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Trisha Brown Dance Company

BAM Howard Gilman Opera House

Jan 30—Feb 2 at 7:30pm

Approximate running time: two hours, including one intermission

Choreography by Trisha Brown

Les Yeux et l'âme (New York premiere)

Jan 30, Feb 1 & 2

Set and Reset (1983)

Jan 31

Homemade (1966)

Newark (Niweweorce) 1987

I'm going to toss my arms— if you catch them they're yours (New York Premiere)

BAM 2013 Winter/Spring sponsor:

Bloomberg

This presentation of the Trisha Brown Dance Company was 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

*Major support for dance at BAM:
The Harkness Foundation for Dance
The SHS Foundation*



Artistic director and choreographer **Trisha Brown**

Dancers

Neal Beasley
Cecily Campbell
Tara Lorenzen

Megan Madorin
Leah Morrison
Tamara Riewe
Jamie Scott

Stuart Shugg
Nicholas Strafaccia
Samuel Wentz

Guest artists **Alvin Curran, Vicky Shick**

Choreographic assistant **Carolyn Lucas**

Rehearsal director **Diane Madden**

Executive director **Barbara Dufty**

Trisha Brown Dance Company gratefully acknowledges the generous support of The Andrew W. Mellon Foundation, The Charles Engelhard Foundation, Dedalus 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, National Film Preservation Foundation, 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), The New York Community Trust, Robert Rauschenberg Foundation, The Rolex Mentor and Protégé Arts Initiative, 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, and public funds from the New York City Department of Cultural Affairs in partnership with the City Council.

Trisha Brown and the Company would like to extend special thanks to Joe Mellilo, Burt Barr, Babette Mangolte, The Rauschenberg Foundation, The Judd Foundation, and Lance Gries and Irene Hultman for their invaluable help reconstructing *Newark*.

Trisha Brown Company, Inc. | trishabrowncompany.org

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Les Yeux et l'âme (2011) (January 30, February 1 & 2)

Music by **Jean-Philippe Rameau**, *Pygmalion*

Recorded by **William Christie** and **Les Arts Florissants** for Harmonia Mundi

Visual presentation by **Trisha Brown**

Costume design by **Elizabeth Cannon**

Lighting design by **Jennifer Tipton**

Performers **Neal Beasley**, **Tara Lorenzen**, **Megan Madorin**, **Leah Morrison**, **Tamara Riewe**,
Stuart Shugg, **Nicholas Strafaccia**, and **Samuel Wentz**

Les Yeux et l'âme was funded by New England Foundation for the Arts' National Dance Project (NDP) with generous support from the Doris Duke Charitable Foundation.

Les Yeux et l'âme was co-produced by Festival d'Aix-en-Provence, Holland Festival, Athens Festival, Trisha Brown Dance Company, and Les Arts Florissants as part of *Pygmalion* (2010), directed by Trisha Brown and conducted by William Christie. *Les Yeux et l'âme* was also co-produced by Brooklyn Academy of Music.

Set and Reset (1983) (January 31)

Original music by **Laurie Anderson**, *Long Time, No See*

Visual presentation and costume design by **Robert Rauschenberg**

Lighting design by **Beverly Emmons** with **Robert Rauschenberg**

Performers **Tara Lorenzen**, **Megan Madorin**, **Leah Morrison**, **Tamara Riewe**,
Stuart Shugg, **Nicholas Strafaccia**, and **Samuel Wentz**

—Pause—

Homemade (1966)

Film by **Babette Mangolte** based on original film by **Robert Whitman**

Visual presentation by **Trisha Brown** and **Robert Whitman**

Costume design by **Kaye Voyce**

Performer **Vicky Shick**

—Pause—

Newark (Niweworce) (1987)

Original sound orchestration and production by **Peter Zummo** with **Donald Judd**

Visual presentation and sound concept by **Donald Judd**

Lighting design by **Ken Tabachnick**

Performers **Cecily Campbell**, **Tara Lorenzen**, **Megan Madorin**, **Leah Morrison**, **Tamara Riewe**,
Jamie Scott, **Stuart Shugg**, and **Nicholas Strafaccia**

—Intermission—

I'm going to toss my arms...
Photo: Laurent Phillippe



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

Original music by **Alvin Curran**, *Toss and Find*

Visual presentation by **Burt Barr**

Costume design by **Kaye Voyce**

Lighting design by **John Torres**

Choreographic assistant **Carolyn Lucas**

Sound editing by **Luca Spagnoletti**

Performers **Neal Beasley, Tara Lorenzen, Megan Madorin, Leah Morrison, Tamara Riewe, Stuart Shugg, Nicholas Strafaccia, and Samuel Wentz**

I'm going to toss my arms— if you catch them they're yours was co-produced by Théâtre National de Chaillot, Brooklyn Academy of Music, and Trisha Brown Dance Company

I'm going to toss my arms— if you catch them they're yours 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 the MetLife Foundation, and the National Endowment for the Arts; Brooklyn Academy of Music; The Charles Engelhard Foundation; The Fan Fox & Leslie R. Samuels Foundation; The Gladys Kriebel Delmas Foundation; The Harkness Foundation for Dance; 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; and public funds from the New York City Department of Cultural Affairs in partnership with the City Council.

Thirty years ago I became Trisha Brown's managing director.

In fact, I was the only administrative staff, working at a desk with a rotary phone in the airshaft between her living and rehearsal spaces. Arts administration was a nascent field. My relevant experience was that I had performed and toured as a dancer and briefly managed Laura Dean Dancers and Musicians. I approached each day like rehearsal, building on what I knew and learning what I didn't know when writing grant proposals, putting together tours, and working with the board to raise money.

Trisha had already planted her bare feet in dance history as part of the collaborative Judson Dance Theater and Grand Union, as well as dancing on the walls of the Whitney Museum and on SoHo rooftops with her own company. Her aesthetic was not an austere manifesto of no, but a bold proclamation of yes: juxtaposing patterns, text, and humor with glorious rebounding movement.

As I joined the company, Trisha was developing a new interdisciplinary collaboration with sets and costumes by Bob Rauschenberg and music by Laurie Anderson that had been invited to be part of the BAM Next Wave Festival. I bought my first briefcase (cardboard with faux leather) so as to be presentable when meeting Joe Melillo (then Next Wave Festival founding director, now BAM's executive producer) to negotiate the contract.

The choreography developed with gleeful abandon. Dancers learned a phrase and then skittered to the perimeters of the space. Diane Madden, a dancer in the original cast and now rehearsal director, remembers, "As we improvised with the material, certain rules started to emerge such as: "Act on instinct," "Work with visibility and invisibility, "Get in line," "Keep it simple," and "Stay on the edge." All encouraged each other to disrupt the proceedings with playful hijinks. Laughter fueled rehearsals.

Rauschenberg created multiple focal points with a flying translucent set projecting black-and-white collaged stock footage, see-through wings opening up the proscenium, and transparent silk-screened costumes. Anderson built a cacophony of sound by repeating and looping the phrase "Long Time No See" amidst clanging bells.

All the various components were developed simultaneously, coming together scarcely before its 1983 BAM premiere. During the final weeks of rehearsals, Trisha's collaborators, friends, and art world colleagues visited. Most were enthralled by the sumptuous and lyrically cascading choreography.

Set and Reset was rapturously received at its premiere at BAM's Opera House. It was clear we had witnessed a masterpiece from an artist coming of age. The success of this resplendent work subsequently opened up the world's opera

"It was clear we had witnessed a masterpiece from an artist coming of age"

houses to Trisha's company. It was also game changing for all of postmodern dance, bringing to scale investigative rigor, technical virtuosity, and luxurious production values.

How fitting that BAM is bringing back *Set and Reset*, allowing audiences to once again experience this seminal 20th-century masterwork that it birthed 30 years ago—a moment in time to revisit, revel in, and celebrate.

John R. Killacky worked for Trisha Brown from 1983 to 1985 and is currently executive director of Flynn Center for the Performing Arts in Burlington, VT.

Trisha Brown Dance Company



Trisha Brown



Neal Beasley



Cecily Campbell



Tara Lorenzen



Carolyn Lucas



Diane Madden



Megan Madorin



Leah Morrison



Tamara Riewe



Vicky Schick



Jamie Scott



Stuart Shugg



Nicholas Strafaccia



Samuel Wentz

TRISHA BROWN (artistic director and choreographer) was born and raised in Aberdeen, WA. She graduated from Mills College in Oakland, CA in 1958; studied with Anna Halprin; and taught at Reed College in Portland, OR, before moving to New York City in 1961. Instantly immersed in what was to become the postmodern phenomenon of Judson Dance Theater, her movement investigations found the extraordinary in the everyday and challenged existing perceptions of performance. In this “hotbed of dance revolution” Brown, and other like-minded artists, pushed the limits of choreography and changed modern dance forever. Brown formed her company in 1970 and explored the terrain of her adopted SoHo in 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 the first of many collaborations with artist 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 Rauschenberg, completed Brown's first fully developed cycle of work, *Unstable Molecular Structures*. This cycle epitomized the fluid yet unpredictable geometric style that remains a hallmark of her work. Brown then began her relentlessly athletic Valiant series, best exemplified by the powerful works *Newark* (1987) and *Astral Convertible* (1989), which pushed 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 then 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 longtime 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), *Da Gelo a Gelo* (2006), and *Pygmalion* (2010). Continuing to venture into new terrain, Brown created *O zlozony/O composite* (2004) for three étoiles of the Paris Opera Ballet, working with longtime collaborators Laurie Anderson and Jennifer Tipton. Forays into new technology led to 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 latest 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 (performed live at BAM) is by Alvin Curran. This marks the company's eighth engagement at BAM; Brown's choreography was also performed by White Oak Dance Project and she performed a solo at a tribute to Harvey Lichtenstein. As well as being a prolific choreographer, Brown is an accomplished visual artist, as seen in *It's a Draw* (2002). Her drawings have been exhibited in 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, Le Centre Georges Pompidou, Mills College, Musée d'art Contemporain de Lyon, and the Museum of Modern Art. Brown is represented by Sikkema Jenkins & Co. in New York. She 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, and Brandeis University's Creative Arts Medal in Dance, and she has been named a Veuve Clicquot Grand Dame. In 1988, Brown was named Chevalier de l'Ordre des Arts et des 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 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 Bessie Award for lifetime achievement. 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." She was recently honored as a United States Artists Simon Fellow and received the first Robert Rauschenberg Award from the Foundation of Contemporary Arts.

LAURIE ANDERSON (composer) is one of America's most renowned and daring creative pioneers. She is best known for her multimedia presentations and innovative use of technology. As writer, director, visual artist, and vocalist she has created groundbreaking works that span the worlds of art, theater, and experimental music. Her recording career, launched by "O Superman" in 1981, includes the soundtrack to her feature film *Home of the Brave and Life on a String* (2001). Anderson's live shows range from simple spoken word to elaborate multimedia stage performances such as *Songs and Stories for Moby Dick* (BAM, 1999). Anderson has published seven books and her visual work

has been presented in major museums around the world. In 2002, Anderson was appointed the first artist-in-residence at NASA, which culminated in her touring solo performance *The End of the Moon* (BAM, 2005). Recent projects include a series of audio-visual installations and a high-definition film, *Hidden Inside Mountains*, created for World Expo 2005 in Aichi, Japan. In 2007 Anderson received the prestigious Dorothy and Lillian Gish Prize for her outstanding contribution to the arts. She recently completed a two-year worldwide tour of her latest performance piece, *Homeland*, which was released on Nonesuch Records in 2010.

BURT BARR (visual artist and designer) has had video installations at the Reina Sofia in Madrid, Platform Museum in Istanbul, Whitney Museum of American Art, Museum Boymans van Veuningen in Rotterdam, ZKM in Germany, Philadelphia Museum of Art, Yale University Art Gallery, CAM at the University of South Florida, Museum of Fine Arts Houston, PS1 Contemporary Art Center, and MoMA for Elizabeth Murray's memorial in 2008. He has made several print editions at Graphic Studio in Tampa, FL. In conjunction with that facility, CAM at USF/Tampa has produced the video works *V-Formation* (2004) and *The Hawk* (2006). Barr is the recipient of numerous grants, including six from the National Endowment for the Arts and three from New York State Council on the Arts, from American Film Institute, Andrea Frank Foundation, Massachusetts Council on the Arts & Humanities, John Simon Guggenheim Memorial Foundation, and Foundation for Contemporary Art. In 2008, he was honored as a visiting artist at the Skowhegan School of Painting & Sculpture. Barr is represented by Sikkema Jenkins & Co. and lives and works in New York City.

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 started out writing and illustrating 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 couture and began designing and fabricating costumes and clothing. She often collaborates with other artists, and her work has been featured in 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*.

WILLIAM CHRISTIE (conductor) is a harpsichordist, conductor, musicologist, and teacher, is the inspiration behind one of the most exciting musical adventures of the last 30 years. His pioneering work has led to a renewed appreciation of Baroque music in France, notably of the 17th and 18th century French repertoire, which he has introduced to a very wide audience. Born in Buffalo, NY, Christie studied at Harvard and Yale Universities, and has lived in France since 1971. The turning point in his career came in 1979 when he founded Les Arts Florissants. As director of this vocal and instrumental ensemble, Christie soon made his mark as a musician and man of the theater in both the concert hall and the opera house, with new interpretations of largely neglected or forgotten repertoire. Major public recognition came in 1987 with the production of Lully's *Atys* at the Opéra Comique in Paris, which went on to tour internationally, including at BAM, with much success. Other productions led by Christie at BAM include *Les Boréades*, *Hippolyte et Aricie*, and *The Fairy Queen*.

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 and 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. alvincurran.com.

BEVERLY EMMONS (lighting designer) has designed for Broadway, off-Broadway, and regional theater, dance, and opera 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*, *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. She has designed lighting for Robert Wilson productions spanning 13 years, most notably in *America*, *Einstein on the Beach*, and *The CIVIL warS Part V*. Emmons' designs for dance have included works for Trisha Brown, Martha Graham, and Merce Cunningham. She has received seven Tony nominations, the 1976 Lumen Award, 1984 and 1986 Bessies, a 1980 Obie for distinguished lighting, and several Maharam/American Theater Wing Design Awards.

DONALD JUDD (visual artist and designer) 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 his studio and residence at 101 Spring Street in New York and in various locations in and around Marfa, TX. Judd served in the United States Army, then attended the College of William and Mary in Williamsburg, VA; the Art Students League in New York; and Columbia University, where he received a BS 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 US, Europe, and Japan. Judd moved to Marfa, TX, in 1972, where he lived and worked until his death on February 12, 1994.

BABETTE MANGOLTE (filmmaker) is an experimental filmmaker living in New York City. She is known for her films and photography of dance, theater, and performances. Her work was included with several performance photographs and two film installations in a show titled *Art, Lies and Videotapes: Exposing Performance* at TATE Liverpool (2003). More recent shows include *Live Art on Camera* at John Hansard Gallery, Southampton, UK; *Un teatre sense teatre* at Museu d'Art Contemporari de Barcelona (toured to Museu Berardo, Lisbon, Portugal); and Mangolte's first solo show in the US at Broadway 1602 in New York. In 2008 she had a two-film installation titled *Presence* at the Berlin Biennale and a second solo show at Broadway 1602 entitled *Collision*. A new photo installation called *TOUCHING* was included in a show at Akademie der Künste titled *re.act.feminism – performancekunst der 1960er & 70er Jahre heute* in 2009. She had a residency at OCA in Oslo, Norway, in May 2009. In 2010 she was included in the Whitney Biennial, shows at Migros Museum in Zurich, *Movement and Stills* at Broadway 1602, *Yvonne Rainer: Testimony to Improvisation 1972—75* at Scorcha Dallas in Glasgow, and was included in *Mixed Use: Manhattan* at Museo Reina Sofia in Madrid. Mangolte has published essays on photography, documenting performance, and changing technologies.

ROBERT RAUSCHENBERG (visual artist and designer) 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 he received his first solo exhibition at the Betty Parsons Gallery. 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 worked in the performing arts since the 1960s as a set, costume, and lighting designer for various dance companies. A mid-career retrospective of his work was mounted in 1976 at the Smithsonian Institution in Washington, DC, when Rauschenberg was selected to honor the Ameri-

can bicentennial. Between 1984 and 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 Rauschenberg approached his art with a spirit of invention and a quest for new materials, technologies, and ideas.

KEN TABACHNICK (lighting designer) is the dean of the School of the Arts at Purchase College and has extensive experience in all areas of the entertainment business. Until recently, Tabachnick was the general manager for the New York City Ballet, the largest dance organization in America, where he was responsible for all administrative aspects. After working as a lawyer focusing on intellectual property, licensing, and corporate matters, Tabachnick 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, among others. Since 1983, he has worked closely with Stephen Petronio and continues to serve as his resident lighting designer. Tabachnick was also the resident lighting director at New York City Opera from 1986 to 1990, where he designed approximately a dozen operas. His other design clients include: Pittsburgh Opera, Greater Miami Opera, Michigan Opera, Wolf Trap Opera Company, Hartford Stage, and Berkeley Rep. He has also produced events and done fundraising in the independent film area in addition to serving as executive director of the Hamptons International Film Festival. He holds a second degree black belt in taekwondo.

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, *Il Trovatore* for the Metropolitan Opera 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 New York City Ballet, and Paul Taylor's *Beloved Renegade*. Her recent theater 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. 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 the Mayor's Award for Arts and Culture in New York City in April 2004. In 2008 she was made a United States Artists Gracie Fellow and a MacArthur Fellow.

JOHN TORRES (lighting designer) is very excited to be collaborating with Trisha Brown on this project. Recent collaborations include *Watermill Quintet*, directed by Robert Wilson; *Glen, Girl, Gallery* choreographed by Gwen Welliver; CorbinDances; Natalie Merchant's 2010 US tour; Shen Wei Dance Arts (2005—09); and NFAA Young Arts Awards (2009—11). Recent projects as an assistant lighting designer include with Jennifer Tipton on *Pygmalion* (Festival d'Aix en Provence, 2010); *L'histoire du Soldat* (New York City, 2011); *Winterreise* (2004, directed by Trisha Brown); *Second Visit to the Empress* (2005 Lincoln Center Festival); *La Clemenza di Tito* (2011 Festival d'Aix); and *Three Solos and a Duet* (2009, Mikhail Baryshnikov and Ana Laguna). Torres was the production manager and lighting director for Trisha Brown Dance Company from 2002 to 2011. Much love and many thanks to Trisha.

KAYE VOYCE (costume designer) recently worked on Richard Maxwell's *Neutral Hero* (Kunstenfestival des Arts, Brussels; Wiener Festwochen, Hebbel Theater, Berlin; and the 2011 Festival D'Automne), Leonard Bernstein's *A Quiet Place* (New York City Opera), Philip Glass' *Orphée* (Glimmerglass Opera and Portland Opera), *Paradise Lost* (American Repertory Theatre), *Der*

Menschenfeind (Staatstheater Braunschweig), and *The Bacchae* (Public Theater/Shakespeare in the Park). Voyce is based in New York City and has designed for theater, opera, and dance throughout the US and Europe.

ROBERT WHITMAN (film designer) traveled the world after college and found that his camera introduced him to people and places he might never have encountered otherwise. He's been on a journey of discovery ever since, with stops in Brazil, Cuba, Arizona, Miami Beach, Moscow, and Uruguay. Photographing people from all walks of life, Whitman has the ability to reveal the humanity that unites us all.

PETER ZUMMO (sound designer) works in the contemporary-classical and vernacular genres. He is a trombonist, composer, and producer pursuing 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 TBDC dancers Irene Hultman and Randy Warshaw. He currently plays trombone with Marilyn Klaus' company, *Ballets With A Twist*. He studied professionally with Carmine Caruso, Stuart Dempster, James Fulkerson, Dick Griffin, Makanda Ken McIntyre, Sam Rivers, and Roswell Rudd. His production credits 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*.

CAROLYN LUCAS (choreographic assistant) has been a member of the company since 1984. In 1993, she was appointed choreographic assistant and has played an integral role in the creation process of Brown's works in dance and opera. Lucas directs company rehearsals for new work and restaging projects for TBDC as well as companies and institutions around the world,

including P.A.R.T.S. and Paris Opera Ballet. She is currently sharing her firsthand knowledge of nearly two decades of documenting Brown's work for the digital Trisha Brown Archive. Lucas attended the North Carolina School of the Arts and received a BFA from SUNY Purchase in 1984. She studies tai chi with Maggie Newman and Alexander Technique with June Ekman.

DIANE MADDEN (rehearsal director) joined the company in 1980. She served as rehearsal director from 1984 to 2000 and again starting in 2010. Madden counts Trisha as a major influence and enjoys keeping a rich range of choreography alive with a group of very talented dancers. She has directed and assisted in revivals of Brown's work, both in the company and with international schools and companies. Madden has received two Princess Grace Awards and a Bessie.

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

CECILY CAMPBELL (dancer) comes from Santa Fe, NM, where she learned to love mountains and movement. She holds a BFA in dance from NYU's Tisch School of the Arts and has had the pleasure of working with Kyle Abraham, Andrea Miller, and Moving People Dance Theater. She has performed works by Robert Moses, Dwight Rhoden, and Merce Cunningham and has been a company member of Shen Wei Dance Arts since 2007. She began apprenticing with TBDC in February 2012.

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 to 2011. She has worked with Kimberly Bartosik, Christine Elmo, Shen Wei Dance Arts, Ashleigh Leite, Todd Williams, Christopher Williams, Rene Archibald, Anna Sperber, and Beth Gill. Lorenzen has taught master classes at Virginia Commonwealth University and American Dance Festival. She joined the company in 2011.

MEGAN MADORIN (dancer) hails from Denver, CO, and received a BFA in dance from NYU's Tisch School of the Arts. Upon graduating she began additional studies in Austria at the Salzburg Experimental Academy of Dance, eventually earning a postgraduate certificate in performance. She has been lucky to work with Gerald Casel, Alexandra Beller, Tara O'Con, Benn Rasmussen, Diego Gil, Jeremy Nelson, and many other creative minds. Madorin has been a guest teaching artist at Denver School of the Arts. She joined the company in 2012.

LEAH MORRISON (dancer) grew up in St. Louis, MO, and began dancing with Lee Nolt-ing at the Center of Contemporary Arts. After graduating from SUNY Purchase, she joined the company in 2005. In 2008, she was selected as a Princess Grace Honorarium recipient and received a Bessie Award for her performance of *If you couldn't see me*. She is currently studying biodynamic craniosacral therapy. Morrison would like to express gratitude to all her teachers over the years, to the other dancers who have been great teachers and friends, to her incredibly loving family, and to Carolyn, Di, and Trisha.

TAMARA RIEWE (dancer) began training at the University of Washington in Seattle and earned a BFA in modern dance from the University of Utah in 2001. Since arriving in New York that same year, she has had the immense pleasure of working with myriad dance artists, most frequently with Daniel Charon, Keith Johnson (LA), Bill Young/Colleen Thomas and Dancers, and Doug Varone at the Metropolitan Opera. Riewe joined the company in 2006. She is grateful for

the intricate and steadfast support structure in her life: her mother's early dance influence, her beautiful, inspiring group of friends and colleagues, and her family's endless encouragement.

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

VICKY SHICK (guest artist) danced with Trisha Brown Dance Company from 1980 to 1986, during which time she received a Bessie award. Shick was an original cast member in *Son of Gone Fishin'*, *Set and Reset*, and *Lateral Pass*. Shick has collaborated with many other performers and choreographers and has created her own work for the last 20 years. In 2003, she received another Bessie for choreographic achievement for her collaborations with visual artist Barbara Kilpatrick. In New York City, Shick teaches for TBDC, Movement Research, Eugene Lang College, and Hunter College. She has led TBDC restaging projects at Bryn Mawr College, Dickinson College, Hunter College, Sarah Lawrence College, and Princeton University. In the fall of 2010, she co-directed *Set and Reset*

with Eva Karczag in Karczag's hometown of Budapest, Hungary. Shick is a 2006 grant recipient from the Foundation for Contemporary Arts and a Guggenheim Foundation Fellow for 2008—09. This April, she will be showing a new piece at Danspace Project.

STUART SHUGG (dancer) graduated in 2008 from the Victorian College of the Arts in Melbourne, Australia. In Australia, he has worked with Russell Dumas, Lucy Guerin, and Philip Adams. In New York, Shugg has worked with Jon Kinzel and Jodi Melnick. He joined the company in November 2011.

NICHOLAS STRAFACCIA (dancer) was born and raised outside of Minneapolis, MN, and began dancing at a young age. He received his BFA from NYU's Tisch School of the Arts. His professional career began with the Minnesota Dance Theatre, under the direction of Lise Houlton. He moved to New York to study and began performing with choreographers Gerald Casel and Cherylyn Lavagnino. Strafaccia joined the TBDC in 2009. He thanks his family and friends for all their support throughout his career.

SAMUEL WENTZ (dancer) was born in North Dakota and has studied at Idyllwild Arts Academy and NYU's Tisch School of the Arts. He has worked with Gerald Casel and Christopher Williams and joined the company in 2009.