

Trio A Pressured #X

- from Trio A (1996)

Choreography: Yvonne Rainer

Transmitter/Repetiteur: Linda K. Johnson, as taught to her by Pat Catterson, as taught to her by Becky Arnold, as taught to her by Yvonne Rainer

Performers: Marc Brew, Sonsheree Giles, Juliana Monin, Joel Brown, as taught to them by Linda K. Johnson

Lighting and Costume: as directed by the choreographer from the original

Costume Realization: Sonsheree Giles and Linda K. Johnson

Summary

Trio A was choreographed during the incredible creative vitality and formal radicalism of the Judson Church period in NYC from 1961-70. Created in 1965 over 180 consecutive days in the studio, it is considered to be the seminal work of the post-modern dance period. Its then radical form, movement vocabulary and performance approach forever changed the thinking about what could be defined as a dance, who could be a dancer, and the dancer's relationship to performance.

Information

About *Trio A* (From *Terpsichore in Sneakers* by Sally Banes, 1977)

The history of dance theory has been the repeated conflict between those who value technique and those who value expression. With Rainer's *Trio A*, the cycle is at last broken. The debate is made irrelevant. The possibility is proposed that dance is neither perfection of technique nor expression, but quite something else - the presentation of objects themselves. It is not simply a new style of dance, but a new meaning and function, a new definition of dance has appeared. The achievement of *Trio A* is its resolute denial of style and expression, making a historical shift in the subject of dance to pure motion. Not even posture or architecture enter into its projection of what dance finally is, at rock bottom. In its neutrality, complexity, fleetingness, and ongoingness, *Trio A* sets up a world of thoughtful activity that sets up the earthly, intelligent body. After *Trio A*, the choreographic terrain looked different. The boundaries of dance had burst open. Certain actions, certain postures, certain attitudes now became possible, and eventually familiar parts of the vocabulary.

Trio A can only be performed on a proscenium stage. Audiences are not allowed to sit in the round. Duration: 10-15 minutes

Collaborators

Sonsherée Giles, Associate Artistic Director and dancer with AXIS, originally from New Orleans, LA, she moved to the Bay Area to attend Mills College and receive her MFA in Performance/Choreography. Since 2005, AXIS has become a home for her where she can explore her passion for movement, push boundaries and work with extraordinary choreographers and dancers. Sonsherée has received an Isadora Duncan Award for Ensemble Performance of *To Color Me Different* choreographed by Alex Ketley. In 2010, she was honored to receive a Homer Avila Award for Excellence in the field of Physically Integrated Dance. She has toured and performed for audiences throughout the United States, Germany, Croatia, Slovenia, Russia and Austria and has taught contemporary dance in public school systems, universities, institutions and dance festivals throughout the country. Sonsherée makes dances based on observations of animals, landscapes, art history, and daily life experiences. She formed this sweet nothing as a container for her dance art and has been generously supported by Zellerbach Family Foundation, CLOROX Company Foundation, CA\$H grant, and East Bay Fund for Individual Artists.

Joel Brown, Dancer, grew up dancing and doing gymnastics. At 9, Joel was paralyzed in a car accident. He returned to dance at the encouragement of his older brother Graham who created a duet *The Better Half* commissioned by Dance Exchange and performed in Salt Lake City, UT; Takoma Park, Silver Spring, College Park, MD; and Washington, DC. Joel studied vocal performance/jazz guitar at the U. of Utah. In 2011, he released his first album *In Retrospect* under Spy Hop Records Label. Joel began dancing with AXIS in April 2012. Most recently, Joel was nominated for an Isadora Duncan Dance Award for Outstanding Individual Achievement in Performance for his 2013 Season with AXIS Dance Company.

Linda K. Johnson, Transmitter/Répétiteur, has been a professional dance artist based in Portland, Oregon for over 25 years. She has taught, performed, created, curated, and produced extensively throughout the region. Her concerns as an artist are social and environmental, and her projects have addressed these interests in unconventional compositional forms, formats and venues. She has been awarded residencies at Yaddo, the Rauschenberg Residency, Caldera, and the Sitka Center for Art and Ecology to further the development of this work. Her making and teaching are informed by her interest in improvisation, somatic practices, architecture, visual art, improvisation, sustainability and beauty. An Oregon Artist's Fellow in 1999, her work has been generously funded by public, private and individual sources, and has received serious critical review in many venues including Dance Magazine, Landscape Architecture, Metropolis Magazine, NPR and the Core Sample catalogue. She is honored to be a custodian in perpetuity of Yvonne Rainer's seminal post-modern work, Trio A, and is a performer of Bebe Miller's solo -

Rain. She is a sought-after teacher by both professional dance artists and serious hobbyists, and has taught for extended periods as a guest and/or as faculty at the Mills College (2009-2011), University of Oregon, Reed College, Lewis and Clark College, and Oregon Ballet Theatre. In 1995, she co-founded Conduit, the epicenter for contemporary dance in Oregon, and in 2008 was the author, director and curator of the South Waterfront Artist-in-Residence Program, as well as the groundbreaking project, The City Dance of Lawrence and Anna Halprin, which was presented as part of PICA's TBA:08. Most recently, she was honored to present an 18-minute TEDx talk, as well as to be one of the four featured artists in Dance: before, after, during, a first-of-its kind exhibition curated by Terri Hopkins at the The Art Gym at Marylhurst College, which took as its subject the visual materials dance artists use while in the process of creating their work. She is adjunct faculty in Performance at the Pacific Northwest College of Art, and is a teacher of the Alexander Technique.

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