

The Bessies



BESSIE PRESS RELEASE

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September 17, 2006
FOR IMMEDIATE RELEASE

THE 2006 NEW YORK DANCE AND PERFORMANCE AWARDS (A.K.A. THE BESSIES) AWARD RECIPIENT CITATIONS AND BIOGRAPHIES

CHOREOGRAPHER/CREATOR AWARDS

❖ **Wally Cardona**

For an ever-shifting landscape of space and sound, an environment at times post-apocalyptic, at times reminiscent of home, and always poetic in its complexity; and for a dance luminously performed by the five inhabitants of that landscape in "Everywhere" at the Brooklyn Academy of Music.

Wally Cardona was raised in California and New Mexico, where as a child he was a clarinetist and competitive gymnast. In 1986, he moved to New York City to attend The Juilliard School (B.F.A.) and subsequently joined the Ralph Lemon Company in 1987. In 1992, Cardona's first work, *Solo Alone/Add One*, was performed at the Festival de Danse à Cannes. In 1995, he received his first commission in New York City, *Made In Voyage*, presented by Danspace Project. Later that year, French choreographer Hervé Robbe invited Cardona to create a new work - a *double purpose/à double emploi* - for a cast of four American dancers and Robbe's company, Le Marietta Secret. The following year, Wally Cardona Quartet (WC4) was founded. Cardona has toured extensively as a solo performer and teacher, also appearing in Deborah Hay's *The Match*, Hervé Robbe's *V.O. U.S.* and Jochen Ulrich's *Get Up Early*. He resides in Brooklyn, NY.

❖ **Miguel Gutierrez**

For a self-reflexive lecture demonstration exposing artist and artistic creation; for a personal and communal look to what has come before, and a presentation of what is now; for a naked, even pregnant display of 'who I am' and 'what I do' in "Retrospective Exhibitionist" and "Difficult Bodies" at Dance Theater Workshop.

Miguel Gutierrez is a Brooklyn-based dance and music artist who directs Miguel Gutierrez and the Powerful People while actively maintaining a solo performance practice. His most recent work *Retrospective Exhibitionist* and *Difficult Bodies* premiered at Dance Theater Workshop in fall 2005, toured to DiverseWorks in Houston, TX in March 2006, to Impulstanz in Vienna in July 2006, and will be presented at Springdance/festival 2007 in Utrecht, The Netherlands, as part of the dialogue/preview program. His upcoming project, *Everyone*, will be presented through Danspace Project's Out of Space series at the Henry Street Settlement in March 2007. He will also present a new solo *myendlesslove* at MIX NYC (the New York Lesbian and Gay Experimental Film Festival) in November 2007. For his work with John Jasperse Company from 1997 to 2001, Miguel received a Bessie Award in 2002. Miguel curates Dance and Process at The Kitchen, is a member of Danspace Project's Artists Advisory Board, and teaches regularly around the world.

❖ **Susan Marshall**

For a flowing dreamscape of dance, sculpture, props, and film in an intimate suite of delicate interactions and forceful manipulations; for the ability to create tender, aggressive, witty, and beautifully performed vignettes; and for an unapologetic and broad femininity that traverses subject and object, including sex symbol, caretaker, and tea table in "Cloudless" at Dance Theater Workshop.

Susan Marshall has created over thirty dance works in collaboration with the dancers of Susan Marshall & Company, including *One and Only You*, *The Most Dangerous Room in the House*, *Spectators at an Event*, *Fields of View*, *Arms*, *Interior with Seven Figures*, and *Kiss*. Marshall's collaboration with the dancers of Susan Marshall & Company has been the main influence on the development of her choreographic process and work. Marshall has also created dances for the Lyon Opera Ballet, Frankfurt Ballet, Boston Ballet, and Montréal Danse. Her signature aerial duet, *Kiss*, is in the current repertory of Hubbard Street Dance Chicago and Pacific Northwest Ballet. She has choreographed dances in operas staged for the Los Angeles Music Center and the New York City Opera. A 2000 recipient of a MacArthur Fellowship, Marshall has also received a *Dance Magazine* Award, a Guggenheim Fellowship, a Brandeis University Creative Arts Citation, the American Choreographer Award and two NYSCA Fellowships. She has previously received two New York Dance and Performance Awards (Bessies) for Outstanding Choreographic Achievement, the first came in 1985 and the second in 1997 for her collaboration with Philip Glass on *Les Enfants Terribles*.

❖ **Bebe Miller, Vita Berezina-Blackburn, Maya Ciarrocchi, Kathleen Fisher, Angie Hauser, Kathleen Hermesdorf, Darrell Jones, Albert Mathias, Michael Mazzola, Liz Prince, David Thomson, and Talvin Wilks**

For seamlessly melding a dynamic score, digital effects, lighting, sets, and powerful choreography done with maximum commitment into an evocative performance affirming the power of community in "Landing/Place" at Dance Theater Workshop.

Bebe Miller (Choreography and Direction) has been making dances for over 20 years and formed Bebe Miller Company in 1985. Known for a mix of virtuosic, athletic speed and fundamental humanity, the Company has been produced at major dance centers throughout the United States and abroad. In addition to her ongoing work with her ensemble, Miller has received commissions from Boston Ballet, Oregon Ballet Theater, Dayton Contemporary Dance Company and Philadanco, among other groups across the country and overseas. She has collaborated with artists in film and digital media work and has received a John Simon Guggenheim Fellowship, three Bessie Awards for choreography, and artist fellowships from the New York Foundation for the Arts and the Ohio Arts Council. She is a Full Professor in Dance at The Ohio State University, currently serves on the boards of Dance USA, Dance Theater Workshop, and Danspace Project, and is a member of the International Artists Advisory Board of the Wexner Center for the Arts.

Vita Berezina-Blackburn (Animation) is an animation artist born and raised in Soviet Siberia. Her current work involves motion capture and 3D animation for film, performance and education, and has been presented at venues such as Lincoln Center, The Kitchen, Danspace Project, Dance Theater Workshop, Wexner Center for the Arts, and MIT Museum. Animation screenings include festivals such as Dance on Camera, US; Anima Mundi, Brazil; Zlinski Pes, Czech Republic; Kinodance, Russia; and Cinedance, Netherlands. Vita currently works as an animation specialist at ACCAD (Advanced Computing Center for the Arts and Design) of the Ohio State University, where she teaches computer modeling and collaborates on various multidisciplinary projects. Vita holds an MA in Computer Art from West Texas A&M University, and an MFA in Art and Technology from the Ohio State University.

Maya Ciarrocchi (Video) is a video designer and installation artist. Following a professional dance career of many years, Ciarrocchi currently creates immersive video environments for the stage and exhibition space. Her installations have been exhibited internationally and she has created video and projection design for such choreographers as Wally Cardona, Fred Darsow, Alejandra Martorell and most recently Donna Uchizono. In 2004, Ciarrocchi was selected to create décor for Merce Cunningham's *Events* at The Joyce Theater. Ciarrocchi holds a BFA in Dance from SUNY Purchase and an MFA in Computer Art from the School of Visual Arts.

Kathleen Fisher (Performance) is a dancer, bodyworker, actress, and teacher. Her performance credits include Trisha Brown Dance Company (1992-2002), Guillaume

Bernardi's *The Return of the Moon* at The Toronto Theater Center, a revival of *Dancing at Lughnasa* in New York City, and numerous short films. Currently, she is a member of Bebe Miller Company and Jane Comfort and Company. Her love of movement and touch led her to the practice of bodywork; she is a certified Kripalu Bodyworker and Trager Practitioner.

Angie Hauser (Performance) is a dancer and teacher, whose work is grounded in improvisation and performance. Her interests and background reflect the influences of performance improvisation, contact improvisation, ballet, Butoh, and contemporary dance techniques. As an improviser, she collaborates and performs with many gifted artists including Chris Aiken, Lisa Gonzales, K.J. Holmes, and Darrell Jones. She has taught improvisation and dance technique throughout the country. She received her MFA in dance from the Ohio State University and is currently a professor at The Dance Center, Columbia College Chicago. She joined Bebe Miller Company in 2000.

Kathleen Hermesdorf (Performance) joined Bebe Miller Company in 2002. She has been based in San Francisco since 1991 and currently directs Motion Lab, a vessel and vehicle for dance, music, and improvisation via the studio, club, and stage, with musician Albert Mathias. They have been teaching at ODC School since 1996 and producing, performing, and touring since 1998. With Brenda Way, director of ODC/San Francisco, Hermesdorf is a participating member of Choreographers in Mentorship Exchange (CHIME), a project of the Margaret Jenkins Dance Company that offers space, time, and money for artistic exchange, experimentation, development and connection. She worked with Sara Shelton Mann/Contraband, a multi-disciplinary performance group, from 1993-2003, was a member of the Margaret Jenkins Dance Company from 1993-95 and 1997-99, received an Isadora Duncan Award, and co-directed Hermesdorf & Wells Dance Company with Scott Wells from 1991-1995 (the two share a San Francisco Bay Guardian GOLDIE Award). Hermesdorf holds a BFA in Dance from Western Michigan University and an MFA from the University of Illinois.

Darrell Jones (Performance) has performed in the United States and abroad with a variety of choreographers and companies including Bebe Miller, Urban Bush Women, Ronald K. Brown, Min Tanaka, Ralph Lemon, and KOKUMA Dance Theater. In addition to performing, Darrell continues to choreograph and teach. He has collaborated with other choreographers, writers, musicians, and designers on dance films, documentations, and interactive multimedia installations. Darrell has also taught workshops and master classes in dance technique and improvisational processes throughout the United States and internationally in South Africa, UK, and South Korea. His classes are informed by his training and studies in a variety of contemporary dance techniques and traditional dance forms.

Albert Mathias (Music Composition and Performance) is a multi-instrumentalist who has been making music in San Francisco since 1992. His work is focused around accompaniment, sound design for dance, theater and film, and solo work for the stage and CD. He is the primary percussionist for LiveHuman, an improvisation-based trio with bassist Andrew Kushin and DJ Quest. The band has been recognized as "local sonic renegades stretching the boundaries of improvised music" (*SF Weekly*/Best of the Bay), releasing four critically acclaimed albums on major labels and touring the East and West Coasts, Western Europe, and Japan since 1998. Mathias was a member of the multi-disciplinary performance group Contraband from 1995-97 and has worked independently in the dance field, creating for and performing with Nancy Stark Smith/Group 6, Deborah Slater Dance Theater, Sue Roginski & Mercy Sidbury, Scott Wells, Kim Epifano, Norman Rutherford & Marintha Tewksbury, Stephanie Maher, and accompanying classes for KT Nelson, Robert Moses, Kim Epifano, and Bill T. Jones. He has been a member of Bebe Miller Company since 2002.

Michael Mazzola's (Lighting Design) critically acclaimed lighting has been seen in venues all over the US and Europe, ranging from opera houses to circus tents to outdoor amphitheaters. The two-time Bessie Award-winner has designed lighting most recently for the Bebe Miller Company, Stuttgart Ballet, Oregon Ballet Theatre, Pacific Northwest Ballet, the Royal Ballet of Flanders, Hubbard Street Dance Chicago, and Liz Lerman Dance Exchange.

Liz Prince (Costume Design) has designed costumes for the dance companies of Bill T. Jones/Arnie Zane, Doug Varone (Doug Varone and Dancers, Jose Limon Dance Company, Dayton Contemporary Dance Company), Trey McIntyre, Mark Dendy, Mikhail Baryshnikov's White Oak Dance Project, Tamar Rogoff (Claire Danes), PILOBOLUS, Neil Greenberg, Jane Comfort, Bebe Miller, Ralph Lemon, Arthur Aviles, Larry

Goldhuber, David Dorfman, and LAVA. Her costumes have been exhibited at: The New York Public Library for the Performing Arts, the Whitney Museum of American Art, Cleveland Center for Contemporary Art, and Snug Harbor Cultural Center. She received a 1990 New York Dance and Performance Award for costume design.

David Thomson (Performance) began dancing at Haverford/Bryn Mawr Colleges and later received a BA in Liberal Arts from SUNY Purchase. He first worked with Bebe in the summer of 1983 on the epic beauty called *Gotham*, and later became a founding member of the Company. Since then, he has worked as a collaborative artist in widely diverse landscapes of music, dance, theater, and performance with such artists as Kevin Wynn, Mel Wong, Remy Charlip, David Roussève, Jane Comfort, Susan Rethorst, Tracie Morris, Michel Laub/Remote Control, Laurie Anderson, and Trisha Brown (1987–93), among many others. Mr. Thomson has performed downtown, Off-Broadway and in London's West End with the acclaimed a cappella performance group Hot Mouth, of which he is a founding member. In 2001, he received a Bessie Award for Sustained Achievement in Performance. Most recently, he has worked with Ralph Lemon (*Geography: Parts 2 & 3*) and Dean Moss/Laylah Ali (*Figures on a Field*). He is presently collaborating with Sekou Sundiata on *the 51st (dream) state*. He is on the boards of Bebe Miller Company and Dance Theater Workshop.

Talvin Wilks (Dramaturgy) is a playwright, director and dramaturge. He has served as co-writer/dramaturge for seven productions in Ping Chong's ongoing series of *Undesirable Elements* and three collaborations with the Bebe Miller Company, *Going to the Wall* (The Joyce Theater), the Bessie Award-winning *Verge* (651 Arts/BAM), and *Landing/Place*. His plays include *Tod, the boy, Tod*, *The Trial of Uncle S&M*, *Bread of Heaven*, and *An American Triptych*. Directorial projects include the world premiere productions of *UDU* by Sekou Sundiata (651 Arts/BAM), *Pagan Operetta/No Black Male Show* by Carl Hancock Rux (The Kitchen/Joe's Pub), *Legends* by Leslie Lee (St. Louis Black Repertory Company), *Eyewitness Blues* by Mildred Ruiz and Steven Sapp (New WORLD/New York Theatre Workshop), and the Obie Award winning, *The Shaneequa Chronicles* by Stephanie Berry (Ensemble Studio Theatre). He recently served as the Interim Artistic Director of New WORLD Theater, 2002-2004 and was an Associate Professor in the Department of Theater, UMass/Amherst.

❖ **Jennifer Monson**

For her commitment to long-term process; for her artist-activist approach to nature and our role as its stewards; for her wit and delight in linking the worlds of science and art and creating effective dialogue among artists, conservationists, educators, students, and the public with "BIRD BRAIN: A Navigational Dance Project."

Jennifer Monson has been pursuing an original approach to experimental dance forms in New York City since 1983, when she graduated from Sarah Lawrence College. In 1999 she embarked on *BIRD BRAIN* a navigational dance project that included the theatrical piece *THE PIGEON PROJECT* and three migratory tours that followed Gray Whales (Mexico to Canada), Ospreys (Maine, through Cuba to Venezuela), and Ducks and Geese (Texas to Minnesota). The experience of *BIRD BRAIN* led Monson to create iLAND - Interdisciplinary Laboratory for Art, Nature and Dance to support creative research for sustainable systems in art and the environment. Monson has received fellowships from the Guggenheim Foundation, Foundation for Contemporary Performance Arts, National Endowment for the Arts, and the New York Foundation for the Arts. In 1997, she was awarded a New York Dance and Performance Award (Bessie) for *Sender* and for sustained achievement in the dance field.

❖ **Jeremy Wade**

For the creation of a duet in which the performers morph from one emotional extreme to the next; for devising a physical relationship at once harrowingly intense, sensual, debased, human, and animalistic in "Glory" at Dance Theater Workshop.

Jeremy Wade grew up in the backwoods of Maine and now resides in Berlin and at Chez Bushwick, a live/work loft located in Brooklyn, NY. Wade's passion for movement began with athletics, as a Junior National Champion Swimmer, but in 1990 his participation and leadership in the burgeoning underground Rave scene in Portland, ME was his entrée into dance. After moving to New York City to pursue a career as a dancer, Wade studied with artists including David Zambrano, KJ Holmes, and Simone Forti. He subsequently traveled to Europe and was soon accepted into the School For New Dance Development (SNDO) in Amsterdam. Wade's pieces have been presented in theaters, galleries, nightclubs and lofts. Wade has performed with international choreographers Gonnie Heggen, Erik Pold and Katie Duck's Magpie Music and Dance.

As a dancer Wade has also collaborated with New York choreographers Stanley Love, Maria Hassabi, Michael Portony, Chamecki/Lerner, and Yvonne Meier. Wade has also worked with Dramaturge Andre Lepecki performing with him in *37 Words for Paris* at the Transformes Festival, CND. In 2003, Wade was selected as a Movement Research artist in residence. He also participated in Dance Theater Workshop's The Suitcase Fund, traveling to Moscow to collaborate with four Russian choreographers.

❖ **Yasuko Yokoshi**

For a bold experiment of exquisite stillnesses, eloquent silence, and a studious, subtle intensity exposing connections between grace and brutality; for fusing two cultures to produce a rich, strange hybrid that brought out the best in its performers in "What We When We" at Danspace Project.

Yasuko Yokoshi, born in Hiroshima, Japan, arrived in the United States in 1981 with an extensive background in the martial art Kendo and classical ballet. Yokoshi's first autobiographical book Once in a Life Time received an Ogai Mori Literary Award in 1991. Her documentary video, *Last Sokoshi* received the Grand Prize at the Luminous Video Competition in 1990. Yokoshi's works, which reflect her interest in combining disciplines and media, have been presented at festivals and theaters nationally and internationally, including the Guggenheim Museum, Whitney Museum of American Art, P.S. 1 Contemporary Art Center, MASS MoCA, The Kitchen, Performance Space 122, Japan Society, Dance Theater Workshop, Festival A/D Werf (Holland), Festival Sommer SZENE (Austria), Frascati Theater (Holland), and Korea-Japan Dance Festival in Seoul and Tokyo. Yokoshi received a New York Dance and Performance (Bessie) Award in 2003 and an artist fellowship from New York Foundation for the Arts in 2004. She was a recipient of a Creative Capital grant in 2002. From April 2003 through March 2004, Yokoshi resided in Tokyo and studied Kabuki Su-odori dance with master teacher Masumi Seyama VI.

❖ **Jawole Willa Jo Zollar**

For celebrating a great champion of art and justice; for dedication to community, heritage, and healing; for mobilizing one of the strongest dance ensembles in the world; and for opening our hearts and reminding us all to love ourselves fiercely in "Walking with Pearl...Southern Diaries" at Dance New Amsterdam.

Jawole Willa Jo Zollar was born and raised in Kansas City, MO. She trained with Joseph Stevenson, a student of the legendary Katherine Dunham, and received a BA in dance from the University of Missouri at Kansas City and an MFA in dance from Florida State University. In 1980, she moved to New York City to study with Dianne McIntyre at Sounds in Motion. She founded Urban Bush Women in 1984. In addition to twenty-nine works for UBW, Jawole has created works for Alvin Ailey American Dance Theater, Ballet Arizona, Philadanco, University of Maryland, University of Florida, Dayton Contemporary Dance Company (DCDC) and others. Her many positions as a teacher and speaker include Worlds of Thought Resident Scholar at Mankato State University (1993-94), Regents Lecturer in the Departments of Dance and World Arts and Culture at UCLA (1995-96), Visiting Artist at Ohio State University (1996), and the Abramowitz Memorial Lecturer at Massachusetts Institute of Technology (1998). She was named Alumna of the Year by University Missouri (1993) and Florida State University (1997), and awarded an Honorary Doctorate from Columbia College, Chicago (2002). She also received the Martin Luther King Distinguished Service Award from Florida State University, where she holds the Nancy Smith Fichter professorship in the Dance Department.

INSTALLATION & NEW MEDIA

❖ **Verdensteatret**

For building exquisite links between seemingly incompatible technologies and materials—robots, video, piano, driftwood, and computers; for sharing their succinctly visualized yet beautifully ambivalent relationship to hidden landscapes; and for offering a poetically and emotionally evocative soundscape of a far-off place in "Concert for Greenland" at P.S. 122.

Verdensteatret is a group of artists from different art fields who work together and make live art and other related projects. They endeavor to use a collaborative process to deeply integrate different artistic disciplines into one project bridging the gap between artistic borders. The group describes their current works as being orchestral or space related music compositions. Verdensteatret's works have been shown both in Oslo, Norway (where they are based) and abroad in art museums/galleries, contemporary music festivals, theater/stage rooms, etc. The group was founded in 1986 by artistic leaders Lisbeth J. Bodd and Asle Nilsen.

PERFORMERS:

❖ Shani Nwando Ikerioha Collins

For understanding the intricacies of presenting someone's work and making it her own; for her fierce devotion to the artistry of dance; and for her unquestionable excellence during her tenure with Ronald K. Brown/EVIDENCE.

Shani Nwando Ikerioha Collins was born in Greensboro, North Carolina. She attended the North Carolina School for the Arts and later received a BA in Dance from Hollins University, where she was mentored and inspired by Donna Faye Burchield. Collins spent a year studying dance, music, and theater at the University of North London and has received the Martha Myers Choreography Award from American Dance Festival. She has performed with Urban Bush Women, Bill T. Jones, Nathan Trice/RITUALS, David Dorfman, Christal Brown's InSpirit, and Marlies Yearby among others. Shani's *Eternal Works* has been performed at Judson Church, Lincoln Theatre, Aaron Davis Hall, Hollins University, Dixon Place, and Danspace Project. Collins has created work for Urban Bush Women's "Dixwell Project" and has been selected to be the choreographer in residence at the Bates Dance Festival. Shani currently dances with Ronald K. Brown/EVIDENCE and continues to develop her own vision through *Eternal Works*.

❖ Roxane D'Orléans Juste

For her majestic stage presence, infectious lightness and joyousness, and emotional depth in works by José Limón, Donald McKayle, Susanne Linke and others.

Roxane D'Orléans Juste a native of Montreal, Canada, has been a member of the Limón Dance Company since 1983. She has also performed with the Eleo Pomare Dance Company and Annabelle Gamson Dance Solos. Ms. D'Orléans Juste's choreography has been presented by Toronto Danceworks, Shoenberg Dancycle, Dia Center for the Arts, L'Agora de la Danse, The Yard, and the Musée du Québec. She was honored with the Canadian Dance Award, Le Prix Jacqueline Lemieux (1980), and is the recipient of several grants from the Canada Council for the Arts and the Foundation for Creation in Fine Arts. An active master teacher, she also stages José Limón's choreography for companies and ensembles around the world. She was appointed Artistic Associate of José Limón Dance Company in 2002.

❖ Hristoula Harakas

For a performance that expressed fearlessness and vulnerability; for a brazen and delicate physicality that evoked the denizens of an urban landscape both magical and despairing; and for her role in anchoring Maria Hassabi's trilogy "A Forest in Chelsea," "Dead is Dead," and "Still Smoking."

Hristoula Harakas grew up in Athens, Greece, where she graduated from the N. Kodaxaki School of Dance. She moved to New York in 1996 as a scholar of both the Alexander Onassis Foundation of Athens, Greece and the Merce Cunningham Dance Foundation. During the summer of 2002, she joined the faculty of the Merce Cunningham Studio. Since 2003, she has performed with Maria Hassabi and has been a member of the Donna Uchizono Dance Company. She recently created a trio with Mikhail Baryshnikov and Jodi Melnick choreographed by Ms. Uchizono. In recent years, she has performed and collaborated with Jeremy Nelson and Luis Lara Malvacias, Amanda Loulaki, Chantal Yzermans, and Levi Gonzalez, among others.

❖ Benoît Lachambre

For bringing a complete person to the stage; for a vulnerability that deeply permeated the fourth wall; for a remarkable performance brimming with passion and insanity in "FORGERIES, LOVE AND OTHER MATTERS" a collaboration with Meg Stuart and Hahn Rowe at Dance Theater Workshop.

Benoît Lachambre worked as a choreographer, performer, improviser, and teacher from 1978 to 1990. He began research in releasing choreography and improvisation techniques with Stephanie Skura and Nina Martin in New York in the mid-80s. In 1990, he began teaching and leading workshops in research, improvisation, and body consciousness. During the same period, he danced for Marie Chouinard and Meg Stuart (*No Longer Readymade*, 1993) and performed throughout Europe. In October 1996, he founded his own company par b.l.eux. Benoît Lachambre received the Jacqueline-Lemieux prize in 1998 from the Canada Council for the Arts. After the performance of his solo *Délire défait* in Toronto, he received two 2001 Dora Mavor More Awards for outstanding performance and outstanding new choreography. His most recent

choreographic work includes *Confort et Complaisance*, *Not to Know*, *100 Rencontres et Lugares Comunes*.

❖ **Ryutaro Mishima**

For expressing the ineffable and evoking an enigmatic atmosphere through subtlety and precision in his mysterious and humorous stage performance in Yasuko Yokoshi's "What We When We" at Danspace Project.

Born in Mie, Japan, **Ryutaro Mishima** arrived in New York in 2000 with an extensive background in theater and film. In Japan, Mishima performed as an actor, mostly for experimental theaters, and appeared in plays by Bertolt Brecht, Samuel Beckett, Heiner Muller, and others. Mishima has worked with directors such as Tadashi Kato and Kenji Suzuki, among others. Mishima has also appeared in Japanese films and TV productions as an actor. He worked for directors including Hideo Nakata, who made the Japanese horror film *Ring*, Naoto Yamakawa, Yasunari Izuma, and others. Mishima is a former member of a theater group, ASK, which was founded by the Kanagawa prefecture government. While a member of ASK, he collaborated with one of the traditional puppet theaters, Yuki-za, which was founded in 1634. In the US since 2001, Mishima has performed for Nami Yamamoto and Yasuko Yokoshi. Mishima also exhibited his visual art at the National Arts Club, Chashama Gallery, and the Bertha and Karl Leubsdort Gallery in New York and Tokyo Salon in Tokyo. Mishima is a recipient of a Ruth Mellon Memorial Award and Francis Donin Award.

❖ **Valda Setterfield**

For her authoritative command of a house; for her elegant, memorable presence in dance and theater productions over the course of five decades; and for being the vivacious, well-behaved half of a dance world dynamic duo.

Valda Setterfield, the British born dancer/actor, has worked with JoAnne Akalaitis, Woody Allen, Mikhail Baryshnikov, Caryl Churchill, Merce Cunningham, Graciela Daniele, Richard Foreman, Maria Irene Fornes, Brian DePalma, Ain Gordon, David Gordon, Ivo van Hove, Don Mischer, Marie Rambert, Yvonne Rainer, Donald Saddler, Michael Sexton, James Waring, Robert Wilson, and Mark Wing-Davey at BAM, NYTW, DTW, P.S. 122, Danspace Project, SoHo Rep, The Public, A.R.T., A.C.T., Adirondack Theatre Festival, and Mark Taper Forum. She received an OBIE for *The Family Business* and a Bessie for Outstanding Achievement. She is a member of Actors' Equity. She has been a member of the Pick Up Performance Co(S.) since before the beginning.

❖ **Michael Trusnovec**

For rendering a modern master's choreography with effortless grace, purity, and dignity; for making roles from comical to terrifying all his own; and for being an electrifying yet humble presence in his season with Paul Taylor Dance Company.

Michael Trusnovec grew up in Yaphank, New York. He started dancing locally at the age of six and later attended the Nassau BOCES Cultural Arts Center in Syosset, New York from 1989-1992. In 1992, he was honored by the National Foundation for Advancement in the Arts and was also named a Presidential Scholar in the Arts. He furthered his dance training at Southern Methodist University in Dallas, performing the varied works of Humphrey, Graham, Balanchine, and Taylor. After receiving his BFA in dance in 1996, he joined Taylor 2. He has also dance in works by Hernando Cortez and Patrick Corbin. Fall 1998 marked his debut with the Paul Taylor Dance Company.

COMPOSERS

❖ **Pete Drungle**

For demonstrating a startling versatility as a composer, pianist and electronic musician; and for the creation of a complex dance score infused with magnificent orchestration and moody, cinematic scope for Michael Portnoy's "The K Sound" at The Kitchen.

A composer, pianist, and electronic musician, **Pete Drungle** has a varied performance experience: 24-hour continuous piano improvisations, performing internationally with Ronald Shannon Jackson's Decoding Society and Craig Harris' Nation of Imagination, composing music for and conducting the Dallas Symphony Orchestra, etc. He has also worked with poets such as Ira Cohen and singer/songwriters Martha Wainwright and Sean Lennon. Commercially, he has created music for Toshiba, Mercedes-Benz, and the Discovery Channel, as well as synth programming for the touring production of the hit Broadway play *Thoroughly Modern Millie*. Notable independent artistic projects include scoring and performing music for the Susan Vencil Dance Company at Merce

Cunningham Theater, *PUT IT* (with Michael Portnoy) for the Deitch Art Parade, and *Seven Stories for Solo Piano* at University Settlement, NYC.

❖ **Hahn Rowe**

For his role as the cackling magician in the corner, the whispering wraith, the record-spinning devil—a wry quiet presence anchored by humor; for becoming a wizard of sound literally shaking up old technologies to produce a brilliant sonic landscape for “FORGERIES, LOVE AND OTHER MATTERS” at Dance Theater Workshop.

The American composer and multi-instrumentalist **Hahn Rowe** has traveled freely between the rock, electronic music, improvisation, and new music communities for nearly 20 years. He worked together with a.o. Hugo Largo, David Byrne, Moby, Swans, and REM as well as composing music for films like *Clean, Shaven* by Lodge Kerrigan, *Spring Forward* by Tom Gilroy and *Married in America* by Michael Apted. Hahn Rowe created the music of *Disfigure Study* (1991), *No Longer Readymade* (1993) and *Swallow My Yellow Smile* (1994), collaborated on four editions of *Crash Landing*, composed and performs the music of *FORGERIES, LOVE AND OTHER MATTERS* and composed, more recently, the music of *Replacement* (2006).

LIGHTING DESIGNERS

❖ **Jonathan Belcher**

For over a decade of radiant creativity which powerfully redefined the position of lighting design in contemporary dance; and for taking us directly to the stark essence of light and shadow and street, theater, and club in the work of Jeremy Wade and Reggie Wilson.

Jonathan Belcher has worked in the theater as a designer since 1989, concentrating mostly on modern dance and performing arts. He has over 100 pieces to his credit mostly in New York and the New York area. He has recently added television to his cachet as Set and Lighting Designer for CUNY Television. This year, he has had the pleasure of designing scenery and lighting for Brian Lehrer, Bernard Pivot, Regina Resnic, The American Theater Wing, Doug Muzzio, and others. In dance, he has collaborated with Dean Moss, Levi Gonzalez, Maria Hassabi, David Dorfman, and Sarah Michelson. Jonathan has been Resident Lighting Designer and Technical Director for The Kitchen Performance Space, University of Michigan Musical Society, Jacob's Pillow and Dance Theater Workshop. He is a graduate of the National Theater Institute and Connecticut College.

❖ **Lenore Doxsee**

For stark, strange, mobile, humorous lighting that became a partner and a friend to the performers; and for utilizing the lighting grid and all its mechanical capacities with deadly elegance in Miguel Gutierrez and the Powerful People's “Retrospective Exhibitionist” and “Difficult Bodies” at Dance Theater Workshop.

Lenore Doxsee designs for theater, dance, and opera. Her designs include lighting for Miguel Gutierrez's *dAMNATION rOAD*, *I succumb*, and *enter the seen*, Jennifer Monson's *Atlas of Holes* at Galapagos and *Pigeon Project* at P.S. 122, Target Margin Theater's *Faust in Love* and *The Sandman*, *Orlando* and *Flavio* for NYC Opera, and sets and lighting for *The Hairy Ape* at Cleveland Public Theater. She is the resident lighting designer of Target Margin and has designed for Lyric Opera of Chicago, Spoleto USA, New Georges, The Kitchen, La Jolla Playhouse, and many others.

❖ **Mikki Kunttu**

For creating dazzling atmospheres ranging from icy blues and vanillas to dusky coppers and golds; and for illuminating the power of lighting from subtle to full-blast and everything in-between for Tero Saarinen Company at The Joyce Theater and Akram Khan Company at Lincoln Center.

Mikki Kunttu graduated from Tampere Polytechnic School of Art and Media in 1995. He has collaborated with choreographers including Carolyn Carlson, Tero Saarinen, Jorma Uotinen, Lionel Hoche, and Charles Linehan. He has created lighting designs for Lyon Opera Ballet, Geneve Ballet, Finnish National Ballet, the Royal Danish Ballet, Gothenburg Opera Ballet, Batsheva Dance Company, and Ballet Gulbenkian. In addition to contemporary dance, Kunttu also does lighting and stage designs for classical ballet, opera, television, film, art exhibition, and concert productions. In 2005, Kunttu was awarded a five-year grant by the Arts Council of Finland.

SPECIAL CITATIONS:

❖ Olga Garay

For a long-standing commitment to support performing arts presenting institutions that nurture artists in the creation and presentation of their work; for working tirelessly to endow and sustain non-profit performing art organizations; and for creating initiatives that transformed the national arts landscape during her tenure as Program Director for the Arts at the Doris Duke Charitable Foundation.

Olga Garay is an arts consultant whose current clients include El Museo del Barrio, the Upper Manhattan Empowerment Zone, and Lincoln Center Festival. She was Program Director for the Arts for the Doris Duke Charitable Foundation from 1998 to 2005. She was responsible for the planning, design, management, and evaluation of the Arts Program, which provided approximately \$13 to \$20 million annually to leading performing arts organizations throughout the country, making it one of the largest national arts funders in the United States. Prior to joining the Doris Duke Charitable Foundation, Olga Garay was Director of the Cultural Affairs Department of Miami-Dade Community College, Wolfson Campus. In that role she supervised three art galleries, presented a performing arts series featuring the highest quality contemporary and culturally specific artists from this country and abroad, and directed the Center for Cultural Collaborations International. She is the recipient of a "Crystal Stairs Award" by the Association of American Cultures (TAAC) and the "Fan Taylor Distinguished Service Award" for exemplary service to the field of professional presenting from the Association of Performing Arts Presenters.

❖ Dianne McIntyre

For her pioneering work with women, African-American, and American spiritual traditions in dance; for daring to explore new areas of expression by fusing dance, live music and words; and then to inspire the creative voices of generations of choreographers and dancers.

Acclaimed dance artist, **Dianne McIntyre** is known for her work in modern dance and theatre. Her work appears in the feature film, *Beloved* and the award-winning HBO movie *Miss Evers' Boys*, for which McIntyre received an Emmy nomination. Other choreography for television includes *Langston Hughes: The Dreamkeeper* and *for colored girls who have considered suicide when the rainbow is enuf*. Originally from Cleveland, after studying dance with Elaine Gibbs (Redmond) and Virginia Dryansky, McIntyre went on to receive a BFA from the prestigious Department of Dance of The Ohio State University. Ms. McIntyre moved to New York City in 1970 and founded her dance/music ensemble Sounds in Motion in 1972. McIntyre has collaborated with legendary musicians such as Olu Dara, Butch Morris, Lester Bowie, Max Roach, Hannibal, Don Pullen, Hamiet Bluiett, Cecil Taylor, Ahmed Abdullah and countless others. McIntyre and company have toured throughout the U.S. and Europe appearing in concert halls, universities, community settings, and major dance venues including The Joyce Theater, Lincoln Center, Kennedy Center, Brooklyn Academy of Music, Jacobs Pillow, Walker Arts Center, New York City Center. In 1988 McIntyre closed the company to have more time to explore new areas of creative expression. Ms. McIntyre has choreographed for Alvin Ailey American Dance Theater and Repertory Ensemble, Cleo Parker Robinson Dance Ensemble, Dayton Contemporary Dance Company as well as college dance groups. She has been artist-in-residence in many universities over the past 30 years and has also taught at American Dance Festival and Jacob's Pillow. Other awards include two New York Dance and Performance (Bessie) Awards, AUDELCO Award (NY Black Theatre), AUDELCO Pioneer Award, Helen Hayes Award (DC theatre) and three Helen Hayes nominations, Thelma Hill Award and Woodie Award both for lifetime achievement, and numerous other awards of recognition.

SUSAN E. KENNEDY AWARD

❖ Norma Munn

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. As Chairperson of the New York City Arts Coalition, Norma Munn receives this Award in recognition of two decades of arts advocacy. Music, dance, theater, museums, media, large companies and small - all have benefited from her years of dedication.

Norma Munn is one of the founders of the New York City Arts Coalition, a citywide arts advocacy group dealing with public policy, First Amendment concerns, and budget issues at the City and State level, and currently serves as its Chair -- a position she has held since its inception nearly two decades ago. She is also founder and President of the Artists

Community Federal Credit Union, which provides financial services to artists and arts groups of all disciplines in the metropolitan region. Ms. Munn served on the Working Group for Culture Counts: Strategies for a More Vibrant Cultural Life for New York City, which provides a review of city funding, describes issues and concerns of the arts and cultural sector, and recommends changes in city policy and processes. She is also a member of the Advisory Group to the Special Committee on Lower Manhattan for the City Council. Ms. Munn has been involved in the cultural community for over three decades. Her previous professional experience includes the management of modern dance companies, as well as serving as Executive Director for the national service organization for professional nonprofit dance companies. She is the former Executive Director of The Foundation for the Community of Artists. Ms. Munn also served for four years as administrator of the S.A.F.E., an emergency fund for arts organizations in Manhattan. Prior to moving to New York City, and while attending college in the late 60's, she was active in the civil rights movement in Gainesville, Florida. She served as president of the local ACLU chapter, and worked to open its membership to students. She was also a member of the Board of the Florida ACLU.

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