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# Trisha Brown Dance Company

BAM Howard Gilman Opera House  
Jan 28—30 at 7:30pm

Running time: approx. one hour and 40 minutes, including intermission

Choreography by Trisha Brown

*Set and Reset* (1983)

Original music *Long Time No See* by **Laurie Anderson**  
Visual presentation and costumes **Robert Rauschenberg**

Lights **Beverly Emmons** with **Robert Rauschenberg**

*PRESENT TENSE* (2003)

Music *SONATAS AND INTERLUDES* by **John Cage**  
Visual presentation **Elizabeth Murray**  
Costume design **Elizabeth Murray** reimagined by  
**Elizabeth Cannon**

Lights **Jennifer Tipton**

*Newark (Niweweorce)* (1987)

Original sound orchestration and production  
**Peter Zummo** with **Donald Judd**  
Visual presentation and sound concept  
**Donald Judd**  
Lights **Ken Tabachnick**

*Season Sponsor:*

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*Leadership support for dance at BAM provided  
by the Doris Duke Charitable Foundation and  
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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

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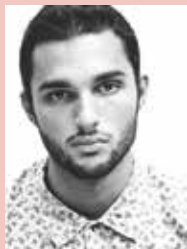
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Trisha Brown Dance Company gratefully acknowledges the generous support of The Andrew W. Mellon Foundation, Bay Area Video Coalition, Booth Ferris Foundation, the Charles Engelhard Foundation, The Fan Fox and Leslie R. Samuels Foundation, The Gladys Krieble Delmas Foundation, The Harkness Foundation for Dance, The Howard Gilman Foundation, 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. TBDC also extends our sincere thanks to the Trisha Brown Company Board and all of the Company's Individual Donors.





Cecily Campbell



Marc Crousillat



Olsi Gjerci



Leah Ives



Tara Lorenzen



Carolyn Lucas



Diane Madden



Jamie Scott



Stuart Shugg

## Set and Reset (1983)

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

Visual presentation and costumes **Robert Rauschenberg**

Lights **Beverly Emmons** with **Robert Rauschenberg**

Performers **Cecily Campbell**, **Marc Crousillat**, **Olsi Gjeci**, **Leah Ives**,

**Tara Lorenzen**, **Jamie Scott**, and **Stuart Shugg**

NY & US PREMIERE

Next Wave Festival, BAM Howard Gilman Opera House, Brooklyn, NY—Oct 20, 1983

WORLD PREMIERE

Festival d'Avignon, La Chartreuse, France—Jul 20, 1982

—Intermission—

## PRESENT TENSE (2003)

Music—*SONATAS AND INTERLUDES* by John Cage. Copyright © 1960 by Henmar Press Inc.

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Visual presentation **Elizabeth Murray**

Costume 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**, **Stuart Shugg**

NY PREMIERE

35th Anniversary Season/Lincoln Center, New York, NY—Apr 14, 2005

US PREMIERE

Meany Hall/University of Washington, Seattle, WA—May 20, 2004

WORLD PREMIERE

Theatre Debussy, Cannes, France, December 1, 2003

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.

Newark (Niweweorce) (1987)

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

Visual presentation and sound concept **Donald Judd**

Lights **Ken Tabachnick**

Performers **Cecily Campbell, Olsi Gjeci, Leah Ives, Tara Lorenzen, Jamie Scott, and Stuart Shugg**

US PREMIERE

City Center, New York, NY, Sep 14, 1987

WORLD PREMIERE

CNDC/Nouveau Théâtre d'Angers, Angers, France, Jun 10, 1987

Commissioned & Premiered in 1987 at CNDC Angers, France.



**TRISHA BROWN** (founding 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 post-modern phenomenon 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 *A 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; BAM, 1999). Since then, Brown has gone on to direct four more operas, including, *Luci Mie Traditrici* (2001), *Winterreise* (2002), *Da Gelo a Gelo* (2006), and most recently, *Pygmalion* (2010). Continuing to venture into new terrain, Brown created *O zlozony/O composite* (2004; BAM, 2009) 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 opera, *Pygmalion* (2010), produced two "suite de danse" works, *L'Amour au théâtre* (2009; BAM) and *Les Yeux et l'âme* (2011; BAM, 2013). Brown's last work, *I'm going to toss my arms—if you catch them they're yours* (2011; BAM, 2013), 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 throughout the world including the Venice Biennale, the Drawing Center in Philadelphia, The New Museum, White Cube, Documenta XII, Walker Art Center, Centre Georges Pompidou, Mills College, Musée d'art Contemporain de Lyon, and MoMA. Brown is represented by Sikkema Jenkins & Co. in NYC.

Trisha Brown has created more than 100 dance works since 1961, and was the first woman choreographer to receive a coveted MacArthur Fellowship. 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 has been named a *Veuve Clicquot Grande Dame*. In 1988, Brown was named *Chevalier dans l'Ordre des Arts et Lettres* by the French government. In January 2000, she was promoted to *Officier* and in 2004, she was again elevated, to *Comman-*

deur. 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 (1994–97). 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 honor of serving 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 Bessie Lifetime Achievement Award. In 2011, Brown was honored with the Dorothy and Lillian Gish Prize for making an "outstanding contribution to the beauty of the world and to mankind's enjoyment and understanding of life." In 2012, Brown became a United States Artists Simon Fellow and received the first Robert Rauschenberg Award from the Foundation of Contemporary Arts. She received the 2013 *BOMB* Magazine Award and the 2015 Dance/USA Honors Award.

**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 (Niweworce)* (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 Trilogo* (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. In addition to assisting with new choreography, directing company rehearsals and restaging existing choreography on the current dancers, Lucas has led projects for companies and institutions around the world, including The New School in NYC, P.A.R.T.S. in Brussels, and Paris Opera Ballet. She was one of the first instructors Brown sent to P.A.R.T.S. to construct a *Set and Reset/Reset*, whose collaborative, interdisciplinary learning process is now a cornerstone of the company's education program. Lucas is currently sharing her firsthand knowledge of three decades of dancing, teaching, and documenting Brown's work for the Trisha Brown Archive. She studies tai chi with Maggie Newman and Alexander Technique with June Ekman.

**DIANE MADDEN** (associate artistic director) attended Hampshire College in Massachusetts before joining the Trisha Brown Dance Company in 1980. Since then, Madden has danced, directed, taught, studied, and reconstructed Brown's work for nearly 35 years. A much lauded performer, Madden has been described in *The New York Times* as "one of those dancers who can make magic out of almost any task." She has originated roles in works including *Son of Gone Fishin'* (1981), Brown's masterwork *Set and Reset* (1983), for which she was honored with the full original cast by Movement Research in 2012, *Lateral Pass* (1985), *Carmen* (1986), *Newark (Niweworce)* (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 *A 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 Trilogo* (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. She 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.

**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* (1999), which she performed at BAM among numerous works since her landmark *United States: Parts I—IV* in the 1983 Next Wave Series. 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 of NASA which culminated in her touring solo performance *The End of the Moon*. 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, and the film *Heart of a Dog* (2015), which she wrote and directed. In 2007 she received the prestigious Dorothy and Lillian Gish Prize for her outstanding contribution to the arts. She completed a two-year worldwide tour of her performance piece, *Homeland*, which was released on Nonesuch Records in 2010.

**JOHN CAGE** (composer), is considered by many as 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 began 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. 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 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. 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*.

**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. For Robert Wilson, she has designed lighting for productions spanning 13 years, most notably in the US production of *Einstein on the Beach* and the *CIVIL warS Pt V*. Emmons' designs for dance have in-



Set and Reset. Photo: Julieta Cervantes

cluded works for Trisha Brown, Martha Graham, and Merce Cunningham. She has received 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) in 1968 purchased 101 Spring Street, a five-story cast-iron building designed by Nicholas Whyte. At Spring Street, Judd began the permanent installation of his work and works of his contemporaries, a process he would continue in both New York and Texas. In 1973, Judd began to purchase properties in Marfa, TX. The Marfa spaces serve as a continuation of the project Judd began at 101 Spring Street, executed to suit his requirements for the integration of art, architecture, and design. For almost four decades, Judd exhibited regularly throughout the US, Europe, and Asia. Major exhibitions of his work include the Whitney Museum of American Art, New York (1968, 1988); National Gallery of Canada, Ottawa (1975); Stedelijk Van Abbemuseum, Eindhoven, the Netherlands (1987); MoMA, New York (1995); and Tate Modern, London (2004). A

retrospective will be exhibited at the Museum of Modern Art, New York in fall 2017.

**ELIZABETH MURRAY** (visual artist; b. 1940, Chicago; d. 2007, New York) received a BFA from Art Institute of Chicago (1962) and an MFA from Mills College in Oakland, CA (1964). Murray's paintings and drawings blur the distinction between abstraction and representation, and her shaped canvases challenge traditional conceptions of painting. She is the recipient of numerous awards, including the Skowhegan Medal for Painting (1986) and the Larry Aldrich Prize in Contemporary Art (1993). In 1999, she was named a MacArthur Fellow. The College Art Association honored her with a Distinguished Artist Award for Lifetime Achievement in 2006. Murray's work has been the subject of more than 70 solo exhibitions worldwide. The Dallas Museum of Art organized a retrospective exhibition of her work in 1987, which traveled to Albert and Vera List Visual Arts Center, MIT, Cambridge and Museum of Fine Arts, Boston; Museum of Contemporary Art, Los Angeles; Des Moines Art Center; Walker Art Center, Minneapolis; and Whitney Museum of American Art. *Elizabeth*

*Murray*, the 2005 retrospective at MoMA, New York, traveled to Institut Valencià d'Art Modern in Valencia, Spain in 2006. In 2007, her work was included in the Italian Pavilion at the 52nd Venice Biennale. Murray designed mosaic murals for two New York City subway stations: *Blooming* (1996) at 59th St./Lexington Ave. in Manhattan and *Stream* (2001) at 23rd Street/Ely Avenue, Queens. Her work is featured in numerous collections, including Art Institute of Chicago; Detroit Institute of Arts; Metropolitan Museum of Art, New York; Museum of Contemporary Art, Los Angeles; Museum of Fine Arts, Boston; Museum of Fine Arts, Houston; MoMA, New York; The Nelson-Atkins Museum of Art, Kansas City; San Francisco Museum of Modern Art; Walker Art Center, Minneapolis; and Whitney Museum of American Art.

**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. Rauschenberg's first solo 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 1960s 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 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 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 deputy dean at the Tisch School of the Arts, NYU and has extensive experience in all areas of the entertainment business. Until recently, he was dean of the School of the Arts, Purchase College. His

other experience includes six years as general manager at New York City Ballet, and working as an attorney 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. 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. He 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 *Roméo et Juliette* directed by Bart Sher at Salzburg Festival, *La Traviata* for Scottish National Opera, *Il Trovatore* for 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 New York City 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. 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 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.

**PETER ZUMMO** (orchestration and production) is a creative artist and supporting character in music and related media. His work encompasses both the contemporary-classical and vernacular genres, in pursuit of the evolving boundaries of music-making and brass culture. Collaborations, both serious and lighthearted, merge electro-

acoustic, rock, pop, jazz, and world genres, making a new crossover chamber music. His work is informed by four decades of realizing the work of other composers and bandleaders. Zummo shared a Bessie Award for Trisha Brown's *Lateral Pass* and has worked with choreographers, including former TBDC dancers Wendy Perron, Irène Hultman, and Randy Warshaw. He is currently developing work begun during a fall, 2014 residency at Baryshnikov Arts Center.

**CECILY CAMPBELL** (dancer) was born and raised in Santa Fe, NM 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, where he has worked with the Trisha Brown Dance Company and Netta Yerushalmy. Alongside dancing for others, Crousillat 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. Crousillat received his BFA in dance at the University of the Arts in Philadelphia (2013).

**OLSI GJECI** (dancer) joined Trisha Brown Dance Company in December 2013. He was born in Vlore, Albania and began his professional career as a folk dancer with the ensemble Laberia and the State Ensemble of Folk Songs and Dances. In 2006 he moved to NYC. He double-majored in dance and philosophy at Hunter College. Gjeci also dances baroque and Balinese, among other styles. He also dances with Vicky Shick, NY Baroque Dance Company, BEMF Dance Ensemble, and BALAM Dance Theatre. Gjeci is artistic director of Sublime Dance Company.

**LEAH IVES** (dancer) holds a BFA in dance and a minor in movement science from University of Michigan. She 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. Ives is honored to join TBDC this season. In addition to dancing, she 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—11. 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. She is currently working with Maria Hassabi. Lorenzen teaches workshops for TBDC in NYC and internationally. She joined the company in 2011.

**JAMIE SCOTT** (dancer) is from Great Falls, VA and began her professional training at the Washington School of Ballet. She attended Barnard College and graduated cum laude in 2005. Scott 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 she 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. Scott teaches technique and master classes for both the TBDC and Merce Cunningham Trust. She is Merce Cunningham Fellow 2014 and a Princess Grace Awards winner, 2014—15.

**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 NYC, Shugg has worked with Jon Kinzel and Jodi Melnick. He joined Trisha Brown Dance Company in November 2011.

Trisha Brown and the Company would like to extend special thanks to Joseph V. Melillo and the entire staff of Brooklyn Academy of Music, Dorothy Lichtenstein, Anne Livet, Douglas Baxter, and the Pace Gallery.

### **Trisha Brown Company, Inc.**

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