



For Immediate Release

**LOOKING BACK/FORGING FORWARD**  
**BILL T. JONES/ARNIE ZANE DANCE COMPANY**  
**CELEBRATES 20<sup>TH</sup> ANNIVERSARY**  
**WITH DOUBLE NEW YORK ENGAGEMENT,**  
**NATIONAL AND INTERNATIONAL TOUR**  
*Highlights include three new dances, many important revivals*  
*and ceremony to honor Jones's receipt of the prestigious*  
*2003 Dorothy and Lillian Gish Prize*

There is Bill T. Jones, the provocateur; there is Bill T. Jones, the social conscience; there is Bill T. Jones, the vocalist, the dancer, the speaker, the director, the writer, the innovator, humanist, optimist, charmer, leader, irreverent romantic, instinctual intellectual; but most importantly, there is Bill T. Jones, one of the leading artists of his generation.

Which are several of the multiple reasons to celebrate the Bill T. Jones/Arnie Zane Dance Company's upcoming 20<sup>th</sup> Anniversary, a birthday that fittingly begins at The Kitchen, September 9–20, where Jones and Arnie Zane first launched their careers. The anniversary also takes the 10-member company around the world with stops in major venues in major cities including a February 3–7 engagement at BAM, where Jones and Zane received their first large-scale commission. Lead Corporate Sponsorship for the 20<sup>th</sup> Anniversary season is provided by Altria Group, Inc. with Major Corporate Sponsorship from JP Morgan Chase.

It was the duet and solo work that both Jones and Zane began showing at The Kitchen in 1979 that first drew public and critical attention to this unlikely pair of artists. So it is appropriate that the work that helped launch their career and shape their future artistic identity should be recalled, and its 20<sup>th</sup> Anniversary begin at The Kitchen. The season will feature the revival of "Blauvelt Mountain (A Fiction)," one of

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the first works Jones and Zane jointly created. Premiered in 1980 and winner of the German Dance Prize that year, the dance's unorthodox partnering and integration of text suggest some of the artistic explorations to come. Also at The Kitchen will be "Duet x 2." Created in 1982, it is a two-part duet performed by two sets of partners and marked by a demanding athletic virtuosity, power, surprising shapes and changing relationships. Arnie Zane's "Continuous Replay," a solo entitled "Hand Dance" when it premiered in 1977, and later transformed into a duet for Zane and Jones, is based on 45 hand and arm gestures that provide the framework for a structured improvisational response from its dancers. "Floating the Tongue," a solo that premiered in 1983, explores Jones's fascination with the tensions between the outer performance and the inner feelings of the performer, which the dancer articulates while moving. Jones will introduce each evening.

After dates in Iowa City, IA; Austin, TX; Chicago, IL; Madrid, Spain; Lille, France; and Gainesville, FL, the 20<sup>th</sup> Anniversary celebration will continue in New York with a week of performances, February 3–7, at the Brooklyn Academy of Music, where the company will present two programs of large scale works including the New York premiere of "Reading, Mercy and the Artificial Nigger," "Another Another History of Collage" and "The Phantom Project: Still/Here Looking On." Combining the text of Flannery O'Connor's disturbing short story, "The Artificial Nigger," read by two actors against Daniel Roumain's radiant score, "Reading, Mercy and the Artificial Nigger" reflects upon the story's questions about race, power and human relationships rather than simply illustrating the written story.

Another highlight of the BAM season will be "The Phantom Project: Still/Here Looking On," which uses sections from Jones's 1994 landmark examination of mortality as the centerpiece for a look backward and forward at the dances he has created over the past 30 years. A colorful, irreverent and idiosyncratic celebration of the diversity of the world, "Another Another History of Collage," the final collaboration between Zane and Jones (1988), gleefully blurs the boundaries between "High" and "Low" art.

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The BAM season will include Zane's 1987 classic "The Gift/No God Logic," an alternately witty and sad quartet comprised of a trio of men and a female dancer set to Verdi's "La Forza del Destino." Add to that, Jones's 1993 "There Were..." a reworking of Jones's 1993 "There Were So Many," a work for ten dancers whose dramatic changes in movement tempo and regal bearing suggest "a pastoral ritual." The music is by John Cage. And finally, there is the New York premiere, "Chaconne," a solo for Jones set to Bach's Chaconne from the "Partita in D-minor" for solo violin, which uses a video created by Paul Kaiser, Shelley Eshkar and the choreographer. Recorded from multiple points of view, suggesting at times the solo performer as a trio, the dance transcends and transforms the constraints of solo performing through the live performer's interaction with video.

In addition to the works performed at The Kitchen and BAM, the company's 20<sup>th</sup> Anniversary repertory will include "Power/Full," a quintet filled with subtle emotional shifts and set to two scores, one a witty re-edit of a fire and brimstone televangelist preaching by John Oswald and the other, a majestic interpretation of a Kyrie by Laurel MacDonald.

One of the most well-traveled troupes in the world, the Bill T. Jones/Arnie Zane Dance Company was founded by Jones and Zane in 1982, eleven years after the two artists had begun collaborating and working as a duo. Since that time it has been honored with innumerable awards including several New York Dance and Performance Awards (a.k.a. "Bessies"). In 1999, it was nominated for a Laurence Olivier Award for Outstanding Achievement in Dance. The company has been represented in and the subject of many documentaries, most recently "Free to Dance," produced by the American Dance Festival.

Celebrated world-wide as one of the most innovative artists of his generation, Jones will receive the prestigious 2003 Dorothy and Lillian Gish Prize in October. In addition to creating works for his own troupe, Jones has received commissions from the Alvin Ailey American Dance Theater, Boston Ballet, Berlin Opera Ballet and the Lyon Opera Ballet, where he was also resident choreographer for four years. He was the recipient of the 1994 MacArthur Fellowship and the 1993 Dance Magazine

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Award, among others. In 2000, The Dance Heritage Coalition named him “An Irreplaceable Dance Treasure.” His memoir, “Last Night on Earth,” was published by Pantheon Books in 1995. Arnie Zane (1948–1988), a native New Yorker, began his collaboration with Jones when they met at State University of New York at Binghamton. A prize-winning photographer as well as a choreographer, Zane was the recipient of two awards from the Creative Artists Public Service Program (1973 for photography and 1981 for choreography). He was also the recipient of two Choreographic Fellowships from the National Endowment for the Arts (1983 and 1984). Arnie Zane’s photography will be exhibited at the Paula Cooper Gallery later this year.

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*The Phantom Project-The 20<sup>th</sup> Season* is funded by

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Additional support for the 20th Anniversary season is provided by the National Endowment for the Arts, New York State Council on the Arts, The Wallace Foundation, The Andrew W. Mellon Foundation, the Rockefeller Brothers Fund and The Howard Gilman Foundation.

**PLEASE SEE ATTACHED SHEET FOR PERFORMANCE DATES.**

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