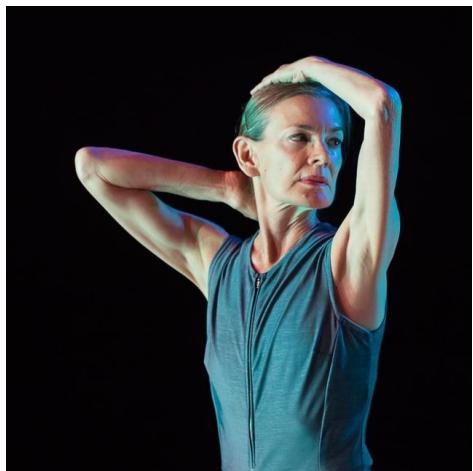


Visiting Artist with Joy Harjo



Molissa Fenley

Molissa Fenley is an American choreographer performer and teacher of contemporary dance. She founded Molissa Fenley and Company in 1977 and has since created over 85 dance works during her continuing career. Molissa is a Guggenheim Fellow, a Fellow of the American Academy in Rome, a Fellow of the Bogliasco Foundation, a two-time recipient of support from the Asian Cultural Council to travel to Japan, and a two-time recipient of the Bessie Award for Choreography. Both

with her company and as a soloist, she has performed throughout the United States, Canada, Mexico, South America, Europe, Australia, India, Indonesia, Japan, Korea, Singapore, Taiwan and Hong Kong. Molissa was an ACA Master Choreographer in 1996 and again in 2009. For more information, please visit <http://molissafenley.com/>.

Associate Artists working with Joy Harjo



Stuart Cooke

Stuart Cooke is a poet, scholar and translator. Born in 1980, he grew up in Sydney and Hobart, Australia. He has travelled widely, and lived in Argentina, Chile, England, Mexico and the Philippines. His books include the poetry collections *Opera* (2016) and *Edge Music* (2011), a critical work, *Speaking the Earth's Languages: a theory for Australian-Chilean postcolonial poetics* (2013), and an innovative translation of an Aboriginal (Nyigina) song cycle from Australia's West Kimberley, George Dyungayan's *Bulu Line* (2014). His third collection of poems, *Lyre*,

was just published, and hailed as "a triumph" by JM Coetzee. Stuart has won a number of prizes and grants, including the Dorothy Porter and Gwen Harwood Poetry Prizes, as well as residential fellowships

at Djerassi, Omi, and Hawthornden (UK), among others. He lives with his cat Pablo in Brisbane, Australia, where he is a senior lecturer in creative writing and literary studies at Griffith University.

Yvette A. Hayter-Adams

Yvette Angelique, MA-TLA, is a poet, essayist, and storytelling advocate. She is known as an artist and leader. As a storytelling facilitator, she uses a narratives-based approach when working with women, women-led teams, girls, artists and cultural workers. Yvette is highly engaged in shaping pathways to break silences and uplift voices through storytelling that heals, creates art, and is a platform for consciousness-raising and advocacy. Yvette reimagined her career priorities from leading a change management consulting firm to blending storytelling and change strategy as Narratives for Change, an arts and social action practice. Her poems, essays, and epistolary stories focus on the laced intricacies of Black Women's lives. Her writing grapples with the internal struggle of claiming herself as an artist, unpacking unhealthy capitalist practices as a business leader, and facing race and gender politics in all of its frustration, humor, and absurdity among human interactions.

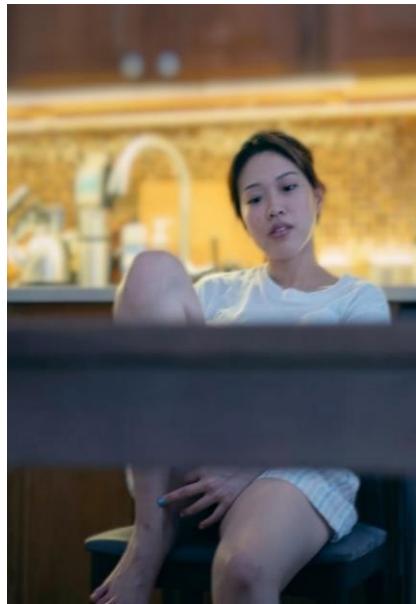


Stacy Kidd

Stacy Kidd is a writer from Stillwater, Oklahoma. Her poems have appeared recently in journals including *Berkeley Poetry Review*, *The Cincinnati Review*, *The Ilanot Review*, *Interim*, *Sou'wester*, and *The Tiny*, and have been installed at the Museum of Art – Fort Collins. She is the author of two chapbooks: *A man in a boat in the summer* (Beard of Bees) and *About Birds* (dancing girl). She is an Assistant Editor for *Reality Beach*.

Grace Shuyi Liew

Grace Shuyi Liew is the author of **Careen** (Noemi Press, 2019). Her work has appeared in *West Branch*, *Black Warrior Review*, *Kenyon Review*, *cream city review*, *PANK*, *The Wanderer*, and elsewhere. She is a Watering Hole fellow. Her other honors include the Lucille Clifton Poetry Fellowship from Squaw Valley Community of Writers, Aspen Summer Words scholarship, resident writer at Can Serrat in Barcelona, resident at Agora Affect, Vancouver Poetry House's "10 Best Poems of 2016," Ahsahta Press Chapbook Prize 2016, and others. She holds a BA in Philosophy from Hamilton College, and MFA in Creative Writing from Northern Arizona University. She is a Contributing Editor for Waxwing. Born and raised in Malaysia, a former colony of The British Empire, Grace thinks closely of migration, loss, sexuality, violence, and nation states. The Mother figure, the Mother tongue, and the Mother land converge in her work, alongside theories about split consciousnesses and their affect.



Kristina Martino

Kristina Martino is a poet and visual artist. Her poems have appeared in *Third Coast*, *Bennington Review*, *Memorious Ruminante*, *Yalobusha Review*, *Best New Poets*, *Beloit Poetry Journal*, *Sonora Review*, and elsewhere. She has received fellowships and residencies from the Iowa Writers' Workshop, Pennsylvania Academy of the Fine Arts, The Fairhope Center for the Writing Arts, North

Street Collective, The Virginia Center for the Creative Arts, and The Corporation of Yaddo. Her drawings and photographs have been exhibited both nationally and internationally, at venues such as The Painting Center (NYC); PH21 Gallery (Budapest, Hungary); 440 Gallery (NYC); and SOMArts Cultural Center (San Francisco).

Lee Marvin

Lee Marvin has spent his years cultivating an artistic way of life. He is a bassist, teacher and activity aide by trade and a poet, singer, composer, songwriter and spiritual seeker by disposition. Campwoods Grounds, a community of 45 nineteenth century cottages in Ossining NY is his home. New York City is his home base as a musician and he is an Adjunct Professor at Lehman College in the Bronx. In 2009, he released his album, *Flowers To Strangers*. Lee is currently the enthusiastic leader of his band, The 3rd Bell.

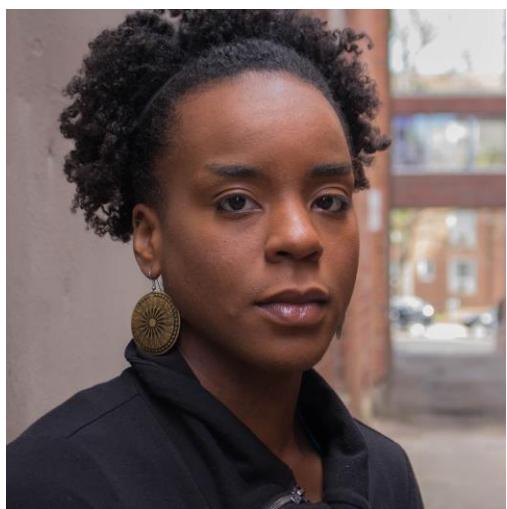


<https://www.the3rdbell.com/>; <https://www.facebook.com/The3rdBell/>

<http://www.unseenrainrecords.com/?s=things+i+meant+to+say>

<http://www.unseenrainrecords.com/?s=fish+cannot+leave+deep+waters>

<http://www.unseenrainrecords.com/?s=river+road>



Philana Omorotionmwan

Philana Imade Omorotionmwan (o-more-o-tune-wah) was born and raised in Baton Rouge, Louisiana. She is writing to save her mind, body, and spirit from a world that seems hell-bent on destroying them. As a playwright, Philana appears on the 2019 Kilroys List and was a 2018-19 Playwrights' Center Jerome Fellow. She has had her plays developed and/or presented by BAPF, Br!nk, La MaMa, Athena Project, Geva Theatre Center, EST, Pillsbury House + Theatre, Manhattan Theatre Source, Little Black Dress

Ink, 20% Theatre Company Chicago, and Ohlone College. Her poems have appeared in *African American Review*, *New Delta Review*, and *Vision/Verses* 2009-2013.

Laurie Uttich

Laurie Rachkus Uttich's prose and poetry have been published in *Fourth Genre; Creative Nonfiction; The Missouri Review; Rattle; Superstition Review; Brain, Child; Sweet: A Literary Confection; Iron Horse;* and others. She teaches creative writing at the University of Central Florida in Orlando and is actively involved in the UCF Literary Arts Partnership where she mentors students who lead creative writing workshops throughout the community. Her primary areas of interest are juvenile delinquency centers, Title One schools, and charter schools that serve expelled students as well as those who have violated parole. Her creative work often focuses on incarceration, class issues, whiteness, and social impacts of poverty. Currently, she also leads creative writing workshops at a maximum security prison in Orlando.



Associate Artists working with Sook Jin Jo



Tessa Brinckman

New Zealand flutist Tessa Brinckman, a “flutist of chameleon-like gifts” and “virtuoso elegance” (Gramophone), enjoys a versatile, international career, performing and recording on flute, piccolo, alto, bass, contrabass and baroque flutes. Currently she co-directs Caballito Negro with percussionist Terry Longshore in Oregon, and flutist/composer for Collectif Impulsion in France. She curates unique programs, blending technology, tradition, and geo-political poetics. Recent collaborations/commissions (outside Caballito Negro) include taonga puoro master Horomona Horo, live electronics composer Nicolas Vérin, theorist Caroline Delume, microtonalist Pascale Criton, avant-rock composer Randy Woolf, poets Angela Decker and Tricia Snell, electronic composer Jeremy Mayall, composer-scholar Martin Lodge, and koto-player Mitsuki Dazai. Recent teaching residencies include “Building for the (Un)Reliable

"Narrator" at Waikato and Canterbury Universities (2017). Her latest composition (commissioned by Oregon Fringe Festival) is *Box / Grown Men Sing* (2019), for bass flute, waterphone, fixed audio + video, about solitary confinement.

Beth Fidorek

Beth Fidorek is an artist interested in lies and collapse, in the beauty and banality of failure. After studying art at Yale University, her first major project was a treadmill that makes paintings, which she activated at the FIGMENT festival on Long Island, New York, in June 2014. She then studied painting at the School of the Art Institute of Chicago and conceptual art at the California Institute of the Arts. Her practice is based in painting, but also engages with sculpture, video, performance and drawing. Frequently her work uses metaphor, favoring the bizarre and personal. As a painter she is particularly interested in the tension between abstraction and figuration. Her work explores the possibility that this tension exists in time as a form of suspension, delay or imminence.



Diana Lehr

Diana Lehr brings into view micro-realities, often involving the ephemeral. Incorporating illusion and the defining line between what is real and what is not, her work points to sensory thresholds and liminal zones of seeing. Using carefully created components of perception, she delivers a visual experience, and a physiological one as opposed to a narrative or an abstract idea.

Educated at the Pennsylvania Academy of the Fine Arts, she studied painting. As her subject matter began to move toward elemental phenomena, her mediums expanded beyond painting, to include

video and working directly with light. Her work is in private and corporate collections across the world. In 2017 a clip from her video, Midsummer Night's Dream, went viral and was, aired/posted by numerous media outlets, garnering upwards of 70 million FB views.

Joanna Mauer

I was born in Montréal, Canada. My early formative years were spent studying dance and performing in New York City. My professional life began as a dancer and choreographer then I became a lawyer and mediator. However, I never left dance completely behind; I continued to think about dance, to create dances and sporadically perform. I also became a student and a teacher of embodied spirituality and body-mind practices, and I developed a unique exploratory movement practice, "Transforming Through Moving" (TN). Recently retired from practicing law, I have returned to my first love, choreography.

From my first dance work to the present, I have been influenced by sculpture and painting and many of my dances reflect my kinesthetic response to visual art. This is due, in large part, to being the daughter of a visual and multimedia artist. My father, a scientist, influenced my interest in scientific knowledge, aspects of which are also inspiration for some of my choreography.

How I choreograph and my perspective on choreography is strongly influenced by Merce Cunningham, with whom I had studied and in whose repertory workshops I had participated.





Damari McBride

Inspired by photographers like Irving Penn and Latoya Ruby Frazier, after completing his BA in Criminal Justice with a minor in Philosophy from Ferris State University, he decided that his passion for helping and empowering people would be better done through photography. McBride relocated to Asia where he spent four years improving his photography and enhancing his abilities as an artist, educator, and human. Combining Philosophy,

Photography, and current events, Damari has made it his mission to challenge everyday people to learn about the world around them and how they can be actively involved with improving our communities. Damari has made it his mission to challenge everyday people to learn about the world around them and how they can be actively involved with improving our communities through the visual arts.

Michelle Miller

Michelle A. M. Miller (born Gainesville, FL) is a multidisciplinary artist who reimagines the landscape through painted works, prints, collages, drawings and installation. Recent solo and group exhibitions include Resource Depot, West Palm Beach; IS Projects, Ft Lauderdale; Palm Beach State College, Palm Beach Gardens; Design Sublime, Miami; Cultural Council of Palm Beach County, Lake Worth, and 1310 Gallery, Ft. Lauderdale. Miller's work is featured in online and print publications including *Bat City Review*,

VoyageMIA, *Oxford American*, *On View* and *Coastlines*. Miller earned her BFA in painting from Florida



Atlantic University and her BA in art history from Georgetown University. The artist lives and works in West Palm Beach, Florida.



Mollie Murphy

Mollie Murphy holds an MFA from the dual program at The School of the Museum of Fine Arts and Tufts University (1997) and a BA in Literature from George Mason University (1984). Solo and group exhibition venues include , Chashama Space to Present, Time Equities Art-In-Buildings, Mixed Greens Gallery, NYC; the Arts Council of Princeton, NJ; the Soap Factory, Minneapolis, MN; CollectiCo Gallery, NYC; Galapagos Artspace, Brooklyn, NY; City Without Walls, Newark, NJ; the Jersey City Museum, Jersey City, NJ; Phoenix

Gallery, NYC; Apexart, NYC; and 301 Gallery, Beverly, MA. She has been a resident at Cow House Studios in Ireland, the Vermont Studio Center, Brush Creek Foundation for the Arts, and the Kansas City Art Institute. She lives and works in Princeton, New Jersey.

Associate Artists working with Larry Mitchell



Phyllis Deleva-Rivera

I volunteer with a music program for inner city kids. The program is called Ymusic. My current music project is to open a recording studio and music center with free access for low to mod income students. We are sponsored by a nonprofit, West Town Development Corp with the city of Cleveland.

The program helps talented young musicians that can't afford music programs to express and grow at their own

pace, expose them to new concepts and experience within the elements of music arrangement and performance.

I also work on original music when I can. With limited guitar, native flute and percussion skills, I am self-taught. I like to challenge myself with creativity and inspire the young musicians to do the same.

I surround myself with the wisdom of talented musicians and experiences to help with my own individual growth and creative expression in music. Music is also my therapeutic escape.

I have one song published. "Promising Eyes". A couple original songs in the works, primarily Folk music.

I recently picked up native flute and percussion and, I enjoy experimenting with different blending of sound and texturing. I feel this class will help me mentor better in our own programs and help my individual growth.

Recording, layering and using special effects have all been a newly focused endeavor to create my own instrumental music. A friend taught me that even little voices with moderate talent can still accomplish big things with the right attitude, perseverance and guidance.

Travis House

I am 34 years old and from Bryan, Texas. I started playing guitar when I was 19 after seeing Jeff Healey playing blind on DVD. After that I decided I was not letting my own disability keep me from playing guitar, even if I do it a little differently from others and won't be the next Stevie Ray Vaughn. I have cerebral palsy or CP because, I was born three months premature in '85. I can walk but use a wheelchair for long distances. I will mainly be using a wheelchair during the residency to get around. I love to joke and talk about my disability. For example, I call myself "Guitar Gimp" and I encourage everyone to ask

me any questions they may have. I believe it is one of many reasons Larry picked me for this once-in-a-lifetime opportunity which will allow me to become not only a better guitar player but also learn the production side of music professionally, which I want to do for many years now. I want to thank Larry Mitchell and the ACA for giving me this opportunity and I hope to show them and everyone in the



residency, that someone with a disability can bring a different point of view to help in this residency program.



Jan Ferdinand Krieger

I was born in Wiesbaden, Germany in 1956.

After studying informatics and political economics, I bought and refined a company producing and selling materials for first aid and emergency care medicine. Since 2006 I retire for health reasons.

My first musical lessons on an accordion in 1962.

Playing guitar folk songs and classical guitar as autodidact with friends beginning in 1968. Pupil of a music school for percussion instruments conga, djembé, bongo, playing together in an ensemble

rhythm of Latin-America - rhumba, samba- and of Africa -zaouli, massou- performance with 3 Hang 1995 - 2006. 4-years schooling in therapy of sounds and trance for psychiatrists: oceandrum, monochord, gong, drum of shamans, shruti-box, didgeridoo, singing bowl 2006 - 2009. Playing guitar accompanied me through all the years.

Since I live much of my time in Spain for health reasons, I intensified playing electric guitar. I now live much of my time on a farm at the countryside of Mallorca, Spain together with my partner and our cats, dogs and donkeys.

Andreas Lenkeit

Born 1970, raised in the south-west of Germany, started playing classical and flamenco guitar in 1982, with first open-air live performance in 1984. After getting into electrical guitar and playing in several local rock cover bands he formed his own band. Sideways his career in the IT industry put guitar second place for a while, but the passion and love for music stayed and 2008 he re-started focusing on his musical aspirations, taking lessons from a former Musicians Institute graduate, attending workshops, camps, online courses, masterclasses and clinics with various famous artists/guitarists who also are his main influences up until today. Besides playing Rhythm- and Lead guitar in a Rock - Coverband he is further working on his own musical ideas/songs.



Kevin Ottem-Fox

OTTEM-FOX is a playwright, performer, pianist and five-element acupressurist responsible for a raft of serio-comic work fiddling with identity and how we get there. Plays include *the desire to return to the safety of Day* (Sideshow Physical Theater), *Warm Water* (Manhattan Theater Source); *HoMom* (Theater Rhinoceros), *The Comforts of Homley, a monologue* (Ensemble Theater), *Lovelock (FIU)*, *Auto Erotik* (New World Theater), *Datemania (a scene in too many plays)*, *The Ugliest Bride of the Month Club*, and the modular cabaret musical *Androgynykka! The Hello Tour!* A lyricist and composer, OttemFox is an alumnus of the BMI Musical Theater

Workshop and has acted regionally and at the Manhattan Theater Club and Theater for the New City. Fiction includes the faux memoir *Another Part of the Story* and the mysterious *Map of the Enigmas*. ACA Residency 175 marks his fourth associate artist stint at Atlantic Center for the Arts. More at ottemfox.com.

Christopher Ryan Poissant

Christopher Ryan is a songwriter with a love for travel. After attending college in the foothills of the Appalachian Mountains, Christopher began traveling throughout the American West. His music draws inspiration from the places he visits, rolling regional experiences into his own brand of obscuracana. While his sound is firmly rooted in folk-rock, Christopher loves incorporating diverse elements into his art. As a multi-instrumentalist Christopher Ryan brings a lot to the stage. He pairs the backwoods infused sound of his three-string cigar box guitar with the driving rhythm of a kick drum. He performs songs accompanying his voice with only a hand drum. And yes, he croons out ballads accompanied by his six-string guitar and a nightingale like whistle. Regardless of the instrumentation, his songs contain an authenticity that demands to be heard. Christopher is active as both a solo artist and percussionist. Today he calls Colorado home.



Anna Rudolph

Anna Rudolph, a singer-songwriter of roots, blues, jazz and Americana resides in Placitas, New Mexico. Anna began writing, playing guitar and singing in 2012, and in 2013, was nominated for her first of ten nominations and one win for a New Mexico Music Award (2017). Since her songwriting began, she has released three original CDs and several singles.

She has played in venues across New México, including festivals, fairs, and on several performance radio interviews. She has taught her own songwriting course. Anna has worked with Grammy Award winning producer/guitarist, Larry Mitchell, since 2017 for her CD, Darkest Angel, and subsequent singles. She also records with Ron Crowder, local

award-winning songwriter, musician and producer.

Anna was an artist with the NPR program, Art of the Song, Standing 'O Project. She is currently an artist on Women of Substance Radio Podcasts, Radio Indie Freeform, Spotify and other streaming sites.

Carla and Bill Stapleton

Native Arizona residents, we are a collaborative husband and wife duo who call Phoenix our home. Dedicated musicians, we spend our evenings working on our craft of guitar playing and song writing after coming home from our jobs as a graphic designer and registered nurse.

A natural artist, Bill has been an avid electric guitar player for over 30 years, writing instrumental music that elicits emotions of life's failures and triumphs. Carla, an acoustic guitar player and singer-songwriter since childhood, grew up writing songs and performing for her church, friends and her biggest fans, her family. Most recently, Carla has gravitated toward blending electric guitar into her writing style.

Recently re-inspired to pursue our passion after having an empty nest and Bill recovering from a brain tumor five years ago, our daily music sessions have become a therapeutic form of artistic expression that we hope to use to inspire others and instill a lasting positive influence on listeners.

Brought together by fate after growing up on the same street in Phoenix, we met again as adults in a local Phoenix bar when Bill was part of a cover band in the late 1980s. We have now celebrated nearly 30 years of marriage and raised one daughter and six dogs successfully.

