

STEPHAN M. KOPLOWITZ
Director/Choreographer/Media Artist/Educator
skoplowitz@gmail.com

Degrees and Professional Affiliations

Master of Fine Arts (MFA) in Choreography, Department of Modern Dance, University of Utah, Salt Lake City, UT. Honors thesis graduate and elected to the academic honor society of Phi Kappa Phi and the Society of Orchestras for Choreography, University of Utah, 1983.

Awarded Distinguished Alumnus Award from the School of Fine Arts (second recipient), University of Utah, for Modern Dance, March 2010.

Bachelor of Arts (BA) in Music Composition, Magna Cum Laude, Wesleyan University, Middletown, Conn., 1979. Awarded High Honors for senior thesis *Music and the Visual/Media Arts* incorporating seven creative projects in film, dance and video.

Awarded Distinguished Alumnus Award from Wesleyan University, 1994. (second youngest recipient)

Board Member, National Association of Schools of Dance (NASD), 2012-2016

ADMINISTRATIVE, TEACHING and ARTS ADMINISTRATION EXPERIENCE

(Current) Artistic Director/Producer/Choreographer/Director *Kop Art, Inc.* (incorporated 501c3, State of NY in 1991). *Kop Art, Inc.* supports my work as a creative artist and aside from the artistic creation of new work, I have been directing all budgeting, fundraising and board development. As producer, have overseen several budgets in excess of \$100,000 dollars on projects from 1997: *Webbed Feats*, 2004: *The Grand Step Project*, and 2006: *Revealed*, write and plan for numerous foundation, government grants, manage site visits and have been involved in the planning and execution of seven benefit/gala events. In charge of hiring all aspects of productions from project managers, technical directors, composers, costume and lighting designers to all performers.

(2016) Co-Director and Teaching Artist for the Diavolo Architecture + Motion, *Veterans Project*, Los Angeles, CA. Workshops leading towards a new production, *Hibuki*, December, 2016

(2006-2016) Dean, The Sharon Disney Lund School of Dance, California Institute of the Arts (CalArts)- As Dean: planned, organized and directed the operations and activities of the School of Dance, including providing leadership and artistic vision for the School; served as the School's representative and advocate with the Institute's senior administration; designing, implementing and supervising the School's curriculum, in accordance with accreditation standards; oversaw all in-house dance productions; allocated, managed and balanced the School's annual budget; planned for the School's educational, artistic and fiscal future; and managed the School's faculty, staff, student populations and all guest artists. Co-directed the annual admission program and overseeing Financial Aid for BFA/MFA programs with the respective departments of Financial Aid and Admission.

(2006-2016) Faculty, Sharon Disney Lund School of Dance, California Institute of the Arts (CalArts) teaching duties: Choreography II (advanced choreography class), MFA Graduate Thesis Seminar (a four semester sequence of classes on pedagogy: Higher Education Administration and Curricular Design, Teaching Choreography, Collaborative Practices and Independent Dance Production), mentor (advisor) MFA students, direct Choreo/Performance Lab class (an all school weekly seminar) and artistic director of the *The Next Dance Company* (graduating class showcase company).

(20015, 2012) Faculty, Directors Symposium, La MaMa Umbria International. Taught one-week workshop: *Site-Specificity and the Director's Eye*. Spoleto, Italy.

(2012, 2013, 2015) Guest Artist, Seoul Institute of the Arts, as part of the CultureHub telematic class series, taught dance composition.

(1992, 1993, 2003, 2004, 2013, 2014, 2017) Faculty, Bates Dance Festival (professional program), have taught *Making Dances* and *Teaching Methods, Creative Process, Site Specific Project, Teacher's Toolkit* (for HS Dance Teachers), *Dance Film Laboratory* and Repertory.

(1983-2006) Director of Dance program, full-time Faculty member, at the Packer Collegiate Institute (942 students), Brooklyn Heights, NYC. Taught in all four divisions (High School, Junior High, Elementary and Pre-school.) with two full-time dance faculty members and guest teachers. Directed all administrative and curricular aspects of dance program, hiring, budgeting, and planning. Choreographed yearly for High School dance concert and choreographed and directed yearly dance performance for 360 pre-school and elementary aged students. Member of the

Educational Technology Task Force which created in 2000, a five-year technology plan for the school. Packer also commissioned me to write, direct, shoot and edit 55-minute documentary video/DVD on all four divisions of the school for the Admissions Office. This DVD was in circulation from 2004-2008.

(2011) Master Teacher, Choreography, Indonesian Arts Festival, Surakarta, Indonesia: Taught one-week choreography workshop to students from all eight of the Indonesian Art Institutes.

(1998-2006) Master Teacher as part of Hunter College's Dance Education Program. Teacher trained undergraduates majoring in dance education for an entire semester each year at the Packer Collegiate Institute.

(1985-1990) Master Teacher as part of New York University's Dance Education Program. Teacher trained graduates and undergraduates majoring in dance education for an entire semester each year at the Packer Collegiate Institute.

(2003-2005) Co-curator of *Captured*, Dance Theater Workshop's dance/video festival.

(2003 to 2006) Instructor, video editing, Dance Theater Workshop's Artist Resource Media Laboratory. Teach introduction to digital editing and digital portfolio creation, to professional artists,

(2003,2004) Teaching Mentor as part of the Kitchen's Summer Institute's "New Practices in Performance and Technology, three-week institute for both undergraduate, graduate and independent artists. Helped design the curriculum and creative assignments.

(2003) Guest Faculty, University of Utah, Salt Lake City. Taught master classes and conducted a one-week workshop on site choreography.

(1994-2000), Selected by Dance Theater Workshop to be an Artist-In-Residence through DTW's Public Imagination program founding member. Taught workshops to NYC Public Satellite Schools.

(1994-2000) Founded the *Creative Club House* which was a multi-generational company committed to providing a creative forum, dialogue and mentoring for motivated urban youth. It is comprised of students and professional artists and teachers committed to this vision. Created three original concert works for students and taught workshops using the internet as resource for creative writing and performance.

(2000) Guest Artist, Rice University, Houston, Texas, lecturer and created original site-specific work during a five-week residency,

(1994) Guest Artist, George Mason University, guest taught and choreographed for student company.

(1993) Selected by the Maine Arts Commission as part of the National Endowment for the Art's Dance On Tour program to teach and choreograph during two three week residencies. In Eastport, Maine, worked in collaboration with the Passamaquoddy tribe and created a joint performance/demonstration for the community at large, taught classes at two Native American reservations schools and to adults from the Eastport area. In Portland, Maine, taught workshops to eight different special populations (seniors to children), October.

(1993) Guest Artist, Towson State University, choreographed for student company.

(1981-1993) Master Classes taught at Knox College, New York University, Ohio State University, Wesleyan University, Swarthmore College, Bowdoin College, Towson State University.

(1990) Taught Master Classes in composition and choreography of Making Dances/Master Classes sponsored by the Brooklyn Dance Consortium,.

(1984-85) Faculty Member, National Dance Institute; taught and choreographed dance at P.S. 29 in Brooklyn, contributed choreography for the production of *The Shooting of Dan McGrew* directed by Jacques d'Amboise.

(1983-84) Project Supervisor and Instructor for Foundation for the Creative Community's weekly workshops in the performing arts. Supervised and taught classes given at Martin Luther King High School and Mabel Dean Vocational High School, NYC.

(1980-83) Faculty member at the Virginia Tanner Creative Dance Studio, Salt Lake City, Utah. The Tanner Studio teaches over 800 students (K-12) and is the home of the Children's Dance Theater, a national touring dance company. Taught high school classes and 6th grade company classes, choreographed, performed and composed music.

(1982-83) Teaching Assistant, University of Utah; taught Intermediate Dance Technique.

(1981, 1982) Faculty and Coordinator for the Days in the Arts dance program at the Jacob's Pillow Dance Festival. Taught weekly master classes to sixty Boston area public school elementary students and conducted master classes in arts in the classroom for public school teachers 'Arts and the Classroom Curriculum.

(1980, 1981) Instructor, Jacob's Pillow Dance Festival; taught Music and Dance Composition. Course introduced the elements of composing and sound manipulation and its relation to movement to the students at Jacob's Pillow, eight-week course.

(1981) Assistant Movement Specialist for the National Endowment for the Arts, Artists-in-the Schools program, Galesburg, Illinois. Taught dance in the elementary, junior and high schools and colleges.)

Writing, Publications, On Line Education

The creator of the first dance/performance oriented Massive Online Open Course (MOOC), "Creating Site-Specific Dance and Performance Works", produced by CalArts and created for the Coursera platform. Over 20,000 people from 151 countries registered with approximately 7,000 students taking part in the course during sessions in 2013, 2014 and 2015. The six-week course consists of over 10 hours of recorded lectures, features 9 guest artists and has involved special live recorded interviews with experts in the field (Meredith Monk, Elise Bernhardt, Betsy Gregory). Invited to present at Coursera's second annual Partner's Conference in London, UK to present a lecture: "Creative Arts-based MOOCs: Principles and Best Practices".

Wrote the chapter, "Still Learning, Doing, and Relearning: Thoughts on Making and Defining Site-Specific Performance" as part of the first book on site-specific choreography: *Site Dance: Choreographers and the Lure of Alternative Spaces*, edited by Melanie Kloetzel and Carolyn Pavlik. University Press of Florida (Hardback, November 29, 2009, paperback, 2010, Kindle edition, 2014).

AWARDS, FELLOWSHIPS, SCHOLARSHIPS:

2017 - Rockefeller Foundation Bellagio Center Resident Fellowship, for work on book project: *Creating Site-Specific Performance Works: Strategies on Creative and Production Techniques*: October 26-November 24, 2017.

The Wallace Alexander Gerbode Foundation and The William and Flora Hewlett Foundation 2014 Choreographic Commission for work with Axis Dance Company for the Yerba Buena Gardens, summer 2017: \$50,000

Winner of a public art competition (out of 117 proposals) from the Utah Arts Council for a permanent site-specific art installation: *Light Camera Action* involving camera obscuras for the Center for New Media, Salt Lake City for 2013: \$203,000

Awarded the 2004 Herb Alpert Award in the Arts(Dance): \$50,000

Awarded 2003 Guggenheim Fellowship in Choreography: \$50,000

Awarded a "Bessie", New York Dance and Performance Award for Sustained Achievement in Choreography, Joyce Theater, September 2000.

Awarded National Endowment for the, individual Arts Choreography Fellowships, 1988, 1989, 1990, 1991-92 (two-year award), 1993-94 (two-year award) and 1997 (\$7-\$20,000)

Awarded Fellowship to work in Dance Theater Workshop's Artist Resource and Media Laboratory, 2003 and 2004

Awarded Arts Fellowship by the National Endowment for the Arts and the Council on Basic Education for independent study, summer, 1995 for a study on Dance and Media.

Awarded six First Light choreographic commission awards (funding by the Joyce-Mertz Gilmore Foundation) from Dance Theater Workshop, 1987, 1988, 1989, 1993, 1995 and 1996

Stephan Koplowitz & Company (Kop Art, Inc.) have been awarded grants from the following private foundations and corporations: Bloomberg, LP, The Rockefeller Foundation MAP Fund, the Joyce-Mertz Gilmore Foundation, Altria Ltd, The Davidowitz foundation, The Harkness Foundation, The Heathcote Foundation for Art, the Greenwall Foundation, the Gladys Kreible Delmas Foundation, Estate of Dorothy Perlow, and the Jack Ehrlich Foundation.

Selected by Dance Theater Workshop to participate in the Mekong Project, an initiative of their Suitcase Fund and funded by the Rockefeller Foundation. Completed two weeks of research in Vietnam, contacted all the major dance

centers in Hanoi and Ho Chi Minh City, March 2001. Returned to Hanoi, Vietnam in December, 2003 to collaborate on video/performance works with Dao Anh Khanh. Continued collaboration at the 2004 Bates Dance Festival and in June 2005, returned to Hanoi for three weeks to continue the collaboration and in 2006 continued collaboration in New York City.

Awarded the Frank L. Babbott Chair of Literature and Arts for the years 1989, 1990, Packer Collegiate Institute.

Selected by the American Dance Festival as one of seven American choreographers to take part in the French/American Dance Exchange. Toured France for four weeks to observe, experience and learn from the current French dance scene, summer, 1988.

Awarded Teaching Fellowships at the Jacob's Pillow Dance Festival for the years 1980, 1981 and 1982.

Awarded Graduate Research Fellowship for the creation of an original dance-theater video production at the University of Utah, 1983.

Scholarship recipient at Hanya Holm's Summer Dance program, Colorado Springs, Colorado, 1978 and 1979.

Best Of - End of Year Awards:

ColumbusAlive.com *Best Dance of 2014* for *Sullivant's Travels* (commissioned by The Ohio State University)

Houston Press, *Best Ensemble Production*, 2013, *Natural Acts in Artificial Water*, commissioned by Diverseworks.

Boston Globe, *Ten Best Dance Works of 2007*, for *(iseea)*, commissioned by Summer Dances and Institute of Contemporary Art.

Time Out Magazine, London, England, *Best Dance Production 1996*, *Genesis Canyon*, commissioned by the Dance Umbrella Festival, London.

Webbed Feats presents: BYTES of Bryant Park received the following awards: "Best of the Net" - The Mining Company (about.com), "Cool Site of the Day," "Cool Site of the Night" - Cool Site, WebMagazine made it an "Editors Pick" for graphics/design and "Site of the Week" by the Too Cool School House.

ORIGINAL WORKS/CREATION: DIRECTING, CHOREOGRAPHY, PERFORMANCES, FILMS, RESIDENCIES

Occupy, A site-specific journey through an urban garden - for the Yerba Buena Gardens, SF, commissioned by AXIS Dance Company, SF/Oakland, premiered July 1, 2 2017

Mill Town a site-specific performance and installation for the historic mills in Lewiston, Maine, commissioned by the Bates Dance Festival (in production), premiered August 2, 3,4, 2017

Learn, Capture, Repeat, an interactive media performance work, presented by the 2016 Dance Camera West film festival at Royce Hall, UCLA, June, 2016

Telematic Trio, part of a micro-residency with composer John King, at CultureHub, NYC, June, 2016.

Play(as), a site-specific dance for the North Fountain, Waterfront Park, San Diego, CA, commissioned by the 2015 edition of Trolley Dances, produced by the San Diego Dance Theater, for ten dancers, September, 2015

In Sight Out, a site-specific work of movement/theater for the Spoleto Festival, commissioned by The Spoleto Open Festival and La MaMa's Umbria International, for eight actors, dancers and visual artists, June, 2015

Sullivant's Travels, A Site-Specific Journey Through the Mind of a Building, eleven works and performances in interactive media, film, site and aerial dance, featuring 48 performers, a commissioned site-specific promenade event for the re-opening of Sullivan Hall at Ohio State University, 2014

Lewiston/Auburn Film Project, a series of site/location based film works created for single channel and installation purposes. Commissioned by the Bates Dance Festival, 2014

Red Line Time, a site-adaptive durational performance for all fourteen stations of LA Metro's Red Line, commissioned by the Goethe-Institut, the performance was part of the conference on urbanism and modernism *Re: Street The new science of streets and the form of the Future City*, 2013

Light Camera Action, along with architects KBAS, won a public art design competition to install a permanent media art installation of three camera obscuras which are linked to HD video, additionally creating a 24/7 media installation at The Center for New Arts and Media, Salt Lake City Community College, Salt Lake City for 2013.

The Current Past and lines, tides, shores, part of *Stephan Koplowitz: Water Sight, Milwaukee*, presented by Summer Dances, commissioned by the University of Wisconsin Milwaukee, place at the Calavatra designed Milwaukee Art Museum and the historic North Point Water Tower. Milwaukee, WI 2013

Bad Faith, duet, premiered at CalArts and REDCAT, Next Dance Company, original text by award winning Italian playwright Marco Calvani, 2013

Mobile/Stabile, as part of the La MaMa Spoleto Open Festival, Spoleto, Italy, created three site specific works inspired by the permanent and temporary sculptural works, installed as part of the 50th anniversary of *In Cita*, commissioned by La MaMa Umbria International and Spoleto Open Festival, with original music by composer John King, 2012.

Natural Acts in Artificial Water, part of *Stephan Koplowitz: TaskForce* project, a site-specific work for 18 performers for the Gerald D. Hines Waterwall Park, Philip Johnson, architect, 2012

Our Place, In Place, a series of four site-specific works commissioned in honor of Gustavus Adolphus College's 150th anniversary, 42 performers, 2012

Ever After, solo, for The Next Dance Company, performed at CalArts and REDCAT, Los Angeles, 2011

Drawn That Way, duet, for The Next Dance Company, performed at the Sharon Disney Lund Theater and REDCAT, Los Angeles, May 2010

Dice Thrown, choreography, new music opera by composer John King, based on the Stéphane Mallarmé's poem, *Un Coup de Dés Jamais N'Abolira Le Hasard (A Throw of the Dice will Never Abolish Chance)*, CalArts Modular Theater, April, 2010

Stephan Koplowitz: TaskForce, presented by Dartington Arts, UK, *Liquid Landscapes*, created eight site-specific works for sites found in Devon, Plymouth, UK, eight dancers, five collaborating artists, original music by composer/performer Hugh Nankivell, June, 2009

Five Entrances into a War Machine, commissioned by Dancing in the Streets, Breaking Ground, a choreographic charrette at Floyd Bennett Field, Brooklyn, NY a work for nine dancers, October, 2008

Chinatown: Watermark, site-specific concept film that revisits iconic Los Angeles locations found in the movie Chinatown and creates an alternative reality within the context of the film. Premiered at as part Grand Performances, California Plaza (2009), re-editing and selected by Dance Camera West as part of the 2013 film festival at the Getty Museum and the 2017 ScreenDance festival, Miami, Fla and the 2017 Sans Souci Dance Film Festival, Boulder, CO.

Stephan Koplowitz: TaskForce, presented by REDCAT and CalArts, *Liquid Landscapes*, created seven distinct site-specific works in a three period for eight dancers and four collaborating artists, original music by composer/performer Todd Reynolds, 2008

Stephan Koplowitz: TaskForce, presented by Idyllwild Arts, *Mapping Idyllwild*, created six distinct site-specific works in a three-week period for eight dancers and six collaborating artists, original music by composer/performer Paul Chavez, 2008

Revealed, presented by the Mead Museum, Amherst, Massachusetts, a site-adaptive project featuring a room size camera obscura, a 30 minute performance installation and the creation of a fine art photography portfolio, 2007.

(iseea), a site-specific work for the Institute of Contemporary Art (ICA), Boston, commissioned by Summer Stages Dance Festival, and presented by the Institute for Contemporary Art/Boston, 2007;

Revealed, presented by the Massachusetts Museum of Contemporary Art (MASS MoCA), a site-adaptive project featuring a room size camera obscura, a 30 minute performance installation and the creation of a fine art photography portfolio, 2007.

Revealed (NYC), Presented by World Financial Center Arts & Events: a site-adaptive project featuring a room size camera obscura, 30-minute performance installation and the creation of a fine art photography portfolio, 2006.

A Walk Between Two Worlds (NYC), a full evening work of dance, video and live music created in collaboration with Dao Anh Khanh, commissioned by Dance Theater Workshop and performed at the Bessie Schonberg Theater, with a cast of Vietnamese dancers with Khanh as soloist. 2006.

A Walk Between Two Worlds, (Hanoi) a full evening work of dance, video and live music, created in collaboration with Dao Anh Khanh, Hanoi, at the Alliance Francaise cultural center L'Espace, with a cast of Vietnamese dancers with Khanh as a soloist. 2005.

Light Lines, a site-specific work and film for the Chattanooga Pier, commissioned and produced by the city of Chattanooga and the Chattanooga Downtown Partnership. Featuring 50 performer, 2005

The Grand Step Project: Flight, a site-adaptive work for 50 dancers for six grand staircases in three boroughs of New York City. Commissioned and Produced by Dancing in the Streets (and sponsored by Bloomberg LP). The work featured four professional choirs and was seen by 16,000 people over the course of two weeks, 2004.

Choreographer for the feature film *Things Fall Apart*, written and directed by Michael Bergmann, 2004.

My Tribe, commissioned by the Puffin Foundation/NyonNY/Subway Series at Danspace. A work for seventeen teenagers, premiered at Danspace at St. Mark's Church, 2004.

Terratrium, Lewiston, Maine, commissioned by the Bates Dance Festival, 31 dancers, 21 singers, a site-specific work for the Perry Atrium in Pettengill Hall, Bates College, August 15, 16, 2003.

Dances for New Buildings, Brooklyn, New York, commissioned by the Packer Collegiate Institute, A site-specific work for the opening of the new Middle School in the restored Saint Ann's Church, 2003.

Catching the Game, Six minute short narrative film, filmed at Shea Stadium, with two actors and fourteen dancers, with permission of the NY Mets 2003.

Catching the 5:23, 7 minute, short narrative film, shot at Grand Central Terminal, featuring, one actor and ten dancers, selected by the Hampton International Film Festival for its world premiere, 2002.

(In)Formations, a site-specific performance/installation commissioned by New York Public Library for the Performing Arts at Lincoln Center. Featuring 25 performers and sound and video installations. Work made for the re-opening of the library, 2001

Open Book/Open House, Houston, Texas, commissioned by Rice University, Houston to create original site specific performance designed for the new Humanities Building, Texas. The work featured 50 performers consisting of Houston area professionals and students from Rice and the University of Houston, 2000.

Aquacade for Asphalt Green, New York, New York, Asphalt Green Aquacenter, commissioned by Asphalt Green to create an original site-specific work, which featured 6 Olympic swimming/diving stars, 70 elite student swimmers and 20 professional dancers, 2000.

Fenestrations², Commissioned by the Metropolitan Transportation Agency of New York City. This work was based on the original 1987 dance. The MTA asked that the performance take place simultaneously inside both sides of the terminal, featured 72 dancers and was seen by over 50,000 people over five days and performed 14 times. (Subsequently featured on national PBS show, Egg), 1999.

Kokerei Projekt: Köhle Körper, for Essen, Germany, featuring a company of 50 dancers from all over Europe and produced by the Choreographic Centre NRW on behalf of Kultur Ruhr Ltd, State of North Rhine-Westphalia, 1999.

Babel Index, a site-specific work for 54 performers, for the British Library, commissioned by the Dance Umbrella Festival, London in partnership with the British Library. music by Jonathan Stone, lighting by Simon Corder, 1998.

War With The Newts, conceived, directed and choreographed a full evening theater/dance/music work at Dance Theater Workshop (Commissioned); Based on the novel by Karel Capek and adapted in collaboration with playwright David Lindsay-Abaire. performed by a cast of 14 performing 44 different roles, 1998

Conceived, created and executive produced *Webbed Feats* (webbedfeats.org), one of the first site-specific interactive performances originating on the web. It utilized a web site, which solicits ideas/input for the creation of a site-specific event. The premiere event BYTES of Bryant Park was performed at Bryant Park, and featured 64 performers and 30 technicians. The live event ran for seven hours and featured the premiere of two site-specific

works, On Lawn and Promenade Installations for 22 dancers. Co-produced with the Bryant Park Restoration Corporation, 1997.

Commissioned by the Hudson River Museum to create a new version of *Off The Walls* (an interactive performance event for a museum), with over 40 performers, 1996.

Commissioned by the Dance Umbrella Festival, London, England, to create Genesis Canyon for the grand entrance hall at the Natural History Museum, London, and 38 dancers, 3 singers/actors. Voted Best Dance Production of 1996 by Time Out Magazine, 1996.

Commissioned by Dance Theater Workshop's Public Imaginations program to premiere a new work for the Creative Club House as part of DTW's Spring Events premiered, *The Together Thing* and *Nocturnal Mischief*, 1996.

Stephan Koplowitz & Company invited to inaugurate The Packer Collegiate Institute's 150th Anniversary celebrations with three evenings of performances at the PCI Theater, 1995.

Choreographer for the feature film *Milk and Money*, written and directed by Michael Bergmann. Produced and distributed by RKO Pictures, 1995

Commissioned by Dance Theater Workshop's First Light to create *Just Asking* for six members of the Creative Club House and premiered *Dirty Old Man* (duet featuring Stuart Hodes), 1995

Commissioned by George Mason University, Virginia, to create *Facade* (12 dancers), 1994.

Commissioned by Dance On The Edge to create *Fall Weather Friend* (quartet), Towson State Univ Dancers, 1994.

For the National Endowment for the Arts Dance On Tour Program, created *Off The Walls* a site-specific work for the Portland Museum of Art, featuring 40 community dancers and musicians. Produced by the Portland Concert Association, October 1993.

Commissioned by Dance Theater Workshop for the Spring Events to premiere *Thicker Than Water*, a concert length quartet featuring two generations about a family. The work featured Stuart Hodes, Alice Teirstein, Michael Davis and Martha Hirschman, original music by Scott Killian, set designed by Power Boothe, 1993.

Toured *Thicker Than Water* in 1993 to following venues: Movement Research at the Judson Church (work in progress) January 26, Swarthmore College, February 22 (work in progress), Dance Theater Workshop (premiere), April 29-May 2, produced at the Jacob's Pillow Dance Festival, Studio Theater, July 30-August 1, the Bates Dance Festival, August 6, the Maine Arts Festival, August 7, Dance Theater Workshop, encore presentation, Sept. 30-Oct 3, the Portland Concert Association (Maine), October 23, Dance Place, Washington, D.C., November 13, 14 and the Dance On The Edge Series, Towson, Md. November 19, 20.

Selected by Dancing in the Streets and Thirteen/WNET to create a dance performed by the audience members of *Dancing Without Walls* at the South Street Seaport, 1993.

Commissioned by the Jacob's Pillow Dance Festival to stage a new version of *I'm Growing* as part of a residency with the Berkshire Farm Center and Services for Youth. Performed as part of Inside/Out series in conjunction with the Jacob's Pillow Men Dancers, 1992.

Commissioned by Waterworks (an aquatic performance company) to create *The Call* (for eight performers), a site-specific work performed at the pool at Manhattan Plaza, 1992

Invited to perform as part of the Swarthmore College inaugural ceremonies for President Al Bloom, 1992.

Commissioned by Dancing in the Streets to create *Fenestrations 3.0* for 33 dancers, performed on five levels inside the windows of the 30th Street Station in Philadelphia, Pa., 1991.

Commissioned by Dancing in the Streets to create *The Governed Body* for 70 dancers, six elevators, spanning 8 stories inside Chicago's Stage of Illinois Building (Helmut Jahn, architect), 1991.

Commissioned by the Mayfair Festival to create *Diapers, Dating Working and Waiting* for fourteen dancers and 34 live musicians, 1991.

Selected to participate in Full Circle at the Joyce Theater as part of a benefit for Women in Need; presented the premiere of a new version of *There Were Three Men*, 1991.

Performing Arts Center, Swarthmore College, selected as part of the Sager Symposium on Gay and Lesbian issues to present, *There Were Three Men* and *I Met Someone*, 1991.

Commissioned by Dancing in the Streets to create *Union City* for fourteen dancers and the 80 voice Eastern high Choir for Union Station, Washington D.C., 1990.

Selected by Dance Place, Washington D.C. to take part in their Tenth Anniversary season, presented two evenings of choreography, 1990.

Selected by Wesleyan University's Center for the Performing Arts to present one evening of choreography; premiered *Fall Weather Friend* (quartet), 1990.

Commissioned by Serious Fun! at Lincoln Center to create *Target Heart Rate* (sextet), as part of Megadance, Alice Tully Hall, 1990.

Commissioned by Dance Theater Workshop; as part of DTW's Fall Events and premiered *Nuts* and four other works as part of a two-week season, 1989.

Commissioned by the American Dance Festival to create *The Adequate Heart* as part of the Young Choreographers/Composers In Residence Program, Duke Univ., Durham, N.C., 1989

Commissioned by Dancing in the Streets to create *Big Thirst*, a dance/music event for a movement choir of twenty-seven performers, premiered in the Oceanic Life (Whale) Room in the Museum of Natural History, 1989.

Commissioned by the Moving Arts Company, Columbus, Ohio, to stage *Famished*, premiered 1989.

Commissioned by the body/language/89 festival at the Painted Bride Art Center in Philadelphia to premiere *I Met Someone*, 1989.

Selected by Dance Place of Washington, D.C.; as part of its Fall Season, presented two evenings of choreography, 1988.

Commissioned by Dancing in the Streets to create *Phantom Fenestrations*, a movement and shadow performance for 16 dancers, spanning over 200 ft. of lass at the Wexner Center for the Visual Arts, Ohio State University, Columbus, Ohio, 1988.

Commissioned by Dance Theater Workshop as part of DTW's Spring Season premiered *There Were Three Men...* and the commissioned production of *Schooling, Reschooling, Deschooling*, 1988.

Commissioned by Dancing in the Streets to take part in *Grand Central Dances*. Created *Fenestrations* for 36 performers in the Vanderbilt windows at Grand Central Terminal, 1987.

Commissioned by Dance Theater Workshop as part of DTW's spring Season. Premiered the commissioned production of *The Crowd...Action and Mass Emotion* for 14 performers and the quartet *To My Anatomy*, 1987.

Premiered *Famished* (quartet) as part of Fieldworks at The Field, New York City, 1986.

Commissioned by Celebrate Brooklyn for the premiere of *Ethiopian Suite* for ten dancers with music by Stafford James, Prospect Park Picnic House, 1986.

Dance Theater Workshop; selected for the Fresh Tracks series, presented *I'm Growing*, November-December, 1985.

Jacob's Pillow Dance Festival, Inside/Out Series; premiered *I'm Growing II*, August 1985.

Celebrate Brooklyn, Brooklyn Dance Consortium; premiered *I'm Growing* at the Prospect Park Bandshell, July 16, 1985.

Brooklyn Dance Consortium, the Winder Dance Series; premiered *Noyes*, (duet), WYCA, Brooklyn, February, 1985.

Jacob's Pillow Dance Festival; produced by Liz Thompson as part of the Pillow Parade, premiered *Out of the Fold* Ted Shawn Theater, 1982.

Heart Throb Theater; founder and artistic director/choreographer/composer, created mini-musicals based on romance comic books (1950's), a production of dance, visual art, music and theater. The Utah Arts Council, produced productions as part of the Utah Arts Festival and toured Utah and Idaho, 1982-83.

Symphony Space; premiered *Abide*, a collaboration with Balinese dance master I. Made Bandem, commissioned by composer Richard Winslow, 1980.

During the last thirty years, choreography and art work critically reviewed or featured by international, national and regional publications (A SAMPLING):

Newspapers (Domestic): New York Times, New York Post, New York Newsday, Washington Post, Baltimore Sun Philadelphia Inquirer, Portland Herald, Houston Chronicle, Los Angeles Times, Chicago Tribune, Boston Globe, Chattanooga Times,

Newspapers (Foreign): (UK): The London Times, The Evening Standard, The Daily Telegraph, The Guardian, Le Monde (France), Republica (Italy), Le Courier de Vietnam, Frankfurter Rundschau, Berlin Zeitung, Sonntagsnachrichten, WAZ (Germany)

Magazines (Domestic and Foreign): New York Magazine, Village Voice, Dance Magazine, Dance Teacher Magazine, Art+Culture Magazine (Houston), LA Weekly, LA Magazine, Chicago Reader, Time Out NY, Time Out (London), the Dance Review (UK), Country Life (UK), The Spectator (UK), Ballet International (EU), Les Inrockuptibles (Paris),

Television: 2014, Featured on the PBS affiliate arts program "Broad & High", Columbus Ohio: http://youtu.be/_h-uZYIzMsw?list=PLc4Mgm73qmL4SMH1aeFP6a4IUR-vMJ7_D

Featured on *EGG the Arts Show* a nationally syndicated arts program, seen on PBS and produced by WNET13. Part of the Emmy Award winning segment, working dancers, Fenestrations2 was documented. 2000-2005 (also seen on Trio): <http://youtu.be/QcMW78qRuSo>

Choreography featured on WNET-PBS documentary *Grand Central Dances*, first aired October 1989.

Featured guest on *Eye On Dance* produced by Celia Ipiotis, WNYC, program aired 1990.

Commissioned to create dance sequence for *Drive Time* on Ha! Comedy Channel, 1990.

Radio (Domestic and Foreign)

KCRW, Los Angeles, feature by Kerstin Zilm on Red Line Time, 2013

BBC Radio London, interviews and features on Genesis Canyon and Babel Index, 1996, 1998

BBC Radio 5, Jo Loosemore interview, 2009

2007, Boston Public Radio, national NPR show, Here & Now, 2007

NY Public Radio, 6 minute feature on the Grand Step Project, produced by Amy Eddings, 2004

WNYU's Citywide radio program, interview with Zoe Cornelie, 2004

On-Line: @New York (Silicon Alley Reporter), ABC Online, AOL's Culture Finder, City Search, Dance Online, the Mining Company, New York Sidewalk, The New York Times CyberTimes, Technology Zone, Too Cool School House, the Village Voice On-Line, and Wired News among others. Stephan Koplowitz was a featured guest on the New York Times Dance Chat on AOL and on the National Endowment for the Arts web site (a full interview with SK).

VISUAL ART CREATIONS and EXHIBITIONS

Three photographic works shown in the 2012 International Photobooth Convention, the Electric Lodge, Venice, California, 2012.

Collaborated with media artist, Jason Trucco on nine photographs and two video installations for his exhibition "exhibit a", at Annie Wharton Los Angeles, Pacific Design Center, Los Angeles, CA, January, 2012.

January-March, 2012, eight photographs (Revealed portfolio 1.0) selected as part of a group show "Mediated Motion" at La Mama Galeria, , New York City, 2011

Created, with Eric Baylin, a 14 ft. X 32 ft. set design for the dance work *Schooling....* premiered at Dance Theater Workshop, 1988.

Created giant xerox mural 14 ft. X 32 ft. as part of a set design for the dance *The Crowd...* premiered at Dance Theater Workshop, 1987.

Postcard reproductions of three photographic works were selling in eleven retail stores in Manhattan and Brooklyn, 1986-87.

Photographs selected as part of the first collection of photo booth art, *Photomaton - A Contemporary Survey of Photo booth Art*, at the Pyramid Art Center, Rochester, N.Y., 1987-1988.

Group show, (exhibited photography) at the Palm Gallery, Brooklyn, 1988.

Group show, La Galleria dell'Occhio, NYC, 1986.

Group show, the Palm Gallery, Brooklyn, 1986.

One-person exhibition, *Spacial Reconstructions*, Dance Theater Workshop Gallery, NYC, Exhibited photographs, xeroxography and 35mm color video stills, 1986.

Created xerox mural (12ft x 36ft.) as part of a set design for the dance work *Ethiopia Suite*, commissioned by Celebrate Brooklyn, 1985.

MUSIC COMPOSITION FOR DANCE AND VISUAL MEDIUMS

Composed, in collaboration with Jack Freudenheim, the score for *The Governed Body*, which premiered at the State of Illinois Center, commissioned by Dancing in the Streets, 1991.

Composed tape sound score for *Big Thirst* premiered at the American Museum of Natural History for 36 performers and commissioned by Dancing in the Streets, 1989.

Composed, with Jack Freudenheim, the musical score for *Fenestrations*, premiered at Grand Central Terminal and commissioned by Dancing in the Streets, 1987.

Commissioned to write theme song for the twenty-part documentary film series entitled *Ready, Willing and Able* produced by the Canadian Government and directed by Alan Rogers, Toronto, Canada, 1986.

Commissioned to write musical version of Shakespeare's *A Midsummer's Night's Dream* premiered at the Packer Collegiate Institute, Brooklyn, 1985.

Commissioned to write score for the video documentary *Dancing in the Streets* produced by the Brooklyn Arts and Cultural Association and directed by Elise Bernhardt, 1984.

Commissioned to write piano score for *Chameleon*, choreography by Donna White and produced by the Repertory Dance Theater, Salt Lake City, 1984.

Commissioned by the Ririe-Woodbury Dance Company for two dance scores, *Mayhem* and *Don't Kick Her*. Both pieces toured the US extensively and *Mayhem* was performed at the Kennedy Center, Washington D.C., 1983-86.

Commissioned by the Performing Dance Company, University of Utah; composed *Do You Believe In God...?* The work was selected to represent the University at the American College Dance Festival and judged to represent the Western Region in the National Festival at the Kennedy Center in Washington D.C. 1983.

Composed two one act musicals for Heart Throb Theater, *Dangerous Corner* and *Prescription for Heartache*, premiered in Salt Lake City, 1981-83.

Commissioned by the Children's Dance Theater, Salt Lake City to create *Cooper Park* (one act musical), *Neighborhood House Songs* (six-part vocal dance score) and *Spring In My Ear* (jazz vocal score). All three pieces toured locally and *Spring...* was selected to represent the company at the International Conference on Dance and the Child in Stockholm, Sweden. 1980-84.

As a composer and/or accompanist, I have worked with members of the Paul Taylor Dance Company, Hanya Holm, the Centre International de la Danse in Paris, University of Utah Modern Dance Department, Wesleyan University Dance Department.

PERSONAL: Born, Washington D.C., February 12

Languages; fluency in French, comprehension of Italian

Resided in Paris, France for eight years, Italy one year, Brazil one year.