



THE DORIS DUKE CHARITABLE FOUNDATION NAMES THE 2015 DORIS DUKE ARTISTS

Twenty Performing Artists Receive \$275,000 Each as Recipients of Doris Duke Artist Awards, Resulting in a Total of \$22 Million Awarded Among 80 Individuals

NEW YORK, NY, April 2, 2015 — The Doris Duke Charitable Foundation (DDCF) today announced the 2015 class of Doris Duke Artists. Twenty remarkable performing artists will each receive \$275,000 in flexible, multi-year funding as an investment in and celebration of their ongoing contributions to the fields of contemporary dance, theatre and jazz. With this year's class, the foundation will have awarded \$22 million among 80 Doris Duke Artists since the awards program's inception.

Ben Cameron, program director for the arts at the Doris Duke Charitable Foundation, said, "We are tremendously proud to announce to the world the fourth class of Doris Duke Artists. This year's class is particularly notable for their collective, strong and consistent commitment to touring and working in multiple communities, enabling them to have enormous impact on artists and audiences in every corner of the country. We are thrilled to recognize the accomplishments of such an influential and talented set of artists, and to make a substantial investment in their continuing work and well-being as they forge into the future."

The 2015 Doris Duke Artists are:

- **Muhai Richard Abrams** (Jazz)
- **Ambrose Akinmusire** (Jazz)
- **Darcy James Argue** (Jazz)
- **Camille A. Brown** (Dance)
- **Ronald K. Brown** (Dance)
- **Ann Carlson** (Dance)
- **Nora Chipaumire** (Dance)
- **Steve Coleman** (Jazz)
- **Paul S. Flores** (Theatre)
- **Cynthia Hopkins** (Theatre)
- **Daniel Alexander Jones** (Theatre)
- **Alonzo King** (Dance)
- **Okkyung Lee** (Jazz)
- **Linda Parris-Bailey** (Theatre)
- **Stephen Petronio** (Dance)
- **Mildred Ruiz-Sapp** (Theatre)
- **Steven Sapp** (Theatre)
- **Shawn Sides** (Theatre)
- **Yosvany Terry** (Jazz)
- **Doug Varone** (Dance)

Nora Chipaumire, a recipient of the Doris Duke Artist Award in dance, said, "I'm without words for what this recognition means to me. I'm perhaps not too singular in the way that I live from project to project to sustain me and the people who support me. That's always been the reality of arts funding. But, I've always had a larger vision, and I hope this award will help me realize some of it—to extend my good fortune to others and fill a vacuum that exists for students of dance in Africa by creating a center for research."

Muhai Richard Abrams, a recipient of the Doris Duke Artist Award in jazz, said, "This award will give me additional time and facility for expanding and exposing my work to a wider audience. It's energizing when something like this award happens, and it encourages me to keep working hard. The variety of challenges that are inherent in the music are quite stimulating. I'm accessing a world of raw material that's infinite, and the inexhaustibility of it is the challenge."

Mildred Ruiz-Sapp, a recipient of the Doris Duke Artist Award in theatre, said, "While I love being a part of an ensemble, it's exciting to see that my colleagues and the field also see me as an individual and as someone who can make change in the field. This award provides breathing room, a chance to consider different choices. It will take away some worry for both me and my company (UNIVERSES), because while these funds will take care of me, we can consider the needs of the company a little differently than when we were all eating off the same plate."

To learn more about the 2015 Doris Duke Artists and to view samples of each artist's work, visit www.ddpaa.org.

About the Doris Duke Artist Awards

The Doris Duke Artist Awards program is one of two awards offered through the [Doris Duke Performing Artist Awards \(DDPAA\)](http://www.ddpaa.org), which is part of a larger \$50 million, 10-year commitment of the Doris Duke Charitable Foundation to empower, invest in and celebrate artists by offering flexible, multi-year funding in response to financial challenges that are specific to the performing arts and to each artist. Launched in 2011, the awards program supports individual artists in contemporary dance, theatre and jazz.

Each recipient of a Doris Duke Artist Award receives \$275,000—including an unrestricted, multi-year cash grant of \$225,000, plus as much as \$25,000 more in targeted support for audience development and as much as \$25,000 more for personal reserves or creative exploration during what are usually retirement years for most Americans. Artists are able to access their awards over a period of three to five years under a schedule set by each recipient. Creative Capital, DDCF's primary partner in the awards, also offers the awardees the opportunity to participate in professional development activities, financial and legal counseling, and regional gatherings—all designed to help them personalize and maximize the use of their grants.

Ruby Lerner, founding president and executive director of Creative Capital, said, "It has been a great honor for Creative Capital to administer the Doris Duke Artist Awards program, and we can't wait to start working with the incredible group of 2015 awardees. They will have access to the wide range of tools and resources we've developed to help artists sustain their careers over the long term, including assistance with strategic planning, time management, financial planning, legal advice and much more. We have heard over the years from so many artists that these kind of resources and training can be as transformative to their careers as direct financial support."

To qualify for consideration by the review panels, all the Doris Duke Artists must have won grants, prizes or awards on a national level for at least three different projects over the past 10 years, with at least one project having received support from a DDCF-funded program. The panel chose the artists based on demonstrated evidence of exceptional creativity, ongoing self-challenge and the continuing potential to make significant contributions to the fields of jazz, contemporary dance and theatre in the future. By the end of the initiative, 100 artists will have been named Doris Duke Artists.

Additionally, all Doris Duke Artists receive the opportunity to nominate artists who inspire them for the Doris Duke Impact Award, the other awards program presented through DDPAA. Offering grants of \$80,000, the Doris Duke Impact Awards are designed to support artists who are not eligible for the Doris Duke Artist Award, either because the artists lack the necessary number of qualifying national awards, grants and prizes, or because their artistic voices are still coming into focus. To date, 100 artists have been awarded Doris Duke Artist Awards and Doris Duke Impact Awards, totaling in \$23.6 million funds awarded.

By the end of the 10 years, the foundation will have offered a total of at least 200 artists greatly expanded freedom to create, through an initiative that makes available the largest allocation of unrestricted cash grants ever given to individuals in contemporary dance, jazz and theatre. The Doris Duke Artist Awards and the Doris Duke Impact Awards are announced in classes of approximately 20 between 2012 and 2016, and 2014 and 2018, respectively. More information about the Doris Duke Performing Artist Awards is available at www.ddpaa.org.

About the Doris Duke Charitable Foundation

The mission of the Doris Duke Charitable Foundation is to improve the quality of people's lives through grants supporting the performing arts, environmental conservation, medical research and child well-being, and through preservation of the cultural and environmental legacy of Doris Duke's properties. The Arts Program of the Doris Duke Charitable Foundation focuses its support on contemporary dance, jazz and theatre artists, and the organizations that nurture, present and produce them. For more information, please visit www.ddcf.org.

About Creative Capital

Creative Capital supports innovative and adventurous artists across the country through funding, counsel and career development services. Its pioneering approach, inspired by venture-capital principles, helps artists working in all creative disciplines realize their visions and build sustainable practices. Since 1999, Creative Capital has committed \$35 million in financial and advisory support to 465 projects representing 579 artists, and its Professional Development Program has reached 10,000 artists in more than 400 communities through workshops and webinars. For more information, visit www.creative-capital.org.



Contact: Kristin Roth-Schrefer
Communications Director
Doris Duke Charitable Foundation
212.974.7003
kschrefer@ddcf.org



2015 DORIS DUKE ARTIST BIOS

Muhal Richard Abrams: Pianist, Composer (New York, NY)

Muhal Richard Abrams has been at the forefront of the contemporary music scene for more than 40 years. As co-founder of the Association for the Advancement of Creative Musicians (AACM), he is an influential leader who has written for a variety of ensembles and whose pioneering compositional and improvisational work can be heard on more than two dozen recordings. He most recently recorded Jack DeJohnette's *Made In Chicago* (ECM, 2015), which features fellow Chicagoans Henry Threadgill, Roscoe Mitchell and Larry Gray. He is a Doris Duke Impact Award recipient (2014), an NEA Jazz Master (2010) and a recipient of the Vision Festival's Lifetime Achievement Award (2010). In 2012, the Mid Atlantic Arts Foundation presented him with the BNY Mellon Jazz Living Legacy Award, and Columbia University awarded him an honorary Doctorate of Music. He headlined The Kennedy Center's 2014-2015 jazz season and continues to serve as President of the New York City Chapter of the AACM as it enters its 50th Anniversary in the fall of 2015.

Website: <http://aacmchicago.org>

Facebook: <https://www.facebook.com/aacmchicago>

Twitter: <https://twitter.com/AACMNewYork>

Ambrose Akinmusire: Trumpeter, Composer (Los Angeles, CA)

Self-described as a "spiritual seeker in the grand tradition of musical aspirationalists," Oakland native Ambrose Akinmusire recently released his second recording for Blue Note Records, *the imagined savior is far easier to paint* (2014). Named third place on the 2014 NPR Music Jazz Critics' Poll, the recording broadens the palette of his quintet, adding guitar, strings and vocals, while also addressing themes of social justice with compositions inspired by Trayvon Martin and other unnamed victims of racially charged violence. Akinmusire's two earlier albums were also met with critical acclaim. He received a Doris Duke Impact Award (2014) and the Grand Prix de l'Académie du Jazz (2014), and was named 2012 Trumpet Player of the Year in the *DownBeat* Critics Poll and the JJA Jazz Awards. His forward-thinking compositions have earned him grants from the MAP Fund (2009) and the French-American Jazz Exchange (2009). Currently, he is a Commissioned Artist for the Monterey Jazz Festival (2015), Hyde Park Jazz Festival (2015) and the Kennedy Center (2016).

Website: <http://www.ambroseakinmusire.com/home>

Facebook: <http://www.facebook.com/pages/Ambrose-Akinmusire/348707861824053>

Twitter: <http://twitter.com/amBROSEire>

Darcy James Argue: Composer (New York, NY)

In 2005, Darcy James Argue founded Secret Society, an 18-piece big band that quickly secured a reputation as one of modern jazz's premier large ensembles. The group's latest release is the GRAMMY Award-nominated *Brooklyn Babylon* (New Amsterdam, 2013), which received a MAP Fund grant (2011). The recording addresses the gentrification of Brooklyn and has drawn critical comparison to panoramic works by Duke Ellington and Charles Ives. Following the release of *Brooklyn Babylon*, Secret Society earned top honors in the Big Band category of the *DownBeat* Critics Poll (2013) as well as *JazzTimes* Big Band/Large Ensemble of the Year (2013). Argue's commissions include from the Jerome Foundation, Brooklyn Academy of Music, and most recently the Fromm Music Foundation for his upcoming multimedia work *Real Enemies*, which will premiere in the fall of 2015. His recent work *Tensile Curves* (2014) was inspired by Duke Ellington's "Diminuendo in Blue," employing metric modulations in place of Ellington's modulations of volume and intensity.

Website: <http://www.secretsocietymusic.org>

Facebook: <https://www.facebook.com/secretsocietymusic>

Twitter: <https://twitter.com/darcyjamesargue>

YouTube: <https://www.youtube.com/user/darcyjamesargue>

Camille A. Brown: Choreographer (New York, NY)

Camille A. Brown founded Camille A. Brown & Dancers in 2006 and uses her theatrically based work as a platform for exploring social and cultural questions. With intricate rhythms and fast footwork, her Bessie Award-winning retrospective, *Mr. TOL E. RAnCE* (2013), celebrates African-American humor while confronting issues of race in modern society. Her theatre credits include *The Fortress of Solitude* (The Public Theater, 2014), *tick, tick... BOOM!* (City Center Encores!, 2014) and *A Streetcar Named Desire* (Broadway, 2012). Awards include a TED Fellowship (2015), NEFA National Dance Project grants, a Jerome Foundation 50th Anniversary Grant (2014) and two Princess Grace Awards. Her current work-in-progress, *Black Girl: Linguistic Play*, illuminates the complexity of creating a black female identity. The work also gave birth to BLACK GIRL SPECTRUM, a community engagement initiative using dance and dialogue to address the civic, educational and economic struggles of black females. She was recently named co-director with Moncell Durden of Jacob's Pillow School's *Social Dances: Jazz to Hip-Hop* program.

Website: <http://www.camilleabrown.org>

Facebook: <https://www.facebook.com/camilleabrownanddancers>

Twitter: <https://twitter.com/CamilleABrown>

Vimeo: <https://vimeo.com/user3156247>

Tumblr: <http://camilleabrown.tumblr.com>

Ronald K. Brown: Choreographer (New York, NY)

Since 1985, Founder and Artistic Director of Evidence Ronald K. Brown has fused traditional African dance with contemporary choreography and spoken word. Committed to collaboration, he has worked with artists across many disciplines including composer and 2014 Doris Duke Artist Oliver Lake and the late writer Craig G. Harris. In 2014, Brown and jazz pianist Jason Moran created *The Subtle One*, a work celebrating ancestors and the impact they have on our lives. He describes *Through Time and Culture* (2014), which features him looking reflective in all white, as "about transition and perspective." Brown has also created pieces for numerous companies, notably Alvin Ailey American Dance Theater, Philadanco, Jeune Ballet d'Afrique Noire and Dayton Contemporary Dance Company. His accomplishments include a Doris Duke Building Demand for the Arts grant (2013), several NEFA National Dance Project grants and a Guggenheim Fellowship (2000). He is currently an artist in residence at BRIC in Brooklyn.

Website: <http://www.evidencedance.com>

Facebook: <https://www.facebook.com/evidencedance>

Twitter: <https://twitter.com/evidencedance>

Instagram: <https://instagram.com/evidencedance>

YouTube: https://www.youtube.com/channel/UCe-KpGI4ET_3DL4D3vWck9g

Ann Carlson: Choreographer, Performance Artist (Stanford, CA)

Ann Carlson's multidisciplinary work defies description and category. Supported by the MAP Fund (2014), her performance spectacle *Doggie Hamlet* focuses on human and non-human relationships with a cast of five humans, a herding dog and a flock of sheep. Social issues are the springboard of many of her projects, such as her site-specific ritual for climate change *Green Movement* (2008), a tongue-in-cheek performance featuring an ensemble clad in clear plastic dresses stuffed with dollars bills, and a cow. Carlson's many honors include a USA Artist Prudential Fellowship (2008) and a Guggenheim Fellowship (2003). She has presented at the Bing Concert Hall (Stanford University) and The American Center in Paris, among other international locations. Carlson is currently collaborating with Minneapolis Children's Theater on a work called *Baby Animals* (2016). She is also an artist in residence at The Center for the Art of Performance at UCLA, building a new version of *Symphonic Body* (2013), a performance/orchestral work using solely hand and body gestures.

Website: http://www.elsieman.org/artists/ann_carlson.html

Facebook: <https://www.facebook.com/pages/Ann-Carlson/214444595367639>

UCLA Residency Page: http://cap.ucla.edu/residencies/ann_carlson

Nora Chipaumire: Choreographer, Performer (New York, NY)

Born in Mutare, Zimbabwe and based in New York City, Nora Chipaumire challenges stereotypes of Africa and the black performing body with uncompromising vision. Her works include *Rite Riot* (2013), a solo based on *A Rite of Spring* that depicts a ritual sacrifice. In *Miriam* (2012), which is inspired by the death of South African singer and activist Miriam Makeba, she explored an issue faced by many female artists: the tension between following cultural expectations and the desire for independence from these norms. Chipaumire is an Alpert Award in the Arts recipient (2012), a USA Ford Fellow (2011) and a three-time Bessie Award-winner. Her international projects include a teaching residency and commission for *Haba Na Haba* in Tanzania. While in residence at Baryshnikov Arts Center, she developed a companion piece to *Rite Riot*, *portrait of myself as my father* (2014), in which she dressed in men's clothing in a celebration and critique of African masculinity.

Facebook: <https://www.facebook.com/NoraChipaumire>

Tumblr: <http://chipaumire.tumblr.com/>

Steve Coleman: Saxophonist, Composer (Allentown, PA)

Born in Chicago, Steve Coleman has produced music distinguished by its use of indefinite meter and overlapping cycles. In the 1980s, together with Greg Osby, Geri Allen, Cassandra Wilson, Graham Haynes and others, he created the collective M-Base. His primary ensemble, Steve Coleman and Five Elements, was formed in 1981 and recently released *Functional Arrhythmias* (Pi, 2013). In 2014, Coleman received a Doris Duke Impact Award, a Guggenheim Fellowship and a MacArthur Fellowship. Over the years, Coleman has also shared his discoveries in rhythm and tonality at public workshops. He now actively leads M-Base Ways, an online resource for improvising musicians, and M-Base Concepts, a nonprofit organization dedicated to providing musicians with a supportive environment for musical experimentation, original performance, and creative and philosophical growth. His next recording, *Synovial Joints* (Pi, 2015), by the large ensemble Steve Coleman and The Council of Balance, will be released in April 2015.

Website: <http://www.m-base.com>

Interactive Members Site: <http://m-base.net>

Facebook: <https://www.facebook.com/mbaseconcepts>

Twitter: <https://twitter.com/mbase>

Performance Dates: <http://m-base.com/schedule>

Paul S. Flores: Playwright (San Francisco, CA)

Poet, performance artist, playwright and spoken word artist Paul S. Flores explores the intersections of urban culture, hip-hop and transnational identity—an investigation rooted in Flores' childhood, spanning both Chula Vista, CA and Tijuana, Mexico. His works include the play *PLACAS: The Most Dangerous Tattoo* (2012), a bilingual tale of fathers and sons, transformation and redemption; the solo performance *You're Gonna Cry* (2011); and the two-hander *REPRESENTA!* (2007). Support for his work includes the NPN Forth Fund Award (2014) and Creation Fund (2012), an NEA grant (2013), and a National Association of Latino Arts and Cultures Fund for the Arts Individual Artist Award (2009). As a co-founder of Youth Speaks, Flores has introduced spoken word to hundreds of thousands of youth across the country and has developed a national performance platform for young people through the Brave New Voices: National Teen Poetry Slam as seen on HBO. He teaches hip-hop theatre and spoken word at the University of San Francisco.

Website: <http://www.paulsflores.com>

Facebook: <https://www.facebook.com/paul.s.flores>

Twitter: <https://twitter.com/PaulSFlores>

Cynthia Hopkins: Performer, Composer, Writer (New York, NY)

Cynthia Hopkins is a writer, composer, multi-instrumentalist and theatre artist who pushes the boundaries of communication by melding music, text and video as well as technical and theatrical design. She rose to recognition with *The Success of Failure (or, The Failure of Success)* (2009), *Must Don't Whip Um* (2007)

and *Accidental Nostalgia* (2004), a trilogy of works around memory and mortality that was awarded grants from the Mid Atlantic Artists Foundation's USArtists International program (2009), the MAP Fund (2008) and the Arts Presenters Ensemble Theatre Collaborations scheme (2006, 2008). Her musical performance addressing the climate crisis, *This Clement World* (2013), received a MAP Fund grant (2011) and toured extensively in the U.S. and abroad. She has received a Foundation for Contemporary Arts award (2015), a Guggenheim Fellowship (2010) and an Alpert Award in the Arts (2007). Among Hopkins's new projects are an experimental lecture demonstration about alcoholism, and a memorial service for her large-scale works in collaboration with the Fabric Workshop & Museum in Philadelphia.

Website: <http://cynthiahopkins.com>

YouTube: <https://www.youtube.com/user/CynthiaHopkinsMusic>

Twitter: <https://twitter.com/HopkinsCynthia>

Facebook: <https://www.facebook.com/MsCynthiaHopkins>

SoundCloud: <https://soundcloud.com/cynthiahopkins>

Daniel Alexander Jones: Playwright, Performer (New York, NY)

Interdisciplinary artist Daniel Alexander Jones creates multi-dimensional theatre where the body, mind, emotions, voice and spirit come together as one experience. Lately, he has been creating works for his alter-ego, Jomama Jones, in collaboration with composer Bobby Halvorson: *Night Flowers* (2014) at NYC's JACK, featured Jomama with a new musical guest each night; *Bright Now Beyond* (2014), a musical adaptation of L. Frank Baum's *The Marvelous Land of Oz*, premiered at Austin's Salvage Vanguard Theater; and the concert/performance *Radiate* (2011) played to acclaim at Soho Rep and is touring nationally. Among Jones's many honors are multiple MAP Fund grants, an Alpert Award in the Arts (2006), and fellowships from the Jerome, McKnight and Howard Foundations. He currently serves as head of the playwriting program at Fordham University.

Website: <http://www.danielalexanderjones.com>

Twitter: <https://twitter.com/mrdanieljones>; <https://twitter.com/msjomamajones>

Instagram: <https://instagram.com/danielalexanderjones>

Alonzo King: Choreographer (San Francisco, CA)

Since 1982, Alonzo King's San Francisco-based LINES Ballet has nurtured artistry and creative expression through performance and education. King calls his works "thought structures" that are created by the manipulation of energies that exist in matter through laws, which govern the shapes and movement directions of everything that exists. His work with Shaolin Monks, *Long River High Sky* (2007), blended two different Eastern and Western movement traditions together: martial arts and ballet. He has maintained long-time collaborations with musicians Pharaoh Sanders and Zakir Hussain, and his choreography is featured in the repertoires of numerous companies including Les Ballets de Monte-Carlo and the Joffrey Ballet. King's honors include many NEFA National Dance Project grants, a Master of Choreography Award from the Kennedy Center (2006), and honorary Doctorates from the Dominican University of California and California Institute of the Arts. In 2015, he will choreograph a new work with an original score by Bernie Krause and Richard Blackford, and another in collaboration with musicians Jason Moran and Charles Lloyd.

Website: <http://www.linesballet.org>

Facebook: <https://www.facebook.com/AlonzoKingLINESBallet>

Twitter: <https://twitter.com/linesballet>

YouTube: <https://www.youtube.com/user/LINESBallet>

Okkyung Lee: Cellist, Composer (New York, NY)

Okkyung Lee, a New York-based artist and South Korea native, has created a body of work demonstrating irreverence for genre boundaries and a penchant for collaboration. Her music draws from noise and extended techniques, jazz, Western classical, and Korean traditional and popular music. For example, she used crude equipment and unorthodox microphone equipment to record her solo album *Ghil* (Ideologic Organ, 2013) in order to produce a more raw sound. Lee has performed and recorded with similarly fearless improviser-composers, such as Doris Duke Artist Award recipients Vijay

Iyer, Zeena Parkins and Craig Taborn; and Butch Morris, Evan Parker, Wadada Leo Smith and John Zorn. She curated the 2013 “Music Unlimited 27” Festival in Austria and was heard most recently on *Live at Stone* (Open Mouth Records, 2015). In 2015, she will be a Civitella Ranieri Fellow in Umbria, Italy and play at the Météo Festival in Mulhouse, France.

Facebook: <https://www.facebook.com/okkyung.lee.music.page>

Twitter: <https://twitter.com/okkyunglee>

Linda Parris-Bailey: Director, Writer (Knoxville, TN)

Linda Parris-Bailey is primary playwright-in-residence and executive/artistic director of the Knoxville, TN-based Carpetbag Theatre Inc., “a professional, multigenerational ensemble company dedicated to the production of new works giving artistic voice to the issues and dreams of people who have been silenced by racism, classism, sexism, ageism, homophobia and other forms of oppression.” Her story-based plays with music focus on themes of transformation and empowerment. *Between a Ballad and a Blues* (2008), developed with support from the NPN Creation Fund (2007) and the Arts Presenters Ensemble Theatre Collaborations (2006), was her triumphant ode to Appalachian Renaissance man Howard “Louie Blue” Armstrong. Her current work, *Speed Killed My Cousin* (2012), which was awarded a NEFA National Theater Project grant to support touring (2015) and an NPN Creation Fund grant (2011), presents the story of a young, African-American female veteran of the Iraq War struggling with post-traumatic stress disorder and military sexual trauma.

Website: <http://www.carpetbagtheatre.org>

Facebook: <https://www.facebook.com/pages/The-Carpetbag-Theatre-Inc/160808968788>

Twitter: <https://twitter.com/carpetbaginc>

Stephen Petronio: Choreographer (New York, NY)

In 1984, Stephen Petronio’s self-named company set out to explore the intuitive and complex nature of the body through movement. Petronio has collaborated with a wide range of artists, most recently including hip-hop musician Clams Casino on *Locomotor* (2014), which investigated directional pulls within the body, moving the dancers in zigzags and dizzying circular patterns. His installation *Like Lazarus Did* (2013) looked at death and resurrection and featured a body suspended above the audience (“Living Sculpture” by artist Janine Antoni), dancers in white dresses and himself in a black suit as the figure of death. Petronio has received many international commissions, including from The Scottish Ballet and National Dance Company of Wales. His accolades include multiple NEFA National Dance Project grants and a Bessie Award (1987). His memoir, *Confessions of a Motion Addict*, was published in 2014. This year, Petronio’s company launches *Bloodlines*, a five-year performance initiative commemorating works by trailblazing choreographers such as Merce Cunningham and Trisha Brown.

Website: <http://petron.io>

Facebook: <http://www.facebook.com/stephenpetroniocompany>

Twitter: <https://twitter.com/StephenPetronio>

Pinterest: <https://www.pinterest.com/stephenpetronio>

Vimeo: <https://vimeo.com/petronio>

Instagram: <https://instagram.com/stephenpetroniocompany>

YouTube: <https://www.youtube.com/user/stephenpetronioco>

Mildred Ruiz-Sapp: Playwright, Performer (New York, NY & Ashland, OR)

Mildred Ruiz-Sapp is an actor, vocalist, poet and playwright born and raised on the Lower East Side of New York. In 1995, she and her husband, Steven Sapp, co-founded UNIVERSES, a national and international poetic musical theatre ensemble. With UNIVERSES, she developed and performed in *Party People* (2012-2014), a performance about former Black Panther and Young Lords members untangling a traumatic past and unclear future; *Spring Training* (2013), an exploration of urban rites of passage using Stravinsky’s *The Rite of Spring* composition; *Ameriville* (2009-2014), which looked at race, class, poverty and immigration in America in the context of Hurricane Katrina; and *Slanguage* (2001-2009), a piece tracking the unique mix of language and culture that is life on American streets; among other plays. Ruiz-Sapp was also one of the founders of The Point, a nonprofit arts and economic development organization

working to revitalize the South Bronx. Her work has garnered many honors, including a NEFA National Theater Project grant (2011), an NPN Creation Fund grant (2009) and a Ford Foundation grant (2006). UNIVERSES is the current and first-ever ensemble in residence at the Oregon Shakespeare Festival.

Website: <http://www.universesonstage.com/>

Facebook: <https://www.facebook.com/mredruiz>; <https://www.facebook.com/universesworldwide>

Twitter: <https://twitter.com/mredruiz>; <https://twitter.com/universesnyc>

Vimeo: <https://vimeo.com/universesonstage/videos>

Pinterest: <https://www.pinterest.com/mredruiz>

Blog: <https://universesonstage.wordpress.com>

Steven Sapp: Performer, Playwright, Director (New York, NY & Ashland, OR)

Steven Sapp is an actor, director, poet and playwright born and raised in the South Bronx, New York. In 1995, with his wife, Mildred Ruiz-Sapp, he co-founded UNIVERSES, a national and international poetic musical theatre ensemble. With UNIVERSES, he developed and performed in *Party People* (2012-2014), a performance about former Black Panther and Young Lords members untangling a traumatic past and unclear future; *Spring Training* (2013), an exploration of urban rites of passage using Stravinsky's *The Rite of Spring* composition; *Ameriville* (2009-2014), which looked at race, class, poverty and immigration in America in the context of Hurricane Katrina; and *Slanguage* (2001-2009), a piece tracking the unique mix of language and culture that is life on American streets; among other plays. Sapp was also one of the founders of The Point, a nonprofit arts and economic development organization working to revitalize the South Bronx. His work has garnered many honors, including a NEFA National Theater Project grant (2011), an NPN Creation Fund grant (2009) and a Ford Foundation grant (2006). UNIVERSES is the current and first-ever ensemble in residence at the Oregon Shakespeare Festival.

Facebook: <https://www.facebook.com/steven.sapp.710>; <https://www.facebook.com/universesworldwide>

Twitter: <https://twitter.com/universesnyc>

Vimeo: <https://vimeo.com/universesonstage/videos>

Pinterest: <https://www.pinterest.com/mredruiz/universes-party-people-oregon-shakespeare-festival>

Blog: <https://universesonstage.wordpress.com>

Shawn Sides: Director, Performer, Co-Producing Artistic Director (Austin, TX)

Shawn Sides is a performer, director and co-producing artistic director of the ensemble-based theatre collective Rude Mechanicals (Rude Mechs) based in Austin, TX. She co-founded Rude Mechs in 1995, co-conceiving and directing its first performance composition, *curst & shrewd* (1997). Since then, she has distinguished herself as a director and performer, receiving accolades for several Rude Mechs shows such as the recent *Stop Hitting Yourself* (2014), a commission from LCT3/Lincoln Center Theater. Other notable works with Rude Mechs include Sides's *Now Now Oh Now* (2012), *The Method Gun* (2007) and a "re-enactment" of the Performance Group's *Dionysus in 69* (2009, co-directed with Madge Darlington). With Rude Mechs, she was awarded multiple MAP Fund grants, a NEFA National Theater Project grant (2011) and a Creative Capital grant (2006). She also personally received the Alpert/Hedgebrook Residency Prize for Women Playwrights (2010). She is currently working with Rude Mechs on the 2015 premiere of *Field Guide*, a performance piece examining the gap between process and product in daily life.

Website: <http://www.rudemechs.com>

Facebook: <https://www.facebook.com/rudemechs>

Twitter: <https://twitter.com/rudemechs>

Yosvany Terry: Saxophonist, Composer (New York, NY)

Yosvany Terry has played a pivotal role in defining the sound of Afro-Cuban jazz in the new century. He received his earliest musical education from his father, the legendary Cuban chekeré master and violinist Eladio "Don Pancho" Terry. Terry graduated from the National School of Arts and Amadeo Roldán Conservatory in Havana before moving to New York, where he was soon performing alongside esteemed musicians Roy Hargrove, Steve Coleman and Gonzalo Rubalcaba. He has received grants from the

French-American Jazz Exchange (2014), the MAP Fund (2013) and Chamber Music America (2009), among others. His latest release, the GRAMMY Award-nominated *New Throned King* (5Passion, 2014), builds upon Arara cantos and rhythms and has been called the “musical culmination of his spiritual exploration” (*All About Jazz*). In 2015, Terry will premiere his score for the opera *Makandal* at Harlem Stage, and his latest project *Ancestral Memory* at Yerba Buena Garden Festival.

Personal Website: <http://yosvanyterry.com>

Bohemian Trio Website: www.bohemiantrio.com

Twitter: <https://twitter.com/yosvanyterry>

Doug Varone: Choreographer (New York, NY)

Doug Varone founded Doug Varone and Dancers in 1986, and has become known for his emotionally charged, animated and distinctive movement style. His incredible ability to tell a story in non-literal ways can be seen in his solo *The Fabulist* (2014), in which he illustrates both the confidence experienced in youth and the vulnerability that comes with age. Varone is passionate about detail and known for larger site-specific works, like *The Bottomland* (2008), which was set in the Mammoth Caves of Kentucky and featured in PBS's *Dance in America* series. His commissions include from the Limón Company, Hubbard Street and Batsheva Dance Company. He received an OBIE Award (2006), multiple NEFA National Dance Project grants, a Guggenheim Fellowship (1996) and two Bessie Awards (1998, 2007). He is currently a faculty member at Purchase College, and his company is in residency at the 92nd Street Y. He is working on an American Dance Festival commission that will premiere in July 2015.

Website: <http://www.dougvaroneanddancers.org>

Facebook: <https://www.facebook.com/dovadance>

Twitter: <https://twitter.com/dovadance>