

PRESS RELEASE

Yvonne Rainer

HELLZAPOPPIN': What about the bees?

January 27 - January 29, 2023

Performances

Content

- Duration and information about the event
- About *HELLZAPOPPIN': What about the bees?*
- About Yvonne Rainer
- Press images
- Press contact
- Information about the Staatliche Kunsthalle Baden-Baden

December 21, 2022

Yvonne Rainer

HELLZAPOPPIN': What about the bees?

Dates

European premiere:

Friday, January 27, 2023, 7 pm

Further dates:

Saturday, January 28, 2023, 7 pm

Sunday, January 29, 2023, 4 pm

Press preview:

Thursday, January 26, 2023

The time will be announced at short notice.

An excerpt from the work will be presented approximately 10 - 15 minutes.

Registration until January 15 to Anja Busam, presse@kunsthalle-baden-baden.de is requested.

Information about the event

Tickets will be available starting December 20, 2022. For further information please visit www.kunsthalle-baden-baden.de/program/yvonne-rainer-hellzapoppin/.

There will be a limited contingent of tickets for each performance for representatives of the press.


Please contact Anja Busam, presse@kunsthalle-baden-baden.de for press tickets.

After each performance, there will be a Q&A.

Interviews with the ensemble are possible upon request.

About *HELLZAPOPPIN': What about the bees?*

HELLZAPOPPIN': What about the bees?, a new work by dance and film pioneer Yvonne Rainer (born 1934) will have its European premiere at the Staatliche Kunsthalle Baden-Baden on January 27, 2023.



American choreographer and filmmaker Yvonne Rainer is one of the most influential artistic figures of the last fifty years and a major innovator in several disciplines, from dance and cinema, to feminist theory and poetry. As a founding member of the Judson Dance Theatre in New York – an informal experimental collective that gave birth to postmodern dance in the 1960s – Rainer was one of the leaders of a generation that expanded the conventions of dance and performance by exploring the use of banal, everyday actions and tasks such as standing still, walking, and running.

HELLZAPOPPIN': What about the bees? touches upon Rainer's worlds of text, experimental film, and choreography.

Her 2002 video *After Many a Summer Dies the Swan: Hybrid* constitutes the first part of the show. It juxtaposes dance excerpts from *After Many a Summer Dies the Swan* – a work choreographed by Rainer for Mikhail Baryshnikov's White Oak Dance Project that marked Rainer's return to dance in 2000 – with texts by Austrian artists and thinkers such as Oskar Kokoschka, Adolf Loos, Arnold Schönberg, and Ludwig Wittgenstein. The 30-minute-long video delves into Vienna's self-absorbed, dreamy, avant-garde modernism at the turn of the century and connects the far-right reality of today with its roots in early twentieth-century Europe.

The second part of the program is *HELLZAPOPPIN': What about the bees?*, a piece for nine performers. Reflecting upon America's ongoing struggle with systemic racism and in keeping with Rainer's earlier performances, the new piece combines text, dance, and film excerpts from two classics – the 1941 Hollywood musical *HELLZAPOPPIN'* and French auteur Jean Vigo's 1933 short *Zero for Conduct* – as a backdrop and inspiration for its choreographic components.

Yvonne Rainer has announced that *HELLZAPOPPIN': What about the bees?* is her "last dance." It represents the culmination of sixty years of an oeuvre encompassing choreography, filmmaking, writing, and teaching – an iconic body of work that has had a transformative impact on several generations of artists across the world.

Following artist Jimmy Robert's solo exhibition *All dressed up and nowhere to go* (on view through January 15, 2023), the Staatliche Kunsthalle Baden-Baden will continue its exploration of performative methods and works by focusing on Yvonne Rainer, whose approach to the body more as a source of an infinite variety of movements dovetails remarkably with the Kunsthalle's program, its curatorial vision, and its reflections on feminist, queer, and critical perspectives of what it means to live and transform together. The presentation of Rainer's latest work in Baden-

Baden is thus a powerful statement on pressing issues, from systemic racism to social discrimination, that require courage if they are to be named and revealed.

HELLZAPOPPIN' - What about the bees? was commissioned by Performa, Staatliche Kunsthalle Baden-Baden, and Hirshhorn Museum and Sculpture Garden, with generous support from Sarah Arison and the Performa Commissioning Fund. It is presented in Europe by Staatliche Kunsthalle Baden-Baden alongside Performa. The performances in Baden-Baden are supported by the DAAD Artists-in-Berlin Program with funds from the Federal Foreign Office.

Concept and direction: Yvonne Rainer, aided by research and inputs from the dancers. Assistant director: Pat Catterson. Performed by Emily Coates, Brittany Bailey, Brittany Engel-Adams, Patricia Hoffbauer, Vincent McCloskey, Emmanuèle Phuon, David Thomson, and Timothy Ward. Guest performer: Kathleen Chalfant.

Team Baden-Baden: Çağla Ilk, Elena Sinanina, Sandeep Sodhi, Elena Solovarova.

About Yvonne Rainer

Born in 1934 in San Francisco, Yvonne Rainer moved in 1956 to New York City where she was introduced to modern dance at the Martha Graham School. She choreographed her first piece, *Three Satie Spoons* (1960-61), while attending a workshop at the Merce Cunningham Studio. Between 1962 and 1964, Rainer was a key member of the informal group known as the Judson Dance Theater along dancers and visual artists Trisha Brown, Robert Morris, Steve Paxton, and Robert Rauschenberg. There, she explored the use of banal, everyday actions in order to expand or challenge the conventions of dance. Her 1965 *No Manifesto*, urging for an anti-spectacular aesthetics, was epitomized in the most visible signature of her career, *Trio A* (1966). In 1970 Rainer formed The Grand Union with Brown and Paxton, along with Douglas Dunn and David Gordon. The collective explored spontaneity in dance and challenged conventional notions of authorship by foregrounding improvisation. At the same time, Rainer gradually transitioned to film. In her cinematographic work (seven feature films between 1972 and 1996), she played with disjunctions and montage, incorporating past dance performances, narrative content, texts, and photographs. In 2000, upon an invitation from Mikhail Baryshnikov, Rainer returned to dance. In her seven productions since then, Rainer has combined postures and movements from performance history, popular culture, sporting events, and politics to create fast-paced, witty, and thought-provoking dances.

Press images

We can provide you with the following pictures in print quality for press purposes. Please contact us directly to request them:

Anja Busam, presse@kunsthalle-baden-baden.de

Please note: When using the images, they should not be cropped and must not be overwritten with text. The respective captions are mandatory. Please note in any case the © of the images.



Yvonne Rainer, *Hellzapoppin': What about the bees?*. Photo: Maria Baranova. Courtesy Performa and New York Live Arts.



Yvonne Rainer, *Hellzapoppin': What about the bees?*. Photo: Maria Baranova. Courtesy Performa and New York Live Arts.

Press contact

Anja Busam

Tel. +49 7221 300 76 410

presse@kunsthalle-baden-baden.de

Information

Title and running time are subject to change. You can download our press kit and image materials at www.kunsthalle-baden-baden.de/presse.

Detailed information on the program of the Staatliche Kunsthalle Baden-Baden can be found on the [Website](#).

Opening hours

Tuesday – Sunday, 10 am – 6 pm

Open on all holidays except December 24 and 31.

Prices for exhibitions

7€, reduced 5€, Friday free entry

Staatliche Kunsthalle Baden-Baden

Lichtentaler Allee 8a

76530 Baden-Baden

www.kunsthalle-baden-baden.de

The Staatliche Kunsthalle Baden-Baden is an institution of the State of Baden-Württemberg under the auspices of the Ministry of Science, Research and the Arts of Baden-Württemberg.

STAATLICHE KUNSTHALLE
BADEN —
BADEN



December 21, 2022