



Press Release: 27 March 2019

## JUPITER ARTLAND FOUNDATION ANNOUNCES FULL 2019 ARTISTIC PROGRAMME



*Trisha Brown: In Plain Site*, performed at Clark Museum, 2017, image © Christopher Duggan; Joana Vasconcelos' working on *Gateway*, her permanent commission for Jupiter Artland opening 27 July 2019, image courtesy of the artist; Daniel Lie, *Children of the End*, 2017, Casa Triângulo, Brazil, image courtesy of the artist.

- **Maverick US artist Trisha Brown's choreography to be staged across Jupiter Artland's iconic landscape as part of Edinburgh International Festival, alongside the first UK retrospective of the artist's work**
- **Jupiter inaugurates season of ecological research with new commission by South American artist Daniel Lie, their first solo exhibition in the UK**
- **Cate Le Bon, The Comet is Coming, Karen Gwyer, Apartment House, Julius Eastman, Elaine Mitchener, The Vaselines, OH141 and more announced for JUPITER RISING, Scotland's newest festival of art, music and ideas**
- **Joana Vasconcelos returns to unveil Jupiter's 2019 permanent commission *Gateway*, the artist's most ambitious public artwork to date, as part of Edinburgh Art Festival**

Following their record-breaking 10<sup>th</sup> anniversary year Jupiter Artland Foundation today announced its full 2019 artistic programme that will celebrate the diversity and energy of the international art scene as well as creating moments of public assembly through an adventurous line-up of live commissions. Opening to the public on 18 May, the diverse programme will span across art, music and site-specific performance, with an emphasis on new commissions and opening up space for artistic voices to be heard. Highlights include a new commission by **Daniel Lie** as part of Jupiter's ongoing ecological research, the unveiling of **Joana Vasconcelos'** highly anticipated swimming-pool artwork *Gateway*, the staging of **Trisha Brown's** most ambitious site-specific choreography, which marks Jupiter's first collaboration with Edinburgh International Festival; all culminating with **JUPITER RISING**, a new outdoor festival that brings together artists, musicians, performers and thinkers for a weekend-long celebration across Jupiter's iconic landscape.



**Founding Director of Jupiter Artland Foundation, Nicky Wilson commented:** “The depth and breadth of the programme this year reflects Jupiter’s values as a place where landscape, art and performance meet. This is going to be a summer of extraordinary moments.”

For the first time, Jupiter Artland is collaborating with Edinburgh International Festival (EIF) to present **Trisha Brown: In Plain Site** (9 – 11 August 2019), a series of the US choreographer’s most striking short dance pieces reinterpreted for the iconic landscape of Jupiter Artland. Each work is staged in a dynamic relationship to the natural setting of Jupiter: *Raft Piece*, a quartet with floating rafts performed on Jupiter’s lake; *Floor of the Forest*, a duet which sees the everyday activity of getting dressed translated onto a horizontal suspended frame; *Locus*, a dance conceived from the geometry of a cube set within Jupiter’s woodland and more. For this commission, Trisha Brown Dance Company returns to its site-specific roots, blending intellectual rigor, physical virtuosity and tongue-in-cheek humour to create beautiful, often surprising works of art across outdoor spaces.

The performance series as part of EIF is accompanied by a gallery presentation **Trisha Brown: Time, Space, Gravity** (27 July – 29 September 2019), allowing audiences to explore the breath of Trisha Brown’s Brown (1936 – 2017) remarkable legacy. As choreographer and artist, her enduring legacy continues to be a source of joy and fascination for the generation of artists who followed in her footsteps. Her 40-year plus career was characterised by sensuousness, analytical structure and a feeling akin to flying. Combining physical virtuosity with the inquiring mind of a scientist, her early works did indeed defy gravity, with Brown inventing equipment allowing performances such as *Man Walking Down the Side of a Building* (1970) and *Walking on the Wall* (1971), which saw dancer’s cantilevered against New York high-rise buildings and gallery walls. With these works, the city and landscape became Brown’s laboratory as she engineered ideas that expanded the possibilities of movement for both dancers and audiences alike.

This presentation across Jupiter Artland’s gallery spaces focuses on Brown’s moving-image archive, traversing Brown’s early practice, placing her highly organised *Accumulation* dances in relation to the physical abandon she displays in *Watermotor* (1978), a work Brown described as ‘unpredictable, personal, articulate, dense, changeful, wild assed.’ The creator of one ballet, six operas and almost 100 choreographies, the exhibition showcases her move toward large-scale productions in the late 1970s, including *Glacial Decoy* (1979), with set design by Robert Rauschenberg; *Set and Reset* (1983) with a score by Laurie Anderson and costumes by Rauschenberg; and her production of Monteverdi’s *L’Orfeo* (1988). The exhibition also includes rare interview footage that provides insight into Brown’s evolving ideas, tracking her development of a natural, abstract movement language, one of her most important and lasting contributions to international contemporary dance.

**Head of Exhibitions and Audience Engagement, Claire Feeley said:** “Trisha Brown believed passionately in bringing art outside of traditional formal settings, which is why it is such a great honour to restage her most significant site-specific choreography across Jupiter’s special landscape as our first collaboration with Edinburgh International Festival. An artist of visionary power, Brown fearlessly transgressed artistic categories and Jupiter’s programme for 2019 flows from a celebration of experimentation. The landscape of Jupiter, with all the possibilities it presents, is a vital setting to both reframe artistic practice and yield new intimacy with it, providing a rich context for new commissions by Daniel Lie, Joana Vasconcelos, Mary Hurrell and our inaugural weekend long gathering of music, art, performance and ideas Jupiter Rising.

Opening the 2019 season is **Daniel Lie: The Negative Years** (18 May – 14 July 2019), a culmination of a two-year research partnership between the artist and Jupiter Artland Foundation. Daniel Lie’s work at Jupiter Artland offers new perspectives on the long and deep relationship between human and non-human species in acts of co-creation, offering pathways to practices of collaborative co-survival as humanity faces an uncertain environmental future. *The Negative Years*, which is one manifestation of Daniel’s ongoing practice *Death Centre for the Living*, begins from a desire to de-centre human agency in favour of other actors in our shared ecological and emotional field. More an interspecies collaboration than an exhibition, Daniel’s interventions at Jupiter unfold across both indoor and outdoor spaces, as sacred plants, earth and



organic materials harvested from Jupiter shift and transform over their lifespan, creating what the artist describes as a 'geography of emotion'.

With heritage from Indonesia and Pernambuco in North West Brazil, Daniel Lie has developed a nomadic practice that is highly collaborative. Over the past two years, Lie has studied the situation of Jupiter, working alongside mycologists to understand processes of heat generation and bio-digestion; archeologists to consider death rituals past and present; and students from *Design for Change* at Edinburgh College of Art, a multidisciplinary programme addressing the environment, post-humanism, complex systems and organisations through ecological and design-led principles.

Celebrating the height of summer, and part of Edinburgh Art Festival, Portuguese artist **Joana Vasconcelos** (27 July – 29 September 2019) returns to unveil her highly anticipated new permanent commission for Jupiter Artland: **Gateway**, an intricately designed pool set within a landscaped formal garden. *Gateway* plays on the idea of swimming pools as sites fostering community; an experiential space that is inherently social, playful and shared. Shaped from over 11,500 hand-painted and glazed tiles crafted using traditional methods at a 100-year-old factory in Vasconcelos' native Portugal, *Gateway* is a vast communal labour, and a celebration of the intricacies and social-political associations of the act of craftsmanship. *Gateway* is both intimate yet expansive, interweaving the dichotomies of publicness and privacy with the performance of bathing and art's historical fixation with it. Visitors will be able to pre-book time slots to swim in the pool during August.

Jupiter Artland's 2019 season will culminate with **JUPITER RISING** (23–25 August 2019), the sculpture park's inaugural weekend-long festival of art, music, performance and ideas. Taking its creative cue from maverick New York artist Trisha Brown (1936 – 2017), who fearlessly transgressed the worlds of contemporary music, dance and site-specific performance, JUPITER RISING focus on showcasing adventurous new artistic work, including the Scottish premiere of *HQ: (I Feel so Mezzanine)* by **Steven Warwick** and **Carlos Maria Romero** translated by the artists for Joana Vasconcelos' swimming-pool garden. There are also new commissions by multimedia artist **Mary Hurrell** and sound artist **Ain Bailey**.

The two-night festival brings together a richly diverse programme, including **Cate Le Bon**, **The Comet is Coming**, **Karen Gwyer**, **The Vaselines**, **OH141** and **Alpha Maid**, among many more. A highlights of the programme is the Scottish premiere of experimental music ensemble **Apartment House's** presentation of the late, great American composer **Julius Eastman**, whose work is undergoing a popular and critical reappraisal since his untimely passing in 1990. A true innovator and collaborator with Meredith Monk and Pierre Boulez among others, Eastman's first and only Scottish performance took place in 1974 at Glasgow's Third Eye Centre (now the CCA). For JUPITER RISING, the powerful vocalist and artist **Elaine Mitchener** will join Apartment House to perform Eastman's repertoire, alongside presenting a new solo piece especially for the festival. The programme also includes a presentation of **The Otolith Group's** *The Third Part of The Third Measure*, their 2017 film on Julius Eastman in which Mitchener appears. Full line-up details and information are available at [www.jupiterrising.art](http://www.jupiterrising.art).

**ENDS**

**For further information, high res images and to arrange interviews please contact:**  
Hope Butler at Sutton on 020 7183 3577 or email [hope@suttonpr.com](mailto:hope@suttonpr.com).

## **LISTINGS**

**Location:** Jupiter Artland, Wilkieston, Edinburgh EH27 8BY

**W:** [www.jupiterartland.org](http://www.jupiterartland.org)

Daniel Lie: *The Negative Years*: 18 May – 14 July 2019

Joana Vasconcelos: *Gateway*: 27 July – 29 September 2019

Trisha Brown: *Space, Time, Gravity*: 27 July – 29 September 2019

Trisha Brown: *In Plain Site*: 9 – 11 August 2019



**JUPITER RISING: 23 – 25 August 2019**

**Tickets:** £65-£85 weekend admission; children 12 and under free

**W:** [www.jupiterrising.art](http://www.jupiterrising.art)

### **Notes to Editors**

**Jupiter Artland Foundation** is one of Scotland's most significant arts organisations, with five gallery spaces and an expansive outdoor sculpture collection, featuring landscaped gardens and site-specific commissioned artworks from some of the world's most significant artists. Located just outside Edinburgh, Jupiter Artland is a registered charity, founded by the philanthropist art collectors Robert and Nicky Wilson, now with 36 permanent site-specific works across 100 acres of woodland and meadows. Committed to nurturing the work of outstanding contemporary artists and continuing to commission new works to grow the ever-evolving landscape, Jupiter Artland opened to the public in May 2009, and in 2016 was nominated for the Art Fund's prize for Museum of the Year.

Permanent sculptures and installations across the grounds include works by artists including Antony Gormley, Charles Jencks, Anish Kapoor, Christian Boltanski, Nathan Coley, Ian Hamilton Finlay, Laura Ford, Anya Gallaccio, Andy Goldsworthy, Jim Lambie, Cornelia Parker and Marc Quinn. Each artwork's specific site has been personally selected by the artist. The works are set within the grounds of Bonnington House, a 17th century Jacobean Manor House and visitors are encouraged to freely explore the Artland and discover the artworks at their own pace.

Jupiter Artland's ground-breaking learning programme includes free visits for nurseries, schools, universities and community education organisations. Since the programme began in 2009 over 20,000 learners have been welcomed to the collection as part of free or subsidised visits. Jupiter Artland's child-led ethos to learning sparks curiosity and builds resilience, creativity and critical thinking skills in the minds of young learners. Jupiter Artland's mission is for every school child in Scotland to visit or experience Jupiter Artland either through a visit with hands-on activity or through Jupiter Artland's pioneering digital projects.

### **About Trisha Brown (1936-2017)**

One of the most acclaimed and influential choreographers and dancers of her time, Trisha's ground-breaking work forever changed the landscape of art. From her roots in rural Aberdeen, Washington, her birthplace, Brown – a 1958 graduate of Mills College Dance Department – arrived in New York in 1961. A student of Ann Halprin, Brown participated in the choreographic composition workshops taught by Robert Dunn – from which Judson Dance Theater was born – greatly contributing to the fervor of interdisciplinary creativity that defined 1960s New York. Expanding the physical behaviors that qualified as dance, she discovered the extraordinary in the everyday, and brought tasks, rulegames, natural movement and improvisation into the making of choreography.

With the founding of the Trisha Brown Dance Company in 1970, Brown set off on her own distinctive path of artistic investigation and ceaseless experimentation, which extended for forty years. The creator of over 100 choreographies, six operas, and a graphic artist, whose drawings have earned recognition in numerous museum exhibitions and collections, Brown's movement vocabulary, and the new methods that she and her dancers adopted to train their bodies, remain one of her most pervasively impactful legacies within international dance practice.

Throughout her career, Brown worked with notable contemporary artists, writers and performers such as Robert Rauschenberg, Fujiko Nakaya, Donald Judd, Nancy Graves, Terry Winters and Elizabeth Murray and composers Robert Ashley Laurie Anderson, Peter Zummo, Alvin Curran, Salvatore Sciarrino, and Dave Douglas.

Brown's official retirement from dancing came in 2008, when she performed in *I Love My Robots*, a collaboration with Kenjiro Okazaki and Laurie Anderson. Her final works include two operas by Jean Phillippe Rameau, *Hippolyte et Aracie* and *Pygmalion* (2010), produced together with William Chrystie



and Les Arts Florissants – as well as the sole male duet that she created, entitled *Rogues* (2011). Trisha Brown passed away in 2017.

### **About Trisha Brown Dance Company**

Trisha Brown Dance Company (TBDC) is a post-modern dance company dedicated to the performance and preservation of the work of Founding Artistic Director and Choreographer, Trisha Brown. Established in 1970, TBDC has toured throughout the world presenting the work, teaching and building relationships with audiences and artists alike. Brown engaged collaborators who are themselves leaders in music, theatre and the visual arts, including visual artists Robert Rauschenberg, Donald Judd, and Elizabeth Murray and musicians Laurie Anderson, John Cage, and Alvin Curran, to name a few. With these partners, Brown created an exceptionally varied body of work, with premieres and performances for NYC audiences and international counterparts. When Brown retired as head of her Company in 2013, the Board appointed longtime Company members Diane Madden and Carolyn Lucas as Associate Artistic Directors with the mandate that they present her dances in a variety of spaces, indoors and out, proscenium and alternative; develop, deepen and expand the Company's educational initiatives; and treat the Company's archive as a living organism to be used to better understand her work, in particular, and dance in general.

In 2009, Trisha Brown Dance Company (TBDC) created the Trisha Brown Archive. The collection features close to 3,000 moving image materials including master performance footage of over 90 original works as well as "building tapes" – videos made while Brown created these works. The Archive also holds significant items such as photos, press, programs as well as audio material, musical scores, sets and costumes from Brown's collaboration with some of the preeminent artists of the era. Archival material is used during the Company's rehearsal processes and integrated into TBDC's performance engagements to create a historical context for the work that is seen on stage. The Archive also provides reference assistance to staff members, students and researchers and facilitates requests for exhibition materials from a variety of cultural institutions. The Archive recently collaborated on three major exhibits on Robert Rauschenberg: Robert Rauschenberg at the Tate Modern, Robert Rauschenberg: Among Friends at MOMA, and Robert Rauschenberg: Erasing the Rules at SF MOMA. Trisha Brown Dance Company last performed as part of Edinburgh International in 2007

### **About JUPITER RISING**

Jupiter Rising is led by Jupiter Artland Foundation and borne out of the success of ROMANTI-CRASH! in 2018 and Lunarnova Campout in 2017. Taking place within the unique context of Jupiter Artland, the festival invites audiences to explore, discover and celebrate underground and DIY practice alongside established and international artists. The festival identity was designed by Glaswegian artist Jim Lambie in collaboration with designer Simon Sweeney.

Participating artists include:

Cate Le Bon - Karen Gwyer - Apartment House - Elaine Mitchener - Eric Chenaux - [The Comet is Coming](#) - [OH141](#) - [Trisha Brown Dance Company](#) - [The Vaselines](#) - Mary Hurrell - [Jim Lambie](#) - ILL - [Duncan Marquiss](#) - [Alpha Maid](#) - [Jenny Moore's Mystic Business](#) - [Natasha Lall](#) - Cucina Povera - DJ Scotia ([Nova Scotia the Truth](#)) - [Current Affairs](#) - Overwhelmed - [Ben Vince](#) - Total Leatherette - Steve Warwick - Carlos Maria Romero - Scottish Queer International Film Festival (SQIFF) - Ain Bailey - Amir George - Aura Satz - Sam Austen - Robert Sotelo - Edinburgh Leisure, and more to be announced.

### **About Joana Vasconcelos**

**Joana Vasconcelos** (1971) lives and works in Lisbon. She has exhibited regularly since the mid-1990s. Her work became known internationally after her participation in the 51<sup>st</sup> Venice Biennale in 2005, with the work *A Noiva* [The Bride] (2001-05). She was the first woman and the youngest artist to exhibit at the Palace of Versailles, in 2012. Recent highlights of her career include a solo exhibition at Guggenheim Museum Bilbao, the project *Trafaria Praia*, for the Pavilion of Portugal at the 55<sup>th</sup> Venice Biennale; the participation in the group exhibition *The World Belongs to You* at the Palazzo Grassi/François Pinault Foundation, Venice (2011); and her first retrospective, held at the Museu Coleção Berardo, Lisbon (2010). Her work is represented in private and public collections such as: Amorepacific Museum of Art; ARoS Aarhus Kunstmuseum; Caixa Geral de Depósitos; Câmara Municipal de Lisboa; Centro de



Artes Visuales Fundación Helga de Alvear; Domaine Pommery; FRAC Bourgogne; Fondation Louis Vuitton pour la création; Fundação EDP; Gerard L. Cafesjian Collection; MUSAC; Museu Coleção Berardo; Pinault Collection.

**About Daniel Lie**

Daniel Lie is a South American artist whose practice explores time, lifecycles and decay. Through installations, objects and the hybridization of languages of art, Lie's work questions the relationship between science, religion, ancestry, present, life and death.

Lie has exhibited at galleries across the world including in Brazil, Austria, Germany, China and London. The Negative Years will be Daniel Lie's first UK solo exhibition.