



# My Barbarian

## • Double Future

Theater

DECEMBER 8 - 10, 2022  
8:30 PM

CO-PRESENTED BY

**REDCAT**  
Roy and Edna Disney  
CalArts Theater

**CaLARTS**  
California Institute of the Arts

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.

# My Barbarian

## • Double Future

Written, Composed, Directed and Performed by

MALIK GAINES, JADE GORDON, ALEXANDRO SEGADE

Drums: TOMAS FUJIWARA

Cello: ETHAN PHILBRICK

Keys: RASHONDA REEVES

Mask, Costume and Video Design by MY BARBARIAN

Lighting Design by CHU-HSUAN CHANG

Production Assistance by C. BAIN, JOHANNA STROBEL

REDCAT Technical Director: BILL BALLOU

Associate TD, Sound and Video: PETE PACE

Associate TD, Lighting: CHU-HSUAN CHANG

Audio Engineer: CORDEY LOPEZ

Audio Assistant: CALEB VEAZEY

Stage Manager: CHRISTA TROESTER

Lighting Board Operator: SARAH DAWN LOWRY

Deck: JERREL MILAN

Camera Operator: JOSHUA HILL



My Barbarian bring high-theory arcana into bawdy populist forms, marshaling their multicultural demographics to burlesque liberal fantasies of the melting pot, and vamping the world historical only to burn it down and throw a party around its fire.



—Catherine Quan Damman, *Artforum*



Co-presented with Institute of Contemporary Art, Los Angeles in conjunction with the *My Barbarian* exhibition on view through January 15, 2023.

## **Act I: Silver Minds (Tourists from the Future)**

First performed 2005, Revised 2022

### **Characters**

Futurians  
First Pine  
Old Man / Demon  
Conservationist  
Hiker  
Discoverer  
Watery Princess

### **Scenes**

1. Intro (The Placenta of Time)
2. Ancient Pop Anthem (Hot Round Here)
3. The Conservationist's Tale
4. The Hiker's Tale
5. The Tale of the Watery Princess
6. Epilog (Our Atoms Dissipate)

## **Act II: You Were Born Poor and Poor You Will Die (An Inhuman Sacrifice)**

First performed 2005, Revised 2022

### **Dramatis Personae**

The High Priestess ... Rich  
The Panjandrum ... Middle Class  
The Novitiate ... Poor  
The Bull God ... Capitalism

### **Scenes**

1. Chant — A Ritual
2. Soliloquy of Woe — Novitiate's Introduction
3. Intrigue in the Temple
4. Gomorra — Ode to Lost Cities
5. Microwave Minotaur — Summoning / Origin Myth
6. The Trial — Class Warfare
7. Human Sacrifice — High Priestess's Manifesto
8. Volcano — Finale

**Runtime: Approx. 90 minutes, with intermission**

## ABOUT THE WORK

These performances conclude a series of re-performances included in a 20-year survey of My Barbarian's oeuvre, beginning in November 2021 at the Whitney Museum of American Art. *Double Future* premiered as a double feature in this room at REDCAT in 2006. Its two musical plays represent our most theatrical commitments, adapting classical theater forms to represent contemporary problems. *Silver Minds* was first performed in 2005 as an après-ski Noh drama in the snow outside of the Aspen Art Museum. Our once stylish climate warning is now the most obvious thing in the world. *You Were Born Poor and Poor You Will Die*, an Athenian rock-tragedy, also 2005, debuted in New York City at Participant, Inc. in the Performa festival, and toured around from there. At the time, we were describing ritual violence in the context of the outrageous U.S. ground war in Iraq. Its music and themes have repeated in our projects, as they do, on a loop, in our survey show currently installed at the ICA LA. All of this performance that happened in the moment has returned as an archive to be reread as we re-inhabit past selves. These two plays play with current politics of the now-recent past, while the issues go on.

Many people have contributed to these 20 years of performances and the making of the exhibition and accompanying book, and we're so grateful to all of them. We thank Adrienne Edwards for spearheading everything, the Whitney Museum for production, Anne Ellegood for bringing the series to LA, and Edgar Miramontes for collaborating on this program.

—Malik Gaines, Jade Gordon, Alexandro Segade

## ABOUT THE ARTISTS

Since 2000, Malik Gaines, Jade Gordon and Alexandro Segade have performed as **My Barbarian**, whose work uses musical/theatrical and critical techniques to playfully act out social difficulties. The trio presented a survey of their work at the Whitney Museum, New York in 2021 which has traveled to ICA Los Angeles in 2022. My Barbarian has presented performance work at MoMA, The Kitchen, New Museum, Studio Museum in Harlem (New York), LACMA, REDCAT, MOCA (Los Angeles), Power Plant, (Toronto), De Appel (Amsterdam), El Matadero (Madrid), Galleria Civica (Trento), Townhouse Gallery (Cairo), and many others. My Barbarian has had solo exhibitions at venues including the New Museum, New York; Gallery 400, Chicago; Museo El Eco, Mexico City; Hammer Museum, Los Angeles; and Participant Inc., New York, and is represented by Susanne Vielmetter, Los Angeles. The group was included in the Whitney Biennial (2014), Baltic Triennial (2009), Montreal Biennial (2007), California Biennial (2008, 2006), and Performa Biennial (2007, 2005). My Barbarian has received grants and awards from United States Artists, the Foundation for Contemporary Art, Creative Capital, Art Matters, and the City of Los Angeles. Their work has been discussed in the *Artforum*, *Flash Art*, *New Yorker*, *LA Times*, *Art in America*, *Frieze*, *Texte zur Kunst*, *Bomb* and various international newspapers, and by scholars including Shannon Jackson in *The Drama Review*, Tavia Nyong'o in *Social Text*, and José Muñoz in his book *Cruising Utopia: The Then and There of Queer Futurity*.

**Malik Gaines** makes performances with My Barbarian and in other collaborations. He is co-artistic director of LA-based experimental opera company The Industry, which will present his opera Star Choir next fall. Performances and exhibitions with the group ARM have been presented at the High Line, New York; Odeon, Bogota; DD55, Gallery Cologne; BOFFO, Fire Island; Rogaland Kunst Center, Stavanger; and the Whitney Museum, New York. Projects with Courtesy The Artists took place at The Kitchen, Recess, MoMA PS1, Studio Museum in Harlem, Skirball Theater, New York. Gaines has done solo music performances at Weirdo Night, Poetry Project, and many others. He is the author of *Black Performance on the Outskirts of the Left* (NYU Press), which discusses performances of the 1960s, and many articles, essays, and book chapters about contemporary art and performance, discussing artists including Senga Nengudi, Jacolby Satterwhite, Judson Dance Theater, Ed Boreal and the Bodacious Buggerrilla, Lorraine O'Grady, Wu Tsang, Julius Eastman and many others. Gaines is associate professor of Visual Arts at UC San Diego.

**Jade Gordon** is a faculty member at the Stella Adler Academy of Acting in Los Angeles. She holds a BA in theater and an MA in applied theater arts from the University of Southern California. Gordon studied at Augusto Boal's Center for the Theatre of the Oppressed in Rio De Janeiro and has been leading Theatre of the Oppressed and mask-making workshops in low-income housing facilities, schools, community counseling centers, and art spaces since 2010. In collaboration with artist Megan Whitmarsh, she makes videos, installations, masks, and public events. Gordon and Whitmarsh's multimedia installation, "OURCHETYPES," was included in the 2018 "Made in L.A." exhibition at the Hammer Museum in Los Angeles. Gordon is the mother of two young children and is currently working on a second master's degree in clinical psychology at Antioch University in Los Angeles.

**Alexandro Segade** is an interdisciplinary artist whose queer world-building projects cross boundaries of performance, writing, drawing, video, music, installation and comics. Segade's multimedia science fiction performance series set in the queer dystopia Clonifornia include "Future St.," published by Yale Theater Journal in 2017, "Replicant Vs. Separatist," and "Boy Band Audition," have been presented at the Park Avenue Armory, Judson Church, NYC; Fisher Center for the Performing Arts, Bard College; Time-Based Art Festival, Portland, Oregon; Yerba Buena Center for the Arts, San Francisco; Vox Populi, Philadelphia; and LAXART, REDCAT, the Broad Museum in LA. Segade's graphic novel, *The Context*, (Primary Information, 2020) was the subject of a virtual convention hosted simultaneously by Participant Inc, NY and Human Resources, LA; his comics have appeared in issues of *Artforum* and commissioned by Creative Time. Segade's writing has been published in *Artforum*, *Keywords for Comics Studies* (NYU Press, 2021), *Comic Velocity: HIV and AIDS in Comics* (Visual AIDS 2021) and *Queer, Whitechapel: Documents of Contemporary Art* (MIT Press 2016). Segade's queer comics podcast, *Supergay!*, ran for 50 episodes from 2017-2021. Segade is an assistant professor of Visual Arts at UC San Diego.

Described as “a ubiquitous presence in the New York scene...an artist whose urbane writing is equal to his impressively nuanced drumming,” (*Point of Departure*) Brooklyn-based **Tomas Fujiwara** is an active player in some of the most exciting music of the current generation. He leads the bands Triple Double, 7 Poets Trio, and Tomas Fujiwara & The Hook Up; is a member of the collective trio Thumbscrew (with Mary Halvorson and Michael Formanek); has a collaborative duo with Taylor Ho Bynum; and engages in a diversity of creative work with Anthony Braxton, John Zorn, Mary Halvorson, Tomeka Reid, Matana Roberts, Joe Morris, Taylor Ho Bynum, Nicole Mitchell, Ben Goldberg, Amir ElSaffar, Benoit Delbecq, and many others. In 2021, he won the *DownBeat* Critics Poll for Rising Star Drummer, and premiered two suites of new music as part of his Roulette Residency: “You Don’t Have to Try” (with Meshell Ndegeocello) and “Shizuko.” Tomas Fujiwara’s Triple Double will release its second album, “March,” on March 4, 2022 on Firehouse 12 Records. “Drummer Tomas Fujiwara works with rhythm as a pliable substance, solid but ever shifting. His style is forward-driving but rarely blunt or aggressive, and never random. He has a way of spreading out the center of a pulse while setting up a rigorous scaffolding of restraint...A conception of the drum set as a full-canvas instrument, almost orchestral in its scope.” (*The New York Times*)

**Ethan Philbrick** is a cellist, artist, and writer. He holds a PhD in performance studies from New York University and has taught at Pratt Institute, Muhlenberg College, and New York University. His first book, *Group Works: Art, Politics, and Collective Ambivalence*, is forthcoming from Fordham University Press (April 2023).

**RaShonda Reeves** is a Music director, composer, pianist and artist. The Saginaw, Michigan native holds a Bachelor of Music from Howard University in Washington D.C. and a MA in Music Business from New York University. She is the owner of Girl Born on A Monday Productions and has released her music through Spotify, Apple Music, Tidal, Google Play and BandCamp. RaShonda has performed at Rockwood Music Hall, The Bitter End, Sid Gold’s Request Room, Joe’s Pub, Park Avenue Armory and a host of other NYC venues, including most recently “The Shed Open Call” where she served as Music director and co-composer for *HIR*, the original opera by Richard Kennedy. She also performed in Kennedy’s Collapsed Operetta, “A Touch of Elegance” which premiered at the Institute of Contemporary Art, Virginia Commonwealth University in November 2019. Most recently, her Spring 2020 work, “A Day with Mae” (a composition based on the words of NASA Astronaut Dr. Mae Jemison) was commissioned by Trio Triumphatrix, as part of the Voices of Ascension Inaugural Concert series in NYC 2021-2022 at Symphony Space.



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