



ARS  
NOVA

20

**CHARLENE KAYE:**

**TIGER  
DAUGHTER**

# CHARLENE KAYE: TIGER DAUGHTER

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**JANUARY 20 @ 7PM ET**

WRITTEN & PERFORMED BY  
**CHARLENE KAYE**

FEATURING  
**CHLOE PRASINOS**

CURATED BY  
**MAYTE NATALIO**

## **PRODUCTION TEAM**

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## **ABOUT VISION RESIDENCY**

Designed to foreground Ars Nova's values through the creation of more equitable and power-sharing curatorial practices, the Vision Residency was launched in 2020 with the goal of expanding Ars Nova's artistic vision by inviting artist-curators to program our stages and digital platform with their own work as well as work by artists they champion and admire. Each Resident will be given broad support from Ars Nova's full staff in their curation, which will result in events and performances in-person at Ars Nova and online on Ars Nova Supra.

Each will be paid for their curation and administrative work, as well as a program budget to allocate towards the creation, development and presentation of work during their curated month. Vision Residents are encouraged to invite other artists they feel inspired by, want to collaborate with or simply wish to amplify, to make and share work using the budget and resources of the residency during their month of programming.

The Vision Residency program at Ars Nova is made possible by the generous support of the Miranda Family, Diana DiMenna and the Rockefeller Brothers Fund.

# ABOUT THE ARTISTS

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**CHARLENE KAYE** (she/her) spent her childhood all over the globe. Absorbing both the old soul records of her parents and the 90s grunge on the radio, she quickly became a full-fledged music obsessive, beginning with classical piano but soon abandoning it to teach herself Blink-182 songs on her mother's nylon guitar. After college, Kaye moved to New York to pursue music. She played bass and guitar in several Brooklyn bands (including shredding as Slash in an all-girl Guns N' Roses cover band called 'Guns N' Hoses'). In 2014, a mutual friend connected her with San Fermin's Ellis Ludwig-Leone. Impressed with her voice, he asked her to be San Fermin's new lead vocalist. This led to five years of collaboration and touring with San Fermin, with Kaye's blistering frontwoman energy propelling their albums *Jackrabbit* and *Belong* (Interscope) to international audiences and festivals worldwide. This included tours supporting alt-J, The National, and St. Vincent. She released the critically acclaimed album *Conscious Control*, her first full-length in four years, in November 2020. The music video for lead single "Closer Than This" led Rolling Stone to hail her as "a fully realized pop goddess." In 2022, she released her ep *NEON GOD* - a fluorescent collection of songs playfully nodding to her strict upbringing, and how she abandoned it in order to pursue rock and roll. Her single "Lifeline" amassed 120,000 views on YouTube within the first month, with "Neon God" and "Respect Me" following.

**CHLOE PRASINOS** is a writer, director, and improviser. By day, she produces, edits, and reports longform audio documentaries. Chloe is a founding producer of The 11th from Pineapple Street Studios, where her work was recognized with a National Magazine Award in Podcasting. Chloe also directed, produced, and sound designed Marvel Comics' first ever audio drama, collaborating on set with the likes of Bob Balaban, Bill Irwin, and Celia Keenan-Bolger. Her work has appeared on Love + Radio, 99% Invisible, Reply All, CNN, NPR, WBEZ's Curious City, and beyond. She has a degree in Choreography that she mostly uses at weddings.

**MAYTE NATALIO** (she/her) is from NYC by way of Dominican parents. She studied at the LaGuardia H.S. for the Performing Arts and SUNY Purchase (BFA). She has performed and toured with the Parsons Dance Company, Camille A. Brown and Dancers, Kyle Abraham's A.I.M and Darrell Moultre, Mylene Farmer and Kanye West. Favorite TV & Film credits include NBC's NYE Special 2019, *The Marvelous Mrs. Maisel* (Amazon), *The Get Down* (Netflix), NBC's *Jesus Christ Superstar Live*, *Ma Rainey's Black Bottom* (Netflix) and *Harlem* (Amazon). Favorite regional credits include *Stagger Lee* and *Hair* (Dallas Theater Center) and *Aida* (Ogunquit Playhouse). Off-Broadway credits include the immersive hit *Queen of the Night* and Third Rail Project's *The Grand Paradise*. Choreography credits include *The Winter's Tale* (Public Works/ DTC), *Red Speedo* (Juilliard), *Runaways* (NYU), *Into the Woods* (Barrington Stage), *Love in Hate Nation* (Two River Theater), *Measure for Measure* (Public Theater/ Mobile Unit), *Hair* (The Old Globe), *Pippin* (UArts), *La Hora Santa* (Written, Directed and Choreographed by Mayte for Ars Nova's Vision Residency Program), Pyer Moss's Haute Couture Show for Paris Fashion Week 2021, *Kiss My Aztec* (Hartford Stage), *How to Dance in Ohio* (Syracuse Stage) and *The Tattooed Lady* (Philadelphia Theatre Company). Mayte is also the co-founder and executive producer of the production company, MinuteZero.

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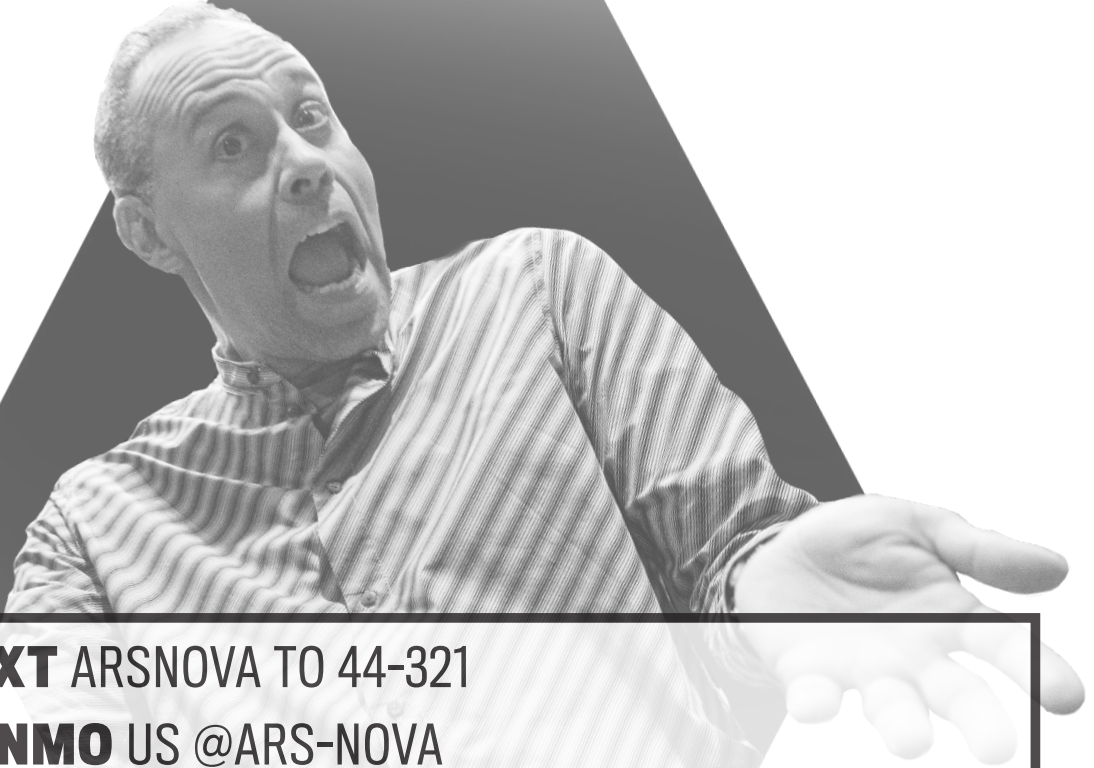
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### **FAIR PAY IN THE ARTS**

through our FAIR PAY INITIATIVE, which ensures a living, not just minimum, wage for Ars Nova's artists and staff.

### **EMPOWERING THE NEXT WAVE OF ARTS PROFESSIONALS**

with our EMERGING LEADERS GROUP FELLOWSHIP, which aims to break down the barriers of unpaid internships and create a more diverse pipeline of arts leaders.



## WANNA KEEP IN TOUCH? SCAN THE QR & SLIDE INTO OUR DMs ANYTIME!



# **ACKNOWLEDGING THE LAND**

Ars Nova operates on the unceded land of the Lenape peoples on the island of Manhahtaan (Mannahatta) in Lenapehoking, the Lenape Homeland.

We acknowledge the brutal history of this stolen land and the displacement and dispossession of its Indigenous people. We also acknowledge that after there were stolen lands, there were stolen people. We honor the generations of displaced and enslaved people that built, and continue to build, the country that we occupy today.

We invite you to join us in acknowledging all of this as well as our shared responsibility: to consider our way forward in reconciliation, decolonization, anti-racism and allyship. We commit ourselves to the daily practice of pursuing this work.

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