

ON THE BOARDS

***AWAITING OBLIVION: TEMPORARY
SOLUTIONS FOR THE DYSTOPIAN FUTURE WE
FIND OURSELVES WITHIN AT PRESENT***
TIM SMITH-STEWART & JEFFREY AZEVEDO

FEB 23-26

running time: 90 minutes

co-creators and performers **Tim Smith-Stewart & Jeffrey Azevedo**
under the advisement an instruction of **AO**

performers **Alyza Delpan- Monley, Skylar Tatro**

temporary solutions **AO**

set design **Estee Clifford**

co-director/choreographer **Alice Gosti**

lighting design **Tristan Roberson**

sound design **Daniel Salo**

rehearsal assistant **Nik Hagen**

dramaturg **Lauren Hester-Hughes**

stage maanger **Alexandra Harding**

projections operator **Maria Manness**

production assistant **Clare Hatlo**

Additional Dramaturgical support **Kristen Kosmas, Frank Boyd,
Madeline Marchal, Sarah Welch, and Ryan Helterbrand, PhD**

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Ryan Helterbrand, PhD

Ambassador Note

I confess I like meeting new people though I'm socially awkward and shy. Talking with Tim Smith-Stewart it becomes apparent almost immediately that he's smart, but not pushy about his knowledge. His natural ability to facilitate shared space made the conversation easy, and he revealed himself as a moral and thorough thinker. Our conversation at the BASE studio in Georgetown led us down many paths; the value of political gestures in the surveillance state, establishing an inherent sense of personal worth not tied to production, systemic oppression in social response to problems like addiction and homelessness, the dehumanizing effect of capital, the value of recognizing and sharing alternative histories, alienation of social media, and the danger inherent in engaging with the non-profit industrial complex.

& I'm like, Tim's REAL smart...

Also well read. It was a pleasure to talk for a couple of hours about an ideological analysis of our current dystopian political state. I'm excited for *Awaiting Oblivion*, in which he and his co-creator Jeffrey Azevedo blend real and fictive actions and narrative in real and imagined spaces. In the process, they ask a lot of questions about hope, hopelessness, oppression, and our current social landscape.

As American artists, it is impossible to ignore the false binary which assumes you are not a "real" artist if you work a real job. It's also true that making work that's subversive, deals with systemic and institutional forms of oppression, and questions commodification doesn't usually buy lunch, let alone pay rent. Watching artists cope with philosophical questions that resist the dominant ideology helps us understand the ethos of their creative work; observing how these questions influence their creative methodology, real-world relationships and life provides a more complex picture of artists in society today.

Tim shares creative vision and control with Jeffrey Azevedo (a longtime friend and collaborator for the last 5 years) and esteemed collaborators - Estee Clifford, Alice Gosti, Alex Harding, Lauren Hester-Hughes, Alyza DelPan-Monley, Tristan Roberson, Salo, and Skylar Tatro. The team works by creating an anti-oppressive hierarchical model - a consensual hierarchy - which dissolves outside the rehearsal room.

This model facilitates improvisation and allows vulnerability without defensiveness; each voice is valuable. He describes this process as a conversation between people seeking a shared truth in a political form opposed to conflict as meaning. In short, allowing individuals autonomy in working together to solve problems and create temporary solutions. He simultaneously acknowledges the difficulty in leading or directing a project that emphasizes dissolution of power and hierarchical roles. The tension of this relationship - the power of the director to shape vision versus the collective voice of collaboration often leads to dynamic, powerful and engaged work.

This informs Tim's daily practice of creating space to hold hopelessness. His "real" job, dealing daily with homeless youth through community outreach, requires a realistic approach which allows room for despair. Naming oppressive systems allows disenfranchised people voice, giving them power to create boundaries and hold space for hope.

Tim easily discusses space - theatrical, personal, social, imaginative. His formal training as a theater maker, his awareness of the history and scope of the form, allows him to engage critically with materiality, narrative arc, and dramaturgy. But I get the sense that the center of his creative drive is a deep sense of empathy. A desire to ask questions about systemic oppression frames his creative methodology and puts him on the road walked by Brecht, Chris Kraus, Claude Cahun and driven by Thelma & Louise.

I admit I'm biased toward work and people who address these issues - some of my favorite collaborators (DK Pan, Ryan Mitchell, Pol Rosenthal, No Touching Ground) have strong moral compasses and work actively to realize systemic change - through art, dialogue and direct action. I'm excited to see what this young buck has in store for On the Boards.

NKO Rey

BIOS

Tim Smith-Stewart is a Seattle-based artist who uses text as his primary medium for creating performances and installations. He has presented work at Lofi Arts Festival, On the Boards, Seattle Center Next50, Risk/Reward (PDX), and Fresh Oysters Performance Research (MSP), among others.

Jeffrey Azevedo is a Seattle-based theater artist and the managing director of Washington Ensemble Theatre. He holds degrees in Make Believe and Electricity from Cal Poly San Luis Obispo and since moving to Seattle has spent most of his time using his electrical/science/art skills to manifest public presentations of his friend Tim's existential crisis.

Alyza DelPan-Monley dances because she craves and believes in the expressive power that exists in the body through movement. She is a DangerSwitch! company member and will be co-directing their next show Into the Deep. She is also one-third of Table Flip, a newly-formed movement direction team that seeks to explore diverse frameworks for accessing movement generation and training.

Skylar Tatro is an artist currently living in Seattle. She enjoys riding her bike, helping friends make their dreams come true, and sunbathing, among many other things. She is forever grateful for the opportunity to create meaningful things with such brilliant people. Shout out to my number one baddest baddie bad girl. XOXO

Estee Clifford In 1986, a child emerged with hammers for hands. What else was there to do but to pursue a career in building? Estee earned her degree in sculpture from Cornish College of the Arts, where she met Tim and many other aspiring artists. By building her own career and assisting other artists, this babely dirtbag has found a fulfilling way to harness her talent and hardwork through a multitude of projects.

Alice Gosti is an Italian-American choreographer, hybrid performance artist, curator and architect of experiences, working between Seattle and Europe since 2008. Her next project Material Deviance in Contemporary American Culture received Nefa's National Dance Project grant and will premiere at On the Boards in their next season. Alice loves planes. <http://gostia.com>

Tristan Roberson is a freelance lighting and projections designer in Seattle. Recent works include designs Giselle Deconstruct with The Three Yells, and The Things are Against Us with Washington Ensemble Theatre. He is the Resident Lighting Designer at WET.

Daniel Salo experiments with piano, opera, synthesizers, noise, ambience and electronic music. His music has been featured in film and T.V. and widely used in performance art and dance. Salo's compositions are both haunting and hopeful, influences from minimalism and the avant-garde he aims to create unique scores into the ethereal endgame.

Nik Hagen is a Seattle based performer. After graduating from Whitman college in 2013, he moved here to perform in all capacities. He has been on stage at the 5th Ave, Village Theatre, STAGEright, and is thrilled to be working on his first piece at On The Boards.

Alexandra Harding is a Seattle stage manager who works mostly in dance but occasionally ventures over into theater. She couldn't be more delighted to have worked on this particular theater show with this amazing group of people. She is also the stage manager for the Olympic Ballet Theatre in Edmonds, WA.

Lauren Hester-Hughes is queer artist of color based in Seattle. She is a new works dramaturg who has collaborated with artists of many disciplines including aerialists, puppeteers, queer teen writers and social justice activists. She is proud to have cofounded Birthday Girl Performance Series and the Satori Group.

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<http://www.timandjeffmakeart.com/>

Thursday: Raise a Glass...

We'll celebrate opening night with a toast in the lobby.

Stick around after Thursday's opening night performance and raise a glass with the artists.

Friday: Post-Show Convo

Join us after Friday night's performance for a moderated conversation with the artists.

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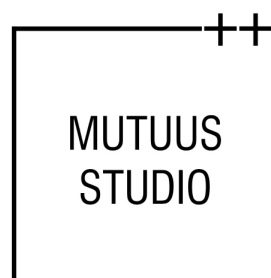
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