**Jupiter Artland** is an award-winning contemporary sculpture garden located just outside Edinburgh. Founded in 2009 by philanthropist art collectors Robert and Nicky Wilson, Jupiter Artland has grown into one of Scotland’s most significant arts organisations and was nominated for ArtFund’s Museum of the Year in 2016. Set over 100 acres of meadow, woodland and five indoor gallery spaces, Jupiter Artland is home to 35 permanent site-specific sculptures from artists including Phyllida Barlow, Charles Jencks, Anish Kapoor, Cornelia Parker and Antony Gormley, as well as a seasonal programme of exhibitions and events. Through its learning and outreach programme, Jupiter Artland aims to engage with every child in Scotland, by offering free school visits throughout the year. Highlights of Jupiter’s 2019 programme include the opening of a swimming pool by Joana Vasconcelos, a retrospective exhibition of New York choreographer Trisha Brown and Jupiter Rising, a two-day festival of art, performance and music in August.

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**Trisha Brown: In Plain Site**

**Trisha Brown Dance Company**

Please ensure that all mobile phones and electronic devices are switched off, or put on silent.

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9 – 11 August 8.00pm
10 – 11 August 5pm
Jupiter Artland
The performance lasts approximately 1 hour 30 minutes with no interval
Trisha Brown: In Plain Site

Trisha Brown Dance Company

Choreography: Trisha Brown
Performers: Oluwadamilare Ayorinde, Cecily Campbell, Marc Crousillat, Kimberly Fulmer, Leah Ives, Amanda Kmett’Pendry, Kyle Marshall, Patrick McGrath, Jacob Storer

Associate Artistic Director: Carolyn Lucas
Executive Director: Barbara Dufty
Company Manager: Anne Dechène
Production Stage Manager: Betsy Ayer
Stage Manager: Leigh'Ann Andrews
International Représentation: Thérèse Barbanel, Les Artscéniques, Colette de Turville
International Représentation Exclusive Representation in North America: Elsie Management, Laura Colby, Director

This engagement is supported by Mid Atlantic Arts Foundation through US Artists International in partnership with the National Endowment for the Arts and the Andrew W. Mellon Foundation.

The Archive also provides reference assistance to staff members, students and researchers and facilitates requests for exhibition materials from a variety of cultural institutions. The Archive recently collaborated on three major exhibits on Robert Rauschenberg: Robert Rauschenberg at the Tate Modern, Robert Rauschenberg: Among Friends at MOMA, and Robert Rauschenberg: Erasing the Rules at SF MOMA.
Trisha Brown Dance Company (TBDC) is a post-modern dance company dedicated to the performance and preservation of the work of Founding Artistic Director and Choreographer, Trisha Brown. Established in 1970, TBDC has toured throughout the world presenting the work, teaching and building relationships with audiences and artists alike.

Brown engaged collaborators who are themselves leaders in music, theater and the visual arts, including visual artists Robert Rauschenberg, Donald Judd, and Elizabeth Murray and musicians Laurie Anderson, John Cage, and Alvin Curran, to name a few. With these partners, Brown created an exceptionally varied body of work, with premieres and performances for NYC audiences and international counterparts.

When Brown retired as head of her Company in 2013, the Board appointed longtime Company members Diane Madden and Carolyn Lucas as Associate Artistic Directors with the mandate that they present her dances in a variety of spaces, indoors and out, proscenium and alternative; develop, deepen and expand the Company’s educational initiatives; and treat the Company’s archive as a living organism to be used to better understand her work, in particular, and dance in general.

The Company’s Education and Outreach program includes worldwide workshops, master classes and lecture demonstrations. Licenses of selected works are given to carefully chosen educational institutions and professional companies worldwide and works are regularly restaged on dance students and professional companies. Recent licensing and restaging projects include Lyon Opera Ballet, Stephen Petronio Company, Paris Opera Ballet, Candoco Dance Company (London), London Contemporary Dance School, Mills College, University of Washington Seattle, University of Wisconsin Milwaukee, and Yale University.

In 2009, TBDC created the Trisha Brown Archive. The collection features close to 3,000 moving image materials including master performance footage of over 90 original works as well as “building tapes” – videos made while Brown created these works. The Archive also holds significant items such as photos, press, programs as well as audio material, musical scores, sets and costumes from Brown’s collaboration with some of the preeminent artists of the era. Archival material is used during the Company’s rehearsal processes and integrated into TBDC’s performance engagements to create a historical

Another Story as in Falling (excerpt), 1993
Music: Alvin Curran
Length: 15 minutes
'The Story dances share a very long phrase that is born of an imaginary character, Little Man, who is rather bland, a steady worker, and never gets riled. He has a special walk, carefully delineated gestures, and takes his time. Together the eight 'little people' of the company arrive on the set one at a time or in clusters to form a community of like types, who move in and out of the set in unison or not as they improvise their way through very slow-keyed private adventures with others.' – Trisha Brown

Figure 8, 1974
Length: 2 minutes
Sound: metronome
'Spatial arrangement: a row, like stewardesses demonstrating safety measures on an airplane. Eyes closed. Right arm arcs from the side of the body to the top of the head and back again, marking, enlarging time patterns, while the left arm arcs from the side of the body to the top of the head in diminishing time patterns.' – Trisha Brown

Locus, 1975
Length: 8 minutes
No sound
The score for Locus is a random ordering of 27 points on a cube of space immediately surrounding the standing figure. There are four sections, each utilising the same sequence of points. The dance has no front and can revolve.

Accumulation, 1971
Length: 5 minutes
Sound: The Grateful Dead, Uncle John’s Band
'This witty and now-legendary dance is based on the simple device of adding one gesture to another, one at a time, and repeating the growing phrase with each new movement.'

Floor of the Forest, 1970
Length: 15-20 minutes
No sound
'This is performed in a twelve-foot by fourteen-foot pipe frame across which are tied ropes densely threaded with clothes – sleeves are woven beneath pant legs forming a solid rectangular surface. The audience is free to move around in the periphery of the grid as the performers dress and undress their way through this structure. A normally vertical activity performed horizontally and reshaped by the vertical pull of gravity.'

Raft Piece, 1973
Length: 15 minutes
No sound
'Raft Piece is a variation of Group Primary Accumulation performed on floating rafts in a body of water. Done in silence, four dancers, placed on individual rafts, perform the piece in unison and generate a series of accumulating gestures. The figures rotate 45 degrees each on the last two moves, making a 90-degree turn with the completion of the phrase. The phrase is repeated until, in the last two minutes, a 360 degree turn is achieved and all sides of the dance and the dancers are revealed.'

Trisha Brown Dance Company

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One of the most acclaimed and influential choreographers and dancers of her time, Trisha Brown’s (1936-2017) groundbreaking work forever changed the landscape of art. From her roots in rural Aberdeen, Washington, her birthplace, Brown arrived in New York in 1961. A student of Anna Halprin, Brown participated in the choreographic composition workshops taught by Robert Dunn – from which Judson Dance Theater was born – greatly contributing to the fervent of interdisciplinary creativity that defined 1960s New York.

With the founding of the Trisha Brown Dance Company in 1970, Brown set off on her own distinctive path of artistic investigation and ceaseless experimentation, which extended for forty years. The creator of over 100 choreographies, six operas, and a graphic artist, whose drawings have earned recognition in numerous museum exhibitions and collections, Brown’s earliest works took impetus from the cityscape of downtown SoHo, where she was a pioneering settler. In the 1970s, as Brown strove to invent an original abstract movement language – one of her singular achievements – it was art galleries, museums and international exhibitions that provided her work its most important presentation context.

A major turning point in Brown’s career occurred in 1979, when she transitioned from working in non-traditional and art world settings to assume the role of a choreographer working within the institutional framework associated with dancing – the proscenium stage.

In her lifetime Trisha Brown was the recipient of nearly every award available to contemporary choreographers. The first woman to receive the coveted MacArthur ‘Genius’ Grant (in 1991), Brown was honored by five fellowships from the National Endowment for the Arts; two John Simon Guggenheim Fellowships; and Brandeis University’s Creative Arts Medal in Dance (1982). In 1988, she was named Chevalier dans l’Ordre des Arts et Lettres by the government of France. In 1999, she received the New York State Governor’s Arts Award and, in 2003, was honored with the National Medal of Arts. 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, Brown received 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."

Today the Trisha Brown Dance Company continues to perpetuate Brown’s legacy through its Trisha Brown: In Plain Site initiative. Through it, the company draws on Brown’s model for reinvigorating her choreography through its re-siting in relation to new contexts that include outdoor sites, and museum settings and collections. The company is also involved in an ongoing process of reconstructing and remounting major works that Brown created for the proscenium stage between 1979 and 2011. In addition, the company continues its work to consolidate Trisha Brown’s artistic legacy through their management of her archives, which record her meticulous creative process over many decades.

Susan Rosenberg, Consulting Historical Scholar, Trisha Brown Dance Company