Advance Program Notes

HOME
Created by Geoff Sobelle
Produced by Beth Morrison Projects
Friday, November 1, and Saturday, November 2, 2019, 7:30 PM

These Advance Program Notes are provided online for our patrons who like to read about performances ahead of time. Printed programs will be provided to patrons at the performances. Programs are subject to change.

HOME was commissioned by Brooklyn Academy of Music, Arizona State University–Gammage, New Zealand Festival, Beth Morrison Projects, and the Edinburgh International Festival. HOME was funded, in part, by the Wyncote Foundation, Adam and Diane Max, Garth Patil, Wendy vanden Heuvel, and Jeanne Donovan Fisher, and received developmental support from LUMBERYARD Contemporary Performing Arts (formerly ADI). Residency support has been provided by MANA Contemporary, BRIC, Pennsylvania State University, and ArtsEmerson. HOME received support from the New York Theatre Workshop annual Usual Suspects summer residency at Dartmouth College.

Special thanks to Adam Blumenthal, Andrew Simonet, Bard College, Catch Series (Jeff, Caleb, and Andrew), Church of the Millennials (Abby Adler, Antonio Irizarry, Kedian Keohan, Reeves Morris-Stan, Ethan Rogers, Daisy Rosato, and Dana Savage), David Brick, Daniel Soule, Edward and Lynn Dolnick, Gideon Lester, Jeff Larson, Jeremy Lydic, Jim Findlay, Jim Weiner, John and Nancy Cassidy, Jonathan Zencheck, Josh Higgason, Justin Cox, Katerina Barry, Kele McComsky, Kevin Hanley, Linda Brumbach, Mitchell Robe, Orlando Pabatoy, Toby Leaman, Travis DeCastro, Trey Lyford, Victoria Finney, Victoria Burge, Wolfgang Hoffman, Daisy Sanders, Emma Plotkin, Ysa Pinyol, and Sean Daniels
Hello and welcome back.

Have you been here before?

Does it feel familiar?

I hope that you’re making yourself comfortable and getting ready for this thing to begin. We are all very happy that you could make it—to come here, and make the time. That’s great.

Just sit comfortably. It’s a good seat, isn’t it? Sure, there may be better ones—every seat has its pluses and minuses—but this place, your place—this is a good place! At any rate, it’s all yours, so just make yourself at home.

Feel your feet on the floor, your back against the backrest, maybe take a few deep breaths… Feels good! To have YOUR seat. It’s all yours! You have it all to yourself. You don’t even have to share! It’s just YOURS. There was someone here the other night… another person that came here before you and sat here… but no matter. It’s yours now. It used to be theirs—but not now. Now, it’s your place. ALLLL yours. Can’t even remember that other person! Oh—and tomorrow. Tomorrow it will be someone else’s. So I guess, in a way, you are kind of sharing it, if we’re speaking frankly. But don’t worry about that right now. That doesn’t concern you now—by the time they’re sitting here, you won’t even WANT this seat! Can you imagine? Hard to believe, but it’s true! Trust me… You’ll gladly give it away and be happy to sit somewhere else. Maybe in a nice restaurant. Or on a park bench. A train maybe. Or at home, wherever that might be. But right now this seat—this place, this space—it’s all yours. Enjoy it.

But it IS funny, I suppose, this migration from one seat to another…

True story: there is a little crab, called a hermit crab, that makes use of other animals’ shells when they outgrow their own. They just move from shell to shell as it suits them and their lifestyle. Once they’ve outgrown a shell, they just find another one. Sometimes they don’t even use shells—they get super creative and use all kinds of things. Old camera lenses, bits of debris, whatever… Sound familiar? Just migratory animals looking for a place to eat and sleep and poop and call their own.

By the way, octopuses… (that is correct by the way—octopi is just a fancy Latinization, it’s not actually bona fide) Anyway, octopuses are the only animal other than humans who put decorative things in their apartment for no other purpose than aesthetics. Not hugely important, but I thought I’d mention it since we were talking about interesting sea creatures. Is that what we were talking about?

OH! Your seat… Yes—it’s a good one. I can’t remember—you’ve been here before? What were you seeing? It’s a good space, isn’t it? They put on some great shows here. Can you remember any particular moments? It’s funny, isn’t it? When the show is really going, you kind of forget the space of the theatre, don’t you… You get so drawn into the action that it’s kind of like the theatre itself sort of vanishes. They call a theatre a “house,” by the way. Not to put too fine a point on it—but this is the HOUSE, and you are right now residing in this house for just a short while before some other body takes this same space and they claim it as theirs for a little while and they have their experience of pretty much the same thing—though completely different, of course—and they bring all of their own stuff with them to this same space and it informs them of what they see… Anyway, I’m just stating the obvious since we have this time to kill before the show starts—but it’s great to have you here. Love talking about this stuff. Take a look around at all these people! Total strangers! For now, they’re your neighbors, and they’re having a similar experience to you. Reading this. Looking around… Thinking about hermit crabs…
It will be a great feeling, too, when all of this is done and you can just unwind and head on back home again. Love that feeling. Where are you staying, by the way? Are you living near here? Long commute? Funny, isn’t it, how you can just head on home without really having to even think of it... Unless, of course, you’re not from here and you’re really working hard to navigate the area to make it back to a friend’s place or a hotel or some place that—try as it might—won’t ever really feel like home... But if you ARE heading home after this... well, you barely even need think of how you’ll get there. You can just think about all of the events that have transpired in your day and before you know it, you’ll just be floating through your doorway and hanging your hat and haunting your haunt and flopping on your lily pad and whatever other adage comes to mind... Some internal compass will just unconsciously follow that trail of breadcrumbs and before you know it you’ll be snug up in your bed and dreaming once again... Dreaming of other homes you once made. Other spots, other places... Other seats where you once sat, other cities you once called yours; other shells where you once curled up, other gardens you once tended. Other rooms. Other dens. Other nests. Remember the feel? The light. The smell. The unnameable thing that turns a simple set of coordinates into some psychic shelter rooted deep inside of you. How will you find your way home? How will you know it once you’re there?

—Geoff Sobelle
Biographies

GEOFF SOBELLE

Geoff Sobelle (creator/performer) is an actor, director, and maker of absurdist performance works. Sobelle’s independent work includes Flesh and Blood & Fish and Fowl (Edinburgh Fringe First Award), The Object Lesson (Bessie Award, Edinburgh Fringe First Award, Carol Tambor Award, Total Theatre Award, and New York Times Critics’ Pick), and HOME. His work under the name Rainpan43 includes all wear bowlers (Innovative Theatre Award and Drama Desk nomination), Amnesia Curiosa, machines machines machines machines machines machines machines machines machines machines for design, and Elephant Room. Sobelle was a company member of Philadelphia’s Pig Iron Theatre Company from 2001-2012. His work has been supported by the Independence Foundation, the Philadelphia Theatre Initiative, the Wyncote Foundation, USArts International, the Princeton Atelier, the MAP Fund, and the New England Foundation for the Arts. He is a 2006 Pew Fellow and 2009 Creative Capital grantee. Sobelle is a graduate of Stanford University and trained in physical theatre at École Jacques Lecoq in Paris, France. For more information, please visit geoffsobelle.com.

STEVEN DUFALA

Steven Dufala (scenic designer) is a multidisciplinary artist based in Philadelphia. While Dufala works primarily in collaboration with his brother, Billy, as the Dufala Brothers, he also works on as many other projects in as many other fields as possible, being drawn in particular to works that explore overlapping concerns of various disciplines. He makes drawings, clothes, furniture, prints, music, sculpture, photos, books, and thinks an awful lot about what all these things have in common and what on earth people do with them. Dufala has been working intermittently with dance and theatre as a designer for about 20 years, and over this time has worked with Pig Iron Theatre Company, BalletX, anonymous bodies, Geoff Sobelle, Thaddeus Phillips, and others. With his brother, he received an Obie Award for design with rainpan 43’s machines machines machines machines machines machines machines machines and shared a Bessie Award with the entire design team for Geoff Sobelle’s The Object Lesson in 2015. The Dufala brothers co-teach sculpture at the Pennsylvania Academy of the Fine Arts and are represented by the Fleisher/Ollman Gallery in Philadelphia. The Dufalas’ work is in the collection of the Philadelphia Museum of Art, the Pennsylvania Academy of the Fine Arts, the West Collection, and many private collections.

LEE SUNDAY EVANS

Lee Sunday Evans (director) is an Obie Award-winning director and choreographer. Evans’ work has been seen at the Public Theater, Lincoln Center, the Play Company, the Bushwick Starr, Baryshnikov Arts Center, Hudson Valley Shakespeare Company, Humana Festival at Actors Theater of Louisville, Dallas Theater Center, Clubbed Thumb, Women’s Project, Sundance Theater Lab, BAX, CATCH, LMCC, Robert Wilson’s Watermill Center, and Juilliard. She recently received the Susan Stroman Directing Award from the Vineyard Theater. Evans’ upcoming credits include Dance Nation by Clare Barron at Playwrights Horizons.
ELVIS PERKINS

Elvis Perkins (composer/performer) has released three full-length collections of songs: two under his own name (Ash Wednesday in 2007 on XL Recordings and I Aubade in 2015 on M.I.R. Records) and one under the band name Elvis Perkins in Dearland (2009, XL Recordings). The band with whom Perkins has toured extensively also released the six-track Doomsday EP in 2009 (XL Recordings). In the past two years, he has made two film scores: I Am the Pretty Thing That Lives in the House (Netflix, October 2016) and The Blackcoat’s Daughter (A24, 2017). A soundtrack album for the latter was released via Death Waltz Recording Co. in March 2017. Perkins currently calls Hudson, New York and Cape Cod, Massachusetts home.

CHRISTOPHER KUHL

Christopher Kuhl (lighting designer) is a lighting, scenic, and installation designer for new performance, theatre, dance, and opera. Kuhl’s recent work includes The Elephant Room (St. Ann’s Warehouse), Straight White Men (Young Jean Lee’s Theatre Company, The Public Theatre, Kaai Theater, and Centre Pompidou), The Institute of Memory (The Public and T:BA Festival), Citizen (BAM and Reggie Wilson Fist and Heel), The Source (BAM), Dog Days (Prototype Festival, REDCAT, and LA Opera), ABACUS (Early Morning Opera, BAM, Sundance Film Festival, and EMPAC), Quartier Libres with Nadia Beugré (New York Live Arts and Walker Art Center), and Cipher (Samita Sinha and The Kitchen). Kuhl was also the production manager and lighting director for Ralph Lemon’s How Can You Stay in the House All Day and Not Go Anywhere? He has also had the pleasure of working and making art at the Chocolate Factory, Fusebox Festival, On the Boards, San Francisco Symphony, Jacob’s Pillow, Carnegie Hall, Santa Fe Opera, Beijing Music Festival, Queer Zagreb, MAC France, Santiago a Mil Chile, and the Holland Festival. Kuhl has received two Ovation Awards and Sherwood, Drammy, and Horton awards. He also received a 2014 and 2015 Bessie Award for Outstanding Visual Design. Kuhl is originally from New Mexico, a graduate of CalArts, and an associate artist at Hand2Mouth Theatre.

BRANDON WOLCOTT

Credits for Brandon Wolcott (sound designer) include Dance Nation and The Profane (Playwrights Horizons); HOME and Good Swimmer (BAM Next Wave); The Fever and The Record (600 Highwaymen and Under the Radar); Counting Sheep (3LD); Everybody and Venus (Signature Theatre); The Nether (MCC); The Good Person of Szechwan and Titus Andronicus (The Public); After the Blast, Kill Floor, and Plot Points (Lincoln Center); Kansas City Choir Boy (Prototype Festival and HERE Arts Center); Kiss the Air and Habeas Corpus (Park Avenue Armory); The Tenant and Confidence Man (Woodshed Collective); A Great Wilderness (Williamstown); and The Seagull (Lake Lucille). Wolcott has collaborated with Marina Abramovic, Laurie Anderson, David Byrne, Faye Driscoll, Nicolas Jaar, Elizabeth Streb, Woodshed Collective, and many more.
KAREN YOUNG

Karen Young (costume designer), based in New York, has designed clothes for numerous dance, theatre, and video art projects. Young’s design work for performance has been seen on many international stages, including Lincoln Center in New York, the Royal Opera House in London, and the Herodeon, Athens; and is included in the repertoires of the Martha Graham Dance Company, Alvin Ailey American Dance Theater, Kyle Abraham, Brian Brooks, Ballet Basel, Sidi Larbi Cherkaoui, Paul Taylor Dance Company, American Ballet Theater, Benjamin Millepied, Pam Tanowitz, Vanessa Walters, Elisa Monte, and Hubbard Street Dance Chicago, among many others. Young designed the costumes of Third Rail Project’s highly acclaimed immersive shows Then She Fell and The Grand Paradise, as well as Wendy Whelan’s shows Restless Creature and Some of a Thousand Words. Collaborations with contemporary visual artists include costume design for the video works of Eve Sussman, Matthew Barney’s Cremaster 5 and Cremaster 1, and David Michalek’s large-scale outdoor video installations Slow Dancing and Portraits in Dramatic Time (Lincoln Center Festival and the Venice Biennale). For more information, please visit karenyoungcostume.com.

STEVE CUIFFO

Steve Cuiffo (illusion designer) creates unique performance, art, theatre, and magic. Cuiffo is an actor and magician who makes both solo and collaborative works with other artists and theatre companies. His work incorporates aspects of sleight of hand, misdirection, imitation, and re-enactment. Cuiffo’s theatre credits include Queen of the Night (as Sarastro); Elephant Room (with Geoff Sobelle and Trey Lyford); Spirit Wife (with Eleanor Hutchins); Steve Cuiffo Is Lenny Bruce at Carnegie Hall (St. Ann’s Warehouse); North Atlantic (Wooster Group); Next Stop: Amazingland (Center Theatre Group); Digital Effects (Off the Grid); Hell Meets Henry Halfway (Pig Iron Theatre); Fluke (Radiohole); The Passion of the Crawford (with Lypsinka); Major Bang (Foundry Theater); and Patriot Act: A Public Meditation (New York Theatre Workshop). Cuiffo is a two-time Princeton University Atelier recipient artist. He is also on the board of directors for the Conjuring Arts Research Center in New York.

LISA MCGINN

Recent credits for Lisa McGinn (production stage manager) include Geoff Sobelle’s HOME and The Object Lesson; Underground Railroad Game (Jennifer Kidwell and Scott Sheppard + Ars Nova); Chimera and The Wholehearted (Stein | Holm Projects); This Is Reading (Lynn Nottage, lead artist, and Kate Whoriskey, director); Jacuzzi and The Light Years (The Debate Society); Eager to Lose (Ars Nova); How to Build a Forest (PearlDamour + Shawn Hall); Revolt. She Said. Revolt Again and Winners and Losers (Soho Rep); Rememberer and Open House (Steven Reker); Forbidden Creature Virgin Whore; From the Spot Where We/You/I Stand (Stood) (Miller Rothlein Dance); You, My Mother (Theatre of a Two-Headed Calf); Card and Gift and Baby Screams Miracle (Clubbed Thumb); The Seagull and Ivanov (Chekhov at Lake Lucille); Temporal Powers and Donogoo (Mint Theater Company); The Room Sings; The Peripherals; and Hot Lunch Apostles (Talking Band). McGinn’s regional credits include Trinity Repertory Company, Two River Theatre Company, George Street Playhouse, and Passage Theatre.
KEVIN J. P. HANLEY

Kevin J. P. Hanley (assistant stage manager) is a Boston based stage manager currently residing in coastal New Hampshire. Hanley’s regional credits include New Repertory Theatre (We Will Not Be Silent, 1776, and Still Standing); Actors’ Shakespeare Project (A Midsummer Night’s Dream); and Actors Theatre of Louisville as a member of the professional training company in the 2017-2018 season (Angels in America, Parts One and Two; A Christmas Carol; and 42nd Humana Festival of New American Plays). Hanley is a graduate of Suffolk University, where he received a bachelor of arts in theatre.

CHRIS SWETCKY

Chris Swetcky (production manager/technical director) is the head of the technical direction program and technical director for the School of Theatre at Penn State University. In addition to Swetcky’s work at Penn State, he has worked at numerous venues across the country, including, most recently, as production manager for Classical Theatre of Harlem’s First Noel at the Apollo Theatre in Harlem. He was also technical director for the Ouroboro’s Trilogy, a compilation of three operas, Naga, Gilgamesh, and Madame White Snake, performed at the Majestic Theatre in Boston. Before coming to Penn State, Swetcky worked for American Repertory Theater (ART) in Cambridge, Massachusetts, as associate technical director. While at ART, Swetcky worked on numerous productions, including a few Broadway hits, such as Porgy and Bess, Pippin, All the Way, and, most recently, Finding Neverland.

VICTORIA ROSS

Victoria Ross (props designer) is delighted to collaborate with this renowned team on HOME later in its development. Ross’ credits include Dimitrij and Halka with Bard Summerscape, South Pacific and Cosi Fan Tutti with Ash Lawn Opera, and First Date, Picasso at the Lapin Agile, Death of a Salesman, Tenderly, Plaid Tidings, and Gypsy with Williams Street Repertory (WSR). She as artist and audience liaison for the Sounds of Summer concert series at Palatine Park District. She received a bachelor of arts in performing arts management from Columbia College Chicago in 2013. Ross would like to thank her family and all patrons for continuously supporting the arts.

DAVID NEUMANN

David Neumann (choreographer) is artistic director for Advanced Beginner Group (ABG); the company’s original work has been presented in New York at P.S. 122, New York Live Arts, The Kitchen, Abrons Arts Center, Central Park SummerStage, Celebrate Brooklyn, Symphony Space, the Chocolate Factory, and The Whitney. ABG has also performed at the Walker Art Center, Alverno College, MASS MoCA, the Ringling Festival, and the American Dance Institute, among others. Neumann was a performer for many years working with Mikhail Baryshnikov, Big Dance Theater, Doug Elkins, Doug Varone, and Sally Silvers, among others. His additional projects include choreography on Futurity (Ars Nova and Soho Rep), An Octoroon (Soho Rep), Hagoromo (BAM Harvey with Wendy Whelan and Jock Soto), and directing Geoff Sobelle in The Object Lesson at Philly Fringe, BAM, and New York Theatre Workshop (NYTW). More recent projects include Hadestown at NYTW, The Total Bent (Public Theater), War (LCT3), and Annie Baker’s The Antipodes (Signature Theater). Neumann is currently professor of theatre at Sarah Lawrence College. Most recently, Neumann’s work I Understand Everything Better received two Bessie Awards (Outstanding Production and Outstanding Sound Design/Music). He was a 2016 artist in residence at the SETI Institute and was awarded a Robert Rauschenberg residency. Over the years Neumann has received three Bessie Awards, a Foundation for Contemporary Arts Award, an Asian Cultural Council Fellowship (Noh immersive), and support from the Rockefeller Foundation, Creative Capital, New York Foundation for the Arts (NYFA), and National Dance Projects, among others.
**Biographies, continued**

**STEPHANIE SOBELLE**

Stefanie Sobelle (dramaturg) writes about 20th- and 21st-century literature, art, and architecture, and is the author of *The Architectural Novel*, a book about the role of the house in American fiction, forthcoming from Oxford University Press. Sobelle’s work has been supported by the Huntington Library, California Institute of Technology, the Society for the Preservation of American Modernism, and the DeYoung Museum, among other institutions. She is an associate professor of English at Gettysburg College and an editor at the *Los Angeles Review of Books*. Sobelle shared a childhood home with Geoff.

**CHING VALDES-ARAN**

Ching Valdes-Aran (performer) has worked on Broadway, off-Broadway, off-off-Broadway, and in numerous regional theatres in the U.S. Valdes-Aran has also performed in many international festivals (Berlin; Caribbean; Edinburgh, Scotland; France; Greece; Israel; Italy; Malaysia; New Zealand; Philippines; Romania; Thailand; and now Brisbane, Australia). She has appeared on numerous films and TV and in the Laika Film Animation production *Missing Link* with the voices of Hugh Jackman, Emma Thompson, Stephen Fry, Zoe Saldana, and Zack Galifinakis, among others. Valdes-Aran’s awards include an OBIE, Fox Foundation Fellow, Ma-Yi Theater Award for Artistic Excellence, Spencer Cherashore Award, Charles Bowden Award (New Dramatist), Asian Cultural Council Fellow, and the U.S. Congressional Award in Arts and Culture, among others. Valdes-Aran is also a director and a visual artist.

**SOPHIE BORTOLUSSI**

Recent credits for Sophie Bortolussi (performer) include Punchdrunk’s *The Drowned Man: A Hollywood Fable* (National Theatre, London); *Sleep No More* (McKittrick Hotel, New York City); Martha Clarke’s *Angel Reapers* (Signature Theatre, Joyce Theater, ArtsEmerson, and the national tour); *The Threepenny Opera* (Atlantic Theatre); *Garden of Earthly Delights* (Minetta Lane Theatre); *Kaos* (New York Theatre Workshop); Lucidity Suitcase Intercontinental’s *Red-Eye to Havre de Grace* (Walker Arts Center, NYTW, Live Arts Festival, and ArtsEmerson); and the Martha Graham Dance Company. Bortolussi’s choreographer/director credits include *One-In-Themselves* (La Mama, New York City); *The Day Shall Declare It* (Imperial Arts Studio, Los Angeles and Marylebone Gardens, Bush Theatre, London); and Nu Dance Theater. She was artistic director for McKittrick Hotel Special Events (McKittrick Masquerades and Super Cinemas parties). She was movement director for Zara Gymwear Fall 2016 and the 2016 American Airlines Inflight Safety Video TV, and she made a guest appearance on *Gossip Girl*. Bortolussi’s awards include the 2017 Stage Raw Theatre Award for Best Choreography, the 2015 Ovation award nomination for Best Choreography, the 2013 U.K. Broadway World Award nomination for Best Leading Actress in a New Production of a Play, and the 2011 World Falstaff Award for Best Principal Performance (Lady Macbeth, *Sleep No More*). For more information, please visit sophie-bortolussi.com.
Biographies, continued

JENNIFER KIDWELL

Jennifer Kidwell (performer) is a performing artist. Kidwell’s recent projects include Underground Railroad Game, Demolishing Everything with Amazing Speed, I Understand Everything Better, Antigone, Fire Burns Hot: Little Reno!, I Promised Myself to Live Faster, 99 Break-Ups, Not Every Mountain, Dick’s Last Stand (Whitney Biennial 2014 as Donelle Woolford), and Zinnias: The Life of Clementine Hunter. She’s a Pig Iron Theatre Company and Lightning Rod Special company member, Wilma Theater associated artist, and JACK co-founder. Kidwell has been published in Movement Research Performance Journal #45 and on hyperallergic.com, and she received a 2013 TCG/Fox Foundation Resident Actor Fellowship (with PITC), a 2015 Leeway Foundation Art and Change Grant, and was named a 2016 Pew Fellow.

JUSTIN ROSE

Justin Rose (performer) is a Philadelphia-based performer and director. Rose’s recent acting credits include Completeness (Theatre Exile), Let the Dog See the Rabbit (Lightning Rod Special), Always Coming Soon: The Future (Brat Productions), 99 Breakups (Pig Iron Theatre Company), The Douglas/Poins in Henry IV (Shakespeare in Clark Park and Team Sunshine), and The Balladeer in The West (Alex Bechtel, producer/director). Rose was assistant director Geoff Sobelle’s The Object Lesson (BAM) and An Oak Tree (Theatre Exile). He directed former Cirque du Soleil juggler Greg Kennedy’s Theorem (Philly Fringe). He was a co-founder and co-artistic director of The Candidatos, a two-man theatre company that performed its most popular show, I’m Sorry & I’m Sorry, at the New York Clown Theatre Festival; Dublin Fringe (runner-up for Best of Fest); and in St. Louis, Minneapolis (Best Show), and Philadelphia. He is a graduate of Pig Iron Theatre Company’s advanced performance training program and the University of Iowa. Rose is a certified yoga teacher and anatomy instructor specializing in movement analysis.

WILLIAM CONALL BOUR

William Bour is a seventh grade student at Blacksburg Middle School, where he acts in the Drama Club directed by Joelle Shenk. Bour’s past and current roles include Thomas O’Malley Cat in the It’s Showtime production of The Aristocats (directed by Samantha Quesenberry) and The Boss in the Blacksburg Middle School Drama Club production of The Write Idea. When not on the stage, he can be found on the jiu jitsu floor, playing Fortnite with friends, or helping his mom in the garden. Bour holds a black belt in taekwondo and aspires to a career in acting or elasmobranchology.
Since 2006 Beth Morrison Projects (BMP) has been a tastemaker at the forefront of musical and theatrical innovation by supporting living composers and their collaborators during the creation of groundbreaking new works in opera, opera-theatre, and vocal-theatre. BMP encourages risk-taking in all its artists, resulting in provocative works that represent a dynamic and lasting legacy for a new American canon. Over the past five years alone, BMP has produced works in 43 venues in 22 cities around the world. BMP’s commitment to cutting edge musical expression has created “its own genre” (Opera News) of originality. In 2013 Beth Morrison Projects and HERE Arts Center co-founded the PROTOTYPE Festival, which showcases contemporary opera-theatre and music-theatre projects over 10 days each January. The New Yorker recently wrote that the festival is “Essential to the evolution of American Opera,” and the New York Times called the festival “Bracingly innovative… a point of reference.” A 2014 bi-coastal expansion to Los Angeles sprang from growing partnerships with institutions such as LA Opera, the LA Phil, Ford Theatres, and RVCC. BMP is a National Sawdust Artist in Residence. For more information, please visit bethmorrisonprojects.org and prototypefestival.org.

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Engagement Events

Friday, November 1, 2019, following the performance
POST-PERFORMANCE Q&A
Members of HOME participate in a post-show dialogue, moderated by Susanna Rinehart, associate professor of performance, theatre history, and literature in the School of Performing Arts.

Saturday, November 2, 2019
WORKSHOP: THEATRE DEVISING PRACTICUM WITH GEOFF SOBELLE
The creator of HOME leads a workshop for Virginia Tech theatre arts students in the creation of original works for performance.

Saturday, November 2, 2019, 6 PM
TALK: AN HOUR OF WATT
Preceding the performance of HOME, Freddy Paige—assistant professor in the Department of Civil and Environmental Engineering and assistant director of the Virginia Center for Housing Research—delivers this talk, which moves “beyond the numbers and units [to] dive into an interactive story of energy use in homes from multiple perspectives.”

Special thanks to Freddy Paige, Susanna Rinehart, and Natasha Staley

Go Deeper

How does the cast’s illustration of overlapping generations and narratives in a single house impact your thoughts about your home and its history? If your home’s walls could talk, what would they say?
Spotlight on Process: Yorgo Alexopoulos
L.A.-based multimedia artist Yorgo Alexopoulos comes from a broad and varied creative background, with his early years focused primarily on the creation and photographic documentation of graffiti and street art in Venice, California. Alexopoulos’ work would later expand to include painting and drawing, and the advent of computer design and animation software like Adobe Photoshop, After Effects, and Illustrator further broadened his artistic vocabulary and led to a pivotal moment in his career. An invitation to work on a film project would bring it all together.

The film, *The Kid Stays in the Picture* (2002), was created using an innovative technique of creating 3D effects using only 2D images, mainly photographs, by digitally separating the elements within the image then editing or animating them as individual layers. Alexopoulos would eventually employ this technique in many of his works and can be seen in parts of *Conjugated Gradients: Split* (2018), currently on view in the Sherwood Payne Quillen ’71 Reception Gallery located on the second floor.

GALLERY HOURS
Monday-Friday, 10 AM-5:30 PM
Saturday, 10 AM-4 PM

To arrange a group tour or class visit, please contact Meggin Hicklin, exhibitions program manager, at megh79@vt.edu.