La MaMa

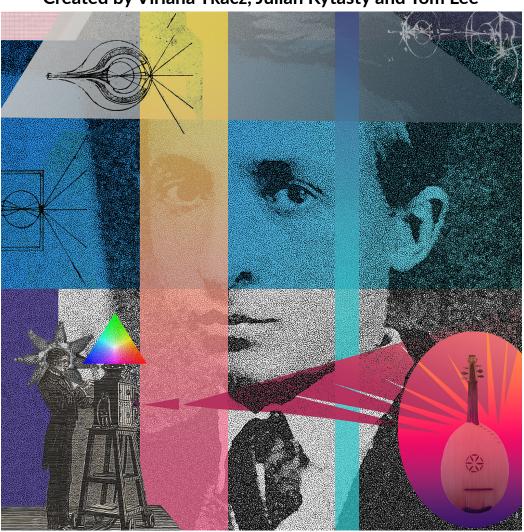
Experimental Theatre Club and Yara Arts

presents

The Magic of Light

Projections bring Ukrainian epics to life 150 years ago

Created by Virlana Tkacz, Julian Kytasty and Tom Lee



The Downstairs 66 East 4th Street, NYC, 10003 March 7-16, 2025

The Magic of Light

Projections bring Ukrainian epics to life 150 years ago Created by Virlana Tkacz, Julian Kytasty and Tom Lee

Puppeteer and performer Tom Lee Musician and performer: Julian Kytasty Directed by Virlana Tkacz Music composed & performed on bandura by Julian Kytasty Puppetry by Tom Lee Production designed by Tom Lee & Andreea Mincic Shadow puppet design & video by Linda Wingerter Puppet design & carving by Kevin White Lighting design by Kat C. Zhou English translations by Virlana Tkacz & Wanda Phipps Assistant puppeteer: Zlata Godunova Intern assistant to designers: Caitlin Nugent Assistant to designers: Jacky Klesey Stage manager: Erin Gray Assistant director: Olenka Tsyhankova Sound: Nadia Othman Research: Nadia Sokolenko Graphics by Waldemart Klyuzko

The Magic of Light was created in rehearsals by Julian Kytasty, Tom Lee and Virlana Tkacz and includes the following:

"Ой колись була в степу воля," trad. Ukrainian song from "Енеїда" Івана Котляревського, 1798*

"Як три брати з Азова втікали"/ How Three Brothers Fled from Azov, epic song as performed by Ostap Veresai *

from "Щиголь тугу має"/Wedding of the Birds, trad. Ukrainian song "The Tsar's Ems Decree," 1876*

"Межи трьома дорогами"/"Where Three Roads Cross" trad. Ukrainian song "Земля плачеться і ридається"/The Earth Weeps and Cries," trad.

Ukrainian song*

from "Світло" /"Light" by Serhiy Zhadan*

*translated by Virlana Tkacz & Wanda Phipps

Special Thanks to Oleksandr Savchuk and Katia Shraga

THE PUPPETS

PORFIRY MARTYNOVYCH (1856-1933) studied at the Imperial Academy of Arts from 1873. He created the drawings for the Magic Lantern projections for Ostap Veresai's concert at the Salt Palace in 1875. After his father died, Martynovych went back to the Ukrainian countryside to draw the people and memorize epic songs.

OSTAP VERESAI (1803-1890) blind epic singer who performed at the Salt Palace Concert in 1875, singing the epic "Three Brothers from Azov," the core text of our piece.

PAVLO TARASENKO, THE BEEKEEPER, worked for Martynovych's father, and inspired Martynovych, becoming the subject of two of his famous drawings in 1875.

MYKHAILO YEGOROV, born 1860, studied at the Imperial Art Academy where his fellow student, Martynovych, painted his portrait. Mykhailo graduated from Academy 1879 and in 1883 received two silver medals and was named Class Artist.

OLEKSANDR RUSOV (1847-1915) professor of economics and statistics who worked on the Kyiv census. He was interested in Ukrainian ethnography and published the works of Shevchenko.

MYKOLA LYSENKO (1842-1912) was a Ukrainian composer, pianist and conductor who organized the concert for Ostap Veresai at the Salt Palace. His wife Olha was a pianist.

DENYS MARTYNOVYCH, father of Porfiry, and a court clerk.

GOTTFRIED WILLEWALDE (1819-1903) teacher at Imperial Art Academy, painter of battle scenes and horses, loved by his students.

PAVEL PLESHANOV (1829-1882) academic painter, who only explained the rules of academic painting and checked sketches.

Plus, crowds, complainers, proclaimers and a calling bird.

THE COMPANY

JULIAN KYTASTY (bandurist, composer) is a third-generation bandura player. He is both a keeper of traditions and an innovator who has opened new paths for his instrument. He has worked frequently with Yara Arts Group creating and performing music for theatre pieces, poetry performances, and festivals. His work on Yara's 1917-2017 Tychyna, Zhadan, and the Dogs earned him a NY Innovative Theater award for best original score. He continues to teach bandura to a new generation of students in North America and Ukraine, record, compose and arrange music for bandura, and engage in collaborative projects.

TOM LEE (puppeteer, production designer) is a puppet artist, designer and director who began his career at La MaMa. As a puppeteer: *Madama Butterfly & Florencia en el Amazonas* (Metropolitan Opera), *War Horse* (Broadway), *Le Grand Macabre* (NY Philharmonic), *Queen of Spades* (Lyric Opera). With Japanese Master Puppeteer Koryū Nishikawa V: *Shank's Mare* (2015) and *Akutagawa* (2024). Co-director Chicago Puppet Studio and Chicago Puppet Lab. www.tomleeprojects.com

VIRLANA TKACZ (director, co-translator) heads the Yara Arts Group and has directed 40 original shows at La MaMa Theatre in New York, as well as in Kyiv, Lviv, Kharkiv, Bishkek, Ulaanbaatar, and Ulan Ude. Favorite productions include *Blind Sight*, *Dark Night Bright Stars* and 1917-2017 Tychyna, Zhadan, and the Dogs. She received a NEA Poetry Translation Fellowship for her translations with Wanda Phipps of Serhiy Zhadan's poetry. Yale University Press published their second selection as *How Fire Descends* (2023).

ANDREEA MINCIC (production designer) loves making things using her hands when designing. Previous collaborations with Tom Lee include Mariupol: Diary of War and the Tree of Life, Monkey - A Kung Fu Puppet Parable, The Poacher, The Return, Scarlet Ibis. Recent work in NY: Nothing Doing (UTR), Atlas Drugged (Skirball), Material (Whitney Museum), Our Class (BAM, CSC), Sad Boys, (Playwrights Horizons). https://www.andreeamincic.space/.

KEVIN WHITE (puppet designer and carver) is a Brooklyn-based Puppeteer and Puppet Maker. He works for the Swedish Cottage Marionette Theatre in Central Park. His work has been commissioned by Harvard University (Le Corbusier), St. Ann's Warehouse, The Puppet Kitchen, Nickelodeon, Google, The Historic House Trust of New York City, and The Metropolitan Opera, to name just a few. Kevin has received grants from The Jim Henson Foundation and Brooklyn Arts Council for his show *The Wayfaring Stranger*. He is happy to be working with Tom Lee on this project.

LINDA WINGERTER (shadow puppet design and video) is a third-generation puppeteer and master of multiplane shadow puppetry and mechanisms. Based in Ithaca, NY, Linda leads Stringpullers Puppet Company and has collaborated with Tom Lee on *Akutagawa*, *Resonant Path* and the upcoming *Left Hand of Darkness*. IG @pollysonic

KAT C. ZHOU (lighting designer) designs for theater, dance and opera. Her work has been seen at Irish Repertory Theater, WP Theater, Out of the Box Theatrics, the Guthrie Theater, Huntington Theatre Company, Cape Playhouse, American Modern Opera Company. MFA: Boston University (lighting), AB: Harvard College (mathematics). katzhoudesign.com, IG: @ katzhoudesign

WANDA PHIPPS (co-translator) is a founding member of Yara and has been translating Ukrainian poetry with Virlana Tkacz since 1989. Together they have received the National Theatre Translation Award for their translation of *The Forest Song*, as well as numerous grants from New York State Council on the Arts. Her books include *Mind Honey* (Autonomedia), *Field of Wanting: Poems of Desire* (Blaze VOX), and *Wake-Up Calls: 66 Morning Poems* (Soft Skull Press).

ZLATA GODUNOVA (asst puppeteer) was classically trained at the National Academic Theatre of Drama and Musical Comedy in Ukraine. She recently acted in *Threepenny Opera* at Hunter College, and *A Chorus Line* on Theatre Row. She works as a puppeteer at the Swedish Cottage Marionette Theater in Central Park. Her next project is *The Search for Signs of Intelligent Life in the Universe*, March 26-29 at Hunter College. zlatagodunova.com @zlata-god

CAITLIN NUGENT (intern to designers) is a London based performer currently working for La MaMa Experimental Theatre Club NYC as an intern in design. She graduated from Kingston University London in 2024 and has felt immense joy making miniature books for this production.

ERIN GRAY (stage manager) is a theater worker, director, interdisciplinary artist, and gardener based in Brooklyn, New York. Erin is the creator of The Living Room, a zine and art collective which produces live and print collaborations.

JACKY KELSEY (asst. to designers) is a soft sculptor informed by a background in drawing and puppetry. Based in Chicago, they have experience as a seamstress, upholsterer, costume maker, and puppeteer. These niche skills inform their sculptural work, which deals with themes of body, comfort, and queer identity.

OLENKA TSYHANKOVA (asst. director) is a writer and artist from Lviv. She was a stage manager for Yara's *Slap!* this winter. Olenka graduated from Bard College in 2024.

NADIA OTHMAN (sound) is an Egyptian-American audio engineer and musician based in NYC. Her work ranges from mixing and designing for live productions to electronic product development at Dealth By Audio. nadiaothman.com

NADIA SOKOLENKO (research) is a theatre researcher, manager and curator in Ukraine, who has worked with Yara since 2002.

WALDEMART KLYUZKO (graphics) is a visual artist in Kyiv who Yara has worked with since 2010.

The calling bird puppet was designed and fabricated by Averly Sheltraw. Curtain fabrication by Caitlin McCleod. Additional support provided by Chicago International Puppet Theater Festival, Blair Thomas, Artistic Director

YARA ARTS GROUP was established in 1990 and is a resident company at La MaMa, the acclaimed experimental theatre in New York. Yara has created over 40 pieces based on extensive research in Eastern Europe, Siberia and Asia, in Yara's signature style of multilingual dialogue and songs supported by evocative visuals.

Yara Arts Group 306 East 11th St #3B, New York, NY 10003 USA (212) 475-6474 www.yaraartsgroup.net: @yaraartsgroupinc Instagram: @yara.arts

Yara Arts Group is a resident company of La MaMa Experimental Theatre and expresses special thanks to Mia Yoo, Beverly Petty, Kiku Sakai, Denise Greber, Mark Tambella, Erick Alonzo and John Issendorf.

The Magic of Light was made possible with public funds from the New York State Council on the Arts, New York City Department of Cultural Affairs, as well as the Self Reliance Foundation, and friends of Yara Arts Group.

NEW YORK

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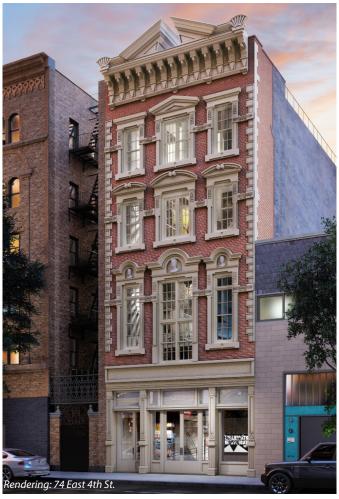
A full program with information on this production can be found on the

The Magic of Light page of the La MaMa website.

In addition you can scan the QR code Poster located in the theatre lobby for access to the digital program.

LA MAMA





La MaMa's historic, landmark building at 74 East 4th Street underwent an urgently needed complete renovation and restoration to preserve the historic façade, create building-wide ADA accessibility, and provide much needed performance, exhibition and community space for decades to come.

La MaMa, founded by Ellen Stewart in 1961, has been on east 4th Street since 1967. La MaMa embraces every person in its community and is legendary as the place where new artists of all nations, cultures, races, and identities are given opportunities. It is the place where art begins.

To learn more about the renovation, or to make a donation please visit www.lamama.org/remakeaworld

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63rd Season General Operating Support: Doris Duke Foundation, Howard Gilman Foundation, Mellon Foundation, Radio Drama Network, and The Shubert Foundation











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The Magic Light

March 7-16, 2025 The Downstairs

Metamorphoses

March 7-23, 2025 Ellen Stewart Theatre

Above Ground - not exactly a comedy

March 13-23, 2025 The Club

La MaMa Kids:

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March 20-23, 2025 The Downstairs

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March 29-April 6, 2025 Ellen Stewart Theatre

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April 5, 2025

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April 10-May 4, 2025 All 4 La MaMa Venues

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April 18- May 4, 2025

Ellen Stewart Theatre

EXAM

May 8-11, 2025 Ellen Stewart Theatre