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**MART Foundation presents
ARLEKIN in RESIDENCE at CLASSIC STAGE COMPANY
with two productions**



Our Class

The acclaimed Off-Broadway hit
transfers to Manhattan
September 12–November 3

The Merchant of Venice

A bold new adaptation
November 22–December 22

Directed by Igor Golyak
Classic Stage Company
(136 E. 13th St, New York)

www.ourclassplay.com
www.classicstage.org/venice

After its sold-out run at Brooklyn Academy of Music in winter 2024, the off-Broadway production [Our Class](http://www.ourclassplay.com), by Polish playwright **Tadeusz Slobodzianek**, and helmed by Ukrainian-born, Jewish director **Igor Golyak**, will transfer to **Classic Stage Company's Lynn F. Angelson Theater** (136 E. 13th Street between 3rd and 4th Avenues) in Manhattan for a limited run **September 12–November 3**. It will be immediately followed by Golyak's adaptation of [The Merchant of Venice](http://www.classicstage.org/venice) **November 22–December 22** featuring the same cast. As wars rage in Israel and Gaza, and in Ukraine, neighbor fights neighbors, and antisemitism rises across the globe, these two plays are acutely relevant and timely, and together comprise a powerful four-month artistic residency Arlekin in New York, presented by MART Foundation.

Our Class follows ten Polish classmates, five Jewish and five Catholic, growing up as playmates, friends, and neighbors, who then turn on one another with life and death consequences. The piece comes at a time when the world is facing an increase in antisemitism across the globe. **Our Class** was a featured production of the 2024 Under the Radar Festival, and has received multiple award nominations: a **Drama League Award Nomination** for Outstanding Revival of a Play; an **Outer Critics Circle Award Nomination** for Outstanding Featured Performer in an Off-Broadway Play (Gus Birney); and a **Drama Desk Award Nomination** for Outstanding Projection and Video Design (Eric Dunlap).

Critics raved about the New York Premiere production of **Our Class** at the Brooklyn Academy of Music (BAM). *The Wall Street Journal* cheered, “An epic and intimate drama...stark and uncompromising,” and the *Boston Globe* agreed, saying “this production is a dead-serious indictment of antisemitism and bigotry from a dizzyingly kaleidoscopic array of angles. The entire cast is excellent!” And the New York Times praised director Igor

Our Class is the first of two productions that comprise **Arlekin in Residency at Classic Stage Company**, directed by **Igor Golyak**, playing back-to-back on the Lynn F. Angelson stage.

The second is a new adaptation of Shakespeare's **The Merchant of Venice**. Adapted by Golyak and starring **Richard Topol** as Shylock, the play will feature much of the same cast as **Our Class**. **The Merchant of Venice** will be performed for the first time in New York **November 22-December 22**.

The cast of **Our Class** features **Gus Birney** (*The Sign in Sidney Brustein's Window*) as Dora, **Andrey Burkovskiy** (*Call DiCaprio!*) as Menachem, **José Espinosa** (*Take Me Out*) as Rysiek, **Tess Goldwyn** (*New Amsterdam*) as Zocha, **Will Manning** (*As Reaper in the Summer Gain*) as Heniek, **Stephen Ochsner** (*Chicks*) as Jakub Katz, **Alexandra Silber** (*Fiddler on the Roof*) as Rachelka/Marianna, **Richard Topol** (*Indecent; The Normal Heart*) as Abram, **Ilia Volog** (*Gemini Man, The Gaaga*) as Wladek and **Elan Zafir** (*Hedda Gabler*) as Zygmunt.

Much of the company will return for **The Merchant of Venice**. **Richard Topol** will play Shylock, joined by **Birney, Espinosa, Goldwyn, Ochsner,** and **Alexandra Silber** as Portia. Additional casting to be announced.

The creative teams consist of artists from New York and across the world. For **Our Class**, scenic designer **Jan Pappelbaum** of the Schaubuehne, costume design by **Sasha Ageeva**, lighting design by **Adam Silverman**, music by Oscar® winner **Anna Drubich** (*Navalny*), music direction by **Lisa Gutkin**, projections design by **Eric Dunlap**, chalk drawings design by **Adreea Mincic**, choreography by **Or Schraiber**, intimacy design by **Leana Gardella**, hair & makeup design by **Timur Sadykov**, and dramaturgy by **Dr. Rachel Merrill Moss**. **Kyra Bowie** is the production stage manager. Helmed by Golyak, this cross-cultural collaboration between actors, designers, producers, artists and technicians is an effort to untangle traumas of the past and wrestle with these same questions of today. **Our Class** is co-executive produced by MART's **Sofia Kapkova** and Arlekin's **Sara Stackhouse**.

Stackhouse also executive produces **The Merchant of Venice**.

The **Arlekin Residency at Classic Stage Company** (September 12–December 22) is helmed by Arlekin artistic director **Igor Golyak** and producing director **Sara Stackhouse** (*The Orchard; Just Tell No One; State vs. Natasha Banina*), in partnership with **Sofia Kapkova** of MART Foundation.

Tickets for **Our Class** are available on the official website (<https://ourclassplay.com>), and run \$62.00-\$142.00 including fees. **Our Class** plays Tuesdays at 7:00pm, Wednesdays at 7:00pm, Thursdays at 7:00pm, Fridays at 7:00pm, Saturdays at 2pm & 7:30pm, and Sundays at 1:30pm.

Tickets for **The Merchant of Venice** are available on the Classic Stage Company website (<https://www.classicstage.org/venice>), and \$62.00-\$142.00 including fees. **The Merchant of Venice** plays Tuesdays at 7:00pm, Wednesdays at 7:00pm, Thursdays at 7:00pm, Fridays at 7:00pm, Saturdays at 2pm & 7:30pm, and Sundays at 1:30pm & 7:00pm.

Golyak, founder of Boston's **Arlekin Player Theatre**, was born in Kyiv and came to the US as a Jewish refugee at age 11. *The New York Times* praised him, saying “Igor Golyak is among the most inventive directors working in the United States and *The Forward* called Igor “a visionary theater maker [who] never thought he'd be ‘Jewish Director’ — then the times demanded it.” In 2022, Golyak conceived and directed *The Orchard* at Baryshnikov Arts Center starring Mikhail Baryshnikov and Jessica Hecht. Golyak received

global acclaim during the pandemic as he conceived and directed *WITNESS*, *chekhovOS/an experimental game/* and *State vs. Natasha Banina*, each playing virtually around the world and receiving multiple New York Times Critics Picks.

Arlekin has been warmly welcomed for this artistic residency by **CSC Producing Artistic Director Jill Rafson**.

“We’re so pleased to welcome Arlekin and the riveting work of Igor Golyak into our theater,” says **Rafson**. “We’re thrilled to bring in work that is aligned with CSC’s mission and that uses our unique space both to expand the canon and to embrace the theatricality of the Lynn F. Angelson Theater. We’re excited about this Arlekin residency and the collaboration with MART Foundation that is making it possible, and we can’t wait to share these plays both with the CSC communities and audiences who will set foot in our space for the first time.”

“During its premiere at BAM earlier this year, *Our Class* struck a nerve and took on a life of its own that continues to grow as world events unfold. With this *Our Class* transfer to the illustrious Classic Stage Company, we have the opportunity to share it with more audiences, this time with a powerful companion,” said **Igor Golyak**. “I feel compelled to pair it with *The Merchant of Venice* because the human tendencies illuminated in *Our Class* track back through the centuries, and there is an artistic connection between the two pieces — they speak to each other. There are powerful threads that link these incredible stories and our lives today. We think it’s important and timely that both plays will be performed all Autumn, on stage in the same theater, with many of the actors acting in both productions, and with the magnificent Richard Topol playing Rabbi Abram and then Shylock. There is no project that feels more important to direct right now than this one.”

Arlekin in Residence at Classic Stage Company is presented by MART Foundation with support from Jadow Productions.

Our Class Production Images are available [HERE](#)

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Arlekin Players Theatre

Arlekin Players Theatre was founded in Boston by Ukrainian-born artistic director Igor Golyak in 2009, and is now led by Golyak and producing director Sara Stackhouse. They launched their (zero-G) Virtual Theater Lab in 2020. Arlekin is currently producing the US premiere of a new adaptation of *The Dybbuk* at the historic Vilna Shul in Boston, starring Andrey Burkovskiy. Most recently, they co-produced *Our Class* at Brooklyn Academy of Music (BAM), *The Orchard* featuring Jessica Hecht and Mikhail Baryshnikov both off-Broadway in New York and in Boston, *The Gaaga*, US premiere, by Ukrainian playwright Sasha Denisova, and *Just Tell No One* at Lincoln Center with Bill Irwin, Jessica Hecht and David Krumholz in partnership with the Worldwide Ukrainian Play Readings project. Arlekin received worldwide acclaim, including two New York Times Critics Picks, for their virtual projects during the pandemic, including *WITNESS*, *State vs Natasha Banina*, and *chekhovOS /an experimental game/* featuring Mikhail Baryshnikov as Anton Chekhov. Arlekin has received numerous awards including multiple Elliot Norton Awards from the Boston Theater Critics Association, including *The Stone*, *The Seagull*, *The Orchard*, and a Special Citation for innovation during the pandemic. A company of immigrants, Arlekin has toured internationally, and performs works that explore identity, culture, antisemitism, home, belonging, tradition, and finding common humanity and themes that unite us. The company makes its home in Needham, MA.

Classic Stage Company

Classic Stage Company (CSC) challenges the traditional perception of classic work by exploring and reimagining great stories across the world’s repertoire that illuminate our common humanity. As a home for the classics, CSC collaborates with artists to produce work that is inclusive, relevant, and accessible. CSC believes that theater can both reflect and improve society by reaching across cultural divides in order to foster shared empathy and understanding.

In 1967, director Christopher Martin founded CSC Repertory in a 100-seat theater at Rutgers Presbyterian Church on West 73rd Street. Following short stints in small spaces, CSC grew to the point where it needed a permanent home. In 1973, the theater moved to its present premises on 13th Street, an intimate space that was formerly an East Village carriage house.

In the 55 years since, CSC has become a leading Off-Broadway theater that is a home for new and established artists, as well as audiences seeking epic stories intimately told. Productions have been cited by all major Off-Broadway theater awards including the Obie, Drama Desk, Outer Critics Circle, Drama League, and the Lucille Lortel Award for Outstanding Body of Work.

MART Foundation

MART Foundation is an American nonprofit organization that produces and supports contemporary performing arts programs globally. With a special focus on co-productions, MART co-produced the New York premiere of *Our Class* at the Brooklyn Academy of Music, Sharon Eyal's *Into The Hairy*, Kirill Serebrennikov's *Outside* with The Avignon Festival, *Summer Snow* for Batsheva Dance Company, and a digital version of the *Song of Songs (SOS)* cantata for the Baryshnikov Art Center. MART presented projects at Carnegie Hall, Sadler's Wells, and the Barbican Centre, supported a new premieres program at the Israel Festival, and NDT 2 tour in Israel. Currently, MART is producing Akram Khan's first full-length duet, featuring renowned artists from the world of classical ballet. By curating an inventive and varied arts program, MART strives to showcase the very best of contemporary theater, music, and dance.

Igor Golyak (Director, *Our Class*, *The Merchant of Venice*) is the founder and producing artistic director of [Arlekin Players Theatre](#) & Zero Gravity (zero-G) Theater Lab in Boston. Golyak is currently adapting and directing *The Dybbuk* by Roy Chen, starring Andrey Burkovskiy and Yana Gladkikh, which will have its US premiere at Boston's historic Vilna Shul in May 2024. He most recently directed the New York premiere of *Our Class* by Tadeusz Słobodzianek at Brooklyn Academy of Music (BAM), a featured production of the 2024 Under the Radar Festival, which will transfer to Classic Stage Company off-Broadway in Manhattan September 2024. In 2022, Golyak conceived and directed *The Orchard* starring Mikhail Baryshnikov and Jessica Hecht off-Broadway, which then toured to Boston. Golyak received global acclaim during the pandemic as he conceived and directed *WITNESS*, *chekhovOS* / *an experimental game* and *State vs. Natasha Banina*, each of which became international virtual theater sensations, receiving multiple New York Times Critics Picks and garnering a 2022 Special Citation from the Boston Critic's Association for "pushing the boundaries of digital space to create a new genre of theater". In 2023 he directed *Just Tell No One*, part of the Worldwide Ukrainian Play Readings/CITD, at Lincoln Center featuring Jessica Hecht, Bill Irwin and David Krumholz, which streamed worldwide, and directed the virtual elements of the Sasha Denisova's production of *The Gaaga* (US premiere). Golyak, a current Mandel Foundation Fellow, is from Ukraine, and with his team at Arlekin, leads the #Artists4Ukraine initiative, engaging artists to share messages of hope, peace and solidarity, and raising funds for humanitarian aid for Ukraine. His theater, ARLEKIN, a company of immigrants, has been invited to perform on famous stages and at world-renowned festivals all over the globe, including in Ukraine, Yerevan, Armenia, New York City, Chicago, Lviv, Monaco, Canada and the UK, as well as the Moscow Art Theatre. He is the master teacher at Igor Golyak Acting Studio, which offers acting classes, workshops, and training. Golyak received a master's degree in directing from the Russian Academy of Theatre Arts in 2004, as well as an acting degree from Moscow's Schukin Theatre Institute (Vakhtangov Theater).

Tadeusz Słobodzianek (Playwright, *Our Class*) is one of Poland's most important dramatists. He was born in Yeniseysk, Siberia, and graduated from the Jagiellonian University in Cracow with a degree in theatre studies. A prolific and internationally recognized playwright and director, he is also Poland's most important educator and developer of new playwrights. He was the Head and Artistic Director of the Gustaw Holoubek Drama Theatre in Warsaw. Among his most notable works are *The Pea-Roller* (1990 Fringe First Award at the Edinburgh Festival), *Merlin* (1992, Fringe First Award), and *OUR CLASS* (2010 Nike Literary Award). In 1991, he co-founded Teatr Wierszalin. In 2003, Słobodzianek founded Laboratorium Dramatu (Drama Laboratory) in Warsaw, which represents a fundamental reform of dramatic pedagogy in Poland and has launched an entire generation of contemporary playwrights. Between 2010 and 2012, he served as the executive and artistic director in Teatr na Woli im. Tadeusza Łomnickiego, and from 2012 till 2022, he was the executive and artistic director of the Dramatyczny Theatre in Warsaw (Teatr Dramatyczny m. st. Warszawy).

Norman Allen (Translator, *Our Class*) Norman Allen's work has been commissioned and produced by the Kennedy Center, the Shakespeare Theatre Company, Signature Theatre (VA), Olney Theatre Center, and the Karlin Music Theatre in Prague. He received the Charles MacArthur Award for Outstanding New Play for *In The Garden*. His solo drama *Nijinsky's Last Dance* won the Helen Hayes Award for Outstanding Play prior to productions across the United States, Europe, and South Africa, and an international tour produced by Slovenia's Mladinskoe Theatre. His work in musical theatre includes the concert adaptation of *Sweet Adeline* at Encores!, New York City Center; *The Christmas Carol Rag*, featuring a classic ragtime score, and Frank Wildhorn's *Carmen*, which played for more than a decade in Prague and has been produced in Austria, Lithuania, South Korea, and Japan. Norman's essays and feature stories have appeared in The Washington Post, Boston Globe, and Houston Chronicle; in Smithsonian and Washingtonian magazines; on WAMU-FM; and on numerous blogs including OnBeing, Howlround, The Smart Set, and Tin House. His work for television includes PBS documentaries on Vincent Van Gogh, Mary Cassatt, Paul Cezanne, John Singer Sargent, and the Phillips Collection of Modern Art. An ordained minister, "Rev. Norm" serves the historic First Parish Unitarian Universalist congregation in Portland, Maine.

Jan Pappelbaum (Scenic Design, *Our Class*) was born in 1966 in Dresden. Since 2000 set designer and head of set design at the Schaubühne Berlin. A-levels, competitive volleyball and apprenticeship as a bricklayer in Leipzig. Studied architecture at what is now the Bauhaus University in Weimar, first own student theater works. From 1993 assistant to set designer Dieter Klaß for the "Urfaust-Kubus" at the Kunstfest Weimar, under the artistic direction of Manfred Karge. In this context, first works with students of the Berliner Regieinstitut, among others Andrea Moses, Tom Kühnel, Thomas Ostermeier and Robert Schuster. From 1998 permanent collaboration with Robert Schuster and Tom Kühnel as set designer at the Schauspiel Frankfurt am Main, from 1999 as head of set design at the TAT. Continuous collaboration with Thomas Ostermeier, first at the Baracke of the Deutsches Theater Berlin, which he converted into an experimental stage in 1997, then from 2000 at the Schaubühne Berlin. There since then set designs for productions by James Macdonald, Tom Kühnel, Constanza Macras, Marius von Mayenburg, Thomas Ostermeier, Armin Petras, Falk Richter, Patrick Wengenroth and Stas Zhyrkov. Parallel international work with Thomas Ostermeier in Amsterdam, Avignon, Moscow, Lausanne and Vienna. Further opera works with Andrea Moses in Berlin, Salzburg, Stuttgart, Vienna and Weimar. In addition, several exhibition architectures at the Städtisches Kunstinstitut in Frankfurt am Main and the Hygienemuseum Dresden, solo exhibitions of his set designs in Oslo (2009), Krakow (2011). He has led workshops in Moscow, Venice, Oslo, Ramallah, Skopje, and most recently in the summer of 2018 in Hong Kong (2018) and Skopje (2019). In

the spring semester of 2023, he led a design seminar as a professor at the Università della Svizzera italiana Mendrisio. Exhibition of his photographs of international guest performance tours (Berlin, 2017). The book "Dem Einzelnen ein Ganz/A Whole for the Parts: Jan Pappelbaum. Bühnen/Stages" was published in 2006 by Verlag Theater der Zeit; the video documentation What is stage: Jan Pappelbaum shows the Westkowloon Cultural District Authority (WKCDA) Hong Kong since 2022.

Sasha Ageeva (Costume Design, *Our Class*) Sasha Ageeva is a Belgrade-based artist, a costume designer. Originally from a small town in the central part of Russia. She started her journey as a costume assistant, which helped her gain an understanding of all the practical nuances of the profession. She has worked at the Meyerhold Art Center, the Stanislavsky Electro Theater, the Theater on Malaya Bronnaya, as well as with independent theater projects. Sasha has also worked in the film industry in multiple professional roles. She has several short and feature films to her credit. In Belgrade, Sasha joined Balkanic Media film production team and is working on various feature films and TV series. No matter what themes or scales she encounters in her work, her goal is to accurately convey the characters through their costumes, to reveal their true nature, while carefully interacting with the actors' personalities.

Adam Silverman (Lighting Design, *Our Class*). Previously at BAM Adam has lit Michael Keegan-Dolan's *Swan Lake – Loch na hEala* and *Venessa Redgrave* in the RSC's *Hecuba*. Other work in Brooklyn include the St Ann's Warehouse productions of Michael Keegan-Dolan's *How To Be A Dancer in Seventy-two Thousand Easy Lessons*; Enda Walsh's *Medicine*, *Grief is the Thing with Feathers*, *Arlington*, *Ballyturk* and *Misterman*; and PJ Harvey's *Community of Hope* at *Brooklyn Steel*. At The Met this year: *Un ballo in Maschera*, *Fedora* and *Don Carlos*. Recently Adam has regularly worked in London with the Royal Opera, Royal Ballet, English National Opera and the Old Vic Theatre. Additionally Adam's work has been seen on Broadway and the West End, Dublin's Abbey and Gate, London's Royal National Theatre, Bregenz Festival, Bayerische Staatsoper, Teatro alla Scala, De Nederlandse Opera, Deutsche Oper Berlin among others.

Eric Dunlap (Projections Design, *Our Class*) received a Drama Desk Award Nomination for *Our Class*, and has created video designs for dance and theater, interactive video installations for museums, and live mix video performances for concerts and special events. A former dancer, choreographer, producer from New York, currently he lives in Berlin where he pursues his work as a video artist. A thirty year veteran of the performing arts, he spent his formative years as a principal dancer with the Alwin Nikolais/Murray Louis Dance Company, and has danced with various modern dance and opera companies. He was co-founder and executive director of Forward Motion Theater from 1995–2012. Pursuing a mission to explore movement and technology, the company created works combining physical performance and digital media, produced VJs and audiovisual artists, and curated collaborations in multi-media performance. Over the past two years, Dunlap designed streaming video and effects for Arlekin's *The Orchard*, *Just Tell No One* at Lincoln Center, and *The Gaaga*. Since moving to Berlin in 2011, he works as a video designer and technician, and continues to build works combining dance and video. Two of his new video art works have been acquired by the Leo Kuelbs Collection as a part of their "Digital Fairytales" series, and he was recently awarded him a research grant to explore dance and interactivity as a part of Berlin's Neustart Kultur Fund. Recent video designs include the world premiere of "Die Maschine Steht Nicht Still" with Caroline Peters and LEDWALD, produced by the Wiener Festwochen (Vienna), and "Sich waffnend gegen eine See von Plagen" produced by the Schaubühne in Berlin.

Anna Drubich (Composer, *Our Class*) is a Los Angeles based composer, originally from Russia, whose diverse body of work can be heard on television, at the cinema and in the theatre, and includes big international projects, animated features, documentaries and plays. Anna's work as composer has led her to being several times winner of Russian Film Academy Award as well as receiving international composition prizes and awards. In addition to Anna music for the visual arts, Anna has been intensively involved in writing music for the concert hall and collaborating with world famous musicians and ensembles. Anna Drubich was born in Moscow. From an early age Anna was exposed to music and began piano lessons at the age of 8. Anna earned her Bachelor and Master's degrees at the Munich School for the Performing Arts (2002-2008) under the tutelage of Professor Franz Massinger. In 2012 Ms. Drubich graduated from the University of Southern California where she finished their prestigious Scoring for Motion Pictures and Television program. During this program she had a chance to meet world renown composer Marco Beltrami, who she started to work with right after graduation. Her most recent works are "Scary stories to tell in the Dark," "Barbarian", OSCAR-winning documentary "NAVALNY", "Master and Margarita".

Kyra Bowie (Production Stage Manager, *Our Class*, *The Merchant of Venice*). Kyra Bowie is a multi-hyphenate artist and the co-founder of Transcend Streaming. She is extremely grateful to be a part of telling this important story and to be working with Arlekin Players Theatre again on this project. Select Credits: *Just Tell No One* (SM | Lincoln Center), *The Gaaga* (PSM | Arlekin Players Theatre), *The Orchard* (PSM | Arlekin Players Theatre), *Baby Foot* (PSM | Walkerspace), *Happy Life* (PSM | Walkerspace), *Shooting Celebrities* (PSM | The Flea), *Camp Morning Wood* (PSM | AsylumNYC), *Play On Podcasts* (Coordinating Producer). Never-ending love and gratitude to my family, friends and partner in all things, Leanna. @KyraBowie www.KyraBowie.com

Martin Platt (General Manager, *Our Class*, *The Merchant of Venice*) Perry Street Theatricals (PST) is a Producing and General Management company, working on and off Broadway, as well as in London. They have produced on Broadway (*Dames at Sea*, *Vanya and Sonia and Masha and Spike*) as well as off Broadway and London's West End. Mr. Platt is the winner of the Tony Award, as well as New York Theatre Critics Award, Drama Desk Award, Outer Critics Circle Award, Drama League Award, and

Obie Award. His productions have also been Olivier Award nominated. Upcoming projects include a musical adaptation of Hitchcock's *To Catch a Thief*, *The Ritchie Valens Musical*, and *The Falling Season* a new rap/hip-hop musical. PST is also co-producing and co-managing the US tour of the musical "Islander".

Sofia Kapkova (Co-Executive Producer, *Our Class*) was born and raised in Russia. Having earned a degree in journalism, Sofia spent more than a decade working as a producer for major Russian TV channels. In 2012, Sofia founded the Documentary Film Center, a non-profit, non-governmental cultural institution and the first Russian venue that put a special focus on promoting the documentary genre. A few years later, Sofia established Nonfiction.film, a streaming service created for the most demanding viewers. A lifelong ballet enthusiast, Sofia joined the Context. Diana Vishneva Festival of Contemporary Choreography in 2015. Under her management, the festival grew to become the most influential contemporary dance event in Russia. It introduced some of the biggest names of the global dance scene to Russian audiences, such as Martha Graham Dance Company, Alonzo King, National Ballet of Canada, NDT, Hans van Manen, Jiří Kylián, and many others. In 2017, Sofia became a permanent resident in the U.S. and the following year she established MART Foundation, a non-profit organization that supports contemporary culture on the international stage. The next few years, Sofia managed a range of MART projects between England, France, Russia, Israel, and the United States. In February of 2022, when the war began, Sofia immediately fled Russia with her children and began a new life in New York, continuing the work of the Foundation.

Sara Stackhouse (Co-Executive Producer, *Our Class*, *The Merchant of Venice*) is a creative producer and producing director of *Arlekin Players Theatre* & Zero Gravity (zero-G) Virtual Theater Lab. She co-executive *Our Class* in its New York premiere at Brooklyn Academy of Music (BAM) and was featured on the Under the Radar Festival. She executive produced *The Orchard* Off-Broadway with Mikhail Baryshnikov and Jessica Hecht. She is currently producing *The Dybbuk* at The Vilna Shul, Boston, produced *Just Tell No One* at Lincoln Center and The US premiere of "The Gaaga" by Sasha Denisova in Boston. During the pandemic, she produced *WITNESS*, *chekhovOS /an experimental game/*, and the international virtual tour of *State vs. Natasha Banina* which were worldwide viral sensations and received multiple New York Times Critics Picks. She is co-founder of BroadBand Collaborative and founder and creative director of The Mama Project, an intercultural project for women in South Africa. She was project manager for cellist Yo-Yo Ma for many years and was on the producing team for the award-winning *Yo-Yo Ma: Inspired By Bach*, a documentary and performance series featuring collaborations with artists across six artistic disciplines and five countries. With Ma, she also managed recordings and collaborations with artists Bobby McFerrin, Mark Morris, Wynton Marsalis, Tamasaburo Bando, Tan Dun, Toni Morrison, Mark O'Connor and others. As Executive Producer of Actors' Shakespeare Project for over a decade, she produced 48 productions and stewarded the organization from its founding into an award-winning company (Elliot Norton, IRNE, American Theater Wing Awards), with extensive programming for incarcerated youth, Boston Public Schools, and Universities. With Igor Golyak at Arlekin, Sara launched #Artists4Ukraine in response to Russia's war, and the Jewish Plays Fund in response to October 7 events in Israel. Sara's family founded and ran the Berkshire Institute for Theology and the Arts for over a decade, curating, producing and hosting two ecumenical, theological, and cultural institute weekends each summer in the Berkshires. She served as Chair of Theater at Boston Conservatory during the merger with Berklee College of Music. Stackhouse holds a theater degree from Oberlin College and certification from Harvard's Hauser Center at The Kennedy School. Clients have included the Silkroad, Mass Cultural Council, ArtsBoston, Boston Baroque Orchestra, MACS, MIT Media Lab, Forum for Cultural Engagement, Beyond Classical Theatre. She spent nine years on the Board of MassCreative, two as Chair, and received the Margaret Stewart Lindsay *Inspiration Award* from Boston's Social Innovation Forum.