

Yara's new theatre piece

SCYTHIAN SLAP!

David Burliuk is slapped by a Scythian Ice Princess.

The obvious result: Futurism in Siberia, Japan and New York.

with Bob Holman, Susan Hwang and Julian Kytasty

director: Virlana Tkacz

set design: Watoku Ueno

projections: Darien Fiorino

costume design Keiko Obremski

graphics: Waldemart Klyuzko

movement consultant: Shigeko Suga

stage manager: Jennifer Hodges

The Ukrainian Museum in New York

David Burliuk was a painter, poet and the energetic organizer of Futurism. He was born in 1882 near Kharkiv in eastern Ukraine, studied in Odesa, Kazan, Munich and Paris. Burliuk's early paintings show Fauvist and Cubist influences, as well as a fascination with Scythian culture. He took part in many excavations of the Scythian burial mounds that dot the Kherson area where he spent his formative years. He founded the artistic group Hylaea — the Greek name for those lands. A favorite character was Mamai, who embodied for Burliuk a vision of self-sufficiency. Burliuk was an active participant in important avant-garde exhibitions in Kyiv, Moscow, St. Petersburg, and Munich. With Vladimir Mayakovsky, Burliuk toured 17 cities. The Futurists drew packed houses, scandalizing some, but also winning converts. During the revolutionary years, he traveled to Siberia, giving Futurist performances. From 1920 to 1922 he spent time in Japan. In 1922, Burliuk arrived in New York. He died in Long Island in 1967.

“Scythian Slap” was created in rehearsals by Bob Holman, Susan Hwang, Julian Kytasty and Virlana Tkacz and includes the following:

“Pushchu konia” traditional song deformed by Julian Kytasty

“Viper Women Song” by Susa Hwang, 2019

from “Khortysia Island” by David Burliuk, translated by Virlana Tkacz, Julian Kytasty and Bob Holman.

from “Old Triangle Face Sees Everything” by Bob Holman

from “Squares” by Bob Holman

“We Are the Scythians” words by Bob Holman, music by Julian Kytasty

“The Second Ukrainian and Russian Futurist Manifesto” by Bob Holman

“Siberia Song” by Susan Hwang

“The Third Russian and Ukrainian Futurist Manifesto” by Bob Holman

from “Zangezi” by Velimer Khlebnikov

“Tatlin Music” by Julian Kytasty

from “I have one last thing” by Mykola Burliuk, translated by Virlana Tkacz & Julian Kytasty

“Vladivostok” words by Bob Holman, music by Susan Hwang

“Japan (36 Views of Mt Fuji/Hokusai)” by David Burliuk, translated by Virlana Tkacz & Bob Holman

“Listen to me” song by Susan Hwang

From “Mt Mihara” in the book “Oshima” by David Buriuk, translated by Julian Kytasty

“A stone thrown from the top” by David Burliuk, translation and music by Julian Kytasty

...from “Cherry Orchard” by Anton Chekhov

“Bi Ba Bo” song by Susan Hwang

from “A Radio Manifesto from a Futurist to the Future” by David Burliuk, 1926

BOB HOLMAN is a poet most often connected with the oral tradition, spoken word, poetry slams and digital poetry. His most recent books include: *India Journals*, to accompany the film he wrote and hosts, *Ginsberg's Karma*; and *Life Poem and The Unspoken*, two books of poetry written 50 years apart. As an actor, he originated and toured in *Stories Left to Tell: Spalding Gray* and created the part of Captain John Smith in Yara's *Capt. John Smith Goes to Ukraine*. He also performed in *1917-2017: Tychyna Zhadan & the Dogs at La MaMa*. He created two award-winning PBS series, *The United States of Poetry*, and the documentary on endangered languages, *Language* www.bobholman.com

SUSAN HWANG is the founder and host of The Bushwick Book Club —an international musical/literary crossover event and podcast. She's a singer/songwriter and multi-instrumentalist who has toured internationally performing music and theater. Her duo with songwriter/producer Charlie Nieland is called *Lusterlit*, and they refuse to play anything but songs about books. Her collaboration with percussionist Marlon Cherry has been ongoing for what feels like time indefinite (a few life times at the least) and continues to evolve through pandemics and all to include socially distanced performances on her stoop in the East Village. Susan plays accordions because they are pretty and lighter than pianos (barely). She plays drums because it's healthy for a girl to hit things. susanhwanglalala.com lusterlit.com

JULIAN KYTASTY grew up within a strong tradition of family music-making. He is a third generation bandurist following in the footsteps of his father Petro and grandfather Ivan Kytasty He has been associated with the New York School of Bandura (NY Bandura) since 1980, and has curated the *Bandura Downtown* series since its inception. He has worked frequently with Yara Arts Group creating and performing music for theatre pieces, poetry performances, and festivals. His work on Yara's *1917-2017 Tychyna, Zhadan, and the Dogs* earned him a NY Innovative Theater award for best original score. He continues to teach bandura to a new generation of students in North America and Ukraine, to record, to compose and arrange music for bandura, and to engage in collaborative projects.

VIRLANA TKACZ heads the Yara Arts Group and has directed over 35 original shows at La MaMa Theatre in New York, as well as in Kyiv, Lviv, Kharkiv, Bishkek, Ulaanbaatar, and Ulan Ude. Favorite productions include *Capt John Smith Goes to Ukraine, 1917-2017 Tychyna, Zhadan, and the Dogs* and *Opera GAZ*. She received an NEA Poetry Translation Fellowship for her translations with Wanda Phipps of Serhiy Zhadan's poetry which was published by Yale University Press as *What We Live For/What We Die For* (2019).

WATOKU UENO (set designer) came to La MaMa in 1982 and worked on projects with Ping Chong, Ubu Rep and David Rousseve. He has also worked in New York theatres and internationally in Asia, Siberia and Eastern Europe. He is a founding member of the Yara Arts Group and has worked on almost every Yara show from its conception to its final production

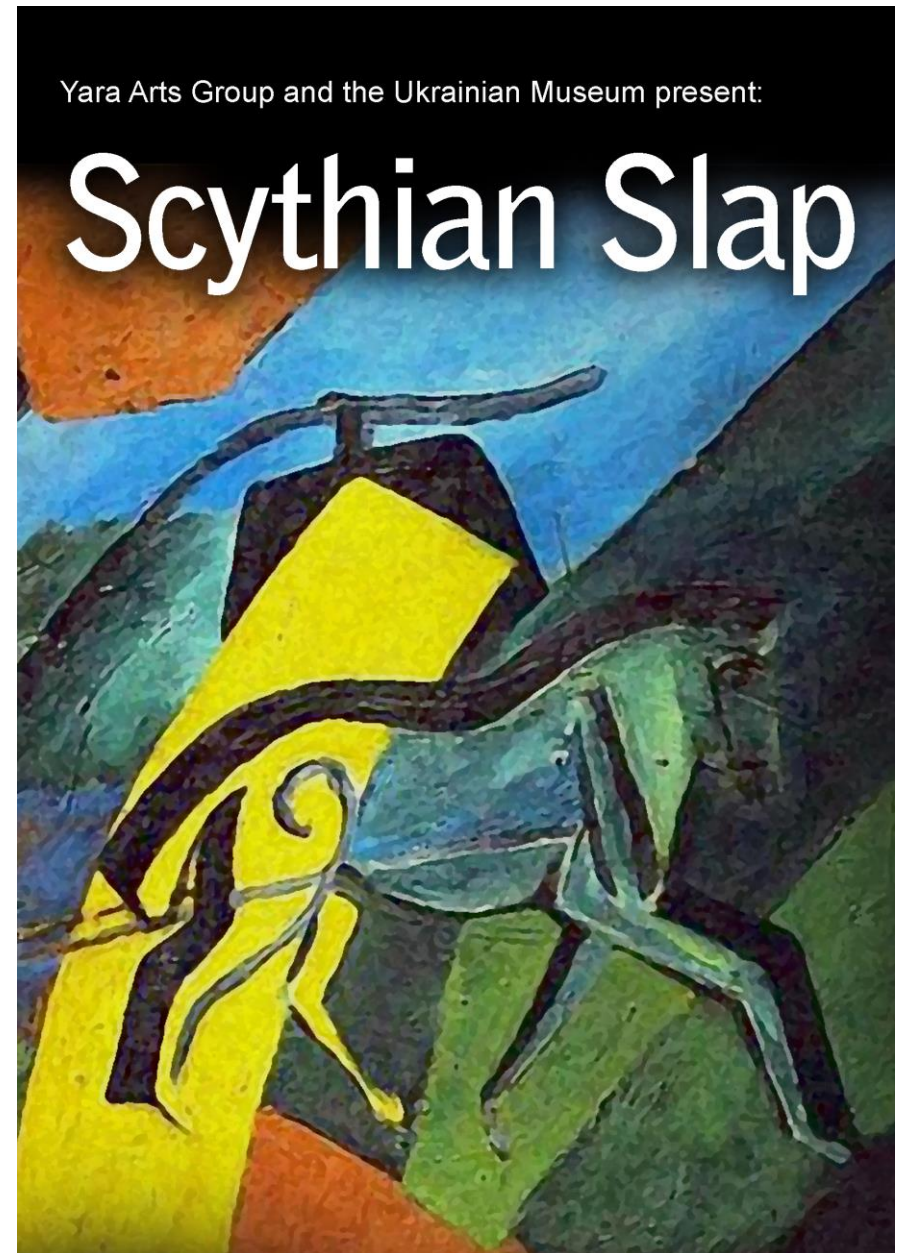
DARIEN FIORINO (projection design) appeared in Yara's *A Thousand Suns, Koliada on Mars* and *1917-2017: Tychyna .Zhadan & the Dogs* at La MaMa which garnered two New York Innovative Theatre Awards. He is currently a Master's of Education candidate at Harvard University.

KEIKO OBREMSKI (costume designer) performed with Tokyo Kid Brothers at La Mama. She has worked with Yara Arts since *Scythian Stones*. Her recent design credits are: *Fire Water Night, Capt. John Smith Goes to Ukraine, Winter Light, Hitting Bedrock* and *1917-2017: Tychyna, Zhadan and the Dogs*. Currently she is working as a dresser for Broadway shows. She is also a Kimono dresser.

JENNIFER HODGES (stage manager), newly relocated to NYC from Seattle, was formerly the Executive and Artistic Director of The Lesser-Known Players, whose production of Yara Arts' translation of *Forest Song* toured the Pacific Northwest to rave reviews. Jennifer studied acting at the American Conservatory Theatre in San Francisco and interned at the Theatre Royal in Bath, England.

YARA ARTS GROUP was established in 1990 and is a resident company at La MaMa, the acclaimed experimental theater in New York. Yara has created thirty seven theatre pieces based on extensive research in Eastern Europe, Siberia and Asia, in Yara's signature style of multilingual dialogue and songs supported by evocative visuals and documentation. Yara has also created numerous events and two exhibitions, *Still the River Flows* (2005) and *Yara's 25* (2015) at the Ukrainian Museum in New York and *Kurbas: New Worlds* for the Art Arsenal in Kyiv fall, 2018. **Yara Arts Group 306 East 11th St #3B, New York, NY 10003 (212)475-6474 yara@prodigy.net www.yaraartsgroup.net**

THE UKRAINIAN MUSEUM was founded in 1976 by the Ukrainian National Women's League of America as a showcase for Ukrainian culture. Over the past 36 years, the Museum has amassed extensive collections of folk art, fine art, and archival material. It mounts several exhibitions annually; publishes accompanying bilingual catalogues; organizes courses, workshops, and other educational programs; and hosts a variety of public events. In April 2005 the Museum moved into a new, state-of-the-art facility in New York's East Village, funded entirely by the Ukrainian American community.



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