Finding aid for the Yvonne Rainer papers, 1871-2013, bulk 1959-2013

Martha Steele
Descriptive Summary
Title: Yvonne Rainer papers
Date (inclusive): 1871-2013 (bulk 1959-2013)
Number: 2006.M.24
Creator/Collector: Rainer, Yvonne, 1934-
Physical Description: 146 Linear Feet (222 boxes, 12 flatfile folders)
Repository: The Getty Research Institute
Special Collections
1200 Getty Center Drive, Suite 1100
Los Angeles 90049-1688
reference@getty.edu
URL: http://hdl.handle.net/10020/askref
(310) 440-7390

Abstract: Yvonne Rainer is an avant-garde American dancer, choreographer, filmmaker and writer. Her papers document her life as an artist from the late 1950s through 2013, and include photographic material dated as early as 1933. Materials include dance scores; programs and posters; photographic and audiovisual documentation of performances, rehearsals, and films; correspondence; writings, including Rainer's feature-length film scripts; and critical response to her work.

Request Materials: Request access to the physical materials described in this inventory through the catalog record for this collection. Click here for the access policy.

Language: Collection material is in English

Biographical / Historical Note
Choreographer, dancer, filmmaker and writer, Yvonne Rainer is celebrated as a pioneer of postmodern dance. Her often experimental and challenging work, continuously produced for more than forty years, has been widely influential. Rainer was born in San Francisco in 1934. In 1956 she moved to New York with painter Al Held to study acting, but the following year began studying dance instead.

Rainer's early dance study was comprehensive. From 1957 to 1959 she studied modern dance with Edith Stephen, Afro-Cuban dance with Emile Faustin and Syvilla Fort, and "body work" with Allan Wayne. She also took lessons at the Martha Graham school for one year, and at Ballet Arts. In 1960 Rainer attended Ann Halprin's summer workshop in California; studied composition with Robert Dunn, a composer and friend of John Cage; studied with James Waring; and began eight years of study with Merce Cunningham. She was performing by 1960, began to present her own choreography in 1961, was a founding member of the Judson Dance Theater in 1962, and by 1965 had established herself as an influential dancer and choreographer. She left dance for filmmaking in 1975, and returned to dance in 2000.

Rainer choreographed Three Satie Spoons in Dunn's workshop, and performed it and The Bells in 1961 at the Living Theater. In 1962, she and other members of Dunn's workshop formed the Judson Dance Theater collective, which is widely viewed as the foundation of postmodern dance. Artists in other media also participated as dancers in the Judson Theater performances, including visual artists Robert Rauschenberg, Red Grooms, Robert Morris, and Al Hansen. Rainer was active in the Judson Dance Theater through 1966. She also formed her own company briefly and participated in the Grand Union dance collective.

Between 1962 and 1975, Rainer presented her choreography throughout the United States and Europe. During this time she choreographed over 40 works. Rainer's innovative work broke with dance tradition by incorporating ordinary, everyday movements. Critics often situate Rainer's work from the 1960s within the context of Minimalism, Fluxus, and performance or event art. Rainer articulated her approach to dance in her 1965 No Manifesto: "No to spectacle no to virtuosity no to transformations and magic and make believe no to glamour and transcendency of the star image no to the heroic no to the anti-heroic no to trash imagery no to involvement of performer or spectator no to style no to camp no to seduction of spectator by the wiles of the performer no to eccentricity no to moving or being moved." However, Rainer did not conceive of her choreography as purely anti-metaphorical, stating in an interview that, "as a dancer I knew it was impossible: the body speaks no matter how you try to suppress it." (Art in America, July 1977). Trio A, part of The Mind is a Muscle, is perhaps Rainer's best-known work, and it has been performed by many other dancers since its creation.

Rainer began working in film in the mid-1960s, completing five films between 1966 and 1969. In 1968 she began to incorporate visual materials, including film clips and slides of text and images, into her performances. From 1970 to 1974, her work in performance and film overlapped. In 1975 she made a full transition to filmmaking and by 1996 had made
Rainer's films address a range of issues, including sexuality, domestic and sexual conflict, U.S. imperialism, social privilege, gender inequality, disease and aging, as well as everyday activity. The films also contain autobiographical material. Her earliest three films are non-narrative, mixed media pieces about dance and performance that employ the collage methods of her live performances. They combine reality and fiction, sound and visual elements to address social and political concerns. Rainer's latest feature film, \textit{MURDER and murder}, featuring a lesbian couple as the main characters, has a more traditional narrative structure.

Rainer returned to dance in 2000 to choreograph work for the White Oak Dance Project, including the piece, \textit{After Many a Summer Dies the Swan}, and a 2006 work based on Balanchine's \textit{AGON}, presented at the Dance Theater Workshop. In 2002 she also made the video, \textit{After Many a Summer Dies the Swan: Hybrid}.


Access
Open for use by qualified researchers, except audiovisual materials, which are unavailable until reformatting is complete.

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Preferred Citation
http://hdl.handle.net/10020/cifa2006m24

Acquisition Information
Acquired in 2006 from Yvonne Rainer.

Processing history

Reformatted Audiovisual Materials
Selected digitized versions are available online. Connect to selected digitized audio and video recordings. Access is available only to on-site readers and Getty staff.

Separated Material
Over 80 monographs and serials were transferred to the library. These publications can be searched in the Library catalog by searching under "Yvonne Rainer."

Scope and Content of Collection
The Yvonne Rainer Papers document Rainer's work as a dancer, choreographer, performer, film maker and writer, from the late 1950s to 2013. Collection materials include Rainer's personal notebooks; correspondence; work files documenting her choreography, filmmaking and critical writing; materials documenting her touring, teaching activity, art exhibitions and film retrospectives; programs and posters; reviews of her work; research files; photographic and audiovisual documentation of her milieu, including posters and programs for works by contemporary artists and other ephemera. In Series I, Rainer's personal notebooks from 1949 to 2004 provide insight into her creative process. Her appointment books cover most years from 1970 to 2012. The correspondence in Series II is from dancers, choreographers, other artists, critics and avant-garde associates. Notable correspondents include Steve Paxton, Robert Morris, Trisha Brown, Joan Jonas, Simone Forti, Jasper Johns, Benjamin Buchloh, Paul Sharits, and Mark Rappaport. There is also personal correspondence, including letters from Robert Morris during the years that they lived together from 1964 to 1970, original letters written to her brother Ivan from 1952 through 1967, and letters from her niece, Ruth Rainer, that document the encouragement and support Rainer provided during the years that her niece studied music and voice in Europe.

Series III contains materials resulting from Rainer's creative process, including descriptions of dances, directions for dancers, dance scores, music scores, diagrams, drawings, programs (some annotated, some designed by Robert Morris, Steve Paxton and Robert Rauschenberg), reviews, scripts for dancers, lists of objects used in dances, biographies of
dancers, texts for wall projections, small posters, film scripts (including drafts, some with annotation), shooting notes, production budgets, accounting sheets, production schedules and notes, character studies, and music rights information. Series III also contains Rainer's résumé and files of Rainer's published and unpublished writing, including annotated manuscripts and drafts. Additional documentation of Rainer's works, such as photographs, programs and posters, is in Series V and VII.

Documentation of Rainer's touring, in Series IV, covers her tours in Europe in 1964, 1965 and 1967, and in the United States from 1968 to 1997. Also in Series IV, conference documentation includes files on Rainer's work with Bérénice Reynaud on Sexism, Colonialism, Misrepresentation: A Corrective Film Series and Conference, 1988-1989. The same series also contains Rainer's teaching files from her work at the School of Visual Arts, New York, the Independent Study Program and the Whitney Museum of American Art, as well as files relating to her lectures, exhibitions, and retrospective screenings of her films.

In Series V, programs and posters are arranged in a chronological sequence, beginning with a list of dance performances from 1961 to 1965. Programs and posters for non-Rainer performances and events are included, especially in the material from the early 1960s, which include an announcement for Four Happenings (1963) by Allan Kaprow, Robot Opera (1964) by Nam June Paik, and Robert Rauschenberg's 1952 exhibition, White Paintings, at Leo Castelli Gallery. Also in Series V, the files of reviews provide a history of the critical and popular reception of Rainer's work; Jill Johnston's reviews of dance performances in the 1960s are particularly well represented here and in the research files in Series VII. Rainer's research files on people, organizations and a range of topics show her political and social concerns and her exploration of the work of other artists.

The bulk of the photographic materials in Series VII documents Rainer's performances, including many photographs by Peter Moore. There is also documentation of her films in the form of production stills and frame enlargements, and some family and other personal photographs including (studio?) portraits of Rainer from the late 1950s, a photograph of Rainer with Andy Warhol at a reception in the 1960s, photographs of Al Held's studio, and of Robert Morris. Also included are photographs from the late 1950s and early 1960s of Rainer with Edith Stephan, in Louise Gilkes' studio, in an off Broadway play, and at the Ann Halprin Workshop. The slides are mostly those used in Rainer's performances, but also include portraits of Rainer from 1957 and 1958.

In Series VIII, audiovisual materials include audio and video recordings, film reels, DVDs and a laser disc. Among the films are Rainer's short films from the 1960s and all of her feature films. Performances documented here include Three Seascapes, Room Service, Trio A, Trio A with Flags, Trio A Pressured, Continuous Project Altered Daily, In the College, Performance, Connecticut Rehearsal, Grand Union performances (copies from the Fales Library, NYU), We Shall Run, Chair/Pillow, Connecticut Rehearsal, Dance Fractions for the West Coast, White Oak Dance Project, and After Many a Summer Dies the Swan. The sound recordings include interviews and music for performances. This series also includes a film possibly by Michael Fajans and videos by others.

Oversize posters and flyers that cannot be thematically situated in other parts of the archive are described in Series IX. Finally, writings about Rainer, including published interviews, comprise the last series of the collection, Series X.

Arrangement note

Subjects - Names
Moore, Peter, 1932-1993
Buchloh, B. H. D.
Brown, Trisha, 1936-2017
Rainer, Yvonne, 1934-
Morris, Robert, 1931-2018

Subjects - Topics
Experimental films -- United States
Choreographers -- United States
Modern Dance -- United States
Feminist films -- United States
Motion picture producers and directors -- United States
Women artists -- Archives

**Genres and Forms of Material**
Slides (photographs)
Photographic prints
DVDs
Photographs, Original
Negatives (Photographs)
Posters
Motion pictures
Programs
Audiocassettes
 Videocassettes

**Contributors**
Brown, Trisha, 1936-2017
Rainer, Yvonne, 1934-
Morris, Robert, 1931-2018
Moore, Peter, 1932-1993
Buchloh, B. H. D.

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**Series I. Notebooks, appointment and address books, 1949-2012, undated**

Physical Description: 3 Linear Feet (7 boxes)

Scope and Content Note
Notebooks, some of which include inserted pages, record Rainer's thoughts, notes on events, quotations from readings, choreography, drawings, dreams, and scores for dances. In most cases Rainer provided the dates of the notebooks and they are arranged chronologically. Appointment books offer a record of events, meetings, and travel.

Arrangement note
This series is arranged in three groupings. Each grouping is then arranged chronologically except for the address books.

**Notebooks, 1949-2004**

box 1, folder 1
1949-1952

Physical Description: 2 items

Scope and Content Note
A diary and a book of quotations that include dance drawings.

box 1, folder 2
circa 1960-1962

Scope and Content Note
Includes drawing for *Watering Place*; transcription of Spencer Holst's text "On Evil," used for *Terrain*. *Watering Place* was only performed in Robert Dunn's Workshop and Merce Cunningham's Studio 1960. Includes separate handwritten account of dance improvisation sessions with Rainer, Nancy [Mechan ?] and Simone [Forti], removed from wire-bound notebook dated 1960 May 23.

box 1, folder 3-4
1961-1962

Scope and Content Note
Includes descriptions of movements by Rainer of two dances by James Waring.
box 1, folder 5
circa 1963
Scope and Content Note
Includes *We Shall Run* and parts of *Terrain, Ball.*

box 1, folder 6
1963-1965
box 1, folder 7
1963-1974
box 1, folder 8
circa 1965
Scope and Content Note
Includes *Parts of Some Sextets*; transcribed excerpts from William Bentley's *Diaries.*

box 1, folder 9
1965-1966
box 1, folder 10
1966-1968
Scope and Content Note
Notes and scores for *The Mind is a Muscle.* Includes loose sheets with notes for *The Mind is a Muscle, Trio A,* and *Trio B.*

box 1, folder 11
circa 1968
box 1, folder 12
1969
Scope and Content Note
Includes *Rose Fractions; Performance Fraction for the West Coast.*

box 1, folder 13
1970-1972
box 2, folder 1
1971
Scope and Content Note
India journal.

box 2, folder 2
1971-1972
box 2, folder 3
1972-1975
box 2, folder 4
1973-1975
box 2, folder 5
1974-1976
box 2, folder 6
1977
box 2, folder 7
1977-1993
Scope and Content Note
Includes a separate sheet with description of a dream.

box 2, folder 8
1978
box 2, folder 9
1978-1979
box 3, folder 1
1981-1983
box 3, folder 2
1983-1987
Scope and Content Note
Includes a separate sheet with description of a dream.

box 3, folder 3
1986-1989
box 3, folder 4
1989-1991
box 3, folder 5
1993-1999
box 3, folder 6-7
1999-2004
Appointment books, 1970-2012
Scope and Content Note
Includes books and loose pages that have been separated from their notebook covers.

box 4, folder 1
1970
box 4, folder 2
1971
box 4, folder 3
1972
box 4, folder 4
1973
Series I. Notebooks, appointment and address books, 1949-2012, undated

<table>
<thead>
<tr>
<th>Box and Folder</th>
<th>Date</th>
</tr>
</thead>
<tbody>
<tr>
<td>box 4, folder 5</td>
<td>1974</td>
</tr>
<tr>
<td>box 4, folder 6</td>
<td>1977</td>
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<td>1979-1980</td>
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<td>box 4, folder 8</td>
<td>1980-1981</td>
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<tr>
<td>box 4, folder 9</td>
<td>1982-1983</td>
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<tr>
<td>box 4, folder 10</td>
<td>1983-1984</td>
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<td>box 5, folder 1</td>
<td>1984-1985</td>
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<td>box 5, folder 2</td>
<td>1985-1986</td>
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<td>box 5, folder 9</td>
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<td>box 6, folder 8</td>
<td>2002</td>
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<tr>
<td>box 6, folder 9</td>
<td>2003</td>
</tr>
<tr>
<td>box 6, folder 10</td>
<td>2004</td>
</tr>
<tr>
<td>box 205, folder 1</td>
<td>2008-2012</td>
</tr>
</tbody>
</table>

Addresses, undated
- Addresses
- Address books

Addresses on index cards
Scope and Content Note
Also includes business cards.

Series II. Correspondence, 1953-2008, undated

Physical Description: 9 Linear Feet (14 boxes, 1 flatfile folder)

Scope and Content Note
This series is comprised primarily of letters received by Rainer, but it also includes copies of some letters she sent, as well as original letters to her brother Ivan, which are among the earliest in the series. Correspondents include fellow artists, family, friends, people arranging for Rainer to speak at events, and people responding to, or inquiring about her films. Letters address Rainer's dance, choreography, film making, and critical writing, among other subjects.

Arrangement note
This series is arranged chronologically with letters to Ivan Rainer at the beginning and undated correspondence at the end.

Papers of brother, Ivan Rainer, and his wife, 1953-1978, undated

Poster, undated

Physical Description: 1 item
Scope and Content Note
Announces a performance by the James Waring Dance Company and lists Rainer as one of the dancers.
<table>
<thead>
<tr>
<th>Box and Folder</th>
<th>Description</th>
<th>Date Range</th>
<th>Physical Description</th>
<th>Scope and Content Note</th>
</tr>
</thead>
<tbody>
<tr>
<td>box 65</td>
<td>Family photographs, undated</td>
<td></td>
<td>17 photographs</td>
<td></td>
</tr>
<tr>
<td>box 8, folder 4</td>
<td>1959, 1961-1962</td>
<td>1959, 1961-1962</td>
<td>8 items</td>
<td>Includes one undated item from &quot;Ellie&quot; about Trio A.</td>
</tr>
<tr>
<td>box 8, folder 5</td>
<td>1963</td>
<td></td>
<td>13 items</td>
<td>With a letter from Joseph Beinhorn is a draft (?) of a response from Rainer, two pages of which are written on the back of a poster for a sculpture exhibition, Boxing match: 4 sculptors Arakawa, Ay-O, Morris, Yoshimura, at Gordon's Fifth Avenue Gallery Feb 27 - Mar 24.</td>
</tr>
<tr>
<td>box 8, folder 6</td>
<td>1964</td>
<td></td>
<td>35 items</td>
<td>Some correspondence is addressed to “Bob” [Robert Morris]. Includes letter typed on back of poster announcement of performance by the Dancers Workshop Company Nov 10, San Francisco State College. Includes one letter from Trisha Brown.</td>
</tr>
<tr>
<td>box 8, folder 7</td>
<td>1965</td>
<td></td>
<td>37 items</td>
<td>Includes one letter addressed to “Bob” [Robert Morris].</td>
</tr>
<tr>
<td>box 8, folder 10-14</td>
<td>1967</td>
<td></td>
<td>77 items</td>
<td>Includes five letters from Robert Morris.</td>
</tr>
<tr>
<td>Year</td>
<td>Box and Folder</td>
<td>Physical Description</td>
<td>Scope and Content Note</td>
<td></td>
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<td></td>
</tr>
<tr>
<td>1968</td>
<td>box 8, folder 15-16</td>
<td>38 items</td>
<td>Includes two letters addressed to Robert Morris and Rainer, and three letters to Morris from Rainer.</td>
<td></td>
</tr>
<tr>
<td>1969</td>
<td>box 9, folder 1-3</td>
<td>25 items</td>
<td></td>
<td></td>
</tr>
<tr>
<td>1969</td>
<td>box 133*, folder 11</td>
<td>1 item</td>
<td></td>
<td></td>
</tr>
<tr>
<td>1970</td>
<td>box 9, folder 4</td>
<td>15 items</td>
<td></td>
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<td>1971</td>
<td>box 9, folder 5-8</td>
<td>34 items</td>
<td></td>
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<td>1972</td>
<td>box 9, folder 9-12</td>
<td>47 items</td>
<td></td>
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<td>1973</td>
<td>box 9, folder 13-21</td>
<td>105 items</td>
<td></td>
<td></td>
</tr>
<tr>
<td>1974</td>
<td>box 10, folder 1-13</td>
<td>139 items</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
| 1975 | box 10, folder 14 | 145 items | Correspondence with Benjamin Buchloh, 1974-1975
| 1975 | box 10, folder 15-19 | 50 items | January-April and undated
| 1975 | box 11, folder 1-5 | 95 items | May-December
Series II. Correspondence, 1953-2008, undated

Physical Description: 177 items
Scope and Content Note
Includes a letter from the Deutscher Akademischer Austauschdienst (DAAD) stating that the Berliner Künstlerprogramm has recommended offering Rainer a "working stay" in West Berlin for 1976. (Rainer was in Berlin from Sep 1976 to Aug 1977.)

1976

Scope and Content Note
Includes letter from Trisha [Brown].

Physical Description: 176 items

1977

Physical Description: 117 items

1978

Physical Description: 136 items

1979

Physical Description: 118 items

1980

Physical Description: 104 items

1981

Physical Description: 28 items

January-February and undated

Scope and Content Note
Includes letter from Trisha [Brown].

Physical Description: 76 items

March-December

Physical Description: 108 items

1982

Physical Description: 72 items

1983

Physical Description: 74 items

1984

Physical Description: 59 items

1985

Physical Description: 78 items

1986

Physical Description: 94 items

1987

Scope and Content Note
Includes letter from Trisha [Brown].

Physical Description: 16 items

January-June and undated

July-December

Scope and Content Note
Includes letter from Trisha [Brown].

Physical Description: 16 items
<table>
<thead>
<tr>
<th>Box</th>
<th>Folder</th>
<th>Year</th>
<th>Description</th>
</tr>
</thead>
</table>
| 16  | 5-11   | 1988 | Physical Description: 81 items  
Scope and Content Note  
Includes a poster for a week-long event at the Museum of Modern Art, New York, called "Contemporary Art in Context," for which Rainer gave a gallery talk. |
| 16  | 12-18  | 1989 | Physical Description: 68 items |
| 16  | 19     | circa 1990 | Physical Description: 9 items |
| 17  | 1-10   | January-December | Physical Description: 109 items  
Scope and Content Note  
Includes a letter from Trisha [Brown]; photocopy of program for The Mind is a Muscle, at the Anderson Theater, 1968 Apr 11, 14, 15; and several letters and cards with congratulations to Rainer on her appointment as a MacArthur Foundation Fellow. |
| 17  | 11-12  | Australia visit, 1990 | Physical Description: 16 items  
Scope and Content Note  
Rainer visited Australia from Jul 28 to Aug 24. |
| 17  | 11-12  | Correspondence and printed matter |  
Scope and Content Note  
One sound cassette from Nicola, of the Australian Broadcasting Corporation (perhaps a recording of a talk that Rainer gave?). |
| 18  | 1-8    | 1991 | Physical Description: 116 items  
Scope and Content Note  
Includes a letter from T. [Trisha Brown?] |
| 18  | 9-14   | 1992 | Physical Description: 61 items  
Scope and Content Note  
Includes a letter from Trisha [Brown] thanking Rainer for her donation to Trisha's dance company and transcript of interview of Rainer by Nicholas Zurbrugg, 18 pages; see also Box 149, folder 14. |
| 18  | 15-20  | 1993 | Physical Description: 80 items  
Scope and Content Note  
Includes a letter from Trisha Brown. |
Series II. Correspondence, 1953-2008, undated

<table>
<thead>
<tr>
<th>Date</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>1994</td>
<td>box 19, folder 1-7&lt;br&gt;Physical Description: 68 items&lt;br&gt;Scope and Content Note: Includes a letter from Trisha Brown thanking Rainer for her donation to a benefit.</td>
</tr>
<tr>
<td>1995</td>
<td>box 19, folder 8-16&lt;br&gt;Physical Description: 77 items</td>
</tr>
<tr>
<td>1996</td>
<td>box 19, folder 17-23&lt;br&gt;Physical Description: 52 items</td>
</tr>
<tr>
<td>1997</td>
<td>box 20, folder 1-8&lt;br&gt;Physical Description: 90 items&lt;br&gt;Scope and Content Note: Includes a letter from Trisha Brown (Oct).</td>
</tr>
<tr>
<td>1998</td>
<td>box 20, folder 9-15&lt;br&gt;Physical Description: 75 items</td>
</tr>
<tr>
<td>1999</td>
<td>box 20, folder 16-19&lt;br&gt;Physical Description: 53 items&lt;br&gt;Scope and Content Note: Includes a card from Yoko Ono, and a letter from Rainer to Misha [Mikhail Baryshnikov] accepting his invitation to choreograph a dance for his White Oak Dance Project.</td>
</tr>
<tr>
<td>2000</td>
<td>box 21, folder 1-4&lt;br&gt;Physical Description: 50 items</td>
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<tr>
<td>2001</td>
<td>box 21, folder 5-6&lt;br&gt;Physical Description: 27 items</td>
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<tr>
<td>2002</td>
<td>box 21, folder 7-8&lt;br&gt;Physical Description: 16 items</td>
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<td>2003</td>
<td>box 21, folder 9-10&lt;br&gt;Physical Description: 17 items</td>
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<tr>
<td>2004</td>
<td>box 21, folder 11-12&lt;br&gt;Physical Description: 20 items</td>
</tr>
<tr>
<td>2005</td>
<td>box 21, folder 13&lt;br&gt;Physical Description: 1 item</td>
</tr>
<tr>
<td>2005-2008</td>
<td>box 205, folder 2-3&lt;br&gt;flatfile 6**&lt;br&gt;Physical Description: 1 item&lt;br&gt;Scope and Content Note: Poster reproduction of a drawing by Fred Troller, given to Rainer as a Christmas card by Fred and Beatrice Troller.</td>
</tr>
</tbody>
</table>

Finding aid for the Yvonne Rainer papers, 1871-2013, bulk 1959-2013
Series III. Works, 1960-2005, undated

Physical Description: 7 Linear Feet (16 boxes)

Scope and Content Note

Photographs that document Rainer's work and performance, including her films, are filed in Series VII. Additional programs and reviews for these events, and programs for the events of other dancers and performers, especially at Judson Church, can be found in Series V. Audiovisual documentation of Rainer's work is in Series VIII.

Some folders include notes by Rainer that briefly describe items loaned to Sally Banes for research and never returned to the files. The current whereabouts of these items is unknown.

Arrangement Note

This series is arranged in three subseries: files relating to Rainer's dance, performance, and film works; scores and scripts by Rainer and others; and writings by Rainer in manuscript and published form.


Physical Description: 4 Linear Feet (9 boxes)

Scope and Content Note

The subseries begins with Rainer's comprehensive résumé. Dance files include dance scores, drawings, descriptions of dances and choreography, notes, directions for performers, programs and fliers, information for programs, and reviews. Files on Rainer's films include scripts, shooting notes, production notes and notebooks, production schedules, production stills, accounting sheets, budgets and files on distribution and sales.

Arrangement Note

Files are arranged chronologically, with some exceptions.

box 21, folder 14

Résumé, undated

Watering Place score, circa 1960

Scope and Content Note

Orange crayon, pencil and ink on unlined paper with rounded corners. At the top of each page: "Instructions for..." and the name of each dancer: Steve, Ruth, Marnie, Paul. According to Rainer, Watering Place was never performed outside of Robert Dunn's Workshop (Merce Cunningham’s studio, New York City).

box 21, folder 15

Three Satie Spoons, copy of score, 1961

Scope and Content Note

Colored crayon on paper with handwritten description by Rainer in pencil on the reverse. Rainer's first choreographed solo.

box 21, folder 16

Ordinary Dance, score and monologue, 1961-1962

Scope and Content Note

Score, pencil and ink on paper.

Terrain, 1963-1965

Scope and Content Note

Scores, typed and handwritten; Spencer Holst, On the Truth, and On Evil, in handwritten and typed form; programs; reviews; posters and fliers. Poster designed by Robert Rauschenberg.
Scores and notes, 1963
Scope and Content Note
Typed and handwritten for various sections: "Bach," "Holst Solos," "Diagonal Section," and other directions for dances and notes.

Programs and reviews, 1963-1965
Scope and Content Note
Programs, announcements for various performances; 1963 review by Jill Johnston; poster: An Evening of Dance, designed by Robert Rauschenberg; also, program for The Dance at Judson Hall, 1963 Feb 15, ten performances, which do not include Terrain.

Dialogues, 1964
Scope and Content Note
Two versions of a script, one in manuscript and the other typescript (and carbon copy and photocopy). Four pages of notes with sections: "with Cindy," "Cindy," "Weights and Measures," and "with Judy."

Parts of Some Sextets, 1965
Scope and Content Note
Score; notes; program with annotations; photocopy captioned: "two stories from a forty-five minute tape taken from The Diary of William Bentley, used as a sound track for Parts of Some Sextets."

Carriage Discreteness, 1966, 1998
Scope and Content Note

Typed description and other materials, 1966
Scope and Content Note
Typed description of Carriage Discreteness, list of objects for the piece. Also includes a review of a performance, and information about the piece by Per Biørn, a performance engineer.

9 Evenings: Theater and Engineering, 69th Regiment Armory, New York, 1966
Scope and Content Note
Press releases, reviews of 9 evenings events. Also includes materials titled "Projects for Stockholm Festival."

Documentation provided by Julie Martin, 1966, 1968
Scope and Content Note
Documentation of Rainer's piece Carriage Discreteness sent to Rainer by Julie Martin with a letter, 1998. Photocopied documentation of 9 Evenings event produced by E.A.T.

The Mind is a Muscle, 1966-1968
Scope and Content Note
Programs, reviews, letters, sample of silver material. Includes programs for Brandeis and Spoleto performances. Also includes annotated paste-up program for performance at Anderson Theater, April 1968.

box 22, folder 6  

**“Dance Talking: Trio A”, 1966**  
Scope and Content Note  
Text of lecture with note that it was for publication in 0 to 9 magazine; notes, clipping of an essay by Vladimir Nabokov (from New York Times Book Review).

box 22, folder 7  
box 22, folder 8  
**Letter from Pat Catterson, 1997**  
**London International Summer School, 2005**  
Scope and Content Note  
Printed text; Rainer taught Trio A at the summer school.

box 22, folder 9  
**Greg Catellier, 2001**  
Scope and Content Note  
Letters from Catellier, who learned and performed Trio A.

box 22, folder 3  
**Trio B scores, 1968**  
Scope and Content Note  
Two drawings, pencil on graph paper: Trio B Second Part, and Trio B running. 
Performed at Anderson Theater, New York City.

box 22, folder 10  
**Performance Demonstration, 1968**  
Scope and Content Note  
Some materials in this folder (including negatives) were originally in a folder with a note from Rainer that said, “Performance Demonstration - maybe?” Black-and-white negatives are in Box 94.

box 22, folder 11  
**Connecticut Composite, 1969**  
Scope and Content Note  

**Rose Fractions, 1969**  
box 22, folder 12  
box 22, folder 13  
**Billy Rose Theater, New York**  
**Program information, scores and programs, and correspondence**  
Scope and Content Note  
Includes letter from Carl Andre written on graph paper about the performance.

box 22, folder 14  
box 22, folder 15  
box 22, folder 16  
**Programs, contracts, fliers for performances, 1969-1970**  
**Handwritten notes and directions for performances, letters, 1969-1970**  
**Copies of score, texts, 1969-1970**  
Scope and Content Note  
Apparently scores used in Connecticut Composite, then reused for Continuous Project, Altered Daily. These papers were in a folder that was labeled “from Continuous Project, shown at MOCA [Museum of Contemporary Art, Los Angeles].”

box 22, folder 17  
box 133*, folder 12  
**Laban notation score, 1998**  
**Scores for CP-AD “Chunks and Insertables” circa 1970**  
Scope and Content Note  
Three hand-written copies/versions on graph paper.

box 133*, folder 12  
**Oversize clipping, circa 1970**  
Scope and Content Note  
From the New York Review of Books, part of an article about People’s Park.
Scope and Content Note
Scores, other texts. *War* re-used parts of Continuous Project-Altered Daily and was performed by Grand Union.

**Grand Union, 1970-1972**

Scope and Content Note
Programs, brochures. See also files on Touring.

**New York University, 1970**

Scope and Content Note
*Grand Union* and *War*. Description of piece and contract with New York University.

**Grand Union Dreams, 1970-1971**

Scope and Content Note
Scores and programs. Also in Box 23, folder 1.

**Handwritten dreams of Grand Union dancers (?), circa 1971**

Programs, fliers, and public relations material, 1970

**Biographies of dancers, 1970-1971**

Scope and Content Note
Typed and handwritten - *Grand Union* dancers?

**Correspondence, 1970-1972**

Scope and Content Note
Some letters relate to the incorporation of Grand Union, others to tours and performances. See also files in Series V for more information about Grand Union performances at various venues.

**Performance, 1972**

Scope and Content Note
Script, etc. Includes Instructions for Story section from Lives of Performers, first performed in Performance, Hofstra University and the Whitney Museum.

**Lives of Performers, 1972, undated**

*Working script, draft pages, 1972*

Scope and Content Note
Handwritten on yellow, lined paper. Lives of Performers is Rainer's first full-length film, and includes actual footage from the rehearsal of one of Rainer's pieces, *Walk, She Said*.

**Original script and related pages, 1972**

**Wall text, 1972**

Scope and Content Note
Text is on index cards. Corresponding black-and-white slides; identified as "Slides for Brenda" described in "slides" section below.

**Script, 1972**

Scope and Content Note
Two copies of typescript.
Distribution, 1972
Scope and Content Note
Letters and receipts regarding distribution and sales, plus one sheet of corrections to be made to future copies of the video/film.

Pandora's Box (Lulu), G.W. Pabst, 1972
Scope and Content Note

Louise Brooks, Delta Productions, Montpellier, France, undated
Text slides for ocean, English
Scope and Content Note
31 duplicate slides.

French text, tray 1
Scope and Content Note
33 slides. Up to "she starts to leave...".

Text slides for ocean, French
Scope and Content Note
30 duplicate slides.

French text, tray 1 (end), tray 2
Scope and Content Note
15 slides.

English and French text
Scope and Content Note
27 duplicate slides.

Slides for Brenda
Scope and Content Note
9 slides.

In the College, 1972
Scope and Content Note
Notes and typed "Narrative suggestions." Piece created at Oberlin College, Oberlin, Ohio and performed 1972 Jan.

Photo Romanza, 1972
Scope and Content Note
Black-and-white photographs and notes for the poster designed by Rainer. See also Box 24, folder 8, Kristina (For a....Opera) published in Interfunktionen, 1975, edited by Benjamin Buchloh, photographs by Babette Mangolte.

Photographs and notes
Scope and Content Note
Oversize
Magazine that served as a model for Rainer's Photo Romanza, purchased when she was in Italy.
Inner Appearances, circa 1972

- Wall texts
- Inner Appearances props
  - Scope and Content Note
  - Items used for performance: sun visor, toy gun, wrapped package, etc.

This is the Story of a Woman and Man Who..., 1973

- Scope and Content Note
- Script.

This is the Story of a Woman Who..., 1973

- Scripts
  - Scope and Content Note
  - Parts of the script, outline of sections, including Inner Appearances, Shirley's Dream and Grand Union Dreams pieces (for performance at Whitney? Theater for the New City?), plus fliers/programs for these two venues. Also includes part of a script, photographs, fliers, letter from "Steve," lighting and sound cues.

Wall projections

- Scope and Content Note
- Texts for wall projections, index cards with text, "Instructions for the performance of Inner Appearances," which was incorporated into This is the Story...

Annotated photographs

- Scope and Content Note
- With mailing list, fliers, images of Rainer and train (from newspaper), and two posters: 5 Evenings (Boston) and questa è la storia di una donna che... (Rome).

Film About a Woman Who..., circa 1974

- Script
- Titles
- Notebooks
  - Scope and Content Note
  - Two notebooks with shooting notes.

"Kristina (For a...Opera)," 1975

- Interfunktionen, no. 12
- Collected images
  - Scope and Content Note
  - Photographs, images clipped from publications used for the publication "Kristina (For a...Opera)" in Interfunktionen, 1975.

Kristina Talking Pictures, 1976, 1978

- Script, first draft, 1976
  - Scope and Content Note
  - Handwritten and typed pages.

- Shooting notes, 1976

- Sixty-two index cards, 1976

- Script, notebook with shooting notes, 1976
  - Scope and Content Note
  - Script is partial.

- Film strips, production stills and photographs, 1976
<table>
<thead>
<tr>
<th>Box and Folder</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>box 25, folder 6-7</td>
<td>Collage images, 1976</td>
</tr>
<tr>
<td>box 25, folder 8</td>
<td>Script annotated for <em>Afterimage</em>, 7: 37-73, 1978</td>
</tr>
<tr>
<td>box 25, folder 9-10</td>
<td><em>Journeys from Berlin / 1971, 1978-1980</em></td>
</tr>
<tr>
<td>box 26, folder 1</td>
<td>Letters, budgets, contacts relating to BFI support for production costs of the film.</td>
</tr>
<tr>
<td>box 26, folder 2</td>
<td><em>Working notes, 1979-1980</em></td>
</tr>
<tr>
<td>box 26, folder 3</td>
<td>Extensive notes, prospectus for the film, black-and-white photographs of hand holding a stone (negatives in Box 94).</td>
</tr>
<tr>
<td>box 26, folder 4</td>
<td><em>Images for Journeys from Berlin/ 1971, 1979-1980</em></td>
</tr>
<tr>
<td>box 26, folder 5-8</td>
<td>Black-and-white photographs, postcards.</td>
</tr>
<tr>
<td>box 26, folder 9</td>
<td><em>Research, 1979-1980</em></td>
</tr>
<tr>
<td>box 26, folder 10</td>
<td>Clippings, articles from newspapers. See also folders on Baader Meinhof, Box 45, folders 5-7.</td>
</tr>
<tr>
<td>box 26, folder 11</td>
<td><em>Production notes and schedules, 1979-1980</em></td>
</tr>
<tr>
<td>box 26, folder 12</td>
<td><em>Scripts, 1979-1980</em></td>
</tr>
<tr>
<td>box 27, folder 1-5</td>
<td><em>Story of a Filmmaker Who..., 1980</em></td>
</tr>
<tr>
<td>box 27, folder 6-9</td>
<td>Extensive notes, prospectus for the film, black-and-white photographs of hand holding a stone (negatives in Box 94).</td>
</tr>
<tr>
<td>box 27, folder 10</td>
<td><em>The Man Who Envied Women, 1985</em></td>
</tr>
<tr>
<td>box 27, folder 11</td>
<td><em>Privilege, circa 1990</em></td>
</tr>
<tr>
<td>box 27, folder 12</td>
<td><em>Production notebooks and budget</em></td>
</tr>
<tr>
<td>box 27, folder 13</td>
<td><em>Scripts, prospectus</em></td>
</tr>
<tr>
<td>box 27, folder 14</td>
<td>Three scripts, plus prospectus; budget for film (?)</td>
</tr>
<tr>
<td>box 27, folder 16</td>
<td><em>Carlos</em></td>
</tr>
<tr>
<td>box 27, folder 17</td>
<td><em>Rights</em></td>
</tr>
<tr>
<td>box 27, folder 18</td>
<td>Mostly relating to music.</td>
</tr>
</tbody>
</table>
Distribution

*MURDER and murder, 1996-1997*

Scripts

Scope and Content Note
Includes three scripts and one annotated shooting script.

Shooting notes and scene break-downs

Budgets

Credits

Distribution

Film festivals

*Lesbians and cancer*

Scope and Content Note
Information for distribution of film.

30 anos de dança

Letter from Barbara Haas regarding role of Doris

Scope and Content Note
Color photographs in Box 149.

Mailing lists and phone numbers

Music

Music rights

Script

Scope and Content Note
Photocopy from *Performance Art Journal*.

Production notebook

Notebook/folder with notes attached

Scope and Content Note
See folders 13-14 for papers that were inside.

Production papers from notebook

Scope and Content Note
Regarding production and post-production.

*After Many a Summer Dies the Swan*, 2000-2002

Carl Schorske, *Fin de siècle Vienna*, annotated copy

Scope and Content Note
Rainer's source for *After the Summer Dies the Swaan*.

Notes and images

*After Many a Summer Dies the Swan: Hybrid*

Scope and Content Note
Typed and annotated working script, photocopies of photographs and texts for video.

Unidentified and undated materials for works, undated

Scope and Content Note
Two newspaper clippings titled "Child Hood" and "Adult Hood;" one clipping of sites in Egypt; one typescript page for a slide, beginning "I am tired of your cunning and docility..."
Series III.B. Scores and scripts, circa 1960-1966, undated

Physical Description: 0.2 Linear Feet (1 box)

Scope and Content Note
This subseries consists primarily of scores related to Rainer's dance work from early 1960s, but also includes scripts by others that may have been for the New York Poets Theater.

Arrangement note
This subseries is arranged topically.

box 30, folder 7

Philip Corner music scores, undated

Scope and Content Note
Three handwritten scores: "Joyous Flashes" [composed in 1958], "Passionate Expanse of the Law" [composed while Corner was with the Judson Dance Theater between 1962 and 1964], and one untitled sheet [part of "Passionate Expanse"?].

box 30, folder 8

Eric Satie 3 Gymnopedias, undated

Scope and Content Note
Used by Rainer for Three Satie Spoons.

box 30, folder 9

Dance scores, undated

Scope and Content Note
Photocopied floor plan and "people plan" [Connecticut Composite]; crayon drawing of multiple colored lines [see similar drawing in notebook]; note regarding items borrowed by Sally Banes.

box 30, folder 10

Dance scores in notebook, circa 1962

box 30, folder 11

Dance scores for Blam Blam Blam, Dialogues, 1962

box 30, folder 12

"Duet with Darius," 1962

Scope and Content Note
Written in pencil on the back of a poster for James Rosenquist.

box 30, folder 13

Two unidentified dance scores, undated

Scope and Content Note
Handwritten on yellow note paper: "New stills."

box 205, folder 4

Carriage Discreteness, 1966

Series III.C. Scripts by others, undated

Scope and Content Note
For New York Poets Theater?

box 30, folder 14

Tropismus, Sorrenti (?)

box 30, folder 14

Faust Foutu, Robert Duncan

box 30, folder 14

A Scene by John Wieners

box 30, folder 14

Our First Gobi Fossils, Larry Loonin

box 30, folder 14

Calling: A Happening for performers only, Allan Kaprow
[Three scenes written as letters (?)], Al Mazza, Jr.

box 30, folder 14

What Happened, Gertrude Stein

box 30, folder 14

Shopping and Waiting: a dramatic pause, James Schuyler
Series III.C. Rainer writings and publications, 1963-2005, undated

Physical Description: 2.6 Linear Feet (6 boxes)

Scope and Content Note
This subseries contains Yvonne Rainer's writings in manuscript and published form, including handwritten notes.

Arrangement
This subseries is arranged chronologically with undated materials at the end.

box 31, folder 1
"Some thoughts on improvisation (for painter James Lee Byars)," 1963

Scope and Content Note
One handwritten, one typed manuscript.

box 31, folder 2
"Sleeping," 1964

Scope and Content Note

box 31, folder 3
"Dwarf syndrome," 1965

Scope and Content Note
One-page typed manuscript, a statement about dance dated 1965 October 3.

box 31, folder 4
"Rreepeeettiiitiiioonn iinn mmyy wwooorrrkk," circa 1965

Scope and Content Note
Three typed and one handwritten manuscripts.

box 31, folder 5
"Some retrospective notes on a dance for 10 people...," after 1965

Scope and Content Note
One handwritten and two typed manuscripts, with photocopy of published work in Tulane Drama Review.

box 31, folder 6
Lecture on movement, 1966

Scope and Content Note
One typed and one handwritten manuscript and notes on four index cards. See also Rainer's 1965-1966 notebook for an earlier version of this text.

box 31, folder 7
"Quasi survey of some minimalist tendencies...," undated

Scope and Content Note
Typed manuscript, and printed pages from Gregory Battcock's book, Minimalism, where it was published.

box 31, folder 8
"Account of my career," circa 1966

Scope and Content Note
Essay for grant application? With list of performances and statement of purpose.

box 31, folder 9
"Notes on Two Dances by Deborah Hay," 1967

Scope and Content Note

box 31, folder 10
"Don't Give the Game Away," 1967

Scope and Content Note
Manuscript, typed and untitled; photocopy of published article; and one issue of the journal Arts Magazine, April, 1967: 44-47.
<table>
<thead>
<tr>
<th>Box Folder</th>
<th>Description</th>
<th>Date</th>
<th>Scope and Content Note</th>
</tr>
</thead>
<tbody>
<tr>
<td>31, 12</td>
<td>Jill Johnston, 1969</td>
<td></td>
<td>Untitled typed manuscript about Johnston, three pages.</td>
</tr>
<tr>
<td>31, 16</td>
<td>Writings, 1972</td>
<td></td>
<td>Two untitled texts, typed, one page each. One on literary sources of Rainer's work, the other about performing and movement.</td>
</tr>
<tr>
<td>31, 17</td>
<td>&quot;Parts of some sextets,&quot; after 1974</td>
<td></td>
<td>Typed essay about this piece, with annotations. With photocopied photographs by Peter Moore.</td>
</tr>
<tr>
<td>31, 18</td>
<td>&quot;Film about a Woman Who...,&quot; (script) 1976</td>
<td></td>
<td>In October, 2. Two issues of the journal.</td>
</tr>
<tr>
<td>31, 19</td>
<td>&quot;A Likely Story,&quot; 1976</td>
<td></td>
<td>Four copies. Paper delivered 1976 September 3 as part of the International Forum on Avant-Garde Film, Edinburgh Film Festival [A paper with the same title was published in Idiolects, 6 (June 1978)].</td>
</tr>
<tr>
<td>31, 20-21</td>
<td>&quot;Annotated selections from the filmscript of 'Kristina Talking Pictures,'&quot; 1977</td>
<td></td>
<td>In No Rose, 1, no. 3. Four issues of the journal.</td>
</tr>
<tr>
<td>31, 23</td>
<td>&quot;Backwater: Twosome / Paxton and Moss,&quot; 1979</td>
<td></td>
<td>&quot;Beginning with Some Advertisements for Criticisms of Myself, or, Drawing the Dog You May Want To Use To Bite Me With, and Then Going On To Other Matters,&quot; 1980</td>
</tr>
<tr>
<td>31, 24</td>
<td>&quot;Beginning with Some Advertisements for Criticisms of Myself, or, Drawing the Dog You May Want To Use To Bite Me With, and Then Going On To Other Matters,&quot; 1980</td>
<td></td>
<td>In Millennium Film Journal, 6 (Spring 1980): 5-7. One issue of the journal.</td>
</tr>
</tbody>
</table>
box 31, folder 25  **Texts about *Journeys from Berlin / 1971*, circa 1980**  
Scope and Content Note  
Five typed manuscripts, one of which is a Letter to the Editor.

box 31, folder 26  **"Incomplete report of the first week of the Edinburgh International Film Festival, August 17-30, 1980, and Musings on Several Other Films," 1980**  
Scope and Content Note  
In *Idiolects*, 9-10: 2-6. One issue of the journal.

box 31, folder 27  **"Looking Myself in the Mouth," 1981**  
Scope and Content Note  
16 pages typed and annotated, with some tape. First published in *October*, no. 17 (Summer 1981): 8-12. Two photocopies of article, one with handwritten notes.

box 31a, folder 1  **"More Screaming and Kicking from the Narrative Front / Backwater," 1982**  
box 31a, folder 2  **"Trisha Brown: engineering calamity," 1985**  
Scope and Content Note  
Clipping of article by Rainer, published in the *Voice* September 17, 1985.

box 31a, folder 3  **"Rainer on Rappaport," 1985**  
Scope and Content Note  
Typed manuscript and published article in *NY Talk*, November 1985. About filmmaker Mark Rappaport.

box 31a, folder 4  **Texts about *The Man Who Envied Women*, circa 1985**  
Scope and Content Note  
Four manuscripts: Interview with Rainer, Minneapolis, 1985 September 8, Bill Horrigan, Valerie Ellis, Helen De Michiel; plus three texts by Rainer, typed with annotations.

box 31a, folder 5  **"What's wrong with Ross MacElwee's 'Sherman's March,'" 1986**  
Scope and Content Note  
Two typed pages.

box 31a, folder 6  **"Some ruminations around cinematic antidotes to the Oedipal net(les) while playing with De Lauraedipus Mulvey, or, he may be off screen, but...," 1986**  
Scope and Content Note  
In *Independent Film and Video Monthly*, 9, no. 3 (April 1986): 22-25. Clipping of article and three issues of the journal.

box 31a, folder 7  **"Thoughts on Women's Cinema: Eating Words, Voicing Struggles," 1987**  
Scope and Content Note  
Clipping of article by Rainer, published in *Independent Film and Video Monthly*, 10, no. 3 (April 1987) and four issues of the journal.

box 31a, folder 8  **"The Man Who Envied Women" - script, 1987-1988**  
Scope and Content Note  

box 31a, folder 9  **"Responses to Coco Fusco's 'Fantasies of Oppositionality,'" 1989**  
Scope and Content Note  
In *Screen*, 30, no. 3 (Summer 1989): 91-98.
box 31a, folder 10  "Tea for Two," 1980
Scope and Content Note
Rainer (with Simone Forti), in Contact Quarterly, 15, no. 2 (Spring/Summer 1990): 27-31. Journal issue and typescript of the article.

box 31a, folder 11  "Work of art in the (imagined) age of unalienated exhibition," 1990
Scope and Content Note
Typescript of article by Rainer, published in Discussions in Contemporary Culture: Democracy, a project by group material, 1990, and issue of the journal.

box 31a, folder 12  [Untitled] "Shirley is gone," after 1980
Scope and Content Note
Six-page typed remembrance.

box 31b, folder 1  "Privilegien und Risiken, Ein Interview mit Kurt Eastwood, Susanne Fairfax und Laura Poitras," 1991
Scope and Content Note
In Frauen und Film, June 1991. Two issues of the journal.

box 31b, folder 2  "Narrative in the (dis) service of identity...," 1991
Scope and Content Note
Three copies of typed manuscript, photocopy of published article in Review of Japanese Culture and Society, December 1991, and issue of the journal.

box 31b, folder 3  "Working Around the 'L' Word," 1991
Scope and Content Note

Scope and Content Note
If You Lived Here, The City in Art, Theory and Social Activism: A Project by Martha Rosler (Discussions in Contemporary Culture), published in 1991.

box 31b, folder 5  Letter to Artforum, 1993 September
Scope and Content Note
About Lizzie Borden's piece on Trisha Brown and Rainer.

box 31b, folder 6  Letter to October, 1995
Scope and Content Note
October, 71, "Feminist issues" (Winter 1995).

box 31b, folder 7  "The End of More Than a Century," 1996
Scope and Content Note
Written for X-Factor, faxed 27 August 1996.

box 31b, folder 8  Article about Robert Ellis Dunn, 1996
Scope and Content Note
In Movement Research, Performance Journal, 14 (Spring 1977). The issue commemorates the legacy of Robert Ellis Dunn.
box 31b, folder 9  "MURDER and murder" - script, 1997  
Scope and Content Note  

box 31b, folder 10  "Pedagogical Vaudeville 3," 2001  
Scope and Content Note  
In PAJ, no. 67 (January 2001): 48-61. Two copies of the journal.

box 31b, folder 11  "Trío A: Genealogy, Documentation, Notation," 2005  
Scope and Content Note  

box 31b, folder 12  "Reflections and dogmas of a dogged dog," undated  
Scope and Content Note  
Text, largely about chance, written in ink on large sheets of colored construction paper.

box 31b, folder 13  "Film and performance," undated  
Scope and Content Note  
Photocopy of published text, multiple copies.

box 31b, folder 14  [Untitled], undated  
Scope and Content Note  
Undated. Typed questions on yellow notepaper, with annotations.

box 31b, folder 15  Text about hospital and cancer, undated  
Scope and Content Note  
Untitled handwritten manuscript, three pages.

box 31b, folder 16  Four manuscripts, undated  
Scope and Content Note  
"Talking" (one handwritten page); "An Apology" (two handwritten pages); two typed pages about a duet later incorporated into a dance for 10 people and 12 mattresses; a dialogue (two handwritten pages of four), the first line of which is "It is so lovely to have changing."

box 31b, folder 17  Five manuscripts, undated  
Scope and Content Note  
"V-O dreams" (one typed page); "Food memories in the morning" (one typed page); "A List of shameful conditions and occurrences" (one typed page); untitled one-page typed manuscript, the first line of which is, "He thinks he is getting away with something"; untitled one-page typed manuscript, the first line of which is, "My father used to tell this awful joke...."

box 31b, folder 18  Seven manuscripts, undated  
Scope and Content Note  
One typed page of quotes; "Keening for women" (one handwritten page); "Reverie" (two handwritten pages about quality of photography in Rainer's films); Two handwritten pages about Rainer's aesthetic of time; One handwritten page of a sequence of actions (a dance or an exercise?); two typed and handwritten pages about the artist and social responsibility; "Coordinates of speech and image" (two handwritten pages about film clichés); two handwritten pages about a diner and short order cook (relates to a scene in Rainer's diary).
box 31b, folder 19  Annotated file folder, after 1961
Scope and Content Note
Notes about dance and performance works written on folder in pencil.

box 31b, folder 20  Two pages of notes, undated
Scope and Content Note
Materials for production of the 2nd edition of Rainer's book about her work, published 1974 by the Press of the Nova Scotia College of Art and Design. Includes photographs of scores and other non-photographic illustration media. Professional photographs of performances that were used in the book are in Series VII. Photography; they can be identified by the page and illustration number which are written on the back of the photograph [blue pencil].

box 32, folder 1  Copy of the 1st edition of Work
Scope and Content Note
Annotated by Rainer in preparation for the 2nd edition.

box 32, folder 2  Photographic materials used in the book
Book jacket, front cover
Scope and Content Note
Two illustrations on the front cover.

box 32, folder 3  End sheets
Terrain
Scope and Content Note
Page 43: score for Al's sequence.

box 32, folder 4  Parts of Some Sextets
Scope and Content Note
Pages 44, 52-53, and 54.

box 32, folder 5  The Mind is a Muscle
Scope and Content Note
Pages 92-93, 94, and 104.

box 32, folder 6  Rose Fractions
Scope and Content Note
Pages 120 and 158. Photograph considered but not used in publication (folder 8).

box 32, folder 7-8  Continuous Project - Altered Daily
Scope and Content Note
Pages 132-133.

box 32, folder 9  War
Scope and Content Note
Page 169.

box 32, folder 10  Grand Union
Scope and Content Note
Page 204.
box 32, folder 12  
**Performance**  
Scope and Content Note  
Page 241. Photograph used for program for performance at Hofstra University, 1972 Mar 21.

box 32, folder 13  
**Lives of Performers**  
Scope and Content Note  
Pages 235 and 236.

box 32, folder 14  
**This is the Story of a Woman Who...**  
Scope and Content Note  
Pages 249, 254, 256, 258 and 260.

box 32, folder 15  
**We Shall Run**  
Scope and Content Note  
Page 292.

box 32, folder 17  
**Three Satie Spoons**  
Scope and Content Note  
Page 284.

box 32, folder 18  
"Scrapbook" chapter  
Correspondence and editing  
Paste-ups, photographs considered but not used for the book  
Notes on the 2nd edition appendix  
Miscellaneous

Series IV. Professional and exhibition files, 1964-2013, undated  
Physical Description: 3 Linear Feet (5 boxes, 1 flatfile folder)  
Scope and Content Note  
This series contains files documenting Rainer's performance tours and residencies, beginning with her tour of Europe with Robert Morris in 1964 and 1965. A few files contain information about lecture venues and her teaching. Exhibitions of her work, dance, performance, and film, are documented in files dating circa 1975-2005. Also included are papers that document film festivals and screenings of her films. See also Series V for programs and Series IX for posters related to the events in this series.  
Arrangement note  
The documents in this series are arranged in six groupings. Each grouping is further arranged chronologically.

box 33, folder 1  
Cue sheets for dances, European tour (?), 1964-1965  
Scope and Content Note  
For: *At My Body's House, Arizona* [Morris piece], 3 *Seascapes*, *Site* [a Morris work], *Some Thoughts on Improvisation*, *Part of a Sextet*, "21.3",
*Three Satie Spoons*, [Untitled Solo] *Partially improvised solo with Bach's Toccata and Fuge*, *From the Solo Section, Waterman Switch* [a Morris work], *Mind is a Muscle*.

**Europe, 1965-1967**  
box 33, folder 2  
Reviews, 1965  
Scope and Content Note  
Reviews, publicity, notes, letters regarding Rainer's tour with Robert Morris.
### Clippings: Scandinavia, London, 1965
Scope and Content Note

### Spoletto, Festival of Two Worlds, 1967 July
Scope and Content Note
Rainer and William Davis in adaptation of material from *The Mind is a Muscle*.

### Touring possibilities, 1968-1975

<table>
<thead>
<tr>
<th>Location</th>
<th>Year</th>
</tr>
</thead>
<tbody>
<tr>
<td>Studentafton, Yvonne Rainer, Robert Morris, Modern Dans, Lund</td>
<td>1965 Sep 9</td>
</tr>
<tr>
<td>Goddard College, Plainfield, VT</td>
<td>1968 December</td>
</tr>
</tbody>
</table>

Scope and Content Note
*North East Passing*. See also slides of event in Series VII.

### Connecticut College, New London, CT, 1968 July
Scope and Content Note
*Connecticut Composite*.

### Washington D.C., George Washington University, 1970
Scope and Content Note
Performance of *War*.

### Smithsonian Institution, 1970
Scope and Content Note
Rainer and John Erdman. See also box 51, folders 9-10, possibly texts translated into French for this event.

### Hofstra University, Long Island, New York, 1972 March
Scope and Content Note
*Performance*.

### Walker Arts Center, Minneapolis, MN, 1975
Scope and Content Note
Kristina ("For a novella...").

### Montpellier danse, 1996
Scope and Content Note
Richard Move at Jacob's Pillow, with Rainer.

### Stockholm, 1997
Scope and Content Note
*Move/Martha, 2000*.

### Berlin, 2000
Scope and Content Note
*White Space, Limerick, Ireland, 2001*.

### Brazil, 2009
Scope and Content Note

### 1978
Scope and Content Note
*Television/Society/Art, 1980*.
box 34, folder 10  
**1982-1986**  
**Sexism, Colonialism, Misrepresentation, 1988-1989**  
Scope and Content Note  
Rainer worked on this conference with Bérénice Reynaud.

box 34, folder 11  
box 34, folder 12  
box 34, folder 13  
**Programs, 1988**  
**Notes, lists, letters, press releases, 1988**  
**Post-event, 1988-1989**  
Scope and Content Note  
Letters, publication, clippings.

box 135*, folder 5  
Scope and Content Note  
Two copies.

box 34, folder 14  
box 205, folder 6  
box 205, folder 7  
**1989-2001**  
**South Bank Centre, 2010**  
**Politics in Art Forms, UCLA, 2013**  
**School of Visual Arts, New York, circa 1970**  
Scope and Content Note  
Papers related to Rainer's teaching at SVA.

box 64, folder 8  
Scope and Content Note  
Regarding Rainer's first time teaching in the Independent Study Program in 1974.

box 205, folder 8  
**University of California, Irvine, 2008**  
**Lectures, 1995-2011**  
Scope and Content Note  
Information about venues.

box 35, folder 2-7  
box 35, folder 8  
box 35, folder 9  
box 136*, folder 4  
**Lecture circuit, 1995-2002**  
**Lecture notes, 2000-2002**  
"**Woman and the body," 2000-2002**  
**Rainer Hahnhardtsachs, 2004 October 19**  
Scope and Content Note  
Yvonne Rainer in conversation with John Hahnhardt, with Sid Sachs at the Crossroads Theatre, New Brunswick, NJ. Two copies.

box 209, folder 1  
**MFA lecture series (Pacific Northwest College of Art), 2011**  
Scope and Content Note  
One small poster.

**Exhibitions, 1975-2013**  
Scope and Content Note  
See also posters in oversize series.

box 35, folder 10  
**Edinburgh Film Festival, 1975**  
Scope and Content Note  
Certificates for Lives of Performers and Film About a Woman Who....

box 35, folder 11  
**Exhibits, announcements, 1975-2006**
Series IV. Professional and exhibition files, 1964-2013, undated

**Scope and Content Note**
Includes material for catalog and copies of email correspondence between Sabine Folie and Peggy Phalen.

"Radical Juxtapositions," 2000-2004
Documentation and exhibit planning for Rosenwald Wolf Gallery, Philadelphia exhibition, 2000-2004

Box 98

Physical Description: 18 slides
Scope and Content Note

"Women Artists at the Millennium," Princeton University, 2001 November 9-10

Scope and Content Note
Poster.

"Die Gewalt ist der Rand aller Dinge," 2002

Box 36, folder 5
Los Angeles, various exhibits, events, 2004 April - May

Box 36, folder 9
Melbourne, Yvonne Rainer, The Centre for Ideas, Victorian College of the Arts, 2004 April 19-23

Box 205, folder 9
Documenta 12, 2007 June 6-September 23
Old Brewery New Dance at Malta, 2007 June 6-July 1

Box 205, folder 10
Papers
Box 209, folder 2
Program
Box 206, folder 1
Sivuaskel / Side Step Festival, Helsinki, 2007
Box 206, folder 2
Tanzquartier, Wien, 2007 September-October


Box 206, folder 3
Papers
Flatfile 10**
Posters
Box 206, folder 4
Performa 09, 2009
Box 206, folder 5
Images Festival, Toronto, 2010
Box 206, folder 6
Dia: Beacon, 2013


Box 36, folder 10-11
Vienna, 1994

Scope and Content Note
Materials from the Viennale Internationale Filmfestwochen Wien.
### Series IV. Professional and exhibition files, 1964-2013, undated


**Scope and Content Note**
Folder 12 includes materials for the following retrospectives: *Eine Veranstaltung des Künstlerhaus Stuttgart, Stuttgart 1994; Travelling Cultures: Sex, Race and the Media, American Center, Paris and New York, 1995; Wexner Center for the Arts, Ohio State University (Rainer was the recipient of the Wexner Prize), 1995; Films by Yvonne Rainer, San Francisco Museum of Modern Art, 1997; The Yvonne Rainer Retrospective, Walter Reade Theater, Lincoln Center, New York, 1997; Seralves Foundation, Performing Arts Festival, Portugal, 1997; Yvonne Rainer Film Retrospective, Baltimore Museum of Art, 1997.*

Folder 13 includes materials for the following retrospectives: *Yvonne Rainer Performance into Politics, Barbican Centre, London, 1998; Yvonne Rainer Retrospective, Anthology Film Archives. New York, 11 June 2004; From Performer to Persona, The Films of Yvonne Rainer, Tisch School of the Arts, Maurice Kanbar Institute of Film and Television, New York University, 1999.*

**Posters, 2004, undated**

- **Box 136*, folder 3**
  - The Films of Yvonne Rainer, Anthology Film Archive, New York City, 2004 January 25-29
- **Box 136*, folder 3**
  - Musée des beaux-arts de Nantes nocturne, rencontre avec Yvonne Rainer et Christophe Wavylet..."Journey [sic] from Berlin," Cinémathèque française, 2004 September 16
- **Box 136*, folder 8**
  - The Other Cinema: Yvonne Rainer and her films, London, undated

**Scope and Content Note**
Two copies.

### Series V. Programs, posters, and reviews, 1959-2013, undated

**Physical Description:** 13 Linear Feet (15 boxes, 6 flatfile folders)

**Scope and Content Note**
The first section is mostly comprised of programs, fliers and posters for dance performances of Rainer and for screenings of films by Rainer, but also includes programs and posters for works by other artists.

**Arrangement note**
This series is arranged chronologically. The second section of dance and film reviews is also organized chronologically, with reviews on individual films in files named for the films.

**Programs, 1959-2013, undated**

**Scope and Content Note**
Some programs and fliers are also located in Series III, including duplicates of material in this series.

**List of performances, 1961-1965**

**1959-1960**

**Scope and Content Note**
Programs for dance performances by Aileen Passloff and Company, James Waring and Dance Company, Katherine Litz presents; program for the 1960-1961 season of the Living Theatre.

**1961**

**Scope and Content Note**
Programs for music, theater and dance performances. Includes program for the Fourteenth American Dance Festival, program for An Evening of Dance at The Living Theatre in which Rainer performed *Three Satie Spoons*, and for an exhibition titled Ronald Bladen, Mark di Suvero, Green Gallery, New York City, 1961 28 Apr.
Programs

Scope and Content Note
All material in this folder is related to the first concert of the Judson Dance Theater, including the poster for "A Concert of Dance," designed by Steve Paxton.

Dance outside Judson, 1962

Scope and Content Note
Includes poster designed by Ray Johnson for An Evening of Dance... by Yvonne Rainer and Fred Herko at the Maidman Playhouse on 5 March 1962.

Judson, 1963

Scope and Content Note
Includes a flier designed by Robert Rauschenberg for a performance of Terrain performed at An Evening Of Dance, a new work: Yvonne Rainer, April 28-29.

Dance outside Judson, 1963

Happenings, 1963-1964, undated

Ephemera, undated

Posters, circa 1963-1964

"Four Happenings" by Allan Kaprow, Smolin Gallery, New York, circa 1963

Scope and Content Note

"You: A Décollage Happening by Vostell," Cricket Theater, New York, 1964 April 19

Scope and Content Note
According to caption on the poster, this was "An Action-Lecture between Allan Kaprow and Wolf Vostell...on the art of the happening."

Music, 1963-1964

Judson, 1964

Programs

Scope and Content Note
Includes poster for Aileen Passloff and Dance Company (program information on the verso).

Oversize poster: Judson Dance Theater Presents a Concert of Dance Nos. 14, 15, 16

Scope and Content Note
Designed by Robert Morris. Two copies.
**Programs, 1964**

Scope and Content Note

See also Series VII for photograph by Peter Moore used for 24 April program, of Rainer in improvisation on the roof of a chicken coop for Yam Festival at George Segal’s farm May 1963.

**Posters, 1964**

- **box 132*, folder 4**
  **Dances etc. by Beverly Schmidt, Theresa L. Kaufmann Concert Hall, 1964 May 2**

- **box 132*, folder 5**
  **Five New York Kvällar, Moderna Museet, Stockholm, 1964 September 13**

  Scope and Content Note

  Performances by David Tudor, Merce Cunningham Dance Co., and Yvonne Rainer and Robert Morris. Three copies.

- **box 132*, folder 6**
  **Five New York Kvällar, balett koncert happening, Moderna Museet, Stockholm, 1964 September 8**

- **box 132*, folder 6**
  **The Once Festival, Dramatic Arts Center, VFW Ballroom, Ann Arbor, 1964 February 25-March 1**

  Scope and Content Note

  Three copies.

- **box 132*, folder 7**
  **Aileen Passloff and Dance Company presents four new works..., Judson Church, 1964 May 31-Jun 1**

**Europe, 1964-1965**

- **box 37, folder 13**
  **Programs, 1964**

  Scope and Content Note

  Programs for Sprech und Tanzabend, and Galerie Schmela, Düsseldorf; and Moderna Museet, Fylkingen, Moderna Museet; Yvonne Rainer, Bob Morris, Studentafton; NY amerikansk Ballet, Odd-Fellow Palaets; A Concert of Dance by Yvonne Rainer, Commonwealth Institute, London. Announcement for Robert Morris exhibition at Galerie Schmela, Düsseldorf, 1964 October 26. See also poster for 5 New York Kvällar balett konert hapening, Moderna Museet, Stockholm to Box 132* folder 6.

**flatfile 1**

- **Oversize poster: Commonwealth Institute Theatre, Michael White presents Yvonne Rainer, The American Danseuse in a Concert of Modern Dance, 1965 Sep 13**

**Judson, 1965**

- **box 37, folder 14**
  **Programs, 1965**

  Scope and Content Note

  See also contact print with photographs of *Untitled Solo* and another performance with Rainer and Morris in Box 69.

- **box 132*, folder 8**
  **Oversize poster: Yvonne Rainer, Robert Morris, Judson Church, 1965 Mar 23-25**

  Scope and Content Note

  25 copies in Series V, Judson, 1965. Each copy has a mailing address.

**Dance outside Judson, and non-dance programs, 1965**

- **box 37, folder 15**
  **Programs, 1965**

  Scope and Content Note

  Includes announcement for a sculpture exhibition by Robert Morris, at the Green Gallery, 10 March-3 April.

- **box 132*, folder 8**
  **Oversize poster: Two Evenings of Modern Dance by Yvonne Rainer, Wadsworth Atheneum, 1965 Mar 6-7**
Judson, 1966

Programs, 1966

Oversize posters, 1966

box 37, folder 16

Trisha Brown, Deborah Hay, a Dance Concert, Judson Memorial Church, 1966 March 29-30

Dance Concert of Old Work and New, Judson Church, 1966 January 10-12

Scope and Content Note
Dancers: Rainer, David Gordon, Steve Paxton. Four copies.

Dance outside Judson, 1966

Programs, 1966

Oversize posters, 1966

box 37, folder 17

An Evening of Dancing and Talking with David Gordon, Jill Johnston and Yvonne Rainer, Fairleigh Dickinson University, 1966 February 25

The NOW Festival, Private Arts Foundation, Washington, D.C., 1966 April 26 - May 1

Scope and Content Note
Six copies.

box 133*, folder 3

9 Evenings: Theatre and Engineering, 1966

Scope and Content Note
Program, Program Addenda, "CC Stage" plan for Rainer.

1967-1968

Programs, 1967-1968

Posters, 1967-1968

box 37, folder 18

Concerti di Danza, Decimo Festival, Teatrino delle Sette, Spoleto, 1967 July 9

Scope and Content Note
Program includes Rainer.

box 133*, folder 4

Dance Protest, Hunter Playhouse, New York, 1967 January 30

The Living Theatre, Paradise Now, circa 1967

Dance Theater Workshop at Riverside, 1967 or 1968 October 18 - November 10

Benefit Show for Experiments in Art and Technology, Inc., Leo Castelli, New York, 1967 December 6-10

Spoleto Festival, "Dioniso Teatro-Club...," 1967

Midsomer, Inc., Presents Five Dance Performances, Deborah Hay, Yvonne Rainer, 1968 April

Midsomer, Inc., Presents Five Dance Performances by Lucinda Childs, Deborah Hay, Yvonne Rainer, Anderson Theater, New York, circa 1968

1969

Programs, 1970-1972

Posters, 1970-1972

box 37, folder 20

Grand Union, Oberlin College, 1970-1972

Scope and Content Note
The Grand Union, YM-YWHA, New York, 1971; photographs by James Klosty and Susan Horwitz; reverse of poster contains detailed description of Grand Union, written by Peter Klein and Felicity Brock, with long quote from Robert Morris. Four copies.

flatfile 4**

Latest version of Continuous Project - Altered Daily, Whitney Museum of Art, 1970 March 31- April 2

Scope and Content Note
Poster is torn with loss at bottom edge.
1972

Scope and Content Note
Also in Flatfile 4**.

box 37, folder 21
Programs, 1972
Posters, 1972

box 134*, folder 2
Yvonne Rainer: Lives of Performers; Film About a Woman Who..., bfi, Distribution Library, 1972
Scope and Content Note
Two copies.

box 134*, folder 3
Lives of Performers; Film About a Woman Who..., 1972 March 4, March 10
Scope and Content Note
Seven copies, some badly torn.

box 134*, folder 4
Green Gallery Revisited: Philip Glass concert; Yvonne Rainer performance, Emily Lowe Gallery, Hofstra University, Hempstead, Long Island, 1972

box 134*, folder 1
Emily Lowe Gallery: 1) Philip Glass Concert 1972 February 29; 2) Yvonne Rainer Performance, Hofstra University, Hempstead, Long Island, 1972

flatfile 4**
Photo Romanza: poster, Festival d'Automne à Paris, 1972
Scope and Content Note
Pictures Rainer and John Erdman. Produced by Bénédicte Pesle in Paris while Rainer presented This is the Story of a Woman Who... at the Festival. Photographs by Babette Mangolte.

flatfile 4**
Yvonne Rainer's This Is the Story of a Woman Who..., Pasadena Museum of Art and California Institute of the Arts, 1972 or 1973

1973

box 37, folder 22
Programs, 1973
Scope and Content Note
File contains program for This Is the Story of a Woman Who... and Lives of Performers in March and April at the Theater for the New City, and biographies for a 1973 film festival.

box 134*, folder 5
Oversize poster: Questa è la storia di una donna che... (This Is the Story of a Woman Who...), Contemporanea, Parcheggio Villa Borghese, Rome, 1973 February 22

1974-1975

box 38, folder 1-2
Programs, 1974-1975
Posters, 1974-1975

box 134*, folder 5
Yvonne Rainer Performance Around a Film About a Woman Who..., Museum of Art, Carnegie Institute, Pittsburgh, 1974 October 6

box 134*, folder 5
Paramedia Zeight aus dem Zyklus des neuen Berufe eine Aktion von Tabea Blumenschein und Ulrike Ottinger..., 1974 May 12
Scope and Content Note
See also Box 79, photographs of Tabea Blumenschein. Torn.

flatfile 8**
Kristina (for a...Opera): Photo romanza designed by Yvonne Rainer, 1975
Scope and Content Note
On six foam core boards.
Scope and Content Note
Published in Interfunctionen 12 (1975): 13-47. Photos: Babette Mangolte et al.
<table>
<thead>
<tr>
<th>Box/ Folder</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>134*, folder 7</td>
<td>Yvonne Rainer discussion and screening of her film <em>Kristina Talking Pictures</em>, S.U.C.B. [State University College at Buffalo], ...in cooperation with Hallswalls, 1975 April 21</td>
</tr>
<tr>
<td>38, folder 3</td>
<td>Programs, 1976</td>
</tr>
<tr>
<td>38, folder 4</td>
<td>Posters, 1976</td>
</tr>
<tr>
<td>38, folder 6</td>
<td>La danse sur scène et sur film, Musée des beaux-arts de Montréal, 1976 November</td>
</tr>
<tr>
<td>38, folder 7</td>
<td>Yvonne Rainer Drei Filme im Arsenal, Berlin, 1976 March 3-5</td>
</tr>
<tr>
<td>38, folder 5</td>
<td>Programs, 1979</td>
</tr>
<tr>
<td>38, folder 1</td>
<td>Poster: The Vanguard Today: Meanings of Modernism, Walker Arts Center, Minneapolis, 1979 October 8-November 26</td>
</tr>
<tr>
<td>38, 135*</td>
<td>Scope and Content Note</td>
</tr>
<tr>
<td>38, folder 6</td>
<td>Yvonne Rainer lecture [among others].</td>
</tr>
<tr>
<td>38, folder 7</td>
<td>1980</td>
</tr>
<tr>
<td>38, folder 8</td>
<td>Programs, 1980</td>
</tr>
<tr>
<td>38, folder 9</td>
<td>Posters, 1980</td>
</tr>
<tr>
<td>38, folder 1</td>
<td>Performance, arts plastiques, théâtre, danse, musique, cinéma d'aujourd'hui, Montréal, 1980 October-November</td>
</tr>
<tr>
<td>38, folder 2</td>
<td><em>Journeys from Berlin</em>, a film by Yvonne Rainer, 1980</td>
</tr>
<tr>
<td>38, folder 3</td>
<td>1981</td>
</tr>
<tr>
<td>38, folder 4</td>
<td>Programs, 1982</td>
</tr>
<tr>
<td>38, folder 5</td>
<td>Posters, 1982</td>
</tr>
<tr>
<td>38, folder 6</td>
<td>Cinema Histories, Cinema Practices II, Milwaukee, 1982 November 9-12</td>
</tr>
<tr>
<td>38, folder 7</td>
<td>Retrospektive Vsevolod I. Pudovkin, Filme von Jonas Mekas, Vienna, 1982 March</td>
</tr>
<tr>
<td>39, folder 9-16</td>
<td>1983-1990</td>
</tr>
<tr>
<td>38, folder 4</td>
<td>Programs, 1983-1990</td>
</tr>
<tr>
<td>135*, folder 6</td>
<td>Posters, 1985-1990</td>
</tr>
<tr>
<td>135*, folder 4</td>
<td>2nd Yvonne Rainer Film Festival, University of California, Santa Cruz, 1985 October 9-17</td>
</tr>
<tr>
<td>135*, folder 3</td>
<td>Scope and Content Note</td>
</tr>
<tr>
<td>135*, folder 4</td>
<td>Four copies.</td>
</tr>
<tr>
<td>135*, folder 7</td>
<td>Yvonne Rainer Festival, sponsored by College Five and the Committee on Arts and Lectures, University of California at Santa Cruz, 1985 February 25-25</td>
</tr>
<tr>
<td>135*, folder 4</td>
<td>28th New York Film Festival, 1990</td>
</tr>
<tr>
<td>flatfile 5**</td>
<td>Poster: <em>Privilege</em>: a new film by Yvonne Rainer, Zeitgeist films 1990</td>
</tr>
<tr>
<td>135*, folder 7</td>
<td>Scope and Content Note</td>
</tr>
<tr>
<td>135*, folder 8</td>
<td>Nine copies.</td>
</tr>
<tr>
<td>38, folder 17</td>
<td>1991</td>
</tr>
<tr>
<td>38, folder 7</td>
<td>Programs, 1991</td>
</tr>
<tr>
<td>38, folder 18</td>
<td>Poster: Matrilineage Women Art Change, Syracuse University, 1991 November 9-17</td>
</tr>
<tr>
<td>38, folder 19</td>
<td>1992</td>
</tr>
<tr>
<td>38, folder 19</td>
<td>Programs, 1993</td>
</tr>
<tr>
<td>38, folder 20</td>
<td>Poster: Women Make Waves, Sistren Theatre Collective, 1993 September 26 - October 2</td>
</tr>
<tr>
<td>38, folder 20</td>
<td>1994-1995</td>
</tr>
</tbody>
</table>
Series V. Programs, posters, and reviews, 1959-2013, undated

1996-1997

box 39, folder 1
Programs, 1996-1997
Posters, 1996-1997

flatfile 6**

*MURDER and murder* the new film by Yvonne Rainer, Zeitgeist Films, 1996

Scope and Content Note
Two copies.

box 135*, folder 8

*MURDER and murder*, Franklin Patterson Hampshire College, Amherst, 1997
March 27

Scope and Content Note
Six copies.

1999

box 39, folder 2
Programs, 1999
box 135*, folder 9
Poster: Afterimage: Drawing Through Process, Museum of Contemporary Art, Los Angeles, 1999 April 10

box 39, folder 3

2000
Bessie Awards, 2000

box 39, folder 4
Programs, 2000
box 136*, folder 1
Certificate: The Bessies, 2000 September 15
Scope and Content Note
Awarded to Rainer for her work, After the Summer Dies the Swan.

2001-2002

box 39, folder 5-6

flatfile 6**

Programs, 2001-2002
Poster: Eine Barocke Party: Augen Blicke des Welttheaters in der Zeitgenössischen Kunst...Kunsthalle Wien, 2001 June 16 - September 16
Scope and Content Note
Origin of the poster is a frame enlargement from Rainer's film Privilege; Gabriella Farrar pictured. Eine Barocke Party was the opening show of the newly renovated Kunsthalle Wien in 2001. Rainer installed "Inner Appearances," the slide show, here for the first time.

2003

box 39, folder 7
Programs, 2003
box 136*, folder 2
Oversize poster: Beyond / After the Screen, The Impact of Documenta X and XI of Contemporary Film and Video Practice, University of Florida, Gainesville, 2003 April 10-12

box 39, folder 8-9
box 206, folder
7-8
box 207, folder 1
Deutsche Guggenheim, 2008
box 207, folder 2
Festival of International Dance, Yale, 2008
box 207, folder 3
2009
box 207, folder 4
WACK! (Vancouver Gallery), 2009
box 207, folder 5
Screenings, 2009-2010
box 208, folder 1
Dia and Kunsthaus Bregenz, 2012
box 208, folder 2
Museum Ludwig, 2012
box 208, folder 2
Papers
box 208, folder 2
Posters
box 208, folder 3
flatfile 11**
box 208, folder 3
Judson 50, 2012-2013
box 208, folder 4
undated
box 207, folder
5-8
box 204
Duplicates: programs and posters

Finding aid for the Yvonne Rainer papers, 1871-2013, bulk
1959-2013

2006.M.24 38
Reviews, 1961-2012

Scope and Content Note

Some reviews are also located in Series III.A.

box 40, folder 1  
Judson, 1962

box 40, folder 2  
Dance other than Judson, 1961-1962

box 40, folder 3  
Judson, 1963

box 40, folder 4  
Dance other than Judson, 1963

box 40, folder 5  
Rainer and Morris, 1963-1966

box 40, folder 6  
Rainer and Morris in Germany and Denmark, 1964-1965

box 40, folder 7  
Judson, 1964

box 40, folder 8  
Surplus Dance Theatre, 1964

box 40, folder 9  
Judson, 1965

box 40, folder 10  
Dance other than Judson, 1964-1965

box 40, folder 11  
Judson, 1966

box 40, folder 12  
Dance other than Judson, 1966

box 40, folder 13  
1966

box 40, folder 14  
1968

box 40, folder 15-16  
1969

Scope and Content Note

Includes page of review excerpts titled: "Negative Dance Review excerpts."

box 40, folder 17  
1970

box 40, folder 18  
1971

box 40, folder 19  
1972

box 40, folder 20  
1973

box 40, folder 21  
1974-1975

box 40, folder 22  
1976

box 40, folder 23  
1977

box 41, folder 1  
1978-1980

box 41, folder 2  
1982

box 41, folder 3  
1983-1985, 1989

box 41, folder 4  

box 41, folder 5  
1996-1997

box 41, folder 6  
1998-2003

box 41, folder 7  
2004, 2006

box 41, folder 8  
Lives of Performers, 1972

box 41, folder 9  
Film About a Woman Who..., 1972

box 41, folder 10-12  
Kristina Talking Pictures, 1976

box 41, folder 13  
Journeys from Berlin / 1971, 1978

box 42, folder 1-2  
Files

box 42, folder 3-6  
Files

box 42, folder 7-13  
The Man Who Envied Women, 1984

box 43, folder 1-7  
Privilege, 1990

box 208, folder 5-11  
MURDER and murder , 1996-1997

box 208, folder 12  
2004-2012

box 208, folder 13  
Freeway Balconies at Deutsch Guggenheim, 2008

box 210, folder 1  
Museum Ludwig, Köln, 2012

box 210, folder 1  
Kunsthaus Bregenz, 2012
Series VI. Topical research files, circa 1951-2005, undated

Physical Description: 12 Linear Feet (23 boxes, 2 flatfile folders)

Scope and Content Note
The files in this series contain collected material on people and topics. Much of this material seems to have fed Rainer's work.

Arrangement note
The files are organized alphabetically. Most of the file headings are from the original file folders.

box 44, folder 1  Abortion rights and birth control, undated
box 44, folder 2 Ackerman, Chantal, undated
  Scope and Content Note
  Photocopied article, program for screenings at the Museum of Modern Art, New York.

box 44, folder 3  Activist information, undated
box 44, folder 4  AFNA, undated
box 44, folder 5  African film, undated
  Scope and Content Note
  Programs, articles.

box 44, folder 6  African-American film, undated
  Scope and Content Note
  Programs, articles, and notes.

box 44, folder 7  Aging, undated
box 44, folder 8  AIDS, undated
box 44, folder 9  AIDS and film, circa 1989-1990
  Scope and Content Note
  Fear of Disclosure project.

box 44, folder 10  Anarchism, undated
box 44, folder 11  Ann Arbor, Michigan and Once Festival, 1962-1965
  Scope and Content Note
  Performance programs and publication. [Rainer performed here in 1964.]

box 44, folder 12  Antin, Eleanor, undated
  Scope and Content Note
  Postcards, "100 boots" series.

box 44, folder 13  Art, miscellaneous printed images of paintings, undated
box 44, folder 14  Articles, collected, 1975-1978
  Scope and Content Note
  About people, events, Happenings, etc.

Artists Call Against U.S. Intervention in Central America, General Statement, 1984
January

box 44, folder 15  Papers
flatfile 5**
  Oversize
  Scope and Content Note
  Poster designed by Claes Oldenburg.

box 44, folder 16  Artists Community Groups, undated
<table>
<thead>
<tr>
<th>Box and Folder</th>
<th>Description</th>
<th>Scope and Content Note</th>
</tr>
</thead>
<tbody>
<tr>
<td>44, 17</td>
<td>Asian film, undated</td>
<td>Programs, articles.</td>
</tr>
<tr>
<td>45, 1-2</td>
<td>Avant-garde film, 1971-2000</td>
<td>Includes programs, articles and press releases. See also New York Film Festival.</td>
</tr>
<tr>
<td>45, 4</td>
<td>Awards, 1993</td>
<td>Rainer honorary degrees and awards.</td>
</tr>
<tr>
<td>45, 5-7</td>
<td>Baader Meinhof research and notes, 1975-1978</td>
<td>Related to Rainer's film <em>Journeys from Berlin/1971</em>. See also files relating to the film in box 22.</td>
</tr>
<tr>
<td>45, 9</td>
<td>Backlash: Arlene Croce, undated</td>
<td>Regarding Croce's article about &quot;victim art.&quot; Clippings of responses by others.</td>
</tr>
<tr>
<td>45, 8</td>
<td>Barnes, Clive, undated</td>
<td>Clippings of his reviews.</td>
</tr>
<tr>
<td>45, 10-12</td>
<td>Banes, Sally, undated</td>
<td>Articles by, in manuscript and photocopies of published versions. Also in Box 46, folder 1.</td>
</tr>
<tr>
<td>46, 2</td>
<td>Barthes, Roland, undated</td>
<td>Newspaper article/book review about.</td>
</tr>
<tr>
<td>45, 10-11</td>
<td>Bennington College, Crossett Library, undated</td>
<td>Photocopies of photographs owned by the Crossett.</td>
</tr>
<tr>
<td>46, 3</td>
<td>Berger, John, undated</td>
<td>Three articles by Berger.</td>
</tr>
<tr>
<td>59, 5</td>
<td>Bernstein, Cheryl, &quot;Performance as news,&quot; undated</td>
<td>Photocopy of article.</td>
</tr>
<tr>
<td>46, 4</td>
<td>Bibliographies: Film, undated</td>
<td>Résumé, articles and printed ephemera.</td>
</tr>
</tbody>
</table>
box 46, folder 6-8  Books, undated  
Scope and Content Note  
Lists of titles, reading notes, clippings and catalogues.

box 46, folder 9  Borden, Lizzie, undated  
Scope and Content Note  
Articles and press clips.

box 46, folder 10  Bordowitz, Gregg, undated  
Scope and Content Note  
Publicity information on films by Bordowitz, scripts for a film.

box 46, folder 11  Braderman, Joan, undated  
Scope and Content Note  
Résumé, printed materials about, with letter asking Rainer for a letter in support of promotion/tenure.

box 46, folder 12  British film, undated  
Scope and Content Note  
Press, programs, articles.

box 55, folder 15  Brown, Jean, 1960s  
Scope and Content Note  
Papers regarding the Jean Brown collection at Judson.

box 46, folder 13  Bryant, Tisa, undated  
Scope and Content Note  
Chapbook written by Bryant, with letter to Rainer and business card.

box 46, folder 14  Buñuel, Luis, undated  
Scope and Content Note  
Photocopied pages.

box 46, folder 15-16  Bush, George W., undated  
Scope and Content Note  
Clippings, political ephemera.

box 47, folder 1-4  Cancer, undated  
box 47, folder 5  Carrol, Noël, undated  
Scope and Content Note  
"From Real to Real Entangled in Nonfiction Film," typescript.

box 133*, folder 2  Carmines, Al, 1966 July 3  
Scope and Content Note  
New York Times clipping about Al Carmines, minister of Judson Memorial Church.

box 47, folder 6  Cat, undated  
box 55, folder 12  Catalogs and manuals, undated  
Scope and Content Note  
Catalog for books for magicians, catalog for sound effect records, manual for a Kodak Carousel 650 projector, documentation for the Farquhar "Earth in Space" globe, and a driver's license pamphlet.
box 47, folder 7  Central America, undated
box 47, folder 8  Centre national de la danse, 2002

Scope and Content Note
Press releases, promotional information.

box 48, folder 1  Cinematique (San Francisco), undated

Scope and Content Note
Program.

box 48, folder 2  Cockburn, Alexander, undated

Scope and Content Note
Article by.

box 48, folder 3-6  Collective for Living Cinema, undated

Scope and Content Note
Programs.

box 48, folder 7  Copeland, Roger, undated
box 48, folder 8  Corner, Philip, undated
box 49, folder 1  Couvert Action, 1981, 1986

Scope and Content Note

box 49, folder 2  Crimp, Douglas, undated
box 49, folder 3-4  Croce, Arlene, 1980

Scope and Content Note
Article by Croce, New Yorker, June 30, 1980; Rainer's response to the article.

box 49, folder 5  Cuba, undated

Scope and Content Note
Includes packet of information from the Center for Cuban Studies.


Scope and Content Note
Programs, reviews, two photographs: John Cage, Cunningham.

box 49, folder 7-8  Dance, miscellaneous, 1978-1992

Scope and Content Note

box 49, folder 9  Dance Notation Bureau, undated
box 49, folder 11  Denes, Magda, undated

Scope and Content Note
Three reprints of chapters from publications on gestalt therapy and sensitivity training.

box 49, folder 12  DIA Art Foundation, 1987-1989
box 50, folder 1  Dilexi Foundation, 1969
<table>
<thead>
<tr>
<th>Box, Folder</th>
<th>Description</th>
<th>Scope and Content Note</th>
</tr>
</thead>
<tbody>
<tr>
<td>50, 2</td>
<td>Distribution information, undated</td>
<td>Regarding the film <em>The trouble with love</em> and a film festival, <em>The Age of New Yorker Films.</em></td>
</tr>
<tr>
<td>50, 3</td>
<td>Documentary, undated</td>
<td>Regarding films.</td>
</tr>
<tr>
<td>50, 4</td>
<td>DOCUMENTS, 1992</td>
<td>Project statement and letter to Rainer asking her to be on the Advisory Board for this publication.</td>
</tr>
<tr>
<td>50, 5</td>
<td>Dougherty, Cecilia, 1997</td>
<td>Conversation with Yvonne Rainer.</td>
</tr>
<tr>
<td>50, 6</td>
<td>Drawings</td>
<td>Drawings after photographs of Nijinsky. Twelve drawings, ink on paper, mounted on two boards, after drawings by Abram Walkowitz of Isadora Duncan.</td>
</tr>
<tr>
<td>50, 7</td>
<td>Drawings, clippings, and paintings, undated</td>
<td>By various people; also clippings of figures in Japanese prints.</td>
</tr>
<tr>
<td>50, 7</td>
<td>Dreyer, Carl, undated</td>
<td>Scenario for film.</td>
</tr>
<tr>
<td>50, 9</td>
<td>Duras, Marguerite, 1975</td>
<td><em>October</em> offprint: Joan Copjec article.</td>
</tr>
<tr>
<td>50, 12</td>
<td>Electoral politics, undated</td>
<td>Newsletter: Women's Rights Alert, from Senator Barbara Boxer.</td>
</tr>
<tr>
<td>50, 13</td>
<td>Environment, undated</td>
<td></td>
</tr>
<tr>
<td>50, 14</td>
<td>Farocki, Harun, undated</td>
<td></td>
</tr>
<tr>
<td>50, 15</td>
<td>Fassbinder, Rainer Werner, undated</td>
<td></td>
</tr>
<tr>
<td>50, 16</td>
<td>Feminist issues, undated</td>
<td></td>
</tr>
<tr>
<td>50, 18</td>
<td>Film: Actors Agencies, undated</td>
<td></td>
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<tr>
<td>50, 19</td>
<td>Film: Assistants, undated</td>
<td></td>
</tr>
</tbody>
</table>
box 50, folder 17  
**Film: Technical information, undated**

**Films: Women, undated**

Scope and Content Note  
Film festival programs, seminars and articles.

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box 51, folder 1  
**Floating Bear: A Newsletter, 1961-1962**

Scope and Content Note  
Issues of the newsletter.

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box 51, folder 2  
**Fluxhouse, 1967**

Scope and Content Note  
Material pertaining to the Fluxhouse Cooperative, formed to address the problem of working and living space for artists in New York City.

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box 51, folder 3  
**Fluxus, circa 1962-1968, undated**

Scope and Content Note  
Includes announcements for Fluxus events, and Fluxus materials including postcards, FluxPost stamps, and six posters from 1962 - 1966. One of the posters is based on drawing by Nam June Paik, "Fluxus Island in Décollage Ocean."

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box 51, folder 4  
**Files**

box 132*, folder 3  
**Oversize**

box 51, folder 5  
**Foreman, Richard, undated**

Scope and Content Note  
Programs, articles and other information relating to the American playwright and director.

---

box 51, folder 6  
**Frampton, Hollis, undated**

Scope and Content Note  
Photocopied articles, public relations material, pertaining to the independent filmmaker.

---

box 51, folder 7-8  
**French cinema, undated**

Scope and Content Note  
Mostly programs from The Museum of Modern Art, Department of Film, and Lincoln Center.

---

box 51, folder 9-10  
**French texts, circa 1972**

Scope and Content Note  
Translations of texts into French, probably for the event, *Une Soirée Avec Yvonne Rainer, Yvonne Rainer et John Erdman*, Musée d'Art Moderne de la Ville de Paris, A.R.C., 15, 16 and 19 November 1972; and the Festival d’Automne and the Solomon R. Guggenheim Museum, New York, 12 August 1972. See also Box 33, folder 12.

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box 51, folder 11  
**Friedrich, Su, 1966**

Scope and Content Note  
Photocopied articles, announcements, pertaining to the filmmaker, and a letter to Rainer, 1996

---

box 51, folder 12  
**Gay, undated**

Scope and Content Note  
Conference programs, articles, newspaper announcements, and event announcements.

---

box 52, folder 1-2  
**Gay film, undated**

Scope and Content Note  
Programs, announcements.
box 52, folder 3  German film, undated
box 52, folder 4  Gever, Martha, undated
    Scope and Content Note
    Articles by, emails to Rainer.
box 52, folder 5  Godard, Jean-Luc, undated
box 52, folder 6  Godmillo, Jill, undated
    Scope and Content Note
    Letters, résumé, documentation of work supporting promotion.
box 52, folder 7  Goodeve, Thyrza, undated
    Scope and Content Note
    Articles, manuscripts by.
box 52, folder 8  Gorin, Jean-Pierre, undated
    Scope and Content Note
    Program for his film, Poto and Cabongo.
box 52, folder 9  Graves, Nancy, undated
    Scope and Content Note
    Announcement for an exhibition of prints by the artist.
box 52, folder 10  Green, Renee, undated
    Scope and Content Note
    Letter, manuscripts, photocopied articles.
box 52, folder 11  Green, Shelley, undated
    Scope and Content Note
    Letter to Rainer about her book on Rainer's work, manuscript chapter about Privilege.
box 52, folder 13  Greyson, John, undated
    Scope and Content Note
    About his film scripts.
box 52, folder 14  Group Material and Martha Rosler, DIA, 1989
box 52, folder 15  Guerrilla Girls, undated
    Scope and Content Note
    Promotional materials, articles.
box 53, folder 1-9  Grant applications, 1967-2003
box 53, folder 10  1967-1975
box 53, folder 11  1978-1979
box 53, folder 12  1982
box 53, folder 13  1984-1985
box 53, folder 14  1987-1988
box 53, folder 15  1989
box 53, folder 15  MacArthur Foundation, 1990
box 54, folder 1  Privilige, 1990
box 54, folder 2  Privilige, National Endowment for the Arts, 1990
box 54, folder 3  Privilige, The Rockefeller Foundation, 1990
box 54, folder 4  Grants, Correspondence, 1994
box 54, folder 5  The American Film Institute, 1994
<table>
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<tr>
<th>Folder</th>
<th>Description</th>
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<tbody>
<tr>
<td>54/6</td>
<td>ITVS (Independent Television Service), 1994</td>
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<tr>
<td>54/7</td>
<td>National Endowment for the Arts, 1994</td>
</tr>
<tr>
<td>54/8</td>
<td>Paul Robeson Fund for Independent Media, Women Make Movies, New York Foundation for the Arts, 1994</td>
</tr>
<tr>
<td>54/9</td>
<td>Correspondence with actors, 1994-1995</td>
</tr>
<tr>
<td>54/10</td>
<td>Correspondence, 1995</td>
</tr>
<tr>
<td>54/11</td>
<td>The American Film Institute, 1995</td>
</tr>
<tr>
<td>54/12</td>
<td>Funding Exchange, 1995</td>
</tr>
<tr>
<td>54/13</td>
<td>ITVS (Independent Television Service), 1995</td>
</tr>
<tr>
<td>54/14</td>
<td>National Endowment for the Arts, 1995</td>
</tr>
<tr>
<td>54/15</td>
<td>New York State Council on the Arts, 1995</td>
</tr>
<tr>
<td>54/16</td>
<td>The Rockefeller Foundation, 1995-1996</td>
</tr>
<tr>
<td>54/17</td>
<td>Correspondence, 1996</td>
</tr>
<tr>
<td>54/18</td>
<td>The American Film Institute, 1996</td>
</tr>
<tr>
<td>54/19</td>
<td>Astraea, 1996</td>
</tr>
<tr>
<td>54/20</td>
<td>Funding Information, 1996</td>
</tr>
<tr>
<td>54/21</td>
<td>National Endowment for the Arts, 1996</td>
</tr>
<tr>
<td>54/22</td>
<td>Final Reports, 1996-1997</td>
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<tr>
<td>54/23</td>
<td>The Rockefeller Foundation, 1999</td>
</tr>
<tr>
<td>54/24</td>
<td>NYSCA (New York State Council on the Arts) Electronic Media and Film Program, 2002</td>
</tr>
<tr>
<td>54/25</td>
<td>Video Data Bank, 2003</td>
</tr>
<tr>
<td>54/27</td>
<td>Hammer, Barbara, undated</td>
</tr>
<tr>
<td>28</td>
<td>Scope and Content Note</td>
</tr>
<tr>
<td>28</td>
<td>Résumé.</td>
</tr>
<tr>
<td>29</td>
<td>Harper’s Bazaar, 1967</td>
</tr>
<tr>
<td>29</td>
<td>Scope and Content Note</td>
</tr>
<tr>
<td>29</td>
<td>Issue devoted to “100 American Women of Accomplishment”; includes Rainer.</td>
</tr>
<tr>
<td>30</td>
<td>Hay, Deborah, 1969-2005</td>
</tr>
<tr>
<td>30</td>
<td>Scope and Content Note</td>
</tr>
<tr>
<td>30</td>
<td>Programs and public relations material about her and her dance company.</td>
</tr>
<tr>
<td>30</td>
<td>Held, Al, undated</td>
</tr>
<tr>
<td>30</td>
<td>Papers</td>
</tr>
<tr>
<td>30</td>
<td>Scope and Content Note</td>
</tr>
<tr>
<td>30</td>
<td>Two printed images of paintings, and an exhibition announcement (1967).</td>
</tr>
<tr>
<td>30</td>
<td>Slides</td>
</tr>
<tr>
<td>30</td>
<td>Scope and Content Note</td>
</tr>
<tr>
<td>30</td>
<td>Slides show paintings in an interior (studio or apartment?); Al Held is in two of the views.</td>
</tr>
<tr>
<td>30</td>
<td>Higgins, Dick, undated</td>
</tr>
<tr>
<td>1</td>
<td>Printed texts, ephemera</td>
</tr>
<tr>
<td>2</td>
<td>Manuscript of “Postface”</td>
</tr>
<tr>
<td>2</td>
<td>Scope and Content Note</td>
</tr>
<tr>
<td>2</td>
<td>83 leaves.</td>
</tr>
<tr>
<td>3</td>
<td>Newspaper clipping about Fluxus and Higgins</td>
</tr>
<tr>
<td>4</td>
<td>Something Else Press printed matter</td>
</tr>
<tr>
<td>4</td>
<td>Scope and Content Note</td>
</tr>
<tr>
<td>4</td>
<td>Includes catalog, newsletter, chapbook, and directions to Higgins’s house.</td>
</tr>
</tbody>
</table>
Series VI. Topical research files, circa 1951-2005, undated

Finding aid for the Yvonne Rainer papers, 1871-2013, bulk 1959-2013

- **box 55, folder 5**
  - History, undated
  - Scope and Content Note
    - Two announcements from the City-Wide Committee for Artist's Housing in Cooper Square.

- **box 55, folder 6**
  - History - film, undated

- **box 55, folder 7**
  - Hollywood - film, undated

- **box 55, folder 8**
  - Homeless, undated

- **box 55, folder 9**
  - Housing, 1969
  
  Scope and Content Note
  - His review of books on Proust.

- **box 55, folder 10**
  - Human Rights Festival, undated

- **box 55, folder 11**
  - Indian film, undated

- **box 55, folder 13**
  - Jameson, Fredric, undated
  
  Scope and Content Note
  - Reviews.

- **box 55, folder 14**
  - Japanese film, undated

- **box 55, folder 16-19**
  - Johnston, Jill, undated
  
  Scope and Content Note
  - Reviews.

- **box 55, folder 20**
  - Judson Memorial Church, undated
  
  Scope and Content Note
  - Fliers, programs, public relations. See also Programs.

- **box 55, folder 21**
  - Judson Memorial Church, Celebration of Freedom, 1999 April

- **box 55, folder 22**
  - Judson Poets Theater, undated
  
  Scope and Content Note
  - Programs, fliers.

- **box 55, folder 23**
  - Julian, Isaac, 2003
  
  Scope and Content Note
  - Articles and press for his film on Frantz Fanon.

- **box 56, folder 1**
  - Kaprow, Allan, *A Selection of Recent Happenings*, 1964, 1965
  
  Scope and Content Note
  - Typed scores.

- **box 56, folder 2**
  - Kelly, Mary, undated
  
  Scope and Content Note
  - Résumé, articles.

- **box 56, folder 3**
  - Koch, Stephen, undated
  
  Scope and Content Note
  - Articles and reviews by Koch.

- **box 56, folder 4**
  - Kosovo, undated

- **box 56, folder 5**
  - Lambert, Carrie, undated
  
  Scope and Content Note
  - Manuscript essay on *Trio A*.

- **box 56, folder 6**
  - Larson, Ernest, undated
  
  Scope and Content Note
  - Articles by Larson and fliers for programs he curated.

- **box 56, folder 7**
  - Latin American film, undated
Lehmann, Minnette, undated
Scope and Content Note
Articles by Lehmann.

Le Roy, Xavier, undated
Scope and Content Note
Letter to Rainer, 1999, and description of one of his performances.

Leigh, Simon, undated
Scope and Content Note
Pinpricked drawing.

Le Roy, Xavier, undated
Scope and Content Note
Description of one of his performances.

Lesbians, undated

Lesbians in film and video, undated

Lew, Jeffrey, undated
Scope and Content Note
Newspaper article about Lew.

Lewitt, Sol, undated
Scope and Content Note
Exhibition announcement/brochure, two copies.

London, undated
Scope and Content Note
Article.

Lord, Catherine, undated
Scope and Content Note
Manuscripts.

Lower East Side, undated
Scope and Content Note
Article, flier.

Luca, Mark, undated
Scope and Content Note
Résumé, writings and ephemera.

Ludlam, Charles, undated
Scope and Content Note
"Manifesto, Ridiculous Theater, Scourge of Human Folly."

MacLow, Jackson, undated
Scope and Content Note
Typed and printed poems. See also folders "Poetry."

Mail Art, undated
Scope and Content Note
From Ray Johnson and others.
box 56, folder 23  Mailing lists, undated
box 56, folder 24  Mangoéte, Babette, undated

Scope and Content Note
Résumé, letters, and documentation for her application for a position at University of California, San Diego.

box 57, folder 1  Marriage, 1983

Scope and Content Note

box 57, folder 2  Menopause, undated
box 57, folder 3  Millner, Sherry, undated

Scope and Content Note
Material to support a promotion including her résumé, letters and articles.

Miscellaneous, undated

box 57, folder 4  Papers
box 58, folder 13  Note

Scope and Content Note
A note from Rainer about a "Steno notebook" loaned to Sally Banes.

box 57, folder 5  Mitchell, Jack, 1968

Scope and Content Note
Article about, and reproduction of, a group photograph that Mitchell took of Merce Cunningham, Erick Hawkins, Paul Taylor, Yvonne Rainer, Don Redlich, Twyla Tharp, Martha Graham and José Limón in 1968.

box 57, folder 6  Monk, Meredith, undated

Scope and Content Note
Process notes on "Portable."

box 57, folder 7-9  Morris, Robert, undated

Scope and Content Note
Clippings, typescript review of Morris performance, note from Rainer regarding material loaned to Sally Banes, and a manuscript by Jill Johnston.

box 57, folder 10  Mulvey, Laura and Peter Wollen, undated

Scope and Content Note
Fliers, press releases, notes.

box 57, folder 11  Music, undated

Scope and Content Note
Article by John Rockwell, "New York's Experimental Music Sounds Familiar Notes."

box 57, folder 12  Narrative, 1995, 1999

Scope and Content Note
Article; information about a class at Columbia University.

National Endowment for the Arts (NEA), 1990

Scope and Content Note
About NEA censorship controversy.

box 57, folder 13  Files
<table>
<thead>
<tr>
<th>Box/Folder</th>
<th>Date/Group</th>
<th>Description</th>
</tr>
</thead>
</table>
| box 58, folder 3 | New York, 1970s | Scope and Content Note
| box 58, folder 4-5 | Articles, notes on retail goods and services, map of New York City. |
| box 58, folder 7 | circa 2000-2004 | Scope and Content Note
| box 58, folder 7 | Programs. |
| box 58, folder 7 | New York Film Festival, circa 2000-2004 | Scope and Content Note
| box 58, folder 7 | Programs. |
| box 58, folder 8 | New York Foundation for the Arts, undated | Scope and Content Note |
| box 58, folder 9 | New York Poets Theater, undated | File contains only a note regarding loan of material to Sally Banes. |
| box 58, folder 10 | New York Say No to War, undated | Scope and Content Note
| box 58, folder 10 | Printed ephemera. |
| box 58, folder 11 | News clippings, undated | Scope and Content Note
| box 58, folder 11 | Miscellaneous news clippings, organized into three groupings: arts, international and politics, science and medicine. |
| box 58, folder 12 | No More Nice Girls, undated | Scope and Content Note |
| box 58, folder 14 | NOW Festival, 1966 | Program. See also posters, Box 133*, f.1. |
| box 58, folder 15-16 | Nuclear, anti-nuke, undated | Scope and Content Note |
| box 58, folder 17 | Owens, Craig, undated | Article by Owens, and his obituary. |
| box 59, folder 1 | Palestine, undated | Scope and Content Note
| box 59, folder 1 | Pamphlet from Third World Newsreel. |
| box 59, folder 2 | Paper Tiger, undated | Scope and Content Note
<p>| box 59, folder 2 | Fliers, articles. |</p>
<table>
<thead>
<tr>
<th>Box/Folder</th>
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| 59, folder 3 | Paris, undated  
Scope and Content Note  
Article about. |
| 59, folder 4 | Paxton, Steve, undated  
Scope and Content Note  
Letters, notes, printed ephemera. |
| 59, folder 6-7 | Poetry, undated  
Scope and Content Note  
Includes poems by Jackson MacLow, among others. |
| 59, folder 8 | Politics, civil rights, undated  
Scope and Content Note  
Magazines. |
| 59, folder 9 | Pornography, undated  
Postcards: old postcards from Rome, undated |
| 59, folder 10-11 | Postcards, clippings, photographs, undated |
| 59, folder 12 | Powell, Michael and Pressburger, undated  
Psychology, undated  
Scope and Content Note  
Articles. |
| 59, folder 13 | Psychoanalysis, undated  
Scope and Content Note  
Articles. |
| 59, folder 14 | Quattuor Albrecht Knust, undated  
Scope and Content Note  
Dance company in communication with Rainer regarding Continuous Project - Altered Daily. |
| 60, folder 1-2 | Race, undated  
Scope and Content Note  
Notes and clippings. |
| 60, folder 3-4 | "Rainer, Childs, Hay," 1968  
Scope and Content Note  
Yvonne Rainer, Deborah Hay, Lucinda Childs. Letters asking for financial assistance. Publicity. |
| 60, folder 5 | Rape, undated  
Rappaport, Mark, 1982  
Scope and Content Note  
Film proposal. |

**Finding aid for the Yvonne Rainer papers, 1871-2013, bulk 1959-2013**

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<table>
<thead>
<tr>
<th>Folder/Box Details</th>
<th>Description</th>
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<tr>
<td>box 60, folder 7</td>
<td><strong>Papers</strong>&lt;br&gt;<strong>Scope and Content Note</strong>&lt;br&gt;Letters, including hand-made Christmas cards for 1966, 1967 and 1968, composed of hand-illustrated 2 inch square cards; photographs; and programs.</td>
</tr>
<tr>
<td>box 132*, folder 1</td>
<td><strong>Exhibition poster</strong>&lt;br&gt;<strong>Scope and Content Note</strong>&lt;br&gt;Exhibition poster for White Paintings, his first exhibition at the Leo Castelli Gallery, Oct 12 - 27, 1951.</td>
</tr>
<tr>
<td>box 60, folder 8-10</td>
<td><strong>Reading notes, 1966-1968, undated</strong>&lt;br&gt;<strong>Scope and Content Note</strong>&lt;br&gt;Includes notes on Marshall McLuhan.</td>
</tr>
<tr>
<td>box 60, folder 11</td>
<td><strong>Reynaud, Bérénice, 1966-1968</strong>&lt;br&gt;<strong>Scope and Content Note</strong>&lt;br&gt;Articles and manuscript about independent film.</td>
</tr>
<tr>
<td>box 61, folder 1-8</td>
<td><strong>Research notes, 1980s-1990s</strong>&lt;br&gt;<strong>Rich, Ruby, 1966-1968</strong>&lt;br&gt;<strong>Scope and Content Note</strong>&lt;br&gt;Articles, manuscripts.</td>
</tr>
<tr>
<td>box 60, folder 12</td>
<td><strong>Rosenberg, Julius and Ethel, 1966-1968</strong>&lt;br&gt;<strong>Rosler, Martha, undated</strong>&lt;br&gt;<strong>Scope and Content Note</strong>&lt;br&gt;Articles</td>
</tr>
<tr>
<td>box 60, folder 13</td>
<td><strong>Russian film, undated</strong>&lt;br&gt;<strong>Scope and Content Note</strong>&lt;br&gt;Flier.</td>
</tr>
<tr>
<td>box 62, folder 2</td>
<td><strong>Schneider, Gary, undated</strong>&lt;br&gt;<strong>Scope and Content Note</strong>&lt;br&gt;Clippings.</td>
</tr>
<tr>
<td>box 62, folder 3</td>
<td><strong>Sexuality, undated</strong>&lt;br&gt;<strong>Sirk, Douglas, undated</strong>&lt;br&gt;<strong>Scope and Content Note</strong>&lt;br&gt;Program flier.</td>
</tr>
<tr>
<td>box 62, folder 4</td>
<td><strong>Soho (New York City), undated</strong>&lt;br&gt;<strong>South Africa, 1998</strong>&lt;br&gt;<strong>Scope and Content Note</strong>&lt;br&gt;<em>Report of South Africa's Truth and Reconciliation Commission</em> (TRC), November 1998.</td>
</tr>
<tr>
<td>box 129*, folder 1</td>
<td><strong>Soviet Union, 1991</strong>&lt;br&gt;<strong>Scope and Content Note</strong>&lt;br&gt;Issues of the <em>New York Times</em> from August 1991 reporting the fall of the Soviet Union.</td>
</tr>
<tr>
<td>box 62, folder 7</td>
<td><strong>Spiro, Ellen, 2000</strong>&lt;br&gt;<strong>Scope and Content Note</strong>&lt;br&gt;Résumé, letters.</td>
</tr>
<tr>
<td>Box/ Folder</td>
<td>Description</td>
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<tr>
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<tr>
<td>box 62, folder 8-9</td>
<td>Students, undated</td>
</tr>
<tr>
<td>box 62, folder 10</td>
<td>Straub, Jean-Marie and Danièle Huillet, undated</td>
</tr>
<tr>
<td>box 62, folder 11</td>
<td>Sugerman, George, 1959, undated</td>
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<tr>
<td>box 62, folder 14</td>
<td>C-D, undated</td>
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<tr>
<td>box 62, folder 15</td>
<td>Lincoln Center, 1982-1984</td>
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<tr>
<td>box 62, folder 20</td>
<td>Theater Rally, 1965</td>
</tr>
<tr>
<td>box 63, folder 1</td>
<td>Tillman, Lynn, undated</td>
</tr>
<tr>
<td>box 63, folder 2</td>
<td>Trinh T. Minh-ha, undated</td>
</tr>
</tbody>
</table>

**Trisha Brown Company, 1978-2005**
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<thead>
<tr>
<th>Box/Folder Details</th>
<th>Description</th>
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</thead>
<tbody>
<tr>
<td>Box 63, folder 3-22</td>
<td>Files, Scope and Content Note. Interview (manuscript, folder 3), programs, reviews and articles.</td>
</tr>
<tr>
<td>Box 134*, folder 6, 8</td>
<td>Oversize posters, USSR, undated, Scope and Content Note. Ephemera regarding film.</td>
</tr>
<tr>
<td>Box 64, folder 1</td>
<td>Video Against AIDS, undated, Scope and Content Note. Programs.</td>
</tr>
<tr>
<td>Box 64, folder 2</td>
<td>War Game Project, undated, Scope and Content Note. Public relations material.</td>
</tr>
<tr>
<td>Box 64, folder 3</td>
<td>Warhol, Andy, undated, Scope and Content Note. William Wilson article, &quot;Prince of Boredom&quot;; photocopy excerpt from POPism: the Warhol '60s; and a letter to Rainer from Mark Francis, Curator of the Andy Warhol Museum, informing Rainer that he had acquired a photograph (of Rainer with Warhol) in a group of photographs taken by David McCabe (see Box 86, folder 8).</td>
</tr>
<tr>
<td>Box 64, folder 4</td>
<td>Waring, James, undated, Scope and Content Note. Ephemera; note regarding items loaned to Sally Banes.</td>
</tr>
<tr>
<td>Box 64, folder 5</td>
<td>Weems, Carrie Mae, undated, Scope and Content Note. Exhibition ephemera.</td>
</tr>
<tr>
<td>Box 64, folder 6</td>
<td>Wexner Prize, 1995, Articles, press releases, Scope and Content Note. Wexner Center poster. Photos by Peter Moore. According to Rainer: &quot;The images are three different photos from an improvisation that Trisha Brown and I did on the roof of a chicken coop at George Segal's farm at a Fluxus event called the Yam Festival in 1963. The Wexner used those images as a poster when I got the Wexner Prize in 1995.&quot; Seven copies.</td>
</tr>
<tr>
<td>Box 64, folder 7</td>
<td>Wilson, Deborah, undated, Scope and Content Note. Essay titled &quot;The Man Moves.&quot;</td>
</tr>
<tr>
<td>Box 64, folder 9</td>
<td>Wittgenstein, Ludwig, undated, Scope and Content Note. Articles.</td>
</tr>
</tbody>
</table>
Series VI. Topical research files, circa 1951-2005, undated

box 64, folder 13  
World War II, undated  
Scope and Content Note  
Articles.

box 65, folder 8  
Zummer, Thomas, 1993  
Scope and Content Note  
Manuscript text for a performance.

Series VII. Photography, 1933-2004, undated  
Physical Description: 18 Linear Feet (35 boxes)  
Scope and Content Note  
Rainer is pictured in most of the photographs. Where known, the photographers are listed. Includes early portraits and images of Rainer performing, and stills from her films, as well as some images of others. The black-and-white photographs include extensive documentation of Rainer's dance performances and rehearsals and also include frame enlargements from her films. Photographers include Peter Moore, Julie Abeles, Al Giese, Susan Horowitz, Babette Mangolte and Ted Wester.  
Color photography includes mostly personal photographs and production stills from her films.  
Most of the negatives document Rainer's dance performances and rehearsals, including Trio A, North East Passing, Performance Demonstration, The Mind is a Muscle, Connecticut Composite, Continuous Project-Altered Daily, War, Grand Union Dreams and Story of a Woman Who... Films documented in this section include Journeys from Berlin/1971, Privilege and MURDER and murder.  
Slides include portraits of Rainer from 1957-1958, slides used in performances (including North East Passing, Lives of Performers and Performance Around a Woman Who... and Grand Union Dreams), slides from the exhibition Radical Juxtapositions, and personal slides. Slide identifications were taken from notation on slide boxes.  
Arrangement note  
This series is arranged according to format in four groupings. Each grouping is arranged chronologically, overall. Photographs of much performed works are listed together.

Black-and-white photographs, 1933-2001  
box 66  
Personal photographs and documents, circa 1933-2001  
Physical Description: 72 items  
Scope and Content Note  
Box 66 begins with family photographs from the correspondence file of letters to Rainer's brother, Ivan Rainer, 1953-1959 (12 photographs). The other photographs are mostly images of Rainer; other persons represented in the photographs include the sculptor Ronald Bladen in 1958 (four photographs), the actress Ruth Sobotka in 1961 (one photograph), and Robert Morris.

Photographs of Rainer performing, 1957-2000  
box 67  
Rainer performing with Edith Stephan, circa 1957  
Physical Description: 1 photograph  
Scope and Content Note  
Photograph of three unidentified dancers. Photographer: Bela Cseh.

Rainer in Louise Gilkes studio, circa 1957  
Physical Description: 8 photographs
box 67  **Rainer and Nancy Meeham improvising, 1960**  
Physical Description: 9 photographs  
Scope and Content Note  
Photography credit: Simone Forti.

box 67  **Rainer in an off-off Broadway play, Greenwich Village, New York, circa 1958**  
Physical Description: 2 photographs

box 67  **Anna Halprin workshop, 1960 Summer**  
Physical Description: 1 photograph  
Scope and Content Note  
Group portrait, includes Rainer.

box 67  **Three Satie Spoons, KQED-TV studio, San Francisco, 1962**  
Physical Description: 4 photographs  
Scope and Content Note  
Photography credit: Warner Jepson.

box 67  **Ordinary Dance, rehearsal, KQED-TV, San Francisco, 1962**  
Physical Description: 6 photographs  
Scope and Content Note  
Photography credit: Warner Jepson.

box 67  **Ordinary Dance, performance, KQED-TV, San Francisco, 1962**  
Physical Description: 6 photographs  
Scope and Content Note  
Photography credit: Warner Jepson.

box 67  **The Bells, KQED-TV, San Francisco, 1962**  
Physical Description: 3 photographs  
Scope and Content Note  
Photography credit: Warner Jepson.

box 67  **Satie for Two, 1962**  
Physical Description: 11 photographs  
Scope and Content Note  
Photographs of Rainer and Trisha Brown in a studio.

box 67  **Satie for Two, 92nd St. YMHA, New York, 1962 or 1963**  
Physical Description: 11 items  
Scope and Content Note  
Photography credit: Vladimir Sladon. Photographs and contact sheets of performance (three pages), and business card of photographer.

box 67  **Rainer in unidentified James Waring dances, Judson Church, circa 1963**  
Physical Description: 4 photographs

box 67  **Three Seascapes, rehearsal, Judson Church, 1963**  
Physical Description: 2 photographs  
Scope and Content Note  
Photography credit on one print: Robert R. McElroy.
Three Seascapes, performance, Judson Church, 1963
Physical Description: 3 photographs
Scope and Content Note
Photography credit on one print: Al Giese.

Word Words, Judson Church, 1963 January 29
Physical Description: 3 photographs
Scope and Content Note
Photographs of Rainer and Steve Paxton. Photography credit: Robert R. McElroy; Al Giese.

Rainer in Carolee Schneemann's Newspaper Event, Judson Church, 1963
Physical Description: 1 photograph
Scope and Content Note
Photography credit: Al Giese.

Rainer in Gertrude Stein's What Happened, directed by Al Carmines and Lawrence Kornfield, Judson Church, 1963
Physical Description: 1 contact sheets
Scope and Content Note
Pictured: Rainer, Aileen Passloff, John Baker.

Shorter End of a Small Piece, 1963 November 20
Physical Description: 1 photograph
Scope and Content Note
Performance image, with structure by Charles Ross. Photography credit: Peter Moore.

Treatment of a Peter Moore photograph by Billy Linich (?), circa 1963
Physical Description: 2 items
Scope and Content Note
Color and background have been manipulated. Original image is of Rainer in an improvisation with Trisha Brown (not pictured) at George Segal's farm, Yam Day, 1963. Two copies with differing captions. See also seven additional images in Box 86.

Publicity photographs for dance concert, Judson Church, 1963 or 1964
Physical Description: 4 items
Scope and Content Note
Three prints and one contact sheet. Pictured: Phyllis Lamhut, Albert Reid, Rainer, William Davis.

Room Service, Judson Church, 1963 November 11-12
Physical Description: 1 photograph
Scope and Content Note
Photography credit: Peter Moore.

Terrain, Judson Church, 1963 April 27
Yvonne Rainer
Physical Description: 1 photograph
Scope and Content Note
Photography credit: Al Giese.
Love section
Physical Description: 8 photographs
Scope and Content Note
Photography credit: Al Giese.

Diagonal
Physical Description: 7 photographs
Scope and Content Note
Photography credit: Al Giese, Henry Genn.

Play
Physical Description: 4 photographs
Scope and Content Note
Photography credit: Al Giese

Duet Section
Physical Description: 8 items
Scope and Content Note
Rainer and Trisha Brown. Includes one photocopy of a photograph.
Photographers: Al Giese, V. Sladon.

Walking Solo
Physical Description: 2 photographs
Scope and Content Note
Judith Dunn and Steve Paxton performing with other dancers watching.

Solo Section
Physical Description: 4 photographs
Scope and Content Note
Steven Paxton, Rainer, William Davis. Photography credit: Al Giese, Peter Moore.

Bach
Physical Description: 4 photographs
Scope and Content Note
Photography credit: Al Giese.

Death and Sleep
Physical Description: 1 photograph
Scope and Content Note
Albert Reid and Trisha Brown. Photography credit: Al Giese.

Slow
Physical Description: 1 photograph
Scope and Content Note
Photography credit: Al Giese. "Bill and Judy."

Fast
Physical Description: 1 photograph
Scope and Content Note
Photography credit: Al Giese.
| Box 68 | **Rainer taking a bow at the end of Terrain**  
Physical Description: 1 photograph  
Scope and Content Note  
Photography credit: Al Giese. |
| Box 69 | **At My Body's House, State University College, New Paltz, New York, 1964 January 30**  
Physical Description: 1 photograph  
Scope and Content Note  
Photography credit: Peter Moore. |
| Box 69 | **Three Seascapes, 1st and 2nd sections, Stage 73, New York City, 1964 March 24**  
Physical Description: 3 photographs  
Scope and Content Note  
Photography credit: Peter Moore. |
| Box 69 | **Three Satie Spoons, Judson Church, 1964**  
Physical Description: 12 photographs  
Scope and Content Note  
Rainer and Phil Corner. |
| Box 69 | **Unidentified, 1964**  
Physical Description: 1 photograph |
| Box 69 | **Some Thoughts on Improvisation, Once Festival, Ann Arbor, MI, 1964 February 27**  
Physical Description: 1 photograph |
| Box 69 | **Dialogues, Stage 73, New York City, 1964 February 9**  
Physical Description: 10 photographs  
Scope and Content Note  
Deborah Hay, Lucinda Childs, Rainer, Judith Dunn. Photography credit: Peter Moore. |
| Box 69 | **Rainer, Robert Morris, Europe concert, 1964**  
Physical Description: 7 photographs  
Scope and Content Note  
Photography credit: Lütfi Ozkök. "Sculpture" written on the verso of one photograph. |
| Box 69 | **Part of a Sextet, 1964-1965**  
**Judson Church, 1964 June 30**  
Physical Description: 1 photograph  
Scope and Content Note  
Photography credit: Peter Moore. |
| Box 69 | **Wadsworth Atheneum, Hartford, CT, 1965 March 7**  
Physical Description: 3 photographs  
Scope and Content Note  
Rainer and Robert Morris. Photography credit: Peter Moore. |
| **Parts of Some Sextets, 1965-1966** |
Wadsworth Atheneum, Hartford, CT, 1965 March 7
Physical Description: 5 photographs
Scope and Content Note
Photography credit: Peter Moore.

Rehearsal, New York City, 1965
Physical Description: 22 items
Scope and Content Note
In Rainer's and Robert Morris's loft. Photography credit: Al Giese, plus one from publicity dept of Wadsworth Atheneum.

Judson Church, 1966 January 10
Physical Description: 5 photographs
Scope and Content Note
Photography credit: Phil MacMullan, Al Giese, Peter Moore.

1966 March 25
Physical Description: 8 contact sheets
Scope and Content Note
Photography credit: Phil MacMullan.

We Shall Run, Wadsworth Atheneum, Hartford, CT, 1965 March 7
Physical Description: 1 photograph
Scope and Content Note
Photography credit: Peter Moore. Deborah Hay, Robert Rauschenberg, Robert Morris, Sally Gross, Joseph Schlichter, Tony Holder, Alex Hay.

Untitled Solo, Judson Church, 1965
Physical Description: 3 photographs
Scope and Content Note
Rainer in mask. See contact sheets by Phil MacMullan, below.

Untitled Solo, and Parts of Some Sextets, Judson Church, 1965 March 25
Physical Description: 1 contact sheets
Scope and Content Note
One contact sheet with photographs of Untitled Solo and another performance with Rainer and Morris, dancing nude. Photography credit: Phil MacMullan.

New Untitled Partially Improvised Solo with Pink T-Shirt, Blue Bloomers, Red Ball, and Bach's Toccata and Fugue in D Minor, Wadsworth Atheneum, 1965 Mar 6
Scope and Content Note
1 photograph. Photography credit: Peter Moore.

Rainer back stage at Dick Higgins Opera, Hrusalk, 1965 Dec
Physical Description: 1 photograph
Scope and Content Note
Rainer wearing a lead brassiere constructed by Robert Morris.
George Brecht photo-collage
Physical Description: 1 photograph
Scope and Content Note
Incorporates an image of Rainer by Al Giese from rehearsal of Parts of Some Sextets, above. Label on verso: "from Chap VII of the Book of the Tumbler on Fire: For Yvonne Rainer."

Rope Duet, Judson Church, 1, 1966 January 10
Physical Description: 2 photographs
Scope and Content Note
Photography credit: Peter Moore.

9 Evenings: Theatre and Engineering , 1966
Physical Description: 1 photograph
Scope and Content Note
Group portrait outside the Armory, New York City. Photographic postcard with photography credit: Peter Moore.

Carriage Discreteness, 1966 October 15
Physical Description: 22 items
Scope and Content Note
Rainer's dance performed as part of 9 Evenings. Eight photographs and seven sheets of paper with photocopies of 14 photographs. Photographers: Peter Moore, Elliott Landy.

Trio A, 1965-1981
Scope and Content Note
Most of the images are of Rainer alone. See also negatives in Box 94.

Rainer's studio, New York City, 1965 November 26
Physical Description: 2 contact sheets
Scope and Content Note
Photography credit: Peter Moore.

Studio photographs, 1965
Physical Description: 3 photographs
Scope and Content Note
Photography credit: Zachary Freyman.

1966 May 24
Physical Description: 3 items
Scope and Content Note
William Davis, David Gordon, and Rainer. Two photographs and one photographic postcard. Photography credit: Peter Moore.

Convalescent Dance ( Trio A), Hunter Playhouse, Angry Arts Week, 1967
February 2
Physical Description: 2 photographs
Scope and Content Note
Photography credit: Peter Moore.

Final sequence of The Mind is a Muscle , 1968
Physical Description: 1 photograph
box 70  
**People's Flag Show, Judson Church, 1970 November 9**  
Physical Description: 10 photographs  
Scope and Content Note  
Photography credit: Peter Moore.

box 70  
**First section of The Mind is a Muscle, Nova Scotia College of Art and Design, 1973**  
Physical Description: 5 items  
Scope and Content Note  
Two photographic prints, three contact sheets.

box 70  
**Portland Center for Visual Arts, 1973**  
Physical Description: 2 photographs

box 70  
**Theater for the New City, New York City, 16 March 1973**  
Physical Description: 2 photographs  
Scope and Content Note  
John Erdman performing during This is the Story of a... Photographer: Babette Mangolte.

box 70  
**During conversation with Stephen Koch, 1975 ?**  
Physical Description: 1 photograph

box 70  
**Stephen Koch, circa 1975**  
Physical Description: 1 photograph

box 70  
**Studio photograph of Rainer, 1981**  
Physical Description: 1 photograph

**Performance Demonstration, Library and Museum of Performing Arts, 1968 September 16**

box 70  
**Trio A during Performance Demonstration**  
Physical Description: 6 photographs  
Scope and Content Note  
Steve Paxton, Rainer, Becky Arnold. Photography credit: Peter Moore.

box 70  
**Rehearsal**  
Physical Description: 1 photograph  
Scope and Content Note  
Photography credit: Peter Moore.

box 70  
**Slides of stairs projected during performance**  
Physical Description: 2 photographs  
Scope and Content Note  
Photography credit: Peter Moore.

**Performance Demonstration (?),**  
Physical Description: 1 contact sheets  
Scope and Content Note  
Negative sheet given this tentative identification; contact sheet was grouped with contact sheets for 1970, 1971 performances. See also negative sheet in Box 94.
The Mind is a Muscle, 1966-1968

Scope and Content Note

See also Trio A in Box 70.

box 71

Judson Church, 1966

Scope and Content Note

box 71

Trio A, 1st version of The Mind is a Muscle, Judson Church, 1966 May 24

Scope and Content Note
2 photographs. Photography credit: Peter Moore

box 71

Trio B, 2nd part from 1st version of The Mind is a Muscle, Judson Church, 1966 May 24

Scope and Content Note
2 photographs. Photography credit: Peter Moore

box 71

Mat rehearsal, for New School, 1967 September

Scope and Content Note

box 71

Riverside Church, 1968 October 19

Scope and Content Note
2 photographs. Steve Paxton in Trio film, and Becky Arnold, Barbara Dilley on the floor. Photography credit: Peter Moore.

box 71

Group photo before touring to Brandeis University, 1968

Scope and Content Note
1 photograph.

box 71

Location unknown 1968

Scope and Content Note
1 photograph. Photography credit: Ted Wester.

Anderson Theater, New York City, 1968 April 11

Trio B (Running) rehearsal

Scope and Content Note

box 71

Trio B, 2nd part, rehearsal

Scope and Content Note
6 photographs. Photography credit: Julie Abeles.

box 71

Trio A, The Mind is a Muscle

Scope and Content Note
box 71

**Act**
Scope and Content Note
1 photograph. Photography credit: Peter Moore.

box 71

**Mat**
Scope and Content Note

box 71

**Trio B, 2nd part**
Scope and Content Note
1 photograph. Photography credit: Peter Moore.

box 71

**Stairs, and Mat, rehearsal**
Scope and Content Note
1 photograph. Photography credit: Peter Moore. Becky (and Bill Davis) finish Mat as 2nd routine of Stairs occurs.

box 71

**Stairs and Mat, performance**
Scope and Content Note
1 photograph. Photography credit: Peter Moore.

box 71

**Stairs, rehearsal**
Scope and Content Note
2 photographs. Photography credit: Julie Abeles.

box 71

**Contact sheets**
Scope and Content Note
6 contact sheets. Photography credit: Julie Abeles.

box 71

**Stairs, rehearsal and contact sheet**
Scope and Content Note
4 items. Rehearsal and performance.

box 71

**Stairs, performance**
Scope and Content Note
Photography credit: Peter Moore (six photographs) and Julie Abeles (two photographs).

box 71

**Before Mat, performance**
Scope and Content Note
1 photograph. Becky Arnold (?) perhaps with Bill Davis before they do "Mat." Photography credit: Ted Wester.

box 71

**Act**
Scope and Content Note
Photography credit: Peter Moore (three photographs), and Ted Wester (two photographs).

box 71

**Horses**
Scope and Content Note
Photography credit: Ted Wester (one photograph) and Peter Moore (one photograph).
Lecture
Scope and Content Note
3 photographs. Photography credit: Peter Moore (two photographs).

Film
Scope and Content Note
Photography credit: Peter Moore (two photographs) and Julie Abeles (three photographs).

Film, rehearsal at Judson Church gym, 1968
Scope and Content Note
Two contact sheets, seven photographs. Photography credit: Julie Abeles.
[Rehearsal for Anderson Theater performance?]

North East Passing, Goddard College, 1968
Physical Description: 40 items
Scope and Content Note
Prints and three contact sheets, one of which is annotated. Photographers: D. Koolish; Goldenson.

Rose Fractions, Billy Rose Theater, New York City, 1969 February 3
Physical Description: 30 photographs
Scope and Content Note
Most images seem to be of rehearsals on the Billy Rose stage. Performance included North East Passing. The last photograph in this section is a group portrait of dancers after a rehearsal. Photography credit: Peter Moore.

Performance Fractions for the West Coast, Vancouver, 1969
Physical Description: 4 contact sheets

Line, 1969
Physical Description: 10 items
Scope and Content Note
Ten stills from Line, with Susan Marshal, a 16mm film shot by Phil Niblock.

Connecticut Composite, Connecticut College, 1969 July 19
Scope and Content Note
Connecticut Composite was an early version of Continuous Project-Altered Daily, performed at Connecticut College, New London, for their American Dance Festival, 1969 July 19.

Michael Fajans photographer, rehearsal
Physical Description: 13 photographs
Scope and Content Note
Stills from a film by Fajans. See also Box 94 for 4x5 negatives (12). See also the video, films.

Ellen Levine photographer
Physical Description: 27 photographs
Scope and Content Note
13 of the prints seem to be of rehearsals. Photography credit: Ellen Levene. See also Box 94 for 35mm. negatives.
Unidentified photographer

Physical Description: 14 photographs

Scope and Content Note


Scope and Content Note

Continuous Project - Altered Daily, Amherst, 1969

Contact sheets

Physical Description: 19 contact sheets

Scope and Content Note
Photography credit: Susan Horwitz. See Box 94 for negatives.

Group imitating sports group photos

Physical Description: 2 photographs

Scope and Content Note
Photography credit: Susan Horwitz.

Continuous Project - Altered Daily, Whitney Museum of Art, 1970 April

Physical Description: 20 photographs

Scope and Content Note
Photography credit: Peter Moore; see also Box 79 for his contact sheets.

Continuous Project - Altered Daily, 1970?

Physical Description: 6 photographs

Scope and Content Note
Selected images from contact sheets. From the Whitney Museum performance?
Photography credit: Susan Horwitz.

M-Walk (from The Mind is a Muscle), 1970 May 2

Physical Description: 2 photographs

Scope and Content Note
Street action protesting the U.S. invasion of Cambodia.

War, 1971

Douglas College, 1970 November 6

Physical Description: 34 contact sheets

Scope and Content Note
Photography credit: James Klosty. Three sets of contact sheets. See also negatives in Box 94.

New York University, 1970-1971

1970 November 22

Physical Description: 6 items

Scope and Content Note
Three photographs, three contact sheets. Photographer: Peter Moore
box 75 **Downstairs, 1970 November 22**
Physical Description: 35 contact sheets
Scope and Content Note
Photography credit: Susan Horwitz (and ?). See also negatives in Box 94.

box 75 **Upstairs, 1971 January 4**
Physical Description: 10 contact sheets
Scope and Content Note
Photography credit: Susan Horwitz (and ?). See also negatives in Box 94.

box 75 **1971 January 4**
Physical Description: 3 items
Scope and Content Note
One photograph and two contact sheets. Photographer: Peter Moore.

box 75 **Location and date unknown, 1970 or 1971**
Physical Description: 4 contact sheets
Scope and Content Note
See also negatives in Box 94.

box 76 **Unidentified, 1970? 1971?**
Physical Description: 4 contact sheets
Scope and Content Note
Unidentified performance, three contact sheets, including a contact sheet with 35 views of Rainer, Trisha Brown, a woman, two men and two children next to brick wall and in an apartment (?)..

**Grand Union Dreams, 1971**
Emmanuel Midtown YM-YWHA, N.Y.C., 1971 May 16

box 76 **Susan Horowitz photographer**
Physical Description: 18 photographs
Scope and Content Note
See also four negatives in Box 94.

box 76 **James Klosty photographer**
Physical Description: 13 items
Scope and Content Note
Five photographs, eight contact sheets.

box 76 **Photographer unknown**
Physical Description: 1 photograph
Scope and Content Note
David Gordon and Yvonne Rainer.

box 76 **Location unknown, 1971**
Physical Description: 12 photographs
Scope and Content Note
Small 3.5 x 5" photographs. See also color photograph in Box 90.

box 76 **Numerous Frames, Walker Art Center, Minneapolis, MN, 1971 May 29**
Physical Description: 1 photograph
**Performance, 1972**

*Hofstra University, 1972 March 21*

Scope and Content Note
See also Box 130*.

**Box 77**

*Peter Moore photographer*

Physical Description: 3 photographs

**Box 77**

*Elisabeth Mangolt photographer*

Physical Description: 7 photographs

**Whitney Museum, 1972 April 21**

*Peter Moore photographer*

Physical Description: 9 photographs

**Box 77**

*Elisabeth Mangolt photographer*

Physical Description: 34 photographs

**Art piece in the form of a small box, made for Rainer**

Physical Description: 1 item

Scope and Content Note
Cardboard box, 10.5 x 7.5 x 2 cm, incorporating four photographs of the dance piece *Performance*, two from the performance at Hofstra University and two from the performance at the Whitney Museum of Art. Also inside the box are newspaper clippings from texts declaring love and admiration.

**Box 77**

*Lives of Performers, 1972*

Physical Description: 27 photographs

Scope and Content Note
Frame enlargements.

**This Is the Story of a Woman Who... , 1972-1973**

*Festival d’Automne à Paris, Musée de la Ville, Paris, 1972 November 15*

Physical Description: 6 contact sheets

Scope and Content Note
See also negatives in Box 94.

**Theater for the New City, 1973 March 16**

*Photography credit: Babette Mangolte*

Physical Description: 75 items

Scope and Content Note
Contact sheets and photographs.

**Box 78**

*Photographer unknown*

Physical Description: 3 photographs

**Box 78**

*Photography credit: Peter Moore*

Physical Description: 1 photograph

Scope and Content Note
Theater for the New City?
<table>
<thead>
<tr>
<th>Box</th>
<th>Description</th>
</tr>
</thead>
</table>
| 79  | **Three Satie Spoons, Theater for the New City, 1973**  
  Physical Description: 1 photograph |
| 79  | **Inner Appearances, 1973**  
  Physical Description: 1 photograph  
  Scope and Content Note  
  Photography credit: Peter Moore. |
| 79  | **Film About a Woman Who..., 1974**  
  Physical Description: 15 photographs  
  Scope and Content Note  
  Frame enlargements. |
| 79  | **Kristina (For a ...Novella), 1974 or 1975**  
  Physical Description: 16 items  
  Scope and Content Note  
  Nine photographs, five contact sheets of either the performance at S.U.N.Y., Purchase, 1974 October 11, or the Walker Art Center, Minneapolis, 1975 May 17 and 18. Photographer: Babette Mangolte. |
| 79  | **Kristina Talking Pictures, 1976**  
  Physical Description: 20 items  
  Scope and Content Note  
  Photography credit: Babette Mangolte. 17 frame enlargements, one contact sheet. |
| 79  | **Group portrait with Rainer, Trisha Brown and 10 other people, 1976**  
  Physical Description: 1 photograph  
  Scope and Content Note  
  Photography credit: Babette Mangolte. Photograph taken on a roof top with cityscape in background. |
| 79  | **Tabea Blumenschein, 1974 or 1975?**  
  Physical Description: 2 photographs  
  Scope and Content Note  
  On back of 2 photographs: Copyright, Ulrike Ottinger. See also poster in Box 144*, f.5. |
| 80  | **Peter Moore contact prints, 1963-1973**  
  **1963-1968**  
  Physical Description: 79 contact sheets |
| 81  | **1969-1973**  
  Physical Description: 51 contact sheets |
  Physical Description: 38 photographs  
  Scope and Content Note  
  Frame enlargements, last in group labeled "not good." |
| 82  | **We Shall Run (1963), Bennington College, 1980**  
  Physical Description: 6 contact sheets |
<table>
<thead>
<tr>
<th>Box</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>82</td>
<td>&quot;The Man Who Envied Women, 1984&quot;&lt;br&gt;Physical Description: 18 photographs&lt;br&gt;Scope and Content Note&lt;br&gt;Frame enlargements.</td>
</tr>
<tr>
<td>82</td>
<td>&quot;Privilege, 1990&quot;&lt;br&gt;Physical Description: 53 photographs&lt;br&gt;Scope and Content Note&lt;br&gt;Frame enlargements and production stills; 33 photographs, eight contact sheets. See also, twelve Polaroid photographs in Box 91; two sheets of negative strips in Box 94.</td>
</tr>
<tr>
<td>83</td>
<td>&quot;MURDER and murder, frame enlargements and production stills, 1996&quot;&lt;br&gt;Physical Description: 39 items&lt;br&gt;Scope and Content Note&lt;br&gt;See also negatives in Box 94 and color photographs in Box 90.</td>
</tr>
<tr>
<td>83</td>
<td>&quot;After Many a Summer Dies the Swan , 2000&quot;&lt;br&gt;Physical Description: 7 photographs&lt;br&gt;Scope and Content Note&lt;br&gt;Photography credit: Stephanie Berger. See also four color photographs in Box 92.</td>
</tr>
<tr>
<td>83</td>
<td>&quot;Yvonne Rainer by Peter Moore, exhibition at Bound and Unbound, New York City, 2001&quot;&lt;br&gt;Physical Description: 27 items&lt;br&gt;Scope and Content Note&lt;br&gt;23 of the photographs for this exhibition are reproduced on post card exhibition notices.</td>
</tr>
<tr>
<td>83</td>
<td>&quot;Unidentified photographs, undated&quot;&lt;br&gt;Physical Description: 41 photographs&lt;br&gt;Scope and Content Note&lt;br&gt;Photograph of man at podium pouring a glass of water; close-up of a face and hand; 35 photographs numbered for a publication on Rainer's work; photograph by Peter Moore of five musicians, four performing on keyboards and one playing marimbas (1971); five photographs of unidentified men and women on a carpeted staircase. Photographer: Babette Mangolte. See also 8 x 10 in. negatives in Box 94.</td>
</tr>
<tr>
<td>85, folder 2</td>
<td>&quot;Rainer made up for Steve Paxton's English, Judson Church dressing room, 1963&quot;&lt;br&gt;Scope and Content Note&lt;br&gt;1 photograph.</td>
</tr>
<tr>
<td>85, folder 6</td>
<td>&quot;Play, 1963&quot;&lt;br&gt;Physical Description: 1 photograph&lt;br&gt;Scope and Content Note&lt;br&gt;Photography credit: Al Hansen.</td>
</tr>
</tbody>
</table>
box 85, folder 7  
**Ball and Solo, 1963**  
Physical Description: 2 photographs  
Scope and Content Note  
Photography credit: Al Hansen.

box 85, folder 8-9  
**Love, 1963**  
Physical Description: 4 photographs  
Scope and Content Note  
Rainer and William Davis. Photography credit: Al Hansen.

box 86, folder 1  
**Treatment of a Peter Moore photograph by William George Linich (Billy Name), circa 1963**  
Scope and Content Note  
9 photographs. Color and background have been manipulated. Original image is of Rainer in an improvisation with Trisha Brown (not pictured) at George Segal's farm, Yam Day, 1963. Two copies with different captions.

box 86, folder 3  
**Rainer and Robert Morris concert, Künstakademie Düsseldorf, 1964**  
Scope and Content Note  
3 photographs.

box 86, folder 5  
**Three Seascapes, Stage 73, 1964**  
Scope and Content Note  
2 photographs. Rainer performing.

box 86, folder 8  
**Andy Warhol, Rainer and Barbara Rose, 1964**  
Scope and Content Note  
1 photograph. Photography credit: David McCabe.

box 87, folder 1-5  
**Trio A, 1965**  
Scope and Content Note  
10 photographs. Photography credit: Zachary Freyman. Two copies each of five images.

box 88, folder 1-3  
**Continuous Project - Altered Daily, Whitney Museum of Art, 1970 April**  
Scope and Content Note  
21 enlarged contact sheets. Photographer: Susan Horwitz. See also prints and contact sheets in Box 73, and negatives in Box 94.

box 88, folder 4  
**Grand Union Dreams, 14th Street YMHA, 1971**  
Scope and Content Note  
21 items. Photography credit: James Klosty.

box 88, folder 5  
**Inner Appearances, 1973**  
Scope and Content Note  
1 photograph.

box 89, folder 1  
**Kristina Talking Pictures, 1976**  
Scope and Content Note  
1 copy photo of a magazine or newspaper image of James Cagney.
**Scope and Content Note**

*Journeys From Berlin/1971, 1978*
Scope and Content Note
2 photographs.

*Trio A, 1981*
Scope and Content Note
Three photographs mounted on board. Photographer: Jack Mitchell.

*Trio A Pressured, 1999*
Scope and Content Note
19 photographs. Photography credit: Christian Uhl.

**Personal photographs, 1958-1969, undated**

*Portraits of Rainer, circa 1958*
Physical Description: 2 photographs

*Lucinda Childs portrait, 1963*
Physical Description: 1 photograph

*Portraits of Rainer, Stockholm, circa 1964*
Physical Description: 3 items
Scope and Content Note
Two photographs, one contact sheet.

*Rainer in studio, circa 1964*
Physical Description: 2 items
Scope and Content Note
One photograph and one contact sheet. Photographer: Jim Gale.

*Rainer and Robert Morris at the Whitney Museum during installation of his show, circa 1964*
Physical Description: 2 photographs

*Rainer and Steve Paxton, circa 1969*
Physical Description: 2 items
Scope and Content Note
Two prints of the same image.

*Portrait of Rainer, undated*
Physical Description: 1 photograph

**Oversize photographs, 1972-1973**

*Performance, Hofstra University, 1972*

*Personal photographs, 1972-1973*
Scope and Content Note
Photographs of Rainer by Babette Mangolte.

**Color photographs, circa 1962-2004, undated**

*Rainer in George Sugarman's studio, circa 1962*
Physical Description: 1 photograph
Box 90  Rainer and James Lee Byers in Byers event at the Green Gallery, New York, 1963
Physical Description: 2 photographs
Scope and Content Note
Handwritten note on reverse: Y. Rainer Dance ('63). Film by Andy Warhol.

Box 90  Personal photographs, 1970-2004
Physical Description: 19 photographs
Scope and Content Note
The subjects of the 19 photographs include: Rainer and Ivan Rainer, early 1970s; undated passport photograph; Rainer and Andy Warhol, early 1970s; Rainer at the Kennedy Center, 1982; Rainer in Japan, 1991; Rainer at the Musée d'Orsay, 1993; Rainer on the set of MURDER and murder, 1995; Rainer with John Greson in South Africa, 1997; Rainer in Portugal, 1997; Rainer near Jacob's Pillow, 2002; Richard Move at Jacob's Pillow, 2002; Rainer congratulating Su Friedrich after premier of Odds of Recovery, 2004; unidentified photographs.

Box 90  Letter and photographs from Michael Fajans, 1974 December 2
Physical Description: 11 photographs
Scope and Content Note
Letter from the painter (and former dancer) Michael Fajans, written on the backs of four photographs of his paintings, with six additional photographs of his paintings; also includes one Polaroid photograph taken outside at night.

Box 90  Grand Union Dreams, 1971
Physical Description: 1 photograph
Scope and Content Note
See also small 3.5 x 5" photographs in Box 75, taken in same location.

Box 90  Trio A, 1978, 2001
Scope and Content Note

Box 90  Vienna International Film Festival (Viennale), 1994 January
Physical Description: 13 photographs
Scope and Content Note
Photographs of Rainer at the Viennale, at reception(s)(?) and standing behind a podium.

Box 90  MURDER and murder, production stills, sets and locations, 1995
Physical Description: 78 items
Scope and Content Note
Includes 28 photographs and 49 Polaroids.

Box 90  Barbara Haas, 1995
Physical Description: 9 photographs
Scope and Content Note
Personal photographs of Barbara Haas, cast member of MURDER and murder.

Box 91  Privilege, circa 1990
Physical Description: 114 photographs
Scope and Content Note
Polaroids (92) and color (22) snapshots taken during shooting. See also Box 81.
The American Century, artists shoot, Whitney Museum of American Art, New York City, 1999 September 23

Physical Description: 1 photograph

Scope and Content Note

After Many a Summer Dies the Swan , 2000

Physical Description: 9 items

Scope and Content Note
Two color photographs and two color copies. See also 12 photographs in Box 83.

White Oak Plantation, Florida, 2000

Physical Description: 28 photographs

Scope and Content Note
Group of 12 photographs with "Deborah Hay" written on the back of one photograph; group of 16 photographs, perhaps also by Deborah Hay (?). See also color negatives in Box 94.

Bard College, 2000

Physical Description: 5 photographs

Scope and Content Note
Personal photographs of Rainer and man and woman (in four prints), and Rainer alone, on deck next to clap board building.

Trio A, circa 1998

Physical Description: 27 items

Scope and Content Note
18 photographs and nine contact sheets of Rainer at Bard College studio practicing Trio A. Photographer: M.L. Kurtin. Includes card from Kurtin.

Rainer with cat in her loft

Physical Description: 1 photograph

Rainer and a man playing catch in a white room

Physical Description: 1 photograph

Rainer in a dance studio

Physical Description: 4 photographs

Story of a Woman Who...

Physical Description: 4 photographs

Scope and Content Note
4 interpositives for posters, fliers.

Negatives, 1964-2000, undated

Trio A, San Francisco, 1964

Physical Description: 2 items

Scope and Content Note
Two sheets of negatives.
box 94  

*North East Passing*, "printed slides," undated  
Physical Description: 4 negatives  
Scope and Content Note  
Photography credit: David Vivian. The negatives are 4 x 5.

box 94  

*Performance Demonstration (?)*, circa 1968  
Physical Description: 1 item  
Scope and Content Note  
One negative sheet. See also contact sheets for 1970 and 1971 performances in Box 71.

box 94  

*The Mind is a Muscle*, 1968  
Physical Description: 8 items  
Scope and Content Note  
Negative strips copied onto 8 x 10 negative sheets. Photographer: Peter Moore. See also Box 80 for corresponding contact sheets.

box 94  

*Connecticut Composite, Connecticut College, 1969*  
Rehearsal, 1969 July 12  
Physical Description: 12 items  
Scope and Content Note  
The negatives are 4 x 5 in. See also Box 74 for nine photographic prints.

box 94  

Photography credit: Ellen Levene, 1969  
Physical Description: 6 items  
Scope and Content Note  
Negative sheets. One roll of film per negative sheet. See also Box 74 for photographs.

box 94  

Amherst, 1969  
Physical Description: 18 items  
Scope and Content Note  
Negative sheets. Susan Horwitz. See Box 74 for contact sheets.

box 94  

*Continuous Project, Scores*, 1969-1970  
Physical Description: 3 items  
Scope and Content Note  
Negatives are 4 x 5 in.

box 94  

*Whitney Museum of American Art, 1970 March 31-April 2*  
Physical Description: 15 negatives  
Scope and Content Note  
Photography credit: Susan Horowitz.

box 94  

*War, 1970-1971*  
Douglas College, 1970 November 6  
Physical Description: 24 items  
Scope and Content Note  
Photography credit: James Klosty. 24 pages of negative strips. See also contact sheets in Box 75.
<table>
<thead>
<tr>
<th>Box</th>
<th>Location and Date</th>
<th>Physical Description</th>
<th>Scope and Content Note</th>
</tr>
</thead>
<tbody>
<tr>
<td>94</td>
<td>New York University, 1970-1971 Downstairs, 1970</td>
<td>18 items</td>
<td>Photography credit: Susan Horwitz (and ?), 18 pages of negative strips. See also contact sheets in Box 75.</td>
</tr>
<tr>
<td>94</td>
<td>Upstairs, 1971 January 4</td>
<td>5 items</td>
<td>Five pages of negative strips. See also contact sheets in Box 75.</td>
</tr>
<tr>
<td>94</td>
<td>Location and date unknown, 1970 or 1971 ?</td>
<td>2 items</td>
<td>Two pages of negative strips. See also contact sheets in Box 75.</td>
</tr>
<tr>
<td>94</td>
<td>Grand Union Dreams, Emmanuel Midtown YM-YWHA, New York City, 1971</td>
<td>9 items</td>
<td>Photography credit: Susan Horowitz. Four negatives are 8 x 10 and 5 negatives are 35 mm. See also photographs in Box 76.</td>
</tr>
<tr>
<td>94</td>
<td>Story of a Woman Who ..., 1972-1973 Festival d’Automne à Paris, Musée de la Ville, Paris, 1972 November 15</td>
<td>4 items</td>
<td>4 pages of negative strips. See also contact sheets in Box 78.</td>
</tr>
<tr>
<td>94</td>
<td>Theater for the New City, New York City, 1973 March 16</td>
<td>2 items</td>
<td>2 pages of negative strips.</td>
</tr>
<tr>
<td>94</td>
<td>Journeys From Berlin/1971, 1978-1980</td>
<td>10 items</td>
<td>Four 2.5 x 3.25 in. negatives and one 35 mm film strip in six sections. The film strip shows images of a hand holding a stone.</td>
</tr>
<tr>
<td>94</td>
<td>Privilege, 1990</td>
<td>2 items</td>
<td>Two pages of negative strips. See also production stills and frame enlargements in Box 82.</td>
</tr>
<tr>
<td>94</td>
<td>MURDER and murder, 1996</td>
<td>2 items</td>
<td>One page of negative strips for roll no. 4922 and one page of negative strips and film strips.</td>
</tr>
</tbody>
</table>
box 94  
**Rainer in Portugal, 1997**  
Physical Description: 2 items  
Scope and Content Note  
One negative is unidentified.

box 94  
**White Oak Plantation, Florida, 2000 January**  
Physical Description: 2 items  
Scope and Content Note  
Two sheets of color negatives. Photographer: Deborah Hay? Film roll number 13956, 63823 and 63824.

box 94  
**Unidentified, undated**  
Physical Description: 5 items  
Scope and Content Note  
Five images of individual men and women on a carpeted staircase. Photographer: Babette Mangolte. See also photographs in Box 83.

**Slides, 1957-1976, undated**

box 95  
**Portraits of Rainer, 1957-1958**  
Physical Description: 5 slides

box 95  
"Running Dance" diagram for *We Shall Run*, 1963  
Physical Description: 1 transparency  
Scope and Content Note  
Drawing / diagram from notebook. See also Box 1, folder 5.

box 95  
**Carriage Discreteness, 1966**  
Physical Description: 10 slides

box 95  
**Slides used in North East Passing, Goddard College, 1968**  
Physical Description: 315 slides  
Scope and Content Note  
Photography credit: David Vivian.

box 95  
**Billy Rose, "Lenny Bruce et. al.," circa 1969**  
Physical Description: 20 slides

box 95  
**Group Hoist, Continuous Project-Altered Daily, 1969 or 1970**  
Physical Description: 51 slides

box 95  
**Slides of Grand Union Dreams and text slides, 1972**  
Physical Description: 39 slides  
Scope and Content Note  
Used for Performance?

box 95  
**Ruth Rainer, 1972**  
Physical Description: 1 slide  
Scope and Content Note  
Rainer's niece.

box 96  
**New photos for John Renfrew, undated**  
Physical Description: 27 slides
Unidentified slides, undated
Physical Description: 4 slides

Stairs, The Mind is a Muscle, 1966-1968
Physical Description: 237 slides

Inner Appearances, circa 1972-1973
Physical Description: 47 slides

A Woman Who..., 1973 or 1974
Physical Description: 114 slides
Scope and Content Note
Slides includes slides from Film About a Woman Who... and Performance Around a Woman Who... .

Kristina (For a Opera), 1975
Physical Description: 26 slides

Kristina Talking Pictures, 1976
Physical Description: 86 slides

Italian postcards, undated
Physical Description: 9 slides

Pergamum Altar, undated
Physical Description: 5 slides

Solar system, undated
Physical Description: 8 slides
Scope and Content Note
Slides from Hale Observatories.

Duplicates, old photos, undated
Physical Description: 39 slides

Unidentified slides originally in metal slide box, undated
Physical Description: 84 slides

Psycho stills, undated
Physical Description: 39 slides
Scope and Content Note
Still from the shower scene in Hitchcock's film Psycho, used in Film About A Woman Who....

Travel, undated
Physical Description: 28 slides
Series VIII. **Audiovisual materials, circa 1963-2003**

Physical Description: 69 Linear Feet (89 boxes)

**Scope and Content Note**

The audiovisual series contains more than 270 audio and video recordings and films. Included are documentation of Rainer's dance performances and rehearsals, music for dance performances, Rainer's films, interviews with Rainer, lectures, and videos by others. This series is arranged alphabetically. In some instances, works are represented by multiple formats, which may be duplicative.

Audiovisual materials are unavailable until reformatting is complete. Contact the repository for information regarding access. Use copies are indicated in container list below. Items were numbered by the repository.

Selected digitized versions are available online. [Connect to selected digitized audio and video recordings.](#) Access is available only to on-site readers and Getty staff.

**Arrangement note**

This series is arranged alphabetically. Where multiple performances of the same piece are present, they are listed in chronological order. In some instances, works are represented by multiple formats.

**Audio material, 1968-1990, undated**

- **box 101, item R27**
  - **9 Evenings interview, undated**
    - Scope and Content Note
    - Soundtrack for *The Mind Is a Muscle*. 1 sound tape reel : 7 in.

- **box 100, item C23**
  - **[Australia Radio Talk] undated**
    - Scope and Content Note
    - 1 sound cassette.

- **box 101.c, item R11**
  - **Bessie Smith Empty Bed Blues I, II, undated**
    - Scope and Content Note
    - 1 sound tape reel : 7 in.

- **box 101.a, item R1**
  - **Cal Arts, 1975 February 13**
    - Scope and Content Note
    - 1 sound tape reel : 7 1/2 ips, stereo, 7 in.

- **box 100, item C17**
  - **Cath Kenneally talking to Rainer, Adelaide, 1990 August 13**
    - Scope and Content Note
    - 1 sound cassette.

- **box 102.a, item R26**
  - **Class Moving Definitions: for Yvonne Rainer, undated**
    - Scope and Content Note
    - 1 sound tape reel : 5 in., recorded at 3 3/4 ips

- **box 99, item C7**
  - **David Misam, undated**
    - Scope and Content Note
    - 1 sound cassette.

- **box 99, item C14**
  - **David Misam, undated**
    - Scope and Content Note
    - 1 sound cassette.
<table>
<thead>
<tr>
<th>Box/Item</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>box 101.a, item R2</td>
<td>Dilexi #8 Rainer 5 cuts, undated&lt;br&gt;Scope and Content Note&lt;br&gt;1 sound tape reel : 7 in.</td>
</tr>
<tr>
<td>box 99, item C1</td>
<td>Frank Muggia, 1985 May 8&lt;br&gt;Scope and Content Note&lt;br&gt;1 sound cassette.</td>
</tr>
<tr>
<td>box 100, item C15a-b</td>
<td>Gloria-Larkspur, 1988 January 16&lt;br&gt;Scope and Content Note&lt;br&gt;2 sound cassettes.</td>
</tr>
<tr>
<td>box 102.a, item R23</td>
<td>Gordon Mumma. Rainer music, Tape A, 1968 July&lt;br&gt;Scope and Content Note&lt;br&gt;Boulder, Colorado, Mexico City. 1 sound tape reel : 7 1/2 ips, 5 in.</td>
</tr>
<tr>
<td>box 102.a, item R24</td>
<td>Gymnopedial - Corner Greig Sonatas, undated&lt;br&gt;Scope and Content Note&lt;br&gt;1 sound tape reel : 5 in.</td>
</tr>
<tr>
<td>box 101.a, item R4</td>
<td>John Talking, undated&lt;br&gt;Scope and Content Note&lt;br&gt;1 sound tape reel : 7 in.</td>
</tr>
<tr>
<td>box 99, item C8</td>
<td>Judson Interview, 1981&lt;br&gt;Scope and Content Note&lt;br&gt;1 sound cassette.</td>
</tr>
<tr>
<td>box 101.c, item R10</td>
<td>KDS möte Sarabrottskolan, undated&lt;br&gt;Scope and Content Note&lt;br&gt;Large number &quot;2&quot; on front of box. 1 sound tape reel : 7 in.</td>
</tr>
<tr>
<td>box 101, item R12</td>
<td>Kristina, undated&lt;br&gt;Scope and Content Note&lt;br&gt;1 sound tape reel : 7 in.</td>
</tr>
<tr>
<td>box 101, item R15</td>
<td>Lecture Demo II, undated&lt;br&gt;Scope and Content Note&lt;br&gt;On back of box: Tiomkin, Buzzer, Horses, Rainer. 1 sound tape reel (13 1/2 min.) : 7 in.</td>
</tr>
<tr>
<td>box 99, item C10</td>
<td>Lives of Performers, undated&lt;br&gt;Scope and Content Note&lt;br&gt;1 sound cassette.</td>
</tr>
<tr>
<td>box 102.a, item R20</td>
<td>Morris - Rainer 9 1/2, undated&lt;br&gt;Scope and Content Note&lt;br&gt;1 sound tape reel : 5 in.</td>
</tr>
<tr>
<td>box 101, item R16</td>
<td>Music for Duet section from Terrain (1963), Philip Corner and Bach (&quot;Ich Habe Genug&quot;) music, undated&lt;br&gt;Scope and Content Note&lt;br&gt;1 sound tape reel : 7 in.</td>
</tr>
<tr>
<td>Box/Item</td>
<td>Description</td>
</tr>
<tr>
<td>---------</td>
<td>---------------------------------------------------------</td>
</tr>
<tr>
<td>box 102.a, item R17-R18</td>
<td><em>North East Passing, undated</em></td>
</tr>
<tr>
<td>box 101.c, item R8</td>
<td><em>North East Passing, Dance C tape D, undated</em></td>
</tr>
<tr>
<td>box 101, item R14</td>
<td>&quot;Parts of the Body&quot; lecture, undated</td>
</tr>
<tr>
<td>box 101.b, item R7</td>
<td><em>Performance Demonstration #1, undated</em></td>
</tr>
<tr>
<td>box 99, item C4</td>
<td><em>Peter Wollen ABC Cinema, undated</em></td>
</tr>
<tr>
<td>box 99, item C6</td>
<td><em>Rainer, 1977</em></td>
</tr>
<tr>
<td>box 99, item C3</td>
<td><em>Rainer CAA (College Art Association) talk, undated</em></td>
</tr>
<tr>
<td>box 102.a, item R19</td>
<td><em>Rainer, We Shall Run, Berlioz, undated</em></td>
</tr>
<tr>
<td>box 102.a, item R22</td>
<td><em>Seascapes [crossed-out], undated</em></td>
</tr>
<tr>
<td>box 125, item D2</td>
<td><em>Skowhegan School of Painting and Sculpture, Rainer, Y. , 1991</em></td>
</tr>
<tr>
<td>box 102.a, item R25</td>
<td>&quot;Sleep&quot; tape for Corridor Solo the first section of <em>Part of a Sextet</em>, undated</td>
</tr>
</tbody>
</table>
box 99, item C5  
[Steve] Paxton - Rainer, undated  
Scope and Content Note  
1 sound cassette.

box 99, item C11  
Susan Love, Dana Farber, 1985 June 17  
Scope and Content Note  
1 sound cassette.

box 100, item C21  
Suskind, interview with Sharon Hunt, undated  
Scope and Content Note  
1 sound cassette.

box 102.a, item R21  
Tape for Performance Fractions for the West Coast, undated  
Scope and Content Note  
1 sound tape reel : 5 in.

box 100, item C20  
Tea for Two, Rainer, Simone Forti, a conversation, 1980  
Scope and Content Note  
M. R. benefit. 1 sound cassette.

box 99, item C2  
Trisha [Brown] - Rainer, 1985 August 10  
Scope and Content Note  
1 sound cassette.

box 99, item C12  
Tuba Miram Requiem Berliosz, undated  
Scope and Content Note  
1 sound cassette.

box 100, item C18  
Yvonne Rainer and Ramona Koval, Melbourne, 1990 August 7  
Scope and Content Note  
Interview on 3LO Australian Radio. 1 sound cassette.

box 101.b, item R6  
Yvonne tape #2, Dreams from In the College, undated  
Scope and Content Note  
1 sound tape reel : 7 1/2 ips, 7 in.

box 101.b, item R5a-b  
Unidentified, undated  
Scope and Content Note  
2 sound tape reels : 7 in. C5b was determined to be blank and was not reformatted.

box 99, item C13  
Unidentified with ornate purple label of shell designs, undated  
Scope and Content Note  
1 sound cassette.

box 101.c, item R9  
Unlabeled except for a large number “1,” undated  
Scope and Content Note  
1 sound tape reel : 7 in.
box 125, item D1

[Untitled: 9 Tracks], undated
Scope and Content Note

box 102.b

Original boxes: R17-R26, undated
Film and video recordings, 1969-2003, undated

After Many a Summer Dies the Swan 2000, 2002, undated

box 120, item V136

After Many a Summer Dies the Swan: Hybrid , 2002
Scope and Content Note
1 videocassette (VHS) (31 min.)

box 120, item V109

After Many a Summer Dies the Swan, BAM, 2000 June
Scope and Content Note
Commissioned by the Baryshnikov Dance Foundation. 1 videocassette (VHS). Use copy available, see DVD7.

box 125c, item DVD7

After Many a Summer Dies the Swan, BAM, undated
Scope and Content Note
1 videodisc (DVD) : digital ; 4 3/4 in. DVD7 is available for use.

box 100, item C16

Audrey and part of Gloria Martocchia, undated
Scope and Content Note
1 Video8 cassette.

box 111, item V62

Beyond the Mainstream : Dance in America series, 1980 May 8
Scope and Content Note
Information on original cassette label: Cassette machine no. 3, Eng.: PD, copied from no. 13259B. 1 videocassette (U-matic).

box 108, item V43

Canyon College, 2001
box 108, item V42

Dennison U rehearsal, undated

Charles Atlas, Rainer Variations , 2001-2002
Scope and Content Note
Charles Atlas's Rainer Variations is a montage dealing with Rainer's career using real and simulated interviews and rehearsal footage.

box 116, item V85a-b

Move #1 and #2
Scope and Content Note
Richard Move, actor who impersonates Martha Graham (?). 2 videocassettes (DVCam).

box 116, item V86a-b

Rainer / Graham #1 and #2
Scope and Content Note
Rainer with Richard Move as Martha Graham (?). 2 videocassettes (DVCam).

box 116, item V87a-b

Atlas / [Kathleen] Chalfant #1 and #2
Scope and Content Note
2 videocassettes (DVCam).
Y1 and Y2, 2001 May 23

Scope and Content Note
With 2 typed scripts: "Gregg #1, Script #2 (for Kathleen)" 9pp; and "Gregg #2, Script #2 (for Richard)" 10pp. [For Charles Atlas's "Rainer Variations"]?]. 2 videocassettes (VHS).


Scope and Content Note
Rehearsal for Connecticut Composite, which included an early version of Continuous Project - Altered Daily. Shot by Michael Fajans at Connecticut College, July 1969. [See videocassette in Box 109; See films].

Connecticut Rehearsal, 1969 July

Scope and Content Note
1 videodisc (DVD) : digital ; 4 3/4 in. F22 and F23 use copy available, see DVD2.

Connecticut Rehearsal, 1969 July

Scope and Content Note
Early rehearsal of Rainer's Continuous Project, Altered Daily, shot by Michael Fajans at Connecticut College. 1 videocassette (VHS). See DVD copy in Box 125.


Scope and Content Note
1 videocassette (Betacam SP) : 30 min. 50 sec.; 1 videocassette (U-matic) : 30 min. 50 sec. With: Whitney Museum Performance, 1970 March 31 (11 min.).

Film negative 1969-1970

Scope and Content Note
Negative is recent (circa 2000). 1 film reel of 1 : si., black and white ; 16 mm. See also DVD 2.

Film print, 1969-1970

Scope and Content Note

[Out-takes, Continuous Projects ], circa 1970

Scope and Content Note
Leader: "out-takes continuous projects." Various performance footage out-takes. No leader on head or tail. 1 film reel of 1 : si., black and white ; 16 mm.


Scope and Content Note

Negative, 1970

Scope and Content Note
Series VIII. Audiovisual materials, circa 1963-2003

Negative, circa 2000
Scope and Content Note
Negative is recent (circa 2000). 1 film reel of 1 : si., black and white ; 16 mm.

Work print, 1970, 2000
Scope and Content Note
AGFA work print. Numerous cement splices of varying quality. Yvonne Rainer & Co.; Camera: David Appel. 1 film reel of 1 : si., black and white ; 16 mm.

[ Dance footage ], 1970
Negative, 1970
Scope and Content Note
Kodak 1970 high contrast negative. Can label: "hi con neg." No leader on head or tail. A high contrast negative of dance footage. 1 film reel of 1 : si., black and white ; 16 mm.

Print, 1970
Scope and Content Note
Kodak 1970 high contrast print. No leader on head or tail. A high contrast print of dance footage. 1 film reel of 1 : si., black and white ; 16 mm.

Dance Fractions for the West Coast, 1969
Dance Fractions for the West Coast, circa 1969
Scope and Content Note
Directed by Rainer; produced by KQED-TV, San Francisco. In email Rainer calls this "Performance Fractions for the West Coast." Note: 3/4 in. NTSC transfer from 1 in. open reel video mater. 1 videocassette (VHS) (51 min.) : black and white, and color. Use copy available, see DVD3.

[ Dance - Minneapolis ], 1974-1975
Negative, 1975
Scope and Content Note
Kodak ECN 1975 color negative. Label on can: "Dance-Minneapolis orig. color neg." Label on tail: "5/22/75 Yvonne Rainer." Reel 1 is labeled as "Kristina #1-3"; reel 2 is labeled as "Kristina #4-5." 2 film reels of 2 : si., color ; 16 mm.

Print, 1974
Scope and Content Note
Kodak 1974 faded color print. Label on can: "Dance-Minneapolis color print." Reel 1 labeled as "Kristina #1-3; reel 2 labeled as "Kristina #4-5." 2 film reels of 2 : si., color ; 16 mm.

Eye on Dance, 1990
Physical Description: 1 videocassette
Scope and Content Note
[Fajans], 1969
Scope and Content Note

Film About a Woman Who..., 1975, 1978, 1980
Scope and Content Note
See also: The Yvonne Rainer Collection, A Zeitgeist Films Release for additional copy.

Film About a Woman Who..., 1972
Scope and Content Note
1 video reel.

Master, 1975
Scope and Content Note
Kodak 1975 fine grain master. Can label: "'Woman who...' - Castilli b/w test - fine grain master." 1 film reel of 1 : sd., black and white ; 16 mm. master positive.

Print, 1978, 1980
Scope and Content Note
Kodak 1980 black and white print and Kodak 1978 color print. Reel 1 is black and white, and color, reels 2 and 3 are black and white only. [See screen titles]. 3 film reels of 3 : sd., black and white; color; 16 mm. print.

Grand Union, 1972 May
Scope and Content Note
A series of performances, possibly incomplete, on 7 videocassettes (of 8?). See file in box for performers, history of Grand Union, history of recording and reformatting, and content descriptions. These copies are from the Fales Library, NYU, numbers D222, D227-D232. 7 videocassettes (VHS).

Hand Movie 1968
Negative, 1968
Scope and Content Note
Negative is recent (circa 2000). 1 film reel of 1 : si., black and white ; 16 mm.

Print, no splices, 1968
Scope and Content Note
Kodak print off reversal. No splices, very good condition. 1 film reel of 1 : si., black and white ; 16 mm.

Print, cement splices, 1968
Scope and Content Note
Kodak 1964 reversal 16mm positive [blow-up from 8mm?]. Cement splices. 1 film reel of 1 : si., black and white ; 16 mm. Use copy available.

Helen Meglen, 1988 January 24
Scope and Content Note
1 Video8 cassette.

In the College, circa 1971-1972
<table>
<thead>
<tr>
<th>Box and Item</th>
<th>Original Scope and Content Note</th>
</tr>
</thead>
<tbody>
<tr>
<td>154, F28</td>
<td>Kodak PXR 1971 reversal 16mm. Some tape splices. 1 film reel of 1 : si., wblack and white ; 16 mm.</td>
</tr>
<tr>
<td>171, F29</td>
<td>AGFA Gevaert AS print off reversal original. No leader at tail. 1 film reel of 1 : si., black and white ; 16 mm.</td>
</tr>
<tr>
<td>154, F30</td>
<td>AGFA Gevaert 12 answer print. 1 film reel of 1 : si., black and white ; 16 mm.</td>
</tr>
</tbody>
</table>

**Interviews with Rainer and events at which she appeared, 1995, undated**

<table>
<thead>
<tr>
<th>Box and Item</th>
<th>Scope and Content Note</th>
</tr>
</thead>
<tbody>
<tr>
<td>106, V26</td>
<td>See also Box 125, DVD1, Screening Room, with Robert Gardner: Yvonne Rainer. Arrangement note Interviews are arranged chronologically.</td>
</tr>
<tr>
<td>106, V27</td>
<td>1 videocassette (VHS). Plus plus: cat listening to music (Chris Marker).</td>
</tr>
<tr>
<td>111, V58</td>
<td>1 videocassette (Betacam SP).</td>
</tr>
<tr>
<td>121, V112</td>
<td>1 videocassette (VHS).</td>
</tr>
<tr>
<td>118, V93a-V93b, V94a-V94b</td>
<td>Written on label of tape V94b: &quot;Y/G conversation.&quot; Written on tapes V93a and V93b, respectively: &quot;Y1&quot; and &quot;Y2.&quot; Written on tapes 94a and 94b, respectively: &quot;G1&quot; and &quot;G2.&quot; 4 videocassettes of 4 (mini DV).</td>
</tr>
<tr>
<td>122, V115</td>
<td>1 videocassette (VHS). At Walker Art Center Auditorium.</td>
</tr>
<tr>
<td>121, V111a-c</td>
<td>3 videocassettes of 3 (VHS). All labeled as copy 2.</td>
</tr>
<tr>
<td>108, V44</td>
<td>1 videocassette (VHS).</td>
</tr>
</tbody>
</table>

**Wexner Prize, Yvonne Rainer, 1995 May**

<table>
<thead>
<tr>
<th>Scope and Content Note</th>
</tr>
</thead>
<tbody>
<tr>
<td>1 videocassette (VHS).</td>
</tr>
</tbody>
</table>

**Rainer and Lynne Tillman: A Conversation, Wexner Center, 1995 May 18**

<table>
<thead>
<tr>
<th>Scope and Content Note</th>
</tr>
</thead>
<tbody>
<tr>
<td>1 videocassette (VHS).</td>
</tr>
</tbody>
</table>

**Rainer interview with Deborah Fort, 2000 January 13**

<table>
<thead>
<tr>
<th>Scope and Content Note</th>
</tr>
</thead>
<tbody>
<tr>
<td>1 videocassette (VHS).</td>
</tr>
</tbody>
</table>

**Rainer interview with Deborah Fort, 2000 January 13**

<table>
<thead>
<tr>
<th>Scope and Content Note</th>
</tr>
</thead>
<tbody>
<tr>
<td>1 videocassette (VHS).</td>
</tr>
</tbody>
</table>

**Talking Dance: Sally Banes and Yvonne Rainer, 2001 September 26**

<table>
<thead>
<tr>
<th>Scope and Content Note</th>
</tr>
</thead>
<tbody>
<tr>
<td>1 videocassette (VHS).</td>
</tr>
</tbody>
</table>

**Rainer at Reed College, 2003 April 6**

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**Finding aid for the Yvonne Rainer papers, 1871-2013, bulk 1959-2013**

2006.M.24
[Donahue - Women; Oprah Winfrey - Women aging], undated

Scope and Content Note
1 videocassette (VHS).

Clinton interview, undated

Scope and Content Note
1 videocassette (mini DV).

Jacob's Pillow Festival, 2002 August 11

Scope and Content Note
1 videocassette (VHS).


Part I, 1971

Physical Description: 1 videocassette
Scope and Content Note
1 videocassette of 3 (U-matic) (60 min.)

Part II, 1971

Scope and Content Note
1 videocassette of 3 (U-matic) (60 min.).

Part III, 1971

Scope and Content Note
1 videocassette of 3 (U-matic) (5 min.).

Part II [excerpt], 1971

Scope and Content Note
2 videocassettes (U-matic) (30 min.). 2 copies

1980

Scope and Content Note
1 videocassette (VHS) (125 min.) : black and white.

Answer print, undated

Scope and Content Note

Print a, undated

Scope and Content Note
Xenon print. Faded color. [See screen titles]. 3 film reels of 3 : sd., color ; 16 mm.

Print c, undated

Scope and Content Note
Xenon print. Faded color. [See screen titles]. 3 film reels of 3 : sd., color ; 16 mm.

The Judson Project, undated

Scope and Content Note
"Time base dub." 1 videocassette (U-matic) (56 min, 10 sec.).
Kristina Talking Pictures, 1976
Scope and Content Note
See also: The Yvonne Rainer Collection, A Zeitgeist Films Release for additional copy.

box 187-190, item F41a-d Negative
Scope and Content Note
A-wind optical track negatives. Sound track only. 4 film reels of 4 : sd. ; 16 mm.

box 191-192, item F42a-b Print b
Scope and Content Note
Faded color optical sound print. Very faded color. Reel 1 has vinegar syndrome - acid strip test has been performed 2007 Mar 19. 2 film reels of 2 : sd., color ; 16 mm.

box 193-194, item F43a-b Print c
Scope and Content Note

box 108, item V39-V40 La Jolla Museum of Art, 1998 January 26
Scope and Content Note
2 videocassettes (U-matic). Performed by Rainer.

box 100, item C19 La Jolla Museum, Performance, 1988 January 26
Scope and Content Note
1 videocassette.

box 106, item V29 Lenny Bruce, undated
Scope and Content Note
1 videocassette (VHS).

box 165, item F16 Line, 1969, circa 2000
Negative, circa 2000
Scope and Content Note
Negative is recent (circa 2000). 1 film reel of 1 : si., black and white ; 16 mm.

box 153, item F17 Original, 1969
Scope and Content Note
Kodak 1969 reversal. Some edge damaged - repaired. 1 film reel of 1 : si., black and white ; 16 mm.

box 153, item F18 Print (dark), 1969
Scope and Content Note
Kodak 1969 print. Can label: “Line film print (dark) sound speed.” Color is dark and the print is scratchy. 1 film reel of 1 : si., black and white ; 16 mm.

box 166, item F19 Print, 1969
Scope and Content Note
Kodak print off reversal. Leader labeled: "Line #1 - print #1." 1 film reel of 1 : si., black and white ; 16 mm.
**Lives of Performers (1972), 1967, 1982**

Scope and Content Note
See also: The Yvonne Rainer Collection, A Zeitgeist Films Release for additional copy.

**Valda's solo, 1967**

Scope and Content Note

**Print, 1982**

Scope and Content Note
Kodak 1982 print. [see screen titles]. 2 film reels of 2 : sd., black and white ; 16 mm.

**Martha @ the Pillow, undated**

Scope and Content Note
Richard Move as Martha Graham; with Rainer at Jacob's Pillow. 2 video discs (DVD) : digital ; 4 3/4 in.

**Meetings with Xavier Le Roy, Berlin, undated**

Scope and Content Note
1 videocassette (VHS). Use copy available.

**[Ocean, Sarah, Ocean], 1972-1973**

Scope and Content Note
Kodak PXR 1973 reversal and Kodak 1972 reversal. Contains imagery of the ocean and a sleeping girl. Label on can: “ocean, Sarah, ocean.” 1 film reel of 1 : si., black and white ; 16 mm. print.

**The People's Flag Show at Judson Church, 1970**

**DVD use copy, 1970 November 9**

Scope and Content Note
1 videodisc (DVD) : digital ; 4 3/4 in. DVD5 is available for use by qualified researchers.

**VHS copy, 1970**

Scope and Content Note
May be a 1998 transfer of the original 1970 recording (?). 1 videocassette (VHS) (32 min., 45 sec.). Use copy available, see DVD5.

**Performance (1972), 1971**

**Original, 1971**

Scope and Content Note
Print, 1971
Scope and Content Note

Privilege, 1990, undated
Scope and Content Note
See also: The Yvonne Rainer Collection, A Zeitgeist Films Release for additional copy.

Australian Film Institute, undated
Scope and Content Note
Australian Film Institute, Distribution LTD. V1-V5 have a duration of 97 minutes and "VHS 500" is written on the spine; V6 has a duration of 105 minutes. 6 videocassettes (VHS).

"I'm going to will menopause away," undated
Scope and Content Note
For Privilege; plus excerpt from Faith interview. 1 videocassette (U-matic).

Interviews with women (for Privilege), undated
Audrey
Audit 1 Glorar #1
Scope and Content Note
1 videocassette (VHS).

Audrey #1
Scope and Content Note
1 videocassette (Betacam).

Audrey #2, Gloria #1
Scope and Content Note
1 videocassette (Betacam).

Gloria

Gloria #2
Video  
Scope and Content Note
1 videocassette (VHS).

"T. Rainer Two, Privilege"
Scope and Content Note
On original cassette case: "T. Rainer Two, Privilege". 1 videocassette (Betacam).

Gloria #3
And Los Gatos
Scope and Content Note
1 videocassette (VHS).
box 105, item V19  "T. Rainer Two, Privilege"
Scope and Content Note
On original cassette case: "T. Rainer Two, Privilege": 1 videocassette (Betacam).

Gloria-Larkspur
Videocassette
Scope and Content Note
1 videocassette (VHS).

box 105, item V21  Reel 1
Scope and Content Note
1 videocassette (Betacam).

box 105, item V22  Reel 2
Scope and Content Note
1 videocassette (Betacam).

box 105, item V20  Gloria #4 and Los Gatos
Scope and Content Note
1 videocassette (Betacam).

Minette Lehmann
Reel 1
Scope and Content Note
1 videocassette (Betacam).

box 105, item V24  Reel 2
Scope and Content Note
1 videocassette (Betacam).

box 105, item V25  Videocassette
Scope and Content Note
1 videocassette (VHS).

box 104-105, item V15-V16  Helene Moglen
Scope and Content Note
1 videocassette (VHS); 1 videocassette (Betacam).

Shirley Triest
Videocassette
Scope and Content Note
1 videocassette (VHS).

box 104, item V9  Reel 1
Scope and Content Note
1 videocassette (Betacam).

box 104, item V10  Reel 2
Scope and Content Note
1 videocassette (Betacam).
### Privilege source, 1990 February

Scope and Content Note
2 videocassettes of 2 (U-matic).

### Reshoot, undated

Scope and Content Note
1 videocassette (U-matic).

### "Withdrawn," undated

Scope and Content Note
Note on label: "withdrawn." 1 video reel.

### [Rainer face], 1968

Scope and Content Note
Kodak Ektachrome reversal camera roll. Original camera roll with image of Rainer's face; good color. 1 film reel of 1 : si., black and white ; 16 mm. print.

### Rainer Oct 70 Gym. choreography, 1970 October

Scope and Content Note
With note: return to Robert Devine. 1 video tape reel : 7 in., 1/2 in. tape.

### Rehearsal with Steve, pt. I, pt. II, undated

Scope and Content Note
2 videocassettes of 2 (VHS).

### Rhode Island Red, 1968, circa 2000

**Negative, circa 2000**

Scope and Content Note
1 film reel of 1 : si., black and white ; 16 mm.

### Print, 1968

Scope and Content Note
Kodak B-wind print. 1 film reel of 1 : si., black and white ; 16 mm.

### Room Service, 1964

**Negative**

Scope and Content Note
Negative is recent (circa 2000). 1 film reel of 1 : si., black and white ; 16 mm.

### Print,

Scope and Content Note
This dance was first performed at the Judson Church in 1963 and again the next year at the Institute of Contemporary Art in Philadelphia. This film could be documentation of either of those Performances. Cement and tape splices, minor water damage. Leader says: "Room Service" - Alan R. Solomon." Kodak 1964 B-wind print. 1 film reel of 1 : si., black and white ; 16 mm.

### Screening Room With Robert Gardner, 2005

Scope and Content Note
Originally recorded in March 1977, Yvonne Rainer appeared on Screening Room with film scholar and author Deac Rossell, to screen and discuss excerpts from her film Kristina Talking Pictures
1 videodisc (DVD) : digital ; 4 3/4 in.
This is the Story of a Filmmaker Who..., Film and Video Review, 1980
Scope and Content Note
1 videocassette (U-matic), master.

Three Seascapes (1962), 2002
Scope and Content Note
N.B., one copy has date 2002 Sep 20. On the original cassette jacket of copy 1 and 2: "88908 (2).5" Choreographed by Rainer, performed by Patricia Hoffbauer at Judson Church, 2002 September 30. 1 videocassette (VHS). 3 copies.
Use copy available.

Trio A, 1966-2001, undated
Trio A (The Mind is a Muscle, Part 1), 1966/1968, 1985-1986?
Scope and Content Note
The leader says: "University of Rochester: Trio A" and original can says: "Trio A' 1985-6," no leader at head. 1 film reel of 1: si., black and white ; 16 mm. print.

Trio A with Flags (1966), performed at the opening of the People's Flag Show, Judson Church, 1970 November 9
Scope and Content Note
1 videodisc (DVD) : digital ; 4 3/4 in. DVD4 is available for use by qualified researchers.
Scope and Content Note
See related material under The People's Flag Show at Judson Church.

Trio A, produced by Sally Banes, 1978
Scope and Content Note
1 videocassette (U-matic) (10 min.), master. Use copy available.

Trio A, 1978
Scope and Content Note

Danced by Wendy Perron, 1980 October 3
Scope and Content Note
1 videocassette (U-matic).

Trio A, Dancespace, Korean Broadcasting Co., 1982 April
Scope and Content Note
1 videocassette (U-matic). Performed by Rainer. Rehearsal.

Museum of Contemporary Art, 1995 September 28
Scope and Content Note
1 videocassette (Betacam SP).
<table>
<thead>
<tr>
<th>Box</th>
<th>Item</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>119</td>
<td>V102</td>
<td>Trio A Pressured, Rainer choreographer, Movement Research at Judson Church, 1999 Oct 4</td>
</tr>
<tr>
<td>123</td>
<td>V124</td>
<td>Cleaning of Trio A with Yvonne Rainer, undated</td>
</tr>
<tr>
<td>107</td>
<td>V36</td>
<td>Dance in America, Trio A, undated</td>
</tr>
<tr>
<td>119</td>
<td>V101</td>
<td>Trio A: Rainer, Trisha [Brown], Bob, undated</td>
</tr>
<tr>
<td>118</td>
<td>V95-V99</td>
<td>Trio A rehearsal, undated</td>
</tr>
<tr>
<td>107</td>
<td>V31-V33</td>
<td>undated</td>
</tr>
<tr>
<td>162</td>
<td>F13</td>
<td>Trio film, 1968, circa 2000</td>
</tr>
<tr>
<td>163</td>
<td>F14</td>
<td>Print, 1968</td>
</tr>
<tr>
<td>157</td>
<td>F4</td>
<td>Volleyball (Foot Film), 1967, undated</td>
</tr>
<tr>
<td>158</td>
<td>F5</td>
<td>Work print, undated</td>
</tr>
</tbody>
</table>
Print, 1967
 Scope and Content Note
Kodak 1963 B-wind print from reversal. 1 film reel of 1 : si., black and white ; 16 mm.

Walking Art Center, 1975 May 16
 Scope and Content Note
Kodak 1975 faded print. Label on can: "Walking Art Center - Yvonne Rainer 5-16-75 print." Very faded pink. No leader on tail. 1 film reel of 1 : sd., black and white ; 16 mm.

Weerklank, Ruth Rainer - Matthgs Wils, 1986 January
 Scope and Content Note
1 videocassette (VHS).

We Shall Run, Bennington,
 Scope and Content Note
1 videocassette (U-matic). Use copy available.

What Does She Want: Women with a Past, Program 6, 1987
 Scope and Content Note

White Oak Dance Project, 2000
  #01 - 02
 Scope and Content Note
1 videocassette (VHS). Use copy available.

  #02 end - 04
 Scope and Content Note
1 videocassette (VHS). Use copy available.

  #04 end, 05, 06
 Scope and Content Note
1 videocassette (VHS). Use copy available.

  #06 end, 07, 08
 Scope and Content Note
1 videocassette (VHS). Use copy available.

  #09, 10
 Scope and Content Note
1 videocassette (VHS). Use copy available.

  #11, 12
 Scope and Content Note
1 videocassette (VHS). Use copy available.

  #12 end, 13, 14
 Scope and Content Note
1 videocassette (VHS). Use copy available.
Series VIII. Audiovisual materials, circa 1963-2003

Scope and Content Note
1 videocassette (VHS). Use copy available.

Scope and Content Note
1 videocassette (VHS). Use copy available.

Scope and Content Note
1 videocassette (VHS). Use copy available.

Scope and Content Note
1 videocassette (VHS).

White Oak Dance Project, UCLA, Royce Hall, 2000 October 28-29
Scope and Content Note

White Oak Dance Project, UCLA Royce Hall, 2000
Scope and Content Note
1 videodisc (DVD) : digital ; 4 3/4 in. See also V108.

A Woman Who...Selected Works of Yvonne Rainer, undated
Scope and Content Note
Includes After Many a Summer Dies The Swan: Hybrid; Rainer Variations; Trio A ; Hand Movie; Volleyball (Foot Film); Rhode Island Red; Trio Film; Line.
Video Data Bank presents, School of the Art Institute of Chicago. 2 videodiscs of 2 (DVD) : digital ; 4 3/4 in. + booklet.

Yvonne and Colin, undated
Physical Description: 2 videocassettes (mini DV)

Performance, undated
Scope and Content Note
1 videocassette (mini DV).

Rehearsal, undated
Scope and Content Note
1 videocassette (mini DV).

The Yvonne Rainer Collection, A Zeitgeist Films Release, 1972-1996
Lives of Performers, 1972
Scope and Content Note
1 videocassette (VHS) (90 min.) : black and white.

Film About a Woman Who..., 1974
Scope and Content Note
1 videocassette (VHS) (105 min.) : black and white.
box 122, item V119  
**Kristina Talking Pictures, 1976**

Scope and Content Note
1 videocassette (VHS) (90 min.) : black and white.

box 123, item V121  
**The Man Who Envied Women, 1985**

Scope and Content Note
1 videocassette (VHS) (125 min.) : col.

box 123, item V122  
**Privilege, 1990**

Scope and Content Note
1 videocassette (VHS) (103 min.) : black and white, and color.

box 123, item V123  
**MURDER and murder, 1996**

Scope and Content Note
1 videocassette (VHS) (113 min.) : col.

Videos by others, 1981, 1993, undated

box 110, item V53-V54  
**Abortion demonstration, [shot by?] Rainer. Madison Square Garden, 1981 May 20**

Scope and Content Note
2 videocassettes of 2 (U-matic).

box 109, item V45  
**Anita Thatcher, Film and Video Works, undated**

Scope and Content Note

box 110, item V51  
**Dee Dee Halleck, *The Circus Burning : Der Zirkus breint*, undated**

Scope and Content Note
1 videocassette (VHS).

box 110, item V52  
**Margaret Stratton, *Kiss the Boys and Make them Die*, undated**

Scope and Content Note
1 videocassette (VHS) (30 min.).

box 109, item V47  
**Program #107: The Individual and Tradition, 1993 Apr 12**

Scope and Content Note
1 videocassette (VHS).

box 109, item V48-V50  
**Signal to Noise: Life with Television. Show One, Show Two, Show Three, undated**

Scope and Content Note
3 videocassettes of 3 (VHS).

box 109, item V46  
**Trudy Fruitcake, *Forbidden Fruitcake: excerpts*, undated**

Scope and Content Note
1 videocassette (VHS) : 7 min.
Series VIII. Audiovisual materials, circa 1963-2003


Physical Description: 5 Linear Feet (2 boxes, 2 flatfile folders)

Scope and Content Note
This series is comprised of posters, fliers, and wall labels that cannot be thematically situated in other parts of the collection.

Arrangement note
This series is arranged topically.

Series X. Writings about Rainer, dance and film, 1934-2013, undated

Physical Description: 7 Linear Feet (16 boxes, 1 flatfile folder)

Scope and Content Note
The published writings in the first section are mostly articles about the work of Rainer, but also include articles on other modern dance and film topics. Journal titles and volume identification are provided. Article titles and page citations may be found in the Biography in Series II, Box 21, folder 14. Journals represented include Afterimage, American Film, Art in America, Artforum, Contact Quarterly, Dance Magazine, Idiolects, Independent Eye, Independent Film and Video Monthly, October, The New York Times Magazine, and PAJ. The interviews in the second section were conducted between 1975 and 2000. The student writings date between 1979 and 2000.

Arrangement note
This series comprises three sections, each organized chronologically with undated materials at the end: photocopies and off-prints of published journal articles; interviews of Rainer; and student writings.

Published writings, 1934-2013, undated

Scope and Content Note
Issue of journal and typescript of article.

box 138, folder 1
True Story Magazine, 1934

box 148, folder 1
Home Movies, 1940 February

box 138, folder 2
New Yorker, 1954 February 29

box 138, folder 3
4 Dance Magazine, 38, no. 4, 1964

Scope and Content Note
Two copies.

box 148, folder 2
Life, 58, no. 16, 1965 April 23

box 148, folder 3
Life, 58, no. 17, 1965 April 30

box 148, folder 4
New York Herald Tribune, 1965 May 17

box 138, folder 4
Dance and Dancers, 16, no. 11, 1965 November

box 138, folder 5
Dance Magazine, 39, no. 12, 1965 December

box 148, folder 5
Esquire, 65, no. 3, 1966 March

box 148, folder 6

box 148, folder 7
Series X. Writings about Rainer, dance and film, 1934-2013, undated

Finding aid for the Yvonne Rainer papers, 1871-2013, bulk 1959-2013

**Impulse; Annual of Contemporary Dance, 1966-1967**

- box 138, folder 6
  - 1966
- box 138, folder 7
  - 1967
- box 138, folder 8
  - Ballet Review, 1, no. 6, 1967

  Scope and Content Note
  Contains articles about the Judson Dance Theater.

- box 138, folder 9
  - Harper's Bazaar, 1967
- box 138, folder 10
  - Dance Magazine, 42, no. 3, 1968 March
- box 138, folder 11
  - Dance Magazine, 42, no. 6, 1968 June

  Scope and Content Note
  Photograph of Rainer, performing, on cover. Three issues.

- box 148, folder 8
- box 138, folder 12
  - Art News, 67, no. 4, 1968
- box 138, folder 13
  - Dance Magazine, 42, no. 10, 1968 October
- box 138, folder 14
  - Cartabianca, 1969 May 15
- box 139, folder 1
  - Dance Magazine, 44, no. 9, 1970 September
- box 139, folder 2
  - Dance Magazine, 47, no. 10, 1973 October
- box 139, folder 3
  - Art-rite, 2, 1973
- box 148, folder 9
  - Artforum, 12, no. 1, 1974 January
- box 148, folder 10
  - Artforum, 12, no. 2, 1974 February
- box 139, folder 4
  - Dance Magazine, 48, no. 4, 1974 April
- box 139, folder 5
  - Women and Film, 1, nos. 5-6, 1974
- box 139, folder 6
  - Artscanada, nos. 196/197, 1975 March

  Scope and Content Note

- box 139, folder 7
  - Dance Scope, 9, no. 2, 1975

  Scope and Content Note

- box 139, folder 8
  - Women and Film, 2, no. 7, 1975
- box 139, folder 9
  - New Yorker, 1975 August 11
- box 139, folder 10
  - Tel Quel, 63, 1975
- box 139, folder 11
  - Studio International, 1975 November-December
- box 139, folder 12
  - Camera Obscura, 1, 1976
- box 139, folder 13
  - Sight and Sound, no. 1, 1976-1977
- box 148, folder 11
  - China im Bild, 1976
- box 139, folder 14
  - Time Out, 364, 1977 March 18
- box 140, folder 1
  - Flash Art, 72/73, 1977 March-April
- box 140, folder 2
  - Art in America, 1977 May-June
- box 140, folder 3
  - Ms., 6, no. 6, 1977 December
- box 140, folder 4
  - Chrysalis, 2, 1977
- box 140, folder 5
  - Afterimage, 7, 1978
- box 140, folder 6
  - American Film, 3, no. 10, 1978 September
- box 140, folder 7
  - New Art Examiner, 1979
- box 140, folder 8
  - October, 9, 1979
- box 140, folder 9
  - October, 10, 1979
- box 140, folder 10
  - Cover, 1, no. 3, 1980
- box 140, folder 11
  - Sight and Sound, 49, no. 3, Summer 1980
- box 140, folder 12
  - Performance, 1980 October
- box 140, folder 13
  - Live Performance Art, 4, 1980

  Scope and Content Note
  Two copies.
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<tr>
<th>Box/Folder</th>
<th>Description</th>
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<tr>
<td>140, folder 13</td>
<td><em>Millennium Film Journal</em>, nos. 7, 8, 9, 1980-1981</td>
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<td>141, folder 1</td>
<td><em>Centervideo</em>, 1981 February</td>
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<td>141, folder 2</td>
<td><em>ArtsCanada</em>, no. 240, 241, 1981 March-April</td>
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<td>141, folder 3</td>
<td><em>Film Comment</em>, 1981 May-June</td>
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<td>141, folder 5</td>
<td><em>Art in America</em>, 1981 December</td>
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<td>141, folder 7</td>
<td><em>Contact Quarterly</em>, 7, nos. 3, 4, 1982</td>
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<td>141, folder 8</td>
<td><em>Dance Magazine</em>, 56, no. 9, 1982</td>
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<td>141, folder 9</td>
<td><em>Vanity Fair</em>, 46, no. 8, 1982 October</td>
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<td>141, folder 10</td>
<td><em>Contact Quarterly</em>, 7, no. 2, 1982</td>
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<td>141, folder 11</td>
<td><em>List</em>, 1982</td>
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<td>141, folder 12</td>
<td><em>Art in America</em>, 1983 December</td>
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<td>141, folder 13</td>
<td><em>Idiolects</em>, 1983</td>
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<td>141, folder 14</td>
<td><em>American Film</em>, 9, no. 7, 1985 May</td>
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<td>141, folder 15</td>
<td><em>Frauen und Film</em>, 37, 1984 October</td>
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<tr>
<td>142, folder 1</td>
<td><em>Libération</em>, 1984 December</td>
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<tr>
<td>142, folder 2</td>
<td><em>Theatre Journal</em>, 37, no. 1, 1985 March</td>
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<tr>
<td>142, folder 3</td>
<td><em>American Film</em>, 10, no. 8, 1985 June</td>
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<td>142, folder 4</td>
<td><em>Festival of Festivals Press Book</em>, 1985 September</td>
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<td>142, folder 5</td>
<td><em>Ms.</em>, 14, no. 6, 1985 December</td>
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<tr>
<td>142, folder 6</td>
<td>Mary C. Gentile, &quot;How to have your narrative and know it, too: Yvonne Rainer's Film About a Woman Who ...&quot;, 1985</td>
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<td>142, folder 7</td>
<td><em>Afterimage</em>, 13, no. 8, 1986 March 8</td>
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<td>142, folder 8</td>
<td><em>Theory</em>, 1986 April</td>
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<td>142, folder 9</td>
<td><em>Art in America</em>, 1986 April</td>
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<td>142, folder 10</td>
<td><em>Cinema Studies</em>, 2, no. 3, 1986</td>
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<td>142, folder 11</td>
<td><em>Afterimage</em>, 14, no. 6, 1987 January</td>
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<tr>
<td>142, folder 12</td>
<td><em>Art &amp; Text</em>, 23, no. 4, 1987 March-May</td>
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<td>142, folder 13</td>
<td><em>Motion Picture</em>, 1987</td>
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<td>142, folder 14</td>
<td><em>Postmodern Screen</em>, 1987</td>
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<tr>
<td>142, folder 15</td>
<td><em>Motion Picture</em>, 1, no. 3, 1987</td>
</tr>
</tbody>
</table>
Series X. Writings about Rainer, dance and film, 1934-2013, undated

Peggy Phelan, "Feminist theory, poststructuralism, and performance, " 1988
Scope and Content Note
Offprint of article in Drama Review, 32 (Spring 1988).

Independent Film and Video Monthly, 1989 June
Helicon nine, 20, 1989
Independent Eye, 1989
Contact Quarterly, 14, no. 4, 1989
Scope and Content Note
Contains article about the Judson Dance Theater.

Independent Film and Video Monthly, 1990 May
Independent Film and Video Monthly, 1990 July
Motion Picture, 3, no. 3, 4, 1990
Scope and Content Note
Note in journal: This issue is the catalog of the "Sexism, colonialism, misrepresentation" film series and conference held at the Collective for Living cinema and DIA Art Foundation from April 25, 1988 to May 8, 1988. Curated by Rainer and Bérénice Reynaud. See Conferences files for more on this.

Release Print, 13, no. 9, 1990 November
Photofile, 30, 1990
Screenline, 1990
Six internationales Dokumentarfilmfestival München, 1991 April
Agenda Contemporary Art Magazine, 1991 May 17
Independent Eye, 1991
Dance, 1991 July
Film Quarterly, 45, no. 1, 1991
Afterimage, 19, no. 3, 1991 October
Advocate, 1991 November
Art Papers, 1991 November-December
Sundance Film Festival, 1991
Felix, 1, no. 2, 1992
Scope and Content Note
Rainer, letter to the editors.

Bomb, 1993
Performing Arts Journal, 16, no. 1, 1994 January
Quarterly Review of Film and Video, 15, no. 2, 1994
Wexner Center prize recommendation: Yvonne Rainer, 1995
Scope and Content Note
Photocopy and typescript of book chapter by Mark Franko with letter to Rainer.

Ballettanze, 1996 June
Independent Film and Video Monthly, 19, no. 6, 1996 July
Frieze, no. 30, 1996 September-October
Scope and Content Note
Photocopy of article.

Artforum, 1996 October
Filmmaker, the magazine of independent film, 5, no. 1, 1996
Art in America, 1997 July
Scope and Content Note
Two copies.
<table>
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<tr>
<th>Box/Folder</th>
<th>Document/Issue/Publication</th>
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<td>Documents, 1997</td>
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<tr>
<td>145, 1</td>
<td>Museum School, 16, 1997</td>
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<td>145, 2-3</td>
<td>Issues in Cultural Theory, Minimal Politics, 1997</td>
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<td>145, 4</td>
<td>Performance Journal, no. 16, 1998</td>
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<td>145, 5</td>
<td>Film Quarterly, 52, no. 1, 1998</td>
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<td>145, 6</td>
<td>October 86, 1998</td>
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<td>145, 7</td>
<td>Film and Video Monthly, 21, no. 10, 1998 December</td>
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<td>145, 8</td>
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<td>145, 9</td>
<td>Nouvelles de danse, la composition, 1998</td>
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<td>145, 10</td>
<td>Clarinda Mac Low, “Thinking movement: some thoughts of recreating Trio A,” 1999</td>
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<td>145, 11</td>
<td>October, 8, 1999</td>
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<td>145, 12</td>
<td>Gabrielle Finnane, review of Yvonne Rainer, A woman who... essays, interviews, scripts, 1999</td>
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<td>145, 13</td>
<td>Anna C. Chave, “Minimalism and biography,” Art Bulletin 82, 2000 March</td>
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<td>146, 1</td>
<td>Texte zur Kunst, no. 39, 2000 September</td>
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<tr>
<td>146, 2</td>
<td>Millennium Film Journal, nos. 35/3, 6 2000</td>
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<td>146, 3</td>
<td>Dance Magazine, 74, no. 11, 2000 November</td>
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<td>146, 4</td>
<td>Scope and Content Note</td>
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<td>146, 9</td>
<td>Two copies.</td>
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<td>146, 10</td>
<td>Movement Research Performance Journal, 2000</td>
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<td>146, 12</td>
<td>“Yvonne Rainer’s Moment, ‘Performance in question’,” 2001</td>
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<td>146, 13</td>
<td>Scope and Content Note</td>
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<td>146, 14</td>
<td>Typescript of an unattributed talk given at the College Art Association meeting.</td>
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<td>146, 15</td>
<td>Time Out New York, 2001 July-August</td>
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<td>146, 21</td>
<td>Contact Quarterly, 26, no. 2, 2001 September</td>
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<td>146, 22</td>
<td>Dance Magazine, 75, no. 9, 2001 September</td>
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<td>146, 23</td>
<td>PAJ, No. 69, 2001 September</td>
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<tr>
<td>146, 24</td>
<td>Senses of Cinema, no. 18, 2002 January-February</td>
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<td>146, 25</td>
<td>Scope and Content Note</td>
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<td>146, 26</td>
<td>Printout of article.</td>
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<td>146, 27</td>
<td>Sight and Sound, the Monthly Film Magazine, 12, no. 9, 2002 September</td>
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<td>146, 28</td>
<td>Ann Daly, &quot;Behind the camera: whose gaze is it?&quot;, 2002 September 28</td>
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<td>146, 29</td>
<td>Scope and Content Note</td>
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<tr>
<td>146, 30</td>
<td>Typescript of paper given at Dance for the Camera Festival and Symposium.</td>
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<td>146, 31</td>
<td>Lunes, réalités, parcours, représentation de femmes, 2002 October 21</td>
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</table>
box 146, folder 13  
**Drama Review, 2002**  
Scope and Content Note  

box 146, folder 14  
**Chronicle Review, 2002 November**

box 146, folder 15  
**Zeitgeist Films catalogue, 2002**

box 146, folder 16  
**Médium: danse, no. 23 , 2002**

box 146, folder 17  
**Milton Avery graduate school of the arts , 2003**

box 146, folder 18  
**D.A.P. books on art and culture, 2003-2004**

box 147, folder 1  
**Issues in Cultural Theory, no. 5: Postmodernism: a Virtual Discussion , 2003**

box 147, folder 2  
**Les artistes contemporains et la philosophie no. 44, 2003**

box 147, folder 3  
**Movement Research Performance Journal no. 27/28, 2004**

box 147, folder 4  
**Artists' Favorites, 2004 July-September**

box 147, folder 5  
**Art Journal, 63, no. 3, 2004**

  
Scope and Content Note  
On the cover are four stills from Rainer's Hand Movie, 1966. Two copies of journal.

box 147, folder 6  
**Women's Caucus for Art, Honor Awards for Outstanding Achievement in the Visual Arts, 2004**

box 147, folder 7  
**Zeitgeist Films, 15th anniversary catalogue, 2004**

box 147, folder 8  
Ramsay Burt, "Genealogy and dance history, Foucault, Rainer, Bausch, and de Keersmacker," 2004

  
Scope and Content Note  

box 148, folder 16  
**Artforum, 2005 January**

box 147, folder 9  
**Dance Magazine, 80, no. 4, 2006**

  
Scope and Content Note  
Three copies.

box 147, folder 10  
**Brooklyn Rail, Critical Perspectives on Arts, Politics and Culture , 2006 May**

box 210, folder 2  
**artictoc, vols. 0-5, 2006-2011**

flatfile 12**

box 210, folder 3  
**Artforum, 2007 November**

box 210, folder 4  
**Flash Art, 15, no. 257, 2007**

box 210, folder 5  
**Paper Monument, no. 1, 2007**

box 210, folder 6  
**October 123, 2008**

box 210, folder 7  
**Artforum, 2009 December**

box 211, folder 1  
**Contact Quarterly, 33, no. 2, 2008**

box 211, folder 2  
**Art Journal, 68, no. 2, 2009**

box 211, folder 3  
**Dance Research Journal, 41/1 & 41/2, 2009**

box 211, folder 4  
**acla, 2009 March 26-29**

box 211, folder 5  
**The New Yorker, 2010 May 24**

box 211, folder 6  
**Theater, 49, no. 1, 2010**

box 211, folder 7  
**Work After Work, 2011**

box 211, folder 8  
**October 140, 2012**

box 211, folder 9  
**Dance magazine, 2011**

box 211, folder 10  
**Aperture, no. 208, 2012**

box 212, folder 1  
**Art, 2012 May**

box 212, folder 1  
**Dance Research Journal, 41/2, 2012**

box 212, folder 3  
**Interview, 2013**
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<td>Photocopies of articles, 2003-2008</td>
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<td>box 147, folder 11</td>
<td>Writings about works by Rainer, Simone Forti, and Joan Jonas, in German, undated</td>
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<tr>
<td>box 147, folder 12</td>
<td>Excerpts from three books on dance and performance, undated</td>
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<td>box 147, folder 13</td>
<td>Maureen Turim, &quot;Cutting: A Look at the Violence of Female Desire in Avant-garde Films,&quot; undated</td>
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</table>

**Scope and Content Note**


**Interviews, 1975-2005**

See also Series VIII: Box 100, C18; Box 106; Box 111, V58; Box 121, V112; and Box 122, V114.

**Scope and Content Note**

Two issues of the journal. Letter to The Feminist Art Journal, from Rainer, is in Series II; letter to Lucy Lippard, from Rainer, is in Series II.

**Questions submitted to Rainer about Kristina Talking Pictures, circa 1978**

Noel, Carrol, "Interview with a woman who...," circa 1980

**Scope and Content Note**

In *Millennium Film Journal*; photocopy of article.

**Issue of Profile dedicated to an interview of Rainer by Lyn Blumenthal, 1984**

**Scope and Content Note**

Two issues of the journal, vol. 4, no. 5 (Fall 1984).

**Experimental Film Coalition Newsletter, 2, no. 4, 1985 December**

**Scope and Content Note**

Issue of the journal.

**Dan Walworth, "An Interview with Yvonne Rainer," 1987**

**Scope and Content Note**

In *Psych Critique*, 2, no. 4 (April-June 1987).

**Mitchell Rosenbaum, "Interview with Yvonne Rainer," Persistence of Vision, no. 6, 1988**

**Scope and Content Note**

Two photocopies of the article.

**David Laderman, "Interview: Yvonne Rainer," 1989**

**Scope and Content Note**

In *Art Papers*, 13, no. 3 (May/June 1989).

**Kate Briggs and Fiona MacDonald, "An Interview with Yvonne Rainer," 1990**

**Scope and Content Note**

In *Photofile*, no. 30 (Winter, 1990); photocopy of article.
Series X.Writings about Rainer, dance and film, 1934-2013, undated

Gabrielle Finnane, "Discussing Privilege: An Interview with Yvonne Rainer," 1990
Scope and Content Note
Photocopy of article, letter from Finnane to Rainer, and accompanying draft of interview.

Kurt Easterwood, Susanne Fairfax and Laura Poitiers, "Yvonne Rainer: Declaring the Stakes," 1990
Scope and Content Note
Published by San Francisco Cinematheque. One photocopy and three issues of the publication.

Scope and Content Note
One photocopy of the article.

Rachel Fensham and Jude Walton, "'Naming Myself' An Interview with Yvonne Rainer," 1991
Scope and Content Note
In Writings on Dance, Privilege and Presence, 7 (Winter 1991).

Interview by Nicholas Zurbrugg, Centre for Contemporary Arts, De Montfort University, Leicester, 1992
Scope and Content Note
Typescript of the interview.

Interview by Ann Daly, 1997
Scope and Content Note
Tisch School of the Arts, New York University. Typescript transcription and letter to Rainer.

Scope and Content Note
In Documents, 16 (Fall 1999).

Tim Griffin, "Yvonne Rainer," 2002
Scope and Content Note
In Index Magazine, April/May 2002.

Andrea Geyer, "Yvonne Rainer, Filmmaker and Choreographer," 2005
Scope and Content Note
In Artist and Influence, 24 (2005).

Catherine Wood, "Minimal Contact," 2000
Scope and Content Note
In Untitled, Contemporary Art, no. 21, (Spring 2000).

Student writings about Rainer, 1979-2000, undated
Joan Copjec, "Re: De-Presentation of: Film About a Woman Who ...," 1979
Scope and Content Note
Thesis, Slade School of Fine Arts.
Series X. Writings about Rainer, dance and film, 1934-2013, undated

box 151, folder 2  
**Martin H. Winn, “Talking Cures,” 1980**
Scope and Content Note

box 151, folder 3  
**David Laderman, Domination, Sexuality and Dialectics in Cinema, 1989 Jan**
Scope and Content Note

box 151, folder 4  
"Saga of Yvonne Rainer," 1989
Scope and Content Note
Paper by unidentified student of E. K. Armatage; letter to Rainer from Armatage.

box 151, folder 5  
**Gabrielle Starr, “Performing Feminisms: Yvonne Rainer’s The Man Who Envied Women, ” 1993**
Scope and Content Note
Thesis, Emory University; letter to Rainer.

box 151, folder 6  
**Gretchen Hogue, "Now at Last She Can Use Her Head and Her Eyes”; the feminist narrative films of Yvonne Rainer, 2000**
Scope and Content Note
Senior Project, Bard College; letter to Rainer.

box 151, folder 7  
**Unidentified bibliography, undated**
Scope and Content Note
Annotated typescript.