



For Immediate Release



Still of Merce Cunningham and Elliot Caplan, *Beach Birds for Camera*, 1992.
Courtesy the Merce Cunningham Trust.

MERCE CUNNINGHAM

For Camera

Video exhibition is part of the Merce Cunningham Centennial

January 3 – February 27, 2019

On the High Line at 14th St.

New York, NY (December 7, 2018) – Presented by Friends of the High Line, High Line Art announces *For Camera*, a video exhibition of three works by Merce Cunningham. The exhibition will screen January 3 through February 27, 2019, as a part of High Line Channel—an ongoing series of video projections in the semi-enclosed passageway on the High Line at 14th St. *For Camera* is part of the Merce Cunningham Centennial, a celebration of Cunningham’s legacy, hosted at arts and educational institutions around the world.

For the Centennial, High Line Art presents three of Cunningham’s choreographies for camera. A perpetual innovator and routine collaborator, Cunningham worked with artists, musicians, dancers, scenographers, and more. In particular, he used film to both document his

HIGH LINE ART



performances and as a medium in its own right, often collaborating with filmmakers to stage dances specifically made for the camera. For this program, High Line Art will screen three such works: *Beach Birds for Camera* (1992), made in collaboration with director and filmmaker Elliot Caplan, and *Locale* (1980) and *Channels/Inserts* (1982), made in collaboration with the artist Charles Atlas. Atlas is an American filmmaker and video artist who has worked across film, dance, and performance for decades, and was a lighting designer at the Merce Cunningham Dance Company. Caplan was the filmmaker-in-residence at the Cunningham Dance Foundation from 1983 – 1998 and worked closely with both Cunningham and his partner, the musician John Cage, in the realization of many works.

“We’re thrilled to be participating in this worldwide celebration of Cunningham’s work,” says Melanie Kress, High Line Art Associate Curator. “There’s always a question as to how a dance lives on after its conception, so it’s exciting to present today’s audiences with his works in their original medium and showcase Cunningham’s devotion to collaboration.”

Merce Cunningham (1919 – 2009) is one of the most widely celebrated choreographers of his time. In 2019, the Merce Cunningham Trust will host a worldwide celebration of Cunningham’s life with performances, screenings, and other events to mark the centenary of his birth. Throughout his 70-year career, Cunningham continued to innovate, helping to drive the evolution of the American avant-garde and expanding the frontiers of contemporary visual and performing arts. His approach to performance was groundbreaking in its ideological simplicity and physical complexity. His collaborations with artists from every creative discipline yielded an unparalleled body of North American dance, music, and visual art.

ABOUT HIGH LINE ART

Presented by Friends of the High Line, High Line Art commissions and produces public art projects on and around the High Line. Founded in 2009, High Line Art presents a wide array of artwork including site-specific commissions, exhibitions, performances, video programs, and a series of billboard interventions. Led by Cecilia Alemani, the Donald R. Mullen, Jr. Director & Chief Curator of High Line Art, and produced by Friends of the High Line, High Line Art invites artists to think of creative ways to engage with the unique architecture, history, and design of the High Line, and to foster a productive dialogue with the surrounding neighborhood and urban landscape.

Lead support for High Line Art comes from Amanda and Don Mullen. Major support for High Line Art is provided by The Brown Foundation, Inc. of Houston, and the Charina Endowment Fund. High Line Art is supported, in part, with public funds from the New York State Council on the Arts with the support of Governor Andrew Cuomo and the New York State Legislature, and from the New York City Department of Cultural Affairs in partnership with the New York City Council, under the leadership of Speaker Corey Johnson.

The Cunningham Centennial and its programs are generously supported with major funding from the Merce Cunningham Trust, the Paul L. Wattis Foundation, American Express, The Gladys Krieble Delmas Foundation, and Judith Pizar.

For further information on High Line Art, please visit thehighline.org/art.



ABOUT FRIENDS OF THE HIGH LINE

[Friends of the High Line](#) is the nonprofit organization responsible for the High Line. We raise nearly 100% of the High Line's annual budget. Owned by the City of New York, the High Line is programmed, maintained, and operated by Friends of the High Line, in partnership with NYC Parks.

Through excellence in operations, stewardship, innovative programming, and world-class design, we seek to engage the vibrant and diverse community on and around the High Line, to raise the essential private funding to help complete the High Line's construction, and to create an endowment for its future operations.

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For more information, visit thehighline.org and follow us on [Facebook](#), [Twitter](#), [Instagram](#).

