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in 1979

The Bennington College Judson Project started as an effort to expose students to the <sup>e</sup>vents and ideas that were seminal in the ~~landmarks in the~~ recent history of art and performance. Under the direction of Tony Carruthers, who worked with me as co-project director, Judson artists were interviewed and videotaped as part of an ongoing video library. In the spring of 1980, Tony and I taught courses <sup>relating</sup> ~~relating~~ to Judson, Tony's focussing on the visual and conceptual aspects and mine on the choreographic aspects, though there were The courses incorporated a residency period, during which several Judson artists performed new and old works. overlaps. <sup>and</sup> in the fall of that year we started planning an exhibit of photographs and ~~the~~ videotapes. Since then, the ~~project~~ <sup>exhibit</sup> has mushroomed to include musical scores, films of performances transferred to videotape, and a series of reconstructions to be

## Foreward cont.

Although I saw none of the Judson performances myself, the power of the place and the people who did things there held sway over me during the 70s. As both a choreographer and performance-goer, I needed to see something new. I started noticing that almost anything I found exciting could be traced back to Judson Church. In my mind Judson became a center for re-making dance history, a kind of paradise of experimentation <sup>the</sup> whose spirit and logistics and <sup>the wit of Judson seemed boundless compared to</sup> sheer intelligence ~~elude the scope of~~ today's dance and art scenes.

After two years of work on The Judson Project, I am still <sup>certain, some of these</sup> intrigued by the questions: ~~that first lured me. Was Judson part of a larger movement?~~ What were the outside influences? Why couldn't the combination of freedom and communality sustain itself? Are there no rules left to break? <sup>I haven't</sup> ~~Instead of answering these questions, I instead~~ <sup>my</sup> find that they have become part of the everyday ~~issues~~ <sup>in</sup> living and working. <sup>For me,</sup> ~~Perhaps~~ Judson <sup>has been</sup> ~~was~~ <sup>is</sup> ~~for me~~, more than a historic period that was my teacher: it ~~has been~~ <sup>is</sup> ~~more~~ of an ongoing reminder of the depth of the questioning process itself.

<sup>researching the period</sup>  
I started ~~asking questions~~ <sup>to</sup> form a more realistic idea of what happened there.

Wendy Perron, ~~Director~~

Project Director

November 1981