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CREATIVE CAPITAL ANNOUNCES 2009 ARTISTS

More than \$2.5 million in grants and services is committed to 41 artist projects

NEW YORK, NY (January 8, 2009) – Creative Capital, the national organization that supports individual artists, announces the recipients of its 2009 grants. Initial awards of \$10,000 have been made to 41 projects in emerging fields, innovative literature and performing arts. These projects represent 61 artists across the country working individually and in collaboration. Each project becomes eligible for additional funds of as much as \$50,000 over the course of the organization’s multi-year commitment.

Artists also participate in Creative Capital’s distinctive Artist Services Program valued at \$25,000 per artist. This program offers artists skills-building assistance in areas such as fundraising, networking, marketing, and strategic planning with the goal of advancing both their projects and their careers. So far Creative Capital has devoted more than \$7 million to the Artists Services Program and has served more than 400 artists in its ten-year history.

The panelists who chose the 16 emerging fields projects were Sarah Cook (CRUMB/Eyeball, New York, NY); Steve Dietz (ZERO1, San Jose, CA); Susan Kennard (Banff Centre, Alberta, Canada); Gunalan Nadarajan (Maryland Institute College of Art, Baltimore, MD); Paul Vanouse (Creative Capital artist, Buffalo, NY); and emerging fields lead program consultant Pamela Winfrey (The Exploratorium, San Francisco, CA).

The panelists who chose the six innovative literature projects were Jeffrey Renard Allen (Creative Capital artist, New York, NY); lead program consultant for innovative literature Ethan Nosowsky (Graywolf Press, New York, NY); Robert Polito (New School, New York, NY); Matthew Stadler (Clear Cut Press, Portland, OR); Suzanna Tamminen (Wesleyan University Press, Middletown, CT); and Diane Williams (NOON, New York, NY).

The panelists who chose the 19 performing arts projects were Tamara Alvarado (1stACT Silicon Valley, San Jose, CA); Philip Bither (Walker Art Center, Minneapolis, MN); Grisha Coleman (Creative Capital artist, Tempe, AZ); lead program consultant for performing arts Boo Froebel (Lincoln Center Festival, New York, NY); George Lugg (REDCAT, Los Angeles, CA); and Ruth Waalkes (Clarice Smith Performing Arts Center at the University of Maryland, College Park, MD).

Creative Capital's director of grants and services, Sean Elwood, served on all three panels, which were moderated by Ruby Lerner, president of Creative Capital.

Selected from 2,068 applications, the funded projects come from across the country. Creative Capital artists now represent 29 states in total. About the new class of grantees, Lerner said, "The breadth of ideas and issues that these projects address confirms that American artists are rising above global uncertainty and unsettlement, propelled by the spirit of invention. These artists are each reinventing the world they live in, and as their projects come to life I think we can expect their influence to ripple outward."

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Foundation Update

With these awards, Creative Capital's roster of artist projects grows to 324. In 2008 the foundation issued 41 grants in film/video and visual arts. Many of those grantees attended Creative Capital's Artist Retreat in July 2008, the kickoff event of the Artist Services Program. Through the grant program and its Professional Development Program (a series of public workshops for artists held nationwide), Creative Capital has now served more than 2,500 artists.

About Creative Capital

Ten years ago, Creative Capital embarked on a mission to reinvent the existing model of arts philanthropy, to construct a new paradigm, and to fulfill the specific needs of the country's most innovative artists. Today, it is the premier national artist support organization, committed to the principle that time and advisory services are as crucial to artistic success as funding. Over the lives of its funded projects, Creative Capital provides artists with a flexible program of multi-faceted, sequential support and partners with them to determine how those targeted funds and services can best work in concert to progress towards the grantees' own goals. Since its founding in 1999, the organization has committed more than \$14 million in financial support and services to 324 projects representing 411 artists. A complete list of grantees, profiles of funded projects, and up-to-date grant cycle information can be found online at the foundation's website at creative-capital.org.

Sustaining support for Creative Capital is currently provided by The Andy Warhol Foundation for the Visual Arts, Doris Duke Charitable Foundation, The TOBY Fund, The William & Flora Hewlett Foundation, The Ford Foundation, The James Irvine Foundation, The Nathan Cummings Foundation, The Emily Hall Tremain Foundation, and more than 100 other foundations and individuals.

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Creative Capital 2009 Artists

Emerging Fields

Matthew Coolidge, Center for Land Use Interpretation (Culver City, CA)
American Land Museum
New Genres

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Puno Museum of Contemporary Art
Architecture

James Coupe (Seattle, WA)
Surveillance Suite
Digital Arts

Beatriz da Costa (Long Beach, CA)
Stories of the Rodent
Digital Arts

eteam (Queens, NY)
Franziska Lamprecht and Hajoe Moderegger
Open Source Grabeland
Interdisciplinary

Futurefarmers (San Francisco, CA)
Amy Franceschini, Jonathan Meuser and Michael Swaine
Local Landscape Campus (L.L.C.)
Interdisciplinary

Catherine Herdlick (San Francisco, CA)
The Cowgirl Way Society
Gaming

Shih Chieh Huang (New York, NY)
EX-SE-10
Interdisciplinary

Lisa Jevbratt (Santa Barbara, CA)
Zoomorph
Interdisciplinary

Jae Rhim Lee (Cambridge, MA)
N=0=Infinity, Infinity Mushroom
Interdisciplinary

neuroTransmitter (Queens, NY)
Angel Nevarez and Valerie Tevere
Empire MHz
Interdisciplinary

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(Emerging Fields cont.)

Richard Pell (Pittsburgh, PA)
Institute for Post Natural Studies
Interdisciplinary

Stephanie Rothenberg (Buffalo, NY)
Best Practices
New Genres

Mark Shepard (Brooklyn, NY)
Sentient City Survival Kit
New Genres

Karolina Sobecka (Brooklyn, NY)
Amateur Human
Design

Sam Van Aken (Portland, ME)
I Am Here Today. . .
New Genres

Innovative Literature

Paul Beatty (New York, NY)
Depresso
Fiction

Kenny Fries (Toronto, ON, Canada)
Genkan: Entries into Japan
Nonfiction

Ben Marcus (New York, NY)
Children, Cover Your Eyes!
Fiction

Bernadette Mayer (East Nassau, NY)
The Faces That Launched A Thousand Ships
Poetry

Rebecca Solnit (San Francisco, CA)
Infinite City: A San Francisco Atlas
Nonfiction

Deb Olin Unferth (Lawrence, KS)
Natural Citizens
Fiction

(more)

Performing Arts

Byron Au Yong (Seattle, WA) and Aaron Jafferis (New Haven, CT)
Stuck Elevator: The Super-Heroic Stationary Journey of Mind Kuang Chen
Opera

Victor D. Cartagena, Roberto Gutierrez Varea, Violeta Luna, David Molina and Antigone
Trimis
(San Francisco, CA)
BORDER TRIP(tych) / TRIP(tico) de la frontera
Performance Art

Nora Chipaumire (Brooklyn, NY)
*The Thomas Mafumo Project, or lions will roar, swans will fly, angels will wrestle heaven,
rains will break: gukurahundi*
Interdisciplinary

Steve Cuiffo, (New York, NY) Trey Lyford (New York, NY) and Geoffrey Sobelle
(Philadelphia, PA)
Next Stop: Amazingland
Theater

Lisa D'amour (Brooklyn, NY) and Katie Pearl (Austin, TX)
How To Build A Forest
Interdisciplinary

Chris M. Green (Brooklyn, NY)
Ultra-Local Sublime
Interdisciplinary

Miguel Gutierrez (Brooklyn, NY)
Misinterpreted
Dance

Robert Farid Karimi (Minneapolis, MN)
The Cooking Show con Karimi y Comrades: Diabetes of Democracy
Spoken Word

Zoe Keating and Jeffrey Rusch (Camp Meeker, CA)
The Musician's Mind's Eye: A Synaesthetic Experience of 'One Cello x 16'
Experimental Music Performance

Heidi Latsky Dance (New York, NY)
GIMP
Dance

Young Jean Lee (Brooklyn, NY)
King Lear
Theater

(more)

(Performing Arts cont.)

Los Angeles Poverty Department (Los Angeles, CA)
Henriette Broüwers, Kevin Michael Key, John Malpede and Pamela Miller-Macias
History of Incarceration
Interdisciplinary

Taylor Mac (New York, NY)
The Lily's Revenge
Theater

Barak Marshall (Los Angeles, CA), Tamir Muskat (Tel Aviv, Israel) and Margalit Oved (Los Angeles, CA)
Symphony of Tin Cans
Experimental Music Performance

David Neumann and Richard Sylvarnes (Brooklyn, NY)
OH NO NATURE (or, Blaming on his Boots the Fault of his Feet)
Interdisciplinary

Ken Nintzel (New York, NY)
You Are Here
Interdisciplinary

Tere O'Connor (New York, NY)
Untitled
Dance

Tommy Smith and Reggie Watts (Brooklyn, NY)
Reggie Watts: Transition
Interdisciplinary

Deke Weaver (Champaign, IL)
The Unreliable Bestiary
Interdisciplinary

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Creative Capital

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2009 Project Descriptions & Grantee Bios

EMERGING FIELDS

INNOVATIVE LITERATURE

PERFORMING ARTS

Emerging Fields

Matthew Coolidge, Center for Land Use Interpretation; Cesar Cornejo; James Coupe; Beatriz da Costa; eteam: Franziska Lamprecht and Hajoe Moderegger; Futurefarmers: Amy Franceschini, Jonathan Meuser and Michael Swaine; Catherine Herdlick; Shih Chieh Huang; Lisa Jevbratt; neurotransmitter: Angel Nevarez and Valerie Tevere; Richard Pell; Stephanie Rothenberg; Mark Shepard; Karolina Sobecka; Sam Van Aken.

Innovative Literature

Paul Beatty; Kenny Fries; Ben Marcus; Bernadette Mayer; Rebecca Solnit; Deb Olin Unferth.

Performing Arts

Byron Au Yong and Aaron Jafferis; Victor D. Cartagena, Roberto Gutierrez Varea, Violeta Luna, David Molina and Antigone Trimis; Nora Chipaumire; Steve Cuiffo, Trey Lyford and Geoffrey Sobelle; Lisa D'amour and Katie Pearl; Chris M. Green; Miguel Gutierrez; Robert Farid Karimi; Zoe Keating and Jeffrey Rusch; Heidi Latsky Dance; Young Jean Lee; Los Angeles Poverty Department: Henriette Broüwers, Kevin Michael Key, John Malpede and Pamela Miller-Macias; Taylor Mac; Barak Marshall, Tamir Muskat, and Margalit Oved; David Neumann and Richard Sylvarnes; Ken Nintzel; Tere O'Connor; Tommy Smith and Reggie Watts; Deke Weaver.

Matthew Coolidge, Center for Land Use Interpretation (Culver City, CA)
Emerging Fields – New Genres

American Land Museum

American Land Museum is comprised of a website and a print publication as well as an exhibit in a mobile office trailer that resembles a visitors' center at a national park. The visitors' center will travel to locations that include nature preserves and history museums, functioning in conjunction with these institutions while remaining literally outside their confines. The work chronicles the history and significance of a range of natural sites in the United States. By creating awareness of environmental landscapes and issues via indirect means of communication, the project engenders a conversation about the way the natural world is channeled through information technology.

Matthew Coolidge is the founder of the Center for Land Use Interpretation (CLUI) in Los Angeles. He has been a multimedia artist, composer, and teacher. His exhibitions at CLUI include *Birdfoot: Where America's River Dissolves into the Sea*, *Pavement Paradise: American Parking Space*, and *The Blue Ridge Parkway: America's Drive-Through National Park*. He has also exhibited at the Boulder Museum of Art, The Museum of Contemporary Art in Los Angeles, the Greenland National Museum, and many other venues. His awards include a Guggenheim Fellowship, a Rockefeller Media Arts Fellowship, and a Lucelia Artist Award from the Smithsonian American Art Museum.

Cesar Cornejo (Tampa, FL)
Emerging Fields – Architecture

Puno Museum of Contemporary Art

Puno Museum of Contemporary Art is an alternative, grassroots museum in the town of Puno, Peru. Cornejo will contract with families in Puno to temporarily use rooms in their homes for local and international art exhibitions in exchange for making necessary improvements to those spaces. *Puno Museum of Contemporary Art* will also include workshops and other educational programs that take place in the newly renovated rooms. Puno's project allows viewers, hosts, and artists alike to interact meaningfully over an entire city, and makes the city itself an integral component in the exhibition.

Cesar Cornejo's solo exhibitions have been held at lightcontemporary gallery in London, ARTCO Gallery and Peruvian-North American Cultural Institute Gallery in Lima, Peru, and the Bellini, Gyokuei, and Kobo Chika galleries in Japan. He has participated in group exhibitions at New Art Birmingham, Situation Leeds in the U.K., The London Connection at Galerie Lisi Hämmerle in Austria, V Biennial de Barro de América in Venezuela, and The S-Files at El Museo del Barrio in New York. His work has been selected for the 2008 Busan Biennial in Korea. Cornejo received an MA and PhD in fine arts from Tokyo National University of Fine Arts and Music. Cornejo has been awarded grants and residencies from the Vermont Studio Center, Sculpture Space, The Center for Book Arts, Lower Manhattan Cultural Council, the British Council, Arts Council England, the Henry Moore Institute, the University Art Museum at Tokyo National University of Fine Arts and Music, and the Ministry of Education of Japan.

James Coupe (Seattle, WA)
Emerging Fields – Digital Arts

Surveillance Suite

Surveillance Suite is a digital surveillance project and video that appropriates the identities of gallery visitors and staff into fictional narratives, over which the participants themselves have no control. Coupe is working with a team of screenwriters on short films that feature the gallery space and staff where *Surveillance Suite* is presented. He will then create software that recognizes visitors' ages, genders, and ethnic characteristics, and then appropriates the visitors into the films themselves in real time. The videos that result will be played on monitors throughout the gallery.

U.K. native **James Coupe** is a digital artist whose work focuses on emergent systems, aesthetic machines, autonomy, and networks. His exhibitions have been commissioned by New Contemporaries, Metapod, Low-Fi, SCAN, Lancaster City Council, Enter, and the Paul G. Allen Family Foundation. Several of his projects have been created in collaboration with A.I. scientist Rob Saunders, including *9PIN++* and *The Difference Engine*. His awards include the U.K. Arts and Humanities Research Board Innovation Award. Coupe is an assistant professor at the University of Washington's Center for Digital Art and Experimental Media (DXARTS).

Beatriz da Costa (Long Beach, CA)
Emerging Fields – Digital Arts

Stories of the Rodent

Stories of the Rodent is a series of small objects and digital installations that animate rodents against backdrops of scientific equipment, literature, and live tissue cultures. Da Costa's project is an investigation into the history of humans and rodents as companion species. Taking as a departure point the traditional roles of rats as disease carriers and mice as both pets and research animals, *Stories of the Rodent* makes a mouse the protagonist in a playful story of mutual dependence and care.

Beatriz da Costa is an interdisciplinary artist and researcher who works at the intersection of contemporary art, science, engineering, and politics. Her projects take the form of public participatory interventions, locative media, conceptual tool building, and critical writing. A former collaborator with Critical Art Ensemble and co-founder of Preemptive Media, an art, activism, and technology group, Da Costa's work has been exhibited nationally and internationally at venues including The Andy Warhol Museum, the Zentrum für Kunst und Medientechnologie in Germany, and the Natural History Museum in London. Her awards include commissions from Eyebeam and the Exploratorium, and grants from the Durfee Foundation and Adobe. Da Costa is an associate professor in the Arts Computation and Engineering graduate program at the University of California, Irvine.

eteam: Franziska Lamprecht and Hajoe Moderegger (Queens, NY)
Emerging Fields – Interdisciplinary

Open Source Grabeland

Open Source Grabeland is a collaborative, open-source computer project connected to two plots of land owned by the artists in Nevada and East Germany. Though radically different culturally and topographically, neither site has access to a convenient natural or artificial water source. By instigating *Open Source Grabeland* in both communities simultaneously, using both original code that can be adapted by users and existing social networking sites such as YouTube and Facebook, the artists are setting up a collaborative system for both creating an evolving, virtual source of knowledge and locating a viable source of water.

Franziska Lamprecht's projects have been featured at many venues, including Art in General, P.S. 1, and Eyebeam in New York, MUMOK in Vienna, Neues Museum Weimar in Germany, The Nelson Atkins Museum of Art in Kansas City, and the Museo Nacional Centro de Arte Reina Sofia in Spain. Her videos (created in collaboration with Hajoe Moderegger) have been screened at Transmediale in Berlin, the Tawain International Documentary Festival in Taipei, the New York Video Festival, and the 11th Biennale of Moving Images in Geneva. With Moderegger, Lamprecht has received a Henry Moore Foundation Project Grant and an Emerging Artist Fellowship grant from Socrates Sculpture Park in Queens, as well as many residencies and commissions.

Hajoe Moderegger works in installation, web art, and video. His projects have been presented at many venues, including Art in General, Eyebeam, and Smack Mellon Studios in New York, The Soap Factory in Minneapolis, Grizedale Arts in London, and M29 in Cologne. Moderegger has been awarded residencies at Yaddo and the Center For Land Use Interpretation, and funding from NYSCA, the Experimental Television Center, and Rhizome. He is an assistant professor of video and interactive media at the City University of New York.

Futurefarmers: Amy Franceschini, Jonathan Meuser and Michael Swaine

(San Francisco, CA)

Emerging Fields – Interdisciplinary

Local Landscape Campus (L.L.C.)

Local Landscape Campus (L.L.C.) combines architectural intervention at a museum with an exhibition and educational programming. The project will encompass several phases, the first of which is *Renewable Energy Laboratory*. The collaborators, who have worked together since 2003, are currently researching methods of human recycling and will then design their own collection, processing and fertilizer creation mechanism to function as an exhibit.

Amy Franceschini is an artist and educator whose work includes websites, installations, and open-access laboratories. Franceschini founded the collective Futurefarmers in 1995 and co-founded Free Soil in 2004. Her solo and collaborative work has been included in exhibitions internationally at venues including ZKM Center for Art and Media, the Whitney Museum, MoMA in New York, San Francisco Museum of Modern Art (SFMOMA), and the Edith Russ Site for Media Art. Her awards include a Graham Foundation grant, an Investing in Artists grant from the Center for Cultural Innovation, the SECA Art Award from SFMOMA, an Artadia Award, and a Eureka Fellowship. Franceschini is currently a professor of art at the University of San Francisco and visiting faculty at CCA.

Jonathan Meuser is a scientist and researcher at the National Renewable Energy Lab and Colorado School of Mines in Golden. His area of interest is biological fuel production and identifying organisms with ideal properties for fuel production. His current research focuses on the natural biodiversity of photosynthetic fuel production by algae, including hydrogen and lipids. He has written several scientific papers for the United States Department of Energy. Meuser has been calling himself a “freegan”—derived from the words “free” and “vegan”—since 2001, before the term gained exposure from an international website dedicated to people who live off the discards of others. He received his PhD in environmental science and engineering from Colorado School of Mines in 2008.

Michael Swaine is an artist and inventor. His projects include *Reap What You Sew: Generosity Project*, for which he pushed an old-fashioned ice cream-style cart with a sewing machine on it through San Francisco, sewing and repairing clothes for anyone who requested it. His work has been exhibited at Yerba Buena Center for the Arts, Southern Exposure gallery, and Headlands Center for the Arts. Swaine studied advanced ceramics and sculpture at the School of the Art Institute of Chicago. Since 1999, he has worked as part of the artists collective Futurefarmers.

Catherine Herdlick (San Francisco, CA)
Emerging Fields – Gaming

The Cowgirl Way Society

The Cowgirl Way Society is an online alternate reality game in which players create a cult-like organization with specific social rules and real-life activities, publications, and meetings. Although quirky and nostalgic in feel, *The Cowgirl Way Society* mimics the trajectory of many fundamentalist organizations and is intentionally engineered towards its own demise, with Herdlick provoking infighting over rules and values until continuing becomes impossible. *The Cowgirl Way Society* will build its community through blogs, country radio stations ads, rodeos, and state fair appearances as well as the production of zines, posters, t-shirts, and the like.

Catherine Herdlick is a digital artist and game designer specializing in integrating digital communications with real world play. Her work has been experienced on the internet, across the towns and trails of the southern states, and in the bike lanes of Brooklyn and Manhattan. She was the director of production at the New York-based independent game studio Gamelab for over five years and a community and product manager at Lime Wire before starting her own game company. She has also worked with such institutions as the Brooklyn and Boston Children's Museums to produce public spectacles of creativity, and is one of the co-founders of the highly acclaimed Come Out & Play Festival, which she continues to help direct. Herdlick holds an MFA in design and technology from Parsons The New School of Design, where she focused her course of study on play and experience design.

Shih Chieh Huang (New York, NY)
Emerging Fields – Interdisciplinary

EX-SE-10

EX-SE-10 is a series of room-sized installations comprised of computer-driven sculptures that react to viewers and each other. Huang is appropriating modern household appliances and materials—including lights, computer parts, and plastic tubing—and reprogramming them using original computer algorithms. *EX-SE-10* draws on research on the adaptability of bioluminescent marine life via Huang's fellowship at the Museum of Natural History. Placed together, the sculptures mimic ecosystems that evolve according to their interactions with each other, their environment, and people.

Taiwanese-born **Shih Chieh Huang** has exhibited his sculptures and installations at the 52nd Venice Biennial's Taiwan Pavilion, Biennial Cuvée in Austria, the New Museum of Contemporary Art in New York, and Shanghai Museum of Contemporary Art. His awards include an Artist Research Fellowship from the Smithsonian Institution, a New York Foundation for the Arts Fellowship, and residencies at Art Omi, Skowhegan, and The Marie Walsh Sharpe Art Foundation. Huang received his MFA from the School of Visual Arts.

Lisa Jevbratt (Santa Barbara, CA)
Emerging Fields – Interdisciplinary

Zoomorph

Zoomorph is a website and a series of filters for use with photo and video-editing software that allows users to see images from the perspective of various animal species. Created with the help of scientists working in the field of animal vision, *Zoomorph* is modifiable so that the number of species represented continues to grow as more people participate. The photos and videos created using the software are displayed on the project's website; the project functions as both a series of digital art works and a collaboration among users that evolves over time.

Lisa Jevbratt is a Swedish-born artist whose work ranges from Internet visualization software to biofeedback and interspecies collaboration. Often concerned with collectives, systems, and the languages and conditions that generate them, her projects have been exhibited at the Walker Art Center in Minneapolis, Canada's Banff Centre for the Arts, the New Museum of Contemporary Art, the Whitney Biennial in New York, and the Swedish National Public Art Council. Jevbratt is the recipient of the Rhizome Net Award, and is currently an associate professor in the Art Department and the Media Art Technology Program at the University of California, Santa Barbara.

Jae Rhim Lee (Cambridge, MA)
Emerging Fields – Interdisciplinary

N=0=Infinity, Infinity Mushroom

N=0=Infinity, Infinity Mushroom harnesses scientific research to create environmentally friendly embalming fluids and burial suits. Lee is working with MIT and UCLA biologist Ronnie Littrell to design genetically-altered mushroom spores that facilitate human decomposition, neutralize the toxins in dead bodies, and speed nutrient delivery to soil. She is creating two products from these hybrid fungi—a “Burial Suit” and an embalming fluid called “Infinity Spore Mass Slurry”—which will be marketed to funeral directors.

Visual artist **Jae Rhim Lee**’s multidisciplinary art works draw on her diverse background and strong interests in psychology, environmental sustainability, Eastern religion, and disaster management. Her exhibitions include shows at Exit Art in New York, Headlands Center for the Arts in Sausalito, and several galleries and other sites in Boston. Lee is currently a lecturer in the Visual Arts Program at MIT in the Department of Architecture and a consultant for the City of New Orleans Office of Recovery Development and Administration.

neuroTransmitter (Queens, NY)
Emerging Fields – Interdisciplinary

Empire MHz

Empire MHz is a sound art project that includes an audio installation, CD, and critical writing. Nevarez and Tevere are using the transmission tower at the top of the Empire State Building as a place to explore the social and political impact of sound transmissions and the relationship between architecture and mass communication. Their project traces the historical significance of the tower, the ability of sound waves broadcast from the top of the building to break through many previous political barriers among various populations, and the transformative power of television and radio.

Mexico City-born **Angel Nevarez** is a multidisciplinary artist and musician working in sound, radio, photography, and video. Prior to his collaboration with Tevere, Nevarez worked with Alex Rivera to produce *The LowDrone*, a project that melds the lowrider—a customized vehicle with hydraulics—with the functionality of the drone—an unmanned aerial vehicle equipped with surveillance cameras. Initially commissioned for InSITE 2005, *The LowDrone* is the world's first flying lowrider. Nevarez's awards include a New York Foundation for the Arts Fellowship, a Franklin Furnace Fund grant, and a Van Lier Fellowship from the Whitney Museum's Independent Study Program.

Valerie Tevere is an artist working in video, performance, activism, and radio. Her work is driven by discursive practices and constructions of representation, site, and the public sphere. Tevere has exhibited and developed projects throughout the U.S. and Europe, as well as in Mexico City, Bogotá, Colombia, and Santiago, Chile. Her solo exhibitions include projects at Espacio de la Rebeca in Bogotá and Hoxton Distillery in London. Group exhibitions include shows at Kunsthalle Fredericianum in Kassel, Germany; Centre de Cultura Contemporània, Barcelona, Spain; Apex Art Curatorial Program, The Drawing Center, and the New Museum of Contemporary Art in New York; and Mass MoCA in North Adams, MA. Tevere is an associate professor of communications at The City University of New York, College of Staten Island, and lives and works in New York City.

Richard Pell (Pittsburgh, PA)
Emerging Fields – Interdisciplinary

Institute For Post-Natural Studies

Institute For Post-Natural Studies collects and exhibits genetically modified organisms created in various regions of the United States. Comprised of living plants, taxidermy, original photography, and illustration, Pell's project also features a small greenhouse that processes corn, cotton, and other crops. In addition to the permanent exhibit based in Troy, New York, *Institute For Post-Natural Studies* will feature regional exhibitions focusing on regulations that vary from state to state, allowing certain genetically modified organisms to be grown in one state but not another. Pell's goal is to advance the dialogue on the subject beyond the simple binary of "for" and "against."

Richard Pell is a founding member of the art and engineering collective Institute for Applied Autonomy. His work includes robotic, web, and biologically based projects that call into question the imperatives that drive technological development. IAA projects have been chosen for an Award of Distinction and two Honorable Mentions at the Prix-Ars Electronica in Linz, Austria, and have been selected for *RES* magazine's "10 Best New Artists of 2005." Pell's narrative and documentary videos explore the individual's relationship to authority. His video documentary, *Don't Call Me Crazy On The 4th Of July*, won the VUE/DFC Award for Best Michigan Filmmaker at the Ann Arbor Film Festival, took first prize at the Iowa City International Documentary Film Festival, and has screened in numerous festivals internationally. He is the recipient of a Rockefeller New Media Fellowship and is an assistant professor of art at Carnegie Mellon University.

Stephanie Rothenberg (Buffalo, NY)
Emerging Fields – New Genres

Best Practices

Best Practices is an interactive website and art installation about the effect of new technologies on the contemporary working environment. Inspired by Studs Terkel's 1974 nonfiction book *Working*, as well as by reality TV shows and job-hunting websites, Rothenberg's project includes text, photos, instructional videos, and live streamed events that center on workers' experiences of their own jobs. Accompanying the videos are the official training manuals written from the corporate perspective as well as live tutorials and animated content derived from the online network *Second Life*. Viewers are able to rate the quality of each video.

Stephanie Rothenberg is an interdisciplinary artist whose work includes performance, installation, and networked media. Her exhibitions and lectures have been presented at venues including the Sundance Film Festival in Park City, Utah; Eyebeam in New York; Hallwalls Contemporary Arts Center in Buffalo; Toronto's InterAccess Electronic Media Arts Centre; the Chicago Underground Film Festival; Museum of Contemporary Art Kiasma in Helsinki; and The Central Academy of Fine Art, Beijing. Rothenberg's awards include a 2007 Eyebeam Atelier Residency in New York, SUNY Buffalo's 2020 Scholars Award, and a free103point9 AIRtime Residency. She is an assistant professor of visual studies at SUNY Buffalo.

Mark Shepard (Brooklyn, NY)
Emerging Fields – New Genres

Sentient City Survival Kit

Sentient City Survival Kit is a performative installation and website. The project's main component is a series of prototypes for electronic tools that subvert the marketing and surveillance technology encountered in everyday urban life: an umbrella studded with infrared LEDs that "blind" closed-circuit television cameras or a mobile GPS navigation device designed for serendipitous encounters. Viewers at the installation of *Sentient City Survival Kit* will be able to test these prototypes in their cities; the website will include DIY tutorials and diagrams for building each item in the kit.

Mark Shepard is an artist and architect. His *Tactical Sound Garden [TSG] Toolkit*, an open source software platform for cultivating virtual sound gardens in urban public space, has been presented at the Contemporary Museum in Baltimore, the Conflux Festival in Brooklyn; ISEA in San Jose; SIGGRAPH in San Diego, and at venues in Manchester, Barcelona, Sao Paulo, and other cities. Shepard's publications include *Urban Computing and its Discontents* (The Architectural League of New York), "Situating the Device" and "working title: Industrian Pilz," in *Shark, a Journal of Poetics and Art Criticism*, and "Tactical Sound Garden [TSG] Toolkit," in *306090 09: Regarding Public Space* (Princeton Architectural Press). His awards include the George Foster Peabody Award in New Media (with dotsperinch and Picture Projects), the Jacob K. Javits Fellowship in the Humanities, a William Graf Travel Grant, two New York State Council on the Arts Independent Projects awards, and a Finishing Funds Award from the Experimental Television Center. He is an assistant professor in the Department of Architecture and Media Study at SUNY Buffalo.

Karolina Sobecka (Brooklyn, NY)
Emerging Fields – Design

Amateur Human

Amateur Human is a line of accessories highlighting the relationship between people and the environment, and an accompanying website that lets users build the accessories themselves. Sobecka is building up to ten prototypes, including “Puff,” an LED light shaped like a cloud that attaches near a car’s exhaust pipe and changes color according to the amount of pollution the car produces; “Fuel Tracker,” a dashboard display showing the diminishing amount of fossil fuels in the world and the effect of fuel use on that total as the vehicle drives; and “Energy Bank,” a battery shaped like a piggy-bank that stores energy generated during an exercise routine. The *Amateur Human* website includes instructions for building the prototypes and documentation of their uses.

Poland native **Karolina Sobecka** works with interactivity, physical computing, video, animation, and other media. Her artistic interest is stimulated by advances in science and technology. Sobecka’s work has been shown at festivals and galleries around the world, including ISEA, Interactivos, the Trampoline Radiator Festival, New Forms Festival, FILE - Electronic Language International Festival, and New Media Meeting. She has received awards from the Princess Grace Foundation, the Platform International Animation Festival, and the Japan Media Arts Festival.

Sam Van Aken (Portland, ME)
Emerging Fields – New Genres

I Am Here Today...

I Am Here Today... is a mobile shortwave radio studio where staged audio events are created by local audiences and then broadcast into communities. The project will first be installed at Hallwalls Contemporary Arts Center in Buffalo, NY, and will include the actual tower made famous in the 1939 radio broadcast of Orson Welles's *War of the Worlds*. Each time Van Aken installs the mobile studio in a different location, he will work with nearby residents to stage audio programs that are specific to their locale. His goal is to create the kinds of audio programs that cause listeners to mistake the created event for reality and highlight the gray area between mediated and actual events.

Sam Van Aken is an installation and new media artist. His works have been presented at many venues, including the Portland (Maine) Art Museum's Biennial, the Dallas Museum of Art, ISSUE Project Room in Philadelphia, and Tacheles Art Center in Berlin. His awards include a Maine Arts Commission Fellowship and both the Association of Art Museum Curators award and the Award for Outstanding Artistic Achievement at the Portland Art Museum Biennial. Van Aken is an associate professor and the director of the Sculpture Program at Syracuse University.

INNOVATIVE LITERATURE 2009

Paul Beatty (New York, NY)
Innovative Literature – Fiction

Depresso

Depresso is a comedic experimental novel written in the style of a 17th-century Japanese travelogue. Combining haiku, prose, and photographs, the work tells the story of Clovis “Hominy” Templeton, a resident of Los Angeles’s Compton neighborhood and the last living member of the original *Our Gang* television show cast. As this poverty-stricken hometown’s most famous resident, Hominy is tasked go out into the world and find West Compton, its sister city. Inspired by Beatty’s work with the mentally ill as well as a range of authors, from contemporary novelist W.G. Sebald to Japanese haiku master Basho, *Depresso* is about the lesser-known aspects of Los Angeles, including its enduring Wild West legacy.

Poet and novelist **Paul Beatty** is the author of two volumes of poetry, *Big Bank Take Little Bank* and *Joker, Joker, Deuce*, and three novels, *Tuff*, *The White Boy Shuffle*, and *Slumberland*. He is also the editor of *Hokum: An Anthology of African-American Humor*. His essays have appeared in *Village Voice*, *The New York Times*, and other publications. He is the recipient of a Jasper Johns Fellowship and a New York Foundation for the Arts Fellowship.

Kenny Fries (Toronto, ON, Canada)
Innovative Literature – Nonfiction

Genkan: Entries Into Japan

Genkan: Entries Into Japan is a creative non-fiction work that uses Fries's experience as a physically disabled foreigner in Japan to look at the way that country views and adapts to otherness. *Genkan's* departure point is the Buddhist tradition of removing one's shoes before entering a home. Fries is unable to walk without his shoes; this has offered him a window into the way Japanese culture adapts to foreigners' needs and differences. The work's central metaphor is the entrance, as it has appeared in various historical and artistic works over time, from accounts of 16th-century Portuguese merchants in Nagasaki to Puccini's opera *Madama Butterfly* to the treatment of the Hiroshima Maidens in Japan and America after World War II.

Kenny Fries is the author of *The History of My Shoes and the Evolution of Darwin's Theory* and *Body, Remember: A Memoir*. He is the editor of *Staring Back: The Disability Experience from the Inside Out*. His books of poetry include *Desert Walking* and *Anesthesia*. Fries also collaborated with composers Kumiko Takahashi and Yuka Takechi and singer Mika Kimula on the new music work *In the Gardens of Japan*, which has been performed in Tokyo, Yokohama, and New York City. Fries was a Creative Arts Fellow of the Japan-U.S. Friendship Commission and the National Endowment for the Arts, and a Fulbright Scholar to Japan. He has also been awarded residencies at The MacDowell Colony, Yaddo, and the Hawthornden Castle International Retreat for Writers. He teaches in the Creative Writing MFA Program at Goddard College.

Ben Marcus (New York, NY)
Innovative Literature – Fiction

Children, Cover Your Eyes!

Children, Cover Your Eyes! is an experimental novel depicting a world in which human beings are allergic to language. The book centers on the story of two rival brothers who seek allergy-free language alternatives and “language prosthetics” to protect potential speakers. Marcus is anchoring *Children, Cover Your Eyes!* in the brothers’ dramatic narrative in order to heighten the emotional tension within his deeply conceptual novel. The result is part lament over the loss of language, part dystopian fantasy, part family tragedy. When published, *Children, Cover Your Eyes!* will include an accompanying website and scientific diagrams.

Ben Marcus is the author of three books of fiction: *Notable American Women*, *The Father Costume* (with images by Matthew Ritchie), and *The Age of Wire and String*. His books have been published in Japan, France, Italy, and England, as well as in the United States. Marcus’s fiction, essays, and reviews have appeared in *Harper’s*, *The Paris Review*, *The Believer*, *The New York Times*, *Salon*, *McSweeney’s*, *Time*, *Conjunctions*, *Grand Street*, *Cabinet*, and *BOMB*. He has received a Whiting Writers’ Award, an award from the National Endowment for the Arts, three Pushcart Prizes, and the Morton Zabel Award for innovation in literature from the American Academy of Arts and Letters. He is the editor of *The Anchor Book of New American Short Stories*, and for several years was the fiction editor of *Fence*. Marcus is an associate professor and chair of the Creative Writing Program at Columbia University’s School of the Arts.

Bernadette Mayer (East Nassau, NY)
Innovative Literature – Poetry

The Faces That Launched A Thousand Ships

The Faces That Launched A Thousand Ships is a book of poetry and photographs featuring women named Helen from the city of Troy, New York. Inspired by her own knowledge of ancient Greek and the mythic character Helen of Troy, Mayer will conduct interviews with these local women, photograph them and their surroundings, and create a poem and visual presentation for each of them. *The Faces That Launched A Thousand Ships* will exist as a book, a gallery exhibition, and a performance of the text.

Bernadette Mayer has published more than 20 collections of poetry. She began her career as a conceptual artist, experimenting with time-based works that combined photography and writing, and editing and publishing the magazine *O TO 9* with artist Vito Acconci. She created the book-length work *Midwinter Day*—a book written in one day—and, most recently, *A Month Of Noons*. She has taught in a variety of writing programs, including those at the Naropa Institute, Long Island University, and Miami University. She is the recipient of a National Endowment for the Arts Fellowship and a grant from the Foundation for Contemporary Arts, and is a member of the American Academy of Arts and Letters.

Rebecca Solnit (San Francisco, CA)
Innovative Literature – Nonfiction

Infinite City: A San Francisco Atlas

Infinite City: A San Francisco Atlas is a nonfiction work comprised of text, maps, and photos. Solnit is taking various communities within the Bay Area—punks, immigrants, the wealthy, the homeless—as points of departure for their study. Each community leads the artists toward a different landscape that reflects a specific set of cultural and political values. As a whole, *Infinite City: A San Francisco Atlas* evokes the way many divergent cities exist concurrently within the same geographic space.

Rebecca Solnit is an essayist, critic, and historian. Her work focuses on intersections among politics, culture, and place. Her books of essays include *Wanderlust: A History of Walking*, *A Field Guide To Getting Lost*, and *A Book of Migrations: Some Passages in Ireland*. Her collaborations with photographers include *Kingdoms* with Lewis De Soto, and *Yosemite in Time: Ice Ages, Tree Clocks and Ghost Rivers* with Mark Klett and Byron Wolfe. Solnit has received a National Book Critics Circle Award in criticism and fellowships from the Lannan and Guggenheim Foundations. She is also a contributing editor at *Harper's* and a columnist for *Orion* magazine.

Deb Olin Unferth (Lawrence, KS)
Innovative Literature – Fiction

Natural Citizens

Natural Citizens is a novel written from the perspectives of several isolated inhabitants of a single apartment building in a poor, urban neighborhood. Envisioned as a fugue of voices, Unferth's novel is at once comedic, emotional, and philosophical. As characters come into contact with, seek solace from, and affect one another's lives, they also confront their own flaws and limitations. Over the course of the book, the stories and voices coalesce, overlap, and alter each other.

Deb Olin Unferth is the author of the novel *Vacation* and the short story collection *Minor Robberies*. Her fiction has also appeared in *Harper's*, *Conjunctions*, *NOON*, *Fence*, and other publications. She is the recipient of a residency from The MacDowell Colony, a fellowship from the Illinois Arts Council, and a Pushcart Prize. Unferth is an associate professor in the English Department at the University of Kansas.

PERFORMING ARTS 2009

Byron Au Yong (Seattle, WA) and **Aaron Jafferis** (New Haven, CT)
Performing Arts – Opera

Stuck Elevator: The Super-Heroic Stationary Journey of Ming Kuan Chen

Stuck Elevator: The Super-Heroic Stationary Journey of Ming Kuan Chen is a solo multi-character opera. Inspired by the true story of Ming Kuan Chen, an illegal Chinese immigrant stuck in an elevator for three days, *Stuck Elevator* is the first in a trilogy of operas about Asian men in America who experience brief bouts of intense media attention. Au Yong and Jafferis's project mixes songs and poems in English, Mandarin, and Fujianese, and is sung from multiple perspectives, including those of Kuan himself, his wife, the media, and the elevator. The piece's visual design intimates a shipping container, a newspaper, a takeout carton, and a fortune cookie.

Composer **Byron Au Yong**'s musical events combine Asian, European, and handmade instrumentation with the human voice. Often created through cross-disciplinary collaborations, his works have been featured at site-specific locations, festivals, and museums. His compositions include *Salt Lips Touching*, performed outside a Confucian Temple at the Jeonju Sanjo Festival; *Yiju: Songs of Dislocation*, presented at the Jack Straw New Media Gallery; and *Two Breaths*, performed with Edisa Weeks at Joe's Pub, the Makor Center, and Joyce Soho in New York. Au Yong teaches at Cornish College of the Arts and serves on a community advisory committee for the Wing Luke Asian Museum.

Aaron Jafferis is a poet, librettist, and performer. His works include the libretto for the hip-hop musical *Kingdom*, the solo theater work *No Lie*, and the play *Shakespeare: The Remix*. His poetry has been performed by the dance company Urban Bush Women and has appeared in many publications, including *The Nation* and *Northeast Magazine*. He has performed his work at the Kennedy Center and Madison Square Garden, among other venues. Jafferis's awards include a 1997 National Poetry Slam Championship and a 2008 Richard Rodgers Award from the American Academy of Arts and Letters. He studied at the Universidad Nacional Autónoma de México and received his MFA in musical theatre writing from NYU.

Victor D. Cartagena, Roberto Gutierrez Varea, Violeta Luna, David Molina, and Antigone Trimis (San Francisco, CA)
Performing Arts – Performance Art

BORDER TRIP(tych) / TRIP(tico) de la frontera

BORDER TRIP(tych) / TRIP(tico) de la frontera is a three-part collaborative performance art project about an immigrant's journey from El Salvador to the United States. Incorporating music, text, and live and prerecorded video, the collaborators are creating each section of the work as a standalone performance, then weaving the three together for a final presentation. Collectively the project encompasses the literal and metaphoric journey faced by an immigrant, from departure to arrival at her new country of residence. The first section, *Buried in the Body of Remembrance/Enterrada en el cuerpo del recuerdo*, was presented in Argentina and Los Angeles this year.

Salvadoran-born **Victor D. Cartagena** is multidisciplinary visual artist. He has exhibited his work in solo and group exhibitions at venues in the United States including Intersection for the Arts, Ampersand International Arts, Catharine Clark Gallery, the University Art Museum at UC Berkeley, the Sonoma Museum of Visual Arts, the Oakland Museum, MACLA/Center for Latino Arts, the 18th Street Arts Complex, and Art LA. Internationally his work has been seen in Mexico, Japan, El Salvador, Belarus, Ecuador, and Greece. Cartagena received a Wallace Alexander Gerbode Foundation 2001 Visual Arts Purchase Award, the Art Council (Artadia) Award, and two Pacific Prints awards.

Originally from Argentina, **Roberto Gutierrez Varea** is an artist whose work focuses on live performance as a means of resistance and peace-building. He has directed numerous productions and workshops of new plays by Latino-Chicano artists in the United States, including premieres of works by Cherrie Moraga, Jose Rivera, and Ariel Dorfman. Gutierrez Varea is the founding artistic director of Soapstone Theatre Company and El Teatro Jornalero! He is an associate professor of theater at the University of San Francisco, where he is also the Chair of the Performing Arts and Social Justice Major. Gutierrez Varea is an associate editor of *Peace Review*, an international journal on peace and justice studies published by Routledge Press, and is a member of the San Francisco-based performance collective Secos & Mojados.

Violeta Luna is an actress and performance maker. In 1995 she founded Grande y Pequeño (Big and Small), a women's theater company that develops original works and experimental stagings of classical plays. She has also performed and taught workshops in Cuba, Argentina, Peru, Brazil, Spain, France, Portugal, Norway, and Egypt. Luna Torres is an associate artist of La Pocha Nostra, a San Francisco-based interdisciplinary performance collective under the direction of Guillermo Gomez Peña.

David Molina is a composer, performer, and sound designer for theater, dance, film, radio, and installation. He has designed productions for Traveling Jewish Theatre, Magic Theatre, American Conservatory Theatre, Brava! Theatre, Pocha Nostra, and the Oakland Museum, among others. Molina performs with the experimental, electro-acoustic band Transien.

Antigone Trimis is an arts educator, theater director, and dramaturg. Currently the Implementation Manager of San Francisco Unified School District's Arts (SFUSD) Education Master Plan, she has also served as art consultant and curriculum specialist for the SFUSD and was the director of Outreach and Recruitment for School of the Arts High School from 2004 to 2006. She has worked with many organizations, including Magic Theatre, the San Francisco Playwrights Foundation, and the Engineers Alliance for the Arts, serving in both artistic and administrative positions. Trimis has served as Board President for Intersection for the Arts and the Bay Area Playwrights Foundation. She holds an MA in theater from Brown University.

Nora Chipaumire (Brooklyn, NY)
Performing Arts – Interdisciplinary

The Thomas Mapfumo Project or lions will roar, swans will fly, angels will wrestle heaven, rains will break: gukurahundi.

A collaboration with master Zimbabwean musician and poet Thomas Mapfumo, *The Thomas Mapfumo Project* explores the nature of art created in exile. Integrating contemporary and traditional forms of Zimbabwean dance and music as well as original animation by Joelle Dietrick, the work reexamines the art of Zimbabwe over the course of that country's recent economic and political downward spiral through the lens of Mapfumo's incendiary and renowned writing and music.

A native of Mutare, Zimbabwe, multidisciplinary choreographer **Nora Chipaumire** is a self-exiled artist now based in New York. Her work investigates the collaborative process in contemporary African life. Often inspired by Zimbabwean Shona sculpture and Chimurenga music, her work has been presented by 651 Arts and Dance Theater Workshop in New York. Regionally she has performed at Jacob's Pillow in Massachusetts, ODC Theater in San Francisco, and at many universities. Her awards include a "Bessie" New York Dance and Performance Award and a MANCC Choreographic Fellowship. Chipaumire holds an MFA from Mills College.

Steve Cuiffo (New York, NY), **Trey Lyford** (New York, NY) and **Geoffrey Sobelle** (Philadelphia, PA)
Performing Arts – Theater

Next Stop: Amazingland

Next Stop: Amazingland is the second in a trilogy of theater pieces that embrace and subvert American popular entertainment. The piece is about hucksterism, opportunism, and the role of deception in American culture. Cuiffo, an accomplished magician and actor, and Sobelle, a theater artist with a long background in physical comedy, are creating the piece with fellow performer Trey Lyford through workshops, the use of faux-documentary video during the creation process, and in-depth collaboration with a director and dramaturg. Their goal is to expose the pathos behind the gloss of popular magic and comedy shows.

Steve Cuiffo is an actor and magician who creates solo shows and works collaboratively with a range of artists. A cofounder of the collaborative Rainpan 43, his original magic-theater works include *Steve Cuiffo Is Lenny Bruce* at Joe's Pub in New York, and *The Amazing Russello Magic Hour*. His performing credits include Radiohole's *Fluke*, The Foundry Theatre's *Major Bang* and *The Roaring Girle*; Donald Byrd's *Byrdlesque*, and Tea Alegic's *The Filament Cycle*.

Trey Lyford is Co-Artistic Director of the physical theatre company rainpan 43 whose productions include *all wear bowlers*, *Amnesia Curiosa*, and *machines, machines, machines, machines, machines, machines, machines, machines, machines*. He has performed in LA's Center Theatre Group, La Jolla Playhouse, Berkeley Repertory Theatre, HBO Aspen Comedy Fest, Actors Theatre of Louisville, Folger Theatre, and London's Gate Theatre. He is also an Associate Artist with the Obie-Award winning company The Civilians and has created original pieces with Philadelphia's Pig Iron and San Francisco's Joe Goode Performance Group. He has received a Princess Grace Award as well as the Fabergé Theatre Excellence Award.

Geoffrey Sobelle is a cofounder of the collaborative group Rainpan 43 and a company member and collaborator with Pig Iron Theatre Company in Philadelphia. His works include *All Wear Bowlers*, *Amnesia Curious*, and *machines machines machines machines machines machines machines machines machines machines*. Sobelle is the recipient of a Pew Fellowship for the Arts, an Obie Award with Pig Iron Theatre, and a Drama Desk Award nomination. He has taught workshops in clowning and physical comedy at Stanford University, Princeton University, Girard College, the University of Minnesota, and other schools.

Lisa D'Amour (Brooklyn, NY) and **Katie Pearl** (Austin, TX)
Performing Arts – Interdisciplinary

How To Build A Forest

How To Build A Forest is a site-specific performance installation in which D'Amour and Pearl build and dismantle a simulated forest over the course of eight hours. Addressing nature's cycles and the human impact on them as well as the mythic roots of the forest as metaphor, the installation is created from found materials: metal pipes and fittings, ski poles, street debris, branches, and broom handles. The performance begins and ends with a bare stage and includes theatrical episodes, movement, and repeated, isolated interactions among performers, objects, and viewers. Audience members can enter and leave at any point during the performance. *How To Build A Forest* is inspired in part by the trees lost at D'Amour's family home in Louisiana following Hurricane Katrina. A written manual, derived from the performance, is being created in conjunction with the work.

A native of New Orleans, **Lisa D'Amour** is a playwright and performer who creates work for both theaters and non-theatrical sites. Her works include *Stanley*, *Hide Town*, *Tale Of A West Texas Marsupial Girl*, *Slabber*, and *Anna Bella Eema*. D'Amour has been a guest artist at Brown University, Smith College, and Dartmouth College. She is the recipient of the Alpert Award, a TCG/NEA residency, and a NYSCA Commission. She is also a core member of the Playwrights' Center and an alumna of New Dramatists. She holds an MFA from the University of Texas, Austin.

Katie Pearl is a multidisciplinary theater artist. In addition to her many collaborations with Lisa D'Amour, Pearl works frequently with Physical Plant Theater in Austin, Texas, as well as with other companies. Pearl is currently developing a new project with playwright Kirk Lynn for Boston Playwrights Theatre. She is a Drama League Directing Fellow and a Roothbert Fellow, and teaches at the University of Texas, Austin.

Chris M. Green (Brooklyn, NY)
Performing Arts – Interdisciplinary

Ultra-Local Sublime

Ultra Local Sublime combines shadow puppetry and video projections. Designed to mimic nineteenth-century painted panoramas that evoked distant locations, the piece illuminates the archaeology, history, culture, and geography of a site in New York City. The work will consist of a portable “room” with multiple projection surfaces on which panoptic video is projected and shadow puppetry is performed by four puppeteers against the video backdrop. Green is working with scientists and historians on material for *Ultra-Local Sublime*. His goal is to show how the tension between technical video/photography and low-tech shadows offers a playful and rigorous take on which parts of cities and histories are concrete or ephemeral, factual or folkloric.

Chris M. Green is the cofounder of the Kambing Na Isang Pa-a Shadow Theater. His original puppet works have been presented at the Philadelphia Museum of Art, St. Ann’s Warehouse in Brooklyn, and the Gu-Ling Street Theater in Taiwan, among other venues. He has been commissioned by Great Small Works in New York, the Playbox Ensemble in Taiwan, and the M.M.S.S. School for Orphan Girls in India. In 2002 he cofounded the Strandzha Project, a forum for American and Bulgarian puppeteers to create performances interpreting Bulgarian archaeological material. In 2005 he founded Chris Green Kinetics, a design company that creates interactive installations based on sustainability initiatives. His awards include an American Association of Museums Award for Excellence in Exhibition and grants from the Jim Henson Foundation and TCG.

Miguel Gutierrez (Brooklyn, NY)
Performing Arts – Dance

Misinterpreted

Misinterpreted is an evening-length, three-part dance about miscommunication, travel, and the effects of location and identity on the body. Drawing on physical gesture, written and spoken language, mapping and architecture, Gutierrez's work takes quotidian movement phrasing and, through repetition and layering, draws out the tensions between intention and interpretation within human communication. Performance artist Neal Medlyn is creating music for *Misinterpreted* and visual artist Paul Chan will serve as dramaturg.

Choreographer and composer **Miguel Gutierrez** creates group work with his company The Powerful People, as well as solo dances that he performs. His works include *enter the seen*, *I succumb*, *Sabotage dAMNATION rOAD*, *Retrospective Exhibitionist and Difficult Bodies*, and *Everyone*. These pieces have been presented at many venues and festivals, including Dance Theater Workshop and The Kitchen in New York, the Walker Art Center in Minneapolis, Diverseworks in Houston, Kampnagel in Hamburg, eXplore Festival in Bucharest, Performance Space in Sydney, ImPuls Tanz in Vienna, and Springdance Festival in Utrecht. He has received support from the NEA, the Multi-Arts Production (MAP) Fund, the Jerome Foundation, the New York Foundation for the Arts' Fellowship and BUILD programs, and the NPN Creative Commissioning Fund. Gutierrez received a "Bessie" New York Dance and Performance Award for choreography in 2006.

Robert Farid Karimi (Minneapolis, MN)
Performing Arts – Spoken Word

The Cooking Show con Karimi y Comrades: Diabetes of Democracy

The Cooking Show con Karimi y Comrades: Diabetes of Democracy uses the framework of a live cooking show to engage audiences on the subject of diabetes in communities of color. Incorporating research by health and culinary professionals as well as Karimi's own family history, the project consists of residencies in immigrant communities in six U.S. cities. Each of these two-to-four-week residencies includes a live performance as well as cooking and storytelling workshops. *The Cooking Show con Karimi y Comrades* will result in a cookbook derived from the performances and workshops.

Robert Farid Karimi is an interdisciplinary playwright and poet and the artistic director of kaotic good productions. His works include *The Cooking Show con Karimi y Castro*, *a footbath and approximate value*, *The Edge of the World*, and *Cactus in the Desert*. Karimi has also worked as a collaborator with Guillermo Gómez-Peña, Laurie Carlos, and other artists. His awards include a National Poetry Slam Championship, an Alliance of Artists Communities Midwestern Voices & Visions Award, a Verve Spoken Word Grant, and a Kohler Arts/Industry Residency. Karimi also works as a theater director and teaches spoken word and performance workshops nationwide.

Zoe Keating and **Jeffrey Rusch** (Camp Meeker, CA)
Performing Arts – Musical Performance

The Musician's Mind's Eye: A Synaesthetic Experience of 'One Cello x 16'

The Musician's Mind's Eye: A Synaesthetic Experience of 'One Cello x 16' combines video and MIDI-interface technology with a live performance on a modified cello. The collaborators are creating a three-dimensional representation of Keating's own experience playing music. Keating and Rusch are developing original software and designing a performance environment that envelops the viewer in visual imagery and layered soundscapes.

Cellist and composer **Zoe Keating** has performed her music in locations that range from the Nevada desert to a medieval church to a punk music club. She has also composed music for several films, including *Frozen Angels*, *I Am A Sex Addict*, and *The Devil's Chair*. Keating has toured and recorded as a member of the chamber rock group Rasputina and has collaborated with many composers, including John Vanderslice, Imogen Heap, and DJ Shadow. Her awards include a San Francisco Emerging Artist Award and a development grant from the Belle Foundation.

Jeffrey Rusch has been working in design and visual media in the San Francisco Bay Area since 1989. He founded and managed an alternative live/work performance space, 964 Natoma, home to a vibrant underground music scene from 1994 to 2005, that explored the lively convergence of art and technology in San Francisco. He was also the lead visual designer and information architect for the Instructional Technology Program at UC Berkeley, a pioneer in the field of educational technology.

Heidi Latsky Dance (New York, NY)
Performing Arts – Dance

GIMP

GIMP is a dance work and advocacy project created for performers with physical disabilities. It aspires to make art that shatters preconceptions, broadens understanding, and is about being watched. Combining an edgy landscape of eloquent, absent, truncated, and prosthetic limbs with personal “movement portraits,” *GIMP* seeks to redefine true virtuosity. Comprised of an evening-length dance concert, workshops on disability issues, and outreach to healthcare workers, *GIMP* can be performed at traditional and nontraditional venues, often in conjunction with residencies for health professionals, therapists, and educators. The work is being created with a flexible set and a rotating cast of performers so that it can accommodate significant ongoing touring activity.

Heidi Latsky is a choreographer for stage, theater, and film. As the director of Heidi Latsky Dance since 2001, her work has been presented at many venues and festivals, including Central Park SummerStage, BAM, Dance Theater Workshop, Boston Dance Umbrella, and the Kennedy Center in Washington, D.C. She has been commissioned by the Cannes International Dance Festival, the American Dance Festival, and the Whitney Museum of American Art, among others. Latsky began her career as a dancer for Bill T. Jones/Arnie Zane Dance; her early choreographic work was created in collaboration with Lawrence Goldhuber in the critically acclaimed duo Goldhuber & Latsky. Her awards include residencies at the Baryshnikov Arts Center and the Abrons Art Center, funding from Meet The Composer, and the Scripps/ADF Primus-Tamirus Fellowship for Choreography.

Young Jean Lee (Brooklyn, NY)
Performing Arts – Theater

King Lear

King Lear is an original experimental play based on Shakespeare's *King Lear*. Lee's production explores her own complicated responses to patriarchal authority, including that of Shakespeare himself, the playwright's father, who is confronting a life-threatening illness, and her own forebears in experimental theater, including Richard Maxwell and The Wooster Group. Lee is writing the play through exploration with the actors in the cast. As with all her work, Lee has begun this project because it is the play she feels least able to write; this approach stems from the idea that to unsettle her audience, she must first unsettle herself.

Young Jean Lee's plays include *The Shipment*, *Church*, *Songs of Dragons Flying To Heaven*, and *Pullman, Washington*. They have been presented in New York at The Public Theater, P.S. 122, HERE Arts Center, Soho Rep, and the Ontological-Hysteric Theater, and have toured to festivals and venues throughout the U.S. and Europe. Lee is a member of New Dramatists and the playwrights' collaborative 13P. Her plays have been published in *New Downtown Now*, *American Theatre* magazine, and the forthcoming collection *Songs of the Dragons Flying to Heaven and Other Plays*. Lee is the recipient of grants from the Foundation for Contemporary Arts, the Multi-Arts Production (MAP) Fund, the Jerome Foundation, and NYSCA, as well as a 2007 Emerging Playwright Obie Award.

Los Angeles Poverty Department: Henriette Broüwers, Kevin Michael Key and Pamela Miller-Macias (Los Angeles, CA)
Performing Arts – Interdisciplinary

History of Incarceration

History of Incarceration is comprised of an evening-length theater performance, a public artwork, and various community engagements around issues of incarceration in America. Utilizing collaborative techniques developed over 20 years with Malpede's company, Los Angeles Poverty Department, *History of Incarceration* is created by artists, organizers, and residents of Los Angeles's Skid Row, many of whom are recently released from prison. Material is being developed through community meetings and partnerships with grassroots organizations, first toward a large-scale outdoor public event and then for the theatrical performance.

Henriette Broüwers is a member of Los Angeles Poverty Department and a performer and director with 20 years' experience in Europe and the U.S. Her work has been presented at 7 Stages in Atlanta, the Baltimore Theater Project, and Touchstone Theater in Pennsylvania. Her solo, *La Lengua: the Tongue of Cortes*, was presented at Highways in Los Angeles in 2000. Broüwers has taught theater at the University of Tennessee, Baltimore High School for the Arts, Towson University, and Pomona College. She is an artist in residence at the 18th Street Arts Complex in Santa Monica, CA.

Kevin Michael Key is a performer, community organizer, and attorney. He is active in the recovery community in downtown Los Angeles and in such advocacy groups as the Los Angeles Action Network and Critical Resistance, a national group addressing the criminal justice system and its effects on communities of color. Key has performed with Los Angeles Poverty Department in *Agents & Assets* and has traveled with the company for productions and residencies in New York, Charlotte, Utrecht, and the Paris suburb of Glenvilliers.

John Malpede is a director, performer, and writer, and the founder of the theater ensemble Los Angeles Poverty Department. The company's mission is to create performances that connect lived experience to social forces that shape the lives of poor people. Malpede has produced community-engaged projects throughout the U.S. and in the U.K., The Netherlands, France, and Belgium. He has received a "Bessie" New York Dance and Performance Award, San Francisco Art Institute's Kent Award, the LA Stage Alliance Ovation Award, and individual artist fellowships from NYSCA, the NEA, and the California Arts Council. He is a 2008 fellow at MIT's Center for Advanced Visual Studies.

Pamela Miller-Macias is a magazine writer and editor from New York City. She joined Los Angeles Poverty Department in the summer of 2007 and has worked there in various capacities, including administration, grant writing, photography, event program writing and editing, props, and costuming. She made her stage-managing debut in the group's December production of *Utopia/Dystopia* at the Disney Hall's REDCAT Theater.

Taylor Mac (New York, NY)
Performing Arts – Theater

The Lily's Revenge

The Lily's Revenge is a seven-hour multidisciplinary theater work about alternative communities, the homogeneity of culture, and contemporary apocalyptic narratives. Created in collaboration with several theater directors and ensembles, the work is staged in five sections. These include a puppet-theater play on a miniature stage, a play in the round, a video/live performance work, and a circus act that takes over the entire building in which the theater is located. Threaded throughout all five sections are Mac's own musical compositions, performed by a live bluegrass band. The work culminates in a final episode that integrates elements of each of the preceding ones.

Taylor Bowyer, aka **Taylor Mac**, creates solo works and large-scale ensemble performances, including *Peace*, *Red Tide Blooming*, *The Be(a)st of Taylor Mac*, and *Cardiac Arrest, or Venus on a Half-Clam*. These performances have been presented at such venues as Sydney Opera House in Australia, the Under the Radar festival at The Public Theater in New York, Dublin's Project Arts Center, PICA's Time-Based Art Festival in Portland, Oregon, the San Francisco MOMA, and the Spoleto Festival in South Carolina. His awards include the James Hammerstein Award in playwriting, the Edinburgh Festival's Herald Angel Award, and P.S. 122's first ever Ethyl Eichelberger Award. Bowyer is currently a HERE Arts Center Resident Artist and a member of New Dramatists.

Barak Marshall (Los Angeles, CA), **Tamir Muskat** (Tel Aviv, Israel) and **Margalit Oved** (Los Angeles, CA)

Performing Arts – Experimental Music Performance

Symphony of Tin Cans

Symphony of Tin Cans is an electronic operetta chronicling a day in the life of a small Yemeni city. Centered on the story of a rebellious woman who rejects an arranged marriage, the work melds traditional Yemeni music with hip-hop, dub, and other contemporary forms. Once an important seaport and transfer point among travelers and merchants from several regions of the world, Yemen has a distinctive musical history; the compositions in *Symphony of Tin Cans* embraces and reflects that lineage. The work includes comedic “ballads” sung by individual characters as well as multi-voiced choral sections set to a mix of live loops and acoustic instruments.

Choreographer and vocalist **Barak Marshall** was born and raised in Los Angeles. Since 1996, his work has been presented at Tel Aviv’s Shades of Dance Competition, the Bagnolet International Competition, the Berlin Festival, Hamburg’s Sommer Theater Festival, Lyon’s Biennale de la Danse, and the Théâtre de la Bastille in Paris. Marshall was the choreographer for the Habima Theater’s production of *Dybbuk*, and has created several works for the Batsheva Ensemble, where he was the company’s first ever resident choreographer. He has also created works for the Israel Festival, London’s Transitions Dance Company, and the Philadelphia-based Philadanco Dance Company. As a vocalist, Barak has performed with Yo-Yo Ma and the Silk Road Project, the Los Angeles Jewish Symphony, and the Yuval Ron Ensemble. His awards include the Bonne Byrd Award for New Choreography and the National ADAMI Award.

Born in Tel Aviv, **Tamir Muskat** is a musician, producer, and recording engineer. He has recorded and toured with several bands, including Firewater and Izabo. Muskat is also the cofounder of Vibromonk Records and Studios in New York City. He has written music for various films as a member of the instrumental trio Big Lazy, and toured with The White Stripes, John Spencer Blues Explosion, Reverent Horton Heat, and Tom Tom Club. His current band, Balkan Beat Box, takes a worldly approach to contemporizing the music of the band members’ ancestors.

Margalit Oved has created more than forty-five dances as well as numerous musical scores for dances and a solo album for Folkways Recordings. She was the founder of the Margalit Dance Company, which toured throughout the United States. in the 1970s, 1980s, and 1990s. She later became the artistic director of Inbal, with whom she danced as prima ballerina for fifteen years, and began performing with Barak Marshall in the U.S., Israel, and Europe. Oved has performed her drum solos and theater-musical pieces at such spaces as the Kennedy Center and Royce Hall. She is also the subject of a Ford Foundation documentary film. In 2007 she received the Alliance for California Traditional Art’s Living Cultures Grant to record rare Yemenite songs.

David Neumann and **Richard Sylvarnes** (Brooklyn, NY)
Performing Arts – Interdisciplinary

OH NO NATURE (or, Blaming on his Boots the Fault of his Feet)

OH NO NATURE (or, Blaming on his Boots the Fault of his Feet) incorporates dance, video, and found text. The work posits the relationship between the mind and body as an analogue for the way humans relate to the natural world. Neumann and Sylvarnes are beginning with language and choreography derived from incursions by animals onto suburban landscapes: a bear finding food in a home, deer interrupting a softball game, and monkeys stealing purses at a town square. They are also working with Dr. Ray Clarke, a professor of biology at Sarah Lawrence College, on scientific research for the piece.

Choreographer and performer **David Neumann** is the artistic director of Advanced Beginner Group. The company's work has been presented in New York at P.S. 122, Dance Theater Workshop, Central Park SummerStage, and Symphony Space, among others, and has toured to the Walker Art Center in Minneapolis, Alverno Presents in Milwaukee, and MASS MoCA in North Adams. Neumann was a member of Doug Varone and Dancers and an eight-year original member and collaborator with the Doug Elkins Dance Company. He continues to perform and choreograph for theater, opera, and film, with such directors as JoAnn Akalaitis, Laurie Anderson, Jonathan Demme, and Peter Sellars. He is a professor of theater at Sarah Lawrence College and a guest lecturer at both Barnard College and the Yale School of Drama.

Richard Sylvarnes is a filmmaker and photographer whose work has been shown nationally and internationally. His first feature, *The Cloud Of Unknowing*, premiered at the inaugural Tribeca Film Festival in 2002 and was released by Possible Films. His second feature, *H.C.E.*, premiered as an official selection at the 2007 Tribeca Film Festival. His first dance-video collaboration with David Neumann, *Vox Populi*, premiered at the Thessaloniki Film Festival and Dances Camera West in Los Angeles. He is a founder of the band Sylvarluxe, whose first record, *Viva*, was released on Skrymir Records in 2005. Sylvarnes has taught as a guest lecturer at Harvard University.

Ken Nintzel (New York, NY)
Performing Arts – Interdisciplinary

You Are Here

You Are Here is a performance installation in a self-supporting geodesic dome. The work brings the characters, creatures, and mythology of the constellations to life in a celestial tableau vivant. Nintzel is working with an architect and an aerialist to design the dome to be as close as possible to a scale model of the actual night sky. *You Are Here* will be populated by performative representations of constellations, suspended throughout the space according to their coordinates in the sky. These physical representations will be animated through performance techniques including aerial acrobatics, tableau vivant, and puppetry, with each constellation portrayed through the medium most specific to its message.

Ken Nintzel is a theater artist whose original works include *Twas the Night Before the Twelve Days of a Nutcracker Christmas Carol*, a mash-up of holiday classics; *The Rite of Spring*, a re-imagining of Stravinsky's ballet through the guise of contemporary football culture; *Antidepressant*, inspired by backstage musicals of the Depression; and *Lapse*, a year in the life of a comatose woman as measured by holidays. These works have been presented at Cal-Arts, P.S. 122, the Whitney Museum at Altria, and New York University. Nintzel also contributed video material to Richard Foreman's 2007 work *The Bridge Project* in Vienna. He is the recipient of a Lambent Fellowship in the arts from Tides Foundation.

Tere O'Connor (New York, NY)
Performing Arts – Dance

Untitled

Tere O'Connor's new dance work for eight dancers, with music by composer James Baker, will center on the nature of authority and on change as a generative force. O'Connor builds each work through exploration with his dancers. For this new piece, the order in which material is performed changes each night, separated into "swatches" of choreography that each dancer chooses to arrange as he or she sees fit. His goal is to evoke an ordered performance experience while allowing every member of the ensemble to dictate and change that order.

Tere O'Connor has been making dances since 1982 and has created more than 34 works for his company. These works have been presented in the U.S., Europe, South America, and Canada. O'Connor has also created numerous works on commission for dance companies around the world, including the Lyon Opera Ballet, White Oak Dance Project, de Rotterdamse Dansgroep, and Zenon, Minneapolis. O'Connor is a 1993 Guggenheim Fellow and the recipient of a Foundation for Contemporary Performance Art Award. He has also received three "Bessie" New York Dance and Performance Awards, including one for sustained achievement. O'Connor was a ballet instructor at New York University's Tisch School of the Arts for nine years. He is currently a professor at the University of Illinois in Urbana-Champaign.

Tommy Smith and **Reggie Watts** (Brooklyn, NY)
Performing Arts – Interdisciplinary

Transition

Transition is a multimedia comedic theater piece about the transitory nature of consciousness and culture. A spoof on American short attention spans, *Transition* uses text, interactive and recorded video, sound loops, choreography and BMX bike stunts to throw the viewer off guard. *Transition* is being developed with choreographer Jeslyn Kelly, a performer with *Fuerzabruta*, who will create a movement-based video sequence for the work. Inspired in part by Guy Debord and the Situationist movement, Smith and Watts's goal is to allow audiences to become immersed and ultimately comforted by the constantly altering nature of the piece.

Tommy Smith is a New York-based playwright and director. His plays include *The Wife*, *White Hot*, *Sextet*, *Air Conditioning*, *Sunrise*, *April's Subject*, and *Dig Nation*. His work has been presented in the U.S. at HERE Arts Center, the Flea Theater, the Ontological-Hysteric Theater, 78th Street Theatre, Williamstown Theatre Festival, The Huntington Theatre, and Portland Center Stage; and internationally in Prague, Edinburgh, Athens, and Montreal. He is a two-time winner of the Lecomte du Nouy Prize for emerging writers, a recipient of the Ensemble Studio Theatre/Sloan Grant and the Page73 Playwriting Fellowship. Publications of Smith's work include *White Hot* in the *New York Theater Review* and *Streak* in *Laugh Lines: Short Comic Plays*, printed by Vintage Books.

Reggie Watts's work encompasses standup comedy, alternative performance musical composition, and internet media. Watts is a frequent performer with College Humor's touring division. As a solo performer, Watts has been seen at Bonaroo 2008, Madison Square Garden, Los Angeles's Hudson Theatre, Seattle's Moore Theatre, London's Roundhouse Theatre, and Blue Note in Tokyo, among others. He received the 2006 Andy Kaufman Award for comedic performance and the 2006 Seattle Mayor's Arts Award. His first collaboration with Tommy Smith, *Disinformation*, was presented at the 2008 Under The Radar festival at The Public Theater and PICA's Time-Based Art Festival.

Deke Weaver (Brooklyn, NY)
Performing Arts – Interdisciplinary

The Unreliable Bestiary

The Unreliable Bestiary is a project that encompasses a series of site-specific performances as well as a video, book, and website about our precarious moment in natural history. The work takes inspiration from both the literary concept of the unreliable narrator and the religion-inspired bestiary, which gave every living thing a biblical meaning. *The Unreliable Bestiary* is being created with the help of composer and improviser Chris Peck and is designed to be scalable to many different performance spaces—from an intimate indoor space to an outdoor pavilion to a nature preserve.

Deke Weaver is a writer, performer, and video and graphic artist. His works have been presented in New York, Los Angeles, Scotland, Wales, Seattle, Philadelphia, Dallas, Wyoming, Colorado, New England, and throughout the Midwest, the Southwest and the San Francisco Bay Area. He has also contributed film and video to dance and theater works in the U.S. and abroad. A Zellerbach Foundation grant recipient and a three-time recipient of NEA regional grants in film/video making, Weaver has also been awarded residencies at Yaddo, the Ucross Foundation, and The MacDowell Colony. Weaver is currently an assistant professor in the School of Art and Design's New Media Program at the University of Illinois, Urbana-Champaign.