

PRESS KIT

A DIFFERENT WAY TO MOVE

Minimalismes, New York, 1960-1980



CARRÉ D'ART-NÎMES
7 APRIL- 17 SEPT. 2017



PRESS KIT



Musée d'art contemporain de Nîmes

A DIFFERENT WAY TO MOVE MINIMALISMES. NEW-YORK 1960-1980

**Carré d'Art – Nîmes Museum of Contemporary Art
Exhibition from 7 April until 17 September 2017**

Curator: Marcella Lista

**Centre 40
Pompidou**

An exhibition celebrating the 40th
anniversary of the Centre Pompidou

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Press Release
A DIFFERENT WAY TO MOVE
MINIMALISMES. NEW-YORK 1960-1980

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Exhibition from 7 April until 17 September 2017
An exhibition celebrating the 40th anniversary of the Centre Pompidou

Musée d'art contemporain de Nîmes

Suggesting a subversive history of Minimal Art, this project sheds fresh light on common focuses and intersecting perspectives in a mixture of visual art, dance and music of the sixties and seventies in the New York.

Recognized in the field of art today are some radically trail-blazing paths taken by the pioneering figures of American *Postmodern Dance* – most notably Trisha Brown, Lucinda Childs, Simone Forti and Yvonne Rainer – an area of research close to Minimal Art. "A different way to move" envisions a collective history, placing on an equal footing these concise, direct, artless gestures that together revolutionized Visual Art and Performance Art. Yvonne Rainer sums it up neatly: "We had to find a different way to move". The idea caught on both in the new languages of choreography and sound environments and in this exploration of the dialogue between object and viewer that characterizes the works of Carl Andre, Dan Flavin, Donald Judd, Sol LeWitt, Robert Morris, Richard Serra and others. It was also closely connected to the political activism of artists opposing the Vietnam War, and fuelled a penetrating critique of relations based on power in their works.

Hence the exhibition takes a look at Minimalist forms within a broader perspective, with special attention to the way the arts of time – dance and music, and also writing, film and video, which from the mid-sixties formed the core conceptual and so-called "post-minimalist" practices – placed the conflicting polarity between the concept and perception at the forefront of artistic research. Some key figures like Bruce Nauman and Vito Acconci, contribute to this conversation.

This project is based on works from the collections of the Centre Pompidou, enriched by numerous loans (notably including the Centre National de la Danse, Collection Lambert-Avignon, Kunstmuseum Basel, Getty Research Institute, MoMA, Museo de Arte Reina Sofia, and the Whitney Museum of American Art), and a programme of performances and concerts, organized jointly with local area institutions

Artists in the show: Vito Acconci, Carl Andre, John Baldessari, Robert Barry, Stanley Brouwn, Trisha Brown, Lucinda Childs, Dan Flavin, Simone Forti, Philip Glass, Eva Hesse, Joan Jonas, Donald Judd, Sol LeWitt, Alvin Lucier, Jackson Mac Low, Babette Mangolte, Gordon Matta Clark, Robert McElroy, Peter Moore, Robert Morris, Bruce Nauman, Charlemagne Palestine, Steve Paxton, Yvonne Rainer, Terry Riley, Richard Serra, La Monte Young.

Exhibition Curtaor: Marcella Lista

**Centre 40
Pompidou**



Babette Mangolte, *Trisha Brown, Woman walking down a Ladder*, 1973.

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A DIFFERENT WAY TO MOVE

MINIMALISMES. NEW-YORK 1960-1980

An exhibition celebrating the 40th anniversary of the Centre Pompidou

In 2017, the Centre Pompidou is celebrating its 40th anniversary throughout France. To share its anniversary with a wider audience, it will be presenting a completely new programme of exhibitions, outstanding loans and various events throughout the year.

Exhibitions, shows, concerts and meetings will be staged in 40 French cities in partnership with museums, contemporary art centres, performance halls, a festival, a key player in France's cultural and artistic fabric and many more.

At the crossroads of different disciplines, like the Centre Pompidou, this programme shows the Centre Pompidou's commitment, since its creation, side by side with the cultural institutions throughout France - essential players in the dissemination and development of art in our time.

Centre **40**
Pompidou

PRESENTATION OF THE EXHIBITION

I. FROM SAN FRANCISCO TO NEW YORK. A STATE OF DANCE

Set in the woods on a hill outside San Francisco, the outdoor dance deck created by Anna and Lawrence Halprin in 1952 hosted a new generation of artists from the theatre, the visual arts, music and dance. The improvisation methods they developed there, involving crossover between practices, allowed for the proprioceptive and kinetic exploration of images and concepts. Robert Morris, for example, worked on the density of minerals, while La Monte Young developed drone music as a way of "entering into sound" as one would a space. Simone Forti defined her notion of the "state of dance," seeking a form of movement that would pass through the body rather than be initiated by it.

At the turn of the 1960s, now in the loft spaces of New York, these artists began to define a new approach to the materials of performance: text, sound movement and object. La Monte Young responded to the "Events" of John Cage with his notion of the "Theatre of the Single Event." Rather than define a context for multiple actions, the new kind of verbal scores that he created reduced the event to an action that was as succinct as possible, making the question of its status as a given art form irrelevant. Witness, for example, his famous *Composition 1960 # 10 (to Bob Morris)*: "Draw a straight line and follow it." It was within this context that Simone Forti began her *Dance Constructions*, a series of performances based on similar succinct instructions, distributed in space like sculptures, on the same level as the audience. Robert Morris designed performative objects such as *Box for Standing*, tailored to his own body, and *Box with the Sound of Its Own Making*, a wooden cube housing the recording of the event described.

The voice, too, played an important role in these experiments. Whether or not combined with movement, for Simone Forti, Jackson Mac Low, La Monte Young and Charlemagne Palestine it was part of the most elementary material used to construct repetitions and variations. At the start of the 1970s, Forti returned to California to work with Charlemagne Palestine on *Illuminations*, a long-term project linking kinetic and aural space.

II. SCULPTURE AS EXPERIENCE. GESTURE AND PROCESS

On arriving in New York in 1956, Carl Andre developed a poetic form that loosened the domesticated structures of language and brought forth raw materiality. Typographic words, letters and signs came together on the page in measured intervals, forming maps in which the textual meaning was undercut by obtrusive opticality. In the 1970s, Andre expressed the nature of the critique of post-war media culture that informed these pieces: "[...] we have in our society now a couple of generations of Americans who have grown up with lots of information and very little experience. I am interested in experience, not information."

The primary gesture in Andre's work is the "cut": to choose from among existing materials was an act of removal, cutting something out from the environment produced by society. In his sculptures, construction materials – manufactured metal, wooden, stone or brick elements, etc. – are temporarily assembled on the floor, without joins or fixtures. The works encourage the viewer to move over or around them and display their signs of wear like the material mark of time. The poems reveal his questioning of the founding myths of America in another way. Done in red and black, *Yucatan* (1973) organises fragments from *Incidents of Travel in Yucatan* (1843), an account by the diplomat John Lloyd Stephens, who was one of the first people to argue for the artistic recognition of Pre-Columbian sites on the continent.

Shortly after moving to New York in 1966, Richard Serra made a list of 84 verbs of actions and 24 conditions or situations (*Verb List*, 1967–68). His work pursued an intuitive methodology in order to extend the possibilities of sculpture through the simple relation between gesture and material. His hanging works in rubber, such as *Slant Step Folded*, 1967, displayed these manipulations and the life of the material under the effect of gravity. The malleability of lead lent itself to gestures that, as of 1968, progressively emancipated sculpture from mass. That same year the artist made the four films of the *Hand and Process* series, in which sculptural gesture and film temporality are articulated constructively within the fixed frame of the image and the action that it defines. At this time, Serra's assistant was the young composer Philip Glass.

III. BODY POLITICS. THE EXPERIMENTS OF THE JUDSON DANCE THEATRE

On 6 July 1962, the Judson Church, a Protestant congregation on Washington Square that hosted exhibitions and avant-garde poetry readings, put on a "Dance Concert" by students from the choreography lessons given by Robert Dunn, who was John Cage's assistant at the Merce Cunningham studio. This was the beginning of a phase of intense collective experiment in which artists and composers collaborated with the core group of dancers and choreographers. Dunn advocated graphic or verbal writing as the conceptual precondition of choreography. As Yvonne Rainer put it: "his sole interest was structure, how to put dances together from related or unrelated fragments of material." The literality of ordinary movements constituted the sole material of certain dances: running, for example, in Rainer's *We Shall Run* (1963), or walking in *Satisfying Lover* (1968) by Steve Paxton. In *Street Dance* (1964), Lucinda Childs redefined as dance a discreet interaction with the urban space and the movements of passers-by. But the materials found here also included other extra-choreographic sources: sport, burlesque, work, auteur cinema and art history, as in *Site* by Robert Morris (1964).

In her work, Rainer sought to articulate abstraction and literality by means of what she called "radical juxtapositions." The choreographer had her dancers work with modular objects, which they carried and handled, like the twelve mattresses of *Parts of Some Sextets* (1964–65) and the styrofoam beams provided by Carl Andre for *Carriage Discreteness* (1966). Her *Trio A de 1966*, a series of juxtaposed movements without variations in intensity, formed the beginning of a piece with a manifesto-like title, *The Mind is a Muscle*, which she completed in 1968. While reducing the dancer's "presence" on stage, Rainer also introduced spoken or recorded texts that bore no immediate relation to the movements, thereby contributing to her collage aesthetic, which would also come to integrate film.

In 1970 the Judson Church was a site of protests against the war in Vietnam. For *The People's Flag Show*, an exhibition organised by Jean Toche and Jon Hendricks in response to the invasion of Cambodia, Rainer invited five dancers to perform *Trio A* naked, apart from a flag tied around their neck. She then tried to set up an improvisation collective, The Grand Union. After this she used cinema as a means of addressing political issues through the exploration of the relations between performance, role and identity.

IV. DISORIENTATION. BETWEEN ORDER AND DISLOCATION

In "Specific Objects," an essay he published in 1965, Donald Judd wrote of the artistic and critical qualities of new work that, as he saw it, was neither painting nor sculpture. These pieces, he specified, could be "something of an object, a single thing" or "open and extended, more or less environmental." In all cases, they were always "three dimensional" and the works "can have any relation to the wall, floor, ceiling, room, rooms or exterior or none at all." The examples he gave ranged from soft objects by Claes Oldenburg to Dan Flavin's neon pieces, which he admired for their industrial finish and their aggressive presence in the gallery space. The text also described his own work, in which the systematic juxtaposition of modular volumes created visual objects whose form, mass and rootedness in space opened up new kinds of possibilities.

Trisha Brown, who had begun at the Judson Dance Theatre, began exploring similar possibilities in around 1970. After her abrupt improvisations of the 1960s, involving the extremes of corporeal instability, the testing of gravity and organisation of materials gradually developed into a structured language. Performed outdoors or in museums, her "equipment pieces" involved the dancers making 90 degree turns. Her *Accumulations* series (1971–73) lined up pared-down, ordinary movements whose succession over time disrupted any sense of continuity. In *Locus* (1975) she experimented with a diagrammatic treatment of space and movement, working from the form of the cube and the letters of the alphabet. Finally, *Watermotor* (1978) consisted of a multidirectional, arrhythmic explosion of movements which swept away all sense of spatio-temporal hierarchy.

As for Steve Paxton, his technique of Contact Improvisation, adopted in 1972, constituted another way of trying to achieve a new kinetic language by redefining the body's relation to orientation, gravity, the circulation of energy, and the generation of new kinds of duration.

V. MINIMAL PRESENCES. *ANTI-FORM* AND THE IDEA OF DANCE

Between the late 1960s and the mid-70s, the critical debate around Minimalism—a name that the artists concerned unanimously rejected—crystallised in new theoretical positions which brought out the developments made by three-dimensional abstraction: the conceptual dimension of the artwork, the exhibition of the material process of its production and the situation that emerges from its physical presence for a viewer in a given space. The notion of "anti-form" put forward by Robert Morris in 1968 tried to bring all these elements together under the banner of a "Disengagement with preconceived enduring forms and orders for things" and a corresponding emphasis on indeterminacy. Morris argued that the new, radical geometry allowed for an unprecedented de-hierarchisation of space and its bodily perception, and that the attachment to prescribed form had become empty aesthetic nostalgia. In a more recent text, Morris explained this approach with regard to the felt pieces he began making in 1967: "[...] my work began to move away from the rigid, a priori constructed objects and into the indeterminate, soft, multi-part works fashioned from heavy industrial felt. The cool, aggressive and assertive plywood works gave way to a need for warmth, bodily envelopment, and unpredictable protean flux."

What began to emerge in this period was an interesting transfer of dance, or rather, of the idea of dance, into a field of the visual arts confronting the disappearance of form. For example, in 1965 Eva Hesse and Bruce Nauman had both begun working with polyester resin, a translucent material that, when cast, eroded the principle of sculptural mass. Starting with his arrival in New York in 1968, Nauman made films and videos of performances working on the relation between bodily movement and narrow, confining spaces, exercises that he described as "dance problems without being a dancer." Vito Acconci made the body the main material of his work, concentrating the crisis of adaptation to the relational, social, political and media environment. The filmed performances of Gordon Matta-Clark and Joan Jonas transported the idea of dance into fluctuating settings and suspended states, while the conceptual work of Robert Barry, Stanley Brouwn and John Baldessari expressed it in verbal hypotheses.

VI. SERIALITY AND FLUX. COMBINATORY SPACE-TIME

The collaboration between Lucinda Childs, Philip Glass and Sol LeWitt in *Dance*, premiered at the Brooklyn Academy of Music, New York, in 1979, marks a culmination in the coming together of the arts of time and space around the principle of seriality. Having established an extensive spatial range—stages, urban spaces, galleries, museums—dance now returned to the theatre, where it deployed a self-contained combinatory system based on a simple kinetic vocabulary derived from walking. The procedures of phasing out, both in the music and in the filmed bodies that were juxtaposed with those of the dancers on stage, combined with the many symmetry and mirror effects in the choreography, resulted in a doubling-over of time. Where the first Minimalist techniques aimed at a process of reduction, the work on structure here aimed to go beyond the limits of form by multiplying it and making it vibrate in an optical and auditory flux. In his 1967 "Paragraphs on Conceptual Art," Sol LeWitt specified that, "When an artist uses a multiple modular method he usually chooses a simple and readily available form. The form itself is of very limited importance; it becomes the grammar for the total work."

The scale of the body and the paradigm of perception nevertheless remained a constant reference in this radical exploration of abstraction. The photographic studies of human and animal locomotion by Eadweard Muybridge were LeWitt's starting point in his approach to the serial principle in the early 1960s. With the first Wall Drawings, made in 1968, and the exploration of isometric drawing in the late 1970s, the artist developed a multidimensional grasp of space made up of discontinuous transitions between plane and volume. Each formal entity defined a self-enclosed space of projection that existed in and also resisted its environment. As for Lucinda Childs, each of her choreographies explored a new notational system, in other words, a new graphic language for situating the moving body in space and time. Both were working within a dialectic between the systemic and the individual, between the potentially infinite hypotheses of calculation and the intersections that engender form, and the irreducible singularity of the body in the act of perceiving and moving.

EXHIBITION CATALOGUE

Bilingual French/English catalogue

Essays by Marcella Lista, Elizabeth Kotz, Susan Rosenberg & Corinne Rondeau
Chronology by Boris Atrux-Tallau & Marcella Lista

Published jointly with Hatje Cantz

A DIFFERENT WAY TO MOVE

224 pages

c. 120 iconographical documents printed in colour and black & white

Format 20 x 27 cm

Softcover book

LIST OF EXHIBITED WORKS

VITO ACCONCI

- *Three Frame Studies*, 1969-1970, digitized film, black & white and color, silent, duration: 16'58". Purchased in 1996. Centre Pompidou, Paris. Musée national d'art moderne/Centre de création industrielle
- *Shadow Box*, 1970, gelatin silver prints, black paper, cardboard, colored pencils, 82 x 107,5 cm. Purchased in 1991. Centre Pompidou, Paris. Musée national d'art moderne/Centre de création industrielle
- *A Tape Situation Using Running, Counting, Exhaustion*, 1999, recording on digital tape, duration: 32'20". Purchased in 2002. Centre Pompidou, Paris. Musée national d'art moderne/Centre de création industrielle

CARL ANDRE

- *144 Times (Lament for the children)*, 1965, Xerox ink print on paper, 3 sheet, 27,9 x 21,6 cm each. Courtesy Paula Cooper Gallery, New York
- *10 x 10 Altstadt Square*, 1967, Düsseldorf, 1967, 100 steel plates, ca. 500 x 500 x 0,5 cm. Kunstmuseum, Basel
- *Seven Books of Poetry*, 1969, set of seven books, Xerox photocopies assembled in loose-leaf files, 27,9 x 21,6 cm each. Collection Joao Tovar, Courtesy Paula Cooper Gallery, New York
- *Yucatan*, 1972, color photocopy on writing paper, 26 sheets, 27,9 x 20,3 cm each. Courtesy Paula Cooper Gallery, New York
- *Tenth Copper Corner, Bern*, 1975, 1975, 55 copper plates, 0,5 x 500 x 500 cm. Inv. FNAC 2013-0058 (1 à 55). Donated by Yvon Lambert to the French State/Centre national des arts plastiques, on loan to Collection Lambert

JOHN BALDESSARI

- *I am Making Art*, 1971, digitized analog video tape, 4/3, black and white, soundtrack, English, duration: 18'40". Purchased in 2014. Centre Pompidou, Paris. Musée national d'art moderne/Centre de création industrielle

ROBERT BARRY

- *It can seem to be...*, 1971, endless loop projection of 40 slides. Purchased in 2013. Centre Pompidou, Paris. Musée national d'art moderne/Centre de création industrielle

STANLEY BROWN

- *1 m 1 step*, 1978, ink and graphite on paper, 10 x 115 cm. Purchased in 1979. Centre Pompidou, Paris. Musée national d'art moderne/Centre de création industrielle

TRISHA BROWN

- *Leaning Duets*, 1970, digitized 16 mm film, duration: 2' (excerpt). Trisha Brown Dance Company
- *Man Walking Down the Side of a Building*, 1970, digitized 16 mm film, duration: 3'. Trisha Brown Dance Company
- *Walking on the wall*, 1971, directed by Elaine Summers, digitized 16 mm film, duration: 4'41". Trisha Brown Dance Company
- *Group Primary Accumulation with Movers*, 1974, digitized 16 mm film, duration: 28'57". Trisha Brown Dance Company
- *Spiral, Loring Park, Minneapolis, November 9, 1974*, digitized 16 mm film, duration: 2'29". Walker Art Center, Minneapolis
- *Untitled (Locus)*, 1976, graphite pencil on paper, 34,6 x 23,8 cm. Courtesy Sikkema Jenkins & Co., New York
- *White Out*, 1980, graphite pencil on paper, 45,4 x 40 cm. Courtesy Sikkema Jenkins & Co., New York

LUCINDA CHILDS

- Choreographic score for *Calico Mingling*, 1973, 1 sheet, assemblage of photocopies of scores and typewritten directions, ink and correcting fluid on paper, 21,7 x 28 cm. Collection Lucinda Childs / Médiathèque du Centre national de la danse
- Copy of the choreographic score for *Calico Mingling*, 1973, 1 sheet, photocopy, 21,7 x 28 cm. Collection Lucinda Childs / Médiathèque du Centre national de la danse
- Draft composition grid for *Particular Reel*, 1973, 1 sheet, typewritten letters cut out and assembled, ink, correcting fluid and adhesive tape on paper, 27,7 x 21 cm. Collection Lucinda Childs / Médiathèque du Centre national de la danse
- Draft composition grid for *Particular Reel*, 1973, 1 sheet, photocopy of typewritten letters mounted on a sheet with traces of correcting fluid, 29 x 21,7 cm. Collection Lucinda Childs / Médiathèque du Centre national de la danse
- Geometrical figures representing the performer's movements for *Mix Detail*, 1976, 1 sheet, ink on paper, 28 x 21,7 cm. Collection Lucinda Childs / Médiathèque du Centre national de la danse
- Presentation text for *Mix Detail*, 1976, 1 sheet, annotated typescript, ink on paper, 32,8 x 21,6 cm. Collection Lucinda Childs / Médiathèque du Centre national de la danse
- Choreographic score for *Cross Words*, 1976, 1 sheet, assemblage of typewritten scores, ink, correcting fluid and adhesive tape on paper, 44 x 36 cm. Collection Lucinda Childs / Médiathèque du Centre national de la danse

- Series of diagrams titled "Untitled Diagrammatic Illustration for Plans, '76-'77", ca. 1977, 1 sheet, assemblage of diagrams and typewritten directions, ink and correcting fluid on paper, 21,7 x 28 cm. Collection Lucinda Childs / Médiathèque du Centre national de la danse
- Choreographic score for *Interior Drama* (excerpts), 6 sheets out of 32, pencil on paper, 28 x 33,6 cm each. Collection Lucinda Childs / Médiathèque du Centre national de la danse
- Counting and direction notes for *Interior Drama*, 1977, 1 sheet, annotated photocopy, ink and pencil on paper, 27,9 x 21,6 cm. Collection Lucinda Childs / Médiathèque du Centre national de la danse
- Choreographic score for *Melody Excerpt*, 1977, 2 sheets, assemblage of paper strips, felt-tip pen, ink, pencil and correcting fluid, 52 x 32,5 cm each. Collection Lucinda Childs / Médiathèque du Centre national de la danse
- Copy of the choreographic score for *Melody Excerpt*, 1977, 5 sheets, color photocopies, 21,6 x 35,6 cm each. Collection Lucinda Childs / Médiathèque du Centre national de la danse
- Diagrams for *Melody Excerpt*, 1977, 2 sheets, felt-tip pen on photocopy, 21,6 x 28,8 and 21,6 x 28 cm. Collection Lucinda Childs / Médiathèque du Centre national de la danse
- Choreographic score for *Katema*, 1978, 9 sheets of assembled paper, ink and correcting fluid, 62,1 x 61,8 cm. Collection Lucinda Childs / Médiathèque du Centre national de la danse
- Counting and direction notes for *Katema*, 1 sheet, handwritten notes, pencil on paper, 27,9 x 21,6 cm. Collection Lucinda Childs / Médiathèque du Centre national de la danse
- Counting and direction notes for *Katema*, 1 sheet, typewritten notes, ink on paper, 28 x 21 cm. Collection Lucinda Childs / Médiathèque du Centre national de la danse
- *BAM Magazine* announcing the US première of *Dance*, November-December 1979, printed material, 27,9 x 21,6 cm. Collection Lucinda Childs / Médiathèque du Centre national de la danse
- 10 postcards sent to Lucinda Childs by Sol LeWitt between 17 August 1979 and 23 December 1987, 10,5 x 14,8 cm each. Collection Lucinda Childs / Médiathèque du Centre national de la danse – With kind permission from Lucinda Childs and the Sol LeWitt Foundation
- Photograph album gifted by Sol LeWitt to Lucinda Childs showing her in the solo *Dance #2*, ca. 1979, Photographs glued on paper, 13 x 13 cm. Collection Lucinda Childs / Médiathèque du Centre national de la danse – With kind permission from Lucinda Childs and the Sol LeWitt Foundation
- *Dance #1*, 1979, fiber tip pen on paper, 35,6 x 27,9 cm, Whitney Museum of American Art, New York. Gift of the artist
- *Dance #2*, 1979, fiber tip pen on paper, 35,6 x 27,9 cm, Whitney Museum of American Art, New York. Gift of the artist
- *Dance #3*, 1979, fiber tip pen on paper, 35,6 x 27,9 cm, Whitney Museum of American Art, New York. Gift of the artist
- *Dance #4*, 1979, fiber tip pen on paper, 35,6 x 27,9 cm, Whitney Museum of American Art, New York. Gift of the artist
- *Dance #5*, 1979, fiber tip pen on paper, 35,6 x 27,9 cm, Whitney Museum of American Art, New York. Gift of the artist

LUCINDA CHILDS & SOL LEWITT

- *Dance #1*, 1979, graphite pencil, pen and ink on paper mounted on cardboard with grease pencil and collage, 63,5 x 139,7 x 2,5 cm. Whitney Museum of American Art, New York. Donated by Lucinda Childs
- *Dance #3*, 1979, graphite pencil, pen and ink on paper mounted on cardboard with grease pencil and collage, 63,5 x 139,7 x 2,5 cm. Whitney Museum of American Art, New York. Donated by Lucinda Childs

DAN FLAVIN

- *Monument for V. Tatlin*, 1974-75, fluorescent tubes, metal, 304,5 x 62,5 x 12,5 cm. Donated by the Leo Castelli and the Georges Pompidou Art and Culture Foundation in 1992. Centre Pompidou, Paris. Musée national d'art moderne/Centre de création industrielle

SIMONE FORTI

- Created for *Five Dance Constructions & Some Other Things*, Yoko Ono loft, New York, 26-27 May 1961. The Museum of Modern Art, New York :
- *Slant Board*, 1961, (Dance Construction), plywood, rope, performance, ca. 174 x 366 x 174 cm
 - *From Instructions*, 1961, building timber, rope, staple, performance
 - *Platforms*, 1961, (Dance Construction), 2 parts, plywood, performance, sound (whistling between the two performers), ca. 61 x 16 x 76 cm, ca. 46 x 198 x 76 cm
 - *Censor*, 1961, 2 metal receptacles, nails or screws, performance, audio recording (Simone Forti singing an Italian popular song)
 - *Accompaniment for La Monte's 2 Sounds and La Monte's 2 Sounds*, 1961, (Dance Construction), rope, performance, audio recording of La Monte Young's *2 Sounds*
 - *Large Illumination Drawings*, 1972, six charcoal and felt pen drawings on paper, 61 x 48,3 cm (3), 48,3 x 61 cm (3). The Museum of Modern Art, New York. The Modern Women's Fund

- *Dancing at the Fence*, article published in *Avalanche Newspaper*, no. 11, 1974, publisher: Liza Béar, New York : Center for new art activities, Bibliothèque Kandinsky, Centre Pompidou, Paris. Musée national d'art moderne/Centre de création industrielle
- *Solo n°1*, 1974, digitized analog video tape, 4/3, black and white, silent, duration: 18'40". Courtesy The Box Gallery, Los Angeles

EVA HESSE

- *Untitled*, 1965, colored inks on paper, 45,7 x 61 cm. Purchased in 1994. Centre Pompidou, Paris. Musée national d'art moderne/Centre de création industrielle

JOAN JONAS

- *Disturbances*, 1974, digitized Betacam NTSC video tape, 4/3, black and white, soundtrack, duration: 11'. Purchased in 1994. Centre Pompidou, Paris. Musée national d'art moderne/Centre de création industrielle

DONALD JUDD

- *Untitled*, 1967-1969, blue lacquer on galvanized steel, 12,7 x 101,6 x 23 cm. Museo Nacional Centro de Arte Reina Sofia
- *Untitled*, 1989, galvanized steel and gray Plexiglas, 15,6 x 68,5 x 61 cm each module. Inv. FNAC 2014-0433 (1 à 10). Donated by Yvon Lambert to the French State/Centre national des arts plastiques, on loan to Collection Lambert

DOCUMENTS RELATING TO THE JUDSON DANCE THEATER

- Steve PAXTON, Poster for "A concert of Dance", Judson Memorial Church, 6 July 1962, ink print on paper, 27,8 x 21,8 cm. Yvonne Rainer Papers, Getty Research Institute, Los Angeles
- Robert RAUSCHENBERG, Poster for "An Evening of Dance", Judson Memorial Church, 28-29 April 1963, ink print on paper, 30,5 x 23 cm. Yvonne Rainer Papers, Getty Research Institute, Los Angeles
- Poster for *Afternoon (a forest concert)* by Steve Paxton, Berkeley Heights, 6 October 1963, ink print on paper, 28 x 21,7 cm. Collection Lucinda Childs / Médiathèque du Centre national de la danse
- Program for *Motorcycle* by Judith Dunn, Judson Memorial Church, 6-7 December 1963, ink print on paper, 23,7 x 20 cm. Collection Lucinda Childs / Médiathèque du Centre national de la danse
- Robert MORRIS, Poster for "A Concert of Dance Nos. 14, 15, 16", Judson Memorial Church, 27- 29 April 1964, ink print on paper, 42 x 26 cm. Yvonne Rainer Papers, Getty Research Institute, Los Angeles
- Poster for *Meat Joy* by Carolee Schneeman, Judson Memorial Church, 16-18 November 1964, ink print on paper, 36 x 22 cm. Carolee Schneemann Papers, Getty Research Institute, Los Angeles
- Poster for "Two Evenings of Modern Dance by Yvonne Rainer", Wadsworth Atheneum, Hartford, 6-7 March 1965, ink print on paper, 30,5 x 48,2 cm. Yvonne Rainer Papers, Getty Research Institute, Los Angeles
- Poster for "Yvonne Rainer Robert Morris", Judson Memorial Church, 23-25 March 1965, ink print on paper, 30 x 47 cm. Yvonne Rainer Papers, Getty Research Institute, Los Angeles
- Poster for "David Gordon, Yvonne Rainer, Steve Paxton: A Dance Concert of Old & New Work", Judson Memorial Church, 11-13 January 1966, ink print on paper. Yvonne Rainer Papers, Getty Research Institute, Los Angeles
- Robert BREER, Poster for "Trisha Brown Deborah Hay Dance Concert", Judson Memorial Church, 29-30 March 1966, ink print on paper. Yvonne Rainer Papers, Getty Research Institute, Los Angeles

SOL LEWITT

- *Schematic drawing for Muybridge II*, 1964, black and white offset print, 31,4 x 13 cm. Bibliothèque Kandinsky. Centre Pompidou, Paris. Musée national d'art moderne/Centre de création industrielle
- *Serial Project n°1 (ABCD) A4*, 1966, aluminium tube and white enamel paint, 71,2 x 205,7 x 205,7 cm. Collection Institut d'art contemporain, Rhône-Alpes
- *Lines from the center of other lines. Lines from the ends of other lines*, 1974, indian ink on graphite pencil marks on paper, 38,7 x 55,7 cm. Purchased at auction in 1991. Centre Pompidou, Paris. Musée national d'art moderne/Centre de création industrielle
- *The location of lines*, 1974, bookwork, publisher: Lisson Gallery, London. Bibliothèque Kandinsky. Centre Pompidou, Paris. Musée national d'art moderne/Centre de création industrielle
- *The Location of lines*, 1974, bookwork, publisher: Lisson Gallery, London. Bibliothèque Kandinsky. Centre Pompidou, Paris. Musée national d'art moderne/Centre de création industrielle
- Postcards sent to Lucinda Childs by Sol LeWitt, 17 August 1979-23 December 1987, 11 postcards, 10,5 x 14,8 cm. Collection Lucinda Childs / Médiathèque du Centre national de la danse
- Photograph album of Sol LeWitt gifted to Lucinda Childs picturing her in the solo "Dance #2", ca. 1979, photographs mounted on paper, 13 x 13 cm. Collection Lucinda Childs / Médiathèque du Centre national de la danse
- *Wall Drawing #346*, 1981, indian ink on white wall, dimensions variable. Purchased in 1982. Centre Pompidou, Paris. Musée national d'art moderne/Centre de création industrielle

- *Cube*, 1981, graphite pencil on cream paper glued on cardboard, 32,5 x 32,5 cm. Purchased in 1986. Centre Pompidou, Paris. Musée national d'art moderne/Centre de création industrielle
- *Form derived from a cube*, 1981, graphite pencil on cream paper glued on cardboard, 32,5 x 32,5 cm. Purchased in 1986. Centre Pompidou, Paris. Musée national d'art moderne/Centre de création industrielle
- *Form derived from a cube*, 1981, graphite pencil on cream paper glued on cardboard, 32,5 x 32,5 cm. Purchased in 1986. Centre Pompidou, Paris. Musée national d'art moderne/Centre de création industrielle
- *Form Derived from a cube*, 1981, graphite pencil on cream paper glued on cardboard, 32,6 x 32,8 cm. Purchased in 1986. Centre Pompidou, Paris. Musée national d'art moderne/Centre de création industrielle

JOAN LOGUE

- *30 Second Spots New York*, 1980-1982, digitized U-matic NTSC video tape, 4/3, color, soundtrack, duration: 14'45". Purchased in 1985. Centre Pompidou, Paris. Musée national d'art moderne/Centre de création industrielle

ALVIN LUCIER

- *I Am Sitting In A Room*, 1970, recording on digitized tape, duration: 45'21". Purchased in 2003. Centre Pompidou, Paris. Musée national d'art moderne/Centre de création industrielle

JACKSON MAC LOW

- *Drawing - Asymmetries (n° 48, 49, 53, 54, 55, 56)*, 1961, ink on blotting paper, 6 sheets, 21,5 x 30 cm each. Purchased in 2017. Centre Pompidou, Paris. Musée national d'art moderne/Centre de création industrielle
- *Nuclei for Simone Morris [Forti]*, 1961, sheet of typescript, 8 x 21,5 cm, twelve cards with instructions, typescript on paper, 7,5 x 13 cm. Jackson Mac Low Papers, Special Collections & Archives, University of California, San Diego
- *Introduction to The Young Turtle Asymmetries*, 38,3 x 30,4 cm, Aspen Magazine no. 8, Fall-Winter 1970-71, edition : Dan Graham, design : George Maciunas, edition and publication : Phyllis Johnson, published by Aspen Communications Inc., NYC. Bibliothèque Kandinsky, Centre Pompidou, Paris. Musée national d'art moderne/Centre de création industrielle

BABETTE MANGOLTE

- *Roof Piece*, Trisha Brown, 1973, black and white gelatin silver print on Ilford paper, 40,6 x 50,8 cm
- *Woman Walking Down a Ladder*, Trisha Brown, 1973, black and white gelatin silver print, 45,7 x 60,9 cm
- *Accumulation*, Trisha Brown, Sonnabend Gallery, NYC, 1973, black and white photograph, 27,9 x 35,5 cm
- *Locus*, Trisha Brown, 1975, 4 black and white prints
- *Group Accumulation in Central Park*, Trisha Brown, May 1973, 6 black and white gelatin silver prints on Ilford paper, 20,3 x 25,4 cm each
- *Line-Up*, Trisha Brown, 1976, 8 black and white gelatin silver prints
- *Opal Loop*, Trisha Brown, 1980, 4 black and white prints, 20,3 x 25,4 cm each
- *Sans titre*, Steve Paxton, 1978, black and white print
- *Goldberg Variations*, Steve Paxton, improvisation by Steve Paxton in 1981 to music by J.S. Bach recorded by Glenn Gould in 1955, The Kitchen, New York, 1981, black and white print from 1997, 35,5 x 27,9 cm
- *Steve Paxton à Danspace, New York*, March 1977, 5 black and white gelatin silver prints, 20,3 x 25,4 cm each
- *Watermotor*, 1978, digitized 35 mm film, 4/3, black and white, silent; duration: 7'55". Purchased from Broadway 1602 in 2010. Centre Pompidou, Paris. Musée national d'art moderne/Centre de création industrielle

GORDON MATTA-CLARK

- *Tree Dance*, 1971-1972, digitized Betacam SP PAL video tape, 4/3, black and white, silent; duration: 9'32". Purchased in 2003. Centre Pompidou, Paris. Musée national d'art moderne/Centre de création industrielle

ROBERT MCELROY

- *Photographies de performances, A Concert of Dance # 3, 30 janvier 1963, Newspaper Event (Carolee Schneemann), Pastime (Lucinda Childs), Music for Word Words, English, Word Words (Steve Paxton), Three Seascapes (Yvonne Rainer)*, slide show. Getty Research Institute, Los Angeles

PETER MOORE

- *Photographies de performances* presented in the form of a slide show: *We Shall Run*, 1963 (Yvonne Rainer), *Pastime*, 1963 (Lucinda Childs), *Lightfall*, 1963 (Trisha Brown), *War*, 1963 (Robert Huot and Robert Morris), *Terrain*, 1963 (Yvonne Rainer), *Pelican*, 1963 (Robert Rauschenberg), *Room Service*, 1963 (Yvonne Rainer and Charles Ross), *Would They of Wouldn't They?*, 1964 (Deborah Hay), *Witness II*, 1964 (Judith Dunn), *Doubles for 4*, 1964 (Robert Dunn), *Site*, 1964 (Robert Morris), *Fantastic Gardens*, 1964 (Elaine Summers), *Rialto*, 1964 (Steve Paxton), *From Keyboard Dances*, 1964 (Philip Corner), *Part of a Sextet*, 1964 (Yvonne Rainer), *Part of Some Sextets*, 1965 (Yvonne Rainer), *Waterman Switch*, 1965 (Robert Morris), *Map Room II*, 1965 (Robert Rauschenberg), *Carriage Discreteness*, 1966 (Yvonne Rainer), *Vehicle*, 1966 (Lucinda Childs), *The Mind Is a Muscle*, 1966-68 (Yvonne Rainer), *Homemade*, 1966 (Trisha Brown et Robert Whitman), *Planes*, 1968 (Trisha Brown), *Satisfyin' Lover*, 1967 (Steve Paxton), *Continuous Project-Altered Daily*, 1969-70 (Yvonne Rainer), *War*, 1970 (Yvonne Rainer), *Trio A With Flags*, 1970 (Yvonne Rainer)

ROBERT MORRIS

- *Box with the Sound of its Own Making*, 1961, wood and sound recording, reconstruction, 24,8 x 24,8 x 24,8 cm. Seattle Art Museum. Donated by Mr & Mrs Bagley Wright. Exhibition copy courtesy Castelli Gallery
- *Untitled (Box for standing)*, 1961-1994, 188 x 63,5 x 26,7 cm. Museo Nacional Centro de Arte Reina Sofia
- *Steam*, 1967-1969, photographic reproduction on newspaper, ink and pencil, 6 x 24 cm & pencil and ink on paper, 21,5 x 27 cm. Purchased in 2008. Centre Pompidou, Paris. Musée national d'art moderne/Centre de création industrielle
- *Continuous Project Altered Daily*, 1969, folding leaflet with 17 sides, 171,8 x 30,5 cm. Bibliothèque nationale de France & Courtesy Castelli Gallery
- *Mirror*, 1969, digitized 16 mm film, 4/3, black and white, silent, duration: 8'. Purchased in 1974. Centre Pompidou, Paris. Musée national d'art moderne/Centre de création industrielle
- *Wall Hanging*, 1971-1973, felt, 247 x 355 x 120 cm. Donated by Mr. Daniel Cordier in 1989. Centre Pompidou, Paris. Musée national d'art moderne/Centre de création industrielle en dépôt au Musée des Abattoirs, Toulouse

BRUCE NAUMAN

- *Untitled*, 1965, fiber glass, polyester resin, 129 x 241 x 25 cm. Purchased in 1985. Centre Pompidou, Paris. Musée national d'art moderne/Centre de création industrielle
- *Walking in an Exaggerated Manner around the Perimeter of a Square*, 1967-1968, digitized 16 mm movie film, 4/3, black and white, silent, duration: 10'40". Purchased in 1996. Centre Pompidou, Paris. Musée national d'art moderne/Centre de création industrielle
- *Footsteps*, 1968, offset lithograph, S.M.S. no. 5, New York : The letter edged in black press, Edition : Willima Copley and Dimitri Petrov, Bibliothèque Kandinsky, Centre Pompidou, Paris, Musée national d'art moderne/Centre de création industrielle
- *Manipulating a Fluorescent Tube*, 1968, digitized Betacam NTSC video tape, 4/3, black and white, soundtrack, duration : 60'. Purchased in 1996. Centre Pompidou, Paris. Musée national d'art moderne/Centre de création industrielle
- *Elke Allowing The Floor to Rise Up Above Her, Face Up*, 1973, digitized Betacam SP NTSC video tape, 4/3, color, soundtrack, duration: 40'. Purchased in 1996. Centre Pompidou, Paris. Musée national d'art moderne/Centre de création industrielle
- *Tony Sinking into the Floor, Face Up and Face Down*, 1974, digitized Betacam SP NTSC video tape, 4/3, black and white, soundtrack, duration: 60'. Purchased in 1996. Centre Pompidou, Paris. Musée national d'art moderne/Centre de création industrielle

YOKO ONO

- *Voice Piece for Soprano*, Fall 1961, in *Grapefruit*, 1971, 13,2 x 13,5 cm, second edition, Simon & Schuster. Bibliothèque Kandinsky. Centre Pompidou, Paris. Musée national d'art moderne/Centre de création industrielle

CHARLEMAGNE PALESTINE

- *Holy 1*, 1967, digitized tape recording, track 1 of the album "Alloy", duration: 20'04". Purchased in 2009. Centre Pompidou, Paris. Musée national d'art moderne/Centre de création industrielle
- *Holy 1*, 1967, digitized tape recording, track 2 of the album "Alloy", duration: 20'04". Purchased in 2009. Centre Pompidou, Paris. Musée national d'art moderne/Centre de création industrielle
- *Sine Tone Study*, 1967, digitized tape recording, track 1 of the album "In-Mid-Air", duration: 3'57". Purchased in 2009. Centre Pompidou, Paris. Musée national d'art moderne/Centre de création industrielle
- *Open-Closing*, 1968, digitized tape recording, track 2 of the album "In-Mid-Air", duration: 3'57". Purchased in 2009. Centre Pompidou, Paris. Musée national d'art moderne/Centre de création industrielle
- *Negative Sound Study*, 1969, digitized tape recording, track 4 of the album "In-Mid-Air", duration: 3'57". Purchased in 2009. Centre Pompidou, Paris. Musée national d'art moderne/Centre de création industrielle
- *Body Music II*, 1974, digitized Betacam SP PAL video tape, 4/3, black and white, soundtrack; duration: 8'23". Purchased in 2003. Centre Pompidou, Paris. Musée national d'art moderne/Centre de création industrielle

STEVE PAXTON

- *Untitled*, December 1973, created for the festival « Contemporanea », car park at the Villa Borghese, Rome, November 1973-February 1974, duration: 7'31", digitized film produced by Fabio Sargentini, directed by Temistocles Lopez, Courtesy Fabio Sargentini - Archivio L'Attico

YVONNE RAINER

- *9 Evenings: Theatre and Engineering. Carriage Discreetness*, 1966, digitized 16 and 35 mm film, 4/3, color and black and white, soundtrack, duration: 13'. Purchased in 2008. Centre Pompidou, Paris. Musée national d'art moderne/Centre de création industrielle
- *Hand Movie*, 1966, digitized 8 mm film duration: 6'17". Video Data Bank, Chicago
- *Trio A*, 1966-68, digitized 16 mm film duration: 10'05", Video Data Bank, Chicago.

- *Continuous Project Altered Daily*, 1970, filmed at the Whitney Museum of American Art, New York, between 30 March and 2 April 1970, 10'45". Yvonne Rainer Papers, Getty Research Institute, Los Angeles
- *Trio A with Flags*, 1970, filmed at the opening of the "People's Flag Show", Judson Memorial Church, 8 November 1970, duration: 32'45". Yvonne Rainer Papers, Getty Research Institute, Los Angeles
- *Lives of Performers*, 1972, digitized 16 mm film, black and white, soundtrack, duration: 104'. Purchased in 1975. Centre Pompidou, Paris. Musée national d'art moderne/Centre de création industrielle
- Selection of documents, Yvonne Rainer papers, Getty Research Institute, Los Angeles :
 - Score with diagrams and instructions for *Watering Place*, ca. 1960, 4 sheets, felt pen, ink on paper, 23,4 x 16,9 cm each
 - Drawing and script of the monologue for *Ordinary Dance*, 1962, 1 sheet, ink and pencil on paper, 21,5 x 27,9 cm, 1 sheet, ink on paper, 21,5 x 27,9 cm
 - "RREEPPEETIIIOONN IINN MMYW WOORRKK", May 1965, 3 sheets, ink on paper, 21,5 x 27,9 cm each
 - "What makes one movement different from another...", text taken from a lecture, Bridge Theater, 15-16 June 1966, 2 sheets, ink on paper, 21,5 x 27,9 cm each
 - "List of items for handling in *Carriage Discreteness*", 1966, 1 sheet, ink on paper, 21,5 x 27,9 cm
 - Program for *Carriage Discreteness*, 1966, 1 sheet, hardcopy
 - Diagrams for Steve Paxton's part in the "Film" section of *The Mind Is a Muscle*, 1966-1968, 2 sheets, ink and pencil on paper, 21,5 x 27,9 cm each
 - Diagrams for Yvonne Rainer's part in the "Film" section of *The Mind Is a Muscle*, 1966-1968, 2 sheets, ink and pencil on paper, 21,5 x 27,9 cm each
 - Diagrams for *Trio B, Second Part* (in *The Mind Is a Muscle*), 1966-1968, 1 sheet, ink and pencil on paper, 20,5 x 23,7 cm
 - Diagrams for *Trio B, Running* (in *The Mind Is a Muscle*), 1966-1968, 1 sheet, ink and graphite pencil on paper, 20,5 x 18,4 cm
 - Page from one her notebooks: drawing of Nijinsky in *Jeux*, after a photograph by Gerschel, ca. 1966-1968, 1 sheet, photocopy
 - Page one of *Book II* (in *The Mind Is a Muscle*), 1966-1968, 1 sheet, ink on paper, 21,5 x 27,9 cm
 - Notes for « Objects / Dances », undated, 1 sheet, ink on cardboard
 - "Materials for performance", undated, 1 sheet, ink on paper, 21,5 x 27,9 cm
 - Program for *The Mind Is a Muscle*, Anderson Theater, 11, 14, 15 April 1968, 1 sheet, both sides, hardcopy, 21,5 x 14 cm
 - Carl ANDRE, Letter to Yvonne Rainer, 18 February 1969, 1 sheet, ink on paper, 21,5 x 27,9 cm
 - Work list used to determine the configurations in *War*, 1970, 3 sheets, ink on paper
 - Program for *Continuous Project-Altered Daily*, Whitney Museum of American Art, 31 March, 1-2 April 1970, 3 sheets, ink on paper, 21,5 x 27,9 cm each
 - Plan for *Continuous Project-Altered Daily* at the Museum Of Contemporary Art (MOCA), Los Angeles (taken from *Connecticut Composite*), 1970, 1 sheet, hardcopy, 21,5 x 27,9 cm
 - (Anonymous) Poster for *Performance* by Yvonne Rainer, Hofstra University, 21 March 1972, ink printed on paper, 28 x 21,6 cm
 - (Anonymous) Affiche pour *The Grand Union* / Poster for *The Grand Union*, 1971, ink printed on paper, 56 x 43,2 cm
 - (Anonymous) Poster for *Continuous Project Altered Daily* by Yvonne Rainer, Whitney Museum of American Art, 1970, ink printed on paper, 95 x 74,3 cm
- *Diagram in response to a 1980 New Yorker article about the avant-garde dance community*
- *Three distributions by Yvonne Rainer, People Plan & Lecture on Moving*, 51,8 x 27,2 cm, Aspen Magazine no. 8, Fall-Winter 1970-1971, Edition : Dan Graham, Design : George Maciunas, Edition and publication : Phyllis Johnson, Published by Aspen Communications Inc., NYC. Bibliothèque Kandinsky, Centre Pompidou, Paris, Musée national d'art moderne/Centre de création industrielle
- *Selection from "North East Passing"*, 51,8 x 27,2 cm, Aspen Magazine no. 8, Fall-Winter 1970-1971, Edition : Dan Graham, Design : George Maciunas, Edition and publication : Phyllis Johnson, Published by Aspen Communications Inc., NYC. Bibliothèque Kandinsky, Centre Pompidou, Paris, Musée national d'art moderne/Centre de création industrielle

STEVE REICH

- *Pendulum Music for Microphones, Amplifiers, Speakers and Performers*, 25,8 x 20,5 cm, Aspen Magazine no. 8, Fall-Winter 1970-1971, Edition : Dan Graham, Design : George Maciunas, Edition and publication : Phyllis Johnson, Published by Aspen Communications Inc., NYC. Bibliothèque Kandinsky, Centre Pompidou, Paris, Musée national d'art moderne/Centre de création industrielle

TERRY RILEY

- *Dorian Reeds*, 1966, recording on digitized tape, duration: 14'55". Centre Pompidou, Paris. Musée national d'art moderne/Centre de création industrielle
- *Untitled Organ*, 1966, recording on digitized tape, duration: 20'10". Centre Pompidou, Paris. Musée national d'art moderne/Centre de création industrielle

RICHARD SERRA

- *Slant Step Folded*, 1967, rubber, metal grommets, 259 x 43 x 20 cm. Purchased in 1988. Centre Pompidou, Paris. Musée national d'art moderne/Centre de création industrielle
- *Hands Scraping*, 1968, digitized 16 mm film, 4/3, black and white, silent, duration: 3'40". Purchased in 1974. Centre Pompidou, Paris. Musée national d'art moderne/Centre de création industrielle
- *Rolled, Encased, Sawed*, 1968, torn sheet of lead, 10,5 x 92,5 x 14 cm. Purchased in 1988. Centre Pompidou, Paris. Musée national d'art moderne/Centre de création industrielle
- *Tearing Lead from 1:00 to 1:47*, 1968, Torn sheet of lead placed on the ground, 300 x 270 cm, Purchased in 1986, Centre Pompidou, Paris, Musée national d'art moderne/Centre de création industrielle, on loan to CAPC musée d'art contemporain, Bordeaux
- *Hand Lead Fulcrum*, 1969, digitized 16 mm film, 4/3, black and white, silent, duration: 2'. Purchased in 1984. Centre Pompidou, Paris. Musée national d'art moderne/Centre de création industrielle
- « Verb List », *Avalanche*, number Two, 1971. Bibliothèque Kandinsky. Centre Pompidou, Paris. Musée national d'art moderne/Centre de création industrielle
- *Prisoner's Dilemma*, 1974, digitized 1 inch NTSC video tape, 4/3, black and white, soundtrack, English, duration: 60'. Purchased in 1993. Centre Pompidou, Paris. Musée national d'art moderne/Centre de création industrielle

LA MONTE YOUNG / JACKSON MAC LOW

- *An Anthology of chance operations, concept art, anti art, indeterminacy, plans of action, diagrams, music, dance constructions, improvisation, meaningless work, natural disasters, compositions, mathematics, essays, poetry*, 1963, edition : La Monte Young, design : George Maciunas, 20,5 x 22,8 cm. Bibliothèque Kandinsky, Centre Pompidou, Paris, Musée national d'art moderne/Centre de création industrielle
- *An Anthology of chance operations, concept art, anti art, indeterminacy, plans of action, diagrams, music, dance constructions, improvisation, meaningless work, natural disasters, compositions, mathematics, essays, poetry*, 1970 (second edition), edition : La Monte Young, design : George Maciunas, 20,5 x 22,8 cm. Bibliothèque Kandinsky, Centre Pompidou, Paris, Musée national d'art moderne/Centre de création industrielle

LA MONTE YOUNG

- *Drift Study 31 1 69*, 1969, disque souple double face Aspen Magazine no. 8, Fall-Winter 1970-71, Edition : Dan Graham, Design : George Maciunas, Edition and publication : Phyllis Johnson, Published by Aspen Communications Inc., NYC. Bibliothèque Kandinsky, Centre Pompidou, Paris. Musée national d'art moderne/Centre de création industrielle
- *Notes On The Continuous Periodic Composite Sound Waveform Environment Realizations Of...*, 55,8 x 24 cm, Aspen Magazine no. 8, Fall-Winter 1970-1971, Edition : Dan Graham, Design : George Maciunas, Edition and publication : Phyllis Johnson, Published by Aspen Communications Inc., NYC. Bibliothèque Kandinsky, Centre Pompidou, Paris. Musée national d'art moderne/Centre de création industrielle

- *Untitled (Xerox Book)*, Carl Andre, Robert Barry, Douglas Huebler, Joseph Kosuth, Sol LeWitt, Robert Morris, Lawrence Weiner, Edition : Seth Siegelaub, New York, 1968, Bibliothèque Kandinsky, Centre Pompidou, Paris, Musée national d'art moderne/Centre de création industrielle

LECTURES AND PERFORMANCES RELATING TO THE EXHIBITION

LECTURES

Carré d'Art lecture hall. Level – 1
Admission free, limited capacity

Thursday 9 March – 6 p.m.

Marcella LISTA. *Introduction to the A DIFFERENT WAY TO MOVE exhibition*

Thursday 16 March – 6 p.m.

Emmanuelle Huynh. *Trisha Brown*

Tuesday 18 April – 6 p.m.

Jean-Pierre Criqui. « *You Gotta move, Carl Andre, Minimal Art and its viewer* »

Tuesday 25 April – 6 p.m.

Maxime Guitton. *Music at the Judson or Serra and Glass*

Thursday 27 April – 6 p.m.

Corinne Rondeau. *Lucinda Childs and Sol Lewitt*

Thursday 11 May – 6 p.m.

Conversation between Christophe Wavelet and Marcella Lista. *Trisha Brown and Steve Paxton. From the Judson collection experience to the invention of new body languages.*

PERFORMANCES

SIMONE FORTI. *DANCE CONSTRUCTIONS*

At the invitation of the La Monte Young, in the spring of 1961 Simone Forti performed "five dance constructions and other things" at a New York City studio. In this set of pieces, the basic idea for which she says was sculpture, the choreographer launched her original reflection on movement. In *Huddle*, the performers form a compact bunch, distributing their weight as a group. In *Hangers*, the force of gravity is felt through hanging ropes. Other actions use sound or the voice.

A reconstitution of these pieces, which were recently added to the MoMA New York collection, is offered by the Master Exerce de l'Institut Chorégraphique International – CCN de Montpellier, directed by Simone Forti and Sarah Swenson.

Thursday 6 April from 6.30 p.m. for the opening and every weekend during the show

PRACTICAL INFORMATION

Open from Tuesday to Sunday inclusive - From 10 a.m. to 6 p.m.

Carré d'Art – Musée d'art contemporain
Place de la Maison Carrée - 30000 Nîmes - France

Tel : + 33 (0)4 66 76 35 70 - Fax : + 33 (0)4 66 76 35 85
E-mail: info@carreartmusee.com
Website: www.carreartmusee.com

Admission rates

Individuals : Full price : € 5
Groups : Reduced rate : € 3.70 (groups of 20 and over)

Free Admission

People aged under 26 ; Students of art, art history, architecture; Teachers of first and second levels of Education Nationale ; Artists; Museum staff; Journalists
First Sunday of the month

Guided tours

Leaving from the Museum reception, ground floor + 2

Individuals (Included in the admission charge)
- Saturdays, Sundays and public holidays at 4.30 p.m.
- During the school holidays, Tuesday to Friday at 4.30 p.m.
- First Sunday of the month at 3 and 4.30 p.m.
- Last Sunday of the exhibition at 3 p.m.

Groups (single rate for the guided tour service : 30 €)
Possibility of subscriptions for school
by appointment only with the Museum culture department
Contact Sophie Gauthier (+33 (0)4 66 76 35 79)

Arts workshops

For children aged 6 to 12, by appointment

For individuals : Wednesdays and during the holidays by enrolment
Price : € 5

For Groups (single rate for the workshop service + visits: 30 €)
Possibility of subscriptions for school
Tuesday to Friday by appointment with the culture department

Collective family workshop

Free open access for all ages from 2 to 4 pm
Reception at Carré d'Art on the first floor, no prior booking required

UPCOMING EXHIBITION

SUPPORTS/SURFACES 1970

13 October - 31 December 2017 (subject to confirmation)

Supports/Surfaces has a particularly brief existence. Founded in September 1970, the group split up just nine months later. From the inaugural ARC exhibition in September 1970 to the breakup during the show at the Municipal Theatre in Nice was a matter of mere months. And yet it unquestionably holds a dominant place in French creative art of the 1970s. Where it appeared in France, these works made a break with the aesthetics of the School of Paris, on its last legs and brought into question by the presence of American art.

The show will look at the movement's origins and the aesthetic debate associated with it at a time when a reappraisal is taking place both in the US and in Europe. It will feature works and archive documents linked to the period in order to see how the movement came into being, a movement described by Catherine Millet as the last avant-garde.