

NEWS

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WALKER ART CENTER ANNOUNCES 2010–2011 PERFORMING ARTS SEASON

SEASON FEATURES FIVE-PART ADVENTURES IN NEW PUPPETRY SERIES, FIVE WALKER COMMISSIONS, MONTH-LONG “LIVING” GALLERY INSTALLATION, AND PREMIERES BY INTERNATIONAL ARTISTS



Crystal Pite/Kidd Pivot, *Dark Matters*
Photo: Chris Randle

Minneapolis, May 21, 2010—The Walker Art Center announces its 2010–2011 performing arts season today, featuring the ambitious five-part *Adventures in New Puppetry* series; an all-European edition of the annual *Out There* series showcasing new directions in performance; and area premieres, including two world premiere orchestral works, *Highway Rider*, the acclaimed orchestral jazz suite from composer/pianist Brad Mehldau and his quintet with the Saint Paul Chamber Orchestra (Friday–Saturday, November 5–6), and *Central Market* by avant-rock composer Tyondai Braxton (leader of the math rock band Battles) with New York City’s adventurous Wordless Music Orchestra (Friday, March 4). The season features five Walker-commissioned new works, including the return of Minneapolis native and Walker favorite Ralph Lemon with a new dance piece on memory, transcendence, and human connection, *How Can You Stay in the House All Day and Not Go Anywhere?* (Thursday–Saturday, September 23–25); two master innovators—jazz trumpeter/composer Dave Douglas and experimental filmmaker Bill Morrison—create *Spark of Being*, a retelling of the Frankenstein myth featuring Douglas’ band Keystone (Thursday, October 7); choreographer Sarah Michelson and playwright/director Richard Maxwell collaborate for the first time to create *Narrative Ballet on the Subject of Martyrdom* (Thursday–Saturday, February 17–19), their take on narrative ballet; and Punch and Judy get slapped into the 21st century by Julian Crouch and Improbable Theatre in *The Devil and Mister Punch*, a copresentation with Bedlam Theatre (Thursday–Saturday, May 19–21). The season also features a landmark two-month artistic residency by renowned Japanese American dance creators Eiko & Koma who will perform a new “living installation” called *Naked* for the entire month of November, six hours a day, six days a week in Gallery 2 of the *Event Horizon* exhibition. Commissioned by the Walker to celebrate its 30-year relationship with the artists, the piece features the duo’s

characteristic glacially paced movement amidst sound, light, video, and organic set elements of their own design.



William Kentridge/Handspring Puppet Company, *Woyzeck on the Highveld*
Photo: John Hodgkiss

The Walker's 2010–2011 performing arts season spotlights innovations in puppetry arts with *Adventures in New Puppetry*. This five-part season-long series celebrates the burgeoning influence of puppetry among artists of all stripes. Combining dance, object theater, visual art, animation, and new music-theater with puppetry in fresh ways, the series also pays tribute to the Twin Cities own puppetry community, one of the most vital in the country. Featured are choreographer Crystal Pite's *Dark Matters* (Thursday–Saturday, October 14–16); avant-garde Slovene physical theater troupe Betontanc teamed up with Latvian object theater masters Umka.lv for *Show Your Face!* (Thursday–Saturday, January 6–8) to open *Out There*; and a partnership with Open Eye to present an expanded two-week Toy Theatre Festival at Open Eye Figure Theatre (March 10–20), a program that includes several short commissioned pieces from national artists. Two distinctly different programs, one for adults and one for families, will alternate across both weekends, offering a stunning spectrum of miniature puppetry work; *Woyzeck on the Highveld*, the masterpiece from South Africa's acclaimed visual artist William Kentridge and Handspring Puppet Company (March 24–26); and the aforementioned *Punch* tales from British mavericks Julian Crouch and Improbable Theatre (May 19–21), in collaboration with Bedlam Theatre and presented in an informal cabaret set-up in Bedlam's home theater/bar.

Commenting on the 2010–2011 season, McGuire Senior Curator of Performing Arts Philip Bither said: "The projects featured in our 2010–2011 season share a joyous disregard for the narrow confines of standard artistic disciplines, reflecting the boundary-breaking directions so many artists are taking today—jazz composers collaborating with art-film makers, dancers with puppeteers, theater artists integrating film and objects, choreographers creating in-gallery 'living installations.' Our five-part new puppet-theater thread is particularly interdisciplinary, celebrating visual, theater, dance, and performance artists incorporating the ancient, analog magic of puppetry into their work. The season welcomes the return of internationally acclaimed artists like Ralph Lemon, Kronos Quartet, and the UK's Gob Squad and Improbable Theatre—all artists whom we have actively supported in recent years—as well as many voices from across the world new to Minnesota. Music programming features ambitious, large-scale works, several even utilizing orchestral forces, by leading forces in jazz, experimental rock, and contemporary classical music. Despite challenging economic times, we have maintained our strong commitment to supporting artists in the creation of new works, with five major commissions, which will tour the world after their appearances at the Walker."

Season Preview with Philip Bither

The public is invited to a free 2010–2011 Performing Arts Season Preview on Thursday, September 9, at 7 pm in the McGuire Theater. Philip Bither will discuss the dance, music, and theater events that make up what promises to be an exciting season.

Target Free Thursday Nights sponsored by 

Tickets for the 2010–2011 performing arts season go on sale Tuesday, July 20. Unless otherwise noted, tickets will be available by phone (612.375.7600) and online at tickets.walkerart.org.

WALKER ART CENTER'S 2010–2011 PERFORMING ARTS SEASON

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

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

SEPTEMBER



Efterklang
Photo: Nan Na Hvass

Efterklang

MUSIC

Performing Arts Season Opening Party/Concert
Saturday, September 11: Party, 7–8 pm; Concert, 8 pm
\$18 (\$15)

"Efterklang's third long-player opens with a song so exquisite, so alluring of textural depth and enveloping of divine ambience, that all else fades away. One of the world's most uniquely-minded bands . . . they're absolutely worthy of recognition beyond their present profile. To see them live, the core four expanded, is mesmeric." —BBC

Enter the inspired musical universe of Efterklang. Otherworldly pop meets ambitious and intimate orchestration for a sound that is both sweepingly majestic and instantly catchy. Known for their joyous and stunning live shows, this seven-member Copenhagen-based ensemble of multi-instrumentalists "has a knack for gorgeous, slow-motion buildups and sudden, shivery drop-offs; the music gleams and drips like an ice sculpture that never stops melting" (*New York Times*). Copresented with the Cedar.

Join us in the Balcony Bar before the concert to kick off the season with cheap drinks and complete information on all of the performances.

Support provided by The McKnight Foundation.



Ralph Lemon, *How Can You Stay in the House All Day and Not Go Anywhere?*
Photo: Ralph Lemon

Ralph Lemon

DANCE/THEATER

How Can You Stay in the House All Day and Not Go Anywhere?

Walker Commission

Thursday–Saturday, September 23–25, 8 pm

\$20 (\$17) Thursday; \$28 (\$24) Friday–Saturday

“One of the most adventurous artists working today.”

—*Time Out* (New York)

Questions of transcendence and human connection lie at the heart of Ralph Lemon’s new four-part multimedia performance merging dance, text, media, sound, and visual art. Inspired by Lemon’s seven-year collaboration with Walter Carter, a 102-year-old former sharecropper from the Mississippi Delta, the work explores the complexities of impermanence and time, and features the remarkable six-member dance ensemble featured in his last breathtaking opus, *Come home Charley Patton*. *How Can You Stay . . .* bridges the personal and the universal, draws from myths and realities, and reminds us, as Lemon says, of “the special, ordinary, and inspiring human commonality of how one lives a life.” The Walker’s 20-year relationship with Lemon includes supporting his entire *Geography* trilogy (1997–2005) and his first visual art installation as part of the exhibition *OPEN-ENDED (the art of engagement)* (2006).

Commissioned by the Walker Art Center with support provided by the William and Nadine McGuire Commissioning Fund and the Andrew W. Mellon Foundation. Additional support provided by the National Dance Project of the New England Foundation for the Arts and the National Endowment for the Arts.

Concluding Event

Meditation

Sunday, September 26, 11 am–5 pm

Free

Please join us for part four of Lemon’s *How Can You Stay in the House All Day and Not Go Anywhere?* This immersive light and film installation will transform the McGuire Theater into a gallery for one day.

OCTOBER



Dave Douglas & Keystone
Photo: Juan Carlos Hernandez

Dave Douglas & Keystone/Bill Morrison

JAZZ/FILM

Spark of Being

Walker Commission

Thursday, October 7, 8 pm

\$25 (\$21)

“A hell of a trumpeter who happens to also be a hell of an all-around musician.” —*JazzTimes*

“Over the past fifteen years, Bill Morrison has created a remarkable series of found-footage films that highlight the ravages of time and decay on the filmed image.” —*Senses of Cinema*

Two master innovators—jazz trumpeter/composer Dave Douglas and experimental filmmaker Bill Morrison—create *Spark of Being*, a monumental new work featuring Douglas’ band Keystone. This Grammy-nominated sextet combines electric jazz with turntables to accompany the archival film remnants Morrison assembles into a retelling of the Frankenstein myth. “Morrison works with discarded celluloid rather than old bones and dissecting room castoffs, but he’s long felt a creative kinship with Dr. Victor Frankenstein” (*Mercury News*). Douglas is “arguably the most prolific and original trumpeter/composer of his generation” (Amazon), who has been a member of such celebrated ensembles as John Zorn’s Masada and has collaborated with the Trisha Brown Dance Company.

Commissioned by the Walker Art Center with support provided by the William and Nadine McGuire Commissioning Fund and the National Endowment for the Arts. Support provided by Chamber Music America’s Presenting Jazz Program through generous support of the Doris Duke Charitable Foundation.



Crystal Pite/Kidd Pivot, *Dark Matters*
Photo: Dean Buscher

Crystal Pite/Kidd Pivot

DANCE/PUPPETRY

Dark Matters

Adventures in New Puppetry, Chapter 1

Thursday–Saturday, October 14–16, 8 pm

\$18 (\$15) Thursday; \$25 (\$21) Friday–Saturday

“It’s the kind of audacious, witty work that makes you excited about dance.” —*Georgia Straight* (Vancouver)

This dance/puppet/theater work features highly praised Canadian dancer and choreographer Crystal Pite and her company Kidd Pivot, just breaking out in the United States. The title of her newest piece, *Dark Matters*, refers both to astrophysics and human impulses, exploring the idea of undetectable forces at work in cosmology, in the mind and body, and in the creative act itself. Presented in two distinct parts, it opens as a sinister fable in which an artist creates a puppet with fateful results, and culminates in electrifying contemporary ballet. Pite’s inventive, intensely theatrical work has made her a red-hot new force on the international dance scene. Her choreographic language—edgy, energetic, fragmented movement executed with a gorgeous fluidity—shows the influence of years dancing with William Forsythe’s Ballet Frankfurt, but is seasoned with her own humor, intelligence, and curiosity.

NOVEMBER



(left) Eiko & Koma, *Raven*
Photo: Danny Ardiono

(right) Panel by Eiko & Koma
Photo courtesy the artists

Eiko & Koma

DANCE/INSTALLATION

Naked

Walker Commission

November 2–30, open during gallery hours

Free with gallery admission

Gallery 2: *Event Horizon* exhibition

“There is no one like these two dancer-choreographers. Theirs is the intensity of strong, white light, exhausting but beautiful.”

—*Dance Magazine*

Art forms merge and a gallery becomes a stage. *Naked* is a living installation in which renowned Japanese movement artists Eiko & Koma inhabit the Walker’s collection every day for a month. This dance/visual art installation—created specifically for the space—investigates universal themes relating to nature and the body. Their organic performance explores a fluid, conceptual environment that will capture your senses, while their exposed bodies serve as metaphor for raw human existence and the lingering and longing of the soul. Stay for a few minutes or the entire day, or return numerous times to see the piece evolve.

As part of the Walker Art Center’s Expanding the Rules of Engagement with Artists and Audiences initiative, this program is made possible by the Bush Foundation. Additional generous support is provided by the National Endowment for the Arts and the National Dance Project of the New England Foundation for the Arts.

Related Programs

In celebration of its long history with Eiko & Koma, the Walker is proud to be a part of the artists’ 35-year retrospective, which comprises a three-year, multi-city project. In addition to *Naked*, the Walker engagement will feature the artists in a Free First Saturday performance of *Raven* (October 2), dance workshops, a Talking Dance lecture, a three-month run of film screenings, and a Walker-produced catalogue. Visit walkerart.org for details.



Brad Mehldau
Photo: Augusta Quirk

Brad Mehldau Quintet

MUSIC

With the Saint Paul Chamber Orchestra and guest artist,
saxophonist Joshua Redman

Highway Rider

Premiere

Friday–Saturday, November 5–6, 8 pm

\$25 (\$21)

“*Highway Rider* is his most ambitious and accomplished album in a career that has pushed the boundaries of jazz in many directions without compromising its integrity. It’s restless, exploratory music comfortable in its self-assurance, whether running with melodic hooks, flirting with dissonance, or coaxing sly swing from the orchestra.” —*City Pages*

Pianist Brad Mehldau and his quintet, including star saxophonist Joshua Redman, join forces with the Saint Paul Chamber Orchestra (SPCO) for the live premiere of a new milestone in symphonic jazz recordings, *Highway Rider*. In a 15-year career marked by its amazing scope, Mehldau has earned acclaim for his complex yet sparkling improvisations, and for a style that ranges from the unabashedly cerebral to the moodily romantic. *Highway Rider*, an odyssey that bursts with drama and contrast, shows Mehldau's talents as a composer in full flower and is his second collaboration with producer/arranger Jon Brion, who's worked with the likes of Kanye West, Robyn Hitchcock, and Aimee Mann. This latest work encompasses a host of influences, from jazz giants to German Romantics to dissonant modernists, but transcends them as something wholly original. Its performance at the Walker with the SPCO is a journey into fresh musical territory on a grand scale. Copresented with the Saint Paul Chamber Orchestra.



Susana di Palma
Photo: Cameron Wittig

Choreographers' Evening

DANCE

Curated by Susana di Palma
Saturday, November 27, 7 and 9:30 pm
\$20 (\$16)

"A cornucopia of Twin Cities dance . . . [a] smorgasbord of emerging and mature talent from across the dance spectrum." —MinnPost.com

For almost 35 years, Choreographers' Evening has served as the major gathering for the Twin Cities' thriving dance community. Celebrate the remarkably diverse range of Minnesota dance—from established choreographers playing with new ideas to some of the freshest talent on the scene. This evening of short works has ranged from ballet and classical Indian dance to dramatic dance-theater and conceptual movement. This year Choreographers' Evening goes global, curated by renowned Spanish Nuevo flamenco dancer/choreographer Susana di Palma, the artistic director of Zorongo Flamenco Dance Theater.

Support provided by The McKnight Foundation.

DECEMBER



Jenny Scheinman
Photo: Michael Wilson

Mischief and Mayhem

MUSIC

Jenny Scheinman/Jim Black/Nels Cline
Thursday, December 2, 8 pm
\$22 (\$18)

"Expect pure magic from the alchemical mixture of folk-influenced avant-jazz compositions, droning soundscapes, and exuberant, rock-infused improvisations." —*New Yorker*

"[Jenny] Scheinman often goes for rustic charm as a violinist, but she never ceases to be an adventurous improviser. Her partners . . . are the engagingly prickly guitarist Nels Cline . . . and the polymorphically

propulsive drummer Jim Black" (*New York Times*). Together they make up the aptly titled jazz super group Mischief and Mayhem. Scheinman is a tour de force in American folk/country/rock/jazz music, working with artists such as Lucinda Williams, Bill Frisell, and Lou Reed. Black is revered for his technique, futuristic concepts, and the joy and invention he brings to his performances. Wilco guitar hero Cline is known for his improvisational brilliance, exquisite use of noise, and his diverse range of sonic styles and side collaborations with such legends as Charlie Haden and Willie Nelson.

JANUARY

Out There 2011: New European Performance

January 6–29

From England to Latvia, France to Slovenia, Out There 2011 surveys the future of new theatrical art breaking out across Europe. These widely diverse performance alternatives share one distinct trait: they mash up influences and disciplines with abandon, offering thrilling combinations of visual theater, film, puppetry, installation, movement, and physical drama.

Out There Package:

See all performances for \$50! Call the box office to take advantage of this offer: 612.375.7600.



Betontanc + Umka.lv, *Show Your Face!*
Photo: Matevž Rudl

Betontanc + Umka.lv

PUPPETRY

Show Your Face!

Adventures in New Puppetry, Chapter 2

Thursday–Saturday, January 6–8, 8 pm

\$18 (\$15) Thursday; \$22 (\$18) Friday–Saturday

"Betontanc and Umka.lv . . . have compacted almost all the horror and absurdity of our time. Dark in content and black in form, the performance has incredibly emotional (live!) music and admirably healthy irony toward their own story." —*Delfi*

Show Your Face! is a virtuoso low-tech triumph of storytelling. Six actors, four puppeteers, and three musicians bring an empty snowsuit to life—a faceless everyman on a dark odyssey through the 20th century. Accompanied by hauntingly beautiful live music, the protagonist takes us on a powerful journey on which he is caught between suffering and rejoicing. This award-winning collaboration by avant-garde Slovene physical theater troupe Betontanc, Latvian object theater masters Umka.lv, and the Latvian pop-electronic group Silence "create a touching and vulnerable tale about life in a world without utopia and hope, utilizing their diverse and suggestive artistic skills. It is the synergy between the performances and the audience that turns the play into genuine theater magic" (Borštnik Theatre Festival, 2007).



Gob Squad
Photo: Karen Fraser

Gob Squad

Gob Squad's Kitchen (You've Never Had It So Good)

Thursday–Saturday, January 13–15, 8 pm

\$18 (\$15) Thursday; \$22 (\$18) Friday–Saturday

THEATER

“What gradually emerges out of the apparent chaos is an increasingly moving meditation on the nature of self and the unknowability of the past.” —*The Guardian* (UK)

“I live my part too—only I can't figure out what my part is in this movie,” says Edie Sedgwick in Andy Warhol's *Kitchen*. Now the German/British collective Gob Squad, whose hit *Super Night Shot* opened the 2007–2008 Performing Arts season, re-creates Warhol's seldom-seen movie as theater for the Reality TV generation. Simultaneously acted out and screened onstage, *Gob Squad's Kitchen* journeys back in time and then back to the future as the players strive to recapture the hedonistic, experimental energy that permeates the film. Are they on to something, or is this going all wrong? Is it possible to dance today like they did in 1965? Through its sincere flattery of swinging-sixties ghosts, the piece becomes a quest for the original and the authentic, the here and now, and the hidden depths beneath the shiny surfaces of modern life. By fixating on the past, Gob Squad ponders the mystery of our future.



Berlin, *Bonanza—A Documentary for Five Screens*
Photo © BERLIN [berlinberlin.be]

Berlin

Bonanza—A Documentary for Five Screens

Thursday–Saturday, January 20–22

\$18 (\$15) Thursday, 8 pm; \$22 (\$18) Friday–Saturday, 7 and 9:30 pm

Cinema

THEATER/FILM

“*Bonanza* is an intelligently made, sometimes hilarious and yet oh so poignant *Paradise Lost*.” —*Zone 09* (Ghent, Belgium)

This unique documentary—by Antwerp-based multimedia group Berlin—brings to life an intimate portrait of the smallest (and quirkiest) town in Colorado. Bonanza, located near the Rocky Mountains, is made up of seven inhabitants, a city council, and a mayor who doesn't live within the city limits. In spite of the town's extremely small population, the people lead disparate lives. However, their solitude becomes disrupted by fights, gossip, murder, and a lawsuit, putting the existence of Bonanza at risk. There are no live actors, but a large light-up scale model of the town and five onstage screens represent each of the households in this fascinating city portrait, an inspired melding of film and theater forms.

Presented in conjunction with the Walker Film/Video Department's experimental series *Expanding the Frame*.



Philippe Quesne/Vivarium Studio, *L'Effet de Serge*
Photo © Martin Argyroglo

Philippe Quesne/Vivarium Studio

L'Effet de Serge

Thursday–Saturday, January 27–29, 8 pm

\$18 (\$15) Thursday; \$22 (\$18) Friday–Saturday

THEATER

"*L'effet de Serge* . . . communicates the essence of theater itself. It demonstrates how the simplest object, the merest gesture, can produce wonder." —*Village Voice*

Sundays are a high point for *Serge*. That's when this reserved, socially awkward type invites friends to his sparse apartment for weekly shows featuring his low-tech special effects. Homing in on the singular magic of live performance, *L'Effet de Serge* is a surprisingly humorous and touching tribute to the pleasures and the necessity of art. This deceptively bare-bones production was conceived, directed, and designed by Philippe Quesne and his "theatrical laboratory" for art, theater, performance, and design, the Vivarium Studio in Paris. Noted for works that playfully question society—and always incorporate a smoke machine—Quesne uncovers the sublime moments hidden in everyday life, addressing big themes in small, endearingly odd ways.

Support provided by Etant donnés: The French-American Fund for the Performing Arts, a program of FACE.

FEBRUARY



Kronos Quartet
Photo: Sidney Chen

Kronos Quartet x 2

Friday–Saturday, February 4–5, 8 pm

\$45 both shows; \$30 (\$25) single show

MUSIC

"Boisterously breaking down nearly every conceivable genre barrier that ever existed for the string quartet, this audacious ensemble has changed our perception of not just what a string quartet can be, but what music can be in the 21st-century global village." —*Musical America*

No other ensemble has transformed the sound of chamber music in recent decades more than the charismatic Kronos Quartet. After an eight-year absence, Kronos returns to the Walker with all new music for the Twin Cities. The two distinctly different programs (details to come in a future announcement) from their repertoire will showcase the fearless spirit of exploration and experimentation, as well as their theatrical, even playful approach in concert. Look for pieces from their latest critically acclaimed recording *Floodplain*, a stunning sonic tapestry of adventurous new music by young composers from Egypt, Lebanon, Azerbaijan, and Iraq who sample and reinterpret aspects of their indigenous cultures.



Sarah Michelson
Photo courtesy the artist

Sarah Michelson and Richard Maxwell

DANCE/THEATER

Narrative Ballet on the Subject of Martyrdom

Walker Commission

Thursday–Saturday, February 17–19, 8 pm

\$18 (\$15) Thursday; \$25 (\$21) Friday-Saturday

“When Sarah Michelson is on, her work brooks no resistance. There is an inevitability to it, and a relentlessness, from which you do not, cannot, look away.” —*New York Times*

“[Maxwell is] one of the few uncompromisingly original new voices in American theater, with short, monotonal plays that found the poetry in everyday banality and the numbness in sensational violence.”

—*New York Times*

Choreographer Sarah Michelson and playwright/director Richard Maxwell are both acclaimed for fiercely uncompromising, strangely transfixing productions that can't happen anywhere except live onstage. While Michelson is acclaimed for her visually striking, over-the-top spectacles such as *Daylight (For Minneapolis)* - a Walker premiere in 2005 - the aesthetic and language in Maxwell's plays range from profound to deceptively simple. Collaborating for the first time, the pair brings their seemingly divergent visions to a Walker commission based on a narrative story ballet written by Maxwell and interpreted by a company of Michelson dancers and Maxwell veteran actor/performers, including the inimitable Jim Fletcher (Jay Gatsby in Elevator Repair Service's 6-hour *GATZ*, seen at the Walker in 2006). When two idiosyncratic master artists shift their gaze to an art form rooted in the confines of tradition, the results are sure to be surprising, controversial, and inspiring.

This work is a National Performance Network (NPN) Creation Fund Project commissioned by the Walker Art Center with support provided by the William and Nadine McGuire Commissioning Fund, the Andrew W. Mellon Foundation, and the National Endowment for the Arts.

MARCH



Tyondai Braxton
Photo: Grace Villamil

Wordless Music Orchestra and Tyondai Braxton (of Battles)

MUSIC

Central Market

Friday, March 4, 8 pm

\$25 (\$21)

“Tyondai has with great ambition and detail-loving hard work created music that is a mashup of 20th-century music and has bravely taken an extra step: into the unknown.” —Björk

Best known for his role in the tech-rock ensemble Battles, Tyondai Braxton is also a prolific composer and solo performer, summoning astounding sound from a head-spinning mix of live instrumentation, loops, and samples. For his latest recording, *Central Market* (Warp Records), Braxton

conjures sweeping symphonics, heady compositions, crashing guitars, and slyly playful sounds for a robust, wholly original music that lives happily outside both rocks clubs and symphony halls. For this world-premiere live performance, Braxton is joined by the 30-member Wordless Music Orchestra, a New York-based ensemble dedicated to creating new concert experiences that bridge the gaps between classical music and rock. The evening also includes several 20th-century masterworks by Louis Andriessen, Igor Stravinsky, György Ligeti, and others who inspired Braxton's *Central Market*.



Michael Sommers in *Homage to Louise Bourgeois*
Photo courtesy the artist

Toy Theatre After Dark @ Open Eye Figure Theatre **THEATRE**
A Two Week Festival of Puppetry and Object Theater of Miniature Proportions

Adventures in New Puppetry, Chapter 3

March 10-20

\$15 (\$12)

Open Eye Figure Theatre, 508 East 24th Street, Minneapolis

"Open Eye Figure Theatre continues to offer up fascinating work in its compressed dream factory space. . . . Puppets are so evocative, unpredictable, and *weird*. Go see some." —*City Pages*

Intimate, inventive, and wonderfully odd, toy theater has enjoyed a resurgence in recent years, especially in the Twin Cities. From shows-in-a-suitcase, paper marionettes, and wearable theater to shadow plays, weird object animation, and table-top cantastorias ("sung stories"), a new wave of theater miniaturists is captivating audiences with fresh approaches to an old art form. Winner of *City Pages* 2008 "Best of" award for Best Theater for Drama, Open Eye Figure Theatre began showcasing the burgeoning local scene in 2007. Now the Walker partners with Open Eye to expand the festival and present a program that includes several commissioned short pieces from local and national artists. Two distinctly different programs, one for adults and one for families, offer a stunning spectrum of miniature puppetry work. Curated by Susan Haas in association with Michael Sommers and Philip Bither. Copresented with Open Eye Figure Theatre.

Support provided by The McKnight Foundation.



William Kentridge/Handspring Puppet Company, *Woyzeck on the Highveld*
Photo: John Hodgkiss

William Kentridge/Handspring Puppet Company **PUPPETRY**

Woyzeck on the Highveld

Adventures in New Puppetry, Chapter 4

Thursday–Saturday, March 24–26, 8 pm

\$24 (\$20) Thursday; \$30 (\$25) Friday–Saturday

"Rare and singular stage treat. Every once in a while the universe conspires to bring together an astonishing collection of talents who produce a thing of enduring magic and wonder. . . . *Woyzeck on the Highveld*, is such a creation." —(*Cape Times*, South Africa)

Directed by renowned artist and filmmaker William Kentridge, *Woyzeck on the Highveld* is an adaptation of German writer Georg Buchner's famous play of jealousy, murder, and the ultimate destruction of an individual by an uncaring society. The mixture of fragmentation, rationality, and irrationality in *Woyzeck* have made it a central text in modern theater, but while the original title character was a 19th-century German soldier, in this version he's a migrant worker in 1956 Johannesburg. Bringing together rod-manipulated puppets, live actors, and Kentridge's own animated film to graphically illustrate one man's tortured mind, this rare remount is the first collaboration between Kentridge and the Capetown-based Handspring, known internationally for its extraordinary experiments and innovations in the art of puppetry.

Support provided by the Andrew W. Mellon Foundation.

APRIL



Lucinda Childs, *Dance*
Photo © Sally Cohn

Lucinda Childs

DANCE

Dance

Thursday–Saturday, April 7–9, 8 pm

\$20 (\$16) Thursday; \$28 (\$24) Friday–Saturday

“Expands the contrasts between actual and virtual, life-sized and larger than life . . . The piece establishes a serene liveliness from the outset.”
—*Village Voice*

More than 30 years after its controversial performance in Minneapolis, Lucinda Childs' *Dance* returns as a modern classic. A landmark collaboration among three groundbreaking artists, it combines Childs' minimalist choreography, whose accumulations, repetitions, and variations respond to a score by Philip Glass, with a massive film version of the dance by Sol LeWitt that serves as the sole stage setting. *Dance* unfolds as a spellbinding interweaving of past and present, recorded and live, as images of the original cast—including Childs in a 20-minute solo—are projected on a translucent surface in front of the dancers onstage. This rare remounting is an opportunity to consider how a piece whose radical choreography has over the decades attained a unique neoclassical grandeur.

Presented in conjunction with the upcoming Sol LeWitt exhibition, opening November 18 in the Walker's Friedman Gallery.



Tony Allen

MUSIC

Midwest Debut

Saturday, April 23, 8 pm

\$30 (\$25); \$35 (\$30) day of show

Cedar Cultural Center, 416 Cedar Avenue South, Minneapolis

“There is no question that Tony Allen is a genius, one of the greatest percussionists in the history of popular music.” —*Guardian*

Tony Allen
Photo: Bernard Benant

During his 15 years as an anchor of Fela Kuti's legendary Africa '70 ensemble, the self-taught Allen became widely acknowledged as one of the world's best percussionists. With Fela out front, Allen essentially created the beat behind Afrobeat, fusing Nigerian rhythms with American jazz, funk, and soul for a hard-driving, horns-rich, politically insurrectionary genre that has been a dominant force in African music and huge global influence since the 70s. A restless innovator who prefers the stage to a recording studio, Allen has applied his unique polyrhythmic style to electronica, dub, R&B, and rap, and most recently pop, with ex-Clash bassist Paul Simonon and former Blur frontman Damon Albarn in The Good the Bad and the Queen. His latest solo recording, *Secret Agent*, has been hailed as a magisterial return to hardcore Afrobeat; for his Midwest debut he brings to the Cedar stage a cadre of nine musicians and singers from around the globe. Copresented with the Cedar.

Support provided by The McKnight Foundation and the Andrew W. Mellon Foundation.

MAY



Julian Crouch and Improbable Theatre, *The Devil and Mister Punch*
Drawing by Julian Crouch

Julian Crouch and Improbable Theatre

PUPPETRY

The Devil and Mister Punch (A Work-in-Progress)

Walker Commission

Adventures in New Puppetry, Chapter 5

Thursday–Saturday, May 19–21, 8 pm

\$15 (\$12)

Bedlam Theatre, 1501 6th Street South, Minneapolis

"Improbable . . . is one of the most energizing and provocative forces in British theatre." —*Guardian*

Punch and Judy get slapped into the 21st century by the masters of contemporary puppet theater. Improbable productions such as *Shockheaded Peter*, *ANIMO*, *70 Hill Lane*, and others, have been high points of previous Walker performing arts seasons, and won over international audiences with their unexpected, often uproarious mix of puppetry, improvisation, comedy, raw honesty, and storytelling. Now the troupe returns with a timely new work in development to update the Punch and Judy tradition, which for centuries has provided satirical, subversive commentary on current events. Improbable cofounder Julian Crouch says, "We can promise puppets and pianos, fingers and hands, crocodiles and sausages. It's a beautiful and dirty show about love and fighting—not for the squeamish." Before its world premiere in Philadelphia, the Walker and Bedlam team up for five preview showings of *The Devil and Mister Punch*. Created by Julian Crouch (who along with Improbable's Phelim McDermott designed and developed the recent New York hits *The Addams Family* and the acclaimed Philip Glass opera *Satyagraha* at the Metropolitan Opera) and a series of Improbable collaborators. Copresented with Bedlam Theatre.

Commissioned by the Walker Art Center with support provided by the William and Nadine McGuire Commissioning Fund. Additional support provided by The McKnight Foundation and the Andrew W. Mellon Foundation.

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Walker Art Center Premier Partners



The Walker Art Center is located at 1750 Hennepin Avenue—where Hennepin meets Lyndale—one block off Highways I-94 and I-394, in Minneapolis.

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