

A man with dark hair and a blue button-down shirt is performing on stage. He has a surprised or expressive facial expression. To his left, a person is holding several long, colorful ribbons (red, orange, yellow, green, blue). To his right, a large, draped brown cloth is visible. The background is a dark, textured wall.

**MOSS
ARTS
CENTER**

Wednesday, October 12-Thursday, October 13, 2022, 7:30 PM

Makuyeika Colectivo Teatral
Andares

On stage of the
Anne and Ellen Fife Theatre in the
Street and Davis Performance Hall



**VIRGINIA
TECH**

SEASON

at a glance—2022-2023

Sun., Oct. 23, 2 PM

Acrobuffos

Air Play

Fri., Oct. 28, 7:30 PM

Farruquito

Íntimo

Fri., Nov. 4, 7:30 PM

Danish String Quartet

Tues., Nov. 8, 7:30 PM

Broadway in Blacksburg

Anastasia

Sat., Nov. 12, 7:30 PM

Ahuti

Nrityagram Dance Ensemble

Thurs., Nov. 17, 7:30 PM

Soweto Gospel Choir

Hope: It's Been a Long

Time Coming

Sat., Dec. 3, 4 PM

Roanoke Symphony Orchestra

Holiday Pops Spectacular

Thurs., Jan. 19, 7:30 PM

Concerto Budapest Symphony Orchestra

András Keller, chief conductor
Zoltan Fejérvári, piano

Tues., Jan. 24, 7:30 PM

*An Evening with
Kevin Young*

Fri., Jan. 27, 7:30 PM

Machine de Cirque

La Galerie

Sat., Feb. 11, 7:30 PM

PUBLIQuartet

Tues., Feb. 14, 7:30 PM

Broadway in Blacksburg

Hairspray

Tickets are available now at the box office and online. See the complete schedule of performances, exhibitions, and engagement activities at artscenter.vt.edu.

Makuyeika Colectivo Teatral's

Andares

Featuring
Josué Maychi
Javier Soriano
Lupe de la Cruz
Tania Chan

Concept, direction, and playwriting by:
Héctor Flores Komatsu

Scenic Design
Conceived by **Héctor Flores Komatsu**
Painted by **Jesus Giles**

Lighting Design
Bryan Guerrero and Héctor Flores Komatsu

Tour Coordinator
Ruby Soleil Pérez

Production Assistant
Cristian Lara

Inspired by anecdotes from the original cast:
Josué Maychi, Alexis Orozco, and Luciano Maxa Temai

Original Musician:
Raymundo Pavón Lozano

Original Lyrics for *Aguanieve*:
Arantxa Peláez Cházaro

Previously with:
Luciano Maxa Temai, Alexis Orozco, Kaleb Oseguera León,
and Kevin Elí Leyva

Produced by **Héctor Flores Komatsu** as an inaugural recipient of
The Julie Taymor World Theatre Fellowship

Co-sponsored by **El Centro—Hispanic and Latinx Cultural Center and**
LGBTQ+ Resource Center

Biographies

HÉCTOR FLORES KOMATSU, *director*

Héctor Flores Komatsu is an international theatre-maker based in Mexico, artistic director of Makuyeika Colectivo Teatral, and a recent fellow at the Laboratory for Global Performance and Politics of Georgetown University. Komatsu founded Makuyeika after a year-long journey across Mexico conducted as an inaugural recipient of the Taymor World Theatre Fellowship. His original creations include *Andares*, *Rematch* (based on the Popol Vuh), and *Ix-kik: Blood, moon, sister*. His company has toured across Mexico, in the U.S. (Chicago Shakes; the Public Theatre; Asolo Theatre), China, Germany, Chile, and more. He's received various grants from the Mexico's National Fund for Culture and Arts (FONCA). Komatsu worked with Peter Brook as his apprentice in *Battlefield*, as an actor in *The Valley of Astonishment*, and most recently as co-director of the Spanish-language premiere of *El Traje*. He was also a finalist of the Rolex Mentor and Protégé Initiative with Lin-Manuel Miranda. He has trained with the Suzuki Company of Toga, Japan; interned with Théâtre de la Ville–Paris; and facilitated theatre workshops in favela and prisons of Rio de Janeiro, Brazil through UNIRIO. He received a bachelor of fine arts in theatre directing from the University of Michigan. Komatsu's other directing credits include *Stay in Mexico—Ópera 360* with Stage of the Arts Mx, *somebody's children* by José Casas, *Indómito* by Cuauhtli Jimenez, *Sotto Voce* by Nilo Cruz, *In the Heights*, *The Motherfucker with the Hat*, *Chinglish*, and *13 the musical* (Spanish world premiere).

JOSUÉ MAYCHI, *actor*

Josué Maychi is a Mayan actor from Chencoh, Hopelchén, Campeche. A founding member of Makuyeika, Maychi's film work includes the upcoming *Presencias* by Luis Mandoki and with Yalitza Aparicio and the upcoming Marvel movie *Black Panther: Wakanda Forever*. For his work in *Andares*, he was nominated for "Male Revelation" by the ACPT (Theatre Critics and Journalists Association) in 2018. Maychi's other theatre roles include Ixblanqué in *Rematch* (based on the Popol Vuh) and the one-man show *Canek*, and his awards include Premio Estatal de la Juventud de Campeche (2017) in the category of Artistic Expression and Traditional Art. Recipient of the National Fund for the Arts and Culture's Jóvenes Creadores (2018-2019) and Creadores Escénicos (2021-2022) grants in the category of Indigenous Languages–Playwrighting for the Mayan language project *Ch'é'en: Asomándose al Pozo*. Maychi's TV credits include Cuauhtémoc in Canal Once's series, *Malinche*, and Cacique Potonchán in Azteca's *Hernan*. He is represented by The Agency, Mexico. Maychi studied theatre at the Centro Cultural El Claustro, Campeche, and CEUVOZ (Center for Studies of the Voice).

JAVIER SORIANO, actor

Javi Soriano is a first generation Mexican actor/stage performer from Atlanta, Georgia. Soriano received a bachelor of fine arts in acting from the University of Michigan School of Music, Theatre, and Dance in 2021. He is based in Los Angeles and managed by David-Dean Management Group. Find Soriano on social media at @viesoriano.

LUPE DE LA CRUZ, actor

Lupe de la Cruz is a Tzotzil actor from Zinacantán, Chiapas. De la Cruz is founder and director of theatre group Xch'ulel Jlumaltik, presenting works entirely in the Tzotzil language across dozens of communities in Chiapas, and former guardian of the ceremonial staff of the Festival de Teatro Los Volcanes. He has collaborated with the groups Ajvetik Sots', Sna Jtz'ibajom, and Lo'il Maxil Chiapas, participating in productions and festivals such as Festival de Tradiciones de Vida y Muerte in Xcaret, Quintana Roo (2010); Encuentro Regional de Teatro de la Cultura Maya in Oxolotan, Tabasco (2011); the play *Epidauro* by Ruth Estrada in San Cristobal, Chiapas (2012); Chaanil Kaj Festival in Campeche; and in smaller festivals in Qutzalteango, Guatemala, and Copan Ruinas, Honduras. He has trained with Héctor Flores Komatsu from Makuyeika and Raul Pérez from Teatro de los Volcanes. De la Cruz is also a nature photographer.

TANIA CHAN, musician

Tania Chan is a musician, performer, and singer from the central valleys of Oaxaca. Chan began her work in collaboration with violinist and singer Rodrigo Pereyra with the project *Bajo Mis Manos*, dedicating herself to researching and re-interpreting the traditional and popular musical styles of Oaxaca, Mexico and Latin America. From 2013 to 2016 she was the vocalist of the Children's and Youth Philharmonic Band of the Calmécac Intercultural Institute, with whom she toured the eight regions of the state and Mexico City; she also collaborated in two of the group's record productions: *Cerquita del Río* and *Calenda, mezcal y son*. She's collaborated as a singer in recordings for music albums and soundtracks, including *Maroma* by Pasatono Orquesta; *La Coronela* by Tapacamino Colectivo Musiquero; *On the Roads of the South* by Jorge Luis Linares, and *Nudo Mixteco* by Ángeles Cruz. Internationally, she's participated in Silk Road Ensemble's Global Musician Workshop and performed at the Back to the Garden's Music Festival in Nova Scotia, Canada. Chan's theatre credits include *Muerte* and *Alarconeando* with MXTeatro Company, *Beyond that Moon* by Escénica Contemporánea, and *Numa, la guerrera de los vientos* by company Tres Cabras en el Árbol

Biographies, continued

TANIA CHAN, *continued*

in collaboration live with Juan Pablo Villa. With Makuyeika, Chan has worked as a musician in both *Andares* and *Ix-kik: sister, blood, moon*.

BRYAN GUERRERO, *lights*

Scenic and lighting designer Bryan Guerrero is a graduate of the Facultad de Filosofía y Letras UNAM. Currently, Guerrero is the lighting designer for *Andares* by Makuyeika Colectivo Teatral and assistant lighting director for *Pangea Corps* (2016), *I came to Russia because they told me here lived someone named Anton Chekhov* (2018), *Straight* (2019), *The Shakespearean Tour* (2019), *Vienna 19* (2019), *Beautiful Julia* (2019), *El Traje* (2019), and *La cena, hay una mujer que me habla en sueños* (2019). Guerrero collaborated on the scenic design for *Una Noche Como Esta* (2016) and in the display design at the World Stage Design 2017, Performance Design category, in Taipei, Taiwan. At the Teatro de la Ciudad Esperanza Iris in México City, Guerrero worked as crew in renowned works such as *Battlefield* (2017), *Beyond Calligraphy* (2017), *Symphony of Sorrowful Songs* (2018), *The Garden of Earthly Delights* (2018), and the 2017 Phoenix Awards.

RUBY SOLEIL PÉREZ, *tour coordinator*

Ruby Soleil Pérez is a bilingual actor, producer, cultural consultant, and stage combatant of Mexican descent. Pérez was raised in the San Francisco Bay area, has taken classes at American Conservatory Theatre, and graduated from the University of Michigan with a bachelor of fine arts in acting. She is among the first in her family to earn a college degree. In addition to performance, Pérez is a community organizer who has prepared theatre workshops with incarcerated individuals, instructed high school students, and organized protest in her local communities. Pérez is a local hire in San Francisco, San Diego, and Los Angeles.

CRISTIAN LARA, *production assistant*

Cristian Lara is a theatre-maker from Cuernavaca, Morelos, México, and recent graduate of Morelos Center of the Arts. Lara has collaborated with Makuyeika since 2019, when he participated in the co-production with the Teopanzolco Cultural Center of the montage *Rematch (based on the Popol Vuh)* directed by Héctor Flores Komatsu. He has collaborated with Luna Azul Producciones on short films released on various platforms such as the Morelenses Short Film Show at the Morelos Cinema. Lara is currently a

member of theatre groups Los De Siempre and Los Que No Nosotros, both made up of artists from the State of Morelos.

MAKUYEIKA COLECTIVO TEATRAL

Makuyeika Colectivo Teatral is a theatre ensemble dedicated to creating original works about the narratives and theatricalities of Mexico's Indigenous people, touching with keen, artistic sensibility themes of great social, cultural, and human value. Meaning "wayfarer" in the language of the Wixarika people, Makuyeika was founded through an extensive search across the country's Indigenous communities, a project undertaken by Director Héctor Flores Komatsu as an inaugural recipient of the Julie Taymor World Theatre Fellowship.

Andares premiered in September 2017 in Cuernavaca, Morelos, and has since toured across dozens of cities, festivals, towns, and Indigenous communities: Oaxaca, Campeche, Yucatán, Veracruz, Michoacán, Chiapas, Chihuahua, Colima, Tamaulipas, Baja California, Queretaro, and Aguascalientes. Internationally, *Andares* has performed at the Wuzhen Theatre Festival, China; Thalia Theatre, Hamburg, and Theater der Welt, Dusseldorf, in Germany; Santiago a Mil in Chile; and toured the Netherlands and France.

In the United States, Makuyeika has performed at the University of Michigan in Ann Arbor, Michigan; Chicago Shakespeare Theatre; the Public Theater in New York City; the Historic Asolo in Sarasota and Miami, Florida; and at Georgetown University in Washington, D.C. The work was nominated for "Play of the Year," "Female Revelation," and "Male Revelation" at the 24th ACPT Awards. The project received the 2019 Fomento a Proyectos y Coinversiones Culturales grant from the National Fund for the Arts and Culture (FONCA).

Other projects by Makuyeika include *Rematch* (based on the Mayan epic of the *Popol Vuh*); *Ch'e'en: Asomándose al Pozo*, led by Josué Maychi; and the first Spanish-language adaptation of Peter Brook's production of *The Suit*. In development is *Project Ix-kik'* (blood, moon, sister).

This is the first performance by Makuyeika Colectivo Teatral at the Moss Arts Center.

Tell Us What You Think!

We'd love your feedback on this performance. If you complete the short survey, you can enter for a chance to win two tickets to *Āhuti* by Nrityagram Dance Ensemble in collaboration with Chitrasena Dance Company on Saturday, November 12, 2022.



bit.ly/andares-feedback

Go Deeper

Critic Natalie Rine's review of *Andares* described that the piece "expertly layer[s] and paint[s] story after story to turn traditional narratives about Mexico on their heads." Which stories and perspectives in *Andares* shifted or expanded your previous understanding of Mexico? What's the value of this?

Did You Know?

The Moss Arts Center is the newest member of Major University Presenters (MUPs), a consortium of university-affiliated performing arts centers and programs created to support and advance the work of leading arts presenters at major research universities across the country. The center is one of only 21 institutions in the country on the roster, joining leading university arts presenters that include the University of Illinois (Krannert Center for the Performing Arts), Penn State (Center for the Performing Arts), and Stanford University (StanfordLive! program and Bing Concert Hall).

Engagement Events

OCTOBER 8-11, 2022

During their visit to Blacksburg, members of Makuyeika Colectivo Teatral conducted workshops with high school students and a local nonprofit organization serving Hispanic and Latinx communities. Additionally, the guest artists engaged with Virginia Tech students through class visits in such programs as Spanish, Theatre Arts, Women's and Gender Studies, and the Alliance for Social, Political, Ethical, and Cultural Thought.

WEDNESDAY, OCTOBER 12, 2022

POST-PERFORMANCE Q&A WITH ANDARES ARTISTS

Moderated by Jacqueline E. Bixler, Alumni Distinguished Professor of Spanish in the Department of Modern and Classical Languages and Literatures

THURSDAY, OCTOBER 13, 2022

PRE-PERFORMANCE TALK:

LAND GRABS AND INDIGENOUS RESISTANCE

Bikrum Singh Gill (assistant professor, Department of Political Science) explores where, why, and how campaigns of displacement have taken place, globally, and how Indigenous communities have fought back to preserve their material needs and cultural anchors.

Special thanks to El Centro–Hispanic and Latinx Cultural Center, LGBTQ+ Resource Center, Ashleigh "Bing" Bingham, Jacqueline E. Bixler, Laura Epperson, Bikrum Singh Gill, Veronica Montes, Dominique Polanco, Edward Anthony Polanco, Patrick Ridge, Mason Rosenthal, Bonnie Zare, Casa Latina Roanoke Valley, Gresilda A. Tilley-Lubbs, and Cristina Moraza

In the Galleries

Fall Exhibitions

Thursday, October 13-Saturday, December 17



Craig Drennen: *First Acts, Scene 2*

Ruth C. Horton Gallery

Atlanta-based artist Craig Drennen is best known for his ongoing *Timon of Athens* series—inspired by the Shakespeare play of the same name—for which he has produced paintings, drawings, prints, videos, performances, and sculptures.

Steve Locke: *the daily practice of painting*

Miles C. Horton Jr. Gallery and Sherwood Payne Quillen '71 Reception Gallery

Throughout his artistic career, Steve Locke's work has questioned how we ascribe meaning to portraiture.

Opening Reception

Thursday, October 13, 5-7 PM

Moss Arts Center Grand Lobby

▲ Steve Locke

the daily practice of painting, 2020
Egg tempera and oil emulsion on
Claybord

114 6 x 6 inch panels

Courtesy of Alexander Gray Associates,
New York

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K-12 Programs at the Moss



Experiences with the arts cultivate the next generation of creative thinkers, engage learners of diverse backgrounds, and foster community dialogue. The Moss Arts Center has been dedicated to providing K-12 students in the region with free, high-quality, and exciting arts programming since opening our doors in 2013. Through school-day matinee programs, gallery tours, in-school performances, and workshops with artists, we are passionate about serving our youngest community members and schools. Learn more at bit.ly/moss-k12.

Land Acknowledgement and Labor Recognition

Virginia Tech acknowledges that we live and work on the Tutelo/Monacan People's homeland and we recognize their continued relationships with their lands and waterways. We further acknowledge that legislation and practices like the Morrill Act (1862) enabled the commonwealth of Virginia to finance and found Virginia Tech through the forced removal of Native Nations from their lands, both locally and in western territories.

We understand that honoring Native Peoples without explicit material commitments falls short of our institutional responsibilities. Through sustained, transparent, and meaningful engagement with the Tutelo/Monacan Peoples and other Native Nations, we commit to changing the trajectory of Virginia Tech's history by increasing Indigenous student, staff, and faculty recruitment and retention, diversifying course offerings, and meeting the growing needs of all Virginia tribes and supporting their sovereignty.

We must also recognize that enslaved Black people generated revenue and resources used to establish Virginia Tech and were prohibited from attending until 1953. Through InclusiveVT, the institutional and individual commitment to *Ut Prosim* (That I May Serve) in the spirit of community, diversity, and excellence, we commit to advancing a more diverse, equitable, and inclusive community.

Health and Wellness

The Moss Arts Center adheres to the guidelines of the Virginia Department of Health and Virginia Tech in its operations, including protocols for distancing, face coverings, and cleaning and sanitation. Our status may change according to changes in university operating procedures. Find the most up to date information at artscenter.vt.edu/visit.

We ask patrons to do their part in keeping our community healthy. If you feel unwell, please stay home.

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The Moss Arts Partners (MAP) are ambassadors, advocates, and donors serving to advance and guide the mission of the Moss Arts Center. Thanks to our 2022-2023 MAP members for their leadership:

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Special Thanks

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 donations during the period of July 1, 2021, through June 30, 2022, from the following:

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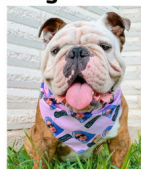


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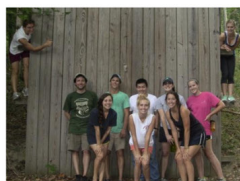
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Past Student Leaders of the YMCA



Past Student Leaders of the YMCA



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