

Yvonne Rainer: A Reader

With
Charles Atlas
Florencia Aliberti
Caterina Cuadros
Gala Hernández López
Gregg Bordowitz
Cécile Bouffard
Ruth Childs
Pauline L. Boulba
Lucie Brux
Aminata Labor
Pauline Boudry
Renate Lorenz
Madison Bycroft
Hélène Giannecchini
Lenio Kaklea
Nick Mauss
Paul Maheke
Babette Mangolte
Josèfa Ntjam
Ulrike Ottinger
Adam Pendleton
Jean-Charles de Quillacq
Yvonne Rainer
Robert Rauschenberg



Curator :
Arlène Berceliot Courtin

11 October 2025 - 15 February 2026

Yvonne Rainer: A Reader

How should Yvonne Rainer be read, seen, and especially exhibited today? At the height of minimalism in the 1960s, the choreographer and filmmaker (born in 1934 in San Francisco) lost all desire for objectivity as a performer, preferring to explore the emotions at play in human, social and sexual relations.

The exhibition takes its title from the term « reader » in two of its senses: a publication assembling a set of texts by one author, and the very position of the person who reads. This format has been transposed into the art centre to create a novel form of interdisciplinary exhibition that brings together dance, cinema, performance, video, visual arts, literature, and archives.

Dance after dance, performance after performance, film after film, essay after essay, Yvonne Rainer has never stopped reinterpreting her position as an artist, developing a critical point of view on the masculinism of the New York avant-garde, on postmodernism, and on an essentialist feminism that in many regards anticipated queer thought. In this sense, Yvonne Rainer is an example of longevity

and ceaseless rebirth, achieved through constant engagement with feminism, anti-militarism, anti-imperialism, anti-racism, and activism against the AIDS epidemic.

Though it might look like a solo exhibition, it assembles a multiplicity of artists, performers and researchers whose voices resonate around Yvonne Rainer. The exhibition also offers: a complete retrospective of Yvonne Rainer's feature films (distributed by Zeitgeist Films, Berlin), materials from her personal archives (from the Getty Research Institute, Los Angeles), and a portrait produced by the Performa Biennial, New York. *Yvonne Rainer: A Reader* celebrates a key figure of art and feminism in the 20th and 21st centuries.

*Feelings are facts**. These are now reproduced and translated into French for the first time. They are as alive and vivid as can be, expressing a subjectivity that is by turns female, a-woman, lesbian, queer... In other words, a voice in motion, continually revitalized by struggle, encouraging us to devise new forms of self-representation.

*« "Feelings are facts", an adage of the late John Schimel, my psychotherapist in the early 1960s, became an unspoken premise by means of which I was able to bypass the then current clichés of categorization popularized by McLuhan - "hot", "cold", "cool", etc. Ignored or denied in the work of my 1960s peers, the nuts and bolts of emotional life shaped the unseen (or should I say "unseemly"?) underbelly of high U.S. Minimalism. » - Yvonne Rainer, *Feelings Are Facts*, op. cit., p. 391.

About Yvonne Rainer

Born in 1934 in San Francisco, Yvonne Rainer is a pioneer of postmodern dance, and a major figure of feminist and experimental cinema. Having trained in New York under such prominent figures as Martha Graham and Merce Cunningham, in 1962 she co-founded the Judson Dance Theater, a revolutionary collective that upended the codes of contemporary dance. Her emblematic piece *Trio A* (1966) and her *No Manifesto* (1965, reconsidered in 2008) expressed a desire to break with tradition, by emphasising the ordinary, erasing the ego, and critiquing virtuosity.

In the 1970s, she turned to independent film, developing a political body of work that combines autobiography, social reflection and the deconstruction of gender markers. In these films, she explores subjects like sexuality, illness, old age, and gentrification, in a hybrid, socially engaged cinematic language. After taking a break from choreography in the 1990s, she returned to it in 2000, while continuing a critical reflection on her own artistic practice.

Awarded several prizes and grants (including the MacArthur and Guggenheim fellowships), Yvonne Rainer continues to influence the contemporary art scenes in the United States and Europe.

Curator

Arlène Berceliot Courtin is a curator, independent researcher, teacher, and co-director of the Master's program at ESAAA — École supérieure d'art Annecy — Alpes. Her field of research and experimentation lies at the intersection of visual and performing arts and feminist studies. She explores language traits and forms of affect in art and tries to thereby deconstruct the position of objectivity inherent to research. This is done through a situated and transdisciplinary approach of curating, combining references from the humanities, literature, cinema, performance, and the visual arts. In Fall 2024, she curated *All the Messages are Emotional (after Lauren Berlant)* for the 25th Pernod Ricard Foundation Prize in Paris.

Her long-term project, *Yvonne Rainer: A Reader*, is the result of several years of research conducted during residencies and research fellowships in France and the United States (Institut Français, 2019; CNAP and Villa Albertine, New York, Los Angeles, San Francisco, 2022; Library Research Grant, Getty Research Institute, 2024).

Exhibition partners

This exhibition is presented as part of *iViva Villa!*, a gathering of French artistic residencies abroad, result of collaboration between Casa de Velázquez (Madrid, Spain), Villa Albertine (United States), Villa Kujoyama (Kyoto, Japan), and Villa Médicis (Rome, Italy).

iViva Villa!

The project by Ruth Childs and Cécile Bouffard has received support from Fluxus Art Project.



The French subtitles for Lives of Performers and Film About a Woman Who... by Yvonne Rainer were produced by the "films" collection of the Musée national d'art moderne — Centre Pompidou.

Centre
Pompidou



Ground floor

Entrance

A *Yvonne Rainer, circa 1964.*
Photograph attributed to Robert Rauschenberg. Study collection. Robert Rauschenberg Foundation, New York.

Room 1

B *Pauline Boudry / Renate Lorenz Salomania, 2009*
Video installation, 17', Performance : Yvonne Rainer, Wu Tsang. Courtesy of the artists, Marcelle Alix, Paris and Ellen de Bruijne Projects, Amsterdam.

C *Yvonne Rainer*
Trio A, 1978
Video, b&w, silent, 10'30". Courtesy of the artist and Video Data Bank, School of the Art Institute of Chicago.

D 48 documents extracted from the *Yvonne Rainer Papers* archive (photographs, posters, programmes), © Getty Research Institute, Los Angeles + 8 photographs and stills from her feature films, © Zeitgeist Films in association with Kino Lorber, Berlin. Graphic composition, Studio Muro, 2025, © DR.

E *Pauline L. Boulba / Lucie Brux / Aminata Labor JJ(Excerpt), 2024*
Video, sound, color, 9'54". With the support of a « Sur mesure » Residency from the Institut français and the DGCA. Courtesy of the artists.

Room 2

F *Florencia Aliberti / Caterina Cuadros / Gala Hernández López À travers le miroir, 2016*
Video, 12'. Courtesy of the artists.

G *Babette Mangolte*
The Camera : Je ou La Camera : I, 1977
Digitised 16mm, b&w and color, 89'. Produced by Babette Mangolte. Co-produced by Unité Trois and Institut national de l'audiovisuel (INA). Courtesy of New American Cinema Group, Inc. / The Film-Makers' Cooperative.

H Ulrike Ottinger

Madame X - An Absolute Ruler, 1978-2025
4 stills from the feature film, printed on framed baryta paper. Courtesy of the artist.

Room 3

I *Adam Pendleton*
Just Back from Los Angeles: A Portrait of Yvonne Rainer, 2016-2017
Video, b&w, sound, 13'51", variable dimensions. Courtesy of the artist and gallery Kamel Mennour, Paris.

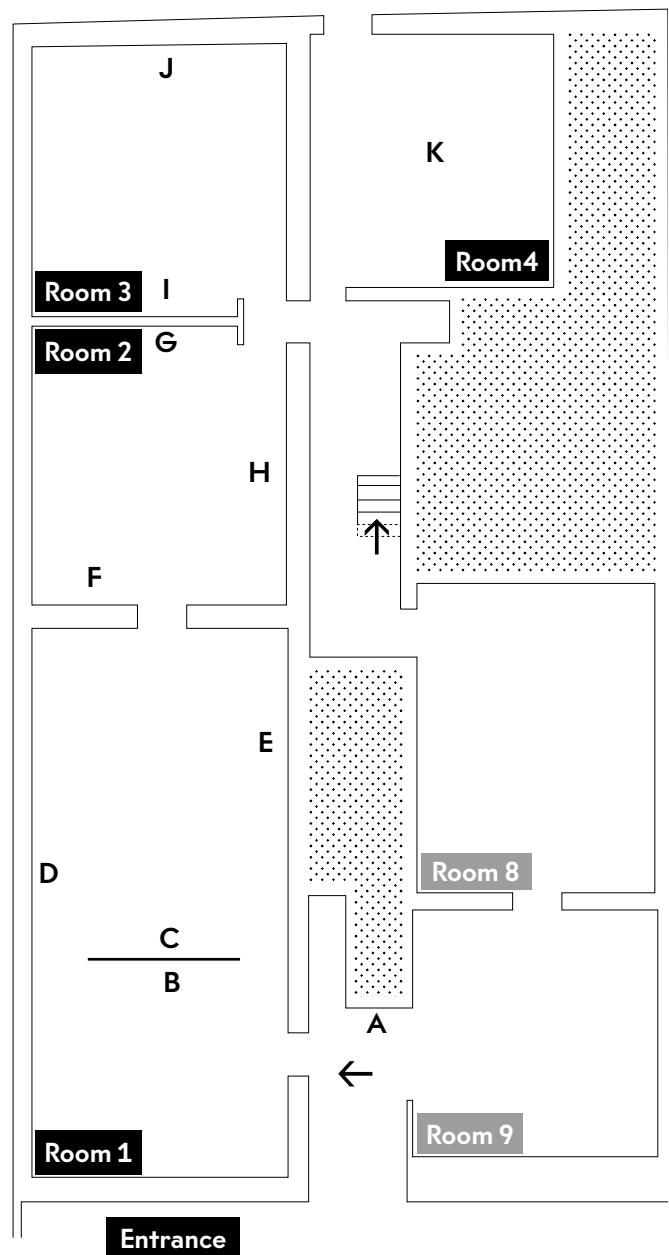
J Charles Atlas

Rainer Variations, 2002
Video, color, sound stereo, 41'30". Courtesy of the artist and Video Data Bank, School of the Art Institute of Chicago.

Salle 4

K *Cinema programme : Yvonne Rainer, Gregg Bordowitz and Pauline L. Boulba / Lucie Brux / Aminata Labor*

Poster *Yvonne Rainer: A Retrospective*, 2023, © Zeitgeist Films in association with Kino Lorber, Berlin.



First floor

Room 5

L Josèfa Ntjam
Mélas de Saturne, 2020
Video installation, color, sound, 11'32",
co-produced with Sean Hart. Courtesy
of the artist.

Room 6

M Madison Bycroft
The Fouled Compass, 2020
Video, color, sound, 24'14". Courtesy
of the artist and Sissi Club Marseille.

Room 7

N Jean-Charles de Quillacq
a *A Real Boy*, 2024, video HD stereo,
11'06". Courtesy of the artist and
Marcelle Alix, Paris.

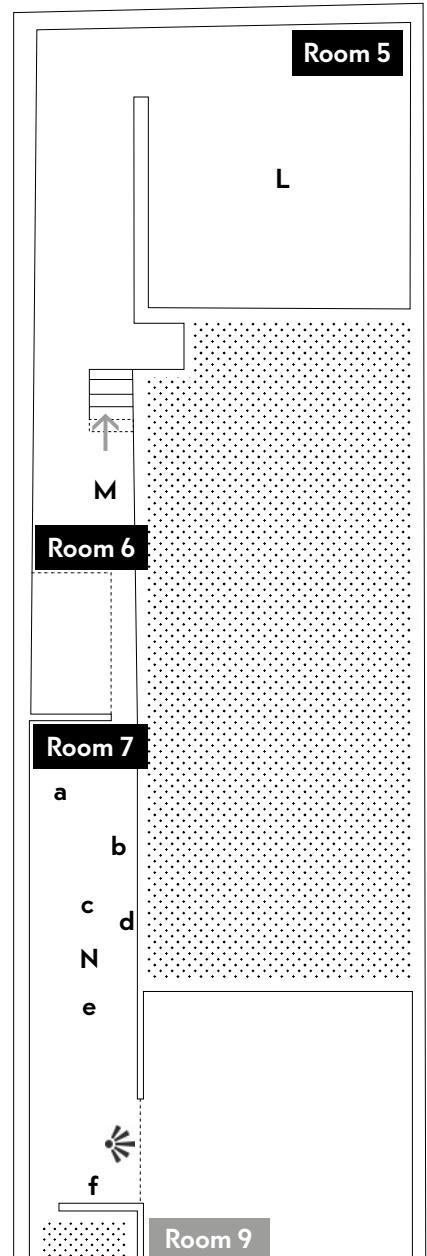
b *Sister Circle Foot on Radiator*, 2011
Epoxy paint, metal, paper serviettes,
radiator. Courtesy of the artist and
Marcelle Alix, Paris.

c *Not the Reproduction of Something I
Experienced Myself*, 2011
Metal, PVC, epoxy resin, polystyrene,
220 x 160 cm. Courtesy of the artist
and Marcelle Alix, Paris.

d *Untitled*, 2025
Bic pen on paper. Courtesy of the
artist and Marcelle Alix, Paris.

e *Philippa*, 2017
Waxed epoxy resin, metal, rubber,
ointment. Courtesy of the artist and
Marcelle Alix, Paris.

f *Untitled*, 2025
Inkjet printing, Bic pen on paper.
Courtesy of the artist and Marcelle
Alix, Paris.



Ground floor

Room 8

O Paul Maheke

In spite of my own desire to see you disappear, 2024

Sound installation : bed, prints on fabric, sound piece, screen with subtitles, lightbulbs. Courtesy of the artist and Gallery Sultana, Paris. Production Crac Occitanie.

P Yvonne Rainer

After Many a Summer Dies the Swan: Hybrid, 2002

Video, color, sound, 31'. Courtesy of the artist and Video Data Bank, School of the Art Institute of Chicago.

T Yvonne Rainer

Five Easy Pieces, video, 48':

- *Hand Movie*, 1966, 6', b&w, silent, 8mm
- *Volleyball (Foot Film)*, 1967, 10', b&w, silent, 16mm
- *Rhode Island Red*, 1968, 10', b&w, silent, 16mm
- *Trio Film*, 1968, 13', b&w, silent, 16mm
- *Line*, 1969, 10', b&w, silent, 16mm

Courtesy of the artist and Video Data Bank, School of the Art Institute of Chicago.

Salle 9

Q Nick Mauss

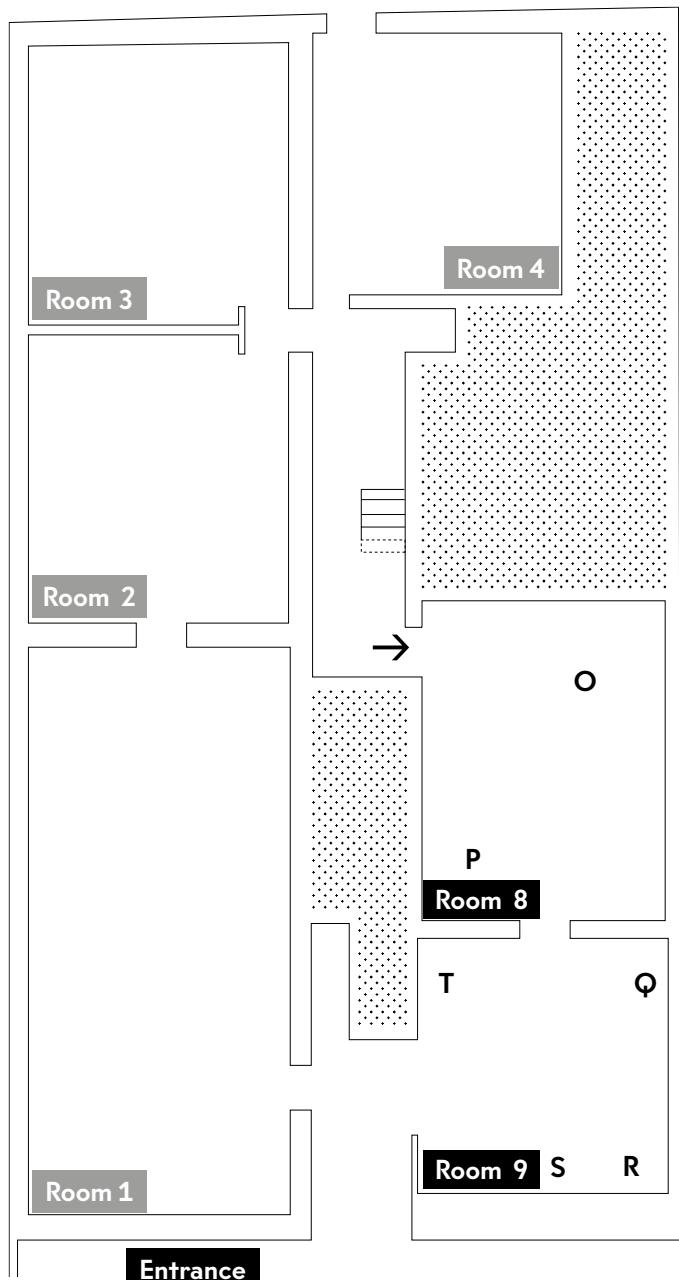
Misremembered, 2024

Reverse painting on reflective glass, 266 x 266 x 3 cm. Collection Igor DaCosta. Courtesy of the artist and Gallery Chantal Crousel, Paris.

R Yvonne Rainer: *Work 1999-2022*, 2023

Video, color, sound, 20'. Portrait written by Charles Aubin assisted by Mary Fellios, narrated by RoseLee Goldberg, with commentary by Yvonne Rainer, edited by Brian Agamie and produced by Performa, New York.

S Archive selection, 2025, © DR. Set of 2 facsimile documents reproduced at 1:1 scale, *Yvonne Rainer Papers* archive, © Getty Research Institute, Los Angeles + selection of original publications including texts, interviews, and portraits published between 1965 and 2023, © YR and private collection.





View of room 1.

Entrance and room 1

A

Yvonne Rainer, circa 1964.

Photograph attributed to Robert Rauschenberg. Study collection. Robert Rauschenberg Foundation, New York.

Yvonne Rainer met American artist Robert Rauschenberg in Merce Cunningham's studio in June 1959, where he worked as a scenographer. They became close when she studied dance under Cunningham, and later under Robert Ellis Dunn. She started attending parties in Rauschenberg's building at 381 Lafayette Street, and became part of his entourage, which included dancers Deborah Hay, Steve Paxton and Lucinda Childs. In 1963, Rauschenberg designed the lighting for one of her dance shows titled *Terrain*, performed at the Judson Memorial Church. This Polaroid was taken right around the time Yvonne Rainer started creating her own choreographic works. In 1965, she invited Rauschenberg to contribute to *Parts of Some Sextets*.



Yvonne Rainer, circa 1964

Photograph attributed to Robert Rauschenberg. Study collection. Robert Rauschenberg Foundation, New York.

B

Pauline Boudry / Renate Lorenz

Video installation, 17', Performance : Yvonne Rainer, Wu Tsang.

Salomania reenacts the « Dance of the Seven Veils » from Alla Nazimova's 1923 silent film *Salome*. This video also presents sections of *Valda's Solo*, which Yvonne Rainer created after seeing Nazimova's film. In the early 20th century, the character Salome became the subject of a craze that soon came to be known as Salomania. Women got together and imitated the Dance of the Seven Veils. Many dancers became famous for their interpretations of Salome, a figure that symbolised entrepreneurial independence and sexual freedom, and became an icon for « sodomite » subjectivity. It seems that, even amid violent social circumstances like colonialism, homophobia, and the emergence of industrial capitalism, this figure made it possible to live and fantasise sexuality and gender outside of binary understandings, outside of the East and West, and without resorting to new fixed identity formations. Pauline Boudry and Renate Lorenz asked Yvonne Rainer to play herself on the screen. She introduces the film and teaches artist Wu Tsang how to perform *Valda's Solo*, which she created for British dancer Valda Setterfield. It appears in its entirety in her first feature film *Lives of Performers* (1971).

(source: artists' website <https://www.boudry-lorenz.de/salomania>)



Pauline Boudry et Renate Lorenz

Salomania, 2009

Video installation, 17', Performance : Yvonne Rainer, Wu Tsang. Courtesy of the artists, Marcelle Alix, Paris and Ellen de Bruijne Projects, Amsterdam.

Room 1

C

Yvonne Rainer

Trio A, 1978, video, b&w, silent, 10'30".

In 1965, during a stay in Düsseldorf, Germany, Yvonne Rainer spent six months working on the choreography of *Trio A*. The dance initially consisted of a five-minute sequence of movements, presented under the title *The Mind is a Muscle, Part I* at Judson Church on 10 January 1966. Since its completion, *Trio A* has been restaged several times. In 1967, Yvonne Rainer performed it solo under the title *Convalescent Dance*. In 1970, she and a few members of the Grand Union performed it at Judson Church wearing nothing but American flags tied around their necks. In 1973, Yvonne Rainer incorporated it into her mixed-media work *This is the story of a woman who...* The version presented in the exhibition was filmed on 16mm by dance critic Sally Banes in Merce Cunningham's studio in 1978. In 1999, Yvonne Rainer started working on new versions under the title *Trio A Pressured*. Since 2020, she has been further dismantling this choreographic work in collaboration with American dancer Brittany Bailey. Titled *Remembering and Dismembering Trio A* (since 1966), this project has assumed various forms, including *Trio A Demolition* (1966-2022).



Yvonne Rainer
Trio A, 1978
Video, b&w, silent, 10'30". Courtesy of the artist and Video Data Bank, School of the Art Institute of Chicago.

D

48 documents extracted from the *Yvonne Rainer Papers* archive (photographs, posters, programmes), © Getty Research Institute, Los Angeles + 8 photographs and stills from her feature films, © Zeitgeist Films in association with Kino Lorber, Berlin. Graphic composition, Studio Muro, 2025, © DR.

Yvonne Rainer's comprehensive archives are a testament to her unique position as a dancer, choreographer, performer, filmmaker and author from the late 1950s to 2013. The collection includes the personal notebooks she kept from 1949 to 2004; jottings and scores relating to her choreographic works; markings and marginalia concerning her feature films; critical writings, articles, and academic essays about her work; numerous interviews and photographic materials linked to her tours and her teaching work (School of Visual Art, New York, 1970; Whitney Independent Study Program, New York, 1974-2025; University of California, Irvine, 2008); documentation about her exhibitions and film retrospectives; not to mention programmes and posters showing the major role she has played in the choreographic avant-garde and in independent and queer cinema. These elements are supplemented by a set of photographs and stills from her feature films, distributed by Zeitgeist Films, Berlin.



48 documents extracted from the *Yvonne Rainer Papers* archive (photographs, posters, programmes), © Getty Research Institute, Los Angeles + 8 photographs and stills from her feature films, © Zeitgeist Films in association with Kino Lorber, Berlin. Graphic composition, Studio Muro, 2025, © DR.

Room 1

E

Pauline L. Boulba / Lucie Brux / Aminata Labor

Pauline L. Boulba / Lucie Brux / Aminata Labor

JJ(Excerpt), 2024

Video, sound, color, 9'54". With the support of a « Sur mesure » Residency from the Institut français and the DGCA.

(The uncut version of the film is included in the Room 4 cinema programme)

JJ is an extract from the documentary looking back at the life of author, dance critic, performer and lesbian activist Jill Johnston. This collective film assembles personal accounts recorded as part of a study carried out in New York in the spring of 2022. A key figure of the New York avant-garde, Jill Johnston wrote numerous critiques in the 1960s and 1970s, published in the weekly newspaper *The Village Voice*. They documented and analysed the dance recitals of members of the Judson Dance Theater, including Yvonne Rainer's first choreographic works. This film is accompanied by a choreographic piece and a book entitled *JJ, Tartine-moi* (published by Brook), which assembles selected texts translated into French for the first time.



Pauline L. Boulba / Lucie Brux / Aminata Labor

JJ, 2024

Video, sound, color, 9'54". With the support of a « Sur mesure » Residency from the Institut français and the DGCA. Courtesy of the artists.

Room 2

F

Florencia Aliberti / Caterina Cuadros / Gala Hernández López
À travers le miroir, 2016
Video, 12'

Through the Mirror brings together a selection of works exploring the depiction of female subjectivity in cinema. By focusing on the self-portrait format, the artists choose to celebrate self-representation, or how to elude the « male gaze » that dominates the history of cinema (a notion introduced by film theorist Laura Mulvey). The body is viewed, and views itself, through a gesture of celebration. This film was made as part of the audiovisual essay series « Soy Cámara » at the Centre de Culturà Contemporània de Barcelona (CCCB).

Yvonne Rainer, and more particularly *Hand Movie* (1966), appear in this collection of reconditioned images. By including a clip from this film, which Yvonne Rainer made while in bed convalescing after a major surgical operation, the artists continue her exploration of cinema, themselves pushing the boundaries of narrative structure.



Florencia Aliberti / Caterina Cuadros / Gala Hernández López
À travers le miroir, 2016
Video, 12'. Courtesy of the artists.

G

Babette Mangolte
The Camera : Je ou La Camera : I, 1977
Digitised 16mm, b&w and color, 89'.

Babette Mangolte collaborated with Yvonne Rainer for many years. They met soon after Mangolte arrived in New York in 1970, introduced by American art and film critic Annette Michelson (1922-2018). Offering a true exploration of the act of shooting a photograph, *The Camera : Je ou La Camera : I* (1977), aims to get the viewer to identify with how the photographer's eye sees its favourite subjects like the body, dance, play, theatre, and the city in which Babette Mangolte lived: New York. She uses the "subjective camera" technique to get the viewer to feel the tension, agitation and power-asymmetry inherent in the act of photographing. The title also suggests that it is a roundabout self-portrait.



Babette Mangolte
The Camera : Je Or La Camera : I, 1977
Digitised 16mm, b&w and color, 89'. Produced by Babette Mangolte. Co-produced by Unité Trois and Institut national de l'audiovisuel (INA). Courtesy of New American Cinema Group, Inc. / The Film-Makers' Cooperative.

Room 2

H

Ulrike Ottinger

Madame X - An Absolute Ruler, 1978-2025

4 stills from the feature film, printed on framed baryta paper.

This series of stills is from the feature film *Madame X - An Absolute Ruler* directed by Ulrike Ottinger. The mystery of this film lies in its use of *X* as a powerful representation of the feminine. Central to its cast are a multitude of exaggeratedly stereotypical characters seeking to escape their everyday life. One of them is Yvonne Rainer playing Josephine de Collage—an eccentric poet, daughter of a former Wehrmacht officer, wishing to join the adventure to escape a cultural and academic situation that is boring her to death...

Ulrike Ottinger made this film with non-professional friends and actors. This way of working is similar to that of Yvonne Rainer, who brought together friends and family like Robert Morris, Robert Rauschenberg, Annette Michelson, Jackie Raynal, Trisha Brown, Vito Acconci, and her brother Ivan Rainer.



Ulrike Ottinger

Madame X - An Absolute Ruler, 1978-2025

4 stills from the feature film, printed on framed baryta paper. Courtesy of the artist.

Room 3

I

Adam Pendleton

Just Back from Los Angeles: A Portrait of Yvonne Rainer,
2016

Video, b&w, sound, 13'51", variable dimensions.

Just Back From Los Angeles: A Portrait of Yvonne Rainer presents Adam Pendleton and Yvonne Rainer sharing a meal in Rainer's favourite diner in Manhattan. Through a scripted and unscripted exchange, the two artists unpack the multiple meanings of « movement » in connection with choreography, social uprising, and the vocabulary of emotion. Adam Pendleton also asks Yvonne Rainer to read selected extracts from texts by Stokely Carmichael (African-American activist), Malcolm X (emblematic figure of the civil rights movement), Ron Silliman (poet), and Keeanga-Yamahtta Taylor (researcher and author). At the end of their conversation, Yvonne Rainer informally shares extracts from *Trio A* against the soundtrack of *I'm Saved by the Silver Harps*.



Adam Pendleton
Just back from Los Angeles : A Portrait of Yvonne Rainer, 2016 - 2017
Video, b&w, sound, 13'51", variable dimensions. Courtesy of the artist and gallery
Kamel Mennour, Paris.

J

Charles Atlas

Rainer Variations, 2002
Video, color, sound stereo, 41'30".

In the spring of 2002, Yvonne Rainer handed Charles Atlas a collection of films and videocassettes in various formats, which she had accumulated with a view to editing them into a « false portrait ». The result is an unconventional portrait in which Yvonne Rainer plays herself and other characters who had a deep positive or negative impact during her training in dance. Through this subterfuge, she invokes her contribution to 20th-century art with joy, humour and irreverence, and further obscures our understanding of her work and her subjectivity as an artist, dancer, and filmmaker.



Charles Atlas
Rainer Variations, 2002
Video, color, sound stereo, 41'30". Courtesy of the artist and Video Data Bank,
School of the Art Institute of Chicago.

Room 4

K

Cinema programme

- The films of **Yvonne Rainer**:

Yvonne Rainer's films were recently restored in 4K by New York's MoMA and the Celeste Bartos Fund for Film Preservation, with the kind authorisation of Zeitgeist Films in association with Kino Lorber.

Lives of Performers, 1972

Video, 90m, b&w, silent.

A brutal and revealing examination of romantic alliances, *Lives of Performers* explores the dilemma of a man who cannot choose between two women and makes them both suffer. Originally part of a dance performance choreographed by Yvonne Rainer.

Film About a Woman Who... 1974

Video, 105m, b&w, sound.

This landmark film by Yvonne Rainer is a meditation on the ambivalence at play in soap opera clichés and conventions, while telling the story of a woman whose sexual dissatisfaction masks an enormous anger.

Kristina Talking Pictures, 1976

Video, 90m, b&w, sound.

Yvonne Rainer continues her reflection on the contradictions between the public and private persona through the story of a lion tamer from Budapest who comes to New York to become a choreographer.

Journeys from Berlin /1971, 1980

Video, 125m, b&w, sound.

To explore the ramifications of terrorism, Yvonne Rainer employs an extended therapy session - during which an American woman speaks to a series of psychotherapists - to evoke daily experiences of power and repression.

The Man Who Envied Woman, 1985

Video, 125m, b&w, sound.

Around a familiar theme, the breakup of a marriage, Rainer constructs an honest, graceful and wickedly funny account of a self-satisfied womaniser, Jack Deller, the man « who almost knows too much about women ».

Privilege, 1990

Video, 103m, b&w, sound.

This sixth feature is a subversive film about menopause. Out of a subject that had previously been almost invisible on film, Yvonne Rainer fashions a spirited, particularly risky work about sexual identity and the unequal economies of race, gender and class.

MURDER and murder, 1996

Video, 113', b&w, sound.

MURDER and murder is a love story about Mildred, a life-long lesbian, and Doris, who is in love with a woman for the first time. An unflinching meditation on female ageing, lesbianism, and breast cancer in a culture that glorifies youth and heterosexual relationships.

Gregg Bordowitz

Fast Trip, Long Drop, 1993

Video, colour, 54'.

Through the disclosure of his HIV-positive status, Gregg Bordowitz analyses our relationship with death and illness, while exploring the North American medical system and the Reagan government's inaction faced with the scale of the AIDS epidemic. Into this visual diary combining media criticism, activism, and archival material, he invites Yvonne Rainer. In a Manhattan park, they talk about her recent breast cancer diagnosis, their friendship, and the possibility of a chosen family. The cumulative impact of these developments challenges his sense of identity, as well as his understanding of his own diagnosis and of the relationship between illness and history, both individual and collective.

Pauline L. Boulba / Lucie Brux / Aminata Labor

JJ, 2024

Video, sound, color, 71'.

(See text p. 9)



Gregg Bordowitz

Fast Trip, Long Drop, 1993

Video, colour, 54'. All rights reserved by the artist Courtesy of Light Cone, Paris.



(up) Yvonne Rainer during the shooting of *The Man Who Envied Women*, 1985 © Zeitgeist Films in association with Kino Lorber.
(down) Yvonne Rainer, still from *The Man Who Envied Women*, directed by Yvonne Rainer, 1985, 125'. Distribution: Zeitgeist Films.

Room 5 & 6 (First floor)

L

Josèfa Ntjam

Mélas de Saturne, 2020

Video installation, color, sound, 11'32", co-produced with Sean Hart.

In the loneliness of collectivity, I am Persona. With this declaration, the film *Mélas de Saturne* begins. « Persona » can designate a fictional person, and it is what masks were called in ancient theatre. The artist explores the notion of « melas » through a journey of self-discovery and a deconstruction of hegemonic discourse surrounding the notions of naming, origins, identity and authenticity. The speculative analysis of « melas » - a component of the word « melancholy », which is made up of « melas » (black) and « cholē » (bile) - gives rise to a meta-story that diverts the narrative codes of the self-portrait. This approach recalls Yvonne Rainer's analysis of persona (see « The Performer as a Persona », in *Avalanche* magazine, summer 1973). However, Josèfa Ntjam takes us elsewhere by reconsidering this study from a decolonial perspective freed from Western Cartesian and rational principles. Rather than a return to a colonial past, the "blackness" that she evokes more broadly in her work encourages us to devise new memories, cosmogonies and/or cartographies.



Josèfa Ntjam

Mélas de Saturne, 2020

Video installation, color, sound, 11'32", co-produced with Sean Hart. Courtesy of the artist.

M

Madison Bycroft

The Fouled Compass, 2020

Video, sound, 24'14".

The Fouled Compass is inspired by the poem *Diving into the Wreck* (1973) by Adrienne Rich (1929-2012). The work continues the dive to the ocean floor begun by the American lesbian poet and activist, drawing on the notion of floating. The film seeks to restore floating as a point of departure, an invitation to drift, a source of pleasure. To that end, the artist establishes a link between floating and desires that are not goal oriented.

« A narrative that doesn't (try to) arrive, or like an intransitive verb, that doesn't take an object... You don't always swim to something, you just... swim. Terrestrial contexts are but one milieu for cognition to press up against; thought might develop entirely differently in an aquatic environment like the ocean. » (source : <https://www.vdrome.org/madison-bycroft/>)

Taking these ideas further, one could imagine that this dive makes it possible to conceive of a world full of fluidity that escapes binarism (water/air, masculine/feminine). Like Yvonne Rainer, she often mentions her reading in her works. Their common influences include Adrienne Rich and her radical feminist approach.



Madison Bycroft

The Fouled Compass, 2020

Video, sound, 24'14"., Courtesy of the artist and Sissi Club Marseille.

Room 7 (First floor)

N

Jean-Charles de Quillacq

A Real Boy, 2024

Video HD stereo, 11'06", production Villa Médicis.

Jean-Charles de Quillacq's project was selected by the sponsorship committee of the Fondation des Artistes, which provided him with support.

Sister Circle Foot on Radiator, 2011

Epoxy paint, metal, paper serviettes, radiator.

Not the Reproduction of Something I Experienced Myself, 2011

Metal, PVC, epoxy resin, polystyrene, 220 x 160 cm.

Untitled, 2025

Bic pen on paper.

Philippa, 2017

Waxed epoxy resin, metal, rubber, ointment.

Untitled, 2025

Inkjet printing, Bic pen on paper.

Jean-Charles de Quillacq's works evoke irreversible biological transformations, states of softness giving way to rigidity. Many are duplications of existing bodies (including that of the artist), caught—even torn—between seduction, sudation, urination, ejaculation, reproduction, modesty. The film *A Real Boy*, recently shot in his studio at the Villa Medici, completes the body of work: it shows the artist sleeping on his belly, his body immersed among materials and sculptures awaiting completion or erection. Through this gesture, he directs our attention to the organic body and the professionalised body, a body arranged horizontally, objectified, like a reserve of emotions or hormones that are either at rest or awaiting activation.

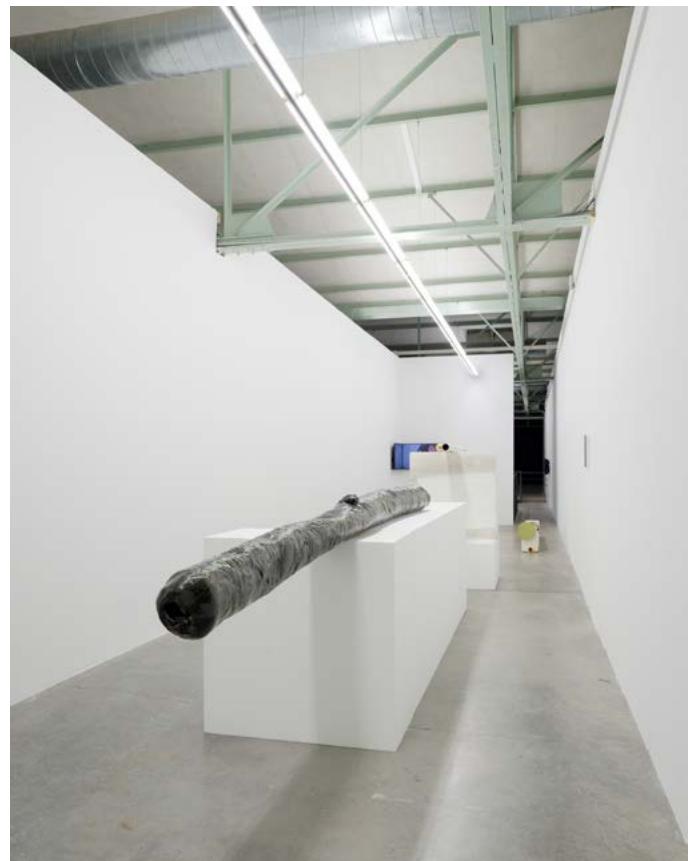


Jean-Charles de Quillacq

A Real Boy, 2024

Video HD stéréo, 11'06". Courtesy of the artist and Marcelle Alix, Paris.

This specific postulate recalls the body-object links implemented by Yvonne Rainer in the mid-1960s. We find all the same ambiguity between the immobility of some and the overactivity of others, as well as the politicisation of the body through a recasting of the roles of hormones and emotions.



Jean-Charles de Quillacq

View of room 7.

Room 8

O

Paul Maheke

In spite of my own desire to see you disappear, 2024
Sound installation : bed, prints on fabric, sound piece,
screen with subtitles, lightbulbs. Production Crac
Occitanie.

Through this installation, Paul Maheke examines the experience of being affected, heard, and recognised. The work consists of a soundtrack and a screen-printed bed on which the artist invites us to give ourselves over to listening and collective meditation. Specially devised for the exhibition, combining confession, personal narrative, and collective history, the installation aims to reposition—even rehabilitate—vulnerability as a genuine emancipation strategy. The form of the bed, tailor-made by Paul Maheke, also recalls its use by Yvonne Rainer in the 1960s. A semantically rich platform evoking sleep, rest, awakening, dreams, sexuality, illness, and death.



Paul Maheke

In spite of my own desire to see you disappear, 2024
Sound installation : bed, prints on fabric, sound piece, screen with subtitles,
lightbulbs. Courtesy of the artist and Gallery Sultana, Paris. Production Crac
Occitanie.

P

Yvonne Rainer

After Many a Summer Dies the Swan : Hybrid, 2002
Video, color, sound, 31'.

After Many a Summer Dies the Swan: Hybrid borrows from writer Susan Sontag's "radical juxtaposition". To this end, Yvonne Rainer combines a new choreographic work with texts by Oskar Kokoschka, Adolf Loos, Arnold Schoenberg, and Ludwig Wittgenstein. Through the use of collage and the superimposition of archive images, filmed choreography, and quotations, her aim is to disconcert the viewer and question the contemporary resonance of the avant-garde. « Some may say the avant-garde has long been over. Be that as it may, the idea of it continues to inspire and motivate many of us with its inducement - in the words of playwright/director Richard Foreman - to "resist the present". » (Yvonne Rainer)

For more than twenty years, Yvonne Rainer has been questioning her own work, not only that conceived in the 1960s, but also the work she created in the early 2000s, when she abandoned film to return to dance. This is her only non-cinematic video work. As such, it brings together all of her interests: strong mobilisation of audience attention, a deconstruction of her minimalist approach to dance, and a questioning of the avant-garde's resonance at the dawn of the 21st century.



Yvonne Rainer

After Many a Summer Dies the Swan: Hybrid, 2002
Video, color, sound, 31'. Courtesy of the artist and Video Data Bank, School of the Art Institute of Chicago.

Room 9

Q

Nick Mauss

Misremembered, 2024

Reverse painting on reflective glass, 266 x 266 x 3 cm.

Collection Igor DaCosta.

Misremembered evokes both dance and its memory. To this end, Nick Mauss plays with the lines of bodies and objects, which he conjures through the reverse-glass painting technique. The artist questions the boundaries between painting, performance, dance and sculpture, in order to probe art's narrative norms, its categorisation under the labels of applied arts, visual arts and performance, and the importance attributed to the avant-garde. He has also worked on a reconsideration of modernist ballet as an interdisciplinary, surprisingly queer art form, prefiguring the experiments that would define 1960s art and performance. He explores the performer as a character in their own right. More recently he took part in the revival of a key dance of Yvonne Rainer's repertoire, *Parts of Some Sextets* (which, because of its complexity, had not been presented since 1966). Commissioned by Performa, it was staged in collaboration with Emily Coates in 2019. He also edited the book *Remembering a Dance: Parts of Some Sextets, 1965/2019*, which looks back at that historic event.



Nick Mauss

Misremembered, 2024

Reverse painting on reflective glass, 266 x 266 x 3 cm. Collection Igor DaCosta.

Courtesy of the artist and Gallery Chantal Crousel, Paris.

R

Yvonne Rainer: Work 1999-2022, 2023

Video, color, sound, 20'. Portrait written by Charles Aubin assisted by Mary Fellios, narrated by RoseLee Goldberg, with commentary by Yvonne Rainer, edited by Brian Agamie and produced by Performa, New York.

Yvonne Rainer: Work 1999-2022 is a portrait looking back at the choreographic work Yvonne Rainer produced after her return to dance, from the beginning of the 2000s until the recreation of *Parts of Some Sextets* in 2022. Performa is an American non-profit arts organisation known for its Performa Biennial, a performance art festival that takes place every two years across various sites and institutions in New York. Performa was founded in 2004 by art historian and curator RoseLee Goldberg. The organisation commissions new works and organises tours of performances debuted during the biennial. It supports the work of choreographer and filmmaker Yvonne Rainer, particularly through an oral history project coordinated by Charles Aubin, which re-examines the renewal of Yvonne Rainer's choreographic career after the year 2000, supplementing her archive held at the Getty Research Institute.



Yvonne Rainer: Work 1999-2022, 2023

Video, color, sound, 20'. Portrait written by Charles Aubin assisted by Mary Fellios, narrated by RoseLee Goldberg, with commentary by Yvonne Rainer, edited by Brian Agamie and produced by Performa, New York.

Room 9

S

Archive selection, 2025, © DR. Set of 2 facsimile documents reproduced at 1:1 scale, *Yvonne Rainer Papers* archive, © Getty Research Institute, Los Angeles + selection of original publications including texts, interviews, and portraits published between 1965 and 2023, © YR and private collection.

This selection celebrates a particular kind of writing and a distinctive position, that of a fully-realised dancer, choreographer, filmmaker and author, whose determination to change the course of history emerged in the 1960s. This collection of texts, essays, portraits and interviews reveals a unique voice that is ironic, sometimes rigid, sometimes biting, always dazzling. Over the years, her writings have borne witness to research attuned to deconstruction, exploring a changing world.



Archive selection, 2025, © DR. Set of 2 facsimile documents reproduced at 1:1 scale, *Yvonne Rainer Papers* archive, © Getty Research Institute, Los Angeles + selection of original publications including texts, interviews, and portraits published between 1965 and 2023, © YR and private collection.

T

Yvonne Rainer

Five Easy Pieces, video, 48', 1966-69.

Five Easy Pieces brings together five short films that Yvonne Rainer made between 1966 and 1969. This set marked her transition from dance to her early use of the camera. This cinematic sample brings together awkward attempts to objectify and/or depersonalise the body and/or parts of the body. The artist considers them « filmed choreographic exercises » not to be taken too seriously. They were made in pursuit of her interest in the body, the body-in-motion, and forms of equivalence between mobile/living bodies and inanimate/dead objects. Thus we see in succession: a close-up of a hand (that of William Davis) executing a choreography dictated by the artist (then bedridden after a major surgical operation); legs playing with a volleyball in a corner; a chicken coop in Rhode Island ; the entire body of a woman dressed in white dominating the frame; and a naked duo (Becky Arnold and Steve Paxton) playing with a ball in an apparently domestic space. She subsequently abandoned this experimentation, this desire for neutrality, this fantasy of objectivity, in favour of an exploration of the emotions at play in human, social and sexual relations. To that end, she turned to cinematic language and the narrative potential it implies.



Yvonne Rainer

Five Easy Pieces, video, 48':

- *Volleyball (Foot Film)*, 1967, 10', b&w, silent, 16mm

Courtesy of the artist and Video Data Bank, School of the Art Institute of Chicago.

About the artists

Charles Atlas

1949, Missouri (USA), lives and works in New York (USA)

Charles Atlas is a film and video maker who pioneered a new choreographic and cinematographic language called « media-dance », which he developed as a resident filmmaker with the Merce Cunningham Dance Company from 1974 to 1983. In addition to Merce Cunningham, he has collaborated with such choreographers as Michael Clark, Douglas Dunn and Yvonne Rainer, as well as with artists Andy Warhol, Nam June Paik and Marina Abramović. At the heart of his film work are the creative possibilities of performance and portraiture, as well as the urgent political need to question the conventions of gender, sexuality and identity.

Gregg Bordowitz

1964, Brooklyn (USA), lives and works in Brooklyn (USA)

Since the late 1980s, writer, artist, activist and teacher Gregg Bordowitz has been creating diverse works—essays, poems, performances, drawings, sculptures and videos—that mix autobiography, political reflection and social criticism in connection with the HIV/AIDS epidemic, Jewish heritage, queer identity, and his memory of an oral history of New York. His publications include *The AIDS Crisis Is Ridiculous and Other Writings, 1986-2003* (MIT Press, 2004) and *Some Styles of Masculinity* (Triple Canopy, 2021).

Pauline Boudry and Renate Lorenz

Pauline Boudry (1972, Switzerland) and Renate Lorenz (1963, Germany), live and work in Berlin (Germany). They have been collaborating since 2007.

Their work, which theorist and activist Mathias Danbolt has characterised as “queer archaeology”, takes the form of performance films that revive figures, stories, and archives from the recent past. Mixing past and present, they construct feminist and queer counter-narratives that challenge dominant history. Playing with glamour aesthetics and the codes of the stage, their works - performed by artists, dancers or musicians - explore notions of resistance, solidarity, and queer memory. From 17 October to 1 February 2026, Pauline Boudry and Renate Lorenz are presenting a solo exhibition at Istituto Svizzero in Rome (Italy).

Pauline L. Boulba, Aminata Labor and Lucie Brux

Makers of the film JJ

Dates and places of birth not provided (artists' choice), live and work in Arles (France)

Pauline L. Boulba is a dance performer and researcher. Aminata Labor creates performances and drawings. They met at University of Paris 8 in 2016 during a demonstration against changes to the French labour law, and have since formed a variety of collaborations and relationships. From activist collectives to radio programmes, from performances to written texts, painting sessions, and

inter-species strolls, they turn art and life into spaces for questioning, singing, making a mess, sharing, watching, and many other things. Most of their artistic activities are subsidised by public institutions and supported by France's intermittent workers' system. From 2020 to 2024, they undertook a major study of Jill Johnston with the project *JJ*, which took the form of a play, a book and a film. It was on the film that they collaborated with Lucie Brux, multifunctional editor, queer-films-and-archives geek, and fellow fighter.

Madison Bycroft

1987, Tarntanya (Australia), lives and works in Paris (France)

They work with video, sculpture and performance, exploring the dismantling of traditional reading and writing processes, and examining how meaning is influenced by historical contexts, prejudices and power structures. They seek to reconsider reading, not as a goal to be reached, but as an open, dynamic relationship. From 2023 to 2024, they were resident at Villa Medici in Rome. From 27 June to 16 November 2025, they are presenting a solo exhibition titled *The Lies of the Weatherman* at Triangle-Astérides Centre for contemporary art in Marseille.

Ruth Childs (cf Agenda)

1984, London (United Kingdom), lives and works in Geneva (Switzerland)

Dancer and choreographer Ruth Childs moved to Geneva in 2003 to finish her training with the Ballet Junior de Genève. She has worked with many internationally known choreographers and directors including Foofwa d'Imobilité, La Ribot, Gilles Jobin, Massimo Furlan, Marco Berrettini and Yasmine Hugonnet. Since 2015, she has also been working on a project to recreate the early works of her aunt, American choreographer Lucinda Childs (*1940). Her work ceaselessly questions the boundaries between dance, performance and music. In 2014, she founded her own company, Scarlett's, to develop projects and foster collaborative processes. In 2021, a grant from the Swiss Cultural Centre in Paris and La Becque in Switzerland led her to collaborate with Cécile Bouffard on *delicate people*.

Cécile Bouffard (cf Agenda)

1987, Paris (France), lives and works in Paris (France)

Cécile Bouffard develops sculptural and corporeal work that brings to life a repertoire of everyday objects and sensual gestures. Shifting between the familiar and the strange, her works cultivate a constant ambiguity in terms of categories, uses, and definitions of forms and functions. Very much involved in collective projects, Cécile Bouffard co-founded the artist-run space Pauline Perplexe at Arcueil in 2014, and since 2020 she has been editing the magazine *VNOUJE* (Fusion collective). She is also a member of the lesbian cuisine collective La Gousse.

About the artists

Hélène Giannecchini (cf Agenda)

1987, Les Lilas (France), lives and works in Paris (France)

Writer, doctor of letters, art theorist and curator Hélène Giannecchini explores collective memory, minority archives, and the relationship between image and literature. She has published several books including *Une Image peut-être vraie* (2014), which explores the work and life of photographer Alix Cléo Roubaud, *Voir de ses propres yeux* (2020) and *Un désir démesuré d'amitié* (2024). Her current research deals with LGBTQIA+ archives of the second half of the twentieth century. She is the curator of the exhibition *Nous Autres* devoted to the work of Donna Gottschalk, presented at the BAL in Paris from 20 June to 16 November 2025. She was resident at Villa Medici in Rome from 2018 to 2019.

Gala Hernández López

1993, Murcia (Spain), lives and works in Paris (France)

Gala Hernández López is an artist, filmmaker, producer and researcher. Her work—which includes cinematographic productions, video installations, performances and publications—explores the stories and imaginative worlds circulating within virtual communities on the internet, and the shared fictions that permeate our collective unconscious. At the core of her practice is an ecofeminist and critical sensibility that permeates her research-based works, mixing materialist analysis, poetry, intimacy and dreams, with the goal of dissecting human desires for technoscientific control over reality. She was resident at Casa de Velázquez in Madrid from 2023 to 2024.

Caterina Cuadros

1985, Ciutadella de Menorca (Spain), lives and works in Sant Cugat del Vallès (Spain)

Caterina Cuadros studied design, cinema and audiovisual media in Barcelona. Her work explores various mediums, including film, writing, furniture and clothing. She has conducted research into the relations between education and neoliberalism, proposing alternative ways of teaching. In the cinematographic field, she is conducting a research project revolving around the dancer's corporeal memory and the confrontation with her own past. This work explores the revelations that surface during the process of re-examining the past, as well as the temporal constraints that shape this re-evaluation.

Florencia Aliberti

1986, Buenos Aires (Argentina), Barcelona (Spain) and Paris (France)

Florencia Aliberti is an editor and director of documentaries and experimental films. Her work is characterised by constant exploration of analogue and digital formats, and by the use of found images. She collects celluloid, video, photographs, magazines and other materials, which she combines in projects where assemblage and recycling play a central role. Creating a new context for reading images, she opens paths to new interpretations.

Lenio Kaklea (cf Agenda)

Date of birth not provided (artist' choice), Athens (Greece), lives and works in Paris (France)

Lenio Kaklea is a dancer, choreographer, stage director, and artist. Her artistic practice, inspired by feminism and postcolonial thought, reveals the private and marginal spaces in which individuals construct their identity. Turmoil, desire and sexuality regularly come to the surface in her movement-writing. An important component of her work is the project *Practical Encyclopaedia* (2016-2019), a collection of nearly 600 stories of practices and rituals from European peripheral territories, which she stages in different artistic forms. Her recent creations include the autobiographical solo *Ballad* (2019), the play for nine performers *Age of Crime* (2021), *Sonatas* and *Interludes* (2021), a choreographic work set to John Cage's eponymous musical cycle and *Les oiseaux* (2025) a play for seven performers that premiered at the Montpellier Dance Festival.

Paul Maheke

1985, Brive-la-Gaillarde, lives and works in Montpellier (France)

Through a varied, often collaborative body of work that includes performances, installations and video, Paul Maheke explores the body's potential as an archive, in order to analyse how memory and identity are built and shaped, from a decolonial perspective. He completed a residency at Villa Albertine in Chicago and Los Angeles in 2023, and is currently resident at Villa Medici in Rome from 2025 to 2026. In 2026, he will take part in the group exhibition *Here: Pride and Belonging in African Art*, at the Smithsonian National Museum of African Art in Washington (USA).

Babette Mangolte

1941, Montmorot (France), lives and works in New York (USA)

Babette Mangolte, born in 1941, is a French-American experimental filmmaker, photographer and documentary-maker. Since the mid-1970s, through some twenty films, she has been exploring the subjectivity of the camera, the role of the viewer, and the human body's relationship with space. After arriving in New York in 1971, she plunged into the dance, performance and experimental theatre scenes, and captured these practices through her films and photographs. In this way, she actively contributed to creating an archive of performance, seeking to situate those moments in a specific historical and spatial context.

Nick Mauss

1980, New York (USA), lives and works in New York (USA), Berlin and Munich (Germany)

Nick Mauss is an American artist. His highly diverse work—which includes sculpture, writing, painting, performance, and scenography—is rooted in drawing. Through his work,

About the artists

he seeks to get beyond the hierarchies between decorative arts, crafts, and fine art, by exploring formats like reverse glass painting, ceramics, textiles, and paper. His practice tends towards the reinstatement of forgotten or marginalised historical sources. In 2019, Nick Mauss participated in restaging Yvonne Rainer's 1965 dance *Parts of Some Sextets* in collaboration with Performa. He also initiated the book *Remembering a Dance: Parts of Some Sextets, 1965/2019*.

Josèfa Ntjam

1992, Metz (France), lives and works in Saint-Étienne (France)

Josèfa Ntjam is a multidisciplinary artist. Her practice combines sculpture, photomontage, performance, film and writing. Josèfa Ntjam practices collage with images, words, sounds and stories drawn from the internet and from natural science books, to better dismantle dominant narratives on identity and origins. Historical, scientific and philosophical research interweaves with mythology, ancestral rituals, and science fiction, spawning new hybrid worlds. In 2021, she completed a residency at Villa Albertine in Los Angeles. In autumn 2025, she is taking part in the Bienal de São Paulo, and is presenting a solo exhibition titled *INTRICATIONS* at IAC in Villeurbanne

Ulrike Ottinger

1942, Konstanz (Germany), lives and works in Berlin (Germany)

A figure of the German avant-garde, Ulrike Ottinger is a photographer, painter, and filmmaker. After working as a painter in Paris in the 1960s, she shifted towards cinema in 1966, and started directing her first film in 1973, *Laokoon und Söhne*. Inspired by her travels, her twenty-some films examine the themes of exclusion and ritual. She explored photography at the same time: images she captured during her film shoots became works in their own right.

Adam Pendleton

1984, Richmond (USA), lives and works in New York (USA)

Adam Pendleton is a multidisciplinary artist whose work includes installations, performances, videos, texts and paintings. He recontextualises historic art movements like Dada and minimalist art, and disciplines like literature and contemporary dance, while also highlighting historic events and figures of the African American civil rights struggle, such as Martin Luther King Jr, Malcolm X, Stokely Carmichael, and the Black Lives Matter movement. Since 2012, Adam Pendleton has been creating video "portraits" of artists and thinkers (Lorraine O'Grady, 2012; David Hilliard, 2011-2014; Yvonne Rainer, 2016-2017; Ishmael Houston-Jones, 2018; Kyle Abraham, 2018-2019; and Jack Halberstam, 2021), partly inspired by Gertrude Stein's literary self-portraits. These portraits do not seek to reconstruct their subjects in the form of a simple documentary, but are rather a collage of personal memories, texts and images.

Jean-Charles de Quillacq

1979, Parthenay (France), lives and works in Rome (Italy)

Through his sculptures, Jean-Charles de Quillacq examines the relationship with the body, showing how it can be penetrated and permeated by our capitalist economies. He develops sculpture series that are both organic and abstract, conceptual and fetishistic, which he presents by inviting other people to take part in their exhibition protocols. He has produced several performances including *Transport Amoureux à Triangle-Astérides* in 2018 and *Fraternité Passivité Bienvenue* at the Palais de Tokyo in 2016. From 2023 to 2024, he was resident at Villa Medici in Rome. Beginning in September 2025, he is presenting a solo exhibition at the Kunsthaus Biel Centre d'art Bienne, titled *Daddy is Home*.

Robert Rauschenberg

1925, Port Arthur (USA) – 2008, Captiva (USA)

Robert Rauschenberg was one of the forerunners of pop art, famous for his *Combines* series that mix collected objects with abstraction. His work in painting, engraving, photography, choreography and music played with the boundaries between art and life. While studying at Black Mountain College in North Carolina, he met Merce Cunningham and John Cage, with whom he created *Untitled Event* (1952), a performance that became mythical on New York's emerging "actions" and "happenings" scene. Also in New York, he participated in Judson Dance Theater in the early 1960s, creating many important "happenings". He collaborated on numerous choreographic works, creating sets and costumes for Merce Cunningham and Trisha Brown.



View of the room 1.

Acknowledgments

Thanks to Yvonne Rainer and to all of the artists and authors who agreed to participate in this project.

Thanks to Marie Cozette and the whole team at the Centre régional d'art contemporain in Sète for this invitation.

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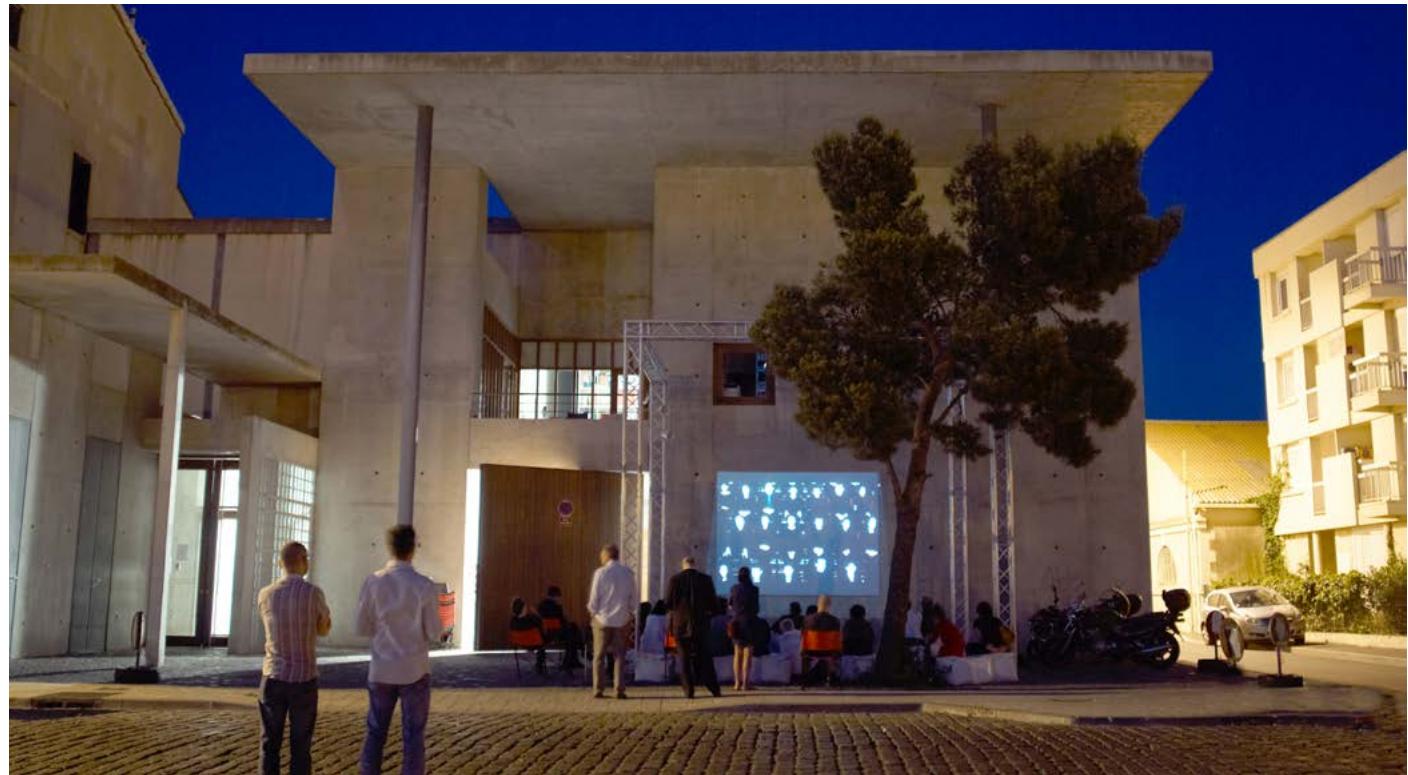
Thanks to the whole team at Villa Albertine, New York, Los Angeles, San Francisco. Warm thanks to Gaëtan Bruel, Emma Buttin, Anne Bourgois, Raphaël Bourgois, Didier Dutour, Olivier Le Falher, Diane Josse, Sabine de Maussion et Judith Roze. Thanks to Laurence Dalivoust and the whole team at the Centre national des arts plastiques. Thanks to Glenn Phillips, Pietro Rigolo and the whole team at the Getty Research Institute - Los Angeles. And thanks to the whole team at *Viva Villa!* as well as to Fluxus Art Project, for their invaluable support.

The Crac Occitanie

Located in Sète, on the bank of Canal Royal in the heart of the city, the Crac Occitanie overlooks the port and the Mediterranean Sea. Its architecture's exceptional volumes reflect the industrial nature of the building, which was originally a refrigerated warehouse used for the conservation of fish. In 1997, architect Lorenzo Piqueras renovated the original building, giving it the current configuration and transforming it into an exceptional exhibition site, offering 1,200 square meters of gallery space distributed over two floors.

The Crac is dedicated to artistic creation. It offers a programme of temporary exhibitions, publishes exhibition catalogues and artist books, and develops a dynamic cultural and educational programme for all audiences, through guided tours, workshops, lectures, concerts, performances and more.

The Crac promotes local, national and international partnerships based on the dual principle of proximity to its visitors and an open attitude towards the world. As a place of production, research, experimentation and exhibition, the Crac has, over a period of more than twenty years, presented over six hundred artists from the French and international art scenes.



The Crac Occitanie, exhibition *La première image*, 2009
Photograph: Marc Domage © Crac Occitanie.

Agenda

Workshops and tours

Le Crac Occitanie's Visitor Services offer a programme adapted to a wide range of visitors in a spirit of inclusiveness. They develop tools that facilitate accessibility to the Crac's artistic and cultural programme. Group tours are possible year-round, by reservation +33 (0)4 67 74 89 69 - vanessa.rossignol@laregion.fr

*For individual registration, phone: 04 67 74 94 37 or e-mail: inscription.crac@laregion.fr

Toddlers and families

Fun tool available at reception: detail cards

- ***At the Crac with your cuddly toy****

Children aged 3 to 6 with an adult
- on Sundays 2 november et 21 december from 5pm to 6pm

- ***Shared stage (for toddlers and their parents)****

Compagnie Action d'Espace
Children aged 0 to 6, accompanied by an adult
- on Saturday 29 november from 10 am to 11 am

Children and families

- ***Family-friendly tour****

Children aged 6+ accompanied by an adult
- on Sunday 26 october and 28 december from 4pm to 5pm

Ages 7-12

Children's discovery book available at reception

- ***Cric Crac workshop****

from 2pm. to 3:30pm School holidays
- on Fridays 24 and 31 october
- on Fridays 26 december 2025 and 2 january 2026

Blind and partially sighted people

- ***The senses of perspective***

Sensory tour
led by a mediator
- on Wednesday 14 january 2026 from 10am to 12am

For everyone

- ***Flash tours***

- on Mondays, Wednesdays and Thursdays during school holidays from 4pm to 4:15pm

- ***Weekend tours***

- on Saturdays and Sundays from 2pm to 4pm
Duration: 30'

- ***Tour with Arlène Berceliot Courtin, curator of the exhibition***

- on Sunday 7 december 2025 at 4pm

- ***Exhibition tour in French, interpreted in French Sign Language***

- on Saturday 17 january from 4pm to 5:30



Agenda

Talk

- ***Un désir démesuré d'amitié***

Hélène Giannecchini

- on Thursday 4 december at 6:30pm

This talk will be an opportunity to reflect on friendship as a political, creative, deeply transformative force, and on the place it can occupy in our lives.

Event organised as part of Splach, **Séminaire Pour l'Art et les CHoses imprimées**, in partnership with the bookshop L'Échappée belle, the École des Beaux-Arts de Sète, and Studio Trames.

Dance

- ***Untitled (figures)***

Lenio Kaklea

- on Wednesday 28 january 2026 at 6pm (30 min.)

I'm coming out - a global hit in 1980 powered by Diana Ross, written by Nile Rodgers and Bernard Edwards of Chic—marked the end of disco and the arrival of funk . Its lyrics, encouraging LGBTQIA+ people to come out, made it into the gay anthem of a decade marked by the HIV/AIDS pandemic.

Invited to create a performance on the subject, dancer, choreographer and writer Lenio Kaklea made the cult song her own. She embraces everything she identifies as lesbian in herself, leafing through a danced catalogue of stock figures (the cowgirl, leather culture, disco, the sailor). With *Untitled (Figures)*, she pays tribute to the ability of queer cultures to teach us to love the female body.

Performance

- ***delicate people***

Cécile Bouffard et Ruth Childs

- on Thursday 5 february 2026 at 7pm (40 min)

In *delicate people*, choreographer and dancer Ruth Childs teams up with sculptor Cécile Bouffard to offer a performance at the intersection of two disciplines: construction and movement. Cécile Bouffard's sculptural work invites us to project ourselves into the object: a certain contour calls for a gesture, a grip, a touch; a certain curve suggests a caress. Letting herself be guided by intuition, Ruth Childs plays around the form, hesitates over a movement, or suggests another. Through these uncertainties in the face of objects and the behaviours they imply, we confront questions about blurred identities and the suspension of judgement. A shared wandering that makes it possible to create deliberate incongruities, an unexpected creative exploration, and a connection with others.



Ruth Childs et Cécile Bouffard, *delicate people*, Photo : Manon Briod.

Other events

- **Lecture by Elisabeth Lebovici to mark the centenary of Valentine Schlegel in Sète**

- on Thursday 20 november at 6:30pm.

In partnership with the association Les Ami.e.s de Valentine Schlegel, and the École des beaux-arts de Sète.

Practical information

Open everyday from 12:30 p.m. to 7 p.m. and weekends from 2 p.m. to 7 p.m. Closed on Tuesday.
Annual closures : 1 may, 25 december et 1 january

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Cover caption Yvonne Rainer, circa 1964.
Photograph attributed to Robert Rauschenberg.
Study collection. Robert Rauschenberg Foundation, New York.

Accessibility

 Tools Easy To Read and Understand

 Provision of a wheelchair

 Possibility to sit

 Tour translated into French Sign Language

 Sensory tour
Braille tool

 Mediation team trained to welcome all audiences

Team

Director

Marie Cozette

Administration

Manuelle Comito

Administrative Assistant

Martine Carpentier

Communication

Sylvie Caumet

Digital Communication and public relations development

Marion Guilmot

Head of visitor service

Vanessa Rossignol

Documentation, young visitors' mission

Manon Gaffiot

Educational service

Sabine Viseur

Head technician

Cédric Noël

Set up team : Chloé Aubert, Léa Émeline, Johan Fourcroy, Ludovic Maréchal, Mirco Meier, Blaise Parmentier, François Pinel, Milan Tutunovic Romain Vincent **SARL Échafaudé**

Mediation team : Willy Fraysse, Alyss Fleury, Marguerite Hoogewys, Samuel de Montbron, Romain Ruiz-Pacouret, Barbara Rybnikow, Sarah Vialle, Marine Tanguy **Un goût d'illusion Montpellier**

Vidéo **Aloïs Aurelle**

Photograph **Aurélien Mole**

Translation, subtitling of films

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