



Advance Program Notes

Liz Lerman

Healing Wars

Friday, March 20, 2015, 7:30 PM

Saturday, March 21, 2015, 7:30 PM

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

Liz Lerman *Healing Wars*

Liz Lerman, *concept and direction*

Choreography created by **Liz Lerman** and **Keith Thompson** in collaboration with the performers

Original text sources curated by **Liz Lerman** and **Bill Pullman**

Devised text developed in collaboration with the performers

David Isreal Reynoso, *scenic and costume designer*

Jen Schriever, *lighting designer*

Darron L West, *sound designer*

Kate Freer, *media designer*

Jesse Farrenkopf and **Gerald Smedley**, *properties and back room construction*

Bill Pullman, *creative consultant*

The performers shift between multiple roles in two different centuries.

Performers:

George Hirsch, Paul Hurley, Ted Johnson, Gesel Mason, Tamara Hurwitz Pullman, Alli Ross, Michael Scott*,
Samantha Speis, and Keith A. Thompson

Evan True, *technical director*

Meg McDonald*, *stage manager*

Meg Kelly, *production manager*

Amelia Cox, *project manager*

Nunally Kersh, *producer*

***Healing Wars* runs approximately 80 minutes with no intermission.**

Healing Wars was commissioned by The George Washington University.

Production support provided by Peak Performances at Montclair State University (New Jersey).

The development of *Healing Wars* has been made possible by the Maggie Allesee National Center for Choreography at Florida State University.

Healing Wars was made possible by the New England Foundation for the Arts' National Dance Project with lead funding from the Doris Duke Charitable Foundation and The Andrew W. Mellon Foundation, with additional support from the National Endowment for the Arts.

Major support provided by The David Bruce Smith Foundation and Jane Brown

*Appears through the courtesy of Actors' Equity Association, the Union of Professional Actors and Stage Managers

Program Notes

A NOTE FROM HEALING WARS CREATOR AND DIRECTOR LIZ LERMAN

I invite you into the world of *Healing Wars*, a project that combines performance, research, and workshops, giving us time to dwell on the meanings and implications of war. I have been joined in this evolving process by an amazing group of research sites, financial supporters, and open-minded audiences with whom we have engaged for the past three years. The brilliant cast and designers have collaborated on questions big and small. The piece you see today would be entirely different if any one of them had not joined me.

Virginia Tech was an early research site, giving us an opportunity to talk with several groups who made a real difference in our understanding of our subject. In addition to visiting several classes at Virginia Tech to share our material-in-progress, we met with Michael Friedlander and Brooks King-Casas, of the Virginia Tech Carilion Research Institute, who provided us with key texts and insight into brain injury and recovery. We also met over several evenings with a group of student veterans, hearing a wide range of stories that deeply affected each of us; we were aided by Eric Hodges in this invaluable series of gatherings. Each of these beginning conversations made it possible for us to do a better job of listening as we traveled to other parts of the country building the work. Our thanks to Ruth Waalkes and her able colleagues Sara Bailey and Jon Catherwood-Ginn who made the time possible.

This enterprise was instigated by the 150th anniversary of the American Civil War. These big ceremonial moments are both an opportunity to rethink the past, as well as to observe and discover who we are becoming. My initial quest was to find out more about what had happened to women during those Civil War years, believing that there was bound to be new scholarship on the subject since our centennial 50 years ago. There is.

I was fascinated by the documentation of women who dressed as men and entered the conflict as soldiers, as well as of the nuns of Emmitsburg, Maryland, who were on the Gettysburg battlefield to aid, heal, and baptize the fallen, which made me consider the relationship of the spirit to healing and death. I also pursued the individual lives of nurse practitioners, looking for them in diaries, books, and at the most wonderful National Museum of Civil War Medicine in Frederick, Maryland. It was there, encountering a room of photographs of amputees, that I made the direct link to our current wars, later realizing that what we have come to call PTSD was experienced by the veterans of the civil war as well.

What happens when the soldiers come home? If the soldiers are women is it different? What lingers in the wounds of the body and how do our minds accommodate what has happened? Although it seems that this line of inquiry is about those who fight, I was driven, too, by the urgency of what is going on around us as our country has been at war for so long. I began to reflect about those of us whose fathers may have served but whose families are now spared the brunt of this fight. I began to wonder about the nature of numbness within the civilian population and our needs to "return from war."

Healing Wars is this performance that you are seeing. But it is also a series of events and encounters that I hope enables more thought, discussion, and connection to the aftermath of what seem like endless battles. The project will continue to grow as we travel the country and bring these stories to life.

Additional information about this project can be found at www.lizlerman.com.

Biographies

CAST (in alphabetical order)



GEORGE HIRSCH (performer)

George Hirsch graduated from the Macaulay Honors College at Hunter College, receiving an honors degree in dance. Since then he has had the privilege of dancing for Artichoke Dance Company, dance-Tactics, David Capps/Dances, Daniel Gwartzman Dance, Eva Dean Dance, GoCo, Liz Lerman Dance Exchange, Liz Lerman, and Regina Nejman and Company. He has taught workshops at Hunter College, Wesleyan, and University of Nevada–Las Vegas. When he is not dancing, you can find Hirsch teaching yoga at various studios around New York City.



PAUL HURLEY (performer)

Paul Hurley is a Washington, D.C., native and graduated from Duke Ellington School of the Arts in 2004. Following this, he joined the Navy as a Gunners Mate (GM) with ambitions of becoming an elite Navy SEAL. Hurley was injured overseas while attached to Mobile Security Squadron 3 Detachment, Bahrain and was flown back to the states where he recovered at Walter Reed and Bethesda Military Hospitals. After retiring from the Navy in 2009, he graduated from George Mason University with a degree in geospatial communication in 2011. Currently, Hurley works for MITRE, a federally funded research and development center (FFRDC), and is working to launch a distribution brewery in Northern Virginia called CasaNoVa Brewing LLC.



TED JOHNSON (performer)

Ted Johnson has danced with Liz Lerman since 2001, performing in works including *Small Dances About Big Ideas*, *Ferocious Beauty: Genome* (as Gregor Mendel), and *The Matter of Origins*. He spent over two years in Punchdrunk's off-Broadway sensation *Sleep No More* at the McKittrick Hotel. A fixture in the downtown dance scene in New York City for more than two decades, he performed in the companies of Bebe Miller and Ralph Lemon, as well as many independents including David Alan Harris, Sarah Pogostin, Laurie DeVito, Eun Me Ahn, Cheng Chieh-Yu, Colleen Thomas, and Bill Young. His improvisational work has been featured in collaborative ventures onstage with Kirstie Simson, Gabriel Forestieri, and Kayoko Nakajima.



GESEL MASON (performer)

Gesel Mason is artistic director for Gesel Mason Performance Projects and an assistant professor at the University of Colorado Boulder. She was a member of Liz Lerman Dance Exchange and Ralph Lemon/Cross Performance Projects and has also worked with Robert Battle, Donald McKayle, Bebe Miller, David Rousséve, Reggie Wilson, Andrea Woods, and Jawole Willa Jo Zollar. Her work has received support from New England Foundation for the Arts, National Endowment for the Arts, John F. Kennedy Center for the Performing Arts, Clarice Smith Performing Arts Center, Bates Dance Festival, and the Joyce Theater Rockefeller Residency Initiative.

Biographies, continued



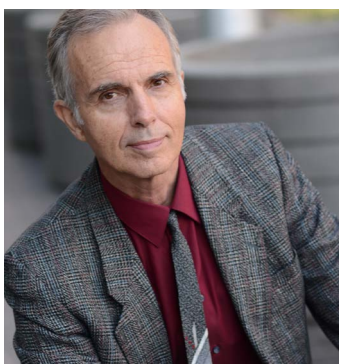
TAMARA HURWITZ PULLMAN (performer)

Tamara Hurwitz Pullman has been dancing with Liz Lerman since 2005. In the Washington, D.C., area she performed in Lerman's work *The Matter of Origins* and Peter DiMuro's *Funny Uncles*. She has also danced with companies including the Jose Limon Dance Company (New York City), Ann Vachon Dance Conduit (Philadelphia), Pacific Dance Ensemble, and Rosanna Gamson Worldwide (Los Angeles). As a dance educator, Hurwitz Pullman has taught dance in many different settings, ranging from dance conservatories to rural storefronts and urban YMCAs.



ALLI ROSS

Alli Ross is a performing and teaching artist residing in Boston, Massachusetts. *Healing Wars* is her first performance project with Liz Lerman. Ross originated the role of Lady Macduff in *Sleep No More*, the immersive dance theater production (American Repertory Theater/Punchdrunk/Emursive). In Boston, Ross is a recent recipient of two grants that have launched EXCAVATE, a dance theater collective making outdoor, site-specific performance. She teaches movement for actors at Boston Conservatory, holds a bachelor of arts in anthropology and dance, and a masters of education from HGSE in arts in education. Huge gratitude to her family and all the veterans who've shared their stories.



MICHAEL SCOTT (performer)

Michael Scott is excited to be collaborating with his first dance company. His Broadway credits include *110 in the Shade*, *Follies*, *Showboat*, *Pirates of Penzance*, *Happy New Year*, and *The Best Little Whorehouse in Texas*. Off-Broadway work includes Jane Austen's *Pride and Prejudice*, *The Fantasticks*, *Dodsworth*, *Abby's Song*, *China Doll*, and *The Drunkard*. He has also done numerous national and regional tours with such productions as *Guys and Dolls*, *Showboat*, *Camelot*, *Plaza Suite*, *Deathtrap*, *Stormy Weather*, *1776*, *Chicago*, *La Cage*, *42nd St*, *Little Shop of Horrors*, *Buddy*, and *M. Butterfly*.



KEITH A. THOMPSON (performer and rehearsal director)

Keith A. Thompson danced internationally for Trisha Brown Dance Company from 1992-2001 and currently serves on faculty at Mason Gross School of the Arts at Rutgers University. He performs and rehearsal directs for Liz Lerman; has his own company, danceTactics performance group; and teaches globally, including as master company teacher for Sasha Waltz & Dancers (Berlin) and TsEKH Summer Dance School in Moscow, Russia. Thompson has been on faculty at American Dance Festival and at several national universities, and his choreography has been featured at Harvard University, Montpellier International Dance Festival, Dance Theater Workshop Guest Artist Series in New York, The Wilma Theater in

Biographies, continued

Philadelphia, Dixon Place in New York City, Jersey Moves Festival at NJPAC in Newark, and the 2011 Annual Aging in America Conference.

CREATIVE TEAM

LIZ LERMAN (director/choreographer)

Liz Lerman is a choreographer, performer, writer, and speaker, and she is the recipient of numerous honors, including a 2002 MacArthur Genius Grant Fellowship, a 2011 United States Artists Ford Fellowship in Dance, and the 2014 Dance/USA Honor Award. A key aspect of her artistry is opening her process to various publics, from shipbuilders to physicists, construction workers to ballerinas, resulting in both research and outcomes that are participatory, relevant, urgent, and usable by others. She founded Liz Lerman Dance Exchange in 1976 and led it until 2011. Current projects include *Healing Wars*; the genre-twisting work *Blood Muscle Bone* with Jawole Willa Jo Zollar and Urban Bush Women; and an online project called *The Treadmill Tapes: Ideas on the Move*. In 2013 she curated Wesleyan University's symposium *Innovations: Intersection of Art and Science*, bringing together teams of artists and scientists from North America to present their methods and findings. She teaches her Critical Response Process around the world. Her third book, *Hiking the Horizontal: Field Notes from a Choreographer*, was published in 2011 by Wesleyan University Press. For more information, visit www.lizlerman.com.



DAVID ISRAEL REYNOSO (scenic and costume designer)

David Isreal Reynoso is the Obie Award-winning costume designer for the off-Broadway runaway hit *Sleep No More* (Punchdrunk/Emursive). Most recently, he designed the critically acclaimed *Time and the Conways*, directed by Rebecca Taichman for The Old Globe. His other regional scenic and costume design credits include returning collaborations at La Jolla Playhouse, The Old Globe, American Repertory Theater, Commonwealth Shakespeare Company, Lyric Stage, and Gloucester Stage, among many others. Reynoso is also the recipient of the Elliot Norton Award in costume design and a multiple nominee for the IRNE and BroadwayWorld awards. His other work includes Amanda Palmer's *Down Under* tour and Juan Son's *Mermaid Sashimi* tour, as well as a variety of music video production and costume designs.



JEN SCHRIEVER (lighting designer)

Jen Schriever's lighting designs have been seen on Broadway for such productions as John Leguizamo's *Ghetto Klown*, which was also filmed for HBO. She has also worked extensively in opera, including *Die Fledermaus* at the Metropolitan Opera, *Faust* and *A Midsummer Night's Dream* at Mariinsky Theatre, and *The Pearl Fishers* at the English National Opera. Off Broadway credits include *Mala Hierba*, *American Hero* at Second Stage; *A Second Chance at the Public*; *Triassic Parq* at SoHo Playhouse; *Bullet for Adolf* at New World Stages; *Stuffed and UnStrung* at Union Square; and *An Evening Without Monty Python* at L.A. & Town Hall. Regional work has included lighting productions at Woolly Mammoth, Signature Theatre, Papermill, CenterStage, Folger, Williamstown, Indiana Rep, and Asolo Rep.

Biographies, continued



DARRON L WEST (sound designer)

Darron L West is a Tony and Obie award-winning sound designer whose work for theater and dance has been heard in over 500 productions nationally and internationally on Broadway and off. His other accolades for sound design include the Bay Area Theater Critics Circle Award, the Lucille Lortel, and the AUDELCO. He is a two-time Henry Hewes Design Award winner and a proud recipient of the 2012 Princess Grace Award Statue.



KATE FREER (media designer)

Kate Freer is a multimedia designer working in live performance, film, and installation. Her work has been seen in venues across the United States and internationally. Most recently she designed the acclaimed *Stuck Elevator*, directed by Chay Yew for ACT San Francisco. Frequent collaborators include Timothy Bond, Stein | Holum Projects, Kamilah Forbes, Andrew Scoville, and Tamilla Woodard. She is a founding member of Imaginary Media Artists.

BILL PULLMAN (creative consultant)

Bill Pullman worked closely with the cast during the past three years in the making of *Healing Wars* and originated and performed the role of the doctor for the Arena Stage premiere run. He started acting professionally in the New York theater in 1983 and, shortly after, began his film career, which currently spans over 60 features, including *Independence Day*, *Lost Highway*, and *Bottle Shock*. Recently he was nominated for a Drama Desk Award for his performance in New York City last fall in Beth Henley's play *The Jacksonian* (with Ed Harris and Amy Madigan, named one of *The New York Times*' 10 Best Plays of 2013). Currently he is shooting *American Ultra* (with Jesse Eisenberg and Kristen Stewart). Upcoming movies include *The Equalizer* (with Denzel Washington) and *Cymbeline* (with Ethan Hawke). He is married to Tamara Pullman, and they have three children.

JESSE FARRENKOPF (properties and back rooms)

Jesse Farrenkopf is an installation artist living and working in New York City. Growing up in Connecticut, he graduated from the University of Hartford in 2011 with a bachelor of fine arts in sculpture. His work includes site-specific, elaborate, and sometimes narrative installations and sculptures designed to engage the viewer's perception. Farrenkopf continues his passion for the arts in his Hudson Valley studio.

MEG MCDONALD (stage manager)

Meg McDonald is a stage manager and production manager. Previous work with Liz Lerman includes *The Matter of Origins* and *Ferocious Beauty Genome*. Other credits include Dance Exchange (*Hammock*, *Drift*, and *Blueprints of Relentless Nature*), the Public Theater (*Shakespeare in the Park*, *Mobile Unit*, and *Under the Radar*), the TEAM (*RoosevElvis*), Shakespeare Theatre Company, and Round House Theatre. McDonald is currently the associate managing director for Woodshed Collective. She holds a bachelor of fine arts in theatre design and technology from the University of Arizona and is finishing a master of fine arts in theatre management and producing at Columbia University.

Biographies, continued



EVAN TRUE (technical director)

Evan True is a technical director and actor based out of New York City. He was technical director and general manager of the Living Theatre and former company member of International WOW with Josh Fox. True is into gadgets, puppets, and storytelling. He now works on a wide variety of live events in different roles, from fashion and marketing to augmented reality theatre.

Other Credits

Kini Collins, *administrator*

Carmel Dundon, *costume construction*

Jesse Farrenkopf, *set dresser*

Mark Costello, *multimedia assistant*

Matt Hubbs, *associate sound designer*

Amanda Paulick, *assistant stage manager*

John Wilder, *assistant lighting designer*

Katie Fleming, *back room/props dressing design*

Engagement Activities

Tuesday, March 17, 2015, 7:30 PM

At the Crossroads: Art, Science, Research

Cube

Moderated by Max Stephenson, professor of urban and regional planning, director of the Institute for Policy & Governance; Sarah Hanks, Ph.D. candidate, Agricultural, Leadership, and Community Education

During the artist residency at Virginia Tech in 2012, *Healing Wars* creator and director Liz Lerman engaged with faculty, students, and community members, including researchers at the Virginia Tech Carilion Research Institute. Join us for a conversation between Lerman and Michael J. Friedlander, PhD, executive director of the Virginia Tech Carilion Research Institute, on creative research, scientific research, and their intersections.

Co-presented with Community Voices.

Friday, March 20, 2015, following the performance

Q&A with Liz Lerman and *Healing Wars* Artists

Anne and Ellen Fife Theatre, Street and Davis Performance Hall

Moderated by Ann Kilkelly, professor of theatre arts, women's studies

Following *Healing Wars*, interact with Liz Lerman and additional artists in *Healing Wars* in this question-and-answer discussion.

SPECIAL THANKS

Community Voices, Michael Friedlander, Saul Halfon, Sarah Hanks, Ann Kilkelly, Joseph Merola, Gabrielle Minnich, Andrew Morikawa, Patricia Raun, and Max Stephenson

In the Galleries



Shinique Smith

Gnosis, 2013

Ink, fabric, and acrylic on wood panel

48 x 48 x 5 inches

Courtesy of the artist and James Cohan Gallery, New York/Shanghai

Explore CONNECTIONS between works of art, artists, and viewers; between art past and present; and between ideas and their aesthetic manifestation.

THREADED

Three one-person exhibitions

featuring Shinique Smith, Angelo Filomeno, and Polly Apfelbaum

Through Sunday, April 12, 2015

Hours: Tuesday-Friday, 10 AM-6 PM/Saturday-Sunday, 10 AM-4 PM

Three one-person exhibitions by renowned artists Shinique Smith, Angelo Filomeno, and Polly Apfelbaum, who work with threaded material as their medium, mining its symbolic significance while creating fascinating and unexpected visual forms