

Scenography Expanding 2: On Artists/Authors

July 8 – 10, 2010, Military Museum and Belgrade fortress, Belgrade, Serbia

Speakers' biographies

NAME	BIO
Abderhalden Rolf	Swiss-colombian transdisciplinary artist. Lives and works in Bogota and Paris. BA in Art Therapy at the Haute Ecole d'Etudes Sociales et Pédagogiques of Lausanne (Switzerland), trained at the International School of Theatre of Jacques Lecoq in Paris with a specialization in Scenography and Installation in the Laboratoire d'Etudes du Mouvement LEM and at the National School of Fine Arts of Paris. MA of Fine and Visual Arts at the National University of Colombia where he has created and directed an Interdisciplinary MA in Theatre and Live Arts. Member of the Académie Expérimentale des Théâtres (Paris 1990-2002) he has founded and co-directing with Heidi Abderhalden the Bogota based MAPA TEATRO-Laboratorio de Artistas.
Aronson Arnold	Arnold Aronson is Professor of Theater and Head of Dramaturgy at Columbia University. He was named an Associate Dean of the School of the Arts of the Columbia University in 2005. He served as Chair of the Theatre Arts Division at Columbia (1991–1998), and prior to that, chaired the theater departments at Hunter College and the University of Michigan. In 1995, Arnold was a curator of the American National Exhibit during the Prague Quadrennial and served as President of the International Jury at PQ 1991 and 1999. He participated as a specialist during the Heart of the Prague Quadrennial 2003. He is author of History and Theory of Environmental Scenography, American Set Design, Architect of Dreams: The Theatrical Vision of Joseph Urban, and American Avant-Garde Theatre: A History, Looking into the Abyss: Essays on Scenography. His articles have appeared in such publications as the Cambridge History of American Theatre, Pleasure: The Architecture and Design of the Rockwell Group and Approaching the Millennium: Essays on Angels in America. He has contributed to such encyclopedias as The Cambridge Guide to Theatre, The Oxford Encyclopedia of Theatre and Performance and The Encyclopedia of New York. His articles have been published in American Theatre, The New York Times, TheaterForum, Theatre Journal, The Drama Review, Theatre Research International, Theatre Design & Technology, and Bühnentechnische Rundschau, among others. He has also published the articles about PQ in various journals and magazines. He is former Commissioner and current Vice-commissioner of the History and Theory Commission of the International Organisation of Scenographers, Theatre Architects and Technicians (OISTAT) and a representative of United States Institute for Theatre Technology (USITT). He was General Commissioner of the PQ 07 and the the main guarantor of the Concept of the PQ 07.

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<p>Bērziņš Uģis, MA studying</p>	<p>MA studing in the department of Scenography at the Art Academy of Latvia. He is author of many costume nad stage designs. He worked among others for Riga New theatre (stage design for <i>Grandfather</i> in 2009), Latvian National theatre (stage and costume design for <i>Widow of colonel</i> in 2008), independent Theatre observatory of G. P. (stage and costume design for <i>Night of Cabiria</i> in 2009, stage and costume design for a <i>Flight</i> in 2009, stage and costume design for <i>Absinth</i> in 2009), Liepaja theatre (stage and costume for <i>Censor</i> in 2010). Participate PQ07.</p>
<p>Blume Torsten</p>	<p>Torsten Blume: Bauhaus Dessau Foundation / artistic director of the Stage Studio. Torsten Blume`s research, teaching and practice is based on an exploration of historical Bauhaus ideas and focus on stage and theater as an laboratory for artistic media reflection. His creative work includes scenographic, exhibition and installation design as well as a specialization in spatial dramaturgy for performing arts projects. He has directed several international exhibition, teaching and performance projects of the Bauhaus Dessau Foundation. In 2008 Torsten Blume co-edited the book „Bauhaus Theater – Change of Scene“. Between 2008 and 2010 he realised with international dancers and musicians the performance series „record dances-emphasis of space“. The actual project □funk□, started in 2009. It is a radio and performance project about the technical extension of theater as space apparatus (in collaboration with the Dessau Theater).</p>
<p>Bosch Anne Karin ten</p>	<p>Anne Karin ten Bosch (1964) created in the last decade several performance-installations (at Dansateliers and Productiehuis Rotterdam) in which the encounter with otherness was a returning theme. As a scenographer she collaborated more than fifteen years with several theatre and dance companies in the Netherlands (best known abroad are Tg. Dood Paard, Hans Hof Ensemble, Leine and Roebana and The Independent Theatre/O.T.). Anne Karin ten Bosch finishes at the moment her Masters Theatre Studies at the University Utrecht. Developing the critical reflection on the visuals and visual dramaturgy is, according to her, of actual importance. Mainly driven by the fact that the writing on scenography in The Netherlands is poor and hardly serious, she wants to develop instruments for critical analysis of theatrical spaces from a practical view and experience, usable for students and critics. Since 2000 she teaches scenography at the Academy of Fine Arts <i>Minerva</i> in Groningen (NL), convinced of the fact that the scenographer is an essential co-creator, visually organizing time space.</p>
<p>Bosse Claudia</p>	<p>Claudia Bosse was born in 1969 in Germany. Stage direction, theory, installation, diploma in stage direction at the academy «hochschule fur schauspielkunst ernst busch» Berlin. Productions, theatrical installations, interventions in public space in Berlin, Geneva, Vienna, Hamburg, Dusseldorf, Podgorica, etc. 1996 founding</p>

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	<p>of Theatercombinat in Berlin. Collaboration with Josef Szeiler. Since 1999 Theatercombinat Vienna artistic direction Theatercombinat.</p> <p>Publications, lectures and teaching. From 2006 to 2009 Metteuse en scène associée at GRÜ/Théâtre du grutli, Geneva. From 2006 to 2009 Claudia Bosse developed the theatrical series «producing tragedy» in Vienna, Geneva, Düsseldorf and Braunschweig with Christine Standfest, Gerald Singer... Since 2010 research about hybrid autofictions, soundimages, revolution and space interventions „was also tun?“</p>
<p>Bourges Héctor, Mtro. / Rodríguez Karla, Arq.</p>	<p>Héctor Bourges (Mexico City, 1972) / Karla Rodríguez (Mexico City, 1978)</p> <p>Karla Rodriguez is an architect graduated from the Faculty of Architecture, UNAM, and currently is studying Masters in the same institution with the theme of "public space and its social construction". She is a professor of <i>Introduction to design and theatrical production</i> at the College of Dramatic Literature and Theater, UNAM. He directed the "Teatro Carlos Lazo" on campus from 2004 to 2009.</p> <p>Héctor Bourges is a stage director and visual artist. He studied Political Science in the UIA, and a Masters in Documentary Cinema in Barcelona, Spain. He is a professor of performing arts in various institutions. He founded in 2000 Teatro OJO, an interdisciplinary group integrated for scenic artist, architects, writers, musicians, photographers, and visual and sound artists.</p>
<p>Brandenburg, Ulla von, MA</p>	<p>Ulla von Brandenburg was born in 1974 in Karlsruhe, Germany. She received her MA from Academy of Fine Arts, Hamburg, in 2004. Recent solo exhibitions of the artist's work include: Frac Ile-de-France/Le Plateau, Paris (2009); Chisenhale Gallery, London (2009); Irish Museum of Modern ART, Dublin (2008); Stedelijk Museum, Amsterdam (2008). Recent group exhibitions include Wystawa, Museum of Modern Art Warsaw (2010), Fare Mondi 53 rd, La Biennale di Venezia, Venice (2009); Yokohama Triennale (2008). The artist has been the recipient of numerous awards including the Kusntpreis de Böttcherstrasse in Bremen (2007), and Arbeitsstipendium Jürgen-Ponto-Stiftung (2006). She lives and works in Paris.</p>
<p>Brejzek Thea</p>	<p>Thea Brejzek is a German theatre scholar and former opera and new music stage director. Currently, she is a professor of scenography at the Zurich University for the Arts (ZHdK) and artistic director of a practice-based Doctorate Program in Scenography in a cooperation between ZHdK and the University of Vienna.</p> <p>Informed by her dual backgrounds as opera director and academic, Thea Brejzek's research addresses questions of virtuality and physicality on the mediated stage, intermediality and practice-based research in scenography. She is a member of OISTAT's History & Theory Commission, the Swiss Society for Semiotics and Cultural Theory, an advisor on the Digital Sparks Media Art Competition, Fraunhofer Institute and Second</p>

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	<p>PhD Supervisor in the arts & sciences PhD Program Z-Node, University of Plymouth UK. Thea lectures and publishes widely. http://sceno.zhdk.ch</p>
<p>Cusumano Andrea, Dr.</p>	<p>Andrea is a director, performer and multimedia artist. His work is focused on the cross-border between disciplines, with specific focus on the use of the space. He is Senior Lecturer in Performance design and practice at Central Saint Martins College of Art and Design, and Lecturer in Scenography at Goldsmiths University of London. In the past he has collaborate with Austrian Actionist Hermann Nitsch, coordinating the '6-Day-Play' and conducting the O.M.Theatre Orchestra in several occasions ('2Day-Play'; Burgtheater Vienna; National Gallerie im Hamburgerbahnhof Berlin; Kunst und Austellungs halle der Bundes Republik deutschland Bonn; Punta Campanella Sorrento, Castel Sant'Elmo Napoli; Prinzenorf Schloss Vienna). He is the Artsitic Director of CeSDAS (Space Applied Dramaturgy Experimentation Centre) in Palermo.</p>
<p>Dadić-Dinulović Tatjana, Dr.</p>	<p>Tatjana Dadić-Dinulović was born in Belgrade in 1963. She graduated in English language and literature from the Faculty of Philology in Belgrade. She took an MAs from the Group for Scene Design and the Group for Theory of Arts and the Media at the University of Arts in Belgrade. She received PhD in Scene Design from the same University in 2008. She worked with the British Council for more that 20 years. Today, she works as a Lecturer at the Academy of Fine Arts in Belgrade and NOVA Art Academy in Belgrade. She is an author and manager of a series of promotional projects and campaigns for over 600 British Council events in Serbia, Montenegro and Macedonia. She has exhibited her works in the field of scene design in Serbia, Montenegro, Italy and Check Republic which include 2004 Venice Biennial of Architecture and 2007 Prague Quadrennial group exhibitions. She is an author of the book "Serbia: My Case, A New European Generation", published by the British Council Serbia and Clio in 2008.</p>
<p>Donger Simon, PhD.</p>	<p>Simon Donger is a scenographer and theorist, who trained in sculpture and stage design in UK and Canada. Simon has worked with practitioners such as Societas Raffaello Sanzio, Zecora Ura and Transgressive Architecture. He is a lecturer in scenography and performance arts at The Central School of Speech and Drama (University of London, UK). Currently, Simon is designing the upcoming exhibition <i>Space and Light: Edward Gordon Craig</i> for the V&A Museum in London. He is also editing and contributing to an upcoming publication on French artist ORLAN (Routledge), while completing PhD research into scenography which he has presented in various conferences in UK, Czech Republic, Portugal and Switzerland.</p>
<p>Golberg RoseLee</p>	<p>RoseLee Goldberg, the founder and director of Performa, is an art historian, critic, and curator whose book <i>Performance Art from Futurism to the Present</i>, first published in 1979, pioneered the study of performance art. Former director of the Royal College of Art Gallery in London and curator at The Kitchen in New York, she is</p>

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	<p>also the author of Performance: Live Art Since 1960 (1998) and Laurie Anderson (2000), and a frequent contributor to Artforum and other publications. Goldberg has taught at New York University since 1987. She was recently named a Chevalier of the Order of Arts and Letters by the French government. She founded Performa in 2004.</p>
Goldi Tony De / McEntyre Mark	<p>Tony lecturers in design and for the past 18 years has maintained a practice as a theatre designer, his professional involvement with theatre has predominately been with Taki Rua Theatre Productions, New Zealand's longest established Indigenous contemporary Maori Theatre Company. As a designer and tutor his interests lie predominantly in dealing with the local cultural and social environments. Most of these productions have been new works by leading and emerging Maori Playwrights and include Te Karakia and Awhi Tapu by Albie Beltz, And What Remains by Miria George, Taku Raukura e by Materoa Haenga. The Sojourns of Boy by Briar Grace Smith and Jo Randerson, and Flat Out Brown by Briar Grace Smith. Tony has been involved with New Zealand representation at the Prague Quadrennial since 1995 as an exhibition designer and from 2003 as an exhibitor. In 2007 Tony was a member of the New Zealand Theatre Practitioners exhibition 'Blow'.</p> <p>Mark is best known in the theatre world for his set designs for, Wellington International Festival of the Arts, New Zealand Actors Company, Southern Opera, New Zealand Opera Company, Taki Rua Productions, Court Theatre Christchurch and The Auckland Theatre Company. Mark has represented New Zealand in the Prague Quadrennial of Scenography and Theatre Architecture since 1999.</p> <p>Mark has taken up a new position as Programme Manager in the School of Art & Design, Christchurch Polytechnic Institute of Technology. Marks area of teaching is in 3D Design and Stage, Film and Television Design.</p>
Haapoja Terike, MA	<p>Terike Haapoja is a visual artist, working and living in Helsinki, Finland. Her work consists of videos, installations and stage projects, characterized by the innovative use of new media and new technology. Haapoja's work deals with human - non-human relations and the clash of subjective experience of the world with objective knowledge of it. Haapoja works extensively with professionals from natural sciences, and different fields of art.</p> <p>Haapoja's work has been show widely in solo –and group exhibitions and festivals both nationally and internationally (Including UM festival, Lisbon, Prague Biennale, L'Art en Europe, Reims, Insitute Finlandais, Paris, Gallery Rekord, Oslo, Rauma Art Museum, Finland, Pori Art Museum, Finland, Helsinki Museum of Contemporary Art Kiasma, Oulu Art Museum). She also works as a director and visual designer in contemporary performance projects.</p> <p>She was honoured with Finnish Art Association's Dukaatti-prize in 2008, with Finland Festivals' Young Artist of</p>

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	<p>the year –prize in 2007, and received a SÄDE – prize for best visual design in theatre in 2010. She has received numerous project- and working grants form the Finnish State Art Fund and private foundations since 2001. Haapoja’s articles and essays have been published in art journals in Finland and internationally. Haapoja has a MA degree both from the Theater Academy of Finland (dep. of Performance art and -theory) and from the Academy of Fine Arts in Finland. She is currently working on her artistic reasearch PhD in the Academy of Fine Arts in Helsinki. The research, titled ”Technologies of Encounter”, examines connections between the use of new technology in contemporary art with natural scientific worldviews and environmental ethics.</p> <p>Having a background in activism Haapoja takes actively part in the disussions concerning sustainability and environmental issues in relation to art. Haapoja is a member of the Finnish Bioart Society, and has been founding the Ecology, ethics and art –programme in the Academy of Fine Arts in Finland.</p> <p>Haapoja is represented by Gallery Kalhama&Piippo Contemporary.</p> <p>www.terikehaapoja.net www.kalhamapiippo.com</p>
Kolundžija Dorijan (1976)	<p>In 2000 he graduated from the Academy of Applied Arts in Belgrade, department of applied graphics. In 2004 graduated from Peck School of the Arts, University of Wisconsin-Milwaukee, Masters of Fine Arts, Design, Art and Technology.</p> <p>Currently teaches New Media at Megatrend University in Belgrade, School of Art and Design, and runs "galerija 12" new media solutions studio in Belgrade. Since 2007 works as art director of “Kiosk platform for contemporary art”. He was art director of New communications festival (Blink) 2005/2006 and Belgrade Summer Festival (BELEF) 2008/2009.</p>
Levy Shimon, Prof. Dr.	<p>Shimon Levy is Full Professor at the Tel Aviv University Theater Department and was its chairman for five years. His publications include three books on Samuel Beckett’s drama; <i>Theatre and Holy Script</i> [Ed.], <i>Here, There & Everywhere</i> on comparative space in Israeli and Canadian drama; and on Hebrew drama [ed.]: <i>Hanoch Levin: The Man with the Myth in the Middle</i>. He has published <i>The Bible as Theatre</i>; and <i>The Israeli Theatre Canon</i> and numerous articles in Hebrew, English and German. His book <i>Israeli Drama & Theatre</i> appeared in Arabic. Levy was artistic director of the Akko Theatre Festival and presently on its board. He has been theatre critic for Israeli journals and radio, dramaturge for the Habimah and Khan Theatre, and has translated over 140 plays into Hebrew. Levy has directed plays for theater and radio. He is Chief Editor of</p>

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	<u>Assaph/Plays</u> and <u>Assaph/Theatre Research</u> series.
Ljubková Marta, MA	She was born in Prague on August 11, 1975. After graduating from the secondary school in 1993 she studied at the Department of Czech at the Faculty of Arts of Charles University. In 1999 she received her M. A. degree and started to study at the Academy of Performing Arts, Faculty of Alternative and Puppet Theatre. She finished the M. A. programme in. She co-operate on different theatre projects as a director, dramaturge or text author, she write literary reviews and study contemporary Czech drama and theatre.
Lotker Sodja	Sodja Zupanc Lotker is currently working on her fourth Prague Quadrennial. She was the coordinator of the special project The Heart of the PQ. This extensive project which was awarded EU grant, took three years and 500 hundred people to make. Sodja has also worked for the International Department of the Theatre Institute Prague, of which she was the Director in 2006 – 2008. There, she organized and curated hundreds of international theatre exchange projects with European, American, Asian and Latin American partners – including co-productions of performances, workshops, lectures, play readings, street events, panel discussions, presentations etc.. She also works as a dramaturg for independent theatre projects in Czech, Norway, USA, Brazil etc. She teaches at the Visual Arts Academy in Brno, and has given lectures and presentations at the Prague Theatre Academy, Columbia University, University of New Mexico, TCG Conferences, and a number of festivals, symposia and other theatre events.
Norman Sally Jane, Prof.	Sally Jane Norman is a theatre historian (Docteur d'état, Institut d'études théâtrales, Paris III) and practitioner, whose research is focussed on inter- and transdisciplinary collaboration, on stagings of the human body, and on expressive gesture as art. She has developed experimental platforms and fora to enrich use of digital performance tools with organisations including the Studio for Electro-Instrumental Music (Amsterdam), Zentrum für Kunst und Medientechnologie (Karlsruhe), and IRCAM (Paris). Previously Director General of the Ecole européenne supérieure de l'image (Angoulême/ Poitiers), and founding Director of Culture Lab, Newcastle University (United Kingdom), Sally Jane joined the University of Sussex in 2010 to take up a Chair in Performance Technologies and establish the Attenborough Centre for the Creative Arts, an interdisciplinary research and performing arts hub set at the heart of the campus.
Op de Beeck Hans / Crowley Greer	Hans Op de Beeck: Staging Silence they will have a discussion (together)

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Sagiv Oren	Working out of his own studio, Oren has focused on architecture, installation art, and space design for art exhibitions, theatre, and performance. The scope of his work ranges from large public projects, such as the renovation of the center for Digital Art (Holon), to designing the opening exhibitions for the new Israel Museum, as well as exhibitions in the Tel Aviv museum and small scale experimental interdisciplinary projects. Oren has collaborated with other artists, such as choreographer Yasmeen Godder, and video artist Yeal Bartana, with whom he presented an installation in Documenta in Kassel in 2007. He also took part in various group exhibitions in Israel and abroad, among them the group exhibition Liminal Spaces in the Museum for Contemporary Art, Leipzig, DE, Biennale des Jeunes Createurs de l'Europe, Naples, Italy; and Public Realm, Tel Aviv, Israel; Oren has also presented his work at international theory symposia. Oren had completed his studies in Architecture at Cooper Union in New York, and now teaches in the Department of Architecture at Bezalel Academy for Art and Design in Jerusalem.
Schuller Roswitha, Ph.D. candidate	<p>Roswitha Schuller (*1984 in Friesach, Austria) studied at the University of Applied Arts Vienna (2002-2009) and graduated 2007 with a Master degree in Art and Design Education, Master Thesis 'Arcadia. Contemporary concepts of the idyllic'; 2009 with a Master degree in Sculpture and Multimedia. Since 2008 doctoral studies at the University of Applied Arts, Department for Art Sociology. Working Title of doctoral thesis 'Happy End Nature'.</p> <p>Since 2004 collaborative artistic work with Markus Hanakam as duo 'Hanakam & Schuller'. Solo shows and curatorial work in Austria, group shows in Europe, Thailand and California.</p> <p>Markus Hanakam and Roswitha Schuller's works are focussed on aspects of popular culture like film, graphic design and lyrics, which they transform to unique character designs and narrations. They mainly work with video, interactive computer applications as well as art in public space. For their work they gained several Austrian and International Grants such as the MAK Schindler Fellowship in Los Angeles (2008/09). In 2009 they have been Artists In Residence at the Cité International des Arts Paris. WEB: www.hanakam.schuller.com</p>
Suvakovic Miodrag	Miško Šuvaković was born in 1954 in Beograd. He has been co-founder and member of conceptual artistic Group 143 (1975-1980). He was co-founder and member of informal theoretic and artistic institution "Community for Space Investigation" (1982-1989). He is member of theoretical platform TkH (Walking Theory, from 2000). He teaches aesthetics and theory of art, Faculty of Music, Belgrade (Professor). He teaches theory of art and theory of culture, Interdisciplinar studies, University of Art Belgrade. He published 25 books on serbian, croatian, slovenian and english language – recent books are: <i>Impossible Histories</i> , The MIT Press, Cambridge MA, 2003; <i>Pojmovnik suvremene umjetnosti</i> , Horetzky, Zagreb, 2005, <i>Konceptualna umetnost</i> , MSUV, Novi Sad, 2007,

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	<i>Epistemology of Art</i> , TkH, Beograd, Wiena.
Wallen Lawrence	<p>Prof. Lawrence Wallen is an Australian designer, artist and architect. His recent work explores ways of mapping urban spaces in such a way that the complexity and shifting nature of such entities is made visible. Here the focus is on issues of spatial narrative, spatial biography, dislocation, spatial drift and the dynamic layering of the built environment.</p> <p>Recent works (2007 -2009) include the photographic installation "Repetitive Systems" for the Cairo Biennale, the titanium public art work "Past Mapping" in Seoul, Korea, and the stage and media for the opera "Walking in the Limits" (Heinz Reber) at the Zürich TheaterSpektakel and Berlin Festwochen.</p> <p>Lawrence is the Head of the School of Design, University of Technology Sydney and Artistic Director of the Doctorate Program Scenography (a collaboration between the University of the Arts Zurich and the University of Vienna).</p>
Weishäupl Jürgen	<p>Jürgen Weishäupl studied theatre science in Vienna and finished his studies on "Teatro Massimo – Opera in Palermo" and is right now writing his Phd on "Ceremonies of the Olympic Games" at Zhdk Zürich. In opera and theatre he worked with Jerome Savary, Terry Hands, Götz Friedrich, David Pountney, Davide Rampello, ... In Italy he worked for many years as curator and art producer (Antimafiafestival Corleone, Carneval Sorrento, Festino Palermo, KalsArt Palermo, Genio di Palermo, Opening Festival new Milano Fair,.....) He was artistic director of the art programm of the EURO2008 in Austria and is now working as theatre curator for the city of Vienna. On the Vienna Television Channel „W24“ he has two times a week his art programm „Kulturflitzer“ and creates dyonisic art parties in various ocassions like Biennale di Venezia, Vienna Art Fair, Cultural Capital Vilnius...</p>
Weinstein Beth, Assistant Professor	<p>Beth Weinstein was a project architect in the Paris office of Jean Nouvel before founding her own practice, Architecture Agency, which focuses on collaborations with visual and performing artists, in and out of proscenium space. As an Assistant Professor at the University of Arizona she teaches design, technology, and leads collaborative projects and seminars linking architecture and dance / performance. Her research and writing on architecture and choreography has been published in the <i>Journal of Architectural Education</i>, <i>Places</i>, the <i>Architect's Newspaper</i> and presented in the US, Australia and Mexico. Honors include the Architectural League's Young Architect's Award, and residencies at France's Casa de Velazquez and Tucson's Museum of Contemporary Art.</p>