

## PROJECT DESCRIPTION

We propose an exhibit of photography, artifacts, and an ongoing series of video-tapes of artists who sparked the Judson Church period of experimentation. The Judson Project was conceived by Bennington College faculty members Wendy Perron and Tony Carruthers.

From 1962 to 1966 the Judson Dance Theater in New York was a major meeting ground for dancers, musicians, and artists who were influenced by the ideas of John Cage and Merce Cunningham. The performance activity spawned by this group of artists grew into an important period of experimentation. It encompassed both the development of "post-modern" dance and an interaction between performance and visual arts. Exceptional artists of all fields (see attached list) collaborated, paving the way for our present acceptance of cross-media works.

Throughout this period, photography was an important element of the work, both in its ability to capture the image of performances and events and as an art in itself. The exhibit will include 100 prints by Peter Moore, Al Giese, Terry Schutte and Charlotte Victoria. Peter Moore was one of the first to develop performance image in photography beyond documentation, and is in possession of hundreds of thousands of prints of the period. Barbara Moore is currently researching this volume of photographs.

Daniel Cameron, Curatorial Co-ordinator, will work with Project Director Wendy Perron in the final selection of both photographs and artifacts, which include musical scores, programs, and objects used in performances. Serving as consultants will be writer/historians Sally Banes (Terpsichore in Sneakers, Houghton-Mifflin 1980), Daryl Chin, Peter Frank, and Judson Church archivist Jon Hendricks. A 64-page catalogue with 30 black and white reproductions will include an introduction by Jill Johnston and a historical overview and chronology by Ms. Banes.

The video material will cover about 15 artists. Each artist will be given the choice to tape an interview, a dialogue, performance of a new work, or a reconstruction of a work from the period. Interviews will be conducted by Ms. Banes, Ms. Perron, and Michael Rowe, researcher and videographer. The final tapes will be aired during exhibition hours. A copy of each tape will be lodged with the Judson Church archives and with the Lincoln Center Library for the Performing Arts. The video material, which will be available both in its edited and original forms, will constitute a unique record of a major movement in contemporary American art and will be obtainable for educational and research purposes.

The Judson Project exhibit is scheduled to open at Usdan Gallery of Bennington College in fall '81 and at the Grey Art Gallery and Study Center of New York University in March '82. The exhibit will tour to at least 6 other cities as well.

## Participants to be represented in the exhibit:

GEORGE BRECHT	Sculptor
ROBERT BREER	Film maker
TRISHA BROWN	Choreographer
AL CARMINES	Composer, Lyricist
LUCINDA CHILDS	Choreographer
PHILIP CORNER	Composer
JUDITH DUNN	Choreographer
ROBERT DUNN	Composer, Choreographer
RUTH EMERSON	Choreographer
OYVIND FAHLSTROM	Painter
DAVID GORDON	Choreographer
ALEX HAY	Painter
DEBORAH HAY	Choreographer
FRED HERKO	Choreographer
JILL JOHNSTON	Writer, Choreographer
KENNETH KING	Choreographer
JOHN HERBERT MCDOWELL	Composer
MEREDITH MONK	Composer, Choreographer
ROBERT MORRIS	Sculptor
PHEOBE NEVILLE	Choreographer
CLAES OLDENBERG	Sculptor
AILEEN PASSLOFF	Choreographer
STEVE PAXTON	Choreographer
RUDY PEREZ	Choreographer
YVONNE RAINER	Film maker, Choreographer
ROBERT RAUSCHENBERG	Painter, Sculptor
CHARLES ROSS	Sculptor
ARLENE ROTHLEIN	Choreographer
JOSEPH SCHLICHTER	Choreographer
CAROLEE SCHNEEMANN	Film maker, Sculptor
ELAINE SUMMERS	Choreographer
JAMES TENNEY	Composer
JAMES WARING	Choreographer
LAMONTE YOUNG	Composer

Participants to be included in the videotape aspect of the exhibition:

TRISHA BROWN  
AL CARMINES  
LUCINDA CHILDS  
PHILIP CORNER  
RUTH EMERSON  
SIMONE FORTI  
DAVID GORDON  
ALEX HAY  
DEBORAH HAY  
JOHN HERBERT MCDOWELL  
AILEEN PASSLOFF  
STEVE PAXTON  
ROBERT RAUSCHENBERG  
CAROLEE SCHNEEMANN  
ELAINE SUMMERS

Yet to be taped:

MEREDITH MONK  
ROBERT MORRIS  
YVONNE RAINER

Qualifications of Key Personnel:WENDY PERRON, Project Director:

Wendy Perron co-founded the Roxanne Dance Foundation and continues to co-direct the organization. She has presented her choreography in New York since 1970. In 1974 she received a Choreography Fellowship from the National Endowment for the Arts. She has written extensively on performance for several publications. She has served on panels in choreography for both CAPS and GETA. She joined the Bennington College faculty in 1978.

TONY CARRUTHERS, Associate Project Director:

Tony Carruthers was trained at St. Martin's School of Art in London. While still in England he was involved in magazine and book publishing for a number of years. He worked as a stage designer for the Mermaid Theatre, and the Roundhouse, and was the special projects designer for The Royal Shakespeare Theatre. He was part-founder of London Arts Lab. He presented events, performances, and independent projects in England and the United States. He has exhibited work at the Institute for Contemporary Art in Los Angeles, the Wolf Gallery in New York City, and has work in the Artists Book Collection of the Museum of Modern Art. Mr. Carruthers taught on the faculty of State University of New York at Buffalo, and at the School of Visual Arts in New York City before joining the Bennington College faculty in 1973 as a designer in the Dance and Drama Divisions, and has initiated a program in video.

DANIEL J. CAMERON, Curatorial Co-ordinator:

Daniel J. Cameron is a freelance curator, as well as painter and performance artist. He holds a Bachelor of Arts degree from Bennington College. He has curated exhibitions at the University of Miami, Fort Wayne Art Museum, the Mint Museum of Art (Charlotte, NC), the Columbus (GA) Museum of Arts and Sciences, Bennington College, Lake George (NY) Arts Project, McNay Art Institute (San Antonio) and, in New York City, The Jewish Museum and Tibor de Nagy Gallery. He has also assisted with exhibitions for The New Museum and Everson Museum of Art (Syracuse). His publication credits include Maurice Golubov: Paintings 1925-1980 and The Avant-Garde in Hungary: 1919-1939, both as editor.

ROBERT LITTMAN, Project Director-Grey Galleries:

Robert Littman received a Bachelor of Arts degree in Art History from Antioch College and an M.A. from the Institute of Fine Arts at New York University. From 1969 to 1976 he was director of the Emily Lowe Gallery at Hofstra. He was appointed director of Grey Art Gallery in 1976.

## PROJECTED BUDGET

## I. EXPENSES

A. Salaries and Wages

Project Director (25% annual salary)	\$ 3,750
Project Director (25% " " )	3,750
Project Director (10% " " )	2,500
Curatorial Co-ordinator	1,500
Videographers (5, for shooting, editing, and post-production work)	5,000
Research Assistant	1,000
Photo Researcher	500
Security Staff	235
Consultants (4@ \$100)	<u>400</u>

total \$ 18,635

B. Supplies and Materials

Work tapes	\$ 750
Copies of tapes for Judson Archives	750
Copies of tapes for artists	750
Post-production: Titles	200
Sound-rectification, image boost, etc.	2,040
Video studio rental	2,000
Installation: Matting & glasing (120 items@ \$12)	1,440
Video equipment rental	1,000
Building and stylization of packing crates	<u>750</u>

total \$ 9,680

C. Travel

Transportation of personnel	\$ 650
Subsistence (3 Project Directors, 3 videographers, 1 Curatorial Co-ordinator)	<u>850</u>

total \$ 1,500

D. Catalogue

Typesetting & printing (64pp., 3000 copies)	\$ 6,900
Fee for introduction by Jill Johnston	500
Fee for historical overview by Sally Banes	500
Fee for chronology by Banes	200
Clerical fees for other textual material	150
Transcription fee (2 interviews@ \$75)	150
Reproduction fees (30 photos@ \$20)	600
Designer fee	<u>500</u>

total \$ 9,500

THE JUDSON PROJECT  
Budget, con't.

E. <u>Other</u>	
Printing costs for exhibition photos	\$ 3,000
Truck hire for transport	75
Insurance (based on value of \$10,000)	100
Publicity	<u>1,700</u>
total	\$ <u>4,875</u>

TOTAL EXPENSES \$ 44,190

II. INCOME

A. <u>Revenues</u>	
Sale of catalogue (1000@ \$4.00)	\$ 4,000
Sale of tapes to Judson Church	250
Touring (six sponsors@ \$500)	<u>3,000</u>
total	\$ 7,250
B. <u>In-kind services</u>	
Salaries (3 Project Directors)	\$ 10,000
Publicity (Bennington \$200, Grey Galleries \$500)	<u>700</u>
total	\$ 10,700
C. <u>Grants</u>	
NEA Special Projects Grant	\$ 15,000
Bennington College Faculty Grant (for Ms. Perron)	200
Bennington College Work-Study Grant (for Research Assistant)	<u>800</u>
total	\$ 16,000
D. College Endowment Fund	\$ <u>4,000</u>
total	\$ <u>4,000</u>

TOTAL INCOME \$ 37,950

EXPENSES MINUS INCOME \$ 6,240

REQUEST \$ 6,240

Department of the Treasury

Internal Revenue Service

**Internal Revenue Service**

Date:

In reply refer to:

July 24, 1970 AU:EO:FA3:04

Bennington College Corporation,  
The Bennington College Alumnae Fund  
Bennington, Vermont 05201

Gentlemen:

Your organizations were granted exemption from Federal income taxes under what is now Section 501(c)(3) of the Internal Revenue Code by a Commissioner's letter dated May 27, 1957.

So long as there is no substantial change in your character, purpose, or methods of operations, the letter of May 27, 1957 remains in effect.

Sincerely yours,



WILLIAM E. WILLIAMS  
District Director

