

# Seeing Dance

The Dialogue between Dance and the Fine Arts

28 June - 16 September 07

"Pitos y flautas" Choreography by Blanca LI  
Performance by the pupils of the Andalusian Dance Centre  
Thursday 28 June at 8:30 pm.

The exhibition is accompanied by an extensive catalogue published in collaboration with the Museum für Gegenwartskunst Siegen.

## Centro Andaluz de Arte Contemporáneo

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### Timetable July - agosto

Tuesday to Friday: 10 - 15 h.  
Saturday: 11 - 15 h.  
Noches miércoles a sábados: 20 - 24 h.

### Timetable September

Tuesday to Friday: 10 - 21 h.  
Saturday: 11 - 21 h.

All Sunday: 10 - 15 h.

Monday: Closed

Holidays: Consult with Centre.

Tickets sales until 30 minutes before closing.

### Access

Avda. Américo Vespucio nº2  
Camino de los Descubrimientos s/n

### Transports

C1 y C2 buses



 Centro Andaluz de Arte Contemporáneo  
CONSEJERÍA DE CULTURA

Museum für  
Gegenwartskunst  
Siegen

KULTURSTIFTUNG  
DES  
BUNDES

Cover: Rebecca Horn, *Wasser y papel* (1992). Photo: Adam Tonda. Copyright: 2007. Reprinted with permission. V&A Ltd. Adam Tonda

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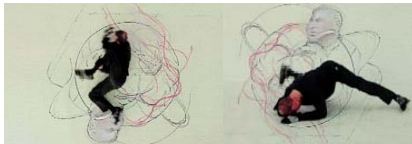
The Dialogue between Dance and the Fine Arts

Dave Allen / Douglas Gordon  
/ Jonathan Monk,  
Eleanor Antin,  
Charles Atlas,  
Sven Augustijnen,  
Antonia Baehr,  
Samuel Beckett,  
J&K me Bel,  
Andrea Bowers,  
Ulla von Brandenburg,  
Trisha Brown,  
Helen Chadwick,  
Merce Cunningham,  
Simone Forti,  
Dan Graham,  
Félix Gonzalez Torres,  
Rebeca Horn,  
Jiri Kovanda,  
Mara Kurortschka,  
Yuri Leiderman,  
Auguste und Louis Lumière,  
Babette Mangolte,  
Bruce McLean,  
Eva Meyer/ Eran Schaerf,  
Peter Moore,  
Robert Morris,  
Bruce Nauman,  
Adrian Piper,  
Yvonne Rainer,  
Robert Rauschenberg,  
Ulrike Rosenbach,  
Boy& Erik Stappaerts,  
Stelarc,  
Catherine Sullivan,  
Beate Terfloth,  
Peter Welz,  
Erwin Wurn.

Interest in the dancing body, in the human being, whose sketched movements are passing yet precise, has always been dealt with by the visual arts as an outstandingly beautiful motif with a special aura, but also as a singularly difficult problem concerning its fixing in space and time.

The Seeing Dance exhibition examines dance on the basis of some examples from the visual arts dating from the 1960's to the present. The manner in which these arts have viewed dance and what is the particular interest that visual artists pursue in this confrontation. Fundamental choreographic suppositions are brought into play here.

The exhibition surveys the history of this fruitful mutual collaboration and inspiration, as well as the parallel development of their respective performative and conceptual interrogatives and the interest both parts have shown for the more general bases of an anthropological, cultural or popular nature. The distancing of the movements of dance from its traditional origin in music has brought about an investigation into the motivation and coordination of the processes of movement; the decentering of the interrelation between the various dancers and the hierarchies of the stage space; the problematics of the position of the spectator; the discovery of daily movement as a visualization of lines; the elimination of expression and narrative, followed by the ironic, multimedia reintroduction of narrative elements; the use of the video camera in direct confrontation with the dancer and



Peter Welz, *Air drawing*, 2005



Trisha Brown, *Glacial Decay*, 1979. Photo: Babette Mangolte

the development of experimental forms of documentary recording (together with the traditional medium of drawing) or the use of kinetic experiments in minimalist sculpture and video installations. These are all aspects determining the main and secondary strands of the exhibition.

Seeing Dance provides examples of a broad thematic spectrum, from the "classics" to the minimalist avant-garde, viewing on the way the variants of postmodern and conceptual art to the most recent positions. The period covered shows that thematic aspects have an equally fundamental influence on the formal conditions of the work. The exchanges between the visual arts and dance mean that both reflect their own essential circumstances, i.e., the conditions of their production and reception in the cultural field understood in a broad sense.



Yvonne Rainer, from *This is a history about a woman how...*, 1973