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**THE BOUNDARY-BREAKING TRISHA BROWN DANCE COMPANY UNVEILS
TWO WEST COAST PREMIERES AT CAL PERFORMANCES FRIDAY AND SATURDAY,
JANUARY 26 AND 27 AT 8:00 P.M. IN ZELLERBACH HALL**

**MOTION-CAPTURE TECHNOLOGY AND THE MUSIC OF LAURIE ANDERSON ARE FEATURED
IN THE NEW WORKS**

BERKELEY, December 13, 2006—One of modern dance’s most influential choreographers **Trisha Brown** brings a program of new and classic dances to Cal Performances when her company performs **Friday** and **Saturday, January 26 and 27 at 8 p.m.** at Zellerbach Hall. The first of two West Coast premieres is Brown’s newest work, *I love my robots*, set to music by Laurie Anderson and created in collaboration with acclaimed Japanese artist **Kenjiro Okazaki**. The second premiere, *how long does the subject linger on the edge of the volume...* employs the latest advances in motion-capture technology weaving together music, movement and visual design. *Geometry of Quiet* is set to the music of Salvatore Sciarrino and completes the program. Brown is recognized throughout the dance world for her ability to infuse formal elegance with eccentricity and lyricism. The *Seattle Post-Intelligencer* says “Trisha Brown's choreography can be so intellectually rigorous, it is easy to forget how cool she can be,” while *The New York Times* calls her “choreographically amazing.”

THE PROGRAM

Building on her long tradition of working with fellow artists, Brown’s newest dance *I love my robots* (2007) was created with Japanese artist, architect and theorist, **Kenjiro Okazaki**. His set allows the dancers to interact with the stage space and with each other, and to explore the ebb and flow this generates. **Jennifer Tipton** designed the lighting, an element that is central to Okazaki's vision for the piece. The music is by composer/performer **Laurie Anderson** with whom Brown has worked on a number of occasions over the past 20 years.

how long does the subject linger on the edge of the volume...(2005) was developed at Arizona State University as part of the company’s 35th season.. The score and ever-shifting visual imagery were generated by computers hooked up to the dancers via a bevy of sensors and infrared cameras. Information about the relationship between dancers was sent to the computers 100 times per second

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and was then instantly turned into graphics and sound. The delicate score and constantly changing red, white and grey lines and shapes weave together with Brown's choreography. Brown created the choreography before the graphics had been tested. The graphics and score were recorded at the premiere for future use, including the Cal Performances' engagement. The composition and sound design is by **Curtis Bahn**; interactive imagery by **Paul Kaiser, Shelley Eshkar** and **Marc Downie**; set and lighting design by **Robert Wierzel**; and costumes by **Galina Mihaleva**. This work continues Brown's long history of innovation. The critically acclaimed Arizona premiere prompted one writer to comment, "However subliminally perceived, the deep connections between the movement, sound and terrain create the image of a united world, unimaginably gorgeous."

Called "unimaginably gorgeous" by *Dance* magazine, *Geometry of Quiet* (2002) is the final work on the Berkeley program. It is set to the music of avant-garde composer **Salvatore Sciarrino**; this is the second work Brown has choreographed to his music. She matches the poignancy and delicacy of the music composed for one flute with choreography; the result is a work of intimacy and calm. The set features two huge sail-like white silk triangles, the first theatrical set designed by Brown herself.

TRISHA BROWN DANCE COMPANY

Trisha Brown, one of the most widely acclaimed choreographers to emerge from the postmodern era, first came to public notice when she began showing her work with the Judson Dance Theater in the 1960s. She pushed the limits of what was considered appropriate movement for choreography, and in so doing changed modern dance forever. Brown and the entire Judson group were imbued with a maverick spirit and blessed with total disrespect for assumption, qualities that Brown still exhibits today.

In 1970, Brown established **Trisha Brown Dance Company** and began to explore the terrain of Manhattan's Soho district, creating her early dances for alternative spaces including roof tops and walls, and flirting with gravity. By the late '70s she began working in cycles, typically exploring movement ideas over the course of three or four dances. In 1983, she added the Robert Rauschenberg/Laurie Anderson collaboration *Set & Reset* to her first fully developed cycle of work, *Unstable Molecular Structures*, establishing the fluid yet unpredictably geometric style that remains a hallmark of her work.

Inspired by her experience choreographing a production of *Carmen* with director Lina Wertmüller, Brown turned her attention to classical music with the goal of directing her own opera production. Her *M.O.*, choreographed to J.S. Bach's monumental *Musical Offering*, was hailed as a "masterpiece" by Anna Kisselgoff of *The New York Times*, who stated that Brown's piece made "a great deal of other choreography to Bach's music look like child's play." In 1998, her production of Monteverdi's *L'Orfeo* premiered in Brussels and later played to sold-out houses in London, Paris, Aix-en-Provence, and New York. *London's Daily Telegraph* called it "as close to the perfect dance opera as I have ever seen."

In 2000, Brown joined with two new collaborators, visual artist Terry Winters and composer Dave Douglas, to create a trilogy danced to the sounds and structures of today's new jazz music. *Groove and Countermove*, the final work in the jazz trilogy, reveals the intricate world of counterpoint between dancer and company, the dance itself and Douglas' music, and the frenetic movement of the dance and Terry Winters' set. "The storm of dance joins the storm of music, culminating in a rousing finale, breathtaking in its spatial and rhythmic architecture" (*The New York Times*).

In 2001, Brown created a new production of Salvatore Sciarrino's *Luci Mie Traditrici* and staged Franz Schubert's *Winterreise* for British baritone Simon Keenlyside. December 2003 marked the world premiere of Brown's *Present Tense*, in Cannes. Brown's most recent works continue her long history of innovation. The December 2004 premiere of *O złożony O composite*, a piece created for three stars of the Paris Opera Ballet, marked Brown's first foray into the ballet lexicon and is the only dance she has created for a company other than her own.

Trisha Brown is the first female choreographer to receive the coveted MacArthur Foundation Fellowship and has been awarded many other honors including Brandeis University's Creative Arts Medal in Dance, two John Simon Guggenheim Fellowships, and most recently, the National Medal of Arts in 2003. Born in Aberdeen, Washington, Brown studied with Louis Horst at the American Dance Festival at Connecticut College and received her formal dance training at Mills College.

The Trisha Brown Dance Company includes **Neal Beasley, Sandra Grinberg, Hyun-Jin Jung, Leah Morrison, Melinda Meyers, Tony Orrico, Tamara Riewe, Judith Sanchez Ruiz, Todd Lawrence Stone, Irene Hultman** (rehearsal director) and artistic director Trisha Brown.

TICKET INFORMATION

Tickets for Trisha Brown Dance Company on **Friday and Saturday, January 26 and 27 at 8:00 p.m.** in Zellerbach Hall are priced at **\$26.00, \$36.00 and \$46.00**. Tickets are available through the Cal Performances Ticket Office at Zellerbach Hall; at (510) 642-9988 to charge by phone; at www.calperfs.berkeley.edu; and at the door. Half-price tickets are available for purchase by UC Berkeley students. UC faculty, staff, senior citizens and other students receive a \$2 discount, and UC Alumni Association members receive a \$3 discount (Special Events excluded). For more information, call the Cal Performances Ticket Office at (510) 642-9988 or visit the Cal Performances web site at www.calperfs.berkeley.edu

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CALENDAR EDITORS, PLEASE NOTE:

CAL PERFORMANCES PRESENTS

Fri. & Sat., Jan. 26 & 27 at 8:00 p.m.

Zellerbach Hall, UC Berkeley Campus
Bancroft Way at Telegraph, Berkeley

Dance

Trisha Brown Dance Company

Trisha Brown, artistic director and choreographer

Program:

I love my robots (2007); music by Laurie Anderson; choreography by Trisha Brown (West Coast premiere)

how long does the subject linger on the edge of the volume... (2005); composition and sound design by Curtis Bahn; choreography by Trisha Brown (West Coast premiere)

Geometry of Quiet (2002); music by Salvatore Sciarrino; choreography by Trisha Brown

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