

/peh-LO-tah/

MARC BAMUTHI JOSEPH

Thursday, May 4, 2017, 7:30 pm



Photo: Bethanie Hines Photography

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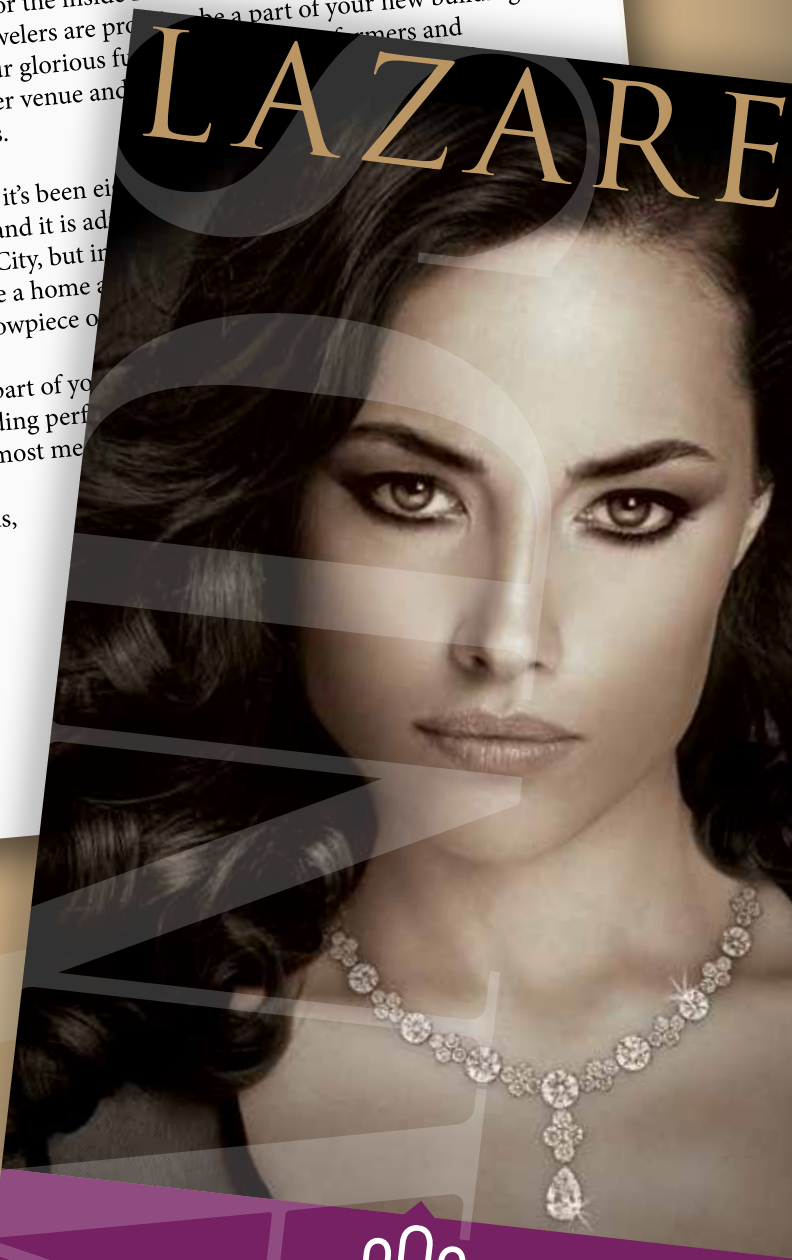
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MARC BAMUTHI JOSEPH

DIRECTOR

MICHAEL JOHN GARCÉS

CHOREOGRAPHER

STACEY PRINTZ

COMPOSER

TOMMY SHEPHERD

PERFORMERS

**MARC BAMUTHI JOSEPH DELINA PATRICE BROOKS
TOMMY SHEPHERD TRACI TOLMAIRE YAW AGYEMAN**

SCENIC AND VIDEO DESIGNER

DAVID SZLASA

LIGHTING DESIGNER

TOM ONTIVEROS

COSTUME DESIGNER

MEGHAN E. HEALEY

SOUND DESIGN

ROBERT KAPLOWITZ

/peh-LO-tah/ has been commissioned by the Kennedy Center for the Performing Arts and the Museum of Contemporary Art (MCA), Chicago. It is made possible with funding support by the New England Foundation for the Arts' National Theater Project, with lead funding from the Andrew W. Mellon Foundation; The MAP Fund (a program of Creative Capital, supported by the Doris Duke Charitable Foundation and the Andrew W. Mellon Foundation), Panta Rhea Foundation, Wattis Foundation, the Zellerbach Family Foundation, East Bay Community Foundation, and the National Endowment for the Arts.

Critical developmental residencies have been provided by Southern Methodist University, Georgia Tech, Wesleyan University Center for the Arts, and Museum of Contemporary Art, Chicago.

Marc Bamuthi Joseph is a participant in the Global Connections - ON the ROAD program - funded by the Andrew W. Mellon Foundation and administered by Theatre Communications Group, the national organization for the professional not-for-profit American Theatre.

Support for the pilot of moving and passing in Harlem and the Bronx, NYC is funded by Guggenheim Social Practice, an initiative supported by the Edmond de Rothschild Foundations.





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ARTIST STATEMENT



The two places on earth I actually feel free aren't coordinates, they're moments. The first is inside of dance, somewhere between rising up against gravity and a sensation that the air beneath my body is falling in love with its weight... carrying me so that I might never come down. The second place is after scoring a goal on the soccer pitch, wherein my body floods with the chemical they bottle up in epi-pens to revive the dead... I am weightless... raceless...

Over time, as my questions have deepened and grown more emotionally charged, I've charted a path of inquiry that connects macro issues of economy to personal confrontations with my own body as a positioned figure in both the language of sport and art. This path is taking me to South Africa, Brazil, soccer capitals across Europe, local leagues across the U.S.; moving forward on a hypothesis that links local and global economic hierarchies to behaviors, allegiances, and government investment in the infrastructure of the world's game. My plan is to draw concurrent narrative maps through this research leading to writing and dramaturgy of a new work.

/peh-LO-tah/ explores the ecology of egalitarianism played out inside the world's game. It is a story of my body in its late summer years; the physics of a globally networked economy running in tandem with the fragile network of a dancer's anatomy. It is a bet that visible bodies and dramatized shadows, as conjured by artist Christine Marie, can co-exist as complementary modes of narration; that sweat will have as much currency as silhouette to transition both narrative point of view and visual dimension. For my company of collaborators, it is a structural experiment: physically demanding, visually deft, viscerally reaching, and linguistically twisted in hip hop and hope.

Ultimately, I'm intrigued by the elusive riddle of equality, and am fascinated by the curiosity that soccer is the only thing the entire planet can agree to do together. It is the official sport of this spinning ball. My inquiry involves the joy of the game against the complexity of the global south sites of the last two World Cups. It acknowledges that all conversations tied to ecology are ALSO tied to democracy and economy. The work is sprung from the bliss of a goal scorer's run, it shares what his countrymen do after the ball beats the goalie, the closest thing going to freedom...

Marc Bamuthi Joseph

ABOUT THE ARTISTS



MARC BAMUTHI JOSEPH

An arts activist, spoken word artist, performer, and librettist, Marc Bamuthi Joseph is a pillar of American performance, arts education, and artistic curation. After appearing on Broadway as a young actor, Joseph wrote and performed in a series of poetically-based works for the stage that have toured worldwide, including *Word Becomes Flesh*, *Scourge*, and the *break/s: a mixtape for stage*, all which were produced by MAPP International Productions. His full-evening theater work, *red, black & GREEN: a blues* was also produced by MAPP, and premiered at the Yerba Buena Center for the Arts (2011) and toured through 2014. *red, black & GREEN: a blues* was nominated for a Bessie (2013) for “Outstanding Production of a work stretching the boundaries of a traditional form.” The Walker Art Center says of his work that “it’s socially engaged without being didactic... utilizes a high-level of self-awareness, self-deprecation and humor that disarms an audience that worries about being preached to.”

Joseph’s commissions include *Black Joy in the Hour of Chaos* (2015), the libretto for *Home in 7* for the Atlanta Ballet (2011), and theater work for South Coast Repertory Theater’s *Crossroads Commissioning Project*. His essays have been published in *Cultural Transformations: Youth and Pedagogies of Possibility*, Harvard Education Press (2013); and “Total Chaos: Next Elements,” Basic Civitas (2007). Joseph has lectured at more than 200 colleges, has carried adjunct professorships at Stanford and Lehigh, among others, and currently serves as Director of Performing Arts at Yerba Buena Center for the Arts in San Francisco. He co-founded “Life is Living,” a national series of one-day festivals designed to activate under-resourced parks and affirm peaceful urban life. Joseph has won numerous grants, including from the National Endowment for the Arts and Creative Capital Foundation. Named one of “America’s Top Young Innovators in the Arts and Sciences,” he graced the cover of *Smithsonian Magazine* (2007), received the inaugural US Artists Rockefeller Fellowship (2007), and was an inaugural Doris Duke artist (2012).

He is currently collaborating on new projects with Bill T. Jones and composer Daniel Bernard Roumain (*We Shall Not Be Moved*; *BLACKBIRD, FLY*).



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MICHAEL JOHN GARCÉS (Director) is the Artistic Director of Cornerstone Theater Company (Los Angeles, CA). Directing credits include *California: The Tempest*, *Plumas Negras*, *Café Vida*, *Oedipus El Rey*, and the 10th Anniversary production of *N.E. 2nd Ave*. He has directed works at Contemporary Theater, Humana Festival, New York Theatre Workshop, INTAR, and more. He is a company member at Woolly Mammoth Theatre (Washington, DC), where projects he has helmed include *Lights Rise on Grace*, *The Convert*, and *We Are Proud to Present*. Past awards include a Princess Grace Statue, an Alan Schneider Director Award, and a TCG/New Generations grant. He serves on the Executive Board of the Society of Stage Directors and Choreographers. As Director of *the break/s* and *red, black & GREEN: a blues*, Garcés rejoins Bamuthi's team as the Director of the new work */peh-LO-tah/*.

STACEY PRINTZ (Choreographer) is artistic director of the SF based dance company, Printz Dance Project (PDP). PDP has performed extensively in California and has toured across the U.S., and internationally in Lithuania, Russia, Ireland and Mexico. Printz received sociology and dance degrees from UC Irvine. As a passionate dance educator, she currently teaches at LINES Dance Center and American Conservatory Theater, and has been on faculty at St. Mary's College and Sonoma State University. She has taught master classes and workshops across the United States, as well as internationally in Switzerland, Austria, Italy, Amsterdam, Belgium, Russia, Lithuania, and Ireland. Printz has been commissioned to choreograph for many companies in California and has received awards from the Zellerbach Family Foundation, the W&F Hewlett Foundation and Fort Mason Foundation, and more. Highly interested in collaborative experiences, Printz has had the pleasure of choreographing for Marc Bamuthi Joseph's *Scourge*, *the break/s*, *RBGB*, and on the forthcoming */peh-LO-tah/*. printzdance.org crashdancesf.com

TOMMY SHEPHERD (Composer and Performer) aka Emcee Soulati, is an actor, playwright, composer, educator, b-boy, rapper, drummer, and beatboxer. Tommy is co-founder of the live hip hop collective, Felonious: onelovehiphop, a resident company at Intersection for the Arts. Shepherd created the original music and performed in their recent project *Angry Black White Boy*. Shepherd is a Hybrid Resident Artist at Intersection, a long-time member of performance group Campo Santo, educational hip hop group Alphabet Rocker, and a performer with Erika Chong Shuch's ESP project. He acted in and created the score for *Nobody Move* and *Hamlet: Blood in the Brain* by Naomi Iizuka; and created the sound design and score with Howard Wiley for *A Place To Stand*. He also acted, beatboxed, and composed a live score with Scheherazade Stone for *Domino* by Campo Santo. In 2007, he created and performed his first one-act solo, *The MF in ME*. Shepherd was a commissioned artist, co-creator, and performer of *Raw Dios* for headrush crew, which toured Berkeley, Denver, and to the famed El Teatro Campesino in San Juan Bautista. Shepherd has performed and toured internationally with Marc Bamuthi Joseph, collaborating on *Scourge*, *the break/s*, and *red, black & GREEN: a blues*.

DELINA PATRICE BROOKS (Performer) is the Founder & Director of DelinaDream Productions. A multi-disciplinary artist, Brooks is a three-time Isadora Duncan "Izzie" Award nominee, recently winning for "Outstanding Achievement in Company Performance" for *An Open Love Letter to Black Fathers: A Choreopoem*, which she wrote, produced, and directed. She joined Marc Bamuthi Joseph's Living Word Project in 2004, during its inter/national touring choreopoem, *Scourge*, and has since performed with Zap Mama, Nas & Damian Marley, ASE Dance Theatre Collective, City Circus (*And If We Shadows & Echo's Reach*), African American Shakespeare Company (*Cinderella*), Cherrie Moraga's Cihuatl Productions (*A New Fire*), Willows Theater (*Hair, The Musical*), and Campo Santo (*Superheroes* and *Babylon is Burning*). She

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has been presented by Yerba Buena Center for the Arts, Youth Speaks, Dance Brigade's D.I.R.T. Festival, The Black Choreographers Festival, La Peña Cultural Center, and the University of Wisconsin: Madison's Filipino American Student Organization, among others. Visit her at delinadream.com

TRACI TOLMAIRE (Performer) is an actor, dancer, singer, and choreographer from Chicago. Her training in theatre arts and dance include a BA in Theatre from Spelman College, theatrical studies at New York University's Tisch School of the Arts, and dance training at Sammy Dyer School of the Theatre (Chicago), Joel Hall Dance Center, Lou Conte/Hubbard Street Dance Company, and classes with master teachers Katherine Dunham and Savion Glover. Credits include *The High Priestess of Dark Alley* (Le Petit Theatre); *Cherchez La Femme* (La MaMa ETC); *Dancing On Eggshells* (The Billie Holiday Theatre); *Black Joy In the Hour of Chaos* (Creative Time); *The Circle Unbroken is a Hard Bop* (651 Arts/MAPP International Productions); *red, black, & GREEN: a blues* (MAPP International Productions/Living Word Project); *Plenty of Time* (New Federal Theatre); *Mirrors In Every Corner* (Intersection for the Arts/Campo Santo); *Joseph and the Amazing Technicolor Dreamcoat* (Fulton Opera House); and *Trouble in Mind* (Actor's Express). Choreography credits include *Gee's Bend* (Hartford Stage); *Rejoice!, a holiday musical* (Lorraine Hansberry Theatre); and *Dancing On Eggshells* (The Billie Holiday Theatre). Traci currently resides in New York City. tracitolmaire.com

YAW AGYEMAN (Performer) has performed on both the theatrical and musical stage. He's not just an incredible singer but also an aspiring actor that has had the privilege to work with such prolific playwrights as Ntozake Shange and Paul Carter Harrison while still embracing his love for music. He has toured in the play *Red, Black & GREEN: a blues* (MAPP) and performed in the world premiere of the musical, *Mister Chickee's Funny Money* (Chicago Children's Theatre). The play features music from the Motown Great, Lamont Dozier. In music, YAW has shared the stage with the likes of Stevie Wonder, Roy Ayers, Floetry, Jaguar Wright, Kindred, and Amel Larrieux, and has backed up Eric Roberson and Liz Fields in several concerts. He has been featured on VH1's *Soul Cities*, a show produced by Nelson George that showcases singers in cities all over the country. Most recently, he is featured on the Africa Channel's, *Soundtracks at Red Kiva*, a program that focuses on artists of African descent. Additionally, he is a member of the artistic collaboration, Black Monks of Mississippi, headed by the dynamic and prolific, Theaster Gates. Yaw is excited to be performing again with MAPP and Bamuthi. "There are no ceilings here."

DAVID SZLASA (Scenic and Video Designer) is a versatile media, video and public art designer. His work revolves around ideas of remix and re-appropriation, using popular imagery, ideas, and actions in unexpected ways to challenge structures of authority and question social standards. He is recipient of numerous awards and grants including a Gerbode Award, Kenneth Rainin Foundation NEW Program grant, CCI Investing in Artists grant, Future Aesthetics Artist Award, Zellerbach Grant, Light Artists in Dance Award, CA\$H Grant, and Siff Grant, and commissions from the National Science Foundation / UC Berkeley, San Francisco Arts Commission, and others. Szlasa holds a BFA in Theater from NYU Tisch School of the Arts and an MA in Integrations of New Media and Performance from NYU Gallatin School of Interdisciplinary Studies. His work has been presented worldwide in galleries, theaters, and public spaces and has collaborated with the likes of Marc Bamuthi Joseph, Sara Shelton Mann, Joanna Haigood, Dohee Lee, Yuri Zhukov, Hope Mohr, Bill Shannon, Rennie Harris, Deb Margolin, Myra Melford, and others.

TOM ONTIVEROS (Lighting Designer) designs with light and projection for theatre, dance, and live music. His design for *Completeness* was nominated for Best Lighting Design (2014) by the Los Angeles Ticketholders Awards. Other

recent work includes *Happy Days* with Brooke Adams and Tony Shaloub (2014 Ticketholders Awards, Top 10 Revival Productions) and *iFigaro!:(90210)* for the LA Opera. Tom collaborated with Bob Balaban on the New York premiere of *The Exonerated* (2003 Lucille Lortel & Drama Desk Award for Unique Theatrical Experience & the Outer Critics Circle Award: Outstanding Off-Broadway Play). He is a three-time recipient of the Dean Goodman Award for Lighting Design and was featured in San Francisco's *Callboard* magazine. He designed the lighting for the inaugural *Tune In Festival* at the Park Avenue Armory curated by the eighth blackbird ensemble and featuring Bora Yoon, Paul Haas, Paul Fowler, Newspeak, Red Fish Blue Fish, John Luther Adams, the Argento Chamber Ensemble, and others. Other designs include *Schick Machine* composed by Paul Dresher and starring Steve Schick at the Hong Kong Cultural Centre. His work has appeared at the Hungarian National Theatre Festival in Cluj, Romania, the International Festival of Arts and Ideas in New Haven, The Ojai Music Festival, Phoenix Symphony, Marin Theatre Co., Intersection for the Arts, The Magic Theatre, San Diego Museum of Art, Chicago Museum of Contemporary Art, Cleveland Playhouse, SUSHI Performing Arts, The Japan America Theatre, Mondavi Center, South Coast Rep, La Jolla Playhouse, The Chocolate Factory in Long Island City, The Joyce SoHo, St. Marks Church, The Ontological-Hysteric, The Culture Project and 3LD in NYC, and others. Tom is an Assistant Professor of Lighting Design at the University of Southern California.

MEGHAN E. HEALEY (Costume Designer) is a designer based in NYC who specializes in new plays and experimental work. Her most recent work includes costumes for José Rivera's adaptation of *The Maids* (One-Eighth Theater/INTAR), *The Body of an American* (Wilma Theater), and *WE ARE PROUD...* (Woolly Mammoth Theatre), costumes for *Urban Rez* and *Love On San Pedro* and scenery for *Plumas Negras*, all for Cornerstone Theater Company; and costumes created from plants native to the Northeast for *Enchanted*, a dance tribute to the opening of the Native Plants Garden at the Brooklyn Botanical Garden (Delirious Dances). She has designed costumes and scenery for more than 70 world-premiere productions, from playwrights such as Larissa Fasthose, Octavio Solis, Eduardo Machado, Lars Norén, José Cruz González, Andrea Thome, Clive Barker, Michael John Garcés, Najla Said, Nilaja Sun, Madeline George, and Rob Handel, among others. Ms. Healey was the recipient of both the 2007 ACE and HOLA awards for Best Costume Design (*Zanahorias*, Duke Theater, NYC). Other notable work includes world-premiere productions of *Blues for Grey Sun* (INTAR), *September Shoes* (Geva Theatre), and *Kissing Fidel* (INTAR). She received her MFA in Design from NYU's Tisch School, and teaches costume and scenic design at Queens College CUNY where she is chair of the Department of Drama, Theater, and Dance.

ROBERT KAPLOWITZ (Sound Design) has spent the last 24 years designing sound and composing, and has been honored with an OBIE for Sustained Excellence and a Tony® for *Fela!* A Philadelphian since 2010, he has designed there for PlayPenn, The Wilma, Interact, The Arden, Lucidity Suitcase, Pig Iron, The Lantern, PTC, and others; other regional credits include the Guthrie, the Alley, Sundance, the O'Neill, and The National Theatre of England. Previous work with Mr. Garcés includes *The Body of An American* at the Wilma (Philly) and *Light, Raise the Roof* at NYTW (NYC). In NYC, his work has been heard on Broadway, as well as at Lincoln Center, The Public, NYTW, MCC, 2nd Stage, the Vineyard, MTC, and just about every 99 seat and smaller venue in that city.

THE ARTISTS IN COMMUNITY

Marc Bamuthi Joseph's interaction with communities is deep and diverse. In merging his experience as an educator, artist/activist, and scholar, Joseph's methodology reflects a variety of approaches. At the core of all engagement is the activation and empowerment of youth.

Attacking the discourse of economic inequality within the face of shifting definitions of American citizenship, */peh-LO-tah/* aligns art and sport in the framing of both American reality, and global interconnectedness.

The broader conversation around */peh-LO-tah/* is about who we are as Americans, and what our paths to citizenship are. How can we all live together in democratic space? The show uses soccer, a sport enjoyed on a global scale, to evoke ideas of where we want to be, and how we want to live together.

While in Iowa City, Marc Bamuthi Joseph and his ensemble connected with several members of our community. */peh-LO-tah/* cast members began the week with a lunch discussion with graduate students and faculty from the Performance Studies Working Group at the Obermann Center for Advanced Studies. Students from Tate High School participated in a writing workshop that focused on the relationship between movement and creativity. Bamuthi rounded out the residency with a Q&A with students studying soccer in Latin America. The ensemble's workshops and Q&A conversations covered topics ranging from interdisciplinary performance and performance pedagogy to the significance of soccer as a cultural, social, and economic institution across the globe.



Photo: From the pilot of the "Moving and Passing" companion program for immigrant youth & youth of color in Harlem and the Bronx, NYC, in 2016.

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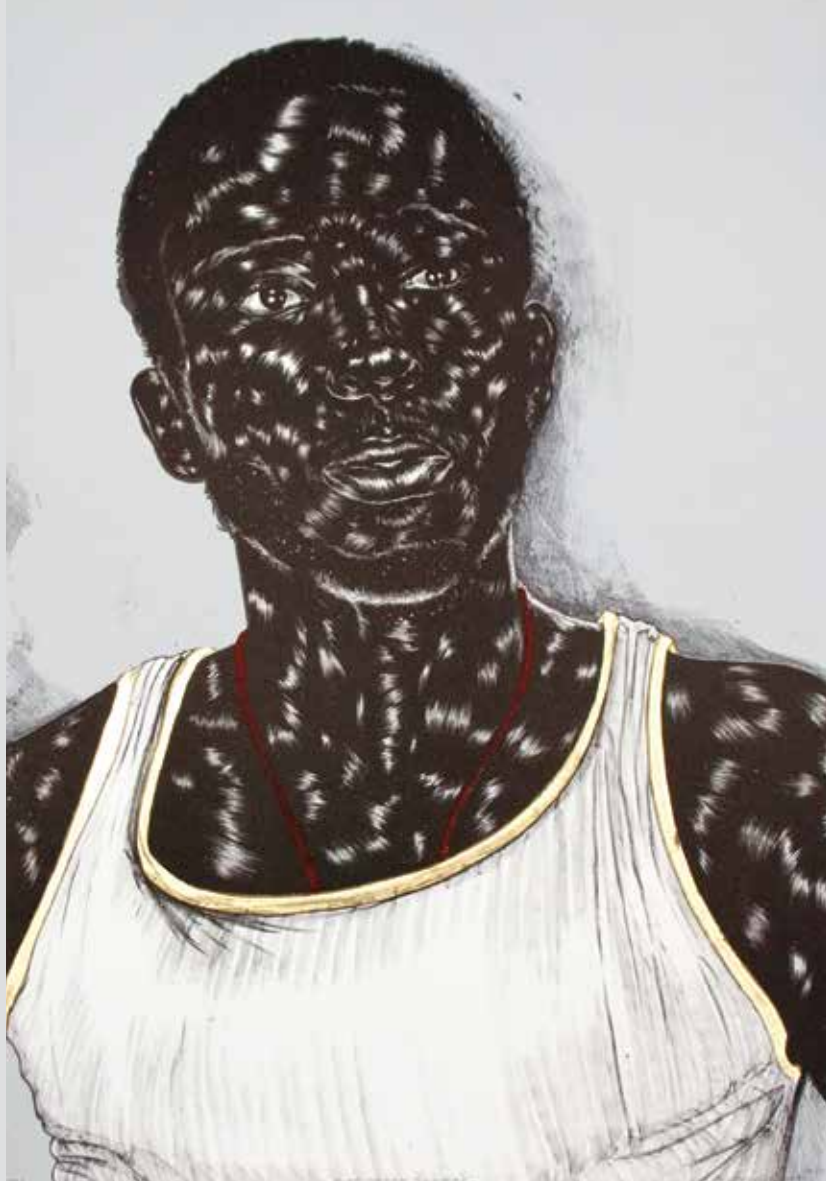
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Black Box Theater, Iowa Memorial Union

Funding for this exhibition was provided in part by the Richard V.M. Corton, M.D., and Janet Y. Corton Exhibition Fund, the John S. and Patricia C. Koza Art Exhibition Fund, and the UIMA Members Special Exhibition Fund.

Toyin Ojih Odutola
(American, born in Nigeria, 1985–)
Birmingham (middle), 2014
Four-color lithograph with gold leaf
Museum of Art Purchase Fund, 2016.114a-c
©Toyin Ojih Odutola. Courtesy of the artist
and Jack Shainman Gallery, New York



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The Showcase opens one hour prior to a performance's starting time and remains open through and after the performance.

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