



double edge
T H E A T R E

A Case Statement

By Stacy Klein and Baraka Sele

**MISSION
VALUES
VISION**

ART + LIVING CULTURE + ART JUSTICE = DOUBLE EDGE THEATRE an art / community / cultural collective

Our Vision is to prioritize imagination in times of creative, emotional, spiritual, and political uncertainty.

Our Mission is to pursue authenticity, interaction, identity with whomever is seeking creative, emotional, spiritual, and political clarity.

Our Art (performance / multi-media / visual) is grounded in a rigorous ensemble aesthetic unfolded in dream, imagery, metaphor, mystery, and symbolism.

Our Work (cultural / economic / organizational / personal / political) is created and sustained within an open, honest, meaningful, relevant shared experience. We call this **'Living Culture.'**

Our Dedication is to face isolation and erasure; to face despair and pain that can translate into personal incapacity and political paralysis. To uplift. We call this **'Art Justice.'**

**WHAT
WHO
WHY
WHEN
WHERE
HOW**

WHAT

Double Edge is a cultural cooperative and ensemble collective -- a place of nurturing and sanctuary. Like the water that runs around and through the land it occupies, **Double Edge** is a river for artists who thirst -- from all ancestral legacies, cultural backgrounds, community contexts, walks-of-life. Often artists, educators, scholars come here to identify more clearly, to understand themselves, and to seek where their courage will allow them to go.

Double Edge protects the silence of our internal space, while simultaneously ensuring that no one is silenced. We fuse the highest caliber of artistic work, a deep love of the natural environment, and an unwavering faith in human potential. We value awareness of the earth around us as essential to the ability to invent, cultivate, witness -- and to share a communal meal, or fruit from the trees, or an intimate conversation.

Double Edge is a place of demand, deep research and development outside the rigid structures of institution, academia, and form. It is a place of continuous experimentation and necessary risk taking.



WHO

Stacy Klein is a radical visionary who came to the realization that she could not find a place among institutionalized formalities or rigid identities to create her art. Through a Kabbalistic and mystical world lens, she visualizes in dreams and dimensions of hidden territories. Consequently in 1982, Stacy Klein became the Founding Artistic Director of **Double Edge Theatre (DE)** in Boston, Massachusetts. This new **Ensemble** was established to challenge the boundaries of perception and open new worlds at the crossroads of creativity, imagination, environment, and performance. She is also the founder of the **Farm**, a center of Art, Living Culture and Art Justice. Over the near 40 years of **DE**, Stacy's work with the **Center** has been written about in numerous publications and received awards, among them the prestigious Doris Duke Artist Award for artists who have transformed their field.

The **Double Edge Ensemble** has joined Klein in assuming responsibility for the art making, vision and survival needs of the theatre, as well as having a role in Board membership. Together, the **Ensemble**, that hails from Argentina, Bulgaria, England and the United States, lead the Art, Living Culture, and Art Justice initiative of the theatre. The growth of **Double Edge**, since its founding as a small ensemble of women, has led to the creation of a permanent **Company / Staff** working with the **Ensemble** -- including production, design, food systems, farming, administration, and resident artists / musicians / designers. **DE** also works with long-term artistic collaborators in areas of theatre design, carpentry, music, dramaturgy, performing, culture, and artists-in-residence. Our cultural endeavors have also been the life work for many of us. With tenures ranging from 5 to 36 years, we have been advancing equity, justice, and the artistic vitality of our rural region.

Jennifer Johnson, Co-Artistic Director (working with DE since 1993): Jennifer loves the ocean, the forest, and also gravitates to dark places. She incorporates her passions into dramaturgy and physical metaphors in her performance work. This coupling of her passions and her work also influences the intimate collaboration, training, and performance work she undertakes. Jennifer believes that an artist must continuously evolve for their work to be transformative.

John Peitso, Co-Musical Director and Lighting Director (working with DE since 1993): John uses breath as a conduit for the voice in his composition and throughout his training and leadership. He works with the Ensemble, resident artists, as well as a community of fellow musicians.

Carlos Uriona, Co-Artistic Director (working with DE since 1996): Carlos moved from Argentina, where he was the co-founder of the seminal Diablomundo Theatre, to join Double Edge in Ashfield. As a bridge builder, Carlos has forged the way for DE's audience and grassroots involvement and infused the theatre's work with a deep sense of optimism.

Jeremy Louise Eaton, Director of Design (working with DE since 2004): Jeremy works to create spaces and opportunities for herself and others to learn. Before coming to DE and Massachusetts, she lived in other countries (Laos and Pakistan) and throughout the United States (California, Maryland, North Carolina, and Wisconsin).

Adam Bright, Producing Executive Director (working with DE since 2005): Adam leads DE's organization and business with an artistic and holistic vision. He moved to Ashfield from Kent, England. His art combines acting, producing, and aerial rigging.

Hannah Jarrell, Director of Community Development (working with DE since 2006): Hannah is a quiet engine of DE, sharing art and community, whether acting on stage, walking tall on stilts, or activating social gatherings. Hannah is a native of San Antonio, Texas.

Milena Dabova, Director of Choreography and Grants / Marketing (working with DE since 2008): Milena, who is from Plovdiv, Bulgaria, is a seeker of highest and deepest potential in herself and others, through her passion for physicality as an actor, co-creator, and dancer.

Amanda Miller, Co-Musical Director (working with DE since 2011): Amanda, in addition to being an actor and singer, is a costumiere -- a fabric-loving / textile-working wizard. She loves nature as a metaphor and microcosm of the universe.

Travis Coe, Associate Artistic Director (working with DE since 2016): Travis has taken on several roles including actor, solo performer, co-creator, video director, and marketing. Travis pushes his desires and dreams forward unapologetically through work that speaks to his identity, his culture, and his perspective as the youngest member of the DE Ensemble.

Cariel Klein, Co-Producer (came back to Double Edge in 2017 after having been raised there): Cariel has an urge to find a creative community that would work towards a just world and is an antagonist in an imperialist world and an accomplice in an anti-racist, multi-generational, artistic movement. Cariel finds beauty in the mixture of athleticism, art and creativity, and explores aerial choreography and performance, as well as in her role leading residencies.

WHY

Our art requires the courage to prioritize imagination. Our art holds space for authenticity, interaction, and identity for whoever is seeking creative, emotional, spiritual, and political clarity. Our art is created and sustained within an open, honest, meaningful, relevant shared experience. We call this Living Culture. Within the framework of Living Culture, anyone is invited to participate in **Double Edge** via performances, programs, or training. This demands rooting out appropriation, exclusion, invisibility, marginalization. We want to be sensitive to what we are taking from the outside and how we are nurturing on the inside. Yes, it's important to collaborate / think / work together -- but it is equally important to question why? What are our intentions? Throughout 40 years of listening -- we have learned to work authentically and earnestly with artists, collaborators and partners.

On the platform of Art Justice, we build equity and solidarity with the deliberation and intentionality that stretches across aesthetic / cultural / economic / generational / gender / geographical / professional / political / social / racial backgrounds. This commitment includes the artists with whom we collaborate; the neighbors with whom we trade or work; our residency and training participants; and the consultants who helped to guide us. This labor of love led us to research the lives of Heber Honestman and Susannah Honesty, the freed slaves who founded the town of Ashfield, Massachusetts, only to have their African and African American ancestors and legacy disappear. Our interactions introduced us to the Indigenous Peoples who still inhabit this land after millennia, even though their presence has been rendered invisible on the land we now occupy. We have come to the realization (sometimes painfully) that we do not have the luxury of waiting twenty more years for broad-based diversity to come to the isolated and geographically rural region of Ashfield, MA (population 1800). Ashfield may never be "diverse" within the currently circumscribed and restrictive use of the term. However, the mission / values / vision / work of **Double Edge** will always reflect the larger population of our region / our state / our country.

Our people, our **Ensemble**, our collaborators identify themselves rather than being defined by others. Each person is valued according to how they want to live and work. For example, while we function in a capitalist system, we simultaneously operationalize alternative economic practices for the exchange of goods and services: bartering, local food exchange, increasing our food self-sufficiency, sharing with our community. We receive contributions. We have neighbors who help us build. We create a world that we believe has value. And that is our art, too. This is what Baraka Sele, a friend and Art Justice leader of **Double Edge**, refers to as "cultural democracy."

WHEN / WHERE

1982: **DE** was founded as a feminist ensemble collective by Stacy Klein, with co-founder and emerita ensemble member Carroll Durand and several other women, in **Boston, MA**. Subsequently named the **Women's Cycle**, the first 6 performances comprised a series of adapted plays including **Rites** by Maureen Duffy and **My Sister in this House** by Wendy Kesselman. The **Ensemble** was itinerant and performed in six-week rentals of various Boston theatres.

1985: The **Ensemble** located a parish hall in **Allston, MA**, a long-unused building at the Episcopal Church of Saints Luke and Margaret. Following renovations, this was **DE's** home for the next 12 years and allowed the development of a full-time practice (after the day jobs which the **Ensemble** depended on financially). A daily psycho-physical training and theatre creation process evolved side-by-side with the business survival needs of the company. The new home provided a base to tour the **Women's Cycle** project / production to the Framingham State Women's Prison, domestic violence shelters, schools, as well as international women's theatre festivals. It also established an artistic mentorship and student programs that still continue.

Concurrently, founder Stacy Klein, joined by members of the **Ensemble**, went to Odin Teatret in **Denmark** for three months to research her PhD dissertation, and to **Sardegna, Italy** to continue training and research begun in **1976** in **Poland** with her teacher Rena Mirecka, founding actress of Grotowski's Laboratorium. Out of this journey both the **Song Trilogy Cycle** and the "extra-theatrical" **Republic of Dreams** projects were born (**1985-2000**). The expedition resulted in a documentary of the same title. **The Song Trilogy** derived from the genocide of European Jewry and the remaining traces of the Jewish culture in Central Europe and its surrounding neighbors. Republic of Dreams project research was undertaken throughout **Ukraine, Bulgaria, Hungary, Poland, Romania, and Slovakia**. This was the first entirely original performance cycle and brought **DE** to work in the ruins (and rebuilding) of **Central Europe**, with the influences of a once vibrant culture amidst its near extermination.

1994-1997: **DE** began the move to the rural town of **Ashfield**. This move was precipitated by the absolute economic impossibility to pay exorbitant Boston rents and to house overseas guest artists for long periods. The **Ensemble** had seen and participated in examples of barter in **Central Europe** and determined that sustainability might be easier found in a rural environment. The dream of living in **Ashfield** and maintaining performance space in **Boston** dissolved by 1996 -- after two years of traveling three hours back and forth to Boston with young children in the car; and, of equal import, being shunned by villagers who could not imagine a theatre that did not perform; and facing a doubtful **Ashfield** community who wondered if **DE** was some sort of commune or cult! A year later, in **1997** we opened our first performance space in **Ashfield** -- the **Barn**. The impact of the move to the **Farm** was so far-reaching that it can be said that if the Ensemble had not moved, as serendipitous and tenuous as that move was, **Double Edge** more than likely would not exist today.

1994- 2002: These were challenging years in **Ashfield**, both internally and externally. The hardship of moving and settling a group dominated the early years in **Ashfield**. Some in **Ashfield** contributed to **DE's** predisposition to being outsiders through a range of suspicions of the 'other,' including the conservationists insinuating we would violate the land that was for hundreds of years cultivated as farmland. Unfortunately, other offenses by a very small but imposing part of the population cast a more egregious and even an anti-semitic shadow (a package of Nazi propaganda thrown in our driveway and anti-semitic comments made) and aspersions on immigrants from the **Middle East, Indonesia**, and ultimately **South America** that composed the **Ensemble**. On the other hand, **DE** was embraced by several rooted **Ashfield** families, who helped with relations which would later become invaluable.

1996: Carlos Uriona arrived from **Argentina** and soon became a leader in the **Ensemble**, bringing with him a unique view on alternative economic systems. Carlos's work grew out of his former theatre's (**Diablolundo**) response to the Dirty War in **Argentina**, which was to hold large-scale actions of music, dance, and spectacle in the plazas of **Argentina**, as creative protest. Uriona partnered with Stacy Klein to bring the inner training and performance process, the cultural research from **Central Europe**, together with his own grassroots work, to **Ashfield**. One major collaboration in those years, **The Consortium of Theatre Practices** (a **US-Poland** Theatre Exchange with **Gardzienice Theater, Kadmus**, and **DE**) in **1999-2001**, grew out of the Klein-Uriona partnership and the international collaborations of **DE** and that ultimately led to the **Summer Spectacle**.

2002 - present: The **Summer Spectacle**, which drew an audience of 40 persons to three outdoor settings in its beginning, now draws an audience of thousands who attend for six weeks throughout the entire **Farm**. This special event has defined the Living Culture of **DE** and the town of **Ashfield**, which, over the course of these creative years together, have become a community.

Artistic Director Klein and **DE** have created seven performance cycles that have toured around the world. The period of 18 years from **2002-2020** has included performance cycles, touring, conversations, collaborations, place building, residency, and mentorship. Highlights include:

- **The Garden of Intimacy and Desire (2002-2008)**, a cycle exploring distinctive visions of magic realism in Jewish and Latinx culture, was created by Klein with Carlos Uriona and Matthew Glassman. The Cycle was presented with shared meals and offerings. **Conversations**, a series of discussions, was developed by Stacy Klein and Philip Arnoult around important topics such as **Art and Place, Bold Women** and **Fresh Faces**. The origins of **Conversations** were set in Boston in 1993 to propose to the theatre community an anti-competitive approach to culture and continued at the **Farm** in **1997** with a discussion of Cold War collaboration between **US** and **Central Europe**. By the end of the **Garden Cycle**, **DE** bought a new property (**2007**) for resident artists and students to be able to live long-term.

- **The Chagall Cycle (2010-2015)** was imagined entirely from the visual art of Marc Chagall. Although the **Song Trilogy** took inspiration from Chagall's work, it was not until this **Cycle** that performances were created wholly from the visual narrative of an artist. This led to expansive design and further development of the **Summer Spectacles** -- **The Odyssey, Shahrazad, and The Firebird** -- and a new approach to the inner work of the **Ensemble's** training and creation process for **The Grand Parade**, including long-term collaborations with composers, musicians, and dramaturgs. At the same time, **Ashfield Hilltown** residents began to be more involved in the **Spectacle** creation process: building, landscaping, masonry, and design were among the volunteer jobs which transformed the **Farm**.

- **The Latin American Cycle (2015-2018)** began as a necessity to come to artistic terms with Co-Artistic Director Carlos Uriona's socio-cultural and personal background. **Cada Luna Azul (Once a Blue Moon)** incorporated the songs and dances of South America in a fictional town called Agua Santa during a military dictatorship. The performance faced Carlos's history as a theatrical warning of fascism, and people disappeared. Performance fostered artistic collaboration, residencies, and mentorships with Latino artists and students from **Argentina, Chile, Colombia, Guatemala, Uruguay, Venezuela**, and the **US**. **Once A Blue Moon** continued the type of touring initiated in the **Republic of Dreams** project: site-specific events in buildings and outdoor places which held important contextual meaning, but had been abandoned or unused. Uninhabited streets, abandoned churches, unvisited national sites and city parks became touring venues. During this period the **Conversations** series transformed into biennial, multi-day **Art and Survival** gatherings, initiated by Matthew Glassman, which bring to DE international leaders working in the fields of art, environment, and justice.

- **Ashfield Town Spectacle & Culture Fair (June 2017)** and **We the People (Summer 2017-18)** were a duet and ode to the history of **Ashfield** and the surrounding **Hilltowns** of **Western MA**. There were eighty local artists and groups participating in the two-day **Town Spectacle** event, which was researched for six months and took place throughout the entire town of **Ashfield**, ending in a 700-person parade and artists suspended over Ashfield Lake in aerial flight. The celebratory **Community Day** events, initiated during the **Town Spectacle** rehearsals and research, gathered people of all ages in our barn to fly on bungees and walk on stilts, to sing, dance, play music together, to tell their stories and oral histories, and to look at farm machinery from hundreds of years of history.

- **The Surrealist Cycle (2017- present)** loosely wove together three performances relating to the **Latin American Cycle** and research into Surrealism. Two of the performances were inspired by the British-born Mexican artist and writer Leonora Carrington, and delved into **Women and Magic** (later creating a Conversation based on this subject in 2018). The third performance, **SUGA**, a solo, was created by Associate Artistic Director Travis Coe, directed by Klein, and drawn from Coe's research into his Queer, Black, Latinx and American/Caribbean identity. Each performance of **SUGA** is accompanied by a pre-performance exhibit and a post-performance residency, led by field leaders, in dialogue with Coe and Klein. An overall increase in collaboration, student programs, and audience led to an enormous growth in facilities renovations and additions. A third property was acquired and encompassed all of **DE's** set, costume, puppet, and mask design.

HOW

The **Double Edge** collective is accountable for its own survival. The idea of artists' autonomy was, and continues to be, a risk-taking proposition -- the intentional act to choose creation and freedom 'outside the box.' **DE** training has been at the heart of building a parallel inner autonomy-of-the-self and the identities of each ensemble member. Vigorous individual and group practice is now maintained through the growth and leadership of current ensemble members. Klein and the **Ensemble** have sourced training in partner dialogue and dramaturgy (use of visual and literary witness). Our performances are immersive, known for their visual poetry, blending of artistic disciplines, and highly developed physicality. **Double Edge** is celebrating our fortieth anniversary season in 2022 with **rites**, which will include new ensemble offerings, collaborations with **DE** participants from throughout the theatre's life, partnerships, an indoor festival in partnership with **The Magdalena Project**, an outdoor festival together with partner organizations, and the world premiere of **The Hidden Territories of the Bacchae**. Directed by Stacy Klein and created with the **DE Ensemble**, this performance is a response to Euripides' Bacchae in which women's rites are no longer in hidden territories but freely able to express their deeply held desires.

Touring Indoor Performances

We premiered our most recent touring indoor performance **Leonora, la maga y la maestra** at Peak Performances at **Montclair State University** in March 2018 where it was the **New York Times** Critic's Pick. The work is inspired by British-born Mexican Leonora Carrington's life, writing, and visual art and explores the relationship between this seminal artist and her mentorship of 'Adan,' an Everyman persona. The performance recently returned to Montclair for a multi-camera video capture that is on air nationally on PBS until 2024. **SUGA**, created by Travis Coe, premiered at the Farm in 2019 and toured to **College of the Atlantic** in Maine and to **RudeMechs** in Austin, Texas in 2019/20. **The Grand Parade**, from the **Chagall Cycle**, depicted the major events of the 20th century within the span of an hour, and has remained in touring repertoire since its 2012 preview tour to Baltimore and Chicago and its 2013 premiere at **Arena Stage** in Washington DC. It continued to tour to the **Golden Mask Festival**, Moscow; **Peak Performances**, Montclair, NJ; **City Stage**, Springfield, MA; **PIT Festival**, Porsgrunn, Norway; **Brygga Kultursal**, Halden, Norway; **ArtsEmerson**, Boston, MA; **Contemporary Arts Center**, New Orleans, LA; **Redfern Arts Center**, Keene, NH; **Trinity College**, Hartford, CT; and at the **Farm** in Ashfield.

Annual Summer Spectacles

Since 2002, each year **Double Edge** presents an annual site-specific **Summer Spectacle** at our **Farm Center** in Ashfield, Massachusetts. The performance runs July through August. For almost two decades, **DE Spectacles** have been sold out with more than 3,000 individuals attending each summer. With 30% of ticket buyers attending from more than 50 miles outside our small home town of Ashfield, these works provide a vital customer base and economic boost to our neighboring businesses and farms. These events are site-specific and move throughout the grounds of the **Farm Center**, incorporating myth and folktale with daring circus arts. In recent years, we

have run each new work over two summers to meet the overwhelming demand. Most recently, **Shahrazad, A Tale of Love & Magic** (2013 / 2014), **Once a Blue Moon (Cada Luna Azul)** (2015 / 2016), **We The People** (2017 / 2018), and **I Am the Baron** (2019) played to sold-out runs, enthusiastic audiences, and glowing reviews. In 2020 and 2021, **DE** created two live audience performances for the times of social isolation during Covid-19, called **6 Feet Apart, All Together** and **Memories and Dreams**.

Touring Outdoor Spectacles

In 2015, we began to tour our outdoor **Spectacles** both here in the US and overseas, with artists and collaborators as participants from our host communities. Since the beginning, **Double Edge** has asked the question: can we engage successfully in places where we don't live, and, if so, how? Audiences have traveled through public urban spaces, revitalized ruins, city streets, and ocean views. The material varies from epic to historical but in each there is a deep connection to the identity and culture of the particular place. **We the People** was presented in Summer 2017 and 2018 at the Farm, **Once a Blue Moon (Cada Luna Azul)** in Summer 2015 / 2016 at the Farm and in Jamaica Plain and Springfield in 2016, and **Leonora's World** in Fall 2019 / 2020 at the Farm. The response to these projects has been tremendous.



The Ashfield Town Spectacle rehearsal
Photo by Lillian White

Training Programs

Our method is based on search, not on form. We offer the adventure of both wildness and vulnerability. The unique, holistic methodology employs the artist's full potential – emotional, imaginative, physical, vocal – to drive ensemble collaboration, individual exploration, and performance creation. Training Programs are led by the **Ensemble**, and take place on the **Farm** and around the world. They include one-day **Open Trainings**, seasonal **Training Intensives**, three-month-long **Training Immersions**, a three-month **Spectacle Immersion**, **Mentorships**, Flying Training, and workshops and residencies on-site and off-site at universities, collaborating theatres, and other organizations. In 2020, **DE** with **The Jupiter Performance Studio** launched the inaugural 3-year Art and Survival Fellowship.

Facilities

Double Edge facilities include three indoor performance and training spaces, production facilities (wood and metal shops), offices, a public archive, gallery, music room, kitchen, and eight outdoor performance areas, as well as an animal barn, vegetable gardens, and hoop house. **Double Edge** has two additional properties: a house in the center of town for resident and emerging artists; and a design house, with design

offices, painting and puppetry studios, costume shop, and storage for sets, costumes, and props. There is also a guest artist studio for retreat and development, private guest artist housing, a space gifted to **Ohketeau** (meaning ‘to plant, to grow’ in the Nipmuc language), an autonomous Center for Indigenous Culture, in addition to a guest artist/ **Ohketeau** kitchen. Our future sustainability and environmental justice vision includes further housing, expanding our renewable energy, our capacity for farming, and completing a solar farm with accompanying apiary.

Residency

Our residency program, including seven ongoing collaborations, has engaged established guest artists and cultural practitioners from a wide range of backgrounds, social conditionings and from around the world. Often, they have not had a previous rural experience, or a residency opportunity, or simply a quiet space to think and work. Residency projects have ranged from design to dramaturgy, from retreat to writing, from performance creation to training, and participation in **DE’s Conversations** series. Adjunct to residency is **DE’s** individualized **Mentorship** for artists, both online and in person, in acting and directing, creation and producing.

DE Art Justice Consultants / Residency Artists are Baraka Sele (language and dramaturgy), Morgan Jenness (dramaturgy), and Larry Spotted Crow Mann (language and project development).

Partnership

Consortium for Training and Place-based Ensemble Theatres, a network of theatres outside metropolis areas working together toward new ways of collaboration:

- **The Jupiter Performance Studio** of Harlem, NY;
- **The Hinterlands** of Detroit, MI;
- **Mondo Bizarro** of New Orleans, LA;
- **Open Flame** of Osceola, WI;
- **Pangea World Theatre** of Minneapolis, MN;
- **Q-Staff** of Albuquerque, NM.

The Jupiter Performance Studio (JPS):

- Production premiere of Ebony Noelle Golden’s original performance ceremony **In The Name Of The Mother Tree** as part of **DE’s** fortieth anniversary Outdoor Performance Series. The performance will have its full premiere at The Apollo Theater.
- **DE, JPS, and Betty’s Daughter Arts Collaborative** launched the inaugural 3-year Art and Survival Fellowship for performing artists. Fellows will participate in site immersions and online, practicing rigorous techniques and generative creative practices rooted in environmental justice, urban / rural connections, cultural wellness, and collectivity.
- Ongoing artist residency.
- Fiscal sponsorship.

Ohketeau Cultural Center collaborations include:

- **Living Presence of Our History:** an educational in-person and livestream series on the present day and historical roots of Native Peoples, including subjects such as mascots and symbolism, art and justice.

- **Indigenous Artist Residency and Youth Visiting Artists:** combined support of artists selected annually.
- Commissioning of Co-Director Larry Spotted Crow Mann's original performance **Freedom in Season** as part of **DE's** fortieth anniversary Outdoor Performance Series at the **DE Farm**.
- Fiscal sponsorship, business assistance and land share.

The Theater Offensive (TTO), a Boston-based cultural organization. The mission of **TTO** is to present liberating art by, for, and about queer and trans people of color that transcends artistic boundaries, celebrates cultural abundance, and dismantles oppression. **TTO** partners with **DE** for:

- Rural artist residencies
- Retreats
- Joint program development

Rural Exchanges & Youth Programming: Community days, barter and trade, jobs and business associations, artist space and programming, discounts and scholarships. We have long-term partnerships with our local schools in Franklin County, MA and in Springfield, MA that provide different art opportunities for young folks at our **Farm Center** and where they live / work / play.

Scholarships

In light of what we have learned, we have created Scholarship programs for those who have significant need of financial support:

Ashfield Community Fund and Youth Scholarships: This scholarship supports discounts for all local, rural students of any age from the Franklin County region and the Springfield metropolis area, as well as partial scholarships for those under 18 years of age for the **Summer Intensive** and **Immersion**.

Benjamin Larnell Scholarship: This full training scholarship supports Native emerging artists in our **Immersion** and **Intensive** programs. It was named for the last student of the colonial era associated with Harvard's Indian College, who was dubbed the 'Last Native Poet of Harvard.' He was fluent in Greek, Hebrew, Latin, and his Indigenous Nipmuc language.

Carlos Uriona Scholarship: This partial scholarship supports tuition and housing reduction for those who seek the teaching, the training, the transformative power of **Double Edge**, as Carlos did twenty-five years ago when he left South America. Named for our Co-Artistic Director, these funds are directed to Latinx emerging artists from throughout the Americas, as well as for emerging artists from outside of the United States.

Heber Honestman and Susannah Honesty Scholarship: This is a full tuition and housing scholarship to **Immersion**, **Intensive**, and **Mentorship Training** for African American / Black emerging artists from throughout the United States. It is named for the first settlers of Ashfield, formerly called Huntstown, who were African American freed slaves. Although their descendents have disappeared from our town, we now call forth and honor their names with this scholarship.

Vidya Ramanan and Visalakshi Naranan Scholarship: This partial scholarship is for tuition and housing in any of **DE's** training programs, and was established by **DE** colleague and former Associate Producer and Dramaturg Amrita Ramanan in memory of her beloved mother and grandmother, for 'emerging female leaders of color.'



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T H E A T R E

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