

# About Constructing Curatorial Practices as a Collage

By Mauro Cacciatore (ARG)

## Abstract

*Merce Cunningham Centennial: The Elemental, The Unpredictable, The Unexpected* is a curatorial collaborative project realized between the Merce Cunningham Trust and REDIV (Screendance Ibero-American Network) at the occasion of the centennial of this important choreographer in the history of dance and a key figure in the history of screendance. The world-wide celebration happened all through the year 2019 with all kinds of activities, including this project which circulated through some 20 member festivals of REDIV. It was proposed as a curatorial practice, a term which, according to Marcelo Pacheco (2001), “defines from its very meaning and etymology an action, exercise and method, and it as the surgical implication of any exhibition management.” The curatorial concepts were built as a collage, where a porous exchange between the members of the international curatorial committee took place, which was woven in a transatlantic way with the aim of taking to Ibero-American countries the hybrid choreographic work of Merce Cunningham to a broad circulation.

Cunningham built his choreographies as collages, with fragments of movement that had heterogeneous and diverse origins and yet they acquire a nexus in his own discourse. How to achieve the same in our curatorial discourse? As a result of this collaborative process, a curatorial program reveals itself as a manner of kaleidoscopic windows, through which the diverse facets and perspectives of Merce Cunningham’s expanded choreography are shown. This paper will be an attempt to reconstruct this collaborative experience by putting it in relation to some conceptual aspects developed by this great dance artist.

**Key Words:** collage, curatorial practices, centennial



## Introduction

Merce Cunningham is known for several aesthetic innovations that have expanded the boundaries of dance and contemporary visual and performing arts during the second half of the 20th century. Together with his close collaborator and life partner, John Cage, he adopted a creative process by which he sought to withdraw his personal inclinations in decision making through the use of chance operations based on the *I Ching*, the Chinese book of changes. This represented a revolutionary way of making choreographic decisions (like musical ones in Cage's case) used to determine the number of dances, their choreographic continuity as well as the rhythm and use of space among other aspects. Its use led to new discoveries, which constantly present situations that challenge the imagination.

His tireless passion for exploration and innovation made him a leader in the application of new technologies to dance. His film work in 1970 represents a key turning point in enabling an exploration for both aesthetic and creative purposes: taking advantage of the potentialities of camera mobility, the ability to edit and thus alter size and rhythm, and the possibility of focusing on specific parts of the body that would otherwise be less obvious given the viewer's distance from the scene. In his seventies, Cunningham continued to experiment, using the computer software *DanceForms* to explore movement possibilities before presenting them to dancers. Over time, he continued to find different and varied ways to integrate technology and dance, such as using motion capture technology to create *Hand Drawn Spaces* (1998), *BIPED* (1999), *Loops* (2000), and *Fluid Canvas* (2002). This interest in new media also led to the creation of *Mondays with Merce*, a webcast series that shows behind-the-scenes footage of both classes and rehearsals of Cunningham and his company.

In 2000 the Merce Cunningham Trust (MCT) was founded, initially with Merce as sole trustee. This was created as a posthumous repository of his artistic creation. In 2008 the controversial and revolutionary *Legacy Plan* was announced, the purpose of which was to honor Cunningham's profound artistic achievements, secure the future of his choreographic legacy, and recognize those who helped realize his vision. Its central elements were a final two-year world tour of the Merce Cunningham Dance Company (MCDC), extensive preservation of his work, the closing of the MCDC and the Cunningham Dance Foundation (CDF) along with financial assistance to the dancers and other CDF staff to ease their transition to new employment, and an extensive fundraising campaign to finance the plan. Cunningham passes away a year later, aged ninety. In MCT's own words included in Carlson, T. & Tavachnik, K. (Ed) (2019) it is noted that:

Like his comments during his lifetime about his work, his wishes about its fate were guarded, though obvious. In essence, his wishes and guidance can be described in simple terms: that his company would embark on a two-year world tour ending with a performance in New York City and that his work could continue to be staged for other companies as long as audiences maintained an interest in seeing it. Before his death, Cunningham named four successors to the Trust and then a fifth was added. All of them were close people during his lifetime. The trustees charted a new path without Cunningham and his creative force. (p. 14)

## On the Road to the Centennial

On April 16, 2018, the day Cunningham would have turned 99, the Trust announced a global celebration to provide a wide audience with an opportunity to learn about his work and artistic process. Beginning in North America in the fall of 2018 and continuing throughout 2019, the

*Merce Cunningham Centennial* unites people, cities, and arts and educational institutions in a large-scale representation of this vibrant legacy. The celebrations take as their starting point the foundations of the *Legacy Plan*, with which the Trust seeks to extend aspects of his work into the future. The *Centennial* was announced by Ken Tabachnick, executive director of the Trust, and Trevor Carlson, executive director of the MCDC during its final seasons.

In its entirety, the celebration included performances, film screenings, discussions, educational initiatives, new works by other artists in conversation with Cunningham's work, and new productions in cities both in the United States and around the world involving more than 60 organizations and dance companies. Importantly, many of the works were re-performed after more than 30 years and the films include many discovered in archives around the world since Cunningham's death in 2009. The highlight of the *Centennial* was *Night of 100 solos: a Centennial Event*, a proposal that was held on Cunningham's centennial night (April 16, 2019) where one hundred dancers performed an Event of solos of his authorship made between 1950 and 2009 in three different locations: Brooklyn Academy of Music (New York), Barbican Centre (London), and Center for the Art of Performance - UCLA (Los Angeles).

The Trust's work embraces a wide range of strategies to bring the public closer to Cunningham's legacy, not only by managing the restaging rights to his works, but also by offering daily technique classes, promoting workshops that introduce his work to a new generation of dancers and audiences, providing support and training to teachers of technique so that they can develop in a variety of settings, and preserving a growing and widely accessible archive of his work. The *Centennial* is undoubtedly one of the largest projects they have undertaken, signifying a great effort to reach and make Cunningham's work available to the widest possible audience, whether or not they had previous knowledge of his work, which has led, among other actions, to its association with institutions such as REDIV, the Network of Ibero-American Screendance Festivals, whose main focus is videodance; its antecedents are the Circuito Videodanza Mercosur (2005-2007) and the Foro Latinoamericano de Videodanza (2007-2016).

This network works transversally through various projects and actions of spreading, training, management, production, and research of screendance, which are carried out cooperatively among peer festivals that share common objectives and needs beyond borders and aesthetics. It is currently made up of twenty-four festivals (among active members, adherent members, collaborating members and allied projects). The REDIV is designed and updated on a permanent basis through face-to-face and virtual meetings. Its interest is directed to discuss and debate the exercises of horizontality, non-hierarchy, and porosity among members. Through networking, it activates practices and tests within an Ibero-American laboratory space, as a process of experimentation of collaborative work forms. From a meeting of Eduardo Bonito (Brazil), Samuel Retortillo (Spain), and Leonel Brum (Brazil) with Trevor Carlson (member of the MCT) in the framework of FIVER 2018, the proposal arises to articulate an action of the MCT with the REDIV in which the rights of their filmic works will be released, making them extensible to the members of the REDIV. From this union arises *Merce Cunningham Centennial: the elemental, the unpredictable, the unexpected*, a collaborative curatorial project within the framework of the *Merce Cunningham Centennial*.

## **Implementation**

On September 12, 2018, a first meeting was held with the participation of Eduardo Bonito (Brazil), Samuel Retortillo (Spain), Silvina Szperling (Argentina), and Mauro Cacciatore (Argentina) together with Trevor Carlson (United States). It was decided that the curatorial committee would be formed by Silvina Szperling assisted by Mauro Cacciatore, Alejandra Diaz

(Paraguay), and Paulina Ruiz Carballido (Mexico), joined by Paulo Caldas (Brazil), and Martha Hincapié (Colombia). Trevor Carlson proposed as a starting point to organize the materials into three capsules that would group Cunningham's work in the categories of video-art, filmdance and documentaries, and educational videos for which the Trust could assume the cost of subtitles. In this way it was sought to propose a package that could be presented at REDIV member festivals that would include the curatorial proposal together with a series of satellite activities based on the management possibilities of each festival.

The following week, the curatorial committee meets with Trevor Carlson and Daria Porokhovoi (his assistant) to jointly analyze the available materials and expand the information about them, in order to diagram possible relationship beams within the corpus. In this meeting, Carlson shares additional information and stories of the creation processes of the film works sent. Initially, a list of 28 works representing Cunningham's exhaustive choreographic and filmic research was made available to the committee, and the possibility of receiving some extra videos that were not included in this first corpus was left open. From that moment on and with a deadline for the month of November, the curatorial team embarked on the laborious task of visualizing the works, analyzing them, and putting them in relation with all the information received, which was also put in dialogue with the collective research carried out by the team, which meant a great task and responsibility but crossed by the joy left by Trevor's comment: "This is a gift from Merce to you." Simultaneous to the development of the curatorial research, another important task was the preparation of the logistics necessary to make these materials available to REDIV, which involved the preparation of guidelines, the organization of the dates of each Festival in order to diagram a possible itinerant calendar of the project during 2019, the coordination of Trevor's availability for his tour in Latin America, among other management and production actions.

## **The Project**

*Merce Cunningham Centennial: The Elemental, the Unpredictable, the Unexpected* was designed as a curatorial program to focus on various aspects of Merce Cunningham's expanded choreographic oeuvre. For the development of this project, the committee had free access to the screen works of this great artist in order to make them extensible to REDIV member countries. In Carlson, T. & Tabachnick, K. (Ed) (2019) it can be seen in the curatorial committee's own words how the project took shape and magnitude as the research developed:

The project grew by leaps and bounds from the strength and collective work that mobilized in us the possibility of carrying out an action that involves giving continuity to the artistic legacy of one of the great exponents of the development of dance as an art in relation to other disciplines. *Merce Cunningham Centennial: the elemental, the unpredictable, the unexpected* emerges as a curatorial program in the form of kaleidoscopic windows with multiple entrances and exits through which the various facets and perspectives of Merce Cunningham's expanded choreographic work are shown. As thematic diagonals, we present video-choreographic works, documentaries, filmic experiments, and complementary activities. (p. 22)

This curatorial program is accompanied by an extensive expanded catalog that brings together and puts into dialogue texts that explore some of the multiple aspects of the research that Cunningham developed throughout his life. It was conceived not only to give an account of the exhibition (as a catalog) but also with the certainty of the importance it could have in educational contexts to study the premises and Cunningham's artistic contributions to the

history of dance in interrelation with other arts, being the first text in Spanish dedicated to this aspect. The contributions of Trevor Carlson's first-person accounts were adding to the committee's common heritage while opening the doors to a set of information that transcends the rigor of the theoretical and analytical, to account for subjective and symbolic aspects. These operated as an important guide to carry out a precise reading at the conceptual level, while at the same time being crossed by the emotional experience.

From this rich exchange arises a curatorial proposal that puts in dialogue nineteen works that, as a camera positioned from a particular point, allow to draw attention to particular aspects of each proposal, while accounting for the broad universe that meant Cunningham's exhaustive choreographic and filmic research. This process of more than a year of work was mobilized by the desire to generate an accessible bridge to this archive for new generations.

### **Curatorial Concepts**

*Merce Cunningham Centennial: the elemental, the unpredictable, the unexpected* is proposed as a curatorial practice, a term that according to Marcelo Pacheco (2001 cited in Carlson, T. & Tabachnick, K., 2019) "defines from its very meanings and etymology, the character of action, exercise, and method, and the surgical implication of all exhibition management." In Carlson, T. & Tabachnick, K. (Ed) (Ibid.) the curatorial committee explains the resonance between Cunningham's conceptual proposal and the development of the project:

Our curatorial concepts were constructed as a collage, in a permeable exchange between the members of the curatorial committee. This was woven transatlantically in order to bring Merce Cunningham's choreographic and hybrid work to Ibero-American countries for its circulation. As a committee, we went through an extremely enriching process that involved the systematization of a mode of operation according to the material received. This material was analyzed in depth and we tested possible categories that would allow us to draw attention to particular features of the work, establishing bridges between these possible frameworks of reading and the works themselves. This meant entering a field of multiple and transdisciplinary experiences, with the absolute certainty that, rather than closing meanings, we were managing to open possible fields of relationship, allowing interpretations to circulate freely through multiple rails (p. 24).

The access to the pharaonic corpus of information received implied a drift through an incessant plot, constantly enriched, densified, and problematized, in which an enormous amount of features of Cunningham's video-choreographic work were revealed, which resonated with the objectives of the Network, in particular, the articulation of actions of dissemination, training, production, and research in video-dance crossed by the axis of the collaborative and the rhizomatic. The curatorial committee had privileged access to Cunningham's vast artistic production, in their own words:

As curators, we had the honor and privilege of accessing a large part of the universe that contains Merce Cunningham's vast artistic production in order to organize a set of common aspects, giving them a certain direction, knowing that they in turn are implicitly crossed by other multiple readings and directions. In this process, we saw how in each case a number of intermediate diagonals were opening up, which, in addition to widening and making the map more complex, allowed us to mark possible routes and paths of access to this set of relevant aspects. (Ibid.)

Cunningham built his choreographies as collages, with fragments of movement whose origin was heterogeneous and diverse, and yet managed to establish a nexus in his own discourse. The curatorial proposal was guided by the concern of how to emulate these aspects within the curatorial discourse:

How to generate a permeable, transversal, diagonal curatorship? Just as in his work there coexist at the same time a series of divergent movements executed by the same person and different phrases of movement in the same time and space, we sought that the works within our proposal could be articulated and function in the same way. (p. 25).

In each thematic diagonal (the name given to the different nuclei that make up the project), coexist proposals that correspond to different historical moments, to different objectives and interests in their search, but at the same time they demonstrate the broad experimentation and crossing of choreographic work and audiovisual tasks. The project contemplates a curatorial program enriched by a wide group of complementary activities that, like satellites, orbit around the central axis. In this way, they offer the possibility of accessing information and experiences that tend to generate a deepening of content in specific and at the same time complementary directions. The exhibition includes five thematic diagonals that, as a whole, operate as a brief retrospective:

#### **Diagonal 1. Screen-dancing the View: the choreographer behind the camera (2:36 hrs).**

The first diagonal brings together works in which Cunningham explores the camera-body relationship, which also allows us to approach the screen-dance relationship. In this crossing of languages, Merce was interested in keeping the indeterminacy in creation. The juxtaposition of the time and rhythm of the camera with the time and rhythm of the dancers led him to approach new possibilities that were unrealizable on stage, such as changing the focus of the viewer's gaze or shifting it to different planes. The dialogue between languages implies their transformation: the eye of the choreographer becomes the eye of the camera and the dance is designed for this new scenario. In the artist's own words (quoted in Bloedé & Suquet, 2013:32):

The scene, the space of the scene as you, as an audience, watch it is an empty and restricted space, that is with no depth. Seen through the camera, it is exactly the inverse which, for me, changes absolutely everything, both movement and time.

The works included in diagonal 1 are *Westbeth* (Atlas & Cunningham - 1974), *Fractions* (Atlas & Cunningham - 1978), *Locale* (Atlas & Cunningham - 1979), *Channels/Inserts* (Atlas & Cunningham - 1981), and *Beach Birds for Camera* (Caplan & Cunningham - 1992). The texts *Electrifying Perception* by Annie Suquet, *The Choreography for the Camera of Merce Cunningham* by David Vaughan, and *Locale: Dancing Framing and Corporealities in Resonance* by Paulina Ruiz Carballido are put in dialogue with these works.

#### **Diagonal 2. Merce Cunningham Dance Company Documentaries (3:00 hrs).**

This diagonal brings together two historical documentaries that illustrate different aspects of the individual and collective life of the artistic work of the first cast of the MDC and the collaboration between John Cage and Merce Cunningham: *498 3rd Avenue* (Wildenhahn & Cunningham - 1967) and *Cage/Cunningham* (Caplan & Cunningham - 1991). It is remarkable to note that both works included for the first time subtitles in Spanish and Portuguese. The text in dialogue with these works is *The way of Merce* by Nancy Dalva, who was appointed MCT's

Fellow-in-Residence in 2012 and has produced and written the *Mondays with Merce* webseries and produced the *Mondays with Merce* Film Library videos, all of which are available on the Trust's YouTube channel.

### **Diagonal 3: Screendance Event: extract, assemble, and perform randomly (1:43 hrs).**

An Event is an uninterrupted sequence of different fragments of Cunningham's repertoire, assembled and performed in a random order and distribution. Each event is unique and conceived for the space where it is presented. This process of exploration and creation reveals the perception of architectural space in resonance, opposition, abstraction, and displacement. The program includes two proposals that at the choreographic level were created as events: *Assemblage* (Moore & Cunningham - 1968), the first work created as an event for the screen that amalgamates two ideas, a film about a particular space (Ghirardelli Square) and a film about the MCDC. The multiplicity of screens and the use of collage generate mixed choreographies, simultaneously juxtaposed with everyday gestures. In this work, the perception of space changes, offering another way of experiencing and perceiving the dancing body in filmic temporality. On the other hand, it also includes the *Park Avenue Armory Event* (Cunningham Dance Foundation - 2012) that meant the farewell of the MCDC. This video is the filmic record of the stage proposal. This time only, dancers were able to choose what they wanted to dance within an event. This performance provided a retrospective of fifty years of Cunningham's creation, from *Rune* (1959) to *Nearly 90* (2009). The texts that dialogue with this corpus are *Cunningham, collage, and the computer* (Roger Copeland), and *About a missing link: the (re)appearance of Assemblage (Merce Cunningham, Richard Moore, 1968)* by Gabriel Villota Toyos.

### **Diagonal 4. LifeForms: Like straight lines in curved universes (2:31 hrs).**

In his book *Changes: Notes on Choreography* (1968), Cunningham describes a computer notation system that could be used for choreographic creation. Twenty years later, the Computer Graphic Research Lab at Simon Fraser University developed *LifeForms*, a software that allows the drawing of movement ideas in space and time, generating an assistance in the composition process. Cunningham argued that *LifeForms* functions as a tool for the artist but that the results always depend on the curiosity and resources of the creator. In particular, Cunningham combined its use with the employment of chance methodologies. In addition to a new way of working for the dancers, for him it implied a great enrichment in his creative work and the opening to new possibilities. The works that compose this diagonal are *Biped* (Atlas & Cunningham - 2005), *Pond Way* (Atlas & Cunningham - 2005), *Split Sides 45* (Atlas & Cunningham - 2006), *Melange* (Atlas & Cunningham - 2000), and *Views on Video* (Atlas & Cunningham - 2005). The text that dialogues with these works is *Expanded creativity in the work of Merce Cunningham* by Mauro Cacciatore, a text that explores the modifications generated by the incorporation of this tool in his language of movement.

### **Diagonal 5. Video archives of historical collaborations (2:54 hrs).**

This diagonal brings together works with an experimental historical audiovisual archival perspective of Cunningham's interdisciplinary collaborations with artists such as John Cage, Nam June Paik, Marcel Duchamp, Jasper Johns, Shigeko Kubota, Leo Castelli, Russell Connor, Andy Warhol, Leacock, Pennebaker, David Tudor, Jasper Johns, Gordon Mumma, Stan VanDerBeek, Beverly Emmons, Arne Arnbohm, David Behrman. The presence of these artists coexists and is put in dialogue with the members of the MCDC of the time: Merce Cunningham, Carolyn Brown, Viola Faber, Barbara Lloyd, Sandra Neels, Albert Reid, Peter Saul, Gus

Solomons. It is shaped as a historical dialogue between music, dance, poetry, and theater that relates the following works: *Merce by Merce by Paik* (Nam June Paik & Cunningham - 1978), *RainForest* (Pennebaker & Cunningham - 1968), *Variations V* (Arnborn & Cunningham - 1965), *Walkaround Time* (Atlas & Cunningham - 1968), and the documentary fragment of *The Collaborators* (Atlas & Cunningham - 1983). The text that dialogues with these works is *Cunningham, vector of singular events* by Gilsamara Moura.

The expanded catalog that accompanied the exhibition allowed not only to contextualize the exhibition during the extensive tour of the *Merce Cunningham Centennial* (throughout 2019), but also to go beyond it by becoming a consultative material for university, educational, and artistic contexts. It represents a contribution to new generations to access texts of references that are not translated into Spanish in order to understand more fully the Cunningham universe and its relevance in the development of contemporary dance. The texts included are articulated by the five axes that make up the exhibition. They carry the signature and relevance of some of the central referents of the Cunningham Universe, translated for the first time into Spanish: David Vaughan, Roger Copeland, Nancy Dalva and Merce himself, whose voice and image jump from the paper to the reader thanks to the careful and daring design of Paraguayan Paolo Herrera, who was in tune with the spirit of the curatorial committee from the very first sketch.

Other contributions translated into Spanish are those of Annie Suquet (from French) and Gilsamara Moura (from Portuguese), both of whom contribute their vision as a scholar on the topic, the first one, and as a dancer who participated in the experience with the great choreographer, the second one. Written or adapted especially for this catalog are the texts by Gabriel Villota Toyos (ES), Raúl Parra Gaitán (CO), and those of curatorial committee members Paulina Ruiz Carballido (MX-FR), and Mauro Cacciatore (AR). Thus, in addition to the synopses of the works included in the audiovisual show (whose exhibition format could be adapted to screenings in movie theaters or as an installation, according to the criteria of each of the festivals through which it circulated), these background texts were added to expand it and give it another volume and a certain three-dimensionality.

Another detail to highlight is the international character of this first REDIV publication, since its curatorial committee includes members from Argentina, Brazil, Colombia, Mexico, and Paraguay, while the original contact that led to the agreement with the Trust was made in Spain. Translations and corrections were made in Argentina, Paraguay, and France, and finally its design, printing, and worldwide launch was in Asuncion, Paraguay in August 2019. It can be read in Cacciatore, M., Ruiz Carballido, P. and Szperling, S. (2020) the words of the curatorial committee that relate the following:

We are sure that these spatial and temporal diagonals that have woven this publication from the beginning of the process had a significant impact on the result, undoubtedly enriching those who participated in it, and we sincerely hope that the revolutionary spirit of Merce seeps into every micron of this book-catalog unfolding from these pages to the reader. (p. 2).

## Satellite Actions

In order to generate a space for training and networking, *DanceForms* and *Cunningham Technique* workshops taught by Trevor Carlson (USA) and Mauro Cacciatore (AR) were included in the project. In the *DanceForms* workshops, participants used many of the *Four Events that led to Large Discoveries* (1994) described by Merce Cunningham as central to his life's work. However, the focus was on the ways in which he used *DanceForms* software from



the early 1990s until his death in 2009. Participants had the opportunity to create their own dances with other participants, playing the role of choreographers and dancers. On the other hand, there was a space dedicated to the *Cunningham Technique*, considered one of the most effective training techniques, which evolved over the course of Cunningham's 70 year career. This meant that the exercises mutated to adapt to changes in choreography and differences in body building over many generations. The classes were taught by Mauro Cacciatore (AR), who was trained by Marina Giancaspro at San Martín Theater Contemporary Dance School and later specialized with former Cunningham dancers such as Robert Swinston, Jennifer Goggans, Andrea Weber, Jean Freebury, and Susan Quinn, among others.

As a scenic proposal, the presentation of *Not A Moment Too Soon*, a multidisciplinary scenic work that integrates dance, text, music, and video and traces the life experience between Merce Cunningham and his executive director, Trevor Carlson, narrated in first person from the perspective of the latter, in the form of a solo. This relationship takes the form of a multidisciplinary dance-theater piece about a shared journey: the final stages of Cunningham's life, the struggle to continue working, and the delicacy with which Trevor Carlson accompanies him in this process. An act of introspection in a memory shared by both men that wants to propose, through the voice and image of Cunningham, in his own unpublished videos, and the narrations and actions of Carlson himself, an intimate look at the last days of a master.

A live streaming broadcast of *Night of 100 solos: a Centennial Event*, a major simultaneous event in three cities, streamed worldwide, was also made available on April 16. *Night of 100 solos* was the largest Event ever created, with 100 dancers performing a unique collection of 100 solos for 75 minutes simultaneously in New York, Los Angeles, and London. These screenings served as a preview of the activities planned for the second half of 2019. This event was a sample of the multiplicity and diversity of Cunningham's work, which opened the doors to contemplation, to delight in bursts of movement and to confirm that his legacy is still alive and kicking. That same evening, both the Merce Cunningham Trust and the John Cage Trust supported former friends and collaborators in hosting dinners recalling evenings with Cunningham and his life partner, composer John Cage. The dinners featured menus built around some of Cage's favorite macrobiotic recipes.

Seen from a distance, we can appreciate how the project fulfilled its objective of bringing heterogeneous series into contact by connecting similar points but, at the same time, by differentiating a multiplicity of features and details that make them unique. The conceptual resonance with Cunningham's work can be observed in the project by carrying out a collective curatorship, crossed and enriched by multiple points of view, the result of which is a curatorial process as a creative instance of meeting, from which networks of knowledge and interdisciplinary practices emerged in relation to video dance and its sensitive resonance with other arts.

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## BIO

**Mauro Cacciatore** has a degree in Arts Curatorship (UNA). He is a member of the Semiotics of the Performing Body study group (IIEAC), and the Dance and Technology Research Group (Dir. Silvina Szperling - Susana Temperley). Graduated from the Professional Training Program at San Martín Theater Contemporary Dance School with special mention in recognition of his study process. Since 2012 he has received repeated invitations to participate as a scholarship holder in the workshops of the Merce Cunningham Trust (NYC) achieving in 2022 the official certification to teach Cunningham Technique, also participating in a pilot program for the training of repositories of the work of Merce Cunningham. He has started in 2024 the Master degree in Research through artistic practice (UNVM - Córdoba). He teaches at the PTP at San Martín Theater Contemporary Dance School and is a teacher and general coordinator at EME training program (Dir. Juan Jesús Guiraldi). He was guest teacher of the Compañía Nacional de Danza Contemporánea, UNSAM, and Compañía Una Constante. Since 2016, he is part of the curatorial team as well as participating in the production of the Festival Constante (Dir. Juan Jesús Guiraldi) and since 2019 he is part of the Festival Internacional VideoDanzaBA (Dir. Silvina Szperling). He is part of the curatorial committee of the exhibition *Merce Cunningham: lo elemental, lo imprecindible, lo inesperado*, a collaboration between REDIV and the Merce Cunningham Trust in the framework of the *Merce Cunningham Centennial*. He writes for *LOIE - Magazine of dance, performance and new media*. His projects have received support from FNA, Mecenazgo - GCBA, Prodanza, Fundación Williams and Fundación Amigos del Teatro San Martín.