



Performing Arts

Fall Season 2021



MetLife Foundation
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Japan Society's
Performing Arts Season.



MetLifeFoundation

Japan Society and
the Chocolate Factory Theater co-present

The Nosebleed

Written and Directed by Aya Ogawa

Fri., Oct. 1 at 7:30 pm

—Followed by a *MetLife Meet-the-Artist Reception*

Sat., Oct. 2 at 7:30 pm

Sun., Oct. 3 at 7:30 pm

Thurs., Oct. 7 at 7:30 pm—Followed by an artist Q&A

Fri., Oct. 8 at 7:30 pm

Sat., Oct. 9 at 3 pm & 7:30 pm

Sun., Oct. 10 at 3 pm

2021—2022 Performing Arts Season Support

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The season is made possible, in part, by public funds from the New York City Department of Cultural Affairs in partnership with the City Council and the New York State Council on the Arts with the support of the Office of the Governor and the New York State Legislature.



Major Support is generously provided by Doug and Teresa Peterson, with endowment support from the Lila Wallace-Reader's Digest Endowment Fund and the Endowment for the Performing Arts, established with a leadership gift from the Doris Duke Charitable Foundation.

Additional support is provided by Helen and Kenneth A. Cowin, Dr. Jeanette C. Takamura, Dr. and Mrs. Carl F. Taeusch II, Mr. Alan M. Suhonen*, Sarah Billingham Solomon and Howard Solomon, Paula S. Lawrence, Dr. Stephen and Mrs. Michiko Levine, Marjorie Neuwirth, Hiroko Onoyama, Lyndley and Samuel Schwab, and Nancy and Joe Walker. Transportation assistance is provided by All Nippon Airways Co., Ltd. Yamaha is the official piano provider of Japan Society. *MetLife Meet-the-Artists Reception* is provided by MetLife Foundation.



* In memoriam.

ARTISTIC DIRECTOR'S NOTE

Welcome to Japan Society's fall 2021 season! While the global pandemic is still casting a shadow over human society, live performance—the quintessence of New York City—is coming back with a renewed sense of vitality. We are pleased that the Society is riding this exciting wave.

As Japan Society is committed to supporting the local artistic community, which has been suffering severely during the shutdown, I am proud to say that this fall season centers on the work of NYC-based artists with deep ties to Japan and its culture. It is also worth mentioning that this fall season's offerings consist of women theater-makers.

Our first in-theater program is the premiere of Japanese American artist Aya Ogawa's latest piece, *The Nosebleed*. For two decades, Aya and Japan Society's Performing Arts Program have developed a close and multidimensional working relationship. As a perfect English/Japanese bilingual, they have translated many Japanese theater scripts into English and have created many English subtitles for us. They have also directed our annual Play Reading Series and helped us by interpreting at our post-performance discussions and workshops. Last season, we presented their first interactive online production, *Lucid Proxy: Fukushima*, which drew much attention and was a big success. Despite all these unique, cumulative experiences working together, somehow it took us this long to finally arrange the opportunity to introduce one of their full productions in our theater. So, without further ado, here it is! *The Nosebleed* is especially fitting to observe in these uncertain times because, as Aya states, the audience is invited to "honor and release their own unanswered questions." Lastly, I'd like to thank The Chocolate Factory Theater for collaborating with us to co-present Aya's brilliant autobiographical play.



Yoko Shioya,
Artistic Director

The Nosebleed

Written and Directed by Aya Ogawa

Performers: Drae Campbell*, Haruna Lee*, Peter Lettre,
Saori Tsukada, Kaili Y. Turner

Set & Costume Designer: Jian Jung

Lighting Designer: Jeanette Oi-Suk Yew

Set, Costumes & Props Assistant: Karen Loewy Movilla

Lighting Associate: Christina F. Tang

Production Stage Manager: Lenyn Hernandez Marcia

Assistant Director & Assistant Stage Manager: Julia Izumi

Line Producer: John Del Gaudio

*Equity Member appearing with permission of **Actors' Equity Association**[†] without benefit of an Equity contract in this Off-Off Broadway production

The Nosebleed was developed in part through the Parent Artist Space Grant and AIR Program at Brooklyn Arts Exchange and The Public Theater's Devised Theater Working Group/*Under the Radar Incoming! Series*. Subsidized studio space was provided by The Play Company through the A.R.T./New York Creative Space Grant, supported by the Andrew W. Mellon Foundation. Support for *The Nosebleed* was provided by a residency at Mount Tremper Arts and The Made in NY Women's Film, TV & Theatre Fund by the City of New York Mayor's Office of Media and Entertainment in association with The New York Foundation for the Arts.



The artists extend special thanks to the Mercury Store for hosting the rehearsal process for this production.

[†]**Actors' Equity Association (AEA)**, founded in 1913, represents more than 45,000 actors and stage managers in the United States. Equity seeks to advance, promote and foster the art of live theatre as an essential component of our society. Equity negotiates wages and working conditions, providing a wide range of benefits, including health and pension plans. AEA is a member of the AFL-CIO, and is affiliated with FIA, an international organization of performing arts unions. The Equity emblem is our mark of excellence. actorsequity.org

DIRECTOR'S NOTE

In 2016, I embarked on an exploratory process where I created space for collaborators to share their stories around “failure.” While they all brought a wide variety of lived experiences into the room, what I found common in holding all of these narratives was that in sharing them, we created a ripple effect of profound empathy. We really needed that sense of collective mourning and compassion at that moment, post-election.

Two challenges arose while I was working with this structure with multiple narratives sourced from different collaborators. The first was that the audience questioned the authenticity of the stories, especially when the original storyteller was not present in the room—and this line of questioning was not helpful in building trust with the audience. The second was that as the person responsible for creating this incredibly vulnerable space, I, personally, was not positioning myself in that vulnerability—and that felt sort of exploitative.

In order to address these two points, I decided to shift the focus of the project to examine my own failures, and this became *The Nosebleed*. But my intent for the piece remained the same: to create a space for healing by examining and dissecting one's failures. To be honest, it was never my intention or desire to write a play based on my life, let alone my failures, but it seemed to be what the piece demanded of me.

I also never imagined that I would be presenting a play during a pandemic, but here we are—coming together to celebrate, to grieve, to connect. Of all the plays I've created, I'm honored and glad that this is the one I can offer right now, as a gift. A gift of grace for the departed. A gift of release for those of us who remain.

—Aya Ogawa

ABOUT THE PLAYWRIGHT/DIRECTOR

Aya Ogawa (Writer, Director, Performer) is a Tokyo-born, Brooklyn-based playwright, director, performer and translator whose work

reflects an international viewpoint and utilizes the stage as a space for exploring cultural identity and the immigrant experience. Cumulatively, all aspects of their artistic practice synthesize their work as an artistic and cultural ambassador, building bridges across cultures to create meaningful exchange amongst artists, theaters and audiences in both the U.S. and in Asia. Their original plays include *Ludic Proxy* (The Play Company), *Journey to the Ocean* (Foundry Theatre) and *oph3lia* (HERE). Most recently, they directed Haruna Lee's Obie Award-winning *Suicide Forest* at The Bushwick Starr and its Off-Broadway remount for Ma-Yi Theater and adapted *Ludic Proxy: Fukushima* (Japan Society) for a digital platform. Upcoming, they are directing Spencer Lott and Maiko Kikuchi's puppet show *9000 Paper Balloons* at HERE. Their translations of over a dozen plays by Toshiki Okada and numerous other contemporary Japanese playwrights into English have been published and produced in the U.S. and the UK. They are a current resident playwright at New Dramatists, a Usual Suspect at NYTW and recipient of the President's Award for Performing Arts from the Lower Manhattan Cultural Council. ayaogawa.com

ABOUT THE ARTISTS

Drae Campbell (Performer) is an actor and performer who has appeared on stages all over New York City, in film and TV, and on digital media. She has been spotted on TV shows *New Amsterdam* and *Bull*, and in two seasons of the web series *Dinette* directed by Shaina Feinberg. Campbell can be found online on Refinery29, IFC.com and BRIC TV. Some favorite stage credits include: *Only You Can Prevent Wildfires* (Ricochet Collective), *Non-Consensual Relationships With Ghosts* (La MaMa), *My Old Man* (Dixon Place) and *oph3lia* (HERE). Campbell has been hosting and curating her storytelling show *TELL* at BGSQD for seven plus years. draecampbell.com

Haruna Lee (Performer) is a non-binary Taiwanese/Japanese/American theater maker, screenwriter, educator and community steward, whose work is rooted in a liberation-based healing practice. Recent plays include *Suicide Forest* published by 53rd State Press

(Ma-Yi Theater Company and The Bushwick Starr), *plural (love)* (Soho Rep Writer/Director Lab; New Georges) and *Memory Retrograde* (Under the Radar; Ars Nova; BAX). Lee is a recipient of an Obie Award for Playwriting and Conception of *Suicide Forest*, the Ollie New Play Award, FCA Grants to Artists Award, Mohr Visiting Artist Fellowship at Stanford University, MacDowell Fellowship, the Map Fund Grant and Lotos Foundation Prize for Directing. They were a member of the 2019 artEquity cohort, and is a co-founder and lead facilitator for the Women-Trans-Femme-Non Binary Asian Diasporic Performance Makers Potluck. They write for HBO Max's *The Flight Attendant* and co-direct the Brooklyn College MFA Playwriting Program.

harunalee.com

Peter Lettre (Performer) is an artist and performer living in Brooklyn. He has been in several of Aya Ogawa's plays including *A Girl of 16* and *Pictures of the Drowned*. He was co-creator of the award-winning *Conni's Avant Garde Restaurant* and writer of the interactive theatrical walking tours *Little West 12th Night* and *Illyria*. As an actor, he has been seen on *Law & Order*, in numerous commercials and video games and has performed in new works by Young Jean Lee, LAByrnth Theater Co., National Theater of the United States of America, George Saunders, International WOW Company and at such venues as The Public, Joe's Pub, NYTW, BAM, La MaMa and PS122. He works frequently as a musician and has toured internationally with the bands Barbez (Tzadik) and Shearwater (Sub Pop/Matador).

Saori Tsukada (Performer) is a creator/performer who harnesses her ability in theater, dance and beyond. Born in America and raised in Japan, Tsukada began her theater career as a poster designer while studying Communication Art at Waseda University in Tokyo. Her "virtuoso" (*TimeOut NY*) performance with "startlingly precise movements" (*The New York Times*) have been seen at venues like BAM, Public Theatre, The Kitchen, Japan Society, La MaMa and more. Among her many collaborators are choreographer Yoshiko Chuma, Catherine Galasso, playwright/director Aya Ogawa, Keishi Nagatsuka, composer Joe Diebes and video artist Katja Loher. Her acclaimed duet performance with composer/theater artist John Moran (nominated for Best Actress at Dublin Fringe Festival) has

toured across the U.S. and Europe. Tsukada is an alumni of Devised Theater Working Group, where she developed *Club Diamond* (premiered at The Public Theater as part of Under the Radar '17) with co-creator Nikki Appino. Her most recent pre-pandemic stage appearances include Pig Iron Theater Company's *SUPERTERRANEAN* (Philadelphia Fringe Festival) and Joseph Keckler's *LET ME DIE* (Opera Philadelphia). Currently, she is developing a stage adaptation of Kafka's *Metamorphosis* (Direction: Aya Ogawa, Music: Philip Glass) as well as a new work directed by Luca Veggetti.

Kaili Y. Turner (Performer) is a Black Indian (Natick Nipmuc), comedian, actress, writer, producer and puppeteer who received her MFA from the Actors Studio Drama School. Her pilot *Fk'd Up & Fabulous* is currently streaming on the Tenoir TV app, and her play *Indian Country* was a semifinalist for the Eugene O'Neill playwrights conference, as well as Native Voices at the Autry. She is the creator of Rock the Bells Comedy, a member of To Karen with Love and Grown Ass Women (formally the first all-female maude group at Upright Citizens Brigade NY) sketch groups, as well as a cast member of Diversity U. She was a participant of the Walt Disney/ABC Pilot Prep Program for Native Americans, and a recent recipient of the SNL/ Second City Scholarship. To keep up, follow her on social media and check out her website KailiYTurner.com. Instagram handles include: [@mdamstarlight](https://www.instagram.com/mdamstarlight), [@fkdup_n_Fabulous](https://www.instagram.com/fkdup_n_Fabulous), [@lamQueenOnika](https://www.instagram.com/lamQueenOnika), [@ToKarenwithLove](https://www.instagram.com/ToKarenwithLove).

Jian Jung (Set & Costume Designer) is a New York-based designer for theaters and operas. Jung's works have been acclaimed as "innovative," "inventive," "genius" and "spectacular" by major press such as *The New York Times*, *LA Times* and *Time Out*. Jung collaborated with Aya Ogawa for Haruna Lee's *Suicide Forest* (2019 Henry Hewes Design Award nomination) and Ogawa's *Lucid Proxy* (2015 Edith Lutyens & Norman Bel Geddes Design Enhancement Award). Jung's theater works have been in many New York City theaters including Classic Stage Company, The Kitchen, The Bushwick Starr, The Flea, Abrons Arts Center, Theater Row, A.R.T./New York, and Soho Rep, as well as in Venezuela, Cuba, Puerto Rico, Korea and Los Angeles. Operas she has designed have been in Lincoln Center Juilliard School, Long Beach

Opera (CA) and Huntington Theater in Boston, among many venues. She has currently designed *The Story Box* for five outdoor locations in five boroughs in New York City with HERE, and *Ocean Filibuster* in A.R.T. (MA) for the upcoming in-person season. Jung received an MFA in Theater Design from New York University. She also received an MFA in Environmental Design and a BA in Philosophy from Ewha Women's University in Korea, where she grew up. She teaches at Sarah Lawrence College and NYU Tisch Design. jianjung.com

Jeanette Oi-Suk Yew (Lighting Designer) is an award-winning lighting designer for theater, dance, opera, musicals, music performances, installations, immersive experiences and digital productions. She aims to create a visual environment that is organically integrated into the landscape and language of the production. *The New York Times* described her work as “clever” and “inventive.” Her designs have been seen across U.S. cities and internationally in Havana, Prague, Lima, Edinburgh, Tokyo, Graz (Austria), Shanghai, Paris and Bloemfontein (South Africa). Most recent works include: *Ludic Proxy: Fukushima* (digital and online), *KPOP!* (Henry Hewes Award, LIT Design Award, Lortel and Drama Desk Nominations), *The Industry's Sweet Land* (2020 Lighting Design Achievement Award), Haruna Lee's *Suicide Forest*, Aya Ogawa's *Ludic Proxy* (Bel Geddes Design Enhancement) and En Garde Art's installation *A Dozen Dreams*. She is a recipient of the NEA/TOG Career Development Program and Assistant Arts Professor/Head of Lighting Design training with NYU Tisch Drama.

Christina Tang (Lighting Associate) is a lighting designer based in New York City. She is a frequent collaborator on new works for theater and dance. christinaftang.com

Karen Loewy Movilla (Set, Costumes & Props Assistant) is a Colombian artist based in New York City. She converges digital forms with crafted objects, like a giant fabric uterus, to tackle myths and untruths placed on femininity, such as the concept of girlhood, dismissal of pain and gender as biological. Her work celebrates hyper femme aesthetics, female and trans biology, and maligned attributes of “womanhood.” Her pieces use digital media, embodiment, spoken word and puppetry to confront academic texts, inherent biases and

oppressive systems. She is a Boston University graduate and a 2021 MFA candidate at Sarah Lawrence College. karenloewymovilla.com

Lenyn Hernandez Marcia (Production Stage Manager) is a New York-based stage manager, costume designer and director. Originally from Houston, Texas, theater has been his passion since childhood. Credits include: *Machine Learning Hamlet*, *A Christmas Carol*, *Silence! The Musical*, *Xanadu*, *Ma Rainey's Black Bottom*, *Sistas! The Musical*, *Simply Simone*, *Life Could Be A Dream*, *Fetch Clay Make Man*, *Macbeth*, *Da Kink in my Hair*, *Educating Rita*, *The Hiding Place*, *Speakeasy*, *Eighth Day Of The Week*, and *Young Frankenstein: The Musical*. Instagram handle: [@Q101Go](https://www.instagram.com/Q101Go)

Julia Izumi (Assistant Director & Assistant Stage Manager) is a writer and performer who makes plays, musicals, and other theatrical nonsense. Her work has been developed and presented at Manhattan Theatre Club, Clubbed Thumb, The Bushwick Starr, WP Theater, The Coop, Berkeley Rep's Ground Floor, SPACE on Ryder Farm, Oregon Shakespeare Festival, Ojai Playwrights Conference, Seattle Rep, Great Plains Theatre Conference, Williamstown Theatre Festival, CAATA's National Asian-American Theatre ConFest, Pork Filled Productions and San Francisco Playhouse. She has received the inaugural OPC Dr. Kerry English Award, KCACTF's Darrell Ayers Playwriting Award, New York Society Library's Emerging Women's Artist Grant and a Puffin Artists' Grant. She is a 2020/2021 New Georges Audrey Resident and a New Dramatists Resident. Izumi holds an MFA from Brown University. juliaizumi.com

John Del Gaudio (Line Producer) has previously worked with Aya Ogawa on Haruna Lee's *Suicide Forest* at both The Bushwick Starr and the A.R.T./New York theaters, where the work was presented by Ma-Yi Theater Company and the Starr. Artists that he has worked with over the years include: William Burke, Jillian Walker, Whitney White, Clare Barron, Lee Sunday Evans, Kate Benson, Daaimah Mubashshir, Sarah Cameron Sunde, Jessica Almasy, Mei Ann Teo, Corinne Donly, Carolyn Mraz, Heather Christian, Target Margin Theater and A Host of People (Detroit). He is former Producing Director at The Bushwick Starr and current Producer of the Mercury Store.

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