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## **CURRICULUM II**

Office of Arts + Cultural Programming

PEAK Performances at Montclair State University

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**PEAK**  
PERFORMANCES

Alexander Kasser Theater | Montclair State University



# ONWARD

M O M E N T U M

THE 2022 | 2023 SEASON

U.S. Premiere

## NEHANDA

artistic director, concept, design, performance  
by **nora chipaumire**  
Shona spiritual dramaturgy by **Gwinyai Rutsito**  
OPERA | ZIMBABWE  
September 2022

Regional Premiere

## PRINCE HAMLET

a bilingual **Why Not Theatre** production  
adapted and directed by **Ravi Jain**  
ASL and visual translation by **Dawn Jani Birley**  
THEATRE | CANADA  
September 2022

Regional Premiere

## FURIA

**Lia Rodrigues Companhia de Danças**  
by **Lia Rodrigues**  
DANCE | BRAZIL  
November 2022

U.S. Premiere

## IN THE FIRE

**Femmes Du Feu Creations**  
created and performed by **Holly Treddenick**  
original score by **John Gzowski**  
directed by **Monica Dottor**  
MULTIDISCIPLINARY, AERIAL, DANCE | CANADA  
November 2022

Newly Staged Concert

## AMARYLLIS & BELLADONNA

by **Mary Halvorson**  
stage design by **Aaron Copp**  
**Adam O'Farrill**, trumpet; **Jacob Garchik**, trombone;  
**Patricia Brennan**, vibraphone; **Mary Halvorson**, guitar;  
**Nick Dunston**, bass; **Tomas Fujiwara**, drums  
plus **The Mivos Quartet**: **Olivia De Prato**, violin;  
**Maya Bennardo**, violin; **Victor Lowrie Tafoya**, viola;  
**Tyler J. Borden**, cello  
MUSIC | USA  
December 2022

World Premiere

## THE NIGHT FALLS

book and lyrics by **Karen Russell**  
music and lyrics by **Ellis Ludwig-Leone**  
choreographed and directed by **Troy Schumacher**  
DANCE, MUSIC THEATER, OPERA | USA  
February 2023

Regional Premiere

## OMBRES PORTÉES

**CIE L'OUBLIÉ(E)**  
direction and choreography by **Raphaëlle Boitel**  
artistic collaboration, light, scenography,  
Spider design by **Tristan Baudoin**  
original music by **Arthur Bison**  
ACROBATIC WORK | FRANCE  
March 2023

U.S. Premiere

## ANΩNYMO

**AMORPHY**  
concept and choreography by **Tzeni Argyriou**  
dramaturgy by **Miguel Angel Melgares**  
original music and sound design by  
**Pepe Garcia Rodriguez**  
set designer and visual concept by  
**Vassilis Gerodimos**  
commissioned & produced by **Onassis Stegi**  
production & touring by **Delta Pi**  
DANCE | GREECE  
May 2023

# TICKETS

ON SALE JULY 5TH @ 10AM

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ALEXANDER KASSER THEATER

**PEAK**  
PERFORMANCES

Alexander Kasser Theater | Montclair State University

THE 2021/2022 SEASON

## World Premiere Bill T. Jones/Arnie Zane Company



Photo by Maria Baranova

June 9 | 10 | 11 | 12, 2022

Alexander Kasser Theater

Arts + Cultural Programming  
Montclair State University

Daniel Gurskis, Dean, College of the Arts  
Jedediah Wheeler, Executive Director, Arts + Cultural Programming

## World Premiere Bill T. Jones/Arnie Zane Company

# Curriculum II

Co-Founder and Artistic Director **Bill T. Jones**

Associate Artistic Director **Janet Wong**

Conceived and Directed by **Bill T. Jones**

Choreography by **Bill T. Jones** with **Janet Wong** and the **Company**

Lighting Design by **Robert Wierzel**\*

Video Design by **Janet Wong**

Sound Design by **David van Tieghem**\*

Costume Design by **Liz Prince**

Additional sound texture provided by **Shane Larson**

Special thanks to **Tommy McCall** for nature footage

\*Member of the United Scenic Arts Union (USA)

The Company **Barrington Hinds, Dean Husted, Jada Jenai, Shane Larson, s. lumbert, Danielle Marshall, Marie Lloyd Paspe, Jacoby Pruitt, Nayaa Opong, Huiwang Zhang**

Text adapted from:

**Mark O'Connell**, "Uncanny Planet," *New York Review of Books*

**Louis Chude-Sokei**, *The Sound of Culture: Diaspora and Black Technopoetics*

**William Shakespeare**, *The Tempest*

**The Bible**, Genesis 1:28–31

Musical excerpts from:

**Jonathan King**, "Everyone's Gone to the Moon"

**Bessie Jones**, "Oh Death"

**Morton Feldman**, "Only"

**Nina Simone**, "The Human Touch"

**Daniel Bernard Roumain**, "Estella," "J & M"

**Ivory Coast**, "Chant D'homme Accompagné D'Une Cloche" (Funeral Chant)

**Bessie Jones and the Georgia Sea Island Singers**, "Beulah Land," "Buzzard Lope"

**Daniel Decatur Emmett**, "Dixie"

Producing Director **Kyle Maude**

Producer **Hannah Emerson**

Director of Production **Hillery Makatura**

Lighting Supervisor **Serena Wong**

Production Stage Manager **Megan Dechaine**

Sound Supervisor **Shay Watson**

*Curriculum II* is commissioned and produced by New York Live Arts with commissioning support from Peak Performances at Montclair State University (MSU) and the American Dance Festival.

The creation of new work by Bill T. Jones/Arnie Zane Company is made possible in part by the company's Partners in Creation: Anonymous (2), Anne Delaney, Zoe Eskin, Eleanor Friedman, Ruth & Stephen Hendel, Michael P.N.A. Hormel in Loving Memory of Jim Hormel, Suzanne Karpas, Ellen Poss, Jane Bovingdon Semel, in memory of Linda G. Shapiro, Slobodan Randjelović & Jon Stryker.

Support for New York Live Arts is provided by the Arnhold Foundation, Blanchette Hooker Rockefeller Fund, Bloomberg Philanthropies, Ed Bradley Family Foundation, The Brant Foundation, Inc., Joseph and Joan Cullman Foundation for the Arts, Dance/NYC, Ford Foundation, Howard Gilman Foundation, Mertz Gilmore Foundation, Harkness Foundation for Dance, Marta Heflin Foundation, Alex Katz Foundation, Lambent Foundation, Alice Lawrence Foundation, Samuel M. Levy Family Foundation, The John D. and Catherine T. MacArthur Foundation, Mellon Foundation, Muriel Pollia Foundation, National Performance Network, New England Foundation for the Arts, NYC COVID-19 Response & Impact Fund in the New York Community Trust, The Poss Family Foundation, Rockefeller Brothers Fund, Jerome Foundation, Jerome Robbins Foundation, The Fan Fox & Leslie R. Samuels Foundation, San Francisco Foundation, The Semel Charitable Foundation, Scherman Foundation, The Shubert Foundation, Stavros Niarchos Foundation, Tides Foundation.

Public support for New York Live Arts is from Humanities New York, National Endowment for the Arts, New York City Department of Cultural Affairs in partnership with the City Council, Manhattan Borough President Mark Levine, and the New York State Council on the Arts with the support of Governor Kathy Hochul and the New York State Legislature.

Duration: 50 minutes, no intermission.

In consideration of both audiences and performers, please turn off all electronic devices. The taking of photographs or videos and the use of recording equipment are not permitted. No food or drink is permitted in the theater.

## About the Company

Over the past 40 years the Bill T. Jones/Arnie Zane Company has shaped the evolution of contemporary dance through the creation and performance of over 140 works. Founded as a multicultural dance company in 1982, the company was born of an 11-year artistic collaboration between Bill T. Jones and Arnie Zane. Today, the company is recognized as one of the most innovative and powerful forces in the modern-dance world. The company has performed its ever-enlarging repertoire worldwide in over 200 cities in 40 countries on every major continent. In 2011, the Bill T. Jones/Arnie Zane Company merged with Dance Theater Workshop to form New York Live Arts, of which Bill T. Jones is the artistic director and Janet Wong is the associate artistic director.

The repertory of the Bill T. Jones/Arnie Zane Company is widely varied in its subject matter, visual imagery, and stylistic approach to movement, voice, and stagecraft and includes musically driven works as well as works using a variety of texts. Some of its most celebrated creations are evening-length works including *Last Supper at Uncle Tom's Cabin/The Promised Land* (1990, Next Wave Festival at the Brooklyn Academy of Music); *Still/Here* (1994, Biennale de la Danse in Lyon, France); *We Set Out Early... Visibility Was Poor* (1996, Hancher Auditorium, Iowa City, IA); *You Walk?* (2000, European Capital of Culture 2000, Bolgna, Italy); *Blind Date* (2006, Peak Performances at Montclair State University); *Chapel/Chapter* (2006, Harlem Stage Gatehouse); *Fondly Do We Hope... Fervently Do We Pray* (2009, Ravinia Festival, Highland Park, IL); *Another Evening: Venice/Arsenale* (2010, La Biennale di Venezia, Venice, Italy); *Story/Time* (2012, Peak Performances); *A Rite* (2013, Carolina Performing Arts at the University of North Carolina-Chapel Hill); and *Deep Blue Sea* (2021, Park Avenue Armory).

## New York Live Arts

Home of Bill T. Jones/Arnie Zane Company (BTJ/AZ), Live Arts is a commissioning and presenting center of diverse artists notable for their conceptual rigor, formal experimentation, and active engagement with the sociocultural currents of our time. Artists at all stages of their careers are supported through residencies, commissions, and artist services. BTJ/AZ, founded in 1982 by Bill T. Jones and Arnie Zane (1948–1988), is recognized as an innovative force, having performed in over 200 cities and 40 countries. We at New York Live Arts acknowledge and offer deep gratitude to Lenapehoking, where our theater sits—the land, and waters of the Lenape homeland.

### Arts + Cultural Programming

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**J. Ryan Graves** | Director of Production

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**Daniel Mackle, Joey Messana,**

**Justin Stuart** | Production Crew

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**William Collins** | Assistant House Manager

**Yazeed Alomar, Jacob Batory, Shannon Mulraney,**

**Martin Pyda, Katya Reyes** | Box Office Lead Associates

**Susan R. Case** | Program Copy Editor

**Bart Solenthaler** | Program Layout Design

### College of the Arts

**Daniel Gurskis** | Dean

**Ronald L. Sharps** | Associate Dean

**Christine Lemesianou** | Associate Dean

**Linda D. Davidson** | Assistant Dean

**Zacrah S. Battle** | College Administrator

**Abby Lillethun** | Art and Design

**Anthony Mazzocchi** | John J. Cali School of Music

**Keith Strudler** | School of Communication and Media

**Randy Mugleston** | Theatre and Dance


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**Megan C. Austin** | Director, University Galleries

Full program with  
all artists biographies to be found at  
[www.peakperfs.org/programs](http://www.peakperfs.org/programs).

**Arts + Cultural Programming** (ACP) produces and presents dance, music, theater, opera, and circus performances in the Alexander Kasser Theater, on the campus of Montclair State University, for MSU students and the general public. Through its internationally acclaimed live performing arts series PEAK Performances, ACP defies convention by supporting new performance ideas without compromise. ACP believes that for the performing arts to be sustainable, audiences must evolve and that the way to achieve this goal is to empower the best artists of our time to achieve new heights of imagination. With its newly launched PEAK Plus video-capture program, ACP makes live performances accessible worldwide, drastically expanding audiences for new work. Through its Creative Thinking course, ACP engages artists to participate in a ground-breaking research laboratory, illustrating for students of all fields of study that art and science are symbiotic. Diversity, equity, and inclusion are core values manifested in ACP's long-standing embrace of work by artists not yet supported by other major institutions in the region. Because ACP provides the highest-quality production values, audiences have an opportunity to engage with creative viewpoints that are bold and insightful and fully realized. PEAK Performances is credited with 57 world premieres, 54 US premieres, and 66 commissions. ACP Executive Director Jedediah Wheeler has been awarded the William Dawson Award for Programmatic Excellence and sustained Achievement in Programming from the national organization Association of Performing Arts Professionals. For five successive years The New Jersey Council on the Arts awarded ACP a Citation of Excellence in performance programming.

ACP gratefully acknowledges our student staff and volunteers.

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# About the Artists

**Bill T. Jones** (Artistic Director/Co-Founder/Choreographer: Bill T. Jones/Arnie Zane Company; Artistic Director: New York Live Arts) is a multitalented artist, choreographer, dancer, theater director, and writer. He has received major honors ranging from the Human Rights Campaign's 2016 Visibility Award and 2013 National Medal of Arts to a 1994 MacArthur "Genius" Award and Kennedy Center Honors in 2010. Jones was honored with the 2014 Doris Duke Performing Artist Award, recognized as Officier de l'Ordre des Arts et des Lettres by the French government in 2010, inducted into the American Academy of Arts and Sciences in 2009, and named "An Irreplaceable Dance Treasure" by the Dance Heritage Coalition in 2000. His ventures into Broadway theater resulted in a 2010 Tony Award for Best Choreography in the critically acclaimed *FELA!*, the new musical co-conceived, co-written, directed, and choreographed by Jones. He also earned a 2007 Tony Award for Best Choreography in *Spring Awakening* as well as an Obie Award for the show's 2006 off-Broadway run. His choreography for the off-Broadway production of *The Seven* earned him a 2006 Lucille Lortel Award. Most recently in 2022, he was awarded another Lucille Lortel Award for his choreography for *Black No More*. Jones has been nominated for the 2022 Tony Awards for his work on *Paradise Square*.

Jones began his dance training at the State University of New York at Binghamton (SUNY), where he studied classical ballet and modern dance. After living in Amsterdam, Jones returned to SUNY, where he became co-founder of the American Dance Asylum in 1973. In 1982 he formed the Bill T. Jones/Arnie Zane Company (then called Bill T. Jones/Arnie Zane & Company) with his late partner, Arnie Zane. Jones is currently artistic director of New York Lives Arts, an organization that strives to create a robust framework in support of the nation's dance and movement-based artists through new approaches to producing, presenting and educating. For more information, visit <http://www.newyorklivearts.org/>.

His work in dance has been recognized with the 2010 Jacob's Pillow Dance Award; the 2005 Wexner Prize; the 2005 Samuel H. Scripps American Dance Festival Award for Lifetime Achievement; the 2003 Dorothy and Lillian Gish Prize; and the 1993 *Dance Magazine* Award. His additional awards include the Harlem Renaissance Award in 2005; the Dorothy B. Chandler Performing Arts Award in 1991; multiple New York

Dance and Performance Bessie Awards for his works *The Table Project* (2001), *The Breathing Show* (2001), *D-Man in the Waters* (1989), and the Company's groundbreaking season at the Joyce Theater (1986). In 1980, 1981, and 1982, Jones was the recipient of Choreographic Fellowships from the National Endowment for the Arts, and in 1979 he was granted the Creative Artists Public Service Award in Choreography.

Jones was profiled on *NBC Nightly News* and *The Today Show* in 2010 and was a guest on *The Colbert Report* in 2009. Also in 2010, he was featured in HBO's documentary series *MASTERCLASS*, which follows notable artists as they mentor aspiring young artists. In 2009, Jones appeared on one of the final episodes of *Bill Moyers Journal*, discussing his Lincoln suite of works. He was also one of 22 prominent black Americans featured in the HBO documentary *The Black List* in 2008. In 2004, ARTE France and Bel Air Media produced *Bill T. Jones—Solos*, highlighting three of his iconic solos from a cinematic point of view. The making of *Still/Here* was the subject of a documentary by Bill Moyers and David Grubin entitled *Bill T. Jones: Still/Here with Bill Moyers* in 1997. Additional television credits include telecasts of his works *Last Supper at Uncle Tom's Cabin/The Promised Land* (1992) and *Fever Swamp* (1985) on PBS's *Great Performances* series. In 2001, *D-Man in the Waters* was broadcast on the Emmy-winning documentary *Free to Dance*.

Bill T. Jones's interest in new media and digital technology has resulted in collaborations with the team of Paul Kaiser, Shelley Eshkar, and Marc Downie, now known as OpenEnded Group. The collaborations include *After Ghostcatching*—the 10th-anniversary re-imagining of *Ghostcatching* (2010, SITE Santa Fe Eighth International Biennial); *22* (2004, Arizona State University's Institute for Studies in the Arts and Technology, Tempe, AZ); and *Ghostcatching—A Virtual Dance Installation* (1999, Cooper Union, New York, NY).

He has received honorary doctorates from Yale University, Art Institute of Chicago, Bard College, Columbia College, Skidmore College, the Juilliard School, Swarthmore College, and the State University of New York at Binghamton Distinguished Alumni Award, where he began his dance training with studies in classical ballet and modern dance.

Jones's memoir, *Last Night on Earth*, was published by Pantheon Books in 1995. An in-depth look at the work of Bill T. Jones and Arnie Zane can be found in *Body Against*

*Body: The Dance and Other Collaborations of Bill T. Jones and Arnie Zane*, published by Station Hill Press in 1989. Hyperion Books published *Dance*, a children's book written by Bill T. Jones and photographer Susan Kuklin in 1998. Jones contributed to *Continuous Replay: The Photography of Arnie Zane*, published by MIT Press in 1999. Jones's most recent book, *Story/Time: The Life of an Idea*, was published in 2014 by Princeton University Press.

In addition to his Company and Broadway work, Jones also choreographed Sir Michael Tippett's *New Year* (1990) for Houston Grand Opera and Glyndebourne Festival Opera. His *Mother of Three Sons* was performed at the Munich Biennale, New York City Opera, and the Houston Grand Opera. Jones also directed *Lost in the Stars* for the Boston Lyric Opera. Additional theater projects include codirecting *Perfect Courage* with Rhodessa Jones for Festival 2000 in 1990. In 1994, he directed Derek Walcott's *Dream on Monkey Mountain* for the Guthrie Theater in Minneapolis, MN.

**Arnie Zane** (Co-Founder/Choreographer) (1948–1988) was a native New Yorker born in the Bronx and educated at the State University of New York (SUNY) at Binghamton. In 1971, Arnie Zane and Bill T. Jones began their long collaboration in choreography and in 1973 formed the American Dance Asylum in Binghamton with Lois Welk. Zane's first recognition in the arts came as a photographer when he received a Creative Artists Public Service (CAPS) Fellowship in 1973. Zane was the recipient of a second CAPS Fellowship in 1981 for choreography as well as two Choreographic Fellowships from the National Endowment for the Arts (1983 and 1984). In 1980, Zane was co-recipient, with Bill T. Jones, of the German Critics Award for his work *Blauvelt Mountain. Rotary Action*, a duet with Jones, was filmed for television, co-produced by WGBH-TV Boston and Channel 4 in London.

**Barrington Hinds** (Performer) is from West Palm Beach, FL. He began his training at the School of Ballet Florida under the direction of Marie Hale. Hinds holds a BFA in Dance from SUNY Purchase College and has worked professionally with VERB Ballets, Northwest Professional Dance Project, and the national tour of Twyla Tharp's Broadway show *Movin' Out*. In 2011 Hinds was honored as a finalist for the Clive Barnes Award for young talent in dance. He has worked with leading choreographers including Lauri Stallings, Edgar Zendejas, Sarah Slipper, Helen Pickett, Thaddeus Davis, and Cherylyn Lavagnino, to name a few. Hinds has also danced with the Stephen Petronio Company and has freelanced in commercial, TV, and print work.

In addition, Hinds is also a choreographer and teacher. His work has been shown at Purchase College, Dixon Place, Warwick Summer Festival, Arts On Site, and The Tank. Hinds has been a performer with the Bill T. Jones/Arnie Zane Company since 2017. Follow him @bar\_hinds and barringtonhinds.com.

**Dean Husted** (Performer) from Virginia Beach, VA, began his training at Denise Wall's Dance Energy and later earned a BFA from NYU Tisch in 2019. During his time at NYU, he performed works by Merce Cunningham, Bill T. Jones/Arnie Zane, and Christina Robson. He was selected for the Summer 2017 Contemporary Program at The School at Jacob's Pillow, where he performed works by Marguerite Donlon, Jae Man Joo, Milton Myers, and the Bill T. Jones/Arnie Zane Company. In 2018, Husted studied in Berlin under the direction of Pamela Pietro and teachers Judith Sanchez-Ruiz, Ayman Harper, and Erion Kruja. Recently, he has started a project-based dance collective named Connective Tissue in Brooklyn, NY, with his partner Alonzo Blanco (@connectivetissuedance). Husted joined the Bill T. Jones/Arnie Zane Company in 2019.

**Jada Jenai** (Performer) was born and raised in Brooklyn, NY. She has worked professionally with A.I.M by Kyle Abraham, Helen Simoneau, Peridance Contemporary Dance Company, and WyckoffCollective. Jenai earned a BFA in Dance from SUNY Purchase Conservatory of Dance, studying under Jonathan Riedel, Kyle Abraham, Kevin Wynn, Dylan Crossman, and Jean Freebury (Merce Cunningham *Change of Address*). She also studied at Western Australia Academy for Performing Arts and Springboard Danse Montréal, working with Jonathan Alsberry and Shamel Pitts. Jenai attended Fiorello H. LaGuardia High School and is a freelance model. This is her first season with the Bill T. Jones/Arnie Zane Dance Company.

**Shane Larson** (Performer) was raised in Minnesota, where he received his early training at the St. Paul Conservatory for Performing Artists. He graduated from NYU's Tisch School of the Arts with a BFA in Dance and a minor in Child and Adolescent Mental Health Studies. He also studied at SEAD in Austria. Since living in New York City, he has branched out to collaborate with punk musicians, film makers, improvisational music ensembles, and site-specific visual artists. He is also a multimedia video artist who makes collage-based work about memory. Larson joined the Company in 2015.

**s. lumbert** (Performer) is a transgender dance artist currently based in Lenapehoking (Brooklyn, NY). lumbert is committed to a practice of navigating how to be in zis body as a person who experiences chronic illness and is interested in cultivating accessible spaces in dance. lumbert collaborates in live performance and in film with Marie Lloyd Paspé and musician Treya Lam, rehearses with and performs for Huiwang Zhang in collaboration with zimself and Nayaa Opong, and has been in process with and performed for Marion Spencer. lumbert has been working with the Bill T. Jones/Arnie Zane Company since 2018.

**Danielle Marshall** (Performer) is a native of Atlanta, GA. She received her early dance training from DeKalb School of the Arts, Phusion Performing Arts Alliance, and City Gate Dance Theater. In 2019, she graduated summa cum laude from the Ailey/Fordham BFA program, studying dance and Pre-Health for Physical Therapy. During her time at Ailey/Fordham, Marshall had the opportunity to perform works by her colleagues and notable choreographers such as Adam Barruch, Amy Hall Garner, and Maxine Steinman. Marshall is also a certified Horton instructor. She is incredibly grateful to begin her first season with the Bill T. Jones/Arnie Zane Company.

**Marie Lloyd Paspé** (Performer) is originally from Bellingham, MA, and Mississauga, Canada, currently based in Brooklyn, NY. Paspé received her BFA from the Ailey/Fordham Program in 2016, studying abroad in Israel with Kibbutz Contemporary Dance Company in 2015 and Springboard Danse Montréal in 2017. She toured with Carolyn Dorfman Dance and worked with choreographers Peter Chu, Renée Jaworski, and Rami Be'er. Her choreography, vocal work, and movement direction for stage and film were presented in the Philippines, Berlin, Israel, and across the US. Paspé's ongoing practices are rooted in Filipinx-American diasporic work and somatic-based healing. Paspé joined the Bill T. Jones/Arnie Zane Company in 2018.

**Jacoby Pruitt** (Performer) began his dance training in Miami, FL, where he attended New World School of the Arts. He is a graduate of NYU's Tisch School of Dance and a recipient of the Martha Hill Dance Fund's Young Professional Award. He has worked professionally with Ailey II, Company XIV, Seán Curran Company, and the Metropolitan Opera Ballet among various other freelance projects. His TV/film credits include *Good Morning America*, Comedy Central's *Alternatino*, and the *In the Heights* film. Pruitt joined the Bill T. Jones/Arnie Zane Company in 2021.



**Nayaa Opong** (Performer) is from Cherry Hill, NJ. She began her dance training at the Bowman School of Dance and later continued at Eleone Dance Unlimited. Opong chose to further her studies at Mason Gross School of the Arts—Rutgers University, where she earned a BFA in Dance and was able to spend a semester at the Jerusalem Academy of Music and Dance. Since graduating in May 2019, she performs with Hysterica Jazz Dance and has begun working with the BIRDHOUSE artist collective. Opong joined the Company in 2019.

**Huiwang Zhang** (Performer) has been a member of the Company since 2017. He was nominated an “outstanding performer” by the BESSIES (“Zhang imbues commitment with focus, and connects time together through sensitized and accumulated gestures”) for his performance of “Our Labyrinth” directed by Lee Mingwei and Bill T. Jones at the Metropolitan Museum of Art. He earned his MFA from the University of Utah under the mentorship of Stephen Koester. 张慧望, 江西九江人, 毕业于北京舞蹈学院。

**Liz Prince** (Costume Designer) designs costumes for dance, theater, and film and has had the great pleasure of designing for Bill T. Jones since 1991. Her work has been exhibited at the New York Public Library for the Performing Arts, 2011 Prague Quadrennial of Performance Design and Space, Cleveland Center for Contemporary Art, Rockland Center for the Arts, and Snug Harbor Cultural Center. She received a 1990 New York Dance and Performance Award (BESSIE) and a 2008 Charles Flint Kellogg Arts and Letters Award from Bard College. She teaches costume design at SUNY Purchase College, Manhattanville College, and Sarah Lawrence College.

**David van Tieghem** (Music and Sound Designer) Selected Broadway credits include *How I Learned to Drive*, *Burn This*, *Doubt*, *Heisenberg*, *The Gin Game*, *The Lyons*, *Romeo and Juliet*, *The Big Knife*, *Reckless*, *Arcadia*, *The Normal Heart*, *After Miss Julie*, *A Behanding in Spokane*, *A Man for All Seasons*, *Inherit the Wind*, *Judgment at Nuremberg*, *The Crucible*, *Three Days of Rain*, *An Enemy of the People*, and *The Good Body*. Selected Off-Broadway credits include *Wit*, *Incognito*, *Plenty*, *Sabina*, *Henry V*, *Corpus Christi*, *The Piano Lesson*, and *The Grey Zone*. Dance credits include Twyla Tharp, STREB, Doug Varone, Pilobolus, Boston Ballet, Michael Moschen. Film/TV credits include *Buried Prayers*, *Working Girls*, *Me to Play*, and *Penn & Teller*. He has performed as a percussionist with Laurie Anderson, Talking Heads, Brian Eno, Steve

Reich, Arthur Russell, Pink Floyd, Nona Hendryx, Ryuichi Sakamoto, Robert Ashley, and Peter Gordon. He has had solo performances at Carnegie Hall, Alice Tully Hall, BAM, the Knitting Factory, Town Hall, Jacob's Pillow, Whitney Museum, Venice Biennale, and on *David Letterman*. His albums include *Thrown for a Loop*, *Strange Cargo*, *Safety in Numbers*, and *These Things Happen*. [www.vantieghem.com](http://www.vantieghem.com)

**Robert Wierzel** (Lighting Designer) has worked with artists in theater, dance, new music, opera, and museums, on stages throughout the country and abroad. He has worked with choreographer Bill T. Jones and his company since 1985. Projects include *Blind Date*, *Another Evening: I Bow Down*, *Still/Here*, *You Walk?*, *Last Supper at Uncle Tom's Cabin/The Promised Land*, *How to Walk an Elephant*, and *We Set Out Early... Visibility Was Poor*. Other works with Bill T. Jones include projects at the Guthrie Theatre, Lyon Opera Ballet, Deutsche Oper Berlin, Boston Ballet, Boston Lyric Opera, the Welsh dance company Diversions, and London's Contemporary Dance Trust. Wierzel has also worked with choreographers Trisha Brown, Doug Varone, Donna Uchizono, Larry Goldhuber, Heidi Latsky, Seán Curran, Molissa Fenley, Susan Marshall, Margo Sappington, Alonzo King, and JoAnn Fregalette Jansen. Additional credits include national and international opera companies, Broadway, and regional theater. Wierzel is currently on the faculty of New York University's Tisch School of the Arts and the Yale School of Drama.

**Janet Wong** (Associate Artistic Director/Video Designer) was born in Hong Kong and trained in Hong Kong and London. Upon graduation she joined the Berlin Ballet, where she first met Bill T. Jones when he was invited to choreograph on the company. In 1993, she moved to New York to pursue other interests. Wong became rehearsal director of the Company in 1996, associate artistic director in August 2006, and associate artistic director of New York Live Arts in 2016.

**Megan Dechaine** (Production Stage Manager) is a New York City–based stage manager originally from Washington State. She graduated from Western Washington University with a BA in Theater. She has worked with the American Dance Festival, Sleep No More, Mimi Garrard Dance, Jody Oberfelder Projects, The Anthropologists, Sara Juli, Time Lapse Dance, Dance Lab NY, Eric Taylor Dance, University of the Arts Winter and Spring Dance Series, Bellingham Repertory Dance, Kuntz and Company, Bellingham TheatreWorks, and iDiOM Theater. Dechaine joined the Company in 2022.

**Hannah Emerson** (Producer) completed her BFA in Contemporary Dance from the University of North Carolina School of the Arts in 2011. She moved to New York City shortly after being awarded the William R. Kenan, Jr., Fellowship at the Lincoln Center Institute. Choosing to remain in the northeast, she has held arts administrative positions at New York Live Arts and The Yard. Emerson joined Bill T. Jones/Arnie Zane Company in 2014 as company manager and now serves as a producer for New York Live Arts.

**Hillery Makatura** (Director of Production) graduated from Stephen F. Austin State University with a BFA in Theater. She has been touring both internationally and throughout the US since 2006. She has worked as production manager for The Actors Studio, Big Art Group, Theater Mitu, and Trisha Brown Dance Company.

**Kyle Maude** (Producing Director) graduated from Drake University with a BFA in Theater. She has worked with Ballet Tech/Feld Ballets New York, The Royal Ballet School of London, Buglisi-Foreman Dance, and Lesbian Pulp-o-Rama! Maude joined the Company in 2003 and served as the Company's production stage manager for ten years, then director of producing and touring for three years before becoming producing director for New York Live Arts in 2016.

**Shay Watson** (Sound Supervisor)—Leshay “Shay” Watson—has been a recording and live sound engineer since 2012. Graduated from the Institute of Audio Research in 2015, since graduation she has had the privilege to work at some amazing venues like Apollo Theater, Jazz at Lincoln Center, The Shed, Barclay Center, PlayStation Theater, and Lehman College. She has also worked with many popular artists and on TV shows like *Showtime at the Apollo*, *Kelly Clarkson*, *2021 Heisman*, *Wildin' Out*, *Law & Order SVU*, *The Marvelous Mrs. Maisel*, and many more.

**Serena Wong** (Lighting Supervisor) is a Brooklyn-based freelance lighting designer for theater, opera, and dance. Her designs have been seen at New York Live Arts, Danspace, Irondale Arts Center, and Jacob's Pillow. She is the resident lighting designer for New York Theatre Ballet and enjoys beekeeping and bread baking.

# New York Live Arts

## **Artistic Leadership**

Bill T. Jones, Artistic Director

Janet Wong, Associate Artistic Director

## **Executive Leadership**

Kim Cullen, Executive Director/CEO

Alexandra Burke, Chief of Staff

## **Board of Directors**

Stephen Hendel, Co-Chair

Richard H. Levy, Co-Chair

Helen Haje, Vice Chair

Slobodan Randjelović, Vice Chair

Alan Marks, Treasurer

Alanna Rutherford, Secretary

Bill T. Jones, Artistic Director, Ex-Officio

Kim Cullen, Chief Executive Officer Ex-Officio

Willard Ahdritz

Bjorn Amelan

Sarah Arison

Aimee Meredith Cox

LaToya Ruby Frazier

Charla Jones

Colleen Keegan

Darnell L. Moore

Amy Newman

Randy Polumbo

Ellen M. Poss

Matthew Putman

Jane Bovingdon Semel

Ruby Shang

Catharine R. Stimpson

Diana Wege

## **Board Emeritus**

Derek Brown

Terence Dougherty

Eleanor Friedman

## **Programming, Producing, and Engagement**

Kyle Maude, Producing Director

Hannah Emerson, Producer

Veronica Falborn, Producer

## **Production**

Hillery Makatura, Director of Production

Grady Shea, Technical Director

Chanel Pinnock, Production Manager

Megan Dechaine, Production Stage Manager

Leo Janks, Lighting Manager

## **Creative Director**

Bjorn G. Amelan

## **Community Engagement & Education**

Bianca Bailey, Community Engagement and Education Manager

## **Communications**

Tyler Ashley, Director of Communications

Hannah Seiden, Communications Coordinator

Augustus Cook, Digital Marketing Manager

Liliana Dirks-Goodman, Graphic Designer

Pentagram, Pro-Bono Branding

## **Development**

David Archuletta, Chief Development Officer

Erin Baskin, Institutional Giving Manager

Candystore, Development Associate

## **Front of House**

Paulina Meneses, Front of House Assistant

Taylor Adams, Julia Antinozzi, Makenna Finch, Salma Kiuhan, Camden Loeser, Johnny Mathews, Rafaela Oliveira, Lydia Perakis, Sean Pfeiffer, Kat Sauma, Anna Ticknor, Kiara Williams, Front of House Staff

## **Finance**

Nupur Dey, Director of Finance

Manathus Dey, Finance Associate

## **Human Resources**

ADP TotalSource

## **Operations**

Gregory English, Operations Manager

Marcus Retegues, Facilities Coordinator

Aneudy Pilier Paulino, Custodial Coordinator

Adalid Nunez-Mendoza, Custodial Assistant

## **Randjelović/Stryker Resident Commissioned Artist**

Faye Driscoll

## **Legal Services**

Lowenstein Sandler, PC, Pro-Bono Counsel

Located in the heart of Chelsea in New York City, New York Live Arts is an internationally recognized destination for innovative movement-based artistry offering audiences access to art and artists notable for their conceptual rigor, formal experimentation, and active engagement with the social, political, and cultural currents of our times.

At the center of its identity is Bill T. Jones, world-renowned choreographer, dancer, theater director, and writer. New York Live Arts serves as the home base for the Bill T. Jones/Arnie Zane Company and is the company's sole producer, providing support and the environment to originate innovation and challenging new work for the company and the NYC creative community. New York Live Arts produces and

presents dance, music, and theater performances in its 20,000-square-foot home, which includes a 184-seat theater and two 1,200-square-foot studios that can be combined into one large studio. New York Live Arts offers an extensive range of participatory programs for adults and young people and supports the continuing professional development of artists and commissions.