

BRIC presents

The Eagle and The Tortoise



Credits

Writer, Director & Book Co-Designer: sister sylvester

Composer and Performer: Ozan Aksoy

Immersive Sound Design: Jeremy Toussaint-Baptiste

Cinematographer: Civan Özkanoglu based on a design by
Onur Karaoğlu

Video Design: Robin A. Ediger-Seto

Dramaturgy: Andrew Kircher

Illustrator & Book Co-Designer: efrîn nowar

Lighting Design & Technical Direction: Bruce Steinberg

Audio Technician: Daniel Dominguez

Production Manager: Marin Day

Book Design Consultation and Printing: Gabe Greenberg

Tortoise Hospitality: Vallejo Gantner

Presented by BRIC in partnership with Under the Radar Mark Russell,
Festival Director & Arktype, Festival Producer.

More information at **utrfest.org**

UNDER THE
RADAR

The Eagle and The Tortoise invites the audience into a live sound and video installation where they collectively read a hand-made book. The book tells the story of a young student from Turkey who became an icon of leftist resistance, an armed militant, a political prisoner, and finally, a proxy soldier in an American war. This visual essay traces the history of the aerial view—in art, mythology, journalism, and warfare—to make the case for other ways of looking.

North American Premiere

“A complex, deeply reflective work that weaves together strands of the personal, political, and mythological with deft subtlety.”

– Culturebot

“This always intriguing company continues to create unexpected, challenging work that approaches story and ideas from multiple angles and generates a thrill with unusual juxtapositions.”

– AMERICAN THEATER

*The piece stands as a more somber companion to lighthearted experiments by the likes of *Forced Entertainment* and *Gob Squad* [...] This is a work that succeeds as it fails, speaking most eloquently when it admits that it can't tell the story it wanted to tell, that its maps can't plot the shape of a human life.*

– *New York Times* (about an earlier iteration of this piece, then called ‘Maps for a War Tourist’).

BIOGRAPHIES

SISTER SYLVESTER is a multimedia artist based in New York and Istanbul. In collaboration with Deniz Tortum she created the VR documentary *Shadowtime*, (’23) which premiered at the Venice International Film Festival and continues to tour to festivals including IDFA, GIFF, and Thessaloniki Film Festival; and the film *Our Ark* which premiered at IDFA (’21) and has screened at festivals internationally. In her live work she creates visual essays and books that become performances, spatial narratives that play with spoken and written text to create communal reading experiences. Most recently *Constantinopoliad*, with a live-score by Nadah El Shazly, was commissioned by the Onassis Foundation, and premiered at National Sawdust in NYC (’23); and *The Eagle and The Tortoise*, which showed as a work-in-progress at Ferus Festival and premiered at Frascati Theater, Amsterdam, as a part of IDFA On Stage (’22). She is a current resident at ONX Studio; a 2019 MacDowell Fellow; an alumnus of the Public Theater New Works program and CPH:DOX lab. She teaches a bio-art class, “The School of Genetically Modified Theater,” at Colorado College, and has also taught and lectured at MIT, Princeton, UCCS, Columbia University, and Boğaziçi, Istanbul.

ONUR KARAOĞLU received BA in Sociology at Boğaziçi University and MFA in Theater Directing at Columbia University in the city of New York. Karaoğlu makes works in theater, performance and video. Since 2010, his original and adapted writing and directing pieces have been commissioned and presented by festivals and institutions such as Wiener Festwochen, Dancing On The Edge, Media Art Xploration and Volksbühne. His performance, installations and video works were presented by Bahar (Sharjah Biennial 2017), SPOT, Operation Room and Protocinema. He is one of the founding members of Studio 4 Istanbul that is producing theater, film works and performance space KÖŞE in Yeldeğirmeni which then turned into an international performance festival. Between 2014-2019 he worked as the director of Orhan Pamuk’s Museum of Innocence in Istanbul. Onur Karaoğlu teaches classes on performance at Boğaziçi and Koç universities.

OZAN AKSOY's destiny was set with his birth name – Ozan – an ancient title for mystical bards in West Asia. As a child growing up in Turkey, he first learned to play the saz (lute) from his father, and soon demonstrated remarkable breadth as a multi-instrumentalist, becoming proficient in many of the string, woodwind, and percussive instruments of the region. He developed a passion for the music of ethnic and religious minorities in his country including the Kurds, Armenians, Laz, and Alevi, among others. Later in college, as an early member of the critically-acclaimed ensemble Kardeş Türküler (meaning Ballads of Solidarity), Ozan and his colleagues performed the songs of these unrecognized and suppressed peoples, pushing the boundaries of inclusion in Turkey. During his time with the group, they released four albums and toured extensively throughout Europe, spreading their message of diversity and acceptance. Ozan then relocated to the United States to complete a doctorate in ethnomusicology and further develop his multicultural repertoire. He creates an acoustic collage of overlain tracks and his lush melodies and textured voice evoke a mysterious and meditative sound that transcends borders.

CIVAN ÖZKANOĞLU's (b. 1983, Adana) interdisciplinary work traces the everyday. He is interested in seemingly mundane stories and daily absurdities and how they converge in public space, mass media, the art world, and in the realm of politics and collective memory. His practice has increasingly moved from photography to other visual, sculptural and performative interventions that tend to the conceptual tensions within artistic production and the and the exhibitionary forms it enables along with memory and state violence from a gendered perspective. He has exhibited works at SALT, Istanbul; National Academy Museum, New York; Brand Library&Art Center, Los Angeles and Istanbul Modern, among others. He has done numerous artist-in-residence programs including Cité des Art, Paris and most recently at ISCP, New York. He lives and works in Brooklyn and represented by .artSümer Gallery, Istanbul.

JEREMY TOUSSAINT-BAPTISTE's work, spanning roles as both artist, composer, and performer, considers errant relations that push toward the limits of subjectivity. Toussaint-Baptiste's fellowships and awards include the Camargo Foundation Core Program Fellowship; Bemis Center for Contemporary Arts Sound Artist-In-Residence; Bessie Award for Outstanding Music Composition and Sound Design, the Jerome Foundation Airspace Residency at Abrons Arts Center; and the Rauschenberg Residency 381. Recent exhibitions and performances include The Institute of Contemporary Art at VCU, 1708 Gallery, Richmond, Virginia; Berlin Atonal, Berlin, Germany; MoMA PS1, Queens, New York; Performance Space, New York, New York; The Kitchen, Brooklyn, New York; Philadelphia Museum of Art, Philadelphia, Pennsylvania; and The Studio Museum in Harlem, New York, New York. Toussaint-Baptiste is an assistant professor in Sculpture & Extended Media at Virginia Commonwealth University.

EFRÎN ÖZYETİŞ NOWAR is a visual designer with a background in architecture and philosophy. She creates books with Sister Sylvester that bring together fiction and documentary, encouraging readers to engage with narratives that extend beyond the surface of the page. She is currently on the verge of completing a PhD on the profanation of architecture in Frederick Kiesler's work.

BRUCE STEINBERG's lighting designs have been seen in venues ranging from a Soho laundromat to Italian concert halls—and even an occasional theater. He has been collaborating with Sister Sylvester since 2008. In addition to *The Eagle and The Tortoise*, he has designed their *The Screens* (2010), *Play America* (2010), *Werner Herzog on Wrestlemania* (The Whale) (2014), *The Maids' The Maids* (2104), *The Fall* (2015), *Good Genes* (2020–present), *Pieces of Ark* (Installation, 2022), and *Constantinopliad* (2023–present). Other New York, selected: *The Colorado Project*, *The Hubble Cantata* (Paola Prestini, National Sawdust Projects); *MAXlive 2023: Where IIs My Body?* (Media Art Xploration, National Sawdust); *Les Mamelles de Tirésias* (Emma Griffin, The Juilliard School); *Art of Memory* (Tanya Calamoneri, 3LD); *Blue Before Morning* (Gia Forakis, terraNOVA Collective, NYIT Award). Regional: *Forward Music Project 1.0 & 2.0* (Amanda Gookin, touring); *Moby Dick—Rehearsed* (Jonathan Rosenberg, Bard

College); *Brief Interviews with Hideous Men* (Daniel Fish, University of Rochester). International: *Houses of Zodiac, Sounds* (Paola Prestini, VIA). He is also the Resident Lighting Designer for National Sawdust in Williamsburg, Brooklyn. MFA from New York University's TSOA, Department of Design for Stage & Film. Bruce currently lives and works in New York City. For more, visit www.BruceSteinbergLD.com

MARIN DAY is a dance artist, educator, producer and arts administrator currently living in Brooklyn, NY. She has studied various movement forms with artists from all over the world in the U.S., Mexico and Costa Rica. Marin makes dances with Maddie Hopfield (PEPTALK) and has been fortunate to perform works by Miguel Castillo, Parijat Desai, Micayla Wynn and Brit Falcon. She holds a BA in Southwest Studies and Dance from Colorado College. <https://marinrday.com>.

ROBIN ABRAHAM EDIGER-SETO is a New York based video and lighting designer. His background in dance, and his upbringing in Northern India and New Mexico heavily influence his collaborative work. Robin has designed at PSNY, The Huntington, The Atlantic, Mabou Mines, National Sawdust, MoSex, The Whitney, etc. and he has collaborated with artists including Ali Cherri, Julie Tolentino, Raven Chacon, Colin Self, Ron Athey, rafa esparza, and Sister Sylvester. Additionally, Robin founded MERDE, an underground performance series in Brooklyn and Queens.

ANDREW KIRCHER is the Director of Public Humanities + Research at Bard Graduate Center. He previously led The Public Theater's Devised Theater Initiative and served as the associate director of the international Under the Radar Festival and as General Manager of Ars Nova. He has collaborated on interactive artworks with 600 HIGHWAYMEN, Sister Sylvester, Flako Jimenez, and Janani Balasubramanian, among others, and is a member of the Guild of Future Architects, a curator of the Prelude Festival, a 2020 Sundance Fellow, and a Brown Institute for Media Innovation Magic Grant recipient. In his younger years, he ran a comedy club and wrote voicemail greetings read by Britney Spears and Lance Bass. He has a PhD in theatre from the CUNY Graduate Center (dissertation entitled

The Dramaturgies of Intellectual Property Law), and a masters in theatre history and criticism from Brooklyn College, where he taught for many years in the Performance and Interactive Media Arts program.

GABE GREENBERG has been running his NYC based fine-art production studio, Greenberg Editions, for more than two decades. Over that time he has collaborated with countless artists, photographers, and clients to produce museum and gallery exhibitions, award winning book publications, limited editions artworks, custom portfolios, and editorial and commercial magazine and media content.

He is an unaccomplished ceramicist, an uncelebrated tape-artist, and an unwaveringly devoted uncle. He is a Taurus, enjoys long walks on the beach, slow cooked meals, and aggressive red wines. He lives in Brooklyn. More info about Greenberg Editions can be found at www.greenbergeditions.com. More info about Gabe can be found by simply asking him.

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BIBLIOGRAPHY:

Seeing From Above by Mark Dorrian and Frédéric Pousin

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