



THE MARTIN E. SEGAL THEATRE CENTER, THE GRADUATE CENTER/CUNY PRESENTS

PRELUDE .08

at the forefront of contemporary NYC theatre & performance

SEPTEMBER 24 - 27, 2008

FEATURING

THE AIR BAND • BANANA BAG & BODICE • BIG ART GROUP • BIG DANCE THEATER
 THE BUILDERS ASSOCIATION • SHEILA CALLAGHAN • RAUL VINCENT ENRIQUEZ
 FLUXCONCERTRICHARD FOREMAN/THE BRIDGE PROJECT
 BRANDEN JACOBS-JENKINS • JOYCE CHO • NEAL MEDLYN • MOVING THEATER
 NTUSA • NYC PLAYERS • OKWUI OKPOKWASILI • THE PAPER INDUSTRY
 ANDREW SCHNEIDER • JENNY SCHWARTZ • RÜTH SERGEL & PETER VON SALIS
 TEMPORARY DISTORTION • WAX FACTORY/IVAN TALIJANCIC • TAL YARDEN
 PLUS **SPOTLIGHT POLAND!**

www.preludenyc.org



THE GRADUATE CENTER IS **CUNY**



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WELCOME TO PRELUDE '08!

Welcome to PRELUDE '08! Thank you for joining us for this year's festival - our 5th Anniversary. As you may have noticed we've updated the PRELUDE look and changed the festival's format. These changes reflect the growth of the festival, the vitality of the NYC performance community and a commitment to thoughtful investigation.

As we approached this year's PRELUDE we gave a lot of consideration to what we wanted the festival to be and what issues we wanted to address as curators. We kept returning to this idea of context and place: specifically how does live performance in a theater differ from live performance in other venues - museums or specific sites? How does context affect our perception and valuation of the work? And how do we, as curators, reinforce the idea that theater is - or can be - Art?

Realizing the scope of the task that lay ahead, we engaged a dramaturg - Morgan von Prella Pecelli - to guide and support our investigations. We explored the ideas behind contemporary museum practice, the histories of experimental theater, performance art and live art; we researched the artists creating work "between white cubes and black boxes" and those creating work that exists in both.

And we decided to overlay the entire festival with this idea. Thus the program is arranged in a series of themed "exhibitions" starting with the form most removed from traditional theater - Second Life - and culminating in an exhibit of some of NYC's finest wordsmiths and ensembles. These "exhibitions" culminate with group conversations; the schedule is staggered to allow people to move freely between showings.

With performances in the auditoriums, stairwells, lobbies and on the street, and with illustrator Michael D. Arthur sketching the festival in real time, one might even look at PRELUDE '08 as a 4-day, interactive, durational performance.

We hope you will move through this exhibition carefully and in its entirety, engage with the artists and the work on display, join the conversations, meet the people and, most of all, enjoy the show.

PRELUDE '08 CURATORS:

Andy Horwitz | Geoffrey Scott | Frank Hentschker

PRELUDE '08 ADVISORY COMMITTEE:

Daniel Banks	Morgan Jenness
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Linda Chapman	Rob Marcato
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PRELUDE '08 is made possible by generous support from the Lucille Lortel Foundation



**Martin E. Segal Theatre Center,
The Graduate Center / City University of New York
365 Fifth Avenue (at 34th Street), New York, New York
www.preludenyc.org**

FESTIVAL SCHEDULE AT-A-GLANCE

WEDNESDAY, SEPTEMBER 24: OPENING

- 5:00 - 6:15PM **MESTC Reception**
- 6:30 - 7:30PM **PANEL: *Between White Cubes and Black Boxes: Performance, Place & Context*** *pg.41*
- 7:30-8:00PM **Wax Factory/Ivan Talijancic / *BLIND.NESS***
Guided tour from MESTC to Chorus Karaoke
- 8:00 - 10:00PM **** PRELUDE '08 KICK-OFF PARTY featuring BIG ART GROUP****
Chorus Karaoke, 25 W. 32nd St., 3rd Floor

THURSDAY, SEPTEMBER 25: LIVE ART

- 4:00 - 5:00PM **PANEL: *Producing Meaning: New Media, Technology & the Role of Dramaturgy*** (Segal) *pg.41*
- 5:15 - 6:00PM **Tal Yarden / *Second Life Street Theater*** (Segal) *pg.9*
- 6:00 - 7:00PM **PANEL: *Surreal Estate: Artists, Urban Development & the Future of New York*** (Elebash) *pg.42*
- 6:15 - 6:45PM **The Air Band / *Free Electron*** (Segal) *pg.9*
- 7:00 - 7:30PM **Andrew Schneider / *CHND1*** (Segal) *pg.29*
- 7:15 - 8:00PM **FLUXCONCERT / FLUXCONCERT 20080925-27** (Elebash) *pg.17*
- 7:45 - 8:30PM **Ruth Sergel & Peter Von Salis / *Alchemy of Light*** (Segal) *pg.32*
- 8:15 - 8:45PM **Neal Medlyn / *Neal Medlyn's The Passion of Kanye West*** (Elebash) *pg.23*
- 8:45 - 9:45PM **ARTISTS IN CONVERSATION: *Interactive Art*** (Segal) *pg.42*
- 9:00 - 10:00PM **ARTISTS IN CONVERSATION: *Performance Art*** (Elebash) *pg.42*

FRIDAY, SEPTEMBER 26: PERFORMANCE

- 2:00 - 6:00PM **Richard Foreman/*The Bridge Project* / *Untitled Film Project***
(MESTC stairwell and back room) *pg.18*
- 4:30 - 5:30PM **PANEL: *Building Work in Multiple Sites: Financing Artistic Work on the Road*** (Segal) *pg.43*
- 4:45 - 5:30PM **Big Dance Theater / *Comme Toujours Here I Stand*** (Elebash) *pg. 13*
- 5:45 - 6:15PM **The Paper Industry / *Sine Wave Goodbye*** (Segal) *pg.28*
- 6:15 - 6:45PM **Temporary Distortion / *Americana Kamikaze*** (Elebash) *pg.37*
- 6:30 - 7:15PM **Moving Theater / *T.T.I.D. (LE THEATRE EST MORT!)*** (Segal) *pg.24*
- 6:30 - 8:00PM **Wax Factory/Ivan Talijancic / *Blindness*** (Graduate Center Lobby) *pg.38*
- 7:00 - 7:45PM **Big Art Group / *New Work*** (Elebash) *pg.12*
- 7:30 - 8:15PM **Okwui Okpokwasili / *Pent-Up: A Revenge Dance*** (Segal) *pg.27*
- 8:00 - 8:45PM **The Builders Association / *Continuous City*** (Elebash) *pg.14*
- 8:30 - 9:30PM **ARTISTS IN CONVERSATION: *Compositional Performance*** (Segal) *pg.43*
- 9:00 - 9:15PM **Richard Foreman/ *The Bridge Project* / *Untitled Film Project*** (Elebash) *pg.18*
- 9:15 - 10:00PM **ARTISTS IN CONVERSATION: *Media Performance*** (Elebash) *pg.44*

(cont'd)

SATURDAY, SEPTEMBER 27: THE NEW THEATRICAL

2:00-4:00PM **SPOTLIGHT POLAND** (Elebash) *pg.34*

Excerpts (in translation) from:

- *The First Time* by Michal Walczak, directed by Marcy Arlin/The Immigrants' Theatre Project
- *Death of a Squirrel-Man* by Malgorzata Sikorska-Miszczuk, directed by Lear deBessonnet/Stillpoint Productions
- *Let's Talk about Life and Death* by Krzysztof Bizio, directed by Eric Ting
- The Play Company will present excerpts from the work of Przemyslaw Wojcieszek, playwright of their fall production, *Made In Poland*

3:00 - 4:00PM **PANEL: realist [i] Theater: Constructing & Reconstructing Time in Contemporary Performance Practice** *pg.44*

4:00 - 8:00PM **Raul Vincent Enriquez** / *A Burrito Truck* (Elebash Lobby) *pg.16*

4:15 - 5:00PM **ARTISTS IN CONVERSATION: SPOTLIGHT POLAND** (Elebash) *pg.45*

4:15 - 5:00PM **Sheila Callaghan** / *Water* (Segal) *pg.15*

5:30 - 6:15PM **Banana Bag & Bodice** / *Beowulf - A Thousand Years of Baggage* (Elebash) *pg.11*

5:15 - 6:00PM **Branden Jacobs-Jenkins** / *Neighbors* (Segal) *pg.20*

6:30 - 7:15PM **NYC Players** / *Geschichtlos* (Elebash) *pg.26*

6:15 - 7:30PM **Wax Factory/Ivan Talijancic** / *Blind.ness* (Graduate Center Lobby) *pg.38*

6:15 - 7:15PM **Jenny Schwartz** / *Untitled New Play* (Segal) *pg.30*

7:30 - 8:15PM **NTUSA** / *Chautauqua!* (Elebash) *pg.25*

7:30 - 8:15PM **Joyce Cho** / *Astrs* (Segal) *pg.22*

8:30 - 9:30PM **ARTISTS IN CONVERSATION: The New Theatre** (Elebash) *pg.45*

8:30 - 9:30PM **ARTISTS IN CONVERSATION: The New Plays** (Segal) *pg.45*

9:00PM TILL LATE **CLOSING NIGHT PARTY AT UNDER THE VOLCANO *pg.9*

BETWEEN THE BLACK BOX AND THE WHITE CUBE: PERFORMANCE, PLACE & CONTEXT

Morgan von Prelle Pecelli, PRELUDE '08 Dramaturg

What can an anthropologist say in few pages about an issue that has plagued the fields of theater, performance, performance art and their scholarly counterparts for more than a century? Particularly a decade after we began living in a "post-theatrical, post-anthropological age"? Likely, not much you don't all already know about yourselves.

The debate the curators are trying to trigger about place is not necessarily a new one. However, as New York City experiences a growing exodus of artists to places like Berlin, Mexico City and Philadelphia, and as a number of our lobbying groups and service organizations are working on our behalf with city officials to obtain "affordable performance and development" spaces, it seems particularly relevant to revisit the question: How do New York City performing artists, producers, and curators respond to the places they call their creative homes, i.e. the theatrical black boxes, the museum's white cubes and all the grey spots in between?

In 1849, Richard Wagner wrote "The Art-Work of the Future" and handed modern art a challenge: to find its way back from "an egoistic, self-concerning business" to a common public endeavor deeply connected to life and offered up his theatrical Gesamtkuntzwerk (total artwork) as possible solution. 150 years later, in 1999, an article titled "An Agenda for American Museums in the Twenty-First Century" advised something in a similar vein: museums should "engage actively in the design and delivery of experiences that have the power to inspire and change the way people see both the world and the possibility of their own lives." During the 15 decades between these two articles, artists struggled with the challenge not just of reaching out to diverse and wide-ranging communities but also of doing so from within the confines and the limitations of institutional theaters and museums that predominantly reproduced traditional western societal and political hegemonic norms. Artists working against those entrenched values had to break out of the black box and the white cube, taking their work to the streets, private homes, bars, and other such alternative venues in order to reach not simply their niche audiences, but also that elusive "common public".

The theatrical work of the surrealists and symbolists, including Artaud's "Theater and Its Double," would appear to have posed the first real challenge to western theater's dramatic foundations. As the trigger for a revolt not simply against the aesthetic form, but also against the ideological and social legacies that the "theater" as a place - as an institution - represented, some have pointed to Alfred Jarry's first showing of Ubu Roi and to his 1896 publication of "The Uselessness of Theater to/in the Theater" in which he not only took aim at the audience's desire to sit silently in the dark and be entertained, but also with their desire for "realistic" visions of their daily lives. However, it could be argued that the Dadaists and Futurists, many of whom came from the visual, plastic and poetic art worlds, with their revolutionary performances, really ushered in the "demise" of theater as anything other than affirmation of the dominant cultural and political sensibilities.

By the 1970s and '80s, revolutionary performance forms that followed in those early foot-

steps were finally accepted into the very institutions they were meant to defy, and performance art became an integral part of curation for the Art World. By introducing theatricality, particularly the live performance form, into the “white cube,” curators challenged many of the foundational tenets of their museums and galleries. Rather than merely replacing the “white cube” with the “black box,” this shift introduced to the museum/gallery a whole other mode of interacting with the audience. First, watchers of performance become participants in meaning-making, a novel experience for the modern viewer of art, who had grown used to being confronted with an object, the meaning of which was supposed to be complete and transparent with or without the viewer. Second, the ephemerality of the “Live” questions the nature of artifact and memory inherent to the purpose of the museum. No longer a home simply for historically relevant art objects, by including live performance the museum could catch in its grasp the “present” as well. Third, the lack of a legal mechanism by which a performance may be owned or traded also creates an unsettling possibility for galleries whose purpose is to ‘sell’ things. Theater in the museum and gallery setting becomes a kind of “non-collectable art” and becomes highly valued precisely for its impermanence. In these ways, the showing of live performance becomes an ideological subversion of authority, of ‘ownership society,’ of capitalism, and even of the commodity fetish. During the past 50 years, museums have been fighting reputations as “institutions” that reproduce national identity, stoke capitalist market greed, and promote a kind of stagnant culture. Live performance has offered them a way to hook into the post-modern ephemerality of the “Live,” the hunger for experiences, and other such things for which our schizophrenic post-Delueze/Guattarian YoCo (“Young Cosmopolitan”) audiences are searching - and for which they are willing to shell out time and money.

The exchange between the American avant-garde theater movements and performance art over the last 40 years has generated a plethora of rich and diverse theater, performance, curation, and scholarship, as well as new understandings of place. Perhaps the question still up in the air is: why hasn’t the “THEATER” caught on? Or has it, perhaps, but the general public just has not noticed? Why has it been relegated to the status of “irrelevant entertainment” and how did it let itself become “a place where serious debate and subversive discourse no longer happens”? While many self-described ‘theater companies’ may have caught on, why do the institutions themselves and the audiences they serve seem to remain lodged in the 19th century, making dramatic spectacles? Place and particularly the institutions embodied through these architectural monuments continue to play a critical role in how performance is presented to and valued by the public. Can the theatrical box be salvaged? Should it be? Or should we simply claim the term “performance” for all theatrical work that abandoned the dramatic- naturalistic-entertainment foundation, and move on? Should we concede the term “theater,” in the end, to the “post-theatrical” age?

The works of the artists show-cased in this festival draw on this legacy of 160 years of struggle to change what a “theater” is and what a “museum” can exhibit. Over the four-day festival we ask them to consider how the places where they make their work have affected not simply what they make, but how they make it. We ask them how new technologies that incorporate virtual spaces and virtual audiences influence how they use the performative place. But we also ask them to imagine, in this 21st century, where theater and performance will go and how we can convince the audiences follow. As one of the curators stated, “Do we change ‘theater’ to accommodate contemporary audiences’ interactive habits? Or do we change the proposition of what is expected ‘in the theater’ - the actual four walls?”

THE AIR BAND

FREE ELECTRON

THURSDAY, SEPTEMBER 25
6:15 - 6:45PM | SEGAL THEATRE

FEATURING:

Langdon C. Crawford | William David Fastenow

Free Electron is a collection of structured improvisations using the MIDI Air Guitar, a new interface for musical expression.

The Air Band is a performance ensemble of composers, musicians, mad scientists. The Air Band gets its name from the first home-built devices the band used to make music. The device known as the MIDI Air Guitar works much like a traditional Air Guitar except this Air Guitarist can actually make and control the music. The Air Band members eventually developed software patches such as the Air Drums, Techno-Matic and Motion-Synth to create a full range of expressive instruments. The Air Band members each have independent projects that inform and inspire the work of the ensemble.

www.theairband.com



Photo courtesy of The Air Band

MICHAEL ARTHUR, ARTIST

"Michael Arthur is one of the most talented young artists I've ever met . . . He makes wonderful drawings." --Al Hirschfeld

"Although I am a visual artist, all of my formal training is in theatre as an actor and a theatre historian and my pen and ink work is an extension of these interests. I've always thought of drawing in ink as essentially improvisational acting; I never plan the drawings and try to remain open to the possibilities as ink goes on the paper. The initial idea of drawing theatre rehearsals and performances came to me after seeing a photograph of the legendary caricaturist Al Hirschfeld sitting in a theatre, drawing. I thought it would be interesting to combine my drawings, which capture the activity, emotion and events around me with the ephemeral nature of performances and rehearsals. The drawings would then become an artifact of the process and the event.

Later, I discovered another intersection of visual art and theatre in the Vaudeville tradition of the Chalk Talk, where famous cartoonists would tour the Vaudeville circuit, drawing their characters or other things that struck their fancy while keeping up a line of patter and schtick to interact with the drawings and the audience. The greatest performer of the Chalk Talk was Winsor McCay who developed the first animated cartoons as part of his act. McCay's innovation overshadowed the Chalk Talk which has virtually been forgotten as the precursor to animation. In my collaborations with The Indianapolis Symphony, Buglisi Dance Theatre and most notably my work with the Indie-Rock Art-collective, Balthrop, Alabama, my drawings are projected live as I draw them, informing and expanding upon the performance, (hopefully) becoming an organic part of the event."

Michael Arthur got his Ph.D in Theatre History and Criticism from the Department of Theatre And Dance at The University of Texas in Austin in 1999. He is currently the archival artist for Joe's Pub at the Public Theater. Michael also performs with the Carroll Gardens based indie-band, Balthrop, Alabama which has performed at Joe's Pub, The Mercury Lounge and across the country.

An exhibition of Michael Arthur's work is now at Joe's Pub (through January 2009), as part of Joe's Pub Tenth Anniversary celebrations. Official exhibition opening: October 3, 2008.



MichaelArthur.com © 2008

BANANA BAG & BODICE

BEOWULF - A THOUSAND YEARS OF BAGGAGE

SATURDAY, SEPTEMBER 27

5:30 - 6:15PM | ELEBASH RECITAL HALL

Jeremy Beck, Performer | Mallory Catlett, Dramaturg
Jason Craig, Writer/Performer/Producer | Sarah Engelke, Performer
Jessica Jelliffe, Performer/Producer | Dave Malloy, Composer/Performer
Rod Hipskind, Director | Annie Scott, Performer

Beowulf - A Thousand Years of Baggage - A provocative, irreverent SongPlay, based on the epic poem that has been plagued by academia for centuries.

An ensemble based company, **Banana Bag & Bodice** and has created nine original shows, performing nationally and internationally including New York, San Francisco, Berkeley, Montreal and Dublin. BB&B has won six "Best Of" San Francisco Fringe Awards, Best Production at The Dublin Fringe Festival 2006 and has been included in Time Out New York's "Best Of" list for the last 2 years. They have been invited to perform at the Dublin Fringe Festival three times, received two Incubator Residencies at the Ontological-Hysteric Theater, and performed twice at Performance Space 122. In 2008, San Francisco's Shotgun Players commissioned BB&B to create *Beowulf - A Thousand Years of Baggage*, which received Best Theatrical Production from East Bay Express.

www.bananabagandbodice.org



Photo courtesy of Banana Bag & Bodice

BIG ART GROUP

NEW WORK

FRIDAY, SEPTEMBER 26

7:00 - 7:45PM | ELEBASH RECITAL HALL

DIRECTED BY: Caden Manson

WRITTEN BY: Jemma Nelson

FEATURING:

Mikeah Ernest Jennings | Heather Litteer

New Work exhibits lecture, video, and performance excerpts from three new works of Big Art Group - *The People*, *Cinema Fury*, & *SOS*.

Big Art Group is a New York City performance company that uses the language of media and blended states of performance in a unique form to build culturally transgressive and challenging new works. In the company's work, narrative breaks apart. Contradictions abound. Characters cannot be trusted. Hysteria and madness overwhelm. Like the characters chasing after one another, the audience finds itself breathless, mentally chasing after the work's constantly changing meanings. Manson often uses several screens, cameras; and numerous props to create "real-time film," in which performers and objects are physically superimposed on top of one another. The result is a multi-layered, wildly frenetic live film, which is assembled before the spectators' eyes.

www.bigartgroup.com



Photo courtesy of Big Art Group

BIG DANCE THEATER

COMME TOUJOURS HERE I STAND

FRIDAY, SEPTEMBER 26

4:45 - 5:30PM | ELEBASH RECITAL HALL

DIRECTED BY: Annie-B Parson and Paul Lazar

FEATURING:

Jane Shaw, Sound | Jeff Larson, Video | Joe LeVasseur, Lights
Joanne Howard, Set

PERFORMERS:

Kourtney Rutherford | Chris Giarmo | Molly Hickok | Tymberly Canale

Comme Toujours Here I Stand re-invents Agnes Varda's classic New Wave Film, CLEO FROM 5 TO 7.

Founded in 1991, Big Dance Theater is known for its inspired use of dance, music, text and visual design to expand and refract literary texts, weaving disparate sources and forms into seamless theatrical wholes. Under the Co-Artistic Direction of Annie-B Parson and Paul Lazar, Big Dance Theater has created 15 dance/theater works, generating each piece over months of collaboration with its associate artists, a long-standing, ever-evolving group of actors, dancers, composers and designers.

Big Dance Theater is an artistic leader in New York City's performance community, with a loyal -and growing- following. In 2000, the company was awarded an OBIE for its "passionate practice of the most implausible choreographic and literary concoctions," and in 2002 Co-Directors Paul Lazar and Annie-B Parson were honored with a BESSIE for their "boldly arranged marriage of dance and theater."

www.bigdancetheater.org



The Other Here, photo by Paula Court

THE BUILDERS ASSOCIATION

CONTINUOUS CITY

FRIDAY, SEPTEMBER 26

8:00 - 8:45PM | ELEBASH RECITAL HALL

Continuous City tells the story of a traveling father and his daughter at home tethered and transformed by speed, hypermodernity, and failing cell phones. The characters they interact with pursue their own transnational business, from an internet mogul exploiting networking across the developing world to a nanny who blogs humorous stories about the people and places within her universe. The show reaches directly into your city through a participatory website and on-site filming to create a global and local production. *Continuous City* is about people far from home, *Continuous City* is where we live now.

Celebrating its 14th anniversary, The Builders Association is an OBIE award-winning New York-based performance and media company that exploits the richness of contemporary technologies to extend the boundaries of theater. Based on unusual collaborations and extensive periods of development, the company's productions feature a seamless blend of media, text, sound, architecture, and stage performances that explore the impact of technology on human presence.

Under the direction of Marianne Weems, The Builders Association have been one of the most active international touring experimental theater companies in America, their work has presented at venues including BAM (The Brooklyn Academy of Music) in 2003 and 2005, the Singapore Arts Festival, London's Barbican Centre, Romæuropa Festival, the Salamanca International Arts Festival, the Festival Iberoamericano de Teatro de Bogota, the Melbourne International Arts Festival and the New Zealand International Arts Festival among many others.

www.thebuildersassociation.org



Photo: Eamon Lochte-Phelps

SHEILA CALLAGHAN

WATER (OR THE SECRET LIFE OF OBJECTS)

SATURDAY, SEPTEMBER 27

4:15 - 5:00PM | SEGAL THEATRE

DIRECTED BY: Daniella Topol
WRITTEN BY: Sheila Callaghan

William Cusick, Projections | Katie Down, Sound/Composition

After a flood of mythic proportions destroys 70% of the population, we bear witness to memories of survivors and surviving objects guided by the Voice of Water.

The seeds of *Water (The Secret Life of Objects)* began after Callaghan, Cusick, and Topol collaborated on *Dead City* which New Georges produced at 3LD in 2006. We knew that our next project needed to be an even larger, more dynamic, multi-media and interdisciplinary piece created collectively from its inception. We have been developing this piece as resident artists at HERE Performing Arts Center when sound designer Katie Down joined our process and where we have presented two excerpts of the piece. We invite you to visit our blog- created to facilitate our collaborative process - <http://harpwater.blogspot.com>.

www.sheilacallaghan.com



Photo Courtesy of Artist

RAUL VINCENT ENRIQUEZ

A BURRITO TRUCK

SATURDAY, SEPTEMBER 27

4:00 - 8:00PM | ELEBASH RECITAL HALL LOBBY

A live culinary performance of frugality and hospitality. Artist Raul Vincent Enriquez will have webcams and surveillance devices attached to his hands and feet, and will mic the counter, capturing conversations with participants while doling out his famous savory bean and cheese burritos. Video and audio will be streamed live on the internet, and transmitted via low-power fm radio transmission in the immediate range of the experience.

Raul Vincent Enriquez works in various media, including photography, animation, live performance, moving image, and sound. He has a history of hosting events that foster mastication among audience members. Enriquez's work is geared toward revitalizing social relations and interactions in many different contexts. His animated portraits create unnervingly candid moments of extreme eye contact between subject and viewer; his live food performances re-energize the flaccid mass-market food service dynamic by shaking up visitors' expectations of "service." In recent years, he has exhibited work at the New Museum, Queens Museum, Scope NYC/London, Los Angeles Contemporary Exhibitions, Performance Studies International, among others.

www.raulvincentenriquez.com



Photos Courtesy of Artist

FLUXCONCERT

FLUXCONCERT 20080925-27

THURSDAY, SEPTEMBER 25

7:15 - 8:00PM | ELEBASH RECITAL HALL

FEATURING:

Anthony Clune | Ryan Anthony Donaldson | Joe Gross | Rick Herron
Ben Kerrick | Paul Moreno | Perry Garvin | Ethan Wagner

FLUXCONCERT 20080925-27: five simultaneous instruction-based performances that overlap and weave together to develop an oblique exploration of love, loss, and the ambiguities of human bonding. A total of 71 performances occur simultaneously in 48 minutes, overlapping according to the following structure:

- An action occurs every 1 minute for a total of 48 (Performance 1)
- An action occurs every 3 minutes for a total of 16 (Performance 2)
- An action occurs every 12 minutes for a total of 4 (Performance 3)
- An action occurs every 24 minutes for a total of 2 (Performance 4)
- An action occurs every 48 minutes for a total of 1 (Performance 5)

Each action is different, generated according to concise textual instructions. Each of the five performances develops individually and in aggregate to present a quasi-narrative situation. FLUXCONCERT 20080925-27 will be accompanied by a collectible poster-sized program designed by David Rager graphically articulating each performance action and explaining the overall structure guiding the show. The performance draws on the legacies of Fluxus event scores and Conceptual art to generate an evening of ambiguity, improvisation, and absurdist performance. FLUXCONCERT 20080925-27 is written by Perry Garvin, FLUXCONCERT's founder.

FLUXCONCERT links together short, text-based instruction sets like these to form a chain of interrelated pieces and a full show. Performing both historical and original work, we believe that our transparency of process and radically deskilled approach can generate unexpectedly nuanced performances from extraordinarily simple means.

www.fluxconcert.org



Photo: David Rager

RICHARD FOREMAN/ THE BRIDGE PROJECT

UNTITLED FILM PROJECT

FRIDAY, SEPTEMBER 26

2:00 - 6:00PM | GRADUATE CENTER STAIRWELL AND BACKROOM

9:00 - 9:15PM UNTITLED FILM PROJECT | ELEBASH LECTURE HALL

Watch Richard Foreman start work on his next film project.

Richard Foreman has written, directed and designed over fifty of his own plays both in New York City and abroad. Foreman is the founder and artistic director of the non-profit Ontological-Hysteric Theater (1968-present). Five of his plays have received "OBIE" awards as best play of the year—and he has received five other "OBIE'S" for directing and for 'sustained achievement'. He has received the annual Literature award from the American Academy and Institute of Arts and Letters, a "Lifetime Achievement in the Theater" award from the National Endowment for the Arts, the PEN Club Master American Dramatist Award, a MacArthur "Genius" Fellowship, and in 2004 was elected officer of the Order of Arts and Letters of France. His archives and work materials have recently been acquired by the Bobst Library at NYU.

Sophie Haviland is a writer, director and producer. She has been working in experimental theater, performance and film since 1992 when she moved to New York from Australia. She has written and directed original theater pieces, created multimedia performances and directed classical and contemporary texts. Her film and theater work has been created in collaborations with artists in the US, Europe and Australia. Haviland also created the OBIE award winning Blueprint Series, and several other theater productions and performance festivals in New York. She has worked with Bang on a Can, Ridge Theater, Three Legged Dog, Big Dance Theater and filmmakers Hal Hartley and Earle Sebastian.

The Bridge Project is an international film and theater initiative created by Richard Foreman and Sophie Haviland. Foreman and Haviland travel to countries around the world to conduct intensive theater/film workshops with groups of professional artists and students creating "raw" digital video - seed material - for use in theater, film and visual art. Now in its 5th year, The Bridge Project has involved 9 countries and over 300 participating artists. All material created is added to a growing online database of raw video freely available to all participating artists in the international project, to create their own artworks either individually or in collaboration with other Bridge artists.



Images Courtesy of Artist

BRANDEN JACOBS-JENKINS

NEIGHBORS

SATURDAY, SEPTEMBER 27
5:15 - 6:00PM | SEGAL THEATRE

WRITTEN BY: Branden Jacobs-Jenkins
 DIRECTED BY: Tea Alagic

FEATURING:

Christopher Burris | Brian Coats | Birgit Huppuch | Sadrina Johnson
 Tiffany Jones | Herbert Newsome | Natasha Williams | Mary Wiseman

Neighbors is a new play about new neighbors. And, possibly, issues of race.

Branden Jacobs-Jenkins is a Washington, D.C.-native and Brooklyn-based playwright. Past and current works include: *Neighbors* (NYTW workshop), *Heart!!!* (McCarter), *FACE I* (Meat Market Gallery), *CONTENT* (Theatre Intime), *Columbina Confronts Pierrot About the Baby Inside Her* (Theatre Intime), and *Thirst, or Getting to Know Me* (PS122). He is also one-half of the performance collaboration enemyResearch, with whom he has created the theatre-dance pieces *Garbage* (Dixon Place) and *The Breakthrough* (GBM). Branden is a member of the Hemispheric New York Emerging Performers Program and holds a master's degree in performance studies from NYU. He is a former emerging artist fellow at NYTW.

Tea Alagic is a director, writer, and actor. Selected directorial work includes: *Events with Life's Leftovers* (Dramafest, Mexico City), *Laughing Pictures: A Hollywood Odyssey* (Fordham University, New York), *St. Joan* (NYU), *Zero Hour* by Tea Alagic (Yale), *The Brothers Size* (Under the Radar Festival, The Public Theater, The Studio Theater in D.C., [The Abbey Theater in Dublin]). As an actor she has worked with Theatre du Soleil in Paris, Robert Lepage, Quebec City, Richard Foreman, New York. She has worked in theatre productions globally, including BAM-New York, Zurich, Vienna, Cairo, Edinburgh, Toronto, Jerusalem, Singapore, Italy, Lisbon, Paris, the Royal National Theater in London, and many others.



Photo: Amy Widdowson

JULIEN JOURDES

PHOTO EXHIBITION OF PRELUDE '07

Julien Jourdes, born in Toulouse, France, is a photo editor, photographer, painter and sculptor. A former international photo editor at Newsweek, he worked on covering the wars in Afghanistan, Iraq, and the September 11 attacks.

He spent 1998 based in the African country of Gabon working for the French Cultural Center and relocated to New York to attend the International Center of Photography. In 2003, Julien covered the war in Iraq as the Acting Editorial Director at Magnum photo agency in Paris.

Julien's photos have been published in The New York Times, Newsweek, Newsweek Japan, and US News, among others. He is currently freelance photographer for the Times, in particular covering performances for the Arts Section, as well as for Carnegie Hall. Julien is a

founding member of Fovea Editions (www.foveaexhibitions.org). His artwork has been exhibited at Clemente Soto Velez, ICP, King Juan Carlos Center at NYU, Jonathan Shorr Gallery, and Viota Galley in Puerto Rico.

www.jourdes.com



Photos from Prelude '07 by Julien Jourdes

JOYCE CHO

ASTRS

SATURDAY, SEPTEMBER 27
7:30 - 8:15PM | SEGAL THEATRE

FEATURING:
 TEXT: Karinne Keithley
 MURAL RESEARCH: Scott Adkins, Amber Reed

SOUND: Rob Erickson, Karinne Keithley featuring the voices of Scott Adkins, Kate Benson, Erin Courtney, Rob Erickson, Karinne Keithley, Sibyl Kempson, Jenny Seastone Stern, Amber Reed, and Sara Walsh

LIVE ACTION: Scott Adkins, Erin Courtney, Rob Erickson, Karinne Keithley

ASTRS is a militant rabbit cosmogony, a plastic comic book which JOYCE CHO renders live by hand: no laptops!

JOYCE CHO is an infestation. They sleep in your garage. They eat chips in your bed. They will make you pregnant.

JOYCE CHO is Scott Adkins, Kelly Copper, Rob Erickson, Karinne Keithley, Sibyl Kempson, and Amber Reed.

JOYCE CHO thanks Hanne Tierney and Five Myles for generously giving us the space to develop *ASTRS*.

Joyce Cho Plays on sale at Prelude and at www.53rdstatepress.com

www.joycecho.org



Photo: Scott Adkins

NEAL MEDLYN

NEAL MEDLYN'S THE PASSION OF KANYE WEST

THURSDAY, SEPTEMBER 25
8:15 - 8:45PM | ELEBASH RECITAL HALL

NEAL MEDLYN'S THE PASSION OF KANYE WEST is a tone poem/ choral reading for three performers created from Kanye West's blog posts and other writings.

FEATURING: Carmine Covelli | Farris Craddock

Neal Medlyn is a solo performer in New York City who just finished a lauded and sold out run of *Neal Medlyn's Unpronounceable Symbol* at PS122 in July. Previous shows include *The Neal Medlyn Experience Live!* at the New Museum for Contemporary Art, Joe's Pub, and soon to be presented at the TBA Festival in Portland, Oregon; *Neal Medlyn+kenny Mellman=R.Kelly*; and *Neal Medlyn's Lionel Richie Opera* which has been staged in six cities around the country. He also has made some albums, an internet TV show called *NEAL MEDLYN'S LAND OF MAKE BELIEVE* and been in dances by David Neumann and Adrienne Truscott. His unnecessarily exhaustive website is located at NealMedlyn.com



Photo Courtesy of Artist

MOVING THEATER

T.T.I.D. (LE THEATRE EST MORT!)

FRIDAY, SEPTEMBER 26

6:30 - 7:15PM | SEGAL THEATRE

FEATURING: Brennan Gerard & Ryan Kelly

T.T.I.D. (LE THEATRE EST MORT!) aims to address the immediate, real circumstance of performance and to create a process that reveals the factuality of the performers - their desires, their talents, their obsessions.

After an auspicious meeting in 2002, Brennan Gerard and Ryan Kelly began collaborating to create new performance-based work under the name Moving Theater. Their work has been presented in theaters, museums and nontraditional spaces throughout New York City (Whitney Museum of American Art, Abrons Art Center, Works & Process at the Guggenheim Museum) as well as in Paris, Chicago, Boston, Montreal, Hudson, the Greenwich Music Festival and at Jacob's Pillow. Moving Theater is an ever-shifting ensemble of artists who come together from different disciplines - dance, visual art, music, theater, architecture, and film—to collaborate to create and produce discipline-defying, frontier-crossing projects. Moving Theater is a frame in which these artists find the freedom to experiment and take creative risks.

www.movingtheater.org



Photo Courtesy of Ryan Kelly

NTUSA

CHAUTAUQUA!

SATURDAY, SEPTEMBER 27

7:30 - 8:15PM | ELEBASH RECITAL HALL

FEATURING:

James Stanley, NTUSA member, writer, performer, designer
 Jesse Hawley, NTUSA member, performer, songwriter, designer
 Normandy Sherwood, NTUSA member, writer, performer, designer
 Yehuda Duenyas, NTUSA member, director, designer
 Ilan Bachrach NTUSA collaborator, performer

Chautauqua! brings the wonders of the world to you, dispelling the clouds of ignorance darkening the modern landscape.

The National Theater of the United States of America, founded in 2000, works collaboratively to script, choreograph, direct and design site-specific work. The NTUSA has presented work throughout New York City and in Dublin, Ireland, working through residencies at Chashama, Nest Arts and The Stable (space grants from Two Trees Realty) and as produced by Performance Space 122 and the ESB-Dublin Fringe Festival. In 2006 the company received an OBIE award for the design of *ABS/N:RJAB*. In 2007 the company was honored with the first Spalding Gray Award for innovation in writing and performance. The Spalding Gray Award is a co-commissioning prize from PS122, The Walker Center, and UCLA Live which funded the creation of *Chautauqua!*

www.ntusa.org



Photo Courtesy of Artist

NYC PLAYERS

GESCHICHTLOS A WORK-IN-PROGRESS

SATURDAY, SEPTEMBER 27
6:30 - 7:15PM | ELEBASH RECITAL HALL

FEATURING:

Lakpa Bhutia | Alex Delinois | Bob Feldman | Rich Maxwell | Brian Mendes | Rafael Sanchez

The New York City Players is an artistic organization creating showcases about people, relationships, and, above all, feeling.

www.nycplayers.org

OKWUI OKPOKWASILI

PENT-UP: A REVENGE DANCE

FRIDAY, SEPTEMBER 26
7:30 - 8:15PM | SEGAL THEATRE

DESIGNED AND DIRECTED BY: Peter Born

Pent-Up: A Revenge Dance is a folktale inspired by Medea; an exploration of foreignness and how to keep your hands out of your pants in polite company.

Okwui Okpokwasili has been developing *Pent-Up* through workshops and residencies with 651 ARTS, PS 122 and Centre National de la Danse from 2006-2007. She will present the piece in February 2009 at PS 122. She was a collaborator and performer in *Achill in Modern Wars* and *Death of Nations: Heimwehen* at the FFT in Dusseldorf, Germany. Most recently she performed in Annie Dorsen's *Democracy in America* at PS 122. A Bessie Award recipient for her work in the final part of Ralph Lemon's *Geography Trilogy*, "*Come Home Charley Patton*", she happily continues to work with Ralph.



Photos Courtesy of Artist



Photos: Team O

THE PAPER INDUSTRY

SINE WAVE GOODBYE

Produced in association with The Ontological-Hysteric Incubator

FRIDAY, SEPTEMBER 26

5:45 - 6:15PM | SEGAL THEATRE

WRITTEN AND DIRECTED BY: Jamie Peterson

FEATURING:

Adam Lerman, Performer | Brian Smolin, Performer | Ilan Bachrach, Performer
 Meghan Tusing, Performer | Morgan von Prelle Pecelli, Producer
 Brendan Regimbal, Production/Stage Manager
 Peter Ksander, Production Designer
 MUSIC BY: Carter Matschullat, Kosuke Kasza and Adam Lerman

Sine Wave Goodbye unravels themes of atomization in society and the bonds that act as connective tissues between us.

The Paper Industry (TPI) is a New York based theater company started in 2007 under the direction of Jamie Peterson. Our theater exalts the singularity of being human by distilling our most potent experiences into viscerally digestible moments. We combine original poetic text, dense emotive movement, and originally composed music in non-quotidian space to create a total theater of intimate interactions. Beginning with *Building A House Out Of Feathers* at the Ontological Theater in 2007, TPI has created 3 original works of theater. *Sine Wave Goodbye* will debut at the Ontological in May 2009.

www.thepaperindustry.com



Photos Courtesy of Artist

ANDREW SCHNEIDER

CHNO1

THURSDAY, SEPTEMBER 25

7:00 - 7:30PM | SEGAL THEATRE

CHNO1 is an experiment. Andrew performs "the television" using his body and custom-made wearable electronics.

Andrew Schneider is a multimedia designer and performer. Currently he is an associate with The Wooster Group and Fischerspooner. His solo performance work has been seen at P.S.122, Monkeytown, The Prelude Festival, The Tank, and most recently with musical robots at LEMURplex. His multimedia devices have been featured in Art Review, Wired, TimeOut NY, Maker Faire, SIGGRAPH, Dorkbot, the Telfair Art Museum, the Center Pompidou in Paris, and his *Solar Bikini* has been featured internationally. Latest projects include Experimental Devices for Performance (.com) and Acting Stranger (.com). Andrew Holds a Masters Degree in Interactive Telecommunications from NYU.

www.andrewjs.com



Photo Courtesy of Artist

JENNY SCHWARTZ

UNTITLED NEW PLAY

SATURDAY, SEPTEMBER 27
6:15 - 7:15PM | SEGAL THEATRE

Featuring: Maria Dizzia | Christina Kirk | and TBA

Jenny Schwartz is a New York-based playwright and a graduate of Juilliard, where she received a fellowship in the Lila Acheson Wallace Playwriting Program. Her play *God's Ear* was premiered by New Georges under the direction of Anne Kauffman; and was subsequently produced by the Vineyard Theatre; and has been published by Faber & Faber. *God's Ear* was a finalist for the Susan Smith Blackburn Award. Her play *Cause For Alarm* directed by Ken Rus Schmoll, was part of the New York International Fringe Festival, as well as PSNBC's "Best of the Fringe Festival" at HERE. She received an MFA in Theatre Directing from Columbia University. Jenny is the recipient of a grant from the Lincoln Center Lecomte du Noy Foundation. She is currently working on a commission from Soho Theatre, London & Soho Rep, NY. She is also under commission from South Coast Repertory and True Love Productions, where she is writing a musical with Ethan Lipton. She was selected as the inaugural recipient of the Soho Rep Dorothy Strelsin Playwriting Fellowship and has attended the Sundance Institute. Jenny is an Associate Artist with The Civilians, and a member of New Dramatists.



Photo: Jim Baldassare

PRELUDE IN SECOND LIFE

This year PRELUDE is exploring new frontiers by presenting work in Second Life®, a 3-D virtual world. Since opening to the public in 2003 it has grown explosively; today it is inhabited by millions of Residents from around the globe. It is used by individuals, groups, universities, governments and countless others to create a space for virtual, real-time interaction. In this parallel world not beholden by the limits of time and place, Residents walk, run, fly or teleport; they hold concerts, performances and lectures, throw dance parties and conduct business. While SL can seem unwieldy at first, it gets more user-friendly every day. You can even navigate Second Life with a handheld Wii controller!

So what does this mean for theater and performance? We want to find out. Or at least start asking the questions.

For our first foray into SL, PRELUDE will be presenting Tal Yarden's Second Life Street Theatre (SLST) which will bring together wounded veterans from the war in Iraq to share their stories with us.

We will also be streaming PRELUDE into Second Life to share with viewers around the globe. Thursday we will be streaming from the Segal Theatre, Friday and Saturday from the Elebash. Talkbacks and panels will be open to both real and virtual audience members.

Visit PRELUDE IN SECOND LIFE by teleporting to Funk Soup Island (Gembong West, 31/75/556)

Produced by Brian McCormick
 Hosted in SL by Josephine Dorado

For more information on Second Life or to download the application visit:
<http://secondlife.com>



RUTH SERGEL & PETER VON SALIS

ALCHEMY OF LIGHT

THURSDAY, SEPTEMBER 25
7:45 - 8:30PM | SEGAL THEATRE

FEATURING:

Ruth Sergel | Peter von Salis | Loren Bevans | Paul DiPietro | Jordann Baker
Eva von Schweinitz | Luigi Coppola | Johanna Levy | Clara Palavesin

Alchemy of Light melds 19th century illusionism with current interactive technologies to depict the life of the legendary Torrini.

Ruth Sergel's award-winning films have been screened at New Directors/New Films (Museum of Modern Art) and the Tribeca Film Festival. Created with the generous support of the Jerome Foundation and the New York State Council on the Arts, the films have been broadcast on PBS and IFC. Recent video for live performance works include *Boo!* in the Czech Republic and *Don't Worry* at the Torino Contemporanea. Ruth holds a masters degree from ITP where she created the interactive documentaries *Turing Machine*, *Ethel*, and *Magic Box*. Her community projects include *Chalk*, an annual commemoration of the Triangle Factory Fire, and *Voices of 9.11*, a people's video oral history archive which was exhibited at the Corcoran Gallery of Art and the New York Historical Society. Currently, Ruth is a resident researcher at ITP and an artisti-in-residence at the HERE Arts Center. www.streetpictures.org

Peter von Salis is a dramaturge working in both English and German new media productions. Current collaborations include Troika Ranch's *Loop Diver* and *Alchemy of Light* with director Ruth Sergel. He uses dramaturgy to draw out the artist's intention through analysis and performance conception.



Alchemy, photo courtesy of artist

SPOTLIGHT POLAND

2:00 - 4:00PM | ELEBASH RECITAL HALL

Excerpts of work in translation by four aesthetically and socially provocative Polish playwrights will be presented and staged by New York City-based directors. **Presented in partnership with the Polish Cultural Institute in New York, with additional support from the Zbigniew Raszewski Theatre Institute, Warsaw, Poland.**



www.PolishCulture-NYC.org



The First Time

by Michał Walczak, directed by Marcy Arlin/Immigrant Theater Project

Death of a Squirrel- Man

by Małgorzata Sikorska-Miszczuk, directed by Lear deBessonnet/Stillpoint Productions

Let's Talk About Life and Death

by Krzysztof Bizio, directed by Eric Ting

The Play Company will present excerpts from the work of Przemysław Wojcieszek, playwright of their fall production, **Made In Poland**

LET'S TALK ABOUT LIFE AND DEATH



Photos Courtesy of Artist

WRITTEN BY: Krzysztof Bizio
DIRECTED BY: Eric Ting

Krzysztof Bizio b. 1970, is an architect, owner of architectural studio "Atelier Bizio +Ligierko". He made his debut as a playwright in 2000 with *Porozmawiajmy o życiu i śmierci* (Let's talk about life and death). Other plays include: *Toxins*, *Lamentation*, *Garbage*, *Celebrations*; he has also written radio plays and film scripts, as well as prose.

Eric Ting is Associate Artistic Director at Long Wharf Theatre. Recent directing credits include Anna Deavere Smith's *Let Me Down Easy* (ART), *The Bluest Eye* (Hartford Stage / Long Wharf Theatre), *Underneath the Lintel* (LWT), 05/06 Connecticut Critics Circle awards for Best Director and Best Production of a Play) and *The Little Prince* (Round House Theatre). He also recently designed puppets for Opera Boston's production of Bizet's *The Pearl Fishers* and projections and animations for Childsplay's *Tomas and the Library Lady*.

DEATH OF THE SQUIRREL-MAN

WRITTEN BY: Małgorzata Sikorska-miszczuk

DIRECTED BY: Lear deBessonnet



Photos Courtesy of Artist

Małgorzata Sikorska-Miszczuk, b. 1964, playwright, graduated from the Department of Journalism and Political Science, and Gender Studies at Warsaw University. She also graduated from Directing Studies at The National Film, Television & Theatre School in Lodz. She has received a number of prizes and honorable mentions for her stories, scripts for TV serials and films. The drama *Psychotherapy for dogs and women*, within the project TR Warszawa, was her debut. Other plays

include: *Cage for One Woman and Madness*, performed in the Drama Laboratory in 2007. Recently her play *Catherine Medici* was performed by the 2xU Usta Usta Theater under the title *God/Honor/Fatherland*. The play was first performed within the framework of the City Festival, organized by the Helena Modrzejewska Theatre in Legnica, Poland. It was also presented at the New Plays from Europe festival in Wiesbaden, Germany, and accompanied by a public meeting with the writer, as well as distribution of the work in text form. Recently, there was also an English version presented at the International Festival of Arts and Ideas at the Long Wharf Theater, in New Haven, followed with Q&A with the author.

Lear deBessonnet (Time Out New York's "25 People to Watch 2006") is the founder and artistic director of Stillpoint Productions. Her many New York directing/devising credits include Brecht's *Saint Joan of the Stockyards*, *transFigures*, *Bone Portraits*, and *Death Might Be Your Santa Claus*. International: *In the Dark Ages* (National Opera Theatre of Kazakhstan). She has assisted Bartlett Sher, Martha Clarke, Anne Bogart, and Marianne Weems, and is an alumnus of the Women's Project Directors Lab and the Soho Rep Writer/Director Lab, a Drama League Directing Fellow, and a Jefferson Scholar. Upcoming: *On The Levee*, commissioned by Yale Rep.

THE FIRST TIME

WRITTEN BY: Michał Walczak

DIRECTED BY: Marcy Arlin



Photos Courtesy of Artist

Michał Walczak, b. 1980, trained as a theatre director at Warsaw Theatre Academy, is one of the most popular and prolific Polish playwrights of the younger generation. After making his debut with *The Sandbox*, 2001 -- staged at 11 theatres, translated into German, English, Hungarian, Czech, and Italian -- he wrote, among other plays, *The Journey to the Inside of the Room*, staged at 5 theatres and translated into German, Dutch, and Lithuanian; *The Night Bus*, translated into German and awarded

the jury prize at the 2007 tenth annual Heidelberg Theater Days; *The River, the Mine*, translated into German and Russian; *The First Time*, translated into German and French;

Hangover; and two plays for children: *The Last Daddy* and *The Sad Princess*. For his *The First Time*, Walczak was awarded the main prize at the Forum for Young Authors at the 2006 Heidelberger Stückemarkt.

Marcy Arlin is Artistic Director of OBIE-winning Immigrants' Theatre Project, Fulbright Senior Specialist, member of Lincoln Center Directors Lab, Theatre w/o Borders, No Passport. Recent: *Tropic of X* (Artheater, Köln); *Heresy* (HERE); *365/365, Cracking Mud is Pinching Me* (Tenement Theatre); *Red Bull* (Play Co.); *Waxing West* (Teatrul Imposibil), *Name Day* (Barrow Group). She curates Czech Plays in Translation (Public, NYTW); *After the Fall: Reality and New Romanian Theatre*; *Dis-Location & Re-Invention* (w/ New Group/MESTC). Lectures in Theatre for CUNY; guest-lectured at Yale, Brown, U. of Chicago (her alma mater), NYU. She created Journey Theatre project, with refugee survivors of torture and war.

THE PLAY COMPANY PRESENTS EXCERPTS FROM
MADE IN POLAND



WRITTEN BY: Przemyslaw Wojcieszek

Przemyslaw Wojcieszek (b. 1974) studied journalism and Polish literature but debuted as a film director with *Kill Them All* in 1999 and quickly became a leading representative of Polish independent cinema, opening his own distribution company in 2001 and launching a Polish counterpart of the Sundance spin-off with the annual Slamdance Poland for independent and fringe filmmakers. His feature film *Louder Than Bombs* was presented

at the 2002 International Film Festival in Mannheim-Heidelberg and was honored at the Slamdance Film Festival (Park City, UT). His newest production, *I Am the Resurrection*, was staged in the Dramatyczny Theatre in Walbrzych in 2007.

The Play Company presents

Made in Poland

October 29 - November 30 at 59E59 Theaters

Tickets \$35 | \$5 Student Rush at Box Office only

59E59 Theaters Box Office, 59 East 59th Street (Park/Madison)

212.279.4200 or www.ticketcentral.com



NEWS ABOUT SPOTLIGHT JAPAN/PRELUDE' 07

Following last year's highly successful **SPOTLIGHT JAPAN** at PRELUDE, you will now be able to see the full productions produced by the International WDW Company/Josh Fox this January at CSV Cultural Center, 107 Suffolk Street. Full productions include *Auto Da Fe*, by Mastsuda Masataka directed by Josh Fox, featuring the International WDW Company; *The Blue Bird*, by Mikuni Yanaihara directed by Dan Safer, featuring the Witness Relocation Company as well as a staged reading of *At the Entrance of New Town* by Akio Miyazawa directed by Jay Scheib. Supported by the Japan Foundation.



For more information: www.internationalwow.org

TEMPORARY DISTORTION

AMERICANA KAMIKAZE

FRIDAY, SEPTEMBER 26

6:15 - 6:45PM | ELEBASH RECITAL HALL

WRITTEN AND DIRECTED BY: Kenneth Collins

VIDEO BY: William Cusick

FEATURING:

Ben Beckley, Performer | Yuki Kawahisa, Performer | Lorraine Mattox, Performer

Ryosuke Yamada, Performer | TaraFawn Marek, Costumes | John Sully, Music & Sound

Jennifer Ajemian, Casting | Jamie Poskin: Intern

Americana Kamikaze is a short series of rehearsal excerpts from a new theater/cinema performance exploring the myths of Japanese ghost stories. *Americana Kamikaze* is supported by The Greenwall Foundation and Harvestworks. It will premiere at Performance Space 122 (Fall 2009).

Temporary Distortion was formed in 2002 and has a reputation for pushing the boundaries of theater by staging meditative performances in claustrophobic boxlike structures, with little physical movement and a unique restrained style of acting. Recently this work has included an expanded use of video and has evolved into a type of film/theater hybrid. The company has performed in NYC at The Chocolate Factory, The Ontological-Hysterical Theater and Performance Space 122 and abroad at VIA Festival International (France), EXIT Festival/Créteil Maison des Arts (France) and Mois Multi/La Salle Multi (Canada). Their work is currently featured in the summer/fall issue of Theatre Forum.

www.temporarydistortion.com



Rose (Lorraine Mattox) contemplates her life on the road. Temporary Distortion's *Welcome to Nowhere* (2008). Photo: Kenneth Collins

WAX FACTORY / IVAN TALIJANCIC

BLIND.NESS

WEDNESDAY, SEPTEMBER 24

7:30-8:00PM | GUIDED TOUR FROM MESTC TO CHORUS KARAOKE

FRIDAY, SEPTEMBER 26

6:30 - 8:00PM | GRAD CENTER LOBBY AREAS

SATURDAY, SEPTEMBER 27

6:15 - 7:30PM | GRAD CENTER LOBBY AREAS

FEATURING:

Ivan Talijancic, Director
Melody Bates, Performer | Gillian Chadsey, Performer | Erika Latta, Performer
Breedaa Wool, Performer

BLIND.NESS follows a powerhouse all-female cast on an emotional roller coaster ride across the dark and wildly humorous underbelly of love. Presented in WaxFactory's renowned interdisciplinary style, part-multi-media installation, part-dance theatre, *BLIND.NESS* brings together an exciting team of international collaborators from the United States and Slovenia, including sublime video by Antonio Giacomini of Italy, and sleek architectural design of Minimart and the seductive sounds of electronica duo Random Logic of Slovenia. This technology infused tour de force will surely bend minds and break hearts.

World premiere: PS122, New York (Oct 12 - Nov 1)

European premiere: Cankarjev dom, Ljubljana, Slovenia (Dec 10 - 15)

Since its formation in 1998, WaxFactory has established itself as one of the most internationally active multidisciplinary groups to emerge from the New York downtown scene, creating new performance, installation, film and video works featuring a highly innovative blend of physical performance, audio-visual, architectural and fashion design, and an integrated use of the new media and technology. In addition to site-specific works created for a variety of unconventional locations in New York and abroad, they have presented their work at renowned international venues including: ICA/Institute of Contemporary Arts (London), the Gulbenkian Museum (Lisbon, Portugal), SommerSzene (Salzburg, Austria), OLTRE90 (Milan, Italy), FIT/Int'l Theatre Festival (Caracas, Venezuela), MESS (Sarajevo, Bosnia), Cankarjev Dom (Ljubljana, Slovenia), Adelaide Festival (Australia), Zuercher Theaterspektakel and La Batie festival de Geneve (Switzerland), among others. WaxFactory's current artistic directors are Ivan Talijancic and Erika Latta.

www.waxfactory.org



Photo: Tasja Keetman

TAL YARDEN

SLST

THURSDAY, SEPTEMBER 25
5:15 - 6:00PM | SEGAL THEATRE

SLST is an experiment in digital agitprop theater to be created with US veterans and military who are participate in Second Life.

Tal Yarden is a video designer. Recent work includes *Beast*, *Liberty City*, *The Misanthrope* (Drama Desk Nomination) at New York Theater Workshop, *Angels in America*, *Antony & Cleopatra*, *Julius Caesar* and *Coriolanus* for Toneelgroep Amsterdam and Wagner's *Ring Cycle* for the Vlaamse Opera. Previous work includes Patricia Fox's *Corpus Exquisitus* and *A Dog and Pony Show*, Pavel Zustiak's *Le Petit Mort*, Ivo van Hove's productions of *Mourning Becomes Electra* and *Rent*, Stephen Petronio's *The King is Dead and Not Garden*, and Reza Abdoh's *Tight Right White* and *Quotations from a Ruined City*. He received a Special Obie for The Imagine Festival.



Photo Courtesy of Artist

PRELUDE '08 PANELS & CONVERSATIONS

WEDNESDAY, SEPTEMBER 24

6:30-7:30pm | Segal Theatre
BETWEEN WHITE CUBES AND BLACK BOXES:
PERFORMANCE, PLACE & CONTEXT

Moderators: Andy Horwitz and Geoffrey Scott, Prelude Curators

Panelists: Raul Vincent Enriquez, Artist
 Bonnie Marranca, Co-founder/Editor, PAJ: A Journal of Performance and Art
 Paul Lazar, Co-Artistic Director, Big Dance Theater
 Debra Singer, Executive Director and Chief Curator, The Kitchen
 RoseLee Goldberg - Founder Performa, Author

Since the late 1800s, western artistic innovators have struggled with the theatrical Black Box as well as the museum's White Cube, both their physical limitations and their ideological histories as institutions reproducing societal and political norms. During the 20th century many theater artists broke out of those boxes, and "performance" took hold of our cultural imagination, offering avenues for questioning and transgressing dominant modes of art making and living. How has this history affected today's emerging generation of performance makers? How are contemporary theater artists, producers and curators responding to these changes? How does context affect our perception and valuation of theatrical-performance?

THURSDAY, SEPTEMBER 25

4 -5pm | Segal Theater
PRODUCING MEANING:
NEW MEDIA, TECHNOLOGY & THE ROLE OF DRAMATURGY

Moderator: Peter Von Salis, Dramaturg

Panelists: Mallory Catlett, Director/Dramaturg
 Morgan von Prelle Pecelli, Artistic Director for Emerging Artists,
 3LD Art & Technology Center
 Jay Scheib, Director
 Marianne Weems, Artistic Director, The Builder's Association
 Victor Weinstock, Director/Dramaturg

Since before the proliferation of digital technologies, heated debates have raged in critical and academic circles about the aesthetic use of new media. What can the role of dramaturgy be in the process of developing such high-tech pieces? Can we develop a vocabulary to describe the role of technology in the production of meaning and to analyze the composition of pieces with technology? What dramaturgical role can new media and technology play in live performance?

THURSDAY, SEPTEMBER 25 *(CONT'D)*

6 -7pm | Elebash Recital Hall

***SURREAL ESTATE: ARTISTS, URBAN DEVELOPMENT
& THE FUTURE OF NEW YORK***

Moderator: Jennifer Wright Cook, Executive Director, The Field

Panelists: Yehuda Duenyas, Award-winning theater artist, founding member NTUSA
Robert Elmes, Galapagos founder and NYC maverick entrepreneur
Zannah Mass, Cultural Affairs Director, Two Trees Management
Teresa Vasquez, Non-Profit Desk, NYC Economic Development Corporation

Recently in a few major art publications, The New York Times, and now City Hall, special attention has been given to the plight of cultural creatives and their increasing migration out of New York. What are the conditions that are driving artists out of New York City? How are the artists who remain embracing or confronting these conditions in their work? How does New York 's unique sense of place and space inform their artwork? How can artists engage urban developers in order to cultivate a thriving and aesthetically innovative local creative economy?

8:45 - 9:45pm | Segal Theatre

INTERACTIVE ART

Moderator: Andy Horwitz, Prelude '08 Curator

Participants: Langdon C. Crawford
Andrew Schneider
Ruth Sergel & Peter von Salis
Tal Yarden

During the summer of 2008, internet giant Google came out with a new program called "Lively", their version of the now mainstream Second Life application. Live, liveness, was throughout the 90s a hotly contested term in performance that used digital technology and the internet as aesthetic tools. However, in the last decade mediated life seems to have become quite an acceptable, if not greatly desired mode for generating aesthetic experiences. How does mediation affect the creative process and the audience experience? How has the move from behind the fourth wall's hegemony (in both black box and white cube) and into the living room, or even into the actual hands of the audience affected artists generating work at the cutting edge of technology and performance?

9:00 - 10:00pm | Elebash Recital Hall

PERFORMANCE ART

Moderator: Martha Wilson, Founder of Franklin Furnace

Participants: Perry Garvin
Neal Medlyn

Almost 30 years ago in her book Performance Art RoseLee Goldberg placed much of the

American theatrical-avant-garde on the "fringes of performance". Here we unfurl some of the folds of what is now contemporary theater and discover artists working in various genres, some might say, at the "fringes of theater". From the simple banality of instruction based work to the heightened theatrics of spectacle, we wonder where these artists feel most at home? How has the Black Box continued to be a home for artists working from provocative impulses to both question political and cultural norms and also investigate more conceptual notions of process and transparency?

FRIDAY, SEPTEMBER 26

4:30 -5:30pm | Segal Theatre

***BUILDING WORK IN MULTIPLE SITES:
FINANCING ARTISTIC WORK ON THE ROAD***

Moderator: David Cote, Theater Editor, Time Out New York

Panelists: Eric Dyer, Founding Member of Radiohole
Susan Feldman, Artistic Director, St. Ann's Warehouse
Cynthia Hedstrom, Producer/Director of Special Projects, The Wooster Group
Caden Manson, Artistic Director, Big Art Group
Kim Whitener, Producing Director, HERE Arts Center

In today's funding landscape, artists often have to cultivate commissioning sources from institutions in multiple locations across the nation and the globe. This often leads to a multi-site development process for new work. Additionally, funding from Europe is often a significant factor. How does this affect the work and what are the implications for long-term project development? Do these trends force work to be less local and more global? Is the EU effectively subsidizing NYC's avant-garde?

8:30 - 9:30pm | Segal Theatre

COMPOSITIONAL PERFORMANCE

Moderator: Eric Grode, Chief Theatre Critic for the New York Sun

Participants: Big Dance Theater
Moving Theater
Okwui Okpokwasili
The Paper Industry

These artists/groups create hybrid compositional works that integrate text, dance, objects, music, costumes, lighting, image, sound, sets, and vocal expression into highly integrated systems. What is it about this work that demands the name "theater"? If these compositional works were presented in a different place how would that affect the way we interpret them? Can these complex compositional pieces exist between the spaces and audiences of black boxes, white cubes, Marley floors, streets, or empty halls?

9:15 - 10:00pm | Elebash Recital Hall

MEDIA PERFORMANCE

Moderator: Kristin Marting, Co-founder and Artistic Director, HERE Arts Center

Participants: Big Art Group
The Builders Association
Richard Foreman & Sophie Haviland
Temporary Distortion
Ivan Talijancic

Live performance has had a long relationship with film and video. From the magicians and mentalists of the late 19th century to the video artists of the 70's to today's multimedia auteurs, theater artists are still negotiating how to work with the moving image. How do these images limit or obscure the human presence? How are contemporary groups using video to expand the limits of the black box and incorporate virtual spaces? What are their relationships to the traditions of film, video and installation art, which have all found happy homes inside museums and galleries? How might museums, galleries and the new academic outgrowths of "Media and Performing Arts Centers" help sustain these sometimes gargantuan projects with all of their technological requirements, hybrid materials and virtual seductions?

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SATURDAY, SEPTEMBER 27
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3 -4pm | Segal Theatre

realist (little r) THEATER: CONSTRUCTING & RECONSTRUCTING TIME IN CONTEMPORARY PERFORMANCE PRACTICE

Moderator: Morgan von Prelle Pecelli, ABD, Columbia University Anthropology and, Artistic and Development Director for Emerging Artists, 3LD Art & Technology Center

Panelists: Eric Dyer, Founding Member of Radiohole
Richard Foreman, Director/Designer/Playwright
Vallejo Gantner, Artistic Director, Performance Space 122
Nello McDaniel, Principal Director, ARTS Action Research
Jay Scheib, Director

Alan Badiou notes that the difference between the theatrical and the plastic arts is their relationship to time such that in the theatrical arts, time takes precedence over space as an aesthetic organizing principle. It has also been argued that today's social and working reality is heavily influenced by our shifting uses and abuses of time. For many of us, particularly in New York City, time has become interwoven, distracted and intensified. How have changes in our everyday relationship to time affected artistic production? In their frustration of linear narrative, are current compositional works in fact 'realistic' representations of our current temporal schizophrenia and its subsequent social and working conditions?

4:15-5pm | Elebash Recital Hall

SPOTLIGHT POLAND

Moderator: Dr. Frank Hentschker, Director of Programs, The Martin E. Segal Theatre Center, and Prelude Curator

Participants: Lear deBessonnet
Malgorzata Sikorska-Miszczuk
Eric Ting
Przemyslaw Wojcieszek

Playwrights Malgorzata Sikorska-Miszczuk and Przemyslaw Wojcieszek, plus NYC directors Eric Ting and Lear deBessonnet discuss contemporary Polish theatre with Prelude Curator, Frank Hentschker.

8:30 - 9:30pm | Elebash Recital Hall

THE NEW THEATRE

Moderator: George Hunka, Dramatist and Artistic Director, theatre minima

Participants: Banana Bag & Bodice
Progress Theater
NTUSA
NYC Players

In 1998, theorist Peggy Phelan announced the dawning of the post-theatrical era. And yet, a decade later, an entire generation of artists continues to make challenging innovative theater, sometimes in the Black Box, sometimes in hotel rooms, sometimes in the basements of banks. Does every space they do their work in become a theater? What does it mean to make theater in the 21st century in the aftermath of not just performance art, but also new media and now the internet? What does it mean to be a "theater" company in the post-theatrical era?

8:30 - 9:30pm | Segal Theatre

THE NEW PLAYS

Moderator: Sally Oswald, Co-editor, Play A Journal of Plays

Participants: Sarah Benson
Sheila Callaghan
Branden Jacobs-Jenkins
Joyce Cho
Jenny Schwartz

In the tagline for Editor Sally Oswald's journal Play A Journal of Plays it is stated that "the inside of the playwright's brain seldom resembles standard formatting". In the age of staging works anywhere and everywhere beyond the bounds of the Black Box, what does it mean to be a playwright who also breaks the bounds of the 8.5 x 11 margins? What is the relationship between place on a page and place out in the 3D ephemerality of performance? As they are writing, where are they envisioning their works being staged and how does that inform their writing?

MODERATOR BIOGRAPHIES

David Cote

David Cote is theater editor and chief drama critic for Time Out New York. His writing has appeared in The New York Times, The Times (UK), Opera News, and the Best Plays Yearbook series. He is a member of the New York Drama Critics Circle, and a contributing critic on NY1's On Stage. He has written three popular companion books to hit Broadway musicals: *Wicked: The Grimmerie*, *Jersey Boys and Spring Awakening: In the Flesh*. David blogs at histriomastix.typepad.com. He is working on an original full-length play commissioned by Gingold Theatrical Group, as well as libretti with composers Stefan Weisman and Robert Paterson. In a past life, he was an Off-Off Broadway actor and director, working with Richard Foreman, Richard Maxwell, Robert Cucuzza and Iranian expatriate auteur Assurbanipal Babilla. He founded and edited the 'zines OFF: the journal of alternative theater (1996-98) and EdgeNY (1999). A graduate of Bard College, 1992.

Jennifer Wright Cook

Jennifer Wright Cook has worked on both coasts in arts management and as a dance/theater performer for more than 15 years. Jennifer performed/created with the Joe Goode Performance Group (97-04 San Francisco), and with Neil Greenberg, Sarah Skaggs, and others (NY 90-97). She has performed her own work in Madrid, New York (Danspace Project, The Bridge, Chez Bushwick, Gene Frankel Theater, Estrogenius), San Francisco and Portland, OR. In 2007 she performed in the world premiere of Charles L. Mee's *Gone* directed by Kenn Watt (Prelude 2005!); and at the Public Theater with LightBox Theater's *365 Days/365 Plays*. Jennifer has taught dance and composition in Laos and nationally. Jennifer was Director of Development for the Working Theater (95-98; 05-07) and Vector Theater (CA 00-02). She has also consulted for LightBox Theater, Pam Tanowitz, Dancers' Group and Banana, Bag & Bodice. She sings in a gospel choir. www.thefield.org.

Eric Grode

Eric Grode has been chief theatre critic for the New York Sun since 2005 and is vice president of the New York Drama Critics Circle. Prior to that, he was a critic at Broadway.com, *Back Stage* and *Time Out New York*. He has also written about theatre, books, film, television and music for the *New York Times*, the *Wall Street Journal*, *American Theatre* (where he received an Affiliated Writer fellowship), the *Boston Phoenix*, the *Sondheim Review*, *TV Guide*, *FHM* and *Playbill.com*. Eric is on the advisory board of the Goldring Arts Journalism Program at Syracuse University.

George Hunka

A 2007 Albee Foundation Fellow, George Hunka is a dramatist and theatre writer. His reviews and essays have appeared in *Theater* (Yale University), *The New York Times*, *The Guardian* (UK), *Paj*, and *The Brooklyn Rail*, and he has been writing about theatre in a blog called *Superfluties Redux* at www.georgehunka.com/blog since 2003.

Kristin Marting

Over the last 20 years, Kristin Marting has constructed 23 works for the stage, including 11 original hybrid works, 8 new adaptations of novels and short stories and 4 classic plays. Recent projects include co-creation with Juliet Chia and David Morris and direction of an alternative musical, *Orpheus*; direction of James Scruggs's media works (RUS)H and *Disposable Men*; *Dead Tech* a site-specific collage based on *The Master Builder* by Henrik Ibsen

and architectural texts. For the last 10 years, she has been developing a unique hybrid directorial/ choreographic form that features a "gestural vocabulary" used both as an emotional signifier and as a choreographic element. She is a co-founder and Artistic Director of HERE, where she cultivates artists and programs all events for two performance spaces--including 11 OBIE-award winners--for an annual audience of 50,000. She regularly serves on panels for TCG and the New York State Council on the Arts, among others.

Sally Oswald

Sally Oswald's text for Dan Hurlin's *DISFARMER* will premiere at St. Ann's Warehouse in January '09. Her other work has been seen or developed at *Clubbed Thumb*, *JAW/West* at *Portland Center Stage*, *The Foundry Theater*, and *New Georges*, among others. She has received a Jerome Fellowship from the Playwrights' Center in Minneapolis and fellowships from the MacDowell Colony, the Millay Colony for the Arts, and *Thurber House/Ohio State University*. With Jordan Harrison, she edits *PLAY A JOURNAL OF PLAYS*, the only American journal devoted to plays, which is about to launch an online project called *DEVICE*, to be co-edited with Robert Quillen Camp. She curated the *Experimental Text Festival* with Jennifer Tsuei at the *Ontological-Hysteric Theater*. She holds an MFA in playwriting from *Brown University* and is originally from Philadelphia.

Peter Von Salis

Peter Von Salis is a dramaturge working in both English and German new media productions. His ongoing collaboration with the dance and media performance group *Troika Ranch* (*Loop Diver*, *16(R)evolutions*) established his focus on productions using new media and interactive mechanisms. Peter has had the privilege to work at such venues as *3 Legged Dog Arts & Technology Center* (NYC), and the *Forum New Music Theater*, *Stuttgart*, both hubs of new technology performance. Other collaborations include the contemporary opera series of the *Opera Stuttgart*, with Ismael Ivo and the *Dance Film Institute* in Bremen. Peter uses dramaturgy to draw out the artists intention through analysis and performance conception. Current projects in Berlin and New York include *Alchemy of Light* at *HERE Arts Center* with director Ruth Sergel.

Martha Wilson

Performance artist Martha Wilson is Founding Director of *Franklin Furnace Archive, Inc.*, a museum she established in her *TriBeCa* storefront loft in lower Manhattan which, since its inception in 1976, has presented and preserved temporal art: artists' books and other multiples produced internationally after 1960; temporary installations; and performance art. *Franklin Furnace* "went virtual" on its 20th anniversary, taking the Internet as its art medium and public venue to give artists the freedom of expression they had enjoyed in the loft in the 70s. Ms. Wilson lectures widely on the book as an art form, on performance art, and on "live art on the Internet."

Trained in English Literature, Ms. Wilson was teaching at *Nova Scotia College of Art and Design* when she became fascinated by artworks created at the intersection of text and image. In New York, she founded *DISBAND*, the all-girl punk band of artists who couldn't play any instruments. Since *DISBAND* disbanded in 1982, she has performed in the guises of Alexander Haig, Nancy Reagan, Barbara Bush, and Tipper Gore. In the spring of 2008, she had her first solo exhibition in New York at *Mitchell Aligus Gallery*, "*Martha Wilson: Photo/Text Works, 1971-1974.*"

SPECIAL EVENTS

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WEDNESDAY, SEPTEMBER 24 4:00 - 5:00PM

PRELUDE '08 OPENING RECEPTION

The Martin E. Segal Theatre Center
 365 Fifth Avenue at 34th Street

.....
WEDNESDAY, SEPTEMBER 24 8:00 - 10:00PM

OPENING NIGHT BASH AT CHORUS KARAOKE FEATURING BIG ART GROUP

A site-specific, multi-media, karaoke explosion!

25 West 32nd Street (3rd Floor) between 5th Ave and Broadway, NYC
 Co-hosted with 3LD, HERE Arts Center, Ontological-Hysterical Theater,
 Performance Space 122, and Soho Rep



.....
SATURDAY, SEPTEMBER 27 9:00 'TIL LATE!

CLOSING CELEBRATION AT UNDER THE VOLCANO

12 E. 36th Street, NYC

PRELUDE '08 STAFF

MESTC Director of Programs | **Frank Hentschker**

PRELUDE '08 Curators | **Andy Horwitz, Geoffrey Scott and Frank Hentschker**

PRELUDE '08 Dramaturg | **Morgan von Prelle Pecelli**

Producers | **Allison Lyman, Rebecca Sheahan**

Press Representative | **Sam Rudy, Sam Rudy Media Relations**

Marketing | **Allison Lyman, Rebecca Sheahan**

Art Director/Graphic Designer | **George Bixby**

MESTC Director of Administration | **Jan Stenzel**

MESTC Program Associate | **Sallie Sanders**

Closing Party Producer | **Ruth Eglsaer**

Opening Party Producer | **Leigh Hurwitz**

Web Master | **Kimon Keramides**

Festival Photographer | **Rachel Roberts**

2007 Festival Photographer | **Julien Jourdes**

Festival Live Illustrator | **Michael Arthur**

Second Life Prelude Host and Producer | **Brian McCormick**

Technical Director | **Ana Martinez**

Stage Managers | **Eva von Schweinitz, Mark Sitko**

THANK YOU!

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PRELUDE '08 STAFF BIOGRAPHIES

Andrew Horwitz, Prelude Curator, Independent Curator/Producer

Andrew Horwitz is an independent curator/producer and the founding editor of Culturebot.org, NYC's first downtown artsblog. He was at Performance Space 122 from 2002-2007 when he left to start AndyArts, a culture consultancy. He has served on many panels including HERE Arts Center's Artist Residency Program, The Six Points Fellowship for Emerging Jewish Artists, the LMCC Swing Space Program and The A.W.A.R.D. Show. He is a member of Carol Tambor "Best Of Edinburgh" Award Committee and has taught artist career development programs at The Field. As a writer/performer his work has been seen at PS122, HERE, Dixon Place and countless other venues. In 2005 he ran for mayor of New York - AndyForMayor.org - a performance project documented in the forthcoming film The Promise of New York, by director Raul Barcelona.

Allison Lyman, Prelude Producer

Allison Lyman is a freelance dramaturg and producer currently assisting with the Soho Rep Writer/Director Lab as a Buchwald Fellow. She is a co-founder of the process/recess collective The Sparse Arts, at work on a translation of the plays of Machado de Assis, and finishing her MFA at Brooklyn College. As an artist, Allison has performed with s.e.m. ensemble, Kronos Quartet, Terry Riley, and occasionally by her lonesome. She has worked in varying capacities for semi-theatre, the longest lunch, The Wooster Group, The Public Theater, and NYTW.

Rachel Roberts, Prelude '08 Photographer

Rachel Roberts is a theater and dance photographer. After many years of being 'on the other side' of the camera as a modern dancer, Rachel picked up a camera. With her performance experience and determination to get 'the shot', Rachel has become a highly sought after photographer and has taken her skills around the world and back. She is also a fabulous mommy, and lives in New York City with her adorable baby boy, and her husband.

Geoffrey Scott, Prelude Curator, Artist, and Literary Associate New York Theater Workshop

Geoffrey Scott is an intermedia artist with a B.A. in Stage Direction from Columbia College Chicago. His work, perhaps best described as a form of portraiture, explores various subjects through performance, video and installation. This is Where I Used to Live, a public art installation was recently presented on the site of his childhood home in Quincy, IL. Footage from this project will be show in the fall at Project Space in Brooklyn, NY. He also creates work in collaboration with Aaron Cedolia under the name peoplmovr. In 2004, he began work with New York Theatre Workshop through a Resident Artist of Color Literary Fellowship. In 2006, he became NYTW's Literary Associate. There, he oversees the literary department, participating in season planning, selecting projects to develop through both Vassar and Dartmouth summer residencies, facilitating developmental presentations of work for the NYTW Usual Suspect community, and mentoring resident artists through the Emerging Artists of Color Fellowship program.

Rebecca Sheahan, Prelude Producer, Marketing Director 651 ARTS

Rebecca Sheahan was born in Oslo, Norway, grew up in Lincoln, Nebraska, and educated in Boston, MA. She has lived in NYC for five years and has worked for a number of wonderful arts organizations including the Market Theater (Cambridge, MA) and St. Ann's Warehouse in Brooklyn. She is currently the marketing director for Brooklyn-based arts organization, 651 ARTS.

Morgan von Prella Pecelli, Prelude Dramaturg, Artistic Director for Emerging Artists, 3LD Art & Technology Center, ABD, Columbia University Anthropology, and Founder The Lost Notebook.

Morgan von Prella Pecelli is a curator, producer, anthropologist and performing artist who has been working in New York City's independent theater sector since 1999. In 2002 she began the Lost Notebook, a company that advises artists in the independent sector. Currently she also serves Artistic and Development Director for Emerging Artists at 3LD Art & Technology Center. She is on the Board of Directors of the Ontological-Hysterical Theater where she was the Managing and Programming Director from 2004 - 2006. She started the Ontological-Hysterical Incubator programming for young artists, through which she curated and produced festivals and residencies in 2005, 2006 and 2007. She has worked as a performer, butoh dancer, writer, director, production manager and designer in New York City and internationally. She is also currently completing her PhD in Anthropology at Columbia University. www.3ldnyc.org and www.lostnotebook.org

George Bixby, Prelude '08 Art Director, Graphic Designer

George Bixby is a Brooklyn based Illustrator and Graphic Designer who has worked with various Arts Organizations and Artists including St. Ann's Warehouse, Brooklyn Designs, DUMBO's 1st Thursday Gallery Walk, and singer/songwriter Frank Carillo. www.georgebixbyinc.com

The Lucille Lortel Foundation's mission is to sustain and advance Off-Broadway theatre by supporting no-for-profit theatre companies and the service organizations that promote their development and welfare.

Executive Director George Forbes; Business Associate Jeffrey Shubart

The Polish Cultural Institute, in New York is a diplomatic mission to the US, dedicated to nurturing and promoting cultural ties between the United States and Poland. The Institute takes an active collaborative role in the organization, promotion, and actual production of a broad range of cultural events in theater, music, film, literature, and the fine arts. It has collaborated with BAM, St. Ann's Warehouse, La MaMa E.T.C., Lincoln Center, Museum of Modern Art, PEN World Voices Festival, Yale University, and many more.

The Martin E. Segal Theatre Center (MESTC), The Graduate Center, CUNY, is a non-profit center for theatre, dance, and film affiliated with CUNY's Ph.D. Program in Theatre. The Center's primary focus is to bridge the gap between the academic and professional performing arts communities by providing an open environment for the development of educational, community-driven, and professional projects in the performing arts. As a result, MESTC is home to theatre scholars, students, playwrights, actors, dancers, directors, dramaturgs, and performing arts managers, as well as both the local and international theatre communities. Executive Director Daniel Gerould; Director of Programs: Frank Hentschker; Director of Administration: Jan Stenzel

The Graduate Center, CUNY MESTC is an integral part of The Graduate Center, which was founded in 1961 as the doctorate-granting institution of The City University of New York, the nation's largest urban university system. Here 3,900 students and over 1,600 faculty scholars, drawn from throughout the CUNY system and New York City's leading cultural and scientific institutions, join in the shared enterprises of teaching, learning, researching, and expanding the boundaries of knowledge. In this environment of intellectual discovery and exchange, 28 research centers and institutes augment 30 doctoral programs in the humanities, social sciences, and sciences. The National Research Council's most recent assessment placed more than a third of the school's rated doctoral programs among the nation's top 20.

