



SUBLET SERIES **CO-OP**
HERE'S CURATED SUMMER RENTAL PROGRAM

HOW I DISAPPEARED

我如何隱沒

Director: Tianding He

Co-directors/Devisers/Performers:

Jiaoyang Li, Yuexing Sun, Ningyi Zhang, Qingan Zhang

Puppeteer/Stage Manager: Siyin Yan

Performer: John Curley

Graphic and Scenic Designer: Euxuan Ong

Mostly Sounds and Music: John Tsung

Lighting Designer/Board Operator: Leslie Huynh

Creative Coder: Brian Ellis

Drummer: Wen-Ting Wu

Producer: Yaqi Liu

August 16, 17, 18 @7PM

HERE, 145 6th Ave.

(Enter on Dominick, 1 block south of Spring)

This production is a part of SubletSeries: Co-op, HERE's curated rental program, which provides artists with subsidized space and equipment, as well as a technical liaison.

SUBLET SERIES @HERE

2021-22 SEASON

#HERE
@HEREARTS



Welcome!

Thank you for coming to *How I Disappeared*, a SubletSeries: Co-Op 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 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: Co-Op 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

ALSO AT HERE

SubletSeries: Co-Op

MY FAVORITE PERSON

AUG 19-21

SubletSeries: Co-Op

HIGH FUNCTIONING X.0

AUG 20-21

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 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, Mayor Eric Adams, 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 Shubert Foundation, Venturous Theater Fund of the Tides Foundation, and the 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.

About the Show

As wondrous and monstrous as it can be, New York City is a living being who collects, preserves and destroys people's dreams. Is this city the memory of the future or the desire for the past? *How I Disappeared* rediscovers the cityscape with memories, desire, intimate moments and expands the discussion of urbanism into cyberspace.

How I Disappeared is a collaborative multimedia puppetry show co-conceived by five Chinese female new immigrant artists: Qingan Zhang, Yuexing Sun, Ningyi Zhang, Jiaoyang Li and Tianding He, with original live music by John Tsung, digital puppetry designed by Brian Ellis and projection designed by Euxuan Ong. Inspired by Italo Calvino's *Invisible Cities*, devisers weave their poetic and personal urban life experiences in NYC with various styles, scales and materials of puppetry.

只身提着装满足迹的行李箱，来到叫做纽约的地方，这座城市，究竟是我未来的记忆，还是我过去的渴望？这座城市充满危险与紧迫，每个人用冰吹起泡泡罩住自己，身体靠得越近，头脑越远离，直到有人入侵。纽约客在最危险的地方，安睡，做梦，一重又一重，从不曾醒来。纽约这座城建立在漂浮的海面上，每片浪花都在对人造奇迹高谈阔论，却从未觉察，斗转星移，水升起，陆坠下。《我如何隐没》由五位来自中国的女性艺术家集体创作，结合卡尔维诺的著作《看不见的城市》，讲述她们真实经历的城市故事。

About CHUANG Stage

Founded in 2018, CHUANG Stage is the first Mandarin-English bilingual, bicultural theater company nationwide. CHUANG Stage envisions a future in the American theatre moved forward by theater artists and audiences of Asian descent, through producing new works that contribute to language and spatial justice, equity and accessibility, global perspectives, anti-racist practices, immigrant visibility, and care for the community.

CHUANG Stage是位于波士顿地区的双语跨文化戏剧公司，致力于打造突破旧定义、延伸中美与亚美之间艺术语言共通点的张力新戏剧，推动海内外亚裔艺术家创作，成为与“世界公民”观众一同成长的国际艺术新社群。

Directors

Tianding He is a director, puppeteer, curator and producer of hybrid performances originally from China. She is the founding artistic director of B·O·N·D International Virtual Performance Festival. She focuses on creating inclusive, intercultural and experimental theatre and performances with global artists. Recent puppetry works: Warning! Apocalypse! (International Virtual Toy Theatre Festival) and Me, You, He & She (Dixon Place Puppet BloK); directing credits include inclusive performance: Imaginarium in CSL, virtual theatre: South Node of the Moon (Segal Center Film Festival on Theatre and Performance), immersive theatre: The White Night (Margo Feiden Gallery), Versailles 2.0 (Shanghai Theatre Academy); physical theatre: Plastic Mirror and Invisible Days (UNFIX Festival); and performance arts: Getting Lost with Yoko Ono in NYC. She also produced Off-Broadway shows: The Romantic Misadventures of Ah Q (Theatre Row), A Language of Their Own (IATI Theatre) and line-produced Be HERE Now Reopening Party (HERE). As Artistic Director, she cultivates international artists and programs virtual performance for over 250000 audience. Her two master's degrees were at Tisch school of Arts in NYU and Hunter College, while she is pursuing a PhD at UCI and UCSD.



Jiaoyang Li is a poet and multimedia artist based in New York City. Having graduated from Goldsmiths College, University of London and New York University with Creative Writing poetry-focused BA and MFA, she also researched Devising Theatre and Choreography at London International School of Performance Art in Berlin, and Interactive media and design at Tisch ITP Department. She extends her literary practice into textile sculpture, interactive-audiovisual installations, site-specific performances, public interventions, and collaborative projects. Her work has been exhibited at the New York Live Art Center, Chashama Gallery, the Immigration Artist biennial, Performa Biennial, Artyard Center, Milan Modern Art Center, Milan A60 Art Space, Los Angeles Design Festival, Womenswork.art gallery, Indie Film Festival, DC Chinese Film festival, Athens International Video Poetry Festival, Helios poetry film festival and more. Her literary work has been featured by Life Magazine, Gulf Coast, 3:AM, Datableedzine, Blackbox manifold, Chinese News Magazine, Spittoon Magazine, Enclave Poetry, Voice and Verse poetry magazine, Asymptote, Los Angeles Book Review, Chinese News Magazine, Beijing Contemporary Art Center, and elsewhere. She is the 2021 fellow artist at The Performance Project@USS and the 2021 cultural pilot selected by the British Council. She has received grants and support from Pen America, New York Foundation for the Arts, British Council, Foundation for the Contemporary Arts, Breadloaf conferences and others. She was the poet-in-residence at the Chanorth residency program in 2021. She co-founded of Accent Society(<https://accentaccent.com/>) and Accent Sisters Bookstore.

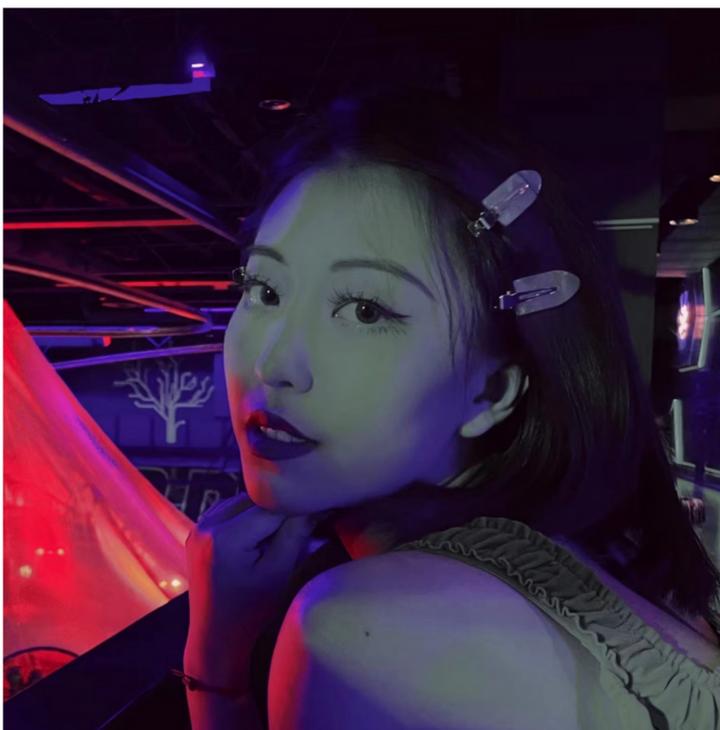




Yuexing (Star) Sun is a performance maker shifting between director, deviser, and performer. Her works center individual narratives as they confront larger social frameworks swayed by history, identity, and politics. Using technology and movement, she builds uncommon experiences embracing poetic physicality and multi-surfaced existence. Her work weaves intercultural texture from her Eastern/Western intertwined background. Yuexing is also a program manager who works on international festivals and projects in dance, theater, and performing arts fields such as Touch Contact Improvisation Festival, The Luminous Inclusive Arts Festival, GALA (with Jerome Bel), Time-To-Dance (with Scottish Ballet), etc..

Her current focus is female identity and stillness. Her ongoing project, One-Minute Memoir, places her as a female representative standing still in various private or public domains for one minute to sense grounding and belongings.

So far, Yuexing has been showing works in St. Ann's Warehouse (the U.S.) , Schaubühne Theater(Germany),Wuzhen Festival(China), etc.. Her recent curation work, Designing Care, a community engaged multi-art event, was funded by the British Council and commissioned by Design Manchester. She holds an BA in Japanese Studies from Beijing Foreign Studies University, an MFA in Theatre from Sarah Lawrence College.



Ningyi Zhang(She/her/hers) is a New York based Theatre Director, Actor, and Performing Arts Administrator who committed to bring Chinese modern drama art to the general public.

During her college years at University of Illinois, she co-founded the first and only Chinese Theatre Club at central Illinois and brought multiple Chinese traditional and new literature work to stage. With her BA in theatre studies and MA in performing arts administration, Ningyi Zhang's current academic research focus on Digital Marketing for Non-profit Theatre after the Pandemic.

Her drama theatre credits as director include Conundrum by Eileen Chang, The Villa by Zhuang Yi and Comedy Trilogy by Ding Xilin. Her recent musical theatre credits as production team include Cats(Beijing Century Theatre), Murder Ballad(Grand China Theatre).

Qingan Zhang is an interdisciplinary designer, director, stage manager and producer based in New York. Qingan dedicates to explore narratives embeds in her designs beyond forms or performance methods.

Qingan's recent experimental design credits include the devised puppetry performance *How I Disappeared* (2022, Object Movement Festival). Qingan was also the visual designer of 2021 B·O·N·D International Virtual Performance Festival (<https://bondfest.org>). While mostly practicing in the interior design field, Qingan has also long been collaborating with student-run, non-profit theatre groups including MIT Wuming Theatre Club and Princeton Chinese Theatre (PCT). Her recent directing credits: *Who Kills Robert* (2021, MIT), *The Insane Asylum is Next Door to Heaven* (2016, MIT), *Peach Blossom Land* (2016, MIT). Her scenic design credits: *Secret Love for the Peach Blossom Spring* (2021, Princeton), *Eurydice* (2017, Boston College), *A Midsummer Night's Dream* (2017, Prague Shakespeare Company, Summer Shakespeare Intensive).

Qingan received her MFA degree in interior design from Pratt Institute. She graduated from Boston College with dual BA degrees in Theatre and Psychology. qinganz.com



Production Team

John Curley is a Musician & Record Engineer from Long Island.





Brian Ellis is a composer, web-based creative, and multi-instrumentalist. His musical drive lies in using code to realize his larger compositional vision: that technology should be used toward divesting musical agency from the composer to the environment, the performer, and ultimately, the listener. He believes strongly in the value of collaboration, and at times fills the various roles of composer, technologist, presenter, videographer, performer, or publicist while working with chamber musicians, videographers, conceptual artists, and dancers. In addition to a solo performance practice spanning classical guitar, live electronics, and no-input-mixing, Brian leads the Brooklyn Motion Capture Dance Ensemble, a new music organization composed entirely of dancers, and performs with Echo Ensemble. Brian completed his undergraduate studies in Music (Classical Guitar) and Computer Science Honors at the University of Texas at Austin where he studied with Nina Young, Celil Refik Kaya, and Russell Pinkston. He has most recently studied with David Coll. As a composer, Brian focuses on writing chamber music, and has worked with Third Coast Percussion, Chromic Duo, Unheard-of Ensemble, Apply Triangle, the Subaerial Collective, the Playground Ensemble, and members of zFestival and SōSI. He has presented works at TURN UP, 21st Century Guitar Conference, ICMC, SEAMUS, NYCEMF, and ROCC.



Leslie Huynh (she/her) is a stage manager, designer, and theatre technician born, raised, and based in the Bronx/New York City. In her work, she cares deeply about using her knowledge and privilege to uplift queer and global majority voices and stories, both hers and her peers'. Leslie received her MFA in Theatre and Performance from Sarah Lawrence College in 2022 and her BA in Theatre and Mathematics from CUNY Lehman College in 2019. She has worked at venues such as New Ohio Theater, the McKittrick Hotel, Williamstown Theatre Festival, and Dixon Place.



Yaqi Liu (she/her) is a New York-based theatre arts producer. She seeks to cultivate an innovative and safe environment for new Asian theatre artists and facilitates theatre cultural exchange between China and the US. Yaqi is the co-founder of the Chinese Theatre Group at University of Illinois, Urbana-Champaign, where she produced *Spring Awakening*, *The Villa* written by Zhuang Yi, and *Conundrum* adapted from Eileen Chang's novel of the same name. She currently works as the Artistic Producing Associate at CHUANG Stage.



Euxuan Ong is an interdisciplinary designer from Malaysia with a background in architecture. She has worked in graphic, video and media visual design, and is currently pursuing her MFA in scenic design, and has been incorporating her digital work into spatial design.
euxuanong.com



John Tsung is a musician, writer, and multidisciplinary artist based in New York City. Tsung's records, scores, writing, and installations address the nature of sound and memory. As an Asian immigrant raised in Hong Kong, Taiwan, and Texas, Tsung's music is influenced by his classical training, electronic music background, as well as the Norteño and country music of his adoptive home. His recent works, including his latest record, *Empire Postcards*, produced by Phil Ek (Fleet Foxes, Father John Misty,) are drawn from an on-going oral history project documenting the stories of Asian immigrants and their journeys to America. A multi-instrumentalist and composer, Tsung collaborates frequently on film, theatre, and dance projects, including an on-going partnership with puppeteer Leah Ogawa. Tsung's works have been presented by BOMB Magazine, La MaMa, and other cultural organizations. His records and sound installations have been covered in Interview, NPR's Texas Standard, and other media outlets, and his writing about Asian immigrant culture can be found across a number of publications, including Daily Beast and Eater.



Siyin Yan is an actress, stage manager, scenic and lighting designer basing in California. Her recent credits include *Final Moments* (stage manager), *Fang Siqi's First Love Paradise* (actress Fang Siqi), *Bus Station* (stage manager). This is her debut in New York theater. She works as the stage manager, the assistant stage manager, and a puppeteer and is extremely proud to be joining the full female Asian team of *How I Disappeared*.

Siyin will spend the rest of the summer as the assistant artistic director of in B·O·N·D festival, a virtual festival performing in 14 different countries. She attends University of California, Irvine majoring in Drama and Political Science.

NY-based drummer, composer, and educator Wen-Ting Wu is a diverse artist from Taiwan with a background ranging from jazz to contemporary music. She moved to New York in 2016 and earned her Master of Jazz Performance Degree in Queens College. Most recently, she has appeared at venues and concert halls including Smalls Jazz Club, Smoke Jazz Club, Minton's Playhouse, National Sawdust, Rockwood Music Hall, LeFrak Concert Hall, Joe's Pub and Kupferberg Center for the Arts.

Wen-Ting has performed at festivals both nationally and internationally including the Washington Square Music Festival, Sugar Hill Jazz festival, the NTCH Summer Jazz Festival (National Theater Concert Hall), Taichung Jazz Festival, Golden Melody Festival, GonGliao Rock Festival, the Wake-Up Music Festival, and the NTU Art Festival in Taiwan.

Besides being a member in Grammy-winning artist Frank Lacy's Concert Jazz Ensemble currently, she has also shared the stage with Jazz greats such as Ed Cherry, Joel Frahm, Bertha Hope, Lonnie Plaxico, Todd Coolman, Akua Dixon and Helen Sung. She was also a member of Golden Melody Award-winning band Chang & Lee and Hello Nico in Taiwan before she moved to New York.

In 2019, she was signed by the iconic Jazz Label Esp-disk to create a trio project under the name "Attitude!". They released the album "Pause & Effect" in November 2021, which received rave reviews from the media including JazzTimes and New York Jazz Record.

In addition to the collaboration with many artists as a drummer, she also leads her own band presenting original music at prestigious venues in NY such as Kupferberg Center for the Arts and Minton's playhouse.

Wen-Ting is endorsed by Canopus Drums.

