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Saturday, April 6, 2019
1:00 & 6:30 pm



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WHIPPED CREAM

Saturday, April 6, 2019, at 1:00 and 6:30 pm
Hancher Auditorium, The University of Iowa

Choreography by ALEXEI RATMANSKY
Music and Libretto by RICHARD STRAUSS
Set and Costume Design by MARK RYDEN
Scenic Design supervision by CAMELLIA KOO
Costume Design supervision by HOLLY HYNES
Lighting Design by BRAD FIELDS

SYNOPSIS

ACT I

On a beautiful Sunday, a Boy and his friends receive their first communion. To celebrate the special occasion, they are taken to a confectioner's shop, where they are served their favorite sweets. The Boy, who particularly loves whipped cream, eats so much that he becomes ill and has to be taken away.

With the children gone, the shop comes alive. Marzipan archers, spear-wielding Sugarplums and swashbuckling Gingerbread Men engage in military exercises. Princess Tea Flower appears and is captivated by Prince Coffee, whom she chooses as her mate. Prince Cocoa and Don Zucchero attempt to win her favor, to no avail.

The Chef appears with his bowl and whisk, whisking cream, and the shop fades away into a world of the Boy's dreams – a world made entirely of whipped cream.

INTERMISSION

ACT II

The Boy, still sick from too much whipped cream, finds himself in a dark and sinister hospital room attended by a Doctor and an army of Nurses. They give him medicine and leave the room. In their absence, a fantastic procession, led by Princess Praline, arrives and helps the Boy escape.

The Doctor is suffering from a headache. He tries to relieve his pain with liquor. Then the liquor bottles come to life. The Nurses return and see that the Boy has disappeared. They find him and lead him back to his bed, but the liquor bottles intervene and intoxicate the Doctor and Nurses, allowing Princess Praline to free the Boy and whisk him away to her kingdom.

In the main square of Princess Praline's domain, creatures of all kinds are celebrating. The Boy meets Nicolo, the Master of Ceremonies, who welcomes him to this fantasy world that will now become his reality.



Gretl Theimer as Confirmand with Risa Dirl, Helene Guttera, Dora Szakal, Herma Berka, Riki Raab as waltz soloists in *Schlagobers*, Vienna State Opera, 1924. © Theatermuseum, Vienna

PRODUCTION HISTORY

Whipped Cream, originally created as *Schlagobers*, received its World Premiere at the Vienna State Opera on May 9, 1924, with choreography by Heinrich Kröllner.

The present production of *Whipped Cream*, with choreography by Alexei Ratmanský, was given its World Premiere on March 15, 2017 at Segerstrom Center for the Arts in Costa Mesa, California, danced by Daniil Simkin (The Boy), Stella Abrera (Princess Tea Flower), David Hallberg (Prince Coffee) and Sarah Lane (Princess Praline).



Music for *Whipped Cream* used by arrangement with Boosey & Hawkes, Inc., publisher and copyright owner.

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Leadership support for *Whipped Cream*, part of The Ratmanky Project, has been generously provided by the Blavatnik Family Foundation and the Lloyd E. Rigler - Lawrence A. Deutsch Foundation. Leadership support for The Ratmanky Project has been provided by Avery and Andrew F. Barth, Mr. and Mrs. Hamilton E. James, and The Ted and Mary Jo Shen Charitable Gift Fund. Additional support has been provided by Dr. Joan Taub Ades, Linda Allard, Sarah Arison, Steven Backes, Lisa and Dick Cashin, Mark Casey and Carrie Gaiser Casey, The Susan and Leonard Feinstein Foundation, Linda and Martin Fell, Vicki Netter Fitzgerald, William J. Gillespie, Brian J. Heidtke, Caroline and Edward Hyman, The Marjorie S. Isaac/Irving H. Isaac Fund, Robin Chemers Neustein, Howard S. Paley, Pearl T. Maxim Trust, Bernard L. Schwartz, Segerstrom Center for the Arts, John Leland Sills and Elizabeth Papadopoulos-Sills, Melissa A. Smith, The H. Russell Smith Foundation/Stewart R. Smith and Robin A. Ferracone, Martin and Toni Sosnoff Foundation, Sutton Stracke, and Sedgwick Ward.



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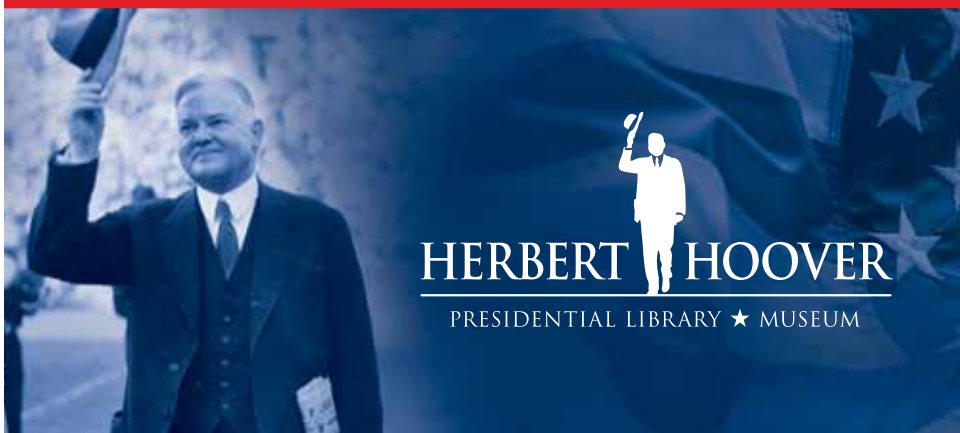
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THE SWEETNESS OF RETURNING:

An artist reflects on her times and roles in Iowa City

By Luisa Caldwell

I remember my childhood in Iowa City as a magical time. We moved frequently until we landed in Iowa City, having previously lived in West Virginia where I was born, Southern California, twice in Des Moines and for a year in West Branch prior to moving to a brand new house on Sweet Briar Street. Later, we moved again before I returned for college, and so, I lived in Iowa City twice: as a child/young teenager and then as a college student, two perspectives equally as rich. Prior to my time in Brooklyn, New York, where I moved to pursue an art career, my time in Iowa City was the longest I had lived anywhere at 17 years. It's true what we see as children often charts the course of interests throughout our life. I think I was so lucky to live in Iowa City and be exposed to so much brilliance at work.

Growing up in Iowa City in the 1960s and early 1970s was pretty much an ideal time, as the town was populated with the ideals of the youth movement via the students and barefoot hippies I would see downtown or swimming at the quarry. I was a member of the first classes to attend Helen Lemme School, a modularly design school with retractable classroom walls. The progressive design concept allowed the student body to be united in one giant classroom. I would walk with my best friend, Sarah, all the way up Court Street to downtown Iowa City. I loved going downtown. My mother worked at THINGS & THINGS & THINGS and I was enchanted by the place and with the unique merchandise. I was also curious about the stylish artistic people who worked there. I learned about beautiful objects coming from all over the world: Steiff animals from Germany, Tonalá dishes from Mexico, cheesecake and Rueben sandwiches from New York City. If a retail store can be more than just a store, then THINGS was it, opening a door to the world through objects. I even got my first real job at THINGS, cleaning the stainless steel bathrooms in the mod steel/glass/concrete structure designed by the Iowa City architect Bill Nowysz.

On one hand, Iowa City was a classic small town by definition with its unusual little City Park Zoo and tiny train amusement park; on the other hand, it was large with sophistication. I was the beneficiary of both aspects of the community.

We moved when I was 13. I was not happy about it even though we were moving to northern Italy where my mother, Stellina, was born (I am much more appreciative of this experience now). There was no question in my mind that when it came time I would go to the University of Iowa, which I did, studying art history as an undergraduate and then studying sculpture with the renowned sculptor and professor Julius Schmidt.

At the university, I was exposed to my first modern and contemporary art. I discovered sculptures all over campus: Snelson at the physics building, di Suvero at the art building and the unexpected delight of the moving George Rickey on a museum patio. The museum collection, while small, was important. I can clearly visualize the arrangement of paintings in the sunken courtyard gallery: the Pollock mural on the central wall, with Ad Reinhardt to the right, Max Beckmann to the left, a beautiful Marsden Hartley in there somewhere.

Aside from my education in art and art history, I learned to chart the phases of the moon in James Van Allen's astronomy class, learned about early human

route migrations in my anthropology courses, and learned to maneuver a canoe on the Iowa River from the old boat house. Here's to liberal arts schools!

I began attending performances at Hancher as a college student. The building with its concrete brutalist nature may have seemed severe on the outside, but what happened on stage: sensational! I saw world-class dance companies at Hancher: Mark Morris, Pilobolus, Mummenschanz, and the UI's own dance majors. Rudolf Nureyev had danced on its stage! Joan Armatrading got everyone up out of their seats dancing. I can say I danced at Hancher, too.



Hancher Auditorium in the 1980s

I look at the past now and try to reconnect to that time. I have begun attending events for UI alumni in the New York City metro. I attended, for example, an alumni event at the Whitney Museum of American Art for the Grant Wood exhibition for which we had exclusive access to the galleries. The connection I felt for Wood's art is one only an Iowan can feel, the real-life expansiveness of the eastern Iowa landscape captured in an exaggerated depiction of rolling hills. Iowa as an experience has remained deep rooted in my psyche.

As the sequence goes, from child to student to professional, I am excited by my third incarnation in Iowa City as a professional artist. What brought me back was a presentation for UI alums by David Lansky and Mitchell Hirsch. Lansky, the general manager of American Ballet Theatre, described *Whipped Cream's* journey to Iowa City while Hirsch, Pelli Clarke Pelli Architects' design principal, provided a behind-the-scenes look at the project to rebuild Hancher. But I was most captivated by Hancher Executive Director Chuck Swanson's warmth, love, and dedication to the rebuilding of Hancher as well as his enthusiasm for the gorgeous El Anatsui tapestry that hangs permanently in the lobby. Connecting the dots: the ballet's sweet-centric theme, the jaw-dropping architecture, the artwork made of reclaimed materials. It occurred to me that my candy wrapper and thread installations would look stunning at Hancher.

I can't be sure how I first started using candy wrappers. I suspect one caught my eye because of its pretty pattern or design and I saved it between pages of a book. I am inspired by Félix González Torres's candy pile sculptures. I've always saved those wrappers thinking they were important. I have been collecting candy wrappers for over 20 years now, and they arrive in my artwork through many means from friends saving and mailing them to me from around the world to my own reclamation of them from the street. A small street find becomes a sort of exploration into urban archaeology and human behavior. Sometimes I will find the remains of a candy binge, coming upon a trail of five wrappers!

I like the candy wrappers for their vivid color, translucence, and reflective qualities. Some have exquisite designs, embellished with tiny fruits and traditional patterning, linking them to the pattern and decoration movement in art of the 1970s and 1980s, which is an influence in much of my work. My favorite designs are from the Italian companies of Caffarel and Perugina, as well as the Russian Krupskaya and Red October and Polish Sliwka companies. But the wrappers we recognize from childhood are iconic. They can take us back to our youth, and we all have a fondness for the memories that go with them. I like the idea that each wrapper represents a small experience, one of a sweet and fleeting taste, having only the wrapper as object to remind us.

I've worked with wrappers in many ways, cutting and collaging the tiny fruit and flower imagery or gluing them together flattened to produce large stained-glass like panels. But there is something about the looseness of the thread pieces that creates an ephemeral effect, which by definition become elusive and alluring while reinforcing the permanence of the architectural site. Each installation is a collaboration between art and architecture, each one tailored to its architectural setting, accentuating aspects of the physical space such as ceiling height or room layout.

The process of tying wrappers into small bows with thread feels very craft-like, similar to stringing beads or knitting. The repetitive action oscillates from meditative to downright boring, so I invent pattern games to keep it interesting: going through the spectrum or alternating brands, or waxy to cellophane to metallic, and the like. The combination of thousands of colorful wrappers gleaned worldwide, speaking of both abundance and waste, and hundreds of hours of manual labor produce installations that inspire wonder and joy. The airy wrappers twinkle and waft about like tiny, dancing butterflies.



Photo courtesy of Luisa Caldwell

Hanging my artwork at Hancher has allowed me to reconnect with Iowa City, my memories, and my friends, while also providing the opportunity to participate in and add to the cultural dynamic I find so rich in this place. I am so happy Hancher is still bringing world-class productions to its stages, and happy my life is coming full circle as I bring my own production of candy wrapper and thread installations to complement American Ballet Theatre's *Whipped Cream*.

Luisa Caldwell's Curtain Call and Folly are on display in the Hancher lobby in conjunction with Hancher's presentation of Whipped Cream.

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Our dear friend—and longtime driving force behind the Hancher Showcase's success—Jane Downer has been named a Woman of Influence by the *Corridor Business Journal*.

Each year, the CBJ recognizes ten women who are making a difference in the ICR region. This year marks the 15th anniversary of the honors.

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