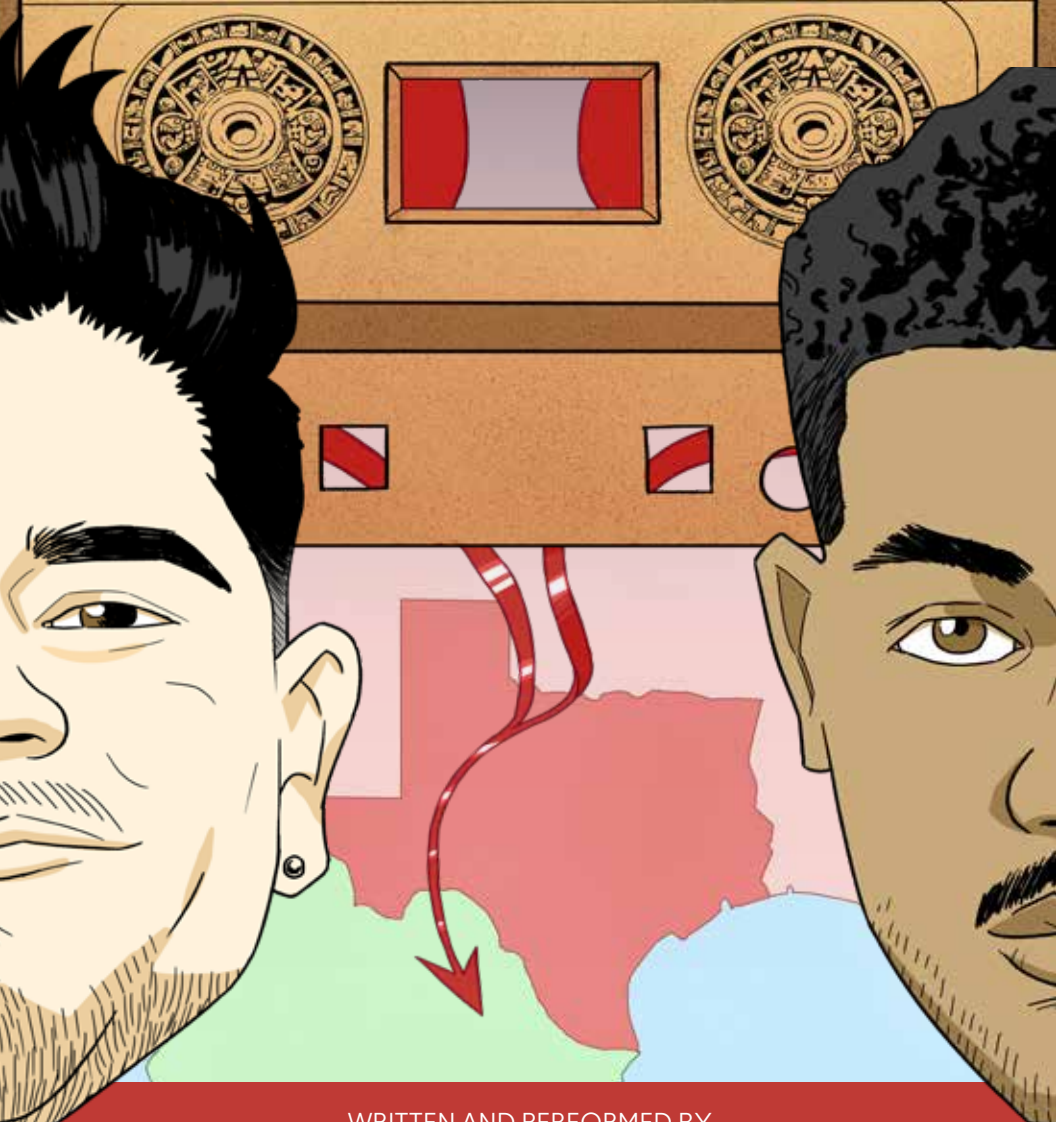


MAR 14 - APR 7

# MEXODUS



**BALTIMORE  
CENTER  
STAGE**

WRITTEN AND PERFORMED BY  
**BRIAN QUIJADA AND NYGEL D. ROBINSON**  
DIRECTED BY **DAVID MENDIZÁBAL**

A **WORLD PREMIERE** CO-PRODUCTION  
WITH MOSAIC THEATER COMPANY OF DC

# LAND ACKNOWLEDGMENT

## Honor Native Land

Responding to a call from our Indigenous colleagues, collaborators, and neighbors, Baltimore Center Stage is working toward building meaningful and accountable relationships with the land we occupy. As a first step on this path, you'll see a land acknowledgement in each of our programs. Acknowledgement is itself a small gesture, and we look forward to continuing our efforts toward decolonization in a meaningful way. If you're interested in more feel free to visit the US Department of Arts and Culture's "Honor Native Land" guide.

Baltimore Center Stage acknowledges that the land beneath us, this place, this community, owes its vitality to generations who have come before. Some were brought forcibly to this land, some came here in search of ownership or simply a better life, and some have lived and stewarded this land for countless generations. In a spirit of making erased histories visible, we acknowledge that we are standing on the ancestral and occupied lands of the Piscataway peoples. The Susquehannock, Lenape, and Lumbee peoples have also cared for this land. These peoples are not relics of the past. They continue to steward this land today with care, vitality, and tradition. Their relations are numerous throughout Turtle Island, and they continue to grow. We pay respects to their elders: past, present, and future. Please take a moment to consider the many legacies of violence, displacement, migration, and settlement that bring us together here today. And please join us in uncovering such truths at any and all public events.

Additionally, in the spirit of reconciliation, you can honor the Indigenous peoples of this land by donating to Native American Lifelines, donating to or visiting the Baltimore American Indian Center & Heritage Museum, and supporting local Indigenous artists. These are only a few suggestions of the many ways we can move towards reconciliation.



## THE INDIGENOUS ART GALLERY

Free to the public,  
open during regular  
BCS box office hours,  
Tue - Fri 12PM to 5PM



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Brandon J. Wallace

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BALTIMORE COUNTY

# WELCOME



## DEAR BCS COMMUNITY,

It is with great enthusiasm that we present to you *Mexodus*, a live-looped hip-hop infused musical that recounts and reimagines the largely untold history of the number of enslaved people who escaped slavery by going south to Mexico rather than to Canada or elsewhere in northern America. We are incredibly excited to be working in tandem with our partners at Mosaic Theater Company to bring this story to our stages for its world premiere, and to have the opportunity to work with the creative genius that has bloomed out of the collaborative efforts of highly celebrated playwrights, actors, and musicians **Brian Quijada** and **Nygel D. Robinson**. With the guidance and artistic visioning of director **David Mendizábal** of Berkeley Repertory Theatre, we are certain that you'll leave the theater educated, entertained, and energized by the rich storytelling you'll get to experience in this production.

As Maryland's state theater, Baltimore Center Stage finds it to be of the utmost importance to highlight the power and possibilities that can be found through understanding and empathy for others, a theme that is carefully and skillfully woven throughout the narrative arc of *Mexodus*. This story was born out of these two creatives' interest in and passion for a period of history that they realized they never learned about in their textbooks or classes in school, but played a significant role in the lives and legacies of thousands of Black and Brown people in the time period the show takes place in and beyond. Baltimore Center Stage is proud to be able to honor Brian and Nygel's work while intentionally placing this intriguing and important story center stage.

We hope this production touches your spirit and transforms your mind as much as it has for those of us fortunate enough to have already witnessed the theatrical magic that is *Mexodus*. If you enjoy yourself at this show, we encourage you to come visit us again for the wonderful productions we have queued up for the remainder of this season. Following *Mexodus*, we'll be working with Hartford Stage to have **Katori Hall's** Pulitzer Prize winning *The Hot Wing King* grace our stage. We will be closing the season out with a new adaptation of **Oscar Wilde's** *The Importance of Being Earnest* directed and adapted by **Jenny Koons**.

As we inch closer and closer to the end of another season, we're excited as always to be working on what's next in store for the stages at Baltimore Center Stage. Our wonderful teams are putting their brains together to compose a thoughtful and impactful 24/25 season for our beloved patrons, and we're so excited to be able to share our artistic vision with you as the year progresses. We thank you all deeply for choosing to be a part of our story and we hope that we've had a positive impact on your own.

**Stevie Walker-Webb**

ARTISTIC DIRECTOR, BALTIMORE CENTER STAGE

**Adam Frank**

MANAGING DIRECTOR, BALTIMORE CENTER STAGE

# MEXODUS

WRITTEN AND PERFORMED BY

**BRIAN QUIJADA AND NYGEL D. ROBINSON**

DIRECTED BY **DAVID MENDIZÁBAL**

A WORLD PREMIERE CO-PRODUCTION WITH MOSAIC THEATER COMPANY OF DC

## CAST

BRIAN QUIJADA  
PERFORMER

NYGEL D. ROBINSON  
PERFORMER

## THE CREATIVE TEAM

BRIAN QUIJADA  
NYGEL D. ROBINSON  
PLAYWRIGHTS

DAVID MENDIZÁBAL  
DIRECTOR/COSTUME DESIGNER

TONY THOMAS  
ASSOCIATE DIRECTOR/  
MOVEMENT CONSULTANT

RIW RAKKULCHON  
SCENIC DESIGNER

LAURA VALENTI  
ASSISTANT  
SCENIC DESIGNER

CODY VON RUDEN  
ASSISTANT  
COSTUME DESIGNER

MEXTLY COUZIN  
LIGHTING DESIGNER

CHRISTIAN HENRRIQUEZ  
ASSOCIATE  
LIGHTING DESIGNER

MIKHAIL FIKSEL  
SOUND DESIGNER

SIMON BRIGGS  
AUDIO ENGINEER

HOPE VILLANUEVA  
PRODUCTION STAGE MANAGER

JOSH BLYE  
ASSISTANT  
STAGE MANAGER

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A workshop of *Mexodus* was presented by New York Stage and Film, Summer 2021.  
*Mexodus* was developed in part at Rhinebeck Writers Retreat

*Mexodus* was developed and presented  
at Mosaic Theater Company of DC in December 2022  
Reginald L. Douglas, Artistic Director; Serge Seiden, Managing Director

---



One of the most brilliant aspects of *Mexodus* is how much untold history it packs into every lyric, every song, and every scene. We reached out to dramaturg Tlaloc Rivas to give us more insight into the complex stories woven into the musical.

# Did you know this *ish*? *We didn't know this ish.*

by TLALOC RIVAS

*"Texas must be a slave country."*

(S. F. Austin, 1831)

It is important to pause and reflect on what happened at the Coahuila-Texas borderlands in the period between Mexican Independence from Spain in 1821 and the establishment of the Republic of Texas in 1836. Although Coahuila y Tejas developed as a single region, colonization would eventually lead to its separation, not only in terms of administration and territory but also in terms of racial regimes.



U.S. nationals entered Mexico as a result of the Colonization Laws of 1821 (issued by Spain and ratified by Independent Mexico), which allowed the entry of immigrants if **they converted to Catholicism**. Under these laws, Moses Austin negotiated the establishment of a colony, and when he died his son, Stephen Austin, obtained a license to take 300 families to Tejas in 1825 and later became the founder of the Republic of Texas. Appealing to U.S. owners of the enslaved while trying not to alienate abolitionist Mexico, *Coahuila y Tejas*

passed a decree of lifetime indentured servitude (later reduced to 10 years), in an attempt to mask the persistence of slavery.

\*\*\*

The choice to flee to Mexico rather than Canada was a practical one due to distance, but it was no less dangerous. Texans loyal to the Republic ranged



from indifferent to outright hostile to Blacks attempting to cross the Rio Grande. Enslavers employed posses to capture those who were attempting to escape. Often without footwear, escapees had to traverse across rugged and scalding terrain. Flash flooding and mudslides were common. Predatorial animals such as wolves and mountain lions, as well as poisonous rattlesnakes and scorpions could fell unprotected runaways. And of the course, the final threat: crossing the Rio Grande, a picturesque river with deceptively powerful currents fed by the snowpacks of the Rocky Mountains.

While there was no guarantee making a life in Mexico would be any better, it did not deter thousands of Blacks and African-Americans to seek their freedom. Many of them did have assistance from sympathetic 'Texicans', Native Americans, and of course, the Mascogos on the other side of Rio Grande providing sustenance and shelter to those arriving to their settlements in the region.

\*\*\*

**\$25 REWARD. RAN AWAY** on the 19th of April, from W.T. Stevens' plantation, seven miles below Wharton, a Mulatto Boy, named Tom, about 28 years old, 5 feet, 8 inches high, heavy build, with deep set eyes and heavy brows. Was raised in Milam county, Texas, by Joseph Harlan, and he is supposed to be there or on his way to Mexico. The above reward will be paid on his arrest and confinement in any jail until delivered to the undersigned, or fifty dollars if taken in Wharton or adjoining counties and delivered to him at home. W.T. STEVENS.



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## Los Mascogos

In the town of *Nacimiento de los Negros*, a town located in the Coahuila region of Mexico, resides the descendants of the *Mascogos*, a group consisting of formerly enslaved African-Americans who escaped the Southern United States and found refuge among the Seminole Native Americans in Florida during the early 19th century.

The *Mascogos'* history is deeply intertwined with broader narratives of **resistance, migration, and the quest for freedom**. Following the Second Seminole War (1835-42) in Florida, the U.S. government relocated Seminoles and Black Seminoles to Indian Territory (present-day Oklahoma). Upon arrival, they remained vulnerable to kidnapping and re-enslavement. Dissatisfied with these persistent threats, some of the Black Seminoles sought and secured asylum in Mexico in 1850, where slavery had been abolished since 1829.

\*\*\*



Much of this history is not as well-documented as those narratives of formerly enslaved to the Northern U.S. and Canada, but it is no less worthy of our re-examination and remembrance. It exists in testimonials of *Mascogo* descendants. Letters and official documents are sparse but provide a framework from which we can imagine and understand.

June 19th, 1865 marks the day when the last enslaved people in Texas learned of their freedom. This celebration, known as Juneteenth, is a testament to their enduring connection to their African-American descendants and their history of resistance against enslavement.

Despite their rich cultural heritage, the *Mascogos* today face challenges related to identity, land rights, and economic development. They are a small, often overlooked community within Mexico, struggling to preserve their unique heritage in a rapidly changing world.

However in recent years, there has been a growing interest in the history and culture of the *Mascogos*, leading to academic studies and increased media attention. This interest not only highlights the *Mascogos'* unique place in the African diaspora but also emphasizes the interconnected histories of the U.S., Mexico, and the Indigenous nations on both sides of the Rio Grande. The story of the *Mascogos* and other Black Mexicans who were able to reach freedom is a

compelling example of resilience, adaptation, and the complex interplay of cultural identities in the Americas.



Tlalo Rivas is a renowned stage director and instructor of theater, working in a range of disciplines that include acting, playwriting, dramaturgy, and theater history.



# A NOTE FROM DAVID MENDIZÁBAL : DIRECTOR & COSTUME DESIGNER

Nygel and Brian first met in 2020, prior to the world shutting down. These two multi-hyphenate theatre artists and musicians built their friendship and the foundation for *Mexodus* during a global pandemic and the long overdue racial reckoning that emerged in America. Inspired by the untold story of the Underground Railroad that went South into Mexico, a story that none of us on the team had heard of or been taught about in school, they began making music together through a technique known as looping. Remotely, they would send tracks back and forth, adding layers of beats, rhythms, and melodies, interrogating the past and making music for tomorrow. While excavating our nation's history and wrestling with its present, they created the characters of Henry and Carlos, venturing to tell a story of solidarity and combat the erasure of Black and Brown narratives from mainstream consciousness.

Drawing inspiration from a range of genres, including early 90's hip hop, R&B, Spanish rock, African American spirituals and work songs, contemporary musical theater, and Mexican boleros, the music in *Mexodus* and the act of performing it entirely live each night creates a connective loop bridging generations, cultures, and histories. Fusing the aesthetic vocabulary of live concerts and theatre, we leaned into the hybrid performance style of *Mexodus* to create a visual world for this production that evokes both the textural realities of America and Mexico in 1865 and the contemporary looping technology of 2024. As the costume designer, I looked to the past as a source of inspiration to represent the essence of both time periods, and pay tribute to the history of workwear, streetwear, and Nygel and Brian's own personal unique style. Recognizing that cultural trends are constantly being revisited and remixed, the design highlights that there is always more than meets the eye when the perspective of truth comes into focus.

Nygel and Brian's artistic collaboration parallels the relationship between Henry and Carlos; two men who find each other under dire circumstances and journey together to create their own freedom. Though they are fictional characters, their story is rooted in a very real history of resistance, resilience, and solidarity. Much like a looping melody, *Mexodus* reminds us of America's investment in a spiral of racial injustice, but by reaching across imaginary divides and working together Nygel and Brian reimagine a past and a future bigger than the sum of our individual parts.

As the war on truth continues to rage on in this country, this story shows us that breaking free from the loop of history requires acknowledging and learning from the past, amplifying marginalized voices, and actively working toward dismantling the structures of oppression that perpetuate inequality. Nygel and Brian's live looping serves as a metaphor for this process, where each layer of sound represents a step towards creating a more just and equitable future. We invite you on their journey across imaginary borders of time, space, and land, to lean into the loop's invitation to remix history, and acknowledge the many instances of underrecognized Black and Brown solidarity that have sparked powerful movements for social change.

**David Mendizábal**

DIRECTOR & COSTUME DESIGNER, *MEXODUS*



**BRIAN QUIJADA\*** (he/him)

**PLAYWRIGHT/PERFORMER**

Brian Quijada is an Emmy-nominated playwright, actor, composer, and Artistic Director of The Wild Wind Performance Lab for New Play Development. Quijada has spent most of his career acting in Off-Broadway and Regional Theaters including The Public Theater, Roundabout Theatre Company, Playwright's Realm, Ensemble Studio Theatre, and Actors Theatre of Louisville. As a playwright/composer, his work spans theatre to audio plays to television. His hip hop solo show *Where Did We Sit on the Bus?* has been produced across the country including Teatro Vista,

Ensemble Studio Theatre, City Theatre Pittsburgh, Actors Theatre of Louisville, Geva Theatre, and more. His other works include *Kid Prince and Pablo* and *Somewhere Over The Border*. He is a four-time Jeff Award winner, three-time Drama Desk nominee, and one-time Lucile Lortel winner. Visit [www.brianquijada.com](http://www.brianquijada.com) and @mrbrianquijada on Instagram for more.



**NYGEL D. ROBINSON\*** (he/him)

**PLAYWRIGHT/PERFORMER**

Nygel D. Robinson is a singer, actor, writer, music producer, and multi-instrumentalist based in Chicago, IL. Robinson's select theater credits include Bro. Davis in *The Amen Corner* at Shakespeare Theatre Company, where he was also the music director, Jimmy Powers in *Lady Day* at North Carolina Theatre, Larry in Lincoln Center's concert version of *Beau: The Musical*, Jesus in *Godspell* at St. Michael's Playhouse, and *The All Night Strut* at Milwaukee Rep.



**DAVID MENDIZÁBAL** (they/he)

**DIRECTOR/COSTUME DESIGNER**

David Mendizábal is a director, designer, producer, and the associate artistic director of Berkeley Repertory Theatre. They are one of the producing artistic leaders of the Obie award-winning The Movement Theatre Company and a founding collective member of the Obie award-winning Sol Project. Directing credits include *the bandaged place* (Roundabout), *Mushroom* (People's Light), *Sanctuary City* (Berkeley Rep/Arena Stage), *Notes on Killing Seven Oversight, Management, and Economic Stability*

*Board Members* (Soho Rep/Sol Project - also costume designer), *This Bitter Earth* (Theatreworks Hartford), and *Don't Eat the Mangos* (Magic Theatre/Sundance). David is an alumnus of the Soho Rep Project Number One Residency, Ars Nova Vision Residency, Drama League Directors Project, Labyrinth Intensive Ensemble, artEquity, NALAC, LCT Directors Lab, and TCG Leadership U. They are the recipient of a 2021 Princess Grace Award Honoraria in Theater. David earned a BFA from the New York University Tisch School of the Arts. [davidmendizabal.com](http://davidmendizabal.com)

**TONY THOMAS**  
**ASSOCIATE DIRECTOR/  
 MOVEMENT CONSULTANT**

Tony Thomas is an award-nominated director, choreographer, and interior architect. Credits include *Tempestuous Elements*, *The Freewheelin' Insurgents* at Arena Stage, *Fat Ham*; *Good Bones*; *People, Places & Things*; *White Noise*; *Pass Over*; *FLOW*; and *P.Y.G. or the Mis-Education of Dorian Belle* at Studio, *Out of the Vineyard at Joe's Movement Emporium*, *Naked Mole Rat Gets Dressed: The Rock Experience* and *P.Nokia: A Hip-Hop Musical* at Imagination Stage, *Native Son* at Mosaic Theater Company, as well as *Mysticism & Music* and *The Last Five Years* at Constellation Theatre Company. In education, Tony has worked with Strathmore Children's Chorus, ATMTC Academy, Landon School, Levine Music Theatre Productions, Holton-Arms School, and actively leads numerous privates, workshops and coaching circuits between New York, DC, and Los Angeles.

**RIW RAKKULCHON** (he/they)  
**SCENIC DESIGNER**

Riw (pronounced Ree-you) is a Set & Costume Designer, Animator and Chef from Bangkok, Thailand. He/They has worked at Yale Repertory Theatre, Syracuse Stage, The Old Globe, Drury Lane Theatre, Asolo Rep, The Acting Company, 59E59, Edinburgh Fringe, Primary Stages, Hartford Stage, The Public Theatre, Brooklyn Academy of Music amongst others. Broadway Associate Set Design: *Pass Over*, & *Juliet, Parade*. He/They also works with designers Wilson Chin, Riccardo Hernandez, Jason Ardizzone-West, Donyale Werle, Santo Loquasto, Dane Laffrey, Clint Ramos and Walt Spangler. Board member of WithAll, a non-profit Organization on a fight to end eating disorders. IG: @riwrdesign, B.F.A. Ithaca College, M.F.A Yale School of Drama (Donald & Zorca Oenslager Fellowship Award in Design Recipient). Connecticut Critics Circle Award - Best

Set Design - 2023  
 Member of United Scenic Artist 829.

**CODY VON RUDEN** (he/him)  
**ASSOCIATE**

**COSTUME DESIGNER**  
 Cody Von Ruden is completing his Costume Design M.F.A. at the University of Maryland. He has worked with Steppenwolf Theatre Company, Berkeley Repertory Theatre, and Wolf Trap Opera, as well as many theaters in the DC Metro Area. University of Maryland Productions Include: *By The Way, Meet Vera Stark*, *The Book Club Play*, *El Bodegon De La Bruja*, *Mi Vida En Rhythm* and (Upcoming) *Florencia En El Amazonas*.

**LAURA VALENTI**  
**ASSISTANT SCENIC DESIGNER**

Laura is a set designer and scenic artist born and raised in Pittsburgh, PA. She is currently based in New York City. Laura is the Assistant Scenic Charge at the Atlantic Theatre Company's Linda Gross Theater. While she assists several designers, Laura primarily assists Emmy Award winning set designer, Jason Ardizzone-West, Tony-Award Winning set designer, Alexander Dodge, and international award winning designer, Scott Davis. She has a special love for model building and anything paint related! She also has credits as a Charge Artist at other Off-Broadway theaters including Minetta Lane and Theatre at St. Clements, as well as academic institutions like Point Park University Conservatory of Performing Arts and City College of New York.

**MEXTLY COUZIN** (she/her)  
**LIGHTING DESIGNER**

Recent design credits NYC: *A Good Day to Me Not To You*, *JOB*, *Straight Line Crazy*, *peerless*, *Tambo & Bones*; Regional: *Das Rheingold* (Seattle Opera); *Merry Wives of Windsor* (The Old Globe); *Incendiary* (Woolly Mammoth); *West Side Story* (Centro de Bellas Artes Puerto Rico); *La Belle*

et la Bête (Opera Parallèle). 2023 recipient of The 1/52 Project grant. MFA University of California, San Diego '20. [mextlycouzin.com](http://mextlycouzin.com)

## CHRISTIAN HENRRIQUEZ

(he/him/él)

### ASSISTANT LIGHTING DESIGNER

Christian D. Henriquez is in the final semester of his MFA lighting design program at the University of Maryland. Previous BCS production: *Bakkhai* (Assistant Lighting Designer). Select lighting design: *Cinderella: A Salsa Fairytale* (Imagination Stage), *The Prom!* (University of Maryland), *Baño de Luna and La Valenía* (GALA Hispanic Theatre). Select assistant/associate lighting design: *Once Upon a Mattress* (NY City Center Encores!), *The Bridges of Madison County* (Signature Theatre), *Fun Home* (Studio Theatre), *Indecent* (Woolly Mammoth).

[www.HenriquezDesign.com](http://www.HenriquezDesign.com)

## MIKHAIL FIKSEL (he/him)

### SOUND DESIGNER

Mikhail Fiksel is an award-winning designer, composer, dj and audio producer, residing on airplanes traveling between New York and Chicago, and he is excited to be back at Baltimore Center Stage, having previously worked on *A Wonder in my Soul*. Other recent and upcoming collaborations include *Uncle Vanya* (Lincoln Center Theatre), *I Love You So Much I Could Die* (New York Theater Workshop), *Little Bear Ridge Road* (Steppenwolf), and various projects with The Guthrie Theater, Playwrights Horizons, Berkeley Repertory, The Public, Goodman Theatre, Chicago Shakespeare, La Jolla Playhouse, Third Rail Projects and Albany Park Theatre Project, as well as various original film scores and multiple original audio productions with Audible Originals and Make Believe Association (where he is Head of Audio). Recent awards include the 2023 Signal Award for Original

Music and the 2022 Tony Award for Sound Design. Currently, Fiksel is a Practitioner-In-Residence at Columbia College Chicago and is a proud member of USA and TSDCA.

## SIMON BRIGGS

### AUDIO ENGINEER

Simon Briggs is a Baltimore born and based artist and audio engineer. He studied Sound Arts at The School of the Art Institute of Chicago, focusing on audio-visual design for dance and performance. Between mixing for theater and music festivals, he releases music, DJs, and builds electronic instruments.

## HOPE VILLANUEVA\* (she/her)

### PRODUCTION STAGE MANAGER

Recently: *The Dragon King's Daughter* (Kennedy Center), *King of the Yees* (Signature Theatre), *Blues for an Alabama Sky* (Barrington Stage), *A Nice Indian Boy* (Olney). Off-Broadway: *Who's Your Baghdaddy? or How I Started the Iraq War*. National Tour: *Rock of Ages*, *My Fair Lady*, *Ringling Bros. and Barnum & Bailey's Bellobration*. Regional/Other: *Little Shop of Horrors* (Idaho Shakespeare), *WILD: A Musical Becoming* (A.R.T., feat. Idina Menzel, Javier Muñoz), *Romy & Michele: The Musical* (NYC Workshop), and *Rock of Ages Hollywood*. Washington, DC: *The Day You Begin* (Kennedy Center), *Private* (Mosaic Theatre, DC). *BLKS* (Woolly Mammoth), *Twist Your Dickens* (The Second City), *The Vagrant Trilogy*, *Paper Dolls*, *Queens Girl in Africa* (Mosaic Theatre), *Hand to God* (Studio Theatre).

## JOSH BLYE\* (he/him)

### ASSISTANT STAGE MANAGER

Josh Blye began as a stage manager with his mentor, the late Craig Jacobs, and continues to work thanks to the many people and stage managers who believe in him and open doors for him. Broadway: *Hamilton*, *Into the*



*Woods* (2022 Revival), *Arthur Miller's The Price* (2017 Revival at Roundabout Theatre Company), *Fiddler on the Roof* (2015 Revival), and *The Phantom of the Opera*. National Tour: *Disney's Aladdin*. Off-Broadway: Classic Stage Company, NYTW, The Public Theater, Atlantic Theater Company, LCT3/ Lincoln Center Theater, and more. Film & TV: *tick, tick...BOOM!* on Netflix, *Severance* on AppleTV+, and *The Endgame* on NBC.

**MOSAIC THEATER COMPANY OF DC**

Mosaic Theater Company of DC produces bold, culturally diverse theater that illuminates critical issues, elevates fresh voices, and sparks connection among communities throughout our region and beyond. Under the leadership of the newly appointed Artistic Director Reginald L. Douglas and Managing Director Serge Seiden, Mosaic produces plays that spark conversation and connections amongst the DC Metro area's diverse communities and sees itself as a neighbor and partner with those communities. By sharing stories that both entertain and enlighten, Mosaic uses art to build empathy amongst diverse people united by the magic of theater and hopes to build community by reflecting the people and the many cultures that call DC home. [www.mosaictheater.org](http://www.mosaictheater.org)

\*Member of Actors' Equity Association, the Union of Professional Actors and Stage Managers in the United States.



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# MEET BRANDON

Our BCS 2023/24 season artist



**BRANDON J. WALLACE** is a Baltimore-based cartoonist and illustrator. He was born in Houston, Texas, and raised in the DC metropolitan area.

Wallace holds a Bachelor of Fine Arts in Illustration from the Maryland Institute College of Art and a Master in Fine Arts in Illustration from Syracuse University.

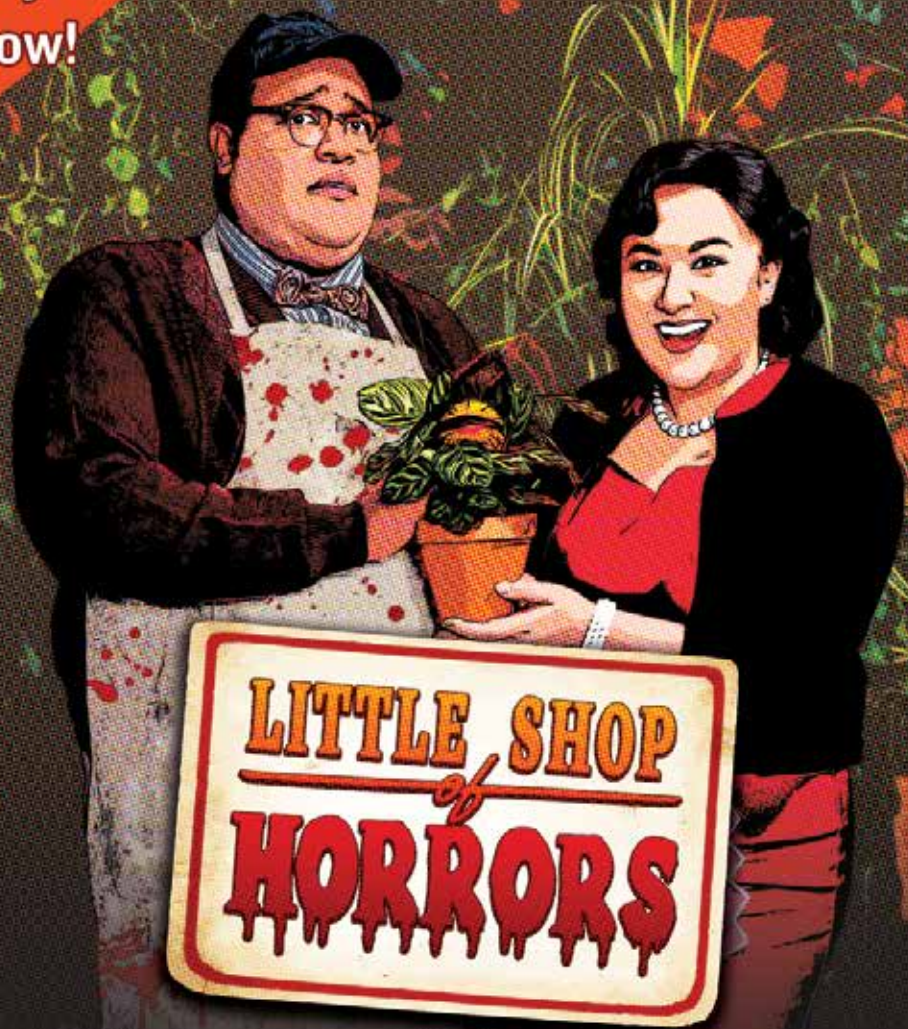
Wallace's work is created using the digital drawing application, Clip Studio Paint. He is inspired by history, nature, comic books, film, and animation.

In addition to his creative practice, Wallace has taught as an adjunct art professor at multiple universities.

See more of Brandon's work and learn more about him at [brandonjwallace.com](https://brandonjwallace.com) or follow him on instagram @bwallart.



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Students can view productions in the classroom environment and collaborate with their peers to further their artistic learning in a creative way. Our curriculum is aligned with MSDE common core standards to support learning goals meaningfully while uplifting aspects of the creative artforms and social emotional skills inherent in theater.

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Founded in 1963 and designated the State Theater of Maryland in 1978, Baltimore Center Stage provides the highest quality theater and programming for all members of our communities, including youth and families, under the leadership of Artistic Director Stevie Walker-Webb and Managing Director Adam Frank. Baltimore Center Stage ignites conversations and imaginations by producing an eclectic season of professional productions across two mainstages and an intimate 99-seat theater, through engaging community programs, and with inspiring education programs. Everything we do at Center Stage is led by our core values—chief among them being Access For All. Our mission is heavily rooted in providing active and open accessibility for everyone, regardless of any and all barriers, to our Mainstage performances, education initiatives, and community programming.

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