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CONTACT: Sarah Rulfs
sr@contemporary-arts.org

**FOUNDATION FOR CONTEMPORARY ARTS ANNOUNCES
2018 GRANTS TO ARTISTS AND JOHN CAGE AWARD**

New York, NY, January 23, 2018 – Foundation for Contemporary Arts (FCA), a non-profit organization founded in 1963 by the artists John Cage (1912-1992) and Jasper Johns to benefit other artists, announces nineteen \$40,000 unrestricted grants to individual artists, including six awards named for artists associated with FCA over the years. These distributions total \$760,000, the largest sum ever disbursed to individual artists through the Grants to Artists program in FCA's history. The 2018 recipients are:

GRANTS TO ARTISTS AWARDS – Eighteen Awards of \$40,000 each

Dance

Ligia Lewis, Berlin, Germany
Yvonne Meier, New York, NY / THE DOROTHEA TANNING AWARD
Mariana Valencia, Brooklyn, NY
Netta Yerushalmy, New York, NY

Music/Sound

Joshua Abrams, Chicago, IL
Sylvie Courvoisier, Brooklyn, NY
Bonnie Jones, Baltimore, MD
Catherine Lamb, Berlin, Germany
Laurie Spiegel, New York, NY

Performance Art/Theater

Los Angeles Poverty Department, Los Angeles, CA / THE ROBERT RAUSCHENBERG AWARD

Poetry

Anne Boyer, Kansas City, MO / THE CY TWOMBLY AWARD FOR POETRY
Fred Moten, New York, NY / THE ROY LICHTENSTEIN AWARD
Lisa Robertson, Nalliers, France / THE C.D. WRIGHT AWARD FOR POETRY

Visual Arts

EJ Hill, Los Angeles, CA
Simone Leigh, New York, NY

- more -

Sam Lewitt, Brooklyn, NY
Dave McKenzie, Brooklyn, NY
Carissa Rodriguez, New York, NY

JOHN CAGE AWARD - \$40,000

Toshi Ichiyanagi, Tokyo, Japan

Established in 1993, **Grants to Artists** awards provide significant, unrestricted assistance to individual performing and visual artists. Recipients are chosen annually through a confidential nomination and selection process. The awards were increased to \$40,000 in 2016 to keep pace with the ever-increasing costs facing artists. Five awards named for artists who have been associated with FCA over the years are made through the Grants to Artists program; detailed descriptions of those awards follows.

The John Cage Award was established in 1992 by the Foundation's Board in memory of the late composer, one of FCA's founders and a Director of the organization until his death. This unrestricted \$40,000 cash award is made biennially in recognition of outstanding achievement in the arts. Selections are made from invited nominations.

"This year, FCA is making the largest number of \$40,000 awards in the organization's 55-year history," said artist Glenn Ligon, a Director of the Foundation for Contemporary Arts. "The partnership of individuals and foundations in celebrating the legacy of artists associated with FCA over the years has increased the number of artists that FCA can support each year, continuing FCA's unique 'artists for artists' approach."

The recipients were selected in November by the Directors of the Foundation: Cecily Brown, Anthony B. Creamer III, Anne Dias, Robert Gober, Agnes Gund, Jasper Johns, Julian Lethbridge, Glenn Ligon, and T.J. Wilcox. The Directors were joined in this year's grant selection process by composer, musician, and co-founder of Bang on a Can Michael Gordon; performance maker and writer Clarinda Mac Low; dance-based multidisciplinary artist Dean Moss; and Associate Curator in the Department of Painting and Sculpture at The Museum of Modern Art Yasmil Raymond. Advisors to the selection committee for the Poetry category were poets Tonya Foster and Peter Gizzi.

Beginning this year, one Grants to Artists award is underwritten by the membership dues of the FCA Friends, a new group of forty serious and thoughtful arts patrons. The Founding Members of the FCA Friends will support Carissa Rodriguez in 2018.

FCA will publish a booklet profiling the 2018 grantees in March. Biographies of the 2018 grantees follow; high-resolution images are available upon request. Biographies, work samples, and other information are also available on [FCA's website](#).

ABOUT THE NAMED GRANTS TO ARTISTS AWARDS (in alphabetical order)

THE ROY LICHTENSTEIN AWARD. This new award was established with an endowment gift from The Roy Lichtenstein Foundation in memory of the artist.

THE ROBERT RAUSCHENBERG AWARD. This endowed award was established in 2013 with a gift from the Robert Rauschenberg Foundation in memory of the artist.

THE DOROTHEA TANNING AWARD. This award was established in 2017 with an endowment gift from The Destina Foundation in memory of the artist and poet.

THE CY TWOMBLY AWARD FOR POETRY. This new award is supported by a multi-year gift from the Cy Twombly Foundation in memory of the artist.

THE C.D. WRIGHT AWARD FOR POETRY. This new award was established with an endowment gift from Ellsworth Kelly and Jack Shear in memory of the poet and 1999 Grants to Artists recipient. It is made to a poet over the age of 50.

ABOUT FOUNDATION FOR CONTEMPORARY ARTS

FOUNDATION FOR CONTEMPORARY ARTS was established in 1963 by John Cage (1912-1992) and Jasper Johns.

By the early 1960s, some emerging visual artists were beginning to experience modest financial success while many of their peers working in dance, music, and theater struggled against severely limited funding options to present their work. Cage, Johns, and a few friends decided to organize a benefit exhibition to support their colleagues in the performance arts. Lee Bontecou, Elaine de Kooning, Willem de Kooning, Marcel Duchamp, Alex Katz, Ellsworth Kelly, Roy Lichtenstein, Marisol, Barnett Newman, Claes Oldenburg, Robert Rauschenberg, James Rosenquist, Frank Stella, Elaine Sturtevant, and Andy Warhol were among the sixty-seven artists who contributed to this landmark show at the Allan Stone Gallery, a prominent contemporary gallery of the period. With proceeds from the exhibition, the Foundation began making grants to individual artists.

FCA depends on the generosity of artists to fund its programs and remains the only institution of its kind, created by artists to benefit artists. Its mission is to encourage, sponsor, and promote innovative work in the arts created and presented by individuals, groups, and organizations. FCA supports pioneering work in dance, music/sound, performance art/theater, poetry, and the visual arts through two core grant-making programs. Established in 1993, GRANTS TO ARTISTS are unrestricted, by-nomination grants that provide recipients with the financial means to engage in any artistic endeavors they wish to pursue. Each year, artists and arts professionals invited by FCA propose one artist, collective, or performing group whom they believe would benefit from an award. These confidential submissions are then reviewed by an advisory panel of artists, arts professionals, and FCA's Board of Directors and the recipients are determined. FCA also assists artists who are in need of urgent work-related funding through EMERGENCY GRANTS; requests are reviewed monthly by a volunteer panel of established artists that typically awards grants of between \$500 and \$2,500. Since 1963, more than 3,000 grants awarded to artists and arts organizations—totaling over \$13 million—have provided opportunities for creative exploration and development. To date, nearly 1,000 artists have contributed paintings, sculptures, drawings, prints, and photographs to help fund these programs.

www.foundationforcontemporaryarts.org

GRANTS TO ARTISTS

DANCE



Ligia Lewis

Ligia Lewis is a dancer and choreographer whose work has been presented in multiple contexts including the theater, museums, and galleries. Engaging with affect, empathy, and the sensate, her choreography considers the social inscriptions of the body while provoking its nuances and potentiality. Alongside Lewis's choreographic practice, she collaborates with and performs for others.

Lewis's *minor matter* (2016), which premiered at Hebbel am Ufer, Berlin, Germany, is presented in red and gives life to a vibrant poetic and social space materialized through the dynamic interplay of light and sound meeting a rich physicality. *Sorrow Swag* (2014), which premiered at Human Resources Los Angeles and continues to be presented in Europe, gives form to the textures of grief and sadness, emerging in a saturated blue.

Lewis's other choreographies include *Melancholy: A White Mellow Drama* (2015), a comical yet pointed critique on the color white, which opened at Fahrenheit by FLAX, Los Angeles, and was also presented at the Do Disturb Festival at the Palais de Tokyo, Paris, France. *Sensation 1* (2011), a silent wailing score amplified in total silence, was first presented at Tanz im August, Berlin, Germany, and later at Art Basel, Basel, Switzerland. As a dancer, Lewis has performed and toured extensively for artists including Ariel Efraim Ashbel, Mette Ingvarlsen, and Eszter Salamon. She has collaborated with visual artist Wu Tsang, musical artist Twin Shadow, and with the DJ collective NON Worldwide.

Managed and produced by Hebbel am Ufer Berlin, Lewis is also the recipient of a residency from the Baryshnikov Arts Center (2018); a Factory Artist residency at tanzhaus nrw (2017-19); funding from the Berlin Senate Department for Culture and Europe (2017-18); a Bessie Award for Outstanding Production for *minor matter* (2017); and of a Prix Jardin d' Europe from ImPulsTanz for *Sorrow Swag* (2015). She received a B.F.A. in dance and choreography from Virginia Commonwealth University in 2005.



Yvonne Meier / The Dorothea Tanning Award

Yvonne Meier is a dance artist who develops movement material within her own body, which she then performs solo or transfers to other performers. Props, costumes, images, and textures feature heavily in Meier's work, providing a range of spatial and bodily interventions for her performers to navigate. Throughout her career Meier has maintained a deep investigation into the art of improvisation that has resulted in the development of her own signature movement technique, "Scores."

In Meier's solo *Durch Nacht und Nebel* (2016) and her mutli-soloist work *Durch Dick und Duenn* (2017), performers transform through a rapid-fire sequence of improvisational vignettes and absurdist characters, with a few mechanical surprises thrown in. In *Mad Heidi* (2002/2012) she worked with a fur dress filled with walnuts as a hybrid costume/prop, and in *Durch Nacht und Nebel*

Meier has used her body to activate props such as a pile of gravel and an ostrich egg. Meier's ensemble piece *The Shining* (1993/2012), conceived as a "dance thriller," drew upon seductive and repulsive nuances within the experience of fear, with six dancers navigating the audience through a maze of 350 cardboard boxes in the dark. *Gogolorez* (2010-11) was created in collaboration with specific performers' bodies, actively building the work out of their specific reactions to verbal instructions and props.

Meier's work has been produced in New York by Creative Time; Danspace Project; Dia Art Foundation; Franklin Furnace; Lower Manhattan Cultural Council; MoMA PS1; Movement Research at Judson Church; Performance Space 122; The Kitchen; and the Swiss Institute; and elsewhere by Painted Bride Art Center, Philadelphia; Project Artaud, San Francisco; SUSHI Performance and Visual Art, San Diego; Upper Catskill Community Council for the Arts, Catskill, NY; and Wesleyan University, Middletown, CT. In Switzerland, Meier has performed at Kunsthau Zürich, Rote Fabrik, Seefeld-Tanzprojekt, Tanzhaus Zürich, and Tanzwerkstatt in Zurich; Belouard Bollwerk International, Fribourg; Kunsthalle Basel, Basel; Kunsthalle St. Gallen, St. Gallen; and at ROXY, Birsfelden. She has toured her work extensively across France, Germany, England, and Holland.

Meier has been published in the books *Caught in the Act: A Look at Contemporary Multimedia Performance* by Dona McAdams (Aperture, 1996); *Footnotes: Six Choreographers Inscribe the Page* by Elena Alexander and **Douglas Dunn** (Routledge, 1998); and *The Danspace Project 25 Years* (1999). She has received honors and awards from Pro Helvetia (1986, 1993, 2004) and the National Endowments for the Arts (1987, 1988, 1991), among others. She is the recipient of three New York Foundation for the Arts Fellowships in Choreography (1988, 1994, 2006); New York Dance and Performance "Bessie" Awards for *The Shining* (1993) and *Stolen* (2010); a Franklin Furnace Fund Grant (1994); and a John Simon Guggenheim Memorial Fellowship (2016).



Mariana Valencia

Mariana Valencia is a dance artist whose choreography navigates across media, space, and cultural histories. She makes performances that incorporate ethnographic practices, are deeply rooted in embodied research, and speak to the power of choreography in addressing our understanding of how cultural narratives are built and upended.

ALBUM (2017), a solo performance that is similar to a photo and song archive and functioned as an altar for Valencia's body, premiered at Brooklyn Arts Exchange, Brooklyn (2017), and was included in the American Realness festival, New York (2018). In *Yugoslavia* (2017), which premiered at Danspace Project, New York, Valencia explored themes of transmission, translation, relation, proximity, and blend through differently angled anecdotal, historical, whimsical, and observational texts. *Originators* (2016) recounts Valencia's work's origin story and her identity as a queer Latina woman, and was commissioned by the ISSUE Project Room Artist in Residence program and premiered at Abrons Arts Center, New York.

Valencia's works have been presented in New York at AUNTS, Center for Performance Research, Danspace Project, The Kitchen, The New Museum, Roulette, Ugly Duckling Presse, Wendy's Subway in partnership with the Brooklyn Academy of Music Fischer Theater, and Women & Performance. Internationally, her work has been presented at Perform(a) Festival in Macedonia and at the Kodenz Festival in Serbia (2016). As a performer, Valencia has worked with artists AK Burns, Kate Brandt, Kim Brandt, Jules Gimbrone, MPA, Elizabeth Orr, robbinschilds, and Em Rooney. Her projects in costume design include works by Vanessa Anspaugh, Lauren Bakst, Daria Fain, Juliana May, Jen Rosenblit, Marya

Wethers, and Geo Wyeth. As an ethnographer, Valencia has researched the Dugu dances of the Garifuna in Barranco, Belize (2005) and the Sonidero street dance traditions of Mexico City (2015).

Valencia was the cover artist of *Girls Like Us Magazine*, Issue #9 (2017); co-editor of *Movement Research Critical Correspondence* (2016-17); creator of the *Rhinoceros Event zine* (2012-14); and was a founding member of the No Total reading group (2012-14). Valencia has received grants from the Mertz Gilmore Foundation (2017); The Jerome Travel and Study Grant Program (2015-16); and The Yellow House Fund of the Tides Foundation (2010-13). She has held residencies in New York at Brooklyn Arts Exchange (2016-18); Center for Performance Research (2014-16); ISSUE Project Room (2015); New York Live Arts (2013-14); Chez Bushwick (2013); and in Los Angeles at Pieter Performance Space and Show Box L.A. (2014). Valencia holds a B.A. in dance and ethnography from Hampshire College.



Netta Yerushalmy

Netta Yerushalmy is a dance artist who works across genres and disciplines. Her work aims to engage with audiences by imparting the sensation of things as they are perceived, not as they are known, and to challenge how meaning is attributed and constructed.

In *Paramodernities* (2018), for which she was awarded a National Dance Project Production and Residency Grant from the New England Foundation for the Arts, Yerushalmy deconstructs key modern choreographies through a series of "dance-experiments." In 2017, Yerushalmy contributed to artist Josiah McElheny's *Prismatic Park*, a public dance residency that took place in New York City's Madison Square Park.

Yerushalmy's work has been commissioned and presented domestically by venues such as the American Dance Festival in Durham, NC, and Danspace Project, the Joyce Theater, New York Live Arts, and La MaMa E.T.C. in New York. Her work has been presented in Israel by festivals including Curtain Up, Intimadance, and Jerusalem International Dance Week; and in Europe at Centre National de la Danse, Pantin, France; Hebbel am Ufer, Berlin, Germany; and the International Solo-Dance-Theatre Festival, Stuttgart, Germany. Her commissions for repertory companies include the Ririe-Woodbury Dance Company, Salt Lake City; Zenon Dance Company, Minneapolis; Same Planet Different World, Chicago; and the Philadelphia International Festival of the Arts, Philadelphia.

Yerushalmy currently performs in the work of Joanna Kotze and Pam Tanowitz. She has previously danced with Doug Varone and Dancers, Nancy Bannon, Mark Jarecki, Karinne Keithley, and the Metropolitan Opera Ballet. She choreographed a Red Hot Chili Peppers music video; collaborated on evenings of theory and performance at the Institute for Cultural Inquiry in Berlin, Germany; and was a participant in Lower Manhattan Cultural Council's *Extended Life*.

Yerushalmy has been an artist in residence at Baryshnikov Arts Center; BMCC Tribeca Performing Arts Center; Djerassi Resident Artists Program; Gibney Dance Center's Dance in Progress; Harkness Dance Center; Jacob's Pillow; Movement Research; The Watermill Center; and The Yard. She is the recipient of a Jerome Robbins Bogliasco Fellowship in Dance (2013); a John Simon Guggenheim Memorial Foundation Fellowship (2012); a New York Foundation of the Arts Fellowship in Choreography (2010); and a Six Points Fellowship (2010-12). She holds a B.F.A. with Honors from New York University's Tisch School of the Arts.

MUSIC/SOUND



Joshua Abrams

Joshua Abrams is a composer, bassist, and improviser. His early formative musical experiences include performing in a chamber group conducted by Earle Brown, and busking on the streets of Philadelphia as an original member of The Roots. Since the mid-1990s, Abrams has been a key figure in Chicago's creative music communities and an international touring musician with artists across genres. In 2010, Abrams formed the project Natural Information Society (NIS), a group that creates long-form psychedelic environments that join the hypnotic qualities of the guimbri, a Gnawan lute, to a wide range of contemporary musics and methodologies including jazz, minimalism,

and experimental rock.

Abrams has toured internationally with Natural Information Society, including performances at Café Oto, London, United Kingdom; Eastern Daze Festival, Ghent, Belgium; Institute of Contemporary Art at the University of Pennsylvania, Philadelphia; Festival International de Music Actuelle de Victoriaville, Victoriaville, Quebec, Canada; Fylkingen, Stockholm, Sweden; Guelph Jazz Festival, Guelph, Ontario, Canada; Museum of Contemporary Art, Chicago; Pritzker Pavillion, Millennium Park, Chicago; Sant'anna Arresi Jazz Festival, Sant'anna Arresi, Italy; Serralves em Festa, Serralves, Portugal; Stanser Musiktage Festival, Stans, Switzerland; Teatro Maria Matos, Lisbon, Portugal; and Ulrichsberger Kaleidophon, Ulrichsberg, Austria. Natural Information Society's recorded works include *Simultaneity* (eremite, 2017); *Magnetoception* (eremite, 2015); *Representing* (eremite, 2012); *Natural Information* (eremite, 2010); and *Cipher* (Delmark, 2003).

Abrams has scored numerous feature films, including *The Trials of Muhammad Ali* (2013), and several projects with award-winning director Steve James: the films *Abacus: Small Enough To Jail* (2017), *Life Itself* (2014), *The Interrupters* (2011); and the documentary series *America To Me* (2018). Abrams' collaborations with visual artists include projects and exhibitions with Lisa Alvarado, Theaster Gates, and Simon Starling.

Abrams has appeared on over 100 recordings, including those by Fred Anderson, Bonnie "Prince" Billy, David Boykin, Hamid Drake, Neil Michael Hagerty, Nicole Mitchell, Roscoe Mitchell, Mike Reed, Matana Roberts, The Roots, and Town and Country. His performances include work with The Fred Anderson Trio, Sean Bergin, Ari Brown, Earle Brown, Peter Brötzmann, Rhys Chatham, Gerald Cleaver, Tony Conrad, Toumani Diabaté, Bill Dixon, Axel Dörner, Von Freeman, Jandek, Kidd Jordan, Oliver Lake, Joe McPhee, Joe Morris, Evan Parker, Jeff Parker, William Parker, Ballaké Sissoko, Damo Suzuki, Craig Taborn, Chad Taylor, and Kurt Vonnegut. He was an artist in residence at Fred Anderson Park (2017) and at The Hideout (2016), both in Chicago.



Sylvie Courvoisier

Sylvie Courvoisier is a pianist, composer, and improviser. She has led multiple groups and has been commissioned to write music for concerts, radio, dance, and theater. Courvoisier has recorded nine albums as a bandleader, 25 as a co-leader, and 25 as a side-person, notably on ECM, Tzadik, and Intakt Records. She has toured widely across the United States, Australia, Canada, Europe, and Japan.

Courvoisier regularly performs solo, in duo with Mark Feldman, and as the leader of the Sylvie Courvoisier Trio, which includes Kenny Wollesen and Drew Gress. She is a co-leader of the Miller's Tale quartet with Mark Feldman, Ikue Mori, and Evan Parker, and has been a member of Mephista with Ikue Mori and Susie Ibarra since 2000. Courvoisier regularly performs in a number of John Zorn's groups and compositional projects including Cobra and the Bagatelle Marathon. Since 2010, she has been a pianist and composer for flamenco dancer Israel Galvan's project *La Curva* in more than 150 performances around the world. In 2018, Galvan and Courvoisier will debut *Cast-A-Net*, a new project with Evan Parker, Mark Feldman, and Ikue Mori, and are developing a duo version of *Consagrazion* for piano and dance to debut in 2019.

Courvoisier has performed and recorded with Tim Berne, Joey Baron, Ellery Eskelin, Fred Frith, Yusef Lateef, Ingrid Laubrock, Joëlle Léandre, Butch Morris, Tony Oxley, Herb Robertson, Wadada Leo Smith, and Tomasz Stanko, among others. Her albums include the Sylvie Courvoisier Trio's *D'Agala* (Intakt, 2018); *Crop Circles* (Relative Pitch Records, 2017), a duo with Mary Halvorson; Miller's Tale's *Miller's Tale* (Intakt, 2016); and *Salt Task* (Relative Pitch Records, 2016), a collective trio with Chris Corsano and Nate Wooley.

Courvoisier is the recipient of the FOUNDATION SUISA Jazz Prize (2017); Chamber Music America's New Jazz Works (2016); a New York Foundation for the Arts Grant (2013); and Switzerland's Grand Prix de la Fondation Vaudoise de la Culture (2010). She received a B.A. from Gymnase du Bugnon, and attended the Conservatoire de Lausanne in Lausanne, Switzerland.



Bonnie Jones

Bonnie Jones is a Korean-American improvising musician, poet, and educator working primarily with electronic sound and text. Her work uses electronic noise (field recordings, circuit bending) and text (poetry, found, spoken, visual) to make visible/audible the often invisible, fluid, and in-between states of self and identity.

Jones has been an active improvising musician since 1999, and has released several recordings of collaborative and solo projects including *green just as I could see* (Erstwhile, 2012), with Andrea Neumann; *AS:IS* (Olof Bright, 2012), with Christine Abdelnour and Andrea Neumann; *Clandestine Cassette Series #2* (Northern Spy, 2011); *Arena Ladidros* (Another Timbre, 2010), with Chris Cogburn and Bhub Rainey; *NINA* (Simple Geometry, 2010), with Chris Cogburn and Liz Tonne; *Jones Family Farm* (Compost and Height, 2008); *Vines* (emr, 2006); *One Day* (Erstwhile, 2008), with Toshimaru Nakamura; and *English* (Copula, 2004), with Joe Foster.

Jones has received commissions from the Institute of Contemporary Arts in London, United Kingdom, and the Walters Art Museum in Baltimore. She has presented her work and collaborations domestically at Issue Project Room, Brooklyn; Katzen Arts Center, Washington, D.C.; Kelly Writers House, Philadelphia; The Museum of Contemporary Art, Los Angeles, Los Angeles; MoMA PS1, Long Island City; Ontological-Hysteric Theater, New York; REDCAT, Los Angeles; Swiss Institute, New York; Whitney Museum of American Art, New York; and internationally at Museo Universitario Arte Contemporáneo, Mexico City, Mexico; and Teatr Weimar, Malmö, Sweden, among others.

As a Baltimore-based arts organizer, Jones was a founding member of both the Transmodern Festival and CHELA Gallery, and is a member of the High Zero Festival and of the Red Room collective. In 2010, Jones and Suzanne Thorpe co-founded TECHNE, an organization whose primary program introduces female-identifying youth to technology-focused art making, improvisation, and community collaboration.

TECHNE's programs are delivered through partnerships with grassroots organizations that share an aligned commitment to racial and gender equity.

Jones is the recipient of a Fulbright Award (2004), and has been an artist in residence at Kunsthall Krems, Krems an der Donau, Austria; Elektronmusikstudion EMS, Stockholm, Sweden; Mills College, Oakland; STEIM, Amsterdam, Netherlands; and Q-O2, Brussels, Belgium. She has presented lectures and workshops at Centro Cultural Universitario Tlatelolco; Dartington College; Dia:Beacon; Johns Hopkins University; Oberlin College; Maryland Institute College of Art; and University of California, Berkeley. She received her M.F.A. at Bard College.



Catherine Lamb

Following interacting points within expanding harmonic space, Catherine Lamb has devoted her structural work to the inner life of tonality, constantly searching through the limits of human perceptions and resonances in overlaying atmospheres.

Lamb's series *Prisma Interius* (2016), made with her partner and frequent collaborator Bryan Eubanks, filters the outside environment into a harmonic field, basso continuo, tanpura, or bridge between the musical form and the perceptual listening space. Her first orchestral work, *Portions Transparent/Opaque* (2014), was premiered by the BBC Scottish Symphony Orchestra at the 2014 Tectonics Festival in Glasgow, Scotland. After an extended tour of her solo work *Shade/Gradient* (2012) through North America in 2012, Lamb received a travel grant from the Henry Cowell Foundation, allowing her to pursue work with Eliane Radigue and to form new relationships with European musicians. Earlier in her career, Lamb studied under composers James Tenney and Michael Pisaro at the California Institute of the Arts, where she also met director and dhrupadi Mani Kaul. It was during this time that she began diving deeply into her own practice of what she later termed "the interaction of tone."

Lamb is the co-founder of Singing by Numbers (2009-11), an experimental vocal ensemble formed with Laura Steenberge that focused on pedagogical research around pure ratio tuning. She has written for ensembles such as Ensemble Dedalus, Konzert Minimal, the London Contemporary Orchestra, NeoN, Plus/Minus, and Yarn/Wire. Lamb is involved in ongoing research with Marc Sabat on intonation; with Johnny Chang on Viola Torros; develops work regularly with musicians such as Rebecca Lane, Dafne Vincente-Sandova, and Frank Reinecke; as well as taking part in *Triangulum* with Julia Holter and Laura Steenberge.

Lamb is the recipient of a fellowship from Akademie Schloss Solitude (2016); an Emerging Composers Grant from the Wallace Alexander Gerbode and William and Flora Hewlett Foundations (2008-09); and was a Staubach Fellow at the International Summer Course for New Music in Darmstadt, Germany (2016). Lamb's writings and recordings have been published by another timbre, Black Pollen Press, Kunst Musik, NEOS, THE OPEN SPACE Magazine, Q-O2, sacred realism, and winds measure recordings. She received a B.M. from California Institute of the Arts, and an M.F.A. in music/sound from Bard College.



Laurie Spiegel

Composer Laurie Spiegel's music draws on her classical training, pre-classical lute, and folk guitar and banjo roots; however, she is also a computer programmer, software designer, visual and video artist, and a published theorist. She is known for her pioneering work with several early electronic and computer music systems, focusing largely on interactive software that uses algorithmic logic to supplement and extend human abilities, and on the aesthetics of musical structure and cognitive process.

Spiegel's music has been heard widely in festivals such as the Cabrillo Festival of Contemporary Music, Santa Cruz, CA; and the New York Philharmonic *Horizons '84* Festival, New York; in concert at The Kitchen and The Museum of Modern Art in New York; in video and film scores for David Erlich, Tom DeWitt, Nam June Paik, and others; and with dance in the repertoires of Alvin Ailey American Dance Theater, Elliot Feld Ballet, the Netherlands Dance Theater, and the Kathryn Posin Dance Company. She has been commissioned for chamber orchestra and other instrumental media by the American Dance Festival, the Mostly Modern Festival, and S.E.M. Ensemble.

Spiegel's visual works—computer graphics, video, drawings, and photography—have been exhibited in the United States, Europe, and Japan. She has directed computer and electronic music studios and taught composition at Cooper Union and at New York University, where she founded its first computer music studio. Her realization of Johannes Kepler's *Harmony of the Planets* was sent into space as the opening cut of the Voyager Spacecraft's record *Sounds of Earth* (1977). Spiegel's recorded works have been available on 1750 Arch, Capriccio, Philo, Unseen Worlds, and other labels. Her computer software for music, such as *Music Mouse—An Intelligent Instrument* (1986), has been published for Amiga, Atari, and Macintosh computers.

Spiegel has received fellowships and grants from the New York State Council on the Arts, ASCAP, and the Experimental Television Lab at WNET, among others. She is a freelance composer for film, dance, and other media, as well as a writer, software developer, visual artist, and a consultant in computer music, audio software design, and in other areas of information technology. Spiegel's studies include an A.B. from Shimer College and an M.A. from Brooklyn College, and additional studies at Oxford and Juilliard.

PERFORMANCE ART/THEATER



Los Angeles Poverty Department / Robert Rauschenberg Award

Performance workshops initiated by John Malpede and hosted by Inner City Law Center in 1985 for anyone living inside or outside in Skid Row quickly turned into Los Angeles Poverty Department. Workshop members proposed and voted on names for the group with one member offering "LAPD," resulting in laughter until someone extrapolated "Los Angeles Poverty Department;" thereby ironically referencing the often de facto governmental body engaged in "homeless services," the Los Angeles Police Department, while no less ironically establishing the governmental department the city forgot to set up, the poverty department.

LAPD's original goal was to make performances that created community within Skid Row while getting the "real deal" of street level reality out to "normalville." LAPD continues to strive towards this mission by making work that connects the experience of communities living in poverty to the social forces that too often determine their experience. LAPD makes performances, parades, and festivals; curates exhibitions, talks, and films; and hosts community meetings at their Skid Row History Museum & Archive. Their aim is to create work that confuses the categories.

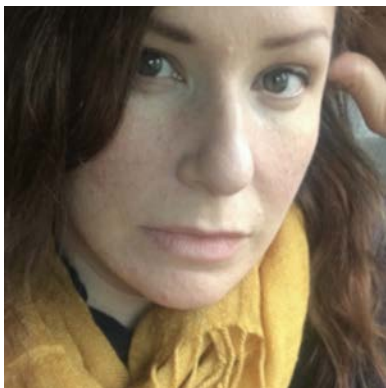
LAPD's performance projects include *Public Safety for Real* (2017-18), which built on community practices of empathy and concern that generate neighborhood safety; *Red Beard, Red Beard*, (2000-15) was an inquiry into reversing the cycle of violence; *Chasing Monsters from Under the Bed* (2014-15), which explored the dynamics of recovery from mental illness as well as violent police intervention as an all too frequent response to mental illness; and *Agents & Assets* (2001-14), a residency project created with LAPD members as well as people from impacted communities across the United States, and in Spanish language residencies in Bolivia and at the Queens Museum, Queens that scrutinized the War on Drugs and the community disruption and mass incarceration resulting from it; and *Biggest Recovery Community Anywhere* (2013), which excavated the history of Skid Row as a recovery community, and in doing so changed perception and language about Skid Row, both within the community and at City Hall.

LAPD's *What Fuels Development?* (2016) at the Armory Center for the Arts, Los Angeles, and *The Back 9* (2017) at The Skid Row History Museum & Archive, Los Angeles, were performed in spaces that functioned equally as installations. Similarly, *State of Incarceration*, addressing mass incarceration and recovery from it, was performed in a room filled with 60 metal bunk beds that also functioned as an installation at The Box, Los Angeles (2011), and the Queens Museum, Queens (2014).

Since 2010, LAPD's annual Festival for All Skid Row Artists has presented and archived the work of over 700 artists who call Skid Row home. Their biennial parade *Walk the Talk*, first held in 2012, uses a community nominating process to acknowledge transformative initiatives devised by people living and working in Skid Row.

LAPD has been supported by the Annenberg Foundation, Doris Duke Charitable Foundation, James Irvine Foundation, Mike Kelley Foundation for the Arts, Nathan Cummings Foundation, Robert Rauschenberg Foundation, and Surdna Foundation. They have received a Creative Capital Award; six MAP Fund Grants; a National Performance Network, Creation Fund Award; and a New England Foundation for the Arts' National Theater Project Creation and Touring Grant. LAPD receives consistent support from city, county, state, and federal government arts funders.

POETRY



Anne Boyer / Cy Twombly Award for Poetry

Anne Boyer is a poet and essayist whose work explores the possibilities of literature as an instrument for thinking about experiences often excluded from literature, particularly those that gather around gender, class, labor, and illness.

Written after her diagnosis with highly aggressive cancer and in its disabling aftermath, *The Undying* (Farrar, Straus & Giroux, forthcoming) is a meditation upon cancer, care, and what it means to be sick inside of "information's dream"—our data-saturated moment in history. *A Handbook of Disappointed Fate* (Ugly Duckling Presse, 2018) is a collection of essays and fables about poetry, love, death, and other impossible questions. Boyer's published

works of poetry include *Garments Against Women* (Ahsahta, 2015); *My Common Heart* (Spooky Girlfriend, 2011); and *The Romance of Happy Workers* (Coffee House Press, 2008).

Boyer is the recipient of the Community of Literary Magazines and Presses Firecracker Award in Poetry for *Garments Against Women* (2015). She is an Assistant Professor of Liberal Arts at the Kansas City Art Institute.



Fred Moten / Roy Lichtenstein Award

Fred Moten is a teacher and writer whose areas of study and practice include Black Literary, Aural and Visual Culture, Critical Theory, Performance Studies, and Poetry and Poetics. He is especially concerned with the social force and social origins of black expressive cultural practices. In particular, Moten is interested in the relation between insurgent social movement and experimental art, and has been preoccupied with understanding these fields of endeavor as indissolubly linked and irreducibly popular.

Over the last 25 years, Moten has addressed these concerns, by way of poetry and criticism, in a number of books, including *In the Break: The Aesthetics of the Black Radical Tradition* (University of Minnesota Press, 2003); *Hughson's Tavern* (Leon Works, 2009); *B. Jenkins* (Duke University Press, 2010); *The Feel Trio* (Letter Machine Editions, 2014); *The Little Edges* (Wesleyan University Press, 2015); *The Service Porch* (Letter Machine Editions, 2016); and *consent not to be a single being* (Duke University Press, 2017, 2018).

Moten is engaged in long-term collaborations with theorist Stefano Harney and artist Wu Tsang. With Harney, he is co-author of *The Undercommons: Fugitive Planning and Black Study* (Minor Compositions/Autonopedia, 2013) and *A Poetics of the Undercommons* (Sputnik and Fizzle, 2016), and with Tsang, *Who touched me? (If I Can't Dance, I Don't Want to be Part of Your Revolution, 2016)*. Tsang and Moten are also co-workers in the project *Gravitational Feel*, iterations of which have been shown or performed at venues including *If I Can't Dance I Don't Want To Be A Part of Your Revolution*, Amsterdam, Netherlands; Tate Modern, London, United Kingdom; and the New Museum, New York. Moten has also collaborated with the artists and artist collectives Arika, Freethought, Andrea Geyer, Arthur Jafa, MPA, Ultra-red, and Suné Woods.

Moten lives in New York with his partner and long-term intellectual collaborator, Laura Harris, and their children, Lorenzo and Julian. He has served on the editorial boards of *Callaloo*, *Discourse*, *American Quarterly*, and *Social Text*; as a member of the Critical Theory Institute at the University of California, Irvine; on the board of directors of the Center for Lesbian and Gay Studies, City University of New York; and on the advisory board of *Issues in Critical Investigation*, Vanderbilt University. Moten received an A.B. from Harvard and a Ph.D. from the University of California, Berkeley. He teaches in the Department of Performance Studies at New York University.



Lisa Robertson / C.D. Wright Award for Poetry

Lisa Robertson's work developed among a community of poets and artists in Vancouver, Canada, where she began to publish in the early 1990s. As a long time member of the experimental collective Kootenay School of Writing, an independent bookseller, the editor of little magazines, and a frequent collaborator with visual artists, from the beginning Robertson's work in poetry has been informed by her engagement in art communities as an organizer, essayist, and teacher.

Robertson's published works include *3 Summers* (Coach House Books, 2016), her eighth book of poetry, which received extended reviews in *Artforum* and *Los Angeles Review of Books*; *Occasional Works and Seven Walks for the Office for Soft Architecture* (Clear Cut Press, 2003), a selection of texts informed by collaborations with arts communities; *The Weather* (New Star Books, 2001), an experimental study of the language of meteorology in daily life, history, and politics, which has been published in translation in French and Swedish; *Debbie: An Epic* (New Star Books, 1997), which was shortlisted for the 1998 Governor General's Award for Poetry in Canada; and *XEclogue* (New Star Books, 1993), her first book of poetry that launched her study of the historical dynamics of gender in classical poetry forms.

Robertson is the recipient of an Honorary Doctorate in Letters from Emily Carr University of Art and Design (2017), and a series of arts awards from the Canada Council of the Arts beginning in 1995. She was the Pearl Andelson Sherry Poet-In-Residence at the University of Chicago (2015); the Bain-Swiggett Visiting Professor of Poetry at Princeton University (2014); the Allen Ginsberg Visiting Fellow at Naropa University (2014); and the Judith E. Wilson Visiting Fellow in Poetry at the University of Cambridge (1998).

Since 2004, Robertson has lived in rural France. She frequently travels to art colleges and universities across Europe, the United States, and Canada as a freelance teacher and lecturer, translates poetry and linguistics from French to English, and writes essays for gallery and museum publications while continuing her independent work in poetry.

VISUAL ARTS



EJ Hill

EJ Hill is an artist whose practice incorporates painting, writing, installation, and performance as a way to elevate bodies and amplify voices that have long been rendered invisible and inaudible by oppressive social structures. This multifaceted approach often stems from an endurance-based performance practice in which Hill pushes his physical and mental limits as a way to expand the conditions, parameters, and possibilities that determine a body.

Hill's work has been presented domestically and internationally in exhibitions including *Rendez-vous/14th Lyon Biennale*, Institut d'Art Contemporain, Villeurbanne/Rhône-Alpes, France (2017); *Artists of Color*, The Underground Museum, Los Angeles (2017); *Future Generation Art Prize*, 57th Venice Biennale, Venice, Italy (2017); *The Necessary Reconditioning of the Highly Deserving*, Commonwealth & Council, Los Angeles (2017); and *Tenses: Artists in Residence 2015-16*, The Studio Museum in Harlem, New York (2016).

Hill is the recipient of an Art Matters Foundation Award (2017); The William H. Johnson Prize (2016); and a Fellowship for Visual Artists from the California Community Foundation (2015). He was shortlisted for the Future Generation Art Prize from the Victor Pinchuk Foundation (2017), and was an Artist-in-Residence at The Studio Museum in Harlem (2015-16).

Hill received an M.F.A. from University of California, Los Angeles (2013) and a B.F.A. from Columbia College Chicago (2011).



Simone Leigh

Simone Leigh's diverse practice incorporates sculpture, video, and installation, all informed by her ongoing exploration of black female subjectivity and ethnography. Her objects often employ materials and forms traditionally associated with African art, and her performance-influenced installations create spaces where historical precedent and self-determination co-mingle. Through her investigation of visual overlaps between cultures, time periods, and geographies, she confronts and examines ideas of the female body, race, beauty, and community.

Though Leigh considers herself to be primarily a sculptor, she recently has been involved in social sculpture, or social practice work that engages the public directly. For the Creative Time supported exhibition *Funk, God, Jazz, and Medicine: Black Radical Brooklyn* (2014), Leigh installed a free clinic in Brooklyn called the *Free People's Medical Clinic*, a reenactment of the Black Panther Party's initiative of the same name. Leigh revisited the idea of the free clinic in her exhibition *The Waiting Room* at the New Museum, New York (2016), in which she shifted the subject from medicine and medical apartheid to focus more squarely on forms of knowledge and ritual that offer healing and support self-defense. On the days the museum was closed to the public, Leigh conducted *Home Economics*, a project in which twenty teenage girls received weekly instruction in herbal medicine, Taiko drumming, and dance. During her four-day exhibition *Psychic Friends Network* (2016) at Tate Exchange at the Tate Modern, London, Leigh collaborated with a number of other artists, including Lorraine O'Grady and choreographer/performer Rashida Bumbray, to extend the ideas around medicine to include communication with one's ancestors. Leigh's other projects and exhibitions include *Trigger: Gender as a Tool and as a Weapon* at the New Museum, New York (2017); *inHarlem*, a public installation presented in Marcus Garvey Park by The Studio Museum in Harlem, New York (2017); and a solo exhibition at the Hammer Museum, Los Angeles (2016-17).

During her residency at the New Museum, Leigh founded an organization called Black Women Artists for Black Lives Matter (BWAforBLM), a collective formed in direct response to the murder of Philando Castille, and in protest against other similar injustices against black lives. On September 1st, 2017, the members of BWAforBLM, including Leigh, occupied the New Museum's Lobby, Facade, 5th and 7th Floors, and Theater for four hours, engaging in dialogue, healing workshops, and performances. Leigh has since curated a round at Project Row Houses in Houston's Third Ward, where BWAforBLM was the artist exhibited across all seven art houses of the organization.

Leigh is a recipient of The Studio Museum in Harlem's Joyce Alexander Wein Artist Prize (2017); John Simon Guggenheim Memorial Foundation Fellowship (2016); Anonymous Was a Woman Award (2016); Herb Alpert Award in the Arts (2016); and A Blade of Grass Fellowship for Socially Engaged Art (2016). She holds a B.A. from Earlham College.



Sam Lewitt

Sam Lewitt is an artist who situates his use of various media within historically specific processes of material and symbolic exchange. His work often involves the isolation of industrial techniques and infrastructures, throwing into relief broader conditions of production in which the artwork is situated.

For *Stranded Assets* (2017), the artist's contribution to the 57th Venice Biennale, Venice, Italy, Lewitt arranged the loan and display of a set of decorative lamps found in the stairwell of a recently decommissioned power plant in Venice's industrial port of Marghera. Lewitt fabricated a series of reproductions of these lamps from pure compressed fuel ash that was scrubbed from power plant smoke stacks, and displayed both originals and reproductions in a section of the Venetian Arsenale in which the area's power turbines had been housed until the construction of the site in Marghera.

In *More Heat than Light* and *Less Light Warm Words* (2015-16), installed in solo exhibitions at the CCA Wattis Institute for Contemporary Arts, San Francisco and Kunsthalle Basel, Basel, Switzerland, and the Swiss Institute, New York, respectively, Lewitt engineered specially manufactured heating circuits used for the regulation of internal temperatures in environmentally sensitive media systems and redirected all available energy that flowed through the institutional lighting grids in the exhibition spaces. *Fluid Employment* (2012), presented at the 2012 Whitney Biennial, New York, involved a crude system of display and a corresponding pattern of labor, established around a magnetic fluid used to reduce friction in industrial manufacturing. This material, which slowly coagulates when exposed to open air, was allowed to congeal and be re-poured at two-week intervals throughout the exhibition's duration.

Lewitt's work has been included in numerous group exhibitions including *A Slow Succession with Many Interruptions*, San Francisco Museum of Modern Art, San Francisco (2016), and *Nature after Nature*, Fridericianum, Kassel, Germany (2014). With Richard Birkett, he co-organized and contributed work to the exhibition *and Materials and Money and Crisis* at Museum Moderner Kunst Stiftung Ludwig Wien, Vienna, Austria (2014).

Lewitt was named the Spring 2018 Cornell University Teiger Mentor in the Arts. His writing has appeared in publications such as *Artforum*, *Collapse*, *CURA*, *Mousse*, *October*, and *Texte zur Kunst*, as well as numerous edited volumes and catalogs. He holds a B.F.A. from the School of Visual Arts.



Dave McKenzie

Dave McKenzie is a visual artist who uses video, performance, and text to explore how and why subjects engage-with and become-with one another. Through simple gestures and an exploration of popular culture, language, and politics, McKenzie's work reveals complex layers of meaning.

In 2004, while an artist-in-residence at The Studio Museum in Harlem, McKenzie engaged in a year-long project in which he periodically walked the streets of Harlem wearing a suit, a tie, and a William Jefferson Clinton mask. In 2007 he re-staged the performance, along with two other performances, under the title *All Together Now* for Performa 07, New York (2007).

McKenzie's performances include *Darker Than the Moon, Smaller Than the Sun*, at The Studio Museum in Harlem (2014) and *All the King's Horses...None of His Men*, at Third Streaming, New York (2013). Exhibitions of his work include *Pants Full of Hope, Pockets Full of Adventure, or...Don't Call Me Cheesusz*, Wien Lukatsch, Berlin, Germany (2015); *2014 Whitney Biennial*, Whitney Museum of American Art, New York (2014); *The Ungovernables: New Museum Triennial*, New Museum, New York (2012); *30 Seconds Off an Inch*, The Studio Museum in Harlem, New York (2009); *On Premises*, Susanne Vielmetter Los Angeles Projects, Los Angeles (2009); and *Black is, Black Ain't*, The Renaissance Society at the University of Chicago, Chicago (2008).

McKenzie is the recipient of a United States Artist Fellowship Award (2009) and was a fellow at the American Academy in Rome (2014-2015). He received a B.F.A. from the University of the Arts in Philadelphia, attended the Skowhegan School of Painting and Sculpture, and has taught and lectured at several colleges and universities throughout the United States. McKenzie teaches at Bard College in the Studio Arts department, and also serves as a faculty member at the School of Visual Arts.



Carissa Rodriguez

Carissa Rodriguez is an artist whose work reflects on the material and social conditions through which art is produced, reproduced, and received. Encompassing cinematic, photographic, and sculptural work, her exhibitions present complex and at times personal narratives that reveal the dynamics in play between artist, audience, and institution.

These artistic concerns are evident in her recent solo exhibitions such as *The Maid*, SculptureCenter, Long Island City (2018); *I'm normal. I have a garden. I'm a person*, CCA Wattis Institute for Contemporary Arts, San Francisco (2015); *La Collectionneuse*, Front Desk Apparatus, New York (2013); and *Carissa Rodriguez*, Karma International, Zurich, Switzerland (2012).

Recent major group exhibitions include *MEDUSA*, Musée d'Art Moderne de la Ville de Paris, Paris, France (2017); *Finesse*, The Wallach Art Gallery, New York (2016); *2014 Whitney Biennial*, Whitney Museum of American Art, New York (2014); *Theater Objects*, LUMA Westbau, Zurich, Switzerland (2014); *Pro-Choice*, Fri Art, Fribourg, Switzerland (2013); *ProBio*, MoMA PS1, Long Island City (2013); *Better Homes*, SculptureCenter, Long Island City (2013); *White Petals Surround Your Yellow Heart*, Institute of Contemporary Art at the University of Pennsylvania, Philadelphia (2013); and *Demanding Supplies*, Kunstraum der Leuphana Universität Lüneburg, Lüneburg, Germany (2011). Early in her career, Rodriguez exhibited at American Fine Arts, Co., New York (1999, 1996), and her project *The Stand* traveled to several institutions internationally (1999-2004).

Rodriguez received a B.A. in Literature from Eugene Lang College at the New School in 1994, and attended the Whitney Independent Study Program in 2001. She was a core member of Reena Spaulings Fine Art, New York from 2004 to 2015.

THE JOHN CAGE AWARD



Toshi Ichiyanagi

Toshi Ichiyanagi is one of the most prominent Japanese composers and pianists today, and is credited with introducing many avant-garde musical concepts to Japan. He studied composition under John Cage, Kishio Hirao, and Tomojiro Ikenouchi, and piano under Chieko Hara and Beveridge Webster.

After the 2011 Tōhoku earthquake and tsunami, Ichiyanagi fervently created new work. His *Symphony No. 9* premiered in 2015, *Concerto for marimba and orchestra* in 2013, and *Symphony No. 8* and *Piano Concerto No. 5* in 2012. His works were featured at the 18th COMPOSIUM

Festival in Tokyo (2016), including the premiere of *Piano Concerto No. 6*, in which Ichiyanagi himself was a soloist.

Ichiyanagi has toured and presented his work extensively throughout Europe, Japan, and the United States. He has received commissions from the Pro Musica Nova Festival, Bremen, Germany (1976); Metamusik Festival, Berlin, Germany (1978); Cologne Festival of Contemporary Music, Cologne, Germany (1978, 1981); Holland Festival, Amsterdam, Netherlands (1979); and the Berliner Festspiele, Berlin, Germany (1981). He has presented and premiered his work at Carnegie Hall, New York; Seibu Theatre, Tokyo, Japan; and the Théâtre des Champs-Élysées, Paris, France. In the 1980s and 1990s Ichiyanagi presented several large-scale works commissioned by the National Theatre of Japan, including *Ōgenraku*, *Clouds Shore*, *Wind Roots*, and *Reigaku Symphony “The Shadows Appearing through Darkness.”* In 1989, he premiered *Reigaku Symphony No. 2 “Jitsugetsu Byobu Isso — Kokai,”* using two halls of the National Theatre simultaneously.

In 1989 Ichiyanagi formed the Tokyo International Music Ensemble—The New Tradition (TIME), an orchestral group focused on traditional instruments and shomyo, a style of Japanese Buddhist chant. TIME has toured across the United States and Europe. Ichiyanagi served on the jury for the Toru Takemitsu Composition Award in 2016; as the artistic director of Ensemble Origin—A Millennium of Resonance; as the artistic director of the Kanagawa Arts Foundation; on the board of the Saison Foundation; as an adviser of the Japan Music Competition; and as a councilor of Suntory Foundation for Arts. He was a Composer-in-Residence at DAAD Berlin (1976), and at the Pacific Music Festival (2004).

Ichiyanagi is the recipient of countless awards and honors, including the Elizabeth A. Coolidge Prize (1955), Serge Koussevitzky Prize (1956), and Alexander Gretchaninov Prize (1957) from the Juilliard School; first place in the Mainichi Music Competition (1949, 1951); Grand Prix of the Nakajima Prize (1984); L’ordre des Arts et des Lettres of the French Republic (1985); Mainichi Newspaper Art Prize (1989); Kyoto Music Grand Prize (1989); Suntory Music Prize (2002); and the Japan Art Academy Prize and Imperial Prize from the Japan Art Academy (2017). He was awarded a Medal with Purple Ribbon (1999) and Order of the Rising Sun, Gold Rays with Rosette (2005) from the Japanese Government, and has been recognized as a Person of Cultural Merit since 2008. He has received five Otaka Prizes for *Symphony No. 10* (2016), *Symphony “Berlin Renshi”* (1990), *Piano Concerto No. 2 “Winter Portrait”* (1989), *Violin Concerto “Circulating Scenery”* (1984), and *Piano Concerto No. 1 “Reminiscence of Spaces.”* (1981).

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