



**FOR IMMEDIATE RELEASE**

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**THE 2008 NEW YORK DANCE AND PERFORMANCE AWARDS  
(A.K.A. THE BESSIES) AWARD RECIPIENT CITATIONS AND BIOGRAPHIES**

**CHOREOGRAPHER/CREATOR AWARDS**

❖ **Back to Back Theatre**

*For Small Metal Objects, a work that revealed the choreography of commuter ebbs and flows in the Staten Island Ferry terminal; for presenting an ordinary story in an extraordinary way.*

Formed in 1987 and based in the regional center of Geelong, Victoria, **Back to Back Theatre** is driven by an ensemble of eight actors perceived to have mental disabilities. From 1990 to 1998 the company undertook a series of highly successful collaborations with Circus Oz, Melbourne Workers Theatre, Arena Theatre Company, Handspan, My Friend The Chocolate Cake, and Snuff Puppets. Since 1999, under the Artistic Directorship of Bruce Gladwin, the company has nurtured a unique artistic voice with an emphasis on the ensemble's own commentaries on broad social and cultural dialogue. Created through a process of research, improvisation, and scripting, new work is realized via collaboration among the ensemble, Artistic Director, and guest artists. Critical and audience praise for *Mental* (1999), *Dog Farm* (2000), and *Soft* (2002) saw the company's work extend beyond premiere status and expanded the company's audience base to national and international arenas. *Soft* won The Age Critics' Award for Creative Excellence, was nominated for a Helpmann Award for Best Script, and toured to Europe with *Cow* (from the *Dog Farm* trilogy) in 2003. *Small Metal Objects* premiered and sold out at the 2005 Melbourne International Festival. It won the inaugural Age Critics' Special Commendation and was nominated for a Helpmann Award for Best New Australian Work. In the same year, Back to Back won the prestigious Myer Foundation Performing Arts Award for its long-standing contribution to the development of Australian theater. *Small Metal Objects* also won the ZKB Acknowledgement Prize for "Extraordinary Artistic Achievement" and a Green Room Award for Best Theatre Production (New Form) for its return season to Melbourne in 2007. Throughout its history, Back to Back has collaborated intensively with local communities, in the Greater Geelong region, in south-western Victoria, around Australia, and internationally.

❖ **Nora Chipaumire**

*For a testament to a troubled state, and state of mind, in Chimurenga, a work that stormed the barricades of our hearts and minds with humanity, humor, and striking sensuality, presented at Dance Theater Workshop.*

**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. Chipaumire is a recipient of a 2007 New York Dance and Performance Award for performance. She is also a Maggie Allesee National Center for Choreography (MANCC) 2007-08 Choreographic Fellow. Chipaumire received 2007-08 National Dance Project (NDP) Tour Support and a Jerome Travel and Study Grant. She was also honored with the Mariam McGlone Emerging Choreographer Award from Wesleyan University Center for the Arts. Chipaumire is featured in the documentary *Movement (R)evolution Africa* 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.

Nora's choreographic work has been presented in New York through venues including, 651 ARTS, Dance Theater Workshop, Danspace Project, The Flea, and BRICstudio. In addition to choreographing and touring her own work, Chipaumire is a featured performer and Associate Artistic Director of Urban Bush Women. She has also worked with various companies locally, nationally, and internationally, including Molissa Fenley and Dancers (NYC), Dimensions Dance Theater (Oakland, CA), and Compania De La Danza Narciso Medina (Havana, Cuba), and Bay Area choreographers such as Thais Mazur, Anne Bluthenthal, Laura Elaine Ellis, Robert Moses, and Leyya Tawil. She has studied dance formally and informally in her native Zimbabwe, USA, Cuba, and Jamaica. Chipaumire is a graduate of the University of Zimbabwe's School of Law and holds graduate degrees from Mills College (Oakland, CA) in Dance (MA) and Choreography & Performance (MFA). Chipaumire has taught students of all ages in community colleges, public schools, and recreational studios in the U.S. and internationally.

❖ **Doug Elkins**

*For creating a tender, rollicking excursion at Joe's Pub called Fraulein Maria, which took us from the snow-capped peaks of Hollywood through the worlds of "downtown" dance, Martha Graham, Willi Ninja, Balanchine, hip-hop, voguing, stepping, stomping, whirling, and flying like wild geese with the moon on their wings.*

❖ **Juliette Mapp**

*For a movingly eloquent dance meditation, an autobiographical "travelogue" on the forging of a dance artist and, in its loving largesse, a celebratory invocation of legendary spirits through a brilliant intergenerational lineage of creators and performers in Anna, IKEA and I, presented at Danspace Project.*

**Juliette Mapp** is a dancer, teacher, and choreographer based in New York City. Originally from Madison, WI, Juliette graduated in 1993 from Sarah Lawrence College, where she was a student of Viola Farber. Juliette has had the pleasure of performing in the works of Vicky Shick, Deborah Hay, John Jasperse (1996-2005), and many others. She received a "Bessie" Award for her performance with the John Jasperse Company in 2002. Juliette has been on the faculty of many schools, including Hunter College, George Washington University, Fordham University, and Movement Research. Juliette began choreographing her own dances about six years ago and has shown her work throughout New York City since then. Juliette is a student of The Alexander Technique with June Ekman, and of Kinetic Awareness with Elaine Summers.

❖ **Maguy Marin**

*For creating an acoustically challenging indictment of humanity's absurdist, animalistic impulsiveness, delivered in rhythmic loops of various mundane actions by ordinary people coming and going from behind mirrors in Umwelt, presented at The Joyce Theater.*

❖ **Tom Pearson & Zach Morris**

*For creating a work suffused in memory and remembrance, at once universal yet quintessentially American, informed by love, wisdom, and humor, and expressed in luscious movement and music by virtuosic performers in Vanishing Point, presented at Danspace Project.*

**Tom Pearson** is Co-Artistic Director of Third Rail Projects and frequently collaborates with the other members of Third Rail on joint ventures. His work has been commissioned by the Lower Manhattan Cultural Council, the Smithsonian National Museum of the American Indian, Lincoln Center for the Performing Arts, Danspace Project, and by the Hong Kong Youth Arts Foundation. His work has also been presented by Dance Theater Workshop, Dixon Place, La MaMa E.T.C., and with the Thunderbird American Indian Dancers at Theater for the New City, among others. Pearson received his MA in Performance Studies from New York University. From Florida State University, he received a BFA in Dance and a BA in English. He has taught as an Adjunct Professor of Dance at the Florida School of the Arts; as a movement instructor for Opera Workshop at LaGuardia High School for Music, Art, and the Performing Arts (through New York City Opera's Arts-in-Education program); as the Dance Program Coordinator at the award-winning LEVELS teen center in Long Island; as a part of several other high school and special interest programs; and through master classes at Swarthmore College and Florida State University. His writings on dance have been published in Dance Magazine, Dance Spirit, Time Out New York Kids, and online

at Uncoolkids.com, among others. In addition to creating contemporary work, Pearson also participates socially in traditional American Indian events as a Grass Dancer.

**Zach Morris** is a director, choreographer, author, visual artist, and filmmaker. His work has been seen internationally, at several theaters around the US, and at numerous venues in New York City, including: the South Street Seaport (as part of the Lower Manhattan Cultural Council's Sidelines Series), Dance Theater Workshop, Dance New Amsterdam, University Settlement/The New York Fringe Festival, Dixon Place, the Williamsburg Art Nexus, and The Merce Cunningham Studio. He has received the Henry Boettcher Award for Excellence in Directing, the NYC Fringe Fest Award for Excellence in Choreography, and has been granted residencies or commissions from The Hong Kong Youth Arts Foundation, Danspace Project, Dance Theater Workshop's Outer/Space program at Topaz Arts, La MaMa E.T.C., LMCC, the Swarthmore Project, The Great Neck House, Epiphany Theatre Company, and others. Morris is Co-Director of Third Rail Projects and organizer and moderator of the NYC Dance Film Lab. He has also served as the Co-Creator and Co-Director of the Westbeth New Works Program; the National and International Programs Associate at Dance Theater Workshop; the bartender at a number of questionable establishments; and most recently as the Dance Coordinator at LEVELS, a teen center based in Long Island. Zach has a BFA in Directing from Carnegie Mellon University.

❖ **Susan Rethorst**

*For her masterful ability to make us feel at home by bringing her living room-with-a-view to the stage; for an invitation to witness in impeccable detail a rich, personal environment that elucidates the power of quiet juxtapositions of movement within a single body and between bodies in 208 East Broadway, Part 2: Suitcase Dreams, presented by Danspace Project.*

**Susan Rethorst** born in 1951 in Washington, DC, began modern dance studies at an early age with Erika Thimey, a contemporary of Mary Wigman. Rethorst continued dancing at Bennington College, where she met Judith Dunn, a participant in the early Judson Church performances. Tutorials with Dunn laid the groundwork for Rethorst's artistic sensibility. From 1975, Rethorst steadily created dances while based in New York City. Since 1995, she has divided her time between New York and Amsterdam, teaching choreography throughout Europe and Scandinavia and continuing to make work in both Europe and America. Rethorst's work has been presented by The Museum of Modern Art, The Kitchen, Dance Theater Workshop, Danspace Project, and The Downtown Whitney Museum, among others. Her work has also been shown at various dance theaters, universities, and festivals throughout the US. Internationally, her work has been produced by The Holland Festival, Spazio Zero Rome, The Kunsthalle Basel, The Aix-en-Provence Festival, and Jerusalem's Room Festival, among others. In 2001 she initiated, along with three others, a Master's program for the Amsterdam School of the Arts. In 1985, Rethorst was among the first to receive a New York Dance and Performance (Bessie) Award for Outstanding Achievement. Rethorst has lectured on dance and choreography at Dartington College in England, Arizona State University, New York University, and the Amsterdam School of the Arts. She is currently at work on a book tentatively titled *A Sober Passion*. In 2005, she started a summer program co-sponsored by Wilson College in Pennsylvania titled Studio Upson (SUPA) that is devoted to the study of choreography.

❖ **Meg Stuart**

*For an influential body of work that encompasses possibilities, risk, and excellence; and for going boldly into the future with works such as Forgeries, Love, and Other Matters and Maybe Forever.*

**Meg Stuart** is an American choreographer and dancer who moved to New York in 1983 to attend New York University. She received a BFA in Dance and continued her training in Release Technique and contact improvisation at Movement Research. At the invitation of Klapstuk 91, she made her first full-length production *Disfigure Study* (1991). With her company Damaged Goods, which has been based in Brussels since 1994, Stuart created several works, including *No Longer Readymade* (1993), *No One is Watching* (1995), *Insert Skin #1 - They Live in Our Breath* (1996), *Alibi* (2001), *Visitors Only* (2003), *Forgeries, Love and Other Matters* (2004), *Replacement* (2006), and *Maybe Forever* (2007), among others. She also created *Swallow My Yellow Sunshine* (1994), commissioned by the ballet company of the Deutsche Oper Berlin and, in association with graphic designer Bruce Mau, *Remote* (1997) for Mikhail Baryshnikov's White Oak Dance Project. From 1997, Meg Stuart/Damaged Goods was one of the

Artists-in-Residence at the Kaaitheater in Brussels. From 2001 to 2004, the company took up residence at the Schauspielhaus Zurich at the invitation of Christoph Marthaler. Stuart teaches workshops in composition and improvisation at organizations such as Forum Dança in Lisbon, Movement Research in New York, PARTS in Brussels, and ImPulsTanz in Vienna. In 2000, Meg Stuart and Damaged Goods received the Culture Prize K.U.Leuven. In 2006, Meg Stuart received the Deutsche Theaterpreis DER FAUST for *Replacement*.

## **INSTALLATION & NEW MEDIA**

### ❖ **David Michalek**

*For underscoring the diversity and grandeur of dance and bringing people together in awe of monumental images of a world of dancers moving very, very, very slowly, in his Slow Dancing video installation at Lincoln Center.*

**David Michalek**, born in San Francisco in 1967, earned a B.A. in English Literature from the University of California, Los Angeles in 1990 and also studied filmmaking at New York University. He worked as an assistant to noted photographer Herb Ritts for two years, beginning in 1989. In 1991, he began his professional photographic career and worked regularly as a portrait artist for publications such as *The New Yorker*, *Vanity Fair*, *Interview*, and *Vogue*. Beginning in the mid-1990s, Michalek began experimenting with performance and installation and developing large-scale, multi-dimensional projects. His solo and collaborative work has been shown nationally and internationally, with recent solo exhibitions at Yale University, the Brooklyn Museum, and the Kitchen. He has collaborated with director Peter Sellars on two staged works: *Kafka Fragments*, presented at Carnegie Hall, and *St. François d'Assise*, presented at the Salzburg Festival and Paris Opera. Michalek has been the recipient of numerous grants and fellowships, from, among others, The Franklin Furnace, The Durfee Foundation, The California State Arts Council, the Jerome Robbins Foundation, Karen-Weiss Foundation, and the Performing Arts Center of Los Angeles County (commissioning grant toward the creation of *Slow Dancing*). He has been an Artist-in-Residence with the World Performance Project at Yale University since the spring of 2007. He is also on the visiting faculty of the Yale Divinity School, where he lectures on religion and the arts.

## **PERFORMERS:**

### ❖ **Alvin Ailey American Dance Theater**

*For a continuous display of magnificent individual dancers who have always created a transcendent whole since their company's inception; for taking dance and American culture to the corners of the world as eloquent ambassadors, and for an unforgettable 50th anniversary season that had audiences reveling in the aisles.*

**The Alvin Ailey American Dance Theater** grew from the now fabled performance in March 1958, at the 92nd Street Young Men's Hebrew Association in New York. Led by Alvin Ailey and a group of young African-American modern dancers, that performance changed forever the perception of American dance. Today, led by Artistic Director, Judith Jamison, AAADT has gone on to perform for an estimated 21 million people in 48 states and in 71 countries on six continents, including two historic residencies in South Africa. The company has earned a reputation as one of the most acclaimed international ambassadors of American culture, promoting the uniqueness of the African-American cultural experience and the preservation and enrichment of the American modern dance.

### ❖ **Hilary Clark**

*For a mesmerizing body of work as a fearless and magnanimous performer, whose gorgeous, astute, "take no prisoners" interpretations of experimental work -- most notably that of Tere O'Connor, Luciana Achugar, and Fiona Marcotty -- enliven the very evolution of the form itself.*

**Hilary Clark** has had the pleasure to dance with Tere O'Connor since 2004. Her interpretation of this art form has been influenced and inspired by many experiences and people. In New York since 1998, she has been investigating process and performance with many artists and choreographers, some of who include Fiona Marcotty, and presently Larissa Velez and Luciana Achugar.

❖ **William Isaac**

*For the daring physicality of an attenuated body through space; for a touching blend of power, vulnerability, and caring precision that supports and extends his own and his partners' bodies in Karole Armitage's Connoisseurs of Chaos, presented at The Joyce Theater.*

**William Isaac**, born on the island of St. Johns, Antigua, began his training at P.S. 158 and in the Bronx at the Bernice Johnson Cultural Arts Center in Queens, New York. He was a Fellowship Recipient at the Ailey School and is an alumnus of the High School of the Performing Arts and The Juilliard School. Isaac was a finalist for ARTS sponsored by the National Foundation for the Advancement for the Arts and a William Loeb Scholarship recipient at Philandanco. He has danced with Alvin Ailey American Dance Theater, Complexions Contemporary Ballet, Alonzo King's Line Contemporary Ballet, Dance Theatre of Harlem, and Philandanco. In the fall of 2003, Isaac performed with the New York City Opera in their production of Handel's *Alcina*, directed by Francesca Zambello and choreographed by Sean Curran. After performing with Karole Armitage in her 2004 season at the Joyce Theater, he spent a season as a guest artist with the Ballet de Lorraine, where Armitage was resident choreographer. Last spring, Isaac worked as Karole Armitage's assistant as she choreographed *Passing Strange*, which appeared at the Public Theater and opened on Broadway last February. This is his fourth season at Armitage Gone! Dance.

❖ **Jodi Melnick**

*For her unparalleled technical prowess as a performer, coupled with a pure beauty and ease of movement; for inspiration as a muse and a stellar presence in the works of Susan Rethorst, Vicky Shick, John Jasperse, and Donna Uchizono.*

**Jodi Melnick** is a New York City-based freelance dancer, choreographer, and teacher. She was a member of Twyla Tharp Dance Company and continues to dance and create work with Vicky Shick, Sara Rudner, Susan Rethorst, John Jasperse, Donna Uchizono, Mikhail Baryshnikov, and Hristoula Harakas. Her choreography has been presented in New York City, and this year, in Dublin, Ireland at the Museum of Modern Art and as part of the Dublin Dance Festival. Melnick works as an assistant to Trisha Brown creating and staging Opera. Currently, she is making new solos and working with video artist Burt Barr. In 2001, Jodi received a Bessie Award for sustained achievement in dance.

❖ **Leah Morrison**

*For colorful, fluid dancing that captures the choreographer's spirit with lightness, passion, and a precise edge, rendering an unforgettable performance in Trisha Brown's If You Couldn't See Me, presented at The Joyce Theater.*

**Leah Morrison** is originally from St. Louis, Missouri, where she began her training with Lee Nolting at the Center of Contemporary Arts. She graduated from the Conservatory of Dance at Purchase College in 2003 and joined Trisha Brown Dance Company in July 2005. Leah has had the privilege of studying with Neil Greenberg and Sigal Bergman.

❖ **Layard Thompson**

*For igniting new possibilities of physical existence and personal expression, in performance that manifested singularities on stages, sidewalks, and beyond, with the Pixie Harlots, and in solo performances inspired by Deborah Hay.*

**Layard Thompson** grew up on the west coast, where his father's influence as a landscape architect inspired an aesthetic passion for nature. Thompson began dancing at the age of 13 and went on to graduate from the University of Massachusetts at Amherst with degrees in Dance and Environmental Sciences. Thompson moved to New York as an apprentice with the Bill T. Jones/Arnie Zane Dance Company. He continued on to work with Edisa Weeks, Rebecca Lazier's Terrain Dance Company, Joanna Mendil Shaw's Equus Project, Jesse Phillips-Fein, J. Mandle Performance, Julie Atlas Muz, Juliette Mapp, performance artist Taylor Mac, and internationally with French choreographer Brice Leroux. As a member of Weimar New York's The Pixie Harlots, Thompson has worn out his first set of heels on bar tops and cabaret stages throughout New York. His life as an artist is greatly influenced by his relationship with choreographer Deborah Hay. Via her Solo Performance Commissioning Project, he has adapted four solos to critical acclaim from 2003-2007. Thompson is currently developing large scale installation performance environments, which he aspires to bring to galleries,

museums, and theaters as living exhibitions. His latest solo performance *Cup...puC.....K.....Ohhhh, Beauty, full, vessel* will be presented at Dance Theater Workshop December 3<sup>rd</sup> through 6<sup>th</sup> as part of DTW's Bessie Schonberg / First Light Commissioning and Creative Residency Program. Thompson divides his time between Brooklyn, NY and Liberty, Tennessee.

## **COMPOSERS**

### ❖ **Kris Bauman**

*For creating music infused with charm and playfulness, that helped bring characters and stories from rural America to life with his band, The Dang-It Bobbys, in Tom Pearson and Zach Morris' Vanishing Point presented at Danspace Project.*

**Kris Bauman** is a multi-instrumentalist who has been performing professionally since he was sixteen. He studied jazz performance and composition while enrolled in the Jazz and Contemporary Music program at The New School, where he learned from such masters as Reggie Workman and George Garzone. Bauman has performed extensively in and around New York City since his arrival here in 1996, and has also toured Europe several times. His performances can be heard on many rock, jazz, and R&B albums. He was featured with bassist Alexis Cuadrado on NPR's Studio 360. He has collaborated with producer Mike Barnard (Christina Aguilera, The Strokes), recording artist Bilal (Def Jam Interscope), Ilhan Ersahin (Nublu records), and most recently, with choreographers Zach Morris and Tom Pearson.

### ❖ **Zeena Parkins**

*For setting the standard of excellence for original live music for contemporary dance; and for not resting on her laurels but continually and consistently raising the bar on her own achievements.*

**Zeena Parkins** is a multi-instrumentalist, composer, improviser, well-known as a pioneer of the electric harp, who has also extended the language of the acoustic harp with the inventive use of unusual playing techniques, preparations, and layers of digital and analog processing. Zeena has received numerous commissions to provide scores for film, video, chamber orchestras, theater and dance. She has a strong commitment to provide sound for dance and has created over 30 scores for American and European choreographers. Zeena's work for dance has inspired her to explore unpredictable orchestrations and more ambitious sonic presentations, including her quadraphonic bubble wrap score for *Money Shot* and a 60- speaker installation built to hang over the audience in "(voice tells) 14 tiny pictures, no more no less," both for Jennifer Lacey; her live mixes and assemblages for Neil Greenberg and the numerous live music scores, both improvised and composed, she has performed with her long-time collaborator Jennifer Monson. Ms. Parkins has appeared on over 70 CD's and in hundreds of concerts in both large and small spaces all over the world. In 1997, Zeena was honored with the prestigious award from the Foundation for Contemporary Performing Arts and won a New York Dance and Performance Award for her score for choreographer Jennifer Monson's *Sender*. For two years, Zeena served as a guest lecturer/ visiting artist at the School of the Museum of Fine Arts in Boston. She designed a History of Sound Art class that was offered by Tufts and the Museum School, the first class of its kind offered at this school. She has also lectured at the Museum School in Chicago and has taught workshops at Bennington College in Vermont and at Movement Research in New York City.

### ❖ **Nitin Sawhney**

*For composing a score embodying a synchronicity of ideas, as eclectic and borderless as those imagined by the dance; for an emotional and versatile multi-instrumental convergence of East, West, North, and South, in Akram Khan and Sidi Larbi Cherkaoui's Zero Degrees, presented at City Center.*

**Nitin Sawhney** may be regarded as one of the most influential and versatile creative talents alive today. Firmly established as a world-class producer, songwriter, DJ, multi-instrumentalist, orchestral composer, and cultural pioneer, Sawhney has become a latter-day Renaissance man in the worlds of music, film, videogames, dance, and theater. Sawhney has released seven critically acclaimed studio albums. He has received five major national awards for his work. He has toured each of his albums

extensively and has sold-out many of the world's most prestigious venues both as a band and DJ. Sawhney has worked with a host of artists including Sting, Paul McCartney, Sinéad O'Connor, A R Rahman, Jeff Beck, Brian Eno, Fink, and Will Young. To date, Sawhney has scored over forty films, as well as having scored TV ads for top international agencies. His music for Channel Four's Second Generation was nominated for the prestigious Ivor Novello Award for Film and TV Composition (2004). Recent works include orchestral scores for Mira Nair's *The Namesake*, Sony Playstation 3's *Heavenly Sword*, and Franz Osten's silent film classic, *A Throw of Dice*, which he wrote for the London Symphony Orchestra. In 2000 Sawhney produced the *Varekai* album for Cirque du Soleil, taking his unique sound to an even-wider audience. In 2002 he worked with Akram Khan and Anish Kapoor, scoring the music to Khan's critically acclaimed choreographed work *Kaash*, and also wrote the music for Khan's *Zero Degrees* (nominated for a Laurence Olivier Award, and designed by Antony Gormley). Sawhney also scored Khan's latest work, *Bahok*, for the Royal Ballet of China. Sawhney appears regularly as an arts and current affairs commentator on topical discussion and news programs such as the BBC's *Newsnight*, *Newsnight Review*, and *HardTalk*. He has also written for UK national broadsheets: *The Guardian*, *The Daily Telegraph*, *The Independent*, and *The Observer*. In 2006 Sawhney was awarded an Honorary Graduate Degree from London's South Bank University and in late 2007 was awarded an Honorary Degree of Doctor of Music from the University of Kent. Sawhney is also due to receive a further university doctorate in 2009.

## **VISUAL DESIGNERS**

### ❖ **Aaron Copp**

*For creating a multi-verse of lighting effects, a living luminescence in visual harmony with the photographic motifs of Jonah Bokaer's False Start, co-presented by The Abrons Arts Center and Danspace Project at The Abrons Arts Center.*

**Aaron Copp** is a lighting designer working in dance, theater, and music. He received his undergraduate education first at Hartwick College, where he studied with Ken Golden, then later at SUNY-Binghamton, where he studied lighting design with John Vestal and scenic design with Sharon Perlmutter and John Bielenberg. He worked for eight years in New York after graduation, touring with such companies as Bill T. Jones/Arnie Zane, ISO Dance Theater, Sankai Juku, Twyla Tharp and Merce Cunningham. He entered the Yale School of Drama in the fall of 1995, studying lighting design with Jennifer Tipton and Steven Strawbridge and set design with Ming Cho Lee and Michael Yeargan. Since graduating from Yale in 1998, he has been freelancing as a designer and consultant. Recent projects include lighting designs for Yo Yo-Ma, Philip Glass, Laurie Anderson, and Merce Cunningham. He lit the Kennedy Center revival of *The Glass Menagerie*, starring Sally Field, and he has designed frequently at the Old Globe Theater in San Diego. Copp has worked extensively in New York's major dance venues, including The Joyce Theater, the State Theater, City Center, and BAM; and he has received a 2000 Bessie Award from Merce Cunningham's *Biped*.

### ❖ **Joe Levasseur**

*For lighting a vast range of work this season and providing deeply integral visual environments, textures, moods, and effects, in projects of every scale, at nearly every venue in the city.*

**Joe Levasseur** has worked closely on lighting design with New York-based dance artists, including John Jasperse, Jennifer Monson, RoseAnne Spradlin, Sarah Michelson, Maria Hassabi, Levi Gonzalez, Ashleigh Leite, Anna Sperber, Megan Sprenger, and Pavel Zustiak. He has worked in the theater in various respects for Karole Armitage, Miguel Gutierrez, Elisa Monte, Juilliard School Dance Department, SummerStages Dance at Concord Academy, JoAnna Mendel Shaw, and Donna Uchizono, as well as for lighting designer Clifton Taylor. When not in the theater, Levasseur also pursues a secondary calling as a visual artist.

### ❖ **Richard Siegal, Antoine Seigneur-Guerrini, Phillip Bußman and Norbert Pape**

*For production design that evoked a dark, virtual world inhabited by a lone dancer—data in human form-- in service to media, waiting to be accessed, uploaded, and remembered, in As If Stranger, presented at Danspace Project.*

**Richard Siegal**, founder of *The Bakery* (2002), danced with William Forsythe's Ballett Frankfurt from 1997 through its final season in 2004. During his tenure with the

company, he was named "Outstanding Dancer" by Balletanz's Annual Critics' Survey (1998, 2000, 2003). Prior to 1997, Siegal lived and worked in New York City, where he danced in the companies of Doug Elkins, Zvi Gotheiner, Janis Brenner, Robin Staff, Muna Tseng, Sin Cha Hong, and Mark Dendy. In 2004, Siegal was made an honorary member of the Bolshoi Ballet's Benois de la Danse and was awarded a fellowship at the prestigious MacDowell Colony in New Hampshire. The 2006 season brought the premieres of new works for The Athens International Dance Festival and a new production, *Stranger/Stranger Report*, for Theatre National de Chaillot (Paris). In 2007, Siegal was awarded the prestigious Mouson Award for *Stranger/Stranger Report*, which was shown at the Festspielhaus in Hellerau (Dresden). Siegal's web-based project, *If/Then Open Source*, made in collaboration with Hillary Goidell and Florent Berenger, was recently awarded The SACD Prize at The Monaco Dance Forum. Siegal was a guest choreographer at New York City Ballet's Choreographic Institute during the 2007 fall season. He is on the faculty of D.A.N.C.E. and at American Dance Festival, for which he also curates an annual Forsythe Festival.

**Philip Bußmann** has been designing stage video for international dance and theater productions since 1995. After studying set and costume design with Professor Jürgen Rose at Stuttgart State Academy of Fine Arts, he moved to New York City. There, he worked for eight years as video and graphic designer for the internationally renowned Wooster Group, which is known for its media theater performances under the direction of Elizabeth LeCompte. In Germany, he worked at Deutsches Schauspielhaus Hamburg, at Schauspielhaus Bochum, for the Ruhrtriennale, and with Wanda Golonka at Schauspiel Frankfurt, as well as with Sasha Waltz and Luk Perceval at Schaubühne Berlin and the Munich Kammerspiele. Bußmann is a founding member of 2+, a collaboration among himself, dancer and choreographer Christopher Roman, and dramaturge Célestine Hennermann. Bußmann currently lives in Frankfurt am Main and works on projects with William Forsythe and 2+.

**Antoine Seigneur-Guerrini** studied marketing and continued with theater technical studies at ISTS, Avignon. Since 1991, he has participated as an electrician and now as a general manager and lighting designer at the Festival d'Avignon. He has toured, primarily in Europe, with the François Verret dance company, Jérôme Savary (theater), Ars Nova (contemporary music), and Jacques Rebotier (theater).

#### **SPECIAL CITATIONS:**

❖ **Jennifer Dunning**

*For her exceptional range and depth of commitment, and for her service to dance in all its diversity as an author and New York Times dance critic for more than 30 years.*

❖ **Deborah Jowitt**

*For her decades of eloquence as the chronicler of our community; for her unflinching commitment to justice and revelation in her dance writing; and for the unquenchable vitality of her dancer's soul.*

**Deborah Jowitt** began to dance professionally in 1953, to show her choreography in 1962, and to write a regular dance column for *The Village Voice* in 1967. Her articles on dance have appeared in numerous publications. She was a founding member of the *Dance Critics Association*, serving at various times as its treasurer, newsletter editor, and co-chairman, and from 1973 to 1983 directed the *Critics Conference*, a three-week workshop at the *American Dance Festival*. In addition to lecturing and teaching workshops both in the United States and abroad, she is on the faculty of the Dance Department of New York University's Tisch School of the Arts. Her third book, *Time and the Dancing Image*, won the de la Torre Bueno Prize in 1989. She was honored by the American Dance Guild in 1991, received a Bessie (New York Dance and Performance) Award in 1985, an Ernie from Dance/USA in 1998 for her contributions to dance criticism, and in 2001 an award from the Congress on Research in Dance (CORD) for her contributions to dance scholarship.

❖ **Laurie Uprichard**

*For loving, nurturing, and challenging generations of dance artists; for giving a robust life to contemporary dance and performance; and for keeping New York City at the forefront of the global dance community through impeccable leadership at Danspace Project for over 15 years.*



**Laurie Uprichard** has, since August 2007, been the Artistic Director of the International Dance Festival, Ireland, where she initiated its first edition as an annual event. Previously, she served as Executive Director of Danspace Project for fifteen years. During her tenure, the organization significantly increased in budget and audience size, technical capability, and outreach to the dance community. She served as Managing Director of Urban Bush Women in 1991-92 and as the company's Producing Director until January 1996. From 1984-1991, Ms. Uprichard was associated with Dance Theater Workshop, serving the last three years as Managing Director and Co-Producer. She was a staff member in various programs at the New York State Council on the Arts between 1973 and 1981. In addition, she toured briefly as Company Manager with Meredith Monk/The House. A former dancer, Ms. Uprichard performed with Kei Takei's Moving Earth for five years, as well as with Irene Feigenheimer, Barbara Roan, and Wendy Woodson. Ms. Uprichard is a member of Danspace Project's Board of Directors and has served on the Boards of Dance/USA and Movement Research. She was a frequent panelist and site visitor for the Arts Partners Program of the Association of Performing Arts Presenters; and was also a site visitor for the National Endowment for the Arts Dance Program. She was a long-time panelist (and co-chair) of the New York Dance and Performance (Bessie) Awards Committee and a co-producer of the annual awards event. In 2001, she was named a Chevalier de l'Ordre des Arts et des Lettres by the French Minister of Culture. She received an M.B.A. with a concentration in Marketing from The American University and a B.A. in Psychology from the University of Miami.

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