

CONTACT: Sarah Rulfs
sr@contemporary-arts.org

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**FOUNDATION FOR CONTEMPORARY ARTS ANNOUNCES
2016 GRANT RECIPIENTS**

**Grants to Artists awards and Robert Rauschenberg Award
are Increased to \$40,000 Each**

New York, NY, January 19, 2016 – Foundation for Contemporary Arts (FCA), a non-profit organization founded in 1963 by John Cage (1912-1992) and Jasper Johns and created by artists to benefit artists, announces sixteen large, unrestricted grants to individual artists. The 2016 recipients are:

JOHN CAGE AWARD - \$50,000

Joan La Barbara, Cortlandt Manor, NY

ROBERT RAUSCHENBERG AWARD - \$40,000

Jennie C. Jones, Brooklyn, NY

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

Dance

Nora Chipaumire, Brooklyn, NY
Yve Laris Cohen, Brooklyn, NY
Walter Dundervill, Brooklyn, NY
Sara Shelton Mann, San Francisco, CA
Melinda Ring, New York, NY
Larissa Velez-Jackson, Brooklyn, NY

Music/Sound

Ashley Fure, Hanover, NH
William Winant, Oakland, CA
Nate Wooley, Brooklyn, NY

Performance Art/Theater

Jack Ferver, Brooklyn, NY
David Levine, New York, NY
Tina Satter, Brooklyn, NY

Poetry

Renee Gladman, Providence, RI

Visual Arts

Barbara Bloom, New York, NY

The **John Cage Award** is made biennially in recognition of outstanding achievement in the arts for work that reflects the spirit of John Cage. This prestigious \$50,000 award was established in 1992 in honor of the late composer, who was one of FCA's founders. The selection is made from invited nominations.

The **Robert Rauschenberg Award** was permanently endowed by The Robert Rauschenberg Foundation in 2012 to honor the artist's legacy of fearlessness and multi-disciplinary approach. Rauschenberg was one of FCA's original contributing artists and was generous to FCA throughout his life.

Established in 1993, **Grants to Artists** awards provide significant, unrestricted assistance to individual visual and performing artists. Recipients are chosen annually through a confidential nomination and selection process. The awards have been increased to \$40,000 in 2016 to keep pace with the ever-increasing costs facing artists.

"These awards are meant to give artists the financial means to engage in whatever artistic endeavors they wish to pursue," said Stacy Tenenbaum Stark, Executive Director. "Some artists use their Grants to Artists award to directly fund their work by purchasing equipment or materials, by travelling, or by hiring assistants. Others use their award to take sabbatical from teaching, to cover their rent on a home or studio, to pay for health insurance or needed dental work, or to pay off student loans, thereby enabling them to focus on making work. No matter how they use their grant, these artists are liberated to research and develop ideas or embark on projects."

The recipients were selected by the Directors of the Foundation: Brooke Alexander, Cecily Brown, Robert Gober, Anne Dias Griffin, Agnes Gund, Jasper Johns, Julian Lethbridge, Glenn Ligon, Kara Walker, and T.J. Wilcox. Members of the Board were joined in this year's selection of the Grants to Artists and Robert Rauschenberg Award recipients by choreographer Ishmael Houston-Jones, Associate Curator in the Department of Media and Performance Art at The Museum of Modern Art Thomas Lax, The Chocolate Factory Artistic Director Brian Rogers, and composer Marina Rosenfeld. Advisors to the selection committee for the Poetry category were poets Ed Friedman and Tan Lin.

FCA will publish a booklet profiling the 2016 grantees in March. Biographies of the 2016 grantees follow; high-resolution images are available upon request. Biographies, work samples, and other information are also available on FCA's website now.

FOUNDATION FOR CONTEMPORARY ARTS

Foundation for Contemporary Arts is the only organization of its kind created by artists to benefit artists; artists have always directed its activities, selected its grantees, and contributed work to support its programs. Since its inception in 1963, FCA's mission has been to encourage, sponsor, and promote innovative work in the arts created and presented by individuals, groups, and organizations. Its legacy continues today with unrestricted, by-nomination grants supporting pioneering work across the fields of dance, music/sound, performance art/theater, poetry, and the visual arts. In addition to vital financial assistance, grantees receive the inestimable encouragement that comes with recognition by their peers. A fund is also maintained to assist artists with emergencies and unexpected opportunities related to their work. More than 2,500 grants awarded to artists and arts organizations—totaling nearly \$12 million—have provided opportunities for creative exploration and development. Over 900 artists have donated work to raise funds for these grants.

JOHN CAGE AWARD



Joan La Barbara

Joan La Barbara is a composer, performer, sound artist, and actor known for her unique vocabulary of experimental and “extended” vocal techniques. She explores the human voice as a multi-faceted instrument, going far beyond its traditional boundaries. La Barbara creates works for voices, instruments, and interactive technology. She developed experimental and extended vocal techniques, including multiphonics—the simultaneous sounding of two or more pitches—circular singing, ululation, and glottal clicks.

La Barbara has performed the premiers of several works in the contemporary American music canon, including those by **Robert Ashley**, **Philip Glass**, **Morton Feldman**, and **Steve Reich**, and has worked with **Merce Cunningham**. La Barbara premiered **John Cage's** work, and performed with him on numerous occasions. From 2002–2004 she directed “When Morty Met John: John Cage, Morton Feldman, and New York in the 1950s” festival, which celebrated the music of these composers and the New York School, at Carnegie Hall.

Among La Barbara's notable albums are “Voice is the Original Instrument” (1976), “Joan La Barbara Singing Through: Vocal Compositions by John Cage” (1990), and “Joan La Barbara/Sound Paintings” (1991). She was featured as a performer on the albums “Three Voices for Joan La Barbara by Morton Feldman” (1989). *73 Poems* (1993), her collaboration with poet Kenneth Goldsmith, was included in *The American Century Part II: Soundworks* at The Whitney Museum. Her recording *ShamanSong* (1998) includes her composition “ROTHKO,” a “sound painting” inspired by the Rothko Chapel. For *in solitude this fear is lived* (2011), La Barbara seated the American Composers Orchestra around and among the audience in Carnegie Hall's Zankel auditorium, building her “sonic painting” inspired by Agnes Martin's minimalist drawings while exploring ways of immersing the audience in her music.

“The Immersive Early Works of Joan La Barbara” is a DVD and CD collection of restored surround-sound recordings from 1976–1981 that will be released on Mode Records. These multi-channel works were originally performed with multiple speakers in unusual arrangements. The project is in development with funding from New Music USA and the Aaron Copland Fund. La Barbara is composing a new opera inspired by Virginia Woolf and Joseph Cornell that explores the artistic process, interior dialogue, and sounds within the mind. La Barbara's voice-with-electronics “Signing Alphabet” score for “Children's Television Workshop/Sesame Street” has broadcast worldwide since its creation in 1977. Her film credits include Matthew Barney's and **Jonathan Bepler's** *River of Fundament* (2014) and Aleksandar Kostic's *Parallel Dreams* (2015).

La Barbara has had significant performances and premieres at The Albert Hall, Festival d'Automne à Paris, Brisbane Biennial, Carnegie Hall, Royal Opera House, Teatro Colòn, Warsaw Autumn, MaerzMusik in Berlin, and Lincoln Center, among others. She has recorded for A&M Horizon, Centaur, Deutsche Grammophon, Elektra-Nonesuch, Lovely Music, Mode, Music & Arts, MusicMasters, Musical Heritage, New World Records, Newport Classic, New World, Sony, Virgin, Voyager, and Wergo. Her works have been choreographed by John Alleyne for Ballet British Columbia, Nai-Ni Chen, Jane Comfort, Martha Curtis, Catherine Kerr, Martha Scott, and she performed her music with **Merce Cunningham** for a 1976 "Events" evening.

La Barbara was a DAAD Berlin Composer-in-Residence (1997) and has received awards including an International Society for Contemporary Music International Jury Award (1977), Meet The Composer (1990, 1994, 2008), FCA Emergency Grants (1994, 1999, 2010), Aaron Copland Fund recording grants (1998, 2013), a John Simon Guggenheim Memorial Foundation Fellowship in Music Composition (2004), a New York State Council on the Arts Music Composition award (2007–2008), an American Music Center Letter of Distinction (2008), a Demetrio Stratos International Award for musical experimentation (2011), a Civitella Ranieri Fellowship (2013), New Music USA Project Grants (2013, 2014), and seven National Endowment for the Arts fellowships (Music Composition, Opera/Musical Theater, Inter-Arts, Recording (two), Solo Recitalist, and Visual Arts).

La Barbara earned a B.S. from New York University in 1970. She is on the Music Composition Faculty of New York University Steinhardt and Mannes College of Music at The New School. La Barbara is co-founder of performing composers collective Ne(x)tworks.

ROBERT RAUSCHENBERG AWARD



Jennie C. Jones

Jennie C. Jones is a conceptual artist who creates audio installations that explore sound and music, particularly experimental jazz, through the lens of minimalism. Her practice encompasses painting, sculpture, and sound to open discussions of the perception of sound within the field of visual arts.

Compilation, a ten-year survey exhibition of her work curated by Valerie Cassel Oliver, is on view at the Contemporary Arts Museum Houston through March 2016. For this exhibition, she highlights the parallels of visual arts and jazz in the 1950s, and the cultural climate out of which each emerged. Previous solo exhibitions include *RED, BIRD, BLUE*, at Atlanta Contemporary Art Center (2009); *Counterpoint*, at Yerba Buena Center for the Arts (2011); *Absorb/Defuse*, at The Kitchen (2013); and *Directions: Jennie C. Jones: Higher Resonance*, at the Hirshhorn Museum and Sculpture Garden, Washington, D.C. (2013).

Jones's work has been included in the group exhibitions *Silence*, The Menil Collection, Houston, (2012); also shown at Berkeley Art Museum and Pacific Film Archive, University of California, Berkeley; *Outside the Lines*; *Black in the Abstract, Part 2: Hard Edges/Soft Curves*, Contemporary Arts Museum Houston (2014); and *The Freedom Principle: Experiments in Art and Music, 1965 to Now*, Museum of Contemporary Art, Chicago, (2015); also shown at Institute of Contemporary Art at the University of Pennsylvania. Jones has works in The Deutsche Bank Collection, Los Angeles County Museum of Art, The Studio Museum in Harlem, The Museum of Modern Art and the Hirshhorn Museum and Sculpture Garden, among others.

Jones is the recipient of The William H. Johnson Prize (2008), the Studio Museum in Harlem's Joyce Alexander Wein Artist Prize (2012), a Joan Mitchell Foundation Grant (2013), and a Robert Rauschenberg Foundation Residency (2014).

Jones attended Rutgers University, Mason Gross School of the Arts where she received her M.F.A. in 1996. Prior to that she attended The School of the Art Institute of Chicago, receiving a B.F.A. in 1991, with Fellowship. Jones was a Visiting Artist on the M.F.A. Faculty at Montclair State University from 2012–2013 and a Resident Faculty Artist at the Skowhegan School of Painting and Sculpture in 2014. She is a Visiting Critic at Yale University.

GRANTS TO ARTISTS

DANCE



Nora Chipaumire

Nora Chipaumire is a choreographer and performer who uses her choreography to challenge and embrace stereotypes of Africa and the black performing body. Her work critiques colonialism and complicates notions of spectatorship and power. She will make her directorial debut with *Dance for Film* on location at Montclair State University in spring 2016.

Her most recent work, *portrait of myself as my father* (2016), is a National Performance Network Creation Fund project, co-commissioned by Miami Dade College, in partnership with Miami Light Project, 651 Arts, Columbia College, and Georgia Institute of Technology. *portrait of myself as my father* will premiere at Peak Performances, Alexander Kasser Theater, Montclair in April 2016. She developed this work, which investigates the self, blackness, Africa-ness, and the minimalist African aesthetic, as a Princeton University, Lewis Center for the Arts Hodder Fellow in 2014–2015. It is the companion piece to *rite riot* (2013), a solo rendering of *The Rite of Spring*, which was commissioned by French Institute Alliance Française and presented at their Crossing the Line festival in New York and Les Subsistances in France.

Chipaumire's notable premieres include *Dark Swan* (2014), reconstructed for Urban Bush Women at FOCUS DANCE, The Joyce Theater, New York; *The Last Heifer* (2012), at PLATFORM 2012: *Parallels*, Danspace Project, New York; *Miriam* (2012), at Next Wave Festival, Brooklyn Academy of Music Fisher Theater, Brooklyn; *visible* (2011), at Harlem Stage, New York; *Lions will roar...* (2009), at Museum of Contemporary Art, Chicago; and *Chimurenga* (2007), at ODC Theater, San Francisco.

Chipaumire is a three-time New York Dance and Performance “Bessie” Awardee: in 2008 for her dance-theater work, *Chimurenga*, in 2007 for her body of work with Urban Bush Women, and in 2014 for the revival of her solo *Dark Swan*. She has also received The Alpert Award in the Arts, Dance (2012) and a Doris Duke Artist Award (2015). Her work has been supported by the MAP Fund, the Jerome Foundation, NYFA B.U.I.L.D., National Dance Project, NYSCA, The Joyce Theater Foundation, and the National Endowment for the Arts.

Chipaumire received an M.A. and an M.F.A. from Mills College, in 2000 and 2002, respectively.



Yve Laris Cohen

Yve Laris Cohen is an artist whose work incorporates visual art and dance practices and often deals with the body as medium. Laris Cohen frequently utilizes sculptural and architectural elements in his performances and draws upon classical ballet. “Laris Cohen’s performances and attendant installations consider the material conditions by which bodies and objects are created or destabilized, legitimated or devalued... Laris Cohen performatively explores the nature of subjectivity—asking how we come to assume our bodies and by what means they are maintained.” (Jenny Jaskey, *Mousse Magazine*)

Laris Cohen has performed his works in many New York City venues, including *Waltz*, at Thomas Erben Gallery (2012); *Untitled*, created with Park McArthur, at SculptureCenter (2012); *Coda*, also at SculptureCenter (2012); *Seth*, at The Kitchen (2013); *Landing Field: Vito Acconci and Yve Laris Cohen*, at Hessel Museum of Art, Center for Curatorial Studies at Bard College (2013); *D.S.*, as part of the 2014 Whitney Biennial; *D.C.*, exhibited at Murray Guy (2014); *Platform* and *Patron*, at PLATFORM 2015: Dancers, Buildings and People in the Streets, Danspace Project (2015); and *Fine*, at The Kitchen (2015).

Laris Cohen's work has also been presented and commissioned by Dance Theater Workshop, Company Gallery, Abrons Arts Center, Recess, Movement Research at the Judson Church, in New York; The Hessel Museum of Art, Bard College; and Institute for Contemporary Art, Philadelphia.

Laris Cohen was an Artist-in-Residence at Movement Research (2010–2012) and has received an Emerging Artist Grant from The Rema Hort Mann Foundation (2011), an FCA Emergency Grant for his Whitney Biennial performance (2014), and a grant from the Franklin Furnace Fund for Performance Art (2015).

Laris Cohen graduated with a B.A. in Dance & Performance Studies/Art Practice from the University of California, Berkeley in 2008, and earned an M.F.A. in Visual Arts from Columbia University in 2011. In 2014 he was a Guest Instructor at New York University, Tisch School of the Arts Department of Performance Studies, and from 2015–2016 he was a Visiting Artist at Cooper Union. He currently advises for Dance and Process at The Kitchen. Laris Cohen was a Point Scholar as an undergraduate and is now Point Foundation Mentor, which is a scholarship-granting organization for LGBTQ students.



Walter Dundervill

Walter Dundervill is a choreographer who creates immersive performance environments fusing dance, visual art, costume, and sound design. Dundervill has performed in the work of other dance and visual artists including **RoseAnne Spradlin**, **DD Dorvillier/Future Human Dance Corps**, Bruce Nauman, Lovett/Codagnone, Luther Price, and David Wojnarowicz.

Dundervill's works have premiered internationally, including *You Wrote The Book*, at Dance Theater Workshop, New York (2008); *Dear Emissary, . . .*, at The Chocolate Factory Theater, Long Island City (2010); *Compression Piece*, at Chicago Dancing Festival, Chicago (2011); *ARENA 1*, at the Solo in Azione Festival, Studio 28, Milan (2011); *Aesthetic Destiny 1: Candy Mountain*, at Dance Theater Workshop (2011); *Color Parade*, which premiered and was performed again at Roger Smith Hotel, New York (2013, 2014); *Ornamental*, at PLATFORM 2014: *Diary of an Image*, Danspace Project, New York (2014); and *ARENA*, at JACK, Brooklyn (2014, 2015). His work has also been presented in New York at New York Live Arts, Judson Church, the New Museum, and Participant Inc.

Dundervill was an Artist-in-Residence at Movement Research in 2010–2011, in 2012 he held the RE:NEW RE:PLAY performance residency at the New Museum co-presented by Movement Research, and he was a 2012–2013 Studio Series resident at New York Live Arts. Dundervill has received three New York Dance and Performance “Bessie” Awards, for Outstanding Performer for **RoseAnne Spradlin's** *under/world* (2003), for Costume Design for **luciana achugar's** *Puro Deseo* (2009), and for Visual Design for *Aesthetic Destiny 1: Candy Mountain* (2011).

Dundervill graduated with a B.F.A. from the University of Georgia in 1987. He is also a member of the Artist Advisory Council at Movement Research.



Sara Shelton Mann

Sara Shelton Mann has been a choreographer, performer, and teacher since 1967. She trained with Alwin Nikolais and Murray Lewis in New York City before moving to Canada where she discovered contact improvisation, a dance theory developed by 1994 grantee **Steve Paxton**. In 1979 she moved to San Francisco and started the Company Contraband as a performance group and research ground, combining the principles of contact, systems of the body, and spiritual practice into a unified system of research. Shelton Mann's performance work is a platform for collaboration and research in consciousness. Her Movement Alchemy training is an ongoing teaching project and is influenced by certifications and studies in the metaphysical and healing traditions. She is a practitioner of several healing modalities and integrates her research with her teaching and performance endeavors.

Shelton Mann's works have been performed widely in San Francisco, including premieres of *Evol*, at Theater Artaud (1985); *Religare*, at Gartland Pit (1986); *Oracle*, at Theater Artaud (1988); *Mira Cycle III*, at Theater Artaud (1994); *Monk at the Met*, at Dance Mission Theater (2000); *Eye of Horus*, at Jessie Square, Yerba Buena Gardens (2014); and *Erasing Time*, at Yerba Buena Center for the Arts (2015).

Her work has also been presented at the Walker Art Center, Minneapolis; The Kennedy Center, Washington, D.C.; Aktovy Zal, Moscow, Russia; Potsdamer Tanztage Internationales Festival, Potsdam, Germany; University of California, Davis; Columbia College, Chicago; Emerson College, Boston; Segundo Encuentro Binacional de Danza Contemporánea, Mexicali, Mexico; and Bates Dance Festival, Lewiston.

Among her awards are six Isadora Duncan "Izzie" Dance Awards (1986, 1987, 1988, 1994, 2011), a John Simon Guggenheim Fellowship in Choreography (2000), an Alexander Gerbode Foundation and William and Flora Hewlett Foundation Choreographer Collaboration Award with David Szlasa (2008), and The San Francisco Bay Guardian "Goldies" Lifetime Achievement Award (2014).

Shelton Mann attended Shorter College from 1960-1963. She has participated in the Djerassi Resident Artists Program and was an Artist in Residence at Headlands Center for the Arts.



Melinda Ring

Melinda Ring creates dances, performance pieces, videos, and installations. In 2004 she founded the performance company Special Projects. Her dance- and movement-based projects often incorporate visual arts practices, including video, sculpture, and installation. Ring's most recent work, *Forgetful Snow* (2014), premiered at The Kitchen in New York and The Box in Los Angeles, and was documented by Contact Quarterly in Chapbook 6, "Forgetful Snow." *Forgetful Snow* is a triptych consisting of an evening-length dance and two durational performance installations.

Major premieres of her works include *Weather Condition Dances (Glare, Long Rain, Dense Fog)* (1997), at Highways Performance Space, Santa Monica; *Re-establishing the Ground Plane* (1997), at Los Angeles Municipal Art Gallery; *Impossible Dance #2 (still life)*, at Bennington College; *Huh?* (2007), at Frances Young Tang Teaching Museum and Art Gallery at Skidmore College; *Hmmm...* (2009), at The Kitchen, New York; and *X* (2010), at Danspace Project. Her work has also been performed at Headlands Center for the Arts, Sausalito; Highways Performance Space, Santa Monica; Danspace Project, New York; the Santa Monica Museum of Art; and Mount Tremper Arts.

Ring's collaborations include choreography for **Martin Kersels'** sculptural installations at the Whitney Museum of American Art, MASS MoCA, Santa Monica Museum of Art, and The Tang Teaching Museum at Skidmore College; performing in Paul McCarthy's video projects; and *for the birds* (2009), an installation/performance where Ring and Jennifer Nelson lived in The Box in Los Angeles for twenty-one days with twenty-one pigeons making things in various mediums that were literally "for the birds."

Ring has been an Artist-in-Residence at Headlands Center for the Arts (1999, 2012), Movement Research (2005, 2015-2016), Lower Manhattan Cultural Council (2007, 2012), Mount Tremper Arts (2012), Gibney Dance Center (2013), and Yaddo (2014). She has been commissioned by Los Angeles Contemporary Exhibitions (1989), Los Angeles Municipal Art Gallery (1994), The Frances Young Tang Teaching Museum and Art Gallery at Skidmore College (2007), Danspace Project (2012), Headlands Center for the Arts (2012), and The Kitchen (2008, 2014).

Support for her work has been provided by the California Arts Council Performing Arts Touring and Presenting Program (1996-1998), Audrey Skirball Kenis Theater Projects (1997), Meet the Composer (1995, 1998), three Artist In The Community Grants from the City of Los Angeles, Cultural Affairs Department (1994, 1996, 1998), a City of Los Angeles (COLA) Individual Artist Fellowship Award (1999), a Puffin Foundation Grant (2007), a Lower Manhattan Cultural Council Manhattan Community Arts Fund Grant (2009), a New York Foundation for the Arts, BUILD Stability Grant (2010), the Gerald Oppenheimer Family Foundation (2010, 2011), a Chora Council Grant from the Metabolic Studio, a project of the Annenberg Foundation (2012), and two FCA Emergency Grants (2010, 2014).

Ring earned a B.A. from the University of California, Los Angeles in 1982 and an M.F.A. from Bennington College in 2001. Ring is a critic in sculpture at Yale University School of Art and in Spring 2016 she will be a visiting instructor in Dance at the University of California, Los Angeles through the Movement Research exchange program. In 2011, Ring developed programing as an artist-curator for Danspace Project's PLATFORM.



Larissa Velez-Jackson

Larissa Velez-Jackson is a choreographer and hybrid artist who uses improvisation as a main tool for research and creation, focusing on personhood and the dancing/sound-making body. She employs a deep humor to grant audiences universal access to contemporary art's critical discourse. In 2011, she launched a song-and-dance collaboration with her husband, Jon Velez-Jackson, called Yackez, "The World's Most Loveable Musical Duo." She is also the Artistic Director of the LVJ Performance Co.

Velez-Jackson's works have been performed widely in New York City, including *Response time with help her out/take 357*, a collaboration with Hilary Clark, at Dixon Place (2007); *Making Ends Meet*, at soloNOVA Arts Festival, Performance Space 122 (2007); *Star Crap in Progress*, at RoofTop Dance, Brooklyn (2011); *Yackez Stage Show*, a collaboration with Jon Velez-Jackson, at Public Assembly, Brooklyn (2012); *S.P.E.D. the BX*, at THE POINT Community Development Corporation, Casita Maria Center for Arts & Education, Bronx Academy of Arts and Dance (2014); *Star Crap Method*, which premiered at The Chocolate Factory Theater, Long Island City (2014).

Velez-Jackson has also presented work at other New York City venues including Roulette, the New Museum, Dance Theater Workshop, Danspace Project Platform, American Realness Festival, and Abrons Arts Center. She will premiere a full-length commission at New York Live Arts in 2016 that incorporates her multimedia collaborative, Yackez with her senior aerobics students.

Velez-Jackson was a Movement Research Artist-in-Residence (2012–2013), a Seniors Partnering with Artists Citywide artist-in-residence with the Lower Manhattan Cultural Council (2013), and most recently an El Museo Del Barrio Artist in Residence (2014–2015). In 2012 she attended the danceWEB Scholarship Program of Impulstanz Festival with the support of a Jerome Foundation Travel and Study Grant.

Velez-Jackson graduated with a B.F.A. from University of the Arts in 1998.

MUSIC/SOUND



Ashley Fure

Ashley Fure is an American composer of acoustic and electroacoustic concert music, and also creates multimedia installation art. Her work explores the kinetic source of sound, bringing focus to the muscular act of music-making and the chaotic behaviors of raw acoustic matter.

Fure's current projects include *The Force of Things: An Opera for Objects*, an immersive intermedia opera created with architect Adam Fure that will be premiered by the International Contemporary Ensemble in Darmstadt in 2016. 2016 will also welcome world premieres of *Risen*, a new work for orchestra and electronics commissioned by the New York Philharmonic

Biennial, and *Etudes from the Anthropocene*, a septet that will premiere at a Miller Theater Composer's Portrait devoted to Fure's work.

Notable recent projects include *Ply*, a 55-minute electroacoustic ballet commissioned by the Institute for Research and Coordination in Acoustics/Music (IRCAM), for the 2014 Manifeste Festival, Paris; *Feed Forward*, a sinfonietta commissioned by Klangforum Wien for the 2015 Impuls Festival, Graz; *Albatross*, for large ensemble and electronics, commissioned by the San Francisco Contemporary Music Players for the 2014 Sweet Thunder Festival, San Francisco; and *Something to Hunt*, a septet commissioned for the 2014 Darmstadt Internationalen Ferienkursen für Neue Musik, Darmstadt. Her kinetic installation *Tripwire*, created with visual artist Jean-Michel Albert, premiered at the 2012 Agora Festival in Paris and has since toured to Palais des Beaux Arts (BOZAR), Brussels; International Digital Arts Biennial (BIAN), Montreal; and in France to Seconde Nature, Aix-en-Provence; Stereolux, Nantes; Festival Ososphère, Strasbourg; and Panorama, Tourcoing.

Fure has received the Julius F. Ježek Prize in Composition (2011) and a Staubach Honorarium for Composition (2012) from The Harry and Alice Eiler Foundation. She held a ten-month residency at Akademie Schloss Solitude (2012) and was awarded a Fulbright U.S. Student Program scholarship to France in Music Composition (2013–2014). In 2014 she received the Kranichsteiner Musikpreis from Internationales Musikinstitut Darmstadt and the Busoni Competition Prize from Akademie der Künste, Berlin.

Fure received a Diploma in Music Composition from the Interlochen Arts Academy. She earned a B.M. from Oberlin College Conservatory of Music in 2004 and a Ph.D. in Music Composition from Harvard University in 2013. Fure holds further degrees from IRCAM, where she completed Cursus 1 in 2009 and Cursus 2 in 2011. Fure was a Mellon Post-doctoral Fellow at Columbia University in 2014 and joined the Dartmouth College Department of Music as an Assistant Professor of Sonic Arts in September 2015.



William Winant

William Winant is an avant-garde percussionist who has performed and collaborated with musicians musical acts as diverse as Sonic Youth, Mr. Bungle, John Zorn, and Oingo Boingo. He has studied with James Tenney, **Steve Reich**, and John Bergamo, played music with The Kronos String Quartet, Anthony Braxton, Cecil Taylor, **Roscoe Mitchell**, Keith Jarrett, and Yo-Yo Ma, and has recorded music with **Christian Wolff** and Danny Elfman.

Winant has been timpanist with the Philharmonia Baroque Orchestra in San Francisco, as well as principal percussionist with the Cabrillo Festival Orchestra. He is currently principal percussionist with the San Francisco Contemporary Music Players and the John Zorn Chamber Ensemble, and has been the percussionist with the avant-rock band Mr. Bungle since 1995. He has also been a featured guest artist with the Los Angeles Philharmonic, the San Francisco Symphony, and the Library of Congress, and has performed at major venues and international festivals throughout Europe and North America. Composers who have written works for Winant include Chris Brown, Alvin Curran, Fred Frith, Peter Garland, Lou Harrison, Terry Riley, David Rosenboom, Somei Satoh, Wadada Leo Smith, and John Zorn.

Winant has made more than 200 recordings in a variety of genres, including music by Han Bennink, **Earle Brown**, Luc Ferrari, **Pauline Oliveros**, Mike Patton, Karlheinz Stockhausen, Siouxsie and the Banshees, The Ex, and White Out with **Jim O'Rourke**. Winant took part in the 1976 American premiere of **John Cage's** "Lecture on the Weather" at the Albright-Knox Art Gallery in Buffalo, New York. Winant also performed in the 1992 premiere of **Cage's** "Four6," a piece dedicated to Winant, **Pauline Oliveros**, **Joan La Barbara**, and Leonard Stein. Winant's notable works include his recording of Lou Harrison's *Lakoro sutro* (1988) and *SYR4: Goodbye 20th Century* (1999), on which he collaborated closely with Sonic Youth and avant-garde classical composers.

Winant was often an important catalyst for Lou Harrison's works, touring internationally for the premiere of his *Rhymes with Silver* along with Yo-Yo Ma and the Mark Morris Dance Group. In 2003, Winant celebrated the 50th anniversary of the **Merce Cunningham Dance Company** with **Takehisa Kosugi** and **Christian Wolff**. Together they created music for a series of eight special Events staged by **Merce Cunningham Dance Company** at London's Turbine Hall at the Tate Modern. Winant performed on Danny Elfman's soundtrack for Tim Burton's *Batman Returns* (1992) and recorded music with David Lindley and Henry Kaiser for Werner Herzog's *Encounters at the End of the World* (2007). *Five American Percussion Pieces* (2013) was Winant's first artist release and features performances by Lou Harrison, James Tenney, Michael Byron, and Alvin Curran.

Winant received a B.F.A. from York University in 1978 and an M.F.A. from Mills College in 1982. From 1984-1992, he was Mills' Artist-in-Residence with the Abel-Steinberg-Winant Trio, which has premiered more than twenty-five new works for violin, piano, and percussion at prominent festivals and recitals worldwide. Winant is a visiting Lecturer in Music at the University of California Santa Cruz.



Nate Wooley

After an early education playing in big bands with his father, Nate Wooley moved to New York in 2001, where he quickly became a part of the downtown free jazz, experimental, rock, and noise scenes. Since then he has performed regularly with such iconic figures as Anthony Braxton, John Zorn, Evan Parker, Ken Vandermark, and **Eliane Radigue**. As a solo trumpet player, Wooley combines extended technique, noise and drone aesthetics, amplification and feedback, and vocalization.

Wooley's recent *Seven Storey Mountain* series includes *Seven Storey Mountain* (Important Records, 2007), *Seven Storey Mountain II* (Important Records, 2009), *Seven Storey Mountain III* (2011), and *Seven Storey Mountain IV* (*Seven Storey Mountain III and IV*, Pleasure of the Text Records, 2013), all of which premiered at Issue Project Room, Brooklyn. *Seven Storey Mountain V* (Pleasure of the Text Records, 2015) premiered at Tectonics Festival New York, Abrons Arts Center, New York. His other works include *The Almond* (Pogus Productions, 2012); *Psalms From Hell*, which premiered at Jazztopad Festival, Narodowe Forum Muzyki, Wrocław, Poland (2014); and *I Am Their Wake*, which premiered at Dampfzentrale, Bern, Switzerland (2015).

In 2011, Wooley was an Artist-in-Residence at Issue Project Room and Café Oto, and received a Recording Program Grant from the The Aaron Copland Fund for Music. In 2013 Wooley was selected to participate in the in-gallery music series Sound Horizon at the Walker Art Center in Minneapolis. He has also been a featured artist at MoMA PS1 and the Solomon R. Guggenheim Museum.

Wooley earned a B.Mus. and an M.Mus. in trumpet performance from the University of Oregon in 1997 and the Lamont School of Music at the University of Denver in 1999. Nate is also the curator of the online research tool, the Database of Recorded American Music (dramonline.org) and the editor of *Sound American* (soundamerican.org), a quarterly online journal attempting to obliterate the perceived elitism of contemporary and experimental music.

PERFORMANCE ART/THEATER



Jack Ferver

Jack Ferver is a writer, director, and choreographer. As an actor he has appeared in numerous film, television, and theater projects. Ferver's work often deals with Otherness and utilizes satire to explore political issues. To date, Ferver has created twelve performance works, frequently collaborating with visual artist Marc Swanson, costume designer Reid Bartelme, composer Roarke Menzies, and dramaturg Joshua Lubin-Levy. Ferver's practice draws upon theater, dance, and performance art.

Ferver's recent work, *Chambre* (2015), premiered at Richard B. Fisher Center for the Performing Arts at Bard College (2014) and was performed again at American Dance Institute and the New Museum in 2015. *Chambre* draws inspiration from Jean Genet's *The Maids* and the story of the murder that inspired it. Ferver collaborated with visual artist Marc Swanson to create a set that would also function as an installation piece. In *Chambre*, Ferver explores issues of inequality, Otherness, gender politics, and celebrity culture. Ferver's other works include premieres of *Two Alike*, at DiverseWorks, Houston (2011); *Mon, Ma, Mes*, at French Institute Alliance Française's Crossing the Line festival, French Institute Alliance Française, New York (2012); *All Of A Sudden*, at Abrons Arts Center, New York (2013); and *Night Light Bright Light*, at American Realness festival, Abrons Arts Center (2015).

His works have also been presented in New York City at the New Museum; The Kitchen; Performance Space 122; the Museum of Arts and Design, as part of Performa 11; Danspace Project; Abrons Arts Center; and Dixon Place. Domestically and internationally, Ferver has been presented by the Richard B. Fisher Center for the Performing Arts at Bard College, Annandale-on-Hudson; American Dance Institute, Rockville; the Institute of Contemporary Art at Maine College of Art, Portland; the Institute of Contemporary Art/Boston; and Théâtre de Vanves, France.

Ferver has received residencies and fellowships from the Maggie Allesee National Center of Choreography at Florida State (2012); Baryshnikov Arts Center (2013); the Watermill Center (2014); the Institute of Contemporary Art at Maine College of Art (2014); and Live Arts Bard, the commissioning and residency

program of The Richard B. Fisher Center for the Performing Arts at Bard College (2014); and Abrons Art Center (2014–2015).

Ferver is a Visiting Artist at Bard College and Guest Faculty at New York University. He has also taught at the State University of New York at Purchase and has set choreography at The Juilliard School.



David Levine

David Levine is an artist and writer who creates performance work; video, photographic, and installation work; and written pieces. After five years as a professional theater director in New York (Atlantic Theater, Vineyard Theater, Sundance Theater Lab, New Dramatists Director-in-Residence), Levine began creating work that combined the psychological realism of Method acting with the formal concerns of conceptual art.

For Levine's *Private Moment* (2015), part of Creative Time's *Drifting in Daylight: Art in Central Park*, he staged iconic movie scenes that take place in Central Park with live actors in their original locations in the park. These repeated moments blurred the distinction between staged scenes and everyday interactions. His project *Actors at Work* (2006) involved filing Actor's Equity contracts for union actors to work at their day jobs, legally converting this workplace into a theater and each job into a performance. Documentation was exhibited at the New Ohio Theater and published in *Cabinet Magazine* (2007). Levine's other recent works have premiered and been exhibited internationally, including *Bauerntheater*, at Biorama-Projekt, Joachimsthal, Germany (2007); *Hopeful*, at Galerie Feinkost, Berlin, Germany (2009); *HABIT*, at MASS MoCA (2011); *WOW*, at BRIC House, Brooklyn (2014); *The Best New Work*, at The Gallery at REDCAT, Los Angeles (2015); and *Bystanders*, at Gallery TPW, Toronto, Canada (2015).

His performance works have been seen at The Museum of Modern Art, Documenta XII, KW Institute for Contemporary Art in Berlin, Creative Time, Tanya Leighton Gallery, Blum & Poe, the Watermill Center, and the Museum of Fine Arts, Boston. Levine's video, photographic, and installation work has been exhibited at Townhouse Gallery, Cairo; HAU2, Berlin; International Studio & Curatorial Program, New York; Museu Coleção Berardo, Lisbon; Matadero Madrid; the Utah Museum of Contemporary Art; Goethe Institut New York; and François Ghebaly Gallery. His writing has appeared in *Parkett*, *Mousse*, *Triple Canopy*, *Cabinet*, and *Theater*.

Levine has received the German Federal Cultural Foundation Commissioning Grant for *Bauerntheater* (2007), a New York Foundation for the Arts Fellowship (2007), a Florence Gould Foundation Commissioning Grant for *Venice Saved* (2008), an Etants Donnés (French-American Fund for Performance) Commissioning Grant for *Venice Saved* (2008), a Radcliffe Institute for Advanced Study at Harvard University Fellowship (2012–2013, 2013–2014), an Obie Award Special Citation for *HABIT* (2013), and a New York State Council on the Arts Individual Artists Commission for *WOW* (2014), and a MacDowell Colony Fellowship (2014). He was a Watermill Center Artist-in-Residence in 2010 and 2011.

Levine graduated Cornell University in 1992 with a special-concentration degree in Intellectual History, and Harvard University with an M.A. in English Literature in 1996. He is Professor of Art and Director of Studio and Performing Arts at Bard College Berlin, and Professor of the Practice of Performance, Theater, and Media at Harvard University.



Tina Satter

Tina Satter is a writer and director of theater, video, music videos, and web series/television content. She is Artistic Director of the theater company Half Straddle, founded in 2008, and has toured her work to over fifteen cities globally. Satter's experimental theater works often explore feminist and queer dynamics and incorporate a wide range of material, from classic theater to pop culture, through a satirical or humorous lens.

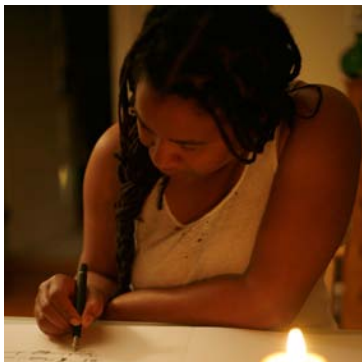
Satter's credits as a writer and director include *The Knockout Blow* (2008), *FAMILY* (2009), *Nurses in New England* (2010), *In the Pony Palace/FOOTBALL* (2011), *Away Uniform* (2012), *Seagull (Thinking of you)* (2013), *House of Dance* (2013), and *Ancient Lives* (2015). Her first collection of plays, *Seagull (Thinking of you)*, was published by 53rd State Press in 2014.

Satter's plays have been shown at festivals and theaters internationally, including France, Croatia, Japan, Portugal, and the United States. Her work has been commissioned and presented in New York City by theaters including The Kitchen, Performance Space 122, and the Bushwick Starr; and at festivals including COIL Festival at Performance Space 122, Prelude Festival, and Philadelphia's FringeArts.

Her work has received funding from the FCA Emergency Grants program (2011), the Rockefeller MAP Fund, and the Jerome Foundation. Her company, Half Straddle, received an Obie Award (2013) and her show *House of Dance* was nominated for the ZKB Patronage Prize of the Zürcher Theater Spektakel (2014). Satter received a Doris Duke Impact Award in 2014. She was a featured director at Culture Project's 2011 Women Center Stage Festival. She has completed residencies at SPACE on Ryder Farm (2012), the New Museum (2012–2013), Orchard Project (2013), The Kitchen (2013), Headlands Center for the Arts (2014), and Yaddo (2014).

Satter received a B.A. from Bowdoin College (1996), an M.A. from Reed College (2004), and attended the Brooklyn College graduate playwriting program (2007–2009), where she studied with playwright and 2003 grantee **Mac Wellman**. She is a visiting playwright and teacher at the University of Michigan; and has been a guest artist at Princeton University, Reed College, and Fordham University.

POETRY



Renee Gladman

Renee Gladman is an artist and writer preoccupied with lines, crossings, thresholds, geographies, and syntaxes as they play out in the interstices of poetry and fiction. She is the author of nine works of prose and one collection of poetry.

Gladman's works of prose include *Juice* (Kelsey Street Press, 2000), *The Activist* (KRUPSKAYA, 2003), *Newcomer Can't Swim* (Kelsey Street Press, 2007), and *To After That (Toaf)* (Atelos, 2008). Her recent titles include *Calamities* (Wave Books, 2016), and the Ravicka novels *Event Factory* (2010), *The Ravickians* (2011), and *Ana Patova Crosses a Bridge* (2013), all published by Danielle Dutton's Dorothy Project. Gladman has a short crime novel *Morelia* forthcoming from Solid Objects Press.

Gladman's own publishing ventures comprise the zine *Clamour* (1996–1999), Leroy Chapbook series (1999–2003), and the perfect-bound press Leon Works (since 2005).

In 2014–2015 she was a fellow at Radcliffe Institute for Advanced Study at Harvard University, where she worked on *Prose Architectures*, an interdisciplinary project exploring the continuum between sentences and drawings.

Gladman studied Philosophy at Vassar College, where she received a B.A. in 1993 and Poetics at New College of California, where she completed an M.A. in 2006. She has taught at several U.S. universities, most extensively as a professor of creative writing at Brown University from 2006–2014.



Barbara Bloom

Barbara Bloom is a visual artist whose conceptual practice is often centered on photography and installation. Bloom lived in Europe for nearly twenty years—first in Holland, then in Germany. Since 1992 she has lived and worked in New York.

For Bloom’s 2013 solo exhibition at the Jewish Museum, *As it were...So to speak*, she created tableaux that proposed dialogues among imagined historical guests and drew upon Talmudic discourse. As the former home of the Warburg Mansion, Bloom engaged with the site as both a museum and home to these guests, through artworks, found texts, and her writings. In 2015 Bloom presented *Framing Wall* (1977–2015) at The Museum of Modern Art. This was a twelve-part installation of images that framed other photographic images.

Bloom’s select solo exhibitions include *The Gaze*, at Stedelijk Museum, Amsterdam (1985); and at the Parrish Art Museum, Southampton (2000); *The Reign of Narcissism*, Serpentine Gallery, London, also exhibited at Kunsthalle Zürich, and Württembergischer Kunstverein, Stuttgart (1990); *Never Odd or Even*, at Carnegie Museum of Art, Pittsburgh (1992); *Pictures from the Floating World*, at Leo Castelli Gallery, New York (1995); and *The Collections of Barbara Bloom*, at the Wexner Center for the Arts, Columbus (1998); later shown at Martin-Gropius-Bau, Berlin and the International Center of Photography, New York (2008).

Her work has been included in group exhibitions at Westkunst, Museen der Stadt, Cologne (1981); the New Museum, New York (1988); Secession, Vienna (1982); Art Gallery of New South Wales, Sydney (1990); The Israel Museum, Jerusalem (1990); Fundacion Caja de Pensiones, Madrid (1992); MAK – Austrian Museum of Applied Arts / Contemporary Art, Vienna (1994); SITE Santa Fe (1995); Louisiana Museum of Modern Art, Denmark (1996); Museum of Contemporary Art, Los Angeles (1996); Art Institute of Chicago (1998); Museum Fridericianum, Kassel (1999); Cooper-Hewitt Design Museum, New York (2004); Kunsthau Graz, Austria (2004); Shanghai Duolon Museum of Modern Art, China (2005); the Carpenter Center for the Visual Arts at Harvard University (2013); and Kunsthalle Wien, Austria (2015).

Bloom was a DAAD Berlin Artist-in-Residence in 1986; in 1988 she received the Venice Biennale, Duemila Prize for Best Young Artist and the John Simon Guggenheim Memorial Foundation Fellowship in Fine Arts; and in 2007 she was a Getty Research Institute Visiting Scholar.

Bloom attended Bennington College from 1968–1969 and earned her B.F.A. from California Institute of the Arts in 1972.

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