

FY18 Individual Artist Commission (IAC) Panel Rankings

Applicant	Discipline	Average Score (%)	Request Amount	Grant Amount
Seiichi Tanaka	Music	94.00	\$15,000	\$15,000
Lenora Lee	Dance	93.60	\$15,000	\$15,000
Paul S. Flores	Theater	93.25	\$15,000	\$15,000
Vanessa Sanchez	Dance	90.60	\$15,000	\$15,000
Oliver Saria	Theater	90.33	\$15,000	\$15,000
Jon Jang	Music	89.75	\$15,000	\$15,000
Aureen Almario	Theater	89.00	\$15,000	\$15,000
Megan Finlay	Theater	88.75	\$15,000	\$15,000
Rotimi Oluwashola Agbabiaka	Theater	88.75	\$15,000	\$15,000
Idris Ackamoor	Music	88.50	\$15,000	\$15,000
Richard Marriott	Music	88.50	\$15,000	\$15,000
Keith Hennessy	Dance	87.80	\$15,000	\$15,000
Luna Malbroux	Theater	87.67	\$15,000	\$15,000
Star Finch	Theater	87.25	\$15,000	\$15,000
Caroline Cabading	Music	87.00	\$15,000	\$15,000

San Francisco Arts Commission

FY2017-2018

Alleluia Panis	Dance	86.80	\$15,000	\$15,000
Nancy Wang	Theater	86.75	\$15,000	\$15,000
Sean Dorsey	Dance	86.70	\$15,000	\$15,000
Conrad Benedicto	Music	86.50	\$15,000	\$15,000
Leye Felicite Martin	Music	85.75	\$15,000	\$15,000
Christine Funsch	Dance	84.80	\$15,000	\$15,000
Ross Travis	Theater	84.75	\$15,000	\$15,000
Krissy Keefer	Dance	84.25	\$15,000	\$15,000
Kerensa DeMars	Dance	84.20	\$15,000	\$15,000
Lily Cai	Dance	83.80	\$15,000	\$15,000
Ami Molinelli	Music	83.50	\$15,000	\$15,000
Daniel Lee	Music	82.75	\$15,000	\$15,000
Niloufar Talebi	Music	82.50	\$15,000	\$15,000
Beth Custer	Music	82.00	\$15,000	\$15,000
Lauren Simpson	Dance	81.60	\$13,000	\$13,000
Zulfikar Ali Bhutto	Theater	81.50	\$15,000	\$15,000
Lincoln Basaing	Dance	81.20	\$15,000	\$15,000

San Francisco Arts Commission

FY2017-2018

Melody Takata	Music	80.75	\$15,000	\$15,000
Nicole Calasich	Theater	80.75	\$15,000	\$15,000
Sascha Jacobsen	Music	80.33	\$15,000	\$15,000
Jose Abad	Dance	80.00	\$15,000	\$15,000
Anne Bluethenthal	Dance	78.00	\$15,000	\$15,000
Kevin Seaman	Theater	78.00	\$15,000	\$15,000
Sara Mann	Dance	77.60	\$15,000	\$15,000
Gang Situ	Music	77.50	\$15,000	\$15,000
Keli Dailey	Theater	77.25	\$14,000	\$14,000
Tessa Wills	Theater	77.25	\$15,000	\$15,000
Michael Phelan	Dance	76.60	\$15,000	\$15,000
Derek Schmidt	Music	76.25	\$15,000	\$15,000
Jason Hanasik	Theater	75.25	\$15,000	\$15,000

TOTAL**\$672,000**

FY18 Individual Artist Commission (IAC) Recommended Applicants - Project Summaries

Artist Name	Grant Amount	Project Description
Alleluia Panis	\$15,000	San Francisco Arts Commission funds will be used to support for creation and development of Alleluia Panis' latest dance and video work, <i>Living in the Belly of the Eagle</i> , in collaboration with musician Rachel Lastimosa and media artist Wilfred Galila. The piece will explore the painful legacy of internalized racism and misogyny that manifests in overt and stealth exploitation and xenophobia within the Pilipino community in pursuit of the American Dream. This phase of the project will culminate in three to six workshop performances with six to eight dancers in March 2019 at Bindlestiff Studio.
Ami Molinelli	\$15,000	San Francisco Arts Commission funds will be used to support the recording and release of <i>A History of Choro</i> , as well as educational workshops. The album will chronicle over 160 years of Brazil's first national music, choro. Musical styles to be recorded are of the African lundu, batuque, European valsa and polca and maxixe styles that created Choro music and paralleled American jazz music with indigenous, European and African influences. This CD will be recorded in September, 2018 and be released in March of 2019. San Francisco Arts Commission funds will support travel costs for my collaborators, recording costs and commission fees.
Anne Bluethenthal (Fiscal Sponsor: Anne Bluethenthal & Dancers)	\$15,000	San Francisco Arts Commission funds will be used to support <i>Hurricane Crack</i> , a performance piece created in collaboration with the artist Shakiri. Hurricane culls Anne Bluethenthal's seven years of working directly with formerly-homeless Tenderloin residents to explore the devastation the forty years long crack epidemic has wreaked on communities. The work will mine longtime relationships with Tenderloin residents and the core creative relationship between Anne Bluethenthal and Shakiri. <i>Hurricane Crack</i> will be presented in the Tenderloin for neighborhood residents and wider San Francisco performance audiences.

Aureen Almario	\$15,000	San Francisco Arts Commission funds will be used to support <i>Lola's Story</i> , a multidisciplinary theater performance using shadow puppetry and live theater inspired by the Lola or grandma's narrative in the controversial article "My Family's Slave" by Alex Tizon. Written and directed by veteran puppeteer of ShadowLight Productions, Aureen Almario, with a musical score by Joshua Icban, live performances will take place at Bindlestiff Studio.
Beth Custer	\$15,000	The SFAC funds will be used to support <i>Air, Earth, Water</i> , an evening length oratorio about global warming solutions based on the writings of Paul Hawken in his book <i>Drawdown</i> . Composed and produced by Beth Custer, the work will be premiered by The Juxtapositions Chamber Ensemble in performance with Custer and a percussionist at the Center for New Music in San Francisco.
Caroline Cabading	\$15,000	San Francisco Arts Commission funds will be used to support <i>Manilatown Suite</i> , a live jazz-kulintang-ganza performance inspired by San Francisco's Historic Manilatown, the 1977 International Hotel Eviction, and present-day Manilatown. Created and produced by Caroline Cabading, related community engagement workshops, open rehearsals and live performances will take place at the International Hotel Manilatown Center in San Francisco. Kulintang and Ganza are the indigenous pre-colonial gong music traditions of the Philippines.

Christine Funsch (Fiscal Sponsor: Dancers Group)	\$15,000	San Francisco Arts Commission funds will be used to support Christy Funsch's <i>Fabricating Desire</i> , a full-length contemporary dance work for ten dancers that responds to visual artist Cybele Lyle's sculptural design. Lyle will install (and the performers will continually resituate) her lightweight wooden sculptures in the space to influence the dance performance. The arrangement of the sculptures determines the vocabularies, groupings, and duration of the dance. Choreographed and directed by Christy Funsch, live performances will take place at the Joe Goode Annex in San Francisco each night during March 4-10, 2019.
Conrad Benedicto	\$15,000	San Francisco Arts Commission funds will be used to support <i>Kulintang Dialect</i> , a series of original kulintang music compositions exploring the idea of an American kulintang music tradition with its own distinctive accent. These compositions will be offered to the public in a series of workshop presentations and performances, eventually culminating in the production of a music album.
Daniel Lee	\$15,000	San Francisco Arts Commission funds will be used to support composer Dan Lee's musical project <i>Scrabbel</i> , in the creation and performance of a new work that retells the old Korean folktale <i>Chilseok</i> , through a contemporary lens. Paired with projected illustrations by Korean American artist, Hellen Jo, Dan Lee will create a collection of songs that incorporates Korean traditional instruments with western indie rock instrumentation bridging a cultural divide and giving life to new sounds. An accompanying CD will feature the original music and illustrated artwork.

Kevin Seaman	\$15,000	San Francisco Arts Commission funds will be used to support the presentation of Kevin Seaman's <i>#femmasculine</i> , an interdisciplinary theatre performance utilizing dance, drag performance, video and new media to explore the intersection of gender and sexuality among gay men. Written by John Caldon and Kevin Seaman, and Directed by Beatrice Thomas, <i>#femmasculine</i> will attract an audience of 500 people to nine performances at Brava Theatre's Cabaret in May 2019.
Krissy Keefer (Fiscal Sponsor: Dance Brigade)	\$15,000	San Francisco Arts Commission funds will be used to support <i>Sin Palabras</i> , a new dance-theater piece by Krissy Keefer that explores ways that people and their protest are actively being silenced. <i>Sin Palabras</i> will premiere at Dance Mission Theater in San Francisco April 2019.
Lauren Malbroux (Fiscal Sponsor: African American Arts and Culture Complex)	\$15,000	San Francisco Arts Commission funds will be used to support <i>How to Be</i> , an immersive theater performance that explores the intersections of identity in San Francisco. A "dramedy," the script will be based off narratives sourced from interviews of San Francisco residents and community conversations, each performance will be accompanied with an interactive talk-back exploring parts of the performance with community representatives from various spaces.

Derek Schmidt	\$15,000	San Francisco Arts Commission funds will be used to support the finalization, audio production and public presentation of <i>Major Arcana</i> , an original music work consisting of 22 songs, each one representing one of the trump cards of the Western tarot deck. Music will be written and composed by Derek Schmidt working with San Francisco audio engineer Dan Wool and a professional mastering service, and will be arranged by Derek Schmidt for live performance in collaboration with video artist Mason Buck and publicly presented at Brava Cabaret Theater in the Spring of 2019 for one night and will attract 50 people.
Gang Situ	\$15,000	San Francisco Arts Commission funds will be used to support the creation and development of a 30-minute piece for guzheng and harp. Gang Situ's piece will demonstrate the differences and similarities between the two instruments in solos, while experimenting with the several effects made possible by the playing of the instruments together. He envisions each instrument as a character, their interactions as a conversation, and their playing together as a story. He will workshop the piece at Chinese Cultural Productions' studio in February 2019 and it will premiere at Melody of China's season concert in June 2019.
Idris Ackamoor (Fiscal Sponsor: Idris Ackamoor and Cultural Odyssey)	\$15,000	San Francisco Arts Commission funds will be used to support Idris Ackamoor to compose a new musical to commemorate the 50th Anniversary of the founding of his jazz/world music ensemble THE PYRAMIDS. Inspired and illuminated by the ancient Egyptian Book of the Dead, the production will be a contemporary adaption of this ancient text reflecting on issues as topical as modern man's struggles with racism, religious persecution and the present day conflict between "the West" and Islam, as well as the modern understanding of 'religion' as belief in a higher power and a life after death.

Jason Hanasik	\$15,000	San Francisco Arts Commission funds will be used to support <i>Descending into Darkness</i> (working title), a verbatim play about the life of John Kapellas, a man who has lived in complete darkness—due to medical reasons—for the last decade. Written and produced by Jason Hanasik, two staged readings of the play will take place at Goldstein Studios in 2019. The goal is to have it be part of the 2019 Queer Arts Festival.
Jon Jang (Fiscal Sponsor: Asian Pacific Islander Cultural Center)	\$15,000	San Francisco Arts Commission funds will be used to support Jon Jang to compose <i>A Chinaman's Chance, a Choy's Chance</i> , a music work with text that will pay tribute to the legacy of Philip Choy (1926-2017), historian and leader of the Chinese Historical Society of America who fought for the recognition of the Chinese immigrant workers who built the first transcontinental railroad in the United States, among other contributions to Chinese American public history. The work will be performed by the Jon Jangtet in collaboration with poet performer Genny Lim.
Jose Abad (Fiscal Sponsor: Jess Curtis/Gravity Inc.)	\$15,000	San Francisco Arts Commission funds will be used to support the creation and premiere of <i>(Dis)Integration</i> , a collaborative experimental performance ritual developed by queer, trans, people of color (QTPOC) artists of varying diasporic lineages. Using dance, storytelling, and ritual reconstructed in contemporary form, the project will explore the ideas of queer futurity and the de-centralization of whiteness in the formation of a new American identity. The piece will premiere at Zaccho Studio in the Bayview-Hunter's Point neighborhood of San Francisco on March 29-31, 2019.

Keith Hennessy (Fiscal Sponsor: Circo Zero)	\$15,000	San Francisco Arts Commission funds will be used to support <i>Haggle</i> , a live performance by seven dancers choreographed by Keith Hennessy that addresses the current crisis of social and political polarization. Working from a queer perspective and with mostly LGBTQ artists, <i>Haggle</i> will manifest in three variations: a theatrical performance, a public site performance and a three-hour interactive experience. The choreography is based on dance practices and social experiments developed during "Social Dancing (aka Negotiation)," a workshop and research project Hennessy taught numerous times throughout 2017 in the United States and abroad.
Keli Dailey (Fiscal Sponsor: Media Alliance)	\$14,000	San Francisco Arts Commission funds will be used to support <i>Surviving San Francisco</i> , a one-woman multimedia performance with satirist and educator Keli Dailey. Based on interviews with San Francisco residents and co-produced by Dailey and KALW public radio, this artwork will explore the challenges, ideas and trends shaping the most expensive American city to call home. Live performances will take place at Media Alliance, Stage Werx and the San Francisco Main Library, with a companion broadcast shared on KALW.
Kerensa DeMars	\$15,000	San Francisco Arts Commission funds will be used to support the development of <i>Vol/ver</i> , a contemporary flamenco production of dances of solace and sorrow. <i>Vol/ver</i> will be presented at the Brava Theater in San Francisco in October 2018.

Kevin Seaman	\$15,000	San Francisco Arts Commission funds will be used to support the presentation of Kevin Seaman's <i>#femmasculine</i> , an interdisciplinary theatre performance utilizing dance, drag performance, video and new media to explore the intersection of gender and sexuality among gay men. Written by John Caldon and Kevin Seaman, and Directed by Beatrice Thomas, <i>#femmasculine</i> will attract an audience of 500 people to nine performances at Brava Theatre's Cabaret in May 2019.
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Lauren Malbroux (Fiscal Sponsor: African American Arts and Culture Complex)	\$15,000	San Francisco Arts Commission funds will be used to support <i>How to Be</i> , an immersive theater performance that explores the intersections of identity in San Francisco. A "dramedy," the script will be based off narratives sourced from interviews of San Francisco residents and community conversations, each performance will be accompanied with an interactive talk-back exploring parts of the performance with community representatives from various spaces.

Lauren Simpson	\$13,000	San Francisco Arts Commission funds will be used to support the creation of a new work, <i>Still Life No. 10</i> , an interactive gallery experience and performance. Shows will take place at Joe Goode Annex in March 2019.
Lenora Lee (Fiscal Sponsor: Asian Pacific Islander Cultural Center)	\$15,000	San Francisco Arts Commission funds will be used to support the creation and performance of <i>Beneath the Surface</i> , Lenora Lee's first underwater multimedia dance experience, premiering September 22 to September 30, 2018, in the beautifully renovated San Francisco YMCA swimming pool on Sacramento Street. Collaborators include composer and video shoot director Tatsu Aoki, multimedia designer Olivia Ting, and eight dancers. Funds will support artist fees.
Leye Felicite Martin (Fiscal Sponsor: Fely Productions - ZEWP African Arts Academy)	\$15,000	San Francisco Arts Commission funds will be used to support a February 2019 concert of Fely Tchaco's original music at San Francisco's African American Art and Culture Complex. Her performance will include at least ten new songs from her latest album, which will be released at her concert. Her songs will be written in English, French and her native Gouro language spoken in the West African nation of Ivory Coast. A five-member music ensemble and two dancers will accompany the performance. The awarded fund will support the project's artist's fee, recording fee, venue rental expenses and marketing costs, concert and musicians' fee.

Lily Cai	\$15,000	San Francisco Arts Commission funds will be used to support the creation of <i>Phantom</i> , a dance piece that will explore the spiritual preoccupations of the Chinese people from the ancient past to the present. Inspired by the drawings of the late contemporary Chinese Artist Guo Fengyi, Cai will create <i>Phantom</i> in collaboration with five Lily Cai Company dancers, applying her recent choreographic techniques to Fengyi's belief in the body and spirit as transmitters of meaning. The development process will culminate in a public workshop at Chinese Cultural Productions' South of Market studio.
Lincoln Basaing	\$15,000	San Francisco Arts Commission funds will be used to support the development of a new work by Ledoh and Salt Farm about climate change called <i>POOLREADY!</i> During a monthlong residency at The Luggage Store Annex at 509 Ellis Street in San Francisco's Tenderloin neighborhood, Ledoh will develop movement and visual narrative in collaboration with dancer Monique Goldwater and video artist Perry Hallinan. These experiments will culminate in the presentation of a work-in-progress performance to the public in the gallery and outside in the adjacent Tenderloin National Forest on the evenings of October 12, 13, 19 and 20, 2018.
Megan Finlay (Fiscal Sponsor: Rapid Descent Physical Performance Company)	\$15,000	San Francisco Arts Commission funds will be used to support <i>Don't Miss /t</i> , a low tech, science fiction theatre piece set on a post apocalyptic, future earth led by women. It is a show about power, xenophobia and technology, and tells the story of multiple characters (both human and alien) with three performers, three video projectors and multiple puppets. It is a devised piece written by Tess Middlebrook and the company and created from scratch in a collaborative rehearsal process. The show is directed by Megan Finlay, has puppets and video created by Ian Greeb and will perform nine shows at Z Below in the Mission.

Melody Takata (Fiscal Sponsor: Genryu Arts)	\$15,000	San Francisco Arts Commission funds will be used to support a new interdisciplinary work entitled <i>Mu No Kukan = Space for Nothingness</i> , a 45-minute work featuring taiko performer and dancer Melody Takata, saxophonist Francis Wong, bassist, shamisen (three-string Japanese lute), taiko artist, and experimental filmmaker Tatsu Aoki of Chicago and tuba performer William Roper. The work will be developed over the course of fall 2018 and spring 2019, culminating in three premiere performances at Tateuchi Hall in San Francisco Japantown.
Michael Phelan	\$15,000	San Francisco Arts Commission funds will be used to support <i>I Could Tell You Were A _____ of Distinction</i> , a duet performance that blends drag techniques with contemporary dance practices. Created and performed by Mica Sigourney and collaborator Monique Jenkinson, the performance explores bodies, gender, and how drag continues to illuminate new possibilities for queer existence. The work will be presented for more than 500 attendees at both CounterPulse and The Stud Bar, bringing contemporary dance to nightlife and drag to a performance art stage.
Nancy Wang (Fiscal Sponsor: Eth-Noh-Tec)	\$15,000	San Francisco Arts Commission funds will be used to support the creation, development and production of <i>Mandarin Inn</i> , a multimedia theatrical storytelling piece about the rise and fall of Chin Fan Foin, an immigrant from China. Journalists called him “the richest Chinaman in this country” in the early 1900s, until he died in a mysterious “accident” at age 43 in his upscale Chicago restaurant. Or was it an accident? Nancy Wang will premiere this production in May and June 2019 at the United States of Asian American Festival and at the SF International Arts Festival at Fort Mason Center.

Nicole Calasich	\$15,000	San Francisco Arts Commission funds will be used to support <i>Some of Your Best Friends</i> , a combination theatrical and video comedy performance inspired by the original standup comedy written and produced by San Francisco comedian Nicole Calasich Arraya and Prateek Srivastava. Funds will support live stage readings of scenes/episodes in the revisions process, research to feature local musicians and artists in the final production, and a final performance during the grant period at PianoFight, Brava Theater, or Mission Cultural Center.
Niloufar Talebi	\$15,000	San Francisco Arts Commission funds will be used to support Niloufar Talebi's work as producing artist to premiere <i>Abraham in Flames</i> , an opera inspired by the Iranian poet Ahmad Shamlou, trials by fire, and a tree of life, to empower young women in their journey to agency. <i>Abraham</i> is created, written and produced by Niloufar Talebi, composed by Aleksandra Vrebalov and directed by Roy Rallo. The opera's first half was workshopped September to October 2017 in San Francisco. The opera premieres in spring 2019 in SF. <i>Abraham</i> is written for the Young Women's Chorus of San Francisco vocalists, and musical ensemble featuring the San Francisco-based The Living Earth Show.
Oliver Saria (Fiscal Sponsor: Bindlestiff Studio)	\$15,000	San Francisco Arts Commission funds will be used to support the completion of <i>NURSES' STATION</i> , a full-length darkly comedic stage play inspired by the lawsuit Filipino nurses filed against their employer, a private hospital that enacted an English-only language policy that unjustly singled out the Filipino staff. The lawsuit resulted in the largest language discrimination settlement in United States legal history. Written by Oliver Saria, with staged-reading to take place at Bindlestiff Studio.

Paul S. Flores	\$15,000	San Francisco Arts Commission funds will be used to support <i>Pilgrim Street</i> (working title), a new multimedia docu-theater project focusing on the profound experiences of a small community struggling to survive California's intersecting punishment systems. Written by and featuring San Francisco playwright, poet and spoken word artist Paul S. Flores, directed by Sean San Jose of Campo Santo Theater Company, and commissioned by Youth Speaks, live performances will take place at Z Space Theater in San Francisco' Mission District in fall 2018.
Richard Marriott	\$15,000	San Francisco Arts Commission funds will be used to support the creation and performance of a score for <i>Goonaa Goonaa</i> , a 1932 Balinese silent film which features seminal appearances by legendary dancers from a culture and location that was considered very exotic and unfamiliar to its intended audience at the time. Composed by Richard Marriott, the score will be performed by members of the Club Foot Orchestra and feature Balinese guest artists in solo roles. The performance will take place at the Castro Theater in late May 2019 as part of the 2019 San Francisco Silent Film Festival.
Ross Travis (Fiscal Sponsor: Intersection for the Arts)	\$15,000	San Francisco Arts Commission funds will be used to support the development and production of <i>Tempting Fate</i> (working title), a three-person bouffon spectacle that satirically investigates the risks of climate change. Created by the ensemble of Antic in a Drain, produced by Ross Travis and directed by Stephen Buescher, a two-week run of performances will take place at Little Boxes Theater in May of 2019.

Rotimi Oluwashola Agbabiaka	\$15,000	San Francisco Arts Commission funds will be used to support <i>THE MANIFESTO PROJECT</i> (working title), an hour-long solo performance piece exploring the quest of a queer, black, immigrant actor to combat the rise of fascism in America through their art. The work will premiere in June 2019 at the National Queer Arts Festival in San Francisco. Awarded San Francisco Arts Commission funds will underwrite the research, writing, rehearsals and production costs: artists' fees, technical fees, venue rental, insurance and promotional expenses.
Sara Mann (Fiscal Sponsor: Mixed Bag Productions)	\$15,000	San Francisco Arts Commission funds will be used to support the development and premiere of <i>VORTEX</i> , a new multidisciplinary dance piece directed and choreographed by Sara Mann that will begin as a collaboration with two to three composers. Mann's goal in <i>VORTEX</i> is to ask sound to present itself as a multitude of characters, as the beginning, and to reveal image and movement as a reflection of its sourcing, like flashes of lightning illuminating the night sky. After generating the score, she will work with two to three dancers to develop the movement. The piece will be presented March 1 and 2, 2019 at the Joe Goode Annex in Project Artaud.
Sascha Jacobsen	\$15,000	San Francisco Arts Commission funds will be used to support <i>Kanta Judezmo</i> , an Oratorio telling the story of the Ladino language, sung and narrated in Ladino (Judeo-Spanish), Spanish and English, composed by Sascha Jacobsen and performed by The Musical Art Quintet, with mezzo-soprano Melinda Becker and poet Bobby Coleman. Live performances will take place in collaboration with Classical Revolution, The Red Poppy Art House and the Neighborhood Performance Program.

Sean Dorsey(Fiscal Sponsor: Fresh Meat Productions) \$15,000

San Francisco Arts Commission funds will support the creation and premiere of Part One of Sean Dorsey's new full-length work *DREAMS OF THE MORE OR LESS POSSIBLE*. Created through participatory community residencies, the work will explore intersecting, imagined futures through the eyes of six trans and queer travelers. These travelers relay stories back to us from six different distant futures that reveal the status of gender, whiteness, race and queerness in those futures. Part One will be performed April 18 to 20, 2019 at Z Space. Awarded funds will support my creative fee and fees of dancers.

Seiichi Tanaka \$15,000

San Francisco Arts Commission funds will be used to support *Drums for Peace*, a new taiko composition by Grandmaster Seiichi Tanaka, that will premiere November 2018 as part of the 50th Annual International Taiko Festival. *Drums for Peace* remembers the horrors war, specifically the bombings of Hiroshima and Nagasaki and the internment of Japanese Americans during WWII, so that we learn from - and not repeat - history. Seiichi Tanaka is considered the father of modern taiko in North America.

Star Finch (Fiscal Sponsor: Intersection for the Arts) \$15,000

San Francisco Arts Commission funds will be used to support the writing, research, and development of a new play *Before/After*. Written by myself and produced with the support of Campo Santo, *Before/After* is inspired by gentrification's disproportionate impact on San Francisco's African American population, and the ways in which the same mechanics of privilege are mirrored in the gentrified rebranding of the marijuana dispensary business/industry. Campo Santo will produce my new work during their residency at A.C.T.'s Strand in the Summer of 2019.

Tessa Wills (Fiscal Sponsor: Dancers Group) \$15,000	San Francisco Arts Commission funds will be used to support <i>The TIWIW Festiva</i> , a theater piece dismantling the problematic and painful structures around us by making public the personal, our fantasies and desires, as a political strategy and raising up queerness as an invaluable lens to do so. Tessa Wills is committed to doing this through socially engaged practice, with strong aesthetic value and enough professional artist experience to create world class pieces of work.
Vanessa Sanchez \$15,000	San Francisco Arts Commission funds will be used to support the development, expansion and presentation of <i>Pachuquismo</i> , an all female, full length theater performance that explores the Zoot Suit Riots of 1943. Through tap, Son Jarocho, live music, and video projection, the artist will explore early Chicana history, systemic racism and the experience of the unseen Pachuca. The full length premiere will take place August 25 to 26 2018 at Dance Mission Theater.
Zulfikar Ali Bhutto (Fiscal Sponsor: Jess Curtis/Gravity Inc.) \$15,000	San Francisco Arts Commission funds will be used to support 'Alif Para La Revolución', a collaborative multi-media performance written and produced by Zulfikar Ali Bhutto. The performance, inspired by global politics, attempts to imagine an alternate future and reality in which the marginalized claim space. Live performances will take place at SAFEHouse Arts on Eddy Street with workshops on queer future imaginings at the Asian Art Museum and YBCA.



2018 Panelists – Individual Artist Commission - Dance

February 6, 2018

Raffaella Falchi-Macias an educator, designer, dancer and choreographer and holds a B.A. in psychology from UC Berkeley and a Masters in Architecture from California College of the Arts. She is the director of programs at Youth Art Exchange, a youth arts non-profit, and she has spent a decade as an educator teaching architecture to underserved youth. She received a fellowship from CCA and worked with the favela community of Manguinhos in Rio de Janeiro under the Brazilian architect Jorge Mario Jauregui and his Favela/Barrio project. She also is the founder and artistic director of a Sambaxé Dance Company. She has been teaching and performing Brazilian inspired movement & dance to both adults and youth in San Francisco for over 15 years as a global dance faculty at both ODC and Dance Mission Theater. She has choreographed and performed in several cultural performances and festivals including the Cuba Caribe Festival and Spirit of Brazil Productions. She was accepted into ODC's Pilot 64 program in 2014 to present new works featuring live music. She proudly speaks Spanish, Italian and Portuguese. Raffaella wears many hats, but is able to wear each hat well.

Eric Garcia is a choreographer, performer, filmmaker, teacher, and activist whose feet are deeply rooted in the Bay Area. He is the Co-Artistic Director of detour dance and the San Francisco Tiny Dance Film Festival. He proudly serves as Production Coordinator with Fresh Meat Productions, Sean Dorsey Dance, and the San Francisco Transgender Film Festival. Inspired by personal narrative and storytelling, Eric has collaboratively worked with groups of incarcerated men, senior adults, and self-identified non-dancers on various multi-media and site-specific projects. Eric also co-hosts DRAG SPECTACULAR SPECTACULAR, a sporadic drag cabaret. Eric has performed works by Katie Faulkner, Sean Dorsey, Amie Dowling, 13th Floor Dance Theater, Sharp & Fine, FACT/SF, The Anata Project, LEVYdance, Project Thrust, and many others. He was the Spring 2017 choreographer-in-residence at the San Francisco Conservatory of Dance and a 2016-17 Emerging Arts Professionals SF/BA Fellow. He is the recipient of the 2017 CHIME Award with Margaret Jenkins Dance Company.

Lily Kharrazi works with the Alliance for CA Traditional Arts, a statewide organization dedicated to the expressions of cultural communities. A dance ethnologist by training she brings over three decades of community-based arts experience to the field. She consults with national, statewide and local arts agencies, writing frequently on cultural art communities. She worked for many years with the San Francisco Ethnic Dance Festival. She is multilingual; has worked in refugee resettlement; studied many world dance forms and is currently a student of yoga.

Nicole Klaymoon is Founder and Artistic Director of the Embodiment Project. Her new work Ancient Children, sponsored by MAP Fund, explores the ways restorative justice can interrupt the school-to-prison pipeline and will premier at the ODC Theater in June 2018. As a solo performer, Klaymoon created the dance theater production, Sixth Vowel, choreographed by Rennie Harris and directed by Kamilah Forbes of the New York City Hip Hop Theatre Festival. Miami New Times art critic Chuck Strouse wrote "Nicole Klaymoon's Sixth Vowel was THE BEST small theatrical production I have seen in this city in a decade." She is currently a resident artist at the ODC Theater, a recipient of the Headlands Center for the Arts residency, and the Gerbode and Hewlett Foundation's Commissioning Choreographers Award. Klaymoon has collaborated with G.R.A.C.E. Africa in Embu Kenya, to create performance to challenge

stigma around HIV/AIDS epidemic and incite important dialogue about sexual health. She has performed in dance works directed by Marc Bamuthi Joseph, Rennie Harris, Sean San Jose, Amara Tabor-Smith, Meredith Monk, Maria Gellespie, and Anne Bluethenthal. Klaymoon currently teaches a company technique class at Dance Mission in San Francisco, and is on faculty of the Performing Arts department at USF, Marin Academy High School and ODC Dance School. She received a B.A. in Dance from UCLA and an M.F.A. from the California Institute of Integral Studies.

Bhumi B. Patel is a dancer, choreographer, administrator, writer, and historian. While attending Mills College, Bhumi wrote a thesis work titled “When the Whole World is Empty: Gaga as a Kinesthetic Modality for Grief Processing” and created a work titled “somewhere better than here/nowhere better than here” influenced by her study of grief, Gaga, and body memory. Her work holds the focus of listening to individual bodies and in conversation with the assemblage of identities that she embodies. She earned her Master of Arts in American Dance Studies from Florida State University. In addition to her work with Hope Mohr Dance, Bhumi has been an Arts Administrator for several dance companies including: Nancy Karp + Dancers as an Administrative Assistant and Production Support person; Doug Varone and Dancers as an Administrative Assistant; and, Amy Seiwert’s Imagery as a Home Season Administrative Assistant.



FY2017-2018 Individual Artist Commission – Theater Panelist Biographies

Lexi Adsit, Managing Director, Peacock Rebellion

Lexi Adsit is a writer, storyteller, and stand-up comedian best known for her sassy, incisive feminist comedy style rooted in themes that advance social justice. An artist, arts producer, and Managing Director of the trans women and femme of color –centered, East Oakland- based arts group Peacock Rebellion, she has co-led the group recently named to the 2017 “YBCA 100,” Yerba Buena Center of the Arts’ annual list of the one hundred people, organizations, and movements who are shaping the future of culture. She has performed stand-up comedy, sketch comedy, spoken word, and storytelling in Peacock Rebellion’s Brouhaha, 2016 Best of the East Bay winner for “Most Historic Cultural Event;” Man Haters, 2016 winner of Best of the East Bay for “Best Comedy Show;” American Repertory Theater at Harvard University in Cambridge, Massachusetts; The News at SOMArts as part of the National Queer Arts Festival; STAY: An Oakland QTPOC (queer and trans people of color) Resilience Festival, and most recently, the Dyke March stage in San Francisco, CA. Her writing has been featured on Salon.com, Autostraddle, and in the upcoming anthology Trap Door: Trans Cultural Production and the Politics of Visibility.

Sarah Guerra, Program Director, Brava! For Women in the Arts

Sarah Guerra is the Program Director for Brava! for Women in the Arts in San Francisco where she manages its youth program, rentals subsidy program, and works closely with Brava’s Director on programming. She is also the Production Manager for the Queer Cultural Center where she works closely with all of QCC’s artist grantees. Previously, she was the program director at La Peña Cultural Center in Berkeley, California where she commissioned new works, managed artist residencies and curated La Peña’s annual Hecho en Califas Festival. Sarah is also founding member of Bay Area Latino Theater Artist Network (B.A.L.T.A.N) and on the national steering committee for the Latinx Theater Commons.

Rodney Earl Jackson, Jr., Artistic Director, The San Francisco Bay Area Theater Company

Rodney Earl Jackson, Jr. made his Broadway debut in The Book of Mormon after graduating with a BFA from Carnegie Mellon University’s School of Drama. He was last seen traveling North America in the 1st national tour of Motown: The Musical. An SF native who was discovered in his public elementary school at age 9 by SFartsEd (Emily Keeler & Danny Duncan), Rodney continued his theatre and performance education at Rec and Park’s Young People’s Teen Musical Theater Company (Diane Price, Anne Marie Bookwalter, & Nicola Bosco-Alvarez) and graduated from the Ruth Asawa School of the Arts’ theatre department (Phillip Rayher). Next he will be playing Kodaly in SF Playhouse’s She Loves Me and will be directing Cinderella at the Herbst Theatre this Holiday season.

Joyce Juan Manalo

Joyce Juan Manalo has worked with Bindlestiff Studio since 1997. Joyce started her career in theater as a teen with the Philippine Educational Theatre Association and was a member of Filipino-American theatre group Tongue in A mood. Under her leadership at Teatro ng Tanan, she produced BACK TO BACK which then evolved into Bindlestiff Studio’s STORIES HIGH. Joyce also worked as Managing Director for Kearny Street Workshop and with the help of the Program Manager, reimagined the annual fashion show as one that celebrates all body types, which gave birth to Celebrate Your Body. She has produced and designed costumes for several Bindlestiff productions including THE LOVE EDITION, A PINOY MIDSUMMER, GUERRILLAS OF POWELL STREET, and is the co-producer of the acclaimed production TAGALOG, a one-act festival featuring original works by Filipino playwrights written entirely in Tagalog.

Randall Wong, Administrative Director, Other Minds

Randall Wong has built a distinguished reputation specializing in historically informed performances of Baroque/Classic and contemporary music. He is also active as a composer. A number of roles have been composed for Mr. Wong. He premiered Stewart Wallace's *Where's Dick and Harvey Milk* (Houston Grand Opera, New York City Opera, and San Francisco Opera), and Meredith Monk's *Atlas*, *The Politics of Quiet*, and *A Celebration Service* (domestic and foreign tours). He has sung in numerous modern revivals of early operas including works by Handel, Mozart, J.A. Hasse, Cavalli, and J.C. Bach, in venues such as Rome, Dresden, Stuttgart, Cologne, Boston, San Francisco, Sydney, and Hong Kong. Mr. Wong is the composer/ performer/ designer of a number of "miniature" or "puppet" operas: *The Household Opera*, *Di Nostra Vita*, *Flatland* and *Waiting for Godzilla*. Presenting organizations include the SF Arts Commission, Museum of Jurassic Technology, Z Space Theater, Project Artaud, Yerba Buena Center, Noh Space, and the Chicago Humanities Festival. He received his Doctor of Musical Arts degree (historic performance) from Stanford University and BMus and MA degrees in music (composition) from SFSU. In addition, he studied with the noted composer, Lou Harrison. He currently serves as Administrative Director for the Other Minds Festival.



2018 Panelists – Individual Artist Commissions-Music

February 1, 2018

Kevin B. Chen has been involved in the Bay Area arts community for over two decades as a visual arts and music curator, arts administrator, writer, and educator. For over fifteen years, he was a program director at non-profit arts organization Intersection for the Arts, where he presented over 230 concerts through the *Jazz at Intersection* performance series as well as securing major funding and residency opportunities for Bay Area composers through the Aaron Copland Fund for Music, Meet the Composer (now New Music USA), Zellerbach Family Foundation, and Creative Work Fund. As an independent curator, he has presented musical performances at the de Young Museum, Herbst Theater, San Francisco Conservatory of Music, and Japantown Peace Plaza. He has been a funding and residency panelist for Creative Capital Foundation, Chamber Music America, MAP Fund, San Francisco Friends of Chamber Music (now InterMusic SF), Creative Work Fund, Zellerbach Family Foundation, Kenneth Rainin Foundation, City of San Jose, SF Arts Commission, and Headlands Center for the Arts.

Niva Flor brings more than ten years' experience in community engagement and interactive cultural programming, including workshop and curriculum development. Before joining the Sacramento Region Community Foundation, she served as the community partnership manager at the Oakland Museum of California. During her tenure, she worked to expand strategic partnerships with community and cultural organizations and led a creative team in developing collaborative public art projects in neighborhoods historically underserved by the Museum. Flor has also produced numerous events and festivals showcasing and highlighting the artistic work of Bay Area emerging artists; has participated in post-Katrina community planning and economic

development work in New Orleans and conducted community-based participatory research in Brazil, the Caribbean and South Africa. Flor earned her Bachelor's degree in music from Spelman College and her Master's degree and Ph.D in Ethnomusicology from the University of California Los Angeles. Flor's research looked at the intersection of artistic practice and community development, with a focus on the ways in which the arts can impact marginalized communities. She received her certification in the Sound, Voice and the Healing Arts program at the California Institute of Integral Studies in 2016.

Sven Edward Olbash is a multi-disciplinary artist with credits as a conductor, opera singer, musical theater performer, stage director, organist, theatrical clown, acrobat, and trapeze performer. He has premiered works by over 40 living composers and has sung major 20th and 21st century compositions with Volti and as a soloist at Old First Concerts, Center for New Music, and the Other Minds Festival. A ten year veteran teaching artist with SF Opera, he has been a guest clinician with National Association of Teachers of Singing (Salt Lake City), Gregorian Institute of Canada (London, ON), St Nicks Alliance (Brooklyn, NY), SF Choral Society, Piedmont Choirs and SF Lyric Opera, and recently presented the workshop "Adeptness with the Creative Process" at Lincoln Center Education Summer Forum. He holds degrees in singing and vocal pedagogy from Boston University and the New England Conservatory of Music, where he also taught undergraduate voice. He is currently artistic director of Lacuna Arts, leading interactive workshops on choral music and social justice. And he is a mentor for the Philadelphia based nonprofit ArtSmart, teaching individual singing lessons to students from underserved communities.

Camellia Rodriguez-SackByrne is the program and initiatives manager at Grantmakers Concerned with Immigrants and Refugees. As an active member of the performing arts community in San Francisco, Camellia is a co-founder and co-lead organizer of the Neighborhood Performance Project (NPP). NPP presents free chamber music concerts in diverse San Francisco Bay Area communities, with the goal of making quality instrumental music available to a range of audiences and providing paid work opportunities for local musicians. Camellia is also a flutist with a background in classical and improvised performance. She frequently plays flute in social service settings including churches and synagogues, hospitals and clinics, senior centers, and performs regularly for Holocaust survivors through a program at Jewish Family &

Children's Services. Camellia is an instrumental accompanist for the senior choirs at the Community Music Center. They have performed at Davies Symphony Hall for the Día de los Muertos community celebration. She has also served on a steering committee for Classical Revolution, where she co-planned a large fundraiser and conducted outreach efforts.