



FISCAL YEAR 2023-24

# Annual Report

ADRIENNE  
WESTWOOD  
PROJECTS

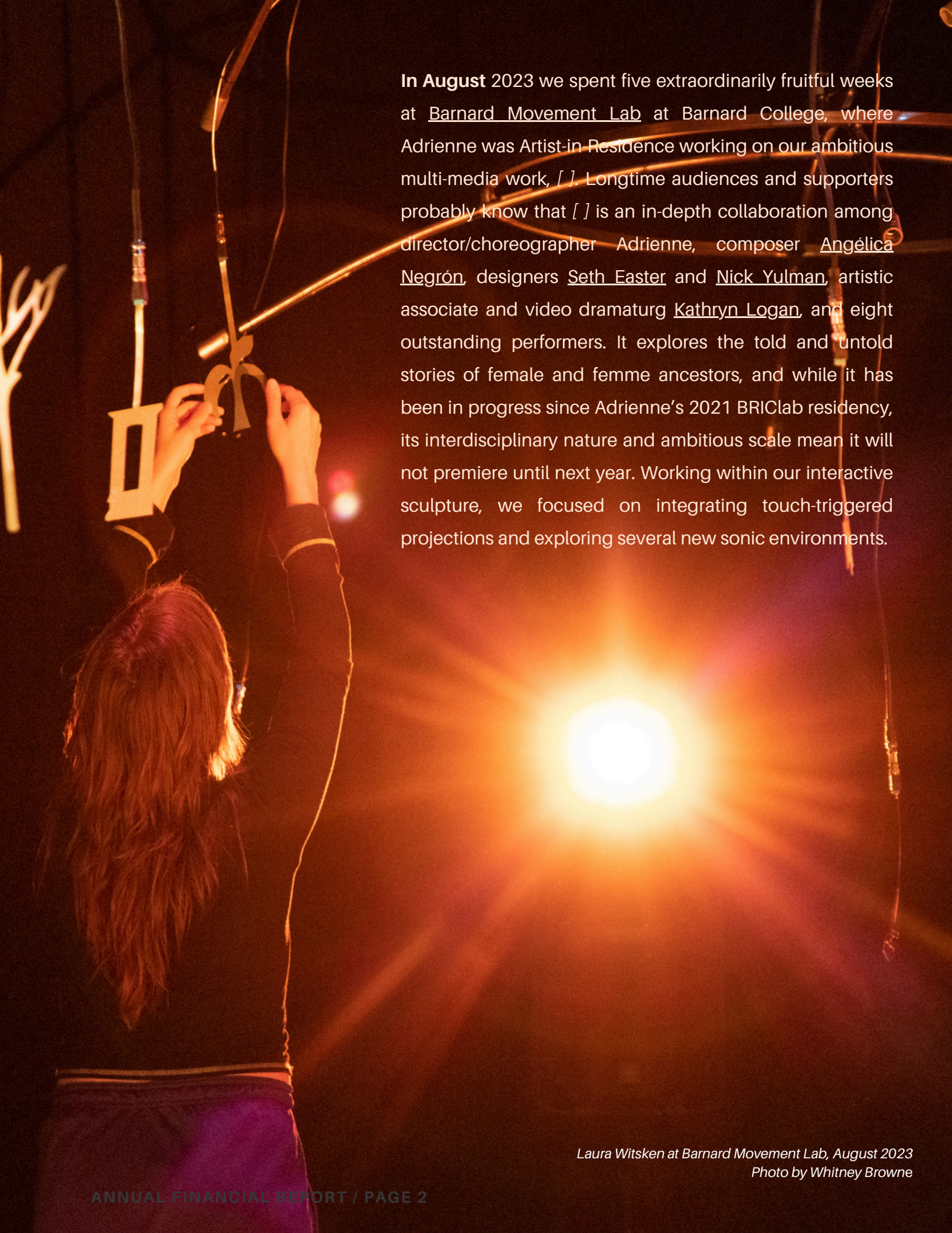
VIA  
COLLABORATIVE ARTS  
CORPORATION

# 2023-24 Fiscal Year in Review

Thank you for your support of Adrienne Westwood Projects / VIA Collaborative Arts Corporation in our 2023-24 fiscal year. This was a period of growth for us, as we brought *box/truck* to Brooklyn audiences and intensified work on our long-term project, [ ]. We employed and built ongoing collaborative relationships with over 20 artists along the way. Thank you for being a part of it! We are a small organization that relies on individual giving. Each donation this past year made a lasting impact on the work we were able to create and share and was also instrumental in making sure we are in good shape as we prepare for an unprecedented amount of artistic activity in 2024-25.

Katie Swords Thurman and Sugar Vendil at Barnard Movement Lab, August 2023  
Photo by Whitney Browne






**In August 2023** we spent five extraordinarily fruitful weeks at Barnard Movement Lab at Barnard College, where Adrienne was Artist-in-Residence working on our ambitious multi-media work, [ ]. Longtime audiences and supporters probably know that [ ] is an in-depth collaboration among director/choreographer Adrienne, composer Angélica Negrón, designers Seth Easter and Nick Yulman, artistic associate and video dramaturg Kathryn Logan, and eight outstanding performers. It explores the told and untold stories of female and femme ancestors, and while it has been in progress since Adrienne's 2021 BRIClab residency, its interdisciplinary nature and ambitious scale mean it will not premiere until next year. Working within our interactive sculpture, we focused on integrating touch-triggered projections and exploring several new sonic environments.

*Laura Witsken at Barnard Movement Lab, August 2023  
Photo by Whitney Browne*





Longtime performers/collaborators Solana Hoffmann-Carter, Katie Swords, Amanda Kmett'Pendry, Kathryn Logan, Marissa Truitt, and Laura Witsken all brought extraordinary care and depth to this continued research. We were joined for the first time by mover and musician [Sugar Vendil](#); technologist [Allison Costa](#), who helped program and design projections; and Myssi Robinson, who was witness and creative archivist. Five uninterrupted weeks in this space allowed us time for unparalleled exploration, and we got to share this with Barnard students and the wider community through two work-in-progress showings and a week of interactive open studios. [You can catch a glimpse of what we made here.](#) Read on for a bit more about this major project, as we continued working on it throughout the past year.





In October, Adrienne's play, *box/truck*, premiered at Washington Park at The Old Stone House in Brooklyn, with support from The Brooklyn Arts Council! Adrienne wrote and directed this transient performance within and surrounding a 16-foot box truck as a way to contemplate heritage, belonging and "home." The work wove the stories of her maternal grandparents' assimilation as the children of Jewish immigrants to create a portal of exploration into the (un)told stories of inheritance: the stories behind-the-stories. It was expertly embodied by performer Ana Evans and musician Eléonore Weill. Seth Easter brought the full vision for this performance-in-a-truck to life, brilliantly designing and building out the truck, and the process was guided and contextualized by wisdom from dramaturg Hadar Ahuvia and puppetry/Yiddish/circus consultant Jenny Romaine. Kathryn Logan helped create many videos that in the end didn't make it into this performance, but which we hope to share with you someday. Last but not least, as our production manager Theo Armstrong kept us all efficient and kept the lights on. Grants of rehearsal space at The Chelsea Factory and the LMCC Arts Center on Governors Island, as well as loan of the truck (and space in which to park it and rehearse!) from All Sorts Scenic also provided vital support. We braved the weather (driving rain! high winds! sun! moonlight!) with a true "the show must go on!" spirit, which somehow seemed very appropriate given the influence of Adrienne's Great Uncle Paul's circus on the work. We shared it with over 100 audience members, ranging in age from 4 to 74, to great acclaim!

If you missed it, you can view it here.

Ana Evans in *box/truck* at the Old Stone House  
Photo by Whitney Browne



Adrienne also spent 2023-24 as a **New Jewish Culture Fellow**. This fellowship brings together an interdisciplinary cohort of groundbreaking Jewish artists to share work, discuss issues and texts, and learn from and with each other over the course of an academic year. Fellows came from all creative fields—visual arts, writing, performance, music, and more—and were supported in projects that would benefit from the feedback and support of peers similarly drawn to exploring the rich, complex inheritance of Jewish life and identity in all its forms. Learn more about the fellowship [here](#). For Adrienne it meant support to begin *MIGRATION PATTERNS*, a sequel to *box/truck* that continues her work with family oral histories.

**In May**, Adrienne was commissioned to create a new work for an initiative called **HATCH**, part of The Pluck Project for seniors from University of North Carolina School of the Arts (Adrienne's alma mater), made possible by funding from the Thomas S. Kenan Institute for the Arts. This gave her the opportunity to continue investigating some of the themes and materials from *MIGRATION PATTERNS* and to connect with new audiences. Adrienne worked with four dancers, and you can see the work they created [here](#). It was a true gift to receive this opportunity to engage in an intensive process with young, eager artists and to share it with friendly audiences in the La Mama studios without pressure of completing it.



*Left: A paper garment Adrienne constructed as part of her research for MIGRATION PATTERNS*



*Above: UNCSA dancers in HATCH  
Photo by Mackenzie Longley*

**Throughout the spring**, with the help of Adrienne's individual artist commission from **New York State Council on the Arts**, the [ ] team continued to work together in the studio, through an intensive week at LMCC Arts Center on Governors Island as well as at MOtIVE Brooklyn and Joyce East.





**And in June**, we went even more deeply into this process through a residency at **Groundworks**, a beautiful residency and retreat space in the Catskill mountains. This “extra” opportunity came after we had made plans for the year, but we simply couldn’t turn down the chance to go deeply into our group process with the intense focus only allowed by a break from our daily city lives. When the need arose, you stepped up: 21 individual donors—and the anonymous donor who matched their gifts—made this residency a reality. And Groundworks was everything we had hoped for! Hosts/founders Kristen and Frank welcomed us thoughtfully and fully. The residency provided a mix of focused and charged creative time coupled with chill unwinding from the city. The natural world and its images have factored prominently into the imagery of [ ] from the start, with our sculpture and its golden objects at times imagined as branches of a tree, constellations in the night sky, and yes, the twinkling communication of fireflies...so immersing ourselves in this environment felt incredibly fitting. We found a special alchemy in this process and in the sharing of the stories that are at the core of [ ]. This happened formally in rehearsals through improv structures and oral histories and field recordings and process discussions, and also less formally through shared meals, impromptu dance parties, sunset and firefly watching, stargazing, and nightly saunas. These layers of now-shared experience will be felt and sensed in future versions of [ ]. We are proud to have not only paid the collaborators, but paid childcare stipends to the three parent-artists on the team. This sort of stipend is something we have aspired to for over a decade, and thanks to the generosity of folks who gave to support the residency, we finally achieved it.

*Groundworks at night*



[ ]'s extraordinary collaborative team continues to work together to bring this ambitious work to audiences. Adrienne and Angélica are 2024 resident artists at **Harvestworks**, which is allowing us to fine-tune the work's interactive sculpture with programmer Brandon Epperson. We are also sharing the creative processes used to create [ ] with our wider Brooklyn community, thanks to a grant from **The Brooklyn Arts Council**. We have developed a workshop in collaboration with music presenter **National Sawdust** and neighborhood organization **El Puente** in Williamsburg. In it, students will create original compositions based on their own stories. The resulting interactive sound installation will live on at El Puente for the public to enjoy.

2025 has lots more in store for us. We will share [ ] in preview performances at ODC Theater in San Francisco, as well as at Mercury Store in Brooklyn during the Association of Performing Arts Presenters (APAP) conference in January. Thank you, again, for the role you played in making this past year's activities a success, and in ensuring we are on firm ground as we head into a year of even more activity. We are so grateful to have you on this journey with us!



*Clockwise, from upper left:*

*In the studio at Groundworks*

*Recording sound with composer Angélica Negrón at MOtiVE Brooklyn, photo by Myssi Robinson*

*The public interacts with [ ] at Barnard Movement Lab, photo by Whitney Brown*

*Kathryn Logan and Amanda Kmett'Pendry at Barnard Movement Lab, photo by Whitney Browne*

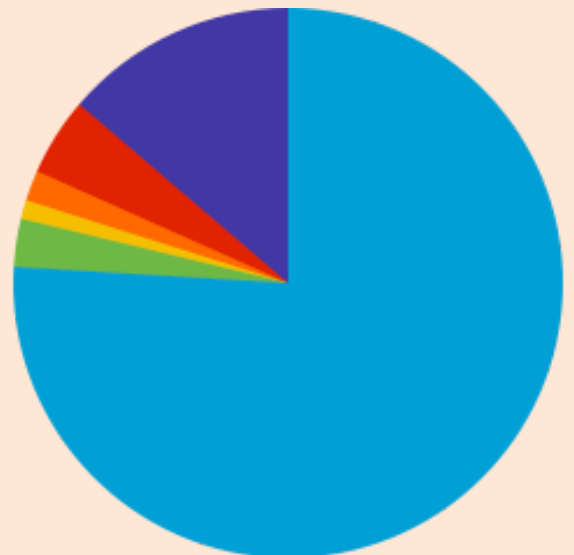


# Breakdown of Income and Expenses 2023-24

INCOME	
Individual Donors	\$30,142
Corporate and Foundation Grants	\$5,000
Grants from other Non-Profits	\$1000
Residency Fees and Commissions	\$3,350
Ticket Sales	\$980
Government Grants	\$586
Total Income	\$40,925

EXPENSES	
Artist Pay	\$26989
Administration, Front of House, Grant Writing, Consulting Fees, Documentation	\$5198
Email/Web Hosting, Advertising & Marketing, Filing Fees	\$1310
Transportation and Housing	\$1,007
Studio Space	\$643
Childcare Stipends	\$400
Total Expenses	\$35,487
Carryover to [ ] for 2024-25	\$5,438

*This year our support included 46 individual donors, a Family Foundation, and a government grant from The Brooklyn Arts Council. In addition, Adrienne personally received a Support for Artists individual artist commission from New York State Council for the Arts (NYSCA) which further supported our work. We substantially increased earned income from past years, which came from ticket sales, and residency and commissioning fees. The carry-over indicated is Funding for [ ] received in 2023-24 but spent in 2024-25. We also received in-kind support in the form of rehearsal space from Groundworks, The Arts Center on Governors Island - LMCC and The Chelsea Factory, and production support from All Sorts Scenic.*





# VIA Collaborating Artists between July 1, 2023 and June 30, 2024:

**Adrienne Westwood**

**Alison Costa**

**Aly Candland**

**Amanda Kmett'Pendry**

**Ana Evans**

**Angélica Negrón**

**Brandon Epperson**

**Eleonore Weill**

**Hadar Ahuvia**

**Jenny Romaine**

**Kathryn Logan**

**Katie Swords Thurman**

**Laura Witsken**

**Marissa Truitt**

**Myssi Robinson**

**Nick Yulman**

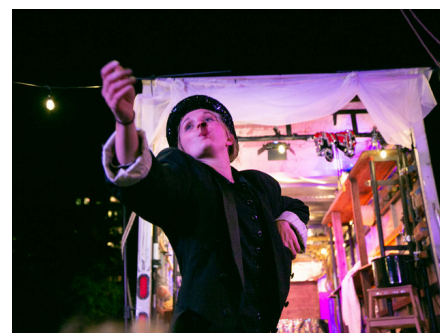
**Solana Hoffmann-Carter**

**Theo Armstrong**

**Rebecca Fitton**

**Seth Easter**

**Sugar Vendil**



*Clockwise, from upper left:*

*Solana Hoffmann-Carter at Barnard Movement Lab, photo by Whitney Browne*

*In the studio at the LMCC Arts Center on Governors Island, photo by Kathryn Logan*

*On a hike during our Groundworks residency*

*Ana Evans in box/truck at The Old Stone House, photo by Whitney Browne*

*Katie Swords Thurman and her daughter Taryn during our Barnard Movement Lab residency, photo by Whitney Browne*



# Thank you to the following donors who supported our work between July 1, 2023 and June 30, 2024:

**Anonymous**

**Anonymous**

**Adam Adams**

**Ann Kmett'Pendry**

**Anna Kohler**

**Barbara and Hal Westwood**

**Barbara G. Stanton**

**Cara Hagan**

**Cathryn Williams**

**Charlotte Truitt**

**Christi Witsken**

**Cynthia Hammond**

**Elizabeth Adams**

**Eric Easter**

**Donita Beeman**

**Doug Post**

**Guta Hedewig**

**Hanh Nguyen**

**Heather Pontonio**

**Holly Sawyer**

**Irfana Noorani**

**Jean Taylor**

**Jennifer Wilenta**

**Jennifer Mankins**

**Jo Swords**

**Joel Brenner**

**John Egnatios-Beene  
and Katie Ragan**

**Linda Cholodenko**

**Martha Ronish**

**Matt Easter**

**Matt Mager**

**Meredith Glisson**

**Michelle Mankins**

**Misha Mankins**

**Parijat Desai**

**Patricia Casey**

**Phoebe and Stephen Bushway**

**Phoebe Westwood**

**Roy Saper and Nell Kuhnmuensch**

**Sarah White Ayon**

**Sonia Reiter**

**Stephanie Mankins**

**Tatyana Tenenbaum**

**Tom Stanton**

**Wendy and Jefferson Westwood**

**Wendy Blum**

***Thank you for your generous support!***

*Adrienne Westwood Projects / VIA Collaborative Arts Corporation is a 501(c)(3) public charity recognized by the IRS. We are also registered with the New York State Charities Registration Bureau. Our Federal EIN is 20-2838552 and our NYS Charities*

*Registration Number is 21-21-53.*

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