

外 国 語 要 旨

学位論文題目 The Individual Body in Relation to Trisha Brown's Choreographic Principles and Practices

氏 名 SHIRASAWA, Mai

This paper investigates Trisha Brown's choreographic principles and practices. For fifty years, Brown has excited audiences and inspired generations of dancers, dance makers, and fellow artists with her multidisciplinary work. In 1961, Brown became one of the leaders of New York's Judson Church Dance Theater, a revolutionary movement that changed modern dance. Brown and her collaborators were hailed as the creators of "post-modern dance" and seen as being at the center of a dance revolution. Brown's early pieces used the city's architecture; performances took place on roof tops, walls, park benches, rafts, and the sides of buildings. In 1979, she began a series of large-scale theatrical choreographies which transformed traditional stage spaces. Continuing to venture into new terrain, Brown has directed operas and choreographed for the Paris Opera Ballet.

Although there has been great interest in Brown's achievements, most studies have concentrated on the variety demonstrated among her works, and on the fact that Brown's career is unprecedented in its multidisciplinary nature. What seems to be lacking, however, is consideration of her choreographic process and the secrets that underlie her unrelenting curiosity and her motivation to create new work.

It is important to discuss how, over a period of 50 years, Brown has been able to create a dance that is reinvented with each new piece. First, therefore, we have to ask how Brown has maintained such a longstanding career. This offers the key to understanding the creative processes that she has applied, seemingly without interruption, to her artistic activities. Brown declared, "I have continued the practice of question, analysis, and resolution through cycles of dance throughout my career."ⁱ The question that we must consider next is how choreographic processes operate in Brown's work, and how she trained her own body and those of her dancers in order to make her work. Pursuing these questions, we approach a core aspect of Brown's ever-shifting interest and preoccupation with the body. In her work, Brown "foregrounded the body: her body with all its neuronal liveliness, and the various bodies of those who worked with her."ⁱⁱ

Chapter I surveys Brown's background in the years before she became a choreographer, with special emphasis on the factors that led to this career rather than that of a dancer. Chapter II focuses on Brown's Early Works, classifying them into three main groups and attempting to identify how she developed the skills and knowledge that resulted from those early activities. Chapter III examines Brown's choreographic process in her seminal work, *Set and Reset*, which was premiered in 1983 as

one of her earlier works for the proscenium-arch stage. Chapter IV, building on analysis of the education classes that offer an opportunity to learn about Brown's ideas as they relate to movement and the compositional principles of her work, goes on to consider how Brown enabled individual dancers to perform the role discussed in the preceding chapter.

The paper's conclusions are as follows. Brown has always worked to broaden our fundamental conception of what dance is, developing improvisational and compositional tools that she then employs to create choreographies. Putting these innovative choreographic tools to use, she explores the relationship between the body and its space, environment, gravity, weight, and structure, while constantly developing its potential and its abilities. She allows dancers to move more freely and powerfully; and she shows them how to articulate with the mind as well as the body, presenting the body of each of her dancers as something unique in her work. In conclusion, over her career, Brown's endless curiosity and motivation to create new work have enabled her to explore the limitless possibilities offered by the individual body.

ⁱ Brown, Trisha (2002) "How to Make A Modern Dance When The Sky's The Limit", in Teicher, Hendel (ed.) *Trisha Brown: Dance and Art in Dialogue, 1961-2001*, p. 293.

ⁱⁱ Paxton, Steve (2002) "Brown in The New Body", in Teicher(ed.), p. 57.