



Merce Cunningham

Elizabeth Shelare Gilbride



Merce Cunningham:

Merce Cunningham Roger Copeland, 2004-08-02 First Published in 2004 Routledge is an imprint of Taylor Francis an informa company **Merce Cunningham** David Vaughan, 2013-10-11 Merce Cunningham reached the age of 75 in 1994 an age at which many creative artists are content to rest on their laurels or at least to leave behind whatever controversies they may have caused during their careers No so Cunningham In the first place his 70s have been a time of intense creativity in which he has choreographed as many as four new works a year Cunningham is a strongly committed as ever to the discovery of new ways of moving and of making movement refusing to be hampered by the physical limitations that have come with age Since 1991 every new work has been made at least in part with the use of the computer program Life Forms which enables him to devise choreographic phrases that he himself would be unable to perform and which challenge and develop the virtuosity of the young dancers in his company The essays collected in this special issue of *Choreography and Dance* were written over the last few years and discuss various aspects of the work of Cunningham as seen both from the outside and the inside **Merce Cunningham** Carrie Noland, 2020-01-23 One of the most influential choreographers of the twentieth

century Merce Cunningham is known for introducing chance to dance Far too often however accounts of Cunningham s work have neglected its full scope focusing on his collaborations with the visionary composer John Cage or insisting that randomness was the singular goal of his choreography In this book the first dedicated to the complete arc of Cunningham s career Carrie Noland brings new insight to this transformative artist s philosophy and work providing a fresh perspective on his artistic process while exploring aspects of his choreographic practice never studied before Examining a rich and previously unseen archive that includes photographs film footage and unpublished writing by Cunningham Noland counters prior understandings of Cunningham s influential embrace of the unintended demonstrating that Cunningham in fact set limits on the role chance played in his dances Drawing on Cunningham s written and performed work Noland reveals that Cunningham introduced variables before the chance procedure was applied and later shaped and modified the chance results Chapters explore his relation not only to Cage but also Marcel Duchamp Robert Rauschenberg James Joyce and Bill T Jones Ultimately Noland shows that Cunningham approached movement as more than movement in itself and that his work enacted archetypal human dramas This remarkable book will forever change our appreciation of the choreographer s work and legacy

Merce Cunningham David Vaughan, 2013-10-11 Merce Cunningham reached the age of 75 in 1994 an age at which many creative artists are content to rest on their laurels or at least to leave behind whatever controversies they may have caused during their careers No so Cunningham In the first place his 70s have been a time of intense creativity in which he has choreographed as many as four new works a year Cunningham is a strongly committed as ever to the discovery of new ways of moving and of making movement refusing to be hampered by the physical limitations that have come with age Since 1991 every new work has been made at least in part with the use of the computer program Life Forms which enables him to

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Merce Cunningham Fionn Meade, Joan Rothfuss, 2017 Published in conjunction with exhibitions held at Walker Art Center Minneapolis February 8 July 30 2017 and Museum of Contemporary Art Chicago February 11 April 30 2017

Dancing with Merce Cunningham Marianne Preger-Simon, 2019-02-18 *Dancing with Merce Cunningham* is a buoyant captivating memoir of a talented dancer's lifelong friendship with one of the choreographic geniuses of our time Marianne Preger Simon's story opens amid the explosion of artistic creativity that followed World War II While immersed in the vibrant arts scene of postwar Paris during a college year abroad Preger Simon was so struck by Merce Cunningham's unconventional dance style that she joined his classes in New York She soon became an important member of his brand new dance troupe and a constant friend Through her experiences in the Merce Cunningham Dance Company Preger Simon offers a rare account of exactly how Cunningham taught and interacted with his students She describes the puzzled reactions of audiences to the novel non narrative choreography of the company's debut performances She touches on Cunningham's quicksilver temperament lamenting his early frustrations with obscurity and the discomfort she suspects he endured in concealing his homosexuality and partnership with composer John Cage yet she celebrates above all his dependable charm kindness and engagement She also portrays the comradeship among the company's dancers designers and musicians many of whom including Cage David Tudor and Carolyn Brown would become integral to the avant garde arts movement as she tells tales of their adventures touring in a VW Microbus across the United States Finally reflecting on her connection with Cunningham throughout the latter part of his career Preger Simon recalls warm moments that nurtured their enduring bond after she left the dance company and later New York Interspersed with her letters to friends and family journal entries and correspondence from Cunningham himself Preger Simon's memoir is an intimate look at one of the most influential companies in modern American dance and the brilliance of its visionary leader **Merce Cunningham Dance Company**

Merce Cunningham James Klosty, 1975 A collection of essays and other writings on Merce Cunningham and his work by his colleagues and collaborators **Chance and Circumstance** Carolyn Brown, 2009-12-23 The long awaited memoir from one of the most celebrated modern dancers of the past fifty years the story of her own remarkable career of the formative years of the Merce Cunningham Dance Company and of the two brilliant iconoclastic and forward thinking artists at its center Merce Cunningham and John Cage From its inception in the 1950s until her departure in the 1970s Carolyn Brown was a major dancer in the Cunningham company and part of the vibrant artistic community of downtown New York City out of which it grew She writes about embarking on her career with Cunningham at a time when he was a celebrated performer but a virtually unknown choreographer She describes the heady exhilaration and

dire financial straits of the company's early days when composer Cage was musical director and Robert Rauschenberg designed lighting sets and costumes and of the struggle for acceptance of their controversial avant garde dance. With unique insight she explores Cunningham's technique, choreography and experimentation with compositional procedures influenced by Cage. And she probes the personalities of these two men: the reticent, moody, often secretive Cunningham and the effusive, fun-loving, enthusiastic Cage. *Chance and Circumstance* is an intimate chronicle of a crucial era in modern dance and a revelation of the intersection of the worlds of art, music, dance and theater that is Merce Cunningham's extraordinary hallmark.

Merce Cunningham's Presence in the Present Elizabeth Shelare Gilbride, 2009. This work analyzes the activities of the Merce Cunningham Dance Foundation to address the confluence of many issues facing artists, arts organizations and art policy makers in the United States: the relationship of present creative practice to historical documentation; the interaction between the organizing bodies of policy and administration and the human bodies that enact and participate in creative work; and the institutionalization of memory and community.

Fifty Contemporary Choreographers Martha Bremser, Lorna Sanders, 2005-09-22. First Published in 1999. Routledge is an imprint of Taylor Francis, an informa company.

Merce Cunningham Carrie Noland, 2020-01-23. One of the most influential choreographers of the twentieth century, Merce Cunningham is known for introducing chance to dance. Far too often, however, accounts of Cunningham's work have neglected its full scope, focusing on his collaborations with the visionary composer John Cage or insisting that randomness was the singular goal of his choreography. In this book, the first dedicated to the complete arc of Cunningham's career, Carrie Noland brings new insight to this transformative artist's philosophy and work, providing a fresh perspective on his artistic process while exploring aspects of his choreographic practice never studied before. Examining a rich and previously unseen archive that includes photographs, film footage and unpublished writing by Cunningham, Noland counters prior understandings of Cunningham's influential embrace of the unintended, demonstrating that Cunningham, in fact, set limits on the role chance played in his dances. Drawing on Cunningham's written and performed work, Noland reveals that Cunningham introduced variables before the chance procedure was applied and later shaped and modified the chance results. Chapters explore his relation not only to Cage but also to Marcel Duchamp, Robert Rauschenberg, James Joyce and Bill T. Jones. Ultimately, Noland shows that Cunningham approached movement as more than movement in itself and that his work enacted archetypal human dramas. This remarkable book will forever change our appreciation of the choreographer's work and legacy.

Modern Dance, Negro Dance Susan Manning, 2004. Two traditionally divided strains of American dance, Modern Dance and Negro Dance, are linked through photographs, reviews, film and oral history, resulting in a unique view of the history of American dance.

The Dancer and the Dance Merce Cunningham, Jacqueline Lesschaeve, 1985. Merce Cunningham not only discusses compositions but also reveals a great deal about his collaborations with modern masters such as John Cage, Robert Rauschenberg, David Tudor, Jasper Johns and Morris Graves. Merce Cunningham talks and explains with the same

fluidity and expansiveness that is notable when he dances **Merce Cunningham Dance** , Offers information on American choreographer Merce Cunningham and the Merce Cunningham Dance Co in New York City provided by the Cunningham Dance Foundation Includes a performance schedule dancer and musician profiles and a class and event schedule **Merce My Way** Mikhail Baryshnikov,2009 85 of Baryshnikov s striking never before published colour images in which he seizes the essence of Cunningham s choreography by anticipating the dancers motions and capturing the streaming fluidity of the dance Features images of six recent Cunningham dances **Merce Cunningham Dance Company** Merce Cunningham,2009 The Live Museum Lisa Beisswanger,2026-03-09 The Live Museum uncovers the surprising history of live performances in US museums during the 1970s exploring how and why both art and museums came alive in this era It reframes this period as a pivotal moment when museums and artists co created new possibilities for art in motion an experiment that continues to shape the museum experience today Drawing on meticulous archival research and in depth case studies this book examines landmark events across a range of institutions by figures such as Merce Cunningham Laurie Anderson Chris Burden and even a cameo by Arnold Schwarzenegger revealing a period of experimental energy as artists and museums negotiated challenged and inspired one another Rejecting the notion that performance art is inherently anti institutional The Live Museum situates these developments within the broader cultural and political landscape including the distribution of performance and public art funding It shows how frictions between artists and museums spurred innovation artists developed new formats and inventive modes of documentation while institutions expanded programming adapted to funding structures and became more dynamic responsive and diverse Iconoclastic yet rigorously historical this book speaks to scholars and students of art history performance studies museum studies and cultural history as well as artists curators and cultural producers Merce Cunningham Richard Kostelanetz,1992 This book traces the arc of Cunningham s career from 1944 to today through the writings of the choreographer himself his associates and dance critics **Other Animals** Merce Cunningham,David Vaughan,2002 Known worldwide for his remarkable groundbreaking choreography Merce Cunningham has a secret he also draws For the first time he opens a door into his fantastical animal kingdom with Aperture s publication of Other Animals Cunningham an obsessive observer with a colossal sense of humor revels in nature with the same childlike vision and expressiveness that infuses his dances Like his dances his drawings are impressions inventions gestures and interactions Cunningham introduces us to a bird riding a turtle a bizarre hybrid creature wearing a fashionable sweater and an ostrich that rivals the gracefulness of his dancers The drawings are collected in a beautifully produced colorful volume with selected entries from Cunningham s journals and photographs of some of his dances and their notations These drawings offer a key to understanding how Cunningham renders his vision of the world through dance and how his vision is translated into costuming through his collaboration with designers such as Rei Kawakubo of Comme des Gar onnes

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