

LIVE & ON STAGE

Presented by the National Performance Network / Visual Artists Network

Tulsa Performing Arts Center – John H. Williams Theatre
110 East 2nd Street, Tulsa, OK

Monday, November 17, 2014 @ 8pm

Tuesday, November 18, 2014 @ 8pm

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Quinteto Latino: *Voces del Desierto/Voices of the Desert*
(excerpt)

Theatre North: *The Mountaintop* (excerpt)

Lionel Popkin: *Ruth Doesn't Live Here Anymore* (excerpt)

Perpetual Motion Dance: *Mercury*

Tuesday, November 18, 2014 @ 8pm

Emily Johnson/Catalyst: *Niicugni* (excerpt)

Tulsa Modern Movement: *Unbound* (excerpt)

Paul Flores: *PLACAS: The Most Dangerous Tattoo* (excerpt)

Portico Dans Theatre: *Mob Mental.ity* (excerpt)

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The National Performance Network / Visual Artists Network (NPN/VAN) is a national organization supporting artists in the creation and touring of contemporary performing and visual arts. NPN/VAN has been bringing innovative work to all corners of the United States for more than 30 years.

Performance Manager: Anna Henschel
Production Manager: Ben Levine
Stage Manager: Heather Davidson

Special thanks to Buddy Wilson and the rest of the Tulsa PAC Technical Staff and to PAC House Managers Cyndi Vetter and Nick Faith

HowlRound TV

howlround.tv

The National Performance Network / Visual Artists Network is collaborating with HowlRound TV to stream NPN/VAN's Annual Meeting in Tulsa. HowlRound TV is a global, open source livestreaming and video archive project stewarded by HowlRound.com at Emerson College. The channel is a shared resource for live events relevant to cultural and arts fields. Its mission is to break geographic isolation, promote resource sharing, and to develop our knowledge commons collectively. Become a producer and co-produce with us by contacting @HowlRoundTV on Twitter, emailing tv@howlround.com or by calling Vijay Mathew at +(1) 917.686.3185

Monday, November 17, 2014 @ 8pm

Quinteto Latino

Voces del Desierto/Voices of the Desert
(excerpt)

This original and eclectic work merges instruments made from immigrants' personal belongings found at the U.S./Mexico border with musical instruments of a traditional wind quintet: flute, oboe, clarinet, French horn and bassoon. *Voces del Desierto* is an original composition by Guillermo Galindo specifically created for Quinteto Latino. Galindo drew inspiration for the project when he and Quinteto Latino's founder, Armando Castellano, traveled to Laredo, TX, at the U.S./Mexico border. During three days of intense and emotional work, they sought to connect with the spirit of the "unknown" immigrant by gathering personal items abandoned along the way and left behind on the U.S. side. These quite ordinary consumer objects constitute the physical evidence of the extraordinary human migration across the border into Texas, the Southwest and beyond. All of the objects were shipped back to Galindo's studio where they were transformed into sonic instruments of reconnection in his musical composition.

Voces del Desierto/Voices of the Desert is an NPN Creation Fund project, co-commissioned by Movimiento de Arte y Cultura Latino Americana (San José, CA), Pregones Theatre (Bronx, NY) and NPN.

French Horn: Armando Castellano
Composer/performer: Guillermo Galindo
Flute: Diane Grubbe
Oboe: Kyle Bruckmann
Clarinet: Leslie Tagorda
Bassoon: Shawn Jones

Booking Info:
Christensen Arts, LLC
Nancy Christensen
christensenarts2@gmail.com
www.quintetolatino.org
quintetolatino.org/booking

Theatre North

The Mountaintop (excerpt)

The Mountaintop by Katori Hall finds Dr. Martin Luther King Jr. greeted by an attractive maid named Camae at the Lorraine Motel on the night preceding his death. King and Camae are attracted to each other and enjoy discussing what she would say to the world if she were King. Eventually, Camae reveals to King that she is an angel and her assignment from God is to bring him to the promised land. King is not willing to go, but after a conversation with God, he realizes that his time on earth is up, and he must pass the baton to others who will continue the fight for his people.

Theatre North is the oldest African-American theatre company in Tulsa. Its mission is to produce and present theatre from the African-American experience. *The Mountaintop* is presented by special arrangement with Dramatists Play Service, New York.

Dr. King: Justin Daniels
Camae: Whitney Davis
Director: Rodney Clark
Stage Manager: Jennifer Cleghorn

Booking Info:
Maybelle Wallace, executive director
918.814.1311
theatrenorthmw@hotmail.com
Facebook: Theatre North

Lionel Popkin

Ruth Doesn't Live Here Anymore (excerpt)

Inspired in part by the career of American modern dance pioneer Ruth St. Denis, *Ruth Doesn't Live Here Anymore* is an evening-length trio by choreographer and dancer Lionel Popkin. Popkin foraged through St. Denis' archives, inquiring into the legendary figure's acts of appropriation, as well as her original sources. This legacy allows Popkin—who is half Jewish and half Indian—to playfully wrestle with his own awkwardness with representations of South Asia. Amid a vast array of costume elements and lush fabrics, the performers attempt to order a messy journey that questions the mechanisms of cultural sourcing, representation and transmission.

Born in 1879, Ruth St. Denis had little formal training, but following a successful 1906 concert in New York City, she embarked on a tour abroad. In 1914 she met and married Ted Shawn; their dance company thrived until 1932. She died in 1968. She was famed for her lavish "Oriental" dances inspired by her fascination with Eastern cultures and elaborate costuming.

Ruth Doesn't Live Here Anymore is an NPN Creation Fund project, co-commissioned by REDCAT (Los Angeles, CA), Dance Place (Washington, DC), Alverno Presents (Milwaukee, WI) and NPN.

Choreographer: Lionel Popkin
Performers: Carolyn Hall, Samantha Mohr, Lionel Popkin
Composer: Guy Klucevsek
Musicians: Guy Klucevsek and Todd Reynolds
Costumes: Marcus Kuiland-Nazario
Video: Cari Ann Shim Sham
Lighting: Chris Kuhl
Production Manager: Katelan Braymer

Booking Info:

Ivan Sygoda
ivans@pentacle.org
212.278.8111 x 3421
www.pentacle.org

Perpetual Motion Dance

Mercury

Mercury is an aerial dance duet reflecting the compelling need for connection and reconnection between people and like minds. Mercury as an element connects only with itself; it seeks wholeness through its collective parts.

Perpetual Motion blends postmodern and aerial dance techniques with a signature grace and innovation to create dance on all planes. Founded in 2002, they have become the premier modern and aerial dance company in Oklahoma. Perpetual Motion teaches modern and aerial dance, offers K-12 and master classes, and sponsors a teen company. PM also produces the annual Oklahoma Contemporary Dance Festival, which brings together local dancers and choreographers for a month-long series of rehearsals and classes. In addition to their annual concerts in Oklahoma City, Perpetual Motion tours regionally and nationally. Recent venues include ROGUE (CA), Out of the Loop Festival (TX), PILOT: Choreographers Take Flight (TX), and the New Genre Festival (OK).

Choreographer: Kim Kieffer
Director: Michelle Moeller
Performers: Stephanie Crosby and Summer Pepler

Booking Info:

Michelle Moeller
director@perpetualmotiondance.org
405.206.2843
www.perpetualmotiondance.org

Tuesday, November 18, 2014 @ 8pm

Emily Johnson/Catalyst

Niicugni (excerpt)

Niicugni is a Yup'ik word that instructs us to listen. There is hope here, and death; monsters and laughter; salmon, bear, blood, and a never-ending attempt to pay attention.

When my dad received his land from the Alaska Native Claims Settlement Act, he put a map on the counter and questions came: How do we build a relationship with this land that has been in our blood always? And what of the owning, the cutting up of land, forgetting it is made of our ancestors?

I think of the ground below this building.
Holding us up.

Quyanaqvaa-lli elpeni to Osage, Muscogee, Choctaw, Cherokee, Chickasaw, and Seminole peoples for letting us be on your land.

Ilakelliniamken!

Niicugni is an NPN Creation Fund project, commissioned by Maggie Allesee National Center for Choreography (Tallahassee, FL), PS122 (New York City), Portland Institute of Contemporary Art (Portland, OR), Tigertail (Miami, FL), Northrop Concerts and Lectures at the University of Minnesota, and NPN. Additional support from Vermont Performance Lab, Native Arts and Cultures Foundation, MAP Fund, National Dance Project, American Composer's Forum, McKnight Foundation, National Native Artists Exchange, MassMoca, The Arts Collaboration Lab, Arizona State University, and Headlands Center for the Arts.

Created by Emily Johnson with James Everest, in collaboration with Aretha Aoki, Heidi Eckwall, Max Wirsing, Bethany Lacktorin
Choreography and Writing: Emily Johnson
Performers: Aretha Aoki, Lynn Bechtold, Heidi Eckwall, James Everest, Emily Johnson
Lighting Design: Heidi Eckwall
Costumes: Angie Vo

Rigging: Joel Dundorf and Russ Marsh
Sound Engineer: Joel Dundorf

Booking Info:

Meredith L. Boggia
Independent Creative Producer
Brooklyn, NY 11215
meredith.boggia@gmail.com
518.791.0376
www.catalystdance.com

Tulsa Modern Movement

Unbound (excerpt)

Unbound unites real-time video interaction, original music from international composers, and choreography that follows three women seeking closeness and authentic self-expression within pre-established patterns (some comforting, some restrictive). Inspired by images of capturing and traveling, tethers and anchors, tension and release, holding and being held, *Unbound* immerses the audience in a three-dimensional landscape — aural, kinetic, and visual — revealing the unifying inspiration to be found in distinct modes of expression. It has been presented both in the round and on a proscenium stage, with each space and viewer interface evoking new dimensions of these poetic realities.

Tulsa Modern Movement (TuMM) is a collaborative group of dancers/innovators making progressive work that surprises, delights, and stimulates, working within a broad network of producing artists. TuMM invigorates modern dance in the region by creating and performing new choreography, promoting lifelong learning in the art of dance, and collaborating across disciplines.

Choreographer: Alicia Chesser

Video: Nathan Harmon

Music Coordinator: Karen Naifeh Harmon

Music: Jiri Janis, Wes Stephens, Rodrigo Baggio

Dancers: Alicia Chesser, Ari Christopher, Mona Hatter

Booking Info:

Ari Christopher

877.460.0422

tummdance@gmail.com

www.tummdance.org

Paul Flores

PLACAS: The Most Dangerous Tattoo

PLACAS (barrio slang for body tattoos) is a bilingual tale of fathers and sons, transformation and redemption that illuminates one man's determination to reunite his family after surviving civil war in El Salvador, immigration, deportation, prison and street violence.

Flores interviewed over 100 gang members, parents and intervention workers in the San Francisco Bay Area, Los Angeles and El Salvador. Ric Salinas, a founding member of the critically acclaimed performance group Culture Clash, was approached to play Fausto Carvajal, a role loosely based on the experiences of ex-gang member Alex Sanchez, founder of the Los Angeles nonprofit Homies Unidos.

In street culture, *placas* signify an individual member's unswerving loyalty to the gang and also serve as a mechanism to create a new identity. Using Fausto's tattoos as a metaphor, *PLACAS* explores the process of tattoo removal, a complicated and painful procedure, as one path for former gang members to move forward.

PLACAS is an NPN Creation Fund Project co-commissioned with Movimiento de Arte y Cultura Latino Americana (San José, CA), Su Teatro (Denver, CO), Pregones Theatre (Bronx, NY), GALA Theatre (Washington, DC), San Francisco International Arts Festival, and NPN.

Writer: Paul Flores

Direction and Development: Michael John Garcés

Performers: Ricardo Salinas, Vivia Font, Xavi Moreno, Sarita Ocón, Fidel Gomez, Luis "Xago" Juarez

Technical Director: Marissa Marshall

Set Design: Tanya Orellana

Sound Design: Alejandro Acosta

Lighting Design: Tom Ontiveros

Assistant Director: Jeffery Glaser

Costumes: Keiko Carreiro

Fight Choreography: Durand Garcia & Edgar Landa

Mural: Josue Rojas

Stage Management: Julian Fernandez

Booking Info:

Andrew Wood

San Francisco International Arts Festival

andrew@sfiarf.org

415.399.9554

www.sfiarf.org

Portico Dans Theatre

Mob Mental.ity (excerpts)

Mob Mental.ity is an interdisciplinary performance exploring the psychology behind group dynamics. This production focuses on identifying self, alone and within various types of mobs, and explores how the “I” becomes a collective “they” — how mobs are formed in even the most innocent of circumstances and how they learn to breathe and work together as a unit. *Mob Mental.ity* premiered in July 2014 to standing ovations.

The mission of Portico Dans Theatre is to promote the growth of contemporary dance in Tulsa through collaborative performances and educational opportunities for the community. Portico Dans Theatre is a nonprofit under the umbrella of Oklahoma Performing Arts. Artistic Directors are Jennifer Alden, Michael J. Lopez and Nina Madsen.

With the directors' backgrounds in ballet, jazz, modern, contemporary, hip-hop, musical theatre, tap, aerial dance, stage combat, and historical dance, the choreography is diverse and unpredictable. To better showcase its versatility, the company employs the full-length story ballet and plotless vignette along with multimedia and technology. They also collaborate with spoken-word artists, visual artists and musicians.

Choreography: Jennifer Alden

Aerial Choreography: Maria Tate Reed

Composer for *Follow the Flocking Leader*:

Sara Corry

Composer for *9.1.1.*: Julia Beck

Composer for *More.N*: Steel Stylianou

Videographer: Kelly Kerr

Performers: Jennifer Alden, Jamie Beller, Hillary Cupps, Linda Davis, Shayna Glenn, Sage Harper, Jennifer Heisserer, Michael J. Lopez, Nina Madsen, Alexander McDaniel, Chris Nored, Maria Tate Reed, Emily Smith, Kimberly Wall

Booking Info:

Jennifer Alden

porticodanstheatre@live.com

405.596.8767

www.porticodanstheatre.org

Creation Fund/Forth Fund Artists

Designed to encourage the commissioning and touring of new work, the Creation Fund and Forth Fund are core programs of NPN, leveraging nearly \$1 million annually in artist support. The Creation Fund is supported by the Doris Duke Charitable Foundation, Ford Foundation, and the National Endowment for the Arts (a federal agency). At the completion of the creation process, an artist or company is eligible to receive additional funding to prepare the work for touring through the The Forth Fund, supported by the Andrew W. Mellon Foundation.

Creation Fund artists from the last three years are considered for the “Live & On Stage” performances. NPN convenes a committee of NPN Partners, artists, and staff to select work that reflects the artistic, cultural, ethnic, generational, and geographic diversity of the Network. Only work that has premiered before June 30, and that has not been presented at previous Annual Meetings is considered. NPN prioritizes work with a high feasibility of touring, taking into consideration scale, technical requirements, and affordability.

Tulsa Artists

NPN/VAN has gathered a local Tulsa host committee, spearheaded by NPN Partner Living Arts of Tulsa, and one of their important duties is to select work for “Live & On Stage.” Curatorial criteria include readiness to tour; a mix of disciplines, genres and generations; ethnic and cultural representation; and the quality of work.

The NPN Annual Meeting is made possible, in part, with generous support from:

Andrew W. Mellon Foundation, The Andy Warhol Foundation for the Visual Arts, Doris Duke Charitable Foundation, Ford Foundation, George Kaiser Family Foundation, Hardesty Family Foundation, Japan Foundation’s Center for Global Partnerships, Japan-U.S. Friendship Commission, Miami Dade County Department of Cultural Affairs, Joan Mitchell Foundation, Lambent Foundation Fund of Tides Foundation, Louisiana Division of the Arts, Nathan Cummings Foundation, National Endowment for the Arts, Quixote Foundation, Robert Sterling Clark Foundation, Southwest Airlines – Official Airline of the National Performance Network, and Tulsa Performing Arts Center Trust.

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For more information: www.npnweb.org

