
THE SHED Press Release

THE **BLOOMBERG** BUILDING
545 West 30th Street
New York, NY 10001

For more information, please contact:

Sommer Hixson

Director of Communication
The Shed
(646) 876-6933
sommer.hixson@theshed.org

Christina Riley

Publicist
The Shed
(646) 876-6858
christina.riley@theshed.org

Amanda Domizio

Polskin Arts
(212) 583-2798
amanda.domizio@finnpartners.com

@theshedny
theshed.org



Tomás Saraceno, *Webs of At-tent(s)ion* (detail), 2018. Courtesy the artist and Esther Schipper, Berlin. Photo: Studio Tomás Saraceno, 2018.

The Shed Announces New Artist Commissions for 2020 Season

First-Ever Open House, *Meet at The Shed*, on January 11

Madani Younis Appointed Chief Executive Producer

NEW YORK, NY, UPDATED MARCH 11, 2020—**Alex Poots**, Artistic Director and CEO of The Shed, today announced its 2020 Season of new productions by progressive artists from across the performing arts, visual arts, and pop culture, including live performances, solo exhibitions, and the final group of The Shed’s inaugural *Open Call* series for emerging New York City-based artists. Poots also announced the appointment of **Madani Younis**, who joins The Shed in January as Chief Executive Producer. To celebrate the opening season as it draws to a close, The Shed will host its first open house, *Meet at The Shed*, on Saturday, January 11, 2020, featuring special pop-up events and free admission to its current exhibitions.

“At the start of this new decade, in such a significant year for this country, we are producing and premiering a number of pioneering artists’ works that confront the urgent matters of our time—artists whose practices speak to justice, empathy, and the environment, and look to the future,” said Alex Poots. “Built on city-owned land, our nonprofit institution has been given a once-in-a-generation opportunity to contribute to New York’s vibrant cultural scene, with a mission to commission new work across all genres and create a culturally democratic space for communities and audiences from across the city and beyond.”

The Shed’s multidisciplinary commissioning program is developed by Artistic Director and CEO Alex Poots with the senior program team, including Chief Civic Program Officer **Tamara McCaw**, Senior Program Advisor **Hans Ulrich Obrist**, and Senior Curator **Emma Enderby**.

2020 Artist Commissions

Help

March 10 – April 5, 2020; The Griffin Theater

The Shed presents the world premiere of *Help*, a new theatrical work by acclaimed author and poet **Claudia Rankine** (*Citizen: An American Lyric*), starring **Roslyn Ruff** (Theater: *Fairview*; Film: *Marriage Story*; TV: *Divorce*, *Pose*) and directed by Obie Award-winner **Taibi Magar** (*Is God Is*, Soho Rep), with movement choreography by **Shamel Pitts**. The newly commissioned script derives from Rankine’s deep inquiry and ongoing investigation into white male privilege, elements of which were shared in her *New York Times Magazine* essay, “I Wanted to Know What White Men Thought About Their Privilege. So I Asked” (July 17, 2019). Set design by **Mimi Lien**, costume design by **Dede Ayite**, lighting design by **John Torres**, sound design by **Mikaal Sulaiman**, and original music composition by **Jerome Ellis; Casey Llewellyn**, dramaturg.

“Artists are moving society toward a more equitable and sustainable future, drawing on studies in history, science, and technology to solve humanitarian issues,” said Hans Ulrich Obrist, Senior Program Advisor. “New commissions at The Shed this year call urgently to our past, present, and future to engage communities in a productive dialogue.”

Emma Enderby, Senior Curator added, “In our gallery program, for example, Tomás Saraceno weaves together our current and future climate crisis with hope for change and adaptability. Ian Cheng plays with reality in an era of artificial intelligence, and Howardena Pindell takes us to a history that not only should never be forgotten but still persists and permeates our culture.”

Tomás Saraceno: *Particular Matter(s)*

May 6 – August 9, 2020; The McCourt, Level 2 and Level 4 Galleries

For more than a decade, Argentinian artist **Tomás Saraceno** has been imagining a world free from borders and fossil fuels, in an unorthodox collaboration with spiders and their webs, and the cosmic web. In this age of climate emergency, his work has focused on a new era of our Earth that emphasizes the atmosphere, called the Aerocene. Saraceno draws on this practice in *Particular Matter(s)*, the artist’s largest exhibition in the US to date. The exhibition features new and extant works and a large-scale, interactive commission in The McCourt, The Shed’s iconic and largest space. *Particular Matter(s)* marks the first time The McCourt will be used for a visual art installation—one that is intended to be neither seen nor heard, but felt.

Open Call: Group 4

May 21 – August 22, 2020; The Griffin Theater

Open Call, The Shed’s commissioning program for NYC-based emerging artists across all disciplines, launched earlier this year with presentations in The Griffin Theater, Level 2 Gallery, and outdoors on the Plaza. The inaugural program continues with the final nine of 52 artists and collectives selected in the first year, with each work presented three times. These commissions explore identity, the influence of religion, state-based violence, borders, and rituals, among other social issues and themes. Featured works include: composer, director, and actor **Troy Anthony**’s choral work *Antioch Mass*; performer and performance-maker **Fana Fraser**’s *Hotline*; performance and video artist **Madeline Hollander**’s *Preview*, based on ready-made choreographies; multidisciplinary performance artist **Ayesha Jordan**’s bayou-inspired project *Shasta Geaux Pop: Walk on Water* in collaboration with Creative Capital and 2019 United States Artist fellow **Charlotte Brathwaite**; Bessie Award-winning dancer and choreographer **Kyle Marshall**’s *Reign*; composer and multimedia artist **Rachika S**’s audiovisual installation *Drawn Around Us*; Bessie Award-winning dancer and choreographer **Alice Sheppard** and her collective of disability arts leaders, **Kinetic Light**, with their new dance piece *Wired*; Bessie Award-winning dance artist **Mariana Valencia**’s solo piece *Ileana*; and theater-maker, vocalist, composer, and cultural worker **Nia O. Witherspoon**’s *Chronicle X: Windows*, the first in her series of *Dark Girl Chronicles*.

“As a 21st-century organization, our mission is rooted in civic responsibility and equity. The artistic richness and depth of talent in our *Open Call* program is remarkable,” said Tamara McCaw, Chief Civic Program Officer. “From its inception, we decentered our curatorial voice and shared space with external advisors to select the vanguard of arts and culture in the city, emerging artists who are pushing artistic boundaries and disciplines.”

Admission to all *Open Call* programs is free. The Shed will begin accepting artist proposals for its 2021 *Open Call* program next spring.

Ian Cheng: Life After BOB

September 16, 2020 – January 17, 2021; Level 2 Gallery

Ian Cheng’s *Life After BOB* is the first episode in an animated miniseries that explores how artificial intelligence might transform the scripts that guide our lives. Expanding on the character of BOB (Bag of Beliefs), an AI-driven virtual lifeform the artist first exhibited in 2018, Cheng introduces the story of Chalice, a young girl born with a BOB in her brain. When Chalice gets lost in a neural dream game, she accidentally automates away 10 years of her life. She returns to face a version of herself in which her life script has been wildly enacted by BOB. Merging traditional storytelling with live simulation, *Life After BOB* allows viewers to both experience the narrative and influence the details of the world, its characters, and their cognitive landscapes, all within a continuous dream-like medium. *Life After BOB*

proposes a future beyond streaming television, where viewers personalize the world they watch.

Misty

September 23 – October 24, 2020; The Griffin Theater

Arinzé Kene (Playwright: *Little Baby Jesus*, Oval House/The Orange Tree Theatre (2019 revival); Actor: *Death of a Salesman*, Young Vic) stars in *Misty*, “a tour de force by a force of nature” (The Upcoming), written by Kene and directed by **Omar Elerian**. Fusing live music, spoken word, and absurdist comedy, *Misty* is an exhilarating journey through the dark alleyways of a city in flux and a genre-defying excavation of the pressures and expectations that come with being an artist in our time. Part poem, part concert, part confession, *Misty* was hailed as “one of the great theater success stories of 2018” (*The Guardian, UK*) when it was first developed by and premiered at London’s Bush Theatre before transferring to the West End and garnering nominations for Olivier Awards for Best New Play and Best Actor. For the US premiere, The Shed has commissioned the creative team to evolve the narrative into a new production for New York audiences.

Howardena Pindell: Rope/Fire/Water

October 1, 2020 – January 17, 2021; Level 4 Gallery

For her solo exhibition at The Shed, **Howardena Pindell** is creating her first video in 25 years, a Shed-commissioned work titled *Rope/Fire/Water* comprised of archival images of lynching photographs and archival photos of the historic 1963 Children’s Crusade in Birmingham, Alabama. In voice-over, Pindell recounts personal anecdotes alongside anthropological and historical data related to lynchings and racist attacks in the United States. Additionally, the artist will debut a pair of large-scale paintings related to global atrocities of imperialism and white supremacy, and several abstract paintings that demonstrate a through line in Pindell’s practice: after working on traumatic historical projects, the artist decompresses by creating meticulously produced, highly textured, large-scale abstract works on unstretched canvas.

Returning Artists

As part of The Shed’s long-term commitment to supporting pioneering artists and providing a space for developing their work, internationally acclaimed choreographer **William Forsythe** will return to The Shed, October 8–17, 2020, with the world-renowned Boston Ballet to premiere a new work co-commissioned by The Shed and Boston Ballet. Additionally, The Shed will present the New York premieres of *Blake Works I* (2016), created for the Paris Opera Ballet, and *Playlist (EP)*, which was created for Boston Ballet last year as part of the choreographer’s long-term partnership with the Company.

About *William Forsythe: A Quiet Evening of Dance*, which was performed at The Shed in October 2019: “It is the kind of dance we rarely see anymore, one that leaves audiences elevated, energized, overcome by the sheer pleasure of movement and music.” (*The New Yorker*).

After their critically acclaimed North American debut at The Shed this past fall with Verdi’s *Requiem* (“Electrifying...possibly the musical event of the year,” *Parterre*), Alex Poots also announced that **Teodor Currentzis** and **musicAeterna** will return in the 2021 season to perform a program to be announced.

2020 Season Tickets

Tickets for *Help* go on sale Jan 9. On-sale dates for all other 2020 commissions and programs will be announced. Tickets may be purchased at theshed.org or by calling (646) 455-3494.

Admission to exhibitions at The Shed is \$10, which includes entry to all exhibitions on view that day (admission is free for children and teens 18 years and under, and for Shed Members at the Builder level and above). Ticket prices for live productions vary by show.

Meet At The Shed: First-Ever Open House

Saturday, January 11, 2020

To celebrate the new year, friends and neighbors are invited to *Meet at The Shed*, the new arts center’s first-ever open house where visitors can explore the building and learn more about The Shed’s programs. Admission to current exhibitions *Agnes Denes: Absolutes and Intermediates* and *Manual Override* will be free of charge, including curator and guest artist-led tours. Additional events include pop-up performances by past and future Shed artists, including DJ sets, dance battles, and a closing concert. A complete schedule will be announced in the coming weeks. Free tickets can be reserved in advance at theshed.org.

Madani Younis Appointed Chief Executive Producer

Poots also announced the appointment of **Madani Younis** in the new position of Chief Executive Producer. In this role, Younis will lead The Shed’s producing and production teams in the development and realization of The Shed’s commissions. Younis will also be responsible for developing co-commissions, commercial partnerships, and serve as executive producer on a number of new productions. He will work alongside The Shed’s senior program team, including Artistic Director and CEO Alex Poots, Chief Civic Program Officer Tamara McCaw, Senior Program Advisor Hans Ulrich Obrist, and Senior Curator Emma Enderby.

Madani Younis is an accomplished producer, director, writer, and in-demand public speaker on topics such as diversity, social justice, democratizing culture, theatrical producing, and fundraising. Originally trained in film, his debut short film, *Ellabellapumpanella*, was commissioned by the UK Film Council and screened at the Cannes Film Festival in 2007. In 2008, Younis founded Freedom Studios, a theater company based in West Yorkshire, UK, led by and celebrating the work of second-generation British-born South Asian communities. He later became the first artistic director of color to lead a London theater at the Bush Theatre, where he was artistic director and CEO from 2012 to 2018. Arinzé Kene's *Misty*, commissioned and produced during his tenure there, became the theater's first commercial transfer to the West End in 15 years. During this time, he was invited by the Mayor of London to assume the role of Cultural Ambassador for the city. In 2019, Younis served as creative director of Europe's largest arts center, the Southbank Centre. He has won numerous accolades for the work he has produced and commissioned, including London Theatre of the Year 2019 at The Stage Awards, Olivier nominations, an *Evening Standard* Award, the Critics' Circle Award, and others.

Current Exhibitions On View

Manual Override

Through January 12, 2020; The Griffin Theater

In *Manual Override*, five artists—**Morehshin Allahyari, Simon Fujiwara, Lynn Hershman Leeson, Sondra Perry, Martine Syms**—critique the social, cultural, and ethical issues embedded in emerging technological systems and infrastructures ranging from mass surveillance to predictive policing. “To override, to intervene, and to interrupt, the five artists in *Manual Override* engage with programming both literally and as a metaphor. They use the potent strategies inherent in code—which can be rewritten, edited, reworked—and play with the inherent flexibility of their chosen technology to offer reformulations,” said **Nora N. Khan**, guest curator.

Agnes Denes: Absolutes and Intermediates

Through March 22, 2020; Level 2 and Level 4 Galleries

Agnes Denes rose to international attention in the 1960s and 1970s as a leading figure in conceptual, environmental, and ecological art. A pioneer of several art movements, she creates work in a broad range of mediums, utilizing various disciplines—science, philosophy, linguistics, ecology, psychology—to analyze, document, and ultimately aid humanity. *Absolutes and Intermediates* has been praised by the *New York Times* as a “superbly installed” and “tautly beautiful” exhibition.

Operating Hours

Exhibition hours are Sunday, Tuesday, and Wednesday from 11 am to 6 pm; Thursday, Friday, and Saturday from 11 am to 8 pm. Times for live productions vary by show. The Shed will be closed on Christmas Day and New Year's Day.

Support

The creation of new work at The Shed is generously supported by the **Lizzie and Jonathan Tisch Commissioning Fund** and the **Shed Commissioners**.

The Bloomberg Building is configured with a state-of-the-art fiber network and infrastructure to connect people to new cultural experiences, and a superior Wi-Fi service for audiences, artists, and staff. Providing The Shed with infrastructure and technical capability at an unprecedented scale is **Altice USA**, The Shed's exclusive connectivity provider.

M&T Bank is The Founding Bank of The Shed and is the exclusive financial services supporter for live performance commissions as part of a multiyear partnership. M&T has supported The Shed since the beginning of the project with crucial bridge financing that helped fund its design, planning, construction, and pre-opening operations.

TD Bank is the lead sponsor of *Open Call*.

Membership at The Shed is supported by **United Airlines**.

2020 Season Biographies

Troy Anthony (*Open Call*) is a composer, actor, and director based in New York City. He has presented work at Joe's Pub, 54 Below, O'Neill Theater Center, Prospect Theater Company, and the Musical Theater Factory (MTF). Commissions include the Atlantic Theater Company, the Civilians, and The Shed. Anthony has been seen in the Public Theater's *Hercules*, *Twelfth Night*, and *As You Like It*, as well as Prospect Theater Company's *Tamar of the River*. He leads the Public Theater's Public Works Community Choir and focuses on the intersection between art and social justice at the DreamYard Art Center. He is a 2019 – 2020 MTF Maker.

Dede Ayite (*Help*) is a costume designer whose Broadway credits include *A Soldier's Play*, *Slave Play*, *American Son*, and *Children of a Lesser God*. Select Off-Broadway credits include *Secret Life of Bees*, *FireFlies*, *Marie and Rosetta*, *Tell Hector I Miss Him* (Atlantic); *By The Way*, *Meet Vera Stark*, *JHAT* (Signature); *BLKS*, *Collective Rage...*, *School Girls...* (MCC); *Sugar in Our Wounds* (MTC); *If Pretty Hurts...*, *Mankind*, *Bella: An American Tall Tale* (Playwrights Horizons); *The Royale* (Lincoln Center); *Ugly Lies the Bone* (Roundabout); and *brownsville song [b-side for tray]* (LCT3). Regionally, Ayite's work has appeared at Oregon Shakespeare Festival; Williamstown Theatre Festival; Steppenwolf; American Repertory Theater, Denver Center; California Shakespeare; La Jolla Playhouse; Berkeley Repertory; Baltimore Center Stage; Arena Stage; Cleveland Playhouse; Signature Theatre; and McCarter Theatre, and Hartford Stage. She has worked in television with Netflix, Comedy Central, and FOX Shortcoms. Ayite earned her MFA at the Yale School of Drama and has received Obie, Lucille Lortel, Helen Hayes, Theatre Bay Area, and Jeff Awards, along with four Drama Desk Nominations.

Born in Los Angeles in 1984, **Ian Cheng** is an artist living and working in New York. Since 2012, Cheng has produced a series of digital simulations exploring an agent's capacity to deal with an ever-changing environment. These works culminated in the *Emissaries* trilogy, which introduced a narrative agent whose motivation to enact a story was set into conflict with the open-ended chaos of the simulation. Most recently, he has developed BOB (Bag of Beliefs), an AI creature whose personality, body, and life story evolve across exhibitions, what Cheng calls "art with a nervous system." Cheng has exhibited widely including solo presentations at MoMA PS1, New York; Serpentine Galleries, London; and Carnegie Museum of Art, Pittsburgh.

Teodor Currentzis is the founder and artistic director of the musicAeterna orchestra and chorus, resident at Russia's Perm Opera and Ballet Theatre from 2011 to 2019. With musicAeterna, Currentzis regularly tours Europe, working with directors including Peter Sellars, Romeo Castellucci, and Robert Wilson, and made his BBC Proms debut in 2018 and Japanese debut in February 2019. Currentzis and musicAeterna are exclusive Sony recording artists. They have won ECHO Klassik awards for recordings of Purcell's *The Indian Queen*, directed by Peter Sellars, Stravinsky's *Le Sacre du Printemps*, and Mozart's *Le Nozze di Figaro* and *Don Giovanni*. Currentzis has won eight Golden Masks, Russia's prestigious theater award, most recently in 2017 for Best Opera Conductor for *La Traviata* (Perm Opera, directed by Robert Wilson). In 2018 – 19, Currentzis was appointed the chief conductor of the SWR Symphony Orchestra Stuttgart. Currentzis started the Territoria Modern Art Festival in Moscow in 2006 and began curating the Diaghilev Festival in 2012. Born in Greece, Currentzis has lived in Russia since the 1990s.

Omar Elerian (Misty) is an Italian Palestinian director based in London. He was the Bush Theatre's associate director from 2012 to 2019, where he directed some of its most successful shows. His credits include *Misty* by Arinzé Kene, *NASSIM* by Nassim Soleimanpour, *Going Through* by Estelle Savasta, and *Islands* by Caroline Horton. As associate director, his credits include *The Royale* by Marco Ramirez and *Leave Taking* by Winsome Pinnock. Outside the Bush, he directed the Olivier-nominated *You're Not Like The Other Girls Chrissy* by Caroline Horton and the acclaimed site-specific show *The Mill: City of Dreams* with Madani Younis.

Jerome Ellis (*Help*) is a composer, performer, and writer. Ellis's recent productions include *Passage* (Soho Rep), *Lab Rat* by A\$AP Rocky (Sotheby's / YouTube), *The Bluest Eye* (Arden Theatre Company), and *High Winds* (NYTW Next Door / Abrons Arts Center). He has also collaborated extensively with James Harrison Monaco as part of the duo James & Jerome. Their productions include *The Conversationalists* (Bushwick Starr), *Ink: A Piece for Museums* (Metropolitan Museum of Art / Under the Radar), and *Piano Tales* (Lincoln Center Education / La MaMa). Ellis is an artist-in-residence at Ars Nova and Lincoln Center Theater.

William Forsythe, active in the field of choreography for over 45 years, is acknowledged for migrating the practice of ballet from classical repertoire to a diverse range of discursive platforms. Forsythe's deep interest in the fundamental principles of composition has led him to produce a wide range of projects including visual arts installations, films, and web-based knowledge creation. He was appointed resident choreographer of the Stuttgart Ballet in 1976. In 1984, he began a 20-year tenure as director of the Ballet Frankfurt after which he founded and directed the Forsythe Company until 2015. While his balletic works are featured in the repertoire of every major ballet company in the world, he consistently focuses on works of varying scale, such as *A Quiet Evening of Dance* (The Shed, October 2019), that model his continued interest in the economies of public presentation.

Born and raised in Trinidad and Tobago, **Fana Fraser** (*Open Call*) is a performer and performance maker based in New York City. Her performance work is rooted in a contemporary Caribbean aesthetic and framed by narratives of eroticism, power, and compassion. Fraser's work has been presented at Issue Project Room, Wassaic Project, Brooklyn Museum, the Knockdown Center, Movement Research at the Judson Church, BAAD!, La MaMa Moves!, the CURRENT SESSIONS, Gibney, Trinidad Theatre Workshop, and Emerging Artists Theatre. She has been a CUNY Dance Initiative resident artist (2017 – 18), a Movement Research Van Lier Fellow (2017), a participant in the inaugural MANCC Forward Dialogues choreolab (2017), a resident artist for Dance Your Future 2016 (a project partnership between BAAD! and Pepatián), and a resident artist at the Dance and Performance Institute of Trinidad & Tobago (2016). Fraser is also the rehearsal director for Ailey II and a consultant / co-director for the South Bronx-based arts organization, Pepatián.

Madeline Hollander (*Open Call*) is a New York / Los Angeles artist whose works and choreographies have been exhibited at the Whitney Museum of American Art; Théâtre des Champs-Élysées, Paris, France; Louvre, Abu Dhabi, United Arab Emirates; Helsinki Contemporary, Helsinki, Finland; the Artists' Institute, New York; the Park Avenue Armory, New York; Kestnergesellschaft, Hannover, Germany; Galeria Slyzmud, Buenos Aires, Argentina; Issue Project Room, New York; Beach Sessions 2017 Dance Series, Rockaway Beach, New York; Socrates Sculpture Park, New York; Bortolami Gallery, New York; Off Vendome, New York; Signal, New York; Movement Research at the Judson Church, New York; Untitled Art Fair, Miami; Luxembourg & Dayan Gallery, New York; the Sculpture Center, New York; Jack Hanley Gallery, New York; Tina Kim Gallery, New York; the Kitchen, New York; Torrance Shipman Gallery, New York; and Human Resources, Los Angeles. Hollander has danced professionally with Los Angeles Ballet and Barcelona Ballet, Spain. She holds an MFA in film / video from Bard College.

Writer and performer **Ayesha Jordan** and director **Charlotte Brathwaite** (*Open Call*) met in 2001 and became friends while living and making art in the Netherlands. Jordan and Brathwaite continue to collaborate today in New York City. Along with Justin Hicks, Jo Collura, Tuce Yasak, and Kent Barrett they have been making art

together for several years, producing innovative theater and music events in New York City and beyond. Called a “Glamazon Hip Hop Icon” (*The New Yorker*), Shasta Geaux Pop has appeared at the Public Theater / Under the Radar Festival, the High Line, the Wow Festival, Off Center Festival, Contemporary Arts Center, and the Right About Now Festival (Amsterdam) among other spaces.

Arinzé Kene (*Misty*) is a writer and performer whose most recent one-man play, *Misty*, ran at the Bush Theatre in London to critical acclaim before transferring to the West End and garnering two Olivier award nominations (Best Actor, Best New Play). Recent stage roles include soul singing legend Sam Cooke in *One Night in Miami* (Donmar Warehouse), *Girl From the North Country* (Old Vic Theatre), and *Death of a Salesman* (Young Vic Theatre). Recent TV credits include *Informer* (BBC), *Flack* (PopTV / UKTV), *Dominic Savage’s I Am...* (Channel 4), *Crazyhead* (E4 / Netflix), and *The Long Song* (BBC One). He can currently be seen in the film *Been So Long* (Netflix). For the lead role in *The Pass* (producer Duncan Kenworthy), he was nominated for the 2016 BIFA’s Best Supporting Actor and won the 2016 *Evening Standard* Film Awards’s Best Supporting Actor. Upcoming roles include the comedy film *How to Build a Girl* and the lead in Julia Hart’s *I’m Your Woman* (Amazon).

Mimi Lien (*Help*) is a designer of sets / environments for theater, dance, and opera. In 2015, she was named a MacArthur Fellow, and is the first stage designer ever to achieve this distinction. Mimi is a company member of Pig Iron Theatre Company and co-founder of JACK, a performance / art space in Brooklyn. Selected projects include *Natasha and Pierre and The Great Comet of 1812* (Broadway), *Fairview* and *An Octoroon* (Soho Rep.), and *Die Zauberflöte* (Staatsoper Berlin). She is a recipient of a Tony Award, Bessie, Drama Desk, Lucille Lortel, Outer Critics Circle Award, American Theatre Wing Hewes Design Award, LA Drama Critics Circle Award, and an OBIE Award for sustained excellence.

Casey Llewellyn (*Help*) is a New York-based playwright and theater artist whose work interrogates identity, collectivity, and form. Works include *O, Earth* (commissioned and produced by The Foundry Theatre, 2016), *Part 1: I’m Uncomfortable With What I’m Feeling* (collaboration with choreographer Morgan Thorson), *I Am Bleeding All Over the Place: A Living History Tour* (conceived by Brooke O’Harra, co-written with her, La Mama, 2016), *The Body Which is the Town, Come in. Be with me. Don’t touch me., Obsession Piece*, and *The Quiet Way*. She is a member of the Advisory Board of the Racial Imaginary Institute.

Taibi Magar (*Help*) is an Egyptian American, Obie-winning director based in New York, and a graduate of the Brown / Trinity MFA program. Her New York credits include *Is God Is* (Soho Rep); *Underground Railroad Game* (Ars Nova), *Master* (The Foundry); and *Blue Ridge* and *The Great Leap* (Atlantic Theatre Company). Magar has directed regionally for A.R.T. (Boston), Seattle Rep, the Guthrie, Woolly Mammoth Theatre, Chautauqua Theatre, the Alley, TUTS Houston, Trinity Rep, Pennsylvania Shakespeare Festival, Playmakers Rep, and Shakespeare &

Company, and internationally for Hamburg Festival, Edinburgh Fringe, Soho Theatre, and Malthouse Theatre (Melbourne). Magar has also developed work with The Public Theater, New York Theatre Workshop, Playwrights Horizons, and Theatre for a New Audience. She has received a Stephen Sondheim Fellowship, an Oregon Shakespeare Festival Fellowship, a Public Theater Shakespeare Fellowship, and the SDC Breakout Award 2019. Upcoming work includes *Twilight: Los Angeles 1992* (The Signature Theatre).

Kyle Marshall Choreography (KMC) (*Open Call*) is a dance company that sees the dancing body as a container of history, an igniter of social reform, and a site of celebration. KMC has performed at venues including BAM Next Wave Festival, Jacob's Pillow Inside / Out, Joe's Pub, Roulette, and Actors Fund Arts Center. KMC has received commissions from Dance on the Lawn (Montclair Dance Festival), the New Jersey Performing Arts Center, and Harlem Stage. KMC is a part of the MANA Contemporary Performance Residency Program and is an artist-in-residence at the 92nd Street Y. KMC's director, Kyle Marshall, is a graduate of Rutgers University. He received the 2018 NY Dance and Performance Bessie Jury Award.

musicAeterna was founded in 2004 in Novosibirsk, Russia, by Teodor Currentzis and was the resident orchestra and chorus at Perm Opera from 2011 to 2019. musicAeterna's mission to present Baroque and classical works using authentic performance practices, while adding new accents to the realm of contemporary music, preserves the heritage of classical music and advances classical music by keeping it relevant and alive with new work. The repertoire of the chorus embraces different styles and historical periods, and includes works by European and Russian baroque composers, masterpieces of Russian choral music of the 18th to 20th centuries, the operatic repertoire, and contemporary commissions. musicAeterna is signed exclusively with Sony Classical, and their recordings of works by Mozart, Tchaikovsky, Rameau, and Stravinsky have received much positive critical reception.

Born in Philadelphia in 1943, **Howardena Pindell** studied painting at Boston University and Yale University. She then worked for 12 years at the Museum of Modern Art (1967 – 79) as an exhibition assistant, an assistant curator in the Department of National and International Traveling Exhibitions, and finally as an associate curator and acting director in the Department of Prints and Illustrated Books. In 1979, she began teaching at the State University of New York, Stony Brook where she is now a distinguished professor. In her work, Pindell often employs lengthy, metaphorical processes of destruction / reconstruction, addressing social issues of homelessness, AIDS, war, genocide, sexism, xenophobia, and apartheid. Pindell's work has been featured in many landmark museum exhibitions and is in the permanent collections of major international museums. Most recently, Pindell's work was the subject of the retrospective *Howardena Pindell: What Remains to Be Seen* (2018, Museum of Contemporary Art, Chicago).

Born in Brooklyn, New York, **Shamel Pitts** (*Help*) began his dance training at LaGuardia High School and the Ailey School, receiving his BFA from the Juilliard School. He began his professional career with BJM_Danse Montreal, and Mikhail Baryshnikov's Hell's Kitchen Dance. He continued his career at Batsheva Dance Company until 2016. Pitts created the poetic dance performance *Black Box: Little Black Book Of Red* (performed in Israel, Brazil, Berlin, and New York). In September 2016, Pitts moved to Brazil to create a duet with performance artist Mirelle Martins called *Black Velvet: Architectures and Archetypes* (Audience Choice Award, 2017 Stockholm Fringe Festival). Pitts has taught at Netherlands Dance Theater Summer Intensive, SUNY Purchase, the Juilliard School, and Harvard University. For his choreography, he received a 2018 Princess Grace Award and a 2019 NYSCA / NYFA Artist Fellowship. Pitts is the artistic director / founder of TRIBE, the Brooklyn-based multidisciplinary visual performance collective.

Rachika S (*Open Call*) is a Brooklyn-based composer who draws on genres including ambient-electronic, classical, and post-rock. In her compositions, she uses various electronic processing techniques to mutate her multi-instrumental playing into kaleidoscopic textures and timbres. She presents her music in audio-visual performances, film scores, and videos, which interrogate questions of sonics, personal history, and identity. Her work has been featured in publications, including *Tiny Mix Tapes* and *Time Out New York*, and film festivals like the Berlinale 2019.

Claudia Rankine (*Help*) is the author of five collections of poetry, including *Citizen: An American Lyric* (2014) and *Don't Let Me Be Lonely* (2004). Her most recent play, *The White Card*, which premiered in February 2018 (ArtsEmerson / American Repertory Theater), was published by Graywolf Press in 2019. Her next publication, *Just Us*, is a collection of essays forthcoming with Graywolf Press in 2020. Rankine is also the editor of several anthologies including *The Racial Imaginary: Writers on Race in the Life of the Mind*. In 2016, she co-founded The Racial Imaginary Institute (TRII). Among her numerous awards and honors, Rankine is the recipient of the Bobbitt National Prize for Poetry, the *Poets & Writers* Jackson Poetry Prize, and fellowships from the Guggenheim Foundation, the Lannan Foundation, the MacArthur Foundation, United States Artists, and the National Endowment for the Arts. She teaches at Yale University as the Frederick Iseman Professor of Poetry and lives in New Haven, Connecticut.

Roslyn Ruff's (*Help*) credits include, on Broadway: *All The Way*, *Romeo & Juliet*, *Fences* (standby for Viola Davis); Off-Broadway: *Fairview*, *X or Betty Shabazz v The Nation* (2018 Drama League Nomination), *Death of the Last Blackman in the Whole Entire Word aka The Negro Book of the Dead*, *Macbeth*, *Familiar*, *Scenes from a Marriage*, *The Heart is a Lonely Hunter*, *Things of Dry Hours*, *The Piano Lesson* (2013 Lucille Lortel, Audelco Award; Drama League nomination), *Seven Guitars* (2007 Obie Award), *The Cherry Orchard*; regional: Williamstown Theatre Festival, Two River Theatre, Berkeley Rep, Long Wharf, People's Light and Theatre Company (Barrymore Award), The Kennedy Center, Indiana Rep, Old Globe,

Alliance Theatre, McCarter Theatre, ACT, Yale Rep, in film: *Marriage Story*, *The Help*, *Salt*, *Life During Wartime*, *Rachel Getting Married*; and on TV: *Lincoln*, *The Godfather of Harlem*, *The Code*, *Pose*, *Divorce*, *Red Blooded* (ABC pilot), *Madame Secretary*, *Doubt*, *Elementary*, *Masters of Sex*, *The Big C*.

Tomás Saraceno's practice is elevated by the concepts linking art, life science, and the social sciences. Enmeshed at the junction of these worlds, his floating sculptures, community projects, and interactive installations propose and explore new, sustainable ways of inhabiting and sensing the environment. Saraceno has activated projects aimed towards an ethical collaboration with the atmosphere, including Museo Aero Solar, endeavors which grew into the international, interdisciplinary artistic community Aerocene. His profound interest in spiders and their webs led to the creation of Arachnophilia.net and the Arachnomancy App. Through platforms and proposals like these, Saraceno invites people from around the globe to weave the web of interspecies understanding, emboldening practices of care that celebrate the radical interconnectedness of all things. Saraceno's recent exhibitions include solo presentations at Palais de Tokyo (Paris), Fosun Foundation (Shanghai), Museo de Arte Moderno (Buenos Aires), and San Francisco Museum of Modern Art.

Under the direction and artistic leadership of **Alice Sheppard** (*Open Call*), **Kinetic Light** is a project-based ensemble of disabled artists committed to intersectional disability aesthetics and culture and accessibility as central parts of the artistic and creative process. Members include Sheppard (artistic director, choreographer, dancer), Laurel Lawson (technology lead, dancer, choreographic collaborator), and Michael Maag (lighting, video, and projection designer). Working in the disciplines of art, technology, design, and dance, Kinetic Light creates, performs, and teaches at the nexus of access, disability, dance, and race. In the ensemble's work, intersectional disability is an aesthetic, a culture, and an essential element of their artistry. Through rigorous investment in the histories, cultures, and artistic work of people with disabilities and people of color, Kinetic Light promotes disability as a creative force enabling them to create visceral transformative art that engages critical contemporary questions.

Mikaal Sulaiman (*Help*) is a sound designer whose Off-Broadway credits include *Fires in the Mirror* (Signature Theatre); *Continuity* (Manhattan Theatre Club); *Passage* and *Fairview* (Soho Rep); *Recent Alien Abductions* and *Time's Journey Through a Room* (Play Co.); *Meet Vera Stark* (Signature Theatre); *Blue Ridge* (Atlantic Theatre); *The Thanksgiving Play* (Playwrights Horizons); *Rags Parkland* (Ars Nova), *Underground Railroad Game* (Ars Nova); *Light Shining in Buckinghamshire* (NYTW); *Master* (Foundry Theatre Co.); *Skittles: The Broadway Musical*; and *Black Artist Retreat* by Theaster Gates (Park Avenue Armory). Regional credits include Berkeley Rep, the Alley, Woolly Mammoth, Baltimore Center Stage, Trinity Rep, Pig Iron, Syracuse Stage, Arden Theatre, and Early Morning Opera. Sulaiman has received nominations from the Drama Desk Awards, the Lucille Lortel Awards, SF Bay Area Theatre Critics Circle, the Theatre Bay Area

Awards, and the Audelco Awards. He is a recipient of the Henry Hewes Design Award.

John Torres (*Help*) is a New York-based lighting designer working in theater, dance, motion, and print. In collaboration with Robert Wilson, productions have included EDDA (Det Norske Teatret, Oslo), *Cheek to Cheek Live! With Tony Bennett and Lady Gaga* (PBS Great Performances), and *Turandot* (Teatro Real, Madrid). Recent opera projects include *Tristan and Isolde* (La Monnaie de Munt, Brussels), and *ATLAS* by Meredith Monk (Los Angeles Philharmonic). Recent theater has included *Twelfth Night* (Shakespeare in the Park), and *The Black Clown* (A.R.T. Cambridge). In music, he has worked on *Taylor Mac: A 24 Decade History of Popular Music*, *Solange Knowles / Cosmic Journey*, and *Joni 75 / A Birthday Celebration*; in dance, *Toss and Rogues* (Trisha Brown, Théâtre National de Chaillot / Paris) and *Available Light* (Lucinda Childs, Walt Disney Concert Hall / Los Angeles); and in fashion, Givenchy S/S 2015 (New York) and Proenza Schouler and Yeezy 3 by Kanye West at Madison Square Garden.

Mariana Valencia (*Open Call*) is a dance artist based in Brooklyn, New York. Her work has been presented by Danspace Project; the Chocolate Factory; Performance Space; the Hirshhorn Museum and Sculpture Garden; the Museum of Contemporary Art, Chicago; and internationally in England, Norway, Macedonia, and Serbia. Valencia is a Whitney Biennial artist (2019), a Bessie Award recipient for Outstanding Breakout Choreographer (2018), a Foundation for Contemporary Arts Award to Artists grant recipient (2018), a Jerome Travel and Study Grant fellow (2014 – 15), a Yellow House Fund of the Tides Foundation grant recipient (2010 – 13), and a Movement Research GPS / Global Practice Sharing artist (2016 / 17). She published two books of performance texts in 2019 entitled *Album* (Wendy's Subway) and *Mariana Valencia's Bouquet* (3 Hole Press).

Nia O. Witherspoon (*Open Call*) is a Black, queer theater maker, vocalist and composer, and cultural worker investigating the metaphysics of Black liberation, desire, and diaspora. Witherspoon is the Multimedia Writer-in-Residence at Fordham University, a Jerome New Artist Fellow, an artist-in-residence at HERE Arts Center, BAX / Brooklyn Arts Exchange, and was a 2017 – 18 2050 Playwriting / Directing Fellow at New York Theatre Workshop. Her award-winning work has been featured by JACK, La Mama ETC, Playwright's Realm, BRIC, HERE, National Black Theatre, BAAD, Movement Research, BAX, Dixon Place, Painted Bride, 651 Arts, and elsewhere. As a performer, Witherspoon appeared in Sharon Bridgforth's *River See* and in Cherríe Moraga's *La Semilla Caminante / The Traveling Seed*. She holds a BA from Smith College and a PhD from Stanford University in theater and performance studies, and has held tenure-track professorships at Florida State University and Arizona State University.

THE SHED

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545 West 30th Street

New York, NY 10001

About The Shed

Located on Manhattan's west side, where the High Line meets Hudson Yards, The Shed commissions original works of art, across all disciplines, for all audiences. From hip hop to classical music, painting and sculpture to literature, film to theater and dance, The Shed brings together leading and emerging artists and thinkers from all disciplines under one roof. The building—a remarkable movable structure designed by Diller Scofidio + Renfro, Lead Architect, and Rockwell Group, Collaborating Architect—physically transforms to support artists' most ambitious ideas. Committed to nurturing artistic invention and bringing creative experiences to the broadest possible audiences, The Shed, led by Artistic Director and CEO Alex Poots, is a 21st-century space of and for New York City.

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