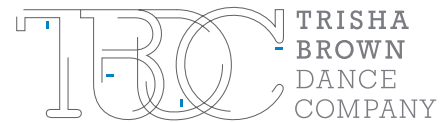


TRISHA
BROWN
DANCE
COMPANY



ABOUT THE COMPANY



Trisha Brown Dance Company (TBDC) is a post-modern dance company dedicated to the performance and preservation of the work of Founding Artistic Director and Choreographer, Trisha Brown. Established in 1970, TBDC has toured throughout the world presenting the work, teaching and building relationships with audiences and artists alike.

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 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 in 2013, the Board appointed longtime Company members *Diane Madden* and *Carolyn Lucas* as *Associate Artistic Directors* with the mandate that they present her dances in a variety of spaces, indoors and out, proscenium and alternative; develop, deepen and expand the Company's educational initiatives; and treat the Company's archive as a living organism to be used to better understand her work, in particular, and dance in general.

To complement and augment the touring, TBDC is offering *Trisha Brown: In Plain Site*, working closely with presenters worldwide in creating a specific program for the venues or sites they select, adapting Brown's broad range of works into a site-specific performance experience. Special focus is put on the audience engagement at each venue, breaking down access barriers, and providing a more intimate experience to an audience that includes families and people less familiar with modern dance.

The Company's *Education and Outreach* program includes worldwide workshops, master classes and lecture demonstrations. Licenses of selected works are given to carefully chosen educational institutions and professional companies worldwide and works are regularly restaged on dance students and professional companies. Recent licensing and restaging projects include Lyon Opera Ballet, Stephen Petronio Company, **(Paul Taylor Dance Company)**, Paris Opera Ballet, Candoco Dance Company (London), London Contemporary Dance School, Mills College, University of Washington Seattle, University of Wisconsin Milwaukee, **(Emory University)**, and Yale University.

In 2009, Trisha Brown Dance Company (TBDC) created the *Trisha Brown Archive*. The collection features close to 3,000 moving image material including master performance footage of over 90 original works as well as "building tapes" – videos made while Brown created these works. The Archive also holds significant items such as photos, press, programs as well as audio material, musical scores, sets and costumes from Brown's collaboration with some of the pre-eminent artists of the era. Archival material is used during the Company's rehearsal processes and integrated into TBDC's performance engagements to create a historical context for the work that is seen on stage. The Archive also provides reference assistance to staff members, students and researchers and facilitates requests for exhibition materials from a variety of cultural institutions. **(Possible addition: Most recently the Trisha Brown Archive contributed to the 2017 "Robert Rauschenberg: Among Friends" exhibit in collaboration with the Tate Modern and the Museum of Modern Art, New York.)**

PROSCENIUM REPERTORY

The Company recently reconstructed three pivotal works that accentuate Brown's profound connection to music. In *Groove and Countermove* (2000), whether engaged in bold unison phrases or catapulting each other through the air, the dancers create an intriguing environment, at once easy-going and vitally expressive, to the progressive jazz sounds by Dave Douglas. For *Geometry of Quiet* (2002), Brown matched the poignancy and delicacy of the haunting flute of Salvatore Sciarrino with choreography that implies a personal, emotional intimacy. *L'Amour au théâtre* (2009), features intricate and intensely athletic partnering that mirrors the airy flight of the music. A beautiful collage of pre-classic dance forms inspired by Jean-Philippe Rameau's baroque opera "Hippolyte et Aricie".





L'Amour au théâtre (2009)

Choreography: Trisha Brown

Music: Excerpts from Jean-Philippe Rameau's "Hippolyte et Aricie", recorded by William Christie and Les Arts Florissants for Erato

Scénography: Trisha Brown

Costume Design: Elizabeth Cannon

Lighting: Jennifer Tipton

Performers: 8 dancers

L'Amour au théâtre is inspired by the pre-classic dance forms inherent in Jean-Phillipe Rameau's "Hippolyte et Aricie". Elegant couplings and constantly shifting aerial architecture create endless patterns that quickly develop and disperse. With Brown's signature articulation of the limbs, the dancers anchor each other's flight while abstracting imagery from the French libretto.



Geometry of Quiet (2002)

Choreography: Trisha Brown

Music: Salvatore Sciarrino

Original Music Performed by: Mario Caroli (flute)

Costume Design: Christophe de Menil original costumes reimagined by Elizabeth Cannon

Lighting: Jennifer Tipton

Performers: 4 dancers

In *Geometry of Quiet*, Brown's second work to the music of Salvatore Sciarrino, she matched the poignancy and delicacy of the music with choreography that implies a personal, emotional intimacy.



Groove and Countermove (2000)

Choreography: Trisha Brown

Music: Dave Douglas

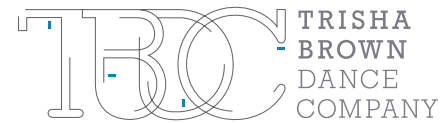
Revised Set & Costume Design: Terry Winters

Lighting: Jennifer Tipton

Performers: 9 -10 dancers

The final piece in the jazz trilogy reveals an intricate world of counterpoint between one dancer and the Company, the dance itself and Dave Douglas's music, and the frenetic energy of the movement and the Terry Winters set. Whether engaged in bold unison phrases or catapulting each other through the air, the dancers create an intriguing environment, at once easy-going and vitally expressive.

EVENTS CALENDAR 2017-2018



2018 PERFORMANCES

March 9 - 10	<i>Geometry of Quiet</i> <i>Groove and Countermove</i> <i>L'Amour au théâtre</i> <i>If you couldn't see me</i> <i>Accumulation</i>	Dansens Hus Oslo, Norway
March 14 - 20	<i>Set and Reset</i> Performances as part of Paul Taylor's American Modern Dance Lincoln Center Season	David H. Koch Theater New York, NY
March 28 - 30	<i>Trisha Brown: In Plain Site</i> <i>Geometry of Quiet</i> <i>Groove and Countermove</i> <i>L'Amour au théâtre</i>	Théâtre de Nîmes Nîmes, France
April 7 - 8	<i>Trisha Brown: In Plain Site</i>	Emory University Atlanta, GA
April 26 - 28	<i>Trisha Brown: In Plain Site</i>	Institute of Contemporary Art Miami, FL
May 28 - 31	<i>Set and Reset</i> <i>Geometry of Quiet</i> <i>Groove and Countermove</i>	Teatro Petruzzelli Bari, Italy

2017 PERFORMANCES

January 7	Joint showcase with Liz Gerring Dance Company Association of Performing Arts Presenters (APAP) NYC Conference	APAP NYC Conference New York, NY
January 18	<i>Accumulation</i> Screening of <i>Dans les pas de Trisha Brown (In the Steps of Trisha Brown)</i> film by Marie-hélène Rebois	The Louvre, Paris France
January 19 - 20	<i>You can see us</i>	KW Institute for Contemporary Art Berlin, Germany
January 27 - 28	<i>Set and Reset</i> ; Performances as part of the Robert Rauschenberg Exhibit	Tate Modern, London, England
January 28 - 29	<i>Trisha Brown: In Plain Site</i> Part of <i>A Night of Philosophy and Ideas</i>	Brooklyn Public Library New York, NY
February 10 - 12	Screening of <i>Dans les pas de Trisha Brown (In the Steps of Trisha Brown)</i> film by Marie-hélène Rebois	BAMcinématek Brooklyn, NY
February 23 - 25	<i>Trisha Brown: In Plain Site</i> <i>New York University Abu Dhabi</i>	Abu Dhabi, United Arab Emirates
March 7	<i>Trisha Brown: In Plain Site The Broad</i>	The Broad museum, Los Angeles, CA
March 10	<i>Trisha Brown: In Plain Site</i> <i>The J. Paul Getty Museum</i>	The J. Paul Getty Museum, Los Angeles, CA
March 11	<i>Trisha Brown: In Plain Site</i> <i>LACMA and Hammer Museum</i>	Los Angeles County Museum of Art, Los Angeles, CA

2017 PERFORMANCES (continued)

March 12	<i>Trisha Brown: In Plain Site</i> <i>Wirth and Schimmel Gallery, Los Angeles</i>	The Wirth and Schimmel Gallery, Los Angeles, CA
April 18 – 21	<i>Trisha Brown: In Plain Site</i> <i>Cape Fear Community College, Wilmington</i>	Cape Fear Community College, Wilmington, NC
April 25	<i>Trisha Brown: In Plain Site</i> <i>Coker College, Hartsville</i>	Hartsville, SC
April 27, 29	<i>Honoring Trisha Brown</i> with keynote speech by Susan Rosenberg and performance of <i>If you couldn't see me</i>	International Theater Institute – UNESCO, Shanghai, China
May 12	Dance Off the Grid <i>Rogues, If you couldn't see me</i>	Emelin Theatre, Mamaroneck, NY
June 23 - 24	<i>Trisha Brown: In Plain Site</i>	Kunsthhaus, Zürich, Switzerland
August 13	<i>Trisha Brown: In Plain Site</i>	Clark Art, Williamstown, MA
August 16 - 20	Performances as part of the 85th Anniversary of Jacob's Pillow Dance <i>Trisha Brown: In Plain Site</i> <i>Groove and Countermove</i> <i>L'Amour au théâtre</i> <i>Opal Loop; performed by TBDC Alumni</i>	Jacob's Pillow, Becket, MA
September 6 - 7	<i>Trisha Brown: In Plain Site; Friends of Rauschenberg</i> Joint performacne with Merce Cunningham Dance Company and Paul Taylor's American Modern Dance as part of the MoMA Robert Rauschenberg exhibit	Musuem of Modern Art New York, NY
September 16	<i>Trisha Brown: In Plain Site</i>	Untermeyer Garden Conservancy Yonkers, NY
October 3 - 4	Fall for Dance Festival at New York City Center <i>You can see us</i>	New York City Center New York, NY
October 13 – 15	<i>Trisha Brown: In Plain Site</i> <i>Contemporary Arts Center, New Orleans</i>	Contemporary Arts Center, New Orleans, LA
October 20 - 22	<i>Trisha Brown: In Plain Site</i> Tribute to Trisha Brown	FIAC and Louvre Museum Paris, France
October 21 - 22	<i>Trisha Brown: In Plain Site</i> <i>ArtPower at UC San Diego, La Jolla</i>	ArtPower at UC San Diego La Jolla, CA
November 1 - 2	<i>Kyoto Prefectural Center for Arts & Culture</i> <i>Groove and Countermove</i> <i>L'Amour au théâtre</i> <i>Opal Loop Cloud Installation #72503</i>	Kyoto Prefectural Center for Arts & Culture, Kyoto, Japan
November 30	<i>Trisha Brown: In Plain Site</i>	Muba, Tourcoing, France
December 1 - 4	<i>Trisha Brown: In Plain Site</i> <i>Geometry of Quiet</i> <i>Groove and Countermove</i> <i>L'Amour au théâtre</i>	Tripostal, Lille, France
December 11 - 17	<i>Geometry of Quiet</i> <i>Groove and Countermove</i> <i>L'Amour au théâtre</i>	Joyce Theater New York, NY



THE TRISHA BROWN ARCHIVE

In 2009, Trisha Brown Dance Company (TBDC) created the [Trisha Brown Archive](#). The collection features close to 3,000 moving image material including master performance footage of over 90 original works as well as “building tapes” – videos made while Brown created these works. The Archive also holds significant items such as photos, press, programs as well as audio material, musical scores, sets and costumes from Brown’s collaboration with some of the pre-eminent artists of the era.

With generous funds from [The Andrew W. Mellon Foundation](#), TBDC built a content-rich database in order to catalogue, manage and access its vast moving image collection. There is also an extensive preservation project underway that aims to restore, preserve and digitize a large number of rare and historically significant films and videos.

Archival material is used during the Company’s rehearsal processes and integrated into TBDC’s performance engagements to create a historical context for the work that is seen on stage. The Archive also provides reference assistance to staff members, students and researchers and facilitates requests for exhibition materials from a variety of cultural institutions.

EDUCATION & OUTREACH

The Company's Education and Outreach program includes worldwide workshops, master classes and lecture demonstrations. Selected works from Trisha Brown's 40 years of repertory are licensed to educational institutions and professional companies worldwide and are regularly restaged on dance students and professional companies in the USA and abroad. TBDC will be partnering with Movement Research in 2018 to offer weekly company class at Eden's Expressway in New York City, for the opportunity for the NYC dance community to take class with TBDC company members taught by company Alumni.

TBDC is in its third year of residence at Bard College, which includes a year-round teaching presence, drawing inspiration from Brown's collaborative processes that have been developed into dance technique, repertory and interdisciplinary courses offered through the undergraduate Dance & Film departments, and the Center for Curatorial Studies graduate program. In addition, Bard College hosts TBDC for an annual residency offering workshops, open rehearsal, lectures and culminates with a company performance season of current repertory.

This season TBDC further partners with several institutions of higher education worldwide, including New York University, Centre National de Danse Contemporaine, Angers (France) and Belgium's professional training program P.A.R.T.S. Recent licensing and restaging projects include Stephen Petronio Company, Paris Opera Ballet, Candoco Dance Company, En-Knap Group, Pennsylvania Ballet, Ballet de Lorraine, and to Lyon Opera Ballet who have consistently licensed Trisha Brown repertory for over a decade.

NEW YORK CITY CLASSES

TBDC will be partnering with Movement Research in 2018 to offer weekly company class at Eden's Expressway in New York City, for the opportunity for the NYC dance community to take class with TBDC company members taught by company Alumni.

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

Stephen Petronio Company (NY), Ballet de Lorraine (France), Barnard College (NY), Bard College (NY), The New School (NY), New York University (NY), Candoco Dance Company (United Kingdom), Pennsylvania Ballet (PA), Rutgers University (NJ), Stockholm University of the Arts (Sweden), La Manufacture (Switzerland), Hope Mohr Bridge Project (CA), Museo Tamayo (Mexico), Lyon Opera Ballet (France), Paris Opera Ballet (France), London Contemporary Dance School (United Kingdom), Yale Dance Theater (CT), 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), En-Knap Group (Slovenia), The College at Brockport (NY), Bates College (ME), Emory University (GA) and Sarah Lawrence College (NY).

2018 EDUCATION INITIATIVES

January 8-12	<p>Winter Intensive TBDC Alumni will teach daily technique class and Repertory workshops for Local, Interstate and International students. <i>Set and Reset/Reset</i> restaging project</p>	<p>Movement Research New York, NY</p>
January 17 – May 18	<p>Talk and Workshop Current TBDC dancer Leah Ives will create a Set and Reset/Reset on high school students of Dancewave for presentation of 2 performances on May 17 & 18, 2018.</p>	<p>Dancewave Brooklyn, NY</p>
February 15	<p><i>Set and Reset/Reset</i> restaging project Associate Artistic Director of Trisha Brown Dance Company will present a talk and movement workshop for K-3rd grade students about Trisha Brown's artistic work, focusing on 'Roof Piece'. The 2nd Grade students will create their own version of the work for a school performance</p>	<p>Nightingale-Bamford School New York, NY</p>
February 26 – April 28	<p>A staging project of Set and Reset/Reset. Project will consist of morning technique class and afternoon rehearsals. Performances will take place at the end of the residency. Performances will be on stage, with created lighting, set and costume production.</p>	<p>The Hong Kong Academy for Performing Arts, School of Dance, Hong Kong, China</p>
March 2 & 18	<p>Open workshop and students of the Paul Taylor School to learn technique and repertory of Trisha Brown.</p>	<p>Paul Taylor School & Lincoln Center New York, NY</p>
April 16-28	<p>A two week workshop on Trisha Brown Repertory. It will consist of a morning technique class and an afternoon repertory workshop.</p>	<p>Centre National de Danse Contemporaine Angers, France</p>
May 6 – June 8	<p><i>Locus Trio</i> Licensing project</p>	<p>Ballet am Rhein Dusseldorf, Germany</p>
June 1-2	<p>A two day workshop on Trisha Brown Repertory. It will consist of a morning technique class and an afternoon repertory workshop.</p>	<p>Koreproject Lecce, Italy</p>
June 4-8	<p>A one week Set and Reset workshop. It will consist of a morning technique class and an afternoon repertory/ composition class.</p>	<p>Toronto, Canada</p>
June 11-15	<p>Daily Classes and workshops open to the public and students from NYU undergraduate dance programs at Tisch. Classes all week will be focusing on Trisha Brown's movement principles and repertory, with a lecture demonstration from TBDC Alumni.</p>	<p>New York University Tisch School of the Arts New York, NY</p>



TRISHA BROWN: IN PLAIN SITE

Trisha Brown: In Plain Site pairs indoor and outdoor sites with select pieces from Brown's repertory. Each work is restaged in a dynamic relationship to the setting, amplifying Trisha Brown's effortless affinity for naturalizing movement to the physical environment.

Ever a resourceful and dexterous innovator, Brown "...said she felt sorry for spaces that weren't center stage—the ceiling, walls, corners, and wing space. Not to mention trees, lakes, and firehouses," Wendy Perron recently wrote in *Dance Magazine*. "She caused a revolution by... turning to the spaces that other dance-makers don't." In parks, museums, and public squares, among other sites, audiences are engaged in the intimate, up-close experience of Brown's choreography through specially chosen excerpts from the repertory.



TRISHA BROWN: IN PLAIN SITE

SELECTIONS AVAILABLE FROM THE REPERTORY

Solo Olos (1976)

Premiere: Brooklyn Academy of Music, Lepercaq Space, Brooklyn, NY

Performers: 5 dancers

Length: 10 minutes

No sound (microphone)

Locus (solo); *Locus* (trio); (1975)

Premiere: 541 Broadway, New York, NY

Performers: 1 dancer; 3 dancers

Length: 8 minutes

No sound

Figure 8 (1974)

Premiere: Contemporanea Festival, Rome

Performers: 8 dancers

Length: 7 minutes

Sound: metronome

Group Primary Accumulation; *Group Primary Accumulation with Movers* (1973)

Premiere: Spring Dance Festival, sunken plaza of McGraw-Hill Building, New York, NY

Performers: 4 dancers; 4-8 dancers

Length: 15 minutes

No sound

Raft Piece (1973)

Performers: 4 dancers

Length: 15 minutes

No sound

Scallops (1973)

Premiere: Festival d'Automne, Musee Gallera, Paris, France

Performers: 5 dancers

Length: 10 minutes

Sound: Gordon Lightfoot performed by Bob Dylan

Sticks (1973)

Premiere: Sonnabend Gallery (420 West Broadway), New York, NY

Performers: 5 dancers

Length: 4 minutes

No sound

REPERTORY

TRISHA BROWN: IN PLAIN SITE

SELECTIONS AVAILABLE FROM THE REPERTORY (CONTINUED)

Spanish Dance (1973)

Premiere: Sonnabend Gallery (420 West Broadway), New York, NY

Performers: 5 dancers

Length: 4 minutes

No sound

Accumulation (1971)

Premiere: New York University, New York, NY

Performers: 1 or more dancers

Length: 5 minutes

Sound: The Grateful Dead "Uncle John's Band"

Leaning Duets (1970; 1971)

Premiere: In and Around 80 Wooster Street, New York, NY

Performers: 2 dancers

Length: 8-10 minutes

No sound

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

Premiere: 53 Wooster Street to 381 Lafayette Street, New York, NY

Performers: 8-12 dancers

Length: 30 minutes

No sound

Floor of the Forest (1970)

Premiere: In and Around 80 Wooster Street, New York, NY

Performers: 2 dancers

Length: 15-20 minutes

No sound

Falling Duet I (1968)

Premiere: Riverside Church Theater, New York, NY

Performers: 2 dancers

Length: 5 minutes

No sound

I'm going to toss my arms - if you catch them they're yours (2011)

Premiere: Théâtre National de Chaillot, Paris, France

Performers: 7 dancers

Length: 9 minutes

No sound

REPERTORY

TRISHA BROWN: IN PLAIN SITE

SELECTIONS AVAILABLE FROM THE REPERTORY (CONTINUED)

PRESENT TENSE (2003)

Premiere: Théâtre Debussy, Cannes, France
Performers: 4 dancers
Length: 4 minutes
Sound: John Cage

M.O. (1995)

Premiere: Théâtre Royal de la Monnaie, Brussels, Belgium
Performers: 1 dancer
Length: 4 minutes
Sound: J.S. Bach, "Musical Offering," Canon A 3, Trio Sonata, Ricercare A 6

For M.G.: The Movie (1991)

Premiere: L'Hippodrome de Douai, Douai, France
Performers: 1-7 dancers
Length: 10 minutes
Music: Alvin Curran, "For MG: (One Step Too)," SIAE Performed live by Alvin Curran

Foray Foret (1990)

Premiere: Biennale de la Danse de Lyon, Lyon, France
Performers: 3 dancers
Length: 5-7 minutes
No sound

Astral Convertible (1989)

Premiere: New York City Center, New York, NY
Performers: 2 dancers
Length: 5 minutes
No sound

Newark Niweworce (1987)

Premiere: Centre National de Danse Contemporaine/Nouveau Théâtre d'Angers, France
Performers: 7 dancers
Length: 5 minutes
No sound

Set and Reset (1983)

Premiere: Next Wave Festival, BAM Opera House, Brooklyn Academy of Music, Brooklyn, New York
Performers: 4 dancers
Length: 3 minutes
Original Music: Laurie Anderson, "Long Time No See"

Opal Loop (1980)

Premiere: 55 Crosby Street, New York City
Performers: 4 dancers
Length: 4 minutes
No sound

REPERTORY

TRISHA BROWN: IN PLAIN SITE FULL-LENGTH REPERTORY AVAILABLE

Geometry of Quiet (2002)

Premiere: Corum Theater, Montpellier, France

Performers: 4 dancers

Length: 20 minutes

Music: Salvatore Sciarrino. Performed by: Mario Caroli (flute)

Another Story as in Falling (1993)

Premiere: Zellerbach Auditorium, University of California, Berkeley, Berkeley, CA

Performers: 8 dancers

Length: 20 minutes

Music: Alvin Curran, Performed by Mark Feldman, Ron Lawrence, Margaret Parkins, and David Soldier

Opal Loop (1980)

Premiere: 55 Crosby Street, New York City

Performers: 4 dancers

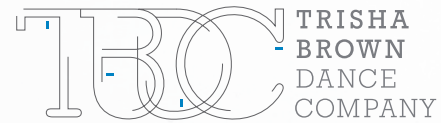
Length: 4 minutes

No sound



TRISHA BROWN

FOUNDING ARTISTIC DIRECTOR & CHOREOGRAPHER



One of the most acclaimed and influential choreographers and dancers of her time, Trisha Brown's groundbreaking work forever changed the landscape of art. From her roots in rural Aberdeen, Washington, her birthplace, Brown arrived in New York in 1961. A student of Anna Halprin, Brown participated in the choreographic composition workshops taught by Robert Dunn – from which Judson Dance Theater was born – greatly contributing to the fervent of interdisciplinary creativity that defined 1960s New York.

With the founding of the Trisha Brown Dance Company in 1970, Brown set off on her own distinctive path of artistic investigation and ceaseless experimentation, which extended for forty years. The creator of over 100 choreographies, six operas, and a graphic artist, whose drawings have earned recognition in numerous museum exhibitions and collections, Brown's earliest works took impetus from the cityscape of downtown SoHo, where she was a pioneering settler. In the 1970s, as Brown strove to invent an original abstract movement language – one of her singular achievements – it was art galleries, museums and international exhibitions that provided her work its most important presentation context. A major turning point in Brown's career occurred in 1979, when she transitioned from working in non-traditional and art world settings to assume the role of a choreographer working within the institutional framework associated with dancing – the proscenium stage.

In her lifetime Trisha Brown was the recipient of nearly every award available to contemporary choreographers. The first woman to receive the coveted MacArthur 'Genius' Grant (in 1991), Brown was honored by five fellowships from the National Endowment for the Arts; two John Simon Guggenheim Fellowships; and Brandeis University's Creative Arts Medal in Dance (1982). In 1988, she was named Chevalier dans l'Ordre des Arts et Lettres by the government of France. In 1999, she received the New York State Governor's Arts Award and, in 2003, was honored with the National Medal of Arts. 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 received 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." - Susan Rosenberg, Consulting Scholar, Trisha Brown Dance Company

AWARDS AND DISTINCTIONS

- 
- 2015 Dance/USA Honors Award
- 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 de 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 de 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 de 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

COMPANY BIOGRAPHIES

CAROLYN LUCAS (ASSOCIATE ARTISTIC DIRECTOR)



Carolyn Lucas 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 Trilogia* (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 documenting Brown's work for the Trisha Brown Archive. She studies Tai Chi with Maggie Newman and Alexander Technique with June Ekman.

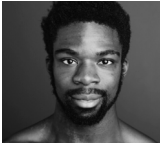
DIANE MADDEN (ASSOCIATE ARTISTIC DIRECTOR)



Diane Madden 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. 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 Trilogia* (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.

COMPANY BIOGRAPHIES (CONTINUED)



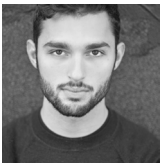
OLUWADAMILARE AYORINDE (DANCER)

Oluwadamilare Ayorinde was raised in Teaneck, New Jersey and received his dance education from Mason Gross School of The Arts. Currently, he also dances for Kyle Marshall Choreography. This is his first season with The Trisha Brown Dance Company and he is happy to be sharing her art alongside these amazing translators and friends.



CECILY CAMPELL (DANCER)

Cecily Campbell is from Santa Fe, New Mexico and holds a B.F.A. in dance from New York University Tisch School of the Arts. She was a company member of Shen Wei Dance Arts from 2008 to 2013 and began working with the Trisha Brown Dance Company in 2012.



MARC CROUSILLAT (DANCER)

Marc Crousillat currently works with Trisha Brown Dance Company and Netta Yerushalmy. He has also performed in the works of John Jasperse, Wally Cardona & Jennifer Lacey, and Alessandro Sciarroni. His own work was shown at Roulette, Center for Performance Research, Movement Research's Open Performance, HyLo Boutiques, and FringeArts Philly. He has also been an artist-in-residence at Chez Bushwick, and an artist at The Watermill Center's Summer Program. He is a recipient of the 2016 Princess Grace Award Dance Fellowship, and is listed as one of Dance Magazine's 25 to Watch in 2017.



KIMBERLY FULMER (DANCER)

Kimberly Fulmer holds a B.F.A. in Contemporary Dance from the University of North Carolina School of the Arts. During the summer of 2014, she was an apprentice with Dance Forum Taipei. She has also had the opportunity to perform with Bruce Wood Dance Project and Malashock Dance. Kimberly has also had the honor and joy of performing works by Trisha Brown, Merce Cunningham, José Limon, Emery LeCrone, and more.



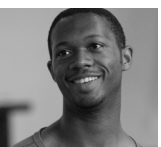
LEAH IVES (DANCER)

Leah Ives holds a B.F.A. 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. In addition to dancing, Leah is also a NY State Licensed Massage Therapist.



AMANDA KMETT'PENDRY (DANCER)

Amanda Kmett'Pendry, hailing from Southern Maryland, is a dancer/aspiring SNL cast member living in New York City. Since receiving a B.F.A. from The University of the Arts, in Philadelphia, she has had the pleasure of working with artists Jonathan Allen, Wally Cardona & Jennifer Lacey, Jodi Melnick, Sam Kim, Katie Swords, Teddy Tedholm, Romeo Castellucci, the Red Hot Chili Peppers, and Adrienne Westwood. She has danced with Trisha Brown Dance Company since 2016.



KYLE MARSHALL (DANCER)

Kyle Marshall graduated from Rutgers University. He dances with doug elkins choreography etc. and has worked with Tiffany Mills Company and 10 Hairy Legs. In 2014, Kyle organized Kyle Marshall Choreography. His work has been performed throughout the tri-state area including; Jacob's Pillow Inside/Out, Joe's Pub, NJPAC, NYC Summerstage, Montclair Dance Festival, and Wassaic Arts Project. In 2017, Kyle was awarded a New Jersey Arts Fellowship in Choreography.

COMPANY BIOGRAPHIES (CONTINUED)



PATRICK MCGRATH (DANCER)

Patrick McGrath was born and raised in Santa Monica, California. He graduated with a Bachelor of Fine Arts from New York University's Tisch School of the Arts in 2016. Prior to that he was a student at the Los Angeles County High School for the Arts. In the past McGrath has worked and performed with BANDPortier, Company Stefanie Batten Bland, and Cherylyn Lavagnino Dance Works. He started dancing with the Trisha Brown Dance Company in 2017.



LEAH MORRISON (GUEST DANCER)

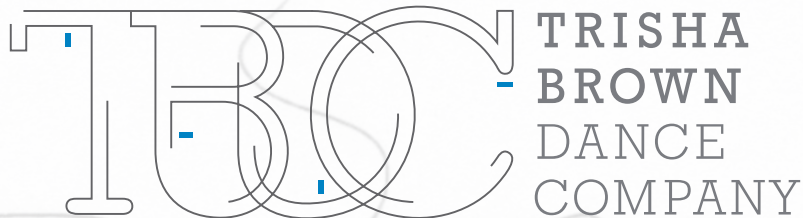
Leah Morrison is a New York based dance artist, teacher, Biodynamic Craniosacral Therapist, and Birth Doula. Leah performed with the Trisha Brown Company from 2005 to 2013 and continues to participate in Trisha Brown Dance Company projects. She was awarded a Bessie Award for her performance of Brown's solo, If You Couldn't See Me. Leah has had the pleasure of dancing with Elena Demyanenko, Dai Jian, Kensaku Shinohara, and Kota Yamazaki. Leah is highly influenced by Bonnie Bainbridge Cohen's work in Body Mind Centering.



JACOB STORER (DANCER)

Jacob Storer attended the University of Wisconsin-Stevens Point and graduated from PARTS in Brussels, Belgium where he worked with various artists amongst many disciplines as part of the 3-year training. He collaborates with Libby Farr in a continuous research project investigating a more Somaticbased approach to Ballet and is also developing his own work under the name Amphigory in collaboration with Theo Livesey. Jacob joined Trisha Brown Dance Company in 2017.





**TRISHA
BROWN
DANCE
COMPANY**

Trisha Brown, Foundng Artistic Director and Choreographer

Carolyn Lucas, Associate Artistic Director
c.lucas@trishabrowncompany.org

Diane Madden, Associate Artistic Director
d.madden@trishabrowncompany.org

Barbara Duffy, Executive Director
(212) 977-5365 x 117, b.duffy@trishabrowncompany.org

Anne Dechêne, Company Manager
(212) 977-5365 x 121, company@trishabrowncompany.org

Daniel Feinstein, Development Director
(212) 977-5365 x 120, development@trishabrowncompany.org

Adriane Medina, Finance Manager
a.medina@trishabrowncompany.org

Stacy Spence, Director of Education
education@trishabrowncompany.org

Eva Barajas, Marketing Coordinator
marketing@trishabrowncompany.org

Nick Kolin, Production Manager

Jessie Ksanznak, Stage Manager
production@trishabrowncompany.org

David Thomson, Archive Technical Consultant

Katherine Martinez, Archive Manager
archives@trishabrowncompany.org

Ben Houtman, Project Archivist
preservation@trishabrowncompany.org

Susan Rosenberg, Consulting Historical Scholar

Jennifer Lerner, Public Relations
lernernyc@aol.com

Thérèse Barbanel, Les Artscéniques, International Representation

Colette de Turville, International Representation
+33 (0) 1 42 07 11 51, cdeturville@numericable.fr

Elsie Management
Laura Colby, Director: Exclusive Representation in North America
(718) 797-4577, www.elsieman.org

www.trishabrowncompany.org

341 W 38th St. Suite 801, New York, NY 10018

t/ (212) 977-5365 f/ (212) 925-8687