



The Theatre department of Barnard College cultivates independent artistic vision pursued by professional and emerging theatre artists. We also recognize that, in the educational environment of the college and the university, artistic work both participates in the curriculum and is part of a wider community conversation as well. Some productions included in our seasons may contain scenes staging verbal, physical, or sexual violence. If a specific content warning is warranted, it will be posted on the ticketing website, posted outside the performance space, and/or printed in the program. If you are concerned about whether or how any action or content might be depicted in any of our shows, please contact theatre@barnard.edu.

Solo Performance content warnings:

There is one reference to suicide ideation early in Brianna Johnson's performance; Addi Bjaringer's performance includes an audio recording of anti-Semitic hate speech.

Barnard College and Columbia University are located in Lenapehoking, the territory of the Lenape people. In the public acknowledgement of this fact we enact one small step towards recognizing the traditional and enduring stewards of this land and disrupt the invisibility and ongoing erasure of Indigenous Peoples. Furthermore, the practices central to much of the art we make contribute to climate change in ways that disproportionately affect Indigenous and marginalized people globally. The faculty and staff of the Department of Theatre invite you to join us in acknowledging all of this as well as our shared responsibility--by learning more about the [Native American Council of Columbia University](#) and Barnard College's local work towards Indigenous sovereignty and Black liberation, as well as the Department's continued efforts towards developing [sustainable design and production practices](#).

FESTIVAL PRODUCTION

Solo Performance Thesis Advisor	Kyle deCamp
Playwriting Thesis Advisor	Andy Bragen
Research Thesis Advisor	Hana Worthen
Costume Shop Manager	Kara Feely
Production Manager	Mike Banta
Technical Director	Greg Winkler

Work Study Crew

Amritha Anupindi, Thomas Dean Baker, Maya Campbell,
Talia Hankin, Joseph Daniel Kurtz, Mia Kyler, Camille
Marchini, Marni Rosenthal, Maya Weed, Jasmine Zou

Friday, April 16, 2021

7:00 PM | RESEARCH PRESENTATION

Enabling Homoerotic Sensibility: Mei Lanfang's
Ideal Woman in Peking Opera Film Forever
Enthralled by Genevieve Yiming Wang 王一茗.

Saturday, April 17, 2021

12:30 PM | SOLO PERFORMANCES

*why don't you wear some color?: a prismatic reflection
on Black Queer personhood.* by Brianna Johnson

Soch by Nafisa Saeed

The Speech Writer by Jackson Kienitz

Tarry by Addi Bjäringer

PLAYWRITING

Friday, April 16 at 8 PM

R.I.P. Andy Cohen by Adam Glusker

Saturday, April 17 at 3 PM

Obsessed by Starr Shapiro

Saturday, April 17 at 5 PM

Butterfingers and Naan by Hope Johnson

Artistic Statements: Solo Performance

Addi Bjäringer BC '21, *TARRY*

This piece is an implication, a rumination, a piss play about all things viral, or, I mean, white

...

...

What was I saying?

Special Thanks

I would like to credit George Yancy, Charlie Parker, Jeremy O'Harris, Claudia Rankine, Hilton Als, Duah Saleh, Macbeth, Dominique Morisseau, Titus Kaphar, Ta-Nehisi Coates, Dr. Cassie Fennell, Jaelyn Coates, Eminem, Duncan MacMillan, Emma Amos, tiktok activists (@susannabarkataki, @kendalexis, @mesimorphew), Strindberg (if I have to), Swedish folklore and white supremacists all around the world for helping me forge this project.

I want to express my gratitude for the people who never cease to inspire and nurture me. You know who you are. A special thanks to my parents and my Nonna. Lastly, thank you to my thesis cohort - Kyle, Brianna, Nafisa, and Jackson - for this strangely beautiful experience.

Brianna Johnson BC '21, *why don't you wear some color?: a prismatic reflection on Black Queer personhood.*

Greetings everyone,

This project is a prismatic reflection of what it can mean to live in the intersections of Blackness and Queerness.

It is prismatic in that two similar parallel figures, “b” and “rain” go on a journey to unearth/refract the beauty and power of living colorfully as Queer Black people.

This project has followed me all of my life but really began to take shape in the last couple of years as I have grown into my own Black Queerness. This project is dedicated to my past, present, and future selves, as Ana

Maurine Lara states, “my Black Queer ancestors & ancestors to come”, as well as any Black Queer people in this world looking to ruminate on the color in their lives.

For you, I offer this project alongside some affective sentiments from the genius and deeply inspirational Black Queer troublemaker and Barnard alum, Alexis

Pauline Gumbs:

Gumbs, Alexis Pauline. “Take Good Care (Thank You Toni Cade Bambara) |.” *Brilliance Remastered*, Alexis Pauline Gumbs, 12 April. 2020,

brillianceremastered.alexispauline.com/2020/03/25/take-good-care-thank-you-toni-cade-bambara/.

take good care of those without wifi. reach beyond the internet connection and find the rainbow connection

take good care of the seeds sprouting in the dark soil within your being

take good care of the body and the planet that are both at once your home

take good care of the people

take good care of your Black(ness)

take good care of your queerness and quietness and shyness

take good care of your children, whether embodied or not

take good care of sacredness
take good care of your spine that might hurt from years of
contorting our humanity into something too small for us
take good care of your prayers, spirits are listening
take good care of your truth
take good care of your voice no matter how loud or quiet it
may be
take good care of your soft parts and your breath
take good care of the places you just left, someone is coming
behind you
take good care of the new world being born

This project was filmed on the Hawaiian island of O’ahu
in the neighborhoods of Mānoa and Pālolo.
This was a research-based project which sourced already
existing text and movement-based materials. Research
sources include, the introduction to Ana Maurine Lara’s
book *Queer Freedom: Black Sovereignty*, a poem from
Alexis Pauline Gumbs’ book *Spill: Scenes of Black
Feminist Fugitivity*, “a spell to save your life” from
Alexis Pauline Gumbs, Jafari Allen’s article
“Black/Queer/Diaspora at the
Current Conjunction”, songs from Moses Sumney, Nina
Simone, Mereba, Tank and the Bangas, and Solange
Knowles, an IG Live from Janaya Future Khan
(@janayathefuture), an Instagram post from Kamil
Oshundara (@k6mil), the image “GHOUL” from Jordan
Anderson’s exhibit “My Queer Blackness, My Black
Queerness”, movement from Blessing U Johnson, and an
email chain between Rebecca Bliss, Alexis W, and
myself, and a whatsapp video sharing movements for
Yoruba Orisha, Oshumare.

Special Thanks

Thank you to music first and foremost. You have always been my way into interrogating who I am and how I feel. This project could not have been what it is without music. I have the deepest gratitude to everyone who has created/shared the materials that are featured in this piece; they inspired and pushed me to further interrogate the ways in which my Blackness and Queerness interact. Thank you, Professor Rebecca Bliss for introducing me to the world of Afro-Cuban Dance and connecting me with Alexis W. who offered rich information on Oshumare. Thank you to my wonderful cohort of Solo Performers Addi, Jackson, and Nafisa for being so supportive, vulnerable, and thoughtful throughout this process. Watching you all has been such a gift and I am so proud of the work we have accomplished. Thank you, Professor Kyle deCamp for all your work in supporting and attuning me to the intricacies of my own artistic practice while pushing me to go deeper and get closer to the essence of my vision. Thank you to my wonderful friends Jordyn Tomlin, Sophia Onyinyechukwu Tony-Egbuniwe, and Danielle Hopkins for reminding me of the beauty of this project and gently pushing me to get closer to my visions. Thank you so much to the Marx family, particularly Katina Marx for allowing me to film in your home and offering and operating your beautiful colorful lights to my thesis. Finally, thank you to my wonderful partner Uilalani Marx for supporting me throughout this entire thesis in all of the ways that you have, from helping me in recording and editing scenes to helping me through every mini-crisis I encountered. I truly could not have done this without you, I love you with all my heart.

Jackson Kienitz CC '21, *The Speech Writer*

"The Speech Writer" is a portrait of a political aide, who, assuming different alter-egos, writes speeches for multiple public figures. It is a play exploring deception and performativity in public and private life.

Some of the project's guiding questions...

... how might violence and manipulation
coexist alongside foolishness and
awkwardness?

Or

... how might benevolent characteristics be used
malevolently?

Or

... how might I be deceived?

Special Thanks

Thank you Addi, Brianna, and Nafisa. Thank you, Kyle.
Thank you, Mike Banta, Coretta Grant, and the entirety of
the Barnard Theatre faculty. Thank you, Gina. Thank you,
mama and papa. Thank you, Professors Rachel Chung,
Kieth Gessen, Mark Lipovetsky, and Adam Leeds. Sorry
Michael J. Fox.

Partially inspired by: Vladislav Surkov, Ray Kissam Price
Jr., Mitt Romney, Donald Rumsfeld, Beto O'Rourke, Stephen
Miller, Michael Cohen, Peter Pomerantsev, David Wallace,
Edward Snowden, Christopher Wylie, 4Chan, Jack
Nicholson, Marlon Brando, and Miles the Dog.

Nafisa Saeed BC '21, *Soch*

“*Soch*” is an ode to language. This project illustrates the interplay between language and thought for bilingual speakers, and is an attempt to answer the question- “What language do you think in?”

“Change your language and you change your thoughts”- Karl Albrecht

Special Thanks

First and foremost, I would like to say thank you to my thesis adviser, Kyle, for giving me the space and the guidance to carry out my vision. To Professor Shayoni Mitra, for encouraging me to delve into the world of authors like Manto and Bapsi Sidhwa. To my solo performance team Addi, Brianna, and Jackson for spending the past four months helping this project grow into what it is. To my roommates- Sarah, Heer, Aishah, and Isha for supporting me throughout this process. To the Saeeds, especially my parents Arif and Fatima, who probably have no idea what to expect from this piece. To Natalia, Hamza, Sarah, Minahil and Sana’a, for dealing with my dramas long before I started this project. To my barber, for great company and even better haircuts. Finally, to the residents of my building, who did not come to the roof even once while I was recording. Thank you.

Sources

Text:

My Ancestor’s House- Bina Shariff

The Empire- by DC Moore

Ten Acrobats in an Amazing Leap of Faith- Yussef El Guindi

City of Sin and Splendour- Bapsi Sidhwa (Lahore
Remembered by Sara Suleri Goodyear)

Music:

Liggi (Instrumental)- Ritviz

Voice acting:

Sarah Irfan and Isha Dave

Artistic Statements: Playwriting

Starr Shapiro CC '21, *Obsessed*

Sometimes your brain doesn't work the way it's supposed to, and it's terrifying and weird and confusing and maybe even a little funny and also pretty awful. This play is kind of about that. But it's also about how we find the strength to move forward despite all we've lost, and how coming to terms with our secrets and our pain can help us do so.

Adam Glusker CC '21, *R.I.P Andy Cohen*

This play/cry-for-help uses archived podcast recordings, quotations from the Real Housewives, and real text messages to tell a wholly non-fabricated story of how two friends can betray one another in the spirit of being wholly iconic.

CW // Anything you'd find on THE REAL HOUSEWIVES... addiction, drug use, body dysmorphia/disordered eating, slurs, betrayal, misogyny, backstabbing, abuse, suicidal ideations, delusions of grandeur, etc.

Hope Johnson BC '21, *Butterfingers and Naan*

Two sisters navigate young adulthood and all the complications it comes with in today's world. Meeting every few weeks in an Indian restaurant, we see the evolution of their relationship over a year and how the two grow as individuals. The ups and downs of family and what sisterhood means through time come together in this piece, and even allows the girls to make an unlikely friend in the process.

CAST & CREW

Michael Banta (Production Manager) joined the Theatre Department in 2008. Previous credits include Hudson Scenic Studio, New York City Opera, Bard SummerScape Festival, Utah Shakespearean Festival, and various regional theatres, theme parks, and cruise ships. He was also an Adjunct Professor at NYC College of Technology (CUNY) from 2005 to 2010. Mike holds an MFA in Technical Design and Production from Yale School of Drama and a BA in Drama from the University of Virginia.

Jack Becker (CC '21, Actor, RIP Andy Cohen) is an upcoming graduate from Columbia College where they studied creative writing and psychology. Past acting credits include *Hadrian & Antinous* (OnStage at Columbia), *The Danube* (Barnard Theatre Department), *R.U.R.* (Imperium Theatre Co.), and more. Additionally they have acted and directed for several theatre groups on campus, such as Latenite, XMAS!, and the 124th Annual Varsity Show. They would like to thank Adam and the whole *RIP ANDY COHEN* team for the experience of this wild and exciting show!

Addi Bjäringer (BC '21, Solo Performance) is a senior at Barnard College, studying Theatre & Human Rights with a minor in Political Science. Her theatrical credits with the college include costume designing *Disco Pigs* (Senior Thesis Festival), assistant set and costume designing (NOMADS, KCST) as well as directing and acting for KCST. Addi is also a proud graduate of the Evening Conservatory at the Stella Adler Studio of Acting, Class of 2020.

Marie-Josée Bourelly (CC'23, Jake 2, R.I.P Andy Cohen) is an undergraduate student at Columbia University with the intended major of Anthropology. Past acting credits include Lady Anne in *Richard III* at Interlochen Center for the Arts' Shakespeare Festival, Nora Morton in *Brighton Beach Memoirs* at Theatre J, and Fran in *Nerdy Nate and the*

Anti-Bullying Quest at The Kennedy Center. She is a proud YoungArts Winner in Theatre and a recipient of the Young Artist Award from Interlochen Arts Academy. She is elated to be working with this wonderful team of creators!

Camilla Cox (CC '22, Director, *Butterfingers and Naan*) is a Theatre major, political science minor. Recently, she assistant directed *Stupid F*cking Bird* with the Barnard Theatre Department, and has acted and produced for student theatre throughout her time at Columbia. Thanks to Hope for letting her be a part of this!

Kyle deCamp (Thesis Advisor, Solo Performance) is an interdisciplinary writer, designer, director, performer and educator. Her recent projects explore intersections of art, architecture, history, technology and individual lives. The multi-focused projects combine varied perspectives to create hybrid experiences of space in live performance. Projects have toured extensively and garnered the Hermes New Settings Award, New York Dance and Performance Award, New York Foundation for the Arts Fellowship among other honors. BA Sarah Lawrence College, MFA Fellow Integrated Electronic Arts Rensselaer Polytechnic Institute, Fellow American Academy in Rome '17.

Francesca DeGiorgio (BC '24, Kris, *Obsessed*) is a first-year at Barnard intending to major in English with a Creative Writing concentration. She has directed short productions with NOMADS and KCST. This is her first time acting in a production at Columbia.

Abigail Duclos (BC '23, Eloise, *Obsessed*) is a sophomore studying English, Theatre, and German at Barnard College. Her past acting credits include Anna in *What Every Girl Should Know* (Barnard Theatre Department), Lily Kepler/Fay Murphy in *Lily Kepler and the Graveyard Shift* (NOMADS), Eve Sandor in *The Danube* (Barnard Theatre Department), *Laura Jesson in Bona Varda/Brief Encounter* (CUP), and Irina Arkadina in *The Seagull* (CUP). A play she wrote, titled *Anointed With Gasoline*, was recently staged

as NOMADS' Mainstage Production for their 2021 Spring Season

Kara Feely (Costume Shop Manager) is a director/designer for theatre and interdisciplinary performance and manages the Costume Shop for the Barnard Theatre Department. She is co-founder of the performance group Object Collection. objectcollection.us

Ellie George (BC '23, Sarah, *Obsessed*) is a sophomore at Barnard College studying architecture and English. She has been primarily involved in student Theatre on campus with NOMADS and King's Crown Shakespeare Troupe. This is her first foray into work with the Theatre department, and she would like to thank Starr Shapiro for the opportunity to engage with her incredible work, as well as everyone else involved in the production.

Adam Glusker (CC '21, Playwright, *RIP Andy Cohen*) is a playwright from Los Angeles whose work is inspired by himself, reality television, and that video of Kim Cattrall scatting with her husband playing the upright bass. His past full-length plays include *GENESIS INCESTUOUS* (NYU Tisch), *AFTER PARTY FOR A FUNERAL*, and *AKELDAMA* (Blank Theatre Company). His past departmental credits include *TOWN HALL* (SM) and *COLONY COLLAPSE* (Actor).

Livia Hughes (BC '21, Actor, *RIP Andy Cohen*) is a senior English and Film major at Barnard College. Her past departmental credits include backstage assistant on *Revolt, She Said, Revolt Again* directed by Colette Robert. She is very proud of her best friend Adam for writing such a brilliant piece of theatre to capstone his college career, and can't wait to engage in some "on-stage" silliness in *RIP Andy Cohen*.

Brianna Johnson (BC '21, Solo Performance) is a senior Theatre and Africana Studies major at Barnard College. Her past departmental credits include performing in the Spring 2018 production of *Jeune Terre* as Denise and in the Fall 2019 production of *Men on Boats* as Hawkins. Brianna

also was on the Run Crew for the 2019 Thesis Festival: Directing Weekend and was on the Paint Crew for *Men on Boats*. Additionally, she has acted and been a crew member on numerous Black Theatre Ensemble productions including *Dreamgirls*, *Sons of Liberty*, and various iterations of their annual One-Act Festival.

Hope Johnson (BC '21, Playwright, *Butterfingers and Naan*) is so excited to be debuting her new play "*Butterfingers and Naan*". Much thanks to all those involved in the reading, the other playwriting students, and her advisor Andy for all their hard work and great advice. In addition to playwriting Hope also loves to direct, and hopes to one day transition to learn how to write and direct for the screen in addition to the stage. Enjoy the show!

Jackson Kienitz (CC '21, Solo Performance) is a senior studying Theatre and Creative Writing at Columbia College. He made his acting debut as a six-year-old Big Bad Wolf in his kindergartens' production of the "*Three Piggy Opera*," and has continued ever since. Some of his favorite roles include Melchior in "*Spring Awakening*," Ralph in "*Lord of the Flies*," Beast in "*Beauty and the Beast*," Algernon in "*The Importance of Being Earnest*," Guppy in "*Guppy*," and Man in "*Man with Two Shoes Seeks a Third*."

Anna Pettit (CC '21, Stage Director, *Butterfingers and Naan*) is a senior Theatre major with a Psychology concentration. Her past departmental credits include stage managing the Spring 2021 main stage production, *On Loop*, stage managing *Trifles* in the 2019 Thesis Festival, and set designing *CloudMelt*, *What Every Girl Should Know*, and *The Penelopiad* in the 2021 Thesis Festival. She sends major gratitude to Hope for giving her one last chance to be involved in a department show before she graduates this month!

Alex Prezeau (BC '24, *Sasha, Butterfingers and Naan*) is a freshman at Barnard, with previous departmental credits including performing as Nina in *Stupid Fucking Bird* in the

fall, and stage managing CloudMelt for the 2021 Thesis Festival. She is only slightly disappointed that she doesn't get to eat actual butterfingers and naan for the performance.

Kate Purdum (BC '22, Director, RIP Andy Cohen) is a junior Theatre major whose past departmental roles include: Stage Manager "*Disco Pigs*," Dramaturg, "*On Loop*," and Costume Designer, "*CloudMelt*." Next Spring, she will complete her directing thesis with a production of Young Jean Lee's "*The Appeal*."

Emily Robinson (CC '21, Actor, RIP Andy Cohen) is thrilled to be making her CU acting debut in Adam Glusker's senior thesis.

Starr Shapiro (CC '21, Playwright, Obsessed) is a senior at Columbia College majoring in Theatre and concentrating in Psychology. She performed in the departmental production of *The Other Shore*. She would like to congratulate her fellow thesis playwrights!

Ari Shenkman (BC '23, Butterfingers and Naan) is a sophomore at Barnard studying Political Science and Psychology. Having last appeared on stage in CMTS' *Legally Blonde* in late 2019, Ari misses performing dearly. Thanks to Camilla for her guidance, and a huge congratulations to Hope for leaving Barnard with big shoes to fill. Special shouts to Mia Shenkman—an absolutely epic younger sister.

Delia Jane Tager (BC '22, SM, RIP Andy Cohen) is a junior at Barnard College majoring in Art History and concentrating in visual arts. They most recently worked for the department on *What Every Girl Should Know* as the sound designer.

Greg Winkler (Technical Director) joined the Barnard College Theatre Department in 2007. Previous credits include Long Wharf Theatre, Atlas Scenic Studios, Pook Diemont and Ohl, and Hudson Scenic Studios. He holds an

MFA in Technical Design and Production from the Yale School of Drama and a BS in Biology with a minor in Theatre Arts from Fairfield University. Greg is a member of the International Alliance of Theatrical Stage Employees and is certified as an Entertainment Electrician and Theatre Rigger.

Genevieve Yiming Wang 王一茗 (BC '21, Research Thesis) is a senior Theatre major concentrating in Research. Her thesis topic is titled “Enabling Homoerotic Sensibilities: Mei Lanfang’s Ideal Woman in Forever Enthralled.” Her research interests are homoerotic portrayals in Chinese theatre & literature. She would like to thank all professors she studied with, especially her advisor Prof. Hana Worthen for her guidance on Genevieve’s thesis and support throughout Genevieve’s journey at Barnard! She is also the proud producer of Yuting He’s play *Where Is My Maple Town* Off-Broadway, and the caring director of *99 Women* with Columbia Blue Glaze theatre. As a theatre scholar and producer, she aims to create platforms for Asian theatre artists and foster cross-cultural collaborations.

Charlotte Wirth (BC '22, Stage Directions, *Obsessed*) is a junior at Barnard. She has been involved in LateNite. This is her first time performing in a department production.

CIRCULAR DESIGN AND PRODUCTION

Since 2012, Theatre faculty, staff, and students have been investigating and developing practices to foster circular design and production methods through reuse and careful material choices. Our goal is to create a systemic, trackable, institutional approach to reducing the emissions created in the production of sets, props, and costumes. We aim to transition from a linear model of “take, make, waste” to a circular approach where our physical resources are locally sourced from reclaimed materials wherever possible and are re-purposed at the end of the show. The many constraints we are all accustomed to in theatre - time, money, architectural realities - can fuel the artistic process and shape the work we produce. We believe that environmental impact should be a critical and necessary constraint of the artistic process, one that will make our work stronger and bring it more in tune with the world in which we live.

For the three productions of *Senior Thesis Festival Weekend II*:

- Costume materials purchased were 61% reused materials, 39% new
- Props purchased were 58% used, 42% new
- Scenic materials were 70% from stock, 8% purchased used, 23% purchased new
- Lighting equipment and supplies purchased were 60% used, 40% new
- Sound equipment purchased was 63% used, 37% new

Faculty, Department of Theatre, Barnard College

W. B. Worthen, Alice Brady Pels Professor in the Arts, Chair
Professor, Theatre Division, School of the Arts, Columbia
Professor, Department of English and Comparative Literature, Columbia
Co-Director, Ph.D. in Theatre and Performance, Columbia
Co-Director of Undergraduate Studies, Drama and Theatre Arts, Columbia

Gisela Cardenas, Lecturer
Sandra Goldmark, Associate Professor of Professional Practice
Paige Johnson, Assistant Professor
Shayoni Mitra, Senior Lecturer
Alice Reagan, Associate Professor of Professional Practice
Hana Worthen, Associate Professor
Associate Director of The Center for Translation Studies
Steven Chaikelson, Professor of Professional Practice, Theatre Division, School of the Arts, Columbia

Affiliated Faculty

Pam Cobrin, Senior Lecturer, Department of English
Patricia Denison, Senior Lecturer, Department of English
Co-Director of Undergraduate Studies, Drama and Theatre Arts, Columbia
Maja Horn, Associate Professor, Department of Spanish and Latin American Cultures

Adjunct Faculty

Mana Allen, Adjunct Lecturer (Acting)
Daniel Baker, Adjunct Lecturer (Sound Design)
Andy Bragen, Adjunct Lecturer (Playwriting)
Autum Casey, Adjunct Lecturer (Lighting Design)
Kyle deCamp, Adjunct Lecturer (Acting and Solo Performance)
Crystal Finn, Adjunct Lecturer (Acting)
Sharon Fogarty, Adjunct Lecturer (Acting and Directing)
Javier González, Adjunct Lecturer (Directing)
Tina Mitchell, Adjunct Lecturer (Acting)
Colette Robert, Adjunct Lecturer (Directing)
Shannon Sindelar, Adjunct Lecturer (Directing)
Wendy Waterman, Adjunct Lecturer (Acting)

Staff

Michael Banta, Production Manager
Valerie Coates, Faculty Department Assistant
Kara Feely, Costume Shop Manager
Coretta Grant, Theatre Administrator
Greg Winkler, Technical Director

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