



American Repertory Theater

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FREE, OUTDOOR “ARBORETUM EXPERIENCE” TO FEATURE MULTI-GENRE AUDIO PLAYS, INTERACTIVE MOVEMENT MAPS, AND MORE FOR VISITORS OF ALL AGES

**Self-Guided Experience Centering Resilience, Healing, Wellness, And Joy
Begins Saturday, August 21 At The Arnold Arboretum**

Written, Choreographed, and Performed By Contributing Artists Now Announced

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Cambridge, MA / Boston, MA—American Repertory Theater (A.R.T.) at Harvard University and the Arnold Arboretum of Harvard University announced today contributing artists and further details about *The Arboretum Experience*, their collaboratively created, free, outdoor experience that begins Saturday, August 21, 2021 and continues into the fall.

Visitors of all ages are invited to experience the natural beauty of the Arnold Arboretum’s Jamaica Plain and Roslindale landscape in three ways that center resilience, healing, wellness, and joy:

- **Four audio plays**—inspired by the genres of fairytale, proverb, ghost story, and myth—set in and to be experienced throughout the Arboretum
- **Narrated, interactive “movement maps”** that activate visitors’ bodies, breath, and imagination as they engage physically with nature
- **Live, pop-up performances by local artists**, beginning Saturdays in September (rain dates Sundays)—artists and schedule to be announced at a later date

“With *The Arboretum Experience*, the team and I aimed to create an experience to honor what the world was—and what the world is still going through—as well as help us begin to come back,” says *The Arboretum Experience* Director Summer Williams. “Thinking about our innate connection to nature, the joy of fresh air, and the opportunity to gather in moving, listening, and breathing sounded like the dopest thing in the world. The most exciting thing has been to think about those who will stumble upon this incredibly wide-ranging experience and see themselves in it. The folks who will come to see a specific thing and stumble upon something terrific. The people who will maybe connect a little more with others after having walked in their shoes.”

The Arboretum Experience is created by playwright Kirsten Greenidge, musician Tim Hall, choreographer Jill Johnson, and director Summer L. Williams. Daniel Callahan is the creative director for user experience. Jerron Herman is the access advisor, and Riot Diaz is the accessibility assistant.

Production support of *The Arboretum Experience* is provided by **The Bob and Alison Murchison New Work Development Fund** and the **Richard K. Lubin Family Foundation**. Development of *The Arboretum Experience* has been supported by the Harvard University Committee on the Arts.

HOW TO ATTEND

- Beginning Saturday, August 21, visitors to the Arnold Arboretum can access the audio components and additional information about ***The Arboretum Experience*** by scanning a QR code with their mobile device.
- Mobile devices will be available on loan to visitors on select dates to be announced.
- Located in the Jamaica Plain and Roslindale neighborhoods of Boston, the Arboretum is open and free to all every day from sunrise to sunset. It is accessible by MBTA, bike, foot, and car.

Patrons are invited to register their interest in ***The Arboretum Experience*** at AmericanRepertoryTheater.org/ArboretumExperience to receive updates and additional information as it becomes available.

MORE ABOUT THE AUDIO PLAYS

Visitors are invited to begin at any of the Arboretum's fourteen gates to experience one or all four audio-based narratives set in the preserve and written collaboratively by a team of six playwrights. To generate these plays, Kirsten Greenidge led a writers' room that included playwrights MJ Kaufman, Melinda Lopez, Sam Marks, Mwalim *7), and Eliana Pipes, who together wrote:

Ramona the Fearless Goes for a Ride, a fairytale

Disappointed by the grownups in her life, ten-year-old Ramona escapes to the Arboretum and goes on a search for the legendary lilacs.

Your Fingers Will Reach So Your Voice Can Sing, a proverb

High school senior Ellis is ready to leave the family picture behind when some voices on the wind guide them home.

After and Still, a ghost story

A wild night deep in the Arboretum allows friends Grayson, J, and Sara a much needed moment to deal with the year they've had.

In Bloom, a myth

Follow the life of Major, a yellowwood tree, from his early days in the Arboretum to one hundred seasons later.

"The four scripted experiences speak to the layered complexity of what it means to be living during this time of reemergence," says Greenidge, the project's Writing Chair. "Along aiming to capture the resilience and joy that many of us have experienced during the last year and a half, they offer a space to gather, heal, and reclaim the parts of ourselves that make us human."

Directed by Summer L. Williams and performed by Maria Hendricks, Jaime Hernandez, Becca A. Lewis, Greg Maraio, Micah Rosegrant, Sarah Shin, and Shanelle Villegas, the audio plays were recorded at The Record Co. and produced by HipStory.

MORE ABOUT THE MOVEMENT MAPS

Visitors are invited to use their bodies, breath, and imaginations to engage in a series of narrated interactive movement experiences centered in varied locations within the Arboretum and created by five distinct dance artists: Jill Johnson, Peter Chu, Jerron Herman, Nailah Randall-Bellinger, and Lonnie Anela O'kalani Neff Stanton.

“Using choreographic thinking and calling on our various practices and traditions, the maps aim to invite visitors to slow down, commune with nature, and connect to their bodies in open-ended ways,” says Johnson. “Our hope is that these offerings are responsive, restorative, and care-filled experiences that inspire visitors to return to the Arboretum for soul sustenance and well-being again and again.”

ABOUT THE CREATIVE TEAM

Kirsten Greenidge's (she/her) past A.R.T. credits include ***Greater Good***, a collaboration with Company One Theatre. Greenidge creates work that presents African American experiences on stage by examining the nexus of race, class, and gender. Kirsten is currently a Mellon Fellow/Howlround Artist in Residence at Company One Theatre in Boston Massachusetts, where she helps run Company One's playwriting program, PlayLab. She is the author of *Our Daughters*, *Like Pillars* (upcoming at Huntington Theatre Company); *Baltimore*, a commission from the Big Ten Consortium at the University of Iowa, which toured to the National Black Theatre Conference; *Bud, Not Buddy*, an adaptation of the children's novel by Christopher Paul Curtis, with music by Terence Blanchard (Metro Stage Company in St. Louis); *The Luck of the Irish* (Huntington Theatre Company; LTC3); and *Milk Like Sugar* (La Jolla Playhouse; Women's Project Theater; Playwrights Horizons; Huntington Theatre Company; Lucille Lortel Award nomination; Independent Reviewers of New England, San Diego Critics, and Obie Awards). She is a 2016 winner of the Roe Green Award for new plays from Cleveland Playhouse for *Little Row Boat; or, Conjecture*, a play about Sally Hemings, James Hemings, and Thomas Jefferson, commissioned by Yale Rep. Her play *As Far as a Century's Reach* toured to the Edinburgh Fringe Festival after being part of the Royal Exchange's B!RTH Project. She is a proud author of *Audacity*, part of Oregon Shakespeare Festival's *Every 28 Hour Plays*, and she's enjoyed development experiences at Family Residency at the Space at Ryder Farm, the Huntington's Summer Play Festival, Cleveland Playhouse (as the 2016 Roe Green New Play Award recipient), The Goodman, Denver Center Theatre's New Play Summit, Sundance, Bay Area Playwrights Festival, Sundance at Ucross, and the O'Neill. Greenidge is currently working on commissions from Company One, La Jolla Playhouse, OSF's American Revolutions Project, The Goodman, and Playwrights Horizons. She is an alum of New Dramatists, and has proudly graced The Kilroys List of new plays by women, trans, and non-binary writers of the American theater. Her play *Familiar*, a winner of the Kennedy Center/American College Theater Festival New Play Award, was presented by the A.R.T. Institute in January 2018. She is an alum of Wesleyan University and the Playwrights Workshop at the University of Iowa. She oversees the Playwriting Program at the School of Theatre at Boston University.

Tim Hall's (he/him) A.R.T. credits include ***Live @ OBERON*** with STL GLD, ***Clairvoyance***, and ***The Wellspring***, and he serves as an A.R.T. Trustee. Hall is a musician and performance poet from Detroit, Michigan, now residing in Boston. His poetry draws inspiration from his lived experiences, charting the nuances of Blackness, masculinity, and the beauties of life. He has performed at Boston's HUBweek, the Museum of Fine Arts, New Orleans Museum of Art, Outside the Box Festival, Bridgin' Gaps Festival, and many other venues and poetry slam communities around Boston and Greater Boston. As a musician, Hall has shared stages with recording artists such as the Nappy Roots, Carolyn Malachi, Bilal, Chris Turner, and Aloe Blacc. Hall's work can be experienced through his spoken-word EP, *Colors of My Soul*, and self-

published book, *Trust the Process*. An assistant professor in Berklee's Professional Music Department, Hall was nominated for Session Musician of the Year at the Boston Music Awards (2018–2020), received a 2019 Artist Luminary Award from local youth arts nonprofit Zumix, and was honored by WBUR's *The Artery* as one of 25 millennials of color impacting arts and culture in Boston.

Jill Johnson's (she/her) A.R.T. credits include **Crossing** and **O.P.C.** She is the Director of Dance and a Senior Lecturer in Music in Theater, Dance & Media, and Artistic Director of the Harvard Dance Project at Harvard University. A graduate of Canada's National Ballet School and a 28-year veteran of the dance field, Johnson choreographs for film, television, and the stage, and has danced in over 50 tours on five continents. She was a soloist with the National Ballet of Canada and a principal dancer and researcher in William Forsythe's company Frankfurt Ballet. Johnson stages Forsythe's work worldwide, including for Paris Opera Ballet, La Scala, Batsheva Dance Company, Norwegian National Ballet, Netherlands Dance Theater, Boston Ballet, and American Ballet Theatre. She is a founding collaborator of The Movement Invention Project in New York; has served on the faculties of and created choreographic work for Princeton University, Columbia University, the Juilliard School, and NYU; and has created twelve new works at Harvard since 2011 including, *Paper Wing*, *What Moves You?*, and dance installations *RE: RE: RE:* and *LOOK UP*. Recent collaborations include those with the Harvard Choruses, Harvard Mahindra Humanities Center, Boston Ballet, San Francisco Ballet, Dries Van Noten/Louvre Musée des Arts Décoratifs, Ryuichi Sakamoto, Mikhail Baryshnikov, and William Forsythe's *A Quiet Evening of Dance*.

Summer L. Williams (she/her) is a Co-Founder and Associate Artistic Director of Company One Theatre in Boston and award-winning director. Her most recent directing credits include *School Girls, or The African Mean Girls Play* at SpeakEasy Stage Company; ***Miss You Like Hell*** by Quiara Alegria Hudes and Erin McKeown with Company One Theatre and A.R.T. at OBERON; the world premiere of *Leftovers* by Josh Wilder with Company One Theatre; ***Wig Out!*** by Tarell Alvin McCraney with Company One Theatre and A.R.T. at OBERON; *Smart People* at Kitchen Theatre Company in Ithaca, NY, and Geva Theatre in Rochester, NY; *Barbecue* at Lyric Stage Company of Boston (2018 Elliot Norton Award for Outstanding Director); *Revolt. She said. Revolt again.* at Company One Theatre; *Bootycandy* at SpeakEasy Stage Company; *An Octoroon* and *Colossal* with Company One Theatre (2016 Elliot Norton Award for Outstanding Director for both productions). Regional credits include *Intimate Apparel* at Lyric Stage Company of Boston; *Shiv* as a part of *The Displaced Hindu Gods Trilogy*; *Shelter of Last Resort* by Miranda Craigwell as a part of XX PlayLab 2014; the New England Premiere of Jackie Sibblies Drury's *We Are Proud to Present a Presentation About the Herero of Namibia, Formerly Known As Southwest Africa, from the German Sudwestafrika, Between the Years 1884-1915*; Idris Goodwin's *How We Got On*; Lynn Nottage's *By The Way, Meet Vera Stark* at the Lyric Stage Company of Boston; *The Brothers Size* and *Marcus; Or the Secret of Sweet* as part of *The Brother/Sister Plays* (2012 Elliot Norton Award nominated for Outstanding Production and winner of the 2012 IRNE Award for Best Play); *Neighbors, Grimm; The Good Negro; Voyeurs De Venus* (Winner of 2009 Elliot Norton Award for Outstanding Director); *The Bluest Eye* (IRNE and Elliot Norton Award nominated); *The Last Days of Judas Iscariot*, *Spell #7* (IRNE nominated); *Jesus Hopped the 'A' Train* (2004 Elliot Norton Award for Best Fringe Production); and *Twilight: Los Angeles 1992* (IRNE nominated).

ABOUT THE CONTRIBUTING ARTISTS

Daniel Callahan (he/him) is a multimedia artist, designer, filmmaker, and cultural activist living and practicing in Boston. Merging various disciplines including graphic design, painting, digital photography, film, music, writing, and performance, Callahan seeks to create immersive experiences incorporating story, ritual, and the human form to explore aspects of resilience, reconciliation, and mysticism. Through his multimedia production and design company Create & Record, Daniel also provides marketing and identity assets and services to companies, non-profits, and individuals of color in the Boston Area. Most known for his painterly technique of MassQing, a ritual painting of the face used to reveal rather than conceal one's inner essence, Callahan and his work have been featured at the Museum of Fine Arts, The Isabella Stewart Gardner Museum, the Institute of Contemporary Art, the New Orleans Museum of Art, and the Queens Museum, as well as in such publications as *Believer Magazine*, *The Bay State Banner*, and *Words Beats & Life: The Global Journal of Hip-Hop Culture*. A graduate of the University of

Pennsylvania School of Design where he received the Fine Arts Chair Award and Emerson College where he received a Masters in Fine Arts in Film and Video, Callahan is a recipient of the Donor Circle for the Arts Grant and the NEFA Creative City Grant, as well as the Creative Youth Development Teaching Artist Fellowship.

Peter Chu (he/him) began his training as a competitive gymnast, later nurturing his artistry at Dussich Dance Studio and as a BFA student at The Juilliard School (under the direction of Benjamin Harkavy) where he was awarded the Hector Zaraspe Prize for Choreography. In Los Angeles in 2008, Chu formed a project-based company, chuthis., which combines innovative lighting and sound with live contemporary movement, dedicated in part to providing movement education programs for the next generation of artists. Chu has been an honored recipient of choreographic awards and commissions including the Hector Zaraspe Prize, A.C.E. Capezio Award, and Hubbard Street Dance International Commission Project. He was also named a Blodgett Distinguished Artist by Harvard University for 2018. Chu has created works for Hubbard Street Dance Chicago, Staatstheater Augsburg, Germany, Charlotte Ballet, Charlotte Ballet II, Orlando Ballet Theatre, Hubbard Street 2, Giordano Dance Chicago, *So You Think You Can Dance*, Naomi Stikeman's *Çaturn*, Houston MET Dance, New Dialect, SALT Contemporary Dance, The Juilliard School, Harvard University, Point Park University, Nederlands Dans Theater Summer Intensive, Springboard Danse Montréal, SUNY Purchase, Western Michigan University, and Brigham Young University Contemporary Dance Theatre, among others. Teaching highlights include Harvard University (Guest Lecturer), HSPRO, Springboard X | shift perspective, Axis Connect, Hubbard Street Studio Series, the Dance Teacher Summit, and Movement Invention Project. Most recently, Chu has premiered new works for Giordano Dance Chicago and Gibney Dance Company, and was the choreographer for Cirque du Soleil's *Vitori* in Malta. In 2021/22, Chu will premiere a creation for Paul Taylor Dance Company and develop a new work with chuthis.

Maria Hendricks (she/her) A.R.T.: Debut. Most recently honoring her Mashpee Wampanoag Family, originating the role of Sipu in *Listen to Sipu*, New Repertory Theatre. Off-Broadway: *Six Nights in the Black Belt* (Ruby Sales), Negro Ensemble Co.; *6 Nights* (Church Soloist), Theatre at St. Clements. Regional: *Listen to Sipu* (Sipu), New Repertory Theatre; *Nonsense* (Sister Hubert), The Palace Theatre; *Dead Mans Cell Phone* (Carlota), Saco River Theatre; *Caroline, or Change* (Radio 1), Moonbox Productions/BCA; *Between Riverside and Crazy* (Church Lady), Virginia Repertory Theatre; *The Clean House* (Matilde) Threshold Stage Company; *La Llorona*, Fresh Ink Theatre. Upcoming: *This Place*, Plays in Place/Revolutionary Spaces; *Passing Strange*, Moonbox Productions.

Jerron Herman (he/him) is an interdisciplinary artist creating through dance, text, and visual storytelling. Based in New York City, Herman was born and grew up in the San Francisco Bay Area where he began his career pursuing performance and playwriting. In 2009 he moved to New York City to study Dramatic Writing at the Tisch School of the Arts at NYU. Continuing his dream of crafting stories to be performed, he then studied Media, Culture, and the Arts with an emphasis in Art History and Playwriting at The King's College, from which he graduated in 2013. While in school he was "discovered" by a choreographer who led him to audition for Heidi Latsky, quickly becoming a key member of her company, Heidi Latsky Dance. "The inexhaustible Mr. Herman" (*The New York Times*) has performed at venues like Lincoln Center and The Whitney Museum of Art. As a strong advocate for disabled athletes and performers, he has been a featured model for both Tommy Hilfiger and Nike. His performances have begun to shed light on an often overlooked niche of performance. He currently sits on the Board of Trustees at Dance/USA. As a writer, Jerron was a finalist for the inaugural Lark Play Development Lab/Apothetae Playwriting Fellowship, 2017. He is a 2020 Disability Futures Fellow, a joint initiative of the Andrew W. Mellon and Ford Foundation.

Jaime José Hernández (he/him) A.R.T.: Debut. Theater: *The Last Days of Judas Iscariot*, *Much Ado About Nothing*, Hub Theatre Company of Boston; *Romeo & Juliet*, *A Midsummer Night's Dream*, *Chelsea People*, Apollinaire Theatre Company; *Vicuña*, Zeitgeist Stage Company; *SLAM BOSTON*, Open Theatre Project.

HipStory is a collective of artists and media production professionals dedicated to centering marginalized identities in media through music and film by creating art through music and film production, audio and video services, and event curation.

MJ Kaufman's (he/they) plays have been produced around the country, as well as in Russia and Australia. Their play *Masculinity Max* was commissioned by the Public Theater where it also had a Public Studio production. MJ has held residencies at the MacDowell Colony, New Museum, SPACE on Ryder Farm, and currently, New Dramatists. With Kit Yan and Cece Suazo, they founded Trans Lab Fellowship, a program to support emerging transgender theater artists.

Becca A. Lewis (she/her) A.R.T./Company One: **Greater Good**. Local credits: *The Book Club Play*, Boston Playwrights' Theatre; *The Women Who Mapped the Stars*, The Nora/Central Square Theatre; *Charlotte's Web*, Wheelock Family Theatre; *Revolt. She said. Revolt again.*, Company One Theatre, (*Dig Boston's* Best Performance); *The Strange Undoing of Prudencia Hart*, Apollinaire Theatre Company (Elliot Norton Award nomination). Educational: *The Pineapple Project*, BPL, Children's Museum, local kindergartens; *Cato and Dolly*, The Bostonian Society/Plays in Place, Old State House. Audio: Jill Lepore's podcast *The Last Archive*; *Dream Boston*, Huntington Theatre Company.

Melinda Lopez (she/ella) is the recipient of the 2019 Elliot Norton Award for Outstanding Achievement, recognizing her twenty-year career in theater. She is a multiple-award-winning playwright and performer. Pandemic work includes the audio series *Dream Boston* and the Zoom play *Black Beans Project* (co-created with Joel Perez). Plays include: *Mala* (available on Audible in Spanish and English), *Yerma* (adaptation), *Becoming Cuba*, *Sonia Flew*, and many others. Lopez also performs on stage, radio, and in film. She was mentioned by President Obama in his speech to the Cuban and American people in 2016. Mayor Marty Walsh declared October 29, 2016, "Melinda Lopez Day" in the City of Boston. She is currently the Artist-in-Residence at the Huntington Theatre Company and a professor at Northeastern University. She occasionally sleeps outside in the Four Corners region, has a big yellow dog, and plays a little ukulele.

Greg Maraio (he/him) A.R.T.: Debut. Regional: *Finish Line*, Citi Performing Arts; *Significant Other* (IRNE nomination), *Casa Valentina* (IRNE and Elliot Norton nominations), *Necessary Monsters*, SpeakEasy Stage; *The Book Club Play*, *Brawler* (IRNE nomination), *Faithless*, Boston Playwrights' Theatre; *Les Liaisons Dangereuses*, Nora Theatre Company; *Wolf Play*, *Colossal*, *Splendor*, *The Good Negro*, *Mr. Marmalade*, *The Gibson Girl*, *The Last Days of Judas Iscariot*, Company One Theatre; Education: BFA, Lesley University.

Sam Marks (he/him) World Premieres include *The Delling Shore* at the Humana Festival; *The Old Masters* at Steppenwolf Theatre Company; *The Joke* (dir. Sam Gold) at Studio Dante; and *Cells* at the Huntington Summer Workshop. Additional New York productions include *Brack's Last Bachelor Party* at 59 E. 59th; *Nelson* with Partial Comfort Productions, and *Craft* at The Flea. For TV, Marks completed a pilot for HBO produced by Steve Buscemi, Stanley Tucci, and Wren Arthur's Olive Productions. He has also developed several series, including working with Phillip Seymour Hoffman for CBS studios. Marks is writing the book for a musical based on Steve Earle's album *Washington Square Serenade*. He attended the 2016 Sundance Theater Lab in Morocco to present his play, *White Lightning*. He collaborated with Simon McBurney and Theatre Complicité on their most recent show, *The Kid Stays in the Picture*. Marks is under commission from Playwrights Horizons and is a playwriting fellow at the Huntington Theatre Company. He was the 2015 recipient of the A.R. Gurney Playwriting Award. His plays have received workshops at The Atlantic Theater, Manhattan Theatre Club, New York Theatre Workshop, New York Stage and Film, The Rattlestick, and many other theaters. His work is available from Samuel French and Playscripts, Inc.

Mwalim *7) (he/him) is a multi-award-winning playwright, composer, and performer. ***The Arboretum Experience*** is his first project with A.R.T. In the summer of 2021, his play *Listen to Sipu* had a sold-out run at Watertown's New Repertory Theatre. His critically acclaimed first novel, *Land of the Black Squirrels*, was published in 2020. Mwalim has been the Playwright-In-Residence with New African

Company in Boston since 2004, where his projects include the *Among Brothers* series of plays depicting the history and development of Prince Hall Freemasonry, and a series of works that explore the “Black Indian” experiences in America. A three-time recipient of the Ira Aldridge Fellowship, his plays and performance pieces have been presented throughout the USA, Canada, the Caribbean, and the UK. He is a tenured professor of English and Black Studies at UMass Dartmouth.

Eliana Pipes (she/her) is a playwright and filmmaker. Her play *DREAM HOUSE* will be produced at the Alliance Theatre through the Kendeda Prize. She’s also the recipient of the Academy Gold Fellowship for Women, the Leah Ryan Fund Prize for Emerging Women Writers, the National Latinx Playwriting Award, and a member of the Dramatist Guild Foundation Fellowship. She holds a BA in English from Columbia University and a MFA in Playwriting from Boston University. More at ElianaPipes.com.

Nailah Randall-Bellinger (she/her) is a dance educator and scholar. For over thirty-five years, she has taught modern and contemporary classes throughout the United States and abroad at national conventions and universities. She has studied, performed, and lectured in Brazil, Ghana, Haiti, the Czech Republic, and Senegal. She has worked with film director and poet S. Pearl Sharp, and performed as a member of Karen McDonald’s New Age Dance Workshop dance company and Jamie Nichols Fast Feet, Inc. After receiving a Masters degree from Lesley University with a concentration in Interdisciplinary Studies: Dance, and African American literature, she began to focus and develop the concept of the “dancing text” as a means to explore the corporeality of dance. In 2015, Randall-Bellinger collaborated with a group of artists in Cambridge to give voice to the voiceless in the production of *Stories Without Roofs: Transitions*, featuring essays, monologues, poetry, songs, dance, and general musings of residents of shelters in the city of Cambridge. She has created original work for Boston-based contemporary dance company Urbanity and was choreographer for the Boston production *Ragtime* at Wheelock Family Theatre. In 2020, she was awarded the Alorie Parkhill Learning and Travel Grant to study expressions of dance in South East Asia. Randall-Bellinger currently serves as the Chair of the Dance Department at The Cambridge School of Weston. She has been a teaching artist at Harvard Dance Center for over a decade. In Spring 2021, Randall-Bellinger facilitated the first of a series of virtual artist-led discussions around artistry, identity, and advocacy, where she presented her film works *#shesstillbreathing* and *Women’s Work*, both inspired and constructed within the constraints of the Covid-19 pandemic. She is one of seven artists commissioned by the Harvard University Committee on the Arts (HUCA) in 2021 to create a new work on campus. The work, titled *Initiation— In Love Solidarity*, explores the resilience and evolving identity of women of the African diaspora.

Micah Rosegrant (they/them) Micah is a twink poet who carves queer divinity through breath, word, and movement. They are cousin and learner with all life, glitching their myriad selves to shape change as a spirit guided by relation, a Co-Director at Arts Connect International, and an online avatar @micah_pdf. Previous A.R.T. collaborations include: **Creating Equal** (Steering Committee); **Making Democracy Work** with the Harvard Office of Diversity, Inclusion, and Belonging (Co-Creative Ensemble); **Dragon Cycle** (Assistant Director); and **Clairvoyance** (Love Nurse).

Sarah Shin (she/her) A.R.T.: Actor Debut, **Clairvoyance** (Love Nurse), **Moby-Dick** (Choreography Assistant). Regional: *The Three Musketeers*, Greater Boston Stage Co.; *Othello*, The National Women's Theatre Festival; *Camp Strangewood*, Sparkhaven Theatre; *Writer’s Retreat*, Primetime Theatre. Collegiate: *Runaways*, *Beowulf: A Thousand Years of Baggage*, *Something Else: A Love Cycle*, *Our Town* (Emily Webb), Boston University. Education/Training: BFA in Theatre Arts, Boston University.

Lonnie Anela O’kalani Neff Stanton (she/her) has been committed to dance education with a somatic focus as well as her contemporary performance career since graduating from the Boston Conservatory (’09). For a decade she worked with Prometheus Dance. In New York City she performed with Kinesis Project Dance Theatre, focusing on site-specific performance. Stanton is passionate about sharing dance in unconventional outdoor spaces where a broad audience can be reached. She currently performs as a freelance dancer with many groups, including Jean Appolon Expressions and Peter DiMuro/PDM. Stanton has created dances for film or public space for the Somerville Arts Council and Neoscape, among many independent musicians and film artists. She is on faculty at the Boston Conservatory at

Berklee and The Harvard Dance Center. Bringing dance education into public schools through Notes in Motion, New York City Ballet, and Boston Ballet has been especially rewarding.

Shanelle Chloe Villegas (she/her) A.R.T.: Debut. Regional: *Othello* (Montano), Actors' Shakespeare Project; *Autumn* (Melissa Longley), Shakespeare & Company; *Last Catastrophist* (Lucia), Fresh Ink Theatre; *School Girls; Or, The African Mean Girls Play* (Nana; 2020 Elliot Norton Nominee for Best Ensemble), Speakeasy Stage Company; *Macbeth* (Fleance/Angus), Actors' Shakespeare Project; Educational: Classic Repertory Company, New Repertory Theatre. Education: BFA in Contemporary Theater, Boston Conservatory at Berklee.

ABOUT ARNOLD ARBORETUM OF HARVARD UNIVERSITY

A 281-acre preserve in the heart of Boston, the Arnold Arboretum of Harvard University stewards one of the world's most comprehensive and best documented collections of temperate woody plants, with particular focus on the floras of eastern North America and eastern Asia. The living collections, herbarium, and library and archives support research both in the Arboretum's laboratories at Weld Hill and by scholars around the world. Free and open every day, this jewel in the Emerald Necklace park system was designed by Frederick Law Olmsted and engages the public through educational opportunities and programs for all ages. More information at Arboretum.harvard.edu.

ABOUT THE AMERICAN REPERTORY THEATER

The American Repertory Theater (A.R.T.) at Harvard University is a leading force in the American theater, producing groundbreaking work that is driven by risk-taking and passionate inquiry. A.R.T. was founded in 1980 by Robert Brustein, who served as Artistic Director until 2002, when he was succeeded by Robert Woodruff. Diane Paulus began her tenure as Artistic Director in 2008 and has worked in partnership with Executive Producer Diane Borger since 2009.

A.R.T. acknowledges that its theaters are situated on the traditional and ancestral homelands of the Massachusetts Tribe.

MISSION

The American Repertory Theater is dedicated to expanding the boundaries of theater, always including the audience as a partner.

VISION

We focus on the research and development of groundbreaking theatrical experiences that catalyze dialogue and transformation. We believe that by engaging our hearts, minds and bodies, theater has the power to heal and imagine collective pathways forward.

We commit to advancing public health in our practice and our programming, recognizing that racism in America is a national public health crisis. Our new home in Allston will be a breathable and healthy building envisioned as a town hall for the twenty-first century. Inspired by the model of a teaching hospital, the building will be a vibrant center for research, experiential pedagogy, and performance.

We build community with our audiences, artists, students, staff, and neighbors across Greater Boston, embracing theater's power to cultivate the full breadth and beauty of our shared humanity. We affirm and celebrate a multitude of perspectives and experiences that reflect the diversity of our country and world. We are dedicated to making a welcoming and accessible space for people of any identity, background, or ability.

VALUES

We hold the institution and each other responsible and accountable for living our shared values. There is no hierarchy to these values; they are all equally important and interrelated. We acknowledge that as an institution we must devote time to implementing and sustaining these values:

We center anti-racism

Habituate anti-racist practices in our policies, structure and culture.

We lead with inquiry

Ask questions in a spirit of brave curiosity in our never-ending journey of learning and growth

We believe in collaboration

Work together with trust and respect to unlock collective creativity

We practice adaptability

Challenge assumptions and create capacity to support “next” practices

We embrace regenerative practice

Promote the health and vitality of our planet, our organization, and each other

HONORS & AWARDS

Throughout its history, A.R.T. has been honored with many distinguished awards including the Tony Award for Best New Play for ***All the Way*** (2014); consecutive Tony Awards for Best Revival of a Musical for ***Pippin*** (2013) and ***The Gershwins’ Porgy and Bess*** (2012), both of which Paulus directed, and sixteen other Tony Awards since 2012; a Pulitzer Prize; a Jujamcyn Prize for outstanding contribution to the development of creative talent; the Regional Theater Tony Award; and more than 100 Elliot Norton and IRNE Awards. Additional Broadway productions include ***SIX***; ***Jagged Little Pill***; ***Waitress***; ***Natasha, Pierre & The Great Comet of 1812***; and ***Finding Neverland***. Since their premieres in Cambridge, A.R.T. productions have also gone on to reach audiences Off-Broadway, on US National Tour, and at partner theaters across the country, as well as in London’s West End, Tokyo, and Sydney. Under Paulus’s leadership, A.R.T.’s club theater, OBERON, has been recognized annually as a top performance venue in the Boston area, and has attracted national attention for its innovative programming and business models.

HARVARD UNIVERSITY

As the professional theater on the campus of Harvard University, A.R.T. is committed to playing a central role in the cognitive life of the University, catalyzing discourse, interdisciplinary collaboration, and creative exchange among a wide range of academic departments, institutions, students, and faculty members. A.R.T. plays a central role in Harvard’s undergraduate Theater, Dance & Media concentration, teaching courses in directing, dramatic literature, acting, voice, design, and dramaturgy. A.R.T. staff also mentor students in the Harvard Radcliffe Dramatic Club working at the Loeb Drama Center and OBERON.

A.R.T. is also engaged in a number of multi-year initiatives with partners at Harvard that explore some of the most pressing issues of our day. Current work includes collaborations with the Harvard University Center for the Environment (to commission and develop a series of new works that address climate change and the environment), the Healthy Buildings Program at the Harvard T.H. Chan School of Public Health (to develop a *Roadmap for Recovery and Resilience for Theater*), and the Initiative for Racial Equity at Harvard Business School (to pilot the Program in Arts and Culture Organization Management).

ENGAGEMENT

Dedicated to making great theater accessible, A.R.T. actively engages community members and local students annually in project-based partnerships, workshops, conversations with artists, and other enrichment activities both at the theater and across the Greater Boston area.

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