Walker Art Center Presents

Marc Bamuthi Joseph/
The Living Word Project
red, black & GREEN: a blues

Thursday-Saturday, March 15-17, 8pm
McGuire Theater
red, black & GREEN: a blues was co-commissioned by the Walker Art Center with support provided by:

- William and Nadine McGuire Commissioning Fund
- The McKnight Foundation
- The Andrew W. Mellon Foundation
- National Endowment for the Arts
- National Dance Project of the New England Foundation for the Arts
- Producers’ Council members Mike and Elizabeth Sweeney

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For more information about the Producers’ Council, please contact the Walker’s development office at 612.375.7629 or donors@walkerart.org
INTRODUCING

MARC BAMUTHI JOSEPH/LIVING WORD PROJECT:
red, black & GREEN: a blues

Created by Marc Bamuthi Joseph/The Living Word Project
Directed by Michael John Garcés
Set/Installation, Concept and Design by Theaster Gates

Produced by MAPP International Productions

Media Design by David Szlasa
Lighting Design by James Clotfelter
Choreography by Stacey Printz
Documentary Films by Eli Jacobs-Fantauzzi
Music composed by Tommy Shepherd aka Emcee Soulati
Costume Design by Mai-Lei Pecorari
Sound Design by Gregory T. Kuhn
Stage Management by Rebecca Cullars
Photography by Bethanie Hines

Performed by Marc Bamuthi Joseph, Theaster Gates, Traci Tolmaire,
and Tommy Shepherd aka Emcee Soulati

Photos by Bethanie Hines, Yi Chun Wu, Scott Irvine (left, top to bottom) & Bethanie Hines (right)
When asked about the difference between the creation of community festivals and the creation of scripted and choreographic works like rbGb, Bamuthi says, “I don’t see them as two different types of creativity. In general, we seek to be collaboratively generative. We seek many ways to create safe space, whether it is in a classroom, in a community, or in the frame of performance art. The frame for development of all of these things is all pedagogical, all environmental, the impulse is to enable an active participation, an immersion, an ownership, amongst as many platforms as possible in order to advocate for that safety.” In seeking to create an alternate platform, it is no wonder that Bamuthi asked director Michael John Garcés to guide the piece. As Artistic Director of Cornerstone Theatre, one of the most renowned community-engaged theatres in the United States, Garcés wants always to be “connected to making work that impacts deeply the people who are seeing it.” For Garcés, directing a collaborative process means remaining “rigorous about the inquiry and attentive to how themes change in response to a process.”

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...Garcés reminds us that call and response is central aesthetically and socially to Bamuthi’s process. “Bamuthi challenges notions without making assumptions of those notions. He came in with an inquiry that was about the Green movement and people of color, and his sense of the goal changed because of how people answered him when he asked them questions. And I think that’s fairly rare. The process really defined what the show became. It’s really about an aesthetic rigorous process.” While the rigor of the process has involved researching the arguments of environmentalists and racial justice advocates who have documented the economic and physical health of city-dwelling Americans, Bamuthi’s inquiry also means stepping away from the professional “glossary” of sustainability when necessary. “There has to be a certain protection of terms to maintain a standard and efficiency, but in this case, we are talking about our environment. So while there has to be a certain standard, it’s also in all of our best interests to be as inclusive as possible. ... I am a language guy, so I get it. ... I could say that this is about obesity, diabetes, and food justice, but the purpose of using broad language is to acknowledge that all of these things are like an eco-system.” Post-show conversation is thus about broadening this already broad language, devising new glossaries together and reminding each other of who and what resides in the eco-system that we share.

More than likely, that reminding and that devising will not unfold without tension or fear or mistrust. No doubt, many audience members will feel enabled by Bamuthi’s own self-reflexive relationship to the material presented. ... Moreover, he refuses to allow his racially marginal position to keep him from reckoning with the privileges of his own gender and class position. Calling himself “a gentrifier arriving in the dark,” Bamuthi knows that no one occupies a position of purity in the decidedly complicated puzzle of urban re-imagining. But a conversation about Life is always going to be a dodgy one. As non-controversial as the word “Life” may sound, it comes loaded with conceptual history from different quarters. The word Life was a signature term for avant-garde artists of the sixties who touted “Art-into-Life” as a mantra for dismantling the institution of art and for staging radical experiments with groups of (largely white) kindred spirits. If Life was a generalized term for many of these artists, Life is Living brings forward other urgent connotations, implicitly asking whether and how the issues of survival and justice can animate the Life experiments of the artistic avant-garde. From another direction, though, the term Life is not robust enough to address a highly wrought and historic system of racial inequality; for those who consider the degree to which “social death” has been a principle structural activator of African-American history and identity, Life is too naïve a term. For social historian Orlando Patterson and subsequent generations of African-American thinkers who gave up on Garveyism long ago, no vision of African-American subjectivity is complete without a clear-eyed understanding of the systemic obstacles to racial survival. Bamuthi says he gets this too. “Green isn’t necessarily a shared value; life isn’t necessarily a shared value for black males under the age of 24. The leading cause of death for black males age 16 to 24 is violence perpetrated on each other. So injecting that word Life is to shift the perception of what it means to be environmentally literate and what it means to sustain our communities.” Life then is not a given, nor is it a given that Life is good. But in a dire context, loaded with irony and justified pessimism, Bamuthi argues for what he calls “his rite to heal.” To claim such a right and to craft such a rite is thus a highly charged political act.

—Excerpts from A Rite to Heal by Shannon Jackson, University of California, Berkeley
After appearing on Broadway as a young actor, Joseph has developed several poetically based works for the stage that have toured across the U.S., Europe, and Africa. These include Word Becomes Flesh, Scourge, and the break/s, which co-premiered at the Humana Festival of New American Plays and the Walker Arts Center in the Spring of 2008. Bamuthi’s Word Becomes Flesh was re-mounted in December 2010 as part of the National Endowment for the Arts’ American Masterpieces series, and will tour throughout North America and Hawaii through 2013. In addition, Joseph wrote the commissioned libretto, Home in 7 for the Atlanta Ballet in 2011, and is directing Dennis Kim’s Tree City Legends at Intersection for the Arts in 2012.

A gifted and nationally acclaimed educator and essayist, he has lectured at more than 200 colleges and universities, been a popular commentator on National Public Radio, and has carried adjunct professorships at Stanford University, Lehigh University, Mills College, and the University of Wisconsin. Bamuthi’s proudest work has been with Youth Speaks where he mentored 13-19 year old writers and curated the Living Word Festival and Left Coast Leaning. He is the co-founder of Life is Living, a national series of one day festivals designed to activate under-resourced parks and affirm peaceful urban life through hip hop arts and focused environmental action. www.lifeisliving.org; www.alpertawards.org; www.livingwordproject.org

Marc Bamuthi Joseph (Creator & Performer) Marc Bamuthi Joseph is one of America’s vital voices in performance, arts education, and artistic curation. In the Fall of 2007, Bamuthi graced the cover of Smithsonian Magazine after being named one of America’s Top Young Innovators in the Arts and Sciences. He is the artistic director of the 7-part HBO documentary Russell Simmons presents Brave New Voices and an inaugural recipient of the United States Artists Rockefeller Fellowship, which annually recognizes 50 of the country’s “greatest living artists.” Additionally, Bamuthi was recently announced as the Alpert Award winner in Theater. He is maintaining a dedicated practice in performance, while currently serving as the Director of Performing Arts at Yerba Buena Center for the Arts in San Francisco.

Michael John Garcés (Director) is the artistic director of Cornerstone Theater Company, a community-engaged ensemble in Los Angeles where he is currently directing Café Vida by Lisa Loomer, and has also directed work by Naomi Iizuka, Page Leong, Tom Jacobson and Julie Marie Myatt, as well as The Falls by Jeffrey Hatcher, a collaboration between Cornerstone and The Guthrie Theatre. He is very pleased to be continuing the collaboration with Bamuthi which began with the break/s. Other recent directing credits include, Oedipus El Rey by Luis Alfaro at the Woolly Mammoth Theatre Company, where he is a company member, Funnyhouse of a Negro by Adrienne Kennedy at CalArts, and the 10th anniversary production of N.E. 2nd Ave by Teo Castellanos at the Arsht Center for the Performing Arts.

Continued on pages 7-10.
Other theatres at which he has directed include The Children’s Theatre Company, New York Theatre Workshop, Hartford Stage, Second Stage, Huntington Theatre Company, INTAR, Yale Repertory Theatre, The Cherry Lane, The Atlantic Theater Company and Repertorio Español. Garcés is on the executive board of the Stage Directors and Choreographers Society. For Cornerstone he wrote Los Illegals, created in collaboration with communities of day laborers and domestic workers, and which was published in the summer, 2011 issue of Theatre Magazine (Yale School of Drama/Duke University Press). Other plays he has written include THE WEB (needtheatre), points of departure and customs (INTAR), and Acts of Mercy (Rattlestick Playwrights Theater). Short plays include hymn in three parts (Chalk Rep), inhabited (Red Fern Theatre Co.), tostitos (EST Marathon of One-Act Plays), on edge and the ride (Humana Festival), audiovideo (Drama League/Directors Project), and catch and sandlot ball (Mile Square). He wrote the text for the Oratorio Stations, composed by Alexandra Vrebalov, recently performed at the NOMUS Festival in Novi Sad, Serbia. Garcés is a recipient of the Prince Grace Statue, the Alan Schneider Director Award, and a TCG/New Generations Grant. He is a proud alum of New Dramatists.

Theaster Gates (Set/Installation, Designer & Performer) is a Chicago-based artist whose practice covers performance and installation, urban planning and design, and the traditional fine arts. His work in performance, installation art and public intervention offers a platform that opens up challenging issues by presenting them, not as acute encounters, but as invitations to engage hard information creatively. His exhibit at the Museum of Contemporary Art Chicago, Temple Exercises, built of wooden boards recycled from a factory in Chicago’s post-industrial heart, encouraged people to see these discarded materials not only in the light of Modernist Art, but to reflect on cultural traditions that depend on scrap for survival. The installation housed performances by the Black Monks of Mississippi, a music ensemble which Gates founded. Other performances, installations, and exhibits include Black Monks & the Gospel of Black, (Van Abbenmuseum, Netherlands); Black Monks of Mississippi, If You See Jesus Tell Him Where I Am (Hyde Park Art Center, Chicago); Branded Alongside the Cabinet of Curiosities (Milwaukee Art Museum); Tea Shacks, Collard Greens & the Preservation of Soul (Center for Proliferation of Afro-Asian Artifacts, Chicago); Plate Convergence (Yamaguchi Institute, Chicago); Mississippi Houses (Inax Ceramic Museum, Japan); and The American Negro: Too good to be true (St. George Cathedral, South Africa). Gates received an interdisciplinary Master’s in Urban Planning and Public Sculpture from Iowa State University in 2005. He is currently Director of Arts and Public Life and Artist in Residence at the University of Chicago.

David Szlasa (Media Designer) is a media artist, curator and producer. He is the recipient of the Gerbode Award, Future Aesthetics Artist Award, and Lighting Artists in Dance Award for innovative use of video in performance. The San Francisco Chronicle called Szlasa’s ongoing work with interactive technology “so timely as to feel timeless.” His work has been presented in a range of venues from the Yerba Buena Center for
the Arts to the Sydney Opera House and the Harare International Festival of the Arts, Zimbabwe. Szlaga has collaborated with artists including Marc Bamuthi Joseph, Sara Shelton Mann, Rennie Harris, Deb Margolin, Hope Mohr, Synaesthetic Theater, and Bill Shannon. In addition, Szlaga produces and curates programming at Z Space in San Francisco and has worked on staff at The Culture Project, Playwrights Horizons Theater School, The Drama League, and Dance Theater Workshop in New York. Szlaga is currently engaged in a commission awarded by the National Science Foundation and the Geissler Group in Theoretical Chemistry at UC Berkeley. www.davidszlaja.com

James Clotfelter (Lighting Designer) is committed to the creation of collaborative and socially conscious work for theatre and dance. He is an Artist Associate with Pig Iron Theatre Company (Chekhov Lizardbrain, Welcome to Yuba City), Resident Lighting Designer and Production Manager for Miro Dance Theatre (Punch, Spooky Action), and Company Member of johannes wieland (newyou, Progressive Coma). In 2005 he co-founded Mlab, a laboratory for innovations and design technologies in the live arts which has realized numerous scenic, light, and video designs specifically tailored for efficient and sustainable touring. Recent collaborations include work with Rennie Harris, John Jasperse, Bill Shannon, Thaddeus Phillips, Sara Shelton Mann, Rainpan 43, Southern Repertory Theatre, and Lubelski Teatr Tanca. www.jcl.de

Stacey Printz (Choreographer) is artistic director of the Printz Dance Project (PDP). Founded in 1998, PDP has performed extensively in California with home seasons at the Cowell Theater in San Francisco, and has toured all over the U.S., being presented in such places as New York, Los Angeles, Memphis, Arizona, Colorado, and internationally in Lithuania, Russia and Ireland. Printz has been commissioned to choreograph for many companies in California and has received awards from the Zellerbach Family Foundation, the W&F Hewlett Foundation and Fort Mason Foundation. She is also a recent recipient of the New Work Fellowship from the Marin Arts Council. Printz received sociology and dance degrees from UC Irvine. In addition to teaching at San Francisco Dance Center, she has been on faculty at St. Mary’s College, Sonoma State University and RoCo Dance Studio. She has taught master classes and workshops across the United States, as well as internationally in Switzerland, Italy, Amsterdam, Belgium, Russia, Lithuania and Ireland. Highly interested in collaborative experiences, Printz had the pleasure of working with Marc Bamuthi Joseph on Scourge and the break/s. www.printzdance.org

Eli Jacobs-Fantauzzi (Documentary Filmmaker) has traveled the world capturing the voice of international hip hop and documenting the art of storytelling around the globe. After graduating UC Berkeley, while still enrolled in the MA program at NYU Tisch School for the Arts, he completed his first acclaimed international documentary Inventos: Hip Hop Cubano in 2005, winning the prestigious Student Filmmaker Award at the Pan-African Film Festival. Jacobs-Fantauzzi then created Homegrown: Hip Life in Ghana, the story of Hip Life (a combination of Hip Hop and Ghana’s native High Life music style), that documents the band VIP’s ten years journey from the ghetto in Accra to their first international tour. Jacobs-Fantauzzi launched Fistup.tv, an online channel dedicated to documenting the global hip hop movement. Episodes have featured Los Rakas (Panama), Las Krudas (Cuba), Ana Tijoux (Chile), and Blitz the Ambassador (Ghana) and also covered the 2011 South By Southwest music/film conference in Austin, Texas. Jacobs-Fantauzzi works as an educator and activist, teaching in the Ethnic Studies Department at UC Berkeley and as a documentarian for The Center for African Peace and Conflict Resolution in Ghana. Jacobs-Fantauzzi has worked with Sacramento Youth Speaks, Sol Collective Arts and Cultural Center, and the National Institute of Culture and History in Belize. Jacobs-Fantauzzi was recently awarded a grant from The National Endowment for the Arts for Breaking the Paradigm: The Reciprocal Relationship Between Traditional Cultural Artforms and Contemporary Hip Hop. He is currently curating the 2nd Annual Fist Up Film Festival and working on a new film in Medellin, Colombia, entitled Revolucion Sin Muertos (Revolution Without Death).

Tommy Shepherd (Composer & Performer) aka Emcee Soulati, is an actor, playwright, composer, educator, b-boy, rapper, drummer, and beatboxer. Tommy is a co-founder of the live hip hop collective, Felonious: onelovehiphop, who play music throughout the world and create original theatrical productions from their base as a resident company at Intersection for the Arts. Felonious’ last project was Angry Black White
Boy, adapted from the Adam Mansbach book by Dan Wolf, for which Shepherd created the original music and performed. Shepherd has also been a long time Hybrid Resident Artist at Intersection, a member of Campo Santo, and a performer with Erika Chong Shuch’s ESP project. He acted in and created the score for Nobody Move and Hamlet: Blood in the Brain by Naomi Iizuka; and created the sound design and score with Howard Wiley for A Place To Stand. He also acted, beatboxed, and composed a live score with Scheherazade Stone for Domino by Campo Santo with Sean San José, which premiered at Yerba Buena Center for the Arts. In 2007 he created and performed his first one act solo, The MF in ME, premiering at Intersection for the Arts’ GROUNDEDD? festival of new works. Other credits include: co-composer/collaborator/performer with the Jazz Mafia Symphony; performing the world premiere of The Joshua Norton Suite; creating the score for Donald Lacy’s Color Struck, which was performed at the National Black Theatre Festival and for the National Black Congress leading up to President Obama’s election. Shepherd was a commissioned artist, co-creator and performer of Raw Dios for headrush crew, which toured Berkeley, Denver and to the famed El Teatro Campesino in San Juan Bautista. He also recreated the previously unfinished Duke Ellington musical Queenie Pie, which premiered at the Oakland Opera in 2008. Shepherd has performed and toured internationally with Marc Bamuthi Joseph, collaborating on Scourge and the break/s.

Traci Tolmaire (Performer) is an actor, dancer, singer from Chicago. Her training in theatre arts and dance include a BA in Theatre from Spelman College, theatrical studies at New York University’s Tisch School of the Arts, dance training at Sammy Dyer School of Theatre in Chicago, and classes with master teachers Katherine Dunham and Savion Glover. Her theatrical credits include IPH...a translation of Iphigenia at Aulis by Euripides (Brava Theater/African-American Shakespeare Company); Mirrors In Every Corner (directed by Marc Bamuthi Joseph for Intersection for the Arts/Campo Santo); Susan Lori Parks’ 365 Days/365 Plays series (Hartford Stage Company); Joseph and the Amazing Technicolor Dreamcoat (Fulton Opera House); The Darker Face of the Earth (Take Wing and Soar Productions); Trouble in Mind (Actor’s Express), and Breath, Boom (Synchronicity Theatre Group). She was an understudy for Lisa Kron’s play In the Wake at Berkeley Repertory Theatre and appeared twice in the New York International Fringe Festival as a leading actress in original productions Fantasy, Girl (choreographer) and Eggs and the Rebound Guy. Tolmaire also worked as choreographer for Hartford Stage Company’s production of Gee’s Bend, Connecticut Critics Circle award winner for best ensemble. Tolmaire currently resides in the San Francisco Bay Area. www.tracitolmaire.com.

Mai-Lei Pecorari (Costume Designer) is an independent costume designer and wardrobe stylist based in San Francisco and New York. She began her career as a designer while attending college at the University of Florida, where she completed her bachelor’s degree in costume design. From there, with Atlanta as her home base, she designed shows with Jomandi Productions and worked with neighboring theaters such as Virginia’s Mill Mountain Theater. These projects granted her the opportunity to work with a range of talented artists, such as choreographer Moustapha Bangoura of Les Ballets Africains; Chuck Davis, artistic director of DanceAfrica; and Marc Bamuthi Joseph on the production of Scourge. Since her move to the West Coast, she has been a wardrobe stylist, costume supervisor and key costumer on film and video sets. Currently, her focus is on commercial and advertising productions, with clients ranging from the Gap and Levi Strauss & Co. to Microsoft and Apple, Inc. to Adidas and New Balance. Pecorari’s love for good design and creative expression is her motivation for working hard to create beautiful art. She is happy to be on board for a second time with The Living Word Project for the premiere of red, black & GREEN: a blues.

Gregory T. Kuhn (Sound Designer & Production Manager) is a multidisciplinary creator and collaborator in the performing and fine arts since 1986 as composer, sound designer and engineer, visual artist and designer. After receiving a BA in Music from Swarthmore College, he worked with Relâche, New Music America 1987, and at the Yellow Springs Institute in the Philadelphia area. Since 1988 in the San Francisco Bay Area, he has collaborated on a great diversity of projects for theater, multimedia, exhibition, dance, and experimental and contemporary music performances. Recent recognition includes the 2007 Isadora Duncan Award for S.F. Ballet’s Ballet Mori (with Ken Goldberg and Randall Packer), and
the 2008 Lucille Lortel Award for Unique Theatrical Experience for
Rinde Eckert’s Horizon (directed by
David Schweizer). Ongoing
activities include new works by Paul
Drescher, Joan Jeanrenaud, Karla
Kihlstedt, Margaret Jenkins, Joe
Goode, Larry Reed, Wayne Vitale,
Rafael Landeau, Traveling Jewish
Theater, the S.F. Contemporary
Music Players, Eco Ensemble, and
Other Minds.

Rebecca Cullars (Stage Manager)
a.k.a. B^2 worked on the break/s
as Stage Manager and Lighting
Director. She is excited to be
working with Marc Bamuthi Joseph,
Michael Garcés, James Clotfelter,
Tommy Shepherd and the MAPP
team again on rbGb. Based in New
York City, she has worked on The
NYC Downtown Urban Theater
Festival as Stage Manager; Fyvush
Finkel Live, Two Brothers and
Metamorphose as Interim
Production Manager, Video
Supervisor and Master Electrician;
Perfect Fit as Lighting Designer;
Nathan the Wise as Assistant
Lighting Designer; Hip Hop
Monologues: Inside the Life and
Times of Jim Jones as Stage
Manager; Cyclone and the Pig-
Faced Lady as assistant lighting
designer; and Any Night as
Technical Director. She has worked
as Sponsor Liaison for the Marty
Markowitz Brooklyn Summer
Concert Series. She is regularly
visited by the Holy Ghost while
lighting gospel acts at Brooklyn
Center for the Performing Arts
including Mary Mary, Tye Tribbett,
Hezekiah Walker, Kirk Franklin, The
Clark Sisters, JJ Hairston, and
Richard Smallwood. Steve Bailey
this glow stick’s for you!

Bethanie Hines (Photographer)
whole heart. She loves deeply and
those on the other side of her lens
feel the reverence she holds for
life. Hines is committed to a
mindfulness practice which
connects her to moments that
could easily be missed.
Vulnerability, emotion, intimacy,
and connection to her subjects are
evident. For Hines, less is more.
Her work documents the perfection
of who we are, reminding us of our
wholeness, replacing stories with
truth. www.bethaniehines.com

MAPP International Productions
(Producer) is a non-profit producing
organization dedicated to
developing functional and
sustainable environments for artists
to create, premiere and tour
ambitious and compelling
performing arts projects. MAPP
provides support and opportunities
for challenging artistic voices to be
fully heard and engaged by
bringing together arts, humanities
and public dialogue. MAPP
International is co-directed by
veteran arts producers and
managers, Ann Rosenthal and
Cathy Zimmerman, who have
developed 30 multi-disciplinary
projects and produced well over 60
multi-city tours with U.S. and
international artists from 23
countries in Asia, Africa, Australia,
Europe and the Caribbean.
Working on behalf of artist and
their organizations, MAPP has
raised and managed over $7 million
for the realization and distribution
of new work. MAPP is a co-founder
and general manager of The Africa
Contemporary Arts Consortium
and The America Project Working
Group. Information about the
artists and community projects
MAPP is currently involved with is
available at
www.mappinternational.org

SPECIAL THANKS
From the Company

The collaborative team would like
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Chicago, 3rd and 5th Wards in
Houston, Harlem, NY, and West
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(slide National Steel guitar) and
Theresa Wong (Cello) for
permission to re-sample their
original performances. We further
wish to thank Karen Farber of the
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see “it” before we did. In addition
to their collective institutional
support, we wish to throw our arms
around the teams at MAPP and
Youth Speaks, especially to Cathy
Zimmerman and Joan Osato,
for their love and grit. We put out
hands to the hearts of our families
in greeting, acknowledgement, and
yielding.

The author wishes to dedicate this
piece to Kanoelani Connor and
Hodari Davis. Love is life, and life is
living...

Photo by Bethanie Hines (left)
PERFORMING ARTS STAFF

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Ben Behrens, Electrician/Stagehand
Joe Beres, Electrician/Stagehand
Doug Livesay, Electrician/Stagehand

ADDITIONAL SUPPORT

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red, black & GREEN: a blues is co-commissioned by Yerba Buena Center for the Arts, Cynthia Woods Mitchell Center for the Arts at University of Houston, Walker Art Center, and Lehigh University. It is also commissioned by The America Project, a program of MAP International Productions with support from The Ford Foundation and the Nathan Cummings Foundation.

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Developmental residencies have been provided by Carolina Performing Arts at University of North Carolina, Chapel Hill. Critical production support for rbGb is being provided by the Technical Residency Program at Z Space.

BLOGGED

Juliana Barwick’s Digital Cathedral

The Walked kicked off this year’s “Sound Horizon” series, which combines live sound and visual art, with Julianna Barwick, whose overlaid vocal loops turned the Perelman Gallery into a digital cathedral. With Ernesto Neto’s giant, globulous otheranimal suspended above her, and a crowd of people collected around her at the room’s edges, Barwick took full advantage of the gallery space. Over the course of four songs, she wove a pitch-perfect tapestry of sound; as each piece developed, it was nearly impossible to tell what she was doing “live” and what was reverberating around the room as a loop.

Read more & respond at blogs.walkerart.org.

INTERVIEW WITH MARC BAMUTHI JOSEPH & THEASTER GATES

My Hand or My Voice

I don’t use the word activism. My dad was kind of an anti-activist. He had nine children, so when people were protesting, he went to work. ... I grew up thinking that my politics would be more in my hand and in my body and in labor. It was late that I came to the idea that a political voice could create change. ... The political, in this sense, is just a way of seeing clearly the systems of oppression that exist and the systems of privilege. Like Bamuthi said, I’m burdened by my history. It becomes very difficult not to think about other people as I become more resourceful, more successful. Other people are born with the luxury of not having to consider others. Sometimes I wish I had that, but I don’t. It doesn’t feel like I have a choice in this work, which is what makes it feel really purposeful. It’s what I’m made to do.

Read more at walkerart.org.

FROM THE CHANNEL

Eiko & Koma: Naked

Naked is a new “living installation” created by the renowned Japanese-American movement artists Eiko & Koma and commissioned by the Walker.

Watch this and other videos at channel.walkerart.org.

Photos by Jody Rogac, Anna Lee Campbell (left, left to right)
Visitor Information

GALLERIES
Free admission every Thursday evening, 5–9 pm
Free admission with your ticket within one week of performance.

FOOD & DRINK
Balcony Bar is open before and after the performances in the McGuire Theater.
Gather is open late on Thursday evenings and features
a new small plates menu each month from a guest chef and a happy hour (5-7 pm)

PARKING
Convenient paid underground parking is available on-site. The daily rate is $4.
Enter the ramp on Vineland Place at Bryant Avenue.
Additional parking is available in the Minneapolis Sculpture Garden pay lot.
Free, but limited, on-street parking is available on the surrounding streets (restrictions enforced).
Accessible parking in the underground ramp is designated near the elevator and entrance.
Handicapped parking is also available on Vineland Place,
in front of the Walker and the Minneapolis Sculpture Garden.
Bike racks are also available.

WALKER SHOP
Open Daily 11-6pm and Thursday evenings until 9pm. Closed Mondays.

ASL ACCESSIBILITY
American Sign Language (ASL) interpretation is available for selected events
and can be arranged with at least two weeks advance notice.

BOX OFFICE
Visit walkerart.org to learn more about upcoming events, performances, and workshops,
purchase tickets, and learn more about performing arts at the Walker.
Box Office/Information also found at 612. 375. 7600.
SEUN KUTI AND EGYPT 80

Saturday, April 14, 8 pm
Cedar Cultural Center

“With his dad’s old band Egypt 80 behind him, [Seun Kuti] is a force to be reckoned with.” —BBC

Son of legendary Afrobeat king Fela Kuti, saxophonist Seun Kuti comes to Minnesota for the first time, already acclaimed globally as an African music hero for a new generation. Copresented with the Cedar.

Support provided by The McKnight Foundation and the Andrew W. Mellon Foundation

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FUTURITY: A Musical by the Lisps
April 26–28
Walker Commission

Melding the Civil War with sci-fi and American folk with avant-rock, FUTURITY recounts a soldier’s quest to save humans from themselves by inventing an omnipotent, steam-powered “brain.”

Support provided by the William and Nadine McGuire Commission Fund, the Andrew W. Mellon Foundation, Producers’ Council members Lani and David Moore, Jr., The Moore Family Fund for the Arts of The Minneapolis Foundation, and the National Endowment for the Arts.

“Melodramatic, witty, inventive and downright intoxicating.”
—Music Slut
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Become a member and enjoy free gallery admission all year, invitations to preview parties, discounts on tickets, and savings in the shop and restaurants. Experience the Walker like no one else—join today!
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Free Gallery Admission with Event Ticket
Receive free same-day gallery admission with a ticket to a Walker film, performance, or other paid event.

Target Free Thursday Nights
Get inspired. Get in free.
The conversation starts here with a sampler of events, including film screenings, artist talks, performances, and free gallery admission from 5 to 9 pm.

Target Free Thursday Nights sponsored by

Free First Saturdays Are for Families
Gallery admission is free on the first Saturday of each month, with family activities from 10 am–3 pm.

Free First Saturday is sponsored by

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Gather by D’Amico
An elegant lunchtime destination restaurant. A Thursday night bar scene features drink specials and a new small plate menu each month.
Tuesday–Sunday, 11:30 am–2:30 pm
Open late Thursday, 5–9 pm
612.253.3410 walkerart.org/gather

Garden Café by D’Amico
Salads, sandwiches, and baked goods; beer, wine, espresso, tea, and soda. Grab a bite before movies in the Cinema. Located in the Bazinet Garden Lobby.
Tuesday–Sunday, 11 am–5 pm
Open late Thursday, 11 am–8 pm

Balcony Bar
Open before and after performances in the McGuire Theater.

Walker Art Center
1750 Hennepin Avenue
Minneapolis, MN 55403
612.375.7600
walkerart.org

Gallery Hours
Tuesday–Sunday, 11 am–5 pm
Open late Thursday, 11 am–9 pm
Closed Mondays

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