



For Immediate Release

**“HONEY, I DON’T COLLABORATE”**  
**NEW ISSUE OF 2WICE CELEBRATES THE**  
**COLLABORATION BETWEEN MERCE CUNNINGHAM**  
**AND ROBERT RAUSCHENBERG**

The “collaboration” between two of the most daring and influential 20<sup>th</sup> century artists—Merce Cunningham and Robert Rauschenberg—is the subject of the spring/summer issue of 2wice, the award-winning and visionary magazine, itself the product of unique collaborations. Patsy Tarr, the editor and founder of the semi-annual arts magazine, and Abbott Miller, the designer, have worked together since 2wice’s inception almost a decade ago.

The issue celebrates Cunningham and Rauschenberg through a stunning collection of photographs of the present Merce Cunningham Dance Company in Rauschenberg’s costumes for 12 of the 24 dances he designed for Cunningham between 1952 and 2000. Appropriately published on fabric-like material, this edition of 2wice was printed on filter paper. The photographs by Danish photographer Joachim Ladefoged provide a historic record of classic works created by these trailblazers.

As told in an essay by Nancy Dalva in this issue, Rauschenberg laughed heartedly when questioned about his “collaboration” with Cunningham: “Honey, I do not ‘collaborate,’” he responded. Cunningham worked closely with Ladefoged during the photo shoot, choreographing each shot and then checking the concept through the camera lens, which had been scaled to replicate the shape of the pages of 2wice. Ironically perhaps, the working relationship between choreographer and photographer was closer to the traditional notion of

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“collaboration” than the revolutionary “collaborations” between Cunningham and Rauschenberg in which each artist created his own work, with the results only coming together at the first performance.

The costumes illustrated in 2wice are from groundbreaking dances such as “Nocturnes” (1956), “Summerspace” (1958), “Field Dances” (1963), “Aeon” (1961) and “Gambit” (1959). The issue includes the tin can-fringed leotards and tights in “Travelogue” (1977) and the silk-screened leotard and tights in “Interscape” (2000), among others. The fur coat in “Antic Meet” (1958), which doubled as a costume for stage and real-life protection for the choreographer against the winter cold, had been a gift from Rauschenberg to Cunningham during the choreographer’s financially leaner days.

**Patsy Tarr** is the founder and editor-in-chief of 2wice magazine and president of the 2wice Arts Foundation, a not-for-profit organization in New York City that supports art, dance, film and performance through its publications, as well as through grants and charitable gifts. She is a member of the board of directors of the Cunningham Dance Foundation and the Film Society of Lincoln Center. Prior to 2wice, Tarr founded and edited Dance Ink, a magazine of dance photography and essays by leaders in their respective fields. Dance Ink was published from 1989 to 1997. Most recently, “Dance 2wice,” a book of photography from the magazine, was published by Phaidon Press in 2004.

**Abbott Miller** founded the multidisciplinary studio Design/Writing/Research in 1989 with Ellen Lupton; he joined Pentagram’s New York office as a partner in June 1999. He is a contributing editor of Eye magazine and the co-author of four books including “Design/Writing/Research: Writing on Graphic Design,” also published by Phaidon Press. He pioneered the concept of “designer as author,” undertaking projects in which content and form are developed in a symbiotic relationship.

The “Cunningham & Rauschenberg” issue of 2wice is \$25 and is available at [www.2wice.org](http://www.2wice.org).

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