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2018-2019 Borders and Boundaries

PEAK Performances Programming History

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4-9-2019

## Thank You For Coming : Space

Office of Arts + Cultural Programming

PEAK Performances at Montclair State University

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**PEAK**  
PERFORMANCES

**THE 18/19 SEASON**  
THE HEIGHTS OF IMAGINATION

**PEAK Premiere!**

**Faye Driscoll**

# *Thank You For Coming: Space*

Photo by Gema Galiana



PEAK Previews **April 9–10, 2019**  
PEAK Premiere! **April 11–14, 2019**  
Alexander Kasser Theater

Arts + Cultural  
Programming



**MONTCLAIR STATE**  
UNIVERSITY

Dr. Susan A. Cole, President  
Daniel Gurskis, Dean, College of the Arts  
Jedediah Wheeler, Executive Director, Arts + Cultural Programming

## **PEAK Premiere!**

**Faye Driscoll**

# ***Thank You For Coming: Space***

Conceived, Created, and Performed by **Faye Driscoll**

Visual Design **Nick Vaughan** and **Jake Margolin**

Lighting Design **Amanda K. Ringger**

Sound Design **Andrew Gilbert**

Songs and Sounds **Faye Driscoll**

Artistic Advisors **Jesse Zaritt** and **Sacha Yanow**

Text Advisor **Amanda Davidson**

Additional Advisor **Dages Juvelier Keates**

Production Coordinator **Sandy Cleary**

Rehearsal Assistant **Izzy Miller**

Producer and Management **George Lugg**

Co-produced by Peak Performances @ Montclair State University (NJ)  
World Premiere at the Alexander Kasser Theater, Montclair State University (NJ)

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

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

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

Duration: 75 minutes, no intermission.

## **Special Thanks**

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This show is dedicated to Maureen Delvina Byrnes. Thank you for being a hilarious, terrifying, loving, inappropriate, encouraging, wild, complicated mother to me. Thank you, grief. You are a powerful teacher, and I continue to be tenderized by you.

Thank you, Mandy, for many years of amazing lighting, brilliant creative intuitions, and the best hugs ever. Nick and Jake, I cannot believe I have the luck of collaborators as kind and visionary as you—I hope for a lifetime of thinking together. Thank you, Andrew, for jumping into this crazy world with so much spirit and making it sound damn good. Thank you, Sacha, for the spark in your eye when I told you that I thought this work might be a solo, and for your vision and encouragement—you have been the perfect doula for this show. Thank you, Jesse, our brilliant and sensitive eyes on this work and on the whole series; you are forever my chad. Connie, for holding me through this, pushing me to go to the mall, and meeting me in the fish house. Amanda, for your vision and gentle push to get at the heart of the matter with the text. Dages, for being an inspiration from across the continents and then jumping in last minute to be a body double and eye to the work. George, for being a producer/manager who sends me poetry, you have a heart of gold. Lawrie and Ginger Driscoll, for your ongoing love and support. Rascal, you are my heart manifest in physical form.

Jed, for your profound generosity and vision. To the entire Montclair team, to Chuck and Lane at the Wexner Center for the Arts, Philip and Simone at Walker Art Center, and to Pam at Jacob's Pillow for your support and commitment to making *Space* with me.

## Program Notes

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

—*Meghan O’Rourke*

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

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

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

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

### About the Series

Faye Driscoll’s most recent body of work, the *Thank You For Coming* series, extends the sphere of influence of performance to create a communal space where everything is questioned, heightened, and palpable. *Space* is the final work in this critically acclaimed trilogy, which also includes the earlier works *Attendance* (2014) and *Play* (2016).

Following the creation and premiere of *Space* at Peak Performances, this and the other works in the series will take on a new iterative life, presented in vibrant, dissonant relationship to one another through ambitious exaggeration of scale, duration, archive, and community.



“In Discussion: Faye Driscoll and Taylor Mac”  
in *PEAK Journal*, Claudia La Rocca, editor

## About the Artists

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

**Nick Vaughan** and **Jake Margolin** (Visual Design) are Houston-based interdisciplinary artists and a married couple. They have had solo shows at the Oklahoma State University Museum of Art, the Invisible Dog Art Center (NYC), HERE Arts Center (NYC), Art League Houston, Aurora Picture Show (Houston), and Devin Borden Gallery (Houston). The duo have presented performative artist lectures at the Alley Theatre (Houston) and Hartford Stage and recently created exhibitions designed for LGBT community spaces, including Tahlequah, Oklahoma’s 2018 pride festival, and gay bars in Houston. Vaughan and Margolin are recipients of a NYFA Fellowship, a Tulsa Artist Fellowship, and grants from the MAPFund, the Idea Fund, the Houston Arts Alliance, and Mid-America Arts Alliance. They are members of the theater company The TEAM and have created six devised works with the company. They are also frequent collaborators with Faye Driscoll as well as Yoshiko Chuma.

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

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

**Jesse Zaritt** (Artistic Advisor) is a Brooklyn-based dance artist. He is an assistant professor at the University of the Arts in Philadelphia, PA, having previously been the inaugural 2014–16 Research Fellow in the university’s School of Dance. He has also taught at Bard College, Hollins University, Pomona College, and for ten summers at the American Dance Festival. Zaritt has performed his solo work in Taiwan, Uruguay, Russia, Korea, Germany, New York, Japan, Mexico, Israel, and throughout the United States. He has performed with Shen Wei Dance Arts Company (NYC, 2001–06), the Inbal Pinto Dance Company (Tel Aviv, 2008), and in the work of Netta Yerushalmy (NYC, 2009–16) and Faye Driscoll (NYC, 2010–15); he works as an artistic advisor for Driscoll’s current projects. His solo *Binding* was the recipient of three 2010 New York Innovative Theatre Awards: Outstanding Choreography, Outstanding Solo Performance, and Outstanding Performance Art Production. Zaritt currently works in creative dialogue with Sara Shelton Mann.

**Sacha Yanow** (Artistic Advisor) is a New York City–based performance artist and actor. Her solo performance work has been presented by venues including Danspace, Joe’s Pub, and New Museum in NYC; Portland Institute for Contemporary Art’s TBA Festival/Cooley Gallery in Portland, OR; Pieter in Los Angeles; The Lab in San Francisco; and Festival Theaterformen in Hanover, Germany. She has received residency support from Baryshnikov Arts Center, Denniston Hill, Lower Manhattan Cultural Council, SOMA Mexico City, and Yaddo. Yanow is also an outside eye and creative advisor for work by fellow artists including, most

recently, Morgan Bassichis's *Damned if You Duet* (The Kitchen, NYC, 2018), Elisabeth Subrin's feature film *A Woman, A Part* (Netflix, 2017), and Dynasty Handbag's *Soggy Glasses* (BAM/REDCAT, 2016). She is a graduate of Sarah Lawrence College and the William Esper Studio Actor Training Program. [www.sachayanow.com](http://www.sachayanow.com)

**Dages Juvelier Keates** (Additional Advisor) conducts queer feminist embodiment research as a writer, mover, and teacher. Deeply influenced by psychoanalytic theories, she explores bodies as accretions of unanswered questions, ephemeral archives of inter- and intra-personal memories, gestures, and other bio-imaginative acts. Keates has recently worked as a part of three collaborative teams: E/D, HAM, and Lydian Junction, presented by venues including 3LD, BAC, BRIC, CPR, Danspace Project, Dixon Place, Gibney Dance Center, Gowanus Art and Production, JCC, Merkin Hall, New York University (NYU), Parsons/The New School, Temple University, and the [UN]Fair Art Show. Her projects have been reviewed in the *Brooklyn Rail*, *Dance Enthusiast*, *Dance Magazine*, *Culturebot*, and *CHANCE* magazine, and she has been an artist-in-residence at chashama, 3LD, The Watermill Center, Marble House Project, and The Stable. Keates has a BA from Bard College and an MA from NYU. She has recently taught in numerous international yoga teacher trainings and participated in panels for Colgate University, NYU, Parsons/The New School, the Newington-Cropsey Foundation, and Temple University. She has released a book called *Radical Acts of Embodiment*.

**Sandy Cleary** (Production Coordinator) is a stage manager, production manager, and teacher based in the Berkshire hills of western Massachusetts. She began her production career at the Los Angeles Theatre Center in 1989 as a staff stage manager. From there, she went on to work with legendary theater director Reza Abdoh and his company Dar a Luz until his untimely death from AIDS in 1995. She is the co-producer of Adam Soch's documentary *Reza Abdoh: Theatre Visionary* (2015) and works together with the Abdoh estate to continue to make Abdoh's work accessible to new generations of artists. Cleary currently teaches performance production and stage management at Bard College at Simon's Rock, where she served as the director of the Daniel Arts Center from 2013 to 2018, hosting the contemporary performance festival Mass Live Arts for three seasons (2013–15) and producing the work of director Ken Roht as part of his new arts festival, Daniel's Art Party, in 2018.

**Management:** George Lugg: [georgelugg@gmail.com](mailto:georgelugg@gmail.com), 213-446-9556

**For more information:** [www.fayedriscoll.com](http://www.fayedriscoll.com).



## Next Up

PEAK Premiere!  
Romeo Castellucci  
*Democracy in America*  
May 9–12, 2019

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The **Office of Arts + Cultural Programming** (ACP) enhances the cultural, creative, and academic life of the Montclair State campus and the broader community. Its signature program, Peak Performances, features innovative works by international contemporary artists of exceptional merit, and by the next generation of great artists training at Montclair State University's College of the Arts. Through its Cultural Engagement program, ACP offers master classes, workshops, lectures, and discussions designed to deepen participants' understanding of the aesthetic, cultural, and social contexts of the performances presented.

### ACP gratefully acknowledges our student staff and volunteers:

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### Programs in this season are made possible in part by funds from:

The New Jersey State Council on the Arts, a partner agency of the National Endowment for the Arts




**Peak Patrons:** Anonymous, Gerald Appelstein, Julie Cerf, Yong Chang, Alison and James T. Cirenza, Joanna Conrad, Caroline Cronson, Kara Cross, Margaret Cunningham, Alyce Dissette, Martin Wechsler & David Fanger, Erin Flynn, Nancy Fullerton, Elisabeth Gitelle, Julie Harris, Pamela Markham Heller, Garrison Keillor, Gerald Langlois, Terry Last, Jackie Pagano, Michael Peroff, Susan Satz, Elizabeth Streb

Undergraduate students at Montclair State University attend performances without charge through the Performing Arts Fee.

To view our complete season and for more information, visit [peakperfs.org](http://peakperfs.org).

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