

## About the Show

**By: Kate Hamill**

**Directed by Jade King Carroll**

**Dramaturgy by Kristin Leahey**

Previews: August 10-14

Performance Dates: August 15-23

Run Time:

Act 1 is estimated 1:15

10 minute intermission

Act 2 is estimated 1:05

Artemisia Gentileschi, a trailblazing artist, was the most successful female painter of the 17th century. Her artistic legacy endures as one of the few Baroque-era female artists, with dozens of paintings exhibited globally alongside Rafael and Caravaggio. Artemisia, characterized by her irreverence and audacity, aspired to attain immortality through her groundbreaking work. However, her journey took an unexpected turn, marked by a series of brutal betrayals that forever altered her life and art. The resulting transformation kindled a fire within her, a flame that continues to astonish and resonate with audiences today.

*The Light and The Dark* delves into the profound impact of art in assuaging trauma and explores the transformative power of female rage in reshaping societal paradigms.

*This production includes adult content — nudity, a depiction of torture and an act of sexual violence as well as profanity — and may not be suitable for youth 13 and under.*

Assisted Listening Devices (ALDs) are available in the lobby for this production.

## Program Notes

### A Message from Producing Artistic Director

Note from Jade King Carroll

WORLD PREMIERE Chautauqua Theater Company  
In association with Primary Stages

# THE LIGHT AND THE DARK

(THE LIFE  
AND TIMES OF  
ARTEMISIA  
GENTILESCHI)

By Kate Hamill  
Directed by  
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August 10  
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During this very special season, we invite you to reflect on our legacy as we launch into the future. Ten years ago, when I first came to Chautauqua Theater Company (CTC) to direct *The Tempest*, I walked into Bratton and was immediately captivated by this gorgeous ship-like theater. The magic of theater lies in its ability to transport you anywhere. What better vessel to take you on these journeys than Bratton Theater?

This year is a season of birthdays. We are celebrating both the Institution's 150th birthday and the Friends of Chautauqua Theater's (FCT) 30th birthday. The Young Playwrights Project is celebrating 10 years of local community involvement. Twenty-four years ago, the FCT, with the help of a successful capital campaign, transformed Normal Hall into the stunning theater we are all sitting in today.

CTC is thrilled to offer plays at every stage of their life cycle this summer, starting with the homecoming of Noah Haidle's *Birthday Candles*. This play, which was a new play workshop in 2017, has since been produced across the country, on Broadway, and around the world. *Birthday Candles* is a play about home, the magnitude of life, and the universe, as told through seemingly small, everyday moments. Next, we present a 20-year-old contemporary American classic, *Fabulation*, an allegorical play that I have long admired — it's audacity, humor, and horror of perception and expectation, all presented through an extremely satirical lens. Satire has become an increasingly necessary genre in what can seem to be an increasingly absurd world. It's a riches-to-rags, coming-of-age story of self-discovery that unearths archetypes and makes us look more discerningly at the things and people we might take for granted.

It is written by one of America's most important living playwrights, Lynn Nottage. The final main stage production of the season is the world premiere of CTC's very own commissioned play *The Light and The Dark: the life and times of Artemisia Gentileschi*, by Kate Hamill, starring the playwright herself as Artemisia. This classic tale tells the story of this oft-forgotten visionary artist and brave woman, Artemisia Gentileschi, the great Italian Renaissance painter.

It is an incredible honor to have all our playwrights joining us this summer and it's no coincidence that we are welcoming almost all of them back home to Bratton and CTC. Noah Haidle was last here to workshop *Birthday Candles* in 2017. Lynn Nottage's *Intimate Apparel* was beautifully produced in 2015,

and just last year I kicked off my tenure as Producing Artistic Director with Kate Hamill's *Pride and Prejudice*.

This summer, we are thrilled to welcome back commissioned artist C.A. Johnson, who joined us last season on the grounds for a writing residency, working on the first draft of *Tell Me You're Dying: the trial of millicent bonhomme*. We are also welcoming back Anna Ziegler, who was with us as part of our signature NPW platform in 2008 and 2010 and is returning this year with a brand-new play, *Celebrating 65 years of the Ladies' Home Journal in Cambridge, Massachusetts!* For our final staged new play workshop, we are pleased to welcome Hilary Bettis and her beautiful coming-of-age story, *falcon girls*.

I'm also thrilled to announce that we have partnered with the Drama League, the preeminent creative development home for directors, based in New York City. We now have three fabulous directing fellows who will be presenting their own *Night of One Acts*, with works by José Rivera, Bill Harris and Caryl Churchill. And what a perfect year to return to Bratton Late Night, also under the direction of one of these talented fellows!

If CTC's season were to have an actual birthday party, it would be on Aug. 1, for the homecoming of our former artistic directors who will be performing in a benefit reading of the brilliant classic *Old Times* by Harold Pinter. This will be a celebration of the past 150 years as we look forward to the next 150, and beyond. Prior to this performance, we will be celebrating the announcement of the future Roe Green Theater Center. The vision for this new building — both a replacement of our dilapidated theater offices and former rehearsal studios, and an expansion of our capabilities with a state-of-the-art black box theater — has long been a dream. Now, that dream is starting to turn into a reality. The Roe Green Foundation has made a transformational gift of \$4.5 million, of which \$1.5 million is a matching challenge. Please consider supporting the theater in whatever way you can — we cannot fully realize this dream without your support! If you are inspired to meet the challenge of Roe Green's \$1.5 million matching gift, please reach out to Chautauqua Institution's Advancement team at 716-357-6404 or [Advancement@chq.org](mailto:Advancement@chq.org). Anything you give towards this gift will be instantly doubled.

This year, we will also be expanding our accessibility offerings, with audio-described and sensory-friendly performances, and other programs like "Pick Your Own Price," where patrons can

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pay anywhere from \$5 to \$500 per ticket.

After all, what is a birthday but a celebration of growth and a blessing of what's to come? So please join us in celebrating our amazing past as we move into our very bright future. Just by showing up, you are already helping to build on our legacy. Please spread the word! But for now, please lean in and enjoy the show.

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### A Message from the Playwright

#### A Note from Kate Hamill

This play is for survivors.

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### Dramaturgy by Kristin Leahey, Ph.D.

#### A Highlight of Artemisia Gentileschi

In *Artemisia Gentileschi and Feminism in Early Modern Europe*, biographer and scholar Mary D. Garrard writes that women were the legal property of their fathers or husbands when the most famous female painter of the Renaissance was born in 1593 (13). The daughter of painter Orazio Gentileschi and Prudentia Montone was born in Rome. When she turned 12, Artemisia endured the death of her mother, from childbirth, when her youngest brother was born. Her family was artisanal working class, and her urban surroundings were rather violent though bohemian. She began her apprenticeship as a painter when she was 14, under the tutelage of her father. This training path was not uncommon for female painters of the period, although it was rare to find many women artists during the time. Two paintings that can be assuredly attributed to her during this early period for the young artist are "Susanna" and "Lucretia."

As a young adult, Artemisia was often isolated in her home, only allowed to visit churches, where she would experience the prominent art of the day. Besides having her father's somewhat watchful eye, she was poorly chaperoned by the family's tenant and occasional maid Donna Tutia. In May of 1611, friend and fellow artist of her father's Agostino Tassi began teaching Artemisia as his pupil about perspective but also developed an infatuation with the young woman, and, with little supervision, would walk her home from the studio. The tête-à-tête resulted in one of the most infamous early Italian judicial cases of theft and assault, which is often described in the placard accompanying all her works displayed in the major museums around the world. Her incredible paintings, which

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primarily depict female saints and strong historical women; this event; and the trial that followed simultaneously live on in infamy and reverence.

As an artist, Artemisia was not influenced by the few female artists of the period, such as Lavinia Fontana, who also lived in Rome and was of great esteem, but by Michelangelo Merisi da Caravaggio and *the* Michelangelo. As a resident, she observed circumstances for female artists improved living in Florence. But she wanted to be assessed just as male artists were, always feeling the inequity throughout her lifetime, and commented on the discrepancy through her work. She married Pierantonio Stiattesi, an apothecary who also became her business partner, and they had five children. But only one (Prudentia) survived past the age of five. In October 1614, Artemisia attained Medici patronage, as she was commissioned by Grand Duchess Maria Maddalena for three paintings, including the lost painting noted in the Medici inventory “Diana and the Eight Nymphs.” In 1616, after a year-long application process, she entered the highly selective Accademia Del Disegno, becoming its first woman painter. In 1618, she had autonomy of her dowery, her debts, as well as disengaged from her husband and was likely involved with the young nobleman Francesco Maringhi. By 1624, she and her daughter were in Rome without her husband. She had a second daughter, likely by another father — not her husband — and both her daughters were trained painters, taught by their mother. In the 1630s, the successful painter lived in Venice, then Naples, and by 1640 England. In the 1640s, she eventually returned to Naples, still actively working and being commissioned. And the protofeminist painter of women of history, heroism, and the most defiant and relentless “Judith Slaying Holofernes” (1612–13) died in 1656 at the age of 60.

Work Cited: Garrard, Mary D. *Artemisia Gentileschi and Feminism in Early Modern Europe*. Reaktion Books, 2023.

### Cast and Creative Team

#### CAST

Artemisia Gentileschi- **Kate Hamill\***

Maria/Tuzia/Matteo/Mother Superior: **Joey Parsons\***

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Orazio Gentileschi: **Wynn Harmon\***

Agostino Tassi: **Matthew Saldivar\***

Cosimo/Deputy: **Jason O'Connell\***

Judge/Priest: **Carlo Albán\***

Understudy: **Kimberly Chatterjee\***

Understudy: **Chris Thorn\***

### CREATIVE TEAM

Playwright: **Kate Hamill**

Director: **Jade King Carroll**

Scenic Designer: **Brittany Vasta+**

Costume Designer: **Jen Caprio+**

Lighting Designer: **Seth Reiser+**

Sound Designer: **Fan Zhang+**

Projectionist Designer: **S Katy Tucker+**

Dramaturg: **Kristin Leahey**

Projectionist Associate: **Matthew Tennie**

Intimacy Director: **Ann James**

Fight Director: **Adriano Gatto**

Italian Consultant: **Alessandro Colla**

Latin Consultant: **Professor Leah Whittington**

Stage Manager: **Denise Cardarelli\***

Associate Director: **Britt Berke**

*2024 FutureNow Drama League Directing Fellow*

Casting: **The Telsey Office: Karyn Casl, CSA, Charlie Hano, CSA; Stephanie Castillo**, Assisting.

\*The noted actors and stage manager are members of the Actors' Equity Association, the union of professional actors and stage managers in the United States. Actors' Equity Association, founded in 1913, represents more than 49,000 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. [www.actorsequity.org](http://www.actorsequity.org).

Director is a member of Society of Directors and Choreographers.

+United Scenic Artists, Local USA 829, IATSE, is a labor union and professional association of Designers, Artists, Craftspeople, and Department Coordinators, organized to protect craft standards, working conditions and wages for the entertainment and decorative arts industries.

## DESIGN FELLOWS

Scenic Design: **Alex Nuñez Caba**

Costume Design: **Katelyn Jackson**

Lighting Design: **Rae McCreary**

Sound Design: **Tojo Rasedoara**

## Cast Biographies



**Kate Hamill**

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Playwright and Artemisia Gentileschi

Kate Hamill is a playwright and actor, often originating roles in her own work. Plays she has written include *Pride & Prejudice* at Primary Stages and Hudson Valley Shakespeare Festival, (originated role of Lizzy; nominee, Off-Broadway Alliance Award); *Sense & Sensibility* at Bedlam (originated role of Marianne; winner, Off-Broadway Alliance Award; nominee, Drama League Award); *Vanity Fair* at the Pearl (originated Becky; nominee, Off-Broadway Alliance Award); *Mansfield Park* at Northlight, *Little Women* at Primary Stages and the Jungle, *Dracula* at Classic Stage Company (originated role of Renfield); *Ms. Holmes & Ms. Watson, Apt. #2B* at Kansas City Rep, *Emma* at the Guthrie, *The Little Fellow (Or: the Queen of Tarts Tells All)* at Cygnet Theatre, and *The Scarlet Letter* at Two River Theater.

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Additional acting credits include *Cyrano* at Amphibian Stage (DFW Critic's Award, Outstanding Performance by an Actress), *Talley's Folly* at Syracuse Stage (Best Performance by an Actress, BroadwayWorld), *The Seagull* at Bedlam, *The General From America* at HVSF, *Noises Off* and *The Play That Goes Wrong* at Syracuse Stage (SALT Award, Best Actress).

Other playwriting credits include *Scrooge for Senate*; *The Piper* (O'Neill Finalist, PlayPenn Fellow), *In the Mines* (Sundance Finalist) and *The Odyssey*. Her plays have been produced off-Broadway at A.R.T., DCPA, the Guthrie, Seattle Rep, The Alley, Folger, Oregon Shakespeare Festival, Trinity Rep, Pittsburgh Public, Dorset Theatre Festival, Shakespeare Theatre of DC, Dallas Theater Center, Kansas City Rep, Long Wharf, A.C.T., Actors Theater of Louisville, Syracuse Stage, The Old Globe and many others. Kate has been one of the most-produced playwrights nationwide every season since 2017. She was the 2017 The Wall Street Journal named her 2017 Playwright of the Year, and she received the 2023 Einhorn Award.



**Joey Parsons**

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Maria/Tuzia/Matteo/Mother Superior

**Off Broadway:** *Vanity Fair* (The Pearl Theatre); *A Midsummer Night's Dream* (The Pearl Theatre/HVSF (Drama League Nomination)); *Stupid F#%\*king Bird*, *The Rivals*, *Figaro*, *The Misanthrope*, *Wittenberg* (The Pearl); *A Little Journey* (The Mint Theater). **Theatre:** *Emma* (Denver Center) *Pride and Prejudice* (Syracuse Stage, SALT Award: Best Supporting Actress); *An Enemy of the People* (Yale Rep.); *The House on the Hill*, *Memoirs of a Forgotten Man*, *Not Medea*, *Gidion's Knot*, *Dear Sara Jane*, *Fifty Words* (Contemporary American Theater Festival); *God of Carnage* (Arizona Theatre Co./San Jose Rep - San Francisco Bay Area Theatre Critic's Circle Award: Outstanding Principal Actress); *Blithe Spirit* (Syracuse Stage); *Rabbit Hole* (Pittsburgh Public/Hartford TheatreWorks); *Dead Man's Cell Phone* (Hartford TheatreWorks); *The Shape of Things* (St. Louis Rep.); *The Tempest*, *As You Like It*, *Richard III*, *The Winter's Tale*, *The Merry Wives of Windsor*, *Two Gentlemen of Verona* (HVSF); *Comedy of Errors*, *Measure for*

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Measure (Yale Rep.). **Television:** "Blacklist," "FBI," "Wu-Tang: An American Saga," "Blindspot," "Divorce," "Madam Secretary," "The Mysteries of Laura," "Law & Order: SVU," "Law & Order: Trial by Jury," "Third Watch," "Deadline." Film: "Before/During/After," "Lightning Jack." Education: Proud recipient of the Lunt-Fontanne Fellowship. **Education:** MFA: Yale School of Drama. Thank you to my family, blood and chosen.



Wynn Harmon

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Orazio Gentileschi

**CTC:** Debut. **Broadway:** *Porgy and Bess* (broadcast "Live from Lincoln Center" on PBS). **International:** *Candide*, *The Music Man*, *West Side Story* (France, Sardinia, Oman). **Off-Broadway:** *The Lucky One* (Mint Theatre); *As You Like it* (Pearl Theatre); *Sawbones & The Diamond Eater* (HERE). **Regional:** the premiere of *Choice* (McCarter) the premiere of *Love All* (La Jolla Playhouse); *The Constant Wife*, *Pericles*, *The Winter's Tale*, *A Comedy of Errors*, *Macbeth*, *Romeo and Juliet*, *Titus Andronicus*, *The Merry Wives of Windsor*, and others (Old Globe); *Candide*, *Show Boat*, *Lost in the Stars* (Kennedy Center); *Love's Labour's Lost*, *The Alchemist* (Shakespeare Theatre Company); the premiere of *Possessing Harriet*, *Baldwin vs. Buckley: The Faith of Our Fathers*, *Sylvia*, *Travels With My Aunt* (Syracuse Stage); *Pure Poe*, *The True*, *It's a Wonderful Life*, *The Taming of the Shrew* (Capital Rep); *A Moon for the Misbegotten* (Long Wharf/Hartford Stage/Alley); *The Habit of Art* (Studio Theatre); *The Heidi Chronicles* (Arena Stage); *The Music Man*, *Lost in the Stars*, *Carousel*, *Camelot*, *Ariadne in Naxos* (Glimmerglass Festival), *As You Like It* (Shakespeare Festival of St. Louis); *God of Carnage* (TheatreWorks Hartford); *The Way of the World* (Huntington Theatre Company); *Hamlet* (Pioneer Theatre Company) *A Christmas Carol*, *A Flea in Her Ear* (Westport Country Playhouse); *Native Gardens* (Cleveland Playhouse), *Shakespeare in Love* (Cincinnati Playhouse/Baltimore Center Stage); *A Christmas Carol*, *King Lear* (Alabama Shakespeare Festival) *August Osage County*, *Inherit the Wind* (REP Delaware). **TV:** "Law & Order SVU," "Madam Secretary," "The Knick," "All My Children." Awards: Edwin E. Stein Award for Excellence in the Arts. **Education:** BFA from Boston University,

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MFA from American Conservatory Theatre.



Matthew Saldivar

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Agostino Tassi

**CTC:** *Build. Broadway:* *Bernhardt/Hamlet, Junk, Saint Joan, Peter and the Starcatcher, Act One, A Streetcar Named Desire, Honeymoon in Vegas, Grease, The Wedding Singer*, first National Tour of Lincoln Center production of *South Pacific*. **Off-Broadway:** *Breaking the Story, Our Dear Dead Drug Lord* (Second Stage); *Hamlet* (The Public); *Dracula, The Alchemist* (CSC); *Hadestown, Architecture of Loss* (NY Theater Workshop); *Cradle Will Rock* (City Center); *All in the Timing* (Primary Stages); *Sea of Tranquility* (Atlantic); *Julius Caesar* (TFANA); *Daphne's Dive* (Signature); *Important Hats ...* (MTC); *Toxic Avenger* (New World Stages). **Regional:** *The Royal Family, The Canterbury Tales, A Christmas Carol* (The Guthrie); *Guys and Dolls, Spamalot* (Kennedy Center); *Randy Newman's Harps and Angels* (Mark Taper Forum); *Kiss My Aztec* (Hartford Stage); *Annie Get Your Gun* (Bay Street); *A Human Being of a Sort* (Williamstown) *Working* (Long Wharf) *Guys and Dolls* (Pittsburgh CLO); *Much Ado About Nothing* (The Shakespeare Company). **Film:** "Savages," "Boiler Room," "Custody" and "Tony and Tina's Wedding." **TV:** "Dying for Sex," "The Other Two," "Rent: Live on Fox," "The Code," "The Good Cop" and "Elementary." **Education:** B.A./M.A. Middlebury College, MFA NYU Graduate Acting.



Jason O'Connell

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Cosimo/Deputy

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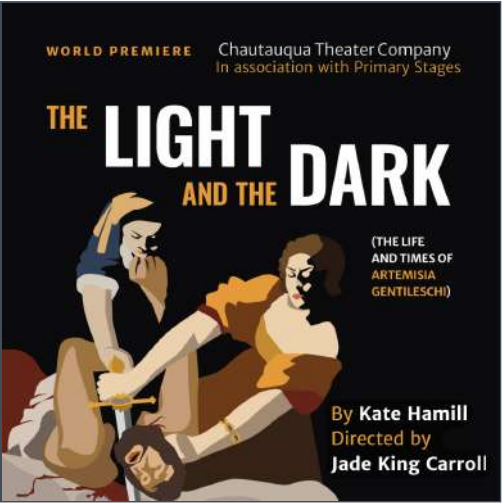
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**Off-Broadway:** *Judgment Day* (Park Avenue Armory); *Happy Birthday*, *Wanda June* (Wheelhouse Theater/Duke on 42nd St); *Pride and Prejudice* (Primary Stages); *Sense and Sensibility* (Bedlam); *The Dork Knight* (Abingdon Theatre Company/Joe's Pub); *Becomes A Woman* (The Mint); *A Midsummer Night's Dream* (The Pearl); *The Seagull* (Bedlam). **Regional:** *Cyrano*, *Noises Off*, *Merry Wives of Windsor* (Two River Theater); *Amadeus*, *Talley's Folly*, *Play That Goes Wrong*, *Eureka Day*, *Murder on the Orient Express* (Syracuse Stage); *Twelfth Night* (The Old Globe); *The Mousetrap* (Hartford Stage); *God of Carnage* (Cape Playhouse); *Ms. Holmes & Ms. Watson: Apt 2B* (Kansas City Rep); 11 seasons with Hudson Valley Shakespeare Festival. **TV:** "Search Party," "Law & Order: SVU," "Law & Order: Criminal Intent." **Awards:** NYIT Award for Outstanding Lead Actor (*Don Juan in Hell*, Phoenix Theatre Ensemble). As playwright: *Cyrano*, *The Dork Knight*, *Fat and Scant of Breath* (or, *Stabbing at Hamlet*).



**Carlo Albán**

Judge/Priest

**Broadway:** *Sweat*. **Off Broadway:** *Sweat*, *Romeo y Julieta* (radio play); *References to Salvador Dalí Make Me Hot* (Public Theater); *Fandango for Butterflies and Coyotes* (La Jolla Playhouse); *Whitelisted* (CATF); *Tamburlaine* (TFANA); *A Small, Melodramatic Story*, *Intrínquilis* (Labyrinth); *A Summer Day* (Rattlestick); *Pinkolandia* (INTAR); *Living Dead in Denmark* (Vampire Cowboys). **Regional:** *Sweat*, *The River Bride*, *Much Ado About Nothing*, *Timon of Athens* (OSF); *A Parallelogram*, *Lydia* (CTG); *Night of the Iguana* (Guthrie); *Dreamlandia* (DTC). **London:** *Rare Earth Mettle* (Royal Court). **Film:** "Mile 22," "Hurricane Streets," "Hi Life," "Strangers With Candy," "Life Support," "21 Grams," "Whip It," "Margaret." **TV:** "Sesame Street," "Law & Order," "Oz," "Thicker Than Blood," "Prison Break," "Girls," "The Night Of," "Black Bird." **Awards** : 2017 Theatre World Award for an outstanding Broadway debut for *Sweat*. Member of Labyrinth Theater Company.

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Kimberly Chatterjee

Understudy

**CTC:** Debut. **Off-Broadway:** Kate Hamill's *Pride and Prejudice*, *BadAss GalBoss Power Hour* (Primary Stages); *Life Sucks*. (Wheelhouse Theater Company); *Dance Nation* (Playwrights Horizons); *The Tempest* (Classical Theatre of Harlem). **Regional:** *Ms. Holmes & Ms. Watson - Apt. 2B* (Portland Center Stage); *Emma* (PlayMakers Repertory); *Noises Off* (Guthrie Theater); *Romeo and Juliet*, *Mr. Burns*, *Pride and Prejudice*, *As You Like It*, *Measure for Measure*, *Macbeth* (Hudson Valley Shakespeare Festival). **TV**: "High Maintenance" (HBO). BFA NYU Tisch - New Studio on Broadway.



Chris Thorn

Understudy

**CTC:** Debut. **Broadway:** *Death of a Salesman*, *Bernhardt/Hamlet*. **Off-Broadway:** *Pride and Prejudice* (Primary Stages), *Twelfth Night* (Pig Iron), *Greater Clements* (Lincoln Center), *I Ought to Be in Pictures* (TBTB), four seasons with The Acting Company. **Regional:** The Guthrie, Two River Theater, CATF, Hudson Valley Shakespeare Festival, TheaterWorks Hartford. **Education**: BFA Boston University. MFA University of Idaho. Chris is a native of South Berwick, Maine.



## Creative Team Biographies

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Jade King Carroll

Director

**CTC:** *Pride and Prejudice*, *The Tempest*. **Off-Broadway:** *Proof of Love*? (New York Theatre Workshop/Audible at Minetta Lane/audiobook); *Autumn's Harvest*? (Lincoln Center Institute); *Hello, From the Children of Planet Earth*, (The Playwright's Realm); *New Golden Age* (Primary Stages-Susan Smith Blackburn nominated); *Mr. Chickee's Funny Money*? (Atlantic Theater – NYT Family Pick). **Regional:** *The Jumping Off Point* (Round House Theatre) *Seven Deadly Sins*?- *Wrath*? (Miami New Drama – Drama League Award); *New Age*? (Milwaukee Rep); *Red Velvet* (Shakespeare Theatre Company); *Detroit '67*? (McCarter Theatre co-production with Hartford Stage); *Intimate Apparel*, *The Piano Lesson*? (McCarter Theatre); *The Piano Lesson*? (Hartford Stage); *Having Our Say*? (Hartford Stage co-production with Long Wharf Theatre); *Trouble in Mind*? (Two River Theater & Playmaker's Rep); *Lady Day at Emerson's Bar and Grill* (Syracuse Stage); *Stew* (Ebony Rep Theater); *Ma Rainey's Black Bottom*, *The Whipping Man*, *Native Gardens*, *Skeleton Crew*, *Bad Dates*, *Perseverance*, *How I Learned What I Learned*? (Portland Stage); *The Revolutionists*, *Sunset Baby*? (City Theatre); *A Raisin In The Sun*? (Perseverance); *Seven Guitars*, *The Persians*? (People's Light and Theatre); *Fat Ham* (Playmaker's Rep); *Still Life* (Ancram Opera House); *King Hedley II*? (Portland Playhouse); *A Raisin the Sun*, *Cardboard Piano*? (Juilliard) *Laughing Wild*, *Redeemed*, *Skeleton Crew*? (Dorset Theatre Festival); **Audio Dramas:** *"Marvel's Wastelanders: Doom"*? (Marvel, Ambies Nomination for Best Production); *"Proof of Love"* (Audible); *"Redeemed"* (Broadway Podcast Network/Dorset Theatre Festival); *"The Bleeding Class"* (Geva Theater); *"Isolated Incidents"* (Broadway Podcast Network). **Broadway, Associate Credits:** Associate Director *The Gin Game*, *A Streetcar Named Desire*. **Awards:** Paul Green Award from the Estate of August Wilson, Drama League, Gates Millennium Scholar.

WORLD PREMIERE Chautauqua Theater Company  
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# THE LIGHT AND THE DARK

(THE LIFE  
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GENTILESCHI)

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Directed by  
Jade King Carroll

## The Light and The Dark (the life and times of Artemisia Gentileschi)

August 10  
23, 2024



**Brittany Vasta**

Scenic Designer

**Broadway Associate:** *The Lifespan of a Fact, Chicken & Biscuits, Uncle Vanya.* **Off-Broadway:** *Octet, Rinse Repeat* (Signature Theatre); *Harlequin & Pantalone* (NY City Center); *Life Sucks* (Theatre Row); *Happy Birthday Wanda June* (The Duke); *Lawnpeople* (Cherry Lane); *Vilna* (Theatre at St. Clement's); *Leap and the Net Will Appear* (The Flea); *Road to Damascus* (59E59), *Your Hair Looked Great* (Abrons Arts Center). **Regional:** *Redwood, Choir Boy, the ripple the wave that carried me home* (Portland Center Stage, OR); *Octet* (Berkeley Rep); *Lady Day at Emerson's Bar and Grill* (Syracuse Stage); *School Girls or the African Mean Girls Play, Sex with Strangers, Welcome to Fear City, Brother Toad* (KC Rep); *My Name is Asher Lev, The Whipping Man* (Portland Stage Company, ME); *August Osage County, From the Author of* (UDel Rep); *Richard III, The Devil's Disciple* (Shakespeare Theatre of New Jersey); *Gypsy* (Theatre Aspen) **Nomination:** Drama Desk for *Octet*. MFA, NYU. USA 829 member.



**Jen Caprio**

Costume Designer

**Broadway:** *Heart of Rock and Roll, Spamalot, Falsettos, The 25th Annual Putnam County Spelling Bee.* **National/International:** *Falsettos, Joseph...*, *The Lion* (West End/U.S. Tour), *...Spelling Bee* (U.S. Tours), *Pete the Cat, Cat Kid* (Theaterworks USA). **Off-Broadway:** Primary Stages, Roundabout, Manhattan Theater Club, among others. **Regional:** Over 200 productions, including The Guthrie, Papermill Playhouse, Asolo Rep, the Alley, LaJolla Playhouse, and Goodspeed Opera House. **TV:** "The Pigeon Explains"

(YouTube), "Tiny Time Travel" (PBS Kids), "Sesame Street" (seasons 47–54), "The Not-Too-Late Show with Elmo" (Seasons 1–2), "Manhunt" (Apple TV+). **Awards:** 2019 & 2021 Nomination, 2020 Daytime Emmy Winner for Sesame Street. 2010 Lucille Lortel Nomination. **Education:** BFA Ithaca College, MFA Carnegie Mellon.



**Seth Reiser**

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Lighting Designer

Seth Reiser is a set and lighting designer for theater, opera, dance and music whose work has been seen throughout the United States and internationally. **CTC:** A Raisin in the Sun, Our Town. **New York:** credits include designs for Second Stage, Geffen Hall, 59E59, NAATCO, Clubbed Thumb, the Park Avenue Armory, Carnegie Hall, PS 122, the Flea, HERE Arts, Classic Stage Company, and the Public Theater. **Regional:** highlights include designs for Oregon Shakespeare Festival, Shakespeare Theatre DC, Dallas Theatre Center, Two River Theatre Company, GeVA, Portland Center Stage, Trinity Repertory, Berkeley Repertory, Seattle Repertory, The Denver Center Theatre Company, Woolly Mammoth, American Repertory Theatre, and Playmakers Repertory. **Education:** MFA, NYU/Tisch School of the Arts.



**Fan Zhang**

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Sound Designer

**Off-Broadway:** *Jordans* (Public), *What Became Of Us* (Atlantic), *The Far Country* (Atlantic), *At the Wedding* (Lincoln Center), *This Land Was Made* (Vineyard), *Snow in Midsummer* (Classic Stage), *Paris* (Atlantic), *Our Dear Dead Drug Lord*

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(Second Stage & WP), *Pumpgirl* (Irish Rep), *Suicide Forest* (Ma-Yi), *Molly Sweeney* (Theatre Row), *Behind the Sheet* (Ensemble Studio), *The Trail of the Catonsville Nine* (Transport Group). **Regional:** *The Far Country* (Berkeley Rep), *Black Cypress Bayou* (Geffen Playhouse), *Joy & Pandemic* (Huntington), *Sanctuary City* (Berkeley Rep; Arena Stage), *Much Ado About Nothing* (Shakespeare Theater Company), *The Most Spectacularly Lamentable Trial of Miz Martha Washington* (Steppenwolf), *The Great Leap* (Portland Center Stage), *White Noise* (Studio Theatre), *Seven Guitars* (Yale Rep). **Education:** MFA, Yale School of Drama; Professor at Purdue University.

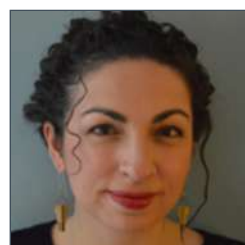


**S Katy Tucker**

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Projectionist Designer

**Off-Broadway:** *LETTERS FROM MAX* (Signature), *Confidence and the Speech* (Theatre Row). **Regional:** *The Pianist* (George Street); *Love All* (La Jolla); *Florencia en el Amazonas*, *Eurydice*, *Medea*, *Verdi's Requiem*, *Prince Igor* (The Metropolitan Opera); *The Ring Cycle*, *Two Women*, *Flying Dutchman* (San Francisco Opera); *Elektra*, *Trovatore*, *Florencia en el Amazonas*, *Samson and Delilah*, *Don Giovanni*, *The Ring Cycle* (Washington National Opera). **International:** *Rebecca Das Musical* (VBW), *Artus Excalibur* (St Gallen), *Prince Igor* (Dutch National Opera), *Medea* (Greek National Opera), *Klangwolke* (Brucknerhaus). **Awards:** 2023 Lortel nomination for *Letters From Max*. **Education:** B.A. Kenyon College.



**Kristin Leahey**

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Dramaturg

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(THE LIFE AND TIMES OF ARTEMISIA GENTILESCHI)

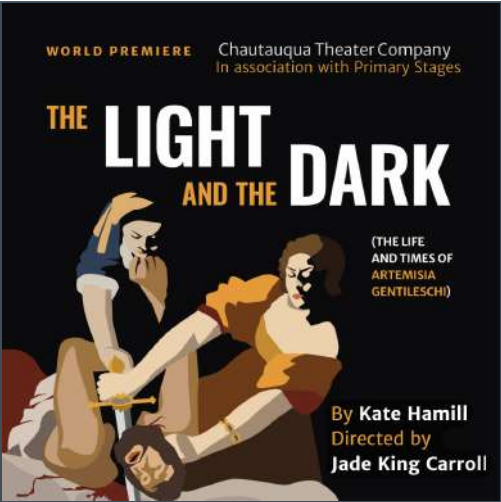
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Kristin Leahey, Ph.D. is an assistant professor at Boston University. She has freelanced as an artist with the Oregon Shakespeare Festival, O'Neill Theater Center, Trinity Repertory Theatre, Primary Stages, Classical Stage Company, Playwrights' Center, Dallas Theater Center, Denver Center for the Performing Arts, Guthrie Theater, Steppenwolf Theatre, The Goodman Theatre, The Kennedy Center, The Old Globe, the Indiana Repertory Theatre, Cleveland Play House, American Theatre Company, Actors' Shakespeare Project, Hartford Stage, People's Light, Ireland's Galway Arts Festival, Teatro Vista (artistic associate), Steep Theatre (ensemble member), and A Red Orchid Theatre, among others.

She holds a doctorate from The University of Texas at Austin, earned her masters degree in theatre from Northwestern University, and her bachelor's degree in drama and history from Tufts University. Her publications include articles in *Theatre Topics*, *Journal of American Drama*, and *New England Theatre Journal*, as well as in the anthologies *Teaching Performance Practices in Remote*, *Routledge Companion to Dramaturgy Anthology*, and the *Routledge Companion to Latine Theatre and Performance*. Leahey is the co-editor of LMDA's *Review* and is the editor of a Special Issues Section of Theatre History Studies on Queer and Transgender Performance and Theatre. She recently completed a research grant from the Harry Ransom Center. She was Wolly Mammoth Theatre's literary manager, the Seattle Rep's literary director, and a producer with the WP 2020–22 Lab. She received a Fulbright and will collaborate with the Abbey Theatre.



**Matthew Tennie**

Projectionist Associate

**Off-Broadway:** *The Inexplicable Redemption of Agent G* (Vampire Cowboys). **Regional:** *Blue Man Group North American Tour* (Blue Man Group)

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Ann James

Intimacy Director

Ann C. James made her debut as the first Black Intimacy Coordinator on Broadway for *Pass Over*. **Broadway:** credits include *The Outsiders*, (2024 Tony Award Best Musical), *Lempicka*, *Hamilton*, *Parade* (2023 Tony Award for Best Revival), *Sweeney Todd*, *Heart of Rock and Roll*, *Jelly's Last Jam*. **Off-Broadway/Regional:** *Love All*; *The Untitled*, *Unauthorized Hunter S. Thompson Musical*; *Sunset Baby*; *Jonah*; *White Girl In Danger*; *How To Defend Yourself*; *The Comeuppance*; *Evanston Salt Costs Climbing*; *My Broken Language*; *The Half-God of Rainfall*; *Here There Are Blueberries*; *Life and Trust*; *The Lonely Few*. **Tour:** *Hamilton* (UK, Australia). James' company, Intimacy Coordinators of Color was recently awarded a Special Citation from the OBIE Awards and The American Theatre Wing.



Adriano Gatto

Fight Director

**CTC:** *Who's Afraid of Virginia Woolf*, *One Man, Two Guvnors*, *Into the Breeches!* **Regional:** Revival: *The Resurrection of Son House*, *Heartland*, *Jane Eyre* (Geva Theatre Center); *The Diary of Anne Frank*, *Wait Until Dark* (Arizona Theatre Company); *Waiting for Godot*, *The Onion Game* (Irish Classical Theatre); *Sweat* (Road Less Traveled Productions), among others. Certified Fight Director and Instructor with Fight Directors Canada.

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Denise Cardarelli

Stage Manager

**CTC:** *Pride and Prejudice* **Off-Broadway:** *Brooklyn Laundry*, *The Perplexed*, *Long Lost*, *The Cake*, and *Dan Cody's Yacht* (Manhattan Theatre Club); *The Knight of the Burning Pestle* (Red Bull/Fiasco Theater); *New Golden Age* (Primary Stages); *ReEntry* (Urban Stages); *Dov and Ali* (The Playwright's Realm), Lincoln Center; *Highway 47* (HERE Arts Center); *Dutch Masters* (The LAByrinth Theater Company) **Regional:** Hartford Stage, Long Wharf Theatre, Two River Theater, The Cincinnati Playhouse in the Park, Centerstage (Baltimore), Olney Theatre Center, The Shakespeare Theatre of New Jersey.



Britt Berke

Associate Director

Drama League FutureNow Directing Fellow

**Off-Broadway:** The World Premiere of *Becomes a Woman* (Mint Theater Company – Outer Critics Circle Nomination for Outstanding Off-Broadway Play); *watch me* (NYTW Adelphi Residency). **Regional/Off-Off Broadway:** *DOGS* (Ground Floor at Berkeley Rep); Anne Carson's *Antigonick* (Torn Out Theater AKA "The Naked Shakespeare Company"); *Liberian Girl in Brooklyn* (Mabou Mines); *Scenes with Girls* (TheaterLab); *The Moors* (Adelphi); readings with The Public Theater, La MaMa, and Cherry Lane. **Recent Assistant Directing:** Lileana Blain-Cruz's *The Skin of Our Teeth* (Tony nom); JoAnne Akalaitis' *Mud / Drowning* (Obie Award). **Fellowships and Intensives:** Roundabout Directors Group Cohort 4, MTC Directing Fellowship, NAMT and SDC Observerships, 24-Hour Plays, Mercury Store Directing Intensive. SDC Associate Member. **Education:** B.A. Barnard

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Alex Nuñez Caba

Scenic Design Fellow

**Theater:** *Leo's Requiem* (Lenfest Center for the Arts). **Film and TV:** "The Post;" "John Wick 3." "Law & Order: SVU;" "Saturday Night Live;" "Maniac." **Fellowship:** BDC Films Fellowship. **Education:** BFA School of Visual Arts, and MFA NYU Tisch School of the Arts. Alex is joining us from New York City.



Katelyn Jackson

Costume Design Fellow

**Regional:** *No Man's Land* (Undermain Theatre), *Beyond the Yellow Wallpaper* (Echo Theatre), *Ophelia Chooses* (Zeiders American Dream Theatre), *The Jackson C. Frank Listening Party* (Zeiders American Dream Theatre), Xandria Wylde's *Hot Mess eXpress* (Zeiders American Dream Theatre). **Education:** B.A. Regent University, and MFA Southern Methodist University. Katelyn is joining us from Dallas, Texas.



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Rae McCreary

Lighting Design Fellow

**Assistant Lighting Designer: Regional:** *DPT Holiday Cabaret* (Detroit Public Theatre); *Human Error* (The Purple Rose); *Ourland* (San Jose Chamber Orchestra, Aquilon Music Festival); *The Mystery of Irma Vep* (Omaha Community Playhouse). **Education:** B.A. Theatre Creighton University, and MFA Lighting Design Candidate Wayne State University. Originally from Omaha, Nebraska, Rae is joining us from Detroit, Michigan.



Tojo Rasedoara

Sound Design Fellow

**Off-Broadway:** *Off-Peak* (59E59 theaters and Hudson Stage World Premiere), *Citizen an American Lyric* (Duke University of Theater Studies), *Sandblasted* (Vineyard Theatre), *Is There Still Sex in the City* (Daryl Roth Theatre), *Burning Church* (New Ohio Theatre) *Measure For Measure*, *Furlough's Paradise*, *Pearl's Beauty Salon* (David Geffen School of Drama at YALE), *Soft Jade* (summer YALE cabaret). **Regional:** *The Gradient* (Repertory Theatre of St Louis), *Wish You Were Here* (Yale Repertory Theater). **Education:** MFA David Geffen School of Drama at Yale. Originally from Queens, Tojo is joining us from New York City.

## Administration and Production Teams

**Producing Artistic Director:** Jade King Carroll

**General Manager:** Emily Glinick

**Arts Marketing Specialist:** Makayla Santiago-Froebel

**Artistic Assistant:** Jennifer Davis

**Administrative Assistant:** Rachel Lykins

**Administrative Intern:** Ben Cornell

**Company Manager:** Ryan Duncan-Ayala

**Company Management Advisor:** Matthew B. Cullen

**Assistant Company Manager:** Adam Owens

**Digital and Print Arts Marketing Associate (weeks 1-5):**  
Teresa Fidalgo-Azize **(weeks 6-9):** Julia Gorske

**Assistant House Manager and Sales Associate:** Jace  
Jacobs

**Bratton House Manager:** Fosse Thornton

**Graphic Designer:** Chance Brinkman-Sull

**PRODUCTION TEAM:**

**Production Manager:** Will Duty

**Associate Production Manager and Business Assistant:**  
Cecelia Hill

**Technical and Facilities Manager:** Spencer Dick

**Carpenter and Facilities Assistant:** Justin Kochetta

**Production Assistant (Production Management):**  
Sebastian Tingle

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**Production Intern:** Colin Drayer

**Production Intern:** Ethan Tyger

**Props Supervisor:** Hyla Stellhorn

**Assistant Props Supervisor:** Donnie Woodard

**Props Artisan:** Lillian Hargesheimer

**Costume Supervisor:** Erin Prokopchak

**Assistant Costume Supervisor/ Draper:** Sean Castro

**Costume Assistant:** Atlas Mendoza

**Wardrobe Lead:** Sophie Millar

**Lighting Supervisor:** Matt DiVita

**Assistant Lighting Supervisor:** Grayson Crosby

**Lighting Technical/ Board Operator:** Brittany Konruff

**Sound Supervisor:** John Kolbinski

**Audio Engineer:** Molly McGill

**Sound Technician/Board Operator:** Miriam "Mimi" Daniel

**Production Stage Manager:** Jenny Kennedy

**Assistant Stage Manager 1:** Savanha Moore

**Assistant Stage Manager 2:** Wren Heiman

**Production Assistant (Stage Manager):** Alexandra Rogers

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## CITY THEATRE TEAM

**Production Manager:** Rachel D'Amboise

**Co-Technical Director:** John Brucker

**Co-Technical Director:** Sam Karas

**Shop Foreman:** Emma Cummings

**Carpenter:** Sydney Dobbs

**Scenic Charge:** Leah Blackwood

**Scenic Charge:** Alexx Jacobs

**Summer Carpenter:** Ash Buford

**Summer Carpenter:** Jacob Jencks

## **Friends of Chautauqua Theater**

Friends of Chautauqua Theater was founded in 1994 to ensure that theater remains a powerful pillar of the arts community at Chautauqua. We are proud that all living Past Presidents of FCT continue actively engaging with the group.

Our overarching mission and purpose are:

- to support Chautauqua Theater Company and enhance the experience of the artists who visit Chautauqua
- to connect CTC artists with the broader Chautauqua community, and to connect Chautauqua theater-lovers with each other
- to ensure that theater remains a vibrant pillar of the arts at Chautauqua

Membership benefits include:

- Weekly email during the summer season, with advance notice of theater events and members-only content from CTC's artistic leadership
- Invitations to special members-only events

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- Additional “Producers’ Circle” membership is available at no cost for members who volunteer with us. We have fun – having fun is in our by-laws!
- Off-season notifications of live and virtual theater events and previews of the upcoming season in advance of public announcements

Membership is still only \$10 per person – though your additional contributions are deeply appreciated and significantly increase the support we can provide to Chautauqua Theater Company

To renew your membership or join as a new member online, visit [www.friendsofchqttheater.com](http://www.friendsofchqttheater.com)

### Thank you to our Supporters

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