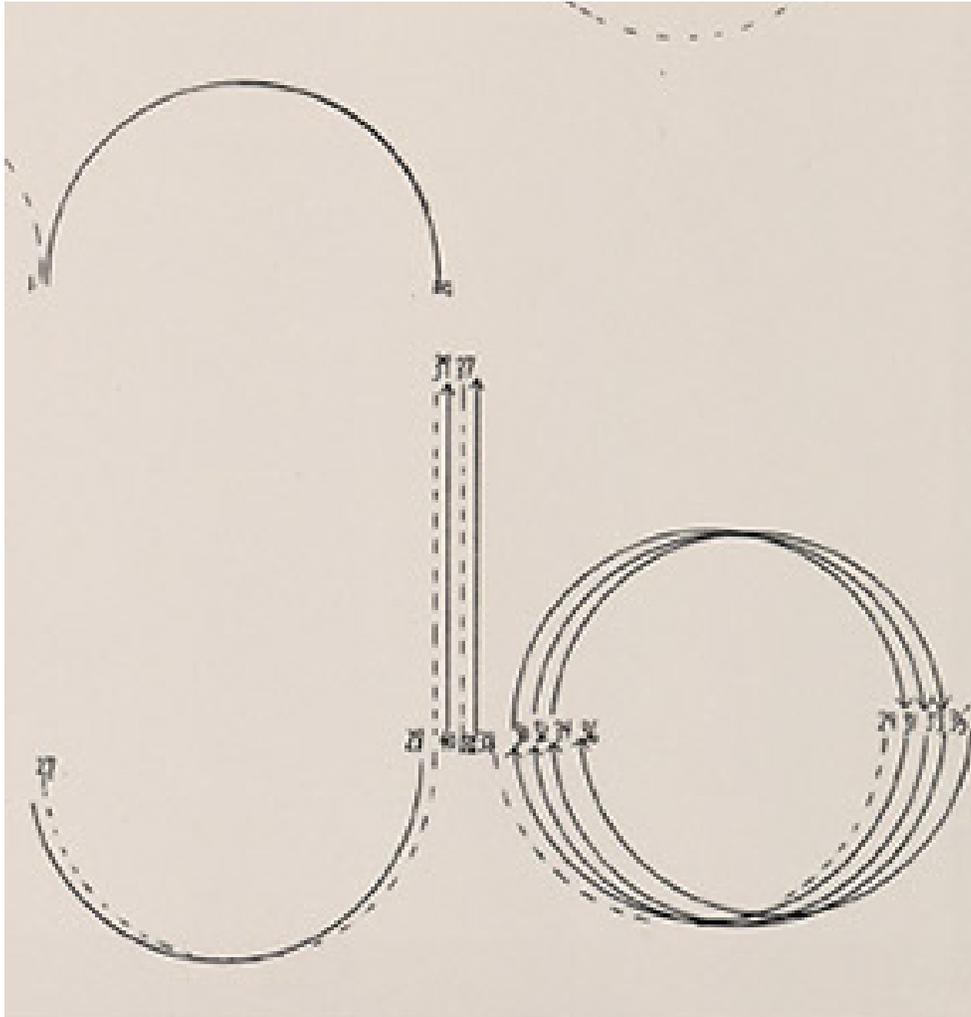


PARTICULAR REEL, CALICO MINGLING, RECLINING RONDO, KATEMA

Recreations of Lucinda Childs pieces from the 70s by Ruth Childs



Calico Mingling score, archives Lucinda Childs

SCARLETT'S

ruthechilds@gmail.com

Artistic director Ruth Childs

[Ruth Childs](#)

Production, tour management, administration **Tutu Production**

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<http://tutuproduction.ch/>

Particular Reel, Katema

Choreography : Lucinda Childs

Dance : Ruth Childs

Assistant: Ty Boomershine

Light design: Pierre Montessuit

Calico Mingling, Reclining Rondo

Choreography : Lucinda Childs

Dance: Ruth Childs, Anne Delahaye or Stéphanie Bayle, Anja Schmidt, Pauline Wassermann

Assistant: Ty Boomershine

Light design: Pierre Montessuit

Costumes: Séverine Besson

Production SCARLETT'S / **delegated Production** Tutu Production

Coproduction La Bâtie Festival de Genève, L'Arsenic-Lausanne

Financial support City of Geneva, Pro Helvetia, Fondation Suisse des Artistes Interprètes, Fond Mécénat SIG, Fondation Nestlé pour l'art, Stanley Thomas Johnson Foundation, Ernst Göhner Stiftung, Corodis, Loterie Romande (in process)

Avant-Première

Kunsthhaus, Zurich - 8-9 July 2017 (Katema)

Première

La Bâtie Festival de Genève, September 2-4 2017

Tour

Volksbühne, Berlin – Septembre 10 2017 (Calico Mingling)

Museo Vincenzo Vela, Ligornetto – September 24 2017 (Reclining Rondo, Katema)

Festival d'Automne Paris – October 1 2017 (Calico Mingling)

Arsenic, Lausanne – March 21- 24 2018 (Particular Reel, Calico Mingling, Reclining Rondo, Katema)

Ruth Childs is currently preparing a new program of revivals with her aunt Lucinda Childs. The success and joy experienced while developing the first program based on Lucinda Childs' Judson Solos (Pastime 1963, Carnation 1964 and Museum Piece 1965) encouraged Ruth and Lucinda to continue their collaboration.

For this second series Ruth will revive and recreate with Lucinda *Particular Reel* (1973), *Calico Mingling* (1973), *Reclining Rondo* (1975) and *Katema* (1978.) *Particular Reel* and *Katema* are solos, *Calico Mingling* is a quartet and *Reclining Rondo* is a trio. After her time with the Judson Church Dance Theatre, Lucinda took a brief break in her career, a time of reflection and also withdrawal and then a fascinating new beginning which marks the beginning of the choreographic work that she is still pursuing today and the foundation of her eponymous company (1973.)

“I felt that I needed to step outside of the world of objects and materials. I wanted to get back to movement, to simple movement ideas, without depending so much on the manipulation of objects and materials.” Lucinda Childs



Photo Babette Mangolte

WALKING, SILENCE, RHYTHM, SCORE

Although the basis of Lucinda's work was already present during the Judson period, it is during the seventies that her choreographic approach started to become more precise and take shape. Lucinda decided to concentrate on simple "elementary and unaffected" gestures starting with walking and then adding small jumps, skipping and turns, etc to make her dances. The rhythm (guided by a score of extremely precise counts) that she injects into these movements and the trajectories she designed and drew makes these new dances complex and fascinating.

Lucinda wrote 16 pieces in silence during the seventies all supported by a rhythm or an audible pulse created through the dancers' steps. Often the pieces contain one or two basic phrases of movement which become more complex as Lucinda places them in the space in different ways, using variations and repetition thus allowing the spectator to see a hypnotic and moving dance constructed from very basic movement material.

For example, *Calico Mingling* is made of a series of trajectories of 6 walking steps, on a line or a semicircle, forwards or backwards. Every dancer has 40 repetitions of 6 steps, or a 240 count phrase each, with their own individual pattern in the space. Lucinda imagined and drew these patterns in her head and on paper, preparing the complex puzzle, before testing them with the dancers in space.

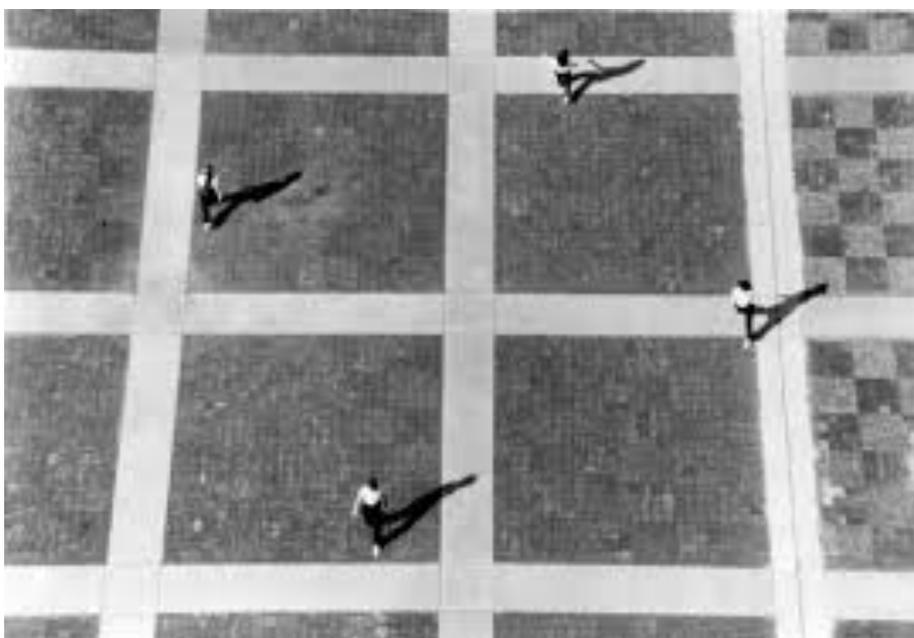
To recreate these 4 pieces we must first re-construct the original phrases of movement, then the trajectories in space and the score of counts. Certain pieces like *Katema* or *Reclining Rondo* have already been revisited by Lucinda (in part) and others like *Particular Reel* and *Calico Mingling* have never been re-created. Fortunately old videos and scores do exist for these four pieces,(unlike her work from the sixties,) a huge benefit as we undertake the significant task of their re-construction and memorization.

"The dances are unaccompanied by sound sources of any kind other than those we make by ourselves by dancing. This means that we have to rely upon ourselves entirely to sustain a steady underlying pulse for the duration of each piece. We go about this by attempting to set up an ongoing pulse which we collectively adhere to. We devote considerable time to this after a piece has been set choreographically as it is only then that the correct ongoing pulse for that particular dance can be established and perceived by us as distinct from other pulses for other dances. With respect to the work in general, the element of time and the way we operate within it is one of the most important consideration" Lucinda Childs

40 SQUARE FEET

The spaces in which Lucinda showed her work in the seventies also differed in two respects.

In 1973 Lucinda presented a mixed bill of 4 pieces at the Whitney Museum in New York (Calico Mingling and Particular Reel were in this program) in a 40 by 40 foot square (a little over 12 square meters) with the public seated on all four sides of the space. Several of her pieces from this period were conceived for this format, and I would like to use these exact dimensions for this revival. Not only is it not possible choreographically to show these four pieces in a smaller space, I find it also interesting to respect the original concept.



Calico Mingling, photo from the film Babette Mangolte (NYC)

SITE SPECIFIC

The "Dance Concerts" of the Lucinda Childs Dance Company in the seventies were shown in large spaces in museums, gyms, lofts, dance studios or even outside like the famous film of Calico Mingling shot in front of Fordham University by Babette Mangolte in New York. I would like to stay open to showing this program in different types of spaces, both inside and outside.

THE 4 PIECES

PARTICULAR REEL (1973, 12 min, solo)

Particular Reel is a solo in which the entire space is covered through use of a spatial pattern, which carries the dancer from one edge of the space to its opposite parallel edge. The completion of the pattern co-exists with three repetitions of four minute long movement sequences for the dancer's arms extended, moving continuously, describing arcs horizontal and vertical to the floor.

Lucinda Childs, program notes

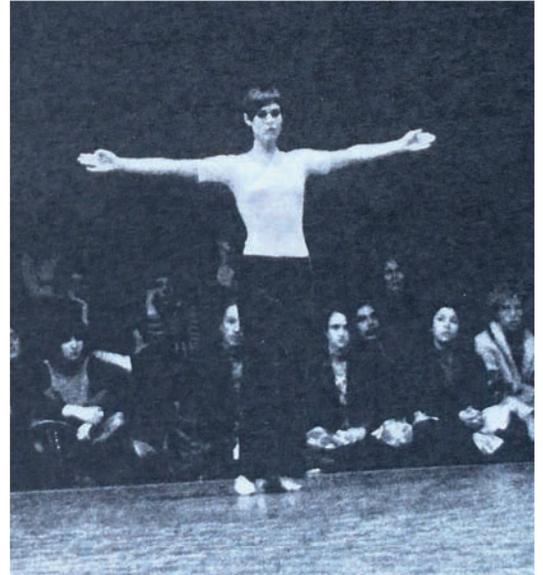


photo Babette Mangolte

CALICO MINGLING (1973, 10 min, Quartet)

Calico Mingling is a quartet for four dancers, well known as it was filmed by Babette Mangolte in 1973 at the Robert Moses Plaza in front of Fordham University in NYC. The 4 dancers execute, in silence, circular and linear trajectories, back and forth. Each trajectory is 6 steps and each dancer has 40 phrases. It would be possible to perform this piece inside on stage and or outside depending on the context.



photo from film by Babette Mangolte

RECLINING RONDO (1975, 17 min, trio)

Reclining Rondo is a trio which takes place entirely on the floor. The dance is made of one phrase of 18 movements that each dancer completes 12 times in individual directions. The three dancers begin parallel to each other, and then branch out following their own maps, eventually returning to parallel action.



photo Babette Mangolte

KATEMA (1978, 12 min, solo)

Katema is a solo, which Lucinda created for herself after her solo 'Character on Three Diagonals', '38 Childs' from Einstein on the Beach in March of 1978. Renato Berta then filmed it at the Kunsthaus in Zurich in 1978. Here Lucinda explored walking on the diagonal, going and coming back, starting over. The dance's phrases always return to the same point, but each iteration moves it a bit farther out from the anchoring diagonal. Exhausting all the possibilities and finding power in repetition- a poetic flux based on a simple and compelling material.



photo from film by Renato Berta

WHY NOW, AGAIN?

There are so many reasons why I think it is important and necessary to recreate, re-dance, re-watch and relive these works now. My concern for this work now goes beyond a simple homage to my aunt and her work.

I am very privileged as her niece to be developing a professional relationship with her since 2014. The Judson revivals got our collaboration started, and now I feel I need and would like to share a bit more with Swiss, European and International audiences and this time, with other European dancers by including them in the program.

These early works from the seventies came just before Lucinda's now world-renowned collaboration and "chef d'oeuvre" with Philip Glass and Sol Lewitt *Dance (1979.)*

First of all I think it is mind boggling to jump from *Carnation (1964)* to *Dance (1979,)* and I would like to fill in the gap. For myself and other dancers the best way to understand is to dance what happened, and for the audience the best way to understand is to see and hear what happened. I say hear as well, because in the sixties Lucinda used text, soundtracks, noises etc and then suddenly this pure silence before exploding with *Dance* and Glass's amazing score.

I think that Lucinda's radicalism, simplicity and determination has not been appreciated fully simply because either audiences haven't had a chance to see what she did in the seventies, or they weren't even alive yet! But her choices to work with simple pedestrian movements in silence, and to somehow direct dance to its purist state were certainly precursor, and influenced (whether directly or subconsciously) the whole contemporary dance scene following her.

Just one more small anecdote. Going through some of Lucinda's notes and archives I fell upon her tour schedule from 1973-1979. Lucinda performed some of these works already in Europe, 40 years ago, mostly in museums (particularly the solos) in Zurich, Geneva, Basel, Paris, Berlin and London among other cities. I was delighted, and surprised, it feels like this passage, of Lucinda on tour with beginnings of her brilliant choreographic ideas needs to be remembered and certainly revisited.

Ruth Childs

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. She performed with « Images of Dance », the school dance company, and received a diploma in classical dance. In 2003 she came to Switzerland to join the Ballet Junior in Geneva where she worked with various choreographers including Foofwa d'Imobilité, Ken Ossola, Patrick Delcroix, and Lucinda Childs. In 2005 she is hired by the company of Jean-Marc Heim in Lausanne for his piece *Creatura*.

Since 2006, she settled in Geneva where she began working with Foofwa d'Imobilité. She dances in creations such as *BodyToys* (2007), *The Making of Spectacles* (2008) *Laréduq* (2011) and *Fénix* (2012) among others. She also worked with other choreographers based in Geneva like Jozsef Trefeli (*Oorpheus*, 2009) and Louise Hanmer (*Roll-Over*, 2009.)

In 2009, she was hired by La Ribot to help, as a performer, in creating *Ilámame mariachi*, and belongs, in 2010, to the new distribution of *Laughing Hole* (2006). In 2011, she is also a performer for *PARAdistinguidas*, the fourth series of 'distinguished pieces' by La Ribot and then assists her for her piece *EEEXEEECUUUUTIOOOOONS!!!* created for the Ballet de Lorraine in 2012.

In 2012 she starts working also with Gilles Jobin on two revivals: *Spider Galaxies* and *A + B = X* and participates in several performances with the company during its residency at CERN. She also works for Massimo Furlan for the creation of his piece *Giacomo* and a revival of *10x Eternal*. In 2013 she dances in Gilles Jobin's latest piece *Quantum*, and in 2014 she works with La Ribot on a revival of the series of her distinguished pieces: *Mas Distinguidas*, 1997 (both are currently on tour internationally.)

In 2014 Ruth Childs also starts to develop her own work mixing performance, film and music and founds SCARLETT'S, her company based in Geneva, and to collaborate with Stéphane Vecchione on an electro / minimal / girlie / dirty / kitchen / pop musical duo called *Scarlett's Fall*.

Alongside these projects Ruth starts a collaboration with her aunt, Lucinda Childs on the revival and recreation of three of her early works from the sixties and seventies. She presents the first series of this work, three solos from made for the Judson Church, in February 2016 at the ADC in Geneva (*Pastime*, *Carnation*, *Museum Piece*.)

Lucinda Childs began her career at the Judson Dance Theater in 1963 where she choreographed thirteen works and performed in works of Yvonne Rainer, Steve Paxton, and Robert Morris. 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 for which she received a Village Voice Obie award. In the subsequent revival in '84 Childs choreographed the two "Field Dances" for the opera. Childs has appeared in a number of Wilson's major productions among them, Marguerite Duras' *Maladie de la Mort*, Wilson's *I Was Sitting on my Patio* This Guy Appeared I Thought I Was Hallucinating, Heiner Muller's *Quartett*, and Wilson and Glass' opera *White Raven*.

She received a Guggenheim Fellowship in 1979 for her collaboration, *Dance*, with music by Philip Glass, and film décor by Sol LeWitt. In a *Washington Post* review of *Dance*, Alan M. Kriegsman wrote, "a few times, at most, in the course of a decade a work of art comes along that makes a genuine breakthrough, defining for us new modes of perception and feeling and clearly belonging as much to the future as to the present. Such a work is *Dance*".

Since 1981, she has choreographed over thirty works for major ballet companies which include the Paris Opera Ballet, Les Ballets de Monte Carlo, and Baryshnikov's White Oak Dance Company. She has also worked as choreographer and more recently both choreographer and director for sixteen opera productions.

The Summerscape Festival at Bard College commissioned the revival of *Dance* in 2009, which continues to tour in the United States and Europe. *Available Light* (1983) with music by John Adams and set by architect, Frank Gehry will be revived for the 2015-16 season, and she is planning a new work for the company in collaboration with Philip Glass, and visual artist James Turrell.

Childs received 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 received the NEA/NEFA American Masterpiece Award in 2009.

Ty Boomershine was trained at the Fort Hayes School for the Performing Arts in Columbus, Ohio and earned his B.F.A. in dance from Stephens College in Columbia, Missouri. As a dancer he has worked with several young emerging artists as well as established companies, such as Dan Wagoner, DANCENOISE, Merce Cunningham repertory ensemble, Gus Solomons Jr., Bill T. Jones/Arnie Zane & Co., Ton Simons, Dance Works Rotterdam, Leine & Robana, Giulia Mureddu, Emio Greco I PC, Lucinda Childs Dance, and the Robert Wilson opera *Einstein on the Beach*, and is currently performing with the Berlin based DanceOnEnsemble performing the works of Beth Gill, Kat Valastúr, Rabih Mouré, William Forsythe, Deborah Hay, and Jan Martens.

He has presented his own work at Movement Research, and Danspace Project at St. Marks Church in New York. As well at both OT301, and the Holland Festival in Amsterdam.

Since 2007, he has been Artistic Assistant for Lucinda Childs and has taught workshops and master classes on her work as well as setting quite a few of her pieces in Europe and the United States.

THE DANCERS

After her three-year course at Geneva Junior Ballet , **Stephanie Bayle** is hired by Cie Alias with which she worked on several creations, reprises and numerous international tours until 2012. In Geneva, she was the interpreter of the companies Quivala and 7273, and in France she worked with Yuval Pick as a dancer and assistant choreographer. In February 2012 , she joined the Forsythe Company as a guest dancer for the performance Human Writes that took place at the United Nations as part of the Festival Antigél.

Since August 2012, she is working with the choreographer Cindy Van Acker. She joined the Cie Greffe for a reprise for the piece Diffraction. In 2013, Cindy Van Acker created the solo Helder for her for the Festival Off in Avignon. In the same year, she attended Cindy Van Acker for LINIAAL created for the young company of Manon Hotte Virevolte presented at the Festival La Bâtie in Geneva. Recently, she also attended the choreographer for the piece Anechoïc created in Ostende, Belgium, for 50 dancers from the P.A.R.T.S school.

Stephanie coordinates the organization of daily classes and occasional workshops as part of the project for the training of professional dancer that the Cie Greffe has set up in its studios.

In 2013-14, Stephanie worked with the German company Cocoon Dance as a dancer for Pieces of me. She also works for the first time with Tabea Martin and his company in Basel. She is performer in the FIELD trio that is currently on tour.

Anne Delahaye trained in France at the Conservatory of Lyon in contemporary dance and in 1995 she received the state diploma for teaching contemporary dance in 1999.

In 1996 she starts working with Jean-Francois Duroure's company, and then after a film directed by Sylvie Giron, she joins Philippe Saire's company for 3 projects. In 2001 she moves to Berlin and encounters Isabelle Schad and her work on "real time composition" which strongly influences Anne's work. In 2003 she dances « New movement for old bodies » with Marco Berretini's company, and then collaborates with divers directors, performers and artists including Annabelle Bonnery in France, Félix Ruquert in Belgium, Alias cie, Foofwa d'Imobilté and Yan Duyvendak in Geneva, Marielle Pinsard, Nicole Seiler, Les Fondateurs, Christian Geoffroy-Schlittler and Christophe Jaquet in Lausanne (etc..), as well as collaborating with Massimo Furlan and Claire de Ribeaupierre of Numero23prod since 2001.

In 2008, she starts developing her own work and founds la Ciedegenève with Nicolas Leresche creating the following performance pieces: « LCDT », « LCDT vidéo » and « Duckland, » and three stage pieces « Magica Melodia » , « Le corps du trou » , and « Parc National » . La Ciedegenève is the associated artist of the Festival du Far de Nyon (CH) in 2012.

Born in Geneva in 1969, **Anja Schmidt** starts studying at the age of 7 the Ecole de danse de Genève and is from the age of 11 a member of the Ballet Junior of Geneva. In 1990, she receives a six-month scholarship in order to live and study dance in New York, notably at the Merce Cunningham Dance Studio.

She dances for the Meharee/Fabienne Abramovich company, the Vertical Danse/Noemi Lapzeson co., the Myriam Dooge co., the Spideka/Catherine Langlade co. and the compagnie du Solitaire/Martine Pisani.

More recently, she participates in the creations of the Quivala/Pascal Gravat et Prisca Harsch co. and dances in their following productions: La nuit remue, A des moments différents, Saturne, La pièce ou la personne.

Since 2000, she works for Foofwa d'Imobilité as a choreographic assistant in descendance and as a dancer in Media Vice Versa, Perform.dancerun.2, Injuria, MIMESIX, Incidences and Fenix. She is again a choreographic assistant for The Making of Spectacles and replaces Isabelle Rigat for the African tour of this piece.

She created her first piece Quarantaine at the Théâtre de l'Usine in Genève in 2009. In 2011, she performed in the play by Mai-Thu Perret: "Lettres d'Amour en Brique Ancienne".

Pauline Wassermann, originally from Geneva, completed her training as a dancer at Laban Centre London, graduating with a BA (Hons) Dance Theater in 2001.

She has since been working with choreographers, performance artists and theatre directors including YoungSoon Cho-Jaquet, Julien Basler & Zoé Cadotsch - *Les fondateurs*, Yan Duyvendak & Olivier Dubois, Marie-Caroline Hominal, Nicole Seiler, Foofwa d'Imobilité, Fabienne Berger, Dorian Rossel, Guilherme Botelho.

In 2005, Pauline choreographed Solo+Carton/Boogie with the tubie for the Festival Local at the Théâtre de l'Usine in Geneva. The following year, she presented a re-worked version of the same piece at Alhambra Terrasse during la Fête de la Musique. Glissement vers l'insectitude, her second solo, was shown at the Théâtre de l'Usine in 2007 and the Fabrik Theater at the Rote Fabrik in Zürich in 2008.

In the spring of 2008, she performs Tete de veau !, a brief solo experiment for les Quarts d'heure de Sévelin in Lausanne.

ARCHIVES LUCINDA CHILDS

"The dances are unaccompanied by sound sources of any kind other than those we make by ourselves by dancing. This means that we have to rely upon ourselves entirely to sustain a steady underlying pulse for the duration of each piece. We go about this by attempting to set up an ongoing pulse which we collectively adhere to. We devote considerable time to this after a piece has been set choreographically as it is only then that the correct ongoing pulse for that particular dance can be established and perceived by us as distinct from other pulses for other dances. With respect to the work in general, the element of time and the way we operate within it is one of the most important considerations."

"My dances are set repeatable forms, danced without musical accompaniment. In dancing, however, distinct rhythmic patterns are both audible -- through the sounds made in dancing: jumps, hops, pivot turns -- and visible -- in the manner that the body is used. Movement segments are subject to repetition or ordered in additive or permutational sequences. Even though phrases are repeated, they are never repeated in exactly the same manner. The dances exist in the time it takes to exhaust a given selection of variables that can be utilized while continuing to introduce the material from a different point of view."

- Lucinda Childs

PARTICULAR REEL

'73

A C E

B D

B D

A C E

D B

E C A

E C A

D B

Particular Reel Score, 1973