Nixon Beltrán | New York, NY

Nixon Beltrán is the Manager of The Watermill Center. He was born in Colombia at the end of the 60s and settled in New York City in the late 80s. Since 2002, he has worked with the director of theater, opera and visual artist Robert Wilson; not only artistically but also in the construction and development of his arts center; The Watermill Center, a laboratory for performance, in the small town of Water Mill in the Hamptons, Long Island, NY. In 2006, he assumed the position of manager of this center helping to initiate and establish its current Artists-in-Residence, community and educational programs. His training in contemporary dance was primarily at Martha Graham’s school and he explored other techniques at the schools of Trisha Brown, Merce Cunningham, Movement Research and others in New York City. He danced nationally and internationally and continues to collaborate artistically with choreographers and visual artists. He has served as a panelist for both national artist residencies and international performing arts festivals throughout Latin America.

Mary Kathryn Nagle | Skiatook, OK | Lay person

Mary Kathryn Nagle is an enrolled citizen of the Cherokee Nation and a partner at Pipestem Law, P.C., where she works to protect tribal sovereignty and the inherent right of Indian Nations to protect their women and children from domestic violence and sexual assault. She has a B.A. in Justice and Peace Studies from Georgetown University and a J.D. from Tulane Law School. In addition to her work as a lawyer, she has written several plays relating to Native Americans and the law. Productions include Miss Lead (Amerinda, 59E59), and Fairly Traceable (Native Voices at the Autry), Sovereignty (Arena Stage), and Manahatta (Oregon Shakespeare Festival). In 2019, the Rose Theater (Omaha, NE) will produce her new play Return to Niobrara, and Portland Center Stage will produce the world premiere of Mnisose. Nagle has received commissions from Arena Stage, the Rose Theater, Portland Center Stage, Denver Center for the Performing Arts, and Yale Repertory Theatre. In addition to her law practice, she is the Executive Director of the Yale Indigenous Performing Arts Program.

Carla Peterson | Tallahassee, FL

Carla Peterson is Director of Maggie Allessee National Center for Choreography (MANCC) at Florida State University’s School of Dance in Tallahassee, Florida, since 2014. Prior service: Artistic Director, New York Live Arts (2011–’14) and Dance Theater Workshop (2006–’11); Executive Director; Movement Research (2002–’06); DTW’s Managing Director, National Performance Network, and Director, The Suitcase Fund (1993–’96); and Assistant Performing Arts Director; Wexner Center (1988–’93). She has worked widely as a freelance arts consultant, and serves on national arts panels, most recently the 2017 Herb Alpert Foundation dance panel. She received a 2005 “Bessie” (New York Dance and Performance Award) in recognition of her leadership at Movement Research and service to the dance community. In 2012, she was made a Chevalier de L’Ordre Des Arts Et Des Lettres by the French government. She serves on Movement Research and Mount Tremper Arts’ boards, and Bessies’ Steering Committee, under the auspices of DanceNYC.
Jose Luis Valenzuela | Monterey Park, CA
José Luis Valenzuela (Artistic Director, Latino Theater Company (LTC)/Los Angeles Theatre Center (LATC); Distinguished Professor and Head of the MFA Directing program at UCLA’s School of Theater, Film & Television) is an award-winning theater and film director and a tenured professor at the UCLA. For more than 30 years, Valenzuela has directed critically acclaimed productions at major regional theaters including the Los Angeles Theatre Center and the Mark Taper Forum. Most recently he directed Karen Zacarias’ *Destiny of Desire* at the Oregon Shakespeare Festival. He has also directed the production at Arena Stage in Washington D.C., South Coast Repertory in Orange County, and the Goodman Theatre in Chicago. His international directing credits include Henrik Ibsen’s *Peer Gynt* at the Norland Theatre in Norway and Manuel Puig’s *Kiss of the Spider Woman* at the National Theatre of Norway. In the Fall of 2017 he produced *Encuentro de las Americas*, the largest Latinx theatre festival in the United States. Valenzuela’s artistic vision and community commitment has also garnered him numerous recognitions, nominations and awards including the Ann C. Rosenfield Distinguished Community Partnership Prize and the Hispanic Heritage Month Local Hero of the Year Award sponsored by Union Bank and KCET.

Julie Voigt | Minneapolis, MN
Julie Voigt is Senior Program Officer, Performing Arts, at the Walker Art Center, an internationally recognized multidisciplinary contemporary art center in Minneapolis, MN. Walker houses one of the largest museum-based performing arts departments in the country, commissioning/presenting works by local, national, and global dance, music, theater and interdisciplinary creators. Voigt has over 28 years of experience in arts administration/curation; budget creation/management; development/fundraising; visas/immigration; and developmental- and community-based residencies, working with local, and national and international partners to connect artistic invention across disciplines and to support the Walker’s mission to be a catalyst for the creative expression of artists and the active engagement of audiences. She has served on numerous panels including Japan Foundation/PAJ, Dance USA/EDA, National Performance Network, New England Foundation for the Arts, Mid-Atlantic Arts Foundation, Wallace Foundation, Doris Duke Charitable Trusts, Jerome Foundation, McKnight Foundation, and the Minnesota State Arts Board, among others; as well as advisory and policy committees/boards.
USArtists International
FY18 Round III – Music Panel

Taylor Ho Bynum | New Haven, CT

Taylor Ho Bynum is the Executive Director of Anthony Braxton’s Tri-Centric Foundation and a composer and comet player who has garnered critical attention on over twenty recordings as bandleader and dozens more as sideman. His varied endeavors include leading his own bands (such as his Sextet and his Plustet creative orchestra), his Acoustic Bicycle Tours (where he travels to concerts solely by bike across thousands of miles) and his stewardship of the Tri-Centric Foundation where he produces and performs on most of Braxton’s recent major projects. He is the director of the jazz ensemble at Dartmouth College and a contributor to The New Yorker’s Culture Blog. He has previously served as a panelist for the NEA, USArtists International, the MAP Fund, the Jerome Foundation, the French/American Jazz Exchange, Meet the Composer, and the Lef Foundation, among others. His own work has received support from Creative Capital, the Connecticut Office of the Arts, Chamber Music America, New Music USA, USArtists International, and the Doris Duke Charitable Foundation.

Jing Jing Luo | Oberlin, OH

Luo, a native of Beijing, China, is a prolific composer and performer whose musical language connects East and West and transcends traditional boundaries. She has received awards from the Koussevitzky Music Foundation, the American Academy of Arts and Letters and is a three-time recipient of artistic fellowships from the Rockefeller Foundation, among dozens of other awards. Luo is celebrated in both her homeland and the West for her distinctive and original musical language. She was recently named as the composer-in-residence by the American League of Orchestras and Music Alive with the Princeton Symphony (2015-16), and was a recipient of a Discovery Grant Award for Female Composers supported by The Virginia Toulmin Foundation from The National Opera Center America (2015-16). American Opera Projects recently produced her new opera Ashima in Brooklyn, NY. Luo was a Visiting Professor in Music Composition at Oberlin Conservatory of Music in 2001-04. She has served on the panelist for the National Endowment for the Arts, Chamber Music of America, and the Ohio Arts Council. In addition, she has taught and lectured throughout the United States and around world.

Art Menius | Carrboro, NC

Art Menius is the Executive Director of the Southeast Regional Folk Alliance. Over the course of more than thirty years, Art Menius has worked for several noted cultural institutions, including Appalshop, The ArtsCenter, Folk Alliance International (first president and first employee), and the International Bluegrass Music Association (first executive director). He has also served on the boards of the Americana Music Association (AMA) and Old-Time Music Group (dba the Old-Time Herald). Menius worked full-time for MerleFest for ten years handling sponsorships, marketing, and media relations. He has collected most of his several hundred published articles on www.artmenius.com. Menius operates a small marketing and
fundraising shop serving non-profits, events, and musicians. Working on a book about his work, he hosts weekly radio radio shows on WCOM-FM and WHUP-FM. He serves as a member of the Orange County (NC) United Transportation Board, and the Orange County Historical Commission. In the arts, he has paneled for the NEA, the Carrboro Arts Commission, and the Kentucky Arts Council.

Lisa Shiota | Hyattsville, MD | Lay person

Lisa Shiota is a Catalog Librarian in the Music Division at the Library of Congress. She has previously held positions as Reference Specialist at the Library of Congress, Catalog Librarian at The Curtis Institute of Music, and Electronic Acquisitions Librarian at the University of Pennsylvania. She has served on the Music and Advisory Board for Alexander Street Press and on the Board of Directors for the Music Library Association. She has a Bachelor of Music degree from Peabody Conservatory, a Master of Music from the University of Michigan, and a Master degree in Library and Information Science from Drexel University. Lisa has played clarinet in chamber and orchestral ensembles throughout the Philadelphia and Washington, DC metropolitan areas and is an active member of Miyako Taiko, a Japanese drumming community group based in DC.

Dr. Rosita M. Sands | Chicago, IL

Dr. Rosita M. Sands, Chair and Professor of Music, Music Department, Columbia College Chicago, holds a master’s degree in humanities and ethnomusicology from Florida State University and a master’s degree and doctorate in music education from Teachers College, Columbia University. She previously served as Director of the Center for Black Music Research and its remote research site, the Alton Augustus Adams Music Research Institute in St. Thomas, USVI. In collaboration with the Association for Cultural Equity/Alan Lomax Archives, she participated in the Caribbean Music repatriation project and presented at the International Conference on Education, Research, and Innovation, in Madrid, Spain; the Caribbean Studies Association, in Kingston, Jamaica; and the International Association of Sound and Audiovisual Archives (IASA) in Sydney, Australia. As an arts administrator and educator, she has extensive experience in curriculum design, cultural programming, and research initiatives. She served on the Music Panel for the 2017 USA Fellow award process.