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Foundation
for the Arts

FUSED

French U.S. Exchange in Dance

FUSED Artist Biographies

Deborah Hay

Living in Manhattan by 1960 and studying at the *Cunningham* studio, Deborah Hay joined a group of experimental artists who were influenced by **Merce Cunningham** and **John Cage**. The group, later known as the **Judson Dance Theater**, became one of the most radical and explosive art movements of the twentieth century. In 1964 she danced with the Cunningham Dance Company during a 6-month tour through Europe and Asia.

By 1967, Hay had already achieved a prominent status as a young choreographer and her distinctive style began to emerge. She focused on large-scale dance projects involving untrained dancers, thus distancing herself from the performing arena and opening a long period of reflection about how dance is transmitted and who dances. This stage of Hay's career reached into the following decade.

In 1970 she left New York and settled in northern Vermont. In this period Hay began to define a rigorous method of performance practice that still continues to inform her work as a student, teacher, and dancer. The most notable achievement of the period is a series of 10 circle dances, which did not include an audience. This encounter, of a powerful concept combined with the exquisitely simple choreography of the ten dances, is described in "Moving Through the Universe in Bare Feet" (*Swallow Press*, 1975). Hay's first book on choreography, it is the first example of her distinctive memory/concept mode of choreographic record, and emphasizes the narratives underlining the process of her dance-making, rather than the technical specifications or notations of their form.

In 1976 Hay left Vermont and moved to Austin, Texas. Her attention focused now on "*playing awake*," a set of practices that engages the whole person who is performing. While developing her concepts, she instituted a yearly four-month group workshop, in which these exercises were developed and shaped into evening-length dances that culminated in public performances. Her second book, "*Lamb at the Altar: The Story of a Dance*" (*Duke University Press*, 1994) documents the unique creative process that defined these works, Hay's most exquisite group dances, produced between 1980 and 1996. Her third book, "*My Body, the Buddhist*", was published by *Wesleyan University Press* in 2000.

Since the mid-nineties Deborah Hay has focused almost exclusively on the choreography of solo dances, performing them around the world and passing them on to notable performers in the U.S., Europe, and Australia. In June 2000 Hay was commissioned to choreograph a duet for herself and **Mikhail Baryshnikov** and a piece for the *White Oak Dance Project*. She toured with the company in fall 2000. Baryshnikov later stated that "*there are aspects of dance performance that I had always accepted as a given. Working with Deborah Hay has deepened my understanding of what we do as dancers. She has helped bring a greater vitality to the stage.*"

Deborah Hay has collaborated with musicians **Pauline Oliveros**, **Alvin Lucier**, **Richard Landry**, **Terry Riley**, **Ellen Fullman**, and Australian actor/playwright/director **Margaret Cameron**. She has been the recipient of several grants and fellowships, including a 1983 *Guggenheim Fellowship* in choreography, numerous *National Endowment for the Arts Choreography Fellowships*, and the *Rockefeller Foundation Bellagio Fellowship* in 1996. In 2001 and 2004 she was awarded a *National Touring Grant from the New England Foundation for the Arts*. In 2002 she was inducted into the first *Hall of Fame for the Arts*, in Austin, Texas, and in September 2004 she received a **Bessie Award** for her choreography of *The Match*.

www.deborahhay.com

Keith Hennessy

Hennessy is a Canadian-born performer, director and organizer living in San Francisco since 1982. Creating performances for theaters and streets, Hennessy's work is marked by queerly evocative images, untamed physicality, and sharp political texts. He directs **CIRCO ZERO**, a diverse crew of circus and music artists working toward the fusion of spectacle, ritual, and action. In 2003 Hennessy produced a musical CD of American folk/roots/electronica, *Circle – The Songs of CIRCO ZERO*. Keith has won numerous awards and commissions for his collaborative work as a choreographer, performer and organizer. Hennessy's solo work has been produced throughout the U.S., in Canada, New Zealand, and Australia, including several Gay and Lesbian Performance Festivals. From 1998-2002 he toured Europe with *CAHIN-CAHA*, *cirque bâtard*, a French/American, mongrel circus based in France. Hennessy was a member of the extreme performance collective **CORE** and was a founding member of **CONTRABAND**, an award winning, internationally acclaimed performance company directed by **Sara Shelton Mann**. From 1991-2003 Keith co-directed 848 Community

Space, a thriving urban performance gallery. With **Seth Eisen** he teaches Arts & Consciousness at JFK University, and has been on the faculty at University of San Francisco (USF)'s Performing Arts and Social Justice (04), Goddard College's Interdisciplinary MFA (01-03), and New College's Arts & Social Change (90-96). He teaches improvisation, performance, and ritual action both locally and internationally. Hennessy is a member of **Alternate ROOTS**, a visionary service organization for community-based artists, and serves radical cultural agendas as a consultant, director, teacher, curator, and agitator. In 2003 Keith was intentionally arrested twice as part of the largest global mobilization for peace in world history.

More on www.circozero.org

Heather Kravas

Heather Kravas grew up in Pullman, Washington, where she studied a variety of dance and theater techniques.

Currently, she lives in New York City where she works on performances, both improvised and choreographed, alone and in collaboration. Her dances have been recently presented at The Kitchen and at Dance Theater Workshop and sponsored by an artist residency at Movement Research.

As a dancer, Heather Kravas worked with Jennifer Allen, Marion Ballester and the group *33 Fainting Spells*. She is also a member of the company *Human Future Dance Corps*.

She and Canadian/European artist **Antonija Livingstone** are currently working towards the February 2006 premiere at DTW of a new work - a durational, nomadic endeavor which has been developed over several years in several countries with the recent assistance of FUSED and the Centre Choreographic National in Belfort, France.

Marc Bamuthi Joseph

Marc Bamuthi Joseph is a National Poetry Slam champion, Broadway veteran, featured artist on the past two seasons of Russell Simmons' Def Poetry on HBO and a recipient of 2002 and 2004 National Performance Network Creation commissions. Originally from New York City, he is currently living in Oakland, California.

Bamuthi entered the world of literary performance after crossing the sands of "traditional" theater, most notably on Broadway in the Tony Award winning "The Tap Dance Kid" and "Stand-Up Tragedy." His evening-length work "Word Becomes Flesh" represents the completion of his third play, having already staged "De/Cipher" (Theater Artaud and Yerba Buena Center, 2001) and "No Man's Land" (ODC, 2002). "Word Becomes Flesh" has found a home in the seasons of Seattle's On The Boards, Houston's DiverseWorks, Washington, D.C.'s Dance Place and New York's Dance Theater Workshop among other national venues.

His work has been described as everything from "electrifying" (*The Houston Chronicle*), to "ever-elegant" (*The Washington Post*) and has compelled the *Seattle Times* to name him their "cutting edge performer of the year" for 2003. In their recent review of "Word Becomes Flesh," the *New York Times* declared his work to be "eloquent, seamless and remarkable."

Bamuthi's performance schedule has carried him from dance apprenticeships in Senegal to teaching fellowships in Bosnia. His proudest work has been with the organization Youth Speaks where he mentors 13-19 year old writers and curates the Living Word Festival for Literary Arts. He recently served as an IDA resident artist in Stanford University's Drama Department, teaching Spoken Word and Community Action.

His project, "Scourge," reflects on the plight of Haiti in the post-colonial New World, and is being developed while Bamuthi is a Phillis Wattis Artist-in-Residence at Yerba Buena Center for the Arts in San Francisco. Collaborators for "Scourge" include renowned choreographer **Rennie Harris**, Grammy-nominated composer **John Santos**, dramaturg **Roberta Uno**, and director **Kamilah Forbes** of the New York City Hip Hop Theater Festival.

Since beginning a career in performance poetry in the fall of 1998, Bamuthi has been San Francisco's Poetry Grand Slam winner three times, won the 1999 National Poetry Slam with Team San Francisco, and founded "Second Sundays," the nation's first monthly spoken word gathering to generate audiences of 500+.

He has done several performances with the current stars of the Spoken Word and music scene including: Ben Harper, De La Soul, The Roots, Bonnie Raitt, Saul Williams, Cody Chestnutt, Beau Sia, Blackalicious, Will Power, Jill Scott, Mos Def, Sarah Jones, Sonia Sanchez, Gil Scott Heron, The Last Poets, Amiri Baraka, Roger Bonair-Agard, Ishle Yi Park, Danny Hoch and many others. In addition, he's released a spoken word CD, "Seeking," worked with Linkin Park's Joe Hahn for MTV, and performs on the CD "185 Progress Drive" (Alternative Tentacles Records: 2000) with Assata Shakur, Rubin "Hurricane" Carter, Mumia Abu-Jamal, Bob Marley, Michael Franti, I was Born with Two Tongues and other hip hop and spoken word artists.

"A true force. Sharp, elegant, and always urgent verse that harnesses the grit and boogie down power of hip hop as well as the singular beauty and sophistication of contemporary dance."—*San Francisco Bay Guardian*

More on www.speakoutnow.org

Ann Liv Young

Ann Liv Young was born on the Outer Banks of North Carolina and has been creating dance work for over eight years. Her work has been presented at major venues in New York City such as Dance Theater Workshop, Danspace Project, Brooklyn Museum, Flea Theater, Judson Church and the Children's Foundation of Harlem. Her work has also been presented in Virginia, North Carolina, London, Vienna, Washington DC, New Mexico, Montana, and Philadelphia.

Young received her high school diploma in Theater and Dance from North Carolina School of the Arts in 1999 and her B.A. in Choreography and Textile Design from Hollins University in 2003. She received choreography scholarships to attend Hollins University as well as the Laban Centre in London and four years at the American Dance Festival in Durham, North Carolina.

Ann Liv Young's creations are essentially a reflection of her life, inspired by her experiences with her dancers, family, collaborators and passerby. The ultra personal becomes the material she molds for performance. Young's mission is to create work that is honest in its inception, creation and execution. Her work combines text, music and choreography to build scenes that set up ideas, images and relationships and then destroy them. Young's text is explicitly sexual, emotional and blunt, but it is always delivered in a manner that is not. The overt drama of her work is subdued by the realness of this text. Her work exemplifies constant contrast in all its layers. Audiences are provoked and forced to examine their role in the presentation of dance and performance. They must determine their place as supporters, mockers, posers or subjects.

Young creates fantastical sets for the comfort of her dancers and in an effort to take the audience to a unique space that is not necessarily the stage. She often works with live animals on stage, forcing natural and odd relationships between these animals and the performers. A key component of Young's process maintains that all rehearsals must take place in her apartment. The stage is then set in the manner of her apartment with its atypical décor. In this way, the work is created with life surrounding it; her dog is walking around, roommates are doing laundry and the phone rings. The sense of focus for the performers and the work is more immediate and real than that created in a studio.

Ann Liv Young's work, creation process, titles and intentions are forward and literal resulting in layered, provocative, contrived and thoughtful work that breaks barriers in dance performance.

www.annlivyoung.com

Alain Buffard

Alain Buffard, who also lives and works in Paris, began dancing in 1978 with Alwin Nikolais at the CNDC in Angers. He performed with **Brigitte Farges** and **Daniel Larrieu**, as well as with the companies of **Régine Chopinot** and **Philippe Decouflé**, among others. Simultaneously, he worked as the assistant for the Galerie Anne de Villepoix and was a correspondent for two Norwegian dailies, covering visual arts news in France. From 1991-1996, he stopped dancing and choreographing altogether. In 1996, he had two meetings which turned the direction of his life back to dance - one with **Yvonne Rainer**, whose work, *Continuous Project - Altered Daily*, he performed as it was revived with the **Quatuor Albrecht Knust**, the other with **Anna Halprin** with whom he worked as part of his Villa Médicis prize. Buffard recently completed a film about Halprin, which premiered in the fall of 2005 in San Francisco. In 1998, Buffard created a solo entitled *Good Boy*, which has been called historic. Expanding this solo, in 2003 he created a work for approximately 20 dancers entitled *Mauvais Genre*.

Mauvais Genre has little to do with the traditional meaning of dance, instead this choreography leans towards moving images and becomes a body installation replete with visual magic. The audience has an opportunity to wander through this landscape as it pleases. With *Good Boy*, a single body and its story is reduced and concentrated into an action that demonstrates how fragile and versatile the body is. The fifteen performers extended the original solo and turned it into a group piece for all genders and genres. Still, *Mauvais Genre*, is not a duplicated autobiography. Because so many different personalities are interpreting the movements, the question of community arises and presents itself as more than a random collection of idiosyncracies.

In New York, the cast of *Mauvais Genre* will incorporate many notable New York choreographers/dancers.

Boris Charmatz / Dimitri Chamblas

Association edna was founded in 1992 as an initiative of Boris Charmatz and Dimitri Chamblas and they produced their first choreographic works with the newly established organisation: *A bras le corps* (1993) and *Les Disparates* (1994). These were followed

by the creation and performance of four pieces by Boris Charmatz: *Aatt enen tionon* (1996), *herses* (une lente introduction)(1997), *Con forts fleuve* (1999) and *héâtre-élévision* (2002).

In parallel with these productions, the organisation has developed projects which aim to design an open space for a number of experiments, to find means of working and forms of presentation which seek to restore dance / the performance of dance to its critical potential, its richness and its non-rigidity.

This extended concept of dance has led to a number of different projects : **thematic events** (on light or sculpture), making **films**, **Hors-série** programmes, including a number of ideas devised by the Edna team (*Danse, cuisine et cinéma* by Myriam Lebreton, *Combinaison-s* and *La chaise* by Julia Cima, *Horace-Benedict*, by Dimitri Chamblas and Aldo Lee and *Jachères* (Fallow grounds) by Vincent Dupont), producing **installations** (*Programme Court Avec Essorage*), organising **exhibitions** (*Complexe, Statuts*), creating settings for reflection, criticism and encounters (*Ouvrée, artistes en alpages*) and interdisciplinary combinations which aim to take a pluralist approach to dance and the body (*Facultés, Educations* and *L'invention du geste*).

In September 2003 the *Entraînements* series, conceived in collaboration with the Siemens Arts Program, envisages a programme of events aimed at imagining dance and its manifestation in places where it is least expected: visualisations of movement on the radio, dance pieces for non-seeing spectators, interventional improvisations etc.

Dimitri Chamblas

His diploma from the *Conservatoire National Supérieur de Musique et de Danse* at Lyon in hand, **Dimitri Chamblas** began an internship in 1992 with the *Cellule d'Insertion Professionnelle de la Compagnie Bagouet* (professional training program of the Bagouet modern dance company) and participated in the first production of *Sentiers* by Bernard Glandier. In 1993, he was engaged as a permanent dancer by Régine Chopinot and interpreted several of the *Ballet Atlantique*'s pieces: Richard Alston's *Rainbow Bandit*, Dominique Bagouet's *Saut de l'Ange*, and *Façade, Saint-Georges, Soli-Bach* and *Végétal* by Régine Chopinot.

Since 1997 he has worked with Mathilde Monnier at the *CCN de Montpellier* (*Arrêtez, arrêtons, arrête; Les Lieux de là ; Signé, signés*), and participated in the premiere of Emmanuelle Huynh-Thanh-Loanís *Tout Contre*.

He co-founded association edna with Boris Charmatz in 1992. Together they choreographed and danced the duet *A bras le corps* in 1993, and in 1994, *Les Disparates*, a piece for a dancer and for a sculpture by Toni Grand. In 1999, he performed in the premiere of *Con forts fleuve*.

In August 2001, he participated in *La Grille*, video installation initiated by Frédéric Lormeau and presented in the gardens of Bussy-Rabutin, in the context of the festival "Entre cours et jardins". Dimitri Chamblas also works in the world of the audio-visual. In 2000-2001, he has directed the film *Horace-Benedict* in collaboration with Aldo Lee. In 2001, he directed the short film *La Clé des Lieux*, as part of an exhibition organised by the association "Patrimoine et Education" of Valence. In 2002 he made a short film about the work of tap dancer Bertrand Davy.

Boris Charmatz.

After studying at the *Ecole de Danse de l'Opéra de Paris* and at the *Conservatoire National Supérieur de Musique et de Danse de Lyon*, Boris Charmatz was engaged by Régine Chopinot to dance *Ana* (1990) and *Saint-Georges* (1991). In 1992, he was asked by Odile Duboc to join her company *Contrejour* to dance *7 jours/7 villes* (1992), *Projet de la Matière* (1993) and *Trois Boléros* (1996). He also took part in the premier of *K de E*, choreographed by Olivia Grandville and Xavier Marchand (1993).

He founded *association edna* with Dimitri Chamblas in 1992. Together they choreographed and danced the duet *A bras le corps* (1993), then *Les Disparates* (1994), a piece for one dancer and a sculpture by Toni Grand. Boris Charmatz next presented *Aatt enen tionon* (1996), a vertical choreography for three dancers, then in 1997 *herses* (une lente introduction), quartet for five dancers and a cellist, to music by Helmut Lachenmann. In 1999 he choreographed *Con forts fleuve*, a piece for seven dancers and two extras, to texts by John Giorno and music by Otomo Yoshihide. His latest piece, *héâtre - élévision* (2002), is a pseudo-show to be watched by one spectator at a time.

With edna he is co-ordinating a series of works which evolve as the pressures of the moment allow. He regularly takes part in improvisational events and continues to pursue his performing career (with Odile Duboc for *Projet de la Matière* and *Trois boléros*, as part of the piece *d'un Faune (éclats)* by the Albrecht Knust Quartet and with Fanny de Chaillé for *Underwear*).

From 2002, and for a period of three years, he was researcher and creator in residence at the *Centre National de la Danse*. As part of this he developed *BOCAL*, a nomadic and provisional school (or perhaps more a research group, driven by the idea of exploring the theme of education in depth) which brought together fifteen students from different backgrounds from July 2003 to July 2004. He is the co-author of a book with Isabelle Launay: *Entretenir / à propos d'une danse contemporaine* (published jointly by the *Centre National de la Danse* and *Les Presses du Réel*).

He is currently writing a book about BOCAL and prepares **Régi**, a trio in which he will be performing with Julia Cima and Raimund Hoghe.

Rachid Ouramdane

French born of Algerian descent, Rachid Ouramdane is at the forefront of Europe's new generation of conceptual dance thinkers and performers who are bringing vital new ideas to the stage. His *Les Morts Pudiques* (Discreet Deaths) resonates with strange and compelling force as it investigates obsessions with death and its imagery among today's youth. Spurred by an Internet search on these subjects, Ouramdane references the web-fanned spread of suicide, spooky goth subcultures, young offenders facing the death penalty in the U.S., and (in a particularly chilling section) an Islamic suicide bomber. Plasma video screens frame the set to echo the media's ever-present attention to these phenomena.

"Technically sophisticated, conceptually fascinating, brilliantly danced and disquieting as only the best art can be."—*New York Times*

Since graduating from the Angers Contemporary Dance Center in 1992, Rachid Ouramdane has worked both as dancer and artistic advisor with artists such as **Emmanuelle Huynh**, **Hervé Robbe**, **Odile Duboc**, **Jeremy Nelson**, **Meg Stuart**, **Catherine Contour**, **Alain Buffard**, **Julie Nioche**, **Fanny de Chaillé** and **Christian Rizzo**. He develops his projects within the framework of the "Fin Novembre" Association, co-founded with Julie Nioche in 1996.

Over the years, Rachid Ouramdane gradually brought video technology into his projects as a means to compare and contrast the various ways to record and retrieve the corporeal memory. He uses video not only as a means to represent the body but also as a tool to work on the matter of the body itself and explore a new perspective for the choreographic gesture.

These digital tools enable Rachid Ouramdane to explore the transformation of our imaginations, and, by extension, the intimate transformation of our identities. The underlying goal of these various experiences is to instill freshness into our evanescent feelings.

Martine Pisani

Martine Pisani lives and works in Paris. She has been dancing and creating work since 1980. Pisani studied contemporary dance with David Gordon, Yvonne Rainer, and Odile Duboc, among others. For several years, she danced in the company Dunes along with Madeleine Chiche and Bernard Misrachi before founding her own company, La compagnie du solitaire, in 1992. Recent works include: *Fragments tirés du sommeil* (1992), *U-Nighted* (1993), *Le grand combat* (1993), *L'ou nous sommes* (1995), *L'air d'aller* (1998), *Ce que je regarde me regarde* (2001), and *Slow Down* (2002).

Sans is the company's sixth creation and continues her interest in questioning the inherent rules of dance and live performance. *Sans* is based solely on the dancer's presence and movements. The three men of the cast are each idiosyncratic performers who have followed a specific path in their personal history with dance. *Sans* is looking for a way of "being" in a performance space when playful behavior is preeminent. "Martine Pisani's dances question the freedom and relevance of movements in a lively poetic way. They reveal stereotypes related to the concept of 'representation.' She enjoys outwitting the notion of spectacle, ironically alluding to or pointing to the vanity and artifice of virtuosic approaches." Delphine Heutz, 'Taktik' (31 March 1999)

Christian Rizzo

Association Fragile

After having set up a rock band and designed a cloth trademark in Toulouse, Rizzo studied visual arts at the Villa Arson in Nice before becoming a performing artist.

Since 1990 Rizzo has worked with Jean-Michel Ribes, William Petit (*Place Padovani* and *Ultima Vez*), Mathilde Monnier (*Face Nord* and *Je ne vois pas la femme cachée dans la forêt*), Catherine Anne (*Chaines* and *La ralentie*), Hervé Robbe (*Factory* and *Id*), Mark Tompkins (*Home*, *Gravity*, and, as assistant, for *Under My Skin*), Georges Appaix (*Gauche-Droite*), Vera Montero (*La chute d'un ego* and *Poésie et sauvagerie* – for which he also composed the sound environment), Catherine Contour (*Chambres*, *Autoportrait avec Vaches* and *Autoportrait 9x9*), Emmanuelle Huynh (*Distribution en cours*), and Rachid Ouramdane (*Les absents ont toujours tort*, *Au bord des métaphores*, + *ou - là*, *Structure Multifonctions*, with the artist Nicolas Floc'h).

\With L'Association Fragile, Rizzo created *Y'la*, solo (1997), presented *projet-type(s)*, a performance for twenty male participants shown in a store window in collaboration with the composer **Gérome Nox** (1998), *objet dansant n° 1* and *Hello Dolly* at the lab7-ginjal in Lisbon, performed with **Laure Meyrieux** at Public (Paris, 1999), *100% polyester* (with the light designer **Caty Olive**), and *pourquoi pas : "bodymakers", "falbalas", "bazaar", etc. etc...?*, presented at the Festival Danse(s), at the Quartz, Brest, in February 2001. The same year, he composed a solo *Un mensonge (deux nuits d'été)*, another collaboration with Gérome Nox for the Festival Entre cour et jardins. In 2002, he created a performance for + *si affinités* (Fiac 2002), composed a solo *Skull*cult* for **Rachid Ouramdane**, presented at Le Vif du sujet, in Avignon, and *avant un mois je serai revenu et nous irons ensemble en matinée, tu sais*,

voir la comédie où je t'ai promis de te conduire, (Le Quartz, Brest) for which he was awarded *le grand prix de la critique 2002/2003*, *palmares danse / revelation choreographique*, from the Syndicat Professionnel de la Critique Dramatique et Musicale.

In 2003, Rizzo was an artist in residence at École Supérieure des Beaux-Arts in Toulouse and exhibited at Espace des Arts in Colomiers, and at la Chapelle Saint-Jacques, Centre d'Art de Saint-Gaudens. He created a sculpture for *Dancing* by David Rosenberg (May 2003) for the Galerie Michel Rein (Paris). The same year, he presented a performance for four dancers, named "numéro 13", about fragrance, during Les Soirées Nomades "Odorama", at Fondation Cartier(Paris.)

In 2004, Rizzo created *autant vouloir le bleu du ciel et m'en aller sur un ane*, in collaboration with Caty Olive and Gerome Nox, the scenography for the exhibition *Le cas du sac* for UCAD and Hermes at Musée des Arts decoratifs (Paris), and a new piece *ni fleurs, ni ford mustang* for the Lyon Opera Ballet.

Rizzo also designs costumes and composes sound environment for choreographers such as Mathilde Monnier, Hervé Robbe, Jean-Marc Eder, Félix Ruckert, Emmanuelle Huynh, Rachid Ouramdane, Vera Montero, Sylvain Prunenec, Christian Bourigault and Catherine Contour.
