

the **dance** center

**PICK UP
PERFORMANCE
CO(S)**

OCTOBER 13, 14 & 15, 2011 * 8:00 P.M.



Columbia
COLLEGE CHICAGO

the dance center

2011-2012 SEASON

Pick Up Performance Co(s)

October 13, 14 & 15, 2011 * 8:00 p.m.

Cloud Gate Dance Theatre of Taiwan

October 28 & 29, 2011 * 8:00 p.m.
at the Harris Theater

Merce Cunningham Dance Company

a co-presentation with Harris Theater
November 18 & 19, 2011 * 8:00 p.m.
at the Harris Theater

Margaret Jenkins Dance Company

February 9, 10 & 11, 2012 * 8:00 p.m.

Molly Shanahan/Mad Shak


February 23, 24 & 25, 2012 * 8:00 p.m.

The Space/Movement Project, Rachel Damon/Synapse Arts, and Erica Mott

March 8, 9 & 10, 2012 * 8:00 p.m.

Ballet Hispanico

March 22, 23 & 24, 2012 * 8:00 p.m.

FOR TICKETS  CALL 312 369 8330
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FRONT COVER

Dancing Henry Five, photo by Paula Court

BACK COVER

Water Stains on the Wall, by LIU Chen-hsiang

2011-2012 FAMILYDANCE MATINEES

PLEASE JOIN US! All FamilyDance activities take place in The Dance Center Theater, 1306 S. Michigan Avenue.

FREE FOR CHILDREN 12 & UNDER!

Cloud Gate Dance Theatre of Taiwan
Saturday, October 29, 2011 * 3:00 p.m.

Merce Cunningham MinEvent
Saturday, November 19, 2011 * 3:00 p.m.
Featuring a special showing of a Cunningham *MinEvent* set on Dance Center students, preceded by a movement workshop led by company manager Kevin Taylor at 2:15 p.m.

Molly Shanahan/Mad Shak
Saturday, February 25, 2012 * 3:00 p.m.

The Space/Movement Project, Rachel Damon/Synapse Arts, and Erica Mott
Saturday, March 10, 2012 * 3:00 p.m.

Ballet Hispanico
Saturday, March 24, 2012 * 3:00 p.m.

FREE CHILD/PARENT MOVEMENT WORKSHOP BEGINS AT 2:15 P.M. BEFORE EACH FAMILYDANCE MATINEE

2011-2012 DANCEMASTERS CLASSES

Cloud Gate Dance Theatre of Taiwan
Monday, October 24, 2011 * 6:00-8:00 p.m.
The Dance Center, 1306 S. Michigan Avenue

Merce Cunningham Dance Company
Wednesday, November 16, 2011 * 6:00-8:00 p.m.
The Dance Center, 1306 S. Michigan Avenue

Margaret Jenkins Dance Company
Tuesday, February 7, 2012 * 6:00-8:00 p.m.
Museum of Contemporary Art Chicago,
220 E. Chicago Avenue.

Ballet Hispanico
Tuesday, March 20, 2012 * 6:00-8:00 p.m.
Lou Conte Dance Studio at The Hubbard Street
Dance Center, 1147 W. Jackson Boulevard

the dance center

presents

PICK UP PERFORMANCE CO(S)

Dancing Henry Five

a 2004 pre-emptive (post modern) strike & spin
after William Shakespeare's *Henry V*

October 13, 14 & 15, 2011 * 8:00 p.m.

The Dance Center of Columbia College Chicago
1306 S. Michigan Ave.
Chicago, IL 60605
www.colum.edu/dancecenter

The Dance Center's presentation of *Pick Up Performance Co(s)* is funded, in part by the Illinois Arts Council.

Programs of The Dance Center are supported, in part, by the Alphawood Foundation, The MacArthur Fund for Arts and Culture at Prince, the Sara Lee Foundation, The Richard H. Driehaus Foundation, Elizabeth F. Cheney Foundation, The Irving Harris Foundation, New England Foundation for the Arts and Arts Midwest. Additional funding is provided by the National Endowment for the Arts and the Illinois Arts Council. Special thanks to Athletico, the Official Provider of Physical Therapy and Occupational Therapy for The Dance Center of Columbia College Chicago and The Friends of The Dance Center.

Columbia

COLLEGE CHICAGO

DANCING HENRY FIVE

With the return visit of Pick Up Performance Co(s), The Dance Center welcomes back one of the founding artists of the Judson Dance Theater, David Gordon. Established as the primary breeding ground for the emergence of post-modernism in dance, “the Judson” yielded artists including Trisha Brown, Steve Paxton, Lucinda Childs, Yvonne Rainer and Deborah Hay. Along with Gordon they forged new directions for dance through the questioning and rejection of conventional and agreed-upon approaches and subject matter in favor of the possibility that, in Gordon’s words, “everything is available.”

The (and I do mean THE) most accomplished choreographer ever to put words into a dancer’s mouth, David Gordon has blazed a particular and prolific trail since the 1960s. Through his work with text, performance, movement and visual design, he has been at the forefront of an emergent American “dance theater” which, unlike its highly produced European counterpart as exemplified by Pina Bausch, is grounded in the everyday and in a workmanlike approach that cleverly lures audiences into conversation with the artist and his ideas. Over the years, Gordon has turned repeatedly to his own family (he was raised on the lower east side of New York City in a family of recent Jewish immigrants) and experiences in creating montages both small and vast, whether referencing his mother’s sisters or Duchamp’s whimsical Dadaism. At one point in the early-1980s he put himself on trial in a work called *Trying Times*, questioning his own qualifications as a “postmodernist.” He made ballets for American Ballet Theater and Dance Theater of Harlem, wrote and directed theatrical works such as *Schlemiel the First*, and won his first Obie in his collaboration with his son, Ain Gordon, in *The Family Business*. Skittering the line between dance and theater, he has worked more recently with texts by Brecht, Ionesco and – in the case of the work we will see in October – William Shakespeare, in acts of deconstruction, reconstruction, resonation and response to the ideas in the particular original works by these masters.

When *Dancing Henry Five* was first presented in 2004, it was reviewed as an anti-war work, riffing on a mix of sources ranging from the actual Shakespeare play (including reference to the two parts of *Henry IV*), to the 1944 film of *Henry V* featuring Lawrence Olivier, to William Walton’s score for the film, all the while with a knowing eye on the American war in Iraq. Using his life partner, the astonishing Valda Setterfield, as his narrator and “through line,” Gordon takes his audience on a voyage of realization as he mines political and romantic lines while quietly, persistently and soberly reminding his viewers of the many costs of war.

Sadly in 2011 our nation is still at war, and this work is no less insightful now than when it was first presented. In this superb revival, with Setterfield reprising her original role, we offer the work at The Dance Center in part to welcome back old friends (Gordon’s troupe was last here in 2002) and in part to bring the ideas in this work to our audiences for rumination, debate, and/or discovery. *Dancing Henry Five* awaits.

– Bonnie Brooks

This article first appeared in the Fall 2011 issue of *Backstage at The Center*, The Dance Center’s biannual patron magazine, and is reprinted here in its entirety, with expressed permission from the author.

Bonnie Brooks is Associate Professor of Dance at Columbia College Chicago, where she served as Dance Department Chair from 1999–2011. Her previous work in dance includes serving as Executive Director of Dance/USA, and as Managing Director of David Gordon/Pick Up Performance Co(s).

Synopsis of William Shakespeare’s *HENRY V* (1588)

Henry V was born in 1387, the eldest son of Henry IV and Mary Bohun. An experienced soldier at age fourteen, he fought Welsh forces of Owen Glendower. At sixteen he commanded his father’s forces at the battle of Shrewsbury and shortly after his accession he put down a major Lollard uprising and assassination plot by nobles still loyal to Richard II. He proposed to marry Catherine in 1415, demanding the old Plantagenet lands of Normandy and Anjou as his dowry. Charles VI refused and Henry declared war, opening another chapter in the Hundred Years’ War. Most Shakespearean plots came from sources well known in Elizabethan England.

The invasion of France, by Henry, served two purposes: to regain lands lost in previous battles and to thwart his cousins’ royal ambitions. With a masterful military mind Henry and the outnumbered British army defeated the French at the Battle of Agincourt in October of 1415 and Shakespeare mines the drama of that occasion.

Program Credits

Pick Up Performance Co(s) *Dancing Henry Five*

a 2004 pre-emptive (post modern) strike & spin
after William Shakespeare's *Henry V*

Music by **William Walton**

Lighting Designer **Jennifer Tipton**

Additional text, stage design, direction and choreography by **David Gordon**

with **Karen Graham** and **Robert La Fosse**

Michael Bishop, Lauren Kelly Ferguson, Kendahl Ferguson

Omagbitse Omagbemi, Alessandro Pellicani

and with **Valda Setterfield**

Assistant to the Choreographer: **Karen Graham**

Production Stage Manager: **Ed Fitzgerald**

Lighting & Production Supervisor: **Nick Rykert**

Company Manager: **Dorit Avganim**

DANCING HENRY FIVE is a Pick Up Performance Co(s) production
Produced by **Alyce Dissette**

The creation of *Dancing Henry Five* was made possible, in part, with funds from the Danspace Project's 2003-2004 Commissioning Initiative with support from The Andrew W. Mellon Foundation. The 2011 production is made possible, in part, by the National Endowment for the Arts American Masterpieces: Dance Program.

THIS PROGRAM IS ONE HOUR, NO INTERMISSION.

Program Credits

Music Composed by William Walton

Henry V: A Shakespeare Scenario narrated by Christopher Plummer Orch. of the Academy of St. Martins in the Fields, conducted by Neville Marriner (arr. Palmer)

Henry V: A Shakespeare Scenario narrated by Samuel West BBC Orchestra, conducted by Leonard Slatkin (arr. Palmer)

Henry V: Suite, London Philharmonic Orchestra, Conducted by William Walton (arr. Mathieson)

Sheep may safely graze from *The Wise Virgins* London Philharmonic, conducted by Bryden Thomas

Excerpts from film version of *HENRY V*, adapted/directed by Laurence Olivier.

Freda Jackson as Mistress Quickly

Ivy St. Helier as Alice

Renee Asherson as Princess Katherine

Laurence Olivier as King Henry V

Excerpts from Scenes from *Hamlet & Henry V* by Laurence Olivier

Additional Music: *Obal, dinlou Limouzi (La-bas dans le Limousin)* by J. Canteloube

Production Credits

Pick Up Co(s) dummies were sewn by Norma Fire for Ain Gordon's *Epic Family Epic* (2003) and rolling clothing racks and tables are from Ain and David's production of *The Family Business* (1994) and ladders were used originally in *The Firebugs* (1993) and striped cloths were designed and painted by Power Booth for *Trying Times* (1982) and *My Folks* (1984) and black/red cut out doors were from *Private Lives Of Dancers* (2002) and all signs were originally on pieces of doors we cut out and all Rugby shirts and flag bandanas were dyed and sewed by Daniel Smith (dancer in original DH5) who also dyed Power Booth's cloths that behave like ships and skirts—without asking Power—sorry, Power and metal folding chairs have been in more performances than we can name and appeared in London, Seattle and New York in Ionesco's *The Chairs* and are used in David's *Uncivil Wars/moving w/Brecht & Eisler* and in *Beginning of the End*, a work in progress based on Pirandello's *Six Characters in Search of an Author*.

DORIT AVGANIM (Company Manager) is a freelance producer based in Brooklyn. She has worked on major urban arts festivals including River to River (LMCC), Under the Radar (Public Theater), and the upcoming Season of Cambodia (2013). She also works as a producer for the theater development space IRT, for the New Georges developing writers and directors' group The Jam, and is co-founder of Neighborhood Productions, a producing entity working with emerging downtown theater artists. Originally from California, with a background in TV and film, she also continues to work on periodic commercial and industrial film projects.

MICHAEL BISHOP (Soldier) is a native of Gulfport, Ms and recent graduate of Belhaven University with a BFA in Dance. Michael has danced professionally with TALK Dance Co. under the artistic direction of Steven Wynne. He has also worked with choreographers Steve Rooks, Randall Flynn and Caleb Mitchell and toured Russia under the Messiah Project with Talk Dance Company. Michael lives in New York and is expanding his technical training and choreographic voice.

ALYCE DISSETTE (Producer) is a live performance/television/digital media producer based in New York City. She has produced and worked on staff for many productions, internationally known artists, venues, arts organizations ranging from and including former Executive Producer of the PBS national series *Alive From Off Center/Alive TV*, The Metropolitan Opera, James Turrell's Roden Crater project and she was director of one of the first digital art works competitions *New Voices, New Visions* sponsored by Paul Allen, the Voyager Co. and *WIRED Magazine* with the winners presented at the Lincoln Center Video Festival. In addition to her work with the Pick Up Co(s) she is currently

developing a performing arts production database on the web (padb.info) and serves on the Board of Directors of ODC Dance in San Francisco and the Alliance of Resident Theaters New York (A.R.T./NY)

KENDAHL FERGUSON (Soldier) is a dancer and actor born in California and raised in Japan, Panama, Georgia and Texas. He trained in dance, fitness and yoga beginning with his undergraduate studies at the University of New Hampshire and continuing his dance training in Texas and Korea while simultaneously serving in the United States Armed Services. A subsequent move to NYC led to positions in dance companies including Exit 12, and Michael Mao Dance. Kendahl Ferguson is excited to be dancing for Pick Up Performance Co(s) and for you tonight.

LAUREN FERGUSON (Soldier) received her BFA in Dance at SUNY Purchase. She has danced in works by Merce Cunningham, Jamalik, Cori Kresge, Katie Griffler and Goat Rocket Productions and performed in The Public Theater's Shakespeare In The Park Production of *All's Well That Ends Well*.

ED FITZGERALD (Production Stage Manager) has been a professional stage manager for 35 years and a member of Actors Equity for 33, working on Broadway (*Da, A Little Family Business, The Tap Dance Kid, Carrie: The Musical, The Violet Hour*), off-Broadway (Manhattan Theatre Club, *The Best of Friends, Tick, Tick... Boom*), off-off-Broadway, and in major regional theatres throughout the country (ART, ACT, Mark Taper Forum, Geffen Playhouse, BAM, Spoleto USA) and overseas (London, Berlin, Singapore, Seoul, Avignon, Strasbourg). He's been associated with David Gordon, Ain Gordon and the Pick Up Performance Co(s) for 20 years and 25 productions (more or less).

DAVID GORDON (Writer/Director/Choreographer) constructs dance & theater events for Pick Up Performance Co(s). **Commissions for directing &/or choreographing include:** Danspace Project, Dance Theater Wkshp, Dance Theater of Harlem, White Oak Dance Project, American Ballet Theater, American Repertory Theater, American Conservatory Theater, Joyce Theater, Theater For a New Audience, NY Theater Workshop, Guthrie Theater, Mark Taper Forum, Brooklyn Academy of Music, Serious Fun @ Lincoln Center, Spoleto Festival USA, Actors Studio, PBS/ WNET Great Performances, PBS/KTCA Alive TV, BBC/Channel 4, UK. **Awards include:** 2 Obies, 3 Bessies, 2 Dramalogues, 2 Guggenheims, 2 Pew Charitable Trust National Residency Grants (in both Theater & Dance) 3 NEA American Masterpiece Grants (in Dance & Theater) **Current member:** Actors Studio, Center for Creative Research. **Previous panel/chair:** NEA Dance Program. **Founding artist:** Grand Union. **Judson Church Performances. Performer:** Yvonne Rainer Co./James Waring Co.

KAREN GRAHAM (Katherine/Soldier/Assistant to Choreographer) is a dancer, choreographer and writer. She has worked with the Pick Up Performance Co(s) since 1986 as a performer and assistant to David Gordon. She has toured extensively, including with Baryshnikov's *White Oak Dance Project*, performing in the work of Lar Lubovitch and Mark Morris. She returned to White Oak as Assistant to Mr. Gordon on the construction of *PASTFORWARD*. As a guest performer in plays and musicals, she has appeared at the Guthrie Theater, American Repertory Theater and the Mark Taper Forum. Ms. Graham's choreography, which often incorporates her writing, has been produced and presented at Movement Research at Judson Church, Dance Theater Workshop, University of Illinois/UC and numerous times at

Danspace Project. She has taught technique and repertory at several universities, including CalArts, University of Illinois and Hartford University. She has appeared in short and feature films, including John Turturro's *Romance & Cigarettes*. She choreographed her first short film in collaboration with artist Pierre St-Jacques for his project *Make Believe*. Ms. Graham is the recipient of a New York Dance and Performance Award for Sustained Achievement.

ROBERT LA FOSSE (Henry V) performed with American Ballet Theatre as a principal dancer for six years. In 1986, he was invited by Jerome Robbins to join the New York City Ballet as a principal dancer. Throughout his career he has danced leading roles in many of the full-length classical ballets, including the U.S. premiere of Sir Kenneth MacMillan's *Romeo and Juliet*. He has performed in works created by many choreographers including George Balanchine, Jerome Robbins, Anthony Tudor, Merce Cunningham, Sir Kenneth MacMillan, Sir Frederick Ashton, Twyla Tharp, and Paul Taylor. Mr. La Fosse has also starred in the Broadway productions of Bob Fosse's *Dancin'* and in Jerome Robbins' *Broadway*, for which he received a Tony Award nomination for Best Actor. Some of his television appearances include: '*American Ballet Theatre in San Francisco*', Twyla Tharp's *Push Comes to Shove*, and the 'Live From Lincoln Center' telecast of 'Ray Charles in concert with the New York City Ballet'. He appeared as Dr. Stahlbaum in the film version of George Balanchine's *The Nutcracker*.

In addition to performing, Mr. La Fosse is also a choreographer. He has created over 100 works for Ballet, Broadway, Opera, Film and Television. The New York City Ballet has performed 10 of his ballets. In 1987 he wrote his autobiography entitled *Nothing to Hide*.

OMAGBITSE OMAGBEMI (Soldier/Mistress Quickly) received her BFA in dance at Montclair State University. She has performed nationally and internationally with Kevin Wynn Collection, Sean Curran Company, Shapiro & Smith Dance, Urban Bush Women, Risa Jaraslow, Barbara Mahler, Neta Palvermaher, Pearson/Widrig Dance, Gerald Casel Dance, Bill Young, Jeremy Nelson, David Thomson, Keely Garfield, Wally Cardona, and Ralph Lemon.

ALESSANDRO PELLICANI (Soldier) began his career as an Entertainment Director in the tourism industry for various luxury travel companies in Italy and Egypt. Deciding to take his career to the next level he moved to London and studied under the tutelage of Christopher Huggins, Roberto Salaorni, Stefano Vagnoli, Silvio Oddi, Arturo Michisanti, Paul Henry, and others. He is best known for his work on Italian national television R.A.I. as a principal dancer and for *Studio 54 The Musical* where he was assistant choreographer. He was also asked to dance a tribute for Pope John Paul II. Alessandro's career took him all over the world working for productions of Oklahoma, Music Star, Song and Dance and Prix Walo. He has been a guest teacher for various companies and dance schools in Italy, Spain, and Switzerland, as well as Florida International University and the University of Miami. Most recently Alessandro choreographed a Florida production of Cy Coleman's *The Life* and completed a commercial with Dita Von Teese for Cointreau Liquors. He's now choreographing various projects in NYC, including the benefit OceanSpirit, for the preservation of our oceans. Alessandro is proud to be a member of SDC (stage director and choreographer society) and he just finished work as Assistant Director to David Saint for the world premier production of *Creating Claire* by TONY AWARD winner Joe Di Pietro.

NICK RYCKERT (Lighting & Production Supervisor) is thrilled to be working for the first time with Pick Up Performance Co(s) on this production of *Dancing Henry Five*. Nick is a New York based lighting designer originally from the Washington, DC area. His recent design credits include: *American Tall Tales* (Compass Players, NY) *Beyond Therapy* (Acorn Theater, MI); *Tosca e le Altre Due* (Kairos Italy Theater, NY); *Hamlet, A Body of Water, Crimes of the Heart* (Firebelly Productions, VA); *Rabbit Hole* (Tipping Point Theater, MI). Associate Lighting Design: *The Wind-up Bird Chronicles, Spy Garbo* (Laura Mroczkowski) Assistant Lighting Design: *Picasso's Closet* (Martha Mountain); *Open the Door, Virginia!* (Allen Lee Hughes). Nick is currently the resident lighting designer for the Kirov Academy of Ballet, and the Annual National Capital Area Cappies Awards Gala at the Kennedy Center Concert Hall.

VALDA SETTERFIELD (Chorus #2/Falstaff/Alice, Lady in Waiting) British born dancer/actor, in pantomimes & w/Ballet Rambert before emigrating to US. Appeared w/ James Waring, Katherine Litz, Robert Wilson, Richard Foreman, JoAnne Akalaitis, Judson performances w/David Gordon & w/Merce Cunningham for 10 yrs. Costarred w/Baryshnikov (PBS) in *Made in USA*, guest artist w/Rambert co, played Duchamp in *Mysteries & What's So Funny?* Toured Europe/Japan w/*White Oak Dance Project*. Played herself in *Art, Life & Show Biz* by her son Ain Gordon. Appeared in films of Yvonne Rainer, Brian de Palma & in Woody Allen's *Mighty Aphrodite & Everyone Says I Love You* choreographed by Graziella Danielle. Performed @ British Dance Umbrella 25th anniversary. Played Wife in Ionesco's *The Chairs* @ London's Barbican & BAM (US). Two NY Bessies (Dance & Performance Award)

for outstanding achievement. Currently w/ Paradigm & Boris Charnatz' *50 Ans de Dance* & in Gordon's *Uncivil Wars: moving w/ Brecht & Eisler* as Brecht.

JENNIFER TIPTON (Lighting Designer) is well known for her work in dance, theater and opera. Her recent work in dance includes Paul Taylor's *The Uncommitted* and Alexei Ratmansky's *The Nutcracker* for American Ballet Theater. Her recent work in theater includes the Wooster Group's version of Tennessee Williams' *Vieux Carre* at the Baryshnikov Arts Center and Ingmar Bergman's *Autumn Sonata* directed by Robert Woodruff at the Yale Repertory Theater. Her most recent work in opera includes Gounod's *Romeo et Juliette* directed by Bart Sher at La Scala and *La Clemenza Di Tito* directed by David McVicar at the Festival in Aix-en Provence. Ms. Tipton teaches lighting at the Yale School of Drama. Among many awards she is the recipient of the Dorothy and Lillian Gish Prize in 2001 and the Jerome Robbins Prize in 2003. In 2008 she became a United States Artist "Gracie" Fellow and a MacArthur Fellow.

The Dance Center Production Crew

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About the Company

The Pick Up Performance Co. Inc. (producer) was founded in 1971 and incorporated in 1978 to facilitate projects by David Gordon, the company was expanded in 1992 to include projects by Ain Gordon, and subsequently renamed **The Pick Up Performance Co(s)** in recognition of the plural artistic leadership with individual yearly projects. From his seminal beginnings as a founding artist in the Judson Dance Theater, David Gordon has purposefully examined and expanded the line between theater and dance and pioneered the use of text and textual narrative in movement work. In this early work Gordon not only presaged his later writing and directing for the stage but also predated the live theater from which came to be known as "performance art." Cementing his dual status as a dance and theater artist, Gordon was awarded a Pew Charitable Trust National Dance Residency grant and National Theater Residency grant in successive years. In 1992, Ain Gordon (David Gordon's son) joined the company as Co-Director. Starting with his first work in 1983, Ain Gordon found his roots in the performance art world his father helped to create and by the late 1980's he was producing and touring his work nationally. In 1987 Ain Gordon was awarded support from National Endowment's inaugural round of "New Forms" grants—designed specifically for artists who defied clear classification. By 1992, Ain Gordon began a move toward a more continuous emphasis on text-based theater or playwriting. In 1993, Ain Gordon and David Gordon collaborated on *The Family Business* (as writers, directors, and performers) and received an OBIE for their work. In recent years, at the invitation of Mikhail Baryshnikov, David Gordon directed, choreographed and wrote narration for a tribute to and revival of dance/theater work from the Judson Church era that toured nationally and internationally. His work has also been recently seen at the Joyce Theater, The Actor's Studio, the Barbican in London, On the Boards in Seattle, the Brooklyn Academy of Music Next Wave Festival at the Harvey and Danspace Project at St. Mark's Church.

www.pickupperformance.org

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The Dance Center is a member of the American College Dance Festival, Association of Performing Arts Presenters, Chicago Cultural Institutions Community Outreach Network, Dance/USA, Illinois Alliance for Arts and Education, The League of Chicago Theatres, National Dance Educators Association, and the United States Institute of Theater Technology. The Dance Center is a Founding Member of the Music and Dance Theater Chicago, Inc.

EXPERIENCE THE WORLD THROUGH DANCE

the dance center



Cloud Gate Dance Theatre of Taiwan

October 28 & 29, 2011 * 8:00pm
at the Harris Theater, 205 E. Randolph Drive

"Dancers of the Cloud Gate
company possess a control
and articulation that verge
on the superhuman"

CHICAGO SUN-TIMES

Steeped in tai chi, meditation, Chinese opera movement, modern dance and ballet, Cloud Gate Dance Theatre of Taiwan returns to Chicago with *Water Stains on the Wall*, a seductive and metaphorically rich continuation of artistic director Lin Hwai-min's choreographic exploration of the beauty and aesthetics of calligraphy.

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COLUM.EDU/DANCECENTER

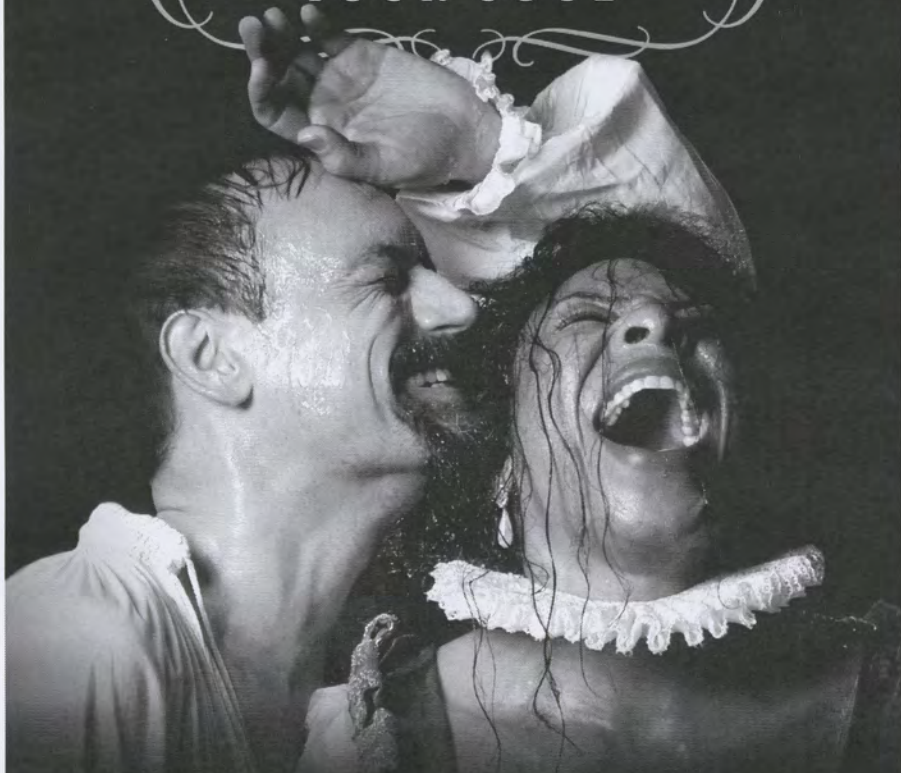
OTHER EVENTS
DanceMasters Class
Pre-Performance Talks
with Lin Hwai-Min
Familydance Matinee

Columbia
COLLEGE CHICAGO

Water Stains on the Wall, photo by LIU Chen-hsiang

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About The Dance Center

THE DANCE CENTER OF COLUMBIA COLLEGE CHICAGO
is comprised of two integrated components:

- 1) **THE ACADEMIC PROGRAM**—Chicago's only complete instructional program leading to a Bachelor of Arts or Bachelor of Fine Arts degree in dance.
- 2) **PUBLIC PROGRAMMING**—Chicago's leading presenter of contemporary dance of national and international significance, augmented by an extensive educational and community outreach program. The integration of these programs provides Dance Center students with opportunities to interact and learn from visiting guest artists, and provides opportunities for the involvement of thousands of Chicago-area residents in Dance Center activities.



Photo by Andreas Larsson

THE ACADEMIC PROGRAM

The Dance Department of The School of Fine and Performing Arts at Columbia College Chicago offers a Bachelor of Arts and a Bachelor of Fine Arts degree with a major in dance. The curriculum focuses on developing skill, personal voice, and maturity in the dance artist—as dancer, choreographer, and teacher. The Dance Center's faculty is comprised of working artists and guest artist teachers from all over the world.

PUBLIC PROGRAMMING

Since 1974, The Dance Center has gained national recognition as one of the pre-eminent presenters of contemporary dance in the Midwest. The Dance Center remains committed to bringing the best in dance artistry to an ever-expanding Chicago audience. Public programming at The Dance Center includes:

- » The presentation of the best international, national and Chicago-based dance artists
- » More than 30 performances and approximately 80 educational and community-based activities
- » Partnerships with other presenting organizations including: the Chicago Cultural Center, the Harris Theater for Music and Dance, the Chicago Dancemakers Forum, The DuSable Museum of African American History, The Old Town School of Folk Music, The Museum of Contemporary Art Chicago, Links Hall and Music and Dance Theatre Chicago, Inc..

The Dance Center is committed to making a significant contribution to Chicago's cultural vitality. Artists whose work is presented by The Dance Center participate in residency activities, which engage diverse communities in educational and outreach programs. Through these programs, The Dance Center seeks to:

- » Expand the appreciation and understanding of contemporary dance
- » Contribute to the health of Chicago communities

The Dance Center's 2011–2012 Season features a wide range of local, national and international leading contemporary dance artists.

**FOR MORE INFORMATION ABOUT ANY OF OUR PROGRAMS, OR TO REQUEST
A BROCHURE, CALL 312 369 8300 OR VISIT COLUM.EDU/DANCECENTER**

CLOUD GATE DANCE THEATRE OF TAIWAN

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PRESENTED BY THE DANCE CENTER AT HARRIS THEATER,
205 E. RANDOLPH AVENUE

 HARRIS THEATER

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