



Merce Cunningham  
CENTENNIAL

**FOR IMMEDIATE RELEASE**

**CAP UCLA Celebrates the Merce Cunningham  
Centennial with *Night of 100 Solos: A Centennial  
Event***

*April 16 at Royce Hall*



*Night of 100 Solos*, the Largest Cunningham Event Ever Staged, Will Take Place on Three International Stages—Royce Hall (Los Angeles), the Barbican (London) and BAM (New York City)—on the Late Artist's 100<sup>th</sup> Birthday

"Presented without intermission, events consist of excerpts of dances from the repertory and new sequences arranged for the particular performance and place, with the possibility of several separate activities happening at the same time."

— Merce Cunningham

**UCLA's Center for the Art of Performance (CAP UCLA)** and the **Merce Cunningham Trust** present ***Night of 100 Solos: A Centennial Event***, Tuesday, April 16 at 8 p.m. at Royce Hall. The largest Merce Cunningham Event ever staged, *Night of 100 Solos* will feature 75 dancers from around the world spread across the three international venues—Royce Hall in Los Angeles, BAM in New York City, and the Barbican in London. In each city, on 25 dancers will perform a distinct, 75-minute Event comprised of a unique selection of 100 solos choreographed by Cunningham, with an ensemble of musicians at the vanguard of contemporary music providing a score. Tickets for \$29–\$59 are available now at [cap.ucla.edu](http://cap.ucla.edu), 310-825-2101 and Royce Hall box office.

Demonstrating a core tenet of the Trust's mission—passing Merce Cunningham's singular vision to future generations—*Night of 100 Solos* brings those closest to his legacy together to pass it on, as nearly half of Cunningham's former dancers will participate in the creation of the Event. Each city's performance is being curated by a former Cunningham dancer who, working with other Cunningham alumni, is providing artistic direction and transmitting the choreography to the dancers. For CAP UCLA, **Andrea Weber**—who danced with the Merce Cunningham Dance Company from 2004 to 2011, and who teaches Cunningham Technique at New York City Center, Barnard College, and the Joffrey Jazz and Contemporary Trainee program—is working with associate stager **Dylan Crossman**.

The *Night of 100 Solos* lineup at UCLA's Center for the Art of Performance includes **Paige Amicon, Barry Brannum, Lorrin Brubaker, Rena Butler, Tamsin Carlson, Erin Dowd, Katherine Helen Fisher, Joshua Guillemot-Rodgerson, Casey Hess, Thomas House, Laurel Jenkins, Burr Johnson, Vanessa Knouse, Cori Kresge, Brian Lawson, Jessica Liu, Victor Lozano, Daniel McCusker, Polly Motley, Jermaine Maurice Spivey, Savannah Spratt, Pam Tanowitz, Ros Warby, Riley Watts, and Sam Wentz**. The solos will appear onstage individually, in groups, or overlapping one another, and will range in duration from 30 seconds to five minutes.

Music Coordinator **Stephan Moore**, as well as **Madison Greenstone, Bethan Kellough, Stephanie Richards, and Suzanne Thorpe**, will create the live score. Installation artist **Jennifer Steinkamp** contributes the set design.

Taking advantage of the multiple time zones in which *Night of 100 Solos* will be staged, *all three cities' performances* will be live-streamed around the world at [mercecunningham.org](http://mercecunningham.org).

As a gift to the dancers participating, and in the hopes of sharing Cunningham's work beyond this one evening, the Merce Cunningham Trust is granting permission to perform their respective solos at no cost for two years.

*Night of 100 Solos: A Centennial Event* is a highlight of the **Merce Cunningham Centennial**, a global celebration that began in September and runs through the end of 2019. With the Centennial, the Merce Cunningham Trust gives a broad audience the opportunity to experience the range of Cunningham's work and process—and extends

his impact into the future. Please find a calendar of upcoming Centennial events on the [Merce Cunningham Trust website](#).

**CALENDAR EDITORS, PLEASE NOTE:**

CAP UCLA Presents

**[Night of 100 Solos: A Centennial Event](#)**

Tuesday, April 16 at 8 p.m.

Royce Hall, UCLA

10745 Dickson Court, Los Angeles, CA 90095

**CREDITS**

***Night of 100 Solos: A Centennial Event***

Co-produced by **Center for the Art of Performance (UCLA)**, **BAM**, **the Barbican**, and the **Merce Cunningham Trust**

Choreography **Merce Cunningham (1919 – 2009)**

Stager **Andrea Weber**

Associate Stager **Dylan Crossman**

Music Director **John King**

Music Coordinator **Stephan Moore**

Set Designer **Jennifer Steinkamp**

Costume Designers and Builders Reid Bartelme and Harriet Jung

Lighting Designer **Jessica Wodinsky**

Executive Producer **Kenneth Tabachnick**

Creative Producer **Trevor Carlson**

**Funding Credits:**

Night of 100 Solos: A Centennial Event is generously supported by a major grant from the Howard Gilman Foundation.

The Cunningham Centennial is generously supported with major funding from the Merce Cunningham Trust, the Paul L. Wattis Foundation, the Doris Duke Charitable Foundation, the American Express Foundation and Judith Pisar.

Additional funding has been provided by the The Gladys Krieble Delmas Foundation, the Foundation for Contemporary Arts, Judy and Alan Fishman, Molly Davies, Myra Malkin and Barbara Pine.

Funding for CAP UCLA is provided by The Andrew W. Mellon Foundation multi-year grant for Collaborative Intersections in the Visual and Performing Arts and the Royce Gala Endowment.

**Tickets:**

Single tickets: \$29–\$59

Online: [cap.ucla.edu](http://cap.ucla.edu)

UCLA Central Ticket Office: 310-825-2101, Monday through Friday from 10 a.m. to 4 p.m.

Royce Hall box office: open 90 minutes prior to the event start time.

## ABOUT THE ARTISTS

### **Merce Cunningham**

Merce Cunningham (April 16, 1919–July 26, 2009) is widely considered one of the most important choreographers of all time. Throughout his 70-year career, he continued to innovate, helping to drive the evolution of the American avant-garde and expanding the frontiers of contemporary visual and performing arts. His collaborations with artists from every creative discipline yielded an unparalleled body of American dance, music, and visual art.

Cunningham was born in Centralia, Washington, and attended the Cornish School in Seattle. There, he was introduced to the work of Martha Graham (he would later have a six year tenure as a soloist with her company) and met John Cage, who would become the greatest influence on his practice, his closest collaborator, and his life partner until Cage's death in 1992. In 1948, Cunningham and Cage began a relationship with the famed experimental institution Black Mountain College, where Cunningham first formed a dance company to explore his convention-breaking ideas. The Merce Cunningham Dance Company (originally called Merce Cunningham and Dance Company) would remain in continuous operation until 2011, with Cunningham as Artistic Director until his death in 2009. Over the course of his career, Cunningham choreographed 180 dances and over 700 Events.

Across his 70-year career, Cunningham proposed a number of radical innovations to how movement and choreography are understood, and sought to find new ways to integrate technology and dance. With long-term collaborations with artists like Robert Rauschenberg, Jasper Johns, Charles Atlas, and Elliot Caplan, Cunningham's sphere of influence also extended deep into the visual arts world.

Cunningham earned some of the highest honors bestowed in the arts, and his dances have been performed by groups including the Paris Opera Ballet, New York City Ballet, American Ballet Theatre, White Oak Dance Project, the Lyon Opera Ballet, Ballett am Rhein, and London's Rambert.

Through the Merce Cunningham Trust, his vision lives on, regenerated time and time again through new bodies and minds.

### **The Stagers**

**Andrea Weber** (Primary Stager) studied at Juilliard and has danced with Merce Cunningham, Dance Heginbotham, Jessica Lang, Jonah Bokaer, Bill Coleman, and Charlotte Griffin. Andrea is on faculty at Barnard College and the Joffrey School, and has staged Cunningham repertory on various companies and schools, including the Lyon Opera Ballet, Ballet Vlaanderen, Stephen Petronio Co, UNCSCA, and ADF. Andrea arranged the Events for the *Merce Cunningham: Common Time* exhibit at the Walker and MCA Chicago. She is a six-time Merce Cunningham Fellow and will be involved in several projects for the Merce Cunningham Centennial.

**Dylan Crossman** (Associate Stager) grew up in France and graduated from the Trinity/Laban College of Music and Dance in London. He became an understudy for the Merce Cunningham Dance Company in 2007 before joining in 2009. Since 2012 Dylan has worked with Kimberly Bartosik, Wally Cardona, Pam Tanowitz, Ryan McNamara, and Sally Silvers, among others. A two-time Bessie recipient, Dylan has taught at Barnard, SUNY Purchase, Rutgers, Sarah Lawrence, and ADF. His choreographic work has been called "compellingly poetic" by the *New York Times*. Dylan also works with children, using dance as a means for social integration.

## **The Dancers**

**Paige Amicon** is a Los Angeles-based dance artist originally from Glenmoore, Pennsylvania. Currently, she is an apprentice with Ate9 Dance Company in LA. She graduated from the University of North Carolina School of the Arts under Susan Jaffe, with a BFA in Contemporary Dance. She also holds a high school degree from UNCSCA with a concentration in ballet. Her dance performance experience includes works by Danielle Agami, Twyla Tharp, José Limón, Trisha Brown, Lucinda Childs, Merce Cunningham, Mallory Fabian, and Helen Simoneau.

**Barry Brannum** hails from Anchorage, Alaska, where he began his formal dance training. He graduated from the South Carolina Governor's School for the Arts and Humanities and, later, Princeton University. Currently, he is a PhD candidate in the Department of World Arts and Cultures/Dance at UCLA. In addition to teaching and choreographing his own work, Barry has danced with Ann Carlson, Alison D'Amato, Dorothy Dubrule, Lionel Popkin, Alexx Shilling, Nickels Sunshine, and Kevin Williamson. He also appeared as a guest artist with Cullberg Ballet as part of Deborah Hay's *Figure a Sea*.

**Lorin Brubaker** began dancing at age ten in his hometown of Apopka, Florida. In 2017 he earned his BFA from The Juilliard School. Lorin trained in many different techniques, including the Cunningham technique with teacher Jean Freebury. At Juilliard, Lorin performed works by Jose Limon, Lar Lubovitch, Jerome Robbins, Mark Morris, Camille A. Brown, Brian Brooks, Zvi Gotheiner, Matthew Neenan, and Peter Chu. Lorin is currently dancing for BODYTRAFFIC and Jacob Jonas the Company in Los Angeles.

**Rena Butler** is from Chicago, IL. She is a Dancer and Choreographic Fellow for Hubbard Street Dance Chicago and has danced in the companies of Kyle Abraham/Abraham.In.Motion and Bill T. Jones/Arnie Zane Company. Rena studied at Taipei National University of the Arts, SUNY Purchase, and is recipient of the 2011 Bert Terbourgh Award for Dance Excellence. She is a dancer and choreographer based part of the year in Chicago residing for the rest of the year in New York. She studied Cunningham Technique while at SUNY Purchase, under Michael Cole.

**Tamsin Carlson** graduated from London Contemporary Dance School. She studied at Merce Cunningham School since 1996, in 1997 joining the Repertory Understudy Group and Cunningham faculty. In 2001 she relocated to Los Angeles, where she joined the Rudy Perez Dance Ensemble. Tamsin has performed with Lucinda Childs Dance Company for the 25<sup>th</sup> Anniversary European tour, Ellen Van Schylenburch, Beth Soll, Vox

Dance Theater, Laurel Jenkins, and (via Skype) performed in the piece *Chatting Bodies* by Fabien Prioville. Tamsin is Modern Dance Chair at The Colburn School.

**Erin Dowd** is originally from Livingston, NJ. She graduated from Rutgers University with a BFA in Dance Performance with a second major in Psychology. Erin has participated in 20+ workshops and showings with the Merce Cunningham Trust, including performances of *Crises* (Whitney Museum, NYC) and *Springweather and People (Duet)* (Harris Theater, Chicago). She assisted Andrea Weber in staging *Secondhand* through the MCT Fellowship Program. Erin has performed with Roxey Ballet and Bill Young/Colleen Thomas & Co., and is currently a freelance dancer and dance instructor in NYC and New Jersey.

**Katherine Helen Fisher** directs Safety Third Productions, an L.A.-based company specializing in movement and new media. Fisher was first exposed to Cunningham's influence as a member of Lucinda Childs Dance Company. Her dance resume includes Mark Morris, MOMIX, ODC and Philip Glass's opera *Einstein on the Beach*. She has choreographed projects for Radiohead, Rufus Wainwright, Microsoft and Hermès. She was awarded Best Dance Short at the 2017 SF Dance Film Festival and Jury Prize at the International Symposium on Wearable Computers. She was born in Baltimore, Maryland and holds a BFA from NYU.

**Joshua Guillemot-Rodgers** is originally from Christchurch, New Zealand and currently dances with the Houston Ballet. He is a recent graduate from The Juilliard School, where he began studying Cunningham technique. Originally a tap dancer, he began training in ballet, contemporary, and modern dance at Interlochen Arts Academy in Michigan. Josh is a recipient of a 2015 New Zealand AMP national scholarship, and was featured in the documentary series *Dare to Dream*. Josh performed Merce's work with Houston Ballet in 2018 in a collaboration with the Cunningham Trust and Houston's Menil Collection.

**Casey Hess**, originally from Portland, Oregon, graduated from The Juilliard School in 2017 with a BFA in Dance. At Juilliard, he was awarded the Martha Hill Prize for Outstanding Achievement in Dance and Leadership. Since graduation he has performed with ARCH Contemporary Ballet, Dance Visions NY, Starfish Inc, The High Line, Caitlin Javech, and Christopher Williams, and has taken part of multiple Merce Cunningham Workshops at New York City Center. Casey can be seen apprenticing with Peridance Contemporary Dance Company.

**Thomas House** was raised in Virginia Beach, VA and is currently based in Seattle, WA. He received a BFA in dance from SUNY Purchase, where he was first introduced to Cunningham Technique. Thomas is a dancer with The YC, a rehearsal director and teacher for YC2, a Dance Church™ teacher, and a board member of Studio Kate Wallich. He has also toured internationally with Abraham in Motion and Azure Barton & Artists. Through the Merce Cunningham Trust, Thomas has participated in teacher training and summer workshops.

**Laurel Jenkins** recently choreographed Bernstein's *MASS* with the LA Phil and the Mostly Mozart Festival Orchestra. Her work has been presented by REDCAT and the Getty

Center, LACDC, and The Wooden Floor. She danced in Peter Sellars' work and was a member of the Trisha Brown Dance Company from 2007 to 2012. Jenkins received a Vermont Arts Council Grant and an Asian Cultural Council Grant, and holds a BA from Sarah Lawrence, where she studied with Viola Farber, a founding member of the Merce Cunningham Dance Company. Currently, she is an Assistant Professor of Dance at Middlebury College.

**Burr Johnson**, a NYC-based dancer/choreographer who was born in Virginia, has danced for John Jasperse, Helen Simoneau, Kimberly Bartosik, and Shen Wei. He has also worked for Marina Abramović/Givenchy, Walter Dundervill, Ryan McNamara, Yozmit, Boris Charmatz, Isabel Lewis, Nick Mauss, Peter Sellars, Christopher Williams, and Jack Ferver. His choreography has been presented through Abrons Art Center, Danspace Project, New York Live Arts, The American Dance Festival, and Works and Process at the Guggenheim. He first studied Cunningham technique with Brenda Daniels. He also works as a gardener.

**Vanessa Knouse** is a freelance dancer and yoga teacher in New York City. Originally from Santa Fe, NM, she holds a BFA from The University of North Carolina School of the Arts. Vanessa has performed many works by Merce Cunningham, most notably *Suite for Five* (Baryshnikov Arts Center) and *Crises* (Whitney Museum of Art). Other companies include Cornfield Dance, Bill Young/Colleen Thomas & Co. and Ian Spencer Bell. Vanessa is currently working on a feature film with Alan Brown and continues to work with Cornfield Dance.

**Cori Kresge** is a NYC-based dancer, collaborator, writer, and teacher. She graduated from SUNY Purchase with a BFA in dance and earned the Dean's Award. She was a member of the Merce Cunningham Repertory Understudy Group. Kresge staged *Field Dances* at CNDC, Angers, France. She was member of José Navas/Compagnie Flak and Stephen Petronio Company. Kresge currently collaborates and performs with various artists including Rashaun Mitchell+Silas Riener, Liz Magic Laser, Ellen Cornfield, Sarah Skaggs, The School for Poetic Computation, and filmmakers Alla Kovgan, Zuzka Kurtz, and Charles Atlas.

**Brian Lawson** was born in Toronto and attended Purchase College, where he was introduced to Merce Cunningham's work. Brian danced with the Mark Morris Dance group from 2011-2018 while continuing to study at the Cunningham school. He is currently pursuing his master's degree in dance at the University of Washington while living and dancing in Seattle.

**Jessica Liu** is from Salt Lake City and currently performs with Los Angeles-based BODYTRAFFIC. Her past projects include LED, SALT Contemporary Dance, and Oakland Ballet. Jessica received a BFA in Ballet and a BS in Exercise Physiology from the University of Utah. Additionally, she trained at the San Francisco Conservatory of Dance, LINES Ballet, and Washington Ballet and has taken classes at the Cunningham studio. Jessica choreographed for the University of Utah, Ballet West Academy, and Boise State University and has been invited to present work at CHOP SHOP Dance Festival and Mudson.

**Victor Lozano** is a dancer in NYC currently working with Pam Tanowitz Dance, Dance Heginbotham, and Madboots Dance. Past credits include Lar Lubovitch Dance Company and Brian Brooks Dance. Lozano received his BFA in Dance from the Juilliard School and was awarded the Juilliard Career Advancement Fellowship in 2016 and 2017. He first performed Cunningham in 2015 during Juilliard's staging of *BIPED*, and later participated in the *Inlets II* and *CRWDSPCR* workshops. Most recently he performed in the Cunningham Event at Vail Dance Festival in 2018. Lozano was born in Houston, TX.

**Daniel McCusker** is Senior Lecturer in the Department of Theatre, Dance and Performance Studies at Tufts University and a part-time Associate Professor at the Boston Conservatory at Berklee. He directed Ram Island Dance in Portland Maine (1985-1993) and performed with Lucinda Childs 1977-1984 and in the 25<sup>th</sup> Anniversary Tour in 1990-91. His work has received support from MAC, NYSCA, and the NEA, been produced in the U.S. and Canada, and is performed by regional companies. He studied at the Cunningham Studio and was rehearsal director for a Boston Conservatory's staging of *How to Pass, Kick, Fall and Run*.

**Polly Motley** is a dancer and choreographer based in Vermont. Her many collaborators include video-artist Molly Davis; dancers Barbara Dilley, Diane Madden, Steve Paxton, John Jasperse, Dana Reitz, and Simone Forti; poets Anne Carson and Jack Collom; and composers Charles Amirkhonian, Takehisa Kosugi, Samuel Haar, Sean Clute, John King and DJ M. Motley's work has been presented in New York, Massachusetts, Texas, Colorado, Vermont, California, and in Europe, Indonesia, and Japan. In 1974, visiting NYC, she took a week of classes at the Merce Cunningham School. Of course, it rocked her world.

**Jermaine Maurice Spivey** was born in Baltimore, Maryland and studied at the Baltimore School for the Arts and holds a BFA in dance from The Juilliard School. His professional career began with Ballet Gulbenkian in 2002, and in 2005 he joined the Cullberg Ballet, until 2008. Recently, he has been a member of Kidd Pivot. Jermaine has also performed as a guest artist with the Hofesh Shechter Company, and most recently with The Forsythe Company from 2013 to 2015. Jermaine is a 2001 Princess Grace Awardee and a 1998 National Foundation for the Advancement of the Arts 1st Level Awardee.

**Savannah Spratt**, originally from Rochester, Pennsylvania, is a 2016 graduate of the University of North Carolina School of the Arts and recipient of the Sarah Graham Keenan Scholarship. Based in Harlem, New York, she is a member of the Limón Dance Company and has performed as a guest artist with Helen Simoneau Danse. Since first connecting with Merce's work while training at UNCSA under Brenda Daniels, Savannah has explored and performed a handful of pieces during workshops hosted by the Trust including *Soundance*, *Roaratorio*, *Fabrications*, *Second Hand*, *Signals*, *Fielding Sixes*, and more.

**Pam Tanowitz** has been making dances for over 25 years. She was mentored by Viola Farber and became connected to Merce's dances. She is honored to be included in the centennial event.



**Ros Warby**'s award-winning work has been presented throughout Australia, Europe and the U.S., including the Venice Biennale, Sydney Opera House, the Royal Opera House, and Dance Umbrella. Recognized for her unique performance work, she has received a Robert Helpmann Award, the Sidney Myer Performing Arts Award, an Australia Council Fellowship and Greenroom Awards. She has performed with Lucy Guerin Inc, and the Deborah Hay Dance Co (1998 to present). Born in Sydney, she now lives in Los Angeles and serves as Adjunct Assistant Professor at UCLA, in the Department of World Arts and Cultures/Dance.

**Riley Watts** (Portland, Maine) trained at the Walnut Hill School for the Arts and The Juilliard School, where he studied Cunningham technique with Banu Ogan. He has danced with The Forsythe Company, Netherlands Dance Theater 2, Bern Ballet, Cedar Lake, and Sylvie Guillem. He can be seen dancing in William Forsythe's *A Quiet Evening of Dance* tour and the *Alignigung* video for Gagolian. In Maine, Riley founded Portland Dance Month, and works with arts organizations including Bates Dance Festival, SPACE, and Bangor Ballet. Riley is a Positano Prize and Princess Grace Award winner.

**Sam Wentz**, originally from North Dakota, studied at Idyllwild Arts Academy, NYU Tisch School of the Arts, and was awarded the Teaching Fellowship as an MFA candidate at Bennington College. He has worked with the Trisha Brown Dance Company (2009-14), Wally Cardona & Jennifer Lacey, Jay Carlon, Gerald Casel, Katherine Helen Fisher/Safety Third Productions, Levi Gonzalez, and Jmy James Kidd. Since 2013, Sam has been a guest teacher at P.A.R.T.S. Currently, he is based in Los Angeles and teaches contemporary technique in the dance department at CalArts.

### **The Musicians**

**Madison Greenstone** (clarinets and hand-made electronics) is a clarinetist currently based in San Diego. Her creative practice spans improvisation, noise music, contemporary classical music, and band-like collaboration with other performer-composers. She is currently learning how to play modular synthesizer and developing a performance practice integrating electronics and small hand-made instruments. She has recently performed at the Darmstadt Ferienkurse für Neue Musik and as part of the Lucerne Festival Academy Orchestra.

**Bethan Kellough** (electronics, strings and field recordings) is a composer and sound artist based in Los Angeles. Focusing on the creation of immersive sound worlds, she works across various disciplines, with recent projects including sound design for virtual reality; compositions for film, installations and release; and ambisonic field recording for film and other applications. Her music combines field recordings with strings, sound design and electronics, and her album *Aven*, released on Touch, was included in *Rolling Stone*'s 20 Best Avant Albums of 2016.

**Stephan Moore** (objects and electronics) is a sound artist, sound designer, composer, improviser, maker, teacher, and curator based in Chicago. His creative work manifests as electronic studio compositions, improvisational outbursts, sound installations, scores for collaborative performances, algorithmic compositions, interactive art, and sound designs for unusual circumstances. He was the Sound Engineer and Music Supervisor of

the Merce Cunningham Dance Company from 2004 to 2010 and is currently a senior lecturer in the Sound Arts and Industries program at Northwestern University.

**Stephanie Richards** (trumpet, flugelhorn), hailed as “spellbinding” (NPR) and “one of the leading trumpet players and improvisers” (*Free Jazz Collective*), has built a compelling presence in the creative music scene, having worked alongside pioneering artists Anthony Braxton, Henry Threadgill, and John Zorn and performance artists Yoko Ono and Laurie Anderson. Her own compositions have premiered at Carnegie Hall, the Blue Note, and Lincoln Center. Her debut album *FULLMOON* was acclaimed by *The New York Times* as “a bold pronouncement.” Richards is on faculty at UC San Diego and is a Yamaha Performing Artist.

**Suzanne Thorpe** (flute and electronics) is a composer, performer, researcher, and educator. She creates site-oriented sound compositions that listen to, and work with, their environments, and performs electroacoustic flute, expanded with digital and analog electronics. A founding member of critically acclaimed Mercury Rev, Thorpe’s recorded appearances span from J Mascis to Pauline Oliveros, and her work has been presented internationally.

### **The Set Designer**

**Jennifer Steinkamp** (born December 22, 1958) is a Los Angeles-based media and installation artist whose video animations explore nature, architecture, contemporary social issues, and the passage of time. Nature, twisted and changed through technology, is Steinkamp’s signature subject, and since the late 1980s the artist has produced a wide range of computer-generated realities. Steinkamp transforms architectural spaces with light, dematerializing walls and filling the constructed environment with hyperreal and, simultaneously, clearly artificial mimicry of organic forms.

### **ABOUT MERCE CUNNINGHAM TRUST**

Established by Cunningham in 2000, the Merce Cunningham Trust serves as the custodian of the work of Merce Cunningham. Its mission is to preserve, enhance, and maintain the integrity of Cunningham’s choreographic and other artistic work, and make such works available for the benefit of the public.

In 2012, the Trust established headquarters at New York’s City Center, where it offers daily classes in Cunningham Technique®. The Trust offers a program of various activities, including the Cunningham Fellowship, awarded to former Company members to reconstruct a Cunningham work during a multi-week intensive workshop.

The Trust licenses Cunningham works to leading dance companies and educational institutions worldwide, and partners with cultural institutions to mount special projects, performances, and exhibitions that celebrate Cunningham’s artistic achievements. For more information about the Merce Cunningham Centennial:

<https://www.mercecunningham.org/>

## **ABOUT CAP UCLA**

[UCLA's Center for the Art of Performance](#) (CAP UCLA) is dedicated to the advancement of the contemporary performing arts in all disciplines — dance, music, spoken word and theater, as well as emerging digital, collaborative and cross-platforms — by leading artists from around the globe. Part of UCLA's School of the Arts and Architecture, CAP UCLA curates and facilitates direct exposure to artists who are creating extraordinary works of art and fosters a vibrant learning community both on and off the UCLA campus. The organization invests in the creative process by providing artists with financial backing and time to experiment and expand their practices through strategic partnerships and collaborations. As an influential voice within the local, national and global arts communities, CAP UCLA connects this generation to the next in order to preserve a living archive of our culture. CAP UCLA is also a safe harbor where cultural expression and artistic exploration can thrive, giving audiences the opportunity to experience real life through characters and stories on stage, and giving artists an avenue to challenge assumptions and advance new ways of seeing and understanding the world we live in now.

Like CAP UCLA on [Facebook](#), and follow us on [Twitter](#) and [Instagram](#). #CAPUCLA

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**PRESS REVIEW TICKETS/PHOTO PASSES/INTERVIEW REQUESTS:** Contact Nicole Freeman, PR & Marketing Assistant, The ACE Agency, [nicole@theaceagency.com](mailto:nicole@theaceagency.com)

**IMAGES:** Available by request or register for download at [cap.ucla.edu/pressimages](http://cap.ucla.edu/pressimages). Photo by Gerda Peterich.