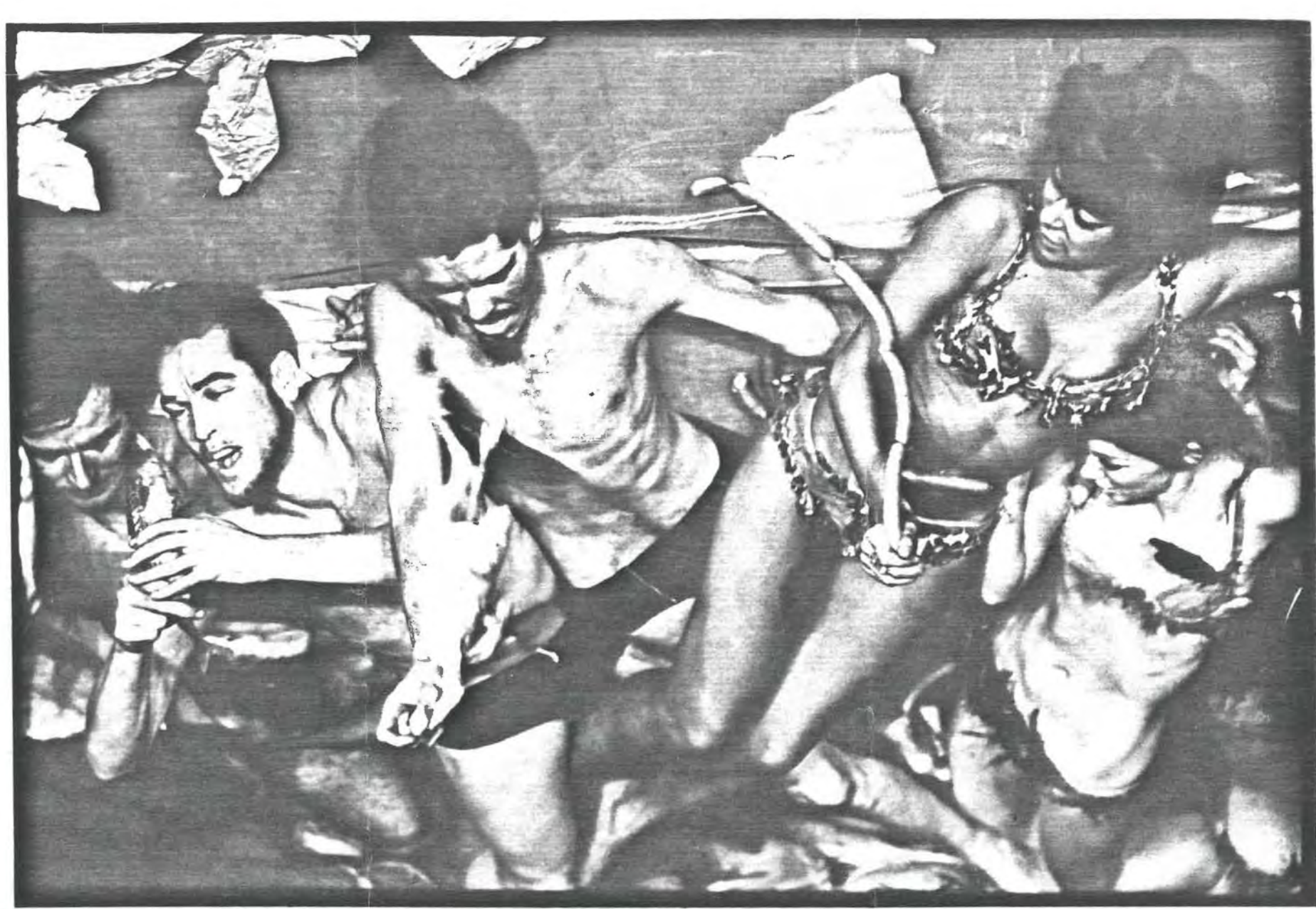
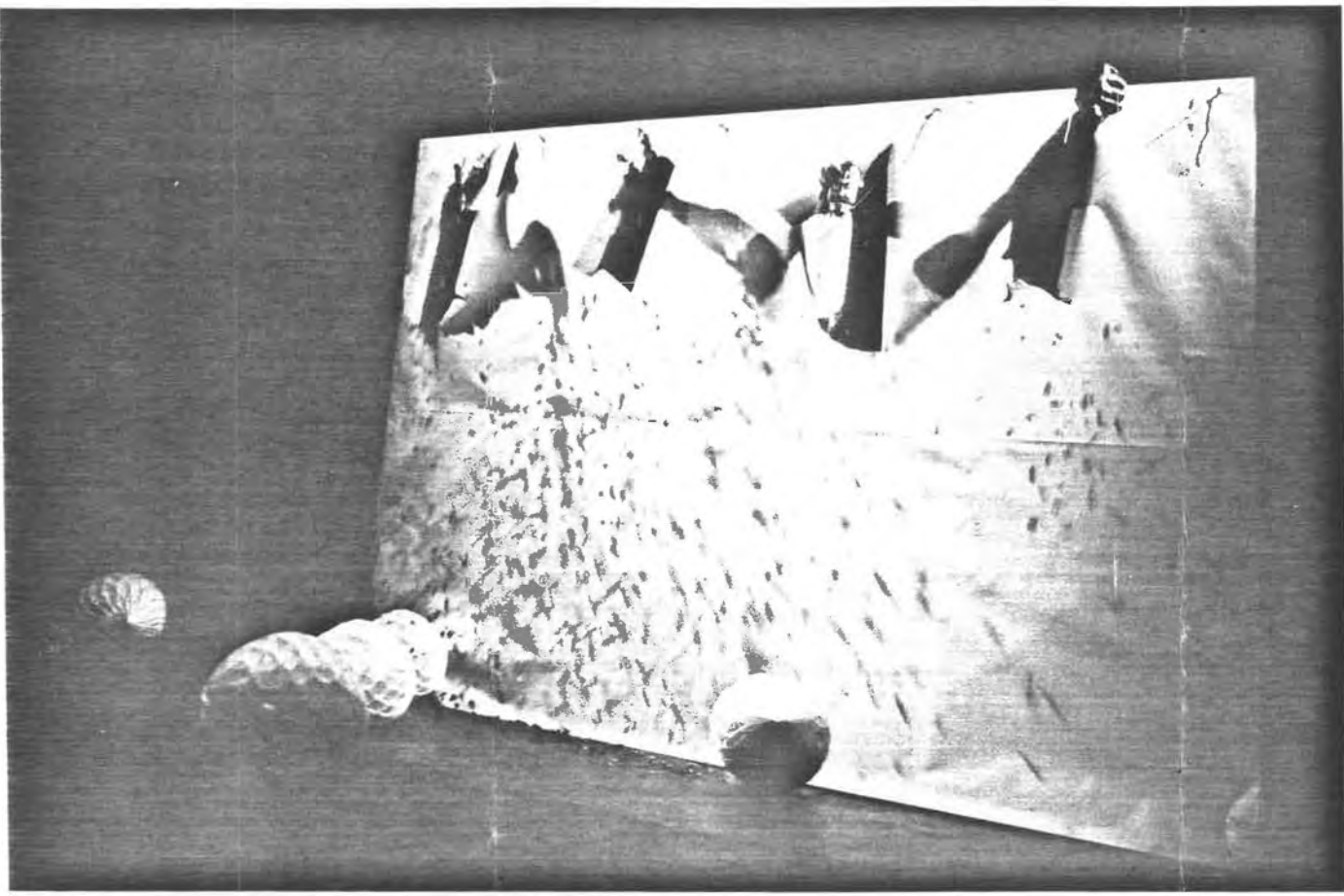
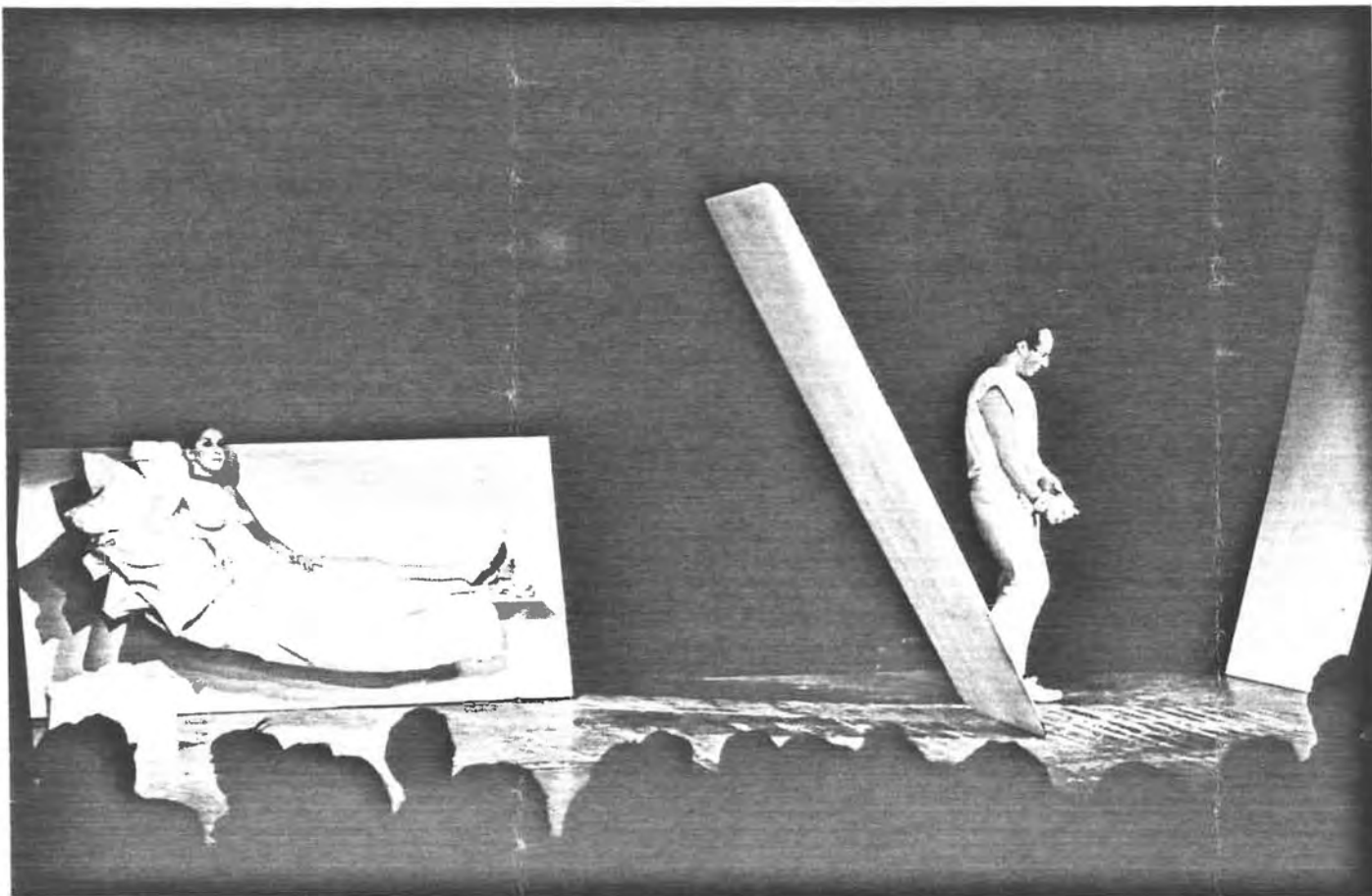


PUSH

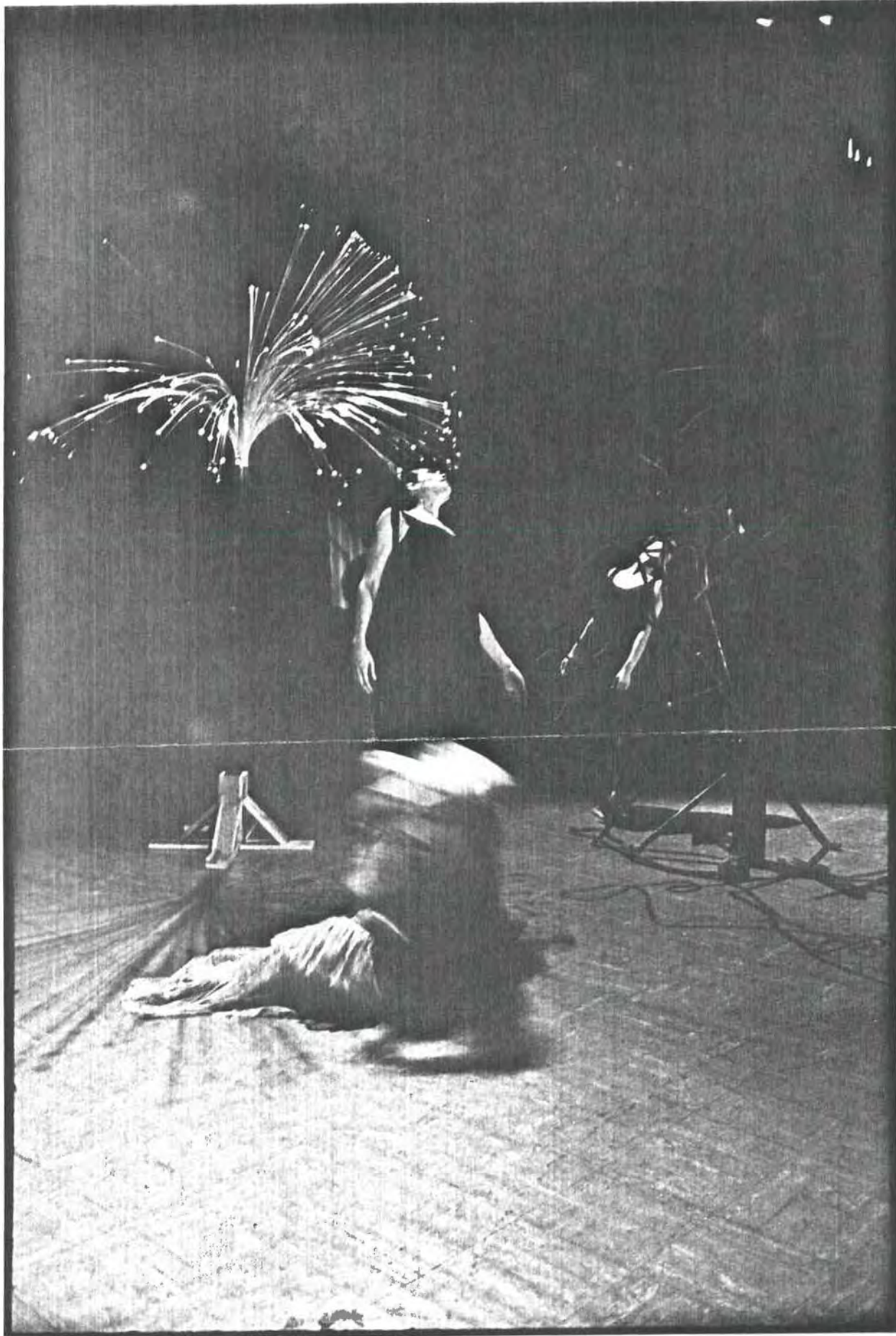


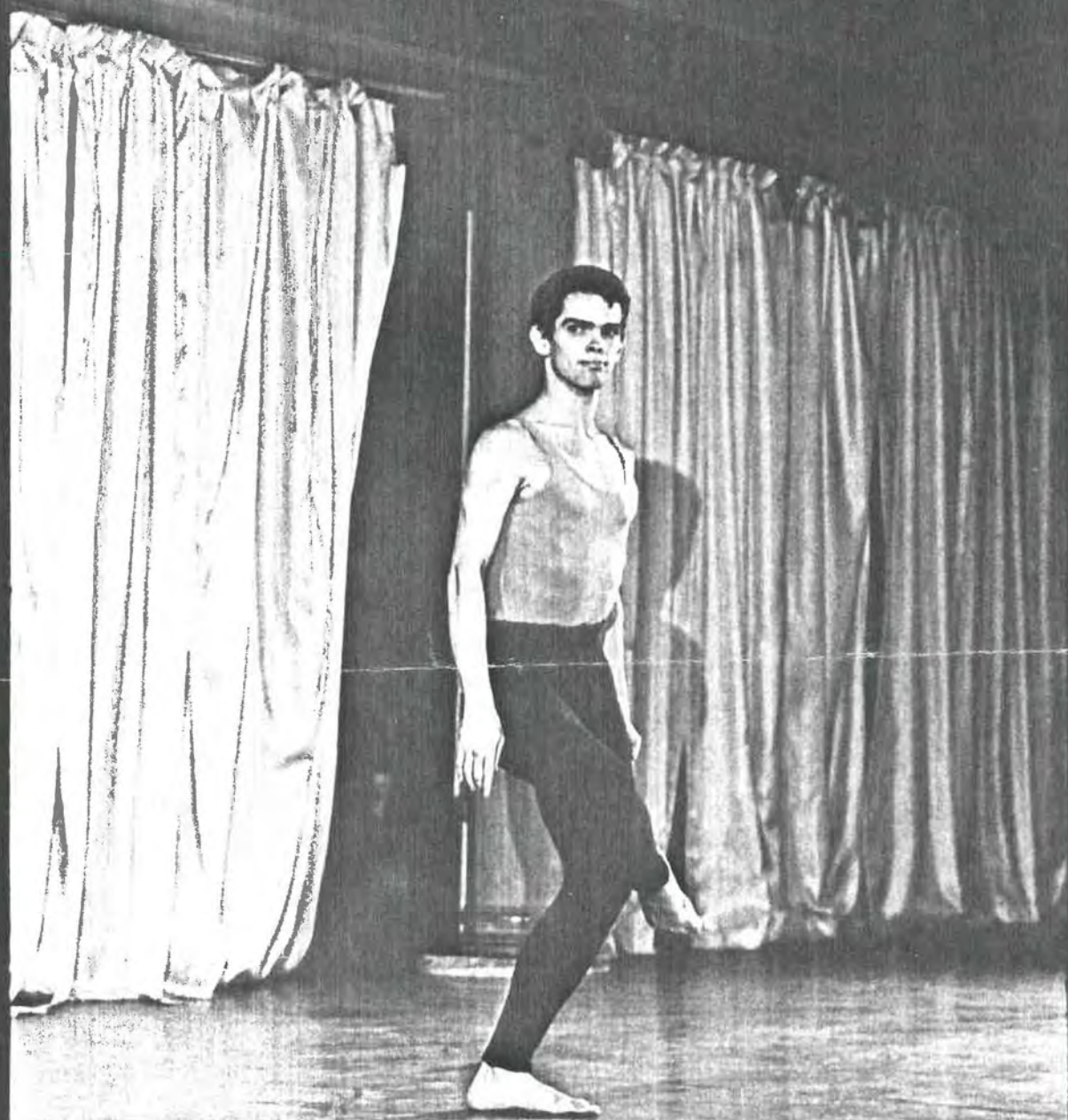


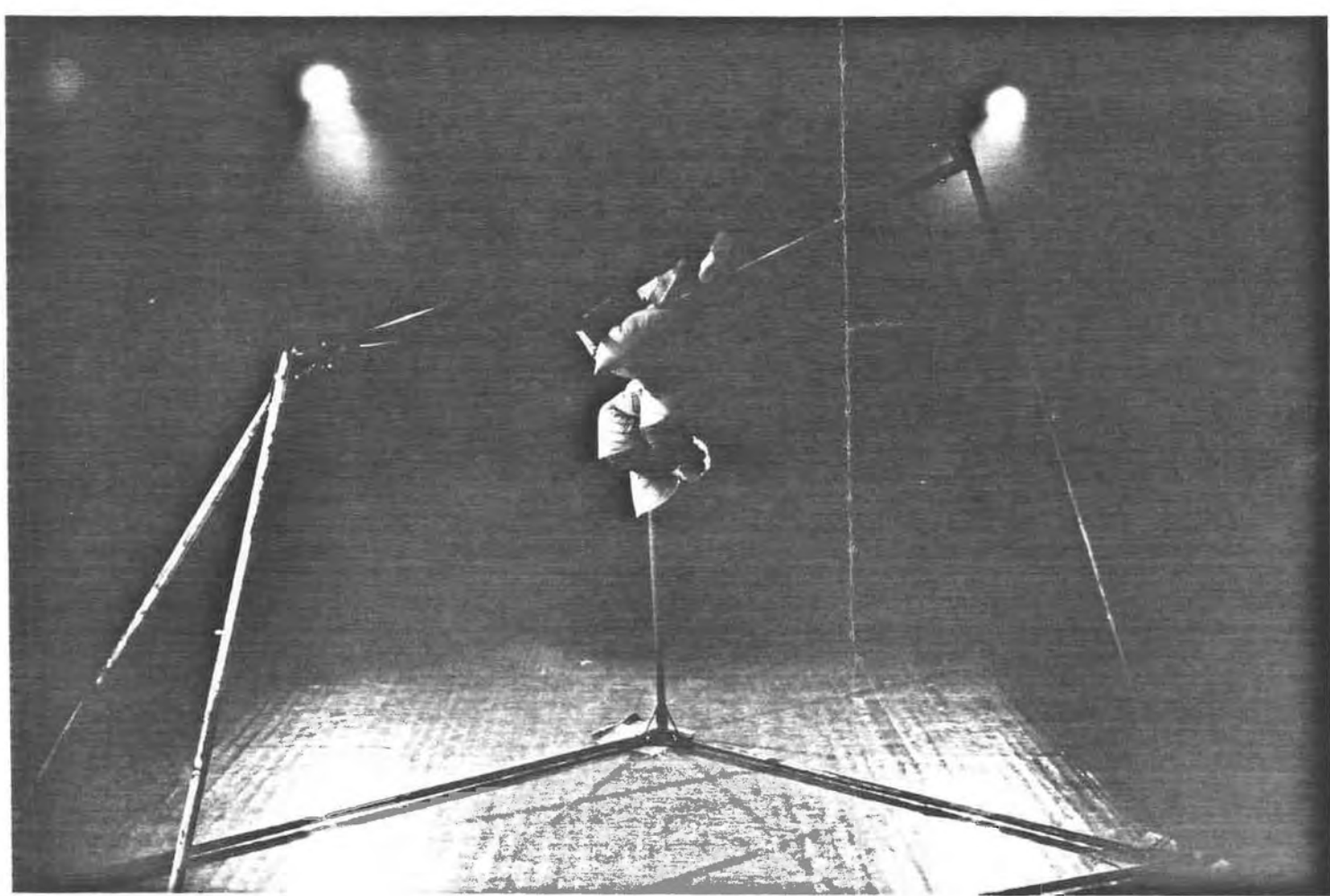


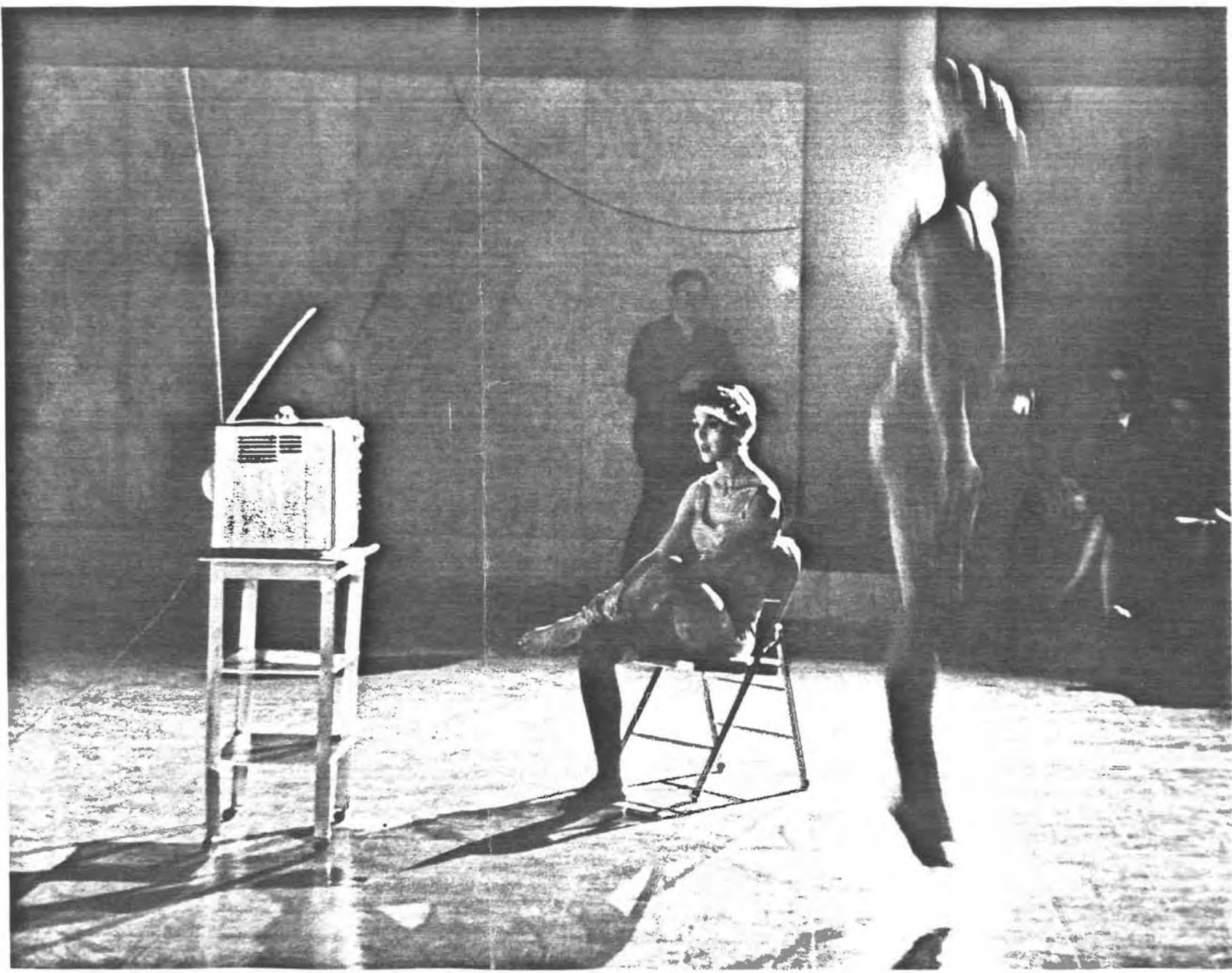


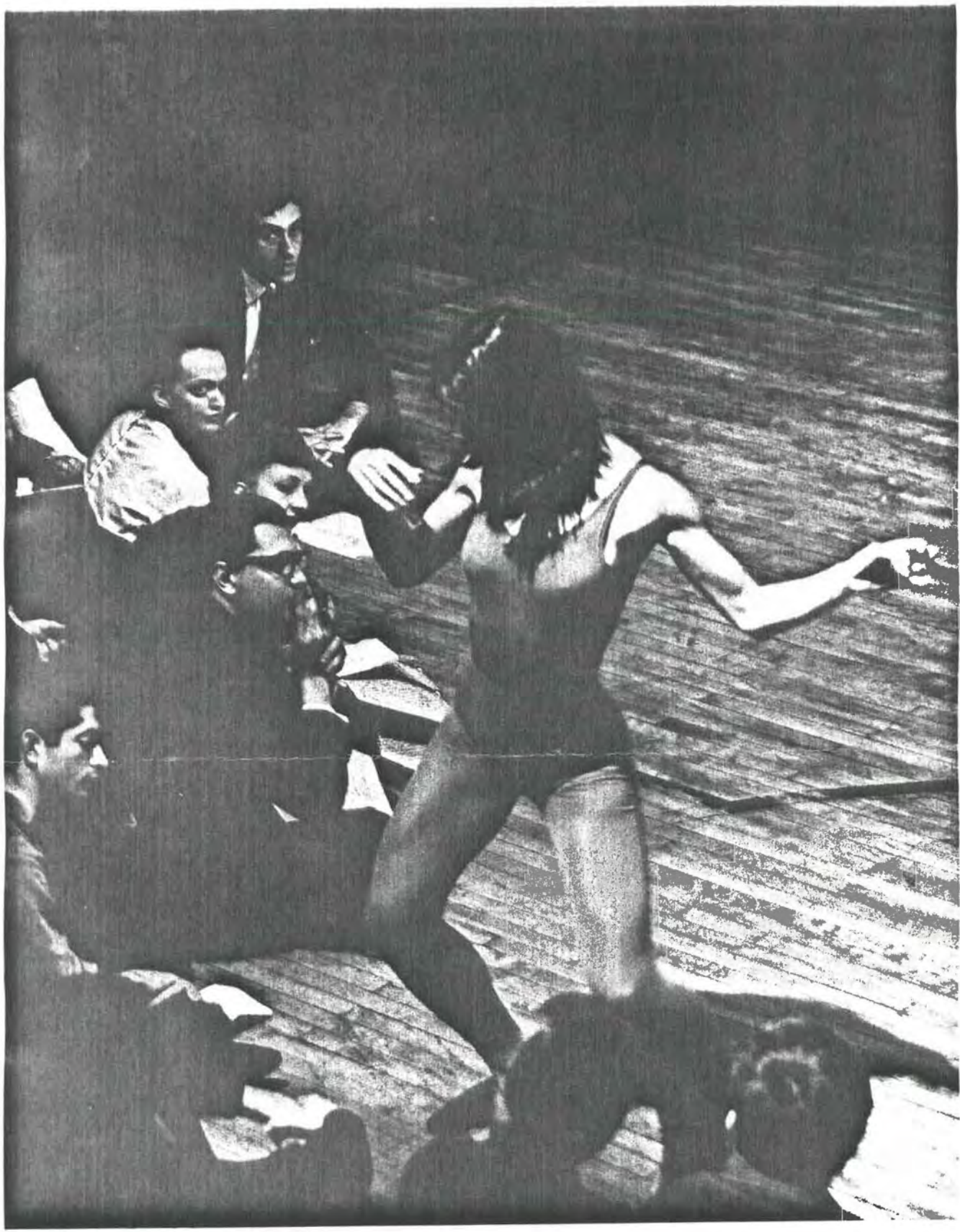


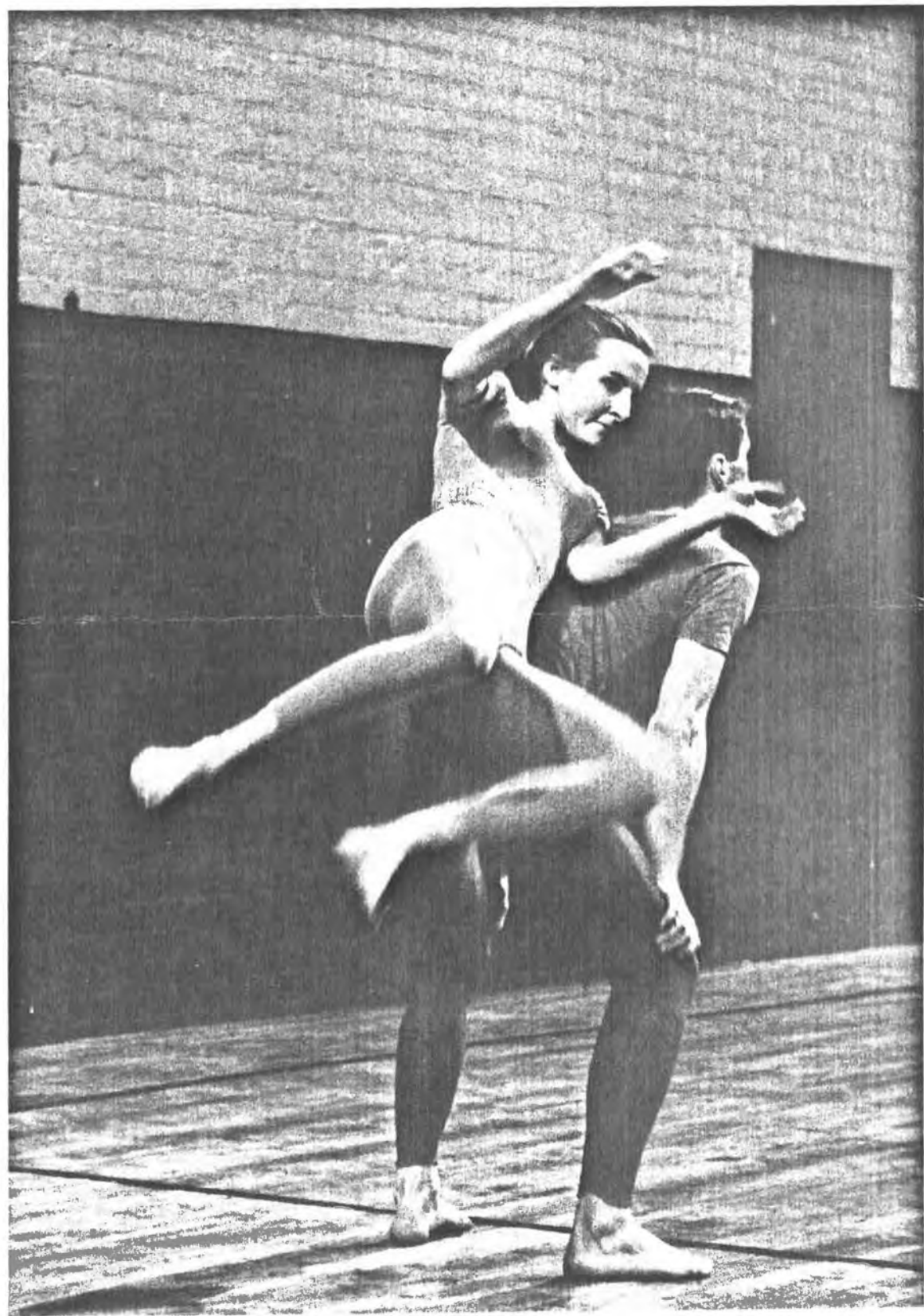




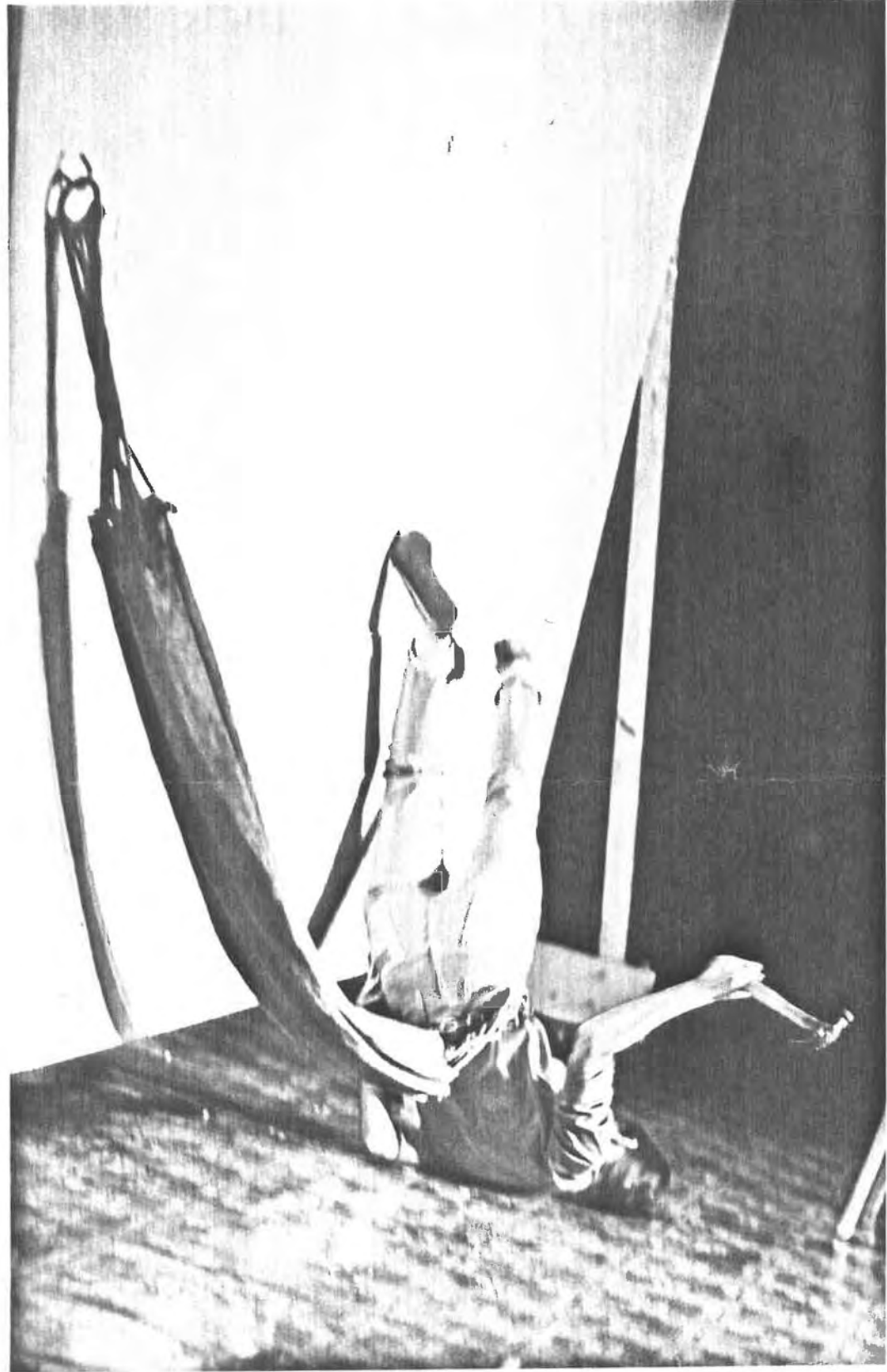


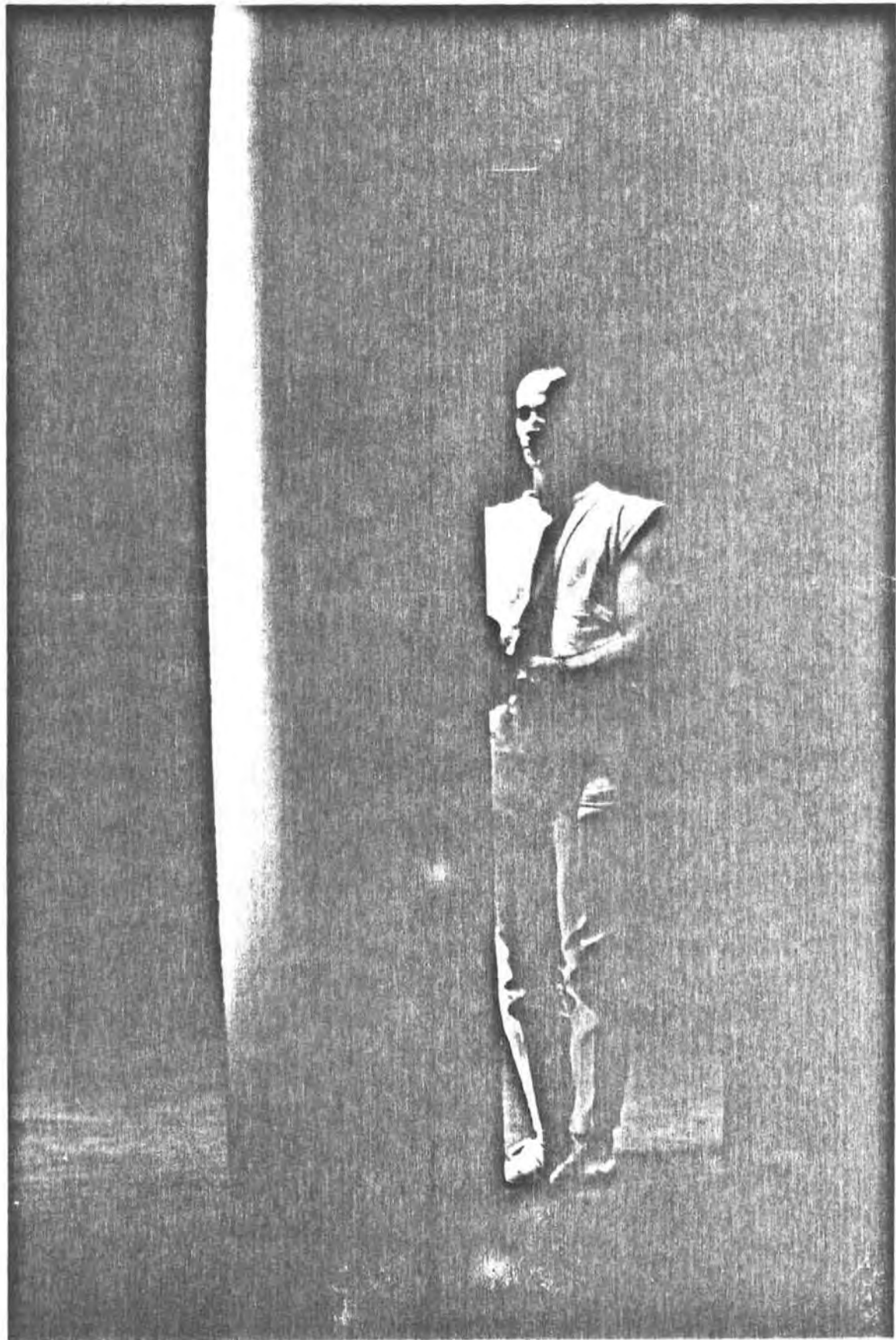






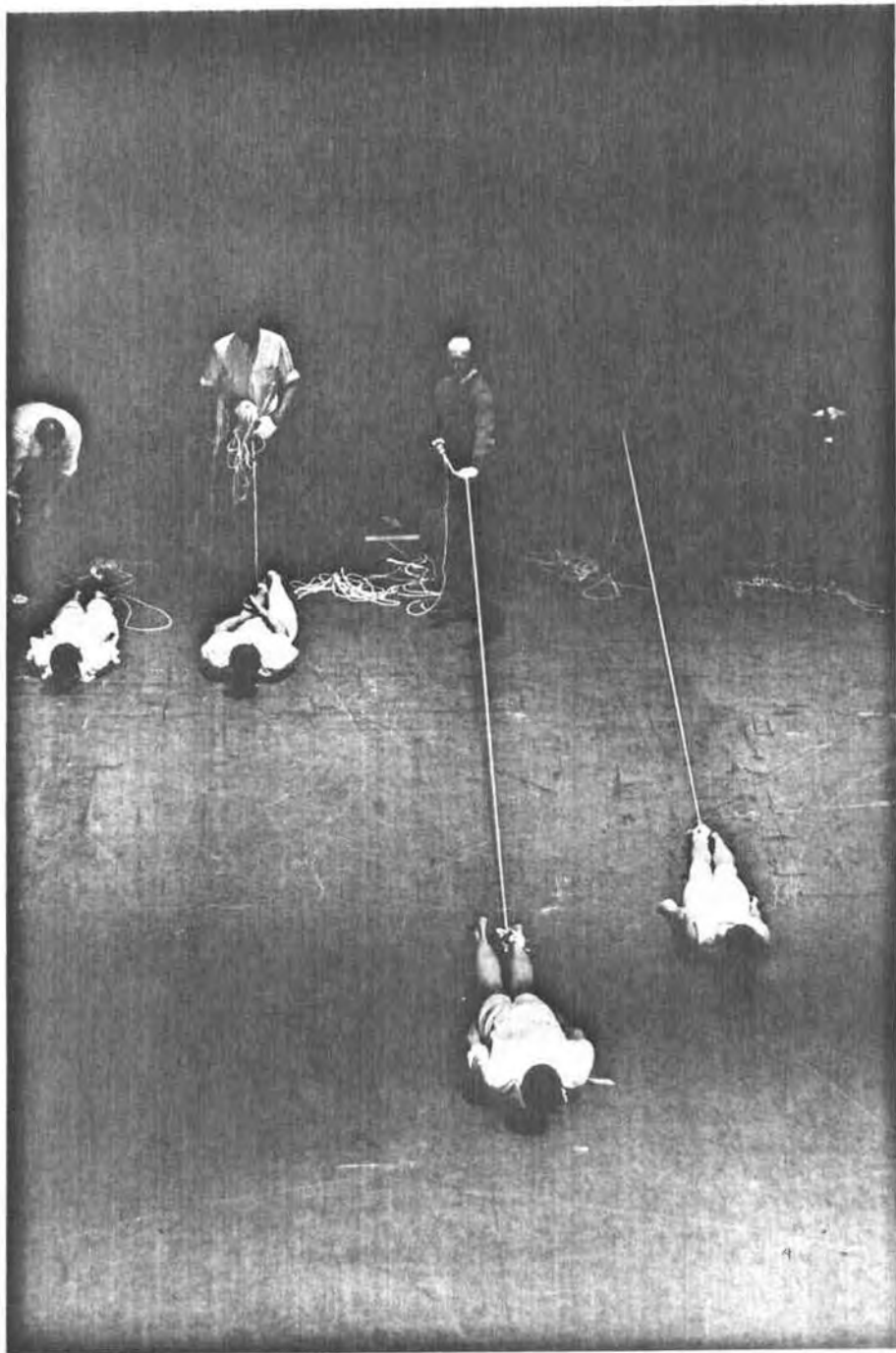












PREFACE/ACKNOWLEDGEMENTS

The summer of 1982 marks the 20th anniversary of the first performances of Judson Dance Theater. Twenty years is ~~certainly~~ enough time for the choreographers and performers of Judson, who made the greatest collective change in dance and choreography in American cultural history, to witness the legacy of Judson in all its desirable and undesirable forms. It is also just about the length of time needed for an artistic movement -- even one virtually confined within the same four walls -- to retreat completely into history and become the stuff of legends, opinions and hearsay as much as of facts; the ~~comparable~~ revival of interest in early Pop Art of late, with all its distortion of the original, is an apt comparison. The facts of the matters, as spoken by the different artists who were responsible for creating Judson Dance Theater, have a funny way of not coinciding.

The photography portion of this exhibition was selected by two people who never saw an original concert at Judson Church. Having no memory or subjective involvement to fall back on, we decided it would be wise to avoid basing our selections of material on the impressions we had of each choreographer's work since Judson. Instead, we attempted ~~as much as possible~~ to root our judgment in the particular qualities of each photograph, whether these were formal, subjective or ~~completely~~ informational. In as many cases as possible only unpublished material was consulted. It is, because of these precautions and in spite of them, surprising to learn that the works of Lucinda Childs, Steve Paxton, Trisha Brown, Yvonne Rainer, Judith Dunn, Robert Morris, Robert Rauschenberg, Deborah Hay, Carolee Schneemann, Fred Herko and David Gordon were responsible for, among the four photographers who recorded more than one or two evenings, more interesting photographs than those of their contemporaries.

There is a large place given over in the exhibition to photographs of performances that never occurred in Judson Memorial Church, both by those who were regular participants in the concerts and by those who were not. The need for this place came about through our work with both the photographers and the performers, who as a rule produced overlapping impressions of what happened at Judson with what was happening elsewhere. Certain names cropped up regularly, contemporaries and influences: Alan Kaprow, Simone Forti (then Whitman), George Maciunas ^{and} ~~or~~ Yoko Ono, for example, who are not included in this exhibition; or Claes Oldenberg, Robert Whitman, George Brecht, John Cage ^{or} Robert Rauschenberg (who was as much not a part of Judson as he was a part of it), who are. After considering the high quality of photographs available of their work by the same photographers who covered Judson, it seemed just as natural to consider these photographs as it did to consider those of work by Carol Scothorn, Albert Reid, Beverly Schmidt, Al Kurchin or Eddie Barton, all of whom presented work only very occasionally (or only once) at Judson, but who are included, again because of the particular fascination that photographs of their work had.

As a last prefatory note, I would like to offer some explanation as to why we used the dates of 1962 to 1966 to isolate our topic. For almost all who were a part of early Judson, one of the most heated points one can bring up is when the 'true' Judson performances were already over, ~~and when the hall was filled only with imitators.~~ Since the concerts continued well into the '70's, it seemed best to dilute this question by asking instead who the next generation was, and what they began with. This led us to fix on a single concert in 1966, when Kenneth King, Meredith Monk and Phoebe Neville (three exemplars of the generation that could most rightfully call Judson Dance Theater of 1962-64 their aesthetic parents) presented a full evening of their work. From this point, Judson Dance Theater could be thought of as having, ~~while not~~ ~~coming~~ to an end, arrived full circle.

but

(the original spirit of Judson was diluted into a broader stylistic base.)