



Trisha Brown

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Trisha Brown:

Trisha Brown. Trisha Brown, Centre de la Vieille Charité, 1998 Trisha Brown est née en 1936 à Aberdeen Washington elle étudie la danse puis se consacre à l'improvisation et à l'utilisation des mouvements de la vie quotidienne comme source de création Panorama de son travail de chorégraphe *Trisha Brown: Choreographing Life* Trisha Brown, André Mesquita, 2020-09-22 A comprehensive tribute to one of the central figures of postmodern dance in America A founding member of the legendary Judson Dance Theater American choreographer and dancer Trisha Brown 1936 2017 helped build the tenets of postmodern dance and is now considered one of the most influential figures in American choreography Trisha Brown *Choreographing Life* presents a sizable archive of Brown's career with photographs drawings and video stills that illustrate her lifelong contributions to the world of contemporary dance Brown established her own dance company in 1970 and continued to dance until 2008 during which time she created over 100 dances and six operas One of her most famous pieces was the product of a creative partnership with artists Laurie Anderson and Robert Rauschenberg after the 1983 premiere of *Set and Reset* at the Brooklyn Academy of Music's Next Wave Festival Brown was launched into international acclaim Brown's choreography demonstrates an unparalleled cognizance of space and visuality as indicated by the artistic process apparent in the drawings and diagrams included in this publication Her work conveys the extent to which movement is an artistic language reflective of the complex relationship between body and mind **Trisha Brown** Susan Rosenberg, 2016-11-01 Trisha Brown re-shaped the landscape of modern dance with her game-changing and boundary-defying choreography and visual art Art historian Susan Rosenberg draws on Brown's archives as well as interviews with Brown and her colleagues to track Brown's deliberate evolutionary trajectory through the first half of her decades-long career Brown has created over 100 dances six operas one ballet and a significant body of graphic works This book discusses the formation of Brown's systemic artistic principles and provides close readings of the works that Brown created for non-traditional and art world settings in relation to the first body of works she created for the proscenium stage Highlighting the cognitive kinesthetic complexity that defines the making performing and watching of these dances Rosenberg uncovers the importance of composer John Cage's ideas and methods to understand Brown's contributions One of the most important and influential artists of our time Brown was the first woman choreographer to receive the coveted MacArthur Foundation Fellowship Genius Award *Trisha Brown Dance Company* Trisha Brown Dance Company, **Trisha Brown Dance Company** Trisha Brown, 2017 **Fifty Contemporary Choreographers** Martha Bremser, Lorna Sanders, 2005-09-22 First Published in 1999 Routledge is an imprint of Taylor Francis an informal company *Choreography, Visual Art and Experimental Composition 1950s-1970s* Erin Brannigan, 2022-03-29 Winner of the 2023 Selma Jeanne Cohen Prize in Dance Aesthetics The American Society for Aesthetics This book traces the history of engagements between dance and the visual arts in the mid-twentieth century and provides a backdrop for the emerging field of contemporary intermedial art practice

Exploring the disciplinary identity of dance in dialogue with the visual arts this book unpacks how compositional methods that were dance based informed visual art contexts The book provokes fresh consideration of the entangled relationship between and historiographic significance of visual arts and dance by exploring movements in history that dance has been traditionally mapped to Neo Avant Garde Neo Dada Conceptual art Postmodernism and Performance Art and the specific practices and innovations from key people in the field like John Cage Anna Halprin and Robert Rauschenberg This book also employs a series of historical and critical case studies which show how compositional approaches from dance breath weight tone energy informed the emergence of the intermedial Ultimately this book shows how dance and choreography have played an important role in shaping visual arts culture and enables the re imagination of current art practices through the use of choreographic tools This unique and timely offering is important reading for those studying and researching in visual and fine arts performance history and theory dance practice and dance studies as well as those working within the fields of dance and visual art Chapter 1 of this book is freely available as a downloadable Open Access PDF under a Creative Commons Attribution Non Commercial No Derivatives 4.0 license available at <http://www.taylorfrancis.com>

Fabrications Rachel Fensham, Professor of Dance and Theatre Studies Rachel Fensham, 2026-04-14 *Fabrications* offers a field expanding approach to the costume archive that gives new authority to the physical record and material culture of dance artefacts Imaginatively organized according to a chronology of fabric to invoke design style history industrial history choreographic history this book prioritizes the embodied histories labor origins and afterlives of American concert dance Richly illustrated with an incredible range of costumes from archives in the United States and Europe alongside stills from leading twentieth century dance works it explores how different choreographers and designers have used specific styles to make fashion statements in movement

Experimental Dance and the Somatics of Language Megan V. Nicely, 2023-10-12 This book is about dance's relationship to language It investigates how dance bodies work with the micromovements elicited by language's affective forces and the micropolitics of the thought sensations that arise when movement and words accompany one another within choreographic contexts Situating itself where theory meets practice the zone where ideas arise to be tested the book draws on embodied research in practices within the lineages of American postmodern dance and Japanese butoh set in dialog with affect based philosophies and somatics Understanding that language is felt both when uttered and when unspoken this book speaks to the choreographic thinking that takes place when language is considered a primary element in creating the sensorium

Becomings Johanna Kirk, 2024-06-04 This book explores postmodern choreographic engagements of pregnant bodies in the US over the last 70 years Johanna Kirk discusses how choreographers negotiate identification with the look of their pregnant bodies to maintain a sense of integrity as artists and to control representations of their gender and physical abilities while pregnant Across chapters the artists discussed include Anna Halprin Trisha Brown Twyla Tharp Sandy Jamrog Jane Comfort Jody Oberfelder Jawole Willa Jo Zollar Miguel Gutierrez Yanira Castro Noemie LaFrance and Meg Foley By

presenting their bodies in performance these artists demonstrate how their experiences surrounding pregnancy intersect not only with their artform and its history but also with their personal experiences of race gender and sexual identification In these pages Johanna Kirk argues that choreography offers them tools that are alternative to medicine or other forms of social representation for understanding what how pregnant bodies do and feel and what they can mean for individuals and their communities The works within these chapters invite readers to see dancing bodies and pregnant bodies in new ways and for their potential to manifest new possibilities This study will be of great interest to students and scholars exploring dance theatre and performance race and gender

Trisha Brown Trisha Brown,1976 *Trisha Brown--dance and Art in Dialogue, 1965-2000* Hendel Teicher,2003 Trisha Brown Trisha Brown,Philip Bither,2008 Text by Peter Eleey Philip Bither **Trisha Brown** ,1996 Looking back at her life and career Trisha Brown reminisces about her childhood in Washington State particularly her dance studies with Marian Hageage her studies at Mills College working with Anna Halprin in San Francisco participating in Robert Ellis Dunn s dance workshops and Judson Dance Theater in New York in the 1960s She recalls the lack of opportunities for young choreographers at the time her search for her own language in dance and the formation of her company in 1970 She enumerates some cycles identifiable in her choreographic oeuvre describes the training diet and passion for dance that have sustained her as a dancer discusses what constitutes Trisha Brown technique and tells an anecdote about Robert Rauschenberg s conception of the piece If you couldn t see me which is illustrated by a performance excerpt danced by Brown Other works discussed include Man walking down the side of a building Floor of the forest and Trillium **Trisha Brown--dance and Art in Dialogue, 1961-2001** Hendel Teicher,2002

Marzona Collection at the Kunstbibliothek Michael Lailach,Kunstbibliothek (Berlin, Germany),2005

Reconstructing Trisha Brown Marianne Goldberg,2025 *Artbibliographies Modern* ,2004 **Trisha Brown** Rossella Mazzaglia,2007 Dancing in the Millennium (Conference : 2000 : Washington, D.C.) ,2000

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