Sarah Burkhalter & Laurence Schmidlin

[eds.] Spacescapes Dance ゔ Drawing



Yvonne Rainer's work adjusts manifold discursive mediums to specific situations in time and space, involving personal history with political and critical issues. Her cultural references are often unusual, and she resorts to distancing strategies such as humor, montage, and deirier, thus giving them shape and meaning in choreographies, performances, essays, narratives, and films. Her complex research develops alongside her everyday life, and she discusses the radical, artistic sensibilities of the past few decades while conveying her commitment and a strong independent position. She studied acting with Lee Grant and dance with Merce Cunningham for eight years, and was one of the founding members of the Judson Dance Theater. The structure of her early dances was based on John Cage's random composition, close to ordinary Fluxus gestures and involved in thoughts about process and minimal art. From using narrative

Spacescapes Dance & Drawing

Program
Documents Series

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Edition
English
February 2017
ISBN: 978-3-03764-469-0
Softcover, 150 x 210 mm
238 pages
Images 20 b/w
CHF 25 / EUR 20 / £ 16 / US 29.95

Edition French ISBN: 978-3-03764-470-6 254 pages Images 20 b/w

A fruitful dialogue for the creative body of the 20th century

Dance and drawing are intimately linked to the gesture that performs them. The dancing body creates a figure in space and leaves an impact on site, while the action of the artist sets a point into motion and captures an ephemeral event, which is reproduced in graphic or visual form. Throughout the 20th century, the performing and visual arts thus converged on many occasions. While visual artists investigated the embodied and energetic value of form, dancers and choreographers experimented with the interfaces between sign and action, between notation and improvisation, between a spatial sense of self and an architectural configuration of movement. The hybridization of dance and drawing quickened from mid-century onward, as performance art introduced innovative practices and as borders between disciplines were worn thin, causing interdisciplinary forms to emerge. The body of the artist-whether a dancer or a visual artist-is thus shared by these practices and has become the instrument of their simultaneous realization. Drawing has indeed collided with dance in opening up to three-dimensional space, incorporating surfaces (floor, ceiling, walls) as well as volumes into its process.

This correspondence is the focus of this volume, a collection of original essays and interviews in which the accounts of theoreticians and practitioners echo each other. It aims to evaluate and discuss the specific interaction of the two media and how their practices have diversified since 1962, namely since the first public performance of the Judson Dance Theater in New York.

This book stems from the international symposium "I Love Thinking on my Feet. Dance and Drawing Since 1962," organized by Sarah Burkhalter and Laurence Schmidlin at the Université de Genève (Geneva, Switzerland) in 2012. Authors and contributors include Cindy Van Acker, Gabriele Brandstetter, Sarah Burkhalter, Pauline Chevalier, Mark Franko, Katrin Gattinger, Julie Enckell Julliard, Anne Teresa De Keersmaeker, Magali Le Mens, Laetitia Legros, Anna Lovatt, Nolwenn Mégard, Robert Morris, OpenEndedGroup, Nadia Perucic, Catherine Quéloz, Yvonne Rainer, Robin Rhode, Susan Rosenberg, Laurence Schmidlin, Katia Schneller, Alexander Schwan, Alan Storey, and Catherine Wood.

The book is part of the Documents series, co-published with Les presses du réel and dedicated to critical writing.