

FISHER  
CENTER  
20

FISHER CENTER LAB BIENNIAL



# COMMON GROUND

AN INTERNATIONAL FESTIVAL  
ON THE POLITICS OF LAND AND FOOD

Bard

MAY 4-7, 2023  
OCTOBER 13-16, 2022

CENTER  
FOR  
HUMAN  
RIGHTS  
AND THE  
ARTS

### **About the Fisher Center at Bard**

The Fisher Center develops, produces, and presents performing arts across disciplines through new productions and context-rich programs that challenge and inspire. As a premier professional performing arts center and hub for research and education, the Fisher Center supports artists, students, and audiences in the development and examination of artistic ideas, offering perspectives from the past and present as well as visions of the future. The Fisher Center demonstrates Bard's commitment to the performing arts as a cultural and educational necessity. Home is the Fisher Center for the Performing Arts, designed by Frank Gehry and located on the campus of Bard College in New York's Hudson Valley. The Fisher Center offers outstanding programs to many communities, including the students and faculty of Bard College, and audiences in the Hudson Valley, New York City, across the country, and around the world. Building on a 163-year history as a competitive and innovative undergraduate institution, Bard is committed to enriching culture, public life, and democratic discourse by training tomorrow's thought leaders.

The Center presents more than 200 world-class events and welcomes 50,000 visitors each year. The Fisher Center supports artists at all stages of their careers and employs more than 300 professional artists annually. The Fisher Center is a powerful catalyst of artmaking regionally, nationally, and worldwide. Every year it produces 8 to 10 major new works in various disciplines. Over the past five years, its commissioned productions have been seen in more than 100 communities around the world. During the 2018–2019 season, six Fisher Center productions toured nationally and internationally. In 2019, the Fisher Center won the Tony Award for Best Revival of a Musical for Daniel Fish's production of *Oklahoma!*, which began life in 2007 as an undergraduate production at Bard and was produced professionally in the Fisher Center's SummerScape Festival in 2015 before transferring to New York City.

### **About the Fisher Center LAB**

Fisher Center LAB is the Fisher Center's artist residency and commissioning program, providing custom-made and meaningful support for innovative artists across disciplines. Since its launch in 2012, Fisher Center LAB has supported residencies, workshops, and performances for hundreds of artists, incubating new projects and engaging audiences, students, faculty, and staff in the process of creating contemporary performance.

### **Land Acknowledgement For Bard College in Annandale-On-Hudson**

Developed in Cooperation with the Stockbridge-Munsee Community

In the spirit of truth and equity, it is with gratitude and humility that we acknowledge that we are gathered on the sacred homelands of the Munsee and Muhheaconneok people, who are the original stewards of this land. Today, due to forced removal, the community resides in Northeast Wisconsin and is known as the Stockbridge-Munsee Community. We honor and pay respect to their ancestors past and present, as well as to future generations, and we recognize their continuing presence in their homelands. We understand that our acknowledgment requires those of us who are settlers to recognize our own place in and responsibilities toward addressing inequity, and that this ongoing and challenging work requires that we commit to real engagement with the Munsee and Mohican communities to build an inclusive and equitable space for all.

For more information about the Stockbridge-Munsee Community, please visit [mohican.com](http://mohican.com).

*Common Ground* aims to be a part of Bard College's broader commitment to its land acknowledgment, as we provide educational and reflective opportunities surrounding our relationships among land, food, self, and community. As a global project, we acknowledge the parallels of Indigenous struggles and resistance abroad, as well as those of the soils we live on.

### **Fisher Center at Bard**

#### **20th Anniversary Season: *Breaking Ground***

**Chair** Jeanne Donovan

**President** Leon Botstein

**Artistic Director and Chief Executive** Gideon Lester

**Chief Operating Officer** Aaron Mattocks

**Fisher Center LAB** In association with the  
**OSUN Center for Human Rights and the Arts at Bard (CHRA)**

presents

### **FISHER CENTER LAB BIENNIAL**

# **COMMON GROUND**

**AN INTERNATIONAL FESTIVAL  
ON THE POLITICS OF LAND AND FOOD**

**Cocurated by Tania El Khoury and Gideon Lester**

#### **Spring 2023**

Kenyon Adams

Tara Rodriguez Besosa

Tania El Khoury

Kite

#### **Fall 2022**

Cooking Sections

Vivien Sansour

**Curatorial Assistant** Melina Roise

**Network Project Coordinator** Polina Malikin

**Festival Production Manager** Shannon Csorny

**Festival Producers** Jason Collins and Caleb Hammons

The Fisher Center is generously supported by Jeanne Donovan Fisher, the Martin and Toni Sosnoff Foundation, the Advisory Boards of the Fisher Center at Bard and Bard Music Festival, Fisher Center and Bard Music Festival members, the Ettinger Foundation, the Thendara Foundation, and the New York State Council on the Arts with the support of Governor Kathy Hochul and the New York State Legislature.

Additional support for this Fisher Center LAB season has been received from members of the Live Arts Bard Creative Council, the Burroughs Wellcome Fund, the Educational Foundation of America, the Julia Child Foundation for Gastronomy and the Culinary Arts, the Lucille Lortel Foundation, and the Fisher Center's Artistic Innovation Fund, with lead support from Rebecca Gold and S. Asher Gelman '06 through the March Forth Foundation.

Kite is a 2022 Artist in Residence for Rethinking Place: Bard-on-Mahicantuck, a Mellon Foundation "Humanities for All Times" Initiative.

## CURATORS' NOTE

Welcome to the Fisher Center LAB Biennial—a thematic, multidisciplinary art festival in which we commission local and international artists to create works that grapple with some of the most pressing questions of our time.

In this fourth edition, we are partnering with the OSUN Center for Human Rights and the Arts at Bard (CHRA) to create *Common Ground*, an international festival on the politics of land and food that is taking place simultaneously on four continents. In collaboration with other curators around the world, we have commissioned local artists whose practices engage with food sovereignty, climate change, and land rights. Together they invite us to imagine a more equitable, healthful, and sustainable future.

Access to food and land is a right that is routinely and systematically stripped from a significant number of communities around the world. We recognize that, by examining foodways and land politics in the current climate of wars, the global pandemic, and the human-made climate crisis, we risk presenting an unrelentingly bleak imagination of our shared future. While the artists, curators, and activists in *Common Ground* certainly critique the political systems that govern relationships to food and land, we hope you will take inspiration from their innovative ideas, their contributions to and witnessing of movements of resistance, and their collaborations with the ecosystems of which they are a part.

*Common Ground* takes place in the Hudson Valley of New York, Bethlehem in the West Bank, Bogotá and throughout Colombia, as well as Johannesburg and Gqeberha in South Africa. At Bard, we have organized two four-day programs at and around the Fisher Center—one at harvest time (October 13–16, 2022) and the other in the growing season (May 4–7, 2023). The growing season program includes the world premiere of *COMMUNION: a ritual of nourishment and commemoration*, by artist Kenyon Adams in collaboration with Chef Omar Tate; *Somos Otra Cosa*, a decolonized living manuscript of various human and nonhuman exchanges by artist, architect, and agroactivist Tara Rodríguez Besosa; *Memory of Birds*, a one-on-one intimate sound installation taking place in the maple trees outside the Fisher Center by the festival's cocurator Tania El Khoury; and *Aǵúyabskuyela*, an experiential performance of Lakǵóta funeral cakes, by artist and scholar Kite. The harvest season festival included performances and installations by art duo and “climavore” activists Cooking Sections, and by artist and seed conservationist Vivien Sansour.

The festival is in direct conversation with the work of many of our colleagues at Bard and in the OSUN Network. It evolved from the College's commitment to the study and advocacy of food and farming sustainability, and the building of meaningful relationships with the Stockbridge-Munsee Community on whose land we are uninvited settlers.

The artistic program in Colombia is entitled *Ecotone: Chragras, Payaos, Camellones* and is curated by Juliana Steiner, in partnership with the Universidad de los Andes; in Palestine, artist Emily Jacir curated a program entitled *Revolutionary Letter # 7*, in partnership with Al-Quds Bard; in South Africa, artist Boyzie Cekwana curated a program named *Umhlaba Wolahleko*, in partnership with University of the Witwatersrand. Documentations of the three international festivals are displayed in the Fisher Center's LUMA lobby along with video works commissioned by CHRA on the politics of food.

Finally, this program has been shaped by conversations that spanned across two years. CHRA and the Bard Farm have programmed a series of digital and in-person talks by international and local artists, scholars, and activists sharing tools, practices, and ideas related to diverse subjects such as foraging under occupation, Black farming, seed preservation, Indigenous land rights, olive harvesting, and “enemy kitchen.”

—Tania El Khoury and Gideon Lester

## BIENNIAL BLOG

Explore the themes and artists of *Common Ground*, including a festival syllabus, interviews with the artists, digital resources, and more by visiting [blogs.bard.edu/commonground](https://blogs.bard.edu/commonground).

## SCHEDULE AT A GLANCE

	Thursday May 4	Friday May 5	Saturday May 6	Sunday May 7
<b>Kenyon Adams</b> <i>COMMUNION:</i> <i>a ritual of nourishment and commemoration</i> Sosnoff Stage Right		8 pm	8 pm	4 pm
<b>Tara Rodríguez Besosa</b> <i>Somos OtraCosa</i> Sosnoff Backstage		5–7 pm	1–6pm	1–3pm
<b>Tania El Khoury</b> <i>Memory of Birds</i> Maple Trees on Manor Avenue	5–7 pm on the half hour	5–7 pm on the half hour	1–6 pm on the half hour	1–3 pm on the half hour
<b>Kite MFA '18</b> <i>Aǵúyabskuyela</i> Veterans of Foreign Wars Red Hook Post 7765 30 Elizabeth Street Red Hook, New York	7:30 pm with guest Corey Stover	6 pm with guest Lou Cornum	6 pm with guest Dr.Jolene K. Rickard	2 pm with guest Alisha Wormsley

## SPRING 2023 PROGRAM



### **KENYON ADAMS** *COMMUNION: a ritual of nourishment and commemoration*

World Premiere

#### **Sosnoff Stage Right**

Live Performance

Friday, May 5 at 8 pm

Saturday, May 6 at 8 pm

Sunday, May 7 at 4 pm

In what ways does a meal distinctly allow commemoration and also provide nourishment? And where are the joy-working and life-sustaining spaces of the future?



*COMMUNION: a ritual of nourishment and commemoration* is a participatory “blues Eucharist” inspired by Kenyon Adams’s early experiences in the Black Protestant churches of his childhood in the Southeast region of the United States. In collaboration with chef and artist Omar Tate, writer Osayi Endolyn, and visual artist Ambrose Rhapsody Murray, Kenyon is creating an offering to the audience with poems, prayers, movement, music, and food. The ritual applies the distinct paradox that imbues a Eucharistic meal: the partaking of which is simultaneously a commemoration of death and a claim of unity with that, which cannot die or be diminished. *COMMUNION* seeks to construct new spaces and traditions of testimony and witness.

This work is part of the artist’s own reckoning with death in the pandemic and the ways it has disproportionately affected BIPOC communities, as well as the ongoing violence against Black bodies within American society. *COMMUNION* is the second installment of a ritual trilogy, *WATCHNIGHT: WE ARE ALMOST TO OUR DESTINATION*. The first part, *PRAYERS OF THE PEOPLE*, was presented by the Fisher Center in 2018 in collaboration with the Hannah Arendt Center.

**Kenyon Adams**, *Lead Artist | Cantor | Voice, Harp*

**JaQuan Beachem ’17**, *Cantor | Words*

**Osayi Endolyn**, *Congregant | Text*

**Kayla Farrish**, *Duende | Movement*

**Clarence Grant II**, *Duende | Percussion*

**John Hall**, *Duende | Bass*

**Craig Hartley**, *Duende | Keys*

**James Moss**, *Duende | Percussion, Voice*

**Ambrose Rhapsody Murray**, *Congregant | Sculpture, Design*

**Jonathan Rodgers**, *Duende | Music Direction, Tuned Glass, Voice, Guitar*

**Omar Tate**, *Congregant | Art, Text, Poetics, Meal*

**Danielle Wood**, *Congregant | Voice*

**Ciko Sidzumo ’24 and Immanuel Williams ’24**, *Lead Ushers*

**Kenyon Adams** (he/they) is a multidisciplinary artist and artistic director. Through performance-based practices, he seeks to reclaim or expand embodied ways of knowing, working towards imagining and constructing sustainable futures. His practice is concerned with notions of citizenship, locating pleasure and satisfaction within the scope of justice. For this work, the artist engages text, photography, music, and performance, as well as foodways, devised liturgies, and site-specific interventions. Kenyon’s ritual cycle, *WATCHNIGHT: WE ARE ALMOST TO OUR DESTINATION*, includes the performance work, *PRAYERS OF THE PEOPLE* (directed by Bill T. Jones), which invites audiences to sit, kneel, and chant Martin Luther King Jr.’s Letter from Birmingham Jail. The second work in the trilogy, entitled *COMMUNION: a ritual of nourishment and commemoration*, premieres at the Fisher Center in 2023. Kenyon is a Senior Fellow at the Hannah Arendt Center and an artist in residence at the University of Texas at Austin (Texas Performing Arts), where he is developing *COMPLINE*, the final work in the *WATCHNIGHT* trilogy. Kenyon is the founding principal at FUTURE SOLITUDE, an art series and lifestyle brand that examines and speculates modes and sites of leisure.

Kenyon has contributed art and thought leadership to Live Ideas (New York Live Arts), Yale School of Drama, the Langston Hughes Project, Louis Armstrong House Museum, YoungARTS, Grace Farms Arts, the National Arts Policy Roundtable (Americans for the Arts, Sundance Institute), and the Schomburg Center for Research in Black Culture. He studied religion and literature at Yale Divinity School, and theology of contemporary performance at the Yale Institute of Sacred Music. Kenyon has performed nationally as a vocalist, songwriter, and blues harmonica player, making his feature film debut as Jason in Golden Globe Award-winning director Lee Isaac Chung’s narrative feature *Lucky Life*, which premiered at Tribeca Film Festival and Moscow International Film Festival. Kenyon served as artist in residence at the Yale Institute of Sacred Music for the 2015–16 academic year. His multimedia performance works have addressed issues of legibility, race, and American memory. He is currently serving as director of public programs at the Blanton Museum of Art in Austin, Texas.



## TARA RODRÍGUEZ BESOSA SOMOS OTRACOSA

World Premiere

### **Sosnoff Backstage**

Interactive Installation

Friday, May 5 from 5 to 7 pm

Saturday, May 6 from 1 to 6 pm

Sunday, May 7 from 1 to 3 pm

Architect, activist, and farmer, Tara Rodríguez Besosa, and collaborators, have created an installation and resource center to introduce the public to OtraCosa, an off-grid DIY queer homestead in the rural, mountainous community of San Salvador, Puerto Rico. For the past year, Tara and others have been observing, cohabitating, and deepening with the beings and ecosystems of OtraCosa, creating a decolonized, living manuscript of the different human and nonhuman exchanges that provide nourishment, healing, and life. Tara, inspired by the Drake Manuscript, is creating their own decolonized version of a living manuscript, handmade by them and others through their daily lives. During the festival, visitors will be welcomed to the OtraCosa installation/manuscript, inviting us to explore the principles and practices of OtraCosa and those who steward its land.

**Tara Rodríguez Besosa**, *Lead Artist*

**Tian/Christian Appel**, *Collaborator*

**Darshan Elena Campos**, *Collaborator*

**Norma (Yaya) Laureano Miranda**, *Collaborator*

**Aya Rebai**, *Audience Guide*

**Tara Rodríguez Besosa** (she/they/ellx/bellx), born, raised, and based in Borikén (Puerto Rico), lives and works at the powerful intersection of queer community, ecosystem restoration, and food sovereignty. Tara shares how queer agroecological practices are essential for the transition from extractive to restorative food systems and how collective models and shared resources empower decolonized land and bodies. Tara is an interdisciplinary designer, organizer, entrepreneur, and living resource within various groups involving farming, food systems, and the arts. They have cofounded projects ranging from a DIY architect-run gallery in Brooklyn to Puerto Rico's Departamento de la Comida, arts venues like El Local en Santurce, and the collective queer land project OtraCosa. Their time is spent on a beautiful spectrum: some days they work with land, meditate in the forest, swim in the warm waters of the Caribbean, and exchange plant knowledge. Other days are quite different: they are found on the computer writing federal grants, corunning a nonprofit organization, or guest lecturing for a design school or public speaking event. It is with these tools that Tara is able to collaborate with her communities of humans, activists, plants, and forests. They have recently been deepening their practice on land with nonhuman ecosystems, learning about the Rights of Nature and our role as human healers. They coexist within a web of consumers, cooks, restaurants, environmental organizations, policymakers, farms, community gardens, artists, medicine makers, and elders that are together decolonizing Borikén's communities through food. @bitchimmanolo @eldepartamentodelafood



## TANIA EL KHOURY *MEMORY OF BIRDS*

World Premiere

### **Maple Trees on Manor Avenue**

Interactive Sound Installation

Thursday, May 4 from 5 to 7 pm, on the half hour

Friday, May 5 from 5 to 7 pm, on the half hour

Saturday, May 6 from 1 to 6 pm, on the half hour

Sunday, May 7 from 1 to 3 pm, on the half hour

*Memory of Birds* is an interactive sound installation in trees in collaboration with a trauma therapist and migrating birds. The work explores political violence that literally and figuratively gets buried in contested lands. A guided somatic experience, *Memory of Birds* is a work that eats itself, designed to be forgotten.

**Tania El Khoury**, *Lead Artist & Narrator*

**Thena Tak & Ross Adams**, *Space Design*

**Fadi Tabbal**, *Music & Sound Design*

**Laila Samy**, *Singing Voice*

**Coral Franchi LCSW, SEP**, *Guided Somatic Experience*

**Haitham Haddad**, *Illustration & Graphic Design*

**Oscar Gardea**, *Mask Design*

**James Stenhouse**, *Dramaturgy*

**Megan Byrne**, *Production Stage Manager*

**Tania El Khoury** (she/her) is a live artist creating installations and performances focused on audience interactivity and its politics. She is Distinguished Artist in Residence of Theater and Performance and Director of the Center for Human Rights and the Arts at Bard College. Tania's work has been presented in multiple languages across six continents. She was a 2019 Soros Art Fellow and the recipient of the Herb Alpert Award, Bessies Outstanding Production Award, International Live Art Prize, Total Theatre Innovation Award, and Arches Brick Award.



## KITE AĜÚYABSKUYELA

LAB Commission

### **Veterans of Foreign Wars Red Hook Post 7765**

Live Performance

Thursday, May 4 at 7:30 pm, with guest **Corey Stover**

Friday, May 5 at 6 pm, with guest **Lou Cornum**

Saturday, May 6 at 6 pm, with guest **Dr. Jolene K. Rickard**

Sunday, May 7 at 2 pm, with guest **Alisha Wormsley**

Sharing cakes at funeral wakes is a practice common amongst the Lakḥóta people; often, these cakes have an image of the deceased imprinted in the frosting. Kite, an Oglála Lakḥóta performance artist and composer, explores this tradition in a performance in which she decorates funerary cakes made from local Indigenous ingredients while speaking with friends, relatives, and elders about traditions, kin, land, and species they have lost. As we face death in the world, Kite hopes to turn towards protocols for mourning to process the death of beings, human and nonhuman. Cake and coffee will be served.

**Kite**, *Lead Artist*

**Bradley Dry**, *Recipe Creation*

**Sweet Maresa's**, *Baker*

**Laura Hirschberg**, *Production Stage Manager*

**Kite aka Suzanne Kite** MFA '18 is an Oglála Lakḥóta performance artist, visual artist, and composer raised in Southern California, with a BFA from CalArts in music composition and an MFA from Bard College's Milton Avery Graduate School. She recently defended her PhD dissertation, "Hél čhaŋkú kiŋ řipáye (There lies the road)," at Concordia University, which incorporates sound, video, and interactive installation work. Kite's scholarship and practice explores contemporary Lakḥóta ontology through research-creation, computational media, and performance. Kite often works in collaboration, especially with family and community members. Her art practice includes developing machine learning and compositional systems for body interface movement performances, interactive and static sculpture, immersive video and sound installations, poetry and experimental lectures, and experimental video. Kite also coruns the experimental electronic imprint Unheard Records. Her work has been featured in various publications, including the *American Indian Culture and Research Journal*, the *Journal of Design and Science* (in which her award-winning article, "Making Kin with Machines," was published), and the 2019 sculpture Ínyan Iyé (Telling Rock), which was featured on the cover of *Canadian Art*. Kite is currently an artist in residence and visiting scholar at Bard College Annandale.



# FALL 2022 PROGRAM



## VIVIEN SANSOUR *THE BELLY IS A GARDEN*

World Premiere

**Bard Farm, Bard College**

Interactive Installation

October 13–16, 2022

Seed keeper and artist Vivien Sansour invites us to join her in a conversation and lecture performance that unfolds over a walk through the Bard Farm and the wild landscape that surrounds it. As we walk, we will study the diversity of plants growing there and consider how we share the world and how we interact with it. How does one plot of land produce such a multitude of color and variety? How do these varieties interact with each other to support and enhance their blossoming? We will explore our own origins as seeds, accompanied by a multitude of other living beings so different from us yet complementary.

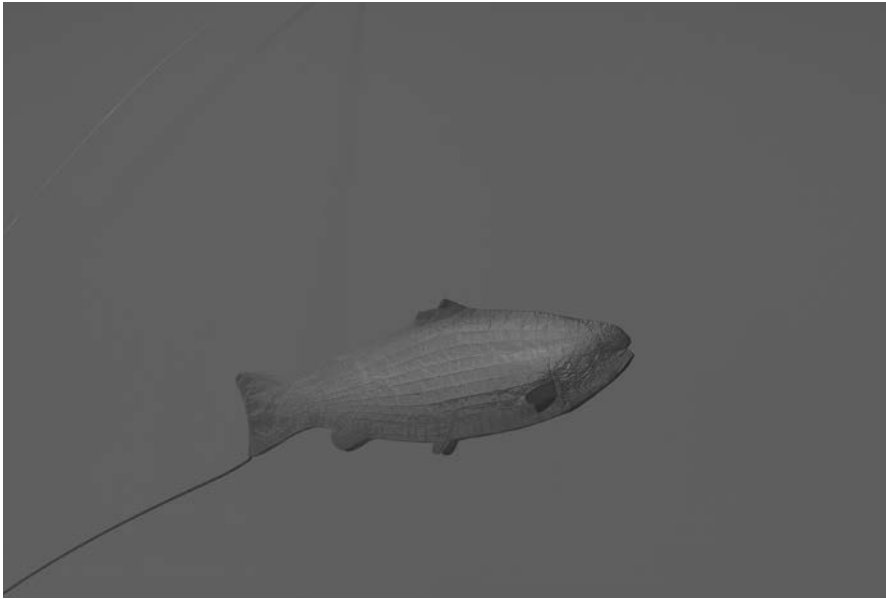
**Vivien Sansour**, *Lead Artist*

**Adrienne Truscott**, *Dramaturgy*

**Eli Bickford**, *Set Design*

**Megan Byrne**, *Stage Management*

**Vivien Sansour** is an artist, researcher, and writer. She uses installations, images, sketches, film, soil, seeds, and plants to enliven old cultural tales in contemporary presentations and to advocate for seed conservation and the protection of agrobiodiversity as a cultural/political act. Vivien founded the Palestine Heirloom Seed Library as part of this work with local farmers and has been showcased internationally, including at the Chicago Architecture Biennial, Victoria and Albert Museum in London, Dutch Design Week in Eindhoven, Berlinale, Istanbul Biennial, Foto/Industria, and the Venice Art Biennale. An enthusiastic cook, Vivien works to bring threatened varieties “back to the dinner table to become part of our living culture rather than a relic of the past.” This work has led her to collaborate with award-winning chefs, including Anthony Bourdain and Sami Tamimi. A former Harvard University Fellow, Vivien is currently teaching at Bard College, where she is developing a course on human and nature design in the Hudson Valley.



## COOKING SECTIONS *WHEN [SALMON SALMON [SALMON]]*

**Part 1 • *Salmon: A Red Herring* (2020)**

**Part 2 • *Salmon: Traces Of Escapees* (2021)**

**Part 3 • *Salmon: Feed Chains* (2022)**

LAB Commission

**Sosnoff Stage, Sosnoff Stage Right, Sosnoff Backstage**

Lecture Performance and Interactive Installation

October 13–16, 2022

*When [Salmon Salmon [Salmon]]* is a trilogy of performative installations tracing the effects of salmon farms on multiple ecologies. The three works focus on the impact of food production based on extractive systems that push the environment to the verge of collapse.

Shown for the first time in North America, the trilogy portrays farmed salmon as a constructed animal, one of the most recently domesticated and industrialized species in history. The first installation, *Salmon: A Red Herring*, questions what colors we expect in our “natural” environment. It asks us to examine how our perception of color is changing as we change the planet. *Salmon: Traces of Escapees* explores the environmental impact of salmon farms, which can be traced far beyond the circumference of open-net pens and everything that escapes through them. The final chapter of the trilogy, *Salmon: Feed Chains*, subjects the audience to the automated feeding mechanism of the salmon farm. The piece revolves around the ecosystems that are transformed into feed, the landscapes that are fed to farmed fish, and the pellets that are consumed by salmon in their feedlots.

**Cooking Sections: Daniel Fernández Pascual and Alon Schwabe** examine the systems that organize the world through food. Using site-responsive installation, performance, and video, they explore the overlapping boundaries among art, architecture, ecology, and geopolitics. Established in London in 2013 by Daniel Fernández Pascual and Alon Schwabe, their practice uses food as a lens and a tool to observe landscapes in transformation. They have worked on multiple iterations of the long-term site-responsive CLIMAVORE project since 2015, exploring how to eat as humans change climates. In 2016, they opened The Empire Remains Shop.

Their work has been exhibited at Tate Britain, Serpentine Galleries, SALT, Bonniers Konsthall, Lafayette Anticipations, Grand Union, Atlas Arts, Storefront for Art and Architecture, the Istanbul Biennial, Taipei Biennial, 58th Venice Biennale, Sharjah Architecture Triennial, Sharjah Art Biennial, Performa 17, Manifesta 12, and New Orleans Triennial, among others. They have been residents at Headlands Center for the Arts, California, and The Politics of Food at Delfina Foundation, London. They are part of British Art Show 9. They lead a studio unit at the Royal College of Art, London. Cooking Sections were nominated for the Turner Prize in 2021. They were awarded the Special Prize at the 2019 Future Generation Art Prize and were nominated for the Visible Award for socially engaged practices. Daniel is the recipient of the 2020 Harvard GSD Wheelwright Prize for *Being Shellfish*.

# MORE COMMON GROUND

## AN INTERNATIONAL FESTIVAL

Supported by the OSUN Center for Human Rights and the Arts at Bard (CHRA), three network projects related to the Fisher Center LAB Biennial are happening across the globe. *Common Ground's* network projects feature curatorial programs in Colombia, Palestine, and South Africa, in partnership with Universidad de los Andes in Bogotá, Al-Quds Bard in East Jerusalem, and University of the Witwatersrand in Johannesburg. These international curatorial projects are site responsive and in collaboration with local students and faculty in the Open Society University Network.

For more information, visit [chra.bard.edu/network-projects/common-ground](http://chra.bard.edu/network-projects/common-ground).

### **Common Ground in Colombia, Palestine, and South Africa**

Installation  
LUMA Theater Lobby

Featuring documentation from *Common Ground's* three network projects, curated by Juliana Steiner (Colombia), Emily Jacir (Palestine), and Boyzie Cekwana (South Africa).

### **Common Ground Curators Panel with Boyzie Cekwana, Tania El Khoury, Gideon Lester, and Juliana Steiner**

May 6 at 1 pm  
Resnick Studio

### **CHRA Video Commissions on Food Politics Works from Ama Josephine Budge, Brian Lobel with Season Butler, Alexandre Paulikevitch, and Emilio Rojas with Pamela Sneed**

LUMA Theater Lobby

CHRA has commissioned international artists to create digital works on the politics of food. First released online in 2021–22, these four videos will be on display during the festival.

### **Bard College is Becoming CLIMAVORE A Collaboration with Cooking Sections**

*Bard is to become the first college in the world to introduce a CLIMAVORE menu.*

New “seasons” are gradually emerging on our planet. The lines between spring, summer, autumn, and winter are increasingly blurred, while periods of drought, oceanic pollution, soil depletion, subsidence, and pandemics are becoming more prevalent.

As part of *Common Ground: an international festival on the politics of land and food*, Bard College, in collaboration with Parkhurst Dining, has joined Cooking Sections' extensive project *Becoming CLIMAVORE* to find new ways of eating in response to the new seasons of the climate emergency. Launched in 2017, this long-term initiative encourages institutions to remove farmed salmon from their menus and replace it with ingredients that improve biodiversity, as well as soil and water quality. More than 20 art institutions are already involved in the project, including Tate Britain and Serpentine Galleries in London. In collaboration with BardEATS, the Bard Office of Sustainability, and Parkhurst Dining, Bard has removed farmed salmon from its menu and introduced new dishes made with ingredients that help environmental regeneration.

## FARM TALKS

Grounded in the soil we live on, a series of in-person farm talks parallels the biennial commissions with workshops, readings, walks, and trainings that engage activists, scholars, farmers, chefs, and food-systems workers. Curated by Bard farmer and educator Rebecca Yoshino and curatorial assistant Melina Roise, the series aims to provide our community with the opportunity to engage in practice and conversation around seed saving, ecological embodiment, social-design thinking, and native medicinal plants.

*The Body is a Doorway: Ecological Embodiment and Healing Beyond the Human* with Sophie Strand, Bard '16

*To Be Home, To Be Sown: A Conversation on Seed Rematriation* with Vivien Sansour of the Palestine Heirloom Seed Library, Joe Baker of The Lenape Center, and K Greene of Hudson Valley Seed Company and Hudson Valley Farm Hub

*Regenerative Design for Changemakers Training* with Abrah Dresdale, MA, of Regenerate Change

*Spring Medicines Botanical Walk* with Misty Cook (Davids), MS, author of *Medicine Generations: Natural Native American Medicines Traditional to the Stockbridge-Munsee Band of Mohicans Indian Tribe*.

*Social Design Thinking at the Intersection of Land and Food* with Abrah Dresdale, MA, of Regenerate Change and Jocelyn Apicello, DrPH, of the Ecological Citizen's Project

# COMMON GROUND SYLLABUS

## Biennial Bookshelf

A collaborative compilation of further resources for exploration and research based on recommendations from our artists and broader biennial team.

### COMMON GROUND: General Syllabus

Bambara, Toni Cade. *The Salt Eaters*. New York: Vintage, 1992.

Haraway, Donna. *Staying with the Trouble: Making Kin in the Chthulucene*.

*Experimental Futures: Technological Lives, Scientific Arts, Anthropological Voices*. Durham: Duke University Press, 2016.

Kimmerer, Robin Wall. *Braiding Sweetgrass: Indigenous Wisdom, Scientific Knowledge and the Teachings of Plants*. Minneapolis: Milkweed Editions, 2013.

NDN Collective. *Required Reading: Climate Justice, Adaptation and Investing in Indigenous Power*. Honolulu: Native Books, 2021.

Prechtel, Martin. *The Unlikely Peace at Cuchumaquic: The Parallel Lives of People as Plants: Keeping the Seeds Alive*. Berkeley: North Atlantic Books, 2012.

Penniman, Leah. *Farming While Black: Soul Fire Farm's Practical Guide to Liberation on the Land*. White River Junction: Chelsea Green Publishing, 2018.

### COMMON GROUND: Syllabus for Farm Talks

Cook (Davids), Misty. *Medicine Generations: Natural Native American Medicines Traditional to the Stockbridge-Munsee Band of Mohican Indians Tribe*. Scotts Valley: CreateSpace, 2013.

Dresdale, Abrah. *Regenerative Design for Changemakers: A Social Permaculture Guide*. Publication City: Culture Shift Press, 2022.

Garth, Hanna, and Ashanté M. Reese, eds. *Black Food Matters: Racial Justice in the Wake of Food Justice*. Minneapolis: U of Minnesota Press, 2020.

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## **COLLABORATOR BIOS**

### ***COMMUNION: a ritual of nourishment and commemoration***

**JaQuan Beachem '17, cantor | words** is a love-centered, joy-seeking, trauma-informed, and justice-oriented interdisciplinary artist, chaplain, and theologian. JaQuan believes that the arts have the agency to reclaim time and space to cultivate atmospheres of healing, reconciling, and community building. Currently, JaQuan serves as Andover Newton's Director of Community Development & Spiritual Formation at Yale Divinity School. As Founder of wellness nonprofit KEI, Inc., JaQuan consults and curates sustainable spaces for belonging, embodiment, and (re) imagination at the individual, organizational and corporate levels. In their leisure, JaQuan enjoys jamming out to music, honing his yoga practice, trying out a new recipe, and noticing things bloom.

**Osayi Endolyn, congregant | text** is a writer, producer, and curator whose storytelling centers on food and culture. A changemaker and thought leader, she spearheads discourse ranging from editorial direction to the politics of dining. A James Beard Award winner, Osayi's writing and commentary are featured in the New York Times, the Washington Post, the Los Angeles Times, Time, Eater, Food & Wine, Travel + Leisure, the Oxford American, Netflix's Chef's Table and Hulu's The Next Thing You Eat. She is the writer of Ghetto Gastro Presents: Black Power Kitchen and with Marcus Samuelsson, The Rise: Black Cooks and the Soul of American Food.

**Kayla Farrish, duende | movement** is a Black American Director merging dance-theater, filmmaking, narrative, and sound score. She captures ranging identity, the mythical dualities of history and present survival, and powerful dreaming lending to liberation. Her commissions include Gibney, Louis Armstrong House Museum, Danspace, Papatian, Little Island, Harlem Stage, Blacklight Summit, and beyond. Some works formed: Black Bodies Sonata, The New Frontier: My dear America, Sunny Side/Inside the Laughing Barrel, December 8th, Martyr's Fiction, and others. She creates live works, films, site-specific/immersive, and collaborations. She recently shared Choir (Carrie Mae Weems Exhibition), To Dream A Lifetime (BlackLight), Roster with Melanie Charles, MIXTAPES with Alex MacKinnon and site-specific Broken Record (Little Island) with Brandon Coleman, and Rinsing and Harbor films. Presenting spaces include Lincoln Center, Park Avenue Armory, Symphony Space, and National Sawdust, among receiving support from Watermill Center for the Arts, Armstrong Now, Brooklyn Filmmakers Collective, Baryshnikov Arts Center, La Mama Theater, and others. She received the Sundance Uprise Grant for Emerging BIPOC Directors, Bessie Awards for NYLA's Motherboard Suite, and

December 8th Gibney, NY Times Top 2021 Dance Performances: Roster and Breakout Star. She is a recipient of the Harkness Promise Award for 2022. In 2022, she was a Rehearsal Director for Punchdrunk Sleep No More and adjunct faculty for NYU Tisch Dance.

**Clarence Grant II, *duende* | *percussion*** started playing drums in his church's worship team at the age of six. As a self-taught drummer, he first learned to play by ear. At nineteen, he started playing professionally as a session and tour player. His drumming has been called "precise mayhem" with some "throttle and sway." He performs in a variety of genres, including rock, jazz, gospel, hip-hop, and country. He lives in Pittsburgh.

**John Hall, *duende* | *bass*** is currently Bassist and Music Director for N-Motion Entertainment and former Music Director for BLU Jazz in Akron OH and has graced the stage with many major artist such as Marion Meadows, James Lloyd, Elan Trotman, Kenny Blake, Chuck Loeb, Tom Browne, The Sax Pack, Eric Darius, Joey Sommerville, Art Sherrod Jr, Pieces of a Dream, Marcus Anderson, Bob Baldwin, Brian Simpson, Julian Vaughn, Phill Denny, JJ Sanseverio, Jeff Kashiwa, Nick Colonne, Jackiem Joyner, Althea Rene, Matt Marshak, Eddie Baccus, Marcus Johnson, Jeanette Harris, Nathan Mitchell, Steve Cole, Walter Beasley, Mike Phillips, Adam Hawley, Frank McComb, Alexander Zonjic, The Reb Beach Project, and the list continues to grow! Currently an Artist Endorser for Reunion Blues Bags, Bartolini Electronics, as well as Ernie Ball Bass Strings. [johnchalljr.com](http://johnchalljr.com)

**Craig Hartley, *duende* | *keys*** Music producer, composer, and performer Craig Hartley has studied and performed with jazz greats such as Jackie McLean, Eddie Henderson, and Anthony Braxton. Craig's debut jazz recording was praised by Midwest Record as "one of the great debuts of all time." His second album was featured on NPR and named to numerous top 10 jazz albums lists. He has led master classes and performances at Yale University, Tohoku University Japan, and Berklee. Craig has worked on projects with artists and companies including KAWS, John Baldessari, VOGUE, Visionaire, and Valentino. Craig has performed internationally at events such as Art Basel and the Veneto Jazz Festival. [www.craighartlye.me](http://www.craighartlye.me)

**James Moss, *duende* | *percussion, voice*** is a percussionist, instructor, and performer with over forty years of experience. He has performed and recorded with many notable artists such as Clark Terry, Stevie Wonder, Michael Brecker, Lori Lieberman, and Janice Dempsey. He currently performs with Fe Fi Fo, Mikata, and African Arawak Connection as well as his own ensemble Emanon, which has included artists such as Steve Clarke, Aly Ryerson, Peter DeMarko, and Kenyon Adams. He has been a regular guest on numerous radio and TV programs in the northeast as well as Hart School of Music, Yale, and UConn.

**Ambrose Rhapsody Murray, *congregant* | *sculpture, design*** is a self-taught artist with roots in Florida and Asheville, NC. Through sewing, painting, material experimentation, film, and collaborative projects, they create stories to investigate our relationships to the colonial undercurrents of our lives, the charged symbology of black feminine bodies, and the ephemeral and layered qualities of memory and remembering. Ambrose received their Bachelor's in Black Studies from Yale University and briefly studied art at Central Saint Martins in London. Their work lives in the permanent collection of The Studio Museum in Harlem and has exhibited across the US and abroad.

**Jonathan Rodgers, *duende* | *music direction, tuned glass, guitar*** *Cindertalk* is an Oregon-based composer and multi-instrumentalist. Best known for his "stunning" (NY Times) work with tuned glass, Jonny orients his work around organic instruments coupled with electronic manipulation. Unconventional sounds permeate his writing, which is often described as surprising, wistful, intricate, and emotionally immersive. [www.cindertalk.com](http://www.cindertalk.com)

**Omar Tate, *congregant* | *art, text, poetics, meal*** has spent the last fourteen years in the restaurant industry. He began his career in kitchens as a dishwasher and porter at the Philadelphia Marriott Downtown and worked his way up in some of the best restaurants in Philadelphia and New York City to eventually hold his highest title as chef de cuisine at a restaurant called Once Upon A Tart in SoHo. Most notably, Chef Omar Tate has worked at Fork and Russet in Philadelphia and for Missy Robbins' Michelin-starred restaurant, A Voce at Columbus Circle.

Over the past three years, Omar has emerged as a visionary and a leading thinker on the restaurant industry's cultural development as a whole. He specifically focuses on race and ethnicity to tear down structural barriers through his practice in Honeysuckle, his pop-up cultural concept. In 2020, Honeysuckle was named pop-up of the year by Esquire Magazine, and in 2021, Time Magazine named Omar as one of the 100 innovators to watch as part of their Time100Next list. You can find Omar's writings in Esquire Magazine, Eater, Heated by Mark Bittman, as well as his work and voice being cited, featured, and/or mentioned in the New York Times, Philadelphia Inquirer, Cultured Magazine, Wine and Enthusiast, Okayplayer, and others. He has taught classes at NYU, MIT University, and Dillard Universities, lectured at Paypal, and sits on the advisory board for the Museum of Food and Drink's African/American: Making the Nation's Table exhibition.

**Danielle Wood, *congregant* | *voice*** serves as an Assistant Professor in both Media Arts & Sciences as well as Aerospace Engineering at the Massachusetts Institute of Technology. Professor Wood also serves at MIT as the Faculty Lead for African and

African Diaspora Studies. Within the Media Lab, Prof. Wood leads the Space Enabled Research Group which seeks to advance justice in Earth's complex systems using designs enabled by space. The research of Space Enabled designs systems that use tools from space to promote sustainability on Earth and designs approaches to support sustainability in Space. The work is informed by Black Feminist thought and a commitment to artistic engagement.

### **Somos OtraCosa**

**Tian/Christian Hansen Appel, Collaborator** is a white, anarchist, queer, non-binary trans femme arts activist, farmer, and performance artist born on occupied Lenape lands. OtraCosa gave them the chance to heal and reconnect with the earth after many years in various cities. They are honored to still be part of the land's stewardship and grateful to be able to share the space's healing power with other queer and trans people. Tian will be moving to Berlin this summer and will be returning to OtraCosa each winter to support its growth and its magic through song, ritual, and solidarity.

**Darshan Elena Campos, PhD, Collaborator** (they/elle/twospirit) is a transfeminist Boricua seed keeper based in Cabo Rojo, Borikén. Born in the diaspora on ancestral Ohlone territory, they returned to the Caribbean in 2018 to help grow food, housing options, community-supported medicine, and beloved communities for survivors of violence. Currently, they lead Somos Semillas Antillanas, a mobile seed library and community seed bank specializing in seeds of the Indigenous Black Caribbean. At OtraCosa, an off-grid DIY queer and trans homestead in the mountains of Caguas, Borikén, they help care for Xicana Freedom Forest, an edible archive of trees aimed at helping to create a future without femicide, forced migration, slavery, and settler colonialism.

**Norma (Yaya) Laureano Miranda, Collaborator** is a language justice practitioner, anthropologist, herbalist, multidisciplinary artist, sound and spiritual healer, and land/water steward born and raised in Borikén (Puerto Rico). They identify as a mixed race, two-spirited, and gender fluid being committed to reclaiming their Indigenous and Afro-Caribbean roots by embracing and embodying their worldviews, culture, wisdom, and teachings. Her work centers on disrupting colonial narratives/practices and supporting the weaving of spaces that bring communities and movements together to claim a liberated and sustainable world. Otra Cosa is the latest space they have had the honor to be a part of, and they are in the process of building their own QTBIPOC land stewarding/community space.

### **Aǵúyabskuyela**

**Corey Stover (Sungmanitu Ska)**, Lakota Artist and Educator, descends from Lakota, Northern Cheyenne, and European ancestry. He resides on the Pine Ridge Indian Reservation in South Dakota and works as the Director of Vocational Education for Oglala Lakota College. Focusing on enhancing the lives of community members through award-winning Vocational Education Programs. Corey is a Powwow dancer and enrolled member of the Oglala Lakota Sioux Tribe. He holds a Bachelor's degree in Lakota Studies, emphasizing Indian Law. He also holds Associates degrees in Lakota Studies and Tribal Law. Along with his career, Corey is a self-taught traditional Lakota artist who focuses on traditional Lakota beadwork and designs, artwork, and Powwow dance regalia. Corey is well-versed and knowledgeable of the Lakota culture, language, and way of life. His great-great Grandmother is a survivor of the Wounded Knee Massacre and he is humbly honored to carry on her legacy. Wopila Tanka

**Lou Cornum** is a writer, scholar, and member of the Navajo Nation, also a descendant of Irish-Scottish settlers. They were born in Arizona in 1989 and have spent the past fifteen years mostly in New York City. As an assistant professor of Native American Studies at NYU, they teach and research a range of topics from science fiction, Indigenous intellectual histories, and radioactive geographies. Their public writing can be found in venues such as Art in America, Triple Canopy, and Pinko: A Magazine of Gay Communism.

**Dr. Jolene Rickard** is a visual historian, artist, and curator interested in the intersection of Indigenous knowledge and contemporary art, materiality, and ecocriticism with an emphasis on Hodinöhsö:ni aesthetics. A selection of publications includes *Diversifying Sovereignty and the Reception of Indigenous Art*, Art Journal 76, no. 2 (2017), *Aesthetics, Violence and Indigeneity*, Public 27, no. 54 (Winter 2016), *Arts of Dispossession*, in *From Tierra del Fuego to the Arctic: Landscape Painting in the Americas*, Art Gallery of Ontario (2015), *The Emergence of Global Indigenous Art*, Sakahán, National Gallery of Canada (2013), and *Visualizing Sovereignty in the Time of Biometric Sensors*, *The South Atlantic Quarterly: Sovereignty, Indigeneity, and the Law*, 110:2 (2011). Recent exhibitions include the Minneapolis Institute of Arts national exhibition, *Hearts of Our People: Native Women Artists, 2019-2021*, Crystal Bridges Museum of Art, *Art For a New Understanding: Native Voices, 1950s to Now, 2018-2020*. She co-curated two of the four inaugural exhibitions of the National Museum of the American Indian (2004-2014). Jolene is on the editorial board of *American Art*, a founding board member for the Otsego Institute for Native American Art, and an advisor to GRASAC-The Great Lakes Alliance for the Study of Aboriginal Arts and Culture. Jolene is a 2020 Fulbright Research Scholar at McMaster University, ON, CA, an Associate Professor in the

departments of History of Art and Art, and the former Director of the American Indian and Indigenous Studies Program 2008-2020 (AIISP) at Cornell University, Ithaca, NY. Jolene is from the Tuscarora Nation (Turtle Clan), Hodinöhsö:ni Confederacy.

**Alisha B. Wormsley** (Pittsburgh, PA, USA) is an interdisciplinary artist and cultural producer. Her work contributes to the imagining of the future of arts, science, and technology through the black womxn lens, challenging contemporary views of modern American life through whichever medium she feels is the best form of expression, creating an object, a sculpture, a billboard, performance, or film and thrives in collaboration. Recent exhibitions, projects, and public art commissions in partnership with; the Oakland Museum, VCUArts Qatar, Speed Museum, Southbank Arts London, Times Square Arts, and the Carnegie Museum of Art. Wormsley's project, *There Are Black People In the Future*, gives mini-grants to open up discourse around displacement and gentrification and was also awarded a fellowship with Monument Lab and the Goethe Institute. In 2020, Wormsley launched a Residency for Black artists who mother, called *Sibyls Shrine*, has received two years of support from the Heinz Endowments. She is a 2022 Guggenheim Fellow in Fine Arts, an Awardee of the Sundance Interdisciplinary grant, and the Carol Brown Achievement award, among others. Wormsley has an MFA in Film and Video from Bard College and currently is a Presidential Postdoctoral Research Fellow at Carnegie Mellon University.

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Thomas O. Maggs  
Kenneth L. Miron  
Christina A. Mohr  
James H. Ottaway Jr.  
Felicitas S. Thorne

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*Inclusive Excellence*  
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*President; Vice President for*  
*Academic Affairs; Director,*  
*Center for Civic Engagement*  
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*Dean of the College*  
Malia K. Du Mont '95, *Vice*  
*President for Strategy and*  
*Policy; Chief of Staff*  
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*for Enrollment Management;*  
*Registrar*  
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*for Institutional Research and*  
*Assessment*  
Max Kenner '01, *Vice President*  
*for Institutional Initiatives;*  
*Executive Director, Bard Prison*  
*Initiative*  
Debra Pemstein, *Vice President*  
*for Development and*  
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##### **Fisher Center**

###### **Artistic Director and** **Chief Executive**

Gideon Lester

###### **Chief Operating Officer**

Aaron Mattocks

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*Administration and Finance*  
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*of Artistic Planning and*  
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Rebecca Sigel, *SummerScape*  
*Opera Producer*  
Jecca Barry, *Producer, Illinois*  
Jason Collins, *Associate Producer*  
Carter Edwards, *Producing*  
*Operations Manager*  
Madie Reilly '22, *Producing*  
*Assistant*

###### **Development**

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*for Development and*  
*Alumni/ae Affairs*  
Alessandra Larson, *Director of*  
*Institutional Advancement and*  
*Strategy*  
Jessica Wolf, *Associate Director of*  
*Development*  
Kieley Michasiow-Levy, *Senior*  
*Individual Giving Manager*  
Cate Hope, *Development*  
*Communications Manager*  
Caroline Ryan, *Development*  
*Operations Coordinator*  
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*Development Associate*

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Sophia Doctoroff '20,  
*Administrative & Digital*  
*Operations Assistant*

###### **Production**

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*Production*  
Stephen Dean, *Orchestra*  
*Production Manager*  
Carmine Covelli, *Satellite Project*  
*Manager*  
Dávid Bánóczy-Ruof, '22,  
*Production Administrator*  
Rick Reiser, *Technical Director*  
Duane Olson, *Interim Assistant*  
*Technical Director*  
Hick Renadette, *Head Rigger*  
Sam Dickson, *Carpenter*  
Maggie McFarland, *Carpenter*  
Josh Foreman, *Lighting Supervisor*  
Nick Hawrylko, *Head Electrician*  
Walter Daniels, *Sosnoff Light*  
*Board Operator*  
Moe Schell, *Costume Supervisor*  
Sara Sa, *Assistant Costume Shop*  
*Manager*  
Kat Pagsoligan, *Video Supervisor*  
Will Olivia, *Video Engineer*  
May Pocsy, *Video Technician*  
Lex Morton, *Audio Supervisor*  
Olivia Denison, *Audio Engineer*  
Duane Lauginiger, *Audio Engineer*  
Adam Bach, *Audio Engineer*  
Booker Stardrum, *Audio Engineer*  
Manuel Martinez, *Audio Engineer*  
Danielle Brescia, *Orchestra Stage*  
*Manager*  
Jarrod Briley TÖN '22, *Orchestra*  
*Stage Manager*  
Grace Locklin, *Orchestra Stage*  
*Manager*  
Lydia McCaw, *Orchestra Stage*  
*Manager*  
Nora Rubenstone '11, *Orchestra*  
*Stage Manager*  
Laurn Schaffer, *Orchestra Stage*  
*Manager*

## Communications

Mark Primoff, *Associate Vice President of Communications*  
Amy Murray, *Videographer*

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Jenna Obrizok, *Production Manager*  
Audrey Golden, *Editor*  
Kevin Trabucco, *Designer*

## Marketing and Audience Services

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Nicholas Reilingh, *Database and Systems Manager*  
Paul Laibach, *Manager, Technical Services*  
Maia Kaufman, *Audience and Member Services Manager*  
Brittany Brouker, *Marketing Manager*  
Sean Jones, *Assistant Marketing Manager*  
Garrett Sager HRA '23, *Digital Archive Associate*  
Elyse Lichtenthal, *House Manager*  
Rea Abel '23, *Assistant House Manager*  
Lukina Andreyev '23, *Assistant House Manager*  
Ana Aparicio '23, *Assistant House Manager*  
Joel Guahnich '24, *Assistant House Manager*  
Azalea Hudson '23, *Assistant House Manager*  
Kaeley Kim '23, *Assistant House Manager*  
Paulina Swierczek VAP '19, *Audience and Member Services Assistant Manager*  
Jardena Gertler-Jaffe VAP '21, *Audience and Member Services Coordinator*  
Erik Long, *Box Office Supervisor*  
Sam Rauch VAP '22, *Box Office Supervisor*  
Lea Rodriguez '22, *Box Office Supervisor*  
Alexis Seminario VAP '22, *Box Office Supervisor*  
Courtney Williams, *Box Office Supervisor*

## Facilities

Mark Crittenden, *Facilities Manager*  
Ray Stegner, *Building Operations Manager*  
Hazaiah Tompkins '19, *Building Operations Coordinator*  
Robyn Charter, *Fire Panel Monitor*  
Bill Cavanaugh, *Environmental Specialist*  
Drita Gjokaj, *Environmental Specialist*  
Bill Martin, *Environmental Specialist*

## Bard Music Festival Executive Director

Irene Zedlacher

## Artistic Directors

Leon Botstein  
Christopher H. Gibbs

## Associate Director

Raissa St. Pierre '87

## Scholars in Residence 2023

Byron Adams  
Daniel Grimley

## Program Committee 2023

Byron Adams  
Leon Botstein  
Christopher H. Gibbs  
Daniel Grimley  
Richard Wilson  
Irene Zedlacher

## Director of Choruses

James Bagwell

## Vocal Casting

Joshua Winograde

The Fisher Center's 20th Anniversary Season: Breaking Ground is dedicated to the founders of the Fisher Center, who have cultivated extraordinary artistic experiences—past, present, and future. We honor the memory of Richard B. Fisher, a true champion of the arts and Bard College, and his visionary leadership.

## CELEBRATE OUR ANNIVERSARY

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To make a donation, call 845-758-7987 or visit [fishercenter.bard.edu/support](https://fishercenter.bard.edu/support).


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## OFF SITE

### Kite

Veterans of Foreign Wars (VFW)  
Red Hook Post 7765  
30 Elizabeth Street, Red Hook

*The VFW is a 10-minute drive (4.5 miles) from the Fisher Center, so please plan accordingly. There will be a box office and will-call station at the VFW, so no need to come to the Fisher Center first.*

A shuttle from the Fisher Center to the VFW will leave from the marquee at the Sosnoff front lawn promptly 30 minutes before the performance begins. The shuttle will return to the Fisher Center 10 minutes after the performance ends.

