



**ARTS
EMERSON**



MOBY DICK

PLEXUS POLAIRE

JAN 23—28

EMERSON PARAMOUNT CENTER

WELCOME TO ARTSEMERSON

SHOW CREDITS

**LETTER OF INTENTION/ACTORS,
PUPPETEERS AND PUPPETS**

**SCENOGRAPHY, VIDEO
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EXIT MAP

**LAND ACKNOWLEDGEMENT/
ABOUT EMERSON COLLEGE**



WELCOME TO ARTSEMERSON

Dearest ArtsEmerson Friends,

Happy New Year! It is an honor to welcome you back to the theater for this daring reimagining of Herman Melville's **Moby Dick**, conceived by visionary director Yngvild Aspeli and Norwegian theater company, Plexus Polaire. In this dazzling, larger-than-life production, Melville's classic tale is told anew with seven actors, fifty puppets, video projections, a drowned orchestra, and a life-sized whale. Throughout it all, the novel's themes of human obsession, powerlessness, and identity are all the more present. It is truly unlike anything you have ever seen.

Admirers of Melville's most famous work will know that Massachusetts holds incredible significance not just within the story; Melville wrote this work just over a hundred miles from here in the Berkshires. Moreover, whaling has been a key cultural practice of Wampanoag and other Native Nations on these lands long before whaling became an industry. This is why we at ArtsEmerson are so grateful to be able to bring this tale home to you, a version that feels as timely as ever and as though you are experiencing it for the first time.

As we enter a new year full of changes and transitions, I am heartened by this community's commitment over the last 13 years to ArtsEmerson's values and mission to uplift daring, transformative work. I know myself and our incredible team are committed to ensure we keep living up to it.

Sincerely,

A handwritten signature in black ink that reads "Ronee Penoi". The signature is fluid and cursive, with a large initial "R".

Ronee Penoi, Interim Executive Director of the
Office of the Arts & ArtsEmerson

OUR STORY

ArtsEmerson is Boston's leading presenter of contemporary world theater. We are dedicated to engaging all communities through stories that reveal and deepen our connection to each other. By cultivating diversity in the art and in the audience, we ignite public conversation around our most vexing societal challenges as a catalyst for overcoming them.

Founded in 2010 by Robert J. Orchard, the year the US Census confirmed there was no single cultural majority in Boston, we committed to building a cultural institution that reflects the diversity of our city. We program a full season of performances, film and dialogue that invites each of us to engage in a more contemporary narrative of Boston as a truly global city.

We believe in the power of art to ignite our vision of a thriving world.

A thriving world is one where all of its residents are seen and heard and life is better, richer and fuller for everyone. The foundation for this vision is empathy. Empathy is the fuel that will power a thriving world—a world connected across difference, where each of us sees and celebrates both that which is common to us and that which distinguishes us.

LANDMARK VENUES

Emerson Cutler Majestic Theatre

Built in 1903 as the second performance venue in Boston's historic Theatre District, the Cutler Majestic Theatre is listed on the National Register of Historic Places. The venue was purchased by Emerson College in 1983 and magnificently restored through the support of Ted and Joan Benard-Cutler in 2003. It combines state-of-the-art theatre facilities with Old World charm, serving the Boston community by showcasing first-class performing arts in its exquisite 1,200-seat auditorium.

Emerson Paramount Center

The Emerson Paramount Center is a comprehensive performing arts hub, including three venues serving the public: the 565-seat Robert J. Orchard Stage, the 125-seat Jackie Liebergott Black Box and the 170-seat Bright Family Screening Room. Originally a 1930s cinema palace, The Paramount was one of the first movie houses in the city to screen film with synchronized sound. Recognized as a Boston Historic Landmark, it remained closed for three decades before being entrusted to Emerson College to restore in lively Art Deco style, reopening to the public in 2010.

ON THE BLOG

ArtsEmersonBlog.org

Follow our blog for additional insight and artist content about our shows, to connect with others in the community and to learn more about our commitment to advancing racial equity in Boston.



**ARTS
EMERSON**

PRESENTS

MOBY DICK

DIRECTED BY
YNGVILD ASPELI

INSPIRED BY HERMAN MELVILLE'S NOVEL

ACTORS AND PUPPETEERS

**JULIAN SPOONER, SCOTT KOEHLER, LAËTITIA LABRE,
CRISTINA IOSIF, ALICE CHÉNÉ,
ANDREU MARTINEZ COSTA, YANN CLAUDEL**

MUSIC **EMIL STORLØKKEN ÅSE,**

GEORGIA WARTEL

COLLINS, LOU

RENAUD-BAILLY

PUPPET MAKERS **POLINA BORISOVA,**

YNGVILD ASPELI,

MANON DUBLANC,

SÉBASTIEN PUECH,

ELISE NICOD

SCENOGRAPHY **ELISABETH**

HOLAGER LUND

LIGHT DESIGNERS **XAVIER LESCAT and**

VINCENT LOUBIÈRE

VIDEO DESIGNER **DAVID LEJARD-RUFFET**

COSTUME DESIGNER **BENJAMIN MOREAU**

LIGHT TECHNICIAN **MARINE DAVID**

VIDEO TECHNICIAN **HUGO MASSON**

SOUND TECHNICIAN **DAMIEN ORY**

STAGE TECHNICIAN **BENJAMIN DUPUIS**

ASSISTANT DIRECTOR

(ON TOUR) **BENOÎT SEGUIN**

ASSISTANT DIRECTOR

(CREATION) **PIERRE TUAL**

DRAMATURG **PAULINE THIMONNIER**

PRODUCTION DIRECTOR

AND TOUR BOOKING **CLAIRE COSTA**

ADMINISTRATION **ANNE-LAURE DOUCET**

and GAEDIG

BONABESSE

PRODUCER **NOÉMIE JOREZ**

LETTER OF INTENTION

My grandfather was a sailor. He had a naked woman tattooed on his upper arm, and I remember him as a smell of tar and tobacco. He came from an island on the west-coast of Norway, a tiny harbor filled with foreign ships and languages, fishermen, sailors and children waiting for fathers who never came home from the sea. A landscape of wind, vast ocean and women standing looking out at the horizon. Weathered faces, sore hands and churches with boats hanging from the ceiling in hope of protection. My ancestors were buried in Portuguese soil, because the churchyard on this island didn't have enough earth to bury their own dead.

I like how the sea somehow draws invisible lines between the different corners of the world, how it creates points of connection. How, facing this force of nature, we are all the same. And no-one captures the battle between man and nature like Herman Melville in **Moby Dick**. An ancient white whale, a captain steering his ship into destruction and the inner storms of the human heart.

Moby Dick is the tale of a whaling expedition, but also the story of an obsession or an investigation into the unexplained mysteries of life. To quote Melville: "It is the image of the ungraspable phantom of life; and this is the key to it all."

So, with seven actors, fifty puppets, video-projections, a drowned orchestra and a whale-sized whale, I am currently working on a visual adaptation of this wonderful beast of a book.

—Yngvild Aspeli

ACTORS, PUPPETEERS AND PUPPETS

"Methinks we have hugely mistaken this matter of Life and Death. Methinks that what they call my shadow here on earth is my true substance. Methinks that in looking at things spiritual, we are too much like oysters observing the sun through the water, and thinking that thick water the thinnest of air. Methinks my body is but the lees of my better being. In fact take my body who will, take it I say, it is not me. Why all the living so strive to hush all the dead?"

—Extracts, *Moby Dick*

Melville's language is magnificent, rich and complex. Everything he writes has a metaphysical aspect. With his language, he transforms this ordinary travelogue into a vertiginous odyssey on human nature.

The text will be partly delivered by the puppets as the diversity of languages that makes up the artistic team will recreate on stage this floating Babel tower. The character of Ishmael, the narrator and sole survivor of this whale hunt, will be played by an actor, Julian Spooner. To give the audience access to the metaphysical dimension of the novel, his part will be played in the language of the country hosting the show. This will allow us to work in direct contact with the audience, to question the relation to fiction, to explore the pure force of the story and the magic of theater, to find the place where we get carried away...



The choir of six actor-puppeteers will be composed of three men (Andreu Martinez Costa, Viktor Lukawski, Daniel Collados—alternating with Olmo Hidalgo, Scott Koehler and Yann Claudel) and three women (Alice Chéné, Sarah Lascar and Maja Kunsic—alternating with Vera Rozanova, Laëtitia Labre and Cristina Iosif). They will have a crucial presence, as shadows, ghosts of all the men and women who disappeared in the dark infinity of the sea and reappeared from the depths to tell this story; weavers of the threads of life, or goddesses of fate.

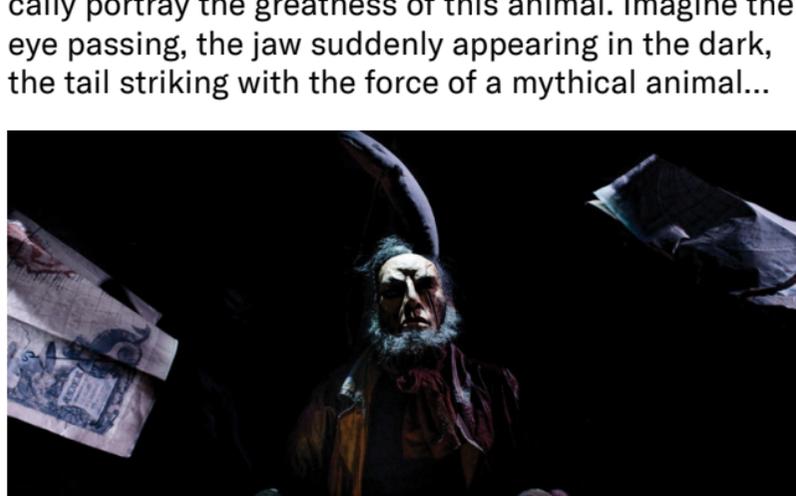
The role of the actor-puppeteers will be decisive in the enigmatic relationship between Captain Ahab and Fedallah, one of the five clandestine passengers secretly invited aboard by Ahab. Fedallah is described as "such a creature as civilized, domestic people in the temperate zone only see in their dreams, and that but dimly." There is a rumor between the sailors on board that he may be the Devil and that Ahab has sold his soul to him. Melville describes their torturous relationship. Although Ahab is the free master and Fedallah only his slave, it seems that Ahab sees his own shadow in Fedallah who sees his substance abandoned in the captain.

"What is it, what nameless, inscrutable, unearthly things is it; what cozening, hidden lord and master, and cruel, remorseless emperor commands me; that against all natural lovings and longings, I so keep pushing, and crowding, and jamming myself on all the time; recklessly making me ready to do what in my own proper, natural heart, I durst not so much as dare? Is Ahab, Ahab? Is it I, God, or who, that lifts this arm?"

This feeling of being controlled by something outside oneself, Destiny, Providence or "the invisible policeman of the Three Sisters" is a very present element in Melville's text and will be highlighted in the show.

The characters of the novel will be mainly represented by puppets through six different scales among which is a very small one in order to experience how small man is when facing the awe-inspiring whale, but also to confuse perspectives and see at the same time above and under the sea. Captain Ahab—the man "who has greatness in him, blasphemy and the divine" will be represented in a scale larger than human.

Moby Dick, known on all seas for its absolute beauty and its daring cruelty, will also be represented in different sizes : in a reduced version, the equivalent of the size of a car, and in real size—these great whales can measure up to 20 meters long—in order to physically portray the greatness of this animal. Imagine the eye passing, the jaw suddenly appearing in the dark, the tail striking with the force of a mythical animal...



SCENOGRAPHY, VIDEO AND LIGHT

The scenographer, Elisabeth Holager Lund, the duo of light creators, Xavier Lescat and Vincent Loubière, and the video creator, David Lejard-Ruffet, will design a timeless space, as if this story came out of the sand fog at the bottom of the sea, as if the wrecks and the bones hiding there were summoned to tell this story.



“It is not down in any map; true places never are.”

A ship that is composed and decomposed, pieces of reality that arise from the shadows and then disappear. Video projections that blur the lines between truth and illusion. Wires, ropes, maps, lines to follow to lose yourself in a mental map and find yourself in the heart of Captain Ahab’s madness.

The scenography, the light and the video will make it possible to reverse perspectives to make the audience feel they’re looking into the depths of the sea.

There is this magnificent scene in the book in which the sailors hunt a very large number of sperm whales. Imagine hundreds of whales swimming in a circle. And the *Pequod* suddenly finds itself right in the middle of this circle. The bloody chase continues all around them, but where they are, there is absolute peace. They look into the water and discover that they are above a large group of females who are breastfeeding their newborn babies still tied with their umbilical cord while at the bottom young sperm whales are making love...

“One serene and moonlight night, when all the waves rolled by like scrolls of silver; and, by their soft, suffusing seethings, made what seemed a silvery silence, not a solitude.”

MUSIC

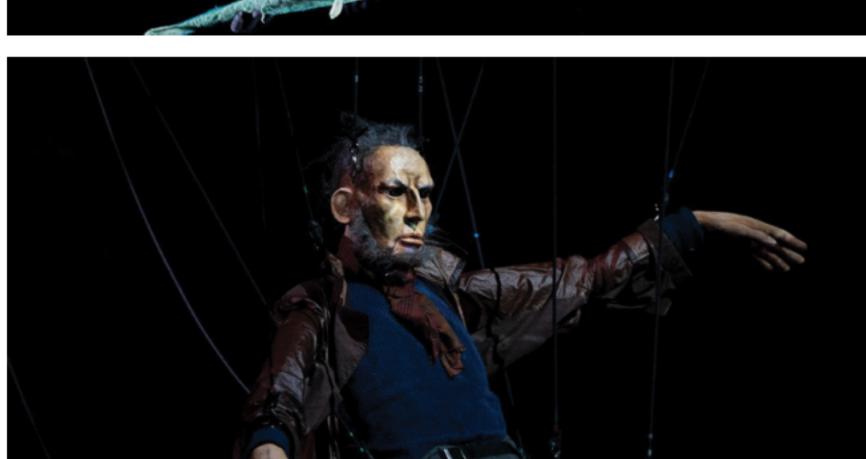
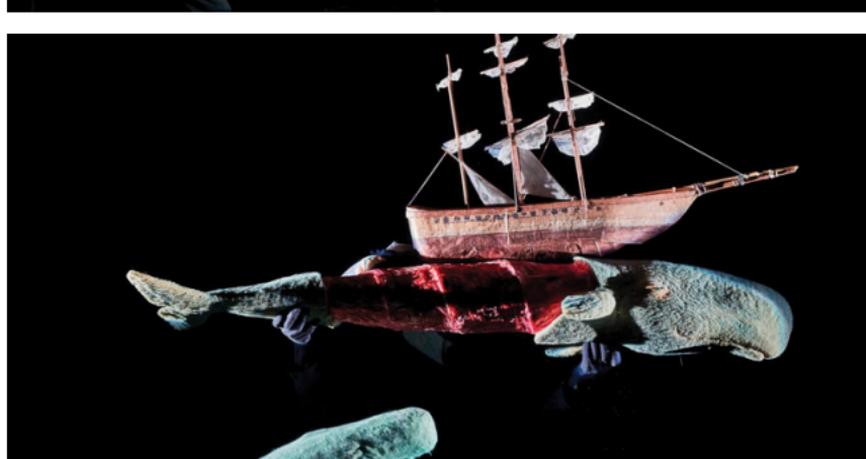
In the novel, Melville often talks about the many men and women who found their graves at the bottom of the sea. In this production, we summon the drowned choir—a long lost orchestra providing voices from the other side.

A work of voices and choral singing with the 6 actor-puppeteers on stage will be a central element of the show. The rest of the drowned orchestra will be integrated into the scenography through video projections to create confusion and confuse the boundaries between illusion and reality, between the dead and the living.

For the larger stages, three musicians will be in the back of the stage on a platform evoking a sunken wreck or the cathedral of a whale skeleton.

This orchestra will be made up of string instruments, brass, percussion and an octobass. This instrument, bigger than a double bass, has a height of almost 3.4 meters and produces sounds bordering on what the human ear can hear.

“A sound so strange, long drawn, and musically wild and unearthly, that the ball of free will dropped from my hand”



Consider the subtleness of the sea; how its most dreaded creatures glide under water, unapparent for the most part, and treacherously hidden beneath the loveliest tints of azure. Consider also the devilish brilliance and beauty of many of its most remorseless tribes, as the dainty embellished shape of many species of sharks.

Consider, once more, the universal cannibalism of the sea; all whose creatures’ prey upon each other, carrying on eternal war since the world began. Consider all this; and then turn to this green, gentle, and most docile earth; consider them both, the sea and the land; and do you not find a strange analogy to something in yourself? For as this appalling ocean surrounds the verdant land, so in the soul of man there lies one insular Tahiti, full of peace and joy, but encompassed by all the horrors of the half known life. God keep thee! Push not off from that isle, thou canst never return!

(Chapter 58 “Brit”—*Moby Dick*, Herman Melville)

ACCESSIBILITY

The performance of Moby Dick on Sunday, January 28th will be Audio Described with an optional Touch Tour experience before the show begins in the Robert J. Orchard Theatre.

Touch Tour—12:30 pm

Pre-Show Description—1:30 pm

Performance—2 pm

Audio Description refers to an additional narration track intended primarily for Blind or Low Vision consumers of visual media (including television and film, dance, opera, and visual art). It consists of a narrator talking through the presentation, describing what is happening on the screen or stage.

To learn more, please email Access@ArtsEmerson.org. On Sunday, January 28th, you can pick up a listening device from the Main Lobby.

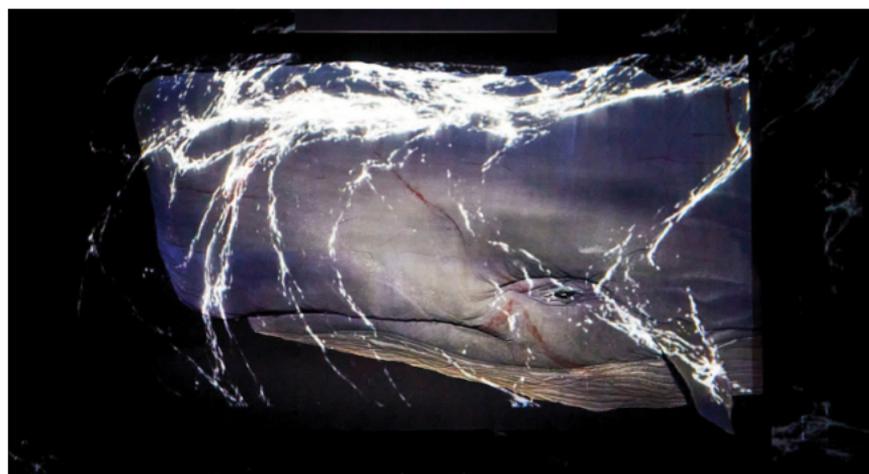
Meet Our Describers!

In-show Audio Descriptor **Cori Couture** (she/her) is thrilled to be working with ArtsEmerson once again. She has provided audio description (AD) for TV, film, education, and more than 100 Boston-area productions at more than a dozen theaters. Other AD projects include work with the Commonwealth of MA, Paramount, NASA, the 9/11 Museum, and Disney Parks. Her one-woman show explored how the arts buoyed her through the challenges of living with spina bifida, and she wants to remind us that people with disabilities have all kinds of fulfilling jobs and lives.

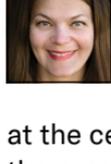
Andrea Doane has been writing and narrating Primary and Secondary Description for Boston-area theaters since 1992, including The Wheelock Family Theatre, The Huntington Theatre, The Wang/Boch Center, The Opera House, and SpeakEasy Stage Co. In collaboration with the Cultural Access Consortium, she has also trained Describers. In 2001 she received Bay State Council of the Blind's Outstanding Service Award.

What Other Services Are Available?

Assisted Listening Devices (ALDs): Assistive Listening Devices amplify and clarify sound by cutting down or eliminating ambient noise. They are available at the Box Office pre-show and can be used from any seat.



ABOUT THE ARTISTS



YNGVILD ASPELI (*Director*). Artistic director of Plexus Polaire, Yngvild Aspeli develops a visual world that brings our most buried feelings to life. The use of life-sized puppets is at the center of her work, but the actor's performance, the presence of the music and the use of light and video are all equal elements in communicating the story. Director, actress, puppeteer and puppet-maker, Yngvild Aspeli studied at Ecole Jacques Lecoq in Paris (2003–2005) and at ESNAM (Ecole Nationale Supérieure des Arts de la Marionnette) in Charleville-Mézières (2005–2008). Within her French-Norwegian company Plexus Polaire, she has directed six shows: *Signals* (2011), *Opera Opaque* (2013), *Ashes* (2014), *Chambre noire* (2017), **Moby Dick** (2020) and *Dracula* (2022). She is currently working on an adaptation of *A Doll's House* that will premiere in autumn 2023. "The use of life-sized puppets is at the center of my work, but the play of the actor, the presence of the music, the use of light and video, are all equal elements in communicating the story. I'm interested in the expanded language that is formed in the meeting point of these different expressions, and how it creates a multisensorial narration. A story can be told by words, but it can also be understood through a visual and physical perception. The choice of materials and colors can communicate a mood, sound can make you feel an underlying atmosphere and the quality of a gesture can express an emotion. Puppetry is a form that constantly is re-inventing itself. It goes beyond 'genre,' and fearlessly crosses the borders of other artistic expressions. Puppetry is not only a form, it is a way of seeing the world, a language, a state of mind. When making a performance I work on how to translate the text into a visual language; to transform the story into a physical experience, where everything recounts. To create an expanded reality, where the story is told on several parallel levels. Somehow create a vertical dramaturgy composed by superposed layers, rather than a horizontal line. Enter into a situation, or a specific state, and use it as a prism; it is a single story, and it is all stories. It is told that only seven basic plots exist, and that all stories are variations of these seven. What alters, and makes the story personal and current, is who tells the story, in which social context, and most importantly; how the story is told. It is important to have access to alternative stories. To be exposed to different points of view and other ways of telling a story. The mix of different artistic expressions is central in my work. With its live drawings, my first show *Signals* was inspired by visual art. The use of video-projections in the show *Ashes* creates strong cinematographic references, and my latest show *Chambre Noire* is something in between a theater performance and a concert. The blurry space between fact and fiction fascinates me. It allows the story to be anchored in reality, but still leave space for the public to be co-creator, to see and understand their own version of the story. The relation with the public is precious, also in the process of finalizing the show. I continue to make changes and develop the show long after the premier, as the reactions and encounters with the public is necessary for the show to find its final form. It is this space between the stage and the public that carries the fragile force of the performing arts. Also, in the themes, it is these spaces 'in between' that interests me; the imperceptible transitions, the irreversible borders, the blurred areas. The fact that there is no fixed answer, no ultimate truth, but only the complexity of life; of being human. It is in the impossible blend of strength and weakness a story is recognizable, and true. The play between the actor and the puppet, and this dual presence of the actor-puppeteer, allows a communication on several levels simultaneously. By the means of the puppet being a stylized human representation, we can make an attempt of looking at ourselves with a bit of distance. And by using the confusion that appears when the roles are reversed, the center is replaced, and we no longer know who controls who, we can visualize complex themes. A work that tries to make you feel rather than explain. That opens up for larger questions instead of giving fixed answers. Searching for an expression for those things that we cannot necessarily see, or explain, but that we still can feel, and understand."

CREDITS

Coproductions: Nordland Teater, Mo I Rana (NO), Figurteatret i Nordland (Nordland Visual Theatre), Stamsund (NO), Le Groupe des 20 (IDF), Puppet Theatre Ljubljana (SL), Comédie de Caen CDN (14-FR), EPCC Bords 2 scènes, Vitry-le-François (51-FR), TJP CDN Strasbourg-Grand Est (67-FR), Festival Mondial des théâtres de Marionnettes de Charleville-Mézières (08-FR), Le Manège, Scène Nationale-Reims (51-FR), Le Théâtre-Scène conventionnée d'Auxerre (89-FR), Le Mouffetard, Théâtre des arts de la Marionnette, Paris (75-FR), Les 2 Scènes, Scène Nationale de Besançon (25-FR), MA Scène nationale de Montbéliard (25-FR), Le Sablier, Ifs (14-FR), Le Théâtre Jean Arp de Clamart (92-FR), La Maison MCNA Nevers (58-FR), Théâtre Romain Rolland, scène conventionnée d'intérêt national de Villejuif (94-FR), Le Bateau Feu, Scène nationale de Dunkerque (59-FR), With a support for multilingual diversity by Theatre de Choisy-le-Roi/Scène Conventionnée d'intérêt national art et création pour la diversité linguistique, in co-operation with PANTHEA (FR-94), Teater Innlandet, Hamar (NO), POC, Alfortville (94-FR).

Supports: Kulturrådet/Arts Council Norway (NO), DGCA Ministère de la Culture (FR), DRAC et Région Bourgogne franche Comté (FR), Fond for lyd og bilde (NO), Conseil Général du Val de Marne (FR), Département de l'Yonne (FR), La Nef, Manufactures d'Utopies (FR).

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Please contact us for all financial or technical information.

CONTACTS

Production Director and Tour Booking

Claire Costa / +33 (0) 6 43 40 35 73

clairecosta@plexuspolaire.com

plexuspolaire.com

TOUR 2023–24

06–07/01—Santiago a Mil International

Theater Festival, Santiago, CHILE

12–13/01—Santiago a Mil International

Theater Festival, Antofagasta, CHILE

23–28/01—Emerson Paramount Center, Boston, USA

01–03/02—Pittsburgh Cultural Trust, Pittsburgh, USA

01/03—Festival Teatralia, Madrid, SPAIN

May–June: Tour in Asia (Hong Kong,

Singapore, South Korea, China)

PREVIOUSLY TOURING IN...

Théâtre Romain Rolland, Villejuif (FR), POC, Alfortville (FR), Nordland Visual Teater, Stamsund (NO), TJP, CDN d'Alsace, Strasbourg (FR), MA Scène Nationale, Montbéliard (FR), Ferme du Buisson, Scène Nationale de Noisiel (FR), Le Mouffetard, Paris (FR), Innlandet, Hamar (NO), Nordland Teater, Mo i Rana (NO), Festival d'Avignon (FR), Festival les Boréales, Comédie de Caen, CDN (FR), Le Trident, Scène Nationale de Cherbourg (FR), Théâtre Edwige Feuillère, Vesoul (FR), Le Manège, Scène Nationale de Reims (FR), La Faïencerie, Creil (FR), Théâtre Roger Barat, Herblay (FR), Le Monfort, Paris (FR), Festival Mondial des Théâtres de Marionnettes, Charleville-Mézières, (FR), Théâtre-Cinéma, Choisy-le-Roi (FR), La Faïencerie, Creil (FR), Ljubljana Puppet Theatre, Ljubljana (SLO), Espace Sarah Bernardt, Festival Théâtral du Val d'Oise, Goussainville (FR), Théâtre Jean Vilar, Vitry-sur-Seine (FR), Théâtre en Dracénie, Draguignan (FR), Le Carré, Sainte-Maxime (FR), Théâtre de Rungis (FR), Espace Lino Ventura, Garges-les-Gonesse (FR), Théâtre de Chelles (FR), La Garance, Scène Nationale de Cavillon (FR)– Les Passerelles, Pontault-Combault (FR), Forum Meyrin, Meyrin (SWI), Théâtre d'Auxerre (FR), MOMIX, Théâtre la Coupole, Saint-Louis (FR), Théâtre de Lorient (FR), Théâtre de Saint-Quentin-en-Yvelines (FR), Les 2 Scènes, Scène Nationale de Besançon (FR), Théâtre du Fil de l'Eau, Pantin (FR), Théâtre de Privas, Privas (FR), Scènes et Cinés, Istres (FR), Théâtre Le Forum, Fréjus (FR), Scène 55, Mougins (FR) Théâtre de Roanne, Roanne (FR), Théâtre des Feuillants, ABC, Dijon (FR), L'Agora, Scène Nationale d'Evry (FR), Théâtre Jean Arp, Clamart, avec le Théâtre de Châtillon et Fontenay-en-scènes (FR), EMC, St Michel sur Orge (FR), TJP, CDN d'Alsace, Strasbourg (FR), Innlandet Teater, Hamar (NO), Kilden Teater, Kristiansand (NO), Le Bateau Feu, Scène Nationale de Dunkerque (FR), Baerum Kulturhus, Heddadagene, Oslo (NO), Figura Theaterfestival, Baden (SWI), L'Archipel, Scène Nationale, Perpignan (FR), L'Estive-Scène Nationale, Foix (FR), MA scène nationale, Montbéliard (FR), M Fest, Amiens (FR), Le Diamant, Québec (CA), Théâtre Outremont, Montréal (CA), Harbourfront Center, Toronto (CA), Under the Radar Festival, NYU Skirball, New York (USA), Chicago International Puppet Festival, Chicago (USA), Saison Culturelle Accès Soir, Riom (FR), La Coloc' de la Culture, Cournon d'Auvergne (FR), La Maison de la Culture, Nevers (FR), Scène de Bayssan-Scène en Hérault, Béziers (FR), Châteauvallon-Liberté, Scène nationale de Toulon (FR), Théâtre Jacques Carat, Cachan (FR), Théâtre National de Hongrie, Győr (HUN), L'Empreinte, Scène nationale de Brive-Tulle (FR), Le Grand R, Scène nationale de La Roche-sur-Yon (FR).

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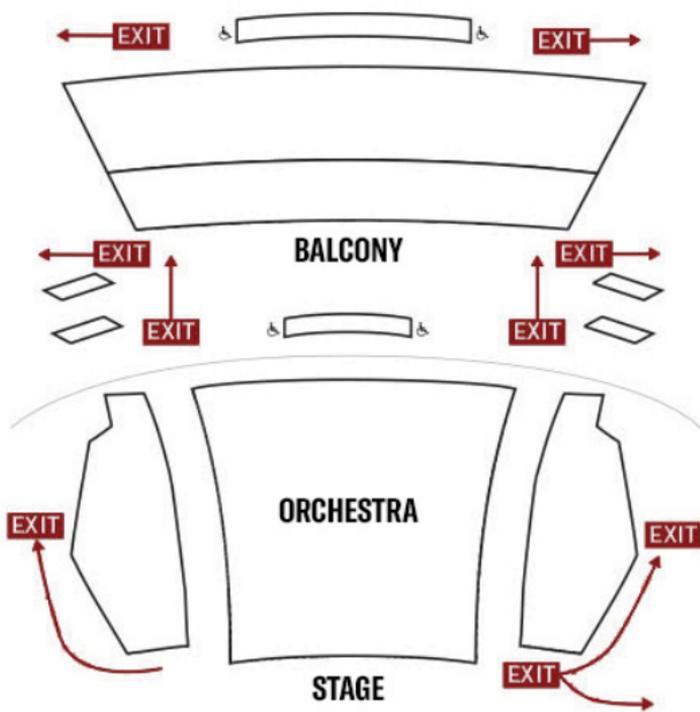
RONEE PENOI
Interim Executive Director
of the Office of the Arts &
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Ronee Penoi (Laguna Pueblo/Cherokee) was most recently a Producer with Octopus Theatricals, where she advanced the work of Cherokee artist

DeLanna Studi (*And So We Walked*), Phantom Limb Company (*Falling Out*), Ripe Time (*Sleep*), Homer's Coat (*An Iliad* by Denis O'Hare and Lisa Peterson), Theatre for One, and more. She is a two-time ISPA (International Society of Performing Arts) Global Fellow, and has been an APAP (Association of Performing Arts Professionals) Leadership Fellow and TCG (Theatre Communications Group) Rising Leader of Color. Ronee is a Founding Member of The Industry Standard Group (TISG), a commercial investment and producing organization with an intentional focus on increasing the presence of BIPOC (Black, Indigenous, and People of Color) investors and producers in the commercial producing field. She is also part of the consortium leadership of First Nations Performing Arts, a proud NEFA (New England Foundation for the Arts) National Theater Project Advisor, serves on Western Arts Alliance Committees, and leads the Creative and Independent Producer Alliance (CIPA) Programs Committee. Ronee is a two-time recipient of the DC Commission on the Arts and Humanities Individual Artist Fellowship as well as additional awards for her musical composing work with collaborator Annalisa Dias on #Resist and The Carlisle Project. She is also Co-Founder and collaborator with Groundwater Arts Collective dedicated to climate justice in the arts. Previously, Ronee was NNPN Producer-in-Residence at Woolly Mammoth Theatre Company, Senior Producing Fellow and Directing Fellow at Arena Stage, and toured nationally with Anna Deavere Smith's *Let Me Down Easy*. She spent three years with the Consensus Building Institute, a non-profit specializing in facilitation and mediation services. Her current anti-racism practice builds upon a decolonization framework and embraces systems change as a key component of that work. She graduated with honors from Princeton University with a degree in Music with certificates in Vocal Performance and Theatre & Dance. She has been invited to guest lecture on producing at Princeton University, CalArts, Howard University, and for American University's graduate Arts Administration program.

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At Emerson College's Office of the Arts, we hold ourselves accountable to the work of undoing oppression and advancing equity to overcome our city's bitter history of segregation and racial inequality. As part of this work, we must start by acknowledging that we are residing on the ancestral and unceded lands of the Massachusett people, whose name was appropriated by this Commonwealth.

We pay respect to the Massachusett elders past, present and future, the traditional custodians of the lands on which we make and present our art. We acknowledge the truth of violence perpetrated in the name of this country and make a commitment to uncovering that truth through dialogue, partnerships and learning.

ABOUT EMERSON COLLEGE

Located in Boston, Massachusetts, opposite the historic Boston Common and in the heart of the city's Theatre District, Emerson College educates individuals who will solve problems and change the world through engaged leadership in the liberal arts, communications and the arts. The College has approximately 3,500 undergraduates and 670 graduate students from across the United States and 50 countries. Supported by state-of-the-art facilities and a renowned faculty, students participate in more than 90 student organizations and performance groups. Emerson is known for its study and internship programs at Emerson Los Angeles, located in Hollywood, and at its beautifully restored 14th-century castle in the Netherlands. Additionally, there are opportunities to study in Washington, D.C.; London; China; the Czech Republic; Spain; Austria; Greece; France; Ireland; Mexico; Cuba; England; and South Africa. The College has an active network of 37,000 alumni who hold leadership positions in communication and the arts. For more information, visit emerson.edu.



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Nina Vogel in *ConCordis – the Heart* at Prague Quadrennial 2023 - RARE Performances Session. Created and performed by Nina Vogel. Photo by Jan Hromadko.

“

[ConCordis] is irreducibly human, in spite—or perhaps because—of using puppetry as its medium.

—Kristin Idaszak, "Lambe-Lambe and the Radical Generosity of Miniature Puppet Theatre"

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