for Choreography at Florida State University as well as the Center for Humanities in the Arts at the University of Colorado Boulder.



Claudia Rankine, Will Rawls, and John Lucas

What Remains

LAB Commission/World Premiere

Sosnoff Backstage

Performance times:

Thursday, April 27 at 7 pm

Friday, April 28 at 7:30 pm

Saturday, April 29 at 3:30 and 7:30 pm

Sunday, April 30 at 3 pm and 7:30 pm

Direction and Choreography Will Rawls

Text Claudia Rankine

Video John Lucas

Production Design David Szlasa

Costume Design Eleanor O'Connell

Sound Design Jeremy Toussaint-Baptiste

Music Jeremy Toussaint-Baptiste, with Will Rawls

Created in collaboration with and performed by Jeremy Toussaint-Baptiste, Marguerite Hemmings, Jessica Pretty, and Tara Willis

Claudia Rankine is the author of five collections of poetry, including *Citizen: An American Lyric* and *Don't Let Me Be Lonely*; two plays, including *Provenance of Beauty: A South Bronx Travelogue*; numerous video collaborations, and is the editor of several anthologies, including *The Racial Imaginary: Writers on Race*. For her book *Citizen*, Rankine won the PEN Open Book Award and the PEN Literary Award, the NAACP Award, and the National Book Critics Circle Award for Poetry (*Citizen* was the first book ever to be named a finalist in both the poetry and criticism categories); and was a finalist for the National Book Award. *Citizen* also holds the distinction of being the only poetry book to be a New York Times bestseller in the nonfiction category. Rankine is the recipient of the Poets & Writers' Jackson Poetry Prize, fellowships from the Lannan Foundation and the National Endowment of the Arts, and numerous other awards and honors. She lives in California and is the Aerol Arnold Chair in the University of Southern California English Department.

Will Rawls is a choreographer, performer and writer. Rawls creates solo and group works that engage and attenuate relationships between language and dance. To this end, he is committed to expressing the nature of multiple selves within socially inscribed constructs. He is a recipient of the 2017 John Simon Guggenheim Foundation Fellowship, a Robert Rauschenberg Foundation Residency 2017, the Casinos Austria 2016 Prix Jardin d'Europe and a Foundation for Contemporary Arts Grant 2015. As an interpreter and performer Rawls has worked with Marina Abramovic, Jerome Bel, Alain Buffard, Maria Hassabi, Xavier Le Roy, Tino Sehgal and Shen Wei Dance Arts. As an educator Rawls has been a Mellon Creative Campus Fellow 2015-2016 at Wesleyan University and an Arthur J. Levitt Artist-in-Residence at Williams College. His writing has been published by Artforum, Triple Canopy, les presses du réel, The Museum of Modern Art, and The Hammer Museum, and was co-editor of *Lost and Found: Dance, New York, HIV/AIDS, Then and Now* published by Danspace Project. He holds a Bachelor's degree in art history from Williams College. <https://willrawls.com/>

John Lucas was born and raised in Ohio. He is a documentary photographer and filmmaker working in the humanist tradition. Lucas has directed and produced several cutting-edge multimedia projects, including a collaborative series of video essays with poet Claudia Rankine entitled *Situations*. In 2014 he completed his first feature length documentary film, *The Cooler Bandits*, which was awarded best documentary at the 2014 Harlem International Film Festival. His work has been exhibited in museums and galleries, both nationally and internationally, including the Brooklyn Art Museum, Cleveland Museum of Art, REDCAT (Los Angeles), OK Harris Works of Art (New York City), Smithsonian Institution (Washington, D.C.), Pulitzer Arts Foundation (St. Louis), La Panaderia (Mexico City), Aeroplastics Contemporary (Brussels), and Fieldgate Gallery (London). Lucas lives and works in southern California.

See page 20 for collaborator bios.

What Remains was commissioned by Live Arts Bard, the commissioning and residency program of The Richard B. Fisher Center for the Performing arts. *What Remains* was developed with additional commissioning support from the French Institute Alliance Française's (FIAF) Crossing the Line Festival and the American Repertory Theater at Harvard University.

Rehearsal space support provided by Gibney Dance.

What Remains was developed in part during a BRIClab Residency at BRIC (Brooklyn, New York).

Alexandro Segade

Future St.

World Premiere

Sosnoff Stage Right

Performance times:

Friday, April 28 at 9 pm

Saturday, April 29 at 8:30 pm

Sunday, April 30 at 6 pm

Written and directed by Alexandro Segade

Videos by Daniel Leyva

Additional Videos and Video Production by Amy Ruhl and Robert Hickerson

Costume Design Sam Roeck and Twan Maijerink

Cast

Golan 80-3; Haze/L#1 C. Bain

Sonia Santiago; Mother's Brigade Lisa Corinne Davis

Clone 1 (Jock); Boybander 1 (Blue Lights) Nicholas Graham

Remy, a.k.a. Baby Jihad Jamel Tyre Mack

Clone 2 (Jarrod); Boybander 2 (Red Cap); Clone Dad Brian McQueen

Holoscreens Amy Ruhl

Sonny, a.k.a. San Diegan Alexandro Segade

Production Manager Robert Hickerson

Assistant Director Amy Ruhl

Alexandro Segade, an interdisciplinary artist based in New York, was born and raised in Southern California. His multimedia science fiction performances exploring queer futurity have been presented at REDCAT and LAXART; Yerba Buena Center; Time-Based Arts Festival; Movement Research/Judson Church, and the Fisher Center for the Performing Arts. Since 2001, Segade has worked in the collective My Barbarian with Malik Gaines, and with Jade Gordon since 2000, making exhibitions, videos, and performance projects at venues including the New Museum, MoMA, The Kitchen, Participant Inc., NY; Museo El Eco, Mexico City; the Hammer Museum, LACMA, MoCA, Susanne Vielmetter Gallery, LA; the 2014 Whitney Biennial, Performa 05 and 07, and the Baltic Triennial 2009. The group has received grants from the Foundation for Contemporary Arts (2013), Creative Capital (2012), and Art Matters (2008). Segade and Gaines have also collaborated on performance-based projects at the Studio Museum in Harlem, MoMA PS1, Performa 13, NY; the Armory, Pasadena; and the Rogaland Kunstsenter, Norway. Segade has coauthored works with Wu Tsang, including the performance *Guilt 4 Shame* at Artists Space, New York, and the short film “Mishima in Mexico,” included in the exhibition *Blues for Smoke* at the Whitney Museum. Segade’s recent writing has been published in “Queer: documents of Contemporary art,” published by Whitechapel Gallery, Yale’s *Theater*, artforum.com, and *I want a president: transcript of a rally*, organized by Zoe Leonard. Segade holds a B.A. and M.F.A. from UCLA, and is cochair of Film/Video at Bard College’s Milton Avery Graduate School of Arts. Segade is currently at work drawing and writing his first graphic novel, *The Context*, a cosmic meditation on superheroes, omni-sexualities, and alien races.

See page 21 for collaborator bios.

Thank you to Malik Gaines, Jade Gordon, Robbie Isadore Acklen, Jibz Cameron, Jennifer Doyle, Zackary Drucker, Pearl Hsiung, Mary Kelly, Elizabeth Marshall, Angela Mattox, Hiroshi Mc Donald Mori, Jennifer Juniper Stratford, Justin Streichman, Julie Tolentino, Wu Tsang; Milton Avery School of the Arts, Bard College, Annandale on Hudson, NY; LAXART, REDCAT, UCLA, Los Angeles, CA; Armory, Pasadena, CA; UCR Arts Bloc, Riverside, CA; Yerba Buena Center for the Arts, San Francisco, CA; Time Base Arts Festival, PICA, Portland, OR; Vox Populi, Philadelphia, PA; Movement Research Festival, NY.

Samuel Miller'15

Foundation for Healing

LAB Commission/World Premiere

Weis Atrium

Open during exhibition hours

Production Manager Allison McCarthy

Technical Adviser Alice Lubic '15

Cast Liz Adams, Sean East, Jiavani Linayao, Jessica Svensgaard

Samuel Miller'15 is a queer filmmaker, writer, and theater artist based in Los Angeles and New York City. Obsessed with authenticity, digital environments, and hauntings both literal and metaphorical, Miller deconstructs classic elements of pop culture as well as formal aspects of film and theater to humorously macabre ends. His full-length video-performance hybrid work *Chambers of Desire* premiered at Bard College in 2015 and had its West Coast premiere at Magnet SF as part of an anniversary event for *Act Up!* Miller began his art career when he quit ballet at age seven to write his own sequel to *Ghostbusters*. While attending Bard, he curated the Gravitass Theater Festival and premiered three original theater works.

Foundation for Healing was commissioned by Live Arts Bard, the commissioning and residency program of The Richard B. Fisher Center for the Performing Arts at Bard College.

Hasan Elahi

Retina

LAB Commission

LUMA Theater Lobby

Open during exhibition hours

Hasan Elahi is an artist whose work examines issues of surveillance, citizenship, migration, transport, and the challenges of borders and frontiers. His work has been presented in numerous exhibitions at venues such as SITE Santa Fe, Centre Georges Pompidou, Sundance Film Festival, and at the Venice Biennale. His work is frequently in the media and has appeared on Al Jazeera, Fox News, and *The Colbert Report*. Elahi has spoken about his work to a broad range of audiences such as Tate Modern, Einstein Forum, the American Association of Artificial Intelligence, the International Association of Privacy Professionals, TED, and the World Economic Forum. His recent awards include a Guggenheim Fellowship (2016), an Alpert/MacDowell Fellowship (2010), and grants from the Doris Duke Foundation for Islamic Art (2014), Art Matters Foundation (2011), and Creative Capital (2006). He was Resident Faculty at Skowhegan School of Painting and Sculpture in 2009 and is currently Associate Professor in the Department of Art at University of Maryland, roughly equidistant from CIA, FBI, and NSA headquarters.

Retina was commissioned by Live Arts Bard, the commissioning and residency program of The Richard B. Fisher Center for the Performing Arts at Bard College.

Collaborator Bios

Opacity

Caitlin Ayer works as a collaborative theatre artist and stage designer. She has designed sets and costumes for theaters and opera companies including the Pittsburgh Opera, Colorado Shakespeare Festival, Denver Center for the Performing Arts, and the Curious Theatre Company. She received the Rose Brand Graduate Scene Design Award in 2017 and was recently named a “Young Designer to Watch” by Live Design Magazine.

Stephen M. Eckert has directed and performed in productions in the United States and London. The founder and artistic director of the award-winning Promethean Theatre Company in New Orleans, Eckert directed several NOLA productions including *Equus*, *Long Day's Journey into Night*, and the regional premiere of Annie Baker's *The Flick*. Most recently he adapted and directed Marlowe's *Edward II* with CMU's School of Drama; and staged three new operas, *The Women on the Wall*, *My Opera Nemesi*, and *ID*, *Please* in coordination with the Pittsburgh Opera. Eckert's work focuses on themes of communication, marginalization, dysfunctional familial relationships, and queer masculinity.

Philip Gates (Performer) creates and develops original theatre and performance that questions dichotomies between public/private, individual/communal, and sacred/profane. His work as a director and performer has been presented at HERE Arts Center, Ars Nova, La MaMa, Dixon Place, The Brick, Cloud City, The Tank, and other venues, as well as with companies in Minneapolis and Maine. He is a frequent collaborator with Witness Relocation/Dan Safer, AntiMatter Collective, and David Adjmi. www.philipwgates.com

Rachel Karp (Assistant Director) is a theater artist whose work challenges language, legislation, and the status quo. She has devised and directed original work through Mabou Mines, Ars Nova, Incubator Arts Project, Actors Theatre of Louisville, IRT, Women Center Stage, Dixon Place, and Theater for the New City. She has developed and directed new plays at The Flea, Powerhouse Theater Festival, the Samuel French OOB Festival, and Columbia University's undergraduate and graduate schools. Assistant directing credits include productions through Signature Theatre, Young Jean Lee's Theater Company, 13P, PearlDamour, Woodshed Collective, The Mad Ones, and the Humana Festival. www.rachelkarp.com

Sara Lyons is a queer feminist director and performance-maker creating new critically embodied work across performance disciplines. Recent work includes *I'm Very Into You*, an original adaptation of the published email correspondence between Kathy Acker and McKenzie Wark, and *Wife U*, a contemporary feminist explosion of Moliere's *School for Wives*. Her work has been presented at Wild Project, Ensemble Studio Theatre, HERE Arts Center, Fordham University, Culture Project, LaMaMa ETC, Dixon Place, and more. She holds a B.A. from the University of Wisconsin–Madison in theatre and gender studies, and is an alumna of the EMERGENYC program for political performance-makers at NYU's Hemispheric Institute. www.sara-lyons.com

Kevin Ramser (Performer/3-D Models and Live-Motion Capture) is a visual artist working in digital illustration, video, and live performance. Since 2012 he has been an integral member of the VIA Music and New Media Festival, where he has worked as the lead media designer, visual arts curator, and video engineer. His work has been shown at many venues in the US and abroad, including the Serpentine Gallery, The Kitchen, BAM Fisher, and the Carnegie Museum of Art. kevinramser.com
IG: [kevinramser](https://www.instagram.com/kevinramser)

Sylvie Sherman (Code) is a media designer, coder, and artist who searches for the grotesque, absurd and sublime in algorithms, video, and games. She recently designed the media for *Wife U* and *Mr.*

Marmalade at the Carnegie Mellon School of Drama. She has also worked as a professional video game developer, and will be starting a job at the virtual reality company SPACES this summer. www.sylviesherman.com

Adam J. Thompson (Assistant Video) is a director, media and interactive technology designer, and producer working across a variety of forms. As the Founding Director of The Deconstructive Theatre Project, he has created and directed seven hybrid performance works, including most recently a trio of live cinema performances: *The Orpheus Variations*, *Searching for Sebald*, and *Venice Double Feature*. His work has been produced and presented in theatrical, festival, and gallery settings including at the Special Effects Festival, the VIA Festival, HERE, La Mama, and The Public Theater's Under the Radar Festival. adamjacobthompson.com

The Great Outdoors

Born in Nigeria and raised on both sides of the Atlantic, **Onome Ekeh** (Dramaturge) started out as a painter, gravitated towards design and fell in love with cinema. Somewhere in the collusion she went digital. She has produced works for film, theater, and radio and is the recipient of several fellowships including the Jerome Foundation, Greenwall Foundation, and the Kunstlerhaus Buchsenhausen Fellowship. She is the cofounder and conceptual gear-machinitrix behind featurezoo.net. She has worked as a dramaturge on projects such as Grisha Coleman's *echo::system*, David Thomson's *The Venus Knot*, Okwui Okpokwasili's *Bronx Gothic*, and collaborated with artists such as Knut Asdam, Clarinda Mac Low, and Paul Boockock.

Ryan Holsopple (Starshow Design/Video Programmer) is a designer, performer, and programmer for performance. Recent projects include: sound design for Jim Findlay's *Vine of the Dead* (Westbeth Arts); Radiohole's *Tarzana* (Performing Garage); video systems design for Annie Dorsen's *Yesterday Tomorrow* (Holland Festival); interaction design for Mallory Catlett's *This Was The End* (Chocolate Factory; 2014 Bessie Award for visual design); associate video design for Annie Dorsen's *A Piece of Work* (BAM; On the Boards); and interaction design for Mantra Percussion's performance of *Timber*, by Michael Gordon (BAM). Holsopple is a graduate of NYU's Interactive Telecommunications Program and currently teaches dynamic and interactive media performance in the PIMA Graduate Program at Brooklyn College.

Kaija Matiss (Performer) is an actress, voice over artist and filmmaker currently pursuing an MFA in the Performance and Interactive Media Arts program at Brooklyn College. She played Mary-Kate on Showtime's "The Affair," and her first short film *Detritus* premiered at Slamdance where it won the Kodak Directors Prize.

Alexandra Rosenberg (Management/Producer) is a manager and producer for contemporary performance. She founded her company, Rosie Management, in 2013 and currently represents Maria Hassabi, Annie Dorsen, Jen Rosenblit, and Royal Osiris Karaoke Ensemble, and has worked with Simone Aughterlony, Ann Liv Young, Arturo Vidich, Alex Waterman and Robert Ashley, Faye Driscoll, Dynasty Handbag, Maya Ciarrocchi, among others. From 2014–15 Rosenberg was the producer of global programs for Performance Space 122. Prior to founding Rosie Management, she worked in New York City at ArKtype and the Chocolate Factory. A graduate of Bennington College, Rosenberg lives and works in Brooklyn.

Sébastien Roux (Music and Sound Design) writes electronic music and presents it in diverse formats, from CDs and records to public listening sessions, sound installations, sound walks, and radio pieces. In 2011 he began to develop an approach focused on principles of translation, analyzing the structures of preexisting art works (visual, musical, literary) and transposing them into musical scores for new works. Along with his solo work, Roux maintains significant collaborations, including with writer Célia Houdart and set designer Olivier Vadrot; choreographers DD Dorvillier,

Sylvain Prunenec, and Rémy Hérítier; at Ircam, Paris, as a musical assistant to Georges Aperghis, Bruno Mantovani, and Gérard Pesson; and as a musical assistant to Morton Subotnick. He is a Rome Prize Winner for 2015–16.

Miles Thompson (Developer) is a computer programmer and former C.T.O. of a well-known New York City financial research company. He now lives in New Zealand with his wife and four children and runs a small programming consultancy. In recent years he has explored the application of machine learning and artificial intelligence to text and media through projects involving semantic classification of social media as well as text generation with recurrent neural networks and the exploration of data prints in woven textiles. He holds a B.S. in mathematics from Canterbury University and a B.A. in sociology from Otago University.

The Rehearsal Artist

Lauren Beale (Performer) is a performing artist, choreographer, contemplative teacher, and yoga instructor. She holds an M.F.A. in dance from the University of Colorado Boulder with an emphasis in somatic-based teaching and collaborative, interdisciplinary performance. Lauren has performed nationally and internationally with Colorado- and New York-based companies. She has also cocreated and collaborated with Brooke McNamara, Mark McCain, Jessica Hendricks, Amanda Leise, and Jimmy Lusero. Her creative work has been presented in Colorado, New York City, Mexico, and Costa Rica. She is currently on the faculty of the Theatre and Dance Department at the University of Colorado Boulder and teaches at Block 1750, Dance Dimensions, the Boulder Jazz Dance Workshop, and Running River School.

Jadd Tank (Performer) is a dancer and choreographer living in Brooklyn, New York. After 18 years in the Middle East, he made his way to the University of Colorado, where he received a B.F.A. in dance and B.S. in international affairs. Tank has performed his own work internationally as well as that of Maqamat Dance Company, Alias Guilherme Botelho, Marcel Leemann, and 2016 Guggenheim Fellow Michelle Ellsworth. He recently presented a TEDx performative talk at the 2016 Sziget Festival, and choreographed for Susan Youssef's feature film *Marjoun & The Flying Headscarf*, scheduled to be released in 2017.

Originally from Memphis, Tennessee, **Ondine Geary** (Performer/Production Assistant) is a Boulder, Colorado-based, interdisciplinary performance artist, collaborator, and improviser. Her work plays at the intersection of art, the body, and critical social engagement. She has danced works by an array of notable artists, including Faye Driscoll, John Jasperse, Tere O'Connor, and William Forsythe. Most recently, she performed with Gesel Mason Performance Projects and Bessie Award-winning *Third Rail Projects*. She is elated to be working with and learning from the incomparable Michelle Ellsworth.

Max Bernstein (Video, Sound, and Media Art) was born and raised in Buffalo, New York, where he received his B.A. in media studies from University of Buffalo. Bernstein also received an M.F.A. from University of Colorado Boulder. In addition, he is an associate of the Wooster Group, video designer for Kaki King, media designer for Michelle Ellsworth, a member of the Flinching Eye Collective, a member of Friends Of the TANK, and drummer and video designer for the band Eupana. Bernstein's personal work combines elements of cinema, theater, sculpture, performance, and new media, often exploring contemporary notions of representation and phenomenology through experimental narrative and technology. He currently lives and works in Brooklyn.

Ryan Seelig (Lighting Design/Reactive Art) Collaborations with Michelle Ellsworth include *Clytigation: State of Exception, Preparation for the Obsolescence of the Y Chromosome*, and *Phone Homer*. Recent lighting design credits include *They Themselves and Schmeer*, *The Town Hall Affair* (codesign), *The Room* (codesign), *Early Shaker Spirituals* (codesign), *Losing Tom Pecinka*, *The O.b.e.s.e*

Awards, and *I am Capitalism*. Seelig is also lighting supervisor for the Wooster Group. He has a B.A. in theater from Fordham University. You can see more of Seelig's work at RyanSeelig.com.

Bruce Miller (Set and Props) has put up many new alpine climbing routes in the Himalayas, Alaska, Patagonia, and Canada. In addition, he has made wood-based solutions to Michelle Ellsworth's problems for the last 18 years.

Emily Rea (Tour Management) is an interdisciplinary artist and manager currently based in the Berkshires. Most recently, Rea has worked and taught with NYU Undergraduate Drama, the Wooster Group, the Institute for Psychogeographic Adventure, Bard College, and various wonderful folks in and around downtown New York City. She has an M.F.A. from CUNY Brooklyn College in performance and interactive media Arts. Rea is currently production manager and lecturer in the Department of Theatre at Williams College.

Satchel Spencer (Flipbook/Web Programmer) is a web programmer, photographer, and traceur. His work has been seen at Brown University, Juilliard, the New School, On the Boards, Fusebox Festival, and several festivals in Europe.

What Remains

David Szlasa's (Production Design) work spans performance, video, public art, and social practice. Szlasa is a recipient of the Gerbode Award, Future Aesthetics Artist Award, Lighting Artists in Dance Award, and 2017 Isadora Duncan Award for Special Achievement. His work has been presented worldwide in galleries, theaters, and public spaces including BAM, the Sydney Opera House, and Harare International Festival of the Arts in Zimbabwe. Szlasa has taught design at Stanford, St. Mary's College, and NYU. Collaborators include Marc Bamuthi Joseph, Sara Shelton Mann, Joanna Haigood, Dohee Lee, Yuri Zhukov, Hope Mohr, Bill Shannon, Rennie Harris, Deb Margolin, and Myra Melford.

Raised in both Australia and Papua New Guinea, **Eleanor O'Connell** (Costume Design) graduated with a BFA in 2012 from Swinburne University in Melbourne, Australia, where she majored in costume design. Since then, she has spent the last 5 years working in fashion, theatre, dance, music, video and film in Melbourne, London and New York. Some highlights include *A Midsomer Night's Dream* at Shakespeare's Globe and Francesco Vezzoli's Renaissance ballet, *Fortuna Desperata*. O'Connell has been based in New York for the last 4 years, where she runs her own millinery label and continues to work in the performing arts.

Jeremy Toussaint-Baptiste (Performer/Sound Design) is a Bessie-nominated composer, designer, and performer. A current Issue Project Room artist in residence, he makes work that—through the lens of precarious labor—complicates notions of industry, identity, and environment and the implications of the intersections of such phenomena. He has presented at the Brooklyn Museum, Newark Museum, Public Theater's Under The Radar, Studio Museum in Harlem, National Sawdust, the Jam Handy (Detroit), Tanz Im August (Berlin), American Realness, Knockdown Center, FringeArts (Philadelphia), Stoa Cultural Center (Helsinki), MIT, JACK, University Settlement, Harlem Stage, as well as on Dazed Digital, Complex, and Boiler Room. He lives and works in Brooklyn.

Marguerite Hemmings (Performer) is a performance artist and educator who specializes in street styles and social dances. She currently teaches experimental dancehall, a class that looks at the power of African diasporan social dance through dancehall/reggae culture and music. Her latest project is a multimedia endeavor, *we free*, that explores the millennial generation's take on liberation. Iterations of *we free* have been shown at Brooklyn Museum, BRIC Arts Media, MoCada, and Gibney and will be shared with Junebug Productions in New Orleans in June.

Jessica Pretty (Performer) is a New York City-based dance artist, choreographer, and teacher. She received her M.F.A. in dance from the University of Illinois at Urbana-Champaign with a queer studies minor. In addition to her showing her own work, Pretty has also performed in works by Jennifer Monson, Niall Jones, Cynthia Oliver, Abby Zbikowski, and more. She has presented work at panoply performance lab, the CURRENT SESSIONS, three ACDA conferences, the Emerging Artists Concert Series at Green Street Studios, and Krannert Center for the Performing Arts. Pretty is a Fresh Tracks artist in residence at New York Live Arts.

Tara Aisha Willis (Performer) has been an editor for *Women & Performance*, *TDR*, and coedited an issue of *The Black Scholar* with Thomas F. DeFrantz. A Ph.D. candidate in performance studies at NYU, she has also written for *Movement Research Performance Journal* and *The Brooklyn Rail*. She currently dances with Kim Brandt, Yanira Castro, and Will Rawls in collaboration with Claudia Rankine. As Movement Research's program advisor, Willis organizes diversity initiatives and discursive events; this summer she joins MCA Chicago as associate curator of performance.

Future St.

C. Bain (Golan 80-3; Haze/L#1) is a gender-liminal writer and performer. His book of poetry, *Debridement*, was a finalist for the 2016 Publishing Triangle Awards. An artistic associate with Sacred Circle Theatre Company, he studies acting at the Studio with Brad Calcaterra and is a member of the Actors Center. Recent credits include Much the Miller's Son in Flux Theatre Ensemble's *Marian* and the Queen in Threadbare Theatre Workshop's treatment of T.S. Eliot's *The Waste Land*. He has a mental health-focused master's degree and works extensively with embodiment, trauma, and sexuality. But he'd rather just dance with you. More at tiresiasprojekt.com.

Lisa Corinne Davis (Sonia Santiago; Mother's Brigade), born in Baltimore, received her B.F.A. from Pratt Institute and her M.F.A. from Hunter College. Davis is represented by Gerald Peters Gallery, New York; Zolla/Lieberman, Chicago; The Mayor Gallery, London; and Galerie Gris in Hudson, New York. She is professor of painting at Hunter College. Her work is included in the collections of the Museum of Modern Art and the J. Paul Getty Museum in Los Angeles. She is the recipient of numerous awards, including the Louis Comfort Tiffany, a National Endowment for the Arts Visual Artist Fellowship, and two New York Foundation for the Arts Visual Arts Fellowships.

Nicholas Gorham (Clone 1; Boybander 1) is a Canadian-born actor and performance artist living in New York City. Gorham moved to New York to attend the American Academy of Dramatic Arts and now studies under Brad Calcaterra at The Studio. Their work has been presented at La MaMa, E.T.C., Joe's Pub, the Wild Project, and the Slipper Room; and they have appeared at the Kitchen, Town Hall, Abrons Arts Center, New Museum, and Museum of Art and Design. Recent projects in New York include *Street Children* at New Ohio Theatre and *Broads* at Duplex Cabaret.

Robert Hickerson (Production Manager/Video Production) is an artist living and working in Brooklyn. He has worked with Alexandro Segade on various productions since 2011, specializing in production management and video production. He has also worked with artists Gerard and Kelly, Jamie Warren, Sue de Beer, as well as Goethe-Institut New York's Ludlow 38 gallery and VICE magazine. His personal work spans video, installation, and photography, and has been exhibited recently at The Resort; The Hollows, Brooklyn; and in *Are You Loathsome* at Video Revival in Queens, New York. He is an Aquarius, Leo rising, moon in Gemini.

Daniel Leyva (Videos) is a Net artist and website developer whose work mines the Internet and video games for imagery that he then incorporates into animated visualizations, websites, and videos. Espousing synthetic, computer-generated, and collage aesthetics, Leyva's visual landscape is often surreal and fantastical. Leyva has also produced interactive sites, such as *Chill Space* (2010), located at jstchillin.org, where viewers find an expansive field composed of HTML-format elements

and are invited to manipulate components in order to receive their own custom-animated GIF. A Florida native, he lives in New York City.

Jamel Tyre Mack (Remy) is from a small city Upstate, called Elmira, New York. He went to a two-year college for theater and transferred to CUNY Brooklyn to finish his degree. Since leaving school, he has been taking countless acting classes in improv and on-camera work. He's done various short and indie films, a commercial for the video game *Battlefield 4*, and has written and produced his own films as well. He thanks his mentors Kyle LoConti, Maggie Reed, and Brad Calcaterra for the foundation given to him, and to his grandmother and mother for all of the support given as well.

Brian McQueen (Clone 2; Boybander 2; Clone Dad) is a lyric bass residing in New York City. He has appeared with the Lyric Opera Theatre of Arizona State University, Manchester Literary Festival, Poetry International, Metropolitan Opera Guild, and Trilogy: An Opera Company. As a recitalist, he has served as artist in residence for the Tohno International Arts Association (Japan), Dowling International Center's Noon Concert Series, and regularly performs throughout the United States. In concert he has performed as bass soloist in Handel's *Messiah*; Weill's *Das Berliner Requiem*; Fauré's *Requiem*; at Poetry International (London) in the international premiere of *WISTERIA*, poetry by Kwame Dawes, music by Kevin Simmonds; and *HOPE: living and loving with HIV in Jamaica*, again by Dawes and Simmonds, commissioned by the Pulitzer Center on Crisis. Most recently McQueen performed at Poetry Press Week (Portland, Oregon) in a presentation of songs he composed to poetry from Shayla Lawson's *Ti Ador(n)o*. Brian holds a B.A. in music from the University of South Carolina, an M.M. in voice performance from Miami University of Ohio, where he was a recipient of the LGBT Alumni Association Fellowship, and is an alumnus of the Jacobs School of Music at Indiana University. He is currently a 2016–17 fellow with Emerging Leaders in New York Arts (ELNYA).

Twan Meijerink (Costume Design) was born in the Netherlands. He received his fashion education through Istituto Marangoni in Milan, Italy and the Royal Academy of Arts in The Hague, Netherlands. After design internships at BLESS in Paris and ThreeAsFour in New York City, Twan pursued a position as a Junior Creative working on The 4th Arnhem Mode Biennale 2011. He developed the concept behind projects with designers such as Jil Sander, Prada, and Rodarte, to name a few. As of 2011 Twan has been permanently based in New York City working as a freelance fashion designer. This took a more permanent form at Zaldy, where he joined the design team in April 2012. He designed and developed made-to-measure garments for celebrities and private clients such as Nicki Minaj, Ke\$ha, Exile (Japan) and Lisa Falcone.

Sam Roeck (Costume Design) is a visual artist and performer. His work has been shown at White Columns, 356 Mission, Josée Bienvenu Gallery, Elizabeth Dee Gallery, The Guggenheim Museum, The Times Square Arts Center, MoMA PS1, The Peoples Improv Theatre, and the Queens Comedy Center. As a performer he has appeared in work by Rebecca Patek, Kim Brandt, Liz Santoro, and Ryan McNamara. He received an BFA from the Maryland Institute College of Art and an MFA from Hunter College. He currently lives and works in New York.

Amy Ruhl (Holoscreens/Assistant Director) is a visual artist, performer, and filmmaker working in Brooklyn. Her work has been exhibited internationally at venues such as Vitrine Gallery (London), Public Fiction (Los Angeles), Storefront for Art and Architecture, Anthology Film Archives (New York), MINT Gallery (Georgia), and Antimatter Film Festival (Canada). She will have her first solo show in June at Lubov in New York City. Ruhl has given artist lectures at UnionDocs, New York Public Library for the Performing Arts, Parsons School of Design, and most recently in the Department of Performance Studies at NYU Tisch School of the Arts. Ruhl attended the Skowhegan School of Painting and Sculpture in 2012, held an Educational Residency at Harvestworks Digital Media in 2013, and will be an artist in residence at Yaddo in the summer of 2017. She completed her M.F.A. at Milton Avery Graduate School of the Arts at Bard College in 2016 in the Film/Video Department.

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New York City Ballet MOVES

Sosnoff Theater

Friday, June 30 and Saturday, July 1 at 7:30 pm

Saturday, July 1 and Sunday, July 2 at 2 pm

SUMMERSCAPE 2017 THEATER

The Wooster Group: A PINK CHAIR (IN PLACE OF A FAKE ANTIQUE)

LUMA Theater

Thursdays–Saturdays, July 13–15 and 20–22 at 7:30 pm

Sunday, July 16; Wednesday, July 19; Saturday, July 22;

and Sunday, July 23 at 2 pm

SUMMERSCAPE 2017 OPERA

Antonín Dvorák's Dmitrij

Sosnoff Theater

Fridays, July 28 and August 4 at 7:30 pm

Sunday, July 30; Wednesday, August 2;

and Sunday, August 6 at 2 pm

THE BARD MUSIC FESTIVAL 2017

Chopin and His World

Sosnoff Theater and Olin Hall

August 11–13 and 18–20

SUMMERSCAPE 2017

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Venue map

