Trisha Brown Dance Company

DATES: OCT 10—13 at 7:30pm
OCT 13 at 2pm

LOCATION: BAM Fisher (Fishman Space)

RUN TIME: Approx 1hr, 5mins
no intermission

#BAMNextWave
PROGRAM

**BALLET** (1968)

Reconstruction directed by Carolyn Lucas
Costume: Trisha Brown rebuilt by Elizabeth Cannon
Sound: Ambient
Lighting: Beverly Emmons
Original Cast: Trisha Brown
Cast: Cecily Campbell
Aerial consultant: Bobby Hedglin Taylor
Media consultant: Bill Brand
Consulting artist: Jack Warren

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

**PAMPLONA STONES** (1974)

Reconstruction directed by Cori Olinghouse
In collaboration with Sylvia Palacios Whitman
Sound: Dialogue, text by Trisha Brown
Lighting: Beverly Emmons
Original cast: Trisha Brown, Sylvia Palacios Whitman
Cast: Leah Ives, Amanda Kmett’Pendry
Special thanks to Colin Gee for his feedback and dramaturgy

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

**WORKING TITLE** (1985)

Reconstruction directed by Diane Madden and Carolyn Lucas
Sound: Peter Zummo, selections from the suite *Six Songs*: “Sci-Fi,” “Slow Heart,” “Song VI,” “Song IV”
Performed by: The Peter Zummo Orchestra
Mustafa Khaliq Ahmed (percussion), Guy Klucevsek (accordion),
Dave Phillips (bass), Bill Ruyle (marimba and tabla),
Peter Zummo (trombone)
Costumes: Elizabeth Cannon
Lighting: Beverly Emmons
Flying by Foy
Flying Operators: Philippe Ladue and Libby Polkoski

Original Cast: Trisha Brown, Irène Hultman, Carolyn Lucas, Diane Madden,
Stephen Petronio, Lisa Schmidt, Vicky Shick, Randy Warshaw
Cast: Oluwadamilare Ayorinde, Cecily Campbell, Kimberly Fulmer, Leah Ives, Amanda
Kmett’Pendry, Kyle Marshall, Patrick McGrath, Jacob Storer
Special thanks to Vicky Shick and Stephen Petronio

US Premiere: Walker Art Center, Minneapolis, MN, September 5, 1985
Notes on Tonight's Program

This program of three Trisha Brown works from the 1960s, 1970s, and 1980s highlights the breadth of Brown's artistic experimentation, her playful wit, and innovative physical artistry—but also the Trisha Brown Dance Company's current approach to staging Brown's works.

The presentation of Ballet (1968) was inspired by the company's discovery (and preservation) of a series of color slides and a six-minute color film, the latter showing alternating images of a tutu-clad Brown inching along on all fours across a pair of suspended ropes—one set located in a green outdoor landscape and the other—even more dangerously—on a Manhattan rooftop. Performed on only one occasion in 1968, this reconstruction is based on documentary photographs that show the film and slides being projected on a make-shift rectangular screen; using a nearby ladder, Brown climbed onto two suspended ropes, traveling behind the screen and across the stage, using this "equipment" to incite awkward, original movements in which balance is tentatively and strenuously achieved in a precarious battle with gravity. Ballet is an important precursor to the iconic Man Walking Down the Side of a Building (1970). An ironic commentary on the traditional tightrope walk and on the codified language of ballet (a longstanding target of experimental choreographers working in the 1960s), Ballet also indulges in a distinctly feminine romanticism associated with the pink tulle tutu costume, the focus of several richly colored close-up film images.

For Pamplona Stones—which premiered at the American Dance Festival in June, 1974—Brown collaborated with Sylvia Palacios Whitman, who joined Brown's company in 1971. Throughout the early 1970s, Brown's choreography was rooted in a rigorous systematicity, defined by her use of scores derived from an amalgam of geometric shapes and alpha-numerical logic. Created through improvisation, Pamplona Stones marked a significant departure from her working methods; Brown told critics that its working process was a welcome relief from the self-imposed strictures of her 1970s works. Harkening back to a 1960s aesthetic Pamplona Stones is performed in everyday clothes and uses props (a mattress, a chair, rocks, and a suspended textile) in a seemingly innocent child's game where movement and language are juxtaposed, and deadpan humor emerges from a combination of imagery and physical/linguistic artistry. That this work remains an anomaly in Brown's career certainly owes to its creation through dialogue with Sylvia Palacios Whitman who, during this period, developed her distinctive dance-theater, which incorporated objects, both found and made. Appearing casual and impromptu, Pamplona Stones was produced through what Brown called "memorized improvisation," and thereby remained fixed in form throughout its four performances, including the initial presentation at Brown's live/work loft at 541 Broadway.

Working Title premiered in March 1985 at Zellerbach Hall at the University of California/Berkeley. Launched to fame with Set and Reset (1983), Brown's touring schedule exploded; thus as her next work developed, she presented it as a work-in-progress, mixing and matching different units of choreography at different performances, accompanied by Peter Zummo's evolving musical score, and with dancers clothed in neutral white costumes designed by Nancy Graves. Only when the three collaborators met, at Minneapolis’ Hamline Theater for a residency sponsored by the Walker Art Center, was the relationship between dancing, set, and music finalized as Lateral Pass, presented in September 1985 at New York City Center (the company’s first appearance in a midtown Manhattan venue). Departing from her prior concern with the black box’s geometric logic, Brown’s dance concept was two-fold. First, she wanted to work with the theatrical apparatus: the curtain; the theater’s fly gallery (from which Graves’ set descended); and the suspension of a dancer from a rope manipulated by the theater’s riggers, evoking the centrality of ropes in Ballet (1968), Man Walking Down the Side of a Building (1970), and Walking on the Wall (1971). Second, she composed the dance by collaging together distinct choreographic phrases, a process that she compared to Graves' strategy for sculpture-making. Returning to the name Working Title, this performance acknowledges that the dance has been removed from the prosenium context for which it was made and thereby is also absent Nancy Graves’ sets and costumes. This unadorned version focuses attention on the choreography and brings greater appreciation of Zummo’s complex four-part musical composition in which effects of sonic transparency and opacity emerge from shifts between silence, speed, atmosphere, and musical density. Newly commissioned costumes by Elizabeth Cannon resonate with Graves’ very different elaborately sculptural confections, particularly in their deliberate use of color, pattern, and texture to generate visual reverberations among the dancers, and to dramatize changing relationships between individual performers’ roles in solos, duets, trios, and ensemble dancing.

—Susan Rosenberg
Consulting Historical Scholar,
Trisha Brown Dance Company;
Director of MA (Museum Administration) Program/Professor of Art History,
St. John’s University, New York
Who's Who

TRISHA BROWN
Founding Artistic Director/Choreographer

One of the most acclaimed and influential choreographers and dancers of her time, Trisha Brown's (1936—2017) groundbreaking work forever changed the landscape of art. From her roots in rural Aberdeen, WA, 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 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 40 years. The creator of over 100 choreographies, six operas, and a graphic artist for 40 years. The creator of over 100 choreographies, six operas, and a graphic artist for 40 years. The creator of over 100 choreographies, six operas, and a graphic artist for 40 years.

In her lifetime Trisha Brown was the recipient of nearly every award available to contemporary choreographers. The first woman to receive a coveted MacArthur “Genius” fellowship (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 received a 2011 Bessie Award for Lifetime Achievement. 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.” Her company appeared numerous times at BAM over the years.

Today the Trisha Brown Dance Company continues to perpetuate Brown’s legacy through its Trisha Brown: In Plain Site initiative. Through it, the company draws on Brown’s model for reinvigorating her choreography through its re-siting in relation to new contexts that include outdoor sites and museum settings and collections. The company is also involved in an ongoing process of reconstructing and remounting major works that Brown created for the proscenium stage between 1979 and 2011. In addition, the company continues its work to consolidate Trisha Brown’s artistic legacy through their management of her archives, which record her meticulous creative process over many decades.

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 (1985), Carmen (1986), Newark (Niweorce) (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 20 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 Théâtre National de Chaillot in Paris; many of these works were performed at BAM. 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 Set and Reset/Reset, whose collaborative, interdisciplinary learning process is now a cornerstone of the company’s education program. Lucas is currently sharing her first-hand 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

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 for nearly 35 years. A much lauded performer, Madden has been described in The New York Times as “one of those dancers who can make magic out of almost any task.” She has originated roles in works including Son of Gone Fishin’ (1981); Brown’s masterwork Set and Reset (1983), for which she was recently honored, along with the full original cast, by Movement Research in 2012; Lateral Pass (1985); Carmen (1986); Newark (Niweorce) (1987); Astral Convertible (1989), for which she was awarded a 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—13, when she was named associate artistic director. Through the talents of...
Elizabeth Cannon 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 stay in Paris, she became interested in the world of couture and 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, Elizabeth Cannon Couture, in Chelsea where she creates clothing for a private clientele. She has been privileged to work with Trisha Brown on numerous projects beginning with the song cycle Wintereise in 2002 and extending to the baroque opera excerpts Les Yeux et l’âme and L’Amour au théâtre by Rameau performed at the Aix-en-Provence festival in 2011. She has costumed three étoiles from the Paris Opera Ballet for Brown’s piece O Zlony/O Composite in 2004 and recreated the costumes for the Pennsylvania Ballet in 2016 for a festival honoring Brown’s legacy. She has been honored to continue working with the Trisha Brown Dance Company in re-imaging the costumes for some of the choreographer’s iconic works.

GUY KLUCEVSEK
Accordionist
Guy Klucseyk has toured the world as a composer, solo accordionist, and bandleader since the mid-1980s. His projects include Polka from the Fringe (1988 Next Wave, toured internationally and recorded on the Starkland label) and the group Accordion Tribe, which toured Europe dozens of times, released three albums, and was the subject of Stefan Schwietert’s documentary film, Accordion Tribe: Music Travels. One of his favorite musical experiences was as a guest performer in 1988 on the television program Mr. Rogers’ Neighborhood. Klucseyk has released 24 recordings for labels including Starkland, Tzadik, and Winter & Winter.

BEVERLY EMMONS
Lighting Designer
Beverly Emmons has designed for Broadway, off-Broadway, and regional theater, dance, and opera both in the US 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, Piat, 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 Act V. 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, two Bessie Awards (1984 and 1986), a 1980 Obie for Distinguished Lighting, and several Maharam/American Theater Wing Design Awards.

CORI OLINGHOUSE
Reconstruction Director, Pamplona Stones
Cori Olinghouse is an interdisciplinary artist, archivist, and curator. She danced for the Trisha Brown Dance Company from 2002—06 and served as the archive director from 2009—18. She is the founder and director of the Portal Project, a living archive initiative dedicated to the transmission of performance through archival and curatorial frameworks. Drawing from 20 years of experiential research as a performer in improvisational forms, a somatic practitioner, and time-based media archivist, she uses experimental methods to map the embodied knowledge from artists’ practices into interdisciplinary structures. She is currently engaged in a series of projects with choreographers Jean Butler, Mina Mishimura, Rasuan Mitchell + Silas Rienier, Melinda Ring, Gwen Welliver, and Kato Yamazaki. She serves as visiting faculty at Bard College and has lectured at MOMA, Duke University, and Lincoln Center, among other institutions. She holds an MA in performance curation as part of the inaugural class at the Institute for Curatorial Practice in Performance at Wesleyan University.

BILL RUYLE
Percussionist
Bill Ruyle has been a percussionist, composer, and bandleader for new music, dance, and theater in NYC and abroad for 40 years. He has performed with numerous major ensembles, including The Manhattan Marimba Quartet, Newband (which focuses on Harry Partch music and instruments), La MaMa Experimental Theater Company, the Hudson Valley Philharmonic, and the London Contemporary Orchestra. Ruyle has taught in many educational outreach programs, including the Music Advancement Program at The Juilliard School.

SYLVIA PALACIOS WHITMAN
Reconstruction, Pamplona Stones
Sylvia Palacios Whitman was born in 1941 in Osorno, in southern Chile. She studied painting and sculpture at Santiago’s School of Fine Arts, before moving to New York City in 1961. In the late 1960s she performed in the theater works of Robert Whitman, and in 1971 began to work with Trisha Brown, continuing to perform with her for several
years in New York and across the US and Europe. In 1974 Palacios Whitman presented the first concert of her own works in Brown’s studio at 541 Broadway, under the overall title Going. In these and subsequent works she and fellow performers used props and sets of Palacios Whitman’s design, carrying out activities or tasks that created strong visual images. More recently, Palacios Whitman’s drawings and performances have been shown in the 2013—14 Whitney Museum of American Art exhibition, Rituals of Rented Islands: Object Theater, Loft Performance and New Psychodrama, 1970—89; and in the 2017—18 Hammer Museum and Brooklyn Museum of Art exhibition, Radical Women: Latin American Art 1960—85.

For the BAM Fisher performances, Palacios Whitman has contributed to the Trisha Brown Dance Company’s process of reconstructing Pamplona Stones, a collaborative work she and Brown created in 1974.

PETER ZUMMO
Percussionist

Peter Zummo’s work as a composer and trombonist encompasses contemporary, classical, and vernacular styles. It is non-conforming and still finds a place in any genre. His most recent recordings, of many, include Lateral Pass and Frame Loop, on Foom Music; Watermelon Sun, with Tom Skinner, on Brownswood Recordings; Trombitation, on Faux Amis Records; and Dress Code, on Optimo. Perennial audience favorites include Zummo with an X, on Loris Records; Experimenting with Household Chemicals, on Experimental Intermedia; and Slybersonic Trombone, with Tom Hamilton, on Penumbra. In recognition of Zummo’s countless compositions and performances, Gilles Peterson’s Worldwide FM, in London, gave him its 2018 Lifetime Achievement Award. After the premiere of Lateral Pass, performed here as Working Title, Zummo shared a Bessie Award with Trisha Brown, lighting designer Beverly Emmons, and the artist Nancy Graves, who designed the set and costumes. Other choreographers with whom Zummo has worked include David Dorfman, Irène Hultman, Randy Warshaw, Debra Wanner, Stephanie Woodard, Stephanie Skura, Wendy Perron, Eva Karczag, and Risa Jaroslow. Zummo performs with the B-Twist Orchestra, under Steve Gaboury’s direction, for Marilyn Klaus’ ballet company, Ballets with a Twist. His film music credits include Second Spring, by Andy Kelleher; Wild Combination, by Matt Wolf; Tramas, by Augusto Contento; and Rights of Passing, by Risa Jaroslow. Lately, Zummo has been working as a guest artist, assembling ensembles here and in Europe.

KIMBERLY FULMER
Dancer

Kimberly Fulmer holds a BFA 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 and has also had the opportunity to perform with Bruce Wood Dance Project and Malashock Dance. Fulmer has also had the honor and joy of performing works by Trisha Brown, Merce Cunningham, José Limón, Emery LeCrone, and more.

OLUWADAMILARE AYORINDE
Dancer

Oluwadamilare Ayorinde is a Nigerian American freelance dance artist living in New Jersey. Since graduating from Rutgers University, under the mentorship of Kim Gibilisco, he has worked with Colleen Thomas, Bill Young, Netta Yershalmey, Company SBB, Douglas Dunn, Kyle Marshall, and Miriam Gabriel + Carlo Antonio Villanueva. He finds inspiration in the artistic markings and dancing of Myss Robinson. He is pleased to be experiencing the repertoire of Trisha Brown with such a caring and talented group.

AMANDA KMETT’PENDRY
Dancer

Amanda Kmett’Pendry is a dancer hailing from southern Maryland. Since receiving a BFA 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, Adrienne Westwood and Netta Yershalmey. She has danced with the Trisha Brown Dance Company since 2016.

LEAH IVES
Dancer

Leah Ives holds a BFA in dance with a minor in movement science from the University of Michigan. Ives 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, Ives is also a NY State licensed massage therapist.

JACOB STORER
Dancer

Jacob Storer attended the University of Wisconsin—Stevens Point and graduated from P.A.R.T.S. in Brussels, Belgium, where he worked with various artists across many disciplines as part of the three-year training program. He collaborates with Libby Farr in a continuous research project investigating a more Somatic-based approach to ballet and is also developing his own work under the name Amphigory in collaboration with Theo Livesey. Storer joined Trisha Brown Dance Company in 2017.

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Thanks!

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TBDC also extends very special thanks to Trisha Brown Company Chair Dorothy Lichtenstein, the Trisha Brown Company Board of Trustees, and all of the Company’s Individual Donors.

Trisha Brown Dance Company,
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trishabrowncompany.org

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Behind great arts presenters are great supporters, and few of BAM’s friends have deserved that title more than Richard B. Fisher (1936—2004). A visionary in both professional and philanthropic endeavors, Dick championed the creation of a strong endowment to enable BAM to continue presenting its signature groundbreaking programming, even in difficult times.

As Chairman of the BAM Endowment Trust from 1992—2004, Dick shared financial expertise from years as president, chairman, and chairman emeritus of Morgan Stanley. Dick’s generosity throughout his life continued even after his passing in the form of a landmark bequest. To honor Dick’s friendship to BAM and recognize the legacy of progressive arts presentations he helped ensure in Brooklyn, BAM inaugurated the annual Richard B. Fisher Next Wave Award in 2006.

Each year, members of the Fisher family help BAM select a recipient who best exemplifies Dick’s forward-thinking ethos and passion for the arts, using this opportunity to celebrate Richard B. Fisher in perpetuity. Past recipients have included Pina Bausch, Charles Mee, Bill T. Jones, Robert Wilson, Mark Morris, Kronos Quartet, Anne Bogart, Fiona Shaw, Brooklyn Youth Chorus, James Thierrée, David Lang and Ivo van Hove. The 2018 Richard B. Fisher Next Wave Award honors BAM Executive Producer Joseph V. Melillo.

Joe began his journey at BAM when Harvey Lichtenstein hired him to curate the first Next Wave Festival in 1983. That year’s festival included works by Philip Glass, Trisha Brown, and Lucinda Childs—artists who would later define Joe’s singular legacy. In his over three-decade tenure at BAM, Joe has provided a global platform for more than 7,000 artists from more than 45 countries. Through his longstanding commitment to excellence and innovation across artistic disciplines, he has immeasurably changed the way we look at the performing arts.

In honor of his 35 years of visionary leadership, BAM and the Fisher family will present Joe with the Fisher Award—a beautifully designed walking stick by Fort Greene sculptor/designer Chris Gullian, who drew his inspiration from Dick’s interests and the architecture of BAM’s Peter Jay Sharp Building.

It is fitting that this year’s Award ceremony will take place on stage in the BAM Richard B. Fisher Building following the opening night performance of a retrospective triptych by the Trisha Brown Dance Company. This is the first time the Fisher Award will be presented in the building which now serves as a physical remembrance of Dick on BAM’s campus. Since its opening in 2012 the BAM Fisher has provided an intimate and versatile venue for performers in dance, theater, and music, as well as BAM’s education and community programs. Trisha Brown Dance Company has appeared 9 times over the last 40 years on BAM’s stages, and this tenth appearance is the first performance by the Company in the BAM Fisher.