Dec. 1 - 10, 2022

ALLISON VINCENT
Daddy Issues

MARISOL HERLING
Del Mar y el Sol

TUMEOLO KHUPE
Bare with me: So Be it
Pillsbury House + Theatre Company
Signe V. Harriday, Artistic Producing Director
Noël Raymond, Senior Director of Arts & Culture
Elise Gumm, Marketing & Communications Manager
Michael Hoyt, Creative Community Liaison
Elizabeth MacNally, Production Manager
Kurt Kwan, Breaking Ice Manager
Masanari Kawahara, Naked Stages Director
Julia Snider Nickerson, Chicago Avenue Project Director
Katie Deutsch, Technical Coordinator
Laurie Smith Carlos, Late Nite Founder (Ancestor)

Resident Teaching Artists:
Masanari Kawahara, Kellie Larson, Aimee K. Bryant
Clay Sletta, Bart Buch

Associate Company Members
Jamila Anderson
Laurie Smith Carlos (1949 - 2016)
Christiana Clark
Stephen DiMenna
Brian Goranson
Signe Harriday
Jodi Kellogg
Marion McClinton (1954 - 2019)
Sonja Parks
Michael Wangen (1954-2020)
Clare Brauch

John Catron
Paul de Cordova
Ellen Fenster
Daniel Alexander Jones
Blayn Lemke
Kimberly Joy Morgan
Heidi Batz Rogers
James A. Williams
Payton J. Woodson
Faye M. Price
Pramila Vasudevan

Founder, Ralph Remington

Preceding Co-Artistic Director and Visionary Faye M. Price

We create challenging theatre to inspire choice, change, and connection.
As an integral part of Pillsbury United Communities, a leader in the
human service profession, Pillsbury House + Theatre demonstrates
that the highest quality art is an integral part of all healthy communities. Whether it’s your first visit or you are a
regular at Pillsbury House + Theatre, we look forward to seeing you again soon.

pillsburyhouseandtheatre.org
Naked Stages Director.........................................................Masanari Kawahara
National Mentor .............................................................Djola Branner
Lighting Designer ..............................................................Heidi Eckwall
Production Manager .......................................................Elizabeth MacNally
Lead House Technician ....................................................Katie Deutsch
House Technician ............................................................Claudia Erikkson

Guest Artist Workshops:
Peter Morrow, Dameun Strange, Rhiana Yazzie, Elizabeth MacNally,
Elise Gumm, and Sharon Bridgforth

Photos: Nance Musinguzi

Producing Directors
Signe V. Harriday & Noël Raymond

These performances will be available to stream virtually
January 4-13, 2023.

Naked Stages will return in 2023 with new artists.
Applications for next year’s fellowship will be available at
pillsburyhouseandtheatre.org in January 2023.

Naked Stages is made possible
with major support from the
Jerome Foundation.

Continue the Conversation

@PHouseTheatre
#NakedStages
A creative opportunity unlike any other in, Naked Stages is a fellowship that provides three early-career performance artists with the time, resources, and mentorship they need to bring their distinctive visions to life on stage. Regular feedback sessions, the artists participate in workshops with local creators, as well as more intensive workshops with nationally-renowned artist Djola Branner. Naked Stages performances are the final step of a multi-layered program designed for artists to be their most bold and creative selves.

NAKED STAGES PROGRAM STAFF

MASANARI KAWAHARA - NAKED STAGES DIRECTOR
Masanari is a performer, educator and Butoh practitioner who incorporates puppetry, mask and movement into his work. He stepped into the role of Naked Stages Program Director in January of 2022, and is currently a resident teaching artist at Pillsbury House + Theatre and teaching artist for Upstream Arts working with preschoolers to elders. He is a member of the Butoh group Nenkin Butoh Dan, which received a 2015 Sage Award for outstanding dance ensemble for Fu.Ku.Shi.Ma. Masanari Kawahara is a Playwrights’ Center McKnight Theater Artist Fellow 2018-2019 and 2010-2011.

DJOLA BRANNER - NATIONAL MENTOR
Djola received his B.A. from the University of California at Santa Cruz, his M.A. from San Francisco State University, and his M.F.A. from the New School for Drama (formerly known as Actors Studio Drama School). Branner’s interdisciplinary work, which combines music, movement, and text as language, explores the broad gray area between performance art and theatre, and gives voice to individuals historically absent from the stage.
He has presented throughout the U.S. and abroad, contributed to such anthologies as Voices Rising, Colored Contradictions, and Staging Gay Lives, and published one book of collected plays entitled sash & trim. He has taught dance, acting, and dramatic writing at Macalester College, the University of Minnesota, and the American Musical and Dramatic Academy. He is currently the Director of the School of Theatre at George Mason University.
ALLISON VINCENT
Allison Vincent (née Witham) is a performer, director, writer, devisor, and teacher known for devised work, physical theatre, and gender-bending performances. She has been honored to collaborate with companies and theaters across the Twin Cities including The History Theater, Jon Ferguson Theater, The Four Humors, Mainly Me, The Illusion, The Guthrie, Frank Theatre, Sod House, Strike Theatre, Transatlantic Love Affair, the University of Minnesota, and Walking Shadow. In addition to performing, Allison is a collaborative artistic director and founding member of Transatlantic Love Affair, a teaching artist at the Guthrie Theater and Loft Literary Center, and has collaborated as a writer on over twenty produced scripts.

DADDY ISSUES
Directed by Joel Sass | Featuring voiceover from Peter Morrow, Leslie Vincent, Elena Glass, and Adelin Phelps
Sound design: Peter Morrow | Cardboard house: Derek Miller
Daddy Issues explores the liminal space between life and death, love and obligation, collection and obsession. Allison becomes her father’s caretaker as she helps him navigate dementia while negotiating their complicated relationship. The demise of her childhood home, which he hoarded possessions into and shut others out of, looms as a metaphor for his crumbling health and memories. Using humor, tragedy, object theater, and physical performance, Daddy Issues asks: How do we bear the weight of the past when we can’t find our own center in the present?

Special thanks to Judith Katz, Leslie Vincent, and Vinecia Coleman.
Marisol Herling is a queer, Latinx artist, from Lincoln, NE. She graduated with a BA in Dance and Theater and was a performing and teaching artist during her time there after graduation. Since relocating to Minneapolis in 2018, Marisol produced work for the Minnesota Fringe Festival and has had the opportunity to collaborate with other local artists such as: Anat Shinar, Chris Schlichting, Jennifer Glaws, Leila Awadallah, Sequoia Hawk, and Taja Will.

Del Mar y El Sol

Dramaturg: Taja Will | Prop Construction: Rin LaJoy | Artistic Consultant: Pedra Pepa | Sound Design: Brandon Musser

I am giving myself permission and attempting to exist in my fullness, the many parts of me. I struggle in reckoning as my strength and pride go hand in hand with feelings of displacement and imposter. I am beginning to claim my space, even as I carry traumas from this lifetime and the ones that existed for my blood kin, transmuting intergenerational trauma through my moving body. In this, I invite liberation, joy and acknowledge an unapologetic desire to be seen. This contemporary work explores the facets of identity; and is a tether to lineage and geographical placement. I connect my memories with ones ethereal or imagined, experiences of my kin in diaspora. I conjure lush embodiment from the grandeur of native diasporic patriotism, in the form of a queer Latinx Superhero.

Source materials: *Queer Ricans: Cultures and Sexualities in the Diaspora* by Lawrence La Fountain-Stokes | *Las Mujeres No Hablan Así*, poems by Nemir Matos Cintrón, art by Yolanda Victoria Fundora | *Hispanic Women Overcoming Deterrents to Computer Science: A Phenomenological Study* by Lourdes Herling | *La Borinqueña*, a comic book series written & created by Edgardo Miranda-Rodriguez.
TUMELO KHUPE
Tumelo Khupe (alias Lady Stain) is a krumper, emerging choreographer, movement artist, and actor based in the Twin Cities. Her choreographic research investigates how the body naturally captures critical moments in life and can communicate human experiences, exploring how the body manifests these experiences through movement. Krump is foundational in her work as it offers endless possibilities for storytelling through its technique and language that is shared amongst its practitioners, providing a shared experience that encourages community building. She makes use of some elements of theater to reveal these moments through improvisation. Tumelo graduated with a B.A. in Music Theater with a minor in Dance in May of 2020. Some awards received were the David Wick Leadership Award, David Wick Best Choreography Award, and The Mabel Meta Frey Outstanding Theater Artist Award.

BARE WITH ME: SO BE IT
Tumelo Khupe unpacks a tug-of-war that exists during the journey of the revelation of purpose, character and identity. The piece is an excavation of what has been buried, which causes her to continuously ask questions about how we make choices, how we view ourselves and how that changes, and how we constantly discover our purpose.
Pillsbury House + Theatre would like to acknowledge that we are on unceded Dakota territory. The Dakota and Ojibwe people continue to live on this land, including the sovereign nations of the Bois Forte Band of Ojibwe, Fond du Lac Band of Lake Superior Chippewa, Grand Portage Chippewa, Leech Lake Band of Ojibwe, Mille Lacs Band of Ojibwe, Red Lake Nation, White Earth Nation, Lower Sioux Indian Community, Prairie Island Indian Community, Shakopee Mdewakanton Sioux Community, and Upper Sioux Community. These Indigenous people and more continue to live on this land despite the genocidal efforts and forced removal by the State of Minnesota and the United States Government. The approximately $3 million promised in the 1851 Treaty of Traverse des Sioux, ceding Dakota land in southern and western Minnesota to the United States Government, has yet to be paid. The land we are on was, is, and will always be Indigenous land.

The settlement house movement which gave rise to Pillsbury House + Theatre has a history of erasure with respect to Native communities. In alignment with our mission to create challenging theatre that inspires enduring change towards a just society, Pillsbury House + Theatre commits to continue including Indigenous voices, whether they be Dakota, Ojibwe, or any of the 30+ Indigenous Nations represented in the Twin Cities area and across the globe. We commit to working in partnership with, and providing resources and stage time for, Indigenous theatre makers and artists. We strive to support Indigenous voices at every opportunity and we ask you to commit to supporting the Indigenous people wherever you are.

This activity is made possible by the voters of Minnesota through a Minnesota State Arts Board Operating Support grant, thanks to a legislative appropriation from the arts and cultural heritage fund.

Pillsbury House + Theatre is supported in part by:

McKnight Foundation

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Art Works.

A list of individual donors and expanded information about our funders can be found at pillsburyhouseandtheatre.org