

wexner center for the arts

THE OHIO STATE UNIVERSITY

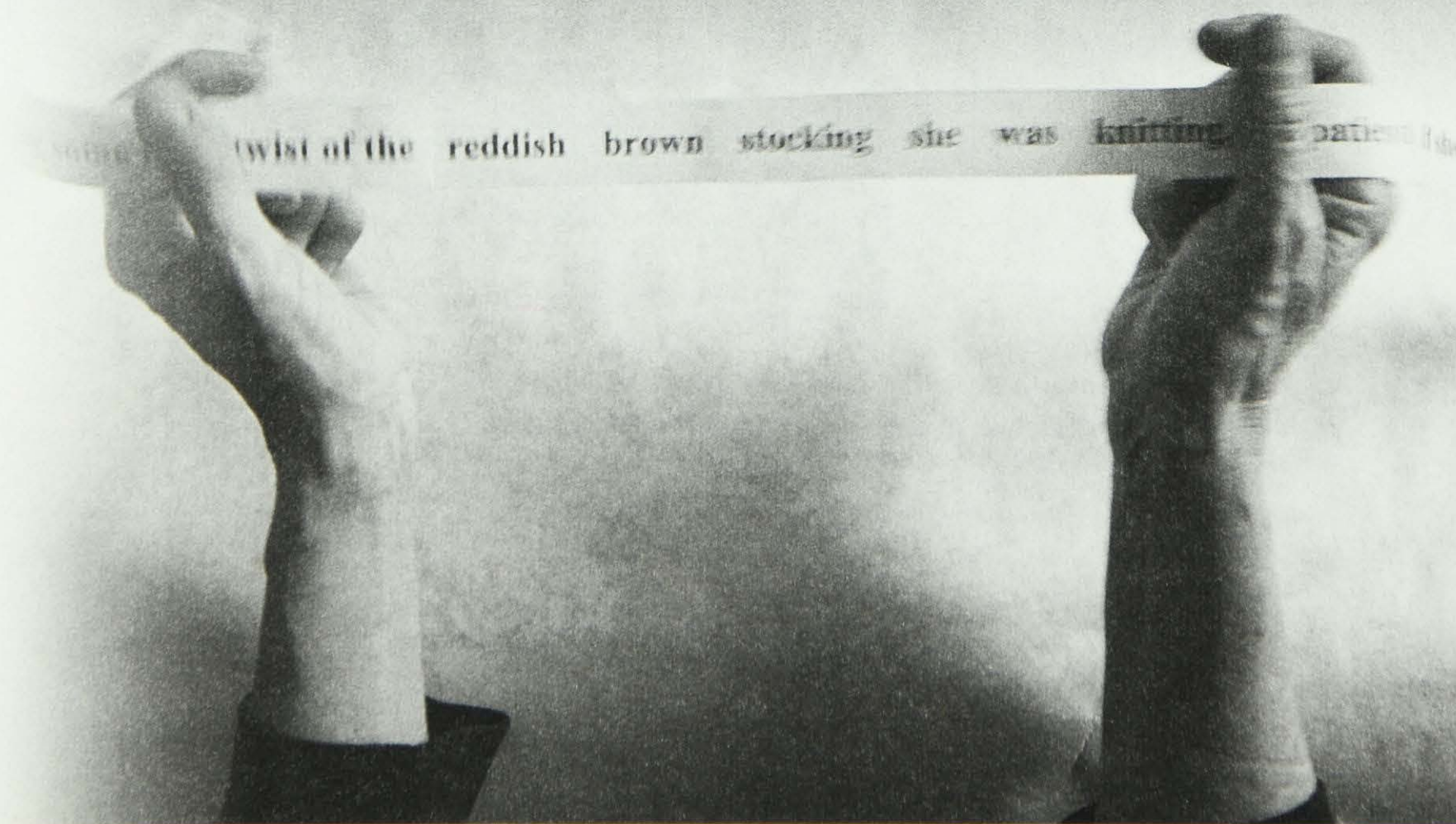
PRESENTS

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**WORLD PREMIERE**

Wexner Center Artist Residency Award Project

Ann Hamilton  
and SITI Company  
*the theater is a blank page*



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25TH ANNIVERSARY SEASON



# Thank you for joining us at tonight's performance.

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event possible.**

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## POLICIES

Late seating and reentry after the program has begun are generally not permitted at dance and theater presentations. When late seating is permitted, latecomers will be seated during a break so as not to disturb other patrons.

Taking photographs, filming, or operating recording devices during the performance are strictly prohibited.

Please turn off mobile phones and other electronic devices before the performance.

All programs are subject to change. Sorry, no refunds or exchanges unless an event is canceled.



WORLD PREMIERE  
Wexner Center Artist Residency Award Project

Ann Hamilton and SITI Company  
*the theater is a blank page*

THU-FRI, APR 23-24 | 7:30 PM  
SAT, APR 25 | NOON & 7:30 PM  
SUN, APR 26 | 2 PM  
Mershon Auditorium

*the theater is a blank page* was commissioned by the **Wexner Center for the Arts** at The Ohio State University.

Residencies and related events are made possible through the support of the **Wexner Center Artist Residency Award** program.

*the theater is a blank page* was funded in part by the **National Endowment for the Arts** as well as the **MAP Fund**, a program of Creative Capital, primarily supported by the Doris Duke Charitable Foundation with additional support from The Andrew W. Mellon Foundation. Support was also given by the **Rauschenberg Residency/Robert Rauschenberg Foundation**.

Major support for the Wexner Center's 2014-15 performing arts season is generously provided by **Doris Duke Charitable Foundation**.

25th Anniversary Season event support is provided by the **Ohio Arts Council**.

Accommodations are provided by **The Blackwell**.

The Wexner Center receives general operating support from the **Greater Columbus Arts Council**, **The Columbus Foundation**, **Nationwide Foundation**, and the **Ohio Arts Council**. Generous support is also provided by the **Corporate Annual Fund of the Wexner Center Foundation** and **Wexner Center members**.

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25TH ANNIVERSARY  
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Ohio Arts Council


RESIDENCY SUPPORT

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ARTIST RESIDENCY  
AWARD

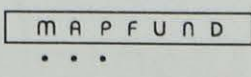
SUPPORT FOR  
THE THEATER IS A BLANK PAGE



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ACCOMMODATIONS



the  
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GENERAL OPERATING SUPPORT  
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Ohio Arts Council



PROGRAM

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**Ann Hamilton and SITI Company**  
***the theater is a blank page***

Directed by **Anne Bogart** and **Ann Hamilton**

Created and Performed by **SITI Company**

Text from *To the Lighthouse* by Virginia Woolf

- James Schuette** \*\*\* ..... COSTUME DESIGN
- Ann Hamilton** ..... SCENIC DESIGN
- Brian H Scott** \*\* ..... LIGHTING & ASSOCIATE  
SCENIC DESIGN
- Darron L West** \*\* ..... SOUND DESIGN
- Ellen Mezzera** \* ..... PRODUCTION STAGE MANAGER
- Sarah Hall** \* ..... ASSISTANT STAGE MANAGER
- Christopher Murrah** ..... ASSISTANT DIRECTOR
- Jamie Boyle** ..... PROJECT ASSISTANT
- Michelle Preston** ..... EXECUTIVE DIRECTOR

CAST

- Akiko Aizawa** \*
- Molly Bernard** \*
- Gian-Murray Gianino** \*
- Leon Ingulsrud** \*
- Ellen Lauren** \*
- Samuel Stricklen** \*

READER

- Rena Chelouche Fogel**



## PROGRAM

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STUDENT ASSISTANTS FROM THE  
DEPARTMENT OF THEATRE  
AT THE OHIO STATE UNIVERSITY

**Camille Bullock**

**Jane Elliott**

**Aaron Michael Lopez**

**Melonie Mazibuko**

**Sifiso Mazibuko**

**Brent Ries**

**Francesca Spedalieri**

**Sarah Ware**

**Patrick Wiabel**

The performance will last approximately three hours and there will be a ten-minute pause for recreation.

**Special thanks to** Matt Hall, Carrell Courtright, Jason Stilp, Matt Gamel, Jeanine Thompson, Mary Tarantino, Rebecca B. Turk, Brad Steinmetz, and The Living Culture Initiative in the Department of Art.

\*Member of Actors' Equity Association, the union of professional actors and stage managers of the United States.

\*\*Members of the United Scenic Artists Union (USA).

Anne Bogart is a member of the Stage Directors and Choreographers Society, an independent national labor union.



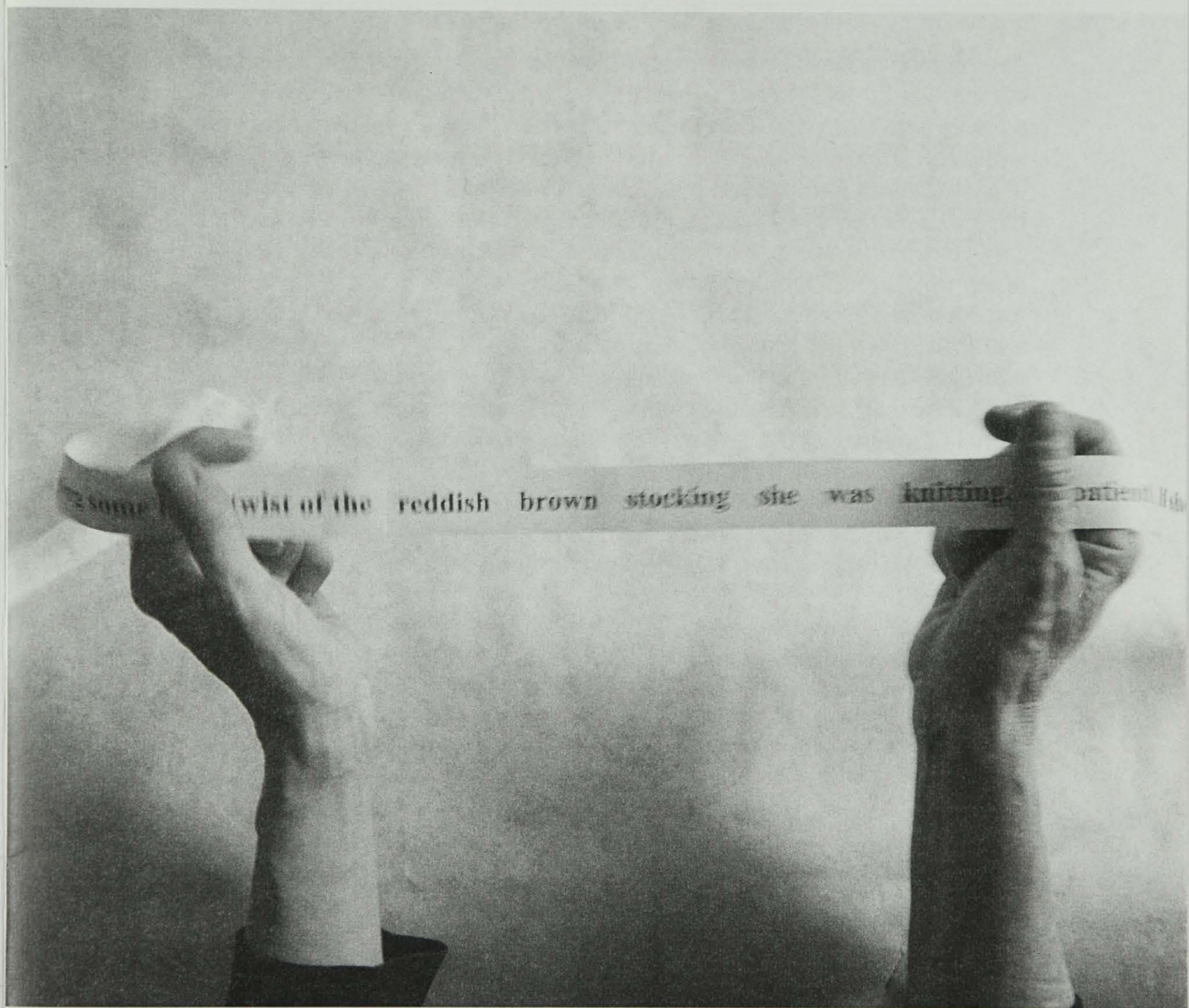
## DIRECTORS' NOTES

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"Throughout history the theater has been useful in specific ways at particular historical moments. Tragedy, for example, was invented in ancient Greece to provide a space and time for citizens to absorb the new concept of democracy and to consider the ramifications of democratic law and hegemonic order. In another context, say during the reign of a totalitarian regime when freedom of expression is repressed, the theater, via metaphor and allegory, can allow communication through indirect allusion. Currently we inhabit a culture in which busyness and distraction have become not only the baseline of modern existence, but also a subject matter of great confusion and, concurrently, of great urgency. The theater is in a unique position to offer alternatives to the fast pace and panic of our times. One of the most powerful aspects of the theater is the artists' ability to alter the audience's sensation of time by consciously changing the time signature. We can change the experience of time by first paying attention to how time passes."—**Anne Bogart**

"In silence or in sound, reading and being read to are forms of touch. The words of poets and writers stir us. When this happens we may be compelled to note, copy, or underline, and often to share that touch—by passing the book from hand to hand, by reading out loud, or by sharing the page. The distance between author and reader and reader and reader diminishes as the capacity of words to compel recognition travels from contact to contact, screen to screen, and perhaps from hand to hand. The condition of the book connects the far away found inside its covers to the window light, the cloth on the table, the wood of the chair, the objects near at hand—just as a thread passing through cloth appears and disappears, binding the surface of what is visible above to what is invisible below. The words *text* and *textile* share the same root. The relationship between a line of writing and a line of thread are that both have a recto and a verso. The words allow us to travel and the tactile threads keep us here—the rhythmic exchange of one reeling out and the other pulling in. Cloth is the hand that is always touching."—**Ann Hamilton**





COURTESY OF ANN HAMILTON AND SITI COMPANY



## WEXNER CENTER ARTIST RESIDENCY AWARD PROGRAM

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As a research and development laboratory for the arts in all disciplines, the Wexner Center has offered significant support to help artists realize their creative aims in myriad ways since its inception in 1989. Creative residencies and commissions sponsored here have enabled hundreds of artists working in all disciplines from around the globe to create new work or explore new creative directions. The Wexner Center's support for artists underscores a core commitment to inspire cultural curiosity and fuel the creative expression of our time, while complementing Ohio State's mission as a leading research institution. Each season, key projects in our performing arts, film/video, and visual arts programs are selected as beneficiaries of the Wexner Center Artist Residency Award program, through which we dedicate a higher level of finances and other resources to sponsor the creation of significant new work in residence at the center. Works produced under the auspices of this program, as well as works commissioned by the Wexner Center, often premiere here and then tour widely. The additional time artists spend on campus allows for more opportunities for interaction among the artists, the university community, and the public at large.

Each Wexner Center Artist Residency Award project is specifically tailored to the particular needs and rhythms of the artist. We, in turn, bring the full resources of the Wexner Center and Ohio State to their pursuits, often brokering collaborations across campus—not only with faculty, staff, and students in the arts and humanities, but with those in the sciences, as well as in business, law, and medicine—and in the local community. For our 25th Anniversary Season this special collaboration between Ann Hamilton and SITl Company is the recipient of the Wexner Center Artist Residency award in performing arts. Like several of this season's projects, *the theater is a blank page* reacquaints audiences with innovative artists who have longstanding relationships with the Wexner Center.

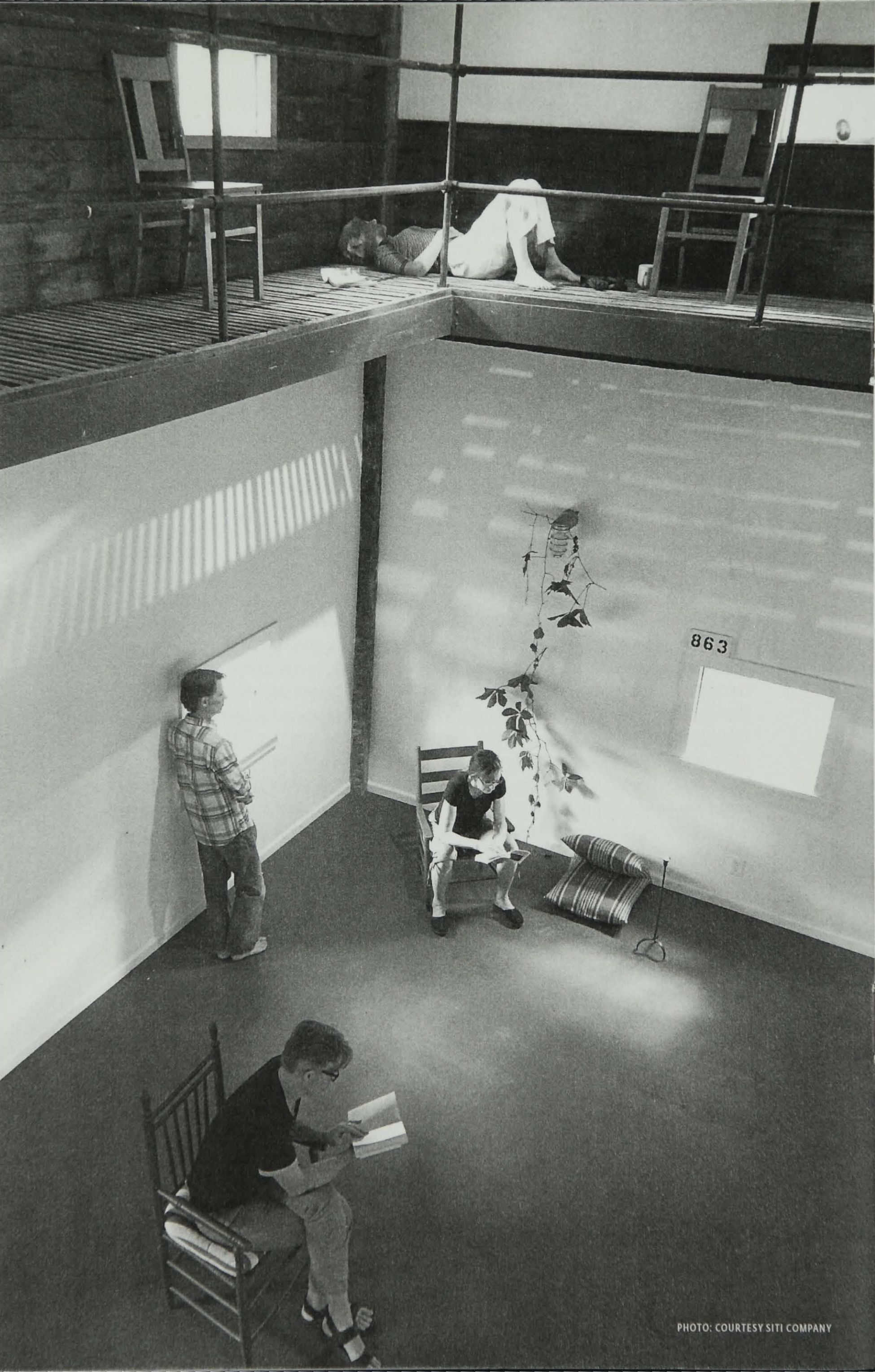
Renowned installation art pioneer Ann Hamilton has touched all the center's program areas over the years. Hamilton was included in one of our inaugural exhibitions, *New Works for New Spaces* (1990–91), and was the subject of our 1996 survey of her work across media, *the body and the object*. For that exhibition, Hamilton received a Wexner Center Artist Residency Award to create new work which she employed to pursue her interest in video with the support of our Film/Video Studio program. Favorites of Wexner Center theater followers for years, SITl Company have also benefited from multiple creative residencies at the center under the auspices of the Artist Residency Award program that resulted in the premieres here of *Bob* (1998), *Alice's Adventures* (1998), *Room* (2000), *Score* (2002), and *Death and the Ploughman* (2004), among other SITl works seen on our stages.



Ann Hamilton met SITl Company through these repeat visits, which led to her inviting SITl actors and designers to take part in her widely acclaimed, large-scale installation *the event of a thread* at New York's Park Avenue Armory in late 2012. This success triggered their interest in joining forces for their first full collaboration: this special performance work, *the theater is a blank page*, which unfolds for the first time here. Hamilton has a long history of including performative elements in her installation work, and *the theater is a blank page* brings to the fore her interest in shaping performance from a conceptual, visual art-based perspective. At the same time, the project draws on SITl Company's consummate skills as theater-makers while pushing their aesthetic into fresh experimental territory. The work's title metaphorically refers to the simultaneously solitary and immersive, sensory yet imaginative experience of reading. As an extension of this idea, Hamilton and SITl will focus their performance, in part, on the apparatus of the theater—its architecture, mechanics, and tools—as well as the transformative process of artists discovering what can be conjured there together with an audience.

While at the Wexner Center, Ann Hamilton and SITl have had a series of interactions with students at Ohio State. Nine graduate students from the Department of Theatre assisted in the staging and performances of *the theater is a blank page*, each teamed with a member of SITl's acting ensemble. The Wexner Center also hosted a series of open rehearsals for members of the public and students as well as a rehearsal run of the full performance with invited public and student audiences from the Departments of Theatre, Dance, and Art, which were followed by a cross-disciplinary discussion with the collaborators and the company about the conceptual foundation of this work and its creative process. Design students from the Department of Theatre also had a dedicated discussion with the SITl design team to learn more about the unique technical aspects of the sound, lighting, and costume design employed in this performance. Immediately following the performances of *the theater is a blank page*, SITl Company members Akiko Aizawa and Gian-Murray Gianino will conduct a teaching residency sponsored by the Department of Theatre to complement the students' experiences during the residency and further the department's involvement with SITl. This is the fourth time the Department of Theatre has sponsored a teaching residency with SITl in conjunction with their creative residencies at the Wexner Center, in addition to lectures, discussions, and master classes conducted by Anne Bogart. SITl Company and their teachings in Viewpoints and Suzuki methods have been important touchstones for the theater department in their training and in the shaping of their graduate degree program. We would like to thank Department of Theatre faculty members Lesley Ferris (Interim Chair, Arts & Humanities Distinguished Professor); Mary Tarantino (Associate Chair for Production, Professor, Director of the Lawrence and Lee Theatre Research Institute); Jeanine Thompson (Associate Professor); and Kevin McClatchy (Assistant Professor) for their deep interest in the work of SITl Company and their partnership with the Wexner Center to involve students in this creative residency project, as well as engagements with other theater innovators visiting the center.







## BIOGRAPHIES

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**Anne Bogart** (director) is one of the three co-artistic directors of SITI Company, which she founded with Japanese director Tadashi Suzuki in 1992. She is a professor at Columbia University where she runs the Graduate Directing Program. Works with SITI include *Persians* (2014); *Steel Hammer* (2014); *A Rite* (2013); *Café Variations* (2012); *Trojan Women (After Euripides)* (2011); *American Document* (2010); *Antigone* (2009); *Under Construction* (2009); *Freshwater* (2009); *Who Do You Think You Are* (2009); *Radio Macbeth* (2007); *Hotel Cassiopeia* (2006); *Death and the Ploughman* (2004); *La Dispute* (2003); *Score* (2002); *bobrauschenbergamerica* (2001); *Room* (2000); *War of the Worlds—The Radio Play* (1999); *Cabin Pressure* (1999); *Alice's Adventures* (1998); *Bob* (1998); *Culture of Desire* (1997); *Going, Going, Gone* (1995); *Small Lives/Big Dreams* (1994); *The Medium* (1993); Noel Coward's *Hay Fever* (2001) and *Private Lives* (1998); August Strindberg's *Miss Julie* (1997); and Charles Mee's *Orestes* (1992). She is the author of five books: *A Director Prepares*; *The Viewpoints Book*; *And Then, You Act*; *Conversations with Anne*; and *What's the Story*.

**Ann Hamilton** (director and scenic designer) is a visual artist known for the sensory surrounds of her large-scale multimedia installations. In addition to these site-responsive works and public projects, Hamilton has collaborated with dancers, musicians, and other performers on projects beginning with *caught in the middle* with Susan Hadley (1986); *appetite* with Meg Stuart and *Damaged Goods* (1998, co-commissioned by the Wexner Center); as well as *mercy* (2001, premiered at and co-commissioned by the Wexner Center) and *Songs of Ascension* (2008) with Meredith Monk. In 2007 Hamilton designed and opened a tower for the Steve Oliver Ranch in Geyserville, California. Conceived as an object in the landscape and a vocal cord to be animated by a series of commissioned projects, the 80-foot tower has been the site of performances by Meredith Monk and members of her vocal ensemble, choreographer Joe Goode, the Kronos Quartet, Shahrokh Yadegari, and the Pacific Mozart Ensemble. Hamilton first worked with SITI Company in 2012 on *the event of a thread* at Park Avenue Armory, where company members and students read daily to a flock of pigeons. Hamilton is a Distinguished University Professor in the Department of Art at The Ohio State University.

**James Schuette** (costume designer) has recently worked as a set and/or costume designer for *Dolores Claiborne* with the San Francisco Opera; *Sweet Bird of Youth* with Goodman Theatre; *Norma* with Washington National Opera; *The Brother/Sister Plays* with McCarter Theatre Center, The Public Theater, and Steppenwolf Theatre Company; *Champion* with Opera Theatre of St. Louis; *A Civil War Christmas* with New York Theatre Workshop; and *Superior Donuts* at the Music Box on Broadway. His previous productions at Actors Theatre include *The Adding Machine*, *Private Lives*, *War of the Worlds—The Radio Play*, *Hay Fever*, *Hotel Cassiopeia*, and *bobrauschenbergamerica*. His work has been seen at the American Conservatory Theater, American Repertory Theater Arena Stage, BAM, Berkeley Repertory Theatre, Court Theatre, the Glimmerglass Festival, Houston Grand Opera, La Jolla Playhouse, Mark Taper Forum, Manhattan Theatre Club, New York City Opera, Oregon



Shakespeare Festival, Playwrights Horizons, Santa Fe Opera, Seattle Opera, Seattle Repertory Theatre, Yale Repertory Theatre, and internationally.

**Brian H Scott** (lighting and associate scenic designer) hails from New York City. He is a SITI Company member and has designed lighting for *Café Variations*; *Trojan Women* in association with the Getty Villa; *American Document* with the Martha Graham Dance Company; *Under Construction*; *Who Do You Think You Are*; *Hotel Cassiopeia*; *Death and the Ploughman*; *bobrauschenbergamerica*, winner of the Henry Hewes Design Award, 2004; and *War of the Worlds—The Radio Play*. With Rude Mechanicals, he has designed *Stop Hitting Yourself*; *Now Now, Oh Now*; *The Method Gun*; *I've Never Been So Happy*; *How Late It Was, How Late*; *Lipstick Traces*; *Requiem for Tesla*; and *Match-play*. He designed lighting for Ann Hamilton's *the event of a thread*, and recently for Laurie Anderson and Kronos Quartet's *Landfall*; *Oh Guru Guru Guru, Or Why I Don't Want to Go to Yoga Class with You*; and *Death Tax* with Actors Theatre of Louisville.

**Darron L West** (sound designer) is a Tony and Obie award-winning designer and SITI Company member since 1993. He first collaborated with Anne Bogart during his tenure as resident sound designer at Actors Theatre of Louisville. His work has been heard in over 500 productions both nationally and internationally. His accolades include the 1998 Obie award for SITI's *Bob*, the 2004 and 2005 Henry Hewes Design Award, and the 2006 Lucille Lortel Award. He is a proud recipient of the 2012 Princess Grace Statuette. He is a co-director of the SITI Company productions of *War of the Worlds—The Radio Play* and *Radio Macbeth*.

**Ellen Mezzera** (production stage manager) is originally from San Francisco and now resides in New York City. Her work on Broadway includes *The Lion King* at the Minskoff Theatre, *Annie* at the Palace Theatre, and *Les Misérables* at the Imperial Theatre. Other work in New York includes *Gentlemen Prefer Blondes* with New York City Center Encores!; *Macbeth* and *A Man's a Man* with Classic Stage Company; and Shen Wei Dance Arts at the Park Avenue Armory. Mezzera's regional work includes *Steel Hammer* at Actors Theatre of Louisville and *Persians* at the Getty Villa. Mezzera has toured internationally in China, Georgia, Hong Kong, Italy, Romania, Slovenia, and Switzerland. She had the opportunity to work on *The Sound of Music Live!* (NBC Universal) and the 2013 Tony Awards. She has a BA from Gonzaga University, an MFA from Columbia University, and is a member of AEA and Local 764.

**Sarah Hall** (assistant stage manager) has toured nationally with *I Love Lucy Live on Stage* and *Addy: An American Girl Tour*. Her Off-Broadway work includes *Secrets of the Trade*; *The Morini Strad* with Mary Beth Peil (Primary Stages); *Pride and Prejudice* (2011 New York Musical Theater Festival award winner); *Enter Laughing*; *The Road to Qatar*; *O Coward*; and *The Mad Show* (York Theatre). Her opera credits include *The Merry Widow* with Dottie Danner (Opera Memphis); *Bluebeard's Castle* with Sam Ramey (Opera Omaha); *Don Giovanni* for the Kristine McIntyre World Premiere (Kentucky Opera); and *A Flowering Tree* with James Darrah (Omaha Opera). Her regional work includes *O Guru, Guru, Guru* (Actor's Theater of Louisville, Humana Festival), and *Damn Yankees*



with Carson Kressley (Ogunquit Playhouse). Her special event work includes Disney Cruise Line, Disney Event Productions, and Lilygild Productions. Many thanks to Mom and Dad for showing her the stage door.

**Christopher Murrah** (assistant director) is a 2014 recipient of the Princess Grace Theater Honoraria. His work includes *The Crucible*, *Pericles* and *Hamlet*, *Into the Woods*, *Children of Eden*, and *Three Sisters*. New plays and collaborations have included *Peter Pan or The Boy Who Hated Mothers* (Michael Lluberes), *Alphabetical* (Tingying Ma), *The Sounds of My People* (Tabia Lau), and development of works by Matthew Minnicino, Daaimah Mubashshir, and David Kimple. Other credits include serving as assistant director for *A Man's a Man* (Classic Stage Company) and *Pump Boys and Dinettes* (Encores Off-Center Series). He is an MFA candidate at Columbia University under Anne Bogart and Brian Kulick (Classic Stage Company).

**Jamie Boyle** (project assistant) was born in Pittsburgh. She grew up studying ballet and learning to play the greatest hits of 1988–89 on the piano. She received a BA from the University of Pittsburgh in 2003 and an MFA from The Ohio State University in 2007. She was project manager for Ann Hamilton Studio from 2007–11. After moving to New York in 2011 she joined the programming team at Park Avenue Armory, where she assisted with large-scale Drill Hall productions, including Hamilton's *the event of a thread*, and coordinated the *Under Construction* works-in-progress series until 2013. Boyle's recent projects include a collaboration as a performer with choreographer Ursula Eagly on an iteration of *Self Made Man Man Made Land* (2013, Danspace Project); *Some Begins* (2014, Pittsburgh Cultural Trust), an exhibition of sculptures with Los Angeles–based artist Meg Shevenock; and Integrated Archives Design for Geoff Sobelle's *The Object Lesson* (2014, BAM).

**Michelle Preston** (executive director) joined SITl Company in July of 2012 as the deputy director, overseeing fundraising, external communications, strategic plan implementation, and board development. She is currently the executive director. She holds an MFA in performing arts management from Brooklyn College and a BFA in dance performance from Northern Illinois University. Preston began her career in arts administration at the Columbus Symphony Orchestra before moving to New York where she worked as a fundraiser for modern dance companies such as Urban Bush Women and the Bill T. Jones/Arnie Zane Dance Company. Prior to coming to SITl, she spent nearly three years as the Manager of Planning and Projects for the School of American Ballet, where she worked to implement recommendations from their strategic planning initiative. She has served on the board of Immediate Medium since 2009, was a participant in the 2011 Arts Leadership Institute hosted by the Arts and Business Council of New York, and has frequently served as a panelist for the Brooklyn Arts Council Regrant program. She is an active member of the Brooklyn College Arts Management alumni group, the New York chapter of Women in Development, and the Emerging Leaders of New York Arts (a program of the Arts and Business Council of New York).



**Akiko Aizawa** (ensemble) has previously worked with SITI Company on *Persians*, *Steel Hammer*, *A Rite* (with Bill T. Jones/Arnie Zane Dance Company), *Trojan Women* (After Euripides), *Café Variations*, *Radio Macbeth*, *American Document*, *Antigone*, *Under Construction*, *bobrauschenbergamerica*, *Freshwater*, *Hotel Cassiopeia*, *A Midsummer Night's Dream*, *Intimations for Saxophone*, *La Dispute*, *War of the Worlds—The Radio Play*, and *systems/layers*. Her theater and festival credits include BAM, Humana, The Public Theater, New York Theatre Workshop, Joyce Theater, Guggenheim Museum, Park Avenue Armory, Women's Project Theater, New York Live Arts, American Repertory Theater, ArtsEmerson, Arena Stage, Court Theatre, Krannert Center for the Performing Arts, Clarice Smith Performing Arts Center, Carolina Performing Arts, Wexner Center for the Arts, Los Angeles Opera, and the Getty Villa. Her international festival and venue credits include Edinburgh, Scotland; Dublin; Bonn, Germany; Bobigny, France; Helsinki; Tbilisi, Georgia; Melbourne, Australia; Bogota, Colombia; São Paulo; Santiago, Chile; Buenos Aires, Argentina; Tokyo; Toga, Japan; and Moscow.

**Molly Bernard** (ensemble) is overjoyed to be working with her dear friends and respected teachers from SITI Company on this exciting collaboration with Ann Hamilton. A recent graduate of the Yale School of Drama, her favorite credits include Richard II in *King Richard II*, Fool/Cordelia in *King Lear*, and Maria Feletti in *Accidental Death of an Anarchist* (Yale Repertory Theater). She has participated in readings and workshops at Lincoln Center Theater, Soho Rep/P73, and New York Theater Workshop. Bernard is currently playing best friend to Sutton Foster and Hilary Duff on the new series *Younger* (TV Land). Her other TV credits include *Alpha House* (Amazon) and *Royal Pains* (USA), and her film credits include *Pay It Forward* (Warner Brothers) and *The Intern* (Warner Brothers), set for a summer 2015 release.

**Gian-Murray Gianino** (ensemble) has, as a member of SITI Company, helped create and performed in *Persians*, *Steel Hammer*, *Café Variations*, *Trojan Women* (After Euripides), *Radio Macbeth*, *bobrauschenbergamerica*, *systems/layers*, and *Freshwater*. His New York credits include work at BAM, Second Stage Theatre, Signature Theatre, The Public Theater, Women's Project Theatre, SoHo Rep, and HERE Arts. He has performed regionally and internationally including at Yale Repertory Theatre, Arena Stage, Actors Theatre of Louisville (Humana Festival), Berkshire Theatre Festival, Penguin Rep, the Getty Villa, the Court Theatre, Krannert Center, Walker Art Center, Wexner Center for the Arts, MC93 Bobigny (France), Bonn Biennale, Dublin Theatre Festival, and GIFT Festival (Tbilisi, Georgia). His television and film credits include *White Collar*, *Law & Order*, *Law & Order: SVU*, *All My Children*, *Dead Canaries*, and *Hospitality*. He received his BA from Wesleyan University and was an acting apprentice at the Actors Theater of Louisville. He is the third generation of a New York theater family.



**Leon Ingulsrud** (ensemble) is one of the three co-artistic directors and helped found SITI Company. He has appeared in *Orestes*; *Seven Deadly Sins* (New York City Opera); *Nicholas & Alexandra* (LA Opera); *bobrauschenbergamerica*; *Hotel Cassiopeia*; *Who Do You Think You Are*; *Radio Macbeth*; *Under Construction*; *Antigone*; *American Document* with Martha Graham Dance Company; *War of the Worlds—The Radio Play*; *Trojan Women* (After Euripides); *Café Variations*; *Continuous Replay* with Bill T. Jones/Arnie Zane Dance Company; and *A Rite* with SITI and Bill T. Jones/Arnie Zane Dance Company. Before joining SITI, Ingulsrud was a member of the Suzuki Company of Toga for seven years, during which time he also served as a resident director at the ATM Arts Center in Mito, Japan. Ingulsrud served two years as the Associate Artistic Director of Swine Palace in Baton Rouge, Louisiana. He has taught in workshops and universities around the world, translates Japanese theater texts into English, and holds an MFA in directing from Columbia University. He also appears in AMC's western series *Hell on Wheels*.

**Ellen Lauren** (ensemble) is one of the three co-artistic directors and a founding member of SITI Company and is head of SITI's educational programming. Her credits include *Persians*; *Trojan Women* (After Euripides); *A Rite* with Bill T. Jones/Arnie Zane Dance Company; *Café Variations*; *Under Construction*; *Radio Macbeth*; *Who Do You Think You Are*; *American Document* with Martha Graham Dance Company; *Death and the Ploughman*; *A Midsummer Night's Dream*; *Room*; *bobrauschenbergamerica*; *Hotel Cassiopeia*; *systems/layers*; *War of the Worlds—The Radio Play*; *Cabin Pressure*; *The Medium*; *Culture of Desire*; *Going, Going, Gone*; and *Orestes*. In New York, her credits include New York Live Arts, New York Theatre Workshop, Classic Stage Company, The Women's Project, Miller Theatre, The Public Theater, City Opera at Lincoln Center, and Joyce Theater. Her regional credits with SITI include San Jose Rep, ART Cambridge, Court Theatre, Alabama Shakespeare, and Actors Theatre of Louisville. Additional credits include *The Women* (Hartford Stage), *Seven Deadly Sins* (New York City Opera, Kosovar Award for Anna II), and *Marina, A Captive Spirit*, all with Anne Bogart. She is a resident company member at StageWest Theatre, Massachusetts; the Milwaukee Repertory; and the Alley Theatre, Houston. Lauren is an associate artist for The Suzuki Company of Toga (SCOT) under the direction of Tadashi Suzuki. Her credits with the company include *Dionysus*, *Oedipus*, *Waiting for Romeo*, and *King Lear*. She headed the Toga International Suzuki Training Summer Program in Toga, Japan. She has been an ongoing faculty member since 1995 at the Juilliard School of Drama and is a former faculty member of Columbia University and Fordham University. Lauren was a Fox Fellowship recipient for Distinguished Achievement in 2008–10. Her essay, "In Search of Stillness," was published in *American Theater* in January 2011.



**Samuel Stricklen** (ensemble) is thrilled to be joining SITI Company for the production of *the theater is a blank page*. His past productions with SITI include: *Under Construction*, *bobrauschenbergamerica*, and *Radio Macbeth*. His Broadway credits include *Superior Donuts* (understudy). His Off-Broadway work includes *Creation: A Clown Show*, and his regional theater credits include *Six Degrees of Separation* (The Old Globe), *Current Nobody* (La Jolla Playhouse), and *Clybourne Park* (Premiere Stages). Stricklen's other productions include *I Ain't Yo Uncle*, *La Dispute*, *Blues for an Alabama Sky*, and *The Tempest*. His television and film credits include *Law & Order*, *The Good Wife*, *Six Degrees*, *As the World Turns*, *M.O.N.Y.*, *Mozart in The Jungle*, and *The Visit*. He holds a BFA in acting from the University of Cincinnati, College-Conservatory of Music, and an MFA in acting from the University of California, San Diego.

**Rena Chelouche Fogel** (reader) completed a degree in art history from the Victoria and Albert Museum in London and subsequently worked at the Courtauld Institute of Art. She received a BA from Columbia University, an MA in modernist literature from University College London, and in 2013 an MFA in creative fiction writing from Columbia University. She recently completed her debut novel entitled *Displaced Threads*. The novel takes place at the Cinecittà Film Studios in Rome, which became a displaced persons camp after WWII. She is grateful to the two Ann/es for this challenging and extraordinary opportunity to read aloud Virginia Woolf's groundbreaking novel *To the Lighthouse*. Fogel would like to acknowledge the influence of her children, Alona and Ben, in everything she does.



**Ann Hamilton Studio:** Nicole Rome, Studio Manager; Nicole Gibbs, Project Manager; Jessica Naples, Visual Media Manager; Clare Gatto, Studio Assistant; Rachael Anderson, Studio Assistant; Michael McDevitt, Graduate Assistant; and Kyle Downs, Graduate Assistant.

studio@annhamiltonstudio.com  
www.annhamiltonstudio.com

**SITI Company** was built on the bedrock of ensemble. We believe that through the practice of collaboration, a group of artists working together over time can have a significant impact upon both contemporary theater and the world at large.

Through our performances, educational programs, and collaborations with other artists and thinkers, SITI Company will continue to challenge the status quo, train to achieve artistic excellence in every aspect of our work, and offer new ways of seeing and of being as both artists and as global citizens.

SITI Company is committed to providing a gymnasium-for-the-soul where the interaction of art, artists, audiences, and ideas inspire the possibility for change, optimism, and hope.

Founded in 1992 by Anne Bogart, Tadashi Suzuki, and a group of likeminded artists, SITI Company began as an agreement to redefine and revitalize contemporary theater in the United States through an emphasis on international cultural exchange, training, and collaboration. Originally envisioned as a summer institute in Saratoga Springs, New York, SITI expanded to encompass a year-round season inclusive of touring, creating new work, and running a conservatory program for nine months of the year to cultivate the next generation of independent theater artists. Based in New York City, SITI continues to operate its international training program during its summer season in Saratoga. The company is known nationally and internationally as a top-level artistic collective that generates groundbreaking theater.

In addition to co-artistic directors Anne Bogart, Leon Ingulsrud, and Ellen Lauren, SITI Company is comprised of eight actors, four designers, and a playwright. The company represents a change in thinking about the relationships between artists and institutions. Offering performances from our varied repertoire and workshops in the unique theater training we champion, SITI Company is dedicated to establishing long-lasting relationships with theater presenters and their communities around the world.

**SITI Company is:** Akiko Aizawa, J. Ed Araiza, Anne Bogart, Will Bond, Gian-Murray Gianino, Leon Ingulsrud, Ellen Lauren, Kelly Maurer, Charles L. Mee, Jr., Tom Nelis, Barney O'Hanlon, Neil Patel, James Schuette, Brian H Scott, Megan Wanlass, Stephen Duff Webber, and Darron L West.



**SITI Company Board of Directors:** Anne Bogart, Gigi Bolt, Barbara Cummings (Vice-Chair), Rena Chelouche Fogel, Christopher L. Healy (Treasurer), Kim Ima (Secretary), Leon Ingulsrud, Alexandra Kennedy-Scott, Kevin Kuhlke, Ellen Lauren, Thomas Mallon, Kelly Maurer, Charles L. Mee, Jr., Ruth Nightengale (Chair), and Annie Pell.

**SITI Company Emeritus Board:** Nicole Borelli Hearn, Matthew Bregman, Lynn & Ronald Cohen, Martha Coigney, Jim Cummings, Judy Guido, Leonard Perfido, Daniel C. Smith, and Jaan Whitehead.

**SITI Company Staff:** Michelle Preston, Executive Director; Megan Hanley, Education Manager; Alexandra Lalonde, Development & Communications Manager; Vanessa Sparling, General Manager; and Jeremy Pickard, Space Intern.

**SITI Company Consultants:** Blake Zidell & Associates, Public Relations; Christopher L. Healy & Thomas Mallon, Attorneys; and Al Foote III, Web Programmer.

**Contact Information:**

520 8th Avenue	(212) 868-0860 phone
3rd Floor, Suite 310	<a href="mailto:inbox@siti.org">inbox@siti.org</a>
New York, NY 10018	<a href="http://www.siti.org">www.siti.org</a>

Facebook: [facebook.com/SITICompany](https://facebook.com/SITICompany)

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