

Michigan Opera Theatre and New York Live Arts
present

Bill T. Jones/Arnie Zane Company

October 27, 2018



The 2018-2019 Dance Season is made possible by the Lear Corporation



Presented in partnership with University Musical Society

Bill T. Jones
Co-Founder & Artistic Director

Janet Wong
Associate Artistic Director

Featuring

The Company

Vinson Fraley, Jr., Barrington Hinds, Chanel Howard, Shane Larson, Penda N'diaye, Marie Lloyd Paspe, Christina Robson, Carlo Antonio Villanueva and Huiwang Zhang

Music performed by

Nick Hallett (music director/performer) and Matthew Gamble (baritone)

Production Staff

Hillery Makatura, Lauren Libretti, Veronica Falborn and Justin Johnson

In

A Letter to My Nephew

Conceived and Directed by Bill T. Jones
Choreography by Bill T. Jones with Janet Wong and the Current and Original Cast
Original Score Composed by Nick Hallett
Décor by Bjorn Amelan
Lighting Design by Robert Wierzel*
Costume Design by Liz Prince
Projection Design by Janet Wong
Sound Design by Samuel Crawford

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



PROGRAM NOTES

In the fall of 2015 when I had just started working on the second part of the *Analogy Trilogy* about my nephew Lance, we received an invitation to perform in France. Instead of bringing a pre-existing work, I decided to use this opportunity to make a site-specific piece. My complicated relationship with my nephew would be a point of entry to reflect on the moment at hand. Our country had erupted in protests that summer, and we were going to a Europe that was struggling with the refugee crisis. It seems that, from the very beginning, the work rubs against the conscience of this era. The night of the opening in Paris was also the night of the Bataclan attack.

A Letter to My Nephew is my attempt to bring together two impulses: the social/political and the deeply personal. Some of the elements on stage - the style of movement, the characters in the street, the walking motif, the house music - came from my trying to imagine a world that my nephew might have inhabited, and to reference a demimonde that I did not know personally but knew it through him. The work is conceived as a kind of postcard sent from uncle to nephew from wherever we are at the moment.

COMPANY HISTORY

Over the past 36 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 30 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); and *A Rite* (2013, Carolina Performing Arts at the University of North Carolina-Chapel Hill). The Company is also currently touring *Body Against Body* an intimate and focused collection of duet works drawn from the Company's 36-year history.

BILL T. JONES (*Artistic Director/Co-Founder/Choreographer*: Bill T. Jones/Arnie Zane Company; *Artistic Director*: New York Live Arts) is a multi-talented artist, choreographer, dancer, theater director and writer, has received major honors ranging from the Human Rights Campaign's 2016 Visibility Award, 2013 National Medal of Arts to a 1994 MacArthur "Genius" Award and Kennedy Center Honors in 2010. Mr. 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 & 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 Mr. 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.

Mr. 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, Mr. 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. Mr. Jones is currently Artistic Director of New York Live 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/>.

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. Mr. Zane's first recognition in the arts came as

Music credits: "The Greatest Love of All" written by Linda Creed and Michael Masser. Used by permission of EMI Gold Horizon Music Corp; EMI Golden Torch Music Corp. "Walk 4 Me" composed by Robbie Tronco, arranged by Peter Rauhofer and Paul Alexander. Published by Music Sales Corporation (ASCAP) in the US and Canada. o/b/o Campbell Connelly & Co, Ltd. (PRS). "Bad Boy/Having a Party" written by Sam Cooke, Luther Vandross and Marcus Miller. Used by permission of ABKCO Music Inc. and Legs Music, Inc. "Coffee Pot (Time for the Percolator)" by Curtis Alan Jones. Used by permission of Cajual Entertainment. "Work This Pussy" by JP Wilkerson. Used by permission of Jean Philippe Wilkerson. "Joan Come Kiss Me Now" by Thomas Ravenscroft. "Parlez Moi d'Amour" by Jean Lenoir. "Ima Read" written by Zebra Katz.

A Letter to My Nephew is produced by New York Live Arts. 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, Anne Delaney, Zoe Eskin, Eleanor Friedman, Ruth & Stephen Hendel, James C. Hormel & Michael P. Nguyen, Suzanne Karpas, Ellen Poss, Carol Tolan, Jane Bovingdon Semel, in memory of Linda G. Shapiro, Slobodan Randjelović & Jon Stryker.

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a photographer when he received a Creative Artists Public Service (CAPS) Fellowship in 1973. Mr. 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, Mr. Zane was co-recipient, with Bill T. Jones, of the German Critics Award for his work, *Blauvelt Mountain. Rotary Action*, a duet with Mr. Jones, was filmed for television, co-produced by WGBH-TV Boston and Channel 4 in London.

PERFORMER PROFILES

VINSON FRALEY, JR. (*Dancer*) hails from Atlanta, Georgia. He began his training at the age of 14 under the direction of Lynise and Denise Heard. Vinson studied at Tisch School of the Arts at New York University and was most recently a company dancer for Abraham.In.Motion. Vinson has been fortunate enough to work with many choreographers and instructors including Rashaun Mitchell, Cora BosKroese, Gus Solomons Jr., Cindy Salgado, Sean Curran and many more. Vinson joined the Bill T. Jones/Arnie Zane Company in 2017.

MATTHEW GAMBLE (*Baritone*) has established himself as an artist of rare versatility, with recent and future engagements including debuts with the Théâtre du Châtelet in Paris, the Royal Danish Opera in Copenhagen, Lorin Maazel’s Castleton Festival, Princeton Festival, Ravenna Festival (Italy), Budapest Summer Festival, Pacific Chamber Music Festival and a collaboration as the Baritone Soloist with the Bill T. Jones/Arnie Zane Company in the development of two new works: *Analogy/Lance*, and *A Letter to My Nephew*, with engagements in Singapore, Macau, France, Italy, Boston, Wyoming, North Carolina and many others into 2019. Matthew has studied with Joan Dornemann at IVAI in New York, Martina Arroyo’s Prelude to Performance, at Highlands Opera Studio with Richard Margison, and noted coach Ira Siff. Roles include Mozart’s Count Almaviva, Papageno and Don Giovanni, Mr. Ford in Verdi’s *Falstaff*, multiple Puccini roles. Mr. Gobineau in Menotti’s *The Medium*, and Smirnov in William Walton’s *The Bear*.

NICK HALLETT (Composer) has been a collaborator of the Bill T. Jones/ Arnie Zane Company since 2014. His scores include all three evenings of the *Analogy Trilogy*, *A Letter to my Nephew*, and *Fishkill/Movements 1-45*. Additional dance scores include *Variations on Themes from Lost & Found: Scenes from a Life and Other Works by John Bernd*, directed by Ishmael Houston-Jones and Miguel Gutierrez, which received the 2017 “Bessie” for Best Revival. *Whispering Pines 10*, an opera co-authored with artist Shana Moulton, premiered at The Kitchen in 2010, toured internationally, and recently launched as an online video series and exhibition at the New Museum. In 2007, Hallett struck up a collaboration with artist Joshua White, founder of the Joshua Light Show, as Music Director to his live performances (including at NYU Skirball), and composer of original scores to *son-et-lumière* presentations, including at NYC’s Hayden Planetarium/AMNH. www.gutcity.com

BARRINGTON HINDS (*Dancer*) is from West Palm Beach, Florida. He began his training at the School of Ballet Florida under the direction of Marie Hale. Hinds holds a B.F.A in dance from SUNY Purchase College and has worked professional with VERB Ballets, Northwest Professional Dance Project, and the national tour of Twyla Tharp’s Broadway show, *Movin’ Out*. In 2011, Hinds was a finalist for the Clive Barnes Award for young talent in dance. He has worked with leading choreographers including Laurie Stallings, Edgar Zendejas, Sarah Slipper, Helen Pickett, Thaddeus Davis, and Cherylyn Lavagnino to name a few. Hinds recently danced with Stephen Petronio Company. Hinds is also a freelancer in commercial TV & print work and is a choreographer and teacher. Mr. Hinds joined the company in 2017.

CHANEL HOWARD (*Dancer*) Originally from Georgia, Chanel Howard began her dance training with DanceMakers of Atlanta, under the direction of Lynise and Denise Heard. While attending Dekalb School of the Arts, Chanel participated in the National High School Dance Festival where she received the 2014 young choreographer award. Thereafter, she moved to Philadelphia to major

in dance at The University of The Arts as a director’s full scholarship recipient. While studying at The School of Dance, she worked with noted choreographers: Mark Haim, Helen Simoneau, Mark Caserta, Tommie Waheed Evans, Wayne St. David, Netta Yerushalmy and Bobbi Jene Smith as well as performed in the works of Robert Battle, Troy Powell, and Benoit Swan Pouffer. Chanel participated as a School of Dance Ambassador at The Montpellier Danse 30 Festival in Montpellier, France and studied with Ballet Preljocaj’s Professional Training Program in Aix En Provence, France. She represented UArts School of Dance at the National College Dance Festival 2015 and made her independent artist debut presenting her choreography at the Center for Performance Research in Brooklyn, NY in 2017. Chanel earned her B.F.A. in Dance with honors in May 2018 and has most recently joined the Bill T. Jones/ Arnie Zane Dance Company this year.

SHANE LARSON (*Dancer*) was born and raised in Minnesota, where he received his training at the St. Paul Conservatory for Performing Artists. He graduated from New York University’s Tisch School of the Arts, with a B.F.A. in Dance and a minor in Child and Adolescent Mental Health Studies. During his time in New York City, he has branched out to collaborate with punk musicians, filmmakers, improvisational music ensembles, and site-specific visual artists. He also had the opportunity to study at the Salzburg Experimental Academy of Dance in Austria, where he was exposed to the expanse of the European contemporary dance scene. With a new outlook on the limitless possibilities and pathways of the body, he hopes to continue the exploration of dance with a sense of newness and discovery. Shane joined the Company in 2015.

PENDA N’DIAYE (*Dancer*) a native of Denver, CO, ignited her love for dance at Cleo Parker Robinson Dance Theater. She has danced with Kyle Abraham/Abraham.In.Motion, David Dorfman Dance and Forces of Nature Dance Theater. Penda received her B.F.A. in dance from NYU Tisch School of the Arts which led her to study abroad in Salzburg, Austria at Salzburg

Experimental Academy of Dance and Springboard Dance in Montreal. She has had the honor to expand her body of work with award winning artist and photographer, Carrie Mae Weems in addition to performance artist, Nick Cave. Ms. N'diaye has shared her love for dance with students at Alvin Ailey Dance Theater, Steps on Broadway, Peridance, and Steffi Nossen Dance. In 2017, Penda began her own YouTube talk show, "Glowing Up with Penda". Ms. N'diaye join the company in 2017.

MARIE LLOYD PASPE (*Dancer*) is a native of Singapore and Philippines who grew up in Mississauga, ON, Canada, and Bellingham, MA. She received her early dance training from Jessica Wilson at MetroWest Ballet and graduated summa cum laude from the Ailey/Fordham BFA Program in 2016, studying dance performance and business administration. Paspe performed on tour with Carolyn Dorfman Dance, and worked with choreographers Renee Jaworski, Peter Chu, Jae Mann Joo, Omar Carrum, Rami Be'er, Martin Harriague, and Manuel Vignouille. In 2015, she studied abroad in Israel at Kibbutz Contemporary Dance Company's International Dance Program, where she also premiered her first work. She attended Springboard Danse Montreal in 2017, performing works-in-progress by Peter Chu and Eva Kolarova. Currently she teaches pilates and dance, collaborates/choreographs, and freelances commercial modeling. Paspe is incredibly grateful to begin her first season with the Bill T. Jones/Arnie Zane Company.

CHRISTINA ROBSON (*Dancer*), originally from Tewksbury, Massachusetts, received her early dance training from Tammy IversAspell and graduated Summa Cum Laude from Roger Williams University in 2009 under the direction of mentor Kelli Wicke Davis. Since relocating to New York City, she has had the opportunity to perform with The Sean Curran Company, David Dorfman Dance, Monica Bill Barnes and Company, Alexandra Beller, Heidi Henderson, Third Rail Projects, and DeganitShemy. Christina became a member of the Bill T. Jones/Arnie Zane Company in 2015.



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CARLO ANTONIO VILLANUEVA (*Dancer*) is a Pilipinx-American artist, born and raised in New Jersey. He received his primary movement training from Scott Chandler and TJ Doucette while touring with the Blue Devils Drum and Bugle Corps of Concord, CA. He went on to receive his BFA summa cum laude from Mason Gross School of the Arts, studied Dance abroad at the Jerusalem Academy of Music and Dance, and continued his training in classes and workshops provided by the Merce

Cunningham Trust. Now based in New York, Carlo has recently worked on performance projects with Abby Zbikowski and Walter Dundervill. He also makes work collaboratively with his friend and creative partner, Miriam Gabriel (mimiandcarlo.com). Carlo joined the Company in 2015.

HUIWANG ZHANG (*Dancer*) a dancer, choreographer, and screen dance artist originally from Jiujiang, China, received his early dance training from Beijing Dance Academy and later

earned his M.F.A. in dance from the University of Utah. As a performer, he has worked with choreographers like Stephen Koester, Eric Handman, Sara Pearson, Patrik Widrig, and toured nationally and internationally as a member of the China National Opera and Dance Drama Theater in Beijing. He attended Palucca Hochschule für Tanz Dresden in Germany under the direction of Prof. Katharina Christl. Currently, his own artistic practice discloses the relationship between linguistic expression and body perception in different sociocultural contexts. His work was presented in the Beijing Dance Festival 2016 and 12 Minutes Max Salt Lake City 2017. Huiwang Zhang joined the Company in 2017.

COMPANY PROFILES

BJORN G. AMELAN (*Creative Director*) was the partner of the late fashion designer Patrick Kelly from 1983 until Mr. Kelly passed away on January 1, 1990. Mr. Amelan moved to the United States to begin his collaboration with Bill T. Jones in 1993. He has designed sets for the following works by Bill T. Jones: *Green and Blue* (1997) for the Lyon Opera Ballet; *How! Do! We! Do!* (1999) for Bill T. Jones and Jessye Norman, in conjunction with the Lincoln Center's Great Performers Show (1999), *You Walk?* (2000), *The Table Project* (2001), *Another Evening* (2002), *Verbum* (2002), *World Without/In* (2002), *Black Suzanne* (2002), *Reading, Mercy and The Artificial Nigger* (2003), *Mercy 10 x 8 on a Circle* (2003), *Chaconne* (2003) and *Blind Date* (2005) for the Bill T. Jones/Arnie Zane Dance Company. Mr. Amelan is the recipient of the 2001 New York Dance and Performance "Bessie" Award for his designs of *The Breathing Show* and *The Table Project*.

SAM CRAWFORD (*Sound Designer*) completed degrees in English and Audio Technology at Indiana University in 2003. A Move to New York City led him to Looking Glass Studios where he worked on film projects with Philip Glass and Björk. His recent sound designs and compositions have included works for the Bill T. Jones/Arnie Zane Company (Venice Biennale, 2010), Kyle Abraham (*Pavement*, 2012), Camille A. Brown and Dancers (*BLACK*

GIRL: Linguistic Play, 2016), and David Dorfman Dance (BAM Next Wave, 2013). La Medea, Crawford's live multimedia collaboration with director Yara Travieso will premiere at PS122's Coil Festival in 2017.

HANNAH EMERSON (*Producing Associate*) completed her B.F.A. in Contemporary Dance from the University of North Carolina School of the Arts in 2011. She moved to NYC shortly after being awarded the William R. Kenan, Jr. Fellowship at the Lincoln Center Institute. Choosing to remain in the northeast, she has held administrative positions at New York Live Arts and The Yard while continuing to be artistically involved in the dance community. Ms. Emerson joined the Bill T. Jones/Arnie Zane Company in 2014 as company manager before most recently moving in to the Producing Associate position New York Live Arts.

VERONICA FALBORN, (*Production Stage Manager*) is incredibly excited to be working with the Bill T. Jones/Arnie Zane Company. Other dance credits include The New York City Ballet, School of American Ballet, Trisha Brown Dance Company, Vail International Dance Festival, Dances Patrelle, and NJ Ballet. She is a proud graduate of SUNY Purchase.

JUSTIN JOHNSON (*Sound Supervisor*) is a sound designer and audio engineer originally from NYC, now based in Seattle. Over the last three years, he's designed over 15 shows, with much of his work being focused around creating immersive sound designs and pushing the boundaries of using sound-interactive technology in theatre. When he's not working in theatre, he's an avid partner dancer and enjoys traveling the world for blues and swing events. Past credits include: *Kayfabe* (The Ballard Underground, Seattle), *Astronaut Love Show* (Kraime Theatre, NYC), *Cherubim* (NYC Fringe) and *My Lingerie Play* (Rattlestick Playwrights Theater, NYC)

LAUREN LIBRETTI (*Lighting Supervisor*) Dance credits include working with Jody Oberfelder, Kate Weare Dance Company, Lori Belilove, Isadora Duncan Dance Company, Jose Limon Dance Company and

Ailey II. Her designs have been seen for DamageDance, The Umbrella Collective, The Staten Island Ballet, and Ann Liv Young's *Elektra*. She was the lighting director with Martha Graham Dance Company, where she redesigned the classic, *Errand into the Maze*.

HILLERY MAKATURA (*Director of Production*) graduated from Stephen F. Austin State University with a B.F.A. in Theater. She has been touring both internationally and throughout the U.S. 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 B.F.A. in Theatre. She has worked with Ballet Tech/Feld Ballets New York, The Royal Ballet School of London, Buglisi-Foreman Dance, and Lesbian Pulp-o-Rama! Ms. Maude joined the Company in 2003.

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 Space and Design, 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 and Manhattanville College.

ROBERT WIERZEL (*Lighting Designer*) has worked with artists in theatre, 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/! 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 Opera Ballet (Berlin),

Boston Ballet, Boston Lyric Opera, the Welsh dance company Diversions, and London's Contemporary Dance Trust. Robert has also worked with choreographers Trisha Brown, Doug Varone, Donna Uchizono, Larry Goldhuber, Heidi Latsky, Sean 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. Mr. 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/Projection Design*) was born in Hong Kong and trained in Hong Kong and London. Upon graduation, she joined the Berlin Ballet where she first met Bill when he was invited to choreograph for the company. In 1993, she moved to New York to pursue other interests. Ms. 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.

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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 include 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. New York Live Arts
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