

# Merce Cunningham Dance Company

## Celebrating its 50th Anniversary Season

Friday and Saturday, February 7–8, 2003, 8 pm  
Zellerbach Hall

### Dancers

Cédric Andrieux	Jonah Bokaer	Lisa Boudreau	
Ashley Chen	Paige Cunningham	Holley Farmer	
Jean Freebury	Jennifer Goggans	Mandy Kirschner	
Koji Mizuta	Daniel Roberts	Daniel Squire	
Jeannie Steele	Derry Swan	Robert Swinston	Cheryl Therrien

### Musicians

Takehisa Kosugi	Andy Russ	Christian Wolff
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Choreography  
Merce Cunningham

Founding Music Director  
John Cage (1912–1992)

Assistant to the Choreographer  
Robert Swinston

Music Director  
Takehisa Kosugi

Executive Director  
Jeffrey H. James

Trevor Carlson, general manager  
Josh Johnson, lighting director  
James Hall, costume design coordinator and wardrobe supervisor  
Will Knapp, production manager  
Andy Russ, audio engineer and music coordinator  
Eddie Schneller, company manager  
Jeannie Steele, rehearsal assistant  
David Vaughan, archivist

This performance is made possible with public funds from the National Endowment for the Arts and the New York State Council on the Arts, a state agency.

Major support for the Merce Cunningham Dance Company's 50th anniversary was provided by the Howard Gilman Foundation, Sage and John Cowles, The Andrew W. Mellon Foundation, and Phyllis Wattis.

Cal Performances gratefully acknowledges Linda E. Rawlings for her generous support of our 2002/03 Dance Series.

Special thanks to Saintsbury, the 2002–03 Season Purveyor of Wine.

Cal Performances thanks the William and Flora Hewlett Foundation and the Zellerbach Family Fund for their generous support.

Cal Performances receives additional funding from the National Endowment for the Arts, a federal agency that supports the visual, literary, and performing arts to benefit all Americans, and the California Arts Council, a state agency.

Friday, February 7, 2003, 8 pm

### Suite for Five (1956–1958)

Music: John Cage, from Music for Piano

Costumes: Robert Rauschenberg

Lighting: Josh Johnson (Revival 2002)

### Dancers

Jonah Bokaer	Ashley Chen	Paige Cunningham
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Holley Farmer      Jennifer Goggans

Musician  
Christian Wolff

First performance:  
Merce Cunningham Dance Company, University of Notre Dame,  
South Bend, Indiana – May 18, 1956  
Restaged in 2002 by Carolyn Brown, Merce Cunningham, and Robert Swinston  
Original lighting by Robert Rauschenberg

INTERMISSION

### MinEvent **with Kronos Quartet**

(2002)

Music: John Cage, Thirty Pieces for String Quartet (1983)

Decor: Robert Rauschenberg, Immerse (1994)

Lighting: Josh Johnson

Audio Engineer: Scott Fraser

#### Dancers

Cédric Andrieux	Jonah Bokaer	Lisa Boudreau	Ashley Chen
Paige Cunningham	Holley Farmer	Jean Freebury	Jennifer Goggans
Mandy Kirschner	Koji Mizuta	Daniel Roberts	Daniel Squire
Jeannie Steele	Derry Swan	Robert Swinston	Cheryl Therrien

#### Musicians

Kronos Quartet

David Harrington, violin; John Sherba, violin; Hank Dutt, viola; Jennifer Culp, cello

This MinEvent consists of complete dances, excerpts of dances from the repertory, and often new sequences arranged for the particular performance and place, with the possibility of several separate activities happening at the same time—to allow not so much an evening of dances as the experience of dance.

—Merce Cunningham

Each solo is either microtonal, tonal, or chromatic, or presents these differences in pairs or presents all of them in succession. Each begins at any time within a 45-second period and ends at any time within another 45-second period that overlaps the first by 15 seconds. Thus, a given piece may be played as fast as possible or it may be drawn out to a maximum length of 75 seconds. The work's flexibility of structure makes it a music that is, so to speak, earthquake proof.

—John Cage

Thirty Pieces for String Quartet was written for the Kronos Quartet and received its premiere at the Darmstadt Festival in July of 1984.

INTERMISSION

### Fluid Canvas

(2002)

(United States Premiere)

Music: John King, longtermpiano

Decor: Marc Downie, Shelley Eshkar, and Paul Kaiser, Lifelike  
Costumes: James Hall  
Lighting: James F. Ingalls

Dancers

Cédric Andrieux	Jonah Bokaer	Lisa Boudreau	Ashley Chen
Paige Cunningham	Holley Farmer	Jean Freebury	Jennifer Goggans
Mandy Kirschner	Koji Mizuta	Daniel Roberts	Daniel Squire
Jeannie Steele	Derry Swan	Robert Swinston	Cheryl Therrien

Fluid Canvas was co-commissioned by the Barbican Centre, London, and Cal Performances, Berkeley.  
It was made possible by major support from the American Center Foundation, AT&T Foundation,  
Robert W. Wilson, and Phyllis Wattis. This project is supported, in part, by public funds  
from the New York City Department of Cultural Affairs.

Saturday, February 8, 2003, 8 pm

Pictures

(1984)

Music: David Behrman Interspecies Small Talk  
Decor and Costumes: Mark Lancaster  
Lighting: Josh Johnson (Revival 2002)

Dancers

Cédric Andrieux	Jonah Bokaer	Lisa Boudreau	Ashley Chen
Paige Cunningham	Holley Farmer	Jean Freebury	Jennifer Goggans
Mandy Kirschner	Koji Mizuta	Daniel Roberts	Daniel Squire
Derry Swan	Robert Swinston	Cheryl Therrien	

Musicians

Takehisa Kosugi     Andy Russ

First performance:

Merce Cunningham Dance Company, City Center Theater, New York, New York – March 6, 1984

Original lighting design by Mark Lancaster

Restaged in 2002 by Robert Swinston

INTERMISSION

Fluid Canvas

(2002)

(United States Premiere)

Music: John King, longtermplano  
Decor: Marc Downie, Shelley Eshkar, and Paul Kaiser, Lifelike  
Costumes: James Hall  
Lighting: James F. Ingalls

Dancers

Cédric Andrieux	Jonah Bokaer	Lisa Boudreau	Ashley Chen
Paige Cunningham	Holley Farmer	Jean Freebury	Jennifer Goggans
Mandy Kirschner	Koji Mizuta	Daniel Roberts	Daniel Squire
Jeannie Steele	Derry Swan	Robert Swinston	Cheryl Therrien

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Robert W. Wilson, and Phyllis Wattis. This project is supported, in part, by public funds  
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INTERMISSION

How to Pass, Kick, Fall and Run  
(1965)

Music: John Cage: Stories from Silence, A Year from Monday, and elsewhere

Lighting: Josh Johnson (Revival 2002)

Dancers

Cédric Andrieux	Ashley Chen	Jean Freebury
Jennifer Goggans	Mandy Kirschner	Koji Mizuta
Derry Swan	Robert Swinston	Cheryl Therrien

Readers

Merce Cunningham      David Vaughan

First performance:

Merce Cunningham Dance Company, Harper Theater, Chicago, Illinois – November 24, 1965

Restaged in 2002 by Carolyn Brown, Merce Cunningham, and Robert Swinston

Special thanks to Sandra Neels, Albert Reid, Valda Setterfield, Jeff Slayton,  
and Gus Solomons for their collective memories

Original lighting by Beverly Emmons

**Merce Cunningham Dance Company** (MCDC) came into being in the summer of 1953, when Cunningham took a group of dancers who had been working with him in New York to Black Mountain College, the progressive liberal arts school near Asheville, North Carolina. The group included Carolyn Brown, Viola Farber, Remy Charlip, and Paul Taylor. John Cage was music director and David Tudor the company musician.

In June 1964, as the Company began its second decade, it set off on a world tour that was to last six months, with performances in Western and Eastern Europe, India, Thailand, and Japan. The recognition, by audiences and critics alike, of the importance of the work of Cunningham and Cage and their associates made this tour a turning point in the Company's history. Extended domestic tours and New York seasons were soon part of the annual schedule, as well as further trips abroad.

John Cage's association with the Company continued until his death in August 1992, when David Tudor succeeded him as music director. Tudor died in August 1996. In 1995, Takehisa Kosugi was appointed music director. From 1954 to 1964, Robert Rauschenberg was the Company's resident designer. The following decade saw a number of celebrated collaborations with visual artists such as Jasper Johns (who was appointed artistic advisor in 1967), Frank Stella, Andy Warhol, and Robert Morris. Mark Lancaster succeeded Johns as artistic advisor in 1980, and was in turn succeeded by William Anastasi and Dove Bradshaw in 1984.

Since the 1970s, Cunningham has choreographed a number of video and film dances in collaboration with Charles Atlas and with Elliot Caplan. The collaboration with Atlas resumed with the production of the documentary *Merce Cunningham: A Lifetime of Dance*, shown on BBC2 in August 2000. In Mulhouse, France, in November 2001, three dances from the Company's repertory were filmed under Atlas' direction.

The year 2003 marks the 50th anniversary of the formation of the Company. This anniversary is being celebrated throughout the current season, beginning at the Lincoln Center Festival in New York with programs including revivals of important works from the Company's past. During the late summer and fall, the Company performed at European festivals in Kalamata, Palermo, Paris, Berlin, London, Reykjavik, Oslo, Munich, and Weimar. Merce Cunningham's latest work, *Fluid Canvas*, first seen at the Barbican Centre in London last September, will receive its first American performances during the current engagement at UC Berkeley. The Company next travels to Kansas

City (MO) for a week-long residency. European touring resumes in late February, when the Company will perform at the Biennale du Val de Marne in Créteil, France.

The Merce Cunningham Dance Company first performed at UC Berkeley in February 1962; then, as now, the repertory included *Suite for Five*.

**Merce Cunningham**, born in Centralia, Washington, received his first formal dance and theater training at the Cornish School (now Cornish College of the Arts) in Seattle. From 1939 to 1945, he was a soloist in the company of Martha Graham. He presented his first New York solo concert with John Cage in April 1944. Merce Cunningham Dance Company was formed at Black Mountain College in the summer of 1953. Since that time, Cunningham has choreographed nearly 200 works for his company. His work has also been presented by New York City Ballet, the Ballet of the Paris Opera, American Ballet Theatre, Boston Ballet, White Oak Dance Project, Pacific Northwest Ballet, Pennsylvania Ballet, Zurich Ballet, and Rambert Dance Company (London), among others.

Cunningham has worked extensively in film and video, in collaboration first with Charles Atlas and later with Elliot Caplan. In 1999, the collaboration with Atlas was resumed with the production of the documentary *Merce Cunningham: A Lifetime of Dance*. Cunningham's interest in contemporary technology has also led him to work with the computer program *LifeForms*, which he has used in making all his dances since *Trackers* (1991). In 1997, he began work in motion capture with Paul Kaiser and Shelley Eshkar of Riverbed Media to develop the decor for *BIPED*, with music by Gavin Bryars, first performed in 1999 here at Cal Performances. Another major work, *Interscape*, first given in 2000, reunited Cunningham with his early collaborator Robert Rauschenberg, who designed both decor and costumes for the dance, which has music by John Cage. A further collaboration with Kaiser and Eshkar, together with Marc Downie, resulted in a new dance, *Fluid Canvas*, first performed at the Barbican Centre in London last September, with music by John King, costumes by James Hall, and lighting by James K. Ingalls.

In October of 2000, Merce Cunningham received the Dorothy and Lillian Gish Prize. Other honors and awards include: the Handel Medallion from the Mayor of New York City (1999); the Bagley Wright Fund Established Artists Award, Seattle (1998); the Nellie Cornish Arts Achievement Award from his alma mater, Cornish College of the Arts, Seattle (1996); the Golden Lion of the Venice Biennale (1995); and the Wexner Prize of the Wexner Center for the Arts at Ohio State University, Columbus (with John Cage, posthumously, 1993). Cunningham was a recipient of the National Medal of Arts in 1990 and the Kennedy Center Honors in 1985, in which year he also received a Laurence Olivier Award in London and a MacArthur Fellowship. In France, he was made a Chevalier of the Légion d'Honneur in 1989, and in 1982, Commander of the Order of Arts and Letters. Last November, he received the Arts and Business Council's Kitty Carlisle Hart Award.

Cunningham has collaborated on two books about his work: *Changes: Notes on Choreography*, with Frances Starr (Something Else Press, New York, 1968) and *The Dancer and the Dance*, interviews with Jacqueline Lesschaeve (Marion Boyars, New York and London, 1985). The latter, originally published in French, has also been translated into German and Italian. *Merce Cunningham/Dancing in Space and Time*, a collection of critical essays edited by Richard Kostelanetz (second edition), was published in 1998 by the Da Capo Press. *Merce Cunningham: Fifty Years*, chronicle and commentary by David Vaughan, archivist of the Cunningham Dance Foundation, was published by Aperture in September 1997. Aperture also published a book of Cunningham's drawings and journals, under the title *Other Animals*, in the spring of 2002.

A major exhibition on Cunningham and his collaborations, curated by Germano Celant, was first seen at the Fundació Antoni Tàpies in Barcelona in 1999, and subsequently at the Fundação de Serralves, Porto, Portugal, 1999; the Museum Moderner Kunst Stiftung Ludwig, Vienna, 2000; and the Museo d'Arte Contemporanea, Castello di Rivoli, Turin, 2000. A trio of exhibitions devoted to John Cage, Robert Rauschenberg, and Merce Cunningham, curated by Ron Bishop, was shown in the spring of 2002 at the Gallery of Fine Art, Edison College, Fort Myers, Florida.

In August 2001, Merce Cunningham returned to the stage in the first theatrical presentations of John Cage's *An Alphabet*, at the Edinburgh Festival, with subsequent engagements in Berlin, Champaign-Urbana (Illinois), Berkeley (with Cal Performances), and Perth, Western Australia. In the revival of *How to Pass, Kick, Fall and Run* (1965), first performed in the 2002 Lincoln Center Festival at the New York State Theater, Merce Cunningham read the accompanying stories by John Cage, together with David Vaughan.

**John Cage** was born in Los Angeles in 1912. He studied with Richard Buhlig, Henry Cowell, Adolph Weiss, and Arnold Schoenberg. In 1952, at Black Mountain College, he presented a theatrical event considered by many to be the first "Happening." He was associated with Merce Cunningham from the early 1940s, and was music director of Merce Cunningham Dance Company until his death in 1992. Cage and Cunningham were responsible for a number of radical innovations in musical and choreographic composition, such as the use of chance operations and the

independence of dance and music. His last work for MCDC was *FOUR*<sup>3</sup>, the score for *Beach Birds*, presented at the James Joyce/John Cage Festival in Zurich in 1991. He was the author of many books, among them *Silence* (1961), *A Year from Monday* (1968), *M* (1973), *Empty Words* (1979), and *X* (1983), all published by Wesleyan University Press. *I-VI* (the Charles Eliot Norton Lectures delivered at Harvard University in 1988–89) was published by Harvard University Press in 1990. Cage's music is published by the Henmar Press of C.F. Peters Corporation and has been recorded on many labels. He died in New York City on August 12, 1992.

**Takehisa Kosugi** was born in Tokyo in 1938, and studied musicology at Tokyo National University of Fine Arts and Music. In 1960, he co-founded the Group Ongaku, the first collective improvisation group in Tokyo. During this period, his event pieces were introduced by Fluxus in Europe and the United States. From 1965 to 1967, he lived in New York, creating mixed-media performance works and giving concerts with Nam June Paik and other Fluxus members. In 1967, he co-founded the Taj Mahal Travellers in Tokyo, a collective improvisational group giving intermedia presentations in various environments, which continued until 1976. The group created a traveling event, voyaging to the Taj Mahal in India, via England, other European countries, and the Near East. The event included participation in *Utopia and Visions* in Stockholm, *ICES '72* in London, and recording for both BBC Television and Radio Bremen. As a composer, Kosugi participated in Expo' 70 in Osaka, with works commissioned for environmental sound events for the Festival Plaza. He has been a composer/performer with Merce Cunningham Dance Company since 1977, and was appointed music director of the Company in 1995. Kosugi received grants from the JDR 3rd Fund in 1966 and 1977, a DAAD fellowship grant to reside in Berlin in 1981, and the John Cage Award for Music from the Foundation for Contemporary Performance Arts in 1994. He has performed in many international festivals, including the Festival d'Automme in Paris (1978–79); *Fetes Musicales de la Sainte-Baume* (1978/79/80); the Holland Festival (1979); the Opening Concert in Rome (1980); Workshop *Freie Musik* in Berlin (1984); *Pro Musica Nova* in Bremen (1984); Almeida International Festival of Contemporary Music in London (1986); *Invention* in Berlin (1986/89/92); Biennale d'art contemporain in Lyon (1993); and *Sound and Nature* in Krems, Austria (1994). His sound installations have been presented in various exhibitions, including *Fur Augen und Ohren* in Berlin (1980); *Ecouter par les yeux* in Paris (1980); *New Music America Festival* in Washington (1983); *Im Toten Winken* in Hamburg (1984); *Klanginstallationen* in Bremen (1987); *Moments Sonores* in Utsunomiya, Japan (1989); *Kunst als Grenzbesbreitung: John Cage und die Moderne* in Munich (1991); *Musik Tage* in Donaueschingen (1993); and *Ashiya City Museum of Art and History*, Japan (1996).

**Jeffrey H. James** has pursued a 27-year career as a manager, fundraiser, and marketer in the arts and education. Among his arts assignments have been the New York Philharmonic, Dance Theatre of Harlem, and the International Foundation for the Canadian Centre for Architecture, where he was founding president. In higher education, he has served as a senior member of the Advancement Office of UCLA and as vice president of advancement and external affairs for the California Institute of the Arts. He became executive director of the Cunningham Dance Foundation in 2001.

**Robert Swinston** was born in Pittsburgh, Pennsylvania, and attended Middlebury College and The Juilliard School, where he received a BFA in dance. He has danced with the Martha Graham Apprentice Company, the José Limón Dance Company, and with Kazuko Hirabayashi Dance Theatre, and joined MCDC in August 1980. Swinston has taught dance at Montclair State College, SUNY Purchase, The Juilliard School, and the Merce Cunningham Studio. In July 1992, he became assistant to the choreographer. Swinston also directs the activities of the CDF Repertory Understudy Group and the Cunningham Repertory Group. He has assisted in the staging of Cunningham works on other companies, including Boston Ballet, Dayton Contemporary Dance Company, White Oak Dance Project, Rambert Dance Company, and New York City Ballet.

**Cédric Andrieux**, a native of France, began his dance training at the age of 12, and entered the Conservatoire National Supérieur de Musique et de Danse when he was 16, from which he graduated with honors three years later. Since then, he has danced with the Junior Ballet, Patrick Le Douare, Jennifer Muller/The Works, and Jonathan Appels. He joined the CDF Repertory Understudy Group in 1998 and became a member of MCDC in the summer of 1999.

**Jonah Bokaer** graduated from the North Carolina School of the Arts as a contemporary dance major and a North Carolina Academic Scholar. Born in Ithaca, New York, he began dancing with the Ithaca Ballet, and continued his training at Jacob's Pillow, the Washington Ballet, the Alvin Ailey School, and Cornell University. Bokaer is currently

a volunteer librarian, a tutor, and recipient of the Human Rights Award, Winston-Salem. He joined MCDC in June of 2000.

**Lisa Boudreau** was born in Ontario, Canada, and trained at the Royal Winnipeg Ballet. Since moving to New York, she has worked with Milton Myers and Mafata Dance Company. She became a member of the CDF Repertory Understudy Group in April 1994 and joined MCDC in August 1994. In 2001, Boudreau made her film debut in the feature *Funding*.

**Ashley Chen** was born in France, where he received his dance training at the Conservatoire National de Région in Caen and the Conservatoire National Supérieur de Musique et de Danse in modern dance. In 1998, he graduated and joined the Junior Ballet of the Conservatoire and later the Compagnie Thomas du Chateléth. In 2000, Chen moved to New York to join MCDC.

**Paige Cunningham** was born in Cincinnati, Ohio, and trained under Sheila Cohen at the School for Creative and Performing Arts. Cunningham has a BFA in dance from The Julliard School. She studied at the School of American Ballet and DanceAspen, and toured Argentina with Hector Zaraspe. Cunningham then became a member of the CDF Repertory Understudy Group, and joined MCDC in August 2000. She would like to thank her family and Juan for their love and support.

**Holley Farmer** grew up in Fresno, California. She has danced with The Theatre Ballet of Canada, Oakland Ballet, and the original Canadian cast of *The Phantom of the Opera*. Farmer graduated magna cum laude with a BFA in dance from Cornish College of the Arts in 1994, and in 1996 received her MFA from the University of Washington. She joined MCDC in 1997.

**Jean Freebury** received her dance training at Alberta Ballet School, the London Contemporary Dance School, and North Carolina School of the Arts. She joined MCDC in 1992, and has been on faculty at the Merce Cunningham Studio since 1996.

**Jennifer Goggans** received her early dance training in her hometown of Owensboro, Kentucky, and later continued her studies at the Nutmeg Ballet in Connecticut. In May 2000, she graduated summa cum laude and received her BFA in dance from SUNY Purchase. Goggans has worked with the Louisville Ballet as well as MOMIX. She became a member of the CDF Repertory Understudy Group in January 2000 and joined MCDC in June 2000.

**Mandy Kirschner** was born in Columbia, Maryland, received her early dance training at the Baltimore School for the Arts, and graduated with a BFA in dance from SUNY Purchase in May 1999. She became a member of the CDF Repertory Understudy Group in January 2000 and joined MCDC in February of the same year.

**Koji Mizuta** was born in Kochi, Japan, and received his dance training in Tokyo. From 1989, he studied modern dance with Tatsuo Mochizuki and Kazuko Hirabayashi. He has had extensive performing experience in Japan and has won several awards for his dancing. In December 1997, he began studying at the Merce Cunningham Studio. Mizuta joined MCDC in the fall of 1998.

**Daniel Roberts** is from Pittsburgh, Pennsylvania, where he studied dance at the Pittsburgh Civic Light Opera and piano at Carnegie Mellon University. He graduated magna cum laude from the Ohio State University with a BFA in dance performance and labanotation. Roberts became a member of the CDF Repertory Understudy Group in January 2000 and joined MCDC one year later. Recently, he staged Cunningham's *Totem Ancestor* (1942) on the Kansas City Ballet.

**Daniel Squire** received his initial dance training in his native Yorkshire from Dorothy Stevens and Louise Browne. Later, after moving to London, he studied at White Lodge and at the Rambert School. He has danced with Michael Clark, Ian Spink, and Matthew Hawkins. Squire joined MCDC in February 1998 and became a faculty member at the Merce Cunningham Studio in 2001.

**Jeannie Steele** received most of her training at the North Carolina School of the Arts. She joined MCDC in 1993 and is currently on faculty at the Merce Cunningham Studio. Steele has assisted in the setting of *August Pace* (1989) and *Ground Level Overlay* (1995) on the Rambert Dance Company; *Summerspace* (1958) on the New York City

Ballet; and *Night Wandering* (1958) on the Royal Swedish Ballet. In June of 2001, she was appointed MCDC's rehearsal assistant.

**Derry Swan** is from Swarthmore, Pennsylvania, where she trained with Lori Ardis. She graduated magna cum laude from Barnard College in 1992 with degrees in English and dance. Swan joined MCDC in 1996.

**Cheryl Therrien** is from New Hampshire and received her early dance training at the Boston Ballet School. She holds a BFA in dance from SUNY Purchase and since graduating has worked with Ellen Cornfield, Ton Simons, Kenneth King, Sarah Michelson/The Shirley Choir, and Christopher Caines. She was also a member of the CDF Repertory Understudy Group before joining MCDC in November 1993, and is currently a faculty member at the Merce Cunningham Studio.

#### **GUEST MUSICIANS, COMPOSERS, AND DESIGNERS**

**David Behrman** has been active as a composer and multimedia artist since the 1960s, and makes pieces designed for performance as well as sound installations. Most of his work since the late 1970s has involved computer-controlled systems operating interactively with people who may or may not be musically expert. Recordings of his works are published by Lovely Music, XI, Alga MArghen, and Classic Masters. Two recent sound/multimedia installations, "Pen Light" and "View Finder," are currently being shown at the 2002 Inventionen festival in Berlin.

**Marc Downie** is a researcher at MIT's Media Lab, focusing on the creation of autonomous synthetic creatures, and is working with his colleagues to find further applications of this technology in education, computer games, and the arts. He was educated at the University of Cambridge and graduated with the Mott Prize in 1998. Downie's digital art has been shown at SIGGRAPH, Media Lab Europe, and the New York Digital Salon.

**Shelley Eshkar** is a multimedia artist and experimental animator who received a BFA from the Cooper Union School of Art in 1993, pursuing a multidisciplinary fine arts education. Eshkar's innovations in three-dimensional figural drawing and animation have aroused considerable attention in the fields of computer graphics, dance, and architecture. Eshkar joined Riverbed in 1995, where, together with Paul Kaiser, he has collaborated with Bill T. Jones (on *Ghostcatching*) and with Merce Cunningham (on *Hand-drawn Spaces*), receiving an award for this work from the Foundation for Contemporary Performance Arts in 1998. He has lectured to such diverse groups as SIGGRAPH, the Congress of Research in Dance, Jacob's Pillow Dance Festival, Berkeley's Cal Performances, Brooklyn Academy of Music, The Cooper Union, Harvard University's Graduate School of Design, and Aarhus University in Denmark.

**James Hall** was wardrobe supervisor on a variety of Broadway shows produced by Livent, Inc. from 1995 until 2000. In 1997, he self-produced and designed *Operation Bliss* with choreographers Stanley Love and Glen Rumsey at Danspace/St. Mark's Church in New York City. Hall has also designed costumes for Mia Lawrence's *egg and close as i am*; HDC's *Passage and Vodka on the Rocks*; *Esiotrot's Underneath*; Stanley Love Performance Group's 1994 Tweed Festival season; and for the Stephen Petronio Company's *Walk-In* revival in 1995. James Hall is one of five collaborating artists in Merce Cunningham's *Way Station*. Most recently he designed the costumes for *Fluid Canvas*.

**James F. Ingalls** Dance: Boston Ballet (*The Four Seasons*, Christopher Wheeldon; *Celts*, Lila York; *Nine Lives*, Daniel Pelzig), Hubbard Street Dance Company (counter-part, Jim Vincent), Mark Morris Dance Group (*L'Allegro, il Penseroso ed Il Moderato*; *The Hard Nut*; *Dido and Aeneas*), San Francisco Ballet (*Silver Ladders*, Helgi Tomasson; *Maelstrom*, Pacific, Sandpaper Ballet, Mark Morris), Saint Joseph Ballet. Opera: Royal Opera House, Edinburgh Festival, Glyndebourne, Metropolitan Opera, Salzburg, Chatelet, Bastille, De Nederlandse Opera. Theater: *Elephant Man* (Broadway), and many regional theaters throughout the United States.

**Josh Johnson** is a technical artist who uses all the tools of our time to support the emotional expression of theater artists. In his time, Johnson has engineered performances in airplane hangars, lit spaces with neon and fire, and hitchhiked from Montreal to Seattle. Over the past few years, he has seen many hotel rooms while touring with Michael Moschen, *33 Fainting Spells*, Bebe Miller, David Dorfman, and other music and dance companies.

**Paul Kaiser's** early work was in experimental filmmaking (with such films as *Timothy* and *Colourblind* etc.) and performance audio tapes (including *Talking my way about theirs* and *Thoughts on erasing blank tape*). He later spent 10 years teaching students with severe learning disabilities, with whom he collaborated on making multimedia depictions of their own minds (a body of work honored by a *Computerworld/Smithsonian Award* in 1991). In 1994, Kaiser founded *Riverbed* ([www.riverbed.com](http://www.riverbed.com)), a digital arts studio in New York City. He has collaborated with Robert Wilson (on *Visionary of Theater/Theater of Drawings* and on *The New World Theater* for the Museum of the Jewish Diaspora); with Bill T. Jones and Shelley Eshkar (on *Ghostcatching*); and with Merce Cunningham and Shelley Eshkar (on *Hand-drawn Spaces*). In 1996, Kaiser became the first digital artist to receive a Guggenheim Fellowship. In 1998, he received an award from the Foundation for Contemporary Performance Arts, together with Shelley Eshkar.

**John King**, composer and guitarist, has presented his solo, chamber, and group compositions throughout the US, Europe, and Japan. He has performed in major festivals as well as on the club circuit. The music for *Native Green* and *CRWDSPCR* are his two commissioned works for the Merce Cunningham Dance Company.

**Kronos Quartet**, its name synonymous with musical innovation, is known for its unique artistic vision and fearless dedication to experimentation. Since its inception in 1973, Kronos has assembled a body of work unparalleled in its range and scope of expression, and in the process, has captured the attention of audiences worldwide.

Kronos has been commissioning new work since its earliest days, and more than 450 pieces have been written or arranged for the group. The Quartet's extensive repertoire ranges from Alban Berg, Alfred Schnittke, George Crumb, Sofia Gubaidulina, and Morton Feldman to Hildegard von Bingen, Charles Mingus, Astor Piazzolla, Harry Partch, and Carlos Paredes. In addition to ongoing creative relationships with composers such as Terry Riley, Franghiz Ali-Zadeh, and Osvaldo Golijov, Kronos has collaborated with countless artists, including Dawn Upshaw, Foday Musa Suso, Wu Man, Café Tacuba, Zakir Hussain, Allen Ginsberg, Throat Singers of Tuva, Burhan Öçal, Eiko and Koma, Pandit Pran Nath, Don Walser, Hamza El Din, and the Taraf de Haïdouks. Kronos has recently premiered, or will soon premiere, works written for the group by Ellen Fullman, Philip Glass, Michael Gordon, Guo Wenjing, Melissa Hui, Willem Jeths, John King, David Lang, Matmos, Helmut Oehring, Gabriela Ortiz, P.Q. Phan, Stephen Prutsman, Steve Reich, Peteris Vasks, Aleksandra Vrebalov, and Julia Wolfe.

Kronos performs annually in many cities and tours extensively with more than 100 concerts each year in concert halls, clubs, and at jazz festivals throughout the United States, Canada, Europe, Japan, Mexico, South America, Russia, Asia, and Australia. Recent tours have included appearances at the Concertgebouw in Amsterdam, the Kennedy Center, University of Iowa's Hancher Auditorium, Brooklyn Academy of Music's Next Wave Festival, Moscow's Conservatory of Music, Prague Spring International Music Festival, Sydney Opera House, Southern California's Eclectic Orange Festival, London's Royal Festival Hall, Teatro Colón in Buenos Aires, La Scala, Théâtre de la Ville in Paris, and Vancouver's Chan Centre.

Kronos has won numerous international awards, including three Edison Prizes (The Netherlands), Jahrespreis der Deutschen Schallplattenkritik (Germany), Rolf Schock Prize in Music (Sweden), eight ASCAP/Chamber Music America Awards for Adventurous Programming (United States), Australian Broadcasting Company Classic FM Best International Recording of the Year (Australia), Les Diapason d'Or de Mai (France), and others.

Kronos records exclusively for Nonesuch Records, and the group's recorded performances have been heard throughout the world on radio and television, in films, and in live dance and theater performances. Recent releases include *Nuevo* (2002); Steve Reich's *Triple Quartet* (2001); Terry Riley's *Requiem for Adam* (2001); *Requiem for a Dream: Soundtrack* by Clint Mansell (2000); and *Kronos Caravan* (2000).

**Mark Lancaster** was born in Yorkshire, England, and educated at Bootham School, York, and at the University of Newcastle-upon-Tyne. He was an artist-in-residence at King's College, Cambridge, from 1968 to 1970, moving to New York in 1974, where he first designed for MCDC, having been Jasper Johns' assistant for *Un jour ou deux* at the Paris Opera in 1973. Lancaster designed for the videodance *Westbeth* (1974), *Sounddance* (1975), *Rebus* (1975), *Torse* (1976), *Squaregame* (1976), *Fractions* (both video and stage versions, 1977), *Tango* (1978), *Locale* (1979), and *Roadrunners* (1979). In 1980, he was appointed artistic advisor to MCDC. From that point forward, he designed *Duets* (1980) and *Duets for American Ballet Theatre* (1982), *10's with Shoes* (1981), *Gallopade* (1981), *Trails* (1982), *Quartet* (1982), and a new production of *Rune* (1982; originally designed by Robert Rauschenberg, 1959). He collaborated on *Coast Zone* (1983); *Inlets 2* (1983); *Roaratorio* (1983); *Pictures* (1984); *Doubles* (1984); *Five Stone Wind* (1988), for which he received a New York Dance and Performance Award ("Bessie"); *Neighbors* (1991); *Touchbase* (1992); and *CRWDSPCR* (1993). Lancaster's paintings have been exhibited widely and are in numerous public and private collections.

**Robert Rauschenberg** was born in Port Arthur, Texas, in 1925. His first one-man show was at the Betty Parsons Gallery in 1951. In 1954, he designed his first decor for Cunningham, *Minutiae*, and for the next 10 years he was resident designer and sometimes technical director for MDC. Cunningham works for which Rauschenberg designed decors, costumes, and objects include *Suite for Five* (1956), *Nocturnes* (1956), *Antic Meet* (1958), *Summerspace* (1958), *Rune* (original version, 1960), *Aeon* (1961), *Story* (1963), and *Winterbranch* (1964). In 1977, Cunningham, Cage, and Rauschenberg collaborated again on *Travelogue*. His large painting, *Immerce*, was made as a backdrop for Cunningham's *Events*, and was first seen at the Joyce Theater in May 1964. Most recently, Rauschenberg designed the decor and costumes for Cunningham's *Interscape* (2000).

**Andy Russ** has been making and helping others make noise in New York City since 1995.

**Christian Wolff** was born in 1934 in Nice, France, but has lived mostly in the United States since 1941. He studied piano with Grete Sultan and, briefly, composition with John Cage. He is mostly self-taught as a composer, and the works of John Cage, Morton Feldman, David Tudor, and Earle Brown have been important influences for him, as have long associations with Cornelius Cardew and Frederic Rzewski. A particular feature of his music has been to involve the performance with various degrees of freedom at the actual time of performance. His music is published by C.F. Peters, New York, and a good portion of it has been recorded. A number of pieces have been used by Merce Cunningham and his company, the first in 1952. Wolff has been active as a performer as well as an improviser with Takehisa Kosugi, Christian Marclay, Steve Lacey, Kui Dong, and Larry Polansky. His writings on music, up to 1998, are collected in *Cues—Writings and Conversations*, published by MusikTexte, Cologne. Wolff has received awards and grants from the American Academy and National Institute of Arts and Letters; DAAD, Berlin; the Asian Cultural Council; and the Fromm Foundation. He has also won the John Cage Award for Music. Wolff is a member of the Akademie der Kuenste in Berlin. Trained as a classicist, he was professor of classics and music at Dartmouth College from 1972 to 1999.

**David Vaughan** has danced, sung, acted, and choreographed in London, Paris, on- and off-Broadway, in American regional theaters, on film and television, with ballet and modern dance companies, and in cabaret. He is the archivist of the Cunningham Dance Foundation and the author of *Merce Cunningham: Fifty Years* (Aperture, 1997) and *Frederick Ashton and his Ballets* (revised edition, Dance Books, 1999). In July 2000, he received the CORD (Congress on Research in Dance) Award for Outstanding Leadership in Dance Research, and in September 2001, he won a New York Dance and Performance Award ("Bessie") for Sustained Achievement. Vaughan will appear in his original role in the Company's revival of *How to Pass, Kick, Fall and Run* (1965) as a reader with Merce Cunningham.

## CUNNINGHAM DANCE FOUNDATION

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European administration for Merce Cunningham Dance Company provided by Bénédicte Pesle and Julie George, Paris, France. Tel: 33.1.4588.9020, 33.1.4588.0441;  
Fax: 33.1.4589.1393; benedict@francenet.fr.

Far East booking provided by the Cunningham Dance Foundation, Inc. Tel: 212.255.8240; Fax: 212.633.2453; contact Jeffrey H. James, ext. 18; jeff@merce.org.

North and South American booking provided by David Lieberman Artists Representative, contact David Lieberman. Tel: 323.221.9998; Fax: 323.221.9994; liebermand@aol.com.

Publicity provided by Cohn Davis Associates.  
Tel: 917.339.7189; Fax: 917.339.7160; contact Helene Davis; Hdavis@cohndavis.com.

The Media Repertory of Merce Cunningham Dance Company includes programs from the Merce Cunningham Archives, videotapes and films choreographed specifically for the camera, documentaries, and educational materials, which are distributed by the Cunningham Dance Foundation, Inc. Tel: 212.255.3130;  
Fax: 212.633.2453; contact Stacy Sumpman, ext. 26; stacy@merce.org.

The Merce Cunningham Studio is a nonprofit educational institution accredited by the National Association of Schools of Dance, giving instruction on the professional level. The Studio holds regular classes in technique, elementary to advanced, which are supplemented at periodic intervals by workshops in composition, repertory, and film/video dance. Scholarships, financial aid, and work/study are available. Tel: 212.691.9751; Fax: 212.633.2453; contact Mary Lisa Burns, ext. 32; marylisa@merce.org.

The Merce Cunningham Studio offers a rental program for emerging choreographers and performance open to any company or individual artist on a self-producing basis. The program features low rates, complete facilities, a flexible performance space, and year-round booking. Tel: 212.691.9751; Fax: 212.633.2453; contact Mary Lisa Burns, ext. 32.

Physical therapy for the Merce Cunningham Dance Company in New York provided by Philippa Condous and Alyssa Padiat at the Kane School of Core Integration.

Physical therapist for the Merce Cunningham Dance Company on tour: Martha Brown.

Travel arrangements for the Merce Cunningham Dance Company provided by Michael Yampolsky at Battery Travel Associates, Inc.

Orthopedist to the Merce Cunningham Dance Company is David S. Weiss, MD, NYU-HJD, Department of Orthopedic Surgery.

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