

Friday, March 15, 2013, 8pm
Zellerbach Hall

Trisha Brown Dance Company

Founding Artistic Director and Choreographer
Trisha Brown

Associate Artistic Directors
Carolyn Lucas
Diane Madden

Dancers
Neal Beasley
Tara Lorenzen
Megan Madorin
Leah Morrison
Tamara Riewe
Jamie Scott
Stuart Shugg
Nicholas Strafaccia
Samuel Wentz

Apprentices
Cecily Campbell
Eric Williams

Executive Director
Barbara Dufty

Trisha Brown Dance Company gratefully acknowledges the generous support of The Andrew W. Mellon Foundation, Dedalus Foundation, The Fan Fox and Leslie R. Samuels Foundation, The Gladys Krieble Delmas Foundation, Harkness Foundation for Dance, The J. Paul Getty Trust, Mid Atlantic Arts Foundation/USArtists International, National Film Preservation Foundation, New England Foundation for the Arts' National Dance Project (with lead funding from the Doris Duke Charitable Foundation and additional funding from The Andrew W. Mellon Foundation), The New York Community Trust, The Shubert Foundation, Robert Rauschenberg Foundation, The Rolex Mentor and Protégé Arts Initiative, the National Endowment for the Arts, the New York State Council on the Arts with the support of Governor Andrew Cuomo and the New York State Legislature, and the New York City Department of Cultural Affairs in partnership with the City Council.

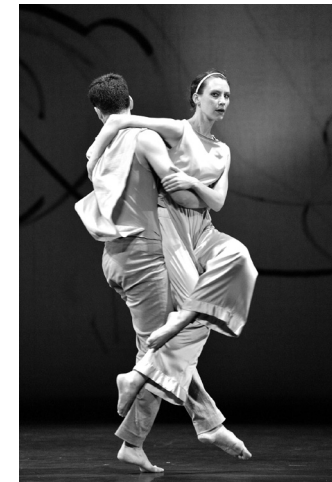
The presentation of Trisha Brown Dance Company was made possible by the New England Foundation for the Arts' National Dance Project, with lead funding from the Doris Duke Charitable Foundation and additional funding from The Andrew W. Mellon Foundation. This performance is made possible, in part, by Patron Sponsor Rockridge Market Hall.

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Trisha Brown Dance Company

PROGRAM

Les Yeux et l'âme
(2011: Bay Area Premiere)



Laurent Philippe 2011

Music Jean-Philippe Rameau's *Pygmalion*, recorded by William Christie and Les Arts Florissants for Harmonia Mundi

Visual Presentation Trisha Brown

Costumes Elizabeth Cannon

Lights Jennifer Tipton

Performers

Neal Beasley, Tara Lorenzen, Megan Madorin, Jamie Scott, Tamara Riewe, Stuart Shugg, Nicholas Strafaccia, Samuel Wentz

Les Yeux et l'âme was funded by the New England Foundation for the Arts' National Dance Project, with generous support from the Doris Duke Charitable Foundation.

Les Yeux et l'âme was co-produced by Festival d'Aix-en-Provence, Holland Festival, Athens Festival, Trisha Brown Dance Company, and Les Arts Florissants as part of *Pygmalion* (2010), directed by Trisha Brown and conducted by William Christie. *Les Yeux et l'âme* was also co-produced by the Brooklyn Academy of Music.

PAUSE

Newark (Niweeorce)

(1987)



Original Sound Orchestration and Production Peter Zummo with Donald Judd
Visual Presentation and Sound Concept Donald Judd
Lights Ken Tabachnick

Performers

Tara Lorenzen, Megan Madorin, Tamara Riewe, Jamie Scott,
 Stuart Shugg, Nicholas Strafaccia, Samuel Wentz

INTERMISSION

I'm going to toss my arms—if you catch them they're yours

(2011: West Coast Premiere)

Original Music Alvin Curran, *Toss and Find*
Visual Presentation Burt Barr
Costumes Kaye Voyce
Lights John Torres
Choreographic Assistant Carolyn Lucas
Sound Editing Luca Spagnoletti

Performers

Neal Beasley, Tara Lorenzen, Megan Madorin, Tamara Riewe, Jamie Scott,
 Stuart Shugg, Nicholas Strafaccia, Samuel Wentz



Laurent Philippe 2011

Jack Mitchell

I'm going to toss my arms—if you catch them they're yours was co-produced by Théâtre National de Chaillot, Brooklyn Academy of Music and Trisha Brown Dance Company.

I'm going to toss my arms—if you catch them they're yours is made possible by the New England Foundation for the Arts' National Dance Project, with lead funding from the Doris Duke Charitable Foundation and additional funding from The Andrew W. Mellon Foundation the MetLife Foundation, and the National Endowment for the Arts; Brooklyn Academy of Music; The Charles Engelhard Foundation; The Fan Fox & Leslie R. Samuels Foundation; The Gladys Krieble Delmas Foundation; Harkness Foundation for Dance; The Shubert Foundation; the National Endowment for the Arts; the New York State Council on the Arts with the support of Governor Andrew Cuomo and the New York State Legislature; and public funds from the New York City Department of Cultural Affairs in partnership with the City Council.

TRISHA BROWN (*Founding Artistic Director and Choreographer*) was born and raised in Aberdeen, Washington. She graduated from Mills College in Oakland, California, in 1958; studied with Anna Halprin; and taught at Reed College in Portland, Oregon, before moving to New York City in 1961. Instantly immersed in what was to become the post-modern phenomenon of Judson Dance Theater, her movement investigations found the extraordinary in the everyday and challenged existing perceptions of performance. In this “hot-bed of dance revolution” Ms. Brown, along with like-minded artists, pushed the limits of choreography and changed modern dance forever.

In 1970, Ms. Brown formed her company and explored the terrain of her adoptive SoHo, making *Man Walking Down the Side of a Building* (1970), and *Roof Piece* (1971). Her first work for the proscenium stage, *Glacial Decoy* (1979), was also the first of many collaborations with Robert Rauschenberg. *Opal Loop/Cloud Installation #72503* (1980), created with fog designer Fujiko Nakaya, was followed by *Son of Gone Fishin’* (1981), which featured sets by Donald Judd. The now iconic *Set and Reset* (1983), with original music by Laurie Anderson and visual design by Robert Rauschenberg, completed Ms. Brown’s first fully developed cycle of work, *Unstable Molecular Structures*. This cycle epitomized the fluid yet unpredictably geometric style that remains a hallmark of her work. Ms. Brown then began her relentlessly athletic *Valiant Series*, best exemplified by the powerful *Newark* (1987) and *Astral Convertible* (1989) – pushing her dancers to their physical limits and exploring gender-specific movement. Next came the elegant and mysterious *Back to Zero Cycle* in which Ms. Brown pulled back from external virtuosity to investigate unconscious movement. This cycle includes *Foray Forêt* (1990), and *For M.G.: The Movie* (1991). Ms. Brown collaborated for the final time with Rauschenberg to create *If you couldn’t see me* (1994), in which she danced entirely with her back to the audience.

Ms. Brown turned her attention to classical music and opera production, initiating what is known as her *Music Cycle*. Choreographed to J.

S. Bach’s monumental *Musical Offering, M.O.* (1995) was hailed as a “masterpiece” by Anna Kisselgoff of *The New York Times*. Ms. Brown continued to work with new collaborators, including visual artist Terry Winters and composer Dave Douglas, with whom she created *El Trilogy* (2000). She then worked with long-time friend and artist Elizabeth Murray to create *PRESENT TENSE* (2003), set to music by John Cage.

Ms. Brown stepped into the world of opera to choreograph *Carmen* (1986) and again to direct Claudio Monteverdi’s *L’Orfeo* (1998). Since then, Ms. Brown has gone on to direct four more operas, including *Luci Mie Traditrici* (2001), *Winterreise* (2002), *Da Gelo a Gelo* (2006), and, most recently, *Pygmalion* (2010).

Continuing to venture into new terrain, Trisha Brown created *O zlozony/O composite* (2004) for three étoiles of the Paris Opera Ballet, working with long-time collaborators Laurie Anderson and Jennifer Tipton. Forays into new technology created the witty and sophisticated *I love my robots* (2007), with Japanese artist and robotics designer Kenjiro Okazaki. Her work on *Pygmalion* produced two dance pieces, *L’Amour au théâtre* (2009) and *Les Yeux et l’âme* (2011). Ms. Brown’s latest work, *I’m going to toss my arms—if you catch them they’re yours* (2011), is a collaboration with visual artist Burt Barr, whose striking set is dominated by industrial fans. The original music is by Alvin Curran.

As well as being a prolific choreographer, Ms. Brown is an accomplished visual artist, as experienced in *It’s a Draw* (2002). Her drawings have been seen in exhibitions, galleries and museums throughout the world including the Venice Biennale, The Drawing Center in Philadelphia, The New Museum, White Cube, Documenta XII, Walker Art Center, Centre Georges Pompidou, Mills College, Musée d’art Contemporain de Lyon, and Museum of Modern Art. Ms. Brown is represented by Sikkema Jenkins & Co. in New York City.

Trisha Brown has created over 100 dance works since 1961, and was the first woman choreographer to receive the coveted MacArthur Foundation Fellowship “Genius Award.” She

has been awarded many other honors including five fellowships from the National Endowment for the Arts, two John Simon Guggenheim Fellowships, and Brandeis University’s Creative Arts Medal in Dance, and she has been named a *Veuve Clicquot Grande Dame*. In 1988, Ms. Brown was named *Chevalier dans l’Ordre des Arts et Lettres* by the government of France. In January 2000, she was promoted to *Officier* and in 2004, she was again elevated, this time to the level of *Commandeur*. She was a 1994 recipient of the Samuel H. Scripps American Dance Festival Award and, at the invitation of President Bill Clinton, served on the National Council on the Arts from 1994 to 1997. In 1999, Brown received the New York State Governor’s Arts Award and, in 2003, was honored with the National Medal of Arts. She had the prestigious honor to serve as a Rolex Arts Initiative Mentor for 2010–2011, as well as receiving the S.L.A.M. Action Maverick Award presented by Elizabeth Streb, and the Capezio Ballet Makers Dance Foundation Award in 2010. She has received numerous honorary doctorates, is an Honorary Member of the American Academy of Arts and Letters, and was awarded the 2011 New York Dance and Performance “Bessie” Lifetime Achievement Award. In 2011, Ms. Brown was honored with the prestigious Dorothy and Lillian Gish Prize for making an “outstanding contribution to the beauty of the world and to mankind’s enjoyment and understanding of life.” She was recently honored as a United States Artists Simon Fellow and received the first Robert Rauschenberg Award from the Foundation of Contemporary Arts.

Carolyn Lucas (*Associate Artistic Director*) has been a member of the Company since 1984. In 1993, she was appointed *Choreographic Assistant* and since then has played an integral role in the creation process of Brown’s works in dance and opera. Additionally, Ms. Lucas directs company rehearsals for new work and restaging projects for both TBDC as well as companies and institutions around the world, including P.A.R.T.S. and Paris Opera Ballet. She is also currently sharing her firsthand knowledge of nearly two

decades of documenting Ms. Brown’s work for the digital Trisha Brown Archive. Ms. Lucas attended the North Carolina School of the Arts and received a B.F.A. from SUNY Purchase in 1984. She studies Tai Chi with Maggie Newman and Alexander Technique with June Ekman.

Diane Madden (*Associate Artistic Director*) joined the Company in 1980. She served as Rehearsal Director from 1984 to 2000, and again starting in 2010. Ms. Madden counts Trisha Brown as a major influence and enjoys keeping a rich range of choreography alive with a group of very talented dancers. She has directed and assisted in revivals of Ms. Brown’s work, both within the company and with international schools and companies. Ms. Madden has received two Princess Grace Awards and a Bessie.

Burt Barr (*Visual Artist*) has had video installations at The Reina Sofia Museum, Madrid; Platform Museum, Istanbul; The Whitney Museum of American Art, New York; Museum Boymans van Veuning, Rotterdam; ZKM, Germany; The Philadelphia Museum of Art, Yale University Art Gallery, CAM at the University of South Florida, The Museum of Fine Arts Houston, and at PS1 Contemporary Art Center in Queens, as well as MoMA for Elizabeth Murray’s memorial in 2008. He has also made several print-editions at Graphic Studio in Tampa, Florida. In conjunction with that facility, CAM at USF/Tampa has produced the video works, *V-Formation* (2004) and *The Hawk* (2006). Mr. Barr is the recipient of numerous grants, including six from the National Endowment for the Arts, three from the New York State Council on the Arts, The American Film Institute, The Andrea Frank Foundation, The Massachusetts Council on the Arts and Humanities, The John Simon Guggenheim Memorial Foundation, and The Foundation for Contemporary Art. In 2008, he was honored as a visiting artist at the Skowhegan School of Painting & Sculpture. Mr. Barr lives and works in New York City. He is represented by Sikkema Jenkins & Co., also of New York City.

Elizabeth Cannon (*Costume Designer*) is a clothing designer based in New York City. She studied art at the Rhode Island School of Design where she received a B.F.A. in illustration. She originally wrote and illustrated children's books working closely with Pantheon Books and the Gotham Book Mart, where she had three solo shows. After a nine-month stay in Paris, she became interested in the world of couture and began designing and fabricating costumes and clothing. She has often collaborated with other artists, and her work has been included in and has been the subject of many gallery shows in New York City. Ms. Cannon maintains a design studio where she creates clothing for a private clientele. She has been very privileged to work with Trisha Brown on numerous projects, including the operas *Winterreise* and *Da Gelo a Gelo*.

William Christie (*Conductor*) harpsichordist, conductor, musicologist, and teacher, is the inspiration behind one of the most exciting musical adventures of the last 30 years. His pioneering work has led to a renewed appreciation of Baroque music in France, notably of the 17th- and 18th-century French repertoire, which he has introduced to a very wide audience. Born in Buffalo, New York, Mr. Christie studied at Harvard and Yale universities, and has lived in France since 1971. The turning point in his career came in 1979 when he founded Les Arts Florissants. As Director of this vocal and instrumental ensemble, Mr. Christie soon made his mark as a musician and man of the theater, in both the concert hall and the opera house, with new interpretations of largely neglected or forgotten repertoire. Major public recognition came in 1987 with the production of Lully's *Atys* at the Opéra Comique in Paris, which then went on to tour internationally with much success.

Alvin Curran (*Composer*) has realized a long and fruitful career as a composer-performer-installation artist, writer, and teacher in the American experimental music tradition. Born in Providence, Rhode Island, in 1938, he studied with Ron Nelson, Elliott Carter, and Mel

Powell, and co-founded the group Musica Elettronica Viva in 1966 in Rome, where he currently resides. His music—whether chamber works, radio-art, large-scale environmental theater or solo performance—embraces all sounds, all spaces and all people. For more information, visit www.alvincurran.com.

Beverly Emmons (*Lighting Designer*) has designed for Broadway, Off-Broadway, and regional theater, dance, and opera, in the United States and abroad. Her Broadway credits include *Annie Get Your Gun*, *Jekyll & Hyde*, *The Heiress*, *Chronicle of a Death Foretold*, *Stephen Sondheim's Passion*, *Abe Lincoln in Illinois*, *High Rollers*, *Stepping Out*, *The Elephant Man*, *A Day in Hollywood a Night in the Ukraine*, *The Dresser*, *Piaf*, and *Doonesbury*. Her lighting of *Amadeus* won a Tony Award. Off Broadway, she lit *Vagina Monologues* and has designed many productions with Joseph Chaikin and Meredith Monk. For Robert Wilson, she has designed lighting for productions spanning 13 years, most notably, in America, *Einstein on the Beach* and the *Civil Wars Pt V*. Ms Emmons's designs for dance have included works for Trisha Brown, Martha Graham, and Merce Cunningham. She has been awarded seven Tony nominations, the 1976 Lumen Award, 1984 and 1986 Bessies, a 1980 Obie for Distinguished Lighting, and several Maharam/American Theater Wing Design Awards.

Donald Judd (*Visual Artist*) revolutionized practices and attitudes surrounding art making and the exhibition of art, primarily advocating for the permanent installation of works by artists in carefully selected environments. Judd achieved this goal for his own work and that of his colleagues at both his studio and residence at 101 Spring Street in New York and in various locations in and around Marfa, Texas. Mr. Judd served in the United States Army, then attended the College of William and Mary, Williamsburg, Virginia; the Art Students League, New York; and Columbia University, New York, where he received a B.S. in philosophy, *cum laude*, in 1953. Mr. Judd's first solo exhibition was in 1957 at

the Panoras Gallery, New York, the same year he began graduate studies at Columbia University. Mr. Judd worked as a critic for *ARTnews*, *Arts Magazine*, and *Art International* and exhibited regularly and widely at galleries in New York, as well as across the United States, Europe, and Japan. Mr. Judd moved to Marfa, Texas, in 1972, where he would live and work until his death on February 12, 1994.

Ken Tabachnick (*Lighting Designer*) is Deputy Dean at New York University's Tisch School of the Arts and has extensive experience in all areas of the entertainment business. Until recently, Mr. Tabachnick was Dean of the School of the Arts, Purchase College. His other experience includes six years as General Manager at New York City Ballet, and working as an attorney focusing on intellectual property, licensing, and corporate matters. Mr. Tabachnick began his career as a lighting designer working with such clients as the Bolshoi Ballet, Kirov Ballet, Paris Opera Ballet, Martha Graham Dance Company, Trisha Brown Company, Live from Lincoln Center, Robert Wilson, and Karol Armitage, among others. Since 1983, such has worked closely with Stephen Petronio and continues to serve as his resident lighting designer. He was the resident lighting director at New York City Opera from 1986 to 1990, where he designed approximately a dozen operas. Mr. Tabachnick has also worked producing events and fundraising for independent films in addition to serving as Executive Director of the Hamptons International Film Festival. Mr. Tabachnick is Vice-Chair of Dance/USA and serves as a Trustee of the Stephen Petronio Company and the Hemsley Lighting Internships.

Jennifer Tipton (*Lighting Designer*) is well known for her work in theater, dance, and opera. Her recent work in opera includes Gounod's *Romeo et Juliette* directed by Bart Sher at the Salzburg Festival, *La Traviata* for the Scottish National Opera, *Il Trovatore* for the Metropolitan Opera directed by David McVicar, and the Wooster Group's *La Didone*. Her recent

work in dance includes Balanchine's *Jewels* for the Royal Ballet in London, Jerome Robbins's *Les Noces* for the New York City Ballet and Paul Taylor's *Beloved Renegade*. In theater, her recent work includes *Conversation in Tusculum* written and directed by Richard Nelson at the Public Theater and Ibsen's *The Wild Duck* directed by Charlie Newell for the Court Theater in Chicago. Ms. Tipton teaches lighting at the Yale School of Drama. She received the Dorothy and Lillian Gish Prize in 2001, the Jerome Robbins Prize in 2003, and the Mayor's Award for Arts and Culture in New York City in April 2004. In 2008, she was made a United States Artists Gracie Fellow and a MacArthur Fellow.

John Torres (*Lighting Designer*) is very excited to be collaborating with Trisha Brown on this project. Recent collaborations have included, *Watermill Quintet* (directed by Robert Wilson), *Glen, Girl, Gallery* (choreographed by Gwen Welliver), *CorbinDances*, *Natalie Merchant* (U.S. tour, 2010), Shen Wei Dance Arts (2005–2009), and NFAA Young Arts Awards (2009–2011). As an assistant lighting designer, his recent projects have included work with Jennifer Tipton on *Pygmalion* (Festival d'Aix, 2010), *L'Historie du Soldat* (New York, 2011), *Winterreise* (2004, choreographed by Trisha Brown), *Second Visit to the Empress* (Lincoln Center Festival, 2005), *La Clemenza di Tito* (Festival d'Aix, 2011), *Three Solos and a Duet* (Mikhail Baryshnikov and Ana Laguna, 2009). Mr. Torres was the Production Manager and Lighting Director for the Trisha Brown Dance Company from 2002 to 2011.

Kaye Voyce (*Costume Designer*)'s recent projects include: Richard Maxwell's *Neutral Hero* at Kunstenfestival des Arts (Brussels), Wiener Festwochen (Vienna), Hebbel Theater (Berlin), and the 2011 Festival d'Automne; Leonard Bernstein's *A Quiet Place* (New York City Opera), Philip Glass's *Orpheus* (Glimmerglass and Portland operas), *Paradise Lost* (American Repertory Theatre), *Der Menschenfeind* (Staatstheater Braunschweig), and *The Bacchae* (Public Theater/Shakespeare in the Park).

Ms. Voyce is based in New York City and has designed for theater, opera, and dance throughout the United States and Europe.

Working in both the contemporary-classical and vernacular genres, trombonist, composer, and producer **Peter Zummo** (*Sound Designer*) pursues the evolving boundaries of music-making and brass culture. Mr. Zummo shared a Bessie Award for Trisha Brown's *Lateral Pass* and has worked with numerous choreographers, including former TBDC dancers Irene Hultman and Randy Warshaw. He currently plays trombone with Marilyn Klaus's company, Ballets with a Twist. His professional studies were with Carmine Caruso, Stuart Dempster, James Fulkerson, Dick Griffin, Makanda Ken McIntyre, Sam Rivers, and Roswell Rudd. Mr. Zummo's production credits over the years include *Zummo with an X*, on Loris Records, New World, and Optimo Music (with music from *Lateral Pass*); Indian Ocean's *Treehouse/School Bell*, with Arthur Russell, on the Sleeping Bag label; *H*E*R*, by Yvette Perez, on Persian Cardinal; *Experimenting with Household Chemicals*, on XI; *Downtown Only*, on Lovely Music; and *Slybersonic Tromosome*, with Tom Hamilton, on Penumbra.

Neal Beasley (*Dancer*) was a member of the Company from 2003 to 2007 and returned in 2010. He was a member of Ballet Preljocaj from 2007 to 2009, and worked with the John Jasperse Company from 2009 to 2010. His own work has been shown at Dixon Place, The Kitchen (Dance and Process), DNA's Late Night and SPLICE series, and the Movement Research Festival (2004 and 2012). Mr. Beasley was the recipient of a 2004 Princess Grace Fellowship for his work with the Company.

Tara Lorenzen (*Dancer*) is originally from the hills of West Virginia. Upon graduation from SUNY Purchase, she was a member of the Repertory Understudy Group under Merce Cunningham before dancing with Stephen Petronio Dance Company from 2008 to 2011. She has also worked with Kimberly Bartosik,

Christine Elmo, Shen Wei Dance Arts, Ashleigh Leite, Todd Williams, Christopher Williams, Rene Archibald, Anna Sperber, and Beth Gill. Ms. Lorenzen has taught master classes at Virginia Commonwealth University and American Dance Festival. She joined the Company in 2011.

Megan Madorin (*Dancer*) hails from Denver, Colorado, and received a B.F.A. in dance from NYU's Tisch School of the Arts. Upon graduating, she began additional studies in Austria at the Salzburg Experimental Academy of Dance, eventually earning a postgraduate certificate in performance. She has been lucky to work with Gerald Casel, Alexandra Beller, Tara O'Con, Benn Rasmussen, Diego Gil, Jeremy Nelson, and many other creative minds. Ms. Madorin has been a guest teaching artist at Denver School of the Arts. She joined the Company in 2012.

Tamara Riewe (*Dancer*) began training at the University of Washington in Seattle and earned a B.F.A. in modern dance from the University of Utah in 2001. Since arriving in New York that same year, she has had the immense pleasure of working with myriad dance artists, most frequently with Daniel Charon, Keith Johnson (Los Angeles), Bill Young/Colleen Thomas and Dancers, and Doug Varone at the Metropolitan Opera. Ms. Riewe joined the Company in 2006. She is grateful for the intricate and steadfast support structure in her life: her mother's early dance influence, her beautiful, inspiring group of friends and colleagues, and her family's endless encouragement.

Jamie Scott (*Dancer*) grew up in Great Falls, Virginia. She moved to New York to attend Barnard College and graduated with a degree in dance. In 2007, Ms. Scott joined the Merce Cunningham Repertory Understudy Group, where she had the great fortune to work closely with Merce for two years. She joined the Merce Cunningham Dance Company in 2009 and danced his work all over the world until the company closed. She is excited for this opportunity to begin again.

Stuart Shugg (*Dancer*) graduated in 2008 from the Victorian College of the Arts in Melbourne, Australia. In Australia, he has worked with Russell Dumas, Lucy Guerin, and Philip Adams. In New York, Mr. Shugg has worked with Jon Kinzel and Jodi Melnick. He joined the Company in November 2011.

Nicholas Strafaccia (*Dancer*) was born and raised outside of Minneapolis, Minnesota. He began dancing at a young age and received his B.F.A. from NYU's Tisch School of the Arts. His professional career began with the Minnesota Dance Theatre, under the direction of Lise Houlton. Moving to New York for school, Mr. Strafaccia began to perform with choreographers such as Gerald Casel and Cherylyn Lavagnino. He joined the Company in 2009. He thanks his family and friends for all their support throughout his career.

Samuel Wentz (*Dancer*) was born in North Dakota and has studied at Idyllwild Arts Academy and NYU's Tisch School for the Arts. He has also worked with Gerald Casel and Christopher Williams. He joined the Company in 2009.

Trisha Brown Dance Company

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