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Switch off all noise-making devices while you are in the theater.

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220 East Chicago Avenue
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Tuesday: 10 am–8 pm
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Photo: Born O'Brien O'Connell

Thursday–Sunday,
January 31–February 3,
2013

Miguel Gutierrez and
the Powerful People
And lose the name
of action

Museum of
Contemporary Art
Chicago

Edlis Neeson
Theater

Thank You

Artists Up Close

The MCA has organized these intimate opportunities for audience members to engage with the artists.

Earlier this week, defibrillator performance art gallery (located at 1136 North Milwaukee Avenue) hosted Miguel Gutierrez for his workshop titled INEFFABLE INTANGIBLE SENSATIONAL. This workshop provided participants of all levels with the opportunity to experience Gutierrez’s improvisation and performance practice, which centers on the senses to invert the conventional proposition that thought comes before action.

First Night

Thursday, January 31

Following the opening-night performance, audience members are invited to engage in a conversation with Miguel Gutierrez and his collaborators, moderated by Peter Taub, Director of Performance Programs.

And *Iose* the name of *action* is supported by a National Performance Network (NPN) Creation Fund Project co-commissioned by MCA Chicago in partnership with Flynn Center for the Arts, Portland Institute for Contemporary Art (PICA), the Brooklyn Academy of Music (BAM), and NPN. Additional support comes from the NPN Forth Fund and Residency Program. Major contributors of NPN are the Doris Duke Charitable Foundation, Ford Foundation, Nathan Cummings Foundation, MetLife Foundation, and the National Endowment for the Arts (a federal agency).



Additional project support was made possible by the New England Foundation for the Arts’ National Dance Project, with lead funding from the Dorris Duke Charitable Foundation and additional funding from the Andrew W. Mellon Foundation and the Boeing Company Charitable Trust and The MAP Fund, a program of Creative Capital supported by the Doris Duke Charitable Foundation and the Rockefeller Foundation..



Lead commissioning and developmental support for *And Iose* the name of *action* has been provided by Walker Art Center in Minneapolis, the Maggie Allesee National Center for Choreography at Florida State University in Tallahassee and Brooklyn Academy of Music in New York. Additional coproduction support has been provided by On the Boards and BIT Teatergarasjen. And *Iose* the name of *action* has been supported by Lower Manhattan Cultural Council through a residency at Building 110: LMCC’s Arts Center at Governors Island. Additional residency support provided by Baryshnikov Arts Center.

Generous support for the 2012–13 season of MCA Stage is provided by Elizabeth A. Liebman, David Herro and Jay Franke, Caryn and King Harris, Susan and Lew Manilow, Lois and Steve Eisen and The Eisen Family Foundation, and Mary Ittelson.



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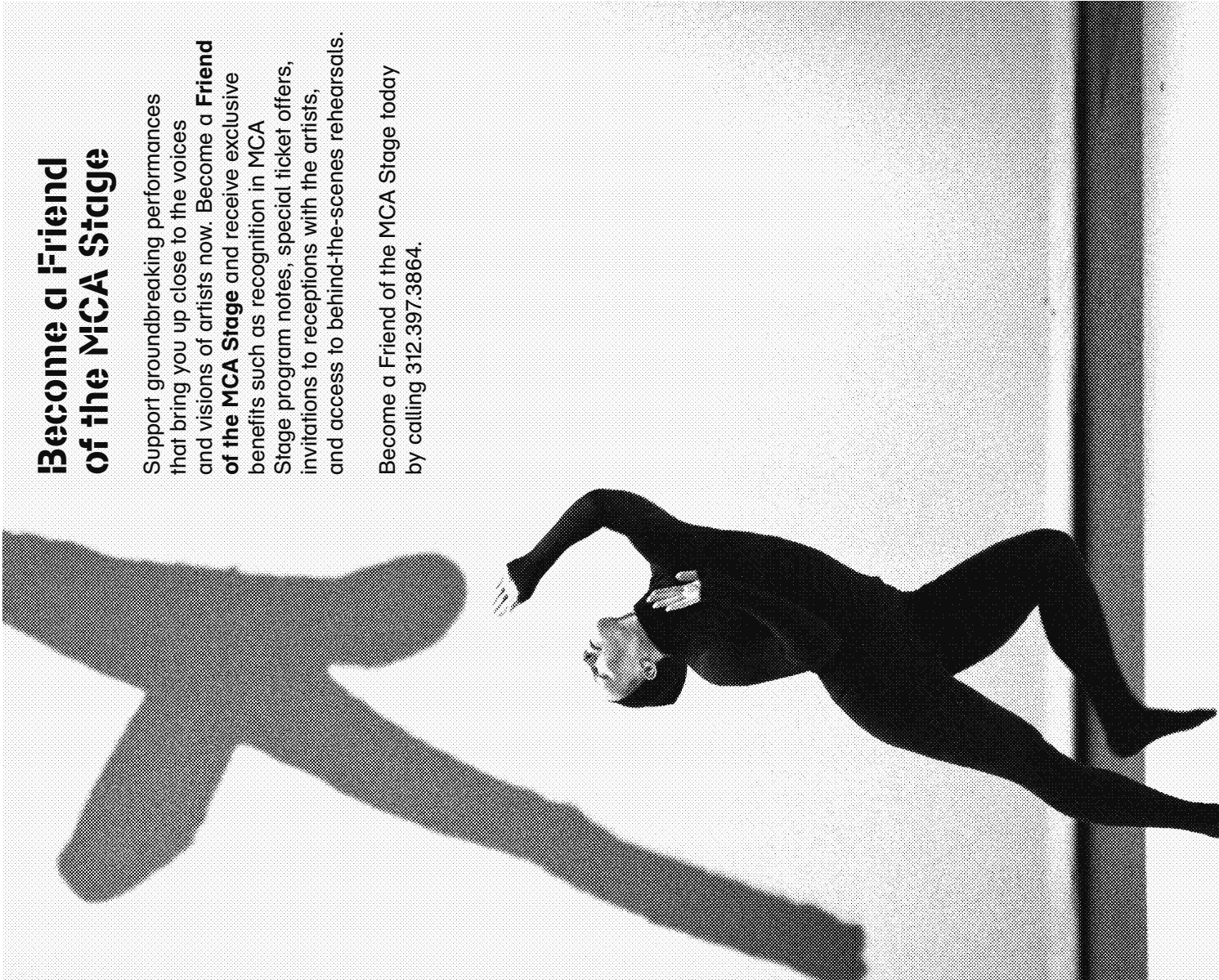
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Compagnie Marie Chouinard. Photo: Sylvie-Ann Paré

Miguel Gutierrez and the Powerful People

And lose the name of action

Songs by Miguel Gutierrez

Created by Miguel Gutierrez in collaboration with the performers

Three-channel video transferred from 16 mm film and writing* by Boru O'Brien O'Connell

Performers

Michelle Boulé
Hilary Clark
Luke George
Miguel Gutierrez
K. J. Holmes
Ishmael Houston-Jones

James McGinn, *understudy*
Paul Duncan, *actor*

Lighting design by Lenore Doxsee

Sound design by Neal Medlyn

Sound and video supervision by Jimin Brelsford

Management by Ben Pryor/
tbspMGMT and Julie Alexander

Costume design by David Tabbert

Costume assistance by Matt Kessler and Lenore Doxsee

Dramaturgy by Juliana May

Production management by Natalie Robin

IN>TIME is a mid-winter festival of new, emerging and established work by local, national, and international artists. Presenters include Block Museum of Art, Chicago Cultural Center, Dance Center of Columbia College Chicago, defibrillator, Hyde Park Art Center, Links Hall, Logan Center for the Arts, MCA Stage, School of the Art Institute, and threewalls.

* Text sources

Three Dialogues Between Hylas and Philonous by George Berkeley and Lectures on neuroscience by Dr. Jeanette Norden

Presented as part of IN>TIME Festival (January 11-March 3, 2013) www.in-time-performance.org.



Photo: Chris Cameron

MCA Stage

Young Jean Lee’s
Theater Company
Untitled
Feminist Show
Apr 18–21, 2013

Theater

“One of the more moving and im-
aginative works I have ever seen on
the American stage . . . transcen-
dent. Lee’s universe is so emotion-
ally complete that I yearned to be
part of her utopia.” *New Yorker*

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the Powerful People
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Photo: Blotline Doyls



Photo: Boru O'Brien O'Connell

About the work

**And thus the native hue of resolution
Is sicklied o'er, with the pale cast of thought,
And enterprises of great pitch and moment,
With this regard their currents turn awry,
And lose the name of action.**

—*Hamlet*, William Shakespeare

In 2008, my father began to have a series of stroke-like neurological problems. After two years of misdiagnoses, it was deter-mined that he had a number of blood clots in his brain that had elevated his cranial fluid pressure to a level never before seen. After a four and a half month-long hospital stay and several operations, he returned home in a physically stable but cognitively diminished and altered state. These incidents coincided with, and drove, my growing interest in the role perception plays to determine reality and how various disciplines—neurology, philosophy, somatics—talk about the body and mind connection.

I was relieved to discover a growing body of philosophical literature that states that percep-tion and meaning are not merely brain-created phenomena but that they are actions that result from the body's interaction with other bodies and with the environment. I was affirmed in my belief that movement is what largely determines a sense of change in one's life. At the same time I was surprised that these writers largely ignored the work of somatic and dance prac-titioners—from Bonnie Bainbridge-Cohen and Moshe Feldenkrais to Deborah Hay—whose work regarding perception largely pre-date the alleged “dis-coveries” in philosophy and neuro-science.

I found very little reference to dance in these books that is informed by these ad-vancements



Photo: Gene Pittman, courtesy Walker Art Center

in the understanding of the body-mind con-
nection. I wondered why these fields were not
talking to each other and I wondered if my work
could be a way of creating a bridge between
them. This research informed my evolving ideas
about the senses and about the way that per-
formance elements like movement, light, and
sound interact to create a choreographic mode
of perception where meaning is not an analyti-
cal proposition but an experiential one.

Along the way, I became intrigued with seem-
ingly irrational ideas from the paranor-mal field,
with their focus on insubstantial bodies, and I
created a link between this field and my experi-
ences performing and watching dance, which
itself constantly disappears and haunts, and the
hallucina-tory experience of watching my father
and family undergo a change I could never have
predicted and only barely understand now.

—Miguel Gutierrez

Dedication and thanks

This piece is for my mother, father, and sister. It took three years of research, development, rehearsal, and production to create it. The level of support that I received throughout the process on a creative, institutional, professional, and personal level was unprecedented. I am deeply grateful to have been given so much trust and respect from so many dedicated and smart people. As an artist working in the US, this kind of support is unusual and extraordinary. It is important to name the people involved to dispel the myth of the rugged individual artist and to remember that art is never made in a vacuum.

I would like to thank Mark Johnson, a man I've never met, for writing a book—*The Meaning of the Body: An Aesthetics of Human Understanding*—that set many of the wheels of this project in motion. Thank you to Donna Faye Burchfield for recommending that book to me. Thank you to Bridgette K. Kohnhorst, for advocating for our project to the National Endowment for the Arts panel. Thank you to the Guggenheim Foundation, for supporting my research time for this project, and New England Foundation for the Arts' National Dance Project, the National Performance Network, the Jerome Foundation, the Bossak Heilbron Foundation, and Rockefeller MAP fund for their critical support. Thank you to the Andrew W. Mellon Foundation, whose exemplary vision for supporting the performing arts has reached this project through so many of the commissioning partners and funding bodies.

Thank you to the co-commissioners, who believed in this piece and who, in some cases, allowed us to develop the piece at their venues: Joe Melillo at BAM; Philip Bither, Michèle

Steinwald and Pearl Rea at the Walker Art Center; Jennifer Calienes, Lauren Sloane, Shoko Letton and Chris Cameron at MANCC, Sven Åge Birkeland at Oktoberdans; Arnie Malina and Steve McQueen at the Flynn Center for the Performing Arts; Peter Taub, Yolanda Cesta Cursach and Richard Norwood at MCA Chicago; Lane Czaplinski at On the Boards; and Angela Mattox and Erin Boberg Daughton at PICA. We were incredibly lucky to get residencies in New York City to build this piece, so thank you to Sam Miller, Melissa Levin, Sean Carroll, and Will Penrose at LMCC, and Mikhail Baryshnikov, Stanford Makishi, Georgiana Pickett, Eleanor Wallace, Kristen Miles, and Katie Gorum at Baryshnikov Arts Center.

I cannot stress enough how grateful I am to Ben Pryor, my manager, and Julie Alexander, my financial associate, for tirelessly making sure that the piece received everything it needed along the way. Their level of stewardship for this piece, and for my work in general, is awe-inspiring. Thank you also to David Bernstein for his work with MGPP.

The research for this project involved a series of interviews with a variety of extraordinary artists and professionals from a variety of backgrounds. Thank you to K. J. Holmes, Richard Shusterman, Alva Noë, Eleanor Bauer, Vera Mantero, Jeremy Wade, Juliana May, Dr. Charles Oimet, Noé Soulier, Jenn Joy, and the Big Bend Ghost Trackers of Tallahassee for sharing their time and ideas with me around the Body/Mind connection. Thank you to Diana Crum for transcribing many of these interviews. And thank you to Dr. Jeanette Norden, whose DVD series on the brain was a huge source of information and inspiration.

the Apollo Lighting 2011 Standing O Award and was chosen as a 2008 Young Designer to Watch by *Live Design* magazine. She is a contributing writer to *Live Design* and *Stage Directions* magazines. Recent designs include *God of Carnage* and *Next Fall* (Dallas Theater Center), *East O' West O'* (Williams College), and *The Bad and the Better* directed by Daniel Aukin. She has a BA from Columbia University and an MFA from New York University.

David Tabbert

is a New York–based stylist and costume designer working in film, print, television, and

theater. Recent work includes the Sundance Lab–developed drama *Bluebird*, starring John Slattery, and Fox Searchlight's *Martha Marcy May Marlene*, starring Elizabeth Olsen and John Hawkes, and *Very Good Girls*, starring Dakota Fanning and Elizabeth Olsen. His costume designs have been profiled by *Variety*, for *Martha Marcy May Marlene*, and the *New York Times*, as part of a feature on the US National Guard's live-action combat-training simulations. Tabbert has collaborated with Miguel Gutierrez and the Powerful People on two previous works including *Last Meadow* for which he received a Bessie Award for costume design.



Photo : Chris Cameron

and is enrolled as a dance student at PARTS in Brussels. McGinn has performed in works by Jonah Bokaer, Wally Cardona, Miguel Gutierrez, Ishmael Houston-Jones, John Jasperse, Jen McGinn, and Judith Sánchez Ruiz, among others. His choreographic work has been shown at various institutions throughout the US and Europe.

Neal Medlyn

is a New York-based performance artist whose work often focuses on pop music and pop music figures. His work has appeared at The Kitchen, the New Museum for Contemporary Art, PS 122, and Joe's Pub as well as other venues throughout the US and in Europe. He previously worked with Miguel Gutierrez and the Powerful People on *Last Meadow*, which won a Bessie Award, and *I SAY THE WORD*, a collaboration with Jenny Holzer.

Boru O’Brien O’Connell

is an artist based in Brooklyn who works with film and video installation, photography, and writing. His recent exhibitions and projects have been featured at venues including Invisible Exports (New York) and Night Gallery (Los Angeles). Additionally, Triple Canopy recently commissioned a work for Frieze NY. He was curator of Meeting Point, the 2012 exhibition of choreography, visual art, and sound for Mount Tremper Arts, which featured work by Jen Rosenblit, C. Spencer Yeh, Ei Arakawa, Sergei Tcherepnin, Sharon Lockhart, Xavier Cha, David Levine, Charles Atlas, David Horvitz, Jacques Vidal, and Nicholas Buffon. His own work has been featured in the publications *Blind Spot*, *Triple Canopy*, *Bidoun*, and *Vice*. He received his MFA from Bard College, in 2011, and his BFA from the School of the Museum of Fine Arts Boston.

Thomas Benjamin Snapp Pryor / tbspMGMT is an independent arts manager, producer, and curator operating under the moniker tbspMGMT. His current projects include producing and touring the performance works of Miguel Gutierrez and the Powerful People, Trajal Harrell, Ishmael Houston-Jones, Yvonne Meier, Wally Cardona, and Deborah Hay. Pryor is the curator and producer for American Realness, an annual festival of contemporary performance at Abrons Arts Center in New York (Best of Dance 2010, *Artforum*). He was the director of operations for Center for Performance Research, an artist representative at Pentacle, a project manager for Chez Bushwick, and a member of the planning and development department at Brooklyn Academy of Music. Pryor served as chair of the Agents Council and Trustee for Dance USA from 2008 to 2010. He was the recipient of the 2010 Gabriela Tudor Fellowship in cultural management. He has served as a panelist and reader for CEC ArtsLink, the Jerome Foundation, Creative Capital, and the National Endowment for the Arts. tbspMGMT.com

Natalie Robin

is a New York-based lighting designer for theater, opera, dance, music, and performance art and tours nationally and internationally as lighting supervisor and production manager for various companies. She is the associate producer and production manager of American Realness, a festival of contemporary performance curated by Ben Pryor for Abrons Arts Center. She is a founding company member of Polybe + Seats; an associate artist of Target Margin Theater; and an adjunct faculty member at New York University’s Tisch School of the Arts department of undergraduate drama. Robin is the winner of

MGPP has been incredibly lucky to receive support from individual donors. Thank you to our ongoing donors and the backers of our successful Kickstarter Campaign, with whose support we were able to complete the piece. Thank you to Stephanie Pereira and Marin Sander-Holzman for their assistance with the Kickstarter Campaign. And a special shout out goes to Alberto Orso and Jeff Lee for opening up their home for our benefit reception.

For their technical assistance at various stages in the project, I would like to thank Gabe Rives-Corbett, Julie Ballard, Grant McDonald, and Ben Demarest. Thank you to our current technical team—Natalie Robin and Jimin Brelsford—for all the hard work they do to bring this benevolent beast to life in multiple places.

Thank you to Juliana May for her perspicacity, intelligence, and unflagging support of this project in her role as dramaturg. Many people were present in various showings of the piece-in-progress, and I'd like to especially thank Neal Beasley, Jenn Joy, and Samuël Topiary for their consistently perceptive and thoughtful insights into my work. Enormous thanks goes to Brad Hampton, for his consideration, love, and enthusiasm.

Thank you to Paul Duncan for his work in shaping this piece. Thank you to James McGinn for his beautiful work throughout the process of this piece as an understudy. Thank you to the magnificent design collaborators—Lenore Doxsee, Neal Medlyn, Boru O’Brien O’Connell, David Tabbert—whose contributions utterly define the shape and tone of this piece, and whose presence throughout the process were consistent sources of inspiration. I am so

grateful to them for believing in this project and giving so much of themselves to it. Thank you to Matt Kessler for his assistance in the construction of the costumes.

And, finally, my greatest thanks go to my performing collaborators: Michelle Boulé, Hilary Clark, Luke George, K. J. Holmes, and Ishmael Houston-Jones. They heard every inspiration, insecurity, and question and held them with integrity and commitment. It is an honor and privilege to spend so much time in so many places together, to identify the organic food store in every last city we drive through, and to share the stage with you, my heroeses. —Miguel Gutierrez

About the artists

Miguel Gutierrez

is a New York–based dance and music artist and poet. He creates solo and group pieces with a variety of artists under the moniker Miguel Gutierrez and the Powerful People (MGPP). He is interested in enduring philosophical questions about desire, longing, and the search for meaning, and his work sits inside a legacy of process-focused experimental dance while drawing on far-reaching influences such as endurance-based performance art, noise music, ecstatic experience in social and religious rituals, the study of mind-body somatic systems, and various histories of spectacle including Broadway, Vegas, and queer performance in alternative clubs from the 1980s to the present.

Gutierrez assembled the first incarnation of the Powerful People in 2001. Committed to working outside the traditional model of a dance company, Gutierrez sees the participating artists in his work—dancers, composers, designers, and visual artists—as part of an ever-expanding net of inspiring collaborators. Gutierrez’s goal, regardless of the scale of the project, is to create challenging and thought-provoking performance experiences.

His pieces include *HEAVENS WHAT HAVE I DONE* (2010); *I SAY THE WORD* (2010, collaboration with Jenny Holzer); *Last Meadow* (2009, Bessie Award for Creative Team); *Nothing, No thing* (2008); *Everyone* (2007); *myendlesslove* (2006); and *Retrospective Exhibitionist and Difficult Bodies* (2005, Bessie Award for Choreography), among others. His work has been presented at festivals and venues nationally and internationally, including the American Realness Festival in New York;

Festival d’Automne in Paris; Antipodes Festival in Brest, France; TBA/PICA in Portland, Oregon; Out There Festival at the Walker Art Center in Minneapolis, Minnesota; UNAM in Mexico City; and ImPulsTanz in Vienna.

Gutierrez has received support from Creative Capital, the Jerome Foundation, Rockefeller MAP Fund, New York Foundation for the Arts, National Endowment for the Arts, and National Performance Network. In 2010 he received fellowships from the Guggenheim Foundation, the Foundation for Contemporary Art, and United States Artists. In addition to the two Bessies he received for his own work, he received a Bessie in 2002 for his work as a dancer with John Jasperse Company. He has created commissions for Phillip Adam’s Melbourne-based company BalletLab (2007) and Pittsburgh-based LabCo (2004). He has worked with Sydney–based company The Fondue Set on two projects; in 2010 he created source material for its research residency at Campbelltown Arts Centre and in 2012 he created an original piece through a residency at CarriageWorks. In 2010 and 2011 he engaged in a research residency with Australian dance artist Luke George through Arts House in Melbourne. He has choreographed and performed in the music videos for Holcombe Waller’s song “Hardliners” and Le Tigre’s “Aerobicon,” which went viral and spawned various memes. He has served as the curator for The Kitchen’s Dance and Process program and Chez Bushwick’s infamous *SHTUDIO SHOW*.

As a singer Gutierrez has performed with Antony and the Johnsons and French cellist/guitarist Vincent Segal; recorded with My Robot Friend and Chris Forsyth; and played in the seminal

Acknowledgments

Julie Alexander

is originally from Houston and has lived and worked in New York since 2002. She has worked with Miguel Gutierrez and the Powerful People for several years in various administrative capacities and as a performer. She is dancing with Yasuko Yokoshi in her work *BELL*, which premieres at New York Live Arts in March 2013.

Jimin Brelsford

is a sound designer and engineer for music, theater, and film. His work includes the design of *Marat/Sade* (Burrows Theater), assistant sound design of *The Total Bent* (Public Theater), sound system associate for *Mies Julie*, engineer for Karen O’s *Stop The Virgens* (St. Ann’s Warehouse), and engineer for the tour of Young Jean Lee’s *Unfilled Feminist Show*. He has served as a resident engineer at the Williamstown Theater Festival, Celebrate Brooklyn!, and The Box.

Lenore Doxsee

is a lighting designer for theater, opera, and dance. With Miguel Gutierrez and the Powerful People she has designed *Last Meadow* (Bessie Award), *HEAVENS WHAT HAVE I DONE, Everyone, Retrospective Exhibitionist and Difficult Bodies* (Bessie Award), *dAMNATION ROAD, I Succumb*, and *enter the seen*. Her other designs for dance include Morgan Thorson’s Spaceholder Festival and *Heaven*, as well as Karen Sherman’s *Copperhead* and *Cold Comfort*. Doxsee is the resident lighting designer for Target Margin Theater and has designed for many New York theaters including New York City Opera, La MaMa, HERE Arts Center, Dance Theater Workshop, and The Kitchen.

Paul Duncan

is a London-born artist and actor. He recently worked with director David Fincher on various film and television projects and appeared on HBO’s *Boardwalk Empire*. He graduated from the Chelsea School of Art in 1992 and is based in Brooklyn.

Matt Kessler

has worked in theater, film, and television in New York since 2009. He holds a BFA from the University of Cincinnati College–Conservatory of Music and an MFA in costume design from the North Carolina School of the Arts.

Juliana F. May

is a New York native with a dual degree in dance and art history from Oberlin College. Since 2002, she has choreographed eight works, including six evening-length pieces and commissions from DNA, the former Dance Theater Workshop (now New York Live Arts), Barnard College, the New School, the Chocolate Factory, the Joyce SoHo, International Contemporary Ensemble, and the Cleveland-based Repertory Project. May was a 2011–12 Movement Research artist in residence at Judson Church. In 2012 she received New York Live Arts’ inaugural Jeff Duncan Award for early career choreographers and this past summer received an MFA in Choreography from the University of Wisconsin–Milwaukee. This February 2013 New York Live Arts is presenting May’s newest evening-length work, *Commentary* = *not thing*.

James McGinn

was born and raised in Sarasota, Florida, and is the son of a Scottish painter and a Cecchetti ballerina. He received a BA in liberal arts from Eugene Lang College/the New School, in 2008,

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wuss-rock band Princess from 1997 to 2001. In 2011, he released a self-produced EP called *Songs for Midnight* under the solo band name the Belleville. As a dancer Gutierrez has performed with Joe Goode Performance Group, Jennifer Manson, Jennifer Lacey, Ann Liv Young, Yvonne Meier, Sarah Michelson, Deborah Hay, Erin Cornell, Juliette Mapp, and Alain Buffard. He sits on the Artists' Advisory Board for Danspace Project. *WHEN YOU RISE UP*, a book of his performance texts, is available from 53rd State Press. In 2012, he completed a writing residency at RADAR Lab in Mexico to work on his first collection of poems, *You talk shit and other poems*.

Gutierrez recently performed in a series of interpretive actions on a gallery tour of the exhibition *Regarding Warhol: Sixty Artists in Fifty Years* at the Metropolitan Museum of Art. He invented “DEEP Aerobics,” an absurdist workout for the radical in all of us that has been unleashed in New York; Durham; Portland; Berlin; and Brussels, to name a few places. He teaches classes and workshops throughout the world in contemporary technique and composition and in SenseWork, a research into the senses that combines neurology, anatomy, and creative process. He is training to become a guild-certified Feldenkrais practitioner, and since 2006 has been a volunteer mentor for the Theater Development Fund's Open Doors Program, an arts education program for New York City public high school students.

Michelle Boulé
is a performer, choreographer, teacher, and BodyTalk practitioner based in New York. She has worked with Miguel Gutierrez and the Powerful People since 2001, receiving a Bessie

Award for her performance as James Dean and collaboration in the creation of MGPP's *Last Meadow*. She has worked with Deborah Hay (for the William Forsythe commission *If I Sing to You*), John Scott, David Wampach, John Jasperse, Neal Medlyn, Neal Beasley, Donna Uchizono, Christine Elmo, Beth Gill, Judith Sanchez-Ruiz, Doug Varone (Metropolitan Opera Ballet, Opera Colorado), and Gabriel Masson. She collaborates with cellist and composer Okkyung Lee and is also currently working with playwright and director Rosie Goldensohn. Her own choreography has been shown in New York at Dance and Process at The Kitchen, *Food for Thought* at Danspace Project, Center for Performance Research, CATCH! Series, Movement Research at Judson Church, and Issue Project Room, where she received an Emerging Artist Commission (March 2013).

Boulé is on the teaching faculty and Artists Advisory Council at Movement Research and has been faculty at the New School, Hollins University, and the University of Illinois, as well as a guest teacher at other institutions in North America, Europe, Australia, and Asia. She is currently a Movement Research artist in residence at Judson Church and has previously received residencies at SKITE (France) and DanceHouse (Ireland). She was a 2002 DanceWeb scholarship recipient at Impulstanz in Vienna. For more information about the artist, visit michelleboule.wordpress.com.

Hilary Clark
is a New York-based dance artist. She began working with Miguel Gutierrez and the Powerful People in 1998, and more recently with Young Jean Lee (*Untitled Feminist Show*), Tere

O'Connor (since 2004), Luciana Achugar, Jon Kinzel, and Larissa Velez. In 2008 Clark was honored with a Bessie for her work as a performer with Tere O'Connor, Fiona Marcotffy, and LUCIANA aCHUGAR. She has performed her original work at CATCH, Dixon Place, AUNTS, the Painted Bride in Philadelphia, and Art Space in Hartford. Clark has performed at The Kitchen as a part of Dance and Process (2008), and at the former Dance Theater Workshop (now known as New York Live Arts) while a 2008–09 Fresh Tracks Recipient for a collaboration with Larissa Velez, and as part of DTW's Studio Series creative residency (2010–11). She is a 1998 alumni of University of the Arts in dance, and received the Silver Star Alumni Award in 2012. Clark has taught through CLASSCLASS, and has been a guest lecturer at St. John's University, at the Glenwood Springs Dance Festival, the Bates Dance Festival through the Outreach Program, St., and recently at the Greater Hartford

Academy of Performing Arts as a alumni guest artist. For more information about the artist, please visit hilaryclark@gmail.com.

Luke George

is a dance artist whose work as a performer, choreographer, teacher, and curator has taken him throughout Australia, North America, Europe, and Asia. He began collaborating with Miguel Gutierrez in 2007 and his performances in New York include short works at Abron Arts Center, AUNTS, and Movement Research at Judson Church. He is a recipient of Melbourne's prestigious Greenroom Award for best male dancer (2001). He has performed with Phillip Adams BalletLab, Jo Lloyd, and Gideon Obarzanek/Chunky Move, as well as with artists Stephanie Lake, Frances d'Ath, Shelley Lasica,

Jerril Rechter, Itoh Kim, and Deborah Hay. He has performed his own choreography *Now Now Now*, *Lifesize*, and *Home* at major venues in Australia, and additionally toured *Now Now Now* to Norway and the Netherlands. He is the former artistic director of Tasmanian youth dance company Stompin (2002–08), and has collaborated with theater companies Malthouse, Arena, and Back to Back, and with director Tony Ayres in Australia. He has received commissions from Sydney Opera House and Lucy Guerin Inc, the Melbourne Festival Choice Award (1999), an Asialink Performing Arts Residency to Tokyo (2005), and the Russell Page Fellowship for Contemporary Dance (2007). He is the resident performance maker for a gay club night in Melbourne called JOHN/TROUGH, and co-facilitates Lucy Guerin Inc's First Run with Brooke Stamp. For more information about the artist, please visit lukegeorge.net.

K. J. Holmes

is a dance artist, actor, singer, and educator. She has explored improvisation as process and performance since 1981 and began working with Miguel Gutierrez and the Powerful People for *And lose the name of action*. She has collaborated extensively with forerunners of dance improvisation Simone Forti, Karen Nelson, Lisa Nelson, and Steve Paxton, as well as with poet Julie Carr, performer Keith Biesack, and trumpeters Roy Campbell Jr. and Dave Douglas, among many other artists. Holmes is a graduate of the School for Body-Mind Centering (1999) and the William Esper Studio (2009). She is based in Brooklyn, and her work has been presented in New York at Danspace Project, the former Dance Theater Workshop (now known as New York Live Arts), Movement



Photo: Nathan Keay, © MCA Chicago

Research at the Judson Church, Dance Works in Progress at The Kitchen, PS 122, and the Vision Jazz Festival, among many venues. Her recent dance piece *This is where we are (or take arms against a sea of troubles)* premiered at the Chocolate Factory Theater in Long Island City in 2011, and she is developing a new piece as a 2012–14 Movement Research artist in residence at Judson Church. Holmes teaches at New York University's Tisch School of the Arts Experimental Theatre Wing and Eugene Lang/New School for Social Research and Movement Research, and she conducts workshops and performs nationally and internationally. She is a member of Songbirds under the coaching of Richard Armstrong, and is working on a new theater piece, *The Veterans Project*, with Fay Simpson.

Ishmael Houston-Jones

is a choreographer, author, performer, teacher, and arts activist. His improvised dance and text work has been performed in New York and across the United States, and in Europe, Canada, Australia, and Latin America. Houston-Jones and Fred Holland shared a Bessie Award for their piece *Cowboys, Dreams and Ladders*. He recently revived *Them*, his 1985 collaboration with writer Dennis Cooper and composer Chris Cochrane for which he was awarded his second Bessie Award. *Them* has been presented at PS 122 and the American Realness Festival in New York, Springdance in Utrecht, Centre Pompidou in Paris, HAU 2 with the TanzImAugust festival in Berlin, and REDCAT in Los Angeles, with an upcoming engagement in April 2013 at TAP Poitiers, in France.