

george emilio sanchez

Social Justice Performance Artist

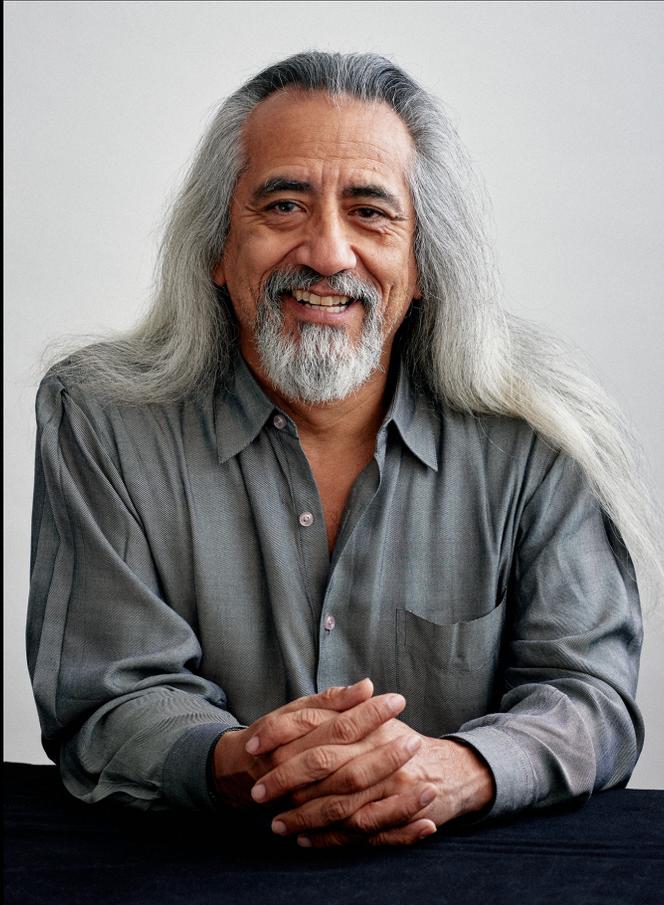
2022-2023 MEDIA KIT



A work of art can illuminate, can educate and also stop people, and just say, "Why did I not know about this? What are we going to do about it?" That's what I'm hoping viewers will get out of it.

george emilio sanchez

ABOUT



george emilio sanchez is a writer, performance artist and social justice activist. He was born in Los Angeles, California, raised in Orange County, and became a New Yorker in 1978. He began making original performance pieces in 1992, beginning with Chief Half-Breed in the Land of In-Between at Dance Theater Workshop, which today is New York Live Arts. Beginning in 2019, he inaugurated a performance series called, "Performing the Constitution." The first installment, XIV, premiered at Dixon Place in 2019. This piece focused on the 1946 Mendez v. Westminster Appellate Court case that led to the elimination of the California segregation laws that prevented Mexican students from attending public schools in Orange County, California. george continues to serve as a Social Practice Artist-in-Residence at Abrons Arts Center, and has served as the Performance Director for Emergenyc for 15 years. Emergenyc is a program that investigates the intersection of arts and activism.

He continues to teach at the City University of New York's College of Staten Island, and was named the inaugural recipient of the Keith Haring Fellowship at The MacDowell in 2021. For his artistic research for In the Court of the Conqueror sanchez received a Masters in Legal Studies in Indigenous Peoples Law out of the University of Oklahoma in August 2021.

george's work has been presented by theaters and museums in over 25 states and has received support from the National Performance Network, the Fulbright Program (Peru), New York Foundation for the Arts, the Rockefeller Foundation, and the Jerome Foundation. He has been an artist-in-residence at Brooklyn Arts Exchange, Abrons Arts Center, Dixon Place, Dance Theater Workshop, Pregones Theater, The MacDowell, Tigertail Productions (Miami, FL.), Dance Umbrella (Austin, TX.), Centro Cultural de la Casa (San Diego), and the Guadalupe Cultural Arts Center (San Antonio, TX.). george resides in Fort Greene, Brooklyn and has three daughters.

HONORS

PERFORM



George Emilio Sanchez has been creating work since 1992 with his first pieces exploring the wars in El Salvador and the Columbus Quincentenary Commission for the creation of Chief Half-Breed in the Land of In-Between. With the success of his first works, George Emilio began what has become a long history of accepting commissions and artist residencies exploring the colonial forces working at the erasure of Indigenous history. For over 30 years, George Emilio has honed his craft, creating a profound voice that breathes reclamation and resistance into long-silenced voices. He now stands as a stalwart presence in the performance arena whose latest accolades include The Keith Haring Artist Fellow. In addition to his work as a performer, George Emilio Sanchez is lauded as a touchpoint in the educational community and as a respected advocate for social justice reclamation and reform for Native and Indigenous peoples.

HONORS

FELLOWSHIPS/AWARDS

Over the last 30 years, George Emilio Sanchez has built a reputation as a performer of profound contributions as an artist advancing cultural reform through innovation and a richly crafted and defined artistic voice. His skilled approach weaves personal storytelling with historical counter positions and poignant commentary delivered through diverse mediums for a complete sensory and cognitive experience. George Emilio's craftsmanship has attracted the attention of venues who stand as leaders of the artistic edge such as the MoMA and The Whitney, educational institutions invested in true equity, such as Dartmouth College, as well as spaces known as historical centers for artistic movements and cultural and social change, such as Dixon Place, St Mark's and Abron Art Center. George Emilio's work stands in partnerships with venues aligned by their inspiration to act as cultural and artistic bearers in their communities.

PERFORMANCE HISTORY





George Emilio Sanchez's work combines relatable vulnerability with rigorous inquiry into histories seldom well-explored or told. With Patty Ortiz's exquisite video design, Sanchez's latest performance--in the court of the conqueror--deals with alarming facts of colonial/Indigenous encounter, federal law and court rulings, and the ongoing struggle for justice. It's no small miracle that this appealing, skillful storyteller can instruct as effectively as he entertains and vice versa. I'm grateful to have witnessed this work which deserves to be seen and discussed throughout the US and beyond.

Eva Yaa Asantewaa



In The Court of The Conqueror

BOOKING AGENT: ANDRE@INDIGENOUSPERFORMANCE.ORG

PROGRAM NOTES

ABOUT

"In the Court of The Conqueror" is a performance piece written by solo performance artists George Emilio Sanchez with visual storytelling by visual artist Patty Ortiz. Together, they confront the history of how the courts have diminished the Tribal Sovereignty of Native Nations. The piece also tells the story of Sanchez' experiences of navigating generational trauma regarding his Indigenous identity while being raised in an Ecuadorian Immigrant household.

The work focuses on several Federal Indian Landmark cases, leading up to the Johnson v. M'Intosh 1823 Supreme Court case that applied the Doctrine of Discovery that still holds legal precedent in our courts of the conqueror. Sanchez and Ortiz traveled across hundreds of geographic miles and ancestral homelands to create this interdisciplinary performance that combines text and video projects to reveal this country's ongoing conflicts with Native Nations in search of Indigenous justice and sovereignty.

As part of his "artistic research" for this piece Sanchez enrolled in a Masters of Legal Studies in Indigenous Peoples Law program out of the University of Oklahoma during the Covid-19 lockout and graduated August of 2021. This performance is the second installment of Sanchez's "Performing the Constitution" series.



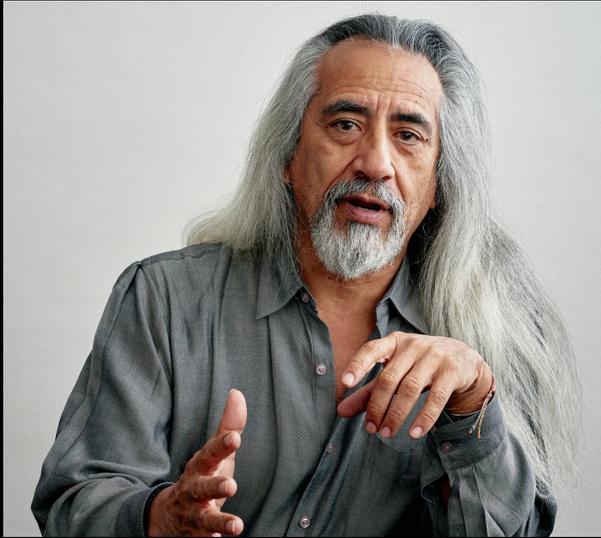
Performance Reel



Promo Reel

CO-ARTISTS

George Emilio Sanchez



george emilio sanchez is a writer, performance artist and social justice activist. Most recently, he was the recipient of the inaugural Keith Haring Artist Fellowship by The MacDowell in 2021 in 2019. He premiered XIV at Dixon Place which served as the first installment of his Performing The Constiution series. He has served as the Performance Director for Emergenyc for 15 years. He has taught at the City University of New York's College of Staten Island for over 20 years and is a Social Justice Practice Artist-In-Residence at Abrons Art Center. In August 2021, he completed a Masters in Legal Studies in Indigenous Programs at the University of Oklahoma as part of his artistic research for this performance piece.

Patty Ortiz

Patty Ortiz received her BFA from the University of Texas, Austin and her MFA from University of Texas, San Antonio. Ortiz has exhibited her work throughout the United States and internationally including Mexico City, Chile and Amsterdam. She received a "New Forms Regional Initiative Grant," funded by the National Endowment for the Arts' InterArts Program, and a CoVision Project Grant from the Colorado Council on the Arts. Ortiz has received several pubic and private commissions including the City of Boulder, The Jepperson Corporation in Frankfort, Germany, and Denver International Airport. Since 2015 Ortiz has presented her Work Won't Kill You series at SaltQuarters, Syracuse, N.Y.; Art Produce, San Diego, CA.;Terminal Gallery, San Antonio, TX.; Boulder Museum of Contemporary Art, CO.; Luminaria Contemporary Art Festival, San Antonio, TX.; and at Emmanuel College in Boston, MA. In 2020 during the pandemic she was invited to participate in the Citizenship Parade, a socially distant event presented by the Museum of Contemporary Art/Demver. She was a resident artist at the Santa Fe Art Institute in Santa Fe, New Mexico in the fall of 2021.



Theater Workshop

george emilio sanchez's workshops combine the foundational elements of Theater of the Oppressed, created by the late Brazilian theater director Augusto Boal, who he studied with, along with writing exercises to engage participants in interactive and experiential exercises that nurture individual and group creative expression. He offers workshops across spaces-at community centers, schools and colleges in addition to his performance presentations. These workshops can range in topic or themes that the presenter, or sponsoring organization, can decide upon in collaboration with george emilio himself. He has vast experience spanning decades of working in educational and community environments, with participants of all ages and across communities including K-12 classrooms, higher education, incarcerated youth, after school organizations, professional development for in-classroom teachers and professors, and community centers. Regardless of theme or persons served, primary to all george emilio's workshops is to engage the participants in nurturing and developing a deeper sense of trust capable of bridging trust between individuals to group and community trust.

These interactive workshops require a minimum of 90 minutes up to 3 hours per session. The duration of the workshops will be determined by the needs and aspirations of each group or location of the presenting sponsor. These topics or themes can range from issues related to social justice, to more specific areas of Indigenous sovereignty and/or Federal Indian Law.



Equity Lectures

george emilio also offers equity lectures on Federal Indian Law. Lectures provide an overview of the genesis and structure of Federal Indian Law within the context of how this country contains three sovereigns: the federal, state and tribal governments as the representatives of the three sovereigns. These lectures can range from 60-90 minutes.

PHOTOS



SEE PHOTOS

PRESS

The Valley Reporter/August 26, 2021/‘In the Court of the Conqueror’ on stage at Phantom Theater
Janet Hubbard

When asked if he feels a different political and cultural climate from two years ago, he said, “Without a doubt, it’s different. The George Floyd murder catapulted the Black Lives Matter movement into national awareness in ways no one could have imagined. Currently, we see the political and cultural climate going from addressing anti-racism to debating the merits of Critical Race theory. The voter suppression laws in Republican states, although no surprise, are alarming and reverse the ideals of the legislative acts of the 1960s. Since the Standing Rock uprising, there is an indigenous movement called ‘Take the Land Back’ that is building power and awareness within certain circles around the country, yet not enough on peoples’ radar.”

READ ARTICLE



PNEWS 4 LATINO/MARCH 13, 2022 /News 4 Latino:
Indigenous History in Latino Culture
David Britto