

ABRONS
ARTS HENRY STREET
SETTLEMENT
CENTER

May 2-4, 2019

JONATHAN GONZÁLEZ
LUCIFER LANDING II

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LUCIFER LANDING II

LUCIFER LANDING LIBRETTO

i. OVERTURE

I. MARS : FIRE : TETRAHEDRON

There is a barren beige opening
A making of silt and sod
making up the wasteland
"I" am no longer necessary as no one is
in sight
Perhaps "I", too, do not exist
And for that, I speak in we
We, of objects, of alliterations, of archi-
tectures breathing
Pulsing of fractal imageries and quelch-
ing climaxes
A cough is less a disturbance
More a sign of life
– accidents as natural, as nature, as
none
Home, Home, Home, is what dreams
concoct
Lullabies of easy rocking under cotton
knit and mother's milk
Mmh, mhmhmm
No embrace precludes the trappings of
material life
Bodies of scorn, sequestered, undone
for the maturation of man,
He
The original sin
Made in the eye of a God,
Let us be forsaken
As none of us ARE good,
Nor innocent?
I am a mirage
Make me dance and drink and fuck
Until preoccupations confuse me to
believe in self-control
In autonomy

In love mused in the manifestations of
mine alone,
Naivete will be the death of the angelic
And the wicked
No martyrs remain in the bondage of
contemporary life,
The bitter feedback of solemnity reveal
unto me that I have been another fool
of hope, hope, hop, pop
Fool to the hallmark of the commons
How would I not see the price tag at-
tached to the appendages of my flesh?
To the whom of my grandmother's
ovaries?
To the saplings bred from the seeds
scented of salt and thatch
And cane once grounded in the follicles
of her hair?
We, as in now, remain in the tumult
Amnesia is steady like the boil of tea
Drink up, sweetly
A chronicle, A litany of nothing
I need to touch your touch touching me
How real am I under here
the touch touches tucking back like
folded newspapers or
a tuft of hair or
rubber band balls, the core broke,
knotted entangled waste.
Can we find the waste?
Can we unravel the knots or can the
cannots
or do nothing at all, is it working?
The reminding tumble you can
hear it you can't hear it when you can't
feel it
if it's touching us.
How close to an understanding of
unraveling toothpaste tubes
would actually help unjam
the soda machine? The scientific meth-

od teaches us this much:
To ask lots of questions.
There are no bad questions, only
good fucks
It's always good for whom to have more
information?
You can never do enough research
when you already know
you're dead and dying.
Is my colon showing?
If they died yesterday would we be at
our funeral?
Can caring less do more?
Can the tree hear me?
Can the cheese remember her mother's
udder?
Don't forget me.
I already forgot
you hurt my heart
Enter me
Enter me Enter me
Enter me Enter me Enter me

Rudy Gerson and Jonathan González:

II. Mercury : Earth : Cube

III. Saturn : Air : Octahedron

IV. Venus : Water : Icosahedron

V. Jupiter : Ether : Dodecahedron

ii. EPILOGUE

JONATHAN GONZÁLEZ

LUCIFER LANDING II

SOUND DESIGNERS

Rena Anakwe, Johann Diedrick ,GENG,
and Jeremy Toussaint-Baptiste

SET DESIGNERS

Jonathan González, Pamela Liou,
and Rena Anakwe

VIDEO DESIGN

Pamela Liou

DRAMATURG/LIGHTING DESIGN

Rudy Gerson

PROJECT MANAGER & ADMINISTRATIVE PARTNER

Nadia Schwartz Tykulsker

FOOTAGE FILMMAKERS

Pamela Liou, Rudy Gerson, and Chris Cameron

PERFORMERS

Jonathan González, Face the Music, and Studio 57

MUSICIANS

STUDIO 57 & FACE THE MUSIC

Anna Yeh - Pianist

Roman Lafia - Saxophonist

Tiyon Hargrove - Percussionist

Austin Celestin - Trumpet/Composer

Taja Graves-Parker - Trombonist

Lucifer Landing is a two-part series of works conceptualizing Blackness and the geopolitical, specifically post- anthropocentrism.

In *Lucifer Landing I*, González takes the ideas of poet June Jordan and CHARAS as starting points to create an immersive environment in PS1's VW Dome, which is intended to function as an interactive model for sustainable living. Active in the Lower East Side during the 1970s, CHARAS was a collective founded on the ideas of Buckminster Fuller, proposing geodesic domes as an alternative model for social housing. Over the course of two days on April 19 and 20, González invites visitors to enter this environment one at a time — surrounded by a sonic-responsive lighting design and original libretto referencing celestial cosmologies. In this work, González proposes that solitary dwelling within this space can be considered a choreographic action unto itself. *Lucifer Landing I* will offer visitors a contemplative space to consider what they term “the entanglements between the state of dispossessed non-being that is Black life with the non-human and the architectural.” This extended exploration concludes on Sunday, April 21 with a choreographic representation of self-immolation.

Lucifer Landing II, presented in Abrons Arts Center's Playhouse Theater, attempts to exhaust mechanisms of the 'epic' in human innovation and theatrical invention through the form of classical opera to fathom an end to idealizations of the 'human', and the possibility of living and dying well in this contemporary time.

JONATHAN GONZÁLEZ

LUCIFER LANDING II

ABOUT

LUCIFER LANDING II CAST & CREW

JONATHAN GONZÁLEZ is in the process of making performance and materials of different media for the purpose of performance. Their work, ZERO, based on the architecture and slave trafficking practices of the historic St.MarksChurch, was nominated for a New York Dance and Performance “Bessie” Award for Outstanding Production in 2018. Recent works include: black MoMA (Museum of Modern Art), Illusion Procedures #5: w/o Angie (Park Avenue Armory), and cancel (School for Contemporary Dance and Thought) adapted for 8mm film. González has been a Lower Manhattan Cultural Council - Workspace Resident, NARS Foundation International Artist, New Voice in Live Performance - Center for Performance Research, Aunts Camp Resident @ Mount Tremper, and Dancing While Black fellow. Recent writings include: Contact Quarterly in collaboration with Meredith Bove, Dancing While Black Journal - Black Bodies / White Boxes, and Movement Research Digital Journal - HAND WRITTEN NOTE(S). Curations include: Knockdown Center Sunday Service and Movement Research invisible material. González is an amateur farmer volunteering at locations in tri-state including The Root (Albany), Queens County Farm and Morris Campus Farms (NYC), with a concentration in urban renewal strategies in design and agriculture. They are a faculty member with City University of New York – Queensborough Community College and Fordham University in Departments of Dance teaching courses in Performance Practice and Dance History. They have performed in the works of artists Philip Howe, Jomama Jones, Isabel Lewis, Patricia Hoffbauer, Ligia Lewis, Wu Tsang, Jaamil Olawale Kosoko, Alex Baczynski-Jenkins, Tania Brugera, Kelly Nipper, among others. They are based in their hometown of New York City.

RENA ANAKWE is an interdisciplinary artist and performer working primarily with sound, visuals, and scent. Exploring intersections between traditional healing practices, spirituality and performance, she creates works focused on sensory-based, experiential interactions using creative technology. She is based in Brooklyn, New York by way of Nigeria and Canada. Rena is a graduate of: the Interactive Telecommunications Program (iTP) at New York University's Tisch School of the Arts (MPS), The Actors Studio Drama School at Pace University (MFA) and New York University's Leonard N. Stern School of Business (BS.) She is a 2019 ISSUE Project Room Artist-in-Residence, a 2019 Abrons Arts Center (AAC) Sound Series commissioned artist, a 2018 Signal Culture Artist-in-Residence and has collaborated, produced and shown audio/visual/scent work at: ISSUE Project Room (NYC), NY Live Arts, Nublu 151 (NYC), Pioneer Works (NYC), Montez Press Radio @ Mathew Gallery (NYC), HOLO (NYC), Mount Tremper Arts (NY), Green Space (NYC), Le Poisson Rouge (NYC), La MaMa E.T.C. (NYC), Danspace Project (NYC), MAD

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Museum of Arts and Design (NYC), TCC Chicago (CHI), MINKA [BAX/Submerge] (NYC), Knockdown Center (NYC), NY Art Book Fair, MoMA PS1 (NYC), Les Nubians 'Up Close & Personal' Tour (VARIOUS), The Tank (NYC), CTM Festival (GER), the Museum of the Moving Image (NYC), Europe's Capital of Culture in Turku (FI.) And was a guest curator for Knockdown Center's 'Sunday Service.

JOHANN DIEDRICK makes installations, performances and objects that let people play with sound. He surfaces the histories and past interactions inscribed in material and space through vibrations, peeling back sonic layers to reveal hidden memories and untold stories. He shares his tools and techniques with the public through listening tours, workshops and open-source hardware and software. His work has been presented at Somerset House (London, UK), Social Kitchen (Kyoto, Japan), Common Ground (Berlin, Germany), Pioneer Works (Brooklyn, NY), Knockdown Center (Queens, NY), Meisei University (Tokyo, Japan), Yale University (New Haven, CT), NYU Shanghai (Shanghai, China), and Invisible Places (Viseu and Ponta Delgada, Portugal).

RUDY GERSON is a theatre-maker, designer, and writer with an intersecting background in community-based theatre, site-specific performance, and ethnography. He currently instructs a course Justice in Performance at John Jay College. Civic Ensemble. Arden Theatre Apprenticeship. LTC Director's Lab. Upcoming: Brooklyn College MFA in Performance and Interactive Media Arts (PIMA).

GENG is a New York City-born/residing sonic explorer - active since the mid- 90's in the city's underground and experimental communities - and founder of PTP (Purple Tape Pedigree), a collective, plus imprint, existing as "purveyors of weaponized media." Live, he has been reviewed as a "brutal ritual ... drawn from dystopian nightmares ... meant for catharsis, not escapism" by Washington City Paper, as he explores trauma, violence, sleep paralysis, aquaphobia, and the communication bridge between self-actualized identity and spirit through a performance language akin to channeling. Collaborations include Matana Roberts, Moor Mother/Black Quantum Futurism, Jeremy Toussaint-Baptiste, Julia Santoli, Via App & YATTA, Dreamcrusher, DeForrest Brown, Jr., Rena Anakwe, Stacy Lynn Smith, The Diplomats, and Atoms Family. In Fall 2018, he co-curated/performed in *Revision Suite* with Salome Asega for Abrons Arts Center. He's been a featured performer at Park Avenue Armory, Issue Project Room, MoMA PS1, Abrons Arts Center, Ende Tymes IX & X, Sonic Acts Festival (Amsterdam), 3HD Festival (Berlin), Forward Festival

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(Washington, DC), and then some.

PAMELA LIOU is an artist and computational designer, living in Brooklyn, NY. Using analog video, custom hardware, and textiles, her work examines creative efficacy as self-actualization and the negotiation of the self in space both physical and virtual. She was a resident at Eyebeam, Museum of Arts and Design, and DBRS labs. She currently teaches design and Technology at Parsons School of Design.

JEREMY TOUSSAINT-BAPTISTE is a New York based artist, composer, and performer. He received a Bessie Award for Outstanding Music Composition/Sound Design in 2018 and has presented visual and performance work at spaces including MoMA PS1 (NY); Performance Space New York (NY); The Brooklyn Museum (NY); The Kitchen (NY); The Studio Museum in Harlem (NY); The Philadelphia Museum of Art (PA); FringeArts, (PA); Tanz Im August at HAU3 (Berlin); and Stoa Cultural Center (Helsinki). Toussaint-Baptiste was a 2017 artist-in-residence at Issue Project Room and has also contributed writing to Artforum. He is a founding member of the performance collective Wildcat! and frequently collaborates with performers and visual artists including Will Rawls, Tiona Nekkia McClodden, Jaamil Olawale Kosoko, and Jonathan Gonzalez. Toussaint-Baptiste holds an MFA from Brooklyn College's Performance and Interactive Media Arts program.

NADIA SCHWARTZ TYKULSKER is a native Brooklynite, is a mover/maker/administrator/activist. Her work is centered around anti-racist organizing, making, and arts advocacy. She is currently administrative partner and project manager to Jonathan González, Marjani Forté-Saunders, and Ivy Baldwin as well as the managing director for Harge Dance Stories and part of the Finance Team at ArtsPool Services, Inc. She has worked administratively with a variety of artists and arts organizations, most recently Lionel Popkin, Faye Driscoll, Donna Uchizono, Brooklyn Arts Exchange, and Cora Dance. She has taught at the University of Michigan and set work on the repertory company at James Madison University and her work has been presented at AUNTS, The Tank at Standard Toykraft and toured to The Jam Handy in Detroit. She also makes dance, and has performed in works of Maya Ciarrocchi, Laurie Berg, Phoebe Berglund, Alexandra Pinel, and Kim Brandt. She is deeply committed to collaboration and the examination of social constructs, using creation as a forum to build stronger communities.

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FACE THE MUSIC is Kaufman Music Center's contemporary music education program for teenagers, and the country's only youth orchestra dedicated to post-genre music by living composers. It features a collection of ensembles including chamber orchestras, a jazz big-band, an improvisation collective, string quartets and mixed chamber-groups, dedicated to studying and performing experimental, new-classical, new-jazz & avant-garde music written exclusively by living composers.

Face the Music also offers mentorship, support and unique promotional opportunities to developing young performers and composers, through its unparalleled network of professional contemporary musicians, organizations, media and venues.

Every Sunday, 100 students from the New York City tristate area come together to work with a team of coaches and conductors, to explore and study the music of today as a vehicle to learn collaborative decision-making, gain leadership skills and produce performances of music composed by its own members. Each year, Face the Music presents 10 concerts at some of New York's best concert venues, experimental performance spaces, as well as schools and educational institutions.

JONATHAN GONZÁLEZ **LUCIFER LANDING II**

JONATHAN GONZÁLEZ **SPECIAL THANKS**

Special thanks to Eva Boodman, Christina Crowder, and Debra Kreisberg for bringing their brilliant talents to this project; to Gregg Bordowitz, Douglas Crimp, Jay Saper, Max Silver, and Sacha Yanow for endless support; and to Ali Rosa-Salas, Thank you to Rena Anakwe, Pam Liou, Rudy Gerson, GENG, Jeremy Toussaint-Baptiste, Johann Diedrick, Nadia Tykulsker, and the musicians from Face the Music and Studio 57 for taking up my invitation in co-creating the worlding that is this two-part work. Thank you for the conversations and guidance: Mayfield Brooks and the Morris Campus farmers, The Root community, Queens County Farm staff, CHARAS, Fannie Lou Hamer, June Jordan, Willie Wright, Maisha Mitchell, Adam Bledsoe, Jennifer Harge, Grace Lee Boggs, Katherine McKittrick, Leah Penniman, residents of Pruitt-Igoe, Soul Fire farmers, and to the many players that go unnamed who shape survival strategies and continue the lineage of Black Geographic study as liberation praxis. Thank you to MANCC, Lower Manhattan Cultural Council, Center for Performance Research, Bronx Academy of Arts and Dance, Abrons Arts Center, and MoMA PS1 for supporting these works in process and realization. Violet Tafari, Katherine Tom, and the entire team at Abrons Arts Center for providing such an important space for convergence and creation.

JONATHAN GONZÁLEZ **LUCIFER LANDING II** **FUNDING**

This work was developed through a residency at the Maggie Allesee National Center for Choreography (MANCC), the Mertz-Gilmore Fund, Bronx Academy of Arts and Dance Center for Performance Research Technical Residency, Lower Manhattan Cultural Council Workspace Residency, and the Jerome Foundation.



ABOUT ABRONS

Abrons Arts Center is a home for contemporary interdisciplinary arts in Manhattan's Lower East Side neighborhood. A core program of the Henry Street Settlement, Abrons believes that access to the arts is essential to a free and healthy society. Through performance presentations, exhibitions, education programs and residencies, Abrons mobilizes communities with the transformative power of art.

Abrons Arts Center values freedom of expression and creativity, ever striving to provide creative communities with a space that celebrates diversity of thought and experience. Abrons aims to be an anti-oppressive home to people from all backgrounds and does not discriminate on the basis of race, national or ethnic origin, citizen status, ancestry, age, religion, disability, sex or gender identity. As definitions of expression and inclusion evolve, Abrons is committed to continually revising this statement in collaboration with our communities.

Indigenous Land Acknowledgment

Abrons Arts Center is situated on the Lenape island of Manhahtaan (Mannahatta). We pay respect to Lenape peoples and ancestors past, present, and future, and acknowledge our reliance on the land and waters of Lenapehoking, the Lenape homeland. We offer our care and gratitude to Lenapehoking, and are committed to resisting colonialism through the support of Indigenous-led programming and Indigenous artistic practices.

You are welcome here.

For tickets and show times:

abronsartscenter.org

Support neighborhood businesses! As a thank you for supporting our programming, we're offering discounts to some of our favorite Lower East Side hangouts. For more information, click on

abronsartscenter.org/plan-your-trip/dining-and-attractions

And get a discount when you bring this program!

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Abrons Arts Center Henry Street Settlement

466 Grand Street
New York City 10002
212.598.0400
abronsartscenter.org

Social: @abronsartscenter & #AbronsArtsCenter
Email: audienceservices@abronsartscenter

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