

abstract:

Promenade Theatre, Immigration Politics and a Trickster God: a case study of Georgina Escobar's *Migrant X* at UNC Charlotte, USA

In 2020, The Theatre Department at University of North Carolina at Charlotte commissioned Latina playwright Georgina Escobar to interview people in our local Latinx community about their migration stories, and from those conversations, she spun a new work, *Migrant X*, intended specifically to engage our on-campus and local migrant communities. Directed by faculty member and physical theatre specialist, Carlos Alexis Cruz, the show was conceived as a piece of promenade theatre, creating pathways around our campus where audiences could follow different characters through their narratives “to and across the border”.

As a design team we explored the Mexican mythologies of *alibrijes*, colorful animal spirit guides, and Central American street graffiti to “tag” spaces around our Arts Quad. A jaguar, a quetzalcoatl, and a monkey (among others) peeked over walls, hung off second story railings, and posed around corners. The emcee of the unfolding story was an embodiment of Huehuecoyotl, the Aztec god(dess) of mischief, whose band served as guides for the audience to follow the story, as it twisted around campus and through the US immigration system.

In this paper presentation, I will explore the intersection of the mythologies, the design process, and navigating both the politics and logistics of promenade theatre on a college campus.