

SITI Company

Press Kit





Photo by Michael Brosilow

SITI Company is an ensemble-based theater company whose three ongoing components are the creation of new work, the training of young theater artists, and a commitment to international collaboration.

SITI was founded in 1992 by Anne Bogart and Tadashi Suzuki to redefine and revitalize contemporary theater in the United States through an emphasis on international cultural exchange and collaboration.

MISSION

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

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

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

Anne Bogart

Co-Artistic Director, SITI Company

New York City. Bard College (BA) and New York University (MA). Works with SITI: Café Variations, Trojan Women, American Document, Antigone, Under Construction, Freshwater, Who Do You Think You Are, Radio Macbeth, Hotel Cassiopeia, Death and the Ploughman, La Dispute, Score, bobrauschenbergamerica, Room, War of the Worlds, Cabin Pressure, War of the Worlds: The Radio Play, Alice's Adventures, Culture of Desire, Bob, Going, Going, Gone, Small Lives/Big Dreams, The Medium, Noel Coward's Hay Fever and Private Lives, August Strindberg's Miss Julie, and Charles Mee's Orestes. Professor at Columbia University. Author of four books: A Director Prepares, The Viewpoints Book, And Then, You Act and Conversations with Anne.



Leon Ingulsrud

Co-Artistic Director, SITI Company

Mr. Ingulsrud is one of the three Co-Artistic Directors and helped found SITI Company. He has appeared in Orestes, Seven Deadly Sins (New York City Opera), Nicholas & Alexandra (Los Angeles Opera), bobrauschenbergamerica, Hotel Cassiopeia, Under Construction, Who Do You Think You Are, Radio Macbeth, Antigone, American Document (with Martha Graham Dance Co.), War of the Worlds; Radio Play, Trojan Women, Cafe Variations, A Rite (with Bill T. Jones/Arnie Zane Dance Co.), Persians, the theater is a blank page, and directed Hanjo.

Mr. Ingulsrud has taught in workshops and universities around the world, and holds an MFA in directing from Columbia University.



Ellen Lauren

Co-Artistic Director, SITI Company

Co-Artistic Director, founding member. SITI credits include Persians, Trojan Women (After Euripides), A Rite (with Bill T Jones/Arnie Zane Dance) Café Variations, Under Construction, Radio Macbeth, Who Do You Think You Are, Hotel Cassiopeia, Death and the Ploughman, Midsummer Night's Dream, Room, bobrauschenbergamerica, Hotel Cassiopeia, systems/layers, War of the Worlds, Cabin Pressure, The Medium, Culture of Desire, Going, Going, Gone, Orestes, Seven Deadly Sins at Lincoln Center, American Document (with Martha Graham Dance Co.). Festivals include Bonn, Iberoamericano Bogota, BAM Next Wave, Humana, Bobigny, Melbourne, Edinburgh, Singapore; Wexner, Krannert and Walker Center for the Arts. InNY: Live Arts NY, NYTW, CSC, Women's Project, Miller, Public, Joyce Theaters. Regional credits with SITI include San Jose Rep, ART Cambridge, Court Theatre, Alabama Shakespeare, Actors Theatre of Louisville, Fox Fellowship Distinguished Achievement 2008-2010.



SITI | STREB: FALLING & LOVING

Running Time: 60 minutes (no intermission)

Playwright: Charles L. Mee Jr.

Directors: Anne Bogart & Elizabeth Streb

Lighting Design: Brian H. Scott

NDP Tour
Support
Available

Available for
Touring:
20/21

Touring Personnel

Performers: 6 SITI, 6 STREB

Administrative/Production Staff: 6

(does not include Anne Bogart or Elizabeth Streb)

Hailed by The New York Times as “..straight up beautiful and incredibly funny” and a “brilliant new dance-theater piece” by NJArts, Anne Bogart and SITI Company join forces with Elizabeth Streb and her company STREB Extreme Action, in an exhilarating collaboration that is visceral and dramaturgically revolutionary. Featuring selections from the cannon of playwright Charles L. Mee Jr, and Streb’s latest invention a 52 bucket Guck Machine suspended overhead, FALLING & LOVING explores the many possible expressions of love through action. An engaging spectacle for mature audiences; artists, ideas and objects collide in this radical new production.

Commissioned by Peak Performances at Montclair State University. World Premiere: Sept 24-29, 2019 at the Alexander Kasser Theater, Peak Performances, Montclair, NJ.



Photo by Marina Levitskaya, courtesy of Peak Performances at Montclair State University



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SITI | STREB: FALLING & LOVING

Anne Bogart (Co-Director) is one of the three Co-Artistic Director of SITI Company, which she founded with Japanese director Tadashi Suzuki in 1992. She is a Professor at Columbia University where she runs the Graduate Directing Program. Works with SITI include Persians, Steel Hammer, A Rite, Café Variations, Trojan Women, American Document, Antigone, Under Construction, Freshwater, Who Do You Think You Are, Radio Macbeth, Hotel Cassiopeia, Death and the Ploughman, La Dispute, Score, bobrauschenbergamerica, Room, War of the Worlds, Cabin Pressure, War of the Worlds: The Radio Play, Alice's Adventures, Culture of Desire, Bob, Going, Going, Gone, Small Lives/Big Dreams, The Medium, Noel Coward's Hay Fever and Private Lives, August Strindberg's Miss Julie, and Charles Mee's Orestes. She is the author of five books: A Director Prepares, The Viewpoints Book, And Then, You Act, Conversations with Anne, and What's the Story.

Charles L. Mee (Playwright) grew up in Illinois, headed east and graduated from Harvard College. He wrote Orestes 2.0, the first play that was done by the SITI Company when it was first formed, and has also written bobrauschenbergamerica, Hotel Cassiopeia, Under Construction and American Document for SITI. He has also written Vienna: Lusthaus, A Perfect Wedding, and a number of other plays in addition to his work inspired by Greek plays: Big Love, True Love, Trojan Women A Love Story and others. Among other awards, he is the recipient of the lifetime achievement award from the American Academy of Arts and Letters.

Elizabeth Streb (Co-Director, Choreographer) Elizabeth Streb has dived through glass, walked down London's City Hall, allowed a ton of dirt to fall on her head, and set herself on fire, among other feats of extreme action. She founded the STREB EXTREME ACTION COMPANY in 1985 and established SLAM (STREB Lab for Action Mechanics) in Brooklyn, NY in 2003. She has received numerous awards and fellowships including a John D. and Catherine T. MacArthur Foundation 'Genius' Award in 1997, a Guggenheim Fellowship in 1987 and a Doris Duke Artist Award in 2013. In 2010, Feminist Press published her book, STREB: How to Become an Extreme Action Hero. She is the subject of two recent documentaries: Born to Fly, directed by Catherine Gund (Aubin Pictures) and OXD, directed by Craig Lowy, which follows STREB at the 2012 London Olympics. In the spring of 2015, Streb was the subject of Alec Wilkinson's "Rough and Tumble" in The New Yorker magazine. In 2017, STREB was commissioned by Bloomberg LLP to create a series of events to open the new corporate headquarters in London and to launch the CityLab Conference in Paris.

Sketch by Elizabeth Streb

SITI | STREB: FALLING & LOVING

The text for the SITI | STREB collaboration is arranged from playwright Charles L. Mee's collection of *Love Sonnets: Things Women Say* and *Love Sonnets: Stuff Guys Say*, featuring an assembly of monologues about different manifestations of love for both men and women.

This project marks the first time that Elizabeth Streb and her dancers collaborate with a theater company, marrying spoken text with action, challenging the company's artistic expression. Together the two companies find physical actions and theatrical metaphors for love.

The goal of *FALLING & LOVING* is to create a work that engenders bravery and outrageous courage in a world that is becoming increasingly frightened to open out into the unfamiliar spaces of people who are "other."



Photo by Marina Levitskaya, courtesy of Peak Performances at Montclair State University

SITI | STREB: FALLING & LOVING

"...straight i[beautiful and incredibly funny."

- *The New York Times*

"On one side is Ms. Bogart's ability to explore the emotion behind words and movement; on the other is Ms. Streb's courage and single-minded conviction to create human daredevils.

- *The New York Times*

"brilliant new dance-theater piece"

-NJARTS

"...substances of different weights and densitiies plummet through th e air, creating temporary mists, shimmering clouds and streams of goop."

-NJARTS

PRESS QUOTES



Photo by Marina Levitskaya, courtesy of Peak Performances at Montclair State University

The Bacchae

Excerpt: <https://vimeo.com/288590398>

Running Time: 90 minutes (no intermission)

By Euripides

Translation by Aaron Pochigian

Directed by Anne Bogart

Set and lighting design by Brian H Scott

Sound design by Darron L West

Composed by Erik Sanko

Dramaturgs Helene Foley & Norman Frisch

Touring Personnel

Performers: 10

Administrative/Production Staff: 3-4

Packed with striking scenes, frenzied emotion and choral songs of great power and beauty, *The Bacchae* is considered to be one of Euripides's greatest surviving works. In this production, Dionysus, the god of wine, ritual madness, fertility and theater, returns in disguise to his birthplace in Greece. The bacchantes referred to Dionysus as "the god of letting go," reminding us that if we do not respect the wildness that is part and parcel of being human, we may fall prey to the tyranny of excessive order or the frenzy of collective passion. Today the play resonates with our current social and political situation. We must learn to curb our hubris and our fear of the irrational, the unknown and the foreign.

This adaptation was commissioned by The J. Paul Getty Museum and first performed at the Getty Villa on September 5, 2018.



Photo by Craig Schwartz

The Bacchae

"...Bogart and her company...hold us in their spell.

- *The Los Angeles Times*

"[Anne Bogart] makes the play's back-burnered anxieties about women and power feel very front-burnered and very now."

- *The New York Times*

"In this Entertaining 'Bacchae,' Dionysus is a Nasty Woman"

-*The New York Times*

"...the show is asking pertinent questions about female anger and female force."

-*The New York Times*

PRESS QUOTES



Photo by Craig Schwartz

Chess Match No. 5

Excerpt: <https://vimeo.com/222570229>

Running Time: 90 minutes, no intermission

Conceived and Directed by Anne Bogart

Text arranged by Jocelyn Clarke from the words of John Cage

Created by SITI Company

Choreography by Barney O'Hanlon

Scenic and Costume Design by James Schuette

Lighting Design by Brian H Scott

Sound Design by Darron L West

Touring Personnel

Performers: 2

Administrative/Production Staff: 3

Available for
Touring:
20/21

REPERTORY

A new play by Jocelyn Clarke, based on texts from the many public conversations with American composer, writer, artist, and philosopher John Cage. SITI actors Will Bond and Ellen Lauren create a unique live art performance, part chess game and part music happening, which explores the words and ideas of a visionary artist. Come experience the wide-open, mind-bending brilliance of Cage's insights about the world, art and music, philosophy and the adventures that life presents. Dense and humorous, graceful and penetrating, this is SITI Company in an adventurous mood, landing lightly upon the profound truths to which we all can relate.



Chess Match No. 5

"They are not visibly doing theater, if that means plot, traditional characters or singing cats. Except, of course, that they are. You just need to recalibrate your expectations, just as Duchamp made audiences recalibrate their expectations of art and the show's subject, Cage, made them rethink music."

- *The New York Times*, 2017

"[Will Bond] is a precise and dapper performer...these two can seem like gorgeous, oiled machines."

- *Time Out New York*, 2017

"Darron L West's superb sound design is like a character unto itself."

"Will Bond has 'fluid, sometimes tongue-in-cheek delivery.'"

"Anne Bogart 'directs with a sly smile.'"

- *This Week in New York*, 2017

"You know how it is when you totally relax and you are in an environment of no judgement and you have that "aha!" moment that just delights you and makes you giggle a little? The whole show is like this. Bond and Lauren even burst into dance in the middle of their philosophical talk and it is a total goofy pleasure, not to mention one of my favorite Bogart fingerprints."

- *Front Row Center*, 2017



Photo by Maria Baranova

Hanjo

Excerpt: <https://vimeo.com/250348788>

Running Time: 70 minutes (Performed with Live Music)

By Yukio Mishima

English translation by Leon Ingulsrud

Director: Leon Ingulsrud

Set & Lighting Design: Brian H Scott

Costume Design: Mariko Ohigashi

Sound Design and Original Composition: Christian Frederickson

Sound Engineer: Valentine Monfeuga

Production Stage Manager: Ellen Mezzera

Performed with live solo-violin accompaniment

Touring Personnel

Performers: 4

Administrative/Production Staff: 3

Hauntingly enigmatic, subtle, and beautiful, Yukio Mishima's Hanjo reaches back into the deep past of ancient myth and brings into the modern world a story that is part fairy-tale, part surreal drama. Using a 14 Century Noh play as a springboard, the work deals with issues of gender, identity and how we play roles within each other's lives. Written in the 1950's, this timeless tale of love, loneliness and betrayal has stunning relevance in our time. New York's beloved SITI Company unveils Mishima's Hanjo as a bilingual triptych in which the actors rotate through each character role. The production weaves Noh theater's elegance, expressiveness and economy, together with the techniques of contemporary theatre, to shed light on the nature of identity, gender, language, and ultimately the art of acting.

Available for
Touring:
20/21

REPERTORY



Hanjo

“...like a perfectly cut jewel, precisely proportioned and polished.”

- *Exeunt Magazine*, 2017

“stark, meticulous, striking... a cold, sharp-edged tragedy.”

- *Culturebot*, 2017

“a theater experiment that is remarkably interesting...”

- *StageBuddy*, 2017

“ [Hanjo] intentionally los[es] us in translation...a kind of Cinderella story...the work is beautiful.”

- *Theater Is Easy*, 2017

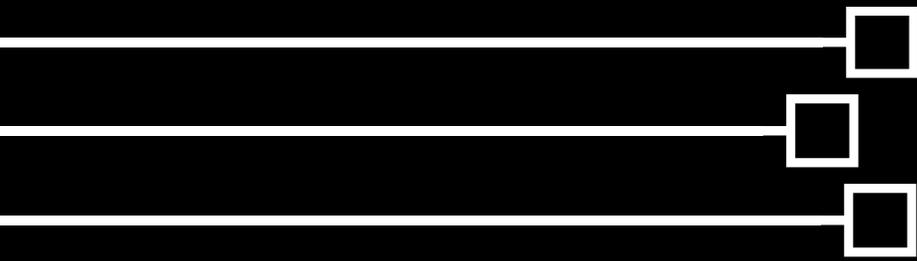


Photo by Julie Lemberger

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