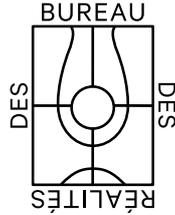


Galleria **Franco Noero**



Displacement (Part 1)

Choreography and Mechanics of the Mind

Manon de Boer

Simone Forti

Julien Prévieux

Ruth Proctor

Yvonne Rainer

curated by Lilou Vidal

OPENING TUE 28 MARCH 6 - 9PM
29 MARCH - 6 MAY 2017

BUREAU DES REALITES IN RESIDENCE SPACE AT FRANCO NOERO
VIA MOTTALCIATA 10B
10154 TURIN,
ITALY

MOND - SAT 3PM - 7PM
TUES - FRID 11AM - 7PM

www.franconoero.com
www.bureaudesrealites.org
info@bureaudesrealites.org

In the frame of the present itinerant project and its prelude "Displacement (prologue)"¹, which was launched in Brussels in January and March on the theme of displacement and its plural form, Bureau des Réalités presents a new episode in the "in residence" space of the Gallery Franco Noero in Turin: "Displacement (Part 1), Choreography and Mechanics of the Mind".

This chapter, dedicated to choreography as the mental writing of the body in action in space, inscribes itself in the methods of displacement explored by many artists of the avant-garde of the 1960s², mixed with current practices. Since then, the need to bring together art and life has led artists to incorporate common movements and their physical and ordinary reality like gestural ready-mades into the vocabulary of choreography, performance, the visual arts, as well as film, which has become a medium of choice to embody both movement and its ephemerality.

Simone Forti (USA, b. Italy 1935) and Yvonne Rainer (USA, b. 1934) are two pioneering figures of the postmodern movement of the 1960s who defined a new language of the body. Both heiresses of the teachings and techniques of indeterminacy and improvisation of John Cage and Anna Halprin who freed the body from its theatricality, and shook the foundations of both dance and performance by introducing common and banal movements such as running, walking, rolling, sliding, sitting, while also incorporating chance as a creative factor.

Yvonne Rainer's legendary dance sequence "Trio A" was performed for the first time in 1966 as part of the performance "The Mind is a Muscle, Part 1", at the Judson Memorial Church in New York. The piece includes a sequence of unpredictable movements. In this uninterrupted choreographic phrase, Yvonne Rainer never directs her gaze towards the audience so as to avoid any form of emotion. The dance becomes purely functional, freed from the artificial codes of spectacle, (light, music, costume, or stage set), the body dances like an object in action in its inner reality and physical gravity. (see in this regard Yvonne Rainer's program announced in her "No Manifesto" of 1965³). In this film of 1978, Yvonne Rainer reactivates the initial performance of 1966 with the same neutrality and continuous movements, although she has not danced for 5 years. Here, it becomes a matter of re-performing a gesture

from memory while avoiding repetition.

In 1968, Simone Forti returned from New York to live in Rome, Italy⁴. Here, she meets Fabio Sargentini whose Attico gallery had become a key location of the Italian avant-garde and Arte Povera. She collaborates with Sargentini on the organization of the American experimental scene festival with, among others, Steve Paxton, Trisha Brown, La Monte Young, Yvonne Rainer. At that time, under the influence of the writings of the zoologist and scientist Konrad Lorenz, she became interested in animal behavior and movement. She regularly visits the zoo in Rome and incorporates her observations on the movements of the body confined in spaces of isolation and captivity - which she compares to the space of the stage - into her own research on performance⁵.

"Solo No. 1" of 1974 is a performance on the study of the movement of animals, created specifically to be filmed, as evidenced by the interactive relationship between the camera and the performer. (Video distributed at the time by Castelli-Sonnabend Tapes and Films founded by Leo Castelli and Ileana Sonnabend in the early 70s). The artist begins the performance by hypnotically walking in a circle, as if subject to a centrifugal force. Little by little, the body stretches and falls to the ground in a cycle of walking and crawling, an allegory of sorts on the evolution of the human being and his alienation.

The 16mm film by Manon de Boer (b.1966 Kodak, India - Brussels, Belgium) "Dissonants", 2010 is informed both by cinematographic gesture and performance.

The film begins with music, namely the first movement in La minor of the sonata for violin by Eugène Ysaÿe, while the camera, static and frontally aimed at the face of the motionless dancer Cynthia Loemij⁶ captures the concentration and signs of memorization of the melody which her mind and body become impregnated with before making the first moves that are waiting to become.

As soon as the music stops, Loemij closes her eyes and launches into a series of movements, as if the room had become a mental space of origin where choreographic writing takes place. The camera follows Loemij's movements and when the 3-minute 16mm roll stops, a black screen appears for the time it takes to change the film (3 rolls for a duration of 10'40), the dance continues, invisible, yet the steps, breath and breathing of the dancer - as indicators of

this body in action – compel us to recompose the choreographic sequences from memory until the mechanics of the machine cause the image to reappear, enabling the gaze to reconnect with the sound and the living being.

In his video, “What Shall We Do Next? (Seq #2)” 16’47, 2014, Julien Prévieux (b.1974 France) turns his interest to new technologies and their influence on the behaviors and body language of today and the future. The artist gained access to an archive of patents filed with the American USPTO administration since 2006, regarding the invention of new devices, tablets, laptops, phones, and game consoles, and subsequently developed a directory of actions and copyrighted gestures before the objects were even conceived.

The artist reappropriates these common gestures of tomorrow and conceives a choreographic score for 6 performers performing a set of movements, in sync with various interfaces and an abstract narration, conceived on the basis of the descriptions of the patents and their pre-marketing vocabularies. A dance of an automated hand at the end of the video pays tribute to Yvonne Rainer’s film and the micro-choreography of Hand movie from 1966, revealing as such the intimate relationship between the medium of video and the dance (of a fragment of a body made possible by the film).

The installation of Ruth Proctor (b.1980 UK) “Now, but 1 hour in the future”, 2016, invites us to advance our watch or cell phone one hour before entering the exhibition room. Once inside, a digital clock, reminiscent of the chronometers of sports performances, displays the same time zone (moved one hour ahead). This work refers to the shifts which experimental dance and choreography have been able to effectuate in the realm of the musical score, now no longer tied to the time of music, but to that of the stopwatch, and to the time of the rhythm of the body and its mental projection in space. “Now, but one hour in the future” is a perfect metaphor for what Movement can be, a perpetual space-time movement of the body and the spirit; here, but also a little further, already a bit there.

Lilou Vidal
March 2017

Notes:

1. Displacement (prologue), Independent, Régence, Brussels with Giovanni Anselmo, Stanley Brown, André Cadere, Peter Downsbrough, Runo Lagomarsino, Basim Magdy, Charlotte Moth.

The purpose of this preamble is to present the different attitudes surrounding the multiple definitions of Displacement through a historical and current approach in the form of a dialogue from the late 1960s to the present: nomadism and the conceptual system of measurement, displacement of the institutional codes, of the body and the object, cartography, globalization, societal and migratory issues, physics, chemistry, permutations, mathematics, psyche.

This prologue also announces the relocation of the non-profit structure of Bureau des Réalités in a new format situated both in Belgium (Brussels) and Italy (Turin) and its traveling exhibition stations.

2. See, among others, André Cadere’s movements and his bar of round wood, Richard Long’s steps and Stanley Brown’s measurement systems derived from his steps and his own body, Robert Morris’ exhibition sketches and modular structures adapted to the human body, Carl André’s sculptures of steel plates which we are invited to trample, the “Dance or Exercise on the Perimeter of a Square, (Square Dance)” 1967-8 from Bruce Nauman or the body that activates the works of F. E. Walther, to name but a few...

3. “No Manifesto » from 1965

No to spectacle.

No to virtuosity.

No to transformations and magic and make-believe.

No to the glamour and transcendence 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.

4. Born in Florence, she left Italy with her family in 1938 following the rise of the Fascist government and the anti-Semitic policy imposed by Mussolini).

5. Aside from the incontestable relationship of Arte Povera with nature, it is interesting to note that at this time the Attico introduced many radical artist’s interventions that involved animals, of which one of the most striking examples is Jannis Kounellis’ 1969 installation Untitled (12 Horses).

In that same period, in 1968, Michelangelo Pistoletto and his partner Maria Pioppi founded the Lo Zoo group, which brought together filmmakers, musicians, poets and actors whose actions in the street were intended to liberate the relationship between the stage and the public.

6. Dancer with the Rosas company, founded by choreographer and dancer Anne Teresa De Keersmaeker (Belgium). See in this context the brilliant exhibition “Work/Travail/Arbeid”, conceived by Anne Teresa De Keersmaeker in collaboration with Rosas, a dance performance as exhibition that spanned nine weeks, presented at WIELS, Brussels and curated by Elena Filipovic.



III: Yvonne Rainer, videostills from Trio A "The mind is a muscle Part 1".1966-1978
Image copyright of the artist, courtesy of Video Data Bank, www.vdb.org, School of the Art Institute of Chicago.

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Norma Mangione Gallery, Turin, Video Data Bank - School of the Art Institute of Chicago.