ADELAIDE FESTIVAL 2026

ROBERT WILSON / ISABELLE HUPPERT

DARRYL PINCKNEY / LUDOVICO EINAUDI

A PRODUCTION BY THÉÂTRE DE LA VILLE-PARIS

# Mary Said What She Said

6 – 8 MAR / FESTIVAL THEATRE

Image: Lucie Jansch

# Credits

Direction, set and light design **Robert Wilson**
With **Isabelle Huppert**
Text by **Darryl Pinckney**
Music **Ludovico Einaudi**

A production of **Théâtre de la Ville-Paris**

Costumes **Jacques Reynaud**
Associate director **Charles Chemin**
Associate set design **Annick Lavallée-Benny**
Associate light design **Xavier Baron**
Associate costume design **Pascale Paume**
Collaboration for movement **Fani Sarantari**
Sound design **Nick Sagar**
Make up design **Sylvie Cailler**
Hair design **Jocelyne Milazzo**
Translation from English **Fabrice Scott**

Assistant to the associate director **Agathe Vidal**
Assistant costume design **Alix Descieux Read**
Collaboration for music **Gianluca Mancini**
Video design **Tomek Jeziorski**
Technical Supervisor **Cyril Claverie**
Stage manager **Anne Lebouvier**
Lighting Supervisor **Simon Gautier**
Electricians / Followspots **Fabio Bozzetta, Benoît Saint-Denis**
Stage masters **Léo Cortesi, Marion Pauvarel**
Wardrobe **Charline Radigois**

Théâtre de la Ville PARIS
Direction Emmanuel Demarcy-Mota

Tour and company manager **Kristine Grazioli**
Production manager **Simona Fremder**
Production coordinator **Romane Reibaut**
Communication/presse **Audrey Burette**
Photos **Lucie Jansch**

Set and props made by **Atelier Espace et Compagnie**
Costumes made by **Atelier Caraco** and **Théâtre de la Ville-Paris**
Shoes made by **Repetto**

Produced by **Théâtre de la Ville-Paris**

Coproduced by **Wiener Festwochen, Teatro della Pergola – Florence, Internationaal Theater Amsterdam, Thalia Theater – Hamburg**

In association with **EdM Productions**

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Image: Lucie Jansch

# *Mary Said What She Said*

## by François Regnault

*Mary Said What She Said* is a three-part monologue of 86 paragraphs that makes clear its intent right from the outset: “Memory, open my heart.” Mary, Queen of Scots and, for a while, Queen of France, reviews her life as “the one and only Mary in Scotland and the Isles,” a worthy pretender also to the English throne. We learn that this long study in remembrance takes place just as she has been sentenced to death by beheading by her cousin Elizabeth I, Queen of England, and stands accused of conspiring against her. But it is also a play in the course of which Mary composes a drama of her life, a life whose trajectory begins more or less with her birth and ends with a heart-rending letter of farewell written in French to her brother-in-law Henry III, King of France, on the eve of her death.

The timeline unfolds as if the memory of it came to her through free associations. The journey takes us from one surprise to the next, marked by the twists and turns of an existence interspersed by all-too-short periods of happiness and unspeakable calamities. A singular wealth of details, simple and charming, mingles with an implacable destiny. Is she searching for her true self? Who can say? After all, what she does know and keeps reminding us is that she is queen and, as such, sacred, and that she proclaims her innocence.

It is worth mentioning a few facts likely to shed light on some of the references that Darryl Pinckney has deliberately dropped into the shadows. The first part retraces Mary’s adolescence in France during the reign of Henry II of France. The second, her return to Scotland, the conflicts that assailed her and her imprisonment — for eighteen years — until her death sentence. The third focuses more on the clashes — particularly those of a religious nature — she was forced to confront, Catholics versus Protestants. And in effect she illustrates what she said at the time: “In my end is my beginning.”

Gradually, we become privy to her meeting with, and marriage to, Francis II, son of Henry II and Catherine de’ Medici; she was sixteen years of age at the time, as was he. Thus, she became Queen of France, but only for a year. Then, her forced return to Scotland, her marriage to her half-cousin Henry Stuart, the latter’s murder, her marriage to Bothwell (following her affair with him, most probably during the reign of Henry Stuart) and the accusation of conspiring with Bothwell in her husband’s death, whom she likewise accuses in the play of plotting to bring about her own death.

Darryl Pinckney came across the fascinating figure of Mary, Queen of Scots, in the historical text by Stefan Zweig. He also became aware of Mary's letters, rediscovered in the 19th century and subsequently published, albeit few in number. But they did include this final letter to Henry III of France, written on the eve of her execution, which Darryl Pinckney then adapted somewhat as he wrote his play with Robert Wilson in mind.

Within the skillful counterpoint with which the author intertwines the themes of his play, we are struck by the fact that Mary recalls learning to dance at the French court thanks to Diane de Poitiers, mistress of Henry II. It is a theme that clearly resonates with the slow waltz for a queen deceased. The Queen's destiny is characterized by her righteousness, even if the text fluctuates between a number of themes, serious or innocuous, mundane or fatal.

He may well have been troubled by the question of Mary's innocence or guilt, for she stood accused, as the accomplice of her lover Bothwell, of instigating the murder of her second husband, Henry Stuart. In any case, he does not believe she conspired against Elizabeth I, whose turbulent and tumultuous reign caused her to believe she was surrounded by enemies. In fact, despite what Schiller imagined in his play *Mary Stuart*, Mary Queen of Scots never met Elizabeth. Her spell — or rather spells — in prison over a period of eighteen years of captivity were never anything other than trial and tribulation. She rarely ventured out of the castles in which she led her reclusive life, preferring instead to lock herself up. In the play she does not bemoan her fate and, indeed, complains little, for it was not a matter of aggrieving, let alone saddening, the spectator. Rather, it was about demonstrating her pride at being Queen of both France and Scotland, as she had been, and worthy of the throne of England, had fates and fortunes been otherwise.

Her lot was indeed an unfortunate one, hence the kind affection with which she is held in posterity. But as a figure, she is not "romantic" (and Robert Wilson would not have wanted her to be). She was not particularly interested in the principles of politics, nor in the substance of those religious quarrels, even if, as a Catholic, she had to face no few Protestant enemies. She is essentially a Renaissance figure, with all the culture that entails. And then of course Darryl Pinckney is an admirer of the immense intelligence of Isabelle Huppert, an actress capable of embracing every aspect of the character, and her destiny.

— François Regnault for the Théâtre de la Ville-Paris

# A Note on *Mary Said What She Said*

## by Darryl Pinckney

Mary Stuart, born in 1542, became Queen of Scotland when she was six days old. She grew up in exile, at the French court, where she was married to the dauphin. He survived his father by only a year and in 1561, Mary, a childless, nineteen-year-old dowager queen, returned to Scotland. Seven years and two marriages later, Mary was once again in flight from the realm of which she was queen, a Catholic sovereign driven out by her Protestant lords.

She sought refuge in England, where she expected help from another anointed queen, Elizabeth Tudor. Instead, the wary Elizabeth made her beautiful, younger cousin her prisoner. Mary was also the heir to the English throne. Elizabeth was at last persuaded that Mary was part of a Catholic plot to assassinate her and she suffered Mary to be tried in summer, convicted in autumn, and condemned to die in winter.

*Mary Said What She Said* is set in 1587, at Fotheringhay Castle in the north of England, on the eve of the execution of Mary Queen of Scots. She looks back on her stormy history: her disastrous marriage to Henry Stuart, Lord Darnley, the father of her son, an infant when he was proclaimed king in her place. Darnley's murder and Mary's subsequent marriage to her lover, James, Earl of Bothwell, the chief conspirator in Darnley's violent death, cost the queen her throne. But even as she prepares to die a martyr, after nineteen years in captivity, she will not go gently into her goodnight. She has a vision of her son, King James, hunting down the patriarch of cannibals who were terrorizing the Scottish coast.

They say her lips were still moving when the executioner held her severed head aloft.

Image: Lucie Jansch

Image: Lucie Jansch

# Her and Him

## by François Regnault

When the 2018/2019 program of the Théâtre de la Ville was being presented, Robert Wilson addressed the audience and spoke of "one of the most exceptional people that I've worked with." He was speaking of Isabelle Huppert. "She's exceptional in my work because she can think abstractly... As a director I give formal directions; a formal direction is to be quicker, to be slower, to be louder, to be quieter, more interior, more exterior, rougher, smoother; and the form is very rigid: the angle of the eyes, the gesture, the space in the back of you, the space in front of you."

I can still hear him speaking of what was abstract and formal. How wonderful to hear these terms so often vilified in the context of dramatic art, as if, with any form of art, the part that is abstract (or sometimes lyrical, or in paint) and form were not essential elements, as if the assertion of such formalism could threaten advocates of things concrete, of content and realism, depriving them of their daily bread.

Isabelle Huppert has her angle too. She had already recognised the beauty of Darryl Pinckney's text that had been sent to her a few years previously. "As a great Virginia Woolf expert, Darryl Pinckney had adapted *Orlando*, another monologue I had performed with Bob Wilson. And for a long time we had been wanting to get back together after *Orlando* and Heiner Müller's *Quartett*."[1]

I remember her performing that strange *Orlando*, starting as a woman at the time of Shakespeare, then becoming a man in the next period, alternating between male and female without any need to question whether this were normal, unnatural, or whatever else. And as the character of the Marquise de Merteuil (*Liaisons dangereuses*/*Quartett*), she was a shrewd figure, an imperial presence seated on a bench, expressing all the scandalous determination of 18th century France.

She is now here going through what I call, and aptly so, a jigsaw featuring an almost random, yet in reality meticulously arranged combination of episodes, emblematic, insignificant and fatal, in the life of Mary, Queen of Scots.

For Isabelle Huppert it is a choreography. "*Orlando* was perpetual movement. It could go from a movement involving the entire body, to an infinitesimal movement, the mere blink of an eye. The body was constantly engaged, and it will be the same for *Mary Stuart*. It is not the text on one side and movement on the other. Everything is involved in narrating a destiny."[2]

The very personal and often silent collaboration between the two, between him and her, develops with no need for pointless explanations, and thus the formal elements of the staging stand invincible, expressing everything the woman could feel, physically, be it the pleasure of dancing at the French Court, the silent distress of a queen humiliated, the memories, erotic or otherwise, of her three husbands, the joy of being reunited with her three servants, including the one who betrayed her, the affliction of the unjust sentence, the heroic stance when preparing for her death, accepted yet presented as an ignominious experience. Simple, ordered movements in the space of the stage, sheer moments grasped in the time of the stage, mysteriously blending with verse, are the sole components of the drama which thus achieves its full meaning.

The image I conjure up is of a celestial body changing the path of a ray of light. Here the actor imposes her curved line on space, imposes her relativity on time.

Thus, she changes the path of light.

(1, 2 *Théâtral Magazine*, May-June 2019)

# Mary Stuart

## Milestones

**1542**

Mary Stuart, Queen of Scotland and of France, is born at Linlithgow Palace. The daughter of Mary of Guise and James V of Scotland, she becomes queen six days after her birth, following the death of her father. Regency shared between various rivals in Scotland. Rather than attack Scotland, King Henry VIII of England proposes a marriage between Mary and his son and heir, Edward.

**1543**

A treaty is signed that accommodates Scotland's demands. But Henry fails to respect the treaty and is met with the Catholic opposition of Cardinal Beaton, who with the backing of 2,500 soldiers moves Mary and her mother to the safety of Stirling Castle, where she is crowned queen on September 9. She is one year old at the time, and her crown, sceptre and sword are borne by others. The Parliament of Scotland relies on France (Catholic arrangement against the Protestants).

**1547**

Deaths of Francis I and Henry VIII. Edward VI becomes King of England; he dies in 1553. Henry II reigns at the French court. Hostile to England and influenced by the Guise, the parents of Mary Stuart, he considers a union between her and his son Francis.

**1548**

Mary Stuart, promised to the Dauphin of France, sets sail for France via Ireland, accompanied by four young companions, all named Mary. She is educated in France (horsemanship, falconry, lute, literature, dance, philosophy and poetry, writing some fine poems indeed). The Queen Dowager of Scotland, Mary of Guise, her mother, arrives in France and is received with great pomp and circumstance in Rouen by Henry II.

**1558**

The wedding between Mary and Francis II is held at the Louvre on April 19 and then at Notre-Dame Cathedral in Paris. They are both fifteen years of age. Death of Mary I of England (Mary Tudor, i.e. 'Bloody Mary'). She is succeeded by Elizabeth I even though, in the eyes of the Pope, she is considered illegitimate, being the daughter of Anne Boleyn, second wife of Henry VIII, who was divorced from Catherine of Aragon. As the senior legitimate descendant of Margaret Tudor and elder sister of Henry VIII, Mary Stuart is a rightful pretender to the English throne. Henry II of France thus proclaims Mary Stuart Queen of England, Ireland and Scotland.

**1559**

Henry II dies from injuries sustained in a joust. His son Francis, King of Scotland along with Mary Stuart, becomes Francis II, King of France, and Mary becomes Queen of France. France recognises Elizabeth as Queen of England, much to Mary's displeasure.

**1560**

Death of Mary of Guise deposed by the Protestant Lords. Death of Francis II, from ill health. He is succeeded by his brothers Charles IX (St. Bartholomew's Day massacre), then Henry III in 1574, who is murdered in 1589.

**1561**

Mary returns to Scotland where she faces a Protestant opposition fomented by John Knox, the Scottish Protestant reformer, who reproaches her for her elaborate lifestyle and her fondness for dancing.

**1565**

Mary marries Henry Stuart, Lord Darnley, her Catholic half-cousin. Protestant opposition. Her private secretary is David Rizzio. Darnley conspires with rebel nobles.

**1566**

Liaison between Mary and James Hepburn, Earl of Bothwell, an adventurer. Mary suffers a serious illness (porphyria).

**1567**

Mary is in Edinburgh, recovering from her illness. Henry Stuart dies in an explosion. Bothwell is suspected of being behind the attack, with Mary complicit. He forces her to marry him. Arrested by Scottish nobles, she is imprisoned in a castle on an island. She miscarries. She abdicates in favour of her son James, born in Edinburgh in 1566, who on Elizabeth's death will become King of Scotland, England and Ireland and reigns until 1625.

**1568**

She escapes with a small army and flees to England where she is taken into protective custody by officials under Elizabeth's command, first in Carlisle, then in Bolton. She utters the phrase: 'In my end is my beginning.' Elizabeth orders a commission of inquiry, which is held in York. Discovery of supposedly compromising letters. The court does not find her guilty. Elizabeth has Mary confined for eighteen years under the guard of George Talbot. Bothwell dies in prison in 1578.

**1587**

Coded letters exchanged with her partisans are intercepted. Her enemies make use of the letters, thus contributing to her death sentence. On the eve of her execution, she writes a letter in French to her brother-in-law Henry III of France, a letter that has been preserved. She is executed at Fotheringhay Castle on 8 February 1587. She wears a crimson gown. The executioner, who is drunk, has to strike three blows with his axe before her head is severed from her body and held aloft to the crowd. She now lies at rest in Westminster Abbey, just a few steps away from the tomb of Elizabeth.

Image: Lucie Jansch

Image: Lucie Jansch

# Biographies

## Robert Wilson

**"[Robert Wilsons] a towering figure in the world of experimental theater and an explorer in the uses of time and space on stage."** – *The New York Times*

Born in Waco, Texas, Wilson is among the world's foremost theatre and visual artists. His works for the stage unconventionally integrate a wide variety of artistic media, including dance, movement, lighting, sculpture, music and text. His images are aesthetically striking and emotionally charged, and his productions have earned the acclaim of audiences and critics worldwide. After being educated at the University of Texas and Brooklyn's Pratt Institute, Wilson founded the New York-based performance collective "The Byrd Hoffman School of Byrds" in the mid-1960s, and developed his first signature works, including *Deafman Glance* (1970) and *A Letter for Queen Victoria* (1974-1975). With Philip Glass he wrote the seminal opera *Einstein on the Beach* (1976).

Wilson's artistic collaborators include many writers and musicians such as Heiner Müller, Tom Waits, Susan Sontag, Laurie Anderson, William Burroughs, Lou Reed, Jessye Norman and Anna Calvi. He has also left his imprint on masterworks such as Beckett's *Krapp's Last Tape*, Brecht/Weill's *Threepenny Opera*, Debussy's *Pelléas et Melisande*, Goethe's *Faust*, Homer's *Odyssey,* Jean de la Fontaine's *Fables*, Puccini's *Madama Butterfly*, Verdi's *La Traviata* and several of Shakespeare's works.

Wilson's drawings, paintings and sculptures have been presented around the world in hundreds of solo and group showings, and his works are held in private collections and museums throughout the world.

Wilson has been honoured with numerous awards for excellence, including a Pulitzer Prize nomination, two Premio Ubu awards, the Golden Lion of the Venice Biennale, and an Olivier Award. He was elected to the American Academy of Arts and Letters, as well as the German Academy of the Arts, and holds 8 Honorary Doctorate degrees. He is a Commander of the Order of Arts and Letters and Officer of the Legion of Honor in France, bearer of the German Officer's Cross of the Order of Merit, and laureate of the 2023 Praemium Imperiale.

Wilson is the founder and Artistic Director of The Watermill Center, a laboratory for the Arts in Water Mill, New York.

Robert Wilson passed away on July 31, 2025, at the age of 83.

# Isabelle Huppert

When contemplating an actor such as Isabelle Huppert, the temptation is to draw up an impressively long list of names of artists including some of the greatest who have been lucky enough to direct her, on stage and in film, or to have simply been partners in the same cast. This goes to show that not only is there recognition of the great talent of the actor, but also the extraordinary openness of a woman. We shall endeavor to focus on what is essential, being fully aware that it is impossible to cover everything.

First there were drama classes, then studies at La Rue Blanche-ENSATT and the CNSADP Conservatoire of Dramatic Art. For the cinema, Isabelle Huppert has been directed by Claude Goretta (*The Lacemaker*, BAFTA award for Most Promising Newcomer to Leading Film Roles), Claude Chabrol (Best Actress award at the Cannes Film Festival for *Violette Nozière*, at the Venice Film Festival for *Story of Women* and *La Cérémonie*, and the César award for Best Actress also for *La Cérémonie*), Jean-Luc Godard, André Téchiné, Maurice Pialat, Patrice Chéreau (*Gabrielle,* Jury's Special Golden Lion at the Venice Film Festival), Michael Haneke (*La Pianiste*, Award for Best Actress at the Cannes Film Festival), Benoît Jacquot, Jacques Doillon, Claire Denis, Christian Vincent, Laurence Ferreira Barbosa, Olivier Assayas, Patricia Mazuy, Diane Kurys, Caroline Huppert, François Ozon, Anne Fontaine, Joachim Lafosse, Eva Ionesco, Serge Bozon, Catherine Breillat, Mia Hansen-Løve, Pascal Bonitzer, Guillaume Nicloux, and Samuel Benchetrit. Prominent international directors include Michael Cimino, Joseph Losey, Otto Preminger, the Taviani brothers, Marco Ferreri, Hart Hartley, David O'Russell, Andrzej Wajda, Werner Schröter, Rithy Panh, Brillante Mendoza, Joachim Trier, Hong Sang Soo and Paul Verhoeven (*Elle,* with a number of distinctions in the United States including the Gotham Award, the Golden Globe and the Spirit Award, as well as a best actress Oscar nomination, and a nomination for the best actress César award in France). Isabelle Huppert was head of the jury of the 62nd Cannes Film Festival and of the Tokyo International Film Festival. In recognition of her career, the Berlin International Film Festival awarded her the Silver Bear for Outstanding Artistic Contribution.

In her stage career, in France and internationally, Isabelle Huppert has been directed by leading figures such as Robert Wilson (*Orlando, Virginia Woolf,* adapted by Darryl Pinckney), Heiner Müller (*Quartett*), Peter Zadek (*Measure for Measure*, Shakespeare), Claude Régy (*Jeanne au bûcher,* Paul Claudel; *4.48 Psychosis,* Sarah Kane); for these last two performances, she was required to remain almost entirely motionless from beginning to end. Other directors include Bernard Murat (A Month in the Country, Turgenev), Jacques Lassalle (*Medea*, Euripides, Festival d'Avignon), Éric Lacascade (*Hedda Gabler,* Ibsen), Yasmina Reza (*Le Dieu du carnage*), Krzysztof Warlikowski (*A Streetcar*, based on the play by Tennessee Williams, and *Phèdre(s)* by Wajdi Mouawad, Sarah Kane and J. M. Coetzee), Benedict Andrews, on stage with Cate Blanchett (*The Maids*, Jean Genet, Sydney Theatre Company and New York), and Luc Bondy (*Les Fausses confidences*). More recently she has been seen in the American production of Florian Zeller's *The Mother* in New York, *La Ménagerie de verre* by Tennessee Williams directed by Ivo van Hove, and Chekhov's *Cherry Orchard*, directed by Tiago Rodrigues and premiered in the Cour d'honneur at the Festival d'Avignon. She has the French Molière lifetime achievement award, and won the 16th Europe Theater Prize in Rome.

She is working with director Robert Wilson for the third time.

Image: Peter Lindbergh


Image: Lucie Jansch

# Darryl Pinckney

Darryl Pinckney is the author of two novels, *High Cotton* (1992), *Black Deutschland* (2016), three collections of essays, *Out There: Mavericks of Black Literature* (2002), *Blackballed: The Black Vote and U.S. Democracy* (2012), *Busted in New York and Other Essays* (2019), and a memoir, *Come Back in September: A Literary Education on West 67th Street, Manhattan* (2022). He has written and adapted texts for Robert Wilson's productions of *The Forest, Orlando, Time Rocker, The Old Woman, Letter to A Man, Garrincha: A Musical of the Street,* and *Dorian*, as well as *Mary Said What She Said.*

# Ludovico Einaudi


Image: Ray Tarantino

Ludovico Einaudi first studied at the Music Conservatory in Turin, and then at the Milan Conservatory, studying with Azio Corghi, and gaining a diploma in composition. Further training saw him working as assistant to Luciano Berio, and then to Karlheinz Stockhausen. In the following years, he composed music for ballet, cinema and theater, while also writing works for orchestra and ensembles. His first solo album, *Le Onde* (1996), based on the novel *The Waves* by Virginia Woolf attracted great interest in the world of the piano. He developed further with the next album Eden Roc (1999), featuring a string quintet with duduk player Djivan Gasparyan, then *I giorni* (2001), a ballad cycle for piano inspired by a trip through Mali.

His sound tracks drew recognition and prestige: *Fuori dal mondo* (2000), *Luce dei miei occhi* (2001)*, Le Prix du désir* (2004), *This is England* (film, 2004 + series, 2010), *Intouchables* (2011), *Samba* (2014), *La Promesse d'une vie* (2015) and *The Third Murder* (2017).

The studio album *Una mattina* (2004) is more introspective and meditative, and was followed by *Divenire* with the Royal Liverpool Philharmonic, a wide-ranging, ambitious and magnificent album. These two recordings became the first best-sellers in the classical record category to be also listed for the best popular music sales. Ludovico Einaudi is the only classical musician who performed at the first iTunes festival. He embarked on a long international tour while continuing to compose. In 2013 he released , a contemplation of time that was recorded in a monastery and designed as a suite or rather as *In a Time Lapse* chapters in a novel for piano accompanied by strings, percussion and electronics. The world tour included memorable concerts, e.g. at the Sydney Opera House and the Verona Arena. The album *Elements*, released in 2015, became *"a map of thoughts and feelings, of points, lines, shapes and fragments of an inner stream flowing across myth, Euclid, the periodic table of elements, and the writings of Kandinsky."*

On tour, performances of *Elements* at both pop and classical venues were sold out for the next three years. In 2016, *Elegy for the Arctic*, commissioned by Greenpeace, was performed on a platform floating in the Arctic Ocean.

In 2019, he undertook a long-term venture with *Seven Days Walking*, an imaginary journey over seven days and seven episodes producing seven albums, all released in 2019. In 2021, a large part of his music composed for film and television was compiled in a double album named *Cinema*. The year 2022 saw the release of *Underwater,* a solo piano album inspired by the calm, quiet suspension of time during the pandemic.

Image: Watermill Center © Lovis Ostenrik

# The Watermill Center

Founded in 1992 by avant-garde visionary Robert Wilson, The Watermill Center is an interdisciplinary laboratory for the arts and humanities situated on ten acres of Shinnecock ancestral territory on Long Island's East End. With an emphasis on creativity and collaboration, The Center offers year-round artist residencies and education programs, providing a global community with the time, space, and freedom to create and inspire.

The Watermill Center's rural campus combines multifunctional studios with ten acres of manicured grounds and gardens, housing a carefully curated art collection, expansive research library, and archives illustrating the life and work of Artistic Director, Robert Wilson. The Center's facilities enable Artists-in-Residence to integrate resources from the humanities and research from the sciences into contemporary artistic practice. Through year-round public programs annually serving over 1,000 community members, The Watermill Center demystifies the artistic process by facilitating unique insight into the creative process of a rotating roster of national and international artists.

## The Byrd Hoffman Water Mill Foundation Thanks:

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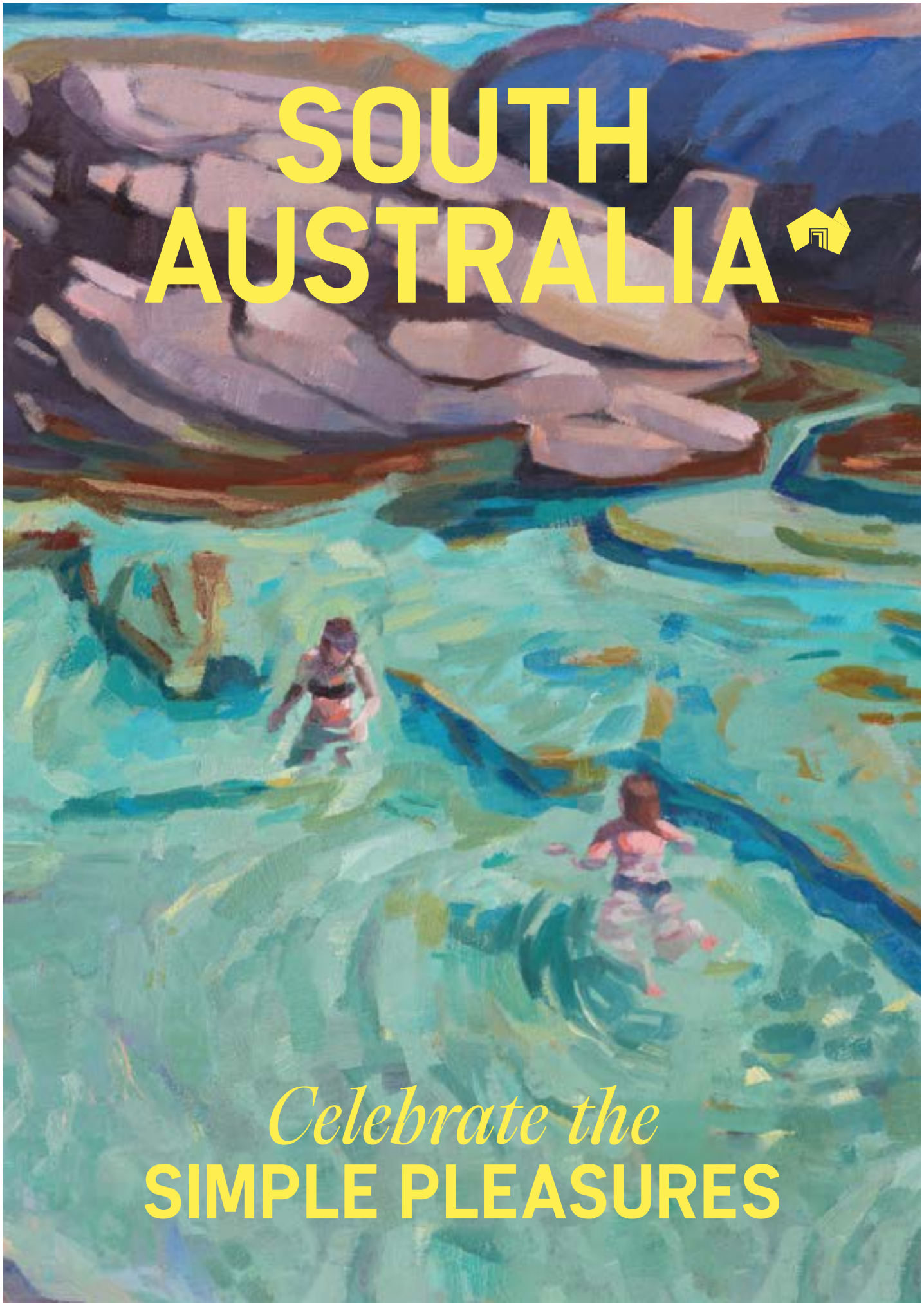
Image: Lucie Jansch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