



CARMINA ESCOBAR: BAJO LA SOMBRA DEL SOL /  
UNDER THE SUN'S SHADOW

NOVEMBER 18 - 20, 2021

8:30pm

presented by

REDCAT

Roy and Edna Disney/CalArts Theater

California Institute of the Arts

CaLARTS

*We gratefully acknowledge that we operate on the traditional lands of the Tongva, Tataviam, and Chumash peoples—including the Gabrieleño, Fernandeño, and Ventureño; members of the Takic and Chumashan language families; and other Indigenous peoples who made their homes in and around the area we now call Los Angeles. We honor their ancestors past, present, and future, and recognize their continued existence and contributions to our society.*

# CARMINA ESCOBAR: BAJO LA SOMBRA DEL SOL / UNDER THE SUN'S SHADOW

Creator & Director

Instrument Designer

Director of Photography

Produced by

Executive Producer

Carmina Escobar

Jerónimo Naranjo

Wesam Nassar

Boss Witch Productions

Madeline Falcone

## CAST

Performer / Artist: The World

Performer / Artist: The New Mother

Performer / Artist: Life Itself

Performer / Artist: The Sacred Being

Performer / Artist: The Trickster

Dancer & Choreographer: Human / Mover

Dancer & Choreographer: Human / Mover

Dancer & Choreographer: Human / Mover

Performer / Artist: Alchemist I

Performer / Artist: Alchemist II

Performer / Artist: Alchemist III

Performer / Artist: Alchemist IV

Performer / Artist: Alchemist V

Dorian Wood

Mataji Booker Graham

Yulissa Maqueos

Asher Hartman

Carmina Escobar

Oguri

Roxanne Steinberg

Hyojin Jun

Jerónimo Naranjo

Jose Pablo Jimenez

Milo Tamez

Madeline Falcone

Kozue Matsumoto

## CREW

Sound Director

Producers

Music Directors

Costume Designer

Editor

Audio Mixing & Production

Engineer & Bucareli 69 Producer

Assistant Camera & Camera Operator

Camera Operator

Justin Asher

Carmina Escobar

Madeline Falcone

Madison Heying

Jerónimo Naranjo

Carmina Escobar

Tanya Orellana

Wesam Nassar

Justin Asher

Israel Castañeda

Gary Wright

Hayden Steele

Assistant Sound Director  
Headpiece Design (Yulissa) & Hair Sculpture (Roxanne)  
Bucareli 69 Instrument Fabrication

Josephine Shetty  
Lauren Klein  
Juan Carlos Herrera  
Ricardo Ruiz  
Salvador Soto

Drum consultant

#### MONO LAKE UNIT

Grant Writer & Production Assistant  
Production Assistant  
Chef & Production Assistant  
Set Photographer & Production Assistant  
Production Assistant

Gina Falcone  
Alex Perez  
Ellen Crooks  
Sydney Canty  
Andrea Turk

#### REDCAT UNIT

Technical Director  
Associate TD, Sound and Video  
Associate TD, Lighting Director / Lighting Designer  
Stage Engineer  
Set Design  
Assistant Stage Engineer  
Production Assistant  
Stage Manager  
Lighting Programmer  
Audio Engineer  
A2/Camera Operator  
QLab  
Deck

Bill Ballou  
Pete Pace  
Matthew Johns  
Israel Castañeda  
Tanya Orellana  
Alex Perez  
Josephine Shetty  
T Kosek  
Rachele Ekstrand  
Cordey Lopez  
Joshua Hill  
Scott Garner  
Andrew Childs

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*This project was supported, in part, by a Foundation for Contemporary Arts Emergency Grant.*

## *Bajo la Sombra del Sol*

PROLOGUE, *We are not alone in the dark.*

/

CHAPTER I, *A Vast and Frightening Hunger*

CHAPTER II, *Huddled in the Storm*

RAW

CHAPTER III, *Made of Stone, Made of Sand, Made of Salt*

WAR

CHAPTER IV, *Liquid Sunlight, Iridescent Wombs*

CHAPTER V, *Everything with a substance cast a shadow*

CHAPTER VI, *The will to live and the will to die*

BLOOM

CHAPTER VII, *One's own nature, the lesson of paying attention*

CHAPTER VIII, *To Find in Water Fire, Live in the Dead, Death in the Sea*

FLOOD

THRESHOLDS

CHAPTER IX, *Sun in the heart, Blood in the Shadow*

THE MYTH

/

EPILOGUE, *I'm everything, I'm nothing*

*Made of Stone, Made of Sand, Made of Salt* is based on the song "La Tormenta" by Juan Pablo Villa.

*Sun in the heart, Blood in the Shadow* is from the poem "Sun in the Heart, Blood in the Shadow" by Lisa Teasley.

### ABOUT THE WORK

"Our future hinges on our ability to reimage our place in the world"

— Anja Stadelmann

The way forward is inward. *Bajo la Sombra del Sol* is a journey into the collective shadow of our unconscious, the veiled inner land where our instinct, drive, and desire live. Where the constructs of what we think we should be threatens us with the possibility of self-annihilation while giving us power for transformation and life.

In the symbolic world we have created for you tonight, a surreal cosmos of our subconscious in which the sun, the brightness, source of light that feeds us with life, is obscured by an entity brighter than itself. What could be the monstrous being that lurks behind it? It is us. The symbolic and physical journey we are sharing with you seeks to confront our collective shadow of control, a behavior that otherizes us among ourselves and from nature. It presumes that The All is not interconnected, not fundamentally intertwined.

Our guides, the creatures of this land, figures of nascent light, unbound from the constructs of human worlds, must fall into the abyss and surrender to the land to find the true nature within themselves. To survive, they must give birth to a new collective mythology. For this, they must walk against the sunlight to find in destruction the cause of coming into being. To find the love that lives in

the dark corner. To find the sacredness in our relationship to nature as part of ourselves. To find the will to live.

*Bajo la Sombra del Sol / Under the Sun's Shadow* is a performative hypertextural scenic work that makes communion with the natural landscape of Mono Lake, pointing toward its complex ecological and symbolic relationship with Los Angeles. The piece seeks to create a liminal space between contrasting spaces and approaches. Between the harsh and challenging outdoors of the great basin to the controlled black box environment of a theater nested in a thirsty megalopolis. Between film and live performance. Between defined structure and emergence. Between tradition and ingenuity as represented by the SunDrum created by artist Jerónimo Naranjo. This large-format custom made instrument connects the performers via metal filaments, like sun rays, and amplifies all the instruments and performers. This resonant drum connecting us all in tangible sound within the vast landscape that we inhabit.

—Carmina Escobar

All of the instruments in this production were custom built in my workshop in the cultural center and production company at Bucareli 69 that I direct, in Mexico City. Using wood, gourds, hide, and strings—materials that have been elemental in the construction of musical instruments around the world throughout history. They all refer to the piece's prominent central drum, which represents the sun.

Textures made by hands, rocks, voices, reverberate through the sun drum via the addition of springs. This modern element creates interplay between the performers, enhancing the sounds of movement and connecting many of the instruments to this otherworldly acoustic microphone. Instruments held separately from the sun drum have their own resonance, sounds magnified through the bodies of gourds.

My research and process of creating these instruments was based on the origins of musical tools and their progression over time. In keeping with this, the music in the piece begins with the hands before moving to natural elements from the landscape—rocks, sand—then to the voice. Finally string instruments start to appear, befitting themes of evolution.

Because these are new experimental instruments we encountered challenges in building, transporting, and rehearsing with them that we did not foresee. When the sun drum moved from the high humidity of Mexico City to Mono Lake, where humidity was vastly different at 10%, it was necessary for us to care for it as a living thing that needed to be tended with water so it would maintain the proper tension to work as a drum.

The process of creating these instruments has been informed by the ethos of *Bajo la Sombra del Sol*. We are a part of the new myth, probing the space between convention and innovation, surrendering to the elements and letting them guide us onward.

—Jerónimo Naranjo

There was a moment last spring as Carmina and I were scouting locations at Mono Lake, when we found ourselves inside of a fantastic thunderstorm. We were looking out onto the expanse of the lake as the storm rolled toward us, a glasslike sheet of rain charging over the water. We watched lightning strike from the sky to the ground on one side and then the other, and as it all converged on us, it began to hail. Simultaneously beautiful and terrifying, we took our cue and saved that location for another day.

With *Bajo la Sombra del Sol* we are in relationship: with ourselves, with each other, with nature, the land, and with an ecosystem of communities. Within these relationships we are constantly rethinking, reframing, making space for possible futures.

We created Boss Witch Productions to establish a sustainable, artist-driven infrastructure for the creation of experimental, site-specific work. We seek to reimagine our connection to the world around us while leaving a minimal human footprint, and we explore questions of community and ecology from a queer and trans perspective.

This production process has been exhilarating, humbling, and deeply generous. It has been an exercise in listening and adapting, and has included major shifts due to wildfires, site closures, border crossings, the pandemic, and more. Through everything, our amazing team, pieced together from many different worlds in a way that now feels like family, has proven the power of collaborative work. The process of creating *Bajo la Sombra del Sol* has fostered new, generative collaborations that will sustain the life of this work we are doing together.

—Madeline Falcone

In the middle of the vast, dry Great Basin Desert is Mono Lake, incredibly salty with millions of years of minerals, that provides life for millions of birds, trillions of invertebrates. Migratory birds, phalaropes and grebes, are drawn here as a crucial source for food and nourishment on epic journeys. They hurtle their tiny selves into the world over oceans and deserts and come to this place to renew their bodies, gain energy to continue on their uncertain paths.

I too am always drawn back to Mono Lake, also as a source of renewal and life. I find peace floating with the lake's salty water on my skin. I paddle my body through the desert, through the water that was only recently snow falling on the highest peaks. The birds float around me, my kin who also love this place and call it home. I and the birds will venture on great journeys but we always will be drawn back to Mono Lake, this spiritual center, full of a trillion brine shrimp, full of power and renewal, this home.

—Ryan Carle, ornithologist working at Mono Lake

Program notes were edited by Jason Brown (Carmina Escobar) and Gina Falcone (Jerónimo Naranjo, Madeline Falcone)

## ABOUT THE ARTISTS

**Carmina Escobar** is an extreme vocalist, improviser, sound and intermedia artist based in LA. Escobar investigates and expresses emotions, memory spaces, states of alienation, and the possibilities of interpersonal connection through voice performances, installations, experimental theater, interdisciplinary collaboration, new technologies, and video pieces that seeks to challenge our understandings of musicality, gender, queerness, race, and the foundations of human communication. As an immigrant from Mexico City key to her practice is the exploration of interstitial states of being—suspensions between worlds, politics, and borders.

**Jerónimo Naranjo** is a composer, instrument builder, improviser, and performer based in Mexico City, whose studies have ranged from piano to composition, to electronic music—all of which have informed his work to build new acoustic instruments that can produce a wide array of textures. Jeronimo's installations create immersive instruments that become part of a performative space. His most recent work is focused on creating instruments using elemental materials, including hide and string.

**Wesam Nassar** is a filmmaker whose work attempts to examine the two most powerful forces of human expression: Fear and Reverence. Wesam's work includes writing, producing, and directing for documentary and narrative fiction production.

**Justin Asher** is a Los Angeles based composer, producer, sound designer, multimedia, and multi-instrumentalist artist whose work reflects the tumultuous relationships humans have with their technological creations. His art focuses on production-as-instrument, feedback, speech, hyper-acoustics, and sonic archetypes.

**Madeline Falcone** (they/them) is a performer, producer, curator, and educator whose work focuses on building artistic community that challenges conventions. As a producer and curator, they have recently collaborated with The Broad Museum, REDCAT, CalArts, LACMA, and the Ojai Music Festival. They are a founding member and co-director of the Isaura String Quartet, can be heard on recordings for film and television, and are a faculty member at CalArts in Music Technology and Digital Arts.

**Tanya Orellana** designs performance spaces for Theater, Dance, Opera and Puppetry. Originally from San Francisco, she is a core member of the award winning ensemble Campo Santo, participating in their intimate New Work Process, conceptualizing and designing sets alongside the writing process.

**Israel Castañeda** is an engineer and stage designer based in Mexico City, whose company CBI Producciones builds large-scale arenas, from stadiums to film sets. Israel's work on major films, festivals, and concerts led him to engineer the first ever modular scaffolding system that can be used to build venues seating thousands of people.

**Madison Heying** is a musicologist, lecturer, and arts administrator based in Santa Cruz. Her research focuses on histories of electronic and computer music with an emphasis on gender and community formation. She is a co-founder of Indexical and Boss Witch Productions.

**Dorian Wood** (b. 1975, pronouns: she/them) is a multi-disciplinary artist based in Los Angeles. Using subject matter informed by their own perspective as a non-binary brown person, a child of Costa Rican and Nicaraguan immigrants, and an autodidact, Wood's intent of "infecting" spaces and ideologies with their artistic practice is born from a desire to challenge traditions and systems that have contributed to the marginalization of people. Their work has been showcased in concert halls and performance spaces around the world.

**Mataji Booker Graham** is a multidisciplinary artist based in Los Angeles. She utilizes her travels through the dramatic arts, music, dance, the written word, photography and video works to craft and create narratives and visual landscapes which explore the heart, pain and humility of our collective human experiences.

**Yulissa Maqueos** is a musician, artist, and educator from San Andres Solaga, Oaxaca. Beginning her musical career as a woodwind player from a very young age, Yulissa plays in a variety of musical genres with specialization in traditional Oaxacan music. A dedicated educator at the Maqueos Music School in Koreatown, she has also served as director for dozens of Oaxacan brass bands throughout California.

**Asher Hartman** is a transgender intuitive, writer, director, and maker of live performances. His works, which combine strategies of theater and performance art, grapple with social and political issues in an era of chronic crisis. His works are dense, visual, poetic embodied texts, infused with clown and cringe humor, evidence of trance and psychic journeying, set in engulfing installations designed to disorient, unnerve, and elicit strong feeling.

**Oguri** is an internationally acclaimed dancer who has been described as a master at redirecting the way one sees and encounters the physical environment through emphasizing the unpredictable. He produces full-evening solo and ensemble work, improvising and collaborating with musicians, sculptors, painters, poets, and literature. He is a United State Artist, Doris Duke Fellow 2018.

**Roxanne Steinberg** dances to transcend familiar vocabularies and bring about a heightened sense of perception, connectivity and flow of primordial associations. She is a graduate of Bennington College, resident artist at Electric Lodge and 2020 COLA Fellow. Performing worldwide, collaborating with many artists, she delights in the myriad of existences for her body and psyche.

**Hyoin Jun** is actively working as a freelance dancer, choreographer, and dance instructor. Jun has finished the Experimental Choreography program (MFA) at University of California, Riverside. Jun has been choreographing and performing on both international and local stages actively at: Los Angeles, New York, Seoul, Bilbao, and etc.

**Jose Pablo Jimenez** is a multi-string player, improviser, and master Mongolian throat singer whose performance practice ranges from early, to contemporary, to experimental music and improvisation. Based out of Mexico City, Jose Pablo began his music studies with cello before learning viola da gamba, which led him to discover instruments from Mongolia and Asia. He is now getting a Master's degree in the radif, Persian classical music, with the kamancheh.

Percussionist-composer **Milo Tamez** has been a leading voice in the advancement of creating drumming expressions for decades in Mexico. He adapts a wide background in percussive languages and artistic perspective to find his own place within the American Drumming paradigm. Tamez's percussive thinking transcends the limits of linear rhythm thinking. Milo's work is musicological. He works as a practicing musical historian, tracing rhythm dialects through the cultural migrational paths that shaped their evolution.

Born and raised in the Tohoku (東北) area in Japan and having lived in Tokyo as well, **Kozue** is now based in the Los Angeles area. With her interest in exploring the possibilities of bringing traditional koto sounds and techniques beyond their conventional contexts, she has been collaborating with various musicians as well as movement, visual, installation, and other artists. Not only does she play traditional, contemporary, and experimental music, but she also improvises, composes, and creates mixed media arts.

**Josephine Shetty** is a queer, South Indian and Irish American musician, audio engineer, music educator, and union organizer born and based in Los Angeles, CA.

**Lauren Klein** is a Sculptor, Futures Researcher, + Stylist using sound and materials to build works and services that influence our perception of beauty, power, and nature. Klein's sculpture studio and her Prototype Salon, Aesthetic Autonomy: Radical HairCare + Aesthetic Futures, are where she facilitates awareness of texturism and change of enculturated, biased narratives. She travels regularly to serve clients and collaborate. Based in Mexico City.



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