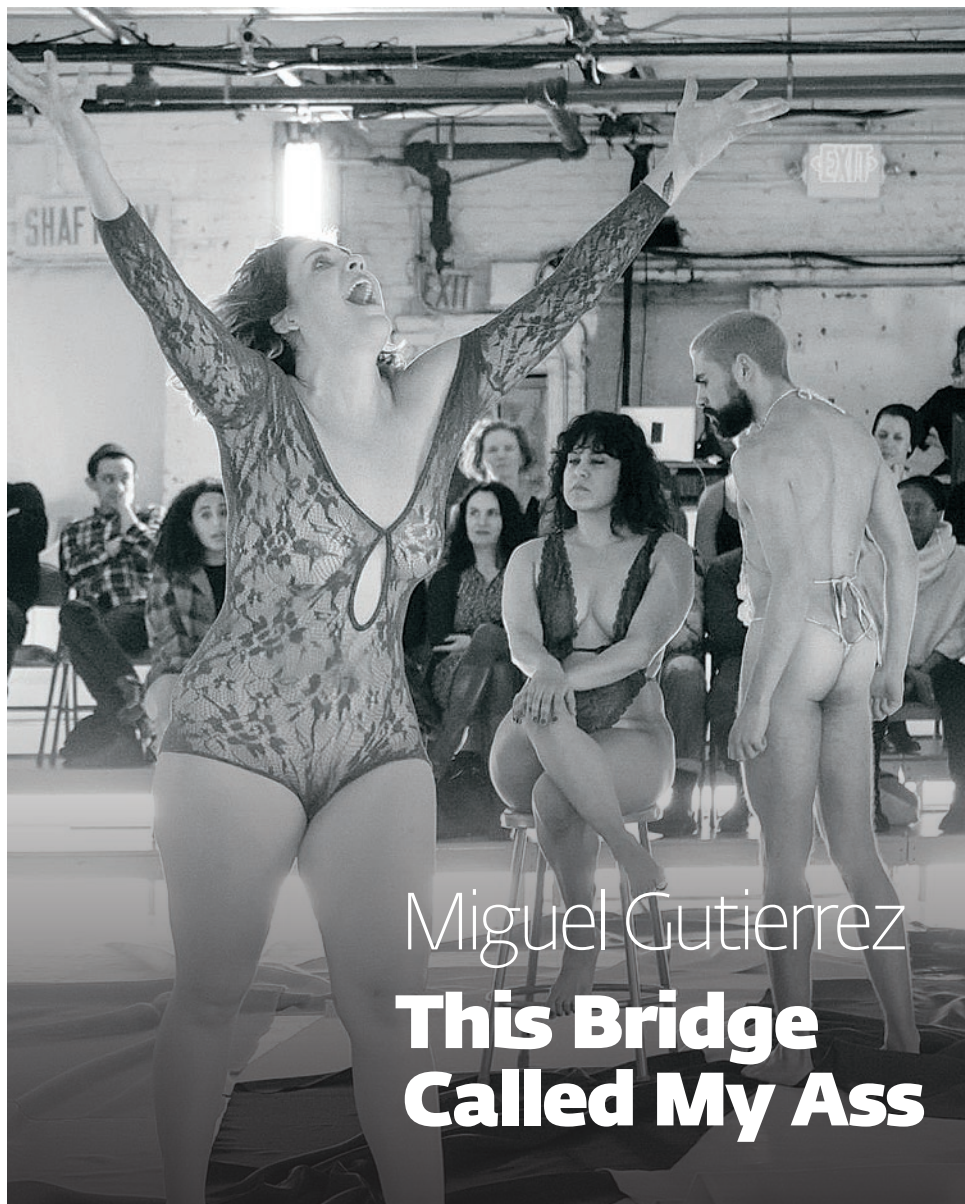


wexner center for the arts

AT THE OHIO STATE UNIVERSITY

PRESENTS



Miguel Gutierrez

**This Bridge
Called My Ass**

2019-20 PERFORMING ARTS SEASON

Thank you for joining us.

Special thanks to all Wexner Center members and sponsors. Your support makes this event possible.

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POLICIES

Late seating and reentry after the program has begun are generally not permitted at dance and theater presentations. When late seating is permitted, latecomers will be seated during a break so as not to disturb other patrons.

Taking photographs, filming, or operating recording devices during the performance is strictly prohibited.

Please turn off mobile phones and other electronic devices before the performance.

All programs are subject to change. Sorry, no refunds or exchanges unless an event is canceled.

Miguel Gutierrez

This Bridge Called My Ass

FRI, JAN 24 | 8 PM

SAT, JAN 25 | 2 & 8 PM

SUN, JAN 26 | 2 PM

PERFORMANCE SPACE

This Bridge Called My Ass is co-commissioned by Chocolate Factory Theater (Long Island City, New York), Centre national de la danse (Pantin, France), and Montpellier Danse (France). The premiere performance at American Realness 2019 was made possible with support from Gibney Dance (New York).

This Bridge Called My Ass is a National Performance Network (NPN) Creation & Development Fund Project co-commissioned by Portland Institute for Contemporary Art (PICA), Kelly Strayhorn Theater, Chocolate Factory Theater, the Wexner Center, Bates Dance Festival, Walker Art Center, and NPN. For more information: www.npnweb.org.

The Wexner Center is a Partner of the National Performance Network (NPN). This project is made possible in part by support from the NPN Artist Engagement Fund. Major contributors include the Doris Duke Charitable Foundation, The Andrew W. Mellon Foundation, and the National Endowment for the Arts (a federal agency).

Additional support comes from individual donors. *This Bridge Called My Ass* has been developed through a Gibney Dance in Process (DiP) residency, Freehand Fellowship x Bard College residency, and residencies at Chocolate Factory Theater and the Centre national de la danse, Pantin.

The Wexner Center's presentation of *This Bridge Called My Ass* is made possible by the **Greater Columbus Arts Council, Ohio Arts Council, American Electric Power Foundation, and The Columbus Foundation.**

THIS PRESENTATION MADE POSSIBLE BY



EVENT SUPPORT

PROGRAM

Miguel Gutierrez
This Bridge Called My Ass

CREATED BY **Miguel Gutierrez**
IN COLLABORATION
WITH THE PERFORMERS **Alvaro Gonzalez Dupuy**
John Gutierrez
Xandra Ibarra
nibia pastrana santiago
Evelyn Lilian Sanchez Narvaez
ASSISTANT DIRECTOR **Stephanie Acosta**
LIGHTING DESIGN **Tuçe Yasak**
PRODUCTION MANAGER **Sarah Lurie**
ARTIST MANAGER **Michelle Fletcher**
PROP DESIGN AND
CONSTRUCTION **Matt Shalzi**
RECORDING ENGINEER **Rosana Caban**
ORIGINAL MUSIC
AND TEXT BY **Miguel Gutierrez**

WITH SELECTIONS FROM TRADITIONAL TRABALENGUAS (TONGUE TWISTERS)
AND THE TELENOVELAS *Betty la fea*, *Dueños del Paraíso*, *El extraño Retorno de Diana Salazar*, *La Esclava isaura*, *Maria la del Barrio*, *Marimar*, and *Rubí*.

PROGRAM NOTE

In *This Bridge Called My Ass*, six Latinx performers map an elusive choreography of obsessive and perverse action within an unstable terrain of bodies, materials, and sound. A formal logic binds the group and propels them to create an ever-transforming world where they are at once autonomous and connected, complicating the idea of identity. Tropes from telenovelas and Latin American songs are exploited to show how familiar structures contain absurdities that both reveal and celebrate difference. The performance's title is a play on *This Bridge Called My Back: Writings by Radical Women of Color*, a seminal 1981 anthology of third wave feminist essays edited by Cherríe Moraga and Gloria Anzaldúa that explores identity and critiques white feminism. The anthology's calls for intersectional awareness and political resistance resonate eerily in our current time and also reveal the limitations of discourse in order to imagine new ways of being together.



PHOTO: IAN DOUGLAS

WRITING ABOUT THE PERFORMING ARTS STUDENT ESSAY

Miguel Gutierrez Brings a Telenovela to the Wexner Center

By Lavinia Huang, second-year student in psychology and dance at Ohio State

I had the pleasure of video chatting this December with Gutierrez while he had breakfast in his Brooklyn flat. His casual demeanor made me feel as though I should make a cup of coffee and sit at the table with him. He told me that performing this piece is different everywhere he goes. He remembered specific gigs that particularly resonated because of the willingness of the audience to engage with the piece. As a queer Latinx person, he experiences a dual consciousness between his secret desire that there be a minoritarian audience to give the performers a sense of support and identification, and his opposing feeling that the work is designed for anybody and everybody who wants to receive it. In France, he said, the piece was met with a kind of colonial gaze; the audience appeared confused by “a bunch of Latinx folks being fleshy and wild and vulgar.” In the past, he has made the mistake of thinking he knew what the audience was going to be but, in truth, there is nothing monotonous—or predictable—about a community of people. What came out of making this piece was not only the awareness and celebration of the differences within the Latinx performers, but the audience members as well.

This selection is part of Writing about the Performing Arts at Ohio State, an interdisciplinary student-led project supported by the Ronald and Deborah Ratner Distinguished Teaching Award. Students from departments across the university composed responses to the center’s 2019–20 performing arts season under the direction of award recipient and Department of Dance Professor Karen Eliot and Manager of Public University Programs Alana Ryder with support from Performing Arts Director Lane Czaplinski. For the full text and other student writing, visit wexarts.org.

BIOGRAPHIES

Miguel Gutierrez (creator, performer, music and text) is a choreographer, composer, performer, singer, writer, educator, and advocate who has lived in New York for over 20 years. He is fascinated by the time-based nature of performance and how it creates an ideal frame for phenomenological questions around presence and meaning-making. His work proposes an immersive state for performer and audience alike, wherein attention itself becomes an elastic material. He believes in an approach to art making that is fierce, fragile, empathetic, political, and irreverent. In recent years Gutierrez has considered how he negotiates his queer Latinx identity within the traditions of the white avant-garde. This inquiry led to *This Bridge Called My Ass*, a piece that bends tropes of Latinidad to identify new relationships to content and form. Gutierrez's work has been presented in more than 60 cities around the world, in venues such as the Centre national de la danse (CND), Centre Pompidou (Paris), Festival Universitario, ImPulsTanz, Fringe Arts, Walker Art Center, TBA/PICA, MCA Chicago, Live Arts Bard (Annandale-on-Hudson, NY), American Realness, and the 2014 Whitney Biennial. Gutierrez is the recipient of numerous grants and fellowships, including support from MAP Fund, New England Foundation for the Arts' National Dance Project, NPN, John Simon Guggenheim Memorial Foundation, and United States Artists. In 2016 Gutierrez received a Franky Award from the PRELUDE festival and has received four New York Dance and Performance "Bessie" Awards. He is a 2016 Doris Duke Artist.

Gutierrez has been an artist in residence at Maggie Allesee National Center for Choreography at Florida State University, the Lower Manhattan Cultural Council, Institut Chorégraphique International—Centre Chorégraphique National de Montpellier (France), CND, Baryshnikov Arts Center (New York), and Gibney Dance. He has created original music for several of his own works and for Antonio Ramos, as well as for Jen Rosenblit and Simone Aughterlony in collaboration with Colin Self. Gutierrez also performs in the duo *Nudity in Dance* with Nick Hallett and in a current music project called SADONNA, which presents sad versions of upbeat Madonna songs. His book of performance texts, *When You Rise Up* (2009), is available from 53rd State Press, and his essay "Does Abstraction Belong to White People" appeared in *BOMB* magazine in 2018. He is currently developing a new TV show with his sister, Margarita Gutierrez, called *Boca*, about the impact of a father's brain trauma on his immigrant family.

Gutierrez has taught regularly at a variety of festivals and intensive workshops worldwide, including Forum Dança (Portugal), La Caldera (Barcelona, Spain), ImPulsTanz, CND's Camping, Seattle Festival of Alternative Dance and Improvisation, Lion's Jaw performance + dance festival (Boston), American Dance Festival, Bates Dance Festival (Bates College, Lewiston, ME), MELT at Movement Research (New York), Earthdance (Plainfield, MA), Danza Común (Bogotá), New Aesthetics (Vancouver, Canada), Performática (Puebla, Mexico), and Ponderosa (Stolzenhagen, Denmark), and he has been a visiting guest professor at several universities including DOCH School of Dance and Circus (Stockholm); Konstfack University of Arts, Crafts and Design (Stockholm); Performing Arts Research and Training Studios (Brussels); Bennington College (VT); Hollins University's MFA program in dance (Roanoke, VA); School of the Art Institute of Chicago's Low-Residency Master of Fine Arts program; Yale University's MFA program in Sculpture (New Haven, CT); Rhode Island School of Design (Providence); Brown University (Providence, RI); Carnegie Mellon University (Pittsburgh); University of California Los Angeles; Princeton University (NJ); California Institute of the Arts (Santa Clarita); Center for Advanced Study at University of Illinois

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(Urbana-Champaign); The Eugene Lang College of Liberal Arts at the New School (New York); New York University Tisch School of the Arts's Experimental Theater Wing; Hunter College (New York); and many more. He is the program director for LANDING, a community-building, non-academic educational initiative at Gibney Dance. He invented DEEP AEROBICS (Death Electric Emo Protest Aerobics) in 2007, disseminated it for 10 years, and then killed it in 2017. He is also a Feldenkrais Method® practitioner.

Stephanie Acosta (assistant director) is a multidisciplinary artist focused on the exploration of the experiential, who incorporates concrete objects, created environments, solo and ensemble performances, and experimental and documentary filmmaking in her modes of inquiry. By placing the materiality of the ephemeral at the root of her practice, Acosta questions the making of immovable meanings in our manufactured limitations. Based in New York City, Acosta works extensively with unseen histories, performance, experimental radio, and dance films. Recently, Acosta presented *I Am a Potted Palm*, an evolving solo from her series *Is This What You Wanted*, which explores issues of self-tokenizing and the sanctity of sincerity in identity work. Her work *IN>TIME*2016 was included in the 2017 Miami Performance International Festival and she collaborated with J. Soto for the exhibition *Aqui y Alla* at Vox Populi (Philadelphia). Before joining forces with Miguel Gutierrez for *This Bridge Called My Ass*, they collaborated for the world premiere of *Cela nous concerne tous* in 2017. Acosta's first feature film (as producer/art director), *The Ladies Almanack*, based on the writing of Djuna Barnes, premiered at Museum of Contemporary Art Chicago in October 2016 and is currently touring worldwide. Acosta is cofounder and programmer of Sunday Service, a monthly performance and discourse series now in its third season at Knockdown Center (Maspeth, NY). She joined American Realness as curator of commissioned essays *READING* in 2018. In March that same year, Acosta debuted the first segment of *Good Day God Damn*, an expansive performance, film, and installation at the Museum of Art and Design (New York) as their first choreographer in residence, followed by a developmental residency and showing at the Chocolate Factory Theatre in September 2018.

Alvaro Gonzalez Dupuy/EstadoFlotante (performer) is a movement/dance artist originally from Santiago, Chile, where he studied dance at Universidad Academia de Humanismo Cristiano specializing in Laban movement analysis, worked as a performer and teaching artist, and started to produce his own work. By interacting with sound and visual elements Dupuy explores the moving body from its internal and sensorial awareness in an attempt to unfold a vocabulary of the present that integrates and restructures space and its narrative. He moved to New York City in 2012 where he studied at Dance New Amsterdam. More recently he has had the pleasure of performing with Elisabeth Motley, Alex Romania, Miguel Gutierrez, Ishmael Houston-Jones, Antonio Ramos, and Commons Choir/Daria Fain. His work has been performed throughout New York at Dance New Amsterdam, Danny Studios, Bridge for Dance, Sample Festival, Green Space, Launch Pad, The Brick Theater, House Fest, Freeman Space, The Ailey Citigroup Theater, Open Performance at Movement Research, ShowDown at Gibney Dance, The Bronx Academy of Arts & Dance, Binary Series, Center for Performance Research, and Movement Research at the Judson Church.

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John Gutierrez (performer) is a multidisciplinary artist, creator, and performer originally from Washington Heights, a neighborhood in a densely populated small island known as Manhattan. Since finishing his BFA in drama at NYU Tisch's Experimental Theater Wing, John has ventured into various worlds of performance, working with directors and choreographers from around the world, such as Ivica Buljan and Jesse Phillips-Fein. He has worked with companies in the US and internationally, including Big Dance Theater, Full Circle Souljahs, The Ridiculous Theatrical Company (New York), Motus theatre company (Rimini, Italy), CultureHub (New York), and many more. John has performed in venues all over the east coast and Europe, such as Brooklyn Art Museum (BAM), Brooklyn Arts Exchange, La MaMa Experimental Theatre Club, Dixon Place, and Danspace Project in New York; and the Kennedy Center and Dance Place in Washington, DC. John's personal work combines theater, movement, and original music with artistic expressions based in everything from hip hop to postmodernism, and has been presented throughout New York at the Rubin Museum of Art, Gibney Dance, Theater For the New City, HERE Arts Center, and TADA! Youth Theater to name a few. His work, typically collaboratively based, often deals with current and historical interpersonal and systemic sociopolitical issues. John recently finished his training at the Terry Knickerbocker Studio (New York), which offers a two-year acting conservatory in the Meisner technique. He is a member of the faculty at Peridance Capezio Center (New York) and a proud member of the Feath3r Theory, BAIRA/MVMNT Philosophy, and the Great Jones Repertory Company of La MaMa. He is excited to be currently working with Miguel in *This Bridge Called My Ass* and as a Slutino in the Madonna cover band, SADONNA (check us out!), as well as touring internationally with the GJR and Motus.

Xandra Ibarra (performer), who sometimes works under the alias of La Chica Boom, is an Oakland-based performance artist from the US/Mexican border metropolitan area of El Paso/Juarez. Ibarra works across performance, video, and sculpture to explore abjection and joy, and the borders between proper and improper racial, gender, and queer subject.

Ibarra's work has been featured at Museo de Arte Contemporáneo (Bogotá, Columbia), The Broad (Los Angeles), Ex Teresa Arte Actual (Mexico City), Joe's Pub (New York), P-P-O-W Gallery (New York), the Anderson Collection at Stanford University, and Yerba Buena Center For The Arts (San Francisco) to name a few. She has recently been a resident at the Montalvo Arts Center (Saratoga, California) through the Lucas Artists Residency Program, Marble House Project (Vermont), Fort Mason Center for Arts & Culture, National Performance Network, and the Atlantic Center for the Arts (Smyrna Beach, Florida), and columnist in residence at the San Francisco Museum of Modern Art's Open Space. Ibarra has been awarded the 2018 Queer|Art|Prize for Recent Work, a 2016 Art Matters Foundation grant, the Eisner Prize in Film and Video, and an Annual Murphy & Cadogan Contemporary Art Award, as well as grants from the National Association of Latino Arts and Cultures Fund for the Arts, Galería de la Raza's ReGen Artist Fund, and the Franklin Furnace Fund for Performance Art.

Her work has been featured in *Artforum*, *PAPER Magazine*, *Hyperallergic*, *HuffPost*, *ARTnews*, and in various US and international academic journals. Ibarra's work has also been included in several books. Her 2007 performance *I'm Your Puppet* is featured in *Sexual Futures, Queer Gestures, and Other Latina Longings* (2014). *Sensual Excess: Queer*

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Femininity and Brown Jouissance (2018) incorporates a chapter about Ibarra's 2013 collaboration with performance artist Amber Hawk Swanson, *Untitled Fucking*. *Abject Performances: Aesthetic Strategies in Latino Cultural Production* (2018) showcases Ibarra's 2015 performance *Skins/Less Here* on the cover and within the book.

As a community organizer, Ibarra's work is located within feminist immigrant, anti-rape, and prison abolitionist movements. Since 2003, she has actively participated in organizing with INCITE!, a national organization of feminists of color dedicated to creating interventions at the intersection of state and interpersonal violence. She is an active member of California S&P (Survived and Punished). As a lecturer, Ibarra has taught courses on ethnic studies, sexuality studies, and history and theory of contemporary art. Her adjunct and part-time teaching has included positions at San Francisco Art Institute, California College of the Arts, and San Francisco State University.

Sarah Lurie (production manager) is a New York-based lighting designer and manager whose work has been seen around the city. She has recently designed at such venues as the Abrons Arts Center, The Barrow Group, the Bushwick Starr, Cherry Lane Theatre, La MaMa, and Target Margin Theater. Collaborators include Miguel Gutierrez, Kristine Haruna Lee, and Sibyl Kempson. Lurie's credits include Yara Travieso's *No More Shimmering Cowboys* (Out of Line Festival), *High Winds* (LAX Performance Festival), Kristine Haruna Lee's *Dog Gone Day* and *Memory Retrograde* (BAX/Ars Nova/Under the Radar), *So Long Boulder City* (SubCulture), American Realness's *House of Realness* at Weiner Festwochen, *Mourning Becomes Electra* (Target Margin Theater), *A Cabaret for Dark Times* (Experimental Theatre Wing at New York University's Tisch School of the Arts), *The Children's Hour* (Frank Sinatra School of the Arts), *Infernal Machine* (ETW at NYU Tisch), and Hasan Minhaj's *Homecoming King* and Colin Quinn's *The New York Story*, both at Cherry Lane Theater. Learn more at www.sarahelurie.com.

nibia pastrana santiago (performer) was born in Caguas, Puerto Rico, in 1987 and is now based in San Juan. nibia develops site-specific "choreographic events" to experiment with time, fiction, and notions of territory. Her 2019 Whitney Biennial project curated by Greta Hartenstain, *objetos indispuertos, inauguraciones suspendidas o finales inevitables para un casi-baile* is collected in *Tripwire* pamphlet #2. Her work has been supported by the Instituto de Cultura Puertorriqueña and Fundación Puertorriqueña de las Humanidades. Currently, nibia is coediting a bilingual anthology on Puerto Rican experimental dance with dance scholar Susan Homar to be published in 2021. She serves as the academic coordinator for the dance program at Universidad del Sagrado Corazón Escuela de Danza 21, the first of its kind on the island of Puerto Rico. nibia has performed in works by Nick Duran, Miguel Gutierrez, and DD Dorvillier, and she maintains an ongoing collaborative practice with Jennifer Monson and the Interdisciplinary Laboratory for Art Nature and Dance (iLAND). nibia holds an MFA in Dance and Minor in Latina/o Studies from the University of Illinois, Urbana-Champaign, and a postmasters in Performance and Scenography Studies from advanced performance and scenography studies (a.pass), Belgium.

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Evelyn Lilian Sanchez Narvaez (performer) is a soil + water based artist who deals with decomposing matter as her source of creation. Her solo works have premiered at Gibney Dance, Knockdown Center, Judson Church, and skate parks all over the world. Evelyn has had the divine privilege to work with Nia Love AND is immensely incredibly grateful to be working with Miguel Gutierrez and this fierce ass bridge crew! Bikes, balls, skateboards, song, sweat....wassup.

Matt Shalzi (prop design and construction) is an artist based in New York. He makes performances in collaboration with Millie Kapp and dances for Justin Cabrillos. Matt also makes sculpture and fabricates work for other artists.

Tuçe Yasak (lighting design) graduated from the Department of Industrial Design at Middle East Technical University in Ankara, Turkey, and moved to New York City in 2008. She is interested in site-specific work, light installations, and architecture, and believes that light and movement are divine partners. Yasak has designed lighting for David Dorfman Dance's performance of Korhan Başaran's *Unsettled* at BAM facilitated by the DanceMotion USA program. She has collaborated with Raja Feather Kelly and The Feath3r Theory on *Andy Warhol's Tropico* at Danspace Project, *Another Fucking Warhol Production* at The Kitchen, and *UGLY* at the Bushwick Starr. Other credits include Shasta Geaux Pop's appearance at Under The Radar Festival 2018 (New York) with writer Ayesha Jordan and director/cocreator Charlotte Brathwaite; the 2017 world premiere of Alec Duffy's *Four Nights of Dream* with set designer Mimi Lien at Japan Society (New York); Daria Fain's *mayday heyday parfait* by The Commons Choir at BRIC (New York); *Aroundtown* with David Dorfman Dance at BAM's 2017 Next Wave Festival; Annie Wang's *Marigram* at Five Myles (New York) in 2018; and CONTRA-TIEMPO Urban Latin Dance Theater's 2019 tour of *joyUS justUS*. Yasak received a 2018 Bessie Award for outstanding visual design for Marjani Fortè-Saunders's *Memoirs of a...Unicorn* at Collapsible Hole (New York) and the John Anson Ford Theaters (Los Angeles). Yasak is very happy to collaborate on *TBCMA* with Miguel Gutierrez for the first time and to be a part of American Realness.



PHOTO: IAN DOUGLAS

UPCOMING EVENTS

THEATER

Back to Back Theatre

The Shadow Whose Prey the Hunter Becomes

THU, FEB 13 | 8 PM

FRI, FEB 14 | 8 PM

SAT, FEB 15 | 2 & 8 PM

PERFORMANCE SPACE

The globally recognized Australian group Back to Back Theatre confronts the changing nature of intelligence in contemporary society through a brutally honest public meeting led by five activists with intellectual disabilities.

PHOTO: JEFF BUSBY

MUSIC

Counterfeit Madison

Say a Little Prayer: An Aretha Franklin Celebration

SAT, FEB 22 | 8 PM

LINCOLN THEATRE

Be there as a local treasure pays tribute to Aretha Franklin with an ensemble of 20 musicians and performers as part of an ongoing Wexner Center residency.

PHOTO: KATE SWEENEY

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