HERE presents

Swell

Conceived and Produced by Melisa Tien

Part of HERE’s #stillHERE: ONLINE series
TABLE OF CONTENTS
Click on any section below to jump to the page.

SHOW INFO
ACKNOWLEDGEMENT
BIOS
LYRICS AND COMMENTARY
OTHER EVENTS
RESIDENCY PROGRAM
HERE STAFF
FUNDING
MEMBERSHIP
FOLLOW US
HERE presents

Swell

Conceived and Produced by Melisa Tien
Directed by Elena Araoz
Music Direction by Tian Hui Ng

Composers and Lyricists
Joshua Cerdenia, Carolyn Chen, Justine F. Chen, Or Matias, Tamar Muskal,
Polina Nazaykinskaya, Leyna Marika Papach, Izzi Ramkisson, Kamala Sankaram,
Jorge Sosa, Stavit Allweis, Konstantin Soukhovetski, and Melisa Tien

Video Design by Jeanette Oi-Suk Yew

Stage Manager Neelam Vaswani
Assistant Stage Manager Alyssa K. Howard
Audio Engineering by Jon Robertson
Video Engineering by Paul Deziel

Singers
Hai-Ting Chinn, Mimi Hilaire, Alok Kumar, and Ricardo Rivera

Instrumentalists
Members of the Victory Players, Nathan Ben-Yehuda, Clare Monfredo,
and Elly Toyoda

Certified ASL Interpreters
Alexandria Wailes (consultant), Jose Gomez, Justine Rivera, and
Kathleen D. Taylor

SWELL would like to thank Beth Prevor, Jay Alan Zimmerman, Ben Krywosz, Tania León, Cristian Amigo, Manuel Miranda, Blair Thornley, Amy Palen, Kate Semmens, Miranda Allegar, Katharine Matthias, American Composers Forum, New Music USA, Kristin Marting and everyone at HERE, for their extraordinary help and encouragement.

Support for SWELL is provided by the NYC Women’s Fund for Media, Music and Theatre by the City of New York Mayor’s Office of Media and Entertainment in association with The New York Foundation for the Arts. Support for ASL interpretation on this production is provided in part through funding from Access A.R.T./New York, a program of the Alliance of Resident Theatres/New York (A.R.T./New York). Graphic design assistance for SWELL is provided in part by Innovations in Socially Distant Performance, which studies the aesthetics, philosophies, tools, and artists transforming virtual live performance and socially distant productions, and how these practices will innovate the arts when we can gather again; ISDP is directed by Elena Araoz and housed at Princeton University.
HERE pays respect to the Munsee Lenape ancestors past, present, and future. We acknowledge that the work of HERE is situated on the Lenape island of Manhattan (Mannahatta) and more broadly in Lenapehoking, the Lenape homeland.

Inspired by the words of Adrienne Wong: HERE acknowledges the legacy of colonization embedded within the technology, structures, and ways of thinking we use every day. This production is using equipment and high-speed internet, not available in many Indigenous communities. Even the technologies that are central to much of the art we make leave significant carbon footprints, contributing to changing climates that disproportionately affect Indigenous people worldwide. We invite you to join us in acknowledging all this, as well as our shared responsibility to make good of this time and for each of us to consider our roles in reconciliation, decolonization, and ally-ship.
CREATIVE TEAM

MELISA TIEN (Creator/Producer/Lyricist) is a playwright, lyricist, librettist, and producer. She is the author of the plays Best Life, The Boyd Show, Yellow Card Red Card, and Familium Vulgare, co-author of the music-theater works Swell, Daylight Saving, and Mary, and co-producer of the audio experience/podcast Active Listening. A New Dramatists resident playwright, Melisa is a recipient of a grant from the NYC Women’s Fund for Media, Music, and Theatre, a commissionee of the Ensemble Studio Theatre/Sloan Project, and a New York Foundation for the Arts Fellow in Playwriting/Screenwriting. She teaches experimental theatrical writing at Sarah Lawrence College. BA, UCLA; MFA, Columbia University. melisatien.com


TIAN HUI NG (Music Director) Music Director of the Victory Players and White Snake Projects, Tian Hui Ng is known for bringing new music to fresh audiences, he has premiered works by numerous composers, including Pulitzer and Rome Prize winners such as Aaron Jay Kernis, Robert Kyr, David Sanford, and Joan Tower. These include unusual firsts, like Irin Ajo, the first Nigerian opera, by Olabode Omoljola. During the pandemic, Tian is particularly proud of his work with White Snake Projects on Alice in the Pandemic, which has been recognized by the Library of Congress as one of the best works of art of the time nationally.

JOSHUA CERDENIA (Composer)’s work embraces a broad range of styles and influences, spanning orchestral, chamber, and vocal music, as well as musical theater. His short musical The Getaway was recently featured in the inaugural episode of the Bite-Sized Broadway podcast from IndieWorks Theatre Company. Just before the COVID-19 pandemic, his orchestral concert opener Feuertrunken, inspired by Dante’s Purgatorio, was performed by the Virginia Symphony Orchestra. He is a member of the BMI Lehman Engel Workshop, and an alumnus
of the Juilliard School, the Peabody Institute, and the Yong Siew Toh Conservatory of Music. music.cerdenia.com

CAROLYN CHEN (Composer) has made music for supermarket, demolition district, and the dark. Recent projects include a marble chase and commissions for Klangforum Wien and the LA Phil. Playing the guqin, the Chinese zither traditionally used for private meditation in nature, has informed her listening. Described by The New York Times as “the evening’s most consistently alluring … a quiet but lush meditation,” her work has been presented in 25 countries, and supported by the Berlin Prize, the Fulbright Program, ASCAP’s Fred Ho Award, Stanford University’s Sudler Prize, Soros Fellowships for New Americans, MATA Festival, and impuls Festival.

JUSTINE F. CHEN (Composer) The “propulsive, emotionally resonant” (NY Times) music of New York-born composer Justine F. Chen has been commissioned and presented by New York City Opera, New York City Ballet, Juilliard, American Lyric Theater, NYFOS, Tapestry Opera, JACK Quartet, OPERA America, and Chicago Opera Theater. Her opera, Jeanne, was praised as “lyrical, atmospheric... striking... balances despair and humor.” (NY Times) Recent projects: The Life and Death(s) of Alan Turing (opera); Motion Studies (choral, for The Crossing), and Seven Sisters (chamber opera). Selected Grants: the Jerome Fund for New Music, Frances Goelet Charitable Lead Trust, and the 2020 Female Discovery Grant from OPERA America.

OR MATIAS (Composer) is an Obie award-winning composer, pianist, orchestrator and music director. Original scores include: The Wave (Linz Landestheater, fall 2020), Rising To The Tap (TriBeCa Arts), Songs from Under the Bed (album release Spring 2021) among numerous others. Or was the 2019 Composer in Residence at SPACE on Ryder Farm (‘Working Farm’) and a 2020 New Dramatist composer. As music director / conductor: Natasha, Pierre Great Comet of 1812 (Broadway), Moby Dick (A.R.T), Octet (Obie Award, Signature Theatre), First Daughter Suite (The Public), Preludes (LCT3, Lortel nomination), etc. He holds a BA from Juilliard & and an MFA from GMTWP Tisch (Dean’s Award). He is a Yamaha Artist and serves on the faculty of Manhattan School of Music.

TAMAR MUSKAL (Composer) studied composition with Jacob Druckman, Martin Bresnick, Tania Leon, David Del Tredici and Mark Kopytman. Recent and future commissions include a percussion concerto for percussionist Steve Schick, an interactive sculpture by Daniel Rozin and chamber ensemble for the La Jolla SummerFest, a flute concerto for Abigail Dolan and the British Symphonova and a piece for rapper, two celli, marimba, tabla and a youth choir for Close Encounters With
Music. Tamar received awards and grants from the Guggenheim Foundation, Academy of Arts and Letters and Fromm Music Foundation at Harvard University to name a few. Her *The Yellow Wind* was nominated for a Pulitzer prize. While at Yale, she received four awards for her compositions and achievements.

**POLINA NAZAYKINSKAYA** (Composer) Born in Togliatti, Russia, Polina Nazaykinskaya has been studying music since the age of four, and composed her first large-scale work at 14. She went on to create music for both chamber and full orchestras, as well as art songs, film music, musical theater works, an opera, and, recently, her first symphony, *April Song*. In June 2018, The RIOULT Dance NY premiered Polina’s first ballet, *Nostalghia*. The premiere took place at The Joyce Theater in New York City. Last season The Albany Symphony Orchestra premiered Polina’s new symphonic poem *Fenix*. In 2020-2021 concert season Polina’s orchestral music will be performed by the Minnesota Orchestra, the Symphoria, Orchestra of the Southern Finger Lakes and the Metropolitan Symphony Orchestra. In November 2020 MorDance will be premiering Polina’s new ballet *Encounters* at Hunter College in New York City. Polina has received a music education both in Russia and the United States. She graduated from the Tchaikovsky Conservatory College in Moscow, with concentrations in both composition, under Konstantin Batashov, and violin. Polina then continued her studies of composition at the Yale School of Music with Christopher Theofanidis, Ezra Laderman and with Tania León at the Graduate Center CUNY. Polina is an Adjunct Lecturer of Composition at Brooklyn College Conservatory and a teaching artist at the Educational Center for the Arts in New Haven.

**LEYNA MARIKA PAPACH** (Composer) is a composer, director, and interdisciplinary artist from Japan and the United States. Her compositions house the languages of dance, theater, sound, and image. Leyna’s performative work has been presented internationally in Europe, Japan, and the US. She has written and directed four evening-length dance-theater pieces alongside her work as a composer and violinist. Her latest opera *SONG* was premiered at HERE in 2016, and she is currently working on a chamber opera called *PERSON*. She recently received the Emerging Composer Award from the American Composers Forum. leynamarikapapach.com

**IZZI RAMKISSOON** (Composer) is an award-winning electro acoustic multimedia composer, performer, and sound artist. His laptop and bass are the control center of his sound. He has written works for a variety of media including theater, dance, installations, alternative controllers, and interactive multimedia. His compositions deal extensively with the use of technology in composition and have been featured at SEAMUS,
NYCEMF, NIME, SPARK, LUMEN, Look and Listen Festival, Black Maria Film + Video Festival, World Maker Faire, MATA and numerous other venues and festivals, both nationally and internationally. In his work he fuses media, technology, IDM, hardcore, classical, musique concrete and various other resources to perform interactive, improvisatory, and experimental works. izzilive.com

KAMALA SANKARAM (Composer) moves freely between the worlds of experimental music, creative music, and contemporary opera. Known for her work with emerging technologies, recent premieres include Only You Will Recognize the Signal, a serial space opera performed live over the internet, the techno-noir Looking at You, which featured live datamining of the audience, and all decisions will be made by consensus, a short absurdist opera performed live over Zoom. Recent commissions include works for the Glimmerglass Festival, Washington National Opera, and Chicago Opera Theater, among others. Dr. Sankaram is currently a member of the composition faculty at SUNY Purchase. kamalasankaram.com

JORGE SOSA (Composer) is a Mexican-born composer, currently residing in New York. Opera News described his work Alice in the Pandemic as “wildly imaginative, musically powerful and technically courageous” and commended “Sosa’s broad stylistic palette (which) incorporated lyrical impassioned melodies, kooky carnival music, and efficient recitative.” Jorge’s first staged opera I Am A Dreamer Who No Longer Dreams was commissioned by White Snake Projects and premiered in 2019. The Music Blog I Care if You Listen described Dreamer as “well-balanced to the story’s narrative, and his vocal writing aroused strong emotional peaks and valleys, magnified by the characters’ impassioned performances.”

STAVIT ALLWEIS (Lyricist) Israeli born artist Stavit Allweis explores the continuum between the still and the moving image. As an MFA graduate student at Columbia her paintings became increasingly narrative. She was soon captured by the magic of sequential art and comics and started producing her works-on-paper in sequential groups. It wasn’t long before she embarked on a self taught journey into directing and began production of ISNESS, a photo-graphic novel. ISNESS is the story of an epic 24 hours in the life of a post apocalyptic family, situated in the late 1960’s. It assembles live action photography with miniature background sets to create a world of its own. The progress of this ongoing endeavor can be followed on countercomics.com. Her 2017 short film Cooking with Connie, about a mail order bride in the 1970s, won Best Experimental Film at the Brooklyn Film Festival and Best Director at Austin Arthouse Film Festival. She has also recently completed a film called Execution. Allweis lives and works in Brooklyn, New York.
KONSTANTIN SOUKHOVETSKI (Lyricist) 2019 Innovation Award Winner from Music Academy Of The West, Konstantin Soukhovetski is an artist of singular vision bringing theater and music together while bridging classical and popular genres. Konstantin gave a world premiere and recorded a new ballet of Polina Nazaykinskaya - Nostalgia choreographed by Pascal Rioult of Rioult Dance at the Joyce Theater in New York City. Konstantin is a recipient of over 15 awards and is an alumnus of The Juilliard School where he has earned his BM, MM, and AD degrees under the tutelage of Jerome Lowenthal. Born in Moscow to a family of artists he studied at the Moscow Central Special Music School, under the auspices of the Moscow State Conservatory, with Anatoly Ryabov.

JEANETTE OI-SUK YEW (Video Designer) is a lighting and projection designer for theatre, dance, opera, musicals, music performances, and installation. As a designer she aims to create a visual environment that is organically integrated into the landscape and language of the production. As a result, her designs were described as “clever” and “inventive” (NY Times) and is twice the recipient for the Bel Geddes Design Enhancement Fund. With the digital performances her recent works include: Alice in the Pandemic with Elena Araoz and the White Snake Project, Electra with Javier Antonio González, and Maeterlinck’s The Blind (an adaptation as an immersive audio/visual journey) with Mia Rovegno.

PERFORMERS

HAI-TING CHINN (Mezzo-Soprano) American mezzo-soprano Hai-Ting Chinn’s eclectic career includes music from medieval to new, and a range of theatrical styles from performance-practice to wildly experimental. She was featured in The Wooster Group’s La Didone, in the 2011 revival of Einstein on the Beech, and in several monodramas written for her. Hai-Ting is the creator of Science Fair: An Opera With Experiments, a staged show of science set to music, and, as part of Trio Triumphatrix, of Astronautica: Voices of Women in Space, a visual album of songs based on the words of women astronauts. hai-ting.com

CARAMI HILAIRE (Soprano) is a soulful soprano from Brooklyn, New York who is a graduate of the Professional Studies program at Mannes. She is a Julian Autrey foundation grant winner and a Harlem Opera Competition first prize winner. Carami has also received awards from both the Wagner Society of New York and the Premiere Opera competition. She has performed the role of Tosca with both Regina Opera and New Jersey Verismo Opera to rave reviews as well as the roles of Aida and Musetta. In fall 2020 she sang the role of Alice in Alice in the Pandemic with White...
Snake Opera projects as well as in their concert SOS:Essential Voices. This year she will sing the role of Lady Macbeth with Knoxville Opera.

ALOK KUMAR (Tenor) has steadily developed a career throughout the United States and abroad with recent appearances with the Metropolitan Opera, the Los Angeles Opera, The Royal Opera House at Covent Garden and the London Philharmonic Orchestra among others. Most recently he returned to The Metropolitan Opera in the roles of Italian Singer in Der Rosenkavalier and the Steuermann in Der Fliegende Hollander as well as for their production of Kat’a Kabanova. A proponent of new music, Mr. Kumar has collaborated with composers including Kamala Sankaram, Robert Paterson, David Murphy and Thomas Cabaniss in song, opera and oratorio.

RICARDO RIVERA (Baritone) made debuts at Lyric Opera of Chicago, Houston Grand Opera, San Diego Opera, and Ft. Worth Opera in El pasado nunca se termina (2015) in the leading role of Acalán. He has sung new and traditional roles in operas of Puccini, Bizet, and Massenet with the Santa Fe Opera, Opera Philadelphia, Sarasota Opera, Arizona Opera, Washington Concert Opera, Musica Viva Hong Kong, and Opera Orchestra of NY. He has performed Gubaidulina’s Perception and Liderman’s Antigona Furiosa with eighth blackbird and the Pacifica Quartet. He is a recipient of the Richard F. Gold Career Grant and is a graduate (B.M., M.M., & PDPL) of Mannes College the New School for Music.

NATHAN BEN-YEHUDA (Piano) is a pianist who cares deeply about promoting music of today. He is a member of the Los Angeles based collective “Mixtape,” who present genre-fluid programming featuring original arrangements of classical works alongside anything from Soul, Bluegrass, to Electronic music. He is also a member of Victory Players, a Holyoke, MA based ensemble devoted to presenting new works of immigrant communities in western Mass. Nathan has been featured on BBC Radio 3 In Tune as well as WFMT Radio, and has collaborated with Thomas Ades, Kaija Saariaho, Oliver Knussen, and many more of the leading composers of today.

CLARE MONFREDO (Cello) is a New York City-based cellist currently pursuing her DMA at the CUNY Graduate Center, where she is the recipient of the five-year Graduate Fellowship. Before moving to New York, Clare studied in Leipzig, Germany on a Fulbright Scholarship. Clare’s festival appearances have included Chamber Music Northwest, Norfolk Chamber Music Festival, Piatigorsky International Cello Festival, Tanglewood Music Center, and Music Academy of the West. Clare graduated from Yale with a BA in English and received her Master’s of
Music degree from the Shepherd School of Music at Rice University where she was recipient of the Jack Kent Cooke Graduate Arts Award. She currently teaches at Hunter College and is a member of the Victory Players ensemble and the multidisciplinary Sprechgesang Institute arts collective.

ELLY TOYODA (Violin), a native of Osaka, Japan, is a Visiting Assistant Professor of Violin at the Sunderman Conservatory of Music at Gettysburg College, and a Part-Time Lecturer at Rutgers University. She earned her degrees from Oberlin Conservatory (B.M), Yale School of Music (M.M), and Rutgers University (D.M.A). Since the pandemic, she has performed in the virtual opera, Alice in the Pandemic, and in after us, the birds will sing for violin and piano, featuring birds and frogs from Japan and in the US, produced in Germany.

PRODUCTION TEAM

NEELAM VASWANI (Stage Manager), originally from Atlanta, GA, has spent the last 21 years working as a Production Stage Manager, Production Manager and Producer in NYC. For the last 5 years, she has served as the Director of Production at Sarah Lawrence College, as well as Stage Management Faculty. In her freelance career, she has worked on a wide range of shows, including Mabou Mines’ Peter and Wendy and Song for New York. She spent a large part of her career stage managing the majority of Basil Twist’s repertoire including Arias With A Twist, Master Peter’s Puppet Show, Petrushka, Dogugaeshi, La Bella Dormente nel Bosco and Sister’s Follies. Other Credits include: The Adventures of Charcoal Boy, Wind Set-up, Don Cristobal, Wind-up Bird Chronicle, St. Ann’s Labapalooza. Neelam’s work in the theater has brought her all over the US as well as internationally to places such as France, Stockholm, Edinburgh and Singapore.

ALYSSA K. HOWARD (Assistant Stage Manager) is a NYC-based stage manager and more: seeyouinc8.wordpress.com. Credits include: Page 73’s New Play Conversations virtual residency series, Con Alma (National Sawdust et al), for colored girls… (Public Theater), King Lear (Northern Stage), Don Giovanni tour (Heartbeat Opera), If Pretty Hurts... (Playwrights Horizons), Good Grief (Vineyard Theatre), Henry VI (NAATCO), Teenage Dick (Ma-Yi Theater), Word Sound Power (BAM), The Echo Drift (PROTOTYPE Festival), Glass Guignol (Mabou Mines), Dog Days (Beth Morrison Projects). MFA: Yale School of Drama. BA: Williams College.
JON ROBERTSON (Audio Engineer) is a composer and sound designer based in Kansas City; an adjunct instructor at Missouri Western State University Cinema and Music Technology departments, he has previously taught at University of Missouri-Kansas City and the Kansas City Art Institute. He composes for film and theatre, as well as working as a recording engineer, and sound designer. He currently works with theatres and production companies creating high-quality audio content for online media during the COVID-19 era.

PAUL DEZIEL (Video Engineer) is a projection designer based out of Chicago. Selected credits: Middle Passage (Lifeline Theatre; Jeff Nomination), P.Y.G. or the Mis-Edumacation of Dorian Belle (Jackalope Theatre; Jeff Award), The Color Purple (Drury Lane Theatre), Photograph 51 (Court Theatre), The Vagrant Trilogy (Mosaic Theatre Company) Tilikum (Sideshow Theatre; Jeff Award), Beauty’s Daughter (American Blues Theater), United Flight 232 (The House Theatre), and Churchill (New World Stages). Paul holds an MFA in Projection and Multimedia Design from the University of Maryland and is an artistic associate with American Blues Theater. Outside of theatre, Paul enjoys table-top gaming and puzzles. Pauldeziel.com

ALEXANDRIA WAILES (ASL Consultant) has received several awards for her work as an artist & advocate. Broadway: Deaf West’s Spring Awakening, Big River (Tony Honoree for Ensemble). Off Broadway: The Public’s For Colored Girls Who Have Considered Suicide/When The Rainbow is Enuf, Playwright Horizon’s I Was Most Alive with You, A Kind Of Alaska. Film: The Hyperglot; TV: Law & Order: Criminal Intent, High Maintenance, Little America, Nurse Jackie. As Director of Artistic Sign Language: the revival of Broadway’s Children Of A Lesser God and King Lear, TV/Film: This Close S. 1 & 2; Quantico S.3; CODA; A Quiet Place 1 & 2; Wonderstruck. Ms. Wailes advised ASL interpreted teams for Hands On and TDF on numerous Broadway shows. Alexandria Wailes was a company member of Heidi Latsky Dance and is now a member of Forest of Arden. She is also a co-founder of BHo5.org. Proud member of AEA, SAG-AFTRA and SDC. alexandriawailes.com

JOSE GOMEZ (ASL Interpreter) is an unschooled father of two and a Deaf Parented Interpreter who graduated from LaGuardia Community College’s Interpretation Program and has been interpreting professionally for over 16 years. Jose is a performer, having toured with a Hip Hop Dance company for over 5 years. His performance interpreting experience span the likes of Drake, Chance the Rapper, and Kevin Hart and Broadway shows including the Rennie Harris, Funkefied: Pure Movement and the revival of Elizabeth Swados’ Runaways, and Lin-Manuel Miranda’s improvised show, Freestyle Love Supreme. Jose is
honored to be working on the production of Swell in providing access to
the Deaf and Hard of Hearing community.

JUSTINE RIVERA (ASL Interpreter), BA, NIC is an American Sign Language Interpreter who graduated from the ASL-English Interpretation Program at LaGuardia Community College. She has also earned her Bachelor’s degree at Hunter College in Psychology and Studio Arts. Rivera is a native-language user of American Sign Language (CODA) and a native New Yorker. Rivera has over twelve years of interpreting experience in a variety of settings including, but not limited to: medical, mental health, social work/justice, theatre & the arts, as well as higher education. In addition to interpreting Hadestown and Soft Power she has also worked as a rehearsal interpreter for a variety of shows.

KATHLEEN D. TAYLOR (ASL Interpreter) is a Certified American Sign Language interpreter with 30+ years of experience. She has a vast background interpreting various musical concerts (including Barclay Center & Madison Square Garden) and live theatre (Broadway). She believes experiencing music/theater is about experiencing life with rhythm. She is active in numerous organizations for the Deaf community, ASL interpreters, and community advocacy. She also works within the educational, social justice, mental health, rehabilitation, and domestic violence communities. She resides in Brooklyn with her husband Jonathan, teenager Raven Savannah, and puppy Zeus Storm. Kathleen is proud of her African-American/Bajan heritage ... the rhythm in her heart.
Inspired by the appearance of a one-antlered deer in Harlem in 2016, this site-specific sound walk is a meditation on the presence of the mythic in the everyday and the uneasy relationship between the built environment and the natural world.

here.org/shows/the-visitation
Through the HERE Artist Residency Program (HARP), HERE commissions and develops new hybrid works over a 2-to-3 year period. As part of the HERE community of artists and audiences, our resident artists show works-in-progress, develop workshop productions, and mount full-scale productions. For 2020–21, HERE supports the following artists and projects:

**Gelsey Bell**  
*mɔːnɪŋ*

**Gisela Cardenas | InTandem Lab**  
The Carmen Variations

**Shayok Misha Chowdhury**  
Rheology

**Ximena Garnica & Shige Moriya | LEIMAY**  
A Meal

**Baba Israel & Grace Galu | Soul Inscribed**  
Cannabis! A Theatrical Concert

**Maiko Kikuchi & Spencer Townley-Lott**  
9000 Paper Balloons

**Minor Theater**  
Marie It’s Time

**Normandy Sherwood**  
Psychic Self Defense

**Sachiyo Takahashi & Gamin**  
The Emotions

**Imani Uzuri**  
Songs of Sanctuary of the Black Madonna

**Nia Ostrow Witherspoon**  
Priestess of Twerk

**HERE & BACK**

HERE & Back encompasses projects produced by HERE and helmed by established artists with deep connections to HERE. For audiences, HERE & Back provides the chance to experience daring performances by high-profile multidisciplinary artists in our intimate spaces; for the artists, HERE remains a special home for their work and a space open to risk-taking. For 2019–20, the following artists are developing HERE & Back projects:

**Taylor Mac, Resident Playwright**  
The Hang

**Kristin Marting & Suzi Takahashi**  
The Story Box
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HERE SUPPORT

HERE is extremely grateful for the support and encouragement of the following group of foundations, corporations, government agencies, elected officials, and dedicated individuals. We would not be HERE without you.

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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; the Offices of the Mayor of New York, Speaker Corey Johnson, Manhattan Borough President Gale Brewer, New York State Assembly Member Deborah J. Glick, and State Senator Brad M. Hoylman. 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, State Assembly Member Deborah J. Glick, and State Senator Brad M. Hoylman.

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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.

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HERE is extremely grateful to the many generous individuals who support our programming! (includes donors as of 2/8/21)

A NOTE ABOUT THE NEW STRUCTURE OF OUR DONOR LIST:
Community-Centric Fundraising is a fundraising practice that is grounded in equity; it calls on all non-profits to bring principles of racial and economic justice into our development strategies. As one small step towards aligning HERE with this model, we have removed giving levels from our donor list. We hope to celebrate and raise up all of our supporters no matter the size of their contribution and recognize the generosity of our community as a whole. We would like to thank the team of Community-Centric Fundraising for their leadership and their call to action; more information on CCF can be found on their website.

Anonymous (20) & Stephen Rojas
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