



Being Watched: Yvonne Rainer and the 1960s

By Carrie Lambert-Beatty

MIT Press Ltd. Paperback. Book Condition: new. BRAND NEW, Being Watched: Yvonne Rainer and the 1960s, Carrie Lambert-Beatty, In her dance and performances of the 1960s, Yvonne Rainer famously transformed the performing body -- stripped it of special techniques and star status, traded its costumes and leotards for T-shirts and sneakers, asked it to haul mattresses or recite texts rather than leap or spin. Without discounting these innovations, Carrie Lambert-Beatty argues in Being Watched that the crucial site of Rainer's interventions in the 1960s was less the body of the performer than the eye of the viewer -- or rather, the body as offered to the eye. Rainer's art, Lambert-Beatty writes, is structured by a peculiar tension between the body and its display. Through close readings of Rainer's works of the 1960s -- from the often-discussed dance Trio A to lesser-known Vietnam war-era protest dances -- Lambert-Beatty explores how these performances embodied what Rainer called "the seeing difficulty." (As Rainer said: "Dance is hard to see.") Viewed from this perspective, Rainer's work becomes a bridge between key episodes in postwar art. Lambert-Beatty shows how Rainer's art (and related performance work in Happenings, Fluxus, and Judson Dance Theater) connects with the...



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Being Watched: Yvonne Rainer has been added to your Cart. Add to Cart. Buy Now. Carrie Lambert-Beatty is Assistant Professor in the Department of History of Art and Architecture and the Department of Visual and Environmental Studies at Harvard University. No customer reviews. 5 star (0%). Yvonne Rainer: I didn't choose it. The choreographer Emily Coates, who dances with me, saw a photograph of the final moment of *Parts in a* at Judson Dance Theater: *The Work Is Never Done* at the Museum of Modern Art, New York, last year. In it, a few of us are perched on a mattress. There are the mattresses, with all those meanings and associations, and pedestrian and trained movement, all of which require varying degrees of strength, technique, and finesse. Combining all these elements, I entered a very rich groove. And *Parts* incorporates these other influences—Robbe-Grillet, John Cage, sculpture. *Being Watched*. Yvonne Rainer and the 1960s. By Carrie Lambert-Beatty. How Yvonne Rainer's art shaped new ways of watching as well as performing; how it connected 1960s avant-garde art to politics and activism. *Buying Options*. *Buying Options*. In her dance and performances of the 1960s, Yvonne Rainer famously transformed the performing body—stripped it of special techniques and star status, traded its costumes and leotards for T-shirts and sneakers, asked it to haul mattresses or recite texts rather than leap or spin. Without discounting these innovations, Carrie Lambert-Beatty argues in *Being Watched* that the crucial site of Rainer's interventions in the 1960s was less the body of the performer than the eye of the viewer—or rather, the body as offered to the eye. It is, then, no small coincidence that the conclusion of Carrie Lambert-Beatty's *Being Watched: Yvonne Rainer and the 1960s*—itself a kind of prelude—since this author, too, opts in the last pages of her own book to turn from Rainer's work in dance to her earliest work in film—describes how an audience for Rainer's 1972 film. There is, however, much more at stake than an overt rhyming with the title of Rainer's memoir, and the correspondence signifies a kind of overt advocacy and allegiance between art historian and her subject that I find remarkable and rare.