Yvonne Rainer: Dances and Films
May 27–October 12, 2014, Getty Research Institute Galleries

All works by Yvonne Rainer (American, b. 1934) unless otherwise specified

“Rebellion in the Arts,” by Jerry Tallmer
*New York Post*, August 4, 1966, p. 25
The Getty Research Institute
2006.M.24.267

Section 1:
Notebooks and Journals

Book of Quotations
1949–1952
Ink on paper
The Getty Research Institute
2006.M.24.93

Diary
1951–1952
Ink on paper
The Getty Research Institute
2006.M.24.240

Notebook
1978–1979
Ink on paper
The Getty Research Institute
2006.M.24.242

Notebook
1981–1983
Ink on paper
The Getty Research Institute
2006.M.24.40
Journal
1983–1987
Ink on paper
The Getty Research Institute
2006.M.24.41

Journal
1986–1989
Ink on paper
The Getty Research Institute
2006.M.24.90

Notebook
ca. 1960–1962
Graphite, ink, and marker on paper
The Getty Research Institute
2006.M.24.241.1

Notebook
1961–1962
Graphite, crayon, and ink on paper
The Getty Research Institute
2006.M.24.94

Section 2:
Terrain, 1963

“Slow,” Part of the “Play” Section of Terrain
Judson Memorial Church, New York, 1963
Photograph by Al Giese
Gelatin silver print
The Getty Research Institute
2006.M.24.128

Yvonne Rainer and Bill Davis in “Love,” the Final Section of “Play” in Terrain
Judson Memorial Church, New York, 1963
Photograph by Al Giese
Gelatin silver print
The Getty Research Institute
2006.M.24.107
Yvonne Rainer and Trisha Brown in the “Duet” Section of Terrain
Judson Memorial Church, New York, 1963
Photograph by Vladimir Sladon
Gelatin silver print
The Getty Research Institute
2006.M.24.9

Dancers Imitate the “Death Run” from Jean-Luc Godard’s Breathless (1960) in the “Diagonal” Section of Terrain
Judson Memorial Church, New York, 1963
Photograph by Al Giese
Gelatin silver print
The Getty Research Institute
2006.M.24.114

Yvonne Rainer in the “Bach” Section of Terrain
Judson Memorial Church, New York, 1963
Photograph by Al Giese
Gelatin silver print
The Getty Research Institute
2006.M.24.124

“Play” from Terrain
Judson Memorial Church, New York, 1963
Photograph by Al Giese
Gelatin silver print
The Getty Research Institute
2006.M.24.117

Bill Davis and Steve Paxton Wait Onstage While Albert Reid Performs “Sleep Solo” from Terrain
Judson Memorial Church, New York, 1963
Photograph by Al Giese
Gelatin silver print
The Getty Research Institute
2006.M.24.126

Program for Terrain (1963)
Judson Memorial Church, New York, April 28–29, 1963
Offset print
The Getty Research Institute
2006.M.24.77
Transcription of the Essay “On the Truth” (ca. 1960) by Spencer Holst
Ink on paper
The Getty Research Institute
2006.M.24.255

Personalized Score for the Activities of Yvonne Rainer in the “Bach” Section of Terrain (1963)
Ink and crayon on paper
The Getty Research Institute
2006.M.24.250

Personalized Score for the Activities of Trisha Brown in the “Bach” Section of Terrain (1963)
Ink and crayon on paper
The Getty Research Institute
2006.M.24.251

Personalized Score for the Activities of Albert Reid in the “Bach” Section of Terrain (1963)
Ink and crayon on paper
The Getty Research Institute
2006.M.24.252

Personalized Score for the Activities of Steve Paxton in the “Bach” Section of Terrain (1963)
Ink and crayon on paper
The Getty Research Institute
2006.M.24.253

Section 3:
Part of a Sextet, 1964

Robert Morris and Yvonne Rainer in Part of a Sextet (1964)
Wadsworth Atheneum Museum of Art, Hartford, Conn., 1965
Photograph by Peter Moore
Gelatin silver print
The Getty Research Institute
2006.M.24.132
Robert Morris in *Part of a Sextet* (1964)
Wadsworth Atheneum Museum of Art, Hartford, Conn., 1965
Photograph by Peter Moore
Gelatin silver print
The Getty Research Institute
2006.M.24.130

Program for *Sprech-und Tanzabend*, an Evening of Performances by Yvonne Rainer and Robert Morris (Including *Part of a Sextet*)
Staatliche Kunstakademie, Düsseldorf, Germany, October 24, 1964
Offset print
The Getty Research Institute
2006.M.24.81

Flyer for *Sprech-und Tanzabend*
Staatliche Kunstakademie, Düsseldorf, Germany, October 24, 1964
Offset print
The Getty Research Institute
2006.M.24.80

Sequence for *Part of a Sextet* (1964)
Facsimile reproduction of a page from Rainer's notebook

Section 4:
*Parts of Some Sextets, 1965*

Partial Score for *Parts of Some Sextets* (1965)
Graphite and ink on graph paper
Gift of the Robert Rauschenberg Foundation
The Getty Research Institute
2013.M.10

Rehearsal for *Parts of Some Sextets*
New York, 1965
Photograph by Al Giese
Gelatin silver print
The Getty Research Institute
2006.M.24.139
Rehearsal for *Parts of Some Sextets*
New York, 1965
Photograph by Al Giese
Gelatin silver print
The Getty Research Institute
2006.M.24.145

*Parts of Some Sextets*
Wadsworth Atheneum Museum of Art, Hartford, Conn., 1965
Photograph by Peter Moore
Gelatin silver print
The Getty Research Institute
2006.M.24.136

*Parts of Some Sextets*
Judson Memorial Church, New York, 1965
Photograph by Phil MacMullan
Gelatin silver print
The Getty Research Institute
2006.M.24.244

Cue Sheet Linking Dancers’ Activities to Corresponding Cues from the Taped Reading of the *Diary of William Bentley* (Composed 1784–1819) in *Parts of Some Sextets* (1965)
Ink on paper
The Getty Research Institute
2006.M.24.254

Program for Yvonne Rainer’s *Parts of Some Sextets* and Robert Morris’s *Check (Continued)*
Judson Memorial Church, New York, 1965
Offset print
The Getty Research Institute
2006.M.24.243

“Repeettiioonn iinn Woorrk” (1965)
Typescript
The Getty Research Institute
2006.M.24.264
Trio A (The Mind Is a Muscle, Part I) (1966)
Performed by Yvonne Rainer in 1978
10 min., 5 sec.
The Getty Research Institute
2006.M.24

Section 5:
The Mind Is a Muscle, 1966–1968

“Short Version” of The Mind Is a Muscle
Judson Memorial Church, New York, 1966
Photograph by Peter Moore
Gelatin silver print
The Getty Research Institute
2006.M.24.154

Overlap of “Mat” and “Stairs” from The Mind Is a Muscle
Anderson Theater, New York, 1968
Photograph by Peter Moore
Gelatin silver print
The Getty Research Institute
2006.M.24.165

“Act” from The Mind Is a Muscle
Anderson Theater, New York, 1968
Photograph by Julie Abeles
Gelatin silver print
The Getty Research Institute
2006.M.24.158

“Lecture,” Featuring Yvonne Rainer Performing Trio A in Tap Shoes from The Mind Is a Muscle
Anderson Theater, New York, 1968
Photograph by Peter Moore
Gelatin silver print
The Getty Research Institute
2006.M.24.163
“Trio B, Second Part” from *The Mind Is a Muscle*
Anderson Theater, New York, 1968
Photograph by Julie Abeles
Gelatin silver print
The Getty Research Institute
2006.M.24.157

“Film” from *The Mind Is a Muscle*
Anderson Theater, New York, 1968
Photograph by Peter Moore
Gelatin silver print
The Getty Research Institute
2006.M.24.159

“Stairs” from *The Mind Is a Muscle*
Anderson Theater, New York, 1968
Photograph by Peter Moore
Gelatin silver copy print
The Getty Research Institute
2006.M.24.156

“Horses” from *The Mind Is a Muscle*
Anderson Theater, New York, 1968
Photograph by Peter Moore
Gelatin silver print
The Getty Research Institute
2006.M.24.162

Notes for Essay Titled “A Quasi Survey of Some ‘Minimalist’ Tendencies in the Quantitatively Minimal Dance Activity Midst the Plethora; or, an Analysis of Trio A”
Written 1966, published 1968
Pigment on cardstock
The Getty Research Institute
2006.M.24.263

Program for *The Mind Is a Muscle*
Anderson Theater, New York, 1968
Offset print
The Getty Research Institute
2006.M.24.84
Program Statement for *The Mind is a Muscle*
Anderson Theater, New York, 1968
Offset print, ink, and pencil
The Getty Research Institute
2006.M.24.247

Score for Yvonne Rainer's Movements in the “Film” Section of *The Mind Is a Muscle* (1966–1968)
Ink on paper
The Getty Research Institute
2006.M.24.44

Score for Steve Paxton's Movements in the “Film” Section of *The Mind Is a Muscle* (1966–1968)
Ink on paper
The Getty Research Institute
2006.M.24.43

Graphite and ink on paper
The Getty Research Institute
2006.M.24.46

Graphite and ink on paper
The Getty Research Institute
2006.M.24.45

Section 6:
*War*, 1970

*War*
Douglass College, Rutgers University, New Brunswick, N.J., 1970
Digital print from original negative

*War*
Douglass College, Rutgers University, New Brunswick, N.J., 1970
Digital print from original negative
**War**
New York University, New York, 1970
Photograph by Peter Moore
Gelatin silver print
The Getty Research Institute
2006.M.24.173

**War**
New York University, New York, 1970
Photograph by Peter Moore
Gelatin silver print
The Getty Research Institute
2006.M.24.172

**War**
New York University, New York, 1970
Photograph by Peter Moore
Gelatin silver print
The Getty Research Institute
2006.M.24.174

**Program for Simultaneous Performances of an Improvisation by the Grand Union and Yvonne Rainer's War**
New York University, New York, 1970
Offset print
The Getty Research Institute
2006.M.24.246

**Working List Used to Determine Configurations in War (1970)**
Ink on paper
The Getty Research Institute
2006.M.24.256

**Draft Description of War (1970)**
Ink and graphite on paper
The Getty Research Institute
2006.M.24.249

**First Page of Script That Was Read at One-Minute Intervals During War (1970)**
Offset print, graphite, and ink on paper
The Getty Research Institute
2006.M.24.248
Section 7:  
*Performance, 1972*

*Performance (1972)*  
Photograph by Babette Mangolte  
Gelatin silver print  
The Getty Research Institute  
2006.M.24.183

*Performance (1972)*  
Photograph by Peter Moore  
Gelatin silver print  
The Getty Research Institute  
2006.M.24.180

*Performance (1972)*  
Photograph by Peter Moore  
Gelatin silver print  
The Getty Research Institute  
2006.M.24.181

*Performance (1972)*  
Photograph by Babette Mangolte  
Gelatin silver print  
The Getty Research Institute  
2006.M.24.185

“Valda’s Solo” from the Film *Lives of Performers (1972)*  
Photograph by Babette Mangolte  
Gelatin silver print  
The Getty Research Institute  
2006.M.24.191

*Flyer from the Program for Performance*  
Hofstra University, Hempstead, N.Y., March 21, 1972  
Offset print  
The Getty Research Institute  
2006.M.24.259
Program from the Program for *Performance*
Hofstra University, Hempstead, N.Y., March 21, 1972
Offset print
The Getty Research Institute
2006.M.24.260

Dancer Biographies from the Program for *Performance*
Hofstra University, Hempstead, N.Y., March 21, 1972
Offset print
The Getty Research Institute
2006.M.24.261

Score for the “Story” Section of *Performance* (1972)
Ink on paper
The Getty Research Institute
2006.M.24.55

Diagram of *Walk, She Said* (1972), Which Was Included as Part of the Whitney Museum of American Art Production of *Performance*, as well as the Multimedia Performance *Lives of Performers* and the Film *This is the story of a woman who . . .* (1973)
Offset print
The Getty Research Institute
2006.M.24.262

Section 8:
*This is the story of a woman who . . .*, 1973

John Erdman and Yvonne Rainer in *This is the story of a woman who . . .*
Theater for the New City, New York, 1973
Photographs by Babette Mangolte
Gelatin silver prints
The Getty Research Institute
2006.M.24.194

John Erdman, Yvonne Rainer, and Shirley Soffer in *This is the story of a woman who . . .*
Theater for the New City, New York, 1973
Photographs by Babette Mangolte
Gelatin silver prints
The Getty Research Institute
2006.M.24.195
John Erdman and Yvonne Rainer in *This is the story of a woman who...*
Theater for the New City, New York, 1973
Photographs by Babette Mangolte
Gelatin silver prints
The Getty Research Institute

Program for *This is the story of a woman who...* (1973) and *Lives of Performers* (1972)
Theater for the New City, New York, 1973
Offset print (shown open and closed)
The Getty Research Institute

“The Question Is—" (1973), Statement by Yvonne Rainer
Offset print and graphite on paper
The Getty Research Institute
2006.M.24.265

Photographic Prints of Slides Projected During *This is the story of a woman who...* (1973)
Gelatin silver prints
The Getty Research Institute
2006.M.24.266.1–6

Section 9:
Documentation of Performance Works, 1961–2012

*Three Satie Spoons* (1961)
Performed by Pat Catterson, Emily Coates, and Patricia Hoffbauer
Dia:Beacon, Beacon, N.Y., October 23, 2011
8 min., 45 sec.
Courtesy Dia Art Foundation

*Chair / Pillow* (1969)
Dia:Beacon, Beacon, N.Y., May 13, 2012
4 min., 23 sec.
Courtesy Dia Art Foundation
Trio A with Flags (1970)
Performed by David Gordon, Nancy Green, Barbara Lloyd, Steve Paxton, Lincoln Scott, and Yvonne Rainer at the "People's Flag Show" 
Judson Memorial Church, New York, November 9, 1970
4 min., 25 sec. excerpt from
18 min., 28 sec. original

Excerpt from Rainer Variations (2002) by Charles Atlas
2 min., 52 sec. excerpt from
41 min., 30 sec. original

Excerpt from a Performance by the Grand Union
Performed by Trisha Brown, Barbara Dilley, Douglas Dunn, David Gordon, Nancy Lewis, Steve Paxton, and Yvonne Rainer
Joe LoGiudice Gallery, New York, May 28, 1972
4 min., 37 sec. excerpt from 61 min., 15 sec. original

Excerpt from an Improvisatory Performance by the Grand Union
Performed by Trisha Brown, Barbara Dilley, Douglas Dunn, David Gordon, Nancy Lewis, Steve Paxton, and Yvonne Rainer
Joe LoGiudice Gallery, New York, May 28, 1972
3 min., 20 sec. excerpt from 57 min., 28 sec. original

Slow-Motion Fight (1973) by Babette Mangolte
8 min., 20 sec.

"Valda's Solo" from Lives of Performers (1972)
6 min., 10 sec. excerpt from
90 min. original

Rehearsal Footage of Mikhail Baryshnikov Performing "Valda's Solo" as Part of After Many a Summer Dies the Swan (2000)
4 min., 8 sec.

Excerpt from After Many a Summer Dies the Swan (2000)
Brooklyn Academy of Music, New York, 2000
4 min. excerpt of 40 min. original
Footage of *AG Indexical, with a little help from H. M.* (2006)
Performed by Pat Catterson, Emily Coates, Patricia Hoffbauer, and Sally Silvers
Dance Theater Workshop, New York, 2006
Excerpted from Yvonne Rainer’s “*AG Indexical, with a little help from H. M.*” (2007) by Babette Mangolte
20 min. excerpt from 44 min. original

Excerpt from *Spiraling Down* (2008)
Performed by Pat Catterson, Emily Coates, Patricia Hoffbauer, and Keith Sabado
Dia:Beacon, Beacon, N.Y., February 26, 2012
17 min., 26 sec. excerpt from
30 min., 45 sec. original
Courtesy Dia Art Foundation
Commissioned by the J. Paul Getty Museum, the Getty Research Institute, and the World Performance Project at Yale

Section 10:
Posters and Ephemera

Flyer for *The Man Who Envied Women*
1985
Offset print
The Getty Research Institute
2006.M.24.91

Flyer from Castelli-Sonnabend Tapes & Films Announcing the Distribution of *Kristina Talking Pictures*
1976
Offset print
The Getty Research Institute
2006.M.24.87

Poster for “Yvonne Rainer Drei Filme im Arsenal”
Arsenal, Berlin, 1977
Offset print
The Getty Research Institute
2006.M.24.88
Brochure for “Yvonne Rainer and Performance Demonstration #1”
New York, 1969
Offset print
The Getty Research Institute
2006.M.24.85

Poster for “Events and Entertainments”
Pocket Theater, New York, 1964
Offset print
The Getty Research Institute
2006.M.24.238

Poster for Journeys from Berlin / 1971
1980
Offset print
The Getty Research Institute
2006.M.24.89

Poster for “5 Evenings Jointly Offered by the Museum School and the Museum of Fine Arts, Boston”
1972
Offset print
The Getty Research Institute
2006.M.24.60

Poster for Lives of Performers and Film About a Woman Who . . .
British Film Institute, London, 1975
Offset print
The Getty Research Institute
2006.M.24.228

Poster for Yvonne Rainer and Robert Morris Performance
Judson Memorial Church, New York, 1965
Offset print
The Getty Research Institute
2006.M.24.82

Poster for “Five Dance Performances”
Anderson Theater, New York, 1968
Offset print
The Getty Research Institute
2006.M.24.224
Program for *Performance Fractions for the West Coast*
Vancouver Art Gallery, Vancouver, Canada, 1969
Offset print
The Getty Research Institute
2006.M.24.236

Flyer for *Performance Fractions for the West Coast*
Vancouver Art Gallery, Vancouver, Canada, 1969
Offset print
The Getty Research Institute
2006.M.24.235

Poster for *Experiments in Art and Technology Benefit Show*
Leo Castelli Gallery, New York, 1967
Offset print
The Getty Research Institute
2006.M.24.223

Poster for "Now Festival"
Private Arts Foundation, Washington, D.C., 1966
Offset print
The Getty Research Institute
2006.M.24.219

Program for an Evening of Performances
New York, February 13, 1966
Offset print
The Getty Research Institute
2006.M.24.237

Broadsheet for the Grand Union (recto)
1971
Offset print
The Getty Research Institute
2006.M.24.225

Broadsheet for the Grand Union (verso)
1971
Offset print
The Getty Research Institute
2006.M.24.226
Poster for “Yvonne Rainer Bob Morris Modern Dans”
Studentafton, Lund, Sweden, 1965
Offset print
The Getty Research Institute
2006.M.24.217

Program for “Four Monday Evenings”
Surplus Dance Theater, New York, 1964
Offset print
The Getty Research Institute
2006.M.24.239

Poster for “5 New York Kvällar, Moderna Museet”
Moderna Museet, Stockholm, Sweden, 1964
Offset print
The Getty Research Institute
2006.M.24.214

Poster for James Waring and Dance Company Performance
Hunter College Playhouse, New York, 1963
Offset print
The Getty Research Institute
2006.M.24.42

Poster for “Dance Protest: Angry Arts Against the War in Vietnam”
Hunter Playhouse, New York, 1967
Offset print
The Getty Research Institute
2006.M.24.222

Poster for “Dance Concert of Old Work & New Work”
Judson Memorial Church, New York, 1966
Offset print
The Getty Research Institute
2006.M.24.83

Poster for “Two Evenings of Modern Dance by Yvonne Rainer”
Wadsworth Atheneum Museum of Art, Hartford, Conn., 1965
Offset print
The Getty Research Institute
2006.M.24.216
Flyer for Continuous Project—Altered Daily
Offset print
The Getty Research Institute
2006.M.24.234

Program for an Evening of Performances
Paula Cooper Gallery, New York, June 13, 1969
Offset print
The Getty Research Institute
2006.M.24.86

Poster for “Trisha Brown Deborah Hay Dance Concert”
Judson Memorial Church, New York, 1966
Design by Robert Breer
Offset print
The Getty Research Institute
2006.M.24.218

Poster for “A Concert of Dance Nos. 14, 15, 16”
Judson Memorial Church, New York, 1964
Design by Robert Morris
Offset print
The Getty Research Institute
2006.M.24.215

Flyer for “An Evening of Dance”
Judson Memorial Church, New York, 1963
Design by Robert Rauschenberg
Offset print
The Getty Research Institute
2006.M.24.76

Flyer for “A Concert of Dance #3” and “A Concert of Dance #4”
Judson Memorial Church, New York, 1963
Offset print
The Getty Research Institute
2006.M.24.74

Flyer for “A Concert of Dance”
Judson Memorial Church, New York, July 6, 196
Design by Steve Paxton
Section 11:
Film and Video Gallery

Early Short Films:
48 min. total
This program features all of the short films Rainer made prior to her first feature-length film, many of which were incorporated into her performance works. Subjects include the perpetual motion of a chicken coop in *Rhode Island Red* and Steve Paxton and Becky Arnold's nude interaction with a large inflatable ball in *Trio Film*.

*Lives of Performers* (1972)
90 min.
Rainer’s first feature-length film incorporates rehearsal footage from *Performance* (1972) and photographs from *GrandUnion Dreams* (1971). The film depicts the real and fictional lives of a group of performers and their choreographer / director, ending with a series of *tableaux vivants* based on G. W. Pabst’s 1929 film *Pandora’s Box*.

*Film About a Woman Who . . .* (1974)
105 min.
A landmark of feminist cinema, this work subverts nearly every convention of narrative film while unfolding “the poetically licensed story of a woman who finds it difficult to reconcile certain external facts with her image of her own perfection.”

*Kristina Talking Pictures* (1976)
90 min.
Ostensibly the story of a lion tamer who moves from Budapest to New York to become a choreographer, this film incorporates both fictional and autobiographical elements, while also expanding to touch on global political issues such as pollution.

125 min.
This meditation on political radicalism, terrorism, feminism, and psychoanalysis was prompted by Rainer’s experiences living in West Berlin in 1976 and 1977. It stars film theorist Annette Michelson as the psychoanalytic subject. The diary passages read in this film are from Rainer’s own teenage diary, on display within the main exhibition.
The Man Who Envied Women (1985)
125 min.
Structured around the breakup of a relationship, this often-comical film presents a portrait of issues facing the New York cultural world in the 1980s, including gentrification in SoHo and the influence of poststructuralist theory within academia.

Privilege (1990)
105 min.
The subject of aging and menopause becomes cause for a multifaceted analysis of inequality and discrimination around issues of age, gender, race, and socioeconomic status. Interviews and staged scenes continually blur the line between documentary and fiction.

MURDER and murder (1996)
113 min.
This film follows the semiautobiographical story of Doris, who falls in love with a woman for the first time in her early sixties, is diagnosed with breast cancer, and must undergo a mastectomy.
The film is a reflection on lesbian sexuality, women's health, and the everyday negotiations of romantic partnership.

After Many a Summer Dies the Swan: Hybrid (2002)
31 min.
Performance footage of Rainer's dance After Many a Summer Dies the Swan (2000), originally commissioned by Mikhail Baryshnikov's White Oak Dance Project, is recast in this film as a rumination on the art, philosophy, and society of fin-desiècle Vienna.

42 min.
This experimental documentary about Yvonne Rainer's life and career mixes archival footage with new interviews. A series of doublings occurs, in which other performers also act and reenact the interviews. A highlight is Rainer's attempt to teach "Martha Graham" (played by choreographer and Graham impersonator Richard Move) how to dance Trio A.