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#### FOR IMMEDIATE RELEASE

### 2017 SAMUEL H. SCRIPPS/AMERICAN DANCE FESTIVAL AWARD PRESENTED TO LUCINDA CHILDS

**Durham, NC, February 6, 2017**—The American Dance Festival (ADF) will present the **2017 Samuel H. Scripps/American Dance Festival Award** for lifetime achievement to legendary choreographer, **Lucinda Childs**. Established in 1981 by Samuel H. Scripps, the annual award honors choreographers who have dedicated their lives and talent to the creation of modern dance. Ms. Childs' work, acclaimed throughout the world, is renowned for its minimal and elegant style, virtuosity, and mesmerizing repetitive movements and patterns. Additionally, Jorge Pérez Martínez will be in residence at ADF 2017 setting two of Ms. Childs' works on ADF students to be performed as a part of the Footprints program July 25-26. Kristy Edmunds, Executive and Artistic Director at the Center for the Art of Performance at UCLA, will present the \$50,000 award in a brief ceremony on **Tuesday, July 25th at 8:00pm**, prior to the Footprints program at **Reynolds Industries Theater**.

“We are beyond excited to honor Lucinda Childs with this award. For more than 50 years, her breathtaking work and groundbreaking collaborations have thrilled audiences and helped shape the field of modern dance,” stated **ADF Executive Director Jodee Nimerichter**.

**Lucinda Childs** began her career at the Judson Dance Theater in New York in 1963. Since forming her dance company in 1973, she has created over fifty works, both solo and ensemble. In 1976 she was featured in the landmark avant-garde opera *Einstein on the Beach* by Philip Glass and Robert Wilson, for which she won an Obie Award, and she subsequently appeared in a number of Wilson's productions including *I Was Sitting on my Patio This Guy Appeared I Thought I Was Hallucinating*, Heiner Muller's *Quartett*, Wilson and Glass's opera *White Raven*, Wilson's video project *Video 50*, and *Maladie de la Mort* by Marguerite Duras opposite Michel Piccoli. Most recently she also appeared in Wilson's production of Arvo Part's *Adams Lament* and collaborated on the movements and spoken text for *Letter to a Man*, based on Nijinsky's diaries and performed by Mikhail Baryshnikov.

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In 1979 Childs choreographed one of her most enduring works, *Dance*, with music by Philip Glass and film décor by Sol LeWitt, which continues to tour internationally and has been added to the repertory of the Lyon Opera Ballet, where she has recently choreographed Beethoven's *Grande Fugue*. In 2015 she revived *Available Light*, created in 1983 with music by John Adams and a split-level set by architect Frank Gehry, which was presented at the 2016 Festival d'Automne, for which Lucinda Childs was the featured artist. In a Paris-wide celebration of the work of Lucinda Childs, The Thaddeus Ropac Gallery in Pantin presented her choreographic scores in an exhibit titled "Nothing Personal" in collaboration with the Centre Nationale de la Danse, where she has donated her archives.

Since 1981 she has choreographed over thirty works for major ballet companies, including Paris Opera Ballet and Les Ballet de Monte Carlo. In the past twenty years she has directed and choreographed a number of contemporary and eighteenth-century operas, including Gluck's *Orfeo ed Euridice* for the Los Angeles Opera, Mozart's *Zaide* for La Monnaie in Brussels, Stravinsky's *Le Rossignol et Oedipe*, Vivaldi's *Farnace*, Handel's *Alessandro*, and John Adams *Dr. Atomic* for the Opera du Rhin. Her production of Jean Baptiste Lully's *Atys* premiered in Oper Kiel in 2014, and her production of Jean-Marie Leclair's *Scylla and Glaucus* will premiere there in Spring 2017. Childs is the recipient of numerous prestigious awards. She holds the rank of Commander in France's Order of Arts and Letters.

Previously the Samuel H. Scripps/American Dance Festival Award has been presented to Martha Graham, Merce Cunningham, Paul Taylor, Hanya Holm, Alwin Nikolais, Katherine Dunham, Alvin Ailey, Erick Hawkins, Twyla Tharp, Anna Sokolow, Donald McKayle, Talley Beatty, Trisha Brown, Meredith Monk, Anna Halprin, Fayard and Harold Nicholas, Pina Bausch, Pilobolus, Garth Fagan, Maguy Marin, Eiko and Koma, Bill T. Jones, Murray Louis, Mark Morris, Laura Dean, Ohad Naharin, Martha Clarke, Anne Teresa De Keersmaeker, William Forsythe, Lin Hwai-min, Anjelin Preljocaj, Lar Lubovitch, and posthumously in honor of Doris Humphrey, Charles Weidman, José Limón, Pearl Primus, and Helen Tamiris.

Performances during **ADF's 84th season will be presented June 15-July 29, 2017** at the Durham Performing Arts Center, Duke University's Reynolds Industries Theater, and other venues in and around the Raleigh-Durham area. North Carolina audiences will also have the opportunity to see Ms. Childs' 1979 masterpiece *Dance* at UNC's Memorial Hall on February 7 as part of Carolina Performing Arts' Glass at 80 Festival. For tickets and festival info, visit [Glassat80.org](http://Glassat80.org). For detailed information about ADF's programs please visit [americandancefestival.org](http://americandancefestival.org).

**PHOTOGRAPHY AVAILABLE UPON REQUEST**

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**About ADF:**

*Throughout its 84-year history, ADF has been a nationally recognized leader in our indigenous art form of modern dance. Generations of dancers and choreographers have come to ADF as students, taught as faculty, and created and performed work as professional artists. Each summer, ADF has been the beating heart of the dance world. The best companies in the world premiere work on ADF's stage, much of it commissioned by the festival. Other festivals and season programs are measured against ADF. Over 26,000 people see performances by more than 20 companies each season. The festival has commissioned 418 works and premiered 681 pieces including dances by Martha Graham, Merce Cunningham, and Paul Taylor. Each summer at ADF, more than 420 students from some 20 countries and 40 states study with ADF's 70 faculty members. They come as kids in leotards with as many doubts as dreams. They leave as dancers and artists—and sometimes even new members of companies. Lives change in those 6½ sweaty weeks. Beyond the summer, ADF maintains year-round dance studios offering movement classes to over 770 participants, provides over 190 free classes to more than 3,200 local dancers, and offers choreographic residences providing artists with the necessary space and time to create.*

*[americandancefestival.org](http://americandancefestival.org).*

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