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## TALKING DANCE PROJECT

CO-SPONSORED BY CAL PERFORMANCES

# MARK MORRIS' DANCES AND ART ISSUES OF THE '90s

A Cross-disciplinary  
Symposium

Dance

**JOAN ACOCELLA**

Music

**ALASTAIR MACAULAY**

Literature

**RICHARD HOWARD**

Art

**LARRY RINDER**

Theater

**DON SHEWEY**

November 14, 1992

SATURDAY, 1 - 5:30 PM

WHEELER AUDITORIUM

UC BERKELEY

## THE BODY ECLECTIC

This symposium is curated in memory of Stephen Cobbett Steinberg

**Cal Performances**

UNIVERSITY OF CALIFORNIA AT BERKELEY

# PROGRAM

## MARK MORRIS' DANCES AND ART ISSUES OF THE '90s A Cross-disciplinary Symposium

Saturday, Nov. 14

- 1:00-1:15** Welcoming Comments  
SPEAKER: Janice Ross, *Symposium Curator*
- 1:15-2:00** "Mark Morris: Classicism for a New Day"  
SPEAKER: Joan Acocella, *Dance Critic, Village Voice, Art In America*
- 2:00-2:30** "Mark Morris from a Literary Perspective"  
SPEAKER: Richard Howard, *Visiting Professor of Comparative Literature, Yale; Professor of English, University of Houston*
- 2:30-3:00** "The Curse of the Moleman and Other Obscure Relationships: Mark Morris & The Visual Arts"  
SPEAKER: Larry Rinder, *Curator for Twentieth Century Art, University Art Museum, U.C. Berkeley*
- 3:00-3:15** COFFEE BREAK
- 3:15-3:45** "Dancing for Mark Morris"  
SPEAKERS: Olivia Maridjan-Koop, Clarice Marshall and Keith Sabado, *Mark Morris Dance Group*  
INTERVIEWER: Joan Acocella
- 3:45-4:15** "Musicality and Mark Morris"  
SPEAKER: Alastair Macaulay, *Theatre, Dance and Music Critic, Financial Times, London*
- 4:15-5:30** "A Conversation with Mark Morris"  
SPEAKER: Mark Morris  
INTERVIEWER: Don Shewey, *Contributing Writer, Village Voice*

# THE TALKING DANCE PROJECT

The Talking Dance Project was founded in 1986 to explore the nature of creativity and to build audiences for contemporary dance and performance art. The Project brings together outstanding and diverse choreographers, dancers, performance artists, scholars and critics from the Bay Area and elsewhere for intensive discussions that serve to (1) clarify and hone the creative vision of the participating artists, (2) shake up the presuppositions of critics, (3) contribute to the body of historical and theoretical knowledge on dance and enlighten new audience members looking for a way to understand and "connect" with contemporary dance. "MARK MORRIS DANCES AND ART ISSUES OF THE '90s" is the second of three events produced this season.

Videotapes, audiotapes and transcripts of the events have been archived at libraries and institutions of higher learning, adding to the body of knowledge about dance in the Bay Area—documenting both its uniqueness and its relation to the history and practice of dance worldwide.

The Talking Dance Project, a continuing project of The Ellen Webb Dance Foundation, is bringing new dance into focus for West Coast artists, critics and audiences alike. The Project is administered by co-directors Ellen Webb and David Gere in consultation with advisors from the community, under the aegis of the Board of Directors of The Ellen Webb Dance Foundation.

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## TALKING DANCE PROJECT

co-sponsored by Laney College

## THE BODY POLITIC

Choreographers Meet  
Their Communities

Monday  
February 1st, 1993

7:30 p.m.

Laney Theater, Laney College  
Oakland

Is art which is made for a social or political purpose fundamentally different from art for art's sake? The Talking Dance project delves into the prescient theme of this year's Bay Area Dance Series in "The Body Politic: Choreographers Meet Their Communities," the final performance-discussion event of Talking Dance's 1992-93 season. "The Body Politic" features the work of Liz Lerman, artistic director of Washington, D.C.'s DANCE EXCHANGE, who has been dubbed "the ultimate democrat of dance" for her work with multi-generational and multi-ethnic dancers. On the second half of the program, Lerman will be joined onstage by the choreographers in the 1993 Bay Area Dance Series, bringing the issue home.

# Credits

*Mark Morris' Dances  
and Art Issues of the '90s has been directed by  
a committee of West Coast dance specialists  
including*

## **JANICE ROSS**

*Dance Critic and Historian  
STANFORD UNIVERSITY*

## **DAVID GERE**

*Dance and Music Critic, OAKLAND TRIBUNE  
and Co-Director  
THE TALKING DANCE PROJECT*

## **ELLEN WEBB**

*Choreographer and Founder  
THE TALKING DANCE PROJECT*

## **ELLA BAFF**

*Artistic Administrator, CAL PERFORMANCES*

Mark Heiser, Technical Director  
Doug Chambers, Production  
Veronica Doyle, House Manager

Special assistance from Bebe Bertolet and Rose McDermott.

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Cal Performances; Margaret Norton and the  
S. F. Performing Arts Library & Museum; The Hotel Durant,  
and Cerinda Survant and the Dance Critics Association.

Talking Dance is a project of  
The Ellen Webb Dance Foundation.

Talking Dance distributes videotapes of its events to  
individuals, colleges, universities and performing arts  
libraries throughout the United States. For more information,  
call (510) 452-5919.

Board of Directors of  
The Ellen Webb Dance Foundation:  
Jon Love, president, Robert Anderson, Barbara Bream,  
Penny Peak, Karen Perkins, Ellen Webb, Sally Webb

# PARTICIPANTS

## Biographies

**JOAN ACOCELLA** is a New York dance critic who writes frequently for *ART IN AMERICA*, *THE VILLAGE VOICE* and the *NEW YORK DAILY NEWS*. Her collection of the dance essays of André Levinson, edited in collaboration with Lynn Garafola, was published by Wesleyan University Press last year. She is now finishing a critical/biographical study of Mark Morris, which will be published next year by Farrar, Straus & Giroux.

**RICHARD HOWARD**, a poet, translator and critic, is the author of 10 books of poetry. His third, *UNTITLED SUBJECTS*, was awarded the Pulitzer Prize in 1970. The tenth, *LIKE MOST REVELATIONS*, will be published this winter by Pantheon. A selection from his first eight books was published in 1991 by Penguin Books in England. Howard's other books include *ALONE WITH AMERICA*, a study of 41 American poets between World War II and the Viet Nam War; *PREFERENCES*, a critical anthology with commentaries, and *WORKING PAPERS*, a new book of criticism to be published next year. A translator of some 150 works from the French, including works by DeGaulle, Robbe-Grillet, Barthes, Camus, Cocteau, Gide, StJohn Perse, Foucault, Deleuze and Breton, Howard was awarded the National Book Award in 1983 for his complete translation of Baudelaire's *LES FLEURS DU MAL*. He is currently Professor of English, University of Houston; Visiting Professor of Comparative Literature at the Whitney Institute for the Humanities, Yale, and poetry editor for *PARIS REVIEW* and *WESTERN HUMANITIES REVIEW*.

**ALASTAIR MACAULAY** reviews theatre, dance and music for the *FINANCIAL TIMES* in London. Born and educated in Britain, he was founder and co-editor of the quarterly *DANCE THEATRE JOURNAL*. He has also been dance critic for *THE GUARDIAN* and a contributor to *DANCING TIMES*. A collection of his writings, "*Selected Views and Reviews of Ashton's Choreography*," was published in 1988 by the National Resource Center for Dance, University of Surrey. He was guest dance critic for *THE NEW YORKER* in 1988 and 1992.

**OLIVIA MARIDJAN-KOOP**, born in Brussels, studied for four years at the Folkwang Hochschule in Germany where she worked with several choreographers and performed her own work. In October 1987 she performed with Pina Bausch in her "Sacre du Printemps." Moridjan-Koop has worked with Mark Morris since September 1988.

**CLARICE MARSHALL** was born in California and grew up in Texas. She moved to New York to study dance at New York University. She has danced in the work of Rosalind Newman and Ruby Shang, among others, and has acted in the work of the Performance Group and Mabou Mines. Her own work has been performed in the U.S. and Europe and filmed for PBS' "Alive From Off Center." She was on the faculty of New York University Tisch School of the Arts for many years. Marshall recently completed a tour with the White Oak Dance Project.

**MARK MORRIS** was born and raised in Seattle, Washington, where he studied with Verla Flowers and Perry Brunson. He has performed with a diverse assortment of companies over the years, including the Lar Lubovitch Dance Company, Hannah Kahn Dance Company, Laura Dean Dancers and Musicians, Eliot Feld Ballet, and the Koleda Balkan Dance Ensemble. Since 1980, in addition to creating over 60 works for his own modern dance company, he has created dances for the Boston Ballet, the Joffrey Ballet, American Ballet Theatre, the Paris Opera Ballet, the White Oak Dance Project and Les Grands Ballets Canadiens among others. In 1990 he and Mikhail Baryshnikov founded the White Oak Dance Project. Morris has also worked extensively in opera. In December of 1991 he directed a new production of *Le Nozze di Figaro* at the Théâtre Royal de la Monnaie in Brussels where, from 1988 - 1991, he was Director of Dance. Morris was named a Fellow of the MacArthur Foundation in 1991.

**MARK MORRIS DANCE GROUP** was formed in 1980 and gave its first concert in New York City of that year. In addition to touring widely, the Group has been the subject of television specials for PBS' Dance In America series and London Weekend Television's South Bank Show. From 1988 - 1991, the Group was the resident company of the Théâtre Royal de la Monnaie in Brussels, Belgium.

**LARRY RINDER** is Curator for Twentieth Century Art at the University Art Museum and Pacific Film Archive of the University of California at Berkeley. Among the exhibitions he has organized at the UAM/PFA are *Where There is Where There: The Prints of John Cage and Yoko Ono and Fluxus*. He has also produced performance events with artists including Karen Finley, Stuart Sherman and the Cahuilla Bird Singers. Rinder is currently organizing an exhibition, *Theresa Hak Kyung Cha: Other Things Seen, Other Things Heard* for the Whitney Museum of American Art, where he has also served on the 1991 and 1993 Biennial advisory boards. His art criticism has been published in many leading art periodicals, most recently in ARTFORUM, in which his article "Robot Redux" appears this November.

**KEITH SABADO**, born in Seattle, joined the Mark Morris Dance Group in 1984 and has danced with the companies of Pauline Koner, Hannah Kahn, Jim Self and Rosalind Newman.

**DON SHEWEY** has been working as a journalist, writer, and editor in New York for more than ten years. He was one of the founders of 7 DAYS and served as its arts editor for two years. He has been a contributing editor to ROLLING STONE and theater editor for the SOHO NEWS and is currently a contributing writer for the VILLAGE VOICE. He has written for THE NEW YORK TIMES, ESQUIRE, ROLLING STONE, AMERICAN FILM, AMERICAN THEATER, THE BOSTON PHOENIX, THE LOS ANGELES TIMES, COMMON BOUNDARY and numerous other publications. He has published three books: *SAM SHEPARD*, a biography published in 1985 by Dell Books and recently translated into Japanese; *CAUGHT IN THE ACT*,

a collection of interviews with 54 men who are New York actors, and *OUT FRONT*, an anthology of gay and lesbian plays which he edited for Grove Press (1988). His two-part interview with Madonna for THE ADVOCATE last year was syndicated to 19 countries in 11 languages. His VILLAGE VOICE cover story "In Defense of the Men's Movement" has been reprinted by Ally Press as the inaugural title in the *Dragonsmoke Pamphlet Series*. He is currently writing a book about sex, spirituality, and living in trailers.

**NEW!**

# MARK MORRIS DANCE GROUP

**ADDED**

**PERFORMANCE!**

Friday  
November 20th, 1992  
8 pm

**ZELLERBACH HALL  
UC BERKELEY**

Tickets \$26, \$22, & \$17  
510-642-9988

Presented by  
Cal Performances

# Choreography by **MARK MORRIS**

1992

Beautiful Day  
Bedtime  
Excursion to Granada: A Calypso Ballet  
Paukensschlag  
Polka  
Three Preludes

Bach/Hoffmann (Schlage doch, gewünschte Stunde, BWV 53)  
Schubert (Wiegenlied, Ständchen, Erlkönig)  
Belasco/The Growler/Lord Executioner/Manning  
Haydn (Symphony No. 94)  
Harrison (Grand Duo for Violin and Piano)  
Gershwin (Piano Preludes)

1991

The Death of Klinghoffer  
The Hard Nut  
A Lake  
Le Nozze di Figaro

Adams  
Tchaikovsky (The Nutcracker)  
Haydn (Horn Concerto No. 2 in D)  
Mozart (Act III—Fandango)

1990

Behemoth  
Ein Herz  
Going Away Party  
Motorcade  
Pas de Poisson

Bach (Cantata BWV 134)  
Bob Wills and His Texas Playboys  
Saint-Saëns (Septet, op. 65)  
Sotie (Cinéma: Entr'acte Symphonique de Relâche)

1989

Dido and Aeneas  
Love Song Waltzes  
Wonderland

Purcell  
Brahms (Liebesliederwalzer, op. 52)  
Schoenberg (Begleitmusik zu einer Lichtspielszene, op. 34;  
Fünf Orchesterstücke, op. 16)

1988

L'Allegro, Il Penseroso ed il Moderato  
Drink to Me Only with Thine Eyes  
Le Nozze di Figaro  
Offertorium  
Orphée et Euridice  
Fugue and Fantasy

Händel  
Thomson (Etudes for Piano)  
Mozart (Act III—Fandango)  
Schubert (Offertorium, Salve Regina)  
Gluck  
Mozart (Fugue in C for 2 Pianos, K. 426; Fantasia in C  
for Piano, K. 475)

1987

La Follia  
Nixon in China  
Scarlatti Solos  
Sonata for Clarinet and Piano  
Strict Songs  
Fantasy

Vivaldi (Tria Sonata in D minor "La Follia")  
Adams  
D. Scarlatti (Sonata in D for Harpsichord, Allegro)  
Poulenc  
Harrison (Four Strict Songs)  
Mozart (Fantasia in C for Piano, K. 475)

1986

Ballabili  
Esteemed Guests  
Mori Subite  
Mythologies  
Pièces en Concert  
Salome  
The Shepherd on the Rock

Verdi (Aida)  
C.P.E. Bach (Concerto in A major W. 172 for Cello and Strings)  
Poulenc (Concerto in G minor for Organ, String Orchestra and Timpani)  
Garfein  
Couperin (Pièces en concert for Cello and String Orchestra)  
Strauss (Salome's Dance)  
Schubert (Der Hirt auf dem Felsen, for Soprano, Clarinet and  
Piano, D. 965)  
Pergolesi

Stabat Mater

1 9 8 5

Frisson  
Händel Choruses  
Jealousy  
Lovey  
Marble Halls  
One Charming Night  
Retreat from Madrid

Stravinsky (Symphonies of Wind Instruments)  
Händel  
Händel (from Hercules, No. 36 chorus)  
Violent Femmes  
Bach (Concerto in C minor for 2 Harpsichords, BWV 1060)  
Purcell  
Boccherini (La Ritirata di Madrid)

1 9 8 4

Championship Wrestling  
Come On Home  
Forty Arms, Twenty Necks, One Wreathing  
Love, You Have Won  
My Party  
O Rangasayee  
Prelude and Prelude  
She Came from There  
The Vacant Chair  
Vestige

Garfein  
Lambert/Hendricks/Ross  
Garfein (One Wreathing)  
Vivaldi (Cantata Amor hai vinto, RV 651)  
Francaix (Trio for Strings in C Major)  
Sri Tyagarajo  
Cowell (Prelude for Harpsichord and Violin)  
Dohnanyi (Serenade in C)  
Root/Robach/Bond  
Shostokovich (Sonata in D for Cello and Piano)

1 9 8 3

Bijoux  
Caryatids  
Celestial Greetings  
The Death of Socrates  
Deck of Cards  
Dogtown  
Minuet and Allegro in G  
Ponchielliana  
The \*Tamil Film Songs in Stereo\* Pas de Deux

Satie (4 petits mélodies, Ludions)  
Budd (Madrigals for the Rose Angel)  
popular Thai  
Satie (Socrate: Drame symphonique)  
Logsdon/Jones/Texas Tyler  
Yoko Ono  
Beethoven (Minuet and Allegro in G for 2 Flutes)  
Ponchielli (Quintet for Winds and Piano)  
contemporary Indian

1 9 8 2

Canonic 3/4 Studies  
jr. high  
New Love Song Waltzes  
Not Goodbye  
Songs That Tell a Story

various piano waltzes/arr. Cavalli  
Nancarrow (from Thirty-Seven Studies for Player Piano)  
Brahms (Neue Liebesliederwalzer, op. 65)  
traditional Tahitian  
Louvin Brothers

1 9 8 1

Etudes Modernes  
Gloria  
I Love You Dearly  
Rattlesnake Song  
Schön Rosmarin  
Ten Suggestions

Nancarrow (Studies for Player Piano)  
Vivaldi (Gloria in D)  
traditional Rumanian  
Jimmy Driftwood  
Kreisler  
A. Tcherepnin (Bagatelles, op. 5)

1980

Barstow\*  
Brummagem\*  
Castor and Pollux  
Dad's Charts  
Zenska\*

Partch (Barstow: Ten Hitchhiker Inscriptions)  
Beethoven (Trio for Piano, Cello & Clarinet)  
Partch (Castor and Pollux)  
Buckner/Jacquet/Thompson  
Bartok and traditional Bulgarian

\* Barstow (created in 1972), Zenska (created in 1974) and Brummagem (created in 1978) were first performed by the Mark Morris Dance Group in 1980.