

Limón

JOSÉ LIMÓN DANCE FOUNDATION NEWS

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Newsletter Survey

We are interested in getting your feedback about our bi-monthly newsletters. Please fill out our survey and win a chance to receive two complimentary tickets to the Exclusive Open Rehearsal on Tuesday, November 24 at 7pm in New York City. The Open Rehearsal will be followed by a reception, and winner will also receive two complimentary drink tickets. Please [click here](#) to be redirected to the online survey.



Once you have submitted your survey, please email your name, daytime phone number and email address to info@limon.org as your entry to win the tickets. You must email your entry by noon EST on Monday, November 23 to be entered into the drawing. Winners will be notified the same day by 5:00pm EST.

Thank you!

Lighting Designer, Carol Mullins, creates a new design for José Limón's "There is a Time"



José Limón's *There is a Time*. Photo by David Levy. Click on photo to see video.

Lighting Designer, Carol Mullins, recently designed the lights for the new reconstruction of José Limón's "There is a Time." The new revival was premiered on November 6, 2009 at Nazareth College in Rochester, NY. Carol discusses her design and the process:

What is your vision and inspiration for this production?

There has been beautiful lighting designed for various productions of "There is a Time" since its premiere in 1956. Of course, I wanted to design lighting that would be gorgeous, but also be in keeping with the themes José developed and with the visions of director Roxane D'Orléans Juste. And I needed to help the audience see the dancers as well as those themes. I certainly hoped to avoid the drama of the original dress rehearsal when a hot light started a fire and the theater had to be evacuated!

What was the process of creating the design?

I met with Roxane months before the premiere; there was time to let images fly long before a light had to be placed on a light plot. Roxane had already been thinking about the dance and images had come to her.

We began looking at books of paintings, talking about José and his vision and some of the qualities that made his work stand apart, reading his notes and notes from other designers. We talked of the cycles in our own lives. José is quoted as saying "The circle. It has no beginning and no end. It is the shape closest to the abstraction of time....At times, our circle will be a serene, unbroken thing, at times it will be convulsive..." The dance is full of circles. I wanted at least one clear light circle.

Some images and descriptive words that came up in conversations include: tall ivory columns, electric-energy-like lightning, the tall windows in Grand Central Station,

mystery, shadows, action-driven political community, the Berlin Wall, a crumbling wall, white marble.

What other books or paintings inspired the design?

A few of the paintings Roxane found inspiring particularly spoke to me. In "Plant" there are some golden lines on the floor representing fields as shown in [Georges Seurat's "Farm Women at Work"](#) where you see women bent over picking produce from golden rows between the rows of dark earth. Another painting shows a rather steep green and gold hill jutting down to the sea with a cloud-striped sky behind. I placed two hills like this on the [cyclorama](#) as a background for "Plant." I tried various experiments to get the Impressionist feeling of sparkling yellow and green, the opposite of a flat field of color, and chose a commercial [gobo](#) pattern that gave the desired break up to the light and a split color with a yellow sliver taped into a green [gel](#). The mountains are not available commercially so I made them using a Swiss Army knife and a throwaway aluminum roasting pan top cut into the size that would fit the holder. I also used the same method to cut the slashes of light that add to the chaos and energy of "A Time of War".

In addition, we read the notes from Sarah Stackhouse about the reconstruction she did in 2007, which gave us a starting point for several ideas. For "A Time to Die," she suggested a cold gray colorless winter as strong contrast to the green and yellow for "A Time to Plant." We decided to go with more white than grey for "Die" and keep the green and yellow for "Plant." She proposed that the lights for "A Time to Kill" have sharp edges/angles, and front light to cast a shadow. We decided the edgy edges idea sounded right, but opted not to include the front light.

How did you implement your design into the physical space?

I tried to use the lights in the Limón repertory plot (the map for where lighting instruments are hung for all of the pieces) as much as possible and to limit what I was adding. I made drawings to find the angles for each new light to approach the dancer or stage, to find the right place on the plot for my light. When the repertory plot had no space where I wanted to put my light, I contacted the Lighting Director, Joshua Rose. As the Lighting Director, he must come up with a single light plot that works for all the different dances involved and he was very helpful in suggesting solutions to problems.

When we arrived at the theater at Nazareth College to focus the lights, we found some surprises. The lights from over the audience looked like they could hit the cyclorama, but there were structures in the ceiling that made that impossible. Eventually a system of hanging the lights lower than the pipe made it possible to reach over half the cyclorama, the best resolution possible.

What is the rehearsal process with the dancers like?

The day after we arrived and loaded-in the equipment, we had a technical rehearsal. This is where we light the different scenes for the piece, figure out transitions between scenes, discuss with the stage manager when to call the lighting cues, then try it out with dancers. After this initial rehearsal, we came up with a list of things that needed to be addressed, made changes and had another rehearsal.

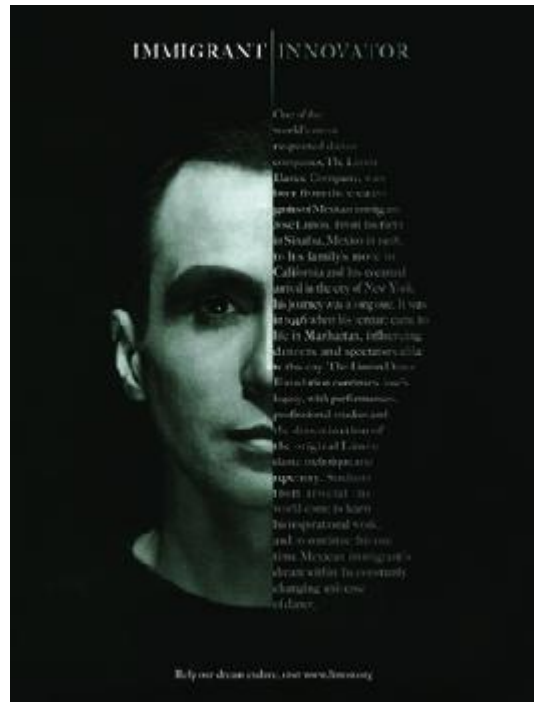
We have now had one performance. There are still notes to address, intensities, timings

and looks to be tinkered with. The design is close, but not quite done. I look forward to continuing to work on tweaking the design for future performances. It has been an exciting process.

Carol Mullins has been a resident lighting designer for the Danspace Project at St. Mark's Church since 1982. She has designed for several of Ellen Cornfield's dances in New York at the Abrons Art Center and Merce Cunningham Studio as well as in Russia, Poland and France. She often designs lighting for Douglas Dunn, Steve Paxton and Lisa Nelson, and the Talking Band among others. She has received 3 Bessie's (New York Dance and Performance Awards). In 2003 she received an Obie for lighting the Talking Band's "Painted Snake on a Painted Chair."

Limón in the News

Thanks to [Latino Magazine](#) and [Hispanic Magazine](#) for sponsoring our full-page display in the December issues.



Limón Dance Company's Inaugural Tour to China

The Limón Dance Company will perform at the National Centre for the Performing Arts in Beijing, China on December 3-6, 2009. This is the Company's first tour to mainland China, and will include two different programs with live music by the Chinese Musical Conservatory. The programs will include works that span six decades of great dance-making, and will continue sharing our celebration of José Limón's centennial.



José Limón's *Missa Brevis*. Photo by Scott Groller.

The first program, an all-Limón offering, will include an excerpt from *A Choreographic Offering*, Limón's dedication to his mentor and teacher,

Doris Humphrey. This pure movement work demonstrates the weighted, rhythmical, and lyrical movement vocabulary which is the Company's signature. Rounding out the program will be three dramatic masterworks, *The Traitor*, *The Moor's Pavane* and a new production of *There is a Time*. Each of these dances, in its own way, exemplifies the mastery with which Limón could tell a story and express the wide range of human emotions.

The second program offers a sampling of work by contemporary choreographers, both young and established, with which the Company has had a strong connection. Along with being the home of Limón's legacy of dances, technique and philosophy of theater, it is also a part of our mission to encourage the development of new creations and presentations by both young and major choreographers of today. To that end, the program will include the work of Limón luminary Clay Taliaferro, German expressionist Susanne Linke (who was one of the last students to be trained by Mary Wigman), a world premiere by company dancer Jonathan Fredrickson (our youngest contributor) and a dedication to Limón by Carla Maxwell. This program concludes with Limón's magisterial *Missa Brevis*, a work that is a testament to the innate heroic nature of all humanity and a prayer for peace.

Click [here](#) for more information.

Professional Studies Program Performance

Join us Saturday, November 21st at 8:30pm

Where: City Center, Studio 5 130 west 56th St. (between 6th Ave. & 7th Ave.)

Works by: José Limón and Sue Bernhard

Performed by: Daintry Aegerter, Melissa Beise, Melinda Buday, Caroline Cochlin, Emily D'Angelo, Katharina Drobny, Jennie Higginson, Julianne Woodbury, Edli Yosef, Denisse Cardenas, Ivilisse Esguerra, Linda Huang, Silver Light, Alicia Pagan, Deepa Bajaj, Noemi DiGregorio, Karina Jans, Karolina Kolodziej, Atsushi Yahagi, Wiebke Schuster, Julianne Silveira

FREE, but donations welcome.

Correction

An article in the November 6 Newsletter erroneously described four of our office assistants as participants in the Dance Training and Arts Management Internship program. Only Juliane and Wiebke are in this program, while Deepa, Ivilisse, Denisse, and Silver are in the Professional Studies program with workstudy scholarships.

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