

# BRIAN BROOKS MOVING COMPANY



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# BRIAN BROOKS

Brian Brooks was awarded with a 2013 Guggenheim Fellowship. He is a proud recipient of the NY City Center Fellowship (2012-2013) and the Joyce Theater's Artist Residency (2013-2014).

His interest in choreography emerged at a young age while growing up in Hingham, MA, and was supported with a scholarship to train at Boston's Jeannette Neill Dance Studio when he was 17. Since moving to New York City in 1994, he has danced with numerous choreographers, including three years with daredevil Elizabeth Streb.

For three consecutive years, Brooks has been commissioned by Damian Woetzel at the Vail International Dance Festival to create new works featuring dancers from NYC Ballet. He is currently engaged in a multi-year tour with NY City Ballet Principal Dancer Wendy Whelan, performing his duet as part of her Restless Creature project. Brooks choreographed director Julie Taymor's production of *A Midsummer Night's Dream* (2013), which was the inaugural performance at Theatre for a New Audience's Brooklyn home.

As a guest artist, Brooks has created new dances at schools such as The Juilliard School, The Boston Conservatory, Skidmore College, Rutgers University, Princeton University, Barnard College of Columbia University, Alfred University, the University of Maryland at College Park and Illinois State University. He has served as part-time faculty at both Rutgers University and Princeton University, and was a Teaching Artist at the Lincoln Center Institute from 1999 to 2012.



# ABOUT THE COMPANY

Since 2002, the Brian Brooks Moving Company has been presented throughout the US, South Korea and in Germany, and was presented by BAM in their 2013 Next Wave Festival. The company will be presented by The Joyce Theater in June 2015, following a year-long Creative Artist Residency awarded by The Joyce. Other NYC presentations have included repeat engagements at Dance Theater Workshop (currently NYLiveArts), a world premiere at the Lincoln Center Out of Doors Festival, as well as presentations in the Fall for Dance festival at NY City Center and performances in the Works and Process series at the Guggenheim Museum.

## Division (2014)

**Choreographer:**

**Dancers:**

**Choreographic Advisor and Rehearsal Coach:**

**Composer:**

**Costume Designer:**

**Lighting Designer:**

Brian Brooks

6 Dancers

Risa Steinberg

Jerome Begin

Karen Young

Philip Treviño

Division has been created during a Creative Residency awarded by the Joyce Theater, made possible with funding by The Andrew W. Mellon Foundation.

*Division* finds six dancers wielding rectangular wooden boards, engaging in complex exchanges with one another and their constantly shifting space. Division was also presented in the Guggenheim rotunda on Oct 19&20, 2014 in its Works & Process programming.

## Torrent (2014)

**Choreographer:**

**Dancers:**

**Choreographic Advisor and Rehearsal Coach:**

**Music:**

**Costume Design:**

**Lighting Design:**

Brian Brooks

8 dancers

Risa Steinberg

Max Richter

Karen Young

Nicole Pearce

Torrent was originally commissioned by Juilliard Dance for New Dances: Edition 2013. The company reconstruction occurred during a Creative Residency awarded by the Joyce Theater, made possible with funding by The Andrew W. Mellon Foundation.

Music used by arrangement with G. Schirmer Inc., publisher and copyright owner.

Fluctuating between orderly patterns and unrestrained turbulence, *Torrent* sends the company of eight dancers soaring to Max Richter's revelatory score.

# ABOUT: THE WORK





# PRESSES QUOTES

...Brian Brooks rightly won ovations. Mr. Brooks's number is a crescendo with feet starting still; the controlled violence of his performance is marvelous.

*-Alastair Macaulay,  
The NY Times, August 2014*

The most free-spirited dancing was in Brian Brooks's "Torrent," which explores that choreographer's love affair with lines and formation. Members of the cast stretched themselves across the stage in a long horizontal row before peeling off like soldiers or Busby Berkeley dancers. In the second section, they broke through the rigid patterns with brief, explosive solos.

*-Gia Kourlas,  
The NY Times, December 2013*



# THE DALLAS MORNING NEWS

*Published November 23rd, 2014 by Manuel Mendoza*

Brian Brooks unleashed the tightly controlled chaos of his conceptual choreographic style at Dallas City Performance Hall this weekend in five distinct works that have established him as the “it” boy of contemporary American dance.

There was a mathematical logic to his design-heavy pieces Saturday – the second of a two-night stand presented by TITAS – his agile New York-based troupe, the Brian Brooks Moving Company, feverishly executing his maniacal minimalism.

The artistic director opened the show himself with a 2007 solo called I’m Going to Explode, set to the LCD Soundsystem pop tune “Losing My Edge,” for Brooks an ironic lament about no longer being cool. Dressed in a suit, he began seated in a chair facing the wings and calmly removed his shoes and jacket before rising to move like an electrified Gumby. Feet planted, he looked like a Stop Making Sense-era David Byrne as he swung and snaked

his arms and later shimmied his shoulders and hips while standing in one spot. Simultaneously wild and disciplined, Explode hinted at the way that the rest of the pieces on the bill would create stylized elegance out of repetitive mechanical movement.

**“Brian Brooks Moving Company executes feverish minimalism”**

The most successful was this year’s Division in which props, sound and choreography meshed as if solving a geometry problem. Six dancers slid wood boards along the floor and then began passing and lifting them like partners. Scraping sounds made it seem like the path of the boards was being amplified, and the movement of the panels also appeared to govern the movement of the performers as if the

boards were emitting a force field. The holistic effect was hypnotic.

Descent (2011) was more stripped down and mysterious. Lit by bands of horizontal white light amid fog, dancers in shiny bodysuits slowly carried one another across the stage on their backs in the cinematic first section. The futuristic feel continued in subsequent sequences built around repetitive arm swings, performers leaping onto one another, and a gimmicky section during which two swaths of sheer fabric danced aloft like the plastic bag in American Beauty.

Even more pared down was Motor (2010), a mesmerizing study in hopping on one leg by Brooks and Matthew Albert. The show closed with Torrent (2013), the roundest piece on the program. Eight dancers peeled off a line to join the other end of the assembly or to solo separately from the group. By the end, they were whirling like dervishes.



# THE TIMES UNION

*Published November 3rd, 2014 by Tresca Weinstein*

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When you watch great dancers from a distance—say two dozen rows back from the proscenium stage—you admire their craft. When you watch them from a few feet away, you fall in love.

That's what happened on Sunday evening, when the Brian Brooks Moving Company from New York City inaugurated the University at Albany Performing Arts Center's "In the Raw" dance series. Designed to be up close and personal, the performance took place in the 50-foot-square black-box Lab Theatre, with just 98 sold-out seats. The informal atmosphere was evident immediately, as the dancers ran sequences on the floor while the audience settled in.

As well as dancing in two of the five works on the program, Brooks served as a charming, enthusiastic host, introducing the pieces and answering questions after the show. "We're bringing our studio to you tonight," he said, referencing the minimal production values and the unfinished state of his new work, "Division."

The program opened with "Descent," from 2011, with an original score by Adam Crystal that punched up its poignant beauty. The piece is all about bearing and sharing weight: The dancers carried, caught and piled atop each other. In one lovely, contrasting section, they kept swaths of gauzy material aloft by fanning them with sheets of cardboard; the undulating cloth recalled the famous dancing plastic bag from the film "American Beauty."

The new piece, "Division," is a masterful arrangement of timing and patterns. The dancers slide lightweight wood-veneer panels across the floor, making tight turns in all directions, never colliding. As the piece progresses, they lift the panels in the air, pass them from hand to hand, and use them almost like fences in which they contain each other. It's brilliantly conceived and executed, but the mechanics of manipulating the panels too often overshadows the pure movement. Hopefully the finished work will have more moments like the

striking duet in which the dancers keep a panel poised between them.

In "Motor" (2010) Brooks and Matthew Albert trace diagonals on the floor, balancing on one foot and then the other as they move from hops to pendulums to arabesques. "Torrent" (2013), set to Max Richter's reworking of Vivaldi's "Four Seasons," plays with lines and curves in a kaleidoscope of intersections.

Brooks also danced his 2007 solo "I'm Going to Explode," set to LCD Soundsystem's hard-driving "Losing My Edge." The piece builds slowly: First only Brooks' arms are moving, propeller-like, through the air, then his torso and hips get into the act, and finally he's whirling and whirring across the floor. Every inch of his body is electrified, yet he's in total control—a perfect metaphor for his choreography.

2014:

**TITAS Presents**, *Dallas, Texas*

**Hamilton College**, *Clinton, NY*

**UAlbany Performing Arts Center**, *Albany, NY*

**Guggenheim Museum**, *New York, NY*

**New York City Center** *Fall For Dance, New York, NY*

**Restless Creatures**, *14 city tour*

2013:

**BAM** Next Wave Festival, *New York, NY*

**University of Southern California**, *Las Angeles, CA*

**American Dance Institute**, *Rockville, MD*

**Chicago Dancing Festival**, *Chicago, IL*

**Jacob's Pillow Dance Festival** *w/ Wendy Whelan, Becket, MA*

**Jacob's Pillow Dance Festival**, *Full company, Becket, MA*

**Vail International Dance Festival**, *Vail, CO*

**ODC: Walking Distance Festival**, *San Francisco, CA*

**Tisch Summer Dance Festival**, *New York, NY*

**Guggenheim Museum** *w/ Wendy Whelan, New York, NY*

**SUNY Oswego**, *Oswego, NY*

**Hillsborough Community College**, *Tampa, FL*

**The Egg**, *Albany, NY*

**Alfred University**, *Alfred, NY*

**Joyce Theater**, *New York, NY*

2012:

**American Dance Institute**, *Rockville, MD*

**Tangente**, *Montreal*

**Chicago Dancing Festival**, *Chicago, IL*

**Vail International Dance Festival**, *Vail, CO*

**American Dance Festival**, *Durham, NC*

**Wesleyan University**, *Middletown, CT*

**Joyce Theater**, *New York, NY*

**DANCEworks**, *Santa Barbara, CA*

**Washington University**, *St. Louis, MO*

# PAST TOUR HIGHLIGHTS





# CONTACT

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