

SOURCE MATERIAL
OCT 4–6
HERE, 145 6TH AVE
(ENTER ON DOMINICK, 1 BLOCK SOUTH OF SPRING)

THIS PRODUCTION IS A PART OF SULET SERIES @HERE, A CURATED RENTAL PROGRAM, WHICH PROVIDES ARTISTS WITH SUBSIDIZED SPACE AND EQUIPMENT, AS WELL AS TECHNICAL SUPPORT.

FOR TICKETS & INFORMATION, VISIT HERE.ORG OR CALL 212-352-3101

S—M

Monument (or, KING LEAR)

With text by Dennis Krausnick, Sophie Netanel, William Shakespeare,
and Bob Wicks

Samantha Shay	Director
Paloma Estevez	Producer
Stephanie Regina	Managing Director
Valerie McCann	Assistant Director
Áslaug Magnúsdóttir	Music Director & Composer
Angela Trivino	Costume Design
Christine Ferriter	Lighting Design
Yao Zhang	Set Design <i>(based on design by Melanie Waingarten)</i>
Nína Hjálmarsdóttir	Production Manager
JFDR	Composer
Paul Evans	Composer
FIISK Projects	Graphic Design

ENSEMBLE

Annelise Lawson*
Annemarie de Bruijn
Bob Wicks
Ditte Berkeley
Stephanie Regina*
Samantha Shay

* Actors are appearing courtesy of Actors' Equity Association. This is an Equity Approved Showcase.

SUBLET SERIES @HERE 2019–20 SEASON

#HERE
@HEREARTS



Welcome!

Thank you for coming to *Monument (or, King Lear)*, a SubletSeries@HERE presentation. This program provides artists with discounted space and equipment, as well as technical support.

HERE also supports the work of artists at all stages in their careers through our HERE Artist Residency Program (HARP), which develops and produces the work of our 10-13 resident artists, and Visiting Artist presentations for adult and family audiences. Please check out our other performances and events at HERE.org.

Like all the work at HERE, this SubletSeries@HERE presentation was curated based on the strength and uniqueness of the artist's vision.

We hope to see you HERE again soon.

Best,

Kristin

KRISTIN MARTING
Founding Artistic Director

COMING SOON

The Black History Museum...
Nov 1–24

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 them.

GOVERNMENT SUPPORT

HERE'S programming is made possible with Public Funds from: National Endowment for the Arts; New York State Council on the Arts, with the support of Governor Andrew Cuomo and the New York State Legislature; New York City Department of Cultural Affairs in partnership with the City Council, Office of the Mayor of New York, and Speaker Corey Johnson; The Office of Manhattan Borough President Gale Brewer; and New York State Assembly Member Deborah J. Glick. We are extremely grateful for the support and advocacy of all of our dedicated elected officials: Senator Charles E. Schumer, Senator Kirsten R. Gillibrand, Representative Jerrold L. Nadler, Governor Andrew M. Cuomo, Mayor Bill de Blasio, Manhattan Borough President Gale Brewer, Council Member Jimmy Van Bramer and the Cultural Affairs Committee of the City Council, and State Senator Brad M. Hoylman.

PRIVATE AND CORPORATE SUPPORT PROVIDED BY

Alliance of Resident Theatres/ New York, Axe-Houghton Foundation, Booth Ferris Foundation, Edison Properties, Fund for the City of New York, Howard Gilman Foundation, Jerome Foundation, Inc., Jim Henson Foundation, Joseph and Joan Cullman, Foundation for the Arts, Leon Levy Foundation, mediaThe Foundation, Mental Insight Foundation, Mertz Gilmore Foundation, New York Foundation for the Arts, Select Equity Group, Inc., The Andrew W. Mellon Foundation, The Barbara Bell Cumming Charitable Trust, The Fan Fox and Leslie R. Samuels Foundation, The Scherman Foundation, The Schubert Foundation, Venturous Theater Fund of the Tides Foundation, Virginia B. Toulmin Foundation

HERE, in partnership with Resident Playwright Taylor Mac, is a participant in the Mellon Foundation's National Playwright Residency Program administered in partnership with HowlRound. HERE is a proud member of the Hudson Sq Connection & Lower Manhattan Arts League & The National Opera America Center & TCG.

S — M

mon·u·ment:

a statue, building, or other structure erected to commemorate a famous or notable person or event.

a statue or other structure placed by or over a grave in memory of the dead.

a building, structure, or site that is of historical importance or interest.

an outstanding, enduring, and memorable example of something.

There is this habitual saying in theatre, we must be "faithful" to a playwright, and perhaps many artists have different ideas and assumptions about that word. The assumption I make is that I must not interfere with the text; that to approach a play outside of the "traditional" forms is a violation of a genius.

But then there is this feeling in my body when I speak Shakespeare. There is a cacophony of memory, sound, taste, and my skin feels all of the air that it is touching, and there is this sense that there is more space between my joints, my organs, my bones. There is this sense that I'm joining with the harmony of the spheres, and I feel the slow turn of the earth below me.

And there was a feeling in my body when I sat in theatres all over the world where no text was used - another overwhelming and ecstatic kinesphere: of the physical expression of the body, sounds I didn't know the voice could make in languages I didn't speak, the duration of an unfolding image, the intimacy of broken conventions I knew as an American theatregoer. Without any context, my guard was dropped and what I found was a catharsis, seemingly of an older time. To this day, every time I try to explain these experiences of theatre in other parts of the world, my eyes fill with tears. I ask myself, why is this kind of work considered less important in my culture?

This piece is about interpreting a classical work via cross cultural pedagogy. On this team, there are artists from 9 different countries, with diverse ethics and aesthetics.

This process has made me realize that our habitual ways of doing things are not necessarily faithful, and no one is an authority on faithfulness.

This process has made me realize that to be faithful to a playwright is to allow all of the impulses it stirs in an artist. The magic of entering into what we don't understand, what we thought we did, and living in that challenge is a means toward deeper, and more powerful relationships. It is a political act to be in the unknown together (willingly).

As far as the meaning of this piece, I can only speak for myself, because the material may speak to you differently. But for me, it is about family, memory, childhood, trauma, inheritances of all kinds, cycles of abuse, and my desire to keep my heart open in an ever-changing and tumultuous world.

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But truly, art is for the audience to complete.
I offer this to you.

I sign off by dedicating this, our second draft of an ever-evolving performance, to my team and ensemble. I am honored to make this work with you, I am constantly astounded how lucky I am. I love you all.

Thanks for coming to the performance.

Samantha Shay

Ditte Berkeley (Performer): is a performer and co-creator in Teatr ZAR's first four performances, as well as researcher at the Grotowski Institute in Wrocław. As well as being a theatre practitioner she was the initiator of the cyclical festival event VoicEncounters, hosted by the Grotowski Institute, and dedicated to the phenomena of vocal traditions around the world. She also co-organized, in collaboration with CPR (Wales), the international festival "Giving Voice" in 2009. She has worked alongside Studio Matejka and has been responsible for some of their vocal/singing training. Co-leader of workshops: "Into the Sound" with Teatr ZAR and Awakening the Listening Body with Matejka. Now she conducts her own research in voice and leads her own workshop Voice Tale (Speaking Song) in Poland and internationally. She is an independent artist particularly interested in the use of song in performance.

Annemarie de Bruijn (Performer) is a freelance actress from The Netherlands and the Artistic Director of the Dutch theatre company Het Vijfde Bedrijf (transl. The Fifth Act). Besides producing, mostly, her own work at Het Vijfde Bedrijf she works as a freelancer in various theatre-related fields such as acting, directing, teaching and producing. Her experience as an actor primarily consists of a long list of monologues and solo performances. As an actor in her own work she likes to zoom in on the bit parts in (classical) literature, giving them a more prominent place in history, never losing the comical aspect of tragic events. A lot of the work is based on Shakespeare and has been performed in and outside of The Netherlands. Because of these works (published in 2016: Monologues, not by Shakespeare) found herself in 2017 at Shakespeare & Company in Massachusetts, where she met director Samantha Shay.

Paloma Estévez (Producer) is a NYC-based Chilean theatre producer and arts manager with more than a decade of experience creating and managing national and international projects. Passionate for the development of new work and audience development programs that promote access and diversity in the arts, she is also interested in fostering international collaboration and cultural exchange. Credits include National Council for the Arts (CL), La Mancha Theater Company (CL), The Play Company (U.S), International Federation of Arts Councils and Cultural Agencies (AU), Brooklyn Academy of Music (U.S). Paloma is a third-year MFA candidate on Theatre Management & Producing at Columbia University.

Paul Evans (Composer): Producer/Engineer/Composer Paul Evans has collaborated with musicians from across the sonic spectra. Working at Valgeir Sigurdsson's Greenhouse Studios in Reykjavik since 2007, Paul has engineered numerous records on the Bedroom Community label, including, most recently, composer Nico Muhly's three Drones EPs and Ben Frost's A U R O R A. Known for his creative use of the studio environment, Evans' work exhibits complex three-dimensional textures

while maintaining clarity. He was the Sound Engineer of Source Material's performances of Light and A Thousand Tongues.

JFDR (Composer) is the latest project from Iceland's Jófríður Ákadóttir (Samaris, Pascal Pinon, Gangly), is a blend of cyclical guitar parts, soft minimal soundscapes, and poetic wanderings of a journey that ends where it began. Drawing from classical, folk, and electronic backgrounds, JFDR amalgamates the sounds of changing seasons, her voice a current that moves through rough seas to smooth waters. But perhaps JFDR shines the most in her capacity as a wordsmith, employing rich imagery to evoke the subtle emotions embedded in each song. Her first full length album, co-produced by legendary multi-instrumentalist Shahzad Ismaily, was released in spring 2017.

Christine Ferriter (Lighting Designer) is an artist based in Los Angeles, California working with light, metal, and clay. As a lighting designer for live performance her work has been seen across the United States as well as the Prague Quadrennial of Performance Design and Space. Recent credits include Elevator Repair Service's workshop production of *Seagull* (a work in progress) and the NYC Gay Men's Chorus at Lumburyard Center for Film and Performing Arts, *King Lear* (Source Material Collective, L.A.), *Loot* (Odyssey Theatre Ensemble, L.A.), *Group Therapy* with Poor Dog Group at CAP/UCLA, *Loaded* with Heidi Duckler Dance at the Ford Amphitheater, *King Lear* and *Through the Leaves* (CalArts), and *Skjemt Blod* with video artist Gwenmarie White. Previously, Christine was a Master Electrician and Moving Light Programmer at the Oregon Shakespeare Festival, Assistant Lighting Supervisor at Actors Theatre of Louisville, and a freelance designer in her hometown of Chicago. She is a member of IATSE 154 and an MFA candidate in Lighting Design at California Institute of the Arts. www.christineferriter.com

Annelise Lawson (Performer) is a New York-based actress and graduate of the Yale School of Drama. Recent credits include Gilly in *The Last Act* (Israeli Stage, world premier), Helena in *MIDSUMMER* (The Araca Project), Masha in Dmitry Krymov's *√3 Sisters* (International Festival of Arts & Ideas), Chloe in *The Troublesome Reign of King John*, *The Tempest*, *In Arabia We'd All Be Kings*, and *Preston Montfort—An American Tragedy* (Yale School of Drama); *Middletown*, *A Map of Virtue*, *Summer Shorts: A Festival of New Voices* (Yale Summer Cabaret); *The Bitter Tears of Petra von Kant*, *The Secretaries*, *The Hotel Nepenthe*, (Yale Cabaret); *The Madness of Edgar Allan Poe* (First Folio). Film: *Close-Up* (NY Indie Theater Film Festival Winner). She holds certificates in acting from the Moscow Art Theatre School & the British American Drama Academy, and is a graduate of the iO training program in Chicago.

Áslaug Magnúsdóttir (Music Director & Composer) is a clarinet player, performer and composer. Inspired by post internet aesthetics, noise and glitch music. Using mostly computer she aims for a dramatic and playful sonic outcome. currently studying electronic music composition in aarhus denmark.

Valerie McCann (Assistant Director) is a Los Angeles - based performing artist and embodied researcher who has trained extensively with SITI Company, Deborah Hay and Mary Overlie. Valerie was a founding member of ARTEL, and was a member of the international ensemble Dynamika Metamorfozy at the Grotowski Institute. Recent collaborators include Than Hussein Clark, Source Material, and John Sinner. She is currently developing a new solo performance inspired by the life of Alice James.

Stephanie Regina (Performer) is the Managing Director of Source Material, a collaborator & performer in film, theatre and comedy, and the co-creator of HECK NO TECHNO- a musical comedy/social satire experience based in NYC, most recently known for its full-length musical about the history of US health insurance, *Explanation of Benefits* (Caveat). Favorite acting credits include: *The White Album* (BAM Harvey, CAP UCLA, August Wilson Center, Wexner Center), *Leisure, Labor, Lust* (The Tank, NYC), *CasablancaBox* (HERE Arts, *Drama Desk Nom), *The Return* (Metropolitan Museum of Art), *Oedipus Rex XX/XY* (LaMama E.T.C). Film/Web: *Molehill* (Amazon Prime), *Rent-a-Friend* (Bug&Gnome, Vimeo), *Residual Imprint* (Dir. Haaris Baig), *Honk Honk* (Dir. Fernando Belo). www.stephanieregina.com

Samantha Shay (Director & Performer) is a young American director of theatre and film, performer, and producer. She is the founder of internationally recognised artist collective Source Material, and frequently collaborates with musicians to make films, including K Á R Y Y N, JFDR (Jófríður Akadóttir), Jodie Landau, and Sóley (Sóley Stefánsdóttir). 2016 marked an initiatory time in her young career. Her performance of *Light*, garnered the attention of world renowned artists such as performance artist Marina Abramovic, who mentored her through the work, and Björk, who listed her as one of her artistic inspirations in The Guardian after attending the premier. She then headed to Poland to premier *A Thousand Tongues* with Nini Julia Bang in the world renowned Theatre Olympics as part of the European Capital of Culture 2016, a co-production between Source Material, and the Grotowski Institute. In 2017 and 2018 she brought drafts of her newest work, *King Lear*, to the LungA Art Festival in Iceland, and taught cross cultural theatre pedagogy with Source Material. Samantha holds a BFA in Acting from the California Institute of the Arts.

Angela Trivino (Costume Designer) is a costume designer for theater and film. Her work in design is grounded in the fascinating dichotomies inherent to humanity, and in the understanding of each character as the unique storyteller of a complex identity. Her design work includes "Fore!" a French-American play that opened at La Comédie de Saint-Étienne and toured Europe with shows in Paris, Niece, and Bruxelles. Born in Bogota, Colombia, Angela works between Colombia, and Los Angeles. She holds an MFA in Design for Performance at the California Institute of the Arts.

Bob Wicks (Performer) Born and raised in Saskatoon, Saskatchewan, Canada, Bob is an actor as well as a voice & text teacher & coach. He is proud of the 10 seasons he spent with his hometown Shakespeare on the Saskatchewan Festival where his favourite roles include Banquo, Laertes, Silvius and his award-nominated turn as Dromio of Syracuse. In 2015 Bob received his MFA in Acting and Voice Teacher Diploma, studying with David Smukler at York University (Toronto, ON.) That same year brought Bob to London, UK as part of the International Actors' Fellowship at Shakespeare's Globe Theatre. He has been an Associate Teacher with Canada's National Voice Intensive and an Instructor at York University and the University of Saskatchewan. In 2008 Bob first traveled to Lenox, Massachusetts to train with Shakespeare & Company where he is now a faculty member in their Training Department.

Yao Zhang (Set Designer) is a designer, director, and producer for film and theater, and co-founder of the internationally recognized performance collective NoodleRice. Born and raised in China, Yao started NoodleRice as a film and animation collective during her studies at Beijing Film Academy, but expanded it to live performances upon relocating to the US. NoodleRice's work has been shown internationally and nationally in Europe, Asia, and the US, including multiple appearances at Robert Wilson's Watermill Center, The Holland Festival, Redcat NOW Festival, UCCA Center for Contemporary Art Beijing, Highways Performance Space, Bootleg Theater, Space Gallery, Automata, HomeLA, and more. Based in NYC and LA, Yao is currently developing multiple film and theater projects and also serves as producer of LA-based Animation Is Film Festival's Chinese film programs and collaborations.

SOURCE MATERIAL

Source Material is an evolving nomadic group of artists carrying diverse backgrounds and lineages in artistic practice. Founded in 2014 by Artistic Director Samantha Shay, Source Material began as a container for her desire to broaden the aesthetic horizons of performance. Ranging from classical to devised theatre, from ancient vocal traditions to contemporary electronic music, Source Material is an ever-evolving constellation of adventurous and thoughtful creators from many corners of the world.

Source Materials theatre work is anchored in reverence for the classical canon, often adapting literature based performances with highly original staging.

The work has been described as visually stunning, musically driven, physical, ritualistic, and interdisciplinary. From composers developing their craft in the lively Icelandic music scene, to the more classical training of England and the US, all the way to Eastern Europe, the company reflects a wide range of aesthetic diversity, and revels in the space between transgressive staging of classical works, generating new material of uncharted territory.

The company is based between the US (New York and Los Angeles) and Iceland (Reykjavik).

www.sourcematerialcollective.com

S—M