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Manhattan has always been a gathering and trading place for many Indigenous peoples. HERE pays respect to all of their ancestors past, present, and future. We acknowledge that this theater, and this work, is situated on the island of Manhahtaan (Mannahatta) traditional lands of the Lenape, the Manahatin, the Canarsie, the Shinnecock, the Haudenosaunee and the Munsee. We respect that many Indigenous peoples continue to live and work on this island and acknowledge their ongoing contributions to this land. We offer our care, gratitude and welcome.

Inspired by the words of Adrienne Wong: HERE also 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 of 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.
HERE and Dream Music Puppetry Program present:

PSYCHIC SELF DEFENSE

CREATED, WRITTEN, DESIGNED AND DIRECTED BY
Normandy Sherwood

COMPOSITION AND SOUND DESIGN BY
Craig Flanagin

SCENIC AND RIGGING DESIGN BY
Daniel Allen Nelson

LIGHTING DESIGN BY
Christina Tang

CURTAINs AND COSTUMES DESIGNED AND SEWN BY
Normandy Sherwood

PERFORMED BY
Daniel Allen Nelson, Kate Brehm, Nikki Calonge, Elyse Durand, Dorothy James (swing), Ean Sheehy, Adrienne Swan

MUSICIANS
Criag Flanagin and Normandy Sherwood

CONCEPTUAL COLLABORATORS
Daniel Allen Nelson, Nikki Calonge, Craig Flanagin, Ean Sheehy, Christina Tang

SOUND ENGINEERED BY
Travis Wright

CREATIVE PRODUCED BY
Kristin Marting

LINE PRODUCER
Caitlin Adams

Commissioned, developed, and produced by HERE Artist Residency and Dream Music Puppetry Programs. Running Time: 60 minutes

Psychic Self Defense is a show that invites audiences into the guts of the theater. Patrons enter the show through portals draped with fabrics and corridors dimly lit by chandeliers. This show contains theatrical haze and sudden loud noises.

Psychic Self Defense is made possible by the New York State Council on the Arts with the support of the Office of the Governor and the New York State Legislature. This program is supported, in part, by public funds from the New York City Department of Cultural Affairs in partnership with the City Council. Additional support is provided by The Dime Community Bank Fund for NYC Theatres, a program of the Alliance of Resident Theatres/New York (A.R.T./New York); Mental Insight Foundation; NYSCA-A.R.T./New York Creative Opportunity Fund (A Statewide Theatre Regrant Program); Foundation for Contemporary Arts; Puffin Foundation. Commissioning and development support provided by the Virginia B. Toulmin Foundation. This work received artist residency support from Collapsible Hole, HERE, Millay Arts, and Yaddo. We are also grateful for support from Lucinda and Pogo Sherwood, The Bresnan Family Foundation, and Agnes Gund.

As part of HERE’s ongoing commitment to accessibility, we partner with Music:Not Impossible who provide our patrons with vibrotextile™ haptic suits which translate sound on to the skin through vibration, allowing users to feel the nuances of a music-listening experience. The most advanced technological solution of its kind, M:NI’s use during any musical or art performance produces a ‘surround body’ experience and dramatic effect for all participants, regardless of hearing abilities. Six suits will be available at HERE for select performances; to reserve them, choose the “Haptic Suit” option when purchasing tickets.
PRODUCTION STAFF

VIDEO ANIMATIONS BY
Nico Schiavone

VIDEO ENGINEERED BY
Attilio Rigotti and Orsolya Szánthó

PRODUCTION STAGE MANAGER
Max Mooney

DECK STAGE MANAGER/WARDROBE MANAGER
Allie Posner

MIXING ENGINEER
Chris Knollmeyer

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Maia Kahn

INSTALLER
Yung Oh Le Page

PROPS ASSISTANT
Robert Smith
CREATIVE TEAM BIOS

NORMANDY SHERWOOD (she/her) | CONCEPT, PLAYWRIGHT, DIRECTOR, DESIGN DIRECTOR, CURTAIN AND COSTUME DESIGNER AND MAKER, MUSICIAN

is a theatre maker who has been building worlds in NYC for two decades. She is a writer, a director, a costume and scenic designer, and occasionally a performer. Her shows include Madame Lynch, Tiny Hornets, Permanent Caterpillar, and The Golden Veil, and they have been presented by The New Ohio Theatre, Rubulad, The Kitchen, The Brick, The Public Theater, and more. She and Craig Flanagin make no-wave music-driven spectacles with their theater company, The Drunkard’s Wife, and their band God Is My Co-Pilot. From 2001-2017, she was a core collaborator in The National Theater of the United States of America (R.I.P.) and with this company she toured the U.S., won an OBIE award, and published a book called A New Practical Guide to Rhetorical Gesture and Action (53rd State Press). As a costume designer she has worked on productions by Faye Driscoll, Tina Satter/ Half Straddle, Young Jean Lee, Rachel Chavkin, and Kristin Marting. She has been an artist in residence at Macdowell, Yaddo, and Millay Arts. She is collaborating on Theater in Quarantine’s upcoming virtual production, the 3D-for-your-phone Nosferatu: A Symphony of Horror, presented by NYU Skirball Center on Oct 27-31. She is a Clinical Associate Professor in Expository Writing at NYU. thedrunkardswife.com

CRAIG FLANAGIN (he/him) | COMPOSER, SOUND DESIGNER, MUSICIAN, CONCEPTUAL COLLABORATOR

is a guitarist, composer, playwright, theater director, and carpenter. He is a member of the bands God Is My Co-Pilot and Attractive Nuisance. He has toured worldwide as a guitarist, playing in more than 40 countries over three decades. As an improver, he has recorded or appeared on stage with the likes of Sandy Ewen, John Zorn, Leila Bordreuil, and Elliott Sharp – and has booked the Noise Workshop music series since 1994.

DANIEL ALLEN NELSON (he/him) | SCENIC/RIGGING DESIGNER, PRODUCTION MANAGER, PERFORMER, PUPPETEER, AND CONCEPTUAL COLLABORATOR

is a writer, performer, and member of Woofnova Collective. Original works include Microcosmitor, Give Back My Beast, Spoleum, Don’t Peek, Hearts and Tongues, and The Vanishing Play. He has performed at venues including La MaMa, HERE, PS122, The Public Theater, Target Margin, Ontological-Hysteric, Dance Theater Workshop, Dixon Place, The Kitchen, Mabou Mines, 3LD, St. Ann’s Warehouse, Invisible Dog, Roulette, Issue Project Room; and in projects by Object Collection, John Jesurun, Richard Foreman, Jeff McMahon, and Joshua William Gelb. Regional Theater/Touring: Berkeley Rep, Guthrie Theater, LaJolla Playhouse, Center Stage, Ensemble Theater, Theatre Jeune Lune, Jungle Theater, Red Eye, Ko Festival, Cafe Oto (London), Birmingham Rep (UK), & Borealis Festival (Norway). BFA: UCSB; MFA: Towson University.
CHRISTINA TANG (she/her) | LIGHTING DESIGN, CONCEPTUAL COLLABORATOR

is a lighting designer and multimedia art maker based in New York City. She is a frequent collaborator on new works for theatre and dance. Select recent credits include City of Women (Catherine Galasso), What We Want (Ariel Rivka Dance), The Singularity Play (Harvard University TDM), Preparedness (The Bushwick Starr), My Onliness (One-Eighth Theatre), and Madame Lynch (The Drunkard’s Wife). Her work TRAFFIC premiered in The Exponential Festival in 2021 and was described by The New York Times as “like a puckish re-enactment (with a soupçon of Battleship visuals)” of Jean-Luc Godard’s ‘Weekend.’” She is a 2021 recipient of Opera America’s Robert L.B. Tobin Director-Designer Prize. Christinaftang.com

PERFORMERS BIOS

KATE BREHM (she/her) | PERFORMER

is a puppeteer and movement director certified in the Margolis Method. She was a HARP artist from 2002-04 when she created the abstract puppet show, A Seemingly Unified Spectacle. More recently, with her company imnotlost, the eerie cinematic puppet show, The Eye Which We Do Not Have, was presented in HERE’s 2022 Puppetopia Festival. She performed the physical theatre piece, Things Fall Apart in CULTUREMART 2016, and the surrealist play, Belly Dream Real at the American Living Room Festival 2006. Other performance credits at HERE include: Symphonie Fantastique by Basil Twist, Virgo Genetrix by Christopher Williams, Savage Nursery by Erin Orr, Epyllion by Lindsay Abromaitis-Smith, and Sonnambula by Michael Bodel. She is a physical theatre lecturer in Theater, Dance & Media at Harvard University where she directed an adaptation of Ursula LeGuin’s The Poacher last fall. Katebrehm.com

NIKKI CALONGE (she/her) | PERFORMER

is a theatre-maker, performer, puppeteer, and educator. She’s thrilled to be working with Normandy Sherwood again, having previously worked on Madame Lynch (New Ohio, 2019), Beast Visit (Rubulad, 2020), and Feather Gatherers (Ice Factory, 2014). Stage Credits: Life of Pi, Broadway and A.R.T.; Eterniday, La MaMa; Esperpento, Sundance Institute; In the Pony Palace/FOOTBALL, Bushwick Starr; Electric Lucifer, The Kitchen. Film: Feast of the Epiphany, The Museum of the Moving Image and BAMcinemaFest; Heads or Tails. Education: Drama BFA NYU/Tisch - Experimental Theater Wing and Playwrights Horizons Theater School, student of Dance/Movement Therapy M.S. Pratt Institute. nikkicalonge.com

ELYSE DURAND (they/them) | ASSISTANT DIRECTOR, PERFORMER

is an NYC-based theatre artist and stand-up comic. A graduate of CSU Northridge, they are the recipient of state-wide research prizes for their work on an original concept album, based on the legacy of Rachel Carson’s Silent Spring. Their previous directing credits include Thoughts of a Dying Absurdist (Zanni Theatrictcs) and Lysistrata (CSUN), as well as assistant director for The Story Box (HERE Arts Center), Lorca in a Green Dress (California State University,
Northridge). They’ve produced and hosted/performed comedy shows and open mics across New York and LA, and have recently mounted a two-hander Gay and Afraid at The Tank. As a stage manager, they’ve worked at St. Michael’s Playhouse, Abrons Art Center, The Flea, Theater Row, The New School, Manhattan School of Music, and more. IG: @isthatelysedurand

EAN SHEEHY (he/him) | PERFORMER, CONCEPTUAL COLLABORATOR
is a movie and theatre actor. His TV credits include recurring roles in the series Law & Order, Law & Order: SVU, and Law & Order: Criminal Intent, as well as the HBO limited series John Adams. Also appearing in the 2020 film Slow Machine. Theater: Red Eye To Havre De Grace (New York Theater Workshop, Walker Art Center in Minneapolis, Paramount Theater in Boston, Georgia Tech, Dartmouth College and many others); Inflatable Space (Edinburgh Fringe Festival as well as theaters in Denver, Cleveland and other locations.) He also appeared in NYC productions of The Making Of King Kong (Target Margin); and This Is The Color Described By The Time (The Flea), as well as in regional productions of Thom Pain (based on nothing) (The Ensemble Theater of Cincinnati); No Foreigners Beyond This Point (Center Stage Baltimore); Master and Margarita (The Fisher Center). Ean is delighted to be working with Normandy Sherwood again after many collaborations, including Don Juan, Chautauqua!, The Golden Veil, Gentleman’s Choice, Feather Gatherers, Ruffles, and more.

ADRIENNE SWAN (she/her) | PERFORMER
is choreographer, interdisciplinary artist, dancer, and teacher and carpenter from Brooklyn, NY whose work explores textures and dynamics of human habitat and behavior. Adrienne freelances as a scenic carpenter, scenic painter, and dancer for art organizations and productions across NYC, including at Performance Space New York and the Park Avenue Armory. A dancer by training with a BA from Mills College, she has been working professionally since 2013 and appeared in works by such choreographers as Aisan Hoss, Merce Cunningham, Robert Moses, Sarah Michelson, and Molissa Fenley. Her own choreographed works include 3 full-length dances, and numerous smaller pieces. Swan is also half of the art duo SWANLAURENT, and co-organizes a performance series in NYC. swandance.space

PRODUCTION TEAM BIOS

CAITLIN ADAMS (she/her) | LINE PRODUCER
is a choreographer, director, performer, writer, and audio/visual artist. As a producer, she works in performance, visual art, fashion, experiential advertising, and independent film. She is a creative producer and stage manager with Performa Arts under the curatorial direction of RoseLee Goldberg. Adams’s work has been presented at Documenta15, Prospect 4/New Orleans Art Biennale, NY Art Book Fair/Printed Matter, Gibney Dance NYC, Triskelion Arts, NYC Poetry Festival, REDCAT, Human Resources LA, Bates Dance Festival, Highways Performance Space, and Los Angeles County Museum of Art, among others. She also works with the leading fashion production company, Bureau Betak, and was Talent Producer for Vogue’s 2022 Fall Fashion Week Production, VOGUEWORLD.
Additional Producer credits: Michael Kors, HERE, The Bushwick Starr, Dera Lee Productions/Rao’s Homemade Sauce). She holds a BFA in Dance Performance and Critical Writing from California Institute of the Arts (CalArts.) caitlinhadams.com

MAX MOONEY (he/him/she/her) | PRODUCTION STAGE MANAGER
is a stage manager, playwright, director, producer, dramaturg and theatre educator who works primarily in New York City, and the greater Philadelphia area. Max graduated from NYU Tisch’s Playwrights Horizons Theatre School in 2022, studying directing and playwriting. Within all of his practices, Max focuses his energy on developing language-based new work in collaborative settings that find the intersections between poetry and theatre. He has worked with Ars Nova, New Victory Theatre, Playwrights Downtown, The Tank, SoHo Playhouse, New Georges, Immediate Medium, Theater Mitu, Powerhouse Theater, Art House Productions, HERE, The Wild Project, and Garden Level Theatre to create work. Currently, Max is the Director of Programming at Sanguine Theatre in Brooklyn.

ALLIE POSNER (she/her) | DECK STAGE MANAGER/ WARDROBE SUPERVISOR
is so excited to be back at HERE for Psychic Self Defense. Allie is a Stage Manager/ Production Manager who has been living and working in the off-broadway realm. Recent production credits include; mɔɹnɪŋ (morning//mourning) by Gelsey Bell, Public Obscenities at Soho Rep, Lizard Boy with Prospect Theatre Company and In Corpo with Dutch Kills Productions. Allie is a proud Florida State University alumna, class of 2021.

ORSOLYA SZANTHO AND ATTILIO RIGOTTI | VIDEO ENGINEERS
are multidisciplinary artists who co-founded the theater company GLITCH, creating work that seamlessly combines digital and physical mediums with new forms of storytelling. Attilio is a Chilean performer, director, technology artist, videogame designer, a teacher, as well as a former Associate Artist with the experimental company Theater Mitu. Orsolya is a multimedia designer and filmmaker working across live performance, cinema, and interactive design. With GLITCH, they have created work for White Girl in Danger (Second Stage Theatre), Macbeth (The Longacre Theater), Kaki King, the US National Exhibition to Prague Quadrennial 2023, The Kennedy Center in DC, the Bayreuther Festspiele, The Juilliard School, Massachusetts Institute of Technology, Harvard TDM, Mason Gross School of the Arts, Gamiotics Studios (Toronto Fringe, Edinburgh Fringe, Philadelphia Fringe), City Lyric Opera, and Broadway’s Best Shows. They have trained, performed, and developed work internationally, including Chile, Poland, China, Egypt, Lebanon, India, Indonesia, Japan, Italy, Cuba, the UAE, the UK, and the United States.

TRAVIS WRIGHT (they/them) | SOUND ENGINEER
is a local NYC-based Sound Designer/Engineer. Their recent designs have been featured in the productions at Saratoga Shakespeare in the Park (Twelfth Night), Theatre for a New Audience (Fuente Ovejuna), and Colorado Fine Arts Center (In the Heights). In their work, they focus on capturing the sounds of the world that we often overlook. Building ambient soundscapes into the fabric of the play helps to bring out the detail in our fictional environments. travisjosephwright.com
MACHINE DAZZLE is a boundary-pushing multidisciplinary creator who describes himself as a radical-queer, emotionally-driven, instinct-based concept artist and thinker, sometimes trapped in the role of costume designer. His sets and costumes won a number of prestigious awards, including 2017 Henry Hewes Design Award and a 2022 United States Artists Fellowship. Machine’s 2023 TED Talk is available here, and some of his designs can be seen in the documentary Taylor Mac’s 24-Decade History of Popular Music, currently streaming on MAX.
IG: @machinedazzle

TYLER GUNther is a Brooklyn-based artist and tassel archivist. His work explores the Queer Imagination in the Middle Ages through the social media character of the “Greedy Peasant”. www.greedypeasant.com IG: @greedy.peasant

MOE YOUSUF is an MBA candidate at Columbia Business School and the Director of Development at the Lower Manhattan Cultural Council. He’s worked with BRIC Arts Media, Abrons Arts Center, Target Margin Theater, Billie Holiday Theater, SPACE on Ryder Farm, and the Foundry Theatre and sits on the Board of The Chocolate Factory. He and Normandy have matching tattoos.

SPECIAL THANKS

Abrons Arts Center, Lauren and Bob Bresnan, Monika Burczyk and Calliope Nicholas (Millay Arts), Barbara Busackino, Lauren Cordes, Charlie Collins, Jim Findlay (Collapsible Hole), Jon Harper (Abrons Arts Center), Steven Johnson, Robby Feffer, Zilvinas Jonusas, Kaylyn Kilkuskie (Abrons Arts Center), Bona Lee (Wooster Group), Kristin Marting, Quinton McEvoy (Signature Theater), MFTA (Ryan Murphy, Feud: Capote’s Women; Gossip Girl, Dead Ringers, Billions), Lauren Parrish (Abrons Arts Center), Cindy and Pogo Sherwood, James Stanley, Basil Twist, Hannah Stoffer
POST-SHOW DISCUSSION

DESIGN, OBJECT THEATRE, AND PUPPETRY IN PERFORMANCE.

MACHINE DAZZLE
NORMANDY SHERWOOD
TYLER GUNther/GReedy Peasant
MODERATED BY MOE YOUSUF

SEPT 26
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Kristin Marting

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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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HERE’s Board of Directors is a diverse group of individuals who are artistically curious and endlessly passionate about supporting artists and artistic life in New York City.
A circle made up of both artists and arts advocates, the Board is not only charged with fiscal oversight, but with ensuring that HERE continues to live its mission and values. Deeply invested in HERE’s commitment to anti-oppression and justice work, this group of individuals engage in deep conversations to steer the organization forward and contribute to a culture conducive to our goals. They support HERE’s vitality in numerous ways and are essential leaders in our City. If being a part of this important circle of our community is of interest to you or someone you know, please feel free to reach out to developmentdept@here.org.

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 Kathleen Hochul and the New York State Legislature; New York City Department of Cultural Affairs in partnership with the City Council; the Offices of Manhattan Borough President Mark Levine, New York City Council Speaker Adrienne Eade Adams, and New York State Assembly member Deborah J. Glick. We are grateful for the support and advocacy of all of our dedicated elected officials: Senator Charles E. Schumer, Senator Kirsten R. Gillibrand, Representative Carolyn Maloney, Governor Kathleen Hochul, Mayor Eric Adams, Manhattan Borough President Mark Levine, Council Member Christopher Marte and the Cultural Affairs Committee of the City Council, and State Senator Brad M. Hoylman.

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Liquid Death
HERE is extremely grateful to the many generous individuals who support our programming! (as of Sept 05, 2023)

A NOTE ABOUT THE NEW STRUCTURE OF OUR DONOR LIST:
Community-Centric Fundraising is a practice grounded in equity; it calls on all non-profits to bring principles of racial and economic justice into our development strategies. As a step towards implementing this philosophy, we have removed giving levels from HERE’s donor list. We celebrate and raise up all of our supporters, regardless of the amount of their contribution, and recognize the generosity of our community as a whole. Kudos to the team of Community-Centric Fundraising for their leadership and call to action.
For more info on CCF, click here.
PROTOTYPE, a co-production between HERE and Beth Morrison Projects, receives major funding from The Andrew W. Mellon Foundation and other leadership support from the Virginia B. Toulmin Foundation. Additional support is provided by The Amphion Foundation, BMI Foundation, Gladys Krieble Delmas Foundation, Alice M. Ditson Fund of Columbia University, Fresh Sound Foundation, Howard Gilman Foundation, Francis Goelet Charitable Lead Trusts, Antonio & Vladimir Kulaev Cultural Heritage Fund, Samuel I. Newhouse Foundation, OPERA America, The Reed Foundation, and The Ted Snowden Foundation. Additional support is provided by the New York City Department of Cultural Affairs in partnership with the City Council, and the New York State Council on the Arts.
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Donate (any amount) to support our 2023-2024 Season: All donors are listed in our playbill and receive our weekly newsletter.

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Memberships expire 365 days after purchase date.

HERE is a 501(c)(3) nonprofit arts organization, and contributions are tax-deductible to the fullest extent of the law.

Contact developmentdept@here.org.
OR visit here.org/support for more information.
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 2023–24, HERE supports the following artists and projects:

**Normandy Sherwood**  
*Psychic Self Defense*

**Nia O. Witherspoon**  
*Priestess Of Twerk: A Black Femme Temple To Pleasure + Wisdom School*

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

**Shayok Misha Chowdhury**  
*Rheology*

**The Hawtplates | Jade Hicks, Justin Hicks, Kenita Miller-Hicks**  
*Dream Feed*

**Same As Sister (Hilary Brown-Istrefi and Briana Brown-Tipley)**  
*Upstairs, In Our Bedroom*

**Janani Balasubramanian**  
*URHERE - Rogue Objects*

**Joshua William Gelb**  
*URHERE - The Theater In Quarantine: [Untitled Miniature]*

The HERE Artist Residency Program (HARP) is made possible with public funds from: National Endowment for the Arts; New York State Council on the Arts, with the support of the Governor and the New York State Legislature; the New York City Department of Cultural Affairs in partnership with the City Council. Additional support provided by Alliance of Resident Theatres/ART NY; Café Royal Cultural Foundation; Joseph and Joan Cullman Foundation for the Arts, Inc.; Gladys Krieble Delmas Foundation; Doris Duke Foundation; Foundation for Contemporary Arts; The Fund for the City of New York; Howard Gilman Foundation; The Mertz Gilmore Foundation; The Jim Henson Foundation; Jerome Foundation; JKW Foundation; The Leon Levy Foundation; Lucille Lortel Foundation; The Mental Insight Foundation; Mid-Atlantic Arts Foundation; New England Foundation for the Arts; New York Community Trust; New York Foundation for the Arts; OPERA America; Royal Little Family Foundation; The Fan Fox & Leslie R. Samuels Foundation; The Scherman Foundation; Select Equity Group; The Shubert Foundation; The Virginia B. Toulmin Foundation; The WNET Group, and HERE’s generous community of individual donors.
Thank you for coming to PSYCHIC SELF DEFENSE. If you have a moment, please consider filling out the quick survey below for a chance to win tickets to another Season Production!

Photo by: Paula Court