

INTERNATIONALES
**SOMMER
FESTIVAL**
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LUCINDA CHILDS DANCE COMPANY

FOUR NEW WORKS

MI 07.08. / DO 08.08. / FR 09.08. / SA 10.08. 20:15 + SO 11.08. 18:00

K6, appr. 70min

WORLD PREMIERE

// Tip: a visually stunning choreography of hypnotic power //

SAÏDO LEHLOUH

TÉMOIN

MI-14.8. - FR-16.8. / K6

One of Europe's currently most exciting choreographers creates a planetary, circular dance piece with 20 dancers and scraps of memories from 90s hip-hop.

PROGRAMM

ACTUS

Duett zu „Actus Tragicus“ (BWV 106) von Johann Sebastian Bach in einer Aufnahme von Takahashi | Lehmann.

GERANIUM '64

Solo von und mit Lucinda Childs, basierend auf Childs' Solo „Geranium“ (1965), mit einer multimedialen Arbeit von Anri Sala:

„For Geranium“ (featuring a radio broadcast of the NFL Championship Game between Cleveland Browns and Baltimore Colts, 1964), 2024.

TIMELINE

Choreografie für Ensemble zu einer Komposition von Hildur Guðnadóttir.

INTERLUDE: „Lyrical Music“ aus „Unfamiliar Weapon OST“ von Anton Batagov.

DISTANT FIGURE

Choreografie für Ensemble zur Komposition "Distant Figure (Passacaglia for Solo Piano)" von Philip Glass, mit Anton Batagov am Piano.

LUCINDA CHILDS

im Gespräch mit András Siebold (English version below)

*Lucinda, Dein Name ist bis heute mit dem legendären Judson Dance Theater der 1960er Jahre verbunden, das aus einer Gruppe von Künstler*innen bestand, die an Gottesdienst freien Tagen in der Judson Memorial Church in Manhattan choreografisch arbeiteten. Wusstest du damals, dass du Tanzgeschichte schreiben würdest?*

Nein, nicht wirklich. Wir waren einfach sehr im Jetzt involviert. Aber natürlich war es erstaunlich, dass Jasper Johns, John Cage und so viele andere Künstler mitmachten. Robert Morris und Robert Rauschenberg schufen Stücke, und wir alle traten an verschiedenen Abenden gemeinsam auf. Alle Aufführungen in der Judson waren kostenlos und für alle zugänglich; man musste nur reservieren, weil die Kapazität der Kirche begrenzt war.

Die Artists des Judson Dance Theater, wie Trisha Brown, Yvonne Rainer und du selbst, wurden bekannt dafür, die künstlichen Ausdrucksformen und theatralen Konventionen des Tanzes abzulehnen und alltägliche Bewegungen wie Gehen und Laufen zu integrieren.

Es ist ähnlich wie der Wunsch eines Bildhauers, aus dem Rahmen herauszutreten; es ist eine konzeptionelle Idee. Wir wurden von Merce Cunningham beeinflusst und haben die Ideen von John Cage bis zum Maximum ausgeweitet. Wir haben das Vokabular des Tanzes erweitert, um Bewegungen einzubeziehen, die nicht mit traditionellem Tanz assoziiert werden, wie Fußgänger- und Sportbewegungen.

Wie in deinem Stück „Street Dance“ (1964), einer subtilen Interaktion mit der geschäftigen Stadt, bei der das Publikum aus einem Loftfenster in Manhattan zuschaute. „Geranium“ (1965) wiederum bezog sich auf ein legendäres Fußballspiel-Finale. Dieses Stück ist nun auch die Grundlage für deine Zusammenarbeit mit Anri Sala.

Ja, es ist das erste Mal, dass ich es wieder aufnehme. Ich beziehe mich auf einen von vier Teilen der Arbeit, in dem ich mich ursprünglich mit einer Kette und einem Schloss ans Ende einer Hängematte angekettet habe und in einem halbkreisförmigen Bogen bewegte, während ich die Aktion eines Läufers, der rennt, um den Ball zu fangen, der ihn zurückwirft, und hinfällt, in Zeitlupe ausführte. Für die Klangkomposition habe ich eine Radioübertragung des NFL-Meisterschaftsspiels zwischen den Cleveland Browns und den Baltimore Colts bearbeitet. Die Underdogs aus Cleveland haben unerwartet gewonnen. Man

konnte schreckliche Enttäuschung hören, weil Johnny Unitas, der Superstar aus Baltimore, im gesamten Spiel nichts erreichte. Keine Tore, aber viele Beschreibungen der Bewegung, das Zusammenstoßen, Fallen, Ausstrecken – all diese wunderbaren Bewegungsanweisungen, die ich in den Zeitlupenabschnitt integriert habe.

Man kann diese Radioübertragung auch in dem neuen Stück hören, für das Anri Sala eine kongeniale Bühnenerweiterung geschaffen hat: aus Licht und einer Projektionswand, auf die eine Wand aus dem Kunsthaus Bregenz projiziert wird, auf wiederum wolkige Bilder des Originalspiels erscheinen, wie Erinnerungen. Die Bilder reagieren auf deine Stimme und werden untermalt von Salas Neukomposition von Schönbergs „Verklärte Nacht“, die eine Bewegung der Töne durch den Raum nachahmt.

Wir treffen mit zwei feststehenden Konzepten aufeinander: seiner schönen Wandkomposition, basierend auf seinem Stück „Day Still Night Again“ (2021), und meinem Stück „Geranium“. Sie integrieren sich ineinander. Es entsteht eine Art Erinnerungsraum innerhalb der Aufführung. Es ist, als wäre ich da und nicht da. Ein Flashback, den ich körperlich erlebe, während ich selbst auf der Bühne performe.

Es gibt auch eine sehr beeindruckende Umsetzung von Erinnerung in deinem wegweisenden Werk „Dance“ (1979), für das Sol LeWitt das Bühnenbild entworfen hat. Die aktuelle Company tanzt synchron zu der Videoaufzeichnung der Originalbesetzung, sodass man Besetzungen mit spezifischen Bewegungen aus zwei verschiedenen Zeitperioden sieht.

Das war nicht von Sol beabsichtigt, aber es hat diese Dimension angenommen. Es versetzt das Publikum in eine Situation geschichtlicher Schichten. Man erlebt den Unterschied zwischen den Generationen.

Für „Dance“ hat der große Komponist Philip Glass die Musik komponiert. Ihr habt eine lange gemeinsame Geschichte, die mit der bahnbrechenden Oper „Einstein On The Beach“ 1976 in Zusammenarbeit mit Bob Wilson begann und nun mit einer weiteren Uraufführung fortgesetzt wird.

Philip hat „Distant Figure“ ursprünglich mit der Idee komponiert, dass der Pianist Anton Batagov mit meinen Tänzer*innen auf der Bühne ist, aber als eine „distant figure“ im Hintergrund. Das Stück war für die Park Avenue Armory in New York City mit einem Design von James Turrell geplant, aber es kam nie zustande. Also sagte Philip, wir machen eine Aufnahme für dich,

damit du daran weiterarbeiten kannst, während du auf Tour bist, und Anton Batagov hat es mit anderen Klavierwerken von Glass aufgenommen.

Also hat sich die Choreografie entwickelt, während du dieses wirklich sensationelle Stück gehört hast, das mit nur zwei Tönen beginnt und sich zu einer komplexen und berausenden Bewegung von Noten entfaltet?

Ja, das Stück hat viel Bewegung. Es öffnet sich, zieht sich zurück, dann gibt es gewissermaßen einen Strudel in der Mitte, der sich wiederholt und dann wieder zusammenbricht. Von Anfang an mochte ich die Idee, mit zwei mal drei Tänzer*innen zu arbeiten, was ich zuvor nie getan hatte.

Das Tanzvokabular ist sehr Lucinda Childs: Der Puls der Musik wird in schwebende Bewegungen übersetzt, die gleichzeitig einfach und komplex sind, was „Distant Figure“ zu einem beeindruckenden Gegenstück zu deiner Zusammenarbeit „Timeline“ mit Hildur Guðnadóttir macht. Ihre Musik besteht aus hyperangespannten, Drone-artigen Cello-Strichen, wobei die Musik keine Pulse bietet.

Ja, und es gibt Intervalle zwischen den Klängen, die sie beim Cello-Spiel erzeugt. Dank der Disziplin, die wir von Merce Cunningham gelernt haben, können die Tänzer*innen einen pulsierenden Rhythmus beibehalten, sowohl individuell als auch kollektiv, was sehr anspruchsvoll ist. Sie zählen ständig. Wir haben jede Phrase entsprechend der Dauer jedes Abschnitts ausgearbeitet. Aber es ist nie dasselbe; es ist alles wie ein Puzzle mit unterschiedlichen Längen und verschiedenen Zeiten. Auch in den frühen siebziger Jahren, bevor ich Philip Glass kennenlernte, arbeite ich in der Zeit nach der Judson Dance Church einige Jahre ganz ohne Musik. Und die Musik von John Adams, die wir in „Available Light“ verwendet haben, hatte ebenfalls lange Abschnitte ohne Pulse. Das geht alles auf John Cage zurück, obwohl ich noch nie ein Stück von ihm choreografiert habe.

Es ist faszinierend, wie gut sich die „Four New Works“ in Bezug auf musikalische Bandbreite, Tanzsprache, Inszenierung und geschichtliche Zeiträume ergänzen: Es beginnt mit Bach!

Es ist Philip Glass, der immer gesagt hat, wenn du etwas über Harmonie lernen willst, höre Bach. Ich habe immer darüber nachgedacht, aber nie etwas mit seiner Musik choreografiert. Dann hatte ich einen Auftrag der Opéra National de Lyon und arbeitete zuerst an einem Solo zur Klavierfassung von Bachs berühmter Kantate. Aber es wurde nie uraufgeführt und kommt jetzt endlich als Duett auf die Bühne. Wir beginnen den Abend, indem wir in die Anfänge

des 18. Jahrhunderts zurückkehren und dann bis zu Schönberg, Hildur und Philip Glass weitergehen. Eine ziemliche Timeline.

LUCINDA CHILDS

in conversation with Andrés Siebold

Lucinda, you are still associated with the legendary Judson Dance Theater of the 1960s, which consisted of a group of artists working with movement at the Judson Memorial Church in Manhattan on days without church services. Were you aware that you'd be writing dance history?

No, not really. We were just very involved in the moment. But of course, it was amazing to have Jasper Johns, John Cage and so many other artists participating. Robert Morris and Robert Rauschenberg created pieces, and we all performed together on different evenings. All of the performances at Judson were free and open to anyone, we only requested that people make a reservation because the church's capacity was limited.

Judson Dance Theater artists like Trisha Brown, Yvonne Rainer, and yourself became known for abandoning the artificial expression and theatrical conventions of dance, incorporating ordinary movements like walking and running.

It's similar to the visual artist desire to step out of the frame; it's a conceptual idea. We were influenced by Merce Cunningham and extended the ideas of John Cage to a maximum degree. We expanded the vocabulary of dance to include movements that were not associated with traditional dance, such as pedestrian movement and sports images from magazines and newspapers.

Like your piece "Street Dance" (1964), a discrete interaction with pedestrians and the city, where people could watch from a downtown loft window. And in "Geranium" (1965), you referenced a legendary NFL championship game from 1964. This piece is now also the basis for your collaboration with Anri Sala.

Yes, it's the first time for me to revise it. I am using one of four sections in which I originally attached myself with a chain and padlock to the end of a hammock and moved in a semicircular arc, executing in slow motion the action of a runner racing to catch the ball, fumbling, and being overturned. For the sound score, I edited a radio broadcast of the NFL championship game between the Cleveland Browns and the Baltimore Colts. The underdogs from Cleveland unexpectedly won. You could hear terrible disappointment because Johnny Unitas, the superstar from Baltimore, was not able to accomplish

anything in the entire game. No goals, but a lot of descriptions of the movement, the banging into each other, falling, reaching out, nowhere to go – all these wonderful directions which I incorporated into the movement for the slow-motion section.

One can also hear this broadcast in your new piece, for which Anri Sala has created a congenial stage extension: lighting and a wall with a projection of the wall from the Kunsthau Bregenz, on which cloudy images of the original match appear again and again, like memories. The images react to your voice and are underlined by Sala's recomposition of Schönberg's "Verklärte Nacht," which incorporates movements of each tone across the room.

We come together with two fixed concepts: his beautiful wall composition, based on his piece "Day Still Night Again" (2021), and my piece. They integrate with each other. It becomes a kind of memory situation within the performance. It's as if I am there and not there. It's a flashback that I'm having physically, performing myself on stage.

There is also a very stunning exploration of memory in your landmark work "Dance" (1979), for which Sol LeWitt created the stage design. The current dancers perform synchronized to the video recording of the original cast, so you see casts from two different time periods.

It was not intended by Sol, but it has taken on this dimension. It puts the audience in a situation of layered history. You experience the difference between generations.

For "Dance," seminal composer Philip Glass composed the music. You have a long history together, which started with the groundbreaking opera "Einstein On The Beach" in 1976 in collaboration with Bob Wilson, and is now being continued with another world premiere.

Philip originally composed "Distant Figure" with the idea in mind that pianist Anton Batagov would be on stage with my dancers, but as a distant figure in the back. It was planned for the Armory in New York City with a design by James Turrell, but it never happened. So Philip said, we'll make a recording for you so you can keep on working on it while on tour, and Anton Batagov recorded it with other Glass piano works.

So the choreography evolved while you were listening to this wonderful piece, which starts with just two tones and unfolds into a complex and intoxicating movement of notes?

Yes, there is a lot of movement in the piece. It opens up, backs down, then there is a kind of vortex in the middle, which is repeated then it breaks down again. From the beginning, I liked the idea of working with 3+3 dancers, which I had never done before.

The dance vocabulary is very Lucinda Childs, in that the pulse of the music is translated into floating movements that are simple and complex at the same time, which makes "Distant Figure" an intriguing counterpart to your collaboration "Timeline" with Hildur Guðnadóttir. Her music consists of hyper-tensed, drone-like cello bows, with the music not providing any pulses.

Yes, and there are intervals between the sounds from her playing the cello. It's thanks to the discipline we learned from Merce Cunningham that the dancers keep a pulse going, internally and collectively, which is very sophisticated for dancers to do. They are constantly counting. We have worked each phrase according to the duration of each section. But it's never the same; it's all like a puzzle with different lengths and different times. It's also similar to the time when I was working in the early seventies before meeting Philip Glass without any music after the Judson Dance Church. Also, the music of John Adams that we used in "Available Light" had long sections without pulses. It all goes back to John Cage, even though I have never choreographed a piece of his yet.

It's fascinating how well the "Four New Works" complement each other in terms of musical range, dance language, staging, and layered time periods: it starts with Bach!

It is Philip Glass who always said, if you want to learn about harmony, listen to Bach. I have always thought about this but never choreographed anything using his music. I then had a commission from the Opéra National de Lyon and first worked on a solo to the piano version of Bach's famous cantata. But it was never premiered and finally comes to life now as a duet which I created for my dancers. We start the evening by going back in time to the beginning of the 18th century and then go all the way up to Schönberg, Hildur, and Philip Glass. Quite a timeline.

BIOGRAPHIES

LUCINDA CHILDS (choreography, dance), born in 1940, began her career at the Judson Dance Theater in New York in 1963. Since forming her dance company ten years later, she has created over fifty works, both solo and ensemble and received numerous awards including the Dance Magazine Award, The Golden Lion award from the Venice Biennale and the Samuel H. Scripps American Dance Festival award for lifetime achievement. In 1976 she was featured in the landmark avant-garde opera *EINSTEIN ON THE BEACH* by Philip Glass and Robert Wilson, for which she won an Obie Award. In 1979 Childs choreographed one of her most enduring works, *DANCE*, with music by Philip Glass and film décor by Sol LeWitt, which toured internationally and has been added to the repertory of the Lyon Opera Ballet. Since 1981 Childs has choreographed over thirty works for major ballet companies and directed and choreographed a number of contemporary and eighteenth-century operas for the Los Angeles Opera, for La Monnaie in Brussels and for the Opera du Rhin, among others. Most recently, Childs directed and choreographed Philip Glass' *AHKNATEN* for Nice Opera Cote D'Azur which premiered in November 2021.

PHILIP GLASS (music) studied at the University of Chicago and the Juilliard School and spent two years of his studies in Paris with Nadia Boulanger in the early 1960s. In 1967 he returned to New York and founded the Philip Glass Ensemble - seven musicians playing keyboards and various woodwind instruments, amplified with a mixing console. In 1976, he created the legendary opera *EINSTEIN ON THE BEACH* with Robert Wilson and Lucinda Childs. Since *EINSTEIN*, Glass has expanded his repertoire to include music for opera, dance, theater, chamber ensemble, orchestra and film. His scores have been nominated for an Oscar (*KUNDUN*, *THE HOURS*, *NOTES ON A SCANDAL*) and have won a Golden Globe (*THE TRUMAN SHOW*). His memoir *WORDS WITHOUT MUSIC* was published by Liveright Books in 2015. He received the Praemium Imperiale in 2012 and the U.S. National Medal of the Arts from President Barack Obama in 2016. Glass' most recent works include *SYMPHONY NO. 12*, a completion of three symphonies based on David Bowie's Berlin trilogy, Glass' first *PIANO SONATA* and the circus opera *CIRCUS DAYS AND NIGHTS*.

HILDUR GUÐNADÓTTIR (music) is an Icelandic cellist, singer and composer. She studied at the Reykjavík Academy of Music and later composition and new media at the Iceland Academy of the Arts and the Berlin University of the Arts. She has written music for the Icelandic Symphony Orchestra, the Icelandic National Theater, Tate Modern, the British Film Institute and the Royal

Swedish National Opera, among others. Her music for the HBO series *CHERNOBYL* was awarded an Emmy and a Grammy, among others. She has also composed soundtracks for films such as *A HAUNTING IN VENICE*, *TÁR* and *JOKER*, for which she was awarded an Oscar, Golden Globe and BAFTA, among others. In addition to solo albums, she can be heard as a musician on avant-garde music albums by Hauschka, Sunn O))) and The Knife, among many others, and most recently she presented her live project *OSMIUM*.

ANRI SALA (video and stage design) constructs transformative, time-based works through multiple relationships between image, architecture, and sound, employing these as elements to fold, capsize, and question experience. His works investigate ruptures in language, syntax, and music, inviting creative dislocations, which generate new interpretations of history, supplanting old fictions and narratives with less-explicit, more-nuanced dialogues. His work has been the subject of solo exhibitions at Centro Botín, Santander (2019); Mudam, Luxembourg (2019); the Castello di Rivoli, Turin (2019); Museo Tamayo, Mexico City (2017); the New Museum, New York (2016); Haus der Kunst, Munich (2014); Centre Pompidou, Paris (2012); Serpentine Gallery, London (2011); Museum of Contemporary Art North Miami (2008); and ARC, Musée d'Art Moderne de la Ville de Paris (2004). He has also participated in major group exhibitions and biennials internationally, including the 57. Venice Biennale (2017), documenta 13 (2012), the 29. São Paulo Biennial (2010), the Second Moscow Biennale of Contemporary Art (2007), and the 4. Berlin Biennale (2006). In 2013, he represented France in the 55. Venice Biennale.

ANTON BATAGOV (piano) is an iconic figure in the world of new classics. His discography includes almost 60 albums. He plays on prestigious stages, and his compositions have been performed and recorded by outstanding classical and rock musicians and orchestras. The philosophy of Batagov's projects eliminates any boundaries between "performance" and "composition" by viewing all existing musical practices—from ancient rituals to rock and pop culture and advanced computer technologies—as inseparable elements of his art. Batagov is one of the closest collaborators of Philip Glass, with whom he has been touring internationally. His Glass albums "The complete Etudes", "Prophecies", "Music from The Hours" and "Distant Figure" (a composition written by Philip Glass for and premiered by Anton Batagov) – have received critical recognition. As a composer, the post-minimalist language of his compositions is rooted in the harmonic and rhythmic patterns of Russian church bells mixed with the spirit of Buddhist philosophy, the dynamic pulse of early Soviet avant-garde, and the unfading energy of progressive rock.

Batagov is an author of several movie soundtracks and original music for numerous television channels.

NILE BAKER (costume design) is a native of California and has been designing and making clothes since 2014. Nile is a self-taught designer and clothing maker. His interest in clothing design and manufacture started when he had to create a dance costume for his senior year BFA concert. Nile takes an artisanal and slow approach to creating, using hand sewing techniques, dyeing by hand, and working primarily with natural fibers. Nile enjoys fusing old world craft with unique and unusual, modern and avant-garde design details. Nile has worked in the ateliers of Zam Barrett, an avant-garde designer based in Brooklyn, and Robert Danes, a women's evening wear designer based in New York City. Nile has designed costumes for Indelible Dance and other New York dance artists.

ROBERT MARK BURKE (dance) is a New York-based dance artist, who he has performed globally with numerous companies and taught at colleges and universities throughout the US and internationally in South Africa, Bermuda and the Cayman Islands. He is a New Jersey State Council on the Arts Choreographic Fellow as well as Artistic Director of Robert Mark Dance. Burke has been a part of The Lucinda Childs Dance Company since 2017.

KATIE DORN (dance) was a member of the Lucinda Childs Dance Company from 2009 to 2019 and has also danced for the Metropolitan Opera Ballet, Gus Solomons Jr., Carlos Soto, and Vanessa Walters among others. Katie was a featured performer in the revival of the Philip Glass/Robert Wilson opera *EINSTEIN ON THE BEACH* and performed James Lee Byars's *THE MILE LONG PAPER WALK* - a solo re-staged by Lucinda Childs for the Marron Atrium at the MoMA. Katie Dorn is on dance faculty at Interlochen Arts Academy in Interlochen, MI.

KYLE GERRY (dance) is a freelance dancer based in New York City. He has worked most recently with the Lucinda Childs Dance Company, the José Mateo Ballet Theater, and Vanessa Walters. He has also danced dozens of works by Merce Cunningham, performing several of Merce's solo roles. He graduated Phi Beta Kappa from Columbia University with a degree in Political Science and Economics. He is currently also a math teacher at the Brearley School.

SHARON MILANESE (dance) has been working as a professional dance artist, educator, and bodyworker for over 20 years. She has most notably danced for the Lucinda Childs Dance Company, Robert Wilson & Philip Glass in the opera

EINSTEIN ON THE BEACH, and in Merce Cunningham's Centennial Celebration, NIGHT OF 100 SOLOS. She has also performed with various artists and companies including New York Theatre Ballet, Patrick Corbin, Heidi Latsky, Liz Gerring, Dusan Tynek, Patricia Hoffbauer, and Cherylyn Lavagnino. Sharon has been dancing for the Lucinda Childs Dance Company since 2009, and was appointed Rehearsal Director in 2014.

MATT PARDO (dance, production) has a professional dance career that includes companies such as the Eisenhower Dance Ensemble and the Lucinda Childs Dance Company. Dance Europe Magazine named him one of the "Top 100 Dancers in the World" for 2010/2011, lauding him as "an artist to watch." Pardo is a co-founder and co-director of the producing organization The Blanket, which is now producing Lucinda Childs Dance Company. As a choreographer and teacher, he has worked for institutions such as the American Dance Festival, Point Park University, Elon University, Pittsburgh Ballet Theatre School, Centre National De Danse (Paris), and Slippery Rock University. Currently, Pardo serves as an associate professor at James Madison University.

CAITLIN SCRANTON (dance, production) is a co-founder of the dance production company The Blanket, as well as a dancer, teacher and producer in New York, where she has worked with Cornfield Dance, Mark Dendy, the Metropolitan Opera Ballet, Phantom Limb, Ramon Oller and the Mark Morris Dance Group, among others. Since 2009 she has been a soloist with the Lucinda Childs Dance Company, for whom she also produces. She can currently be seen in works by Christopher Williams and Netta Yerushalmy.

MATTHEW MCLAUGHLIN (apprentice) started Hula at age one in Hawaii until age four. As a child with parents in the military he moved frequently, exploring different sports and art forms. He graduated from SUNY Purchase in 2018 and performed works by Aszure Barton, Kevin Wynn, Kyle Abraham and George Balanchine. Joining Mark Morris Dance Group in 2019, he became a full company member in 2021. Grateful for opportunities to perform and tour domestically, with final performances in 2024 at BAM. McLaughlin would like to thank his family for their love and inspiration.

ISAIAH NEWBY (dance) is a performing artist driven by movement and its possibilities. As a dance artist, actor, and collaborator, they have a career that spans Ballet companies, recording artists, contemporary dance, opera, and modeling. Credits include The Met Opera, Limon, Sterling King, Dance Lab New York, and live performances for artists Allison Clancy and Jayse Vegas. Isaiah attended New York University in the Tisch School under the direction of

Sean Curran. Prior, they attended the University of North Carolina School of the Arts under the direction of Susan Jaffe in the ballet program. He has performed works by Aszure Barton, Susan Jaffe, Ronald K. Brown, Dwight Rohden, Stephen Petrino, Chuck Wilt, and Gregory Dolbashian. I enjoy dance from all aspects from dancing, assisting choreographers to choreographing myself. I move and create to bring meaning, to bring beauty, to bring possibility, and to bring inspiration, and hope into a concrete world.

TRICIA TOLIVER (production management) currently works in the Barnard College Dance Department as the Resident Lighting Designer/Technical Director. She has worked for the Vail International Dance Festival since 2013 and has also stage managed for Yo-Yo Ma and the Silk Road Project. She has had the pleasure of working primarily in the dance world for such companies as the Trisha Brown Dance Company, Lucinda Childs, Lar Lubovitch, The Limon Dance Company, Doug Varone and Dancers, Donald Byrd/The Group, Les Ballets Trockadero de Monte Carlo, Susan Marshall, David Dorfman Dance and Complexions. Her other credits include production management for the National Ballet of Cuba, Netherlands Dance Theatre II, City Center Theater and NJPAC as well as stage managing Cirque Dreams, Jungle Fantasy on Broadway in 2008. She has a B.A. in dance from UCLA and an M.F.A. in dance from the University of Washington and danced with Donald Byrd/ The Group from 1987-1991.

AMMARA SHAFQAT (company management) is a dance educator, performer, and arts administrator from Harrisonburg, Virginia, who has worked professionally throughout the state as well as in New York City. She holds a BA in Dance from James Madison University, where she was a member of JMU's pre-professional company, the Virginia Repertory Dance Company. Ammara is currently a dance faculty member at Mary Baldwin University, Cora Dance Alleghany, and several independent organizations in Virginia. She has worked as a dancer with globally recognized artists Kyle Abraham, Rubén Graciani, and Shannon Hummel, among other choreographers. Ammara's work extends beyond her growing body of credits as a performer and teacher to include arts advocacy, administration, and community engagement. Ammara is currently touring internationally as a company manager with choreographer Lucinda Childs and her company in 2024-2025 and will continue to dance with Shannon Hummel/Cora Dance for her fourth season this year.

CHOREOGRAFIE Lucinda Childs

TANZ Lucinda Childs Dance Company: Lucinda Childs, Katie Dorn, Kyle Gerry, Robert Mark Burke, Sharon Milanese, Matt Pardo, Caitlin Scranton, Isaiah Newby, Matthew Mclaughlin (apprentice)

KOMPOSITION Johann Sebastian Bach, Philip Glass, Hildur Guðnadóttir

VIDEO UND BÜHNE „DISTANT FIGURE“ Anri Sala

KOSTÜME Nile Baker

LICHT Sergio Pessanha

PIANO Anton Batagov

TECHNIK Team Kampnagel, Dominik Hildebrand Marques Lopes
(Programmierung „For Geranium“, Studio Anri Sala)

PRODUKTIONSLEITUNG Tricia Toliver, Ammara Shafqat

PRODUKTION Internationales Sommerfestival Kampnagel, The Blanket

KOPRODUKTION Berliner Festspiele, Chaillot - Théâtre national de la Danse Paris, La Bâtie-Festival de Genève

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