

WEBVTT

00:00:14.090 --> 00:00:18.240

> Hello. Without further delay,

00:00:18.240 --> 00:00:21.995

I wanted to welcome you to the first of our Pandemic Panels.

00:00:21.995 --> 00:00:25.500

It's going to be a very exciting year and we're trying to make the

00:00:25.500 --> 00:00:30.120

most of this virtual world we have, in being able to invite

00:00:30.120 --> 00:00:35.375

practitioners and scholars from really around the world to join us

00:00:35.375 --> 00:00:40.640

in conversations about what they've been doing this past year.

00:00:40.640 --> 00:00:43.190

What is the role of the arts?

00:00:43.190 --> 00:00:47.710

What kinds of activism have theater and arts organizations been engaged in?

00:00:47.710 --> 00:00:52.445

How do you continue to make work in the times of COVID

00:00:52.445 --> 00:00:58.220

and what world will we be emerging to after the pandemic?

00:00:58.220 --> 00:01:05.730

I'm very pleased to have the first of our discussions and this is with

00:01:05.730 --> 00:01:09.750

Faye Price of the Pillsbury House and Theater and our very own

00:01:09.750 --> 00:01:15.000

Paige Johnson from the theater department will be in conversation with her.

00:01:16.760 --> 00:01:21.080

Before we started I just wanted to quickly say, I know we're in virtual space and we each are in

00:01:21.080 --> 00:01:25.460

our own little home environments but I live

00:01:25.460 --> 00:01:30.815
close to campus and I still think of this as a Barnard and Columbia event.

00:01:30.815 --> 00:01:32.750
I would like to, if you would please bear with me,

00:01:32.750 --> 00:01:35.030
start with a land acknowledgment.

00:01:35.030 --> 00:01:40.550
Barnard College and Columbia University are located in the Lenape territory of

00:01:40.550 --> 00:01:44.120
the Lenape people and a place of longstanding importance to

00:01:44.120 --> 00:01:48.270
native peoples from this region and around the world.

00:01:48.270 --> 00:01:52.880
We give honor to the indigenous people of this place, past, present,

00:01:52.880 --> 00:01:55.925
and future and recognize their displacement,

00:01:55.925 --> 00:01:59.220
dispossession, and continued presence.

00:01:59.220 --> 00:02:05.260
I hope you will take a moment to also think about the land and colonial

00:02:05.260 --> 00:02:08.200
practices in the place where you are zooming in

00:02:08.200 --> 00:02:12.650
from.

00:02:12.920 --> 00:02:17.460
Before I hand it over to Paige and she will introduce Faye to us,

00:02:17.460 --> 00:02:21.165
I wanted to quickly flag a couple of dates for you.

00:02:21.165 --> 00:02:24.520
Our next event will be October 30th,

00:02:24.520 --> 00:02:30.090
which talks about India and the migrant crisis and we will have two

puppeteers

00:02:30.090 --> 00:02:32.800

Anurupa Roy and Choiti Ghosh joining

00:02:32.800 --> 00:02:37.000

us and our final event for this fall and there are more in the spring,

00:02:37.000 --> 00:02:40.510

but the fall event will be on Chile and the revolutionary promise of

00:02:40.510 --> 00:02:47.370

2019 and we will be in conversation with Guillermo Calderon and Hector Morales.

00:02:48.490 --> 00:02:50.880

To introduce Paige,

00:02:50.880 --> 00:02:56.250

many of you already know her as our wonderful colleague and instructor.

00:02:56.250 --> 00:02:58.580

She is the Assistant Professor of performance and

00:02:58.580 --> 00:03:01.370

race in the Department of Theater at Barnard College.

00:03:01.370 --> 00:03:05.840

She received her PhD in performance studies with a designated emphasis on women,

00:03:05.840 --> 00:03:08.570

gender, and sexuality from UC Berkeley.

00:03:08.570 --> 00:03:12.770

Her current book project examines

00:03:12.770 --> 00:03:15.950

transgender artists and publics in Indonesia in the wake of

00:03:15.950 --> 00:03:19.460

the Suharto Regime and subsequent political reformation and

00:03:19.460 --> 00:03:23.270

her next project attends to localize understandings of race,

00:03:23.270 --> 00:03:24.590

to explore the influence of

00:03:24.590 --> 00:03:28.605

black aesthetics and the performance practices of Southeast Asia.

00:03:28.605 --> 00:03:34.165

Please, join me in welcoming Paige and our guest today, Faye,

00:03:34.165 --> 00:03:37.640

to the first of our pandemic panels.

00:03:37.640 --> 00:03:43.640

>> It is my absolute pleasure to introduce Faye Price today.

00:03:43.640 --> 00:03:48.545

Faye is the co-artistic producing director and

00:03:48.545 --> 00:03:54.900

the co-center director of the Pillsbury House and Theater in Minneapolis, Minnesota.

00:03:54.900 --> 00:03:59.300

where she has helped to lead the transformation of the Pillsbury House,

00:03:59.300 --> 00:04:03.589

a 135-year-old community service and term,

00:04:03.589 --> 00:04:09.200

and the Pillsbury House Theatre a 27-year-old professional theatre,

00:04:09.200 --> 00:04:15.215

into a one-of-a-kind center for creativity and community.

00:04:15.215 --> 00:04:21.230

She has performed on many national stages and was a founding acting company

00:04:21.230 --> 00:04:25.955

member of both Mixed Blood Theatre and Penumbra Theatre,

00:04:25.955 --> 00:04:28.405

where she remains a company member.

00:04:28.405 --> 00:04:33.030

Faye directed the world premiere of Nina Simone: Four Women

00:04:33.030 --> 00:04:34.890

at The Parks Square Theatre,

00:04:34.890 --> 00:04:40.080

A Crack in the Sky at the History Theatre, and most recently,

00:04:40.080 --> 00:04:41.645

The Watsons Go to Birmingham,

00:04:41.645 --> 00:04:45.615

a book I love, 1963, at the Kennedy Center.

00:04:45.615 --> 00:04:49.910

Awarded the very first August Wilson Fellowship

00:04:49.910 --> 00:04:52.850

to study dramaturgy and literary criticism,

00:04:52.850 --> 00:04:57.390

Faye received her graduate degree from the University of Minnesota.

00:04:57.390 --> 00:05:01.470

Please join me in welcoming Faye silently,

00:05:01.470 --> 00:05:06.215

and digitally [LAUGHTER] within this space and I am thrilled

00:05:06.215 --> 00:05:12.140

that we will have the chance to be in conversation over the next hour-ish.

00:05:12.500 --> 00:05:19.595

I thought maybe we would just start off with you introducing

00:05:19.595 --> 00:05:22.700

us to some of the work that you've done with

00:05:22.700 --> 00:05:27.020

the Pillsbury House Theater/community center

00:05:27.020 --> 00:05:35.825

>> It's okay. There's a lot of layers there to dive into, but hi everybody.

00:05:35.825 --> 00:05:40.925

Yes, when I first came to the job in 2000,

00:05:40.925 --> 00:05:47.195

I interviewed for the position of co-artistic director,

00:05:47.195 --> 00:05:52.060

knowing that I would be working in tandem with someone that was already there,

00:05:52.060 --> 00:05:57.475

Noël Raymond, and I got the job and so we are co-artistic directors.

00:05:57.475 --> 00:06:00.265

Her specialty is more managing, directing,

00:06:00.265 --> 00:06:03.550

although she is also an artist in her own right and does

00:06:03.550 --> 00:06:08.590

a magnificent job of actually directing a lot of the productions at Pillsbury House.

00:06:08.590 --> 00:06:15.260

I came into it to be the co-artistic producing director as you heard.

00:06:16.370 --> 00:06:18.870

I came into Pillsbury House Theater,

00:06:18.870 --> 00:06:23.650

Noël had been there, started in the mid-'90s by a gentleman named Ralph Remington,

00:06:23.650 --> 00:06:26.180

who's now in Arizona.

00:06:26.450 --> 00:06:29.990

When I came into the organization,

00:06:29.990 --> 00:06:34.580

the theater was a very separate entity from the community center.

00:06:34.580 --> 00:06:37.610

While we're housed in a community center,

00:06:37.610 --> 00:06:41.940

the theater had its own leadership, the center had its own leadership,

00:06:41.940 --> 00:06:44.210

the center had its own programming,

00:06:44.210 --> 00:06:54.165

after-school programming, a daycare, programming for senior citizens.

00:06:54.165 --> 00:06:57.540

They were called that at the time, now they're older adults [LAUGHTER] and

00:06:57.540 --> 00:07:01.280

all sorts of regular, what you would find in a community center.

00:07:01.280 --> 00:07:04.070

Then the theater had its own programming which was doing

00:07:04.070 --> 00:07:09.290

main stage work and doing a program that we still do to this day,

00:07:09.290 --> 00:07:10.820

The Chicago Avenue Project,

00:07:10.820 --> 00:07:16.210

which is a program for kids based on the 52nd Street Project in New York.

00:07:16.210 --> 00:07:21.110

Then we also continue with another program that we do call Breaking Ice,

00:07:21.110 --> 00:07:26.180

the shorthand would be a diversity,

00:07:26.180 --> 00:07:27.460

but it's not a training program,

00:07:27.460 --> 00:07:30.830

it's actually helping corporations and non-profits and schools,

00:07:30.830 --> 00:07:38.090

whoever hires us, so it does generate a lot of income for us right now actually.

00:07:38.090 --> 00:07:41.690

But, what happens is a corporation calls us and says,

00:07:41.690 --> 00:07:46.010

"We're having some trouble with our communication with people that are different, help."

00:07:46.010 --> 00:07:51.965

And we create a custom piece of art,

00:07:51.965 --> 00:07:55.790

a custom theater piece for that organization and

00:07:55.790 --> 00:08:00.880

perform it as many times as need be and now we're doing that on Zoom.

00:08:00.880 --> 00:08:06.875

We have the theatre and we have the social service agency and in 2008,

00:08:06.875 --> 00:08:09.095

here's another layer, get ready for it.

00:08:09.095 --> 00:08:13.759

Our umbrella organization, Pillsbury United Communities,

00:08:13.759 --> 00:08:19.745

decided that was too many directors in one building so here's what we're going to do.

00:08:19.745 --> 00:08:24.615

We're going to make the whole building become an arts place.

00:08:24.615 --> 00:08:25.965

They didn't know what they were talking about.

00:08:25.965 --> 00:08:31.835

Let's have the artists run the building and you guys can run the licensed daycare,

00:08:31.835 --> 00:08:36.305

and you can run the after-school program.

00:08:36.305 --> 00:08:38.855

In 2008 and 2009,

00:08:38.855 --> 00:08:44.710

that's what Noël and I did and we renamed it Pillsbury House and Theatre.

00:08:44.710 --> 00:08:47.190

Still a professional theatre,

00:08:47.190 --> 00:08:50.155

but now what has happened is

00:08:50.155 --> 00:08:55.280

everything that happens in the building is touched by the arts.

00:08:55.280 --> 00:08:58.625

Let me start by talking about the theater.

00:08:58.625 --> 00:09:02.840

Paige, I think this is where we can look at some productions.

00:09:02.840 --> 00:09:04.220

>> Great.

00:09:04.220 --> 00:09:07.265

>> I have a few production photos.

00:09:07.265 --> 00:09:11.780

This is from In The Red And Brown Water.

00:09:11.780 --> 00:09:14.630

We did this at the Guthrie Theatre who was

00:09:14.630 --> 00:09:20.825

a partner organization and it's where I had worked before I went to Pillsbury House.

00:09:20.825 --> 00:09:24.680

This is the kind of work we do, and we can just scroll

00:09:24.680 --> 00:09:27.890

through these. Contemporary playwrights a lot,

00:09:27.890 --> 00:09:29.855

although we have done some,

00:09:29.855 --> 00:09:31.960

Caryl Churchill and Tony Kushner.

00:09:31.960 --> 00:09:35.825

This is a play by Talvin Wilks called Jimmy and Lorraine,

00:09:35.825 --> 00:09:39.780

about James Baldwin and Lorraine Hansberry.

00:09:40.650 --> 00:09:44.905

This is a play by Sharon Bridgforth,

00:09:44.905 --> 00:09:48.715

an artist that we worked with very closely,

00:09:48.715 --> 00:09:50.875

called dat Black

00:09:50.875 --> 00:09:59.455

Mermaid Man Lady.

00:09:59.455 --> 00:10:02.120

There's a lot of words in there.

00:10:02.790 --> 00:10:07.750

This is Nilaja Sun who's been out to the theater a couple of times.

00:10:07.750 --> 00:10:10.729

This is her play Pike Place.

00:10:11.580 --> 00:10:15.715

This is another program that we have at Pillsbury House,

00:10:15.715 --> 00:10:19.450

Naked Stages, which is funded by the Jerome Foundation.

00:10:19.450 --> 00:10:20.800

We have a lot of great funding.

00:10:20.800 --> 00:10:23.395

We're really fortunate in Minnesota that

00:10:23.395 --> 00:10:27.685

the arts is highly regarded and the Jerome Foundation,

00:10:27.685 --> 00:10:30.565

which you're probably familiar with in New York as well,

00:10:30.565 --> 00:10:32.725

funds this program entirely.

00:10:32.725 --> 00:10:35.770

It's an emerging artists program.

00:10:35.770 --> 00:10:39.685

It's a program that lasts for eight months where an artist comes on board

00:10:39.685 --> 00:10:48.055

and gets experience in developing a piece of work that they want to see come to fruition.

00:10:48.055 --> 00:10:52.495

They get to talk to people about dramaturgy,

00:10:52.495 --> 00:10:54.370

about lighting, about sound,

00:10:54.370 --> 00:11:01.670

about acting, and this is an example of one of our Naked Stages performances.

00:11:02.400 --> 00:11:07.130

>> Then I will bring us to.

00:11:18.030 --> 00:11:26.060

>> I'm going to have this PowerPoint series up, it's from 2014.

00:11:26.340 --> 00:11:29.530

It's to demonstrate, I guess,

00:11:29.530 --> 00:11:34.165

what this building looked like before the pandemic,

00:11:34.165 --> 00:11:37.915

before the murder of George Floyd,

00:11:37.915 --> 00:11:41.380

which by the way was three blocks from Pillsbury House.

00:11:41.380 --> 00:11:43.990

We're a very localized theater,

00:11:43.990 --> 00:11:46.630

we're a theater that's in the heart of the community,

00:11:46.630 --> 00:11:53.250

we are not a community theater, we're an equity theater that does community work,

00:11:53.250 --> 00:11:58.210

and that's something that we will always retain because of where we are.

00:11:58.490 --> 00:12:01.500

That's one of the things that makes us different.

00:12:01.500 --> 00:12:05.680

In fact, I'll go back and say,

00:12:05.680 --> 00:12:07.840

when I first joined the theater,

00:12:07.840 --> 00:12:12.040

we thought about casting ourselves away from

00:12:12.040 --> 00:12:14.980

Pillsbury House Community Center and casting

00:12:14.980 --> 00:12:18.059

ourselves away from Pillsbury United Communities,

00:12:18.059 --> 00:12:23.535

our umbrella organization, to become a freestanding theater because that was our model.

00:12:23.535 --> 00:12:25.800

Everybody wants to be a freestanding theater.

00:12:25.800 --> 00:12:26.880

I'm a member of Penumbra,

00:12:26.880 --> 00:12:29.315

Penumbra wanted to leave their community center,

00:12:29.315 --> 00:12:32.155

get another space and become a freestanding theater.

00:12:32.155 --> 00:12:34.645

Then we realized that, wait a minute;

00:12:34.645 --> 00:12:38.710

this is one of the things that makes us unique and this gives us

00:12:38.710 --> 00:12:44.035

an opportunity to serve the community in which we're situated.

00:12:44.035 --> 00:12:46.810

Why not be a part of the community and just

00:12:46.810 --> 00:12:48.130

dive into that?

00:12:48.130 --> 00:12:50.335

Rather than looking at the models of,

00:12:50.335 --> 00:12:53.275

here's a theater, here's an equity theater,

00:12:53.275 --> 00:12:56.020

this is what we want to be and that's all we want to be.

00:12:56.020 --> 00:12:59.320

We realized that we had the opportunity to do something different.

00:12:59.320 --> 00:13:02.650

That's what we set out to do, and especially again,

00:13:02.650 --> 00:13:07.015

when the theater and the community center joined forces. So we can keep going.

00:13:07.015 --> 00:13:09.500

This is the outside of the building.

00:13:11.400 --> 00:13:14.965

This just demonstrates some of the things that goes on.

00:13:14.965 --> 00:13:18.250

There's another picture of a show by

00:13:18.250 --> 00:13:21.670

Sharon Bridgforth in the top right corner, River See.

00:13:21.670 --> 00:13:23.440

That's our lobby.

00:13:23.440 --> 00:13:27.625

That's our theater lobby during the day.

00:13:27.625 --> 00:13:32.020

We have a daycare, still licensed daycare, and oh,

00:13:32.020 --> 00:13:38.785

yes we have a freestanding bike shop next door because we don't do enough.

00:13:38.785 --> 00:13:43.640

We have a bike shop next door for homeless youth.

00:13:43.680 --> 00:13:46.780

The homeless youth learn how to take apart,

00:13:46.780 --> 00:13:49.885

put together bikes, and they have their own transportation and they've

00:13:49.885 --> 00:13:54.470

learned retail skills so that they can get jobs.

00:13:56.400 --> 00:13:59.140

This is one of our operating principles.

00:13:59.140 --> 00:14:00.760

That's what we believe.

00:14:00.760 --> 00:14:04.525

When we came together with the center and the theater,

00:14:04.525 --> 00:14:07.330

we knew we wanted to integrate art into the social services.

00:14:07.330 --> 00:14:09.880

We wanted to integrate art into the neighborhood,

00:14:09.880 --> 00:14:12.880

and we wanted to apply creativity to everything we

00:14:12.880 --> 00:14:16.700

did in all of our meetings and our practices.

00:14:17.250 --> 00:14:22.120

>> I mean, if this is an initiative that kicked off,

00:14:22.120 --> 00:14:26.950

you said and you were brought in 2000 and-

00:14:26.950 --> 00:14:29.545

>> I came in in 2000.

00:14:29.545 --> 00:14:36.695

The Pillsbury House and Theater came into existence in 2009.

00:14:36.695 --> 00:14:38.950

>> 2009. So over

00:14:38.950 --> 00:14:41.260

essentially the last 10 years,

00:14:41.260 --> 00:14:46.630

how, if these are the founding initiatives and principles for the theater,

00:14:46.630 --> 00:14:50.155

how has that changed or grown,

00:14:50.155 --> 00:14:54.475

or thinking about the challenges that I'm sure have emerged

00:14:54.475 --> 00:14:59.290

out of wanting to do this really specific type of community integration work?

00:14:59.290 --> 00:15:01.780

What have you learned over the last 10 years?

00:15:01.780 --> 00:15:03.100

[LAUGHTER]

00:15:03.100 --> 00:15:07.345

>> I've learned that it can happen if you take it one step at a time.

00:15:07.345 --> 00:15:08.710

That's what we did.

00:15:08.710 --> 00:15:11.440

We started internally with, again,

00:15:11.440 --> 00:15:14.545

the low-hanging fruit of doing work with kids,

00:15:14.545 --> 00:15:16.765

of doing work with an after-school program.

00:15:16.765 --> 00:15:22.480

We began to expand out into the community.

00:15:22.480 --> 00:15:27.190

We received grants and started

00:15:27.190 --> 00:15:31.690

programming that tapped into the artists that live in the area.

00:15:31.690 --> 00:15:33.760

We discovered that there were a lot of artists that

00:15:33.760 --> 00:15:36.415

live in the poor neighborhoods that surround our building,

00:15:36.415 --> 00:15:41.140

and instead of having them run off to the Arts District,

00:15:41.140 --> 00:15:45.085

which is another area of town to their warehouse studio,

00:15:45.085 --> 00:15:50.900

we thought why not highlight and uplift these artists where they live?

00:15:51.840 --> 00:15:57.415

We began to do some programming outside of our walls with artists,

00:15:57.415 --> 00:16:00.355

visual as well as performative,

00:16:00.355 --> 00:16:03.469

and then meeting wise,

00:16:06.090 --> 00:16:12.610

we have a lot of whiteboard meetings with a lot of coloring in between the lines,

00:16:12.610 --> 00:16:20.065

and I think that we all tap into the notion that creativity is a healthy thing.

00:16:20.065 --> 00:16:23.470

One of the things we learned is that you do something,

00:16:23.470 --> 00:16:24.970

you commit to it, you try it,

00:16:24.970 --> 00:16:26.050

and if it doesn't work,

00:16:26.050 --> 00:16:27.460
then you go back and do something else,

00:16:27.460 --> 00:16:29.470
and that comes from my theater practice.

00:16:29.470 --> 00:16:31.375
That comes from the Noël's theater practice.

00:16:31.375 --> 00:16:33.190
You try something in theater, it doesn't work,

00:16:33.190 --> 00:16:35.950
you go back, and you try it again in a different way.

00:16:35.950 --> 00:16:37.555
We do the same thing here,

00:16:37.555 --> 00:16:40.010
only on a larger scale.

00:16:42.720 --> 00:16:47.050
We can keep going. That's one of our artists in the daycare.

00:16:47.050 --> 00:16:49.060
This is Chicago Avenue Project.

00:16:49.060 --> 00:16:52.585
This is where we have professional artists who volunteer their time.

00:16:52.585 --> 00:16:56.470
There we go with professional artists that

00:16:56.470 --> 00:17:00.325
are wanting to engage in the community and not get paid for it,

00:17:00.325 --> 00:17:05.320
but getting fully paid in the joy that they receive doing this work
with kids

00:17:05.320 --> 00:17:07.840
because they get to do silly things that they

00:17:07.840 --> 00:17:10.930
never get to do on stage at professional theaters.

00:17:10.930 --> 00:17:12.775
You can keep going.

00:17:12.775 --> 00:17:16.900
That's Sharon.

00:17:16.900 --> 00:17:19.675
We do some work with teens.

00:17:19.675 --> 00:17:22.405
We do some work with families.

00:17:22.405 --> 00:17:26.140
Teen program, family program in the lobby.

00:17:26.140 --> 00:17:29.680
We have a dance studio upstairs.

00:17:29.680 --> 00:17:37.165
The daycare is there, outside, with the kids.

00:17:37.165 --> 00:17:42.293
Here are some of the neighborhoods statistics from 2014

00:17:45.060 --> 00:17:47.680
I don't have any statistics now,

00:17:47.680 --> 00:17:50.180
but make note of that.

00:17:51.780 --> 00:17:56.425
>> Actually this is a great transition into

00:17:56.425 --> 00:18:02.005
asking you to speak a little bit about

00:18:02.005 --> 00:18:05.830
the social unrest, particularly around race

00:18:05.830 --> 00:18:08.050
that has emerged into

00:18:08.050 --> 00:18:11.470
the public consciousness in a really specific way this summer,

00:18:11.470 --> 00:18:16.749
but has been ongoing for decades.

00:18:16.749 --> 00:18:20.800
If not marking the murder of Trayvon Martin in

00:18:20.800 --> 00:18:30.400

2013 as also a particular moment where there was national conversation.

00:18:30.400 --> 00:18:33.190
Being in the neighborhood that you're in,

00:18:33.190 --> 00:18:35.035
being in the space that you're in,

00:18:35.035 --> 00:18:43.520
you noted George Floyd's murder as being in such close proximity to your space.

00:18:44.160 --> 00:18:47.650
I'm just curious, as a company,

00:18:47.650 --> 00:18:50.050
as a theater, as an individual artist,

00:18:50.050 --> 00:18:55.045
how are you thinking about engagement within

00:18:55.045 --> 00:19:02.440
these particular grounds of racial unrest and inequity and upheaval,

00:19:02.440 --> 00:19:06.085
particularly considering where you're based?

00:19:06.085 --> 00:19:09.335
>> Yeah, the expectation is

00:19:09.335 --> 00:19:12.615
because we are known and you can keep scrolling through this.

00:19:12.615 --> 00:19:16.814
The expectation is because we're known to do

00:19:16.814 --> 00:19:22.370
that kind of work that we will do that kind of work and we are doing that kind of work,

00:19:22.370 --> 00:19:27.220
but we are in the middle of a pandemic and so we're not

00:19:27.220 --> 00:19:32.230
able to bring people together to do these neighborhood building things.

00:19:32.230 --> 00:19:35.590
This is Wing Young Huie, a local artist.

00:19:35.590 --> 00:19:42.440

If you notice, this work requires people to come together.

00:19:43.170 --> 00:19:47.200

Obviously, it's difficult to do that.

00:19:47.200 --> 00:19:50.755

Some of the things that we have been able to do though,

00:19:50.755 --> 00:19:53.830

is offer our space.

00:19:53.830 --> 00:19:55.390

Pillsbury House is a space

00:19:55.390 --> 00:20:01.630

for an organization that

00:20:01.630 --> 00:20:06.445

doesn't have a name yet that is taking some of the art from 38th and Chicago.

00:20:06.445 --> 00:20:10.150

I have photos of that later of what 38th and Chicago looks like.

00:20:10.150 --> 00:20:13.540

There's a lot of gorgeous art there.

00:20:13.540 --> 00:20:17.740

We have a relationship with a group of people that are now getting

00:20:17.740 --> 00:20:23.815

organized to bring some of that art over to Pillsbury House and curate the art,

00:20:23.815 --> 00:20:28.180

to go through it, to try to find out who the artists are,

00:20:28.180 --> 00:20:29.935

to get their names down.

00:20:29.935 --> 00:20:34.075

So we can put it in a safe place and figure out what to do with it.

00:20:34.075 --> 00:20:36.400

We have given our space over to that.

00:20:36.400 --> 00:20:38.425

Our building is technically closed.

00:20:38.425 --> 00:20:45.460

But that we felt like was a really important way to work with community organizers,

00:20:45.460 --> 00:20:49.045

specifically at 38th and Chicago is to just offer space.

00:20:49.045 --> 00:20:50.905

I'm going to say that,

00:20:50.905 --> 00:20:54.280

that is one of the things that I think is important.

00:20:54.280 --> 00:21:00.100

We are members of the community and I feel like we must have

00:21:00.100 --> 00:21:05.145

some healthy respect there because our building so far have been

00:21:05.145 --> 00:21:10.515

untouched and you've seen that there's a lot of glass there and there's been a lot of

00:21:10.515 --> 00:21:18.490

destructive violence in the neighborhood and we didn't get graffitied.

00:21:18.490 --> 00:21:21.470

Nobody broke our windows.

00:21:21.990 --> 00:21:25.960

I'm thankful for that every day because,

00:21:25.960 --> 00:21:28.870

we're not done here, that violence,

00:21:28.870 --> 00:21:34.490

that undercurrent of violence is still very active.

00:21:35.370 --> 00:21:39.580

We feel that every day at 35th and Chicago,

00:21:39.580 --> 00:21:40.840

which is where the theater is,

00:21:40.840 --> 00:21:43.405

George Floyd died 38th and Chicago.

00:21:43.405 --> 00:21:46.885

I feel very fortunate to be a member of the community.

00:21:46.885 --> 00:21:50.830

One of the reasons I feel like people trust us and

00:21:50.830 --> 00:21:55.075

know us is because we haven't tried to own anything.

00:21:55.075 --> 00:21:58.160

This is the communities' work.

00:21:58.740 --> 00:22:04.270

This is the communities' knowledge that's coming together to change

00:22:04.270 --> 00:22:08.905

things in Minneapolis and we just lay the platform however we can.

00:22:08.905 --> 00:22:10.795

However we can lay that groundwork,

00:22:10.795 --> 00:22:13.285

that's what we want to do and not own it.

00:22:13.285 --> 00:22:16.480

I think one of the mistakes that a lot of

00:22:16.480 --> 00:22:20.680

arts institutions make is to try to get ownership,

00:22:20.680 --> 00:22:23.275

to try to claim ownership.

00:22:23.275 --> 00:22:26.635

Look, here's some black artists over here.

00:22:26.635 --> 00:22:33.295

Those are our artists. No, this is the people's work.

00:22:33.295 --> 00:22:36.800

We're just humble that way.

00:22:37.770 --> 00:22:42.700

>> It seems too that a lot of what you do at

00:22:42.700 --> 00:22:47.680

this intersection of community space and theater space is

00:22:47.680 --> 00:22:57.565

also helping other organizations or individuals find those pockets of money

00:22:57.565 --> 00:23:03.010

that can be so difficult to access if you don't

00:23:03.010 --> 00:23:08.770

know how to navigate the bureaucratic space of arts or creative funding.

00:23:08.770 --> 00:23:10.090

That it's not just about

00:23:10.090 --> 00:23:15.160

the physical hub of the theater being a community space but really being about,

00:23:15.160 --> 00:23:18.880

how do you open up those resources for others as well,

00:23:18.880 --> 00:23:21.070

it seems that you've been speaking to.

00:23:21.070 --> 00:23:28.600

>> We do want to open up the resources for folks to grow in their craft,

00:23:28.600 --> 00:23:34.120

certainly onstage and otherwise.

00:23:34.120 --> 00:23:37.315

But we also during this pandemic,

00:23:37.315 --> 00:23:41.530

we want to make sure that our artists are taken care of.

00:23:41.530 --> 00:23:45.085

One of our responses I didn't even get to talk about,

00:23:45.085 --> 00:23:48.805

there are pictures somewhere in here of this,

00:23:48.805 --> 00:23:56.125

is we just realized during the uprising that we needed to do a food pantry.

00:23:56.125 --> 00:24:01.345

People needed things and there were people we knew that wanted to donate.

00:24:01.345 --> 00:24:03.295

Everybody wanted to do something.

00:24:03.295 --> 00:24:05.785

My staff wanted to do something,

00:24:05.785 --> 00:24:08.485

our donors wanted to do something.

00:24:08.485 --> 00:24:13.840

They wanted to get products to people that they needed.

00:24:13.840 --> 00:24:23.860

We did this food pantry outdoors and it was overwhelming.

00:24:23.860 --> 00:24:27.265

The response to the food pantry was overwhelming. It was a pop-up.

00:24:27.265 --> 00:24:29.470

We didn't keep doing that,

00:24:29.470 --> 00:24:32.095

but that was one of our responses.

00:24:32.095 --> 00:24:36.055

This is just some of the artwork that is around the Twin Cities.

00:24:36.055 --> 00:24:39.400

Some of the things you see here are now at Pillsbury House,

00:24:39.400 --> 00:24:42.145

not that big George Floyd poster.

00:24:42.145 --> 00:24:46.450

Some of these things are now at Pillsbury House waiting to find

00:24:46.450 --> 00:24:50.440

another safer home because a lot of these buildings are being torn down,

00:24:50.440 --> 00:24:54.740

but we wanted to preserve the artwork and figure out what to do with it.

00:24:55.440 --> 00:24:58.550

Artists to activists.

00:25:01.200 --> 00:25:05.600

This is what the theater did. I love it.

00:25:05.880 --> 00:25:10.900

>> That's great. I think it also really speaks to what you were saying

00:25:10.900 --> 00:25:16.150

before about what does it mean to not only be housed in a space,

00:25:16.150 --> 00:25:20.355

but to be a contributing member to the community.

00:25:20.355 --> 00:25:25.600

I think that this also demonstrates that trust.

00:25:25.600 --> 00:25:27.954

What does it mean to build

00:25:27.954 --> 00:25:33.460

these long-term relationships with the community that you find yourself in?

00:25:33.460 --> 00:25:34.390

>> Exactly.

00:25:34.390 --> 00:25:35.890

>> All which is beautiful.

00:25:35.890 --> 00:25:39.520

>> We made some of the artwork that you see there,

00:25:39.520 --> 00:25:42.880

our resident artists screen that.

00:25:42.880 --> 00:25:44.590

Then we just gave that.

00:25:44.590 --> 00:25:47.350

They were sitting out there for people to take to their homes for

00:25:47.350 --> 00:25:53.825

free just trying to figure out what we could do as an artistic response.

00:25:53.825 --> 00:26:02.310

>> Just to show really quickly the difference between this last image of the pantry.

00:26:02.310 --> 00:26:06.670

I think earlier we had one of

00:26:06.670 --> 00:26:13.240

the images of the outside of the theater.

00:26:13.240 --> 00:26:14.170

>> I think so.

00:26:14.170 --> 00:26:16.700

>> I think we might change that.

00:26:18.000 --> 00:26:21.550

Maybe not go to find it.

00:26:21.550 --> 00:26:24.770

>> It might be later on in that PowerPoint.

00:26:30.300 --> 00:26:34.240

That's that same corner from another angle.

00:26:34.240 --> 00:26:38.140

This is another building in the neighborhood where artists were gathering.

00:26:38.140 --> 00:26:40.720

This is the Fire Arts Center that is right next to

00:26:40.720 --> 00:26:43.780

Cup Food where George Floyd was murdered.

00:26:43.780 --> 00:26:47.965

Fire Arts Center does soldering,

00:26:47.965 --> 00:26:53.450

glass blowing, whatever arts are needed there.

00:26:54.030 --> 00:26:59.900

Artistically, our response has been we had a season,

00:27:00.030 --> 00:27:03.505

we got one show up. You know what?

00:27:03.505 --> 00:27:05.425

I just wanted to say about this.

00:27:05.425 --> 00:27:09.490

In 2013, May, there was

00:27:09.490 --> 00:27:14.425

an issue in the Minneapolis St. Paul Magazine about up-and-coming neighborhoods.

00:27:14.425 --> 00:27:20.600

Look at that the bottom, 38th and Chicago where George Floyd was murdered.

00:27:23.040 --> 00:27:27.804

That's where that corner was supposed to be heading.

00:27:27.804 --> 00:27:29.995

I think in the large respect,

00:27:29.995 --> 00:27:33.235

it was beginning to be called an Arts District.

00:27:33.235 --> 00:27:37.435

I have feelings about that because often that leads to displacement.

00:27:37.435 --> 00:27:39.610

We have been working against that,

00:27:39.610 --> 00:27:45.610

but we're starting from scratch now.

00:27:45.610 --> 00:27:49.150

[OVERLAPPING] Disruption.

00:27:49.150 --> 00:27:52.960

>> Think a little bit about the season that you

00:27:52.960 --> 00:27:56.980

potentially had planned and then how you're pivoting at this time.

00:27:56.980 --> 00:28:01.255

>> Easy. We had three main stage productions planned,

00:28:01.255 --> 00:28:05.570

one of which happened in February.

00:28:06.870 --> 00:28:16.120

We had three groups of smaller artists come in for weekends and do their work.

00:28:16.120 --> 00:28:17.560

We had Blackout,

00:28:17.560 --> 00:28:19.540

which is a Black Improv group.

00:28:19.540 --> 00:28:22.990

We had Monkeybear,

00:28:22.990 --> 00:28:28.210

which is an organization of puppetry of color,

00:28:28.210 --> 00:28:32.395

and we had Leslie Parker Dance doing

00:28:32.395 --> 00:28:37.000

a new dance piece. All in development, all early stages.

00:28:37.000 --> 00:28:39.730

But that was that and then we were going to do Nina Simone: Four

00:28:39.730 --> 00:28:43.270

Women in the spring, couldn't do that.

00:28:43.270 --> 00:28:50.150

The last piece we actually are doing and it was scheduled to open tonight,

00:28:50.150 --> 00:28:57.100

instead, it's online live tonight but I'm not a big fan of theater online.

00:28:57.440 --> 00:29:02.350

People are laughing, that was generous.

00:29:03.500 --> 00:29:06.210

We're doing it audibly.

00:29:06.210 --> 00:29:11.010

We have done podcasts of the short plays that we've

00:29:11.010 --> 00:29:16.565

commissioned and we've been doing it since 2016 in response to the election.

00:29:16.565 --> 00:29:19.645

The series is called The Great Divide.

00:29:19.645 --> 00:29:22.840

Hopefully, this is the final installment of that series.

00:29:22.840 --> 00:29:24.730

But the first three installments,

00:29:24.730 --> 00:29:25.840

of course, were on stage.

00:29:25.840 --> 00:29:31.300

Commissioned new playwrights to write a 10-minute piece around the Great Divide.

00:29:31.300 --> 00:29:33.250

Each year had its own theme,

00:29:33.250 --> 00:29:36.595

but nonetheless about the division in this country.

00:29:36.595 --> 00:29:40.270

We have taken the Great Divide and moved it online and

00:29:40.270 --> 00:29:43.405

you can find it where you find your local podcasts.

00:29:43.405 --> 00:29:46.075

I can say we're live as of today.

00:29:46.075 --> 00:29:52.330

The other thing that we're trying to do and I'm a little frustrated with our union.

00:29:52.330 --> 00:29:56.740

I understand that they're trying to keep union members healthy,

00:29:56.740 --> 00:30:05.125

but we have been trying very hard to do a 40-minute Cheryl West piece on

00:30:05.125 --> 00:30:11.364

Fannie Lou Hamer on the back of a truck with a musician guitarist

00:30:11.364 --> 00:30:18.055

and traveling around to various spaces in Minneapolis doing this play.

00:30:18.055 --> 00:30:22.100

Fannie Lou talks to the people about the importance of voting.

00:30:23.250 --> 00:30:26.410

I have been working very hard to create

00:30:26.410 --> 00:30:29.620

this plan for equity of how we're going to keep our members healthy.

00:30:29.620 --> 00:30:31.675

I think we have a great plan.

00:30:31.675 --> 00:30:33.295

Unfortunately, I don't think

00:30:33.295 --> 00:30:39.830

Minnesota's COVID numbers are going to help us to execute this project.

00:30:40.380 --> 00:30:46.435

>> On that note, I was wondering if you could maybe speak a little bit

about,

00:30:46.435 --> 00:30:52.915

I think we all have our feelings about Zoom theater and online theater at this moment.

00:30:52.915 --> 00:31:00.400

But what or who are the artists or artistic movements that you've found

00:31:00.400 --> 00:31:04.570

yourself turning towards or engaging with

00:31:04.570 --> 00:31:09.640

as you imagine what the other side of this might look like?

00:31:09.640 --> 00:31:11.800

Are you going back to certain work,

00:31:11.800 --> 00:31:16.810

or what's keeping the fires lit for you?

00:31:16.810 --> 00:31:19.630

>> That's a hard question for me because I'll be honest,

00:31:19.630 --> 00:31:23.330

I'm having a really hard time with that question.

00:31:25.650 --> 00:31:29.620

If I watch any Zoom theater and it is hard for me.

00:31:29.620 --> 00:31:35.230

I feel like part of

00:31:35.230 --> 00:31:39.580

the extraordinary experience of theater is sitting with somebody

00:31:39.580 --> 00:31:44.620

else and enjoying that in community.

00:31:44.620 --> 00:31:51.700

I think the things that I have enjoyed have been the pieces that have been

00:31:51.700 --> 00:31:54.960

created for Zoom rather than

00:31:54.960 --> 00:31:59.385

taking a piece of work and applying it and doing it on camera.

00:31:59.385 --> 00:32:02.675

It doesn't necessarily work that well for me.

00:32:02.675 --> 00:32:04.660

I understand that.

00:32:04.660 --> 00:32:10.675

Using Zoom for theater may be the trend going forward.

00:32:10.675 --> 00:32:16.390

We opted instead to do an audio piece instead of trying to do something on

00:32:16.390 --> 00:32:19.300

camera because it was too late to

00:32:19.300 --> 00:32:23.500

get our playwrights to write something specifically for Zoom.

00:32:23.500 --> 00:32:30.025

But I think the things that have interested me have been those people that have written,

00:32:30.025 --> 00:32:35.420

performed, and directed specifically for this medium.

00:32:35.970 --> 00:32:45.565

>> That's great. You were speaking a little bit about the barriers with

00:32:45.565 --> 00:32:50.230

equity and the provisions that are being put into

00:32:50.230 --> 00:32:56.060

place to mitigate this [LAUGHTER] that we're in.

00:32:57.450 --> 00:33:02.515

Besides changes in form or changes in platform,

00:33:02.515 --> 00:33:08.635

what are the other changes that you're seeing within regional theater?

00:33:08.635 --> 00:33:13.000

Within maybe conversations that you're having with other artistic directors across

00:33:13.000 --> 00:33:18.940

spaces about how people are pivoting within the pandemic?

00:33:18.940 --> 00:33:21.340

Outside of just presenting on new forums,

00:33:21.340 --> 00:33:28.855

what are the other nitty-gritty mechanical differences that are coming up right now?

00:33:28.855 --> 00:33:35.035

>> Paige, I think that initially

00:33:35.035 --> 00:33:41.890

all of us were in such shock about the pandemic and about what are we going to do.

00:33:41.890 --> 00:33:45.790

I'm not sure how far we've moved out of that.

00:33:45.790 --> 00:33:47.695

The initial shock, we're over it.

00:33:47.695 --> 00:33:51.800

We've lived with this pandemic and we're going to continue to.

00:33:52.410 --> 00:33:55.825

I think we're all finding our way.

00:33:55.825 --> 00:34:00.430

My days are so hard because everything I do I've never done before.

00:34:00.430 --> 00:34:04.700

[LAUGHTER] Zoom included.

00:34:06.450 --> 00:34:10.000

We have to think of new ways of going forward.

00:34:10.000 --> 00:34:11.830

How are we going to keep our artists safe?

00:34:11.830 --> 00:34:14.065

How are we going to keep our audiences safe?

00:34:14.065 --> 00:34:18.295

I fill out that equity thing and I had to talk about our HVAC system.

00:34:18.295 --> 00:34:20.260

I make art.

00:34:20.260 --> 00:34:23.960

[LAUGHTER] It was so hard

00:34:24.240 --> 00:34:31.765

but we're all in this new territory trying to figure out the best way to go forward.

00:34:31.765 --> 00:34:36.610

I can only speak for Pillsbury House and say that,

00:34:36.610 --> 00:34:44.660

fortunately, our existence isn't dependent on box office.

00:34:45.360 --> 00:34:49.540

All of our shows before and even now with

00:34:49.540 --> 00:34:53.950

the Great Divide online are pay what you can, pay what you want.

00:34:53.950 --> 00:34:55.120

The Great Divide is free,

00:34:55.120 --> 00:34:57.040

please make a donation.

00:34:57.040 --> 00:35:00.205

We're not relying on box office.

00:35:00.205 --> 00:35:04.510

We don't have the fear factor that I think a lot of institutions

00:35:04.510 --> 00:35:09.775

have but we do wonder how to best serve people.

00:35:09.775 --> 00:35:17.140

I realized with every piece of technology that we put out,

00:35:17.140 --> 00:35:20.229

in terms of artistic product,

00:35:20.229 --> 00:35:25.840

we're limiting the audience that can see them or hear them because they

00:35:25.840 --> 00:35:32.540

may not have access to that technology and we want to be accessible.

00:35:33.120 --> 00:35:38.560

Who is going to be receiving all of the art products that we put

00:35:38.560 --> 00:35:44.095

out if everybody is not on equal footing in terms of their technology?

00:35:44.095 --> 00:35:46.900

I worry about that.

00:35:46.900 --> 00:35:53.455

If theater is considered to be a bourgeois past-time for lack of a better phrase,

00:35:53.455 --> 00:35:57.220

then how are we changing that by saying,

00:35:57.220 --> 00:35:58.600

you can only see this on Zoom.

00:35:58.600 --> 00:36:02.620

[LAUGHTER]

00:36:02.620 --> 00:36:06.280

>> I think it also brings up really pertinent questions

00:36:06.280 --> 00:36:10.120

in terms of disability in the theater,

00:36:10.120 --> 00:36:16.675

in terms of equity of access in other ways as well.

00:36:16.675 --> 00:36:18.115

>> Yes.

00:36:18.115 --> 00:36:21.070

>> I'm wondering if you could maybe

00:36:21.070 --> 00:36:31.855

speak to, in the ideal future that we know will inevitably be changed,

00:36:31.855 --> 00:36:38.050

what are your imaginings or hopes for bringing back a certain type of

00:36:38.050 --> 00:36:43.885

live performance or communal performance or situated performance within your community?

00:36:43.885 --> 00:36:48.260

What's the best possible scenario for you?

00:36:52.200 --> 00:36:55.210

>> First, when we get to reopen,

00:36:55.210 --> 00:36:58.660

I just really want to do a celebration of survival,

00:36:58.660 --> 00:37:00.535

celebration of we made it,

00:37:00.535 --> 00:37:03.040

we're here and do that with the community

00:37:03.040 --> 00:37:08.210

because we have been through so much in that neighborhood.

00:37:08.670 --> 00:37:13.990

If our building can open and if the theater can resume some kind of

00:37:13.990 --> 00:37:19.525

practice and if we can have people around to celebrate,

00:37:19.525 --> 00:37:21.640

that will be something to celebrate.

00:37:21.640 --> 00:37:24.655

The work is not done though.

00:37:24.655 --> 00:37:27.925

For Pillsbury House for example,

00:37:27.925 --> 00:37:30.790

one of the things that I want to do

00:37:30.790 --> 00:37:34.330

next spring if we find ourselves in this situation again,

00:37:34.330 --> 00:37:38.005

it's getting to be fall now, it's getting cooler.

00:37:38.005 --> 00:37:41.470

I was trying earlier to do this and I didn't

00:37:41.470 --> 00:37:44.425

give myself enough runway to get it off the ground.

00:37:44.425 --> 00:37:54.500

But it's another performance and it's a show that's about healing for black folks.

00:37:56.010 --> 00:38:01.630

It's a play, I hesitate to do titles because we don't, well we do kind of have it,

00:38:01.630 --> 00:38:03.460

but I'm dealing with agents now.

00:38:03.460 --> 00:38:09.850

But it's a play but it's a workshop on survival and

00:38:09.850 --> 00:38:13.240

trauma and I feel like this is something that we

00:38:13.240 --> 00:38:18.385

need to offer to the community given where we are.

00:38:18.385 --> 00:38:23.020

I also feel like it's something that can keep going and keep going and

00:38:23.020 --> 00:38:27.100

keep going because there is a lot of trauma here right now.

00:38:27.100 --> 00:38:32.990

That's something that Pillsbury House specifically can address.

00:38:34.260 --> 00:38:36.895

It can resonate, of course,

00:38:36.895 --> 00:38:40.660

through the city and it will and through the country.

00:38:40.660 --> 00:38:45.985

This piece of theater has been done all over the place and will continue to be.

00:38:45.985 --> 00:38:50.440

But I do feel like it's really important to do it on 35th and Chicago.

00:38:50.440 --> 00:38:54.370

Maybe outside, maybe we'll perform outside for a while.

00:38:54.370 --> 00:38:56.420

We have a parking lot.

00:38:57.690 --> 00:39:01.390

Those are the kinds of things I want to see happen.

00:39:01.390 --> 00:39:05.845

I do look forward to the day that we all can come together.

00:39:05.845 --> 00:39:08.544

Somehow, it may be in smaller numbers.

00:39:08.544 --> 00:39:13.165

It may be with plastic partitions between us in the theater.

00:39:13.165 --> 00:39:19.900

It may be performing behind Plexiglass for awhile,

00:39:19.900 --> 00:39:24.355

but I'm hoping that we can come back together somehow.

00:39:24.355 --> 00:39:27.280

Again, so many unknowns.

00:39:27.280 --> 00:39:29.380

But I can tell you about our HVAC system, if you want.

00:39:29.380 --> 00:39:33.850

[[LAUGHTER]]

00:39:33.850 --> 00:39:35.455

>> Everybody I feel,

00:39:35.455 --> 00:39:41.470

we're all learning new skills at this point in order to survive this thing.

00:39:41.470 --> 00:39:45.100

I think before we open it up to questions,

00:39:45.100 --> 00:39:51.550

the last thing I would love to ask you about just segueing from your last response.

00:39:51.550 --> 00:39:58.015

But what do you see as the place or the possibilities of theater as

00:39:58.015 --> 00:40:04.885

a mode of healing and particularly for black people within this country?

00:40:04.885 --> 00:40:08.755

What are those possibilities do you think?

00:40:08.755 --> 00:40:12.805

>> It's so interesting that you name that.

00:40:12.805 --> 00:40:16.660

Penumbra Theater, which is the theater that I started out at,

00:40:16.660 --> 00:40:18.370

I haven't read this yet,

00:40:18.370 --> 00:40:22.285

but I've been told that they just received a lot of money.

00:40:22.285 --> 00:40:27.130

In fact, it's the first time I think I've used this word today, to

00:40:27.130 --> 00:40:32.110
pivot toward a healing center.

00:40:32.110 --> 00:40:38.020
They have a whole new idea of what they want to do with

00:40:38.020 --> 00:40:44.080
their location and the majority of it is healing black trauma.

00:40:44.080 --> 00:40:48.565
Theater is included, but that's not the main form.

00:40:48.565 --> 00:40:55.580
There will be yoga practice and spa practice.

00:40:56.580 --> 00:40:59.680
I don't have it in front of me,

00:40:59.680 --> 00:41:04.195
but all kinds of practices to heal black trauma.

00:41:04.195 --> 00:41:08.470
Maybe that's the direction that we'll be going in.

00:41:08.470 --> 00:41:11.635
I don't know. But I love that idea.

00:41:11.635 --> 00:41:13.390
>> Yeah, that's amazing.

00:41:13.390 --> 00:41:14.515
>> Yeah.

00:41:14.515 --> 00:41:20.110
>> Okay. I think we'll open it up to questions.

00:41:20.110 --> 00:41:25.150
Shayoni, how are we going to do this?

00:41:25.150 --> 00:41:28.615
I can, from my end,

00:41:28.615 --> 00:41:35.080
I don't know if everybody knows how to use the little raise hand function within Zoom.

00:41:35.080 --> 00:41:37.270
This is the pedagogy coming out,

00:41:37.270 --> 00:41:42.340

but I'm happy to monitor that way if you'd like to throw questions into the chat.

00:41:42.340 --> 00:41:44.470

If you don't want to have your face or

00:41:44.470 --> 00:41:47.950

your voice appear for everyone, completely understandable.

00:41:47.950 --> 00:41:51.955

I can read your questions from the chat and address them to Faye ,

00:41:51.955 --> 00:41:54.610

but just to give us a little bit of time to open this

00:41:54.610 --> 00:41:58.280

up to our wider community that's joined us today.

00:41:58.320 --> 00:42:02.500

>> Paige, just again, one quick request.

00:42:02.500 --> 00:42:05.110

If you don't mind exiting out of the Screen Share.

00:42:05.110 --> 00:42:08.270

>> Yes. Absolutely.

00:42:10.620 --> 00:42:15.010

>> If I could start with a question. Which is, Faye,

00:42:15.010 --> 00:42:23.139

I was so struck by your description of Minneapolis as a city that values the arts

00:42:23.139 --> 00:42:26.800

and I think the arts have had this importance

00:42:26.800 --> 00:42:32.530

within larger ongoing conversations around the role of the arts in the city.

00:42:32.530 --> 00:42:35.830

Again, if you had a crystal ball,

00:42:35.830 --> 00:42:41.410

what do you think that is going to look like next year and going forward?

00:42:41.410 --> 00:42:43.855

>> Well, yeah, go ahead.

00:42:43.855 --> 00:42:47.530

>> In so many of our conversations about the pandemic,

00:42:47.530 --> 00:42:51.460

it's so much about economic recovery and public health and other things.

00:42:51.460 --> 00:42:55.465

Where do you see the arts in all of this, particularly within Minneapolis?

00:42:55.465 --> 00:43:02.980

>> Yeah, I think funders have been super generous and understanding

00:43:02.980 --> 00:43:12.655

and puzzled alongside us because they care about what the future is going to hold,

00:43:12.655 --> 00:43:14.905

what's going to happen,

00:43:14.905 --> 00:43:17.965

how are the arts going to change.

00:43:17.965 --> 00:43:26.410

I found that funders are continuing to be gratefully, I'd say this,

00:43:26.410 --> 00:43:34.600

very generous in terms of taking away the specifics of how we use

00:43:34.600 --> 00:43:38.080

funding and making it all gen ops instead of

00:43:38.080 --> 00:43:42.550

applying it to a specific program that they know we can't do right now.

00:43:42.550 --> 00:43:47.380

Use it for gen ops and they trust us to apply it

00:43:47.380 --> 00:43:55.690

to whatever we feel is important to keep the theater going in a very different way.

00:43:55.690 --> 00:44:03.580

So far, my experience is that funding has been very generous.

00:44:03.580 --> 00:44:06.130
It's going to change a little.

00:44:06.130 --> 00:44:11.620
Minnesota is, I can't remember and I should know this, one of the few,

00:44:11.620 --> 00:44:15.730
if not the only state that has an amendment called

00:44:15.730 --> 00:44:20.200
the Legacy Amendment that funds the arts.

00:44:20.200 --> 00:44:25.930
So a very small percentage of taxes will go to the arts,

00:44:25.930 --> 00:44:28.810
but nobody's buying anything right now.

00:44:28.810 --> 00:44:33.310
So that Legacy Funding is going to go way down, we all know that.

00:44:33.310 --> 00:44:38.410
The State Arts Board has responded in

00:44:38.410 --> 00:44:44.005
a way that's a little harmful to smaller arts organizations,

00:44:44.005 --> 00:44:47.245
which organizations like us,

00:44:47.245 --> 00:44:50.770
larger organizations have taken a stand on and said we're not going to
apply

00:44:50.770 --> 00:44:55.105
for that money because that money should go to smaller organizations
of color.

00:44:55.105 --> 00:44:59.305
We're all being very aware.

00:44:59.305 --> 00:45:02.290
Again, the word is generous in wanting

00:45:02.290 --> 00:45:07.760
our arts ecology to continue in the best way possible.

00:45:15.960 --> 00:45:22.870
>> If we don't have any questions from those who have joined,

00:45:22.870 --> 00:45:24.820

I'm happy to jump back in.

00:45:24.820 --> 00:45:28.000

But I also I'm cognizant that I've been [OVERLAPPING]

00:45:28.000 --> 00:45:28.495

>> Kyle.

00:45:28.495 --> 00:45:31.100

>> Kyle, great.

00:45:31.290 --> 00:45:35.275

I think you're going to have to unmute yourself.

00:45:35.275 --> 00:45:38.800

>> You're probably right. Technology. Hi Faye.

00:45:38.800 --> 00:45:39.775

>> Hi Kyle.

00:45:39.775 --> 00:45:41.080

>> This is amazing.

00:45:41.080 --> 00:45:42.190

It's so inspiring.

00:45:42.190 --> 00:45:47.950

I know that we have a lot of students here who are pitching toward and

00:45:47.950 --> 00:45:55.135

questioning about the relationships between the work of the artist and engagement.

00:45:55.135 --> 00:46:00.415

I know that you've worn so many hats and that you're constantly spinning plates.

00:46:00.415 --> 00:46:04.390

I wonder if you might have at this particularly poignant moment

00:46:04.390 --> 00:46:08.410

[LAUGHTER] and because you're working with so many young artists right now,

00:46:08.410 --> 00:46:10.690

and this idea of locality,

00:46:10.690 --> 00:46:12.520

which is so important everywhere.

00:46:12.520 --> 00:46:16.510
I know in New York City all the young independent artists are really

00:46:16.510 --> 00:46:20.920
working to invert the existing structures of funding,

00:46:20.920 --> 00:46:23.200
and touring, and companies,

00:46:23.200 --> 00:46:25.390
and all the hierarchical structures.

00:46:25.390 --> 00:46:27.475
Here we are in this new place,

00:46:27.475 --> 00:46:30.550
and I wonder if there's any reflection that you

00:46:30.550 --> 00:46:35.050
could give us from the perspective of now,

00:46:35.050 --> 00:46:38.620
which is so complicated about being a young artist and

00:46:38.620 --> 00:46:42.700
coming into this moment now as a maker,

00:46:42.700 --> 00:46:46.150
and a participator, and a survivor.

00:46:46.150 --> 00:46:51.400
[LAUGHTER] I love it you talked to us of survival and celebration.

00:46:51.400 --> 00:46:58.630
>> And the citizen. I think this is a great time

00:46:58.630 --> 00:47:06.200
to reset for a lot of people and for younger artists.

00:47:07.260 --> 00:47:10.165
From what I see,

00:47:10.165 --> 00:47:13.405
from what's happening in this city,

00:47:13.405 --> 00:47:17.170
and I'm sure in New York as well,

00:47:17.170 --> 00:47:25.315

it's a good time to do what your heart says you should do,

00:47:25.315 --> 00:47:27.805
to follow your path.

00:47:27.805 --> 00:47:31.045
There is no better time than now,

00:47:31.045 --> 00:47:38.905
because [LAUGHTER] the paths as we have known them have been
dismantled.

00:47:38.905 --> 00:47:41.420
You can do anything.

00:47:41.550 --> 00:47:46.390
Especially if you're a citizen artist and you're wanting

00:47:46.390 --> 00:47:56.415
to make the world a place that you want to live in and use the arts to
do that,

00:47:56.415 --> 00:47:58.240
now's your time folks,

00:47:58.240 --> 00:48:01.930
because the walls have fallen down.

00:48:01.930 --> 00:48:04.600
It's a tough time,

00:48:04.600 --> 00:48:09.070
but I think about all of the folks that are down on 38th and Chicago.

00:48:09.070 --> 00:48:11.680
Again, I can't even name all of these organizations.

00:48:11.680 --> 00:48:15.475
They're so loosely put together.

00:48:15.475 --> 00:48:19.480
And yet they're coming together and I know they are because they're

00:48:19.480 --> 00:48:25.855
finding their way to legal places to say,

00:48:25.855 --> 00:48:28.479
"Okay, we want to start this organization.

00:48:28.479 --> 00:48:29.410

How do we do that?"

00:48:29.410 --> 00:48:34.000

I think a couple of weeks ago there was an article that was the cover

00:48:34.000 --> 00:48:41.635

of Times Magazine that had three young black artists from Minnesota on there.

00:48:41.635 --> 00:48:43.780

They're doing it, people.

00:48:43.780 --> 00:48:46.210

Now is the time.

00:48:46.210 --> 00:48:49.420

I can't be any more articulate than that,

00:48:49.420 --> 00:48:52.225

take advantage of where we are now.

00:48:52.225 --> 00:48:56.035

Please, we need you.

00:48:56.035 --> 00:48:58.760

>> Thank you.

00:49:02.340 --> 00:49:07.360

>> I know I would love to hear you speak more to,

00:49:07.360 --> 00:49:10.089

you've mentioned the Guthrie,

00:49:10.089 --> 00:49:14.200

these larger theaters based in

00:49:14.200 --> 00:49:19.285

Minneapolis and thinking about the wider artistic community.

00:49:19.285 --> 00:49:21.130

I know that you've spoken about,

00:49:21.130 --> 00:49:24.430

because where you are located,

00:49:24.430 --> 00:49:28.435

that there's this proximity.

00:49:28.435 --> 00:49:32.350

I think maybe urgency around the work that you're doing in

00:49:32.350 --> 00:49:36.760

response to not only George Floyd's murder,

00:49:36.760 --> 00:49:43.390

but just the wider atmosphere within Minneapolis at this time.

00:49:43.390 --> 00:49:50.875

I wonder if you could speak to just maybe other, the wider artistic response.

00:49:50.875 --> 00:49:53.530

Or what you've noticed outside

00:49:53.530 --> 00:49:58.060

of the organization that you're spearheading [OVERLAPPING]

00:49:58.060 --> 00:49:58.585

>> Sure.

00:50:00.085 --> 00:50:04.200

>> I think everybody wants to do something

00:50:04.200 --> 00:50:09.105

and because we're so small comparatively speaking,

00:50:09.105 --> 00:50:17.650

we are nimble enough to time two, pivot, and do something different,

00:50:17.650 --> 00:50:21.820

like do a pop-up food shelf.

00:50:21.820 --> 00:50:24.370

The Guthrie can't do that.

00:50:24.370 --> 00:50:26.995

If they did by the way,

00:50:26.995 --> 00:50:31.970

who would come there to look for food, if you've ever been there?

00:50:33.660 --> 00:50:36.070

That's not to knock them.

00:50:36.070 --> 00:50:39.325

I in fact know that Joe Haj, we've spoken.

00:50:39.325 --> 00:50:41.620

I know that he wants to do something.

00:50:41.620 --> 00:50:46.540

He feels very stuck because he's so large that to do

00:50:46.540 --> 00:50:52.030

anything differently than what he said he's going to do on paper which is a season,

00:50:52.030 --> 00:50:54.490

means that, I just have Actors' Equity.

00:50:54.490 --> 00:50:56.620

He's got the stagehands' union,

00:50:56.620 --> 00:50:59.570

he's got the directors' union.

00:50:59.580 --> 00:51:07.795

Other institutions are just not as nimble as we are because of their size,

00:51:07.795 --> 00:51:11.210

because maybe of their union affiliation.

00:51:11.790 --> 00:51:15.550

I think everybody has tried to do something.

00:51:15.550 --> 00:51:18.190

The food drives have happened online.

00:51:18.190 --> 00:51:20.710

But a theatrical response,

00:51:20.710 --> 00:51:24.460

it's just hard to come by right now because of the pandemic,

00:51:24.460 --> 00:51:26.170

and because of unions,

00:51:26.170 --> 00:51:29.630

and how do you get something done?

00:51:31.710 --> 00:51:33.445

>> Thank you.

00:51:33.445 --> 00:51:34.675

>> Sure.

00:51:34.675 --> 00:51:36.865

>> Opening it up again.

00:51:36.865 --> 00:51:38.545
Anyone else?

00:51:38.545 --> 00:51:40.750
Yes, Zoe.

00:51:40.750 --> 00:51:48.085
>> I have a question. You've talked about the arts as healing and response.

00:51:48.085 --> 00:51:53.095
I'm wondering if you have any thoughts on art and performance, and aesthetics in general

00:51:53.095 --> 00:51:57.970
as a tool in the protests and on the street and how you've seen that.

00:51:57.970 --> 00:52:01.420
Do you have any thoughts on that?

00:52:01.420 --> 00:52:02.680
>> That's a great question, Zoe.

00:52:02.680 --> 00:52:05.094
I wish I could say that I've seen

00:52:05.094 --> 00:52:10.810
some art that have been protestations on the street, if you will.

00:52:10.810 --> 00:52:14.529
I have seen visual art certainly,

00:52:14.529 --> 00:52:16.900
but not necessarily performative.

00:52:16.900 --> 00:52:19.495
Which is why again,

00:52:19.495 --> 00:52:23.410
my response, our response would have been, would be,

00:52:23.410 --> 00:52:25.420
I'm still praying that it can happen,

00:52:25.420 --> 00:52:26.935
but I don't think it can,

00:52:26.935 --> 00:52:29.290
the Fannie Lou Hamer thing on the back of the truck,

00:52:29.290 --> 00:52:32.725

where we just go out and do the get out the vote thing.

00:52:32.725 --> 00:52:38.905

But as far as performance outside during protests,

00:52:38.905 --> 00:52:40.450

that's not to say it hasn't happened,

00:52:40.450 --> 00:52:42.115

I just I haven't seen it.

00:52:42.115 --> 00:52:46.640

But the visual art, I certainly have. Yeah.

00:52:52.440 --> 00:52:56.230

>> Well, if we don't have any more questions,

00:52:56.230 --> 00:52:57.460

I would like to say, Faye,

00:52:57.460 --> 00:53:00.655

I come from a background of street theater in India.

00:53:00.655 --> 00:53:03.220

When you say, "Take out a truck to the neighborhoods and

00:53:03.220 --> 00:53:06.250

perform at the back," there's this evocative quality

00:53:06.250 --> 00:53:13.180

and almost nostalgia for what used to be,

00:53:13.180 --> 00:53:14.530

but also to your very,

00:53:14.530 --> 00:53:21.910

very hopeful that we can make our new paths and we can find our new ways.

00:53:21.910 --> 00:53:26.305

I really can't think of a better note to end this discussion on.

00:53:26.305 --> 00:53:30.850

Thank you so much, and thank you Paige for your generosity and attention.

00:53:30.850 --> 00:53:33.490

Please stay in touch.

00:53:33.490 --> 00:53:39.490

Our students have been really eager to find, as Kyle is saying,

00:53:39.490 --> 00:53:43.645

really find ways of keeping up with our passion of theater and their training,

00:53:43.645 --> 00:53:48.085

but also their responsibilities as a citizen artist as you say.

00:53:48.085 --> 00:53:49.945

Thank you very, very much.

00:53:49.945 --> 00:53:52.690

I hope all of you, even if you don't unmute,

00:53:52.690 --> 00:53:57.170

we can join in thanking Faye for her presence today. Thank you.

00:53:57.170 --> 00:54:03.520

>> Thank you. Please reach out to me if you have any questions or any thoughts about how

00:54:03.520 --> 00:54:06.580

we can get through this moment together and become

00:54:06.580 --> 00:54:09.775

a better world. Thank you all.

00:54:09.775 --> 00:54:11.050

>> Thank you so much, Faye.

00:54:11.050 --> 00:54:12.520

>> Thank you. [APPLAUSE]

00:54:12.520 --> 00:54:13.480

>>Thank you.

00:54:13.480 --> 00:54:16.145

>> Thank you everyone for joining.

00:54:16.145 --> 00:54:17.980

>> Thanks so much.