



MOEBIUS



TNR

Founded in 1972, The New Repertory is a unique performing arts company committed to original work that involves interaction among the arts, exploration of our past heritage as a source for new contemporary forms, experiments with new technologies, and the dynamic intermingling of different cultures.

TNR works in diverse formats and a variety of performance situations, creating large-scale works for natural and architectural settings as well as theatres, more intimate works for solo and small group performance, and works created specifically for video and other electronic media. Its present repertory includes Golden Mountain, premiered at the Salk Institute designed by Louis Kahn, Between Silence and Light I, a three-day dance event first performed in Sydney, Australia, Between Silence and Light II, presented originally at the Seattle, Washington waterfront, Seres Ceremonials,

part of a long series entitled Call of Ancient Voices, Cicada Images, Moulting, created for the first American Inroads Series in San Francisco, and Documents from Hell, commissioned by the Los Angeles County Museum of Art for presentation in conjunction with its major exhibition of German Expressionist Sculpture. TNR frequently collaborates with artists in specific locations and with members of the community at large in the creation and presentation of new works.

TNR and its Directors have received grants, fellowships and other forms of support from the National Endowment for the Arts, the National Endowment for the Humanities, the California Arts Council, Mobil Corporation, The Rockefeller Foundation, The Ford Foundation, the Regents of the University of California, The Goethe Institute, the University of Southern California, and International College. Its work has been seen in Australia,





Hong Kong, China, Japan, Bali and Taiwan, as well as throughout the United States, and is archived at The Lincoln Center Performing Arts Library and The Dance Theatre Workshop in New York.

From the rich experience of The New Repertory, under the dynamic leadership of its director and choreographer, Yen Lu Wong, has emerged Moebius a unique inter-arts program that includes both company and school, working from its new home in the Downtown Dance Studio, Los Angeles.

Two major sets of ancestors form Yen Lu Wong's artistic family tree — the tradition of Laban, Wigman, Kurt Joos and the German Expressionists, through her studies and active collaboration with Irmgard Bartenieff, disciple and colleague of Rudolf Laban — and the traditions of the Silk Route through her studies and work with masters in China, Bali and Japan. That family tree also includes Martha Graham who encouraged Ms. Wong to find her own path, searching for a dance expression that would affirm her own heritage in a fundamental way and at the same time express the spirit and substance of the contemporary. Out of this synthesis has come a unique

style based upon the exploration of interdisciplinary forms among the arts and the power of ritual and ceremony as artistic structures.

To launch Moebius, Yen Lu Wong, in collaboration with the noted visual artist Françoise Gilot, will create a full-length performance work involving movement art, painting, sculpture and masks, music and soundscape, the sung and spoken word and video imagery. The original concept evolved out of conversations with Isamu Noguchi over the past three years and the work will premiere at the Noguchi-designed plaza at the Japanese American Cultural and Community Center in Los Angeles.

The central metaphor of the performance is rice — the planting, cultivation and harvest, the labor that makes it possible, rice as nourishment, hunger and deprivation. The patterns of movement and design will be those of spiral and helix, of shime — binding and unbinding, of DNA.

Following its premiere in Los Angeles, the work will tour North America, Europe, Asia and the Pacific for two years, and will be re-created for video as an original work of video movement art.



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photos/George Hurrell

"A cathartic, hour-long modern dance ritual . . . three emotionally charged movement events arising from responses to the material world. . . . Wong created her ceremonies as interpretations of the four elements — with air and water combined in the surging central section. However, they also traced a journey from anguished striking out at the world to peaceful acceptance of it, ending in a statement about man's harmony with nature . . . intense, forceful dancing . . . intriguing. . . ."

Lewis Segal
Los Angeles Times

"This has been an extraordinary dance event, both a revelation and a celebration involving hundreds of people in public places that will never seem the same to them again."

Jill Sykes
Sydney Herald, Australia

"Wong remains riveting. She puts searing thoughts into the air for her viewers to ponder. . . . Her strong images show that Wong can conjure up the stark atmosphere of the art she admires. . . ."

Martin A. David
Drama-Logue

" . . . stunningly effective piece of choreographic invention . . . transforming its (The Salk Institute Plaza) emptiness into a world of vivid color and violent energy . . ."

Jonathan Saville
San Diego Reader

"Eschewing . . . the pretentious mumbo jumbo that used to constitute dances created on these themes, Wong's 'Ceremonials' possessed moments of genuine and quiet beauty. . . ."

Janice Ross
Oakland Tribune

"In a time when the password of contemporary dance seems to be 'minimal' with a small 'm,' Wong dares to leap across the decades to connect with the dramatic, emotional, passionately human approach of German Expressionism."

Susan Block
L.A. Weekly

" . . . this concert demonstrated . . . the path of a truly new form for the art of dance in this country."

Chung Hwa
Chinese Daily

" . . . there are haunting little solos, with hunched-over, squat stances and staring eyes, or with hand-to-mouth silent screams set against taped drones. . . . As a dancer, Wong has a fundamentally lyric nature."

Donna Perlmutter
Dance Magazine

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Mask Sculpture by Françoise Gilot
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TNR/Moebius offers performances, residencies, classes and workshops at its home site and on tour. Fees are flexibly adapted to the specific need and situations of sponsors and presenters and to the program offered. For further information contact:

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