



LA FERME  
DU BUISSON  
CENTRE D'ART CONTEMPORAIN

SCÈNE NATIONALE  
DE MARNE-LA-VALLÉE

press kit



Yvonne Rainer, *Lives of Performers* © 1972, Babette Mangolte (All Right of Reproduction Reserved)

# THE YVONNE RAINER PROJECT LIVES OF PERFORMERS

YVONNE RAINER +  
PAULINE BOUDRY / RENATE LORENZ,  
JULIEN CRÉPIEUX, Yael DAVIDS,  
CAROLE DOUILLARD, MARIA LOBODA,  
MAI-THU PERRET, ÉMILIE PITOISET, NOÉ SOULIER

**Exhibition** 25 October 2014 - 8 February 2015

**Press conference with Yvonne Rainer**  
at la Ferme du Buisson and Jeu de Paume  
Tuesday 4 November at 3pm

**Press contact**

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## Partnerships

This exhibition is brought to you in partnership with Pontbriand W.O.R.K.S., the Jeu de Paume, the Getty Research Institute, and thanks to the support of Pro Helvetia, Fondation suisse pour la culture

PONTBRIAND  
WORKS

[ We, Others and myself, Research, Knowledge, Systems ]

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# PROGRAM

## **Exhibition « Lives of Performers » from 25 October 2014 to 8 February 2015**

Wednesday-Sunday, 2pm – 7.30pm

### **Opening**

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)

### **Performances**

#### Saturday 25 October

Carole Douillard

#### Saturday 29 November

at 5.30pm – Yael Davids

at 6.30pm - Émilie Pitoiset & Jessica 93

#### Sunday 8 February

Noé Soulier

As part of the “Instantanés” Dance Weekend

### **Tour**

Saturday 29 November

2.15pm leaving Opéra Bastille (Shuttle Service - 01 70 05 49 80)

3pm guided tour of the exhibition « La Photographie performe - The Body and the Archive » with Chantal Pontbriand and Nathalie Giraudeau  
at Centre Photographique d'Île-de-France

5.30pm performance by Yael Davids, and then Émilie Pitoiset & Jessica 93  
at Centre d'art contemporain de la Ferme du Buisson

booking

+33 (0)1 70 05 49 80

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# THE YVONNE RAINER PROJECT

**« The Yvonne Rainer Project » was instigated by curator Chantal Pontbriand, who has been working on it for some years now. After a preceding showing at the British Film Institute in London in 2010, different components of the ongoing project will be presented this year in four Paris venues: the Centre d'art contemporain de la Ferme du Buisson, the Jeu de Paume, the Palais de Tokyo and the École nationale supérieure des beaux-arts de Paris.**

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 theatre 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. Rainer's publications include *Work: 1961-73* (1974) ; *The Films of Y.R.* (1989) ; *A Woman Who... : Essays, Interviews, Scripts* (1999) ; *Feelings Are Facts : a Life* (2006) ; and *Poems* (2011).

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.

Yvonne Rainer is one of today's most influential figures for artists concerned with the possibilities of the moving image, human potential and relational aesthetics.

## LIVES OF PERFORMERS

The exhibition « Lives of Performers » is a tribute to the legendary American dancer, choreographer and filmmaker Yvonne Rainer. Born in 1934 and one of the founders of the Judson Dance Theatre, Rainer has been a major influence on subsequent generations of artists. After applying to choreography the results of her research into everyday interplay between the private and the political, she then transposed them into her film work.

The exhibition title « Lives of Performers » was originally that of Rainer's first full-length film, made in 1972 at the time of her transition to the cinema. Between 1966 and 1969 she had already made five short films : *Hand Movie*, *Volleyball*, *Rhode Island Red*, *Trio Film* and *Line*.

Structured around continuous screening of these six films, the exhibition also includes contributions from artists invited to create or present works marked by their affinities with Rainer. It opens with a selection from the choreographer/filmmaker's archives at the Getty Research Institute in Los Angeles : working notes, diary, scores, photographs of rehearsals and performances, posters, publications and sound recordings.

As its title suggests, the project addresses the question of «liveness» in performance. What is the relationship between presence and representation ? How does quotation, or what is now called re-enactment, impinge on reality, presence and the present time ? What are the issues in performativity ? How are these issues played out politically, and in the sphere of matters of genre ?

**Pauline Boudry** and **Renate Lorenz** are presenting the film installation *Salomania*, a dialogue in which Rainer and Wu Ingrid Tsang explore the questions of transvestism and reenactment. The machine of the contemporary body is put on display and contrasted with the historical body.

In *L'Opérateur* (The Cameraman) **Julien Crépieux** films a woman dancer and a pianist in a studio rehearsal of a curious choreography in which the camera held by the dancer becomes a participant and the processes of perception and cognition blur.

**Yael Davids**'s new performative installation involves sculptural elements – rope, sheets of glass, pieces of wood – which are left in place and evoke different temporalities: those of the performance's past and present, and those of the artist's personal experience.

**Carole Douillard**'s *The Waiting Room* confronts us with a group of men who spend several hours waiting in the exhibition space. Waiting and latency, and what emerges from a temporal parenthesis in which, in theory, nothing happens, are the core of an approach based on microgestures and the meeting of gazes. In her photographic series *Man of His Word* and *The Artillery*, **Maria Loboda** looks into the questions of posture and attitude, exploring the tropes of cultural history through a formal twinning of conceptual contractions: gestures from the Hindu tradition and black leather gloves, and a heraldic lioness approached from behind.

**Mai-Thu Perret** presents her very first puppet *La Fée idéologie* and a number of wall drawings as fragments of a fictive world centering on community, femininity and the tenuous boundaries between the body and sculpture, the everyday and ritual.

Alert to these matters of life – of liveness – **Émilie Pitoiset** creates fictional interplays of equilibrium in which the image and the sculptural or painted object harbour a convex narrative summoning the spectator into a role game whose plot has not yet been revealed.

**Noé Soulier** performs *Mouvement sur Mouvement*, a dance piece about the very essence of movement and the complex relations between gesture and discourse.

# CURATORS

## Julie Pellegrin

### Director of the Centre d'art contemporain de la Ferme du Buisson

Since 2007 exhibition curator and art critic Julie Pellegrin has been director of the Ferme du Buisson Centre for Contemporary Art in Marne-la-Vallée, where she organises solo and group exhibitions, performances, screenings and talks. In addition to fifteen monographs and artist's books, she has just edited, with Mathieu Copeland, *Choreographing Exhibitions*, a collection of texts by some thirty international artists, choreographers, theorists and filmmakers.

In 2013 she co-directed Nuit Blanche in Paris with Chiara Parisi. For this eleventh edition of the event, artists from every kind of background – Fujiko Nakaya, Rosa Barba, Michael Portnoy, Peter Watkins, Chantal Akerman, Hassan Khan, Liam Gillick, Martin Creed and others – were invited to contribute works on an urban scale that would provide an experience of duration and *dérive*, in parallel with the reactivation of historic works: Palle Nielsen's *The Model* and Karlheinz Stockhausen's *Helicopter String Quartet*.

## Chantal Pontbriand

### Pontbriand W.O.R.K.S. [We\_Others and Myself\_Research\_Knowledge\_Systems]

Chantal Pontbriand is a contemporary art curator and critic. She was a founder of Parachute contemporary art magazine in 1975 and acted as publisher/editor until 2007, publishing 125 issues. Her work is based on the exploration of questions of globalization and artistic heterogeneity. She has curated numerous international contemporary art events: exhibitions, international festivals and international conferences, mainly in photography, video, performance, dance and multimedia installation.

After curating several major performance events and festivals, she co-founded the FIND (Festival International de Nouvelle Danse), in Montreal and was president and director from 1982 to 2003. She was appointed Head of Exhibition Research and Development at Tate Modern in London in 2010 and more recently founded PONTBRIAND W.O.R.K.S. [We\_Others and Myself\_Research\_Knowledge\_Systems]. Since 2012, she is Associate Professor at the Sorbonne-Paris IV, in curatorial studies. In 2013, she received the Governor General of Canada Award for an Outstanding Contribution in the Visual and Media Arts, and in 2014, she received a Doctorate Honoris Causa from Concordia University, Montreal. Her most recent publication is *The Contemporary, The Common : Art in A Globalizing World*, Sternberg Press, 2013. In the fall of 2014, she is curating several projects in Paris including The Yvonne Rainer Project with the Jeu de Paume, the Centre d'art contemporain de la Ferme du Buisson, and Palais de Tokyo.

[www.pontbriand-works.com](http://www.pontbriand-works.com)

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# IMAGES



Yvonne Rainer, *Lives of Performers*, 1972  
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Yvonne Rainer, *Lives of Performers*, 1972  
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Yvonne Rainer, *Trio Film*, 1968,  
Image copyright of the artist,  
Courtesy of Video Data Bank, [www.vdb.org](http://www.vdb.org)



Pauline Boudry / Renate Lorenz, *Salomania*, 2009, Courtesy Marcelle Alix – Paris



Julien Crépieux, *L'Opérateur*, 2013, Collection Frac Alsace, Courtesy of the artist and gallery Jérôme Poggi – Paris  
© Aurélien Mole



Carole Douillard, *The Viewers*, 2014, Palais de Tokyo, Collection CNAP  
© Aurélien Mole





Yael Davids, *A Reading that Writes – a Physical Act II*, 2013, REDCAT, Los Angeles © Scott Groller

Maria Loboda, *Her Artillery*, 2014, Courtesy of the artist and Schleicher/Lange – Berlin © Jens Ziehe



Mai-Thu Perret, *Donna Come Me*, 2008, The Kitchen, New York, Collection Kunstmuseum Liechtenstein





Émilie Pitoiset, *Live Performance*, 2012,  
Courtesy of the artist and Klemm's Gallery – Berlin  
© Martin Argyroglo



Noé Soulier, *Mouvement sur mouvement*, 2013,  
Collection CNAP © Chiara Valle Vallomini

# « THE YVONNE RAINER PROJECT » AT JEU DE PAUME

## FROM CHOREOGRAPHY TO CINEMA

**4 – 30 November 2014 / 15 screenings and lectures**

Although Yvonne Rainer is renowned in the world of art because of her innovative contribution to the history of contemporary dance, she is also remarkable because of her posterior involvement with cinema in what can be seen as a second period in the evolution of her work. The purpose of this film cycle is to examine the transition she courageously made from being a renowned choreographer and leader in the field of new dance to becoming a cinematographer. Her work examines the balance between political issues and private life in everyday life. It deals with human connectivity in times of radical change. After exploring innovative and even revolutionary ideas in bodily movement, she further explored her concerns in the field of moving image. In these programs, her own films will be presented alongside those of colleagues in the artworld that have been close to her and to contemporary artists working on the notion of choreography for the moving image.

### Curator

Chantal Pontbriand, Pontbriand W.O.R.K.S.  
[We\_Others and myself\_Research\_Knowledge\_Systems]

### With

Yvonne Rainer + Yael Bartana, Samuel Beckett, Geneviève Cadieux, John Cage, Mircea Cantor, Manon de Boer, Maya Deren, Köken Ergun, Maïder Fortuné, Hollis Frampton, Michel François, Laurent Goldring, Marc Johnson, Sonia Khurana, Florence Lazar, Babette Mangolte, Bea McMahon, Bruce Nauman, Natacha Nisic, Lili Raynaud-Dewar, Anri Sala, Richard Serra, Michael Snow, Andy Warhol, Jérôme Bel, Julie Perrin.



Yvonne Rainer, *Kristina Talking Pictures*, 1976

# « THE YVONNE RAINER PROJECT » AT PALAIS DE TOKYO

## NEXUS RAINER

**12 December 2014, 12 pm – 8 pm**

This symposium will bring together a number of researchers and artists interested in Yvonne Rainer today or involved with issues present in her work and figuring in the project, among them interdisciplinarity, performance, gender, the Other and language. As well as a choreographer and filmmaker, Yvonne Rainer is also a writer, exploring the «thinking in movement» concept that is central to her work.

### **Symposium led by**

Barbara Formis (philosopher), Julie Perrin (danse historian) and Chantal Pontbriand (Critic and curator)

### **With**

Emmanuel Alloa, Myrto Katsiki, Isabelle Launay, Catherine Quéloz and David Zerbib



Yvonne Rainer, *Trio Film*, 1968, Image copyright of the artist, Courtesy of Video Data Bank, [www.vdb.org](http://www.vdb.org)



# THE CENTRE D'ART CONTEMPORAIN DE LA FERME DU BUISSON



© Emile Ouroumov

Located on an exceptional site, la Ferme du Buisson is a national cultural centre of international reach. This 19th Century “model-farm” features an art centre, a theatre, a cinema and a concert hall, all enabling in an exemplary manner the permeability between disciplines. The Art Centre has for over 20 years been an active producer, diffuser and publisher. Insisting on emerging or rarely seen artists in France, it is a reference for performance, pluridisciplinarity and experimentation on exhibition formats, focused on a dialogue between visual arts and other fields.

## INFORMATION

### Centre d'art contemporain de la Ferme du Buisson

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77186 Noisiel - France

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### New opening hours

Wednesday > Sunday, 2pm – 7.30pm

Late openings until 9pm :  
6, 7, 15 November / 20, 21, 22, 23  
January / 7 February

Free entrance

### How to get here

#### By train

RER A dir. Marne-la-Vallée, stop Noisiel  
(20 mins from Paris)

#### By car

A4 dir. Marne-la-Vallée / exit Noisiel-Torcy /  
dir. Noisiel-Luzard



d.c.a