

## Trisha Brown Biography

The most acclaimed choreographer of the post-modern era came into the limelight for the first time in the 1960's when she presented her work with the Judson Dance Theatre. Together with Yvonne Rainer and Steve Paxton, she succeeded in stepping out of the limits that were imposed to choreography at the time, thus changing modern dance for ever.

In 1970, with her own Company, Trisha Brown explored her place of adoption, SoHo, through the creation of choreographies for alternative spaces, by playing with gravity and looking for challenges (including roofs and side walls of buildings). Her *Man Walking Down the Side of a Building* is the forerunner not only of the innovative use of the notion of flying – a course which saw its completion in 1998 with the production of *L'Orfeo* with Monteverdi's music – but also of the later works of theatre choreographers and directors looking for unusual contexts and fast and vehement movements of the human body. Quite soon she started exploring her ideas of movement in a series of dances presented in cycles. In 1983 her first accomplished cycle *Unstable Molecular Structures* – soon followed by *Set and Reset* in co-operation with Robert Rauschenberg and Laurie Anderson – defined the flowing and still unexpected geometric style which became her signature. After the athletic *Valiant Series*, came the powerful *Newark* where her dancers were pushed to their physical limit and explored for the first time gender-specific movements. Then came the elegant and mysterious cycle *Back to Zero* where Trisha Brown left external virtuoso feats to explore unconscious movement. A cycle comprising the classic *For M.G.:The Movie*.

Inspired by the experience of opera, thanks to Lina Wertmüller who invited her to prepare the choreography for *Carmen*, Trisha Brown shifted her attention to classical music. Her *M.O.* on J. S. Bach's monumental Musical Offering was hailed by Anna Kisselgoff from the New York Times as a "masterpiece" which "makes many other choreographies of Bach's music seem like child's play". In 1998 her *L'Orfeo* with music by Monteverdi had its première in Brussels, in which she attained the total integration between music, text and movement.

To create a choreographic trilogy on sounds and today's jazz music structures, Trisha Brown called visual artist Terry Winters and composer Dave Douglas to work with her. The group's collaboration with the famous light designer Jennifer Tipton led to the creation of an evening of dance full of sensuality and marked by an unmistakable modernity. Completed in 2000, *El Trilogy* heralded a new choreographic direction for the new century.

In 2001 Trisha Brown returned to opera for a new production by Salvatore Sciarrino *Luci Mie Traditrici*. In December 2002 the production *Winterreise* with Franz Schubert's music created for English baritone Simon Keenlyside and three dancer made its début. In the same month the mysterious *Geometry of Quiet* was also presented. In 2003 Trisha Brown presented *Present Tense* in Cannes. Its aerial choreography was characterised by movements apparently suspended in space where dancers seem to run and then fall down, following a totally new rationale and with motifs revealing a moving and poetic narration.

Trisha Brown's most recent choreographies continue to explore new grounds. The first representation of *O zlozony O composite* in December 2004 – a choreography created for three *étoiles* of Opéra de Paris – marked Trisha Brown's entry into the world of ballet; it was also her first choreography created for another company. This elegant choreography is a mix of classic and modern, bringing together a poem by Czesław Miłosz and an original music score by Laurie Anderson and a canvas by Vija Celmins. *How long does the subject linger on the edge of the volume...* uses the latest technology of movement frieze for her visual elements and graphic elements.

In 2006 she worked on the direction of *Da Gelo a Gelo*, a new chamber piece by Salvatore Sciarrino based on the love song by Japanese courtier Izumi Shikibu from the 9<sup>th</sup> century. Her historical research for the piece offered her the contextual base for her next choreography, *I love my robots*.

Her latest creation was in 2009, *L'Amour au théâtre*, inspired by the Baroque opera of Jean-Philippe Rameau *Hyppolite et Aricie*, where an abstract, complex and musical dance, with intensely complex and athletic pas de deux and pas de trois, conveyed the energy of music.

Trisha Brown is also renowned for her plastic arts creations. Some of her recent exhibition comprise "Documenta 12" from 2007 in Kassel, Germany; Sikkema Jenkins Gallery in 2009, and "Year of Trisha", a celebration of all her work, at the Walker Art Center in Minneapolis.

She was the first woman choreographer to receive the prestigious MacArthur Foundation Fellowship and has received many honours, including the National Medal of Art in 2002. She also received the Benois Prize for her career and the Nijinsky Prize; she is honorary member of the American Academy of Arts and Letters.