



HB
STUDIO



Public Conversation:
Meet & Greet with
HB Residency Artists
October 4, 2020 | 12:00PM

Introducing HB Studio's 2020 Residency Artists

The HB Rehearsal Space Residency offers workspace to theater artists for two months each, culminating in public showcases of their creative works. This year's recipients represent an international array of artists and voices. The projects explore themes of identity, community, marginalization and empowerment, particularly those that stimulate communication and dialogue across genres, cultures and beliefs.

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Meet the HB Residency Artists:

Ashley Teague and Gwen Kingston - UNTITLED WHALE PROJECT

Jacqueline Raymond - INT'L GIRLS ENSEMBLE

Kayhan Irani - THERE IS A PORTAL

Blair Simmons - PRINT(DIALOGUE)

Hyojin Park - MFA

Morgan Smith - AVERNO

Edith Meeks, Executive & Artistic Director

Lauren Ritter, Production Manager

Lorraine de Silva, Zoom Tech

The 2020 HB Residency & Reading Series Artist Panel included Pablo Andrade, Mark Blum, David Deblinger, Craig Dolezel, Maria Fontanals, Pat Golden, Gabriel Gonzalez, Fran Kirmser, Robbie McCauley, Theresa McElwee, Edith Meeks, and Paul Pryce.



This program is supported in part by the New York State Council on the Arts with the support of Governor Andrew Cuomo and the New York State Legislature, public funds from the New York City Department of Cultural Affairs in partnership with the City Council, and many generous supporters.

UNTITLED WHALE PROJECT

Is it more like french toast, or more like a bowling ball? Is it more like Moby Dick, or more like a slumber party? For nearly two centuries Melville's behemoth novel has held a touchstone place in American literature. It has been called "the supreme American novel" and hailed as "classic," "universal," and containing deep insights into "the human condition." UNTITLED WHALE PROJECT invites a diverse group of female artists to try on the trappings and costumes of this American male classic and ask themselves, and the audience: "Does this feel universal?" We embark on adventure: a boat full of seamen, all played by women, in pursuit of a giant sperm whale. Battling thunderstorms, whirlpools, boredom, toxic masculinity, and the occasional whale, our heroes Ishmael and Queequeg make their way around the world.



Gwen Kingston (Playwright)

Gwen Kingston is New York-based actor/playwright hailing from England and the San Francisco Bay Area. Her work tackles questions of power, privilege and protest, with a focus on telling untold stories and reframing damaging cultural narratives. She holds a B.A. in Theatre & Performance Studies from UC Berkeley and an MFA in Acting from Brown University/Trinity Rep and is a founding member of FaultLine Theater in San Francisco. Her plays include ANNA KARENINA: A RIFF, FIT, PAST PERFECT, NECROLOGUE FOR 3, and WHERE HAVE ALL THE GROWN UPS GONE? Her work has been performed at The Flea Theatre, HB Studio, La MaMa Studios in NYC, White Heron Theater Company on Nantucket, FaultLine Theater and Piano Fight in San Francisco, Culture*Park in Boston and Brown/Trinity in Providence.

Ashley Teague (Director)

Ashley Teague is the founding Artistic Director of Notch Theatre Company and recipient of the Embark Award for Social Innovation in Entrepreneurship. Notch creates community-responsive theatre to drive change around the pressing issues of our time, offering communities nationwide a platform to tell their stories on stage and be their own change makers. Notch is currently producing WILD HOME, which takes an odyssey across rural America to tell personal stories about threatened wilderness spaces and the communities that depend on them. WILD HOME has been featured on Howlround and Broadway World. Additionally, Teague is a participating partner on Remember2019: an effort to make space for the congregation of Black communities in the Arkansas Delta, by supporting and facilitating local artistic practices of self-determination, memory and reflection as directly related to the mass lynching of 1919, the lasting effects of racial terror and the current and future health of these communities. Remember2019 is the recipient of a Map Fund grant and was featured by the U.S. Department of Arts and Culture. Teague co-created FIT, a play about the American eugenics movement of the 20th century that partners with the Intellectually Disabled Community and features actors with Down Syndrome in the cast. While with Cornerstone Theater Company, Teague developed and produced TALK IT OUT, which travels throughout California creating community-engaged theater to change public policy around the school-to-prison pipeline.

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crisis. As a creative content producer, she worked on such films as Tim Burton's ALICE IN WONDERLAND, Tyler Perry's FOR COLORED GIRLS, Gus Van Sant's PROMISED LAND, Paul Haggis' NEXT THREE DAYS, and Tina Chism's PEEPLES. Recent directing credits include ANNA KARENINA (The Flea Theater, NYC; HB Studio, NYC; White Heron Theater, MA), GENERATION25 (Collaborative Arts Ensemble, Kigali, Rwanda), CAPSIZED (Cherry Lane, NYC), TWELFTH NIGHT (Gallery Players, NYC), WILD HOME (Delicious Orchards, CO), FIT (La MaMa Studios, NYC; Spectrum Theatre/Trinity Rep, RI; White Heron Theater, MA), SENSE AND SENSIBILITY (Redlands University, CA), THE LANGUAGE ARCHIVE (UNC/Playmakers Rep), THE REHEARSAL (Asolo Rep/FSU, FL), CHQ PROJECT (Chautauqua Theatre Co, NY), SCAPEGOAT (Delta Cultural Center, AR), WILLFUL (California State Capitol). Teague's work has received numerous awards including Broadway World awards for Best Director / Choreographer, Best Musical and Best Ensemble Cast, to name a few.

INT'L GIRLS ENSEMBLE

International Girls Ensemble (IEG) aims to empower girls and women in the U.S. and abroad through educational theater and the performing arts promoting leadership skills, advocacy, and continued learning. IGE works with girls in a wide range of communities, focusing on self advocacy, leadership and critical thinking skills and tackling topics including girls' access to education, reproductive rights, and ownership over life choices. During this residency, high school students will work with professional actors and teaching artists to create a devised piece of theater. The group will look at social justice topics particularly pertaining to girls and women in the U.S. and in Southeast Asia, where IEG has partnerships with refugee communities.

Jacqueline Raymond (Co-Founder, Teaching Artist)

Jacqueline is an actor and theatre educator in New York City. She holds an MEd in Educational Theatre from The City College of New York. Jacqueline is a member of AEA and SAG-AFTRA, is Co-Chair of Programming for NYC Arts in Education Roundtable, and has also served on the planning committee for American Alliance for Theatre Education. *Continued on next page*



Jacqueline is Co-Founder and President of International Girls Ensemble, a non profit dedicated to empowering girls and women through educational theatre where she teaches workshops in Southeast Asia annually. Currently Jacqueline is working on a special project with the DOE and The Arthur Miller Foundation.



Amanda McDowall (Co-Founder, Teaching Artist)

Amanda is a teaching artist with over ten years of experience in New York City. A professional actor, wardrobe supervisor, and director, Amanda has worked with Julliard, SoHo House, and Harlem School of the Arts. She is currently working on her Masters in Arts Administration to further develop the nonprofit organization she co-founded, International Girls Ensemble.

THERE IS A PORTAL

A multimedia, one-woman performance that uses storytelling and participatory theater to create a space for dialogue among theater goers. The work chronicles Irani's experience of immigration from Tehran to Queens as a young girl, mixed with tales of her family's migration from Iran to India in the tenth century (as Zoroastrians). Set against the backdrop of 9/11 in her early adulthood, this performance is designed to create a space for conversation and healing among immigrant communities affected not only by Islamophobia and anti-Arab racism (including those neither Arab nor Muslim, like Kayhan) but for our country's youth and adults who's experience of citizenship, safety and belonging is compromised by the rampant anti-immigrant policies of our current administration, from ICE to the Travel Ban. THERE IS A PORTAL is designed to reach a new generation of youth, growing in the shadow of these governmental policies upon our lives. It is designed to offer inspiration for resisting, and building bridges with other communities, and will be presented at local high schools, colleges, and universities. It will bring diverse audiences into conversation to imagine alternatives and advance an inclusive American narrative, while creating new definitions of 'belonging' in America.



Kayhan Irani (Playwright)

Kayhan Irani is an Emmy-award winning writer, a cultural activist, and a Theater of the Oppressed trainer. She works internationally and in the U.S. with NGOs, government agencies, and community organizations. Kayhan was one of ten artists named as a 2016 Obama White House Champion of Change for her storytelling work. In 2012-2013 Kayhan was a Fulbright-Nehru Senior Researcher in India working on her play, TREE OF SEEDS. Her one-woman show, WE'VE COME UNDONE toured nationally and internationally, telling stories of Arab, South Asian and Muslim-American women in the wake of 9/11. In 2010 Kayhan won a New York Emmy award for best writing for WE ARE NEW YORK a 9-episode broadcast TV drama (WNYC-TV) used as an English language and civic engagement tool for immigrant New Yorkers.



Rania Lee Khalil (Director)

Rania Lee Khalil works in performance and live moving image. Her artworks reflect on the beauty and disappearance of indigenous plant, animal and human (culture)s. Interweaving reflections on ecology, third world feminism, post coloniality and healing, her performances take place on political and embodied registers. Her present project The Pan-African Asian Women's Organization, Cairo and Conakry, 1960- 1965, looks at the work of a women's rights organization co-founded by her maternal grandmother and a Guinean colleague, to revisit a unique moment of African socialism, early independence on the continent, third world feminist resistance and collaboration in the face of its historical erasure. *Continued on next page*

Her performances have been seen in such places as The Judson Church, St. Marks Church, Utopia Station and The Ontological-Hysteric Theater in New York; SoMa Arts San Francisco; Aomori Art Museum Japan; Al Ma'mal Contemporary Art Foundation Palestine; Zawya Cinema Egypt; Kiasma Museum for Contemporary Art Finland and the 2015 Venice Biennale. Directing credits include THERE IS A PORTAL by Kayhan Irani, THE HEAD OF MAMLUK JABIR by Saadallah Wannus, and her own ensemble works, BETWEEN THE SHADOWS and THE RANIA KHALIL SHOW. She is the recipient of numerous European awards including Erasmus Mundus, CIMO and Kone Foundation grants. Born to Egyptian immigrants in the U.S., Khalil has recently returned to the States after nine years in Cairo and Europe. She is presently completing a practice based doctorate in Artistic Research at Theatre Academy/ University of Arts Helsinki, where her research focuses on embodied and post-colonial aspects of Memory. She lives and works in Brooklyn, where she is the mother of one daughter.



Bahar Royae (Composer)

Bahar Royae is a composer of concert and incidental music, born and raised in Iran. Before learning and practicing the principles of music composition, Bahar practiced electronic engineering in Tehran, Iran. The Boston Arts Review praised her “haunting sound design” in her live theatre work. In 2017, Bahar won the Krourian Electroacoustic Competition in Iran and the Roger Sessions Memorial Composition Award - the top composition prize at Boston Conservatory. She is the first recipient of The Walter W. Harp Music and Society Award, and the John Bavicchi Memorial Prize, both from Berklee College of Music. Bahar’s compositions have been performed worldwide in Italy, Greece, Iran, and the U.S., by ensembles such as Mazumal, Off Borders, Alea III, Esterhazy String Quartet, and Boston Conservatory Contemporary Music Ensemble. Bahar holds degrees in composition from Berklee College of Music (B.M.) and Boston Conservatory (M.M.).

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Bahar is currently completing a Ph.D. in composition from the CUNY Graduate Center.

PRINT(DIALOGUE)

PRINT(DIALOGUE), named after a line of code, is a play by Blair Simmons about the very human elements of artificial intelligence: when it fails us and when it makes us laugh. Generated through Artificial Intelligence that has been coded by Blair, PRINT(DIALOGUE) poses the question: because AI technologies are developed by humans, do they inherently have human bias? And is that a positive or a negative? As both a playwright and a computer programmer, Blair works to shine a uniquely intimate light on both the humor and dangers of artificial intelligence. To this effect, she has created a computer program that pairs her hand-authored sentence structures with content, to varying degrees of success, producing a conversation that loops, repeats, and undermines itself. This is a cutting edge performance that allows us to examine the capabilities – and problematic bias – of AI, as well as our human relationship to technology.



Blair Simmons (Playwright)

Blair Simmons is a multimedia artist, researcher, teacher and technician. She is interested in logic, language, structures, patterns, maps, arches, bodies, organics, and opposites. Her research often materializes into objects and performances. Her play *Staging Wittgenstein* was performed at the 2017 Edinburgh Fringe Festival. She received her MA in Performance and Technology at NYU Gallatin in 2019 where she was recognized as a Horn Fund Fellow for her archaeological 3D research in Egypt and received a Dean's Award for Summer Research Fellow for research in instructional artwork at MIT. In March of 2019, she presented her 3D research findings when she was honored as an artist-in-res at The Failaka Institute of Knowledge and Arts Research in Kuwait. Her 3D works have been acquired for Gallatin's Permanent Art Collection.

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and were recognized with a Gallatin Writing Program Prize for Visual Arts. She was honored with a Gallatin Student Life Award and was the recipient of the Leo Bronstein Homage Award upon graduation. In 2019, Blair was selected for an artist-in-residence at La Mama's CultureHub where she developed a playwriting computer program, Print(Dialogue), which has been shown at Jerry H. Labowitz Theatre for the Performing Arts, LaMaMa's CultureHub and Pioneer Works. She is currently an artist-in-residence at NYU Gallatin. She teaches at NYU Tisch.



Tara Elliott (Director)

Tara Elliott is the director of critically acclaimed shows *Burq Off!* and *Not the One* and a producer of the Gotham Award-winning web series *Shugs & Fats*. She translated and directed the workshop premiere of prize-winning Chilean play *Las Analfabetas*. She is the recipient of a Tow Travel Grant for research in Cuba, a CUNY Diversity Fund grant, and has developed new plays with *Clubbed Thumb*, *Pipeline Theater Company*, *LaMicro Theater*, *Teatro LATEA*, *BAX*, *Goethe Institut*, *Exquisite Corpse Company*, *KOFest*, and *The Barn Arts Collective*. Her work has been seen internationally in London, Seoul, Edinburgh, Toronto, Vancouver, and Santiago, and in NYC at *The Public*, *The Cherry Lane*, *The New Ohio*, *HERE Arts*, and *Walkerspace* among others. 2019 CoCo Resident with *Colt Coeur*. 2018 Drama League Directing Fellow. MFA Directing, Brooklyn College.

MFA

A devised-documentary theater piece that takes an unflinching yet humorous look at the actual harrowing stories and experiences of overt discrimination, micro-aggression, othering and silencing of young artists of color in historically white universities, specifically in Theatre MFA programs. MFA explores the deeply personal stories of an array of recent graduates from varying institutions across the country, who all come from widely

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different backgrounds of race, gender, sexual orientation and nationality but who share heartbreaking yet often humorous experiences of marginalization as they each pursue higher learning in the arts. The piece draws heavily on a combination of verbatim transcripts of interviews, emails, text messages, voice message recordings, published texts, other found text and generated text via improvisation.



Hyojin Park (Playwright and Director)

Hyojin Park was born and raised in South Korea. Her theatrical career began on Korean Broadway. Credits include MY MOM, THE CURTAIN CALL FOR HER, SEOUL TERROR, ALMOST MAINE, MIDDLE TOWN, KING JOHN and 99 HISTORIES. Upon her move to New York she appeared in the films 3,000 which was screened at 2017 Cannes Film Festival, and SUNNY (CAAMFest, Los Angeles Asian Pacific Film Festival, Boston Asian American Film Festival) and other notable works like HOMEWORK (글동냥), EGG, JENNY AND JIHYE and DEVOTION. She graduated from The New School of Drama in Acting MFA '19. She also directed and wrote the film BETWEEN US and HEEMANG.

AVERNO: WILD THINGS

In this town, the things in the woods aren't the ones you need to fear. Averno, VA was founded in 1695. In 1702, it was razed to the ground. In 1703, it was refounded — better. "Purer." Shadows lurk in the woods, ready and waiting. The eyes are always watching. Children disappear. Storefronts never change. There are always whispers. Welcome to Averno. Averno is a new multimedia universe that defies genre and encompasses a play, a musical, two novels, a TV Show, a podcast, a collection of short stories, and more. Set over the course of 300 years, the various projects follow the secrets, lies, histories and mysteries that enshroud the town of Averno. Conspiracies and cults, sinners and saviors, Averno has it all. A love letter to southern gothic, the occult, and the seedy underbellies of seemingly peaceful towns everywhere, Averno is a sprawling map of the secrets that

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intertwine humanity, the horrors we inflict on each other, and the mysteries we can never unravel.



Morgan Smith (Playwright)

Morgan Smith is twenty years old and has grown up all over the East Coast, from farms in Virginia and Maine to a cabin in Connecticut. Writer of OCEANBORN, an internet-famous fantasy musical called "sweeping and condent" by the New York Times, WAYWARD SISTERS, an upcoming musical about paganism in the deep south, and DELIRIUM, an upcoming musical about nightmares coming to life, Morgan's writing is thoroughly entrenched in the mythic women of past and present. Their short fiction has been published in the U.S. and internationally, winning over 20 national awards. They have studied at Bryn Mawr College, Kenyon College, Yale University, Juilliard, and New York University.