



ARTS · NASHVILLE



# TRISHA BROWN DANCE COMPANY

A RETROSPECTIVE IN THREE PARTS

MAY 14-16, 2015

# A MESSAGE FROM OZ ARTS

**OZ ARTS NASHVILLE SUPPORTS  
THE CREATION, DEVELOPMENT AND  
PRESENTATION OF SIGNIFICANT  
CONTEMPORARY PERFORMING  
AND VISUAL ART WORKS BY  
LEADING ARTISTS WHOSE  
CONTRIBUTION INFLUENCES THE  
ADVANCEMENT OF THEIR FIELD.**

## ADVISORY BOARD

Amy Atkinson  
Anne Brown  
Libby Callaway  
Chase Cole  
Jen Cole  
Stephanie Conner  
Gavin Duke  
Kristy Edmunds

Karen Elson  
Karen Hayes  
Gavin Ivester  
Keith Meacham  
Ellen Meyer  
Dave Pittman  
Paul Polycarpou  
Jill Robinson

Patterson Sims  
Mike Smith  
Ronnie Steine  
Joseph Sulkowski  
Stacy Widelitz  
Betsy Wills  
Mel Ziegler

Welcome:

What an honor it is for this institution, at such a young age, to present a retrospective of works by one of the greatest living choreographers. A huge debt of gratitude goes out to the incredible team at OZ Arts Nashville, Banning Bouldin and the dancers of New Dialect, and Lain York and Manuel, Janice and Anna Zeitlin at Zeitgeist Gallery for taking a leap of faith with a massive creative presentation, and one that was still being defined when we committed to do it.

Trisha Brown is a trailblazer and an icon for experimentation at the highest caliber. Over the course of fifty years, she inspired and challenged her colleagues to make visual art works, costumes, lighting designs, sound scores, decors and movement responses to the lengths that she herself was pushing boundaries. Brown's determination to see her imaginings in the flesh and in real time has given way to artists' investigations too great in number to count. Suffice to say, no modern dance movement would be what it is today without her influence.

Trisha Brown's cycles of choreographic creation were exceptionally varied, growing from solos and small group pieces to major evening-length works for a full company of dancers. She developed a fluid, yet unpredictably geometric style of dance early in her career, then transitioned to a relentlessly athletic style of dance in the late 80's, pushing her dancers to their physical limits. Ten years later, she had progressed to an elegant and mysterious cycle, re-investigating unconscious movement and then by sharp contrast, moved on again, this time turning her attention to classical music and opera production. Brown's final works investigated new technologies and movement set within an industrial frame.

Brown challenged the force of gravity and created dances for the wall, rooftops and treetops. She defied principles of nature and replaced them with simple tasks that offered opportunities for structured improvisation. She changed our view, she caught our eye, she held our attention and she reaffirmed for audiences around the globe the beauty and the mystery of dance, the most ephemeral of art forms.

Thank you, Trisha.

# TRISHA BROWN DANCE COMPANY

## A RETROSPECTIVE IN THREE PARTS

MAY 14-16, 2015

### PROGRAM A

THURSDAY, MAY 14

8pm

**OZ ARTS**

Indoor

### PLANES

FRIDAY, MAY 15

7:30pm

**ZEITGEIST  
GALLERY**

### PROGRAM B

SATURDAY, MAY 16

7:30pm

**OZ ARTS**  
Outdoor, Indoor

FOUNDING ARTISTIC DIRECTOR AND CHOREOGRAPHER

**TRISHA BROWN**

ASSOCIATE ARTISTIC DIRECTORS

**CAROLYN LUCAS**

**DIANE MADDEN**

DANCERS

**CECILY CAMPBELL**

**MARC CROUSILLAT**

**OLSI GJECI**

**LEAH IVES**

**TARA LORENZEN**

**JAMIE SCOTT**

**STUART SHUGG**

EXECUTIVE DIRECTOR

**BARBARA DUFTY**

## PROGRAM A - REPERTORY

### *Opal Loop/Cloud Installation #72503 (1980)*

Visual Presentation: Fujiko Nakaya

Costumes: Judith Shea

Lights: Beverly Emmons

Sculpture Reconstruction Supervisor: Julie Martin

Performers: **Cecily Campbell, Marc Crousillat, Tara Lorenzen and Jamie Scott**

The reconstruction of *Opal Loop/Cloud Installation #72503* was made possible, in part, with commissioning funds from UW World Series at the University of Washington and by the National Endowment for the Arts as part of American Masterpieces: Three Centuries of Artistic Genius.

Trisha chose to work with me. The request came so unexpectedly- that in my elation and apprehensiveness—could I really do it? I even forgot to ask why she wanted fog. And was choosing a minor artist like myself after a major figure like Rauschenberg merely a question of balance? Only later did I learn that Trisha had been pursuing unstable molecular structures as a theme at the time. Trisha's special technique or methodology in choreography stems, I believe, from her experience in improvisation with the Judson Dance Theatre. It makes for an ability to anticipate continuous change moment-by-moment mid-motion, to know how to render it repeatable, how to give it form. This essentially was her subject matter, which by analogy did indeed suggest ever-shifting cloud forms, as well as the act of controlling atmospheric conditions and adjusting the environment so as to give shape to amorphous fog (something like trying to put features onto faceless chaos, in the Chuang Tzu metaphor). However again I only noticed the similarities much later. Trisha herself told me afterwards how very difficult the process of creating such an extremely complex dance to give structure to improvisation had been for her in *Opal Loop/Cloud Installation #72503*.

Only once did I talk with Trisha about her image of fog. A native of Washington State on the West Coast, she described the beauty of sea fog as it drifts in layers toward shore. That image and her love of fog stayed with me. Like Cunningham and John Cage's chance operations, we created situations where dance and fog might meet, diverge, converse—sometimes achieving a serendipitous synchronicity— though ultimately it was up to the viewers to bring together images within themselves. Nonetheless, it required exacting effort: whether the body or atmospheric phenomena, we were both dealing with complex processes of nature. Fog sculptures do not automatically behave like part of nature.

In a 2002 Q & A, the question was raised “What was the most difficult thing about collaborating?” and I had to answer “Not getting the floor wet, though by now I can make dry fog which doesn't wet the floor. I'm grateful to Trisha for the challenge, but it took twenty years to reach this point.” Whereupon Trisha added, “That's real collaboration,” both of us exchanging shop talk like two master artisans.

-Fujiko Nakaya, Fog Sculptor, Collaborator

- Pause - (5 min., please remain seated)

## ***Newark (Niweweorce) (1987)***

Original Sound Orchestration and Production: Peter Zummo with Donald Judd

Lights: Ken Tabachnick

Performers: Cecily Campbell, Olsi Gjerci, Leah Ives, Tara Lorenzen, Jamie Scott and Stuart Shugg

Commissioned & Premiered in 1987 at CNDC Angers, France

The 2014 lighting redesign of *Newark (Niweweorce)* was developed at the Richard B. Fisher Center for the Performing Arts at Bard College.



- Intermission - (20 min.)

## ***Rogues (2011)***

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

Choreographic Assistant: Carolyn Lucas

Costumes: Kaye Voyce

Lights: John Torres

Performers: Marc Crousillat and Stuart Shugg

*Rogues* is made possible by the New England Foundation for the Arts' National Dance Project, with lead funding from the Doris Duke Charitable Foundation and additional funding from The Andrew W. Mellon Foundation; Brooklyn Academy of Music; the New York State Council on the Arts, with the support of Governor Andrew Cuomo and the New York State Legislature; Harkness Foundation for Dance and The Fan Fox and Leslie R. Samuels Foundation; The Shubert Foundation and The Gladys Krieble Delmas Foundation, as well as the National Endowment for the Arts, the New York City Department of Cultural Affairs, and Rolex Mentor and Protégé Arts Initiative. *Rogues* was created during Brown's year as a Mentor with the *Rolex Mentor and Protégé Arts Initiative*.

This duet was made in close collaboration between Trisha, Carolyn Lucas, Lee Serle and myself. It 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* (1990), 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, TBDC Dancer

- Pause - (3 min., please remain seated)

## ***PRESENT TENSE (2003)***

Music: SONATAS AND INTERLUDES by John Cage. Copyright © 1960 by Henmar Press Inc. Distributed by C.F. Peters Corporation

Visual Presentation: Elizabeth Murray

Costumes Design : Elizabeth Murray, original costumes reimaged by Elizabeth Cannon

Lights: Jennifer Tipton

Performers: Cecily Campbell, Marc Crousillat, Olsi Gjeci, Leah Ives, Tara Lorenzen, Jamie Scott, and Stuart Shugg

The 2014 *PRESENT TENSE* reconstruction is coproduced by the Akademie der Künste, Berlin, and Théâtre National de Chaillot, Paris and supported by the National Endowment for the Arts, The Charles Engelhard Foundation and by TBDC’s generous Individual Donors. *PRESENT TENSE* was commissioned for the 2003 Cannes International Dance Biennale, Théâtre Debussy and made possible by the Doris Duke Fund for Dance of the National Dance Project, a program administered by the New England Foundation for the Arts with funding from the National Endowment for the Arts, the Doris Duke Charitable Foundation, the Ford Foundation, the Andrew W. Mellon Foundation, and Altria Group, Inc.



Photo by Naoya Ikegami Saitama Arts Foundation

# PLANES (1968)

Choreography: Trisha Brown

Sound: Simone Forti

Visual Design & Costume: Trisha Brown

Film: Jud Yalkut

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 earth's 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

Performed at Zeitgeist Gallery, Nashville by New Dialect

May 2, 9, 23 & 30 at 11am & 6pm

May 15 at 7:30pm, New Dialect and Tara Lorenzen (TBDC)

New Dialect:

Banning Bouldin, Artistic Director

Performers: Rebecca Allen, Mary Arwen, Clemence Aubier, Banning

Bouldin, Elise Hughes, Mary Ruth Isbell, Rosemarie Mientka, Tony

Montalvo, Emma Morrison, Hadassah Perry, Becca Place, Emily Rhyne,

Sarah Salim



## PROGRAM B - *TRISHA BROWN: IN PLAIN SITE*

Phrase material Brown used in her creative process, along with the Early Works and Equipment Pieces, is reframed and released from the proscenium, creating an intimate relationship with the audience. These assembled, site-specific programs provide a new lens to look at Brown's vast span of work demystifying the complexity through special dialogue and audience intimacy.

\*Program order and content subject to change

### ***Sticks I & IV*** (Early Works, 1973)

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.

**I:** 4 dancers, or less, equal distance on wall, facing towards then away from wall.

**IV:** "Line Up" version, 5 dancers/4 minimum, lying on floor, move around sticks.

### **Soft Phrase** (Excerpt from *Foray Forêt*, 1990)

### ***Leaning Duets*** (Early Works, 1970)

Pairs of dancers walk while linked together by their arms, giving each other verbal instructions.

### ***Figure Eight*** (Early Works, 1974)

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.

### ***Corners*** (Excerpt from *Line Up*, 1976)

### **Curl Curve Back Up**

(Excerpt from *I am going to toss my arms-if you catch them they're yours*, 2011)

### ***Accumulation*** (Early Works, 1974)

Music: Grateful 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.

- Intermission & Transition Indoors - (20 min.)

### ***Spanish Dance*** (1973)

Music: Gordon Lightfoot, *Early Mornin' Rain*, 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.

### ***Scallops*** (1973)

5 dancers in a line facing center of a shape. One dancer turns the line so their backs face center and each dancer follows to a new position to keep up the line. The path is a scallop & continues until they reach the end of the shape.

### ***Group Primary Accumulation with movers*** (1973)

Four dancers placed equidistant from each other in a line downstage to upstage perform the piece in unison. After a 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 to each other.

- Pause - (*3 min., please remain seated*)

## ***You can see us* (1995)**

Visual Presentation, Costumes and Original Music: Robert Rauschenberg

Lights: Spencer Brown with Robert Rauschenberg

Performers: Cecily Campbell & Jamie Scott

First performed by Trisha Brown and Bill T. Jones at Montpelier Danse 95 followed by performances at the Brooklyn Academy of Music in 1996 with Ms. Brown and Mikhail Baryshnikov

- Pause - (*3 min., please remain seated*)

## ***Son of Gone Fishin'* (1981) (Early Version)**

Original Music: Robert Ashley, *Atalanta (Acts of God)*

Costumes: Judith Shea

Lights: John Torres

Performers: Cecily Campbell, Olsi Gjerci, Leah Ives, Tara Lorenzen, Jamie Scott, and Stuart Shugg

The reconstruction of *Son of Gone Fishin'* is supported in part by The Fan Fox and Leslie R. Samuels Foundation, The Gladys Krieble Delmas Foundation, The Harkness Foundation for Dance, Robert Rauschenberg Foundation, The Shubert Foundation, the National Endowment for the Arts, the New York State Council on the Arts with the support of Governor Andrew Cuomo and the New York State Legislature, the New York City Department of Cultural Affairs in partnership with the City Council.

The creation of *Son of Gone Fishin'* was commissioned in part by the Brooklyn Academy of Music with additional funding provided by the New York State Council on the Arts, the National Endowment for the Arts and various private sources.

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 which music we would use each performance. Something like having the band along with us. 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

We added *Son of Gone Fishin'* to our *Proscenium Works* tour knowing that some important venues would not have the fly space to accommodate the Donald Judd set. I went into my first sit down with Judith, excited to be speaking with Trisha's original collaborator and thinking we'd be discussing the re-make of the only costumes I knew of that were in relationship to the Judd set. What delight I felt upon discovering there was an "Early Version" design that she and Trisha had developed before the addition of Judd's design. Emboldened by the integrity of Judith's first hand collaboration with Trisha, I grabbed the opportunity to choose a design that both connected us directly to our history and, in Trisha's creative spirit, moved us firmly into the future. I am so grateful to Judith for giving us this opportunity.

- Diane Madden, Associate Artistic Director



# TRISHA BROWN: The Legacy of a True Pioneer

A collection of 21 photographs and five video works were chosen for exhibition at Théâtre de la Ville, Paris in association with performances by the Trisha Brown Dance Company in 2013. OZ Arts Nashville is proud to remount this exhibition within the Ozgener Gallery and Escaparate as part of its three-part retrospective of Brown's master works. The photographic images span Brown's career, from early partner choreography performed in 1963 to candid shots of her on tour, from documentation of her own visual art-making to her final choreography performed by a full complement of TBDC dancers in 2013. The video works continue the story through moving pictures of Brown's seminal choreographies and include one film shot by Brown herself, positioned offstage in the wings of the theater.

## Photography:

1. **Lightfall** (1963)  
By Peter Moore ©1963
2. **Roof Piece** (1971)  
By Babette Mangolte @1973
3. **Woman Walking Down a Ladder** (1971)  
By Babette Mangolte ©1973
4. **Portrait/Trisha in Berlin** (1976)  
Unknown ©
5. **Watermotor** (1978)  
By Lois Greenfield ©1978
6. **Watermotor** (1978)  
By Lois Greenfield ©1978
7. **Newark** (1987)  
By Jack Mitchell © 1987
8. **Astral Convertible** (1989)  
By Jack Mitchell © 1989
9. **For M.G.: The Movie** (1991)  
By Mark Hanauer ©1991
10. **If you couldn't see me** (1994)  
Klaus Rabien ©1994
11. **L'Orfeo** (1998)  
By Johan Jacobs ©1998
12. **It's a draw** (2002)  
By Kelly and Massa © Philadelphia Museum of Art, PA 2003
13. **It's a draw** (2002)  
By Kelly and Massa © Philadelphia Museum of Art, PA 2003
14. **Spiral** (1974)  
By Gene Pittman ©2008
15. **Glacial Decoy** (1979)  
By Julieta Cervantes ©2009
16. **Set and Reset** (1983)  
By Julieta Cervantes ©2010
17. **Leaning duets** (1970)  
By John Mallison ©2010
18. **For MG: The Movie** (1991)  
By Julieta Cervantes ©2011
19. **Roof Piece** (1971)  
By Kevin Vast ©2011
20. **Portrait: Trisha Brown in her Soho loft**  
By Barts Michiels (Rolex Arts Initiative) ©2011
21. **I am going to toss my arms - if you catch them they're yours** (2011)  
By Yi-Chun Wu ©2013

## Video:

### Early Works 1966 - 1979

Artpix Notebooks 2005  
3 hours, 8 minutes  
Video footage by filmmakers Babette Mangolte, Carlotta Schoolman, Jonathan Demme,

### Trisha and Carmen

By Burt Barr ©  
13:02 min, 1988  
Performance of Carmen by Trisha Brown at the Teatro di San Carlo in Naples, Italy  
Choreographer: Trisha Brown  
Performers: Trisha Brown, Lance Gries, Diane Madden, Anna Maria Sorrentino (Makeup Artist)  
Music from the opera Carmen by Georges Bizet

### Aeros

By Burt Barr ©  
32:14 min, 1990, color, sound  
Dance: Astral Convertible  
Choreographer: Trisha Brown  
Performers: Lance Gries, Nicole Juralewicz, Greg Lara, Carolyn Lucas, Diane Madden, Lisa Schmidt, Shelley Senter, Wil Swanson, David Thomson  
Music: Richard Landry  
Co-production of Burt Barr and Trisha Brown Company, Inc. in association with WGBH-TV, Boston and La SEPT, Paris

### Shot Backstage

By Trisha Brown ©  
31:34 min, 1998, color, sound  
Performance of M.G.: The Movie by Trisha Brown Dance Company in the Teatro Principal de Valencia, Spain, November 1994 shot backstage by Trisha Brown  
Performers: Kathleen Fisher, Kelly McDonald, Diane Madden, Stanford Makishi, Niki Juralewicz, Kevin Kortan, Keith Thompson, Mariah Maloney

### It's a Draw

By Trisha Brown ©  
26:41 min, 2002  
Premiere: Theatre du Hangar, Montpellier, France, July 1st, 2002  
US Premiere: Philadelphia Museum of Art, Philadelphia, PA, March 8th, 2003  
Video of the Performance at the Fabric Workshop and Museum in Philadelphia, PA, in March 2003  
Performer: Trisha Brown

# TBDC ACKNOWLEDGEMENTS

Trisha Brown Dance Company gratefully acknowledges the generous support of The Andrew W. Mellon Foundation, Booth Ferris Foundation, the Charles Engelhard Foundation, The Fan Fox and Leslie R. Samuels Foundation, The Gladys Krieble Delmas Foundation, The Harkness Foundation for Dance, Mid Atlantic Arts Foundation/USArtists International, the Nathan Cummings Foundation, National Film Preservation Foundation, The New York Community Trust, the Princess Grace Foundation, the Robert Rauschenberg Foundation, The Shubert Foundation, the National Endowment for the Arts, the New York State Council on the Arts with the support of Governor Andrew Cuomo and the New York State Legislature, the New York City Department of Cultural Affairs in partnership with the City Council. We wanted to extend our sincere thanks to the Trisha Brown Company Board and all of the Company's Individual Donors.



Trisha Brown and the Company would like to extend special thanks to Lauren Snelling and all staff at OZ Arts for welcoming us.

Trisha Brown Company  
341 W. 38th Street, Suite 801  
[www.trishabrowncompany.org](http://www.trishabrowncompany.org)

Board of Trustees: Robert Rauschenberg 1925-2008 (Chairman Emeritus), Kirk Radke (President), Jeanne Linnes (Vice President), David Blasband (Secretary), Michael Hecht (Treasurer), Trisha Brown, Ruth Cummings, Kristy Edmunds, Barbara Gladstone, Lawrence P. Hughes, Fredericka Hunter, Klaus Kertess, Dorothy Lichtenstein, Anne Livet, Stanford Makishi and Joan Wicks.

**Trisha Brown**, Founding Artistic Director and Choreographer

**Barbara Dufty**, Executive Director

**Carolyn Lucas**, Associate Artistic Director

**Diane Madden**, Associate Artistic Director

**Dorothee Alémany**, Company Manager

**Monika Jouvert**, Development Director

**Adriane Medina**, Finance Manager

**Nico Brown**, Director of Education

**Martita Abril**, New York Education and Operations Associate

**Hillery Makatura**, Production Manager

**Betsy Ayer**, Stage Manager

**Cori Olinghouse**, Archive Creative Director

**David Thomson**, Archive Technical Consultant

**Cherry Montejo**, Archivist

**Gina Marie Borden**, Marketing and Archive Assistant

**Susan Rosenberg**, Consulting Historical Scholar

**Ellen Jacobs Associates**, Public Relations, Press Representation, Strategic Marketing Consultant

**Thérèse Barbanel**, Les Artscéniques, International Representation

**Rena Shagan**, Rena Shagan Associates, U.S.A. Booking

**Gabrielle Hilaire**, Intern

**Jordan Macintosh-Houg**, Intern

**Alexandra Montalbano**, Intern

**Constance Du Bois**, Intern

Please consider a tax-deductible donation online or via check payable to Trisha Brown Company Inc. Thank you for your generous support!



**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 Structures*. 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,

## ARTIST BIOS

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. In 2013 she was honored with the BOMB Magazine Award and received the Honors Award given by Dance/USA in 2015.

**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

## ARTIST BIOS

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.

**Robert Ashley** (Composer) is known for his work in new forms of opera. In the 1960s, Ashley organized Ann Arbor’s legendary ONCE Festival and directed the ONCE Group. During the 1970s, he directed the Center for Contemporary Music at Mills College, toured with the Sonic Arts Union, and produced and directed Music with *Roots in the Aether*, a 14-hour television opera/documentary about the work and ideas of seven American composers. Ashley wrote and produced *Perfect Lives*, an opera for television widely considered the precursor of “music-television.” The stage versions of *Perfect Lives*, *Atalanta (Acts of God)* and *Now*

*Eleanor’s Idea* toured throughout Europe, Asia, and the United States. *Dust* was commissioned for premiere at the Kanagawa Arts Foundation in Yokohama, and *Celestial Excursions* for the Berlin Festival. Most recently, *The Old Man Lives in Concrete* was presented at Roulette in Brooklyn. Ashley’s book *Outside of Time: Ideas about Music*, was published by MusikTexte in 2009. Kyle Gann’s biography of Robert Ashley was published by the University of Illinois Press in November 2012. Robert Ashley died on March 3, 2014, three months after he finished his last opera, *Crash*, while it was in rehearsals for premiere at the 2014 Whitney Museum Biennial along with *Quicksand*, which was first released in novel form by Burning Books. [www.robertashley.org](http://www.robertashley.org).

**John Cage** (Composer), in the opinion of many, is the most influential American composer of the 20th century. Cage is perhaps best known for his 1952 composition *4’33”*, the three movements of which are performed without a single note being played. His major influences lay in various Eastern cultures. Through his studies of Indian philosophy and Zen Buddhism in the late 1940s, Cage came to the idea of chance-controlled music, which he started composing in 1951. The *I Ching*, an ancient Chinese classic text on changing events, became Cage’s standard composition tool for the rest of his life. In a 1957 lecture, he described music as “a purposeless play” which is “an affirmation of life – not an attempt to bring order out of chaos nor to suggest improvements in creation, but simply a way of waking up to the very life we’re living”.

**Elizabeth Cannon** (Costume Designer) is a clothing designer based in New York City. She studied art at the Rhode Island School of Design where she received a BFA in Illustration. She originally wrote and illustrated children’s books working closely with Pantheon Books and the Gotham Book Mart where she had three solo shows. After a nine-month stay in Paris, she became interested in the world of couture & began designing and fabricating costumes and clothing. She has often collaborated with other artists, and her work has been included in and has been the subject of many gallery shows in New York City. She maintains a design studio where she creates clothing for a private clientele. She has been very privileged to work with Trisha Brown on numerous projects, including the operas *Winterreise* and *Da Gelo a Gelo*.

# ARTIST BIOS

**Alvin Curran** (Composer) has realized a long and fruitful career as a composer/performer/ installation artist, writer and teacher in the American experimental music tradition. Born in Providence in 1938 he studied with Ron Nelson, Elliott Carter and Mel Powell, co-founded the group Musica Elettronica Viva in 1966 in Rome where he currently resides. His music whether chamber works, radio-art, large-scale environmental theater or solo performance, embraces all sounds, all spaces and all people. More info at: [www.alvincurran.com](http://www.alvincurran.com).

**Beverly Emmons** (Lighting Designer) has designed for Broadway, Off Broadway and Regional Theater, Dance and Opera both in the USA and abroad. Her Broadway credits include *Annie Get Your Gun*, *Jekyll & Hyde*, *The Heiress*, *Chronicle of a Death Foretold*, *Stephen Sondheim's Passion*, *Abe Lincoln in Illinois*, *High Rollers*, *Stepping Out*, *The Elephant Man*, *A Day In Hollywood A Night in the Ukraine*, *The Dresser*, *Piaf* and *Doonesbury*. Her lighting of *Amadeus* won a Tony award. Off Broadway she lit *Vagina Monologues* and has designed many productions with Joseph Chaikin and Meredith Monk. For Robert Wilson, she has designed lighting for productions spanning 13 years, most notably in America, *Einstein on the Beach* and the *Civil Wars Pt V*. Ms Emmons' designs for dance have included works for Trisha Brown, Martha Graham and Merce Cunningham. She has been awarded seven Tony nominations, the 1976 Lumen award, 1984 and 1986 Bessies, and a 1980 Obie for Distinguished Lighting, and several Maharam/American Theater Wing Design Awards.

**Donald Judd** (Visual Artist) revolutionized practices and attitudes surrounding art making and the exhibition of art, primarily advocating for the permanent installation of works by artists in carefully selected environments. Judd achieved this goal for his own work and that of his colleagues at both his studio and residence at 101 Spring Street in New York and in various locations in and around Marfa, Texas. Judd served in the United States Army, then attended The College of William and Mary, Williamsburg, Virginia; the Art Students League, New York; and Columbia University, New York, where he received a B.S. in Philosophy, cum laude, in 1953. Judd's first solo exhibition was in 1957 at the Panoras Gallery, New

York, the same year he began graduate studies at Columbia University. Judd worked as a critic for ARTnews, Arts Magazine, and Art International and exhibited regularly and widely at galleries in New York as well as across the U.S., Europe, and Japan. Judd moved to Marfa, Texas, in 1972, where he would live and work until his death on February 12, 1994. Julie Martin (Sculpture Reconstruction Supervisor) graduated from Radcliffe College and received a Masters degree in Russian Studies from Columbia University. In 1966 she worked with Robert Whitman during the performance series 9 Evenings: Theatre & Engineering. She joined the staff of Experiments in Art and Technology in 1967, and over the years worked closely with Billy Klüver on projects and activities of the organization, including the project to help Fujiko Nakaya develop a fog sculpture for Opal Loop -- first at the DC generating station on Lafayette Street and then for the large stage at the Brooklyn Academy of Music. Currently she is working on a series of films that document the ten artists' performances at 9 Evenings. Also she is coordinating producer for a new performance by Robert Whitman and is editing a book on the art and technology writings of Billy Klüver.

**Elizabeth Murray** (Visual Artist) was born in Chicago in 1940. She earned a BFA at the Art Institute of Chicago and an MFA from Mills College in Oakland, California. A pioneer in painting, Murray's distinctively shaped canvases break with the art-historical tradition of illusionistic space in two-dimensions. Jutting out from the wall and sculptural in form, Murray's paintings and watercolors playfully blur the line between the painting as an object and the painting as a space for depicting objects. The recipient of many awards, Murray received the Skowhegan Medal in Painting in 1986, the Larry Aldrich Prize in Contemporary Art in 1993, and a John D. and Catherine T. MacArthur Foundation Award in 1999. Her work is featured in many collections, including the Walker Art Center, the Museum of Modern Art, the Solomon R. Guggenheim Museum, the Art Institute of Chicago, and the Museum of Contemporary Art, Los Angeles. Elizabeth Murray lived and worked in New York, and died in August 2007.

## ARTIST BIOS

**Fujiko Nakaya** (Visual Artist) was born in 1933 in Sapporo, Japan, and holds degrees from Northwestern University. As a member of Experiments in Art and Technology (E.A.T.), Nakaya created the world's first fog sculpture at the Pepsi Pavilion, Expo '70 in Osaka, Japan. Since then, she has worked extensively with pure-water fog, creating fog installations, performances, fog stage sets, and environmental park designs. She has also organized video and television festivals biannually in Tokyo. In 1980, she opened the Video Gallery SCAN in Tokyo, showing new video works of Japanese and foreign artists. Permanent installation of her fog works include: *Foggy Wake In a Desert: An Ecosphere* (1983) for the Australian National Gallery; *Skyline* (1989) for the Jardin de l'eau, in the Parc de la Villette, Paris; *Foggy Forest* (1992) for the Showa Memorial National Park near Tokyo; and *Fog Sculpture #0802* (1998) at the Guggenheim Museum in Bilbao, Spain. In recent years, Nakaya worked on a permanent fog installation in Taipei, Taiwan, and participated in the Shanghai Expo in 2010.

**Robert Rauschenberg** (Visual Artist) was born in Port Arthur, TX, and began his formal art education at Black Mountain College, following his discharge from the United States Navy in 1945. In 1949, he moved to New York and in 1951 received his first solo exhibition at the Betty Parsons Gallery. Mr. Rauschenberg's first one-artist exhibition was held in 1963 at the Jewish Museum in New York. He received the Grand Prize for Painting at the Venice Biennale the following year. He has worked in the performing arts since the 1960's as a set, costume, and lighting designer for various dance companies. A mid-career retrospective was mounted in 1976 at the Smithsonian Institution, Washington, DC, when Mr. Rauschenberg was selected to honor the American Bicentennial. Between 1984-1991, he was actively engaged in Rauschenberg Overseas Culture Interchange (ROCI), a tangible expression of his belief in the power of art to bring about social change on an international level, and the culmination of his long-term commitment to human rights. A major retrospective exhibition celebrating his work was offered by the Solomon R. Guggenheim Museum in 1997. Throughout his life Mr. Rauschenberg approached his art with a spirit of invention and with a quest for new materials, technologies, and ideas.

**Judith Shea** (Visual Artist) has made a study of the human figure in many guises and materials, from her iconic 'clothing' work of the 1970s to carved wooden anti-monuments of the 1990s, often quoting art history to comment on our life now. Her early cloth works were the link to her collaboration with Trisha Brown on *Opal Loop/Cloud Installation #72503* (1979) and *Son of Gone Fishin'* (1981), as well as other designs for the Eye and Ear Theatre Company in New York in 1978 and 1980. A group of her recent works "*Judith Shea: Legacy Collection*", a personal narrative of 9-11, are currently on view at the Yale University Art Gallery. Shea received an Artist Award from the American Academy of Arts and Letters in 2013, a Guggenheim Fellowship in 2012, and a 2011 Anonymous Was A Woman Award. Other awards include the Rome Prize (1994), the Fellowship of The Saint-Gaudens Memorial (1993) and National Endowment for the Arts Awards in Sculpture (1984, 1986). Shea's sculpture has been on view in the Rose Garden at the White House, at The Museum of Modern Art, The Whitney Museum, and The National Academy in New York. Other museum collections which include her works are The Metropolitan Museum in New York, The National Gallery, and Hirshhorn Museum and Sculpture Garden (Smithsonian Institution), in Washington, D.C.; she has been commissioned to make sculptures for The Nelson-Atkins Museum of Art in Kansas City, The Walker Art Center in Minneapolis, The U.S. Embassy in Istanbul, Turkey, The Oliver Ranch in California, and The Public Art Fund in New York. Judith Shea's work is represented by Kent Fine Art in New York.

**Ken Tabachnick** (Lighting Designer) is Deputy Dean at the Tisch School of the Arts, NYU and has extensive experience in all areas of the entertainment business. Until recently, Ken was Dean of the School of the Arts, Purchase College. His other experience includes six years as General Manager at New York City Ballet (NYCB), and working as an attorney focusing on intellectual property, licensing, and corporate matters. Ken began his career as a lighting designer working with clients such as the Bolshoi Ballet, Kirov Ballet, Paris Opera Ballet, Martha Graham Dance Company, Trisha Brown Company, Live from Lincoln Center, Robert Wilson, and Karol Armitage, amongst others. Since 1983, Ken has worked closely with Stephen Petronio and continues to serve as his resident

## ARTIST BIOS

lighting designer. Ken was also the resident lighting director at New York City Opera from 1986 to 1990, where he designed approximately a dozen operas. He has also worked producing events and fundraising in the independent film area in addition to serving as Executive Director of the Hamptons International Film Festival. Ken is Vice-Chair of Dance/USA, and serves as a Trustee of the Stephen Petronio Company, and the Hemsley Lighting Internships.

**Jennifer Tipton** (Lighting Designer) is well known for her work in theater, dance and opera. Her recent work in opera includes Gounod's *Romeo et Juliette* directed by Bart Sher at the Salzburg Festival, *La Traviata* for the Scottish National Opera and *Il Trovatore* for the Metropolitan directed by David McVicar and the Wooster Group's *La Didone*. Her recent work in dance includes Balanchine's *Jewels* for the Royal Ballet in London, Jerome Robbins' *Les Noces* for the NYC Ballet and Paul Taylor's *Beloved Renegade*. In theater her recent work includes *Conversation in Tusculum* written and directed by Richard Nelson at the Public Theater and Ibsen's *The Wild Duck* directed by Charlie Newell for the Court Theater in Chicago. Ms. Tipton teaches lighting at the Yale School of Drama. She received the Dorothy and Lillian Gish Prize in 2001, the Jerome Robbins Prize in 2003 and in April 2004 the Mayor's Award for Arts and Culture in New York City. In 2008 she was made a United States Artists Gracie Fellow and a MacArthur Fellow.

**John Torres** (Lighting Designer) recent designs include *Orfeo et Eurydice*, *Opera de Montpellier*, *I'm going to toss my arms - if you catch them they're yours* and *Rogues*, Choreographer: Trisha Brown, Theatre National de Chaillot/Paris; *Paradisical Rites* by Saint Genet, On the Boards/Seattle. *Lady Gaga Video Portraits* in collaboration with Robert Wilson, *Three Cases of Amnesia*, Choreographer: Jonah Boaker, Le Volcan/Le Havre. Associate Designer, *Einstein on the Beach*, World Tour 2012-2014. As assistant to Jennifer Tipton: *La Clemenza di Tito*, Festival D'Aix 2011 *Pygmalion*, Festival D'Aix 2010, *Winterreise*, Lincoln Center Festival 2002; Production Manager and Lighting Director for Trisha Brown Dance Company 2002-2010.

**Kaye Voyce** (Costume Designer) Recent projects include: Richard Maxwell's "Neutral Hero" (Kunstenfestival des Arts (Brussels), Wiener Festwochen (Vienna), Hebbel Theater (Berlin), and the 2011 Festival D'Automne), Leonard Bernstein's "A Quiet Place" (New York City Opera), Philip Glass' "Orphee" (Glimmerglass Opera and Portland Opera), "Paradise Lost" (American Repertory Theatre), "Der Menschenfeind" (Staatstheater Braunschweig), and "The Bacchae" (The Public Theatre/Shakespeare in the Park). Ms. Voyce is based in New York City and has designed for theatre, opera and dance throughout the USA and Europe.

**Peter Zummo** (Sound Designer) Working in both the contemporary-classical and vernacular genres, trombonist, composer and producer Peter Zummo pursues the evolving boundaries of music-making and brass culture. Zummo shared a Bessie award for Trisha Brown's *Lateral Pass* and has worked with numerous choreographers, including former TBDC dancers Irene Hultman and Randy Warshaw. He currently plays trombone with Marilyn Klaus's company, Ballets With A Twist. His professional studies were with Carmine Caruso, Stuart Dempster, James Fulkerson, Dick Griffin, Makanda Ken McIntyre, Sam Rivers, and Roswell Rudd. Zummo's production credits over the years include *Zummo With an X*, on Loris Records, New World and Optimo Music (with music from *Lateral Pass*); Indian Ocean's *Treehouse/School Bell*, with Arthur Russell, on the Sleeping Bag label; *H\*E\*R*, by Yvette Perez, on Persian Cardinal; *Experimenting With Household Chemicals*, on XI; *Downtown Only*, on Lovely Music; and *Slybersonic Tromosome*, with Tom Hamilton, on Penumbra.



# TBDC DANCERS



**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) is a dancer and choreographer based in New York City. Since relocating to New York City he has worked with the Trisha Brown Dance Company and Netta Yerushalmy. Alongside dancing for others, Marc makes his own work primarily through movement and film and has shown at Open Performance at Movement Research, Center for Performance Research, 5x7 Space at HyLo Labs, and FringeArts Philly. He has been an artist-in-residence at Chez Bushwick and is part of an ongoing collaboration with visual artist, Ben Coover. Marc received his BFA in Dance at The University of the Arts in Philadelphia (2013).



**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.



**Jamie Scott** (Dancer) is from Great Falls, Virginia and began her professional training at the Washington School of Ballet. She attended Barnard College and graduated Cum laude in 2005. Jamie worked with Merce Cunningham as a member of the Repertory Understudy Group beginning in 2007 and joined the Merce Cunningham Dance Company in 2009. In 2012 Jamie began dancing with the Trisha Brown Dance Company. She has also worked with Daniel Gwirtzman Dance Company, Ana Isabel Keilson, the Merce Cunningham Trust and Silas Reiner. Jamie teaches technique and master classes for both the Trisha Brown Dance Company and Merce Cunningham Trust. She is Merce Cunningham Fellow 2014 and a Princess Grace Awards winner, 2014-2015.



**Stuart Shugg** (Dancer) graduated in 2008 from the Victorian College of the Arts in Melbourne, Australia. In Australia, he worked extensively with Russell Dumas' Dance Exchange, Lucy Guerin, Philip Adams and was mentored by Linda Sastradipradja. In New York City, Stuart has worked with Jon Kinzel and Jodi Melnick. Stuart joined Trisha Brown Dance Company in November 2011.

## OUR SUPPORTERS:

---

Anonymous, Amy and Brannan Atkinson, Gordon and Holly Brewer, Will Cheek and Kathryn Barnett, Coca-Cola Bottling Company Consolidated, Chase Cole, Choice Foods, Stephanie Conner, Kelly Corcoran, Kevin and Katie Crumbo, Courtyard Marriott Green Hills, Elizabeth Curley, Danner Foundation, Dex Printing, Lucy and Greg Duvall, Shervin Eftekhari, Ford Motor Company Fund, Judy and Tom Foster, Jennifer and Billy Frist, Michael Garabedian, Phillip Granke, Gail Greil, Griffin Technology, Reggie Hill, Dr. Irwin and Nancy Hodes, Scott Hodes, Dan Hogan, Pat Hollander, Hunt Family Foundation, Pamela Johnson, Neil and Louise Kohler, Cheryl Mason, Janet McDonald, James McKinney, Dr. Anthony and Faye Meluch, Russell Morgan, Chris and Whitney Morris, Tim and Arnita Ozgener, Connie and Eddy Richardson, Mark Rowan, Jim and Laurie Seabury, Rob Shuler, David and Marci Spigel, Stone World, Casey and Trent Summar, The Village Real Estate Advised Fund of the Community Foundation of Middle Tennessee, Tye Trussell, UBS, Mimi Wallace, James Webb, Stacy Widelitz, Traylor and Christina Woodall, Manuel and Janice Zeitlin, Accurate Staging, 4Wall Lighting & Entertainment, Blackhawk Audio, ONstage

## SPECIAL THANKS:

---

Fivestone Studios, Kristy Edmunds, Carolyn Lucas, Diane Madden, Dorothee Alémany, Banning Bouldin, Lain York, Manuel, Janice & Anna Zeitlin, Laurel Jenkins Tentindo, Hannah Roten, Brian Larimer, Nashville Ballet, Jammie Williams, Metro Parks Cultural Arts Division, Friends of Metro Dance, Brian Somerville, Eric Cardwell, Matchless Car Services

COMING NEXT TO OZ ARTS:  
**WORLD PREMIERE**

# MEMORY RINGS

## PHANTOM LIMB COMPANY



*Memory Rings* is a spellbinding, meditative, playful and often surprising theatrical collage that combines fairy tale, fable, puppetry, choreography, original music and striking visual design to tell a story of 5,000 years of human and environmental change, all under the watchful gaze of the world's oldest living tree.

**JUNE 19 & 20, 2015**

More information: [ozartsnashville.org](http://ozartsnashville.org)



**BECOME A MEMBER AND SUPPORT**

**BRAVE  
NEW  
ART**

**For more information on ways to support OZ Arts,  
call Pamela Johnson at 615-350-7200  
or visit [ozartsnashville.org](http://ozartsnashville.org)**

OZ Arts is a 501(c)(3) non-profit organization chartered by the state of Tennessee in 2012.