THE YVONNE RAINER PROJECT
FROM CHOREOGRAPHY TO CINEMA
04/11 – 30/11/2014. CINEMA

Kirsten Talking Pictures · Yvonne Rainer (1976)

JEU DE PAUME
10 ANS DÉDIÉS À L’IMAGE
1, PLACE DE LA CONCORDE · PARIS 8E · M° CONCORDE
WWW.JEUDEPAAUME.ORG
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**CURATOR**
Chantal Pontbriand, Pontbriand W.O.R.K.S. [We_Others and myself_Research_Knowledge_Systems]

**MEDIA PARTNERS**
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**PRACTICAL INFORMATION**
Admission: 3 € / free on presentation of the exhibition ticket (valid only on the day of purchase)
Information: T. +33(0)1 47 03 12 50 / infoauditorium@jeudepaume.org
Find all the details on [www.jeudepaume.org](http://www.jeudepaume.org)

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Trio A - Yvonne Rainer (1978)
The Jeu de Paume’s film program, “The Yvonne Rainer Project. From choreography to cinema” aims to show the impact of this American artist’s work and its relationship to films by other artists of her generation: John Cage, Andy Warhol, Vito Acconci, and Richard Serra - as well as works by a younger generation such as Anri Sala, Natasha Nisic and Yael Bartana.

Recognized for her contribution to the history of the modern dance movement, as much as for her career as an experimental film-maker, Yvonne Rainer was born in 1934 in San Francisco, and became involved in the avant-garde of the 1960s and 1970s. Her work explores the balance between the private and public spheres, as well as gender issues, human relationships and performance.

The Jeu de Paume’s film program aims to show the influence of this great American artist in a multifaceted way. The cycle presents the artist’s bold switch from choreography to cinema, and the artistic and political challenges she faced during a time of radical social change. Having explored revolutionary ideas through choreography, she turned her attentions to cinema and endeavored to make films in an innovative fashion. Her work revolves around performance, gender, and political issues in art, as well as inter-disciplinary and aesthetic concerns.

Yvonne Rainer’s work is part of the history of 1960’s America. During this period, she was influential in artistic circles, an influence that continues to make itself felt today. Her creative impulse is inextricably linked to the socio-political context of her day, which was marked by the great ideological upheavals echoing the values of the post-war period. It order to better understand the relationship between her innovative vision of art and her own social experiences, it is thus necessary, to explore Rainer’s oeuvre and the environment in which she worked.

Yvonne Rainer was initially influenced by West Coast artists, before moving to New York and joining the dynamic Soho scene of the time. She thus found herself at the center of new movements or developments in dance, music, and the visual arts, that emerging in the 1960s and 1970s.
This cycle aims to show how this very rich context supported and encouraged Rainer in her desire to move from choreography to film.

Inspired by this transition from one discipline to another, which enabled Yvonne Rainer to take her artistic ideas in a new direction, the film program at the Jeu de Paume presents various aspects of her work both in dance and cinema, through films and recordings made by others of her work as a choreographer and performer. The program also includes films by artists and film-makers who were part of her entourage at the time when her own work as a film-maker was taking off. It features films and videos by Andy Warhol, Bruce Nauman, Peter Greenaway, Vito Acconci, Richard Serra, Michael Snow and Hollis Frampton, and touches on such figures as Maya Deren, Babette Mangolte, Samuel Beckett and John Cage.

“From choreography to cinema” plays host to a variety of contemporary artistic approaches through the work of Yael Bartana, Geneviève Cadieux, Mircea Cantor, Köken Ergun, Maïder Fortuné, Michel François, Laurent Goldring, Marc Johnson, Sonia Khurana, Florence Lazar, Bea McMahon, Manon de Boer, Natacha Nisic, Anri Sala, Lili Reynaud-Dewar and Ulla von Brandenburg. This other part of the film program revolves around the current reception of Rainer’s work by visual artists specializing in the medium of film and video, and by choreographers. In the field of the performance, contemporary choreographers see Yvonne Rainer as a pioneering artist, a precursor to their own research. “The Yvonne Rainer Project” also sets out to highlight this intergenerational link with the work on the body and the moving image, being produced by contemporary artists.

Chantal Pontbriand

“It all adds up to one thing: I loved you George Jackson, every inch on the outside and all the depths and dimensions of your very-inspiring mind... goodnight, George, your wife sends infinite love you, love you even more unbounded, more unconquerable. You long wife.”
YVONNE RAINER IS A CENTRAL FIGURE IN THE HISTORY OF MODERN DANCE AND EXPERIMENTAL CINEMA.

Yvonne Rainer was born in San Francisco in 1934. She trained as a modern dancer in New York from 1957 and began to choreograph her own work in 1960. She was one of the founders of the Judson Dance Theater in 1962, the genesis of a movement that proved to be a vital force in modern dance in the following decades. Some of her better known early dances and theater pieces are “Terrain” (1963), “The Mind Is a Muscle” (1968), “Continuous Project-Altered Daily” (1971), and “This is the story of a woman who…” (1973).

Between 1972 and 1996 Rainer completed seven feature-length films, beginning with “Lives of Performers” and more recently “Privilege” (1990), winner of the Filmmakers’ Trophy at the 1991 Sundance Film Festival, Park City, Utah, and the Geyer Werke Prize at the 1991 International Documentary Film Festival in Munich; and “MURDER and murder” (1996), winner of the Teddy Award at the 1997 Berlin Film Festival and Special Jury Award at the 1999 Miami Lesbian and Gay Film Festival. Her films deal with a number of aesthetic and social issues, such as melodrama, menopause, racism, political violence, sexual identity, and notions of disease.

In 2000 Rainer returned to dance with “After Many a Summer Dies the Swan”, commissioned by the Baryshnikov Dance Foundation. Since then she has choreographed five more dances, including “RoS Indexical,” “Spiraling Down”, and “Assisted Living: Do you have any money?” She regularly presents her performances under the auspices of Performa.


In 2002 the Rosenwald-Wolf Gallery in Philadelphia mounted a Rainer exhibition consisting of video installations, film screenings, and dance photos and memorabilia. In 2013 Kunsthau Bregenz and the Ludwig Museum in Cologne mounted similar exhibitions. Rainer is the recipient of a number of awards, including two Guggenheim Fellowships, a MacArthur Fellowship, several National Endowment awards, and a Yoko Ono Award. Her archive is housed in the Getty Research Institute in Los Angeles.
CALENDAR
04/11 – 30/11/2014

Programming subject to change

Opening Night “The Yvonne Rainer Project. From choreography to cinema”
Tuesday, November 4
7pm LIVES OF PERFORMERS Yvonne Rainer (1972, 90’)
In the presence of Yvonne Rainer & Chantal Pontbriand
Reservation required: infoauditorium@jeudepaume.org

Wednesday, November 5
6pm MURDER AND MURDER Yvonne Rainer (1996, 113’)
In the presence of Yvonne Rainer & Chantal Pontbriand

Saturday, November 8
2.30pm ENTOURAGE 1
Maya Deren, Samuel Beckett, Hollis Frampton
4.30pm FILM ABOUT A WOMAN WHO… Yvonne Rainer (1974, 105’)
Screening followed by a discussion with Philippe-Alain Michaud, Head of Film Dep. Collection of Centre Pompidou
& Yvonne Rainer
In partnership with the Film Department Collection of Centre Pompidou, Paris

Sunday, November 9
2.30pm ENTOURAGE 2
Bruce Nauman, Richard Serra, Vito Acconci & Michael Snow
4.30pm THE MAN WHO ENVIED WOMEN Yvonne Rainer (1985, 125’)
Screening introduced by Jackie Raynal, film-maker

Tuesday, November 18
7pm YUUU Marc Johnson (2014, 14’)

KRISTINA TALKING PICTURES Yvonne Rainer (1976, 90’)

Friday, November 21
11.30am FIVE EASY PIECES ET LES CONTEMPORAINS 1
Bea McMahon, Lili Reynaud-Dewar, Anri Sala
Screening introduced by Chantal Pontbriand
Saturday, November 22
2.30pm Panel discussion « La réception d’Yvonne Rainer aujourd’hui »
with Julie Perrin, dance historian - Jérôme Bel, choreographer and Chantal Pontbriand.
4.30pm YVONNE DANSE, YVONNE JOUE
Historical dances at the Dia Foundation, 2011-12, and films of Babette Mangolte

Tuesday, November 25
7pm TRIO A Yvonne Rainer (1978, 10’)
and JOURNEYS FROM BERLIN/1971 Yvonne Rainer (1980, 125’)

Saturday, November 29
2.30pm FIVE EASY PIECES ET LES CONTEMPORAINS 2
Geneviève Cadieux, Michel François, Maider Fortuné, Lili Reynaud-Dewar, Köken Ergun, Anri Sala, Manon de Boer
4.30pm PRIVILEGE Yvonne Rainer (1990, 103’)

Sunday, November 30
2.30pm FIVE EASY PIECES ET LES CONTEMPORAINS 3
Yael Bartana, Bea McMahon, Ulla von Brandenburg, Sonia Khurana, Florence Lazar, Natacha Nisic, Laurent Goldring
4.30pm ENTOURAGE 3
Andy Warhol & Peter Greenaway

JEU DE PAUME ONLINE MAGAZINE
Interviews of Chantal Pontbriand and Shelley Rice
http://lemagazine.jeudepaume.org
AND ALSO

LIVES OF PERFORMERS

EXHIBITION from 25 October 2014 to 8 February 2015
Free entry
Yvonne Rainer + Pauline Boudry/Renate Lorenz, Julien Crépieux, Yael Davids, Carole Douillard, Maria Loboda, Mai Thu Perret, Emilie Pitoiset, Noé Soulier

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OPENING-BRUNCH : Saturday 25 October at 12pm
shuttle service leaving from Opéra Bastille at 11.30am returning to Bastille and FIAC at 2.30pm
(booking +33 (0)1 64 62 77 77)

A tribute show to the legendary American choreographer and filmmaker Yvonne Rainer through a presentation of her films, unpublished archives and works by contemporary artists echoing her ideas about liveness.

NEXUS RAINER

12 December 2014,
12pm-8pm symposium organized by Barbara Formis, Julie Perrin, Chantal Pontbriand
Palais de Tokyo (Paris) www.palaisdetokyo.com

Yvonne Rainer, Lives of Performers © 1972, Babette Mangolte (Tous droits réservés)
Each year the Satellite programme of free exhibitions is entrusted to a different curator, who is in charge of
organizing three shows at the Jeu de Paume, together with an exhibition at the Maison d’Art Bernard Anthonioz
(Nogent-sur-Marne). Invited artists occupy the non-gallery spaces of the Jeu de Paume (mezzanine, foyer), which
each become a place of experimentation, questioning and exchange. For the seventh Satellite programme, the Jeu
de Paume has invited the Slovenian art critic and independent curator Nataša Petrešin-Bachelez.

The fourth exhibition in the series is titled “Eszter Salamon 1949” and runs from 14 October to 9 November 2014. It
is devoted to the choreographer, dancer and performer Eszter Salamon. In her work, sound is a key choreographic
element that enables her to establish a relationship between participant and audience. She has created a
“documentary performance” in which she stages the life of a woman with the same Christian and surname as her
and who lives in a Hungarian village. In her most recent theatrical work, she tackled the futurist question of knowing
how one can leave one’s body when humans will have disappeared. In her exhibition at the Jeu de Paume, Eszter
Salamon presents a continuous performance work that extends her work on homonyms and biography.

Combining performance, documentary work and self-fiction, Eszter Salamon offers multiple perspectives on the
fragile and permeable construction of identity. By developing doubles of herself, she both rethinks the medium and
the material, the unique body and the speech that serves to circumscribe it. A body, my body – a vacant space,
an unknown territory given individual identity by a name, a jumble of memories, facts, sensations. How can these
multiple strata be captured? How can we draw up a map that enables us to appropriate them?

How can biographical material occupy and subvert a place of conservation? What kind of mirror do these figures,
with their uncertain status, hold up to us? Capturing the discrepancy between a body and speech, shifting the
relationships of identification, “Eszter Salamon 1949” introduces confusion into the very nature of “me” and the
empathy felt when it is on display. An act of transformation, starting out from the tiniest fragment of personal
experience, turning it into “an anonymous and infinite fragment, a becoming that is always contemporary” (Gilles
Deleuze).

Partners:
La Fondation Nationale des Arts Graphiques et Plastiques contributes to the production of the works in the Satellite
programme. The exhibition is co-produced by the Jeu de Paume and the Festival d’Automne, as part of the outside
programmation of the FIAC.
It was realized with the help of the Goethe Institute (Paris), The Cité Internationale des Arts (Paris)
and the Centre National de la Danse (Pantin Île-de-France).
The Jeu de Paume is a member of Tram and d.c.a, association française de développement des centres d’art.
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Free entry
PRESS VISUALS

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« THE YVONNE RAINER PROJECT. From choreography to cinema » Jeu de Paume.

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Trio A, Yvonne Rainer (1978)
© DR

YR02
Trio A, Yvonne Rainer (1978)
© DR

YR03
Trio A, Yvonne Rainer (1978)
© DR
**YR04**
*Lives of Performers, Yvonne Rainer (1972)*

**YR05**
*Film About A Woman Who... Yvonne Rainer (1974)*

**YR06**
*Kristina Talking Pictures, Yvonne Rainer (1976)*

**YR07**
*Journeys from Berlin/1971, Yvonne Rainer (1980)*
YR08
The Men Who Envied Women Yvonne Rainer (1985)

YR09
Privilege Yvonne Rainer (1990)

YR10
MURDER and murder Yvonne Rainer (1996)
YR11
Trio Film ( Five Easy Pieces ) Yvonne Rainer (1968)
Copyright of the artist. Image provided by the Video Data Bank

YR12
Hand Movie ( Five Easy Pieces ) Yvonne Rainer (1966)
Copyright of the artist. Video Data Bank

YR13
Film About A Woman Who . . . d’Yvonne Rainer, 1974
© photographie Babette Mangolte

YR14
Trio A Yvonne Rainer (1978)