



Piazza Mafalda di Savoia, 10098 Rivoli (Torino)
tel. 011. 9565222 / 9565220

PRESS RELEASE

EXHIBITION *MERCE CUNNINGHAM*

CURATOR GERMANO CELANT

PRESS OFFICE MASSIMO MELOTTI

OPENING THURSDAY, JUNE 29TH
OPEN TO THE PRESS, BEGINNING 11 a.m.
OPENING, 7 P.M.

DATES JUNE 30 – SEPTEMBER 10

HOURS TUESDAY – FRIDAY 10 a.m. – 5 p.m.
SATURDAY & SUNDAY 10 a.m. – 7 p.m.
FIRST AND THIRD SATURDAY OF THE MONTH 10 a.m. – 10 p.m.
CLOSED MONDAY

LOCATION CASTELLO DI RIVOLI
MUSEUM OF CONTEMPORARY ART
PIAZZA MAFALDA DI SAVOIA
10098 RIVOLI (TURIN)



PRESS RELEASE

Merce Cunningham

June 30 – September 10, 2000; opening June 29.

This exhibition presents a comprehensive survey of the fifty-year artistic career of the greatest protagonist of contemporary dance. Curated by Germano Celant, with the collaboration of Melissa Harris and David Vaughan, the exhibition includes images and objects, costumes and drawings, films and video recordings that reflect the innovative nature of Cunningham's work, which is interwoven with the music of John Cage and Gordon Mumma and the art of Robert Rauschenberg, Jasper Johns, Andy Warhol and other contemporary artists. The result has been a new choreographic universe, one that is now part of the history of performance. Born in 1919 in Centralia, Washington (USA), Cunningham danced with the Martha Graham Company as a soloist from 1939 to 1945. In 1944 he presented his first choreography, with music by Cage, and in 1953 he established the Merce Cunningham Dance Company, for which he has choreographed approximately two hundred pieces to date. Founder of contemporary dance as "a moving image of life," in the 1940s, Cunningham proposed a separation of music and dance, resorting to a "chance method" that involves a casual montage of movements. In the '50s and '60s, his language began to evolve in syntony and osmosis with the work of emerging artists of the time, whose involvements ranged from new dada to Pop. Since the '70s, Cunningham has utilized film, video and computers, which offer experimental possibilities where the reality of dance intermingles with its virtual aspect. He has received numerous international awards, including the Leone d'Oro (Golden Lion) for lifetime achievement, on the occasion of the 1995 Venice Biennale. This exhibition has been organized in conjunction with the Fundació Tàpies in Barcelona, the Museu de Arte Contemporânea in Serralves di Porto, and the Museum moderner Kunst Stiftung Ludwig in Vienna.

Toward the Impossible: Merce Cunningham
Germano Celant

"Finding the limits of dance" has always been the impulse that has distinguished the work of Merce Cunningham. Since the '40s, while still very young, his research has centered around the questions: What are movements? What are time and space? What are the material and the reality of gesture? What am I? And his response, up to the present time, has sought to annul any hierarchy among the components that shape dance. This is an annulment of every tradition and every preconception, in favor of a rationality that can place movement and gestures above every other thing, to lead them to a point where dance is transformed into something impossible but real, rational but irrational, organized but chaotic.

In this sense Cunningham can be considered an *iconoclast* of choreographic figurations, since he can lay claim to a *pure* idea of dance, where every representation becomes inadequate. Since *The Seasons*, 1947, this has been the basis for his rejection of a normal relationship between music, dance and art. Indeed, along with Cage, he has renounced the necessity for a relationship between movement and sound that has always illuminated and revealed the destiny between these two languages, to create, instead, a *performance* based, not on reciprocal ties and limitations, but on *affinity*, on an *intimate* relationship where dance and music are free from mutual subordination and are able to produce something independent, but charged with syntonies and similarities. He has arrived at an affirmation of an absolute and radical subjectivity that rebels against the pretense of a compromise between the arts. With Cunningham, dance has the claim of being *other* than music, *other* than art, of representing a separate substance that can voyage independently from sound or visual image. The affirmation of a gesture or a movement that materializes in its originality lies in this search for identity and difference. It is neither artificial nor passive construction, but a prototype of a real existence, which one can *encounter* with other languages, which can accompany them, but in mutual respect and on parallel paths. It is through the exaggerated and extremist affirmation of a reality of dance as prototypical and original movement, without any reference to something that pre-exists, such as music or set design, that Cunningham's work begins to establish a premise and a guaranty of its identity. The positive consideration of movement as movement is a new perspective and implies the termination of a metaphysics of its being in favor of a complete acceptance of its presence.

In 1953, when Cunningham began to organize and define his movements *by chance*, and then, without any planning, began to bring together the languages of dance and music, set design and art, in such a way that they first encountered each other only on the day of a work's première, he succeeded in asserting that all the arts were due the same *honor*, that is that each was endowed with its own autonomy and specificity. He breaks the relationship between movement and sound, movement and visual object, movement and costume, so that the worth of the individual signs no longer depends on an external dimension, but on their intrinsic, concrete and historical dimension, in the sense of their absolute presence. Adopting *chance* as a constituent condition of dance, he renounces the ideal affirmation of movements and gestures, sequences and rhythms, and transforms them into *indifferent* objects, thus into elements that one can accept, select, desire, as any historical form, without attributing to them any absolute value. Tied to autonomous processes, they become interior experiences of an application of meaning that rejects aphysical solutions. Consequently it is possible to use any movement whatsoever, any sound, any image, any style. And over the course of fifty years, it has been this open-mindedness that has led his dance to pass through

all performance experiences, from vaudeville to ethnic and modern dance, from the dramatic to the narrative, from the gestural to the electronic, from sound to silence.

At times his work's value coincides with the affirmation of the value of others, from Erik Satie to John Cage, from David Tudor to Morton Feldman for music, from Robert Rauschenberg to Jasper Johns, from Bruce Nauman to Andy Warhol for art, from Viola Farber to Carolyn Brown, from Steve Paxton to Douglas Dunn for dance. With all these, the awareness of the independence of reciprocal expression is total; indeed, each art rejects outside origins to position itself as its own original.

This also occurs in Cunningham's choreography, in that the concept of language shifts into the application of an existence that runs parallel to the other languages, with the possibility of a reciprocal reflection. His research is one of *contemporaneity* between expressions of being where everything possible is accepted. The interweaving between dance, music and art exists in the reciprocal interstices, exists *in movement*, almost as if each were subjected to an *epileptic step* that incessantly drags it along from place to place, with neither crystallization nor congealment of processes. Within the dance performance, this dyslexia among parts gives rise to a movement that seems splintered at random, that returns to its point of departure or wanders off without conclusion, or without giving a response that seems logical or rational, unconscious or irrational.

Having developed an open praxis, every image, even remotely alluded to, is brutally annulled or at least called into question by its opposite. His entire repertoire, from *Minutiae*, 1954, to *Ocean*, 1994, is thus a search for the indefinable: the creation or performance of a work that doesn't exist and cannot exist because it is automatically destined to be negated by subsequent work. If for Cunningham, dance is the representation of what is entirely possible, it is also the representation of what is impossible, the attempt to do what cannot be done. If one interprets his process correctly, from the chance language of 1953 to the 1990 definition of a gesturalism that is impossible, because it is inspired by a computer logic that imposes solutions that are impossible for the human body, one can understand that, similar to Samuel Beckett, his way of working addresses the dimension of *failure*. In order to continue to exist, dance, like writing, must resolve to fail, it must come to a realization that is so extreme it cannot be achieved. The attainment of this goal, without hope, is a propensity to throw oneself into a *void*, as Cage threw himself into *silence*, in order to achieve the impossible. The hope is to be able to reveal a new dimension of movement that is free from time and space, and above all from the language of dance. The struggle and effort are directed toward its annihilation, which constitutes a continuous promise of rebirth of a new dimension of activity and existence.

If one reads the text where Cunningham explicates *Four Events That Have Led To Large Discoveries*¹, his work's *transmutation* hinges upon the separation between music and dance, the use of the chance method, recourse to cinema and video, and finally to his latest experiments with the computer. This roaming within pure abstraction, that is within a dimension that does not pertain to dance and to its "realism," and that brings the dancer toward a disintegration of known lines, toward a *void* and an unknown *nothingness*, is the basic material for a dance that is prevented from understanding who and what it is. It is a dance fascinated by numbers and by chance, by mathematics and permutations, by recording as well as by impersonal navigations tied to a room and to a monitor, to a screen and to a window, which allows Cunningham to carry out a rational attack on the stronghold of the inconceivable and the infinite, the unknown and the impossible.

Finally, from the start, after his beginnings with Martha Graham, he has *repudiated* the

existence of dance. Allying himself with Cage and then with Rauschenberg, he has succeeded in creating an anti-dance, based on the nullity of an image, a body, a sound. There is void and silence, erasure (Rauschenberg's *Erased de Kooning Drawing*, 1953, comes to mind) and non-gesture, which can lead only to the creation of enigmas, such as the music-painting-dance *combines*, which function to distance the music, art and dance from the boundaries of a reality, to approach a *nothingness*, or better a zero setting of languages, which cannot be expressed. Together, they sought to say that which cannot be said: Rauschenberg's void versus solid (his *White Paintings* from the early '50s), John Cage's *silence* versus sound, and Merce Cunningham's investigation of the impossibility versus the reality of dance.

Even his perspective with regard to the body is unusual. For Cunningham, its function is that of an object, more than a subject. This allows him, more than anyone else, to advance the study of the deconstruction of gestures and movements, almost as if the dancer could become a *third person*, malleable and transparent, able to be subjected to any technique whatsoever. His *impersonal* technique concerns the attempt to resolve the conflict between awareness of the impossibility and the possible concrete extension in time and space. This awareness is unsuited for defining the absolute, a situation that Cunningham seeks to overcome by bringing it, through chance and the computer, beyond its possibilities for comprehension and feasibility: to a place where the body has no true reality, other than in a utopian sense. Here, then, is the strong dialectic between an awareness of being imprisoned in time and space, on the stage and within the perimeters of the flesh, and the desire to escape these limitations to go beyond time and space, where there is only the unknown, where the body is nothing and thus can be everything.

This rebellion against the intolerable prison of the body, accompanied by the rejection of the idea of its sensate and reasoned limitations, marks Cunningham's entire adventure, from *Idyllic Song*, 1944, to *Hand-drawn Spaces*, 1998, and is a pilgrimage in search of the meaning of dance. He is constantly on the move, guided by that obscure impulse that all creators experience and pursue, but that none knows how to explain. In basic terms, the reasoning might be as follows: the human body that separates dance from being is a *continuum* without form, typical of the universe. The first characteristic of a dancer is to *identify* this language, which is not made of distinct elements, but is a becoming toward nothingness that is cosmic, in that it contains all possibilities and the impossibilities of movement. One cannot know anything about this other than what is tested and tried out, so that Cunningham continues his research, or better his knowledge, of movements related to the phenomena of dance with which he has already experimented. He knows he must continue to move on, in order to find other gestures and other images. This is why, in recent years, he has approached the computer. Over the decades, having identified a structure of movements and having found an infinite articulation to express that structure, he is now seeking to entrust to memory all possible electronic combinations, so that these unpredictable combinations might result in other gestures and movements, beyond dance. Nothing is mysterious or hostile to him, neither age nor technology; he is afraid of nothing, when there are possibilities of movement to "explain" a further expansion of the universe of dance.

For Cunningham, individual gestures or movements, sequences or choreography have no absolute value. The last ones are more comforting, but the new ones are equally so, so what is right? One is as valid as the other and all are equally arbitrary, every combination as valid as another. There are scores of explanations, but the only way out is to give them all, or to

imply their infinitude, bearing in mind that one is possible, but the other impossible ones are equally valid. This is how Cunningham has used the computer since 1990, through LifeForms, and with which he has found expressions, from *Trackers*, 1991, to *Ocean*, 1994, having it fulfill the function of a memory of all the gestures and movements that he has created. There are interminable lists that can give combinations — simple and inexorable, grotesque and laborious, where the body does not avail itself of concrete and real possibilities, because the movements become a sort of absurd and inconceivable logic. Nevertheless he continues and is drawn to the search for a situation that is the uncontrollable and imponderable language of dance, because until now he has succeeded in giving it an exorcising explanation, in order to move beyond the barrier of language: "My work has always been in process. Finishing a dance has left me with the idea, often slim in the beginning, for the next one. In that way, I do not think of each dance as an object, rather a short stop on the way."² The voyage still continues today, in 1999: toward the impossible.

New York, January 1999

¹Merce Cunningham, "Four Events That Have Led To Large Discoveries (19 September 1994)", *Merce Cunningham, Fifty Years* (New York: Aperture, 1997): 276.

²Merce Cunningham, *op. cit.*: 276.

Exhibited Works

Barbara Morgan

Totem Ancestor (Antenato totemico), 1942
61x58,4 cm

Fotografia / Photograph

Cunningham Dance Foundation, New York

Charlotte Trowbridge

Totem Ancestor (Antenato totemico), 1942

Costumi: unitard / Costume: unitard

Cunningham Dance Foundation, New York

Merce Cunningham

Root of an Unfocus (Radice di un non-centro), 1944

Costumi: gabardine, camicia, pantaloni e guanti / Costume:

gabardine, shirt, pants and mittens

Cunningham Dance Foundation, New York

Arch Lauterer

Four Walls (Quattro muri), 1944

14x20,54 cm

3 fotografie / 3 photographs

Cunningham Dance Foundation, New York

David Hare

Mysterious Adventure (Avventura misteriosa), 1945

Costumi: elmo, guanti, gonna e unitard

Costume: headpiece, mitts, skirt and unitard

Cunningham Dance Foundation, New York

Merce Cunningham

Invocation to Vahakn (Invocazione a Vahakn), 1947

Costumi: tunica e slip

Costume: tunic and underpants

Cunningham Dance Foundation, New York

Isamu Noguchi

The Seasons (Le stagioni), 1947

12,7x25,4 cm

3 fotografie di Rudolph Burckhardt

3 photographs by Rudolph Burckhardt

Cunningham Dance Foundation, New York

Richard Lippold

The Tail of the Monkey (La coda della scimmia), 1948

50x39 cm

Oggetto in rame e tela / Object in wire and fabric

Archives de la Fondation Erik Satie, Paris

Mary Outten (costume / costume) & Merce Cunningham

(cappello / hat)

The Monkey Dances (La scimmia danza), 1948

Costumi: tuta lavorata a maglia, colletto, polsi, scaldamuscoli
sfrangiati e cappello rotondo / Costume: knit jump suit, tasselled
neck, wrist, calves and pill-box hat

Cunningham Dance Foundation, New York

Merce Cunningham

Two Step (A passo doppio), 1949

Costumi: tuta / Costume: jump suit

Cunningham Dance Foundation, New York

Sonja Sekula

Dromenon, 1949

Costumi: unitard / Costume: unitard

Cunningham Dance Foundation, New York

Antoniette Larrabee & Constance Smith

*16 Dances for Soloist and Company of Three (Sedici danze per
solo e terzetto)*, 1951

Costumi: casacca / Costume: coat

Cunningham Dance Foundation, New York

Robert Rauschenberg

Minutiae, 1954

13,5x17,5 cm

Collage su cartone / Collage on cardboard

Merce Cunningham, New York

Robert Rauschenberg

Minutiae, 1954

214x206x77,3 cm

Scenario (replica): olio, carta, metallo, plastica, legno, specchio
con corda/ Stage set (replica): oil, paper, metal, plastic, wood,
with mirror on string

Cunningham Dance Foundation, New York

Merce Cunningham

Lavish Escapade (Scappatella di lusso), 1956

Costumi: collants e camicia

Costume: tights and shirt

Cunningham Dance Foundation, New York

Remy Charlip

Galaxy (Galassia), 1956

Costumi: pezzi vari con applicazioni Costumes: various items
with appliqués

Cunningham Dance Foundation, New York

Robert Rauschenberg

Nocturnes (Nottumi), 1956

Copricapi / Headdresses

Cunningham Dance Foundation, New York

Robert Rauschenberg

Labyrinthian Dances (Danze labirintiche), 1957

57,2x38 cm

Grafite e pastello su carta

Graphite and pastel on paper

Merce Cunningham, New York

Fotografia di / Photograph by

John Launois

*Saturday Evening Post cover (with photograph of Merce
Cunningham)*, 1957

48,3x40,6 cm

Copertina di rivista/ Magazine cover

Cunningham Dance Foundation, New York

Merce Cunningham

Antic Meet (Raduno grottesco), 1958

35,6x50,8 cm

Design costumi: inchiostro e pastello su carta / Costume design:
ink and crayon on paper

Merce Cunningham, New York

Merce Cunningham

Antic Meet (Raduno grottesco), 1958

Costumi: maglia di lana con quattro braccia / Costume: wool
sweater with four arms

Cunningham Dance Foundation, New York

Robert Rauschenberg

Antic Meet (Raduno grottesco), 1958

Costumi: canottiera e vestito di paracadute / Costumes:
undershirts and parachute dress

Cunningham Dance Foundation, New York

Robert Rauschenberg

Summerspace (Spazioestivo), 1958

Fondale: pittura fosforescente su tela

Backdrop: day-glo paint on canvas

Costumi: body e collants

Costumes: leotards and tights

Cunningham Dance Foundation, New York

Merce Cunningham

Summerspace (Spazioestivo), 1958

6 pagine di annotazioni coreografiche:

30x22 cm / 6 pages of choreographic notations: 30x22 cm

Inchiostro su carta / Ink on paper

Collection Barbara Schwartz, New York

Robert Rauschenberg

Aeon (Eone), 1961

Costumi: cotone, corda, tessuto, scarpe da tennis, latta, cappello di feltro e gomma / Costume: cotton, rope, fabric, tennis shoe, tin can, felt hat and rubber

Cunningham Dance Foundation, New York

Merce Cunningham Dance Company Teatro La Fenice, Venice, 1964

114,3x48,3 cm

Poster

Cunningham Dance Foundation, New York

Nuits de la Fondation Maeght, 1966

58,4x22,9 cm

Poster

Cunningham Dance Foundation, New York

Jasper Johns

Walkaround Time (after Marcel Duchamp) (Intorno al tempo - da Marcel Duchamp), 1968

1) 96,5x81,3 cm; 2) 116,8x91,4 cm;

3) 190,5x122 cm; 4) 229x203,2 cm;

5) 243,8x91,4; 6) 208,3x109,2 cm;

7) 411,5x91,4 cm

Sette cuscini gonfiabili in plastica dipinti, tondini e oggetti metallici / Seven plastic inflatable pillows painted, metal rods and hardware

Cunningham Dance Foundation, New York

Jasper Johns

Target (Poster), 1968

91,4x58,42 cm

Litografia su carta

Offset lithograph on paper

Cunningham Dance Foundation, New York

Frank Stella

Untitled Poster (Poster senza titolo), 1968

67,3x122 cm

Poster

Cunningham Dance Foundation, New York

Andy Warhol

RainForest (Forestapluviale), 1968

91x132 cm

Cuscini di elio / Helium pillows

Courtesy The Andy Warhol Museum, Pittsburgh

Robert Rauschenberg

Fotografia di / Photograph by

James Klosty

Merce Cunningham Dance Company Brooklyn Academy of Music, 1969

99x70 cm

Poster

Cunningham Dance Foundation, New York

Merce Cunningham

Second Hand (Hand positions for Valda Setterfield) (Seconda mano - posizioni della mano per Valda Setterfield), 1970

28x11,4 cm

Pennarello su carta / Felt-tip pen on paper

David Vaughan, New York

Jasper Johns

Second Hand (Seconda mano), 1970

Costumi: body e collants da donna, camicie e collants da uomini
Costumes: leotards and tights for women; shirts and tights for men

Cunningham Dance Foundation, New York

J. Cage, J. Johns, R. Morris, B. Nauman, R. Rauschenberg, F. Stella, A. Warhol

A Portfolio of Seven Prints... (Un portfolio di sette stampe...), 1974

Varie misure / Various sizes

Serigrafie / Screenprints

Cunningham Dance Foundation, New York

David Tudor

Toneburst (partitura di Danzasonoral score for Soundance), 1975

21,6x29 cm

Grafite su carta / Graphite on paper

Cunningham Dance Foundation, New York

Merce Cunningham

Torse (Torso), 1976

18 fogli, 21x15,2 cm ciascuno

18 sheets, each: 23x15,2 cm

Pennarello su carta / Felt tip pen on paper

Merce Cunningham and Margarete Roeder Gallery, New York

Mark Lancaster

Video Triangle (Triangolovideo), 1976

38x58,4 cm

Collage su carta / on paper

Cunningham Dance Foundation, New York

Morris Graves

Waning Moon 2 (Luna calante 2), 1977

53x61 cm

Litografia su carta / Offset lithograph on paper

Cunningham Dance Foundation, New York

Mark Lancaster

Fractions (Frazioni), 1977

39,4x58,4 cm

campioni di stoffa dei costumi: tela, spille di sicurezza, graffette, pennarello Fabric swatches for costume designs: fabric, safety pins, staples, marker

Cunningham Dance Foundation, New York

Robert Rauschenberg

Travelogue (Diario di bordo), 1977

1) 73,7x40,6 cm; 2) 86,4x40,6 cm

Costumi: tessuti vari, elastico, legno Costumes: various fabrics, elastic, wood

Cunningham Dance Foundation, New York

Robert Rauschenberg

Tantric Geography (Disegno per/Design for Travelogue), 1977

28x20,5 cm

Grafite su carta / Graphite on paper

Courtesy of the Artist

Jasper Johns

Exchange (Scambio), 1978

Costumi: body e collants

Costumes: leotards and tights

Cunningham Dance Foundation, New York

Nam June Paik
Merce by Merce by Paik (Merce di Merce di Paik), 1978
48,3x33 cm
Poster
Cunningham Dance Foundation, New York

Merce Cunningham
Notazioni per/Notes for Roadrunners, 1979
6 fogli, 28x17,2 ciascuno
6 sheets, each: 28x17,2 cm
Inchiostro su carta / Ink on paper
Merce Cunningham and Margarete Roeder Gallery, New York

Mark Lancaster
Roadrunners, 1979
28x39,4 cm
Design costumi: inchiostro e pennarello su carta / Costume design: ink and marker on paper
Mark Lancaster, Jamestown

Mark Lancaster
Edinburgh Events (Eventi di Edimburgo), 1979
27,9x39,4 cm
Grafite e pastello su carta / Graphite and crayon on paper
Cunningham Dance Foundation, New York

Mark Lancaster
Duets (Duetti), 1980
28x39,4 cm
Inchiostro e pennarello su carta
Ink and marker on paper
Mark Lancaster, Jamestown

John Cage
Event (Evento), 1980's
27,9x21,6 cm
Design costumi: fotocopie con annotazioni sul colore in inchiostro / Costume designs: photocopies with notations in ink as to color
Cunningham Dance Foundation, New York

Jasper Johns
Dancers on a Plane, 1980-1981
75,9x60,4 cm
Olio su tela / Oil on canvas
Merce Cunningham, New York

Jasper Johns
Merce Cunningham Dance Company At/At Walker Art Center, 1981
81,3x121,92 cm
Poster
Cunningham Dance Foundation, New York

Mark Lancaster
10's With Shoes (Numero 44 con scarpe), 1981
21,6x28 cm
Pastello su carta / Crayon on paper
Mark Lancaster, Jamestown

Mark Lancaster
Fotografia di / Photograph by
Terry Stevenson
Merce and the Monitors (Merce e i monitor), 1981
108x73,7 cm
Poster
Cunningham Dance Foundation, New York

Mark Lancaster
Quartet (Quartetto), 1982
26x20,3 cm
Design costumi: pastello su carta / Costume design: crayon on paper. Mark Lancaster, Jamestown

Mark Lancaster
Trails (Scie), 1982
28x33,8 cm
Design costumi: inchiostro, pennarello, tessuto, campioni di stoffa, graffette e nastro adesivo su carta / Costume design: ink, marker, fabric, swatches, staples, and gaffer tape on paper
Mark Lancaster, Jamestown

Merce Cunningham
Notazioni per/Notes for Roaratorio, 1983
30,6x18,5 cm
Inchiostro su carta / Ink on paper
Merce Cunningham and Margarete Roeder Gallery, New York

Mark Lancaster
Fielding Sixes, 1983
25,4x15,2 cm
Pennarello su carta / Marker on paper
Mark Lancaster, Jamestown

Mark Lancaster
Coast Zone (Zona costiera), 1983
24,2x15,2 cm
Design costumi: pastello su carta / Costume design: crayon on paper
Mark Lancaster, Jamestown

Merce Cunningham
Pictures (Transitions, Continuity) (Immagini - Transizioni, Continuità), 1984
13 fogli, 28x17,2 cm ciascuno
13 sheets, each: 28x17,2 cm
Pennarello e penna a sfera su carta
Felt tip pen, ballpoint pen on paper
Merce Cunningham and Margarete Roeder Gallery, New York

Dove Bradshaw
Points in Space (Punti nello spazio), 1986
21,6x28 cm
Design costumi: grafite e olio su carta / Costume designs: graphite and oil on paper
Courtesy of the Artist, New York

William Anastasi
Shards (Schegge), 1987
114,3x89 cm
Crayon, grafite e matita / Crayon, graphite and pencil on paper
David N. Bradshaw, New York

Dove Bradshaw
Fabrications (Costruzioni), 1987
61x122 cm
Scenario: olio e matita su pergamena
Set designs: oil and pencil on vellum
Dove Bradshaw, New York

Mark Lancaster
Five Stone Wind, 1988
20,5x29,2 cm
Design costumi: inchiostro, pennarello, tela, graffette su carta / Costume designs: ink, marker, fabric, staples on paper
Mark Lancaster, Jamestown

Sergei Bugaev (a/k/a Afrika)
August Pace (Passo d'agosto), 1989
49,5x259 cm
Costumi e scenario: guache su carta da parati su cartone / Costume and set designs: gouache on wallpaper on cardboard
Cunningham Dance Foundation, New York

Kristin Jones & Andrew Ginzel
Field and Figures (Campo e figure), 1989
152,4x152,4x10 cm
Modello di scenario: nylon, carta
e pigmento / Set model: nylon, paper and pigment
Kristin Jones & Andrew Ginzel, New York

Kristin Jones & Andrew Ginzel
Field and Figures (Campo e figure), 1989
Costumi: unitards / Costumes: unitards
Cunningham Dance Foundation, New York

John Cage
Where R= Ryoanji R/2, 1990
25,4x48,3 cm
Matita su carta giapponese fatta a mano/ Pencil on Japanese
handmade paper
John Cage Trust, New York

Marsha Skinner
Untitled (Beach Birds) (Senza titolo - Uccelli di spiaggia), 1990
64,8x70 cm
Pigmento nero su tela
Black pigment on canvas
Marsha Skinner, New York

Mark Lancaster
Neighbors, 1991
Scenario e costumi: pastello su carta
Set and costume designs: crayon on paper
2 disegni scenografie,
20,3x27,3 cm ciascuno / 2 set designs, each: 20,3x27,3 cm
2 disegni costumi,
29,2x20,3 cm ciascuno / 2 costume designs, each: 29,2x20,3 cm
Mark Lancaster, Jamestown

Mark Lancaster
Neighbors (Vicini), 1991
Costumi: vestito, body e collants
Costumes: dress, leotard and tights
Cunningham Dance Foundation, New York

Mark Lancaster
Harlequin Painting (Neighbors) (Arlecchino - Vicini), 1991
78,7x68,6 cm
Olio su tela / Oil on canvas
Cunningham Dance Foundation, New York

Gary Lichtenstein
Cage Cunningham, 1991
73,7x58,4 cm
Poster
Cunningham Dance Foundation, New York

Marsha Skinner
Beach Birds (Uccelli di spiaggia), 1991
28x21,6 cm
Design costumi: inchiostro su carta Costume design: ink on
paper
Cunningham Dance Foundation, New York

Marsha Skinner
Beach Birds (Uccelli di spiaggia), 1991
Costumi: body, collants e guanti Costume: leotard, tights and
gloves
Cunningham Dance Foundation, New York

Marsha Skinner
Change of Address (Cambio di indirizzo), 1992
9x27,3 cm
Modello scenario e costumi: tecnica mista / Model for scenary
and costumes: mixed media
Cunningham Dance Foundation, New York

Mark Lancaster
CRWDSAPCR, 1993
Inchiodi colorati su fotocopia
Coloured inks on photocopy
Mark Lancaster, Jamestown

John Cage
Global Village 1-36 (Diptych) (Villaggio globale 1-36 - Dittico),
1996
48,8x67,6 cm
Aquaforse su carta grigia trattata con fumo / Etching on gray
paper prepared with smoke
John Cage Trust, New York

Jasper Johns
Ocean (Oceano), 1996
70,8x36,8 cm
Litografia / Lithograph
Merce Cunningham, New York

White Oak Dance Project, 1997
Fotografia di / Photograph
by Catherine Ashmore
71x35,6 cm
Poster
Cunningham Dance Foundation, New York

Merce Cunningham Dance Company Toulouse, 1998
48,3x68,6 cm
Poster
Cunningham Dance Foundation, New York

Merce Cunningham Dance Company Japanese Tour, 1998
73,7x52 cm
Poster
Cunningham Dance Foundation, New York

*Merce Cunningham Dance Company Japanese Tour (Ocean in
Niigata)*, 1998
87,6x62,2 cm
Poster
Cunningham Dance Foundation, New York

Merce Cunningham, Paul Kaiser & Shelley Eshkar
Hand-drawn Spaces (Spazi a mano), 1998
Dimensioni variabili / Size variable
Installazione audiovisiva / Audiovisual installation
Courtesy Merce Cunningham, Paul Kaiser & Shelley Eshka,
New York

Merce Cunningham
Untitled (5-3-97 # 15), undated
(*Senza titolo (5-3-97 # 15) senza data*)
30,5x21,6 cm
Inchiostro nero su carta / Black ink on paper
Merce Cunningham and Margarete Roeder Gallery, New York

Merce Cunningham
Untitled (5-3-97 # 8), undated
(*Senza titolo (5-3-97# 8) senza data*)
30,5x23 cm
Inchiostro nero e matita colorata su carta/ Black ink, colored
pencil on paper
Merce Cunningham and Margarete Roeder Gallery, New York

Merce Cunningham
Untitled (12-8-96 # 10), undated
(*Senza titolo (12-8-96# 10) senza data*)
30,2x22,5 cm
Inchiostro nero e matita colorata su carta / Black ink, colored
pencil on paper
Merce Cunningham and Margarete Roeder Gallery, New York