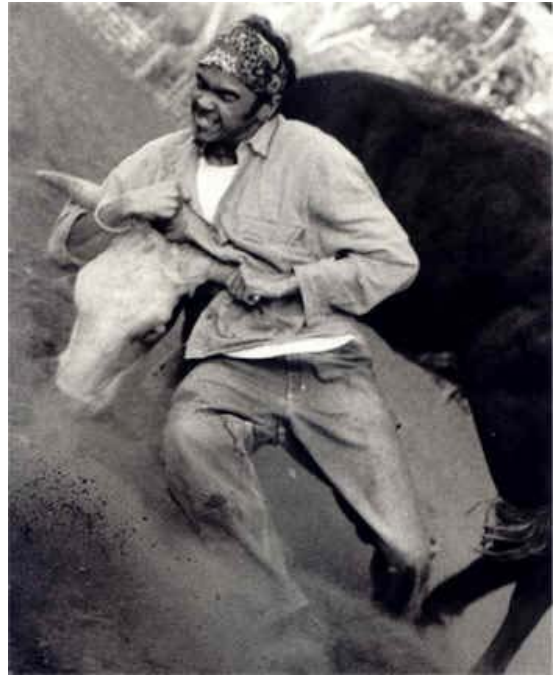


## Educator's Statement 2009

### Anthem Salgado

I have an old black and white photo of me wrestling a giant steer, my arms wrapped up in its horns. Anyone that looks at it says, "Ok, that's gotta be Photoshopped, right?" *Nope... It isn't.* In 1997, while attending San Francisco Art Institute, I signed up for an elective called Culture of the White Mountain Apache. The first two weeks of study were easy enough, lectures on Native American history and plenty of theoretical discussions. And then came the following two weeks. All the students packed up desert survival gear, and as a caravan, we drove from our Golden Gate City to a seemingly quiet reservation in Arizona. During our stay, we quickly realized that hands-on experience offered a myriad of lessons that were entirely nonexistent in school papers alone. Having interacted with real people and living customs – rituals, oral tradition, music, dance, and yes, ranching operations, including steer wrestling, among other activities – I was awakened, and I came to treasure educational models outside of the typical learning framework.



This insight lined up with my ever-widening world view, especially as an individual with a diverse cultural and geographical background. I was born in Quezon City, Philippines. As a child I lived in Kuala Lumpur, Malaysia. I immigrated to and was raised in Nyack, New York. And I earned my BFA in San Francisco, California. The Bay Area is where I developed my holistic philosophies and practices as a human, a community member, an educator, and an artist, the last title giving way to other designations such as illustrator, painter, photographer, installation artist, poet, fiction writer, and actor.

I will confess that for a long while, when asked, "What do you do?" I defaulted to a clichéd definition. "I am a jack of all trades and master of none." However, that description was not only inaccurate; it was a disservice to the true nature of my creative path. That is, integration, and a deep value for the personal and collective narrative beyond the prescribed boundaries, i.e. the genre, through which the story is told. As a visual artist, my work has exhibited in numerous spaces including Oakland Museum of California. As a spoken word artist, my live performances have been presented throughout New York, San Francisco, Honolulu, and Manila. As a theater artist, my original solo performances have appeared on the stages of Asian Art Museum, Yerba Buena Center for the Arts, and Intersection for the Arts. I played the lead role in the play *Friends*, written by Kobo Abe and directed Raelle Myrick-Hodges, which opened Brava Theater's '08-'09 season. And I was bestowed the title of Young Leader of Color by Theatre Communications Group. As a fiction writer, my work appears in the anthologies *Field of Mirrors* (PAWA, Inc., 2008) and *I Saw My Ex at a Party* (Kearny Street Workshop, 2008). Today, I lightheartedly refer to myself as a multi-specialist, or more precisely, an interdisciplinary artist.

In the role of educator, I assemble performance events as well as lead classes and workshops, offering tools and avenues for finding voice. I have given guest lectures at University of San Francisco and San Francisco State University, and have held teaching artist residencies at Paul Revere Elementary School and Downtown Continuation High School. I am a 2008 Philippines Fulbright-Hays scholar and co-organizer of the 2009 Kapwa Conference for educators at SFSU.

While I have identified who I am by virtue of the art I create, I also worked to identify who I am ethnically and culturally. The time that I was photographed wrangling some bovine, I tell friends jokingly, was also the era that I "became" Pinoy. I was introduced to the vibrant Filipino population in the Bay Area through my participation in the first-ever Filipino American poetry anthology on compact disc titled *Infliptration, A Youngblood R.evolution*. I am proud to have taken part in this

bold, people-gathering, grassroots project. Rediscovering my Filipino-ness inspired me to foster knowledge of self and taught me the importance of proactively directing the telling of one's story, both individually and en masse. This journey led to my helping forge an art collective called Grupo Alibata, my involvement with theater space Bindlestiff Studio, my participation in literary and performance group Sons, and my employment as Program Manager for performing arts nonprofit Kularts. In 2006, I joined Kularts on a Philippine Tribal Tour through Mindanao Island and visited with representatives of the T'boli, Maguindanaoan, Kagan, and Manobo tribes, yet another wonderful educational experience that I often refer to when I speak on the topics of history, language, performing arts, and cultural survival.

It is my mission to integrate the only seemingly disparate worlds of art genres, education, and community. I know that my in-the-field experiences contribute significantly to my numerous roles, especially to that of teacher. Just as it has been availed to me, I would like to help empower people, in the Philippines, Stateside, and anywhere I may have the good fortune to visit, with stirring educational opportunities to complement the conventional learning institution.

## Keywords

Creative Writing – Poetry, Prose, Short Story; Theater Arts; Visual Arts; Lectures; Workshops – single or series; Community; Multiculturalism; Critical Thinking; Student and Teacher Empowerment; University; High School.

## Education

*Mapmaking for the Dance Theater Dreamer*, San Francisco, California  
Movement and choreography workshop led by Erika Chong Shuch, 2009

*48 Hours of Hip Hop Theater*, New York, New York  
Devised theater and critical pedagogy led by Daniel Banks, 2009

LaMama, Spoleto, Italy,  
*Symposium for Directors*, 2009

Cliff Osmond Acting Studio, San Francisco, California  
Scene Analysis, 2004-2008

University of San Francisco, San Francisco, California  
*Voices of Our Nation* writing workshop, 2008  
Memoir writing led by Faith Adiele

Kearny Street Workshop, San Francisco, California  
*Intergenerational Writers Lab*, 2008  
Multi-genre instruction by Devorah Major, Ricardo Bracho, Truong Tran, Annalee Newitz, Bushra Rehman, and Jeff Chang

Kularts, San Francisco, California  
*Sons* poetry and performance project, 2005  
Poetry and Performance project with attention to page-to-stage development

Intersection for the Arts, San Francisco, California  
*Alternative Theater Institute*, 2004  
Writing and Performance with concentration on text, rhythm, and movement led by artists of Campo Santo, Felonious, and ESP Project

Kearny Street Workshop, San Francisco, California  
Writing for Solo Performance led by Canyon Sam, 2004

San Francisco Art Institute, San Francisco, California  
Bachelor of Fine Arts, 1998  
Interdisciplinary Arts with focus in New Genres

## **Awards**

Young Leader of Color  
Theater Communications Group

Fulbright-Hays scholar  
North Bay International Studies Project, Sonoma State University

## **Teaching**

Guest workshop leader, 48 Hours of Hip Hop Theater, New York, NY

Teaching artist residency, Downtown High School via SFUSD, San Francisco, CA

Teaching artist residency, Paul Revere Elementary via Brava Theater, San Francisco, CA

Special lectures/workshops: Youth Expressions, Linking Education and Economic Development

Hip Hop Nation, Yerba Buena Center for the Arts

San Francisco State University

University of San Francisco

Westgate High School

Westmoor High School

Longfellow Middle School

## **Contact**

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