

Yvonne Rainer  
On Dance for 10 People and 12 Mattresses Called *Parts of Some Sextets*//1965

[...] Postscript. All I am inclined to indicate here are various feelings about *Parts of Some Sextets* and its effort in a certain direction – an area of concern as yet not fully clarified for me in relation to dance, but existing as a very large NO to many facts in the theatre today. (This is not to say that I personally do not enjoy many forms of theatre. It is only to define more stringently the rules and boundaries of my own artistic game of the moment.)

NO to spectacle no to virtuosity no to transformations and magic and make-believe no to the 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.

The challenge might be defined as how to move in the spaces between theatrical bloat with its burden of dramatic psychological 'meaning' – and – the imagery and atmospheric effects of the nondramatic, nonverbal theatre (i.e. dancing and some 'Happenings') – and – theatre of spectator participation and or assault. I like to think that *Parts of Some Sextets* worked somewhere in these spaces, at the risk of losing the audience before it was half over (but that is yet another matter of concern, not to be investigated here). Its repetition of actions, its length, its relentless recitation, its inconsequential ebb and flow all combined to produce an effect of nothing happening. The dance 'went nowhere', did not develop, progressed as though on a treadmill or like a ten-ton truck stuck on a hill: it shifts gears, groans, sweats, farts, but doesn't move an inch.

Perhaps next time my truck will make some headway; perhaps it will inch forward – imperceptibly – or fall backward – headlong.

Yvonne Rainer, extract from 'Some Retrospective Notes on a Dance for 10 People and 12 Mattresses Called *Parts of Some Sextets*, Performed at the Wadsworth Atheneum, Hartford, Connecticut, and Judson Memorial Church, New York, in March 1965', *The Tulane Drama Review*, vol. 10, no. 2 (1965); reprinted in *Happenings and Other Acts*, ed. Mariellen R. Sandford (New York and London: Routledge 1995) 160; 166–7.

Robert Morris  
Notes on Dance//

My involvement in theatre or reduced the motion might have been, the constant value which was pulled-up, turned-out, a definition and role as 'dancer'. The challenge was to find it.

I was not the first to with others, had already explored or game-like structures with might, for example, indicating complexity of these rules 'set' and reduced him to find from performance to action. New York. This concert in plane about eight feet so. Performers were allowed when tired – all by means constitute a game situation inclined plane, structured the implications this seemed first time were two distinct rules or tasks and devices.

While possibilities for had become clearly established cases. Movement had not from going about getting dominating eccentric surface.

By the uses of objects did not dominate my action to employ objects came space and time. For me, time space, alternate forms of dance technique and chance have denied the value, not