

To our Colleagues, Centres and affiliates;

It is with great sorrow that we share the news that Trisha Brown, dancer, choreographer and dance theorist (as well as International Dance Day message author 2017), died on March 18th after a lengthy illness.

As one of the most acclaimed and influential choreographers and dancers of her time, Trisha's ground-breaking work forever changed the landscape of art. Her passing signifies a great loss to dance and the performing arts.

Having graduated from Mills College, California, in 1958 she moved to New York City in 1961, where she would really make her mark, as it was here that she experimented with dance in an attempt to find the extraordinary in the everyday. By challenging existing perceptions of performance, Brown, along with like-minded artists, pushed the limits of choreography and changed modern dance forever.

In 1970, Brown formed her company and began producing works inspired by her environs such as *Walking Down the Side of a Building* (1970), and *Roof Piece* (1971). It was also around this time that she began her collaborations with Robert Rauschenberg. The 1980s saw her create many innovative productions, such as the now iconic *Set and Reset* (1983), with original music by Laurie Anderson and visual design by Robert Rauschenberg; this marked the completion of Brown's first fully developed cycle of work, *Unstable Molecular Structures*.

Brown then began a relentlessly athletic *Valiant Series*, pushing her dancers to their physical limits and exploring gender-specific movement. Next came the elegant and mysterious *Back to Zero Cycle* in which Brown pulled back from external virtuosity to investigate unconscious movement. Brown collaborated for the final time with Rauschenberg to create *If you couldn't see me* (1994), in which she danced entirely with her back to the audience.

Ever keen to reinvent herself and experiment, Brown turned her attention to classical music and opera production, initiating what is known as her *Music Cycle*. Her choreography set to J.S. Bach's monumental *Musical Offering, M.O.* (1995) was hailed as a "masterpiece" by Anna Kisselgoff of the New York Times. This led her to immerse herself more fully in operatic productions, going on to choreograph and direct countless high-quality operas.

Continuing to venture into new terrain, Brown forayed into explorations of relevant topics such as new technology, and created the witty and sophisticated *I love my robots* (2007), with Japanese artist and robotics designer Kenjiro Okazaki. Brown's last work, *I'm going to toss my arms- if you catch them they're yours* (2011), is a collaboration with visual artist Burt Barr, whose striking set is dominated by industrial fans.

We are sure that everyone associated with ITI will join us in expressing our grief and sadness at the news of Trisha Brown's death. As her long and illustrious career has ensured, she will never be forgotten by lovers of dance and the performing arts.

For full obituaries, please visit:

<https://www.nytimes.com/2017/03/20/arts/dance/trisha-brown-dead-modern-dance-choreographer.html>

<http://www.trishabrowncompany.org>