

# 50TH ANNIVERSARY SEASON



## *Set and Reset* (1983)

Music: Laurie Anderson  
 Performers: 6 dancers  
 Length: 28 minutes

The seductively fluid quality of the movement in this Trisha Brown masterpiece, juxtaposed with the unpredictable geometric style has become the hallmark of Ms. Brown's work. Performed to a driving score by Laurie Anderson, the exploration of visibility and invisibility is reflected in the translucent costumes and set by Robert Rauschenberg. "... a sigh-inducing mix of cool and gorgeous."- NY Times



## *Foray Forêt* (1990)

Music: Local marching band  
 Performers: 9 dancers  
 Length: 28 minutes

*Foray Forêt* features gold costumes and an open stage. This piece marks the beginning of Ms. Brown's elegant and mysterious Back to Zero cycle, in which she pulled back from external virtuosity to investigate unconscious movement.



## *Groove and Countermove* (2000)

Music: Dave Douglas  
 Performers: 9 dancers  
 Length: 28 minutes

This is the final piece in Brown's jazz trilogy. It reveals an intricate world of counterpoint between one dancer and the Company and the frenetic energy of the movement. Whether engaged in bold unison phrases or catapulting off each other through the air, the dancers create a captivating environment, at once easy-going and vitally expressive set to Dave Douglas's jazz score.



## *Ballet* (1968)

Music: Ambient  
 Performer: 1 dancer  
 Length: 5 minutes

"The presentation of *Ballet* was inspired by the company's discovery (and preservation) of a series of color slides and a six-minute color film. *Ballet* is an important precursor to the iconic *Man Walking Down the Side of a Building*. *Ballet* is an ironic commentary on the traditional tightrope walk and on the codified language of ballet, (a long standing 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." - Susan Rosenberg, Consulting Historical Scholar.



## *Working Title* (1985)

Music: Peter Zummo  
 Performers: 8 dancers  
 Length: 28 minutes

A precursor to *Lateral Pass*, *Working Title* is one of Brown's early explorations of suspended bodies, featuring eight dancers in new colorful costumes by Elizabeth Cannon. "*Working Title* went on to be a resource for years...broken patterns, making a traveling phrase...I was thinking of my childhood (when I ran through the forest over) moss and mud and hardwood and rotten wood. If you're going fast, you just have to pick where you place your feet."- Trisha Brown



## *Pamplona Stones* (1974)

Music: Dialogue; text by Trisha Brown  
 Performers: 2 dancers  
 Length: 18 minutes

"Created through improvisation, *Pamplona Stones* marked a significant departure from her working methods...the self-imposed strictures of her 1970s works. Harkening back to a 1960s aesthetics, *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." - Susan Rosenberg, Consulting Historical Scholar.

## ADDITIONAL AVAILABLE REPERTORY

*Locus* (1975); *Locus Trio* (1975); *Solo Olos* (1976); *Opal Loop/Cloud Installation #72503* (1980); *Astral Convertible* (1989); *Astral Converted* (1991); *If you couldn't see me* (1994); *You can see us* (1995); *L'Amour au théâtre* (2009)



# TRISHA BROWN: IN PLAIN SITE

*Trisha Brown: In Plain Site* pairs indoor and outdoor sites with select pieces from Brown's repertory. Each work is restaged in a dynamic relationship to the setting, amplifying Trisha Brown's effortless affinity for naturalizing movement to the physical environment.

Ever a resourceful and dexterous innovator, Brown "...said she felt sorry for spaces that weren't center stage—the ceiling, walls, corners, and wing space. Not to mention trees, lakes, and firehouses," Wendy Perron recently wrote in *Dance Magazine*. "She caused a revolution by... turning to the spaces that other dance-makers don't." In parks, museums, and public squares, among other sites, audiences are engaged in the intimate, up-close experience of Brown's choreography through specially chosen excerpts from the repertory.

" a sigh-inducing mix of cool and gorgeous..."

- Gia Kourlas, NYTimes

### 2019 Tour Dates

New York (USA)  
New Victory Theater  
July 22 - 26, 2019

Edinburgh (United Kingdom)  
Edinburgh International Festival  
at Jupiter Artland  
Aug 9 - 11, 2019



Philadelphia (USA)  
Fairmount Park  
September 24 - 28, 2019

### 2020 Tour Dates

Nimes (France)  
Théâtre de Nimes  
March 11 - 13, 2020

Reims (France)  
Manège, Scène Nationale  
March 17 - 18, 2020

Alfortville (France)  
Le POC  
March 21, 2020



Paris (France)  
Théâtre National de Chaillot  
March 25 - 28, 2020

Villeneuve d'Ascq (France)  
La Rose des Vents  
April 1 - 3, 2020

Laura Colby, **Elsie Management,**  
**North American Representation**  
(718) 797-4577  
laurac@elsiemanager.org

Colette de Turville,  
**International Representation**  
+33 (0) 1 42 07 11 51  
cdeturville@orange.fr

Thérèse Barbanel, **Les Artscénique/**  
**Consultant**  
+33 (0) 1 48 93 66 54  
tbarbanel@numericable.fr