

CARNEGIE MUSEUM OF ART

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Independent Filmmaker, Yvonne Rainer, Lecture and Performance

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Speaker 1: Test number 74. Hello.

Speaker 2: Hello. Do you know what to do?

Speaker 3: This is number one.

Speaker 2: This is number one?

Speaker 3: This is number two and this is number three.

Speaker 2: Yeah and I can tell you are.

Speaker 3: No sign of [papers rustling 00:00:49].

Speaker 2: On the third one third which goes on that yeah.

Speaker 1: Testing one, two, three. Battery power up?

Sally Dixon: [Beginning of discussion 00:01:06] Please stay where you are and look up toward the projection booth to the, as you face the left of the clock and there she be, Yvonne Rainer. We are delighted to have her here most of you I'm sure are here because you know about her work or have read about it. It is in fact all that you have, all that you expect I'm sure. I haven't seen this particular piece that will be showing tonight myself so it's as new to me as to you. Just from the organizing and the setup this afternoon and the few small tests that were made to get things centered and where she wanted them on.

I'm anticipating at least a technical feat for this old auditorium and the content of course I leave to Yvonne but it will be an extension of where she has been before continuation and development of where she has been before. Great concern with word and image the relationship to each other and of course the audience's relationship to them. Yvonne are you going to talk a little bit about it beforehand or you are going to do it?

Yvonne Rainer: Yeah. I just want to say a few explanatory things what you will see is a work print. It lasts about two hours it's a work print in the final stages of editing. In fact I put it back together for this occasion and it is the last performance of this work. I have been presenting it as a performance since around February in various places in the country and in Europe. It is a performance because there is no with the exception of the third wheel there is no soundtrack. I provide the soundtrack with my voice and with cues for the tape recorder. The last reel is a slope print which means it's not very good quality it made simply from the work print itself so you still see splices.

It does have an optical track. It has a very complicated interrelation of music and movement, body movement. I'll be happy to talk more about it afterwards

otherwise we are ready to go. The three reels will be shown in continuity they'll be no breaks.

Sally Dixon: Okay you can turn that on. [end of discussion 00:04:00]

[pause 00:04:04-00:04:42]

Yvonne Rainer: [beginning of discussion 00:4:42] It's a long film I just wanted to sit afterwards I mean I imagine. There is one section that's missing its five minutes and there are about 60 cuts in it and it's too complicated with voiceover so I didn't include it. It's called An Emotional Accretion in 49 Steps and it's about Renfrew and Dempster that certain episode in their relationship. It has a continuity that is carried from a much faster than any place in the film from image to voiceover to print in very quick succession and all kinds of combinations. It's something that I'm most interested in the film to see and I look forward to people's responses and I wish I could have brought it. [00:05:56]

Because I'm very interested in how one follows a narrative or how widely spaced you can- and I mean a lot of it is about timing it's not just about juxtapositions but the timing of the particular juxtapositions. Are there any questions? Yeah?

Audience: [Inaudible 00:06:24].

Yvonne Rainer: That music you heard the *La sonnambula* that is the last half of that section and it occurs after the ocean somehow she suspects he has failed miserably is a title on the ocean, the first ocean. She had said to herself let him figure it out for both of us and then still on the ocean you hear voiceover. She tries to go back to the earliest move that had launched this particular series of *faux pas*. Then you see the title *An Emotional Accretion in 49 Steps*. Then you proceed to see numbers and the numbers are either alone on the screen in the frame when they precede an image like the enacted image. Or they occur directly over an inter title. Each stage of this series is numbered it goes from one through forty-nine. The left half of it is all synced up with the music in a very funny way.

At one point you hear the tenors voice and there you see Dempster, they go to a party and the party is a jumble of furniture like the couch is tipped up on the table and Renfrew is standing in front of it and Dempster comes around and says let's go to my place and the tenor is singing it's kind of a caricature. The bed when they go to his place and they lie in the bed there is a mattress on this table that you saw that heavy oak table. Everything is a little askew in the whole thing. It ends with this build up on the opera we tune its crescendo.

On the last note of the crescendo is in parenthesis my editorial comment do you think she could figure her way out of a paper bag. Then "blam" the opera

ends and it's close up of Renfrew saying "I'd like to kick your ass in." Then it goes on to- and then there is an inter title "oh Christ, he'll never screw me again". Then there is a whole thing on that and then it goes to more opera. A different aria than the one you heard and this whole business with the movie what movie which ends in the close up of Shirley. I used the-I reversed the two arias you only heard the one tonight. Any other questions, yeah?

Audience: [Inaudible 00:09:35] Can you tell me how you go the story line? .

Yvonne Rainer: I wrote it all in some-I invented most of it in some cases it is my memories of actual conversations I've heard or overheard I'd have to go through the script I should have brought it down. There are some quotes that place where the trout what I call the trout sequence where you see Renfrew eating and then the pans over the table. The voiceover it will be John's voice at the very beginning which makes her stop eating and look and then there is a pan following her look. It's a quote from Willie Mays when he did his last ball game and he was interviewed afterwards and it was very moving. He said, "Willie say goodbye to America," and tears were streaming down his face he will never play another game and he's been playing ball for years and years and oh thank you. [00:10:49]

I transform that into- yes. I'm interested in some of these places in throwing in conversation as though there has been a naturalistic conversation but what you are hearing is just some highlight from it. It's as though John and my direction to the performers is always in this context as though yes say it as though you are just reporting about this episode describing this episode that you saw on TV. He says, "Yes he said Willie say goodbye to America." Most of it I have written myself yeah. I want to see if I can find another quote. [pause 00:11:52] I don't think she really wanted to die she just wanted to be asleep to not be alive to stop the pain of that Saturday night it was I think in *Mizz Magazine* about the death of Marilyn Monroe. I don't remember the context other than that.

There are a lot of inside not a lot but I don't think it matters I used my own previous work in certain ways. For instance the quick shot of the woman in the long dress jumping their head disappearing off the top of the frame that's a quote from my previous film which had that woman of all the center field in it in major role. Renfrew's voiceover is and I would have put some jumps in that solo and maybe a longer fade at the end of that shot on the stairs. Then you see the short on the stairs which was an outtake from that film it was never used in the previous film and I used it in this one.

Which establishes the involvement of Renfrew at least for that moment as someone who has made work was made a solo was made a film. Yeah.

Audience: Was that Valdo?

Yvonne Rainer: Who?

Audience: [Inaudible 00:13:18]. The girl with the bow

Yvonne Rainer: No, no that's Epcacas Valdo was just the woman jumping very briefly toward the beginning yeah. Very quick guest appearance yeah.

Audience: [both audience members talking at once 00:13:37]. Does any of this have a connection to you or your experiences?

Yvonne Rainer: A great deal of it how much of this is autobiographical? I use autobiography as a source material and I change it around and distort it and emphasize certain things and how much a lot of it.

Audience: [Inaudible 00:14:17]. I am interested in your use of narrative in the your film and how that differs from many films. -

Yvonne Rainer: The question has to do with narrative and what my thoughts are about it especially it's not been done very much today except in commercial cinema. I'm interested in certain subject matter and how do you deal with that subject matter like the subject of love. How do you deal with it in ways other than narrative? I'm not-I wouldn't say I'm a particularly-I've had arguments with friends about this. A majestic of visual person I haven't come out of the visual arts. I guess I have-I'm reasserting a certain aspect of my temperament or sensibility that was only partially used when I was a dancer. [00:15:38]

That is my literary, the literary aspect of my potential. I start out writing a lot this script was in the making now for three years. From the script and from paragraphs it seems to be not only a literary bend but some kind of literary bend where an idea is completed within a paragraph. It's a very obvious structural problem how do you link up these paragraphs. You start linking up paragraphs you get into storytelling. Whether the paragraphs are transposed into imagery or in the narrative the verbal part of it stays or disappears. That's another thing that constantly happens.

There are things in the editing of this that I was quite amazed at I may be getting off the subject but I'll come back to it. [false start 00:16:57] My decision making process often takes in some very limited aspect of two juxtapositions. For instance at the very beginning it's very dark here some of the very dark shots that suffered from the brown wall but maybe you made the one that the man and the little girl looking at the TV at the very beginning. It's a circular pen track. Well the voiceover there is the man dancing with the three year old child and that had been written at a certain time. Then I thought up this image what do I want to put that with, what I want to put it with something that is about a man and a child.

I didn't think about it any more than that what do a man and a child do in this room. Well okay he's looking at the tube and she's playing with something. She brought to the shooting that day the subject and I said well just why don't you just look at it. I didn't think about it until we went to edit the voice on it that it's an exact a paradigm for the voiceover. One person playing with a smaller object or a smaller thing, it's about scale and it's about manipulation and the man and the child. There are these three things going on the man and the child dancing, the man and the child and the TV and the child and the smaller thing.

Well narrative just automatically happens when you combine words with an image I think. Since my subject matter is circular keeps coming back to the same things over and over in different places, the beach the house. There is just-I don't know how I could avoid narrative with the kinds of materials I'm dealing with. It is an interesting problem and I know in my next work, I don't know whether I will retain. It seems to be pretty I really I'm involved in this episodic quality so I don't-I think I do try to avoid certain kinds of continuity that relate more to a specific story in a specific time slot and that's what I want to avoid.

It's about an unspecified period of time it might be five years or it might be a week. No it's a year is summer and winter and-obviously. Yeah?

Audience: [Inaudible 00:19:51]. What is the final out come?

Yvonne Rainer: Maybe to sum it up I really think it's the outcome of dealing with literary means and psychological content.

Audience: [Inaudible 00:20:11]. Why film if you are a dancer?

Yvonne Rainer: The fact that I am.

Audience: [Inaudible 00:20:14].

Yvonne Rainer: Yeah. That's why film seems such a logical avenue for me.

Audience: [Inaudible 00:20:27].

Yvonne Rainer: Can't answer that. Yeah?

Audience: [Inaudible 00:20:34]. What is the focus?

Yvonne Rainer: Well I just it's connected to the previous subject when my subject matter changed in other words the focus on the body changed to a focus on the emotions. It seemed to require a different a way of defining the body. The body in a psychological space which is the film work frame more than much

more to me than the stage frame. You don't notice me now in a psychological context unless I point it out to you. You are busy listening to my words and I can call your attention now to the tension in my left hand or the hunch of my shoulders or something like that. It puts it into that kind of focus. With film I think you can do that much more clearly and directly.

I still do performances. I'm finding ways through a mixture of slides and live action to deal with the subject matter also. That doesn't entirely answer the question about why film but it's terribly exciting and absorbing. There is a kind of a specificity and demand for narrowing down your vision and your concept in a way that I have never experienced in making theater work especially one that I perform in. Being outside of this thing and really controlling it I find very exciting. Yeah?

Audience: [Inaudible 00:22:32]. I found at looking at the film much like looking at the photo album, was sort of like the center of the film. Was this a point of tension between the characters in the film?

Yvonne Rainer: That's a way of taking the focus off of these characters and combining the voiceover with other things then the people and-

Audience: [Inaudible 00:23:13]. It is very different and I was wandering how you carried out this? What was the purpose of this focus-what are you meant to see?

Yvonne Rainer: Yeah well that's a very manipulative kind of device at the beginning the people ... the opening shot is people looking at slides. Maybe you don't realize that the light flashing in their faces yeah. Then you see slides, you see things they are reading which are what the voiceover is reading. Then you see them looking at slides of themselves. Then you see full frame as though they are actually there and in some instances in almost sequential succession you see, they've just looked at a slide of Renfrew and John at the Battery in New York.

Then you see full frame them there and you know it's not a still you see the wind and moving the clothing. That whole business of a family or posing and nostalgia is evoked by the very idea of posing for a camera home movies. That's yeah focused on deliberately.

Audience: [Inaudible 00:24:42]. You ever think about the difficulty- [inaudible 00:24:51]

Yvonne Rainer: Well, I should ask you that I'm interested do you have difficulty yeah?

Audience: [Inaudible 00:25:00]. Okay that-

Yvonne Rainer: I mean it's-

Audience: [Inaudible 00:25:05]. I found that it be a difficult [00:25:10]

Yvonne Rainer: I'm glad to know that.

Audience: [Inaudible 00:25:23]. It was very difficult because it is not long-[00:25:30]

Yvonne Rainer: I was mainly interested to hear you say it wasn't too long because it is long. I think the difficulty lies in that most works one sees the premise unless it's a story and you are trying to figure out what's going to happen next and you don't know. In most say what I'd call esthetically based works, the initial premise of the work is set up right at the beginning. You know what to expect and there are very few surprises. I'm interested in-I used to put it very crudely for myself but now it's gone beyond that. Like thwarting expectations it isn't about that it's about getting a range of closeness and separation of several things going on at the same time.

Sometimes you are listening to exactly what you are looking at and sometimes you are listening to-you are looking at only some of the things you are hearing. Sometimes they are totally almost diametrically opposed to each other. You are able to adjust once you get used to this you are able to adjust to the fact what you are hearing may applies to something you already saw or maybe will see. I explore more and more that range of juxtaposition of sight and sound.

Audience: [Inaudible 00:27:30]. Throughout the film very much so, there seemed to be this symbolism about the scenes involving dancers-

Yvonne Rainer: That's interesting I wonder about that. I sometimes think only choreographer or dancer could have made this but I don't know. Yeah?

Audience: [Inaudible 00:27:53]. To me, this did not feel exactly like a film or home movie-It is like a image or a performance right on stage, there is a continuity - how much did your background in being a dancer still influence what it means to be making film?

Yvonne Rainer: Well you see my involvement with the body constantly yeah so that comes right off dealing with dance and movement. I don't know how to talk about it other than that. The last reel those are actual-those are poses taken from photographs and drawings of Isadora Duncan. There are yeah there are 20 of them and it's basically interceding long shot and close up.

Audience: [Inaudible 00:29:17]. It is almost progressive because it comes across as some form of dialect occurring-[inaudible 00:29:25]

Yvonne Rainer: I don't know whether there is some correspondence I think I'll take a linguist or some special kind of psychologist to look at my work and it would be impossible because the dance work no longer exists. The kinds of connections I made in my theater work physically what the correspondence is in the kind of sequential connections I make simultaneous connections I make here. I haven't thought too much about that. Yeah? [00:30:05]

Audience: [Inaudible 00:30:06]. Is there is reason why you work in a specific medium-
[00:30:09]

Yvonne Rainer: That's something that comes right out of working on a stage I think yeah. It's one reason I think I'm not drawn to video it has no-I think it's about video and the suggestion even though it's distorted of depth in video. The flatness of the screen even though you can get the illusion of depth with the camera I relate very much to that two dimensional quality. My dance is very often used space in this way. In my performances now I can dance on a very narrow space or use a very narrow space. I think of I don't know why that is. There is short tracking back, there are a lot of-there is use of depth there but why is it you don't notice it so much the overall impact is of the two dimensionality.

There are a lot of shots where the image gets further away and closer which is about going forward and back with the camera. You didn't get that overall impression.

Audience: [Inaudible 00:31:35].

Yvonne Rainer: Even the outdoor, even the outdoor, yeah.

Audience: [Inaudible 00:31:43].It increases-[00:31:46]

Yvonne Rainer: Yeah. I think that has to do with the staticness of the camera which I owe to Warhol. I used one of my early- he made a great impression on me that what you see within the frame and the frame that remains very static. Even in like outdoors you are very aware of that framing I think.

Audience: [Inaudible 00:32:21].

Yvonne Rainer: I agree.

Audience: [Inaudible 00:32:29]. You talked about the manipulative process-[00:33:10]- there is a moment where the light [00:33:12]

Yvonne Rainer: Oh it's, yeah.

Audience: [Inaudible 00:33:17]. Constantly a film- I find myself wandering [00:33:21]

Yvonne Rainer: That's a goof. Yeah there was a confusion I forgot and I had it on tape and I was reading it, it was-

Audience: [Inaudible 00:33:50]. I wanted to know-[inaudible 00:33:58]

Yvonne Rainer: You expected me to say that?

Audience: [Inaudible 00:33:57].It sort of involved-

Yvonne Rainer: Yeah right, that's-

Audience: [Inaudible 00:34:05].

Yvonne Rainer: Well I did that in other places and that's very much a part of the performance aspect of this you are aware of my presence. Every now and then I say that this will be dissolve or slow fade or. There are a number of dissolves and fades in it they won't be all straight cuts. No that goof was that's kind of unfortunate it's a whole sequence of speeches about the Saturday night and let me correct it. The opera has ended and they are sitting around and then you see a close-up of Shirley and you hear Renfrew's voice doesn't that make you think of the movie. There is a long pause Shirley says what movie, you hear Renfrew's voice, "2001" which is a joke. [00:35:06]

Because of course it's not the music from 2001 but the previous inter title had said her thoughts drifted back to the first time she heard the music her brother had just began to collect 78s and Strauss, Mahler and Beethoven daily flooded the house. None of which you are listening to of course. She- Shirley says, "Oh yes, of course only in the movies can you send your mind away." Then you hear my voiceover saying for some reason "she's embarrassed about her reverie". Like in that long shot Shirley has been absolutely still and you see Renfrew and Dempster talking and Renfrew somewhat animated on the couch.

Then still on the close up of Shirley you hear Dempster's voice, "I don't really think she wanted to die she just wanted to be"-Then the middle of this it cuts to the long shot where camera starts to go in close. The furniture is now reversed so Shirley is over on the left. "I don't really think she wanted to die just wanted to be asleep to not be alive to stop the pain of that Saturday night." Renfrew I think she makes a movement she drops her arm and then he says again, "I said I don't think she really wanted to die she just wanted to be asleep to not be alive to stop the pain of that Saturday night."

Renfrew closes her legs and the Renfrew starts to go out toward the right of the frame and just as she's going out you see I hope it was almost a mistake she should have been in a little longer. She says, "Always it was someone's passion that started me off." Then we start tracking in totally through Shirley and that object on the table. You hear his voice, "I'm just not going to get excited about it I know you are destroying things for the sake of fiction, exaggerating and displacing and so forth." Then you hear Renfrew's voice and at this that's when Shirley raises her eyes and looks.

Renfrew says, "That's such a relief I thought you'd be angry at the way I referred to your work I would have don't it so differently." Shirley drops her eyes and you hear Dempster, "I'd make a few changes myself I would have

had that inter title. I dreamed of my mother last night and my wife. My wife was crying for me. I would have shown somehow that he was really thinking of someone else." Then you see this inter title, *I dreamed of my mother last night and of my husband, my husband was crying for me*. Then you see another inter title, *she's really thinking about the way crumbs of food collected at the corners of his mouth when he eats*.

I don't know if you picked up later this hand comes out and takes the crumb off of John. Then you see Valdo very briefly in the long dress jumping and you hear Renfrew's voice and I would have out some jumps in that solo and maybe a longer fade at the end of that shot in the stairs. You see this long I don't whether you could make out is very complicated setup with photo murals of people. Some of the people are real, some are not and some-and then they topple off and the woman on the back of the guy on the stairs has feathered wings are on. There is a big metaphorical reference to not only the previous film but to the work, the theater work that preceded the film.

All of which is not necessarily to know it's just that they are talking about work that they have done and I wanted to establish that about them but they are involved with some kind of work. Yeah?

Audience: [Inaudible 00:38:46].do you work with your actors in that of way? [00:38:55]

Yvonne Rainer: Yeah. In this film it was the very beginning of something which I'm now exploring more a big thorn in my side which means it's something I haven't been able to deal with is acting. I have never dealt-Dempster Lit the guy with the beard in this, he's the only actor I have ever worked with. He presented to me very special problems. He was able to read a line as though he was a father, the same line as though he were the son, as though he were the angry lover. A though he were- he presented me with such a range of possibilities, he totally confused me.

All I want is- [false start 00:40:00] at first all I wanted was a reading that was as though someone were reading which is the way I read. I wanted something flattened out very little emotion. The emotion is in the line, in the words that script is so loaded with emotion I didn't want any acting on top of it. Renfrew has never performed in her life and I had thought that long speech about the necklace I would have to work very hard with her. The first time she did it was perfect she said and the only way she knew how she had no choice it was, she just felt it out it just worked. [00:40:36]

I had had no preconceptions about it but I had the feeling that it might not sound right and I'd had to really pin down my own intentions. I had no intentions about it, about an interpretation of it. Now I'm getting interested in certain ways of saying the line so it sounds as though it is something. The next minute you are saying it in a way that totally changes the context. The two lines coming out of the same people are as though they are the angry lover

and then there is the -of that. You are constantly getting flipped around about what this character is or what the situation is and I'm getting very fascinated by that.

It does get into acting, there is no good example on this but I can't talk about because I've just come fresh from having a performance that-for instance it involved lines spoken by the same performance by John Adman and me. You just heard on tape a reading of quotes from Godas' criticism. The tape goes off and there is a long pause when John leans toward me and I have him say a line like this, "Do you know who wrote all that like that?" I go "which?" He says, "Those lines I was just reading." I say, "Who?" he says, "Goda. God I love him." From this do you know who wrote this very deliberated you get into a kind of naturalistic spontaneous give and take.

It's challenging I still don't know what acting is all about and most of the time when I see it in films and when I see actors great performances I think that person took it-took the film out of the hands of the director. I get very insecure around people who can act. I think Brenda stole that film right out of Bellucci's hands he didn't know what to do with the man. I could see how it would be-to think about interpretation of verbal materials a place I have to go. I have to not be so totally committed to this flattened out way of speaking but I have been, yeah?

Audience: [Inaudible 00:43:29].

Yvonne Rainer: [Inaudible 00:43:38] and at one point in the early '60s, in fact my latest work is called Christina and (48... novella) which is reference to for a new novel which I think is one of the books that influenced me as more than any critical wiring. Much more than his novels I don't like his novels at all but what he wrote and at the time I read it about narrative and naturalism and theater or writing was very important to me. Yeah?

Audience: Where do you live and what are you working on now?

Yvonne Rainer: I live and work in Manhattan and I teach-I had been teaching at the School of Visual Arts for six years a course called "Approaches to Performance". I was teaching undergraduate people involved in painting and sculpture. At the beginning it was a kind of dance class for nonprofessionals and gradually got more and more theoretical. I don't know what it began to fall apart I don't know what to teach anymore. Now I'm involved at the Whitney Resources Center which is a branch, an educational adjunct of the Whitney Museum. It's mainly looking at people's work and talking they are painters. I find myself talking about painting which is rather weird.

Talking about art problems and on a one to one basis it's not formalized at all. I'll be teaching at California Art Institute for two and a half months beginning

in January. Those will probably be dancers as well as theater people.
[00:45:43]

Audience: [Inaudible 00:45:45].

Yvonne Rainer: California Institute of the Arts yeah.

Audience: [Inaudible 00:45:50].

Yvonne Rainer: No I don't.

Audience: [Inaudible 00:46:01].

Yvonne Rainer: No I'm not. My films have been shown in women's film festivals but I'm not directly involved with any women's film group or women's group. Yeah?

Audience: [Inaudible 00:46:22].

Yvonne Rainer: I'd be interested to have you elaborate about how the film invades you but literary and physically I never I maintain a formal separation in my theater work.

Audience: [Inaudible 00:47:00]. Where are we apart of-[00:47:22]

Yvonne Rainer: I don't think you'll have the so much when the film is finished, there will be nothing over on the right it will all be-it will be an autonomous film.

Audience: [Inaudible 00:47:34].

Yvonne Rainer: Yeah. Also that goes back-yeah it's a reference to self-consciousness about performing yeah and that reference to him. Goda has done that a lot and a lot of people have done that, yeah?

Audience: [Inaudible 00:48:03].

Yvonne Rainer: My school of thought?

Audience: [Inaudible 00:48:32].

Yvonne Rainer: In dance or why dance I mean oh who do I respect? [both speak at once 00:48:45]Who do I like? There is a film maker who is not too well known and he's American he lives in New York and I don't think he's got the attention he deserves. I was shocked to find out after about a year ago to see a film of his called *Casual Relations*. His name is Mark Rappaport. To see he was using a lot of the same devices that I am in a different way that using literary puns and alternating print and image and voiceover. He's much more concerned

with movie history in a certain way than I am. There was this breadth of references and devices.

He is very involved with opera I think he would like-his latest film is incredibly involved with opera. In his latest work he has-he actually has nonprofessional people they have learned the words and the melodies of opera. The sound track is going to back and forth between the professionals singing and these voices and I have heard a little bit of it it's very strange. You got to see it.

Audience: [Inaudible 00:50:24].

Yvonne Rainer: *Casual Relations* was shown at the First Avenue screening room for a week, yeah you may have. Let's see I admire Hollis Frampton's work and lately I've been impressed by the German Fassbinder who is Werner Rainer Fassbinder. He's very successful in Europe very well known there and his films are beginning to be shown here. A lot of Goda's films which I hated why he's done so many kinds of movies. *Chelsea Girls* is one of my favorite films of all time and yeah.

Audience: [Inaudible 00:51:22].

Yvonne Rainer: Dryer and dancers and dancing today I think the grand union is doing about the most interesting stuff around. Trisha Brown who else I don't go to the theater much anymore I'd like to see. I've never seen anything of Charles Ladling I feel rather badly about that.

Audience: Don't bother.

Yvonne Rainer: Don't bother.

Audience: [Inaudible 00:52:02].

Yvonne Rainer: I haven't seen.

Audience: [Inaudible 00:52:14].

Yvonne Rainer: It was one I heard on the radio and Sutherland is so I thought she's pretty good yeah. You have a more favorite?

Audience: [Inaudible 00:52:31].

Yvonne Rainer: Private recording.

Audience: [Inaudible 00:52:38].

Yvonne Rainer: Pirate, whose scene?

Audience: [Inaudible 00:52:42].

Yvonne Rainer: A camp, I didn't use it as a camp at all no I didn't yeah.

Audience: [Inaudible 00:53:05].

Yvonne Rainer: Yeah I don't follow opera and I can't say I'm very knowledgeable. There are ... the music I use usually I hear I happen to have the radio on or *Maria Olenal* am embarrassed to say I did not hear-I had never heard it in my life before a year ago where I was sitting in a Louisa Movie House during the day waiting for the feature to go on at 12:00. I got there its kind of day where I wanted to go to a movie the minute I got out of bed. There was *Maria Olena* at the Baja Marimba Band. That particular song got me and I didn't know it was very popular and I showed this in Cologne during the summer. There was a Dutch guy there and he said, "I so enjoyed hearing *Maria Olena*." I thought I had this really obscure the song.

Audience: [Inaudible 00:54:14].

Yvonne Rainer: Yeah sure.

Audience: [Inaudible 00:54:19].

Yvonne Rainer: Only in or the broadest sense I think what Richard is saying ... his devices yeah it's one of his ploys let's say a certain kind of self consciousness and self reference to the act of making the work. Yeah I felt everything Richard does it's usually quite interesting yeah. My theater work is totally different in its feeling. [pause 00:55:15]Where Pierce where here at the same time dealing with a lot of the same normal problems so very naturally correspondences.

Audience: [Inaudible 00:55:23].Are you careful about costumes-[inaudible 00:55:26]

Yvonne Rainer: Rather casually it depends on what people have in their wardrobes the people I work with there are some exceptions to that. All the clothes that Renfrew wore were her own clothes. Shirley, I had to go out and buy her clothes and yeah I go through people's wardrobes and-there are now exceptions and my latest work I-it's about a female lion tamer there is a central character who you see in photos and so I had to buy an outfit close to what she was wearing. Which is this two piece she's wearing a gold lamere two piece outfit which I couldn't find anywhere.

I settled for a green sequined trunks and brassiere it's a theatrical kind of thing. Generally I've worn what I especially dancing I've worn the clothes I've felt comfortable moving around in and did try to be a character that characterization always came through other means. Things imposed from by a tape or suggestion, narrator on the people you saw in front of you. Yeah?

Audience: [Inaudible 00:57:03].

Yvonne Rainer: [Inaudible 00:57:08]. Which?

Audience: [Inaudible 00:57:09].

Yvonne Rainer: In that-

Audience: [Inaudible 00:57:22].

Yvonne Rainer: Yeah. The profile of the person in front? No, no that's David Gordon and it's a photo right you saw that yeah.

Audience: [Inaudible 00:57:47].

Yvonne Rainer: The look of the people?

Audience: [Inaudible 00:58:05].

Yvonne Rainer: That's another thing. I do choose the combinations of people I find that-I choose people who are very unlikely maybe stereotypes in themselves but then when they get together the most unlikely people in the world to ever be associated with each other. That's especially true in my first film *Lies of Performers* where Valdo is the lover of Fernando Torem who is from Chile. He speaks, you hear his voice all through the film very heavy Spanish accent. She in that dress was the stewy type of a *femme fatale* and he was like a Latin lover. Then there is something very-there was something that almost a little campy about the combination of people.

Shirley I'm very interested in mature woman who is in a somewhat romantic role and with a younger man and that kind of interaction. Then Dempster who looks a little like Orson Wells I don't know it's another one talking about it- it's difficult. For instance the two dancers at the end I would never use in the as the protagonist. In the previous film they were dancers also and the characters are some other-something else I'll look for I'm not quite sure what. Yeah?

Audience: [Inaudible 00:59:53].

Yvonne Rainer: [01:00:16] Well obviously I have a style which I can't arbitrarily decide to get out of. I think work evolves in five years I will be out of it. As five years ago I was in another or just a whole different place. There is something at the back of my mind that I am almost not ready to talk about the next film or the next work. I want-to get out of this subject matter I think I've exhausted it that people trapped in love in the difficulties of love. I'm bored with it this is two years old anyway. I want to maybe deal with this but another dimension.

People they talk about work you never see them working you don't know, they sit around and they-at tables.

They lie on the beach, they sit on a couch they are rather inactive. I see it's something I have to get out of I want people not necessarily to be running or more athletic or busy. Another dimension of their lives-I was very impressed with Studs Terkles' *Working*, yeah. I don't know how that will affect my next work but it gets into the problem of this is terribly bourgeois film. It could only those problems could only be focused on and gone into at that depth. Not that they are irrelevant or superficial but gone into that depth with that profoundly by someone who has leisure to reflect on those things. Has certain kinds of pressures or does not have certain kinds of pressures like going into a job 9:00 to 5:00.

I'm very privileged in that way very contrasted my work and the work of a lot of people around me is the result of that kind of existing as part of that class. One of the things that impressed me still about this film of Fassbinders that I saw at the Film Festival and it's called *Ali* maybe you've heard about it. It's a Moroccan, young Moroccan who's working in an auto plant in Germany and he marries a 60 year old woman and the social repercussions of that. It's done without condescension and done by a man who I presume is of my class. I was very impressed with that and I wonder how one does that. How one gets into that kind of subject and how everyone- all right how would you

What I call the porn sequence in there came out of a joking conversation with a friend oh well I guess the only way to sell a movie is to put in pornography. I was think about oh I ought to mix a pornographic section and just stick it in my first movie and that would really-it's another thing about success. Then I really thought how would I make an erotic episode in a film, what would I do, how would my fantasies become transposed? That was the result and I realized I could not be explicit- it close ups of copulation which is out of the question. If you notice whenever there is a close up of the body there is no head and when there is face there is no body.

It's very chased in a certain sense you don't see the involvement of the people via the face or if you don't see the face you don't see what is happening to the body. Which seemed very necessary to enhance the suggestion of eroticism as an alternative to explicit pornography. [01:05:45]

Audience: [Inaudible 01:05:47].

Yvonne Rainer: Interchangeably no I'm saying this is ... I did not make pornography obviously. I think I made something that is more erotic than pornographic. The challenge of making pornography when I finally came to realizing and I realized I couldn't do it and I was interested in it yeah. No I am making the distinctions. It's the same lurking in the back of my mind is the beginning of a

necessity to deal with a different kind of social relevance than love and conflict in love relationships. I don't know what form that will take.

Audience: [Inaudible 01:06:54].

Yvonne Rainer: Yeah I won't quite committed to writing yeah.

Audience: [Inaudible 01:07:06].

Yvonne Rainer: I am very dependent on Babette [Mangolte] she's a superb technician for one thing. The shooting script was-that that now have a long association. I remember my first meeting with her when we were both we were just laughing about it a couple of nights ago. She could hardly speak English she's French she's been here for three years. I was just totally intimidated at being confronted by a professional camerawoman. I remember saying to her well I wanted to be in between Warhol and *Brasone* [inaudible 01:08:10]. That's when I went into my first film was some great idea it could be a little like this a little like that.

The first film was very simple there is no-I had no idea framing there are-in fact there are two whole sections of rehearsal an actual rehearsal that I am in I just said to Babette , "you do what you want" and those are her sections. We edited them together but the camera work is totally hers. I hardly could distinguish between a medium shot and a long shot. I look through there I wouldn't see anything. Then having done that and looked that a hundred times when it came to the very first shooting of this which was the stuff on the beach at Provence Town. All of a sudden I realized I was on a totally different slot something had happened to me.

This was not going to be like that film and every shot if I didn't know what I wanted by the time I looked through that eye piece I had it figured out. The shooting script and a lot of it was preconceived. I began to have a lot of fantasies about actual camera movement and changes in the frame. How to get a lot of this I feel very proud of myself by the time the shooting I was able to work out certain kinds of things. With Babette's approval I always check it out with her can we do this, can we do that. Editing now has been another matter especially editing on the music which I had no-this print is very crude. [01:10:03]

We have reedited that third reel and there is slight changes in it, it isn't quite too choppy and we've taken out some things. It flows it's a little shorter. Editing right on the musical manager it was a revelation to me that how two or three frames made so much difference in flow or an abrupt feeling in what you saw. Whether it's the downbeat of the percussive part of the note which part of the note you cut on. Babette had all these theories and I didn't -it took me-it's taken me quite a while and now I think I have it figured out. To

differentiate between her knowledge and her opinions and now we are getting to be on equal footing as far as battling it out about our opinions.

I know now what to refer to her knowledge and experience. She differs to mine now also and my concepts very often. The editing has been very rich collaboration and we share perhaps notice we share the credits in the editing.

Audience: [Inaudible 01:11:29].

Yvonne Rainer: Yeah it comes up over and over would I ever attempt to learn how to use a camera or do the editing myself. Maybe at some point I might have considered it but my experience and as an artist is so much beyond my ability to-I wouldn't have patience to go through the mistakes of filming unless I had a lot of free time. I don't feel I have I could feel constant pressure to realize already conceived ideas and I don't have the patience to learn. As long as I can pay get grants or whatever I will-that's where my money will go. I find it-editing is very exhausting for me I mean it's much harder to be sitting there focusing and waiting than to be actually be doing the manipulations.

In the long run it's faster and also I find it very important just to talk, to have someone there to be alone in the editing room and to look at something over and over again by itself. I think I would go a little crazy. I go a little crazy anyway in a small room. After one week of editing I'm not ... I think that's why I lost my belt, my sweater being in that editing [laughter 01:13:01] all week. It's very tense kind of situation. It's good to have someone there to talk to and bet it around with and these other pair of eyes they see something flick by or you see something and then you check it out. Four eyes are better than two. Or six eyes are better than two but with glasses. Is it getting late, do we have to yeah. Thank you very much. [applause, end of discussion 01:13:43]

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