

ICA LIVE



Barbara Lee Family Foundation Theater \ 2019-2020

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Welcome

Artists observe and reflect on our current moment to present unique perspectives and fresh perceptions. In precarious and uncertain times, artists model strength and resilience through athleticism and endurance, they scrutinize our past to illuminate our present, they enact histories and memories to remind us who we are, and they invite us—the viewer in a gallery or a darkened theater—to connect, reflect, and to reconsider our individual points of view.

This season at the ICA, renowned choreographer Anne Teresa De Keersmaecker and her company Rosas return to Boston for the first time in more than 30 years to present a pioneering work choreographed to the propulsive compositions of minimalist composer Steve Reich. Inspired by her formative years in Zimbabwe, nora chipaumire unleashes a raw and visceral live performance album that celebrates the radical visions of groundbreaking musicians Patti Smith, Grace Jones, and Rit Nzele. Faye Driscoll rounds out her *Thank You For Coming* trilogy with *Space*, a shared elegy of loss and grief. In her Boston debut, Seattle-based choreographer Kate Wallich and her group The YC join forces with indie rock band Perfume Genius to present a radical integration of music and movement. Reggie Wilson and his Fist and Heel Performance Group affirm Shaker values, contributions, practices, and history through dance. And in *THE DAY*, cellist Maya Beiser, New York City Ballet's Wendy Whelan, choreographer Lucinda Childs, and composer David Lang explore a soul's journey from life to afterlife with elegant grace.

I hope the 2019–2020 ICA Live performances move you, provoke you, and inspire you.

Thank you for coming.

John Andress

Bill T. Jones Director/Curator
of Performing Arts



Photo by Maria Baranova

The Institute of Contemporary Art/Boston presents

Faye Driscoll
Thank You For Coming: Space

November 21–24, 2019



THANK YOU FOR COMING: SPACE

Conceived, Created, and Performed by
Faye Driscoll

with

Visual Design by
Nick Vaughan & Jake Margolin

Lighting Design by
Amanda K. Ringger

Sound Design by
Andrew Gilbert

Songs and Sounds by
Faye Driscoll

Artistic Advisors
Jesse Zaritt and Sacha Yanow

Text Advisor
Amanda Davidson

Additional Advisor
Dages Juvelier Keates

Production Manager
Devin Cameron

Stage Manager
Katelan Braymer

Sound Engineer
Zachary Crumrine

Company/Tour Manager
Samantha Mohr

Producer and Management
George Lugg

ICA Production Crew

Master Electrician
Lauren Audette

Lighting Board Operator
Amanda Holt

Audio Engineer
Daniel Abugattas

Props
Colleen McDermott

Rigger
Ricky Roman

Master Carpenter
Bill O'Donnell

Crew

Sarah MacIntyre, Andrea Dudziak, Kalina Jones, Sean O'Leary,
Madelyn Werning, Wesley Scanlon, Slava Tchoul, Taylor Hansen,
Josie Buckton

Thank You for Coming: Space was commissioned by Peak Performances as part of the Performing Arts Residency Lab (PeARL) at Montclair State University, New Jersey; and co-commissioned by Wexner Center for the Arts at The Ohio State University through the Wexner Center Residency Award Program; and Walker Art Center with funds provided by the Andrew W. Mellon Foundation and the William and Nadine McGuire Commissioning Fund.

The work was made possible with generous support from the Doris Duke Performing Artist Awards Program and the Jerome Foundation, and developed with residency support from Camargo Foundation, the Pillow Lab at Jacob's Pillow and the Rauschenberg Foundation.

Thank You For Coming: Space was co-produced by Peak Performances at Montclair State University (New Jersey), and had its world premiere at The Alexander Kasser Theater, Montclair State University.

Thank You for Coming: Space is a project of Creative Capital.

Special Thanks

This show is dedicated to Maureen Delvina Byrnes and Lawrason James Driscoll. You are so many now.

Many thanks to John Andress, Shane Silverstein, Julie Streeter and Maggie Moore, and the staff and crew at ICA/Boston for your support and care for this project. To David Henry for your ongoing support of my work, from *You're Me* through this trilogy.

Program Notes

“Loss is transformative, in good ways and bad, a tangle of change that cannot be threaded into the usual narrative spools. It is too central for that. It’s not an emergence from the cocoon, but a tree growing around an obstruction.”

—Meghan O’Rourke

Space confronts what is simultaneously the most certain and uncertain of human states, our undoing and our final flourishing. It is a reckoning with the fact that one being’s transition from the state of the living calls forth a concurrent transition in those not dead.

The work exists next to a legacy of production of the body in figuration, in image. We love to make pictures of ourselves and always have—from scratches on a cave wall to our instagram feeds. But *Space* draws the figure through invisible forms—weight, touch and smell—and paints the body as a nexus which only flickers into being in a never-ending, nonstop relationship. Never in a frame.

Space speaks in bewilderment. It conjures the inevitable forces of loss and grief, which undermine our narratives of progress, of growth, of what it means to be productive, and of what it means to be. How do I reproduce you, talk about you now that you are gone? How do I hold that which can never be captured? In the face of these forces, how do we care for what cannot be quelled? How do we comfort what has no remedy?

We reach out, knowing we remain alone. We share our isolation in what cannot be articulated. We feel it. We believe it. We witness it. No more. We are in the change.

About the Series

Faye Driscoll's most recent body of work, the *Thank You For Coming* series, extends the sphere of influence of performance to create a communal space where everything is questioned, heightened and palpable. *Space* is the final work in this critically acclaimed trilogy, which also includes the earlier works *Attendance* (2014) and *Play* (2016). The series continues to take on a new iterative life, presented in vibrant, dissonant relationship to one another through ambitious exaggeration of scale, duration, archive, and community.

Biographies

Faye Driscoll is a Bessie Award-winning performance maker who has been hailed as a “startlingly original talent” (Roslyn Sulcas, *The New York Times*) and “a postmillenium postmodern wild woman” (Deborah Jowitz, *The Village Voice*). *Thank You For Coming* is the umbrella title for a series of works that Driscoll began creating in 2012. Her work has been presented nationally at the Wexner Center for the Arts, the Walker Art Center, the Institute for Contemporary Art/Boston, MCA/Chicago, and BAM/Brooklyn Academy of Music, and internationally at La Biennale di Venezia, Festival d'Automne à Paris, Croatian National Theatre in Zagreb, Melbourne Festival, Belfast International Arts Festival, Onassis Cultural Centre in Athens, and Centro de Arte Experimental (Universidad Nacional de San Martín) in Buenos Aires. Driscoll is the recipient of the 2018 Jacob's Pillow Dance Award and has received a Guggenheim Fellowship, a Creative Capital award, a NEFA National Dance Project Award, MAP Fund Grant, a French-U.S. Exchange in Dance Grant, Jerome Foundation Grant, a Foundation for Contemporary Art Grant, a Doris Duke Artist Award, and a U.S. Artists Doris Duke Fellowship. She recently choreographed for Young Jean Lee's *Straight White Men* on Broadway, and for Josephine Decker's feature film *Madeline's Madeline*.

Nick Vaughan & Jake Margolin (Visual Design) are Houston-based interdisciplinary artists and a married couple. They have had solo shows at the Oklahoma State University Museum of Art, the Invisible Dog Art Center (NYC), HERE Art Center (NYC), Art League Houston, Aurora Picture Show (Houston), and Devin Borden Gallery (Houston). The duo have presented performative artist lectures at the Alley Theatre

(Houston) and Hartford Stage, and recently created exhibitions designed for LGBT community spaces, including Tahlequah, Oklahoma's 2018 pride festival and gay bars in Houston. Vaughan & Margolin are recipients of a NYFA Fellowship, a Tulsa Artist Fellowship, and grants from the MAPFund, the Idea Fund, the Houston Arts Alliance, and Mid America Arts Alliance. They are members of the theater company The TEAM, and have created six devised works with the company. They are also frequent collaborators with Faye Driscoll, as well as Yoshiko Chuma.

Amanda K. Ringger (Lighting Design) has been designing locally, nationally and internationally for over 20 years with artists such as Faye Driscoll, Doug Elkins, Cynthia Oliver, Darrah Carr, Jennifer Archibald, Alexandra Beller, Deborah Lohse, Donnell Oakley, LMnO3, Molly Poerstel, Leslie Cuyjet, Kota Yamazaki, Sean Donovan & Sebastián Calderón Bentin, Laura Peterson, Julian Barnett, and cakeface, among many others. She received a BA from Goucher College in Baltimore, MD and an MFA from Tisch School of the Arts at NYU. She is the recipient of a 2009 Bessie award for her collaboration on Faye Driscoll's *837 Venice Boulevard* at HERE Arts Center.

Andrew Gilbert (Sound Design) is a Los Angeles-based sound designer, composer and performer. In 2007, he co-founded Poor Dog Group, an experimental theater collective and developed six works with the company as a performer and sound designer/composer. He has shown performances at the Experimental Media and Performance Art Center (EMPAC), The Getty Villa, REDCAT, CAP UCLA, South Coast Repertory Theater, The Bootleg Theater, The Grotowski Institute in Poland, Bitef Theater in Serbia, and the Pula International Theater Festival in Croatia. Gilbert has also made multiple works in collaboration with his wife, Jennie Liu, which have been presented at The Mistake Room, LACMA, and the LAX Festival in Los Angeles. As a performer he has worked with the Padua Playwrights, 24th Street Theater and the Elephant Theater. He is a teaching-artist at numerous schools in the greater Los Angeles area, as well as a commercial actor. Gilbert is a graduate of CalArts School of Theater.

Sacha Yanow (Artistic Advisor) is a NYC-based performance artist and actor. Her solo performance work has been presented by venues including Danspace, Joe's Pub, and the New Museum in NYC; PICA's TBA Festival/Cooley Gallery in Portland, OR; Pieter in Los Angeles; The Lab in San Francisco; and Festival Theaterformen in Hanover, Germany. She has received residency support from Baryshnikov Arts Center, Denniston Hill, Lower Manhattan Cultural Council, SOMA Mexico City and Yaddo. Yanow is also an outside eye and creative advisor for work by fellow artists including, most recently, Morgan Bassichis's *Damned if You Duet* (The Kitchen NYC, 2018), Elisabeth Subrin's feature film *A Woman, A Part* (Netflix, 2017) and *Dynasty Handbag's Soggy Glasses* (BAM/REDCAT, 2016). She is a graduate of Sarah Lawrence College and the William Esper Studio Actor Training Program.

Jesse Zaritt (Artistic Advisor) is a Brooklyn-based dance artist. He is an Assistant Professor at the University of the Arts in Philadelphia, PA, having previously been the inaugural 2014–2016 Research Fellow in the University's School of Dance. He has also taught at Bard College, Hollins University, Pomona College, and for ten summers at the American Dance Festival. Zaritt has performed his solo work in Taiwan, Uruguay, Russia, Korea, Germany, New York, Japan, Mexico, Israel and throughout the United States. He has performed with Shen Wei Dance Arts Company (NYC, 2001–2006), the Inbal Pinto Dance Company (Tel Aviv, 2008), and in the work of Netta Yerushalmy (NYC, 2009–2016) and Faye Driscoll (NYC, 2010–2015); he works as an artistic advisor for her current projects. His solo *Binding* was the recipient of three 2010 New York Innovative Theater Awards—Outstanding Choreography, Outstanding Solo Performance, and Outstanding Performance Art Production. Zaritt currently works in creative dialogue with Sara Shelton Mann.

Amanda K. Davidson (Text Advisor) is the author of the prose chapbooks *Arcanagrams: A Reckoning* (Little Red Leaves, 2014), *The Space: Fragments for a Family* (Belladonna, 2014), and *Apprenticeship* (New Herring Press, 2013) as well as “The Conditions of Our Togetherness,” an online serial comic on *Weird Sister Magazine*. A 2014 New York Foundation for the Arts fellow in poetry, she has been a writer-in-residence at the Lower Manhattan Cultural Council, MacDowell Colony, Millay Colony for the Arts, I-Park Foundation, Inc., and Art Farm in Nebraska. She teaches writing and movement at Evergreen State College.

Dages Juvelier Keates (Additional Advisor) conducts queer feminist embodiment research as a writer, mover, and teacher. Deeply influenced by psychoanalytic theories, she explores bodies as accretions of unanswered questions, ephemeral archives, memories, gestures, and other bio-imaginative acts. After twenty years creating work in NYC, Dages recently relocated to Europe. Her ongoing praxis with Alexis Steeves has been commissioned for *L'Intrus* at Tabakalera International Centre for Contemporary Culture in San Sebastian, Spain (2018), and by Callidus Guild for *Salon Art and Design* at the Park Avenue Armory (2018). Dages recently worked as an advisor for Sacha Yanow's *Cherie Dre* (Danspace Project, 2018), as well as performing in Amanda Palmer's *Mr. Weinstein Will See You Now*. She has recently taught at and participated in panels for Colgate University, New York University, Palais de Tokyo (Paris, France) Parsons/The New School, the Newington-Cropsey Foundation, Temple University (Philadelphia, PA), as well as on a curatorial intensive at Tabakalera International Centre for Contemporary Culture (Spain). In 2018, Dages published *Radical Acts of Embodiment: Teachings and Practices of Katonah Yoga* with a reading at McNally Jackson in New York City.

Devin Cameron (Production Manager) is based in New York City, where he creates for theater, dance and live events. Recent credits in design and management include Drama Desk Award-winning *The Strange Undoing of Prudencia Hart* (National Theatre Scotland), *Parable of the Sower*—International Tour (Toshi Reagon), *Their Eyes Were Watching God* with Tony Award-winning director Ruben Santiago-Hudson (Billie Holiday Theatre), *Water±*—National Tour (National Public Radio), *Dream Machine* (Free Play), and resident lighting designer at the critically acclaimed immersive theater experience *Sleep No More* (Punchdrunk).

Katelan Braymer (Stage Manager) is a stage manager, lighting designer and technical director for theater, dance and opera. She serves as the director of production and lighting for the annual Los Angeles Exchange Festival (LAX), and has been a lighting assistant at the LA Opera since 2011. As a technical director, Braymer has toured internationally for projects by David Rousseve, Geoffe Sobelle, Cloud Eye Control, Lionel Popkin, and more, to venues including Jacob's Pillow, Kirk Douglas Theatre, MCA Chicago, On the Boards and San Francisco Museum of Modern Art. Recent design projects include *Fefu*, *HIR*, *Hairy Ape*, *Kiss*, *Underneath* and *Silent* (Odyssey Theater); *Gnarled* (Kevin Williamson); *Jocasta Project* (Ghost Road); Miguel Gutierrez's *K-*

A-D-VER (Los Angeles Performance Practice); and *JACK, Rosewood* (Micaela Taylor).

Zachary Crumrine (Sound Engineer) holds an MFA in Music Technology from the California Institute of the Arts. Originally from Brooklyn, he is now based in Los Angeles where he has produced a diverse array of music events in theaters, clubs, warehouses, and galleries. Working primarily as a composer/performer and sound designer/engineer, he also explores his creative practice through other digital mediums. Zach currently works for Roy and Edna Disney CalArts Theater (REDCAT), and collaborates with interdisciplinary artists around the globe. Recent credits include Emily Johnson's *Then a Cunning Voice and A Night We Spend Gazing at Stars* at Dance Center of Columbia College, Caitlin Adams/HEIDCO's *Displace Engine* at Gibney Dance, and the Singer-Songwriter Project at CalArts.

Samantha Mohr (Company/Tour Manager) is a performer, activist, and choreographer based in Los Angeles. She holds a BA in World Arts and Cultures/Dance from the University of California, Los Angeles, and has performed and presented shared works at REDCAT, the Annenberg Community Beach House, Highways Performance Space, Baltimore Theater Project, LACE Gallery, the Los Angeles Municipal Gallery, Hammer Museum, Honor Fraser Gallery, Pieter Performance Space, and The Women's Center for Creative Work. She has collaborated as a performer in the works of David Roussève, Laurel Jenkins, Jay Carlon, Rebecca Bruno, Nina Waisman and Flora Wiegmann | LEI, No)One. Art House, Lionel Popkin, Julien Prévieux, Victoria Marks, Elizabeth Leister, and Elkhannah Pulitzer in her production of Bernstein's *MASS*. She is a co-recipient of the 2019 Rubys Artist Grant with collaborator Candace Scarborough for their new dance mini series, *velvet pony*.

Management

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For more information

www.fayedriscoll.com

Upcoming Programs

Kate Wallich + The YC x Perfume Genius: *The Sun Still Burns Here*

January 17 + 18

The Sun Still Burns Here is an evening-length dance and music work created by Seattle-based choreographer Kate Wallich, her company The YC, and musician/composer Mike Hadreas of the band Perfume Genius. Combining Hadreas's musical textures and landscapes, Wallich's choreographic narratives, and Amiya Brown's production design, *The Sun Still Burns Here* unravels themes of deterioration, catharsis, and transcendence from the body. Wallich and Hadreas unite a team of musicians, dancers, and designers to create a stunning and emotionally complex performance that radically integrates indie rock with contemporary dance.

Reggie Wilson/Fist and Heel Performance Group: *POWER*

February 21 + 22

For more than 20 years, Reggie Wilson and his Fist and Heel Performance Group have explored the spiritual and mundane traditions of Africa and its diaspora through contemporary dance. Expanding on his previous research of African American spiritual worship and movement, Wilson's newest work, *POWER*, considers how the Black Shaker community might have lived and worshipped. *POWER* takes inspiration from notable Shaker women leaders like Mother Ann Lee, founder of the Shaker community, and Mother Rebecca Cox Jackson, founder of the first African-American Shaker community in Philadelphia. Featuring a thrilling cast of dancers and musicians, *POWER* examines and enlivens Shaker values, contributions, practices, and history through a postmodern American lens.

Maya Beiser + Wendy Whelan + Lucinda Childs + David Lang: *THE DAY*

April 24–26

THE DAY is a new music/dance work by cellist Maya Beiser, dancer Wendy Whelan, and choreographer Lucinda Childs, with music by David Lang.

A collaboration among legends, *THE DAY* is an evening-long sensory exploration of two journeys—life and the eternal, post-mortal voyage of the soul. This bold, highly collaborative work explores universal themes through the shared language of music and dance.

For more information about these and other ICA programs, go to icaboston.org.

If you are interested in ushering at the ICA, please email ushers@icaboston.org.





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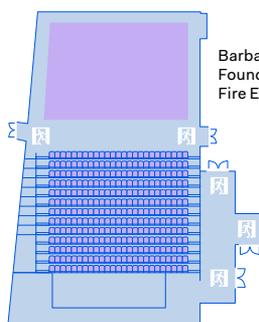
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Barbara Lee Family Foundation Theater Fire Exit Diagram

First Republic Bank is proud to sponsor the 2019–2020 ICA Live Performance Season.



Additional support is generously provided by Edward Berman and Kathleen McDonough and Robert Davoli and Eileen McDonough.

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Barr Foundation



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Cover: Anne Teresa De Keersmaeker, *Fase: Four Movements to the Music of Steve Reich*. Photo by Anne Van Aerschot.

Above: Photo by Peter Vanderwarker.

Inside, clockwise from top: Reggie Wilson/Fist and Heel Performance Group: *POWER*. Photo by Christopher Duggan.

Anne Teresa De Keersmaeker, *Fase: Four Movements to the Music of Steve Reich*. Photo by Anne Van Aerschot.

Maya Beiser, Wendy Whelan, Lucinda Childs, and David Lang, *THE DAY*. Photo by Nils Schlebusch.

Faye Driscoll, *Thank You for Coming: Space*. Photo by Maria Baranova.

Kate Wallich and Perfume Genius, *The Sun Still Burns Here*. Photo by Agustin Hernandez.

nora chipaumire, *100% Pop*. Photo by Ian Douglas.



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