

SET AND RESET

BY TRISHA BROWN

WITH LAURIE ANDERSON,
BEVERLEY EMMONS,
AND ROBERT RAUSCHENBERG

VISUAL GUIDE

This guide is for everyone
and anyone

Made by autistic artist Anna Farley,
in collaboration with Tate

This guide gives you another way to
access the display *Set and Reset*

If you feel this guide may help you
please use it

DISPLAY

CONTENTS

HOW TO
USE THIS
GUIDE

WHAT
YOU
CAN
DO

WHAT
YOU
CAN'T
DO

WHAT IS
*SET AND
RESET*

SYMBOLS

DISPLAY
SENSORY
MAP

ROUTE
MAP

TRISHA
BROWN

1
*WATER
MOTOR*

2
REHEARSAL
TAPES

THE 5
INSTRUCTIONS

3
SET + COSTUME

4
RECORDED
SET AND RESET
(1983)

5
PHOTOS

ADDITIONAL
PHOTOS

PERFORMANCE

LIVE
PERFORMANCES

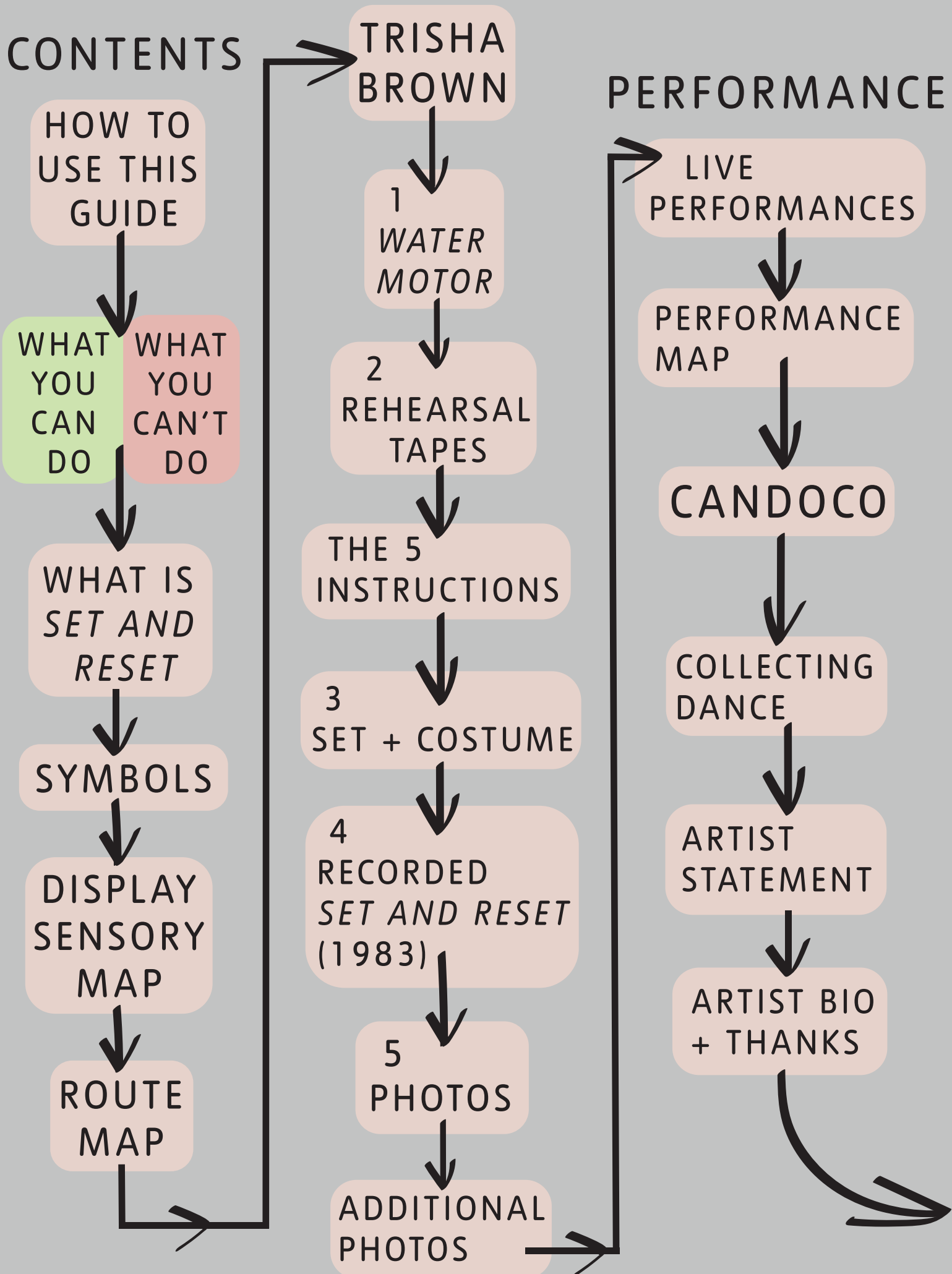
PERFORMANCE
MAP

CANDOCO

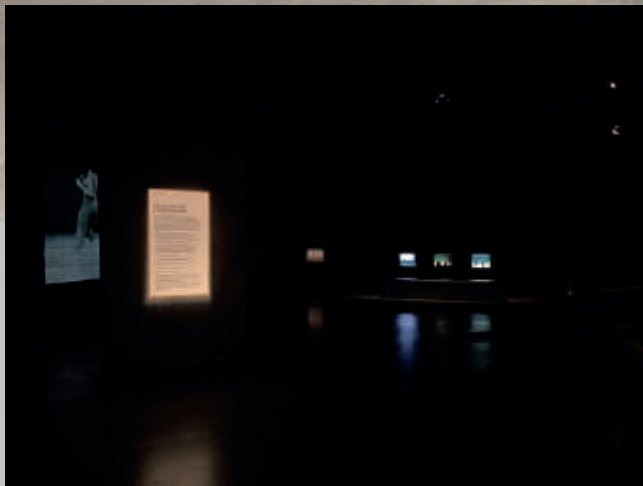
COLLECTING
DANCE

ARTIST
STATEMENT

ARTIST BIO
+ THANKS



HOW TO USE THIS GUIDE



The display is a dark space

There is traditional museum information on the walls lit by spotlights

Because of the low level of light:

You may want to explore the guide in the light before going in

You may want to take the guide with you

You may want to come and go, exploring the display looking in this guide for info

You can:

Be
yourself

Feel able to enjoy this display the way
you need to: You do you

Take your
time

There is no time limit in this display
You can look/move slowly or quickly

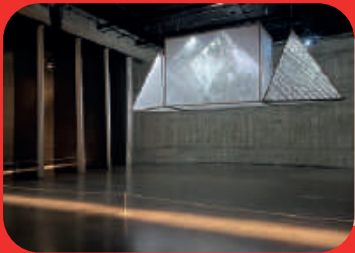
Enter
+ leave

Enjoy the display as many times as you
need, or take breaks then come back

Ask
questions

You can talk, share your views
It's okay to want more info or debate

Please don't:



Pass the lit barrier around the
installation/performance area



No
eating



No
drinking



No flash
photography

Take this
guide home

Please do not leave with it
so others can use it

WHY THIS DISPLAY IS IMPORTANT:

This display gives you a chance to see one of Trisha Brown's most significant works

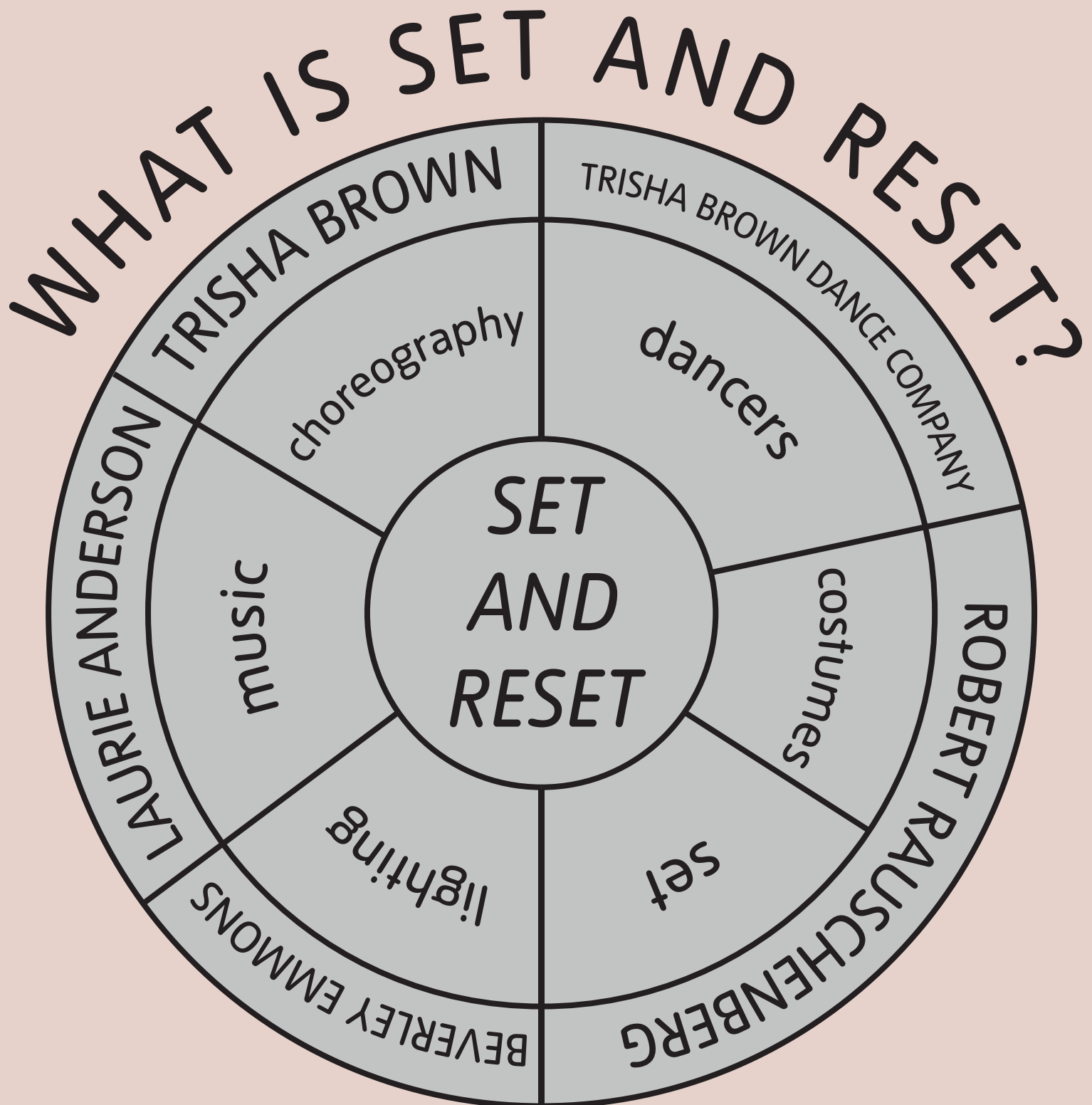
It brings together the work of: a choreographer, musician, lighting designer and visual artist

This also gives Tate an opportunity to explore how to collect and display dance and performance

The display will be added to with live performances throughout spring/summer to open up the history of the work and the way it lives on

In 1983 Tisha Brown showed her new dance
Set and Reset
at Brooklyn Academy of Music (BAM), New York

This performance changed dance history



The display is built on traces of

HOW

WHY

WHERE

WHEN

In the form of:



FILM

PHOTOGRAPHS



*RECORDED
REHEARSALS*



INSTALLATION



*RECORDED
PERFORMANCE*



*LIVE
PERFORMANCE*

*DEMONSTRATION
PERFORMANCE*

TALKS

This display has things to:



see, look at
or look for



hear and
listen to

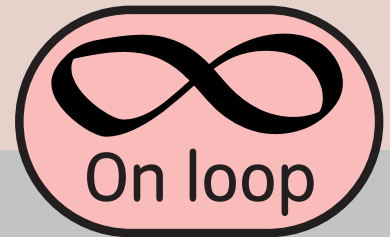


think and
talk about

SYMBOLS:



The clock shows
the amount of
time (duration)
of a piece of work



The work plays
constantly

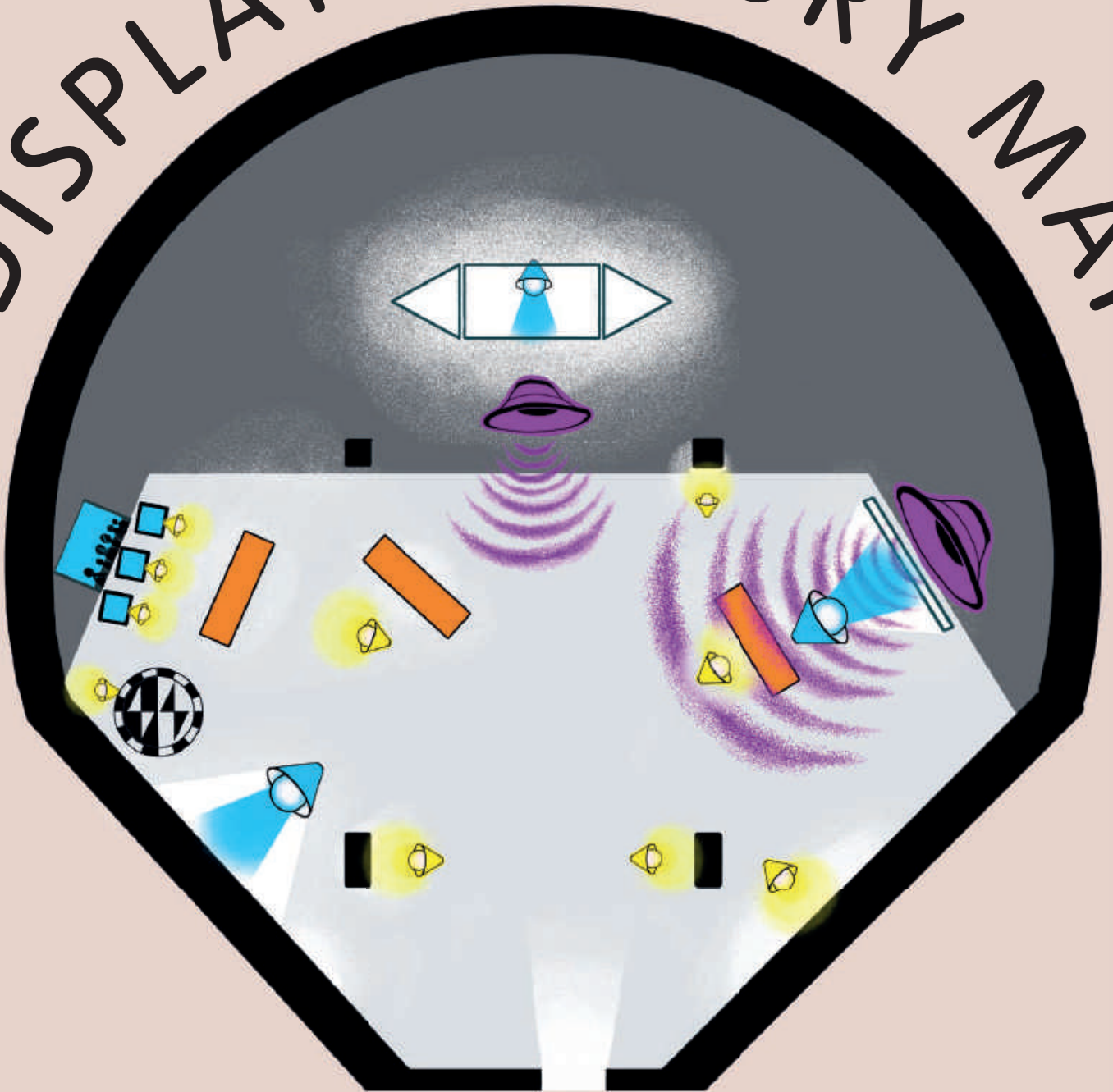


VISUAL DISTURBANCE

This symbol is alerting you to work with
sudden/continuous changes in pattern,
colours, movement during any artwork



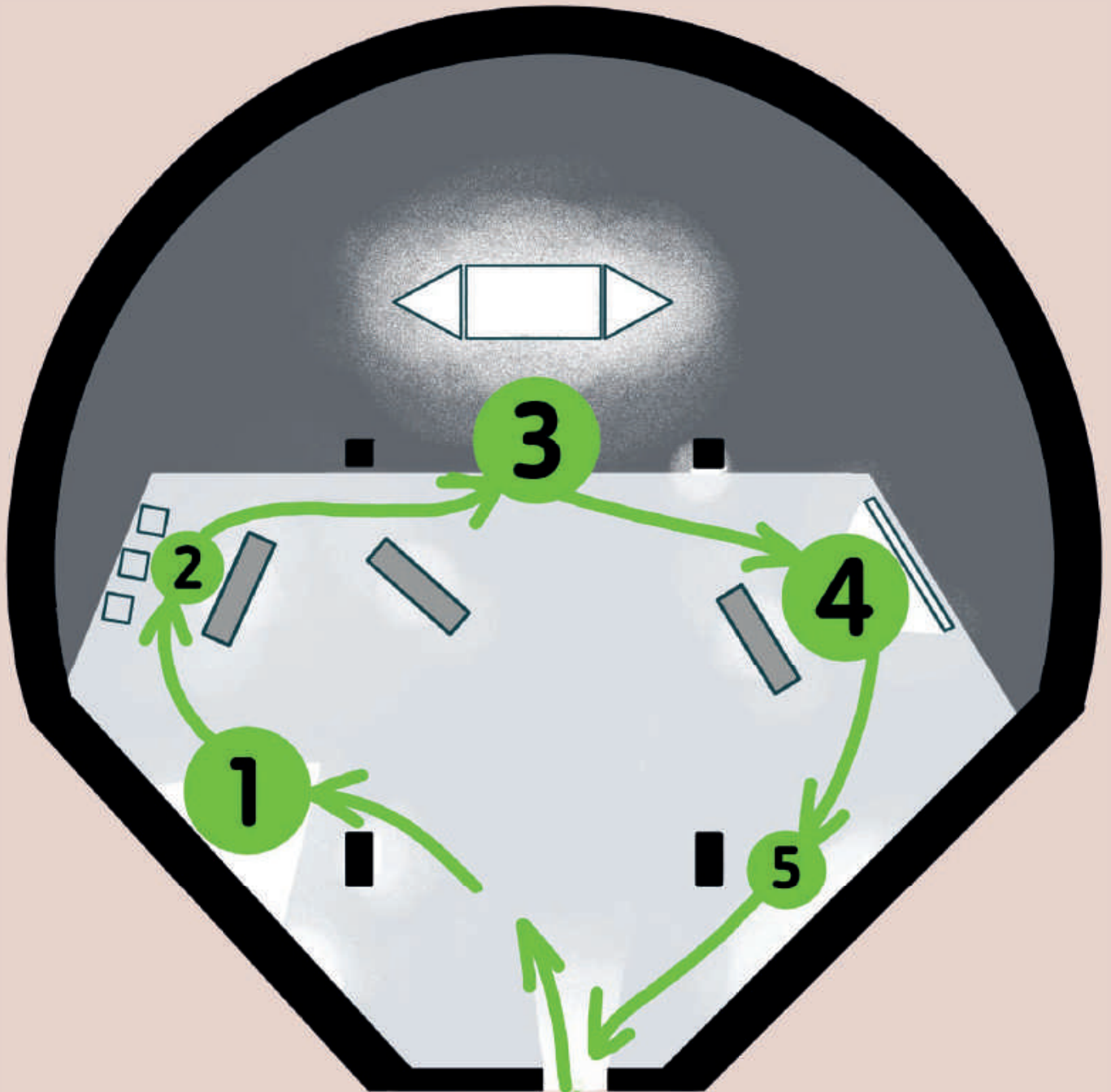
DISPLAY SENSORY MAP



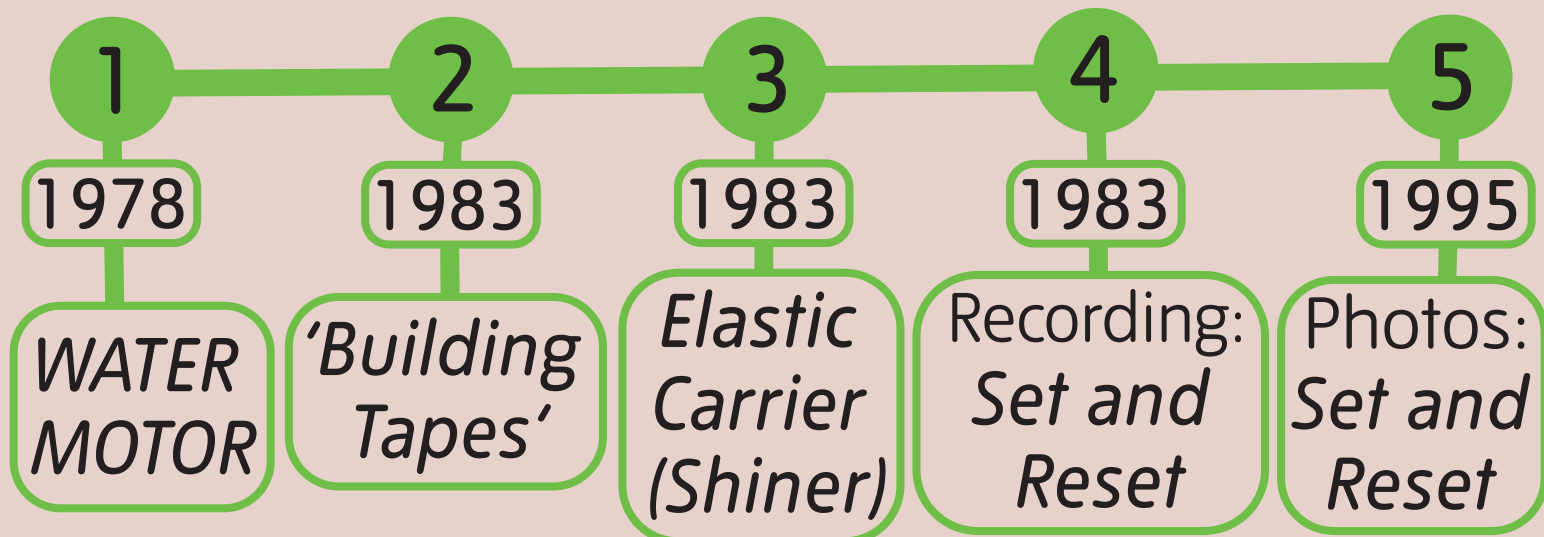
SYMBOLS:



The display can be explored in any order



If you are not sure where to start you can follow this timeline:



TRISHA BROWN (1936-2017)

One of the most influential choreographers of the 20th century



Interested in
connecting
dance with
everyday life,

she used this process
to build her work:

IMPROVISE

make or do
something
unplanned
unpracticed
using whatever
is available

MEMORISE

commit/store
something
to memory
for later recall
of information

REPEAT

do the same
thing again
or more
than once in
the same way
or form

WATER MOTOR

1978

1



Light



Projection



Film /
Video



Babette Mangolte (b.1941),
Trisha Brown WATER MOTOR, 1978
Film, 35mm, black and white, no sound

Mangolte is a photographer and filmmaker

Her collaborative work of pictures and films captured a historic moment of change in New York's downtown 1970s art scene

Her work gives us the chance to see how dance was being questioned and tested by Trisha Brown

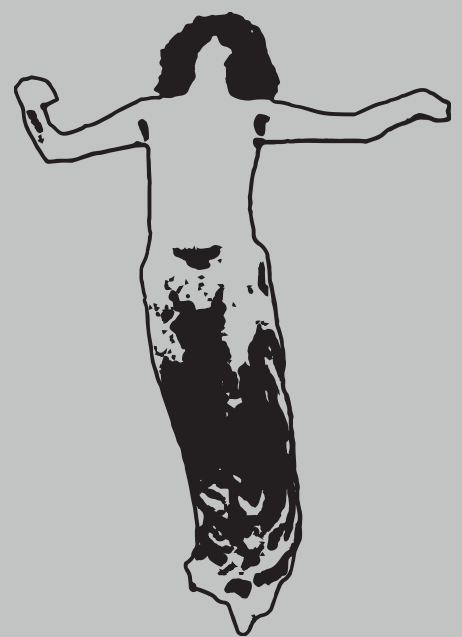
Brown was starting a new way of dancing based on everyday movements:



walking



running



falling

Mangolte films Trisha dancing her solo twice:

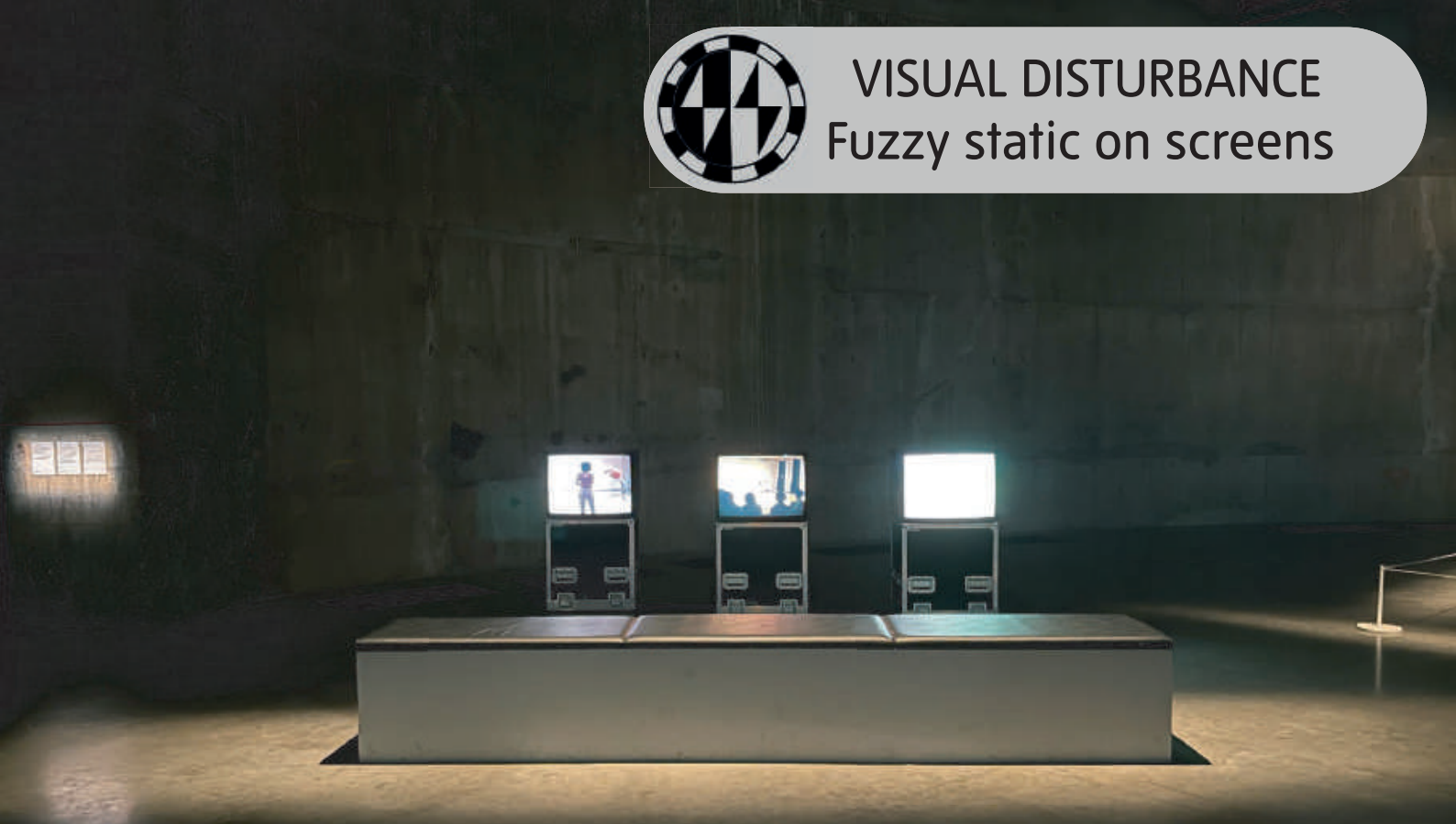
1 REGULAR SPEED
looks 'frantic'

2 SLOW MOTION
see the beauty

WATER MOTOR is key to how *Set and Reset* began



VISUAL DISTURBANCE
Fuzzy static on screens



2



Light



Film /
Video

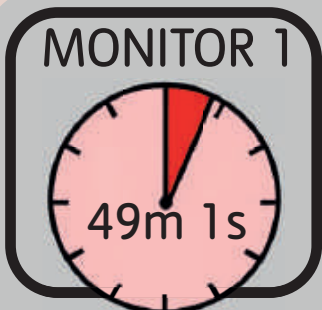


Seat

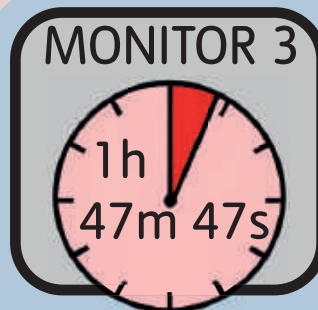
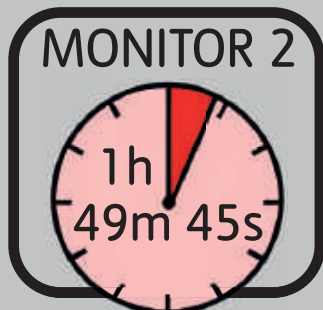


Trisha Brown (1936-2017)

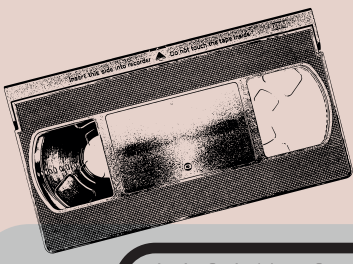
DANCERS: Trisha Brown, Eva Karczag, Diane Madden,
Stephen Petronio, Vicky Shick and Randy Warshaw



*Rehearsal of 'Set and Reset'
at Trisha Brown's Loft,
New York, USA
(Building Tapes) 1983*



*Rehearsal of 'Set and Reset'
at Trisha Brown's Loft, New York,
in advance of the taping of
'Set and Reset', Version 1 as part of
the GBH New Television Workshop
(Performance Documentation) 1983*



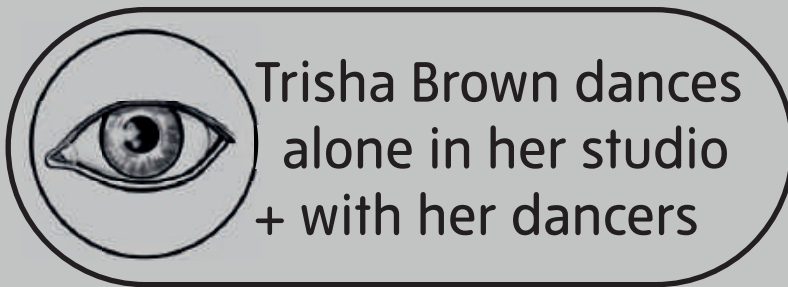
REHEARSAL TAPES

MONITOR 1

MONITOR 2

MONITOR 3

These are 2 of 7 videos
known as '*Building Tapes*'

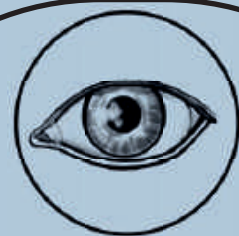


Trisha Brown dances
alone in her studio
+ with her dancers



Brown recorded videos as tools
to review and memorise her
improvised movements

This video was filmed for
a televised performance
of *Set and Reset*



The camera moves
around the dancers
giving us a private view
as if we are one of them

Seen this way,
the routine is very
different than watching
the performance

Compare with

4

These tapes are key to how *Set and Reset* was formed

The choreography is based on IMPROVISING, MEMORISING + REPEATING movements that are made into sequences (patterns) using 5 instructions she gave to herself and her dancers

The instructions Brown gave can be understood in many ways

Here are some:

Literal translations

Playful translations

1. Keep it simple (The clarity issue)

Critics said Brown's dances were too complicated
She decided to begin with a simple set of moves
(This made the base to add more improvisation to)



Stretching arms

Swinging elbows forward and back

2. Play with visibility and invisibility (The privacy issue)

All activity including backstage (waiting + preparation) is part of the performance the audience sees

Use other dancers as shields/screens
Move in and out of their cover



Standing with their back to the audience

Lying on the ground

Staying still

3. If you don't know what to do, get in line (Helping out with downtime)

When improvising a set of movements, if the dancer cannot think of the next move to make, they can 'get in line'

If you are stuck, hide!
Find your exit and point to it with your whole body to 'make a move'



Standing behind another dancer

Moving arms and legs to make a line to the side of the stage area

4. Stay on the outside edge of the stage (The spatial issue)

Brown was not interested in the traditional use of a stage
Traditionally the focus is on centre stage
Set and Reset uses all the stage

Make complete use of what is available to you!
The whole stage/
rectangle is usable



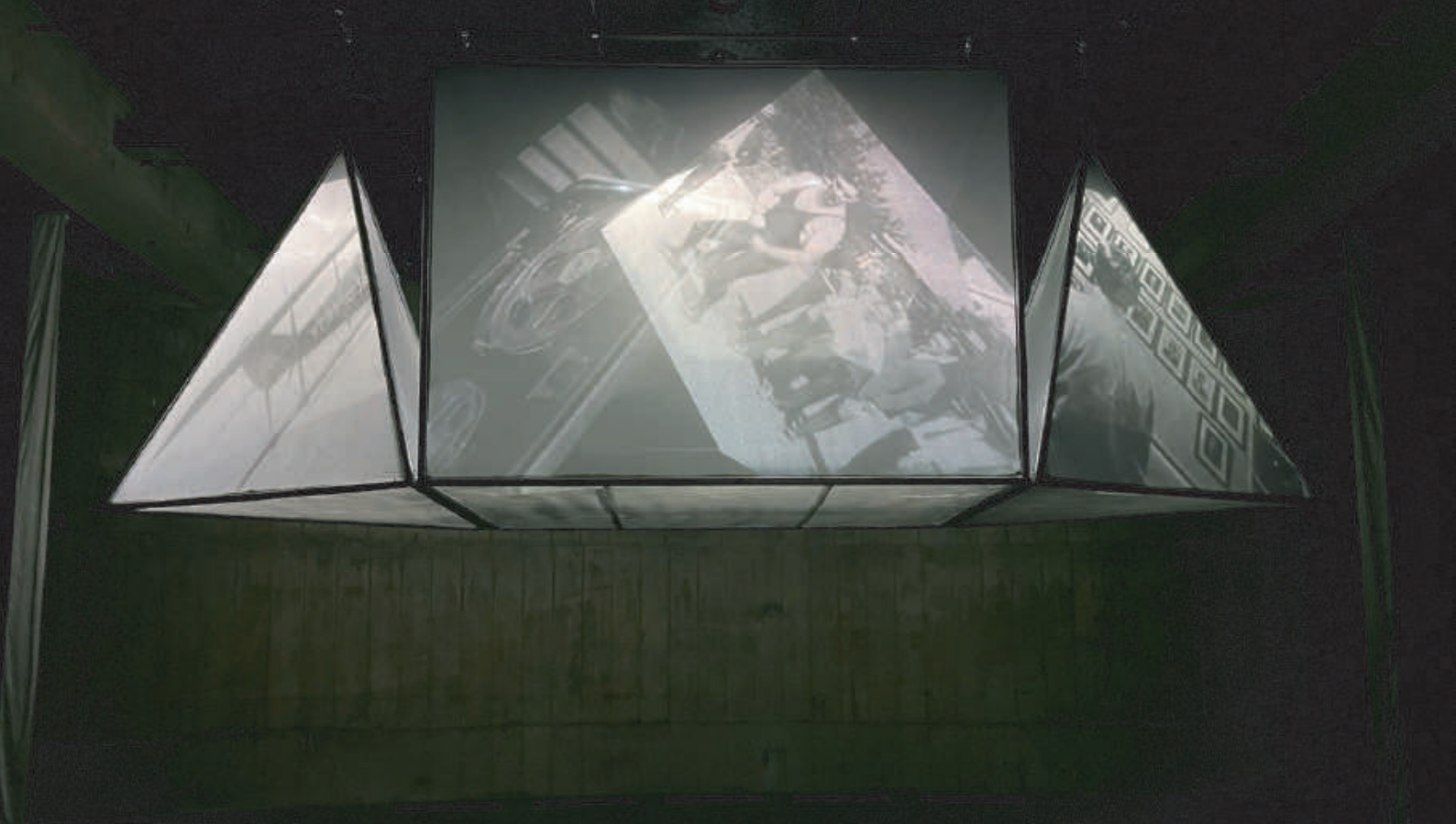
Moving across the stage/space
Front and back, side to side

Moments of solo, duets, trios
of dancers in the centre

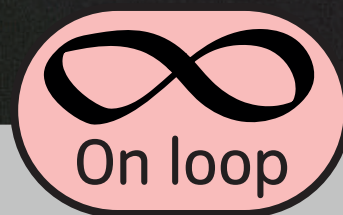
5. Act on instinct (The wild card)

Brown wanted her dancers to respond in the moment to each other and do any movement in the moment which they feel an impulse to do

Listen to your body
and those bodies
around you
If you must move,
then move



3

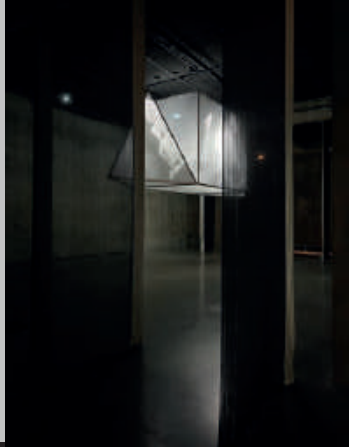


Robert Rauschenberg (1925-2008)

Elastic Carrier (Shiner), 1983 remade 2009
Sharkstooth scrim and polyester fabric over
aluminium support with 4 films, 16mm transferred to
digital file, black and white, sound

SET

Rauschenberg’s set design connects to Brown’s choreography



CHOREOGRAPHY	SET DESIGN
Playing with visibility and invisibility (Instruction 2)	Transparent hanging fabric (the stage wings)
Geometric shapes	Geometric shapes
Made using recording, reviewing, repeating	Layering footage on loop

COSTUMES

Playing with visibility and invisibility (Instruction 2), Rauschenberg used mesh ‘white transparent’ fabric silkscreened with grey and black collaged industrial images

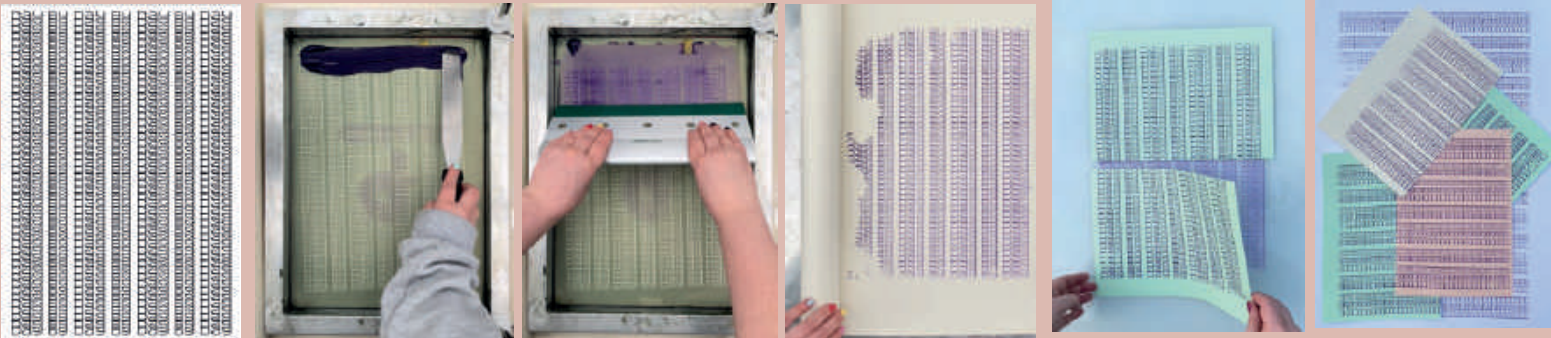


Burt Barr, Trisha Brown, Robert Rauschenberg, and others at Larry B. Wright Art Productions working on costumes for Trisha Brown Dance Company’s “Set and Reset” (1983), New York, 1983.

Photo: Terry Van Brunt
Robert Rauschenberg Foundation Archives, New York

This appears to be the artists discussing the imagery for the screen printing

BASIC SCREEN PRINTING PROCESS



Screen printing is done by making an image (stencil), setting it to a frame, and using ink to put the image onto a surface/material and repeat

Screen printing connects to the way in which Brown was forming the dance



4



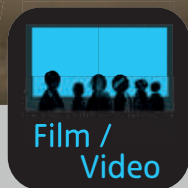
Sound



Light



Projection



Film /
Video



Seat



Trisha Brown (1936-2017)

Set and Reset, 1983

Choreography: Trisha Brown

Music: Laurie Anderson

Lighting: Beverley Emmons

Stage-set and Costumes: Robert Rauschenberg

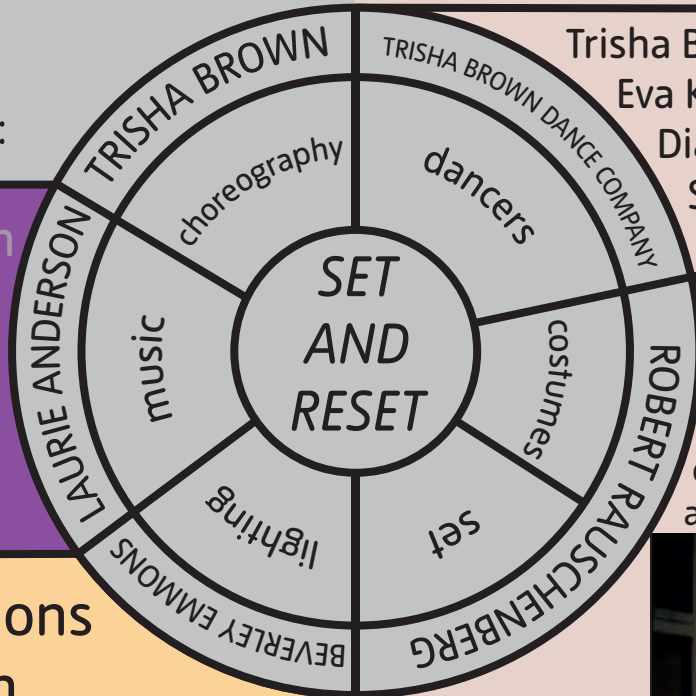
Video, colour, sound, projected

This performance is an original recording at Brooklyn Academy of Music (BAM) on the 21st October 1983

All the different parts come together in this moment:

Laurie Anderson (Violin) and Richard Landry (Saxophone)

Beverley Emmons lit the wings in a warm tone



WARM LIGHT
off-stage zone

COOL LIGHT
on-stage zone

Trisha Brown, Irène Hultman, Eva Karczag, Diane Madden, Stephen Petronio, and Randy Warshaw

Rauschenberg comes onstage & drapes fabric on Brown for a solo dance



'Long Time No See' is overlay of found and electronically made sounds

LAURIE ANDERSON



Soundtracks were mixed in her studio while she watched a videotape of the nearly completed choreography



She loved the falling in Brown's dancing
Anderson wanted to make music that FALLS



- BELLS
- BEEPS
- CRACKS
- BREAKING DISHES
- BUZZES
- HISSES

5

Set and Reset (1983)

by Trisha Brown:

*photograph, featuring the dancers
Trish Oesterling, Carolyn Lucas,
David Thomson, and Gregory Lara
1993*



This photo was taken to
promote a performance
of *Set and Reset* on
27th February 1993

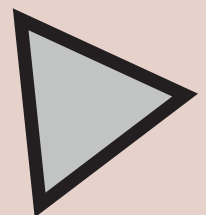
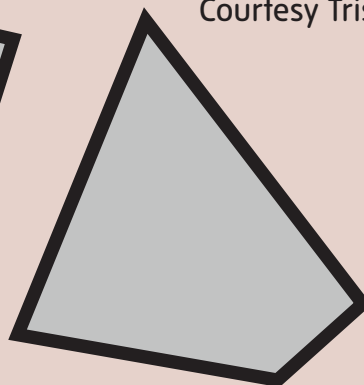
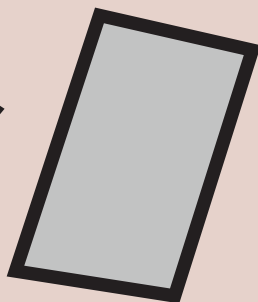
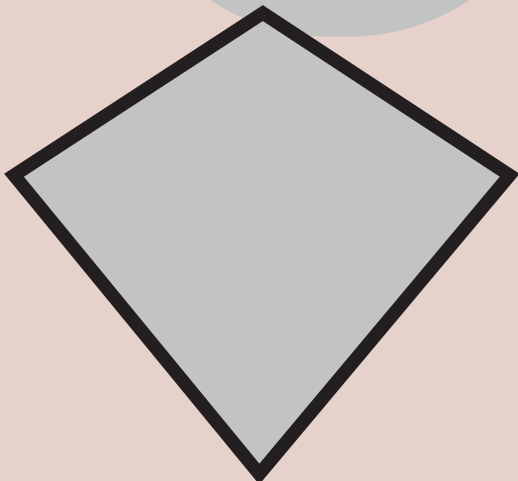


Dancers make
geometric shapes
with their bodies

connecting to
the shapes
of the set



Photo © Mark Hanauer 1993
Courtesy Trisha Brown Dance Company



ADDITIONAL IMAGES



Robert Rauschenberg on the beach with a structure for his set design for Trisha Brown Dance Company's "Set and Reset" (1983). Photograph Collection. Robert Rauschenberg Foundation Archives, New York.
Photo: Attributed to Emil Fray, 1983.



Studio portraits of Keith Thompson, Wil Swanson, Trisha Brown, Diane Madden, Kathleen Fisher, Abigail Yager, Stanford Mikishi, and Mariah Maloney in Set and Reset (1983).
Photo © Chris Callis, 1996, courtesy of Trisha Brown Archives



Candoco Dance Company, Set and Reset/Reset.
Photography by Camilla Greenwell, 2021. Courtesy Candoco Dance Company

As part of this display there were performances in March

THE LIVE PERFORMANCES

SET AND RESET / RESET WITH CANDOCO DANCE COMPANY

TWICE DAILY FROM 19 – 21 MARCH 2022



Candoco Dance Company, *Set and Reset/Reset*. Photography by Camilla Greenwell, 2021. Courtesy Candoco Dance Company

SET AND RESET BY TRISHA BROWN WITH RAMBERT

TWICE DAILY FROM 12 – 14 MARCH 2022



Rambert dancers rehearse *Set and Reset*, London 2022. © Tate. Photography: Seraphina Neville

There are informal performances until the display closes:

SET AND RESET / UNSET

DATES MONTHLY FROM MARCH – AUGUST 2022



Trisha Brown Dance Company rehearsing *Set and Reset, Version 1* 1984/85. Photo © John Waite. Courtesy Trisha Brown Dance Company

Lecture

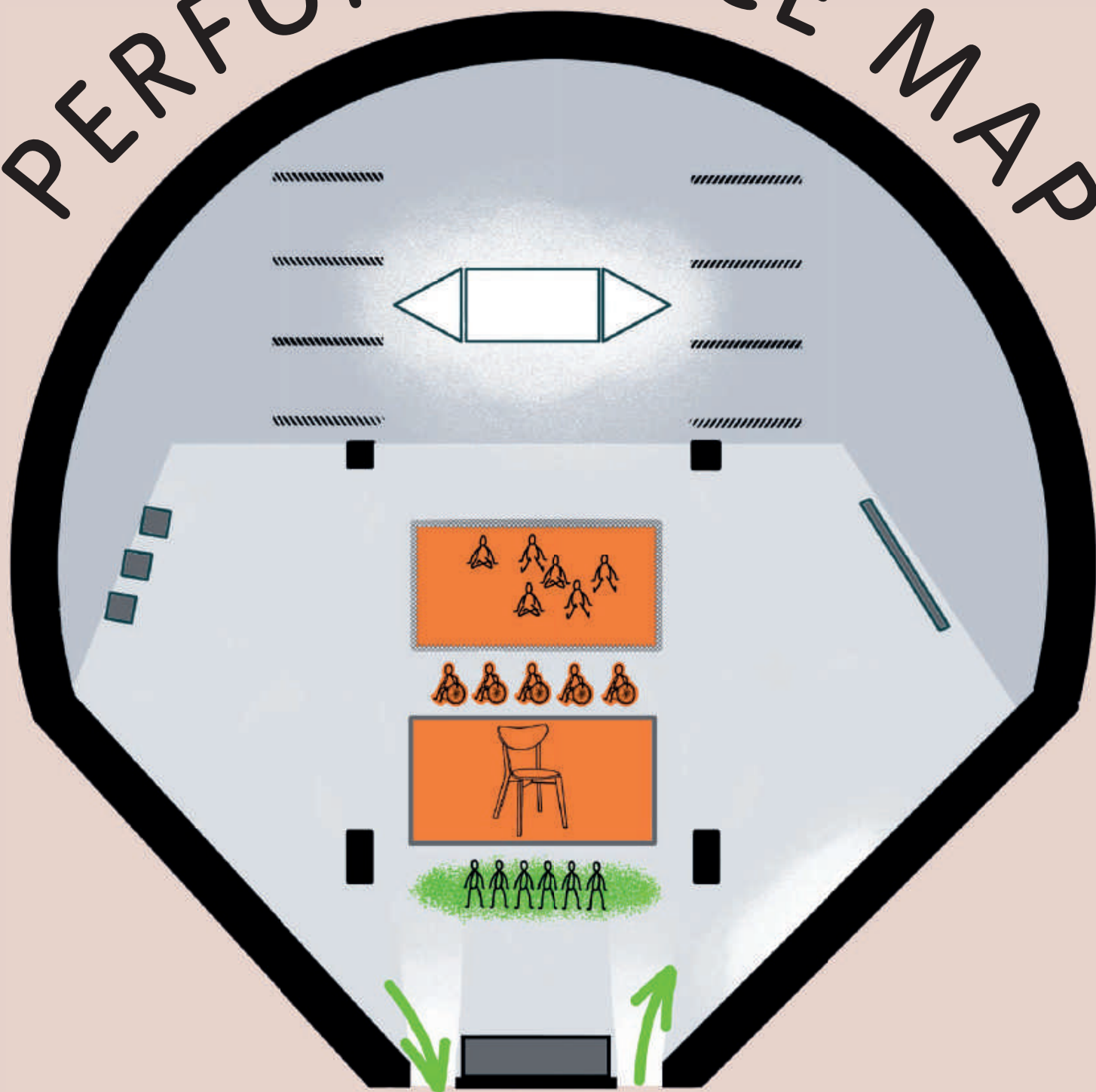
Performance

Demonstration

These informal performances build on the part of Trisha Brown's practice where she talks about her movements whilst she moves

with Rambert

PERFORMANCE MAP



SYMBOLS:



CANDOCO

A world leading professional dance company expanding perceptions of what dance can be



'We celebrate different ways of seeing, of being and of making art, putting us at the forefront of conversation around dance and disability.'

Set and Reset/Reset was made by Candoco learning movement material or language from the original *Set and Reset*:

LEARN



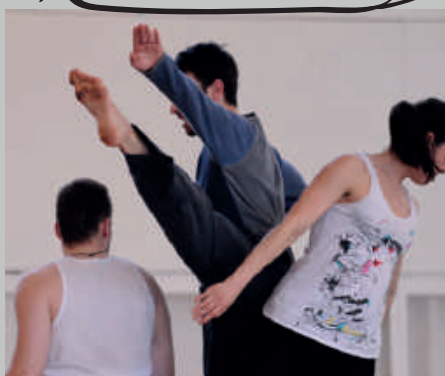
Candoco learnt from dancer Abigail Yager

IMPROVISE

They improvised or played with the movements using the five instructions



MEMORISE

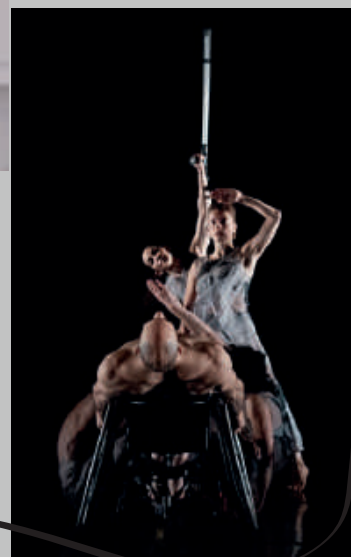


Candoco then reviewed and chose movements from what they learnt

They connected them together to make different sequences/ patterns

REPEAT

The patterns form *Set and Reset/Reset*



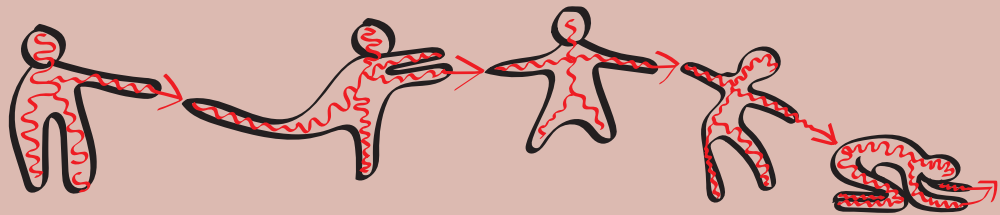
COLLECTING AND DISPLAYING PERFORMANCE



The display is built on traces of a dance, but none of these traces ARE the dance

Dance is Live, like a hug, kiss, a walk

It is usually passed on through people
(BODY TO BODY)



The problem is after it has been performed, how can we keep it?

For other works in Tate's collection the material needed for these artworks is static, it does not need to be alive to be itself

These objects are original artworks by the artists who made them



Marcel Duchamp,
Fountain 1917, replica 1964



Roy Lichtenstein, Whaam! 1963



Bridget Riley
Untitled [Fragment 5/8] 1965

Dance, like all art forms, is an equal part in the history of art

Tate has displayed a new way of showing this dance artwork with artefacts from history (1978, 1983, 1996) and live performances in 2022

Do you think it worked?

Tate have developed this **Visual Guide** with autistic artist Anna Farley to make *Set and Reset* more accessible to more people

It presents visual rather than text-led information



We hope the visual guide has been useful to you

Tell us what you think:

hello@tate.org.uk

ARTIST STATEMENT

"This guide is as much an artwork as it is a tool for opening up the arts to more people.

Artists use a wide variety of methods to communicate. Yet, when it comes to how art is shared and talked about we usually stay within the conventions and confines of text.

This Visual Guide is a test. For me, for Tate, for the arts sector, for artists, and for you.

How can we use visual language and interpretation to open up art to more people, without compromising the art or the intention of an artist?

I want this work to support anyone who experiences barriers to learning and access. I believe visual information can support everyone and has the power to reach those experiencing one or multiple barriers (e.g. language, education, age, confidence).

The role of the visual guide is not to be reductive; it is not prescriptive about the artworks and it does not diminish or limit the artist(s)' practice(s)

It is expansive and deductive, it opens up multiple possibilities and new ways of considering artworks and artistic practices. It uses existing pieces to build a new picture, with the hope that you find your own solution to the puzzle."

- Anna Farley

Anna Farley (b.1989) is an autistic artist based near Hull. She makes work exploring her autism and co-occurring conditions, as well as UK disability benefit culture and inclusion.

Her practice is process based and uses consulting, creating and delivering bespoke autism inclusion training nationally and internationally.

As part of her socially engaged practice, in 2016 she founded, designs and project manages Autography; a project for adults with ASC's to express our identity through photography.

In 2018 as part of an Autography project gallery visit, Anna made an unauthorised alternative guide for her cohort to equally participate with *Olafur Eliasson: In Real Life* exhibition at Tate Modern. The positive response from this act led Anna to championing this as an obtainable standard provision in public arts and culture spaces.

She was commissioned by The Herbert Art Gallery and Museum, Coventry and The Arts Council England to create the seminal prototype *Turner Prize: Visual Guide 2021*.

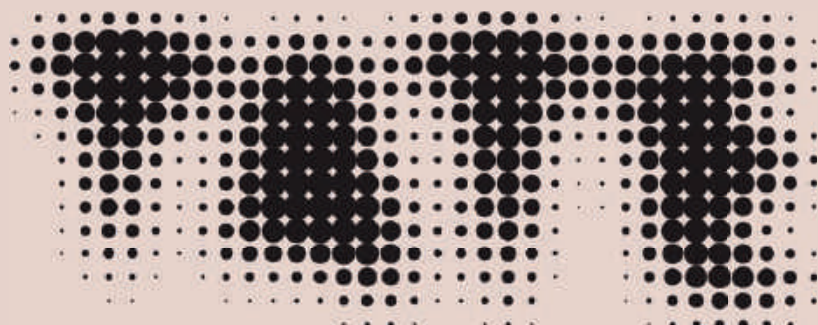
ANNA
FARLEY
X

Special thanks:

HELEN FARLEY
ROBERT FARLEY
JIM + EDNA TITLEY
GABRIELLE BROOKS
MARK BLAKE
LAUREN MOORE
JULIA LEPLA
TAMSIN HONG
CATHEIRNE WOOD
FIONTAN MORAN
ANNE BOISSONNAULT
GEORGIA KERSH
CHARLOTTE DARBYSHIRE

and

Tate
Candoco Dance Company
Trisha Brown Dance Company Archives
Robert Rauschenberg Foundation



All rights reserved.
No part of this Guide may be reproduced,
stored in a retrieval system, or transmitted
in any form by any means electronic,
mechanical, photocopying,
recording or otherwise,
now or hereafter discovered,
without written permission of Anna Farley and Tate.