

Celebrity Series is now VIVO PERFORMING ARTS

FRI FEB 13 8PM SAT FEB 14 2PM BOSTON ARTS ACADEMY THEATER

TRISHA BROWN DANCE COMPANY

Founding Artistic Director and Choreographer TRISHA BROWN

Executive Director KIRSTIN KAPUSTIK

Associate Artistic Director CAROLYN LUCAS

Dancers

SAVANNAH GAILLARD ROCHELLE JAMILA BURR JOHNSON
CATHERINE KIRK ASHLEY MERKER PATRICK NEEDHAM
JENNIFER PAYÁN SPENCER WEIDIE

PROGRAM

GLACIAL DECOY (1979)

Choreography TRISHA BROWN

Visual Presentation & Costumes ROBERT RAUSCHENBERG

Lighting Design BEVERLY EMMONS

Dancers

SAVANNAH GAILLARD ROCHELLE JAMILA CATHERINE KIRK
ASHLEY MERKER JENNIFER PAYÁN

Original cast: Trisha Brown, Elizabeth Garren, Lisa Kraus, Nina Lundborg

Premiere: The Children's Theater, Minneapolis, May 7, 1979.

PAUSE

ROGUES (2011)

Choreography TRISHA BROWN

Music ALVIN CURRAN, *Toss and Find* (excerpts)

Lighting Design JOHN TORRES

Costume Design KAYE VOYCE

Dancers

PATRICK NEEDHAM AND JENNIFER PAYÁN

Original cast: Neal Beasley and Lee Serle

Premiere: Fall for Dance Festival, New York City Center, New York, NY. October 27, 2011

INTERMISSION

SON OF GONE FISHIN' (1981)

Choreography TRISHA BROWN

Music ROBERT ASHLEY, *Atalanta (Acts of God)*

Lighting Design BEVERLY EMMONS

Original Visual Design DONALD JUDD

Costume Design JUDITH SHEA

Dancers

SAVANNAH GAILLARD BURR JOHNSON ASHLEY MERKER

PATRICK NEEDHAM JENNIFER PAYÁN

SPENCER WEIDIE ROCHELLE JAMILA

Original Cast: Eva Karczag, Lisa Kraus, Diane Madden, Stephen Petronio,

Vicky Shick, Randy Warshaw

Premiere: October 16, 1981, BAM Opera House, Brooklyn, NY

Originally performed with moving backdrops designed by Donald Judd, Son of Gone Fishin' reappears with a nod to that original design—its signature colors reimaged through saturated lighting on the upstage scrim.

Today's performance will run approximately one hour and 15 minutes, including intermission.

Following the Saturday matinee, please stay for an artist talk moderated by Christine Jowers, founder / editor in chief / online contributor to *The Dance Enthusiast*

2025/26 Dance Series Supporters

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Vivo Performing Arts is supported by the Mass Cultural Council, a state agency.

Thoughts on *Glacial Decoy*

"*Glacial Decoy* is a tough dance to do because you have to have abandon in the movement, which swoops and swells and dives and careens and flings and jabs; and exactitude in the rhythms, shapes, and spacing. You might say "But any dance could ask that!" And then I'd describe to you how its four dancers travel in tandem as though invisibly yoked to a shared harness, yet far enough apart that it's hard visually to determine those distances, how when limbs fly or actions tip, the dancer who flies higher or spreads wider instantly draws the eye as an exception. It's a cruel and delightful juxtaposition of dance freedom and bondage. Maybe this is why I love the dance so much."

— Lisa Kraus, original cast member, published in *thINKinkingDANCE*; October 24, 2013

thINKinkingDANCE is a consortium of dance artists and writers who work together to provide critical coverage for dance, to build audiences for dance, and to foster the art of dance writing. Based in Philadelphia, thINKinkingDANCE increases visibility for local dance, encourages new forms of dance writing, broadens the scope of dance coverage in the city and increases audience receptivity to dance.

Choreographer Trisha Brown reflects on *Son of Gone Fishin'*

"This choreography was a doozey. In it I reached the apogee of complexity in my work. The infrastructure of the piece was related to the cross-section of a tree trunk. ABC center CBA. Complex group-forms of six dancers were performed first in the normal direction and then in retrograde. Bob Ashley gave us a little library of different tapes to carry with us on tour. The dancers randomly chose which music we would use each performance. Something like having the band along with us. Ashley and Bob Shorr mixed three tapes, titled Willard, Max, and Bud, from orchestral parts of the three operas in *Atalanta (Acts of God)*. At the premiere only, Ashley played the organ and Kurt Munkacsi mixed and processed the combination of live and recorded music."

--Trisha Brown

ABOUT THE COMPANY

Trisha Brown Dance Company (TBDC) is a post-modern dance company dedicated to the performance and preservation of the work of Trisha Brown (1936-2017) and projects related to her legacy. Established in 1970, TBDC has toured throughout the world presenting work, teaching, and building relationships with audiences and artists alike.

The Trisha Brown Dance Company is supported, in part, by public funds from the New York City Department of Cultural Affairs in partnership with the City Council and the New York State Council on the Arts with the support of the Office of the Governor and the New York State Legislature.

Other major support of the Trisha Brown Dance Company is provided by the Imperfect Family Foundation, the Howard Gilman Foundation, the Shubert Foundation, the Fan Fox and Leslie R. Samuels Foundation, the Nathan Cummings Foundation, Jody and John Arnhold, the Hyde and Watson Foundation, the Harkness Foundation for Dance and the Gladys Krieble Delmas Foundation.

TBDC also extends special thanks to the Trisha Brown Company Board of Trustees and the Company's Individual Donors at all levels.

One of the most influential choreographers of her time, **Trisha Brown** (1936–2017) forever transformed the landscape of contemporary dance. A student of Anna Halprin, Brown participated in Robert Dunn's choreographic workshops, leading to the formation of Judson Dance Theater and the explosion of interdisciplinary creativity that defined 1960s New York.

In 1970, Brown founded **Trisha Brown Dance Company (TBDC)**, embarking on four decades of artistic exploration. She created over 100 choreographies, six operas, and a body of visual art recognized in museum exhibitions worldwide. Her earliest works were shaped by the urban environment of downtown SoHo, where she experimented with site-specific performances. By the 1970s, as Brown developed a singular abstract movement language, her work found a home in art galleries, museums, and international exhibitions. A pivotal shift came in 1979 when she moved from unconventional spaces to the proscenium stage, integrating her experimental vocabulary into traditional theatrical settings.

Brown's contributions earned her nearly every major award for contemporary choreographers. She was the first woman to receive the MacArthur 'Genius' Grant (1991) and was honored with five National Endowment for the Arts

fellowships, two Guggenheim Fellowships, and Brandeis University's Creative Arts Medal in Dance (1982). France named her Chevalier dans l'Ordre des Arts et Lettres (1988), and she received the New York State Governor's Arts Award (1999), the National Medal of Arts (2003), and the New York Dance and Performance 'Bessie' Lifetime Achievement Award (2011). That same year, she was awarded the Dorothy and Lillian Gish Prize for her "outstanding contribution to the beauty of the world."

Today, Trisha Brown Dance Company continues to honor her legacy through performances, education, licensing, and archival initiatives. The company reconstructs and remounts Brown's major proscenium works from 1979–2011, alongside its *In Plain Site* initiative, which reinvigorates her choreography by adapting it to new spaces. In 2023, TBDC expanded its mission to include commissions from a new generation of artists, engaging contemporary voices whose work resonates with Brown's legacy while reaffirming its primary role in preserving her groundbreaking contributions to dance.

CREATIVE TEAM

Robert Rauschenberg visual artist

Visual presentation, costumes for *Glacial Decoy*

Born in Port Arthur, Texas, Robert Rauschenberg (1925–2008) attended Black Mountain College in North Carolina and the Art Students League in New York. His nearly sixty-decade career was characterized by an irreverent and innovative approach to images, mediums, and disciplines woven with a love for artistic partnerships. Encounters with composer John Cage and dancer / choreographer Merce Cunningham spurred Rauschenberg to engage in performance. Rauschenberg's *Minutiae* (1954)—a Combine hybridizing painting and sculpture—occupied the stage as the set for its namesake Cunningham choreography, initiating over two dozen collaborations in an over five-decade period. Rauschenberg also developed a lifelong friendship with dancer / choreographer Trisha Brown and, as an avid admirer of her choreography, designed costumes, sets, lighting, and, on occasion, music for her works. His set design for Brown's *Glacial Decoy* (1979) led him back to photography, and silkscreening costumes for Brown's *Set and Reset* (1983) reintroduced a vital technique that Rauschenberg would employ in numerous series. During the Rauschenberg Overseas Culture Interchange (ROCI, 1984-91), Brown previewed *Astral Convertible* (1989), precursor to *Astral Converted* (1991), for which he designed set and costumes, at the Cultural Palace in Moscow. In 1990 Rauschenberg designed set and costumes for *Foray Forêt*, which premiered at Biennale de la Danse in Lyon.

Beverly Emmons lighting design, *Glacial Decoy* and *Son of Gone Fishin'*

Beverly Emmons (she/her) has designed for Broadway, Off-B'way, regional theater, dance, and opera both in the USA and abroad. Her Broadway credits include *Annie Get Your Gun*, *Jekyll & Hyde*, *The Heiress*, *Chronicle of a Death Foretold*, Stephen Sondheim's *Passion*, *Abe Lincoln in Illinois*, *High Rollers*, *Stepping Out*, *The Elephant Man*, *A Day In Hollywood A Night in the Ukraine*, *The Dresser*, *Piaf*, and *Doonesbury*. Her lighting of *Amadeus* won a Tony award. Off B'way she lit *Vagina Monologues* and has designed many productions with Joseph Chaikin and Meredith Monk. For Robert Wilson, she has designed lighting for productions spanning 13 years; most notably in America, *Einstein on the Beach* and the *Civil Wars Pt V*. Ms Emmons' designs for dance have included works for Trisha Brown, Martha Graham and Merce Cunningham. She has been awarded seven Tony nominations, the 1976 Lumen award, 1984 and 1986 Bessies, and a 1980 Obie for Distinguished Lighting, and several Maharam/American Theater Wing Design Awards.

Alvin Curran composer

Music for *Rogues*

Alvin Curran (he/him) has realized a long and fruitful career as a composer / performer / installation artist, writer, and teacher in the American experimental music tradition. Born in Providence in 1938, he studied with Ron Nelson, Elliott Carter, and Mel Powell, and co-founded the group Musica Elettronica Viva in 1966 in Rome where he currently resides. His music whether chamber works, radio-art, large-scale environmental theater or solo performance, embraces all sounds, all spaces, and all people. More information at www.alvincurran.com.

John Torres lighting designer for *Rogues*

John Torres (he/him) is a New York-based lighting designer working in theatre, fashion, motion, print, and exhibitions. Professionally trained in theatrical lighting design, John has designed for artists such as stage designer and director Robert Wilson, choreographers Lucinda Childs and Trisha Brown, and directors Yuval Sharon and Zack Winokur. Recent and upcoming theatrical engagements include *Turandot* at Opera National de Paris and *Tristan und Isolde* at Santa Fe Opera. In fashion, John has designed recent shows for Gucci, Bottega Veneta, and Proenza Schouler, and is a regular collaborator with fashion photographer Steven Klein. In live music, John is a frequent collaborator with Solange Knowles and recently designed the residency for *Usher* at The Colosseum in Las Vegas. Within the visual art world, John has designed the exhibition *Who is Queen?* with artist Adam Pendleton at the

Museum of Modern Art in New York and will be collaborating with the artist Camille Norment for her upcoming exhibition at Dia Chelsea in New York.

Robert Ashley composer

Music for *Son of Gone Fishin'*

Robert Ashley is known for his work in new forms of opera. In the 1960s, Ashley organized Ann Arbor's legendary ONCE Festival of New Music and directed the ONCE Group. During the 1970s, he directed the Center for Contemporary Music at Mills College (Oakland, CA), toured with the Sonic Arts Union, and produced and directed *Music with Roots in the Aether*, a 14-hour television opera / documentary about the work and ideas of seven American composers. Ashley wrote and produced *Perfect Lives*, an opera for television widely considered the precursor of "music-television." The stage versions of *Perfect Lives*, *Atalanta (Acts of God)* and *Now Eleanor's Idea* toured throughout Europe, Asia, and the US. *Dust* was commissioned for premiere at the Kanagawa Arts Foundation in Yokohama, and *Celestial Excursions* for the Berlin Festival. Most recently, *The Old Man Lives in Concrete* was presented at Roulette in Brooklyn. Ashley is working on his latest opera, *Quicksand*, which was first released in novel form by Burning Books. Ashley's book *Outside of Time: Ideas about Music*, was published by MusikTexte in 2009. Kyle Gann's biography of Robert Ashley was published by the University of Illinois Press in November 2012.

Donald Judd visual artist

Original visual design for *Son of Gone Fishin'*

Donald Judd revolutionized practices and attitudes surrounding art making and the exhibition of art, primarily advocating for the permanent installation of works by artists in carefully selected environments. Judd achieved this goal for his own work and that of his colleagues at both his studio and residence at 101 Spring Street in New York City and in various locations in and around Marfa, Texas. Judd served in the United States Army, then attended the College of William and Mary in Williamsburg, VA; the Art Students League, New York; and Columbia University, New York, where he received a B.S. in Philosophy, *cum laude*, in 1953. Judd's first solo exhibition was in 1957 at the Panoras Gallery in New York, the same year he began graduate studies at Columbia University. Judd worked as a critic for *ARTnews*, *Arts Magazine*, and *Art International* and exhibited regularly and widely at galleries in New York as well as across the US, Europe, and Japan. Judd moved to Marfa, Texas, in 1972, where he would live and work until his death on February 12, 1994.

Judith Shea costume design for *Son of Gone Fishin'*

Judith Shea has work represented in many museum collections including the Hirshhorn Museum and Sculpture Garden, Washington, DC; the Metropolitan Museum of Art, New York; Museum of Contemporary Art, San Diego; Museum of Modern Art; the National Gallery, Washington, DC; the Nelson-Atkins Museum of Art, Kansas City; the Whitney Museum of American Art, New York; and the Walker Art Center, Minneapolis. In addition to these, her work has been exhibited at the Barbican Art Centre, London; Centro Cultural de Arte Contemporaneo, Mexico, DF; the Guggenheim Museum, New York; Gulbenkian Foundation, Lisbon; the Indianapolis Museum of Art; the Laumeier Sculpture Garden and Museum, St. Louis; the List Gallery at MIT; The Museum of Fine Arts, Houston; the National Museum of Women in the Arts, Washington, DC; the New Museum in New York; the Pennsylvania Academy of the Fine Arts; and P.S.1 in the Bronx. Awards include the National Academy's Dunwiddie Prize in Sculpture (2007); the Rome Prize, Trustees Award (1994); the Rockefeller Foundation Fellowship to Bellagio, Italy (1993); Fellow of the Augustus Saint-Gaudens Memorial in Cornish, NH (1993); the Solomon R Guggenheim Museum's Sculptor in Residence at Chesterwood, in Stockbridge, MA (1989); and two National Endowment for the Arts Fellowships in Sculpture (1984, 1986). Shea has taught at Yale University in the MFA program in sculpture; New York University, Graduate program; University of California / Davis; the San Francisco Art Institute; the School of the Museum of Fine Arts Boston; Parsons School of Design; and the Skowhegan School, among others.

DANCERS

Savannah Gaillard (she/her) is a movement artist and motion graphics designer from Northern Virginia. She received her BFA in dance and a minor in public health from NYU Tisch School of the Arts. Savannah has performed works by Wayne McGregor, Ronald K. Brown, Sidra Bell, Rodney Hamilton, Rashaun Mitchell + Silas Reiner, Mathew James, and Nicole Mannarino. She studied improvisation in Berlin under Meg Stuart, Judith Sanchez-Ruiz, and Leila McMillan. She performed Off-Broadway in Rodgers & Hammerstein's *Oklahoma Dream Ballet* (2018) and Nevermore Immersive's *Dreams of Dracula* (2023). Savannah creates durational, multi-media, set improvisation scores. Her work has been shown in the Jack Crystal Theater, Lightbox NYC, and the Junction Function NYC. Savannah was the lead administrator for Eryc Taylor Dance (ETD) for three years (2022-2025). During that time, she managed and aided in four ETD productions, the Fall Forward Dance Workshop, and the New Choreographer Grant award. In 2023, Savannah was invited to join the Trisha Brown Dance Company.

Burr Johnson (he/him) currently dances with Kimberly Bartosik/daela and the Trisha Brown Dance Company. He has performed with John Jasperse Projects (2010-2016), Shen Wei Dance Arts (2009-2017), Marina Abramović / GIVENCHY, Ryan McNamara, Netta Yerushalmy, Boris Charmatz, Isabel Lewis, Christopher Williams, Sally Silvers, Bill Young, Jack Ferver, Moriah Evans, and the Merce Cunningham Trust for *Night of 100 solos: LA*. He is a 2020 New York Dance and Performance “Bessie” Award honoree for individual performance in Kimberly Bartosik’s, *through the mirror of their eyes*. His choreographic work has been presented through Abrons Art Center, Danspace Project, the American Dance Festival, GIBNEY, Works and Process at the Guggenheim Museum, and the Alvin Ailey School. He has participated in creative residencies through Redtail Arts in Jamaica, Queens; The Ellis-Beauregard Foundation in Rockland, ME; New York Live Arts Studio Series; and the Alvin Ailey New Directions Choreography Lab in NYC. As a guest, he has taught at Henrico Center for the Arts, Philadelphia University of the Arts, the University of Utah, Salem College, MoMA PS1, Goucher College, Virginia Commonwealth University, UNC Greensboro, and the American Dance Festival. He holds a BFA in dance and choreography from Virginia Commonwealth University.

Rochelle Jamila (she/her) is a Brooklyn-based interdisciplinary artist, dancer, and womb / birth worker hailing from Memphis, TN. She began her dance career at Classical Ballet Memphis under Pat Gillespie and Katie Smythe’s New Ballet Ensemble. While attending Phillips Academy at Andover, Rochelle studied modern and post-modern dance with Judith Wombwell and Erin Strong. Rochelle graduated from Columbia University in 2017 with a B.A. in dance and Women’s, Gender, & Sexuality Studies. While attending Columbia, Rochelle performed works by Joanna Kotze, Alexandra Beller, and Colleen Thomas, and began her own choreographic journey. Rochelle has notably worked with Ebony Noelle Golden, Ogemdi Ude, Jasmine Hearn, Jodi Melnick, Beth Gill, Maria Bauman, and Reggie Wilson, among others. Rochelle’s choreographic practice imagines liberation inspired by Nature’s cycles, folk practices of the African diaspora, and the physical and psychic realms of women / bleeding people, and has been presented in Tennessee, New York and the Netherlands. Her work has been shown at Judson Church, Snug Harbor Botanic Garden, Triskelion Arts, the Buckman Theater, and University of Amsterdam. Rochelle is honored to be a 2025 Movement Research Van Lier Emerging Artist of Color Fellow.

Catherine Kirk (she/her) is a dancer, choreographer, and educator raised on the unceded land of the Kiikaapoi and Wichita peoples, known as Dallas, TX. With a BFA in dance from New York University, a yoga certification through the

Perri Institute for Mind and Body, and a Reiki certification, Catherine's research and interests have led her to dance and collaborate with Rashaun + Silas, Rochelle Jamila, Sidra Bell Dance New York, Jasmine Hearn, Jodi Melnick, and Burr Johnson. She has been featured in the Netflix series, *Halston*, the Showtime series, *Ziwe*, and performed works by choreographers including Bebe Miller, Sharon Eyal, Doug Varone, Keerati Jinakunwiphat, and Andrea Miller. Catherine has created work for installation spaces and commercial short films, curated an evening for Chez Bushwick's RECESS, and presented solo works as an artist-in-residence at Art Cake Brooklyn and Jonah Bokaer Arts Foundation. She danced for A.I.M by Kyle Abraham for eleven years while working as the company's marketing associate and continues to restage A.I.M company works across American companies and universities. Catherine is currently in her third year with Trisha Brown Dance Company.

Ashley Merker (she/her) is a Brooklyn-based dance artist, and GYROTONIC® and Pilates instructor. Originally from Denver, CO, she began her dance training at an early age. She earned her BFA from the Conservatory of Dance at SUNY Purchase where she performed works by Kimberly Bartosik, Hannah Garner, Aszure Barton, Martha Graham, Trisha Brown, Adam Barruch, and Doug Varone. She also studied at Western Australian Academy of Performing Arts in Perth, where she performed work by Rhianon Newton. Since graduating she has danced and collaborated with Buglisi Dance Theatre under the direction of Jacquelyn Buglisi, and has since performed with Doug Varone and Dancers, Emma Cianchi, Claude Johnson, Nicole Fuentes, and is currently a performer in Kimberly Bartosik's *bLUr*. Ashley is in her third season with the Trisha Brown Dance Company and is thrilled to share in this work with her fellow artists.

Patrick Needham (he/him) is a Los Angeles native living in New York City, where he earned his BFA in dance and choreography from New York University's Tisch School of the Arts. Along with being a current member of the Trisha Brown Dance Company, he has enjoyed collaborating with choreographers such as Anneke Hansen, Netta Yerushalmy, and Kendra Portier, among others. Needham has performed experimental dance theater with Company SBB and HOLDTIGHT. Teaching highlights include summer dance intensives at the ASWARA School of Dance in Malaysia and WESTSIDE Dance Project in Southern California. Needham's most recent endeavor has been teaching for the Trisha Brown Dance Company's Education programs, all while pursuing his performance career. Currently, he is thrilled to be focusing on a new chapter of creating his own choreography repertoire for future performances and events.

Jennifer Payán (she/her) is a first-generation American-Dominican dance artist and Pilates instructor, raised in Teaneck, NJ. She received her BFA in dance from Rutgers University with *magna cum laude* honors, along with her 450-hour comprehensive Pilates certification through Polestar Pilates under Kim Gibilisco. Upon graduating, Jennifer performed for Pam Tanowitz Dance, Company Stefanie Batten Bland, Netta Yerushalmy, Jasmin Hearn Collaborates, UNA Productions, and GREYZONE. Beyond concert dance work, Jennifer has been featured in various film, immersive, and commercial performances by Punchdrunk's, *Sleep No More*, Yara Travieso, Warren Adams, Amy Gardner, Bobbi Jene Smith, Solange Knowles, Maleek Washington, Austin Goodwin, and others. In 2021, Jennifer was invited to perform with the Trisha Brown Dance Company and is entering her fifth year as company member.

Spencer James Weidie (they/them) is a performance artist based in New York City. They graduated from the Conservatory of Dance at Purchase College, SUNY with a BFA in dance and a concentration in dance composition. They also studied at London Contemporary Dance School, Springboard Dans Montreal, and with the Merce Cunningham Trust. Spencer has previously held company positions with Brian Brooks / Moving Company, Bocatuya, Gallim Dance, MADBOOTS Dance, the Metropolitan Opera Ballet, and Punchdrunk's, *Sleep No More*. In 2022, Spencer was invited to join the Trisha Brown Dance Company under Carolyn Lucas. In 2024, Spencer made their Broadway debut as dance captain and swing in *Cabaret at the Kit Kat Club*. Spencer is also the creator, curator, and host of FREEPLAY, a monthly open improvisation space for performance-based artists in NYC.

PRODUCTION AND LEADERSHIP ROLES

Carolyn Lucas associate artistic director

Carolyn Lucas (she/her) attended North Carolina School of the Arts and graduated with a BFA in dance from SUNY Purchase before joining Trisha Brown Dance Company in 1984. In 1993, Brown appointed Lucas as her choreographic assistant, a position Lucas held for twenty years before being named associate artistic director in 2013. As choreographic assistant, Lucas played an integral role in Brown's creation process in dance and opera, working closely alongside Brown for pieces. In addition to assisting with new choreography, directing Company rehearsals and restaging existing choreography on the current dancers, Lucas has led projects for companies

and institutions around the world, including the New School in NYC, P.A.R.T.S. in Brussels, and Paris Opera Ballet. She was one of the first instructors Brown sent to P.A.R.T.S. to construct a *Set and Reset/Reset*, whose collaborative, interdisciplinary learning process is now a cornerstone of the Company's education program. Lucas is currently sharing her firsthand knowledge of three decades of dancing, teaching, and documenting Brown's work for the Trisha Brown Archive.

Louise Brownsberger production / stage manager

Louise Brownsberger (she/her) is a get-it-done production professional specializing in American modern dance and performance art. Previously the production & touring manager for the world-renowned Limón Dance Company, she is currently production manager of the Harkness Dance Center at the 92NY, where she collaborates with groundbreaking artists and companies. She is thrilled to have joined the TBDC Team. Beyond managing dance shows, she collaborates as a lighting and projection designer with artists such as Dual Rivet, Hilla Ben Ari, Peter Stathas Dance, and Sasha Velour. Engaging with artistic teams to achieve a unified vision is both a skill and a passion. When she's not in the theater, she's usually out training for her next marathon.

Joe Levasseur lighting supervisor

Joe Levasseur (he/him) is a graduate of North Carolina School of the Arts, and has been working in theatrical production in New York since 2002. As a lighting designer, he has collaborated with many artists including Pavel Zuštiak / Palissimo, John Jasperse, Sarah Michelson, Jodi Melnick, Jennifer Monson, Neil Greenberg, and Beth Gill. He lit both Wendy Whelan's 2013 breakout *Restless Creature*, and her subsequent collaboration with Brian Brooks *Some of a Thousand Words* (2016). He has received two 'Bessie' awards (including one with Big Dance Theater) and a Knight of Illumination Award for his work on Meredith Monk's *Cellular Songs*. Instagram: @sirjoelevasseur / www.joelevasseur.com

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