

Current repertory for Indoor and Outdoor Stages | 2021 - 2022



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.



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.



Astral Converted (1991)

Music: John Cage
Performer: 9 dancers
Length: 40 minutes

Performance [Excerpt](#)

At once serene and highly physical, *Astral Converted* is the culminating piece in Brown's Valiant Series. The choreography combines new and original material, with sections reorganized, and movement rewoven. The movement combines sudden bursts of gravity-defying plunges and crashes with fluid leaps and falls creating an unpredictable and powerful choreographic work.



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.”



Watermotor (1978)

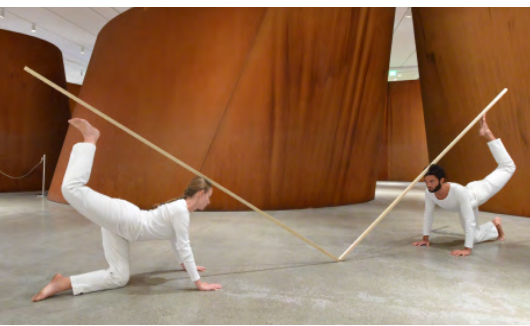
Music: Ambient
Performers: 1 dancer
Length: 3 minutes

Performance [Excerpt](#)

Nominated for a 2021 Bessie Award for Best Revival and Best Performer, *Watermotor* leaves behind the starkness of Brown's postmodern task dances and presages the rich movement phrases in the pieces that follow. As with *Locus* (1975), Brown drew upon her lived experience to generate the movement, but rather than a graph of biographical information, Brown used childhood imagery to discover her physical intelligence.

ADDITIONAL AVAILABLE REPERTORY

Planes (1968); Group Primary Accumulation (1973); Locus (1975); Locus Trio (1975); Solo Olos (1976); Opal Loop/Cloud Installation #72503 (1980); Newark (Niweeorce) (1987); For M.G: The Movie (1991); If you couldn't see me (1994); You can see us (1995); Groove and Countermove (2000); Geometry of Quiet (2002); Present Tense (2003); Rogues (2011)



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.

"...the program revealed the adaptable nature of her choreography, its capacity to slip-into unforced conversation with a new environment. Wherever it goes, it has a way of fitting in, not an intrusion but an extension of its surroundings."

-Siobhan Burke, NY Times

Performance Excerpt Links:

[The Clark Art Institute, 2017](#)

[Wave Hill, 2021](#)

[Fairmount Park Conservancy 2019](#)

2021-2022 Tour Dates

New York (USA)
Mark Morris Dance Center
November 6, 2021



Angers (France)
Centre National de Danse
Contemporaine d'Angers
June 3 - 4, 2022

Nîmes (France)
Théâtre de Nîmes
June 9 - 11, 2022

Antwerpen (Belgium)
deSingel
June 15 - 17, 2022

Leuven (Belgium)
STUK Arts Center
June 20 - 21, 2022



Tel Aviv (Israel)
Suzanne Dellal Center
June 25 - 26, 2022
To be confirmed

Spoletto (Italy)
Festival dei Due Mondi
June 1 - 2, 2022

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