

50TH ANNIVERSARY SEASON



TRISHA BROWN: IN PLAIN SITE

Trisha Brown: In Plain Site disentangles Brown's dances from the constrictions of the proscenium stage, resituating them in unexpected locations. For this site-specific program, selections from the repertory are restaged in a dynamic relationship to their setting, expanding and amplifying Brown's effortless affinity for naturalizing movement to the physical environment. In dialogue with presenters, the company develops projects that engage audiences with the range of Brown's artistry, reframed against a broad array of natural and built landscapes.

“ a sigh-inducing mix of cool and gorgeous...”

- Gia Kourlas, NYTimes

Performance Excerpt Links:

[The Clark Art Institute, 2017](#)

[Fairmount Park Conservancy 2019](#)

[Jupiter Artland, 2019](#)



Raft Piece (1974)

Sound: Ambient, environmental

Performers: 4

Length: 15 minutes

[Performance Excerpt](#)

Raft Piece is adapted from Brown's earlier *Group Primary Accumulation*. Four dancers, each on their own raft, perform a series of accumulating gestures in unison. The figures rotate 45 degrees on each of the last two moves, making a 90-degree turn with the completion of the phrase. The phrase is repeated until, in the last two minutes, a 360-degree turn is achieved and all sides of the dance are revealed to the audience.



Floor of the Forest (1970)

Sound: Ambient, environmental

Performers: 2

Length: 30 minutes

[Performance Excerpt](#)

[Performance Excerpt, outdoors](#)

Performed on a twelve-by-fourteen-foot pipe frame, tied across with a grid of rope, and densely threaded with clothes, *Floor of the Forest* redefines an everyday activity. Suspended at eye level, two dancers dress and undress their way horizontally through the structure while the audience moves freely about the periphery.



Roof Piece (1971)

Sound: Ambient, environmental

Performers: 8- 12 dancers

Length: 30 minutes

[Performance Excerpt](#)

Roof Piece is performed on a series of rooftops, each within sight of the next. The piece begins with an improvisation that is passed from the first dancer to the next, and so on. As the dance travels, time and distance cause the disintegration of the original message, exposing both a mode of transmission fundamental to how dancers learn, and the inevitable discrepancies that arise from the imperfect translation of perception into embodiment.

Repertory for Indoor and Outdoor Stages



Foray Forêt (1990)

Music: Local marching band

Performers: 9 dancers

Length: 28 minutes

[Performance Excerpt](#)

[Performance Excerpt, outdoors](#)

The first work in Brown's elegant and mysterious Back to Zero cycle, *Foray Forêt* is marked by simplicity within complexity. With a vocabulary of movements generated through engaging the subconscious mind—what Brown called “delicate aberrations”—the piece sets off pared-down athleticism against enigmatic, miniaturized physical gesture.



Set and Reset (1983)

Music: Laurie Anderson

Performers: 6 dancers

Length: 28 minutes

[Performance Excerpt](#)

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



Groove and Countermove (2000)

Music: Dave Douglas

Performers: 9 dancers

Length: 28 minutes

[Performance Excerpt](#)

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.



For M.G.: The Movie (1991)

Music: Alvin Curran

Performer: 7 dancers

Length: 30 minutes

[Performance Excerpt](#)

[Performance Excerpt, outdoors](#)

For M.G. The Movie is a haunting memorial to the French Minister of Culture, Michel Guy, who invited Trisha Brown to meet with him on several occasions before he died. They spoke of dance and art in conversations that circled back and branched out, seemingly taking place outside of time. The guiding principles for this choreography are enigma and time—not measured time, but the perception of time and its inconsistency.



Working Title (1985)

Music: Peter Zummo

Performers: 8 dancers

Length: 28 minutes

[Performance Excerpt](#)

A precursor to *Lateral Pass* (1985), *Working Title* was originally presented as a work-in-progress, with different units of the choreography combined and rearranged for each new performance. Newly commissioned costumes by Elizabeth Cannon resonate with Nancy Graves' original designs, and focus attention on the dance's “collage of asymmetrical and unpredictable traveling patterns.”



Glacial Decoy (1979)

Music: Ambient

Performers: 5 dancers

Length: 18 minutes

[Performance Excerpt](#)

Trisha Brown's first collaboration with Robert Rauschenberg, who designed the gossamer costumes and kaleidoscopic set, *Glacial Decoy* is also the first choreography that Brown created specifically for the proscenium stage. The dance's “idiosyncratic maneuvers” are performed to the mechanical click of projectors as they cast an astonishing sequence slides across the back wall of the performance space.

ADDITIONAL AVAILABLE REPERTORY

Ballet (1968); *Pamplona Stones* (1974); *Locus* (1975); *Locus Trio* (1975); *Solo Olos* (1976); *Opal Loop/Cloud Installation #72503* (1980); *Newark (Niwewearce)* (1987); *Astral Converted* (1991); *If you couldn't see me* (1994); *You can see us* (1995); *Geometry of Quiet* (2002); *L'Amour au théâtre* (2009); *Rogues* (2011)

Anne Dechene, **Trisha Brown Company,**
Programming Director
+1 (212) 977-5365 ext. 121
company@trishabrowncompany.org

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

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