## day/dream program

The Department of Theatre, Dance, and Performance Studies Presents

directed by Craig Quintero

Roberts Theatre February 28– MarÙ r1 čebruarrts Theatre Yoshi Ascencio '27, Livestream Team

Blaire Ko Adyasha Anindita '28 Bella Villarreal '25 Hemlock Stanier '25 Akira Keene Teotrakool '28

More than 20 TDPS student staff members have contributed to bring this production to life. We value these students working in front of house, costume studio, scene shop, and admin roles. Due to privacy policies, we are not able to publish the roster of the student staff here. Instead, we will use this space to express appreciation for their collective time, skills, and artistry. Thank you, student staff!

Lucie Greene '23 Joel Mankowski Joyce Bergan Amy Onstot Christina Sporer TDPS Faculty, Staff, and SEPC Gina Donovan '04 Autumn Wilke

What do "experimental" and "avant-garde" mean in 2025? What experiments are we conducting in theatre, art, dance, and music that are really challenging and extending the boundaries of our artistic mediums? Is "experimental theatre" still experimental? Our challenge as artists is to confront the conventions of our mediums, but once we discover a new approach that "works," we cannot simply repeat our success. Instead, we must continue our exploration. A creative discovery is not an ending but a beginning, the starting point for a new series of experiments.

In talking about his creative process, American theatre director Robert Wilson describes his belief that artists must fight their natural impulses and step out of their familiar patterns. Using the metaphor of traveling in a city, Wilson advises that when you arrive at the same intersection where you always turn right, then you should turn left. It might not be the most efficient or effective way to get to your destination, but you will be able to make new discoveries along the way. Wilson explains that as an artist, "You think of the wrong thing to do... Then you do that."

Ph.D. in Performance Studies from Northwestern University and is a Professor in the Department of Theatre, Dance, and Performance Studies at Grinnell College, teaching classes in Directing, Acting, and Devised Theatre.

(Scenic Artist) Based in Taipei, Chang- Chih's multidisciplinary work includes stage design, painting, installation art, and teaching. He was a recipient of the Out- standing Creative A ward from the College of Fine Arts at the National Taiwan University of Arts. His artistic practice primarily involves oil painting, watercolor, pencil, colored pencil, and mural painting. His works have been exhibited in Taiwan, the Netherlands, Beijing, and Macau. In recent years, he has contributed to the stage design and visual arts production for Riverbed Theatre's

, and , as well as the VR trilogy , and . Beyond theatre, he has also been involved in film art production, including Intimate Encounter by director Chang Tso-chi and The Time of Huannan by director Li Ding. Chang-Chih holds a Master's degree in Fine Arts from the National Taiwan University of Arts.

(Lighting Designer) is a designer of light, scenery, and projections for live performance. Benjamin has worked throughout North America in venues such as The Majestic Theatre in Boston, The McCarter in New Jersey, Jacob's Pillow in Massachusetts, William stown College's '62 Center, Z Space in San Francisco, Meany Center in Seattle, The Royal Conservatory in Toronto, and Wolf Trap in Virginia. Past venues in New York City include The Public Theater, Joyce Theatre, New Victory Theatre, Cherry Lane Theatre, Connelly Theater, Vineyard Theatre, Lincoln Center, and The Lortel. He has also designed for venues in Australia, Mexico, Argentina, Peru, Brazil, England, Burkina Faso, Scotland, Switzerland, Slovenia, and The United Arab Emirates. Benjamin is now proudly Iowa-based, where he has worked with Riverside Theatre, Theatre Cedar Rapids, Nolte Productions, The University of Iowa, Grinnell College, Cornell College, The Englert, Bruce- more Historical Site, Revival Theatre, and Orchestra Iowa. He is currently resident designer for Soledad Barrio & Noche Flamenca, production manager for Flamenco Arts International, and director of scenic and lighting design for Theatre Cedar Rapids. You can find more at farrardesign.live

(Costume Designer) has designed all mainstage costumes at Grinnell College since 1999, where she is the resident costume designer. As a Lecturer for the College, she has taught Costume Design, Costume Crafts and Construction, Costume on the World Stage, and Introduction to Technical Theatre. She was previously an Assistant Professor of Theatre at Cornell College. Other design credits include the University of Iowa (Theatre, Dance, Playwright's Festival, Black Action Theatre), Riverside Theatre, RT Shakespeare Festival, RT Young People's Company, Graffiti Theatre, Theatre de la Jeune Lune, Ballet Iowa, and Hurley Dancers. Erin holds a

voice-acted several times for characters in Odia. On campus, she is a member of Grinnell Singers, the Asian American Association, the South Asian Student Organization and treasurer of Dharmic Students Grinnell.

(cast) is a first-year Political Science Major from Bangkok, Thailand. They are a Bass-Bari- tone at the Bangkok Youth Opera and pioneering Opera in Grinnell. Bangkok Credits: (Professor Callahan); (Norton); (Producing Assistant).

(cast) is a senior from San Antonio, Tex- as. Her recent performances include Elizabeth in the Grinnell Community Theatre's , the one act and the short film "The Pie."

(cast) is from Iowa City, Iowa. They are a fourth year at Grinnell majoring in Religious Studies and GWSS. Grinnell Credits:

Friday, May 2 at 7:30 p.m. Saturday, May 3 at 2:00 p.m. FLANAGAN THEATRE

"MY CRIB" by Jack Broadmoore '27 "THE REST OF US" by Graham Sundstrom '25 Sunday, April 27 at 4:30 p.m. WALL THEATRE

Thursday, May 8 at 7:30 p.m. ROBERTS THEATRE

TBA-use resources below to receive announcements!

@GrinnelITDPS for our e-mail list at: link tr.ee/GrinnelITDPS