



THE DORIS DUKE CHARITABLE FOUNDATION ANNOUNCES THE SECOND CLASS OF DORIS DUKE IMPACT AWARD RECIPIENTS

Twenty Performing Artists Receive \$80,000 Each as Recipients of Doris Duke Impact Awards, Bringing the Current Number of Individuals Awarded These Grants to 40 and the Total Funds Awarded to \$3.2 Million

NEW YORK, NY, June 16, 2015 — The Doris Duke Charitable Foundation (DDCF) announced today the second group of individuals to receive Doris Duke Impact Awards. The award is part of the larger Doris Duke Performing Artist Awards, launched in late 2011 as a special 10-year initiative of the 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. Each recipient of a Doris Duke Impact Award is receiving \$80,000, totaling in \$1.6 million to 20 new grantees. Since April 2014, the foundation has awarded a total of \$3.2 million in Impact Awards to 40 artists in the fields of jazz, dance and theatre.

Ben Cameron, program director for the arts at the Doris Duke Charitable Foundation, said, "The Doris Duke Impact Awards are based on nominations submitted by artists, identifying others (often less widely known) that will have enormous impact on the jazz, dance or theatre fields in the future. This year's group is a thrilling one: we are honored to support them and look forward, not only to how they will use their funds, but to the ways they will shape and change the performing arts in the future."

The 2015 recipients of Doris Duke Impact Awards are:

- Becca Blackwell (Theatre)
- Lear deBessonet (Theatre)
- Kris Davis (Jazz)
- Mark Dresser (Jazz)
- Michelle Ellsworth (Dance)
- Beth Gill (Dance)
- Milford Graves (Jazz)
- Ishmael Houston-Jones (Dance)
- Morgan Jenness (Theatre)
- Heather Kravas (Dance)
- Dohee Lee (Theatre)
- Dianne McIntyre (Dance)
- Matt Mitchell (Jazz)
- Carlos Murillo (Theatre)
- Brooke O'Harra (Theatre)
- Susan Rethorst (Dance)
- Tyshawn Sorey (Jazz)
- Henry Threadgill (Jazz)
- Reggie Workman (Jazz)
- Pamela Z (Theatre)

A few of the Doris Duke Impact Award recipients shared some of their early thoughts on and tentative plans for their grants.

Lear deBessonnet, a recipient in the category of theatre who is well-known in New York circles for her large-scale productions of classical works involving casts of both community members and professional actors, said, "There is no higher honor than being recognized by your peers, especially because community-based work like mine has for a long time been marginalized. The way that the theatre community has wrapped its arms around this work and chosen to acknowledge it as serious artistic practice and as having aesthetic rigor, it just means the world to me. I think we're at a critical juncture in terms of expanding the work of Public Works (an initiative of the Public Theater) to have national reach, and I'm excited about the ways that this award will help us make what we've learned and the related tools available to other artists and other theaters."

Michelle Ellsworth, a recipient in the dance category who is notable for her often daring and humorously offbeat works, such as her recent, critically acclaimed piece, *Preparation for the Obsolescence of the Y Chromosome*, said, "Because of the nature and flexibility of this award, I just know that it will ultimately subsidize my very worst ideas—and when I say worst ideas, I mean my *best* ideas, the hard sells that no one else would fund. I'll be able to use these resources to make the pieces that are central to my process and that I've been funding for decades out of my food budget, that require my family to eat lentils 20 days of the month. I'll also be able to do things to create a more sustainable practice, such as paying off a debt and building some savings for when I retire from the university but am still creating work."

Henry Threadgill, a recipient in the jazz category whose influential four-decade-plus career as a multi-instrumentalist continues to make an indelible mark on the field, said, "After I finish what I'm currently working on, I want to look at how I might be able to not just work on a piece but get the music to a larger audience—people who might not easily find themselves in front of my music. There are people in society who don't get information as readily, or at all, about certain things. The last record I did I had them put Braille information on it. But, you can have all kinds of disabilities, not always physical. So I want to think about that a little bit and consider how to address it using these funds."

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

About the Doris Duke Impact Awards

The Doris Duke Impact Award is one of two awards in the Doris Duke Performing Artist Awards program. The Doris Duke Charitable Foundation is granting these awards as part of a larger \$50 million, 10-year commitment beyond its already existing funding for the performing arts. 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.

Each recipient of a Doris Duke Impact Award is awarded \$80,000—including an unrestricted, multi-year cash grant of \$60,000, plus as much as \$10,000 more in targeted support for audience development and as much as \$10,000 more for personal reserves or creative exploration during what are usually retirement years for most Americans. Artists will be able to access their awards over a period of two to three years under a schedule set by each recipient. Creative Capital, DDCF's primary partner in the Doris Duke Performing Artist Awards, will also offer 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. The Doris Duke Impact Awards uniquely incentivize retirement savings and offer multi-year support that allows grantees to determine their own schedule for receiving the funds rather than mandating a uniform annual amount.

"The flexibility of both the award funding and Creative Capital's advisory services makes it possible for us to tailor a support structure to each artist that wins this award," said Ruby Lerner, founding president and executive director at Creative Capital. "This is so important, because an artist can have impact on the field at any career stage, whether they are emerging or in a later career stage, so their needs can vary widely."

The Doris Duke Impact Awards are intentionally designed to support artists who are not eligible for the Doris Duke Artist Award, the other award in the larger program, either because the artists lack the necessary number of qualifying national awards, grants and prizes to become eligible for the Doris Duke Artist Award or because their artistic voices are still coming into focus. Within those parameters, Doris Duke Artists have the opportunity to nominate artists who inspire them to be considered for a Doris Duke Impact Award. A separate, anonymous panel of peers then selects the recipients based on evidence of exceptional creativity, self-challenge and the potential to make significant contributions to the fields of jazz, contemporary dance and theatre in the future. These grants are not tied to any specific project but are made as investments in the artists' personal and professional development and future work.

The Doris Duke Artist Awards and the Doris Duke Impact Awards will be announced 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 more than 10,000 artists in more than 500 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

Nina Chung
Communications Assistant
Doris Duke Charitable Foundation
212.974.7006
nchung@ddcf.org



2015 DORIS DUKE IMPACT AWARD RECIPIENTS

Becca Blackwell: Performer (New York, NY)

A trans actor and performer with a circus background, Becca Blackwell's performing career includes collaborations with artists such as Jennifer Miller/Circus Amok and Doris Duke Artist Young Jean Lee. Existing between genders, and preferring the pronoun "they," Blackwell works collaboratively with playwrights and directors to expand our sense of personhood and the body through performance. Blackwell performed in Lee's *Untitled Feminist Show*, a textless dance theatre piece set to pop music, and Doris Duke Impact Award recipient Tina Satter/Half Straddle's *Seagull (Thinking of you)*, an adaptation of Chekhov's *The Seagull* and his other comedic writings. A regular on the web series *Jack in a Box*, Blackwell also recently performed in *Jack Spicer's Billy the Kid*, a collaborative musical by Doris Duke Artist Lisa D'Amour, Doris Duke Impact Award recipient Brooke O'Harra and composer Brendan Connelly. Blackwell is currently working on *They, Themselves and Schmerm*, which is based on a self-produced video called *Me, Myself and I* by the late actor Corey Haim and will premiere in October 2015.

Kris Davis: Composer, Bandleader & Pianist (New York, NY)

Kris Davis is known for her ability to interweave jazz standards with equally experimental improvisations. A prolific composer and collaborator, she has released eight recordings as a leader of solo piano, trio, quartet and quintet configurations. Her albums have landed on numerous year-end "best of" lists, showcasing an aesthetic that encompasses, but is not limited to, prepared piano, minimalism, jazz avant-garde and improvisation. Notable collaborative projects include *Paradoxical Frog* (Clean Feed Records, 2009) with fellow Doris Duke Impact Award recipient Tyshawn Sorey and saxophonist Ingrid Laubrock, and saxophonist Tony Malaby's *Novela* (Clean Feed, 2011), which she arranged. She is on the faculty of NYC's School for Improvisational Music and has received commissions from The Shifting Foundation and The Jazz Gallery. Her ninth album, *Infrasound* (Clean Feed, 2015), features her octet with four bass clarinets, organ, piano, guitar and drums, and was released in May 2015.

Website: <http://www.krisdavis.net/>

Lear deBessonnet: Director (New York, NY)

Driven to make theatre relevant and accessible to audiences of all backgrounds, OBIE award-winning director Lear deBessonnet is the founder/director of Public Works at the Public Theater, for which she has directed two pageant-style Shakespearian musical adaptations: *Tempest* (2013) and *The Winter's Tale* (2014). Each work featured over 200 New Yorkers from all five boroughs and appearances by gospel choirs, marching bands, park rangers and taxi drivers. Previous large-scale community projects include *The Odyssey* (2011) at the Old Globe and a site-specific *Don Quixote* (2009) with homeless shelter Broad Street Ministry and punk-gypsy ensemble The Psalters. Her 2013 work *Good Person of Szechwan* (with the Foundry Theatre at La MaMa; Public Theater) received multiple honors, including OBIE and Lilly Awards. She is a recipient of an NEA/TCG Career Development Program for Directors (2009-2011) and has also served as a visiting professor at New York University.

Mark Dresser: Composer, Bandleader & Bassist (Encinitas, CA)

An essential sideman for experimental pioneers such as Ray Anderson, Tim Berne, Bob Ostertag and Doris Duke Artist Anthony Braxton, Mark Dresser has also long been a leading proponent of solo improvised bass and a master of extended techniques, including harmonics and sound amplification. *Nourishments* (Clean Feed, 2013) marked his re-emergence as a bandleader, combining mixed meter grooves, improvisation and even occasional swing, while *GUTS* (Kadima Collective Recordings, 2010) highlights his contrabass playing in both structured improvisation and composition and features an informational DVD, CD and educational booklet. He has received multiple grants and fellowships, including a New Music USA Project Grant (2014), and sits on the boards of numerous organizations. A professor of music at the University of California, San Diego, he continues to research “telematic music,” in which geographically separated musicians performing in real time via the Internet, and which he presented in concert at the 2015 Filmatic Festival.

Website: <http://www.mark-dresser.com/>

Michelle Ellsworth: Choreographer & Performer (Boulder, CO)

At age seven, Michelle Ellsworth told her mother, “I want to be a dancer,” after watching the Ernest Flat Dancers on *The Carol Burnett Show*. Today, she uses humor and technology to explore a range of challenging themes, including gender, genetics, politics and ecology. Her Creative Capital-funded work, *Clytigation* (2015), explores protocols for avoiding surveillance, interpersonal drama and death. Crafted as an installation art piece, the work also incorporates audience-run mechanical devices, like a coin-operated device that shows a short phrase of movement for 25 cents. She often develops and produces websites as part of her creative process. Her site *Choreography Generator* (2014) was tailored to fit mobile phone screens and includes a series of videos whose moving images can be reordered by the viewer. She is an associate professor at the University of Colorado-Boulder and is currently working on a recording with drummer Sean Meehan.

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

Beth Gill: Choreographer & Performer (New York, NY)

Beth Gill’s minimalist works exhibit a more formal structure and question psychological themes. Her *New Work for the Desert* (2014) was inspired by the natural landscape of the American Southwest. Its visual and sound design created an impressionist-styled setting that questioned memory, place and perception. *Electric Midwife* (2011) received two Bessie Awards and featured an oversized, bare stage that was used to create symmetric movements and lines and became an entry point for exploring the relationship between space and perception. Gill’s past honors include a Guggenheim Fellowship (2015) and a NEFA National Dance Project grant (2015). She has also been included in *The Drama Review*. Her next work *I’m not supposed to be here* is a discussion of archetypal figures, the imagination and the subconscious, and will premiere at The Chocolate Factory Theater in New York in May 2016.

Milford Graves: Composer & Percussionist (New York, NY)

Milford Graves began playing drums at age two. In the seven decades since, he has been at the forefront of the American jazz avant-garde working with other greats, such as Doris Duke Artists Anthony Braxton and William Parker. A percussionist known for layering irregular musical textures and natural sounds, he has done extensive research on the rhythms of the body, particularly those of the heart. His work also often synthesizes music therapy with free improvisation. He has lectured on topics such as herbology, acupuncture and body movement,

and in 1973 began teaching jazz improvisation and musical healing practices as a professor of music at Bennington College in Vermont. He received the NYC Vision Festival Lifetime Achievement Award in 2012 and headlined the first-ever Brandeis Improv Festival at Brandeis University in Waltham, MA. His latest album, *Space/Time - Redemption* (TUM, 2015), features meditative, electronically processed duets with bassist Bill Laswell.

Ishmael Houston-Jones: Choreographer, Performer, Curator (New York, NY)

For over three decades, Ishmael Houston-Jones has been one of contemporary dance's most vital improvisers, collaborators and contributors. His work *THEM* (2010) explored "some ways men are with men" (*The Village Voice*). Recast with a new generation of male performers, it was a provocative reimagining of his 1986 collaboration with writer Dennis Cooper and composer Chris Cochrane. Also a scholar, he is the subject of two book chapters: "Speech as Act" in *Dances that Describe Themselves* (Susan Leigh Foster) and "Crossing the Great Divides" in *Taken by Surprise* (Ann Cooper Albright and David Gere). As a performer, he has appeared worldwide in his works and in the work of artists such as Miguel Gutierrez, Keith Henessy and Patrick Scully. He curated *Platform 2012 Parallels: Black Choreographers and Postmodernism* at Danspace Project and returns in 2016 with *Lost and Found* to probe the generation of artists lost to AIDS and the legacy of that loss. He teaches at New York University and University of the Arts in Philadelphia.

Morgan Jenness: Dramaturg, Writer, Performer (New York, NY)

Morgan Jenness is a freelance dramaturg who has worked at the Public Theater for over a decade as a manager, director and associate producer; at the New York Theater Workshop as an associate artistic director; and at Los Angeles Theater Center. She has provided key dramaturgical support on projects such as Doris Duke Artist Stacy Klein's *The Grand Parade*, which is currently touring nationally and internationally; Taylor Mac's *The Lily's Revenge* (2009); and *SURRENDER* (2007), her MAP Fund-supported collaboration with the International WOW Company. In 2003, she was presented with an OBIE Award Special Citation for Longtime Support of Playwrights. She has taught as a visiting artist and adjunct faculty at Bread Loaf, Brown University, Columbia University, Fordham University, University of Iowa and New York University. She currently heads *This Distracted Globe*, a consulting service that provides dramaturgical input and guidance to help creative projects meld the arts, sciences and humanities.

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

Heather Kravas: Choreographer & Director (Seattle, WA)

Heather Kravas creates dances that she describes as "punk in attitude, feminist in spirit and deliberately anti-spectacle." Her work also reveals her curiosity about the relationship between power, desire and conformity to societal norms. Her 2013 work, *a quartet*, was part folk dance and part ballet. These movement styles created a more structured setting while leaving room to investigate the relationship between an individual and a group. *The Green Surround* (2011) featured nine women analyzing the practice of perfection and what happens when it is not achieved. Striving to create a new definition of beauty when perfection fails, the work was named one of the top 10 choreographic works of the year by *Artforum*. Kravas has received a Foundation for Contemporary Arts Award (2014), a MAP Fund (2013) grant and multiple NEFA FUSED awards. Her current project, *home admin*, explores the female condition by presenting an overlapping series of emotional states and actions, including shakes, thrusts and sobs.

Dohee Lee: Performer, Composer & Musician (Oakland, CA)

Since 2004, Dohee Lee has combined traditional Korean dance, music and shamanism with modern mediums including electronic instruments, video and customized software. Through this amalgamation of old and new, she creates an innovative form of ritual performance. Based on the legends of Mago, the creator goddess in Korean mythology, her multimedia work *MAGO* (2014) features a series of six site-specific cleansing rituals. Mago's home is represented symbolically by the ocean, and in the final chapter, she becomes a mermaid warrior who fights for female power in the future. Her work *FLUX* (2008) was influenced by *I-Ching*, which is also called the *Book of Changes*. It used Chinese philosophy to question historical challenges between Korea and America and included an *I-Ching* reading with divination sticks. Her current work *ARA: Waterways Time Weaves* integrates people's stories with movement, music, installation art and technology to form a community-driven performance ritual.

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

Dianne McIntyre: Choreographer (Cleveland, OH)

Dianne McIntyre's trailblazing career has touched the genre of dance for over 40 years. Her work combines elements of both dance and theatre, exploring cultural themes while challenging the viewer's ability to think and feel. As an improviser and experimentalist, she interweaves dance with live jazz music, creating what she coined "visual conversations" between the dance and music makers. She and poet-playwright Ntozake Shange recently created a "choreopoem," or a poem with choreography, titled *why I had to dance* (2012), which told the story of dance in Shange's life through movement. She presented a solo as part of an evening-length performance and tour titled *FLY: Five First Ladies of Dance*, which was produced by Brooklyn's 651 ARTS and celebrated artists who have changed the trajectory of contemporary dance. Future projects include a residency at Spelman College in Atlanta, GA and a new choreopoem with Shange called *lost in language and sound*.

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

Matt Mitchell: Composer & Pianist (New York, NY)

Matt Mitchell works at the intersections of various strains of acoustic, electric, composed and improvised music. Aside from serving as leader/co-leader of Matt Mitchell Quartet, Normal Remarkable Persons, Fourth Floor and Snark Horse, he is widely sought after as a sideman, navigating complicated compositional forms with ease while pushing soloists in surprising directions in the bands of Tim Berne and Dave Douglas, among others. His debut album, *Fiction* (Pi, 2013), collects 15 duets with percussionist Ches Smith that defy the limits of improvised piano technique, highlighting radical independence between hands while including layered rhythmic schemes. A Pew Fellowship recipient (2012), he has taught at New York's School for Improvisational Music, The New School and New York University. His first quartet album, *Vista Accumulation* (Pi), will be released in October 2015, and he can be heard most recently on Snakeoil's *You've Been Watching Me* (ECM, 2015). He will be in residence at The Stone in NYC in March 2016.

Website: <http://www.mattmitchell.us/>

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

Carlos Murillo: Playwright, Director (Chicago, IL)

Carlos Murillo seeks to create new dramatic forms that consider the question: "What does it mean to be American?" His forthcoming book, *The Javier Plays* (53rd State Press), is a trilogy of unfinished manuscripts written by the fictional playwright Javier C. Discovered after Javier's death, the series delves into themes of authenticity and truth. Murillo's *dark play or stories for boys* (2007) premiered at the Humana Festival at Actors Theatre of Louisville and has been produced throughout the U.S. and Europe. It interweaves fake personalities created in Internet chat rooms with real-life scenarios, telling a story of deception and love. He is currently a member of the Goodman Theatre Playwrights Unit and heads the BFA Playwriting Program of the Theatre School of DePaul University. As an alumnus of New Dramatists (2007-2014), he is currently working on a music-theatre piece called *The Ballad Hunters*, with support from the Frederick Loewe Award.

Website: <http://newdramatists.org/carlos-murillo-0>

Brooke O'Harra: Playwright, Director (Portland, ME)

In 1999, Brooke O'Harra co-founded, with composer Brendan Connelly, the NYC-based The Theatre of a Two-headed Calf. The ensemble-driven company layers various theatrical styles, texts and musical forms for unexpected experiences, such as the 1970s punk rock-inspired adaptation of the 18th-century Chikamatsu play *Drum of the Waves of Horikawa* (OBIE Award, 2007) or the re-imagined take on chamber opera and motherhood, *You, My Mother* (2012). As part of the Dyke Division of Two-headed Calf, she conceived, directed, wrote and performed the popular lesbian soap opera *Room For Cream* (La Mama, 2008-2011). In addition to developing and directing all 14 of the Two-headed Calf productions, she is also a freelance director with multiple honors, including a NEA/TCG Career Development Program for Directors grant. She recently developed a new musical with Doris Duke Artist Lisa D'Amour and composer Brendan Connelly entitled *Jack Spicer's Billy the Kid*, which featured Doris Duke Impact Award recipient Becca Blackwell. O'Harra also has an ongoing collaborative performance, *Time Passes*, with visual artist Sharon Hayes.

Website: <http://brookeoharra.com/>

Two Headed Calf Website: <http://www.twoheadedcalf.org>

Susan Rethorst: Choreographer & Dance Scholar (Philadelphia, PA)

Since 1975, Susan Rethorst has taught and created dances around the world. Her rigorous explorations of movement are carefully structured and reflective of the playful spirit and poignancy of humanity. In 2014, she premiered *THEN*, which featured projections of the dancers without a traditional projection screen, instead using brick walls or the dancers' bodies themselves. She also created *208 East Broadway* (2012), the last in a series of "living room" pieces stemming from her challenges with NYC real estate. Choosing to create each work in her own apartment, she examined spatial limitations in a choreographic sense and the role of space restrictions in the larger dance community. As a teacher of choreography, she has devised B.A. and post-graduate programs in Copenhagen, Cork, Salzburg and Amsterdam. She is also known for her choreographic technique called "wrecking," in which another choreographer re-works Rethorst's dances while they are in process. Her influential book, *A Choreographic Mind: Autobiographical Writings* (2012), was named one of the "Best Books of 2012" by *The New Yorker*.

Tyshawn Sorey: Composer, Educator & Multi-Instrumentalist (New York, NY)

Born and raised in Newark, NJ, Tyshawn Sorey blends composition and improvisation across a variety of styles and genres. As an instrumentalist, he is known for his skillful open, groove-

oriented and through-composed forms and for his virtuosity on drums, piano and trombone. The International Contemporary Ensemble, Spektral Quartet and TAK Ensemble have all performed his compositions, which integrate African diasporic, Western classical and avant-garde musical forms. As a bandleader, he has released four critically acclaimed recordings. The most recent, *Alloy* (Pi, 2014), features a half-hour-long work and explores extremes of sonic sparseness and density. He has been selected as a Danish International Visiting Artist (2013) and for the Other Minds Residency (2012). He has lectured on composition and improvisation at Columbia University, Banff Workshop in Jazz and Creative Music, and Hochschule für Musik Köln, among other institutions. In 2015, he will appear with his trio at Rotterdam's North Sea Jazz Festival and NYC's Village Vanguard.

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

Facebook: <https://www.facebook.com/tyshawn.sorey>

Henry Threadgill: Composer, Director & Multi-Instrumentalist (New York, NY)

For over 50 years, Henry Threadgill has been “perpetually altering the meaning of jazz” (*Chicago Tribune*) with his ever-evolving compositional languages. A cofounder of Chicago's Association for the Advancement for Creative Musicians in the 1960s, his self-described “creative, improvised music” blends black American music, from ragtime to gospel to free jazz, with contemporary chamber music. A saxophonist and flautist, he has led many bands, including the trio Air, the seven-piece Sextett and most recently Zooid and Double-Up. He has received commissions from Carnegie Hall and Bang on a Can All-Stars; been awarded the New Music USA Project Grant (2013), USA Prudential Fellowship (2009) and Guggenheim Fellowship (2003); and been voted “Composer of the Year” multiple times in the *DownBeat* Critics Poll. His latest release as a leader, *Tomorrow Sunny/The Revelry, Spp* (Pi, 2012), employs his unique pitch system existing outside traditional Western music.

Reggie Workman: Composer, Educator & Bassist (New York, NY)

Reggie Workman is an internationally acclaimed bassist/composer/arts advocate and tenured educator (The New School). One of the most diverse and technically gifted bassists in modern jazz, his playing styles cover the range of modern music from Bop to Post-Bop and beyond. He has performed and recorded with jazz icons John Coltrane, Art Blakey, Max Roach, Thelonious Monk, Abbey Lincoln and Wayne Shorter and emerging luminaries Jason Moran and Doris Duke Artist Vijay Iyer. He frequently records and tours with TRIO 3 (a long-standing collective with Doris Duke Artist Oliver Lake and Andrew Cyrille). His recordings *Cerebral Caverns* (Postcards, 1995) and *Summit Conference* (Postcards, 1994) are widely recognized as classics. Awarded by Meet the Composer, Mid-Atlantic Foundation, National Jazz Museum in Harlem and The New School Distinguished Teaching Award, his production company Sculptured Sounds (with consultant Francina Connors) has produced critically noted events, such as the Sculptured Sounds Music Festival in NYC, the film *TRIO 3: At this Time* (with Geri Allen), the African American Legacy Project (AALP) orchestral and choral project, and Workman's new collaboration RW WORKz.

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

Pamela Z: Performer, Composer, Musician (San Francisco, CA)

For over 30 years, Pamela Z, an innovator of electroacoustic music and the use of everyday technology, has worked with voice, live electronic processing, sampled sound and video. Her large-scale works include *Baggage Allowance* (2011), which allowed audiences to investigate memory and personal belongings through live performance and an interactive web-based installation. Her 2005 multimedia opera *Wunderkabinet*, co-composed with Matthew Brubeck,

was inspired by the exhibits at the Museum of Jurassic Technology in Los Angeles. She has toured extensively throughout the U.S., Europe and Japan, playing in numerous festivals including Bang on a Can at Lincoln Center (NYC), Interlink (Japan), La Biennale di Venezia (Italy) and Pina Bausch Tanztheater Festival (Wuppertal, Germany). She has received numerous awards and recognitions, including a Guggenheim Fellowship. Her most recent solo project, *Memory Trace*, will premiere at Yerba Buena Center for the Arts in April 2016.

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

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

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

Vimeo: <https://vimeo.com/channels/pamelaz>

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

Soundcloud: <https://soundcloud.com/pamela-z/sets/pamela-z-selected-live-work>