



BASE + RADAR
featuring
ALEX TATARSKY

A new residency program in
partnership with
Under The Radar Festival

Thank you for joining us at BASE + RADAR.

This residency is a pilot initiative from Base, created in partnership with Under the Radar Festival to support artists in the development of new work. Over the past two weeks, we've had the pleasure of hosting Alex Tatarsky alongside collaborators Shane Riley and Iris McCloughan, as they've been hard at work on a new piece. What you'll experience today is not a finished work, but a window into the evolution of a piece that will premiere at Under the Radar. Following the showing, we invite you to stay for a brief dialogue with Tatarsky and collaborators.

About the work

This piece began from a journey into holes: rabbit holes, wormholes, assholes, and especially plot holes. The sense that the stories by which we make sense of reality are disintegrating and need to be both fully pulled apart and also, in some way, repaired and rewritten. Or else we will lose our minds. And maybe that's what's needed! A desire to write from this unraveling.

The show is driven by a curiosity about the trope of the madwoman. Hysterical, psychotic, dissociated and often trapped in a house. The feeling of being so mad, it drives you mad. The toxic things beneath the surface that leach into everything. The hidden problems in the structure that threaten to tear the whole thing down. Again: maybe that's good. Or not good or bad. Maybe that's what's needed.

Created and Performed by Alex Tatarsky

In collaboration with Shane Riley and Iris McCloughan

Thank you to Basie Allen, Lisa Fagan, Nile Harris, Jody Kuehner, Andreea Mincic, and Anh Vo for talking to me this week. Thank you to Tommy, Adam, Natasha, Dayna, Tariq, and Aaron for supporting this inquiry.

Please note that this program may contain nudity and mature content.

Runtime, Approx. 60 minutes, no intermission

About Alex Tatarsky

Called “a hilarious, finely tuned absurdist” (Theatre Jones) and “one of the most exciting and hilarious performance artists around” (Artspace), Alex Tatarsky makes performances in the unfortunate in-between zone of comedy, performance art, dance, theater, and deluded rant – sometimes with songs.

Sad Boys in Harpy Land, their spiraling clown play about wanting to die, enjoyed a sold-out double extended run Off-Broadway at Playwrights Horizons and was named “Best of 2023” by the New York Times, New Yorker, and ArtForum. They are currently touring Dirt Trip (MoMA PS1), a decomposing lecture-performance on fear of clowns and fear of compost, to community composting sites around the country, and were a featured artist in the 2024 Whitney Biennial. Along with artist Ming Lin, Tatarsky is one half of the roving poetic research unit, Shanzhai Lyric, and its fictional office, Canal Street Research Association.

About Shane Riley

Shane Riley is a musician based in Philadelphia.

About Iris McCloughan

Iris McCloughan is a director, choreographer, performance maker, and writer in New York. Their original performance works have been presented in New York (PAGEANT, The Poetry Project, Danspace Project, Movement Research at the Judson Church, Ars Nova), Philadelphia (The Barnes Foundation, Philadelphia Contemporary, FringeArts), and elsewhere. Recent direction includes Sam Bell’s *il bunkerini* (Clubbed Thumb’s Winterworks), Alex Tatarsky’s *Sad Boys in Harpy Land* (Playwrights Horizons, Walker Art Center, REDCAT, MCA Chicago), and Joan Jonas & Eiko Otake’s *Drawing in Circles WHY?* (Castelli Gallery/Danspace Project). Recent choreography includes Zoe Kim’s *Did You Eat?* (The Public Theater/Ma-Yi). Iris is a past winner of the Stanley Kunitz Memorial Prize from American Poetry Review. Their work has been supported with residencies and fellowships from Clubbed Thumb, Soho Rep, The Chocolate Factory Theater, The Mercury Store, JACK, and the Lower Manhattan Cultural Council.

About Under the Radar

For over two decades, the Under the Radar Theater Festival (UTR) has brought bold, risk-taking work to New York City, celebrating groundbreaking theater and performance from around the world and just down the street. Produced in collaboration with venues across the city, the festival showcases innovative multidisciplinary artists whose work speaks powerfully to the present moment. UTR is led by Mark Russell, founding Artistic Director; Sami Pyne, Co-Producer; and Tommy Kriegsmann, Co-Producer. Under the Radar Festival returns in January 2027 with a signature slate of more than 25 new productions staged throughout the city. Learn more about UTR [here](#).

About Base's 25-26 Pilot Programs

Made possible through the community support of our Flourish campaign, our 2025-26 pilot programs, BASE + RADAR, Jump / Cut: The Moving Body On Screen, and Pairings: Collaborations in Movement and Music, aim to create more space for the making and experiencing of experimental, multidisciplinary art. Arising organically from conversations with members of the creative community in Seattle and nationally, Base hopes these programmatic experiments provide compelling opportunities while filling a gap in the local arts landscape. Learn more about our pilot programs [here](#).

About Base

Base exists to elevate risk and invention in dance, performance, and multidisciplinary art. A nonprofit space for developing and publicly sharing original work, Base is committed to addressing experimental artists' needs for time, space, creative freedom, financial support, and critical discourse. Founded in 2015 by Dayna Hanson, Peggy Piacenza, and Dave Proscia, Base prioritizes equity, experimentation, and community, striving to create a home for process and inquiry. Learn more at thisisbase.org.

Support for Base

Flourish is a three-year fundraising campaign leveraging community support to grow and expand in response to local, regional, and national demand. Flourish is generating \$300,000 over three years to support three areas of growth: increased artist residencies, a more robust staff, and new, community-facing programs. Learn more about Flourish [here](#).

Staff

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