



CAP UCLA Partners with J. Paul Getty Museum for Trisha Brown's 'Roof Piece;' with Hammer Museum for 'Floor of the Forest'

April 2013 multi-venue, multi-performance 'Trisha Brown Dance Company: The Retrospective Project' honors an icon of modern dance

LOS ANGELES--Center for the Art of Performance at UCLA today announced it will partner with the J. Paul Getty Museum to present Trisha Brown's iconic site work "**Roof Piece,**" at The Getty Center Saturday April 6 as part of **Trisha Brown Dance Company: The Retrospective Project**, a tribute to one of the most widely acclaimed choreographers in postmodern dance. In collaboration with the Hammer Museum, **The Retrospective Project** kicks off March 30 with Brown's unique installation work "**Floor of the Forest,**" which will be performed several times daily Thursdays through Sundays in the Hammer Museum courtyard through April 21. The site-specific pieces will be free and open to the public.

The Retrospective Project also includes three ticketed performances that feature ensemble choreography highlighting Brown's profound repertoire and contribution to modern dance. CAP UCLA is also finalizing details to include Brown's thrilling "Man Walking Down the Side of a Building." (Date, time and location will be announced as the project approaches). Complete details and descriptions of all The Retrospective Project performances follow below and can be found online at cap.ucla.edu/trishabrown.

"This entire initiative centers on the formidable impact and contribution of the singular and maverick choreographer and artist, Trisha Brown," said Kristy Edmunds, artistic and executive director of Center for the Art of Performance at UCLA. "As our visual arts colleagues would attest, a retrospective view over an artist's output is a formidable task – and doing so with the most ephemeral of art forms – dance – is a unique and specific undertaking. It requires intelligent and generous collaboration, not only from the artist and her creative collaborators, but so too the dancers themselves. For the Center for the Art of Performance at UCLA, being entrusted with the framing of Trisha Brown's works, and the erudite and spirited collaboration we've enjoyed with our museum colleagues, is a privilege and honor."

CAP UCLA's partnership with the J. Paul Getty Museum constitutes the first-ever remounting of Brown's "Roof Piece" outside of New York City and the first time it will be performed within the embrace of an architectural structure specifically devoted to art. "Roof Piece" originated in 1971 with dancers performing atop buildings in SoHo, and was remounted in 2011 on the New York High Line. In two free performances Saturday April 6, Trisha Brown Dance Company members will perform at various sites of the Getty Center.

"We are thrilled to be taking part in this project alongside UCLA and the Hammer Museum," explains Timothy Potts, director of the J. Paul Getty Museum. "It will be exciting to give Trisha Brown's rarely performed 'Roof Piece' its West Coast premiere amongst the dramatic architecture of the Getty Center. This is exactly the type of engagement with contemporary culture that makes sense for the Getty Museum and provides a fitting tribute to an outstanding artist's distinguished career."

UCLA's Hammer Museum was an early and integral partner in The Retrospective Project and will present a three-week installation (March 30-April 21) of Brown's uniquely executed "Floor of the Forest."

"Trisha Brown is one of the most innovative choreographers of her generation and also has a remarkably longstanding engagement with the visual arts – both in terms of her own work and her many collaborations with artists like Robert Rauschenberg and Robert Whitman," said Hammer Director Annie Philbin. "The Hammer is proud to be a part of her retrospective and to partner with CAP UCLA. 'Floor of the Forest,' which is among her most groundbreaking works, will be installed in the Hammer's courtyard and activated regularly by dancers from UCLA's World Arts and Culture/Dance department. It is a terrific and exciting collaboration for everyone."

The Hammer Museum will further explore Trisha Brown's work through a variety of free screenings on April 10, including archival performance and documentary footage that highlight the artist's prestigious career.

April 26-27, the Hammer Museum will host *Dancing with the Art World*, a conference centered around the recent explosion of dance works being presented in an art context. Organized by Brennan Gerard and Ryan Kelly, MFA candidates, UCLA Department of Art with faculty advisor, Andrea Fraser, *Dancing with the Art World* convenes artists, choreographers, curators, and historians to reflect on the recent interface between dance and art, consider its historical precedents, and debate its effects on artistic and institutional practice. Participants include Johanna Burton, Douglas Crimp, Kristy Edmunds, Anne Ellegood, Simone Forti, Andrea Fraser and Yvonne Rainer.

Trisha Brown Dance Company recently announced that Brown will cease choreographing new work for will remain with her world-renowned company as Founding Artistic Director and Choreographer. CAP UCLA's Retrospective Project includes her final piece, "I am going to toss my arms - if you catch them they are yours."

With the collaboration between the J. Paul Getty Museum, the Hammer Museum, university entities and local performers, CAP UCLA's Retrospective Project exemplifies the potential for the dynamic interplay of Brown's seminal works and methodology within public and museum settings.

In a career that has spanned five decades, Brown has received countless accolades for her choreography including the National Medal of Arts, the Dorothy and Lillian Gish Prize, and the title of Commandeur dans L'Ordre des Arts et Lettres by the French government. She was also the first woman choreographer to receive the MacArthur Foundation Fellowship.

The presentation of Trisha Brown Dance Company: The Retrospective Project is supported in part by the James A. Doolittle Endowment, the Roslyn Holt Swartz and Allan J. Swartz Endowment for the Performing Arts and the Royce Center Circle Endowment Fund.

The Retrospective Project also 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.

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Trisha Brown Dance Company: The Retrospective Project Complete Program and Related Events

Floor of the Forest- Hammer Museum Courtyard
Saturday, March 30- Sunday, April 21
Free

First performed in 1970 in New York City's downtown Soho neighborhood by Trisha Brown and Carmen Beuchat, "Floor of the Forest" consists of a sculptural steel frame holding up a web of ropes that have been threaded with colorful used clothing. Placed at eye-level, this horizontal plane becomes a soft platform for two dancers to negotiate. Climbing onto the apparatus, the dancers weave their way across the structure by putting on and then taking off the clothing, occasionally pausing to allow gravity to pull their bodies toward the floor while the clothing acts as a cocoon or hammock. For the three-week presentation of the work, the sculpture will be installed in the Hammer Courtyard. From Thursday through Sunday each week, dancers from the UCLA World Arts and Cultures (WAC) program will perform three to four times a day Thursday through Sunday for 20-minutes each time.

Astral Converted—Sunset Canyon Amphitheatre
Thursday, April 4 at 8 p.m.
Tickets: \$10 General Admission

Brown's "Astral Converted," a self-contained set piece originally presented on the steps of the Metropolitan Museum of Art in New York, will be performed on a stage created for UCLA's Sunset Canyon Amphitheatre's open-air venue.

"Astral Converted" highlights Brown's longstanding creative collaboration with iconic American visual artist Robert Rauschenberg. Towers designed by Rauschenberg house lighting and a John Cage score, titled "Eight," setting the stage for Brown's abstract choreography and imagery.

Royce Hall Program A—Royce Hall

Friday, April 5 at 8 p.m.

Tickets \$20-\$55

Set and Reset: Performed to a driving score by Laurie Anderson, Brown's exploration of visibility and invisibility is reflected in the translucent costumes and set by Robert Rauschenberg and the seductively fluid quality of the movement, juxtaposed with the unpredictable geometric style that is a hallmark of Brown's work.

Watermotor: This solo leaves behind the starkness of Brown's postmodern "task" dances and presages the rich movement phrases used in the pieces that follow it. Performed by Brown in 1978 and again in 2000. "It is unpredictable, personal, articulate, dense, changeful, wild assed. My model was improvisation... difficult to memorize. Don't look directly at what you are doing. Totally physical."-- Trisha Brown

Foray Forêt: One of the most-requested works from the Trisha Brown Dance Company, which highlights another collaboration with Robert Rauschenberg, featuring gold costumes and an open stage. Movement is accompanied by a marching band engaged locally at each performance venue, playing John Philip Sousa music outside the walls of the theater.

I'm going to toss my arms- if you catch them they're yours: Brown's most-recent and final work for the company features music from composer Alvin Curran and a striking set design from Burt Barr.

Roof Piece—J. Paul Getty Museum, Getty Center

Saturday April 6 1 p.m. and 3 p.m.

Tickets: Free

As originally performed in 1971, twelve dancers in fire-red costumes were placed atop roofs in a 10-block area of New York's SoHo. Comprised improvised gestures, more or less stationary, which were initiated at 53 Wooster, were copied by the next dancer in line, and so on. In this way the movement was transmitted dancer-by-dancer to 381 Lafayette Street in a process that continued for 15 minutes, stopped and reversed directions for 15 minutes. "Roof Piece" was re-mounted in 2011 on the New York High Line. This is the first presentation of this ambitious work on the West Coast. Dancers will perform Brown's signature movement amid and atop structures and buildings on the grounds of the Getty Center.

Royce Hall Program B—Royce Hall

Sunday, April 7 at 2 p.m.

Tickets \$20-55

Les Yeux et l'ame: An adaptation of Trisha Brown's "Pygmalion," a rendition of Jean-Philippe Rameau's one-act opera based on Ovid's "Metamorphoses," which premiered in 2010 at Theater Carré, Amsterdam. French for "the eyes and the soul," the title is a variation of what the statue says to Pygmalion when she comes to life.

Rogues: This recent work was inspired by Brown's exploration of sculpture, calligraphy and knots, all three-dimensional images that can be experimented with on the body. While this basic structure of what the work may be about is given, what is presented may be a complete turnaround.

Spanish Dance: A dancer slowly raises arms like a magnificent Spanish dancer and travels forward in time to the sound of Bob Dylan's "In the Early Morning Rain" When dancer A touches up against the back of dancer B, dancer B slowly raises her arms like a magnificent Spanish dancer and the two travel forward, touching up against the back of dancer C, and so on until they all reach the wall.

Newark: Featuring Brown's collaboration with painter/installation artist Donald Judd and post-minimalist composer Peter Zummo.

Dancing with the Art World

April 26-27, 2013

Hammer Museum

Free

While dance has long intersected meaningfully with the visual arts, the past 5-10 years have witnessed an explosion of dance being presented in an art context. Organized by Brennan Gerard and Ryan Kelly, Dancing with the Art World convenes artists, choreographers, curators, and historians to reflect on the recent interface between dance and art, consider its historical precedents, and debate its effects on artistic and institutional practice. Participants include Johanna Burton, Douglas Crimp, Kristy Edmunds, Anne Ellegood, Simone Forti, Andrea Fraser, and Yvonne Rainer.

Organized by Brennan Gerard and Ryan Kelly, MFA candidates, UCLA Department of Art with faculty advisor Andrea Fraser. The Dancing with the Art World conference has been co-organized by the Hammer Museum and the UCLA Department of Art. This program is sponsored by grants from the UCLA Arts Initiative Fund and University of California Institute for Research in the Arts (UCIRA).

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