

For Immediate Release
June 18, 2019

MERCE CUNNINGHAM TRUST ANNOUNCES SUMMER & FALL 2019 PROGRAMMING FOR GLOBAL CENTENNIAL CELEBRATION OF THE GROUNDBREAKING CHOREOGRAPHER'S LIFE AND LEGACY

Summer & Fall activities for the Centennial, which continues through the end of 2019, include a wide range of performances, film screenings, discussions, education initiatives, community programming, and new works by other artists in conversation with Merce Cunningham's work.

Please see the [Calendar](#) on the Merce Cunningham Trust website for the most up-to-date schedule.

Today the **Merce Cunningham Trust** announces Summer & Fall 2019 programming for the worldwide **Merce Cunningham Centennial**, which unites artists, companies, and cultural and educational institutions in a celebration of Cunningham's vital impact. Launched in the fall of 2018 and continuing throughout all of 2019, the Centennial honors Cunningham's legacy across continents and artistic disciplines. The diversity of activities and participating partners demonstrate the profound, enduring resonance of the choreographer's work and his approach to how the body moves in time and space.

The Centennial continues to highlight Cunningham's impact in the U.S. and abroad. The choreographer's approach to his work— regarding dance as an independent human activity that need not tell a story or express emotion; proposing the separation of music and dance; employing chance operations to determine aspects of the choreography; leaving audiences free to have their own response to the work – transformed the landscape of American performing arts. As the *New York Times* wrote in 1982, an “openness to new possibilities... has made Cunningham a liberating force not only for an entire generation of modern-dance choreographers since the 1960s but also for the dance world at large.”

The resonance of Cunningham's work was first felt internationally in 1964, in his company's first tour (which included John Cage and Robert Rauschenberg). His innovative vision was so glowingly received in London that the company stayed and performed for an extra two-and-a-half weeks. In an article headlined “U.S. Dancers Win Hearts in London; Merce Cunningham Conquers Conservatism,” the *New York Times* wrote, “Mr. Cunningham is an iconoclast and is welcome in an art that has always suffered from a surfeit of icons and a deficiency of iconoclasts...” The success of this tour was the beginning of Cunningham's deep influence in Europe, and led to consistent world tours during the company's nearly six-decade existence.

International Programming

Internationally, France and London were among the places where Cunningham and his company were most appreciated and the Centennial will see great celebration there in the fall.

When Cunningham and his company came to London during that first tour in 1964, Frederick Ashton saw the company perform dances including *Nocturnes* (1956) and *Septet* (1953), set to music by Eric Satie. Ashton later said of Cunningham's work, “It was poetic... and I like dances to be poetic. Style is one thing, but poetry is another.” Inspired, Ashton himself would, one year after seeing the Cunningham dances, choreograph his own dances to Satie — *Monotones I & II*. This fall, at the reopening of the Royal Opera's refurbished Linbury Theatre, **The Royal Ballet** will mark the Merce Cunningham centennial in a production of ***Cross Currents*** (1964) (which Cunningham's company also performed during that stop in London in 1964) (October 10 - 11). The evening will also include Ashton's *Monotones II*, as well as a new commission from Pam Tanowitz. Two

weeks later, at the Linbury Theatre, **Dance Umbrella** will present **The Future Bursts In**, in which **CCN – Ballet de Lorraine** performs *Sounddance* (1975) and *For Four Walls* by Petter Jacobsson and Thomas Caley, a new reading of the original theater dance piece *Four Walls* by John Cage and Merce Cunningham (October 24 – 26). At **Sadler’s Wells, Rambert** will present the **Rambert Event**, featuring extracts from the different Cunningham works that Rambert has had in its repertory over several decades, with music composed and performed live by **Radiohead’s Philip Selway**, and design based on German contemporary artist **Gerhard Richter** “Cage” series, inspired in part by the works of John Cage (November 7 – 9).

Paris was the final stop of the Cunningham Company’s 1972 tour, and was as important as the London performances of 1964. Michel Guy, who founded the first-ever **Festival d’Automne** that year, presented the Company at Paris’s Théâtre de la Ville. Guy became one of the most consistent champions of Cunningham’s work in France along with Cunningham’s long-time agent Bénédicte Pesle. The following year, the Festival, along with the Paris International Dance Festival, commissioned a new work from the choreographer, *Un jour ou deux*, with a composition (“Etcetera,” which required 20 musicians and three conductors) by Cage and décor by Jasper Johns. This work was a bold step both for French dance—indicating the beginnings of an embrace of Cunningham’s innovations—and for Cunningham, who created the piece at the Paris Opera Ballet. The work challenged the tenets of the Opera Ballet dancers’ traditional training, and stood in contrast to the Palais Garnier, the venue in which it was created, which is itself exalted as a bastion of artistic tradition.

Cunningham would cultivate a close four-decade relationship with the Festival d’Automne, one of many hubs through which Cunningham’s work became known around the world. Continuing this long-standing relationship, this year’s Festival d’Automne will present a special **Portrait of Merce Cunningham**, that focuses on his work. Commencing on Sept. 28-29 at the Centre National de Danse (in Pantin) with **La Fabrique - John Cage & Merce Cunningham**, the celebration in Paris will continue through December. Throughout the fall, the Festival will feature: **Weekend Cunningham** at Espace Cardin, celebrating Cunningham in film and performance (October 5, 6); CCN - Ballet de Lorraine will perform *Fabrications* (1987), *Sounddance* (1975) with a score by **David Tudor**, and *For Four Walls*, by Petter Jacobsson and Thomas Caley (beginning October 12) as well as a presentation of *RainForest* (1968) also scored by Tudor and a set by **Andy Warhol** with **Miguel Gutierrez’s** *Cela nous concerne tous* (November 28-30); a mixed bill featuring: the Royal Ballet (performing *Cross Currents*), the **Paris Opera Ballet** (performing *Walkaround Time* (1968)), and the **Royal Ballet of Flanders** (performing *Pond Way* (1998)) (October 22 – 26); the **Lyon Opera Ballet** performing *Summerspace* (1958), *Exchange* (1978), and *Scenario* (1997) (November 14 – 20), and a presentation of *Winterbranch* (1964) with **Alexander Sciarroni’s** *TURNING_motion sickness version* (December 18-21); the **Conservatoire National Supérieur Musique et Danse (CNSMD)**’s *Cunningham X 100* (November 30); and Rambert performing *Rambert Event* (December 4 – 7).

Activities in France begin earlier this summer at the **Montpellier Danse Festival**, which will take place from June 21 – 29. Its Cunningham celebrations begin with a DanceForms Workshop led by **Trevor Carlson** (June 21-23) and performances of his *Not a moment too soon* (June 25, 26). The Festival continues marking the Centennial with a **Merce Cunningham Day of Activities and Performance** (June 26) that features **Ashley Chen’s** *Chance, Space & Time* and culminates in the Lyon Opera Ballet performing *Summerspace* (1958) and *Exchange* (1978). Closing out the Festival, the **Stephen Petronio Company** will perform *Tread* (1970) (June 28, 29).

Similarly, **Compagnie CNDC-Angers/Robert Swinston** continues its Fall season’s revivals with multiple performances in France of *BIPED* (1999), noted for its use of motion capture technology that transposes Cunningham’s choreography into a set design by **Shelley Eshkar** and **Paul Kaiser**; and *Beach Birds* (1991), with music by John Cage, and **Marsha Skinner**’s costumes and lighting. In addition to being featured at Festival D’Automne and Montpellier Danse, Lyon Opera Ballet will perform *Exchange* and *Scenario* at the **Lyon National Opera** (November 1-3). Also continuing their tour throughout the summer and fall seasons, CCN - Ballet de Lorraine will also present *Sounddance*, *RainForest* and *For Four Walls* at multiple venues throughout France.

In Spain as well as throughout Latin America, **Trevor Carlson** will present a DanceForms workshop (in conjunction with REDIV Film Festivals), as well as further iterations of *Not a moment too soon* (salon version) in Bilbao (November 7) and Vila Franca (November 29).

In Germany, **Ballett am Rhein** will highlight works by four legends of American Modern Dance, performing Cunningham's Nordic terrain-evoking duet *Night Wandering* (1958), as well as dances by Mark Morris, Trisha Brown, and Paul Taylor (June 8-July 12) at Opernhaus Düsseldorf). In Berlin, Dance On Ensemble will present *Berlin Story*, staged by Daniel Squire, and based on Cunningham's 1963 dance *Story* (August 23 - 25).

In Italy, Rambert will also present the Rambert Event at **Teatro Municipale Valli**, Reggio Emilia (November 13), and at the **Sala Petrassi, Auditorium Parco della Musica**, Rome (November 17).

In Turkey, **SALT** will present a program of Cunningham's film and video works, including *Antic Meet* (1964), *Variations V* (1966), *Assemblage* (1968), *Points in Space* (1986) and *Beach Birds for Camera* (1993) (July 4 - August 4).

In Abu Dhabi, **The Arts Center at NYU Abu Dhabi** will present the Middle East Debut of two of Cunningham's masterpieces: *BIPED*, and *How to Pass, Kick, Fall, & Run*, performed by CNDC-Angers/Robert Swinston (October 30).

In Malawi, **Kyle Gerry** recently presented Cunningham's solo from *Second Hand* (1970) on a program with works by other American choreographers at the Madsoc Theatre in Lilongwe (June 15 & 16). This performance took place as part of a week of workshops and classes that he and **Caitlin Scranton** taught to local actors and dancers, as well as students at primary and secondary schools, that focus on Cunningham's technique and ideas.

New York & USA Programming

Merce Cunningham's technique and ideas stretched from coast to coast in the U.S. across the second part of the 20th century and into the 21st. From exploring his creativity with colleagues such as John Cage at Black Mountain College in North Carolina, to a decades-long deep relationship with the Walker Art Center in Minneapolis, to housing his company and school in New York City where he taught generations of dancers and choreographers, to regular visits to perform on the West Coast, Cunningham built communities and followers who were fiercely loyal and supportive. In its Summer & Fall 2019 seasons, the Centennial continues to honor Cunningham's national artistic legacy, featuring multifaceted programs in both Cunningham's home base of New York and across the U.S.

In New York, the **Dance on Camera** festival will offer a special one-night screening of never before seen personal footage from Cunningham collaborator **Charles Atlas** at Lincoln Center on July 13. **SummerStage** will host **Merce Cunningham: SummerCool**, an evening of performances (July 17) guest curated by the **92nd Street Y's Catherine Tharin**, featuring the Stephen Petronio Company, Melissa Toogood, Calvin Royal III, and the A-Y/dancers. *If the Dancer Dances*, a film featuring the Stephen Petronio Company and former members of the Merce Cunningham Dance Company by **Lise Friedman** and **Maia Wechsler**, that is the first documentary on the subject of Cunningham's work since his passing, will screen in several locations throughout the U.S. this year, as well as at the Montpellier Danse Festival. The *New York Times* praised the film for giving "viewers without the faintest grasp of dance technique...a strong sense of what made Cunningham's work groundbreaking." The Stephen Petronio Company will continue its series of presentations of *Tread* (1970) and *Signals* (1970) at various locations, including American Dance Festival, Hudson Hall, Hudson, NY and at the Montpellier Danse Festival in France. Also at Hudson Hall, **Merce Cunningham: Passing Time**, a collection of **Stephanie Berger** and **James Klosty's** photographs documenting Cunningham's early and final years will take place from June 22 – August 4.

Massachusetts dance center **Jacob's Pillow Dance Festival** will team with **Compagnie CNDC-Angers/Robert Swinston** to present a program of dance and archival film reflecting on Cunningham's engagements with Jacob's Pillow (July 3–7). The festival will also include **Merce Cunningham: Loops**, an abstract virtual reality portrait of Cunningham, created by digital artists Paul Kaiser and Marc Downie (June 19 - August 25). CNDC will also perform *Beach Birds* and *BIPED* at **The Kennedy Center** in Washington, as part of their **Merce Cunningham at 100** program (October 3-5), at the **Mondavi Center** at UC Davis (November 13), and at **The Newmark Theatre** in Portland (November 21-23). In Texas, Contemporary Dance/Fort Worth presents the **16th Annual Modern Dance Festival at The Modern: Celebrating the Merce Cunningham Centennial**, July 12-27. At the **American Dance Festival**, **Andrea Weber** will stage *How to Pass, Kick, Fall, and Run* (for the ADF students with performances July 19 & 20). In Orange County, Calif., creative youth development nonprofit **The Wooden Floor™** will collaborate with **Rashaun Mitchell + Silas Riener** for the 2019 Co-Creation Lab*, which includes a 3-week residency in July, for teens from underserved communities, and the creation of a piece for public performances (July 18-20). Audiences in Washington, D.C. will have the opportunity to enjoy *Night Wandering* (1958), an even earlier Cunningham work, *Totem Ancestor* (1942), and the solos from *Second Hand* (1970), presented by **Dance Place**. These will be performed by **John Scott Dance**, alongside choreography by Scott on July 27 and 28. In San Francisco, **Hope Mohr Dance**, in conjunction with **SFMOMA's Open Space**, presents **Signals from the West: Bay Area Artists in Conversation with Merce Cunningham at 100** (August 10 – 11, November 8 – 9). In Los Angeles, the **USC Gloria Kaufman School of Dance** will present: a *MinEvent* staged by Silas Riener on November 1, 2019. The Centennial will be celebrated in northeast Ohio through a series of classes, learning labs and events presented by **The National Center for Choreography at The University of Akron and DANCECleveland**. These include a screening of *If the Dancer Dances* at the Cleveland Art Museum (August 4); a panel, solos performances, and **Malpas Dance Company's** performance of *Fielding Sixes* (1980) at the Akron Museum of Art (August 6) and the Cleveland Art Museum (August 7).

Cunningham Centennial Solos - Solos from Night of 100 Solos: A Centennial Event

The multi-city *Night of 100 Solos: A Centennial Event*, performed on April 16, 2019 at the Barbican, London, the Brooklyn Academy of Music, and UCLA's Center for the Art of Performance on what would have been Merce Cunningham's 100th birthday, was the largest Cunningham Event ever staged. The Event brought on nearly half of Cunningham's former dancers to participate in coaching and staging, and featured 75 dancers from a wide range of practices and companies around the world spread across the Event's three venues, performing a unique selection of 100 Cunningham solos in each. Demonstrating a core tenet of the Trust's mission—passing Cunningham's singular vision to future generations—participating dancers (many of whom came to *Night of 100 Solos* without previous experience with Cunningham) were all given a 2-year license to perform their respective solos. Among them, some will present these solos around the world this fall. For example, in Melbourne, Christian Allen, Aaron Burr Johnson, and Lindsey Jones will perform solos as part of **Kimberly Bartosik/daela's** presentation at Supersense (August 23 - 24) and in London, Siobhan Davies and Elly Braund will perform solos as part of **Richard Alston Dance Company's** "Alston at Home" season (November 27 - 30).

Major funding for the Centennial celebration is provided by the Merce Cunningham Trust, the Paul L. Wattis Foundation, the Howard Gilman Foundation, the American Express Foundation, The Gladys Krieble Delmas Foundation and Judith Pizar. Additional funding is provided by Judith R. and Alan H. Fishman, and Molly Davies.

The Doris Duke Charitable Foundation is the major supporter of the Centennial Community Programming.

The Merce Cunningham Trust strives to maintain 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 Centennial exemplifies the Trust's aims for the future: harnessing Cunningham's work, practice, ideas, and spirit in its perpetuation of his impact.

MERCE CUNNINGHAM CENTENNIAL — SCHEDULE OF ANNOUNCED EVENTS

***If the Dancer Dances*: A film by Lisa Friedman & Maia Weschler**

June 22, 2019

Hudson Hall, Hudson NY

June 26, 2019

Montpellier Danse, Montpellier, France

July 7, 2019

Liberty Theatre, Camas WA

July 13, 2019

Contemporary Dance/Fort Worth

July 17, 2019

Nantucket Dreamland, Nantucket, MA

August 4, 2019

Cleveland Museum of Art, Cleveland OH

August 20, 2019

Amherst Cinema, Amherst MA

If the Dancer Dances invites viewers into the intimate world of the dance studio. Stephen Petronio, one of today's leading dance-makers, is determined to help his dancers remount *RainForest* (1968), an iconic work by the legendary choreographer Merce Cunningham. With help from three former members of the Cunningham Dance company, the film tracks Petronio's dancers as they strive to re-stage this great work, revealing what it takes to keep a dance – and a legacy – alive. Timed to coincide with Cunningham's centennial, *If the Dancer Dances* is the first documentary on the subject of Cunningham's work since his passing in 2009.

Tickets available [here](#).

Ballett am Rhein

b.40: American Modern Dance

Cunningham's *Night Wandering* with works by Mark Morris, Trisha Brown and Paul Taylor

June 24, 28, July 10 & 12, 2019 at 7:30pm

June 30, 2019 at 3pm

Deutsche Oper am Rhein Düsseldorf Duisburg

Opernhaus Düsseldorf
Heinrich-Heine-Allee 16a
D-40213 Düsseldorf
Germany

A celebration of the Merce Cunningham Centennial and American Modern Dance, this event presents a rare opportunity for audiences in Europe to experience works by American Modern Dance legends Mark Morris, Trisha Brown, Merce Cunningham, and Paul Taylor all in a single evening. For a work like *Pacific* with its flowing form-conscious dance style, Mark Morris has been not unjustly acclaimed as the “Mozart of modern dance”. Trisha Brown was one of the leading lights of postmodernism. In *Locus*, space and movement mutually define each other in a fascinating way. Merce Cunningham created a poignant journey for two people through a Nordic landscape in *Night Wandering*, while Paul Taylor’s revelation of ballet conventions and numerous aspects of human behavior in *Offenbach Overtures* provides a wonderfully humorous ending.

Tickets/information available [here](#).

American Dance Festival

**passed performance*

Stephen Petronio Company: *Tread*
June 13 - 15, 2019

American Dance Festival
715 Broad St, Durham, NC

At American Dance Festival, three giants of American modern dance, Martha Graham, Merce Cunningham, and Paul Taylor, will share a program of works, two of which originally premiered at ADF. Graham 2 will perform Martha Graham’s *Diversion of Angels* (1948) with a romantic score by Norman Dello Joio and themes from the infinite aspects of love. Stephen Petronio Company will appear in Merce Cunningham’s *Tread* (1970). With decor designed by Bruce Nauman, *Tread* is a playful dance filled with unexpected partnering, human entanglements, and all of the choreographic complexity that defines Cunningham’s work. Lastly, Taylor 2 will dance Paul Taylor’s *Piazzolla Caldera* (1997), Taylor’s exploration of the sizzling, sultry culture of tango. More information: [here](#).

How to Pass, Kick, Fall, and Run
Staged by Andrea Weber
July 19 & 20

Andrea Weber will stage *How to Pass, Kick, Fall, and Run* for the ADF students in summer 2019, during her residency from June 13 – July 20, with performances on July 19 & 20. There will also be community classes taught by Glen Rumsey, with dates to be announced.

Kyle Gerry

**passed event*

Cunningham's *Second Hand*, and works by Lucinda Childs, Anna Sokolow and Christopher Williams

Performed by Leslie Berman, Caitlin Scranton and Kyle Gerry

Madsoc Theatre, Malawi

June 15 - 16, 2019

In Malawi, Kyle Gerry will present Cunningham's solo from *Second Hand* (1970) at the Madsoc Theatre in Lilongwe, as part of a number of classes for various groups introducing them to Cunningham Technique. He and Caitlin Scranton will lead workshops with local actors and dancers, and will conduct outreach classes at primary and secondary schools in Lilongwe. There will also be a cultural exchange in dance with dancers from Dzaleka Refugee Camp in Dowa, Malawi. Kyle will teach a Cunningham based class as part of the outreach, and Caitlin will build on some of these ideas in a class focusing on the rhythmic and spatial explorations of Lucinda Childs.

The entire program is an outgrowth of Malawi's first ballet program, which was started last year by Leslie Berman, in concert with Tweeties Play Centre and Madsoc Theatre.

The performance itself is meant to showcase a few of the major themes of American modern dance, and, in addition to *Second Hand*, will include works by Anna Sokolow (performed by Leslie Berman), Lucinda Childs (Caitlin Scranton), and Christopher Williams (Caitlin and Kyle).

Montpellier Danse Festival

Montpellier Danse has forged a solid reputation for becoming one of the essential events of contemporary dance. Today, its artistic influence is undeniable, attracting the greatest international choreographers and companies from all over the world, embracing the whole field of dance. The Festival pays tribute to Merce Cunningham this year. From his first time at Montpellier Danse in 1985 to the last presentation of his company for the 30th Festival in 2010, each of Cunningham's appearances marked both the spectators and the Festival itself. In the courtyard of the Agora, the studio bears Merce's name. Proof, if necessary, of the artist's commitment to the city of Montpellier and the Festival, which hosted him many times and allowed him to show works that could not be shown elsewhere.

DanceForms Workshop led by Trevor Carlson

June 21 – 23, 2019

Collaborations, and the constant search for novelty and technologies were hallmarks of Cunningham's vision. This workshop, which will take place at the Agora from 21 June, is an interesting entry point both to his way of thinking and to his working process. The participants engage both as choreographer and dancer while having the unique opportunity to use the tools Merce himself employed when creating a dance. The workshop will conclude with a presentation on June 26.

Merce Cunningham Day of Activities and Performance

June 26, 2019

This day of activities will include: Cunningham Technique class with Ashley Chen; DanceForms presentation from Trevor Carlson; a screening of Charles Atlas' *Channels Inserts*; a conversation with Jacqueline Caux; a screening of *If the Dancer Dances*; Ashley Chen's *Chance, Space & Time*; Trevor Carlson and Ferran Carvajal's *Not a moment too soon*; Lyon Opera Ballet performing *Summerspace* and *Exchange*.

Trevor Carlson & Ferran Carvajal: *Not a moment too soon*
Opéra Comédie
June 25 & 26, 2019

A theatrical-movement portrait. *Not a moment too soon* is a multidisciplinary performance piece about a shared journey, the end of Merce Cunningham's life in which he was gracefully accompanied by Trevor Carlson. An intimate look into how year-by-year Cunningham continued creating new pieces until his last breath. A pilgrimage into a memory which uses audio-visual vehicles that transport us into the image and voice of Cunningham through unseen footage, tapes shot by Cunningham himself. Trevor, our guiding voice, embodies this passage and permits us a final entry into the last days of a master.

Ashley Chen: *Chance, Space & Time*
Studio Bagouet Agora
June 25 & 26, 2019

Starting from the fundamentals of composition enunciated by John Cage and Merce Cunningham, Ashley Chen has created an original piece with the same process, but with a different vocabulary. A way to test the universality of their creative processes, to show how these random systems react, and whether they are still relevant in contemporary creation. Ashley Chen studied at the National Conservatory of Music and Dance in Paris before spending four years in the Merce Cunningham Dance Company. He has worked for Angers National Center for Contemporary Dance, performed for the Lyon Opera Ballet and has made himself an atypical choreographer between London, Brussels, New York and Paris.

Of course, reactivating these discoveries and sources of contemporary dance, in our time, displaces the perspective and interpretation. By bringing chance into the game, Ashley Chen asks his three dancers to take a real risk, leading to a multitude of possible combinations. The result is a dynamic choreography, a joyous chaos that is organized before our eyes. The music, written by Pierre Le Bourgeois, is in tune with these cheerful confrontations, taking Cage's lessons to turn them into wild rock or distilling a sound atmosphere from acoustic instruments.

Lyon Opera Ballet: *Summerspace / Exchange*
Opéra Berlioz Le Column
June 26, 2019

"The idea of space prevailed for this composition," recalls Merce Cunningham. "For each entry of the dancers of *Summerspace*, I had determined sequences of dissimilar movements, some very elaborate, others repetitive, linking these entries. By playing dice to leave room for chance, I decided not only the order of the trajectories, but also their speed (fast, medium or slow) or their level (high, medium,

low).” Maliciously subtitled "Danse lyrique" in 1958, the dancers move in suspension, "as the birds sometimes arise and then resume their flight.” The decor and the pointillist and tawny costumes of Robert Rauschenberg, which blur the dancers, the lights in constant mutation bring out as many moving points, constellations moving in an infinite space-time.

Exchange, created twenty years later, is a three-part piece of incredible complexity "that has no end." It is composed of a range of movements that constitute "sentences" drawn randomly and partially taken from one section to another. "For example a phrase danced with parallel feet in section I could come back with feet outside in section II and if it came back in section III a jump could be added ..." Jasper Johns creates a backdrop and costumes in the "polluted" colors to recall the urban atmosphere of New York, as the music of Tudor evokes the sounds of an industrious city.

Stephen Petronio Company: Merce Cunningham’s *Tread*, Yvonne Rainer’s *Trio A With Flags*, Steve Paxton’s *Goldberg Variations*, Stephen Petronio’s *American Landscapes*

Théâtre de l’Agora

June 28 & 29, 2019

The post-modern dance is intrinsically linked to Merce Cunningham because, by creating a resolutely new syntax, he has freed the possibility of inventing others, a multiplicity of language changes. Having, for the most part, been a part of Merce Cunningham's company or studio, postmodern choreographers took inspiration from John Cage, affirming, at the turn of the 1960s, that everything can be dance. This program presented by Stephen Petronio, tells us in four parts the subtleties of this lineage.

It starts with *Tread* (1970), one of Cunningham's lightest and most humorous pieces. The dancers entangled with each other, must pass others through "portals" formed by the bodies of other dancers. Yvonne Rainer's *Trio A With Flags* (1966/1970) is her best-known work, conceived as an uninterrupted sequence of movement performed without any accent or affect. Steve Paxton’s *Goldberg Variations*, is an ethereal solo, performed by Nicholas Sciscione, a dancer of the Petronio company. *American Landscapes*, created by Stephen Petronio in 2019, is a part of this affiliation with broad choreographic traits, a kind of US history, in all its beauty and complexity.

Hudson Hall

Stephanie Berger and James Klosty: *Merce Cunningham: Passing Time 1967 - 2011*

June 22 – August 4

Opening Reception: Saturday, June 22, 5 – 7pm

Hudson Hall, 327 Warren St, Hudson, NY

Featuring James Klosty’s black and white photographs of the Merce Cunningham Dance Company’s early years (1968-1972) and Stephanie Berger’s color-saturated photographs from the final years of the last company of dancers from MCDC (1996-2011), *Passing Time* gives viewers a lens into Cunningham’s groundbreaking genius.

Stephanie Berger's photographs have appeared in a wide range of publications, including *The New York Times*, *Artforum*, *Wall Street Journal* as well as international publications and book projects. She was the staff photographer for the Lincoln Center Festival since its inception in 1996. Berger's *Merce Cunningham: Beyond the Perfect Stage*, a book of photographs of the final events and performances of MCDC, was published by Damiani in 2016.

James Klosty is a photographer, actor, and devoted organic gardener. He is the photographer/author of *Merce Cunningham*, and his work has been shown at the Leo Castelli Gallery and the ICP/International Center of Photography. Klosty lives in Millbrook, New York.

Signed copies of Stephanie Berger's *Merce Cunningham: Beyond the Perfect Stage* and James Klosty's *John Cage Was* (2014) will be available for purchase at the opening reception.

*The exhibition opening is followed by a free screening of *If the Dancer Dances*, a film by Lise Friedman and Maia Wechsler. To reserve your seat to the screening, [click here](#).

**Stephen Petronio Company: Merce Cunningham's *Tread* and *Signals*, and Stephen Petronio's *American Landscapes*
July 12, 13, 14 2019
Hudson Hall, Hudson, NY**

Since establishing the Petronio Residency Center in Round Top, New York two years ago, Stephen Petronio Company returns to Hudson Hall following its sold out engagement in 2018 to perform two classic Cunningham works, *Tread* (1970) and *Signals* (1970). The company will also present a new work by Stephen Petronio, *American Landscapes* (2019), featuring music by Jim Jarmusch & Jozef Van Wissem.

Tread (first performed by the Merce Cunningham Dance Company on January 5, 1970 at the Brooklyn Academy of Music in Brooklyn, New York) is a 21-minute work for 10 dancers. The musical score by Christian Wolff will be performed live by members of Composers Inside Electronics, a contemporary ensemble led by John Driscoll and Phil Edelstein. Original costume design was by Cunningham himself, with lighting by Richard Nelson. Bruce Nauman designed the set, which consists of a row of industrial fans.

Signals (first performed by the Merce Cunningham Dance Company on June 5, 1970, at Théâtre de France in Paris, France) is a 20-minute work for six dancers. *Signals* features a constantly changing live score created in performance by composers/musicians from Composers Inside Electronics. *Signals* was titled after Cunningham's choreography for the piece, which consisted of various cues from dancer to dancer, indicating the next series of movements.

American Landscapes is a new work by Petronio with images by American artist Robert Longo, an original score by the musical duo of Dutch minimalist composer and lute player Jozef Van Wissem and American filmmaker and composer Jim Jarmusch, and lighting by longtime collaborator Ken Tabachnick, who also serves as executive director for the Merce Cunningham Trust. *American Landscapes* is a series of shifting pastoral, emotional, and social "kinetic canvases" that reflect the

complicated beauty and roiling histories of the United States of America. The work features Petronio's signature virtuosic movement language within Longo's large-scale, potent imagery, and Van Wissem and Jarmusch's investigation of multiple historical renditions of the poetry and anthem America the Beautiful.

More information and tickets are available [here](#).

Compagnie CNDC-Angers/Robert Swinston

*See additional programming for CNDC-Angers/Robert Swinston at the Kennedy Center and the Jacob's Pillow Dance Festival

Event "Cunningham Sur la Ville"
Espace Public, Montpellier
June 22, 2019

Beach Birds / BIPED

July 25, 2019
Tanz Bozen 2019 – Bolzano Danza Festival – Italia

September 13, 2019
Festival le temps d'aimer la danse , Biarritz, France

October 3-5, 2019
The Kennedy Center, Washington, D.C.

November 16, 2019
Mondavi Center, UC Davis

November 21 – 23, 2019
White Bird, Newmark Theatre
1111 SW Broadway, Portland, OR

How to Pass, Kick, Fall, and Run / Suite for Five
September 24-25-26, 2019
Théâtre le Quai, Angers, FRANCE

BIPED / How to Pass, Kick, Fall, and Run
October 30, 2019
New York University Abu Dhabi

BIPED
December 6, 2019
Théâtre de l'Arsenal, Val-de-Reuil, France

Robert Swinston, former Merce Cunningham Dance Company member, former Assistant to the Choreographer, and now Artistic Director at the CNDC in Angers, presents two quintessential Cunningham dances in their repertory, among others, during the Centennial. *Beach Birds* with music by John Cage is performed by 11 dancers in unforgettable costumes designed by Marsha Skinner. *BIPED* features motion captured choreography by Cunningham that is incorporated into the set design by Shelley Eshkar and Paul Kaiser. The music by Gavin Bryars is performed live.

Cunningham Centennial Solos

Santa Ana, California

July 18-23, 2019

Wooden Floor, Santa Ana, Ca

For this MinEvent, the solos are being used, with other material added as part of a Co-Creation lab with Rashaun Mitchell + Silas Riener.

Montpellier, France

June 25 & 26, 2019

* As part of Merce Cunningham Day of Activities at Montpellier Danse (see above)

The dancers performing will be Ashley Chen (a former member of the Merce Cunningham Dance Company, and one of the staggers of *Night of 100 Solos: A Centennial Event*), with Asha Thomas and Catherine Legrand (from the London cast of *Night of 100 Solos* at the Barbican).

Cape Dance Festival, Provincetown

July 27, 2019

Arranged by Patricia Lent, Burr Johnson, Lindsey Jones, and Chalvar Monteiro will perform 6 - 8 of the Cunningham Centennial Solos.

Bard College

August 11, 2019

As part of the Music & Dance Circus at Bard College, (which is a variation on John Cage's *Musicircus*), this event will feature 12 - 15 dancers from the New York and Los Angeles performances of *Night of 100 Solos: A Centennial Event*.

Melbourne

August 23 – 24, 2019

The solos performed in Melbourne are co-produced by Kimberly Bartosik & Dylan Crossman as part of Kimberly Bartosik/daela's presentation of *I hunger for you* as part of Supersense. Dylan was the Associate Stager with Andrea Weber for *Night of 100 Solos: A Centennial Event* in Los Angeles. The solos will be performed by Christian Allen, Aaron Burr Johnson, and Lindsey Jones.

**Baryshnikov Arts Center
September 27, 2019**

Forrest Hersey will perform his Cunningham solos as part of Liz Gehring's showing.

**The Place, London
November 27-30, 2019**

Solos performed by Siobhan Davies and Elly Braund as part of Richard Alston Dance Company's "Alston at Home" season.

**Bezons, France
Dec 12, 2019**

As part of a program in Bezons, France, CCN-Ballet de Lorraine will present an arrangement of the Cunningham Centennial Solos for the four dancers from Ballet de Lorraine who were in the Barbican event, as part of a program with *RainForest* and *Sounddance*.

**University of North Carolina School of the Arts
December 20, 2019**

The final showing of UNCSA's Cunningham repertory workshop, taught by Patiricia Lent, and assisted by Vanessa Knouse, will include Vanessa Knouse dancing *Suite for Five* from the Cunningham Centennial Solos

Boris Charmatz

***20 Dancers for the XXth Century*
Boris Charmatz I Terrai
A collaboration of Festival de Marseille and Mucem at Mucem, Marseille, France
June 29 – 30, 2019**

**Theater Spektakel Zürich, Zurich, Switzerland
In the framework of Terrain I Boris Charmatz: *Un essai à ciel ouvert*.
August 17 – 18, 2019**

20 Dancers for the XXth Century is a living archive of twentieth century solos freely performed by dancers and performers. It is a vibrant tribute to the art of dance, and an experimental interrogation of the place of dance in museums. This iteration will feature a solo from Cunningham's *Walkaround Time* danced by Laurence Laffon (former dancer with Paris Opera).

20 Dancers for the XX Century presents a living archive. Twenty performers from different generations perform, recall, appropriate, and transmit acclaimed yet forgotten solo works of the last century that were originally conceived or performed by some of the most significant modernist and postmodernist dancers, choreographers, and performance artists. Each performer presents his or her

own museum, where the body is the ultimate space for the dance museum. Hence there is neither a stage nor a demarcation of performance space. Rather, the performers circulate freely between the museum galleries and other public spaces.

Production: Terrain and Musée de la danse. Terrain is subsidized by the Ministry of Culture – Direction Générale de la Création Artistique and settled in the Région Hauts-de-France. In the framework of this settlement, the Company is associated to Opéra de Lille, phénix scène nationale de Valenciennes and Maison de la Culture Amiens. Boris Charmatz is also accompanied artist of Charleroi danse (Belgium) for three years, from 2018 to 2021.

Wooden Floor

2019 Co-Creation Lab*

Rashaun Mitchell + Silas Riener

Performances: July 18-20 at 8pm

The Wooden Floor Studio Theatre

1810 North Main Street, Santa Ana, CA

The Wooden Floor, one of the nation's foremost creative youth development nonprofit organizations, has commissioned Rashaun Mitchell + Silas Riener for a three-week residency at the organization's Co-Creation Lab as a part of the Centennial. Co-Creation Lab is an annual summer workshop and artistic collaboration with teens from under-served communities and top choreographers that strengthens The Wooden Floor's artistic programming in order to reinforce students' engagement through the 12th grade as well as The Wooden Floor's life-long impact on students. When working with carefully curated choreographers that embody the powerful outcomes of dance, such as previous collaborators Seán Curran Company and David Dorfman Dance, students maximize The Wooden Floor's dance approach of exploration, discovery, and innovation, leading to success in school and in life.

Mitchell and Riener, both former company members of Merce Cunningham Dance Company, are using chance procedures and indeterminacy techniques pioneered by Cunningham to co-create new choreography with students. At the end of the three-week residency, students will perform for three nights at The Wooden Floor Studio Theatre. Following the student performance, Mitchell, Riener, and three independent artists, Eleanor Hulihan, Cori Kresge, and Joshua Tuason will perform in the evening length show consisting of an original arrangement of choreographed Cunningham work, a Cunningham dance film, in addition to the co-created student work.

Tickets are available [here](#).

Jacob's Pillow Dance Festival

Compagnie CNDC-Angers/Robert Swinston

July 3-7: Wednesday-Saturday at 8pm; Saturday & Sunday at 2pm

Ted Shawn Theatre

358 George Carter Rd, Becket, MA

Compagnie CNDC-Angers/Robert Swinston brings a program dedicated to one of the greatest artistic innovators of the 20th century as part of the worldwide Merce Cunningham Centennial celebration. Commemorating a special Pillow history—the last time Cunningham saw his company perform was through a live stream of the company’s performance on the Ted Shawn Theatre stage—the program opens with archival film of Merce Cunningham performing at Jacob’s Pillow followed by *Suite for Five* (1953-1958), *Inlets 2* (1983), and *How to Pass, Kick, Fall, and Run* (1965), for which Swinston was awarded a Bessie Award for his 2003 revival.

Tickets are available [here](#).

Merce Cunningham: Loops

Doris Duke Theatre Lobby

June 19 - August 25, 2019

Gallery Hours: Wed-Sat 12pm - 10pm; Sun-Tues 12pm - 5pm

This abstract virtual reality portrait of Merce Cunningham was created by digital artists **Paul Kaiser and Marc Downie**. With imagery derived from a motion-captured performance by Cunningham of his solo dance for hands, and soundtrack of Cunningham reading from early diary entries, *Loops* recognizes the Cunningham Centennial by distilling the great choreographer’s essence into a unique work of art. Visit Blake's Barn for a virtual reality experience related to this exhibit.

PillowTalk: *Merce Cunningham: Loops*

July 5 at 5pm

Digital artists Paul Kaiser and Marc Downie demonstrate and discuss a virtual reality work they created using Cunningham’s own words and movement, celebrating Merce Cunningham’s Centennial.

Pillow Talk: *Dancing with Merce Cunningham*

July 6 at 4pm

Marianne Preger-Simon danced with Cunningham for eight years, including the company’s first two Pillow appearances in the 1950s, which she details in her new book.

Sunday Film Series: *Merce Cunningham: A Lifetime in Dance*

Sunday, July 7 at 4:30pm, Blake’s Barn

This in-depth profile by filmmaker Charles Atlas explores Cunningham’s prolific career, from his earliest successes to the ground-breaking works of his last years such as *Biped*. General admission \$10.

SALT

Merce Cunningham Centennial at SALT

July 4 – August 4, 2019

SALT Beyoğlu

**İstiklal Caddesi 136, Beyoğlu 34430
Istanbul, Turkey**

SALT is delighted in celebrating the Centennial with a program of Cunningham's film and video works. Presented in the Walk-in-Cinema at SALT Beyoğlu, the program includes *Antic Meet* (1964), *Variations V* (1966), *Assemblage* (1968), *Points in Space* (1986) and *Beach Birds for Camera* (1993). In 2014, SALT had organized the exhibition *MC⁹: Charles Atlas*, an immersive installation featuring clips from 21 collaborative works between filmmaker Charles Atlas and Merce Cunningham.

SALT is a not-for-profit cultural institution in public service engaging in research, exhibitions, publications, web projects, conferences and other public programs in Istanbul and Ankara, Turkey. SALT aims to be an inclusive environment for ideas, objects and materials to be explored in a public context. SALT embraces openness, learning and debate, and intends to challenge, excite and provoke its users by encouraging them to offer critique and response. <https://saltonline.org/en/home>

Contemporary Dance/Fort Worth

16th annual Modern Dance Festival at The Modern: Celebrating the Merce Cunningham Centennial

Presented by Contemporary Dance/Fort Worth in collaboration with the Modern Art Museum of Fort Worth

July 12-27, 2019

Admission: FREE

Some of Cunningham's most notable collaborators are represented in the permanent collection of the Modern Art Museum of Fort Worth, including Robert Rauschenberg, Frank Stella, and Andy Warhol. So it is most fitting that Contemporary Dance/Fort Worth's 16th annual Modern Dance Festival at The Modern would tie in to the international celebration of this seminal artist.

Within a 16-day window at The Modern, a variety of films, videos, lectures, "happenings" or "events" and performances will be offered in the Grand Lobby and the Museum Auditorium. Content directly representing Cunningham's work is provided courtesy of the Merce Cunningham Trust.

Highlights will include:

Night of 100 Solos: A Centennial Event– With the original performances having taken place on April 16th in New York City, Los Angeles, and London, the edited versions of this largest Cunningham Event ever will be displayed simultaneously in the Museum Auditorium, the Grand Lobby, and Gallery 14 on the following dates:

Saturday July 13, 3 pm to 4:30 pm

Saturday July 20, 3 pm to 4:30 pm

Saturday July 27, 3 pm to 4:30 pm

Other screenings will include:

If The Dancer Dances

Saturday July 13, 12:30 pm to 2:30 pm

Museum Auditorium

Film and discussion with guest Gus Solomons jr

Guest speaker Gus Solomons jr (a former Cunningham company member who is featured in the film) will introduce the film and participate in a Q&A with the audience.

Viola Farber and the Cunningham Legacy

Screening of “Brazos River” and discussion with guest Jeff Slayton

Saturday July 20, 12:30 pm to 2:30 pm

Museum Auditorium

A rare glimpse into The Modern’s archive, “Brazos River” features the Viola Farber Dance Company in a special project which originated in Fort Worth. Shot in December 1976, this collaborative video features choreography by Viola Farber, music by David Tudor, and costumes/set by Robert Rauschenberg. According to the Rauschenberg Foundation, this project marked Rauschenberg's first use of video, and he spent time working with studio technicians to understand what colors could be best transmitted on television. Guest speaker Jeff Slayton will introduce the video and lead a Q&A with the audience. Farber and Slayton were members of the Cunningham company for many years, and this project is a perfect example of how Cunningham's work impacted the work of dancers who came out of his company. Special thanks to the Modern Art Museum of Fort Worth for contributing this work from their archives.

Tamsin Carlson Residency

Workshop: Cunningham Technique and Chance Dance Choreography with Tamsin Carlson

July 18, 2019, 6-8:30 pm

Texas Dance Conservatory

A highly-recognized master teacher, Carlson was a faculty member for the Merce Cunningham Dance Company, and a member of the Repertory Understudy Group for the company for 3 years. She is currently the chair of modern dance at the Colburn School and part-time faculty at Renaissance Arts Academy. Carlson has been a member of the Rudy Perez Performance Ensemble since 2000, and previously toured with Lucinda Childs, among other notable choreographers. The workshop will be available at \$20 for advance reservation and \$25 on-site.

Performance: *Cunningham Centennial Solos*

July 19, 2019

Carlson will perform the Merce Cunningham solos she learned for *Night of 100 Solos: A Centennial Event*. Both opening and closing the program, Carlson will perform the solos two different ways, with chance elements determining how they are performed. On Saturday, July 20, she'll join former

Cunningham dancer and L.A. dance critic Jeff Slayton to introduce the screening of the documented April 16th Los Angeles performance and participate in the audience Q&A to follow.

Performances:

An array of artists will be featured in a series of collaborative performances and audience participation opportunities inspired by and/or related to the Merce Cunningham Centennial:

Friday July 12: The Texas New Music Ensemble

Friday July 19: Tamsin Carlson

July 14, 25 & 26: Composer/Choreographer Collaborative Premieres

Dance on Camera Festival

With Merce: Charles Atlas, USA, 2009, 55m

Conversation with Charles Atlas & Nancy Dalva, Scholar-in-Residence for The Merce Cunningham Trust.

Saturday, July 13, 8pm

When legendary choreographer Merce Cunningham died in 2009, filmmaker and media dance innovator Charles Atlas created a compilation of excerpts focusing on their unique longtime collaboration. To mark the Cunningham Centennial, Atlas will show this rare selection made with or about the artist whom he has called “the best collaborator anyone could have.” The program includes highlights from key works such as *Channels/Inserts*, featuring incomparable Cunningham dancers Lise Friedman, Karole Armitage, and Robert Swinston, among others. Material from Atlas’s personal archive sheds new light on a genius whose methods and practice impacted generations of company dancers, as well as the dance world at large.

SummerStage

Merce Cunningham: SummerCool

Stephen Petronio Company / Melissa Toogood / Calvin Royal III / A/Y Dancers

Guest Curation by Catherine Tharin

July 17, 2019

8:00 pm - 10:00 pm (Doors open 7:00 pm)

SummerStage, Central Park

Rumsey Playfield, Manhattan, 10021

Merce Cunningham, born in 1919, would turn 100 this year were he alive; To honor the groundbreaking choreographer’s centennial, the Merce Cunningham Trust has facilitated the Cunningham Centennial Celebrations, a globe-spanning array of events featuring his work. As part of these celebrations, SummerStage will host, Merce Cunningham: SummerCool, an evening of performances guest curated by 92Y’s Catherine Tharin, featuring the Stephen Petronio Company, which has incorporated several of Cunningham’s radical works into its repertoire; Melissa Toogood, a

Bessie Award winning, former member of the Merce Cunningham Dance Company; Calvin Royal III, the star soloist at the American Ballet Theater; and the A/Y Dancers, a repertory dance company from the Hudson Valley.

There will be a [pre-show workshop](#) at 6pm.

Cunningham Dance Workshop

Join Bessie Award winner and former Cunningham dancer, Melissa Toogood, for a workshop featuring the choreographer's signature movement.

RSVP is required for all panels and is on first-come, first-served basis at rsvp@cityparksfoundation.org

The National Center for Choreography at The University of Akron and DANCECleveland

DANCECleveland the National Center for Choreography at The University of Akron will present a series of special events, workshops and creative labs in celebration of the Cunningham Centennial.

Chance procedures workshop with Justin Tornow

July 23-26

Cleveland State University

Justin Tornow will be using chance procedures, made well-known by artist Merce Cunningham, to bring greater awareness and wealth of possibilities and delight in unexpected outcomes. Students will develop new work utilizing chance procedures, indeterminacy, and collaborative methods. Tornow will also lead a lecture class based on her published original research on the pedagogy and practice of the Cunningham technique titled *Cunningham Technique as a Practice of Freedom*. Info and registration for dancers ages 13 and up at DANCECleveland.org. This workshop is part of DANCECleveland's Summer Dance Festival in collaboration with American Dance Festival.

Dancing Lab

July 31-August 7

National Center for Choreography at The University of Akron (NCCAkron)

Sparked by the need for advanced research and development around technology in dance, the Dancing Lab will explore immersive media through Merce Cunningham's choreography. Participants include Sydney Skybetter, Silas Reiner, Rashaun Mitchell and an invited cohort of dancers from the Night of 100 Solos. Sponsored by NCCAkron with funding from the John S. and James L. Knight Foundation.

If The Dancer Dances

August 4

2:00 p.m.

The Cleveland Museum of Art

Get more information at cma.org.

Lecture-performance

August 6

6:00 p.m.

Akron Art Museum

Audience members will have the opportunity to learn about Merce's unique artistic expression through a discussion with The Knight Foundation President Alberto Ibarguen and Director of the Merce Cunningham Trust, Ken Tabachnick. Following the discussion, a performance in the galleries by Malpasso Dance Company, the 1st Cuban contemporary dance company to be given a Cunningham work, of *Fielding Sixes*. Additionally, solos performed by Katharine Helen Fisher, Jessica Liu, Daniel McCusker, Polly Motley, and others will be featured throughout the Museum. Free tickets available after July 15, at akronartmuseum.org. Tickets are limited. Presented by NCCAkron, DANCECleveland and Akron Art Museum.

Lecture-performance

August 7

6:00 p.m.

The Cleveland Museum of Art

Audience members will have the opportunity to learn about Merce's unique artistic expression through a discussion with Pam Young, Executive Director of DANCECleveland and Director of the Merce Cunningham Trust, Ken Tabachnick. Following the discussion, a performance of *Fielding Sixes* by Malpasso Dance Company, the 1st Cuban contemporary dance company to be given a Cunningham work. There will also be an open time for Q&A following the showing. Free tickets available after July 15 at CMA.org. Presented by DANCECleveland and Cleveland Museum of Art.

DANCECleveland has a storied, six-decade-long history of curating distinguished, boundary-pushing seasons of modern and contemporary dance, and bringing nationally and internationally acclaimed professional dance companies to the stages of northeast Ohio. DANCECleveland previously presented the Merce Cunningham Company in performances in 1985 and 2009. For more information, visit dancecleveland.org

The National Center for Choreography at The University of Akron supports the research and development of new work in dance by exploring the full potential of the creative process. For more information, visit nccakron.org

Dance Place

Cunningham Centennial Celebration: John Scott Dance & DC MinEvent

July 27 & 28, 2019

Dance Place

3225 8th St NE

Washington, DC 20017

In celebration of Merce Cunningham's centennial anniversary, Ireland's John Scott Dance presents the choreography of founder John Scott alongside three remounted repertory works from Cunningham's early period, *Night Wandering* (performed by Julie Cunningham and Kevin Coquelard), *Totem Ancestor* (performed by Kevin Coquelard), and the solos from *Second Hand* (performed by Ashley Chen). In partnership with The John F. Kennedy Center for the Performing Arts, Dance Place hosts this international modern dance company on a program with a newly arranged MinEvent, featuring excerpts from Cunningham's choreography staged for local dancers by the Merce Cunningham Trust.

Tickets/information available [here](#).

Hope Mohr Dance

Signals from the West: Bay Area Artists in Conversation with Merce Cunningham at 100

**Merce Cunningham Workshop and Audition
with Rashaun Mitchell + Silas Riener
August 10 - 11, 2019, 10am – 4pm
ODC Theater (3153 17th Street, San Francisco, CA)
\$250 - \$300, sliding scale**

A unique opportunity to study Cunningham Technique and learn repertory with Rashaun Mitchell and Silas Riener, two acclaimed former members of the Cunningham company. From this workshop, four dancers will be chosen to perform excerpts of Cunningham repertory November 8 & 9 at ODC Theater, alongside new artworks by 2019 Bridge Project commissioned artists. The audition aspect of the workshop is optional. Dancers interested in auditioning must participate in the full two-day workshop.

Register [here](#).

Signals from the West: Bay Area Artists in Conversation with Merce Cunningham at 100

**November 8 - 9, 2019, 8PM
ODC Theater (3153 17th Street, San Francisco, CA)
Tickets: \$20 - \$50**

HMD's Bridge Project presents *Signals from the West: Bay Area Artists in Conversation with Merce Cunningham at 100* a collaboration with the Merce Cunningham Trust, ODC Theater, and SFMOMA's Open Space as part of the international celebration of the Cunningham centennial. *Signals from the West* will commission ten Bay Area artists from diverse disciplines and backgrounds to study with former Cunningham dancers Rashaun Mitchell and Silas Riener and create new works of art in response. These works will be presented alongside excerpts of Cunningham repertory performed by Bay Area dancers. The ten commissioned Bay Area artists are: Alex Escalante, Christy Funsch, Dazaun Soleyn, Sophia Wang, Sofia Cordova, Jenny Odell, Danishta Rivero, Julie Moon, Maxe Crandall, and Nicole Peisl.

Tickets are available [here](#), and more information is available online [here](#).

CCN - Ballet de Lorraine

*See additional programming for CCN - Ballet de Lorraine as part of the Festival D'Automne

Cunningham Evenings including:

Sounddance / RainForest / For Four Walls / Fabrications / Cunningham Centennial Solos

RainForest / Sounddance

Berlin, Germany (Volksbühne/Festival Tanz im august)

August 23 - 25

Sounddance / RainForest / For Four Walls

Brescia, Italy (Teatro Grande)

October 4

Sounddance / RainForest / For Four Walls

Ljubljana, Slovenia (Cankarjev Dom Gallus Hall)

October 6

Sounddance / Fabrications / For Four Walls

Paris, France (Chaillot Théâtre national de la danse with Théâtre de la Ville / Festival d'Automne à Paris)

October 12, 13, 15, 16

For Four Walls / Sounddance

London, UK (Linsbury Theater / Dance Umbrella festival)

October 24-26

RainForest

Paris/Bobigny, France (MC 93 / Festival d'Automne à Paris)

November 28 -30

RainForest / Sounddance / For Four Walls

Beauvais, France (Théâtre du Beauvais / Festival d'Automne à Paris)

December 3

RainForest / Sounddance / Cunningham Centennial Solos

Bezons, France (Théâtre Paul Eluard / Festival d'Automne à Paris)

December 12

* solos from *Night of 100 Solos: A Centennial Event*

RainForest

Nanterre, France (Maison de la Musique / Festival d'Automne à Paris)

December 15

CCN - Ballet de Lorraine will perform three Cunningham dances, *Fabrications* (1987), *RainForest* (1968), *Sounddance* (1975), and *For Four Walls*, by Petter Jacobsson and Thomas Caley, a re-reading of the original piece *Four Walls* (1944) by John Cage and Merce Cunningham. These works will be presented in combination with other choreographers, on tour throughout 2019, and as part of the Festival D'Automne.

The title for *RainForest* came from Cunningham's childhood memories of the Northwest, and the rainforest in the Olympic Peninsula. *RainForest* differed from Cunningham's other pieces in that, with the exception of Cunningham, each of the six dancers performed his or her role, then left the stage and never returned. Andy Warhol agreed to let Cunningham use his installation *Silver Clouds*—a number of Mylar pillows filled with helium, so that they floated freely in the air. The dancers wore flesh-colored leotards and tights, which Jasper Johns (uncredited) cut with a razor blade, to give the costumes a roughened appearance, in order to come closer to accommodating Warhol's request that they dance nude. The music by David Tudor evokes the chirping and chattering of birds and animals.

Cunningham created *Sounddance* upon his return after spending nine weeks with the Paris Opera Ballet in 1973, where he created *Un Jour ou Deux*. Back with his own dancers, he created a work in opposition to ballet's uniformity and unison. He choreographed a fast and vigorous "organized chaos." The stage is divided in the middle of its depth by a gracefully draped plush gold curtain, designed by artist Mark Lancaster. This division or compressing of the space adds to the overlapping and frenetic choreography, as if we were seeing a miniature dance cosmos through a microscope. The dancers enter the stage as if thrust from the curtain, and at the end of the dance, with their exit, they are swallowed by it, as though they were being sucked into a wind tunnel. Musician and composer David Tudor created a powerful and driving score for *Sounddance*. It provides the perfect energetic accompaniment to Cunningham's fast paced choreography.

For the centennial of Merce Cunningham, Petter Jacobsson and Thomas Caley have proposed *For Four Walls*, with the original score performed live by pianist Vanessa Wagner. The premiere will be held on the 23rd of May at the National Opera of Lorraine, Nancy (France). The original dance play, *Four Walls* was a creation that incorporated text and choreography by Merce Cunningham with a score for solo piano by John Cage. After its premiere, and only performance in 1944, the piece was lost and forgotten, although in the late 1970's the pianist Richard Bunker rediscovered the score among Cage's manuscripts. According to Cage his piano score, with a singular voice, acknowledged a link or prefigured the music of Philip Glass and Steve Reich - "It's full of passages that get repeated, and it's all white notes; it's in C and it goes on and on." The structure is of contrasting settings, loud and soft, high and low, etc, which has a psychological intensity quite unusual for Cage. He himself upon hearing the discovered score found it rather interesting – a genuine curiosity, and seemed surprised that he was its composer. Still within the beginnings of their collaborative work, the music and what little is known of the dance and staging precedes what we identify as a Cage/Cunningham work. What we are met with is their youth, full of introspective and conflicting emotions. This new reading of the original is interested in this notion of the pre "Cage/Cunningham", while understanding it exists in the "post" of their legacy. *For Four Walls* is a wanderlust through room, the individual, and the history we share. The "room" is a mirrored space that allows for a situation to be seen as having and not having its confining walls. Defining infinity, passing through it, or as a reflective space - a somewhere to remember that we belong to these interconnected spaces and their temporalities. We see

it as a non-place, perpetually vulnerable and in motion. Where distances are relativized and human differences are always in flux. We see *For Four Walls* not as a re-enactment of the lost original, but as a situation that will allow for its own history and our history with Merce to be reflected in.

Fabrications was first performed by the Merce Cunningham Dance Company on February 20, 1987 at the Northrop Auditorium in Minneapolis^[1], and premiered by CCN - Ballet de Lorraine April 28, 2011 at the Opéra national de Lorraine. Cunningham said that the title refers to both meanings of the verb “fabricate”: to combine parts to form a whole, and to invent or concoct, even to lie. Continually inspired by the I Ching, Cunningham’s choreography for *Fabrications* utilized a chance process based on sixty-four phrases (sixty-four being the number of hexagrams in the Chinese book of changes). *Fabrications* is an immensely dramatic piece, and the deep connections between the dancers can be seen throughout the performance. Brazilian composer Emanuel Dimas de Melo Pimenta wrote the music, which was mixed in performance by David Tudor. Dove Bradshaw’s costumes were dresses for the women, and shirts and trousers for the men. Her decor did not coincide with the “period” sense of the dance--a backdrop taken from medical and mathematical diagrams.

Dance On Ensemble

Berlin Story / A re-imagining of *Story* Choreography: Merce Cunningham
Staged by Daniel Squire
Tanz im August, Volksbühne Berlin
August 23 – 25, 2019

Story was first performed by the Merce Cunningham Dance Company on July 24, 1963 at the University of California, Los Angeles. During the sixteen months it remained in the company’s repertory, it was performed forty-eight times in forty-one different venues. The structure of *Story* was indeterminate: the overall duration, the sections used, and the order of the sections all changed from one performance to the next. The dancers could make choices about the space, time and order of their movements. Toshi Ichihyanagi’s music also gave the musicians options about instrumentation and duration of sound. Robert Rauschenberg constructed a new set for each performance, using material he found in or near the theater. His costume design involved a basic outfit of leotards and tights over which the dancers could wear an assortment of garments, changing as often as they wished.

The archival record of *Story* is limited. There is only one recording of the dance, a kinescope of a 1964 live telecast in Helsinki, Finland. This recording represents one possible outcome of the indeterminate structure, but it does not capture the full spectrum of material and options. Merce Cunningham’s choreographic notes provide additional information, as do anecdotal accounts. But certain aspects of the dance remain unknown.

Given these circumstances, a typical reconstruction of *Story* is not possible. Dance On Ensemble has, instead, undertaken a re-imagining of the piece. Drawing on archival resources, Daniel Squire, an experienced stager of Merce Cunningham’s work, has taught the movement and options that are known, and guided the dancers to invent new material to be integrated into the indeterminate structure. Similarly, Patrick Lauckner will create lighting designs in keeping with the original concepts and spirit of *Story*, while Berlin artist John Bock has taken on the role of Robert Rauschenberg offering ready-made constructions along with other variable and changing art works to engage with. Toshi

Ichiyanagi's Sapporo performed by Rabih Mroué, Matthe Kuhlmeier and Tobias Weber completes the work. The result, *Berlin Story*, reexamines and reanimates a dance last presented 55 years ago.

The John F. Kennedy Center for the Performing Arts

**The John F. Kennedy Center for the Performing Arts
Merce Cunningham at 100
with multiple events, October 2-5, 2019**

The Kennedy Center joins the global centennial celebration of Merce Cunningham, featuring multiple events between October 2-5, 2019. The centerpiece is a performance by Compagnie CNDC-Angers, led by Cunningham disciple Robert Swinston; alongside additional music performances, film screenings, and free activities exploring the Cunningham legacy.

***Beach Birds / BIPED*
Compagnie CNDC-Angers/Robert Swinston
October 3-5, 2019, 8 p.m. (Eisenhower Theater)**

Robert Swinston, who danced for Cunningham and worked side-by-side with him for over 17 years, now leads Compagnie Centre National de Danse Contemporaine-Angers, keeping Cunningham's brilliant flame alive with dancers of today. CNDC-Angers performs two Cunningham masterworks: *Beach Birds* premiered in 1991 and transforms the movements of a flock of birds into dance. Created in 1999, *BIPED* unites technology and performance by incorporating projections of animated images superimposed on dancers. Tickets available at <http://tkc.co-cunningham>.

Additional celebration activities include events in the Kennedy Center's newly expanded campus, the REACH (more information on these additional activities will be announced later in the summer):

***John Cage: Music for Merce*
Margaret Leng Tan, toy and prepared piano
October 2, 2019, 7:30 p.m. (REACH Skylight Pavilion)**

A one-night-only event performed on toy and prepared pianos by the renowned avant-garde pianist/Cage interpreter, Margaret Leng Tan. Tickets will be available in late summer 2019.

**Dancing for Cunningham – panel discussion
October 5, 2019, 4 p.m. (REACH Justice Forum)**

Part of the Kennedy Center's *Let's Talk Dance* series of conversations and discussions, long-time Cunningham dancer and assistant Robert Swinston (CNDC-Angers) will be joined by additional panelists to discuss dancing for the modern master. Ticketed Event.

**Free Outdoor Film Screenings
October 1-5, 2019**

Schedule to be Announced (REACH Plaza)

Selections from Cunningham's legacy of dance on the screen, both works created for camera and historic performances captured on film and video. Works to be announced at a later date. Free event.

Additional events and activities to be announced, with more information at <http://tkc.co/cunningham>.

Festival d'Automne

In its first season in 1972, the Festival d'Automne in Paris featured a Merce Cunningham *Event*, the beginning of a long shared history—lasting through 2009 and a performance of *Nearly 90*, the American choreographer's final work. Michel Guy, the festival founder, was one of the greatest supporters of this new, scarcely known or understood dance form, helping to spread Cunningham's presence and the recognition of his work in France. For the centennial of his birth, the Festival d'Automne showcases select landmark moments from a history that stretches across over a half-century, paying homage to the artist who changed the course of 20th century dance, ushering it into modernity through a fruitful dialogue with music, visual art, and film.

Cunningham's legacy—and the profusion of experiences he created for and in relationship to dance—is today pulled between different, sometimes antagonistic, tendencies: those who see Cunningham as having birthed contemporary dance as a matter of gesture and rigorous composition, and those who hold on more than anything to his identity as an experimenter who, with John Cage, laid out the conceptual bases of postmodern dance. But in keeping with the principles that guide his work, these different facets have cohabited across his sixty years of creation, through which he ceaselessly refreshed his aesthetic and collaborations. Cunningham—like all artists who, by their own desire and determination changed the course of 20th century art—existed always at an intersection; dance was never the same after him. This homage offers a panorama of all that is Merce Cunningham, as seen and interpreted anew by a multitude of artists and institutions.

La Fabrique: John Cage & Merce Cunningham
Centre National de la Danse
September 28 - 29, 2019

As part of the festival's portrait of Merce Cunningham, the CND celebrates its prolific association with the composer John Cage, and honors his essential place alongside Cunningham. More than an artistic collaboration, the relationship between these two major figures of twentieth-century art is akin to a creative synergy that has seen them redefine the contours of their respective media. Cage's principles - such as the use of chance - had a profound influence on Cunningham and his way of apprehending the interaction between bodies, space, time. To honor Cage, the CND and the Festival d'Automne have chosen to reactivate his *Musicircus*: an invitation to invade the CND and fill it with sounds, speeches and dances. Taking the form of "organized chaos," performances, concerts, conferences, and workshops will take place simultaneously throughout the space - from the lobby to the rooftops and studios, to the banks of the Ourcq canal.

Weekend Merce Cunningham
Théâtre de la Ville at the Espace Cardin
October 5 - 6, 2019

The Théâtre de la Ville presents a weekend of film, which Cunningham gave a central place in the development of his choreographic art and performance. The weekend will include documentaries, an immersive film in 3D, lectures, and many solos to offer deeper insight into his work, its forms and modes of composition. This weekend is also an opportunity to revisit the work of director Charles Atlas, who invented a cinematic syntax that could capture the flow, speed and changes of this dance whose center is ever shifting.

CCN - Ballet De Lorraine: *Sounddance / For Four Walls / Fabrications*

Théâtre National de la Danse with Théâtre de la Ville

October 12, 13, 15, & 16, 2019

Théâtre du Beauvaisis - December 3-4, 2019

Théâtre Paul Eluard/Bezons - December 12, 2019

To accompany *Sounddance* and *Fabrications*, two of Cunningham's masterpieces, Petter Jacobsson and Thomas Caley have composed *For Four Walls*, based on *Four Walls*, the first collaboration between Merce Cunningham and John Cage. Performed live by pianist Vanessa Wagner, Cage's music casts its melancholy mood on this game of mirrors and infinite reflections.

Festival d'Automne mixed bill: The Royal Ballet performs *Cross Currents*, Paris Opera Ballet performs *Walkaround Time*, and Royal Ballet of Flanders performs *Pond Way*

Théâtre National de la Danse, Chaillot

October 22 – 26, 2019

For this mixed bill, The Royal Ballet, Ballet Flanders, and the Paris Opera Ballet will each present a Cunningham piece, each revealing different facets of his dance aesthetic, and acknowledging the place of his work in the repertoire of many ballet companies. The Paris Opera Ballet will present *Walkaround Time*, a true Dadaist manifesto of 1968. In tribute to Marcel Duchamp, Jasper Johns conceived his decor based on *The Large Glass*, which sees dance as a game of transparency, while bodies compose perceptions of their form like pieces of moving puzzles. The Royal Ballet offers *Cross Currents*, whose title exposes the poetics of Cunningham: putting the rhythmic qualities of each dancer in the foreground, this piece is based on the entanglement of sentences - like currents that cross, passing through unison to better redistribute in space. The later years of Cunningham's work is evoked by Ballet Flanders with *Pond Way*: this mysterious "way of the pond" refers to the aquatic atmosphere that hangs over this 1998 piece. With music by Brian Eno, the dancers slide like ricochets on the surface of the water: alternately aerial or liquid, their gestures follow each other in a subtle balance between synchronization and displacement.

Lyon Opera Ballet: *Exchange / Scenario / Summerspace*

Théâtre du Chatelet: November 14 – 20, 2019

Lyon Opera Ballet: *Exchange / Scenario*

Nouvelle scène nationale, Cergy-Pontoise: December 13 & 14, 2019

Lyon Opera Ballet presents three pieces recently added to their repertoire, which give an insight into the infinite variations and nuances of Cunningham's relationship to movement, where music, image,

and choreography set the stage for a new form of abstraction. The Lyon Opera Ballet offers a cross section of Cunningham's art, providing a panoramic view of its transformations: the three pieces date from 1958, 1978 and 1997. *Summerspace* exemplifies the lyrical abstraction of Cunningham's early days, sharing in the creed of modernist painters - like his friend and collaborator Robert Rauschenberg who set the scene; like jets of colors, the dancers are launched on the canvas of the stage, redefining the coordinates of the space as they move. Twenty years later, *Exchange* reaffirms this abstract element, but on a larger scale: a platform for exchanges whereby organized flows circulate according to different geometric models, the scene reveals an extremely complex gestural architecture. *Scenario* testifies to Merce Cunningham's attention to all forms of creation: in a composition made up of thirteen modules, designed using the DanceForms software, the costumes of Rei Kawakubo - creator of Comme des Garçons - add a strange shift to the stylized bodies that roam the space.

Merce Cunningham: *RainForest* / Miguel Gutierrez: *Cela nous concerne tous (This concerns all of us)*

CCN - Ballet de Lorraine

MC93 - November 28-30, 2019

Théâtre du Beauvaisis - December 3-4, 2019

Théâtre Paul Eluard / Bezons - December 12, 2019

Maison de la Musique de Nanterre - December 15, 2019

Created on the 50th Anniversary of CCN - Ballet de Lorraine, this program explores the influence of Merce Cunningham on contemporary dance. In resonance with the pop universe of *RainForest*, New York choreographer Miguel Gutierrez has conceived a choreography with boundless energy, as a reflection on diversity and shared differences. Faithful to its project of reclaiming dance in all its forms, CCN - Ballet de Lorraine chose to approach the homage to Merce Cunningham as a game of correspondences, revealing the way the present generation reinterprets the heritage of the founder of modern dance. Echoing the pop aesthetic, this program features two performances, *RainForest* (1968) by Merce Cunningham and *Cela nous concerne tous* (2017) by Miguel Gutierrez. *RainForest* reflects the artistic excitement of New York in the late 1960s, and a synthesis of its different trends. To structure the suspended universe of this piece, Cunningham proposed to Andy Warhol to use his *Silver Clouds*, silver helium balloons in pillow shapes. These aerial forms interact with the bodies and sounds of David Tudor, creating an intriguing artificial environment. Like a distant echo in Cunningham and Warhol, Miguel Gutierrez mobilized the entire CCN - Ballet de Lorraine for a critical and quirky rereading of the collective utopia of the 1960s. Carried away by the same fever, the twenty-four dancers deploy a chaos of colors, sounds, clothes and bodies in constant transformation.

Conservatoire National Supérieur Musique et Danse: *Cunningham X 100*

La Villette - Grand Halle

November 30, 2019

One hundred students of the CNSMD take to the stage of the Grande Halle de la Villette to perform an Event entitled *Cunningham X 100* comprising excerpts from five decades of Merce Cunningham's choreography. This an opportunity for the CNSMD director, Cédric Andrieux - former Merce Cunningham Dance Company member - to recall the privileged connections between Cunningham and the CNSMD, and the importance of the Cunningham technique in its contemporary dance

curriculum. Cunningham X 100 will be arranged and staged by former Merce Cunningham Dance Company dancer and CNSMD faculty member Cheryl Therrien.

Ballet Rambert: *Rambert Event*

La Villette - Grand Halle

December 4 – 7, 2019

Created to celebrate the long-standing association between Merce Cunningham and Rambert, the *Rambert Event* is both a tribute and an original creation. The costumes, inspired by the “Cage” series by the German painter Gerhard Richter, also nod to Robert Rauschenberg and Jasper Johns. The sound creation of Radiohead’s Philip Selway, here accompanied by Quinta and Adem Ilhan, anchors this event in the present.

Merce Cunningham: *Winterbranch* / Alexander Sciarroni: *TURNING_ motion sickness version*

Lyon Opera Ballet

Cent Quatre Paris with Théâtre de la Ville

December 18 – 21, 2019

Having entered the Lyon Opera Ballet’s repertoire in 2016, *Winterbranch* reveals a darker side to Cunningham’s work. In a dissonant atmosphere, the bodies fall and rise, struggling with gravity. Echoing this attraction to the ground, choreographer Alessandro Sciarroni has created a vertiginous and heady work for ballet dancers. For this program, Lyon Opera Ballet promotes dance as an instrument for understanding the body from its basic operations: thrusts, falls, gravity, repetition, the relationship between verticality and horizontality. It would appear that nothing brings Merce Cunningham closer to the Italian choreographer Alessandro Sciarroni, if not the same desire to see the human body as a source of infinite potential, operating within a vast system of signs. In *Winterbranch*, Rauschenberg’s cloudy scenography and the sound bursts of a minimalist composition by La Monte Young give the ensemble a shadowy tone. As in *Folk*, which pushed folk dance to its point of implosion, Alessandro Sciarroni is interested in repetition as a limit. Coming from the “turning” project, *TURNING_ motion sickness version*, created for the dancers of the Lyon Opera Ballet, seeks to approach perpetual movement at the risk of physical dizziness. An intriguing cross between whirling dervishes and classical ballet, this piece subjects the performers to an effort of mastery and endurance, inseparable from a form of letting go and an assent to the uncontrollable.

The Royal Ballet

*See additional programming for The Royal Ballet as part of the Festival D’Automne

Cross Currents / Monotones II / New Pam Tanowitz

October 10 - 11, 2019

Linbury Theatre 

The centenary of the birth of Merce Cunningham is an occasion to celebrate the extraordinary legacy of this pioneering American choreographer. He reshaped the relationship between body, movement and music, melding the classical and the innovative to explore the essence of human motion. In the first of two celebratory programs, The Royal Ballet performs Cunningham’s *Cross Currents* – a trio first seen in London in 1964 – and Frederick Ashton’s Cunningham-indebted *Monotones II*. This short, intimate

program is completed with a new commissioned work from American choreographer Pam Tanowitz, whose modern approach from a classical base continues the fusions and explorations that Cunningham's work exemplifies.

Cross Currents, staged by Daniel Squire and featuring Cunningham's original costume design, will include music by Conlon Nancarrow and lighting design by Beverley Emmons. Frederick Ashton's *Monotones II* with music by Erik Satie will feature Ashton's design, with lighting by John B. Read. The new Pam Tanowitz work will have lighting by Clifton Taylor.

Dance Umbrella

The Future Bursts In ^{[[L]]}_{SEP}
Somewhere in the middle of infinity / For Four Walls / Sounddance
Part of Dance Umbrella 2019 and FranceDance UK ^{[[L]]}_{SEP}

October 24 - 26, 2019

Linbury Theatre ^{[[L]]}_{SEP}

Two international companies present a second Linbury program to mark the Merce Cunningham Centennial. Amala Dianor performs *Somewhere in the middle of infinity*, in which three dancers test borders and boundaries as hip hop, African and contemporary dance clash with creative force. CCN – Ballet de Lorraine performs two works. *For Four Walls* explores the fluid interactions between past and present, taking inspiration from a 1944 collaboration between Cunningham and composer John Cage. Cunningham's *Sounddance* (1975) completes the program with an 'organized chaos' and frenetic energy that challenges concepts of symmetry and conformity in the idea of ballet itself.

Tickets and more information [here](#).

The Arts Center at NYU Abu Dhabi

BIPED / How to Pass, Kick, Fall, & Run
CNDC-Angers/Robert Swinston with Gavin Bryars
Middle East Debut
October 30, 2019

The Red Theater
NYU Abu Dhabi

The Arts Center at NYU Abu Dhabi will present two of Cunningham's masterpieces: *BIPED*, and *How to Pass, Kick, Fall, & Run*, performed by CNDC-Angers/Robert Swinston

For *BIPED*, the music by Gavin Bryars, also called Biped, is partly recorded and partly played live on acoustic instruments by Bryars and his ensemble. Suzanne Gallo's costumes use a metallic fabric that reflects light. Aaron Copp devised the lighting, dividing the stage floor into squares lit in what looks

like a random sequence, as well as the curtained booths at the back of the stage that permit the dancers to appear and disappear. *How to Pass, Kick, Fall, & Run* features music by John Cage, including stories from *Silence, a Year from Monday*. The choreography keeps the dancers constantly in motion, never staying in a given place for very long, with two or three things simultaneously occurring on stage at all times. The performance and residency will be accompanied by Cunningham Technique workshops at NYUAD and at Sima Dance at Alserkal Avenue in Dubai.

Presenting music, theater, dance, film and interdisciplinary performances that defy definition, The Arts Center at NYU Abu Dhabi is a performing arts center that presents distinguished professional artists from around the world alongside student, faculty, and community productions. The Arts Center draws on the resources of NYUAD to create a dynamic space for research, investigation, and the active pursuit of knowledge and wisdom for audiences as well as visiting artists.

Lyon Opera Ballet

*See additional programming for Lyon Opera Ballet as part of the Festival D'Automne and Montpellier Danse

Exchange / Scenario

Lyon National Opera
1 Place de la Comédie, 69001 Lyon, France
November 1 – November 3, 2019

Created 20 years apart, *Exchange* and *Scenario* are emblematic of the work of this great master of contemporary dance whose approach to gesture and the introduction of chance in his choreography have revolutionized the discipline.

Tickets and more information are available [here](#).

Rambert

*See additional programming for Rambert as part of the Festival D'Automne

Rambert Event

Sadler's Wells
Rosebery Avenue, London, EC1R
November 7 – 9, 2019

Teatro Municipale Valli, Reggio Emilia, Italy
13 November, 2019

Sala Petrassi, Auditorium Parco della Musica, Rome, Italy
Part of RomaEuropa Festival 2019
17 November, 2019

Grande Halle de la Villette, Paris
Part of Festival d'Automne
4 – 7 December, 2019

Rambert will present *Rambert Event*, featuring extracts from different Cunningham works that Rambert has performed, remixed for this performance with music composed and performed live by Radiohead's Philip Selway, and designs based on German contemporary artist Gerhard Richter "Cage" series, inspired in part by the works of John Cage.

Tickets and more information are available [here](#) (London), [here](#) (Reggio), [here](#) (Rome) and [here](#) (Paris).

Thorus Arts Productions

Not a moment too soon
a creation by Ferran Carvajal
with Trevor Carlson

Salon version
Bilbao, Spain
November 7, 2019

Vila Franca, Spain
November 29, 2019

A theatrical-movement portrait. *Not a moment too soon* is a multidisciplinary performance piece about a shared journey, the end of Merce Cunningham's life in which he was gracefully accompanied by Trevor Carlson. An intimate look into how year-by-year Cunningham continued creating new pieces until his last breath. A pilgrimage into a memory which uses audio-visual vehicles that transport us into the image and voice of Cunningham through unseen footage, tapes shot by Cunningham himself. Trevor, our guiding voice, embodies this passage and permits us a final entry into the last days of a master.

USC

MinEvent
November 1 & 3, 13 - 22, 2019
USC Glorja Kaufman School of Dance, Los Angeles, CA
Laguna Dance Festival, Laguna Beach, CA

As part of the Merce Cunningham Centennial Celebration, USC Kaufman will present a MinEvent, an uninterrupted sequence of excerpts drawn from the work of Merce Cunningham. Each MinEvent is unique and designed to suit the particular space in which it is presented. Merce Cunningham dancer and educator, Silas Riener will stage this MinEvent on USC Kaufman dancers, who will perform the work in and around the Glorja Kaufman International Dance Center.

The performance on November 1 will take place at the courtyard of the Glorvna Kaufman International Dance Center at USC. USC Kaufman dancers will also perform November 13-17 and November 21-22, as a part of the Fall Dance Performances at the Glorvna Kaufman International Dance Center at USC. Tickets will be available to reserve a few weeks before the performances at kaufman.usc.edu.

In addition, USC Kaufman students will perform on November 3 at the Laguna Art Museum, presented by Laguna Dance Festival. For more information, please visit lagunadancefestival.org.

University of North Carolina School of the Arts

Cunningham Repertory Workshop

December 20, 2019

Agnes de Mille Theatre

University of North Carolina School of the Arts

Winston-Salem, North Carolina

University of North Carolina School of the Arts will host a Cunningham repertory workshop for "Intensive Arts," taught by Patricia Lent, and assisted by Vanessa Knouse. The final showing will include UNCSA students dancing excerpts from Cunningham repertory and Vanessa Knouse dancing *Suite for Five* from the Cunningham Centennial Solos

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 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 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® 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 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.

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