About the Artist

The most widely acclaimed choreographer in the history of modern dance, Trisha Brown’s work dates to 1962 in part of her “dance revolution” in New York City. Her groundbreaking work has been compared to that of the St. Louis Cardinals because she has the ability to completely change the rules of the game. Ms. Brown’s reputation as a radical innovator has been based on her rigorous and intense explorations into the possibilities of physical movement. The result is a unique blend of dance, visual art, and performance that has earned her international acclaim and continues to inspire new generations of artists.

Ms. Brown’s work falls into two primary categories: narrative dances and pure dances. The narrative dances are scored improvisations that evolved from a need to address the ‘non-dance’ portions of her earlier work, and the pure dances are scored in traditional settings. Her work is characterized by a focus on movement, collaboration and experimentation.

Brown was elevated to Officier in 2000 and then to Commandeur in 2006. She was a 1994 Distinguished Master Artist Award recipient and was a recipient of the National Fellowship, she has been awarded many other honors by the New York State Governor’s Arts Award, and the National Endowment for the Arts. She was made a Chevalier des Arts et Lettres by the government of France. Ms. Brown has been a recipient of a Guggenheim Fellowship, a MacArthur Foundation Grant, a Critics’ Choice Award, and was the first recipient of the Distinguished Master Artist Award. We are pleased to offer our students and faculty a model for interdisciplinary collaborative research across disciplines, the presentation of Ms. Brown’s performance. As universities across the nation strive to encourage break conventions and boundaries in multiple arts disciplines and encourage the diversity of thought that is an essential component of the creative process, Trisha Brown is the perfect example to set an example.

Foreword and Acknowledgements

The College of Visual and Performing Arts at the University of South Florida has selected Trisha Brown as the recipient of the 2007 Distinguished Master Artist Award. Her creative methodologies in drawing and choreography successfully combine visual arts and performance. In order to honor, recognize and celebrate Trisha Brown’s work on campus will serve as a model for our students and faculty. The College of Visual and Performing Arts at the University of South Florida has selected Trisha Brown as the 2007 recipient of the Distinguished Master Artist Award. We are pleased to offer our students and faculty a model for interdisciplinary collaborative research across disciplines, the presentation of Ms. Brown’s performance. As universities across the nation strive to encourage break conventions and boundaries in multiple arts disciplines and encourage the diversity of thought that is an essential component of the creative process, Trisha Brown is the perfect example to set. The College of Visual and Performing Arts at the University of South Florida has selected Trisha Brown as the 2007 recipient of the Distinguished Master Artist Award. We are pleased to offer our students and faculty a model for interdisciplinary collaborative research across disciplines, the presentation of Ms. Brown’s performance. As universities across the nation strive to encourage break conventions and boundaries in multiple arts disciplines and encourage the diversity of thought that is an essential component of the creative process, Trisha Brown is the perfect example to set.

To curate this exhibition I worked closely with Rebecca Rogers, established her as a leader among choreographers, and Michael Bates, one of the most influential photographers of the 20th century. The exhibition is designed to set up conditions that invite viewers to make connections between Ms. Brown’s graphic work and her performance work. The exhibition is a survey of her work on campus will serve as a model for our students and faculty. The College of Visual and Performing Arts at the University of South Florida has selected Trisha Brown as the recipient of the 2007 Distinguished Master Artist Award. We are pleased to offer our students and faculty a model for interdisciplinary collaborative research across disciplines, the presentation of Ms. Brown’s performance. As universities across the nation strive to encourage break conventions and boundaries in multiple arts disciplines and encourage the diversity of thought that is an essential component of the creative process, Trisha Brown is the perfect example to set.

I also thank Burt Barr for his continuing confidence in Graphicstudio and for his advice and support.

Margaret Miller, USF’s atelier, Graphicstudio. With master printers Tom Pruitt and Randy West handled related contracts and contributing an insightful essay to accompany the exhibition that describes Ms. Brown’s most acclaimed collaborations with Robert Rauschenberg; and, finally, the Trisha Brown Dance Company performs on campus and creates in Geneva while the Trisha Brown Dance Company was performing. The Foreword and Acknowledgements section of the College of Visual and Performing Arts at the University of South Florida has selected Trisha Brown as the recipient of the 2007 Distinguished Master Artist Award. We are pleased to offer our students and faculty a model for interdisciplinary collaborative research across disciplines, the presentation of Ms. Brown’s performance. As universities across the nation strive to encourage break conventions and boundaries in multiple arts disciplines and encourage the diversity of thought that is an essential component of the creative process, Trisha Brown is the perfect example to set.

The Contemporary Art Museum at the University of South Florida, in partnership with the Trisha Brown Dance Company, is pleased to be working with Graphicstudio. Since 1994 the University of South Florida has selected Trisha Brown as the recipient of the Distinguished Master Artist Award. We are pleased to offer our students and faculty a model for interdisciplinary collaborative research across disciplines, the presentation of Ms. Brown’s performance. As universities across the nation strive to encourage break conventions and boundaries in multiple arts disciplines and encourage the diversity of thought that is an essential component of the creative process, Trisha Brown is the perfect example to set.

The Contemporary Art Museum at the University of South Florida is a member of the Association of Art Museum Directors and a member of the Alliance for Art Museums. The organization of the exhibition is made possible by the Members and Corporate Partners of the USF Institute for Research in Art, and is supported in part by a grant from the National Endowment for the Arts, a Federal Agency. The Contemporary Art Museum at the University of South Florida is a member of the Association of Art Museum Directors and a member of the Alliance for Art Museums. The organization of the exhibition is made possible by the Members and Corporate Partners of the USF Institute for Research in Art, and is supported in part by a grant from the National Endowment for the Arts, a Federal Agency.
Do my movement and my thinking have an intimate connection? How do I experience the visual and the written world? What is the role of the body in the production of art? These questions were at the heart of Trisha Brown's artistic practice, and they informed her work not only as a choreographer but also as an artist. In her one-person exhibition "It's a Draw," Brown explored the relationship between movement and form, drawing and dance, and the body as an instrument of creation.

Brown's drawings, whether they are small works on paper or larger installations, are a testament to her multidisciplinary approach. She began her career as a dancer, and her early works such as "Locus Cube" and "Windows" reflect her interest in the fluidity of movement and the dynamic interaction between chance and control. As she progressed, Brown's focus shifted to the graphic, and her works such as "Butterfly and Pelvis," "Accumulation," and "Looping" demonstrate her mastery of the medium.

Brown's collaborative spirit is evident in her partnerships with other artists and performers. She worked with Andy Warhol on the film "Chelsea Girls," and her collaboration with the German multimedia artist Daniel Spoerri resulted in the series "Tobacco Leaves." These collaborations pushed the boundaries of what was possible in the realm of visual art and performance, and they highlighted Brown's ability to integrate movement and image in a way that transcends traditional boundaries.

In her later works, Brown continued to experiment with the interplay between drawing and dancing. The series "Trisha Brown: Danse, précis de liberté" is a prime example of this, with its focus on the dynamic relationship between the visual and the kinetic. Brown's approach to drawing is influenced by her dance practice, and she sees the act of drawing as an extension of her physicality, a way to explore and express her ideas through movement and form.

Trisha Brown's contributions to the field of performance art and dance are immeasurable. Her "Dance, Drawing, Dance," a single-channel video of her performance at New York Studio, is a testament to her innovative spirit and her ability to blur the lines between art forms. In "Newark, 1987," Brown's use of space and light to create a dynamic visual experience is a hallmark of her work.

In conclusion, Trisha Brown's legacy is one of innovation and experiment. Her work continues to inspire new generations of artists and dancers, and her commitment to pushing the boundaries of what is possible in the realm of visual art and performance is a testament to her enduring influence. Her "Dance, Drawing, Dance" exhibition, currently on view at the Institute for Contemporary Art, is a fitting tribute to her artistic legacy.