

**Bruce Nauman**

/ Set design for Tread by

**Merce Cunningham**

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# Bruce Nauman

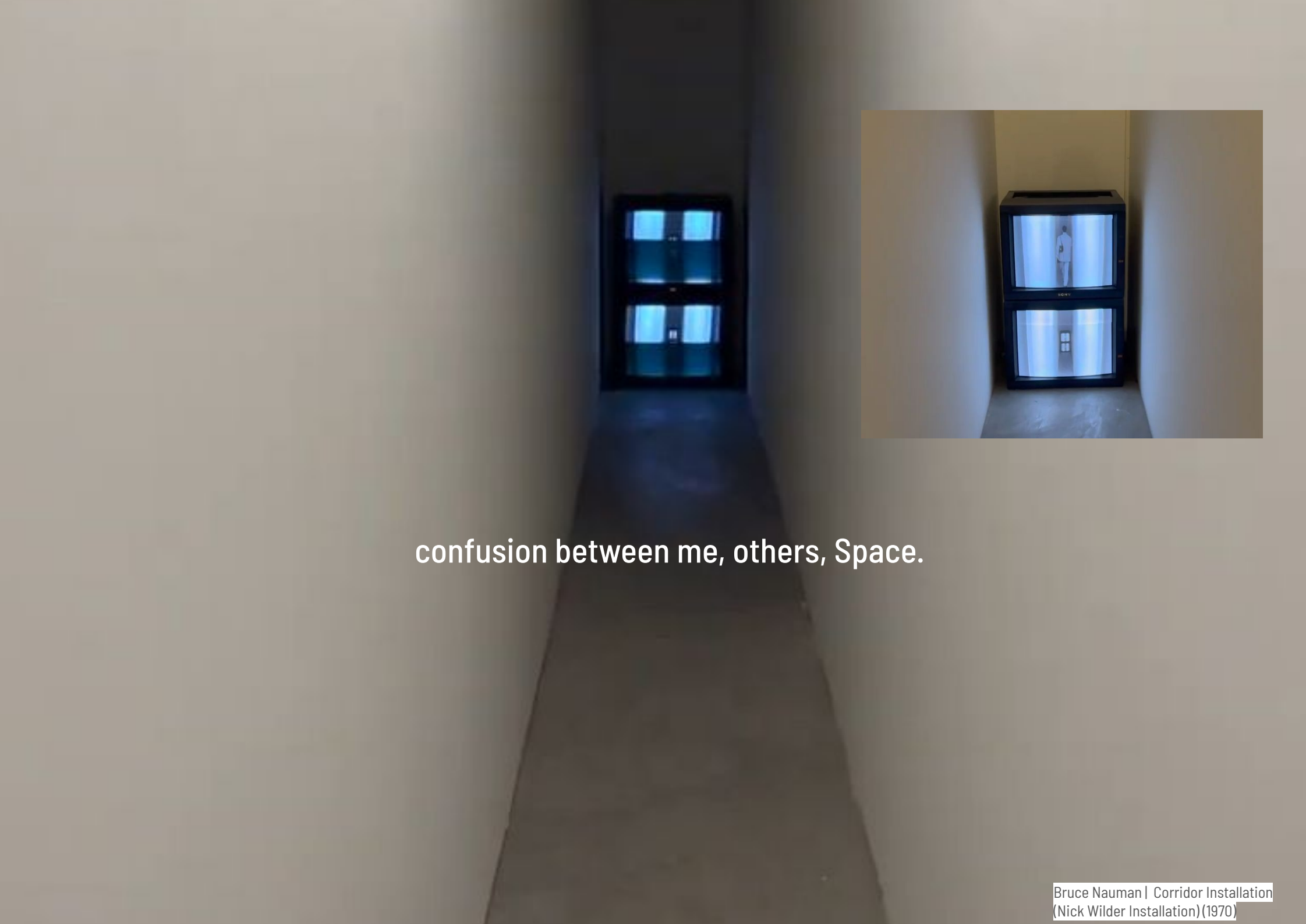
## *Body & Space*

### - **Body**

a channel to understand others as well as oneself, and space.

### - **Space**

a Environments that influence the human psyche.



confusion between me, others, Space.

Confusion the a basic sense of the space.



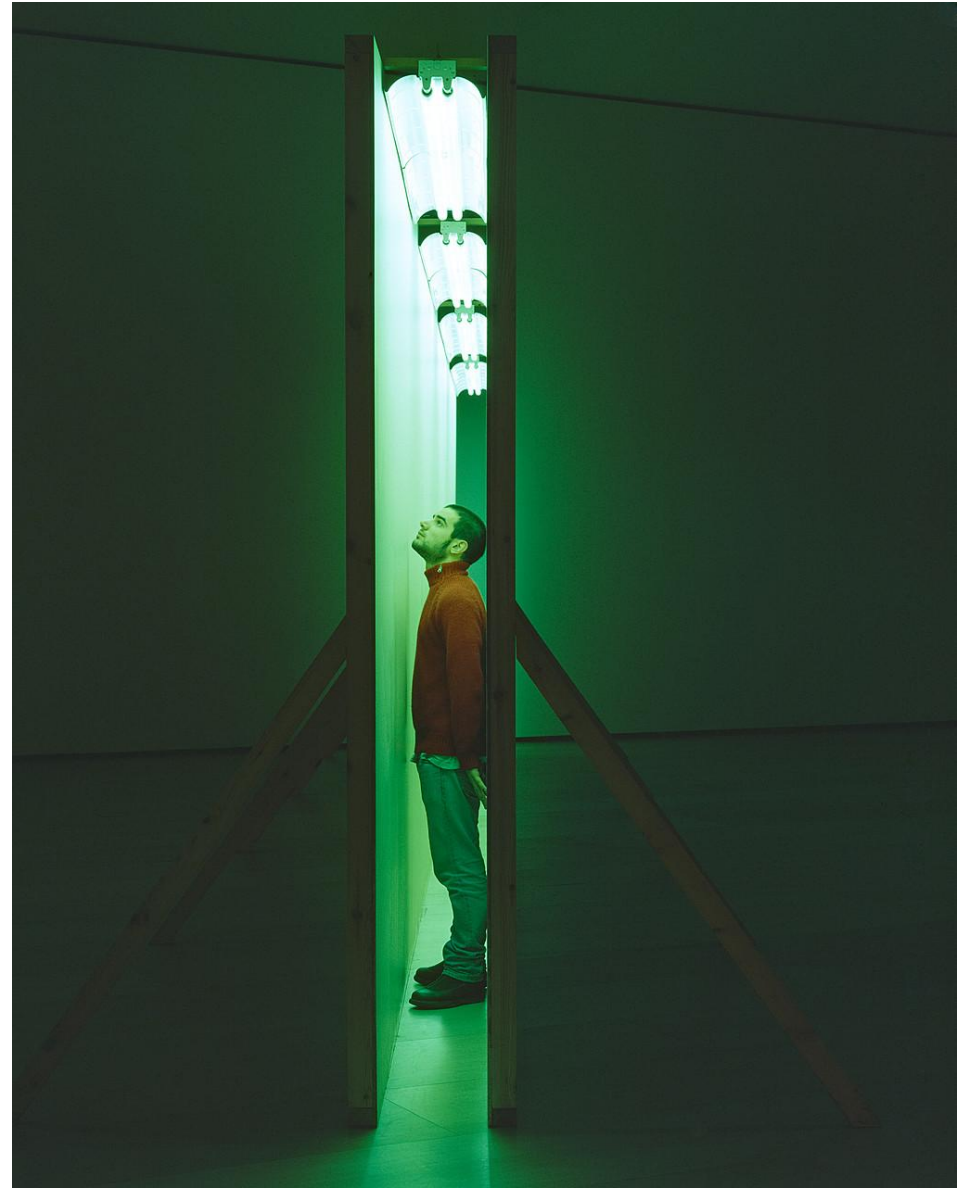
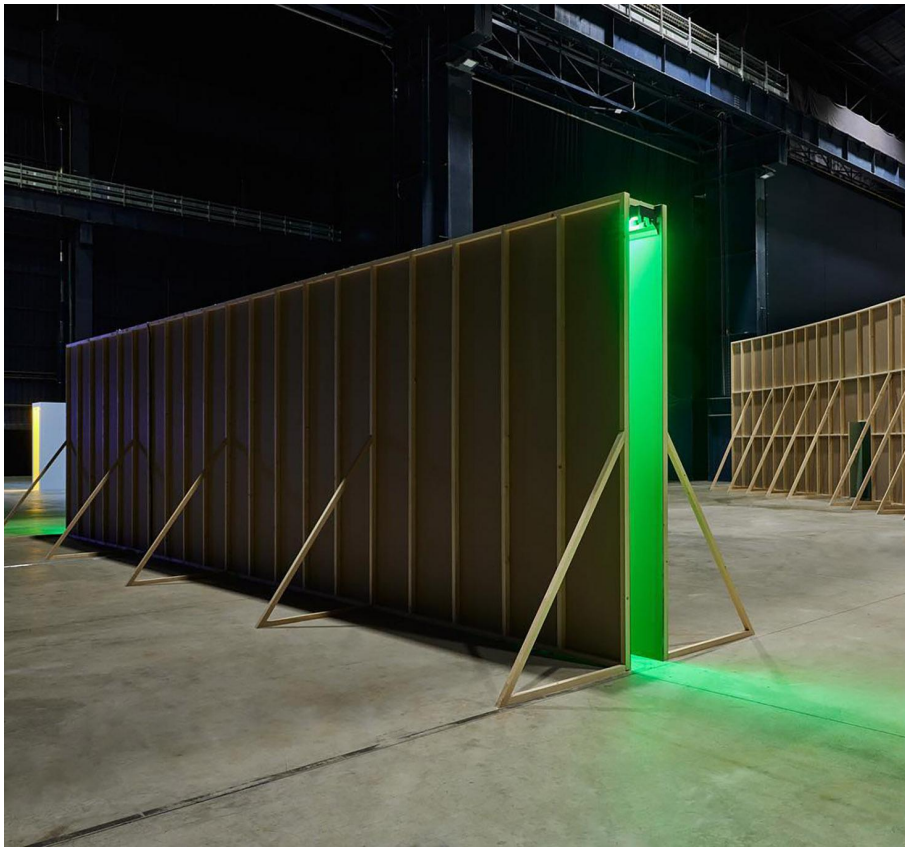
Bruce Nauman | Room with My Soul left Out,  
Room That Does Not Care (1984)

confusion between  
internal, external space



Bruce Nauman | Double Steel Cage (1974)

Changes in the fundamental  
conditions of space



# Merce Cunningham

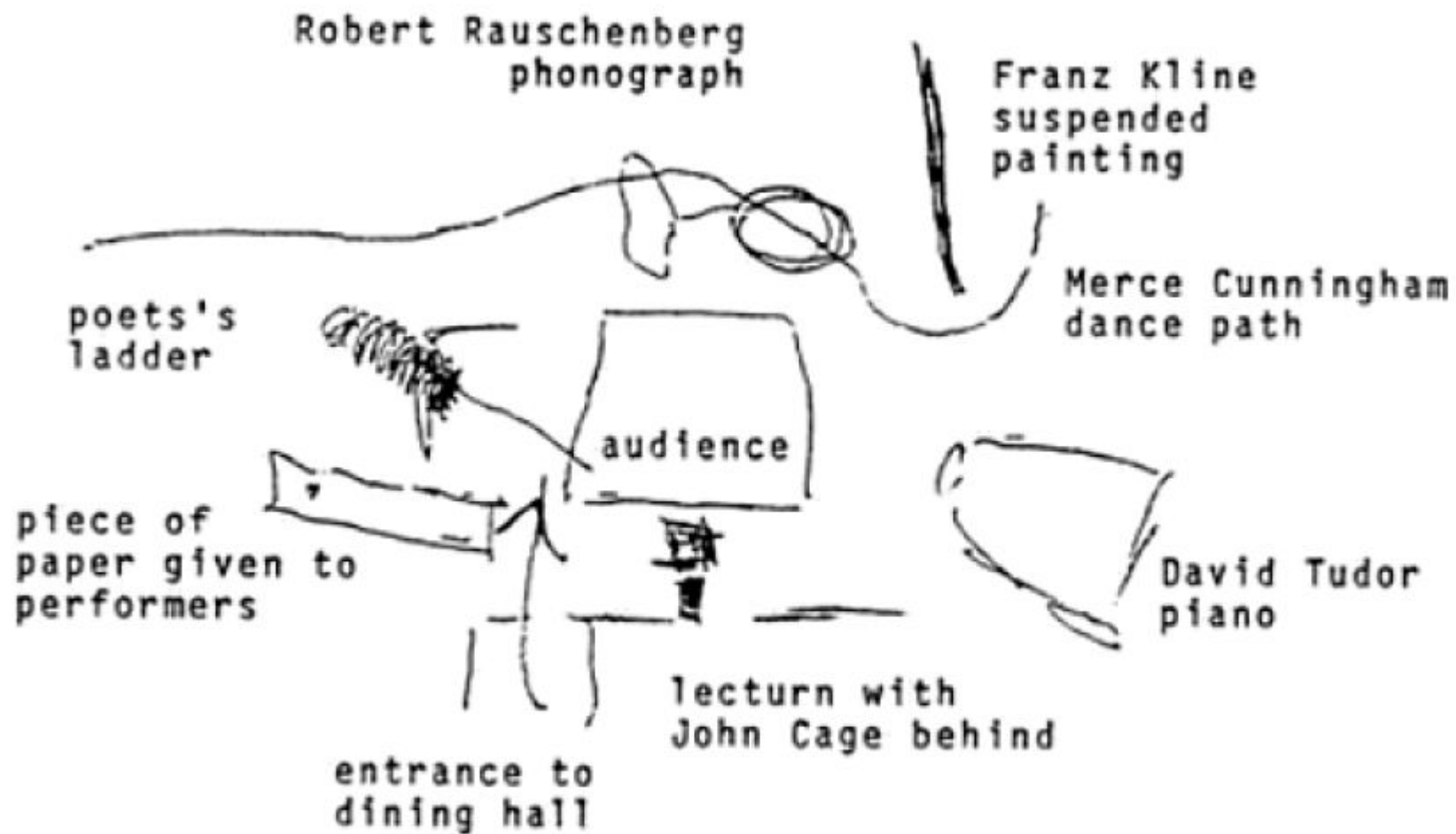


*It occurred to me that the dancers could do the gestures they did ordinarily. These were accepted as movement in daily life, why not on stage?*

M. Cunningham



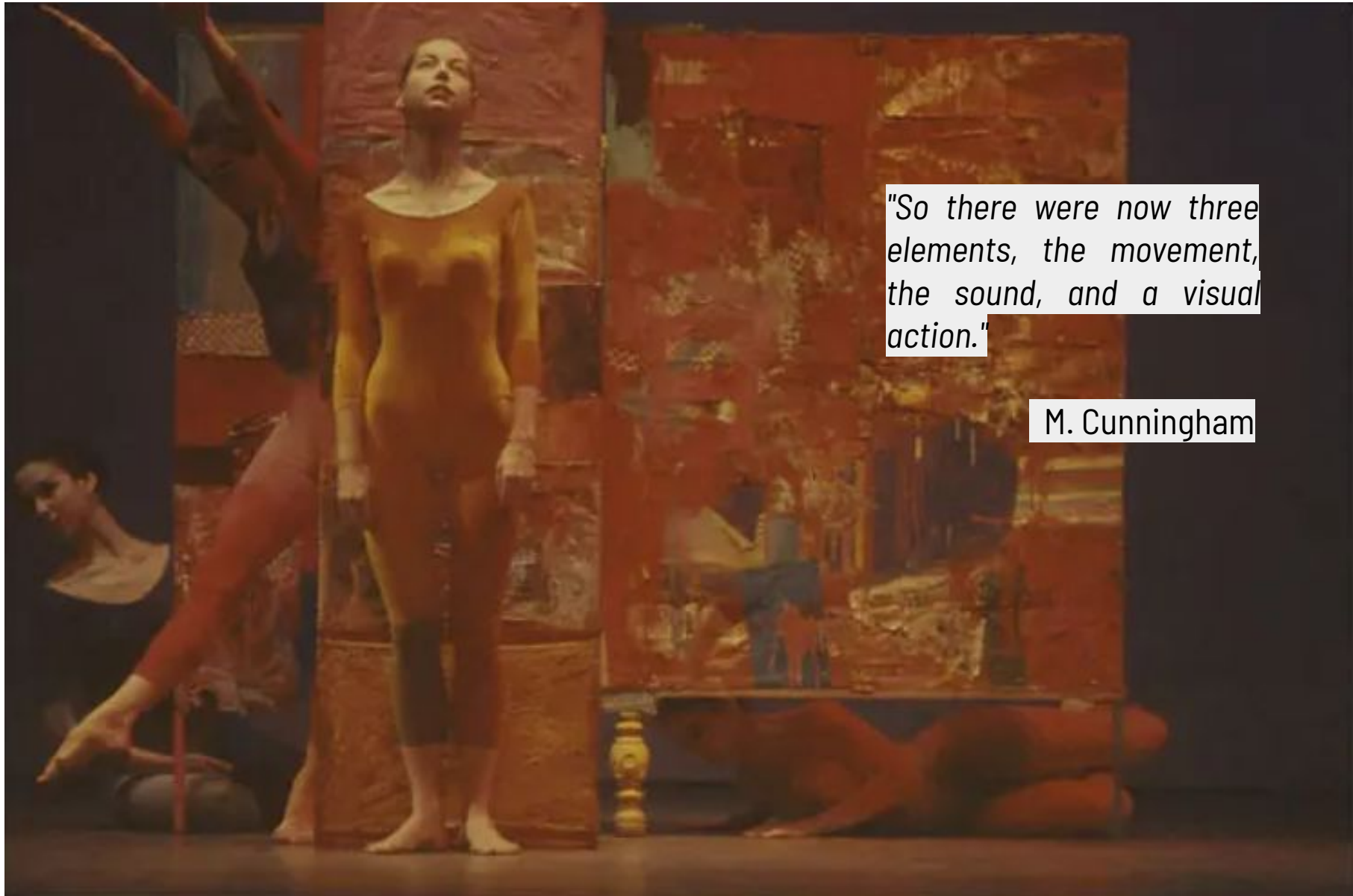
# Black Mountain College



# Merce Cunningham Dance Company (MCDC)



# Common Time



*"So there were now three elements, the movement, the sound, and a visual action."*

M. Cunningham

**TREAD**





Naum, 1974. Photograph: James Elster

**Bruce Nauman**

*Caned Dance*

A three color lithograph printed from one stone  
and two plates on Arches paper, 22 x 30 inches  
Printed at Cirrus Editions, Los Angeles, California  
© Bruce Nauman, 1974

# *Tread*

**Premiered Jan 5th 1970**

**20 minute duration.**

**Premiered at Brooklyn academy of Music**

**Artistic director Jasper Johns**

**Set design by Bruce Nauman**

**Sound score by Christian Wolff**

**Ten performers (dancers).**

**Ten, 10ft (3.48) industrial fans.**

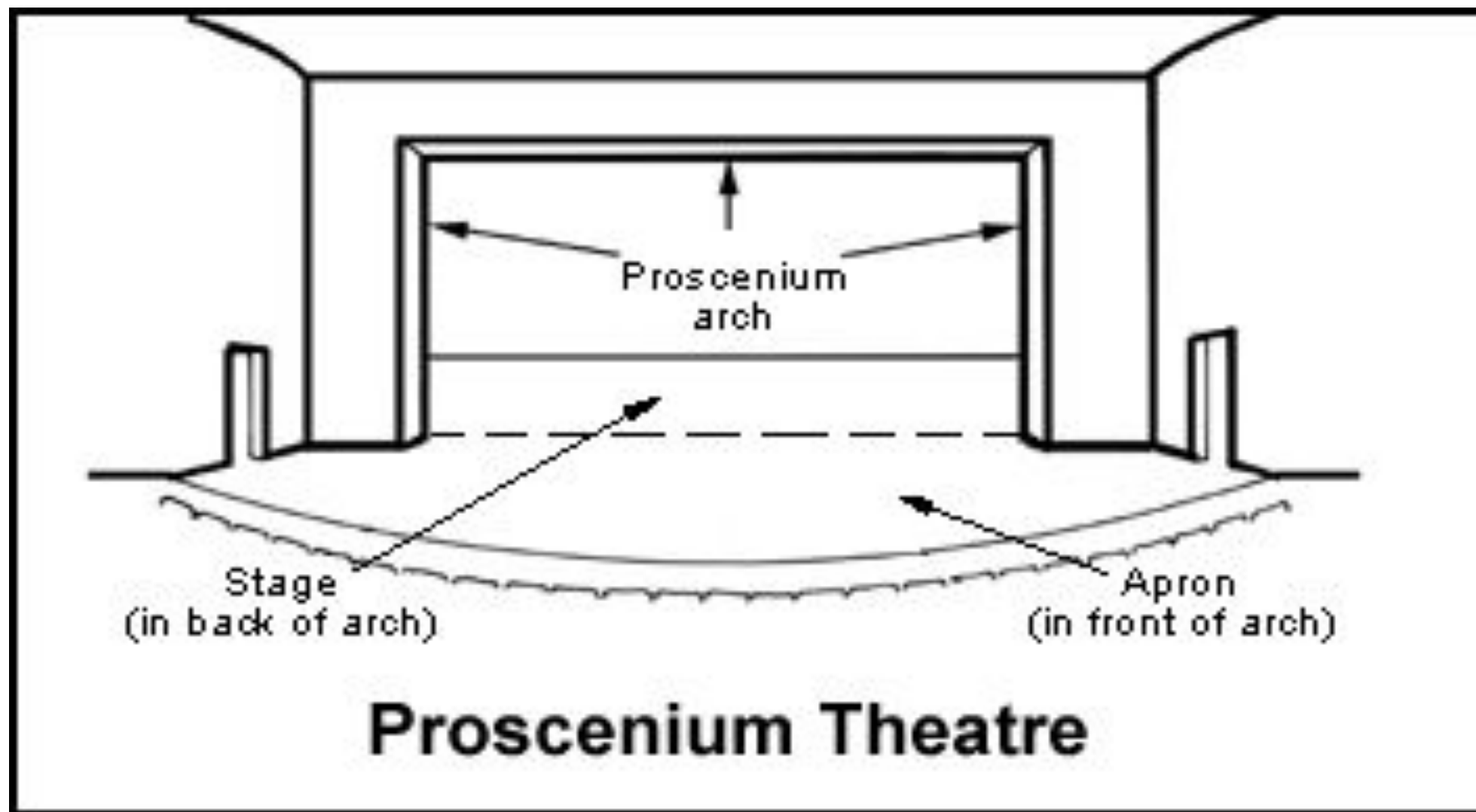
**5 oscillating, five stationary. Indicative to the amount of dancers performing at any given point.**

**"Aggressively dividing the performance space from the audience and partially blocking their view of the dance." - *NY Times***

**"The ensuing choreography is packed with stops and starts, inversions, interruptions, redirections, reversals, and exits and entrances. The dancers seem to be playing a game with strange rules. Isolated statuesque poses are held at intervals, introducing pauses in the fast-paced action during which other dancers arrive and observe. These holds represent compressed moments of redirection that allow the dancers to manipulate, move through, or join the pose, ahead of the next group flurry. Nauman's incisive décor was composed of ten industrial standing fans, one per dancing body, arranged in a straight line across the front edge of the stage. All of them blew toward the audience, five of them oscillating and five stationary.**

**The fans furthered the theme of circulation and relay even as they created multiple apertures- or, depending on one's vantage point, obstacles-through which to watch the action unfold. This screenlike motif would be explored in many subsequent Cunningham works." - *Merce Cunningham CO:MM:ON TI:ME***

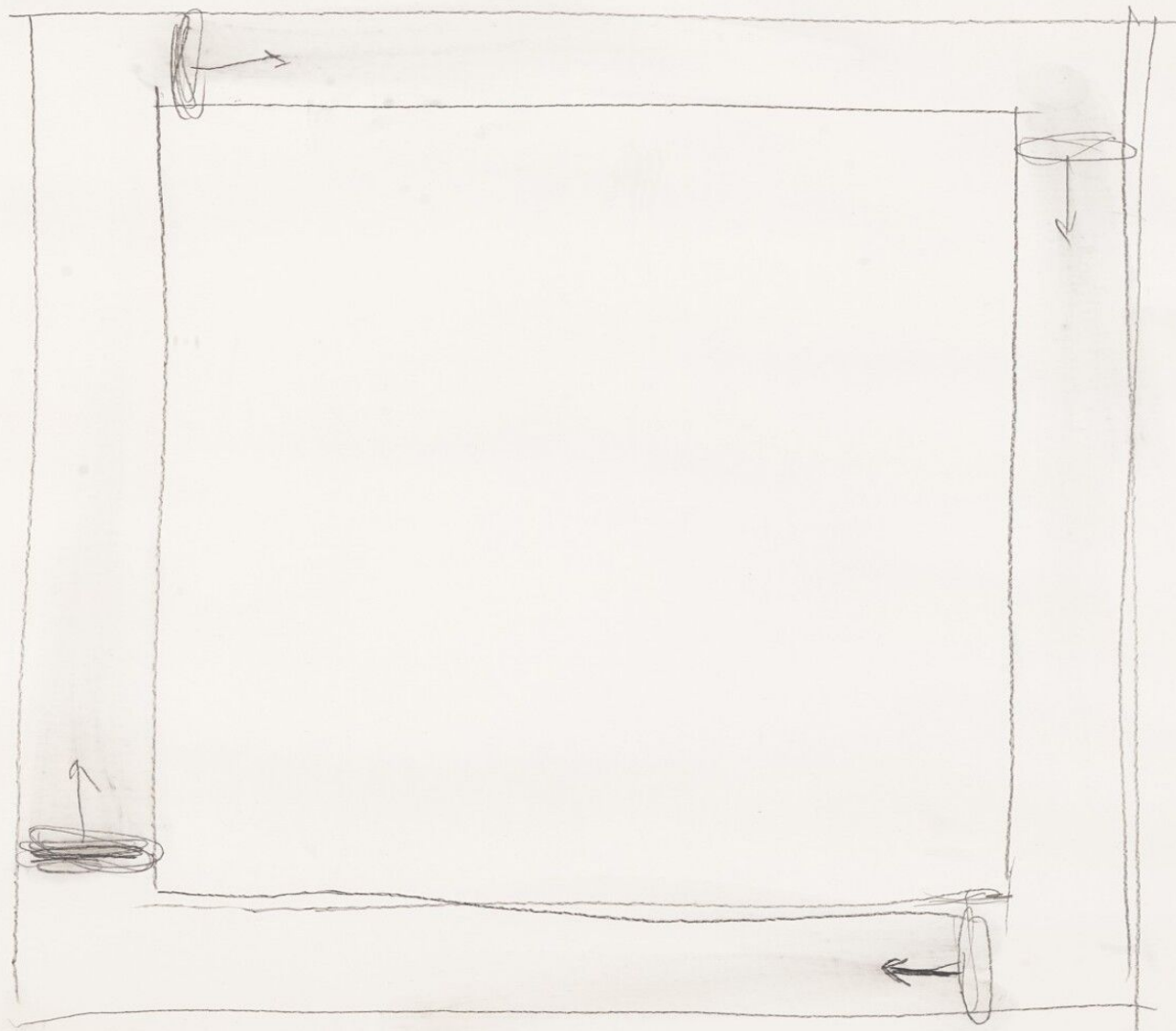
Set, away from the Proscenium stage







15' x 15' x 8' high - Fans 6' high, 30 in. dia.



Drawing for fan piece (1970) precursor to wind room (1970)

B. Kanner Jan 70



*Two fans corridor (1970) install (1981): Villa Panza, Varese, Italy*