



ACCUMULATIONS

Exploring the Legacies of Trisha Brown

Saturday October 29, 2016

Nasher Museum

9:30am - 4pm

- 9:30 Welcome, Thomas F. DeFrantz (Director, SLIPPAGE: Performance | Culture | Technology)
- 9:45 “Trisha Brown: Choreography as Visual Art”
Susan Rosenberg (Author of *Trisha Brown: Choreography As Visual Art (1962-1987)*)
- 10:30 - 11:15 “Fixtures: Trisha Brown's Work | Life”
Amanda Graham (Visiting Professor, Hobart and William Smith Colleges)
“Racing Postmodern Dance”
Thomas F. DeFrantz (Chair, African and African American Studies at Duke)
Moderated by **Dasha A. Chapman** (Postdoctoral Associate, Duke)
- 11:15 - 12 “Movement Toward Definition”
Artist Talk by **Tony Orrico** (Independent Visual Artist, former Trisha Brown Company member)
Moderated by **Tessa Nunn** (Ph.D. candidate, Duke Romance Studies)
- 12 - 1 lunch on your own or make a reservation at the Nasher Café
- 1 - 2 “Archiving the Gesture” A performance lecture with **Cori Olinghouse** (Archivist for the Trisha Brown Company and former company member) and **Shelly Senter** (Independent Dance Artist, former Trisha Brown company member)
Moderated by **Andrea Woods Valdez** (Professor of the Practice, Duke Dance)
- 2 - 3 Current company members in conversation with **Abby Yager** (former Trisha Brown company member) and **Carolyn Lucas** (Co-Artistic Director, Trisha Brown Company), moderated by **Jodee Nimerichter** (Director, ADF | American Dance Festival)
- 3:15 - 4 Showing of Trisha Brown Films, ‘Aeros’ (1990) and ‘Water Motor’ (1978)
Introduced by **Aaron Greenwald** (Executive Director, Duke Performances)

6pm & 8:30pm Trisha Brown Company performs at the Nasher Museum
tickets at dukeperformances.duke.edu

Participant Bios

Trisha Brown: Choreography as Visual Art

Susan Rosenburg

Susan Rosenberg, Ph.D., is Director of the Master's Degree Program in Museum Administration at St. John's University, New York, where she is also an Associate Professor of Art History. Before entering academia she served as assistant curator of modern and contemporary art (Philadelphia Museum of Art, 1999-2003), and associate curator of modern and contemporary art (Seattle Art Museum, 2003-2006). Her book, *Trisha Brown: Choreography as Visual Art* – which received the College Art Associations 2015 Meiss/Mellon Author's Book Award – will be available from Wesleyan University Press November 1, 2016.

Fixtures: Trisha Brown's Work | Life

Amanda Graham

Amanda Jane Graham is a Visiting Assistant Professor in Media & Society at Hobart and William Smith Colleges. She is former Mellon Postdoctoral Fellow in Dance Studies at Northwestern University. Graham has a Ph.D. in Visual and Cultural Studies from the University of Rochester and a M.A. in Communication and Culture from York University. Her articles on dance, visual art, and media have appeared in academic journals including *Art Journal*, *Dance Chronicle*, and *Latin American Perspectives*. As a curator and performance programmer she has worked with Simone Forti and William Kentridge, among others. Graham's current book project *Dance on Display: A Performance History of the Visual Art Museum in America* investigates dance's ambivalent history with art museums (1930-present).?

Raceing Postmodern Dance

Thomas F. DeFrantz

Thomas F. DeFrantz is Professor and Chair of African and African American Studies at Duke University, and director of SLIPPAGE: Performance, Culture, Technology, a research group that explores emerging technology in live performance applications. Books: *Dancing Many Drums: Excavations in African American Dance* (University of Wisconsin Press, 2002), *Dancing Revelations Alvin Ailey's Embodiment of African American Culture* (Oxford University Press, 2004), *Black Performance Theory*, co-edited with Anita Gonzalez (Duke University Press, 2014), *Choreography and Corporeality: Relay in Motion*, co-edited with Philipa Rothfield (Palgrave, 2016). Creative: *Queer Theory! An Academic Travesty* commissioned by the Theater Offensive of Boston and the Flynn Center for the Arts, and *Monk's Mood: A Performance Meditation on the Life and Music of Thelonious Monk*, performed in Botswana, France, South Africa, and New York City. He convenes the Black Performance Theory working group. In 2013, working with Takiyah Nur Amin, he founded the Collegium for African Diaspora Dance.

Tony Orrico

Movement Toward Definition: an artist talk

(b. 1979) Tony Orrico is a former member of Trisha Brown Company and Shen Wei Dance Arts and has danced in projects with John Jasperse Company, Jack Ferver, and Faye Driscoll Group. He was one of a select group of artists to reperform the work of Marina Abramovic during her retrospective at MoMA.

Orrico's visual work has reached mass circulation for its ingenuity within the vernacular of performance and conceptual drawing. He has performed and exhibited his work in the US, Australia, Belgium, China, Denmark, France, Germany, Mexico, the Netherlands, Poland and Spain. Notable presentations include the Centre Pompidou-Metz, New Museum, Centre de Cultura Contemporània de Barcelona, and Poptech 2011: The World Rebalancing.

Cori Olinghouse and Shelley Senter

Archiving the Gesture

Performance emerges through a collaborative history and is carried on through multiple avenues of exchange. In this expanded lecture demonstration, Olinghouse and Senter share their evolving practices around the archiving and transmission of Trisha Brown's artistic work, from two distinct vantage points. Through her "Archiving the Gesture" lecture, Olinghouse maps Brown's interdisciplinary mind in movement, revealing the kinds of documentation that have emerged to encapsulate Brown's elusive, improvisational approach to moving. Through a series of improvisations, Senter adapts a selection of Brown's early works such as *Locus*, *Group Primary Accumulation*, and *Glacial Decoy* in an exploration of the body as an archive. Newly restored video and film excerpts from the Trisha Brown Archive will be unveiled. Together, they re-imagine the concept of a performance archive, in a space between documentation and embodiment.

Cori Olinghouse is an artist, archivist, and curator, spearheading the Trisha Brown Archive as Archive Director since 2009, a company she danced for from 2002-2006. As an archivist, Olinghouse has worked with film historian, curator, and archivist, Jon Gartenberg, choreographer Cathy Weis, and is currently developing projects with choreographers Melinda Ring, Mina Nishimura, and Gwen Welliver. Recently, she was the recipient of The Award, conceived by Dean Moss (2015), a participant in Lower Manhattan Cultural Council's Extended Life Dance Development program made possible in part by The Andrew W. Mellon Foundation (2016-2017), and a panelist in the Museum of Modern Art's *Storytelling in the Archives* forum (2015), alongside Boris Charmatz and Marvin Taylor. As part of her graduate research at the Institute for Curatorial Practice in Performance (ICPP) at Wesleyan University, Olinghouse is working on a series of hybrid projects that bring together her research in archives, curation, and performance.

Shelley Senter is an independent and collaborative dance artist whose work has been presented worldwide. She danced in the Trisha Brown Dance Company from 1986-1991, and continues to be involved with the company as a guest artist; transmitting, reconstructing, adapting, and staging Brown's choreography for dance companies, conservatories, colleges, museums, and galleries

around the globe. As well as collaborating with many distinguished artists, she is a répétiteur of Yvonne Rainer's seminal dance, *Trio A*, and a member of LOWER LEFT improvisation performance collective. Senter has been presented as a "living archive" of the choreography of Brown, Rainer, and others in autobiographical performance-lectures in various contexts, including previous presentations with Cori Olinghouse, and at MoMA, the Tate Modern, and Berliner Festival with Boris Charmatz. She was recently honored by the US Ambassador to Austria for her particular approach to transmission and performance at the Impulstanz Festival in Vienna.

Abby Yager

Conversation with the Artists

Abigail Yager was a member of the Trisha Brown Company from 1995–2002 during which time she also served as Ms. Brown's musical assistant. As a reconstructor of Ms. Brown's choreography, she has worked with Candoco (London, England), Lyon Opera Ballet (Lyon, France), at La Monnaie National Opera of Belgium (Brussels, Belgium), Le Festival International d'Art Lyrique (Aix-en-Provence, France), and has directed educational projects at the Taipei National University of the Arts, The Theatre Academy Helsinki, The Five College Dance Department, The Ohio State University, the American Dance Festival and at P.A.R.T.S. in Brussels, Belgium. She recently presented on the collision of freedom and form in Trisha Brown's choreography at the symposium at the Tanzfestival Steps in Zurich, Switzerland.

Ms. Yager has taught at universities, festivals, and studios worldwide, including the Kyoto International Dance Festival, Independent Dance at Siobhan Davies Studios, Le Centre Choréographique National de Rennes et de Bretagne, and the Irish World Academy of Music where she was the External Examiner for the Masters Program in Contemporary Dance Performance from 2010-2013. She served as Guest Professor at Taipei National University of the Arts from 2010-2012 and 2003-2005, Visiting Associate Professor at The Ohio State University from 2006-2010, Guest Professor at Korean National University of the Arts from 2005-2006, and was on the faculty at the American Dance Festival from 2003-2013. Ms. Yager is currently an Associate Professor at the University of North Carolina School of the Arts.

Films

Water Motor (1978)

Water Motor, a film by renowned filmmaker Bette Mangolte, depicts Trisha performing her work *Watermotor* twice, with one take at regular speed and the other in slow motion. Choreographer Yvonne Rainer called it "one of the best dance films ever made."

Aeros (1990)

Working at night, under the glare of automobile headlights, a man scours and restores the facade of a building in New York's SoHo district. With this visual metaphor, director Burt Barr opens *Aeros*, a look at the evolution of Trisha Brown's dance work *Astral Convertible* from 1989. Choreographed by Brown, with set designs and costumes by Robert Rauschenberg, the work premiered in New York in 1989 to critical acclaim.

Moderators

Dasha A. Chapman is currently Postdoctoral Associate in the Department of African and African American Studies at Duke University, working alongside Duke's Haiti Lab, the Program in Gender, Sexuality and Feminist Studies, and the Dance Program. She holds a Ph.D. in Performance Studies and an M.A. in Interdisciplinary Humanities and Social Thought from New York University. Her book project, *Dancing Haiti in the Break and the Labors of Diaspora*, examines the work of five Haitian dance-artists and the communities they create in Port-au-Prince, Jacmel, New York City, and Boston. She has published in *The Black Scholar* and is co-editing a special issue of *Women & Performance: a journal of feminist theory* titled, "Nou mache ansanm (*We walk together*): Queer Haitian Performance and Affiliation." As a dancer and performer she works in African diasporic techniques and improvisation, and collaborates with choreographers in New York, Haiti, and now Durham, NC.

Tessa Nunn is a second-year PhD student in Romance Studies at Duke University. Her research examines the intersections of dance, literature, and colonialism in late nineteenth-century France. She has also trained as a dancer in the United States, France, and Spain. Combining her academic and artistic interests, she examines questions of colonialism and Orientalism in contemporary reworkings of nineteenth- and early twentieth-century ballets.

Jodee Nimerichter was appointed ADF Director in January 2012. In the past four years, she launched the *Shall We Dance* campaign that allowed the festival to purchase year-round studios, the first permanent facilities for the organization; expanded outreach and performance programming; and produced performances in New York City. Ms. Nimerichter worked for the Festival from 1991 to 1999 and 2003 to 2011 in numerous other capacities. During her first years at ADF, she managed international dance festivals and exchange programs in over 20 countries. She also organized the first U.S. tour of The Guangdong Modern Dance Company from Guangzhou, China and was responsible for organizing the reconstruction of seven classic dance works on repertory dance companies across the United States. In 1997, she joined the production team for ADF's Emmy Award-winning series, *Free to Dance*, a three-hour documentary on the African American presence in modern dance for which she was also nominated for an Emmy Award in "Research." She also produced ADF's *Dancing in the Light* (2007), a program showcasing six historic works by African American choreographers, for PBS. Ms. Nimerichter graduated from New York University with a degree in performing arts administration. She currently serves on the Boards of ADF and Arts North Carolina and numerous national dance panels. As part of FOCUS Dance she curated programs at The Joyce Theater (2013) and NYU Skirball Center (2014) in New York City.

Dancer/Choreographer/Video Artist, **Andrea E. Woods Valdés**, is Artistic Director of SOULWORKS/Andrea E. Woods & Dancers and Artistic Director of the interdisciplinary, inter-generational performance project, wimmin@work. A native of Philadelphia, her ancestral roots are in the Carolinas. She is a former dancer/rehearsal director with Bill T. Jones/Arnie Zane Dance Co. and is currently Associate Professor of Dance at Duke University. She creates dances as contemporary African American folklore. Her creative process is inspired by folk traditions such as blues, jazz, folk music, African American literature, family folklore and movement reflective of the African Diaspora social and cultural experience. www.SOULWORKS.com