

Friday, November 21, 2014, 8pm  
Saturday, November 22, 2014, 8pm  
Sunday, November 23, 2014, 3pm  
Zellerbach Hall

**Robert Wilson    Mikhail Baryshnikov    Willem Dafoe**



Lucie Jansch

## *The Old Woman*

*A Baryshnikov Productions, Change Performing Arts, and The Watermill Center project.*

*Commissioned and co-produced by Manchester International Festival, Spoleto Festival dei 2Mondi, Théâtre de la Ville-Paris/Festival d'Automne à Paris, and deSingel Antwerp.*

*Executive Producer Change Performing Arts, in collaboration with Baryshnikov Productions and Centro Ricerche Teatrali.*

*Cal Performances' 2014–2015 season is sponsored by Wells Fargo.*

*The Old Woman*

Robert Wilson

*Direction, Set Design, Lighting Concept*

*with Mikhail Baryshnikov and Willem Dafoe*

*by Daniil Kharms*

<i>Adaptation</i>	Darryl Pinckney
<i>Music</i>	Hal Willner
<i>Costume Design</i>	Jacques Reynaud
<i>Light Design</i>	A. J. Weissbard
<i>Associate Set Design</i>	Annick Lavallée-Benny
<i>Sound Design</i>	Marco Olivieri
<i>Assistant Directors</i>	Charles Otte, Lynsey Peisinger
<i>Dramaturg</i>	Tilman Hecker
<i>Stage Manager</i>	Jane Rosenbaum
<i>Technical Director</i>	Reinhard Bichsel
<i>Lighting Supervisor</i>	Marcello Lumaca
<i>Stage Technician</i>	Chris McKee
<i>Follow Spots</i>	Roberto Gelmetti, Elisa Bortolussi
<i>Assistant Costume Design</i>	Micol Notarianni
<i>Assistant Stage Manager</i>	Louise Martin
<i>Makeup</i>	Marielle Loubet, Natalia Leniartek
<i>Company Manager</i>	Simona Fremder

MUSIC CREDITS

“Bye Bye Blues” by Frederick Hamm, David Bennett, Bert Lorn, and Chauncey Gray by permission of Bourne Co.

“Good Night Sweetheart” by Jimmy Campbell, Ray Noble, and Reginald Connelly by permission of Music Sales Corporation.

“Here’s Charlie (Charlie Bratton)” by Benny Davis, Jackie Gleason, and Murray Mencher by permission of Len Freedman Music and Songwriters Guild of America.

“I’ll Be Home” by Randy Newman by permission of Warner/Chappell Music, Inc.

“Innocent When You Dream” by Thomas A. Waits by permission of Jalma Music.

“Rosie,” Traditional.

*Spiegel im Spiegel* for Violin by Arvo Pärt by permission of Schott Music Corporation.

“Tiger Rag” with music by James Larocca, Eddie Edwards, Henry Ragas, Tony Sbarbaro, and Larry Shields and lyrics by Harry DeCosta by permission of EMI Entertainment World, Inc.

*Music clearance by BZ/Rights and Permissions, Inc.*



Lucie Jansch

DEVELOPED WITH, and starring, legendary dancer and actor Mikhail Baryshnikov, and co-starring world-renowned actor Willem Dafoe, *The Old Woman* is an adaptation of the work of the same name by Russian author Daniil Kharms.

Born in St. Petersburg in 1905, Kharms suffered through Stalinist rule for much of his life; eventually, he was arrested, imprisoned, and killed by Soviet soldiers in the Gulags at age 36. The shortness of Kharms's life parallels the brevity of his absurdist writings, some of which stretch to little more than a paragraph. One exception is *The Old Woman*, an obscure, brilliant, and slyly political novella written in the 1930s.

Carrying echoes of Beckett and Ionesco in its deadpan narrative, *The Old Woman* is perhaps the finest work by one of the great avant-garde Russian authors, following the story of a struggling writer who cannot find peace with himself.

An old lady is standing in the courtyard and holding a wall clock in her hands. I walk past the old woman, stop, and ask her, "What time is it?"

"You look," the old woman says to me.

I look and see that the clock has no hands.

"There are no hands," I say.

The old woman looks at the face of the clock and says to me, "It's a quarter to three."

\* \* \*

For many years, Misha and I had discussed creating a work together. One of our ideas was to use a Russian text. Several years ago, Wolfgang Wiens suggested *The Old Woman*. Although we were familiar with other works by Kharms, neither of us had heard of this story, but once we read it we liked the idea.

I thought that Darryl Pinckney would be the perfect person to adapt it. Darryl has been a friend and artistic collaborator for many years, and he knows my work very well. He agreed to do it and had a first translation and dramatic text adaptation in a little more than three months. Change Performing Arts and Baryshnikov Productions agreed to produce the work, and the Manchester International Festival commissioned and produced it, partnering with the Spoleto Festival in Italy, the Théâtre de la Ville/Festival d'Automne in Paris, and deSingel in Antwerp.

In summer 2012, we held a workshop at the Watermill Center for a few days to find a direction for the production and to help Misha and I understand each other's ways of working. Then, in spring this year, I started rehearsals in Spoleto with almost no idea of what to do: I hadn't decided who would speak which text, or even what the stage would look like. I began to shape the piece in terms of light, scenery, and movement, and slowly began to add text. I worked on all the elements at the same time.

I generally start with the light first and then the movement, adding text and audio elements later. I sketch a scene, then go to the next scene and see what differs from what has gone before. Eventually, once I have a draft for the whole work, I go back to the start, and begin to make alterations and add more detail. Finally, I work with makeup and costumes and define the time-space construction. I often move things around until the parts seem to support or complement one another. Since there is no single narrative, one is allowed a certain freedom to construct and deconstruct.

I have chosen the two actors, Misha and Willem, because I think they complement

each other with their different personas. I think of the two as one: the writer. And during the course of the play, they change: A becomes B and B becomes A, because A and B are one whole, not two.

*Robert Wilson*

\* \* \*

Working with Bob Wilson isn't an easy task. The rehearsal process is intense and demanding and requires a versatility I've never had to access before. One minute you're a silent movie actor, the next a vaudevillian, the next a *noh* theater performer. This is in addition to Bob's precise staging and lighting. It's restrictive in a way, but ultimately he gives his performers freedom to find the extremes he's looking for.

Of course, Willem Dafoe, an incredibly arresting and layered actor, made it easier for me to decode Bob's almost painterly approach to the creative process. He has worked with Bob before and taught me a lot about a certain kind of patience.

I think Daniil Kharm's *The Old Woman* is a brilliant piece of absurdist literature. In the hands of Bob Wilson and his talented creative team, along with an extraordinary fellow actor (I am the rookie in this mix), all we need is the audience, and we'll see what we have.

*Mikhail Baryshnikov*

\* \* \*

I heard Bob Wilson say recently that one thing he's learned through the years is "to enter the rehearsal room with no ideas, with a blank book."

Rather than trying to make what's in his head, he prefers to see what is in the room, hear the text, listen to the music, play with the space light and scenic elements, create a structure for the actors.

As refined as his theater is, there is nothing pedantic about his approach.

When Bob proposed *The Old Woman*, I knew I would be partnering with the legendary Mikhail Baryshnikov (whom I had admired since I was a young man), but it wasn't at all clear which character I would play. The text was divided simply between two performers, "A" and "B." I asked Bob who was "A" and who was "B," and he told me he didn't know yet.

In *The Life and Death of Marina Abramović*, at the beginning there was a similar ambiguity in what my role or function would be. In the end, it was so inspiring, and I loved so much working with Bob, that I was emboldened to take the leap to work on *The Old Woman*.

It's always mysterious to be part of an original work. As Bob says, "If you know what it is, what's the point of doing it?"

*Willem Dafoe*

## INVISIBLE KHARMS

DANIIL KHARMS was born in St. Petersburg in 1905, the year of the bloody massacre in front of the Winter Palace, and he died in what was then called Leningrad in 1942, when the city was under blockade. They say he may have died of starvation in his cell. In certain photographs, he looks like what Mayakovsky would have ended up looking like had he not killed himself. To look at certain photographs of Kharms, gaunt and wild-eyed, is to remember that he had been having a difficult time long before he was imprisoned in 1941. Kharms had been arrested before, in 1931, when Soviet authority criminalized the avant-garde in the arts. Mayakovsky had shot himself in 1930, signaling the end of artistic experiment under the Revolution. The following year, Pasternak mourned “the black velvet of his talent” in *Safe Conduct* and retreated from Stalin on the other end of the wire. Kharms, too, made his retreat, into children’s literature, he who is said to have despised children. The disguise didn’t work; his last decade was harassed. If there was war all around him when he died, he also had friends in the besieged city. One of them dragged a suitcase of his manuscripts from his apartment and kept it hidden until the 1960s. In the 1920s, when the civil war ended, Kharms had been a dandy, a young man of small, rapid flamboyant acts about town. His presence was a sort of performance art. Kharms came of age in that last moment of cultural freedom, when there was still some optimism about the revolution, because although Bolshevik violence had been transformed into state power the commissars hadn’t entirely figured out what to do with culture. The sheer high spirits of

being young pushed away World War I and its legacy of carnage. The absurdist mood saved artists like Kharms from the cynicism that was making the Jazz Age desperate for so many across Europe. But, then, the lightness of Kharms, his deft, noiseless style, perhaps came from his inner knowledge about what was coming. After all, he had grown up with Russian history. His father had been a member of the People’s Will, the terrorist group that assassinated Alexander II in 1883. The imperial government executed thousands of terrorists in the late 19th and early 20th centuries, just as the terrorists executed thousands of imperial officials in the same period. Kharms’s work only seems innocent and comic—all those freak accidents and all that slapstick-like violence. Underneath, he knew something about the murderous impulse, sudden and senseless. His stories and poems are not overtly oppositional or even coded protest, but his writing is rather like stalks grown up in the cracks of the sidewalk—there, in spite of everything, starting with the heaviness of human traffic. His stories are brief, often mere paragraphs, and what happens in them can be nonsense, over and over. Everything about them is improvisational in feeling, random, unreliable, as fragile as life itself. These works are not necessarily portraits of the individual deformed by totalitarian rule. They are not Kafka; they don’t have his interest in systems. Instead, they speak of the helplessness of being alive, of the properties of consciousness, of how the mind goes on thinking and willing and living, even in the middle of nightmare.

*Darryl Pinckney*

*The Old Woman*

*Scene 1*

Hunger poem

*Scene 2*

An old woman holds a clock that has no hands. The writer asks for the time. The old woman tells him the time.

*Scene 3*

The writer meets his friend on the street. He tells him about women falling out of the window.

*Scene 4*

At home, the writer wants to work on a story. The old woman enters his room and orders him around. She sits in his chair and dies.

*Scene 5*

Dream poem 1

*Scene 6*

The writer meets a young lady at the bakery. They decide to go to his place.

*Scene 7*

At his friend's house, the writer tells him about the young lady. He couldn't bring her home because he remembered he had a dead old woman in his room.

*Scene 8*

The writer comes home to find the old woman crawling on the floor. He wants to kill her with a mallet.

*Scene 9*

Dream poem 2

*Scene 10*

A nightmare about the murder of the old woman. The writer puts the old woman into a suitcase.

*Scene 11*

The writer gets on a train with the suitcase. The suitcase disappears.

*Scene 12*

An old woman holds a clock that has no hands. The writer asks for the time. The old woman tells him the time.

*Epilogue*

## CREATIVE TEAM

*The New York Times* has described Robert Wilson as “a towering figure in the world of experimental theater and an explorer in the uses of time and space on stage. Transcending theatrical convention, he draws in other performance and graphic arts, which coalesce into an integrated tapestry of images and sounds.” Susan Sontag has said of Mr. Wilson’s work, “it has the signature of a major artistic creation. I can’t think of any body of work as large or as influential.”

Born in Waco, Texas, Mr. Wilson was educated at the University of Texas and Brooklyn’s Pratt Institute, where he took an interest in architecture and design. He studied painting with George McNeil in Paris and later worked with the architect Paolo Solari in Arizona. Moving to New York City in the mid-1960s, Mr. Wilson found himself drawn to the work of pioneering choreographers George Balanchine, Merce Cunningham, and Martha Graham, among others artists. By 1968, he had gathered a group of artists known as the Byrd Hoffman School of Byrds, and together they worked and performed in a loft building at 147 Spring Street in lower Manhattan.

In 1969, two of Mr. Wilson’s major productions appeared in New York City: *The King of Spain* at the Anderson Theater, and *The Life and Times of Sigmund Freud*, which premiered at the Brooklyn Academy of Music. In 1971, Mr. Wilson received international acclaim for *Deafman Glance (Le Regard du Sourd)*, a silent opera created in collaboration with Raymond Andrews, a talented deaf-mute boy whom Mr. Wilson had adopted. After the Paris premiere of the work, French Surrealist Louis Aragon wrote of Mr. Wilson, “he is what we, from whom Surrealism was born, dreamed would come after us and go beyond us.” Mr. Wilson then went on to present numerous acclaimed productions throughout the world, including the seven-day play *KA MOUNTain and GUARDenia Terrace* in Shiraz, Iran (1972); *The Life and Times of Joseph Stalin*, a 12-hour silent opera performed in New York, Europe, and South America (1973); and *A Letter for Queen Victoria* in Europe and New York (1974–1975). In 1976, Mr. Wilson joined with composer Philip Glass in writing the landmark work *Einstein on the Beach*, which was presented at the Festival d’Avignon and at New York’s Metropolitan Opera House, and has since been revived in three world tours, in 1984, 1992, and 2012–2014.

After *Einstein*, Mr. Wilson increasingly worked with European theaters and opera houses. His productions were frequently featured at the Festival d’Automne in Paris, the Schaubühne in Berlin, the Thalia Theater in Hamburg, and the Salzburg Festival, among many other venues. At the Schaubühne, he created *Death Destruction & Detroit* (1979) and *Death Destruction & Detroit II* (1987); and at the Thalia he presented four groundbreaking musical works, *The Black Rider* (1991), *Alice* (1992), *Time Rocker* (1996), and *POEtry* (2000).

In the early 1980s, Mr. Wilson developed what still stands as his most ambitious project: the multinational epic *the CIVIL war: a tree is best measured when it is down*. Created in collaboration with an international group of artists, Mr. Wilson planned this opera as the centerpiece of the 1984 Olympic Arts Festival in Los Angeles. Although the full epic was never seen in its entirety, individual parts have been produced in the United States, Europe, and Japan.

Mr. Wilson has designed and directed operas at La Scala in Milan, the Metropolitan Opera in New York, Opéra Bastille in Paris, the Zürich Opera, the Hamburg State Opera, the Lyric Opera of Chicago, Houston Grand Opera, and the Moscow Bolshoi, among others. His productions include *Salome* (Milan, 1987), *Parsifal* (Hamburg, 1991), *The Magic Flute* (Paris, 1991), *Lohengrin* (Zürich, 1991), *Madame Butterfly* (Paris, 1993), *Bluebeard’s Castle* and *Erwartung* (Salzburg, 1995), *Four Saints in Three Acts* (Houston, 1996), *Pelléas et Mélisande* (Salzburg, 1997), *Orpheus and Eurydice* (Paris, 1999), *Der Ring des Nibelungen* (Zürich, 2000–2002), *Aida* (Brussels, 2002), Janáček’s *Osud* (Prague, 2002), *Die Frau ohne Schatten* (Paris, 2003), Gluck’s *Alceste* (Brussels, 2004), Bach’s *Johannes-Passion* (Paris, 2007), Brecht and Weill’s *The Threepenny Opera* (Berlin, 2007), Gounod’s *Faust* (Warsaw, 2008), *Der Freischütz* (Baden-Baden, 2009), *Káta Kabanová* (Prague, 2010), *Norma* (Zürich, 2011), Verdi’s *Macbeth* (Bologna and São Paulo, 2013), as well as a Monteverdi trilogy consisting of *L’Orfeo* (2009), *Il Ritorno d’Ulisse in Patria* (2011), and *L’incoronazione di Poppea* (2014) in Milan and Paris.

He has presented innovative adaptations of works by such writers as Virginia Woolf (*Orlando*, Berlin, 1989), Henrik Ibsen (*When We Dead Awaken*, Cambridge, Massachusetts, 1991; *Lady from the Sea*, Ferrara, 1998; *Peer Gynt*, Oslo, 2005), Gertrude Stein (*Doctor Faustus Lights the Lights*,

## ABOUT THE ARTISTS

---

Berlin, 1992; *Saints and Singing*, Berlin, 1997), Wole Soyinka (*Scourge of Hyacinths*, Geneva, 1999), Georg Büchner (*Woyzeck*, Copenhagen, 2000), Jean de la Fontaine (*Les Fables de la Fontaine*, Paris, 2004), Samuel Beckett (*Happy Days*, Luxembourg, 2008; *Krapp's Last Tape*, Spoleto, 2009), and Homer (*Odyssey*, Athens, 2012). His longstanding love of Indonesia led Mr. Wilson to direct *I La Galigo* (Singapore, 2004), a play based on a sacred text from Southwest Sulawesi. He later directed *Rumi: in the blink of the eye* (Athens, 2007), based on Sufi mystic poetry.

Mr. Wilson has collaborated with a number of internationally acclaimed artists, writers, and musicians. He worked closely with the late German playwright Heiner Müller on the Cologne section of *the CIVIL warS* (1984), *Hamletmachine* (1986), and *Quartet* (1987). With singer-songwriter Tom Waits, Mr. Wilson created the highly successful production *The Black Rider: The Casting of the Magic Bullets* (Hamburg, 1991), as well as *Alice* (Hamburg, 1992) and *Woyzeck* (Copenhagen, 2000). With David Byrne, Mr. Wilson staged *The Knee Plays from the CIVIL warS* (1984), and later *The Forest*, in honor of the 750th anniversary of the City of Berlin (1988). He worked with poet Allen Ginsberg on *Cosmopolitan Greetings* (1988) and with performance artist Laurie Anderson on Mr. Wilson's adaptation of Euripides's *Alcestis* (1986). Writer Susan Sontag joined Mr. Wilson in creating *Alice in Bed* (1993), and together they developed a new work, *Lady from the Sea* (1998), based on Ibsen's classic and since revived in many different languages. Mr. Wilson's long association with noted opera singer Jessye Norman began with *Great Day in the Morning* (Paris, 1982) and continued with a stage and video work based on Franz Schubert's song cycle *Winterreise* in 2001. Other important collaborations include *The Temptation of St. Anthony* (Duisburg, 2003) and *Zinnias* (Montclair, 2013) with Dr. Bernice Johnson Reagon; Büchner's *Leonce and Lena* (Berlin, 2003) with Herbert Grönemeyer; *The Life and Death of Marina Abramović* (Manchester, 2011) with Antony; and *Peter Pan* (Berlin, 2013) with CocoRosie.

A recipient of two Rockefeller and two Guggenheim fellowships, Mr. Wilson has been honored with numerous awards for excellence. In 1986, Mr. Wilson was the sole nominee for the Pulitzer Prize in Drama for *the CIVIL warS*. He received two Hewes Design Awards for *A Letter to Queen Victoria* (1975) and *the CIVIL warS Act V*

(1987); a Bessie Award for *The Knee Plays* (1987); two Italian Premio Ubu awards for *Alice* and *Doctor Faustus Lights the Lights* (1994 and 1992); the Golden Lion Award for Sculpture of the Venice Biennale for *Memory/Loss* (1993); the German Theater Critics Award for *The Black Rider* (1990); a Reumert Prize for *Woyzeck* (2001); the Smithsonian National Design Award (2001); the French Theater Critics Award for *A Dream Play* (2002); an International Design and Communication Award for *Mind Gap* (2012); and an Olivier Award for *Einstein on the Beach* as "Best New Opera Production" (2013).

Mr. Wilson was honored with several lifetime achievement awards, including the Dorothy and Lillian Gish Prize (1996), Premio Europa for Theater (Taormina, 1997), Tadeusz Kantor Prize (Kraków, 1997), Pushkin Prize (Moscow, 1999), Rosa d'Oro (Palermo, 2007), Prix Italian (2012), and Fendi Foundation Award (2012). He has been named a "Lion of the Performing Arts" by the New York Public Library (1989) and "Texas Artist of the Year" by the Art League of Houston (1995), received an Institute Honor from the American Institute of Architects in New York City (1988) and the Harvard Excellence in Design Award (1998), and was elected to the American Academy of Arts and Letters (2000). France pronounced him Commandeur des Arts et des Lettres in 2003.

Mr. Wilson holds honorary doctoral degrees from the Pratt Institute (1991), California College of Arts and Crafts (1994), University of Toronto (2005), University of Bucharest (2008), American University of Paris (2010), and City University of New York (2013). In 1997, April 18 was declared "Robert Wilson Day" by the legislature in the State of Texas.

Since the early 1990s, Mr. Wilson has held workshops for students and experienced creative professionals from around the world at the International Summer Arts Program at The Watermill Center in Eastern Long Island—an interdisciplinary laboratory for the Arts and Humanities. Following a successful capital campaign, construction of a permanent facility was completed in summer 2006, enabling the Byrd Hoffman Water Mill Foundation to offer residencies, lectures, performances, and educational programs throughout the year.

A native of Riga, Latvia, **Mikhail Baryshnikov** was born in 1948 and began studying ballet at the age



of nine. As a teenager he moved to Leningrad, where he entered the Vaganova Choreographic School, graduating from student to principal dancer of the Kirov Ballet in 1969.

In 1974, he left the Soviet Union to dance with major ballet companies around the world, including the New York City Ballet, where he worked with George Balanchine and Jerome Robbins. In 1980, he began a ten-year tenure as Artistic Director of American Ballet Theatre, nurturing a new generation of dancers and choreographers. From 1990 to 2002, Mr. Baryshnikov was director and principal dancer with the White Oak Dance Project, which he co-founded with choreographer Mark Morris. White Oak was born of Mr. Baryshnikov's desire "to be a driving force in the production of art," and, indeed, it expanded the repertoire and visibility of American modern dance. In theater, he has performed on and off Broadway in *Metamorphosis* (Tony Award nomination, Drama Desk Award), *Forbidden Christmas, or the Doctor and the Patient* (Lincoln Center Festival), *Beckett Shorts* (New York Theatre Workshop), *In Paris* (Broad Stage, Berkeley Repertory Theatre, Spoleto Festival, Lincoln Center Festival, international tour), and *Man in a Case* (U.S. tour). His work in film and television includes *The Turning Point* (Academy Award nomination), *White Nights*, and various television shows, including three Emmy Award-winning specials.

In 2005, he opened the Baryshnikov Arts Center (BAC), a creative home for local and international artists to develop and present work. BAC also presents contemporary, innovative work by artists from the worlds of dance, theater, music, and film at low or no cost to the public. Under his leadership as Artistic Director, BAC programs serve approximately 500 artists and more than 20,000 audience members each year. Among Mr. Baryshnikov's many awards are the Kennedy Center Honors, the National Medal of Honor, the Commonwealth Award, the Chubb Fellowship, the Jerome Robbins Award, and the 2012 Vilcek Award. In 2010, he was given the rank of Officer of the French Legion of Honor.

In 1979, **Willem Dafoe** was given a small role in Michael Cimino's *Heaven's Gate* from which he was fired. His first feature role came shortly after in Kathryn Bigelow's *The Loveless*.

From there, he went on to perform in over 90 films, in Hollywood (*Spider-Man, The English*

*Patient, Once Upon a Time in Mexico, Clear and Present Danger, White Sands, Mississippi Burning, Streets of Fire, American Dreamz*) and in independent cinema in the United States (*The Clearing, Animal Factory, The Boondock Saints, American Psycho*) and abroad (The Angelopoulos's *The Dust of Time*, Yim Ho's *Pavilion of Women*, Yurek Bogayevicz's *Edges of the Lord*, Wim Wenders's *Faraway, So Close*, Nobuhiro Suwa's segment of *Paris, je t'aime*, Brian Gilbert's *Tom & Viv*, Christian Carion's *Farewell, Mr. Bean's Holiday*, the Spierig brothers' *Daybreakers*, Daniel Nettheim's *The Hunter*).

He has chosen projects for diversity of roles and opportunities to work with strong directors. He has worked in the films of Wes Anderson (*The Life Aquatic, Fantastic Mr. Fox, Grand Budapest Hotel*), Martin Scorsese (*The Aviator, The Last Temptation of Christ*), Andrew Stanton (*Finding Nemo, John Carter*), Spike Lee (*Inside Man*), Julian Schnabel (*Miral, Basquiat*), Paul Schrader (*Auto Focus, Affliction, Light Sleeper, The Walker, Adam Resurrected*), David Cronenberg (*Existenz*), Abel Ferrara (444: *The Last Day on Earth, Go Go Tales, New Rose Hotel*), David Lynch (*Wild at Heart*), William Friedkin (*To Live and Die in L.A.*), Werner Herzog (*My Son, My Son, What Have Ye Done*), Oliver Stone (*Born on the Fourth of July, Platoon*), Giada Colagrande (*A Woman, Before It Had a Name*), and Lars von Trier (*Antichrist, Manderlay, Nymphomaniac*).

Mr. Dafoe was nominated twice for the Academy Award (*Platoon, Shadow of the Vampire*) and once for the Golden Globe. Among other nominations and awards, he received a Los Angeles Film Critics Award and an Independent Spirit Award. His recent films include Josh Boone's *The Fault in Our Stars*, Anton Corbijn's *A Most Wanted Man*, Abel Ferrara's *Pasolini*, and David Leitch and Chad Stahelski's *John Wick*.

Mr. Dafoe is one of the original members of the Wooster Group, the New York-based experimental theater collective. He created and performed in all of the group's work from 1977 through 2005, both in the United States and internationally. Since then, he worked with Richard Foreman in *Idiot Savant* at New York's Public Theater and, most recently, with Robert Wilson in *The Life and Death of Marina Abramović* and *The Old Woman*.

**Darryl Pinckney** (writer) is the author of a novel, *High Cotton*, published in 1992, and, in the Alain

Locke Lecture Series, *Out There: Mavericks of Black Literature* (2002). A frequent contributor to *The New York Review of Books*, he wrote the texts for Robert Wilson's productions of *The Forest* (1988) and *Time Rocker* (1995) and made the adaptation for Mr. Wilson's production of Virginia Woolf's *Orlando* (1989). In 1994 he received the Harold D. Vursell Award for Distinguished Prose from the American Academy of Arts and Letters, and in 2013 an Award in Literature, also from the Academy. He is at work on a history of African-American literature in the 20th century.

**Hal Willner** (*music*) is a music producer working in records, films, television, theater and live events. He is best known for having conceived and produced many concept albums beginning with *Amarcord Nino Rota* in 1981 and his more than three-decade-long stint providing "sketch music adaptations" for *Saturday Night Live*. *The Old Woman* is the sixth project on which Mr. Willner has collaborated with Robert Wilson as music adaptor and producer, the others being *A Night at Koi Pond* (Nagoya, Japan), *The White Town* (Copenhagen), *Lulu* (Berlin), Homer's *The Odyssey* (Athens), and *The 30th Anniversary of Solidarity Celebration* (Gdansk, Poland).

Mr. Willner's multi-artist tribute records include *That's The Way I Feel Now: A Tribute to Thelonious Monk* (1984), *Lost in the Stars: The Music of Kurt Weill* (1985), *Stay Awake: Various Interpretations of Music from Vintage Disney Films* (1988), *Weird Nightmare: Meditations on Mingus* (1992), *Rogue's Gallery: Pirate Ballads, Sea Songs, and Chanteys* (2006), and *Son of Rogue's Gallery* (2013).

Mr. Willner's film work as music producer, supervisor, and composer include Robert Frank and Rudy Wurlitzer's *Candy Mountain*, Robert Altman's *Short Cuts* and *Kansas City*, Greg Ford's *Night of the Living Duck*, Gus Van Sant's *Finding Forrester*, Wim Wenders's *Million Dollar Hotel*, Abel Ferrara's *Chelsea on the Rocks*, Martin Scorsese's *Gangs of New York*, Matt Piedmont's *Casa de Mi Padre*, Adam McKay's *Tallegda Nights*, and John Hillcoat's *Lawless*.

In addition, Mr. Willner has produced his own concept shows at the Sydney Opera House, London's Royal Festival Hall and Barbican Centre, Arts at St. Ann's, Celebrate Brooklyn, Central Park Summerstage, Poetry Project at St. Mark's, Issue Project Room, Carnegie Hall, Lincoln Center, and elsewhere. Mr. Willner also

served as Artist in Residence at UCLA Arts at Royce Hall in the 2004–2005 season. He has released one album under his own name, *Whoops, I'm an Indian*, which featured audio samples from 78rpm records from the early and mid-20th century. Mr. Willner also co-hosted *New York Shuffle*, a weekly program with Lou Reed on Sirius Radio/XM.

**Jacques Reynaud** (*costumes*) is a French-Italian costume designer. Since graduating from New York University, he has worked in Europe and in the United States, at the Teatro alla Scala in Milano, the Salzburg Festival, the Berliner Ensemble, the Lyric Opera of Chicago, Lincoln Center, Thalia Theater in Hamburg, La Monnaie Opera in Brussels, and many other venues. His début as a costume designer was in 1993 in *Peer Gynt* directed by Luca Ronconi with whom he also collaborated in 2001 at Nuovo Piccolo Teatro in Milan. Mr. Reynaud has collaborated with Robert Wilson on numerous productions including *Leonce and Lena*, *The Winter's Tale*, *Shakespeare's Sonnets*, *Lulu*, *Peter Pan* at the Berliner Ensemble, *L'Orfeo* and *Il Ritorno di Ulisse in Patria* at Teatro alla Scala, and *The Life and Death of Marina Abramović* at MIF 2011.

Based in Rome, American lighting designer **A. J. Weissbard** (*lighting designer*) has worked worldwide designing for theater, video, exhibition, permanent architectural installation, and special events. His collaborations include projects with Robert Wilson, Peter Stein, Luca Ronconi, Daniele Abbado, Bernard Sobel, Peter Greenaway, William Kentridge, Fabrizio Plessi, Giorgio Armani, Pierluigi Cerri, Richard Gluckman, Matteo Thun, Fabio Novembre, Shirin Neshat, David Cronenberg, and the Martha Graham Dance Company. His work has been seen presented in major opera houses, festivals, theaters, and other sites in more than 40 countries, including the Palais Garnier, Théâtre du Châtelet, Teatro alla Scala, Teatro San Carlo, Royal Opera House in Oman, Lincoln Center, BAM, the Guggenheim in New York and Bilbao, Venice Biennale, and Aichi World Expo. He was recently awarded the first IFSArts award for lighting design.

**Annick Lavallée-Benny** (*associate set designer*) was born in Québec, where she first studied set and costume design. After a few years of

practice in Montréal, she engaged into contemporary performance making at the Norwegian Theatre Academy, where she completed a degree in scenography.

Ms. Lavallée-Benny was awarded the Gold Medal for Most Promising Talent at the Prague Quadrennial 2011 in recognition of a site specific large scale installation project. Now alternating basis between Montréal and Berlin, she works as a freelancer at the meeting point of architecture, visual arts, and theater.

She has collaborated on several productions with Robert Wilson in recent years, including the Monteverdi cycle at La Scala and Opéra National de Paris, Verdi's *Macbeth* in São Paolo and Bologna, and *The Life and Death of Marina Abramović* in New York.

Sound designer and composer **Marco Olivieri** (*sound design*) has collaborated with many musicians and artists for both the live stage and studio recordings. He has worked with Patti Smith, Lou Reed, Goran Bregović, Modena City Ramblers, Noa, Eugenio Finardi, and Elio e le Storie Tese, among others. In theater he has collaborated in several multimedia projects with such artists as Societas Raffaello Sanzio, Eimuntas Nekrosius, Pippo Delbono, Alvis Hermanis, Cesare Lievi, Roberto Andò, and Elio De Capitani.

**Charles Otte** (*assistant director*) is a multimedia director and designer whose work crosses multiple platforms. He is currently a senior creative director with Thinkwell Group in Los Angeles. An M.F.A. graduate of U.S.C. film school, he received the John Huston award for directing excellence and recently founded the integrated media design program for theater at the University of Texas at Austin. His productions have been seen at BAM, Lincoln Center, Seville Opera, Los Angeles Opera, Carnegie Hall, Ohio Theatre, the Sundance Institute, Odyssey Theatre, Open Fist Theatre, Stella Adler Theatre, A&E TV, HDTV, and Universal Studios Hollywood, and can currently be seen at the Abraham Lincoln Presidential Library, the Texas State History Museum, Universal Studios Singapore, Lotte World, the Louisiana State Capitol Museum, and elsewhere. Mr. Otte produced the CD-ROM game *Monty Python and the Quest for the Holy Grail*. Select theater productions include Bulgakov's *Flight, This Is a Test, Travesties, The*

*Threepenny Opera, The Dead, Goose and Tomtom, La Belle et la Bête*, and new plays by Francis Cowhig, Kimber Lee, Steven Haworth, Rick Pagano, Steven Dietz, and John Bishop. Mr. Otte has worked on numerous productions assisting Robert Wilson, including *The Knee Plays, The Golden Windows, Monsters of Grace*, and most recently as Directing Associate for the world tour of *Einstein on the Beach*. He is honored to be working with the amazing artists involved with *The Old Woman*. He plays the violin and is married to Christine Sang.

**Lynsey Peisinger** (*assistant director*) is a Paris-based choreographer and performer. She has cast and trained performers for Marina Abramović in Moscow, Los Angeles, and Basel, and she helps Ms. Abramović coordinate and facilitate the Abramović Method. She has worked on *The Life and Death of Marina Abramović* and *Zinnias: The Life of Clementine Hunter*, both directed by Robert Wilson, as prompter and assistant director respectively. She presented performance works at Mr. Wilson's second Annual Berlin Benefit (2011), Hyeres Fashion and Photography Festival (2012), and Kunstfest Weimar (2012). She received her M.F.A. in choreography from the Dance Conservatory at Purchase College.

**Tilman Hecker** (*dramaturg*) was born in Karlsburg, Germany, in 1980 and studied architecture and scenography in Berlin and Paris. During his studies he started working with Robert Wilson and Achim Freyer as assistant director and collaborator. His recent work with Mr. Wilson includes *The Odyssey* at the National Theatre of Greece and *Lecture on Nothing* at the Ruhtriennale Festival. Mr. Hecker made his directorial début with the Mozart opera project *Mandy's Baby* at Berlin's Radial System V in July 2009. His theater directing credits include *Narcissus and Echo* by Jay Schwartz (Salzburg State Theater and Musicadhoj Festival, Madrid), *La Finta Giardiniera* by Mozart (Wuppertal Opera), *The Masque of Alfred* by Thomas Arne (Pocket Opera Company Nuremberg), *Songbooks* by Cage (Berlin State Opera Werkstatt), and *The Secret Marriage* by Cimarosa (Nordhausen opera). In 2014, he directed a new work for the Tischlerei Deutsche Oper Berlin, based on texts of Jean Genet composed by Birke Berteilsmeier.

**Jane Rosenbaum** (*stage manager*) is a freelance stage manager who has worked with Mr. Wilson on *Snow on the Mesa*, *The Life and Death of Marina Abramović*, *Einstein on the Beach*, and *Zinnias: The Life of Clementine Hunter*. Previously she served as production manager for the Martha Graham Dance Company and Island Moving Company. She received her M.F.A. in theater practice from the University of Exeter.

**Reinhard Bichsel** (*technical director*)'s collaborations with Robert Wilson include *The Knee Plays*, "America" from *The CIVIL warS*, *The Forest* by Mr. Wilson and David Byrne, *Persephone* with music by Philip Glass, *Relative Lights*, *Three Sisters* at Stockholm City Theatre, Beckett's *Krapp's Last Tape*, and *Shakespeare's Sonnets*, *The Threepenny Opera*, and *Lulu* with the Berliner Ensemble. His production credits also include *Sarafina* by Mbongeni Ngema and *Magic at 4am* with Committed Artists of South Africa. He also works steadily with Groupe F pyrotechnics and realizes shows worldwide. Additional credits include work for Vivace, Leichtsinn and Schwerkraft, Trillion Dollar Company Berlin, *Tricodex* by Philippe Decouflé at Festival La Fête, Bangkok, and technical supervision for *Un Opera du Sahel*, commissioned by the Prince Claus Fund, Holland.

#### COMMISSIONERS AND CO-PRODUCERS

Established in 1989, **Change Performing Arts** is an independent production company based in Milan, and active worldwide in the fields of live performance, including theater, dance, opera, traditional performing arts, and classical and contemporary music, and in the visual arts, including installations, exhibitions, and cultural events. Constantly devoting its efforts to creating new relationships with established and young artists, the company explores and encourages the way the various arts forms can be combined to create new and original means of expression in realizing provocative events of the highest quality.

**Baryshnikov Productions** is designed to bring the distinctive voices of innovative directors, choreographers, and artists to the world's most well respected stages. Under this umbrella, Baryshnikov Productions has produced and toured the White Oak Dance Project (1990–2002), *Forbidden Christmas, or The Doctor and the Patient* (2004–2006), *Beckett Shorts* (2007), *In Paris* (2010–2012), and *Man in a Case* (2013–2014).

**Théâtre de la Ville-Paris** is dedicated to the cultures of the world and its artistic achievements in theater, dance, and music. Under the direction of Emmanuel Demarcy-Mota since 2008, it has developed a wide array of programs for young people, conceived a new festival (Chantiers d'Europe) dedicated to young artists, created an international competition (Danse Élargie), and built a network of local, national, and international partnerships. Its goal is to promote the idea of a great popular theater in its multi-artistic and its international dimension—a great theater of the world.

The **Spoletto Festival dei 2Mondi** is an annual summer music and opera festival held each June to early July in Spoleto, Italy, since its founding by composer Gian Carlo Menotti in 1958. It features a vast array of concerts, opera, dance, drama, visual arts, and roundtable discussions on science. Recently revived by the new artistic director Giorgio Ferrara, the Spoleto Festival is the most prominent Italian summer festival, producing and hosting international projects.

At deSingel International Arts Campus, **deSingel Antwerp** presents and produces theater, dance, music, and architecture, and make it available to a broad, art-loving public. As a contemporary and internationally oriented arts campus, deSingel is concerned with permanent education in the arts. Its large-scale infrastructure comprises a medium-size concert hall (966 seats), a large hall for theater and dance (803 seats), an exhibition space, a music studio (150 seats), and a theater studio (270 seats).