

ICA LIVE



Barbara Lee Family Foundation Theater \ 2019-2020

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Welcome

Artists observe and reflect on our current moment to present unique perspectives and fresh perceptions. In precarious and uncertain times, artists model strength and resilience through athleticism and endurance, they scrutinize our past to illuminate our present, they enact histories and memories to remind us who we are, and they invite us—the viewer in a gallery or a darkened theater—to connect, reflect, and to reconsider our individual points of view.

This season at the ICA, renowned choreographer Anne Teresa De Keersmaecker and her company Rosas return to Boston for the first time in more than 30 years to present a pioneering work choreographed to the propulsive compositions of minimalist composer Steve Reich. Inspired by her formative years in Zimbabwe, nora chipaumire unleashes a raw and visceral live performance album that celebrates the radical visions of groundbreaking musicians Patti Smith, Grace Jones, and Rit Nzele. Faye Driscoll rounds out her *Thank You For Coming* trilogy with *Space*, a shared elegy of loss and grief. In her Boston debut, Seattle-based choreographer Kate Wallich and her group The YC join forces with indie rock band Perfume Genius to present a radical integration of music and movement. Reggie Wilson and his Fist and Heel Performance Group affirm Shaker values, contributions, practices, and history through dance. And in *THE DAY*, cellist Maya Beiser, New York City Ballet's Wendy Whelan, choreographer Lucinda Childs, and composer David Lang explore a soul's journey from life to afterlife with elegant grace.

I hope the 2019–2020 ICA Live performances move you, provoke you, and inspire you.

Thank you for coming.

John Andress

Bill T. Jones Director/Curator
of Performing Arts



Photo by Anne Van Aerschot

The Institute of Contemporary Art/Boston presents

Anne Teresa De Keersmaecker/Rosas:
Fase, Four Movements to the Music of Steve Reich

September 19–21, 2019



Fase, Four Movements to the Music of Steve Reich

Choreography

Anne Teresa De Keersmaeker

Danced by

Laura Bachman, Soa Ratsifandrihana

Created with

Michèle Anne De Mey, Anne Teresa De Keersmaeker

Music

Steve Reich

Piano Phase (1967)

Come Out (1966)

Violin Phase (1967)

Clapping Music (1972)

Lighting Design

Remon Fromont

Costumes

1981 : Martine André / Anne Teresa De Keersmaeker

Rehearsal Director

Fumiyo Ikeda

Artistic Coordination and Planning

Anne Van Aerschot

Technical Director

Joris De Bolle

Costumes Coordinator

Heide Vanderieck

Sewing

Maria Eva Rodrigues-Reyes, Charles Gisèle

Technicians

Max Adams, Quinten Maes

World Premiere

3/18/1982 Beursschouwburg (Brussels)

Production 1982

Schaamte vzw (Brussels), Avila vzw (Brussels)

Coproduction

De Munt / La Monnaie, Sadler's Wells (London), Les Théâtres de la Ville de Luxembourg, Théâtre de la Ville (Paris)

Special thanks to

Ella De Vos, Stefano Scoli

Rosas is supported by the Flemish Community and by the BNP Paribas Foundation.

Steve Reich's music by arrangement with Hendon Music, Inc., a Boosey & Hawkes company, publisher and copyright owner.

ICA PRODUCTION CREW

Master Electrician: Katie Lamm

Master Carpenter: Ricky Roman

Audio Engineer: Mike Breslin

Wardrobe Mistress: Nancy Flessas

Crew:

Rebecca O'Leary

Swati Agrawal

Laura Hildebrand

Michael Wonson

Jake Seibert

Connor O'Brien

Sarah MacIntyre

Bill O'Donnell

Colleen McDermott

Dan Fountain

Crispin Trubiano

When she returned from New York, De Keersmaecker created *Fase, Four Movements to the Music of Steve Reich*, which opened in the Beursschouwburg in Brussels in 1982. This production exploded onto the scene and is still considered to have been the starting point of the contemporary dance movement that developed in Flanders during the 1980s. *Fase* was danced by De Keersmaecker herself and Michèle Anne De Mey, another ex-student of the Mudra school. This performance was revived with these two original dancers at the Théâtre Varia in Brussels in 1992. The musical basis of the choreography consisted of four minimalist works by the American composer Steve Reich, all written between 1966 and 1972: *Piano Phase*, *Come Out*, *Violin Phase* and *Clapping Music*. De Keersmaecker had already choreographed the dance solo for *Violin Phase* while in New York. It was created in collaboration with the members of the Steve Reich and Musicians ensemble, and was performed for the first time in 1981, during the Festival of the Early Years in Purchase.

Fase is a choreographic entity, and as such is more than simply the sum of its four parts. The choice of movements, the division of space, the lighting and other elements formed part of the deliberate construction of the complete dramaturgy that encompassed all four parts. This pursuit of choreographic unity is also visible in the well thought-out use of several basic motifs: in the dancing in *Piano Phase* the straight line is alternated with the circle (the dancers turn on their own axis); in *Come Out* the dancers also trace out circles, but are here confined to the chairs they are sitting on; in the solo *Violin Phase*, the whole stage is used and is cleft by circular and diagonal lines; in *Clapping Music* the straight line again dominates. Characteristic of these movements divided into four parts is their division into short sequences that are incessantly repeated and which gradually change by way of small shifts. One might say that in compiling her vocabulary of movement, De Keersmaecker initially expressed herself in short sentences. Simple phrases were, in the course of repetition, varied and recombined and thereby forged into longer units. In *Fase*, which is often called minimalist, the language is mainly abstract: there is no story, and the performers do not refer to any characters.

In *Fase*, De Keersmaecker marked out a major direction for her later work, one which was closely concerned with the specific relationship between music and dance. Even though her language of movement was to evolve thoroughly over time, in creating a choreography De Keersmaecker was

always to start from an in-depth analysis of the musical score. In this process the first condition was that the dance should never illustrate the music. It was rather that the choreography served to articulate certain basic principles of composition used in a way that was independent and autonomous. More particularly, De Keersmaecker aspires to an analogous relationship between dance and music. She usually finds the foundations for this in the structure of the music, which is then taken up in the choreography. This transposition may primarily involve the use of the space, the temporal sequence of movements, or the movements themselves. In *Violin Phase*, for instance, a circular structure is closely linked to the fact that this composition is based on the rondo (use of space). The percussive use of the piano in *Piano Phase* is reflected choreographically in short and angular gestures (movements). And at a more general level each of the four parts of *Fase* keeps to the principle of gradual phasing that is also characteristic of Steve Reich's minimalist music: movements which are originally carried out in perfect synchronization, although apparently constantly repeated, are gradually shifted and offset (temporal composition).

This type of structural analogy between dance and music has become the trademark of De Keersmaecker's choreography. Especially in the productions whose titles even refer to the music used, the choreographic handwriting (a term De Keersmaecker often uses in interviews and conversations) enters into a literally structural dialogue with the musical score.

Marianne Van Kerkhoven and Rudi Laermans

BIOGRAPHIES

In 1980, after studying dance at Mudra School in Brussels and Tisch School of the Arts in New York, Anne Teresa De Keersmaecker (b. 1960) created *Asch*, her first choreographic work. Two years later came the premiere of *Fase, Four Movements to the Music of Steve Reich*. De Keersmaecker established the dance company Rosas in Brussels in 1983, while creating the work *Rosas danst Rosas*. Since these breakthrough pieces, her choreography has been grounded in a rigorous and prolific exploration of the relationship between dance and music. She has created with Rosas a wide-ranging body of work engaging the musical structures and scores of several periods, from early music to contemporary and popular idioms. Her choreographic practice also draws formal principles from geometry, numerical patterns, the natural world, and social structures to offer a unique perspective on the body's articulation in space and time. In 1995 De Keersmaecker established the school P.A.R.T.S. (Performing Arts Research and Training Studios) in Brussels in association with De Munt/La Monnaie.

Steve Reich has been called "America's greatest living composer" (Village Voice), "the most original musical thinker of our time" (The New Yorker), and "among the great composers of the century" (The New York Times). His music has influenced composers and mainstream musicians all over the world. *Music for 18 Musicians* and *Different Trains* have earned him two Grammy Awards, and in 2009, his *Double Sextet* won the Pulitzer Prize. Reich's documentary video opera works—*The Cave* and *Three Tales*, done in collaboration with video artist Beryl Korot—have been performed on four continents. His recent work *Quartet*, for percussionist Colin Currie, sold out two consecutive concerts at Queen Elizabeth Hall in London shortly after tens of thousands at the Glastonbury Festival heard Jonny Greenwood (of Radiohead) perform *Electric Counterpoint* followed by the London Sinfonietta performing his *Music for 18 Musicians*.

In 2012, Reich was awarded the Gold Medal in Music by the American Academy of Arts and Letters. He has additionally received the Praemium Imperiale in Tokyo, the Polar Music Prize in Stockholm, the BBVA Award in Madrid, and recently the Golden Lion at the Venice Biennale. He has been named Commandeur de l'Ordre des Arts et des Lettres, and has been awarded honorary doctorates by the Royal College of Music in London, the Juilliard School, the Liszt Academy in Budapest, and the New England Conservatory of Music, among others. "There's just a

handful of living composers who can legitimately claim to have altered the direction of musical history and Steve Reich is one of them," states The Guardian.

Laura Bachman studied ballet at the Paris Opera ballet school from 2005 to 2011, before becoming a member of the Paris Opera Ballet in August 2011. With the Opera's company, she performed in classical ballet productions such as *La Bayadère*, *Giselle* and *Sleeping Beauty* and worked with many choreographers, performing in pieces by Wayne McGregor, Benjamin Millepied, John Neumeier, Pina Bausch, and more. She also toured with the company around the world dancing in Moscow (notably at the Bolchoi theatre), Japan, and Australia. In 2016, Laura worked with Benjamin Millepied's company, LA Dance Project. From Anne Teresa de Keersmaecker's oeuvre, Laura performed in *Rain* and *Bartók / Beethoven / Schoenberg* with the Paris Opera Ballet, before joining Rosas in August 2016 for the revival of *Rain*.

Soa Ratsifandrihana studied at the National Conservatory of Music and Dance of Paris. She pursued further training in the Junior Ballet with which she danced works of Nathalie Pubellier and Cristiana Morganti. After finishing her studies in 2014, she travelled to Japan to perform *Le Baiser* from the repertoire of Thomas Lebrun. She met the stage director Caleb Hammond in New York for whom she danced *Helen*, at the Brick Theater in Brooklyn. In the same year, Soa joined the Compagnie du Hanne-ton directed by James Thierrée. She participated in the creation of *Tabac Rouge* which received the Molière 2014 for best visual creation. An international tour follows with stops at the Sydney Festival in Australia, the Chekhov Festival in Russia (Moscow, Saint-Petersburg and Yekaterinburg) and the BAM Newt Wave Festival in New York. In 2015, she collaborated with Salia Sanou in his creation, *Du Désir d'Horizons*, a piece inspired by dance workshops conducted in African refugee camps. The premiere took place in Théâtre de Chaillot in Paris. In 2016, she started working with Rosas for the revival of *Rain*.

UPCOMING PROGRAMS

nora chipaumire: #PUNK 100% POP *N!&GA

October 18 + 19

Born in Mutare, Zimbabwe, and based in New York City, choreographer nora chipaumire challenges and embraces stereotypes of Africa and the black performing body, art, and aesthetics.

Inspired by her formative years in Zimbabwe, #PUNK 100% POP *N!&GA is a raw and visceral live performance album that confronts and celebrates punk, pop, and rumba through the radical visions of musicians Patti Smith, Grace Jones, and Rit Nzele. chipaumire and her company of dancers and musicians raucously question how status and power are experienced and presented through the body. Featuring a stage set designed by visual artists Ari Marcopoulos and Kara Walker, the work is a continuation of chipaumire's career-long investigation of portraiture and self-portraiture, biography, subjecthood, liberation, and independence as a black female and African.

Faye Driscoll: *Thank You For Coming: Space*

November 21–24

One of the most fascinating and astonishing choreographers working today, Faye Driscoll returns to the ICA with the final installment of her *Thank You For Coming* trilogy. Alone with the audience, Driscoll performs a moving elegy about loss, the substance of mourning, and the labor of grief. In *Space*, Driscoll and her collaborators construct a temporary world held up by pulleys, ropes, and the weight of others. At its center is the body—built for action, self-contained, and driven by a longing to be in the world.

Kate Wallich + The YC x Perfume Genius: *The Sun Still Burns Here*

January 17 + 18

The Sun Still Burns Here is an evening-length dance and music work created by Seattle-based choreographer Kate Wallich, her company The YC, and musician/composer Mike Hadreas of the band Perfume Genius. Combining Hadreas's musical textures and landscapes, Wallich's choreographic narratives, and Amiya Brown's production design, *The Sun Still Burns Here* unravels themes of deterioration, catharsis, and transcendence from the body. Wallich and Hadreas unite a team of musicians, dancers, and designers to create a stunning and emotionally complex performance that radically integrates indie rock with contemporary dance.

For more information about these and other ICA programs, go to icaboston.org.

If you are interested in ushering at the ICA, please email ushers@icaboston.org.





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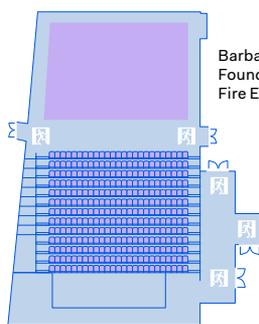
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Barbara Lee Family Foundation Theater Fire Exit Diagram

First Republic Bank is proud to sponsor the 2019–2020 ICA Live Performance Season.



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Barr Foundation



Mass Cultural Council

Cover: Anne Teresa De Keersmaeker, *Fase: Four Movements to the Music of Steve Reich*. Photo by Anne Van Aerschot.

Above: Photo by Peter Vanderwarker.

Inside, clockwise from top: Reggie Wilson/Fist and Heel Performance Group: *POWER*. Photo by Christopher Duggan.

Anne Teresa De Keersmaeker, *Fase: Four Movements to the Music of Steve Reich*. Photo by Anne Van Aerschot.

Maya Beiser, Wendy Whelan, Lucinda Childs, and David Lang, *THE DAY*. Photo by Nils Schlebusch.

Faye Driscoll, *Thank You for Coming: Space*. Photo by Maria Baranova.

Kate Wallich and Perfume Genius, *The Sun Still Burns Here*. Photo by Agustin Hernandez.

nora chipaumire, *100% Pop*. Photo by Ian Douglas.



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