

**UCLA Center for Intercultural Performance**  
**Asia Pacific Performance Exchange 1996**  
**Fellow's Biographies**

**Facilitator**

**Shi-Zheng Chen** is a singer, actor, choreographer and director. Born in Hunan, China, he was a leading traditional opera actor, performing extensively throughout China. Since moving to the United States in 1987, he has appeared as a principal in Meredith Monk's 'Atlas' performed with the Houston Grand Opera and in Monk's 'American Archaeology--Roosevelt Island'. He was the featured vocalist of the Tan Dun ritual opera 'Nine Songs' recorded by CRI. He is now in rehearsal for the Munich Opera's world premiere of 'Marco Polo'. He has been a featured solo vocalist at Lincoln Center and major festivals throughout the world. He was choreographer for the New York City Opera's production of 'Turandot' (1991-96) and Ping Chong's 'Chinoiserie' for the Next Wave Festival at BAM. His directing credits include: A 'Small Delegation' for the China Youth Art Theater, 'Kindness' at the Center for Contemporary Arts in Santa Fe, and the 'Bacchae' with the China National Beijing Opera Company. Chen is currently teaching performance acting at NYU Tisch School of the Arts.

**Facilitator**

**Dan Chumley** is a director, actor, comedian, and teacher. He has worked with the San Francisco Mime troupe since 1967, and has been its principal director for the last fifteen years. Dan and the Mime Troupe have presented their 'serious comedies' to local audiences in the San Francisco area, as well as to international audiences in Europe, Central America, Canada and the Middle East. In addition to his work with the Mime Troupe, he has collaborated on several international productions, including 'Big Wind', which included performers from six Asian countries. During the past decade he has developed a workshop in Comedia D'ell Arte that is specifically geared to train animators, and has worked for, among others: Disney, Lucas, and Dreamworks. He has taught residencies at universities and high schools and recently began working with 'at risk youth' in and around San Francisco. He has been guest director at the San Francisco Shakespeare Festival creating a country western '12th Night' and an 'As You Like It' in *Kathakali* style.

**Artist Fellows**

**Eve Beglarian** is a composer, performer, and audio producer whose work has been performed in the United States, Europe, Mexico, South America, Asia, and the Baltic States, and in the most mainstream concert halls and theaters as well as in clubs and lofts. She has worked extensively with dancers, from ballet to post-modern movement art. Her chamber music has been commissioned and performed by the California EAR Unit, Relâche, and the Paul Drescher Ensemble, among others. Her experience in music theater includes collaborations with Shi-Zheng Chen (with the China National Beijing Opera Theater) and Terry O'Reilly (with Mabou Mines.) Her performing duo, Twisted Tutu, with keyboard player Kathleen Supové, blends high technology with theater. In addition to her composing and performing work, Eve directs and produces audiobooks of authors including Stephen King and Anne Rice for Random House and Viking Penguin.

**Paul Drescher** is a composer and musician who is noted for his ability to integrate diverse musical influences into his own personal style. He works on many forms of musical expressions including opera, musical theater, chamber and orchestral formats. Paul is highly regarded for his live instrumental and electro-acoustic chamber music performances, touring both nationally and internationally. Paul has also written scores for theater, dance and film and is a frequent collaborator with modern dancers, performance and visual artists such as Margaret Jenkins and Rinde Eckert. Paul has had a lifelong interest in the music of many cultures which has led to the study of Hindustani music with Nikhil Banerjee and Ghanaian drumming with C.K. and Kobla Ladzekpo amongst others.

**Hartati** was born in Jakarta but grew up in West Sumatra where she studied and performed with Minangkabau choreographer, Gusmiati Suid in the Gumarang Sakti Dance Company. Her training has included the Indonesian martial art form of *Pencak Silat*, as well as the study of both traditional and contemporary dance forms from West Sumatra. She continued her education in choreography at the Jakarta Art Institute, where she was introduced to a variety of dance forms from other parts of Indonesia, as well as ballet and modern dance. In 1989, she performed at the Hong Kong International Festival of Dance Academies, where she received an award for her choreography. Hartati toured the United States as part of the 1991 Festival of Indonesia, attended the 2nd Asian Dance Festival in Kuala Lumpur, Malaysia in 1992 and had her choreography featured at the 14th annual Asia Festival of the Arts in Jakarta, and most recently at the Indonesian Dance Festival.

**Keremane Shivanand Hegde** is from Karnataka, where he is the fourth generation of his family to perform the Uttar Kannada style of *Yakshagana*, a traditional South Indian theatre form. He is adept at performing both male and female characters, which is a rare skill in this art form. In 1985 Shivanand left Karnataka to enter the Natya Institute of Choreography in New Delhi, studying choreography and *Kathak* under the direction of Maya Rao. This program gave him a foundation in various folk and classical performance traditions from other parts of India. Between 1990 and 1992 he was supported by an Indian government scholarship for cultural workers. After achieving distinction in the art circles of Delhi, he returned to his home in Karnataka and became one of the

leaders of the renowned company, Sri. Idagunji Mahaganapaati Yakshagana Mandali, Keremane. He has toured with the company internationally.

**Zhou Jing-Qiu** started training in Beijing opera at the Traditional Opera Institute when he was twelve. He began performing major roles in the opera when he was 21 and was a principal actor in the company for the next ten years, performing extensively and touring internationally to Europe. In 1993 he returned to school to study directing at the Central Institute of Drama in Beijing. He is currently an actor, writer and director. In addition to his work for the stage, he has recently written and directed a six-part television program focusing on introducing traditional Beijing opera to children. He has assumed new leadership roles within the Beijing Opera company and is now enrolled in a special government educational program geared for future arts leaders.

**Azad Abul Kalam** is an actor/director in three major Bangladeshi theatre companies and has toured internationally throughout Europe and India. His directing credits include numerous Bangla theater productions and a unique indigenous adaptation of 'Oliver Twist' translated into the Bangla language. He has participated in theater workshops given by a range of international theater figures, including Francis Cervantes, Clive Barker and Dan Chumley, and acted in a production of the Wole Soyinke play 'Strong Breed'. Azad has a deep commitment to the use of theatre in education and conducts an ongoing series of theater workshops for children throughout Bangladesh. He has an MA degree in Mass Communication and Journalism.

**Vinaya Kumar** dancer, actor and director, was born in South India. He studied theater at the School of Drama in Calicut University in Kerala. He won a first prize for his direction of the play '*Stree*', performed by the Women's Polytechnic Campus Theatre. He joined the Ankanam Theater Company in 1992 where he studied several different traditional Indian performance genres including *Kalaripayattu*, *Kathakali* and *Kutiyattam*. He has given theatre workshops in voice and movement training and acted in a short film on environmental preservation. He is an independent artist working to create a new contemporary Indian theatre style.

**David Lefkowitz** is a composer and musician. He studied with such notables as Samuel Adler, Pulitzer Prize winners George Crumb, and Karel Husa. Before coming to UCLA, he taught at the Interlochen Arts Academy and the Eastman School of Music. In 1993, he was a composer-in-residence at the Honeoye Central School, New York, under the auspices of the 'Meet the Composer' program. His works have been performed throughout the United States as well as in Japan and the Netherlands. His numerous awards include an ASCAP Foundation Grant to Young Composers(1993) for *Autumn Flowering*, first prize in the Fukui International Harp Music Award (1992) for *Calder's Closet*, and the "Special Prize" for best harpist/composer collaborative team in the second Fukui International Harp Music Awards Competition (1995) for *Ancient Rituals, Distant Landscapes*. A Japanese label CD of *Calder's Closet* was released in 1993.

**Agnes Locsin** has won numerous awards for her distinctive choreography which she describes as 'Filipino neo-ethnic'. As a director, choreographer and teacher, she brings a wide range of techniques and styles to her work. She has been the artistic director of the Ballet Philippines II from 1989 to the present, where she developed her own training methods to draw out the promise of talented young dancers and in 1994 she became the artistic director of the parent company, the Ballet Philippines. She has been a faculty member of the Center for Culture of Philippines (CCP) Dance School since 1985 and has been an artistic consultant to the Jazz Tap Center in Manila since in 1985. She draws inspiration from the rich heritage of Filipino culture and continues to conduct research into the traditional and ethnic cultures of her homeland.

**Victoria Marks** is a choreographer and educator, whose work has been performed throughout the USA and in Europe. She is currently an Assistant Professor of Choreography in the UCLA World Arts and Cultures Department. Before coming to Los Angeles she lived in the U.K., where for three and a half years she worked as an independent choreographer and directed the choreography program at the London Contemporary Dance School. Whether creating dance for the stage or for film, in community settings or for professional dancers, Victoria is a "portrait artist" who develops the unique character of the individuals or groups she works with - and communicates that, through performance, to the wider community. Victoria has been the recipient of grants from the National Endowment for the Arts and other state and private foundations. She received a Fulbright Fellowship in choreography, and numerous awards for her dance films, which have aired on the BBC in the U.K. and throughout Europe.

**Nguyen Thi Hong Ngat** is one of the few women playwrights in Vietnam. She achieved early distinction as a performer/dancer in the traditional Vietnamese theatre form known as *Cheo*. She studied acting at the Hanoi College of Dramatic Arts in 1973 and continued her education in the Soviet Union at the Moscow Cinema Institute, where she studied writing for theatre and film. She has been prolific with a corpus of work consisting of published novels, poetry, film scripts and plays, becoming a renowned writer. She credits her training in *Cheo*, with its combination of song, dance, acting and dialogue as giving her dramatic writing a particularly Vietnamese flavor. She is currently the director of the Youth Picture Film Studio. In addition she is a member of the executive committee of the Vietnamese Cinema Association. She is also a member of the Vietnamese Writers Association. and the Vietnamese Theater Association. She recently presented a paper on the future of Vietnamese theatre entitled 'A Fascinating Torment' at the Third International Conference of Women Playwrights in Adelaide, Australia.

**Treva Offutt** is a dancer, singer, actress and visual artist from Cleveland. For the past five years she has been a member of Urban Bush Women and has toured extensively nationally and internationally. She has a BFA from Rhode Island School of Design in

illustration and animation, and has taught maskmaking, mural and performance workshops around the country. Community arts interaction has led her to begin developing a workshop based on visual, vocal and movement techniques. She currently performs and does vocal arranging for the group Ancient Vibrations, which comprises musicians, singers and dancers, that perform sacred and traditional songs from Jamaica. Her travels have allowed her to study vocal, theater and dance techniques with professionals from many cultures.

**M. Fazlur Rahman** is an actor, musician and cultural worker who has been a core member of the Aranyak Natya Dal theatre company since 1983. He has toured Europe, India and Thailand with Aranyak Natya Dal and has composed music for several theatrical productions. His firm grounding in Bangladesh folk music forms such as *Pala* has informed his own creative musical work for the Bangladeshi theater. In 1993 Fazlur presented a workshop on the use of Bangladeshi Folk Music in Theatre at the Asian People's Theatre Festival in 1993, and has taught theater workshops throughout Bangladesh.

**I Made Sidia** Born in the village of Bona, in Gianyar district of Bali, Sidia is one of Bali's new generation of performers. Like his father, I Made Sija, Sidia is an accomplished *dalang*/puppeteer, *topeng* (masked) dancer, musician and choreographer. He began his training at the age of ten with his father and as a young adult he continued his studies at the High School of Performing Arts (SMKI) in Batubulan. He then studied at the National Arts Institute in Denpasar (STSI), where he is now on the faculty. He has toured extensively throughout Indonesia, Asia, Europe and the United States. His new work has been presented at the Bali Arts Festival, and he recently collaborated with American artists Kent Deveroux and Jarod Powell on a multi-media performance titled 'Visible Religion' which was performed in Seattle, Minneapolis and Chicago.

**Vu Thuy Ten** is a noted director and actor in the traditional Vietnamese theatrical form of *Tuong*, which combines singing, acting, clowning and dance in the traditional Vietnamese opera. She is the first woman to be director of a traditional *Tuong* company. As a professional government-supported theatre company, the group tours extensively in both urban and rural settings throughout Vietnam. She has also been featured in several plays and films. She is a performer who combines dramatic strength, technical virtuosity and lyrical musicality in her work and is recognized as one of the finest exponents of the *Tuong* tradition in Vietnam today.

**Amy Trompeter** is a director and scenographer who creates visual theater for outdoor festivals, theater works for orchestra, and puppet operas. For eighteen years she performed, designed and directed for the Bread and Puppet Theater. Her work is highly visual and she has been described as 'a director who constructs actors and designs stage visions'. She has conducted workshops, inventing large outdoor pageants in many countries including Italy, France, Nicaragua, Mexico, Japan and Botswana. Currently Amy is directing a World Theater Program at Barnard College where she is a faculty member. She was Associate Professor of Theater Design at Bates College in Lewiston, ME and director of the Antioch College Theater. She instituted a world theater program which included amongst others, Asian theater residencies and toured her works with several international companies. In the Spring of 1996, she is designing and directing a giant puppet opera of Handel's 'Acis' and 'Galatea' for the Orchestra of St. Luke's Children's Free Opera and Dance Series. Amy is designing costumes and sets for 'The Satire of the Four Estates', for the 1996 Edinburgh Festival.

**Xu Ying** was born in the Hunan region of China, where he began his training in traditional Hunan Opera of *Huaguxi*. He is a director, writer and actor and received a B.A. from the Hunan Art School with a focus on *Huaguxi*. He continued his studies at the China Traditional Opera Institute where he received a second B.A. in writing and opera theory. He was a leading actor with the Hunan Drama Institute specializing in clown characters and taught Hunan opera performance at the Hunan Art School for several years. Xu is currently a playwright with the China Opera and Dance-Drama theatre. He is a published playwright as well as an author of several articles on Chinese opera, and a soon-to-be published book Beijing Opera Shock. He recently worked with the Youth Drama Theatre, collaborating with other young playwrights on a new drama which won several awards for writing, directing and acting.

## **Asia Pacific Performance Exchange 1997**

### **Fellow's Biographies**

#### BANGLADESH

- **UTTAM CHAKRABORTY** (APPEX II) A celebrated traditional musician of Bengali music, Mr. Chakraborty has served as a music consultant and composer for Aranyak Natya Dal. In addition to his classical ragas, he is known for his improvisational talents and innovative techniques on the flute. A key music consultant, composer, and performer for the highly acclaimed production of Joyjoyanty, he is also an accomplished tabla and harmonium player. Mr. Chakraborty has worked as a cultural worker with the Bangla German Sampreeti for three years, as assistant musical director with the Bangla Theatre, and as Secretary to Mr. Mamur Raschid, dramatist and Artistic Director of Aranyak Natya Dal. He has been a member of Aranyak since 1985.
- **AZAD ABUL KALAM** (APPEX I) As an actor and director in three major Bangladeshi theatre companies, he has toured internationally throughout Europe and India. His directing credits include numerous Bangla theater productions and a unique indigenous adaptation of 'Oliver Twist' translated into the Bangla language. He has participated in theater workshops given by a range of international theater figures, including Francis Cervantes, Clive Barker and Dan Chumley, and acted in a production of

the Wole Soyinke play 'Strong Breed'. Mr. Kalam has a deep commitment to the use of theatre in education and conducts an ongoing series of theater workshops for children throughout Bangladesh. He has an M.A. degree in Mass Communication and Journalism.

- **M. FAZLUR RAHMAN** (APPEX I) Since 1983, Mr. Rahman has been a core member of the Aranyak Natya Dal theatre company as an actor, musician and cultural worker. He has toured Europe, India and Thailand with the company and has composed music for several theatrical productions. His firm grounding in Bangladesh folk music forms such as *Pala* has informed his own creative musical work for the Bangladeshi theater. In 1993, Mr. Rahman presented a workshop on the use of Bangladeshi Folk Music in Theatre at the Asian People's Theatre Festival and has taught theater workshops throughout Bangladesh.
- **\*FAIZ ZAHIR** (APPEX II) Mr. Zahir is an actor, director, set and costume designer, animator, and culture worker. He holds a B.A. in Humanities from the University of Dhaka. Since 1980, he has been a grassroots activist; he was the founder of Probash Natya Dal-a Theatre group, organized by immigrant communities based in Rome, Italy, and is an organizer with Mukto Natok Dal, a national theatre organization working in rural Bangladesh. In addition, he manages and coordinates a radio magazine for rural and urban listeners, and works on television and audio visual material on development issues. Mr. Zahir has participated in the Festival celebrating the 90th birthday anniversary of Bertolt Brecht in Germany and the 2nd Asian People's Theatre Festival in Hong Kong. He is an active member of Aranyak Nattya Dal and was director, designer and actor of the recent productions of Joyjoyanti, Lebev, and Halum Halum.<sup>1</sup>

## CHINA

- **\*FAN XING** (APPEX II) Ms. Fan is currently a graduate student at the Academy of Chinese Traditional Opera in Beijing, where she is completing her thesis on Comparative Drama. She received her B.A. in linguistics, Chinese and English literature from the Beijing Language Institute. She is currently working on two publications related to Chinese opera, Chinese Traditional Opera in the Modern Age, and Drama Comparison between Chinese Traditional Opera and Western Drama. Ms. Fan has often served as interpreter for foreign professors, and in 1996, served as interpreter on Bacchae, co-produced by the National Beijing Opera Theater and the New York Greek Drama Company. Recently she assisted Victoria Marks and Xu Ying as interpreter and translator on the collaborative project, The True Story of Ah Q.
- **\*LIU ZIWEI** (APPEX II) Mr. Liu is a Chinese opera actor who has specializes in Wu Shen (heroic male) and monkey characters. As such, he is especially versatile in acrobatic fighting and male dance movements. Trained at the China Traditional Opera Academy, he joined the National Opera Company in 1982, upon graduation, and became an award-winning lead actor. In 1987, he received the First Prize for the best performance in the competition of the National Beijing Opera for younger performers. Since 1988 he has worked independently as an opera actor for the National Theater and in films, and television programs in China, Hong Kong and Taiwan, including the title role of Mei Lan Fang, the great master of Beijing opera.
- **XU YING** (APPEX I) From the Hunan region of China, where he began his training in traditional Hunan Opera of *Huaguxi*, Mr. Xu is a director, writer and actor. Having received his B.A. from the Hunan Art School with a focus on *Huaguxi*, he continues his studies at the China Traditional Opera Institute where he received a second B.A. in writing and opera theory. A leading actor with the Hunan Drama Institute specializing in clown characters, he also taught Hunan opera performance at the Hunan Art School for several years. Currently a playwright with the China Opera and Dance-Drama theatre, Mr. Ying is a published author of several articles on Chinese opera, and a soon-to-be published book *Beijing Opera Shock*. He recently worked with the Youth Drama Theatre, collaborating with other young playwrights on a new production which won several awards for writing, directing and acting.

## INDIA

- **VINAY KUMAR** (APPEX I) Born in South India, Mr. Kumar is a dancer, actor and director who studied theater at the School of Drama in Calicut University in Kerala. He won a first prize for his direction of the play 'Stree' performed by the Women's Polytechnic Campus Theatre. In 1992, he joined the Ankanam Theater Company where he studied several different traditional Indian performance genres including *Kalaripayattu*, *Kathakali* and *Kootiyattam*. He has given theatre workshops in voice and movement training and acted in a short film on environmental preservation. As an independent artist, he is working to create a new contemporary Indian theatre style.
- **KOYAPPA SARADA NARAYANAN** (APPEX II) Known professionally as Painkulam Narayanan Chakyar, Mr. Narayanan was born in Kerala to the distinguished Chakyar family of traditional story-tellers and actors of Sanskrit drama known as *Kootiyattam*. Studying from the age of ten under the late guru Painkulam Rama Chakyar, who is credited for the revival of the art form, Mr. Narayanan participated in various cultural events, including the prestigious *Kootiyattam* Festival held in New Delhi.

He has traveled internationally, conducting several workshops, as well as co-directing the experimental production of Bhasa's *Swapnavasavadatham* (produced by Darpana Academy, 1992). As his family holds the rights to conduct *Kootiyattam* performances at various temples, he perpetuates the tradition by teaching the younger generations that will follow.

- **S.S. KALAI RANI** (APPEX II) An actress trained at the Chennai Film Institute as well as the Tamil Nadu Government Music College, Ms. Rani applies her performing arts experience to her work as the resource person at the Children's Theatre Workshop/Koothu-p-pattarai Theatre Group in Tamil Nadu. Though her formal training focuses on the traditional Indian disciplines such as Koodiyattam, Karnatik music and Thala, she has also worked extensively in Western theatre productions expanding her range of cross-cultural forms.

#### INDONESIA

- **I DEWA PUTU BERATA** (APPEX II) Considered one of Bali's leading independent artists, Mr. Berata has directed a number of prominent gamelan orchestras in Bali and teaches in his village of Pengosekan. He is a graduate of STSI, the Academy of Music and Dance in Denpasar, Bali and has apprenticed with the leading musicians of Peliatan, Bali. His recent work with American artists has included Gamelan Sekar Jaya, Larry Reed and Keith Terry.
- **I RWANSYAH HARAHAP** (APPEX II) Currently teaching Ethnomusicology in the Program Etnomusikologi of the Universitas Sumatera Utara, Medan, Mr. Harahap also directs activities for Gaung Sumatera Utara, "Echoes of North Sumatra," a studio/workshop established by him in 1995 to bring together various performance traditions. A trained musician in various genres, including guitar, bass guitar, *gambus* (Melayu plucked lute), *ud* (Arab plucked lute), *taganing* (Toba Batak tuned-drum set), *godang hasapi* (Toba Batak string and xylophone ensemble), and *gordan sambilan* (Mandailing Batak nine-drum set). His studies on "Taganing of the Toba Batak" at the Program Etnomusikologi, Fakultas Sastra from 1983 to 1991 led to his work at the University of Washington, Seattle, where he earned his 1994 M.A. degree in Ethnomusicology.
- **EKO SUPRIYANTO** (APPEX II) A graduate of the Indonesian Institute of the Arts (STSI) in Surakarta, Central Java, Mr. Supriyanto credits his training with Kahari and Alit Maryono since the age of ten as the foundation to his achievements in Javanese classical dance. He has been involved with prominent Indonesian dance groups which tour internationally and has brought his experiences into his own works of choreography, musical composition and theatrical collaborations. Presently, he is preparing two major pieces, one of which will be presented for his senior thesis, while also completing his guest residency at the 1997 American Dance Festival.
- **INDRA UTAMA** (APPEX II) A leading dancer and choreographer of Sumatra, Mr. Utama is the dance director of ASKI, the Academy of Music and Dance in Padang Panjang, Western Sumatra. Known for his interest in both traditional and contemporary expressions, his work draws upon Minangkabau dance and Penca Silat martial arts and experimental sources. He recently participated in an intercultural workshop in Singapore, directed by Ong Sen Kang of Theatreworks.

#### MYANMAR

- **U CHAN THA** (APPEX II) U Chan Tha is Artistic Director of Yangon's most distinguished company, Thitsa Metta Shwe Mann Thabin. The youngest son of the renowned Myanmar artist, Shwe Man Tin Maung, he carries on the family tradition in the company founded by his father. The featured performer in this seventy-eight member company, he constantly tours the country, performing from 9 at night till 5 in the morning. U Chan Tha has often represented Myanmar on cultural missions; he has participated in the 1997 Singapore Dance Festival, and has traveled to Singapore, Indonesia and the U.S. An actor, singer and most especially, a dancer, he is considered one of Myanmar's outstanding performers.
- **U YE HTUT** (APPEX II) As the Chair of the Dramatic Arts Department of the University of Culture in Yangon, Myanmar, U Ye Htut established the first dramatic arts program in this newly established University. He received his degree in Myanmar literature and language from the University of Yangon, and has taught English and Political Science. Early in his career he was active in the performing and literary arts, and his creative work encompasses a broad range of media, as playwright, poet, screen writer, television and theater director and documentary producer. He has led cultural missions to Thailand, China and Japan, and in 1996, was awarded a literary prize for his research work, "Myanmar Zat Kyee, the Traditional Grand Drama." In 1997 he published a book, entitled, "Myanmar Dances" in English and Myanmar.

#### VIETNAM

- **NGUYEN BOI CO** (APPEX II) A graduate of the Hanoi National Conservatory (B.A. in Orchestral Conducting and Musicology), Ms. Nguyen is currently a candidate for the Master of Music degree in Orchestral Conducting at Mannes College of Music. Though she has performed with distinction for the Chamber Orchestra of the Vietnam Association of Musicians and the Vietnam National Symphony Orchestra-Hanoi Opera House at home, she has also managed to tour extensively abroad, including

the United States. As the 1997 recipient of the Fellowship Grant from the Asian Cultural Council, she has continued her work in developing ties in the performing arts.

- **\*NGUYEN THU THUY** (APPEX II) Ms. Nguyen is a musician, singer, creator and teacher of traditional Vietnamese instrumental music. A graduate of the Traditional Music of Hanoi National Conservatory of Music, she is a virtuoso on the virtually all the percussion instruments found in Vietnamese traditional music. Ms. Nguyen performs both as a soloist and as a member of an ensemble, often at state events for visiting foreign dignitaries. She comes from a family where five out of eight of her siblings are artists. She has maintained an active professional profile, has toured in Asia and Europe, and is an outstanding young faculty member at the Hanoi Conservatory of Music.
- **\*TRAN THI VAN QUYEN** (APPEX II) A celebrated actress/singer/dancer of Cheo, Ms. Tran is recognized for her outstanding vocal and dramatic interpretation of both traditional and contemporary Cheo plays. An awarding winning member of the National Cheo Company, she has won gold medals in 1988, 1991, 1994 and in 1995. Adding to her national recognition, has been her recent work in film and television. Ms. Tran has toured Germany, France, England, Tunisia, Rumania, and Thailand, to introduce Vietnamese Cheo theater to these countries.
- **VU THUY TEN** (APPEX I) A noted director and actor in the traditional Vietnamese theatrical form of *Tuong*--which combines singing, acting, clowning and dance in the traditional Vietnamese opera--Ms. Vu is the first woman to be an artistic director of a *Tuong* theatre. As a professional government-supported theatre company, the group tours extensively in both urban and rural settings throughout Vietnam. She is a performer who combines dramatic strength, technical virtuosity and lyrical musicality in her work and is recognized as one of the finest exponents of the *Tuong* tradition in Vietnam today. And as a trained performer, Ms. Vu has been featured in several current plays and films.

#### UNITED STATES

- **SUSAN BAUER** (APPEX II) A dancer, choreographer and scholar in Dance Ethnology/Anthropology, Ms. Bauer has been a dance/movement educator for ten years and recipient of several Dance Educator awards. Presently an MFA student in the Department of World Arts and Cultures, she holds an M.A. in Dance and Movement Studies from Wesleyan University, and a B.A. in Dance and French from Middlebury College. Her studies in dance and mask making as well as conducting fieldwork and performing in Bali, Indonesia have led the way for collaborations with dancers from Indonesia, Japan, India and the United States.
- **EVE BEGLARIAN** (APPEX I) A composer, performer, and audio producer whose work has been performed in the United States, Europe, Mexico, South America, Asia and the Baltic States, Ms. Beglarian has worked extensively with dancers, from ballet to post-modern movement art. Her chamber music has been commissioned and performed by the California EAR Unit, Relâche, and the Paul Drescher Ensemble, among others. And her experience in music theater includes collaborations with Shi-Zheng Chen (with the China National Beijing Opera Theater) and Terry O'Reilly (with Mabou Mines). Twisted Tutu, her performing duo with keyboard player Kathleen Supové, blends high technology with theater. In addition to her composing and performing work, she directs and produces audiobooks of authors including Stephen King and Anne Rice for Random House and Viking Penguin.
- **ANTHONY BROWN** (APPEX II) As an independent artist (percussionist), composer and ethnomusicologist, Dr. Brown has been commissioned to compose as well as to be featured in soundtracks, choreographies and theatrical works, and he has performed, recorded and published extensively. An active participant in the development of Asian American jazz, he served as Curator of American Musical Culture and Director of the Jazz Oral History Program at the Smithsonian Institution from 1992 to 1996. Dr. Brown has a Master of Music in Jazz Performance, and an M.A. and Ph.D. in Ethnomusicology from UC Berkeley. His other research interests include the classical music of Japan, India and Indonesia and the interculturalization of African and Native American music.
- **SHI-ZHENG CHEN** (APPEX I) Born in Hunan, Mr. Chen is a singer, actor, choreographer and director, who worked as a leading traditional opera actor performing throughout China. Since moving to the United States in 1987, he has appeared as a principal in Meredith Monk's 'Atlas' and 'American Archaeology--Roosevelt Island'. A featured vocalist of the Tan Dun ritual opera 'Nine Songs,' he recently performed for the Munich Opera's world premiere of 'Marco Polo' and has been a featured solo vocalist at Lincoln Center and major festivals throughout the world. As a choreographer, Mr Chen worked with the New York City Opera's 'Turandot' (1991-96) and Ping Chong's 'Chinoiserie' for BAM. And his directing credits include: A 'Small Delegation' for the China Youth Art Theater, 'Kindness' at the Center for Contemporary Arts in Santa Fe, and the 'Bacchae' with the China National Beijing Opera Company. Mr. Chen is currently teaching performance acting at New York University's Tisch School of the Arts.
- **MARIA CHENG** (APPEX II) Born in China, Ms. Cheng has partnered with Bill T. Jones in his BREAK for KTCA-TV; was featured in Robert Wilson's THE KNEE PLAYS; and has toured her internationally her critically acclaimed solo concerts ANTECEDENTS and AWSOMMM! As choreographer, dancer, playwright, actress, master teacher, associate professor and

Director of Dance at the University of Minnesota, she has been the recipient of four National Endowment for the Arts choreographer's fellowships and received a creativity grant from the Rockefeller Foundation in 1993. She also serves on several panels and participates in numerous festivals, including Jacob's Pillow, the Indonesian Dance Festival and the Internationales Tanzfestival Nordrhein-Westfalen.

- **PAUL DRESHER** (APPEX I) A composer and musician who is noted for his ability to integrate diverse musical influences into his own personal style, Mr. Drescher works on many forms of musical expressions including opera, musical theater, chamber and orchestral formats. He is highly regarded for his live instrumental and electro-acoustic chamber music performances, touring both nationally and internationally. Writing scores for theater, dance and film and a frequent collaborator with modern dancers, performance and visual artists such as Margaret Jenkins and Rinde Eckert, he has also pursued his lifelong interest in the music of many cultures which has led to the study of Hindustani music with Nikhil Banerjee and Ghanaian drumming with C.K. and Kobla Ladzekpo amongst others.
- **KENNY ENDO** (APPEX II) A composer, taiko performing artist, percussionist and Artistic Director of Kenny Endo Taiko Ensemble with several recordings and film/television appearance to his credit, Mr. Endo hails from Los Angeles. Though his early training was in western drums and percussion for performance with jazz, fusion and classical artists, he later discovered his roots through the Japanese taiko, and has studied and performed extensively in Japan with several taiko masters in various styles of drumming. He is the first foreigner to receive a stage name in Hogaku Hayashi (Japanese classical drumming) and has toured extensively throughout the U.S., Europe and Asia, collaborating with different artists, ranging from musicians to a performance flower arranger.
- **SEN HEA HA** (APPEX II) Acclaimed for her ability to work in traditional as well as experimental Korean expressions, Ms. Ha is recognized for her ties to Korean shaman practices and contemporary theatrical choreography. Born in Pusan, Korea, she is an M.F.A. candidate in Dance in the Department of World Arts and Cultures where she recently completed her M.A. in Dance Ethnology. Invited to perform her work as an independent artist both in the U.S. and Korea, she has performed in Peter Sellars' opera production of *Oedipus Rex*. In 1996, she was awarded (together with John Bishop) a California Arts Council grant for a video on Korean Shamans in Los Angeles and also received the National Dance Association's Outstanding Graduate award for her thesis on Shamanism. In the fall of 1997, Ms. Ha, by invitation of Pina Bausch, will participate in workshops at the Tanztheater Wuppertal.
- **ANGELIA LEUNG** (APPEX II) A choreographer and dancer who is a founding member of Chopsticks & Sneakers, a collective of Asian and Asian American choreographers, Ms. Leung has also earned a B.A. in Psychology, a B.S. in Education, and an M.A. in Dance. She is currently an Associate Professor in the Department of World Arts and Cultures and beginning in the fall of 1997 will occupy the Vice Chairship there. Born in China, she has taught internationally and has presented her works throughout the U.S., Canada, Mexico city, Taiwan, Scotland and Finland focusing in areas such as improvisation, choreography, movement analysis, fundamentals and technique, dance education, and production management.
- **LIU QI-CHAO** (APPEX II) Trained in both traditional Chinese and western music at the Shanghai Conservatory, Mr. Liu is a composer, performer, scholar, teacher, and a founding member of the Pacific Zheng Ensemble and of Chi Music. He has served as resident composer for the renowned Beijing Oriental Song and Dance Ensemble is best known for his composition of the score for the theatrical adaptation of *Woman Warrior*. He is currently working on a collaborative piece for a production titled, *Traditions in Transformation*, commissioned by the Rockefeller Foundation. A virtuoso performer, he has performed with the Kronos Quartet, Jon Jang and Anthony Brown, at venues such as the Scotland Early Music Festival, the Royal Albert Hall, and at the Chicago Jazz Festival, among others. In addition, Mr. Liu has authored several books on Chinese music and lectured extensively throughout the U.S.
- **VICTORIA MARKS** (APPEX I) A choreographer and educator, whose works have been performed throughout the USA and Europe, she is currently Assistant Professor of Choreography in the UCLA World Arts and Cultures Department. Prior to Los Angeles, she lived in the U.K., where for over three years she worked as an independent choreographer and as director for the choreography program at the London Contemporary Dance School. Whether creating dance for the stage or for film, in community settings or for professionals, Ms. Marks is a "portrait artist" who develops the unique character of the individuals or groups she works. A recipient of grants from the National Endowment for the Arts and other state and private foundations, she received a Fulbright Fellowship in choreography, and numerous awards for her dance films, which have aired on the BBC in the U.K. and throughout Europe.
- **TREVA OFFUTT** (APPEX I) Originally from Cleveland, Ms. Offutt is a dancer, singer, actress and visual artist who for the past five years has been a member of Urban Bush Women touring extensively internationally. She has a B.F.A. from Rhode Island School of Design in illustration and animation, and has taught mask-making, mural and performance workshops around the country. Community arts interaction has led her to begin developing a workshop based on visual, vocal and movement techniques. Currently she performs and does vocal arranging for the group Ancient Vibrations, which brings together musicians,

singers and dancers who perform sacred and traditional songs from Jamaica. Her travels have allowed her to study vocal, theater and dance techniques with professionals from many cultures.

- **SNEZANA PETROVIC** (APPEX II) Prior to emigrating from Yugoslavia, Ms. Petrovic worked as a highly acclaimed set and costume designer in theater, film and video for over fifteen years. Today, she is a video artist and designer, scenographer, costume and set designer as well as a performance artist. Several of her video art works have been exhibited and she also pursues her interests and skills in making props and puppets, painting and video production and editing. Having received a B.A. from the Academy of Fine Arts from Belgrade University, and an M.F.A. from UC Irvine, she has taught Costume and Set Design at the California State University, Los Angeles.
- **PAULINA SAHAGÚN** (APPEX II) A theater artist, director, dancer and educator who has performed on both sides of the Mexico/U.S. border, Ms. Sahagún received a B.A. in the Department of World Arts and Cultures. She has developed educational programs for at risk youth at the Mark Taper Forum and the Los Angeles Theater Center. Ms. Sahagún's theatrical career encompasses the independent Mexican and Chicano Theater movements, working and performing with Luis Valdez and El Teatro Campesino, and at the Guadeloupe Cultural Arts Center in San Antonio, Texas. She is a graduate of the Dell'Arte School of Physical Theater and has studied with the Commedia Dell'Arte Master, Carlo Mazzone Clemente. She has toured nationally with her High-tech Aztec self-help extravaganza solo performance piece, Nahuatl - Now What?
- **MIHN TRAN** (APPEX II) A native of Vietnam, Mr. Tran is now a Seattle-based dancer and choreographer. Having been trained in Vietnam at the prestigious School of Performing Arts in Ho Chi Minh City, he achieved his prominence in Oregon's contemporary dance community as a dancer and choreographer as a member of the Company We Keep, a professional dance company in residence at Portland State University. He holds a B.S. in Business Administration, and is currently an M.F.A. candidate at the University of Washington, where he is also a member of the Chamber Dance Company. With extensive dance and choreographic credits, he is the recipient of Regional Arts & Culture Council grants in 1990, 1991 and 1995, and of the 1993 Individual Artists fellowship Award from the Oregon Arts Commission.
- **AMY TROMPETTER** (APPEX I) As a director and scenographer, Ms. Trompetter specializes in visual theater for outdoor festivals, orchestras, and puppet operas. Thus, her eighteen years as performer, designer and director for the renowned Bread and Puppet Theater. A visual creator, she has been described as 'a director who constructs actors and designs stage visions'. Having conducted workshops in Italy, France, Nicaragua, Mexico, Japan and Botswana, she brings her experience to the World Theater Program at Barnard College as a faculty member. Past academic positions include Associate Professor of Theater Design at Bates College and director of the Antioch College Theater. A world theater program which she instituted included Asian theater residencies and she also tours her works internationally. Most recently, she designed and directed a giant puppet opera for the Orchestra of St. Luke's Children's Free Opera and Dance Series as well as having designed costumes and sets for the 1996 Edinburgh Festival.
- **VALERIA VASILEVSKI** (APPEX II) A New York-based writer and director of performance works which combine and utilize visual, textual, and musical elements, she has studied folk performances at village festivals in Japan, and has undertaken extensive research on performance in Asia and Africa. Ms. Vasilevski has received numerous awards in recognition of her work, including a Fulbright to study with Grotowski in Poland. Her piece on intercultural explorations, *Song of Lawino*, was an Ugandan epic adapted for an all-woman musical theater piece, and *Fire Works* featured a classical Chinese music ensemble playing American country music. She also directed *The Watchtower* at Dance Theater Workshop, *Insekta* with Diamanda Galas at Lincoln Center, and *The True Last Words of Dutch Schultz* which will premiere in the Netherlands this fall.
- **NAMI YAMAMOTO** (APPEX II) As a dancer and choreographer based in New York, Ms. Yamamoto has had her work presented at The Kitchen, St. Mark's Church, and the Merce Cunningham Studio. Born in Japan, Ms. Yamamoto received a B.A. in Physical Education from Ehime University, and an M.A. in Dance and Dance Education from New York University. She has performed with various choreographers such as David Dorfman, Sara Pearson & Patrick Widrig and Victoria Marks.

## APPEX 1999 Artists Bios

### China

**Peng Jingquan** began learning performing skills in 1970, under the strict system of the old traditional Chinese theatres in his home county Huayuan, China. There he managed with imitation (like most beginners in Chinese traditional theatre) to acquire stage-acrobatic skills, conventional patterns of body movements, and other techniques that an authentic and qualified Chinese theatre actor must know. After ten years of apprenticeship, he became a professional actor and is well-known for his creation of theatrical roles in different styles of Chinese traditional theatre. In 1980 he arrived in Changsha and joined the Huagu Opera Troupe of the Hunan Province as an actor and an emerging director. He is currently the artistic director and playwright of the Huagu Opera Troupe, and is in demand as a writer having written plays, scripts and articles for his own company as well as for other theatre groups throughout China.



**Zhang YiJuan** began her study of Beijing Opera when she was ten years old at the Chinese Beijing Opera School, specializing in the roles of *huadan* (female role with great emphasis placed on acting) and *daomadan* (female warrior role, emphasis on singing and dancing). In eight years of study, she learned more than 100 operas and especially studied and researched many works of the Xun School for great female roles. She is recognized nationally for both her performance and teaching and has taught at the Beijing Central “Wu Qi” Art University, Chinese Beijing Opera School, and the Academy of Traditional Chinese Opera. She has trained more than 100 *huadan* actresses, teachers and students – many of them who have become well-known throughout China. Considered a leader in her field, she is currently the President of the Academy of Traditional Chinese Opera Middle School, teaches Beijing Opera singing and performance at the Vocal Music Department of China Music College and has written several publications on Beijing Opera.

### India

**Tashi Dhondup** was born and raised in India and began dancing at the age of eight. At age 12 he became the youngest member to join TIPA (Tibetan Institute of Performing Arts) where he performed in operas and had the opportunity to tour to Northern India for three months. He went on to further his training in Tibetan dance, music and opera, and in 1989 became a Junior Artist at TIPA and went on his first tour abroad to Scandinavia. He has performed in Europe and the United States and was featured in Martin Scorsese’s film, “Kundun”. He is a virtuoso performer of the six-stringed *darnyn* and is also developing his skills as a playwright and filmmaker.

**Sonam Phuntsok** was born in Gangtok, North Sikkim. He has studied at TIPA since 1976 and has a Masters degree in Tibetan music and religious/monastic dance. He has toured Europe, Asia and the United States since 1986, and every year since 1991 he has performed leading roles in the Opera (Shoton) Festival. With Hubert von Goisern, he produced a CD as well as an audio record (a blend of western and Tibetan folk songs) and played a leading role in Martin Scorsese’s film “Kundun” as Reting Rinpoche. Sonam has taught Tibetan folk music and monastic dance at the Middlebury College in Vermont and has been an opera (Lhamo) teacher at TIPA since 1995.



**Tombisana Rajkumar** is a Manipuri martial artist and theatre director from Imphal, India. Over his professional career, he has used the traditional martial arts of Manipur known as *Huyen Lallong* (or popular term *Thang Ta*, the art of the sword and the spear) to enhance the performance of his actors in an effort to create a new contemporary Manipur style of theatre. Tombisana is an actor and theatre director with the Forum for Laboratory Theatres of Manipur, and has studied under the guidance of G. Gourakishore Sharma, *Thang Ta* with Guru S. Devabrata, and ritual in martial arts with Guru M. Ebotombi Singh. He received a B. Sc. from Gauhati University and has taught at the National School of Drama in New Delhi. His international experience includes workshops for British actors on martial energy and trance and a 1997 intercultural production of “MacBeth” in London, England. He has toured Japan, and has presented programs, demonstrations and workshops in Manipuri martial arts for international festivals in Calcutta, London and Dusseldorf.

## Indonesia

**\*I Dewa Putu Berata** was born to a family of musicians and painters in the village of Pengosekan, Bali. After graduating from SMKI (national high school of the arts) he continued on to graduate with high honors from STSI Denpasar (Bali's national academy of the arts) during which time he joined international performance tours to Japan, Spain and the United States. An accomplished musician, composer, dancer and visual artist, Dewa is comfortable working in traditional Balinese genres as well as developing new creative forms of theatre. Guest Artistic Director of Ratih and Çudamani and has taught and directed numerous gamelan and music. He was a founding member of prominent groups such as Semara ensembles in Bali as well as in the United States. He was



Guest Artistic Director of the San Francisco Bay area ensemble Gamelan Sekar Jaya and co-director of the Javanese-Balinese Ramayana project with Hardja Susilo and the Hawaii Gamelan Society. He has also taught gamelan workshops at the University of California at Berkeley and Yale. He is currently director of Çudamani, a young group of artists that endeavors to study rare classic forms of Balinese arts as well as provide a rich environment for creative experimentation in the performing and visual arts. In addition he is the director of Sekaa Gong Tunas Mekar, a more traditional Balinese ensemble from his home village of Pengosekan. He has been active in collaborative works with groups such as Abhinaya and also worked extensively as collaborator (music, scenic, costume design) with the innovative theater/shadow plays "Wayang Listrik", Sidha Karya (1995) and Mayadenawa (1996); projects done in collaboration with Shadowlight Productions and Larry Reed. In the most recent "Wayang Listrik" Electric Shadows, Dewa toured extensively in the United States with Shadowlight Productions and when he returned to Bali, the project was re-worked by Çudamani and performed in Bali.

**\*Eko Supriyanto** is a graduate of the Indonesian Institute of the Arts (STSI) in Surakarta, Central Java, Indonesia. Beginning at the age of seven, he studied with Kahari and Alit Maryono providing a foundation in Javanese Court dance and traditional martial arts (pencak silat). While attending STSI, he worked with eminent Indonesian choreographers S. Pamardi, Sardono W. Kusumo and S. Maridi, as well in improvisational dance, ballet and modern dance technique. As a performer and choreographer, he has worked in various cities across Indonesia, and at the 1994 and 1996 Indonesian Dance Festival. In 1997, he was invited to join the International Choreographers-in-Residence Program (ICR) at the American Dance Festival in New York and Durham, North Carolina, and was a guest artist for Sutra Dance Theatre in Kuala Lumpur, Malaysia. In 1998, he performed for Peter Sellars' opera production of "Le Grand Macabre" at Chatelet Theatre du Paris, France, and has collaborated on dance projects with fellow APPEX artist Sen Hea Ha from Korea, performing in Solo, Central Java and at the Makassar Dance Festival in Ujung Pandang (South Sulawesi), Indonesia. Most recently Eko participated at the American College Dance Festival at CSU Hayward and is currently receiving grants from Asian Cultural Council and The Ford Foundation to pursue his Masters Degree



at UCLA's Department of World Arts and Cultures.

## Korea

**Sen Hea Ha** has been studying Korean traditional and contemporary dance since age five, with emphasis on ritualistic dance forms and ceremonial expressions. She is a graduate of the Arts Department of Kyungsoong University and has worked with the Baegimsae Dance Company in Korea. Since moving to the United States in 1993, she earned her M.A. in Dance Ethnology from UCLA in 1996, completing her thesis on Korean American shamanism in Los Angeles, and earned her M.F.A. in choreography/performance at UCLA, receiving the award Outstanding Graduate Student (Dance) from the National Dance Association. As a performer and choreographer, Sen Hea has worked in a variety of local and international venues. She has performed her own work at the Kaleidoscope Dance Festival in Los Angeles, Los Angeles Women Festival, LACE's Twisted Spring Dance Series, Southwest Regional American College Dance Festival (ACDF) in Arizona and Long Beach, and at



California Plaza. In 1997 she was in Wuppertal, Germany, as an invited guest studying with Pina Bausch, where she had the opportunity to participate in workshops and taught Korean dance to the company. She performed in Peter Sellars' opera production of "Le Grand Macabre" at Chatelet Theatre du Paris, France, "Oedipus Rex/Symphony of Psalms" in 1994 at the Salzburg Festival and in 1998 in Het Muziektheater, Amsterdam, and is again invited by Peter Sellars to dance in an opera production at the Royal Opera House in Covent Garden, London. In 1998, she was invited to choreograph and perform in Solo, Central Java and at the Makassar Dance Festival in Ujung Pandang, Indonesia. In June 1999, she will be performing with Paul Thompson at La MaMa E.T.C. Theatre in New York and will be presenting her own contemporary work in Hamburg, Germany for Hammoniale '99. Sen Hea has given numerous workshops for Korean dance and culture and has taught Korean traditional and contemporary theatrical dance. She collaborated with John Bishop on a video documentary "L.A. Shamanism", funded by California Folk Arts & Traditions. She is also founder and artistic director of Intercultural Korean Arts Xchange (IKA Xchange) based in Los Angeles, aimed at introducing traditional Korean arts and culture in an interactive setting in order to promote understanding and intercultural exchange.

## Myanmar

**Sein Kyaw Naing** is one of Myanmar's up and coming musicians. The son of the late musician Sein Chit Tee (one of the last Burmese musicians to visit the United States in 1975), Kyaw Naing is a performer on a number of traditional instruments including the *pat waing* (a circle of 21 tuned drums), *pattala* (23-key bamboo xylophone), and also the Burmese style of piano playing. He has recorded extensively in Myanmar for traditional projects and also for movies, videos and stage productions, and regularly performs in traditional contexts such as Buddhist offerings and monk initiation ceremonies. Recently he has been collaborating with traditional singers, dancers and puppeteers in various culture shows. He is one of the few Burmese musicians whose music has been recorded for projects released outside of Myanmar, and has performed in Russia, Malaysia, Singapore and Thailand, and will perform in London in June.



## Thailand



**Pichet Klunchuen** started his classical dance training with Khru Chaillot Khumanee in 1986. He is well-known for his directing and performance of the masked dance-theatre form *Khon*, an elaborate genre of classical Thai dance-theatre. In addition to traditional theatre, he also acts, dances and directs contemporary dance theatre in Thailand and has become known for contemporary performances based on both classical and folk forms. In December 1998, he was the director for two cultural shows at the opening and closing ceremonies of the 13<sup>th</sup> Asian Games. Pichet received his B.F.A. from Chulalongkorn University in Bangkok, has taught at the Suansunantha Ratchapatra Institute, and is currently teaching in the Department of Classical Dance and Theatre at Srinakarintraviroj University.

**Narumol (Kop) Thammapraksa** Born in Bangkok, Thailand, Narumol is known as an actress, dancer and director of contemporary theatre. Based in the old city of Chiang Mai, northern Thailand, she grew up in a very strong arts and cultural community, and trained on her own supported by teachers and friends. Narumol has used her community skills as a volunteer for many organizations particularly with empowering women and children, and with AIDS patients and prostitutes for three years. In 1996, she was co-founder of The International WOW Company focusing on intercultural exchange. With Thai, Indonesian, American, Taiwanese and Japanese actors, the WOW company created eight plays in three years, post-modern style, using dance as well as theatre in each piece. She was selected by the Japan Foundation to participate in the Japan-Thailand collaboration drama entitled "Akaoni" with Japanese director Noda Hideki, co-organized "World Artists for Tibet" in Thailand, and continues her work on Tibet as a writer and social arts activist. Currently she is a grantee from Asian Cultural Council studying theatre and dance in America.



## Vietnam



**Hoang To Mai** is a writer/playwright who received her Bachelors of Fine Arts from the Nguyen Du School of creative writing at the College of Culture in Hanoi, Vietnam. During her studies, she had the opportunity to work with famous Vietnamese writers and foreign literature professors from France, Germany, and Russia. In June 1996, by the invitation of the Asian Cultural Council, she went to the United States for three months and worked with American directors, and studied creative writing at NYU, Columbia and University of Massachusetts. She received second place in Tienphong Newspaper's Young Writers Prize, and has published short stories, plays and articles in Vietnam. She is currently a journalist for Tienphong and is interested in reading and writing scripts as well as staging them, especially in the Vietnamese traditional theater form *Cheo*.



**Ta Vu Thu** is a *Tuong* actor from Hanoi, Vietnam. He is trained in the Vietnamese theatre style *Tuong*, and has studied Vietnamese national opera, receiving his Bachelors degree in 1992. Following in his parent's footsteps (his father is a director and his mother an actress), he acts, dances and choreographs in *Tuong* traditional arts. Currently a member of the Vietnam *Tuong* Theatre, he has performed in Vietnam and other countries, most recently in Spain in the summer of 1998.

## United States

**Michelle Berne** relocated to the West Coast in 1987 from New York City and her artistic path was transformed. Since that time she has collaborated with communities on the design and creation of large-scale public celebrations and festivals, incorporating a range of performing and visual arts elements – giant puppets, people-powered floats, banners, masks, costumes, music, choreography and pageantry. As a multi-media, interdisciplinary artist, she creates larger than life paper mache puppets, serves as a facilitator for a community's vision, and advocates the role of the arts in everyday life. She also teaches community workshops and conducts residencies in the schools about the elements of celebration arts and the role of festivals in the life of the community. During the past four years she has designed, built and produced close to 50 festivals and celebrations, taught numerous residencies throughout the greater Los Angeles area, and created specially commissioned giant puppets for such organizations as the Getty Museum, Culture Clash, and the South Coast Repertory Theatre, and for events such as the Dia de San Juan Festival, Yiddishkayt Festival and the annual City of Santa Monica Earth Day Festival.

**\*Kenny Endo** is an internationally known taiko (Japanese drum) performing artist and leader in the field of utilizing the traditional taiko in innovative jazz/fusion settings. A native of Los Angeles, Kenny began early training in western drums and percussion for performance with classical, jazz, and rock musicians. In 1975, he began working with the San Francisco Taiko Dojo and in 1980 embarked on a decade long odyssey in Japan studying with the masters in classical, festival, and group drumming. He is the first non-Japanese national to be honored with a "natori," stage name and master's degree in classical Japanese drumming called "Hogaku Hayashi." Kenny has appeared on audio and video recordings, television, film soundtracks, and commercials. He has performed with such artists as legendary jazz drummer Art Blakey, Latin percussionist Airtó Moreira, taiko artist Hayashi Eitetsu, jazz musicians John Kaizan Neptune (shakuhachi, flute), Paul Jackson (bass), tsugaru shamisen artist Sato Michihiro. Transcending cultural, gender, and age barriers, Kenny's original compositions have been well-received by audiences throughout the world including the USA, Japan, Canada, England, Belgium, Egypt, Australia, and the former USSR. He works as a soloist, in ensembles, and in collaborations with artists of various genres. He leads three ensembles, based in Honolulu, Los Angeles, and Tokyo and is actively sought after for workshops by universities and taiko groups across the nation. He recently completed a month long residency with the Lincoln Center Institute in New York, a residency with the Children's Theatre Company of Minneapolis composing music for the touring play "Folktales of Japan," a collaboration with a Beijing opera singer, Korean Pansori singer, and Noh actor, and concerts in Canada, Washington D.C. (Kennedy Center for the Performing Arts as well as the Smithsonian Institute), New York, and Los Angeles. In June 1999, Kenny's ensemble will tour Germany and in 2000, performances are scheduled for the Walker Art Center (Minneapolis), Vermont, Michigan, Washington, Stanford, New York, Paris, Berlin, and more. He maintains a busy performing schedule while also acting as Artistic Director of the Taiko Center of the Pacific, a school of traditional Japanese drumming based in Honolulu. He has also been named Principal Instructor of Japanese Percussion at the Japanese Music Institute based outside of Sacramento, California.





**C. Jason Koontz** is currently a teaching assistant with the world music center at West Virginia University, working towards a doctorate degree in world music performance. His duties at WVU include teaching the steel band, taiko, and Indian ensembles, as well as teaching undergraduate lessons in western percussion. He received his B.M.A. from Eastern Kentucky University in Richmond, Kentucky, and his M.A. from Miami University in Oxford, Ohio. Jason has engaged in active research in both West Africa and India and performs with Indian musicians, as well as play Indian music on the steel drum for the fusion group Global Rhythms. He has a strong interest in the North Indian tabla, and has studied with Srinivas Krishnan from Bombay, and most recently with Pandit Sharda Sahai from Benares. He continues to study the tabla and is planning a return visit to India in December 1999. In addition, he is also studying Balinese gamelan with Made Hood, and performs frequently with the WVU African Drum and Dance Ensemble under the direction of Dr. Paschal Yao Younge, a native of Ghana.

**Dan Kwong** is a Los Angeles-based performance artist. Drawing from his own struggles and discoveries as a Chinese-Japanese-American male, he explores the personal, the historical, the social and the unspeakable through performances that intertwine monologue with athletics, multi-media, dance, martial arts, music, and a generous sense of humor. Touring extensively since 1990, he has performed at venues all across the United States and in London and Mexico City. He is recipient of numerous fellowships recognizing his excellence in performance art from the National Endowment for the Arts, Rockefeller Foundation, Art Matters Inc., Brody Arts Fund, Franklin Furnace, and Los Angeles Cultural Affairs Department, and was nominated for the Alpert Award in the Arts. He is founder and curator of "Treasure in the House", L.A.'s first Asian Pacific American performance and visual art series presented annually at Highways Performance Space in Santa Monica. He has been Technical Consultant for Highways since their inception in May of 1989 and serves on the Board of Directors for the 18<sup>th</sup> Street Arts Complex and Highways. A native Angeleno and graduate of The School of the Art Institute of Chicago, he has also studied judo, tai chi chu'an, aikido and iaido. In his spare time he can usually be found at the local bowling alley, trying to have a life.

**Eva Lee**, originally from New England, moved to the islands in 1976 and received her B.A. degree in Drama and Dance from the University of Hawaii. Before settling on the Big Island, she worked as an administrator, performer and choreographer for Honolulu-based companies. For the past 12 years, she has produced her own work for audiences in Hawaii, China, New York, Canada and Spain. Eva has been a featured artist on cultural programs aired on PBS, ABC, CBS, and China's National Television networks. She has received wide recognition for her performing and choreographic achievements from many internationally renown individuals in dance, drama, music, art and literary communities. She has received numerous Hawaii State Dance Council Choreographic awards since 1978 as well as a Fellowship from the National Endowment for the Arts in 1993. Her choreographic works have been commissioned by Shanghai Ballet, Beijing Ballet, Kunming Opera, and Dance China. Eva often collaborates with visual artists who are strongly committed to the action in social, cultural and natural expressions in the arts. She is director of the Choreographers' Hui and a recipient of the 1996 Hawaii State Foundation on Culture and the Arts Individual Artist Fellowship. She is presently developing programming in the arts for the Volcano community and guest artists.



**Carol Lyn McDowell** was born in San Francisco and raised in cities across the United States. She began her dance studies with Betty Jones and Fritz Ludin in Hawaii, graduated from Bennington College with a double major in Choreography and Theater Design in 1979, and moved to New York City. She was a member of Kei Takei's Moving Earth, touring Europe and Israel as both a performer and lighting designer, and in 1983 she began an important relationship with performance artist Tim Miller. For the next three years she performed with Tim in productions at The Kitchen, The Next Wave Festival (Brooklyn Academy of Music) and tours to the Kai Theater Festival (Belgium), Colorado Dance Festival, California and Canada. She has also performed with the improvisation-based dance companies of Pooh Kaye, Yoshiko Chuma, Yvonne Meier, and New York Butoh dancer Poppo, and created the role of Jan in Karen Finley's work *The Theory of Total Blame*. Together with Diane Butler, Barbara Dilley, and Polly Motley, Carol is a founding member of the Mariposa Dance Collective in Boulder, Colorado. Her choreographic works have been presented in Boulder, Denver, New York City, Los Angeles, San Francisco, Hawaii, Houston, Austria and Germany. In 1985 she received a New York Dance and Performance Award (BESSIE) for her



"architecture of light" in John Bernd's *Be Good to Me*. From 1992 - 98 she was a faculty member of the InterArts Department, The Naropa Institute, in Boulder, Colorado and also served as the Director of the Performing Arts Center at the Naropa Institute. Currently she is in her first year of the M.F.A./Choreography Program in the Department of World Arts and Cultures at UCLA.



**Joan Pangilinan-Taylor** is a dancer, choreographer, and teacher. She graduated Magna Cum laude from Texas Christian University with a Bachelor of Fine Arts degree in Modern Dance. She is a member of Hedwig Dances Performance Company, a company in residence at the Chicago Cultural Center, and has danced with Jubilee African American Dance Ensemble and Contemporary Dance Fort Worth. Joan has worked with the Asian Council for People's Culture (ACPC) and U Theater of Taiwan as a resident artist, program coordinator and workshop facilitator. She has performed and studied with community theater arts companies in the Philippines, Japan, Hong Kong, Taiwan, and Korea, and has also worked with several indigenous groups in the Philippines, including the Manobo community of Arakan Valley, Mindanao where

she was a researcher and guest artist with Kaliwat Theater Collective. She has presented her choreography at the International Dance Festival (the Philippines), Chicago Cultural Center, International Open Air Theater Festival (Korea), Mokpo People's Theater Festival (Korea), and Mindulani Theater Festival (Philippines). Joan has undergone intensive training in South East Asian martial arts and ritual dances since 1987 before she moved on to study modern dance in the United States. In her works, Joan combines her training in Modern dance and Asian traditional movement to create a multi-cultural dance expression that crosses the boundaries of Asian traditions and Western expression.



**Thomas Riccio** is Associate Professor and Chair of the Theatre Department at the University of Alaska-Fairbanks and is the producer of Tuma Theatre, an Alaska Native performance group. Since coming to Alaska in 1988, his work as a stage director and creator has been devoted to the exploration and documentation of indigenous performance. Performance projects have included work with the Zulu in South Africa; a nationally touring, inter-tribal project in Zambia; a project with the Sakha National Theatre of central Siberia; and work in St. Petersburg, Russia with a group devoted to pre-Christian, Slavic rituals. Thomas has conducted workshops with professional, university, and community groups around the world. He was a visiting professor at the Korean National University of the Arts in Seoul where he developed a collaboratively evolved piece based on traditional Korean mask and Pansori performance. In addition to his performance work he has extensively documented the traditional

performance and rituals of the cultural groups he has worked with. Prior to his appointment at the University of Alaska, he was the Artistic Director of the Organic Theater in Chicago, a major off-loop theatre, and has served as the resident director and dramaturg for the Cleveland Play House. He is the author of several plays and adaptations, and has published articles in TDR, TheatreForum, Theatre Research International, Theatre Topics, and Shamans Drum. He is currently working on "Performing Place", a book about his indigenous and intercultural performance work. Thomas is the director of Litooma, a network of international performing artists dedicated to the exploration and development of intercultural and indigenous performance expression. He received his M.F.A. from Boston University and did further study at New York University's Performance Studies program. For more info: [www.uaf.alaska.edu/theatre/litooma](http://www.uaf.alaska.edu/theatre/litooma)

**\*Paulina Sahagún** is a theater artist, director, dancer and educator who has performed on both sides of the Mexico/U.S. border. Her theatrical career encompasses the independent Mexican and Chicano Theater movements, working and performing with Luis Valdez and El Teatro Campesino. She has worked extensively with the Guadalupe Cultural Arts Center in San Antonio, Texas as a director and actress. In 1998 she was awarded the Gateways Initiative for the creation of a new interdisciplinary bi-national theatrical production. Paulina has performed and/or collaborated with Guillermo Gomez-Pena, Harry Gamboa and the late Reza Abdoh. Presently she is a member of Great Leap, a performing arts company, touring the Los Angeles Unified School District, and universities and colleges across the country. She has developed educational programs for at-risk youth at the Mark Taper Forum and the Los Angeles Theater Center. Paulina received her B.A. in the Department of World Arts and Cultures, and is a graduate of the Dell'Arte School of Physical Theater and has studied with the Commedia Dell'Arte Master, Carlo Mazzone Clemente. She is currently pursuing her M.F.A. degree in the Department of World Arts and Cultures at UCLA.



**Lenny Seidman** found his calling to music in his mid-twenties. After studying classical and jazz piano for five years, he discovered the tabla which has remained at the core of his music-making. Since then he expanded his focus to include the study and performance of analogue electronic music as well as South Indian classical music. He founded and served as artistic director for several ensembles, including Lotus, the Shamanistics, and the Splinter Group, a dance/percussion ensemble. He has worked and performed with Zakir Hussain, Simon Shaheen, Lawrence "Butch" Morris, Michael Daugherty, Jamaaladeen Tacuma, John Blake, among others. In 1979, Lenny became the resident composer/musician with Group Motion Dance Company which toured Germany and the United States, and has worked with numerous independent choreographers in Canada, Finland and throughout the U.S. He is presently co-director of Spoken Hand, a 16-member traditional hand drumming orchestra comprised of four batteries: Afro-Cuban bata, Brazilian samba, West African

djembe and North Indian tabla. Lenny continues to perform with Atzilut, an eight-piece Jewish music ensemble rooted in Middle Eastern and Balkan modes and rhythms. He teaches tabla and rhythm theory and has presented lecture/demonstrations at Oberlin College, Berklee College of Music, Temple University, Haverford College and the University of the Arts. He is currently artist-in-residence at Swarthmore College and since 1986 has been the music curator for the Painted Bride Art Center (Philadelphia) coordinating over 200 concerts and residencies of jazz, world and new music, many of which focused on the bridging of cultures and educational outreach.

**\*Minh Tran** is a contemporary dance artist who has been working throughout the West Coast as a choreographer, performer, producer, and educator for over a decade. He spent his childhood training as a Vietnamese opera performer at the National School of Fine and Performing Arts in Saigon (Ho Chi Minh City), Vietnam. Currently an Oregon resident, he received his Master of Fine Arts in Dance from the University of Washington and is recognized for his distinct conceptual approach to contemporary dance, as well as for his



broad range of performance work. Minh has received numerous regional grants, fellowships, and commissions in support of his work including Oregon's Regional Arts and Culture Council, Oregon Arts Commission, Oregon Ballet Theatre, Portland State University's Contemporary Dance Season, San Francisco Performances, San Francisco's Yerba Buena Center for the Arts, Seattle's On The Boards, and the University of Washington. As an educator, his research is specialized in Southeast Asian dance and culture. Minh will serve as a guest professor at the University of Washington in the fall of 1999, where he will teach modern dance, ballet, and World Dance & Culture.



**\*Nami Yamamoto**, originally from Japan, holds her M.A. in Dance Education from New York University. Her work has been presented by Danspace Project, Movement Research at Judson Church, Dancing in the Streets at Wave Hill, Joyce Soho and Jacob's Pillow Dance Festival and will be presented by Dance Theater Workshop on September 28, 29 and October 7, 8. She performs improvisationally with the band The188Three, has improvised work with the bassist, Matthew Heyner, and recently collaborated with pianist Kathy Supove under the direction of Valeria Vasilevski. As a dancer, she has worked with Victoria Marks since 1993 and has taught at Arizona Ballet and Dance Exchange as Assistant Choreographer. She has also worked with Mary Abrams, Yoshiko Chuma, David Dorfman, Patricia Hoffauer, Clarinda MacLow, David Neumann, Sara Pearson & Patrik Widrig, Martty Pattenger, Cydney Wilks and Yasuko Yokoshi. Nami sometimes appears as a puppeteer for visual artist Rita Akeman, in her shadow puppet play "Deer Hunter". She is founder of EXTRA SAME, working on a piece that explores intricate histories between countries in Asia, and is also studying shiatsu at the Ohashiatsu School in New York.

**Cheng-Chieh Yu** received her M.F.A. in Dance from Tisch School of the Arts, New York University. Her choreography has been presented at New York City venues such as Performance Space 122, LaMaMa Etc., Lincoln Center Out-of-Doors, Dance Theater Workshop, Taipei Theater, Danspace at St. Mark's Church, and Movement Research at Judson Church. Her performance credits include dancing for Cloud Gate Dance Theater in Taiwan, The Jose Limon Dance Company in New York City, and currently The Bebe Miller Dance Company and Ralph Lemon Dance Project – Geography Part 2. Cheng-Chieh has been the recipient of residencies, grants and commissions from The Atlantic Center for the Arts Residency at the Akiyoshidai Art Village (Japan), Bennington College (Vermont), Movement Research (NYC), Chinese Information and Cultural Center (NYC), and The Cultural Council of the Government of Taiwan. She has extensive teaching credits internationally and in the United States, including the Academy of Performing Arts (Hong Kong), The National Institute of Arts (Taiwan), Beijing Dance Academy, and in NYC at Movement Research, The Limon Institute, New York University, and Dance Space.



## APPEX 2000 Biographies Artists

### Cambodia



**Mao, Tip Moni** is a teacher and performer of Cambodian classical and traditional dances. She is dedicated to reinvigorating these art forms which were almost lost to Cambodian culture. Since 1991, she has performed and taught extensively at the Royal University of Fine Arts, Phnom Penh. She has toured in China, Indonesia, France, Japan, Singapore and Thailand as a member of the University's traditional and classical dance troupe. Recently, she has conducted research as a member of Kain Dance Research and Cambodian Dance Research in an effort to document, illustrate and describe various Cambodian classical and traditional dances.

**Soeur, Sophea** is a performer and teacher of Cambodian classical dance, specializing in the character Hanuman. He is a teacher at the Royal University of Fine Arts in Phnom Penh and has performed on tour in Japan, Singapore, Hong Kong, Thailand and Laos. Committed to sustaining and strengthening the arts of Cambodia, he is also an active researcher. His work



has included research and documentation of the *Ken* wind instrument and dance at the University of Vientiane in Laos and, most recently, he has focused on research and documentation of Cambodian classical dance with the Japan Foundation and the Royal University of Fine Arts.

### China



**Peng, Jingquan\*** began learning performing skills in 1970, under the strict system of the old traditional Chinese theatres in his home county Huayuan, China. There he managed with imitation (like most beginners in Chinese traditional theatre) to acquire stage-acrobatic skills, conventional patterns of body movements, and other techniques that an authentic and qualified Chinese theatre actor must know. After ten years of apprenticeship, he became a professional actor and is well known for his creation of theatrical roles in different styles of Chinese traditional theatre. In 1980, he arrived in Changsha and joined the Huagu Opera Troupe of the Hunan Province as an actor and an emerging director. He is currently the artistic director and playwright of the Huagu Opera Troupe and is in demand as a writer, having written plays, scripts and articles for his own company as well as for other theatre groups throughout China.

### India



**Ettumanoor Parameswaran Kannan** is a performer of traditional Kathakali from Kerala, India. He began studying this remarkable theatre form in 1976 under the late Kalanilayam Mohankumar. In 1989 he studied facial expression under Padmasree Mani Madhavachakyar and continued into higher level training in Kathakali under Kalamandam Vasu Pisharody from 1990 to 1993. He has won numerous awards for his Kathakali performance and has performed in the United States as well as many other areas both inside and outside of Kerala. He has also been engaged in the development of new creative works that incorporate Kathakali techniques and is currently a researcher in the International Centre for Kerala Studies at the University of Kerala.

### India/Tibet

**Tashi Dhondup\*** was born and raised in India and began dancing at the age of eight. At age 12, he became the youngest member of TIPA (Tibetan Institute of Performing Arts) where he performed in operas and toured Northern India for three months. His artistic achievements in Tibetan performing dance, music and opera led to his being recognized as a “Junior Artist” at TIPA in 1989. He has toured in Europe and the United States and was featured in Martin Scorsese’s film “Kundun.” He is a virtuoso performer of the six-stringed *darnyn* and is also developing his skills as a playwright and filmmaker. He is a returning APPEX artist.



**Tsering Dorjee (Bawa)** was born in Shimla, India, and is a distinguished Senior Artist at TIPA (Tibetan Institute of Performing Arts). He has been active as a performing artist, specializing in Tibetan Folk and Monastic dance. Dedicated to the preservation of Tibetan arts in exile, he is also a research scholar at TIPA. He has been on numerous cultural exchange programs, including performances in the Netherlands and a World tour as a

dancer and musician. In addition, he has been featured in Eric Villi's film "Caravan" as well as Martin Scorsese's "Kundun".

## Indonesia

**Ida Ayu Wimba Ruspawati** was trained in the classical Balinese dance repertoire. Since 1986, she has been a dancer, choreographer and dance instructor at STSI, Denpasar (Sekolah Tinggi Seni Indonesia, the Bali State College of Indonesian Arts at Denpasar). She has toured extensively and performed with STSI in Japan, Canada, Germany and the United States. She is interested in how Balinese and other Indonesian arts relate to other world arts and is often involved in cross-cultural exchange and creating new collaborative pieces.

**Nuryanto Susanto** was born in Karanganyar, Indonesia, and is a choreographer, dancer and faculty member at STSI, Surakarta. He has performed on tour in the United Kingdom, Japan, Germany, and Korea. He began choreographing in 1988, integrating Javanese and modern dance forms and expression. His works have been performed in Bali, Surakarta, at Borobudur Temple in Central Java, the Indonesian Dance Festival and also in the Philippine International Theater Festival and Conference in Manila. In 1999, he participated as a dancer in the work of Chinese choreographer Wen Hui in *Dining with 1999*, a work performed at the Indonesian Dance Festival in Jakarta.



**I Nyoman Windha**, from the village of Singapadu, is one of Bali's most prominent composers and musicians. He is a faculty member of STSI, Denpasar who has taught, composed and performed extensively both within Indonesia and internationally. His list of works now exceeds forty major compositions including a range of dance music, accompaniment for the popular dance dramas, other theatrical forms and many kinds of instrumental music. In addition to teaching and performing his own work, he has worked in collaboration with artists and groups such as Evan Ziporyn, Dieter Mack, Keith Terry and the San Francisco Bay Area's Gamelan Sekar Jaya. Touring and teaching have taken him to Japan, Europe, Hong Kong, Australia and the United States.

## Japan

**Norihiro Higa** was born in Okinawa, Japan and is a noted dancer of classical Okinawan dance. He is a 'designated perpetuator' (instructor/performer) of the national treasure "Kumiudui" (classical dance-play) and is well respected for his performance of both male and female roles in Okinawan dance. He graduated from the University of Ryukyu in 1978 with a degree in Physics and is recognized for his commitment to the preservation of traditional Okinawan culture.



**Kiyoyuki Owan** was born in Yomitan Village, Japan. He began studying with his father Kiyonosuke Owan in the Nomura-ryu of Ryukyuan classical music. He later continued his studies with Haruyuki Miyazato in the Afuso-ryu of Ryukyuan classical music. He is well known for his striking style of playing the Yokobue flute using circular breathing. Active as a performer in Japan, he has also participated in the Fifth Asian Performing Arts Festival sponsored by the government of Hong Kong. In 1974, he opened the Ryukyuan Classical Music Afuso-ryu Studio and, in 1999, he was designated as a Holder of Intangible Cultural Assets in the Afuso-ryu School of Traditional Ryukyuan Music by Okinawa prefecture. He is a special lecturer at the Okinawa Prefectural University of Arts.



## Thailand

**Pradit Prasartthong (Tua)** was trained in Thai classical dance, drama, singing and body music in Thailand. His current area of emphasis is community theatre. He is the director of The Grassroots Micromedia Project (MAKHAMPOM Theatre Group) in productions that address the needs of community cultural development, working with children and youth from the village or urban poor. The group builds grassroots links with communities through theatre workshop programs. The workshops are often complemented by theatre productions, training and information activities and address issues such as democracy, child prostitution, environmental preservation, AIDS and drug abuse. His company has toured Thailand, England, Germany and Australia.

## Vietnam



**Nguyen Thu Thuy\*** was born in central Vietnam to a humble family that loves the arts. Since childhood, Thuy has had a close relationship to the arts, especially music. At the age of eight, she began her formal studies after being accepted at the Vietnam Music School. She was recognized as an exceptional student and performed frequently as a soloist at numerous prestigious engagements. In 1993 she was honored at the National Professional Competition for Traditional Music. She began her studies in the Vocal Department and holds her Bachelor's degree in Traditional Music and Voice. She is currently on the faculty of the Hanoi National Conservatory of Music. She has appeared as both a musician and vocalist in performances throughout Vietnam as well as on tour to Thailand, Indonesia, Denmark, Korea, Singapore and France. She is a returning artist from the 1997 APPEX program.

## United States

**Cristian Amigo** is a composer, producer, guitarist, and ethnomusicologist. His areas of interest include music technologies (new media), world music, and popular music (soul, electronics, abstract, and jazz). Cristian has composed and produced music for film, theater, radio, and television. His music has been featured in films screened at both the 1997 Sundance Film Festival and the 1998 Los Angeles Asian Pacific Film and Video Festival. He was a 1999 Film Composition Fellow at the Sundance Institute's Film Composers Labs, and recently, he participated in the 2000 A.S.K. Theater Projects/Nautilus Music Theater Playwright-Composer Studio where he composed theatrical-musical works. He has studied Hindustani music with Harihar Rao and jazz with Kenny Burrell, and is currently studying composition with Wadada Leo Smith. He performs and records in Los Angeles with David Ornette Cherry's free jazz/funk/world music Impressions of Energy ensemble and Guinean master guitarist Abdullai Diabete. He has worked as a session guitarist with Cheick-Tidiane Seck, Hans Zimmer, Narada Michael Walden, Mark Mancina, Les Hooper and others.

**Josefina Baez** (La Romana, Dominican Republic) performer, writer, educator. She is the founder and director of Latinarte, an art troupe that promotes the arts, artists, and culture, latina in general, Dominican in particular (theatre, visual arts, literature, music and dance). Her work is highly subjective, multidisciplinary in context and intercultural in scope. She has participated in many theatre festivals and workshops in Europe, Latin America and Asia. A prolific writer, her works have been published in Forward Motion magazine, Brujula/Compass, Ventana Abierta, Tertuliando/Hanging Out and include books such as *In Dominicanish* and *Telele, telele, telele* among others. She is a staff member of CAL (Creative Arts Laboratory) at Teachers College/Columbia University.



**Daniel Diaz (Oseiku)** has been a professional musician for more than 30 years and has performed and/or recorded with artists such as Harry Belafonte, Dizzy Gillespie, Nona Hendryx, Carlos Santana, Joe Cocker, Urban Bush Women, Chuck Davis Dance Company, the Alvin Ailey School, Forces of Nature and the International Afrikan-American Ballet among many others. In most recent years, he has been involved in a number of projects that focused on multi-cultural and multidisciplinary work. He has been active in a video documentary "Conguero!" which documents the lives of these talented musicians. In addition, he was the director of Miami X Change, a project that brought together Haitian and African American artists with students and community groups to use arts and culture as a means of promoting understanding.

**Miriam Gerberg** is a composer, ethnomusicologist and performer. Her work with world musics includes a specialty in Moroccan and Syrian Jewish musics, in addition to classical Arabic music, Japanese koto and Javanese gamelan. She has been commissioned to write for chamber orchestra, improvisational ensembles, opera, music theater, chamber instrumental & vocal, dance and video. Her compositions have been performed across the U.S., Israel, the Netherlands, Australia, Japan and Sumatra, and she has performed original collaborative music/dance works with choreographer John Munger in the duo *Footloose in Motley*. Among numerous grants, fellowships and awards, she has received the Wiesel Award for Jewish Culture and Arts (twice) and Brooklyn Opera Theater's Chamber Opera Award. She has studied with many master artists and earned a degree from Crane School of Music, and an MA in Ethnomusicology from Wesleyan University and trained as an American Sign Language Interpreter. Currently based in Los Angeles, in addition to composing and performing, she is Director of Outreach for the Department of Ethnomusicology at UCLA.





**Danongan "Danny" Kalanduyan** was the first Filipino to receive the National Heritage Fellowship awarded by the National Endowment for the Arts, in recognition of his devoted teaching and performing Magindanaon kulintang in the United States for the past twenty-three years. He comes from a musically inclined family in Cotabato, Island of Mindanao. He solidified the kulintang aspect of the Mindanao State Dance Troupe in their tour of Asia in 1971. After receiving his MA in Ethnomusicology from the University of Washington in 1984, he taught at the University for eight years and then began to take music into the community, schools and universities through twelve years of teaching and performing. He has received grants from the John D. Rockefeller Foundation, National Endowment for Folk Arts, California Arts Council, and Henry Luce Foundation. He currently resides in the Northern California Bay Area.

**Roko Kawai** is a dancer, choreographer and educator, born in Tokyo and now living in Philadelphia. She studied traditional Japanese dance and Bharata Natyam while majoring in painting at the Rhode Island School of Design. She has collaborated extensively, including working with Helen Todd of New Zealand, jazz masters Reggie Workman and Oliver Lake, stage designer Hiroshi Iwasaki, musicians Toshi Makihara and David Forlano. One of her most transforming collaborations has been with HipHop dancer/choreographer Rennie Harris. Her current works explore abstract narratives about our relationship to place, migration, rootedness and boundaries. She is interested in tradition and innovation and the dialogue between the two. In January 2000, she returned to her study of traditional Japanese dance while continuing her investigation of improvising and scoring.



**Denise Uyehara** is an interdisciplinary performance artist, writer and playwright whose critically acclaimed solo works investigate personal and collective memory. She has been presented at the Los Angeles County Museum of Art, the Walker Arts Center, Highways Performance Space, the Institute of Contemporary Art in London, Helsinki, Finland, and at the Fourth World Conference on Women in Hairou, China. Her most recent work, "Maps of City and Body", was commissioned by the Mark Taper Forum's Asian Theater Workshop and directed by Chay Yew. She has an ongoing interest in cross-pollination, including as a founding member of the Sacred Naked Nature Girls, a culturally diverse experimental performance collective. She has worked with Robbie McCauley, the Arts Company, and ten performance artists on "The Other Weapon", a performance based on oral histories the Black Panthers in L.A. Recently, Uyehara was a Poets & Writer artist-in-residence at LACMA and Beyond Baroque, and is a current resident artist at 18th Street Arts Complex. Her work appears in *O Solo Homo* (Grove Press), and her work will be published as a book in Spring 2001 (Kaya Press).

**Cheng-Chieh Yu\*** received her M.F.A. in Dance from Tisch School of Arts, New York University. Her choreography has been presented at New York City venues such as Performance Space 122, LaMaMa Etc., Lincoln Center Out-Of-Doors, Dance Theater Workshop, Taipei Theater, Danspace at St. Mark's Church, and Movement Research at Judson Church. Her performance credits include dancing for Cloud Gate Theater in Taiwan, The Jose Limon Dance Company in New York City, and The Bebe Miller Dance Company and the Ralph Lemon Dance Project Geography Part 2. Cheng-Chieh has been the recipient of residencies, grants, and commissions from the Atlantic Center for the Arts Residency at the Akiyoshidai Art Village (Japan), Bennington College (Vermont), Movement Research (NYC), Chinese Information and Cultural Center (NYC) and The Cultural Council of the Government of Taiwan. She has extensive teaching credits internationally and in the United States, including the Academy of Performing Arts (Taiwan), Beijing Dance Academy, and in NYC at Movement Research, The Limon Institute, New York University and Dance Space.



## Biographies Writers

**Pattara Danutra** was born in Bangkok, Thailand. He is a drama lecturer at the Rajabhat Institute Suansunandha, a Bangkok Post culture writer, a Moradok Mai Theatre Group dramaturg and a researcher of the “Criticism as Intellectual Force in Thailand (Drama)” project. After finishing his B.A. in Dramatic Arts with highest honors from Chulalongkorn University in 1990, he was granted a fellowship by the Japanese Government to conduct research at the Department of Drama, Nihon University, from 1991 to 1993. Since 1993, he has covered many cultural events for "The Bangkok Post," including the New York-based Asia Society's “Traditional-Tension” exhibition and conference (1996), the Documenta X event in Basel, Germany (1997), and the London-based Arts&Education APEC conference (1998). He also wrote several critical articles in Thai, such as “Paradoxical Adoptions between Realism and Expressionism in Thailand” in "Moradok Mai Theatre Bulletin," and “Let’s Study Thai Pop Culture” in Thammasat University’s "Ratasartsarn Journal." In 1990, he served as a technician in the staging of "My Dearest Moon," Thailand's entry in the 2nd Asean Drama Festival in Singapore. Currently a Dramaturgy and Creative Drama lecturer, he collaborates with students on projects including ‘sound theatre’ for the blind and storytelling for the elderly.

**Garrett Kam** has been involved with Southeast Asian dance, music, theatre, and art since the 1970s. He has a bachelor’s degree in textiles, and a master’s degree in Southeast Asian history with a minor in Asian theatre, all from the University of Hawai’i. He received a National Resources Fellowship and an East-West Center grant to examine the role of drama in Indonesian nationalism. Since 1975, he has specialized in Javanese court dance, which he studied and performed with a semi-professional troupe in Yogyakarta. He taught Javanese dance at the University of Michigan at Ann Arbor, UCLA, University of Hawai’i, and presented lecture-demonstrations and courses at Chulalongkorn University in Bangkok and LaSalle-SIS College of the Arts in Singapore. He studied ritual art on a Fulbright grant to Bali, where he is a temple assistant, curator of the Neka Art Museum, lectures to visiting groups, and assists the School for International Training and Elderhostel programs. He has published extensively on Balinese art, and also writes for the Singapore *Arts Magazine*. He has curated and organized art exhibitions in Australia, Holland, Hong Kong, Japan, Singapore, and the USA. His latest publication, *Ramayana in the Arts of Asia*, focuses on themes shared across cultures, which he sees as a way of increasing artistic collaboration.

**Mario Ontiveros** is a doctoral candidate in Art History at the University of California, Los Angeles. His dissertation, “Rethorizing Activism: The Aesthetics of Social Responsibility in the work of Asco, Group Material, Gran Fury, and Félix González-Torres,” addresses the ethical implications of public art practices engaged in sociopolitical debates during the 1970s and 1990s. He has written art reviews for Zing Magazine and co-edited two issues of the journal FRAMEWORK (Spring 1997, Fall 1998) on the themes of labor, social organizing, and the notion of the “in-between.” His essay, “Under Construction: Conditions, Propositions and Operations from a Generation of ‘Emerging’ Artists and Arts Administrators,” was recently published in the National Association of Artists’ Organizations’ (NAAO) Field Guide Report (Winter 2000). An essay analyzing the work of performance artist James Luna will be published in the University of Rochester’s on-line journal, [IN]VISIBLE CULTURE (Spring 2000). Mario has worked professionally with various art institutions in California, including the Getty Research Institute and the Social and Public Art Resource Center (SPARC). For the Getty Research Institute, he has worked on numerous projects that examine methods of civic engagement through performance art, public art, and community-based art practices. In recognition of his commitment to non-profit organizations, he has recently been elected to serve on the NAAO board.

**Marina Roseman** has studied the performing arts as both scholar and performer. She is intrigued by the particularities of the arts across culture and history and their consistent power to affect lives individual and social. Anthropologist, ethnomusicologist, musician, and dancer, she has worked predominantly in Southeast Asia and the Caribbean, and has studied with the Temiar forest peoples of peninsular Malaysia over a twenty-year period. Her book, "Healing Sounds from the Malaysian Rainforest: Temiar Music and Medicine," now being translated into Japanese, explores the vibrant relationship between Temiars and their natural environment. Dream songs Temiars receive from the animated spirits of the landscape, forest sounds, and healing ceremonies are recorded on the compact disc she compiled and produced for Smithsonian Folkways Recordings, "Dream Songs and Healing Sounds: In the Rainforests of Malaysia." A co-edited volume with Carol Laderman, "The Performance of Healing," investigates the dramatic texture of healing ceremonies and medical procedures in a number of societies. Marina is currently working on a book and associated video documentary called "Engaging the Spirits of Modernity." She has taught in Departments of Music and Anthropology at University of Pennsylvania, Notre Dame University, and University of Maryland, and is Research Associate on the faculty in the Department of Anthropology at Indiana University. Recipient of fellowships from the Guggenheim, National Endowment of the Humanities, Asian Cultural Council, Social Science Research Council, Wenner-Gren, and National Science Foundation, her work crosses disciplines and audiences to celebrate the depth and significance of the arts in people's lives.

**Kazuko Yamazaki** is currently Visiting Lecturer of Sociocultural Anthropology at Indiana University, Bloomington, where she is also completing her Ph.D. in anthropology under the direction of Anya Peterson Royce. She specializes in the anthropology of dance, performance studies, expressive culture, and folklore. Her research interests include the body, embodiment and learning, tradition and modernity, media and representation, agency and structure, and identity formation.

Her dissertation titled "Other Modernities: The Making of Bodies and Movement in Japanese Performing Arts" discusses the modernization of the Japanese body through the ethnographic exploration of contemporary classical Japanese dancers and the historical examination of the state-initiated engineering of the body through physical education. As a "native" ethnographer, she has done extensive fieldwork in Tokyo, Japan, among contemporary Nihon Buyo (classical Japanese dance) dancers and choreographers. She is a certified performer and teacher of Hanayagi school of Nihon Buyo. She gives lecture-demonstrations and workshops of Nihon Buyo to college and community groups in the United States.