



Shayok Misha Chowdhury

• RHEOLOGY

Theater

June 11 - 13

8 PM



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ABOUT THE PROGRAM

The Bushwick Starr, HERE Arts Center and Ma-Yi Theater Company
Production of *RHEOLOGY*.

In *RHEOLOGY* Obie Winner Shayok Misha Chowdhury joins forces with his physicist mother, Bulbul Chakraborty. Bulbul is obsessed with the physics of sand: how it flows like a liquid but then jams into a solid. Misha is obsessed with his mother. But they're running out of time. In this boundary-pushing collaboration, mother and son challenge each other to a high-stakes experiment.

Presented in English and Bengali with English supertitles.

Please note: This program contains flashing lights, mature content, and themes of death.

RHEOLOGY by Shayok Misha Chowdhury in collaboration with Bulbul Chakraborty was originally commissioned and developed by The Bushwick Starr and HERE Arts Center, and was originally co-produced by The Bushwick Starr, HERE Arts Center, and Ma-Yi Theater Company as part of their 2024-25 Season.

RHEOLOGY is made with support from: New England Foundation for the Arts (NEFA), an individual commission from New York State Council on the Arts (NYSCA), National Endowment for the Arts, National Science Foundation, the Division of Condensed Matter Physics and the Division of Soft Matter Physics of the American Physical Society, and Society for Arts and Culture of South Asia (SACSA).

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RHEOLOGY was commissioned and developed through the HERE Artist Residency Program (HARP) and has received additional development through residencies at Mercury Store, Hubbard Hall in Cambridge, NY and through concerts at Little Island and Lincoln Center's Summer for the City. RHEOLOGY was developed in part with a residency at the Peabody Essex Museum (pem.org).

RHEOLOGY was awarded an inaugural Sundance Asian American Fellowship.

RHEOLOGY has been supported by the following generous donors:

American Physical Society; Jean-Philippe Bouchard; Supriyo Datta; Bhaskar Ghosh; Yasheng Yang

Sue Behringer, Dapeng Bi, Sharmila and Alope Chakravarty; Susan Coppersmith; Ishita Dasgupta; Carol Fierke; Lizbeth Hedstrom; Maria Marchetti; Eve Marder; Merk Company Foundation; Tao Wu

Arup Chakraborty; Shaati Chattopadhyay; Zahera Jabeen; Jané Kondev; Aditya Sood; Leander Mengpan Wu

Guatam and Jayanti Bandyopadhyay; Bernadette Brooten; Ruth Charney; Chandan Dasgupta; Zvonimir Dogic; Irving Epstein; Heather Felton; Harvey Gould; Pengyu Hong; Sarah Lamb; Nidhiya Menon; Kasturi Purkayastha; Shyamal Roy; Suresh Subramani; Kushal Talukdar; Aida Wong; Elaine Wong

CAST AND CREATIVE TEAM

Writer: Shayok Misha Chowdhury in collaboration with
Bulbul Chakraborty

Director: Shayok Misha Chowdhury

Performers: Shayok Misha Chowdhury, Bulbul Chakraborty,
George Crotty (musician)

Scenic Designer: Krit Robinson

Costume Designer: Enver Chakartash

Lighting Designer: Mextly Couzin, Masha Tsimring

Sound Designer: Tei Blow

Video Designer: Kameron Neal

Music Director, Cello: George Crotty

Stage Manager: Lisa McGinn

Dramaturg: Sarah Lunnie

Associate Director: Kedian Keohan

Associate Director, Additional Dramaturgy: Lindsay Tanner

Directing Consultant: Caitlin Ryan O'Connell

Fight Choreographer: David Anzuelo

Associate Dramaturg: Harris Kiernan

Associate Costume Designer: Miriam Cortes

Associate Sound Designer: Ryan Gamblin

Associate Video Designer: Hannah Tran

Assistant Scenic Designer: Gabby Nunez

Props Manager: Samantha Tutasi

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ABOUT THE ARTISTS

Shayok Misha Chowdhury (Writer, Director, Performer) is an Obie and Whiting Award winning writer and director. He directed the premiere of his playwriting debut, *Public Obscenities* (NYT Critic's Pick; Soho Rep, NAATCO, Woolly Mammoth, TFANA), one of three finalists for the 2024 Pulitzer Prize in Drama. In 2025, he wrote, directed, and performed in *Rheology* (Bushwick Starr, HERE Arts Center, Ma-Yi) and directed Jordan Tannahill's *Prince Faggot* (NYT Critic's Pick; Playwrights Horizons, Soho Rep, Studio Seaview), Jesse Eisenberg's *The Ziegfeld Files* (Studio Seaview), and a revival of Lee Breuer and Bob Telson's musical, *Gospel at Colonus* (Little Island). Misha's many-tentacled practice, spanning theater, music, poetry, and film, has earned him The Relentless Award, The Mark O'Donnell Prize, a United States Artists Fellowship, a Princess Grace Award, a Jonathan Larson Grant, two Sundance fellowships, and a Fulbright Fellowship. BA: Stanford. MFA: Columbia.

Bulbul Chakraborty (Performer, Writer) is an acclaimed theoretical physicist and now (unexpectedly!) an Obie Award-winning performer. Recognized for her contributions to soft condensed matter theory, Bulbul studies systems far from equilibrium, such as granular materials, amorphous systems, and statistical physics. She is a fellow of the American Physical Society and the American Association for the Advancement of Science, as well as a recipient of a Simons Fellowship. Born in India, Bulbul grew up singing Rabindrasangeet:

Bengali writer-composer Rabinranath Tagore's repertoire of songs about the natural world. She has performed in concert with her son Shayok Misha Chowdhury at Lincoln Center and Little Island and made her theater debut in *Rheology* at The Bushwick Starr last spring. An alumna of IIT Kharagpur, Bulbul immigrated to the U.S. in 1974 to get her Ph.D from Stony Brook University. She was the first tenured woman physicist at Brandeis University, where she is the Ancell Professor of Physics and former Head of the Division of Science. You are likely to find her singing loudly in her office.

Krit Robinson (Scenic Designer) is an award-winning designer, artist. Select design credits include: *Complications in Sue* (Opera Philadelphia), *Rheology* (The Bushwick Starr), *Hilma* (Wilma Theatre), *Drinking in America* (Audible Theater), *Don Giovanni* (Wolftrap Opera), Heather Christian's *Oratorio for Living Things* (Ars Nova & Signature Theatre), *graveyard shift* (Goodman Theatre), *Familiar* (Steppenwolf Theatre Company), and *In the Green* (LCT3). Krit is co-founder and principal designer of Queens Lighting Collective—which creates multidisciplinary community oriented art in the public realm, A Princess Grace Fellow, holds an MFA from Yale University, and is a proud member of USA 829.

Enver Chakartash (Costume Designer) is a Drama Desk Award winning and Tony nominated costume designer. Broadway: *Stereophonic*, *English*, *Romeo + Juliet*, *A Doll's House*, *Is This A Room*.

Off-Broadway: *Stereophonic, Teeth, Catch as Catch Can* (Playwrights Horizons); *Tartuffe, Meet the Cartozians, The Least Problematic Woman in the World, Pre-Existing Condition, Becoming Eve, Public Obscenities, Toros, The Trees, Wolf Play*. Film: *Reality* (Seaview/HBO).

Masha Tsimring (Lighting Designer). Selected Off-Broadway: *No Singing in the Navy, Practice, Staff Meal, Sad Boys in Harpy Land, Noura* (Playwrights Horizons); *Cold War Choir Practice* (MCC/Clubbed Thumb/Page73); *Coriolanus* (TFANA); *Six Characters* (LCT3); *Coach Coach, Grief Hotel* (Clubbed Thumb); *Rheology, A Woman Among Women* (Bushwick Starr); *Terce* (Prototype); *Montag* (Soho Rep); *morning/mourning* (HERE/Prototype); Opera/Dance: *Friday Night Rat Catchers* (NYLA); *GEMS, Plenum/Anima, Unstill Life* (LA Dance Project); *Giulio Cesare, Rodelinda* (Hudson Hall). MFA - Yale School of Drama. | mashald.com

Mextly Couzin (Lighting Designer) Broadway: *JOB*. Off-Broadway: *BIGFOOT!, MEXODUS, Rheology, N/A, Fiasco Theatre's Pericles, Here We Are* (ALD), *Straight Line Crazy, peerless, Tambo & Bones*; Regional: Alley Theatre, Berkeley Rep, Baltimore Center Stage, La Jolla Playhouse, The Old Globe, Seattle Opera, Woolly Mammoth, Centro de Bellas Artes Puerto Rico. International: Théâtre des Champs-Élysées, Nuits de Fourvière. MXD Lighting Co-Founder. 2023 recipient of The 1/52 Project grant. MFA University of California, San Diego '20. | mextlycouzin.com

Tei Blow (Sound Designer). Recent: *No Singing in the Navy, Practice, Wet Brain; The Trees; Staff Meal* (Playwrights Horizons); *Galas* (Little Island); *Public Obscenities* (Soho Rep); *Give Me Carmelita Tropicana!* (Soho Rep); *Watch Me Walk* (Soho Rep); *Rheology* (Bushwick Starr). Awards: Henry Hewes Design Award (2023); Foundation for Contemporary Arts Grants to Artists (2024); Creative Capital 2016; Bessie Award for Outstanding Sound Design (2015) for *I Understand Everything Better* (David Neumann / Advanced Beginner Group).

Kameron Neal (Video Designer) is an artist and designer working across video, installation, and performance. His archival film installation *Down the Barrel (of a Lens)*, created as Public Artist in Residence with NYC's Department of Records, is on view at the National Portrait Gallery and MoMA PS1. He has received a Creative Capital Award, a Lucille Lortel Award, a Henry Hewes Design Award, and the Vineyard Theatre's Colman Domingo Award. Kameron is an Interdisciplinary Fellow between the RSC and BAM.

George Crotty (Music Director, Cello) Canadian cellist George Crotty has forged his own exciting vocabulary, pushing the boundaries of the cello while drawing inspiration from jazz and global traditions. As a soloist and bandleader, Crotty has presented his work throughout North America and Europe, and has released three albums with his George Crotty Trio. A member of the Brooklyn Raga Massive, and the Detroit-based National Arab Orchestra, Crotty served as a cellist

on the North American tour of the Broadway musical, *The Band's Visit*, and as music director for Shayok Misha Chowdhury's *Rheology* (2025). In addition to his work in theatre, Crotty is a sought-after recording artist across film and multimedia projects including *Assassin's Creed Mirage* (2023). | georgecrotty.com

Kedian Keohan (Associate Director) Director: Nurit Chinn's *godbird* (Exponential Festival), Kaye Hurley's *:/secondplace* (Exponential Festival), reid tang's *ISABEL* (NAATCO), Genevieve Simon's *PUNCH BACK* (Breaking the Binary), Utkarsh Rajawat's *SLIMRZ* (Brooklyn College), Erin Markey's *First Lady* (Bard Spiegeltent). Kedian is in an ongoing collaboration with Amando Houser on *DeliaDelia! The Flat Chested Witch!* which has been performed at the Edinburgh Fringe Festival, Soho Theatre in London, The Elysian, The Brick Theater, CPR, Irving Plaza, and the Sugar, Sugar! Festival in Domino Park. Associate Director: Richard O'Brien's *The Rocky Horror Show* (Studio 54), Morgan Bassichis' *Can I Be Frank?* (REDCAT, Soho Playhouse), *GALAS* (Little Island), Ryan J. Haddad's *Dark Disabled Stories* (Public Theater). Former: New Georges Audrey Resident, Clubbed Thumb Directing Fellow, Soho Rep Writer/Director Lab. With Julia Jarcho/ minor theater: *Pathetic* and *Marie it's Time*. | [@justkedian](https://www.instagram.com/justkedian) | justkedian.com

Ryan Gamblin (Associate Sound Designer) is a sound designer, composer, and performance-maker based in Queens, NY. Their practice blends found media, original composition, and the use of systems as instruments. Recent: *Bowl EP* (Vineyard / National Black Theatre / New Group), *Weathering* (Faye Driscoll / New York Live Arts), *Being Moved* (Maia Chao / Whitney Biennial), *For All Your Life* (Leslie Cuyjet / BAM), *Burning Cauldron of Fiery Fire* (Vineyard / The Civilians), *The Following Evening* (600 Highwaymen / PACNY), *Manon!* (Heartbeat Opera), *Spare Parts* (Theatre Row). Independent work: *SPLICE* (Reforesters Laboratory), *Interface* (in development). 2025-26 Fellow, Target Margin Theater Institute. | ryangamblin.com | [@sound.by.ryan](https://www.instagram.com/sound.by.ryan)

Hannah Tran (Associate Projection Designer) is a San Francisco Bay Area native. She once caught a stingray in the Pacific Ocean with her fifth-grade class. She is a proud graduate of the California public school system, where she received free music lessons and learned about live theater. Her passion for storytelling began during gossiping sessions with her grandmother.

Caitlin Ryan O'Connell (Directing Consultant) Recent Directing: *Open Throat* (Little Island), *King Philip's Head...* (Clubbed Thumb), *Twin Size Beds* (Joe's Pub, Under the Radar), and *War of the Worlds* (Montana Repertory Theatre). Recent Associate Directing: *Uncle Vanya* (Lincoln Center), *Infinite Life* (Atlantic), *Wakey, Wakey* (Signature Theatre), and

Underground Railroad Game (Ars Nova). Caitlin runs a Senior Center Theater Program in Brooklyn supported by The Bushwick Starr. BA Wellesley College, MFA Brown University.

Sarah Lunnie (Dramaturg). Broadway: *What The Constitution Means To Me*; *A Doll's House, Part 2*; *Hillary and Clinton*; *Grand Horizons*. Select Off-Broadway: *Prince F*, *The Antiquities*, *The Thin Place*, *The Christians*, *Miles for Mary* (Playwrights Horizons); *My Joy is Heavy*, *Initiative*, *The Seat of Our Pants*, *Angry Alan*, *Public Obscenities*, *The Ally*, *Where The Mountain Meets the Sea*, *Mrs. Murray's Menagerie*, among many others.

Lindsay Tanner (Associate Director / Additional Dramaturgy) is an artist, educator, and arts administrator. This is her 15th collaboration with Shayok Misha Chowdhury, including *MukhAgni* (Incoming! @ Under the Radar; Ars Nova), *How the White Girl Got Her Spots...and Other 90's Trivia* (Joe's Pub; ANT Fest), *The Optics of Dying Light* (HERE), and *Artemis in the Parking Lot* (NYMF Best-of-Fest). She has worked across the country and internationally on devised work, new plays and musicals, Shakespeare, and applied theatre. Lindsay is the Education Director at Theatre for a New Audience (TFANA), where her commitment to arts education that advances an inclusive, just, and liberatory education system is informed by 17 years partnering with young people as a teacher and program leader. Ed.M. Harvard; B.F.A. NYU.

Lisa McGinn (Production Stage Manager) Recent credits: *Watch Me Walk* (Soho Rep); *we come to collect: a flirtation, with capitalism* (Jenn Kidwell, The Flea Theatre); *A Knock on the Roof* (NYTW, tour); Geoff Sobelle's *FOOD, HOME* and *The Object Lesson*; *On Beckett: An Evening with Bill Irwin* (tour); *300 Paintings* (Sam Kissajukian, tour); *Underground Railroad Game* (Jennifer Kidwell, Scott R. Sheppard, Ars Nova, tour); *Those with 2 Clocks* (Wilma Theatre), *Ocean Filibuster* and *How to Build a Forest* (PearlDamour); *Detroit Red* (ArtsEmerson); *Love* (Alexander Zeldin, Park Ave Armory).

The Bushwick Starr is an award-winning non profit theater that provides a home for artists, community and bold new work. Since 2007, they have grown from a fledgling neighborhood arts space to a permanent and vital Brooklyn cultural center. The Bushwick Starr cultivates a loving environment where artists can make career-defining leaps, learners can explore their interests through theater, and audiences can be part of an experience that ignites new ideas and forges human connection. They are a place of welcome for all who wish to build community through stories, conversation, and art-making. Through serving both emerging and established artists, and building a strong and meaningful bond with local schools and community centers, the Starr has become a pillar in Bushwick and a trusted NYC theater where audiences experience new, high quality work in a warm, intimate environment.

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Since 1993, **HERE Arts Center** has been one of New York's most prolific arts organizations. Today, it stands at the forefront of the city's cultural scene, producing and presenting daring, new, multidisciplinary performance experiences. From our home in Lower Manhattan, HERE builds an inclusive community that nurtures artists of all backgrounds as they disrupt conventional expectations to create innovative performances in theatre, dance, music, puppetry, media, and visual art. By providing these genre-blending artists with an adaptive, flexible home for developing and producing their work, we share a range of perspectives reflective of the complexity of our city. HERE welcomes curious audiences to witness groundbreaking performances, responsive to the world in which we live, at free and affordable prices. Under the leadership of Co-Directors Jesse Cameron Alick, Annalisa Dias, and Lanxing Fu, HERE continues to evolve as a home for artists and audiences alike. Appointed by the Board in 2024, the Co-Directors collaboratively lead the artistic and executive functions of the organization, shaping its vision, programming, and community engagement. HERE strives to create an equitable, diverse, and inclusive home in which all people have fair access to the resources they need to realize their visions. We acknowledge structural inequities that exclude individuals and communities from opportunities based on race, gender, disability, sexual orientation, class, age, and geography, and seek to counter those inequities in our work. Through mindful actions on sustainability and regenerative practices, we work toward climate justice, and a safe, livable planet for present and future artmakers and audiences. | [here.org](https://www.here.org)

Founded in 1989, **Ma-Yi Theater Company** is a professional, award-winning not-for-profit 501(c)(3) organization whose primary mission is to develop and produce new and innovative plays by Asian American writers. Since its founding, Ma-Yi has distinguished itself as one of the country's leading incubators of new works shaping local and national conversations about what it means to be Asian American today. Central to Ma-Yi's mission are challenging popular perceptions for culturally specific theater, and encouraging artists to push Asian American theater beyond easily identifiable markers. To that end, Ma-Yi provides a nurturing home for exciting, generative, contemporary playwrights to produce risky, challenging, forward-thinking new plays for American Theater. Onstage and off, Ma-Yi is guided by knowing why and for whom we create. Ma-Yi aspires to exemplify the extent to which theater makers can be active local partners to the diverse communities that inspire them, while also participating in larger, global conversations about our roles as artists/citizens.

REDCAT, CalArts' downtown center for contemporary arts, is a multidisciplinary center for the visual and performing arts in Los Angeles. Through performances, exhibitions, screenings, and events, REDCAT presents new and innovative work across the arts, both from Los Angeles and around the world.

UPCOMING AT REDCAT

JUN 26 - 27: PARTCH Ensemble: *Bewitching Petals*

PARTCH Ensemble—the Grammy Award-winning ensemble specializing in the music of the iconoclastic composer Harry Partch—debuts newly constructed, custom-built replicas of instruments designed by Partch in their annual survey of his music. The evening begins with excerpts from the rarely heard Partch piece, “On the Seventh Day Petals Fell in Petaluma”—a kaleidoscope of swirling timbres that amazes with the composer’s “multiple exposure” technique—and concludes with the “Prologue” & “Epilogue” from Partch’s midcentury piece, “The Bewitched.” New compositions include a solo setting of one of Partch’s favorite Chinese poets (Li Po, 701-762 C.E.) and the world premiere of Daniel Corral’s “Parable of the Bitter.”

REDCAT CREW

Audio Engineer: Alex Melzer

Audio Assistants: Ed Carlo Arafiles, Matt Kamimura,
Anthony Storniolo

Deck: Dan Stevens

Lighting Operator: Christa Troester

Live Stream: Kensaku Shinohara

QLab: Ed Carlo Arafiles, Anthony Storniolo

Wardrobe: Alejandra Aleman Garcia

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