

THE KITCHEN PRESENTS

VOILÀ



April 3, 4, 5, & 6, 1997 @ 8PM

Deborah Hay will read her libretto at 10:00pm, after
the Saturday night performance.

Open to the public & free of charge

The Kitchen

512 West 19th Street, New York, NY 10011

(212)255.5793

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This list reflects gifts received as of March 25, 1997

Immediately following the premiere of **Voilà**, in November 1995 in Austin, Texas, I wrote a 15-page prose score for it. Several weeks later I sent copies of the libretto to two dance artists, Scott Heron, in New York City and Grace Mi-He Lee, in Philadelphia. As former students both exhibited an innate understanding of my work, i.e. they laughed out loud a lot.

Scott has never seen **Voilà**. Grace saw it once in a practice session two months before it was premiered. Aside from the score we share the same performance meditation practice that guides our attention for this dance. Sue Poulin worked separately with each of us. She is the only artist to know all three pieces.

I hope that tonight's performance will stimulate thoughts about the past, present, and future of choreography, dance documentation and dance transmission.

Signed copies of the libretto can be purchased in the lobby.

Program Order  
Thursday & Saturday: Grace, Deborah, Scott  
Friday & Sunday: Scott, Deborah, Grace

|                               |                   |
|-------------------------------|-------------------|
| <b>Voilà</b> (1995)           |                   |
| choreography and performance: | Deborah Hay       |
| lighting:                     | Sue Poulin        |
| costume:                      | Angeles Romero    |
| costume reconstruction:       | Susan Norwood     |
| set construction:             | Brian Bacchiocchi |

**Voilà** was inspired by *my heart*, a dance performed by seventeen trained and untrained dancers in Austin, Texas. Hay choreographed *my heart* during a four month movement/performance workshop *Playing Awake* 1995.

**DEBORAH HAY** was born in Brooklyn in 1941. She was a founding member of the Judson Dance Theater, one of the most radical and explosive art movements in this century. In 1964 she danced with the Merce Cunningham Dance Company.

Hay left New York in 1970 to live in a community in northern Vermont. Her daughter Savannah was born one year later. It was here that she began to follow a rigorous daily movement practice which continues to inform her as a student, teacher, and performer. She created a series of Ten Circle Dances, which did not have public performance as a goal. Her book, *Moving through the Universe in Bare Feet*, Swallow Press, 1975, is a collection of these simple dances.

In 1976 she moved to Austin, Texas, and began performing as a solo artist for the first time. Since 1980 she has conducted fifteen annual large group workshops, each lasts four months and culminates in public performances. The group dances become the fabric for her solo performance repertory. Her book *Lamb at the Alter: The Story of a Dance*, Duke University Press, 1994, documents this unique creative process.

Deborah received a 1983 Guggenheim Fellowship in Choreography and was awarded numerous National Endowment for the Arts Choreography Fellowships. Most recently, she was awarded a Rockefeller Foundation Bellagio Fellowship and a month's artist-in-residence at the Djerassi Foundation in Woodside, California in collaboration with Tré Arenz, sculptor. She tours extensively as a solo performer and teacher. Her writings appear in *The Dream Review*, *Contact Quarterly*, *Movement Research Journal*, and the *Performance Art Journal*. She is currently at work on her third book, *My Body, The Buddhist*.

**Special thanks to:**

National Endowment for the Arts Dance Program  
Jana Haimsohn, for providing living space for Hay in New York City  
Michael Glicker, for providing Hay with solo performance practice space in Austin, Texas

This performance is made possible in part by a choreography fellowship from the National Endowment for the Arts Dance Program.

PLEASE NOTE: April 7-11 Hay is conducting a choreography workshop at Movement research. It meets 12:30 - 3:30 PM, M-F, showing Friday 4 PM. For information call 477-6635

*This performance is made possible with public funds from the New York State Council on the Arts, a State Agency and The Harkness Foundation for Dance.*

**SCOTT HERON**

**Voilà**

choreography: Deborah Hay  
performance, costume, set: Scott Heron  
lighting: Sue Poulin

Thanks to Steve Paxton, Frauka Haveman, Chris Cochrane, and Paul Langland for free rehearsal space in Vermont, Berlin and NYC, and University Settlement House and the Matzoh Factory for showings of Voilà. Thanks also to Neil, The Kitchen, Deborah, Grace, Sue, Millie, Tina and Kitty Boy.

SCOTT HERON has been studying and performing at various times with Deborah Hay for 13 years. He participated in three of her large group workshops in Austin and appeared in many of her productions including "The Man Who Grew Common in Wisdom," "Performance in Three Parts," "Tasting the Blaze," "Lamb, lamb, lamb, lamb...," and "Voilà."

Since 1986 he has lived and worked in New York. His dances have been presented all over town, most recently at P.S. 122 where he performed "The Goat Story." He has worked with many other choreographers including Jennifer Monson, Yvonne Meier, Barbara Hofrenning, Sarah East Johnson, Cathy Weis, Paul Langland, Mia Lawrence and Linda Austin. He is a juggler, rope walker and founding member of Circus Amok.

SUSANNE POULIN has been designing lighting and causing small electrical fires since 1975. Her exploits have sent her around the world and into many different venues. She has collaborated on works by photographers and film makers, and occasionally animals. She is currently embroiled in two different digital multimedia projects: one with performer Salley May, and one with painter Winston Roeth. She received a 1990 Bessie award for lighting.

GRACE MI-HE LEE

*Voilà*

choreography:

staging, set and performance:

costume:

lighting:

Deborah Hay

Grace Mi-He Lee

Samantha Hill and

Grace Mi-He Lee

Sue Poulin

GRACE MI-HE LEE is an independent choreographer and performer who was born in 1967 in Petersburg, Virginia, the first in her family ever born outside of the Korean peninsula. Growing up on Long Island, she studied ballet and piano and enjoyed a brief career as a figure skater. She earned a B.A. summa cum laude in Dance and Sociology at Wesleyan University, where she studied composition with Susan Foster and Alvin Lucier. From 1992-1995 she lived in Austin, Texas, where she participated in two consecutive Large Group Workshops with Deborah Hay and created and produced her own work with support from a 1993-94 New Forms Regional Initiatives Grant (NFRIG), The Texas Commission on the Arts, and The City of Austin. Excerpts from her evening-length solo performance *Beastie Girl* have been presented by Movement Research at Judson Church (NY), *Diverse Works* (Houston), *Jump Start Performance Co.* (San Antonio), *Dance Umbrella* (Austin), *The Women's Theater Festival at the Painted Bride* (Philadelphia), and in its entirety at P.S. 122 (NY). In Philadelphia, where she now lives, Grace is currently an Artist in Residence at the Community Education Center and a Future Faculty Fellow at Temple University, where she will complete a MFA in Dance in 1998.

"I have approached *Voilà* as an absurd epic Western, in the spirit of John Ford and Akira Kurosawa, in which I get to play all of the parts: protagonist, villain, cameos, etc., as well as features of the landscape itself.

Thanks to Deborah, Scott and Sue for playing along(side)."

SAMANTHA HILL is a graduate of the Fashion Institute of Technology. Based in Philadelphia, she works with the Philadelphia Opera Company and many modern dance choreographers, such as Melanie Stewart, Asimina Chremos and Kat Livingston. This is her first project with Grace.

THE KITCHEN GRATEFULLY ACKNOWLEDGES THE SUPPORT OF THE FOLLOWING  
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The Kitchen would like to thank Jennifer Tipton for her gift of the first floor repertory light plot.