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The Kitchen presents

Lucinda Childs: Solos

April 3-6, 10-13, 17-20 at 8 pm

UNDERWATER (from *White Raven*, An Opera in Five Acts
by Philip Glass and Robert Wilson, 1998)

Performed by **Lucinda Childs** (in the role of the writer)
with **Johanna Hegenscheidt** (in the role of the sea monster)

Lighting: **Robert Wilson and Heinrich Brunke**

Libretto: **Luisa Costa Gomes**

Costumes: **Moidele Bickel**

Set design adaptation: **Stephanie Engeln**

Lighting adaptation: **Pat Dignan**

(Duration: 14 minutes)

Music © 1991, Dunvagen Music Publishers, Inc.

-----PAUSE-----

DANCE #4 (From *Dance*, 1979)

Choreographed and performed by **Lucinda Childs**

Music: **Philip Glass**, *Dance #4*, 1979

Film/décor: **Sol LeWitt**

Lighting: **Pat Dignan**

Costume: **A. Christina Giannini**

(Duration: 14 minutes)

The score for the original production of *Dance* was recorded by
The Philip Glass Ensemble, © 1979, Dunvagen Music Publishers, Inc.

-----INTERMISSION-----

DESCRIPTION (OF A DESCRIPTION) (2000) (US Premiere)

Choreographed and performed by **Lucinda Childs**

Text: **Susan Sontag**, *Description (of a Description)*, 1987

Music: **Hans Peter Kuhn**, *Description (of a Description)*, 2000

Lighting: **Hans Peter Kuhn and Pat Dignan**

Original set design: **Hans Peter Kuhn and Mathias Hofman/Mediapool**

Costume: **Gabriel Berry**

Design adaptation: **Jonathan Belcher**

(Duration: 18 minutes)

Co-production of Festival International Montpellier Danse; Im Puls Tanz, Vienna;
Hebbel Theater, Berlin; and the Lucinda Childs Dance Foundation.

Solos is a co-production between The Kitchen and Lucinda Childs Dance Foundation.

The taking of photographs or videotapes is strictly prohibited.

These performances have been possible in part through support from the Shirley C. Burden Charitable Lead Trust, The Robison Foundation, and many generous individuals.

THE LUCINDA CHILDS DANCE FOUNDATION, a not-for-profit corporation registered in New York State, is located at 541 Broadway, New York, NY 10012, USA; Telephone/Fax: (212) 431-7599.

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Production Coordinator: Amy Santos
Assistant Lighting Designer: Mike Riggs

Bios

Lucinda Childs 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, Ms. Childs collaborated with Robert Wilson and Philip Glass on the opera *Einstein on the Beach*, participating as leading performer and choreographer. She also took part in the 1984 and 1992 revivals at the Brooklyn Academy of Music. During 1977-78, Ms. Childs performed opposite Wilson in his two-act play, *I Was Sitting On My Patio This Guy Appeared I Thought I Was Hallucinating*, and during 1987-88 she appeared in Wilson's production of Heiner Muller's *Quartett* at the American Repertory Theatre, in Cambridge, Massachusetts. In 1996-97, she appeared in Wilson's production of *La Maladie de la Mort* by Marguerite Duras, opposite the French actor, Michel Piccoli, and most recently in Philip Glass and Robert Wilson's opera *White Raven*, which was presented last summer at the New York State Theatre as part of the Lincoln Center Summer Festival, 2001.

Since 1979, Ms. Childs has collaborated with a number of composers and designers, including John Adams and Frank Gehry, on a series of large-scale productions. The first of these was *Dance*, choreographed in 1979 with music by Philip Glass and a film/decor by Sol LeWitt, for which Ms. Childs was awarded a Guggenheim Fellowship. Since 1981, Ms. Childs has received a number of commissions from major ballet companies. These include the Paris Opéra Ballet, Pacific Northwest Ballet, Berlin Opera Ballet, Lyon Opéra Ballet, Rambert Dance Company, Bayerisches Staatsballett, Les Ballets de Monte Carlo, and Baryshnikov's White Oak Dance project.

In 1992, Ms. Childs choreographed Richard Strauss's *Salome*, and in 1999, Verdi's *Macbeth* for the Scottish Opera. In 1995, Ms. Childs directed her first opera, Mozart's *Zaide*, for La Monnaie in Brussels. In 1996, Ms. Childs was appointed in France to the rank of Officier dans l'Ordre des Arts et des Lettres. Last year, her company celebrated its 25th Anniversary at The Brooklyn Academy of Music presenting *Parcours*, for which Ms. Childs received a Bessie Award for "sustained achievement." This fall, Ms. Childs will be directing Gluck's *Orfeo and Euridice* for the Scottish Opera.

Luisa Costa Gomes (Libretto, *Underwater*) was born in 1954 and graduated from Lisbon University with a degree in philosophy. She made her literary debut in the 1980s with *Treze Contos de Sobressalto* and since then has been active in a wide variety of areas, including translation; reviewing novels, essays, and philosophy; publishing articles in many newspapers and magazines; and writing and hosting radio programs about philosophy, books, and writers. Gomes received grants for writing fiction in 1989 and 2000 and taught creative writing from 1995 to 2000 at Lisbon's Lusfana University. She is director and editor of *Ficções*, the only Portuguese short-story magazine. She has been awarded the National Prize for Short Stories of the Associação Portuguesa de Escritores (1998), the Lisbon City Hall Award for Theatre (1996), and the Prize D. Dinis of Casa de Mateus for Best Novel (1988), among other prizes.

Pat Dignan (Lighting Design) has designed for the Lucinda Childs Dance Company since 1995. Other dance design credits include numerous pieces for Yoshiko Chuma, most recently *p=3.14... 100% Natural Fiber* by Blondell Cummings for Philadanco, and many ballets for Karole Armitage with the Armitage Ballet, Ballets de Monte Carlo, the MaggioDanza Festival, the Berlin Deutsches Oper, Charleroi/Danses, *The Predator's Ball* at BAM, and *Hucksters of the Soul* in Bobigny. Pat also designs for many regional and Off Broadway theatre companies.

Stephanie Engeln (Set adaptation, *Underwater*) was born in Germany. Having studied interior architecture and design she worked as an assistant set designer at the Schauspiel Frankfurt in 1989 when she met Robert Wilson. For many years she has worked with Mr. Wilson as associate set designer on numerous productions in the field of opera and theater as well as installations and exhibitions. The opera projects have included *Madama Butterfly* (Opéra Bastille, Paris), *Hanjo/Hagoromo-Dittico Giapponese* (Maggio Musicale, Firenze), *Oedipus Rex* (Théâtre du Châtelet, Paris), *Pelleas et Melisande* (Opéra Garnier, Paris), *Lohengrin* (Metropolitan Opera, NY) and *White Raven* (Lisbon, Madrid, New York). The exhibitions have included *Magical Garden*, Orangerie Herrenhausen, Germany, *Giorgio Armani*, Guggenheim Museum, New York and Bilbao. Further, she has worked with the German artist Gabriele Henkel on numerous installations and photography books. Working also as interior designer she created the interiors of a luxury hotel Fort Rajwada in Jaisalmer, India.

Born in Baltimore, Maryland, **Philip Glass** (Composer, *Underwater* and *Dance #4*) began his training early by beginning music lessons at age six and taking up the flute at age eight. He later enrolled at the University of Chicago at the age of 15. Determined to become a composer, he moved to New York after graduation and attended the Juilliard School. At age 23, he moved to Paris and spent two years of intensive study under Nadia Boulanger. In Paris, Glass was hired to transcribe Ravi Shankar's Indian music into Western notation. In discovering Indian Music, Glass returned to New York and began applying eastern techniques to his own music. By 1976, he had composed a large collection of new music, culminating in *Music in Twelve Parts*, followed by the landmark opera, *Einstein on the Beach*, that he created with Robert Wilson. Since *Einstein*, Glass's repertoire includes music for opera, dance, theater, chamber ensemble, symphonic works and film. Recently he received an Academy Award nomination for his work on Martin Scorsese's *Kundun*. Premieres scheduled for 2002 include *Symphony No. 6 (Plutonian Ode)* with text by Allen Ginsberg, commissioned by Carnegie Hall to commemorate Philip Glass's 65th birthday, and the opera *Galileo, Galilei*, directed by Mary Zimmerman, commissioned by the Goodman Theater in Chicago.

Johanna Hegenscheidt (*Sea Monster, Underwater*) most recently performed with Michaela Fuenfhausen at the Akademie der Kuenste in Berlin. Among others, she has worked with Robert Wilson, Gina Gibney and Lise Brenner in New York and Michael Simon, Gitta Barthel and as assistant to the choreographer Urs Dietrich in Germany. She received her training at the Lola-Rogge-Schule in Hamburg, the School for Laban Movement Analysis and the Klein-Mahler-School of Dance in New York. Ms. Hegenscheidt is an original member of the cast of *White Raven* at Lincoln Center Festival 2001.

Composer and artist **Hans Peter Kuhn** (Composer, Set and Lighting Designer, *Description (of a Description)*) is best known in this country for his collaborations with Robert Wilson for over 30 productions, of which many were also shown in New York (*The Golden Windows, Dr. Faustus Lights the Lights, Hamlet--a monologue*). For their collaborative installation *Memory Loss* they received a Golden Lion at the Venice Biennale 1993. He has created music and in some cases set and lighting for dancers Laurie Booth, Dana Reitz, Suzushi Hanayagi, Junko Wada and Sasha Waltz. He received a Bessie Award for the music of the 1989 production of *Suspect Terrain* with Dana Reitz and others. Since the early eighties Kuhn has created site specific sound and light installations. In 1996 he showed *The Pier* on Pier 26 on the lower west side of Manhattan. His artwork is shown worldwide, in many museums and galleries including the Museum of Fine Arts, Boston; Contemporary Arts Museum, Houston; San Francisco Museum of Modern Art; Centre Pompidou, Paris; PS 1, New York; Biennale, Venice; Irish Museum of Modern Art, Dublin; Neue Nationalgalerie, Berlin; Seattle Art Museum; and Mattress Factory, Pittsburgh.

Sol LeWitt (Film/Decor, *Dance #4* from *Dance*, 1979) was born in Hartford, Connecticut in 1928. He received a Bachelor of Fine Arts degree from Syracuse University in 1949. His first solo exhibition was in 1965 at the John Daniels Gallery in New York. Throughout his vast career, he has been featured in many international showings that have documented the progression of contemporary art, as well as numerous solo showings, all of which have established Mr. LeWitt as a major force in visual and conceptual art for this generation. Solo exhibitions include: The Museum of Modern Art, New York, 1978-79 (traveled); Stedelijk Museum, Amsterdam, 1984; Hirschorn Museum and Sculpture Garden, 1987; Spoleto Festival USA, 1989. Group shows include: The Museum of Contemporary Art, Los Angeles, 1983; Whitney Museum of American Art, New York, 1984 (traveled); Musée d'Art Moderne, Ville de Paris, 1989; National Museum of American Art/Smithsonian Institution, Washington, DC, 1991-93; and Museum of Modern Art, New York, 1992. In 1979, Mr. LeWitt collaborated with Lucinda Childs on the performance piece *Dance*, which has toured Europe, South America, and the United States. *Mayday*, premiered during the Lucinda Childs Dance Company's 15th anniversary season in 1989, was also created in collaboration with Ms. Childs.

Susan Sontag (*Text, Description (of a Description)*, 1987) is one of America's best known and most admired writers. Among her books---which are translated in twenty-eight languages---are four novels: *The Benefactor*, *Death Kit*, *The Volcano Lover* and *In America*, which won the 2000 National Book Award for fiction. She has also published a collection of stories, *I, etcetera*; several plays, including *Alice in Bed*; and seven books of essays, among them *On Photography*, which won the National Book Critics Circle Prize for criticism, and *Where the Stress Falls*, which was published in October 2001. Ms. Sontag has written and directed four feature-length films, and has also directed plays in the United States and Europe, most recently a production of Beckett's *Waiting for Godot* in besieged Sarajevo. From 1990 to 1995 she held a fellowship from the MacArthur Foundation. In 2001 she received the Jerusalem Prize for the body of her work.

A native of Waco, Texas, **Robert Wilson** (*Direction, Design, and Lighting Design, Underwater*) was educated at the University of Texas and Brooklyn's Pratt Institute. By the late 1960s he was acknowledged as one of the leading figures in Manhattan's avant-garde theater. Working with his Byrd Hoffman School of Byrds he developed widely-acclaimed pieces such as *Deafman Gance* (1970) and *The Life and Times of Joseph Stalin* (1973). His 1976 opera *Einstein on the Beach*, written with composer Philip Glass, achieved world-wide acclaim and altered conventional perceptions of opera as an art form. Throughout the world Wilson has staged both original works and productions from the traditional repertoire. Wilson's most recent works include a new production of Wagner's *Lohengrin* at the Metropolitan Opera, a musical theater collaboration with Lou Reed based on the writings of Edgar Allan Poe, titled *POetry*, an adaptation of Strindberg's *Dream Play* for the Stockholm Stadtsteater, and a new musical production of Büchner's *Woyzeck*, with music and lyrics by Tom Waits. He is currently working on the complete Wagner Ring cycle for the Zürich Opera. His numerous awards and honors include an Obie award for direction (1986), the German Theater Critics award for Best Production of the Year (1990), the Golden Lion for sculpture from the Venice Biennale (1993), the third Dorothy and Lillian Gish Prize for lifetime achievement (1996), the Premio Europa award from Taormina Arte (1997), membership in the American Academy of Arts and Letters (2000), and the National Design Award (2001).

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