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Press Information:
Rennica Johnson (212) 674-8112; Rennica@danspaceproject.org

THE 2007 NEW YORK DANCE AND PERFORMANCE AWARDS (A.K.A. THE BESSIES) AWARD RECIPIENT CITATIONS AND BIOGRAPHIES

CHOREOGRAPHER/CREATOR AWARDS

❖ **Luciana Achugar**
For a transcendent ritual/homage of love, loss, memory and redemption, at once joyfully ecstatic and utterly mournful, performed by an ensemble of women -- conjuring up spirits dancing and ghosts singing. And, for illuminating a history of a living performance that accumulates changes each time it is done, in "Exhausting Love at Danspace Project."

Originally from Uruguay, **Luciana Achugar** moved to New York in 1995 after graduating from CalArts. From 1999 to 2003, she worked collaboratively with Levi Gonzalez, presenting work at Dixon Place, Movement Research at Judson Church, PS 1 Contemporary Art Center, The Kitchen, and at Dance Theater Workshop. Since 2002 Achugar has created six independent works: *SUPERella* (2002), *New Flesh Order* (2003), *Homoginizer Hybrid* (2004), *A Super Natural Return to Love* (2004), *Exhausting Love at Danspace Project* (2006), and *Franny and Zooey* (2007). Her work has been presented in New York at Movement Research's MELT Summer Dance Festival; Danspace Project; the Ensemble Studio Theater; The Latino American Dance: Not Festival Project; Canada Art Gallery and Dance Theater Workshop; and in Uruguay at the Festival Iberoamericano de Danza and the Centro Cultural Uruguay Espana. Achugar was a 2001-2002 and 2002-2003 Movement Research Artist-in-Residence. She was awarded a 2003 Artist-in-Residency at Bennington College and a 2002 and 2006 LEX-Dance Summer Residency.

❖ **Germaine Acogny** and **Kota Yamazaki**
For creating a poignant and terrifying vision of man's inhumanity to man and showing that dance can speak truth to power. For two artists from very different cultures who created a compelling hybrid work that traversed cultural boundaries and reached deep into our hearts, in "Fagaala," presented by 651 ARTS.

Germaine Acogny is Senegalese and French in origin and founded her first dance studio in Dakar in 1968. Thanks to the influence of the body movements she had inherited from her grandmother, a Yoruba priest, and to her training in traditional African dances and Occidental dances (classic and modern), Acogny has given birth to her own dancing technique. Between 1977 and 1982 she was director of Mudra Afrique (Dakar), created by Maurice Béjart and the president L.S. Senghor. In 1980, she wrote a book titled *African Dance*, edited in three different languages. Acogny dances, choreographs, and teaches all over the world; she has become a real emissary of African dance and culture. Together with her husband, Helmut Vogt, she founded the Studio-Ecole-Ballet-Theatre du 3e Monde in 1985. In 1987, after a brief respite from performing, she worked with Peter Gabriel on a video clip and created her solo *Sahel*. In 1995, she decided to go back to Senegal, with the aim of creating an International Centre for Traditional and Contemporary African Dances that would serve as a meeting point for dancers coming from Africa and from all over the world, and a place of education for dancers from the whole of Africa that could guide them towards a Contemporary African Dance.

Kota Yamazaki stands at the forefront of Japanese contemporary dance. Through his appearance at the International Choreographic Competition of Bagnolet in 1994, he rapidly began to draw worldwide attention. In 1996, he formed his own company, Rosy Co, which toured internationally for many years to Jacob's Pillow, Arizona State University, Yerba

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Buena Center for the Arts, and University of Massachusetts/Amherst, among others. In 2002, he founded a new company, Yamazaki Fluid Hug Hug Company, and brought some of his new work to New Mexico. Yamazaki also teaches ongoing workshops in Tokyo and often makes guest appearances in the shows of the world renowned fashion designer Issey Miyake and in John Loan's live entertainment. Though he has studied Butoh, classical ballet, and modern dance, Yamazaki is not molded in any specific dance category. His choreography is integrated with raw energy, strength, and speed. Quick, percussive, fierce, and at the same time slow and controlled movements are Yamazaki's signature.

- **Yoshiko Chuma**

For her sustained achievements in quizzical explorations of cultural resonances among artists working in Japan, Macedonia and America, Europe and Ireland. And for a body of work spanning 30 years that has always been created in the fearless, multimedia tradition of the School of Hard Knocks.

Yoshiko Chuma, a native of Japan, came to the U.S. in 1976. She has created more than 50 full-length performance works for theaters and site-specific venues with her company and has had works commissioned throughout the world. Chuma is the recipient of fellowships and awards from: John Simon Guggenheim Foundation, National Endowment for the Arts, New York Foundation for the Arts, Japan Foundation, Meet the Composer Choreographer/Composer Commissions, and Philip Morris New Works. She received a 1984 Bessie Award for choreography in addition to four other Bessie Awards presented to her company and collaborating artists. She was Artistic Director of the Daghdha Dance Company in Limerick, Ireland from 2000-2003. A selection of recent works includes: *Page Out of Order M* at DTW (2006), *PAGE OUT OF ORDER OVERLAND* in Albania and Macedonia (2006); *7 X 7 X 7 School of Hard Knocks Hits Manhattan* at Central Park SummerStage (2004); *Tunnel* (2002); *The Living Room Project* (1996 -); and *Unfinished Symphony* (1998).

- **Emmanuel Gat**

For a remarkable program including "Winter Voyage," a magnificent men's duet of feral grace and for a fierce hypnotic salsa, displaying a keen sensitivity in all aspects of the theater, in "Rite of Spring," presented at Lincoln Center Festival.

Emmanuel Gat was born in Israel in 1969. After serving in the military, he studied music at the Tel Aviv Academy. His first encounter with dance was at a workshop for amateurs led by Israeli choreographers Liat Dror and Nir Ben Gal. Six months later, at age 23, Gat joined the Liat Dror Nir Ben Gal Company and toured with them throughout Israel and around the world. After two years with the company, Gat began working as an independent choreographer creating his first solo piece in 1994. Over the next ten years, Gat created a number of independent projects as choreographer and lead dancer. His work has been presented in Israel as well as internationally at dance festivals in Japan, the U.S., France, Singapore, Korea, Greece, Germany, Belgrade, Turkey, and Italy. Gat received a scholarship from the Ballet Master Albert Gaubiers Fund in 1995 and the Rosenblum Award for outstanding dance performance. In 2006, Gat was named a chosen artist of the Israel Cultural Excellence Foundation (IcExcellence), one of Israel's highest honors for artists.

- **Bill T. Jones and Collaborators**

For exemplary creative teamwork and for achieving a unified artistic vision that transformed the theater space and the audiences; for honestly and compassionately exploring the shadow-side and pain of human existence in "Chapel/Chapter," presented at Harlem Stage.

Bill T. Jones is the recipient of the 2006 Lucille Lortel Award for Outstanding Choreography for *The Seven*, the 2005 Samuel H. Scripps American Dance Festival Award for Lifetime Achievement, the prestigious 2005 Wexner Prize, and the Aaron Davis Hall Harlem Renaissance Award. He is also a 1994 MacArthur "Genius" Award recipient, was named one of *America's Irreplaceable Dance Treasures* by the Dance Heritage Coalition in 2000, and was awarded the 2003 Dorothy and Lillian Gish Prize, whose recipients are considered trailblazers who have redefined their art and reshaped the cultural landscape. He began his dance training at the State University of New York at Binghamton (SUNY), where he became co-founder of the American Dance Asylum in 1973. Before forming Bill T. Jones/Arnie Zane Dance Company in 1982, Mr. Jones choreographed and performed nationally and internationally as a soloist and duet company with his late partner Arnie Zane. In addition to creating more than 100 works for his own company, Mr. Jones has received many commissions to create dances for modern and ballet companies including Alvin Ailey American Dance Theater, Axis Dance Company, Boston Ballet, Lyon Opera Ballet, Berkshire Ballet, Berlin Opera Ballet,

Diversions Dance Company, and Dayton Contemporary Dance's *The Flight Project*. He has directed and choreographed for theater and opera, most recently choreographing off-Broadway for the New York Theatre Workshop's production of *The Seven* and for the Tony Award-winning musical *Spring Awakening*.

❖ **Mark Morris**

For creating a dance that matched Mozart in successfully uniting the exalted and the earthly; for making a magnificent three-part tour de force to showcase his company of individuals in "Mozart Dances," presented by the Mostly Mozart Festival at Lincoln Center.

Mark Morris was born on August 29, 1956 in Seattle, Washington, where he studied as a young man with Verla Flowers and Perry Brunson. In the early years of his career, he performed with Lar Lubovitch, Hannah Kahn, Laura Dean, Eliot Feld, and the Koleda Balkan Dance Ensemble. He formed the Mark Morris Dance Group in 1980, and has since created more than 120 works for the company. From 1988-1991 he was director of dance at the Théâtre Royal de la Monnaie in Brussels, the national opera house of Belgium. Mr. Morris is also much in demand as a ballet choreographer. He has created six works on the San Francisco Ballet since 1994 and received commissions from American Ballet Theatre and the Boston Ballet, among others. He is noted for his musicality. He has worked extensively in opera, directing and choreographing productions for the New York City Opera, English National Opera, and the Royal Opera, Covent Garden. Mr. Morris was named a Fellow of the MacArthur Foundation in 1991, has received New York Dance and Performance Awards in 1984 and 1990, and has received eight honorary doctorates. Mr. Morris is the subject of a biography by Joan Acocella (Farrar, Straus & Giroux). In 2001, Marlowe & Company published Mark Morris' *L'Allegro, il Penseroso ed il Moderato: A Celebration*, a volume of his photographs and critical essays.

❖ **Saburo Teshigawara**

For a meticulously theatrical work in which a man and a raven, surrounded by thousands of books, seduce the viewer to join them in a dream of surreal beauty, in "Bones in Pages" at the Lincoln Center Festival.

Saburo Teshigawara began his professional career in 1981 in his native Tokyo after formal studies in fine arts, sculpture, and classical ballet. After exploring contemporary movement, he formed the company KARAS (which means "crow" in Japanese) in 1985 with co-founder and dancer Kei Miyata, with whom he began creating his own visionary dance-art works. Through KARAS, Teshigawara experimented with visual art, film and video, scenic design, lighting, and costume design, creating numerous site-specific works. In the late 1980s his work came to prominence in Japan, and since the early 1990s he and KARAS have appeared regularly in Europe and Canada, touring major theaters and festivals. Since 1986 Teshigawara has created some 20 dance works with KARAS, including the 2005 *Scream and Whisper*, an evening-length three-part work that includes music by the UK band SAND. Commissions from European dance companies resulted in a number of acclaimed works. In 1999, Teshigawara created *Le Sacre du Printemps* for the Bayern State Ballet. In 1994-1995, at the invitation of William Forsythe, he choreographed *White Clouds under the Heels, Part I* and *Part II* for Ballet Frankfurt. Teshigawara is the recipient of numerous honors, including the Japanese Dance Critics Association Award (1998 and 2001) and the Asahi Performing Arts Award (2001 and 2003). In 2006, he began a professorship at St. Paul's (Rikkyo) University in Japan, where he teaches movement theory and conducts workshops.

❖ **Doug Varone**

For architecturally mining the territory between hope and fear in a bleak landscape of shifting tableaux; and for revealing the persistence of the individual within the community in a moving journey of courage from the known to the unknown in "Boats Leaving," presented at The Joyce Theater.

Doug Varone is a choreographer of contemporary dance for the concert stage as well as opera, Broadway, regional theater, film, and television. He is the artistic director of Doug Varone and Dancers, which he established in 1986 as an opportunity to explore and process his particular choreographic vision. Varone is the recipient of numerous honors including a Guggenheim Fellowship, a New York Dance and Performance Award (Bessie) for Sustained Achievement in Choreography, and most recently, a 2006 OBIE Award for his production of Ricky Ian Gordon's *Orpheus and Euridice* at Lincoln Center. His work has been supported annually by the NEA since 1988. In addition to his own company, Varone has been commissioned by numerous dance companies, including The Limón Company, Dancemakers (Canada), Batsheva Dance Company (Israel), Uppercut Danse (Denmark), AnCreative (Japan), Dayton Contemporary Dance

Company, and Colorado Ballet. Varone is also known as a choreographer and director for opera. He choreographed a new production of Stravinsky's *Le Sacre du Printemps* for New York's Metropolitan Opera (2003) and returned in the spring of 2004 for a new production of Strauss' *Salome*. Recently, he choreographed the Met's world premiere production of Tobias Picker's *An American Tragedy*. Born in Syosset, NY, he received his Bachelor's Degree in Fine Arts from Purchase College.

INSTALLATION & NEW MEDIA

❖ **William Forsythe**

For a performance-installation, a visceral exploration of loss and transformation designed with abstract elegance and narrative punch, in "You Made Me a Monster," presented at the Baryshnikov Arts Center.

As an American working internationally for over 35 years, **William Forsythe** is recognized as one of the world's leading choreographers. Raised and principally trained in New York, Forsythe arrived on the European dance scene in his early 20s as Resident Choreographer of the Stuttgart Ballet while also creating new works for ballet companies in London, Berlin, Paris, New York, and San Francisco. In 1984, he began a 20 year tenure as Director of the Frankfurt Ballet, where he created many influential dance theater works, such as *Artifact* (1984), *Impressing the Czar* (1988), *The Loss of Small Detail* (1991), *Eidos:Telos* (1995), and *Kammer/Kammer* (2000). Forsythe's work is celebrated for reorienting the practice of ballet from its historical association with classical repertoire to a new identification as a dynamic contemporary art form. Forsythe's choreography and his companies' performances have won overwhelming audience acclaim and the most prestigious awards the field has to offer, such as the Bessie Award, Laurence Olivier Award, Commandeur des Arts et des Lettres, and the Wexner Prize. A major exhibition of his performance, film, and installation work was presented at the München Pinakothek der Moderne in 2006. Most recently, on the invitation of Toni Morrison, Forsythe and video artist Peter Welz created a video installation at the exhibition "The Foreigner's Home" at the Musée du Louvre. He is currently Artistic Director of The Forsythe Company, based in the German partner cities of Frankfurt and Dresden, and President of the Forsythe Foundation in the United States.

PERFORMERS:

❖ **Clifton Brown**

For demonstrating an exhilarating marriage of extraordinary technique and passionate risk-taking; for blending fluidity with precision and infusing physicality with meaning, and for a commanding performance in diverse works across the repertory of the Alvin Ailey American Dance Theater 2007 season, presented at New York City Center.

Clifton Brown began his dance training at Take 5 Dance Academy. He continued his training at various schools including Ballet Arizona, New School for the Arts, and The Ailey School, where he was a student in the Ailey/Fordham BFA Program in Dance. Mr. Brown is a recipient of a Martin Luther King, Jr. Scholarship funded by the city of Phoenix, a Donna Wood Foundation Award, and a Level 1 ARTS award given by the National Foundation for Advancement in the Arts. He has performed with Earl Mosley's Diversity of Dance, and performed as a guest with the Miami City Ballet. In 2005, Mr. Brown was nominated in the UK for a Critics Circle National Dance Award for best male dancer. Mr. Brown joined Alvin Ailey American Dance Theater in 1999.

❖ **Nora Chipaumire**

For a towering, incandescent presence and for raising the bar to celestial heights in her full-tilt performances; for her deep, unwavering commitment to the meaning and the soul of the choreography in Urban Bush Women's season at The Joyce Theater.

Nora Chipaumire Nora Chipaumire was born in Mutare, Zimbabwe during the *Chimurenga Chechipiri*, or second war of liberation. A self-exiled artist now based in New York, she investigates the collaborative process within cultural, political, economic, and technological identities of African contemporary life. Nora Chipaumire is a Maggie Allesee National Center for Choreography (MANCC) 2007-08 Choreographic Fellow. She is a recipient of National Dance Project (NDP) Tour Support in 2007-08. She also received a Jerome Travel and Study Grant to participate in the JANT-BI Diaspora Project in Toubab Dialaw, Senegal in May and August 2007. Nora was honored with the Mariam McGlone Emerging Choreographer Award from Wesleyan University Center for the Arts on March 10, 2007. She

is featured in the documentary *Movement (R)evolution* and is the subject of the documentary-in-progress, *Nora Chipaumire: A Physical Biography*, directed by Alla Kovgan and David Hinton, supported by a 2007 EMPAC DANCE MOViES Commission.

❖ **Adriane Fang**
For uncannily encompassing minute detail and wild abandon so effortlessly; for dancing with disarming naturalness and quicksilver attack. And for intelligently reflecting the full range of emotional color, over many years, in the works of Doug Varone.

Adriane Fang received a BA with a double major in Dance and Psychology from the University of Wisconsin at Stevens Point in 1994. Following her move to New York City, she worked with several choreographers including Wally Cardona and Penny Vercelline before joining Doug Varone and Dancers in 1996. She has taught and staged the works of Doug Varone for various universities and companies and is currently on faculty at George Mason University.

❖ **Kenneth Flak**
For a primal, yet hyper-clinical performance with an unflinching intensity of focus; a complete embodiment of man as a twitching, convulsing lab rat in a future world shaped by genetic engineering and alien abductions in "CYP^{17}" by Andre Gingras, presented at Danspace Project.

Kenneth Flak a Norwegian native, started his education in 1993 with training in yoga and the martial arts ninjutsu and kalaripayatuu. In 1998 he attended the National Academy of Dramatic Arts in Oslo, Norway. He also studied philosophy at the University of Oslo. During the same year, he left Norway to start his studies at the Mime and Modern Theatre Dance department at the Amsterdam Academy of Arts, which he finished in 2004. Flak has worked as a dancer, teacher, rehearsal director, and composer all over Europe. In 2004 he received a travel grant from the Dutch Fund of Performing Arts for an artist's residency (summer 2004) at the Attakalari Centre for Movement Arts in Bangalore, India. Recently, he received the Norwegian State Grant for Young Artists to create an evening-length choreography for a group of European and Indian dancers (December 2005). Flak's recent piece *Unison* premiered at the latest CaDance festival in November 2006.

❖ **Gino Grenek**
For his passionately committed ferocity, his sky-scraping limbs and lavish, elegant dancing in the work of Stephen Petronio for the past eight years.

Gino Grenek is originally from Rochester, NY. He graduated from Dartmouth College in 1994 with degrees in both Engineering Sciences and Studio Art. In 1996, he earned his MFA in Dance at NYC's Tisch School of the Arts. He was later invited to join Matthew Bourne's British-based dance company, Adventures in Modern Pictures, for the Broadway mounting of its award-winning interpretation of *Swan Lake*. Gino made his debut with Stephen Petronio Company in 1999 in Londrina, Brazil. He has assisted Mr. Petronio in the creation of new work for both the Swedish company, Norrdans and for the Washington Ballet.

❖ **Karen Sherman**
For bringing a flame-like intensity to her role in Morgan Thorson's "Faker," channeling Elvis and singing her heart out from a most unnatural position; and for her fearless movements, both soft and strong, but most of all, human; performed at P.S. 122.

Karen Sherman was based in New York City from 1988 to 2004, when she moved to Minneapolis to live the good life for a while. She is currently enjoying a McKnight Fellowship in Choreography. She has worked with many New York artists, including Sally Silvers, Nami Yamamoto, and Circus Amok, and many Minneapolis artists, including Hijack, Morgan Thorson, and Justin Jones. Her own work has been presented by P.S. 122, Movement Research, The Walker Art Center, The Southern Theater, Danspace Project, Highways, and many others.

COMPOSERS

❖ **Zeena Parkins**
For her adventurous and richly textured sound concepts, scores and musical environments in the works of such choreographers as DD Dorvillier, John Jasperse, Neil Greenberg, Jennifer Monson and others, and for taking choreographer-composer collaborations to a new level of intimacy through her piercing aural insights.

Zeena Parkins is a composer, improviser and sound artist living in New York City. She collaborates with many artists in a variety of disciplines, most recently: Christian Marclay, Bjork, Mandy McIntosh, Jennifer Lacey, Daria Martin, Kaffe Matthews, Neil Greenberg, Tin Hat, Matmos, Emmanuel vo-Dinh, Alan Licht, and Carlos Giffoni. With Ken Parker and Doug Henderson, Zeena developed and built her one-of-a-kind electric harp. She has also devoted herself to expanding the language of the acoustic harp both through extended techniques and with electronic processing. Zeena has written for film, dance, video, large-scale works, chamber pieces, and solo works. She was awarded a Bessie (1997) for her work with choreographer Jennifer Monson. Recent collaborations include: Eclipse Quartet, who premieried two of her new string quartets at Roulette/ Location One in spring 2006; Phantom Orchard, a collaborative project with laptop wizard Ikue Mori, with whom she maintains an active touring schedule and release a second CD in fall 2006; and sound artist Doug Henderson, with whom she worked on an installation version of the piece *$ Shot*, which premiered at Diapason in fall 2006.

❖ **Anthony Caplan**
For bringing indigenous South African instruments to vibrant life, and allowing audiences to experience rare traditions first-hand; for the courage to meld the traditional with the contemporary in new ways in 651 ARTS and Danspace Project's presentation of Vincent Mantsoe's "Men-Jaro."

Anthony Caplan is a composer, music director, and teacher who lives in Johannesburg, South Africa. He graduated from Rhodes University with a Bachelor of Arts in Music with a focus on Classical History and Theory of Western Music. As a student, he gained experience in traditional African and world music under the direction of Professor Andrew Tracey, while touring throughout South Africa playing in his steel band. Caplan began producing his own work in 1996, with his first show, *Guitarman Walking*. In addition to other lauded works, he composed *Symphony Makuvatsine*, a four-movement piece scored for Western orchestra, African instruments, steel drums, and choir, which was performed at the National Arts Festival as part of the International Library of African Music's 50th Anniversary Celebration. Caplan researched the traditional music of South Africa for a book and accompanying CD based on the indigenous music of South Africa. He also conducted and arranged for a project orchestra called the Traditional African Orchestra.

❖ **Dietrich Kreuger & Niels Lanz**
For a soundscape and composition that was terrifying and confrontational. Live and pre-recorded, the work interacted in violent ways with movement, creating an affective political statement. For immersing us into a conflict we forget, blank-out -- and from which we too often can block our ears -- in William Forsythe's "Three Atmospheric Studies," presented at the Brooklyn Academy of Music.

Since his teenage years, **Niels Lanz** has worked as an actor, technician, and best boy for a large number of theater productions in Frankfurt. In 1992 he joined the Sound Department of Ballett Frankfurt as a company member and welcomed the opportunity to further develop his skills under William Forsythe in several productions, including *Eidos:Telos, Endless House, Kammer/Kammer*, and *Decreation*. In the late nineties Niels also began to create electronic music for dance, producing the music for David Dawson's *The Grey Area* and *00:00* for Dutch National Ballet. *The Grey Area* won the Prix Benois de la Danse 2003 in Moscow. Since 2004, Niels has worked as sound and video designer for The Forsythe Company.

Dietrich Kreuger was born in Frankfurt, Germany and began his career as a musician in various music and band projects. Beginning in 1995, he studied architecture and design while working for the Theater am Turm, Frankfurt (Germany's leading playhouse for contemporary performing arts). From 1999, Dietrich worked for Ballet Frankfurt as a sound designer. Other credits include sound work for choreographer Jean Guillaume Weis in Luxembourg and visual design for musical director Clive Paget in London. Since 2004, he has worked as sound and video designer for The Forsythe Company on award-winning productions, including *You Made Me a Monster* and *Decreation*.

VISUAL DESIGNERS

❖ **The design team of Parker Lutz, Sarah Michelson, and Davison Scandrett**
For the holistic visual design of "Dogs," a transformative production for which the BAM Harvey Theater was re-imagined with palatial grandeur and lavish whimsy.

Parker Lutz is from North Carolina.

British-born choreographer **Sarah Michelson** has been based in New York City since 1991. Her work has been commissioned by The Lyon Opera Ballet and presented by P.S. 122 in New York, The Walker Art Center in Minneapolis, and Seattle's On the Boards. She has also been presented by The Kitchen, Danspace Project, Movement Research at the Judson Church and Improvisation Festival/NY, all in New York; as well as the New Performance Gallery and Dancers Group in San Francisco; Die Pratze Dance Festival in Tokyo; La Porta in Barcelona; and London's Chisenhale Dance Space. Her 2002 work, *The Experts*, was commissioned by Baryshnikov's White Oak Dance Project. Michelson received two consecutive Bessie Awards in 2002 and 2003. She has received funding from Arts International's DNA Award.

Davison Scandrett's designs have been seen at Provincetown Playhouse, Ailey Citigroup Theater, American Stage Festival, Cape Playhouse, Fletcher Opera Institute, and Monadnock Music Festival. As a lighting director and production electrician Scandrett has supervised the lighting for more than 75 regional, off-Broadway, opera, and festival production as well as several national and international tours. He is a graduate of the North Carolina School of the Arts.

❖ **Jane Cox**

For her emotional lighting that captured the mists of the ocean and the restless unease of departing and arriving in Doug Varone's "Boats Leaving," presented at The Joyce Theater.

Jane Cox's designs for Doug Varone and Dancers include *Boats Leaving*, *Castles*, *The Bottomland Part II*, *Agora*, and *Dense Terrain*. Other work with Doug Varone includes *The Elephant Man* at Minnesota Opera and *Invisible Man* with Aquila Theatre Company. Dance collaborations include designs for David Dorfman, Monica Bill Barnes, and Eliot Feld. Theater credits in New York include: *Dame Edna - Back with a Vengeance* (Broadway), designs for Brooklyn Academy of Music, Playwrights Horizons, Signature Theater, and NYSF/Public Theater. Regional theater credits include: Guthrie Theater, CenterStage, Arena Stage, McCarter, National Theatre London, and Project Theatre Dublin.

❖ **Thomas Dunn**

For creating a lighting environment that took us from a sterile constructed landscape to a forest film, allowing us to re-discover, then lose a space we had forgotten. For making a lighting grid somehow tactile and, for a moment, making us afraid of the dark, in DD Dorvilliers's "Nottthing is Importanttt," presented at The Kitchen.

Thomas Dunn's New York credits include: *Agora* (McCarren Park), *The House of Blue Leaves* (Gloria Maddox Theater), *The Maids* (The Chocolate Factory), *Scarlet Sees the Light* (The Next Stage), *Notes On Less Than Zero* (Danspace Project), *My Cheese is Sweating* (Dance Theater Workshop), *Noir* (2004 Whitney Biennial), *Man is Man* (West End Theater), *1984* (Connelly Theater (video)), *Gone Missing* (The Belt), *Rip Cord & Mouthful/Score* (Williamsburg Arts NeXus), *Cats Talk Back* (Kraine Theater), *Every Atom of My Body is a Vibrascope* (Construction Company), *Paris* (Commune Mazer Theater), *Phoenician Women* (Ohio Theater (lighting and video)), *Spring Awakening* (Clemente Soto Velez Cultural Center), *Empty Island* (SoHo Repertory Theater), *Silence* (Ohio Theater), *Attempts on Her Life* (SoHo Repertory Theater), *Brer Rabbit* (Henry Street Settlement), *Bloody Poetry* (Connelly Theater), and *Resurface* (Williamsburg Arts NeXus (lighting and video)). Previous collaborations with DD Dorvillier include *No Change or "freedom is a psycho-kinetic skill"* and *Coming Out of the Night With Names*.

❖ **James Findlay and Jeff Sugg**

For their brilliant collaboration in building one of the most potent and layered video and set designs — an architecture of shifting times and points of view, veiled identities and troubled recollections; and for creating a space capable of alternating between documentary and music concert, in Cynthia Hopkins "Must Don't Whip 'Um" presented at St. Ann's Warehouse in Brooklyn.

Jim Findlay is a founder and member of the Collapsable Giraffe. He has worked with the Wooster Group as a technician and designer since 1994. With Cynthia Hopkins and Jeff Sugg he has created, designed, and performed in the first two installments of the Cameron Seymour saga: *Accidental Nostalgia* and *Must Don't Whip 'Um.* For Ridge Theater he has designed, among others, *Decasia*, the Harry Partch opera *Oedipus*, and the David Lang/Mac Wellman opera *The Difficulty Of Crossing A Field*. Notable awards

include an Obie for the Giraffe/Radiohole space, Collapsable Hole; a Bessie for The Wooster Group's *House Lights***,** and a Princess Grace Award. Upcoming work includes the Collapsable Giraffe's new piece *Pee Pee Maw Maw*.

Jeff Sugg is a New York-based artist, designer, and technical advisor. He is co-founder of the installation/performance company Transmission Projects, for which he has co-created and designed five productions in collaboration with artist Tom Fruin. With Cynthia Hopkins and Jim Findlay, he has created, designed, and performed in the first two installments of the Cameron Seymour saga: *Accidental Nostalgia* and *Must Don't Whip 'Um.* Other theater design credits include: the Collapsable Giraffe (lighting), The San Francisco Mime (set and slides), and The Pig Iron Theatre Company (sets and lighting). Performance production work includes: The Wooster Group (technical artist), Richard Foreman, Laurie Anderson, Big Dance Theater, John Jesurun, Stephen Petronio, GAle GAtes et al (effects designer/engineer), Dennis Cleveland at Lincoln Center (projection system designer/engineer). Music design credits include collaborations with composer Joseph Diebes (production designer), Cynthia Hopkins with Gloria Deluxe (lighting director), and Natalie Cole (lighting director).

SPECIAL CITATIONS:

❖ **Mary Hinkson**

For our first lady: The first African American woman to become a member of the Martha Graham Dance Company, the first "Circe" in Graham's "Canticle for Innocent Comedians." and the first female struttin' in Donald McKayle's "Rainbow 'Round My Shoulder." And most of all, for being a woman who inspired many other young African American dancers and choreographers -- a gentle lady who says, "I don't know what I would have done if I didn't have dance."

Born in Philadelphia, **Mary Hinkson** received her first dance training in a high school eurhythmics class that used techniques devised by Emile Jacques-Dalcroze to teach musical concepts through rhythmical body movements. She attended the University of Wisconsin in Madison, where she studied dance with Margaret d'Houbler and received both her B.S. and M.S. degrees in Physical Education. After graduating, Hinkson moved to New York to study with Martha Graham, and by 1951 she joined the Martha Graham Dance Company, where she remained a principal dancer until her retirement. Hinkson was best known for her performances with the company in many works that Graham choreographed for her, including *Canticle for Innocent Comedians* (1952) and *Ardent Song* (1955). When the Graham company went on its Far East tour in 1955, Hinkson remained in New York. In 1956 she partnered Alvin Ailey in Harry Belafonte's touring revue *Sing Man Sing*. Her work outside the Graham company included Donald McKayle's *Rainbow 'Round My Shoulder* (1959) in which she created the female role, and with the New York City Ballet in George Balanchine's *Figure in the Carpet* (1960). Hinkson had a long career as a dance teacher, working throughout her career at the Martha Graham School, at the Juilliard School (1951-1968), and at the High School of Performing Arts (1955-1960).

❖ **Judith Jamison**

For her transformation from riveting performer to a company leader, receiving America's highest award, The National Medal of the Arts given by the Kennedy Center. For protecting and evolving the Alvin Ailey legacy, while commissioning new works and keeping a company in which dance artists must also be fully-rounded citizens of the world.

Judith Jamison was appointed Artistic Director of Alvin Ailey American Dance Theater in December 1989 at the request of her mentor, Alvin Ailey, who personally chose her to succeed him before his untimely death. A native of Philadelphia, she studied with Marion Cuyjet, was discovered by Agnes de Mille and made her New York debut with American Ballet Theatre in 1964. She became a member of the Alvin Ailey American Dance Theater in 1965 and danced with the company for 15 years to great acclaim. Recognizing her extraordinary talent, Mr. Ailey created some of his most enduring roles for her, most notably the tour de force solo, *Cry*. Ms. Jamison is an author whose autobiography, *Dancing Spirit*, was edited by Jacqueline Kennedy Onassis and published by Doubleday in 1993. She is the recipient of many awards and honorary degrees, including a prime-time Emmy Award and an American Choreography Award for Outstanding Choreography in the "PBS Great Performances: Dance In America" special, *A Hymn for Alvin Ailey*, and an honorary doctorate from Howard University. In December 1999, Ms. Jamison was presented with the Kennedy Center Honor, recognizing her lifetime contributions to American culture through the performing arts. In 2001, she received the Algur H. Meadows Award from Southern Methodist University

and was presented with a National Medal of Arts, the most prestigious award presented to artists in the United States. In 2003, she received the Making a Difference Award from the NAACP ACT-SO. In 2004, Ms. Jamison received the Paul Robeson award from the Actors' Equity Association in recognition of her outstanding contribution to the performing arts and commitment to the right of all people to live in dignity and peace.

❖ **Chez Bushwick**

For catalyzing an international, multi-generational, radical and sustainable arts scene in New York City at the turn of this new century, and in so doing reuniting dance with the charged pulse of the cultural moment, and for making that L train trek "de rigueur" lest we miss an evening's supernatural magic.

Chez Bushwick, an artist-run organization based in Brooklyn, is dedicated to the advancement of interdisciplinary art and performance, with a strong focus on experimental dance. Since its inception in 2002, the organization has been acknowledged as a new model for economic sustainability in the performing arts, offering New York City's only $5 subsidy for rehearsal space, and thereby fostering the creation, development, and performance of new work. Chez Bushwick is also responsible for a number of monthly performance programs that encourage artistic freedom, collaboration, and creative risk-taking.

SUSAN E. KENNEDY AWARD

❖ **Bruce Allardice**

The Susan E. Kennedy Award was established in 2003 to honor those who, like Susan, work diligently behind the scenes to ensure that art will be created, nurtured and seen. Bruce Allardice receives this Award in recognition of extraordinary commitment and service as Managing Director of Ping Chong & Company, where he has been 'making things happen' for the past twenty years.

Bruce Allardice has been the Managing Director of Ping Chong & Company since 1988. In his thirty-year career in the arts, he has worked with the Lenox Arts Center, River Arts Repertory, INTAR Hispanic American Arts Center, CSC Repertory and the Pick-Up Performance Company. He has been a site reporter for the NEA for more than fifteen years and has served as a panelist for the National Endowment for the Arts, the New York State Council on the Arts, the New York City Department of Cultural Affairs, Theatre Communications Group, ART/NY, Arts International, Japan US Friendship Commission, and the Asian American Arts Alliance.

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Please send us a copy of the tear sheet from your coverage of THE BESSIES