

Lucinda Childs

DANCE

Thursday–Saturday,
October 15–17, 2009



Museum of
Contemporary
Art
CHICAGO

mcachicago.org

Photo by Nathaniel Tileston

Lucinda Childs

DANCE

Choreography by Lucinda Childs

Film by Sol LeWitt

Music by Philip Glass

Lighting by Beverly Emmons

Original costume design by

A. Christina Giannini

PERFORMERS

Dance I

Katie Dorn	Brett Alan
Sharon Milanese	Dusan Tynek
Katherine Fisher	Travis Magee
Shakirah Stewart	Vincent McCloskey

Dance II

Caitlin Scranton

Dance III

Katie Dorn	Ty Boomershine
Anne Lewis	Dusan Tynek
Katherine Fisher	Travis Magee
Shakirah Stewart	Vincent McCloskey

Recorded music for Dance I and Dance III performed
by the Philip Glass Ensemble.

Recorded music for Dance II performed by
Philip Glass and Michael Riesman.

DANCERS IN FILM (in order of appearance)

Megan Walker	Andre Peck
Susan Osberg	Erin Mattheissen
Judy Padow	Graham Conley
Cynthia Hedstrom	Daniel McCusker
Lucinda Childs	

Tricia Toliver, *Production manager*

Ty Boomershine, *Assistant to the choreographer*

Jim Woodard, *Tour manager*

Tzell Travel and Jean Furukawa, *Travel agency*

DANCE world tour representation:

Pomegranate Arts

www.pomegranatearts.com

Linda Brumbach, *director*

Alisa E. Regas, *Associate director*

Kaleb Kilkenny, *Business manager*

Amanda Shank, *Administrative assistant*

DANCE (1979) is comprised of three dances of
approximately 20 minutes in length, performed
together without an intermission.

DANCE by Lucinda Childs was made possible by the National
Endowment for the Arts' American Masterpieces: Dance Initiative,
administered by the New England Foundation for the Arts.



NATIONAL
ENDOWMENT
FOR THE ARTS
"A great nation
deserves great art."



The reconstruction of *DANCE* was commissioned by the Richard
B. Fisher Center for the Performing Arts at Bard College, with ad-
ditional support from The Yard, a colony for performing artists on
Martha's Vineyard, Wendy Taucher, Artistic Director.

Artists Up Close

The MCA's popular series provides insight into the creative process through events that bring you closer to the artists.

Dance film

Lucinda Childs (dir.: Patrick Bensard, 2006, 1 hour)
On Tuesday, October 13, Lucinda Childs introduced the film and engaged in a talk with the audience. Through probing interviews with Childs conducted exclusively for this film, Bensard delves deep into Childs's early work, focusing on the evolving aesthetic of collaboration, minimalism, and satire that defined her early career.

Join us for these upcoming Artists Up Close programs focused on Lucinda Childs and future dance performances.

Workshop

Saturday, October 17, 1–3 pm
Registration is \$15, or \$10 with *DANCE* performance ticket

Lead company member Ty Boomershine takes participants through the Cunningham technique, which focuses on rhythmic, spatial, and physical clarity, with an emphasis on bodily coordination and multitasking. The second half of the workshop focuses on the methodology and process specific to the work of Lucinda Childs, including phrase material from the repertoire. This workshop is best suited for advanced students to professional dancers.

First Night

Saturday, October 17

Audience members are invited to stay for a conversation with Ty Boomershine and fellow dancers following the performance.

Dance films

My Lunch With Anna (dir.: Alain Buffard, 2005, 58 minutes)
Tuesday and Friday, November 3 and 6,
11 am and 1 pm

This free screening features postmodern dance pioneer Anna Halprin, presented in conjunction with *parades, & changes, replays* by Anne Collod on the MCA Stage, November 5–8.

In 1996, over the course of five lunches in five lush locales throughout the San Francisco area, French choreographer Alain Buffard interviewed Anna Halprin about her life and career. The discussion quickly evolved into a ritual of gesture and response that complemented the dialogue between the two dance legends. Poignant, informative, and at times hilarious, this documentary offers keen insight into the inner workings of the choreographic brain.



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MCA STAGE 2009/10

THEATER. DANCE. MUSIC.
REMIXED.

**Daria Martin and Anne Collod
in conversation**
Saturday, November 7, 2 pm

Anne Collod and Daria Martin share their creative process, inspirations, and shared interests: in Anna Halprin's work, in questions of figure and abstraction, and in the strategies of reinterpreting and restaging artworks.

ALPHA WOOD
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Official Airline of
the Museum of
Contemporary Art

Anna Halprin/
Anne Collod & guests

parades & changes, replays
**Thursday, Saturday, and Sunday,
November 5, 7, and 8**

Anna Halprin is one of the most important and original thinkers working in performance. . . . her impact on dance, theatre, and ritual is immense, positive, and life-giving.

—RICHARD SCHECHNER

A modern-day reinterpretation of postmodern dance extraordinaire Anna Halprin's provocative 1965 work *Parades & Changes*

**For tickets, call 312.397.4010
or visit mcachicago.org.**

parades & changes, replays is made possible by the National Endowment for the Arts' American Masterpieces: Dance Initiative, administered by New England Foundation for the Arts.

parades & changes, replays is also funded in part by FUSED: French U.S. Exchange in Dance, a program of the National Dance Project/New England Foundation for the Arts and the Cultural Services of the French Embassy in New York with lead funding from the Doris Duke Charitable Foundation, the French American Cultural Exchange, and the Florence Gould Foundation.

Photo by Jérôme Delatour

MCA Performance Benefit

Thursday, October 15, 2009

Featuring Lucinda Childs's *DANCE*

Benefit cochairs

Ginger Farley

Gale Fischer

Carol Prins, *MCA Performance Committee Chair*

A note of welcome

Thirty years ago, three legendary artists collaborated to create a new interdisciplinary work by layering dance, music and film. The final work, *DANCE*, was as thrilling emotionally as it was conceptually. Tonight we experience this work anew, seeing it both as a newly reconstructed work and through the lens of time. This inventive collaboration of Lucinda Childs, Philip Glass, and Sol LeWitt is even more vigorous and remarkable today.

The MCA celebrates and supports artists whose visions stretch beyond the boundaries. The MCA Stage Performance Benefit has only become a reality through the imagination and dedication of cochairs Ginger Farley, Gale Fischer, and Carol Prins, who have guided us forward.

We thank you for your presence here tonight and your enthusiastic commitment to supporting the arts. We hope you enjoy this mesmerizing performance and the celebration to follow. Tonight we toast to each of you as well as the tremendous artists who together give our museum its creative vitality.



Peter Taub

MCA Director of Performance Programs

Evening Benefactor

Mary Ittelson and Rick Tuttle

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Family Foundation

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Danielle D. Zimmerman and

Martin E. Zimmerman

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As of October 13, 2009

The evening's dining
experience is kindly provided
by Wolfgang Puck Catering.

Wine for the evening is
graciously provided by
Hart Davis Hart Wine Co.

Décor for the evening is
provided by Event Creative.

Linens and equipment for
the evening are provided
by Classic Party Rentals.

About the artists

Lucinda Childs

was born in New York in 1940. In her second year at Sarah Lawrence College, she took a class with visiting professor and choreographer Merce Cunningham. After completing her degree, she went on to study at the Merce Cunningham Studio in New York. There she met Yvonne Rainer, who later cofounded (with Steve Paxton) the influential Judson Dance Theater and invited Childs to be one of Judson's original company members. Describing this period, Childs has said, "Nothing is necessarily extraneous to dance including the professionally trained dancer's susceptibility to the influence of nonprofessionals. The Judson Dance Theater concerned itself with this idea . . . materials as objects combining dance phrases with movement activity in relation to objects . . . a unified idiom of action, but a cumulative trend of activity that did not follow along one isolated scheme."

After forming her own company in 1973, Childs collaborated with theatrical producer Robert Wilson and composer Philip Glass on the opera *Einstein on the Beach*, participating as leading performer and choreographer (she also took part in the opera's revivals in 1984 and 1992). It was during rehearsals for *Einstein* that Childs and Glass came up with the original idea for *DANCE*. In a *Washington Post* review of *DANCE*, Alan M. Kriegsman wrote, "a few times, at most, in the course of a decade a work of art comes along that makes a genuine breakthrough, defining for us new modes of perception and feeling and clearly belonging as much to the future as to the present. Such a work is *DANCE*."

Childs is recognized as one of the most important modern choreographers in the United States. She has said of her work, which is often described as conceptual dance, "My dances are an intense experience, of intense looking and listening." Along with Glass, Wilson, and Sol LeWitt, Childs has worked with artists, composers, and directors such as John Adams, Frank Gehry, Henryk Górecki, Robert Mapplethorpe,

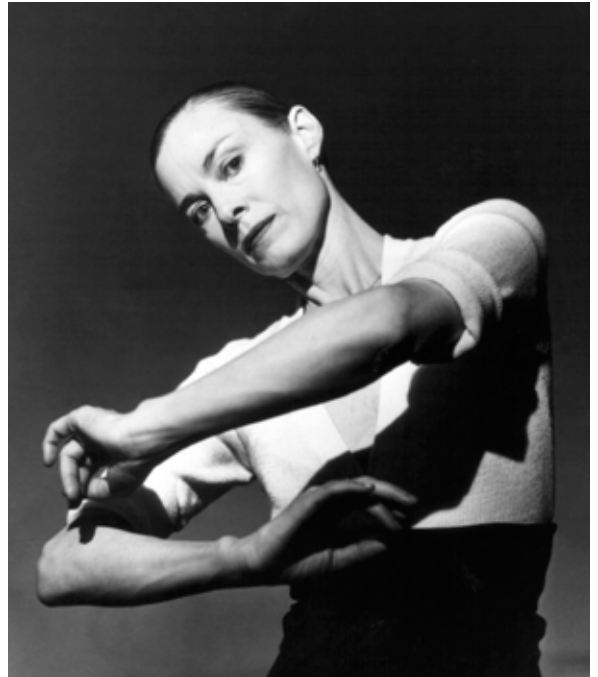


Photo by Peggy Kaplan



Photo by Steve Pyke

Terry Riley, and Iannis Xenakis. Childs received a John Simon Guggenheim Memorial Foundation Fellowship in 1979, the year she created *DANCE*. She is also the recipient of the National Endowment for the Arts (NEA)/New England Foundation for the Arts (NEFA) American Masterpiece Award, and in 2004 she was elevated from the rank of Officer to Commander in France's Order of Arts and Letters. Most recently she choreographed *Tempo Vicino* with music by John Adams for the Ballet National of Marseille, which premiered in May 2009.

Sol LeWitt (1928–2007)

was born in Hartford, Connecticut, and was part of a generation of artists in the 1960s who redefined the way we make and look at art. His 1967 text "Paragraphs on Conceptual Art" articulated his approach to art-making: "When an artist uses a conceptual form of art, it means that all of the planning and decisions are made beforehand and the execution is a perfunctory affair. The idea becomes a machine that makes the art." His work focused on the importance of ideas rather than objects, resulting in a radical reconsideration of art. Throughout his extensive career LeWitt explored certain guiding principles and critical inquiries involving geometry, shapes, and lines.

While he worked in various media, including sculpture, photography, print- and bookmaking, and film, LeWitt is best known for drawings and paintings made directly onto the walls of a space. These works are not made by the artist himself but are created in adherence to a set of guidelines or instructions that LeWitt established. The wall drawings not only critique the commercial viability of painting but also the role of the artist. Because other artists execute the work, LeWitt's wall drawings allows for others to participate in the creative process. His career is notable for his many collaborative undertakings and support of younger artists.

The MCA Collection includes numerous works by LeWitt, including *Wall Drawing No. 311: Square, Circle, and Triangle on Red, Yellow, and Blue* (1978), on view in the Mayer Education Center, and *Bands in Four Directions* (1982/2000) in the sculpture garden.

Philip Glass

was born in Baltimore, Maryland, in 1937, and is a graduate of the University of Chicago and the Juilliard School. In the early 1960s, Glass spent two years of intensive study in Paris with Nadia Boulanger, where he earned money by transcribing Ravi Shankar's Indian music into Western notation. By 1974, Glass was involved in a number of innovative projects, creating a large collection of new music for the Philip Glass Ensemble and the Mabou Mines theater company. This period culminated in *Music in Twelve Parts* and the landmark opera *Einstein on the Beach*, a collaboration with theatrical producer Robert Wilson.

Since *Einstein*, Glass has expanded his oeuvre to include music for opera, dance, theater, chamber ensemble, orchestra, and film. His scores have received Academy Award nominations (*Kundun*, *The Hours*, *Notes on a Scandal*) and a Golden Globe (*The Truman Show*). Glass's latest symphonies, *Symphony No. 7* and *Symphony No. 8* along with *Waiting for the Barbarians*, an opera based on the book by J. M. Coetzee, premiered in 2005. In 2007, he unveiled several highly anticipated works, including *Book of Longing* and an opera about the end of the Civil War titled *Appomattox*. In April 2008, the English National Opera with the Metropolitan Opera remounted Glass's *Satyagraha*. Glass's recent film projects include a score for Woody Allen's film, *Cassandra's Dream*, and a documentary on Ray Kurzweil, *Transcendent Man*, which premiered in April 2009.

Glass's newest opera, based on the life and work of Johannes Kepler and commissioned by Linz 2009 European Capital of Culture and Landestheater Linz, premiered in September 2009 in Linz, Austria.

Ty Boomershine

was trained at the Fort Hayes Arts and Academic High School in Columbus, Ohio, and Stephens College in Columbia, Missouri. In New York, he has danced for Lucinda Childs as well as Dan Wagoner, Bill T. Jones, Dancenoise, Ton Simons, Gus Solomons Jr., and the Merce Cunningham Dance Foundation Repertory Group. In Europe, he has worked with Dance Works Rotterdam, Leine & Roebana, Giulia Mureddu, Emio Greco|PC, and Irish Modern Dance Theatre. He has taught at universities, professional dance companies, and studios throughout the United States and Europe. Boomershine works as an assistant to Lucinda Childs, instructing dancers and implementing her choreography.

Brett Alan

is a native of Jericho, New York. He graduated magna cum laude from Adelphi University with a bachelor of fine arts degree in dance, and is a member of BODYART Dance Company and Vissi Dance Theater. He has performed works by Donald McKayle, Danny Grossman, Roger Jeffrey, Aszure Barton, David Parsons, Leda Meredith, Tracy Kofford, Sharon Wong, Aylene Liberona, Rebecca Kelly, Chung-Fu Chang, Oliver Daehler, Nick Seligson Ross, Janis Brenner, Trebien Pollard and August Bournonville as restaged by Frank Augustyn. Alan has also performed with Hydroflo, Naganuma Dance, Genesis Dance Company, Mary Seidman & Dancers, and Flexicurve. He is the choreographer for Double G Productions and guest choreographer for Jericho High School's dance performance, *Choreo*. He is the rehearsal assistant to Leda Meredith for Wong Dance Company and Stockton College. He has been a scholarship student with Jennifer Muller/The Works since 2007 and teaches at several dance studios throughout Long Island, New York. Alan thanks his family and friends for all of their undying support.

Katie Dorn

is from Buffalo, New York. She is a graduate of the University of North Carolina School of the Arts, where she received her high school diploma and her bachelor of fine arts degree in contemporary dance. In 2006, she received her master of fine arts degree from the Hollins University/American Dance Festival Master of Fine Arts degree program. That same year, she received the Martha Hill Young Professional Award for outstanding young performer. Since moving to New York, Dorn has worked with the Metropolitan Opera Ballet, Mary Seidman & Dancers, Amanda Selwyn Dance Theatre, and Janice Lancaster. She has presented her own work at the Galapagos Art Space and at Studio A.I.R. in Brooklyn.

Katherine Fisher

attended the Baltimore School for the Arts and earned her bachelor of fine arts degree with honors from the Tisch School of the Arts at New York University. She has danced with MOMIX Dance Company, Oberlin Dance Collective/San Francisco, Jennifer Muller/The Works, Johannes Wieland, SPPW & Co., Mark Dendy, Janis Brenner and Dancers, Ann Carlson and Breezy Berryman. She has performed on several of the world's great stages from the Hermitage in St. Petersburg, Russia to an amphitheatre in Bali, Indonesia. She was coproducer of *In the Company of Women*, a dance festival featuring the work of emerging female choreographers. Her choreographic work has appeared on stage, at the Slamdance Festival, and in film. *Seven Dolors*, her solo work, was selected to be performed at Dancers Respond to AIDS, DanceNOW [NYC] and through the Brooklyn Museum of Art's Dance Forum *Conflict/Catalyst*. She thanks her friends and family for their support with special thanks to Sara Pearson.



Photo by Nathaniel Tileston



Photo by Sally Cohn

Anne Lewis

was born in Des Moines, Iowa, and is a recent graduate of Mount Holyoke College, where she earned a bachelor of arts degree in critical social thought and dance. Prior to attending Mount Holyoke, she trained at the Harid Conservatory in Boca Raton, Florida, on a full tuition scholarship. There she performed in *Le Corsaire*, *La Bayadère*, *The Nutcracker*, and in a solo excerpt from *A Little Love* choreographed by Martin Fredmann. At Mount Holyoke, she participated in the Five College Dance Department, which combines the resources of Smith, Amherst, Mount Holyoke, and Hampshire Colleges and the University of Massachusetts Amherst. During her studies, she was strongly influenced by Wendy Woodson, Candice Salyers, and Cynthia McLaughlin. She has performed in Trisha Brown's *Set and Reset*, restaged by Abby Yager; Mark Davis's *Ella*, Doug Elkin's *Narcoleptic Lovers*, restaged by Fritha Pengelly; Rodger Blum's *Falling Slowly*; and Jim Coleman and Terese Freedman's *Alchemy*. Lewis has also directed performances by Mount Holyoke's Usual Suspects, one of the country's only all-female comedy troupes.

Travis Magee

earned a bachelor of fine arts degree in dance from the Boston Conservatory, where he worked with Yuriko, Luis Fuente and Jennifer Scanlon. He is a recurring guest artist with the Metropolitan Opera and recently appeared in Daniel Pelzig's *La Sonnambula*. At the New York Musical Theater Festival 2008 (NYMF), Magee originated the role of Nijinsky in Matt Williams's *Ward 9*. He appears in the upcoming film *Clear Blue Tuesday* with choreography by Chase Brock. Magee has been a soloist with various companies, including Anna Myer and Dancers, Noel Macduffie and Dancers, and the New Dance Group Company. He is a guest performer with Yung-Li Chen's I-danse, and a proud member of the American Guild of Musical Artists and Actors' Equity Association.

Vincent McCloskey

grew up in Washington, D.C., where he began his dance career at the age of five. After studying at the Chicago Academy for the Arts, he moved to New York to study at the Alvin Ailey American Dance Center and the Joffrey Ballet School. He has worked with choreographers such as Jeffrey Bauer, Karen Reedy, Peter Kyle, Daman Harun, Helen Pickett, Annabelle Lopez Ochoa, Laura Scozzi, Sean Curran, Ariane Anthony, Mark Morris, and Dusan Tynek, among others.

Sharon Milanese

is originally from New Jersey, where she began dancing at Robin Horneff's Performing Arts Center. She continued her training at Southern Methodist University in Dallas, Texas, graduating with a bachelor of fine arts degree in dance performance. She has also studied at the Boston Ballet, Royal Academy of Dancing, Ballet School New York, The Taylor School, and Oberlin Dance Collective/San Francisco. Her professional career includes performing with New York Theatre Ballet, Cortez and Company Contemporary/Ballet, Verb Ballets, Take Dance Company, Lydia Johnson Dance, and Muse Innovative Dance Theater. She recently danced with Patrick Corbin's CorbinDances in New York.

Caitlin Scranton

is from Iowa. She received her dance training from the Iowa Dance Theater and Idyllwild Arts Academy. After earning her bachelor of arts degree in American history from Smith College in 2005, she completed the independent study program at The Ailey School. In New York, she has most recently worked with Ellen Cornfield, Mark Dendy, and the Metropolitan Opera Ballet.

Shakirah Stewart

began her professional training at Fiorello H. LaGuardia High School of Music & Performing Arts, working with Troy Powell, Jamel Gaines, Penny Frank, and Elisa King. She earned a bachelor of fine arts degree in dance from Purchase College, where she performed works by Lauri Stallings, Paul Taylor, Ori Flomin, Megan Williams, and Kevin Wynn. While at Purchase, she performed in *Gloria* by Mark Morris and in its ensuing presentation at the John F. Kennedy Center for the Performing Arts in Washington, D.C. After graduating, Stewart danced with the New Dance Group Company, Forces of Nature Dance Theatre, and Amanda Selwyn at Notes in Motion. She has performed works by Sidra Bell at Purchase College, Jacob's Pillow Dance Festival, and the Modern Dance Festival at the Alvin Ailey American Dance Center.

Dusan Tynek

was born in Czechoslovakia and trained at Bard College. He draws inspiration from the training he received under Judson Church luminary Aileen Passloff and Merce Cunningham, who tutored him for several years while Tynek served as an understudy for the Merce Cunningham Dance Company. Since then, Tynek has performed and toured with a number of modern dance companies, including Douglas Dunn & Dancers, Molissa Fenley and Dancers, and Dance Works Rotterdam. In 2002, Tynek founded his own eight-member company, Dusan Tynek Dance Theatre, for which he has created more than twelve major dances and held five seasons in New York, with appearances at The Kitchen, Joyce SoHo, Ailey Citigroup Theater, Brooklyn Lyceum, and Dance Theater Workshop (DTW). His company's 2006 season at DTW was named by the *New York Times* as one of New York's top five dance performances. Tynek has presented his work in Massachusetts, Florida, North Carolina, the Netherlands, and in festivals in Poland and Russia. He teaches modern dance at the Mark Morris Dance Center in Brooklyn. His company's 2010 season includes a performance at DTW in June.



Photo by Sally Cohn

Beverly Emmons

has designed lighting for *Annie Get Your Gun*, *Jekyll & Hyde*, *The Heiress*, Stephen Sondheim's *Passion*, *The Elephant Man*, and *Amadeus*, for which she won a Tony Award. Her Off-Broadway work includes *The Vagina Monologues* and several works by actor, director, and writer Joseph Chaiken. She has designed productions at the John F. Kennedy Center for the Performing Arts, the Guthrie Theater, Arena Stage, and the Children's Theatre Company of Minneapolis, Minnesota. For theatrical producer Robert Wilson, she has designed lighting for eight productions, including *Einstein on the Beach*. She has designed lighting for choreographers Alvin Ailey, Trisha Brown, Merce Cunningham, and Martha Graham. Her honors include seven Tony Award nominations, the 1976 Lumen Award, 1984 and 1986 Bessies, a 1980 Obie Award for Distinguished Lighting, and several Maharam/American Theater Wing Design Awards.

A. Christina Giannini

has designed costumes for the Alvin Ailey Dance Company, American Ballet Theatre, American Repertory Ballet, Joffrey Ballet, and Pennsylvania Ballet Company, among others. International audiences have seen her work performed by the Ballet du Nord (France), Royal Ballet of Flanders (Belgium), Royal Danish Ballet, Hong Kong Ballet, Teatro Colón Ballet Company (Argentina), and Ballet Teresa Carreno and Ballet National de Caracas (both in Venezuela). She has also designed costumes for on and Off-Broadway theater and opera companies as well as the New York Shakespeare Festival, Hartford Stage Company, Roundabout Theatre Company, and Portland Stage.



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bahok is made possible by the MetLife Community Connections Fund of the National Dance Project, a program administered by the New England Foundation for the Arts. Major support for the National Dance Project is also provided by the Doris Duke Charitable Foundation with additional support from the Ford Foundation and the Andrew W. Mellon Foundation.

Photo by Hugo Glendinning