



Now in its 45th Anniversary Season, Trisha Brown Dance Company (TBDC) is a post-modern dance company dedicated to the creation, performance, and preservation of the work of Founding Artistic Director and Choreographer, Trisha Brown. TBDC has toured throughout the world presenting the work, teaching and building relationships with audiences and artists alike.

TBDC's repertory has grown from solos and small group pieces to include major evening-length works. Brown engaged collaborators who are themselves leaders in music, theater, and the visual arts, including visual artists Robert Rauschenberg, Donald Judd, and Elizabeth Murray, and musicians Laurie Anderson, John Cage, and Alvin Curran, to name a few. With these partners, Brown has created an exceptionally varied body of work, with premieres and performances for NYC audiences and international counterparts.

When Brown retired as head of her Company last year, the 76 year old choreographer appointed longtime Company members Diane Madden and Carolyn Lucas as Associate Artistic Directors with the mandate that they develop, deepen and expand the Company's educational initiatives; present her dances in a variety of spaces, indoors and out, proscenium and alternative; and treat the Company's archive as a living organism to be used to better understand her work, in particular, and dance in general.

The Company is currently halfway through its three-year *Proscenium Works, 1979-2011* tour, which has over 45 major national and international dates lined up through December, 2015 with performances throughout Australia, Belgium, Brazil, China, France, Germany, Greece, Italy, Spain, Switzerland, Turkey, the United Kingdom and within the United States to California, Michigan, North Carolina, Rhode Island, Tennessee, Virginia and Wisconsin as well as New York.

In addition to workshops, master classes, lecture demonstrations and archival exhibitions the Company's Education and Outreach program licenses and restages work on dance students and professional companies. Recent education and restaging projects include Lyon Opera Ballet, Paris Opera Ballet, Candoco Dance Company (London), Belgium's professional training program P.A.R.T.S., London Contemporary Dance School, Mills College, The Live Legacy Project (Dusseldorf) University of Wisconsin-Milwaukee, Rutgers University, Yale University, Theatre Academy Helsinki (Finland) and Centre National de Danse Contemporaine Angers (France).

TBDC has recently announced its relationship with Gibney Dance Center as a Founding Partner for their new space at 280 Broadway to provide a platform for more Company educational opportunities in NYC. The Company now holds our Summer Intensive, Winter Intensive, Master Class Series and Weekly Class Series at 280 Broadway.

In 2016, TBDC will offer a bold reimagining of how the public experiences the work of a great choreographer through a new vision for extending the life of a single-artist dance company with the ongoing presentation of Brown's masterworks in a highly curated, interactive context at both site-specific and museum locations. Non-proscenium-based performances, screenings, dance education, exhibitions, and dialogues will be programmed with the goal of engaging a broader audience than the theatrical dance audience alone.

The Company will continue to fulfill archive and legacy goals through new education initiatives, restoration of original rehearsal and performance footage, and website expansion, allowing global access to Brown's commentary, video, and source materials. The archive includes performance and rehearsal footage, sets, costumes, and scores by some of the pre-eminent artists of the era as well as Brown's notebooks. TBDC will also channel select archival materials into an interactive online media library. To be programmed in the style of a museum exhibition, the media archive's express purpose is to engage users in creative dialogue with the work in yet another non-theatrical space.

TBC TRISHA
BROWN
DANCE
COMPANY
2014-2015 EVENT CALENDAR

Ravenna Festival **Ravenna, Italy** *Proscenium Works* Tour **July 2 & 3**
Florence Dance Festival **Firenze, Italy** *Proscenium Works* Tour **July 5 & 7**
Gibney Dance Center **New York, NY** Summer Intensive **July 7-25**
Live Legacy Project **Dusseldorf, Germany** *Set and Reset* Workshop **July 7-11**
Athens & Epidaurus Festival 2014 **Athens, Greece** *Proscenium Works* Tour **July 11 & 12**
Kunstabau im Lenbachhaus **Munich, Germany** *Early Works* **July 16**
Lynden Sculpture Garden **Milwaukee, WI** *Early Works* **July 27**
University of Wisconsin **Milwaukee, WI** *Set and Reset/Reset* Restaging Residency **August 23-29**
Le Mouvement: Performing the City **Biel, Switzerland** *Drift* Restaging Residency **August 22-27**
Le Mouvement: Performing the City **Biel, Switzerland** *Drift* Restaging Performances **August 26-31**
Gibney Dance Center **New York, NY** Weekly Class Series **September-May**
Les Quinconces – L'Espal **Le Mans, France** *Proscenium Works* Tour **September 23**
Centre Nationale de la Danse Contemporaine **Angers, France** *Proscenium Works* Tour **September 25**
ONYX La Carrière **St. Herblain, France** *Proscenium Works* Tour **September 27**
Théâtre Anne de Bretagne **Vannes, France** *Proscenium Works* Tour **September 30**
Scène Nationale La Roche-sur-Yon **La Roche sur Yon, France** *Proscenium Works* Tour **October 2**
Centre Culturel **Cesson Sévigné, France** *Proscenium Works* Tour **October 4**
30CC **Leuven, Belgium** *Proscenium Works* Tour and *Early Works* **October 7 & 8 & 10**
ArtEZ Dance Academy **Arnhem, Netherlands** Workshop **October 13-17**
Fall for Dance **New York, NY** *Son of Gone Fishin'* **October 14-15**
Melbourne Festival **Melbourne, Australia** *Proscenium Works* Tour and *Early Works* **October 22-26**
Melbourne Festival **Melbourne, Australia** *Early Works* Workshop **October 28-31**
Liminal Studio & Salamanca Arts, Tasmania, Australia Workshop **November 3-5**
Aktina Dance School **Athens, Greece** Workshop **December**
La Filature **Mulhouse, France** *Proscenium Works* Tour **December 16**
Is Sanat **Istanbul, Turkey** *Proscenium Works* Tour **December 20**
University of Wisconsin **Milwaukee, WI** *Set and Reset/Reset* Restaging Residency **January 12-15**
Gibney Dance Center **New York, NY** Winter Intensive **January 12-16**
Théâtre National de Bretagne **Rennes, France** *Proscenium Works* Tour **January 28-31**
University of Wisconsin **Milwaukee, WI** *Set and Reset/Reset* Restaging Performances **February 5-8**
University of Michigan **Ann Arbor, MI** *Proscenium Works* Tour **February 21-22**
Different Drum Dance Company **Yale, NY** Workshop **March 1**
P.A.R.T.S. **Brussels, Belgium** Technique & Repertory Residency **March 2 – April 2**
Espaces Pluriels **Pau, France** *Proscenium Works* Tour **April 14**
Navarra Museum **Pamplona, Spain** *Early Works* Tour **April 17-18**
Akademie der Künste **Berlin, Germany** *Proscenium Works* Tour and *Early Works* **April 23-26**
Judd Foundation **New York, NY** *(re)site/(re)view* **April 30-May 2**
Zeitgeist Gallery **Nashville, TN** *Planes* Restaging Residency & Performances **April 27-May 2**
OZ **Nashville, TN** *Proscenium Works* Tour and *Early Works* **May 14-16**
Spoleto Festival, **Charleston, SC** *Proscenium Works* Tour **May 22-24**
River To River **New York, NY** **June**



Trisha Brown (Founding Artistic Director and Choreographer) was born and raised in Aberdeen, Washington. She graduated from Mills College in Oakland, California in 1958; studied with Anna Halprin; and taught at Reed College in Portland, Oregon before moving to New York City in 1961. Instantly immersed in what was to become the post-modern phenomena of Judson Dance Theater, her movement investigations found the extraordinary in the everyday and challenged existing perceptions of performance. Brown, along with like-minded artists, pushed the limits of choreography and changed modern dance forever.

In 1970, Brown formed her company and explored the terrain of her adoptive SoHo making *Man Walking Down the Side of a Building* (1970), and *Roof Piece* (1971). Her first work for the proscenium stage, *Glacial Decoy* (1979), was also the first of many collaborations with Robert Rauschenberg. *Opal Loop/Cloud Installation #72503* (1980), created with fog designer Fujiko Nakaya, was followed by *Son of Gone Fishin'* (1981), which featured sets by Donald Judd. The now iconic *Set and Reset* (1983), with original music by Laurie Anderson and visual design by Robert Rauschenberg, completed Brown's first fully developed cycle of work, *Unstable Molecular Structure*. This cycle epitomized the fluid yet unpredictably geometric style that remains a hallmark of her work. Brown then began her relentlessly athletic *Valiant Series*, best exemplified by the powerful *Newark* (1987) and *Astral Convertible* (1989) – pushing her dancers to their physical limits and exploring gender-specific movement. Next came the elegant and mysterious *Back to Zero* cycle in which Brown pulled back from external virtuosity to investigate unconscious movement. This cycle includes *Foray Forêt* (1990), and *For M.G.: The Movie* (1991). Brown collaborated for the final time with Rauschenberg to create *If you couldn't see me* (1994), in which she danced entirely with her back to the audience.

Brown turned her attention to classical music and opera production, initiating what is known as her *Music cycle*. Choreographed to J.S. Bach's monumental *Musical Offering, M.O.* (1995) was hailed as a "masterpiece" by Anna Kisselgoff of the New York Times. Brown continued to work with new collaborators, including visual artist Terry Winters and composer Dave Douglas, with whom she created *El Trilogy* (2000). She then worked with long-time friend and artist, Elizabeth Murray to create *PRESENT TENSE* (2003) set to music by John Cage.

Brown stepped into the world of opera to choreograph *Carmen* (1986) and again to direct Claudio Monteverdi's *L'Orfeo* (1998). Since then, Brown has gone on to direct four more operas, including, *Luci Mie Traditrici* (2001), *Winterreise* (2002), and *Da Gelo a Gelo* (2006) and most recently, *Pygmalion* (2010).

Continuing to venture into new terrain, Brown created *O zložony/O composite* (2004) for three étoiles of the Paris Opera Ballet, working with long-time collaborators Laurie Anderson and Jennifer Tipton. Forays into new technology created the witty and sophisticated *I love my robots* (2007), with Japanese artist and robotics designer Kenjiro Okazaki. Her work with *Pygmalion* produced two dance pieces *L'Amour au théâtre* (2009) and *Les Yeux et l'âme* (2011). Brown's last work, *I'm going to toss my arms- if you catch them they're yours* (2011), is a collaboration with visual artist Burt Barr, whose striking set is dominated by industrial fans. The original music is by Alvin Curran.

As well as being a prolific choreographer, Brown is an accomplished visual artist, as experienced in *It's a Draw* (2002). Her drawings have been seen in exhibitions, galleries and museums throughout the world including the Venice Biennale, The Drawing Center in Philadelphia, The New Museum, White Cube, Documenta XII, Walker Art Center, Centre Georges Pompidou, Mills College, Musée d'art Contemporain de Lyon, and Museum of Modern Art. Brown is represented by Sikkema Jenkins & Co. in NYC.

Trisha Brown has created over 100 dance works since 1961, and was the first woman choreographer to receive the coveted MacArthur Foundation Fellowship "Genius Award." She has been awarded many other honors including five fellowships from the National Endowment for the Arts, two John Simon Guggenheim Fellowships, Brandeis University's Creative Arts Medal in Dance, and she has been named a Veuve Clicquot Grande Dame. In 1988, Brown was named Chevalier dans l'Ordre des Arts et Lettres by the government of France. In January 2000, she was promoted to Officier and in 2004, she was again elevated, this time to the level of Commandeur. She was a 1994 recipient of the Samuel H. Scripps American Dance Festival Award and, at the invitation of President Bill Clinton, served on the National Council on the Arts from 1994 to 1997. In 1999, Brown received the New York State Governor's Arts Award and, in 2003, was honored with the National Medal of Arts. She had the prestigious honor to serve as a Rolex Arts Initiative Mentor for 2010-11 as well as receiving the S.L.A.M. Action Maverick Award presented by Elizabeth Streb, and the Capezio Ballet Makers Dance Foundation Award in 2010. She has received numerous honorary doctorates, is an Honorary Member of the American Academy of Arts and Letters, and was awarded the 2011 New York Dance and Performance 'Bessie' Lifetime Achievement Award. In 2011, Brown was honored with the prestigious Dorothy and Lillian Gish Prize for making an "outstanding contribution to the beauty of the world and to mankind's enjoyment and understanding of life." In 2012, Brown became a United States Artists Simon Fellow and received the first Robert Rauschenberg Award from the Foundation of Contemporary Arts. She was recently honored with the BOMB Magazine Award.



TRISHA BROWN AWARDS AND DISTINCTIONS

- 2013 BOMB Magazine Award
- 2012 United States Artists Simon Fellow
Robert Rauschenberg Award from the Foundation of Contemporary Arts
- 2011 Dorothy and Lillian Gish Prize
Bessie for Lifetime Achievement – New York Dance and Performance Award
Roswitha Haftmann Foundation Prize
- 2010 Rolex Arts Initiative Mentor
S.L.A.M. Action Maverick Award
Capezio Dance Award - Capezio Ballet Makers Dance Foundation
- 2009 American Academy of Arts and Science Fellow
Columbia College - Honorary Degree
- 2008 Mills College Distinguished Achievement Award
University of South Florida - Honorary Degree in Visual and Performing Art
- 2007 Bank of Scotland Herald Angels Winner
Dickinson College - Dickinson Arts Award
University of South Florida - Distinguished Master Artist
- 2006 Nijinsky Award
- 2005 Benois de la Danse Prize for Lifetime Achievement
Rolex Arts Initiative Panelist
- 2004 Commandeur dans l'Ordre des Arts et des Lettres - Government of France
Age Critics Award (*Winterreise*), Best Show of Melbourne Festival
- 2003 National Medal of Arts
Wilson College - Honorary Degree
- 2000 Officier dans l'Ordre des Arts et des Lettres - Government of France
- 1999 New York State Governor's Arts Award
Grand Prix (*L'Orfeo*), Syndicat professionnel de la critique dramatique et musicale
- 1996 Prix de la Danse de la Société des Auteurs et Compositeurs Dramatiques
- 1994 Samuel H. Scripps American Dance Festival Award
- 1991 MacArthur Foundation Fellowship Award
- 1988 Chevalier dans l'Ordre des Arts et des Lettres – Government of France
- 1987 Sir Laurence Olivier Award
Dance Magazine Award
- 1986 Bessie - New York Dance Performance Award
- 1984 Bessie - New York Dance Performance Award
National Endowment for the Arts - Fellowship in Choreography
John Simon Guggenheim Memorial Foundation - Fellowship in Choreography
- 1983 National Endowment for the Arts - Fellowship in Choreography
Oberlin College - Honorary Doctor of Fine Arts
- 1982 National Endowment for the Arts - Fellowship in Choreography
Brandeis University - Creative Arts Medal in Dance
- 1981 National Endowment for the Arts - Fellowship in Choreography
Creative Artists Public Service Grant
- 1977 National Endowment for the Arts - Fellowship in Choreography
- 1976 Weatherwax High School, Aberdeen, WA - Distinguished Alumnus Award
- 1975 John Simon Guggenheim Memorial Foundation - Fellowship in Choreography
- 1974 Creative Artists Public Service Grant
- 1970 Artist in India Award – Government of India



Carolyn Lucas (Associate Artistic Director) attended North Carolina School of the Arts and graduated with a BFA in dance from SUNY Purchase before joining Trisha Brown Dance Company in 1984. Lucas originated roles in some of Brown's most acclaimed works including *Lateral Pass* (1983), *Carmen* (1986), *Newark (Niweweorce)* (1987), *Astral Convertible* (1989), *Foray Forêt* (1990) and *Astral Converted* (1991). Lucas' dancing has been described in the New York Times as "affecting in her softly penetrating attack" and "especially luminous." In 1993, Brown appointed Lucas as her Choreographic Assistant, a position Lucas held for twenty years before being named Associate Artistic Director in 2013. As Choreographic Assistant, Lucas played an integral role in Brown's creation process in dance and opera, working closely alongside Brown for pieces including *If you couldn't see me* (1994), its revision to the duet *You can see us* (1995) with Bill T. Jones and later Mikhail Baryshnikov, Monteverdi's *Orfeo* (1998), and its revival in 2002, *El Trilogy* (2000), *Luci Mie Traditrici* (2001), *It's a Draw* (2002), *Winterreise* (2002) with Simon Keenlyside, *PRESENT TENSE* (2003), *O Zlozony/O Composite* (2004) with étoiles from the Paris Opera Ballet, *Da Gelo a Gelo* (2006) with Salvatore Sciarrino and La Monnaie, Rameau's *Pygmalion* (2010) with William Christie and Les Arts Florissants, Festival d'Aix, Holland Festival and Athens Festival, and Brown's final work for the Company, *I'm going to toss my arms- if you catch them they're yours* (2011) which premiered at Theatre National de Chaillot in Paris. In addition to assisting with new choreography, directing Company rehearsals and restaging existing choreography on the current dancers, Lucas has led projects for companies and institutions around the world, including The New School in NYC, P.A.R.T.S. in Brussels and Paris Opera Ballet. She was one of the first instructors Brown sent to P.A.R.T.S. to construct a *Set and Reset/Reset*, whose collaborative, interdisciplinary learning process is now a cornerstone of the Company's education program. Lucas is currently sharing her firsthand knowledge of three decades of dancing, teaching and documenting Brown's work for the Trisha Brown Archive. She studies Tai Chi with Maggie Newman and Alexander Technique with June Ekman.

Diane Madden (Associate Artistic Director) attended Hampshire College in Massachusetts before joining the Trisha Brown Dance Company in 1980. Since then, Madden has danced, directed, taught, studied and reconstructed Brown's work for nearly 35 years. A much lauded performer, Madden has been described in the New York Times as "one of those dancers who can make magic out of almost any task." She has originated roles in works including *Son of Gone Fishin'* (1981), Brown's masterwork *Set and Reset* (1983), for which she was recently honored, along with the full original cast, by Movement Research in 2012, *Lateral Pass* (1985), *Carmen* (1986), *Newark (Niweweorce)* (1987), *Astral Convertible* (1989) for which she was awarded a New York Dance and Performance "Bessie" Award, *Foray Forêt* (1990), *Astral Converted* (1991), the "running solo" in *For M.G.: The Movie* (1991), *Another Story as in falling* (1993), *Yet Another Story as in falling* (1994), *M.O.* (1995) set to Bach's *Musical Offering*, *Twelve Ton Rose* (1996), *Accumulation with Talking Plus Repertory* (1997), Monteverdi's *Orfeo* (1998) and the *Interlude* solos *Rage* and *Ladder* in *El Trilogy* (2000). Madden has served as Brown's personal assistant and was the rehearsal director from 1984-2000. She continued to teach and direct special projects for the Company before serving again as Rehearsal Director from 2010 until 2013, when she was named Associate Artistic Director. Through the talents of dancers both within the company and from internationally known schools and companies, Madden enjoys keeping Brown's rich range of choreography alive on stages and alternative sites worldwide. Madden has developed an approach to teaching that weaves anatomically grounded technique with improvisation, composition and performance skills. In addition to her own performance work in collaborative improvisational forms, she is greatly influenced by her study and practice of Aikido with Fuminori Onuma. Madden is honored to be the recipient of two Princess Grace Awards, the first in 1986 and the second for sustained achievement in 1994.

Neal Beasley (Dancer) was a member of the Company from 2003-2007 and returned in 2010. He was a member of Ballet Preljocaj from 2007-2009, and worked with the John Jasperse Company from 2009-2010. His own work has been shown at Dixon Place, The Kitchen (Dance and Process), DNA's Late Night and SPLICE series, and the Movement Research Festival (2004 & 2012). Neal was the recipient of a 2004 Princess Grace Fellowship for his work with the Company.

Cecily Campbell (Dancer) was born and raised in Santa Fe, New Mexico and holds a BFA in dance from New York University, Tisch School of the Arts. During her time in New York she has had the pleasure of working with Kyle Abraham, Andrea Miller, and Julian May and was a company member of Shen Wei Dance Arts from 2008 to 2013. She began working full-time with TBDC in 2013 and thanks her family and friends for their endless support and inspiration.

Marc Crousillat (Dancer) earned a BFA at The University of the Arts in Philadelphia (2013). He has had the opportunity to perform works by Sidra Bell, William Forsythe, Jesse Zaritt, Nicholas Leichter, Merce Cunningham, Curt Haworth, and Iris Bouche among others. He has traveled to Paris and Vienna to continue studies of the Forsythe modalities, and to Venice to perform a work by Alessandro Sciaronni at La Biennale di Venezia. His own work, in collaboration with Amanda Kmett'Pendry and Stephanie Crousillat, has been presented by Center for Performance Research and shown at Movement Research. Marc currently dances for Netta Yerushalmy. He is elated to be joining TBDC.

Olsi Gjeci (Dancer) was born in Vlore, Albania. He began his professional career as a folk dancer traveling the world to countries including France, Spain, Israel, Italy, Turkey, Lithuania, Montenegro, and Macedonia, to name a few. In 2006, he moved to New York to study dance and philosophy. He dances with Vicky Shick, Gerald Otte, BALAM Dance Theatre, Janusphere Dance Company, BEMF Dance Ensemble and NY Baroque Dance Company. Olsi dances folk, contemporary, baroque and Balinese among others. He is artistic director of Sublime Dance Company. Olsi is honored and thrilled to be a member of Trisha Brown Dance Company.

Leah Ives (Dancer) holds a BFA in Dance and minor in Movement Science from the University of Michigan. Leah has since collaborated and performed with The A.O. Movement Collective/Sarah A.O. Rosner, Avodah Dance Ensemble, Elizabeth Dishman, Median Dance/Alex Springer and Xan Burley, the Leopold Group, and the Peter Sparling Dance Company. Leah is honored to join the Trisha Brown Dance Company this season. In addition to dancing, Leah is also a NY State Licensed Massage Therapist.

Tara Lorenzen (Dancer) is originally from the hills of West Virginia. Upon graduation from SUNY Purchase she was a member of the Repertory Understudy Group under Merce Cunningham before dancing with Stephen Petronio Dance Company from 2008-2011. She has also worked with Kimberly Bartosik, Christine Elmo, Shen Wei Dance Arts, Ashleigh Leite, Todd Williams, Christopher Williams, Rene Archibald, Anna Sperber, and Beth Gill. Tara has taught master classes at Virginia Commonwealth University and American Dance Festival. She joined the Company in 2011.

Megan Madorin (Dancer) hails from Denver, Colorado and received a BFA in Dance from NYU Tisch School of the Arts. Upon graduating she began additional studies in Austria at the Salzburg Experimental Academy of Dance, eventually earning a Postgraduate Certificate in Performance. She has been lucky to work with Gerald Casel, Alexandra Beller, Tara O'Con, Benn Rasmussen, Diego Gil, Jeremy Nelson and many other creative minds. Megan has been a guest teaching artist at Denver School of the Arts. She joined the Company in 2012.

Tamara Riewe (Dancer) began training at the University of Washington in Seattle and earned a BFA in modern dance from the University of Utah in 2001. Since arriving in NYC that same year, she has had the immense pleasure of working with a myriad of dance artists, most frequently with Daniel Charon, Keith Johnson (LA), Bill Young/Colleen Thomas and Dancers, and Doug Varone at the Metropolitan Opera. Tamara joined the Company in 2006. She is grateful for the intricate and steadfast support structure in her life: her mother's early dance influence, her beautiful, inspiring group of friends and colleagues, and her family's endless encouragement.

Jamie Scott (Dancer) grew up in Great Falls, Virginia. She moved to New York to attend Barnard College and graduated with a degree in dance. In 2007 Jamie joined the Merce Cunningham Repertory Understudy Group where she had the great fortune to work closely with Merce for two years. Jamie joined the Merce Cunningham Dance Company in 2009 and danced his work all over the world until the company closed. She is excited for this opportunity to begin again.

Stuart Shugg (Dancer) graduated in 2008 from the Victorian College of the Arts in Melbourne, Australia. In Australia, he has worked with Russell Dumas, Lucy Guerin, and Philip Adams. In NYC, Stuart has worked with Jon Kinzel and Jodi Melnick. Stuart joined the Company in November 2011.

Nicholas Strafaccia (Dancer) was born and raised outside of Minneapolis, Minnesota. Nick began dancing at a young age. He received his BFA from NYU Tisch School of the Arts. His professional career began with the Minnesota Dance Theatre, under the direction of Lise Houlton. Moving to New York for school, he began to perform with choreographers such as Gerald Casel and Cherylyn Lavagnino. Nick joined the Trisha Brown Dance Company in 2009. He thanks his family and friends for all their support throughout his career.



Rogues (2011)

Original Music: Alvin Curran, *Toss and Find* (excerpt)

Costumes: Kaye Voyce

Lights: John Torres

Premiere: New York City Center, Fall for Dance Festival, October 27, 2011

Original Cast: Neal Beasley and Lee Serle

Length: 8 minutes

Performers: 2

"Simplest and best was Trisha Brown's new 'Rogues'... No wow effects here, no excessive choreographic control. Naturalness was all... as they tipped, stepped, rotated and twisted, their dancing celebrated life rather than artifice." – Alastair Macaulay, *The New York Times*, October 28, 2011

"This duet followed an intensive period of really physical, rambunctious phrase building when Trisha was working the men of the company. That material was pretty taxing, and we were understandably in the mood to make something a little bit lighter. Our departure point was a piece from the repertory called *Foray Forêt*, the centerpiece of which is a phrase called the "soft phrase" which is mostly danced by the women of the company. That piece, and the soft phrase in particular, became hallmarks of Trisha's *Back to Zero* cycle from the early 90's—a series of works marked by a return to her roots exploring "Pure Movement," unembellished gesture, and a more pedestrian physicality. We set out to make a men's soft phrase.

What emerged through the process was an interest in interruption or aberration. One dancer would toss out a movement that was learned by the other. The following movement was then generated by interrupting the previous movement before it had reached its completion, leaving the other dancer to play catch up—jumping from his completed movement to catch up with the other dancer as he bounced ahead in the sequence of the phrase. There was a sort of rhythmic tug of war, and we realized we were simultaneously building a phrase and a duet form. Nestled inside of this back-and-forth are periods of unison when the eye is free to settle on the dancing itself. Whenever we found our physicality revving up, we returned to our original impetus of softness, trying to let the phrase "empty out" before gathering momentum and rhythmic complexity again.

This duet is accompanied by a score created by composer Alvin Curran, and is a poignant study in rhythm, timing, and kinetic pathway. It's really a sly game of falling in and out of unison, and its simple form is a testament to the pleasure of surprise found throughout Trisha's body of work." – Neal Beasley

Les Yeux et l'âme (2011)

Visual Presentation: Trisha Brown

Sound: Excerpts from Jean-Philippe Rameau's *Pygmalion*

Recorded by William Christie and Les Arts Florissants for Harmonia Mundi

Costumes: Elizabeth Cannon

Lights: Jennifer Tipton

Premiere: UW World Series, Meany Hall, University of Washington, Seattle, Washington, March 31, 2011

Original Cast: Neal Beasley, Elena Demyanenko, Dai Jian, Leah Morrison, Tamara Riewe, Nicholas Strafaccia, Laurel Jenkins

Tentindo and Samuel Wentz

Length: 15 minutes

Performers: 7

"What's truly wondrous about Les Yeux, what makes it a Brown opus for the ages, is that it mysteriously, almost magically, stops just this side of some Maginot Line that separates Brown from all the rest." –Sid Smith, *Chicago Tribune*

Following the successful world premiere of Trisha Brown's *Pygmalion* (2010), a rendition of Jean-Philippe Rameau's one-act opera based on the mythical story of love and magic as told in Ovid's *Metamorphoses*, Brown developed the dance sections from this evening-length work for touring in the U.S. and internationally beginning in spring 2011. This "suite de danse" as it would have been called in Rameau's time, is entitled *Les Yeux et l'âme*. French for "the eyes and the soul," those words are a variation of what the statue says to Pygmalion when she comes to life: "I can see in your eyes what I feel in my soul;" the title encapsulates the physical and spiritual dimensions of Brown's choreography.

PRESENT TENSE (2003)

Music: John Cage

Visual presentation and costumes: Elizabeth Murray

Lighting design: Jennifer Tipton

Premiere: Theatre Debussy, Cannes, France, December 1, 2003

Original Cast: Brandi Norton, Sandra Grinberg, Stacy Matthew Spence, Todd Stone, Katrina Thompson

Length: 20 minutes

Performers: 7 dancers

"... a good example of Brown's divine fluidity- the aspect of her choreography that streams directly from her own body, her unique physical temperament." -Tobi Tobias, artsjournal.com

PRESENT TENSE combines Brown's abstract aesthetic with her interest in emotional narrative. This aerial choreography results in raucous, cantilevering partnering where dancers ride and tumble suspended across the space. The earth-bound phrase work is distinctly Brown, but unexpected in its logic, employing motifs that hint at a poetic emotional narrative

You can see us (1995)

Visual Presentation, Sound & Costumes: Robert Rauschenberg

Lights: Spencer Brown

Premiere: Montpellier Danse 95, Montpellier, France, June 28, 1995

Original Cast: Trisha Brown and Bill T. Jones

Length: 10 minutes

Performers: 2

"The two dancers never touch or look at each other and yet the tension between them is hot, anything but cool."
-Anna Kisselgoff, The New York Times

You can see us is the duet version of *If you couldn't see me*, originally performed by Trisha Brown and Bill T. Jones at Montpellier Danse 95 followed by performances at the Brooklyn Academy of Music in 1996 with Brown and Mikhail Baryshnikov. Creating incredible visual impact, Brown has adapted the original spatial composition by interplaying mirror images.

If you couldn't see me (1994)

Visual Presentation, Costume & Original Music: Robert Rauschenberg

Lights: Spencer Brown with Robert Rauschenberg

Premiere: Joyce Theater, New York City, May 3, 1994

Original Cast: Trisha Brown

Length: 10 minutes

Performers: 1

"'See me' [sic] has the feel of a solitary quest, with Brown facing a deep upstage void and relying on her own fine-tuned dancing wits." -Lisa Kraus, Dance Magazine

If you couldn't see me is Brown's solo collaboration with Robert Rauschenberg, whose costume design and sound score contribute to the piece's seductive beauty. The soloist dances with her back to the audience and, restricted from showing her face, relying on the suppleness of her torso and limbs for personal expression.

Newark (Niweorce) (1987)

Visual Presentation & Sound Concept: Donald Judd

Original Sound Orchestration & Production: Peter Zummo with Donald Judd

Lights: Ken Tabachnick

Premiere: Centre National de Danse Contemporaine/Nouveau Theatre d'Angers, France, June 10, 1987

Original Cast: Jeffrey Axelrod, Lance Gries, Irene Hultman, Carolyn Lucas, Diane Madden, Lisa Schmidt and Shelley Senter

Length: 32 minutes

Performers: 7

"In *Newark*, Miss Brown has found her true center.... *Newark* is Miss Brown's most successful integration of music, décor and dancing and it succeeds precisely because its overall result is an abstract theatrical production. Put otherwise, the play of formal elements that underlies all of Miss Brown's work achieves a theatricality of its own here. It is not a dance dressed up with visual trappings nor a response to the sound score... Unlike so many others today, she is inventing new kinds of movement. In *Newark* she opts for some wonderfully new weighted dynamics, contrasting with her usual slippery continuum. The vocabulary is more varied, richer, borrowing from gymnastics, not afraid of creating shapes and holding them as well as sustaining a line without climax." –Anna Kisselgoff, *The New York Times*

"*Newark* marked the first time in which Brown made a distinction between male and female styles...She said "the way I got into it was by shoving furniture all around the studio like a stevedore (the dancers thought I was off my rocker)—and that segued into an interest in men's bodies, like really saying, 'Okay, what do I think looks elegant on them? What can they do that I cannot because of my body structure?'" The opening unison duet for the two [male dancers] consisted of heroically strong, blocky moves, elegantly designed. For the first time in what seemed like years, Brown engineered pauses, allowed the viewer's eye to alight, or travel around the same body for seconds at a time. However, *Newark* didn't capitulate to conventional dance machismo; the men were lyrical in their power, and the women's fluidity didn't preclude strength." –Deborah Jowitt,

"Redefining Virtuosity: Trisha Brown in the Eighties and Nineties":

"[Donald Judd's] stage design comprised five proscenium-size drops in the three primary colors plus brown and another shade of red. They split the stage into sections forming four corridors, which could alternately block and reveal the dance. Don devised three separate mathematical systems to determine what drops, in what order, would come in where and for how long. The music, which consisted of nonreferential sounds found by Peter Zummo, was on yet another system of its own. I had unwittingly allowed Judd to usurp the choreographer's territory of time and space. He could cut off a dancer flung high in an arc, or confine us in a narrow strip on the downstage light line, five feet deep and forty wide. My choreographic solution was to visually design the dance into the motional elements of the set, albeit adapting a few aspects to my favor. Why did I put up with it? Too late to change for one, but remember that abstract modern dance, unfettered by story and music, is, necessarily, in search of a logic or rationale to reduce the proliferation of options that hang around winking at us. The *Newark* set did impose tough dialogues and severe internal limitations, but it also delivered a spatial and temporal score that forced invention and resulted in one of the most striking pieces in our repertory.

"This choreographic method continued until music and narrative entered the process, bringing with them a new consideration of character, gender, and the play between meaning and non-meaning in abstraction. In fact, they had already arrived, concurrent with my work on *Newark*, through the experience of choreographing my role as the Maga in Georges Bizet's opera, *Carmen*, directed by Lina Wertmuller." –Trisha Brown

***Set and Reset* (1983)**

Visual Presentation & Costumes: Robert Rauschenberg

Original Music: Laurie Anderson, *Long Time No See*

Lights: Beverly Emmons

Premiere: Next Wave Festival, BAM Opera House, Brooklyn Academy of Music, Brooklyn, New York, October 20, 1983

Original Cast: Trisha Brown, Irene Hultman, Eva Karczag, Diane Madden, Stephen Petronio, Vicky Shick and Randy Warshaw

Length: 25 minutes

Performers: 7

“*Set and Reset* — surely the most beloved and irresistible work of postmodern dance...”

–Alastair Macaulay, *The New York Times*

“*Set and Reset* is unmistakably Miss Brown at her most tantalizing. Her virtuosic dancers exhibit a quality of movement that is distinctly hers- dartingly quick but so fluid that the body seems a conduit for flowing energy.”

–Anna Kisselgoff, *The New York Times*

“Trisha Brown and Laurie Anderson! Either one of them is too much.

But [*Set and Reset*] has two of the wildest women in town!” –Robert Rauschenberg

The seductively fluid quality of the movement in this Trisha Brown masterpiece, juxtaposed with the unpredictable geometric style has become the hallmark of Brown’s work. Performed to a driving score by Laurie Anderson, the exploration of visibility and invisibility is reflected in the translucent costumes and set by Robert Rauschenberg.

***Son of Gone Fishin’* (1981)**

Visual Presentation: Donald Judd

Original Music: Robert Ashley, *Atalanta*

Costumes: Judith Shea

Lights: Beverly Emmons

Premiere: BAM Opera House, Brooklyn Academy of Music, Brooklyn, New York, October 16, 1981

Original Cast: Eva Karczag, Lisa Kraus, Diane Madden, Stephen Petronio, Vicky Shick, and Randy Warshaw

Length: 25 minutes

Performers: 6

“*Son of Gone Fishin’* emphasized bouncy movements to bouncy music by Robert Ashley. The way its seven dancers kicked and hopped suggested they might have been having fun on a summer holiday. There were even sequences when the movements for their upper bodies and arms made one think that they were getting ready to pitch balls. And some bobbings forward and back bore fleeting resemblances to square-dancing.”

–Jack Anderson, *The New York Times*, September 22, 1985

“This choreography was a ‘doozey.’ In it I reached the apogee of complexity in my work. The infrastructure of the piece was related to the cross-section of a tree trunk. ABC center CBA. Complex group-forms of six dancers were performed first in the normal direction and then in retrograde. Bob Ashley gave us a little library of different tapes to carry with us on tour. The dancers randomly chose we music we would use each performance. Something like having the band along with us.” –Trisha Brown

“Ashley and Bob Shorr mixed three tapes, titled Willard, Max, and Bud, from orchestral parts of the three operas in *Atalanta (Acts of God)*. At the premiere only, Ashley played the organ and Kurt Munkacsi mixed and processed the combination of live and recorded music.” –Trisha Brown

Opal Loop/Cloud Installation #72503 (1980)

Visual Presentation: Fujiko Nakaya

Costumes: Judith Shea

Lights: Beverly Emmons

Premiere: 55 Crosby Street, New York City, June 10, 1980

Original Cast: Trisha Brown, Eva Karczag, Lisa Kraus and Stephen Petronio

Length: 15 minutes

Performers: 4

"Opal Loop could be danced on the surface of the sun, it would seem, without losing its brooding elegance."
-Jennifer Dunning, *The New York Times*

First performed in a SoHo loft in 1980, *Opal Loop/Cloud Installation #72503* is Brown's stunning collaboration with Japanese fog artist, Fujiko Nakaya. This mysterious piece features four dancers enshrouded in Nakaya's fog "cloud sculpture," which creates sound as water passes through high pressure nozzles. The movement reflects the delicate balance of the air surrounding the dancers, both constantly changing form and drifting off. *Opal Loop* can be performed independently of the cloud installation while still maintaining its intrigue.

Watermotor (1978)

Costumes: Deanna Berg MacLean; Barry Doss (dependent upon performer)

Lights: Jennifer Tipton

Premiere: Newman Stage, Public Theater, New York City, May 22, 1978

Original Cast: Trisha Brown

Length: 3 minutes

Performers: 1

"In 1978, with *Watermotor*, Brown unloosed the inborn wildness that her earlier plain-jane structures had been reining in." -Deborah Jowitt, *The Village Voice*

"*Watermotor*, the 2nd or 3rd times, I danced how I dance. It was a solo- I didn't have to pin it down to others. It is unpredictable, personal, articulate, dense, changeful, wild assed. My model was improvisation... difficult to memorize. Don't look directly at what you are doing. Totally physical." -Trisha Brown

Solo Olos (1976)

Premiere: Brooklyn Academy of Music, Lepercq Space, Brooklyn, NY, January 8, 1976

Original Cast: Trisha Brown, Eva Karczag, Lisa Kraus, Mona Sulzman and Stephen Petronio

Length: 18 minutes

Performers: 5

"If you didn't already know that dancers are often extremely smart people, watching *Solo Olos*... would definitely convince you of that fact." -Deborah Jowitt

"*Solo Olos* is as beautiful and subtly shaped as water rippling over stones. Like the title, the movements flow along, pause, and then reverse." -Deborah Jowitt, *The Village Voice*

"*Solo Olos* is a natural progression of non-functional movement. By natural progression I mean that movement B is the simplest move obvious next move after A; C after B. At the halfway mark of this piece, a retrograde is initiated.

Solo Olos is a section of *Line Up*, first performed in 1976, is a series of dances created at a significant point in my choreographic career. At this time I began to explore what I have called "pure movement," bending, straightening, or rotating, for example, which is movement that has no other connotations. *Line Up* includes instructional scores for the dancers so that they may turn phrases upside down, reverse them, or suggest an action and then not complete it. In this way, *Line Up* develops the technical and improvisational skills of the dancer." -Trisha Brown

TBC TRISHA
BROWN
DANCE
COMPANY
EARLY WORKS & EQUIPMENT PIECES

Trisha Brown's *Early Works* and *Equipment Pieces* are presented on bodies of water, around pillars and trees, on the grass or sidewalks, through rungs of clothing, on walls, and in galleries. Ranging from 10 seconds to 30 minutes and often performed in silence, the *Early Works* and *Equipment Pieces* can form an entire site specific/alternative space event or augment proscenium stage performances.

La Chanteuse (1963)

Premiere: Benefit for the Foundation for Contemporary Performance Arts, Pocket Theater, New York City, June 10, 1963

Original Cast: Trisha Brown

Performers: 1 Female Dancer

Length: Approximately 3 minutes

Sound: Some vocalization

A solo in which the dancer takes fourth position - a ballet pose with legs and arms in opposition - and then proceeds to fall over, "dead weight, like a tree cut down" while saying "oh no."

Falling Duet (1968)

Premiere: Riverside Church Theater, New York City, June 19, 1968

Original Cast: Trisha Brown and Barbara Lloyd Dilley

Performers: 2-8 Dancers

Length: Approximately 5 minutes

Sound: Ambient

"One dancer falls over like a tree cut down (dead-weight); the other dancer gets (scrambles) underneath and makes a soft landing with the total body surface, not hands. Stand, change roles, and repeat until too tired to continue." –Trisha Brown

Planes (1968)

Premiere: State University of New York, New Paltz, NY, February 24, 1968

NYC Premiere: The Whitney Museum of American Art, New York City, March 30-31, 1971

Original Cast: Trisha Brown, Michelle Stowell and Simone Forti

Performers: 3 Dancers

Length: 20 minutes

Sound: Simone Forti, voice and vacuum cleaner

Film: Jud Yalkut

Visual Presentation: Trisha Brown

"A film of aerial footage (by Jud Yalkut) is projected on an 18 foot long, 13 foot high wall which has concealed holes spaced at equal intervals across its entire surface. Three performers traverse the surface of the wall in slow motion, giving the illusion of falling through space." –Trisha Brown

"Planes is an exploration of the corollaries between psychic space and the psychical escape of consciousness beyond the earths' biosphere. Conceive of the theater as vertical tunnel in which the audience is suspended in planes of rows. The city as centralized magnetic center, whose momentum is perpendicular, becomes the escape valve for a continuous ascent, spanning the poetics of macro- and micro- cosm, culminating in the brief and rapid deceleration of re-entry." –Jud Yalkut

Skymap (1969)

Premiere: Newark State College, Newark, NJ, April 10, 1969

NYC Premiere: The Whitney Museum of American Art, New York City, March 30-31, 1971

Length: 15-20 minutes

Sound: Recorded text written and read by Trisha Brown

A piece in which Brown did not dance; rather, in a darkened space, she "informed the audience how to mentally construct an overhead map. The text was recorded. "My voice went to the ceiling. I had performed on the walls, the floor, and at eye level, I knew that the ceiling was next, but I just couldn't bring myself to enter into that kind of physical training with that kind of danger below. I sent the words up there instead." –Trisha Brown

Floor of the Forest (1970)

Premiere: In and around 80 Wooster Street, New York City, April 18, 1970

Original Cast: Trisha Brown, Carmen Beuchat

Performers: 2 Dancers

Length: 30 minutes

Sound: Ambient, environmental

Set Design: Trisha Brown; ropes, pipes, and clothes

Visual Presentation: Trisha Brown

This is performed in a twelve-foot by fourteen-foot pipe frame across which are tied ropes densely threaded with clothes - sleeves are woven beneath pant legs forming a solid rectangular surface. The audience is free to move around in the periphery of the grid as the performers dress and undress their way through this structure. A normally vertical activity performed horizontally and reshaped by the vertical pull of gravity.

The Stream (1970)

Premiere: Astrofest, Union Square, New York City, October 3, 1970

Original Cast: Anyone interested in exploring the structure

Length: Visitors were free to interact with the structure throughout the day

Sound: Ambient, environmental

Visual Presentation, Concept and Structure: Trisha Brown

"A 24-foot-long U-shaped wooden structure [with walls about four feet high], the inside floor lined with pots and pans filled with water. Participants entered and exited as they wished, some stepping in water, some avoiding water, some racing up and down the sides". -Trisha Brown

Leaning Duets (1970)

Premiere: In and Around 80 Wooster Street, New York City, April 18, 1970

Original Cast: Trisha Brown, Jared Bark, Carmen Beuchat, Ben Dolphin, Caroline Goodden, Richard Nonas, Patsy Novell, Lincoln Scott, Kei Takei, Unknown

Performers: 2-8 Dancers

Length: 10 minutes

Sound: "Verbal instructions about balance, give and take of weight, and imminent danger".

Equipment: Rope devices with handles

Visual Presentation: Trisha Brown

Dancers are coupled, feet together, side of foot touching partner's, leaning out to arm's length, maintaining straight posture. Partners choose a direction, walking in that direction, touching side of foot together with each step. Fallen persons were hauled back up by partner while keeping foot contact.

Man Walking Down the Side of a Building (1970)

Premiere: In and around 80 Wooster, New York City, April 18 1970

Original Cast: Joseph Schlichter

Performers: 1 Dancer

Length: Varies

Sound: Ambient, environmental

Visual Presentation: Developed by Trisha Brown with Richard Nonas and Jared Bark

"A natural activity under the stress of an unnatural setting. Gravity reneged. Vast scale. Clear order. You start at the top, walk straight down, stop at the bottom...The paradox of one action working against another is very interesting to me, and is illustrated by *Man Walking Down the Side of a Building* where you have gravity working one way on the body and my intention to have a naturally walking person working in another way." -Trisha Brown

Leaning Duets II (1971)

Premiere: The Whitney Museum of American Art, New York City, March 30, 1971

Original Cast: Trisha Brown, Carole Berman, Carmen Beuchat, Victor Brocapas, Ben Dolphin, Mark Gabor, Caroline Godden, Susan Harris, Mike Howard, Jon Kalina, Ginger Michels, Richard Nonas, Leslie Orr, Darby Ortolano, Fernando Torm, and four Unknown Dancers

Performers: 20 Dancers

Length: Variable

Sound: Some dialogue between the pairs of dancers to maintain balance

Equipment: Wooden back supports attached to ropes

Dancer couples lean out with rope extensions maintaining straight posture. Couples chose directions to travel in and instructed each other on what foot to use, going in what direction and precisely how big of a step to take. Maintained balance through instructions like "Give me some more [weight] or take a little".

Accumulation (1971)

Premiere: New York University, New York City, October 22, 1971

Original Cast: Trisha Brown

Performers: 1-2 Dancers

Length: 4 ½ minutes

Sound: The Greatful Dead, "Uncle John's Band"

This witty and now-legendary solo is based on the simple device of adding one gesture to another, one at a time, and repeating the growing phrase with each new movement. Although it is not the performer's intention to portray anyone or anything else, the dance is full of personal expression as the dancers respond to the physical action of the piece and to the audience.

Walking on the Wall (1971)

Premiere: The Whitney Museum of American Art, New York City, March 30, 1971

Original Cast: Trisha Brown, Carmen Beuchat, Barbara Dilley, Douglass Dunn, Mark Gabor, Sylvia Palacios, Steve Paxton

Performers: 8 Dancers

Length: 20-30 minutes

Sound: Sound of trolleys in tracks and dancers' dialogue to gain passage while aerial

Equipment: Harnesses, cables, tracks and trolleys

The performers stood and walked and ran parallel to the floor along two adjacent walls while suspended in special harnesses rigged on cables to trolleys on industrial tracks along the ceiling.

Roof Piece (1971) and Roof Piece Re-Layed (2011)

Premiere: 53 Wooster Street to 381 Lafayette Street, New York City, May 11, 1971

Performers: 12 Dancers

Length: Approximately 30 minutes

Sound: Ambient, environmental

Dancers' improvised, semaphoric gestures are relayed down the line from one performer to the next, as if they are playing a game of choreographic "telephone."

Group Primary Accumulation (1973)

Premiere: Spring Dance Festival, sunken plaza of McGraw-Hill Building, New York City, May 16, 1973

Original Cast: Trisha Brown, Carmen Beuchat, Caroline Goodden, Sylvia Palacios; carriers: Douglas Dunn and David Gordon

Performers: 4 Dancers

Length: 20-30 Minutes

Sound: Ambient, environmental

Four dancers placed equidistant from each other in a line downstage to upstage perform the piece in unison. After the 360-degree turn, the dancers continue to repeat the sequence as two other dancers enter and transport them to new positions that relate to the physical space and also to each other. The movement unavoidably changed in an unconscious theme and variations as the dancers were carried stacked, stood, and separated.

Raft Piece (1973)

Length: 20-30 minutes

Set Design: Trisha Brown

Original Cast: Trisha Brown, Carmen Beuchat, Caroline Goodden, and Sylvia Palacios

Performers: 4 Dancers

Sound: Ambient, environmental

Raft Piece is a version of *Group Primary Accumulation* performed on floating rafts in a body of water. Done in silence, four dancers, placed on individual rafts, perform the piece in unison and generate a series of accumulating gestures. The figures rotate 45 degrees each on the last two moves, making a 90-degree turn with the completion of the phrase. The phrase is repeated until, in the last two minutes, a 360-degree turn is achieved and all sides of the dance and the dancers are revealed.

Scallops (1973)

Premiere: Festival d'Automne, Musee Gallera, Paris, France October 6, 1973

Original Cast: Trisha Brown, Carmen Beuchat, Caroline Goodden, Sylvia Palacios

Performers: 5 Dancers

Length: 10 minutes

Sound: Ambient, environmental

Scallops is part of the *Structured Pieces* performed between 1973-1976. Five dancers stand in a line facing the center of a geometric shape. One dancer turns the line of dancers so their backs face the center, each dancer flanking into a new position to keep up with the line. The path of the dancers is curved, drawing an imaginary scallop on the floor. The dancers repeat the scallop pattern until they reach the end of the shape.

Spanish Dance (1973)

Premiere: Sonnabend Gallery (420 West Broadway), New York City, March 27, 1973

Original Cast: Trisha Brown, Carmen Beuchat, Caroline Goodden, Sylvia Palacios, and Penelope Unknown

Performers: 4 Company Dancers and 1 Guest Dancer

Length: 4 minutes

Sound: "Early Morning Rain", written by Gordon Lightfoot and performed by Bob Dylan

A dancer slowly raises arms like a magnificent Spanish dancer and travels forward in time to Bob Dylan's "Early Morning Rain." When dancer A touches up against the back of dancer B, dancer B slowly raises her arms like a magnificent Spanish dancer and the two travel forward, touching up against the back of dancer C, and so on until they all reach the wall.

Sticks (1973)

Premiere: Premiere: Sonnabend Gallery (420 West Broadway), New York City, March 27, 1973

Length: 3-10 minutes

4 Variations of this Piece

Performers: 1-5 Dancers

Sound: Verbal instructions

A 10-foot-long, $\frac{3}{4}$ " x $\frac{3}{4}$ " stick is placed with one end against the base of the wall and the other end on the dancer's head. The dancer facing the wall moves forward maintaining the original angle of the stick until the head is wedged in between the stick and the floor. Performed by four dancers placed at equal distances along one wall or in partners – stick against stick – in the center of the gallery.

Figure 8 (1974)

Premiere: Contemporanea Festival, Rome, January 2, 1974

Original Cast: Carmen Beuchat, Trisha Brown, Caroline Goodden, Sylvia Whitman

Performers: 8 Dancers

Length: 5-7 minutes

Sound: Metronome

Spatial arrangement: a row, like stewardesses demonstrating safety measures on an airplane. Eyes closed. Right arm arcs from the side of the body to the top of the head and back again, marking, enlarging time patterns, while the left arm arcs from the side of the body to the top of the head in diminishing time patterns.

Drift (1974)

Premiere: Art Now 74, The John F. Kennedy Center for the Performing Arts, Washington D.C., June 2, 1974

Original Cast: Trisha Brown, Carmen Beuchat, Douglas Dunn, Caroline Goodden, Sylvia Palacios

Performers: 5 Dancers

Length: Approximately 4 minutes

Sound: Ambient, environmental

Five dancers stood side by side, to the right of center at the rear of the performing area that was 120 feet long and 40 feet wide. The action was to walk straight forward at a medium pace until reaching the front edge of the audience. The dancer's feet moved a fraction of an inch to the right with each step. They appeared to be walking straight forward but the image slides to the right of the space at the same time as it loomed into the foreground.

Spiral (1974)

Premiere: 383 West Broadway, New York City, June 11, 1974

Original Cast: Trisha Brown, Carmen Beuchat, Sylvia Palacios

Performers: 1-8 Dancers

Length: 15-30 seconds

Sound: Ambient, environmental

[The dancers] climb ladders in order to strap themselves to ropes which spiral down three pillars. Then, slowly, incredibly, they walk around the pillars – bodies hanging out in space, parallel to the floor. Each winds down a pillar until her head nearly touches the audience's feet. The lower they get, the heavier they seem.

Locus Solo (2000) Based on *Locus* (1975)

Premiere: 541 Broadway, New York City, April 6, 1975

Original Cast: Trisha Brown,

Performer: Diane Madden

Length: 18 minutes

Sound: Ambient, environmental

"Locus is an eighteen-minute [piece] of continuous action. That action is based on an ordered series of movement within a compartmentalized space... I wanted to analyze, graph the immediate space around my body in an attempt to understand my elusive movement style in order to teach it to others. *Locus* is organized around 27 points located on an imaginary cube of space slightly larger than the standing figure in a stride position...The dance does not observe front, it revolves. The cube base is multiplied to form a grid of five units wide and four deep. There are opportunities to move from one cube base to another without distorting the movement. By exercising these options, we travel." –Trisha Brown



Trisha Brown Dance Company offers education, outreach and professional development activities to engage students, professional dancers, community members, and arts patrons with Brown's movement aesthetic and significant impact in the world of postmodern and contemporary dance and visual art. Projects range from children's movement classes to professional restaging of Brown's repertory.

Education and Outreach Activities

Master Classes

Master Classes begin with a warm up concentrating on clarity and freedom of movement, which is then applied to learning Brown's movement vocabulary through phrases from TBDC repertory. Emphasis is placed on learning movement as the Company does, with attention to detail, spatial clarity, performance quality, and dancing with others.

Workshops

Workshops expand upon the Master Class components to further explore the range and rigor of Brown's movement style while developing a greater physicality applicable to any dance form. Our Workshops introduce fundamentals of postural alignment, weight shifting, points of initiation, and anatomical awareness. Workshops are offered in technique, repertory, improvisation, and composition.

Film Screenings

Trisha Brown Dance Company maintains an archive of the Company's performances as well as several films about Trisha's work. Films can be screened in spaces including galleries, lobbies, entryways or windows to educate audiences and enrich the performance experience.

Lectures, Discussions and Post-Performance Q&A's

Whether in an informal setting, class, onstage or as a formal lecture, the Company talks offer insight into the core of Brown's work and complex building process. Talks can take place with TBDC dancers, directors and/or collaborators.

Informances, Behind the Scenes and School Day Performances

These lecture/demonstration style performances peel back the layers of proscenium formality to deepen the audience's knowledge and appreciation of the work.

Children's Movement Classes

In these classes for elementary and secondary school students, teachers guide the students through movement based activities, encouraging creative exploration and curiosity within the context of Brown's dance and visual art work.

Exhibitions/Gallery Installations

Videos, posters, photos and archival ephemera are displayed in lobbies, galleries and as exhibitions. Please note: Exhibitions of Trisha Brown's visual art must be arranged through Sikkema Jenkins & Co.

Recent Technique and Repertory Classes, Workshops and Residencies

New York University (NY), Escola de Danca de Sao Paulo (Brazil), Dance Umbrella (United Kingdom), P.A.R.T.S. (Belgium), The Live Legacy Project (Germany) University of Wisconsin-Milwaukee, Theatre Academy Helsinki (Finland) and Musee de la danse for MoMA (NY), Water Street POPS (NY), Moving East (United Kingdom), Tanzfabrik Festival (Germany), Peridance (NY), Hong Kong Festival (China), Yale University (Connecticut), New York Live Arts (NY), 92Y Dalton School (NY), Stockholm University of the Arts (Sweden), ArtEZ Dance (The Netherlands), and Melbourne Festival (Australia)

New York City Classes

TBDC has recently announced its relationship with Gibney Dance Center as a Founding Partner for their new space at 280 Broadway to provide a platform for more Company educational opportunities in NYC. The Company now holds our Summer Intensive, Winter Intensive, Master Class Series and Weekly Class Series at 280 Broadway.

Weekly Class and Master Class Series

TBDC offers a weekly class series from 6:00pm-8:00pm on Wednesday nights as well as a Master Class Series for 5-8 weeks each Spring and Fall (see calendar for more scheduling information). Core principles of Brown's work, whether aesthetic, compositional, or kinetic, are taught via the creative and physical practices of past and current TBDC dancers. Each teacher offers a unique focus and range of personal experience related to their understanding of Trisha's choreographic sensibility, with the goal of empowering students in their artistic pursuits.

Winter & Summer Intensives

Intensives offer students a steady and deep learning of Brown's style through both current and former Company dancers. Classes focus on technique, repertory, and specifically engaging with Brown's rich archive of multidisciplinary work to uncover new creative outlets and help students accomplish individual creative goals. Each Intensive offers students tools to deepen their knowledge of technical principles, compositional structure, forms, improvisation and performance. This is achieved through classes, video showings, written materials and end-of-week showings.

Reset and Restaging Residencies (Educational and Professional)

Brown's philosophy of developing structure and form in infinite designs has become the cornerstone of the Company's signature *Reset* projects, a name derived from Brown's iconic *Set and Reset* (1983). Led by Company dancers and alumni, *Reset* Project participants first learn the exact sequences from an original Brown work, and then engage in Brown's unique choreographic protocol to generate their own variation of the original choreography. The Company also offers Restaging projects where the original choreography is transferred by a *Reset* and restaging residencies consistently take place around the world both as an education initiative and on the professional level.

Recent Restaging Residencies

Rutgers University (NJ), Museo Tamayo (Mexico), Lyon Opera Ballet (France), Paris Opera Ballet (France), Candoco Dance Company (United Kingdom), London Contemporary Dance School (United Kingdom), Yale Dance Theater (Connecticut), Centre National de Danse Contemporaine Angers (France), Jerome Bel (France), Theo Clinkard (United Kingdom), Centre Pompidou-Metz with Ballet de Lorraine (France), Harkness Repertory Ensemble (NY), and Le Mouvement Festival (Switzerland)



2013-2014

Tanz Im August **Berlin, Germany**
Teatro Alfa **Sao Paulo, Brazil**
Dance Umbrella **London, UK**
Centre National **Orleans, France**
Arsenal **Metz, France**
Centre Pompidou-Metz **Metz, France**
Theatre de la Ville, Festival d'Automne, **Paris, France**
Scene nationale de Saint Brieuc **St. Brieuc, France**
Association pour la Danse Contemporaine **Geneva, Switzerland**
Objectif Danse **Marseille, France**

Charleroi Danes **Charleroi, Belgium**
Association of the Performing Arts Presenters **New York, NY**
Hong Kong Festival **Hong Kong, China**
Dance Cleveland **Cleveland, Ohio**
Walker Art Center **Minneapolis, Minnesota**
Connecticut College **New London, Connecticut**
New York Live Arts **New York, NY**
River to River **New York, NY**
Bard College **Annandale-on-Hudson, NY**

2012-2013

Park Avenue Armory **New York, New York**
Nuit Blanche Festival **Toronto, Canada**
University of Vermont **Burlington, Vermont**
Flynn Center for the Performing Arts **Burlington, Vermont**
Alverno College **Milwaukee, Wisconsin**
Bienal Internacional de Dança do Ceara **Fortaleza, Brazil**
Association of Performing Arts Presenters **New York, New York**
Brooklyn Academy of Music **New York, New York**
Lyon Opera Ballet **Lyon, France**

Roberts Hall Auditorium, Rhode Island College **Providence, Rhode Island**
Zellerbach Auditorium, University of California, Berkeley **Berkeley, California**
Sunset Canyon, University of California, Los Angeles **Los Angeles, California**
Royce Hall, University of California, Los Angeles **Los Angeles, California**
J. Paul Getty Museum **Los Angeles, California**
Keller Theater **Lexington, Virginia**
The Madeira School **McLean, Virginia**
Agora, Montpellier Danse **Montpellier, France**

2011-2012

Ted Shawn Theatre, Jacobs Pillow **Becket, Massachusetts**
Saratoga Performing Arts Center **Saratoga, New York**
Théâtre National de Chaillot **Paris, France**
Teatro Olimpico **Rome, Italy**
NY City Center, Fall for Dance **New York City, New York**
Institute of Contemporary Art **Boston, Massachusetts**
Valley Performing Arts Center, CSU **Northridge, California**

Scottsdale Center for the Performing Arts **Scottsdale, Arizona**
Virginia G. Piper Theater, University of AZ **Tucson, Arizona**
Teatro Municipal De Santiago **Chile, Santiago**
Brighton Festival **Brighton, United Kingdom**
Tramway **Glasgow, Scotland**
Abbey Theatre, Dublin Dance Festival **Dublin, Ireland**
Lower Manhattan Cultural Council, River To River Festival **New York, NY**

2010-2011

Bard College **Annandale-on-Hudson, New York**
Festival d'Aix-en-Provence **Aix-en-Provence, France**
Biennale de la Danse **Lyon, France**
Musée d'Art Contemporaine **Lyon, France**
Festival le Temps d'Aimer **Biarritz, France**
Festival Cadences **Arcachon, France**
The Whitney Museum of American Art **New York, New York**
Dance Umbrella **London, England**
Hayward Gallery at Southbank Centre **London, England**
The Barbican Art Gallery **London, England**
Festival de Fortaleza **Fortaleza, Brazil**
Teatro Santa Isabel **Recife, Brazil**
Forum International de Dança **Belo Horizonte, Brazil**
Festival Panorama **Rio de Janeiro, Brazil**
Dreamcity 2010 Palais Kheireddine **Tunis, Tunisia**

Dansens Hus **Stockholm, Sweden**
Le Manège de Reims **Reims, France**
Centre National de la Danse de Toulouse **Toulouse, France**
Scène National d'Albi **Albi, France**
Le Parvis de Tarbes **Tarbes, France**
Auditorio Miguel Delibes **Valladolid, Spain**
Les Hivernales **Avignon, France**
Dance Theater Workshop **New York, New York**
University of Washington **Seattle, Washington**
Vanderbilt University **Nashville, Tennessee**
University of Illinois at Urbana-Champaign **Urbana, Illinois**
Museum of Contemporary Art **Chicago, Illinois**
Museu Fundação de Serralves **Porto, Portugal**
George Mason University **Fairfax, Virginia**
The High Line **New York, New York**

2009-2010

Van Abbemuseum **Eindhoven, The Netherlands**
Dartmouth College **Hanover, New Hampshire**
ImPuls Tanz **Vienna, Austria**
de Single Theater **Antwerp, Belgium**
Théâtre National de Chaillot **Paris, France**
Le Centre National de la Danse **Pantin, France**
Le Grand Théâtre de Lorient **Lorient, France**
Teatro Municipale Valli **Reggio Emilia, Italy**

Dia Art Foundation **Beacon, New York**
Concertgebouw **Brugge, The Netherlands**
Chasse Theater **Breda, Belgium**
Mills College **Oakland, California**
Swarthmore College **Swarthmore, Pennsylvania**
Théâtre Carré **Amsterdam, The Netherlands**
Megaron **Athens, Greece**
Grand Théâtre de Provence **Aix-en-Provence, France**

2008-2009

Walker Art Center **Minneapolis, Minnesota**
Athens Festival **Athens, Greece**
Festival Quartier d'été **Paris, France**
Hebbel Theater **Berlin, Germany**

Fall for Dance Festival **Costa Mesa, California**
Columbia College **Chicago, Illinois**
Brooklyn Academy of Music **Brooklyn, New York**
Les Gêmeaux Scène Nationale **Sceaux, France**

2007-2008

Le Corum **Montpellier, France**
Le Musée Fabre **Montpellier, France**
Théâtre de l'Archevêché **Aix en Provence, France**
Lincoln Center Out of Doors **New York, New York**
Edinburgh International Festival **Edinburgh, Scotland**
Trafo House of Contemporary Arts **Budapest, Hungary**
Tanzquartier Wein **Vienna, Austria**
La Piscine, Musée d'Art et d'Industrie de Roubaix **Roubaix, France**
Papier Fabrik **Zurich, Switzerland**

City Center Fall for Dance **New York, New York**
SESC Avenida Paulista **Sao Paulo, Brazil**
The Joyce Theater **New York, New York**
de Singel theatre **Antwerp, Belgium**
La Halle Aux Grains Scène Nationale **Blois, France**
Northrop Auditorium **Minneapolis, Minnesota**
Grand Théâtre de Limoges **Limoges, France**
Opéra de Rennes **Rennes, France**

2006-2007

Le Corum **Montpellier, France**
State Theater of Kassel **Kassel, Germany**
Olympic Theatre **Rome, Italy**
University of South Florida **Tampa, Florida**
Cal Performances Zellerbach Hall **Berkeley, California**
The Alexander Kasser Theater **Montclair, New Jersey**
Théâtre Grimaldi **Monaco, Monte Carlo**

La Passerelle **St. Brieuc, France**
Staatstheater **Munich, Germany**
Haus der Kunst **Munich, Germany**
Le Manège de Reims **Reims, France**
Choreographisches Zentrum NRW **Essen, Germany**
City Center **New York, New York**
Evening Stars **New York, New York**

2005-2006

Teatro Greco **Barcelona, Spain**
Central Park Summerstage **New York, New York**
Evening Stars/Battery Park **New York, New York**
Rutgers University **New Brunswick, New Jersey**
Randolph-Macon Women's College **Lynchburg, Virginia**
Palais Garnier **Paris, France**
Grand Théâtre d'Angers **Angers, France**
Théâtre de Caen **Caen, France**

L'Arsenal **Metz, France**
Burghof Festival **Lorrach, Germany**
Grand Théâtre de la Ville **Luxembourg, Luxembourg**
Scène Nationale de Poitiers **Poitiers, France**
Opéra de Lille **Lille, France**
Théâtre National de Liège **Huy, Belgium**
Saitama Arts Theatre **Saitama, Japan**
The Playhouse **Liverpool, England**

2004-2005

Nuovo Teatro Comunale Bolzano **Bolzano, Italy**
Teatro Amikare Ponchielli Cremona **Cremona, Italy**
Teatro Aperto Giuseppe Verdi **Acqui di Terme, Italy**
Teatro Massimo **Palermo, Italy**
Kalamata Festival Kastle Amphitheatre **Kalamata, Greece**
Musik Teatret Albertslund **Copenhagen, Denmark**
New York City Center **New York, New York**
Seoul Performing Arts Festival **Seoul, South Korea**
Melbourne International Festival **Melbourne, Australia**

Palais Garnier **Paris, France**
Mello Center for the Performing Arts **Santa Cruz, California**
Zellerbach Auditorium **Berkeley, California**
Pitman Theatre **Milwaukee, Wisconsin**
Arizona State University **Tempe, Arizona**
Rose Theater at Lincoln Center **New York, New York**
de Singel International Arts Centre **Antwerp, Belgium**
Brighton Festival **Brighton, England**
Sadler's Wells **London, England**