

*succumb* (2003), *dAMNATION ROAD* (2004), *Retrospective Exhibitionist and Difficult Bodies* (2005), *myendlesslove* (2006), *Everyone* (2007), *Nothing, No Thing* (2008), *Last Meadow* (2009), *HEAVENS WHAT HAVE I DONE* (2010), *I SAY THE WORD*, a collaboration with visual artist Jenny Holzer at ICA Boston (2010), 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'Automne in Paris. Others include Antipodes Festival in Brest, France; TBA in Portland, Oregon; Out There Festival at the Walker Art Center in Minneapolis; and ImPulsTanz in Vienna, Austria.

He has received support from Creative Capital, Jerome Foundation, Rockefeller MAP Fund NYFA, NEA, and NPN. 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 (Bessie) awards. *WHEN YOU RISE UP*, a book of his performance texts, is available from 53rd State Press. He also invented DEEP AEROBICS, an absurdist workout for the radical in all of us. [miguelgutierrez.org](http://miguelgutierrez.org)

**NATALIE ROBIN** is a NYC-based lighting designer of theater, opera, dance, music, and performance art. She is the associate producer and production manager of American Realness, a festival of contemporary performance curated by Ben Pryor. She is a founding company member of Polybe + Seats and an Associate Artist of Target Margin Theater and an adjunct faculty member in NYU's Tisch School of the Arts Department of Undergraduate Drama. Robin 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 Dickey, and Yehuda Hyman.

**THOMAS BENJAMIN SNAPP PRYOR** is an independent arts manager, producer, and curator operating under the moniker tbspMGMT. His current projects include producing and touring the performance works of Miguel Gutierrez and the Powerful 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 2010, Artforum). Previously Ben worked as Director of Operations for Center for Performance Research, an Artist Representative at Pentacle, a project manager for Chez Bushwick 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 2010 Gabriela Tudor Fellowship in Cultural Management. He has served as a panelist/reader for CEC ArtsLink, the Jerome Foundation, Creative Capital and the National Endowment for the Arts.

#### PROGRAM CREDITS

*HEAVENS WHAT HAVE I DONE* was supported by Foundation for Contemporary Arts.

## LAGARTIJAS TIRADAS AL SOL

*El Rumor del Incendio*

**Winningstad Theatre**  
September 7, 6:30pm  
September 8, 6:30pm  
September 9, 6:30pm

#### CREDITS

Direction and Script: Luisa Pardo, Gabino Rodríguez  
Cast: Francisco Barreiro, Luisa Pardo, Gabino Rodríguez  
Actors in Video: Harold Torres, Cesar Ríos, Mariana Villegas

Design and Iconographic Research: Juan Leduc  
Video: Yulene Olaiola  
Light Design: Marcela Flores, Juanpablo Avendaño  
Assistant: Mariana Villegas  
Video Assistant: Carlos Gamboa  
Modelmaker: Francisco Barreiro  
Technical Director: César Ríos  
Technical Video Consultant: Emiliano Leyva

**ABOUT EL RUMOR DEL INCENDIO** Can a critical examination of the past transform the future? What was the world like for our fathers? What battles were fought before we were born? What is rebellion in the twenty-

first century? How do we express dissent today? How do you build a better country? How do we reduce inequality? How do we politicize our lives? Can you change Mexico through armed struggle? If not, then how? Can we be revolutionary and institutional at the same time? How do we become engaged? Are there other systems of society? Why are they so difficult to criticize? Should we invent 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 drove 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? If other results were obtained, is it a failure to not achieve your intended goals? After all, Columbus arrived in America, though he set sail for India.

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 train ride, but the human race grabbing for the emergency brake."

And so, quite aware of the differences that separate us from the Mexico of the 60s and 70s, we still find ourselves immersed in deep troubles in a country where we have become insensitive to inequality and seem unable to create hopeful political projects. Outrage, resistance, protest, diversion, revolt, and insurrection are all routinely presented as things of the past. This project is an attempt to recover the idea of utopia and to imagine a more just world.

**LAGARTIJAS TIRADAS AL SOL** is a Mexico City-based collective of young

Mexican artists who created *El Rumor del Incendio* in 2010. Since 2003, the group has been developing multimedia performance projects that blur boundaries, dislocate, and disembowel what common practice fuses and obliterates. They have produced seven large-scale projects that have received wide support throughout Mexico from dozens of festivals, the Mexican Ministry of Culture CONACULTA, the Federal University of Mexico (UNAM), and which have also toured to Europe and Canada.

**LUISA PARDO AND GABINO RODRÍGUEZ** are established stage and screen actors in Mexico, as well as playwrights and directors. Their theater is a reflection of their character: politically committed, rebellious, and meaningful. Their projects combine research on the history of their nation with stories of private dramas, a merging of truth and fiction that gives power and finesse to documentary theater.

Pardo and Rodríguez founded Lagartijas Tiradas al Sol in 2003. Shortly afterward, their company represented the city of Mexico in the Muestra Nacional de Teatro. In addition to *Asalto al agua transparente* and *Catalina*, featured at the Festival TransAmérique in Montreal, they presented *En el mismo barco* in 2007, *Noviembre and Pia* in 2005, and *Esta es la historia de un niño que creció y todavía se acuerda de algunas cosas* in 2003. *El rumor del incendio* played recently at the Kunstenfestivaldesarts in Brussels, Festival d'automne in Paris, the Zürcher Theater Spektakel in Zurich, and the TransAmérique Festival in Montreal.

#### PROGRAM CREDITS

This tour is made possible through Southern Exposure: Performing Arts of Latin America, a program of Mid Atlantic Arts Foundation in partnership with the NEA and Robert Sterling Clark Foundation.



# NORA CHIPAUMIRE

## Miriam

**PSU: Lincoln Hall**  
**Friday, September 7, 8:30pm**  
**Saturday, September 8, 8:30pm**

#### CREDITS

Created, written, and choreographed by Nora Chipaumire  
Directed by Eric Ting  
Produced by MAPP International Productions

Performed by Nora Chipaumire, Okwui Okpokwasili

Composer: Omar Sosa  
Lighting Design: Olivier Clausse  
Scenic Design: Olivier Clausse/Hecho Mano  
Costume Design: Naoko Nagata  
Wings and Accessories: Malika Mihoubi  
Sound Design: Lucas Indelicato  
Associate Sound Design: Allen Sanders  
Production Manager: Stacey Boggs

**ABOUT MIRIAM** For the past ten years, I have been investigating Africa and discovering my private iconography—stones, tennis shoes, ululations, whistles, bare light bulbs—all objects and sounds that define place. Physical movement is my first language, but words can and often do work as a barrier to, or boundary of, interpretation, understanding, or meaning. In constructing my theatrical world, a world in which I have full agency and power, I have been creating self-portraits that I hope convey political, aesthetic, and historical purpose while complicating, implicating, and destroying the concept of the African female body as subjugated, colonial, tribal, and un-knowable. My intention is to engage the "art canons"—Western as well as African—without selling my native culture on a global market, or losing my connection and responsibility to my native culture.

With *Miriam*, the mission remains the same: challenging stereotypes of Africa and the black female body by confronting history and political ideologies. What has changed is a greater implication of my own physical body. My *Miriam* is disobedient, obstinate, rebellious, and beloved, in keeping with the meaning of her name in both its Levite and Hebrew origins. *Miriam* is a name carried by the mother of Jesus, the sister of Aaron and Moses, and the iconic singer Miriam Makeba. —Nora Chipaumire

**NORA CHIPAUMIRE** (Choreographer & Performer) was born in Mutare, Zimbabwe, and is currently a resident of New York City. Chipaumire holds an M.A. in Dance and M.F.A. in Choreography and Performance from Mills College (CA). She is a 2012 Alpert Award in the Arts recipient and 2011 United States Artist Ford Fellow, as well as a two-time New