

A man in a striped shirt and red pants is balancing a large cardboard box on his head. He is looking up at the box. In the background, another person wearing a blue shirt and a patterned headband is leaning over a box. The scene is lit with blue and purple light, suggesting a stage or performance setting.

**MOSS
ARTS
CENTER**

Thursday, April 15, 2021, 7 PM EDT

CARTOGRAPHY

Conceived and created by Kaneza Schaal and Christopher Myers

Directed by Kaneza Schaal

Written and designed by Christopher Myers

Produced by ArKtype/Thomas O. Kriegsmann

VT VIRGINIA
TECH™

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Lighting and Production Management by Chelsie McPhelimy

**Interactive Video Design by Joshue Ott (U.S.) with Pierre Depaz,
Grace Huang, Andrija Klaric, and Mateo Juvera Molina (Abu Dhabi)**

Sound Design by Anthony Sertel Dean

Technical Direction by Cheyanne Williams

Stage Management by Kendall Allen

Associate Director: Hazel Hernández

Production Assistant: Kamal Nassif

Producing Consultancy by Jane Jung

Created in Collaboration with Performers

MALAIKA UWAMAHORO

NOOR HAMDİ

VICTORIA NASSIF

JANICE AMAYA

CARTOGRAPHY was made possible by the generous support of the Joyce Foundation and was workshopped and presented as a rehearsed reading in April 2018 at the John F. Kennedy Center for the Performing Arts as part of New Visions/New Voices 2018.

Commissioned by John F. Kennedy Center for the Performing Arts; the Arts Center at NYU Abu Dhabi (NYUAD); Playhouse Square, Cleveland; and Wesleyan Center for the Arts, Wesleyan University, Connecticut, with development support provided by Young People's Theatre, Toronto, Ontario, Canada.

Developed as part of New Victory Lab Works at the New Victory Theater in New York City and at the Performing Garage as part of the Performing Garage Presents Residency Program.

Very special thanks to International Jugend Bibliothek, Dr. Christiane Raabe, and especially Tanja Leuthe and the young people we met there; Bill Bragin, Linsey Bostwick, Christopher Pye, Leila Debazzi, and The Arts Centre at NYUAD; Kim Peter Kovac and Deirdre Lavrakas; Robert Van Leer, David Kilpatrick, Harry Poster, and Mary Rose Lloyd; Elizabeth Schildkret and the team at Kennedy Center; Daniel Hahn and Cleveland Playhouse; Allen MacInnis; Phillip Bither, Nisa Mackie, Molly Hanse, Julia Anderson, and the Walker Art Center; Sarah Curran, Fiona Coffey, and the Wesleyan Center for the Arts; and Eden Zane, Shanta Thake, Ken Cerniglia, Elizabeth Williamson, J.J. El-Far, Beth Given, Matthew Covey, Will Spitz, and Covey Law/Tamizdat.

This is these artists' first performance for the Moss Arts Center.

Biographies

KANEZA SCHAAL, *co-creator*

Kaneza Schaal is a New York City-based theatre artist. Schaal's recent work *Jack &* showed in BAM's 2018 Next Wave Festival, Museum of Contemporary Art Chicago, and with its co-commissioners Walker Arts Center, REDCAT, On the Boards, Cincinnati Contemporary Arts Center, and Portland Institute for Contemporary Art. Schaal received a 2019 United States Artists Fellowship, SOROS Art Migration and Public Space Fellowship, 2018 Ford Foundation Art for Justice Bearing Witness Award, 2017 MAP Fund Award, 2016 Creative Capital Award, and was an Aetna New Voices Fellow at Hartford Stage. Her last project, *Go Forth*, premiered at Performance Space 122 and then showed at the Genocide Memorial Amphitheater in Kigali, Rwanda; Contemporary Arts Center New Orleans; Cairo International Contemporary Theater Festival in Egypt; and at her alma mater Wesleyan University in Connecticut. Schaal's piece, *Cartography*, premiered at the Kennedy Center and will remount at New Victory Theater, New York; Abu Dhabi Arts Center in the United Arab Emirates; Ubumuntu Festival in Rwanda; Playhouse Square in Ohio; and PhillyLiveArts in Pennsylvania. Her recent commission by The Shed, *Maze*, was a collaboration with Reggie Gray and FLEXN. Most recently, Schaal directed Bryce Dessner's *Triptych (Eyes of One on Another)*, which premiered at LA Philharmonic; the Power Center in Ann Arbor, Michigan; and showed at BAM Opera House and the Holland Festival. Schaal's work has also been supported by Baryshnikov Arts Center, Lower Manhattan Cultural Council, Nathan Cummings Foundation, Foundation for Contemporary Arts, Theater Communications Group, and a Princess Grace George C. Wolfe Award. Schaal's work with the Wooster Group, Elevator Repair Service, Richard Maxwell/New York City Players, Claude Wampler, Jim Findlay, and Dean Moss has brought her to venues including Centre Pompidou, Royal Lyceum Theater Edinburgh, the Whitney Museum, and MoMA.

CHRISTOPHER MYERS, *co-creator*

Christopher Myers is an artist and writer who lives in New York. While he is widely acclaimed for his work with literature for young people, Myers is also an accomplished fine artist who has lectured and exhibited internationally. His practice can be divided into two categories: interventions in historical narratives and work crafted with artisans from around the globe. Myers' work has been exhibited at PS1/MoMA and included as part of Greater New York, the Art Institute of Chicago, the Prospect Biennial in New Orleans, and Contrasts Gallery in Shanghai.

Biographies (continued)

CHRISTOPHER MYERS, co-creator (continued)

Myers has curated shows in Vietnam; designed theatre that has traveled from PS122 in New York City to the Genocide Memorial Theater in Kigali, Rwanda; and collaborated with Hank Willis Thomas on a short film *Am I Going Too Fast*, which premiered at Sundance. Myers participated in the Whitney Independent Studio Program and recently opened his solo exhibition *Let the Mermaids Flirt with Me* at Fort Gansevoort Gallery in Manhattan.

ARKTYPE / THOMAS O. KRIEGSMANN, producer

Thomas O. Kriegsmann is founder and president of ArkType, an industry-leading management and production company specializing in new work development and touring. Over 15 years ArkType's work has grown to encompass renowned artists from 20 different countries, multiple genres, and commercial and non-profit support structures resulting in new work for a variety of spaces. Kriegsmann's acclaimed work as producer has been seen worldwide and includes projects with Mikhail Baryshnikov, Peter Brook, Daniel Fish, Victoria Thierrée-Chaplin, Yaël Farber, John Cameron Mitchell, Anna Deavere Smith, Annie-B Parson and Paul Lazar, Lisa Peterson, Peter Sellars, Julie Taymor, and Tony Taccone. For three seasons he produced the Ringling International Arts Festival in Sarasota, Florida; was director of programming for Spiegelworld's South Street Seaport season; and most recently served as director of programs at New York Live Arts. Recent premieres include Sam Green and Kronos Quartet's *A Thousand Thoughts* (NYUAD Arts Centre, Feb 2019), Nora Chipaumire's *#PUNK 100% POP *N!GGA*, Compagnia TPO's *Colors*, Big Dance Theater/Mikhail Baryshnikov's *Man in a Case*, Byron Au Yong and Aaron Jafferis' *Belonging*, Jessica Blank and Erik Jensen's *How to Be a Rock Critic*, Nalaga'at Deaf-Blind Theater's *Not by Bread Alone*, the Freedom Theatre of Jenin's *The Siege*, and Andrew Ondrejčák and Shara Nova (previously Worden)'s *You Us We All*. Ongoing collaborations include Ashley Fure, 600 HIGHWAYMEN (NYUAD Arts Centre, Nov 2017), Big Dance Theater, Josh Fox, Rude Mechs, Adrien M. and Clare B., Noche Flamenca (NYUAD Arts Centre, April 2017), Ifeoma Fafunwa/iOpenEye, Toshi Reagon, and Compagnia TPO. Upcoming premieres include Scott Shepherd's *This Ignorant Present* with Malthouse Theatre of Melbourne and Nora Chipaumire's *Nehanda v. The Queen*. For more information, please visit arktype.org.

Biographies (continued)

JANICE AMAYA, *performer*

Janice Amaya is a Salvadoran-American actor and oral historian based in New York City. Amaya is a founding member of The Hummm, a theatre collective the aim of which is to democratize the experimental. Recent theatre credits include *Tell Them I'm Still Young* (American Theater Group), *Bloodworks* (Ensemble Studio Theatre), *The Matchstick Series* (Pipeline Theater Company), *The Prizefighter of P.S. 217* (New Victory Theater), *Your Hair Looked Great* (Abrons Arts Center), and *A Good Farmer* (American Theater Group). Her film credits include *Patriot's Day* (Lionsgate, directed by Peter Berg). Amaya holds a master of fine arts from the Moscow Art Theater and Harvard University.

NOOR HAMDI, *performer*

Noor Hamdi is a New York-based actor originally from Chicago, and he's absolutely thrilled and honored to be part of *Cartography*. Hamdi's a recent graduate of the William Esper Studio and has participated in various projects in New York since moving there, most recently having performed at Signature Theater in *Between Fire and Smoke* as Rivin. Particularly, he loves involving himself in work that focuses on Middle Eastern people and their diaspora, being the son of Syrian immigrants and feeling very attached to his cultural background. In addition to acting, Hamdi is also an aerial silks artist, ESL teacher, and proud polyglot.

VICTORIA NASSIF, *performer*

Victoria Nassif feels so lucky to be a part of this work. Nassif's New York credits include *Bullet Catchers* (Judson Memorial Church), *Measure for Measure* (New York Classical Theatre), and *Artaud/Artaud* (New Plays Now at Signature). Her regional credits include *Kiss* (Yale Rep); *R&J Damascus* (TheatreSquared); *Romeo and Juliet*, *Much Ado About Nothing*, and *The Doctor's Dilemma* (American Players Theatre); *Much Ado About Nothing* (Shakespeare Theatre of New Jersey); *The Taming of the Shrew* and *Henry V* (Shakespeare Santa Cruz); and *King Lear* (Great River Shakespeare Festival). Nassif holds a bachelor of fine arts from Southern Methodist University and sends love and thanks to her ever supportive family and friends.

Biographies (continued)

MALAIKA UWAMAHORO, *performer*

Malaika Uwamahoro is an actress, poet, and activist born in Rwanda. Uwamahoro is a recent graduate from Fordham University in New York City with a bachelor's degree in theatre studies in the acting track. She was able to attend Fordham as a proud recipient of a Rwandan Presidential Scholarship. Uwamahoro has performed her own poetry around the world, most recently at the U.N. for the 23rd commemoration of the genocide against the Tutsi in Rwanda. In 2014 she made her off-Broadway debut at Signature Theatre in the world premiere of Katori Hall's *Our Lady of Kibeho*. Other theatre credits in the U.S. include *Cartography* (John F. Kennedy Center, Washington, D.C), *Measure Back* (The Dixon Place, New York City), *Bishop* (Fordham/Primary Stages, New York City), and *Africa's Hope* (USC Bovard Theatre, California). Uwamahoro's international theatre credits include *Les Os que Craquent* (Theatre de Poche, Belgium) and her film credits include *Loveless Generation* (directed by Thomas Petkovski), *Un Plain Parfait* (directed by Pascal Chaumeil), and *Shake Hands with the Devil* (directed by Roger Spottiswoode).

KENDALL ALLEN, *production stage manager*

Kendall Allen is a Brooklyn-based theatre artist, stage manager, director, and intimacy choreographer. Allen's select New York theatrical credits include *The Good Swimmer* (BAM Fisher), *They Told Us Not To Pray* (Playwright's Horizons Downtown), *Assembled Identity* (HERE Arts Center), *Oyé! For My Dear Brooklyn* (Abrons Arts Center), *Animal Wisdom* (The Bushwick Starr), and *Go Forth* (Lower Manhattan Cultural Council, Governor's Island). She has directed and created original works primarily for film on such projects as *Extra*, *JuJu: the Web Series*, and *Same Old Gays*. Allen studied theatre, design, and production at Fordham University and would like to give her endless thanks to the entire *Cartography* team, Apt. 3, and her mother. Find Allen next with DNA Works, *The Real James Bond...Was Black* in Albuquerque, New Mexico.

CHESLIE MCPHILIMY, *lighting and production management*

Cheslie McPhilimy is pleased to join the wonderful cast and creative team of *Cartography*. McPhilimy is a lighting and projection designer based out of New York City. She has worked with wonderful companies such as the Flint Repertory Theatre, Adirondack Theatre Festival, Bloomington

Biographies (continued)

CHELIE MCPHILIMY, *lighting and production management (continued)*

Playwrights Project, and Bates Dance Festival. Recent design and associate credits include *Assassins* (Flint Repertory Theatre, Michigan), *Home* (Adirondack Theatre Festival, New York), *Relevance* (New York City), *Soundstage* (New York City), and *Grease* (Toronto). McPhilimy also works with the Wesleyan Department of Dance as their resident lighting and media specialist. To see more of her work, please visit cmlightingdesign.com.

JOSHUE OTT, *interactive video*

Joshue Ott is a New York-based visualist and software designer. Ott is the creator of superDraw, an instrument for live cinematic visual improvisations, with which he has performed at venues ranging from Mutek to Carnegie Hall. He also creates apps, including the popular Thicket, 3draw, snowDrift, Pitch Painter with Morton Subotnick, Falling Stars, and the Variant series.

ANTHONY SERTEL DEAN, *sound design*

Anthony Sertel Dean is a sound artist, composer, and theatre designer based in New York. Dean's work takes a multidisciplinary and research-based approach to performance, hoping to create a more detailed and inclusive art. His sound work can be heard in theatre, film, art installations, and music ensembles. He is the technical director for the New York Neo-Futurists and the technical manager for The Tank. He is a graduate of Wesleyan University, where he often returns as a visiting sound designer. For more on Dean, visit anthonydean.org.

CHEYANNE WILLIAMS, *technical director*

Cheyenne Williams is a New York-based theatre artist. Williams' previous design and technical collaborations include assistant set designer (*Pay No Attention to the Girl*, Target Margin Theater and *{mylingerieplay}*, Rattlestick Playwrights Theater), props designer (Big Green Theater and *Cute Activist*, The Bushwick Starr), and technical director (Kaneza Schaal's *Jack &*). Her recent performance work includes workshop performances of Kaneza Schaal's *Cartography* at the New Victory Theater and Brooklyn

Biographies (continued)

CHEYANNE WILLIAMS, *technical director (Continued)*

College, as well as the East Coast premiere of *up your aesthetic*, a devised retelling of the ancient Greek myths of the Amazons, at the D.C. Fringe Festival in July 2018. Williams received a bachelor's degree in theatre from Wesleyan University.

HAZEL HERNÁNDEZ, *assistant director*

Hazel Hernández is a Salvadoran immigrant based in Brooklyn. Hernández is a playwright and director. They have worked with D.C. Hip-Hop Theatre Festival, The Public Theater, Brooklyn College, Access Theatre, Tierra Narrative, Sundance Institute Theatre Program, and The Shed. Hernández's main objective is to create and facilitate works that serve immigrants, women of color, and the LGBTQIA+ community.

KAMAL NASSIF, *production assistant*

Kamal Nassif is a Lebanese artist and craftsperson living and working in New York. Nassif's work considers the relationship of process and ritual from Levantine and other Arab world traditions to gender and image-making. As a formally trained jeweler and metalsmith, histories of adornment and the body as site underscore Nassif's creative work.

PIERRE DEPAZ, *interactive video design, Abu Dhabi*

Pierre Depaz is an educator, artist, and programmer from France, whose interests focus on the multiple ways computers are attempting to represent and interface with human concepts and emotions. Depaz's academic research revolves around simulation, semantics, and public organization through technological means, while his artistic practice includes digital games, computer simulations, interactive installations, networked performances, and experimental web projects, and has been exhibited in New York City, Paris, Cairo, Abu Dhabi, Brussels, and Berlin.

Biographies (continued)

ZULEKA WOODS, *moderator*

Zuleka Randell Woods is a doctoral student in the Planning, Governance, and Globalization program and a master's student in Public Health at Virginia Tech. Woods currently works with the Graduate School Office of Recruitment, Diversity, and Inclusion (ORDI). Her research interest centers on representations of Africa in international programs. Woods' work, *New Names*, was the winner of the Roots and Resettlement Art Project hosted by the Virginia Tech Center for Refugee, Migrant, and Displacement Studies. Woods is the author of the recent book *Ba-Ya (Play Cook)*, an anthology of short stories dealing with gender-based violence in her home country Liberia.

Engagement Events

WEDNESDAY, APRIL 14

MAPPING WORKSHOP AND DISCUSSION WITH VIRGINIA CONSORTIUM OF REFUGEE SERVICE PROVIDERS AND RESETTLED FAMILIES

In partnership with Virginia Tech's new Center for Refugee, Migrant, and Displacement Studies, the creators of *Cartography* led an arts-based dialogue session among refugee service providers and community members from around the Commonwealth of Virginia. This discussion on resettled individuals' assets and needs yielded information to inform Virginia's Office for New Americans and General Assembly.

THURSDAY, APRIL 15

SCHOOL-DAY PERFORMANCE STREAM: CARTOGRAPHY

Public, private, and homeschool students from throughout the region tuned in to this stream of *Cartography*, followed by a Q&A with the production's performers and creative team.

THURSDAY, APRIL 15-FRIDAY, APRIL 16

VIRTUAL WORKSHOPS: BLACKSBURG HIGH SCHOOL

The performers in *Cartography* led three acting workshops for local students at the beginner, intermediate, and advanced levels.

SUNDAY, APRIL 18

VIRTUAL WORKSHOP: FLOYD FRIENDS OF ASYLUM SEEKERS

Members of the *Cartography* cast facilitated a mapping workshop with families resettled from Mexico, Guatemala, and Honduras.

TUESDAY, APRIL 27

VIRTUAL CLASS VISIT: SELECTED WORLD PROBLEMS

Artists from *Cartography* participated in a discussion on migration and displacement as part of this Virginia Tech international studies class.

Special thanks to the Center for Refugee, Migrant, and Displacement Studies; Blacksburg Refugee Partnership; Scott Bailey; Molly McClintock; Katy Powell; Katie Randall; Floyd Friends of Asylum Seekers; Tara Orlando; Carrie Mayer; Commonwealth Catholic Charities; Laura Murphy; Betsy Hale; Carmen Gonzalez; Nate Boorum; Deborah Milly; Zuleka Randall Woods; and New Victory Theater

Go Deeper

Watch this [video by NYU Abu Dhabi](#) about some of the technology and computer programs developed for *Cartography*. How do these design elements—which connect audience members' family histories of migration and animate a digital sea through the human voice—contribute to *Cartography's* storytelling? Where else have you seen technology effectively used in theatre performance to bridge divides across people, time, and place?

Cartography Study Guide

This performance was offered as a free matinee stream to area students, teachers, and families. Please view the [study guide here](#).

Flight and Refuge Faculty Spotlight

This year the Moss Arts Center shines a light on faculty, student, and staff expressions connected to its 2020-2021 season theme, Flight and Refuge. Professor Katy Powell—director of the Center for Rhetoric in Society and founding director of the newly-opening Center for Refugee, Migrant, and Displacement Studies—describes the center’s inaugural literature and art collection, *Roots and Resettlement*.

The first ever *Roots and Resettlement* digital series—a multimodal collection of writing, art, and compositions about displacement, resettlement, place, and belonging by members of the Virginia Tech community—was released in December 2020. In this series we sought to explore notions of place, examining the ways that memories, stories, visions, and hopes are evoked when we think of our roots in the context of our mobility and/or resettlement. The inaugural issue was titled *Stories Told Down*, after art award winner Jasmine Shah’s collage of the same name. Zuleka Woods was the winner of the writing award for her poem, *New Names*, and both are featured on the cover of the digital book. Contributors willfully resisted identities constructed for them, explored re-articulations of identity, and highlighted how mobility and place are concerns for us all. Additional contributors included Alaa Abdalla, Kamla Sulmaine Al Amri, Neelma Bhatti, Kate Handzlik, Kira Gulko Morse, Candido Mukuni, Duygu Pamukcu, La’ Portia Perkins, Jessica Robinson, Kylie Ryan, Urvin Salvi, Colie Touzel, Michael R. Williams, and the CDTV Collective, composed of Carter Eggleston, David Fransich, Tacie Jones, and Vasia Abatzi. [See all the work](#), including a link to the film *Displace* by the CDTV Collective.

Sponsors include the College for Liberal Arts and Human Sciences, the Center for Rhetoric in Society, the Office of Outreach and International Affairs, the Office for Inclusion and Diversity, the Center for the Humanities, the Moss Arts Center, and the newly formed Center for Refugee, Migrant, and Displacement Studies. The call for submissions for volume two will be released soon.

In the Galleries



UNBEARABLE BEAUTY

James Balog | Daniel Beltrá | Edward Burtynsky | Chris Jordan | Steve Norton
Through Saturday, April 24
All galleries

Expansive in theme and panoramic in scope, this exhibition presents works of art that are visually engaging, impactful, and even beautiful, while conveying the difficult reality that the consequences of human activity have imperiled the Earth. Featuring large-scale photographic works by three nationally and internationally recognized artists, a stunning video installation of one of the largest arctic glacier calving incidents to date, and an arresting soundscape of birdsongs of species that no longer exist, the exhibition articulates in striking, aesthetic terms the damage inflicted on our ecosystems by human activity. This exhibition presents a visual journey, poignantly bringing into focus a number of these critical ecological issues, the enormity of which are difficult for most of us to grasp or fully comprehend.

For the most up to date gallery hours, please [visit our website](#).

Edward Burtynsky
Nickel Tailings #30; Sudbury, Ontario, 1996
Chromogenic print
48 x 72 inches
© Edward Burtynsky
Courtesy of Howard Greenberg Gallery and Bryce Wolkowitz
Gallery, New York / Nicholas Metivier Gallery, Toronto

Online Resources

Join us for a special series of events featuring notable artists live from their homes and studios. Not another livestream or pre-recorded performance that's widely available to everyone, our *HomeStage* series is exclusive to the Moss Arts Center and designed specifically to be presented online. [For a full list of our online events and resources, please click here.](#)

Reopening Updates

The health and wellness of our community is our top priority, and you can be assured that we are doing everything we can to keep you and our staff safe and healthy. [Please visit our 2020-2021 FAQs for more information.](#)

Box Office Hours

Wednesday-Friday, 10 AM-5 PM

Saturday, 10 AM-4 PM

For more information, please call the box office at 540-231-5300 during these hours, or email us anytime at mossartscenter@vt.edu.

Land Acknowledgement

The Moss Center acknowledges the Tutelo and Monacan people, who are the traditional custodians of the land on which we work and live, and recognizes their continuing connection to the land, water, and air that Virginia Tech consumes. We pay respect to the Tutelo and Monacan Nations, and to their elders past, present, and emerging.

We also acknowledge the university's historical ties to the indentured and enslaved whose labors built this institution. We pay respect to these people for their contributions to Virginia Tech.

As you engage with one another and the arts we present, we invite you to reflect on the history of this space and its possibilities for reconciliation, truth, and humanity. In the spirit of *Ut Prosim*, let this acknowledgment be but a single step in the Moss Arts Center's commitment to these values.



Support the Moss Arts Center as we continue setting the stage for the arts in our community.

Our community needs the arts to lift us up and bring us together, and artists need the support of arts organizations and audiences to keep their work alive and relevant. Your continued support of the Moss Arts Center is critical.

Your gift of any level makes a difference.

Learn how you can support the Moss Arts Center by texting **"VTArts"** to **41444** or visiting give.vt.edu/mac.

The names of donors making any gift by June 30, 2021, will be recognized in the Moss Arts Center's 2021-2022 season programs. We appreciate your friendship and loyalty!

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We are grateful for the generosity of our patrons and donors who sustain the Moss Arts Center with their annual gifts. The impact of all contributions, no matter the amount, is significant in helping us transform lives through exploration and engagement with the arts and the creative process. We are honored to have received cash donations during the period of July 1, 2019, through June 30, 2020, from the following:

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