

# BLAKE ZIDELL & ASSOCIATES

## Merce Cunningham CENTENNIAL

For Immediate Release  
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### **MERCE CUNNINGHAM TRUST, THE BARBICAN, LONDON, BAM, AND CAP UCLA, ANNOUNCE LINEUP OF STAGERS, DANCERS, MUSICIANS, VISUAL ARTISTS, AND COSTUME DESIGNERS CONTRIBUTING TO *NIGHT OF 100 SOLOS: A CENTENNIAL EVENT***

**On April 16, 2019—the late, legendary American choreographer Merce Cunningham’s 100<sup>th</sup> birthday—the largest Cunningham Event ever staged will take place in London, New York City, and Los Angeles.**

**Schedule of activities for the Merce Cunningham Centennial, which began in September 2018 and runs through the end of 2019, grows as participating companies and institutions continue to announce their programs. Please see the [calendar](#) on the Merce Cunningham Trust website for the most up-to-date schedule.**

**The Merce Cunningham Trust, the Barbican, London, BAM in New York City, and UCLA’s Center for the Art of Performance (CAP UCLA) in Los Angeles announce the extensive lineup of stagers, dancers, musicians, visual artists, and costume designers contributing to the largest Cunningham Event ever, *Night of 100 Solos: A Centennial Event*. The multi-city performance—to be held only once, on what would have been the 100<sup>th</sup> birthday (Tuesday, April 16, 2019) of the late, legendary American choreographer **Merce Cunningham**—will bring together 75 dancers from around the world. In each of the three venues, 25 of them, along with an ensemble of musicians at the vanguard of contemporary music, will perform a distinct, 75-minute Event that consists of a unique selection of 100 solos choreographed by Cunningham.**

*Night of 100 Solos* is a highlight of the **Merce Cunningham Centennial**, a global celebration that began in September and runs through the end of 2019. With the Centennial, the Merce Cunningham Trust gives a broad audience the opportunity to experience the range of Cunningham’s work and process—and extends his impact into the future.

Each city’s *Night of 100 Solos* performance is being curated by a former Cunningham dancer who, working with other Cunningham alumni, will provide artistic direction and transmit the choreography to the dancers. At the Barbican, **Daniel Squire**, a Merce Cunningham Dance Company member from 1998 to 2009 who currently teaches Cunningham Technique® at London’s Trinity Laban Conservatoire of Music and Dance, will stage the Event with associate stagers **Ashley Chen** and **Cheryl Therrien**. At BAM, **Patricia Lent**, a member of the Merce Cunningham Dance company from 1984 to 1993, and a Trustee and Director of Licensing for the Merce Cunningham Trust, and associate stager **Jean Freebury** will oversee the performance. At CAP UCLA, **Andrea Weber**—who danced with the Merce Cunningham Dance Company from 2004 to 2011, and who teaches Cunningham Technique at New York City Center, Barnard College, and the Joffrey Jazz and Contemporary Trainee program—will work with associate stager **Dylan Crossman**.

Nearly half of Cunningham’s former dancers will participate in the coaching and staging of the various solos. As part of the its ongoing effort to gather and preserve as much information as possible about how to stage Cunningham’s dances, the Trust will film the passing on of information from dancer to dancer for *Night of 100 Solos*. The recordings will become part of the Trust’s Dance Capsules—collections of assets for the future study and performance of Cunningham’s works.

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**Ken Tabachnick**, Executive Director of the Merce Cunningham Trust and Executive Producer of *Night of 100 Solos*, says, “This Event, and the longstanding, continuing partnerships with these three premier organizations, are true signs that the Cunningham legacy is alive and well ten years after his passing.”

**Trevor Carlson**, Centennial Producer, Creative Producer for *Night of 100 Solos*, and Trustee of the Merce Cunningham Trust, says, “I think Merce would really appreciate so many dancers, musicians, and artists—a mix of old friends and friends he hadn’t met yet—coming together to celebrate. On a personal note, it’s exciting to see how Merce’s legacy continues to push boundaries, inspire new art, and move dancers in ways they didn’t know were possible.”

The wide-ranging lineup of artists contributing to *Night of 100 Solos* reveals how many areas of the performing arts world Cunningham’s work has touched, and demonstrates that his legacy continues to live in a new generation. The evening will feature dancers from a wide range of practices and companies, coming from some three dozen ensembles, such as **Alvin Ailey American Dance Theater, Candoco Dance Company, Dresden-Frankfurt Dance Company**, the **Martha Graham Dance Company, New York City Ballet, The Royal Ballet**, and the **Trisha Brown Dance Company**. Similarly, musical director **John King** chose musicians with a diverse set of relationships and connections to Cunningham. While each venue’s *Night of 100 Solos* score and choreography will be distinct, costumes designed by **Reid Bartelme and Harriet Jung** and **John Cage’s 4’33** will unify the three programs. Exemplifying Cunningham’s embrace of technology and the Trust’s commitment to accessibility, the Event will be live-streamed through **Nel Shelby Productions**, making each performance available to anyone, anywhere in the world.

The Barbican will honor Cunningham’s history at the Centre, with their performance featuring a solo from every world or European premiere Cunningham presented at the venue. Dancers will include **Harry Alexander, Matthew Ball, Elly Braund, Siobhan Davies, Inés Depauw, Daphne Fernberger, Jonathan Goddard, Asha Gracia, Thomasin Gülgeç, Francesca Hayward, Hannah Kidd, Catherine LeGrand, Sophie Martin, Estela Merlos, Mbulelo Ndabedi, Michael Nunn, Rowan Parker, Elsa Raymond, Joseph Sissens, Beatriz Stix-Brunell, Toke Strandby, Asha Thomas, Billy Trevitt, Luc Verbitzky, and Ben Warbis**. London’s Music Coordinator, **Christian Wolff**, will work with musicians **Mira Benjamin, John Lely, Anton Lukoszevieve, and Christian Marclay** to provide the score. The performance will feature “Shadows Cast by Readymades,” a black-and-white video collage that the late **Richard Hamilton** made for a Cunningham performance at the Barbican in 2005. “Shadows Cast by Readymades” draws on the works of **Marcel Duchamp**, whose groundbreaking ideas inspired Cunningham, Cage, and Hamilton.

**Studio Wayne McGregor** in London is supporting *Night of 100 Solos* as part of their FreeSpace program, a unique initiative through which artists receive free studio space in return for offering learning and engagement opportunities to schools and communities. The Merce Cunningham Trust will rehearse at Studio Wayne McGregor’s bespoke dance studios on Queen Elizabeth Olympic Park, and in exchange will provide opportunities for the local community, general public and dancers to access activity including talks, open rehearsals and masterclasses.

Dancing on the BAM Howard Gilman Opera House stage for *Night of 100 Solos* will be **Kyle Abraham, Christian Allen, Reid Bartelme, Jacqueline Bulnes, Cecily Campbell, Peiju Chien-Pott, Maggie Cloud, Jason Collins, Marc Crousillat, Angela Falk, Tamisha Guy, Jacquelin Harris, Forrest Hersey, Eleanor Hullihan, Shayla-Vie Jenkins, Claude “CJ” Johnson, Lindsey Jones, Sara Mearns, Sharon Milanese, Chalvar Monteiro, David Norsworthy, Keith Sabado, Vicky Shick, Joshua Tuason, and Anson Zwingelberg**. The music is being created, and will be performed live, by **David Behrman, Gelsey Bell, John King, Matana Roberts, and Jesse Stiles**. Acclaimed painter **Pat Steir**—whose work is largely influenced by Cunningham’s closest collaborator and life partner, John Cage—provides a projected set. This performance, presenting a unique work today and not trying to recreate the past, mirrors Cunningham’s approach to programming, including his many shows at BAM.

**Baryshnikov Arts Center (BAC)** has provided studio space for the *Night of 100 Solos* creative team and cast to rehearse the BAM performance, continuing BAC’s longstanding relationship with the Merce Cunningham Trust. Home to the John Cage and Merce Cunningham Studio, BAC is a frequent collaborator of the Trust and has hosted multiple Cunningham performances, residencies, workshops, public showings, and classes, demonstrating and preserving the choreographer’s technique and repertoire.

The *Night of 100 Solos* lineup at UCLA’s Center for the Art of Performance offers a glimpse of the strength and breadth of the Los Angeles dance community. The evening’s dancers will include **Paige Amicon, Barry Brannum, Lorrin Brubaker, Rena Butler, Tamsin Carlson, Frances Chiaverini, Erin Dowd, Katherine Helen Fisher, Joshua Guillemot-**

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Rodgers, Casey Hess, Thomas House, Laurel Jenkins, Burr Johnson, Vanessa Knouse, Cori Kresge, Brian Lawson, Jessica Liu, Victor Lozano, Daniel McCusker, Polly Motley, Jermaine Maurice Spivey, Savannah Spratt, Ros Warby, and Riley Watts. Music Coordinator **Stephan Moore**, as well as **Madison Greenstone, Bethan Kellough, Stephanie Richards, and Suzanne Thorpe**, will create the live score. Installation artist **Jennifer Steinkamp** contributes the set design.

For the Event, solos will appear onstage individually, in groups, or overlapping one another. The solos will range in duration from 30 seconds to eight minutes. As a gift to the dancers participating, and in the hopes of sharing Cunningham's work beyond this one evening, the Merce Cunningham Trust is giving them permission to perform their respective solos at no cost for two years.

The **Howard Gilman Foundation** is a major funder for *Night of 100 Solos*.

The Merce Cunningham Centennial unites artists, companies, and cultural and educational institutions around the world in a multifaceted demonstration of Cunningham's vital legacy. From New York to New Zealand, through performances, film screenings, discussions, curricula, and more, audiences have already begun to experience the work, ideas, and influence of an artist who expanded the frontiers of the performing and visual arts.

Merce Cunningham's approach to how the body moves in time and space continues to reframe the ways we understand movement and choreography. The Merce Cunningham Trust maintains Cunningham's legacy through active engagement with current and new generations of dancers and audiences. Paramount in its efforts is the goal of ensuring that the proper resources exist for Cunningham's work to flourish with these groups. Recognizing the unique nature of dance, including its ephemerality, the Trust focuses on how Cunningham's choreographic output can be transmitted from body to body, in addition to preserving and disseminating records and written aspects of the work.

**The Cunningham Centennial and its programs are generously supported with major funding from the Merce Cunningham Trust, the Paul L. Wattis Foundation, American Express, and Judith Pizar.**

**Centennial Community Programs are supported with a major gift from the Doris Duke Charitable Foundation.**

**Additional funding has been provided by The Gladys Krieble Delmas Foundation, the Foundation for Contemporary Arts, Judy and Alan Fishman, Molly Davies, Myra Malkin, and Barbara Pine.**

## **NIGHT OF 100 SOLOS: A CENTENNIAL EVENT - SCHEDULE AND TICKETS**

The Barbican, London (Silk St, London EC2Y 8DS, UK), April 16, 2019, at 7:45pm (BDT). Tickets are currently available at [barbican.org.uk](http://barbican.org.uk).

BAM's Howard Gilman Opera House (Peter Jay Sharp Building, 30 Lafayette Avenue, Brooklyn, NY 11217), April 16, 2019, at 7:30pm (EDT). Tickets are available at [BAM.org](http://BAM.org) for members and patrons now, and to the general public starting on December 11, 2018.

UCLA's Center for the Art of Performance (340 Royce Dr, Los Angeles, CA 90095) on April 16, 2019 at 8pm (PDT). Tickets are currently available at [cap.ucla.edu](http://cap.ucla.edu).

## **NIGHT OF 100 SOLOS: A CENTENNIAL EVENT CREDITS**

### **All Choreography by Merce Cunningham**

**Ken Tabachnick** (Executive Producer) has a long, diverse career in and around the arts. He is currently the Executive Director of the Merce Cunningham Trust. Prior to that, Ken worked as a consultant, as a Dean at public and private arts colleges, and was the General Manager for New York City Ballet. He began his career as a lighting designer and was awarded a Bessie Award for excellence in lighting design for his work with Stephen Petronio, with whom he has

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collaborated for more than 35 years. Ken earned his J.D. from Fordham Law School in 1996. He is a third degree black belt in TaeKwanDo and teaches weekly.

**Trevor Carlson** (Centennial Producer, Creative Producer for *Night of 100 Solos*, Trustee of the Merce Cunningham Trust) is a cultural manager and producer who has worked for more than 20 years with dancers, choreographers, musicians, and visual artists. He has pioneered an imaginative and innovative understanding of cultural management for organizations such as the Tàpies Foundation and as Executive Director of the Merce Cunningham Dance Company, where he was active in the creation of new works and the formation of the Legacy Plan. He is a co-founder of Thorus Arts, and performs in *Not a moment too soon*, a theater piece about his shared journey with Cunningham in his final years. Carlson has a BFA in Dance from Juilliard.

**John King** (Music Director), a composer, guitarist and violist, has received commissions from the Kronos Quartet, Ethel, the Bang On A Can All-Stars, Mannheim Ballet, New York City Ballet/Diamond Project, Stuttgart Ballet, and the Merce Cunningham Dance Company. His music has been performed at The Kitchen, BAM, Lincoln Center, The Knockdown Center, and Roulette. He has received the 2014 Award for Sound/Music from the Foundation for Contemporary Arts as well as the 2009 Alpert Award for the Arts in Music.

**Reid Bartelme and Harriet Jung** (Costume Design) founded Reid & Harriet Design in 2011. They have designed costumes for many dance productions domestically and internationally. They have produced their own costume-centric dance performances at the Guggenheim and the Museum of Art and Design in New York City. Reid & Harriet Design aims to expand the notions of costume in dance performance and evolve traditional notions about collaboration.

**Nel Shelby** (Live-Stream) preserves and promotes dance through documentation of live performances, and through the creation of marketing videos and films. Nel Shelby Productions serves a diverse list of dance clients, and the entire team has training in movement. Nel produced and directed NY Emmy-nominated *PS DANCE!*, a documentary about dance education in New York City's public schools, which has aired on public television across the country. Nel is Video Producer for Jacob's Pillow and Vail Dance Festival. She lives in the Bronx with her husband, dance photographer Christopher Duggan, and their two kids.

## FOR THE BARICAN PERFORMANCE

### The Stagers

**Daniel Squire** (Primary Stager) trained at White Lodge & Rambert; has danced with Merce Cunningham, Michael Clark, Ian Spink, Matthew Hawkins, John Scott, John Kelly, Paulina Olowaska; has been a semi-professional percussionist; studied Acting Shakespeare at RADA; is a three-time Merce Cunningham Fellow; is on faculty at Trinity Laban; was a Curator for the exhibit *Dancing Around the Bride* at Philadelphia Museum of Art; has choreographed internationally; has collaborated with Philippe Parreno & Thurston Moore; and will stage Cunningham's work variously throughout the Centennial, including for Royal Ballet.

**Ashley Chen** (Associate Stager) graduated from the CNSMD of Paris in 1999. He then joined the Merce Cunningham Dance Company until December 2003. He moved back to France to be part of the Lyon Opera Ballet until 2006. Since then, he has been collaborating with choreographers throughout Europe, such as John Scott, Michael Clark, Phillipe Decouflé, Boris Charmatz, and others. In 2013, he formed Compagnie Kashyl and began making his own work, which has appeared in France, Ireland and New York City.

**Cheryl Therrien** (Associate Stager) received a BFA from SUNY Purchase in 1988, then performed with various New York City-based choreographers. She joined the Repertory Understudy Group of the Merce Cunningham Dance Company in 1992 and integrated into the Company in 1993. During her ten years as a Company member, she danced in over 50 works and began teaching Cunningham Technique. Cheryl has since taught master classes and workshops worldwide and has been a member of Irish Modern Dance Theatre since her departure from MCDC. She is currently on faculty at The Conservatoire Nationale Supérieur de Musique et Danse de Paris.

### The Dancers

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**Harry Alexander** was born in London and trained at Italia Conti and Bird College before joining the Michael Clark Company. He has also performed with Julie Cunningham and Company, worked on projects with Lea Anderson, and appeared in *McQueen the Play* at the Theatre Royal Haymarket in 2015. Harry is represented by Storm Model Management and has worked with photographers such as Michael Pudelka and Tim Walker, for titles including *British Vogue*, *Vogue Italia*, and *NOWNESS*. In 2017 Harry was named Best Emerging Artist at the Critics' Circle National Dance Awards.

**Matthew Ball** is Principal dancer of The Royal Ballet. He trained at The Royal Ballet School (RBS) and joined the Company in 2013. He promoted to Principal dancer in 2018. Born in Liverpool, Ball joined RBS at 11 and graduated at 19. He has created roles with Wayne McGregor, Christopher Wheeldon, Liam Scarlett, and Crystal Pite. In 2016 he was named Best Emerging Artist at the Critics' Circle. Matthew studied Cunningham Technique at RBS. His father's chance encounter with Cunningham in Liverpool meant his influence has been felt as a leading light in the dance world from a very young age.

**Elly Braund** was born in Cornwall, went on to train at Trinity Laban Conservatoire of Music and Dance, and joined the Richard Alston Dance Company in London in 2011. Elly has performed in works by Martin Lawrance, Martha Graham, and Merce Cunningham in *The Bride and the Bachelors* exhibition at the Barbican in 2013. This exhibition contained Events staged by Jeannie Steele and included Cunningham's *Scramble*, *Sounddance*, and *Roaratorio*. With Richard Alston, Elly has performed in many dance festivals around the world, including Fall for Dance in New York City and Schrittmacher festival Aachen.

**Siobhan Davies** (CBE) is a renowned British choreographer, filmmaker, and performer. After art school she studied dance and became a founding member of London Contemporary Dance Theatre. In 1982, Davies, Richard Alston, and Ian Spink created the independent dance company Second Stride. Davies founded Siobhan Davies Dance in 1988 and remains its Artistic Director. In 2006 the RIBA award-winning Siobhan Davies Studios opened in London, UK. Davies's much valued and lasting friendship with Merce included wonderful and sustaining conversations around choreography and running an artist-led company.

**Inès Depauw**, as of April 2017, is a dancer with the Centre Chorégraphique National – Ballet de Lorraine, where she has danced in creations by Miguel Gutierrez, Rachid Ouramdane, Petter Jacobsson and Thomas Caley, and Thomas Hauert, and danced repertory including works by Merce Cunningham and Twyla Tharp. Born in Belgium, Inès began her studies at the Royal Ballet School of Antwerp and continued her education at the CNSMD in Lyon. In 2014, she danced with the Junior Ballet in Geneva, and in 2015 she danced for the Saarländisches Staatstheater.

**Daphne Fernberger** grew up in New York City in an American/Australian family. She trained at ABT's Jacqueline Kennedy Onassis School, and then at The Juilliard School, where she studied Cunningham Technique and participated in various workshops. She has performed works by Margie Gillis, Pina Bausch, William Forsythe, Nacho Duato, Alexander Ekman, and Crystal Pite, amongst others. She is a member of The Margie Gillis Dance Foundation Legacy Project. After her apprenticeship with Cedar Lake Contemporary Ballet, she became a member of the Dresden Frankfurt Dance Company under the direction of Jacopo Godani.

**Jonathan Goddard** has worked with many major British dance companies, including Rambert, where he danced Cunningham's *Rainforest*. He was nominated for the South Bank Show/Times Newspaper Breakthrough Award in 2007, an Olivier Award in 2008, and the Critics Circle Award for Best Male Dancer 2011 and 2012. He won the Critics Circle Award for Best Male Dancer in 2008 and 2014, and Outstanding Male Performance in 2014, and won a South Bank Show Sky Arts Award for Dance in 2014. Movement direction includes National Theatre, Royal Shakespeare Company, Donmar Warehouse, and Roundabout Theatre Broadway.

**Nathan Gracia** has been a dancer with the Centre Chorégraphique National – Ballet de Lorraine since 2017. There he has danced in creations by Miguel Gutierrez, Saburo Teshigawara, Petter Jacobsson and Thomas Caley, Thomas Hauert and danced repertory including works by Merce Cunningham and Twyla Tharp. Born in Paris, he began dancing at the age of nine. He entered the CNSMD in Paris at the age of 14. In 2016 he earned his high school diploma with honors, and in July 2017 his certificate in contemporary dance from the CNSMDP.

**Thomasin Gülgeç**, born in Oxford, is a UK-based independent dance performer. He was a Rambert dancer from 2003 to 2011, including performances in Merce Cunningham's *Pond Way* and *Rainforest*. He performed with Russell Maliphant Company from 2012 to 2014. Gülgeç's project work includes The Royal Ballet's *Les Enfants Terribles*, *JULIE* at the



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National Theatre, *Macbeth* at the Young Vic, The London 2012 Olympic Opening Ceremony with Akram Khan, and the *Anna Karenina* film by Joe Wright and Sidi Larbi Cherkaoui. Gülgeç received a 2010 Critics' Circle National Dance Award (Outstanding Male Dancer, Modern) for performances in Christopher Bruce's *Hush*. Gülgeç trained at Rambert School and Swindon Dance.

**Francesca Hayward** is a Principal of The Royal Ballet. She studied at The Royal Ballet School 2003-11. Francesca was awarded Young British Dancer of the Year in 2010, the silver and Audience Choice Award at the Genée International Competition in 2010, and the Lynn Seymour Award for Expressive Dance in 2011. After graduating into the company in 2012, Francesca won Best Emerging Artist in 2014 and the Grishko Award for Best Female Dancer in 2016 at the Critic's National Dance Circle Awards. Francesca's repertoire with The Royal Ballet includes Juliet, Manon, Giselle, Clara, Sugar Plum Fairy, and Princess Aurora.

**Hannah Kidd** trained at Elmhurst Ballet School and London Contemporary Dance School. She has performed in leading companies and for choreographers including Russell Maliphant, New Movement Collective, Didy Veldman, Ashley Page, Darren Ellis, and Mark Bruce Company, and was a member of the Richard Alston Dance Company 2007-13. Hannah has been nominated twice for the National Dance Award's Outstanding Female Performer. She studied Cunningham Technique under Jeannie Steele and performed in *Dancing around Duchamp*, an Event performance at the Barbican in 2012.

**Catherine Legrand** was a member of the Bagouet Company from 1982 to 1993 and continues to teach and stage works such as *So Schell* and *Jours étranges* for les Carnets Bagouet. She has performed with Michel Kelemenis, Olivia Grandville, Xavier Marchand, Alain Michard, Sylvie Giron, Laurent Pichaud, Deborah Hay, Loic Touzé, Emmanuelle Huynh, Dominique Jégou, Hervé Robbe, and Boris Charmatz, as well as the role of Engelsam for Katja Fleig. As a choreographer she co-created *UnTracé*, a duet with Brigitte Chataignier.

**Sophie Martin** is principal dancer with Scottish Ballet, where she performs repertoire by Artistic Director Christopher Hampson, Ashley Page, Balanchine, Forsythe, David Dawson, and Crystal Pite, among others. She represented Scotland in the XX Commonwealth Games and the Ryder Cup Gala in 2014. She received the 2016 Sunday Herald Culture Award for *Swan Lake* and Best Female Performance in *Song of the Earth* at the National Dance Critic's Circle Award in 2011. Born in Cherbourg, Sophie trained at the Conservatoire National Supérieur de Musique et de Danse in Paris, where she studied Cunningham.

**Estela Merlos** was born in Barcelona and is based in the UK. She trained at Escola de Dansa Madó and Central School of Ballet, obtaining the RAD Solo Seal Award in 2003. She danced with Cannes Jeune Ballet, IT Dansa, and Rambert, performing works by choreographers such as Jiri Kylian, Carolyn Carlson, Nacho Duato and Merce Cunningham (including *Rainforest* and *Sounddance*). She currently performs independently with Shobana Jeyasingh, Didy Veldman, Patricia Okenwa, Avatâra Ayuso, and New Movement Collective. Her choreography has been presented in Spain and the UK. She is a Swindon Dance Associate Artist.

**Mbulelo Ndabeni** is a South African-born, London-based choreographer, dancer, teacher, movement director, founder, and director of N'da Dance Company. Ndabeni trained in South Africa, North America, and the UK. He has worked with companies such as Cape Town City Ballet, New Adventures, Rambert, Cape Dance Company, Didy Veldman, Company Chameleon, Alesandra Seutin | Vocab Dance, Company Wayne McGregor, Tavaziva Dance, and Ballet Black. He studied Cunningham Technique with Jeannie Steele and performed *RainForest*, *Sounddance* and the Rambert Event while in the Rambert company.

**Michael Nunn** and **Billy Trevitt** first met while training at the Royal Ballet School, before becoming members of the Company from 1987 until 1999. They then created BalletBoyz, creating and performing numerous works with choreographers such as William Forsythe, Liv Lorent, and many others. Early on they worked with Michael Clark, whose choreography is heavily influenced by Merce Cunningham. In 2009, Nunn and Trevitt reinvented BalletBoyz, an all-male dance company that has grown into an award-winning group. Alongside the dance company, their TV and film repertoire keeps on growing.

**Rowan Parker** was born in Nottingham and trained at Gedling Ballet School, The Royal Ballet School (Birmingham), and the Central School of Ballet (CSB), where she completed her training studies with choreographers such as Christopher Bruce and Matthew Bourne. CSB was where Rowan was introduced to Cunningham Technique and choreography, performing in a showing of *Fluid Canvas* that Daniel Squire and Julie Cunningham staged at Rambert Studios. Rowan is currently a dancer

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with Michael Clark Company, with performances including the 2017 Barbican Season, Australian tour, and opening of Milan Fashion week for Gucci.

**Elsa Raymond** was born in Lyon and, as of August 2015, is a dancer with the Centre Chorégraphique National – Ballet de Lorraine, where she has danced in creations by Cindy Van Acker, Marcos Morau, Rachid Ouramdane, Miguel Gutierrez, Petter Jacobsson and Thomas Caley and Thomas Hauert, and in repertory by Merce Cunningham, Twyla Tharp, and William Forsythe. In 2009, she joined the Finnish National Ballet. In 2012, as well as earning her national diploma as a ballet teacher, she joined the Lyon Opera Ballet, dancing works by Mats Ek, Jiri Kylian, Maguy Marin, Anne Teresa de Keersmaecker, and Marcia Barcellos.

**Joseph Sissens** is a First Artist of The Royal Ballet. Starting training at Tring Park School for the Performing Arts in 2008, Joseph went on to study at The Royal Ballet School in 2011, and graduated into The Royal Ballet in 2016. Joseph has received 2<sup>nd</sup> place in the Young British Dancer of the Year award and in the Ursula Moreton Choreographic Award, and was mentioned in the *Sunday Times* “Ones to Watch” list in 2017. Sissens studied Cunningham technique while at The Royal Ballet School for three years, and has always admired Cunningham’s work.

**Beatriz Stix-Brunell** is a First Soloist of The Royal Ballet. She grew up in New York City and began her training at the School of American Ballet, later attending the Paris Opéra Ballet School. At age 14 she performed in the company of Christopher Wheeldon, Morphoses. Her repertory with The Royal Ballet is extensive, including creating the role of Young Shepherdess (*The Winter’s Tale*) and roles in ‘Trespass’ (*Metamorphosis: Titian 2012*), *Untouchable*, and *Woolf Works*. Her award nominations include Outstanding Female Performance (Classical) at the 2012 Critics’ Circle National Dance Awards.

**Toke Broni Strandby** was born in Denmark and lives in the UK. He graduated from Northern School of Contemporary Dance, Leeds and currently performs with Candoco Dance Company. He has performed the work of Hetain Patel, Thomas Hauert, Alexander Whitley, Jerome Bel, Trisha Brown, Yasmine Godder, Tim Casson and many more, in addition to being a dance teacher and facilitator. Although Toke fell in love with the muscular response to body structure, geometry, and design when studying the Cunningham Technique, this will be his first time performing the work.

**Asha Thomas**, of Atlanta, Georgia, graduated from the Juilliard School and was a principal dancer with the Alvin Ailey dance company for eight years. She moved to France in 2007 and has since worked with choreographers such as Salia Sanou, Raphaëlle Delaunay, Richard Siegal, Prue Lang, and Boris Charmatz (with whom she has performed *Flip Book*, a piece created using photographs and drawings of Merce Cunningham’s life and works). In 2010, Asha started Compagnie Ima, through which she produces her own works, notably *CLAY*, a duet with flamenco dancer Yinka Esi Graves with live music by Guillermo Guillén.

Since September 2014, **Luc Verbitzky** has been a dancer with the Centre Chorégraphique National – Ballet de Lorraine, where he has danced in creations by Andonis Foniadakis, Alban Richard, Cindy Van Acker, Marcos Morau, Rachid Ouramdane, Miguel Gutierrez, Petter Jacobsson and Thomas Caley, and Thomas Hauert, and danced repertory including works by Merce Cunningham, Twyla Tharp, and Trisha Brown. At the age of 15 he began dancing in the Aveyron region in southwestern France. He continued his education at the CNSMD in Paris in the contemporary dance department, where he graduated with honors in June 2014.

**Benjamin Warbis** was born in Cheshire and graduated from London Studio Centre in 2009. He has performed extensively with Michael Clark Company, and with Yorke Dance Project (Yolande Yorke-Edgell) since 2015. Ben experienced MCDC company class in New York in 2010, and has also been taught by (and worked with) dancers Jeannie Steele, Daniel Squire, Julie Cunningham, and Ellen van Schuylenburch. He is proud also to have worked with artists Robert Cohan, Hubert Essakow, and Wolfgang Tillmans. Ben now teaches contemporary dance at Trinity Laban Conservatoire, and to children of all ages.

## The Musicians

**Mira Benjamin** (violin) is a Canadian violinist, researcher, and new music instigator. Formerly a member of the Bozzini Quartet in Montreal, she has since 2014 resided in London, where she performs with Apartment House and is Lecturer in Performance at Goldsmiths, University of London. Mira was the recipient of the 2016 Virginia Parker Prize from the Canada Council for the Arts. The award is given annually to a Canadian musician in recognition of their contribution to the artistic life in Canada and internationally.

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**John Lely** (objects and electronics) is a composer, musician, and curator based in London. His practice is focused on composing and improvising with acoustic and electronic objects and instruments. He is interested in the variety of sounds, correspondences, and experiences that can emerge through the use of limited sets of musical building blocks. His pieces explore sound, silence, proportion, process, perception, and listening. His recent works include compositions for Erik Carlson, Michael Duch, Mira Benjamin, and Philip Thomas. He has had formative and ongoing collaborations with John Tilbury, Apartment House, Bozzini Quartet, and edges. \_

**Anton Lukoszevieve** (cello) is cellist, composer, and inter-disciplinary artist. He is one of the most versatile performers of his generation, and has won acclaim for his performances of avant-garde, experimental and improvised music. Anton has given performances at numerous international festivals throughout Europe and the U.S. He has performed as a soloist with the City of Birmingham Symphony Orchestra, the BBC Scottish Symphony Orchestra, and the Netherlands Radio Symphony Orchestra. Anton is founder and Director of the group Apartment House. In 2012 he was presented with a Royal Philharmonic Society Award for his outstanding contribution to Chamber Music through his group Apartment House.

**Christian Marclay** (turntables and objects) is well-known for his work in a wide range of media, including sculpture, video, photography, collage, and performance. For 40 years he has been exploring the connections between the visual and the audible, creating works in which these two distinct sensibilities enrich and challenge each other. A pioneering turntablist since 1979, he has performed and recorded with many musicians. His artworks are in prestigious public and private collections around the world.

**Christian Wolff** (piano, melodica, objects) was born in Nice, France in 1934, and has lived mostly in U.S. since 1941. He is a composer, teacher, and sometime performer. He studied piano with Grete Sultan and briefly studied composition with John Cage, and was then part of a group that also included Morton Feldman, David Tudor, and Earle Brown. Later he was close to Frederic Rzewski and Cornelius Cardew. Beginning in 1953 he had an ongoing association with Merce Cunningham and his dance company. As an improviser he has played with AMM, Christian Marclay, Takehisa Kosugi, Michael Pisaro, Keith Rowe, Steve Lacy, Ikue Mori, Eddie Prevost, Larry Polansky, and Kui Dong.

## **The Set Designer**

**Richard Hamilton** (1922–2011) was an English painter and collage artist. His 1955 exhibition *Man, Machine and Motion* (Hatton Gallery, Newcastle upon Tyne) and his 1956 collage *Just what is it that makes today's homes so different, so appealing?*, produced for the *This is Tomorrow* exhibition of the Independent Group in London, are considered by critics and historians to be among the earliest works of pop art. A major retrospective of his work was at Tate Modern until May 2014.

## **Rehearsal Space Support**

**Studio Wayne McGregor** is the creative engine for multi-award-winning choreographer and director Wayne McGregor CBE, and the home of his 25+ years enquiry into thinking through and with the body. The first arts organization to be based on Queen Elizabeth Olympic Park at Here East, Studio Wayne McGregor comprises three bespoke dance studios, including two of the largest in London, and a series of collaboration and making spaces, designed by architects We Not I. Studio Wayne McGregor fuels the breadth of McGregor's creative work including his ensemble of world-class dancers, Company Wayne McGregor (Resident Company of Sadler's Wells); his trailblazing work as the first Resident Choreographer of The Royal Ballet from a contemporary dance background; a portfolio of international commissions across genres and disciplines such as dance, visual arts, film, theatre and opera; specialized learning and engagement programs; and inquisitive research enterprises which look across science, technology and the arts. FreeSpace is a cornerstone program of artist development and community engagement at Studio Wayne McGregor, which supports artists to explore innovation in new directions, and provides inspiring learning opportunities led by professional practicing artists to thousands of participants each year.

## **FOR THE BAM PERFORMANCE**

## **The Stagers**



# BLAKE ZIDELL & ASSOCIATES

**Patricia Lent** (Primary Stager) was a member of the Merce Cunningham Dance Company (1984-1993) and White Oak Dance Project (1994-1996). She then taught elementary school at P.S. 234 in Lower Manhattan (1998-2007). Lent was named a Trustee of the Merce Cunningham Trust in 2009 and currently serves as the Trust's Director of Licensing. Lent began teaching technique and repertory workshops at the Merce Cunningham Studio in the late 1980s. In recent years, she has staged Cunningham's work for numerous companies, conservatories, schools, and museums worldwide.

**Jean Freebury** (Associate Stager) danced for the Merce Cunningham Dance Company from 1992 until 2003. She has taught Cunningham Technique and repertory since 1996. She is currently on faculty at The Juilliard School, Purchase College, and the Merce Cunningham Trust. She has been staging Merce's work since 2010 and is a four-time Merce Cunningham Fellow.

## The Dancers

**Kyle Abraham** is the proud recipient of a 2018 Princess Grace Statue Award. Previous awards include The 2012 Jacobs Pillow Dance Award, 2012 United States Artists Fellow, a 2013 MacArthur Award and a 2016 Doris Duke Award for his achievements in dance. In addition to founding and directing his dance company A.I.M, Abraham has created works for Hubbard Street Dance Chicago, Wendy Whelan's *Restless Creature*, several works for Alvin Ailey American Dance Theater, and, most recently, *The Runaway* for New York City Ballet's 2018 Fall Fashion Gala. Abraham is a Visiting Professor in Residence at UCLA.

**Christian Allen** was raised in Cambridge, Massachusetts and began studying dance at age 5 with JAM'NASTICS INC.; a local hip-hop company. His formal dance training began in high school where he studied ballet, modern and improvisational dance. He received his BFA in Dance at SUNY Purchase. Christian has performed repertory pieces by NØA Dance, GREYZONE NYC, Gregory Dolbashian, Adam Barruch, Gabrielle Lamb, Shannon Gillen, Roy Assaf, Aszure Barton, Kyle Abraham, Brian Brooks, Emily Molnar, Merce Cunningham, Trisha Brown, Bill T. Jones and Kimberly Bartosik/Daela.

**Reid Bartelme**, along with Harriet Jung, is Co-Design Director at Reid & Harriet Design. He was a dancer at Ballet Met and the Alberta Ballet before returning home to New York to dance with Shen Wei Dance Arts and later the Lar Lubovitch Dance Company. He has also danced in work by Kyle Abraham, Jack Ferver, and Douglas Dunn. He started Cunningham training in 1999 with Cathy Kerr at SUNY Purchase and continued periodically at the Cunningham studio. Reid & Harriet have received fellowships at CBA and the NYPL. They have made commissioned work for MAD and Guggenheim Works and Process.

**Jacqueline Bulnes**, of Miami Florida, trained with Edmundo Ronquillo of the Ballet Nacional de Cuba and received a BFA from New World School of the Arts. As former Soloist with the Martha Graham Dance Company and Dance Theatre of Harlem, Jacqueline toured Italy for four years as Movement Director and Choreographer, before heading to London for one year to re-stage both Graham and Limon's repertoire at Trinity Laban. Her work as a director and choreographer has been shown in Festivals around Italy, Scotland, England, Miami and New York. Jacqueline currently performs as soloist with the Limon Dance Company in New York.

**Cecily Campbell** was born in Santa Fe, New Mexico and is currently based in New York. She is a member of the Trisha Brown Dance Company, which she joined in 2012, and previously danced with Shen Wei Dance Arts from 2008 to 2013. She holds a BFA in Dance from New York University Tisch School of the Arts. Cecily is a long-time admirer of Merce Cunningham's work, collaborative partners, and dancers.

**Peiju Chien-Pott** of Taiwan is a Principal Dancer for the Martha Graham Dance Company. She received a B.F.A. from Taipei National University of the Arts and a Merit Scholarship at the Merce Cunningham Studio, where she studied with Cunningham himself in 2008. Ms. Chien-Pott won the POSITANO PREMIA LA DANZA "LEONIDE MASSINE," was a Women's History Month honoree, won a Bessie Award, was named among the People of the Year by PAR Performing Arts of Taiwan, garnered an Outstanding Dance Artist Award from the government in Taiwan, won a Capri International Award in Dance.

**Maggie Cloud** grew up in Sarasota, Florida and graduated from Florida State University with a BFA in Dance. She has worked with several choreographers, including Moriah Evans, Beth Gill, John Jasperse, Pam Tanowitz, and Gillian Walsh. Since 2012, Maggie has regularly attended classes with the Cunningham Trust, and participated in restaging workshops for *How to Pass, Kick, Fall and Run* and *Un Jour ou Deux*. Maggie has been on faculty at Chen Dance Center, Brooklyn Arts

# BLAKE ZIDELL & ASSOCIATES

Exchange, and University of the Arts Pre-College Summer Institute. She is currently studying at Tri-State College of Acupuncture.

**Jason Collins** is from Defreestville, New York and received his BFA from The Juilliard School. Based in Brooklyn, Collins works with Pam Tanowitz Dance and also performs with Crossman Dans(c)e, The Metropolitan Opera, Ryan McNamara, The Bang Group, and Danielle Russo. Collins has participated in Cunningham Trust workshop reconstructions of *Ocean*, *Locale*, and *Cross Currents*, and was featured in *Scenario* at Vail Dance Festival 2018. He is also co-founder of HEWMAN, a collaborative collective of artists bent on widening the potential for equality and empathy between dance audiences and performers.

**Marc Crousillat** works with Trisha Brown Dance Company and Netta Yerushalmy. He has performed in the works of John Jasperse, Tere O'Connor, Gerard & Kelly, and Wally Cardona & Jennifer Lacey. He has taught masterclasses at Yale University, Duke University, UArts, and Jerusalem Academy of Music and Dance among others. He earned a BFA in Dance at The University of the Arts in Philadelphia. He received a 2016 Princess Grace Award Dance Fellowship, and was listed in *Dance Magazine's* "25 to Watch" in 2017. In 2012, he participated in Rashaun Mitchell's staging of *How to Pass, Kick, Fall and Run*.

**Angela Falk** is a native of Lafayette, California. She was first introduced to Cunningham technique at The Juilliard School, from which she graduated in 2017 and received the Joseph W. Polisi "Artist as Citizen" award. She is a member of the Limón Dance Company and resides in New York City. Angela has also performed with the CCN Ballet de Lorraine in Nancy, France and Buglisi Dance Theater in New York City.

**Tamisha Guy**, a native of Trinidad and Tobago, began her formal dance training at Ballet Tech, the New York City Public School for Dance, under the direction of Eliot Feld. She attended Fiorello H. LaGuardia High School and SUNY Purchase College, where she studied Cunningham technique with Jean Freebury. In 2013, Guy graduated with honors from SUNY Purchase College and joined the Martha Graham Company shortly after. In 2016, Guy was selected as one of *Dance Magazine's* "25 to Watch," and also received the 2016 Princess Grace Award. Guy joined Kyle Abraham's A.I.M in 2014.

**Jacquelin Harris**, born in Charlotte, NC, studied under Lori Long at Dance Productions Studios, then Joffrey Ballet School and Jacob's Pillow. An honors graduate from the Ailey/Fordham Program, Harris earned her BFA in Dance from Fordham University. She has received a Silver ARTS award from the National Foundation for the Advancement of the Arts, and was a Presidential Scholar in the Arts semifinalist. She was among *Dance Magazine's* 2016 "25 to Watch" and received a 2017 Princess Grace Fellowship. She joined the Alvin Ailey American Dance Theater in 2014 and studied Cunningham with Carol Teitelbaum.

**Forrest Hersey** trained at the University of Louisville and the Youth Performing Arts School in Kentucky and holds a BFA in dance from SUNY Purchase, where he performed works by Ohad Naharin, Azsüre Barton, Greg Dolbashian, Ori Flomin and Shannon Gillen. He has performed with Rashaun Mitchell + Silas Riener, Nelly Van-Bommel, ZviDance and Gabrielle Lamb's Pigeonwing Dance. He has also performed sections of Cunningham's *Springweather and People*. Forrest was included in *Transmissions*, an exhibit by Nick Mauss at the Whitney Museum of American Art. He currently dances for Liz Gerrig Dance Company.

**Eleanor Hullihan** has performed and collaborated with Rashaun Mitchell + Silas Riener, John Jasperse, Tere O'Connor, Jimmy Jolliff, Beth Gill, Jennifer Monson, Sarah Michelson, Andrew Ondrejcek, Sufjan Stevens/Jessica Dessner, Mike Mills, and Zeena Parkins. She was a DanceWEB scholar and a curator for Movement Research. She teaches body conditioning at ABT's JKO program and at Sarah Lawrence College, and teaches privately in New York City. Eleanor first encountered Cunningham technique at UNCSA with Brenda Daniels and graduated from NYU Tisch Dance (BFA). She was born in Seattle and lives in Brooklyn.

**Shayla-Vie Jenkins** is a performer, teacher, and maker currently based in Philadelphia, PA. She received her BFA from the Ailey/Fordham program and recently completed her M.F. A. at Smith College. Jenkins spent a decade (2005-2015) performing with Bill T. Jones/Arnie Zane Company. She has also worked with numerous artists, including Alicia Hall Moran, Gus Solomons Jr, Yanira Castro, Rebecca Lazier, and Yara Travieso. Jenkins recently began an Assistant Professorship in the School of Dance at The University of the Arts, and is involved in creative projects with Ni'Ja Whitson and Susan Marshall.

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**Claude “CJ” Johnson** hails from Chicago IL, where he began his formal dance training at the Chicago Academy for the Arts under direction of Randy Duncan. He continued his dance training at SUNY Purchase College, where he was awarded the Adopt-A-Dancer Scholarship. At Purchase, he performed works by choreographers Johannes Weiland, Aszure Barton, Doug Varone, Kevin Wynn, Rosalind Newman, Alexandra Beller, and Stuart Loungway; and he studied Cunningham technique under Jean Freeberry. CJ currently resides in NYC, and he joined Kyle Abraham’s A.I.M in 2017.

**Lindsey Jones** is originally from St. Louis and lives in New York City. She graduated with a BFA from SUNY Purchase, where she was introduced to Cunningham’s work. She continued her studies at the Professional Training Program at Westbeth and has participated in numerous workshops offered by the Cunningham Trust. Jones is honored to be part of Alla Kovgan’s 3-D Cunningham documentary film, which will premiere in the Spring of 2019. She currently works with Dance Heginbotham, Pam Tanowitz Dance, Kimberly Bartosik/daela, Sally Silvers, Bill Young, and Caleb Teicher & Co.

**Sara Mearns**, originally from Columbia, SC, is a principal dancer with the NYCB and resides in NYC. Sara entered the School of American Ballet in 2001 and became principal dancer with NYCB in 2008. She has worked with the Paul Taylor Dance Company, Company Wang Ramirez, and Jodi Melnick in New Bodies. Sara has appeared in Matthew Bourne’s *The Red Shoes*, five Fall for Dance festivals, including *Dances of Isadora Duncan*, and will appear in NYCC Encores production of *I Married an Angel*. She is a Benois de la Danse and Princess Grace Award nominee and winner of the 2018 Bessie Award for Outstanding Performer.

**Sharon Milanese** is a teaching and performing artist based in New York City. She holds a BFA in Dance Performance from Southern Methodist University, is a certified Pilates instructor and bodyworker, and teaches professional ballet classes worldwide. Sharon has been dancing for the Lucinda Childs Dance Company since 2009, and appointed Rehearsal Director in 2014. She has set Ms. Childs work on the Lyon Opera Ballet, the students at Barnard College and George Mason University. Sharon is honored to be a part of the Merce Cunningham Centennial.

**Chalvar Monteiro** began studying dance at Sharron Miller’s Academy for the Performing Arts. He continued his studies at The Ailey School and received a BFA in dance from SUNY Purchase, where he was introduced to the Cunningham technique. He performed Cunningham’s *Duets* staged by Carol Teitlebaum. He has also performed works by Paul Taylor, Helen Pickett, Kevin Wynn, and Doug Varone. Chalvar danced with Elisa Monte Dance, Keigwin + Company, Sidra Bell Dance NY, BODYTRAFFIC, Kyle Abraham/Abraham.In.Motion, and Ailey II, and is currently a dancer with the Alvin Ailey American Dance Theater.

**David Norsworthy** is a Canadian dance artist currently based in Toronto. Performances include Peggy Baker Dance Projects (Toronto), Dancenorth (Melbourne), Brian Brooks (New York), and Skånes Dansteater (Malmö). Choreographic presentations include Our Voices (Stockholm), Wave Rising (New York), and CanAsian Dance (Toronto). David is recipient of the 2016 Ron Lenyk Award and one of three finalists for the Toronto Arts Foundation’s 2018 Emerging Artist Award. David first encountered Cunningham’s work while training at The Juilliard School (BFA, 2013).

**Keith Sabado** was born in Seattle and began his dance training at the University of Washington. He was a longtime member of the Mark Morris Dance Group. He danced for many years with the White Oak Dance Project, performing dances by many choreographers, including Merce Cunningham. He was invited to dance with the Lucinda Childs Dance Company for its 20<sup>th</sup> anniversary, and later staged Childs’ *Radial Courses* on students from Sarah Lawrence College while on faculty there. He currently teaches Pilates and movement rehab privately, conditioning at ABT’s JKO School, and performs with Yvonne Rainer.

**Vicky Shick**, born in Budapest, received a performance Bessie for her time in the Trisha Brown Company. She has collaborated with many other choreographers including duets with Cunningham dance icons Meg Harper and Robert Swinston. Shick has also shown her own pieces, and received a second Bessie for collaborative work with artist, Barbara Kilpatrick. Shick teaches at Movement Research, at various colleges, and internationally. She was a two-time Movement Research Artist in Residence, a grant recipient from the Foundation for Contemporary Arts, a DiP Gibney grantee, and a Guggenheim Fellow.

**Joshua Tuason** is a dance artist and teacher originally from San Francisco, where he began his training at the San Francisco Ballet and later obtained a BFA from Marymount Manhattan Collage. He was a member of the Martha Graham Ensemble and has participated in various reconstructions of Merce Cunningham’s work with the Merce Cunningham Trust. He was a member of Stephen Petronio Company 2009-2017. He currently freelances and has collaborated with various artists,

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including Mark Morris, Ian Spencer Bell, Ellen Cornfield, Wendy Osserman, Pat Catterson, Xavier Cha, Sally Silvers, and Pam Tanowitz.

**Anson Zwingelberg**, from Myrtle Beach, SC, Anson began ballet training under Liza Mata, later at SC Governor's School, under Stanislav Issaev & Josée Garant. He received a BFA from Juilliard (2017), where he performed work by Cunningham, Limón, Taylor, Richard Alston, Matthew Neenan, Zvi Gotheiner, and Loni Landon, performed at Guggenheim Works & Process, participated in Springboard Danse Montréal, and Merce Cunningham Trust workshops. Since joining Charlotte Ballet, performance work includes Robbins, Johan Inger, Javier de Frutos, Robyn Mineko-Williams, Myles Thatcher, Bryan Arias, and Medhi Walerski.

## The Musicians

**David Behrman** (small acoustic instruments, laptops and electronics) has been active as a composer and artist since the 1960s. Over the years he has made sound and multimedia installations for gallery spaces as well as compositions for performance in concerts. He had long associations with the Merce Cunningham Dance Company, John Cage, and David Tudor, and was a co-founder, with Alvin Lucier, Robert Ashley and Gordon Mumma, of the Sonic Arts Union.

**Gelsey Bell** (voice, vocoder, metallophone, electronics) is a singer, songwriter, sound artist, and scholar. She received a 2017 Music/Sound Award from the Foundation for Contemporary Arts, had work included in PS1's *Greater New York* exhibit, and has released multiple albums, including *Ciphony* with John King. She is a core member of thingNY, Varispeed, and the Chutneys, and has collaborated with multiple choreographers, including Kimberly Bartosik, Yasuko Yokoshi, Biba Bell, and Anna Sperber.

**John King** (electronics, viola, guitar), a composer, guitarist and violist, has received commissions from the Kronos Quartet, Ethel, the Bang On A Can All-Stars, Mannheim Ballet, New York City Ballet/Diamond Project, Stuttgart Ballet, and the Merce Cunningham Dance Company. His music has been performed at The Kitchen, BAM, Lincoln Center, The Knockdown Center and Roulette. He has received the 2014 Award for Sound/Music from the Foundation for Contemporary Arts, as well as the 2009 Alpert Award for the Arts in Music.

**Matana Roberts** (alto saxophone) is an internationally celebrated mixed-media sound artist and musician. She is the recipient of a Doris Duke Artist Award.

**Jesse Stiles** (electronics) is an electronic composer, performer, installation artist, and software designer. Stiles' work has been featured at internationally recognized institutions including the Smithsonian American Art Museum, Lincoln Center, the Whitney Museum of American Art, and the Park Avenue Armory. Stiles has appeared multiple times at Carnegie Hall, performing as a soloist with electronic instruments.

## The Set Designer

**Pat Steir** (Set Design), born in 1940, is an American painter. Her early work was loosely associated with conceptual art and minimalism, however, she is best known for her abstract dripped, splashed and poured "Waterfall" paintings, which she started in the 1980s. Steir has had retrospectives and exhibitions all over the world, including the Tate Gallery in London, and shows at the Brooklyn Museum and the New Museum of Contemporary Art that traveled throughout Europe. She is represented at the Metropolitan Museum of Art and the Museum of Modern Art in New York City and the Tate Gallery.

## FOR THE CAP UCLA PERFORMANCE

## The Stagers

**Andrea Weber** (Primary Stager) studied at Juilliard and has danced with Merce Cunningham, Dance Heginbotham, Jessica Lang, Jonah Bokaer, Bill Coleman, and Charlotte Griffin. Andrea is on faculty at Barnard College and the Joffrey School, and has staged Cunningham repertory on various companies and schools, including the Lyon Opera Ballet, Ballet Vlaanderen, Stephen Petronio Co, UNCSA, and ADF. Andrea arranged the Events for the *Merce Cunningham: Common Time* exhibit at the Walker and MCA Chicago. She is a six-time Merce Cunningham Fellow and will be involved in several projects for the Merce Cunningham Centennial.



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**Dylan Crossman** (Associate Stager) grew up in France and graduated from the Trinity/Laban College of Music and Dance in London. He became an understudy for the Merce Cunningham Dance Company in 2007 before joining in 2009. Since 2012 Dylan has worked with Kimberly Bartosik, Wally Cardona, Pam Tanowitz, Ryan McNamara, and Sally Silvers, among others. A two-time Bessie recipient, Dylan has taught at Barnard, SUNY Purchase, Rutgers, Sarah Lawrence, and ADF. His choreographic work has been called “compellingly poetic” by the *New York Times*. Dylan also works with children, using dance as a means for social integration.

## The Dancers

**Paige Amicon** is a Los Angeles-based dance artist originally from Glenmoore, Pennsylvania. Currently, she is an apprentice with Ate9 Dance Company in LA. She graduated from the University of North Carolina School of the Arts under Susan Jaffe, with a BFA in Contemporary Dance. She also holds a high school degree from UNCSA with a concentration in ballet. Her dance performance experience includes works by Danielle Agami, Twyla Tharp, José Limón, Trisha Brown, Lucinda Childs, Merce Cunningham, Mallory Fabian, and Helen Simoneau.

**Barry Brannum** hails from Anchorage, Alaska, where he began his formal dance training. He graduated from the South Carolina Governor’s School for the Arts and Humanities and, later, Princeton University. Currently, he is a PhD candidate in the Department of World Arts and Cultures/Dance at UCLA. In addition to teaching and choreographing his own work, Barry has danced with Ann Carlson, Alison D’Amato, Dorothy Dubrule, Lionel Popkin, Alexx Shilling, Nickels Sunshine, and Kevin Williamson. He also appeared as a guest artist with Cullberg Ballet as part of Deborah Hay’s *Figure a Sea*.

**Lorin Brubaker** began dancing at age ten in his hometown of Apopka, Florida. In 2017 he earned his BFA from The Juilliard School. Lorin trained in many different techniques, including the Cunningham technique with teacher Jean Freebury. At Juilliard, Lorin performed works by Jose Limon, Lar Lubovitch, Jerome Robbins, Mark Morris, Camille A. Brown, Brian Brooks, Zvi Gotheiner, Matthew Neenan, and Peter Chu. Lorin is currently dancing for BODYTRAFFIC and Jacob Jonas the Company in Los Angeles.

**Rena Butler** is from Chicago, IL. She is a Dancer and Choreographic Fellow for Hubbard Street Dance Chicago and has danced in the companies of Kyle Abraham/Abraham.In.Motion and Bill T. Jones/Arnie Zane Company. Rena studied at Taipei National University of the Arts, SUNY Purchase, and is recipient of the 2011 Bert Terbourgh Award for Dance Excellence. She is a dancer and choreographer based part of the year in Chicago residing for the rest of the year in New York. She studied Cunningham Technique while at SUNY Purchase, under Michael Cole.

**Tamsin Carlson** graduated from London Contemporary Dance School. She studied at Merce Cunningham School since 1996, in 1997 joining the Repertory Understudy Group and Cunningham faculty. In 2001 she relocated to Los Angeles, where she joined the Rudy Perez Dance Ensemble. Tamsin has performed with Lucinda Childs Dance Company for the 25<sup>th</sup> Anniversary European tour, Ellen Van Schylenburch, Beth Soll, Vox Dance Theater, Laurel Jenkins, and (via Skype) performed in the piece *Chatting Bodies* by Fabien Prioville. Tamsin is Modern Dance Chair at The Colburn School.

**Frances Chiaverini**, of Pittsburgh, attended Juilliard (BFA 2003) and lives and works in the U.S. and Germany as a performer and director. In the last five years she was an Artist Fellow at PACT Zollverein, danced in The Forsythe Company until its closing, and was on the cover of *Dance Magazine*’s “25 to Watch” issue. She co-founded Whistle While You Work, calling out sexism, discrimination, and harassment in dance and performance, and conducts workshops everywhere. Frances is creating a new work supported by Theaterförderung Stadt Frankfurt, to premiere in 2019, and is currently performing with Trajal Harrell.

**Erin Dowd** is originally from Livingston, NJ. She graduated from Rutgers University with a BFA in Dance Performance with a second major in Psychology. Erin has participated in 20+ workshops and showings with the Merce Cunningham Trust, including performances of *Crises* (Whitney Museum, NYC) and *Springweather and People (Duet)* (Harris Theater, Chicago). She assisted Andrea Weber in staging *Secondhand* through the MCT Fellowship Program. Erin has performed with Roxey Ballet and Bill Young/Colleen Thomas & Co., and is currently a freelance dancer and dance instructor in NYC and New Jersey.

**Katherine Helen Fisher** directs Safety Third Productions, an L.A.-based company specializing in movement and new media. Fisher was first exposed to Cunningham’s influence as a member of Lucinda Childs Dance Company. Her dance

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resume includes Mark Morris, MOMIX, ODC and Philip Glass's opera *Einstein on the Beach*. She has choreographed projects for Radiohead, Rufus Wainwright, Microsoft and Hermès. She was awarded Best Dance Short at the 2017 SF Dance Film Festival and Jury Prize at the International Symposium on Wearable Computers. She was born in Baltimore, Maryland and holds a BFA from NYU.

**Joshua Guillemot-Rodgers** is originally from Christchurch, New Zealand and currently dances with the Houston Ballet. He is a recent graduate from The Juilliard School, where he began studying Cunningham technique. Originally a tap dancer, he began training in ballet, contemporary, and modern dance at Interlochen Arts Academy in Michigan. Josh is a recipient of a 2015 New Zealand AMP national scholarship, and was featured in the documentary series *Dare to Dream*. Josh performed Merce's work with Houston Ballet in 2018 in a collaboration with the Cunningham Trust and Houston's Menil Collection.

**Casey Hess**, originally from Portland, Oregon, graduated from The Juilliard School in 2017 with a BFA in Dance. At Juilliard, he was awarded the Martha Hill Prize for Outstanding Achievement in Dance and Leadership. Since graduation he has performed with ARCH Contemporary Ballet, Dance Visions NY, Starfish Inc, The High Line, Caitlin Javech, and Christopher Williams, and has taken part of multiple Merce Cunningham Workshops at New York City Center. Casey can be seen apprenticing with Peridance Contemporary Dance Company.

**Thomas House** was raised in Virginia Beach, VA and is currently based in Seattle, WA. He received a BFA in dance from SUNY Purchase, where he was first introduced to Cunningham Technique. Thomas is a dancer with The YC, a rehearsal director and teacher for YC2, a Dance Church™ teacher, and a board member of Studio Kate Wallich. He has also toured internationally with Abraham in Motion and Azure Barton & Artists. Through the Merce Cunningham Trust, Thomas has participated in teacher training and summer workshops.

**Laurel Jenkins** recently choreographed Bernstein's *MASS* with the LA Phil and the Mostly Mozart Festival Orchestra. Her work has been presented by REDCAT and the Getty Center, LACDC, and The Wooden Floor. She danced in Peter Sellars' work and was a member of the Trisha Brown Dance Company from 2007 to 2012. Jenkins received a Vermont Arts Council Grant and an Asian Cultural Council Grant, and holds a BA from Sarah Lawrence, where she studied with Viola Farber, a founding member of the Merce Cunningham Dance Company. Currently, she is an Assistant Professor of Dance at Middlebury College.

**Burr Johnson**, a NYC-based dancer/choreographer who was born in Virginia, has danced for John Jasperse, Helen Simoneau, Kimberly Bartosik, and Shen Wei. He has also worked for Marina Abramović/Givenchy, Walter Dundervill, Ryan McNamara, Yozmit, Boris Charmatz, Isabel Lewis, Nick Mauss, Peter Sellars, Christopher Williams, and Jack Ferver. His choreography has been presented through Abrons Art Center, Danspace Project, New York Live Arts, The American Dance Festival, and Works and Process at the Guggenheim. He first studied Cunningham technique with Brenda Daniels. He also works as a gardener.

**Vanessa Knouse** is a freelance dancer and yoga teacher in New York City. Originally from Santa Fe, NM, she holds a BFA from The University of North Carolina School of the Arts. Vanessa has performed many works by Merce Cunningham, most notably *Suite for Five* (Baryshnikov Arts Center) and *Crises* (Whitney Museum of Art). Other companies include Cornfield Dance, Bill Young/Colleen Thomas & Co. and Ian Spencer Bell. Vanessa is currently working on a feature film with Alan Brown and continues to work with Cornfield Dance.

**Cori Kresge** is a NYC-based dancer, collaborator, writer, and teacher. She graduated from SUNY Purchase with a BFA in dance and earned the Dean's Award. She was a member of the Merce Cunningham Repertory Understudy Group. Kresge staged *Field Dances* at CNDC, Angers, France. She was member of José Navas/Compagnie Flak and Stephen Petronio Company. Kresge currently collaborates and performs with various artists including Rashaun Mitchell+Silas Riener, Liz Magic Laser, Ellen Cornfield, Sarah Skaggs, The School for Poetic Computation, and filmmakers Alla Kovgan, Zuzka Kurtz, and Charles Atlas.

**Brian Lawson** was born in Toronto and attended Purchase College, where he was introduced to Merce Cunningham's work. Brian danced with the Mark Morris Dance group from 2011-2018 while continuing to study at the Cunningham school. He is currently pursuing his master's degree in dance at the University of Washington while living and dancing in Seattle.

**Jessica Liu** is from Salt Lake City and currently performs with Los Angeles-based BODYTRAFFIC. Her past projects include LED, SALT Contemporary Dance, and Oakland Ballet. Jessica received a BFA in Ballet and a BS in Exercise

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Physiology from the University of Utah. Additionally, she trained at the San Francisco Conservatory of Dance, LINES Ballet, and Washington Ballet and has taken classes at the Cunningham studio. Jessica choreographed for the University of Utah, Ballet West Academy, and Boise State University and has been invited to present work at CHOP SHOP Dance Festival and Mudson.

**Victor Lozano** is a dancer in NYC currently working with Pam Tanowitz Dance, Dance Heginbotham, and Madboots Dance. Past credits include Lar Lubovitch Dance Company and Brian Brooks Dance. Lozano received his BFA in Dance from the Juilliard School and was awarded the Juilliard Career Advancement Fellowship in 2016 and 2017. He first performed Cunningham in 2015 during Juilliard's staging of *BIPED*, and later participated in the *Inlets II* and *CRWDSPCR* workshops. Most recently he performed in the Cunningham Event at Vail Dance Festival in 2018. Lozano was born in Houston, TX.

**Daniel McCusker** is Senior Lecturer in the Department of Theatre, Dance and Performance Studies at Tufts University and a part-time Associate Professor at the Boston Conservatory at Berklee. He directed Ram Island Dance in Portland Maine (1985-1993) and performed with Lucinda Childs 1977-1984 and in the 25<sup>th</sup> Anniversary Tour in 1990-91. His work has received support from MAC, NYSCA, and the NEA, been produced in the U.S. and Canada, and is performed by regional companies. He studied at the Cunningham Studio and was rehearsal director for a Boston Conservatory's staging of *How to Pass, Kick, Fall and Run*.

**Polly Motley** is a dancer and choreographer based in Vermont. Her many collaborators include video-artist Molly Davis; dancers Barbara Dilley, Diane Madden, Steve Paxton, John Jasperse, Dana Reitz, and Simone Forti; poets Anne Carson and Jack Collom; and composers Charles Amirkhanian, Takehisa Kosugi, Samuel Haar, Sean Clute, John King and DJ M. Motley's work has been presented in New York, Massachusetts, Texas, Colorado, Vermont, California, and in Europe, Indonesia, and Japan. In 1974, visiting NYC, she took a week of classes at the Merce Cunningham School. Of course, it rocked her world.

**Jermaine Maurice Spivey** was born in Baltimore, Maryland and studied at the Baltimore School for the Arts and holds a BFA in dance from The Juilliard School. His professional career began with Ballet Gulbenkian in 2002, and in 2005 he joined the Cullberg Ballet, until 2008. Recently, he has been a member of Kidd Pivot. Jermaine has also performed as a guest artist with the Hofesh Shechter Company, and most recently with The Forsythe Company from 2013 to 2015. Jermaine is a 2001 Princess Grace Awardee and a 1998 National Foundation for the Advancement of the Arts 1st Level Awardee.

**Savannah Spratt**, originally from Rochester, Pennsylvania, is a 2016 graduate of the University of North Carolina School of the Arts and recipient of the Sarah Graham Keenan Scholarship. Based in Harlem, New York, she is a member of the Limón Dance Company and has performed as a guest artist with Helen Simoneau Danse. Since first connecting with Merce's work while training at UNCSA under Brenda Daniels, Savannah has explored and performed a handful of pieces during workshops hosted by the Trust including *Soundance*, *Roaratorio*, *Fabrications*, *Second Hand*, *Signals*, *Fielding Sixes*, and more.

**Ros Warby**'s award-winning work has been presented throughout Australia, Europe and the U.S., including the Venice Biennale, Sydney Opera House, the Royal Opera House, and Dance Umbrella. Recognized for her unique performance work, she has received a Robert Helpmann Award, the Sidney Myer Performing Arts Award, an Australia Council Fellowship and Greenroom Awards. She has performed with Lucy Guerin Inc, and the Deborah Hay Dance Co (1998 to present). Born in Sydney, she now lives in Los Angeles and serves as Adjunct Assistant Professor at UCLA, in the Department of World Arts and Cultures/Dance.

**Riley Watts** (Portland, Maine) trained at the Walnut Hill School for the Arts and The Juilliard School, where he studied Cunningham technique with Banu Ogan. He has danced with The Forsythe Company, Netherlands Dance Theater 2, Bern Ballet, Cedar Lake, and Sylvie Guillem. He can be seen dancing in William Forsythe's *A Quiet Evening of Dance* tour and the *Aligning* video for Gagosian. In Maine, Riley founded Portland Dance Month, and works with arts organizations including Bates Dance Festival, SPACE, and Bangor Ballet. Riley is a Positano Prize and Princess Grace Award winner.

## The Musicians

**Madison Greenstone** (clarinets and hand-made electronics) is a clarinetist currently based in San Diego. Her creative practice spans improvisation, noise music, contemporary classical music, and band-like collaboration with other performer-

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composers. She is currently learning how to play modular synthesizer and developing a performance practice integrating electronics and small hand-made instruments. She has recently performed at the Darmstadt Ferienkurse für Neue Musik and as part of the Lucerne Festival Academy Orchestra.

**Bethan Kellough** (electronics, strings and field recordings) is a composer and sound artist based in Los Angeles. Focusing on the creation of immersive sound worlds, she works across various disciplines, with recent projects including sound design for virtual reality; compositions for film, installations and release; and ambisonic field recording for film and other applications. Her music combines field recordings with strings, sound design and electronics, and her album *Aven*, released on Touch, was included in *Rolling Stone's* 20 Best Avant Albums of 2016.

**Stephan Moore** (objects and electronics) is a sound artist, sound designer, composer, improviser, maker, teacher, and curator based in Chicago. His creative work manifests as electronic studio compositions, improvisational outbursts, sound installations, scores for collaborative performances, algorithmic compositions, interactive art, and sound designs for unusual circumstances. He was the Sound Engineer and Music Supervisor of the Merce Cunningham Dance Company from 2004 to 2010 and is currently a senior lecturer in the Sound Arts and Industries program at Northwestern University.

**Stephanie Richards** (trumpet, flugelhorn), hailed as “spellbinding” (NPR) and “one of the leading trumpet players and improvisers” (*Free Jazz Collective*), has built a compelling presence in the creative music scene, having worked alongside pioneering artists Anthony Braxton, Henry Threadgill, and John Zorn and performance artists Yoko Ono and Laurie Anderson. Her own compositions have premiered at Carnegie Hall, the Blue Note, and Lincoln Center. Her debut album *FULLMOON* was acclaimed by *The New York Times* as “a bold pronouncement.” Richards is on faculty at UC San Diego and is a Yamaha Performing Artist.

**Suzanne Thorpe** (flute and electronics) is a composer, performer, researcher, and educator. She creates site-oriented sound compositions that listen to, and work with, their environments, and performs electroacoustic flute, expanded with digital and analog electronics. A founding member of critically acclaimed Mercury Rev, Thorpe’s recorded appearances span from J Mascis to Pauline Oliveros, and her work has been presented internationally.

## The Set Designer

**Jennifer Steinkamp** (born December 22, 1958) is a Los Angeles-based media and installation artist whose video animations explore nature, architecture, contemporary social issues, and the passage of time. Nature, twisted and changed through technology, is Steinkamp’s signature subject, and since the late 1980s the artist has produced a wide range of computer-generated realities. Steinkamp transforms architectural spaces with light, dematerializing walls and filling the constructed environment with hyperreal and, simultaneously, clearly artificial mimicry of organic forms.

## ABOUT MERCE CUNNINGHAM

Merce Cunningham (1919-2009) is widely considered to be one of the most important choreographers of all time. His approach to performance was groundbreaking in its ideological simplicity and physical complexity: he applied the idea that “a thing is just that thing” to choreography, embracing the notion that “if the dancer dances, everything is there.” “Dance is most deeply concerned with each single instant as it comes along,” he once said, “and its life and vigor and attraction lie in just that singleness. It is as accurate and impermanent as breathing.”

Born in Centralia, Washington on April 16, 1919, Cunningham began dancing at a young age. At the Cornish School he first encountered the work of Martha Graham, who would later invite him to join her company in New York; Cunningham had a six-year tenure as a soloist with the Martha Graham Dance Company. It was also at Cornish that Cunningham first met John Cage, who would become the greatest influence on his practice, his closest collaborator, and his life partner until Cage’s death in 1992. Their first joint concert, which included six Cunningham solos all with music by Cage, took place in 1944. Four years later, Cunningham and Cage began a relationship with the famed experimental institution Black Mountain College, where, in 1952, Cunningham, along with Robert Rauschenberg, David Tudor, M.C. Richards, and Charles Olson, joined Cage in creating what is often considered the first “Happening.” Also at Black Mountain, in 1953, Cunningham first formed a dance company to explore his convention-breaking ideas. The Merce Cunningham Dance Company (originally called Merce Cunningham and Dance Company) would remain in continuous operation until 2011, with Cunningham as Artistic Director until his death in 2009. In 1971, Cunningham and his company became original tenants in Westbeth Artist



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Housing, remaining in residence there, along with his studio and school, until the company's dissolution. Over the course of his career, Cunningham choreographed 190 dances and over 700 "Events."

Cunningham once wrote, "My work has always been in process. I do not think of each dance as an object, rather a short stop on the way." He has described four seminal events that led to large discoveries, the first two of which came from his work with John Cage. Starting with their early collaborations in the 1940s, Cage and Cunningham began to propose a number of radical innovations, the first being the controversial idea that dance and music can occur in the same time and space but be created independently of one another. This separation gave Cunningham "a feeling of freedom for the dance, not a dependence upon the note-by-note procedure." A second leap for Cunningham and Cage was the use of chance operations, a revolutionary form of decision-making in choreography (and, in the case of Cage, music) where Cunningham applied chance operations to determine elements of the choreography such as the continuity, rhythm, timing, number of dancers, and use of space. The use of chance operations led to new discoveries, "presenting almost constantly situations in which the imagination is challenged."

Cunningham's lifelong passion for exploration and innovation made him a leader in applying new technologies to the arts. He began investigating dance on film in the 1970s. In his 70s, Cunningham continued to experiment, using the computer software DanceForms to explore movement possibilities before setting them on dancers. He continued to find ways to integrate technology and dance: he explored motion-capture technology to create décor for *Hand Drawn Spaces* (1998), *BIPED* (1999), *Loops* (2000), and *Fluid Canvas* (2002). His interest in new media led to the creation of *Mondays with Merce*, the webcast series that provides a behind-the-scenes look at Cunningham's and his company's teaching and rehearsal process.

With long-term collaborations with artists like Robert Rauschenberg (who contributed various design elements to over 20 of Cunningham's dances—sometimes even creating his work onstage in "real-time" during the dance), Jasper Johns, Charles Atlas, and Elliot Caplan (rethinking the way choreography and dancing bodies could be captured on film), Cunningham's sphere of influence extended deep into the visual arts world. In 2017, the Walker Art Center retrospective *Merce Cunningham: Common Time*, (also at the Museum of Contemporary Art Chicago), investigated the unique working methods, profound relationships, and influence of Cunningham, featuring works from artists like Tacita Dean, Morris Graves, Robert Morris, Bruce Nauman, Isamu Noguchi, Yoko Ono, Nam June Paik, Carolee Schneemann, Frank Stella, Stan VanDerBeek, and Andy Warhol.

An active choreographer and mentor to the arts world until his death at the age of 90, Cunningham earned some of the highest honors bestowed in the arts. Among his many awards are the National Medal of Arts (1990) and the MacArthur Fellowship (1985). He also received the Jacob's Pillow Dance Award in 2009, Japan's Praemium Imperiale in 2005, the British Laurence Olivier Award in 1985, a Kennedy Center Honor (1985) and he was named Officier of the Legion d'Honneur in France in 2004.

Cunningham's life and artistic vision have been the subject of several books and numerous major exhibitions, and his dances have been performed by groups including the Paris Opera Ballet, New York City Ballet, American Ballet Theatre, White Oak Dance Project, the Lyon Opera Ballet, Ballett am Rhein, and London's Rambert, to name a few. Cunningham died in his New York City home on July 26, 2009. Always forward-thinking, he oversaw the development of a precedent-setting Legacy Plan prior to his death, to guide his Company and ensure the preservation of his artistic legacy. Through the Merce Cunningham Trust, his vision continues to live on, regenerated time and time again through new bodies and minds.

## **ABOUT THE MERCE CUNNINGHAM TRUST**

Merce Cunningham had a profound impact on the cultural world, and his choreographic process resulted in singular and unique dances. His ideas—like the notion of dance being exactly what it is, independent and without reference to other things—are inseparable from his work.

The Merce Cunningham Trust preserves, enhances, and maintains the integrity of Cunningham's artistic work and processes, and makes his works available to the public. Established by Cunningham in 2000, and now under the leadership of eight Trustees and Executive Director Ken Tabachnick, the Trust promotes Cunningham's artistic legacy as a living, breathing thing, passed down to those who embody, view, or perceive it. The Trust looks toward a vital future, forging community by

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promoting public engagement with Cunningham's work, celebrating his unique contributions, and seeing his influence reflected in the works of new generations of choreographers and dancers.

To fully realize Cunningham's relevance, the Trust addresses the need for a legacy informed by Cunningham's practice, thought, and spirit. The Trust facilitates access to and experience of his work, training dancers in his technique; providing staggers with vital resources to develop their craft; supporting the development of audiences for his work; and fostering creativity directly connected to this legacy in order to offer its utility to a new generation of practicing artists.

The Trust licenses Cunningham dances to leading dance companies and educational institutions worldwide, and partners with cultural organizations for special projects, fellowships, workshops, performances, and exhibitions that celebrate Cunningham's artistic achievements. In addition, Trust activities include daily classes in Cunningham Technique<sup>®</sup> taught by former Cunningham dancers at City Center Studios and the Cunningham Fellowship. Those awarded a fellowship reconstruct a Cunningham work by engaging in a multi-week intensive workshop with pre-professional and professional dancers.

During 2018 and 2019, the Trust will celebrate the Centennial of Cunningham's birth with activities around the world that will evoke the spirit of Cunningham's work. The Centennial celebration exemplifies the Trust's aims for the future, harnessing performance and practice in its perpetuation of his legacy.

The New York Public Library for the Performing Arts, whose Jerome Robbins Dance Division acquired the Merce Cunningham Archive (in 2001) and the archive of the Merce Cunningham Dance Company (in 2012), is the repository of decades of Cunningham's manuscripts and records, choreographic notes and thousands of films and videotapes. This collection is the most accessed at the Dance Division. Likewise, the Walker Arts Center is the home of the Merce Cunningham Dance Company's costumes, theatrical objects, and décor—60 years of collaborations with leading visual artists—in what is the single largest collection in the Walker's history. The Foundation for Contemporary Arts and the Baryshnikov Arts Center have aligned with the Trust in offering awards in Merce Cunningham's name, supporting artists who represent and embody his ethos.

The Merce Cunningham Trust was officially recognized as a 501(c)(3) nonprofit foundation in 2002, and is headquartered at New York's City Center. The Trust is overseen by eight Trustees: Trevor Carlson, Laurence Getford, Laura Kuhn, Patricia Lent, Rashaun Mitchell, Allan Sperling, Jeff Seroy, and Robert Swinston.

## **ABOUT THE BARBICAN**

A world-class arts and learning organization, the Barbican pushes the boundaries of all major art forms including dance, film, music, theatre and visual arts. Its creative learning program further underpins everything it does. Over 1.1 million people attend events annually, hundreds of artists and performers are featured, and more than 300 staff work onsite. The architecturally renowned centre opened in 1982 and comprises the Barbican Hall, the Barbican Theatre, The Pit, Cinemas One, Two and Three, Barbican Art Gallery, a second gallery The Curve, foyers and public spaces, a library, Lakeside Terrace, a glasshouse conservatory, conference facilities and three restaurants. The City of London Corporation is the founder and principal funder of the Barbican Centre.

The Barbican is home to Resident Orchestra, London Symphony Orchestra; Associate Orchestra, BBC Symphony Orchestra; Associate Ensembles the Academy of Ancient Music and Britten Sinfonia, Associate Producer Serious, and Artistic Partner Create. Our Artistic Associates include Boy Blue, Cheek by Jowl, Deborah Warner, Drum Works and Michael Clark Company. International Associates are Royal Concertgebouw Orchestra of Amsterdam, New York Philharmonic, Los Angeles Philharmonic, Gewandhaus Orchestra Leipzig and Jazz at Lincoln Center.

## **ABOUT BAM**

Brooklyn Academy of Music (BAM) is recognized internationally for its innovative programming of dance, music, theater, opera, and film. Its mission is to be the home for adventurous artists, audiences, and ideas. BAM presents leading national and international artists and companies in its annual Winter/Spring Season and highlights groundbreaking, contemporary work in the performing arts with its Next Wave Festival each fall. Founded in 1983, the Next Wave is one of the world's most important festivals of contemporary performing arts. BAM Film features new independent film releases and a curated repertoire

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film program. In 2012, BAM added a third venue, the Richard B. Fisher Building, to its campus, providing an intimate and flexible 250-seat performance venue—the Fishman Space—as well as the Hillman Studio, a rehearsal and performance space.

BAM serves New York City's diverse population through community events, literary series, and a wide variety of educational and family programs. BAM, America's oldest performing arts center, has presented performances since 1861, and attracts an audience of more than 750,000 people each year. The institution is led by President Katy Clark and Executive Producer Joseph V. Melillo.

## **ABOUT UCLA'S CENTER FOR THE ART OF PERFORMANCE**

UCLA's Center for the Art of Performance (CAP UCLA) is dedicated to the advancement of the contemporary performing arts in all disciplines—dance, music, spoken word, and theater, as well as emerging digital, collaborative and cross-platforms—by leading artists from around the globe. Part of UCLA's School of the Arts and Architecture, CAP UCLA curates and facilitates direct exposure to artists who are creating extraordinary works of art and fosters a vibrant learning community both on and off the UCLA campus. The organization invests in the creative process by providing artists with financial backing and time to experiment and expand their practices through strategic partnerships and collaborations. As an influential voice within the local, national and global art communities, CAP UCLA connects this generation to the next in order to preserve a living archive of our culture. CAP UCLA is also a safe harbor where cultural expression and artistic exploration can thrive, giving audiences the opportunity to experience real life through characters and stories on stage, and giving artists an avenue to challenge assumptions and advance new ways of seeing and understanding the world we live in now.

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