

NEWS

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WALKER ART CENTER ANNOUNCES 2006–2007 PERFORMING ARTS SEASON

AMBITIOUS SEASON OF CONTEMPORARY PERFORMANCE OPENS WITH U.S. PREMIERE OF THE WALKER-COMMISSIONED, INTOXICATING SIX-HOUR THEATRICAL EXPERIENCE *GATZ* BY ELEVATOR REPAIR SERVICE



Elevator Repair Service, *GATZ*
Photo courtesy the artists

Minneapolis, June 7, 2006—The Walker Art Center released its 2006–2007 performing arts season schedule today, announcing an ambitious program of performances, world premieres, and commissions by leading figures in the contemporary performing arts. The season opens with the U.S. premiere of *GATZ* (Thursday–Sunday, September 21–24), an audacious yet accessible interpretation of F. Scott Fitzgerald’s 1925 classic *The Great Gatsby*. New York theater mavericks Elevator Repair Service transform this literary masterpiece into an intoxicating six-hour theatrical experience (during which every word of the book is spoken).

The 2006–2007 season features a series of large-scale global dance works, including Germany/Argentina’s Constanza Macras/Dorky Park’s *Back to the Present* (Thursday–Saturday, September 28–30), a performance combining riotous video, live rock, and ever-evolving scenic elements; Japan’s most famous touring dance company, Sankai Juku, performing *Kagemi: Beyond the Metaphors of Mirrors* (Friday, November 3), a dreamlike butoh performance featuring seven men—heads shaven and bodies painted white from top to toe—that weaves precise, hypnotic movement with breathtaking staging; New York’s Stephen Petronio Company’s *BLOOM* and *New Works* (Thursday–Saturday, March 1–3), featuring a commissioned new score by the poetic pop singer-songwriter Rufus Wainwright sung by a choir of local teens from the Twin Cities, exploring the creative freedom of youth and the bittersweet poignancy of transformation; and two of Europe’s most electrifying dance innovators, Holland’s Emio Greco and Pieter Scholten, contemplating hell on earth in their new monumental work *Hell* (Thursday–Saturday, May 3–5). Another not-to-be-missed dance event is William Forsythe’s evening of chamber works: *Berio Suite*, *The The*, *N.N.N.N.*, *Quintett* (Thursday–Friday, March 15–16), a Walker-only intimate experience of the master ballet innovator’s recent dance works.

Another season highlight is *Africa NOW: Currents of a Continent*, a series of performances featuring contemporary African artists, including *Acoustic Africa* with Habib Koité, Vusi Mahlasela, Dobet Gnahoré (Thursday, November 2), *Compagnie Tchétché, Dimi* (Tuesday–Wednesday, November 14–15), *The Farber Foundry, Amajuba: Like Doves We Rise* (Thursday–Friday, February 22–24), and Benin’s Gangbé Brass Band on Saturday, April 14, as well as a spring residency by dance-theater innovator Faustin Linyekula from the Congo.

Commenting on the 2006–2007 performing arts season, Philip Bither, William and Nadine McGuire Senior Curator, Performing Arts, states: “It is a remarkable time of innovation in the worlds of music and performance. Our season reflects that energy and creative optimism—artists confronting a uniquely daunting cultural and historical moment with vision, generosity, provocation, and delight. From world masters to emerging innovators, the Walker’s season brings the 21st century of live arts to Minnesota and to the Walker’s remarkable new McGuire Theater stage.”

Unless otherwise noted, advance tickets are on sale by phone (612.375.7600) and online at <http://tickets.walkerart.org>.

WALKER ART CENTER’S 2006–2007 PERFORMING ARTS SEASON

Unless otherwise noted, all events take place in the McGuire Theater.

(\$) = ticket prices for Walker Art Center members

SEPTEMBER



Elevator Repair Service, *GATZ*
Photo: John Collins

Elevator Repair Service

THEATER

GATZ

U.S. Premiere, Walker Commission

Thursday–Sunday, September 21–24

Part 1: Thursday, 8–11 pm; Part 2: Friday, 8–11 pm

Marathon evenings (Parts 1 and 2): Saturday, 4–11:30 pm;

Sunday, 3–10:30 pm (includes one-hour dinner break)

Thursday/Friday series: \$30 (\$25); Marathon evenings: \$35 (\$30)

“ERS . . . stands out, not only for its humor and intelligence, but for its defiant theatricality.” —*Artforum*

GATZ is an ambitious, audacious, and accessible interpretation of F. Scott Fitzgerald’s 1925 classic *The Great Gatsby*. Transforming a literary masterpiece into an intoxicating six-hour theatrical experience—during which every word of the book is spoken—New York theater mavericks Elevator Repair Service bring the written word to life. Inside a run-down contemporary office, workers, supervisors, and visitors mysteriously assume

the roles of Fitzgerald's characters. A remarkable ensemble of 13 actors draws the audience into a powerful, provocative, and verbally sumptuous world caught between the past and present. Catch the two parts separately or engross yourself in an unforgettable marathon performance. The closing-night performance will be held on the anniversary of St. Paul native Fitzgerald's 110th birthday.

Co-commissioned by the Walker Art Center in partnership with the Museum of Contemporary Art, Chicago, the Portland Institute for Contemporary Art, and the National Performance Network Creation Fund. Copresented with the National Performance Network.

Additional funds provided by Arts Midwest's Performing Arts Fund, the William and Nadine McGuire Commissioning Fund, the Moore Family Fund for the Arts of The Minneapolis Foundation, and the National Endowment for the Arts, which believes that a great nation deserves great art.



Constanza Macras/Dorky Park, *Back to the Present*
Photo: Aurel Thurn

Constanza Macras/Dorky Park

DANCE/THEATER

Back to the Present

Thursday, September 28, 8 pm, \$18 (\$15)

Friday–Saturday, September 29–30, 8 pm, \$25 (\$20)

"Silent movies, slapstick, horror movies, MTV, reality TV, and the classics of modern dance-theater . . . formed by the choreographer into an independent oeuvre . . . the enthusiasm of the spectator is transformed directly onto the stage." —*Der Spiegel*, Germany

A European sensation and a vivid marker of lightning-fast cultural change, *Back to the Present* combines riotous video, live rock, and ever-evolving scenic elements. Irreverently mixing high and low, humor and tragedy, choreographer Constanza Macras creates outsized works that are more "performance happening" than dance. Living in Berlin, this Argentina-born artist has been dramatically influenced by the creative and cultural intensity of post-unification Germany. Set to a backdrop of stuff that never dissolves—passionate love letters, old phone numbers, and abandoned theater props—Macras asks us to decide what is memory and what is just storage.

The U.S. tour is supported through a generous gift by the Goethe Institut, Munich.

OCTOBER



Vijay Iyer
Photo: Pooja Bakri

Vijay Iyer Quartet

MUSIC

Thursday, October 19, 8 pm
\$22 (\$18)

"A one-of-a-kind quartet . . . so rhythmically gripping and harmonically provocative that one hardly can wait to hear what outlandish idea these players will hit upon next." —*Los Angeles Times*

Vijay Iyer, "the most commanding pianist and composer to emerge in recent years" (*Village Voice*), brings a fresh perspective to new jazz composition through a disarming blend of post-bop, Indian, and contemporary music. His quartet of dexterous young guns, respected equally for their chops and adventurousness, lays down mind-boggling polyrhythms, twisting melodies, and white-hot solos in a flat out virtuosic performance. Featuring: Vijay Iyer (piano); Rudresh Mahanthappa (alto saxophone); Stephen Crump (bass); Marcus Gilmore (percussion).



Gang Gang Dance
Photo: Leslie Vansteltein

Gang Gang Dance

MUSIC

Saturday, October 28, 8 pm
\$16 (\$13)

"The extremely aural intensity of Gang Gang Dance draws you into an experience of negotiation from which a humane and harmonic beauty emerges." —*Artforum*

This foursome has burst from the fertile Brooklyn art-rock scene with an enigmatic, visceral sound unlike any other. A mess of layered sonic flora—drums and percussion, keyboards, synthesizers, MIDI, flutes—is held together with the mysterious chants and delicate wails of front woman Liz Bougatsos. The raw frenzy of their live performances acts as organic counterpoint to their skittery loops of electronics and effects. Free-form melodies and syncopated primitiveness recall early Can—each individual song is a piece of a larger puzzle that tells a story of fierce humanity and beauty.

NOVEMBER



Habib Koité
Photo: Yourie Lenquette

Africa NOW: Currents of a Continent **Habib Koité, Vusi Mahlasela, Dobet Gnahoré** **Acoustic Africa**

MUSIC

Thursday, November 2, 7 and 9:30 pm
\$25 (\$20)

"First, there was Hendrix, then Stevie Ray and now, Habib."
—Bonnie Raitt

"[Vusi Mahlasela] was a voice during the revolution . . . a voice of hope, the Woody Guthrie or Bob Dylan of South Africa, and still is."
—Dave Matthews

The extraordinary breadth, emotional depth, and joy of African music come to life in this rare all-star evening of music from across the continent. One of Mali's most revered guitarists, Habib Koité is joined by his legendary band Bamada. Vusi Mahlasela's powerful songs and soaring voice played an important role in the South African struggle against apartheid, and his music was recently featured in the 2006 Oscar-winning film *Tsotsi*. The evening also features the U.S. debut tour of Dobet Gnahoré, the young Ivory Coast singer/dancer described by the BBC as "a vivacious bundle of energy, blessed with a powerful voice and infectious charisma."



Sankai Juku, *Kagemi: Beyond the Metaphors of Mirrors*
Photo: Jacques Denarnaud

Sankai Juku **Kagemi: Beyond the Metaphors of Mirrors**

DANCE

Directed, choreographed, and designed by Ushio Amagatsu
Friday, November 3, 8 pm
\$49, \$39, \$34, \$20, (\$29, \$25, \$21.75)
Northrop Auditorium, University of Minnesota, Minneapolis

"Sophisticated beauty . . . Sankai Juku creates its unique art form that transcends the times." —*Nihon Keizai Shimbun*, Japan

Japan's most famous touring dance company, Sankai Juku has not visited the Twin Cities in more than a decade. The company creates dreamlike butoh performances by weaving meticulous, hypnotic movement with breathtaking large-scale staging. Seven men—heads shaven and bodies painted white from top to toe—perform seven scenes filled with glorious images (symbolizing sand and water, ash and blood, life and death), beginning with a forest of delicate lotus flowers floating high above the stage. At the heart of the production's mesmerizing spectacle lies a desire to glimpse life's meaning and beauty. Copresented with Northrop Dance Season.

Supported by the Japan Foundation through the Performing Arts JAPAN Program.



Compagnie TchéTché, *Dimi*
Photo: Wolfgang Weimer

Africa NOW: Currents of a Continent
Compagnie TchéTché

DANCE

Dimi

Tuesday–Wednesday, November 14–15, 8 pm

\$25 (\$20)

“Astounding physical daring . . . the group’s work makes Western modern dance look tame.” —*New York Times*

Contemporary African dance has emerged as a global powerhouse over the past decade, exemplified by the highly physical, all-female Compagnie TchéTché (eagle) from the Ivory Coast. Acclaimed by audiences in Africa and Europe, *Dimi* (women’s sorrow) addresses the social injustice, repressive morality, and enduring patriarchal culture faced by women in Africa. Directed by the esteemed Beatrice Kombe, TchéTché draws from the incredibly rich and varied movement and rhythmic traditions of West Africa. With choreography that skirts the edge of physical impossibility, TchéTché emphatically reclaims the power and purpose of African women for a new age.

This presentation is a project of the Africa Contemporary Arts Consortium, a coalition of 11 diverse institutions, including the Walker Art Center, which is advancing a dynamic exchange of arts and ideas between artists, organizations, and cultural and other institutions of Africa and the United States.

The 2006 North American tour is produced by MAPP/MultiArts Projects and Productions. Supported in part by the National Dance Project of the New England Foundation for the Arts.

Choreographers’ Evening

DANCE

Curated by Sandy Agustin

Saturday, November 25, 7 and 9:30 pm

\$16 (\$13)

Now in its 34th year, this annual gathering of the Twin Cities dance community invites audiences to celebrate the richness and variety of Minnesota dance. From established choreographers trying out new ideas to the freshest talents, this evening of short works points to where dance is heading. The varied styles have ranged from ballet to clogging, *bharatanatyam* to flamenco, break-dancing to minimalism, dramatic dance-theater to comic dance vignettes. This year’s concert is curated by former artistic director of Intermedia Arts/choreographer/performer Sandy Agustin.

DECEMBER



Maya Beiser, *Almost Human*
Photo: Jennifer Taylor

Maya Beiser

Almost Human

Walker Commission

Friday, December 1, 8 pm

\$25 (\$20)

MUSIC

"She dared listeners to deny that a cello possesses the power of speech. Beiser has the power to bestride oceans and pluck the common utterance from regions thousands of miles apart." —*Newsday*

Internationally acclaimed cellist and former Bang on a Can All-Star Maya Beiser takes the cello to uncharted territories, merging classical, electronic, rock, and global sounds. In *Almost Human*, she explores music inspired by ancient vocal traditions—Renaissance madrigals, traditional Chinese and Taiwanese styles, Moroccan chant, Jewish cantorial songs, and ritualistic Indian vocals. The evening includes the much-awaited Midwest debut and Walker-commissioned collaboration between Beiser, composer Eve Beglarian (*Forgiveness*), and visual artist Shirin Neshat (represented in the Walker's collection), whose stunning film complements Beiser's performance. Works by composers Michael Gordon (Bang on a Can), Tan Dun (*Crouching Tiger, Hidden Dragon, and Hero*), and others are illuminated by Beiser's interpretive mastery.

Co-commissioned by the Walker Art Center with funds from the William and Nadine McGuire Commissioning Fund.

JANUARY

OUT THERE 19

January 4–27

Now in its 19th year, this series of boundary-crossing performances features new works by an international array of today's most innovative artists. All performances take place in the McGuire Theater.

Cynthia Hopkins

Must Don't Whip 'Um

World Premiere, Walker Commission

Thursday–Saturday, January 4–6, 8 pm

\$20 (\$16)

MUSIC/THEATER

"Imagine Lotte Lenya's kid sister shacking up in a cheap Atlanta hotel with Tom Waits and spending her time slumming with visionaries, addicts, and murderers." —*Time Out New York*

Cynthia Hopkins held capacity crowds spellbound when the Walker presented her funny, inventive, and musically enthralling *Accidental Nostalgia* in 2005. The piece was so fresh and innovative, yet still



Cynthia Hopkins, *Must Don't Whip 'Um*
Photo: Alex Wright

accessible and downright fun, that the Walker immediately commissioned its theatrical prequel. *Must Don't Whip 'Um* explores the outrageous life of an obscure, fictional pop star from the '70s, who is under surveillance by the CIA as she performs her "farewell concert" and subsequently joins a Sufi brotherhood. Joined by her acclaimed alt-country band Gloria Deluxe and video artists/designers Jeff Sugg and Jim Findlay, Hopkins offers an infectious blend of alt-country, cabaret, Southern soul, and multimedia theater unlike anything else.

Co-commissioned by the Walker Art Center with funds from the William and Nadine McGuire Commissioning Fund. Supported in part with funds from the National Endowment for the Arts, which believes that a great nation deserves great art.



Lone Twin
Photo: Team Brown

Lone Twin
New Work TBD

PERFORMANCE

Thursday–Saturday, January 11–13, 8 pm
\$20 (\$16)

"They come from England. Bewildered, hopeful, dogged. I expect they could read the phone book and be funny." —*Pittsburgh Post-Gazette*

Lone Twin makes art that playfully addresses travel, context, and orientation. Committed to creating entertaining and hopeful works that are both challenging and rewarding, its performances range from context-specific events lasting many days to gallery, studio, and stage performance. The duo have given "performative walking lectures," daily dispatches from city-wide cycle tours turned stage diaries, and 12-hour slow dances dressed as blind cowboys. Called "indefatigable travelers, sojourners, and conjurers of clouds," Lone Twin makes its first Minnesota appearance at Out There.

((TBD))

Thursday–Saturday, January 18–20, 8 pm
\$20 (\$16)

The Riot Group
Pugilist Specialist

THEATER

Thursday–Saturday, January 25–27, 8 pm
\$20 (\$16)

" . . . sharp, funny, evocative and distinctly original—as crisp as the stripped-down design and as invigoratingly forceful as the performances." —*San Francisco Chronicle*

The Riot Group—San Francisco's new theater upstarts who have found uniform acclaim on international stages—offers a timely and chilling work detailing the planning (and ultimate mishandling) of a modern political assassination. Spartan staging, an ominous soundscape, and acerbically funny double-time dialogue propel this psychological gripper, as four highly trained U.S. soldiers are assigned the task of eliminating a

troublesome Arabic despot. Riffing on influences as disparate as *Moby Dick* and the Marine Corps Manual, *Pugilist Specialist* dissects the ethos and secret drive of the American military's hunt for evil in foreign lands and reminds us that "victory forgives dishonesty."

FEBRUARY



Bobby Previte
Photo: Michael DiDonna

Bobby Previte/Andrea Kleine/The Rose Ensemble
Featuring Skerik, Marco Benevento, Reed Mathis
The Separation

MUSIC

World Premiere, Walker Commission

Friday–Saturday, February 2–3, 8 pm

\$25 (\$20)

"Mr. Previte's pieces are thoroughly, stubbornly, and distinctly his own—the music copies nothing." —*New York Times*

Modern shadow puppetry imagery, high-velocity free jazz, and exquisite early music vocals meet in theatrical music performance. Jazz composer/drummer Bobby Previte—"a serious composer with the heart of a roadhouse rocker" (*Village Voice*)—is joined by theater artist Andrea Kleine and Twin Cities early-music vocal group the Rose Ensemble in a spiritually charged examination of good and evil. In *The Separation*, Previte rearranges the 15th-century vocal mass *Missa Sancti Jacobi* (Guillaume Duffay) for his youthful, all-star metal-infused jazz band, telling a tale of young men searching for pleasure in a virtual world. Images of fallen angels and the dueling desires of conformity and individuality are played out in a text performed live by two actors.

Co-commissioned by the Walker Art Center and Hallwalls Contemporary Arts Center (Buffalo, New York) with funds provided by the Jerome Foundation and the New York State Council on the Arts, and with support from the Lucas Artists Program at Montalvo Artist Residency.

Additional funds provided by the William and Nadine McGuire Commissioning Fund and the National Endowment for the Arts which believes that a great nation deserves great art.



The Farber Foundry, *Amajuba: Like Doves We Rise*
Photo: Robert Day

Africa NOW: Currents of a Continent
The Farber Foundry

Amajuba: Like Doves We Rise

Thursday-Saturday, February 22–24, 8 pm

Sunday, February 25, 2 pm

Thursday \$18 (\$15); Friday–Sunday \$25 (\$20)

THEATER

“Amajuba shows us far more than sadness, it is also about joy, intimacy, energy, the will to survive.” —The Scotsman

Based on the lives of the five men and women who make up the cast, *Amajuba* is a vivid and mesmerizing portrayal of growing up in apartheid South Africa, a work that transcends time and place with universal issues that confront humanity, particularly in the modern city. At once powerful, humorous, and deeply moving, this new theater work by South African director/playwright Yael Farber (considered one of the country’s most innovative and expressive theatrical directors) is a tightly bound weave of jarring authenticity and joyous celebration. Allow yourself to be swept away with this immensely uplifting work brought to life through movement, unforgettable vocal work, and the timeless power of storytelling to transform even the grimmest of realities into art.

MARCH



Stephen Petronio Company
Photo: Sarah Silver for *Dance Spirit Magazine*

Stephen Petronio Company
***BLOOM* and New Works**

Thursday–Saturday, March 1–3, 8 pm

\$25 (\$20)

DANCE

“Sensuality, risk, and uneasiness unite at levels of speed and density that render the performers heroes in a ricocheting world.” —The Village Voice

Fashion, pop, visual art, and movement collide in Stephen Petronio’s dances. Widely considered one of America’s finest, most innovative choreographers, Petronio infuses “relentless breakneck speed with clarity more akin to ballet . . . the result is pure extravagance” (*Associated Press*). For 20 years, Petronio has consistently worked with some of the most talented and provocative visual artists, musicians, and designers of the time. In *BLOOM* he commissioned a score from poetic pop singer-songwriter Rufus Wainwright, to be sung by a large ensemble of local teens, exploring the creative freedom of youth and the bittersweet poignancy of transformation.

Supported in part with funds from the National Dance Project of the New England Foundation for the Arts.



World Saxophone Quartet
Photo: Fernando Natalici

World Saxophone Quartet Plays Hendrix

MUSIC

Saturday, March 10, 7 and 9:30 pm

\$28 (\$24)

“The forward-jazz interpretations of Hendrix’s beloved songbook feel like a natural evolution, a long-overdue fruition, a homecoming. These players get what Hendrix was about.” —*SF Weekly*

The venerable World Saxophone Quartet, hailed as “the most original and important group to emerge since Miles Davis, Ornette Coleman, and John Coltrane redefined group improvisation in the late 1950s” (*New York Times*), breathes new fire into the legacy of ‘60s rock icon and guitar pioneer Jimi Hendrix. The World Saxophone Quartet—David Murray, Oliver Lake, Hamiet Bluiett, and Bruce Williams—joined by celebrated Craig Harris (trombone), Matthew Garrison (electric bass), and Gene Lake (drums), approaches Hendrix’s music with both “reverence and sense of adventure” (*Jazz Times*), making this what surely will be the jazz event of the season. Copresented with Northrop Auditorium



William Forsythe: Chamber Works
Photo: Joris Jan Bos Fotografie

William Forsythe: Chamber Works

DANCE

Berio Suite, The The, N.N.N.N., Quintett

Thursday–Friday, March 15–16, 8 pm

\$45 (\$36)

“William Forsythe . . . has fundamentally changed the way we look at, and think about, classical dance. Like Balanchine, [he] has enlarged the physical dimensions of the form.” —*Dance Magazine*

Maverick American expatriate William Forsythe was the director of Germany’s Ballett Frankfurt for 20 years, almost single-handedly leading ballet into the 21st century by expanding both its movement vocabulary and its influences to include architecture, philosophy, linguistics, physics, and more. Forsythe’s innovative and often provocative works push the body to new extremes, physically challenging the dancers while intellectually playing with audiences. Only at the Walker, this special evening of four chamber works offers a rare opportunity to experience a master’s work up close. This promises to be not only the dance event of the year, but possibly of the decade.

Supported in part with funds from the Moore Family Fund for the Arts of The Minneapolis Foundation.



(l to r): Moreno Veloso, Domenico Lancelotti, Kassin
Photo courtesy the artists

**Kassin-Domenico-Moreno + 2
(Domenico Lancelotti, Moreno Veloso, Kassin)**

MUSIC

Saturday, March 31, 8 pm
\$20 (\$16)

“Innately creative and defiantly adventurous, they are concerned only with hurling their talents together and stamping new identities onto Brazilian music.” —*Global Rhythm Magazine*

Poised on the edge of experimental and extreme, a new vanguard of Brazilian musicians is making itself known. Combining ethereal electronica, quirky beats, and loops, they are charting new paths while holding onto the sweet Brazilian roots of samba, bossa nova, and Tropicália. The dynamic trio of Moreno Veloso (son of the great Caetano), Kassin, and Domenico Lancelotti made their Walker debut in 2003; they now return with Kassin in the lead. Independently, each of these trailblazing multi-stylistic performers is an influential composer, crack instrumentalist, and respected producer; together they are a Brazilian supergroup redefining music.

APRIL



Gangbé Brass Band
Photo courtesy World Village Music

**Africa NOW: Currents of a Continent
Gangbé Brass Band**

MUSIC

Saturday, April 14, 8 pm
\$22 (\$18 Walker and Cedar members); \$25 day of show
Cedar Cultural Center, 416 Cedar Avenue South, Minneapolis

“In the band’s dizzyingly gorgeous horn lines, rolling vamps carry sunny African chorales, and polyrhythmic voodoo grooves host harmonies that slide in all directions at once. The music just plain sings.”

—*New York Times*

Hailing from the West African nation of Benin, the eight-piece Gangbé Brass Band (the sound of metal) assembles trumpets, saxes, trombones, sousaphone, and metal bell percussion that exemplify the amalgam of musical inspiration percolating in the region. Their horn arrangements belie a gamut of influences, from Nigerian Afrobeat and American jazz to Cuban mambo and New Orleans marching bands. Singing in multiple indigenous languages in addition to French, the band creates rhythms firmly rooted in the voodoo culture of their ancestors—an inspired sound that personifies the global nature of Africa now. Copresented with Cedar Cultural Center.



Improbable Theatre, *ANIMO: UK/Minneapolis*
Photo courtesy the artists

Improbable Theatre
ANIMO: UK/Minneapolis
U.S. Premiere

THEATER

Thursday–Saturday, April 19–21, 8 pm; Saturday, April 21, 2 pm (matinee)
Thursday–Saturday, 8 pm, \$18 (\$14)
Saturday matinee, 2 pm, \$12 (\$10)/Special “Family Animo”

“*ANIMO* embraces the imagination of its audience like no other. You will never see anything quite like this.” —*Time Out* [London]

Transforming the everyday into the sublime, Improbable Theatre founders Phelim McDermott, Lee Simpson, and Julian Crouch team up with British compatriots and select local musicians, puppeteers, and actors to create a special Minneapolis version of their ever-inventive, object-theater experiment *ANIMO*. Twin Cities favorites (the Walker has presented their *Shockheaded Peter*, *70 Hill Lane*, *Spirit*, and *The Hanging Man*), Improbable returns to their roots of simple, yet magical object theater. Eschewing formal structures, the company animates a range of found objects during an hour of completely unique improvised theater. Newspapers become swans, bristle brushes become swamp creatures, and a slew of characters are constructed before your very eyes during this spot-on, on-the-spot evening of “chaos magic.” Care to take part? Call 612.375.7624 for complete information on workshops.

Supported in part with funds from the National Endowment for the Arts, which believes that a great nation deserves great art.



The Books
Photo courtesy the artists

The Books

MUSIC

Friday, April 27, 8 pm
\$16 (\$13)

“Confounded reviewers attempted to categorize the Books’ music as electro-acoustic sound collage, laptop, glitch, folktronica, cut-up indie bluegrass etcetera, but we prefer to think of it as blipworld/fakegrass/speedblues/chamberlick/eccentrock/countryandeastern/glitch postanything music with samples.” —*Musicaobscura.com*

Cult-band duo the Books are hard to define. Cello, guitar, bass, samplers, and a collapsible movie screen are all part of their live set. Created from a growing collection of found field recordings and lost film/video clips, their performances employ richly varied palettes to combine sounds, textures, and influences scavenged from the immediacy of old-time folk through wonderfully twisted Americana to the complexity of modernism and the building blocks of language. The Books grow their music organically by association and serendipity, full of silence and space, humor and absurdity. Awarded Best Recording (for 2005’s *Lost and Safe*) by *WIRE* magazine, their innovations mark a new and beautifully strange stage in the evolution of 21st-century acoustic-electronic music.

MAY



Emio Greco | PC
Photo: Viking Photo

Emio Greco | PC

DANCE

Hell

Thursday–Saturday, May 3–5, 8 pm

\$25 (\$20)

"A dance experience of such creative brilliance and overwhelming emotion that even the most jaded critic could not help but be moved."

—*Dance Magazine*

Emio Greco and Pieter Scholten have emerged as two of Europe's most electrifying dance innovators, investigating formal choreographic structures as well as the limits of the human body. Their new large-scale work contemplates hell on earth, culminating in a fever pitch of gripping emotion and physical commitment. Greco's highly stylized movement, phenomenal unison work, and virtuosic company of 10 dancers take movement to new heights. For this work, they collaborate with the experimental Dutch artist Joost Revkeld, who specializes in kinetic installations and light compositions.

The 2006 North American tour is produced by MAPP/MultiArts Projects and Productions. Supported in part with funds from The National Dance Project of the New England Foundation for the Arts.



Matmos
Photo: James Stranahan

Matmos/So Percussion/Kitundu

MUSIC

Saturday, May 19, 8 pm

\$20 (\$16)

"(Matmos is) always evocative . . . one track suggests an army of creatures roller-coastering through a dark forest, another matches Daft Punk's flair for ear-drilling high-frequency 'melody'." —*SF Bay Guardian*

"Brilliant . . . impressive . . . So Percussion (was) energetic and thorough in mining all these works for their visceral and structural thrills."

—*The New York Times*

Making viscerally intense music out of the sounds of animals (crayfish swimming and rats in cages), objects (latex, the pages of a bible, and human skulls), and actions (cards shuffling, spinning coins, and liposuction surgery), electronic duo Matmos has collaborated with such diverse musical visionaries as Björk, Kronos Quartet, and People Like Us, as well as creating original music for a pinball machine. They are joined by the captivating group So Percussion, hailed as one of the most exciting young ensembles in the country (recently featured at Carnegie Hall, Bang on a Can Marathon, and the BAM Next Wave Festival), and ex-Twin Citian Kitundu, known for his hand-built turntables that elaborate on the sonic possibilities of the record and turntable.

Africa NOW: Currents of a Continent Artist-in-Residence

Faustin Linyekula

Spring 2007

Dancer and choreographer, Linyekula lives in Kinshasa, Congo. In 2001, after eight years of self-imposed exile during the devastating civil war, Linyekula returned to his native Congo and established a company and art center, Les Studios Kabako, the only space in Kinshasha dedicated to contemporary dance and visual theater. Linyekula has emerged as one of the foremost figures in contemporary African dance, acknowledged not only for the power and artistry of his work, but also for his commitment to connecting art to communities and advocating for his peers throughout Africa. He will be in residence showing his solo work, meeting local artists and members of African communities of the Twin Cities, and beginning to develop *Festival of Lies*, a large-scale, site-specific performance project that involves both members of his company and local community members.

The Performing Arts Program is generously supported with funds from the Doris Duke Charitable Foundation through the Doris Duke Fund for Jazz and Dance and the Doris Duke Performing Arts Endowment Fund. Additional support provided by Altria Group, Inc., the Andrew W. Mellon Foundation, and the William and Nadine McGuire Commissioning Fund.

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