

TRISHA BROWN

So That the Audience Does Not Know
Whether I Have Stopped Dancing

11.09 >
31.12.2010

PRESS
RELEASE



Trisha Brown creating a drawing-performance, Philadelphia Museum of Art, 2003 © Kelly & Massa Studio
Courtesy Trisha Brown Dance Company



Opening

Friday, September 10th, 6 pm

Opening hours

Wednesday to Sunday, from 12 am to 7 pm

Press contacts

Muriel Jaby / Élise Vion-Delphin
T +33 (0)4 72 69 17 05 / 25
communication@mac-lyon.com

Images 300 dpi available on demand

Musée d'art contemporain
Cité internationale
81 quai Charles de Gaulle
69463 LYON Cedex 06

T +33 (0)4 72 69 17 17
F +33 (0)4 72 69 17 00

www.mac-lyon.com

WALKER ART CENTER

14^e biennale de la danse
encore!

mac

musée
d'art contemporain
de Lyon

Trisha Brown

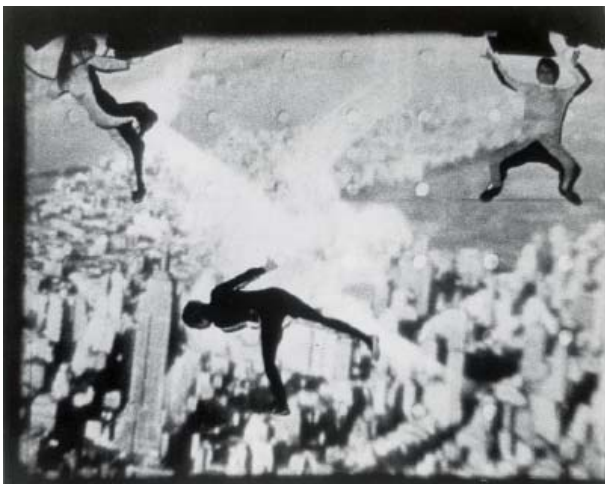
Founding her own company in 1970, Trisha Brown explored the terrain of her adoptive Soho, creating her early dances for alternative spaces including roof tops and walls, and flirting with gravity, alternately using it and defying it. Her *Man Walking Down the Side of a Building* foreshadowed much of the work of choreographers and theatrical directors who still seek unusual and startling contexts for the human body. In 1983 she added to her first fully developed cycle of work, *Unstable Molecular Structures*, the Robert Rauschenberg/Laurie Anderson collaboration, *Set and Reset* establishing the fluid yet unpredictably geometric style that remains a hallmark of her work. Her relentlessly athletic *Valiant Series* followed, epitomized by the powerful *Newark* in which she pushed her dancers to their physical limits and began exploring gender-specific movement. Next came the elegant and mysterious *Back to Zero* cycle, which includes *For M.G. : The Movie*, in which Trisha Brown pulled back from external virtuosity to investigate unconscious movement.

In 1998 her production of Monteverdi's *Orfeo* premiered in Brussels and later played to houses in London, Paris, Aix-en-Provence, and New York. In *L'Orfeo*, Brown achieved the total integration of music, text, and movement. In 2000, Trisha Brown joined with two new collaborators, visual artist Terry Winters and composer Dave Douglas, to create a trilogy danced to the sounds and structures of today's new jazz music.

Trisha Brown continues to transform modern dance through collaborations and interactive technological advancements. Most recently, she teamed up with Japanese artist Kenjiro Okazaki to create the witty and sophisticated *I love my robots* in 2007.

An exceptional evening is dedicated this year by the Festival d'Aix-en-Provence to Trisha Brown. The great choreographer chose to celebrate her friend Robert Rauschenberg, major Pop-Art artist, who worked with her all along his career. Three choreographies staged by Robert Rauschenberg will be performed on 4th June: *Foray Forêt*, *You can see us* and *Glacial Decoy*. Trisha Brown is also preparing two pieces from Rameau, *Pygmalion* and *Hippolyte et Aricie*, which are programmed from 16th to 21st July at the Festival.

Trisha Brown has received numerous honorary doctorates and is an Honorary Member of the American Academy of Arts and Letters.



Trisha Brown, *Planes*, 1968
Installation-performance, with a movie from Jud Yalkut and a score from Simone Forti
223.5 x 299.7 x 30.5 cm © Wayne Hollingsworth Courtesy Trisha Brown Dance Company



Trisha Brown, *Untitled*, 2007 Fusain, pastel on paper 132.1 x 147.3 cm Trisha Brown's collection

The exhibition

As well as being a prolific choreographer, Trisha Brown is an accomplished visual artist whose drawings have been seen in exhibitions, galleries, and museums throughout the world, including : *White Cube* (London, 2003), *Documenta 12* (Kassel, 2007), *Biennale de Venise* (2009)...

The Walker Art Center of Minneapolis presented in 2008 *The Year of Trisha*, seamlessly melding her visual artwork with dance. The year of events featured Ms. Brown's works on paper in an exhibit titled, *Trisha Brown: So That the Audience Does Not Know Whether I have Stopped Dancing*.

Providing an in-depth look at the visual arts practice of an artist recognized primarily for her work in dance and opera, the exhibition at mac^{LYON} features a survey on more than three decades of Brown's drawings and videos of seminal early performances.

The exhibition takes inspiration in its structure from Brown's interest in reorienting the performer and audience, with a performance installation that places live dancers on the wall of the museum, and a participatory audio work that invites visitors to lie on the museum's floor and contemplate the ceiling. The former work, *Planes* (1968), is a major early performance that includes a film by Jud Yalkut and soundtrack by Simone Forti; the latter, *Skymap* (1969), was Brown's one attempt to engage the ceiling as a performative surface. During the exhibition at mac^{LYON}, *Planes* will be presented live by dancers of the Conservatoire national supérieur musique et danse de Lyon, every saturday and sunday at 2 pm and 4 pm (excepted during school holidays).

A catalog, published by the Walker Art Center, presents a broad survey of Brown's visual arts practice going back more than three decades. Featuring over 40 drawings, it includes essays by exhibition curator Peter Eleey and performing arts curator Philip Bither, as well as a specially-commissioned survey of Brown's drawing vocabulary contributed by the artist.

THIS EXHIBITION IS ORGANIZED IN CO-OPERATION WITH THE WALKER ART CENTER OF MINNEAPOLIS AND THE BIENNALE DE LA DANSE DE LYON.

The Company

Trisha Brown Dance Company has presented the work of its legendary artistic director for over 38 years. Founded in 1970 when Trisha Brown branched out from the experimental Judson Dance Theater to work with her own group of dancers, *Trisha Brown Dance Company* offered its first performances at alternative sites in Manhattan's SoHo. Today, the Company is regularly seen in the landmark opera houses of New York, Paris, London, and many other theaters around the world. The repertory has grown from solos and small group pieces to include major evening-length works and collaborations between Trisha Brown and renowned visual artists, such as Robert Rauschenberg and Laurie Anderson.

Early works

Group Primary Accumulation (1970)

Floor of the Forest (1970)

Accumulation (1971)

Sticks (1973)

Spanish Dance (1973)

Figure Eight (1974)

Founding her company in 1970, Trisha Brown explored the terrain of her adoptive Soho, creating her early dances for alternative spaces including roof tops and walls, and flirting with gravity, alternatively using it and defying it.

At mac^{LYON} :

Accumulation (1971)

WITH SUPPORT OF THE NATIONAL ENDOWMENT FOR THE ARTS AMERICAN MASTERPIECE: DANCE INITIATIVE, ADMINISTRATION BY THE NEW ENGLAND FOUNDATION FOR THE ARTS

This witty and now-legendary solo is based on the simple device of adding one gesture to another, one at a time, and repeating the growing phrase with each new movement. Although it is not the soloist's intention to portray anyone or anything else, the dance is full of personal expression as the dancer responds to the physical action of the piece and to the audience.

Floor of the Forest (1970)

This is performed in a twelve-foot by fourteen-foot pipe frame across which are tied ropes densely threaded with clothes - sleeves are woven beneath pant legs forming a solid rectangular surface. The audience is free to move around in the periphery of the grid. Two performers dress and undress their way through this structure. A normally vertical activity performed horizontally and reshaped by the vertical pull of gravity.

Sticks (1973)

A 10-foot-long, 3/4" x 3/4" stick is placed with one end against the base of the wall and the other end on the dancer's head. The dancer facing the wall moves forward maintaining the original angle of the stick until the head is wedged in between the stick and the floor. Performed by four dancers placed at equal distances along one wall or in partners - stick against stick - in the center of the gallery.

Figure Eight (1974)

Spatial arrangement : a row, like stewardesses demonstrating safety measures on an airplane. Eyes closed. Right arm arcs from the side of the body to the top of the head and back again, marking, enlarging time patterns, while the left arm arcs from the side of the body to the top of the head in diminishing time patterns.

Spanish Dance (1973)

WITH SUPPORT OF THE NATIONAL ENDOWMENT FOR THE ARTS AMERICAN MASTERPIECE: DANCE INITIATIVE, ADMINISTRATION BY THE NEW ENGLAND FOUNDATION FOR THE ARTS

A dancer slowly raises his arms like a magnificent Spanish dancer and travels forward in time to Bob Dylan's In the Early Morning Rain.



Trisha Brown, *Spanish Dance (Line Up)*, 1979
Video (color, sound)
Length 14'00"
© Walker Art Center Archives, Minneapolis

Early Works' programme

Meeting at the museum to see the performances :

- Friday 9/10 at 6.30 pm, for the exhibition's opening

- Saturday 9/11 at 1 and 5 pm- Sunday 9/12 at 12 am

Length : 45 minutes inside the museum, 1h20 totally

At Parc de la Tête d'or (in front of mac^{LYON}) :

Raft piece (1973), *Group Primary Accumulation (1970)* and *Spiral* are played outside by dancers of *Trisha Brown Dance Company*.

VISITOR INFORMATION

The exhibition

General curator:
Thierry Raspail
Project and production manager:
Thierry Prat
Artistic assistant:
Marilou Laneuville
Exhibition registrar:
Xavier Jullien

Admission:

Full rate: 6 euros
Concessions: 4 euros
Visit: 3 euros + admission

Free for visitors under 18

(Subject to modification)

Press contacts

Muriel Jaby / Élise Vion-Delphin
T +33 (0)4 72 69 17 05 / 25
communication@mac-lyon.com

Address

Musée d'art contemporain
Cité internationale
81 quai Charles de Gaulle
69006 LYON

T +33 (0)4 72 69 17 17
F +33 (0)4 72 69 17 00
info@mac-lyon.com

www.mac-lyon.com

Opening hours

Wednesday to Sunday :
from 12 am to 7 pm

Access

- Carparks Cité internationale, access by Quai Charles de Gaulle
- Bus 4, stop Musée d'art contemporain connecting Métro Foch line A or Métro Saxe Gambetta line B or D
- Bus C1, departure Part-Dieu station, stop Musée d'art contemporain
- Bus 58, departure Bellecour by Terreaux, stop Musée d'art contemporain
- Vélo'v stations

**+ COMPLETE PROGRAMME
OF GUIDED TOURS : FAMILY
TOUR, DISCOVERY TOUR, AN
HOUR AT THE MUSEUM...**



Leah Morrison - *Spiral* - Gene Pittman_Walker Art Center

This exhibition acts in concert with the Biennale de la Danse which takes place from September, 9th to October, 3rd, 2010 and presents the *Early Works* and a Trisha Brown Night on Tuesday 14th and Wednesday 15th of September at 8.30 pm at the Transbordeur.

Programme :

- *Opal Loop Cloud Installation*, 4 dancers, creation 1980
- *Foray Forêt*, 8 dancers, creation 1991
- *You can see us*, 2 dancers, creation 1995
- *L'Amour au théâtre*, 7 dancers, creation 2009

Foray Forêt, a piece of silence and whispers, is accompanied by a distant marching band. The mysterious *Opal Loop* alters perception with dance derived from mist and cloud sculptures. In the dazzling *You can see us*, the back-to-back duettists' tiny undulations create palpable tension. The intense, complex duets and trios in *L'amour au théâtre* contrast with its mercurial Baroque music.

www.biennaledeladanse.com