

LENORA CHAMPAGNE

3 Horatio Street, New York, NY 10014 212.924.6577
lenoracha@aol.com; lenora.champagne@purchase.edu
websites: www.lenorachampagne.com; www.purchase.edu

EDUCATION

Ph.D. in Performance Studies, **New York University**, 1980
Thesis: "From 'Imagination to Power' to the 'Hyper-Real': May 1968 and French Theatre"
Published as *French Theatre Experiment Since 1968*, UMI Research Press, 1984
M.A. Drama, **New York University**, 1975
B.A. English, **Louisiana State University**, 1972

PROFESSIONAL EXPERIENCE—TEACHING

Purchase College, State University of New York

Professor and Coordinator of Theatre and Performance (presently)
Kempner Distinguished Professor, 2008-2010
Royal and Shirley Durst Chair of Humanities, 2002-2004
Associate Professor, Drama Studies, Fall 2001 to Spring 2008
Assistant Professor, Drama Studies, Fall 1999 to Spring 2001
Member of Theatre and Performance, Dramatic Writing and Gender Studies Boards of Study

New York University, Gallatin School for Individualized Study

Adjunct Faculty, (Solo Performance Composition to graduate and undergraduate students) since 1980
Thesis and academic advisor for graduate students and for independent studies in performance art.

Trinity College, Dept. of Theatre and Dance, Hartford, CT

Artist-in-Residence, full-time faculty, 1985 - 1989
Directed two productions annually, Main Stage and Black Box

TEACHING: SOLO PERFORMANCE WORKSHOPS

Trinity/LaMama, Fall 1995-2005
Sanctuary for Families, 1998-1999 (as Public Imaginations affiliated artist, **Dance Theatre Workshop**)
Movement Research, Spring 1991-1993
SUNY/Purchase, Spring 1991, 1995
New York University, since 1996
CSC Conservatory, Fall 1990, 1991
University of Michigan, Ann Arbor, November 1989
Performance Space 122, May 1985, 1987

TRAINING

Directing: Assisted Liz Lecompte of **the Wooster Group**, 1988
Assisted Tony Taccone of **Berkeley Rep**, 1989
Viewpoints technique, with Robert Woodruff, 1994
Voice: Kristin Linklater, Natsuko Ohama (Linklater technique), 1986-88
Movement: Stephanie Skura, Yvonne Meier, 1984-88 (release technique), also 2004
Acting and Performance:
Ping Chong, Fall 1982
Teo Spychalski (Polish Laboratory Theatre), Aug-Sept 1982
Torben Bjelke (Odin Teatret, Decroux), 1982
Jacek Zmyslowski (Polish Laboratory Theatre), 1981-82
Endre Hules (Hungarian National Theatre), 1981
Robert Wilson, 1976
Michael Kirby (Structuralist Workshop), performance and directing, 1976
Mel Gordon (Meyerhold's Biomechanics), 1975

PANELS, SEMINARS, CONFERENCES, LECTURES

- Presenter/panelist, "Artists and Testimony" roundtable at the **Arts in One World** Conference at Brown University, Providence, R.I., May 2010
- Invited Respondent, panel on Nostalgia in Theatre, AATE/ATHE 2009 "Risking Innovation" Conference, August 2009
- Invited Respondent, "I Confess" panel on confessional writing, **University of Glasgow**, Scotland, June 2009
- Curator, Panelist and Respondent, "Writing Encounters" conference, **York/St. John University**, York, England, Sept. 2008
Curated four of the commissioned writers for the **York/New York Writing Encounters** exhibition at the Conference.
- Co-Organizer (with Prof Dee Heddon, University of Glasgow) and Participant, "The Event of Autobiography" panel, **Performance Studies International** Conference, New York, November 2007
- Presenter/panelist (with Thom Collins, Kristine Stiles, Amelia Jones, Kathy O'Dell), The Body Politic Symposium, **Neuberger Museum**, Nov. 8, 2007
- Organizer and moderator, panel on "Origins, Identity, Transformation," (African-American playwrights), for **Purchase College's** African Diaspora events, March 2008
- Presenter, "Finding Unity in Diversity," Suzan-Lori Parks panel, **American Literature Association**, Boston, May 25, 2007
- Presenter, work in progress (on feminist adaptations of The Scarlet Letter), to the Gender Studies BOS, **Purchase College**, May 2007
- Presenter, "Writers in Progress," **New York University**, Gallatin School, February 15, 2007
- Presenter, "Women's Writing and Performance: Process and Practice Conference," Lancaster Institute of the Arts, **Lancaster University**, April 28-April 30, 2006.
- Participant in a panel discussion and reader of work by Belgian novelist and playwright Kamiel Vanhole, Martin E. Segal Theatre, the **Graduate Center, CUNY** April 3, 2006
- Participant on the panel discussion on playwright Bernard-Marie Koltes ("Koltes Unplugged") for "Carte Blanche," the French-American Theatre Dialogue Series, Translation Think Tank, at the Martin E. Segal Theatre, the **Graduate Center, CUNY**, Nov. 5, 2005
- Presenter, "Classics Now: Motivations and Strategies for Adapting the Classics for the Contemporary Stage" panel, **New York University**, February 18, 2005
- Performer, **Hemispheric Institute of Performance and Politics Conference**, New York University Kimmel Center, July 17, 2003
- Participant, **New York Theatre Workshop** Usual Suspects Retreat, Vassar College, June 13-15, 2003
- Lecture, "Crossing Worlds: An Imaginary Voyage," Gallatin School, **NYU**, March 13, 2003
- Attendee, "Performance Textuality and Visual Cultures," panel, Conference of the Society for Textual Scholarship, NYU, March 2003
- Organizer/producer/speaker, Michaela O'Harra Award presentation to Maria Irene Fornes, **New Dramatists**, March 3, 2003
- Presenter, "Women, War and Revolution" **Women's Studies** Conference, **SUNY/NewPaltz**, October 2002

Gallery talk on White Column's "GLORIA: Feminist Art of the Seventies" exhibition, for students of
George Mason University, October. 2002

Invitee, "New Work/New Ways" convening in Portland, Oregon, organized by **Theatre Communications
Group**, May 2002

Organizer/moderator, "Working Mothers in Theatre," **New York State Council on the Arts** roundtable,
November 2000

Lecture, "A Jester for the People: Dario Fo's Provocative Satires (with a gesture to Franca Rame)," **Sacred
Heart University**, October 2000

Participant/presenter, playwriting panel, **Fordham University**, September 2000

Participant/presenter, "Trusting the Landscape: Poetry and Experiment in Contemporary Playwriting,"
panel at **New Dramatists**, May 2000

Participant/presenter, "Conversations with Playwrights," **New Dramatists**, 1997

Guest and participant, **Australian National Playwrights Conference**, 1997

Organizer/moderator, post-performance discussions with scholars, **Classic Stage Company**, 1990-1998

Participant, Roundtable on "Women in Theatre: Where Are We Going, Where Have We Been?," **The
Women's Project** and **CUNY/Graduate Center**, 1996

Presenter, "Feminist Adaptations of Classic Texts" panel, **NCTC**, New York, 1994

Participating playwright, "New Voices" festival, **Williams College**, 1992

Presenter, "Women Performing Women" panel, **Trinity College**, 1991

Presenter, "Feminist Performing Arts Publications" panel, **ATHE**, Chicago, 1990

Participant and co-organizer, "Theatre of the Female Body" symposium, **Trinity College**, Hartford, 1989

Presenter, "The Revolution in Modern Theatre" panel of "The French Revolution and the Arts" colloquium,
NYU, 1989

Participant and presenter, "Gender and Creativity" seminar, funded by the Ford Foundation, **Trinity
College**, 1985-1986

Presenter, "Performance Art: New Waves in Dramatic Theory" panel, **American Theatre Association**,
Toronto, 1985

Participating playwright, "Women Playwrights" panel, Dept. of **Performance Studies, New York
University**, 1984

Organizer and moderator, "Freud's DORA: Literary, cinematic, and psychoanalytic reconsiderations of the
Dora case" panel, **Ubu Rep**, 1983

Guest lecturer, N.E.H. Seminar on Contemporary Theatre, **New York University**, 1982

Participant, "Culture of the City" seminar, **New York Institute for the Humanities**, Fall 1982

Participant, "Media Mythology" seminar, Prof Mary Douglas, Chair, **New York Institute for the
Humanities**, Spring 1981

Presenter, "Literature and Society" panel, Prof Thomas Bishop, Chair, **Northeast Modern Language
Association**, 1979

Public lecture on contemporary French theatre, **New York University**, Fall 1977

Organizer and moderator, "Structural Paradigms in Literature and the Arts" panel, "Structuralism, Structure and Performance" symposium, **New York University**, 1976

PROFESSIONAL AFFILIATIONS AND SERVICE

Member, U.S. Student **Fulbright National Screening Committee for the Arts**, 2010

Resident Artist, **HERE Arts Center**, 2005-2008

Member, **PEN** American Center, 1998-present

Usual Suspect, **New York Theatre Workshop**, 1989-present

Board Member, **PAJ Publications**, Fall 2004-present

Board Member, **NYU Performance Studies Alumni Council**, Fall 2004-2005 (member of organizing committee and moderator for the 25th anniversary event)

Member, **New Dramatists** Alumni Council, 2002

Member, selection panel for **American Theatre** magazine's Affiliated Writers, 2001

Member, **New Dramatists** (Writer's Executive Committee), 1993-2000

Membership selection committee, **New Dramatists**, 1996-97

Member, **MacDowell Colony Fellows** Executive Committee, 1997-2000

Resident Artist, **Dance Theatre Workshop** (**Public Imaginations** program), 1998-2000

Organizer/moderator, "Working Mothers in Theatre," **NYSCA** roundtable, November 2000

Member, **Music/Theatre Collaborative**, 1994-1997

Artistic Associate, **Classic Stage Company** (CSC), 1990-1998

Member, Director's Forum, **The Women's Project**, 1988-90

Artists Advisory Board, **Danspace at St. Mark's Church**, 1992-1996

Contributing Editor, **American Theatre**, Fall 1996 (ongoing contributor)

Panelist, **New York State Council on the Art's** New Works panel, 1994

Panelist, **MacDowell Colony** Interdisciplinary Arts Fellows (2 years)

Panelist, **Massachusetts Council on the Arts and Humanities** Interdisciplinary Arts Panel (New Works), 1987

Consultant, **Real Art Ways** Performance Series (Hartford, CT), 1985-86

Panelist, **Franklin Furnace** 1984-85 Performance Panel, 1984

Member, Editorial Collective, **Heresies: A Journal Of Feminist Art And Politics**, 1983-1986

HONORS, PRIZES AND AWARDS

Chancellor's Award for Creative and Scholarly Activities, Purchase College/SUNY, 2007

Invited participant, **Creative Capital** Professional Development /Communication Workshops, Spring 2007

Invited to create a performance for the **MacDowell Colony Centennial** celebration, August, 2007

Mother's Little Helper selected as a favorite theater production by **Backstage** writer Andy Propst, 2004

Coaticook selected one of the **Ten Best Plays of 2000** by the **Dallas Morning News**, 2000

Joe Callaway Award for service to New Dramatists, 2000

Richard Rodgers Award for Music Theatre from the American Academy of Arts and Letters (with composer Daniel Levy), 1999

Nominee, **CalArts Alpert Award in the Arts**, 1999

Frederick Loewe Award for Music Theatre (with composer Daniel Levy), 1998

Finalist for **Weissberger Award** for WANTS, 1997

Honorable Mention, **Jane Chambers Playwriting Award** for WANTS, 1996

Native Voices/Visions Playwriting Prize (LSU) for ISABELLA DREAMS THE NEW WORLD, 1993

Finalist for **Jane Chambers Playwriting Award** for WITH YOU THE REST OF....., 1992

Selected director, **New York Theatre Workshop's New Directors Project**, 1987

Video excerpt of FROM THE RED LIGHT DISTRICT included in a touring collection of new works selected by the **New England Foundation for the Arts**, 1986-87

FELLOWSHIPS, COMMISSIONS, GRANTS, RESIDENCIES

Artist's Residency, **Tofte Lake Center** (to work on *Memory's Storehouse*), June 2011
Writer-in-Residence, **Voice and Vision Envision Residency at Bard College**, June 2008
Grantee, **Puffin Foundation**, 2008
Grantee, **Manhattan Community Arts Fund-NYC Dept. of Cultural Affairs**, 2008
NYSCA Individual Arts Program commission for *TRACES/fades*, 2006
Yaddo Resident Fellow, 2006
HARP (HERE Artist Residency Program) **Artist** at **HERE Art Center**, 2005-2008
New York Foundation for the Arts Fellowship in Performance Art, 2003
MacDowell Colony Fellow (residency), 2002, 2000, 1998, 1994, 1991, 1989
New York Foundation for the Arts Fellowship in Playwriting, 1998
Summer Locke Elliot Fellow, **Australian National Playwrights Centre**, 1997
New York State Council on the Arts Individual Artists Program, commission for **WANTS**, 1996
FIRST LIGHT commission, Dance Theatre Workshop with support from the **Jerome Fdn.**, 1996
Dancing in the Streets/**Joyce Mertz-Gilmore** OnSite/NYC development grant for **MY NEBRASKA**, 1996
National Endowment for the Arts International Program Artist's Residency in Canada, 1995
NYSCA Visual Artist grant for **WAVES** at Snug Harbor Cultural Center, 1995
NYSCA Theatre Program, Performance Art grant for **BEST THINGS**, 1993
Residency, **Bemis Center for Contemporary Art** (Omaha), the **Art Farm** (Marquette), 1993
Residency, **New York Theatre Workshop** at Hotchkiss, 1993
National Endowment for the Arts Solo Theatre Artist Fellow, 1990
New York State Council on the Arts Visual Arts Program Project grant, 1990, 1986
Artists Space grant, 1990, 1984
T.C.G./N.E.A. Director Fellow, 1988-1989
Real Art Ways/**N.E.A. Interarts** Fusion/Fission grant, 1989
Ford Foundation and **Mellon Foundation** support for "The Hysteria Project", 1987
Jerome Foundation/Franklin Furnace Fund for Performance Art grant, 1986
Peg Santvoord Foundation grant, 1986
Video Residency at **Real Art Ways**, Hartford, CT, 1986
Poets & Writers grant, 1984

COMMISSIONED TRANSLATIONS (from the French)

Wallworld, by Segrge Kribus, translation commissioned by Seven Stages (Atlanta), with funds from Etants Donnes:
French American Fund for the Performing Arts, 2004-2005

In the Solitude of Cotton Fields, by Bernard-Marie Koltes, translation commissioned by In Parenthesis with funds from Etants Donnes:
the French American Fund for the Performing Arts, 2002; produced in New York as part of the **Koltes 2003 Festival** at the Ohio Theatre, May 2003. The production subsequently toured **Hungary, Serbia/Montenegro**, and the **Ukraine** in March 2005.

SCREENPLAY

Almost Home

EXHIBITIONS

Participating Writer, **101 postcards from new york**, York/New York project, "Writing Live," **Performa 09**
Composed and mailed final postcard; postcards included in an online archive.

Included in an online exhibition of 14 playwrights, with excerpted writing, by photographer Peter Bellamy, April 2009

The Future of the History, exhibition of objects and drawings created in dialogue with artist Anne Bean, Space Gallery, June 2007

Shattered Anatomies, a box anthology of objects and performance texts, Arts Council of England and the Arnolfini, Bristol, England, 1997

Untitled Installation (with Vivian Selbo) for the **New Museum's "Art Mall as Social Space"** show, 1992

PLAYS, MUSIC/THEATRE WORKS, PERFORMANCE TEXTS

Memory's Storehouse (work-in-progress)

New Georges Trunk show (reading at Cornelia St. Café), February 2011

Photo Finish (ten minute play)

Created in collaboration with Adrienne Kapstein and the performers

New Georges Perform-a-Thon, October 2010

Staying Afloat Soho Think Tank's Ice Factory Festival, Ohio Theatre, July 2010

Dixon Place (workshop presentation), January 2009

New Georges (workshop presentation), December 2008

Ohio Theatre (workshop), September 2008

Voice and Vision Envision Festival (reading), May 19, 2009

Developed as Writer-in-Residence, Voice and Vision's Envision Residency, Bard College, June 2008

"Priscilla" excerpt, presented and recorded as part of **York/New York: a space, a voice, a text**, at York/St. John University, York, England, September 2008

TRACES/fades Soho Think Tank's Ice Factory Festival, Ohio Theatre July 2008

In development at **HERE Arts Center & 3LD**:

January 2007; Part II. November 2005, January 2006; Part I. May 2006, Aug. 2006, May 2007

L'heure bleu, performance for **MacDowell Colony** Centennial, Peterborough, New Hampshire, August 11, 2007

LA RECHERCHE DU PAIN PERDU, a performance intervention for the Purchase College **Neuberger Museum** benefit, November 4, 2006

MOTHER'S LITTLE HELPER *solo* Soho Think Tank's Ice Factory, July 2003, **Ohio Theatre**, February 2004

Developed at **Dixon Place** at Patio, February 2003; SUNY/New Paltz, October 2002; SUNY/Purchase, Sept. 2002 and April 2003;

New Georges Perform-a-thon, October 2002; **Hemispheric Institute Conference**, NYU, July 2003

MEMOIRS OF A CAJUN-AMERICAN PRINCESS Purchase College, SUNY, April 2003

THE MAMA DRAMAS *solo*

HERE Arts Center, January 2001, **SUNY/Purchase**, March 2001, **Ohio Theatre**, February 2002

COATICOOK

Undermain Theatre at **Dallas Theatre Center**, March 2000

at Soho Think Tank's **Ice Factory Festival**, NY, August 2000

Just Add Water Festival at **New York Theatre Workshop**, March 2000

Finalist, **Ensemble Studio Theatre's** One Act Marathon, 2000

DUSK *solo*

Dixon Place, December 1999, **Tonic**, May 2000, **New Dramatists**, October 2000

THE SINGING: a cyberspace opera (book and lyrics) with composer Daniel Levy

York Theatre, 1999; **New Dramatists**, 1998

Dance Theatre Workshop's **Hit & Run** Festival, 1997

The **Frederick Loewe Music Theatre Award**, 1998

The **Richard Rodgers Award**, 1999

WANTS *solo*

Dance Theatre Workshop, October 1996 (premiere, commission)

Vineyard Theatre, Watermark's **WordFire** Festival, March 1997

NY Shakespeare Festival/**The Public Theatre**, *New Work Now!*, May 1997

PLAYS, PERFORMANCE TEXTS (cont.)

WANTS *play for 3 actors*

Ohio Theatre, 1998 (workshop production, co-produced by **New Georges** and **Soho Think Tank**, Ice Factory '98)
Theatre 1774/Playwrights Workshop of Montreal, 1995 (workshop, staged reading)
Honorable Mention, 1996 Jane Chambers Playwriting Award
Finalist, 1997 Weissberger Award

MY NEBRASKA, play inspired by Willa Cather's **MY ANTONIA!** with music by Bill Ruyle

Australian National Playwrights Conference, 1997 (workshop, staged reading)
Additional workshops and readings: Nebraska Repertory Theatre/Wagon Train Project (Lincoln, NE), 1995
New York Theatre Workshop, New Dramatists, Classic Stage Company, 1996

FLYING HOME Primary Stages "American Myths" Festival, 1996

VALENTINE'S DAY, 1980 (bis) Ensemble Studio Theatre, "Hell's Kitchen Sink" series, 1996

THE BEST THINGS IN LIFE *solo* 1993

Downtown Art Co., Ohio Theatre (Project 3 and TWEED New Works Festival), Primary Stages, Dixon Place, Alice's Fourth Floor,
NY Theatre Workshop (studio) Atelier Trigon (Paris), Cleveland Performance Art Festival, Oberlin College, Portland Art Museum
(OR)

THE BEST THINGS IN LIFE *play for 3 actors*

Classic Stage Company; Company One (Hartford, CT), 1994 (staged readings)

A TOURIST'S GUIDE TO THE BIG EASY *solo* Cucuracha Cabaret, 1994; New Dramatists, 1996

CREOLE, A TROPICAL FANTASY

Primary Stages "Planet Project" Festival, 1993
Text for THE CORPORATION WITH A MOVIE CAMERA, a film by Joel Katz

THE KNOWLEDGE PROJECT The New Museum of Contemporary Art, 1992

Interactive solo with installation for "The Art Mall As Social Space" show

WITH YOU THE REST OF.... 1991

Downtown Art Co., Nuyorican Poets Cafe, Maryland Art Place (Baltimore)
Finalist, 1992 Jane Chambers Playwriting Award

ISABELLA DREAMS THE NEW WORLD *solo* 1990-91

Alice's Fourth Floor, Downtown Art Co., Dixon Place, Movement Research, the Gas Station, MacDowell Colony, M.K., Under One
Roof

ISABELLA DREAMS THE NEW WORLD full cast version 1990, 1994, 1997

HERE (NYC), 1997 Directed by Ruth Margraff for Tiny Mythic's **U.S.A. Project**

Ohio Theatre (NYC), 1990 Music by Zeena Parkins, set by Liz Prince.

Ohio Theatre (NYC), 1994 Directed by Robert Lyons.

Readings: Seven Stages Theatre (Atlanta), Louisiana State University -1993 Native Voices/Visions Playwriting Award

OH, SAY, CAN YOU SEE? *solo* for People's Flag Show 20th anniversary, Judson Church, 1990

DR. CHARCOT'S HYSTERIA SHOWS Ohio Theatre (NYC), Oberlin College, Trinity College (Hartford), New York Theatre
Workshop (studio) A collaboration with Judy Dworin, Dianne Hunter, Jerry Rojo. 1988-89

PLAYS, PERFORMANCE TEXTS (cont.)

OUT FROM UNDER *solo*

Classic Stage Company, Soho Rep, Real Art Ways , Berkeley Rep, Westbeth Theatre, Irish Arts Center, Ingber Gallery, Movement Research, Dixon Place, Performance Space I22, Home for Contemporary Theatre , 1989

WOMEN WITHOUT PARTS

LaMama, Yale Cabaret, Home for Contemporary Theatre, Continental Life (LMCC), 1988

SARAH BERNHARDT MEETS HER WATERLOO DIA Art Foundation, 1987

FRACTURED TALES FROM THERE TO HERE

Boston Film and Video Foundation, Grove Street Gallery (Worcester, MA), 1987

WINTER HEAT Performance Space 122, 1987

Set by Claudia Fitch, films by Jim Hubbard.

AS READY, APART FROM HERSELF Franklin Furnace, 1986 Installation by Claudia Fitch.

HOME Danspace Project at St. Mark's Church (NYC), Real Art Ways (Hartford), 1986

THE EYE OF THE GARDEN Creative Time's Art on the Beach, 1985 (commission)

Collaboration with sculptor Claudia Fitch and composer Glen Velez.

FRACTURED JULIET 1985-86

B.A.C.A.'s Downtown Cultural Center (Brooklyn), Painted Bride Arts Center (Philadelphia), Real Art Ways (Hartford, CT), Hallwalls (Buffalo), Pyramid Arts Center (Rochester), Poetry Project at St. Mark's Church

FROM THE RED LIGHT DISTRICT 1984-85

Performance Space 122 (NYC), Institute of Contemporary Art (Boston)

REPTILE WARMTH 1984-85

Poetry Project at St. Mark's Church, Basement Workshop, Central Halls Gallery; Trinity College

THE WAY TO THE RIVER 1984

Solo for Artists Call Against U.S. Intervention in Central America, Franklin Furnace, College of New Rochelle

FLYING HOME 1983-84

Just Above Midtown/Downtown, Franklin Furnace, Contemporary Arts Center (New Orleans)

MANNA New Museum of Contemporary Art, Franklin Furnace, 1983

GETTING OVER TOM Franklin Furnace, 1982

College of New Rochelle, Performance Space 122, Trinity College, 1984-85
Williams College "New Voices" Playwriting Festival, Playwrights Horizons, 1992

WOMEN IN RESEARCH Inroads, 1981-82

Collaboration with Cindy Carr and Patricia Jones; music by Jim Farmer

SELECTED WORK WITH OTHER ARTISTS

Live Performance in Work by Others

Lead Role (Jargon) in reading of Rachel Jendrzejewski's play, *Meronymy*, at **Playwrights Horizons**, May 2011
Ruth in "Leftovers," by Alena Smith, for "A Free-Range Thanksgiving: A Community Performance Feast," **The Foundry Theatre**, November 19, 2007
Various roles, **SICKNESS or Modern Women**, by **Elfriede Jelinek**, (translated by Fiona Templeton), Martin E. Segal Theatre, CUNY Graduate Center, May 2005
September in **YESTERDAY'S WINDOW**, Woman 2 in **NOTHING FOREVER**, by **Chiori Miyagawa**, New York Theatre Workshop, 1996 (also 1994 workshop version)
Performer, **THE SPAGHETTI SPECTACLE**, by **Stuart Sherman**, Ontological at St. Mark's, 1994
Performer, **REALITIES**, by **Fiona Templeton**, at Art Awareness (Lexington, NY), Capp Street Project (San Francisco), Art in the Anchorage (Brooklyn), 1992, 1993
Performer, **WHERE ON EARTH**, by **Fiona Templeton**, Franklin Furnace, February 1990
The Critic in **ARTBUSINESS**, by **Stephanie Skura**, The Joyce Theatre and P.S. 1's "Dance and Social Commentary" series, 1984
Emmy Hennings in **READINGS FROM THE DIARIES OF HUGO BALL**, by **Chris Kraus**, Performance Space 122 (Feb 1985) and Ward-Nasse and A.I.R. Galleries (Dec 1984)

Film/video/internet: performance

ANXIOUS WOMEN, cybercast performance through Franklin Furnace/pseudo, 1998 (wrote and performed role)
THROUGH THE LOOKING LASS (Snow White's Dream), video by **Abigail Child**, 1991-93
(played title role and also co-wrote screenplay)
CORPORATION WITH A MOVIE CAMERA, video by **Joel Katz**, 1991 (wrote and performed one part; was screened on PBS)
OUT OF THE CORNER, video by **Adrian Piper**, Whitney Museum, 1990
Extra in **PRIVILEGE**, a film by **Yvonne Rainer**, 1990
Played Emily Dickinson in **Momento Mori**, a film by **Jim Hubbard**, 1992 (Shown in a retrospective of his work at the **Museum of Modern Art**, Fall 2006)
HOME, a film by **Jim Hubbard**, 1987

Film/video: production

Associate Producer, interviewer/artist, and writer, **SPHINXES WITHOUT SECRETS**, video on women performance artists, 1990
Production assistant, **PRIVILEGE**, a film by Yvonne Rainer, 1989
Performer and technical assistance (camera and sound) for **AIN'T NOBODY'S BUSINESS**, video on battered women by Marianne Wafer and Karl Sporer, 1978

DIRECTING EXPERIENCE

PLAYS

Staying Afloat , by Lenora Champagne	New Georges , 2009; Dixon Place, Ohio Theatre , 2010
TRACES/fades , by Lenora Champagne	Here Arts Center & 3LD , 2006 - 2007
Inflation, or The Vigorous Style of the Moderns , by Suzan-Lori Parks (week 50, 365 Days/365 Plays)	The Public Theatre & Here Arts Center , 2007
Action in Inaction and House of Jones , by Suzan-Lori Parks	Purchase College Humanities Theatre , 2006
Scenes from plays by Eduardo de Filippo and Luigi Pirandello	Pisciotta, Italy, (Purchase College) 2002
Monologues from Female Parts , by Franca Rame	Pisciotta, Italy, (Purchase College) 2000
PRINCIPIA , by Sung Rno	New York Theatre Workshop , 1996
GRAVITY FALLS FROM TREES , by Sung Rno	Dance Theatre Workshop , 1994

R.A.W.('Cause I'm a Woman) , by Diana Son	TWEED New Works, the Public Theatre , 1993
VINEGAR TOM , by Caryl Churchill	Classic Stage Company , 1991
ISABELLA DREAMS THE NEW WORLD by Lenora Champagne	Ohio Theatre (NYC), 1990
YESTERDAY'S PEOPLE , by Chris Cerasso	Lincoln Center Institute , 1989
COYOTE UGLY , by Lynn Siefert	New York Theatre Workshop , 1987
YERMA , by Garcia-Lorca	Trinity College, 1987
BIG HOUSE/LITTLE HOUSE , by Kevin Duffy	Trinity College, 1987
SPRING AWAKENING , by Frank Wedekind	Trinity College, 1986
FEFU AND HER FRIENDS , by Irene Fornes	Trinity College, 1986
HAMLETMACHINE , by Heiner Muller	Trinity College, 1985
PRISONERS OF THE INVISIBLE KINGDOM by Michael Kirby	LaMama , 1982

PERFORMANCE WORKS

Love, Death, Pizza & Coffee	Pisciotta, Italy (Purchase College), 2007
Scenes and Songs by the Italian Futurists, students, Pirandello, and Viviani	
Hyeres en Passant (scenes by students)	Hyeres, France (Purchase College), 2004
FROM THE HEART (created with participants)	Sanctuary for Families/DTW Public Imaginations 1999
SANCTUARY (created with participants)	Sanctuary for Families/DTW Public Imaginations 1998
WAVES (created with the ensemble)	Snug Harbor Cultural Center, 1995
PERSISTENCE OF VISION (with E. Iverson)	Williams College, 1994
NAKED WITH STEAK KNIVES & DOGS (ensm)	Movement Research at Judson Church, 1993
WATER TABLE FIRE TIME (with ensemble)	Maryland Art Place (Baltimore), 1992
HAUNTED HOUSES (with ensemble)	University of Michigan (Ann Arbor), 1990
DR. CHARCOT'S HYSTERIA SHOWS	Ohio Theatre (NY), Oberlin College, 1989
(with Judy Dworin, Dianne Hunter)	Real Art Ways (CT), Trinity College
EYE OF THE GARDEN	Creative Time's Art on the Beach, 1985
AS READY, APART FROM HERSELF	Franklin Furnace, 1986
FROM THE RED LIGHT DISTRICT	Performance Space 122, 1984
DESERT PLAY , adapt., Marilyn Hacker poems	Structuralist Workshop, NYU, 1976
OLD LOVE , adapt., Ilse Aichinger story	Structuralist Workshop, NYU, 1976

STAGED READINGS

BOY , by Diana Son	New Dramatists, 1994
THE OBJECT OF YOUR DESIRE , Maryrose Wood	Women's Project, 1994
NOVELL-AAH! , by Eugenie Chan, DREAM CATCHER , by Dawn Saito, R.A.W.('Cause I'm a Woman) , Diana Son	The Public Theatre, 1993
TALES FROM THE TIME OF THE PLAGUE , Lynne Alvarez	Classic Stage Co., 1992
OCCUPATIONAL HAZARD , by Rosalyn Drexler	Classic Stage Co., 1991
THE ODD WOMEN , by Lonnie Carter	Classic Stage Co., 1990
PORTRAIT OF DORA , by Helene Cixous	Ubu Rep, 1983

ASSISTANT DIRECTOR

THE TEMPTATION OF ST. ANTONY , Liz LeCompte, director	The Wooster Group, 1988
WAITING FOR GODOT , Tony Taccone, director	Berkeley Rep, 1989

PUBLICATIONS

BOOKS

- OUT FROM UNDER: TEXTS BY WOMEN PERFORMANCE ARTISTS** Editor and Contributor, (New York: TCG Publications), 1990
- FRENCH THEATRE EXPERIMENT SINCE 1968**, (Ann Arbor: UMI Research Press), 1984

ESSAYS/CHAPTERS IN BOOKS

- "Outside the Law," essay on feminist adaptations of Hawthorne's **The Scarlet Letter** (by playwrights Phyllis Nagy, Suzan-Lori Parks, and Naomi Wallace) in **Feminist Theatrical Revisions of Classic Texts**, edited by Sharon Friedman, McFarland, 2009
- "Once Upon a Time in Performance Art," chapter in **CONTEMPORARY AMERICAN THEATRE**, edited by Bruce King, (London: McMillan; New York: St. Martin's), 1991

ESSAYS/ARTICLES IN JOURNALS

- "Ephemeral Marks," (on **TRACES/fades**), in **NYFA Current**, November 2007
- "In the Public Eye," **Chain** #11, 2004
- "Departures: An Excursion into Discursiveness," **Performance Research**, Spring 2001
Reprinted in **@nd**, Winter 2002
- "Notes on Admiring Fornes," in **Conducting A Life: Reflections On The Theatre Of Maria Irene Fornes**, edited by Caridad Svich and Maria Delgado, (Smith & Kraus, 1999)
- "Notes on Autobiography and Performance," **Women And Performance: A Journal of Feminist Theory**, issue #19, Winter 1999
- "Women in Flight," (on Ellen McLaughlin), **American Theatre**, November 1996
- "Field Report: My Nebraska Performance," **The Wagon Train Project Newsletter**, 1995
- "The Environment and My Work," Movement Research **Performance Journal** #5, Fall/Winter 1992
- "Notes on Content," Movement Research **Performance Journal**, September 1990
- "West from India with Brook and Carriere," (on Peter Brook's MAHABHARATA), **American Theatre**, Dec. 1987
- "A Day at the Cartoucherie," (on Ariane Mnouchkine and the Theatre du Soleil), **American Theatre**, April 1986
- "Ionesco Revisited: An Interview with Eugene Ionesco," **Theatre Communications**, March 1984
- "Report from Avignon," **Theatre Communications**, Nov 1983
- "The New Face of French Theatre," (with Philippa Wehle), **Theatre Communications**, July/August 1983
- "Armand Gatti: Toward Spectacle without Spectators," **Theater** (formerly **Yale/Theater**), Fall/Winter 1981
- "Elizabeth LeCompte: Always Starting New," **The Drama Review** T90, September 1981
- "Clear New World," **The Paris Metro**, November 9, 1977
- "The Beach Beneath the Paving Stones: May 1968 and French Theatre," **Sub-Stance**, Winter 1977
- "The Avignon Festival," **Performing Arts Journal**, Fall 1977
- "Political Theatre in France Since 1968," (with Francoise Kourilsky), **The Drama Review** T66, June 1975
- "The Photography Collection of the Shubert Archive," **The Passing Show**, Spring 1977
- "Computerization of Archives: The Federal Theatre Project as a Model," **The Passing Show**, Winter 1977
- "Louis Aragon's AU PIED DU MUR," **The Drama Review** T64, December 1974

PLAYS AND PERFORMANCE TEXTS

- TRACES/fades, Plays and Playwrights 2009**, edited by Martin Denton, The New York Theatre Experience Inc., 2009
- Mother's Little Helper**, **Performance Research**, "Generation" issue, vol. 9, no.3, Sept. 2004
- A Tourist's Guide to the Big Easy, Italics Mine**, Spring 2004
- Coaticook**, in **New Dramatists 2000: Plays** (Smith and Kraus), 2001
- Dusk**, **Performing Arts Journal**, Winter 2001
- Wants**, excerpted in **Women And Performance Journal**, #19, 1999
- Dr. Charcot's Hysteria Shows** (script), in **The Makings Of Dr. Charcot's Hysteria Shows**:

Research through Performance, edited by Dianne Hunter (Lewiston, NY: Edwin Mellen Press), 1998
Isabella Dreams The New World, in **Best Stage Scenes** and **Best Men's Stage Monologues** (Smith & Kraus), 1993
Getting Over Tom, **Theatre Week**, Oct 1990; **Benzene** #8, Fall 1983; excerpted in **Contemporary American Monologues For Women**, edited by Todd London (NY: TCG), 1998
Winter Heat, **Poetry Project Newsletter** #126, April-May 1987
Manna, **Heresies** #18, 1985
The Way to the River, Between C & D, Winter 1985
Women in Research (excerpt), **Heresies** #17, 1984

FICTION/Performance Texts

"The Best Things in Life," in **TRANSGRESSIONS: THE IOWA ANTHOLOGY OF INNOVATIVE FICTION**, 1994 and in **THE IOWA REVIEW**, 1994
 Reprinted in **THE YEAR'S BEST FANTASY AND HORROR** (St. Martin's, 1995)
 Excerpts appear on **Performance Studies International's** website for **PSI #12: Performance and Human Rights**, June 2006
 "Louisiana Gothic," **BLATANT ARTIFICE**, Spring 1988

PERFORMANCE REVIEWS/ESSAYS

"Woman Center Stage: Chiori Miyagawa's *I Have Been to Hiroshima Mon Amour*," **The Brooklyn Rail**, April 2008
 "When Angels Fall," (on Big Dance Theatre), **AMERICAN THEATRE**, May/June 2000
 "City Pieces: Manhattan," (on Fiona Templeton's *YOU: THE CITY*), **AMERICAN THEATRE**, Nov 1988
 "Richard Elovich's *IF MEN COULD TALK, THE STORIES THEY COULD TELL*," **HIGH PERFORMANCE** #50, volume 13, #2, Summer 1990
 "Ping Chong Conjures Archetypal Fantasy in *A.M./A.M.*," **THE VILLAGER**, January 28, 1981
 "Picture Shows," (on Bradley Wester), **ALIVE**, Sept/Oct 1982
 for **LIVE: A MAGAZINE OF PERFORMANCE ART**:
 "Women in Cages and Male Men," review of Eric Bogosian, Denise Green, Carlyle Reedy. **LIVE** #6, 1981
 "Spalding Gray: Two Performances; Sylvia Palacio Whitman's *LEE TOWEY, N.Y.*," **LIVE** #5, 1981
 "French Performance Artists in New York: *UNE IDEE EN L'AIR*," **LIVE** #5, 1981
 "Stuart Sherman's *TWELFTH SPECTACLE (LANGUAGE)*; Richard Gallo at the Kitchen," **LIVE** #4, 1980
 "Dance Theatre Performances by Cindy Lubar, Yoshiko Chuma and Pooh Kaye," **LIVE** #4, 1980
 "Two Performances at ReCherChez," **LIVE** #4, 1980
 "Leeny Sack, *THE SURVIVOR AND THE TRANSLATOR*; Mario Proserpi, *UNCLE MARIO*," **LIVE** #4, 1980
 "Current Women's Performance," **LIVE** #3, 1980

BOOK REVIEWS

"Peter Brook and a Handful of Hamlets," Review of **Conversations with Peter Brook, 1970-2000**, by Margaret Croyden and **Hamlet in Pieces: Shakespeare reworded by Peter Brook, Robert Lepage, and Robert Wilson**, by Andy Lavender, **PAJ: A Journal of Performance and Art**, #82, January 2006
 "Solitary Acts," a review of **Extreme Exposure: An Anthology of Solo Performance Texts from the Twentieth Century**, edited by Jo Bonney, and **Performance Artists Talking in the Eighties**, compiled by Linda Montano, **Performing Arts Journal** #69, Sept. 2001
 "Mining the Text," a review of **Suburban Ambush: Downtown Writing And The Fiction Of Insurgency** by Robert Siegle, **American Book Review**, vol. 13, #5, December 1991
 "Dunbar Ogden's **Performance Dynamics And The Amsterdam Werkteater**," **Theatre Journal**, Dec 1988
 "New French Plays," **Performing Arts Journal** #23, 1984
 "Moir Roth's **The Amazing Decade** and **Women And Performance Journal**," **Performing Arts Journal** #21, 1983
 "**Jeu: Cahiers De Theatre**: The Women's Theatre issue," **The Drama Review** T89, March 1981
 "Lee Breuer's **Animations; A Trilogy For Mabou Mines** and Richard Foreman's **Plays And Manifestos**," **American Book Review**, February 1980
 "Contemporary French Theatre: Four Books," **Performing Arts Journal**, Fall 1978

TRANSLATIONS (from the French)

"The Theatre populaire Romand," **The Drama Review** T73, March 1977

"Song of Songs," (with Norma Jean Deak), **The Drama Review** T71, September 1976

BIBLIOGRAPHY

Books

(in which I am quoted or my work is discussed)

Arnold Aronson, **American Avant-Garde Theatre: a History** (London and New York: Routledge), 2000
Elaine Aston & Geraldine Harris, eds. **feminist futures? theatre, performance, theory** (London and New York: Palgrave Macmillan, 2006 (includes an interview with me and performance writers Ruth Margraff, Clarinda MacLow, and Fiona Templeton), "Performance Interventions" series, (Palgrave MacMillan), 2006
Steve Dubin, **Arresting Images: Impolitic Art and Uncivil Actions** (Routledge), 1994
Ronald Sukenick, **Down and In: Life in the Underground** (Collier Books), 1988
Fiona Templeton, **You, the City**, (New York: Roof Books), 1990

(in which my work appears in the bibliography)

Oscar Brockett, **History of the Theatre**, 5th edition
Plus numerous citations of **Out from Under**

(in which I am credited as a performer and director)

Eric Lane and Nina Shengold, **Take Ten: New 10-Minute Plays** (New York: Vintage), 1997

Feature Articles

Gabrielle Bonney, interviewer, "Champagne Conference," **Dialogue: Publication of the Australian National Playwrights Centre**, issue 31, June 1997
Jennifer Dunning, "A Tradition of Dance that Graced the Shores of Manhattan," **The New York Times**, June 1, 2005
Michelle Monti, "Ms. Champagne Brings Her Art to Theatre Class, **Trinity Tripod**, Feb. 4, 1986
Claudia Rowe, "Performance Art In and Out of the Classroom," **The New York Times**, October 13, 2002
Stephanie Shapiro, "Performance Pieces of Life," **The Baltimore Sun**, July 30, 1992
Stephanie Shapiro, "Cajun Mysteries Meet New York in Artist's Work," **The Evening Sun**, July 30, 1992
Kathryn Walat, "Champagne on Ice," **TheaterMania.com**, August 8, 2000
Philippa Wehle, "Ailleurs: Lenora Champagne Reve un monde nouveau," **JEU**, issue 70

Journal and Magazine Articles

"Emerging and Established Generational Dialogues," **FYI: For Your Information**, Summer 2000, vol. 16, #2
Marie Anne Chiment, "The Minds Behind Musical Theatre," **Stage Directions**, December 1999
"What Do you Do to Survive As a Playwright?" **Parabasis: The Journal of A.S.K. Theatre Projects**, vol. V, no. 1, Spring 1998
Peter Shaughnessy, "Five Win Rodgers Award," **Backstage**, March 26-April 1, 1999
Alisa Solomon, "1990 Obies: Dan Hurlin," **Village Voice**, June 5, 1990

Previews

C. Carr, Voice Choice, "Stuart Sherman's Queer Spectacle," **Village Voice**, Sept. 20, 1994
Matt Damsker, "Champagne Can Be Intoxicating," **The Hartford Courant**, January 16, 1986
"Diverse Works," **City Paper** (Baltimore), July 31-Aug 6, 1992
Michael Feingold, Shortlist, "Conversations with Playwrights," **Village Voice**, Sept. 16, 1997
Megan Flood, "Drama Prof Speaking Soon," **Spectrum**, (Sacred Heart University) vol. 18, No. 3, Sept. 29, 2000
Michael Gardner, "Isabella Dreams a New World: Here's USA Project," **Off: Journal of Alternative Theatre**, Sept. 1997, vol. 2, #9
"Happenings: The Week's Best," **Hartford Advocate**, April 24, 1989
William Harris, "Lenore," **East Village Eye**, November 1984
Alvaro Heinig, "Thesis I performances this weekend," **The Williams Record**, February 8, 1994
Debra Jo Immergut, "Webcast News," **Wall Street Journal**, May 28, 1998

Malcolm Johnson, "Hysteria Shows' melds dance, theater, madness," **The Hartford Courant**, October 13, 1989
 "New Dramatists on the Scene," **Lake Placid News**, August 9, 1996
 Tim Page, "What Home Means," Weekender Guide, **The New York Times**, January 17, 1986
 Brian Parks, Voice Choice, "Mother's Little Helper," **The Village Voice**, July 2003
 Bill Rampelt, "The Thrill of Discovery," **Portland Downtowner**, May 17, 1993
 Laurie Stone, Voice Choice, "Wants," **The Village Voice**, 1998
 Laurie Stone, Voice Choice, "Wants," **The Village Voice**, Oct. 8, 1996
 Laurie Stone, Voice Choice, "A Tourist's Guide to the Big Easy," **Village Voice**, 1994
 Laurie Stone, Voice Choice, "The Best Things in Life," **Village Voice**, October 26, 1993
 Laurie Stone, Voice Choice, "The Best Things in Life," **Village Voice**, May 26, 1992
 Laurie Stone, Voice Choice, "Isabella Dreams the New World," **Village Voice**, October 3-9, 1990
 Laurie Stone, Voice Choice, "Isabella Dreams the New World," **Village Voice**, October 24, 1989
 Ginny Thompson, "Lenora Champagne: A One Woman Show," **Trinity Tripod**, October 15, 1985
 Allen Thurtell, "Mama Dramas Celebrates Women's History Month," **Purchase College Dispatch**, March 7, 2001

Reviews

Joan Acocella, "Women Thinking: Isabella Dreams the New World," **The Village Voice**, November 19, 1991
 Jack Anderson, "The Stage: Red Light," **The New York Times**, November 14, 1984
 Debra Cash, "An Intimate Look at Her Fractured Memoirs," **The Boston Globe**, April 13, 1987
 Tory, Clawson, "Big House/Little House," **Trinity Tripod**, March 17, 1987
 Matt Damsker, "Live Art Series Hints 'Home'," **The Hartford Courant**, January 25, 1986
 Barry Daniels, "Representing Diversity: Performance Art Festival 1993," **Gay People's Chronicle**, vol. 8, issue 11, May 14, 1993
 Martin Denton, "Staying Afloat," **nytheatre.com**, July 7, 2010
 Martin Denton, "TRACES/fades," **nytheatre.com**, July 16, 2008
 Martin Denton, "Ice Factory '03: Mother's Little Helper," **nytheatre.com**, July 2003
 Jennifer Dunning, "Eye of the Garden,," **The New York Times**, August 24, 1985
 Jennifer Edmundson, "Lenora Champagne Captivates Audience at Adajian," **The Trinity Tripod**, January 28, 1986
 Jon Erickson, "Review of *Out from Under: Texts by women Performance Artists*," **Theatre Journal**, vol. 43, No. 4, Dec. 1991, pp. 545-546
 Marianne Evett, "Two Performance Pieces Light Up Public Theater," **The Cleveland Plain Dealer**, March 13, 1993
 Kip Fagan, "Performance Artists Satirize," **The Oberlin Review**, March 19, 1993
 Lori Fullenweider, "Provocative Theatre Piece Discusses Maternal Issues," **The Cycle**, Vol.1, #2, Spring 2002
 Stephen Greco, "Winter Heat," **Dancemagazine**, August 1987
 Mel Gussow, Coyote Ugly, **The New York Times**, 1987
 William Harris, "Perf Art Biz", **The East Village Eye**, June 1984
 John Howell, "Lenora Champagne, Eye of the Garden," **Artforum**, January 1986
 John Howell, "Dr. Charcot's Hysteria Shows," **Artforum**, September, 1989
 Dianne Hunter, "Fractured Juliet," **Theatre Journal**, October 1986
 Dianne Hunter, "'Juliet' Explores Romantic Passion," **The Hartford Courant**, June 2, 1985
 Malcolm Johnson, "'Hysteria Shows' demonstrates great potential," **The Hartford Courant**, October 14, 1989
 Deborah Jowitt, "What Can Be Sung, Talked, and Buried in Paper?" **Village Voice**, May 22, 1984
 David Kaufman, "I, Me, You, Us, and Them," **Downtown** 37, December 22, 1993
 Lisa Kennedy, "Cameos: Isabella Dreams the New World," **The Village Voice**, October 16, 1990
 Lucy Lippard, "Sincerely Theirs: Passionate Performance," **Village Voice**, May 4, 1982
 Lucy Lippard, "Art and Politics: Questions of a Politicized Performance Art," **Art in America**, October 1984
 Chris Mumford, "Live Art in Dixie," **High Performance**, #26, 1984
 Matthew Murray, "Mother's Little Helper," **talkinbroadway.com**, February 2004
 Liesl Odenweller, Spring Awadening Scores High Marks, **The Trinity Observer**, October 16, 1986
 Jim O'Quinn, "The Resonances Fly," **New York Native**, Dec. 5-18, 1983
 Julie Phillips, "Cameos: The Best Things in Life," **The Village Voice**, November 9, 1993
 Wanda Phipps, "With You the Rest Of...", internet review, 1993
 Andy Propst, "Mother's Little Helper," **Backstage**, March 12-18, 2004
 Amy Radil, "Thesis Projects Show Senior Talent," **The Williams Record**, February 15, 1994
 Francine Russo, "Teeming with Images: With You the Rest Of," **The Village Voice**, November 5, 1991
 Rebecca Schneider, *Dr. Charcot's Hysteria Shows*, **Theatre Journal**, vol. 42, No. 4, Dec. 1990, pp. 488-491
 Tom Sellar, "In the Siege Zone: Koltes New York 2003," **Village Voice**, June 2003
 Tom Sime, "Threshold Crossed: Multimedia Coaticook," **The Dallas Morning News**, March 25, 2000
 Amy Sparks, Cleveland Performance Art Festival: Community Outreach or Shotgun Wedding?" **High Performance**, Summer 1993
 Patricia Vassili, "Exhibit challenges questions of censorship," **Washington Square News**, November 13, 1990
 Wendy R. Williams, "Mother's Little Helper," **New York Cool.com**, February 2004
 Barton Wimble, "The Champagne of Performance Art," **New York Daily News**, January 20, 1986
 Joshua Zeichner, "Who is Lenora Champagne?" **Horace Mann student newspaper**, 1993