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The Company

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Members
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Liza Wade Green
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Cameron J. Oro
Emily Otto

Board of Directors
Caroline Barnard
Kiran Rikhye
Rachel Rosenblatt
Aaron Sinay
Jon Stancato

*Stolen Chair launches second year of **PlayGround**, an innovative **Community Supportive Theatre** initiative, bringing invested audiences deep into every stage of the new play development process. **Open house for the public on Nov 21.***

"Scrappy"-American Theatre **"Inventive" -TimeOut NY**
"Endearingly eclectic" -Village Voice
"Smashes genres in an aesthetic supercollider" -NY Press

While the economy continues its downward spiral, one downtown theatre company has found inspiration in the economic sustainability of **Community Supported Agriculture** (CSA). As profiled in [American Theatre magazine](#), [Chronicle of Philanthropy](#), and the [Center for Sustainable Practices in the Arts](#) and the focus of an upcoming book and documentary, in 2009 Stolen Chair launched the country's first **Community Supported Theatre** (CST), an arts engagement model adapted from Community Supported Agriculture (CSA), where members give seed money to a farm in exchange for a season's worth of harvested produce. In Stolen Chair's CST, members invest "seed" money in our theatrical process and reap their share of a season's worth of creative "harvests," monthly member meet-ups which present works-in-progress with thematically linked cultural, entertainment, and education events. This September, Stolen Chair's fans participated in a contest to rename the CST. The winning submission, **PlayGround**, speaks to the program's innovative, interactive, and interdisciplinary model of new play development bringing theatre-goers together with theatre-makers to experience a play's creation from the ground up.

The CST concept was invented by Stolen Chair's co-artistic director, **Jon Stancato**, an active member of his **Stoneledge Farm CSA** who has been praised as "one of his generation's most imaginative and daring directors" (Martin Denton, NYtheatre.com). In 2008, Stancato received a \$5,000 research and development grant to sketch out his plan for the model and was eight months later was awarded **\$20,000 in start-up capital from the Economic Revitalization for Performing Artists grant**, supported by the **Rockefeller Foundation's Cultural Innovation fund**. The pilot season of the CST invited 45+ "audience investors" to witness the company's 13th original work, **Quantum Poetics**, develop over 10 months of work-in-progress showings and open rehearsals. This community was also treated to a special talk from **quantum physics professor Gabriel Cwilich**, a private screening with **NPR animator Odd Todd**, and an Atoms & Eves Valentine's Party. In June 2010, CST members had the opportunity to watch "their" play premiere at the Connolly Theatre, where **Radiolab's Robert Krulwich** raved it was "Very very funny...metaphysics with a big fat grin" and NYtheatre.com called it "playful [and] mind-bending."

Season two of PlayGround will launch on November 21 and the company is now accepting new members at www.communitysupportedtheatre.org. This season will support the development of Stolen Chair's 14th original work, **Cut Paste Corset Perfect**, freely inspired by the Victorian photocollages exhibited in the **Metropolitan Museum's recent show, Playing with Pictures**.

One of *Broadway World's* "10 to Watch in 2010," **The Stolen Chair Theatre Company** is a theatre laboratory dedicated to the creation of playfully intellectual, wickedly irreverent, and exuberantly athletic original works. Proudly plundering the pop culture of the past half millennium, Stolen Chair's aesthetically promiscuous work recycles and reinvents old genres and stories to discover new ways to challenge and delight contemporary audiences. Stolen Chair's programs are supported, in part, by the Nancy Quinn Fund and by public funds from the New York City Department of Cultural Affairs and New York State Council on the Arts. To find out more about the company, please browse its [press packet](#).