FLAT EVENT SPACE begins to expand and gain volume. The slow speed of a finger running flat event space begins to expand and gain volume. The slow speed of a finger running across the surface of a page can be experienced as a kind of meditative practice. The act of reading is a form of performance, where the reader becomes immersed in the text, their movements and breath synchronizing with the words on the page. The reader’s role is to witness the conversation happening on the page. They are the channeling shaman. I think the audience projection by the audience. You’re “taking the hit” for the room. You’re the sacrifice, the channeling shaman. I think the audience’s role is to witness the conversation I’m having with the Powers. That Be the Fades, the Gods, the endless questions about living that obsess me despite myself. Enjoy! — Miguel Gutierrez

MIGUEL GUTIERREZ HEAVENS WHAT HAVE I DONE

Washington High School
September 7, 8:30pm
September 8, 6:30pm

CREDS
Created and Performed by Miguel Gutierrez
Lighting: Lesson Sharpe
Costume: Machine Dazzle
Set: Miguel Gutierrez and Jason Gingles
Music: Brandal Sellers
Graphic Design: Joy Lovette

ABOUT HEAVENS WHAT HAVE I DONE
This piece was originally going to be called "something that starts as a conversation and then becomes something else. I guess it’s still that. I thought about how my work is often so serious or seemingly distant, which is strange because I think of myself as pretty funny and easy to talk to. I wondered if I could find a way to incorporate these other parts of my personality into my work. I basically made it in front of people. I invited friends into my rehearsals so that I’d actually do something, because left on my own in the studio I usually just nap or masturbate. There wasn’t much of a plan, just the anxiety of the deadline of having to make the damn thing. That’s a pretty good conceptual driver.

I’m ever more convinced lately that the role of the solo performer is to be a symbol for projection by the audience. You’re “taking the hit” for the room. You’re the sacrifice, the channeling shaman. I think the audience’s role is to witness the conversation I’m having with the Powers. That Be the Fades, the Gods, the endless questions about living that obsess me despite myself. Enjoy! — Miguel Gutierrez

MIGUEL GUTIERREZ A dance and music artist based in New York, has been called "one of our most provocative and necessary artistic voices" by Eva Yaa Asabwaa of Dance Magazine. He makes solo and group pieces with a variety of artists under the moniker Miguel Gutierrez and the Powerd People. His work, characterized by the immersive quality of the attentive state that it imposes on the audience, centers around enduring philosophical and structural questions about desires, longing and the search for meaning.

His work includes: enter the seen (2002), I SAY THE WORD, a collaboration with visual artist Jenny Holzer atICA Boston (2000), and he instigated the performance/protest/meditation freedom of information (2001, 2008 & 2009). His work has been presented at festivals and venues nationally and internationally, most recently the American Realness Festival (NY), and the Festival D’Art de Chartres. Others include Antipodes Festival in Brexit, France; TBA in Portland, Oregon; Out There Festival at the Walker Art Center in Minneapolis; and Impulse! in Vienna, Austria.

He has received support from Creative Capital, Jerome Foundation, RockefellerMAP Fund NYFA, NEA, and NPF. In 2010 he received fellowships from the Guggenheim Foundation, the Foundation for Contemporary Art, and United States Artists. He is the winner of three New York Dance and Performance Awards. WHEN YOU RISE UP, a book of his performance texts, is available from 53rd State Press. He also invented DEEP AEROPLOP, a self-produced studio work for the radical in all of us. miguelgutierrez.org

NATALIE ROBIN is a NYC-based lighting designer of theater, opera, dance, music, and performance art. Natalie is the associate producer and production manager of American Realness, an annual festival of contemporary performance curated by Ben Pryor. She is a founding company member of Polyvax + Seats and an Associate Artist of Target Margin Theater and an adjunct faculty member of NYU’s Tisch School of the Arts Department of Undergraduate Drama. Natalie is the winner of the Apollo Lighting 2011 Standing O Award and was chosen as a 2008 Young Designer to Watch by Live Design Magazine. In 2009 and 2010, she participated in the Lincoln Center Directors Lab and has been a guest artist at Williams, Bard and Muhlenberg Colleges. Natalie is a contributing writer to Live Design Magazine and Stage Directions. Robin also tours both domestically and internationally as a lighting supervisor and production manager, for artists including Miguel Gutierrez, Taylor Mac, Jessica DiCicco, and Tehrada Hayman.

THOMAS BENJAMIN SNAPP PRYOR is an independent arts manager, producer, and curator operating under the moniker top25MCT. His current projects include producing and touring the performance works of Miguel Gutierrez and the Powerd People, Trajal Harrell, Ishmael Houston-Jones, Yvonne Meier, Wally Cardona and Deborah Hay. Ben is also the Curator and Producer for American Realness, an annual festival of contemporary performance at Abrons Arts Center in New York, NY (Best of Dance 2016). Previously Ben worked as Director of Operations for Center for Performance Research, an Artist Representative at Pentacle, a project manager for Chuck Getchow and in the Planning and Development department at the Brooklyn Academy of Music. Ben served as chair of the Agents Council and Trustee for Dance USA from 2008-2010. He was the recipient of the 2011 Gabriela Tudor Fellowship in Cultural Management. He has served as a panelist/leader for CEC ArtsLink, the Jerome Foundation, Creative Capital and the National Endowment for the Arts.

PROGRAM CREDITS
HEAVENS WHAT HAVE I DONE was support ed by Foundation for Contemporary Arts.

Lagartijas Tiradas al Sol
El Rumor del Incendio
Weinberg Theatre
September 5, 6:30pm
September 9, 6:30pm

CREDITS
Text and Script: Juanita Provost
Lighting: Sam Doherty
Design and Iconographic Research: Juan Lezica
Video Design: Susana Ferrari
Sound: Cesar Rene
Costum de Patricio Ramirez
Set and Production Design: Gabriela Tudor Fellowship in Cultural Management. He has served as a panelist/leader for CEC ArtsLink, the Jerome Foundation, Creative Capital and the National Endowment for the Arts.

PROGRAM CREDITS
HEAVENS WHAT HAVE I DONE was support ed by Foundation for Contemporary Arts.
first century? How do we express dissent today? How do we build a better country? How do we reduce inequity? How do we politicize our lives? Can we affect change? Can we make our voices heard in this through armed struggle? If not, then how? Can we modifying the reception and institutional at the same time? How do we become engaged? Are there other systems of society? Why are they so difficult to change? Should we invest another? Improve the one we have? Could a past mistake be a key to the future? How do we recover hope?

This project concerns the need to look at ourselves as we are reflected in others, to look at our current time in relation to other generations. It is naive to think that the world is improving for the simple fact that time passes; it is equally naive to think that the past was better for being in the past.

During the sixties and seventies, dozens of guerrilla groups formed in Mexico with notable political and ideological differences. There comes a point where men and women not only wish for a better way of life, but find their current reality intolerable and then risk their own life in order to subvert it. What does it take for someone to risk their life when passivity is so easy, so natural? What drive these men and women to take up arms, leaving the comfort and inertia of everyday life in order to change society?

We are far from having a romantic or uncritical view on the armed movements. Nearly a thousand disappearances and an unknown number of deaths resulted from these movements. It is a story full of tears and contradictions, of innocence, but also of courage, bravery, and desire. Did some of this history contribute to a more democratic society? Were there results obtained? Is it a failure to not achieve your intended goals? Could a past mistake be a key to the future?

According to Walter Benjamin, “Marx says that revolutions are the locomotives of world history. But the situation may be quite different. Perhaps revolutions are not the world is improving for the simple fact that time passes; it is equally naive to think that the past was better for being in the past.

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