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Baryshnikov Arts Center

Presents

April 7 - 11, 2010
Wed - Sat at 6:30 PM + 8:30 PM
Sun at 5:30 PM + 7:30 PM

Howard Gilman Performance Space

TRISHA BROWN DANCE COMPANY

If you couldn’t see me (1994)
Music, Costume, and Visual Direction: Robert Rauschenberg
Lighting: Spencer Brown with Robert Rauschenberg

April 7 & 9 @ 8:30pm, April 8 & 10 @ 6:30pm, and April 11 @ 5:30pm
Dancer: Dai Jian

April 7 & 9 @ 6:30pm, April 8 & 10 @ 8:30pm, and April 11 @ 7:30pm
Dancer: Leah Morrison

Opal Loop/Cloud Installation #72503 (1980)
Visual Design: Fujiko Nakaya
Costumes: Judith Shea
Lighting: Beverly Emmons
Sculpture Reconstruction Supervisor: Julie Martin

April 7 & 9 @ 8:30pm, April 8 & 10 @ 6:30pm, and April 11 @ 5:30pm
Dancers: Elena Demyanenko, Dai Jian, Tamara Riewe, and Nicholas Strafaccia

April 7 & 9 @ 6:30pm, April 8 & 10 @ 8:30pm, and April 11 @ 7:30pm
Dancers: Leah Morrison, Nicholas Strafaccia, Laurel Tentindo, and Samuel von Wentz

July 2020 PlayBAC screening features the April 10, 6:30PM cast.

The revival of this work is made possible, in part, with commissioning funds from UW World Series at the University of Washington and by the National Endowment for the Arts as part of American Masterpieces: Three Centuries of Artistic Genius.
TRISHA BROWN DANCE COMPANY

Trisha Brown, Artistic Director and Choreographer

Dancers: Dai Jian, Elena Demyanenko, Leah Morrison, Tamara Riewe, Todd Lawrence Stone, Nicholas Strafaccia, Laurel Jenkins Tentindo, Samuel von Wentz

Board of Directors: Robert Rauschenberg 1925-2008 (Chairman), Kirk Radke (President), Jeanne Linnes (Vice President), David Blasband (Secretary), Michael Hecht (Treasurer), Trisha Brown, Jewelle Bickford, Barbara Gladstone, Lawrence P. Hughes, Fredericka Hunter, Klaus Kertess, Dorothy Lichtenstein, Anne Livet, Ruth Cummings-Sorenson, and Joan Wicks

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Trisha Brown and the Company would like to extend special thanks to Mikhail Baryshnikov, Elizabeth Cannon, Jim Dawson, Huong Hoang, Eva Karczag, Will Knapp, Lisa Kraus, Stanford Makishi, Julie Martin, Kristen Miles, Fujiko Nakaya, Stephen Petronio, Dan Sedgwick, Carol Walker, The Performing Arts Center at SUNY Purchase, and the entire staff of Baryshnikov Arts Center.

www.trishabrowncompany.org
ABOUT THE ARTISTS

Trisha Brown (Artistic Director and Choreographer) was born and raised in Aberdeen, Washington. She graduated from Mills College in 1958, studied with Anna Halprin and taught at Reed College in Portland before moving to New York City in 1961. Instantly immersed in what was to become the post-modern phenomena of Judson Dance Theater, her movement investigations found the extraordinary in the everyday and challenged existing perceptions of what constituted performance. In 1970, Ms. Brown formed her company and made the groundbreaking work, Man Walking Down the Side of a Building, one of many site-specific works created in, around and hovering over the streets and buildings of her SoHo neighborhood. Her first of many collaborations with Robert Rauschenberg, Glacial Decoy, premiered in 1979 followed by Set and Reset in 1983 with original music by Laurie Anderson. Ms. Brown has created nearly 100 dance works since 1961 including several operas and is currently at work on a new operatic evening featuring the music of Jean-Philippe Rameau. Increasingly recognized as a visual artist, her drawings have been exhibited in group and solo exhibitions including Documenta 12 in Kasel, Germany, Sikkema Jenkins Gallery (2009) and, in 2008, as part of the Year of Trisha - a celebration of her entire body of work at the Walker Art Center in Minneapolis.

Ms. Brown was the first woman choreographer to receive the MacArthur Foundation Fellowship. Other honors include the Brandeis University's Creative Arts Medal in Dance, two John Simon Guggenheim Fellowships, a New York State Governor's Arts Award, and the National Medal of Art. In 1994 she received the Samuel H. Scripps American Dance Festival Award and she has been named a Veuve Clicquot Grand Dame. Ms. Brown was named a Chevalier dans l'Ordre des Arts et des Lettres by the government of France in 1988, elevated to Officier in 2000 and to Commandeur in 2004. She served on the National Council on the Arts from 1994 to 1997. She has received numerous honorary doctorates and is an Honorary Member of the American Academy of Arts and Letters.

Spencer Brown (Lighting Designer) spent 10 years touring with Trisha Brown Company. During his tenure he designed many dances with Trisha but For M.G.: The Movie is still one of his favorite designs. Since returning to Salt Lake he has been a “fixture” at The Hale Centre Theatre since just after his moved to West Valley City in 1998. Spencer has a BFA in Production Design from the University of Utah and an MFA in Lighting from the University of Massachusetts. While in New York, Spencer worked with other modern dance companies and Off Broadway Theatre’s. He has also designed for Westminster College, The Salt Lake Grand, and the Red Hot 4th at Rice Eccles Olympic Stadium. When Spencer finds time for himself he prefers to fish.

Beverly Emmons (Lighting Designer) has designed for Broadway, Off Broadway and Regional Theater, Dance and Opera both in the USA 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 America, Einstein on the Beach and the Civil Wars Pt V. Ms 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, 1984 and 1986 Bessies, and a 1980 Obie for Distinguished Lighting, and several Maharam/American Theater Wing Design Awards.

Julie Martin (Sculpture Reconstruction Supervisor) graduated from Radcliffe College and received a Masters degree in Russian Studies from Columbia University. In 1966 she worked with Robert Whitman during the performance series 9 Evenings: Theatre & Engineering. She joined the staff of Experiments in Art and Technology in 1967, and over the years worked closely with Billy Kliver on projects and activities of the organization, including the project to help Fujiko Nakaya develop a fog sculpture for Opal Loop -- first at the DC generating station on Lafayette Street and then for the large stage at the Brooklyn Academy of Music. Currently she is working on a series of films that document the ten artists’ performances at 9 Evenings. Also she is coordinating producer for a new performance by
Robert Whitman and is editing a book on the art and technology writings of Billy Klüver.

Fujiko Nakaya (Visual Artist and Designer) was born in 1933 in Sapporo, Japan, and holds degree’s from Northwestern University. As a member of Experiments in Art and Technology (E.A.T.), Nakaya created the world’s first fog sculpture at the Pepsi Pavilion, Expo ’70 in Osaka, Japan. Since then, she has worked extensively with pure-water fog, creating fog installations, performances, fog stage sets, and environmental park designs. She has also organized video and television festivals biannually in Tokyo. In 1980, she opened the Video Gallery SCAN in Tokyo, showing new video works of Japanese and foreign artists.

Permanent installation of her fog works include: Foggy Wake In a Desert: An Ecosphere (1983) for the Australian National Gallery; Skyline (1989) for the Jardin de l’eau, in the Parc de la Villette, Paris; Foggy Forest (1992) for the Showa Memorial National Park near Tokyo; and Fog Sculpture #0802 (1998) at the Guggenheim Museum in Bilbao, Spain. Currently Nakaya is working on a permanent fog installation in Taipei, Taiwan, and is participating in the Shanghai Expo, which opens May 1, 2010.

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 received his first solo exhibition at the Betty Parsons Gallery. Mr. 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 has worked in the performing arts since the 1960’s 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 Mr. 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 Solomon R. Guggenheim Museum in 1997. Throughout his life Mr. Rauschenberg approached his art with a spirit of invention and with a quest for new materials, technologies, and ideas.

Judith Shea (Visual Artist) has work represented in many museum collections including the Hirshhorn Museum and Sculpture Garden, Washington, D.C.; The Metropolitan Museum of Art; Museum of Contemporary Art, San Diego; Museum of Modern Art; The National Gallery, Washington, DC; The Nelson-Atkins Museum of Art, Kansas City; The Whitney Museum of American Art; and The Walker Art Center. In addition to these her work has been exhibited at The Barbican Art Centre, London; Centro Cultural de Arte Contemporaneo, Mexico, DF; The Guggenheim Museum; Gulbenkian Foundation, Lisbon; The Indianapolis Museum of Art; The Laumeier Sculpture Garden and Museum, St. Louis; The List Gallery at MIT, Boston; The Museum of Fine Arts, Houston; The National Museum of Women in the Arts, Washington, DC; The New Museum; The Pennsylvania Academy of the Fine Arts; and P.S.1. Awards include The National Academy’s Dunwiddie Prize in Sculpture (2007); The Rome Prize, Trustees Award (1994); The Rockefeller Foundation Fellowship to Bellagio, Italy (1993); Fellow of the Augustus Saint-Gaudens Memorial in Cornish, NH (1993); The Solomon R Guggenheim Museum’s Sculptor in Residence at Chesterwood, MA (1989); and two National Endowment for the Arts Fellowships in Sculpture (1984, 1986). Shea has taught at Yale University in the MFA program in sculpture; New York University, Graduate program; U.C. Davis; The San Francisco Art Institute; the School of the Museum of Fine Arts Boston; Parsons School of Design; and the Skowhegan School, among others.

Carolyn Lucas (Choreographic Assistant) has been a member of the Company since 1984. In 1993 she was appointed Choreographic Assistant, and since then has been involved with the creation of Brown’s works in dance and opera. She attended the North Carolina School of the Arts and received a BFA from SUNY Purchase in 1984.
Diane Madden (Rehearsal Director) joined the Company in 1980. As a dancer she continues to be challenged by the choreography’s balance of structure and freedom. Rehearsal Director from 1984-2000, Diane enjoys keeping a rich range of choreography alive with a group of very talented dancers. Her major influences are Trisha and her collaborators in improvisation, most notably the members of Channel Z. Diane has received two Princess Grace Awards and a Bessie.

Dai Jian (Dancer) was born in Hunan Province, China and graduated from Beijing Dance Academy & Guangdong ATV Professional Academy for Performing Arts founded by Madam Yang Meiqi. In 1998 he was awarded Second Prize at the Fourth National Dance Competition. He danced and choreographed for Jin Xing Dance Theater and Guangzhou Song & Dance Ensemble in China before becoming a member of the Shen Wei Dance Arts in 2005. Dai Jian joined the Company in 2008.

Elena Demyanenko (Dancer) is a Russian-born graduate of the Academy of Theatrical Arts (Moscow) and has been dancing, choreographing, and teaching in New York City since 2001. Elena was a member of Stephen Petronio Company from 2003-2008 and has performed with Pavel Zustiak, Lindsey Dietz Marchant, Jimena Paz, and in Martha Clarke’s Garden of Earthly Delights. She was the recipient of EMPAC Dance Movies Commission in 2007. She joined the Company in June of 2009.

Leah Morrison (Dancer) joined the Company in 2005. She is from St. Louis, Missouri, where she began dancing with Lee Nolting at the Center of Contemporary Arts. She graduated from SUNY Purchase. Leah pays gratitude to her teachers, Sigal Bergman and Neil Greenberg. In 2008, Leah was selected as a Princess Grace Honorarium Recipient and received a New York Dance and Performance Bessie Award for her performance of Brown’s, If you couldn’t see me.

Tamara Riewe (Dancer) began her dance training in Seattle at the University of Washington. She transferred to Salt Lake City and in 2001 earned a BFA in Modern Dance from the University of Utah. She has worked with Daniel Charon, Keith Johnson (LA), as a member of Bill Young/Colleen Thomas and Dancers, and with Doug Varone at the Metropolitan Opera. She continues to study and draw inspiration from the panoply of artists found in NYC. Tamara joined the Company in 2006.

Todd Lawrence Stone (Dancer) has danced with Irene Hultman Dance Company and Wil Swanson. He has also worked with Pearl Lang Dance Company, Bill T. Jones/Arnie Zane Dance Company, and Neta Pulvermacher and Dancers. Todd graduated from SUNY Purchase in 1995 with a B.F.A. in Dance. He currently studies with June Ekman. Todd joined the Company in 1998.

Nicholas Strafaccia (Dancer) grew up outside of Minneapolis, Minnesota. He began his training and professional career with the Minnesota Dance Theatre under the direction of Lise Houlton. Nick holds a B.F.A. from NYU’s Tisch School of the Arts and has had the pleasure of performing with choreographers such as Gerald Casel and Cherylyn Lavagnino. Nicholas joined the Company in June 2009.

Laurel Jenkins Tentindo (Dancer) grew up and began dancing in Vermont. She graduated from Sarah Lawrence College, and has performed with Sara Rudner, Vicky Shick, and the Liz Lemans Dance Exchange. Laurel studies the Alexander Technique with June Ekman and is a Skinner Releasing teacher. She makes dance theater pieces and is a puppeteer. Laurel joined the Company in December of 2007.

Samuel von Wentz (Dancer) loves it when you call him Big Poppa. He comes from North Dakota. He has studied at Idyllwild Arts Academy under the tutelage of Jean-Marie Martz. He graduated from NYU Tisch in May of 2009. Sam joined the Company in 2009 and also dances with Gerald Casel. He enjoys origami and jigsaw puzzles.
BAC ACKNOWLEDGMENTS

2009 – 2010 ANNUAL FUND


THE CAMPAIGN FOR THE JEROME ROBBINS THEATER


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