



asian cultural council



NEW YORK UNIVERSITY

ACC Forum: Making the Case for Cultural Exchange

June 12 – 14, 2017

NYU School of Law - Vanderbilt Hall & Greenberg Lounge
40 Washington Square South
New York, NY 10012

The arts are a unique medium for expression and for critical inquiry, with the proven power to strengthen communication, understanding, and respect between communities and across cultures. In our time, as borders become barriers and fears of difference grow, international cultural interaction becomes essential to a shared future - enlarging the national experience, generating knowledge of world conditions, and stimulating artistic work for the new century.

The Asian Cultural Council and the John Brademas Center of New York University have histories of supporting international cultural mobility and reach. In response to contemporary challenges, these institutions, with the support of The Henry Luce Foundation, are convening a forum for funders and practitioners experienced in cultural exchange. The forum will examine the importance of renewing and extending opportunities for American artists and cultural professionals to engage internationally, and will consider lessons from the past, best practices, and present day arguments for a fresh, international cultural mandate.

Keynote: East-West Dialogue Lecture

Monday, June 12, 2017

6:00 PM **Peter Sellars**, UCLA, School of the Arts and Architecture
NYU School of Law, Vanderbilt Hall, Tishman Auditorium

ACC Forum - Conference Schedule

Day 1 - Tuesday, June 13, 2017

8:30 AM Breakfast and Networking
NYU Vanderbilt Hall - Greenberg Lounge

9:00 AM Welcome and Opening Remarks
Wendy O'Neill, Asian Cultural Council
Miho Walsh, Asian Cultural Council

9:30 AM Panel 1 - The Importance of Cultural Exchange
Introduction by **Barbara Lanciers**, Trust for Mutual Understanding

- 9:35 AM** Panel 1 - **Erin Johnston**, Stanford University
- 9:45 AM** Panel 1 - **Robyn Busch**, Mid Atlantic Arts Foundation
- 9:55 AM** Panel 1 - **Hussein Rashid**, Barnard College
- 10:05 AM** Panel 1 - **Kevin Doyle**,* Sponsored By Nobody
- 10:15 AM** Panel 1 - **Barbara Lanciers**, Trust for Mutual Understanding
Discussant - Facilitated Conversation
- 11:00 AM** Coffee Break
- 11:15 AM** Performance by **Sponsored by Nobody** (directed by **Kevin Doyle***)
- 11:40 AM** Q&A Session with **Sponsored by Nobody** and **Kevin Doyle**,* (time permitting)
- 12:00 PM** Lunch and Conversation
- 1:35 PM** Panel 2 - Residencies & Individual Travel
Introduction by **Cecily Cook**
- 1:45 PM** Panel 2 - **Margaret Shiu**, Bamboo Curtain Studio
- 1:55 PM** Panel 2 - **Chankethya Chey**,* Amrita Performing Arts
- 2:05 PM** Panel 2 - **Laurel Jenkins**,* Laurel Jenkins Dance
- 2:15 PM -** Panel 2 - **Cecily Cook**, Asian Cultural Council
Discussant - Facilitated Conversation
- 3:15 PM** Coffee Break
- 3:30 PM** Panel 3 - Cultural Engagement & Models of Presentation
Introduction by **Jane DeBevoise**, Asia Art Archive
- 3:35 PM** Panel 3 - **John Heginbotham**, Dance Heginbotham
- 3:45 PM** Panel 3 - **Jay Levenson**,* MoMa

- 3:55 PM** Panel 3 - **Nick Spitzer**,* American Routes
- 4:05 PM** Panel 3 - **Jane DeBevoise**, Asia Art Archive
Discussant - Facilitated Conversation
- 5:00 PM** Break
- 5:30 PM** Performance by **Chankethya Chey*** and **Laurel Jenkins***
Accompanied by **Miguel Frasconi**
- 5:50 PM** Q&A Session with **Chankethya** and **Laurel**
Facilitated by **Cecily Cook**, Asian Cultural Council
- 6:00 PM** Reception and Networking
- 7:00 PM** Conference Day Ends

Day 2 - Wednesday, June 14, 2017

- 9:00 AM** Breakfast and Networking
NYU Vanderbilt Hall - Greenberg Lounge
- 9:30 AM** Welcoming Remarks
Miho Walsh, Asian Cultural Council
- 9:40 AM** Panel 4 - Extending the Reach: Technology and Contemporary Forms of
Expression
Introduction by **Billy Clark**, CultureHub
- 9:45 AM** Panel 4 - **Mia Yoo**, La MaMa Experimental Theatre Club
- 9:55 AM** Panel 4 - **Amy Hobby**, Tribeca Film Institute
- 10:05 AM** Panel 4 - **Nitin Sawhney**, The New School
- 10:15 AM** Panel 4 - **Daniel Gallant**, Nuyorican Poets Café
- 10:25 AM** Panel 4 - **Billy Clark**, CultureHub
Discussant - Facilitated Conversation

- 11:30 AM** Break
- 11:45 AM** Performance by **Tracie Morris**,* Pratt Institute
'Artistic Response' and 'Spoken Response'
- 12:15 PM** Lunch and Discussion
- 1:30 PM** Session 5 - Contemporary Challenges and New Urgencies
Introduction by **Tom Finkelpearl**, NYC Department of Cultural Affairs
- 1:40 PM** Panel 5 - **Jay Wang**, University of Southern California
- 1:50 PM** Panel 5 - **Paige Cottingham-Streater**, Japan-US Friendship Commission
- 2:00 PM** Panel 5 - **Zeyba Rahman**,* Doris Duke Foundation for Islamic Art
- 2:10 PM** Panel 5 - **Sir Jonathan Mills**, Edinburgh International Culture Summit '18
- 2:20 PM** Panel 5 - **Tom Finkelpearl**, NYC Department of Cultural Affairs
Discussant - Facilitated Conversation
- 3:30 PM** Coffee Break
- 4:30 PM** Wrap Up - Dialogue and Discussion
Facilitated by **Alberta Arthurs**, NYU Brademas Center and **Miho Walsh**,
Asian Cultural Council
- 5:00 PM** Program Ends
- Participants depart NYU School of Law to walk to Culture Hub*
- 6:15 PM** Reception at Culture Hub, LaMaMa
47 Great Jones Street - 3rd Floor
- 7:30 PM** **CultureHub** Performance with **Seoul Institute of the Arts**
47 Great Jones Street - 3rd Floor
*CultureHub was founded in 2009 in partnership with La MaMa
Experimental Theatre Club in New York City and the Seoul Institute of the
Arts in Korea*

*ACC Grantee

Participant Biographies

Alberta Arthurs, Senior Fellow, NYU Brademas Center

Alberta Arthurs is a consultant and commentator active in the fields of culture, philanthropy, and higher education. She was the Director for Arts and Humanities at the Rockefeller Foundation most recently and – before that – was President and Professor of English at Chatham College (now Chatham University) in Pittsburgh. She had served previously in deanships and as lecturer in English at Harvard/Radcliffe, and had held administrative positions and taught English and American literature at Rutgers University and at Tufts University.

Arthurs has served on numerous non-profit boards and advisory committees, and on corporate boards. Her engagement with non-profit cultural and educational concerns, her consultancies, and her project building have been both national and international. Recently, Arthurs organized NEXT – Transition Advisors, a team of colleagues well experienced in management and governance who consult on issues of transition in non-profits. She writes and speaks often on contemporary culture and its challenges.

Robyn Busch, Program Officer, International, Mid Atlantic Arts Foundation

Robyn Busch is Program Officer, International at Mid Atlantic Arts Foundation where she has managed the flagship exchange programs USArtists International and Southern Exposure: Performing Arts of Latin America since 2014, overseeing the award of nearly \$1 million annually to support performing artists and presenters nationwide. Prior to joining MAAF, Robyn administered historical and literature programs for the Maryland Humanities Council. Her arts management experience includes performing arts production and presenting organizations including Arena Stage in Washington DC, The Shaw Festival in Canada, Starlight Theatre in Kansas City, and Slee Concert Hall in Buffalo, New York. Inspired by the intersections of culture and art, she has traveled to more than 20 countries and spent years living and working abroad. Previously, she lived in Spain teaching English for the Spanish Ministry of Education where she became fluent in Spanish. She later taught Spanish at the State University of New York at Buffalo and Arts Administration at Goucher College. A member of the 2017 Association of Performing Arts Presenters Emerging Leadership Institute class, Robyn holds an MA in Arts Management from SUNY Buffalo and a degree in Theatre and Spanish from the University of Evansville. Contact: robyn@midatlanticarts.org

Chey Chankethya (ACC Grantee 2009 – 2013), Artistic Director, Amrita Performing Arts, Cambodia

Chey Chankethya began training in Cambodian classical dance at the age of five at the Royal University of Fine Arts in Phnom Penh. With her teachers and fellow dancers, Kethya was an active and integral participant in the efforts to conserve the Cambodian traditional arts after years of war and cultural destruction. As a member of Amrita Performing Arts, Kethya has worked under some of the world's leading contemporary choreographers and has been a featured dancer in works by Emmanuèle Phuon, Peter Chin, Arco Renz and others, and toured extensively in Europe, the US, and throughout Asia. Kethya is one of Cambodia's most prolific

choreographers of contemporary work and has also created work for the classical repertory. In 2014, Kethya received her master's degree in dance at UCLA with support from Fulbright and the Asian Cultural Council. Kethya was a featured dancer in Arco Renz's CRACK, which was awarded the 2012 ZKB Patronage Prize in Zurich Switzerland. She has served as Artistic Director of Amrita Performing Arts since 2014.

Contact: chankethya@gmail.com

Billy Clark, Artistic Director, CultureHub

As founding Artistic Director of CultureHub, Billy Clark has overseen the development of CultureHub's artistic, education, and community programs since its inception in 2009. With the CultureHub team, he has curated the annual Media Arts Festival, *Refest*, which showcases artists working at the intersection of art and technology. In 2013 he directed Paul D. Miller aka DJ Spooky's piece *Seoul Counterpoint*, which premiered at La MaMa's Ellen Stewart Theatre. *Seoul Counterpoint* was subsequently presented in conjunction with Asia Society's exhibition, *Nam June Paik: Becoming Robot* in 2014.

At the La MaMa Galleria, Clark co-curated *Mediated Motion*, an exhibit of works that explored how new media technologies alter human movement and our perception of the body in motion. A graduate of the Experimental Theatre Wing at NYU, Billy has performed and directed in the downtown scene for over 20 years.

Billy is currently a professor at the Seoul Institute of the Arts. He has taught at CUNY Hunter College, and has been a guest lecturer at Sarah Lawrence College, Gallatin, and NYU's Interactive Telecommunications Program. He was chosen as one of the 100 Top Creatives by Origin Magazine in 2015.

Contact: billy@culturehub.org

Cecily Cook, Director of Programs, Asian Cultural Council

Cecily Cook is the Director of Programs at the Asian Cultural Council (ACC). She joined the staff of ACC in 1994 as Program Officer, and in this capacity she has worked closely with artists from all over Asia and the United States, in a wide range of artistic disciplines, to create fellowship programs that connect individuals across borders. Cecily received her B.A. degree in Italian from Brown University in 1985 and an M.A. degree in folklore from the University of North Carolina at Chapel Hill in 1989. From 1989 to 1993, she ran the Refugee Arts Group, a Boston-based non-profit organization supporting traditional arts conservation programs for Southeast Asian communities, and following that she worked as a full-time traditional arts consultant for the New England Foundation for the Arts. From 1990 to 1995, Ms. Cook co-directed the Cambodian Artists Project, a partnership of Cambodian dancers and musicians in the US and Cambodia that produced a series of dance and music programs and which was funded in part by ACC.

Contact: ccook@accny.org

Paige Cottingham-Streater, Executive Director, Japan-U.S. Friendship Commission

Paige Cottingham-Streater is Executive Director of the Japan-U.S. Friendship Commission, an independent federal agency that provides grants for research, training and exchange with Japan; and Secretary-General of the U.S. CULCON (U.S.-Japan Conference on Cultural and Educational Interchange), a binational advisory panel to the United States and Japanese governments. She also serves as executive director of the U.S.-Japan Bridging Foundation, a US non-profit organization that promotes US-Japan relations and awards scholarships to US undergraduate students to study abroad in Japan. Prior to joining the Commission, Ms. Cottingham-Streater served as Deputy Executive Director of the Maureen and Mike Mansfield Foundation; Director for the U.S.-Japan Project at the Joint Center for Political and Economic Studies; and Counsel and Legislative Assistant in the office of Congressman Donald M. Payne (D-NJ). She was a participant in the Japan Exchange and Teaching Programme (JET); a staff attorney at the U.S. Department of Treasury, Bureau of Alcohol, Tobacco, and Firearms; and a law clerk at U.S. Department of Justice, U.S. Marshals Service. In 2004 Ms. Cottingham-Streater received Japan's Foreign Minister's Commendation in recognition of her longstanding work to strengthen US-Japan relations. Ms. Cottingham-Streater received her J.D. from George Washington University and her B.A. in Government and Asian Studies from Connecticut College.

Jane DeBevoise (ACC Trustee), Chair, Board of Directors, Asia Art Archive, Hong Kong and New York

Jane DeBevoise is Chair of the Board of Directors of Asia Art Archive in Hong Kong and New York. Prior to moving to Hong Kong in 2002, Ms. DeBevoise was Deputy Director of the Guggenheim Museum, responsible for museum operations and exhibitions globally. She joined the museum in 1996 as Project Director of *China: 5000 Years*, a large-scale exhibition of traditional and modern Chinese art that was presented in 1998 at the Guggenheim museums in New York and Bilbao. Ms. DeBevoise has an master's from the University of California, Berkeley, and a PhD from The University of Hong Kong, both in art history. Her recent book, *Between State and Market: Chinese Contemporary Art in the Post-Mao Era*, was published in 2014 by Brill. She has been a Trustee of the Asian Cultural Council since 2009.

Kevin Doyle (ACC Grantee 2016) , Artistic Director, Sponsored By Nobody

Kevin Doyle [US/IE] is a writer and director of interdisciplinary theatre and film working between the US and the European Union. A graduate of the Drama Studies program at Purchase College (SUNY), he serves as artistic director of Sponsored By Nobody, an international theatre company based in Brooklyn. The author of twelve plays and screenplays, his writing has been supported by residencies at the MacDowell Colony, the Corporation of Yaddo, the Edward Albee Foundation, the Fundación Valparaíso (Spain), ARC (Switzerland), and the Mesa Refuge. He has won several honors in the US and abroad, including: a USArtists International Award, a Saari Fellowship Award (Finland), Artist in Residence at the Watermill Center, and grant awards from the Asian Cultural Council (New York), CEC ArtsLink (New York), the Svenska Institutet (Stockholm) and The Dramatists' Guild Fund. Doyle conceived, wrote and directed the interdisciplinary theatre project *W.M.D. (just the low points)*, which premiered at the The Game Is Up! Festival in Vooruit (Gent). He is currently developing two new projects:

TRIANGLE/TAZREEN, an exploration of the garment industry that focuses on workers who survived the 2012 Tazreen Factory Fire in Bangladesh and contrasts their experiences with the 1911 Triangle Shirtwaist Factory Fire in New York; and *THE ARTS*, a deconstruction on the history of arts funding, as recipient of the 2017 IMPACT Residency Award from the Drama League of New York and LaGuardia Performing Arts Center. Doyle was recently named a 2017 – 2018 Global Cultural Fellow at the Institute for International Cultural Relations at the University of Edinburgh.

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Tom Finkelpearl, Commissioner, NYC Department of Cultural Affairs

Tom Finkelpearl is the Commissioner of the New York City Department of Cultural Affairs. In this role he oversees city funding for non-profit arts organizations across the five boroughs and directs the cultural policy for the City of New York. Prior to his appointment by Mayor Bill de Blasio, Commissioner Finkelpearl served as Executive Director of the Queens Museum for twelve years starting in 2002, overseeing an expansion that doubled the museum's size and positioning the organization as a vibrant center for social engagement in nearby communities. He also held positions at P.S.1 Contemporary Art Center, working on the organization's merger with the Museum of Modern Art, and served as Director of the Department of Cultural Affairs Percent for Art program. Based on his public art experience and additional research, he published a book, *Dialogues in Public Art* (MIT Press), in 2000. His second book, *What We Made: Conversations on Art and Social Cooperation* (Duke University Press, 2013) examines the activist, participatory, coauthored aesthetic experiences being created in contemporary art. He received a B.A. from Princeton University (1979) and an M.F.A. from Hunter College (1983).

Miguel Frasconi, Composer, Frasconi Music

Miguel Frasconi is a composer and improviser specializing in the relationship between acoustic objects and musical form. His instrumentarium includes glass objects, electronics, laptop, and constructions of his own design. Miguel's unique glass instruments are struck, blown, stroked, smashed and otherwise coaxed into vibration. As a composer his works include chamber music, operas, film and dance scores. His new opera, *Hand To Mouth*, was recently premiered in northern California. Miguel's activities have included collaborations with the Balinese composer Dewa Berata on music for a large-scale shadowplay, with tenor John Duykers on unique music/theater events, and with the Tibetan songwriter Techung, with whom he has toured throughout India. Miguel has worked closely with composers John Cage, Jon Hassell, Morton Subotnick, James Tenney, and has collaborated with many choreographers, including Alonzo King and modern dance pioneer Anna Halprin. He was a founding member of The Glass Orchestra, Toronto's internationally renowned ensemble featuring all glass instruments (1977 – 86), and the San Francisco sound-sculpture band Möbius Operandi (1990 – 95). As a keyboardist, he performed with the Paul Drescher Ensemble (1988-95), and with the Philip Glass Ensemble (1992). He is presently a member of Ne(x)works (2006 – present), one of the leading new music ensembles in NYC, with whom he performed at MaersMusik/Berliner Festspiele 2012. In September 2012, his CAGE100 Festival @ The Stone was called "one of the best observances of

John Cage's 100th birthday" by the New York Times and included performances by his Noisy Toy Piano Orchestra and John Cage Variety Show Big Band. Miguel's music has been released on New Albion, Porter Records, and recordings of his string quartets featuring the JACK Quartet will be released on Tzadik.

Daniel Gallant, Executive Director, Nuyorican Poets Café

Daniel Gallant is the Executive Director of the Nuyorican Poets Cafe, the author of the short story collection *Determined to Prove*, and the recipient of a 2016 Eisenhower Fellowship. He is also a poet, playwright, theatrical producer, actor, and teacher. His writing has appeared in eight anthologies from Vintage Books, Applause / Hal Leonard, and Theater Communications Group. Daniel previously served as the Director of Theater and Talk Programming at the 92nd Street Y's Makor and Tribeca centers. As an Eisenhower Fellow, he has explored how cultural organizations in Japan and Spain use innovative program and funding models to expand arts engagement. Daniel also advises cultural organizations in the US about how to use game theory and social media to broaden their impact. He has been featured in the *New York Times*, the *Wall Street Journal*, *Crain's New York*, the *Daily News*, *New York Magazine*, the *Los Angeles Times* and *Voice of America*; and on MTV, NBC, CNN, NY1, CBS, NPR, Univision, the BBC and other networks. According to the *Wall Street Journal*, "Mr. Gallant has exploited expanding social-media tools to grow the cafe from a small, volunteer-led venue best known for weekly poetry events to a thriving arts center with partnerships across the city."

Contact: daniel@nuyorican.org

John Heginbotham, Artistic Director, Dance Heginbotham

Originally from Anchorage, Alaska, John Heginbotham graduated from The Juilliard School in 1993, and was a member of Mark Morris Dance Group from 1998 – 2012. In 2011, he founded Dance Heginbotham (DH), which has been presented and commissioned by Brooklyn Academy of Music, Jacob's Pillow Dance Festival, The John F. Kennedy Center for the Performing Arts, The Joyce Theater, Lincoln Center for the Performing Arts, and The Metropolitan Museum of Art, among others. In 2016, DH toured to Southeast Asia with DanceMotion USA, a cultural diplomacy initiative of the U.S. Department of State, produced by BAM. In February 2017, DH premiered *Lola* at The Kennedy Center, performed with the world-renowned violinist Joshua Bell and the National Symphony Orchestra. Active as a freelance choreographer, John's recent projects include "Candide" (Orlando Philharmonic – 2016), "Oklahoma!" (Bard Summerscape – 2015), "Angels' Share" (Atlanta Ballet – 2014), Isaac Mizrahi's "The Magic Flute" (Opera Theatre of Saint Louis – 2014), and "Peter and the Wolf" (Guggenheim Works and Process – 2013). John is the recipient of the 2014 Jacob's Pillow Dance Award.

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Amy Hobby, Executive Director, Tribeca Film Institute

Amy Hobby has 20 years of experience as an award-winning feature and documentary film producer. Her work spans feature-length dramas starring A-list Hollywood stars to

documentaries, international features, television pilots and webisodes. Hobby personifies the fully diverse producer, with deep experience across a wide range of budgets and in various types of producing roles, and has a well-earned reputation for producing edgy, compelling features. She mentors emerging filmmakers worldwide and actively supports women directors through various initiatives launched through Tangerine Entertainment, which she co-founded. Her producing projects have included *Secretary*, *Hamlet* (with Ethan Hawke), *Love, Marilyn*, and *What Happened, Miss Simone?*, for which she was nominated for an Academy Award and won an Emmy Award and a Peabody Award. She joined TFI as Vice President, Artist Programs in 2015.

Laurel Jenkins (ACC Grantee 2015), Laurel Jenkins Dance

Laurel Jenkins is from Vermont. Her choreography centers on interdisciplinary collaborations and global exchange. She has been presented in New York by: Danspace Project, Joyce SoHo, Judson Church, Dixon Place, in Los Angeles by The Getty Center, REDCAT, Automata, Highways, Pieter, the Electric Lodge, the Fowler Museum, and the Hammer Museum, and internationally, by Decoda at Coventry University; Improvisation Xchange, Berlin; and the Sezon Art Gallery, Tokyo. Jenkins received an Asian Cultural Council grant for her collaboration with Chey Chankethya, Artistic Director of Amrita Performing Arts in Cambodia. She has been commissioned to choreograph by the L.A. Contemporary Dance Company and The Wooden Floor. She has taught at P.A.R.T.S. in Brussels, Independent Dance in London, and numerous universities throughout the US. Jenkins was a member of the Trisha Brown Dance Company from 2007 – 2012, and continues to perform, teach, and restage Brown's work. Additionally, she danced with the Liz Lerman Dance Exchange, Sara Rudner, and Vicky Shick. She holds a B.A. from Sarah Lawrence College, an M.F.A. from UCLA's Department of World Arts and Cultures/Dance, and as of this fall will begin as an Assistant Professor of Dance at Middlebury College.

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Erin Johnston, Research Consultant, Stanford University

Erin F. Johnston serves as a research consultant for philanthropic organizations in the field of arts and culture. Her recent work analyzes the extent and nature of funding for international and intercultural artistic exchange. Dr. Johnston is currently a postdoctoral fellow at Stanford University, where she teaches interdisciplinary courses for first-year students in the Thinking Matters program. Dr. Johnston received her B.A. from Rutgers University and her Ph.D. in Sociology from Princeton University.

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Barbara Lanciers, Director, Trust for Mutual Understanding

Barbara Lanciers is the Director of the Trust for Mutual Understanding (TMU), a private American foundation that funds professional exchanges in the arts and environment conducted in partnership with institutions and individuals in Central, East, and Southeast Europe; the Baltic States; Central Asia; Mongolia; and Russia. Barbara is a former company member and choreographer for Two-Headed Calf in NYC (2008 Obie grant recipient and a resident company at

La MaMa E.T.C.). Her original theater piece, *Leaves with a Name*, based on her grandmother's escape from Hungary in 1944, premiered at the Peabody Institute under the artistic guidance of renowned choreographer Martha Clarke. Barbara was a Fulbright Scholar with the Hungarian Theatre Museum and Institute and has written independent articles on American performance for Szinhaz Hungarian theater magazine and Didaskalia Polish theater magazine. Barbara studied extensively with the SITI Company and served as Anne Bogart's assistant on the SITI production of *Death and the Ploughman*. As a performer, she was seen as Baby's Breath in Taylor Mac's *The Lily's Revenge*. Barbara is the director and co-creator of *Kaddish*, a staging of Hungarian Nobel Prize-winning author Imre Kertész's novel *Kaddish for an Unborn Child*. The piece was performed most recently at the Jurányi Incubator House in Budapest, Hungary; the 14th Street Y in Manhattan; Varna International Summer Festival in Varna, Bulgaria; Sibiu International Theatre Festival in Sibiu, Romania; and Archa Theatre in Prague, Czech Republic. Barbara sits on the board of Genda Mirembe/Go In Peace, a human rights NGO based in Rakai District, Uganda that focuses on increasing access to secondary education for Ugandan girls using soccer as a scholarship vehicle.

Contact: blanciers@tmuny.org

Jay Levenson (ACC Grantee 1997), Director, International Program, The Museum of Modern Art

Jay A. Levenson has, since 1996, been the Director of the International Program at The Museum of Modern Art, New York, where he coordinates the museum's relations with institutions in other countries. Prior to that, he was Deputy Director for Program Administration at the Solomon R. Guggenheim Museum, New York, where he helped prepare such major exhibitions as *Africa: The Art of a Continent* and *China: 5000 Years*. He has served as guest curator for a number of exhibitions, including *Circa 1492: Art in the Age of Exploration* (1991) and *The Age of the Baroque in Portugal* (1993) for the National Gallery of Art, and *Encompassing the Globe: Portugal and the World in the 16th and 17th Centuries* (2007) for the Arthur M. Sackler Gallery, Washington, which was also presented at the Palais des Beaux-Arts in Brussels and the Museu Nacional de Arte Antiga in Lisbon. A graduate of Yale College and Yale Law School, and awarded a Ph.D. in art history by the Institute of Fine Arts of New York University, he has held positions both as a curator and museum administrator and as an attorney.

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Sir Jonathan Mills, Programme Director of the Edinburgh International Culture Summit 2018, Edinburgh International Culture Summit Foundation (EICSF)

Sir Jonathan Mills is a prominent, Australian-born composer and festival director. His work - including several operas and works for chamber ensemble and orchestra - has been recognized by awards from the governments of Australia, France, Great Britain, France, South Korea, and Poland. He has been director of various festivals in the Blue Mountains (near Sydney), Brisbane, Melbourne, and Edinburgh, UK, where he was the director of the Edinburgh International Festival between 2007 and 2014. He is currently Director of the Edinburgh International Culture Summit, a UNESCO-recognized, biennial meeting held in conjunction with Edinburgh's summer festivals, as well as a Visiting Professor at the University of Edinburgh and Vice-Chancellor's

(Professorial) Fellow at the University of Melbourne. He is also the President of the EFFE International Jury 2017 – 2018.

Tracie Morris (ACC Grantee 1997, 2015), Professor, Pratt Institute

Tracie Morris is a poet who has worked extensively as a page-based writer, sound poet, critic, scholar, bandleader, actor, and multimedia performer. Her sound installations have been presented at the Whitney Biennial, MoMA, The Philadelphia Museum of Art, Ronald Feldman Gallery, The Silent Barn, The Jamaica Center for Arts and Learning, The Drawing Center, The Gramsci Monument with Thomas Hirshhorn for the DIA Foundation, and other galleries and museums. She leads her own eponymous band and is a lead singer for Elliott Sharp's group, Terraplane. Tracie is the recipient of NYFA, Creative Capital, Asian Cultural Council, and other grants, fellowships, residencies, and awards for poetry and performance including Yaddo, Millay, and MacDowell colonies. Tracie presents her work as a poet, performer and scholar around the globe and has presented, performed, and researched in almost 30 countries and 40 US States. She has contributed to, and been written about in, several anthologies of literary criticism including: *The Racial Imaginary: Writers on Race in the Life of the Mind*, *The Break Beat Poets*, *What I Say: Innovative Poetry by Black Writers in America*, *I'll Drown My Book: Conceptual Writing By Women*, *The &Now Awards 3: The Best Innovative Writing*, *American Women Poets in the 21st Century*, *Eco-language Reader*, and *An Exaltation of Forms*. Her most recent poetry collection, *Rhyme Scheme*, (Zasterle Press, 2012) also includes a sound poetry CD. She is also the author of *Intermission* (Soft Skull Press, 1998) and *Chap-T-her Won* (TM Ink) . Tracie was recently featured on the experimental blues recording *4am Always*, with Elliott Sharp's Terraplane. She is co-editor, with Charles Bernstein, of *Best American Experimental Writing* (2016) from Wesleyan University Press. Her book, *handholding: 5 kinds*, is published by Kore Press, debuted in late 2015. Tracie holds an M.F.A. in Poetry from Hunter College, has studied classical British acting technique extensively at the Royal Academy of Dramatic Art in London and American acting techniques at Michael Howard Studios. Tracie holds a Ph.D. in Performance Studies from New York University. She is a former CPCW Poetics fellow of the University of Pennsylvania. She is a member of the Modern Language Association, Associated Writing Programs, The Shakespeare Society, and The Shakespeare Forum. Tracie is Professor and Coordinator of Performance + Performance Studies at Pratt Institute, Brooklyn, New York.

Wendy O'Neill (ACC Chairman), Chairman, Asian Cultural Council

Ms. O'Neill is Chairman of the Asian Cultural Council, where she has been a Trustee since 2009. She was a trustee of the Rockefeller Brothers Fund (2005-2014), and has served on the China Medical Board since 2008, and Rockefeller Philanthropic Advisors since 2010. She was a member of the American Women's Association of Hong Kong's Charitable Donations Committee between 2001 and 2009, serving as its chairman for three years. Ms. O'Neill received an A.B. in East Asian studies from Harvard and Radcliffe Colleges and an M.A. in history (with a specialty in Chinese history) from UCLA. She has worked in China trade, as well as investment in China, and was the first foreign intern at China International Trust & Investment Company.
Contact: woneill@accny.org

Zeyba Rahman (ACC Grantee 2011), Senior Program Officer, Building Bridges Program, Doris Duke Foundation for Islamic Art

Zeyba Rahman joined the Doris Duke Foundation for Islamic Art, an extension of the Doris Duke Charitable Foundation, in 2013, as Senior Program Officer for the Building Bridges Program. Rahman manages the Building Bridges Program's national grant making to support projects that advance relationships, increase understanding, and reduce bias between Muslim and non-Muslim communities. Before joining the foundation, Rahman led internationally and nationally recognized projects as a creative director/producer to promote understanding between diverse communities. The roles she has performed include: Director, Asia and North America, Fes Festival of World Sacred Music in Morocco; Artistic Director, Arts Midwest's Caravanserai: A Place Where Cultures Meet; Curator, BAM's Mic Check Hip Hop; Creative Consultant, Public Programs, Metropolitan Museum of Art's Arab Lands, Turkey, Iran, Central Asia and Later South Asia Galleries; Chief Curator, Alliance Francaise's World Nomads Morocco Festival; Project Director, Mid Atlantic Arts Foundation/National Endowment for the Arts' Global Cultural Connections; and Senior Advisor, Muslim Voices Festival. She is an advisor to Artworks for Freedom and serves on the Nominating Committee of the Civitella Foundation in Italy. Twice honored by New York City's government, Rahman is the subject of two television profiles as a global arts leader.

Contact: zrahman@ddcf.org

Hussein Rashid, Ph.D., Adjunct Faculty, Barnard College

Hussein Rashid, Ph.D. is an adjunct faculty member at Barnard College as well as a blogger, writer, and consultant. An advocate of religious literacy, he publishes in both specialized journals and general audience forums on Islam and Muslims in the United States.

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Nitin Sawhney, Assistant Professor of Media Studies, The New School

Nitin Sawhney, Ph.D. is Assistant Professor of Media Studies at The New School. His research, teaching, and creative practice engages the critical role of technology, civic media, and artistic interventions in contested spaces. He examines social movements and crisis contexts, through forms of creative urban tactics, participatory research, performance, and documentary film. Nitin established the Engage Media Lab at The New School to conduct participatory media-based learning and assessment with youth in New York City, and has conducted research with Palestinian youth in the West Bank, East Jerusalem, and Gaza. Nitin completed the documentary film, *Flying Paper*, about the participatory culture of kite making and flying among children in Gaza, with support from National Geographic; it has been screened at dozens of international film festivals. He co-curated the Guatemala Después project, examining contemporary artistic practices through collaborative exhibitions held in New York and Guatemala in 2015. Nitin is currently completing a documentary film, *Zona Intervenida*, focusing on historic memory through site-specific performance interventions in Quetzaltenango, Guatemala. He recently

initiated Sacred Soundwalks, a sensory media project exploring cartography and narrative memory of “sacred sites” in Kathmandu, Nepal, examining perceptions of the city after the devastating earthquake that took place there.

Margaret Shiu, Founder, Bamboo Curtain Studio, Taiwan

Margaret Shiu is the founder of the oldest artist in residency in Taiwan. For the past 22 years, the Bamboo Curtain Studio (BCS) in Taiwan, has aimed to promote cross-cultural exchanges by providing a meeting point for visitors from national and international art-related fields. Bamboo Curtain Studio focuses on creative collaborations for experimentation in our long-term mission of culture actions for environmental, cultural and social sustainability.

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Website: www.bambooculture.com/en/about

Nick Spitzer (ACC Grantee 2007), Producer and Host, American Routes, Tulane University

Nick Spitzer is host and producer of American Routes, the public radio program from New Orleans heard nationally. Now in its 20th year, the program presents vernacular music and musicians, interviews, and documentary soundscapes from a Gulf South perspective and beyond. He is also a professor of anthropology at Tulane University interested in ethnography of performance and identity, public folklore, and critical heritage studies. Nick was named Louisiana Humanist of the Year 2005 – 06 for addressing cultural recovery after Katrina, and was awarded a Guggenheim in 2007 for research with African French Creole communities. He is the former Louisiana State Folklorist, Smithsonian Senior Folklife Specialist, and independent artistic director from Folk Masters at Carnegie Hall to the National Mall – Independence Day concerts – all broadcast on NPR. In 2013, Nick co-convoked *Intangible Cultural Heritage Policies & Practices for Safeguarding Traditional Cultures—Comparing China and the United States* (with Robert Baron of NYSCA) at the School for Advanced Research in Santa Fe with PRC Cultural Ministry officials joining Library of Congress and folklore colleagues from both countries. From these conversations grew the American Routes Abroad tours of New Orleans jazz, cowboy, Cajun, gospel, and Tex-Mex music, that traveled throughout China with seminars on cultural representation, creolization, and globalization.

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Miho Walsh, Executive Director, Asian Cultural Council

Miho Walsh has worked for 22 years in cultural and educational exchange, first at the Consulate General of Japan in New York and later as Associate Director of the Donald Keene Center of Japanese Culture and Executive Director of the Institute for Japanese Cultural Heritage Initiatives at Columbia University. She has also served as a cross-cultural communication specialist and consultant for New York State government offices and the United Nations. Miho was raised in Tokyo, Japan, and received her B.A. degrees in both political science and French language and culture from Vassar College. She is a graduate of Columbia University, where she completed advanced studies in conflict resolution and earned a Master of Arts degree in organizational psychology. Currently, she serves on the board of the ACC Philippines Foundation and ACC Hong

Kong Foundation. Miho joined the Asian Cultural Council in 2009 as its Associate Director and was appointed Executive Director in 2013.

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Jay Wang, Director, University of Southern California Center on Public Diplomacy

Dr. Jay Wang is Director of the USC Center on Public Diplomacy (CPD) and an Associate Professor at the USC Annenberg School for Communication and Journalism. He has written widely about the role of communication in the contemporary process of globalization. He has published four books and three dozen research articles in academic and professional journals. At CPD, he has led successful partnerships on research and programming with organizations including the BBC, the Center for Strategic & International Studies, Global Affairs Canada, NATO, the United Nations Foundation, and the U.S. Department of State. He previously worked for the international consulting firm McKinsey & Company, where he advised clients on matters of communication strategy and implementation across a variety of industries and sectors.

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Mia Yoo, Artistic Director, La MaMa Experimental Theatre Club

Mia Yoo was appointed La MaMa's Artistic Director in 2009. La MaMa Founder and Artistic Director, Ellen Stewart, mentored Mia as an art leader under the auspices of the New Generations Future Leaders Program, cooperatively designed by the Doris Duke Charitable Foundation, the Andrew W. Mellon Foundation and Theatre Communications Group. A member of La MaMa's Great Jones Repertory Company since 1995, Mia most recently appeared in *Pylade* directed by Ivica Buljan at Ellen Stewart Theatre (December 2015) and on tour in Italy, France, Austria, and Portugal in summer 2016; as well as performing in *Fragments of a Greek Trilogy*, directed by Andrei Serban and music composed by Liz Swados, and *SEVEN—Seven Greek Plays* in Repertory, directed by Ellen Stewart. She assisted Ellen Stewart in her direction of the Company for many of their productions in New York and abroad. Mia is the co-creator of the International Directors' Symposium at La MaMa Umbria and has coordinated La MaMa Umbria's summer theater festivals and Playwright Retreat since 1993. In 2004, with Nicky Paraiso, Yoo created La MaMa Moves! La MaMa's annual dance festival in all three performance venues. One of the most expansive celebrations of contemporary dance in the world, La MaMa Moves! features up to 50 new and emerging choreographers and hundreds of dancers, reflecting La MaMa's longstanding mission to transcend politics and unify cultures through performance.

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