



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. 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. She is now the Vision Strategist and Artistic Director Emerita of DE.

The **Double Edge Ensemble** assumes responsibility for the art making, vision and survival needs of the theatre, as well as having a role in Board membership. Together, the **Ensemble**, hailing from Argentina, Bulgaria, England and the United States, lead the Art, Living Culture, and Art Justice initiatives 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 and we have been advancing equity, justice, and the artistic vitality of our rural region.

Adam Bright, 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.

Travis Coe, Co-Artistic Director (working with DE since 2016): Travis has taken on several roles including actor, solo performer, co-creator, director, 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.

Milena Dabova, Co-Artistic Director (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.

Cariel Klein, Producing Director (*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.

Hannah Jarrell, Director of Artist/Community Engagement (*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.

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.

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.

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.

Tomantha Sylvester, Artist & DE-Ohketeau Liaison (*on leave*): Tomantha, who is Anishinaabe (Ojibwe), was born in New Orleans, LA but was raised mostly in Northern Michigan among her Tribal Nation. Tomantha believes that storytelling (in whatever form that takes) has the power to shift our realities and is a practical foundation to healing, joy, and knowledge. She enjoys work that captivates the mind and heart, and cultivates connection. She often utilizes Ojibwe cosmology and science in her work as an artist.

Carlos Uriona, Cultural Strategist (*working with DE since 1996*): Carlos moved from Argentina, where he was the co-founder of the seminal Diablolomundo 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.

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 over 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 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 (**Diablolomundo**) 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: Since 2002, each year **DE** presents an annual site-specific Summer Spectacle at our **Farm Center**. 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.

Klein and **DE** have created seven performance cycles that have toured around the world. The period from **2002** to **2022** has included performance cycles, touring, conversations, collaborations, place building, residency, and mentorship.

Highlights include:

- **The Garden of Intimacy and Desire (2002-2008)**, a cycle which began with **Relentless**, co-created with Carlos Uriona and Jennifer Johnson, and continued as an exploration of distinctive visions of magic realism in Jewish and Hispanic culture, was created by Klein with Uriona and Matthew Glassman. **Conversations**, a series of discussions, was developed by Stacy Klein and Philip Arnoult. 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. 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. During this period the **Conversations** series transformed into biennial, multi-day **Art and Survival** gatherings, initiated by Matthew Glassman, which brought to **DE** international leaders working in the fields of art, environment, and justice.



• **The Surrealist Cycle (2017- present)** loosely weaves together three performances relating to the **Latin American Cycle** and research into Surrealism. **Leonora, la maga y la maestra** and **Leonora's World** drew inspiration from the British-born Mexican artist and writer Leonora Carrington. The conversation **Women and Magic (2018)** was inspired by these works. The third performance, **SUGA**, a solo created by Co-Artistic Director Travis Coe, draws from Coe's research into his Queer, Black, Latinx and American/Caribbean identity, and is accompanied by a pre-performance exhibit and a post-performance responsiveness. An enormous growth in activity led to acquiring a third property to encompass all of **DE's** set, costume, puppet, and mask design.

• **rites: A celebration of Double Edge Theatre's 40 Years (2022 – 2023)** was dedicated to the Art, Living Culture, and Art Justice which **DE** has embodied over the past forty years. It included collaborations with **DE** participants from throughout the theatre's life, an indoor festival in partnership with **The Magdalena Project**, **The Constellations Outdoor Festival** featuring the work of our partner organizations, and the world premiere of the Summer Spectacle **The Hidden Territories of the Bacchae**, directed by Klein. The celebration continued with the **Fall Performance Series** which included three new works created by Ensemble members: **Lightning** (Jeremy Louise Eaton), **Something Else** (Tomantha Sylvester), and **Rainbow Exodus** (Travis Coe, Karol Matuszak). In **2022**, we acquired a 15-acre plot of land that runs to the top of Ashfield Mountain and houses a newly built storage facility.



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. The **Ensemble** has 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.

Indoor Performances and Annual Summer Spectacles

We premiered our most recent 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 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 / 2024 and toured to **College of the Atlantic** in Maine and to **RudeMechs** in Austin, Texas in 2019/20.

DE's site-specific **Summer Spectacles** move throughout the grounds of the **Farm Center** and incorporate myth and folktale with daring circus arts. With more than 3,000 individuals attending each summer and 30% of ticker 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.



In recent years, we have run the **Spectacles** over two summers to meet the overwhelming demand. 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**. In 2022, we celebrated our 40th anniversary season with the world premiere of **The Hidden Territories of the Bacchae**. The 2024-25 Summer Spectacle **The Heron's Flight**, directed by Jennifer Johnson and Travis Coe, explores transformation in an impossible world as we embrace the knowledge of the land – that each season of life is beloved.



Partnership

Jupiter Performance Studio (JPS), created by Ebony Noelle Golden, conjures theatrical ceremonies rooted in diasporic Black cultural, spiritual and performance traditions.

Partnership activities include:

- The 2023 **Art and Survival Festival**, co-curated by Ebony Noelle Golden and Stacy Klein, which gathered over 80 artists, organizers, land stewards, water workers, and educators in Ashfield for three days of performances, workshops, conversations, and meals exploring creativity, climate reparations, and community-building. The Festival culminated the 3-year **Art and Survival Fellowship** for performing artists produced by DE and JPS.

- **The Eco-Womanist Institute**, with **JPS** Artistic Director Ebony Noelle Golden, will commence in 2025, with a gathering at the **Farm Center** in 2027.
- Production premiere of Ebony Noelle Golden’s original performance ceremony **In The Name Of The Mother Tree** as part of **DE’s Constellations Outdoor Festival**. The performance will have its full premiere at **DE** in Fall 2025.
- Ongoing artist residency.
- Fiscal sponsorship.



Ohketeau Cultural Center is the only Native founded and run cultural center in all of Central and Western Massachusetts whose work focuses on uplifting the voices of Native peoples and dismantling unjust frameworks, replacing them with accessibility, equity, dignity, and wellness for Native communities.

Collaborations include:

- **Indigenous Artist Residency and Youth Visiting Artists:** combined support of artists selected annually.
- Commissioning of **Ohketeau** Director Larry Spotted Crow Mann’s original performance **Freedom in Season** as part of **DE’s Constellations Outdoor Festival**.
- A land-share agreement for the 100 acres surrounding the **DE Farm**.
- Fiscal sponsorship and business assistance.
- **The Ohketeau-DE Indigenous Performance Laboratory**, which includes producing original Native performances such as **Ishkode**.
- **Living Presence of Our History**, now sunset, co-produced with **Ohketeau**.

The Theater Offensive (TTO) is a Boston-based cultural organization whose mission 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
- Co-hosting programming
- Retreats
- Future performance creation and development
- Programming opportunities for **TTO's** youth group True Colors

No Loose Braids (NLB) is a Nipmuc-led organization focused on continuing and reviving Eastern Woodlands traditions and cultural practices. The partnership includes:

- **NLB's** use of the current workshop section of **DE's** Design House, including the design and construction of Wampum, Paddles, Water Drums, Brain Tanning, Mishoons.
- **NLB's** use of a residential space at **DE**.

Rural Exchanges & Youth Programming: **DE** is partnering with the **Town of Ashfield**, the **Ohketeau Cultural Center**, and the **Arts Extension Service at UMass Amherst** on the **Ashfield Rural Climate Resilience** and **Living Culture Project**, supported by the Municipality Vulnerability Preparedness Program. This includes community dinners and site tours, with the goal to grow Ashfield's potential for creative collaboration and leadership on rural climate and community resilience in the region, as well as to discuss clean energy, nature-based resilience solutions, and affordable housing. **DE's** exchange with our local community also includes Community days, barter and trade, jobs and business associations, artist space and programming, discounts and scholarships. We also 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.

Residency and Presenting

Our residency program 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.

Since our early years in Boston, we have made a commitment to presenting national and international projects and performances. Most recently, this included the festivals presented in the **RITES** celebration.

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**, **Mentorships**, **Flying Training**, and workshops and residencies on-site and off-site at universities, collaborating theatres, and other organizations.



Scholarships

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

Benjamin Larnell Scholarship: This full training scholarship supports Native emerging artists in our **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: The Carlos Uriona Scholarship, named after our Cultural Strategist, is for participation in training programs, mentorships, and collaborations for Latinx artists from throughout the Americas as well as for international artists. This scholarship supports those who seek to navigate (or just seek) the teaching, the training, the transformative power of the **Double Edge Farm** and theatre, as Carlos did when he left South America in 1997. For **DE's** training and mentee programs, this is a partial scholarship for tuition and housing.

Heber Honestman and Susannah Honesty Scholarship: This is a full tuition and housing scholarship to **Intensive** and **Mentorship** programs 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 formerly enslaved African Americans. Although their descendants 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 Board Member Amrita Ramanan in memory of her beloved mother and grandmother, for 'emerging female leaders of color.'

Rural Scholarship: Our Rural Scholarship provides access to our training programs for participants with demonstrated financial need who are from rural areas across the USA. We define a rural area as being outside an urban area and having fewer than 15,000 inhabitants.

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 five additional properties: a house in the center of town which includes a guest artist studio and private housing for retreat and development; a design house; a building lot which houses a solar farm and apiary; a 15-acre lot which currently houses a newly built storage facility and has a 5-acre clearing on top of Ashfield Mountain; and a Main St building for housing access. The forthcoming Community Design Center will include workshops for puppet making and visual arts, an artisan wood shop, textiles, sewing, costuming, all accessible for public use, workshops and teaching, and additional wampum (traditional Indigenous craft), tanning, jewelry/bead making. We are currently envisioning a Village for Art Justice and Living Culture, created with our partner organizations and built on some of our additional properties, that will focus on providing artistic sanctuary for restoration, justice and creativity for people of the global majority. Our future sustainability and environmental justice vision also includes expanding our renewable energy and our capacity for farming.





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