



# HERE

Artistic growth starts **HERE**...  
But it thrives because of **YOU**.

MBLOOM  
MBLOOM



# BLOOM

GALA 2019

MAY 13, 2019

Honoring

**TAYLOR MAC**

and

**DORIS DUKE  
CHARITABLE FOUNDATION  
ARTS PROGRAM**

**EMCEE**

Julie Atlas Muz

**PERFORMERS**

Brooklyn United Marching Band  
Machine Dazzle & Viva DeConcini  
Martha Graham Cracker  
Baba Israel  
Maiko Kikuchi & Zac Pless  
Anaïs Mitchell  
Smoke & Mirrors Collaborative

**DJ**

Sugartown Industries

**DIRECTOR**

Kristin Marting

**EVENT DESIGN**

Machine Dazzle

**LIGHTING DESIGN**

Ayumu "Poe" Saegusa

**EVENT PRODUCER**

Melanie Milton

## Dear HERE friends and family,

Welcome to HERE's BLOOM Gala! Over the past year, HERE's staff, Board of Directors, and I have been thinking about how many things start at HERE - ideas, projects, careers, relationships (personal and professional), and how we as an organization seed fertile ground for artistic risk and growth.

When artists start their artistic process with us, we commit to providing the time, space, and resources they need in order to take risks and make discoveries. We know that what our artists start at HERE today will change their career trajectory and the art form tomorrow. For our audiences, we offer performances that are challenging and resonant. We believe that those experiences in turn inspire conversation and growth for days and weeks after.

We are humbled to have the opportunity to celebrate the work of the **Doris Duke Charitable Foundation Arts Program**. Led by a wonderful group of women - Maurine Knighton, Brandi Stewart, Lillian Osei-Boateng, and Valerie Bailey - the Foundation has had an impact on artists like Taylor Mac and organizations like HERE all over the country. Their belief in and passion for innovation and creativity, and their acknowledgement of what artists and the organizations that serve them need is momentous.

We are also beyond thrilled to take this moment to recognize our dear friend and resident playwright **Taylor Mac**. As you will hear tonight, Taylor has created much bloom at HERE over the last 20 years. We love being able to give Judy a home at HERE to write, experiment, take risks, ask questions, and provoke audiences and at the same time cheer Taylor on as the Broadway and wider world also recognize Judy's talent and voice.

Our world is a better place because of the actions of funders like the Doris Duke Charitable Foundation and the visions of artists like Taylor Mac. HERE is committed to remaining fertile ground for innovation and collaboration, and we welcome you into our garden.

Thank you for being with us tonight as we mark this moment. We truly would not be HERE without you.

Warmly,

*Kristin Marting*

Kristin Marting  
Founding Artistic Director



# WE LOVE TAYLOR MAC

Shock-a-lock-a, boom! What was that? After shock! La dada dee, la dada da da da. Funky. What's that smell? Smells like a woman. That's judy. Who's she? Not she, fool, We. Come on y'all we got to dance, 'fore the po-lice come. And you may ask yourself, how did I get here? And you may ask yourself, where's all this glitter come from? And you may tell yourself, Taylor Mac is in the house. Taylor as Prince, as Socrates, as Sappho and Whitman and Mother Flawless Sabrina. Taylor and We in the house, sampling all the unknown reachers whose shoulders We stand on, while We form our shoulders for the ones to come. Taylor as reaching and We reaching for that reach with him. Taylor and judy fall down in front of everybody, as everybody. It's always a mess. They say Perfection is for assholes. And there's no ending. But if you know how to funk, say ya. And if you know how to party, say O ya. Taylor Mac makes Art that makes We that make Art. Taylor Mac in the house, y'all: keep reaching.

## **- Melanie Joseph, Artistic Director, Foundry Theatre**

The first time I saw Taylor Mac onstage, it was in judy's play, *The Young Ladies Of* at HERE Arts Center. The work navigated ecstatic joy, deep loss and even the mundane. Here was an artist exploding the familiar and making the world wholly original. I was blown away and knew then, what so many know now, Taylor Mac is an iconoclast - an artist who wields the full arsenal of theatrical convention, who mixes the high and the low and stirs us all up with great joy and pathos. What a gift it was years later to collaborate with Taylor and our tribe on *A 24 Decade History of Popular Music* and now to honor judy at the theater that first etched Taylor's genius in my heart.

## **- Niegel Smith, Artistic Director, The Flea**



# AVANT-GUARDIAN AWARD

**TAYLOR MAC:** Hello. I'm a theater artist. One time, at passport control, I told the man with the stamp I was a theater artist and he said, "Yeah but what do you really do?" I said, "I'm a theater artist. That's it." He said, "No really, what else do you do?" Finally understanding that he didn't believe a theater artist could just be a theater artist and still eat, I said, "I write grants to pay for my playwriting, acting, songwriting, performance artist-ing, directing and producing." He gave me some side-eye and, while stamping me in, said, "I guess that's good work if you can get it." I said, "Thank you."

Who I should really be thanking is HERE Arts Center. It's at HERE I first learned to write a grant. When my residency there had just begun, I was a theater artist who was also a temp, cater-waiter, house-painter, apartment-cleaner, concrete-shoveler (yes queen), coffee barista, dumpster-diver, and you freaking name it. But from the first grant HERE helped me get (the Peter S. Reid) to the most recent (The MacArthur Fellowship and the Doris Duke Performing Artist Award) life has gotten exceptionally easier (those last two I didn't even have to apply for). It's because of the grants, organizations like the Doris Duke Charitable Foundation Arts Program, and HERE's commitment to artists, that my body of work has flourished. If you think I'm exaggerating, here's the bio:

**GARY: A SEQUEL TO TITUS ANDRONICUS:** initially workshopped at HERE and written while the resident playwright at HERE. *Gary* recently made its premiere on Broadway at the Booth Theatre, produced by Scott Rudin, directed by George C. Wolfe, and starring Nathan Lance, Kristine Nielsen, and Julie White.

**A 24-DECADE HISTORY OF POPULAR MUSIC:** HERE wasn't directly involved in this 24-hour performance art concert but it was at HERE that I first worked with Matt Ray (the show's Music Director and Arranger) and Machine Dazzle (the costume designer of 24-Decade), and where Pomegranate Arts (the producers of 24-Decade) first saw my work. It's played the world, was a finalist for the Pulitzer, won the Kennedy Prize for Drama, two Australian Helpmann awards, an Obie, two Bessies, a New York Drama Critics Award, and was placed on The NY Times Top 10 lists of Best Performances, Best of Theater, and Best of Classical Music of 2016.

**HIR:** This was my drawer play. I started it in 1998, put it in a drawer, took it out, wrote more of it, put it back in, etc. until its premiere (directed by Niegel Smith, who first saw my work at HERE) in 2014 at the Magic Theater. From 1998 to 2014, we had two different readings of it at HERE. *Hir* at HERE. Since its premiere it's had roughly 70 productions around the globe. Some highlights include: Playwrights Horizons (NYC), Steppenwolf Theater (Chicago), and The Belvoir, where it received the Sydney Theater Award for Best Play of the Year.

**THE LAST TWO PEOPLE ON EARTH:** I first worked with the spectacularly fabulous Rachel Chavkin at HERE (we made a one-act musical of Aristophanes' *Peace* for Target Margin). Rachel introduced me to Mandy Patinkin. Mandy asked me "If we were the last two people on earth, what would we do?" The answer was, perform a vaudeville for the seagulls. And so, along with Susan Stroman (who directed us), we made an Apocalyptic Vaudeville and premiered it at A.R.T.

**THE WALK ACROSS AMERICA FOR MOTHER EARTH:** My agent at the time, Morgan Jenness, who first saw me perform in Kristin Marting's *Orpheus* (at HERE) introduced me to The Talking Band. They commissioned me to write a play and so together we made this modern day commedia dell'arte work about a group of political activists (an 18-year old Taylor Mac among them) who walked from New York City to the Nevada Nuclear Test Site to protest nuclear proliferation. It premiered at La Mama in 2011. I'm pretty sure we did at least one reading at HERE.

**THE LILY'S REVENGE:** Here's the biggie. In 2004, I became a resident artist at HERE and started developing this play, which we produced together. Originally pitched as a seven-cast member ninety-minute work, it became a five-hour, 36-cast member extravaganza. It snagged me my first Obie and went on to subsequent productions at the Magic Theater, Southern Rep, and A.R.T.

**THE YOUNG LADIES OF:** In 1968, my dad, while stationed in Vietnam, placed an ad asking "young ladies" to write him. Thousands replied. Thirty years after his death, I used the letters and my own text and songs to create this play about war, romance, and fatherhood. It premiered at HERE (and went on to tour the US, Sweden, and the UK).

**RED TIDE BLOOMING:** HERE had nothing to do with this one, but I included it because it's a musical I wrote about cultural homogenization that Julie Atlas Muz choreographed, Dirty Martini played a mermaid in, Tigger! was a blowfish, and Bridget Everett played Lynn Cheney (I mean what else do you want in a musical).

**THE BE(A)ST OF TAYLOR MAC:** Many of the songs and monologues this performance art pastiche consisted of had been performed individually at HERE over many years. Once we premiered it (at Joe's Pub in 2006) it was performed at roughly 100 different venues around the English speaking world (thanks to producer Paul Lucas), but we did eventually bring it back to New York and do a run (in rep with *The Young Ladies Of*) at HERE.

**CARDIAC ARREST OR VENUS ON A HALF-CLAM:** This was a performance art play that used my failing love life as a metaphor for the War on Terror. It premiered at Fez (remember Fez) and went on to headline the *Queer@HERE* festival at, you guessed it, HERE Arts Center.

**OKAY:** I originally wrote this as a solo-play and we premiered that version at HERE (and it later went on to be performed as an ensemble play at the Ensemble Studio Theater).

**THE FACE OF LIBERALISM:** This was my first performance art play. It was about our culture of fear and ran for six months, once a week, in a basement bar on the Bowery called The Slide. I revived it for the Fuse festival (Dixon Place and HERE teaming up) and that's where Kristin Marting first saw me perform, asked me to be in her production of *Orpheus*, and offered me a residency.

**HOLLIES FOLLIES:** Chris Tanner and Brandon Olsen asked me to devise this with them at HERE. It was about Holly Solomon and Holly Golightly getting stranded on a desert island full of creatures called Duckbutts. I played a duckbutt who was addicted to quack. I think my big song was called *The Quackhouse Blues*.

**HAMLET:** I didn't write this one. But I did play Laertes in a production directed by Ellen Beckerman at HERE. It was my first time working at HERE. I think it was 1998.

**THE FUTURE:** My collaboration with HERE isn't at an end. They've already helped develop my newest play *Prosperous Fools* (hopefully coming to a theater near you) and as part of my writing residency I've been working on a new music theater adaptation of Plato's *The Apology*, which will premiere at HERE soon-ish.



*The Lily's Revenge* at HERE, 2009 (Photo by Ves Pitts)

## WE LOVE DORIS DUKE

The Doris Duke Artist Award represents an infusion of energy not only into the life of an individual artist, but also into the constellation of artists they belong to. I have always had a sense of the relationship between my own work and the lineage from which I come; and I have always had an understanding of my responsibilities to that lineage and to those yet to come who will continue to explore, investigate, and create. The Doris Duke Charitable Foundation's Arts Program makes material investment in such continuance. DDCF understands the centrality of artists' visions and voices to the viability of our society and recognizes that particular dynamic between artists' needs for long-term support and the exponential impact that individual artists can have in broader contexts when their own dreams are fed. Through all, DDCF's spirit of deep generosity makes so much possible that would not otherwise be so.

### **- Daniel Alexander Jones**

This award was an answer to a prayer too big for me to imagine praying. Knocked to my knees from the weight, and debt, of being a self-employed artist - it never occurred to me that it could be possible for me to receive this award, the amount of money, guidance, and prestige that it offers, or that I could be listed amongst luminaries like Dianne McIntyre, Henry Threadgill and Lynn Nottage. This award enabled me to ask myself - if I am not struggling, if I am seen and valued, if my deepest yearnings manifest - who am I . . . and what kind of work do I most want to make? What I now know is . . . that I am free . . . and that I, and my communities that have witnessed me to here/know that our seemingly impossible good, is imaginable, and real."

### **- Sharon Bridgforth**

Let's start with that word: foundation. A stable base from which to build. The Doris Duke Charitable Foundation reaches across disciplines to make space for artists to build, freely, safely, radically. In this country where artists are in a constant scramble to make ends meet, there is nothing like taking a deep breath and knowing that you have the resources to keep thinking and making. In my own practice, the Doris Duke Performing Artist award affirmed my performance work, which doesn't fit neatly into any box or venue, which moves between urban and rural audiences, experimental poetics and character-driven drama. Rather than trying to define me or reign me in, the Duke Foundation said: keep going. And I hear the Duke Foundation saying the same thing to so many colleagues and brave arts organizations, giving them a jolt of energy, a challenge to be exactly who they are, permission to cross the next threshold.

### **- Lisa D'Amour**



# HERE-MANITARIAN AWARD



*Seafoam Sleepwalk* by Basil Twist (Photo by Steve Eilenberg & Marie Tartar)

**THE DORIS DUKE CHARITABLE FOUNDATION** is a private foundation with a mission to improve the quality of people's lives through grants in the performing arts, environmental conservation, medical research and child well-being. In the performing arts, the foundation supports artists and arts organizations in the creation, production and performance of new works in jazz, contemporary dance and theatre around the United States.

Through unrestricted funding and commissions to thousands of emerging and established performing artists such as Bill Frisell, Nicole Mitchell and Jen Shyu in jazz; Anne Bogart, Ping Chong, Daniel Alexander Jones and Basil Twist in theater; and Bill T. Jones, Annie-B Parson and Raneé Ramaswamy in dance, the foundation has nurtured the creative contributions of American artists. It has also assisted U.S.-based arts organizations, including Hubbard Street Dance, Steppenwolf, The Public Theater, Urban Bush Women and many more, in engaging with audiences and communities throughout the country. With inventive support mechanisms, the foundation has addressed the limitations of traditional funding to the performing arts—designing initiatives to help individual artists save for retirement and multi-year awards that attend to performing artists' and arts organizations' long-term needs, among other approaches to grant making.

The Doris Duke Charitable Foundation received a 2014 National Medal of Arts in special recognition of the foundation's support of creative expression across the United States and "bold commitment" to artistic risk, which has helped artists, musicians, dancers and actors share their talents and enriched the cultural life of the nation. DDCF was only the second charitable foundation to be recognized in the now 22-year history of the National Medal of Arts.

The foundation was established and endowed through the will of philanthropist Doris Duke, who was a passionate patron of and participant in the performing arts, including jazz piano and composition as well as modern dance, which she studied with celebrated choreographer Martha Graham. Since making its first grants in 1997, the foundation has distributed more than \$1.6 billion in funding.

# THIS EVENING'S PERFORMERS

(IN ORDER OF APPEARANCE)

Photo by Steven Menendez



**JULIE ATLAS MUZ** (Emcee) hails from Detroit and is a consistent innovator in the NYC theater scene. A Whitney Biennial Artist, a Valencia Biennial Artist, Ethyl Eichelberger Award Recipient, Lumbert Fellow, and a Franklin Furnace Artist, Julie has won the titles: Miss Exotic World, Miss Coney Island, and Queen of the Mermaid Parade. In a first for contemporary Burlesque artists, Julie has an ongoing franchise of her award-winning

acts in Las Vegas, Dubai, France, and Australia. A founding member of chashama, Julie worked to help make a space for artists to create in unused real-estate and is the self-appointed apprentice of Basil Twist. In 2017 she was hailed with her husband Mat Fraser as *New York Times* New Yorkers of the Year for the Panto *Jack & The Beanstalk* at the Abrons Arts Center. Julie performs constantly in NYC and London in the nightlife circuit. You can catch her with Susanne Bartsch, at the Slipper Room, the Box or late at night at any number of underground anti-establishments. Check out Julie's first foray into singing rock on Sunday, May 26th Midnight Show at the Slipper Room, LUST FOR LIFE with Viva DeConcini, Mat Fraser, and more.

Photo by Jeremy Tauriac



**SMOKE & MIRRORS COLLABORATIVE** is a nonprofit production company that creates original works for theater and the web that combine socially relevant themes with an ambitious, multi-disciplinary approach to storytelling. Our intent is to give voice to unfamiliar and underrepresented stories in the most relatable, entertaining, and idiosyncratic way possible while challenging our audience's assumptions about the world around

them. We have produced theater Off-Broadway, festivals, internationally, and media for the web. Our work is created through extensive research and partnerships with our community, artists of all mediums and backgrounds, and other nonprofit advocacy institutions. Performing tonight are Andrew Harper and Kareem M. Lucas. [smokemirrors.org](http://smokemirrors.org)

Photo by Willa Folmar



**MACHINE DAZZLE** is an interdisciplinary artist living and working in New York City. Singer/Songwriter, Costume Designer/Maker, Set Designer, Artistic Director.

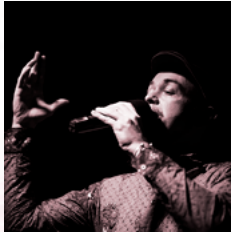
Photo by Albie Mitchell



**VIVA DECONCINI** plays guitar like a flaming sword, a screaming train, a ringing bell, and a scratching chicken. She sings like if Freddie Mercury had been a woman. She's played everywhere from Monterey Jazz Fest to Bonnaroo, written over 100 songs, released 4 records, charted on CMJ, earned favorable reviews in No Depression and Vintage Guitar magazine. She is one of the few females to have been featured in

Guitar Player magazine. VIVA and her original rock band have performed over 200 shows from SxSw to Daytona Spring Break to Joe's Pub and some of NYC's finest underground parties. She is currently playing locally with her band, Musical Directing Machine Dazzle's "Treasure" at the Guggenheim and producing her science fiction musical comedy trilogy *Star Lesbian Sex*. Also, look for her on tour with Julie Atlas Muz, CHRISTEENE, and Taylor Mac. [vivadeconcini.com](http://vivadeconcini.com)

Photo by Paula Court



**BABA ISRAEL** is an artist, producer, educator, and consultant raised in New York by parents who were core members of the Living Theatre. He was Artistic Director of Contact Theatre in Manchester where he developed several festivals and productions. He was a resident artist at BRIC creating his last multimedia performance *The Spinning Wheel* in collaboration with London based company Unfinished Business. He is a

core member of Hip Hop/Soul project Soul Inscribed, which recently completed the American Music Abroad program. He holds an MFA in Interdisciplinary Arts from Goddard College and is the Co-Artistic Director of the Performance Project based at the University Settlement. He is a proud member of HERE's HARP program and is developing his current production, *Cannabis! A Theatrical Concert*.

Photo by Sam Nixon



**THE BROOKLYN UNITED MUSIC AND ARTS PROGRAM (BU)** is a community-based organization that serves New York City youth.

As an art form, marching band combines the elements of musicianship and pageantry and allows each student to participate in an all encompassing and life changing activity. Brooklyn United is focused on the development of youth through Academic Support, Character

Development, Skills Building and Performance Opportunities. It is through these pillars that we strive to build strong, well rounded, healthy, confident and capable young people.



**ANAIS MITCHELL** is a Brooklyn-based singer-songwriter who comes from the world of narrative folksong, poetry and balladry. Among her recorded works are *Child Ballads*, *Young Man in America*, and *Hadestown*, the latter of which she expanded into a musical. After sold-out runs at New York Theatre Workshop, Canada's Citadel Theatre and London's National Theatre, *Hadestown* opened on Broadway in

April 2019. Mitchell has headlined shows around the world, and opened tours for Bon Iver, Josh Ritter, Punch Brothers and Patty Griffin. She is the recipient of a BBC Radio Two Folk Award, and the Folk Alliance International Spirit of Folk Award. If there's a common thread in Mitchell's work it's that she's as interested in the world around her as the one inside her. As *The New York Times* wrote, "Ms Mitchell's songs address contemporary angst with uncanny vision....a formidable songwriting talent."



**MAIKO KIKUCHI** is a Brooklyn based artist, who received her BA in Theatre Arts from Musashino Art University, Japan in 2008, and her MFA in Sculpture from Pratt Institute in 2012. She has extensive multifaceted professional experience in the areas of illustration, painting, drawing, collages, sculpture, animation, and puppetry/performance. Her recent self direction object theatre piece *Daydream Tutorial* has shown at

LaMama as part of their 57th Puppet Festival program and theatres across NYC including St. Ann's Warehouse, Japan Society, Dixon Place, FiveMyles, JACK, and Wild Project, among others. As a visual artist, Kikuchi has been committed to different musicians/bands and created their music videos. Her art works has been exhibited at HERE, Ca'd' Oro Gallery, Parasol Project, Jamestown Art Center (RI), Gallery HANA (Tokyo), and Clown Heights Film Festival. She is currently an Artist in Residence at HERE, collaborating with artist/writer Spencer Lott. Tonight, she will be performing with puppeteer Zac Pless.

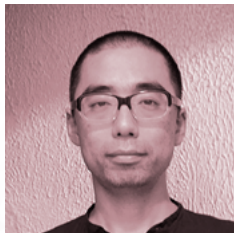


**MARTHA GRAHAM CRACKER** is famously "the tallest and hairiest drag queen in the world." Her monthly cabaret series at L'Etage in Philadelphia has been running for over 13 years. Along with her extraordinarily tight band, she has performed regularly at a wide variety of venues including Joe's Pub, the Philadelphia Museum of Art, Oberon, Union Transfer, Pennsylvania Academy of Fine Arts, The Trocadero Theatre, World Cafe Live,

The Afterglow Festival in Provincetown, The Cosmopolitan Hotel in Las Vegas, and the Mayor's Reception Room in City Hall. She also recently

created a vaguely autobiographical show of original songs about books, libraries, and lost love entitled *Lashed but Not Leashed*, premiered at the Kimmel Center and presented last year at Joe's Pub during Under the Radar Festival. Martha's alter-ego **DITO VAN REIGERSBERG** is a co-founder of Pig Iron Theatre Company. He has performed in almost all of Pig Iron's productions since 1995, including the OBIE-winners *Hell Meets Henry Halfway* and *Chekhov Lizardbrain*.

## GALA DESIGNERS



**AYUMU "POE" SAEGUSA** (Lighting Design) began designing lights in 2000 in Tokyo. He moved to NYC in 2005 and became resident lighting designer of HERE. He has served as lighting designer for CULTUREMART (annual festival of HERE's resident artists) from 2006 to the present. He works as a freelance lighting designer for various shows, from NY Fringe

Festival to Lincoln Center. His credit includes *Skriker* (Williams College, MA, 2016) by Kameron Steel, and *Rite of Spring* (White Light Festival at Lincoln Center, NY, 2014) by Basil Twist. He also works as a production coordinator between the U.S. and Japan for Japan Society, NHK (Japan Broadcast corporation), FCI, Shochiku, Katsura Sunshine "Rakugo" and many other clients. He founded Creative Machine Stage Lighting in 2017. [creativemachine.lighting](http://creativemachine.lighting)

**MACHINE DAZZLE** (Event Design) See pg. 12

# BLOOM GALA SUPPORTERS

## MAGIC DOGWOOD

Bloomberg Philanthropies  
Lesley & Michael Champness\*  
Bethany Haynes\*  
& Megan E. Bell  
Leeda Marting  
Sarah Kershaw  
& Kevin Matthews\*  
Helen Mills\*  
& Gary Tannenbaum  
Amy Segal\*

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Linda Brumbach, Alisa Regas  
and Pomegranate Arts  
CJ Follini  
Mike Pratt  
Anna & Martin Rabinowitz  
Erin Wegner Brooks\*  
& Duncan Brooks  
Jennifer Suh Whitfield  
& Benjamin Whitfield

## LADY'S SLIPPER

Jamie Bennett  
Moira Brennan  
Cathy Edwards, New England  
Foundation for the Arts  
Jeanne Fleming  
Abigail Gampel\*  
& David Bornstein  
Catherine Greenman  
& Richard d'Albert  
Jane Gullong  
Sally & Fred Harris\*  
Lisa Kron  
Paula Lawrence

Anne Maltz  
Mary McCormick  
Denise Simon  
Salem Tsegaye, New York  
Community Trust  
Carol & Robert Walport\*

## THE LILY

Rachel Chavkin  
Robert Croonquist  
Liz English  
Patricia Huntington  
Lisa Levy & Phil Buehler  
Katrina McCann  
Nello McDaniel  
Brian Mountford  
Hemmendy Nelson & Oliver  
Karlin  
Catherine Porter  
Stacie Rabinowitz  
Heidi Schmid  
Jonathan Secor  
Tanya Selvaratnam  
Dixie Sheridan  
Linda & Paul Stein  
Samantha Turlington  
Noah Stein & Ben Wade  
Micky Weller  
Casimir J. Yanish

## BLOOM GALA SUPPORTERS

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& Victoria Abrash  
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(As of May 1, 2019)

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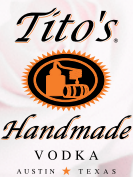
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## #BLOOMGALA

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**Special thanks to the following individuals.  
We couldn't do it without you!**

Laura Barbieri and Suzanna Cole, Linda Brumbach, Barbara Busackino, Shannon Buhler, Kyle Chepulis, Michael Dorf & City Winery, Carolyn Emery, Kati Frazier, the GiveSmart Team, Dan Halm, Morgan Jenness, Mahayana Landowne, Abdul Latif, Zoey Martinson, Pera Soho, Zeke Perez Jr., Eva Pinney, Noah Stern Weber, Alex B. West, Drew Weinstein, John Wyszniowski, and our amazing Board Members.



# ABOUT HERE

## HEREmission

From our home in Lower Manhattan, HERE builds a community that nurtures artists as they create innovative new performances in theatre, dance, music, puppetry, media, and visual art. HERE strives to provide genre-blending artists with an adaptive, flexible home for developing and producing their work, and to serve curious audiences as a welcoming accessible destination to witness groundbreaking performances, responsive to the complex world in which we live.

## HEREstory

Founded in 1993 by four artists — Kristin Marting, Tim Maner, Barbara Busackino, and Randy Rollison — HERE was envisioned as a welcoming, safe environment that could attract and launch a variety of artists. Over the past 25 years, HERE has been home to such acclaimed artists and works as Eve Ensler's *The Vagina Monologues*, Basil Twist's *Symphonie Fantastique*, Taylor Mac's *The Lily's Revenge*, as well as works by Founding Artistic Director Kristin Marting. We have produced and presented over 1,200 original works; served over 15,000 artists; and welcomed over 1,000,000 audience members. Work and artists at HERE have received 16 OBIE Awards, 2 OBIE Grants and a CUNY Booth Award for artistic achievement, 2 Berilla Kerr Awards, 4 NY Innovative Theatre Awards, 2 Bessie Awards, 6 Drama Desk nominations, 2 Pulitzer Prizes, 2 MacArthur "Genius Grant" Fellowships, and most recently, a Tony nomination. HERE remains on "Best Off-Off Broadway" theatre lists across New York City. In 2005, with the support of the City of New York and the Lower Manhattan Development Corporation, HERE purchased its 9,000-square-foot longtime home with two performance spaces, a lounge, and gallery. With full-scale renovations completed in 2008 and 2011, thanks to significant support from the City of New York, HERE continues to stand as a pillar of the thriving Hudson Square neighborhood.

Launched in 1998, our celebrated HERE Artist Residency Program (HARP) offers comprehensive multi-year residencies to 10 artists from all disciplines. This \$100,000 per artist program, which provides a commission, development funds and resources, and a production is the only program of its kind in the country. Our Dream Music Puppetry Program develops and presents wildly unique new puppet works and introduces New York audiences to ambitious local and international puppeteers. Through SubletSeries@HERE, we provide a home and creative workspace at subsidized rates to dozens of the City's most ambitious, but "homeless" theatre artists and ensembles. Finally, our PROTOTYPE Festival, launched in 2013 and co-produced with Beth Morrison Projects, showcases and furthers the careers of pioneering opera-theatre and music-theatre artists from New York and around the world. HERE provides a broad spectrum of activity 365 days a year.

# BE PART OF HERE'S GROWTH

## HERE's Board of Directors

HERE's Board of Directors is a well-supported, successful group of individuals from diverse professional backgrounds that have driven 25 years of sustained dynamic performance. From humble beginnings as an artist collective, to building one of the country's most celebrated havens of contemporary performance, HERE's Board is inspired by the mission to serve artists and dedicated to fueling all aspects of the creative process.

## HERE's Circle of Visionaries

HERE invites interested friends, old and new, to become a part of the HERE community by joining our membership program or making a gift to one of our programs or the institution. The esteemed association of generous individuals, who make gifts of \$5,000 or above are considered leaders in our community and part of our Circle of Visionaries. Our individual donors, at every level, are invested in the success of HERE's activities and artists, excited for a deeper relationship with the organization, and making an impact on New York City, the performing arts field, and the thousands of inspired audience members we welcome, for the years ahead.

**To learn more about being involved, please contact HERE's Director of External Affairs, Brenna Thomas, at 212-647-0202, ext. 326 or [brenna@here.org](mailto:brenna@here.org).**



Photo by Jody Christopherson

# HERE STAFF

## FOUNDING ARTISTIC DIRECTOR

**Kristin Marting**

## PRODUCING DIRECTOR

**Meredith Lynsey Schade**

## DIRECTOR OF EXTERNAL AFFAIRS

**Brenna C. Thomas**

## PROGRAMMING

**Amanda Szeglowski**, ASSOCIATE ARTISTIC DIRECTOR  
**Basil Twist**, ARTISTIC DIRECTOR, DREAM MUSIC PUPPETRY  
**Barbara Busackino**, PRODUCER, DREAM MUSIC PUPPETRY  
**Pete McCabe**, RESIDENT DRAMATURG  
**Hua Jin & Katie Walenta**, PROGRAMMING ASSISTANTS

## GENERAL MANAGEMENT

**Cierra Cass**, GENERAL MANAGER  
**Sasha Sharova**, ASSOCIATE GENERAL MANAGER  
**Sim Yan Ying**, GENERAL MANAGEMENT FELLOW  
**Nathan Sorscher**, GENERAL MANAGEMENT INTERN

## MARKETING

**Amanda Szeglowski**, MARKETING DIRECTOR  
**Julia Levine**, MARKETING MANAGER  
**Alex M. Lee**, MARKETING & GRAPHICS ASSOCIATE  
**Eleanor Kipping**, AUDIENCE ACTIVIST  
**Oliver Lopez & Nathan Sorscher**, MARKETING INTERNS  
**John Wyszniwski**, Everyman Agency, PUBLIC RELATIONS

## DEVELOPMENT

**Wei-ming Liu Egelman**, INSTITUTIONAL GIVING MANAGER  
**Auburn Hicks**, MANAGER OF INDIVIDUAL GIVING AND SPECIAL EVENTS  
**Rose Street**, DEVELOPMENT FELLOW

## PRODUCTION

**Aislinn Curry**, PRODUCTION MANAGER  
**Kate August**, TECHNICAL DIRECTOR  
**Tomas Del Valle**, ASSISTANT TECHNICAL DIRECTOR  
**Ayumu "Poe" Saegusa**, RESIDENT LIGHTING DESIGNER  
**Michael DelaFlor, Ryan Fallon, Faye Oyang, Rachel Scarnaty, & Katherine Teed-Arthur**, PRODUCTION INTERNS

## AUDIENCE SERVICES

**Richard Stauffacher**, AUDIENCE SERVICES MANAGER

## BOX OFFICE/LOUNGE ASSOCIATES

**Shannon Buhler, Nathaniel Claridad, Ciara Cornelius, Carolyn Emery, Kimille Howard, Zach Infante, Sydney Moss, Faye Oyang, Shelby Reilly, André Revels, Rachel Scarnaty**

## PROTOTYPE

**Melanie Milton**, FESTIVAL PRODUCER  
**Caroline Gart**, DEVELOPMENT MANAGER  
**Mary K. Botosan**, PRODUCTION MANAGER

## HERE SUPPORT

HERE is extremely grateful for the support and encouragement of an important group of Foundations, Corporations, Government Agencies, Elected Officials, and dedicated individuals. We would not be HERE without you.

### FOUNDERS

Barbara Busackino  
Tim Maner  
Kristin Marting  
Randy Rollison

### BOARD OF DIRECTORS

Tony Barkan  
Michael Champness  
Abigail Gampel  
Fred Harris  
Bethany Haynes  
Tim Maner  
Kristin Marting

Kevin Matthews  
Helen Mills  
Amy Segal  
Robert Walport  
Erin Wegner Brooks

### EX-OFFICIO

Barbara Busackino

## GALA PRODUCTION STAFF

Melanie Milton, EVENT PRODUCER  
Ellen Jackson, AUCTION COORDINATOR  
Alex M. Lee, JOURNAL AND INVITATION DESIGNER  
Noah Stern Weber & Rose Street, PHOTOGRAPHERS  
Danielle Onsoon Kim, FLORIST  
Drew Wutke, ACCOMPANIST  
Aislinn Curry, PRODUCTION AND STAGE MANAGER  
Kate August, TECHNICAL DIRECTOR



## **HERE'S YEAR-ROUND PROGRAMMING INCLUDES:**

The HERE Artist Residency Program

HERE & Back

Dream Music Puppetry Program

PROTOTYPE: Opera | Theatre | Now

SubletSeries@HERE

HEREart

## **HERE'S 2019 RESIDENT ARTISTS**

Gelsey Bell

Gisela Cardenas / InTandem Lab

raja feather kelly / The Feath3r Theory

Ximena Garnica & Shige Moriya / LEIMAY

Baba Israel / Soul Inscribed

Maiko Kikuchi & Spencer Townley-Lott

Taylor Mac

Zoey Martinson / Smoke & Mirrors Collaborative

Minor Theater

Nia Ostrow Witherspoon

Imani Uzuri