

PASTIME (1963) CARNATION (1964) MUSEUM PIECE (1965)

Three solos by Lucinda Childs danced by Ruth Childs

Lucinda Childs is one of post-modern dance's pre-eminent icons, and a founding member of the Judson Dance Theater. She also happens to be my aunt. We decided to work on a revival project of three solos that she choreographed and performed herself in the 1960's at the Judson Dance Theater in New York: *Pastime*, *Carnation* and *Museum Piece*.

We revived these three solos to be as close as possible to the original versions, knowing that there are no film archives of her solos during the Judson period. Lucinda gave me very exact choreographic indications. She shared anecdotes and archives from that period. She then left me with room to explore my own way to perform these 3 solos.

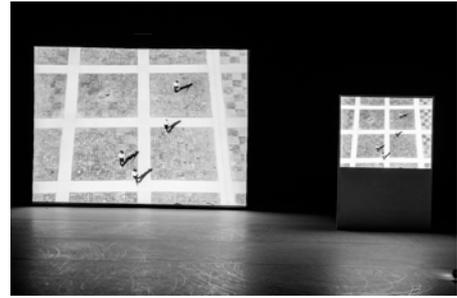
With the exception of *Carnation*, these solos are quite unknown and have never been presented outside of the USA. This work of revival, handing-down and re-creation is essential because it allows a new generation of audiences to discover these historic pieces.

Ruth Childs



THE EVENING

Calico Mingling (1973 – 10'). Filmed on a large square in New York, 4 dancers execute, in silence, circular and linear trajectories, back and forth, repeated infinitely.



Pastime (1963 – 10'), Lucinda Childs' first solo explores the relationship between movement and an object. An expandable piece of fabric stretched between her shoulders and the tips of her toes evoke a boat, a crib or a bathtub. This solo plays with and deforms typical postures from post-modern dance.



Carnation (1964 - 20') is the result of a decision: to devise a choreography and all the possible movements, excluding those of dance, with ordinary objects: sponges, hair rollers, a rubbish bag. These objects are used to create a method rather than a story.



Katema (1978 – 10') filmed at the Kunsthaus in Zurich offers an intimate moment with Lucinda. In this solo we revisit her work on walking on the diagonal, going and coming back, starting over. Exhausting all the possibilities and finding power in repetition- a poetic flux based on simple and insistent material.



Museum Piece (1965 – 10') is more an artistic performance or an ironic conference than a choreographed dance. This piece deconstructs and transforms dance. Following the idea of the "objet trouvé (found object)" of Duchamp, Lucinda takes a work of art (*Le Cirque*, by Georges Seurat), puts herself inside the painting to describe it, not without humor.



DISTRIBUTION ET CREDITS

Pastime, Carnation et Museum piece

Choreography : Lucinda Childs

Dance : Ruth Childs

Light design: Eric Wurtz

Calico Mingling

Choreography : Lucinda Childs

Film maker: Babette Mangolte

Dancers : Susan Brody, Lucinda Childs,
Nancy Fuller and Judy Padow

Place : Robert Moses Plaza, Fordham
University

Premiere

ADC, Geneva : 4 - 7 February 16

2017 PROGRAM TOUR SCHEDULE

Centre Chorégraphique National, Tours : June 16

Extension Sauvage, Combourg : June 25

Dance the Yard, Chilmark : June 29 + July 1

Tanzwerkstatt Europa, München : August 7

Charleroi Danse, Charleroi : October 10

EXTRAS - workshops, pedagogy, conferences

Pedagogical project in collaboration with the CND of Pantin (Paris) on Lucinda Childs' work (sixties and seventies) under construction.

Possibility to propose a discussion led by Lou Forster and/or Ruth Childs after the performance or a conference given by Lou Forster on Lucinda Childs' work.

Please contact us for more information

CONTACT

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Katema

Choreography and performance: Lucinda Childs

Film: Renato Berta

Place : Kunsthaus Zürich

Production : SCARLETT'S ; Coproduction :
ADC - Association pour la danse
contemporaine

Financial support: The City of Geneva, the
Stanley Johnson foundation, the Loterie
Romande, the Nestlé Foundation for Art
and the L. Vuitton foundation, Corodis,
The State of Geneva.



BIOGRAPHIES

Born in London in 1984, **Ruth Childs** moved to the United States in 1986 where she started ballet at age 6. After finishing high school in 2002 she moved back to London to study dance at London Studio Centre and then to Switzerland in 2003 to join the Ballet Junior in Geneva. Following her training she works with numerous Swiss choreographers including Foofwa d'Imobilité and Jozsef Trefeli. In 2010 she starts working with La Ribot (*Laughing Hole*, *PARAdistinguidas*) and in 2012 with Gilles Jobin (*A+B=X*, *Quantum*). In 2014 she inherited three of Lucinda Childs' early solos: Pastime, Carnation and Museum Piece, as well as one of the series of La Ribot's distinguished pieces: Mas Distinguidas (1997).

Lucinda Childs began her career as a choreographer in 1963 at the Judson Dance Theater in New York. Since forming her dance company in 1973, she has created over fifty works, both solo and ensemble. In 1976, she collaborated with Robert Wilson and Philip Glass on the opera *Einstein on the Beach*, as principal performer and choreographer. From 1979, she collaborates with numerous composers and designers to create several pivotal pieces most especially *Dance*. She receives the Bessie Award for Sustained Achievement in 2001, and was elevated from the rank of Officer to Commander in France's Order of Arts and Letters in 2004, and receives the NEA/NEFA American Masterpiece Award in 2009. In 2016 the National Center for Dance in Paris will host the first retrospective exhibit dedicated to Lucinda's work organised by Lou Forster in collaboration with the Thaddaeus Ropac gallery.



Born in 1988, **Lou Forster** lives and works in Paris. He has a diploma from the EHESS and has been active as a critic for journals such as *A Prior* and *Art21* which he co-directed from 2012 to 2013. He also worked with Jeanne Revel and Joris Lacoste on developing the *W* method, a critical, practical and theoretical approach to represented or performed action. Since 2010, he has collaborated with Lénio Kaklea with whom he created *O*, a platform which produces choreographed work, programs and editions, and exhibits including the Lucinda Childs retrospective *Lucinda Childs* (Centre National de la danse, Galerie Thaddaeus Ropac, Festival d'Automne, automne 2016).

Judson Dance Theater was a New York choreographic collective in which dancers including Trisha Brown, Simone Forti, Deborah Hay and Lucinda Childs, joined by the artists Robert Rauschenberg, Carolee Schneemann and Robert Morris, defined the fundamentals of post-modern dance. Most of these dancers followed workshops lead by Anna Halprin in San Fransisco, or the Robert Dunn's composition class, which developed alongside Merce Cunningham, a method based on new composition and choreographic procedures inspired by John Cage's thoughts.