

Jacques Húpfner. She's directing the project *femmeuses*, artistic and theoretical work which questions the relationships between art and feminism.

Sébastien Roux

Coming from the experimental electronic music scene, Sébastien Roux has been awarded as composer for the Sixth International Radio Art Contest, organized by la Muse en Circuit. As improviser with electronic tools, he worked with Leonzo Cherubini et Garth Knox, Vincent Epplay, Dragos Tara, Kim Myrh, David Fenech. He also worked with visual artists, choreographers and theater directors. Musical assistant at IRCAM, he collaborates with composer Georges Aperghis (*Avis de Tempête, Happy End, Dans le mur*). His work is released by the New-York labels apestaartje, 12k and Carpark, as well as Room 40, n-rec, Optical Sound, Tiramizu, Brocoli.

ANNA HALPRIN / ANNE COLLOD & GUESTS: *parades & changes, replays (2008)*

November 11–14, 2009 | 8:30pm

presented by

Roy and Edna Disney/CalArts Theater

California Institute of the Arts

CALARTS 

ANNA HALPRIN / ANNE COLLOD & GUESTS: *parades & changes, replays (2008)*

a re-interpretation of **Parades and Changes**

Anna Halprin's piece created in collaboration with Morton Subotnick (1965)

conception, artistic direction
in dialogue with
and

Anne Collod
Anna Halprin
Morton Subotnick

re-interpretation and performance

Boaz K Barkan
Nuno Bizarro
Alain Buffard
Anne Collod
DD Dorvillier
Vera Mantero

music
assisted by

Morton Subotnick
Sébastien Roux

artistic collaboration

Cécile Proust

costumes
scenographie
scenographic elements
graphic elaboration of the scores
technical direction
light technician
thanks
stage technician
management

Misa Ishibashi
Anne Collod, Mikko Hynninen
Misa Ishibashi, Alain Gallissian
Mathias Poisson
Nicolas Barrot
Philippe Bouttier
Yves Godin
Frédéric Fleischer
Henri Jules Julien

a production ... & alters in coproduction with le Festival d'Automne à Paris / Les Spectacles vivants - Centre Pompidou / la Biennale de la Danse de Lyon / le Centre National de Danse Contemporaine d'Angers / Le Manège de Reims - Scène Nationale / le Centre Chorégraphique National de Montpellier Languedoc Roussillon



with the help of New England Foundation for the Arts / FUSED (French US Exchange in Dance) / French American Cultural Society / ADAMI / DRAC Île de France / SPEDIDAM / Fondation Beaumarchais / CulturesFrance / Services culturels, Consulat Général de France à San Francisco / Services culturels, Ambassade de France aux USA.



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Halprin. Barkan teaches dance and practices Feldenkrais in Denmark.

Nuno Bizarro

Nuno Bizarro has begun his dance study to the Ballet Gulbenkian in Lisbon with Carlos Caldas. He meets Luciana Fina and Joao Fiadeiro, and found "Real and Lab." with them. Between 1990 and 1996, he is a performer beside Joao Fiadeiro. In 1997, he creates Stand by with Ludger Lamers. Since 1995, he joins the projects of Mark Tompkins, Howard Sonenklar, Xavier Le Roy, Meg Stuart, David Hernandez, Christine de Smedt and Vera Mantero, Boris Charmatz, Rachid Ouramdane, Jennifer Lacey, Mathilde Monnier, Emmanuelle Huynh. In 2005-2006 he composed *Revolver* with Isabelle Schaad, created *Heroes* with Emmanuelle Huynh and Quintette Cercle with Boris Charmatz.

Alain Buffard

He starts dancing in 1978 with Alwin Nikolaïs, he dances for Brigitte Farges and Daniel Larrieu, as well as Régine Chopinot, Philippe Decouflé. He realizes a choreography with Marie-Christine Georghiu, accompanied by the Rita Mitsouko rock group. He works as an assistant in Anne de Villepoix's Art Gallery and stops dancing between 1991 and 1996, when he makes two decisive meetings: Yvonne Rainer and Anna Halprin. Since 1998 he creates numerous pieces, from *Good Boy*, his second solo, to *Les inconsolés*, *Not a Love Song* or the very recent *Self and Others*. He directed *My lunch with Anna*, a film with Anna Halprin in California, premiered in September 2005 in Portland (USA).

DD Dorvillier

DD Dorvillier is a choreographer, performer, teacher. In 2009 *Choreography, a Prologue for the Apocalypse of Understanding, Get Ready!* premiered at Dance Theater Workshop, and was referred to in the *Village Voice* as "intellectually stimulating and entertaining" and full of "humor and beauty" in the *New York Times*. *Notthing Is Importantttt* (The Kitchen, 2007) toured to ImpulsTanz Festival in Vienna, as well as the STUK Playground Festival in Leuven, Belgium. Her solo *No Change* or "*freedom is a psycho-kinetic skill*" (Danspace Project, 2005) has toured widely in

Europe, and makes a return to New York in Fall 2010. In 2003 she and composer David Kean were awarded two New York Dance and Performance Award (Bessies) for Choreography and Soundscore of *Dressed for Floating*. Dorvillier has worked with many artists including: Jennifer Monson, Zeena Parkins, Jennifer Lacey, David Berge, Alain Buffard, Annie Dorsen, Anne Juren, Thomas Dunn, Yvonne Meier, Karen Finley, and Sarah Michelson, among others. With an established reputation as a teacher of Skinner Releasing Technique as well as her own particular approach to dance making, she has taught in festivals, and school worldwide. She is a 2007 recipient of the Foundation for Contemporary Arts Fellowship and received the NYFA Choreography Fellowship in 2000.

Vera Mantero

She studied classical dance in Lisbon where she worked for five years in the Ballet Gulbenkian. In New York and Paris she studied contemporary dance technique, voice and theatre, and worked as a dancer with Catherine Diverrès. Since 1991 she has been showing her work in theatres and festivals all over the world: *une mystérieuse Chose, a dit e.e. cummings**, *Quatro Árias de Ópera* for the Ballet Gulbenkian (co-creation), *La chute d'un ego, Poésie et Sauvagerie* or the very recent *Ceci n'est pas une conférence-démonstration*. In 1999 Theatre Culturgest in Lisbon organized a retrospective of her work. In 2002 she was awarded the Almada Prize (IPAE/Ministry of Culture) for her career as a performer and choreographer. She represented Portugal at the 26th Bienal of São Paulo 2004 together with the sculptor Rui Chafes with the co-creation *Eating your heart out*.

Cécile Proust

Cécile Proust is a choreographer, dancer, curator. She collaborates with Odile Duboc, Daniel Larrieu, Bob Wilson, the Quatuor Albrecht Knust, Alain Buffard among others. Her work, often related with plastic arts, is articulated around three main lines of research and reflection: women's space and gender's construction, the confrontation between bodies and their images. She created *Attractions Étranges* in collaboration with the composer Tan Dun, and *Alors, heureuse?* in collaboration with the video artist

Dance Company and the San Francisco Dancer’s Workshop.

His most famous work is from the late 1960s, *Silver Apples of the Moon*. This is an electronic tone poem created using the Buchla modular synthesizer. The work was extremely experimental for its day, and to this day sounds innovative. In it, Morton Subotnick applies modular control signals to all sorts of parameters of the sound, sending sounds careening through the left/right listening field, changing the timbre, controlling the speed of pulses and the pitch of sounds. It’s an electronic tour de force.

For the next few years Morton Subotnick wrote many pieces for record, including *The Wild Bull, Touch*, and *Until Spring*. These were all created using modular synthesis on Buchla synthesizers. In the late 70s and 80s, he explored the combination of live performance and electronics with many works. Some of his better known works from this period include *The Key to Songs*, and *Ascent into Air*. His more recent work has combined orchestral ensembles with various electronic processing and sound generation. *Jacob’s Room*, a piece commissioned for the Kronos String Quartet and Joan La Barbara, a vocalist, is a sort of multimedia opera. Other works include interactive CD-ROMs, and even computer music games for children.

The music community has recognized the achievements of Morton Subotnick. He has won many National grants and awards. He lives in New York and California, teaches at New York University and the California Institute of the Arts, and travels widely and often, presenting his music.

Anne Collod

After obtaining a degree in biology and natural landscaping, Anne Collod decided to pursue training in contemporary dance, going on to perform with various French choreographers, among which Philippe Decouflé and Stéphanie Aubin. In 1992 she turned to the study of Labanotation at the Conservatoire National de Musique et de Danse de Paris, and later co-founded, with Dominique Brun, Simon Hecquet, Christophe Wavelet the Quatuor Albrecht Knust (1993-2001). This collective of dancers was dedicated to the re-enactment of early 20th-century choreographic works, and focused on

performance presentation, pedagogy and research. She has reenacted and performed pieces by Doris Humphrey, Kurt Joos, Yvonne Rainer and Steve Paxton. In 2000, Quatuor created “. . . d’un faune” (*éclats*) based on three works by Vaslav Nijinsky, Stéphane Mallarmé and Claude Debussy. She has elsewhere participated in Boris Charmatz’s *Ouvrée (artistes en alpage)* (2000) and assisted Cécile Proust with the creation of *Boissy 2* and *Le Bal des Perceptions* (2001-02). In 2002, she co-founded Eéfro’s Project, with in she created *Discontinuités continues* and *Liens en mouvement*. This latter was elected as the “lauréat” of the En-quête d’Auteurs-AFAA/Fondation Beaumarchais program thus allowing her to travel to San Francisco and participate in Anna Halprin’s August 2003 workshop. In September of 2004, Anne Collod was invited to dance for Anna Halprin in Paris’ Festival d’Automne. Also in 2004, along with her participation as a dancer in *référentiel bondissant*, choreographed by Laurent Pichaud, Anne Collod collaborated and performed on *Le Centre de Documentation, La Coalition* by Alain Michard, and *Retransmissions*, a project initiated by Catherine Legrand and Alain Michard. In 2005, she founded the association ...&alters, participated in the improvisation collective of Anna Halprin at Sea Ranch in California, and initiated choreographic exploration based on Halprin’s work *Parades and Changes* (1965). Collod received support from the French Cultural Ministry, Aide aux Ecritures Chorégraphiques to realize the project. She performed in the March 2006 inauguration of the Anna Halprin exhibition *Anna Halprin à l’origine de la performance* (curator Jacqueline Caux) at the Museum of Contemporary Art in Lyon (France). She is also regularly invited to teach in various schools and dance programs, and follows a Fieldenkraïis training.

Boaz K Barkan

Boaz K Barkan is a performer creating solo projects in diverse spaces and site-specific events. Originally from Israel, Barkan trained as a classical & modern dancer. He has worked extensively with Body Weather Laboratory (a limb of Butoh) in NYC, LA, and Japan beginning 1992. He is a member of Anna Halprin’s performance collective (since 1998), and has participated in several Sea Ranch gatherings led by

NOTES FROM ANNA HALPRIN

When I developed *Parades and Changes* in 1964 I had begun a movement-based workshop that involved a multi-disciplinary group of avant guard artists. We experimented with different ways we could work in a collaborative fashion. Dancers became musicians, musicians became dancers, the lighting designer, instead of hiding the lights, might as well carry lights on stage following the dancers. Out of these improvisational experimentations came the need for a new kind of choreography. One flexible enough to meet the needs of indoor as well as outdoor environments, to serve as a container to communicate between dancers and all the collaborators, and to enable us to add or subtract new activities depending on the culture of the times and the cost of performers. It was particularly important for collaborators and performers to have a consistent method of communicating movement ideas to each other, and documenting those ideas to be recycled at future performances. The notion of new process we call scoring was suggested by my husband, Lawrence Halprin. Together we formulated the fundamental characteristics of scores: scores define activities in space, over time, with people. There now exist many different scores for different dances. The particular method for notating the score for *Parades and Changes* was developed cell blocks by our composer Morton Subotnick.

Every performance of *Parades and Changes* differs based upon particularities in the cast and the site. The activities to be performed (taking off and putting on of clothes, etc) are closed elements.

It is with great enthusiasm that I can experience the revisiting of *Parades and Changes* under the direction of Anne Collod and her wonderful collaborating dancers and artists

NOTES FROM MORTON SUBOTNICK

Around 1960 I began working with Anna and her team on the 5 Legged Stool [Actually I don’t remember the number of legs, it seemed to change by the day]. This was the same period I was moving from traditional music creation to multi-media works, and working with Don Buchla to develop what became one of the first analog synthesizers. For my music I used a scoring technique I called “cell blocks.” The work with Anna went well with my search for a new esthetic and content match for my newly forming technological art medium. Creating the “stool,” we threw off the standard view of music and dance. We thought of all elements as a gestalt. We referred to it as a total theatre work. I thought of my contribution not as music ‘for’ dance, but as OF or WITH the dance. And, the music was often not music, but sound; and the dance was often not dance, but movement.

By the time we finished with the ? Legged Stool and began working on *Parades and Changes*, I had become much clearer about how to think about creating with sound, movement, image, lights, etc. It became apparent that HOW one did something was equally the ‘message’ [as McLuhan referred to it] as the WHAT. Dynamics such as soft or slow or getting faster or getting louder WAS a message not just a way to convey or modify a traditional message. The HOW and the WHAT were joined together. The WHAT for dancers, music, lights, etc., was always different, but the HOW had obvious parallels and could be treated as common attributes or dimensions of any event. Furthermore, the musical WHATS could be substituted even occasionally using existing music as long as the HOW remained intact.

I organized the HOWS of the various media into common categories with names such as degrees and types of ‘energy’. These would translate in sound to loud/soft, fast/slow, high/low [pitch]. All of these have obvious counterparts in movement and light. There were qualitative or adverb/adjective categories which describe ‘how’ these energy categories changed: jagged [sudden] or smooth [gradual].

The entire evening event could be divided into a series of tasks or events with a list of HOWs and modifier HOWs. This became the beginnings of what we used as scoring.

PARADES AND CHANGES (1965): THE HISTORICAL WORK

BY JANICE ROSS, author of *Parades and Changes: The Art of Revolution in the 1960s*

“For a long time during the 1960s,” the composer Steve Reich wrote, summarizing the relationship between music and dance in a 1973 essay, “one would go to the dance concert where no one danced, followed by the party where everyone danced.” He concluded, “This was not a healthy situation.” Reich, Steve, (1974) *Writings About Music*, The Press of The Nova Scotia College of Art and Design, Halifax, N.S., Canada. 41.

In the context of politically situating *Parades and Changes*, Anna Halprin’s signature dance of the 1960s, I would like to press further on Reich’s observation and delineate something about this “dance where no one danced” and the nature of what in fact proved to be a robust, if clandestine, relationship between the music and dance experimentalists of the early 1960s and the background of American politics during that decade.

Halprin, had moved to San Francisco from the East Coast in 1945 to join her husband, landscape architect Lawrence Halprin. She was a choreographic refugee critical of the prevailing model in east coast modern dance where students were trained in movement techniques built on their teacher’s bodily predilections. When she arrived in the West there was no professional modern dance community so Halprin swiftly built her performing group from necessity—collaborating with a few of her own students, and eventually her two young daughters, as well as artists in disciplines outside of dance, many of them members of the loosely affiliated group of Bay Area cultural experimentalists known as the Beats.

This collective structure of group problem solving and interdisciplinary collaboration is one of several social values of the time indirectly memorialized in *Parades and Changes*. The original cast of *Parades and Changes* consisted of Halprin and two adults and six teenagers and her two teen-aged daughters. A literal democracy-in-action, *Parades and Changes* is an evening-long, six-part series of group negotiations the cast of nine performers make when confronted with a series of challenging tasks, environments and ambitions that form the choreographic grid of this dance.

The most celebrated two sections of the dance, and most frequently revived, are the undressing and dressing and paper-tearing sequences. Here the functional action of taking off and putting on ones clothes and then slowly ripping huge lengths of brown paper, constitute the series of actions Halprin wants considered as a spare and pure dance. This reframing of functional activities as art evokes Marcel Duchamp in its sensibility at the same time it gestures forward to post modern dance in its aesthetic. The task of theatre thus becomes the creation rather than the depiction of a life situation.

Parades and Changes echoes and amplifies many of the social and political values of the 1960s from the broad questioning of the status of the body in public space to the relationship between agency and structure and how to stage presentness. In its use of the directness of experience as the major medium of exchange between the audience and the performers Halprin’s dance champions what scholar Carrie Lambert-Beatty has called the epistemology of immediacy of this era. It is embedded in the moment-by-moment choices the dancers make as they negotiate just how to shred a huge length of brown paper or pull yards of plastic through the aisles of the theatre. The dancers’ movements in each of the sections of *Parades and Changes* are drawn from a repertoire of task performance –non-theatrical, practical actions that one routinely performs as part of her daily life. Instead of being heavily mediated by virtuoso movement technique the challenge in doing these actions lies in not theatricalizing them, in making them as immediately visually accessible and undifferentiated from life as possible.

Halprin’s premise here aligns closely with the tactics of the mass public protests of the period since both her dances and the mass protests created a collapse of the divide between performer and spectator. At the same time *Parades and Changes* showcased a quest for an aesthetics and epistemology of immediacy political activists were pushing for an honest account of American actions in Vietnam and the withdrawal of American troops. In significant measure it was the disorderly bodies of student protesters that drew public and media attention to the devastating human, and environmental, toll of the war in Vietnam.

ABOUT THE ARTISTS

Anna Halprin

A young choreographer, and soloist dancing for Doris Humphrey, Anna Halprin left New York for the West Coast at the beginning of the fifties. There she began one of the most radical and fruitful artistic adventures of the 20th century. . . an adventure whose effects are still influencing numerous fields of art today.

Her summer workshops hosted artists such as Yvonne Rainer, Trisha Brown, Simone Forti, Robert Morris and many others. Their experimentations with the now well-known “tasks”, at the time an innovative concept which allowed everyday movement to become an integral part of dance, strongly influenced american post-modern dance providing one of its fundamental guiding principles.

Having studied Moshe Feldenkrais’ awareness through movement, Fritz Perls’ approach to gestalt therapy, the Bauhaus theories, John Dewey’s humanist and pragmatic approach to philosophy, Anna Halprin has continued to explore, to develop and to encourage the creative process, and more specifically the creative process in collective work. She proposes numerous modes of exploration and composition that are accessible to everyone. Based on a holistic approach, the multiple dimensions of human movement—functional, emotional, symbolic—are at the heart of the transformational process. Anna Halprin constantly questions our ways of thinking and acting, our standards and aesthetic or political boundaries: her process is grounded in the use of scores, collective work, experimentation and improvisation in natural environments, implication in the protest movements of the sixties, and a long term involvement with people who are ill with cancer or AIDS.

She has been the source of many fruitful collaborations, with dancers and choreographers of course, but also with artists from a wide variety of fields: with Lawrence Halprin, architect, land artist and her life partner; with musicians and composers: La Monte Young and Terry Riley (who became co-artistic directors with her company when inventing the beginnings of minimalist music), Morton Subotnick, Luciano Berio (with whom she premiered *Expozitione* in 1963 at La Fenice in Venice), Pauline

Oliveiros; with poets: James Broughton, Allen Ginsberg, and also with painters, sculptors. . . Anna Halprin has produced a great number of works whose themes and processes are renewed and elaborated over a period of several years: *Birds of America* (1960), *Four-Legged Stool* (1960), *Exposizione* (1963), *Parades and Changes* (1965-67), *Apartment 6* (1965), *Myths* (1967-68), *Citydance* (1976-77), *Ceremony of Us* (1969), *Animal Ritual* (1971). As of 1971, her personal fight with cancer led to a radical change in her relationship to her work, devoting her art “to life” and using the creative process with people affected by serious illness.

She then produced *Circle the Earth* (1986-1991), *The Planetary Dance* (1987-), *Carry me Home* (1990), *Intensive Care* (2000). She is the recipient of numerous National grants, a Guggenheim Fellowship, and many awards and honors for her work. She is still dancing, teaching and producing new work at 89 years of age. Her most recent piece, *Seniors Rocking*, includes fifty performers over 80 years old. Parisian audiences were astounded by her work, unknown up until now in France, when they discovered her performance *Intensive Care*, as well as an excerpt of *Parades and Changes*, during the Festival d’Automne in Paris, September 2004.

Morton Subotnick

Morton Subotnick is one of the innovators of classical electronic music. His early work with Buchla synthesizers took him to the peak of the avant garde electronica world of the 60s. He has been an innovator in works that involve electronics and acoustic instruments, acoustic instruments manipulated electronically, and other multimedia combinations. His work often explores the way physical gestures of the performer can be manipulated electronically, and the influence that electronic processing has on a performance.

In 1961 he co-founded along with Ramon Sender, the San Francisco tape Music Center. Among the people involved in the studio during its early days were Pauline Oliveros and Donald Buchla, an inventor of a voltage controlled synthesizer. Morton Subotnick also served as Music Director of the Ann Halprin