

Judson Dance Theater: 1962-1966

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Judson Dance Theater: 1962-1966

Organized by the Bennington College Judson Project

Project Director: Wendy Perron

Curatorial Coordinator: Daniel J. Cameron

Foreword

The Bennington College Judson Project started as an effort to expose students to the events and ideas that were seminal 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 relating to Judson, Tony's focussing on the visual and conceptual aspects and mine on the choreographic aspects, though there were overlaps. The courses incorporated a residency period, during which several Judson artists showed new and old works. In the fall of that year we started planning an exhibit of photographs and the videotapes. Since then, the project has mushroomed to include musical scores, films of performances transferred to videotape, and a series of reconstructions to be sponsored by Danspace (St. Mark's Church).

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—the spirit and logistics and wit of Judson seemed boundless compared to today's dance and art scenes. I started researching the period to form a more realistic idea of what happened there.

After two years of work on The Judson Project, I am still intrigued by certain questions: What were the outside influences? Why couldn't the combination of freedom and communality sustain itself? Are there no rules left to break? I haven't answered these questions; instead they have become part of my everyday living and working. For me, Judson has been more than a historic period that was my teacher: it is an ongoing reminder of the depth of the questioning process itself.

Wendy Perron
Project Director
November 1981

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This exhibition is dedicated to the work and the memories of Fred Herko, Arlene Rothlein and James Waring.

Preface/Acknowledgements

The summer of 1982 marks the 20th anniversary of the first performances of Judson Dance Theater. Twenty years is 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 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 to avoid basing our selections on the impressions we had of each choreographer's work since Judson. Instead, we attempted to root our judgment in the particular qualities of each photograph, whether these were formal, subjective or 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: Allan Kaprow, George Maciunas and Yoko Ono, for example, who are not included in this exhibition; or Claes Oldenberg, Robert Whitman, George Brecht, or Robert Rauschenberg (who was as much not part of Judson as he was a part of it), who are included. 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 occasionally (or 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, the original spirit of Judson was diluted into a broader stylistic base. Since the concerts continued well into the '70s, 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, not come to an end, but arrived full circle.

The amount of cooperative work involved in an exhibition this firmly based in a historically collective subject is enormous, as is The Judson Project's thanks to those involved. After the photographers and the performers themselves, without whom this material would not exist, the most significant names to mention are those of Tony Carruthers, who originated The Judson Project with Wendy Perron, and first conceived the idea of the exhibition; Sally Banes, who gave freely of her time, knowledge and insight; Barbara Moore, who made a much-needed preliminary elimination of her husband's seemingly insurmountable number of Judson photographs; and the Judson Church Archives (especially Jon Hendricks and Arlene Carmen), which provided access to programs and photographic records. Bennington College requires a collective but special thanks, particularly President Joseph Murphy for his support, Thelma Vandale for typing and endless xeroxing, Dave Beach for his technical expertise, Jane Ford Aebersold of the Art Division, and the staff of the Business Office. Meg Cottam, Michael Rowe, Amanda Degener, Steve Grenyo and Joan Blair have been extremely important through their work with the video portion of this exhibition, as have Robert Littman and Michael Boodro of the Grey Art Gallery for their interest and support. Acknowledgements and thanks need to be made to *The Drama Review* (formerly *Tulane Drama Review*) and Something Else Press for permission to run previously published material as statements in this catalog. Finally, thanks go to Daryl Chin, Cynthia Hedstrom, Peter Frank, Shauna O'Donnell, Judith Hoover, Lisa Nelson and Nancy Stark Smith for just plain helping.

Daniel J. Cameron
Co-curator and Coordinator

A Criticism of Outrage

by Jill Johnston

Happenings audience, ca. 1965; center: John Cage; photo by Robert McElroy (not in exhibition)



I JOINED THE INSURGENT JUDSON "ART FAMILY" IN 1961 WHEN I visited one of Robert Dunn's composition classes at Merce Cunningham's studio. In 1959 I began writing dance criticism every week for the *Village Voice*. By the summer of 1962 when the choreographers in Dunn's course presented their first concert at Judson Church I was already enthusiastic about Happenings and other bizarre works around town. I had developed a huge appetite for being outraged. I became an ardent perpetrator of the outrageous myself. The background for this partisanship was, predictably, a life of quiet restraint, good manners, academic dedication, emotional isolation, passivity and repressed rage. My background in art was correspondingly of the "fine" sort. During the '50s I had been a sincere academic student and a believer in the mysterious tradition of "great art." In 1952 I took a master's degree in dance at the University of North Carolina in Greensboro. That was the year, incidentally, that John Cage presented his mixed media event, often cited as the model for later Happenings, at Black Mountain College, in the same state. I heard about Cage and his gang and at the time they sounded like Martians to me. I had two exciting experiences in North Carolina the year I was there: an affair with a professor, and a night out at a big Armory-type place where hundreds of black people danced freely to a disco band and refracted light displays. We whites were stamped on the backs of our hands with infrared numbers and herded to a balcony where we were allowed to watch. Ten years later I would be hurling myself around in a pale imitation of this sort of dancing at night spots and wild parties in New York. In the meantime I pursued the studio disciplines and my various intellectual concerns. In the summers of '51 and '52 I attended Connecticut College, taking the obligatory composition courses with Louis Horst and Doris Humphrey. In '53 I arrived in New York to study at Jose Limon's studio. At the same time I took art history courses at Columbia. After four years of classes with Limon, with adjunctive classes in ballet, briefly understudying Limon's company and dancing in Joseph Gifford's company, I quit dancing and worked for ten months in the Dance Collection at the New York Public Library on 42nd Street. That year, 1957-58, I decided I wanted to be a dance critic, I met my husband (in the library), I was converted to Cunningham, and I saw Arturo Toscanini laid out at the Frank Campbell Funeral Parlor. Also I translated a book by a Frenchman about the court ballet before Louis XIV. The work I had cut out for myself as a dance critic was along analytical and interpretive lines. My models were Wolfflin's *Principles of Art History* and Panofsky's *Studies in Iconology*. I had little truck with contemporary dance criticism, and in fact my judgment that there was none was the justification I adduced for my ambition. I imagined, I think, inheriting the mantle of several dead or retired old men. I especially admired a German critic called Artur Michel who died in America right after WW II. I was in awe of John Martin who was about to retire from the *New York Times*. I shared the opinion of many dancers that Edwin Denby, who wrote for the *Tribune* during the War was the most sensitive and poetic critic of the ballet. I discounted Walter Terry (the *Tribune* critic Denby replaced at that time) who was

active and middle-aged. There were two other critics then: Lillian Moore, whose specialty was ballet, and Selma Jeanne Cohen, who like Moore occasionally substituted for Martin at the *Times*, but whose field of attention was modern dance. I should mention also a figure who meant something to me in college because she was my dance teacher's close friend: Margaret Lloyd, dance critic for many years of the *Christian Science Monitor*, and an ardent supporter of the pioneering modern dancers. Her *Borzoi Book of Modern Dance* is an excellent compendium of the period 1920-50. Well, in 1958 I wrote several reviews for Horst's *Dance Observer*. One of them was sympathetic to Jimmy Waring, who found a position for me at the *Voice* in 1959. The *Voice* averaged thirteen pages an issue then, it was only four years old, and it had no funds to pay anyone. I had not heard of it before Jimmy Waring mentioned it to me. By current standards the paper was radical, editorially open-ended, congenial to outrageous ideas, movements, performances. My academic ambitions, descriptive, analytical, etc., were quickly confused by the demands of reviewing and a partisanship for the avant-garde. By 1960 the scene in New York was breaking wide open. Having been sold on the Cunningham look, I found it impossible to ignore the fact that his friend and composer Cage was very influential around town. By coincidence my best friend at the time was a dancer in Cunningham's company. We both had a husband and two babies and lived in Washington Heights. My son and her twin daughters went to the same nursery school. Her name was Marilyn Wood. In '61 I separated from my husband and Marilyn introduced me to Sally Gross, a dancer who lived on the Lower East Side with two small girls and an on-again-off-again husband. Sally and her friends were hosts to a vivid lifestyle of parties and family camaraderie. They were also intimately allied to the new burgeoning art scene. Dick Bellamy for example, a honcho in their midst, was about to put several of our best known contemporary artists on the map. Bellamy was a dealer at the Green Gallery. His artists/friends were also among the prominent makers of Happenings. The Lower East Side "family" sometimes expanded to include them. Through Sally Gross I met June Ekman and Laura de Freitas who had danced with Sally in Merle Marsicano's company and would now participate in the Judson concerts. In August '62 I accompanied them to Woodstock for a concert organized by Elaine Summers. I was just then briefly reunited with my husband, who was a horrified onlooker at a party after the concert where I christened myself in a swimming pool an impromptu performer of death-defying disruptions and attention thrillers. I remember nothing of the concert beforehand. I do remember the first Judson concert which had taken place in New York in July at the Church. Sally tells me that the next day we went in my car to Provincetown, the favorite summer retreat of the Lower East Side gang. (My memory, by the way, is also happily refreshed by Sally Banes's fine book *Terpsichore in Sneakers*.) Of the choreographers on that first concert at least five of them soon became part of another "family" for me: Yvonne Rainer, Fred Herko, Alex Hay, Deborah Hay and Steve Paxton. Later I could identify Robert Morris, Robert Rauschenberg and Lucinda Childs

as part of this group whose lives I shared in social and professional ways. Fred Herko actually was not part of this particular scene. He belonged primarily to Jimmy Waring's dance family. But I did a rooftop improvisation with him once in a blue chiffon gown for Andy Warhol, who shot three minutes of this for his home movies collection. As a critic I never adopted a removed or detached stance. I saw no reason why my role as critic should preclude activities involving those I criticized. But I never thought about it. I was naturally attracted to the people whose work I admired, and they in turn found it amusing or useful to reciprocate my interest or initiate familiarities. I was enamored of the artists, and continually found opportunities for blurring the boundaries between us. The power I wielded placed me in a diametric relation to individuals and discrete groups. I was both distanced and approached in various seemingly contradictory ways, and I liked having it both ways myself. However because of my ignorance of the dynamics and pressures of power, I took everything personally. The scene was extensive, and my involvements protean. The Judson choreographers, the Pop artists, the Cage/Cunningham axis, the Lower East Side society, the Happenings creators and the Neo-Dada or Fluxus performers mixed incestuously in a broad network of social/personal/professional interests. Between '62 and '65, the heyday of Judson Dance Theater, I was in the middle of this hodgepodge. In 1960 I began writing reviews for *Art News*, and sometimes both for *Art News* and the *Voice* I reviewed Happenings. In '63 I moved downtown with my two kids to Houston Street close to Essex. I lived over a tombstone business, and the bank that Jasper Johns bought was on the corner two doors down. That year I presented a full evening at the Church which was a kind of lecture-event Happening. When it was over I was embarrassed by its unwieldiness and lack of coherence. As I was a disorganized person, the work I favored by Judson choreographers (and others) was that that was most structured. I especially liked work that was both firmly structured and characterized by abandonment. Yvonne Rainer's work best satisfied this need I had for clarity and organization, and expressive idiosyncratic features. Also her performance was emotionally intense whether the action was cool or abandoned. I loved anything crazy, irreverent, different, etc., that was contextually secure. Besides Rainer's work I was partial to Alex Hay, Robert Morris and Lucinda Childs because the action in their pieces was always singular and striking and formally contained. The images were clear, the references were not mystifying, the juxtapositions were original, the action was framed by time structures projecting inner consistencies. Dancerliness was not popular just then, and it's interesting to note that Deborah Hay

and Trisha Brown emerged in the '70s as choreographers whose base is beautiful movement. Steve Paxton was also a fine dancer whose concerns as a choreographer in the '60s excluded the traditional modern and balletic lexicon. For all the work done by, and created for, non-dancers (a staple aesthetic of the time), it was the dancers ultimately who persevered and dancing which reasserted itself in foregrounds of interest. The appeal to non-dancers in the early '60s was a call to arms for people like myself who had (never danced or) not danced in several years and had aborted a performing career. It was easy to see that had Dunn's course and Cage's ascendancy been confluent in '55 instead of '61 a dancer like myself could have had something exciting to do. There was no conspiracy afoot in the '50s at all, excepting the individual examples of Cunningham and Halprin. As a critic I responded to the new coordinated invasion of dance tenets with all the enthusiasm of a nice girl who had been sitting on her hands too long without noticing it. However I was not altogether content in the audience, or at home behind the typewriter, and I was as rebellious about being a critic as the people I criticized were about dancing. I had a love/hate relationship to my position, which I attempted to resolve by exploding at parties, by producing concerts in and out of the city, and by making events for some concerts myself. I was not interested in creating a new criticism, much as Gregory Battcock liked to think so. Unless it could be said that the kind of solipsism I delved into after 1965 represented a (new) criticism of withdrawal. Anyway, because my complicated life blew up in my face in '65, and I lost credibility as a critic (not to mention mother, person, party champ, etc.), perforce I looked inward and embarked on a discovery of my life that I had previously projected outside and on others. At the same time my interest in others shifted from their work to their lives, which I found lacking in honest connections to the work. My desire to expose lives at this point was not permissible or ethical, and I strove then to find a medium in which I could expose my own. By the end of '68 I had disengaged from the scene I had championed. In a new anti-authoritarian arena created by the women's movement I staged fresh outrages, which provided material that I could display and analyze in a running critique of myself. As a critic of culture, I assumed I was the disease as well as the cure. The point was to place myself in the middle of my perceptions. To the extent that work by Judson choreographers and other artists I reviewed was purely reactive, it remained symptomatic of the issues it attacked. The same of course was true of myself, in my own solipsist criticism or criticism of withdrawal; and my latest exercises, since '75 or so, have devolved on the possibility of a politics of acceptance, with a proviso of revolution when the times demand it.

Publicity photo for *sur+ Dance Theater*, February 1964; (l. to r.) Deborah Hay, Robert Rauschenberg, Lucinda Childs, Robert Morris, Alex Hay, Jill Johnston and Yvonne Rainer; photo by Al Giese (not in exhibition)



Earthly Bodies: Judson Dance Theater

by Sally Banes

WHEN JUDSON DANCE THEATER BEGAN IN 1962, DANCE OF EVERY sort was seizing the American imagination and the American body in a way that was unprecedented since the 1930s. Not only had classic modern dance and ballet gained a foothold in the American arts, but also social dancing and dance in movies, television, and popular entertainments were in the public eye. People were dancing, talking about dancing, and reading about dancing in the press. The Kennedys gave dance their imprimatur, entertaining foreign guests at the White House with ballet performances. U.S.-Soviet relations were warmed by reciprocal visits of ballet troupes. Rudolf Nureyev defected to the West in 1961, winning superstar status usually reserved for movie idols. Public and private foundations began funding theatrical dancing on a massive scale, and in the universities dance departments expanded. *West Side Story* was one of the most popular films of the year. The Twist had moved from teenage parties to high society, and the Peppermint Lounge had become an internationally known social spot. Music clubs that had previously catered to stationary audiences suddenly had to build dance floors. Dancing in general had become a symbol and expression of a country in motion, newly infused with youthful vigor and abandon.

For young artists working in various mediums in Greenwich Village in the early '60s, dance became an arena where artistic statements could be made in a direct, authentic, and lively way. The primacy of the body gave the artist permission to act intelligently without the pedantry of intellectualism. Judson Dance Theater was the result of an alliance between artists with shared concerns that had been brewing in several artistic networks in the Village since the late '50s.

The dance fever that infected American culture in the 1960s has not abated; on the contrary, it has soared in the 1970s and '80s. But the nature of that fever has changed over the last twenty years. We said something different through dance in the '60s that we say now. If the dancing of the '60s, from the stage to the screen to the clubs, spoke of freedom, spontaneity, directness, experimentation, democratic participation, and the liberation of the body, dancing since the economic crisis of the mid-70s speaks of control, artifice, organization, technological refinement, specialization, and survival. As our cultural values change, so does our dancing. The kind of society America was in the '60s made possible not only a certain kind of dancing, but also the particular social movement Judson Dance Theater was: a venue where formal as well as social concerns could be played out in a spirit of inclusiveness and permissiveness, run on a shoestring budget. Young artists offered their works without charge to neighborhood audiences—a community that included avant-garde artists, intellectuals, and the members of Judson Memorial Church, a gathering place for political, social, and religious liberals. The emphasis of Judson Dance Theater was not on consolidation but on opening up possibilities for dance—coming together to work seriously but freely on making dances, on questioning the very nature and limits of dance, and on underscoring the fleetingness of dance in one-night presentations.

TO SAY THAT DANCE IS THE ART WHOSE MATERIAL IS THE HUMAN body is to restate the obvious. But it is also to reiterate dance's uniqueness and significance, and to understand why post-modern dance, which began with the Judson Dance Theater and its sources, has radically affected dance theory, performance, and style. For, ironically, although "post-modern" refers to the mode of theatrical dancing that chronologically followed classic modern dance and departed from its aesthetic canons, post-modern dance is a "modernist" art, in that it acknowledges its materials and reveals its own essential qualities as an art form. The Judson Dance Theater was intensely engaged in an art-historical process that corresponded to modernist movements in the visual, literary, and musical arts; it was simultaneously engaged in a dance-historical process that sought to free dance from its dependence on music and other arts. It was, thirdly, an extension of a social-historical process that began around 1900, in which women staked out a terrain—modern dance choreography—where they could operate as serious artists, using that medium traditionally disdained as a minor art and women's realm: the body. In making formal breaks from modern dance, post-modern dance raised certain questions about the body and the social relations expressed by the body that modern dance had generally approached indirectly through symbolic and dramatic deployment of dance materials. With post-modern dance, the subject of the artwork became the body and dancing itself.

Dance is culture, but in a very particular way. It is culture's body. On the one hand, it reflects culture, conveying—through the multi-layered, nonverbal symbolism of gesture and posture, dynamism and stillness—our ideas about physical beauty, pleasure, health, work, sexuality, and the body's role in perception and in mental and spiritual life. On the other hand, through dance we produce culture, articulating and comprehending our experiences in somatic terms, creating an impact both immediate and fleeting. The early '60s, when Judson Dance Theater was at its peak, witnessed a loosening of cultural constraints on the body, in events and trends as diverse as the 1960 Supreme Court decision on censorship that gave the writings of D.H. Lawrence and Henry Miller notoriety and availability in America; the growing civil rights movement that protested discrimination based on physical traits; the spread of oral contraceptives, which heralded the "sexual revolution" of the '60s; an expanding sports industry that encouraged amateur participation; clothing fashions that revealed more of the body and encouraged individual expression through clothing; a rise in scientific attitudes and methods that fostered a new objectivity in discussing the body; a spate of sexually explicit films.¹

The result in dance was a new directness that cut through physical illusion in a number of related, sometimes contradictory motifs: the "hot" materiality of the body itself, the excitement of raw physicality; the "cool" demystification of the body, the objectification of physical processes and perception; the anti-intellectual use of the body as an instrument of unmediated feeling and social interaction; the intelligence of the whole body-person standing in defiance of Western notions about the duality of mind/body. The title of Yvonne Rainer's dance *The Mind is a Muscle* (1968) exemplifies the synthesis of two separate concerns of post-modern dance: an affirmation of the rational, intelligent possibilities for using the human form, and a smashing of the hegemony of mind over flesh.

The handling of the body in the Judson dances had two major sources: the technique of Merce Cunningham and the improvisation of Anna Halprin. Cunningham had already performed the historic task of abstracting dance, wresting movement free from the dramatic connotations it bore in classic modern dance. His use of chance and collage in choreography not only subverted symbolic meaning, but also asserted a new freedom of movement syntax. Any combination of body parts and any combination of movements became possible—a challenge to both the skill of the dancer and the perception of the spectator. The separation of the dance from the music was another factor that subverted expressivity. Cunningham's technical innovations depended on a particular body carriage—the upright, open, turned-out stance, based on an academic ballet posture but susceptible to fine articulations throughout the limbs and torso. The dancer's body was turned into an alert instrument capable of multiple, contradictory actions, and the actions these could perform literalized an idea of freedom through readiness and discipline. The isolation and autonomy not only of body parts, but also of dancers in Cunningham's work betokened independence and freedom, yet also a sense of alienation. With its speed, discreteness, unexpectedness, verticality; its over-all, equalizing designs of space, time, and the human figure; and its demands on the spectator's intellectual capacity to synthesize many disparate experiences, Cunningham's choreography reflected American urban, modern life. Halprin's work, on the other hand, had a pastoral tone. Her dances were based on the following through of bodily impulses in limitless improvisation. Halprin encouraged meditative analysis on the part of the dancers, who sensed the anatomical and kinesiological changes that took place in their bodies as they moved. She used untrained as well as trained dancers, in staged works that often incorporated collaborations with other artists. She stressed the process of performance, not only through the improvisational form, but also by assigning physical tasks, which provided movement material for the dance. Her work stood for another idea of freedom: freedom from structure, rules, and technique.

The Judson choreographers, many of whom had been students of Cunningham and/or Halprin, borrowed aspects of both practices and extended them with ideas from John Cage and Robert Dunn, who were interested in closing the gap between art and life and in inter-animating the arts. Creating a situation where the conditions for choreography were freedom of exploration and equal responsibility for participation, the Judson group made dances that spoke of the workings of the body, its contradictory status as a natural object and a cultural subject, its inevitable expressivity, its strengths, powers, flaws, limitations, awkwardness, and beauty. Although the expressiveness of the dances was a by-product of an aesthetic process that aimed at formal innovation, and although their expressiveness was not one of emotion states, the dances did express ideas, attitudes, and values. The dances—in a variety of styles, modes, and forms, it must be stressed—were as an ensemble about the use and role of the body in an art that was democratic, accessible, down-to-earth, both pleasurable and intelligent.

A NUMBER OF RELATED THEMES SURFACE IN THE JUDSON DANCES from the time of the first concert on July 6, 1962, and continuing throughout the two years of the weekly Judson workshop and the dance productions at the church for the next several years. The strongest of these was the notion of "letting go," a physical statement of the fundamental formal concerns that united this pluralistic group—the radical and enormous urge to break free from all of dance's conventions. Casting aside technique was one tactic; others included the use of children's games, play and sports, images of nature and daily life, and improvisation.

For some choreographers, raw bursts of energy shattered the pulled-up, stretched, balanced, controlled armor of dance technique. Unlike the stylized, psychological storms of classic modern dance choreographers such as Martha Graham and Mary Wigman, these were direct, non-representational releases of dynamism, symbolizing nothing more than the galvanic power of the human body, uninhibitedly surrendering itself to primal impulses. *32.16 Feet per Second Squared* (1962), by Laura de Freitas, June Ekman, and Sally Gross, was a dance that consisted only of unpremeditated falling. Trisha Brown's solo *Trillium* (1962) and duet *Lightfall* (1963) were full of wild, aerial movements, jostlings and perchings; *Lightfall* grew out of "violent contact improvisations" Brown had worked on with Simone Forti and Dick Levine, pre-Judson. In *War* (1963), Robert Morris and Robert Huot, dressed in outlandish armor made of found objects,



Trisha Brown, *Trillium*, 6/24/63; photo by Al Giese (Cat. No. 9)

screamed and whacked at each other with wooden swords. Yvonne Rainer's early work was studded with "tantrums," for example the section of *Three Seascapes* (1962) that consisted of a screaming fit in a pile of white tulle. The apotheosis of the tendency toward pure energy was Concert #13 (1963), the evening-long collaboration by the entire Judson group with the sculptor Charles Ross, who had created an environment of playground-like structures, chairs, and other objects that invited all sorts of free play and acrobatic adventures, from Ruth Emerson's gymnastic *Sense*, to Rainer and Ross' *Room Service*—an open-ended game of follow-the-leader—to Carolee Schneemann's *Lateral Splay*—in which the dancers ran as hard and fast as they could until they collided with some obstacle.²

But the opposite side of breaking with technique was the suppression of energy, a relaxation of the body that negated the

physical tension of ballet and modern dance. Steve Paxton presented movement that ranged from classical ballet to pedestrian action to "marked" dance phrases in *Transit* (1962). Fred Herko's *Once or Twice a Week I Put On Sneakers to Go Uptown* (1962), one of many early Judson dances choreographed to music by Erik Satie (resulting from an assignment in Robert Dunn's choreography class), was a "lazy" Suzie-Q step that snaked around the room with no climax and little inflection of phrasing. In *Mannequin Dance* (1962), David Gordon slowly lay down while singing. Paxton used unembellished, everyday walking in various dances, beginning with *Proxy* (1961); Rainer juxtaposed a mundane group run with magnificent music by Berlioz in *We Shall Run* (1963). As early as *Dance for 3 People and 6 Arms* (1962), Rainer began to use limpness as a key stylistic device.



Yvonne Rainer, *Three Seascapes*, 1/29/63; photo by Al Giese (Cat. No. 111)



Steve Paxton and Yvonne Rainer, *Word Words*, 1/29/63; photo by Al Giese (Cat. No. 81)

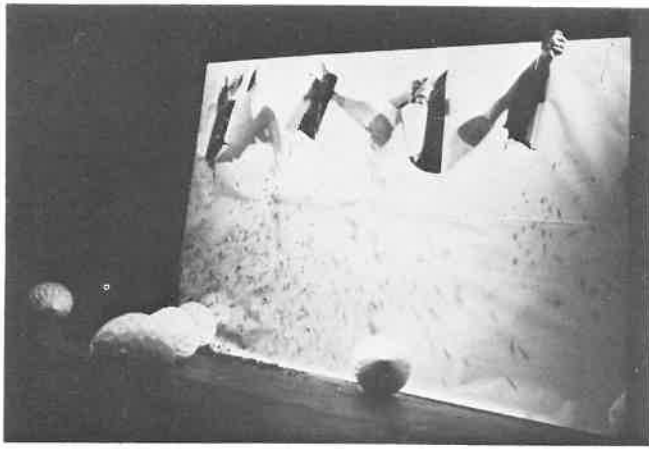


Carolee Schneemann, *Meat Joy*, 11/16-18/64; photo by Al Giese (Cat. No. 126)

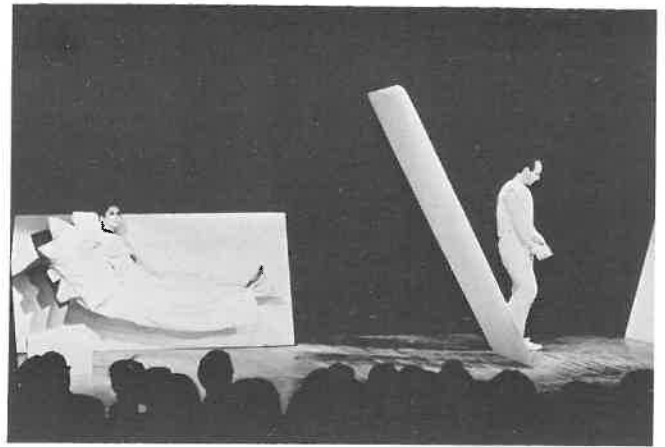
The two most extreme forms of letting go were to dance in the nude and to use sexual imagery. Nudity was a logical extension of the modern dancer's uniform—the leotard and tights—but was shocking in the context of the church as a performing space. Paxton and Rainer danced a chaste but unclothed duet in *Word Words* (1963), complying with New York State laws forbidding nudity while in motion by wearing g-strings and (for Rainer) pasties. Later, when Rainer and Morris walked across the stage in a tight, oily, nude embrace, in Morris' *Waterman Switch* (1965), the church became embroiled in a scandal and was nearly ousted from the American Baptist Conference. Rainer's *Terrain* (1963) included a deadpan erotic duet based on poses from Kama Kala sculpture. Schneemann's *Meat Joy* (1964) combined nudity with orgiastic action and the sensual shapes and textures of raw fish, sausages, chicken, and wet paint.

AN ATTENTIVENESS TO BODILY PROCESSES AND FUNCTIONS, IN A spirit of scientific method harnessed to art (culminating in 1966 in "Nine Evenings: Theatre and Engineering," using many of the Judson personnel and produced by Experiments in Art and Technology, led by Billy Kluver), characterized the Judson work, but in a dialectic that demystified the body in two ways. One was that the body was dehumanized, compared to an inanimate object or shown as a bundle of insensible chemical and biological products. The other was an insistent, gutsy vitality of pure corporeality that signalled a new humanism rooted in physical realities that repudiated both the bloodless abstraction of Cunningham's dances and of ballet and the literary abstractions of classic modern dance. In the first category were dances such as Lucinda Childs' *Carnation* (1964), involving the manipulation of a blue plastic bag, a sheet, two socks, sponges, plastic curlers, and a colander. The image was of a body spitting forth a stream of objects. Alex Hay's *Leadville* (1965) and David Gordon's *Fragments* (1964), in their different ways, turned the performer's body into a glittering technological entity. Robert Rauschenberg's *Pelican* (1963) contrasted the equally dehumanized bodies of a ballet dancer on pointe and two men using wheeled carts and roller skates as means of locomotion. James Waring's *Imperceptible Elongation* (1963) virtually dispensed with human presence; its dynamism derived from the motion of confetti and balls thrown through a paper wall. Robert Morris' *Arizona* (1963) and *21.3* (1964) (the latter a Surplus, not a Judson, event) reduced the action of the dancer to almost total stillness, pushing dance into the realm of sculpture. But his *Site* (1964), on the other hand, brought Manet's painting *Olympia* to life, setting a live woman, posed nude, in a frame of motion generated by his own strenuous handling of plywood sheets. Through images of work and life, Morris demystified the visual artist's process of freezing, thus deadening, the world of the quick.

Through the involvement of artists in other mediums—not only painters and sculptors, but also musicians, writers, filmmakers—all sorts of translations and embodiments were possible. Composers Malcolm Goldstein, Philip Corner, and James Tenney made music that called attention to the workings of the musician's body as he/she produced sound. Corner's *Certain Distilling Processes* (1963) set up a three-fold translation of concept into performance, passing shapes and textures from a written score



James Waring, *Imperceptible Elongation No. 1*, 8/8/63; photo by Peter Moore (Cat. No. 136)



Robert Morris, *Site* (w/ Carolee Schneemann), 3/16/64; photo by Peter Moore (Cat. No. 76)

(using drawings and collage, rather than conventional musical notation), through dancers' bodies (as they interpreted this score in movement) to musicians who used the dance as a musical score.

The interest on the part of choreographers in using written and pictorial scores pulled the dances in two directions. On one side was the depersonalization of the choreographic material by the distance between the choreographer and dancer. Through the mediation of written scores, the personal idiosyncracies of the teacher (theoretically) no longer permeated the performance style. On the other side was a new, highly personalized freedom for the dancer to make the impersonal score his/her own. The scores for Steve Paxton's *Proxy* and Elaine Summers' *The Daily Wake* (1962), combining images from sports, cartoons, social dancing, and news events, provided movement material that did not bear the personal stamp of a choreographer's body and technique, and that could be revitalized by the dancer in the context of performance. The cut-up Labanotation scores for Carol Scothorn's *Isolations* (1962) and Ruth Emerson's *Shoulder r* (1962) provided abstract instructions for nearly impossible movements, but transposed to the dancer's body, these alogical combinations took on a muscular inevitability.

Finally, in dances such as Paxton's *Music for Word Words* (1963), in which he deflated a plastic costume from room-size to body-size, creating a second skin, and in Paxton's other dances using inflated plastic tunnels that were reminiscent of digestive tracts, in dances such as Rainer's *Terrain*, with its sections on "Sleep," "Death," "Walking," in dances by various choreographers that incorporated food and eating, there was an unshrinking scrutiny of the biological body, indeed an exultation of the most visceral qualities of the human figure.

DISPENSING WITH AESTHETIC PRECONCEPTIONS, THE JUDSON choreographers partook of every possible movement and posture. Through their dances, they suggested that there are many kinds of beauty and grace in the world, and that one must live and look actively in the world to find the sublime in the most commonplace activities, in the awkward and the unexpected, in the very events that are least likely candidates for aesthetic contemplation. They demanded of themselves an unprejudiced sensitivity and a lively intelligence in opening their work to the world—an intelligence that shone through the dances in the use of the body as a thinking instrument. Dances like Judith Dunn's *Index* (1963) and William Davis' *Crayon* (1962), with their pointing gestures, remarked on the human's uniqueness as a signifying animal. Rainer's *Trio A* (1966) celebrated the capacity of the human mind/body to synthesize, act, and remember. Meredith Monk's *Blackboard* (1965) turned the dancing situation into a pedagogical situation; excursions by Kenneth King and other choreographers into language injected thought directly into muscle. The Judson Dance Theater's achievement was its assertion of the primacy of the body, of the body as the vital locus of experience, thought, memory, understanding, and a sense of wonder.

© 1981 by Sally Banes

¹ For a consideration of the progressive liberation of the body in Western culture since the Victorian era, see Stephen Kern, *Anatomy and Destiny: A Cultural History of the Human Body* (Indianapolis and New York: Bobbs-Merrill, 1975).

² I have documented in detail the Judson Dance Theater concerts from 1962-64 in Sally Banes, *Judson Dance Theater: Democracy's Body, 1962-64* (New York: New York University, unpublished doctoral dissertation, 1980). For descriptions of the dances mentioned here the reader is referred to that work and to Sally Banes, *Terpsichore in Sneakers: Post-Modern Dance* (Boston: Houghton Mifflin, 1980); Jill Johnston, *Marmalade Me* (New York: E.P. Dutton, 1971); Yvonne Rainer, *Work 1961-1973* (Halifax: The Press of the Nova Scotia College of Art and Design; New York: New York University Press, 1974); and to Jill Johnston's reviews in the *Village Voice*.

Plates

George Brecht, *Comb Music*
Performed by Fred Herko, 8/19/63
The Bridge Theater
Cat. No. 3

COMB MUSIC (COMB EVENT)

For single or multiple performance.

A comb is held by its spine in one hand, either free or resting on an object.

The thumb or a finger of the other hand is held with its tip against an end prong of the comb, with the edge of the nail overlapping the end of the prong.

The finger is now slowly and uniformly moved so that the prong is inevitably released, and the nail engages the next prong.

This action is repeated until each prong has been used.

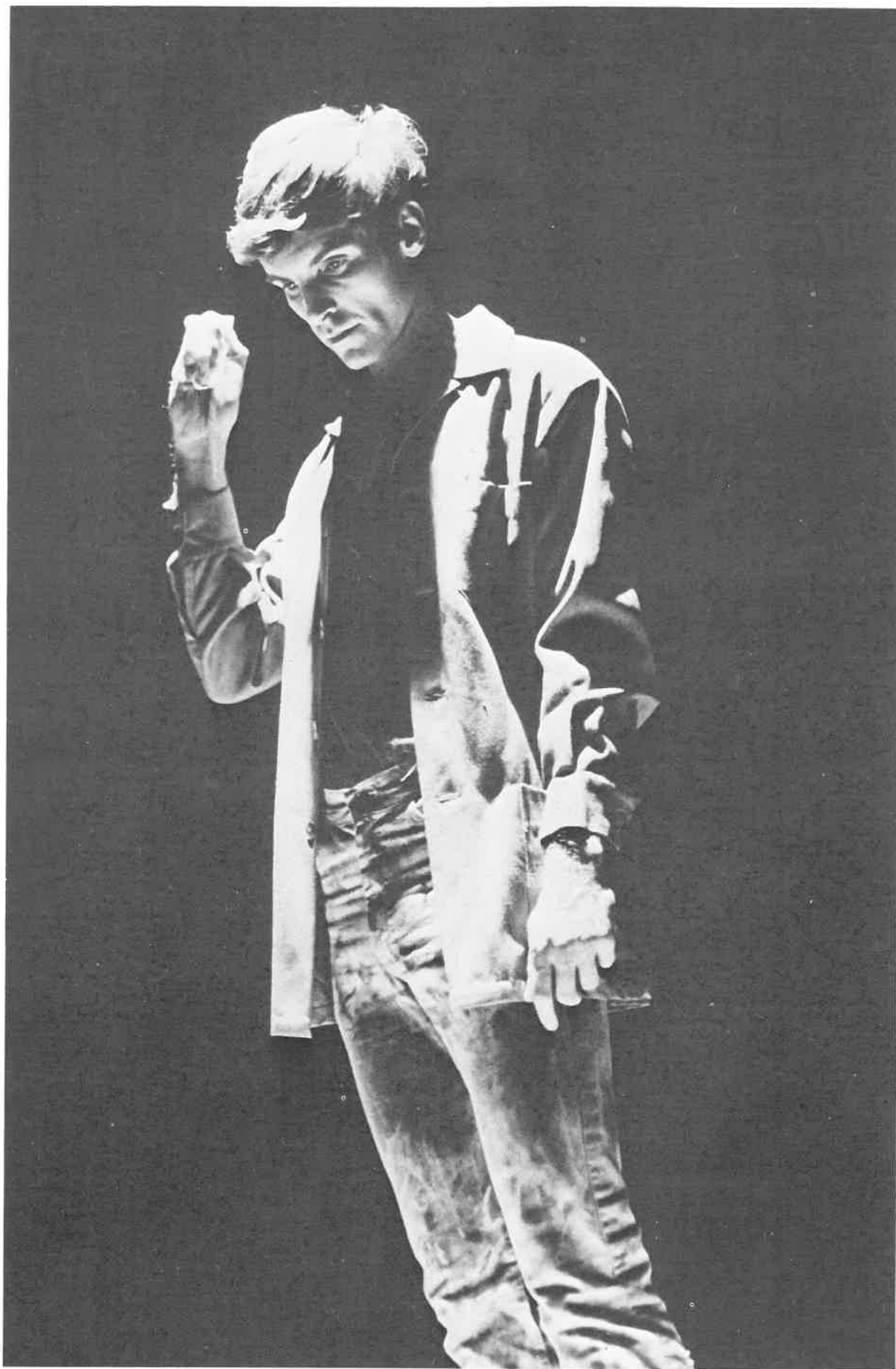
Second version: Sounding comb-prong

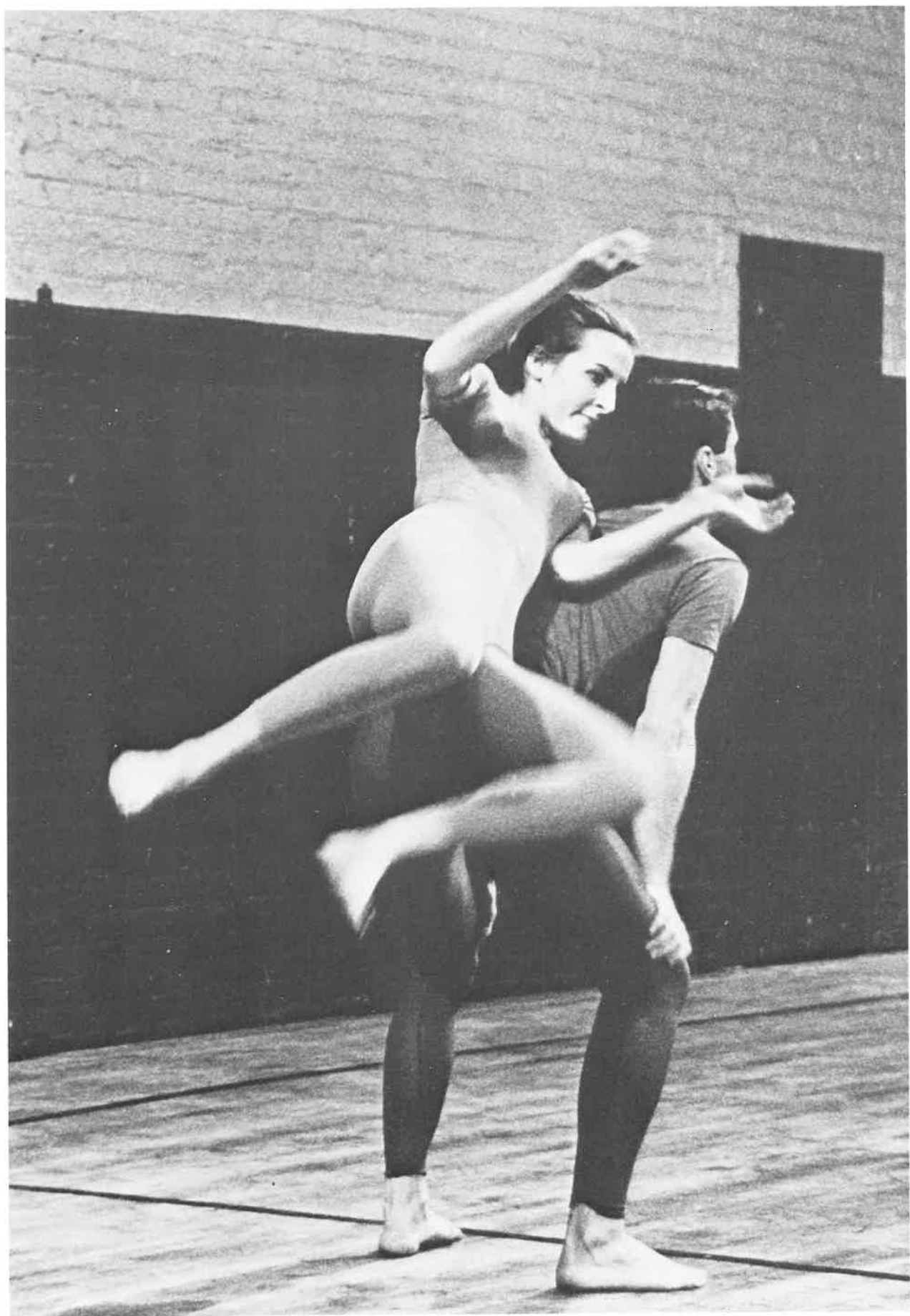
Third version: Comb-prong

Fourth version: Comb

Fourth version: Prong

George Brecht
1959-62







Trisha Brown, *Rulegame 5*
 Performed by (l. to r.) Olga Kluver, Walter De Maria, Tony
 Holder, Red Grooms, Simone Forti, 3/29-30/66
 Judson Church
 Cat. No. 8

© 1966 Peter Moore

Trisha Brown, *Lightfall*
 Performed with Steve Paxton, 1/30/63
 Judson Church
 Cat. No. 6
 © 1963 Peter Moore

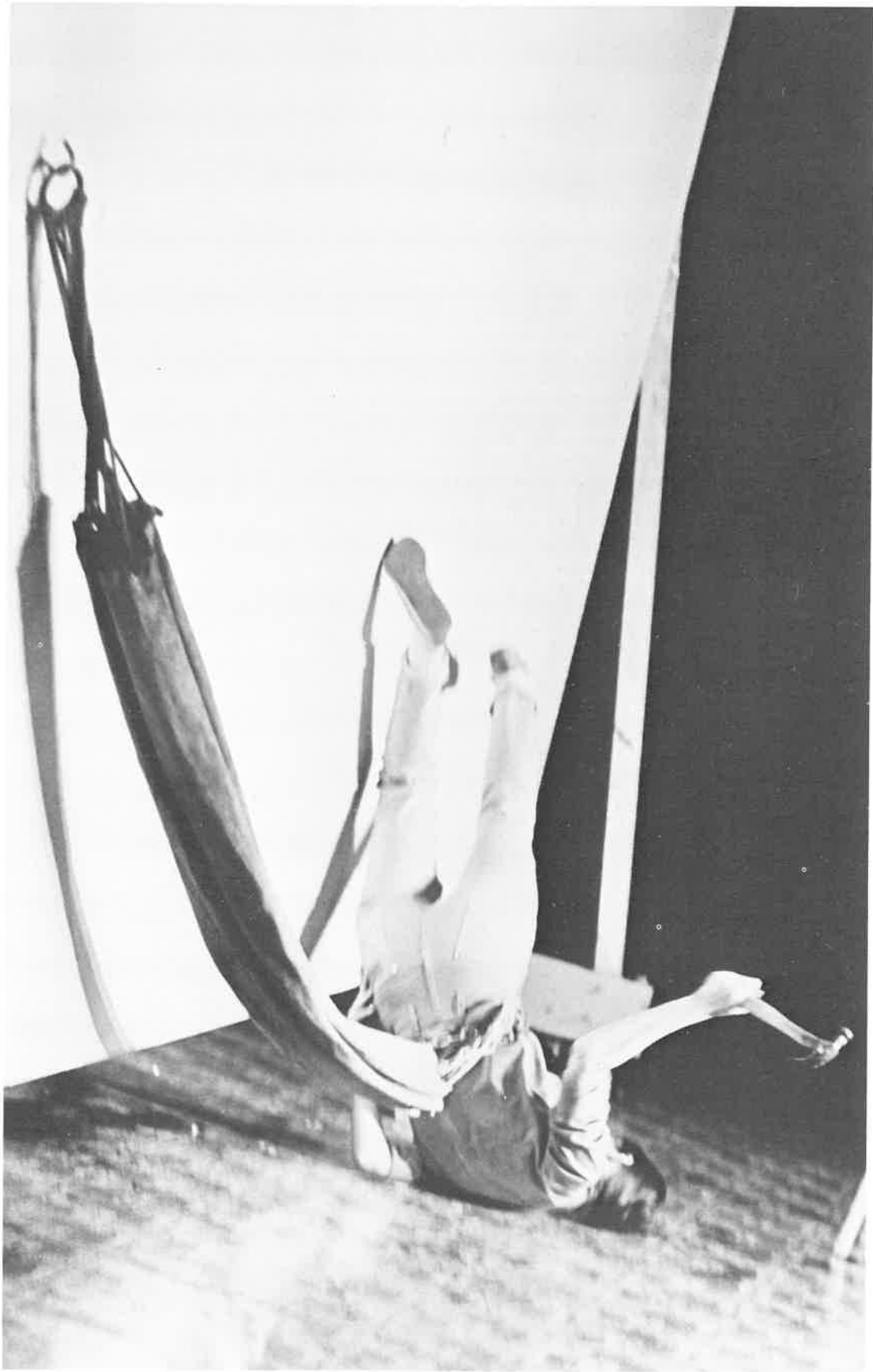
Lucinda Childs, *Geranium*
Solo, 1/29/65
Al Leslie's loft
Cat. No. 18

The materials for Geranium consisted of a winter coat, sunglasses, a wooden pole 66" long, a piece of tinfoil, a platform 48"x80" raked, a flat, a hammock, a 38" metal chain, a padlock and key, a plate of clear glass, a hand brush, a one-pound bag of soil, and a hammer.

The dialogue, a tape of a broadcast of the NFL championship game between the Cleveland Browns and the Baltimore Colts, was edited by me to include specific movement of the players described by the narrator of the game. I also included in the tape a list of the names of the players, and occasional interludes of rock-and-roll music between sections of the dance.

The dance had four sections. In the first section I used the pole to indicate the rise in volume of the excitement of the spectators responding to the success of the individual players in the game. I raised the pole vertically at the pitch of loud sound. Then I pointed the pole down so that the tip made contact with a piece of tinfoil while I dashed around the rim of the raked platform in a frantic manner, finally forcing the piece of foil up the side of the flat in a jagged path to the extent of my reach with the pole. In the second section, I attached myself with chain and padlock to the end of a hammock, the other end being secured to the flat. I moved in a semicircular arc, my weight supported by the hammock, to execute in slow motion the action of a runner racing in to catch the ball, fumbling and being overturned. I accented his fall with the bang of a hammer on the ground. The third section was a dialogue given by me dressed in a winter coat about the fact that there was no third section. It was in fact a gap and I went into theoretical reasons for dealing with the gap. As I did, I also mentioned some ideas for the section and why they were not realized, as well as some bits of information about the nature of a football helmet which were pure speculation. The final section of the dance was performed on the raked platform. I stepped into a pile of dirt which I had emptied onto one end of the platform, brushing the excess diagonally forward, leaving a path of footprints until all the dirt had been used up.

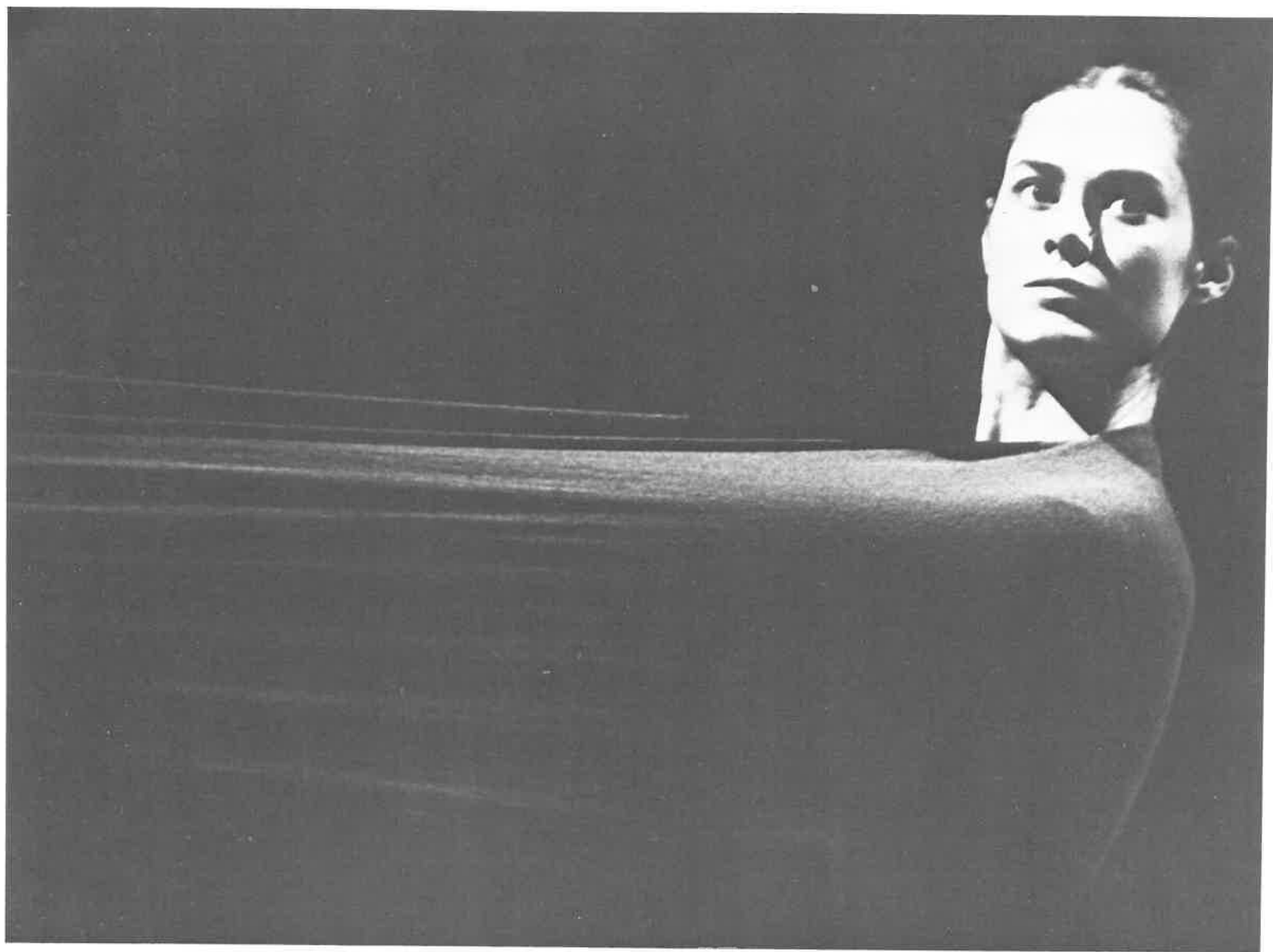
Lucinda Childs
Excerpted from "Lucinda Childs: Portfolio," which first appeared in *Artforum*,
February 1973; reprinted with permission



Lucinda Childs, *Pastime*
Solo, 1/30/63
Judson Church
Cat. No. 19

Pastime was the first dance I performed at Judson Dance Theater after a background in formal dance. It was my first work which directly explored the use of physical materials as the starting point for the creation of a dance. Through the Judson years, I used materials as objects, combining dance phrases with movement activity in relation to objects. To eliminate this idiomatic contradiction, I chose to have the movement governed by the materials and subject to the limitations of their physical qualities. I experimented with movement events in relation to objects. I then altered and extended these events in time and space, connecting them in a specific sequence until a kind of logic emerged which indicated a necessary design for the dance. Later I felt the need to impose a structure on the dances other than the intuitive logic derived from movement exploration with objects. I created dialogues for this purpose which had ongoing references to specific subject matter. The dialogues did not dictate action, but accompanied actions as the dance drifted in and out of a context that was relevant to the dialogues. And I determined the extent to which relevance between action and dialogue was sustained throughout the individual dances.

Lucinda Childs, 1973/1981
Partially reprinted from "Lucinda Childs: Portfolio," which first appeared in *Artforum*, February 1973; used by permission



a "keyboard dance".
 (from a collection of many)

singly, or several - as a suite
 or overlapped,
 duets, etc.
 (private or public)
 Things which are visual too
 with dancers, others
 and using audience

Each event
 be done
 by alternating feet
 either one foot (other following — vary time
 almost immediately
 or considerably)

may be chosen, to miss a foot
 on an event

may be done once: both simultaneous

Shoes off (socks)

keep feet apart.

Toes

as a melody

heel on keyboard

- possible attacks for each event:—
1. direct to bottom of keys, hold down.
 2. silently put down, rest there.
 3. silent down, and slowly off.
 remain on key surface.
 4. sharply down and out.
 remain above keys.

feet
 to floor

instep quickly
 1st sitting
 body twisted to get foot in position.....
 toe-chord (diagram), then

connect
 toes
 as a chord

pedal
 (other foot)

2nd standing

bring foot up to feet moved to the floor
 toe-chord: staccato as be seated (but quiet)

outer edge of foot



Nose

(if nose cannot reach key while feet playing
 take over chord (silent) with hands
 then.....nose to).

@1964 Philip Corner



Judith Dunn, *Motorcycle*/Robert Dunn, *Doubles for 4*
Performed with Steve Paxton, Alex Hay, John Worden,
Tony Holder, 12/6-7/63
Judson Church
Cat. No. 25

For Motorcycle, an evening-long work by Judith Dunn wherein several small works for soloist and/or small groups overlapped one or two at a time, Robert Dunn redeveloped a musical idea he had used in January of that year for Index, another work choreographed by his wife. Inspired by the cheapness and "distinguishability" of John Cage's Cartridge Music (1961), he had made cards for Index displaying single phonetic elements—with an emphasis on sibilants and fricatives—and instructions for six people to prepare the vocal material that most interested them. The six then climbed into a cage behind the vestibule to make the noises.

In Doubles for 4, which was performed simultaneously with Judith Dunn's solo, Witness II, the "card players" are now four, and they are seated at a game table. The cards they are holding indicate alternate patterns of clapping and silence for each player.

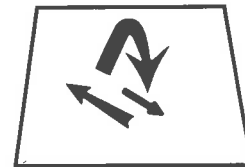
During this section, Robert Dunn seated himself in the audience with a cheap transistor radio tuned to a Latin music station. While keeping it to an almost inaudible level, he made slight volume changes periodically until the piece was finished.

Daniel Cameron
October 1981 (based on an interview with Robert Dunn, June 1981)



Ruth Emerson, Giraffe
 Solo, 1/29/63
 Judson Church
 Cat. No. 29

sec.	move	# times	speed	level	space	facing
16	f10	1	6	h	4	←
20						
24				O F F S T A G E		
28	f8	4	reg.	↓	6	↙
32	↓	↓	↓	↓	↓	↓
36	se	1	triple	m	4	↓
40	↓	↓	↓	↓	6	↓
44	↓	↓	↓	1	↓	↓
48	f1	6	6	↓	↓	↓
52						



13 fragments, 3 phrases, 2 clauses, 1 sentence

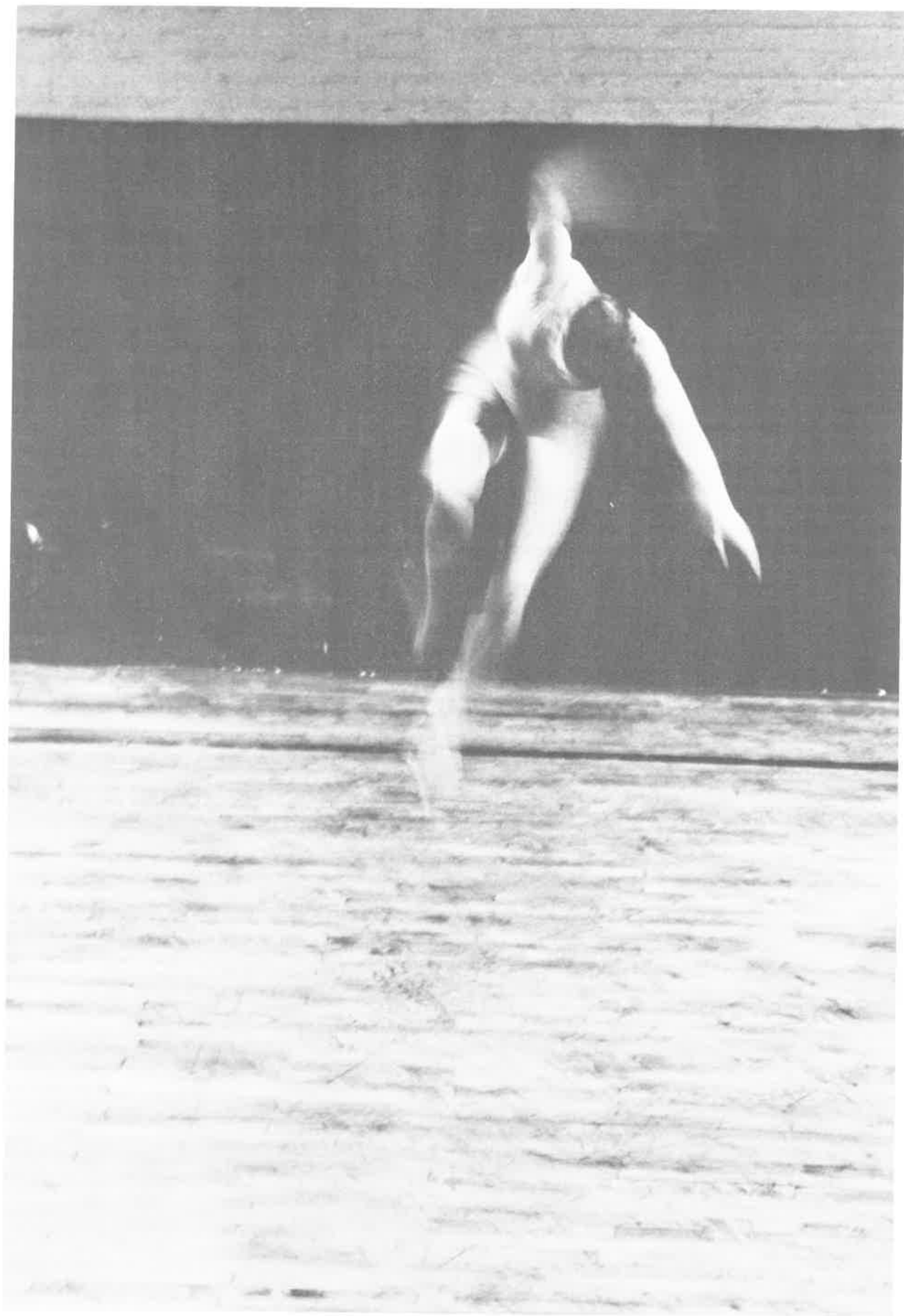
1 dead run from s.r. and || plié s.r.
 2 turn l. rise and pitch on l. foot throwing r. arm over
 3 turn r., swing r. arm back overhead
 4 swing l. arm and spin r. on 2 feet

5 step out to barrel roll leap
 6 rise || facing back

7 || plié facing l. and throw extended side on floor face front
 8 roll back tuck knees rise facing s.r.

9 balance and suspend on r. knee
 10 collapse back and open l. knee
 11 rise to 5th arms down
 12 raise arms break
 13 to relevés w/ hands moving

Ruth Emerson
 October 1981



David Gordon, *Fragments*
Performed with Valda Setterfield, 4/28/63
Judson Church
Cat. No. 34

This piece had two performances under two different titles in two different cities and in two different sets of performance clothing.

*It was made of parts of several different pieces begun with the intention of arriving at a full evening work. The failure of that situation to materialize coincided with the request by Jill Johnston to perform in Philadelphia as part of a program she was producing. In what I remember as all innocence, I simply or simplymindedly organized the bits and pieces of partly formed solos and duets for Valda Setterfield and myself into one complete work called, at that time, *Fragments* . . . an apt title, under the circumstances.*

The theatrical device I used to reconcile this collection of odds and ends was a television set. I don't remember how or why I arrived at this solution.

In Philadelphia I was supplied with an oversize T.V. on a tall moveable metal structure. Valda and I were seated when the piece began. We were watching T.V. We would leave off watching at times and perform our various materials alone or together.

The only section I remember at all dealt with a popular series of jokes at that time using the word "grape". What is the tallest purple building in the world . . . the Empire Grape Building; what is the largest purple diamond . . . the Grape Diamond, etc. Valda sat on my knee like a ventriloquist dummy and I manipulated her for the answers. (This was the sixties.)

*For some reason this hodge podge was subsequently performed at the Judson Church. I used my home television sprayed silver. Valda and I wore tights and leotards sprayed silver and plastic child wigs (like swimming caps) sprayed silver and the title of the piece was changed to . . . you guessed it . . . *Silver Pieces*.*

*Don McDonagh said in *The Rise and Fall and Rise of Modern Dance* that the dance ". . . was a choreographic look at the ruins of humanity in some horribly projected future." So much for the intention of the artist, or the lack of it.*

David Gordon
November 1981



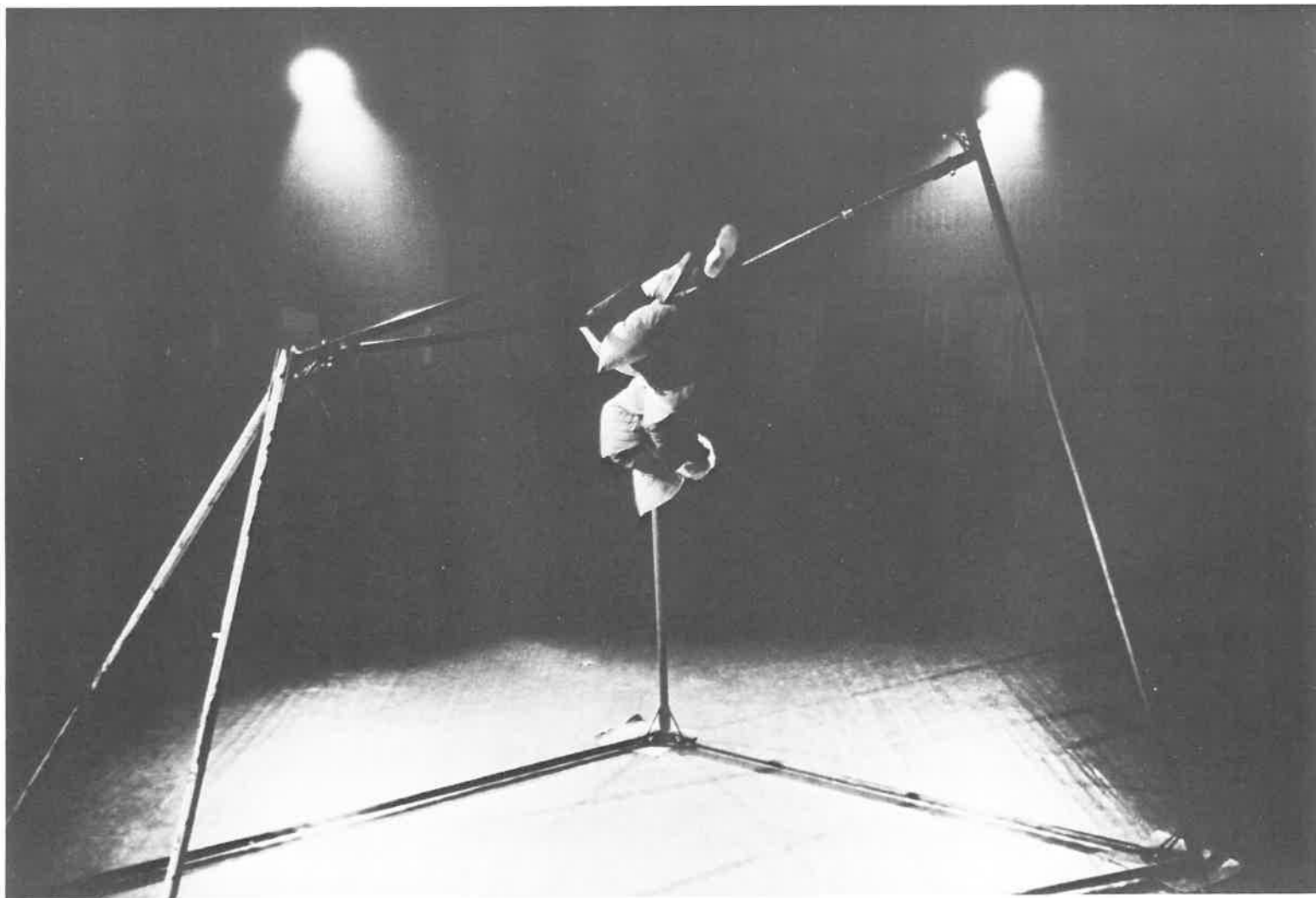
Al Hansen, *Parasol 4 Marisol*
Performed by Hansen and group, 8/8/63
Gramercy Arts Theater
Cat. No. 41

Funny things that happen in happenings are very much like the slapstick and pranks of real life. Parasol 4 Marisol ends with my getting hit in the face with a pie and it is set up in such a way that the audience thinks the people in the piece are playing a trick on me. I am in a clinch with a girl; we are kissing each other, each is tearing the shirt off the other. (The shirts are prepared with little razor blade nicks along the back so that something can be gotten hold of to tear.) During our kissing and tearing down strips, another performer taps me on the shoulder. I ignore him and continue to kiss the girl. He looks at the audience and taps me on the shoulder again and I ignore him again and continue to kiss the girl. The third time he taps me I count to three and turn to look at him as if to say "What could be more important than kissing the girl?" Whereupon I get a pie in the face. The audience usually goes up in smoke and laughs heartily because they have seen him there standing with the pie and they hope he is going to hit me in the face and they're rewarded.

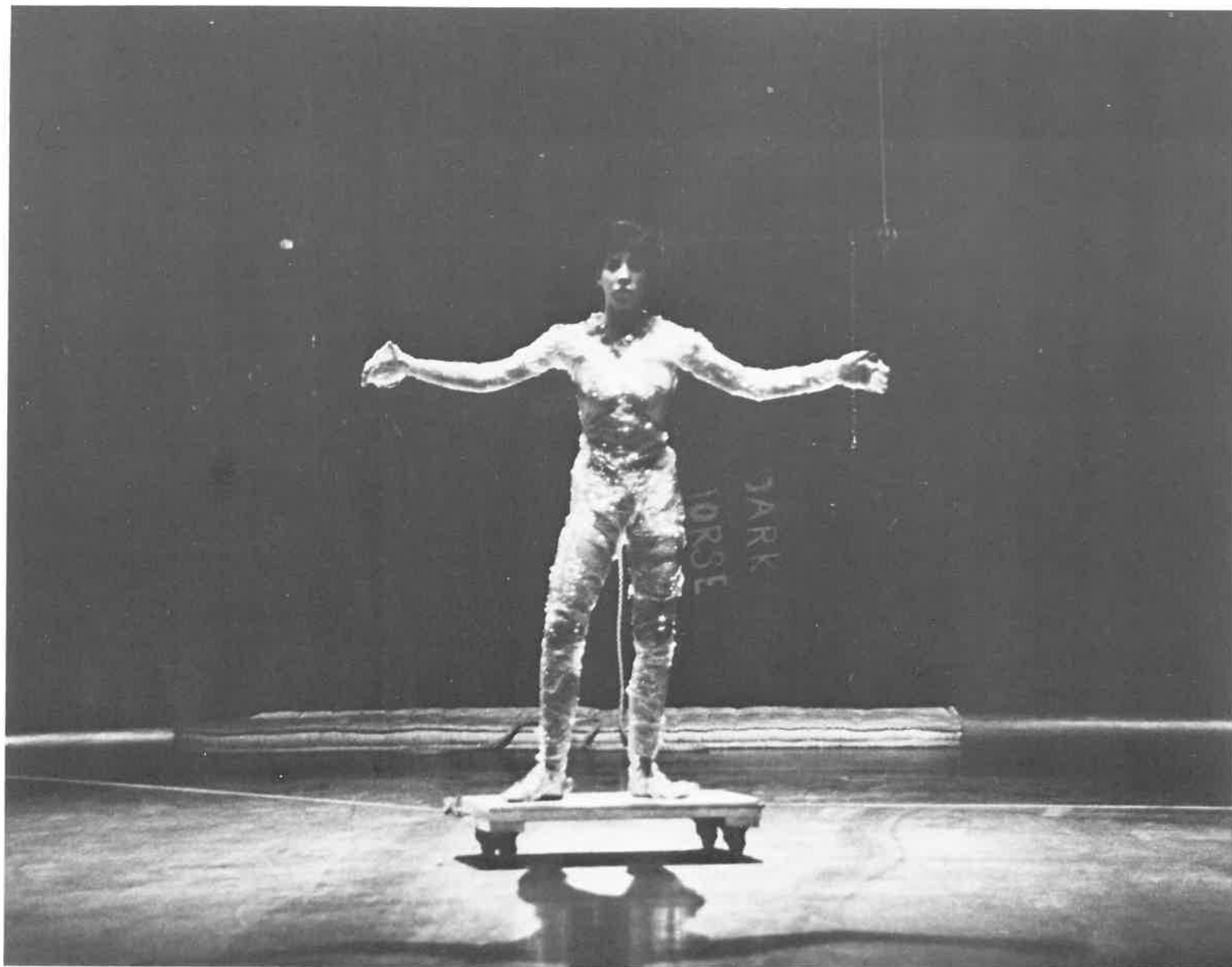
Al Hansen
Reprinted with permission from *A Primer of Happenings & Time/Space Art*,
Something Else Press, New York, 1965



Alex Hay, *Prairie*
Solo, 11/20/63
Judson Church
Cat. No. 45



Deborah Hay, *Fig*
Solo, 5/25/65
1st NY Theater Rally ("Dark Horse Event")
Cat. No. 46



Fred Herko, *Dervish*
Solo, 1/18/64
Cordier-Ekstrom Gallery
Cat. No. 54

Dance is movement . . . the still photograph forces us to select what is, hopefully, a meaningful instant—indicative of the whole. The responsibility of selection is heavy. Herko's Dervish was an almost constant movement around the centerline of his body. In the middle of shooting conventional action-stopping pictures, it occurred to me that a time-exposure might capture the patterns of his movement. One of half-a-dozen frames produced this ghost-like tracery of movement. Less than a year later, he was dead tragically. The image seems prophetic.

Peter Moore
October 1981



Robert Huot and Robert Morris, *War*
Duet, 1/30/63
Judson Church
Cat. No. 57

On a late October evening in 1962 Robert Morris, some friends and I were riding to an opening. We fell into a discussion of violence in the city and presented theories of its origins and possible cures. I was promoting a jousting tournament as a festive outlet for some of this energy.

Morris and I began talking about making suits of armor. Soon we were working out the basic ideas for the performance. The armor and weapons were made in secret; we agreed to make them breakable and harmless. We psyched ourselves up with voodoo dolls and taunts.

We never rehearsed, but checked out the Judson gym and worked out our cues. LaMonte Young agreed to make music for War and we worked out our cues with him.

War began in darkness with LaMonte playing a large gong for three minutes. Suddenly light flooded the space. Morris and I were at the far end of the gym. We hesitated for a few seconds, turned and charged at each other. We collided and at the moment of impact released a pair of white doves. We battled as the doves flapped overhead. When we ran out of weapons we battled hand to hand, rolling toward the audience. As we reached them, the lights went out and LaMonte played again for three minutes in darkness.

Robert Huot
October 1981



Jill Johnston, Dance-Lecture-Event #2

Performed with Henry Geldzahler and Red Grooms, 3/4/62

Judson Church

Cat. No. 59

First of all of course I wondered if that was really me. Now I'm wondering how these three images (people) got together in the same photo. I assume this is supposed to be me in a happening I did at Judson Church in 1963, only because I know Henry Geldzahler wore a Babe Ruth uniform in it and I know this is Henry. However I don't recall wearing a hat and coat in that event. The stockings and cigarette look right. I did wear a coat at some point in Stockhausen's Originale in '64 at Carnegie Recital Hall, perhaps even a hat, but if I sat down at all it was next to Allen Ginsberg when he was reciting his poetry. As for Red Grooms I'm certain he was not in my '63 Judson happening at all. I know he wasn't. I saw him on Eighth Avenue last week for the first time since 1974 which is neither here nor there. But he is a lot heavier. Anyway, if this is Red in one of his own happenings, e.g., The Burning Building (which I never saw), what am I doing in the photograph, assuming this is me, and did Henry wear the same uniform in other happenings besides mine? Or is this a collage, or an informal grouping in some social setting of three people who did similar things at that time?

Jill Johnston

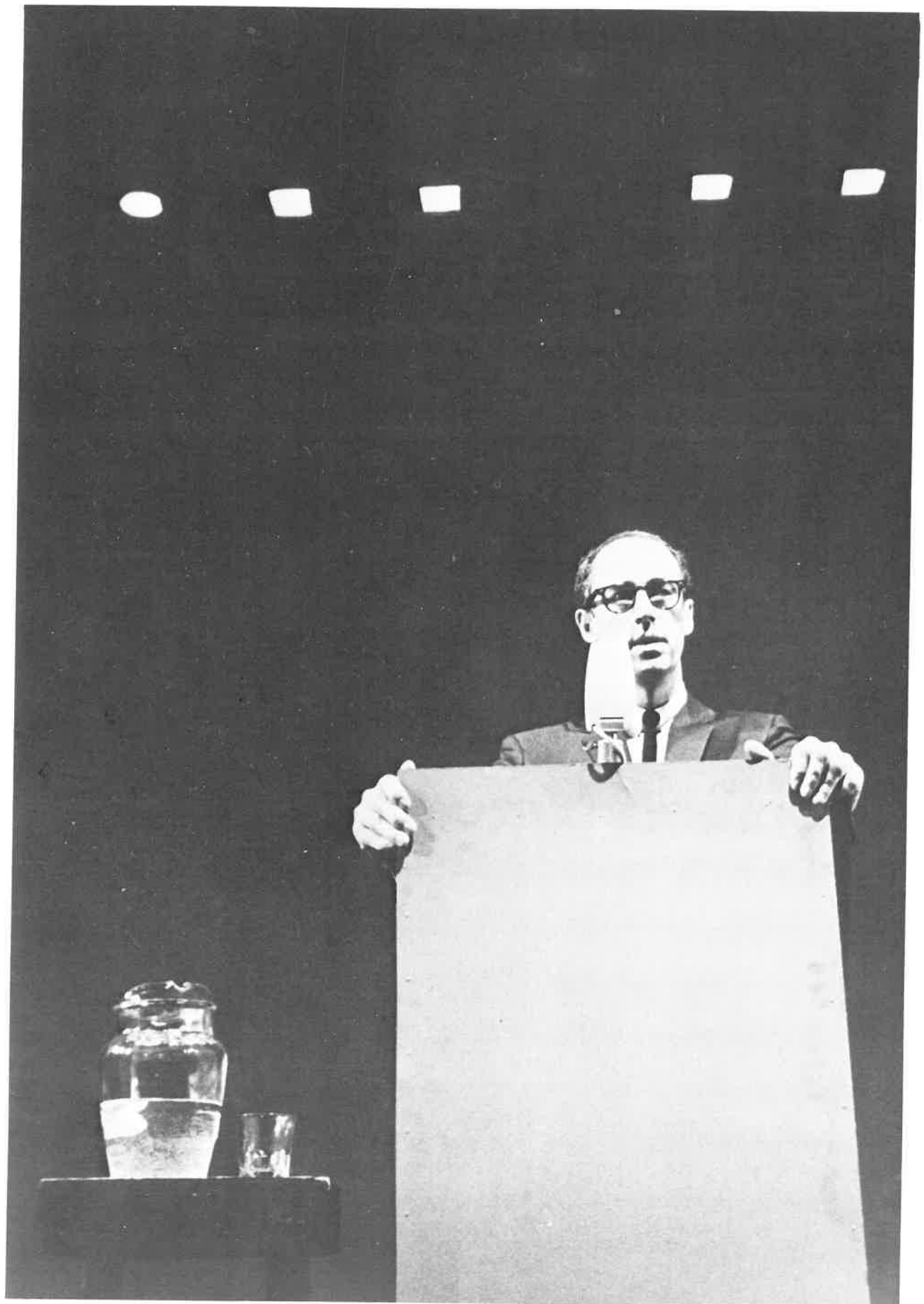
October 1981



Robert Morris, 21.3
Solo, 2/17/64
sur+ Dance Theater, Stage 73
Cat. No. 77

By the uses of objects which could be manipulated I found a situation which did not dominate my actions nor subvert my performance. In fact the decision to employ objects came out of considerations of specific problems involving space and time. For me, the focus of a set of specific problems involving time, space, alternate forms of a unit, etc., provided the necessary structure. While dance technique and chance methods were both irrelevant to me I would never have denied the value, necessity even, of perpetuating structural systems. But for my purposes the need for such systems was for syntactical rather than methodological bases. My efforts were bound up with the didactic and demonstrative and were not concerned with the establishment of a set of tools by which works could be generated.

Robert Morris
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Steve Paxton, *Afternoon*

Performed by Paxton, Yvonne Rainer, and three others, 10/6/63

A fall forest near Murray Hill, NJ

Cat. No. 83

5 performers: Lucinda Childs, Barbara Dilley, Benjamin Lloyd, Yvonne Rainer, Steve Paxton.

2 shirts apiece, 1 with dayglo spots, 1 camouflage and guide, Olga Adorno

hat marked "Follow me"

5 trees

spotted 5 ft. or up to 30 ft., or banded color to 20 ft.

3 with canvas cover for spots, painted as trees' own bark. A bark print. Over-bark camouflage.

Audience bussed from Port Authority to fall forest near Billy Kluver's place in N.J.

Cider and hot dogs.

Performing dancers were used for this work, except Benjamin Lloyd, a toddler. Dancers rehearsed in studio and a few times on the dicey forest floor. I wanted to see the abstracted face of technical dance in a forest. Here Yvonne Rainer has that face, sort of.

Audience walked from site to site passing arboral and human events. They came upon work in progress, and dance adapted in their midst.

I received a fan letter for this work. A first.

Steve Paxton

October 1981



Steve Paxton, *Music for Word Words*
Solo, 1/30/63
Judson Church
Cat. No. 87

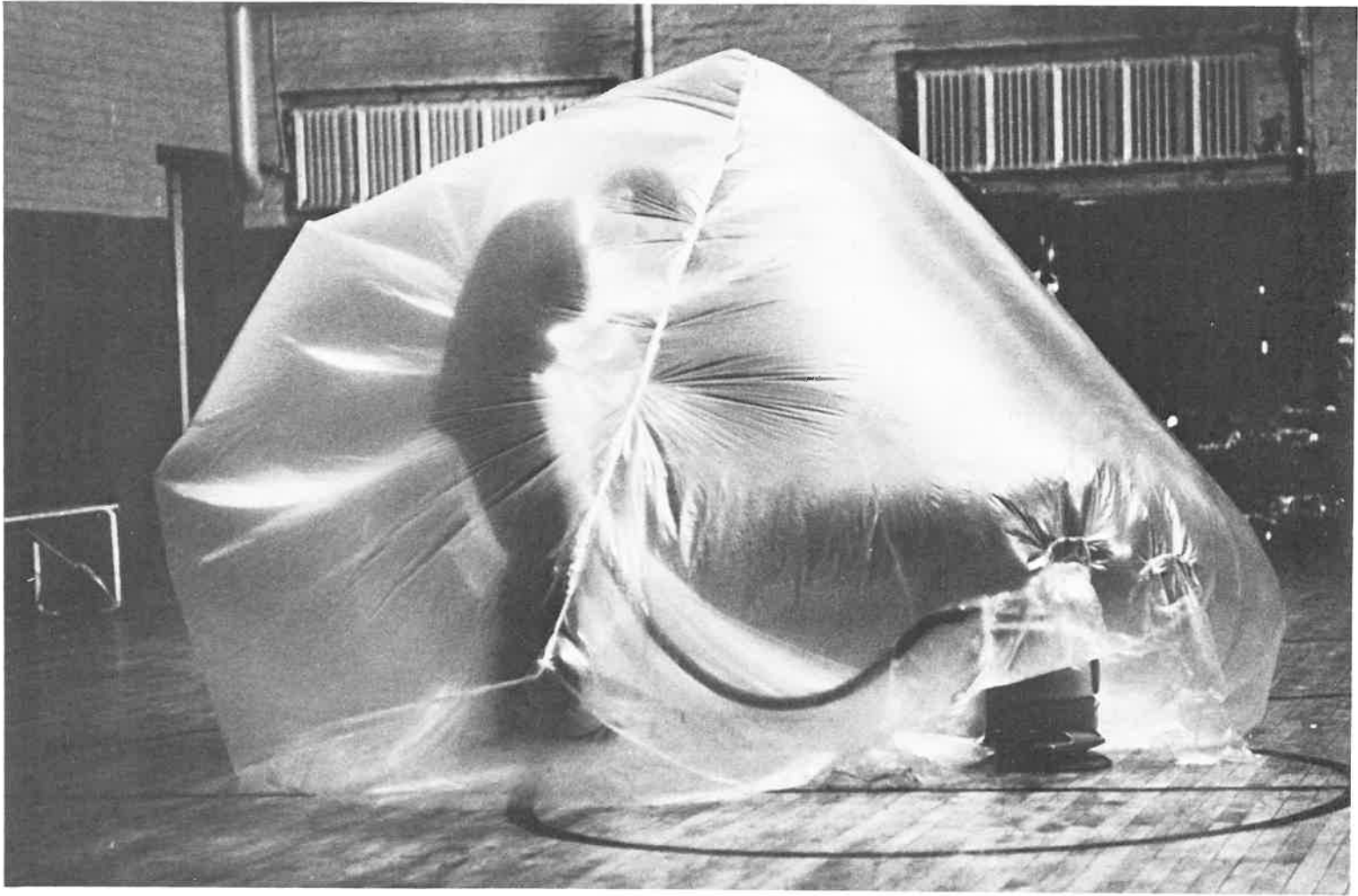
audio recorder and microphone
7 polyethelene sheets, 12 x 12 ft. x 2 mil. (heat-sealed)
400 watt floodlights
gym floor
blue suit
white shirt (open collar)
black shoes
dark socks
short haircut

The hose of the vacuum cleaner is in the position for evacuation of air, so I must have been deflating the room-cube down to costume size. A wad of filmy plastic, the balloon was slowly inflated. This exposed its shape and, near one corner, four protruding tubes. At full expansion the tubes developed into extended hands and feet.

Twenty minutes later, when air was expressed, I slipped my arms and legs into these and, gathering the room about me, departed.

Yvonne Rainer stood by with tape recorder and recorded the events and the audience's entry. This tape was the music for another work, Word Words.

Steve Paxton
October 1981



Yvonne Rainer, *Parts of Some Sextets*

Performed with (l. to r.) Joseph Schlicter, Deborah Hay (supine),
Steve Paxton, Judith Dunn, Robert Morris and two others,
3/7/65

"An Evening of Modern Dance," Wadsworth Atheneum,
Hartford, CT

Cat. No. 98

Joe Schlicter, Sally Gross, Steve Paxton, Judy Dunn, Robert Morris form a bridge of forearms over which Deborah Hay crawls to arrive at the stack of mattresses. No one asked—so it wasn't discussed—where the eyes were to focus before, after, during her passage, or what attitude was to be taken once the "task" was accomplished. Thus Joe, his arms still held stiffly in the now functionless pose, has a totally different air from the others. It looks as though Tony Holder and Bob Rauschenberg are doing "Racing Walk" in the rear.

An account of the process of making this dance appeared in Tulane Drama Review (Vol. 10, No. 2, Winter 1965), and also in my book Work 1961-73 (Nova Scotia College of Art and Design, 1974). Ever since, the manifesto at the end of the essay, with its litany of "no's," has dogged my heels as critics have used it to pigeonhole my work. A manifesto, like any dogma, is tiresome to live with. It is a guiding light, too immaculate for one person to bear, that must be taken up by others or (a)voided. The contradictions and pressures of the individual life constantly challenge one's highmindedness and make a mockery of it.

From another viewpoint: in a society in which the social functions and necessity of art are misconstrued and barely tolerated—with the consequence that for most artists the enterprise is fraught with economic peril and risk of narcissistic ghetto-ization and romanticized or idealized role-playing—the manifesto can only serve the moment. Outside of a socially integrating or perhaps revolutionary movement the manifesto appears to assault our aesthetic convictions, sweeping away our pleasures along with our certainties, making the way rough again, releasing a blast of cold air to shiver our satisfied timbers. But once that moment is past, our memories work in their accustomed ways to create a historiography of individual utterances, personality quirks, stylistic vagaries with attendant indictments or commendations for inconsistency or originality. In the liberal critical mind that creates this "art history" the artist's touch and voice are paramount, while the institutionalized value systems that mete out and withhold rewards for conspicuous assaults and consumptions remain irreverent and exempt.

I'm not attempting to disclaim that manifesto of many years ago. I am simply reminding myself and others that an individual utterance with that degree of "memorability" deserves to be placed in a context larger than a singular act of negation emerging from a subcultural ghetto. If it was an explicit assault on then current artmaking, it was also a response to the same economic/cultural pressures encountered in other areas of our competitive and atomized society, that turn one victim against another and one group against another, though both may have the same interests at stake.

Promising not to make another manifesto is not the point. Reminding critics and historians that art is not made by artists only, is.

Yvonne Rainer
October 1981



Yvonne Rainer, *Part of a Sextette*

Performed with Robert Morris, 6/19/64

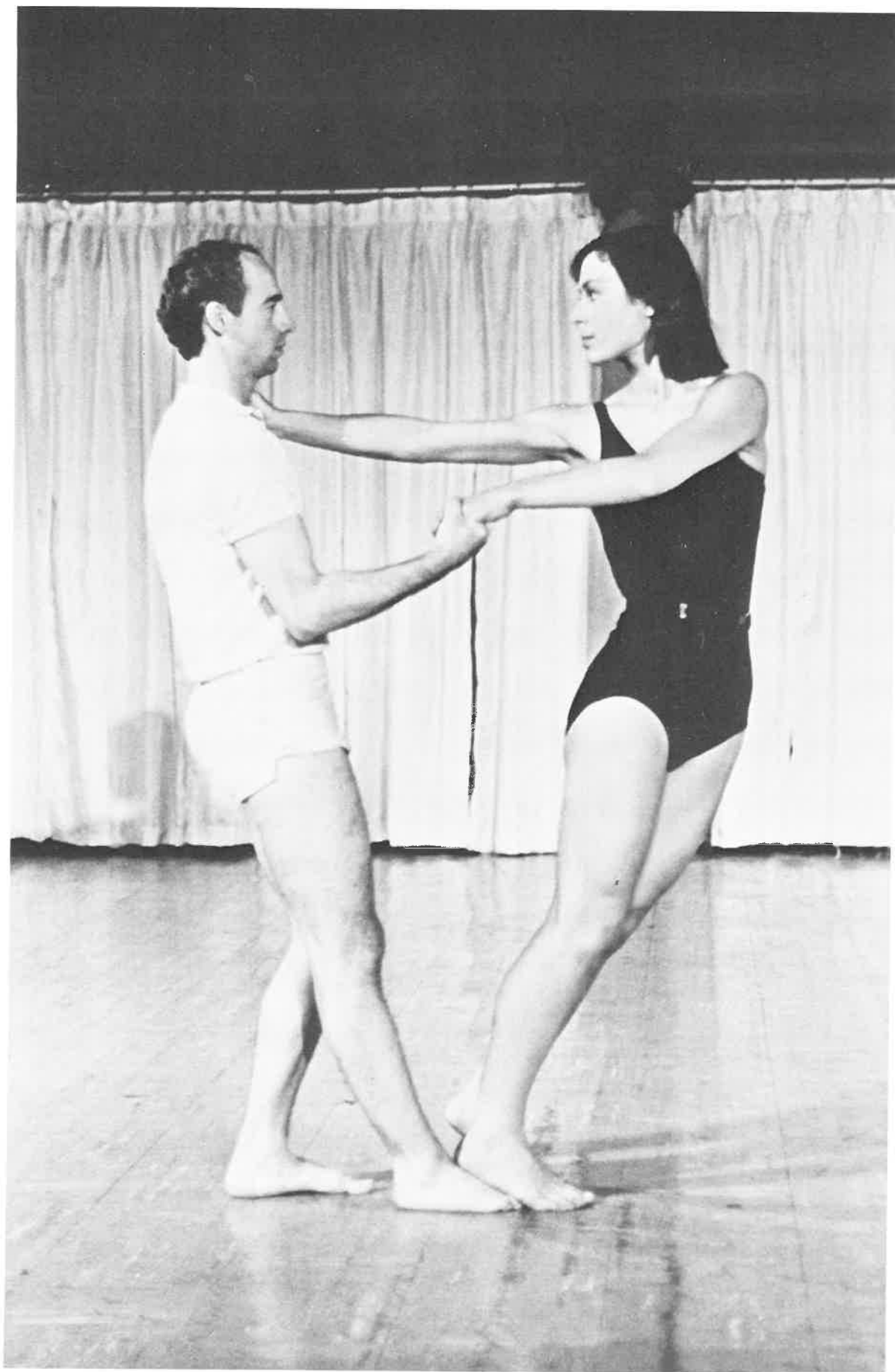
Judson Church (sponsored by Judson Poets' Theater)

Cat. No. 96

I must have been thinking of the photos of Nijinsky's "Jeux" with their measuredly awkward poses. Shortly after this pose I stood on my hands and slowly keeled over sideways, supported at the waist by Bob, who then brought me smartly upright. Following a rehearsal I remember his remarking at the ease with which I worked. In retrospect those first five years were "easy." After 1966 it was never so easy again.

Yvonne Rainer

October 1981



Yvonne Rainer, *Three Seascapes*
Solo, 1/29/63
Judson Church
Cat. No. 110

"Goofy glamour" Steve Paxton once used to describe my act. This is the second section of a three-part solo, a diagonal passage nearing its end, during which I slow-motion from one corner of Judson Gym to the other like a goofy, sexy, crippled, possessed, audience-be-damned, nothing-to-lose, shameless, female critter. These days I'm self-conscious even going down the aisle of a bus. That's Al Carmines with hand-to-mouth, beside him Gretchen MacLaine, and beside her Jennifer Tipton.

Yvonne Rainer
October 1981



Robert Rauschenberg, *Pelican*

Performed by Rauschenberg (pictured), Alex Hay and Caroline Brown
First NY Theater Rally, 81st/Broadway TV Studio 5/25/65
Cat. No. 116



Albert Reid, *A Brief Glossary of Modern Movements* (or)
The Modern Dance: A Solo
I. Savings and Loan

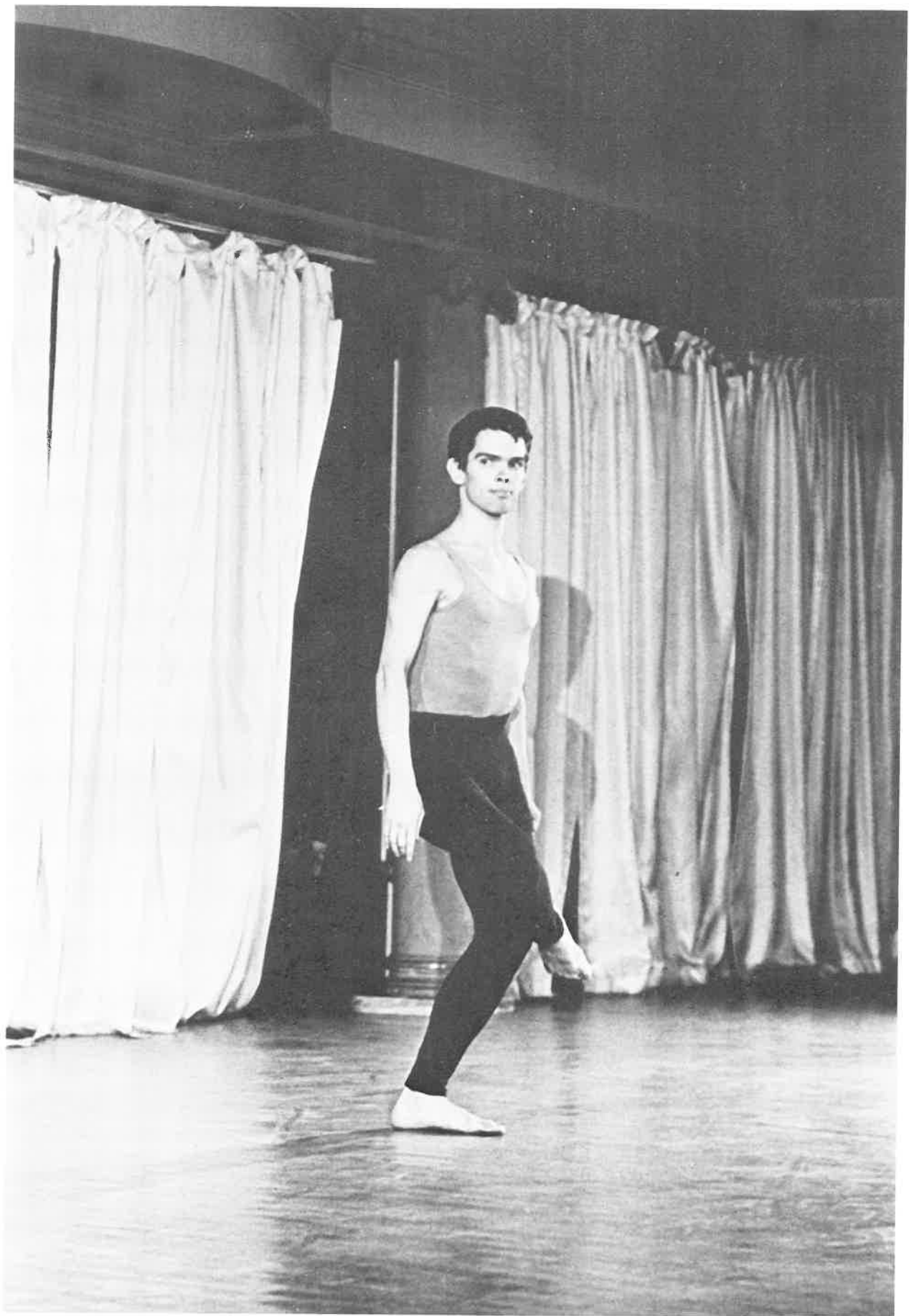
Solo, 4/29/64
Judson Church
Cat. No. 118

When I choreographed this dance I had been musing upon the fact that modern dance's sacred monsters spun very personal movement vocabularies, pulsing with an exclusive sense of kinetics. They fashioned crotchety and idiosyncratic plastiques, and devised whimsical exercises with which their own bodies were at one but which their acolytes could only strive to copy. There was just one original.

I saw modern dance as a playground of conflicting and infantile egoisms, in contrast to ballet, which certainly bred inflated egos, but where there was also humility toward a dance tradition and technique which had developed through centuries of accumulating contributions from a myriad of donors. The phenomenon of choreographer as godhead, of one person as the sole source of an essential creativity—eccentric, petulant and despotically demanding—was peculiar to modern dance. When the creator died so did the vitality of the creation.

It was with these thoughts in mind that I composed a melange of the idiosyncratic movements of some choreographers with whom I had worked (loan) along with some of my own personal ways of moving (savings). There were grimaces and whistling in this dance, and judging by my face in this photograph I was in the middle of one of these when it was taken. I remember how dry my mouth and lips were whenever I had to whistle. Any further memories of the piece have evaporated, like that long-ago saliva, and good riddance.

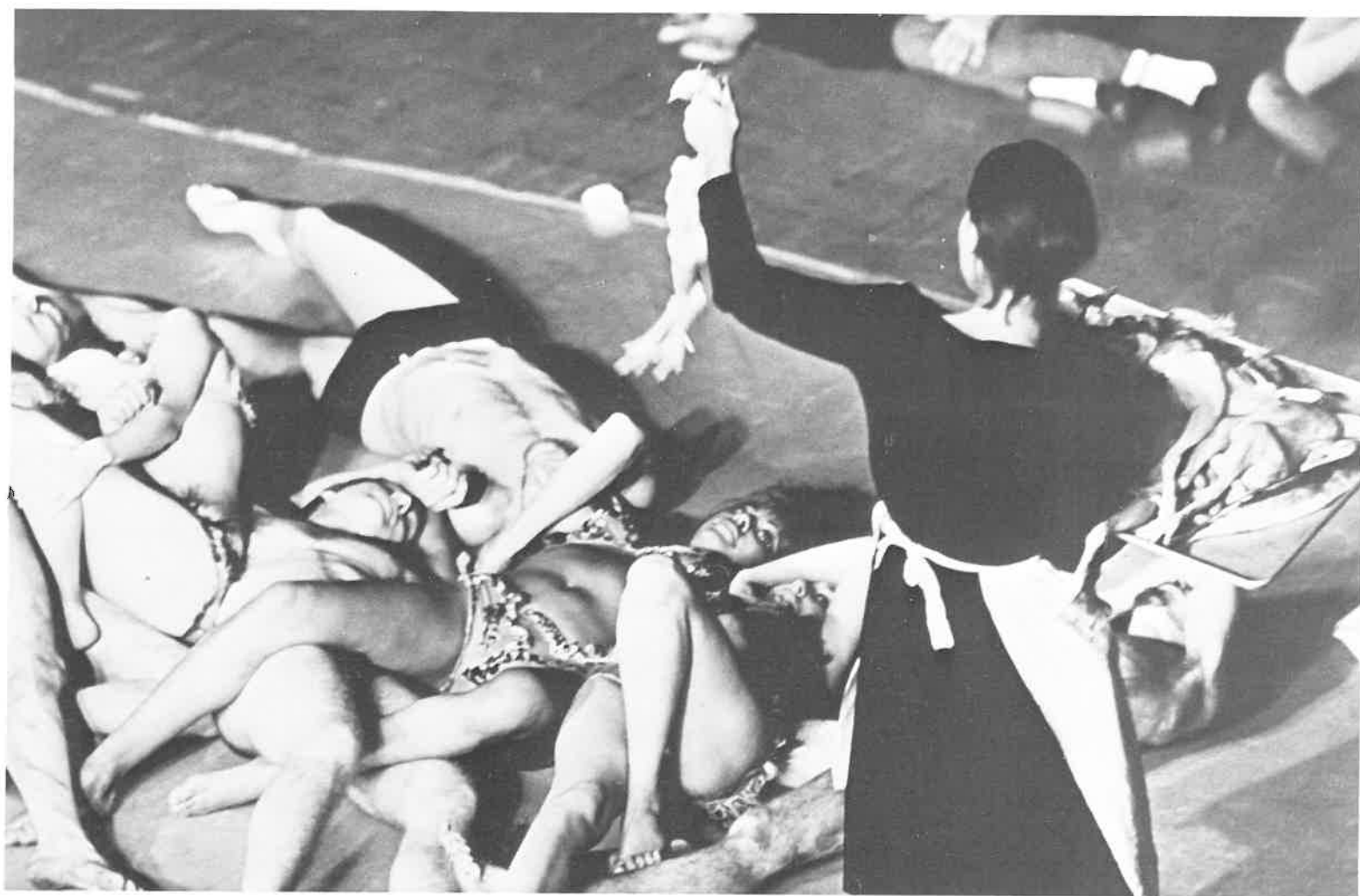
Albert Reid
October 1981



Carolee Schneemann, *Meat Joy*
Performed with seven people, 11/16-18/64
Judson Church
Cat. No. 125

untrained performers people seen in the city and convinced to try the energy of the group developing formally from drawings dreamed actions they were painters poet teacher balloon salesman accountant composer horse trainer here Ann Wilson dumping chickens after our collapse from "Intractible Rosette" sequence the raw chickens raw mackerel sausages pervasive aroma some said "intoxicating stench" chickens dropped onto us shockingly heavy and damp Ann figure of "sanity" score and sequence guardian who would maintain an overview for those of us in trance drenched movements

Carolee Schneemann
November 1981



Carolee Schneemann, *Newspaper Event*

Performed with Ruth Emerson (pictured) and six others, 1/29/63

Judson Church

Cat. No. 128

propulsion dimension gesture velocity interference collaboration each body part of a sculptural "palette" each given secret instructions to move construct in space the others were not to know planned so that physical contact spatial collaboration and conflict would result here Ruth Emerson's instruction "to raise yourself as high as possible and descend as fast as possible" that stretch her one leg lifted the entire gym slanted elongation or raising her arm ceiling gravitated toward collision

Carolee Schneemann

November 1981

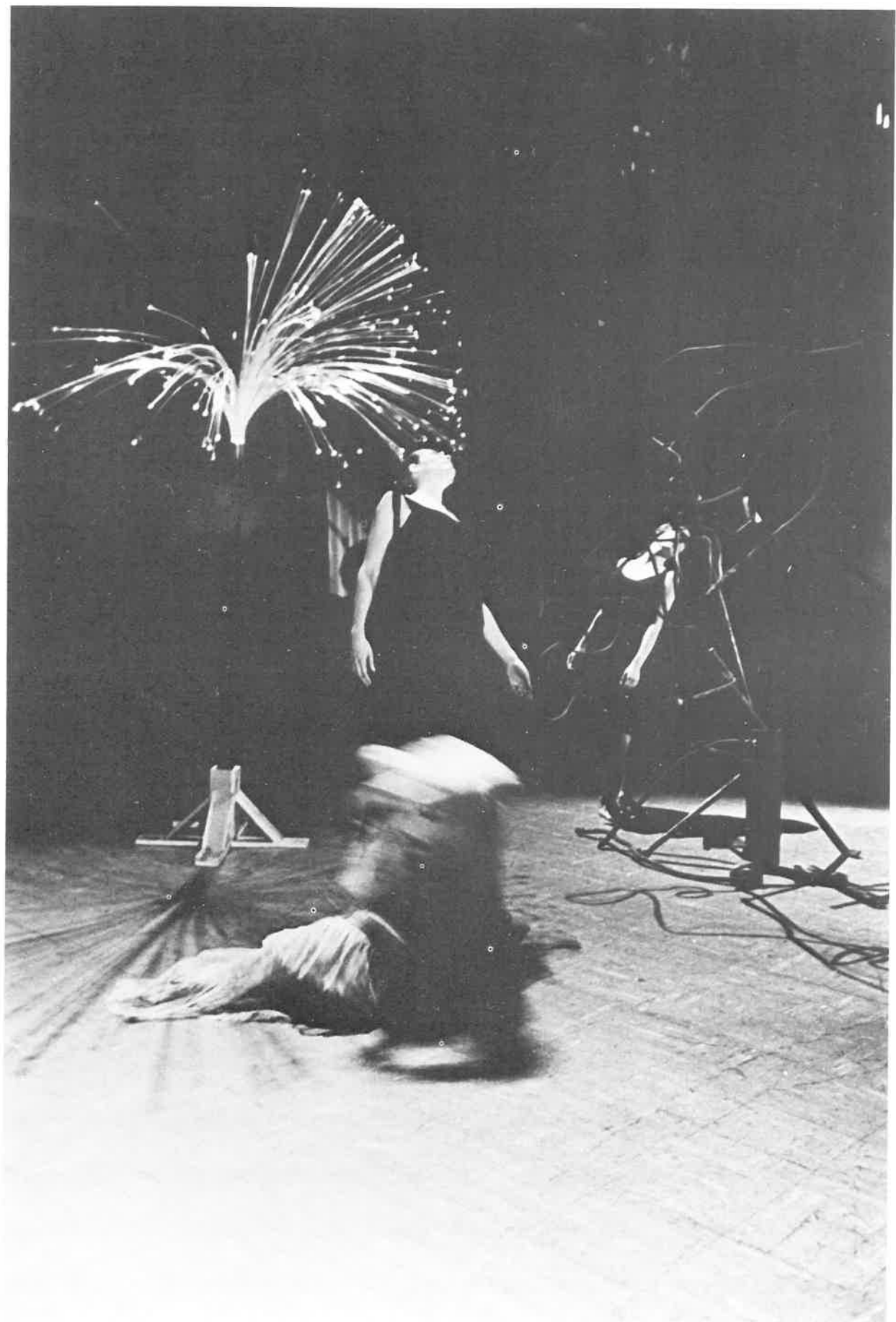


Elaine Summers, *Fantastic Gardens*
Performed with 21 performers, 2/19/64
Judson Church
Cat. No. 134

Film as another form of choreography, film as dance, occupied my imaginings. Nothing to be done but to begin experimenting, learning, begin collaborating for my film dreams. Fantastic-Gardens, a culmination of the Judson Dance Theater experience, exposure to the energy, exchanging, interchallenging, with those kinetic visual minds and passionate spirits. In 1961 envisioning somehow combining film images, film of dancers, and dancers. Asking Sally Stackhouse to work on a dance that we would film and then she would dance the entire dance in sequence while the film showed changed sequences, time and speed distortions and close ups, ie. Sally's arms or feet performing the same dance at the same and different times on the screen.

Sally Stackhouse and Freddie Herko beginning nude and wandering throughout the evening and gradually Elizabeth Monroe painting them to resemble elaborate insects. Freddie being the hero of a short film story about a garbage can garden, that appears and continues throughout the concert. Film splashing on the ceiling, floor, walls, and columns. The audience given small mirrors to light the dancers with the film images. The dancers climbing the work of the sculptures. Malcolm Goldstein playing the large iron tree made by Robert Rainer, singers singing the score by Malcolm Goldstein (which is included in this exhibit), John Herbert McDowell writing and playing the music for "Other People's Gardens". To have so much in one's hands capturable to augment and intensify, distort time and form and speed of dance with an explosion of the technical electric tools.

Elaine Summers
November 16, 1981



James Waring, *Tambourine Dance*
Solo, 2/2/65 (as part of *Musical Moments*)
Judson Church
Cat. No. 137

I guess I'm confused about direction. I'm invited to perform as part of New Directions in Dance and I'm not sure what is new, either. If there's no such thing as time (they're changing the measurement of time, by the way, this October) how can there be any dancing? And yet, there is dancing. Is it the arrow that moves, or the mind that moves? Is it the arrow that causes pain, or again, the mind? Someone said, "Pain is a matter of opinion."

First dance lesson: Put your feet on the floor. Now, put your mind in your feet. What's it like down there? What's it like, dancing on sharp knives? The same as any other dancing, no doubt. A floor is what's under you; footing; he has his feet on the ground. If I can be happy standing on one foot, that's better. Next, on no feet, rising to heaven.

When does extravagance become a necessity? Extravagance is exorbitant, outside the orbit, outside the circle. In The Bald Soprano Ionesco says, "Take a circle, caress it, and it will turn vicious." In A Damsel in Distress, a Fred Astaire film of 1937, in the amusement park sequence, Gracie Allen runs in a circle, on a great, turning wheel, for a very long time. Later, off the wheel, she still runs. Throughout the film, Gracie shows us her world, she talks, sings, dances, mimes: we don't know whether to laugh or cry. It is real, but it is not our illusion, it is hers. Suddenly, our knowing is changed, our circling no longer makes sense, only Gracie's does, such is her center. Her world is the only possible world; its rules are inexorable. She does not convince, she is convinced. Her motive, simply, is the movement of spirit, the movement of mind, the spiralling or radiation of her belief from its unshakeable center.

(Note: Gracie Allen died the 28th of August, 1964, at the age of 58.)

James Waring
"Gracie Allen and the Wheel of Life," July-September 1964
Ballet Review Vol. II No. 1, 1967; reprinted by permission
(Provided through the courtesy of David Vaughan)



Photographs

Eddie Barton, *Pop #1*
Concert #11, 8/1/63, Gramercy Arts
Theater
1., 2. E. Barton
11x14, © 1963 Peter Moore

George Brecht, *Comb Music*
8/19/63, The Bridge Theater
3. F. Herko
8x10, © 1963 Peter Moore

Trisha Brown, *Lightfall*
Concert #4, 1/30/63, Judson Church
4., 5. T. Brown and S. Paxton
8x10, © 1981 Al Giese
6., 7. T. Brown and S. Paxton
8x10, © 1963 Peter Moore

Trisha Brown, *Rulegame 5*
3/30/66, Judson Church
8. (l. to r.) O. Kluver, W. deMaria,
T. Holder, R. Grooms, S. Forti
11x14, © 1966 Peter Moore

Trisha Brown, *Trillium*
Concert #7, 6/24/63, Judson Church
9. T. Brown
8x10, © 1981 Al Giese

**Al Carmines (composer) and Larry
Kornfeld (director), Gertrude Stein's
*What Happened***
Judson Poets' Theater, 10/4/63, Judson
Church
10. (l. to r.) A. Passloff, Y. Rainer, J. Baker
11x14, © 1981 Terry Schutte

Lucinda Childs, *Carnation*
Concert #16, 4/29/64, Judson Church
11., 12., 13., 14. L. Childs
8x10, © 1981 Al Giese

Lucinda Childs, *Egg Deal*
Concert #13, 11/20/63, Judson Church
15. L. Childs
8x10, © 1963 Peter Moore

Lucinda Childs, *Geranium*
1/29/65, Al Leslie's loft
16., 17., 18. L. Childs
8x10, © 1965 Peter Moore

Lucinda Childs, *Pastime*
Concert #4, 1/30/63, Judson Church
19. L. Childs (with C. Ross sculpture)
11x14, © 1981 Al Giese

Philip Corner, *Flares*
Concert #8, 6/25/63, Judson Church
20. (l. to r.) P. Corner and E. Munro
11x14, © 1981 Al Giese

Philip Corner, *Keyboard Dances*
Concert #15, 4/28/64, Judson Church
21. P. Corner and performers
8x10, © 1981 Al Giese
22. P. Corner
11x14, © 1964 Peter Moore

William Davis, *Sulfurs*
Concert #15, 4/28/64, Judson Church
23. W. Davis
8x10, © 1981 Al Giese

Judith Dunn, *Index*
Concert #4, 1/30/63, Judson Church
24. J. Dunn
8x10, © 1981 Al Giese

Judith Dunn, *Motorcycle*
12/6-7/63, Judson Church
25. J. Dunn performing *Witness II* (front);
S. Paxton, A. Hay, J. Worden and
T. Holder performing Robert Dunn's
Doubles for 4
8x10, © 1963 Peter Moore

Judith Dunn, *Speedlimit*
Concert #8, 6/25/63, Judson Church
26. J. Dunn and R. Morris
11x14 (3 photos), © 1981 Al Giese
27., 28. J. Dunn and R. Morris
8x10, © 1963 Peter Moore

Ruth Emerson, *Giraffe*
Concert #3, 1/29/63, Judson Church
29. R. Emerson
8x10, © 1981 Al Giese
30. R. Emerson
11x14, © 1981 Robert McElroy

Simone Forti, *Rollers*
December 1960, Reuben Gallery
31. performers unidentified
8x10, © 1981 Robert McElroy

Simone Forti, *See-Saw*
December 1960, Reuben Gallery
32. R. Morris and Y. Rainer
8x10, © 1981 Robert McElroy

David Gordon, *Fragments*
Concert #15, 4/28/64, Judson Church
33. V. Setterfield
8x10, © 1981 Al Giese
34. D. Gordon and V. Setterfield
8x10, © 1981 Al Giese
35. D. Gordon and V. Setterfield
11x14, © 1981 Al Giese
36. V. Setterfield
11x14, © 1964 Peter Moore

David Gordon, *Random Breakfast*
Concert #7, 6/24/63, Judson Church
37., 38., 39. V. Setterfield
8x10, © 1981 Al Giese
40. D. Gordon and V. Setterfield
11x14, © 1963 Peter Moore

Al Hansen, *Parasol 4 Marisol*
Concert #12, 8/8/63, Judson Church
41., 42. performed by "members of the NY
Audio-Visual Association"
11x14, © 1963 Peter Moore

Alex Hay, *Leadville*
1st NY Theater Rally, 5/12/65, 81st St/
Broadway TV Studio

43. A. Hay
11x14, © 1963 Peter Moore
44. A. Hay
11x14, © 1963 Hans Namuth

Alex Hay, *Prairie*
Concert #13, 11/20/63, Judson Church
45. A. Hay (with C. Ross sculpture)
11x14, © 1963 Peter Moore

Deborah Hay, *Fig*
1st NY Theater Rally ("Dark Horse
Event"), 5/25/65, 81st St/Broadway
TV Studio
46. D. Hay
11x14, © 1981 Terry Schutte

Deborah Hay, *Three Here*
Concert #16, 4/29/64, Judson Church
47. (l. to r.) J. Dunn, T. Holder and D. Hay
8x10, © 1981 Al Giese

Deborah Hay, *Victory 14*
1st NY Theater Rally, 5/7/65, 81st St/
Broadway TV Studio
48. performers unidentified
11x14, © 1965 Peter Moore

**Deborah Hay, *Would They or Wouldn't
They?***
Concert #13, 11/20/63, Judson Church
49. (l. to r.) Y. Rainer, A. Hay, D. Lee,
D. Hay
8x10, © 1963 Peter Moore
1st NY Theater Rally, 4/24-26/65, 81st St/
Broadway TV Studio
50. (l. to r.) R. Rauschenberg, D. Hay,
B. Dilley and A. Hay
11x14, © 1981 Terry Schutte

Fred Herko, *Binghamton Birdie*
Concert #6, 6/23/63, Judson Church
51. (l. to r.) D. Hay, P. Stearns, L. Childs
and R. Emerson
8x10, © 1981 Al Giese
52. F. Herko
11x14, © 1981 Al Giese
53. F. Herko
11x14, © 1981 Terry Schutte

Fred Herko, *Dervish*
1/18/64, Cordier and Ekstrom Gallery
54. F. Herko (with drums by J. Jones)
11x14, © 1964 Peter Moore

**Fred Herko, *Little Gym Dance Before the
Wall for Dorothy***
Concert #3, 1/29/63, Judson Church
55. F. Herko
8x10, © 1981 Al Giese

Fred Herko, *Villanelle*
Concert #16, 4/29/64, Judson Church
56. F. Herko, C. Blank, D. Lee, C. Ewert
and S. Neels
8x10, © 1981 Al Giese

Robert Huot and Robert Morris, *War*
Concert #4, 1/30/63, Judson Church
57. R. Huot and R. Morris
8x10, © 1963 Peter Moore
58. R. Huot in costume
8x10, © 1963 Robert Morris

Jill Johnston, *Dance-Lecture-Event #2*
3/4/62, Judson Church
59. (l. to r.) J. Johnston, H. Geldzahler and
R. Grooms
11x14, © 1962 Peter Moore

Kenneth King, *Blowout*
4/5/66, Judson Church
60. K. King
11x14, © 1981 Terry Schutte

Kenneth King, *Camouflage*
4/5/66, Judson Church
61. K. King
11x14, © 1981 Terry Schutte

Al Kurchin, *Garlands for Gladys*
Concert #15, 4/28/64, Judson Church
62., 63. A. Kurchin
8x10, © 1981 Al Giese

Katherine Litz, *Continuum*
3/7/64, Judson Church
64. K. Litz
8x10, © 1964 Peter Moore

**John Herbert McDowell, *Eight Pas des
Deux, Pas de Trois and Finale***
Concert #6, 6/23/63, Judson Church
66., 67., 68., 69. performers unidentified
8x10, © 1981 Al Giese

Jackson MacLow, *The Pronouns*
3rd Annual NY Avant-Garde Festival,
9/10/65, Judson Hall (57th Street)
65. M. Monk
11x14, © 1965 Peter Moore

**John Herbert McDowell and James
Waring, *Lecture-Demonstration***
5/9/65, The Bridge Theater

70. J.H. McDowell and J. Waring
11x14, © 1965 Peter Moore

Meredith Monk, *Portable*
4/6/66, Judson Church
71. (l. to r.) P. Neville and M. Monk
11x14, © Terry Schutte

Robert Morris, *Check*
3/23-25/65, Judson Church
72. Y. Rainer
8x10, © 1981 Al Giese
73. R. Morris and Y. Rainer
8x10, © 1981 Al Giese

Robert Morris, *Site*
sur+ Dance Theater, 2/10, 17; 3/2, 9/64,
Stage 73
74. rehearsal with C. Schneemann and
R. Morris
11x14, © 1964 Hans Namuth
1st NY Theater Rally, 5/7/65, 81st St/
Broadway TV Studio
75. R. Morris
8x10, © 1965 Peter Moore
76. C. Schneemann and R. Morris
11x14, © 1965 Peter Moore

Robert Morris, 21.3
sur+ Dance Theater, 2/17/64, Stage 73
77. R. Morris
8x10, © 1964 Peter Moore

Robert Morris, Waterman Switch
3/26/65, Judson Church
78. R. Morris and L. Childs
11x14, © 1965 Peter Moore

Claes Oldenberg, Washes
1st NY Theater Rally, 5/23/65, Al Roon's
Health Club Swimming Pool
79. performers unidentified
11x14, © Peter Moore

Aileen Passloff, Boa Constrictor
Concert #12, 8/8/63, Judson Church
80. A. Passloff
11x14, © 1963 Peter Moore

Steve Paxton and Yvonne Rainer, Word Words
Concert #3, 1/29/63, Judson Church
81. S. Paxton and Y. Rainer
8x10, © 1981 Al Giese

Steve Paxton, Afternoon
A fall forest near Murray Hill, NJ 10/6/63
82., 83. Y. Rainer, S. Paxton, B. Lloyd and
B. Dilley
8x10, © 1963 Peter Moore

Steve Paxton, Earth Interior
Now Festival, 4/29/66, America on
Wheels Skating Rink, Washington,
DC
84. performers unidentified
11x14, © 1981 Peter Moore

Steve Paxton, Flat
sur+ Dance Theater, 3/9/64, Stage 73
85., 86. S. Paxton
8x10, © 1964 Peter Moore

Steve Paxton, Music for Word Words
Concert #4, 1/30/63, Judson Church
87., 88., 89. S. Paxton
11x14, © 1981 Robert McElroy

Steve Paxton, Proxy
1/10/66, Judson Church
90., 91., 92. T. Brown, L. Childs and
R. Rauschenberg
8x10, © 1966 Peter Moore

Steve Paxton, Section of a New Unfinished Work (1965), Augmented (1966)
1/10/66, Judson Church
93. S. Paxton
11x14, © 1966 Peter Moore

Rudy Perez, Take Your Alligator with You
Concert #7, 6/24/63, Judson Church
94. R. Perez and E. Summers
8x10, © 1981 Al Giese

Yvonne Rainer and Charles Ross, Room Service
Concert #13, 11/20/63, Judson Church
95. (l. to r.) S. Gross, C. Blank, Y. Rainer
11x14, © 1963 Peter Moore

Yvonne Rainer, Part of a Sextette
Judson Poets' Theater, 6/19/64, Judson
Church
96. R. Morris and Y. Rainer
11x14, © 1964 Peter Moore

Yvonne Rainer, Parts of Some Sextets
3/25/65, Judson Church
97. (l. to r.) S. Gross, R. Morris and
J. Schlichter
8x10, © 1981 Al Giese
"An Evening of Modern Dance," 3/7/65,
Wadsworth Atheneum, Hartford, CT
98. (l. to r.) J. Schlichter, D. Hay, S. Paxton,
J. Dunn and R. Morris
11x14, © 1965 Peter Moore
99. R. Morris in rehearsal
8x10, © 1981 Al Giese
100. (l. to r.) Y. Rainer, L. Childs, S. Gross
and J. Dunn
8x10, © 1981 Al Giese

Yvonne Rainer, Terrain
4/29/63, Judson Church
101. Y. Rainer
8x10, © 1981 Al Giese
102. T. Brown
8x10, © 1981 Al Giese
103. S. Paxton
8x10, © 1981 Al Giese
104. Y. Rainer and T. Brown
11x14 (3 photos), © 1981 Al Giese
105. (l. to r.) S. Paxton, T. Brown,
W. Davis, Y. Rainer and J. Dunn
8x10, © 1963 Peter Moore
106. (l. to r.) S. Paxton, Y. Rainer,
A. Reid and W. Davis
8x10, © 1981 Al Giese
107. W. Davis and Y. Rainer
11x14, © 1981 Al Giese
108. (l. to r.) W. Davis, A. Reid, T. Brown
and S. Paxton
14x22, © 1981 Al Giese

Yvonne Rainer, Three Seascapes
Concert #3, 1/29/63, Judson Church
109. Y. Rainer
8x10, © 1981 Al Giese
110., 111. Y. Rainer
11x14, © 1981 Al Giese
112. Y. Rainer
11x14, © 1981 Robert McElroy

Yvonne Rainer, We Shall Run
Concert #3, 1/29/63, Judson Church
113. performers unidentified
11x14, © 1981 Robert McElroy

Robert Rauschenberg, Map Room II
Expanded Cinema Festival, 12/2/65,
Filmmakers' Cinematheque
114. D. Hay
11x14, © 1965 Peter Moore

Robert Rauschenberg, Pelican
1st NY Theater Rally, 5/25/65, 81st St/
Broadway TV Studio
115. (l. to r.) A. Hay, C. Brown and
R. Rauschenberg
8x10, © 1981 Peter Moore
116. R. Rauschenberg
11x14, © 1981 Terry Schutte

Robert Rauschenberg, Spring Training
Once Again Festival, 9/18/65, Ann
Arbor, MI
117. D. Hay and R. Rauschenberg
11x14, © 1965 Peter Moore

Albert Reid, *A Brief Glossary of Personal Movements* (or)

The Modern Dance: A Solo
1. Savings and Loan

Concert #16, 4/29/64, Judson Church

118., 119. A. Reid

8x10, © 1981 Al Giese

Arlene Rothlein, *Another Letter for the Sun* (for Charles Ives)

Concert #8, 6/25/63, Judson Church

120. (l. to r.) R. Emerson, P. Corner and L. Childs

11x14, © 1981 Al Giese

Arlene Rothlein, *It Seemed to Me There Was Dust in the Garden and Grass in My Room.*

Concert #4, 1/30/63, Judson Church

121., 122. A. Rothlein

8x10, © 1981 Al Giese

Joseph Schlichter, *Faces of the Coin*

Concert #7, 6/24/63, Judson Church

123. (l. to r.) D. Hay, Y. Rainer and R. Emerson

11x14 (3 photos), © 1981 Al Giese

Beverly Schmidt, *The Seasons*

Concert #10, 8/1/63, Gramercy Arts Theater

124. B. Schmidt

11x14, © 1963 Peter Moore

Carolee Schneemann, *Meat Joy*

11/16-18/64, Judson Church

125., 126., 127. performers unidentified

8x10, © 1981 Al Giese

Carolee Schneemann, *Newspaper Event*

Concert #3, 1/29/63, Judson Church

128. R. Emerson

11x14, © 1981 Al Giese

129., 130. Y. Rainer

8x10, © 1981 Al Giese

Carolee Schneemann, *Three Fold*

3rd Annual NY Avant-Garde Festival,
8/28/65, Judson Hall (57th Street)

131. (l. to r.) J. Tenney and C. Schneemann

11x14, © 1965 Peter Moore

Carol Scothorn, *The Lazarite*

Concert #3, 1/29/63, Judson Church

132., 133. C. Scothorn

8x10, © 1981 Al Giese

Elaine Summers, *Fantastic Gardens*

2/19/64, Judson Church

134. R. Emerson (center)

8x10, © 1981 Al Giese

Elaine Summers, *Suite/Twist*

Concert #3, 1/29/63, Judson Church

135. E. Summers (center) in rehearsal

8x10, © 1981 Al Giese

James Waring, *Imperceptible Elongation*
No. 1

Concert #12, 8/8/63, Gramercy Arts Theater

136. J. Waring (hands only)

11x14, © 1963 Peter Moore

James Waring, *Tambourine Dance* (from *Musical Moments*)

2/2/65, Judson Church

137. J. Waring

11x14, © 1965 Peter Moore

Robert Whitman, *Prune Flat*

Expanded Cinema Festival, 12/17/65,
Filmmakers' Cinematheque

138. S. Forti and L. Childs

11x14, © 1965 Peter Moore

Robert Whitman, *Shower*

installion during 1st NY Theater Rally,
5/25/65, 81st St/Broadway TV Studio

139. 11x14, © 1965 Peter Moore

Judson Dance Theater, *A Collaborative Event*

Concert #13, 11/20/63, Judson Church

Works presented by R. Emerson, C.

Schneemann, C. Blank, Y. Rainer/

C. Ross, P. Corner, D. Hay, A.

Rothlein, J. Baker and L. Childs, with
group improvisations; roomsize

sculpture installation by Charles Ross

140., 141. 11x14, © 1963 Peter Moore

Judson Dance Theater, *Improvisations by the Dance Theater*

Concert #14, 4/27/64, Judson Church

Works presented by C. Blank, S. Gross
L. Childs, J. Dunn, A. Hay, R.

Rauschenberg, S. Paxton, Y. Rainer

and E. Summers, with a 25-minute

improvisation by 17 performers

142., 143., 144., 145., 146. 8x10, © 1981

Al Giese

Videotapes

JUDSON PROJECT INTERVIEWS (Unless otherwise mentioned, all interview tapes were edited by Michael Rowe and Meg Cottam)

Artist	Credits	Duration
Al Carmines	Interviewer: Wendy Perron Camera: Tony Carruthers	15 mins.
Lucinda Childs	Interviewer: Amanda Degener Camera: Tony Carruthers	15 mins.
Philip Corner	Interviewer: Sally Banes Camera: Michael Rowe	23 mins.
David Gordon	Interviewer: Christina Svane Camera: Tony Carruthers	24 mins.
Deborah Hay	Interviewer: Sally Banes Camera: Tony Carruthers/Joan Blair	12 mins.
John Herbert McDowell	Interviewer: Michael Rowe Camera: Tony Carruthers	20 mins.
Steve Paxton	Interviewer: Nancy Stark Smith Camera: Lisa Nelson	15 mins.
Yvonne Rainer	Interviewer: Wendy Perron Camera: Joan Blair Sound: Lucy Hemmindinger Edited by Joan Blair	30 mins.
Carolee Schneemann	Interviewer: Daniel Cameron Camera: Michael Rowe Edited by Steven Grenyo	30 mins.
Elaine Summers	Interviewer: Tony Carruthers Camera: Joan Blair	25 mins.
Trisha Brown/ Alex Hay/Robert Rauschenberg	Interviewer: Sally Banes Camera: Meg Cottam/Amanda Degener	23 mins.

JUDSON PROJECT PERFORMANCES (Unless otherwise mentioned, all performance tapes were edited by Michael Rowe and Meg Cottam)

Artist	Work	Credits	Duration
Trisha Brown/ Steve Paxton	Performance-Lecture at Bennington College (1980)	Camera: Joan Blair/Amanda Degener Edited by Steven Grenyo	16 mins.
Steve Paxton	<i>Flat</i> (1980 version)	Camera: Michael Rowe	10 mins.
Yvonne Rainer	<i>We Shall Run</i> (excerpt, 1980 version)	Camera: Michael Rowe	3 mins.
Elaine Summers	<i>Dance for Lots of People</i> (excerpt, 1980 version)	Camera: Michael Rowe	3 mins.

OTHER TAPES

Artist	Work	Duration
*Claes Oldenberg	"Birth of a Flag," 1966, pt. 1 Film by Stan Vanderbeek	14 mins.
**Robert Whitman	untitled movement footage, 1965	10 mins.

* Adapted to videotape through permission of Castelli Films and Tape, Inc.

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