

SARDONO DANCE THEATER AND JENNIFER TIPTON: *RAIN COLORING FOREST*

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presented by

REDCAT

Roy and Edna Disney/CalArts Theater

California Institute of the Arts

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SARDONO DANCE THEATER AND JENNIFER TIPTON: *RAIN COLORING FOREST*

WORLD PREMIERE

Directed, choreographed and performed by

Sardono W. Kusumo

Artwork by

Sardono W. Kusumo

Lighting Designed by

Jennifer Tipton

Original music composed and performed by

David Rosenboom

Digital Projections by

Maureen Selwood

Dance and vocals

Bambang “Besur” Suryono

Dancer

I Ketut Rina

Assistant lighting designer

Iskandar K. Loedin

Animation assistants

Meejin Hong and Joanna Leitch

Produced by REDCAT (Roy and Edna Disney/CalArts Theater)

Rain Coloring Forest Managing Producer: Laura Kay Swanson

Production Crew: Ernie Mondaca, Israel Mondaca, Patrick Traylor, Tiffany Williams

Special thanks to The Consulate General of the Republic of Indonesia in Los Angeles, Mr. Arifin Panigoro, Astra Price, Nathan Ruyle and Linda Wissmath.

Rain Coloring Forest is made possible by the Contemporary Art Centers (CAC) network, administered by the New England Foundation for the Arts (NEFA), with major support from the Doris Duke Charitable Foundation. CAC is comprised of leading art centers, and brings together performing arts curators to support collaboration and work across disciplines, and is an initiative of NEFA's National Dance Project.



National
Dance
Project

BIOGRAPHIES

Sardono W. Kusumo (Director and Choreographer) has been acclaimed as one of the most cutting-edge contemporary choreographers and brilliant theatrical imagists of Asia, even at the beginning of his artistic career. He has been credited by Michel Cournot of *Le Monde* (Paris) as the creator of the five most captivating yet silent minutes of the Festival Mondiale at the Théâtre de Nancy (1973). His recent acknowledgement as the recipient of the prestigious Distinguished Artist Award from the International Society for Performing Arts puts him in league with ground-breaking artists such as Martha Graham and Pina Bausch.

Sardono's early training in *silat*, a Javanese martial art, initiated him into the performing arts, and he trained under renowned teachers of traditional Javanese dance style, including KRT Kusumokesowo and Jokosuharjo, for several years. His command of the distinctive styles of Javanese classical performance soon earned him recognition as a unique performer who excels in interpreting a wide range of characters from popular epics such as the Ramayana. In addition to his nomination in 1968 to the TIM Arts Center in Jakarta, an organization that plays a crucial role in promoting cultural development in Indonesia, he founded the Jakarta Institute of the Arts, where he remains an active faculty member.

Kusumo is also well-known for advocating for environmental development. His active involvement in aiding the tribal people of Indonesia, who suffer from the destruction of the natural ecological system, further strengthened his interest and commitment to addressing environmental issues. His activism work in galvanizing public support to address these issues continued through pieces such as *MetaEkologi* (1979), where he placed his dancers within a constructed natural environment, a mud pool – a theme re-explored in several works – such as *Hutan Plastik* (*Plastic Jungle*, 1983) and *Hutan Merintih* (*Lamenting Forest*, 1987). Through works such as the strongly Buddhist *Mahabuta* (1988), and the ironic *Soloensis* (1997), he also explores and reflects on the existence of human beings within a larger cosmic system. In addition to his abstract and innovative approaches to traditional performances, he has also created works that comment on the colonial experience and the cyclical nature of historical processes, as seen in *Passage through the Gong* (1993), commissioned by Brooklyn Academy of Music's Next Wave festival, and *Opera Diponegoro* (1995), popular among Indonesian audiences. His most recent choreographic innovation is a series of works about the constant re-contextualization and redefinition of the body-in-context, as seen in several versions of his works *Biography of a Body* (2000) and *Nobody's Body* (2002), where the body becomes the reactionary site of social and political systems.

He has toured his works internationally as well as within Indonesia, performing at prominent venues such as the Théâtre National de Chaillot, Paris; Villa Medici, Rome; Performing Arts Festival, Singapore; Internationales Pantomime Festival, Köln; Festival of ASEAN Art, Hong Kong; Japan Foundation Forum,

Tokyo; Internacionales Tanz-Festival, Vienna; Grutl Theater, Geneva; Brooklyn Academy of Music, New York; Internacionales Sommer Theater Festival, Hamburg; Rio Art Summit, Brazil; Arts Summit Indonesia, TIM, Jakarta; International Festival of Contemporary Dance and Music, Jakarta.

Jennifer Tipton (Lighting Designer) is well known for her work in dance, theater and opera. Her recent work in dance includes Paul Taylor's *Phantasmagoria* and Liam Scarlett's *Asphodel Meadows* for the Royal Ballet, London. Her recent work in theater includes *The Glass Menagerie* at the Mark Taper Forum, *The Year of Magical Thinking* at the Court Theater in Chicago and *Oedipus, The King* at the Clarence Brown Theater, Knoxville, TN. Her most recent work in opera includes the upcoming world premiere of *Il Postino* at Los Angeles Opera, Gounod's *Romeo et Juliette* at the Salzburg Festival, *Aida* at the Royal Opera House, London and Rameau's *Pygmalion* for the Festival in Aix-en-Provence. Ms. Tipton teaches lighting at the Yale School of Drama. Among many awards she is the recipient of the Dorothy and Lillian Gish Prize in 2001 and the Jerome Robbins Prize in 2003. In 2008 she became a United States Artist "Gracie" Fellow and a MacArthur Fellow.

David Rosenboom (Composer, Performer) is a composer, performer, conductor, interdisciplinary artist, author and educator. He has explored ideas in his work about the spontaneous evolution of forms, languages for improvisation, new techniques in scoring for ensembles, cross-cultural collaborations, performance art, computer music systems, interactive multimedia, compositional algorithms and extended musical interface with the human nervous system since the 1960's. His work is widely distributed and presented around the world and he is known as a pioneer in American experimental music. Rosenboom holds the Richard Seaver Distinguished Chair in Music in The Herb Alpert School of Music at California Institute of the Arts where he has been Dean of the School of Music and Conductor with the New Century Players since 1990 and was CoDirector of the Center for Experiments in Art, Information and Technology from 1990 to 1998. He taught at Mills College from 1979 to 1990, was Professor of Music, Head of the Music Department, Director of the Center for Contemporary Music and held the Darius Milhaud Chair from 1987 to 1990.

He studied at the University of Illinois with Salvatore Martirano, Lejaren Hiller, Kenneth Gaburo, Gordon Binkerd, Bernard Goodman, Paul Rolland, Jack McKenzie, Soulima Stravinsky and John Garvey among others and has worked and taught in innovative institutions, such as the Center for Creative and Performing Arts at SUNY in Buffalo, New York's Electric Circus, York University in Toronto, where he was Professor of Music and Interdisciplinary Studies, the University of Illinois, where he was awarded the prestigious George A. Miller Professorship, the Aesthetic Research Centre of Canada, the San Francisco Art Institute, the California College of Arts and Crafts, the Banff Center for the Arts, Simon Fraser University, Center for Advanced Musical Studies at Chosen Vale, and Ionian University in Greece.

His music, performances, and productions have been recorded on various labels, most recently on New World Records, Mutable Music, Centaur Records, Lovely Music Ltd., Cold Blue, Pogus Productions, Tzadik, Black Saint, West Wind, Elektra Nonesuch, Frog Peak Music and others. Examples of his recent projects include *Bell Solaris (Twelve Movements for Piano)* and *Seeing the Small in the Large (Six Movements for Orchestra)*, both exploring new ideas about counterpoint and musical transformation, *Chanteuse*, a CD of new song forms with performance artist, Jacqueline Humbert, *On Being Invisible II (Hypatia Speaks to Jefferson in a Dream)*, a selforganizing, multimedia opera involving brain signals, *Naked Curvature*, a modular score on the mystical writings of Yeats and others for instruments, whispering voices, and interactive computer music systems composed for the California EAR Unit, performances of little known pioneering music from the David Tudor Archives at the Getty Research Institute with colleagues, Vicki Ray, Mark Trayle, and Ron Kuivila, a new CD of *Zones of Influence*, a concert length work written for percussionist, William Winant, and the *Touché*, an innovative electronic instrument designed in collaboration with Donald Buchla in 1979-1980, a new recording of *And Come Up Dripping* for oboe and computer signal processing, with soloist, Libby van Cleve, two works exploring a new scoring technique involving notational *configuration spaces*, *Zones of Coherence* for solo or multiple trumpets written for Daniel Rosenboom and recently released on a CD of new trumpet works and *Twilight Language* for solo piano referring to a mystical language of Tibetan *Siddahs* and written for Vicki Ray, and, in collaboration with director, Travis Preston, *Bell Solaris—Twelve Metamorphoses in Piano Theater*, a ground-breaking, visual theatrical expansion of this earlier solo piano work into a full-evening production with a live video ensemble.

Rosenboom is author of influential books such as *Biofeedback and the Arts* and *Extended Musical Interface with the Human Nervous System* and papers such as *Propositional Music: On Emergent Properties in Morphogenesis and the Evolution of Music; Improvisation and Composition—Synthesis and Integration into the Music Curriculum* and *Collapsing Distinctions: Interacting within Fields of Intelligence on Interstellar Scales and Parallel Musical Models*. He is also coauthor with Phil Burk and Larry Polansky of the widely used computer software environment for experimental music, *HMSL (Hierarchical Music Specification Language)*. Currently, he is working on a book about compositional models, entitled *Propositional Music*, and other writings in interdisciplinary topics combining music with neuroscience, cognition, self-organizing systems, evolution, theoretical physics and possible forms of intelligence. He recently developed a new approach to opera as emergent interactive process with poet, Martine Bellen, in a new work titled *AH!*, including collaborative composition with an international group of composer-performers, *A Counterpoint of Tolerance Composers*, and a theatrical and new media team from The Herb Alpert School of Music at Center for New Performance at CalArts, see: <http://www.ah-opera.org/> More information is available at: <http://calarts.edu/~david>

Maureen Selwood (Digital Projection) is a visual artist using hand-drawn animation for film, installation and performance. She recently collaborated with David Rosenboom, making a film to accompany *How Much Better if Plymouth Rock Had Landed on the Pilgrims*, (Section VII, Impression) for the Indonesian Arts Festival; *As You Desire Me*, a multi-media installation piece was made with an Individual Artists Fellowship from C.O.L.A. This past year her work was included in *Quaderns Animats*, an exhibition of the intimate diaries and films of eight international artists working in the animation in Spain; *She Wolves*, River to River Festival (New York); *As the Veil lifts* (Frac Picardie); *Resistance* (American Academy in Rome); *This Is My House* and *All the Places I Have Ever Lived* (MAK Center for Art and Architecture) are works utilizing animation in site specific installations. Her award winning films, *I Started Early, Drawing Lessons*, *Mistaken Identity*, *Hail Mary*, *Flying Circus: An Imagined Memoir*, *This Is Just To Say*, *The Rug*, *Odalisque* and many others continue her output of the animated short film. She has been a recipient of grants from the John Solomon Guggenheim Foundation, New York State Council on the Arts, The Jerome Foundation, The American Film Institute, the MacDowell Colony and a Rome Prize from the American Academy in Rome. She is currently on the faculty of the Experimental Animation Program at CalArts.

Bambang “Besur” Suryono (Dancer, Vocalist) has performed classical and contemporary Javanese dance since 1980. His career as a dancer began at the Kasunanan and Mangkunegaran court palaces in Surakarta, where he mastered royal court dances such as, *Bedhaya*, *Srimp* and *Wireng* as well as the foundational basics of the classical Javanese dance from dance masters. Besur has been a member of Sardono Dance Theater since 1988 and has participated in the performances of *Panca Mahabutha*, *Detik-detik Tempo*, *Passage Through the Gong*, and *Nobody’s Body*, among others. He has performed widely in Indonesia and abroad in Japan, Singapore, the USA, among others. Besur is an active lecturer at the Indonesian Institute of the Arts, Solo and the Practice Performing Arts School, Singapore.

I Ketut Rina (Dancer) has been dancing since he was a child and has studied with many Balinese dance masters, including Made Sija, Made Pugra, Rindi, A.A Gede Cebang, Pasek Tempo and I Made Kakul. Rina studied formally at the Indonesian Arts Institute at Denpasar and made his international debut when he was seven years old in Sardono W. Kusumo’s *Dongeng dari Dirah*, which toured Europe (France, The Netherlands, Switzerland, Germany and Italy) and Asia during the mid to late seventies. Since then Rina has worked extensively with Sardono on many other projects, the most important of which is *Cak Rina*, which is still performed twice a month in Ubud, Bali. I Ketut Rina has worked and collaborated with various performing artists and groups, including Temps Fort Théâtre (France) which toured Asia in 1988, the intercultural project *Dragon Bond Rite*, which toured Asia, the US, and was performed at the Lincoln Center Festival in 1997 and appeared as one of the main characters in Robert Wilson’s *La Galigo*, which toured Europe and was presented at the Lincoln Center Festival in 2005.

Laura Kay Swanson (Producer) is dedicated to presenting works that explore new and innovative intersections between music, theater, dance and the visual arts. Her most recent production, *The Mortal Thoughts of Lady Macbeth*, a contemporary chamber opera by Veronika Krausas, was described by the *Los Angeles Times* as “a major experience, where surprise sidesteps operatic conventions.” She was associate producer of the world premiere of *Brewsie and Willie*, a staged adaptation of the Gertrude Stein WWII novella presented by CalArts Center for New Performance in association with Poor Dog Group. Last fall she performed the dual role of assistant producer and musical director for *Hellzapoppin'*, based on the 1941 film. Upcoming productions include *Measure for Measure*, directed by Bob Cucuzza and *Bählamms Fest*, an opera by Olga Neuwirth. Prior to becoming a producer, she was a lyric-coloratura soprano and has performed at the Metropolitan Opera, Los Angeles Opera, REDCAT, Carnegie Hall and New York City Opera. She is a 2011 MFA Candidate in Producing in both Theater and Music at CalArts.

Iskandar K. Loedin (Assistant Lighting Designer/Production Manager) has been actively involved in the Indonesian performing arts scene and worked with many Indonesian directors and choreographers since 1995. His first collaborative work, *Biography of the Body* in 2000, was with Sardono W. Kusumo, and he continues to collaborate with him to the present. In 2001 Iskandar K. Loedin received a fellowship from the Asian Cultural Council and Ford Foundation to join the Special Student Program in the Design Department at the Yale School of Drama. Iskandar has been a guest lecturer at The Performing Arts Department in the Jakarta Institute for the Arts since 1998 and is currently a member of the Jakarta Arts Council Dance Committee.

UPCOMING PERFORMANCES AT REDCAT

September 20:

Nina Menkes: *Hitparkut (Dissolution)*

September 27:

The Best of Ottawa 2009

September 23–26:

Radoslaw Rychcik/Stefan Zeromski Theater: *In the Solitude of Cotton Fields*

October 2:

Henry Grimes and Friends

October 3:

Robert Henke: *Monolake Live*

October 4:

Erie by Kevin Jerome Everson

October 8–10:

Traditions Engaged: An International Festival of Classical Indian Dance & Music

October 11:

Lewis Klahr: Dreaming over the flux of things past

October 14–17:

Tere O'Connor: *Wrought Iron Fog*

October 21:

Reverend Billy and the Life After Shopping Gospel Choir

October 22:

California E.A.R. Unit: *Champ Vital (Life Field)*

October 23:

Between Displacement and Nostalgia: Conflicted Memories of Cuba

For more information visit www.redcat.org