



Saturday, September 28, 2019, 8pm
Zellerbach Hall

Triptych (Eyes of One on Another)

A Cal Performances Co-commission

Produced by ArKtype/Thomas O. Kriegsmann
in cooperation with The Robert Mapplethorpe Foundation

Composed by Bryce Dessner
Libretto by korde arrington tuttle
Featuring words by Essex Hemphill and Patti Smith
Directed by Kaneza Schaal

Featuring Roomful of Teeth
with Alicia Hall Moran and Isaiah Robinson

Jennifer H. Newman, *associate director/touring*
Lilleth Glimcher, *associate director/development*
Brad Wells, *music director and conductor*
Martell Ruffin, *contributing choreographer and performer*

Carlos Soto, *set and costume design*
Yuki Nakase, *lighting design*
Simon Harding, *video*
Dylan Goodhue/nomadsound.net, *sound design*
William Knapp, *production management*
Talvin Wilks and Christopher Myers, *dramaturgy*
ArKtype/J.J. El-Far, *managing producer*
William Britton, *associate music director*
Kathrine R. Mitchell, *lighting supervisor*
Moe Shahrooz, *associate video designer*
Megan Schwarz Dickert, *production stage manager*
Aren Carpenter, *technical director*
Iyvon Edebiri, *company manager*
Dominic Mekky, *session copyist and score manager*
Gill Graham, *consulting producer*
Carla Parisi/Kid Logic Media, *public relations*

Cal Performances' 2019–20 season is sponsored by Wells Fargo.

ROOMFUL OF TEETH

Estelí Gomez, Martha Cluver, Augusta Caso, Virginia Kelsey, Thomas McCargar,
Thann Scoggin, Cameron Beauchamp, Eric Dudley

SAN FRANCISCO CONTEMPORARY MUSIC PLAYERS

Lisa Oman, *executive director*; Eric Dudley, *artistic director*
Susan Freier, *violin*; Christina Simpson, *viola*; Stephen Harrison, *cello*;
Alicia Telford, *French horn*; Jeff Anderle, *clarinet/bass clarinet*; Kate Campbell, *piano/harmonium*;
Michael Downing and Divesh Karamchandani, *percussion*; David Tanenbaum, *guitar*

Music by Bryce Dessner is used with permission of Chester Music Ltd.

“The Perfect Moment, For Robert Mapplethorpe” by Essex Hemphill, 1988.

Courtesy of the Schomburg Center for Research in Black Culture,
reprinted by permission of The Frances Goldin Literary Agency.

“American Wedding” by Essex Hemphill, from *Ceremonies*, Cleis Press, 1992,
reprinted by permission of The Frances Goldin Literary Agency.

“The Boy Who Loved Michelangelo,” by Patti Smith, from *The Coral Sea*, 2012.

“Untitled,” by Patti Smith, June 1988, from *The Perfect Moment Exhibition Catalogue*

Produced in residency with and commissioned by
University Musical Society, University of Michigan, Ann Arbor, MI.

Co-produced by Los Angeles Philharmonic, Gustavo Dudamel, music and artistic director.

Triptych was co-commissioned by Cal Performances; Luminato Festival, Toronto, Canada; BAM; Stavros Niarchos Foundation Cultural Center as part of the Nostos Festival, Athens, Greece; Cincinnati Opera, Cincinnati, OH; Stanford Live, Stanford University, Stanford, CA; Adelaide Festival, Australia; John F. Kennedy Center for the Performing Arts for performance as part of DirectCurrent 2019; ArtsEmerson: World on Stage, Emerson College, Boston, MA; Texas Performing Arts, University of Texas at Austin, Austin, TX; Holland Festival, Amsterdam; Wexner Center for the Arts, Ohio State University, Columbus, OH; the Momentary, Bentonville, AR; Celebrity Series, Boston, MA; and developed in residency with MassMOCA, North Adams, MA.

*Our deepest thanks to Joree Adilman and The Robert Mapplethorpe Foundation
for their care and support in bringing this work to life.*

Very special thanks to the commissioning partners who made this project possible, Jeremy Geffen, Robin Pomerance, the Cal Performances team, Joseph V. Melillo, Michael Kondziolka, Josephine Ridge, Gill Graham, James Rushton, Rob Bailis, Mary Hickson, Daniel Fish, Ashley Tata, Jim Findlay, Robert O'Hara, David Lang, Ashton Muñoz, Shanta Thake, Rachel Chanoff, Sue Killam, Curt Leclair, Jesse Ontiveros, Sunny Cyr, Victoria Nassif, Trevor Litsey, Daniel Alexander Jones, Jeff Miller & Williams College, Beth Given, Ted Pallas, Val Migoulia, Ryan Gohsman, Heather Englander, Mily Paschali, Ad Van der Koog, Nat Trotzman, and The Guggenheim.

ArKtype

Thomas O. Kriegsmann, *president*

J.J. El-Far, *managing producer*

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Brooklyn, NY 11218

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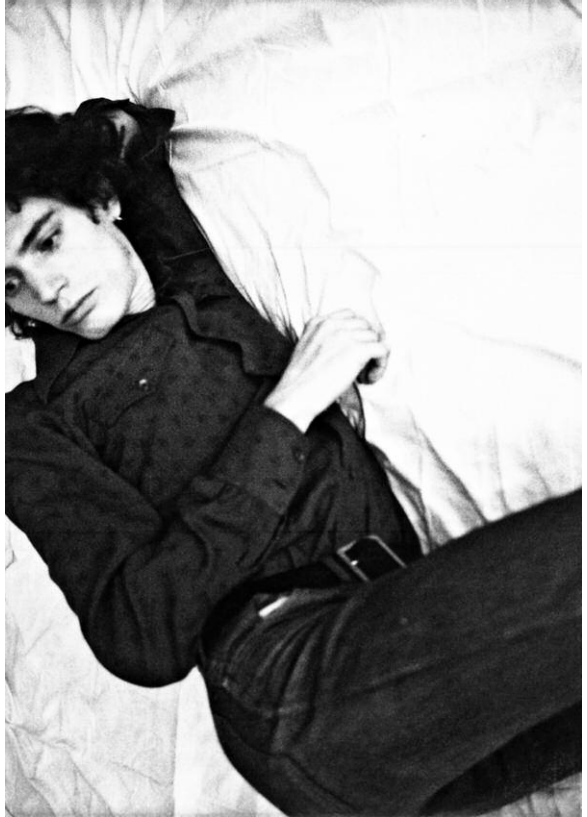
There is a stream of thinking in the West that associates “the beautiful” with, as Kant calls it, a “disinterested pleasure.” “Interested” pleasures like pornography and propaganda were contrasted with more noble pursuits, for example, the nude or classical dramas. This *disinterest* lays the foundations for high modernism, its formalisms, its universalist fallacies, the abstractions that purport to be thin as the canvases they are painted on, the movement vocabularies that pretend to come from the deepest recesses of the human soul, the radical borrowings that see all forms as somehow “neutral.”

Though several generations of artists and thinkers have made clear that there is no such thing as “disinterested pleasure,” for a certain era of makers who lived on the cusp of the transition from high modernism to the hydra of forms that have followed, they discovered in the double-speak of modernist “universalities” a certain liberation. Robert Mapplethorpe was one such artist who photographed bodies, practices, and selves that were considered abject or taboo at the time but was able to do so with the assurance that his interest in these forms was “disinterested.” He said, about the work he showed in his 1986 solo exhibition “Black Males,” “I’m photographing them as form, in the same way I’m reading the flowers.”

Mapplethorpe’s work, its beauty and its controversies, its legal challenges, most notably the obscenity trial in Cincinnati surrounding the exhibit *The Perfect Moment*, all spun on the question of this “disinterested” beauty. Were these photographs pornography or were they nudes?

But what are we to make of the work in our current moment of understanding, that there

are no disinterested pleasures, that the white marble figures that Mapplethorpe referenced so cleanly in his photographs were originally splashed with vibrant color, that the valorization of Greco-Roman bronzes or nearly grainless black and white photography is as culturally specific as saying that the only real music was written by Beethoven. Artists like Glenn



Self-Portrait, 1988 © The Robert Mapplethorpe Foundation.
Used by permission.

Ligon, Rotimi Fani-Kayode, and less directly, Catherine Opie, have addressed some of the complications of Mapplethorpe’s oeuvre. Essex Hemphill, Mapplethorpe’s contemporary, who along with Marlon Riggs delineated a set of African-American gay sensibilities, provides an alternative way of viewing some of the same bodies Mapplethorpe depicts, and forms one cornerstone of the present oratorio, *Triptych*

(*Eyes of One on Another*). But still the question lingers: How do we as contemporary viewers acknowledge and embrace all of the ways, all of the vantage points, from which we can see this work?

In *Triptych (Eyes of One on Another)*, Bryce Dessner and korde arrington tuttle, in collaboration with Kaneza Schaal, Roomful of Teeth, and producer ArKtype, and with texts from Essex Hemphill, Patti Smith, and the Cincinnati obscenity trial, rethink Mapplethorpe's work as not only an intersection of the photographer's interests and multiple positionalities, but also to imagine the work itself as a locus around which various communities find themselves both included and alienated by the work itself, often at the same time.

The work and its collaborators, who bring to bear performance languages as diverse as Tuvan throat singing techniques, pop, folk, film, and experimental music, 1980s downtown performance, Ailey and classical ballet, inhabit the space between the photographic work and its audiences. Much like the fable of *The Blind Men and the Elephant*, they cobble together a land-

scape of viewerships. The artists ask questions of the work and of themselves within the work.

Is it possible to imagine these men who are photographed with the impersonal intimacy of flowers, or bronze sculptures, as full human beings, with desires and pleasures of their own? Can we read the desire of the photographer, his conflicts and self-denials, in his steadfast commitment to a classical language that recasts leather daddies and daddy's boys into upper-middle class living room fantasies? Where in this thorny bramble of gazes, objectification, outrage, and intimacy do our own wants and expectations as an audience live?

When Martell Ruffin, the classically trained dancer who functions as a kind of ghost of both Mapplethorpe's subjects and invisible audiences, enters he literalizes the sense of multiple viewerships and makes us aware that as we take in this work and Mapplethorpe's work there are and will be other eyes, other ways of engaging with these bodies, these sounds, these hearts. Beauty is never "disinterested"—it is made of a thousand overlapping interests and wants and cares.

—Christopher Myers

the work of the eyes is done. go now and do the heart-work on the images imprisoned within you.

—rainer maria rilke

when i work, and in my art, i hold hands with god.

—robert mapplethorpe

we liked each other and understood passion and good form as a constant source of gratification.

—ntokaze shange
(on robert mapplethorpe)

when race and ethnicity become commodified as resources for pleasure, the culture of specific groups, as well as the bodies of individuals, can be seen as constituting an alternative playground where members of

dominating races, genders, sexual practices affirm their power-over in intimate relations with the *other*.

—bell hooks

the texture of black skin excites me photographically, maybe as well as other ways... there is a reason that bronzes are bronze.

—robert mapplethorpe

holy mary, mother of god, pray for us sinners now and at the hour of our death

—hail mary

i am obsessed with beauty. i want everything to be perfect, and of course it isn't. and that's a tough place to be because you're never satisfied.

—robert mapplethorpe

Robert Mapplethorpe was born in 1946 in Floral Park, Queens. In 1963, he enrolled at the Pratt Institute in nearby Brooklyn, where he studied drawing, painting, and sculpture. Mapplethorpe also experimented with mixed-media collages, using images cut from books and magazines. He was gifted a Polaroid camera in 1970 and began producing his own photographs to incorporate into the collages. In 1975, he acquired a Hasselblad camera and began photographing his circle of friends and acquaintances—artists, musicians, celebrities, and the S & M underground.

Throughout the 1980s, Mapplethorpe produced images that simultaneously challenged and adhered to classical aesthetic standards: stylized compositions of male and female nudes, delicate flower still lifes, and studio portraits of artists and celebrities. He introduced and refined different techniques and formats, including photogravures, platinum prints on paper and linen, Cibachrome, and dye-transfer color prints.

In 1986, Mapplethorpe was diagnosed with AIDS. Despite his illness, he accelerated his creative efforts, broadened the scope of his photographic inquiry, and accepted increasingly challenging commissions. The Whitney Museum of American Art mounted his first major American museum retrospective in 1988, one year before his death in 1989.

Mapplethorpe's vast, provocative, and powerful body of work has established him as one of the most important artists of the 20th century. Today Mapplethorpe is represented by galleries in the Americas and Europe and his work can be found in the collections of major museums around the world. Beyond the historical and social significance of his work, his legacy lives on through the work of the Robert Mapplethorpe Foundation, which he established in 1988 to promote photography, support museums that exhibit photographic art, and fund medical research in the fight against AIDS and HIV.

The Robert Mapplethorpe Foundation was established by the artist in 1988, a year before his death. In determining the foundation's phil-

anthropic mandate, Mapplethorpe targeted the two areas of his greatest concern: support of medical research in the area of HIV/AIDS, and the promotion of photography as a fine art form deserving the same prominence as painting and sculpture.

In keeping with its founder's wishes, the Mapplethorpe Foundation has given millions of dollars to fund medical research in the fight against AIDS and HIV by establishing research and care centers at major medical facilities such as Harvard University and Beth Israel in New York. It has also supported the American Foundation for AIDS Research (amfAR) and the AIDS Community Research Initiative of America (ACRIA), among others.

In the field of photography, the foundation has funded publications, supported exhibitions and acquisitions, and provided grants in the form of funding or gifts of original Mapplethorpe works, to art institutions ranging from the world's major art museums to small university galleries. In 1993, the foundation provided a major gift to the Solomon R. Guggenheim Foundation to create the Robert Mapplethorpe Gallery and inaugurate the Guggenheim's photography department and program.

In 2011, the foundation made a gift to and facilitated an acquisition by the J. Paul Getty Museum and the Los Angeles County Museum of Art (LACMA) of over 2,000 works of art by the artist; the most extensive archive of his career will reside at the Getty Research Institute.

In addition to its charitable work, the foundation maintains Mapplethorpe's artistic legacy by organizing and/or lending to exhibitions around the world, preserving its collection of Mapplethorpe artworks, strictly maintaining the editions he established, and placing his work in important collections.

Patti Smith (born December 30, 1946, Chicago, IL), in full Patti Lee Smith, is an American poet, rock songwriter, and singer. Growing up in New Jersey, Smith won an art scholarship to Glassboro State Teachers College. In 1967, she moved to New York City, where she became active in the downtown Manhattan arts scene,

writing poetry and living with the photographer Robert Mapplethorpe. Her performance-driven poetry readings soon took on a musical component, and from 1971 she worked regularly with the guitarist and critic Lenny Kaye. By 1973, they had formed a band and began performing widely in the downtown club

successful album, *Easter*, in 1978. It included a hit single, “Because the Night,” written with Bruce Springsteen. Following the album *Wave* in 1979, Smith disbanded her group and retired to Detroit, Michigan, where she raised a family with Fred (“Sonic”) Smith, founder of the band MC5.



Patti Smith, c.1973 © The Robert Mapplethorpe Foundation. Used by permission.

scene. Smith’s mesmeric charisma, chant-like but hoarsely compelling musical declamation, visionary texts, and simple but ingenious rock music won her an intense cult following.

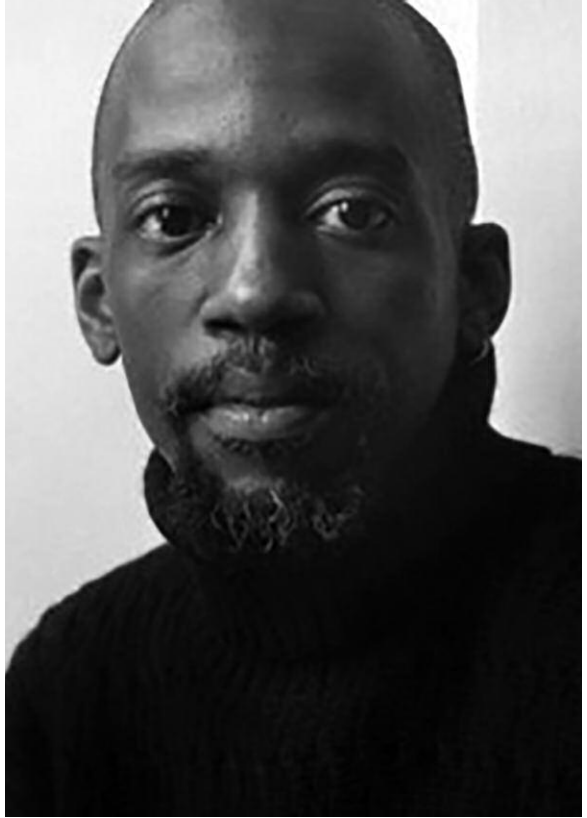
Signed to a contract with Arista Records, Smith released her first album, *Horses*, in 1975; it was produced by John Cale, the Welsh avant-gardist and cofounder (with Lou Reed) of the Velvet Underground. After *Radio Ethiopia* (1976) she released her most commercially

In 2010, Smith published the memoir *Just Kids*, which focused on her relationship with Mapplethorpe. The critically acclaimed work won the National Book Award for nonfiction. Another memoir—*M Train*, which chronicles her travels and other experiences—was published in 2015. Two years later, she released *Devotion*, an installment in Yale University Press’ Why I Write series. In 2016, Smith accepted Bob Dylan’s Nobel Prize for Literature on his behalf. A pioneer in the fusion of the bohemian sensibility with rock, she was able to translate the incantatory power of Beat writers such as Allen Ginsberg and William S. Burroughs into the rock mainstream. In 2007, Smith was inducted into the Rock and Roll Hall of Fame. France’s Ministry of Culture named her a Commander of the Order of Arts and Letters in 2005, and she was awarded the Polar Music Prize for her contributions to music and art by the Royal Swedish Academy of Music in 2011.

Essex Hemphill (1957–1995) was a poet, activist, journalist, and performer whose first collections of poems were the self-published chapbooks *Earth Life* (1985) and *Conditions* (1986). His first full-length collection, *Ceremonies: Prose and Poetry* (1992), won the National Library Association’s Gay, Lesbian, and Bisexual New Author Award. His work is included in the anthologies *Gay and Lesbian*

Poetry in Our Time (1986) and *Life Sentences: Writers, Artists, and AIDS* (1993). Hemphill studied English at the University of Maryland; in 1978, with a fellow student, he helped found and run the *Nethula Journal of Contemporary Literature*. His later editing credits include the anthology *Brother to Brother: New Writing by Black Gay Men* (1991), which won the Lambda Literary Award. In 1983, Hemphill participated in the performance poetry group Cinque with Wayson Jones and Larry Duckette; their work was later featured in the documentaries *Tongues Untied* (1989) and *Black Is... Black Ain't* (1994). Hemphill's poetry was also included in the film *Looking for Langston* (1989). Known for his political edge, Hemphill openly addressed race, identity, sexuality, HIV/AIDS, and the family in his work, voicing issues central to the African-American gay community. His aversion to the work of Robert Mapplethorpe and criticism of the art world's embracing of his work were well-known and articulated in his famous essay "Does Your Mama Know About Me?" "What is insulting and endangering to Black men," he wrote, "is Mapplethorpe's conscious determination that the faces, the heads, and by extension, the minds and experiences of some of his Black subjects are not as important as close-up shots of their cocks." Hemphill received fellowships from the National Endowment for the Arts and grants from the Pew Charitable Trust Fellowship in the Arts and the DC Commission on the Arts and Humanities. He was a visiting scholar at the Getty Center for the History of Art and the Humanities in 1993 in Santa Monica, California. Hemphill died of complications from AIDS in 1995.

Bryce Dessner (*composer*) is one of the most sought-after composers of his generation, with a rapidly expanding catalogue of works commissioned by leading ensembles across the world. A curator and vital force in the flourishing realm of new creative music, he is known to many as a guitarist with The National. Dessner's



Essex Hemphill

orchestral, chamber, and vocal compositions have been commissioned by the likes of the Los Angeles Philharmonic, Ensemble Intercontemporain, Metropolitan Museum of Art (for the New York Philharmonic), Kronos Quartet, BAM's Next Wave Festival, Barbican Centre, Edinburgh International Festival, Carnegie Hall, Sydney Festival, eighth blackbird, Sō Percussion, New York City Ballet, and many others. He collaborates across art forms with



Graham Macindoe

Bryce Dessner

some of the world's most creative and respected artists, including Philip Glass, Steve Reich, Alejandro Iñárritu, Paul Simon, Sufjan Stevens, Caroline Shaw, Johnny Greenwood, Bon Iver, Justin Peck, Ragnar Kjartansson, Jennifer Koh, Kelley O'Connor, and Nico Muhly. Dessner's work *Murder Ballads*, featured on eighth blackbird's album *Filament*, won the 2016 Grammy Award for Best Chamber Music/Small Ensemble Performance. He also co-wrote (with Ryuichi Sakamoto and Alva Noto) the score and was nominated for a Grammy and Golden Globe for Iñárritu's Academy Award-winning film *The Revenant*. *Aheym*, commissioned in 2009 by Kronos Quartet, served as the centerpiece of a 2013 Kronos disc devoted to Dessner's music on the Anti-label. *St. Carolyn by the Sea* followed in 2014 on Deutsche

Grammophon, featuring the lyrical title work and two other Dessner compositions performed by the Copenhagen Philharmonic under André de Ridder. May of 2015 marked the release on Brassland of *Music for Wood and Strings*, an album-length work performed by Sō Percussion on custom-built "chord sticks" that convey a shimmering, hammer dulcimer-like quality. In 2015, MusicNOW, the Cincinnati-based contemporary music festival he founded, celebrated its tenth anniversary. Dessner is also co-curator of HAVEN, Copenhagen's annual festival "for the senses, merging experiments in art, music, beer and food," which launched in 2017, and PEOPLE, which debuted officially in Berlin in 2018. Other notable recent projects include *Quilting*, a 17-minute score co-commissioned with the BBC Symphony Orchestra; *The Most Incredible Thing*, a ballet created by Dessner, Justin Peck, and Marcel Dzama; and Dessner's

Concerto for Two Pianos, written for Katia and Marielle Labèque, recently released by Deutsche Grammophon. Further commissions include *Voy a Dormir* (2018), written for mezzo-soprano Kelley O'Connor and St. Luke's Orchestra; *Skrik Trio*, commissioned by Steve Reich and Carnegie Hall for the Three Generations Series; *No Tomorrow* (a ballet created with Ragnar Kjartansson and Margrét Bjarnadóttir), winner of Iceland's Gríman Award; and the soundtrack for *Death of Marsha P. Johnson*, the Netflix documentary about the LGBT rights activist. Dessner earned his bachelor's and master's degrees from Yale University and resides in Paris.

korde arrington tuttle (*librettist*) is a multidisciplinary artist from Charlotte, NC. A writer for the forthcoming series *Mixtape* (Netflix)



Pascal Gely

and *THEM: Covenant* (Amazon), and a recipient of New York Stage and Film's 2018 Founders' Award, the 2018 Falco/Steinman Commission Award at Playwrights Horizons, and the 2018 Playwrights

Initiative Fellowship at the Djerassi Resident Artists Program, he was selected as a finalist for both the 2017 Alliance/Kendeda National Graduate Playwriting Contest and the City Theatre National Award for Short Playwriting Contest. He is a playwright-in-residence at Lincoln Center Theater, resident artist at Ars Nova, and Middle Voice Theatre Company member at Rattlestick Playwrights Theatre, and his debut collection of haiku and photography, *falling is the one thing i*, was published by Candor Arts in May 2018. tuttle completed his undergraduate studies at UNC Chapel Hill and received his MFA in playwriting at the New School. Follow his work on Instagram via @heykorde.



Christopher Myers

Kaneza Schaal (*director*) is a New York City-based theater artist. Her recent work *JACK* & showed in the 2018 BAM Next Wave, Museum of Contemporary Art Chicago, and with its co-commissioners the

Walker Arts Center, REDCAT, On the Boards, Center for Contemporary Art Cincinnati, and Portland Institute for Contemporary Art. Schaal received a 2019 United States Artists Award, 2019 Soros Arts Fellowship, 2018 Ford Foundation Art for Justice Bearing Witness Award, 2017 MAP Fund Award, 2016 Creative Capital Award, and 2008 Princess Grace George C. Wolfe Award, and was an Aetna New Voices Fellow at Hartford Stage. Her last project, *GO FORTH*, premiered at PS 122's COIL Festival and then showed at the Genocide Memorial Amphitheater in Kigali, Rwanda; LMCC's River-to-River Festival; Contemporary Arts

Center New Orleans; Cairo International Contemporary Theater Festival in Egypt; and at her *alma mater* Wesleyan University, CT. Schaal's new piece, *CARTOGRAPHY*, premiered at the Kennedy Center and will be seen at the New Victory Theater in January 2020. Her work has also been supported by the Baryshnikov Arts Center, Nathan Cummings Foundation, Foundation for Contemporary Arts, Joyce Foundation, and Theater Communications Group. Kaneza Schaal's work with the Wooster Group, Elevator Repair Service, Richard Maxwell/New York City Players, Claude Wampler, and Dean Moss has brought her to venues including Paris' Centre Pompidou, the Royal Lyceum Theater Edinburgh, the Whitney Museum, and MoMA.



Pascal Gely

Brad Wells (*music director and conductor*) is the founder and artistic director of the Grammy Award-winning new-music vocal group Roomful of Teeth. Wells has led the ensemble in premieres of over 75

works by many of today's leading composers, including Judd Greenstein, Caroline Shaw, Rinde Eckert, Caleb Burhans, William Britelle, Sarah Kirkland Snider, Missy Mazzoli, Michael Harrison, Glenn Kotche, Ambrose Akinmusire, Anna Clyne, Terry Riley, Ted Hearne, Julia Wolfe, and Tigran Hamasyan. This new-music "vocal band," praised by WQXR as "the future of vocal music," performs regularly in festivals, on concert stages, and in educational residencies around the world. Roomful of Teeth's 2012 debut recording, directed by Wells and praised as "sensually stunning" by the *New York Times*, included the Pulitzer Prize-winning composition *Partita* for 8 Voices, written for the group by ensemble member Caroline Shaw. His own compositions—featured on *Render* (2015), the group's Grammy-nominated second album—have been described as "objectively and subjectively gorgeous" (*I Care If You Listen*), and his title work for the album was selected as one of NPR's Favorite Songs of 2015. Wells has com-

posed and arranged vocal and instrumental works that have been performed throughout the US and Europe. His permanent sound installation *Silo Songs*, featuring the earliest vocal music of the Shakers, opened at Hancock Shaker Village in 2018.

Since 1999, Wells has been an artist-in-residence in vocal music at Williams College, where he directs the choral program and leads courses in conducting, voice science and style, and sound art. He has held conducting and teaching positions at Yale University, Trinity College, UC Berkeley, and California State University, Chico. Wells' ensembles have performed throughout North and South America, South Africa, and Europe. A champion of

Estonian choral music, he has led the US premieres of works by numerous Estonian composers, including Raimo Kangro, Jüri-Ruut Kangur, and Lembit Veevo. Wells has lectured and published articles on the physiology and acoustics of non-classical vocal styles and the role of singing in film. As a singer, he has performed and recorded with such ensembles as Theatre of Voices and Philharmonia Baroque Orchestra (under Nicholas McGegan and Philip Brett). Wells holds music degrees from Yale University, the University of Texas at Austin, and Principia College.

ArKtype/Thomas O. Kriegsmann (*producer*) is a management and production company spe-

**The Perfect Moment,
For Robert Mapplethorpe**

Aesthetics can justify desire,
but desire in turn
can provoke punishment.
Under public scrutiny
the eyes of one man
are focused on another.
Is it desire, equality,
disgust, or hatred?
Is the quality of loneliness
present or overlooked?
Is it diminished
by the breaking of taboos?
Is the passion mutual
or is one wary of
the other?
Does fear haunt the edges
of the photographs?
Does it blaze inside the cornea
or lurk like men in shadows
posed for the perfect moment
to snap or strike or sigh?

—*Essex Hemphill, 1988*

Untitled

It is the Artist's desire to permeate existence
He does so by the power of his own presence
And by will alone he breathes a work into art.
As pumping air into a balloon, that when let go,
permeates the sky.

He sees perfection in a leaf or another man's
psyche. He is a city of veins and lead;
building and rebuilding the same chapel,
the same marble stairway.

As one walks these stairs and looks around
one notes a gallery of light wars. That is all.
A ship dissolving into an atmosphere, into sea.
And when night falls—the light as well.
And all disappears into walls. No more
luminous than a moon. Composed of love
and will alone.

And the artist does indeed love.
In love with his own process.
It reaffirms his mastery, his mystery.
A testament of his own life force and also
his gift to humanity.

Certain gifts are chosen and arranged
in retrospect.
The Artist machetes a clearance.
Here one can be spared



cializing in new work development and touring. Over the past 14 years, ArKtype's work has grown to encompass renowned artists from 30 different countries, multiple genres, and commercial and non-

profit support structures resulting in new work for a variety of spaces. His acclaimed projects as a producer have been seen worldwide and include production, development, and touring of emerging ensembles. Kriegsmann's work includes projects with Mikhail Baryshnikov, Peter Brook, Victoria Thierrée-Chaplin, Josh Fox,

Ashley Fure, Yael Farber, Daniel Fish, Annie-B Parson & Paul Lazar, John Cameron Mitchell, Lisa Peterson, Kaneza Schaal, Peter Sellars, Tony Taccone, and Julie Taymor. He produced three seasons of the Ringling International Arts Festival in Sarasota, FL, in partnership with the Baryshnikov Arts Center; was director of programming for Spiegelworld's South Street Seaport seasons; and most recently served as director of programs at New York Live Arts. Kriegsmann recently premiered Sam Green, Joe Bini, and Kronos Quartet's *A Thousand Thoughts* and John Cameron Mitchell's *The Origin of Love Tour* (both of which will be seen here at Cal Performances in February 2020); Nora Chipaumire's *#PUNK100%POP*NIGGA*;

the pain and the extravagance of the
entire body and
be transported by snaking through
a glittering fraction.

His gifts, his children, traveled beyond
the eye
and hand that spun them into existence.
A lifetime of work letting go
of one who has weathered innocence.
Pressed laurels upon intelligence
All with the generosity
of a transforming
smile.

—Patti Smith, 1988
(from *The Perfect Moment
Exhibition Catalogue*)

American Wedding

In america,
I place my ring
on your cock
where it belongs.
No horsemen
bearing terror,
no soldiers of doom
will swoop in
and sweep us apart.
They're too busy

looting the land
to watch us.

They don't know
we need each other
critically.

They expect us to call in sick,
watch television all night,
die by our own hands.
They don't know
we are becoming powerful.
Every time we kiss
we confirm the new world coming.

What the rose whispers
before blooming
I vow to you.
I give you my heart,
a safe house.
I give you promises other than
milk, honey, liberty.
I assume you will always
be a free man with a dream.
In america,
place your ring
on my cock
where it belongs.
Long may we live
to free this dream.

—Essex Hemphill, 1992

Byron Au Yong and Aaron Jafferis' *Trigger*, based in communities nationwide in recognition of the 10th anniversary of the Virginia Tech massacre; Kaneza Schaal and Christopher Myers' *CARTOGRAPHY*; Big Dance Theater and Mikhail Baryshnikov's *Man in a Case*; the US premiere of Nalagaat Deaf-Blind Theater's *Not by Bread Alone*; the Freedom Theatre of Jenin's *The Siege*; and Shara Worden and Andrew Ondrejca's *You Us We All*. Ongoing collaborations include work with John Cameron Mitchell, 600 HIGHWAYMEN, Big Dance Theatre, Scott Shepherd, Ethan Lipton & His Orchestra, Brent Green, Rude Mechs, Jessica Blank and Erik Jensen, Nora Chipaumire, Adrien M. and Claire B., and Compagnia T.P.O. More information at arktype.org.



Alicia Hall Moran (*performer*), mezzo-soprano, is a critically acclaimed recording artist who also composes in the genres of opera, theater, and jazz. Praised by celebrated artists including Carrie Mae

Weems, Adam Pendleton, Suzanne Bocanegra, Joan Jonas, Charles Gaines, and Ragnar Kjartansson; curator Okwui Enwezor; Bill T. Jones/Arnie Zane Dance Company; musicians Bill Frisell, Charles Lloyd, Jason Moran (her husband), and Jessye Norman; and diverse writers ranging from Simon Schama to Carl Hancock Rux, her commissions include *Two Wings* for Carnegie Hall, *Work Songs* for the Venice Biennial, *Bleed* for the Whitney Biennial, *Breaking Ice* for Prototype Festival/MASSMoCA, *Black Wall Street (Tulsa Race Riot of 1921)* for River to River Festival, *the motown project* for The Kitchen, and *Jazz Goes to the Opera* for Opera Southwest. She has enjoyed residencies at Yale University, National Sawdust, and the Isabella Stewart Gardner Museum, and engagements with the Oregon Symphony and Louisville Orchestra (Gabriel Kahane's *emergency shelter intake form*), Dayton Philharmonic, NSO Pops, Austin Symphony, Chicago

Philharmonic, Harlem Chamber Players, and Grant Park, among others. She made her Broadway debut in the Tony-winning revival *The Gershwins' Porgy and Bess*, starring as Bess on the successful 20-city American tour. "Moran finds the truth of the character in her magnificent voice" (*Los Angeles Times*). www.alicia-hallmoran.com.



Isaiah Robinson (*performer*), tenor, is a multi-talented musician who was born in Chicago into a musical family of singing parents. As an actor, he was featured in Steven Spielberg's 1991 film *Hook*,

playing the role of Pockets, and he has also appeared in several radio and television commercials. As a vocalist, Robinson was primarily trained singing in church by his parents and his siblings, which lead to his performing on several jingles and voiceovers for various products and companies. He has performed with the Barrett Sisters, Darius Brooks, Aretha Franklin, R-Kelly, Pattie Labelle, Rascal Flatts, Twinkie Clark Terrell, Kelvin Lenox, Mavis Staples, Janis Siegel, Chaka Khan, Yo-Yo Ma, Chance the Rapper, Angela Davis, Candy La Flore, Jeff Morrow, and Dennis DeYoung. Robinson is currently a teaching artist for the Lookingglass Theater, City of Chicago After School Matters Program, Urban Gateways, and works with private students in the Chicago area. He also performs with the Stu Hirsh Orchestra and Silent Theater. Robinson was the featured vocalist at the inauguration of Rahm Emanuel as mayor of Chicago. He performs with and facilitates workshops for the Chicago Children's Choir, and is on staff as a musician/organist and choirmaster at the Life Center COGIC in Chicago, where he has served for more than 16 years.

Roomful of Teeth is a Grammy-winning vocal project dedicated to reimagining the expressive potential of the human voice. Through study with masters from vocal traditions the world



Roomful of Teeth

over, the eight-voice ensemble continually expands its vocabulary of singing techniques and, by way of an ongoing commissioning process, forges a new repertoire without borders.

Founded in 2009 by Brad Wells, Roomful of Teeth gathers annually at the Massachusetts Museum of Contemporary Art (MASS MoCA) in North Adams, MA, where the group's members have studied with some of the world's top performers and teachers in Tuvan throat singing, yodeling, Broadway belting, Inuit throat singing, Korean *Pansori*, Georgian singing, Sardinian *cantu a tenore*, Hindustani music, Persian classical singing, and Death Metal singing. Commissioned composers include Rinde Eckert, Fred Hersch, Merrill Garbus (of tUnE-yArDs), William Britelle, Toby Twining, Missy Mazzoli, Julia Wolfe, Ted Hearne, and Ambrose Akinmusire.



Martell Ruffin (*contributing choreographer and performer*) began his formal dance training at the Joffrey Ballet in Chicago in 2009. He attended Chicago High School for the Arts under then-director Lisa

Johnson-Willingham, formerly a dancer with the Alvin Ailey American Dance Theater. Ruffin has been awarded dance scholarships to intensives at Joffrey Ballet, Dance Theatre of Harlem, and Complexions, and received first

place in the all-city NAACP ACT-SO Competition in 2011. He trained at the Ailey School as a scholarship student and has performed works by Lisa Johnson-Willingham, Earl Mosley, George Faison, Darrell Grand Moultrie, Matthew Rushing, Jae Man Joo, Robert Battle, and Alvin Ailey. Ruffin has also been seen in the "poison girl" Christian Dior commercial and an Urban Outfitters commercial for music artist Samantha Urbani. He recently completed two years with Ailey II and currently freelances around the world.

Carlos Soto (*set and costume design*) is a director, designer, and performer based in New York City. He has presented performances at the Guggenheim Museum, Columbia University, Kampnagel Hamburg, Pace Gallery, Palais de Tokyo, and Performa 09, and has been an artist-in-residence at the Willem de Kooning Studio, Lower Manhattan Cultural Council, New York Live Arts, and the Watermill Center. Soto has collaborated with recording and performance artist Solange as associate director and costume designer on multiple projects, most recently on the film and festival tour accompanying her album *When I Get Home*; the short film and installation-performance *metatronia* (*metatron's cube*) at the Hammer Museum, Los Angeles; the performance work *Scales* at the Chinati Foundation in Marfa, TX; and Solange's multicountry concert tour, *Cosmic Journey/Orion's Rise*. Recently, Soto designed costumes for Hans Werner Henze's *El Cimarrón* with bass-baritone

Davóne Tines, directed by Zack Winokur; *Perle Noire: Meditations for Joséphine* by soprano Julia Bullock, Claudia Rankine, Tyshawn Sorey, and Peter Sellars, directed by Zack Winokur; sets and costumes for *The Black Clown* by Davóne Tines, Michael Schachter, and Zack Winokur at American Repertory Theater, Cambridge; costumes for *UR* by Sulayman al Bassam at the Residenztheater, Munich; *Mile-Long Opera*, a collaboration with Anne Carson, Claudia Rankine, David Lang, Ragnar Kjartarsson, and Diller Scofidio + Renfro; and Robert Wilson's *Oedipus Rex*.

Soto has collaborated with American artist and director Robert Wilson since 1997 as a performer and designer on productions including John Adams' *Passion* and *Einstein on the Beach*, and *The Life and Death of Marina Abramovic*. He has collaborated with artists Kembra Pfahler and the Voluptuous Horror of Karen Black, Dan Graham, Tony Oursler, and Terence Koh, among others.

Yuki Nakase (*lighting designer*). Recent design credits include *Theo*, *The Bridge of San Luis Rey*, *The Importance of Being Earnest*, *The Women of Padilla* (Two River Theater), *Tiny Beautiful Things* (Long Wharf Theatre), *Hope* (Wild Project), *Queen of Basel* (Colony Theatre), *Octavia* (University of Rochester), *Blue Window* (Columbia Stages/CSC), the Hart School Dance Division Fall Concert (University of Hartford), *Apparition* (Stony Brook University), Un Yamada's *Kaya* (Japan), Chanel Haute Couture Presentations FW 17/18 (Venue57), *Circling the Center* (3LD), *Decoder 2017* (Agnes Varis PAC), *No One Asked Me* (SoHo Playhouse), *Bastards of Strindberg* (Theatre Row), *Black Milk* (East 13th Street Theatre), and *The Golem Of Havana* (La MaMa). She was born in Tokyo, grew up in Kyoto, and currently lives north of New York City in the woods. BA in dance: JWCPE, MFA in lighting design: NYU. For more information, visit yukinakase.com.

Simon Harding (*video designer*) is an award-winning set and video designer for live performance, interested in modalities of per-

formance that create a living space between objects and the body. He has designed nationally and internationally for theater, dance, and performance artworks. Upcoming/recent projects: *Custodians of Beauty* (Palissimo), *The Echo Drift* (Beth Morrison Projects), *Distant Star* (Caboca), *Strangers in Paradise* (Opera Omaha), *Shadow Play* (Trusty Sidekick/Touring), Jack Spicer's *Billy the Kid* (3 Headed Calf), *Up and Away* (Trusty Sidekick), and *The Iceman Cometh* [Act IV] (Target Margin Labs).

Lilith Glimcher (*associate director/development*) creates performance, experiential installation art, film/video, objects, paintings, and music. She is the founder and artistic director of YOU ARE HERE (@yah.world), presenting and supporting interdisciplinary art that creates space for community building and healing, specifically for queer, trans, and non-binary artists of color. Glimcher's work and direction has been shown at the New York Philharmonic, Lincoln Center's Mostly Mozart Festival, the Abrons Art Center, the American Academy in Rome, P-E-O-P-L-E 2018, DAAD Galerie Berlin, National Sawdust, the Capri Marfa, Pace Gallery, Dixon Place, Ars Nova, the Westbeth Artist Building, the Flea Theater, the Future of Storytelling, and at myriad site-specific locations. Glimcher has also associate and assistant directed for Ashley Fure, Ivo van Hove, Lila Neugebauer, Niegel Smith, Robert Whitman, André Gregory, César Alvarez, 600 Highwaymen, Lily Whitsitt, Shira Milikowsky, Teddy Bergman, and other artists across various disciplines. Glimcher graduated from Harvard University with a BA in psychology and a secondary degree in dramatic arts. lilithglimcher.com/@lilglim.

Jennifer Harrison Newman (*associate director/touring*), a New York-based theater artist, works extensively with artists across disciplines, pushing the boundaries of dance, opera, and theater. She has worked with Michael Jackson, Julie Taymor, Franco Dragone, Donald Byrd, David Rousseve, Ronald K. Brown, Charlotte Brathwaite, Michael Joseph McQuilken, and the Radio City Rockettes, and has performed on

Broadway in *Saturday Night Fever* and Disney's *The Lion King*.

Recent site-specific and theatrical work includes *We Were Everywhere* (Princeton University), *The Infinite Hotel* (Prototype Festival), *Angel's Bone* (Hong Kong New Visions Festival), *Place* (BAM/Next Wave Festival), *If Pretty Hurts Ugly Must be a Motherfucker* (Yale School of Drama), an installation/walking tour of Seneca Village in Central Park (Bard Graduate Center for Material Culture's Focus Festival: Ritual and Capital), *la ronde* (International Festival of Arts & Ideas), *The Children* (Yale School of Drama), *Three Women* (Ojai Playwrights Conference), *The Geneva Project* (Yale University, Central Arts Festival in Seoul, Korea, JACK NYC, and Bronx Academy of Art and Dance), and *Bul-rusher* (New Georges).

Newman has been an artist-in-residence at Princeton University, Yale University, Central Connecticut State University, The Field, Mabou Mines, Baryshnikov Arts Center, 651 Arts, and Sisters Academy Inkost, and has led workshops across the United States, Sweden, South Africa, China, and Mexico. She received her BA from UCLA and her MFA from the Yale School of Drama.

William Brittle (*associate music director*) is a North Carolina-born, Brooklyn-based composer of genre-fluid electroacoustic music. Brittle's compositions have been presented at venues around the world, including at the Hollywood Bowl, the Kennedy Center, Teatro Colon in Buenos Aires, the Metropolitan Museum of Art, Da Camera in Houston, Seattle's Town Hall, the Ecstatic Music Festival in New York, the Kahserne in Switzerland, the Gothenburg Symphony Chamber Series in Sweden, the Freemantle Arts Center in Perth, and the Walker Art Center in Minneapolis. His music has been commissioned by the Seattle Symphony, the Indianapolis Symphony, the Baltimore Symphony, the North Carolina Symphony, the Walker Art Center, the Liquid Music Series, the Alabama Symphony, Mass MoCA, and the Basel Sinfonietta, among others. Recent commissions include *Spiritual America*, a series of electroacoustic orchestral art songs featuring

the band Wye Oak, the Metropolis Ensemble, and the Brooklyn Youth Chorus; *Love Letter for Arca* for synthesizer and orchestra with the Seattle Symphony; *Oh Albert: An LSD Oratorio* for the Basel Sinfonietta; *Psychedelics* for Roomful of Teeth and full concert choir; and a collaborative project with Wild Up and Zola Jesus for the Ecstatic Music Festival. Past collaborative works include orchestral arrangements for the bands Lower Dens and WRAY and electronic artists Oneohtrix Point Never and Son Lux. *Amid the Minotaurs*, a piece commissioned and premiered by Roomful of Teeth, was featured on the group's Grammy-winning debut album. Along with composers Judd Greenstein and Sarah Kirkland Snider, he cofounded and co-artistic directs New Amsterdam.

Moe Shahrooz (*video engineer*) is a video artist based in New York City. He specializes in projection design, video operation, animation, and interactive video design. His work has been showcased in over 100 venues across the world, including Lincoln Center, Grand Central Station, Teatro Nacional D'Maria II (Lisbon, Portugal), and the Stanislavsky Ballet and Opera (Moscow, Russia). Shahrooz holds a master's degree from NYU's interactive telecommunications program. Recent clients and collaborators include PBS, Adidas, and Christian Dior.

Dylan Goodhue (*sound designer*) is a front-of-house audio engineer and musician. He has worked with Grammy winners Roomful of Teeth, Grupo Fantasma, Bela Fleck, and Willie Nelson. Goodhue has mixed festivals including SXSW, Edinburgh Fringe, Calgary Stampede, Herzberg, and Luminato. A native of Toronto, he now lives in Austin, TX. There he plays guitar in a hip-hop cover band called Classic Hiphop Live, operates a farm in his backyard, teaches live audio, does yoga, and loves his cat Leonardo Trouserpants III.

William Knapp (*production manager*) has worked in the New York art and performance worlds since 1984. He has mounted performances in over 40 countries with MacArthur fellow artists Martha Clarke, Merce Cunningham,

Richard Foreman, Mimi Lien, Meredith Monk, Michael Moschen, Lynn Nottage, Elizabeth Streb, Twyla Tharp, Jennifer Tipton, and Shen Wei. He has also worked with Robert Wilson, Mikhail Baryshnikov, Robert Whitman, Benjamin Millepied, Emanuel Gat, Sidi Larbi Cherkaoui, and Justin Peck. Knapp has facilitated collaboration between these live artists and fine artists such as Robert Gober, Olafur Eliasson, Robert Rauschenberg, Charles Long, Christopher Wool, Barbara Kruger, Terry Winters, Catherine Yass, Christian Marclay, Ernesto Neto, Liam Gillick, Ruby Sterling, Gabriel Orozco, Jackie Matisse Monnier, and Richard Hamilton.

Megan Schwarz Dickert (*stage manager*). New York: Lincoln Center/LCT3, Atlantic, the Vineyard, Playwrights Horizons, TFANA, NYTW, Page 73, The Public, WP Theater, Playwrights Realm, Play Company, Juilliard, Rattlestick, Foundry, Bedlam, CSC, Working Theater, 13P, Civilians, Flea, Builders Association, New Georges. Regional: Kennedy Center, NYSAF, Westport, Bard SummerScape, Hartford Stage, Williamstown, Long Wharf, Actors Theatre of Louisville, Trinity Rep, Adirondack Theatre Festival, Big Apple Circus, Capital Rep, and Idaho, North Carolina, Utah, and Nebraska Shakespeare Festivals. Dickert is an advanced open-water scuba diver and has run five marathons. www.megandickert.com.

Aren Carpenter (*technical director*) is excited to join *Triptych* (*Eyes of One on Another*) and to celebrate the life and work of Robert Mapplethorpe. Carpenter is a New York City-based scenic and lighting designer, working primarily in theater and dance. He is a former production apprentice at New York Live Arts, home of the Bill T. Jones/Arnie Zane Company. Recent credits include Alice Sheppard's *Wired* residency (technical assistance), *How to Separate Your Soul From Your Body* (scenic design), *Rose's War* (properties design), and *Melancholy Play* (scenic design). Carpenter is also a freelance 3D draftsman, programmer, and electrician. His work can be explored further at arencarpenter.com.

San Francisco Contemporary Music Players is the West Coast's most longstanding and largest new-music group, comprised of 22 highly skilled musicians. One of the most active ensembles in the United States dedicated to contemporary music, the group has created innovative and artistically excellent music for nearly 50 years. Holding an important role in the regional and national cultural landscape, the Contemporary Music Players are a 2018 recipient of the esteemed Fromm Foundation Ensemble Prize, and a 10-time winner of the CMA/ASCAP Award for Adventurous Programming. The group has performed more than 1,200 works by over 600 composers; over 300 of these performances have been premieres, and the organization has commissioned over 80 major works, including pieces from composers including John Adams, John Cage, Earle Brown, Olly Wilson, Michael Gordon, Du Yun, Myra Melford, and Julia Wolfe. The ensemble has been presented by leading cultural festivals and concert series including San Francisco Performances, Los Angeles Monday Evening Concerts, the Stern Grove Festival, the Festival of New American Music at CSU Sacramento, the Ojai Festival, and France's prestigious MANCA Festival. The San Francisco Contemporary Music Players nourish the creation and dissemination of new works through world-class performances, commissions, and community and education programs. The ensemble performs the music of composers from across cultures and stylistic traditions who are creating a vast and vital 21st-century musical language featuring the work of iconic and emerging composers while shining a spotlight on works for large ensemble and California artists. For more information and booking, visit SFCMP.org.

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