

2013 Performing Arts Grantees – 23 projects, representing 36 artists

Kyle Abraham

Brooklyn, NY

Project Title: *The Social*

Performing Arts: Dance

The Social is a reflective, evening-length dance work that explores social dance and the memories associated with attending your first school dance, church function or house party. Facilitating an open environment for audiences to get up and dance before and after the show, the work embodies what those experiences were like for the viewer and performer alike. The sound score for *The Social* will range from 70s funk/soul classics to electronic breakbeats.

Kyle Abraham's accolades and awards for his dance and choreography includes a US Artists grant (2012), a MANCC residency (2012), a National Dance Project grant (2012), a Bessie Award for Outstanding Performance in Dance (for his work in *The Radio Show*, 2010), a Princess Grace Award for Choreography (2010), a BUILD grant and an individual artist fellowship from the New York Foundation for the Arts, a Jerome Foundation Travel and Study Grant, and a Pennsylvania Council for the Arts Fellowship. In 2009, Abraham was honored as one of *Dance Magazine's* "25 To Watch," and in 2011, he was heralded by *OUT Magazine* as the "best and brightest creative talent to emerge in New York City in the age of Obama." His choreography has been presented throughout the United States and abroad, most recently at The Kitchen, Jacob's Pillow Dance Festival, Danspace Project, Dance Theater Workshop, Bates Dance Festival, Harlem Stage, Fall for Dance Festival at New York's City Center, REDCAT, Dublin's Project Arts Center and The Andy Warhol Museum. In addition to performing and developing new works for his company, Abraham.In.Motion, Abraham also teaches his unique approach to post-modern dance in various schools and studios throughout the U.S.

Luciana Achugar

Brooklyn, NY

Project Title: *OTRO TEATRO*

Performing Arts: Dance

OTRO TEATRO investigates the role of dance as a form through an evening-length dance meditation on the relationship between aesthetics and ideology. Inspired by an image of a theater that has collapsed, the artist will build the dance as a way to metaphorically rebuild the theater, proposing an "otro teatro" (other theater). The work will be performed by five main dancers plus 30 guest local dancers who will be seated amongst the audience and move fluidly between the roles of performer and viewer. *OTRO TEATRO* is a dance to be FELT as it is SEEN and an occasion for community. *OTRO TEATRO* will premiere at the Walker Art Center in February 2014.

Luciana Achugar is a Brooklyn-based choreographer originally from Montevideo, Uruguay. She began making work collaboratively with Levi Gonzalez in 1999, and in 2002 she started working independently. Since then she has created eight works that have been presented at dance venues throughout New York City, as well as at MOMA's PS1; at the Green Street Studios in Cambridge, MA; at the Walker Art Center and The Southern Theater in Minneapolis; at Portland's Institute of Contemporary Art during their Time-Based Art Festival; and in Uruguay at the Festival Iberoamericano de Danza, Teatro Solis and the Centro Cultural de España en Montevideo. Achugar is a two-time New York Dance "Bessie" Award recipient; she was one of *Dance Magazine's* 2011 "25 to Watch" and a 2010 Foundation for Contemporary Arts grantee. Her work has received support and recognition from several foundations including the New York Foundation for the Arts, the Jerome Foundation and the Multi-Arts Production Fund, the Lower Manhattan Cultural Council President's Award (2009) and a Brooklyn Arts Exchange "Passing it on" Artist Award. Achugar was a Movement Research Artist in Residence (2001-2003) and a BAX Artist in Residence (2009-11) and is currently part of *The Hatchery Project*.

Jesse Bonnell

Brooklyn, NY

Project Title: *Dionysia: My parents were in a cult.*

Performing Arts: Theater

Based on fragments from contemporary philosophy, personal confessions and a visual language that dates back to fifth-century Greek mythology, this new work explores our propensity for cult culture within religious factions in a decisively contemporary political and social context. Set within a warehouse, a Dionysian ritual awakens the transference between man and woman, human and beast, religion and spirit, breaking down the boundaries of identity and difference. *Dionysia: My parents were in a cult.* is slated to premiere in New York during the 2014 APAP National Conference.

Jesse Bonnell is a writer and director based in Brooklyn and Los Angeles. He is a co-founder of Poor Dog Group, a collective dedicated to contemporary theater. Nationally, his work has been shown at REDCAT, The Santa Barbara Contemporary Arts Forum, RADAR L.A., South Coast Repertory, The Getty Villa, EMPAC, The Collapsible Hole, Baruch Performing Arts Center and site-specific locations. Abroad, his work has toured throughout Eastern Europe including Croatia, Poland and Serbia. He has received project support from Theater Communications Group, Foundation for Contemporary Art, United States Embassy Belgrade and Los Angeles County Arts Commission, and a Cultural Exchange International Grant from the City of Los Angeles Department of Cultural Affairs. Jesse was recently awarded a MacDowell Fellowship and residencies at UCLA, CalArts and Yaddo.

Taylor Ho Bynum

New Haven, CT

Project Title: *The Acoustic Bicycle Tour*

Performing Arts: Experimental Music Performance

The Acoustic Bicycle Tour is a performance journey in which Taylor Ho Bynum will travel solely on bicycle, presenting solo concerts and playing with ensembles of area musicians. The endeavor is an act of composition, a performance art piece, a philosophical statement, a celebration of musical community

and an exercise in extreme physicality. Bynum sees clear analogies between choosing to travel by bike and the pursuit of creative music: the trip may be slower and more arduous, but it is ultimately more rewarding in its acoustic pleasures and unexpected delights.

Taylor Ho Bynum is a composer, cornet player, bandleader and interdisciplinary collaborator. Critics have called him “a singular and thrilling artist” (*All About Jazz*) and “a provocateur in the guise of a consensus builder” (the *New York Times*). Bynum currently leads his Sextet, co-leads the little big band Positive Catastrophe with Abraham Gomez-Delgado, and works with many collective ensembles including a duo with Tomas Fujiwara and Quartet Collective with Gomez-Delgado and dancers Rachel Bernsen and Melanie Maar. Bynum’s ongoing association with Anthony Braxton is recognized as one of the most fruitful partnerships of that iconic composer’s career, and his work with Bill Dixon produced some of the departed trumpet innovator’s late masterpieces. He has collaborated with other legendary figures including Cecil Taylor and Wadada Leo Smith, and performs with forward-thinking peers like Mary Halvorson, Jason Hwang, John Hebert and Gerald Cleaver. He is also a founding partner of Firehouse 12 Records and the Executive Director of the Tri-Centric Foundation.

Wally Cardona

Brooklyn, NY

Project Title: *HONORIFIC/THE SET UP*

Performing Arts: Dance

HONORIFIC/THE SET UP, devised by Wally Cardona, is designed to mine the layering of superficiality and depth inherent in the assumption of the “universality” of dance. It is made in unique cooperation with an international assembly of dance- and movement-based artists viewed as “masters” of their form, operating in their own culturally informed aesthetic, with choreographer Jennifer Lacey acting as a creative foil to Cardona’s direct experience with each master. A circuitous examination of aesthetic valuations, the project is about the immediacy of dancing and the awkwardness of transmittal, representation, and content in all its intimacy and conflict. The final evening-length dance, *HONORIFIC*, will be the cumulative response to the multiple “physical records” collected from eight master encounters, each ending in performance, each called *THE SET UP*.

Wally Cardona is a choreographer, dancer and educator. His current cycle of work actively creates space for his practice to mutate in proximity to others, in collaborative processes that are both intimate and crowded. A select list includes *TOOL IS LOOT* (2011), resulting from games of aesthetic disorientation, made with choreographer Jennifer Lacey and composer Jonathan Bepler; *Interventions 1-7* (2010-11), encounters in which Cardona voluntarily subjected himself to the requests and opinions of “outsiders,” including a sommelier, astrophysicist, architect and social activist; *Movements within Stream* (2010), an outdoor mini-myth; *Really Real* (2009), a “people piece” for 100 individuals, including the Brooklyn Youth Chorus; *Revival* (2009), performed by 30 dancers in the abandoned upper balcony of the old Metropolitan Opera House in Philadelphia; and *A Light Conversation* (2008), a physical dialogue on aesthetics vs. ethics, love, commitment and sacrifice, made with Swiss/British choreographer Rahel Vonmoos. Honors include a Bessie award, Guggenheim Fellowship, NYFA Fellowship and Asian Cultural Council Fellowship. In 2012, Cardona was named a Doris Duke Artist as part of the inaugural class of the Doris Duke Performing Artist Awards.

Jace Clayton

Brooklyn, NY

Project Title: *Gbadu and the Moirai Index*

Performing Arts: Experimental Music Performance

Gbadu and the Moirai Index is an experimental musical composition and performance piece for four vocalists and the stock market. The performance will be staged in New York near Wall Street, with singers representing the Moirai (the three Fates) and Gbadu (their West African counterpart). Each singer's vocals are processed and transformed by real-time financial data, mapped to character-appropriate stock market indexes. Due to market fluctuations, although the score is fixed, each performance will sound radically different.

Jace Clayton is an interdisciplinary artist whose practice has evolved out of his work as a DJ, built around core concerns for how sound, technology use in low-income communities and public space interact, with an emphasis on Latin America, Africa and the Arab world. Performing as DJ /rupture, Clayton has toured internationally, DJed in a band with Norah Jones, performed in two John Peel Sessions, and was a turntable soloist with the 80-member Barcelona Symphony Orchestra. Recent collaborators include guitarist Guy Picciotto (Fugazi) and filmmaker Jem Cohen. In May 2012 Clayton released *Sufi Plug Ins*, a free suite of audio software tools based on non-western/poetic conceptions of sound and alternative interfaces. These artistic activities find counterpart in Clayton's weekly WFMU (91.1 FM NYC) radio show, Mudd Up; grassroots curatorial projects such as spearheading 2011's art-research residency Beyond Digital, which took place in Casablanca and Tangiers, Morocco; hosting a book club; and a series of live radio shows incorporating video, held at Brooklyn's Spectacle Theater. Clayton is writing a nonfiction book on music at the dawn of the digital century to be published by Farrar, Straus and Giroux.

Complex Movements (Carlos Garcia, Invincible, Wesley Taylor and Waajeed)

Detroit, MI

Project Title: *Complex Movements: Self Titled*

Performing Arts: Experimental Music Performance

Complex Movements: Self Titled is an immersive environment built on the aesthetics of hip hop designed to embody the communal lessons found within complex sciences. Through interactive hip-hop performance, video projection mapping and creative technologies, this performative installation explores the relationship between art, science and social justice movements. Inspired by Grace Lee Boggs and decentralized, community-led social justice movements, the project provokes audience members to participate through physical and vocal responses, feeding their own concepts into improvised sections that support the premise that change occurs through critical connections rather than critical mass. Complex Movements leaves the audience with an opportunity to investigate a new theory of change for the world.

Complex Movements is a Detroit-based artist collective composed of graphic designer/fine artist Wesley Taylor, music producer/filmmaker Waajeed and hip-hop lyricist/activist Invincible, with creative technologist Carlos (L05) Garcia. Their multimedia performance installations, hand crafted songs and trans-genre experiments explore the relationship between complex science and social justice movements. Complex Movements is a recipient of a 2012 MAP Fund grant, Michigan ArtServe/Creative

Many's CSA project and winner of ArtPrize's juried time-based performance category. They have presented their work at The Detroit Science Center for Kresge's Art X Detroit festival, Re:View Gallery, the Network of Ensemble Theater's Microfest, Cranbrook Art Museum and SiTE:LAB at the old Grand Rapid's Public Museum.

Carlos "L05" Garcia is a multimedia artist and performer from Ann Arbor, MI. As Complex Movement's lead technologist, he brings an extensive range of experience in a number of skill areas, including computer programming, projection mapping, audio and video production, interactive performance technologies, improvisational and choreographic dance, and more. Carlos is a vocalist and producer with the hip hop/electronic duo Celsius Electronics and has both performed live and appeared on recordings with numerous Michigan-based and national touring acts. In addition to his multimedia performance and engineering endeavors, Carlos supervises the GroundWorks Media Lab at the University of Michigan, where he received an undergraduate degree in Performing Arts Technology (Engineering Concentration) and currently acts as a member of the Emerging Technology Group.

Invincible's spitfire wordplay has garnered acclaim from hip-hop fans around the world, while her active involvement in progressive social change has taken her music beyond entertainment and towards actualizing the change she wishes to see. The Detroit-based hip-hop artist and activist began penning lyrics at the age of nine, shortly after learning English by memorizing her favorite songs. For the last decade she has worked with Detroit Summer, a multi-racial, inter-generational collective in Detroit that has been transforming communities through youth facilitative leadership, creativity and collective action since 1992. She is also the co-coordinator of the Detroit Future Youth network, which supports social justice and media-based youth projects throughout Detroit. Invincible founded the cooperative economics and fair trade-based label and media company Emergence, through which she released her critically acclaimed debut album, *ShapeShifters*, in 2008. She has also produced award-winning videos and directed *The Revival*, a short documentary series about women in hip hop. Invincible is a Detroit fellow of Kresge Arts and the Ellen Stone Belic Institute for Women and Gender in the Arts and Media.

Wesley Taylor is a graphic designer, fine artist, musician and curator. He has spent many years "scene building" in the Detroit hip-hop community as both an emcee and graphic designer. He is co-founder of Emergence Media, along with Invincible. Taylor's most recent body of work revolves around the promise of the future; he imagines that "the future" is his client and he is in charge of marketing for "the future" and branding its many possibilities. In 2011, his work was presented in the two-person show *Brandished* at Re:View Gallery in Detroit. Taylor holds a graduate degree in 2-D Design from Cranbrook Academy of Art and teaches design at Eastern Michigan University. He also manages a five-person artists' studio collective in Detroit called Talking Dolls.

The story of Waajeed is a Detroit story. In the shadows of a towering Motown legacy, and under the tutelage of electronic heroes of Detroit techno, Waajeed would find his calling card in hip-hop. Along with luminaries and comrades like J Dilla and Slum Village, he would help pioneer a distinct sound in hip hop which continues to inform a generation of beat-builders worldwide. From dusty stacks of hallowed Motown wax, samples would be flipped, jewels would be dropped, and history would be written. After years of championing this beat movement through personal projects, concept groups such as Platinum Pied Pipers, a stellar resume of collaborations, and his own Bling47 label, Waajeed looks to pivot forward in a new direction, with his Detroit techno roots as the catalyst. Crafting a new sound and energy, Waajeed looks to further inform the next wave of beat junkies.

Corey Dargel

Brooklyn, NY

Project Title: *The Three Christs*

Performing Arts: Music-Theater

The Three Christs is a 90-minute music-theater piece by composer/lyricist Corey Dargel inspired by true stories of people who believe they are Jesus Christ. It takes a sideways look at the concept of fundamental beliefs. *The Three Christs* distorts and transforms real-life case studies of psychiatric patients with Messianic delusions by incorporating Christian gay-rehabilitation therapy sessions, visions of the Virgin Mary and a psychologist who, it turns out, may be as delusional as his patients. The piece is scored for four singers (including Dargel) and the amplified chamber ensemble, Newspeak (clarinet, electric guitar, electric drums, vibraphone, keyboard, violin and cello). Contributing artists also include playwright Honor Molloy and stage director Emma Griffin.

Corey Dargel is a Texas-born composer and singer-songwriter who the *New York Times* calls “one of the more original and consistently provocative artists pushing at the margins of modern classical music and adventurous pop.” Minnesota Public Radio describes him as “a wonderfully difficult artist to define.” Dargel has shared the stage with artists ranging from Owen Pallett, Joanna Newsom and Grizzly Bear, to the Brooklyn Philharmonic, the string quartet ETHEL, NOW Ensemble and the electric guitar quartet Dither. His fourth commercial album, *OK It's Not OK*, songs about composure and depression, will be released in 2014 by New Amsterdam Records. Dargel studied composition at Oberlin Conservatory with John Luther Adams, Pauline Oliveros and Brenda Hutchinson. He is also a founding member of the Brooklyn-based experimental theater company, Laboratory Theater.

Degenerate Art Ensemble (Joshua Kohl and Haruko Nishimura)

Seattle, WA

Project Title: *The Predator's Songstress*

Performing Arts: Interdisciplinary

The Predator's Songstress is a series of multi-disciplinary, site-transforming portraits revealing the stories of six invented anti-heroines inspired by historical, mythical and contemporary women. This work aims to redefine what a portrait can be, approaching the subjects through multiple interpretations set in an immersive environment including theatrical dance, diorama, video portraiture and live music developed by DAE's team of artists and artisans. The inner world of these characters is explored through emotive song, visceral dance, physical theatricality and through DAE's punk-comedy-horror sensibility and audience interaction. Large format video portraits explore the iconography of each character. Sculptural dioramas created in collaboration with the innovative firm Olson Kundig Architects encapsulate the world the characters inhabit. Animation pieces tell their stories. These elements are bound together in an environment infused with live, post-genre music for strings, electronics and idiosyncratic voice.

Joshua Kohl and Haruko Nishimura are co-founders and co-artistic directors of the Seattle-based multi-art group Degenerate Art Ensemble (DAE). DAE's work has been presented by major dance and music venues, as well as shown in galleries and was featured as the subject of a large scale exhibition at Seattle's Frye Art Museum in 2011. Nishimura's passion as a director and performer is to question the relationship between audience and performer—to put them in each other's way, to cause collision and conflict—with the goal of awakening and transformation. Kohl's approach to music is

similarly combusive, dedicated to the exploration and proliferation of genre-free music that utilizes all of the available tools of music-making, from classical instruments to electronics and new inventions. In addition to his work with DAE he is also an avid conductor of indie classical music. DAE recently worked with legendary theater director Robert Wilson to create an interpretation of his and Phillip Glass's epic work *Einstein On The Beach* for the Baryshnikov Center in New York. DAE's newest work, *The Predator's Songstress*, has been awarded major development funding from the Seattle Center Foundation to celebrate the 50th anniversary of the Seattle World's Fair. DAE's work has been supported by organizations such as the Paul G. Allen Foundation, National Performance Network, Meet the Composer, the NEA and U.S. Artists International. Haruko Nishimura received a Guggenheim Fellowship in 2012. DAE's recent work, *Red Shoes*, was awarded a Music Theatre Now award by the Germany-based International Theatre Institute and will present on the work in Jönköping, Sweden as part of the Swedish Biennial for Performing Arts in 2013.

DD Dorvillier

New York, NY

Project Title: *Extra Shapes*

Performing Arts: Dance

Extra Shapes is a new work by DD Dorvillier, created with composer Sébastien Roux and lighting designer Thomas Dunn, featuring three simultaneous scores for dancers, loudspeakers and lights, each of which are assigned their own stripe of territory across the floor. The project exhausts the affinities and antagonisms between sound, light and choreographed figures, asking what happens when a performance operates outside the mechanisms of representation, metaphor, charisma and identification.

DD Dorvillier is a choreographer, performer and teacher. She received Bessie Awards for *Dressed for Floating* (2003) and for her performance in Halprin/Collod's *parades & changes, replays* (2010). In 1991, with Jennifer Monson, she created the Matzoh Factory, a loft which hosted rehearsals, performances, parties and readings. Important collaborations include work with Jennifer Monson, Zeena Parkins, Jennifer Lacey, Yvonne Meier and Sarah Michelson, among others. Dorvillier has received a NYFA Choreography Fellowship (2000), a Foundation for Contemporary Arts Fellowship (2007) and a Guggenheim Fellowship (2011). Her company, human future dance corps, has presented in New York at The Kitchen, NY Live Arts, Danspace Project and PS 122, as well as at ImPulsTanz, Vienna; Kaaitheater, Brussels; Hau, Berlin; Frascati, Amsterdam; and Zagreb Dance Weeks, Zagreb. Her most recent project, *Danza Permanente*, created with long-time collaborator and composer Zeena Parkins, was funded by the MAP fund, co-produced internationally, and presented in New York at The Kitchen as part of FIAF's Crossing the Line festival.

Faye Driscoll

Brooklyn, NY

Project Title: *The Story*

Performing Arts: Dance

The Story, an evening-length dance, forces the ritual of storytelling to the forefront of a rigorous, physically-driven performance work. The work will be created in collaboration with five performers, and a team of collaborative artists/designers with whom Faye Driscoll has actualized her last four evening-

length works. Driscoll and her performers will work and perform in a range of spaces—streets, studios, storefronts, museums and theaters—generating material and doing active research in public and private, leading up to an eventual premiere in a theater. By entrenching her process in the charged, human scene of public spaces, Driscoll will place the work in direct dialogue with the social world it draws on, yielding an epic fiction that is danced, sung and spoken.

Faye Driscoll is a Bessie Award-winning choreographer and director who strives to investigate new forms of theatrical experience aimed to provoke feeling, stimulate the senses and activate the mind. Driscoll has been called "a startlingly original talent" by the *New York Times* and "the most promising performing artist of her generation" by the *Weekly Standard*. She has choreographed four evening-length works with commissions from The Kitchen, the Wexner Center for the Arts, Dance Theater Workshop, American Dance Festival and HERE Arts Center. Her work has been supported by a 2013 Foundation for Contemporary Art grant, a National Dance Project NEFA production and touring award, multi-year support from the Jerome Foundation and the Greenwall Foundation, and a LMCC Fund for Creative Communities grant. She has collaborated extensively with theater artists, including Young Jean Lee, Cynthia Hopkins, Taylor Mac, Jennifer Miller and NTUSA. Her video, *Loneliness*, was featured in *Younger than Jesus* at the New Museum in 2009. Her work has toured to the Wexner Center for the Arts, Fusebox Festival, UCLA and ICA/Boston, with upcoming tours to CounterPULSE, the Wexner Center for the Arts, ADF and The Yard.

Michelle Ellsworth

Boulder, CO

Project Title: *Clytigation: State of Exception*

Performing Arts: Dance-Theater

Clytigation: State of Exception is a performance piece and mobile app that collides Aeschylus with the internet. Online purchases propel the choreography for this feminist remix of the *Oresteia*, providing unmanned apparatuses that serve as *pas de deux* partners for the distraught protagonist, Clytemnestra. In this piece, matricide, surveillance and drone technology, the internet, video, and dance are bedfellows, illuminating the ancient and modern impact wars have on legal protocols and the gap between emotional intention and physical execution.

Michelle Ellsworth makes solo performance work, performable websites, drawings and videos. In 2011 she was awarded the USA Knight Fellowship, and her work has been commissioned by and performed at Diverseworks, On The Boards, The National Performance Network, Dance Theater Workshop and Danspace Project. Ellsworth has taught master classes throughout the U.S., and in Ireland and Costa Rica. Her drawings and spreadsheets have been published in *CHAIN*, and her screen dances have been seen in Europe, Mexico and throughout the U.S. Ellsworth is currently working on a 7" recording with experimental drummer Sean Meehan and teaching at the University of Colorado Boulder.

Trajal Harrell

New York, NY

Project Title: *Legendary with a Twist*

Performing Arts: Dance

Legendary with a Twist is an evening-length dance performance about a chance meeting between a young Japanese choreographer and a young French choreographer in 1970's New York City, loosely based on the lives of Tatsumi Hijikata and Dominique Bagouet. Using the historical and political backdrops of their contemporary times and lives, Trajal Harrell will build an imaginary history in which these two artists lay their personal lives on the line and debate the value of dance in the popular imagination across cultural divides. Using choreography, text and song, the tale weaves itself through truth and make-believe, with the myth of New York City in the starring role.

Trajal Harrell's work has been presented at New York Live Arts, The Kitchen, American Realness Festival, ICA Boston, Danspace Project, Crossing the Line Festival, Dance Theater Workshop, PS 122, Cornell University and Colorado College, among others. Internationally, his work has toured in France, Holland, Belgium, Austria, Germany, Poland, Croatia, Japan, Sweden, Switzerland, Canada, Portugal and Mexico, and has been presented in international festivals such as Rencontres Chorégraphiques and Festival d'Avignon (France); Impulstanz (Vienna); Panorama Festival (Rio de Janeiro); and FTA (Montreal), among others. Harrell has also shown work in visual art contexts such as the New Museum, the Center for Curatorial Studies at Bard College, Margulies Art Warehouse (Miami), Newhouse Center for Contemporary Art, Bronx Museum of the Arts and Art Basel Miami Beach. He is the recipient of a 2012 Guggenheim Fellowship and his work *Antigone Sr./Twenty Looks or Paris is Burning at The Judson Church (L)* was a New York Dance and Performance "Bessie" Award winner for Outstanding Production in 2012.

Emily Johnson

Minneapolis, MN

Project Title: *Shore*

Performing Arts: Dance

Shore is a multi-day performance/installation of dance, volunteerism, feasting and storytelling. It is a place audiences choose to visit once or many times, as participants or observers. The project develops in each venue over an extended period of time, requiring conversation and collaboration amongst organizations. *Shore* begins with a feast, followed by a night of curated storytelling. During the day, participants propose and carry out volunteer activities needed in their home communities. Staged performances that move from outdoors to the stage take place at night.

Emily Johnson is an artist and writer who makes body-based work. Originally from Alaska, she is now based in Minneapolis. Since 1998 she has created work that considers the experience of sensing and seeing performance. Her dances function as installations, engaging audiences within and through a space and environment. Emily is a 2012 Headlands Center for the Arts and MacDowell Artist in Residence, a Native Arts and Cultures Fellow (2011), a MANCC Choreographer Fellow (2009/2011/2012), a MAP Fund Grant recipient (2009/2010/2012), and McKnight Fellow (2009). She received a 2012 New York Dance and Performance "Bessie" Award for Outstanding Performance for her work, *The Thank-you Bar*, at New York Live Arts; the project toured to the Time-Based Art Festival, OutNorth, Bunnell Street Gallery, Columbia College, Northrop Auditorium, DiverseWorks, ODC Theater, Vermont Performance Lab and New York Live Arts, with National Dance Project support. Her current work, *Niicugni*, is touring to Florida State University/MANCC/Seven Days of Opening Nights, Coil Festival (NYC), Redfern Arts Center at Keene State (NH), Arizona State University, Tigertail (Miami), Northrop Auditorium (MN), PICA (Portland, OR) and Bunnell Street Gallery (AK).

Dohee Lee

Oakland, CA

Project Title: *The Mago Project*

Performing Arts: Interdisciplinary

The Mago Project is a performance installation integrating music, dance, animation, ritual and mudangism (Korean shamanism). Through an exploration of the myth of Mago and Dohee's own life story, the piece unfolds in six chapters. The project will culminate in a series of performance/installations at Yerba Buena Center for the Arts in San Francisco in 2013-2015.

Dohee Lee's rigorous training in the rituals of Korean shamanism—chanting, dancing, singing and costuming—form the foundation for her innovative explorations in sound and movement. Since her arrival in the U.S., Dohee has been a vital contributor to both the traditional and contemporary Asian-American cultural arts landscape of the Bay area and beyond, working with Degenerate Art Ensemble, inkBoat, Kronos Quartet, Larry Ochs, Kunst-Stoff Dance, Anna Halprin, New York-based ensemble ETHEL (work commissioned by Meet the Composer), Dance Monks and many others. In 2004, Lee founded the PURI Project, which presents a fusion of dance, music, visual art and audience participation.

Miwa Matreyek

Los Angeles, CA

Project Title: *This World Made Itself*

Performing Arts: Multimedia Performance

This World Made Itself is a multimedia live performance piece with projected animation on a screen and the artist interactively performing as a shadow in the fantastical world of the video. The piece will merge film and theater to create something that is its own multimedia spectacle. *This World Made Itself* will be a surreal, visually- and musically-rich journey through the history of the earth, from the universe's epic beginnings to our modern world of cities and technology. The piece will unfold on an emotional and intuitive level, tapping into nostalgia for childhood fantasies and dreams, and our desires to see and touch worlds beyond our physical presence/present moment and understand the modern world around us.

Miwa Matreyek is an internationally recognized animator, designer and multimedia artist based in Los Angeles. She creates animated short films as well as live works that integrate animation, performance and video installation. Her work explores how animation transforms when it is combined with body and space (and vice-versa) at the intersection of film and theater, illusion and construction. Her work has been shown internationally in animation, film, theater and performance festivals, as well as at art galleries, science museums, tech conferences and more. Matreyek received her MFA in Experimental Animation and Integrated Media at the California Institute of the Arts. She is a founding member and core collaborator of the performance media group Cloud Eye Control, which makes theatrical productions with integrated animation projections.

Neal Medlyn

Brooklyn, NY

Project Title: *King*

Performing Arts: Performance Art

King is a performance art project centered on Michael Jackson, the seventh in a series in which Neal Medlyn embodies pop groups or stars, using their personas, biographies, artistic output and other related material culture as both source material and conceptual filters. Previous pieces have been built around Lionel Richie, Phil Collins, Prince, Britney Spears, Miley Cyrus and the Insane Clown Posse. *King* will culminate in an evening-length performance slated to premiere at The Kitchen in New York.

Neal Medlyn is a performance artist best known for his series of pop star-inspired performance pieces, presented in New York and on tour throughout the U.S. and Europe. Previous works in the series are *Neal Medlyn's Lionel Richie Opera* (ArsNova), *Coming in the Air Tonight* (Galapagos Art Space), *Unpronounceable Symbol* (PS 122), *...Her's a Queen* (Dance Theater Workshop), *Brave New Girl* (The Chocolate Factory) and *Wicked Clown Love* (the Kitchen). Along with the above venues, Medlyn's work has been seen at the New Museum for Contemporary Art (*The Neal Medlyn Experience Live*, a faithful reenactment of a Beyoncé concert DVD), the Andy Warhol Museum, Joe's Pub, the TBA Festival, the Fusebox Festival and Duckie (UK). He has collaborated with a wide range of other artists, including Karen Finley and Adam Horowitz of the Beastie Boys (*Neal & Bridget Are F**king* and *Adam is Watching* at Le Poisson Rouge), among others. Along with Kenny Mellman and Bridget Everett, Medlyn was a co-creator and co-host of *Our Hit Parade*, the popular monthly show at Joe's Pub, which has been named among the top cabaret shows in New York for three years. He is also active in the dance community as a dancer and a Bessie Award-winning sound designer, working with artists Miguel Gutierrez, Adrienne Truscott and David Neumann, among others.

Mondo Bizarro (Millicent Johnnie, Sean LaRocca and Nick Slie)

New Orleans, LA

Project Title: *Cry You One*

Performing Arts: Interdisciplinary

Cry You One combines a site-specific performance with an outdoor procession to highlight how rapidly one of the world's most vibrant cultures is disappearing. Every half hour, we lose nearly a football field's worth of the Louisiana coast to the Gulf of Mexico—more than twenty-four square miles a year. Shared on the sites of erosion in South Louisiana, *Cry You One* will use the artists' bodies and the music, dances and stories of their home to create a series of community processions to bless and remember the land as it gives way to the gulf.

Millicent Johnnie, a native of Lafayette, LA, received both her BFA and MFA in dance at Florida State University. She toured as resident choreographer and rehearsal director of the Urban Bush Women in New York City and has served as a choreographer for the New York City Opera, U.S. Cultural Ambassadors of Music, The Krannert Performance Arts Center, Grammy Award-winner Bill Summers, Los Hombres Caliente, and notable directors Peter Sellars, Rhodessa Jones and Chey Yew, to name a few. Millicent's choreography has been featured by Cleo Parker-Robinson Dance, Hubbard Street II, The Alternate ROOTS Cultural Tour (*Uprooted: The Katrina Project*) and ESPN. Her work has been presented

at venues such as Danspace Project, DANCENOW NYC, Dance Harlem, Joyce Soho, Kennedy Center Millennium Stage, The Yard at Lincoln Center, International Association for Blacks in Dance Conference (2000-02) and The New Orleans Jazz Dance Project. Johnnie teaches on the dance faculty at Southern Methodist University in Dallas, TX.

Sean LaRocca is a composer, music producer and publisher, and performing musician. Born in Laurel, Mississippi and raised in New Orleans, LA, Sean has lived, studied and performed in Boston, MA, where he attended Berklee College of Music; in Santa Fe, NM, where he attended St. John's College and studied privately with Joseph Weber; and in Annapolis, MD, where he received a Bachelor of Liberal Arts degree from St. John's and studied privately with Douglas Allanbrook. Since returning to New Orleans in 1989, Sean has studied, performed and recorded with numerous local musicians, and has composed and performed works for video, television, film and theater. In 1997, Sean began collaborating with New Orleans theater company ArtSpot Productions, and has since composed and performed music for ArtSpot original works and productions including: *Rumours of War* (2011); *Loup Garou* (2009); *Flight* (2008); *Beneath the Strata/Disappearing* (2006); *Chekhov's Wild Ride* (2004); *The Maid of Orléans* (2004); and *The End and Back Again, My Friend* (1999).

Nick Slie lives and works on the disappearing wetlands of coastal Louisiana. An actor, director, writer, educator and community activist, he is co-founder and co-artistic director of the New Orleans-based performance collective Mondo Bizarro. Nick's performance work ranges from physical theater to multi-disciplinary solo work, from digital storytelling to collaborative ensemble productions. In the last two years, Slie has collaborated on a vast array of local and national performance projects, including as co-creator/performer for Mondo Bizarro's *Loup Garou*, *Flight* and *Catching Him In Pieces*; co-creator/performer for the national tour of *Uprooted: The Katrina Project*; co-director for Olive Dance Theater's *Brotherly Love*; co-producer of The State of the Nation Art and Performance Festival and co-creative director of Mondo Bizarro's post-Katrina story project, *The I-10 Witness Project*. Nick is a frequent collaborator with ArtSpot Productions. He serves on the board for Alternate ROOTS and is the former board chair for the Network of Ensemble Theaters.

Queen Gods and Makeda Thomas

Brooklyn, NY

Project Title: *Make. Believe.*

Performing Arts: Dance-Theater

Make. Believe. is an evening-length, multimedia movement that reunites poet Queen Gods and choreographer Makeda Thomas, retracing and recreating moments from the space/time lapse since their first encounter. Using science fiction as a storytelling tool, *Make. Believe.* will create a dream state of dance, poetry, visual art, music and food, engaging the audience in a journey through the untold histories of each collaborator. The project's artistic team will include five dancers from Thomas's international company of dancers, music composition by Grisha Coleman, visual media by David Tinapple, lighting design by Stephen Arnold and dramaturgy by Tamilla Woodard.

Queen Gods is a poet, artist and performance art therapist who serves a host of communities seeking transformation through art. With a holistic approach to content and development, her interdisciplinary work engages audiences in dialogue and activism that extend beyond the page and stage. Queen has written and performed three off-Broadway shows (with The Hip Hop Theater Festival and New York Live

Arts), produced an album (*Power U!*) and been published in several international literary anthologies. She has headlined at venues including The Brooklyn Academy of Music, The Nokia Theater, The Schomburg, Lincoln Theater, The Brooklyn Museum, The Kennedy Center and toured throughout Europe, South Africa, India and the Caribbean. Her creative process has been documented by MTV, NPR, BBC, WBAI, MSG Network, Channel 13 and the HBO series "Brave New Voices." Queen is currently completing two books, an album and the multimedia production *Make.Believe.* with choreographer Makeda Thomas.

Makeda Thomas is an artistic director, dancer and choreographer who has emerged as a leading voice in dance performance, education and artistic curation on three continents. Her work has been presented throughout North America, Africa and South America. In 2005, Graca Machel, Former First Lady of South Africa and Mozambique, was the Honorary Patron of her internationally acclaimed work, *A Sense of Place*, which was recognized by a commission from 651 ARTS. Her 2008 solo, evening-length work, *FreshWater*, was embedded in MIT's *Black Matters: Introduction to Black Studies* and toured throughout the U.S., Mexico, Zimbabwe and Trinidad. Thomas has served as a cultural envoy for the U.S. Department of State and is the director of the Dance & Performance Institute. As a dancer, she has performed internationally in the companies of Ronald K. Brown's Evidence, Urban Bush Women and Rennie Harris's Puremovement. She holds an MFA in Dance from Hollins University and continues to create and perform internationally, splitting her time between New York City and Port of Spain, Trinidad.

The TEAM (Jessica Almasy, Rachel Chavkin, Matt Hubbs and Libby King)

Brooklyn, NY

Project Title: *Primer for a Failed Superpower*

Performing Arts: Theater

Primer for a Failed Superpower is a theatrical concert event inspired by the 1980s hardcore punk scene. It will feature a new band of 30-somethings (the TEAM), a teenage ensemble (ages 13-18, sourced wherever the work tours), multimedia and narrative elements—all in pursuit of the following questions: Is America a failing superpower? How does a teenager, and a teenage nation, grow up? The defining geopolitical moment of the artists' childhoods was the fall of the Berlin Wall. For the next generation, who many of the TEAM teach, their formative moment was September 11th. *Primer* is about preparing our minds for a shifting national identity, through conversations with the next generation, and a love letter to our future children about growing up in the 1980s.

The TEAM is a Brooklyn-based ensemble whose mission is to create new work about the experience of living in America today. Their work crashes American history and mythology into modern stories, and is developed through unique collaborative writing process that combines research, physical and verbal improvisation, and traditional playwriting practices. Founded in 2004, the TEAM has devised seven works, including *Architecting* (2009), co-produced by the National Theatre of Scotland, and *Mission Drift* (2011), a musical created with composer Heather Christian and playwright Sarah Gancher, commissioned by PS122, Lisbon's Culturgest, and London's Almeida Theatre. Four-time winners of the Scotsman Fringe First, winner 2011 Edinburgh International Festival Fringe Prize, 2011 *Herald* Angel award, ranked *Time Out New York* Top Ten 2007, Portugal's *Publico* Top Ten 2009 and 2011, and *The Guardian* Best of 2011, the TEAM's work has been seen all over New York (including Public Theater and PS122); nationally (including A.R.T. and the Walker Art Center); and internationally (including London's Barbican Centre and the Salzburg Festival).

Arturo Vidich and Daniel Wendlek

Brooklyn, NY

Project Title: *You Are It*

Performing Arts: Dance

Unfolding on a defunct runway on Long Island, *You Are It* is a choreographed performance for 3,000 people and an airplane. The performance score mirrors the rules of a playground game of Tag, where the role of "It" is virally communicated among players. A human-powered, hybrid-electric aircraft, which Arturo Vidich will build and pilot, departs from an adjacent runway to mark the beginning of the game. Video cameras affixed to the aircraft capture the activity on the ground through the choreography of flight maneuvers. The video footage, combined with other footage from cameras on the ground, will be shown on commercial jets as in-flight entertainment, and as a multi-channel installation for art spaces.

Arturo Vidich guides his compulsive behavior into creative pursuits. Improvisation is essential to his artistic practice. Since 2003, Vidich's performances have been presented in New York by The Chocolate Factory, NYLA, The Invisible Dog, New Museum, Brucennial 2010/2012, Danspace Project, Movement Research and others. He studied dance at Wesleyan University, graduated from NYU Tisch's ITP and holds a private pilot's license. Vidich received a Bessie Award for his collaboration on Yvonne Meier's *Stolen*. He has been an artist-in-residence at NYLA, Museum of Arts & Design, Movement Research, The Chocolate Factory and Chashama. Vidich has collaborated with Yvonne Meier, Ishmael Houston-Jones and Aki Sasamoto, among others. In 2007, he co-founded Culture Push, a non-profit arts organization that promotes knowledge sharing. Through Culture Push, he initiated a collaborative artist residency called Genesis Project. Vidich is a partner at Kin & Company, a custom design and fabrication company working in metal, wood and glass.

Daniel Wendlek was born in Brooklyn and grew up tinkering with electrical and mechanical objects. Having discovered the joy and freedom of bicycle transport at an early age, he delved into the mechanical elegance of pedal-power generally, and bicycles specifically. After traveling North America extensively and working odd jobs, Daniel attended Lehigh University in Bethlehem, PA. He studied art, architecture and philosophy, forging a new degree program by linking these disparate fields and others into one encompassing humanities degree. He has worked as a welder, machinist, teacher, builder, mechanic, artist's assistant, puppet-maker, set and costume designer, and baker. Wendlek co-developed a design-build incubator in Brooklyn called DB Co-op, which is focused on pedal-powered and electric hybrid vehicles for intra-urban transit and transport. He travels predominately under his own power and lives in New York.

Wakka Wakka Productions (Gabrielle Brechner, Kirjan Waage and Gwendolyn Warnock)

Brooklyn, NY

Project Title: *This Dirty Little Heart*

Performing Arts: Puppetry

This Dirty Little Heart is a puppet-theater piece exploring the symptoms and self-medications people use to cope with loneliness and isolation in modern society. A tragicomedy about two individuals in their late 50s who have drifted to the outskirts of society and been deemed unnecessary, *This Dirty Little Heart* looks at the feelings of loneliness and worthlessness that come from the widening distance between people. Through their interaction and struggle, the two main characters begin to discover value in each

other and in themselves. The production will involve five puppeteers, 20 puppets, masks, animated video and original music and sound.

Wakka Wakka Productions, Inc. is an innovative, award-winning visual company led by Gabrielle Brechner, Kirjan Waage and Gwendolyn Warnock. The New York-based company has created and produced eight original works of theater, which have toured extensively through the U.S. and abroad. In addition to creating work in New York, Wakka Wakka Productions have been artists in residence at the Princeton University Atelier, Robert Wilson's Watermill Center and Nordland Visual Theatre, and guest artists at The Eugene O'Neill Center for the Arts National Puppetry Conference. In 2011, Gwendolyn Warnock and Kirjaan Waage were nominated for a 2011 Drama Desk Award for Outstanding Director of a Play for *Baby Universe: A Puppet Odyssey*. Their new project, *This Dirty Little Heart*, will be workshopped at the National Puppetry Center in Atlanta, GA.

Holcombe Waller

Portland, OR

Project Title: *LGBT Requiem Mass*

Performing Arts: Music-Theater

The *LGBT Requiem Mass* will leverage the unique trans-disciplinary, trans-institutional convention of the modern Mass to honor LGBT people persecuted, or abandoned to persecution, in the name of religion. Intended to explore music's role in shaping cultural, political and religious ideology, the project will spark dialogue among artists, religious congregations, arts presenters and communities seeking common ground in the global movement for LGBT safety and equality.

Holcombe Waller is a singer-songwriter and performance artist living in Portland, OR. He has authored five albums and three touring interdisciplinary concerts. He was awarded a 2011 United States Artist Berresford Fellowship in recognition of artistic excellence in music. He is known for his songwriting combining folk, popular and liturgical influences, as well as his approach to music as "total theater." He is an accomplished video-maker, directing his own art-music videos and generating video design within his own performances. His music-theater performances have been presented or commissioned by On the Boards, PICA, Under the Radar, YBCA, Centre Pompidou and many others. He is an avid collaborator, including work with Miguel Gutierrez, Zoe Scofield, Joe Goode, Ryan Trecartin and a feature-length score for filmmaker David Weissman. He most recently released *Into the Dark Unknown*, a compilation of songs taken from the eponymous 2008 MAP Fund-supported touring show. The album's music garnered praise from the *New York Times*, *Paste Magazine* and NPR, and has been editorially featured on iTunes Indie Spotlight as well as Starbucks' Pick of the Week. Outside of the performing arts world, Waller has worked with and/or performed with The National, Feist, Mia Doi Todd, Bob Mould, Storm Large, China Forbes, Gabriel Kahane, Menomena, Justin Vivian Bond, The Oregon Symphony, The Magnetic Fields, and many other musicians and bands.