

La MaMa

Experimental Theatre Club

presents:

The (Un)Double

By The Useless Room

Written and directed by Anthony Nikolchev

Adapted after Fyodor Dostevsky



The Club

74A East 4th Street, NYC, 10003

September 19-November 2, 2025

The (Un)Double

By The Useless Room

Written and directed by Anthony Nikolchev

Adapted after Fyodor Dostevsky

Co-Creation Łukasz Przytarski

Performed by

**Anthony Nikolchev, Łukasz Przytarski, Chris Polick,
and collaboration from WD**

Co-Direction Gema Galiana

Scenic Design John Issac Watters

Sound Design and Composer John Zalewski

Light Design Teresa Nagel

Video Design Keith Skretch

Technical Direction Lucy Jenkins

Stage Manager Erin Newsom

Understudy MaryKate Glenn

Additional rehearsal development

Hunter Abal-Sadeq, Kody Nelson and MaryKate Glenn

Additional choreography Gael y Orion

Producers Rory James Leech, Ornella Salloum

The (Un)Double was developed with the help of Teatro Romea Murcia, Dance at the Odyssey, with Stacy Dawson Stearns through a Responsive Residency at CultureHub LA and the CalArts Reef Residency

Director's Note:

Myth-building, to become one's own "great main character," shameful, destructive – and familiar: Dostoevsky's *The Double*, diagnosing the mythical image of self. Toxic, driven by an ideal of self rather than true self-worth. Failed doubles, going on rampages because society didn't see them for who they should be. Forced into, in their view, involuntary failure, haunted by their doubles: unachieved success and status they blame on the rise of some external injustice. Egregious and violent, the double pathology Dostoevsky first described in 1846—continuing to rise, but growing more hateful and radicalized.

What pathology drives someone to create a double? And what happens along that path? Once created, the double is impossible to achieve—because a complete self can have no double. Only those who don't crave a double find the fulfillment that others lose themselves trying to attain. I took these questions to a mentor, master actor, practitioner and philosopher in the creation of selves, but grounded in the physical. His approach felt like an antidote to being driven by the double. What is the crucial difference? The body—action. Presence through task. Our performance is a meditation in body as a challenge against narrative. Through action with another's body, self blends into the other. We feel responsible and connected to the greater whole of existence. The presence of being together, responsible, alive, becomes more grounding than the pursuit of any individual narrative. Perhaps we need a disclaimer on the views of those radicalized towards their doubles. We see their existence as the result of a pathology, much too increasingly present. This pathology – an image of self-unmet by reality – leads to rejection, frustration, and violence. A pressure on greatness that will never be met. No one should ever be so violent. But unless we wish the impossible - that such violence will never exist again - we must learn about them, identify them, and understand...something...before they violently strive for a double forced upon us.

Anthony Nikolchev (Director, Creator, Performer) is the co-artistic director of The Useless Room, a movement-based experimental performance group in Los Angeles, USA that has produced performances and films, including, "The (Un)Double," "The Last One," "All The Things You Said You Never Said Before You Could Ever Say," "Ínsula" and the short film triptych "Past Hope Now," touring festivals all over the world, including The 2025 Venice Biennale, Summerhall at the Edinburgh Fringe, The Theater Olympics in New Delhi, The Edmonton International Film Festival and Dance at the Odyssey in Los Angeles. He is on the faculty at the California Institute of the Arts School of Theater. He holds a dual bachelor's in Theater and an interdisciplinary degree in Bioethics from Wesleyan University and spent his 20s working between Central Europe, the US (Chicago, NYC, Los Angeles), and the UK. Notable performances include a recent collaboration with Sam Shay alongside dancers Julie Shanahan and Julie Stanzek, his self-generated solo performances, Look, What I Don't Understand, (a "tour de force" by the LA Times critics and Best Actor at New York City's United SOLO Festival) and The Echoes Off The Walls Underground Are Louder Than Your Footsteps Above Me, (a second award of Best Actor at United SOLO in NYC), Viven Wood's Exile (DanceCity Newcastle, UK), San Diego Opera's Carmen by Peter Brook (dir. Alexander Gedeon), the London and LA runs of The Day Shall Declare It directed by Annie Saunders and Sophie Bortolussi and anything with Yura Kordonsky (mentor and collaborator). On film, he has been on screens of different sizes, including at the 2020 Settimana Internazionale della Critica at the Venice Film Festival and Amazon's experimental animation series Undone. He's a creative director for HeLo and used to work with chimpanzees and gorillas at Chicago's Lincoln Park Zoo.

Lukasz Przytarski (Performer, Co-Creator) is a dancer, choreographer, movement director, illustrator, currently based in Paris. A graduate from the Rambert School of Ballet and Contemporary Dance in London. He has worked with various artists in the world of dance, theater, opera, film, music, photography, fashion and visual arts such as: Dimitris Papaioannou, Krzysztof Warlikowski, Claude Bardouil, Romeo Castellucci, Cecilia Bartoli, Agnieszka Holland, Vivien Wood, Daniel Ramos Obregón, Ethan Hart, Magda Wunsche & Aga Samsel. As a dancer, he has performed in many international venues, e.g. in the US (Brooklyn Academy of Music in New York, Stanford Live in California), Mexico, Canada, Japan, Singapore and in numerous European theaters such as Sadler's Wells in London, Théâtre du Châtelet in Paris, Teatro Argentina in Rome, Onassis Stegi in Athens, Opéra de Monte-Carlo in Monaco and the Royal Opera in Stockholm. Lukasz has also collaborated with the dancers of Tanztheater Wuppertal Pina Bausch. He is currently involved in a new dance / theatre performance 'THE (UN)DOUBLE' directed by Anthony Nikolchev which premiered this year at the Venice Biennale 2025 curated by Willem Dafoe.

Chris Polick (Performer) trained at LAMDA (London Academy of Music & Dramatic Art). Theatre credits include: Aunt Augusta & Henry in Travels With My Aunt, Leonard Vole in Witness for the Prosecution, Tony Wendice in Dial 'M' for Murder, Milo Tindle in Sleuth, Mike in Wait Until Dark, and twins Rupert & Evelyn in Corpse! (all Vienna's English Theatre); The Day Shall Declare It (site specific, Los Angeles & London), The End of History (Soho Theatre), The Tempest (Sheffield Crucible), F**king Men (Finborough Theatre, King's Head and West End), Pythonesque (Edinburgh Fringe & BBC Radio 4), Henry V & Shelf Life (Theatre Delicatessen), Pass It On (Harrow), Hedda (tour of London heritage venues). TV credits include: Devs (FX), 20 Things to Do Before You're

30 & Hollyoaks (Channel 4), Silent Witness (BBC), Law & Order (ITV). Films include: Oh Happy Day, Things To Do Before You're 30 and the short film Away With Me.

Gema Galiana (Co-director) is a performer, a theatre director and a photographer from Spain who works internationally. Based in LA from 2015, she founded Galiana&Nikolchev's The Useless Room, creating performances and training practices focusing on physicality as a main source of creation and expression. She was also a founding member of The Studio Matejka in residence at the Grotowski Institute, where she worked with Vivien Wood and Milan Kozanek among others. She has created performances like The Women Decomposed, Ínsula and The Last One which was showcased at the 2018 International Theatre Olympics Festival, and Summerhall at the Edinburgh Fringe. She has worked with Efi Birba and Aris Servetalis in Athens, Greece, with Vivien Wood in Exile in England and with TDU in Switzerland, among others. As a photographer she has been awarded in 2017 with the prestigious First Prize Photo Impact INN Impact Prizes for Nonprofit News Photos and Southern California Journalism Awards.

Erin Newsom (Stage Manager) is a graduate of the USC School of Dramatic Arts with a Bachelors of Theatre (Stage Management). Originally from Houston, Texas, Erin is now a Los Angeles-based Stage Manager, Production Coordinator, and Events Producer. She has presented theatre and dance works alongside the Venice Biennale, The Music Center LA, The Road Theatre, Son of Semele, The Groundlings, Laguna Dance Festival, and USC's Glorya Kaufman School of Dance. Beyond theatre, Erin has extensive experience in live events and concert stage management. Select credits include WeHo Pride, Dancers Against Cancer's Gala of the Stars, and the historic Central Avenue Jazz Festival. When she's not in the theater, Erin enjoys photography as a creative outlet. Special thanks to Anthony and the entire (Un)Double team—the heart of every production lies in the people who bring it to life.

Teresa Nagel (Lighting Design) predominantly works as Associate Lighting Designer, Lighting Designer and Production Electrician in the United Kingdom as well as Europe. Her recent work includes Les Misérables – The Arena Spectacular (Assistant Lighting Designer); Oliver! – Chichester Festival Theatre & Gielgud Theatre (Associate Lighting Designer); Figaro – Teatro Comunale Bologna (Lighting Designer); Don Giovanni – Teatro Comunale Bologna (Lighting Designer); Così fan tutte – Teatro Comunale Bologna (Lighting Designer); Marie & Rosetta – Chichester Festival Theatre (Associate Lighting Designer); Traplord - International Festival Tbilisi (Associate Lighting Designer). She has greatly enjoyed the collaboration with Anthony/ the company & creatives on 'The (Un)Double' as it continues to evolve as a production.

Keith Skretch (Video Design) is an award-winning video designer and creative director. Stage designs include work with Big Dance Theater, Mallory Catlett, Palissimo, Phantom Limb Company, Zoe Aja Moore, Daniel Fish, CalArts CNP, and WNYC's Radiolab. His installations have been presented at Studio Teatrgaleria in Warsaw, San Diego International Airport, Bohemian National Hall in NYC, HERE Arts Center, Automata, EMPAC, and Occidental College. Skretch has received Ovation, Bessie, and Henry Hewes design awards, and is a creative director at LA-based interactive media studio NightLight Labs. He is a graduate of the University of Chicago and CalArts, and has been a lecturer at CalArts and Pomona College.

John Zalewski (Composer and Sound Designer) is a performance and theatrical sound designer based in Long Beach CA. Off-Broadway projects include Everything You Touch and Mayakovsky and Stalin at Cherry Lane, AZAK with Rattlestick Playwrights at Gym at Judson and Saint Latrice by Juliana Francis Kelly at PS122. He helped develop The Day Shall Declare It, an immersive play/installation with Wilderness (Ovation Award for Sound, 2015) in London and Los Angeles. With the Latino Theater Company he's designed over a dozen productions, including A Mexican Trilogy, Destiny of Desire, Solitude and LTC's production of American Mariachi. Regional work includes Humana Festival, Oregon Shakespeare Festival, Goodman Theater, Cincinnati Playhouse in the Park, Alliance Theater, Portland Center Stage. He has taught and frequently designs at Occidental College. Awards include include eight LA Stage Alliance Ovation Awards, seven LA Weekly Awards, five LA Drama Critic's Circle Awards, a Technical Design Career Achievement Award from LADCC, 2025. In the past month: Night of the Iguana at Boston Court Pasadena, The Little King of Norwalk with Latino Theater Company at LATC, and Paranormal Inside at East West Players, all in Los Angeles.

John Isaac Watters (Set Designer) is a graduate of USC School of Architecture, where he won both the written and design thesis awards, began his career at the world renowned Gehry Partners. Recently he has expanded beyond architecture into film, television, experiential design and now theater. His credits as a set designer include The Odyssey (Universal) Fly me to the Moon (Apple) HBO's Westworld & Perry Mason, Disney's Ahsoka, and Netflix's The OA. His Commercial work includes CHANEL, Apple, Squarespace, Major League Baseball, The New Yorker, American Express and The Sundance Institute. As a partner at LAMB he contributed to the Met Gala designs in 2022 and multiple exhibit designs for the Costume Institute. Performing as Isaac Watters and Rainstorm Brother he has also released a number of musical albums. He is proud to have collaborated with Anthony Nikolchev and Gema Galiana on some of his own music videos and other Useless Room productions over the last decade, and he looks forward to many more in the future!

Lucy Jenkins (Technical Director) is a UK-based Production and Technical Manager working across theatre, live events, music, and the arts. Her previous projects include West End Live 25 (Charcoal Blue & Westminster City Council), Hydro 25 and Nexus 24 (Boomtown Festival), Ally and the Soundwaves (Royal Albert Hall), Life in This House Is Over (Source Material), and The Life of Riley (Stephen Joseph Theatre). Other credits include work with ALR Music and The Albany Theatre. Lucy has held key technical and management roles with companies such as d&b audiotechnik, Anna Valley, and SSE Audio Group, and continues to develop her creative and technical practice within immersive and live performance environments.

Rory James Leech (Producer) is a theatermaker and creative from the United Kingdom, dedicated to presenting non-traditional performances in a variety of mediums, genres, and scales. They have been involved in work presented at The Venice Biennale, The Edinburgh Festival Fringe, REDCAT, MOCA Geffen Contemporary, The Walt Disney Modular Theater, The Elysian, Highways Performance, Crawlspace LA, Illusion Magic Lounge, Non Plus Ultra, Inner City Arts, & Rec Room Arts. They

are the Artistic Director of Misfit Toys Collective, a performance company dedicated to creating theater by and for Gen Z. They have served as a producer at Center for New Performance, Lemonada Media, Riot Act, Fever Events, and Rec Room Arts. As a director, their new works and adaptations include *The Domestiques* (Edinburgh Festival Fringe), *FAUSTILLED* (Highways), *Fear of Kathy Acker* (Illusion Magic Lounge), *Gross Old Man* (Crawlspace LA), *Jesus Hopped the A-Train* (Plaza de la Raza), *The Death of Walt Disney* (CalArts), *Streetcar Named Desire* (CalArts), and *The Twenty-Seven Club* (CalArts). They were honored as an Arts Advocate by The Dramatists Guild of America in 2017, and they are a member of the 2023 Beth Morrison Projects Producers Academy. They hold a BFA from California Institute of the Arts. @roryjamesleech

Ornella Salloum (Producer) is a freelance producer working internationally across dance and theatre. Her producing experience spans from intimate performances to large-scale international projects. She was previously part of the Producing & Touring team at Sadler's Wells in London, where she contributed to the development and delivery of productions for one of the world's leading dance institutions, including *Rite of Spring* by Sadler's Wells, the Pina Bausch Foundation, and *École des Sables*. She has also produced interdisciplinary events such as the Lumiere light art Biennial in Durham, the UK's largest light art festival. Working independently, Ornella continues to build long-term collaborations with choreographers, directors, and cultural institutions, producing work for companies across Europe and beyond.

Stacy Dawson Stearns (Culture Hub LA Producer) (they/she) is an interdisciplinary artist who has worked extensively in the context of art collectives and collaborative companies such as Blacklips Performance Cult, PsychoutDadaGoGo Family, Advanced Beginner Group, HUT, and Annie-B Parson's Big Dance Theater (BDT.) Stacy received a Bessie Award for Performance for their portrayal of Satan in BDT's play, *Another Telepathic Thing*. On film, they can be seen in Hal Hartley's *No Such Thing* and in *Wigstock: the Movie!* Their theatrical and choreographic works have been presented at PS 122, REDCAT, Jacob's Pillow, The Yard, Geffen Playhouse, The Edinburgh Fringe Festival, and more. Dedicated to the study of consciousness and the creative process, Stacy has published writings through *Native Strategies*, *Itch Performance Journal*, *Riting*, and *The 53rd State Press*. Stacy serves other artists through her work as Director of CultureHub LA.

MaryKate Glenn (Understudy) (she / her) is a New York City-based maker and performer, coming to her practice from backgrounds in acting, psychoanalytic theory, and classical ballet. As a performer, she pursues primal impulse through the blending of the full physical, psychic and vocal instrument. As a maker, her current research investigates the absurd, the uncanny, and the assumed passivity of the viewer in theatrical space. Previous collaborations include: Prototype Festival, Beth Morrison Projects, Transport Group, November Theater, Great River Shakespeare, and *The Useless Room*. She is a founding member of the performance collective exit strategy, which recently debuted *How to Win a Gameshow* at the Broedplaats Bouw Arts Center and 4bid Gallery at OT301 in Amsterdam, NL. They have since continued its development with the support of Target Margin. She currently works bicoastally in the US, and abroad. BA Theology/Philosophy, Fordham Rose Hill Honors College. MFA CalArts.

THE USELESS ROOM: Recently featured in the 2025 Venice Biennale Teatro under the artistic direction of Willem Dafoe, The Useless Room is a performance company based in Los Angeles, CA run by Gema Galiana (Spain) and Anthony Nikolchev (USA). They began working together as founding members of a physical theater laboratory in the Grotowski Institute in Poland. Select work includes: The Woman Decomposed, The Echoes Off The Walls Underground Are Louder Than Your Footsteps Above Me, The Last One, Ínsula, and The (Un)Double. In addition to the Venice Biennale, their work has been presented at The International Theater Olympics (India), Summerhall (Edinburgh), Ovalhouse (London), venues throughout Los Angeles and other strange alleyways. They work on the edges of narrative, with the physical body, scenographic material and text being equal material for visceral contemplation. www.theuselessroom.com

Grateful to WD for his insight, words, time, openness and support.

Thank you to all the Useless Room and (Un)Double supporters: Michael and Karen Meryash, Mark Daiss and Tessa Petrich, Bill and Tamara Pullman, Daniel Kwan and Kirsten Lepore, Jim Rodney, Michael Schevoni and Alexandra Nikolchev, Betsy and Julian Nikolchev, Debby and Marty Weiss, Anna Telcs and Garek Truss, Peabody Southwell and Sue Holliday, Monty Cole, Paige McGhee, Alireza Ghalebani, Marissa Chibas and Travis Preston, Andy and Nancy Reimer, Carl Holvick, Julian Sandoval, Mario Ruiz Sorube, Yuri Kordonsky, Ari Brand, Peter and Todd Meryash, Joe Sikora.

A full program with information on this
production can be found on the
The (Un)Double
page of the La MaMa website.

In addition you can scan the
QR code Poster located in the theatre
lobby for access to the digital program.

LA MAMA



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La MaMa's historic, landmark building at 74 East 4th Street underwent an urgently needed complete renovation and restoration to preserve the historic façade, create building-wide ADA accessibility, and provide much needed performance, exhibition and community space for decades to come.

La MaMa, founded by Ellen Stewart in 1961, has been on east 4th Street since 1967. La MaMa embraces every person in its community and is legendary as the place where new artists of all nations, cultures, races, and identities are given opportunities. It is the place where art begins.

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