

/IT WAS A QUESTION OF INVENTING ONESELF OUTSIDE OF ANY STRUCTURE. THE DANCERS WERE PARTICIPATING IN EXPERIMENTS BY ARTISTS, AND VICE VERSA. WITH HINDSIGHT, AND OUR QUESTIONS, OUR GIFT WAS TO PROVE THAT DANCE COULD BE DONE ANYWHERE, AND WITHOUT ANY THEATRICAL POINTS OF REFERENCE./

TRISHA BROWN

Exhibition
11 September
31 December 2010
Wednesday – Sunday
12:00 – 19:00

Guided tours

Reservation advisable

Trisha Brown focus visit

› Thursday, 30 September, 12:30

An hour in the museum

› Thursday, 12:30

Adults' visits

› Saturday, 15:30

› Sunday, 15:00

Family visits

› Sunday, 15:30

Guided visit with French sign language

T. Brown and B. Nauman exhibitions

Le corps à l'œuvre ("The body at work")

› Saturday, 23 October, 14:00

Groups

Guided visits are available for one or more exhibitions, for adults or young people.

By reservation

Conference

Le geste et sa trace:

une survivance du mouvement

By Barbara Formis, lecturer in aesthetic

and philosophy of art,

Université Paris I, Panthéon-Sorbonne

› Friday, 3 December, 19:00

Planes (1968)

› Saturdays and Sundays, 18 September – 12 December, 2:00 – 4:00 pm (except for school holidays)

The piece is being reactivated in its choreographic version by the dance department of the CNSMD.

Trisha Brown evening

› Tuesday and Wednesday, 14 and 15 September
 At the Transbordeur, 20:30

Information and reservations

T 04 72 69 17 17

publics@mac-lyon.com

European Heritage Days

› Saturday and Monday, 17 and 18 September
 Free entrance to all the exhibitions

Catalogue

The exhibition is accompanied by a 96-page catalogue that includes 45 drawings, essays by exhibition curator and New York PS1 curator Peter Eleey and Walker performing arts senior curator Philip Bither, and a specially commissioned survey of Brown's drawing vocabulary contributed by the artist.

The English version is available only at the museum's shop, price: 28 €

Upcoming exhibitions

18 February – 31 July 2011

1ST AND 2D FLOOR

INDIAN HIGHWAY

More than 30 artists for a panorama of contemporary indian art

18 February – 15 May 2011

3D FLOOR

PASCALE MARTHINE

TAYOU

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mac LYON

14^e biennale de la danse
encore!

WALKER ART CENTER
 CNSMD
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TRISHA
 BROWN

11.09
 31.12.2010



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



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TRISHA BROWN

**SO THAT THE AUDIENCE DOES NOT KNOW
WHETHER I HAVE STOPPED DANCING**

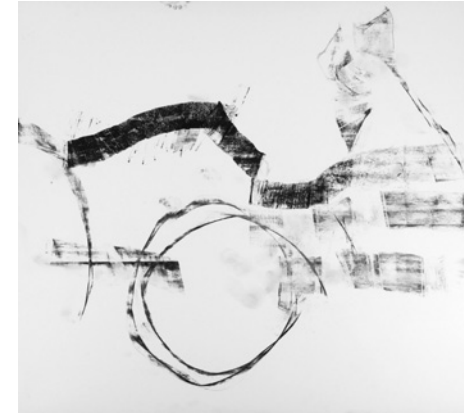
**FROM 11 SEPTEMBER TO 31 DECEMBER
2010, mac^{LYON} IS PRESENTING TRISHA
BROWN'S CHOREOGRAPHIC AND
ARTISTIC WORK. THIS EXHIBITION WILL
PROVIDE AN OPPORTUNITY TO LOOK
BACK OVER FORTY YEARS OF CREATIVITY,
FROM THE VERY FIRST DRAWINGS TO
THE MOST RECENT PERFORMANCES.**



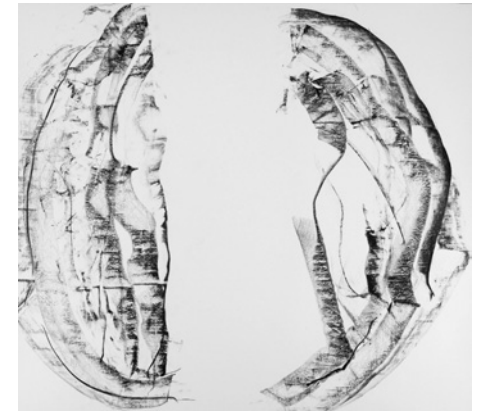
Planes, 1968
Performance–installation
with film by Jud Yalkut
and soundtrack by Simone Forti
223,5 x 299,7 x 30,5 cm
© Wayne Hollingsworth
Courtesy Trisha Brown Dance Company



Incident #1, 2007
Charcoal, pastel on paper
21 x 18,1 cm
Collection Trisha Brown



Untitled, 2007
Charcoal, pastel on paper
132,1 x 147,3 cm
Collection Trisha Brown



Untitled, 2007
Charcoal, pastel on paper
132,1 x 147,3 cm
Collection Trisha Brown

Born in 1936 in Aberdeen, USA, Brown came to the attention of the public in the 1960s with the Judson Dance Theater in New York. She is a major figure in American dance, and an inspirational force in its postmodernism development. Her choreography is based on a desire to break free of tradition, and to put forward a new syntax of movement.

At the Judson Dance Theater, with the dancers Yvonne Rainer and Steve Paxton, she pushed back the limits of movement, and definitively transformed modern dance, restoring naturalness to gesture. Following the choreography of Anna Halprin (whose work was exhibited at mac^{LYON} in March 2006), her first bursts of creativity focussed on everyday movements such as dressing and undressing, walking, grasping objects and letting them go, in sequences and successions of movements.

The Trisha Brown Dance Company, set up in 1970, broke with the conventions of the stage (lighting, costumes, sets): her *Early Works* were specially designed for the roofs and facades of SoHo, or for natural spaces.

Nine of the *Early Works* are being presented at the opening of Lyon's 2010 dance biennial

and the exhibition *So that the audience does not know whether I have stopped dancing*.

In the course of her career, Brown has engaged with artists such as Robert Rauschenberg (*Glacial Decoy*, 1979), Fujiko Najaka (*Opal Loop*, 1980) and Donald Judd (*Son of Gone Fishing*, 1981; *Newark*, 1987), as well as musicians such as Laurie Anderson* (*Set and Reset*, 1983), Peter Zummo (*Lateral Pass*, 1985), Alvin Curran (*For MG: the Movie*, 1991) and Dave Douglas (*El Trilogy*, 2000). But it was with Monteverdi (*Orfeo*, 1998) that she took on the staging of opera, in a total symbiosis between music, libretto and movement.

In 2002, Brown combined dance with her artistic and pictorial work in *It's a Draw*, a performance in which movement produced a graphic trace. Drawing became an important medium for her, like the creation of setups, objects and structures in three dimensions, both solid and fluid. These imposed figures explored the boundaries of dance.

Brown's recent pieces have pursued her quest for new territories, and *PRESENT TENSE*, 2003, with music by John Cage, seems to echo Robert Morris's article

*The Present Tense of Space***.

In 2004, she created *O zlozony/O composite* for three principal dancers at the Paris opera, and in 2005, *How long does the subject linger on the edge of the volume...*

THE EXHIBITION

Trisha Brown's work takes the form of confrontations with space, time and objects. Her drawings and setups are regularly presented at major international events, museums and art centres, including the White Cube (London, 2003), Documenta 12 (Kassel, 2007), Walker Art Center (Minneapolis, 2008) and the Venice biennial (2009).

The scope of this *œuvre*, and the essential contribution made by the artist, are being illustrated at mac^{LYON} by 47 drawings, 33 lithographs (posters from the period 1974-2007) and 16 performance videos.

The exhibition is essentially based on the way Brown modifies the relations between performer and public, notably in one of her major pieces, the installation *Planes* (1968), with music by Simone Forti. The dancers move around over a vertical wall with holes in it, while a video by Jud Yalkut, showing a cityscape, is projected onto the background.

Not previously staged in France, the piece is being presented in the exhibition by dancers from the Conservatoire National Supérieur Musique et Danse (CNSMD). Three groups of three dancers, working with the Trisha Brown Dance Company, will perform the work in the museum's exhibition spaces each Saturday and Sunday at 2:00 and 4:00 pm.

The experimental *Early Works* are being produced on 10, 11 and 12 September. *Planes*, *Floor of the Forest*, *Accumulation*, *Sticks*, *Figure Eight* and *Spanish Dance* will be performed in the museum itself, *Raft Piece*, *Group Primary Accumulation* and *Spiral* in the nearby Tête d'Or park.

The theatrical structure *Floor of the Forest* (1970), designed for the *Early Works*, functions as a sculpture in space surrounded by choreographic drawings.

The exhibition also presents the auditory setup *Skymap* (1969), which invites visitors to lie on the ground in order to perceive an imaginary geographical configuration, while the sound of Brown's voice guides them round an improvised map of the United States on the ceiling. The artist has also created a structure in which, though neither the visitors nor the

dancers can move around, each individual's imagination is projected onto a shared space.

The exhibition is a joint production between mac^{LYON} and the Lyon dance biennial, with the cooperation of the Walker Art Center, Minneapolis, and the CNSMD.

/I MEAN THAT THE PERIOD BETWEEN ABOUT 1961 AND 1974 WAS A VERY RICH PERIOD FOR EXCHANGES BETWEEN THE VISUAL ARTS AND DANCE. WHAT WAS IMPORTANT FOR ME WAS TO WATCH, LISTEN AND LEARN TO KNOW. [...] I WENT TO SEE EXHIBITIONS BY THESE ARTISTS, AND THEY EXPLAINED TO ME WHAT THEY WERE DOING. FOR EXAMPLE, I SAW RAUSCHENBERG'S SHOW AT THE JEWISH MUSEUM IN NEW YORK: HE'D PAINTED HIS BED, AND SET IT AGAINST THE WALL. IT WAS AN AMAZING WORK. FOR THE FIRST TIME, I UNDERSTOOD HOW ONE COULD PREFER TO BECOME AN ARTIST RATHER THAN A DANCER. IT WAS ALIVE, ANARCHIC, ESSENTIAL. THEN THE ARTISTS CAME TO THE JUDSON DANCE THEATER, ESPECIALLY DURING THE FINAL PERIOD, AND PARTICIPATED ACTIVELY IN THE SHOWS. I ADMIT THAT AT MILLS COLLEGE I DIDN'T YET KNOW

IF I WANTED TO DO PAINTING OR DANCE [...] IN FACT I WAS AT THE BORDER BETWEEN THE TWO UP TO THE ACCUMULATION PIECES, WHICH WAS WHEN I REALLY ENTERED THE WORLD OF DANCE./

*Laurie Anderson exhibition, mac^{LYON}, 2002

**Robert Morris exhibition, mac^{LYON}, 1998, 1999, 2000