The Other Fab Four:
Collaboration and Neo-dada

a plan for an exhibition
J.D. Welch

"My work exists in the space between art and life."
-Robert Rauschenberg

"Each instance of 'bridging the gap between art and life' only reaffirms the stability of
the division."
-Benjamin H.D. Buchloh

1 essay

Fostered by the revolutionary spirit of institutions like Black Mountain College[1], a minority artmaking movement working against the Modernist/Abstract Expressionist style and theoretical framework appeared in the early fifties, eventually giving way to what we now term Pop. Referred to as "neo-Dada," many artists of this transitory period/style [2] resurrected the Dada traditions of the readymade and composition by chance operations (among others) and used alternative materials and formal constructions to make their art– from paintings and sculpture to performance, music and dance.

The looseness of the organization and disparate practices make it hard to categorize the movement either by its temporal period or by shared elements of style. The only universal trait of neo-Dada is its free-form and disparate nature. In this exhibition the years from the end of Abstract Expressionism to Pop[3] are considered in the context of the movement's appropriation of the historical avant-garde sensibility coupled with radical innovation into sophisticated performance-based works.

Instead of a general survey of the movement, however, the focus here is on the collaborative aspect of the artforms, making specific example of a small group of collaborative performances that arose from the collective work of painters Jasper Johns and Robert Rauschenberg, composer John Cage, and choreographer and dancer Merce Cunningham.

Before delving into the who-where-what-why of these performances, a brief discussion of some theoretical paradigms and critical commentary is helpful to understand the greater impact of these works on contemporary American artistic practice.

neo/Dada, neo/Avant-Garde

Francis Naumann describes the avant-garde artist as "marching to the front lines of a battle for more progressive art (Naumann 1994: 10)," a sort of call to action first taken initially by European artists of the late nineteenth century who began what ultimately became the linear, Greenbergian progression of Modernism. The Dadaists, mostly German and French artists who shared an "innate, nihilistic, anarchic, revolutionary spirit(9-10)", came together in Switzerland fleeing their native countries to avoid the First World War. As such,

> Appalled by the brutality of war, and by the complacent conservativism of the Bourgeoisie, Dada artists found subversive, irreverent means to outrage their staid audiences, while at the same time overthrowing the artistic status quo (Hapgood 1994: 12).

Dada practice was varied and complex, centered not necessarily around the plastic arts (which William Rubin claims are of little to no value to Dada),

but the "gratuitous act, the paradoxical, spontaneous gesture aimed at revealing the inconsistency and inanity of conventional beliefs (12)." The concept of Dada *soirées*, with their improvised programs of music, dance and whatever else seemed interesting can be extended directly or otherwise to many techniques of the Happenings of the fifties and sixties.

Despite claims of being "anti-art," several formal, compositional techniques survive (for better or worse) as markers of a Dada style of "making art." Using assemblage can integrate art with life (and therefore not with art, at least at the first) by taking "real" elements from life, like a newspaper clipping, photograph, bit of garbage, whatever. Taking both an impressively complicated theoretical stand and engaging/confusing viewers to this day, the "readymade" work, generally a mass-produced or otherwise "found" object taken directly from "life" and made "art" by ascribing authorship to an object, rejects any direct association with the artist's production (or even just her physical modification) of it. The readymade is a significant "non-art" element which, paradoxically, is immediately associated with the Dada "style," and which is revived to a certain extent in neo-Dada practice.

Of course, the most influential and important Dadaist to our discussion is Marcel Duchamp, one of the most notorious and influential members of the Dada group, who spent most of his career working in New York. His renunciation of painting, explication of the readymade, and his wry puns on the commodity status of art works led many neo-Dadaists, including composer John Cage, in new directions in the late forties and early fifties[4]. In turn, Cage introduced the Duchampian paradigm to Cunningham, Rauschenberg and Johns, who all incorporated much of Duchampian thought and action into their work, even though the direct appropriation from Duchamp is minimal.

Even when Cage began to look at Duchamp he was doing so from a historical standpoint. The Dada movement had come and gone forty years earlier; the modernist trajectory always moving forward. Several writers have tried to reckon this movement, the "neo-avantgarde[5]," most topically Benjamin H.D. Buchloh and Peter Bürger.

Buchloh makes a claim on how we can call post-WWII art practices neo-Dada by asserting that New York School Abstract Expressionism doesn't qualify as neo-avantgarde work as it is merely an extension of the historical avant-garde. If (historical) Dada's general characteristic is that it criticizes artmaking as an institution (instead of criticizing preceding art, like Impressionism), then it follows that neo-Dada responds similarly by not following in the critical footsteps of Abstract Expressionism.

Also, Buchloh takes issue with several of the points made by Bürger in *The Theory of the Avant Garde*. First, he asserts that gauging neo-avantgarde production in "Oedipal relation" to the historical avant-garde (as Bürger tries to do) doesn't resolve the issue of "the conditions of whether and how culture could be reconcieved after the Second World War," which leads to talking about the neo-avantgarde in "*political* and *historical*, not in *artistic* terms (Buchloh 2000: xxiv)." By extension, he claims that Bürger's judgment about neo-avantgarde art is directly linked to political efficacy, which may or may

not be the case. Buchloh argues instead that "the aesthetic capacity to construct the mnemonic experience [is] one of the few acts of resistance against the totality of spectactularization (xxv)."

So, if we buy into the notion that all Dada is political, I would argue that the Modernist paradigm is what neo-Dada artists took up as their fight in the early fifties. Since relation to the First World War and politics is generally considered a key (if not the lynchpin) to the Dada aesthetic, how is non-political, non-wartime neo-Dada called Dada at all? The political fight can be seen as transformed into a fight against the commodity-based artmaking movement, as well as the autonomous, "pure," painting style championed by Abstract Expressionism. Hapgood claims that contemporary critics described the neo-Dadaists at "satirical rather than for or against everything (Hapgood 1994: 12)." As will be discussed below, issues of authorship and economics (historical Dada elements as well) could be considered ammunition used in the continuing fight against the hegemony of Modernism. Of course, the Dada movement dissolved soon after the *détente* following the First World War, so it is hard to claim that neo-Dada works within similar political parameters.

Another option is to discuss neo-avantgarde/Dada practice solely in terms of aesthetic value. Given the complexity of the artistic issues at stake, how do we determine the criteria by which we can reckon aesthetic value? Rather conveniently, Leo Steinberg has given us one such map of the "Other Criteria" by which the aesthetic value of art towards the end of and after Modernism can be reckoned. Clement Greenberg places the illusionistic/Old Master and flat/Modernist painting traditions opposite one another to illustrate that the lack of illusionism is a defining characteristic of Modernist paintings. Steinberg argues that the difference is not "between illusion and flatness; it turns out that both are present in each... the difference, then reduces itself to distinct *kinds* of spatial illusion (71)." He says additionally of Renaissance illusionism, "the more realistic the art of the Old Masters became, the more they raised internal safeguards against illusion, ensuring at every point that attention would remain focused upon the art (72)." So, by this example, he concludes "What is constant is art's concern with itself, the interest painters have in questioning their operation (77)." Of course, this is the fundamental tenet of the avant-garde: to make art that questions art.

Despite the widespread interest and excitement in the period after the Second World War to Conceptualism, ultimately Buchloh feels that the neo-avant-garde's success was limited. Even though Duchamp may have been the "one artist who might possibly reconcile art and the people in the twentieth century" and despite that "the [Modernist] artist was condemned to produce pure exchange value (348-9)," and subsequent innovative "high art posing as low art" aimed to negate commodification, the appropriation of historical avant-garde models "create the commodity it set out to establish (350)," which is simple to prove via the financial success of Rauschenberg and Johns (who are of course, not coincidentally, the two plastic artists in our current group).

Thus, the construction of the neo-Dada movement is done almost entirely in retrospect. While the Dadaists in Switzerland gave themselves a name even

before beginning to make art, the neo-Dadaists rejected being categorized, certainly not against a historical paradigm, less their art lose the "newness" prized by the community. Instead, critics looking at their work applied the term fairly arbitrarily, even pejoratively. Given this, it may seem to make more sense to discuss this period as "proto-Pop" (which enough people do), or make it simple and call everything Rauschenberg and Johns did "Pop" (which survey textbook writers are certainly guilty of).

Instead, the aim of this paper is to situate the work, specifically the collaborative performance work, of these four artists in a temporal and theoretical framework all their own, meta-organized/categorized by its relation to Dada practice.

To briefly summarize, the key elements that constitute "neo-Dada" include: assemblage, readymades, composition by chance and a critique of the institution of art; exhibition, distribution and commodification of aesthetic objects[6]. The remainder of this paper will explore these themes and theories through a specific, targeted group of works, centering on six collaborative, performance-based works, whose titles derive from the Cunningham dances: *Theater Piece No. 1*, *Minutiae*, *Antic Meet*, *Summerspace*, *Walkaround Time* and *Event for Television*.

In the Beginning : *Theater Piece No. 1*

In 1952, a performance event was staged that would greatly influence 1950s and 60s artistic practice. Cage and Cunningham had done a few collaborative pieces prior to this, including *Four Walls* and *Sixteen Dances for Soloist and Company of Three*. Organized by John Cage during the summer session at Black Mountain College, the event *Theater Piece No. 1* or just *Theater Piece*, is regarded by many as the first "Happening." Cage himself does not agree with this assessment, contrasting his "purposeless, anarchic situation" with Kaprow's "sense of poetry; [the happenings] are full of his [Kaprow's] intentions(Duberman 1972: 350)[7]." The stated unintentional nature of Cage's piece is both explained and questioned by the design of the performance, which only gave each performer rigid times to work within: "The piece was forty-five minutes long and, as I remember, each of us had two segments of time to perform our activity (Cunningham 1982: 177)." Though this was the only direction given the performers, and at the last minute, it is a careful arrangement to ensure that none of the events would appear related to one another.

Upon entering the performance space, the cafeteria at Black Mountain, the audience was confronted with four sections of seats, all facing each other. The performance was governed only by the constraints of the stage space and Cage's decisions about time. During the piece Cage read an essay from atop a ladder, David Tudor played the piano, M.C. Richards and Charles Olson read poetry, Rauschenberg showed his white paintings and played records and Cunningham danced, spontaneously accompanied at one point by a dog. The performance ended with the serving of coffee (Vaughn 1982: 65).

At least that's what *could* have happened. Martin Duberman's book on

Black Mountain contains a rather extended presentation of several, quite disparate accounts of the event, which he begins to summarize like so:

> We know there was a ladder– or at least a lectern– and if M.C. wasn't on it (and she probably wasn't, since she was riding a horse, or in a basket) then Rauschenberg or Olson was. Except that Olson was also in the audience. But possibly that was after he delivered his poem; or maybe he came down and sat in the audience in order to deliver his poem, since that, as you'll recall, was broken into parts...(Duberman 1972: 357)

...And so on. While differences of opinion on what-happened-when are to be expected from any performance or live event, it is particularly striking in this case as the audience plays a major collaborative role along with the performers in the final conception of this work. What the spectators saw is just as important as what the performers did and it underlines the notion of the 'world being the work of art,' a concept tracing back to Dada strategies.

This piece marks the beginning of a long collaboration between Cage, Cunningham and Rauschenberg and illustrates the dramatic changes that Cage's work was taking in the early 50s. Most significantly was

> his use of chance procedures in determining aspects— including tempo, duration, dynamics, and so forth— of his compositions. Cage had discovered and begun to use the *I Ching*, the Chinese *Book of Changes*, as a compositional tool (Potter 1993: 3)

Cage's use of chance influenced the other three, and many of the hallmarks of their collaboration were established at this performance. Various elements come together for this performance: the music, the dance, the set and costumes. Each of these elements is created separately and are brought together as a "finished" collaboration only at the first performance, a strategy which Cunningham still operates within. Dancer Carolyn Brown:

> ...the dancers in his [Cunningham's] company "discover" the set in dress rehearsal, or to be more accurate, in the final rehearsal, since we rarely had true dress rehearsals. Usually we would hear the music and feel the lighting in the first performance (Potter 1993: 4)

The ephemerality of performance, a general characteristic of all theater-based pieces, leads to several important issues within Cunningham/Cage/Rauschenberg collaboration. Most traditional dance, theatre and music can be reproduced with varying degrees of "accuracy," that is reproducing the original performance by utilizing a standard script or score of an established work. With something like *Theater Piece*, however, each performance of a given piece is governed by chance and each spontaneous presentation can be remarkably different from the next, as the design dictates. This occurs over and over in these works, like *Event for Television* (1977), and other video "compilation" works, where the choreography, sets and costumes are taken from the original productions, but a completely new and different score is used.

6

At the moment of *Theater Piece* in 1952, only Cage's work could be called "mature," as he had been experimenting and working the longest. Cunningham and Rauschenberg (and of course later Johns) were just beginning to delve into important and defining issues with *Theater Piece*. Looking at this seminal work of three young artists , I think it is interesting to note that with this type of ephemeral work, the commodification of the piece is impossible to achieve, removing this work from the continuum of Western painting or sculpture and reviving a significant Dada form.

This issue of un-commodification can be extended beyond the literal issue of selling art objects to discuss notions of authorship and the "death of the author" that arise from this collaborative process. In this collaborative paradigm, the single, autonomous (heroic, mythic) author of a single (heroic, mythic) piece is dissolved into a much more fluid model. Is *Theater Piece* a "John Cage" piece? Or a "David Tudor" piece? In fact, all participants, both performers and audience, are considered the authors of the piece, as they all had integral roles in the final expression of the work. The audience is just as responsible for the work as the artists, reaffirming the Dada notion that the audience "completes" the work; the idea is basically that a work of art (in the Dada sense) is not an autonomous, silent object hanging on a wall. Even the plastic arts, like can be seen in Rauschenberg's *White Painting*, are fully realized through a sort of performance between the object and spectator, who confront and engage with one another.

Since the object-ness is removed from this work, *Theater Piece* is exempt from commodification, as there is no one place to serve as the seat of the commodity, unlike the later work of Johns, for example, which made him a rich man by the act of ascribing his name to the work, as Duchamp did to *Fountain* in 1917. While the work of the neo-Dada painters examined here does not resemble the formal expression of *Fountain* or the other readymades, I feel the issue remains valid; the autonomous author in a post-Duchampian world (and before, one could argue) is only autonomous after the act of signing or otherwise claiming the work as solely his own. This has obvious limitations upon both the artist and consumer of art, and underlines once again the central theme of the collaborative effort; the moment of the piece is what's important, not the painted relic of the act of making art.

Finally, the reference, wether deliberate or otherwise, to the style of a Dada or Surrealist exhibition/performance should be noted. The similarities between the Black Mountain performance and the Dada 'Cabaret Voltaire' are several; Rubin explains the nature of an event at Voltare:

> Experimental poetry, lecture, improvisational dance and music shared
> the programs of the Cabaret Voltaire with Dada *gestes* and a variety
> of outlandish pranks that also included audience participation (Rubin 1968: 36)

It is a clever coincidence that his description could be literally transposed to the 1952 event; all of the activities mentioned were included, wether by direct appropriation or by reasonable coincidence.

7

Theater Piece is significant on many levels; it inaugurates the collaboration of Cunningham, Cage and Rauschenberg, appropriates an important element of Dada and Surrealist presentation and begins a movement (Happenings) that are significant in their own right.

Minutiae

The first official[8] major collaboration came in 1954 with *Minutiae*, a piece first given at the Brooklyn Academy of Music. This work solidified many of the more standard elements of a Cunningham dance, and continued to expand the collaborative operation initiated by *Theater Piece*.

The title *Minutiae* directly refers to the choreographic movements utilized in the piece, which were chosen by observation from life: "movements anyone does when getting set to do a larger movement (Vaughn 1997: 84)." Categories like "hobbling, crawling, walking" were divided by a coin toss to define parameters for the movement, like these for "Feet": "shuffling/stamping/shifting weight/ sliding/ brushing/ jumping/ extending/ turning/ running/ walking/ hopping/ skipping. (84)." Every part of the piece was determined by chance procedures:

> ...the number of people performing a given passage, time, space, and the movements to be performed. [Also], the set became another element the dancers had to deal with: 'It's like having something in the landscape.' (84).

The construction that served as the stage set was not an entirely passive object, however, but was "activated" by dancers using the attached scarves or spinning the shaving mirror and becomes a defining element, both for the movements and the design of presentation. The theme of the dancing for this piece, that is using elements taken literally from observing movement from life, is reflected in the choice of junk elements in the assemblage-based set piece, making it important both as integrating with the choreography (later designs for Cunningham's pieces aren't nearly as literally connected with the dancing) as one of Rauschenberg's first combine paintings.

The freestanding set for this piece is now shown in museum contexts alongside the more famous combine paintings created by Rauschenberg, like *Bed* or *Monogram*. The *Minutiae* set most closely resembles *The Red Painting*(1953),*Yoicks*(1953) and *Charlene*(1954):

> [These works] rely on a strong vertical patterning of elements with a geometric arrangement within the verticals. The *Minutiae* construction also anticipates directions Rauschenberg would take in the future. Although it was not until about 1955 that he coined the word "combine" ... the set for *Minutiae* was probably his first combine. Its use of found furniture legs as a structural item is found again in a number of later combines, including *Untitled [man with white shoes]*(1955), which also incorporates a mirror, and *Odalisk*(1955). (Potter 1993: 7)

The object that Rauschenberg originally proposed was not so interactive:

> His first design for *Minutiae* was a mobile that the choreographer instantly knew would be impractical for touring. So Rauschenberg immediately scrapped it in favor of two free-standing panels that served both as a functional set and as a self-contained artwork (Shewey 1984: 39)[9].

This was not the only "self-contained" set that Rauschenberg made for a dance; in 1957, he made a free-standing combine piece for Paul Taylor's *The Tower*[10].

Their formal construction is exactly within the stylistic realm of the remainder of the combines that they fit seamlessly into that selection of work. Experiencing the piece in the context of the theater, however, negates any specific content that the assemblage elements might contain. Much work has been done to decode the iconographic content of Rauschenberg's work, but Steinberg presents another interesting theory, which relates directly to this discussion:

the horizontal picture plane : modern/abstract/ism and the combine

As Rauschenberg moves into combine painting in 1953/4, his growing distance from Modernism to the neo-Dada style reflects the radical ways in which all four artists were re-inventing their media. The question then is: how do we reckon the non-objective work of Rauschenberg and Johns (or even Cunningham and Cage) in terms of working for against (or otherwise) the pervasive Modernist tradition? Steinberg's concept of the flatbed picture plane, while not answering every question[11], provides a fascinating scenario for Rauschenberg's combines. He argues that the concept of the painting in history has been dependent on representing something else, or even in a completely abstract work, are still designed to confront us "from head to foot(Steinberg 1972: 84)" and that the picture plane is reinvented in the 1960s as "a pictoral surface whose angulation with respect to the human posture is the precondition of its changed context (82)." As such, the "content" of the painting cannot be representational in the traditional sense, but can be whatever it wants to be without re-presenting images from life, "something that was once actually seen (83)." Instead of quoting what we view as upright beings, the horizontal painting deals with surfaces like

> tabletops, studio floors, charts bulletin boards— any receptor surface on which objects are scattered, on which data is entered, on which information may be received, printed, impressed— whether coherently or in confusion (84).

Rauschenberg's most bold and obvious illustration of the flatbed concept is in 1955's *Bed* , in which he turned the horizontal, functional surface of his own bed into a critique of the "abstract expressionist brushstroke," that is the bold, violent application of paint in a random way. The combines *Winter Pool* or

Pilgrim are more similar to *Minutiae*, as they include elements which rest on the floor and are conceived vertically, but "though they are hung on the wall, the pictures kept referring back to the horizontals on which we walk and sit, work and sleep (87)."

To step back a bit, Rauschenberg's combines are "no longer an analogue of a visual experience of nature but of operational processes (84)," an idea which fits nicely into the collaborative effort; using randomly appropriated materials somewhat parallels Cage and Cunningham creating their arts by chance methods.

Cunningham works along a similar trajectory as Rauschenberg by reducing the content of traditional ballet, that is meaningful phrases that tell a some sort of story, to an exercise of movement in time and space, a concept directly implemented in *Minutiae*, a piece lacking in narrative or allegorical content, somewhat unlike *Antic Meet*, which will be discussed shortly.

finding a fourth : jasper johns

Jasper Johns' name has been conspicuously absent from the discussion up to this point, as he didn't meet Rauschenberg until early in 1954 and became acquainted with Cunningham and Cage shortly after he was at the premiere of *Minutiae,* for which he helped build the set (Varnedoe 1996: 124-5).

From this time to about 1961, Johns and Rauschenberg are intimately associated with one another, in work and in life. Often quoted is Johns' admission that he had completed on of Rauschenberg's canvasses. John Cage says of this period:

> We called Bob and Jasper the 'Southern Renaissance.' Bob was outgoing and ebullient, whereas Jasper was quiet and reflective. Each seemed to pick up where the other left off. The four-way exchanges were quite marvelous. It was the *climate* of being together that would suggest work to be done for each of us. Each had absolute confidence in our work, each had agreement with each other. (Varnedoe 1996: 125)

Meeting and subsequently working with Rauschenberg, Cage and Cunningham was a critical event in the development of Johns' own individual work. Shortly after becoming close to Rauschenberg and moving to a loft on Pearl Street, he destroys all the work in his possession. Before this

> he didn't yet consider himself a serious artist... he'd been doing collages that he would totally paint over in enamel paint. Also a lot of drawings. So when he moved into the loft he felt he was going to open up and really work (123)

His first foray into design for dance was for Marian Sarach's *Naskhi*, a 1954 piece with "a plaster object, harplike but without strings, and the costume features a bird-head piece(Varnedoe 1996: 124)." Additionally, he assisted Rauschenberg on many pieces for Merce, as well as continuing to design on his

own for choreographers like Paul Taylor, and as production manager for a Merce Cunningham Dance Company show in New York in 1960 (120-170).

In most of the major collaborations discussed in this paper, Johns is not directly credited, but he was involved as an assistant , or if nothing else accompanied the company to various places they were in residence. While his direct involvement may seem somewhat less than the other three artists in this group, he was a significant participant in the development of their art practice.

Antic Meet

Johns was with the Merce Cunningham Dance Company in the summer of 1958, where they were in residence at Connecticut College for the Eleventh New American Dance Festival, a show for which Cunningham created two original works.

Antic Meet was an ambitious piece, set to John Cage's *Concerto for Piano and Orchestra*. Cunningham's only instruction to Cage was the length of the dance, 26 minutes (Cunningham 1982: 178). Otherwise, the music was left up to Cage, and as the score is written, the *Concerto* is quite different each time it is performed, to which Cunningham says,"even though the dance was set, we could not count on the sounds as cues... The dancers unsupported time-span was expanding (178)."

Cunningham supplied Rauschenberg with extensive notes on the piece and describes the ten sections of the work, the whole described as "clichés of vaudeville and various styles of dancing [that] take the place of contests (Vaughn 1997: 103)." Most sections utilize set and costume pieces as integral parts of the presentation, but two in particular stand out. "Room for two" began with Carolyn Brown moving a free-standing door on wheels onstage from the wings, designed to look as the door was moving by itself. Brown then walked through the door, "in a funny yet disturbing, Magritte-like image (107)." Cunningham was onstage waiting for Brown and when she entered, he led her around the stage "like a cavalier with a classical ballerina" with a chair strapped to his back. Originally, Cunningham wanted to carry Brown around on the chair, but this proved impossible and the movement was reduced to Cunningham kneeling so the chair touched the floor. A later section, "bacchus and cohorts," began with Cunningham standing center stage, wearing black tights and a striped, neckless sweater with four arms. He tries several times to put on the sweater, unable to find a hole for his head. Four women in long dresses, actually parachutes purchased by Rauschenberg in an Army-Navy store, enter like "the chorus in [Martha] Graham's *Night Journey*, with a long Graham-style triplet changing to a slow kind of march[12] (108)." The women continue to dance around Cunningham and eventually march off. Cunningham then tied two of the sleeves above his head, quoting another Graham technique of adjusting headwear during the piece, and finishes the section by bringing on a table and placesetting, dusting the table off with his sweater, and exiting the stage.

A contemporary review gives us a wonderful sense of how the work relates to modern dance at that moment in time:

> Mr. Cunningham used his own supremely elegant idiom to poke fun at other dance and movement languages. And he made it seem as though all the other kinds of dance were out of tune and only his comments had absolute pitch. It was very funny, and John Cage's score, with its isolated toots, added to the mood (Hering 1958: 34).

Hering's assessment goes on to describe the piece and makes reference to styles and choreographers. This differs from her review of *Summerspace*, which is discussed below, and she seems to have more interesting things to say about *Antic Meet*, which could make more "sense" as a dance: there are "characters," like Bacchus, and some fairly narrative sections.

Summerspace

Unlike the more anecdotal and thematically-driven *Antic Meet*, *Summerspace* presents a piece decided entirely by rigorous use of chance. As with *Antic Meet*, however, for *Summerspace* Cunningham wrote down his intentions for the visual expression of the piece, saying "I have a feeling it's like looking at part of an enormous landscape and you can only see the action in this particular part of it (Potter 1993: 8)." Rauschenberg's solution was a "pointillist" backcloth, a rather traditional [13] set. The costumes were spray painted in an identical manner, so that when the dancers came to rest on the stage during the piece, they seemed to blend in with the backcloth, like "animals in a field (9)." Potter makes an interesting analogy between this backcloth and Rauschenberg's *White Paintings* of several years earlier

> ...treating the costumes as an extension of the backcloth grew out of his interest in surface. This interest dates back at least to his 'white paintings' ... [for which he] etched a series of numbers into the paint surface, later remarking that they were there 'as a device to activate the surface (9).

As for the choreography, Cunningham states simply, at the end of a short writing for *Dance Magazine*, "The audience was puzzled (Cunningham 1966: 54)." This article is interesting in that he goes into elaborate detail outlining how the chance procedures used to make the dance were implemented. Basically, Merce numbered six entrances and exits and counted the lines between them (21 total). Each line had a movement assigned to it, to which the following conditions were applied by chance: distance (from where to where), speed of movement, location of movement in vertical space (on the stage, in the air), length of time to complete the movement, shape of the horizontal space (in a circle, line, diagonal), number of dancers involved and which did the same movement at once and where the movement was finished (onstage or off) (53).

This scheme is fabulously complicated and resulted in a "difficult and exhilarating (54)" piece. While the piece makes logical sense on paper, a contemporary reviewer interpreted it much differently. Once again, Doris Hering:

> On first viewing, *Summerspace* seemed a little sparse in movement invention. Clad in speckled tights and performing against a speckled drop... the dancers resembled a pointillist painting set in motion. But the precise, almost two-dimensional movement style caught the shimmer of pointillism only in isolated spots...(Hering 1958: 34)

Hering focuses on the "pointillist' texture of the visual presentation, assuming that it somehow supports the content of the dance, which of course has nothing to do with any reference to pointillist painting.

Vaughn asserts that this work is one of Cunningham's "signature" dances and it was even adapted by Cunningham for the New York City Ballet, where he only altered the piece by putting the women on pointe (Vaughn 1997: 112).

the process of collaboration

Antic Meet and *Summerspace* show the importance of the visual design in the expression and interpretation of the dance, albeit in different ways. Vaughn claims of *Summerspace* "in combination, Cunningham's choreography, Rauschenberg's decor, and Feldman's limpid score [14] produce the effect of a hot, still summer afternoon...in 1977, when parts of *Summerspace* were danced, in brown costumes, to Joan La Barbara's "Thunder" music...the piece looked more like a stormy day in the fall (Vaughn 1997: 112)." In *Antic Meet*, the props and costumes are almost characters themselves; without the four-sleeved sweater, that section of the dance is not as rich visually and the loses the pun on Graham.

The rather minimal correspondance between Cunningham, Rauschenberg, Cage and Johns, as well as choreographic notes, sketches and scores serve as an interesting record of the collaborative process explored after *Theater Piece*. "We collaborated by postcard," Rauschenberg says, we would do a few of these little stick figures and write down a few extremely non-informative remarks (Shewey 1984: 73)." There was not a continual discussion between Cage and Cunningham about the score for a piece; the relationship between music and dance only becomes clear in the first performance. The choreographer, composer and designer work autonomously until the last minute. Cunningham works methodically, deciding upon the choreography and rigirously rehearsing the movements. Rauschenberg, however, leaves his contribution to chance at a much later stage in the production process: "I usually don't have an idea until absolutely the last minute (38)." His use of the lighting console again reflects the use of chance:

> I didn't light the pieces the same from performance to performance. I would have died of boredom. After a while, there weren't any cue

sheets made. I'd just go to the controls and play 'em, which made it a lot more interesting, I think, for the dancers, too (73).

These examples show how the finished performance is a very fluid event, so even pieces like *Summerspace*, that seem very "finished," can be altered by many factors, mostly by chance, from show to show. Most

Walkaround Time

Johns was appointed "artistic advisor" to the Merce Cunningham Dance Company in 1967, and in 1968 designed the set for a new Cunningham dance, *Walkaround Time*. Based on Duchamp's piece *Bride Stripped Bare by Her Bachelors, Even (The Large Glass)*, Johns showed Duchamp the set in his studio before the performance. According to Roberta Bernstein, present at this meeting,

> "D[uchamp] liked the set very much. He asked J[ohns] how it was done and what Merce was going to do with it, etc. J asked for suggestions and D said he thought some of the pieces should be suspended from the ceiling. Then J asked D about crediting and D thought J's name should be clearly mentioned since the idea was J's and he had done so much work on it. (Varnedoe 1996: 234)

Cunningham specifically commissioned the Duchamp piece's recreation and devised the performance as an homage to Duchamp, significantly diverging from his other work, and the other work of the group, by relating the elements to a central idea. This idea is not expressly the content of *The Large Glass*, but an homage to Duchamp's general means of operation (Vaughn 1997: 164). Cunningham on making the dance:

> "I put in a lot of things about Duchamp and his work which I never tell anybody because this confuses people. Like ready-mades, for instance, because a ready-made is something that is already done, and you can re-use it. So the piece has things that appear, not often, but over again...(165)

The set is additionally interesting as it is transparent and the viewer can see "the dancers behind the pieces of the set," particularly at the end of the piece, when the set was assembled in the approximate configuration of *The Large Glass*(166).

A New Fourth Wall : *Event for Television*

Event for Television brought the collaborative performances of the 50s and 60s to a broader audience via a new medium and exhibits many of the strategies we've already discussed. While it was not the first time the company perfomed for the camera, the selection of works presented included sections from *Minutiae* and *Antic Meet*. The piece that Warhol designed, *RainForest* was recreated, as well as *Septet*, with set by Frank Stella.

This piece is significant for several reasons. First, Cunningham manipluates the medium of television as a character or participant much like the audience; the camera takes an active role in the production of the piece. Cunningham's methodical rehearsal techniques include careful placement of the camera and concern for the flow of the work; the transition from *Scramble* to *RainForest* consisted of the camera panning to a different part of the set. These transitions are very subtle, marked by visual clues in the costumes and set. Despite that the works were originally choreographed and first presented over a period of three decades, the cohesiveness of the piece is remarkable. It makes sense, of course, why everything works together: the principle of chance can be extended to decision making about the entire piece, and therefore if chance can make a section work, chance can make an entire performance work. The previously stated point about music for the dancing is illustrated here as well, as the works played for the video's soundtrack are Cage's *Branches* and David Tudor's *RainForest*— not the pieces originally played. Also important are the issues about ephemerality and commodification that electronic recording brings up: Unlike seeing a piece live, each time you view *Event for Television* the movements are identical, in the same sync with the music. The notion of the performance only coming together for the performance is negated by the repeatability of video. More practically, a recording can be broadcast and sold, destroying any possibility of escaping the "culture industry."

concluding remarks

The careers of the four artists discussed here are complex and continue to evolve, and the interpretations of their work are numerous and varied. Focusing on a small, highly focused group of works to construct a movement-within/before-a movement allows us to focus on issues which are generally only discussed in the greater context of an individual artist's *oeuvre*.

While there is probably more to say then is presented here, this essay is designed to function as a sort of introductory piece that would begin a catalogue of the exhibition. The remaining materials focus on the design of the exhibition, enumerate specific pieces to be included in the show, and discuss the online counterpart to the show, which is live and available for perusal.

Notes

[1] Black Mountain College was founded in North Carolina in 1933 by John Price as a communal learning institution for the fine and liberal arts. Its experimental program was initially designed by color theorist Josef Albers, who had taught at the Bauhaus. Black Mountain's program attracted many artists in various disciplines.

[2] The term "neo-Dada" was not used at the time during which its artists were working (except as pejorative— see Hapgood 1994) , but applied after the fact by critics and theorists, though Tomkins, for all the usefulness of *The Bride and the Bachelors*, skips right ahead and asserts that Duchamp is the major influence on Pop (12)

[3] There isn't really a hard-and-fast empirical definition of when the period began and ended. Since three of the four artists discussed here are living, and still produce work, one could conceivably argue that the neo-Dada movement is still going strong. For this paper, however, the historical point of reference is given to be considered within/against the arbitrary definitions of when the quantified and categorized movements AbEx and Pop begin and end, so, like a Dada work, you're free to ascribe absolute dates as you wish. I would use 1952-1961 as a general guideline for the most intense period of collaboration.

[4] It is worth noting that the proliferation of Duchamp and Dada to young painters was, in part, by the release of Motherwell's *The Dada Painters and Poets* in 1951, a large volume with work by Tristan Tzara and Richard Huelsenbeck, among many others.

[5] "neo-avantgarde" is, again, a fairly loose term, generally describing work from the early fifties to pop(1960ish), or to minimalism(late 1960s).

[6] see Hapgood 1994 for a good, more extended, general introduction to neo-Dada

[7] John Cage was Allan Kaprow's mentor at the New School from 1958-9 and introduced the "world itself as a work of art (Kostelanetz 1968b: 31)" out of which Kaprow expanded into performance works utilizing everyday actions, movements, clothing, etc. His work differs from Cage's in that there is a more direct tie to Abstract Expressionism; Kaprow's environments were "spatial representations of a multileveled attitude to painting (Goldberg 1988: 129)." Additionally, more planning was involved; the "script" for 1959's *Eighteen Happenings in Six Parts* clearly describes specific movements and timing.

[8] By "official" I mean that the piece was not spontaneously organized or performed (i.e. it was rehearsed); also the venue is more conventional.

[9] While this seems sort of a minor detail, Cunningham mentions it specifically in *Changes*, and every description of *Minutiae* seems to make some mention of it

[10] The *Minutiae* combine, as well as the *Tower* construction, were both shown during the Guggenheim's 1997 retrospective for Rauschenberg

[11] Like: What about those who say there is biographical or iconographic content in Rauschenberg's work? Perhaps I'll tackle that issue at some point...

[12] While Cunningham downplays the resemblance to Graham's choreography, the piece certainly looks like a parody. Cunningham says "It started with the idea of that sweater — not a sweater necessarily, but something where somebody's caught. ...That's where it started from — everybody thinks it's all about Graham, but it's about both those things (Vaughn 1997: 108)."

[13] as opposed to a combine-like, nonobjective object, the backcloth has been used for several centuries as a standard component of a theatrical set. Rauschenberg's piece, of course is not completely standard in its total abstraction.

[14] Martin Feldman, *Ixion*.

2 the exhbition (organization & objects)

2.1 aesthetic

My favorite photograph of Rauschenberg shows him in his studio, ca. 1954, sitting on one of his early sculptures, with *Monogram*, *Untitled (man with white shoes)* and several other works surrounding him. The thing that strikes me is that these works are now considered some of the greatest art produced in America; yet in the vintage photograph, the pieces seemed almost strewn around the studio. The feeling of the inventive and the immediate are almost tactile in this and other images. I want this show to capture the sense that, at the time of its production, this art was new, different and exciting.

The Neuberger Museum at SUNY Purchase is a most convenient space for the exhibition I have designed as there are five gallery spaces on the first floor, aligned on an axis. For purposes of this fictionalized installation, I am taking the liberty that the permanent collection of African art is not installed. The repetition of boxes along the "crankshaft" that is the layout of the main corridor, and the inherent linear progression through the space, have influenced the design. Each gallery space is organized around a theme, but also focuses on one of the major performance collaborations I am examining, advancing chronologically from the first gallery on. So, each gallery has both objects from a particular performance and also a broader selection of semi-related work. It is important to note that the emphasis is on the specific collaborative pieces, but for many all that remains is a video clip and a couple of sketches, so I feel that bringing in other supporting works is important. For Cage's music and Cunningham's dances, presenting a large, user-selectable selection of work is practical, as listening stations and video terminals are easy to construct and administer.

Since the show is rather "cross-referenced," the viewer is encouraged to explore and make connections between works and themes on their own, which can be facilitated by a good audioguide or website and an extensive catalogue.

2.2 organization of physical space

1. **Narrative description**

   ① **First Gallery :**
   Introduction and *Theater Piece No. 1*

   This space will serve the dual purpose of introducing the lay-viewer to the movements and some theoretical issues discussed in this exhibition as well as presenting the first major collaboration discussed, *Theater Piece*.

   The introduction gallery should bring museum-goers up to speed with the temporal period of discussion, so I think a couple

Dada works, like Duchamp's *Trebuchet* or *Bottlerack*, and an AbEx painting by Pollock/Newman/ deKooning (take your pick— whatever is handy in the collection) would be nice, along with a much simplified gloss about the relevant art history leading up to Neo-Dada, sort of like the essay section about same, but without the dense theory, just something to give the audience a sense of the period, since the general chronology of this show is important.

The only record we have for *Theater Piece* comes down to us through (widely varying) oral accounts, so I think a wall panel about the piece and some clever way of displaying these accounts is the probably the only way to go. Rauschenberg's *White Painting* can hang on a wall, and the space could be dressed with a ladder, slide projector, and other disparate Happening materials to give the space something visual and entertaining An ambitious institution could go so far as to commission a young, hip artist (like Iñigo Manglano-Ovalle with *Mies in America*) to make some fabulous set piece that appropriates and comments on neo-Dada happenings.

② **Listening Room and Gallery :**
Stations to experience John Cage and *Minutiae*

In this gallery we give the viewer an opportunity to explore the music of John Cage via listening stations with a good cross-section of his work, perhaps accompanied by an audioguide-like commentary. On the other side of the space, the combine for *Minutiae* will stand, accompanied by the red paintings, *Charlene* and *Collection*, and photographs of the performance.

As the first piece created by Cage/Cunningham/Rauschenberg, *Minutiae* embodies all the "hallmark" elements of the group's work, so this gallery deals with these hallmarks and the overarching themes dealt with. The listening stations are also rather fun to play with.

③ **Gallery :**
Drawings, renderings, scores, *Antic Meet* and *Summerspace*

Works on paper will hang in the intimate space now occupied by the African collection. These works give insight to the process of creation and collaboration. *Antic Meet* and *Summerspace* both rely on production design as strong visual elements: the four-necked sweater, costumes that match the backdrop (which should be shown if they're extant), and other materials, so they are discussed next to the documents on which the visual presentation was worked out.

This gallery deals with the "nuts-and-bolts" of planning and producing the performances.

④ **Performance Area and Video Terminals :**
stage, a large screen, video stations, *Walkaround Time*

This space is so large and wonderful that it would be a great shame not to do something dramatic within it. I propose a raised platform that divides the space and provides a place for dancing, music and lectures to accompany the exhibition. Above the stage, a double-sided projection screen (think Manglano-Ovalle) will show dance pieces and concerts. Around the perimeter of the gallery, flat screen televisions will be hung just below eye level and will be controlled by accompanying computer terminals. Viewers can choose which dances and concerts to view, and patrons entering the darkened space will see many things going on at once: the large screen, the smaller screens and a recreation (or the original if extant) of the *Walkaround Time* set. It's certainly the most fun set and, in its quotation of *The Large Glass*, is a not-so-subtle reminder of the roots of the Neo-Dada movement. Also, it looks really fun with stage lights on it.

This space represents the culmination of the collaborative effort: the large-scale performance piece. Viewers are invited to combine images and ideas and become immersed in the experience.

⑤ **Gallery : Paintings, Combines :**
Johns and Rauschenberg, *Event for Television*

Event for Television is discussed in the essay as being a sort of coda on the previous works discussed as its use of a new medium to re-present old work, and because of its retrospective nature, should be shown at the "end" of the show.

The major performance works are by no means the only pieces which reference their collaboration. Rauschenberg has created pieces as homages, called "trophies" to Cage, Cunningham and Johns, as well as Marcel and Teeny Duchamp. *Trophy I (for Merce Cunningham)* (1959) features floorboards and a photograph of Merce; Cage's trophy is a floor-based work— this time the horizontal picture plane is literally realized— replete with boots, industrial metal scraps, and other objects one might expect Cage to make music with. These works from Rauschenberg were produced relatively contemporaneously to their most intense period of collaboration.

Johns created several pieces with similar attributes. A 1964 Johns work, *Numbers Zero Through Nine*, captures Cunningham's footprint in the paint film. 1996's *Ocean* is complete with a contemporary portrait of Cunningham as well as a historical photo of him in mid-air. The title of *Perilous Night* (1980) is taken from a Cage piece from the fifties. Another 1980 piece, *Dancers on a Plane*, is a rhythmic surface of lines and shapes, its title after a statement from Cunningham.

These pieces are sort of a nostalgic series of references to a period that was obviously influential.
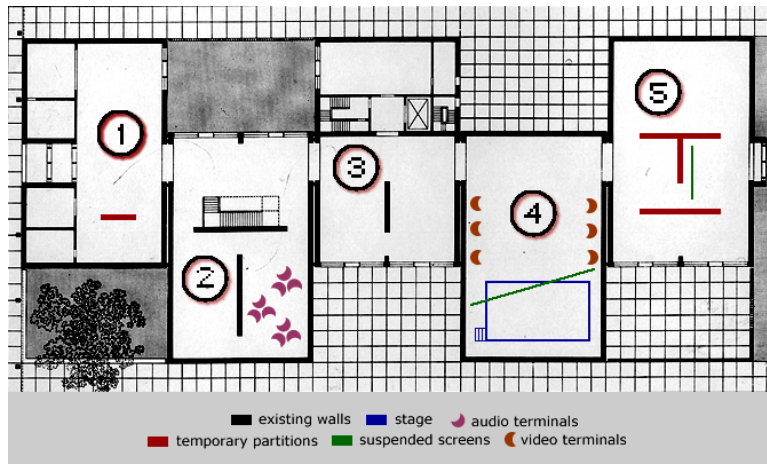
Figure 1: the plan

Finally, I also think it would be fun to nearly "wallpaper" the walls ringing the gallery with documentary photos. There are tons of them from the period discussed in this show (many more than shown on the website) and each one tells a bit of the story of performance, collaboration, innovation.

.

## 3   the website

3.1   introduction and aesthetic

There's no reason that the website should not be as interesting (in its own right) as a visit to the museum . In the case of this exhibition that will probably never be constructed, the website will present the most accurate picture of the overall ideas and issues that I'm dealing with. With the accessibility of digitized versions of much of the art listed for inclusion in this proposal, an interactive presentation is a well-rounded introduction to the topic.

3.2   organization

1. *interface* :left frame with randomly selectable images and sound; frames for navigation and content. buttons styled like a perspective model of the Neuberger.

2. full text of the essay

3. galleries, organized like the Neuberger galleries

- text about what's in the gallery and about each major collaboration
- thumbnailed graphics for directly-referenced works
- links to topical sound and video

4. sections for viewers to access all media and all images

5. a hyperlinked version of the essay's bibliography with a special emphasis on web-based resources and links.

3.3 screenshot
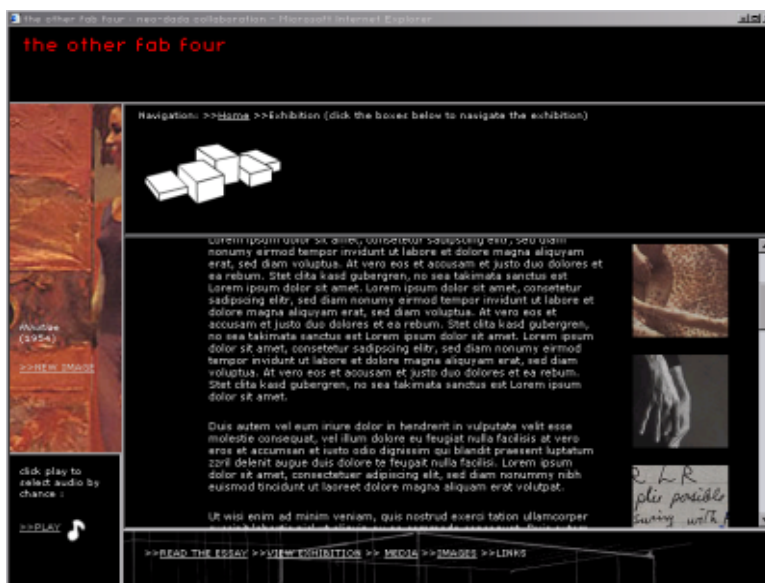
3.4 url

This site is currently available at
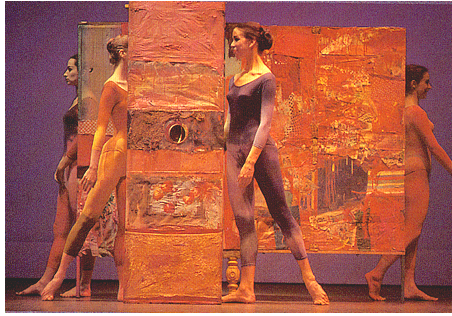`http://kulturindustrie.org/four`

4 images

Figure 2: *Minutiae*. 1954. photo: John C. Ross, in (Vaughn 1997: 83).

Figure 3: "sports and diversions," *Antic Meet*. 1958. photo: Matthew Wysocki, in (Vaughn 1997: 105).

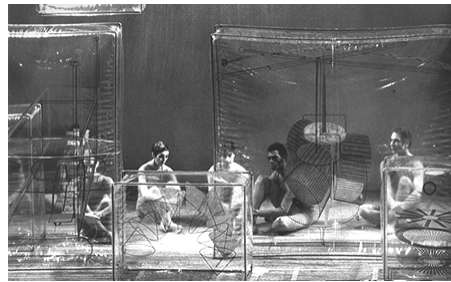Figure 4: *Summerspace*. 1958. photo: Richard Rutledge, in (Vaughn 1997: 109).

Figure 5: *Walkaround Time*. 1967. photo: James Klosty, in (Vaughn 1997: 164).
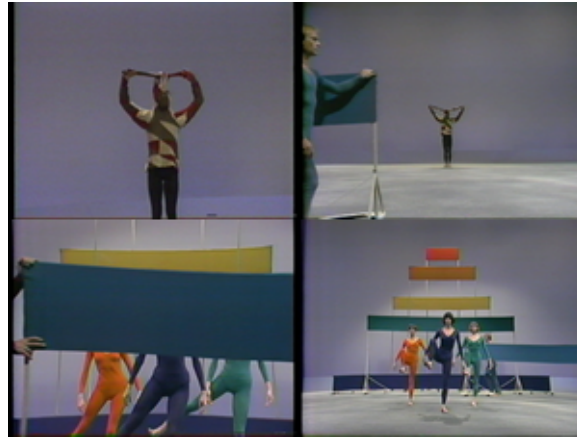
Figure 6: *Event for Television* 1976/7. transition from *Antic Meet* to *Scramble*

appendicies

A   exhibition checklist

performances

Theater Piece No. 1
(1952)
Organized by John Cage. With Merce Cunningham, Robert Rauschenberg, David Tudor and others.

Minutiae
(1954)
Choreography: Merce Cunningham, Music: John Cage: *Music for Piano*, Set by Robert Rauschenberg. First performance 24 May, 1955: Bard College. (see Figure No. 2)

Antic Meet
(1958)
Choreography: Merce Cunningham, Music: John Cage *Concert for Piano and Orchestra*, Costumes and Properties: Robert Rauschenberg. First performance: 14 August 1958: Eleventh American Dance Festival (see Figure No. 3)

Summerspace
(1958)
Choreography: Merce Cunningham, Music: Morton Feldman: *Ixion*, Backcloth and costumes by Robert

Rauschenberg. First performance: 17 August 1958: Eleventh American Dance Festival. (see Figure No. 5)

Walkaround Time
(1968)
Choreography: Merce Cunningham, Music: David Behrman: "...for nearly an hour...", Set by Jasper Johns. First performance: 10 Mar 1968, Buffalo, NY (**?**). (see Figure No. **??**)

Event for Television
(1976/7)
Choreography: Merce Cunningham, Music: John Cage: *Branches* and David Tudor: *RainForest*, Televised on WNET/"Dance in America," 5 January 1977. (see Figure No. 6)

$\boxed{\text{supporting paintings, sculpture, works on paper, etc.}}$

➤ *note:* All of these works can be seen at
`http://kulturindustrie.org/four/html/all_images.php`

Robert Rauschenberg

White Painting (1951)
oil on canvas

Automobile Tire Print (1951)
ink on paper mounted on canvas

Red Painting (1953)
oil, newspaper and collage on canvas

Collection (1953-54)
combine painting

Minutiae (1954)
free-standing combine

Collage for *Minutiae* (1954)

Charlene (1954)
combine painting

Untitled (man with white shoes) (1955)
free-standing combine

Bed (1955)
combine painting

Factum I and II (1957)
identical combine paintings

Designs for *Labyrinthian Dances* (1957)
pencil

Canyon (1959)
combine painting

Trophy I (for Merce Cunningham) (1959)
combine painting

Trophy II (for Marcel and Teeny

Duchamp) (1961)
combine painting

Trophy V (for Jasper Johns) (1962)
combine painting

Trophy IV (for John Cage) (1961)
combine painting

Story (1964)
combine painting

Jasper Johns

Target with Plaster Casts (1955)
encaustic, collage, plaster

Numbers (1964)
sculp-metal on canvas

Three Flags (1955)
oil and encaustic on canvas

Poster for MCDC (1968)
silkscreen

False Start (1959)
oil on canvas

Target (do it yourself) (1971 after 1961
drawing)
edition print

Map (1961)
oil on canvas

Dancers on a Plane (1980)
oil on canvas with bronze frame

Fool's House (1962)
oil and objects on canvas

Perilous Night (1980)
encaustic and objects on canvas

According to What (1964)
oil and objects on canvas

Ocean (1996)
lithograph

Souvenir 2 (1964)
oil and collage with objects on canvas

John Cage

➤ *note:* Refer to the "Media" section of the Reference List for audio-based entries.

Score for *Water Music* (1952)
for piano, radio, whistles, water and
deck of cards

Score for *Essay* (1987)
computer generated tape, music for
Points in Space

Score for *Aria* (1958)
voice and other instruments, used
later in *Fontana Mix*

M
mesostic based on 'Cunningham'

(n.d.)   Text from *Lecture on Nothing* (1959)

Score for *Rune*
for percussion quintet

Merce Cunningham

➤ *note:* Refer to the "Media" section of the Reference List for video-based entries.

$\boxed{\text{performance photographs:}}$

V. Farber, M. Preger and K. Kanner in *Minutiae* (1954).

C. Brown, V. Farber, K. Kanner and M. Preger in *Minutiae* (1954).

C. Brown and M. Preger in *Minutiae* (1954).

MC in *Minutiae* (1954).

MC in "room for two," *Antic Meet* (1958).

C. Brown and MC in "room for two," *Antic Meet* (1958).

V. Farber, C. Brown, S. Blair, B. Lloyd and MC in "bacchus and cohorts," *Antic Meet* (1958).

R. Charlip and MC in "sports and diversions #2," *Antic Meet* (1958).

MC and C. Brown in "room for two," *Antic Meet* (1958).

MC in *Antic Meet* (1958).

V. Setterfield, C. Brown, S. Hayman-Chaffey, MC in *Antic Meet* (1958).

C. Brown and V. Farber in *Summerspace* (1958).

MC in a 1965 production of *Summerspace* (1958).

C. Brown, V. Setterfield, M. Harper, G. Solomons and MC in *Walkaround Time*, Buffalo, NY (1968).

View from the wings, *Walkaround Time* (1968).

C. Brown in *Walkaround Time* (1968).

Curtain Call, *Walkaround Time* (1968). B. Lloyd, G. Solomons, C. Brown, M. Duchamp, MC, D. Behrman, S. Neels.

JJ with Neil Jenny's *Objects* decor (ca. 1970). (1954).

$\boxed{\text{other works:}}$

Collages from book *Changes : Notes on Choreography*(1968, with Francis Starr).
publisher: Something Else Press

Andy Warhol.   *Merce Cunningham I* (1974).
screenprint on Japanese rice paper,

made for a 1975 portfolio using a photograph of MC in *Antic Meet*.

various documentary photographs

B. Giles, A. Morerka, RR, MC, JC and JJ at Dillons' Bar, New York (1959).

John Cage Preparing a Piano (1950s).

RR assembling a set for MC's *Aeon* (1964).

RR and V. Farber on the set of *Story* (1963).

Rehearsal at the Cunningham Studio: B. Lloyd, JC, S. Neels, S. Blair, RR, MC, C. Brown, S. Paxton, W. Davis, V. Farber (1964).

Variations V : JC, D. Tudor, G. Mumma, C. Brown, MC and B. Lloyd (1965).

Merce Cunningham Studio, 498 Third Avenue (1970). V. Setterfield, MC, M. Wong, C. Robinson, S. Hayman-Chaffey.

JC, JJ, MC (1989).

JC, MC, JJ. Meeting of American Academy of Arts and Letters (1989).

JC and MC (late 1960s).

JC and MC (ca.1964).

RR and JC (1975).

RR, M. Groffsky, JJ on the beach, the Hamptons, NY (ca. 1958).

JJ in NYC, photo by RR (1955).

RR and JJ, Pearl Street Studio, NYC (1954).

JJ with *Flag* and *Target with Plaster Casts*, Pearl Street Studio, NYC (1954-55).

RR and JJ, Pearl Street Studio, NYC (1954).

MC, RR, JC, M.C. Richards and JJ, (1958).

JJ with *False Start*, Front Street Studio, NYC (1959).

JJ working on the set for *Walkaround Time* (1968). (1954).

B references : print

Alloway, Lawrence (1969) "Art," *The Nation*, (208): 676–7.

Alloway, Lawrence, ed. (1977) *Robert Rauschenberg at the National Collection of Fine Arts, Smithsonian Institution,*, Washington: Smithsonian Institution.

Ashton, Dore (1963) "The Collaboration Wheel: A Comment on Robert Rauschenberg's Comment on Dante's *Inferno*," *Arts and Architecture*, 80: 10–11.

Buchloh, Benjamin H.D. (2000) *Neo-Avantgarde and the Culture Industry: Essays on European and American Art: 1955-1975*, October Books/MIT Press.

Bürger, Peter (1984) *Theory of the avant-garde / Theorie der Avantgarde*, Minneapolis: University of Minnesota Press.

Cadinescu, Matei (1987) *Five Faces of Modernity*, Durham and London: Duke Univeristy Press.

Craft, Catherine and Klüver, Billy (1997) "Essays," in Aktionsforum Praterinsel Munich, ed., "Robert Rauschenberg: Haywire-Major Technological Works of the 1960s," (US publisher): DAP, Distributed Art Publishers.

Cunningham, Merce (1966) "Summerspace Story: How a Dance Came to Be," *Dance Magazine*, 40(6): 52–4.

Cunningham, Merce (1982) "A Collaborative Process Between Music and Dance," *Triquarterly*: 173–186.

Cunningham, Merce and Starr, Francis (ed.) (1968) *Changes: Notes on Choreography*, New York: Something Else Press.

de Duve, Thierry (1991) *Pictorial Nominalism : On Marcel Duchamp's Passage from Painting to the Readymade (Nominalisme Pictural: Marcel Duchamp, La Peinture et La Modernité)*, Minneapolis: University of Minnesota.

de Duve, Thierry (1998) *Kant after Duchamp*, Cambridge and London: MIT Press / October Books.

Doyle, Jennnifer, ed. (1996) *Pop Out: Queer Warhol*, Durham and London: Duke University Press.

Duberman, Martin (1972) *Black Mountain: An Exploration in Community*, New York: Dutton.

Ferguson, Russell, ed. (1992) *Hand-Painted Pop: American Art in Transition: 1955-62*, The Museum of Contemporary Art, Los Angeles.

Francis, Richard (1984) *Jasper Johns*, New York: Abbeville Press.

Goldberg, RoseLee (1988) "Living Art c. 1993 to the 1970s," in "Performance Art: from Futurism to the Present," New York: Abrams, pp. 121–141.

Hapgood, Susan (1994) *Neo Dada: redifining art*, New York: The American Federation for the Arts/Universe Publishing.

Harris, Melissa (1998) "The Choreographic Notes of Merce Cunningham," *AIGA- Journal of Graphic Design*, 16(1): 26–28.

Haskell, Barbara (1984) *Blam! The Explosion of Pop, Minimalism, and Performance: 1958-1964*, New York: Whitney Museum and W.W. Norton & Co.

Helms, Hans and Cage, John (1997) "Reflections of a Progressive Composer on a Damaged Society," *October*, (82): 77–93.

Hering, Doris (1958) "American Dance Festival No. 11," *Dance Magazine*, 32(10): 3–4.

Johnston, Jill (1965) "The New American Modern Dance," in Richard Kostelanetz, ed., "The New American Arts," New York: Horizon Press, pp. 173–4.

Johnston, Jill (1992) "The World Outside His Window," *Art in America*: 114–126.

Johnston, Jill (1994) "Flux Acts," *Art in America*, 82: 70–4+.

Johnston, Jill (1996) *Jasper Johns: Priviliged Information*, London: Thames and Hudson.

Jones, Caroline (1993) "John Cage and the Abstract Expressionist Ego," *Critical Inquiry*, 19(4): 628–665.

Joselit, David (1998) *Infinite Regress : Marcel Duchamp 1910-1941*, Cambridge and London: MIT Press / October Books.

Judovitz, Dalia (1995) *Unpacking Duchamp : art in transit*, Berkeley, Los Angeles and London: University of California Press.

Katz, Jonathan (1993) "The Art of Code: Jasper Johns and Robert Rauschenberg," in Chadwick and Courtivon, eds., "Significant Others: Creativity and Intimate Partnership," New York and London: Thames and Hudson.

Klotsky, James, ed. (1975) *Merce Cunningham*, New York: Limelight Editions.

Kostelanetz, Richard (1967) *Master Minds: Portraits of Contemporary American Artists and Intellectuals*, Macmillan.

Kostelanetz, Richard, ed. (1968a) *John Cage*, New York: Praeger Publishers.

Kostelanetz, Richard (1968b) *The Theatre of Mixed Means*, New York: Dial Press.

Kotz, Mary Lynn (1990) *Robert Rauschenberg/Art and Life*, New York: Harry N.Abrams.

Kozloff, Max (1963) "Art," *The Nation*: 402.

Krauss, Rosalind (1997a) "Perpetual Inventory," in Susan Davidson and Walter Hopps, eds., "Robert Rauschenberg: A Retrospective," New York: Guggenheim Museum, pp. 207–223.

Krauss, Rosalind (1997b) "Rauschenberg and Performance," in Susan Davidson and Walter Hopps, eds., "Robert Rauschenberg: A Retrospective," New York: Guggenheim Museum, pp. 226–245.

Mellers, Wilfrid (1998) "Silence of Nothingness," *Modern Painters*, 11(1): n.p.

Motherwell, Robert, ed. (1951) *The Dada Painters and Poets*, Wittenborn, Schultz.

Naumann, Francis (1994) *New York Dada: 1915 to 23*, New York: Abrams.

Paxton, Steve (1997) "Rauschenberg for Cunningham and Three of His Own," in Susan Davidson and Walter Hopps, eds., "Robert Rauschenberg: A Retrospective," New York: Guggenheim Museum, pp. 244–267.

Perloff, Marjorie (2001) "Watchman, spy...Jasper Johns, Frank O'Hara and John Cage," *Modernism/Modernity*, 8(2): 197–223.

Potter, Michelle (1993) "A License To Do Anything," *Dance Chronicle*, 16(1): 1–44.

Rose, Barbara (1987) *Interview with Robert Rauschenberg*, New York: Vintage.

Rubin, William S. (1968) *Dada, Surrealism and Their Heritage*, New York: The Museum of Modern Art.

Saslow, James M (1999) *Pictures and Passions: A History of Homosexuality in the Visual Arts*, New York: Viking.

Shewey, D. (1984) "We Collaborated by Postcard," *Theatre Crafts*, 18: 38.

Solomon, Alan (1963) *Robert Rauschenberg*, New York: The Jewish Museum.

Steinberg, Leo (1972) *Other Criteria: Confrontations with Twentieth-Century Art*, New York: Oxford.

Susan Sontag, Richard Francis, et al, ed. (1989/90) *Dancers on a Plane: Cage, Cunningham, Johns: in memory of their feelings*, London: A. d'Offray Gallery.

Tomkins, Calvin (1965a) "The Big Show in Venice," *Harper's Magazine*: 98–104.

Tomkins, Calvin (1965b) *The Bride and The Bachelors*, New York: Penguin.

Tomkins, Calvin (1983) *Off The Wall*, New York: Doubleday.

Tuchman, Maurice, ed. (1971) *Art and Technology: A Report on the Art and Technology Project at the Los Angeles County Museum of Art 1967-1971*, New York: Viking.

Varnedoe, Kirk (1996) *Jasper Johns : a retrospective*, New York: The Museum of Modern Art.

Vaughn, David (1982) "Then I Thought About Marcel," in "Merce Cunningham's Walkaround Time in Art and Dance: Images of the Modern Dialogue, 1890-1980; catalogue of an exhibition at the Institute of Contemporary Arts," Boston MA: ICA.

Vaughn, David (1997) *Merce Cunningham Fifty Years*, New York: Unknown.

Whitechapel Gallery (1964) "Jasper Johns: paintings, drawings and sculpture: 1954-64," .

Young, John and Davidson, Susan (1997) "Chronology," in Susan Davidson and Walter Hopps, eds., "Robert Rauschenberg: A Retrospective," New York: Guggenheim Museum, pp. 550–587.

C references : media

➤ look to http://www.newalbion.com/artists/cagej/discog/chrono.html for an exhaustive guide to locating Cage's audiorecordings and http://www.merce.org/filmvideo.html for videotapes of Cunningham's work. Dates on Cage's work reflect the year of their production, not necessarily when a recording was published.

Cage, John (1940) "Second Construction," audio.

Cage, John (1942) "Credo in Us," audio.

Cage, John (1943) "A Room, for prepared piano," audio.

Cage, John (1944) "The Perlious Night," audio.

Cage, John (1946-48) "Sonatas and Interludes for Prepared Piano," recording (1995).

Cage, John (1947) "Music for Marcel Duchamp," audio.

Cage, John (1948) "In a Landscape," audio.

Cage, John (1951) "Sixteen Dances for Soloist and Company of 3," audio.

Cage, John (1952) "4'33"," audio.

Cage, John (1952-56) "Music for Piano," Publisher : Hungaroton, Cat. No. SLPD 12893.

Cage, John (1957-58) "Concert for Piano and Orchestra," audio.

Cage, John (1959) "Lecture on Nothing," audio.

Cage, John (1961-62) "Atlas Eclipticalis," audio.

Cage, John (1971) "62 Mesotics re Merce Cunningham," audio.

Cage, John (1974-75) "Empty Words," audio, including *Voiceless Essay*.

Cage, John (1976) "Quartets I-VIII," audio, also known as *Music for Concert Band and 12 Amplified Voices*.

Cage, John (1991) "Cage/Cunningham," videorecording, 60 min., elliot Caplan, director.

Cage, John (1993) "Quartets for 24 Instruments," audio.

Cage, John (1996) "Music for Merce," audio.

Cunningham, Merce (1973) "Walkaround Time," videorecording, Charles Atlas, director.

Cunningham, Merce (1977) "Event for Television," videorecording, Merrill Brockway, director.

Cunningham, Merce () "Points in Space," videorecording.

Cunningham, Merce and John Cage () "I Have Nothing to Say and I am Saying It," videorecording.

Great Performances/Dance in America (1977) "Merce Cunningham and Dance Company," videorecording, 60 min.

Greenaway, Peter (director,) (1991) "John Cage," videorecording, 60 min.

Vaughn, David (moderator) (1987) "The Collaborators : Cage, Cunningham, Rauschenberg," videorecording.

D   (particularly interesting) links

Dada

The University of Iowa Libraries, "International Dada Archive,"
`http://www.lib.uiowa.edu/dada/`

John Buell, ed., "DaDa Online,"
`http://www.peak.org/~dadaist/English/Graphics/index.html`

Cooper Union, "National Graphic Design Image Database,"
(125 Dada entries)
`http://199.98.24.24/`

"The DADA Server,"
(Bizarre and humerous contemporary Dada)
`http://www.smalltime.com/dada.html`

George L. Dillon, "Dada Photomontage and net.art Sitemaps,"
(Relates website design to photomontage...Again, bizarre and fascinating.)
`http://faculty.washington.edu/dillon/rhethtml/dadamaps/dadamaps2b.html`

Matthias W. Leijenaar (site maintainer), "the-artists.org,"
(biographies of major Dada artists, a few links)

```
http://www.the-artists.org/
```

Guggenheim Museum, "Neo-Dada,"
(Rauschenberg, Dine, Oldenburg. Small page.)
```
http://www.guggenheimcollection.org/site/movement_works_NeoDada_0.html
```

Cage

New Albion Records, "John Cage,"
(an extensive discography and small autobiographical statement)
```
http://www.newalbion.com/artists/cagej/
```

Josh Rosen, "John Cage : List of Works, 3rd Edition,"
```
http://www.ibiblio.org/mal/MO/cage/cageworks.html
```

James Pritchett, "Writings,"
(several interesting essays)
```
http://www.music.princeton.edu:80/~jwp/
```

Harvard Biographical Dictionary of Music, "John Cage,"
```
http://www.hup.harvard.edu/HBDM/hbdm.cage.html
```

UBUWeb, "Sound Poetry : John Cage,"
```
http://www.ubu.com/sound/cage.html
```

Cunningham

Merce Cunningham Dance Company
```
http://www.merce.org/
```

PBS, "American Masters : Merce Cunningham,"
```
http://www.pbs.org/wnet/americanmasters/database/cunningham_m.html
```

Johns

The Museum of Modern Art, "Jasper Johns : a Retrospective,"
```
http://www.moma.org/exhibitions/johns/
```

Philidelphia Museum of Art, "Jasper Johns : Process and Printmaking,"
```
http://www.philamuseum.org/exhibitions/exhibits/johns.shtml
```

National Gallery of Art, "Perilous Night,"

`http://www.nga.gov/feature/artnation/johns/archaeology_2.htm`

The Artchive, "Jasper Johns,"
`http://www.artchive.com/artchive/J/johnsbio.html`

Encyclopedia.com, "Jasper Johns,"
(The brevity of this biography is astonishing.)
`http://www.encyclopedia.com/articles/06685.html`

Rauschenberg

Guggenheim Museum, "Robert Rauschenberg,"
`http://www.guggenheimcollection.org/site/artist_works_133_0.html`

➤Most of the web-based works are mediocre to poor; stick to the books.

contact the author at: `me@showtunepink.com`.