



## NEW COMMISSION INITIATIVE

The Trisha Brown Dance Company (TBDC) is pleased to announce its first choreographic commission in celebration of the legacy of groundbreaking choreographer Trisha Brown. This commission gives the 50+ year-old company an opportunity to engage with a contemporary artistic voice that has a connection to Brown's work, while reaffirming its primary role of preserving Brown's legacy. It marks the first time that the Company has asked an artist to create new work in conversation with Brown's trailblazing oeuvre.

*Read The New York Times announcement of our new initiative [here](#).*

### JUDITH SÁNCHEZ RUÍZ

TBDC invited choreographer Judith Sánchez Ruíz to be the first artist to such a commission. An alumni of the company, her new original piece, ***Let's Talk About Bleeding***, premiered during the Company's 2023 season at The Joyce Theater. Sánchez Ruíz describes it as "a symphony of layers seeming to exist simultaneously... that make us question the arc of human existence."

#### ***Let's Talk About Bleeding (2023)***

Music: Adonis Gonzales

Performers: 6 dancers

Length: 37 minutes

[Performance Excerpt](#)

[Press, New York Times Feature](#)

### NOÉ SOULIER

In Fall 2023, the Trisha Brown Dance Company will premiere a new commission by Noé Soulier, dancer, choreographer and Director of the Center National de Danse Contemporaine in Angers. Produced by TBDC and co-produced by CNDC Angers, Dance Reflections by Van Cleef and Arpels, Festival d'Automne Paris and Maison des Arts Créteil, with the support of Villa Albertine, this commission will pay homage to the rich history the Trisha Brown Dance Company has with France and its culture. Reflecting Trisha's groundbreaking spirit of innovation, this program seeks to enter Trisha's choreographic legacy into dialogue with a new generation of artists.

### 2023-24 Tour Dates

#### November 16-17

Le Quai  
Angers (France)

#### November 21

La Coursive  
Scène Nationale de La Rochelle  
La Rochelle (France)

#### November 24-25

Maison de la Danse  
Lyon (France)

#### November 28

Opéra de Massy  
Massy (France)

#### December 1

La Filature  
Mulhouse (France)

#### December 5

Antipolis Théâtre d'Antibes  
Antibes (France)

#### December 7-9

Maison des Arts Créteil  
Créteil (France)

#### December 12

Théâtre du Beauvais  
Beauvais (France)

#### December 16

Théâtre de Châtillon  
Châtillon (France)

#### March 26-31, 2024

The Joyce Theater  
New York (USA)

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## Current repertory for Indoor and Outdoor Stages



### Trisha Brown: *In Plain Site*

[Performance Excerpts, Various Locations](#)  
[Performance Excerpts, Philadelphia Press, New York Times Feature](#)

*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, and museum spaces.



### *For M.G.: The Movie* (1991)

Music: Alvin Curran  
 Performers: 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, according to Brown, "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.



### *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.



### *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."



### *Opal Loop/Cloud Installation #72503* (1980)

Performers: 4 dancers  
 Length: 15 minutes

[Performance Excerpt](#)  
[Performance Excerpt, outdoors](#)

First performed in a SoHo loft in 1980, *Opal Loop/Cloud Installation #72503* is Brown's stunning collaboration with Japanese fog artist, Fujiko Nakaya. This mysterious piece features four dancers enshrouded in Nakaya's fog nozzle created "cloud sculpture," which creates sound as water passes through high pressure nozzles. The movement reflects the delicate balance of the air surrounding the dancers both constantly changing form and drifting off.



### *Rogues* (2011)

Music: Alvin Curran  
 Performers: 2 dancers  
 Length: 9 minutes

[Performance Excerpt](#)  
[Performance Excerpt, outdoors](#)

*Rogues* is a poignant study in rhythm, timing, and kinesthetic transmission. Accompanied by an original score by Alvin Curran, the duet's simple form marks a return to Brown's exploration of unembellished gesture and pedestrian physicality.