The University of Massachusetts Amherst Fine Arts Center, the UMass Dance Program and New York Live Arts present

BILL T. JONES/ARNIE ZANE COMPANY

Bill T. Jones    Janet Wong
Co-Founder & Artistic Director    Associate Artistic Director

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

Musicians
Pauline Kim Harris, Holland Andrews, Vicky Chow, Paul Wonjin Cho and Caleb van der Swaagh

in

Afterwardsness

Conceived and Directed by Bill T. Jones

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

Original Composition by Pauline Kim Harris and Holland Andrews

Lighting Design by Brian H. Scott

Sound Design by Mark Grey

House soundscape arranged and designed by Shane Larson. Content includes interviews and recordings by Bill T. Jones and members of the Bill T. Jones / Arnie Zane Company.

Musical excerpts from:

Olivier Messiaen: Quartet for the End of Time, III. "Abyss of the Birds"

Vinson Fraley, Jr.: "Kindwords" (original song)

Traditional Folklore Song: “Another Man Done Gone”

Chanel Howard: “Somewhere” (original song)

Pauline Kim Harris: "Homage" (original song)

Olivier Messiaen: Quartet for the End of Time, V. “Praise to the Eternity of Jesus”

Olivier Messiaen: Quartet for the End of Time, VIII. “Praise to the Immortality of Jesus”

Additional original music by Pauline Kim Harris and Holland Andrews
Afterwardsness was Commissioned and Produced by Park Avenue Armory and premiered at the Wade Thompson Drill Hall as a Social Distance Hall Production in May 2021.

**Programming & Production Staff**

Kyle Maude, Producing Director

Veronica Falborn, Producer

Hillery Makatura, Director of Production

Serena Wong, Lighting Supervisor

Andrew Lulling, Associate Sound Designer & Sound Engineer

Olivia Edery, Production Stage Manager

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, Jane Bovingdon Semel, in memory of Linda G. Shapiro, Slobodan Randjelović & Jon Stryker.


Public support for New York Live Arts is from Humanities New York, National Endowment for the Arts, New York City Department of Cultural Affairs in partnership with the City Council and the New York State Council on the Arts with the support of Governor Kathy Hochul and the New York State Legislature, New York City Department of Correction, Dance/NYC’s New York City Dance Rehearsal Space Subsidy Program, made possible by The Andrew W. Mellon Foundation and the John D. and Catherine T. MacArthur Foundation

We at New York Live Arts acknowledge and offer deep gratitude to Lenapehoking, where our theatre sits—the land, and waters of the Lenape homeland.

University of Massachusetts Amherst Land acknowledgement

In a year-long consultative and deeply collaborative process with respected advisors from local Tribal Nations, the UMass Native Advisory Council co-developed this campus Land Acknowledgement. This Acknowledgement affirms our campus connection and relationship to the land the campus is built upon and our continued connection to the Nations who were the original inhabitants and caretakers of this land. The University of Massachusetts Amherst acknowledges that it was founded and built on the unceded homelands of the Pocumtuc Nation on the land of the Norrwutuck community.

We begin with gratitude for nearby waters and lands, including the Kwintekw -- the southern portion of what’s now called the Connecticut River. We recognize these lands and waters as important Relations with which we are all interconnected and depend on to sustain life and wellbeing.

The Norrwutuck community was one of many Pocumtuc Indian towns, including the Tribal seat at Pocumtuc (in present day Deerfield), Agawam (Springfield), and Woronoco (Westfield) to name just a few. The Pocumtuc, who had connections with these lands for millennia, are part of a vast expanse of Algonquian relations. Over 400 years of colonization, Pocumtuc Peoples were displaced. Many joined their Algonquian relatives to the east, south, west and north— extant communities of Wampanoag, including Aquinnah, Herring Pond, and Mashpee, Massachusetts; the Nipmuc with a reservation at Grafton/Hassanamisco, Massachusetts; the Narragansett in Kingstown, Rhode Island; Schaghticoke, Mohegan and Pequot Peoples in Connecticut; the Abenaki and other Nations of the Wabanaki Confederacy extending northward into Canada; and the Stockbridge Munsee Mohican of New York and Massachusetts, who were removed to Wisconsin in the 19th century. Over hundreds of years of removal, members of Southern New England Tribes would make the journey home to tend important places and renew their connections to their ancestral lands. Such care and connection to land and waters continues to the present day.

Today, Indigenous Nations in southern New England continue to employ diverse strategies to resist ongoing colonization, genocide, and erasure begun by the English, French, Dutch, Portuguese and other European Nations, and that continued when Tribal homelands became part of the United States. Native Americans from Tribal Nations across the U.S. and Indigenous peoples from around the world also travel into these Pocumtuc homelands to live and work. This land has always been and always will be, Native Land.

We also acknowledge that the University of Massachusetts Amherst is a Land Grant University. As part of the Morrill Land Grant Act of 1862, Tribal lands from 84 Native Nations west of the Mississippi were sold to provide the resources to found and build this university.

This Land Acknowledgement is the first step in the university’s commitment to practice intellectual humility whilst working with Tribal Nations toward a better shared future on Turtle Island. We aim to foster understanding, deep respect, and honor for sovereign Tribal Nations; to develop relationships of reciprocity; and to be inclusive of Native perspectives and thriving Native Nations far into the future. Members of Massachusetts-based Tribal Nations who are kin to the historic Pocumtuc contributed their insights in composing this acknowledgement -- namely Tribal representatives from Mashpee, Aquinnah, and Stockbridge Munsee. As an active first step toward decolonization, we encourage you to learn more about the Indigenous peoples on whose homelands UMass Amherst now resides on and the Indigenous homelands on which you live and work.
From the Director

In the psychoanalysis of Sigmund Freud, afterwardsness is “a mode of belated understanding or retroactive attribution of sexual or traumatic meaning to earlier events…” Jettisoning the sexual component and emphasizing the notion of “trauma,” this awkward though evocative term comes very close to describing my state of mind when I was offered a commission to create a socially distanced work at this particular moment of our collective lives. In some ways, the title parodies my (and many others) desire to have reached an endpoint to our twin pandemics: the COVID-19 pandemic and the calling out of systemic racism in the wake of high-profile abusess by the police.

The piece has been constructed quickly and within the constraints and uncertainty of social distancing.

There is a retrospective dimension to Afterwardsness, as much of its choreography comes out of assignments given the dancers during their isolation requiring them to learn from archival videos phrase materials stretching back 40 years no longer in the repertory.

I invited Pauline Kim Harris to be Music Director in collaboration with composer/vocalist/instrumentalist Holland Andrews. They’ve created a composite score that includes Pauline’s original work “Homage” - a violin solo for George Floyd as well as compositions by Holland Andrews and company members. Following the work’s retroactive logic, we are consciously excerpting Messiaen’s great wartime composition Quartet for the End of Time.

-Bill T. Jones

About the Company

BILL T. JONES/ARNIE ZANE COMPANY

Founded in 1982, the Bill T. Jones/Arnie Zane Company has shaped the evolution of contemporary dance through the creation and performance of over 140 works. 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 Artistic Director and Janet Wong is 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. Its most celebrated evening-length works include Last Supper at Uncle Tom’s Cabin/The Promised Land (1990 Next Wave Festival, BAM), Still/Here (1994 Biennale de la Danse, Lyon, France), We Set Out Early…Visibility Was Poor (1996 Hancher Auditorium, Iowa City), You Walk? (2000 European Capital of Culture), Blind Date (2006 Peak Performances at Montclair State), Chapel/Chapter (2006, Harlem Stage Gatehouse), Fondly Do We Hope…Fervently Do We Pray (2009 Ravinia Festival), Another Evening: Venice/Arsenale (2010 Venice Biennale), Story/Time (2012, Peak Performances), and A Rite (2013, Carolina Performing Arts at UNC-Chapel Hill).

NEW YORK LIVE ARTS

Home of Bill T. Jones/Arnie Zane Company (BTJ/AZ), Live Arts is a commissioning and presenting center of diverse artists notable for their conceptual rigor, formal experimentation, and active engagement with the sociocultural currents of our time. Artists at all stages of their careers are supported through residencies, commissions, and artist services. BTJ/AZ, founded in 1982 by Bill T. Jones and Arnie Zane (1948-1988), is recognized as an innovative force, having performed in over 200 cities and 40 countries. Creation of new work by BTJ/AZ is produced by Live Arts and made possible in part by Partners in Creation: Anonymous, Anne Delaney, Zoe Eskin, Eleanor Friedman, Ruth & Stephen Hendel, James C. Hormel & Michael P. Nguyen, Suzanne Karpas, Ellen Poss, Jane Bovingdon Semel, in memory of Linda G. Shapiro, Slobodan
About the Directors

BILL T. JONES (Artistic Director/Co-Founder/Choreographer: Bill T. Jones/Arnie Zane Company; Artistic Director: New York Live Arts) is recipient of the 2014 Doris Duke Performing Artist Award; 2013 National Medal of Arts; 2010 Kennedy Center Honors; a 2010 Tony Award for Best Choreography of the critically acclaimed Fela!; a 2007 Tony Award, 2007 Obie Award, and 2006 Stage Directors and Choreographers Foundation Callaway Award for his choreography for Spring Awakening; the 2010 Jacob’s Pillow Dance Award; 2007 USA Eileen Harris Norton Fellowship; 2006 Lucille Lortel Award for Outstanding Choreography for The Seven; 2005 Wexner Prize; the 2005 Samuel H. Scripps American Dance Festival Award for Lifetime Achievement; 2005 Harlem Renaissance Award; 2003 Dorothy and Lillian Gish Prize; and a 1994 MacArthur “Genius” Award. In 2010, Jones was recognized as Officier de l’Ordre des Arts et des Lettres by the French government, and in 2000, The Dance Heritage Coalition named Jones “An Irreplaceable Dance Treasure.”

Jones choreographed and performed worldwide with his late partner, Arnie Zane, before forming the Bill T. Jones/Arnie Zane Dance Company in 1982. He has created more than 140 works for his company. Jones is 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.

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 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.

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.
About the Artists

BARRINGTON HINDS (Performer) 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 BFA in dance from SUNY Purchase College and has worked professionally with VERB Ballets, Northwest Professional Dance Project, and the national tour of Twyla Tharp’s Broadway show, Movin’ Out. In 2011 Hinds was honored as a finalist for the Clive Barnes Award for young talent in dance. He has worked with leading choreographers including Laurie Stallings, Edgar Zendejas, Sarah Slipper, Helen Pickett, Thaddeus Davis, and Cherylyn Lavagnino to name a few. Hinds recently danced with the Stephen Petronio Company, freelances in commercial, TV, and print work, and is a choreographer and teacher. Mr. Hinds joined the company in 2017.

DEAN HUSTED (Performer) was born and raised in Virginia Beach, Virginia where he began his training at Denise Wall’s Dance Energy under the direction of Denise Wall and Victoria Flores Cooke. Dean holds a Bachelor of Fine Arts from New York University's Tisch School of the Arts. He was selected to attend the contemporary program at The School at Jacob’s Pillow during the summer of 2017, where he performed the works of Marguerite Donlon, Jae Man Joo, Milton Myers, and the Bill T. Jones/Arnie Zane Dance Company. During his time at NYU Tisch he was chosen to study abroad in Berlin under the direction of Pamela Pietro where he studied with Judith Ruiz-Sanchez, Ayman Harper, and Erion Kruja. Dean has had the opportunity to perform works by Merce Cunningham, Bill T. Jones/Arnie Zane, and Christina Robson. Mr. Husted joined the company in 2019.

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

S. LUMBERT (Performer) is a Brooklyn based transgender dance artist. They earned a BS in both Dance and Exercise Science from Skidmore College and an MFA in dance from The Ohio State University. s. sometimes makes and performs their own solo work, and collaborates on duets with Rachel Sigrid Freeburg. s. joined the company in 2018.

DANIELLE MARSHALL (Performer) is a native of Atlanta, GA. She received her early dance training from DeKalb School of the Arts, Phusion Performing Arts Alliance, and City Gate Dance Theater. In 2019, she graduated summa cum laude from the Ailey/Fordham B.F.A. program, studying dance & Pre-Health for Physical Therapy. During her time at Ailey/Fordham, Ms. Marshall had the opportunity to perform works by her colleagues and notable choreographers such as Adam Barruch, Amy Hall Garner, and Maxine Steinman. Marshall is also a certified Horton instructor. Danielle joined the company in 2021.

MARIE LLYOD PASPE (Performer) 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 Allee/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 Vignonelle. 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. Ms. Paspe joined the company in 2018.
JACOBY PRUITT (Performer) began his dance training in Miami, FL where he attended New World School of the Arts. He is a graduate of NYU’s Tisch School of Dance and is a recipient of the Martha Hill Dance Fund’s "Young Professional Award". He has worked professionally with Aliley II, Company XIV, Sean Curran Company, and the Metropolitan Opera Ballet among various other freelance projects. His tv/film credits include Good Morning America, Comedy Central’s ‘Alternatino’, and the ‘In the Heights’ film. Jacoby joined the Bill T. Jones/Arnie Zane company in 2021.

NAYAA OPONG (Performer) is from Cherry Hill, New Jersey. She began her dance training at The Bowman School of Dance and latter continued at Eleone Dance Unlimited Nayaa choose to further her studies at Mason Gross School of the Arts— Rutgers University where she earned a BFA in dance and was able to spend a semester at The Jerusalem Academy of Music and Dance. Since graduating in May 2019 she performs with Hysterika Jazz Dance, has begun working with the BIRDHOUSE artist collective. Ms. Opong joined the company in 2018.

HUIWANG ZHANG (Performer) danced with China Opera and Dance Drama Company and Paper Tiger Theater Studio in Beijing. He joined the Bill T. Jones/Arnie Zane Company in 2017 after the completion of his Master study in Dance and Choreography from the U.S and Germany under great mentorships of Stephen Koester, Sharee Lane, Ellen Bromberg and Katharina Christl. He has also performed with Pearsonwidrig dance theater and Yin Mei Dance. Huiwang’s movement research and teaching are inspired by his traditional training in Chinese Classical Dance, Martial Arts and all teachers like Jennifer Nugent, Sarah Pearson, Leah Cox, Patrik Widrig, Tao Ye, Eric Handman, and Janet Wong. His choreography, often through a sociocultural lens, gives voices to communities at risk of social exclusion and people whose stories are lost in the official narratives, carefully structuring an alternative history from the personal and private stories of individual. His work has been exposed internationally in China, U.S and Germany. Huiwang voluntarily edits a dance e-journal “upsidedown” in China where he writes and translates perspectives in contemporary dance making into Chinese language.

HOLLAND ANDREWS (Composer/Vocalist/Instrumentalist) is an American vocalist, composer, improviser, and performance artist whose work is based on emotionality in its many forms. In their work, Andrews focuses on the abstraction of operatic and extended-technique voice to build soundscapes encompassing both catharsis and the interplay between dissonance and resonance to tell stories of the interior worlds of humanity. Frequently highlighting themes surrounding vulnerability and healing, Andrews arranges music with voice and clarinet, harnessing the innate qualities of these instruments’ power and elegance to serve as a vessel for these themes. As a vocalist, their influences stem from a dynamic range of musical stylings including contemporary opera, free jazz, musical theater, as well as ambient, drone, and noise music. In addition to creating solo work, Andrews develops and performs the soundscapes for dance, theater, and film, and whose work is still toured nationally and internationally. Andrews has gained recognition from publications such as The New York Times, Uncut Magazine, Electronic Sound, NPR, and more. Holland Andrews is currently based in New York City. Andrews also performs solo music under the stage name Like a Villain.

VICKY CHOW (Piano) Canadian pianist Vicky Chow has been described as “brilliant” (The New York Times) and as “one of our era’s most brilliant pianists” (Pitchfork). Her album Surface Image composed by Tristan Perich was listed among the “Top 10 Avant Music Albums” in Rolling Stone. As an artist frequently broadcasted on WNYC radio, her recorded work can be found on the Nonesuch, New Amsterdam, Tzidak, and Cantaloupe Music labels. Interviews and articles featuring Chow have appeared in the HuffPost, Gramophone, The New York Times, and others. She is currently the pianist for Bang on a Can All-Stars, on the board of advisors for Composers Now, and a mentor as part of the Juilliard School mentoring program. Chow is a Yamaha Artist. www.vickychow.com
MARK GREY (Sound Designer) Mark Grey is an Emmy award-winning sound designer and composer who made history as the first sound designer for the New York Philharmonic (On the Transmigration of Souls, 2002, which also won the Pulitzer Prize in Music) and The Metropolitan Opera (Doctor Atomic, 2008, Nixon in China, 2011, Death of Klinghoffer, 2014, The Merry Widow, 2015, Bluebeard's Castle/Iolanta, 2015, L'Amour de Loin, 2016). As a composer, his opera Frankenstein recently premiered at La Monnaie in Brussels, along with several commissions from the Atlanta Symphony and Los Angeles Philharmonic. He has collaborated intimately with composer John Adams, and several others, for nearly three decades. He designed and toured extensively with Kronos Quartet for nearly 15 years. His sound designs have been heard throughout most major concert halls, HD simulcast theaters, and opera houses worldwide.

PAULINE KIM HARRIS (Music Director, Violinist, Composer) Pauline Kim Harris (aka PK or Pauline Kim) is a Grammy-nominated violinist and composer. The youngest student of legendary violinist Jascha Heifetz, she has appeared throughout the US, Canada, Europe, Asia, and Australia as soloist, collaborator, and music director. Known for her work with the classical avant-punk violin duo, String Noise, she has also toured extensively with Orpheus Chamber Orchestra and continues to collaborate with leading new music ensembles in New York City. Kim Harris was the first Music Director for Bill T. Jones/Arnie Zane Dance Company and has been the featured artist for choreographers David Parker and Pam Tanowitz. As a composer, Kim Harris deconstructs and re-embodies the tactile connection between memory and sound. She has recorded for Tzadik, Nonesuch, Northern Spy, Mode, Cold Blue, and Black Truffle Records, among others. Her debut album, Heroine—a reimagining of the Bach Chaconne and Ockeghem’s Deo Gratias—was released on Sono Luminus.

BRIAN H. SCOTT (Lighting Designer) Brian H. Scott is a Theatrical Designer working primarily in the medium of light. As a SITI Company member and resident Lighting Designer since 1997, he has had the good fortune to focus on the creation of new work and the re-investigation of classic texts through a contemporary, as well as a physically and visually rigorous lens. His collaborations as a company member of Rude Mechs in Austin, Texas have offered equally invigorating opportunities to create new work through contemporary eyes, in addition to sweeping adaptations of such literary works as Greil Marcus’ look at the history of counter culture, Lipstick Traces, and James Kelman’s book, How Late It Was How Late.

CALEB VAN DER SWAAGH (Cello) A versatile chamber musician and soloist, cellist Caleb van der Swaagh is an alumnus of Ensemble Connect. He won the first prize at the SAVVY Chamber Competition, Manhattan School of Music Pablo Casals Award, and Tanglewood Karl Zeise Memorial Cello Prize. An advocate of contemporary music, van der Swaagh is a member of counter)induction and Ensemble Échappé and performs with other leading new music ensembles. He appears on counter)induction’s most recent album, Against Method (New Focus Records) as well as recordings on Albany Records, Bright Shiney Things, Superttrain Records, Linn Records, and Avie Records. Van der Swaagh studied at Columbia University (Columbia – Juilliard Exchange), New England Conservatory, and Manhattan School of Music. His primary teachers are Bonnie Hampton, Laurence Lesser, and David Geber. www.calebvanderswaagh.com

JANET WONG (Associate Artistic Director, New York Live Arts) was born in Hong Kong and trained in Hong Kong and London. Upon graduation, she joined the Berlin Ballet, where she first met Bill T. Jones when he was invited to choreograph for the company. In 1993, she moved to New York to pursue other interests. Wong became Rehearsal Director of the Company in 1996, Associate Artistic Director in 2006, and Associate Artistic Director of New York Live Arts in 2016.
PAUL WONJIN CHO (Clarinet) Paul Wonjin Cho, bass clarinetist of Hartford Symphony Orchestra and principal clarinetist of the Binghamton Philharmonic Orchestra, has been described as a “stylish clarinetist” by The New York Times. He served as guest principal with the American, New Haven, and Vermont symphony orchestras, and has performed with the Metropolitan Opera, Orchestra of St. Luke’s, and Singapore Symphony, and was a fellow at the Tanglewood Music Center. Cho finished the program Ensemble Connect and became a core member of Decoda. He performs regularly with Ensemble Échappé, Ensemble LPR, and Sejong Soloists. Cho studied with Dong-Jin Kim, Yehuda Gilad, and David Shifrin at Korean National University of Arts, University of Southern California and the Yale School of Music. Cho is an F. Arthur Uebel Clarinets artist.

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.

OLIVIA EDERY (Production Stage Manager) Proudly from the San Francisco Bay Area, Olivia Edery is excited to return to Bill T Jones/Arnie Zane Company as the new Production Stage Manager. A graduate of NYU's Tisch School of the Arts, she works as a freelance stage and production manager having worked and toured with such companies as MBDance, 600 Highwaymen, Dzul Dance, SF Sketchfest, Tabula Rasa Dance Theater, Joshua Beamish |Move The Company, and The Umbilical Brothers. She also works as an electrician both with IATSE Local 4 and for the Solomon R. Guggenheim Museum as a member of IUOE Local 30.

VERONICA FALBORN (Producer) is incredibly excited to be working with the Bill T. Jones/Arnie Zane Co. 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.

ANDREW LULLING (Associate Sound Designer & Engineer) Andrew Lulling has had the opportunity to work closely with many dynamic and vibrant artists and musicians. He has mixed past productions for Robert Wilson, Robert Whitman, Laurie Anderson & Jason Moran, Richie Havens, Phoebe Snow, Justin Hicks, and many others. Andrew was the Sound Designer for “MAZE” at the Shed in 2019, and has engineered the 2020-21 season at the Park Avenue Armory in New York City. He is a resident of Brooklyn, NY.

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

New York Live Arts
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Upcoming Events:

Jennifer Koh: Bach and Beyond
Asian American Arts and Culture Program
Thursday, October 28, 2021, 7:30 p.m. ET
Bowker Auditorium

Martha Redbone Roots Project
Tuesday, November 9, 2021, 7:30 p.m. ET
Bowker Auditorium