

honorary chairs:

Meredith Monk, Steve Paxton, Yvonne Rainer
& the Movement Research Board of Directors

welcome you to

MR@25

**movement research
25th anniversary
gala celebration**

may 14, 2004



DINNER

at the home of Molly Davies and Polly Motley

honoring **Micki Wesson**

for her steadfast support of dance in NYC

PERFORMANCE AND PARTY

at SLAM - Streb Lab for Action Mechanics, Williamsburg

toasting **the Founders** and 25 years
of nurturing experimentation in
dance, performance,
education, **dialogue, and collaboration**

committed to adventurous dance since 1978

↔ **MOVEMENT RESEARCH** ↔

continues to explore the evolving language of dance and performance
and seeks to reflect the
cultural, political and economic diversity of a moving community



dinner menu

wine & champagne

hors d'oeuvres

- molasses/soy cured salmon
- pate de campagne

first course

- marinated cod on radish sprout
and fennel salad

main course

- spring lamb stew with
black olives / white beans
- fresh pea / crostini garnish

dessert

- dried cherry / chocolate biscotti
- coffee / tea

**MOVEMENT RESEARCH 25TH
ANNIVERSARY GALA COMMITTEE**

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Yvonne Rainer
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*denotes Movement Research
Board of Directors

Dinner at the home of

Molly Davies and Polly Motley

honoring **Micki Wesson** for her steadfast support of dance
in NYC with a performance by
Meredith Monk and Members of her Vocal Ensemble
featuring celebrity chefs **Tere O'Connor and Guy Yarden**



dinner

6 – 7pm

cocktail hour

7pm

first course served

welcome by Barbara Bryan,
President of the Board, Movement Research and
Carla Peterson, Executive Director

performance

"Memory Song" from *The Games* (1984)

Composed by Meredith Monk

Performed by:

Theo Bleckmann, Katie Geissinger, Meredith Monk
Bohdan Hilash

Voices
Clarinet

7:30pm

main course served

8pm

champagne toast to Micki Wesson
by Paul Langland, Board Member,
Movement Research

8:10pm

coffee & dessert served

8:30pm

depart for gala performance / party

25th Anniversary Performance and Party

at SLAM - Streb Lab for Action Mechanics, Williamsburg

9pm



toasting **the Founders**
and 25 years
of nurturing experimentation in
dance
performance
education
dialogue
and collaboration

with a Judson Dance Theater Reconstruction

by Yvonne Rainer

performed by Pat Catterson and Emily Coates

plus performances by

Steve Paxton

David Gordon with Valda Setterfield

Ralph Lemon

Julie Atlas Muz

Ann Liv Young

MC

Jennifer Miller of Circus Amok

D.J.

Qing Lewy

program

M.C. Jennifer Miller of Circus Amok

A Toast to the Founders of Movement Research
by the Movement Research Board of Directors
and our Community

The Long Walk

music by Michael Nyman
choreographed by David Gordon
from FAMILY\$DEATH@ART.COMedy
A Pick Up Performance Co. production
commissioned by Danspace Project in 2001
performed by Valda Setterfield & David Gordon

"Research 1962 - 2004"

choreographed and performed by Steve Paxton

untitled

choreographed and performed by Julie Atlas Muz

#23

#24

performed by Ralph Lemon and Okwui Okpokwasili
video by Chelsea Lemon Fetzer and Ralph Lemon

Trio A

Yvonne Rainer

1964

performed by Pat Catterson and Emily Coates

McCoy

choreographed by Ann Liv Young

2004

performed by Nancy Forshaw-Clapp and Jillian Peña

**Dance Party immediately following performances
with D.J. Qing Lewy**



Honoree →

MICKI WESSON is President Emeritus of Meredith Monk/The House Foundation for the Arts and an Arts Consultant. A former dancer, performer and teacher, Ms. Wesson performed with Paper Bag Players, Meredith Monk and Ruth Fuglistauer, and Ballet Society, among others. She taught at Dance Players Creative Arts Group, workshops in many colleges, including Rutgers University, University of Rochester and Montclair State as well as in inner city schools in New York and New Jersey. She has served on panels for the National Endowment on the Arts, Dance/USA, and the New York Dance and Performance Awards. She is a pro-bono consultant for several artists concerning board formation and responsibilities and fund-raising strategies. In 1993, Ms. Wesson received the International Society of Performing Arts Administrators Angel Award for Extraordinary Generosity, Leadership and Vision, as well as a 2000 Bessie Award. She has been an artist member of DTW's Board of Directors since 1990.

PAT CATTERSON, born in Indianapolis to professional ballroom dancing parents, moved to New York City in 1968 after graduating from Northwestern University with a B.A. in psychology and a minor in philosophy. She presented her first full evening of choreography at Judson church in 1970 and, subsequently, has created ninety dances, including her solo program of fourteen portraits, "Please, Just Take It One Life At A Time". A former Fulbright Scholar, she has received multiple grants from the National Endowment for the Arts, the CAPS Program, the Harkness Foundation, and the Ludwig Vogelstein Foundation. Her work has been commissioned by companies, individuals, and schools, most recently, Adelphi University, Princeton University, and Hofstra University. This June she is premeiring a collaboration with laser sculptor Norman Ballard for the students at LaGuardia High School for Performing Arts and this summer she will be setting a work on the Utah Repertory Dance Theatre. In 1996 she was Dance Consultant for the feature film "I Shot Andy Warhol". Formerly on the faculties at the Juilliard School, Sarah Lawrence College, UCLA, and the Merce Cunningham Studio, she has been a guest artist in schools all over the USA and in Finland, Norway, Sweden and Italy. Currently she is on the faculty at Marymount Manhattan College and Muhlenberg College. Pat first saw, learned and performed TRIO A in 1969 and first danced it retrograde in 1971. She was Choreography Assistant to Yvonne Rainer for her projects with White Oak and has taught TRIO A many times to students and other dancers.

EMILY COATES received her dance training at the Pittsburgh Ballet Theater School, the School of American Ballet (SAB), and the Merce Cunningham Studio. After receiving the SAB Mae L. Wein Award for Outstanding Promise, she joined New York City Ballet, where she performed featured roles in works by George Balanchine, Jerome Robbins, and Peter Martins. In 1998, she joined Mikhail Baryshnikov's White Oak Dance Project. Repertory highlights there include works by Trisha Brown, Lucinda Childs, Erick Hawkins, John Jasperse, Mark Morris, and Yvonne Rainer. From 2001-2003, she was a member of Twyla Tharp Dance. She is currently working on her BA at Yale University.

DAVID GORDON - Coming: Fall 2004, The Chairs by Eugene Ionesco, with Valda Setterfield. Translation by Michael Feingold, Music by Michael Gordon, Light by Jennifer Tipton. Dance Umbrella/Barbican/London UK, On the Boards, Seattle, BAM Next Wave/Harvey/B'klyn NY.

Commissions for directing and/or choreographing include: Danspace, Dance Theater

Workshop, Dance Theater of Harlem, White Oak Dance Project, American Ballet Theater, American Repertory Theater, American Conservatory Theater, Joyce Theater, Theater For a New Audience, New York Theater Workshop, Guthrie Theater, Mark Taper Forum, Brooklyn Academy of Music, Serious Fun at Lincoln Center, Spoleto USA, Actors Studio, PBS/WNET Great Performances, PBS/KTCA Alive TV, BBC and Channel 4, UK. Awards include: two Obies, three Bessies, two Dramalogues, two Guggenheims, two Pew Charitable Trust National Residency Grants (in both Theater and Dance). Current member: Actors Studio. Previous panel/chair: NEA Dance Program. Founding artist: Grand Union. Founding artist: Judson Church Performances. Previous performer: Yvonne Rainer Co./James Waring Co. David Gordon has constructed dance and theater events for the Pick Up Performance Co. for thirty years.

RALPH LEMON received a B.A. in English Literature and Theater Arts from the University of Minnesota in 1975. He formed the Ralph Lemon Company in 1985, performing as a touring dance ensemble, receiving numerous residencies, commissions, and grants through 1995, when he dissolved his touring company and re-dedicated his organization, Cross Performance Inc, to the creation of new forms of performance and presentation. Lemon is currently working on the Geography Trilogy, created over an eight-year span that investigates an apparent collision of cultures and a search for personal and artistic identity within a broader world arena; Geography, Part III: House is projected to open in 2004. Lemon received a 1999 CalArts Alpert Award in the Arts and was a participant in the National Theatre Artist Residency Program, administered by Theatre Communications Group. He is currently a George A. Miller Endowment Visiting Artist at the Krannert Center.

Over the last year, **OKWUI OKPOKWASILI** has been part of an ensemble of performers working on the third part of Ralph Lemon's Geography Trilogy, set to premiere in BAM in October 2004. Some roles include; "Moll Cutpurse" in the Foundry Theatre's The Roaring Girle, "Long Legged Ballerina" in Richard Foreman's Maria Del Bosco, Constance Fletcher in Gertrude Stein's "The Mother of Us All", the title role in Shakespeare's "Othello" at Dixon Place and "Hilde" in the Nomad Theatrical Company's production of Ibsen's "The Master Builder". She worked with Gale Gates et al., Grisha Coleman, David Levine, Richard Maxwell, Sybil Kempson, Transmission Projects and Dean Moss.

JENNIFER MILLER is the founder and director of Circus Amok, New York's own free one ring traveling circus extravaganza. Over the years she has worked with dance and theater artists Cathy Weis, Jeff Weis, Otrabanda, Crystal Field, and Johanna Boyce among many others. She teaches Circus and Performance at Cal Arts, and NYU.

Look for the circus in a park near you this September.

MEREDITH MONK is a composer, singer, director/choreographer and creator of new opera, musical theater works, films and installations. A pioneer in what is now called "extended vocal technique" and "interdisciplinary performance," Monk creates works that thrive at the intersection of music and movement, image and object, light and sound in an effort to discover and weave together new modes of perception. Her ground breaking exploration of the voice as an instrument, as an eloquent language in and of itself, expands the boundaries of musical composition, creating landscapes of sound that unearth feelings, energies, and memories for which we have no words. She has alternately been proclaimed as a "voice of the future" and "one of America's coolest composers." During a career that spans more than 35 years she has been acclaimed by audiences and critics as a major creative force in the performing arts.

Since graduating Sarah Lawrence College in 1964, Monk has received numerous awards throughout her career, including the prestigious MacArthur "Genius" Award in 1995, two Guggenheim Fellowships, a Brandeis Creative Arts Award, three "Obies" (including an award for Sustained Achievement), two Villager Awards, a "Bessie" for Sustained Creative Achievement, the 1986 National Music Theatre Award, sixteen ASCAP Awards for Musical Composition and the 1992 Dance Magazine Award. She holds honorary Doctor of Arts degrees from Bard College, the University of the Arts, The Julliard School, the San Francisco Art Institute and the Boston Conservatory. Her recordings Dolmen Music (ECM New Series) and *Our Lady of Late: The Vanguard Tapes* (Wergo) were honored with the German Critics Prize for Best Records of 1981 and 1986. Her music has been heard in numerous films, including *La Nouvelle Vague* by Jean-Luc Godard and *The Big Lebowski* by Joel and Ethan Coen. A new publishing relationship with Boosey & Hawkes makes Meredith Monk's music available to a wider public for the first time.

In 1968 Ms. Monk founded The House, a company dedicated to an interdisciplinary approach to performance. In 1978 she formed Meredith Monk and Vocal Ensemble to expand her musical textures and forms. She has made more than a dozen recordings, most of which are on the ECM New Series label. Her music has been performed by numerous soloists and groups including The Chorus of the San Francisco Symphony, *Musica Sacra*, The Pacific Mozart Ensemble, Double Edge, and Bang On A Can All-Stars, among others.

Monk is a pioneer in site-specific performance, creating works such as *Juice: A Theater Cantata In 3 Installments* (1969) and most recently *American Archeology #1: Roosevelt Island* (1994). She is also an accomplished filmmaker who has made a series of award-winning films including *Ellis Island* (1981) and her first feature, *Book Of Days* (1988), which was aired on PBS, shown at the New York Film Festival and selected for the Whitney Museum's Biennial. A retrospective art exhibition, *Meredith Monk: Archeology of an Artist*, opened at The New York Public Library for the Performing Arts at Lincoln Center in 1996. Other recent art exhibits are comprised of a major installation, *Art Performs Life* at The Walker Art Center, a show "Shrines" at the Frederieke Taylor / TZ' Art Gallery, inclusion in the 2002 Biennial at the Whitney Museum, *ev + a* 2002 Exhibition at Limerick City Gallery of Art and a group exhibit *Show People* at Exit Art. A monograph, *Meredith Monk*, edited by Deborah Jowitt was released by Johns Hopkins Press in 1997.

In October 1999 Monk performed a Vocal Offering for His Holiness, the Dalai Lama as part of the World Festival of Sacred Music in Los Angeles. In July 2000 her music was honored by a three concert retrospective entitled *Voice Travel* as part of the Lincoln Center Festival. Her latest music theater work, *mercy*, a collaboration with visual artist, Ann Hamilton, premiered at the American Dance Festival in July 2001 and was subsequently performed at the Wexner Center, Royce Hall, the Walker Arts Center, and the Brooklyn Academy of Music. A new CD '*mercy*' was released on the ECM New Series label in November 2002. Her first orchestra piece '*Possible Sky*' commissioned by Michael Tilson Thomas for the New World Symphony, premiered in April 2003 in Miami. Current projects include a new work for the Western Wind Vocal Ensemble; and a new music theatre piece, a meditation on impermanence.

JULIE ATLAS MUZ (www.julieatlas.com), one of the most acclaimed and prolific conceptual performers and choreographers in New York, sucker punches the boundaries between performance art, dance and burlesque with dark, twisted, come-hither performances that have secured her place in the underworld of nightlife as well as the bastion of the art world. Muz has been invited to participate in the 2004 Whitney Biennial, an exhibition to present prominent artistic trends in America. On any given night in New York City, you can see Julie Atlas Muz swimming in an aquarium as a mermaid, peeling off the outlandish costumes she

dons, or covered in fake blood in the basement of a gay bar. Muz excels in working with children in theatrical contexts such as *Pink Inc.*, *Chashama*, and *The Hudson River Park Conservancy*. In film, Muz has worked with Wallace Shawn, Greg Pak, Michael Moore and Pavol Liska. Muz has danced for award-winning choreographers Sarah Michelson, Sally Silvers and Cydney Wilkes. Also an actress, Muz played Lady MacBeth with the WOW International Theater Company. She is on the Board of Directors at Chashama (where she was acting Vice President for seven years). As a choreographer, Muz has been awarded Artist-in-Residency status from Chashama (2002), *Joyce Soho* (2001), *Mondo Cane Artist-in-Residency* at Dixon Place (2000) and *Movement Research Artist-in-Residence* (1998-99).

STEVE PAXTON, born in Phoenix, Arizona, began training as a gymnast, and studied a variety of modern forms (Graham, Limon and ballet), and Aikido, yoga, and Tai Chi Chuan. He performed with the Merce Cunningham Dance Company 1960-64, and was one of the founders of the Judson Dance Theater of the 1960s, the Grand Union of the 1970s, and Touchdown Dance (for the visually disabled, UK) in the '80s. In 1972, he instigated Contact Improvisation, which continues today as an international network of dancers who convene to practice and who publish news and research in the dance and improvisation journal, *Contact Quarterly*, for which Paxton is a contributing editor. In 1986, he began work on *Material* for the Spine.

Paxton has received NY "Bessie" Awards for sustained achievement in 1987 and 1999, and grants from the NEA, the Rockefeller Foundation, Contemporary Performance Arts Foundation, and Change, Inc. In 1994, he received the Vermont Governor's Award for Excellence in the Arts and in 1995, a Guggenheim Fellowship. Paxton teaches, performs and choreographs in Europe and the USA, and lives in Vermont.

Paxton has published numerous articles from 1975 to the present in the dance journal *Contact Quarterly*, Northampton, MA. These articles include dance for the physically disabled, dance for the visually disabled, dance analysis, Contact Improvisation technique and theory, and occasional pieces.

His work is featured in the following books: *Terpsichore in Sneakers* by Sally Banes, *The Rise and Fall and Rise of Modern Dance* by Don McDonagh, *Sharing the Dance: Contact Improvisation & American Culture* by Cynthia Novack, *Democracy's Body: Judson Dance Theater, 1962-64* by Sally Banes, *Dance as a Theatre Art, Source Readings in Dance History from 1581 to the Present*, Selma Jeanne Cohen, Ed., and *The Grand Union (1970-1976): An Improvisational Performance Group* by Margaret Hupp Ramsay.

YVONNE RAINER (Choreographer) was born in San Francisco in 1934. She trained as a modern dancer in New York from 1957 and began to choreograph her own work in 1960. She was one of the founders of the Judson Dance Theater in 1962. Between 1962 and 1975 she presented her choreography throughout the United States and Europe, notably on Broadway in 1969, in Scandinavia, London, Germany and Italy between 1964 and 1972, and at the Festival D'Automme in Paris in 1972. Since 1972 Rainer has completed seven feature-length films, beginning with *Lives of Performers* and more recently *Privilege* (1990, winner of the Filmmakers' Trophy at the 1991 Sundance Film Festival, Park City, Utah, and the Geyer Werke Prize at the 1991 International Documentary Film Festival in Munich), and *MURDER and murder* (1996, winner of the Teddy Award at the 1997 Berlin Film Festival and "Special Jury Award" at the 1999 Miami Gay and Lesbian Film Festival). She is the recipient of numerous awards and fellowships, notably two Guggenheim Fellowships, a MacArthur Fellowship, a Wexner Prize, seven NEA awards, three Rockefeller Fellowships, a New York Dance and Performance "Bessie" Award and four Honorary Doctorates. Her latest book, *A Woman Who...: Essays, Interviews, Scripts*, was

published by Johns Hopkins University Press in 1999. Her latest dance, *After Many a Summer Dies the Swan*, commissioned by the White Oak Dance Project, had its New York premier at the Brooklyn Academy of Music on June 7, 2000. A one-person exhibition, *Radical Juxtapositions 1961 - 2002*, opened at the Rosenwald-Wolf Gallery in Philadelphia in Oct. 2002 and will move on to Los Angeles Contemporary Exhibitions and the Haggerty Museum in 2004. A dance concert shared with Simone Forti took place at the Getty Center on May 8, 2004.

VALDA SETTERFIELD a British-born dancer and actor, has worked with: JoAnne Akalaitis, Woody Allen, Mikhail Baryshnikov, Caryl Churchill, Merce Cunningham, Graciela Daniele, Richard Foreman, Maria Irene Fornes, Brian DePalma, Ain Gordon, David Gordon, Ivo van Hove, Don Mischer, Marie Rambert, Yvonne Rainer, Donald Saddler, Michael Sexton, James Waring, Robert Wilson, and Mark Wing-Davey at BAM, NYTW, DTW, PS 122, Danspace Project, Soho Rep, The Public, A.R.T., A.C.T., Adirondack Theatre Festival and Mark Taper Forum. She received an Obie for *The Family Business* and a Bessie for Outstanding Achievement. She has been a member of the Pick Up Performance Company since its inception.

ANN LIVINGSTON YOUNG was born in North Carolina. She went to north Carolina school of the arts for theater and modern dance she then studied at Laban for a semester and left quickly then suddenly wound up at Hollins university where she studied with Donna Faye Birchfield and it was good she has a pit bull and has shown her work at American dance festival, Kennedy center, university of Missoula, university of new Mexico, Cunningham studio, Jefferson center, Altman gallery, Bushwick studios, dance theater workshop, the flea, st. marks, Judson church. Thank you mom for my new shoes.

- and -

D.J. QING LEWY

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★ our grateful and undying thanks to ★

- * All of the wonderful Artist Performers tonight and throughout the history of Movement Research!!
- * The Movement Research Founders, and the Advisory Board and Board Members since 1978!!
- * Movement Research's international community of progressive Artists, and all those who support their artistic process now and over the past quarter of a century!
- * The Dedicated Staff, Work-studies and Interns now and over the years!!

Each of the following NYC individuals, organizations and establishments for their generous support of our GALA:

Best Sellers Wine
Big Apple Lighting
Colin Cochran
Contact Quarterly
D'Agostino
Dance Magazine
Dance Theater Workshop
Danspace Project
Doug Henderson
Ethan Daly
Laurie Uprichard
Marion's Continental Restaurant & Lounge
Molly Davies and Polly Motley, our wonderful and gracious dinner hosts
Micki Wesson, we love you forever!
Miracle Grill
Nice Guy Eddie's
Rheingold Brewery
Streb Laboratory For Action Mechanics (S.L.A.M.):
Elizabeth Streb
Kim Burnett
Dan Jagendorf
Tere O'Connor and Guy Yarden - our Chefs Supreme
The House Foundation, Inc.
Whole Foods

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(cont. on next page)

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Amanda Loulaki
Jmy Leary
Anna Nuse
Becky Pearl
Marion Ramirez
Karen Sherman
Morgan Thorson
Sara Vasiliou
Jeremy Wade
And the Fabulous Jennifer Miller and
DJ Qing Lewy!

Department of Cultural Affairs; and Materials for the Arts (a program of the NYC Department of Cultural Affairs and the Department of Sanitation).

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Thanks always to the congregation and staff of the Judson Memorial Church.

Micki,

For your invaluable support
of the art of movement - thank you -
For your unwavering devotion
to artists who move - thank you -
For your continual example of
advocacy and dedication, we are forever grateful.

Your very presence in the house of dance lifts us all.

The Artists, Staff and Board of **Dance Theater Workshop**
salute **Micki Wesson**
and the extraordinary work
of Movement Research

Micki

You are a beacon of light.

With love and gratitude

Meredith Monk and
The House Foundation for the Arts



NYSCA



Altria

Marion's



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