

LAMAMA
EXPERIMENTAL
THEATRE CLUB **60**

presents

Petronio Punk Picks and Other Delights

Stephen Petronio Company



Photo by Sarah Silver

Ellen Stewart Theatre
66 East 4th Street, NYC, 10003
November 18 - 21, 2021

Petronio Punk Picks and Other Delights

Stephen Petronio Company

Artistic Director, Choreographer
Stephen Petronio

Stephen Petronio Company Performers
**Larissa Asebedo, Jaqlin Medlock, Tess Montoya,
Ryan Pliss, Nicholas Sciscione, Mac Twining**

Guest Performers
Kris Lee, Tiffany Ogburn

Assistant To The Artistic Director
Nicholas Sciscione

Resident Lighting Designer
Ken Tabachnick

Technical Director/Lighting Supervisor
Joe Doran

Assistant Lighting Supervisor
Michael Cole

Production Stage Manager
Rob McIntyre

Education Director
Tess Montoya

General Manager
Cassandra Stern

Executive Director
Jonas Klabin

The show runs 90 minutes, including an intermission

Stephen Petronio Company recognizes Doris Duke Charitable Foundation, Howard Gilman Foundation, and SHS Foundation as lead supporters of the 2022 Season and *Bloodlines*.

Stephen Petronio Company's 2022 Season and *Bloodlines* are made possible, in part, by public funds from the National Endowment for the Arts, Small Business Administration's Shuttered Venue Operators Grant, Restart NY: Rapid Live Performance Grant by New York State Council on the Arts with support of Governor Kathy Hochul and the New York State Legislature, New York City Department of Cultural Affairs in partnership with the City Council, and with additional support from Joseph & Joan Cullman Foundation for the Arts, The Foundation, To-Life, Inc., The Gladys Krieble Delmas Foundation, The Harkness Foundation for Dance, New Music USA's New Music Organizational Development Fund, The Shubert Foundation, Serena Foundation and James E. Robinson Foundation.

Johnnie Cruise Mercer/TheREDprojectNYC

Company Director/Producer
Johnnie Cruise Mercer

Creative Director
Torian Ugworji

Process Manager
Shanice Mason

Events And Community Curator
Adrienne Ansley

Music Production/Management
Isaiah Jones

Company Assistant
Brooke Rucker

Media/Social Networking Manager
Makeda Smith

Stephen Petronio Company is proud to join forces with Johnnie Cruise Mercer/TheREDprojectNYC for these performances at La MaMa.

Act I

Process Memoir 7: (Vol. 1)

“and then we hit the boundary where the sun’s wind ceased.”
(World Premiere)

Choreographic Direction/Performer: Johnnie Cruise Mercer

Sound Design/Composition: Monstah Black

Creative Director/Visual Director: Torian Ugworji

ACT I PROGRAM NOTES - Johnnie Cruise Mercer/TheREDprojectNYC

I took this opportunity at La MaMa (thanks Stephen!) to build upon the larger anthology project my team and I are conjuring into existence. Over the next four days, I plan to dive into four distinctively different movement/character studies.

The four characters, based on the four horsemen in The Book of Revelations, are each laced with their own set of scores, and prompts designed as an experimental towards what will be a larger, more epic, musical and happening.

maybe we can hear multiple ever afters?

*Or Sit idly, still, moving through space as a vessel of history.
A body lost, landing somewhere as fantastical as forever.*

-JCM

and then we hit the boundary where the sun’s wind ceased. is the first formally presented volume within *Process Memoir 7: Chapters on Black Philosophy, Othered Possibility, and Freedom (through Rest, Unrestricted Thought thus Imagination)*.

The seventh process memoir in Johnnie Cruise Mercer/TheREDprojectNYC’s current six year anthology project - [*A Process Anthology: The Decade from Hell and the Decade that Followed Suite*](#), PM7 activates itself as a series of facilitated experiments, events, curations, retreats, and collaborative projects commissioned to ignite collaboration within the TRPNYC network. Unlike other process memoirs, this chapter of the process anthology renders its goals completely outside of the context of performing; embracing alternate ways to view, produce, and take on work.

Company Bio

Founded in 2015 by Company Director Johnnie Cruise Mercer, Creative Director Torian Ugworji, and Process Manager Shanice Mason, TheREDprojectNYC (TRPNYC) is a multidisciplinary ensemble of artists dedicated to the study of movement philosophy and its use towards building communal spaces for black/ other process, documentation, and investigation.

At its root, TRPNYC is a company comprised of five branches; The Movement Ensemble (a rotating team of movement, theater, and performance artists), The TRPNYC Band (a tribe of sound makers, instrumentalists, and music

TRPNYC Band (a tribe of sound makers, instrumentalists, and music producers), Community w/ TRPNYC (a curated set of happenings/events centered around communal healing, resting, and joy), TRPNYC's Visual Makers (a collaborative group of media, film, and visual artists), and the TRPNYC Think-Making Lab (a series of process forward labs dedicated to learning, and collaboration in partnership with other like minded institutions/ organizations).

The company has received residency/creation support from Petronio Residency Center, The Dixon Place, Chez Bushwick Inc, CUNY Dance Initiative (CDI), NYU Tisch Dance, The 92Y Harkness Dance Center, Virginia Commonwealth University, Danspace Project Inc., Ping Chong and Company, Abron Arts Center, RestorationArts, The Fusebox Festival, American Dance Festival, Bates Dance Festival, The Clarice Performing Arts Center, The Center for Performance Research and was recently housed within Brooklyn Arts Exchange's 2-Year AIR Program.

Currently the company is working through a six year project, entitled *A Process Anthology: The Decade from Hell, and the Decade that Followed Suite*. Charted in ten chapters, the project focuses on deconstructing the contemporary, closely using the years 2000-2020 to build a collaborative docu-work on what is and has become our recent history.

The conclusion of *A Process Anthology: The Decade from Hell and The Decade that Followed Suite* will be charted in two EpicDocuWorks set to premiere Fall 2022 (in partnership with Gibney) and Summer 2024!

Find out more about the company, our work, and how it translates into action via instagram @jcm_redprojectnyc or find us online at www.trpnyc.com

For production/performance/other inquiries please reach out to us directly at company@trpnyc.org

Act II

OVERTURE SOLO (1993)

Excerpt from *Full Half Wrong*

Choreography: Stephen Petronio

Dancer: Tess Montoya

Music: "Le Sacre Du Printemps" by Igor Stravinsky (Simon Rattle, City of Birmingham Symphony Orchestra)

Costume: Leigh Bowery

Lighting Design: Ken Tabachnick

NO MORE HEROES (1995)

Excerpt from *Lareigne*

Choreography: Stephen Petronio

Dancer: Nicholas Sciscione

Commission Partner: Walker Arts Center

Music: 'No More Heroes' by The Stranglers

Costume Design: Manolo

Lighting Design: Ken Tabachnick

SLEEPING PILLS (1996)

Excerpt from *Drawn That Way*

Choreography: Stephen Petronio

Dancer: Mac Twining

Music: 'Sleeping Pills' by The London Suede

Costume Design: Manolo

Lighting Design: Ken Tabachnick

FOR TODAY I AM A BOY (2008)

Excerpt from *This is the Story of a Girl in a World*

Choreography: Stephen Petronio

Dancer: Ryan Pliss

Commission Partner: Dancers Responding to Aids

Music: 'For Today I Am A Boy' by Anohni

Costume Design: Tara Subkoff/Imitation of Christ

Lighting Design: Ken Tabachnick

SHE SAYS (1993)

Excerpt

Choreography: Stephen Petronio

Dancers: Larissa Asebedo, Kris Lee, Jaqlin Medlock, Tess Montoya, Tiffany Ogburn,

Ryan Pliss, Nicholas Sciscione, Mac Twining

Music: 'Telephone Piece' (1971) and 'Woman Power' (1973) by Yoko Ono

Costume Design: Manolo

Lighting Design: Ken Tabachnick

PRE-WEEP (2011)

Excerpt from *Underland*

Concept and Choreography: Stephen Petronio

Dancer: Jaqlin Medlock

Music: Nick Cave, Courtesy of EMI Music, Film & TV and Mute Song Ltd,

Music Producer: Tony Cohen

Soundscape: Paul Healy

Costume Design: Tara Subkoff/Imitation of Christ

Visual and Lighting Design: Ken Tabachnick

ARE YOU LONESOME TONIGHT (2020/2021)

Stage Premiere

Choreography: Stephen Petronio

Dancers: Ryan Pliss & Mac Twining

Commission Partner: Dancers Responding to Aids

Music: "Are You Lonesome Tonight" performed by Elvis Presley (BMG, 1960),
composed by Lou Handman and Roy Turk

Costume Design: H. Petal

Lighting Design: Ken Tabachnick

LOVE ME TENDER (1993/2021)

Excerpt from *The King Is Dead*

Choreography: Stephen Petronio

Dancer: Nicholas Sciscione

Music: 'Love Me Tender' by Elvis Presley, Vera Matson, and Ken Darby/Hill
& Range Publishing

Costume Design: H. Petal

Lighting Design: Ken Tabachnick

VIBRATE (2006)

Excerpt from *Bud Suite*

Choreography: Stephen Petronio

Dancers: Kris Lee, Jaqlin Medlock, Tess Montoya, Tiffany Ogburn

Music: 'Vibrate' by Rufus Wainwright (Published by Put Tit on Music/WB
Music Corp. (ASCAP))

Costumes: H. Petal

Lighting Design: Ken Tabachnick

THIS LOVE AFFAIR (2006)

Excerpt from *Bud Suite*

Choreography: Stephen Petronio

Dancers: Kris Lee & Tess Montoya

Music: 'This Love Affair' by Rufus Wainwright (Published by Put Tit on
Music/WB Music Corp. (ASCAP))

Costumes: H. Petal

Lighting Design: Ken Tabachnick

CREEP (2007)

Excerpt from *Foreign Import*

Choreography: Stephen Petronio

Dancers: Larissa Asebedo, Tiffany Ogburn, Ryan Pliss

Music: 'Creep' by Jonathan Greenwood, Edward John O'Brien, Colin Charles
Greenwood, Mike Hazelwood, Thomas Edward Yorke, Philip James Selway
And Albert Hammond

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WC Music Corp.

Costume Design: Benjamin Cho

Lighting Design: Ken Tabachnick

DANSE SACRAL (1993)

Excerpt from

Choreography: Stephen Petronio

Dancer: Jaqlin Medlock

Music: "Le Sacre Du Printemps" by Igor Stravinsky (Simon Rattle, City of
Birmingham Symphony Orchestra)

Costume: H. Petal

Lighting Designer: Ken Tabachnick

ACT II PROGRAM NOTES - Stephen Petronio

Who am I as an artist? After forty years of language building, making, collaborating and more recently, building a residency center to cast hope for future artists, and after almost two years of dancing in place in a shattering pandemic, I just have to ask.

My love of finding movement and form has often collided with my love of more popular musical forms, fueling a pull between recognizable meaning and getting deep into the stew of abstraction in the body and found spatial architecture. How close can I get to recognizable meaning, to the illustration of meaning through language and lyrics in more popular musical forms of rock and punk culture without succumbing to it or being at its' service? And how lost can I get in the chaotic discovery of motion and formal investigation that points to no other meaning than itself? How close to meaning can I take a viewer without simply illustrating and how far out can I take them without losing them altogether?

I was raised on pop culture in working-class suburban America, and I have an obsession, connection, and love for that world. I was then dropped into the high-art corridors of postmodern thought. Can't I have it all please? Throughout the 80s and 90s I was fond of building a rollicking abstract dance world and then prefacing it with a short-form popular song from the culture at large, as a way to investigate some of the conceptual underpinning of the "meaning-less abstraction" I was building. Let's call it framing.

In these offerings at La MaMa, we present a selection of some of my favorite short-form works that I consider golden keys to viewing the larger works that they were attached to. It is also an opportunity to highlight the incredibly brave and stellar dancers who have come through the recent cultural/pandemic nightmare with me, in the context of these historical hallmarks of my repertory.

There are stories in these songs— stories of desire, addiction, obsession, heartbreak and heroism. They are human markers from pop-culture, and I love these works with all my heart. Out of context, their meaning escalates to allow them to breathe and find their own glory. I grew up as an artist on the streets that surround La MaMa, streets of pierogies and MDMA, East Village New Wave and Punk, fierce street fashion and poetry that screams into the void. I could not want a more thrilling way to reemerge from the laden sadness that has marked this Covid-19 pandemic. This is a way back. I hope you find some pleasure here too.

ABOUT THE COMPANY

Acclaimed by audiences and critics alike, Stephen Petronio is widely regarded as one of the leading dance-makers of his generation. New music, visual art, and fashion collide in his dances, producing powerfully modern landscapes for the senses. He has built a body of work with some of the most talented and provocative artists in the world, including composers Atticus Ross, Valgeir Sigurðsson, Nico Muhly, Fischerspooner, Rufus Wainwright, Lou Reed, Laurie Anderson, Son Lux, Nick Cave, James Lavelle, Michael Nyman, Sheila Chandra, Diamanda Galás, Andy Teirstein, Wire, Peter Gordon, Lenny Pickett, and David Linton; visual artists Cindy Sherman, Anish Kapoor, Robert Longo, Janine Antoni,

Teresita Fernandez, Donald Baechler, Stephen Hannock, Tal Yarden, Arnaldo Ferrara, and Justin Terzi III; fashion designers Narciso Rodriguez, John Bartlett, Jillian Lewis, Adam Kimmel, Benjamin Cho, Michael Angel, Tony Cohen, Rachel Roy, Tara Subkoff, Tanya Sarne/Ghost, Leigh Bowery, Paul Compitus, Manolo Yonson Pak, and H. Petal; and Resident Lighting Designer, Ken Tabachnick.

Founded in 1984, Stephen Petronio Company has performed in 40 countries throughout the world, including numerous New York City engagements with 24 seasons at The Joyce Theater. The Company has been commissioned by Dance Umbrella Festival/London, Hebbel Theater/Berlin, Scène National de Sceaux, Festival d'Automne à Paris, CNDC Angers/France, The Holland Festival, Festival Montpellier Danse, Danceworks UK Ltd, Festival de Danse-Cannes, and in the U.S. by San Francisco Performances, The Joyce Theater, UCSB Arts & Lectures, Wexner Center for the Arts, Walker Art Center, and White Bird, among others and is the recipient of a Dancing Lab residency at the National Center for Choreography at the University of Akron (NCCAkron).

The 2014–15 season marked the first incarnation of *Bloodlines*, a project of Stephen Petronio Company to honor and embody a lineage of American postmodern dance masters. Distinguished for creating original languages that exemplify the highest level of artistic excellence displayed through extreme physical and conceptual rigor, these artists have had a profound impact on Petronio's own artistic path. To date, the Company has restaged eleven works, by Merce Cunningham, Trisha Brown, Anna Halprin, Yvonne Rainer, Rudy Perez, and Steve Paxton, receiving two New York Dance and Performance "Bessie" Award nominations for the 2017 *Bloodlines* season. The juxtapositions of *Bloodlines* repertory alongside Petronio's works offers audiences an experiential insight into the evolution of this strand of creativity in American choreography. In the second iteration of *Bloodlines(future)*, looking towards future generations of artists and heirs to the *Bloodlines* lineage and how these historical masters frame the future of modern dance, SPC commissioned Davalois Fearon, an SPC veteran, who created a work titled, *Finding Herstory*. In 2020, SPC commissioned work from the emerging Johnnie Cruise Mercer, an artist whom Stephen has encouraged since his residency at the Petronio Residency Center in 2018.

In 2016, Stephen Petronio Company expanded its focus on American postmodern dance to explore the meaning of legacy and its impact on the future and sustainability of this most ephemeral art form. With an eye toward securing artists' consistent ability to create and explore, the Petronio Residency Center (PRC) has been established as a retreat center where research and the creative process will be paramount. The site of PRC is Crow's Nest, a 175-acre property in Round Top, New York, 20 minutes from the burgeoning Catskill and Hudson, New York art scenes. Paid artist residencies began in the summer of 2018, providing dedicated rehearsal space and resources to choreographers and their collaborators to develop new work in an environment unfettered by market constraints and away from the daily pressures of urban life. A dual format - both residency and retreat, unconstrained time and resources to make new work, with no deliverables required, and unfettered access to an extraordinary natural landscape - feels necessary now more than ever before. With support from the Doris Duke Charitable Foundation, PRC most recently established a permanent conservation easement for 77 acres, designating this portion of the land, [The Doris Duke Preserve at Round Top, Greene County](#), as a preserve in perpetuity, forever wild.

STEPHEN PETRONIO (Founder and Artistic Director, SPC) is a choreographer, dancer, and the Artistic Director of the Stephen Petronio Company. For over 30 years, Stephen Petronio has honed a unique language of movement that speaks to the intuitive and complex possibilities of the body informed by its shifting cultural context. He has collaborated with a wide range of artists in many disciplines over his career and holds the integration of multiple forms as fundamental to his creative drive and vision. He continues to create a haven for dancers with a keen interest in the history of contemporary movement and an appetite for the unknown. Petronio was born in Newark, New Jersey, and received a B.A. from Hampshire College in Amherst, Massachusetts, where he began his early training in improvisation and dance technique. He was greatly influenced by working with Steve Paxton and was the first male dancer of the Trisha Brown Dance Company (1979 to 1986). He has gone on to build a unique career, receiving numerous accolades, including a John Simon Guggenheim Fellowship, awards from the Foundation for Contemporary Performance Arts, New York Foundation for the Arts, an American Choreographer Award, a New York Dance and Performance "Bessie" Award, and a 2015 Doris Duke Performing Artist Award.

Petronio has created over 35 works for his company and has been commissioned by some of the world's most prestigious modern and ballet companies, including William Forsythe's Ballet Frankfurt (1987), Deutsche Oper Berlin (1992), Lyon Opera Ballet (1994), Maggio Danza Florence (1996), Sydney Dance Company (2003, full evening), Norrdans (2006), the Washington Ballet (2007), The Scottish Ballet (2007), and two works for National Dance Company Wales (2010 and 2013). Over his career, Petronio has collaborated with a wide range of artists in many disciplines. Collaborators include some of the most talented and provocative artists in the world: composers Valgeir Sigurðsson, Nico Muhly, Rufus Wainwright, Lou Reed, Laurie Anderson, and Peter Gordon; visual artists Robert Longo, Cindy Sherman, Anish Kapoor, Donald Baechler, and Janine Antoni; fashion designers Narciso Rodriguez, John Bartlett, Benjamin Cho, and Leigh Bowery.

LARISSA ASEBEDO (SPC Dancer) originally hails from Denver, Colorado and graduated summa cum laude from the Conservatory of Dance at SUNY Purchase. There, she completed her BFA in dance and minor in psychology while also studying abroad in Perth, Australia. Since moving to Brooklyn, Larissa has had the pleasure of working professionally with Rachel Germond, Daniel Gwirtzman, Megan Mizanty, Kensaku Shinohara, L'Opera de Lyon, and the Merce Cunningham Trust. Larissa joined Stephen Petronio Company in 2020 and enjoys her other vocation teaching dance to kids and teens.

KRIS LEE (SPC Guest Dancer) is a Philadelphia based dancer, performer and DJ. She received her BFA at The University of the Arts where she worked with Bobbi Jene Smith, Sidra Bell, Doug Varone, and Ronald K. Brown. In 2019, Kris had the pleasure of working with So&So Orchestra along with Or Schraiber in *First Movement*. She also presented a solo *For everyONE* as a part of Dreams & Delusions at the Painted Bride in Philadelphia. She has toured with nora chipaumire and her trilogy, *#PUNK 100%POP *N!GGA*.

JAQLIN MEDLOCK (SPC Dancer) works with people in need of capturing movement, as a dancer, a dance photographer, and occasionally a dance model. Medlock is from the Bronx, NY and holds a BFA in Dance from Marymount Manhattan College. She has performed works by various artists, including Nacho Duato, Angelin Preljocai, Donald Byrd, Max Stone, Tyce Diorio, Sonya Tayeh, Julie Bour, Pedro Ruiz, and Nejla Yarkin. Medlock joined Stephen Petronio Company in 2011. She was named "On The Rise" by Dance Magazine in 2012, and received a TWI-NY Pandemic Award for Best Solo Dance Performance in 2020.

JOHNNIE CRUISE MERCER (Choreographic Director/Performer) is a queer black thinker, maker, performer, educator and budding social entrepreneur born in Richmond, VA and based in New York City. Recently acknowledged as a 2021 Princess Grace Award Recipient in Choreography, and nominated for two 2021 Bessie NY Dance and Performance Awards (Outstanding Production for *_AShadowPrince*, and Outstanding Break Out Choreographer), Johnnie's processes and work have been supported, produced, and/or presented by: The 92Y Harkness Dance Center, The Dixon Place, Danspace Project Inc., The Fusebox Festival, Mana Contemporary, Freeskewl, The NADA Conference, Abrons Arts Center, The Clarice Performing Arts Center's The BlackLight Summit, The Cuny Dance Initiative, NYU Tisch Dance, Goucher College, Bates Dance Festival, The American Dance Festival, Abrons Arts Center, Ping Chong and Company, Brooklyn Arts Exchange, The New Dance Alliance, SirenArts, The Wassaic Project, and Stephen Petronio Company's Bloodlines(future) Initiative! As an educator, Mr. Mercer facilitates within the New York Public School system through The Leadership Program - a mentorship-based organization that uses art to foster/engage restorative justice, and motivate the true empowerment of self. Mercer has also been on teaching faculty and a guest artist at The American Dance Festival, Bates Dance Festival, PRATT Institute, NYU Tisch Dance Program, Gibney, University of Massachusetts Amherst, DeSales University, Muhlenberg College, The University of Texas at Austin, University of Maryland, and The Dance Institute of Washington. Johnnie is the founding Producer and Company Director of TheREDprojectNYC (TRPNYC), a multidisciplinary ensemble of artists dedicated to the study of movement philosophy, and its use towards building communal spaces for black/other process, documentation, and investigation. Currently Johnnie leads the team, TRPNYC, into their fourth year of a six year project entitled; *A Process Anthology: The Decade from Hell and the Decade that Followed Suite*. Charted as ten individual memoir driven chapters, the full project will soon come to a close with two DocuEpic Works set to premiere Fall 2022 (commissioned by Gibney), and Spring/Summer 2024/2025! Find more info on this project and his other work on IG@jcm_redprojectnyc, or www.trpnyc.com

TESS MONTROYA (SPC Dancer and Education Director) was raised in Santa Fe, New Mexico, where she began her training at the National Dance Institute of New Mexico. She graduated from Point Park University with a Bachelor of Arts in dance. Since moving to New York, Montoya has worked with Megan Kendzior, Daniel Gwirtzman, Daniel Roberts, and Alexandria Giroux. She has taken part in multiple workshops and performances through the Merce Cunningham Trust Fellowship Program. Tess is currently General Manager with Davalois Fearon Dance. She joined Stephen Petronio Company in 2015 and is Director of the Company's Education Program.

TIFFANY OGBURN (SPC Guest Dancer) grew up in Gig Harbor, Washington and received her BFA in Dance from NYU Tisch School of the Arts '17. Before dancing with Stephen Petronio, she has danced for Andrea Miller's Gallim Dance, Susan Marshall & Co. and was a performer in Punchdrunk NYC's immersive show *Sleep No More*. She loves freelancing and creating work alongside as many interesting humans as she encounters.

RYAN PLISS (SPC Dancer) originally from Ithaca, New York, received a BFA in Dance Performance from the Conservatory of Dance at SUNY Purchase in 2014. He has had the pleasure to work and perform with many renowned choreographers such as Nelly van Bommel/NØA DANCE, Julie Bour, Johannes Wieland, and Doug Varone. Ryan currently dances with Kimberly Bartosik/Daela and has been performing with the Stephen Petronio Company since 2017.

NICHOLAS SCISCIONE (SPC Dancer and Assistant to the Artistic Director) was born and raised in Elizabeth, New Jersey. He graduated magna cum laude with a BFA in Dance from Mason Gross School of the Arts at Rutgers University in 2011. Sciscione has worked with Netta Yerushalmy, Joshua Beamish, Kyle Marshall Choreography, and 10 Hairy Legs. He is a student of Susan Klein and the Klein Technique. Sciscione joined Stephen Petronio Company in 2011 and has been the Assistant to the Artistic Director since 2016. He has been nominated for "NY Bessie Awards Outstanding Performer" in 2017 and 2021.

MAC TWINING (SPC Dancer) born in Baltimore Maryland, trains with Nadege Hottier at Premiere Division Ballet and studies contemporary dance with a variety of artists in New York. He has performed with Dakshina/Daniel Phoenix Singh Dance Company, Michael Mao Dance Company, and has participated in several workshops with the Merce Cunningham Trust. Mac has danced with Stephen Petronio Company since 2017.

ARTISTIC COLLABORATORS

MONSTAH BLACK (TRPNYC, Sound Designer) (they, them, he, she) is a recording/performing artist. They are one half of the electronic duo The Illustrious Blacks (with their husband, Manchildblack). Monstah's musical creations have been commissioned internationally from Nicholas Leichter Dance, Stephen Petronio Dance Co., The Phillips Art Collection (The Royal Collection, New York 2020) to the Moscow International Performance Art Festival. Awards include Open Call The Shed 2018 recipient, The Tom Murrin Performance Award/Dixon Place Fellowship, Franklin Furnace Fund, Lower Manhattan Cultural Council, American Music Center Live Music for Dance and NYSCA. They have garnered support from New York organizations including Dixon Place, Joe's Pub at The Public Theater, The Field, Movement Research and New York Live Arts. Publications include, Vice.com, New York Magazine, Billboard Magazine, Paper Magazine, Gay Times, Mixmag Asia, Out.com and The New York Times. Monstah is a Queer Arts Mentorship fellow as well as a fellow of Yaddo Residency. theillustriousblacks.com.

LEIGH BOWERY (Costume Designer) was an Australian performance artist, club promoter, and fashion designer who was based in London for most of his adult life. He has influenced several designers and artists, and was known for wildly creative costumes, makeup, wigs and headgear, all of which combined to be striking. In 1987, Bowery won a Bessie Award for his work on *No Fire Escape in Hell*, costumes designed for the Michael Clark Dance Company.

BENJAMIN CHO (Costume Designer) formed a reputation for his daring creativity displaying his prodigious talents and his staunchly original view. He translated this aesthetic reverence into a decidedly American arena: modern, unique and sexy. His collections have a pointedly post-modern air, but remain organic, artfully nuanced and idiosyncratic. Cho's clothing finds an elegant balance between feminine and aggressive, practical and decorative, sculptural and body conscious, the ecstatic and the depressed. Cho became known for trademarks of his own invention: braided silk fringe, D-rings and ribbon, thigh-top sneakers, inventive ruching, and his use of a mixture of seemingly unconventional elements to create his innovative but always flattering designs. This distinctive new femininity is why he has garnered a wide-ranging clientele, from artists to lawyers, to celebrities such as Jennifer Lopez, Kate Blanchett, Christina Ricci, Claire Danes, Milla Jovovich, Pink, Maggie Gyllenhaal, Marisa Tomei and Kirsten Dunst to name a few. Born to an opera singer mother and NASA-employed physicist father, it is no surprise that Cho's designs display both an obsessive eye for detail and a dramatic imagination. There is a conspicuous lack of retro, ethnic or derivative motifs. Rather, the energy taps into the many facets of his life. Aside from designing, Cho remained active in society, volunteering his time working as a "buddy" for people with AIDS, with children of inner-city schools, and aligning with numerous organizations and charities in which he believed. Also influential are his projects in art and music. Cho also played the cello and was no stranger to many stages of New York City. Despite being known for such wide-ranging collaborations, it is in his collections which Cho's irrepressible energy becomes most finely focused and refined.

JOE DORAN (Lighting Designer) Broadway (Asst. LD): *Summer*, the Donna Summer Musical, *Prince of Broadway*, *Doctor Zhivago the Musical*, *Magic/Bird*; National Tours (Asst. LD): *Hamilton*, *Joseph... Dreamcoat*, *Anything Goes*, *West Side Story*, *Flashdance the Musical*, *In the Heights*; Off-Broadway: *H4* and *Shakespeare's Slave*. NYC Dance: Stephen Petronio Company, Sean Curran Company, Armitage Gone! Dance, Shen Wei Dance Arts, and Martha Graham Dance Company, among others. Regional design credits include VA Repertory Theatre, The Fulton Theatre, Bristol Riverside Theatre, Alpine Theatre Project, The Atlanta Ballet, and Swift Creek Mill Theatre. 2008, 2009, 2012, 2016, 2017, and 2019 recipient of the Richmond Theatre Main Artistic Collaborators Critics Circle Award (Artsie.) Graduate of NC School of the Arts and member of USA Local 829. www.joedorandesign.com

MANOLO (Costume Designer), a native of Cuba, was born to a family in which men made cigars and every woman was a seamstress, embroiderer, or tailor. In the early seventies, Manolo abandoned his original career as a Special Education Professor to dedicate himself entirely to designing. During the early eighties, millinery became the primary focus of Manolo's design and vision. This period provided Manolo with an open and receptive market leading him to produce hat collections outside of his own for other designers, including Adrienne Vittadini, Hanae Mori, Isaac Mizrahi, Donna Karen, and others. Later, Manolo joined forces with Amaldo Ferrara. Together, the team produced a series of varied projects: from an enchanting nightclub in Manhattan's lower east side, called Silencio; to the creation of a vacation retreat in the rainforests of Venezuela. In the nineties, Manolo was the director of Manolo Ready Couture, based in SoHo, NYC.

H. PETAL (Costume Designer) grew up in Liverpool, raised by his immigrant grandmother, a master pattern maker that had him creating cloths for his family by age ten. Petal briefly attended Central St. Martins in the late 80's before dropping out to follow his aesthetic heart to England's underground. Apprentice to a discerning group of elite designers by day, and creating havoc in the demimonde of London by night, he became known for his quietly subversive clothing and his chameleon-like persona. Often prominent, seldom recognized and always changing, he has a habit of disappearing for long stretches and turning up as if never gone. An ardent supporter of animal rights, he has recently resurfaced in Los Angeles to promote his cause while shunning all aspects of fame and notoriety. He has designed for a wide variety of Petronio's choreographic adventures throughout the dance world since 1991, including: *MiddleSexGorge*, *Close Your Eyes and Think of England*, and *Bud Suite* for the Stephen Petronio Company, *Extravenous* for Lyon Ballet, and *Laytext* for The Deutsche Opera Berlin, among others.

TARA SUBKOFF (Costume Designer) is an American actress, fashion designer, and 21st-century style icon. Subkoff has acted in over 27 films, including *The Cell*, *As Good As It Gets*, *Freeway*, *The Ballad of Bette Page*, and *How do you know?* with Jack Nicholson, Reese Witherspoon, Owen Wilson, and Paul Rudd. Subkoff began *Imitation of Christ* in 2001 as an art project that became an overnight international fashion sensation and quickly built a cult following. Actress Chloe Sevigny appeared in its first show, when each piece was sewn by hand and recycled from vintage and thrift store finds. Subkoff has shown twice at the Paris Couture Shows, and has curated a seven-day fashion installation at the Carlton Festival of the Arts in Sao Paulo, Brazil.

KEN TABACHNICK (Resident Lighting Designer) has a broad background and experience in the arts. He began his career as a lighting designer, working with Trisha Brown, Robert Wilson, Beverly Emmons, New York City Opera, Live from Lincoln Center, the Paris Opera Ballet, and the Bolshoi and Kirov companies among others. Ken went on to do corporate fundraising and producing at the Independent Feature Project and received a J.D. from Fordham Law School. He had his own law practice in intellectual property, licensing, and other arts-related matters, while also serving as general counsel for Rising Tide Studios. He was also the managing member of indieWIRE LLC, a news publisher in the independent film sector. From 2004-10 he was general manager of New York City Ballet, overseeing all operations. Subsequently, Ken was dean of the School of the Arts at Purchase College, SUNY, and then deputy dean at NYU's Tisch School of the Arts. He is currently the executive director of the Merce Cunningham Trust. He has collaborated with Stephen Petronio since the company was founded and he is also a member of the board of directors of the Stephen Petronio Company. Ken serves on a number of other boards, as well.

TORIAN UGWORJI (TRPNYC, Creative/Visual Director) Torian Ugworji is an artist, primarily focused in dance filmmaking. He is on faculty at Science Leadership Academy in Philadelphia, PA. He received his Bachelor's of Fine Art in Kinetic Imaging at Virginia Commonwealth University. Torian has worked across the country collaborating with dance, non profit, art, and film organizations. His goal is to see the beauty in the world and translate it through film.

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Stephen Petronio Company relies on the generous support of individuals and organizations to create and produce innovative new work, maintain a company of extraordinary dancers, and share Stephen Petronio's vision with audiences around the world. If you would like to join our circle of supporters by making a contribution to SPC, please visit www.petron.io or contact us at admin@petron.io.

PHOTOS AND WRITINGS FROM AN
ART FORM IN QUARANTINE

PHOTOS BY SARAH SILVER

IN ABSENTIA

STEPHEN PETRONIO

A PERFECT GIFT IN SUPPORT OF DANCE

Stephen Petronio Company is proud to present Stephen's latest limited edition book, *In Absentia*, featuring entries from Stephen's personal journals written in quarantine at the Petronio Residency Center. The text is paired with never before seen studio and behind-the-scenes photos by Sarah Silver and Grant Friedman in anticipation of our 2020 Joyce season that was preempted by Covid-19.

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LA MAMA



RESTORE A BUILDING REMAKE A WORLD



Rendering: 74 East 4th St.

La MaMa's historic, landmark building at 74 East 4th Street is undergoing an urgently needed complete renovation and restoration to preserve the historic façade, create building-wide ADA accessibility, and provide much needed performance, exhibition and community space for decades to come.

La MaMa, founded by Ellen Stewart in 1961, has been on east 4th Street since 1967. La MaMa embraces every person in its community and is legendary as the place where new artists of all nations, cultures, races, and identities are given opportunities. It is the place where art begins.

To learn more about the renovation, or to make a donation please visit www.lamama.org/remakeaworld

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December 2 - 12, 2021
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The Trail to Tulsa**
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