

# 2021 Alumni Incubator Project



## Spectrum Heart

By Alyson Doyle

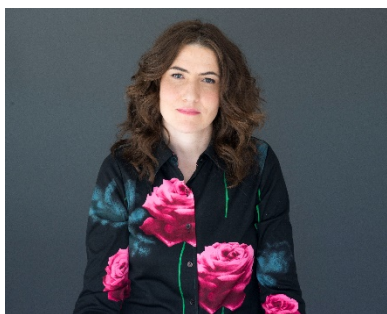
### Artistic Team

Alyson Doyle: Writer, Director, Performer

### Description

*Spectrum Heart* is a puppet play in development, inspired by the work of modern artist Marc Chagall. It is inspired by vignettes from Chagall's life in conversation with the biblical stories he depicted in windows for Union Church at Pocantico Hills, NY. Born in Russia, Chagall survived pogrom culture, the Russian Revolution, WWI, WW2 (narrowly escaping Nazi-occupied France), and a tuberculosis outbreak that took the life of his beloved first wife, Bella. Despite the continual tumult, he never ceased to create hauntingly beautiful, joyous works of art. Themes include faith, joyful resilience, hope, and how all these qualities are facilitated and sustained through "creation." *Spectrum Heart*, in its early development, utilizes various forms of puppet arts including bunraku-style, shadow, and hand puppetry.

## Biography



**Alyson Doyle** graduated from the University of Toronto in 2019. Her play, *Air to the Ether Ore*, was one of the winners of University College's Norma Epstein Memorial Award for Creative Writing. As an MFA candidate at the University of Connecticut, she is currently performing as a puppeteer and

ensemble member in Nephrii Ameni's *Food for the Gods*, for the Connecticut Repertory Theatre. Alyson conceived of *Spectrum Heart*, a puppet play inspired by the life and work of Marc Chagall. To fully realize this piece as her thesis work in two years' time, she is currently completing coursework in the Hebrew Bible and various styles of puppetry. This incarnation of *Spectrum Heart* was performed and designed with the aid and immense creative contributions of Nyree Pajaro—a BFA student in UCONN's theatre department. *Spectrum Heart* is also being produced and supported by Morgan Davies BA, MFA.

## Through the Fairy Circle

By Shannon Kingston, James Hyett, Uri Livne-Bar

### Cast

Narrator: James Hyett

Dad: James Hyett

Denny: Shannon Kingston

Sam: Shannon Kingston

Femone: James Hyett

### Artistic Team

Producers: James Hyett, Shannon Kingston, Uri Livne-Bar

Writer: Shannon Kingston

Directors: James Hyett, Shannon Kingston, Uri Livne-Bar  
Sound Designer: Uri Livne-Bar  
Editor: Uri Livne-Bar  
Editing Assistants: James Hyett, Shannon Kingston  
Composer: Uri Livne-Bar  
Woodwind sounds by: James Hyett  
Video creation by: Shannon Kingston  
Captioner: James Hyett

With special thanks to Jules Mendoza, Miriam Michielin, Trish Rance Michielin, Nicole Eun-Ju Bell, and the staff at Tsi Tyónnheht Onkwawén:na.

## Description

Rich with sound inspired by the rural landscapes of Wolfe and Howe Islands, *Through the Fairy Circle* is an audio play about Denny, a young girl who lives on an island with her father and sister. Unfortunately, the family is currently experiencing a string of Bad Luck.

When Denny meets Femone, a fairy who promises her good luck charms in exchange for her time, she leaps at the opportunity for a magical adventure. But being a fairy's changeling isn't what Denny expected, and she must learn to do what's right to protect her family from Bad Luck.

Through the Fairy Circle is an audio play with text captions that is enjoyable for adults and children alike. This show explores family, nature, systems of authority, and growing up. Recommended for kids aged 10 and up.

"*Through the Fairy Circle* weaves a glittering tale that is both charming and visually fascinating—and it's an audio play"  
-- Jeff McGilton, Kingston Theatre Alliance

## Biographies



**Shannon Kingston** is an emerging artist from Kingston, Ontario. Shannon graduated from the University of Toronto in November 2018 as an alumna of the Centre for Drama, Theatre, and Performance Studies, where she co-directed and created a devised physical theatre

piece comedically addressing mental illness, *Overminded*.

Shannon was also a member of the 2018 cohort for the Theatre Entrepreneurs' Network and Training program at the Toronto Fringe Festival, which led her to produce *WRING THE ROSES* for Madonnanera Productions at Why Not Theatre's RISER Project 2019, for which the cast was nominated in the category Outstanding Performance of an Ensemble at the 2019 Dora Awards in the Independent Theatre division. In March 2020, Shannon moved back to Kingston and began writing *Through the Fairy Circle*, inspired by the landscape around her.

<https://eddieelectric.ca>



**Uri Livne-Bar** is a playwright, sound designer and actor from Toronto, Ontario. He recently graduated from the Centre for Drama, Theatre, and Performance Studies at the University of Toronto. Uri began writing music on the piano in high school, and since then has done sound design for a number of plays, while also dabbling in generative music. Drawing on his experience attending school on the Toronto Island and his love for electronic soundscapes, Uri is excited to share his first step into the world of

audio drama, a genre he has been eager to work in for a long time.



**James Hyett** is an actor, improviser, and linguist from Glenburnie, Ontario. He studied theatre and linguistics at the University of Toronto and the London Academy of Music and Dramatic Arts, where he earned an MA in Classical Acting. In the first three months of 2020, he toured Ontario with little red theatre's

*Goldilocks and the Three Canadian Bears/Boucle d'or et les trois ours canadiens*, and during the pandemic he has been getting excited about innovative digital work and unheard-of classical plays. He is currently running registration for Single Thread Theatre Company's Performance and XR Conference taking place online November 13-20, and is excited to be working with CDTPS' BMO Lab on *The Resistible Rise of Arturo Ui*.

<https://jameshyett.com>

## **Benevolence**

**By Kevin Matthew Wong**

### **Description**

*Benevolence* is an intimate and epic telling of the two-thousand-year history of the Hakka Chinese (客家) and their early challenges and triumphs as some of the first Chinese-Canadian settlers. This work-in-progress will be presented as a pre-recorded digital sharing.

## Biography



**Kevin Matthew Wong** (he/him) is a Hakka Chinese-Canadian theatre creator, facilitator, performer and producer. His artistic practice often involves personal storytelling, object puppetry and video projections. Kevin is the co-founder and Artistic Director of Broadleaf Theatre, a company that merges environmentalism and live performance. His documentary-theatre solo-performance *The Chemical Valley Project* — a collaboration with co-creator

Julia Howman and Aamjiwnaang First Nation Water Protectors Vanessa Gray and Beze Gray — tackles environmental racism in Canada. Kevin has collaborated with companies such as Theatre Passe Muraille, Cahoots Theatre, the Macau-Toronto music theatre company Music Picnic, The Shaw Festival, The Stratford Festival, and the American social justice residency The Gardarev Center. Kevin is also the Managing Producer of Why Not Theatre's Make Stream, leading projects and tours including *Mahabharata* at The Shaw Festival, *Prince Hamlet*, and serving as the co-director and producer of *What You Won't Do For Love*, starring Drs. Tara Cullis and David Suzuki. [kevinmatthewwong.com](http://kevinmatthewwong.com)

## Friendship and Fantasy

By Nicole Eun-Ju Bell & James Hyett

**Collectively Created by the Company:**

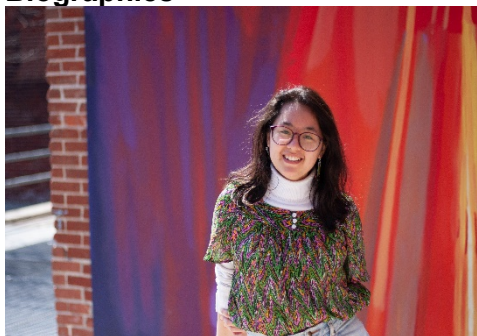
Nicole Eun-Ju Bell  
James Hyett  
Icarus Irving  
Kate Martin  
Isobel McDonald

## Description

Four friends play Dungeons and Dragons together for fun and to stay in each other's lives. Government-imposed stay-at-home orders mean that the four friends have to find ways to keep together using technology. One friend suggests that they should live stream their games so others can join in on the fun. It seems like a great idea because they all feel isolated and lonely. This is the first time they are all gathering, and they're still working out some of the kinks, both in their technology and in their relationships...

*Friendship & Fantasy* is a story about people struggling to carve out space for each other during the pandemic. Developed through an improvisatory creation process that takes the telecommunication technology we are required to use as a potent dramatic proposition, this first stream is a pilot for a larger story we want to tell in the future.

## Biographies



**Nicole Eun-Ju Bell** is a Toronto based mixed-race multidisciplinary artist with a passion for performance and technology. She is fascinated with cyborgs and Loïe Fuller. Among other things, she is a projection designer, actor, writer, and stage manager. More

recently, she has branched out into producing podcasts, delving into live-streaming, and experimenting in AR and VR. Companies she's worked with include Theatre Passe Muraille, CanadianStage, Hart House Theatre, Single Thread Theatre Company, Safeword, b current, and Ghostlight.ca. Some of her work has been presented at international and local festivals including: Prague Quadrennial, Next Stage, Summerworks and Toronto Fringe. She is also a member of the Advisory Committee for Canada's Student Exhibit for Prague Quadrennial 2023.



**James Hyett** is an actor, improviser, and linguist from Glenburnie, Ontario. He studied theatre and linguistics at the University of Toronto and the London Academy of Music and Dramatic Arts, where he earned an MA in Classical Acting. In the first three months of 2020, he toured Ontario with little red theatre's

*Goldilocks and the Three Canadian Bears/Boucle d'or et les trois ours canadiens*, and during the pandemic he has been getting excited about innovative digital work and unheard-of classical plays. He is currently running registration for Single Thread Theatre Company's Performance and XR Conference taking place online November 13-20, and is excited to be working with the CDTPS' BMO Lab on *The Resistible Rise of Arturo Ui*.

<https://jameshyett.com>



# Additional Biographies

**T. Nikki Cesare Schotzko**

**Alumni Incubator Moderator**

**Interim Director, Centre for Drama, Theatre, and Performance Studies**



Professor T. Nikki Cesare Schotzko received her PhD in Performance Studies in 2008 from Tisch School of the Arts/NYU, where she was awarded the Michael Kirby Memorial Prize for Distinguished Dissertation. Previously, she received her BA, highest honours, in English and BMus in Double Bass Performance from Oberlin College, her MMus from The Hartt School, and her MA from NYU, where she taught courses in experimental performance and avant-garde

theatre. In 2010, Professor Cesare Schotzko was appointed Assistant Professor at the Centre for Drama, Theatre, and Performance Studies (then, the Graduate School for Study of Drama), and, in 2015, was awarded tenure and promoted to the rank of Associate Professor.

Professor Cesare Schotzko's first book, *Learning How to Fall: Art and Culture after September 11* (Routledge), investigates the changing relationship between world events and their subsequent documentation in mainstream and social media, positing contemporary art and performance as not only a stylized re-envisioning of daily life but, inversely, as viable means by which one might experience and process real-world political and social events. Her recent projects engage feminist theories of care, mothering studies, and ecological feminisms to explore the potential of performance to enact radical care. She is currently

coediting *50 Key Performance Artists* (Routledge, forthcoming) with performance artist and scholar Adriana Disman, and, with Music in the Barns, holds a Canada Arts Council grant for creating digital technologies to make music education more accessible. She has published articles in *TDR*, *Performance Research*, *Theatre Journal*, *Canadian Theatre Review*, and the *International Journal of Performing Arts and Digital Media*, among other scholarly and mainstream journals, and chapters in *Women in Popular Culture in Canada* (Women's Press/Canadian Scholars' Press), *The Methuan Drama Companion to Performance Art* (Bloomsbury), and *Canadian Performance Histories and Historiographies* (Playwrights Canada Press). An occasional dramaturge, Professor Cesare Schotzko has collaborated on music-theatre productions in Canada, the US, and internationally.

## **Amir Haidar**

### **Respondent: *Spectrum Heart***



Amir is a PhD student at the Centre for Drama, Theatre and Performance Studies. Hailing from Lebanon, Amir has enjoyed performing since his inception, which led him to be a part of several theatrical productions, workshops and concerts in and around the country before he earned his BA in Mathematics from the American University of Beirut. He moved to Canada in 2009 and earned his BFA in Music Theatre from Sheridan College. Since graduating, he

has been working as an actor in Canada, performing in such works as *Sweeney Todd*, *Rent* and *Oklahoma!*, working with many theatre companies like Talk is Free Theatre, YPT and he was most recently a cast member of the Toronto production of Mirvish's *Come From Away*.

## **Aria Sharma**

**Respondent:** *Through the Fairy Circle*



Aria Sharma is a multi-hyphenated theatre artist hailing from Trinidad and Tobago. She plays many creative roles including actor, director, stage manager, playwright, sound designer, and dramaturg — a devoted "jack-of-all-trades". She is currently pursuing her MA at the Centre for Drama, Theatre and Performance studies with the hope of exploring the potential of theatre to trace transnational identities and

bridge geographical boundaries. Her most recent work is an original audioplay released this year entitled *The Trick to Walking Backwards* (creator and actor). One can access the work through this link: <https://anchor.fm/project-immortelle>.

## **Giorelle Diokno**

**Respondent:** *Benevolence*



Giorelle Diokno is a PhD student at the University of Toronto Centre for Drama, Theatre, and Performance Studies. His research interests revolve around how contemporary Filipino-Canadian performance imagines diasporic subjectivity and cultural futurity through the abject indigenous body, in particular, the dramaturgies of Filipino Indigenous folklore and aesthetics.

**Evan Moritz**

**Respondent: *Friendship & Fantasy***



Evan Moritz is a PhD student at the University of Toronto's Center for Drama, Theatre, and Performance Studies who received his MA in theatre and performance at the University at Buffalo, SUNY. He is interested in the outer limits of science-fiction and fact with research focused on performance in Martian settlements of the near future. This work explores the relationship between colonization of planetary bodies, historic settler epistemes, the

loss of liveness in the communication gaps between planets, global catastrophe on Earth and off, and more broadly, the sad or depressing aspects of the future.



Centre for Drama, Theatre & Performance Studies  
**UNIVERSITY OF TORONTO**