

2 *crest of a wave of radical experiments*
The early years of Judson was the ~~seam~~ *meeting point* between two ~~eras~~ *eras*: it absorbed the influences of John Cage, Anna Halprin, Pop Art, and Abstract Expressionism; and it ~~incubated the~~ *introduced the* forms that eventually became multi-media, Contact Improvisation, Performance Art, and Post-modern Dance. ~~Judson was the~~
~~one of those rare intersections of time and place and spirit~~

1 As Yvonne Rainer says in our video interview, "There was new ground to be broken and we were standing on it." The Judson dances, or dance constructions, questioned ~~everything that the recently~~ *the* ~~congealed~~ assumptions of modern dance: ~~the theme-and-variations format, the purity of the purpose of~~ *the* ~~expression, the increasingly standardized vocabulary, of ballet and~~ *obvious* ~~modern dance, and the need for virtuosity in performance.~~ Judson, as a movement, pressed for a democracy of ~~its~~ *creators* and materials, *and for a merging of art & life.*

Carruthers each
In the Spring of 1980, Tony and I ~~taught separate~~ *taught* Judson-related courses. As part of the coursework, we incorporated a two-week residency with visits from Judson artists Yvonne Rainer, Steve Paxton, Trisha Brown, and photographer Peter Moore. Having seen some of ~~Peter~~ *Peter* Moore's photographs *of years ago* Judson performances while still in England, Tony wanted to sponsor ~~support~~ *Judson* of our ~~ongoing project~~ *project*, an exhibit of photos, and we ~~began negotiating with~~ *while he was up here* ~~Moore, sometime that year.~~ In search of support for the exhibit, we made seemingly endless application to the National Endowment for the Arts and other sources. Because our proposal, which was *+* an exhibit of photographs and videotaped interviews *of and* ~~reconstructions by, Judson artists,~~ fell between the established categories, fund-raising was a long and frustrating process. Finally, a substantial grant from NEA's Special Projects Program came through, and we started planning in earnest.

In November of last year, Tony was called away to England on family matters.

~~After about a week of naively thinking I could carry the whole thing off myself,~~

for one year.

Dan and I have worked steadily ~~since that time~~. Many times deadlines, promises, or pieces of information got lost between Bennington and New York, but we've held ~~pretty strongly~~ to the original idea, ~~which was to show~~ Judson in all its diversity and innocence and ~~all~~. We wanted the exhibit to be historically just, i.e. not favor the artists who have become famous since that time; ~~and~~ we wanted each photograph to stand on its own merits. We ~~also had to~~ make many decisions about what to include, where ~~our idea~~ *the nucleus of* of Judson began and ended. For these reasons the final selection was unweildy and difficult, but definitely satisfying.

In the absence of The catalog ~~for this show includes articles is scheduled to be printed and~~ available by December 10, 1971. It includes 24 photographs, statements by artists, articles by Sally Banes and Jill Johnston, and of course a page of acknowledgements. In the meantime, let me mention here that this exhibit is funded by the NEA, the New York Community Trust, and anonymous donors, and Bennington College Endowment. ~~In the absence of the catalog,~~ we would like to thank Sally Banes, Barbara Moore, Grey ART Gallery and ~~the~~ Judson Church Archives for their generous time and interest. The Bennington people who have made this exhibit possible are Joe Murphy, Thelma Vandale, and Dave Beach. We are grateful to Jim Vanderpool, Shirley Percey and Carol Holton for their constant cooperation. Students who have helped to install the show are Steven Bluttal, Dan Froot, Robin Goodman, Shauna O'Donnell, Mary Outten, Annie Sofield, and Brian deLacy. Both the Dance and Art Divisions have been supportive and accomodating from the start.

Wendy Perron
Project Director

The catalog for this show is in the midst of being printed and will be available by December 12. It ~~includes is 80 pages,~~ included 24 photographs, 15 artists' statemnts, a preface by Dan Cameron, and articles by Sally Banes and Jill Johnston. The retail price will be \$6.00. If you are interested in buying one, please leave your name at the desk.

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W. P.
Project Director

M. P.
475-4468

~~Sally Banes convinced me how unrealistic that was. Som almost exactly~~
~~a year ago~~, I hired Dan Cameron (Bennington '79) to take over Tony's respon-
 sibilities. Dan was the perfect person to choose, because he is a free-lance
 curator and ^{sometime} performance artist, and was already involved ~~in the project~~
 as an interviewer ^{on} ~~the~~ video project. Dan agreed to gather the
 material, help in the selection, organized the touring and the catalog.

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