35th WPAS

2000–2001 ANNIVERSARY SEASON

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WASHINGTON PERFORMING ARTS SOCIETY

35th WPAS 2000–2001 ANNIVERSARY SEASON

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WHITE OAK DANCE PROJECT

Friday, November 10

"Scramble"
Created by Simone Forti (1970)
(This work will be seen on stage as the audience enters the theatre)
The performers in this work are drawn from the White Oak Dance Project dancers and from the community.

Prologue
Video by Charles Atlas
Principal photographs by Peter Moore
Narrated by Mikhail Baryshnikov

"Chair Intro 2000"
Constructed by David Gordon (2000)
Dancer: Mikhail Baryshnikov

"Chair/two times"
Constructed by David Gordon (1975)
Dancers: Raquel Aedo, Emmanuèle Phuon

"Satisfyin Lover"
Choreography by Steve Paxton (1967)
The performers in this work are drawn from the White Oak Dance Project dancers and from the community.

"Flat"
Choreography by Steve Paxton (1964)
Dancer: Mikhail Baryshnikov

"Exit"
Choreography by Deborah Hay (1995)
The performers in this work are Deborah Hay, White Oak Dance Project dancers, and members of the community.

"Whizz"
Choreography by Deborah Hay (2000)
Dancers: Raquel Aedo, Mikhail Baryshnikov, Tadej Brdnik, Emily Coates, Rosalynde LeBlanc, Michael Lomeka, Emmanuèle Phuon

~The following work Huddle, will be performed on stage during a 15-minute intermission.~

"Huddle"
Created by Simone Forti (1961)
The performers in this work are drawn from the community.

"Chair/Pillow"
Choreography by Yvonne Rainer (1970)
Dancers: Raquel Aedo, Mikhail Baryshnikov, Tadej Brdnik, Emily Coates, Rosalynde LeBlanc, Michael Lomeka, Emmanuèle Phuon

"Homemade"
Choreography by Trisha Brown (1965)
Dancer: Mikhail Baryshnikov

"Foray Forêt" (excerpt)
Choreography by Trisha Brown (1990)
Dancers: Raquel Aedo, Rosalynde LeBlanc, Michael Lomeka

"Trio A Pressured #3"
Choreography by Yvonne Rainer (1966)
- **Backwards** Rosalynde LeBlanc, Emmanuèle Phuon
- **Facing** Raquel Aedo, Michael Lomeka
- **Forwards** Raquel Aedo, Tadej Brdnik, Emily Coates, Rosalynde LeBlanc, Michael Lomeka, Emmanuèle Phuon

Overture to "The Matter"
Constructed by David Gordon (1979) including "Broom" by Ain Gordon
Performers: Mikhail Baryshnikov, Michael Lomeka and members of the community.

"Concerto"
Choreography by Lucinda Childs (1993)
Dancers: Raquel Aedo, Mikhail Baryshnikov, Tadej Brdnik, Emily Coates, Rosalynde LeBlanc, Michael Lomeka, Emmanuèle Phuon

(PLEASE SEE PROGRAM BOOK FOR COMPLETE CREDITS)

This performance is approximately 2 hours in length with one 15-minute intermission.

The photographic dance images seen in *PAST FORWARD* were photographed by Peter Moore and provided courtesy of Barbara Moore/Bound & Unbound. The photographic portraits used are by Peggy Jarrell Kaplan. The work, *Huddle* that happens in the lobby prior to the performance is performed by members of the community.

Program/Casting Subject to Change

As a component of the *PAST FORWARD* project, WPAS has presented several weeks of residency activities, including a workshop of the work of Simone Forti, the presentation of postmodern work in alternative arts spaces, a masterclass with Deborah Hay and the production of Insights, a publication of WPAS designed to enrich and strengthen audience's experiences of contemporary performance forms.

Saturday, November 11

"Scramble"
Created by Simone Forti (1970)
(This work will be seen on stage as the audience enters the theatre)
The performers in this work are drawn from the White Oak Dance Project dancers and from the community.

Prologue
Video by Charles Atlas
Principal photographs by Peter Moore
Narrated by Mikhail Baryshnikov

"For the Love of Rehearsal"
Constructed by David Gordon (2000)
Dancers: Raquel Aedo, Mikhail Baryshnikov, Emily Coates, Rosalynde LeBlanc, Michael Lomeka, Emmanuèle Phuon

"Satisfyin Lover"
Choreography by Steve Paxton (1967)
The performers in this work are drawn from the White Oak Dance Project dancers and from the community.

"Carnation"
Choreography by Lucinda Childs (1964)
Dancer: Emily Coates

"Exit"
Choreography by Deborah Hay (1995)
The performers in this work are Deborah Hay, White Oak Dance Project dancers, and members of the community.

"Chair/Pillow"
Choreography by Yvonne Rainer (1970)
Dancers: Raquel Aedo, Mikhail Baryshnikov, Tadej Brdnik, Emily Coates, Rosalynde LeBlanc, Michael Lomeka, Emmanuèle Phuon

~The following work Huddle, will be performed on stage during a 15-minute intermission.~

"Huddle"
Created by Simone Forti (1961)
The performers in this work are drawn from the community.

"Talking Solo"
Choreography by Yvonne Rainer (1963)
Dancers: Rosalynde LeBlanc, Michael Lomeka

"Foray Forêt" (excerpt)
Choreography by Trisha Brown (1990)
Dancers: Raquel Aedo, Rosalynde LeBlanc, Michael Lomeka

"Single Duet"
Choreography by Deborah Hay (2000)
Dancers: Mikhail Baryshnikov, Deborah Hay

Overture to "The Matter"
Constructed by David Gordon (1979) including "Broom" by Ain Gordon
Performers: Mikhail Baryshnikov, Michael Lomeka and members of the community.

"Concerto"
Choreography by Lucinda Childs (1993)
Dancers: Raquel Aedo, Mikhail Baryshnikov, Tadej Brdnik, Emily Coates, Rosalynde LeBlanc, Michael Lomeka, Emmanuèle Phuon

WHITE OAK DANCE PROJECT COMMUNITY PARTICIPANTS

Anya Arax	Sandy Dang	Ellen Hilburn	Elizabeth McMahan	Scott Reese
Peter Baofu	Jennifer Delawder	Kathleen Hilburn	Patrick McMahan	Kelly Scanlon
Ann Barrens	Diane Dinerman	Colleen Hooper	Christine McNamara	Heidi Schimpf
Meisha Boseman	Julia Galeota	Chris Ibarra	Christine Magenheimer	Phil Schneider
Jason Bulluck	Bridget Gehri	Michelle Jaffe	Sandra Mendes	Sherry Sutherland
Kofi Bulluck	Shana Gudger	Jennifer Lin	Jen Mullin	Patrick Sweetman
Daniel Burkholder	Pilar Haile	Shelia Litwin	Roger Neece	Thaisa Tiglao
Emma Churchman	Leah Haile	Eugenio Longoria	Nga Nguyen	Tina Valenti
Julie Clark	Jade Harris	Jason Lott	Ayodele Ngozi	Miguel Velez
Jean Cook	Nancy Harris	Victoria Mathew	Laura Ortiz	Huong Vu
Marlene Cooper	Maré Hieronemus	Brendan McMahan	Kristi Perry	Alexandra Ward

This performance is approximately 2 hours in length with one 15-minute intermission.

The photographic dance images seen in *PAST FORWARD* were photographed by Peter Moore and provided courtesy of Barbara Moore/Bound & Unbound. The photographic portraits used are by Peggy Jarrell Kaplan. The work, *Huddle* that happens in the lobby prior to the performance is performed by members of the community.

Program/Casting Subject to Change

WPAS would like to extend a special thanks to Stacey Bond, Robert Massey, Norm Veenstra and Tone, John Rickman, Maida Withers and the GWU Theater and Dance Department, Richard Chartier, Deborah Riley and Dance Place, Daniel Burkholder and all those who participated in the residency.

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Friday and Saturday Evenings, November 10 and 11, 2000, at 8:00

35th WPAS
2000–2001 ANNIVERSARY SEASON

WASHINGTON PERFORMING ARTS SOCIETY

James F. Lafond, *Chairman* **Douglas H. Wheeler,** *President*

in association with

BARYSHNIKOV PRODUCTIONS

presents

White Oak Dance Project
PAST*Forward*

Artistic Direction by Mikhail Baryshnikov
Directed and Written by David Gordon

Choreography by
Trisha Brown Lucinda Childs Simone Forti David Gordon
Deborah Hay Steve Paxton Yvonne Rainer

Lighting by Jennifer Tipton

White Oak Dance Project Dancers
Raquel Aedo Mikhail Baryshnikov Tadej Brdnik Emily Coates
Rosalynde LeBlanc Michael Lomeka Emmanuèle Phuon

Videotape Sequences
Charles Atlas

Dramaturgy
Jim Lewis

General Management, Baryshnikov Productions: Christina L. Sterner

Washington Performing Arts Society's presentation of and residency with the White Oak Dance Project and the commissioning of Deborah Hay's *Whizz* is made possible with the support of the **Doris Duke Charitable Foundation,** the **Dallas Morse Coors Foundation for the Performing Arts,** and the **National Endowment for the Arts.**

Major sponsorship for PAST*Forward* provided by
The Howard Gilman Foundation

Additional funding provided by **The Danny Kaye and Sylvia Fine Kaye Foundation**

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Washington Performing Arts Society's 2000–2001 season.

Patrons are requested to turn off pagers, cellular phones, and signal watches during performances.

Homemade

Choreography by Trisha Brown (1965)
Film by Babette Mangolte
Lighting by Jennifer Tipton

MIKHAIL BARYSHNIKOV

The original *Homemade,* which was performed by Ms. Brown, was a sequence of discreet movements drawn from her personal life and memory. Mr. Baryshnikov's own personal material has been integrated into this new version.

Foray Forêt (excerpt)

Choreography by Trisha Brown (1990)
Visual Presentation by Robert Rauschenberg
Music by John Philip Sousa
Lighting by Jennifer Tipton

RAQUEL AEDO ROSALYNDE LEBLANC MICHAEL LOMEKA
or
TADEJ BRDNIK EMILY COATES EMMANUÈLE PHUON

This production was commissioned by Arizona State University Public Events and the Baryshnikov Dance Foundation for White Oak Dance Project.

Carnation

Choreography, Set, Décor, and Costume Design by Lucinda Childs (1964)
Lighting by Jennifer Tipton

EMILY COATES or ROSALYNDE LEBLANC

Carnation was created in 1964 for the Judson Dance Theater, New York. The piece premiered on April 24, 1964, at the Institute of Contemporary Arts in Philadelphia. It was previously revived in 1980, '89, '90, and '93.

Concerto

Choreography by Lucinda Childs (1993)
Music by Henryk Mikolaj Górecki,
Concerto for Harpsichord and Strings
Lighting by Jennifer Tipton
Original Costumes by Anne Masset
Costume Coordinator: Deanna Berg

RAQUEL AEDO MIKHAIL BARYSHNIKOV TADEJ BRDNIK EMILY COATES
ROSALYNDE LEBLANC MICHAEL LOMEKA EMMANUÈLE PHUON

NOVEMBER 10 AND 11, 2000 WASHINGTON PERFORMING ARTS SOCIETY

Huddle

Created by Simone Forti (1961)
Rehearsal Assistant: Nancy Duncan

(This work will be seen on stage as the audience enters the theater.)

The performers in this work are drawn from the community.

The dancers climb, support, are a singular form, and a sculpture in space.

This production was commissioned by UCLA Performing Arts and the Baryshnikov Dance Foundation for White Oak Dance Project.

Scramble

Created by Simone Forti (1970)
Rehearsal Assistant: Nancy Duncan

The performers in this work are drawn from the White Oak Dance Project dancers and from the community.

A steady state activity, like an ongoing flocking of birds.

This production was commissioned by UCLA Performing Arts and the Baryshnikov Dance Foundation for White Oak Dance Project.

Overture to *The Matter*

Constructed by David Gordon (1979), including *Broom* by Ain Gordon
Music by Léon Minkus
Entrance of the shades from *La Bayadère*
Lighting by Jennifer Tipton
Rehearsal Assistant: Karen Graham

MIKHAIL BARYSHNIKOV and performers from the community

The Matter was performed by 20 students in 1971 during a teaching residency at Oberlin College in Ohio and dedicated to Camilla Gray Prokofieva, who died suddenly that winter at the Black Sea.

The second version was performed at the Cunningham Studio in New York in 1972 with 40 volunteer dancers and civilians. I added a solo for Valda Setterfield based on photographs by Eadweard Muybridge.

The third version, in New York in 1979, had 23 dancers, and sections were later videotaped for the PBS series *Dance in America.*

The original overture was the improvised design of a structure by a single person with stop action timing which, when completed, was disassembled by the cast. (I used to make a living doing window display.) The entrance of the performers to music from *La Bayadère* and the broom solo were added in 1979.

Unlike writing a book or a play or painting a picture, dances are made on people. Their abilities and idiosyncratic behavior, their response to direction and to music, inform and color the material. I am terrifically sorry not to have the room here to name all of the people who have danced in this piece. I remember them.

— D.G.

Chair Intro 2000

Constructed by David Gordon (2000)
Music: Stars and Stripes Forever
Lighting by Jennifer Tipton
Rehearsal Assistant: Scott Cunningham

MIKHAIL BARYSHNIKOV

Chair/two times

Constructed by David Gordon (1975)
Rehearsal Assistant: Scott Cunningham

RAQUEL AEDO EMMANUÈLE PHUON

Valda Setterfield and I used to do four versions of *Chair.* The original, the symmetrical, with repeats, and with singing. The first performances were at the Paula Cooper Gallery in New York.

— *D.G.*

For the love of rehearsal

Constructed by David Gordon (2000)
Music by Johann Sebastian Bach,
Six Preludes from The Cello Suites
Lighting by Jennifer Tipton
Rehearsal Assistant: Karen Graham
Costume Coordinator: Deanna Berg

RAQUEL AEDO MIKHAIL BARYSHNIKOV EMILY COATES
ROSALYNDE LEBLANC MICHAEL LOMEKA EMMANUÈLE PHUON

Commissioned by The White Oak Dance Project, work was begun in June with Karen Graham, Scott Cunningham, and Tadej Brdnik and completed on the White Oak company in July of 2000.

— *D.G.*

This production was commissioned by the Elizabeth Cheney Foundation, the Dance Center of Columbia College Chicago, and the Baryshnikov Dance Foundation for White Oak Dance Project.

Exit

Choreography by Deborah Hay (1995)
Music by Samuel Barber,
String Quartet, Op. 11 *(Molto Adagio)*

DEBORAH HAY, White Oak Dance Project dancers, and community members

For most of my career I believed that it was a sign of weakness to choreograph to music. So I set out to make a dance to one of the most emotional pieces of music ever written, the *molto adagio* from the String Quartet, Op. 11, played by the Emerson String Quartet. A whole story of the dance can be found in *My Body, The Buddhist,* published by Wesleyan University Press (2000).

— *D.H.*

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Whizz

Choreography by Deborah Hay (2000)
Music by Alvin Lucier,
Clocker *(special version for Deborah Hay and the White Oak Dance Project)*
Lighting by Jennifer Tipton
Costumes by Martin Pakledinas

RAQUEL AEDO TADEJ BRDNIK MIKHAIL BARYSHNIKOV EMILY COATES
ROSALYNDE LEBLANC MICHAEL LOMEKA EMMANUÈLE PHUON

Whizz is laced with choreographed strategies that heighten and simplify the dancers' moment-to-moment experience of performance, in and of itself. The supposition is that audiences can access similar states of spontaneous alertness.

— *D.H.*

This work was commissioned by Washington Performing Arts Society (WPAS) and Baryshnikov Dance Foundation for White Oak Dance Project.

Single Duet

Choreography by Deborah Hay (2000)
Music by Morton Feldman, Piece for Four Hands

MIKHAIL BARYSHNIKOV DEBORAH HAY

Single Duet was choreographed specifically for Mikhail Baryshnikov and Deborah Hay. "What if two artists, with decades of devotion to a practice but with entirely different approaches to their discipline, are on stage together, and revealed through their differences?"

— *D.H.*

Flat

Choreography by Steve Paxton (1964)
Lighting by Jennifer Tipton

MIKHAIL BARYSHNIKOV

Satisfyin Lover

Choreography by Steve Paxton (1967)
Lighting by Jennifer Tipton
Rehearsal Assistant: Nancy Duncan

The performers in this work are drawn from the White Oak Dance Project dancers and from the community.

Satisfyin Lover and *Flat* are early examples of pedestrian choreography.

— *S.P.*

Talking Solo

Choreography by Yvonne Rainer (1963)
Lighting by Les Dickert

ROSALYNDE LEBLANC MICHAEL LOMEKA

This dance was originally choreographed by Yvonne Rainer for *Terrain* (Judson Church, April 28, 1963) and performed by William Davis, Steve Paxton, and Yvonne Rainer as they recited stories by Spencer Holst. The present version, with a recitation of an essay by Vladimir Nabokov, was performed by LeBlanc and Lomeka as part of *After Many a Summer Dies the Swan*, a Rainer work commissioned by the Baryshnikov Dance Foundation and premiered in New York on June 7, 2000, at the Brooklyn Academy of Music.

— *Y.R.*

Trio A Pressured #3

Choreography by Yvonne Rainer (1966)
Music by The Chambers Brothers, In the Midnight Hour
Lighting by Jennifer Tipton
Assistant to the Choreographer: Pat Catterson

1. Backwards	ROSALYNDE LEBLANC, EMMANUÈLE PHUON
2. Facing	RAQUEL AEDO, MICHAEL LOMEKA
3. Forwards	RAQUEL AEDO, TADEJ BRDNIK, EMILY COATES, ROSALYNDE LEBLANC, MICHAEL LOMEKA, EMMANUÈLE PHUON

Trio A was originally a four-and-a-half minute dance performed simultaneously (but not in unison) by David Gordon, Steve Paxton, and Yvonne Rainer as *The Mind is a Muscle, Part I* at Judson Church, January 10, 1966. Since then *Trio A* has lived on in many incarnations. To name a few: in 1967 Rainer performed it solo as a *Convalescent Dance* (Angry Arts Week, Hunter Playhouse); at the Connecticut College American Dance Festival of 1969, 50 students performed it for more than an hour in a large studio for an audience that was free to roam to other events in the same building; in 1970 Rainer and members of the Grand Union—Lincoln Scott, Steve Paxton, David Gordon, Nancy Green, and Barbara Dilley—performed it in the nude at Judson Church with five-foot American flags tied around their necks during the opening of the People's Flag Show; in 1972 Steve Paxton performed *Trio A* for one hour at L'Attico Gallery in Rome; in 1979 the PBS series *Dance in America* produced a version with Sarah Rudner of the Twyla Tharp Co., Bart Cook of the New York City Ballet, and an untrained dancer, Frank Conversano. More recently, on October 4, 1999, a four-part version—*Trio A Pressured*—was performed by Colin Beatty, Pat Catterson, Douglas Dunn, Steve Paxton, and Yvonne Rainer at Judson Church. The current version "under pressure" (from its age, from your gaze?) has been adapted for five White Oak dancers.

— *Y.R.*

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Chair/Pillow

Choreography by Yvonne Rainer (1970)
Music by Ike and Tina Turner, River Deep, Mountain High
Lighting by Les Dickert

RAQUEL AEDO TADEJ BRDNIK EMILY COATES
ROSALYNDE LEBLANC MICHAEL LOMEKA EMMANUÈLE PHUON

Chair/Pillow comprised a part of Rainer's *Continuous Projects—Altered Daily*, performed by Becky Arnold, Douglas Dunn, David Gordon, Barbara Dilley, Steve Paxton, and Yvonne Rainer at the Whitney Museum of American Art, New York City, March 31, 1970. *Chair/Pillow* was also a part of *After Many a Summer Dies the Swan*, a Rainer work commissioned by the Baryshnikov Dance Foundation, which had its New York premiere on June 7, 2000, at the Brooklyn Academy of Music. There it was performed by Raquel Aedo.

— *Y.R.*

Program/Casting Subject to Change.

Don't Miss These Upcoming WPAS Performances!

The Shaolin Warriors
Friday and Saturday Evenings, November 17 and 18, 2000, at 7:30
LISNER AUDITORIUM

Stephen Petronio Company
Strange Attractors
Saturday Evening, February 3, 2001, at 8:00
LISNER AUDITORIUM

Techno-Driven Movement of Trance Music and Dance
Wally Cardona Quartet
Trance Territory 02
Saturday Evening, March 3, 2001, at 8:00
Sunday Afternoon, March 4, 2001, at 4:00
DANCE PLACE

A Multimedia Chronicle of '70s Singer-Songwriter Sylvester
Djola Branner
Mighty Real
Friday and Saturday Evenings, March 16 and 17, 2001, at 8:00
Sunday Afternoon, March 18, 2001, at 4:00
DANCE PLACE

Kodo Drummers
Thursday Evening, March 22, 2001, at 8:00
DAR CONSTITUTION HALL

Hip-Hop and Conceptual Artist Bill Shannon
Saturday Evening, April 21, 2001, at 8:00
Sunday Evening, April 22, 2001, at 7:00
DANCE PLACE

D.C. Debut!
Pat Graney
Tattoo
Friday and Saturday Evenings, May 4 and 5, 2001, at 8:00
Sunday Evening, May 6, 2001, at 7:00
DANCE PLACE

MEET THE ARTISTS

In 1960, at the age of 23, **Trisha Brown** *(Choreographer)* became one of the leaders of New York's Judson Dance Theater, the revolutionary movement that changed modern dance forever. After founding the Trisha Brown Dance Company in 1970, she began a series of large-scale theatrical productions that transformed traditional stage space, collaborating with such artists as Robert Rauschenberg, Donald Judd, Laurie Anderson, Nancy Graves, Fujiko Nakaya, and John Cage. Ms. Brown typically works in cycles of three or four dances. Her music cycle began with *M.O.* (1995), a 55-minute dance set to Bach's *Musical Offering*, and culminated in her highly acclaimed production of Monteverdi's opera, *L'Orfeo*, which had its world premiere at the Théâtre Royal de la Monnaie in Brussels in 1998. Ms. Brown recently completed a full-evening jazz trilogy, with original music by composer Dave Douglas, visual presentation by renowned artist Terry Winters, and lighting design by Jennifer Tipton. The entire trilogy was presented at the American Dance Festival in June of 2000. The first woman to receive the coveted MacArthur Foundation Fellowship in choreography, Ms. Brown has received many other honors and awards, including five fellowships from the National Endowment for the Arts and two John Simon Guggenheim Fellowships. In 1987 she received both a *Dance* Magazine Award for "twenty-five years of sustained innovations" and the Laurence Olivier Award for "most outstanding achievement in dance." In 1994 she was the recipient of the Samuel H. Scripps American Dance Festival Award, in 1996 she was awarded the Prix de la Danse de la Societe des Auteurs et Compositeurs Dramatiques, in 1999 she received the New York State Governor's Arts Award, and in 2000 she was Chevalier dans l'Ordre des Arts et des Lettres. Ms. Brown served on the National Council on the Arts from May of 1994 to November of 1997 and was inducted as an Honorary Member of the American Academy of Arts and Letters in 1997.

Lucinda Childs *(Choreographer)* began her career as choreographer and performer in 1963 as an original member of the Judson Dance Theater in New York. After forming her own dance company in 1973, she collaborated with Robert Wilson and Philip Glass on the opera *Einstein on the Beach*, participating as leading performer and choreographer (1976, '84, and '92). Since 1979 Ms. Childs has collaborated with a number of composers and designers on a series of large-scale, full-length productions, among them *Dance* (1979), with Philip Glass and Sol LeWitt, and *Available Light* (1983), with John Adams and Frank Gehry. She has also received a number of commissions from major ballet companies since 1981. These include the Paris Opéra Ballet, Bayerisches Staatsballett, Martha Graham Dance Company, and Les Ballets de Monte Carlo. Additionally, in the field of opera, she has worked with director Luc Bondy on his productions of *Salome* (1992–95), *Reigen* (1993–94), *Don Carlos* (1996), and *Macbeth* (1999). She directed her first opera, *Zaôde*, for La Monnaie, Brussels, in October of 1995. In 1979 Ms. Childs received a Guggenheim Fellowship, and in 1996 she was appointed to the rank of Officier dans l'Ordre des Arts et des Lettres, one of the most distinguished honors given by the French government for outstanding contributions to the arts.

Simone Forti *(Choreographer)* began dancing in 1955 with Anna Halprin, who was pioneering work in improvisation and developing a workshop process. Ms. Forti went on to study with Robert Dunn, who introduced her to the scores of John Cage and to a conceptual approach to composition. Out of these two influences, which still inform her work, she created her first concert, entitled *Five Dance Constructions and Some Other Things*. Dance critic Jennifer Dunning wrote in a 1997 *New York Times* review, "Simone Forti presented her first dance program in 1960 and since then has had a steadily increasing influence on post-modernist choreographers interested in exploring 'natural,' or non-formalist, movement and dance." From her early minimalist dance constructions through her animal studies, news animations, and land portraits, Ms. Forti has always worked with an eye toward creating idioms for exploring natural forms and behaviors. Since the early 1980s, she has been developing *Logomotion*, an improvisational dance/narrative form wherein movement and words spontaneously weave together, creating cohesive images of subjects ranging from world news to the roots of a cabbage plant. Ms. Forti has performed and taught throughout the world and has received various grants, including six NEA fellowships. In 1995 she received the New York Dance & Performance Award ("Bessie") for sustained achievement. She is the subject of a chapter in Sally Banes' book *Terpsichore in Sneakers*. Her own book, *Handbook in Motion*, which was published in 1974 by the Press of the Nova Scotia College of Art and Design, is now being republished in French translation by the Belgian dance magazine *Nouvelle de Danse*.

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David Gordon *(Choreographer and Performance Director)* performed in the companies of James Waring and Yvonne Rainer and choreographed for the original Judson Church performances. He was a founder of the 1970s group The Grand Union and started the Pick Up Performance Company in 1971. Mr. Gordon's video work has appeared on KTCA Alive TV, PBS' *Great Performances* series, The BBC, and Channel 4/Great Britain. He has served as panelist and chairman for the NEA's dance program. In 1992 Mr. Gordon wrote and directed *The Mysteries* and *What's So Funny?*, which won a New York Dance and Performance Award ("Bessie") as well as an Obie. It was also published in *Grove New American Theater*, edited by Michael Feingold. *The Family Business*, written with Ain Gordon (associate director of the Pick-Up Performance Company) won an Obie in 1994. Mr. Gordon directed and choreographed *Shlemiel The First* for the American Repertory Theater and The American Music Theater Festival. It was performed at American Conservatory Theatre (ACT) in San Francisco in 1996 and won the 1997 Dramalogue Award for Direction and Choreography. Mr. Gordon has been a Guggenheim Fellow twice and has received Pew Charitable Trust grants in both theater and dance. He received a National Theatre Artist Residency grant to work with the Guthrie Theater, where he directed and choreographed *The Firebugs* in 1995, and a 1996 National Dance Residency Project grant. In 1999 he directed and choreographed *The First Picture Show* (text by the Gordons), which was commissioned by the Mark Taper Forum in collaboration with ACT. Mr. Gordon is presently working on a music theater adaptation of *The Wind in the Willows* for American Conservatory Theatre.

Born in Brooklyn in 1941, **Deborah Hay** *(Choreographer and Dancer)* grew up dancing and was an early participant in Judson Dance Theater. In 1964 she danced with the Merce Cunningham Dance Company. Ms. Hay left New York in 1970 to live in a community in northern Vermont. Her daughter, Savannah, was born one year later. It was in Vermont that she began to follow a rigorous daily performance practice that continues to inform her as a student, teacher, and dancer. In 1976 she moved to Austin, Texas. From 1980 through 1996, she conducted 15 annual large group workshops, each lasting four months and culminating in public performances. The group dances became the fabric for her solo performance repertory. Her book *Lamb at the Altar: The Story of a Dance* (Duke University Press, 1994), documents that unique creative process. Ms. Hay received a 1983 Guggenheim Fellowship in Choreography and numerous National Endowment for the Arts Choreography Fellowships. She was also the recipient of a 1996 Rockefeller Foundation Bellagio Fellowship in collaboration with the Austin sculptor Tre Arenz. She tours extensively as a solo performer and teacher. Her third book, *My Body, The Buddhist*, available in the fall of 2000, is published by Wesleyan University Press.

Born in Phoenix, Arizona, **Steve Paxton** *(Choreographer)* was schooled in modern dance and ballet. He has performed with the Merce Cunningham Dance Co., José Limón Co., Pauline Koner, Pearl Lang, Tamiris-Nagrin, Yvonne Rainer, Trisha Brown, and others. Mr. Paxton was a co-founder of the Judson Dance Theater, 1962, and Grand Union, 1971. He instigated Contact Improvisation in 1972, which continues today as an international network of dancers who convene to practice this form and which publishes news and research in *Contact Quarterly* (Northampton, Massachusetts), for which he is a contributing editor. He received a New York Dance and Performance Award ("Bessie") for ongoing choreography in 1987, as well as grants from the National Endowment for the Arts, the Rockefeller Foundation, Contemporary Performance Arts Foundation, and Change, Inc. In 1994 he received the Vermont Governor's Award for Excellence in the Arts. In 1995 Mr. Paxton received a grant from the Contemporary Performance Arts Foundation and was awarded a Guggenheim Fellowship. He resides in Vermont.

Yvonne Rainer *(Choreographer)* was born in San Francisco in 1934. She trained as a modern dancer in New York from 1957 and began to choreograph her own work in 1960. She was one of the founders of the Judson Dance Theater in 1962, the genesis of a movement that proved to be a vital force in modern dance in the following decades. Between 1962 and 1975, she presented her choreography throughout the United States and Europe, most notably on Broadway in

1969; in Scandinavia, London, Germany, and Italy between 1964 and 1972; and at the Festival d'Automne in Paris in 1972. In 1968 she began to integrate short films into her live performances, and by 1975 she had made a complete transition to filmmaking. Some of her better-known dances and theater pieces include *Terrain* (1963), *The Mind is a Muscle* (1966–68), *Continuous Project—Altered Daily* (1969–70), *WAR* (1970), and *This is the story of a woman who...* (1973). Since 1972 Ms. Rainer has completed seven feature-length films, beginning with *Lives of Performers,* and, more recently, *Privilege* (1990, winner of the Filmmakers' Trophy at the 1991 Sundance Film Festival in Park City, Utah, and the Geyer Werke Prize at the 1991 International Documentary Film Festival in Munich) and *MURDER and murder* (1996, winner of the Teddy Award at the 1997 Berlin Film Festival and Special Jury Award at the 1999 Miami Lesbian and Gay Film Festival). Her films have been shown throughout the United States and at major international film festivals. She is the recipient of numerous awards and fellowships, most notably two Guggenheim Fellowships, a MacArthur Fellowship, a Wexner Prize, seven NEA Awards, three Rockefeller Fellowships, and four Honorary Doctorates. Her latest book, *A Woman Who...Essays, Interviews, Scripts,* was published by Johns Hopkins University Press in 1999.

Charles Atlas *(Videotape Sequences)* has been making films and videos since 1970. His film and video work has ranged from directing feature-length documentaries to making media dances to creating multi-channel video installations. His 15-channel video installation, *The Hanged One,* was shown at the Whitney Museum of American Art from January–March 1997. His most recent film was an international television co-production, *Merce Cunningham: A Lifetime of Dance* (2000). Mr. Atlas is the recipient of three New York Dance and Performance Awards ("Bessies"). The most recent (1998) was in recognition of the video collages he makes for the monthly event "Martha @ Mother" in New York City.

Jim Lewis *(Dramaturg)* received Tony and Drama Desk Award nominations for "Best Book for a Musical" for his adaptation of Gabriel Garcia Marquez' *Chronicle of a Death Foretold* (Broadway, 1995). Also with Graciela Daniele, he adapted *Dangerous Games* (Broadway, 1990) and the off-Broadway sensation *Tango Apasionado* (Westbeth, 1998). He created the "Titles and Narration" for the Bessie Award–winning dance/opera by Philip Glass and Susan Marshall, *Les Enfants Terribles* (BAM, 1996). Mr. Lewis was program director for the American Center in Paris and has been the resident dramaturg at the Guthrie Theatre in Minneapolis, The Second Stage, and INTAR Theaters in New York City. He has served as production dramaturg on numerous projects, including Anna Deavere Smith's *House Arrest,* Bill T. Jones's *Dream On Monkey Mountain,* and the Woza Africa Festival at Lincoln Center. He is presently working with Art Spiegelman (MAUS) on a new cartoon opera and solo artist Linda Mancini on a one-woman show.

Peter Moore *(Photographer, 1932–1993)* began his career as assistant to the great industrial photographer O. Winston Link in the 1950s and eventually became senior technical director of *Modern Photography* Magazine from 1978–89. However, he is best known for his photojournalism covering the startling avant-garde performances that took place beginning in the 1960s, including Fluxus, happenings, and Judson Dance Theater. During more than 30 years of documenting these events, Mr. Moore amassed an unparalleled archive of several hundred thousand images, selections of which have been published and exhibited internationally. In October of 2000, Distributed Art Publishers issued a book of his never-publicly-seen photographs of another milestone of the 1960s, the four-year demolition of New York's architectural masterpiece, Pennsylvania Station.

Jennifer Tipton *(Lighting Designer)* is well known for her work in theater, dance, and opera. Her work in opera includes Glyndebourne's *Marriage of Figaro, Così fan tutte,* and *Don Giovanni;* Santa Fe Opera's production of *Venus and Adonis* by Henze; and the San Francisco Opera's *Louise.* The production of *Hansel and Gretel* that she lit for the Welsh National Opera was recently awarded a Lawrence Olivier Award in London. Ms. Tipton's recent work in dance includes Paul Taylor's *Arabesque,* Twyla Tharp's *The Beethoven Seventh* for the New York City Ballet, and Trisha Brown's *Rapture to Leon James.* In theater, her recent work includes a musical version of *James Joyce's The Dead* at the Ahmanson Theater in Los Angeles; David Hirson's new play, *Wrong Mountain,* at the Eugene O'Neill Theater in New York City; and Wallace Shawn's *The Designated Mourner* and *North Atlantic* for the Wooster Group. Ms. Tipton teaches lighting at the Yale School of Drama.

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Raquel Aedo *(Dancer)* was born in Miami, Florida, where she trained with Gerri Karuncho and went on to attend The New World School of the Arts. She has performed with the Ballet Theater of Miami and the Frederick Bratcher Contemporary Dance Company. Since coming to New York in 1991, she has studied at the Merce Cunningham Studio and toured with Douglas Dunn and Dancers from 1992–94. She joined White Oak Dance Project in 1994.

Mikhail Baryshnikov *(Dancer)* was born in Riga, Latvia, of Russian parents. He began studying ballet in Riga, and, after a few years, he was accepted by the Vaganova School in Leningrad, where he studied under the renowned teacher Alexander Pushkin. At the age of 18, he entered the Kirov Ballet as a soloist and remained with the company from 1968–74. In 1974 he left Russia. From that year to 1979, he danced with ballet and modern companies around the world. He was a principal dancer with the New York City Ballet from 1979–80, and, from 1980 until 1989, he was artistic director of American Ballet Theatre. In 1990, with Mark Morris, Mr. Baryshnikov founded White Oak Dance Project. He is the 1997 recipient of a New York Dance and Performance Award ("Bessie").

Tadej Brdnik *(Dancer)* began his dance career with Dioniz and Dance Forum Celje in Slovenia and later established his own experimental dance group, Studio Vezanih. In 1992 he joined Dance Theater Aldea, for which he danced and choreographed. Since moving to New York in 1993, he has danced with Pearl Lang Dance Theatre, Coyote Dancers, Susan Stroman, David Gordon's Pick-Up Performance Company, and Martha Graham Company, where he was a soloist. Mr. Brdnik has taught extensively in the United States, Slovenia, and Austria and is on faculty at Martha Graham School of Contemporary Dance. He joined White Oak Dance Project in August of 2000.

Emily Coates *(Dancer)* began her dance training with the Pittsburgh Ballet Theatre School. She continued her training at the School of American Ballet, where she was awarded the Mae L. Wien Award for Outstanding Promise in 1992 and was asked to join the New York City Ballet that same year. During her six years with the New York City Ballet, she danced in many roles in the Balanchine, Robbins, and Martins repertoires. This is her second season with White Oak Dance Project.

Rosalynde LeBlanc *(Dancer)* was born in Baltimore, Maryland, where she began dancing at Peabody Preparatory. She received a B.F.A. in dance in 1994 from the State University of New York at Purchase. In 1993 Ms. LeBlanc began her professional career dancing with Bill T. Jones in the duet *Shared Distance.* She remained with Bill T. Jones/Arnie Zane Company until 1999. She studies dance with Christine Wright, Susan Klein, and Barbara Mahler and voice with Ridley Chauvin. She joined White Oak Dance Project in October of 1999.

Michael Lomeka *(Dancer)* was born in the Philippines and began dancing on the island of Guam under the direction of Teri Knapp. He attended The Juilliard School under the direction of Benjamin Harkarvy, where he performed in works by José Limón, Agnes de Mille, and Paul Taylor. Upon graduation, he joined the Broadway company of *The King and I* and has also been part of the Broadway production of *A Christmas Carol,* choreographed by Susan Stroman, as well as the pre-Broadway production of *Romeo and Juliet: The Musical,* with choreography by Christopher d'Amboise. Mr. Lomeka toured with White Oak Dance Project in 1998 and returned in the fall of 1999.

Emmanuèle Phuon *(Dancer)* is French-Cambodian. She was raised in Asia, where she studied traditional Cambodian dance and ballet. In New York she has danced with the Elisa Monte Dance Company (1989–94), the Kevin Wynn Collection, Buglisi/Foreman Dance, and Martha Clarke's production of *Orpheo* for the New York City Opera.

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The dance images seen this evening were photographed by Peter Moore and provided courtesy of Barbara Moore/Bound & Unbound. Photos of Judson Dance Theater by Peter Moore, © Estate of Peter Moore/VAGA, NY, NY.

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