



MERCE CUNNINGHAM DANCE COMPANY  
DECOR & LIGHTING

DOVE BRADSHAW

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DANCE COMPANY  
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DOVE BRADSHAW

1984 - 1991

A Limited Edition



## ARTISTIC ADVISORS

1984-2011

### WILLIAM ANASTASI & DOVE BRADSHAW

This publication consists of seven of the Cunningham dances designed by Dove Bradshaw including William Anastasi's three sets for *Points in Space*.

Attracted by her use of Indeterminacy, the practice of using chance and natural forces to act upon her work, Cunningham invited Dove Bradshaw, along with William Anastasi, to become joint Artistic Advisors to his dance company in 1984. The resonances between Bradshaw's work and that of Cunningham's are clear; both made extensive use of chance procedures as part of their creation. Bradshaw's Contingency Series abandons traditional artistic practices and uses materials that react differently depending on environmental conditions, just as Cunningham abandons not only musical forms, but narrative and other conventional elements of dance composition—such as cause and effect, and climax and anticlimax.

Stephen Jones

*Christies 2011 Spring Auction Catalogue*



# P H R A S E S

Premiere: Théâtre Municipal d'Angers, Angers, France, 1984

Choreography

MERCE CUNNINGHAM

Music: *Fragments*, 1984

DAVID TUDOR

Set

WILLIAM ANASTASI

Decor and Lighting

DOVE BRADSHAW



## P H R A S E S

The title, Cunningham said “is actually quite descriptive—the piece is made up of 64 phrases (the number of hexagrams in the *I Ching*).” As usual the sequence of these phrases was determined by chance, he said: “This one wasn’t made for the camera, but I worked on it as though using a camera. It was divided into four sections, and in each section I thought about the camera. For section A, I wrote ‘seen in huge confusion, because there was so much activity.’ Section B was ‘seen in segments.’ section C seen ‘in detail,’ like a hand, or whatever; section D ‘seen in huge non-confusion.’ I’m not sure I followed this, but still. Using chance operations, I made movement categories for each section—a gamut. I allowed for possible crossings from one section to another, also done through chance operations. And there was a possibility for variation if a phrase repeated—there were about five variations.”

In 1984 after Mark Lancaster’s tenure, William Anastasi and Dove Bradshaw were appointed jointly as the company’s Artistic Advisors. *Phrases* was their first work. “William Anastasi,” Anna Kisselgoff wrote, “has designed a backdrop with a rope-like line that cuts from top to bottom and then rises upward at a diagonal. The lighting creates a luminous grayish backdrop against which fourteen of the fifteen-member cast initially [stand] out in bright solid-colored leotards by Dove Bradshaw. After Mr. Cunningham joins in [dressed in a gray jumpsuit], the dancers add black ankle- or leg-warmers to their red, white, yellow or greenish [Sic. turquoise] costumes and later some add trousers, sweaters and shirts.”

David Vaughan

Merce’s original hint consisted of one syllable: clown. William offered: happy? Merce countered, “But clowns can be sad too” leaving us back on square one. A few days later, I happened upon an exhibition in which were framed a selection of painted cardboard squares that Mondrian used to place on his studio walls to affect architecture with form and color: five primary red, four primary blue, three primary yellow and two white. Three of the blue had faded to turquoise, a color I used, though later I learned that it was not in his repertory. (Inspiration does not depend on accuracy.) The squares added up to fourteen, the number of dancers in the company. A fifteenth square was plain cardboard. The arrangement suggested dressing the dancers in color—each in a monochrome unitard—Merce in gray. Since the reds were made up of three small and two large, they naturally fell to three women and two men. The set followed in gray. Merce asked for two changes of costumes. Thinking of Mondrian’s paintings, the first change translated his black lines into black belts, legwarmers, striped sweaters and neckbands; for the second change his white rectangles became white shirts. For the set, the morning of the premiere Bill awoke with the thought of stretching a rope into a right angle which he cocked at a diagonal behind the scrim, its corner implied below stage, and back lit. Later the line was painted.

Dove Bradshaw





Dancers

*First Image:*

Dennis O'Connor  
Karen Radford  
Lise Friedman  
Robert Swinston  
Alan Good  
Patricia Lent  
Rob Remley  
Chris Komar

*Second Image:*

Helen Barrow  
Susan Quinn Young  
Robert Swinston  
Catherine Kerr

*Third Image:*

Allan Good  
Megan Walker

*Fourth Image:*

David Kulick  
Patricia Lent

*Fifth Avenue*

Rob Remley  
Helen Barrow

*Sixth Image:*

Robert Swinston  
Catherine Kerr

*Seventh Image:*

Kathy Kerr  
Merce Cunningham







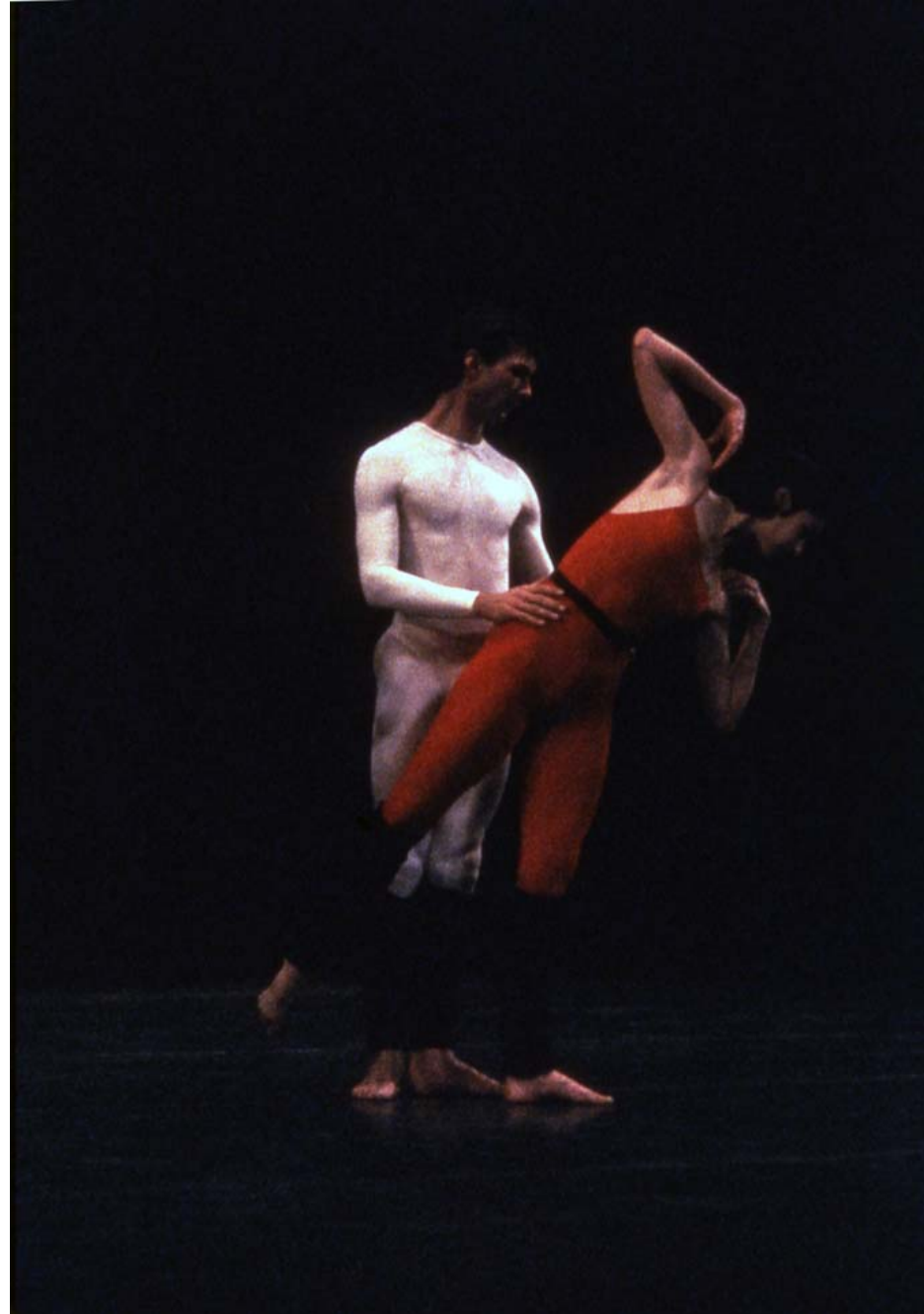








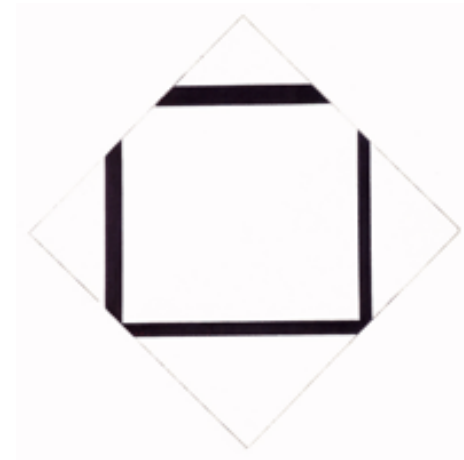
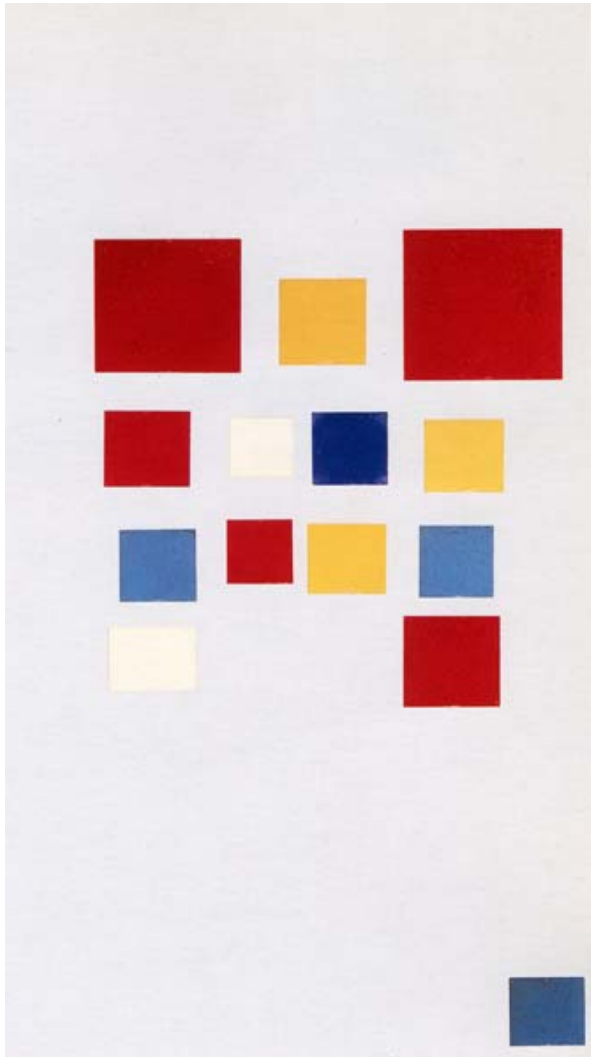












“...modern architecture has to realize in its buildings the essential content of painting and sculpture. It must establish pure relationship through the pure means of expression: form and color. This signifies that it has to establish equivalent proportions and not employ color as decoration, but as a constructive part of the building.”

Piet Mondrian

*Wall Work II*, 1943-1944, colored cardboard, 87½ x 49 inches  
Mondrian Trust, Haddam, Connecticut

*Composition No. I*, 1930, oil on canvas, 29½ x 29½ inches  
Solomon R. Guggenheim Museum, New York



The work of Dove Bradshaw works with our changing conceptions of time and space which we have assumed for a long time are two different things. She's involved, as we are in our lives, because of art, with an almost scientific procedure, so that she can experiment in such a way as to prove something. And she can subject us to the results of her experiments which can open us to the life we are living...

It's quite amazing. The fact that [her work] changes requires a change for me; it requires a change of attitude. If I so to speak change with it, then I can change with the world that I'm living in, which is doing the same thing.

We're confronting now it seems to me in the very full way that her work is itself working—the identity, not the separateness, but the identity of time and space.

*John Cage*





# ARCADE

Premiere: City Center, New York, 1985

Pennsylvania Ballet, Philadelphia, 1986

Choreography

MERCE CUNNINGHAM

Music: *Etudes Boreales I-IV*, 1978

JOHN CAGE

Decor and Lighting

DOVE BRADSHAW



## A R C A D E

Merce Cunningham choreographed the dance on his own company; Chris Komar then taught it to the Pennsylvania Ballet. The choreography, divided into quartets, duets, solos, and so on, was made with the ballet dancers in mind, the rhythms, for example, being defined: “I counted out the phrases in a way I don’t often do.” (When he worked on the piece with his own dancers, Cunningham ‘stretched’ the rhythms and ‘let kinds of freedom take place.’) In the opening section, the slow extensions of a group of four women were contrasted with an almost acrobatic series of lifts and catches performed by a female soloist and three male partners. Later there was a more sustained adagio sequence for a man and a woman, their movements echoed by two subsidiary couples. Cunningham used musical notations alongside his own choreographic notations, “so they [the ballet dancers] wouldn’t look stunned.” Even so, the dancers of the Pennsylvania Ballet did not hear the music (Cage’s *Etudes Boreales I-V*, performed by Michael Pugliese) until the final rehearsal.

Dove Bradshaw’s set featured a single white pillar in front of a white backcloth on which were painted three gray rectangular panels of unequal size. The idea for this design, Cunningham has said, came from being in Barcelona that summer: “I went to look at the Gaudi architecture, and there was this beautiful series of archways, very long, very elegant—they didn’t get in the way of what you were looking at.” Bradshaw’s costumes were slate gray or blue leotards and tights, daubed with white X’s.

David Vaughan

When Merce told me his Gaudi idea I found myself also thinking of de Chirico’s arcades with a sculpture punctuating the town square. He asked for a prop leaving the shape to me. Years earlier I had made works inspired by Neolithic menhirs—it became a Styrofoam ‘standing stone.’ At that time a series of miniatures taken from aquatints in an old book occupied me. After obliterating the images with a razor blade, I painted them lead-white which turned a blue-gray, reducing them to minimalism. When a few lined up their borders suggested the walls of a colonnade. Merce had seldom been this specific in his instructions, the Barcelona impression was clearly still alive and his title additionally prompted the series to become the backdrop. At the premiere Eugene Schwartz, an art lover who supported the company, remarked that the set fit perfectly into the current *Neo-Geo* movement—a thought that had not occurred to me. The slate and blue costumes also derived from the miniatures—their X’s echoing the razor marks.

Dove Bradshaw



## Dancers

### *First and Second Image:*

Catherine Kerr  
Alan Good

### *Third Image:*

Alan Good  
Catherine Kerr  
Patricia Lent  
Karen Radford  
Neil Greenberg  
Susan Quinn Young

### *Fourth Image:*

Robert Swinston  
Patricia Lent

### *Fifth Image:*

Susan Quinn Young  
Neil Greenberg  
Kristy Santimyer  
Unidentified dancer

### *Sixth Image:*

Rob Remley  
Neil Greenberg  
Karen Radford  
Unidentified dancer

### *Seventh Image:*

Rob Remley  
Neil Greeberg  
Karen Radford  
Robert Swinston

### *Eighth Image:*

Susan Quinn Young  
Kevin Schroder  
Victoria Finlaysen  
Kristy Santimyer

### *Ninth Image:*

Karen Radford  
Victoria Finlaysen  
Kevin Schroder  
Susan Quinn Young







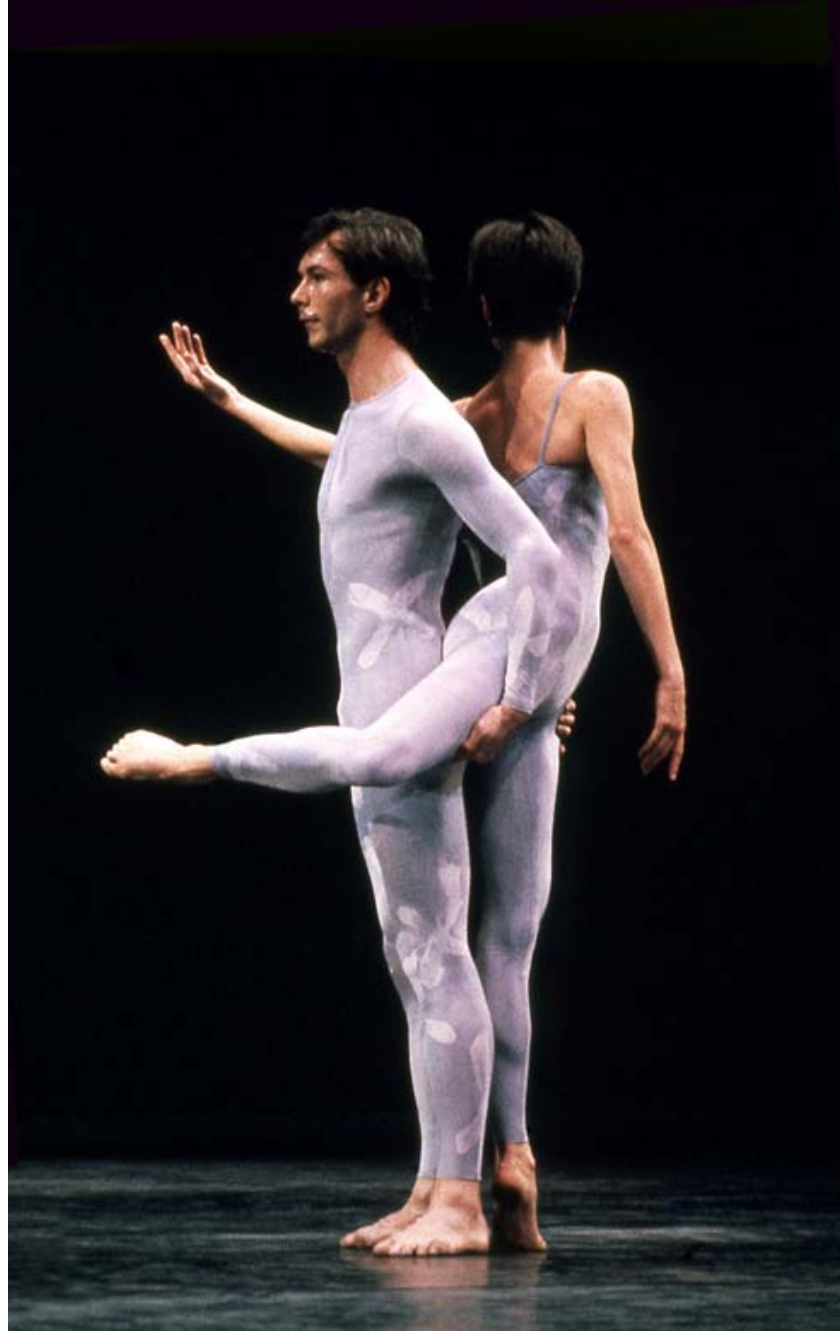






































# POINTS IN SPACE

Premiere: BBC Broadcast, 1986

Choreography

MERCE CUNNINGHAM

Music: *Voiceless Essay*, 1985

JOHN CAGE

Set

WILLIAM ANASTASI

Costumes and Lighting

DOVE BRADSHAW



## POINTS IN SPACE

The title comes from Albert Einstein's statement "There are no fixed points in space," a favorite [dictum of] Cunningham's. The phrase also refers to Cunningham's perception of the nature of space in video, which he [felt], offers the possibility of multiple points of view instead of a single one. The original version was made for video involving the full company, including Merce. It was the first time he had taken part in one of his dances for camera. The piece was divided into seven parts, the tempo alternating between fast and slow. After rehearsing in the Westbeth Studio the company moved to record in the BBC studios in London. The first part of the broadcast, made by producer Bob Lockyer, was a half hour documentary on Cunningham focusing on the creation of the piece. John Cage's, *Voicelless Essay* realized at the Center for Computer Music, Brooklyn College and at Synesthetics, Inc, employed computer-generated chance operations to select groups of words from his text "Writing through the Essay: On the Duty of Civil Disobedience" [by Henry David Thoreau] in a section from his lecture "The First Meeting of the Satie Society." Like many of Cage's writings, this text takes the form of a series of *mesostics*—a kind of vertical acrostic—on the title of Satie's *Messe de pauvres*. Only the sounds of the consonants were retained. It was played by each of the musicians by muting the taped cassette recording for varying durations between thirty seconds and two minutes. Anastasi's decor, a panoramic backcloth in three sections, was adapted from collage drawings he had made in the 1970s. In the documentary, Anastasi says that Cunningham told him to "think of weather." The costumes, by Dove Bradshaw, were unitards dyed in one of two ways; either in colors divided horizontally, or swabbed with a sponge to give a *tachiste* effect, with clear areas created by patches of masking tape that were then peeled off.

David Vaughan

Anastasi's three sets were each eighty feet wide, forty feet high. Derived from details of three different "unsighted" drawings with collage elements, one was predominantly red, another yellow, the third blue. The integrity of their gestures had been maintained despite the immense scale increase. Merce divided the cast in half, asking for two distinct sets of costumes. We usually embraced Cage's adherence to Artaud—every part of theater is treated separately from every other part: Music. Dance. Sets. Costumes. Lighting. However since the camera would be moving as well as the dancers, my impulse was to relate the costumes to the drop. For one set I selected sympathetic colors, dipping the unitards from either the feet or shoulders allowing them to fade to white toward the opposite end. The colored ends were then re-dipped in black up to their calves, waists, or shoulders, relating them to Anastasi's smudged or erased lines. By contrast the other set of costumes were given a staccato effect adapted from rubbings of sedimentary rock rippled from a river bottom. They connected to Anastasi's skipping lines.

Dove Bradshaw



Dancers

*First Image:*

Alan Good

Megan Walker

*Second Image:*

Helen Barrow

David Kulick

Catherine Kerr

Kevin Schroder

*Third Image:*

Chris Komar

Robert Swinston

Karen Radford

*Fourth Image:*

Catherine Kerr

Robert Swinston

Helen Barrow

*Fifth Image:*

Megan Walker

Catherine Kerr

Merce Cunningham

Helen Barrow

*Sixth Image:*

Helen Barrow

Merce Cunningham

*Seventh Image:*

Catherine Kerr

Alan Good

Susan Quinn Young

Helen Barrow



ombie

P.I.S. 1986

grey to below chest  
arms in alignment  
right yellow to below  
knees continuously  
lighting to ankles

grey shoulder to  
just above chest  
arm aligned  
red to top of  
rump lighting continuously  
to pink at  
calves

grey to just above  
calves  
orange to below  
chest fade to  
right shoulders

grey to just  
below calves  
royal blue to  
just below  
chest fade out  
to light blue  
shoulders



green tipped  
to waist - light green to white shoulders  
charcoal grey  
to above calves

Dove Bradshaw

Points In Space costume design, 1986, Dove Bradshaw







William Anastasi  
*Without Title*, 1984  
Graphite, crayon, tape, newsprint  
Circa 12 x 5 6/8 inches



















William Anastasi  
*Without Title*, 1984  
Graphite, crayon, tape, newsprint  
Circa 12 x 5 6/8 inches













William Anastasi  
*Without Title*, 1984  
Graphite, crayon, tape, newsprint  
Circa 12 x 5 6/8 inches













# F A B R I C A T I O N S

Premiere: City Center, New York, 1986

Choreography

MERCE CUNNINGHAM

Music: *ShortWaves*, 1985

EMANUEL DE MELO PIMENTA

Decor and Lighting

DOVE BRADSHAW



## F A B R I C A T I O N S

According to Cunningham, the title refers to both meanings of the verb “to fabricate”: to combine parts to form a whole, and to invent or concoct, even to lie. A full company work, including Cunningham. Once again a chance process was used based on sixty-four phrases of varying lengths, from one count to sixty-four counts (the number of hexagrams in the *I Ching*). The continuity of the phrases and the number and selection of dancers in each phrase were chance determined. Durations of each phrase remained constant, though the phrases could overlap. Nonetheless, the dance had an undeniably dramatic, elegiac quality, even though there was no narrative content. To some, *Fabrications* seemed to be a memory piece, like certain works by Antony Tudor or Frederick Ashton (*Enigma Variations*). Clearly the dance gave the lie to those who claimed that Cunningham’s dancers made no connection with one another: they looked like lovers, or friends, and his own role seemed to be that of a revenant, revisiting scenes from the past. In an especially potent passage, he stood gazing into the eyes of one of the dancers for a long moment. The music, *ShortWaves 1985*, by Brazilian composer Emanuel Dimas de Melo Pimenta, was a taped electronic composition, combined with taped shortwave radio mixed in performance by David Tudor. No doubt fortuitously, the sounds of muffled voices or snatches of music added to the dance’s dramatic effect. The music consisted of two separate compositions: the first about fifteen minutes, followed by a silence of about six and a half minutes conceived of by John Cage so that the second piece would begin at the end of a solo entry by Cunningham. Unusually, Dove Bradshaw costumed the company’s women in dresses, the men in shirts and trousers. The dresses were made of silk prints which added to the ‘period’ sense of the dance.

David Vaughan

In the fall of 1986 I asked Merce whether the costumes for one of the season’s new dances might include dresses. Over the decades tights had ruled—rendering the dancers somewhat androgynous. Merce gave it some thought, then agreed they might work in one of the dances. The women were dressed in variously patterned silk dresses styled after a vintage WWII dress; the men wore loose pants and shirts. Both sets of costumes were in reduced Constructivist colors: red, blue, black and white. The fabrics, ranging from Orchard Street thrift to 57th Street couture, might have had something to do with the title. Merce used the full skirts to great effect at the end with slow turns as the women were swept up in their partner’s arms. The backdrop, dyed gray, was marked with intertwining spirals and targets to reinforce the twirling skirts. Taken from a detail of a current collage-drawing on wood, the images from medical, architectural and mathematical books were ripped apart, painted and drawn over. The looming shapes often mistaken for two hearts are actually inner ears. The shortwave radio recorded in the Brazilian Rainforest affirmed the tropical feel of the work, as did short sleeves in light silks and flowing fabrics for the men and women. The lighting emphasized heat.

Dove Bradshaw





*Set Design:*

Dove Bradshaw

*Without Title*, 1987

Oil, liquin, caryan d'ache, china marker,  
graphite, colored pencil on mylar, 36 x 52 inches

Collection of Gina and Dexter Williams, Los Angeles

Original painting on paper detail: the Brooklyn Museum, New York







## Dancers

### *First Image:*

Rob Remley  
Robert Swinston  
David O'Connor  
Karen Radford  
Chris Komar  
Merce Cunningham

### *Second Image:*

Patricia Lent  
David Kulick  
Karen Radford  
Alan Good

### *Third Image*

Helen Barrow  
Karen Radford

Victoria Finlaysen  
Alan Good

### *Fourth Image:*

Robert Swinston  
Kristy Santimyer

### *Fifth Image:*

Robert Swinston  
Susan Quinn Young  
David Kulick  
Karen Radford  
Helen Barrow  
Dennis O'Connor  
Patricia Lent  
Alan Good

### *Sixth Image:*

Merce Cunningham  
Helen Barrow  
Patricia Lent  
Victoria Finlaysen  
Karen Radford

### *Seventh Image:*

David Kulick  
Chris Komar  
Dennis O'Connor  
Catherine Kerr

### *Eighth Image:*

Robert Swinston  
Catherine Kerr

### *Ninth Image:*

Carol Teitelbaum  
David Kulick

### *Tenth Image:*

Helen Barrow  
Carol Teitelbaum  
Victoria Finlaysen  
Rob Remley

### *Eleventh Image:*

Dennis O'Connor  
Helen Barrow





















































# CARGO X

Premiere: University of Texas, Austin, Texas, 1989

Choreography

MERCE CUNNINGHAM

Music: *Spectra*, 1989

TAKEHISA KOSUGI

Decor and Lighting

DOVE BRADSHAW



## C A R G O X

This piece was the first sponsored by the Sharir Dance Company at the University of Texas, Austin, directed by Jacov Sharir. A work for seven dancers, it had [two alternating casts]. The title had no particular significance, Cunningham told an interviewer: “It can mean anything. Cargo means something going around and moving around, although it doesn’t have anything to do with the dance. And I thought that if I added an X that would confuse it all even further.” The most important decorative element was a ladder, which stood at the back of the stage and also played a part in the choreography; the dancers moved it during the piece, tilting it, laying it on its side, or carrying it from one place to another. They left the stage only to fetch plastic flowers, which they attached to the ladder...Although the prevailing mood of the dance was light hearted, the activity around the ladder also gave the piece an eschatological feeling. “My idea” Merce recalled, “was a ladder about 6 or 7 feet tall...we were touring in France in Toulon...and there was a beautiful ladder...like a children’s idea of a ladder [from] around 1900,...hand-made... Their chief...didn’t feel this [heirloom] should leave Toulon...‘But you have to understand,” explained [our crew manager], ‘this would mean that a bit of Toulon would go around the world’;...after the second performance, they liked what we did so...they were glad we had the ladder.”

The dance had three possible endings; Cunningham...planned five but only three were ever finished. He would decide which one when he saw the stage...If there was no room in the wings, an ending in which the ladder was carried off...could not be used.

Dove Bradshaw costumed the dancers in [unitards] selecting the colors from her palette...at that time, including dark gray, green, purple, intense pink and gold. She decided which dancers would wear which color after watching rehearsals. Takehisa Kosugi’s music was entitled *Spectra*. “My meaning for the word ‘spectra,’” he told an interviewer, “is the kind of after-image or echo. That idea includes the after-image of sounds.” The writer added, “...Kosugi brings together very simple, natural sounds and very sophisticated electronics. He runs various sound sources through digital processing equipment.” Among the objects used to produce the sounds were several small tops and some highly polished pebbles. Kosugi also used tape recordings of a flamenco singer, and vocalized himself during the performance, imitating them.

David Vaughan

An unspoken company rule—no stars. Since theater demands contrast it was challenging to work within this context. In this case since the seven dancers never left the stage, I developed drama in the use of color: one in electric pink; two in electric yellow (all women); the remaining four in dark colors (one woman, the other three males). In dimmed lighting a darkly dressed dancer blended into the charcoal scrim. In lifts a dark man made his brilliant partner appear to fly. The flowers attached to the ladder came to Merce in a dream. I got exotic large faux flowers in the New York flower district and painted them gold.

Dove Bradshaw





## Dancers

### *First Image:*

Robert Wood  
Larissa McGoldrick  
Emma Diamond  
David Kulick  
Dennis O'Connor  
Kimberly Bartosik

### *Second Image:*

Dennis O'Connor  
Emma Diamond  
David Kulick  
Kristy Santimyer

### *Third Image:*

Kristy Santimyer  
Rob Wood  
Larissa McGoldrick  
Emma Diamond  
Dennis O'Connor

### *Fourth Image:*

David Kulick  
Emma Diamond

Rob Wood  
Dennis O'Connor  
Rob Wood  
Larissa McGoldrick

### *Fifth Image:*

Rob Wood  
Larissa McGoldrick  
Dennis O'Connor  
Emma Diamond  
David Kulick  
Kimberly Bartosik

### *Sixth Image:*

Rob Wood  
Kristy Santimyer  
Larissa McGoldrick  
Emma Diamond  
Kimberly Bartosik  
Dennis O'Connor  
David Kulick

### *Seventh Image:*

David Kulick

Rob Wood  
Larissa McGoldrick  
Emma Diamond  
Kimberly Bartosik  
Kristy Santimyer  
Dennis O'Connor

### *Eighth Image:*

Kristy Santimyer  
Rob Wood  
Larissa McGoldrick  
Emma Diamond  
Dennis O'Connor  
David Kulick

### *Ninth Image:*

Larissa McGoldrick  
Rob Wood (behind)  
Dennis O'Connor  
Emma Diamond  
Kristy Santimyer  
Kimberly Bartosik  
David Kulick











































# TRACKERS

Premiere: City Center, New York, 1991

Choreography

MERCE CUNNINGHAM

Music: *Gravitational Sounds*, 1990

EMANUEL DIMAS DE MELO PIMENTA

Decor and Lighting

DOVE BRADSHAW



## TRACKERS

This was the first work that Cunningham developed using a three-dimensional human animation system called Life-Forms. It was devised by Dr. Tom Clavert, a professor of computing science and kinesiology at Simon Fraser University, Vancouver, British Columbia. The title, coming from the computer button, 'track,' also refers to tracking with a camera. Merce observed, "On the screen the body moves in relation to the space, as it does on stage, but if you press 'track' you move in close, like a camera. The first thing I did was the walking sequence—which again was like tracking. Nearly thirty percent was worked out on the computer; sometimes it was just a stance, which I would put into the memory like a photograph. I'd put in one, then another, and I'd have to figure out how to get from one to the other. At that time the capability of making a whole phrase didn't exist. The thing that interested me most, from the start—it wasn't simply notation—but the fact that I could *make* new things. Sometimes I'd say, well that's impossible. But, if I looked at it long enough I would think of a way it could be done, not exactly as on the screen, but it could prompt my eye to see something I've never thought of before." Certain movements—angular movements of the arms performed in counter-rhythm to those of the legs—were recognizable as having originated in the computer. Merce's method was to work out the legs first, then those of the arms and upper body, finally putting two together. He taught phrases in the same way. Passages when the dancers formed into cells and clusters were not computer-generated since this early software could manage only one figure at a time. The piece was for eleven dancers, including Cunningham, who opened with two women at curtain-rise. A sweeping gesture from him signaled action. Later he reentered two or three times, at one point carrying a portable barre, which he used as an aid for some of his movements, as he did in the studio. With its strange small incidents taking place at various points on stage—such as one in which a woman did a backbend, while a man crawled under her—at times it had the look of a Surrealist work, or even of proto-Surrealism, such as Hieronymus Bosch's *Temptation of Saint Anthony*. Whether deliberate or not, this, and the 'computer' sequences offered a very different character from previous dances. The music, *Gravitational Sounds* by Emanuel Pimenta was composed after a strange mathematical attractor based on the famous attractor by Michel Hénon.

David Vaughan

The costumes, based on the look of certain tropical fish, ranged from brightly colored to quite plain—even homely. Merce had asked to see the design upon hearing the word 'brown' in connection with it. "Brown is never used in theater," he said. My plan was to use red and purple light because together they make brown. I demonstrated with a swatch of plum-brown silk shot with red, then a purple gelled flashlight. At the opening I suggested that the brown drop might be shot with such intense red light that it would register red; slowly purple would be introduced until mid-mark it would hover brown, and then after another fifteen minutes close an intense purple. In performance this happened so subliminally some viewers did not notice it at all, while others saw a violent sunset.

Dove Bradshaw







*Choreography*

Merce Cunningham

[*Trackers*], 1991, 3 ½ minute duet

Red: female; Black: male

Ink on paper, 11 x 8 ½ inches

Collection:

Dove Bradshaw and William Anastasi



Dancers

*First Image:*

Helen Barrow  
Kimberly Bartosik  
Emily Navar  
Emma Diamond  
Carol Teitelbaum  
Randall Sanderson  
Jennifer Weaver

*Second Image:*

Helen Barrow  
Emily Navar  
Kimberly Bartosik

*Third Image:*

Carol Teitelbaum  
Helen Barrow

*Fourth Image:*

Carol Teitelbaum

Kimberly Bartosik  
Helen Barrow  
Emily Navar  
Emma Diamond

*Fifth Image:*

Michael Cole  
Carol Teitelbaum  
Randall Sanderson  
Kimberly Bartosik

*Sixth Image:*

Chris Komar  
Carol Teitelbaum  
Jennifer Weaver  
Emma Diamond

*Seventh Image:*

Michael Cole  
Carol Teitelbaum  
Emma Diamond  
Jennifer Weaver

*Eighth Image:*

Jennifer Weaver  
Randall Sanderson  
Kimberly Bartosik  
Emily Navar  
Emma Diamond

*Ninth Image:*

Emily Navar  
Joseph Lennon  
Randall Sanderson  
Helen Barrow  
Kimberly Bartosik  
Chris Komar  
Emma Diamond

*Tenth Image:*

Emma Diamond  
Randall Sanderson  
Chris Komar

*Eleventh Image:*

Merce Cunningham





















































## ACKNOWLEDGMENTS

John Cage for his invitation to William Anastasi and myself to be Artistic Advisors, beginning August, 1984  
The first design premiered a month later in Angers. Consistent with John and Merce's custom with the previous artists,  
we too were without theater experience.

David Vaughan for his text adapted from *Merce Cunningham Fifty Years*, Aperture, New York, 1996

Merce Cunningham Dance Company

William Anastasi for his collaboration

## PHOTOGRAPHIC CREDITS

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*Arcade* © 1985 Beatriz Schiller

*Points In Space*, William Anastasi set designs and Bradshaw costume design © 1987 Dove Bradshaw

*Points In Space*, pages 60-66, 68-70, 74 © 1986 courtesy BBC, London

*Points In Space*, page 76 © 1987 Lois Greenfield

*Fabrications*, Bradshaw set design © Kelly Bugden

*Fabrications*, pages 88-94, 98-102, 106-108 © 1987 JoAnn Baker

*Fabrications*, pages 96, 104 © 1987 Jed Downhill

*Cargo X* © 1989 Beatriz Schiller

*Trackers* © 1990 Nan Melville

Bradshaw portrait © 2007 Grazia Ippolito



DOVE BRADSHAW, born in New York in 1949 began her pioneering focus on the use of Indeterminacy in the visual arts in 1969 with *Plain Air*, an installation of live birds. Known for her chemical paintings that change with the atmosphere and outdoor sculptures that change in weather, she developed such strategies as chance positioning of work, the use of materials particularly susceptible to weather and indoor atmosphere, the gradual erosion of water, or the use of inherently unstable substances such as acetone, mercury and sulfur. In 1975 she was awarded a National Endowment for the Arts grant; 1985 the Pollock Krasner award; 2003 a Furthermore Grant and in 2006 The National Science Foundation for Artists and Writers Grant. Her work has been shown regularly in the US, Europe, Korea and Japan; she is represented in the permanent collections of many major museums including the Metropolitan Museum of Art, Museum of Modern Art, The National Gallery, The Art Institute of Chicago, The British Museum, Centre Pompidou, and the Russian State Museum, Marble Palace.

#### MERCE CUNNINGHAM DANCE COMPANY

*Phrases*, 1984, costumes and lighting

*Deli Commedia*, 1984, costumes for video

*Native Green*, 1985, lighting

*Events Joyce Theater New York*, 1985, costumes

*Arcade*, 1985, MCDC and Pennsylvania Ballet, set, costumes and lighting

*Points in Space*, 1986, BBC video; stage: MCDC and Opera de Paris Garnier, costumes

*Fabrications*, 1987, MCDC and Ballet de Lorraine, 2011, set, costumes and lighting

*Carousal*, 1987, set, costumes and lighting

*New York Grand Central Station Events*, 1988, costumes w William Anastasi

*Cargo X*, 1989, set, costumes and lighting

*Trackers*, 1991, set, costumes and lighting





A Limited Edition, 2010

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