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Life in Motion

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 Examining a rich and previously unseen archive that includes photographs, film footage, and unpublished writing by Cunningham, Noland counters prior understandings of Cunningham's influential embrace of the unintended, demonstrating that Cunningham in fact set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.

Terpsichore in Sneakers

In August 1992, John Cage died suddenly, just a month before he would have celebrated his eightieth birthday. The passing of one of the greatest avant garde figures of the century was mourned around the world and brought a new recognition of his achievements, in music and art, and a reconsideration of the Cage legacy that will long continue. An essential part of

this legacy are the writings gathered here, which span more than fifty years of Cagean thought and creativity. Generally unfamiliar, they demonstrate that Cage was highly skilled in using language not only to provide insight into his own work but also to convey his response to the music of others; his ideas about art, film, and dance; and, in "An Autobiographical Statement," his reflections on his own life, career, and self-fulfillment. Written between the late '30's and the early '90's, these pieces here acquire the permanence they deserve. Some have never been published before. Many appeared only in magazines, journals, and catalogues; others in concert programs and on record covers. Also included are the texts of lectures and - of crucial importance to an appreciation of his music - Cage's notes on the performance of his compositions, courtesy of his music publisher, C. F. Peters. Taken together, these writings, from their diverse sources and in their rich variety, reveal a less-known but central aspect of the genius of a mild-mannered, deeply courageous pioneer in the arts. Dance critic Nancy Dalva has written, "John Cage taught us to listen to the world." In this book we can learn what he heard.

The Music of John Cage

Merce Cunningham: Fifty Years (Signed Edition)

50 years since the London Contemporary Dance School made its home at The Place, this book offers the first detailed history of the tumultuous, precarious, adventurous and pioneering enterprise that changed the face of British dance. It has inspired new generations of dancers and students in the ever-changing world of contemporary dance, and this account hears from both the inspirers and those who have learnt from them.

Video/Art: The First Fifty Years

In 1970 a young dancer named Alma Guillermoprieto left New York to take a job teaching at Cuba's National School of Dance. For six months, she worked in mirrorless studios (it was considered more revolutionary); her poorly trained but ardent students worked without them but dreamt of greatness. Yet in the midst of chronic shortages and revolutionary upheaval, Guillermoprieto found in Cuba a people whose sense of purpose touched her forever. In this electrifying memoir, Guillermoprieto—now an award-winning journalist and arguably one of our finest writers on Latin America—resurrects a time when dancers and revolutionaries seemed to occupy the same historical stage and even a floor exercise could be a profoundly political act. Exuberant and elegiac, tender and unsparing, *Dancing with Cuba* is a triumph of memory and feeling. From the Trade Paperback edition.

Envisioning Dance on Film and Video

Drawing on the postmodern perspective and concerns that informed her groundbreaking *Terpischore in Sneakers*, Sally Bane's *Writing Dancing* documents the background and development of avant-garde and popular dance, analyzing individual artists, performances, and entire dance movements. With a sure grasp of shifting cultural dynamics, Banes shows how postmodern dance is integrally connected to other oppositional, often marginalized strands of dance culture, and considers how certain kinds of dance move from the margins to the mainstream. Banes begins by considering the act of dance criticism itself, exploring its modes, methods, and underlying assumptions and examining the work of other critics. She traces the development of contemporary dance from the early work of such influential figures as Merce Cunningham and George Balanchine to such contemporary choreographers as Molissa Fenley, Karole Armitage, and Michael Clark. She analyzes the contributions of the Judson Dance Theatre and the Workers' Dance League, the emergence of Latin postmodern dance in New York, and the impact of black jazz in Russia. In addition, Banes explores such untraditional performance modes as breakdancing and the "drunk dancing" of Fred Astaire. Ebook Edition Note: All images have been redacted.

Rauschenberg

This book contains readings of American, British and European postmodern dances informed by feminist, postcolonialist, queer and poststructuralist theories. It explores the roles dance and space play in constructing subjectivity. By focusing on site-specific dance, the mutual construction of bodies and spaces, body-space interfaces and 'in-between spaces', the dances and dance films are read 'against the grain' to reveal their potential for troubling conventional notions of subjectivity associated with a white, Western, heterosexual able-bodied, male norm.

Mr. Chico

The curator who founded MoMA's video program recounts the artists and events that defined the medium's first 50 years. Since the introduction of portable consumer electronics nearly a half century ago, artists throughout the world have adapted their latest technologies to art-making. In this book, curator Barbara London traces the history of video art as it transformed into the broader field of media art - from analog to digital, small TV monitors to wall-scale projections, and clunky hardware to user-friendly software. In doing so, she reveals how video evolved from fringe status to be seen as one of the foremost art forms of today.

Changing the Face of British Dance

Celebrates the past 50 years of Cunningham's career, from his role as principal dancer in the Martha Graham Dance Co., to

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the formation of the Merce Cunningham Dance Co. in 1953, from his use of chance operations, to his present, innovative work with the computer program, LifeForms. Incorporates images of performances & rehearsals, along with candid photos by many important photographers. Features examples of Cunningham's scores, & set & costume designs by the artists with whom he has collaborated over the years, such as John Cage, Jasper Johns, Bruce Nauman, Isamu Noguchi, Nam June Paik, Frank Stella, David Tudor, & Andy Warhol. Includes an illustrated chronology to 1997 listing his dances, videos, films, & events. Illus. Oversize.

Art Performs Life

The private and performance lives of five female dancers in Western dance history

The American Dance Festival

The concept of »worldmaking« is based on the idea that 'the world' is not given, but rather produced through language, actions, ideas and perception. This collection of essays takes a closer look at various hybrid and disparate worlds related to dance and choreography. Coming from a broad range of different backgrounds and disciplines, the authors inquire into the ways of producing 'dance worlds': through artistic practice, discourse and media, choreographic form and dance material. The essays in this volume critically reflect the predominant topos of dance as something fleeting and ephemeral - an embodiment of the Other in modernity. Moreover, they demonstrate that there is more than just one universal »world of dance«, but rather a multitude of interrelated dance worlds with more emerging every day.

Fifty Contemporary Choreographers

A first book by a Zen Buddhist practitioner and leading art critic assesses the influence of Zen Buddhism on the work of composer John Cage, exploring the ways in which Zen transformed Cage's troubled psyche, his relationship with partner Merce Cunningham and his often indefinable music. 20,000 first printing.

Dancing with Merce Cunningham

While there are several intelligent readers available on dance, their emphasis is either more journalistic (as in Robert Gottlieb's Reading Dance [2008]) or academic and European (as in André Lepecki's Dance [2012]). This new series of books takes into account the wealth of superb critical writing about dance of the past fifty years and evaluates the developments of new dance worlds (New York's 'downtown' scene; the French 'conceptualists') in the wake of modern and postmodern

dance.

Merce Cunningham

A unique and authoritative guide to the lives and work of prominent living contemporary choreographers. Representing a wide range of dance genres, each entry locates the individual in the context of modern dance theatre and explores their impact. Those studied include: Jerome Bel Richard Alston Doug Varone William Forsythe Phillippe Decoufle Jawole Willa Jo Zollar Ohad Naharin Itzik Gallili Twyla Tharp Wim Vandekeybus With a new, updated introduction by Deborah Jowitt and further reading and references throughout, this text is an invaluable resource for all students and critics of dance, and all those interested in the fascinating world of choreography.

Fifty Contemporary Choreographers

Photographs and text chronicle Merce Cunningham's fifty-year career and his contributions to modern dance

Changes

A revised edition of a retrospective on the Venice Biennale grand prize-winning artist incorporates the last ten years of his career including his retrospective exhibition at the Guggenheim in 1997, in a lavishly illustrated portrait that traces his early years, the creation of his famous combines, his work with new technologies, and the establishment of ROCI. 15,000 first printing.

Frederick Ashton and His Ballets

A series of interviews with some of the foremost dancers in twentieth-century ballet, *Never Far from Dancing* reflects on the paths that their careers have taken since they retired from the stage. Barbara Newman has expertly edited each of her interviews to read as a monologue, addressing every aspect of ballet, from its styles and technical demands to its personalities, its celebrated roles and, most of all, to what happens when the dancing stops. While ballet invites all manner of writing from critics, admirers and academics, the thoughts and experiences of the dancers themselves are seldom recorded. Here, those who scaled the heights of their art hand down their wisdom and recount lives spent in this most enduring of art forms.

Merce Cunningham

"[R]eproductions of Johns's paintings and drawings, a calligraphic manuscript by Cage, and photographs of Cunningham and his dancers in rehearsal and performance are augmented by commentary from Susan Sontag and essays by David Sylvester (on Cage), David Vaughan (on Cunningham), and Mark Rosenthal (on Johns)."--Page 2 of cover.

Cage-Cunningham-Johns

For nearly sixty years choreographer Merce Cunningham has challenged and provoked audiences by stripping theatrical dance of its traditional narrative and by refusing to unify movement with sound and decor. After initial objections to his style, however, this controversial figure—who has collaborated with avant-garde musicians John Cage, Earle Brown, and David Tudor and artists Robert Rauschenberg, Andy Warhol, and Marcel Duchamp—is now revered as one of the most visionary artists of the century. Merce Cunningham gathers together the most important writings by and about the choreographer, including three classic essays by Cunningham, as well as articles and reviews by Cage; dancers Remy Charlip, Violet Farber, and Carolyn Brown; company archivist David Vaughan; and leading critics Arlene Croce, Jack Anderson, Marcia Siegel, and Edwin Denby. Tracing the development of Cunningham's career from 1944 to 1992, this valuable anthology showcases the tremendous and ever-evolving means of expression that this revolutionary choreographer created.

Merce Cunningham

Profiles the life and career of the professional ballerina, covering from when she began dance classes at age thirteen in an after-school community center through becoming the only African American soloist dancing with the American Ballet Theatre.

Chance and Circumstance

Jews and Latinos have been unlikely partners through tumultuous times. This groundbreaking, eclectic book of readings, edited by Ilan Stavans, whom The Washington Post described as "one of our foremost cultural critics," offers a sideboard of the ups and downs of that partnership. It includes some seventy canonical authors, Jews and non-Jews alike, through whose diverse oeuvre—poetry, fiction, theater, personal and philosophical essays, correspondence, historical documents, and even kitchen recipes—the reader is able to navigate the shifting waters of history, from Spain in the tenth century to the Spanish-speaking Americas and the United States today. The Reader showcases the writings of such notable authors as Solomon ibn Gabirol, Maimonides, Miguel de Cervantes, Henry W. Longfellow, Miguel de Unamuno, Federico Garcia Lorca, Jorge Luis Borges, Jacobo Timerman, Mario Vargas Llosa, Ruth Behar, and Ariel Dorfman to name only a few."

Poor Dancer's Almanac

First Published in 2004. Routledge is an imprint of Taylor & Francis, an informa company.

Dancing with Cuba

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.

MoMA Dance

Composer, performer, instrument builder, teacher, and writer Gordon Mumma has left an indelible mark on the American contemporary music scene. A prolific composer and innovative French horn player, Mumma is recognized for integrating advanced electronic processes into musical structures, an approach he has termed "Cybersonics." Musicologist Michelle Fillion curates a collection of Mumma's writings, presenting revised versions of his classic pieces as well as many unpublished works from every stage of his storied career. Here, through words and astonishing photos, is Mumma's chronicle of seminal events in the musical world of the twentieth century: his cofounding the Cooperative Studio for Electronic Music; his role in organizing the historic ONCE Festivals of Contemporary Music; performances with the Sonic Arts Union; and working alongside John Cage and David Tudor as a composer-musician with the Merce Cunningham Dance Company. In addition, Mumma describes his collaborations with composers, performers, dancers, and visual artists ranging from Robert Ashley and Pauline Oliveros to Marcel Duchamp and Robert Rauschenberg. Candid and insightful, Cybersonic Arts is the eye-opening account of a broad artistic community by an active participant and observer.

Merce Cunningham

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 as 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.

Dancing Lives

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.

Other Animals

Merce Cunningham

Combines how-to information with voices of working artist. An essential resource tool for choreographers, performance artists, dancers, producers and managers. Offers in-depth discussions from personal livelihood to professional career development, from medical care, housing and unemployment insurance to management, touring and legal issues.

Never Far from Dancing

Judson Dance Theater involved such collaborators as Merce Cunningham, Yvonne Rainer, Steve Paxton, Carolee Schneemann, Trisha Brown, Robert Rauschenberg, David Tudor, et al.

John Cage, Writer

This revised edition of Vaughan's seminal work includes a new final chapter and an updated chronology of work. It should be useful for both historians of 20th-century ballet and for lovers of Ashton's work.

Merce Cunningham

The Aesthetics of Movement

The first book to examine fully the work of John Cage, leading figure of the post-war musical avant-garde.

Emerging Bodies

A unique and authoritative guide to the lives and work of prominent living contemporary choreographers. Representing a wide range of dance genres, each entry locates the individual in the context of modern dance theatre and explores their impact. Those studied include: Jerome Bel Richard Alston Doug Varone William Forsythe Phillippe Decoufle Jawole Willa Jo Zollar Ohad Naharin Itzik Gallili Twyla Tharp Wim Vandekeybus With a new, updated introduction by Deborah Jowitt and further reading and references throughout, this text is an invaluable resource for all students and critics of dance, and all those interested in the fascinating world of choreography.

Cybersonic Arts

In 1977, the architect and music composer Emanuel Dimas de Melo Pimenta met, in the Brazilian forests, a unique character. His name was Francisco Luiz Peixoto, he was about one hundred years old, was a shaman, a philosopher. Both became great friends and Mr. Chico was, as Emanuel Pimenta tells us, his first Zen master. The book also has a marvelous photographic essay, with more than two hundred images. It is an amazing true story.

Merce Cunningham

The American Dance Festival has been a magnet drawing together diverse artists, styles, theories, and dance training methods; from this creative mix the ADF has emerged as the sponsor of performances by some of the greatest choreographers and dance companies of our time. Jack Anderson traces the development of ADF from its beginnings in New England to its seasons at Duke University. He displays the ADF for the multidimensional creature it is—a center for

performances, a school for the best young dancers in the country, and a provider of community and professional services.

Democracy's Body

An examination of the interwoven lives and works of Duchamp and four of America's most important postwar artists

Dancing Around the Bride

Leading dance innovator Merce Cunningham not only describes his development as a dancer and choreographer, but also discusses individual compositions--including Torse, Inlets and Squaregame--revealing a great deal about his collaborations with such modern masters as John Cage, Robert Rauschenberg, David Tudor, Jasper Johns and Morris Graves.

Dance, Space and Subjectivity

Artwork by Merce Cunningham. Contributions by Thelma Golden, Meredith Jones, Laura Kuhn.

Where the Heart Beats

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 begins 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 the unconventional dance style of choreographer Merce Cunningham 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 also portrays the relationships among the company's dancers, designers, and musicians, many of whom--including John Cage, David Tudor, and Carolyn Brown--would become integral to the avant-garde arts movement, telling tales of their adventures and conversations 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 continued to characterize their enduring friendship. Her memoir is an intimate look at the early years of one of the most influential companies in modern American dance and the brilliance of its visionary leader.

The Dancer and the Dance

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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 Garçons.

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