



presents

BILL T. JONES/ARNIE ZANE DANCE COMPANY

BILL T. JONES, Artistic Director
JEAN DAVIDSON, Executive Director
JANET WONG, Associate Artistic Director

Featuring

The Company

Antonio Brown, Talli Jackson, Shayla-Vie Jenkins, LaMichael Leonard Jr., I-Ling Liu,
Paul Matteson, Erick Montes, Jennifer Nugent, and Jenna Riegel

Musicians

Durham Symphony Orchestra:
Emi Hildebrandt, Gentry Lasater, Anne Leyland, Tasi Matthews (violins)
Michael Castelo, Suzanne Rouso (violas)
Chris Johns, Nate Leyland (celli)

Production Staff

Kyle Maude, Laura Bickford, Shoshanna Gross, and Sam Crawford

This program is made possible with support from the Company's commissioning program, "Partners in Creation," which includes the following donors: the Argosy Foundation, Abigail Congdon and Joe Azrack, Anne Delaney, Eleanor Friedman, Barbara and Eric Dobkin, Sandra and Gerald Eskin, Ruth and Stephen Hendel, Ellen Poss, Jane Bovington Semel and Terry Semel and Carol H. Tolan.

Thursday–Saturday, June 16–18, 2011 at 8 pm
Durham Performing Arts Center

SPENT DAYS OUT YONDER (2000)

CHOREOGRAPHY BY Bill T. Jones
MUSIC BY Wolfgang Amadeus Mozart,
String Quartet No. 23 in F Major,
K. 590, Andante (1790)
MUSIC PERFORMED BY The Durham Symphony Orchestra:
Emi Hildebrandt and Anne Leyland (violins),
Michael Castelo (viola), Nate Leyland (cello)
COSTUMES BY Liz Prince
LIGHTING BY Robert Wierzel
DANCED BY The Company

PAUSE

CONTINUOUS REPLAY (1977, revised 1991)

CHOREOGRAPHED by Arnie Zane, 1977, Revised by Bill T. Jones, 1991
MUSIC BY John Oswald
COSTUMES BY Liz Prince and the Company
LIGHTING BY Robert Wierzel
DANCED BY The Company, Erick Montes as "the clock"

INTERMISSION

D-MAN IN THE WATERS (1989, revised 1998)

"In a dream you saw a way to survive and you were full of joy." –Jenny Holzer

CHOREOGRAPHY BY Bill T. Jones
MUSIC BY Felix Mendelssohn,
Octet for Strings in E-flat major, Op. 20 (1825)
MUSIC PERFORMED BY The Durham Symphony Orchestra:
Anne Leyland, Tasi Matthews, Emi Hildebrandt,
Gentry Lasater (violins)
Suzanne Rousso, Michael Castelo (violas)
Nate Leyland, Chris Johns (celli)
COSTUMES BY Liz Prince
LIGHTING BY Robert Wierzel
DANCED BY The Company

D-Man in the Waters is dedicated to Demian Acquavella.

The first movement of *D-Man in the Waters* was commissioned by The St. Luke's Chamber Ensemble, and was made possible with public funds from the New York State Council on the Arts.

The 2011 ADF reconstruction of *D-Man in the Waters* is supported by the SHS Foundation and The Mary Duke Biddle Foundation. The reconstruction was conducted in residence at Bard College and the University of Virginia.

COMPANY HISTORY

Now in its 29th year, the **Bill T. Jones/Arnie Zane Dance Company** was born out of an 11-year collaboration between Bill T. Jones and Arnie Zane (1948–1988). During this time, they redefined the duet form and foreshadowed issues of identity, form, and social commentary that would change the face of American dance. The Company emerged onto the international scene in 1983 with the world premiere of *Intuitive Momentum*, which featured legendary drummer Max Roach, at the Brooklyn Academy of Music. Since then, the 10-member Company has performed worldwide in over 200 cities in 30 countries on every major continent. Today, the Company is recognized as one of the most innovative and powerful forces in the modern dance world.

The repertory of the Bill T. Jones/Arnie Zane Dance 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. The Company has been acknowledged for its intensely collaborative method of creation that has included artists as diverse as Keith Haring, Cassandra Wilson, The Orion String Quartet, the Chamber Society of Lincoln Center, Fred Hersch, Jenny Holzer, Robert Longo, Julius Hemphill, and Daniel Bernard Roumain, among others. The collaborations of the Bill T. Jones/Arnie Zane Dance Company with visual artists were the subject of *Art Performs Life* (1998), a groundbreaking exhibition at the Walker Art Center in Minneapolis, MN.

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); and *Fondly Do We Hope... Fervently Do We Pray* (2009, Ravinia Festival, Highland Park, IL). The ongoing, site-specific, *Another Evening* was last performed in its seventh incarnation as *Another Evening: Venice/Arsenale* (2010, La Biennale di Venezia).

The Company has also produced two evenings centered on Bill T. Jones's solo performance: *The Breathing Show* (1999, Hancher Auditorium, Iowa City, IA), and *As I Was Saying...* (2005, Walker Art Center, Minneapolis, MN).

The Company has been featured in many publications, and one of the most in-depth examinations of Bill T. Jones and Arnie Zane's collaborations can be found in *Body Against Body: The Dance and Other Collaborations of Bill T. Jones and Arnie Zane* (1989 - Station Hill Press) edited by Elizabeth Zimmer.

The Company has received numerous awards, including New York Dance and Performance Awards ("Bessie") for *Chapel/Chapter* at Harlem Stage (2006), *The Table Project* (2001), *D-Man in the Waters* (1989 and 2001), musical scoring and costume design for *Last Supper at Uncle Tom's Cabin/The Promised Land* (1990), and for the groundbreaking Joyce Theater season (1986). The Company was nominated for the 1999 Laurence Olivier Award for "Outstanding Achievement in Dance and Best New Dance Production" for *We Set Out Early... Visibility was Poor*.

The Company celebrated its landmark 20th anniversary at the Brooklyn Academy of Music with 37 guest artists including Susan Sarandon, Cassandra Wilson and Vernon Reid. *The Phantom Project: The 20th Season* presented a diverse repertoire of over 15 revivals and new works.

During the Company's 25th anniversary season in 2007, Ravinia Festival in Highland Park, IL offered the Company its most significant commission to date: to create a work to honor the bicentennial of Abraham Lincoln's birth. The Company created three new productions in response: *100 Migrations* (2008), a site-specific community performance project; *Serenade/The Proposition* (2008), examining the nature of history; and *Fondly Do We Hope... Fervently Do We Pray* (2009), the making of which is the subject of a feature-length documentary by Kartemquin Films entitled *A Good Man*, to be broadcast on PBS *American Masters* in 2011.

The Company has distinguished itself through extensive community outreach and educational programs, including partnerships with Bard College, where company members teach an innovative curriculum rooted in the Company's creative model and highly collaborative methods; and with

Lincoln Center Institute, which uses Company works in its educator-training and in-school repertory programs. University and college dance programs throughout the US work with the Company to reconstruct significant works for their students. The Company conducts intensive workshops for professional and pre-professional dancers and produces a broad range of discussion events at home and on the road, all born from the strong desire to "participate in the world of ideas."

In 2010, the Company announced a groundbreaking merger with Dance Theater Workshop that *The New York Times* said could "alter the contemporary dance landscape in New York." The new organization, called New York Live Arts, is a new model of artist-led, producing/presenting/touring arts organization unique in the United States that aims to support movement-based artists through new and adaptive approaches to creation, presentation, touring, education, and community engagement. For more information: www.billtjones.org and www.newyorklivearts.org

BILL T. JONES (Artistic Director/Co-Founder/Choreographer), a multi-talented artist, choreographer, dancer, theater director and writer, has received major honors ranging from a 1994 MacArthur "Genius" Award to Kennedy Center Honors in 2010. He was 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 Dance Company (then called Bill T. Jones/Arnie Zane & Company) with his late partner, Arnie Zane. In 2010, Mr. Jones was named Executive Artistic Director of New York Lives Arts, a new model of artist-led, producing/presenting/touring arts organization unique in the United States that was formed by a merger of the Bill T. Jones/Arnie Zane Dance Company and Dance Theater Workshop.

In addition to creating more than 140 works for his own company, Mr. Jones has received many commissions to create dances for modern and ballet companies, including Alvin Ailey American Dance Theater, Boston Ballet, Lyon Opera Ballet, and Berlin Opera Ballet, among others. In 1995, Mr. Jones directed and performed in a collaborative work with Toni Morrison and Max Roach, *Degga*, at Alice Tully Hall, commissioned by Lincoln Center's Serious Fun Festival. His collaboration with Jessye Norman, *How! Do! We! Do!*, premiered at New York's City Center in 1999.

His work in dance has been recognized with the 2010 Jacob's Pillow Dance Award; the 2005 Wexner Prize; the 2005 Samuel H. Scripps American Dance Festival Award for Lifetime Achievement; the 2003 Dorothy and Lillian Gish Prize; and the 1993 Dance Magazine Award. His additional awards include the Harlem Renaissance Award in 2005; the Dorothy B. Chandler Performing Arts Award in 1991; multiple New York Dance and Performance "Bessie Awards" for his works *The Table Project* (2001), *The Breathing Show* (2001), *D-Man in the Waters* (1989), and the Company's groundbreaking season at the Joyce Theater (1986). In 1980, 1981 and 1982, Mr. Jones was the recipient of Choreographic Fellowships from the National Endowment for the Arts, and in 1979 he was granted the Creative Artists Public Service Award in Choreography.

Mr. Jones was profiled on *NBC Nightly News* and *The Today Show* in 2010 and was a guest on the *Colbert Report* in 2009. Also in 2010, he was featured in HBO's documentary series *MASTERCLASS*, which follows notable artists as they mentor aspiring young artists. In 2009, Mr. Jones appeared on one of the final episodes of *Bill Moyers Journal*, discussing his Lincoln suite of works. He was also one of 22 prominent black Americans featured in the HBO documentary *The Black List* in 2008. In 2004, ARTE France and Bel Air Media produced *Bill T. Jones-Solos*, highlighting three of his iconic solos from a cinematic point of view. The making of *Still/Here* was the subject of a documentary by Bill Moyers and David Grubin entitled *Bill T. Jones: Still/Here with Bill Moyers* in 1997. Additional television credits

include telecasts of his works *Last Supper at Uncle Tom's Cabin/The Promised Land* (1992) and *Fever Swamp* (1985) on PBS's "Great Performances" Series. In 2001, *D-Man in the Waters* was broadcast on the Emmy-winning documentary *Free to Dance*.

Bill T. Jones's interest in new media and digital technology has resulted in collaborations with the team of Paul Kaiser, Shelley Eshkar and Marc Downie, now known as OpenEnded Group. The collaborations include *After Ghostcatching* – the 10th Anniversary re-imagining of *Ghostcatching* (2010, SITE Sante Fe Eighth International Biennial); 22 (2004, Arizona State University's Institute for Studies In The Arts and Technology, Tempe, AZ); and *Ghostcatching—A Virtual Dance Installation* (1999, Cooper Union, New York, NY).

He has received honorary doctorates from Yale University, Art Institute of Chicago, Bard College, Columbia College, Skidmore College, the Juilliard School, Swarthmore College, and the State University of New York at Binghamton Distinguished Alumni Award, where he began his dance training with studies in classical ballet and modern dance.

Mr. Jones's memoir, *Last Night on Earth*, was published by Pantheon Books in 1995. An in-depth look at the work of Bill T. Jones and Arnie Zane can be found in *Body Against Body: The Dance and Other Collaborations of Bill T. Jones and Arnie Zane*, published by Station Hill Press in 1989. Hyperion Books published *Dance*, a children's book written by Bill T. Jones and photographer Susan Kuklin in 1998. Mr. Jones contributed to *Continuous Replay: The Photography of Arnie Zane*, published by MIT Press in 1999.

In addition to his Company and Broadway work, Mr. Jones also choreographed Sir Michael Tippett's *New Year* (1990) for Houston Grand Opera and Glyndebourne Festival Opera. His *Mother of Three Sons* was performed at the Munich Biennale, New York City Opera and the Houston Grand Opera. Mr. Jones also directed *Lost in the Stars* for the Boston Lyric Opera. Additional theater projects include co-directing *Perfect Courage* with Rhodessa Jones for Festival 2000 in 1990. In 1994, he directed Derek Walcott's *Dream on Monkey Mountain* for The Guthrie Theater in Minneapolis, MN.

ARNIE ZANE (1948-1988, Co-Founder/Choreographer) 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.

The Alvin Ailey American Dance Theater commissioned a new work from Mr. Zane and Bill T. Jones, *How to Walk an Elephant*, which premiered at Wolftrap in August 1985. Mr. Zane (along with Mr. Jones) received a 1985-86 New York Dance and Performance Award ("Bessie") for Choreographer/Creator. *Continuous Replay: The Photographs of Arnie Zane* was published by MIT Press in April 1999.

COMPANY PROFILES

ANTONIO BROWN (Dancer), a native of Cleveland, OH, began his dance training at the Cleveland School of the Arts and received his BFA from The Juilliard School in 2007. Mr. Brown has worked with Nilas Martins Dance Company, Stephen Pier and Sidra Bell Dance New York. In addition to being a member of the Company, Mr. Brown performs with Camille A. Brown & Dancers and Gregory Dolbashian's The Dash Ensemble. Mr. Brown joined the Company in 2007.

TALLI JACKSON (Dancer), originally from Liberty, NY, first trained with Livia Vanaver at the Vanaver Caravan Dance Institute in New York. With the Vanaver Caravan he performed in venues throughout the US and Europe. Mr. Jackson has performed works by Marianela Boan, David Dorfman, Francesca Harper, Heidi Latsky, and Sandy Silva. He received full scholarships from the ADF in 2006 and 2008, the Bates Dance Festival and the Ailey School. Mr. Jackson joined the Company in 2009.

SHAYLA-VIE JENKINS (Dancer), originally from Ewing, NJ, began dance training at Watson Johnson Dance Theater and Mercer County Performing Arts School. In 2004, she graduated with honors from Fordham University. She has performed with The Kevin Wynn Collection, Nathan Trice Rituals, The Francesca Harper Project, and Yaa Samar Dance Theater. In 2008, she was featured in Dance Magazine's "On The Rise" performers. Ms. Jenkins joined the Company in 2005.

LAMICHAEL LEONARD, JR. (Dancer) graduated from the New World School of the Arts in Miami, FL. He joined the Martha Graham Dance Company and danced lead roles, touring nationally and internationally. He most recently danced with the Buglisi Dance Theatre. Mr. Leonard joined the Company in 2007.

I-LING LIU (Dancer), a native of Taiwan, received her BFA from Taipei National University of the Arts in 2005. She has performed with Ku and Dancers, Taipei Crossover Dance Company, Image in Motion Theater Company, Neo-Classic Dance Company, and in works by Trisha Brown, Lin Hwai-Min, and Yang Ming-Lung. Ms. Liu joined the Company as an apprentice in 2007 and became a member of the Company in 2008.

PAUL MATTESON (Dancer), originally from Cumberland, ME, received undergraduate and graduate degrees from Middlebury and Bennington Colleges, respectively. He was a member of David Dorfman Dance and Race Dance and has also performed for Terry Creach, Peter Schmitz, Kota Yamazaki, Chamecki/Lerner, Jamie Cunningham, Neta Pulvermacher, Susan Sgorbati, Helena Franzen, and Keith Johnson. He has been a guest teacher at festivals throughout the US and in Russia. He also choreographs and collaborates with Jennifer Nugent. Mr. Matteson joined the Company in 2008.

ERICK MONTES (Dancer), originally from Mexico City, trained at the National School of Classical and Contemporary Dance. He danced with Compañía Barro Rojo Arte Escenico, A-Quo Danza Contemporanea, Aksenti and Thania Perez-Salas. He received first prize at 2001 Premio Intercontinental INBA-UAM. In 2002, he collaborated with Stephen Petronio on projects for Lincoln Center and Queens Theatre in the Park. He has received grants through Fondo Nacional para la Cultura y Las Artes and Aaron Davis Hall's E-Moves, and was invited to participate in 2004's *Festival Mexico Now* in NYC. Mr. Montes joined the Company in 2003.

JENNIFER NUGENT (Dancer), is originally from Miami, FL. She was a member of David Dorfman Dance and has performed with Martha Clarke, Daniel Lepkoff, Lisa Race, Nina Winthrop, Gerri Houlihan & Dancers, and Mary Street Dance Theater. She has been a guest artist at universities and dance festivals throughout the US, Russia, Korea and Vietnam. In 2009, she was Artist in Residence through Movement Research. She also choreographs and collaborates with Paul Matteson. Ms. Nugent joined the Company in 2009.

JENNA RIEGEL (Dancer), a native of Fairfield, IA, has been a New York-based dancer, performer and teacher since 2007. Ms. Riegel holds an MFA. in Dance Performance from the University of Iowa and a BA in Theatre Arts from Maharishi University of Management. She has performed with Michel Kouakou's Daara Dance, Carolyn Dorfman Dance Company, Tania Isaac Dance and Bill Young/Colleen Thomas & Company. She currently tours nationally and internationally as a company member of David Dorfman Dance, Alexandra/Beller Dances and *johannes weiland*.

LAURA BICKFORD (Lighting Supervisor) grew up in NYC and studied at the Performing Arts High School, Feld Ballet, and the Joffrey. She graduated from Smith College with a BA in Philosophy and Anthropology. Ms. Bickford has assisted Lighting Designer Robert Wierzel on many productions, both dance and opera. She has also worked as lighting supervisor for New York City Opera, New York City Ballet, and Glimmerglass Opera. Ms. Bickford joined the Company in 2004.

SAM CRAWFORD (Sound Supervisor) completed both his Associate of Science degree in Audio Technology and Bachelor of Arts in English 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. He currently lives in Jersey City where he works as a freelance live sound recording engineer and plays banjo and bass guitar in the groups Stereofan and The Goodwill Orchestra.

SHOSHANNA GROSS (Company Manager) is originally from Wendell, MA and moved to NYC in 2003 after receiving a BA in Dance and Choreography from Mills College. In 2008, she completed a MFA in Performing Arts Management from Brooklyn College. While in New York, she has worked in various administrative capacities at the Brooklyn Arts Council, Brooklyn Center for Performing Arts, and The Roundabout Theater Company. Before joining the Company in 2010, Ms. Gross was the programming associate for The Joyce Theater.

KYLE MAUDE (Production Stage Manager) graduated from Drake University with a BFA 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.

JOHN OSWALD (Composer) is a Governor General Award Media Arts Laureate, Ars Electronica Digital Music and Untitled Arts Award winner, and an inductee into the CBC Alternative Walk of Fame, as well as being nominated to third place in a list of the most internationally influential Canadian musicians, tied with Celine Dion. He is currently composing a major symphony for the Frankfurt-based Ensemble Modern, revising *A Time to Hear for Here*, a permanent ever-changing sound environment he designed for the atrium of the radically-renovated Royal Ontario Museum in Toronto, and releasing an augmented revision of his plunderphonic composition *Plexure*, on vinyl. His sound environment *Eislaufen*, is currently installed at the former Royal Horse Palace in Vienna.

LIZ PRINCE (Costume Designer) has worked extensively with Bill T. Jones since 1990. She has also designed for Doug Varone and Dancers, Jose Limon Dance Company, Dayton Contemporary Dance Company, American Ballet Theater, Washington Ballet, Pennsylvania Ballet, PHILADANCO, Houston Ballet, Dendy Dance, Pacific Northwest Ballet, Dortmund Theater Ballet, Mikhail Baryshnikov's White Oak Dance Project, Meg Stuart, Lucy Guerin, Tamar Rogoff, Claire Danes, PILOBOLUS, Neil Greenberg, Jane Comfort, Bebe Miller, Ralph Lemon, and David Dorfman. Her costumes have been exhibited at The New York Public Library for the Performing Arts, Cleveland Center for Contemporary Art, and Snug Harbor Cultural Center.

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 a long history (21 years) with Bill T. Jones and his company. Mr. Wierzel has also worked with 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.

JANET WONG (Associate Artistic Director) 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 on the company. In 1993, she moved to New York to pursue other interests. Ms. Wong became Rehearsal Director of the Company in 1996 and Associate Artistic Director in August 2006.

BILL T. JONES/ARNIE ZANE DANCE COMPANY

BILL T. JONES, Artistic Director
JEAN DAVIDSON, Executive Director
JANET WONG, Associate Artistic Director

Artistic Staff

Bjorn G. Amelan, *Creative Director*
Robert Wierzel, *Resident Lighting Designer*

Liz Prince, *Resident Costume Designer*
Bill Katz, *Artistic Consultant*

Administrative Staff

Bob Bursley, *Producing Director*
Bill Wagner, *Director of Finance*
Leah Cox, *Education Director*
JJ Lind, *Director of Development*
Irfana Jetha, *Development Associate, Institutional Giving*

Victoria Michelotti, *Public Relations Manager*
Marcus Dargan, *Office Manager / Executive Assistant*
Daniel Wiener, *Webmaster*
Real Design, *Identity Design Concept*

Production Staff

Kyle Maude, *Production Stage Manager*
Laura Bickford, *Lighting Supervisor*
Eric Launer, *Technical Director*

Shoshanna Gross, *Company Manager*
Sam Crawford, *Sound Supervisor*

In 2010, the Bill T. Jones/Arnie Zane Dance Company and Dance Theater Workshop merged to form New York Live Arts, an artist-led, producing, and presenting arts organization. New York Live Arts aims to support movement-based artists through new and adaptive approaches to creation, presentation, touring, education and community engagement unique in the United States. New York Live Arts is located at the Doris Duke Performance Center at 219 West 19th Street in New York City and is led by Bill T. Jones as Executive Artistic Director, Carla Peterson as Artistic Director, and Jean Davidson as Executive Director. In spring 2011, New York Live Arts will announce its inaugural season that will debut in fall 2011. Dance Theater Workshop's and the Bill T. Jones/Arnie Zane Dance Company's current seasons continue through June 2011. www.newyorklivearts.org

Lead 2010/2011 season support for the Bill T. Jones/Arnie Zane Dance Company is funded, in part, by the Lambent Foundation Fund of Tides Foundation, The Andrew W. Mellon Foundation, The National Endowment for the Arts, New York State Council on the Arts, Open Society Foundations and the Fund for the City of New York, New York City Department of Cultural Affairs in partnership with the City Council, the Upper Manhattan Empowerment Zone and the Doris Duke Charitable Foundation.

Bill T. Jones/Arnie Zane Dance Company
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