

Komplizenschaft – Eine Kunstgeschichte kollektiver Praktiken

Einführungsvorlesung Kunstgeschichte der Moderne und Gegenwart

Dr. Charlotte Matter (charlotte.matter@uzh.ch)

Frühlingssemester 2023 / Mittwoch, 15.15 bis 16.45 Uhr / MIS 03, Raum 3024

1. März 2023 – Modelle der Zusammenarbeit

Modelle der Zusammenarbeit

Auf welche verschiedenen Arten lässt sich zusammenarbeiten?

Denken Sie an die letzte Sitzung zurück, aber auch an andere Beispiele, die Sie aus der Kunst – oder aus eigenen Erfahrungen – kennen.

Modelle der Zusammenarbeit



Modelle der Zusammenarbeit

Im Zentrum all dieser Fragen steht «ein Wir, das als Einheit konstituiert, in ein Spannungsverhältnis zum Individuum gesetzt und je nach Auffassung **als produktive oder konfliktbeladene Konstellation** interpretiert wird.»

(Mader 2022, S. 9)



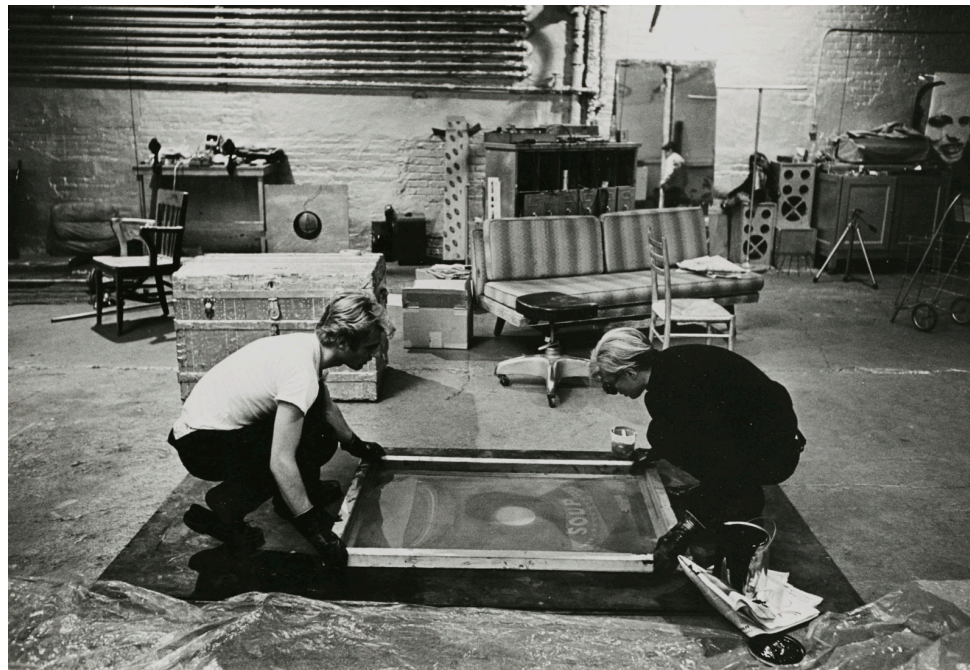
Ioan. Stradanus inuent. Phil's Galle excud.

14.

COLOR OLIVI.
Colorem oliui commodum pictoribus, Inuenit insignis magister Eyckius.



Andy Warhol, *Campbell's Soup Edition II*, 1969, Set mit 10 Siebdrucken, je 88.9 x 58.4 cm, Auflage: 250 Stück



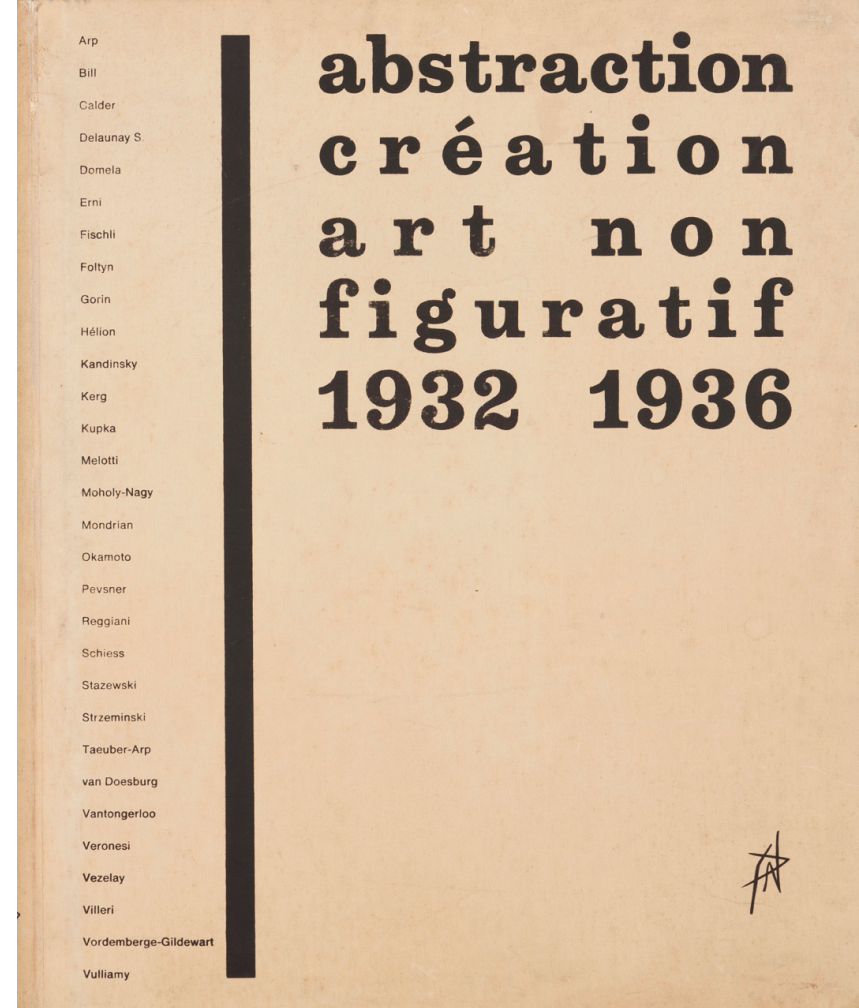
Ugo Mulas, Ansichten von Andy Warhols Factory (rechts mit Gerard Malanga), 1964, Gelatinesilberdrucke, je 26 x 38 cm

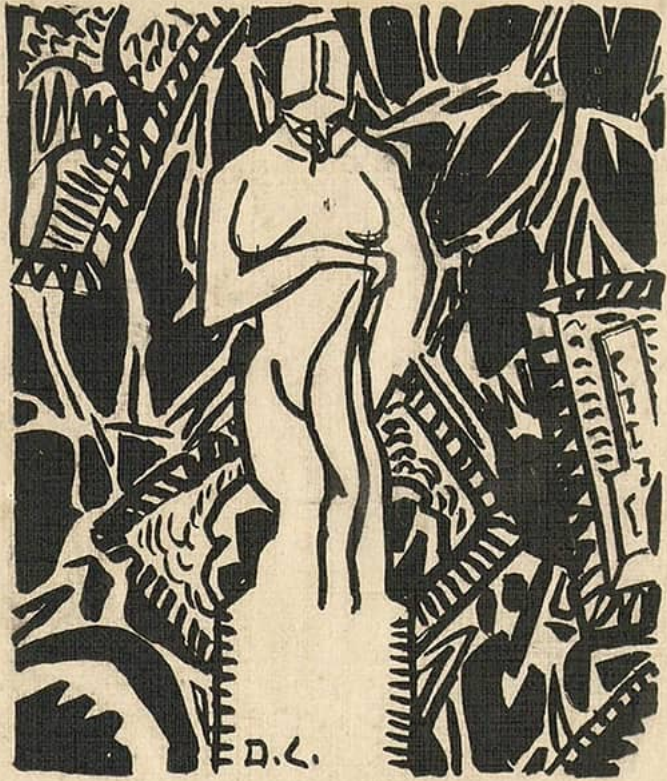
Programm der heutigen Sitzung: Modelle der Zusammenarbeit

- Gruppen und Bewegungen der Moderne (1910er/1920er Jahre)
- Partizipation (1960er/1970er Jahre) und «Relational Aesthetics» (1990er Jahre)
- Künstler*innenduos als Sonderform

Gruppen und «Bewegungen» der Moderne

«Die Künstler*innengruppe bezeichnet, etwa in Abgrenzung zu jüngeren Begriffen wie Netzwerk oder Cluster, einen als **geschlossene Einheit** konzipierten Verbund, bei dem es durchaus zu personellen Wechseln kommen kann, die aber alle unter Einhaltung der **rahmenden Konzeptualisierung** vorgenommen werden.» (Mader 2022, S. 13)





SEMANA DE ARTE
MODERNA - CATALOG
DA EXPOSIÇÃO S. PAULO
1922





Anita Malfatti, *Grupo dos Cinco*
(Gruppe der Fünf), 1922, Feder und
Farbstift auf Papier, 26.5 x 36.5 cm

Abgebildet: Tarsila do Amaral (Sofa),
Menotti del Picchia und Oswald de
Andrade (Teppich), Mário de Andrade
und Anita Malfatti (Klavier).



Klaxon, Mensario de Arte Moderna, São Paulo, 1922–1923 (insgesamt erschienen neun Ausgaben)

2

KLAXON sabe que a natureza existe. Mas sabe que o moto lyrico, productor da obra de arte, é uma lente transformadora e mesmo deformadora da natureza.

KLAXON sabe que o progresso existe. Por isso, sem renegar o passado, caminha para deante, sempre, sempre. O campanile de São Marcos era uma obra prima. Devia ser conservado. Caiu. Reconstruiu-o foi uma erronia sentimental e dispendiosa — o que berra deante das necessidades contemporaneas.

KLAXON sabe que o laboratorio existe. Por isso quer dar leis scientificas á arte; leis sobretudo baseadas nos progressos da psychologia experimental. Abaixo os preconceitos artisticos! Liberdade! Mas liberdade embridade pela observação.

KLAXON sabe que o cinematographo existe. Perola White é preferivel a Sarah Bernhardt. Sarah é tragedia, romantismo sentimental e technico. Perola é raciocinio, instrucção, esporte, rapidez, alegria, vida. Sarah Bernhardt = seculo 19. Perola White = seculo 20. A cinematographia é a criação artistica mais representativa da nossa epoca. E' preciso observar-lhe a lição.

KLAXON não é exclusivista. Apesar disso jamais publicará ineditos maus de bons escriptores já mortos.

KLAXON não é futurista.

KLAXON é klaxista.

klaxon

3

Cartaz

KLAXON cogita principalmente de arte. Mas quer representar a epoca de 1920 em diante. Por isso é polymorpho, omnipresente, inquieto, comico, irritante, contraditorio, invejado, insultado, feliz.

KLAXON procura: achará. Bate: a porta se abrirá. Klaxon não derruba campanile algum. Mas não reconstruirá o que ruir. Antes aproveitará o terreno para solidos, hygienicos, altivos edificios de cimento armado.

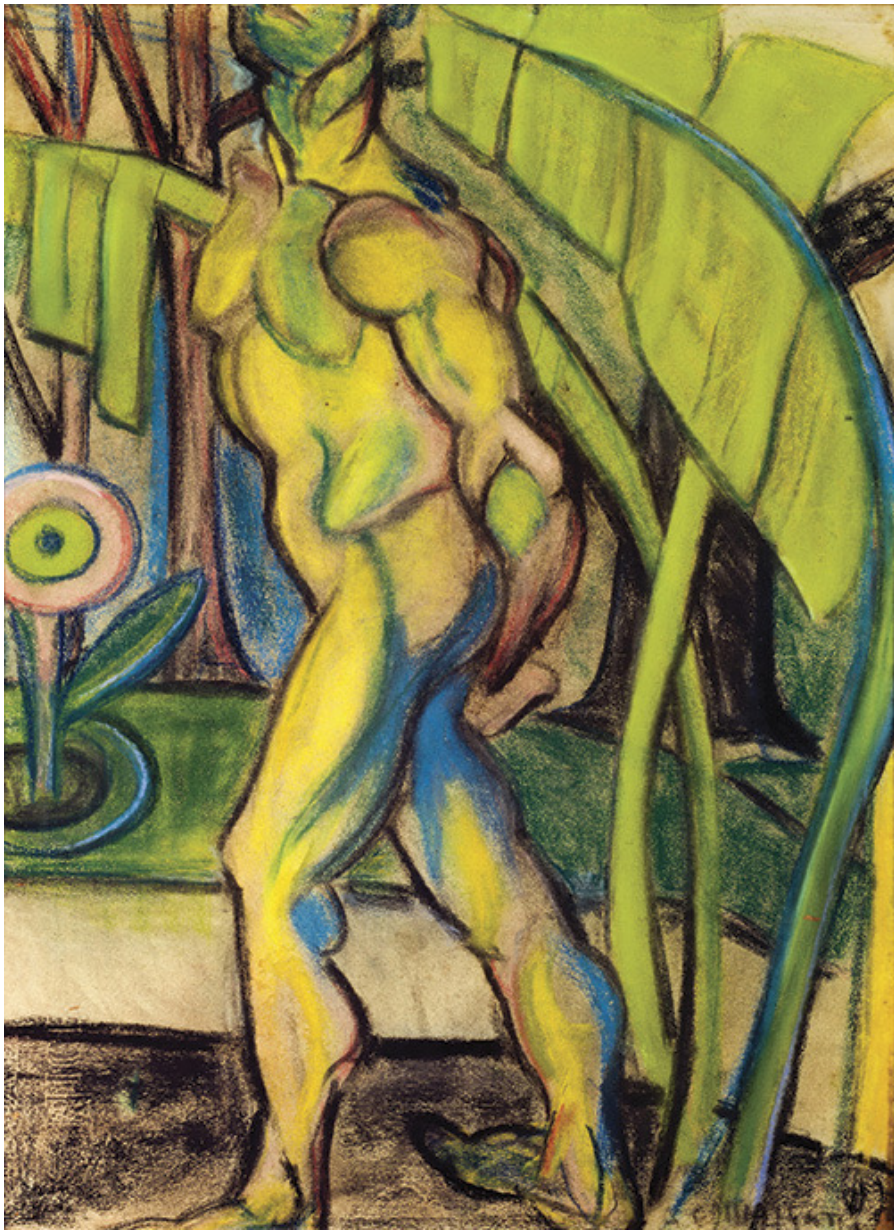
KLAXON tem uma alma collectiva que se caracteriza pelo impeto constructivo. Mas cada engenheiro se utilizará dos materiaes que lhe convierem. Isto significa que os escriptores de KLAXON responderão apenas pelas ideias que assignarem.

Problema

Seculo 19 — Romantismo, Torre de Marfim, Symbolismo. Em seguida o fogo de artificio internacional de 1914. Ha perto de 130 annos que a humanidade está fazendo manha. A revolta é justissima. Queremos construir a alegria. A propria farça, o burlesco não nos repugna, como não repugnou a Dante, a Shakespeare, a Cervantes. Molhados, resfriados, rheumatizados por uma tradição de lagrimas artisticas, decidimo-nos. Operação cirurgica. Extirpação das glandulas lacrimaes. Era dos 8 Batutas, do Jazz-Band, de Chicharrão, de Carlito, de Mutt & Jeff. Era do riso e da sinceridade. Era de construcção. Era de KLAXON.

A REDACÇÃO

klaxon



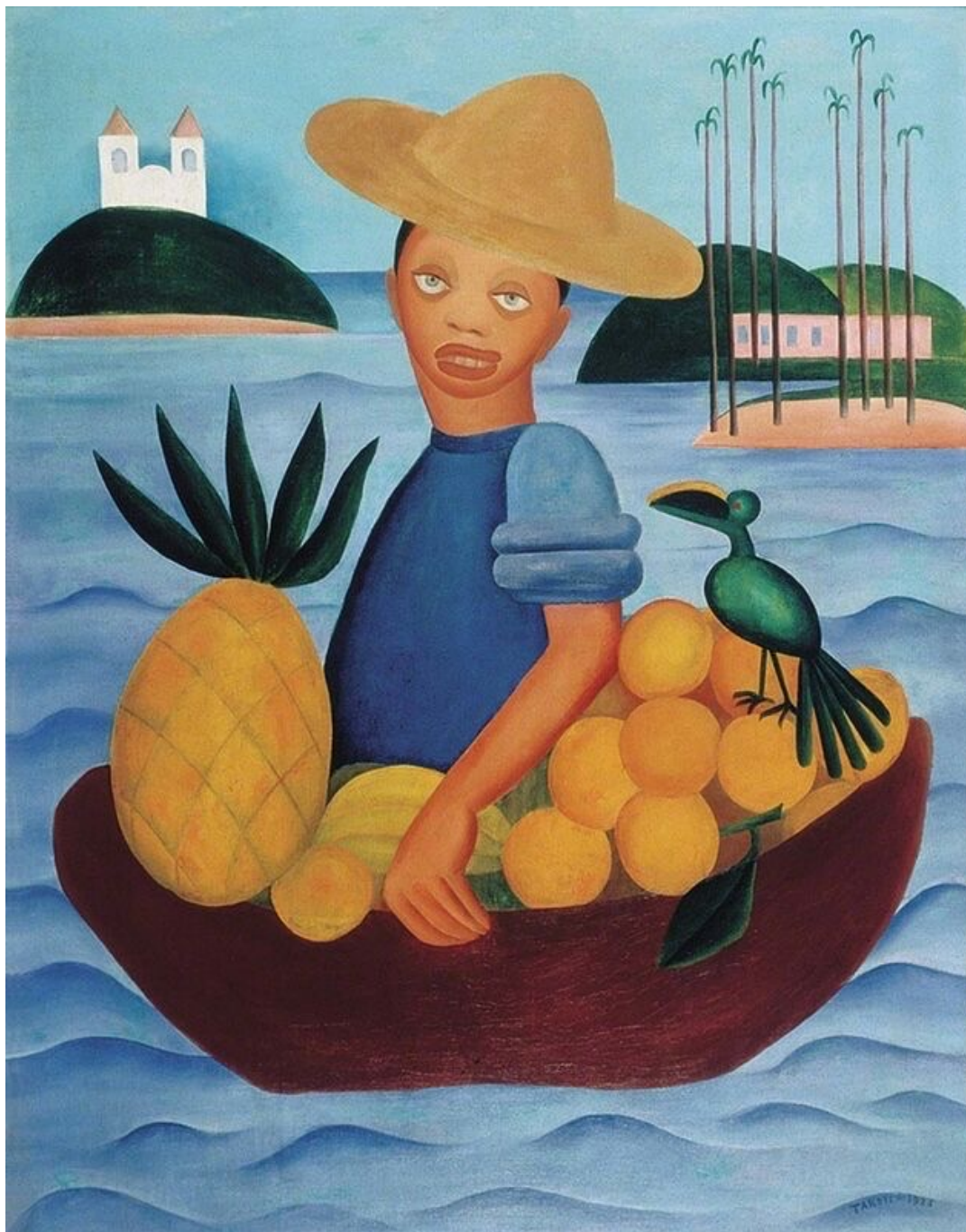
Anita Malfatti, *Homem das Sete Cores* (Der Mann aus sieben Farben), 1915–1916, Kohle und Pastell auf Papier, 62 x 46 cm



Tarsila Do Amaral, *A Feira I* (Der Markt I), 1924, Öl auf Leinwand, 60.8 x 73.1 cm



Tarsila do Amaral, *A Cuca*, 1924
Öl auf Leinwand, in originalem
Holz- und Lederrahmen von Pierre
Legrain, 60.5 x 72.5 cm, Grenoble,
Centre national des arts plastiques



Tarsila do Amaral, *O Vendedor de Frutas* (Der Obstverkäufer), 1925, Öl auf Leinwand, 108.5 x 84.5 cm, Museu de Arte Moderna, Rio de Janeiro (links) und Titelseite von Oswald de Andrade, *Pau-Brasil*, Paris: Au Sans Pareil, 1925 (oben)



Tarsila do Amaral, *Abaporu*, 1928
Öl auf Leinwand, 85 x 73 cm, MALBA, Museo
de Arte Latinoamericano de Buenos Aires

MANIFESTO ANTROPOFAGO

Só a antropofagia nos une. Socialmente. Economicamente. Filosoficamente.

Única lei do mundo. Expressão mascarada de todos os individualismos, de todos os collectivismo. De todas as religiões. De todos os tratados de paz.

Tupy, or not tupy that is the question.

Contra toda as cathecheses. E contra a mãe dos Gracchos.

Só me interessa o que não é meu. Lei do homem. Lei do antropofago.

Estamos fatigados de todos os maridos catholicos suspeitosos postos em drama. Freud acabou com o enigma mulher e com outros sustos da psychologia impressa.

O que atropelava a verdade era a roupa, o impermeavel entre o mundo interior e o mundo exterior. A reacção contra o homem vestido. O cinema americano informará.

Filhos do sol, mãe dos viventes. Encontrados e amados ferozmente, com toda a hypocrisia da saudade, pelos imigrados, pelos traficados e pelos turistas. No paiz da cobra grande.

Foi porque nunca tivemos grammaticas, nem collecções de velhos vegetaes. E nunca soubemos o que era urbano, suburbano, fronteiro e continental. Preguiçosos no mappa mundi do Brasil.

Uma consciencia participante, uma rythmica religiosa.

Contra todos os importadores de consciencia enlatada. A existencia palpavel da vida. E a mentalidade pedologica para o Sr. Levy Bruhl estudar.

Queremos a revolução Carahiba Maior que a revolução Francesa. A unificação de todas as revoltas efficazes na direcção do homem. Sem nos a Europa não teria sequer a sua

pobre declaração dos direitos do homem.

A idade de ouro annunciada pela America. A idade de ouro. E todas as girls.

Filiação. O contacto com o Brasil Carahiba. Oú Villeganhon print terre. Montaigne. O homem natural. Rousseau. Da Revolução Francesa ao Romantismo, á Revolução Bolchevista, á Revolução surrealista e ao barbaro technizado de Keyserling. Caminhamos.

Nunca fomos cathechizados. Vive-mos através de um direito sonambulo. Fizemos Christo nascer na Bahia. Ou em Belem do Pará.

Mas nunca admittimos o nascimento da logica entre nós.

Só podemos attender ao mundo orecular.

Tinhamos a justiça codificação da vingança. A sciencia codificação da Magia. Antropofagia. A transformação permanente do Tabú em totem.

Contra o mundo reversível e as idéas objectivadas. Cadaverizadas. O stop do pensamento que é dinamico. O individuo victima do systema. Fonte das injustiças classicas. Das injustiças romanticas. E o esquecimento das conquistas interiores.

Roteiros. Roteiros. Roteiros. Roteiros. Roteiros. Roteiros. Roteiros.

O instinto Carahiba.

Morte e vida das hypotheses. Da equação eu parte do Kosmos ao axioma Kosmos parte do eu. Subsistencia. Conhecimento. Antropofagia.

Contra as elites vegetaes. Em comunicação com o sólo.

Nunca fomos cathechizados. Fizemos foi Carnaval. O indio vestido de senador do Imperio. Fingindo de Pitt. Ou figurando nas operas de Alencar cheio de bons sentimentos portuguezes.

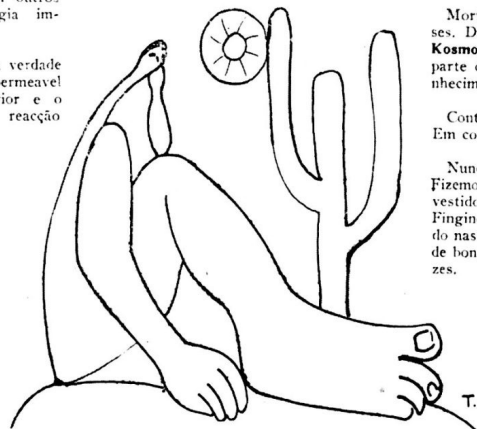
Já tinhamos o communismo. Já tinhamos a lingua surrealista. A idade de ouro. Catiti Catiti Imara Notiá Notiá Imara Ipejú

A magia e a vida. Tinhamos a re- lação e a distribuição dos bens phisicos, dos bens moraes, dos bens dignarios. E sabiamos transpor o mysterio e a morte com o auxilio de algumas formas grammaticaes.

Perguntei a um homem o que era o Direito. Elle me respondeu que era a garantia do exercicio da possibilidade. Esse homem chamava-se Galli Mathias. Comi-o

Só não ha determinismo - onde ha misterio. Mas que temos nós com isso?

Continua na Pagina 7



Desenho de Tarella 1928. De um modelo que figurará na sua proxima exposiçao de Junho na galeria Percier, em Paris.

Contra o Padre Vieira. Autor do nosso primeiro emprestimo, para ganhar commissão. O rei analphabeto dissera-lhe: ponha isso no papel! mas sem muita labia. Fez-se o emprestimo. Gravou-se o assucar brasileiro. Vieira deixou o dinheiro em Portugal e nos trouxe a labia.

O espirito recusa-se a conceber o espirito seu corpo. O antropomorfismo. Necessidade da vaccina antropofagica. Para o equilibrio contra as religiões de meridiano. E as inquisições exteriores.

Manifesto Antropofago

Contra as historias do homem, que começam no Cabo Finisterra. O mundo não datado. Não rubricado. Sem Napoleão. Sem Cesar.

A fixação do progresso por meio de catalogos e aparelhos de televisão. Só a maquinária. E os transfusores de sangue.

Contra as sublimações antagonicas. Trazidas nas caravellas.

Contra a verdade dos povos missionarios, definida pela sagacidade de um antropofago, o Visconde de Cayrú: — É a mentira muitas vezes repetida.

Mas não foram cruzados que vieram. Foram fugitivos de uma civilização que estamos comendo, porque somos fortes e vingativos como o Jaboty.

Se Deus é a consciencia do Universo Increado, Guaracy é a mãe dos viventes. Jacy é a mãe dos vegetaes.

Não tivemos especulação. Mas tinhamos adivinhação. Tinhamos Politica que é a sciencia da distribuição. E um systema social planetario.

As migrações. A fuga dos estados tédiosos. Contra as escleroses urbanas. Contra os Conservatorios, e o tedio especulativo.

De William James a Voronoff. A transfiguração do Tabú em totem. Antropofagia.

O pater familias e a criação da Moral da Cegonha: Ignorancia real das coisas + falta de imaginação + sentimento de autoridade ante a procuriosas.

É preciso partir de um profundo ateísmo para se chegar a idéa de Deus. Mas o carahiba não precisava. Porque tinha Guaracy.

O objectivo creado reage como os Anjos da Queda. Depois Moysés di- vaga. Que temos nós com isso?

Antes dos portuguezes descobrirem o Brasil, o Brasil tinha descoberto a felicidade.

Contra o indio de tocheiro. O indio filho de Maria, afilhado de Catharina de Medicis e genro de D. Antonio de Mariz.

A alegria é a prova dos nove.

No matriarcado de Pindorama.

Contra a Memoria fonte do costume. A experiencia pessoal renovada.

Somos concretistas. As idéas to- mam conta, reagem, queimam gente nas praças publicas. Suprimamos as idéas e as outras paralyrias. Pelos roteiros. Acreditar nos signaes, acreditar nos instrumentos e nas estrelas.

Contra Goethe, a mãe dos Gracchos, e a Côte de D. João VI.

A alegria é a prova dos nove.

A lucta entre o que se chamaria Increado e a Creatura-illustrada pela contradição permanente do homem e o seu Tabú. O amor quotidiano e o modus-vivendi capitalista. Antropofagia. Absorção do inimigo sacro. Para transformal-o em totem. A humana aventura. A terrena finalidade. Porém, só as puras elites conseguiram realizar a antropofagia carnal, que traz em si o mais alto sentido da vida e evita todos os males identificados por Freud, males cathechistas. O que se dá não é uma sublimação do instinto sexual. É a escala thermometrica do instinto antropofagico. De carnal, elle se torna electivo e cria a amizade. Affectivo, o amor. Especulativo, a sciencia. Desvia-se e transfere-se. Chegamos ao aviltamento. A baixa antropofagia agglomerada nos peccados de cathicismo — a inveja, a usura, a calumnia, o assassinato. Peste dos chamados povos cultos e christianizados, é contra ella que estamos agindo. Antropofagos.

Contra Anchieta cantando as onze mil virgens do céu, na terra de Iracema — o patriarcha João Ramalho fundador de São Paulo.

A nossa independencia ainda não foi proclamada. Frase typica de D. João VI.: — Meu filho, põe essa corôa na tua cabeça, antes que algum aventureiro o faça! Expulsamos a dynastia. É preciso expulsar o espirito bragantino, as ordenações e o rapé de Maria da Fonte.

Contra a realidade social, vestida e oppressora, cadastrada por Freud — a realidade sem complexos, sem loucura, sem prostituições e sem penitenciarías do matriarcado de Pindorama.

OSWALD DE ANDRADE.

Em Piratininga. Anno 374 da Deglutição do Bispo Sardinha.



«Der Tropicalismo war nie ein bestimmter Stil, wie Bossa Nova, sondern eine Lebenshaltung, eine kulturelle Einstellung, ein Konzept. Wir wollten nur einige Aspekte der traditionellen Musik Brasiliens hervorheben, der ländlichen und der urbanen Folklore, und gleichzeitig die Türe offen halten für Einflüsse aus Amerika und Europa – all diese Dinge vermischen und daraus eine neue Musik entwickeln.»

—Gilberto Gil



Hélio Oiticica, *Tropicália*, 1967, Ausstellungsansicht MAM Rio
– Museu de Arte Moderna, Rio de Janeiro

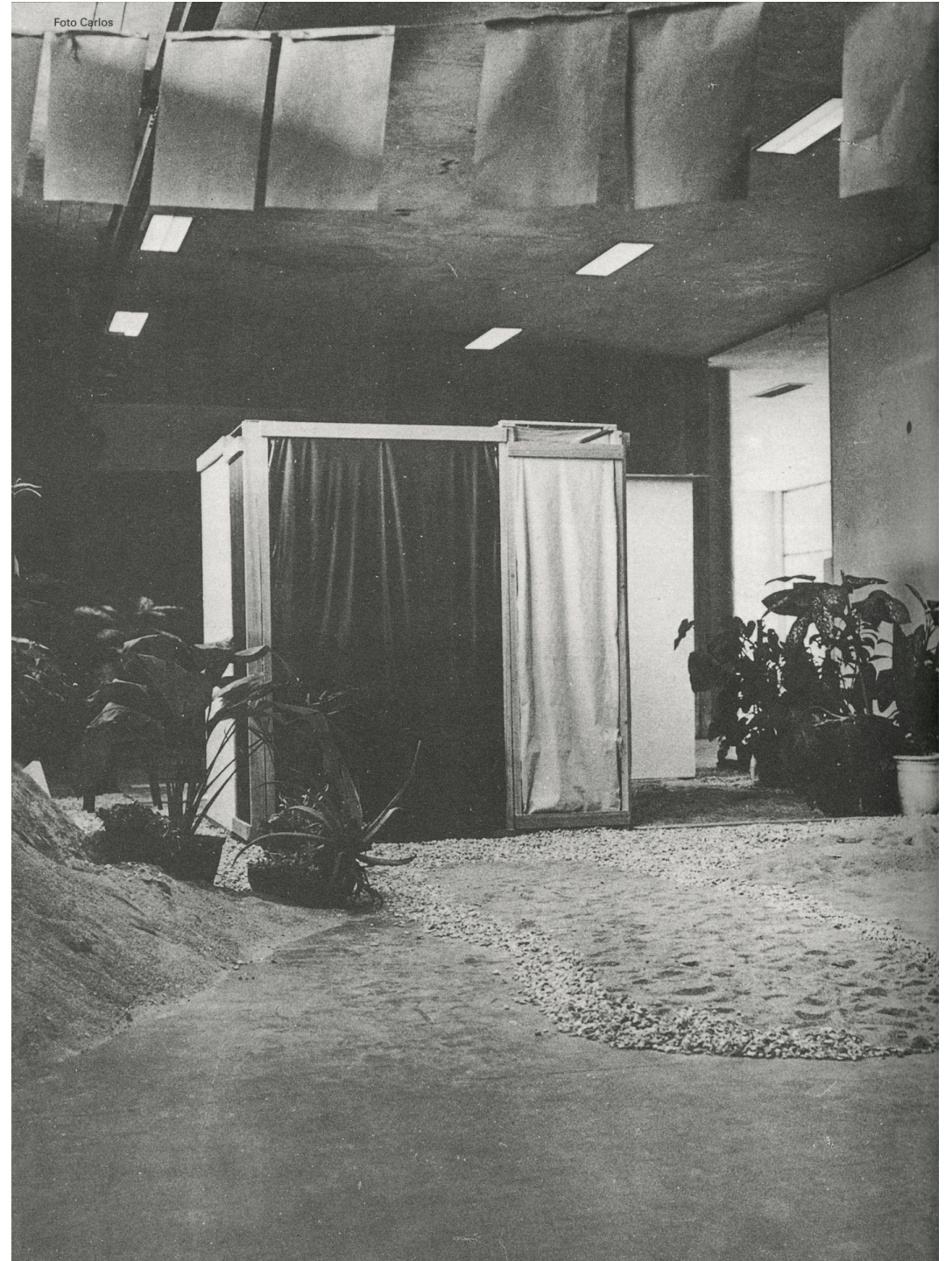


Foto Carlos



Hélio Oiticica, *Tropicália*, 1967, Ausstellungsansicht MAM Rio





Hélio Oiticica, *Tropicália*, Eingang zu *PN3 Imagético*, London 1969



Hélio Oiticica, erste Präsentation der *Parangolés* im MAM Rio, 1965



Ausstellungsansicht *Gruppendynamik: Kollektive der Moderne*, Lenbachhaus München, 2021. Foto: Simone Gänzheimer



Schauspieler*innen während einer Aufführung von *O Rei da Vela* (Der Kerzenkönig), 1933 geschrieben von Oswald De Andrade, 1967 erstmals aufgeführt im Teatro Oficina, São Paulo



Hélio Eichbauer, Szenografie für *O Rei da Vela*, Akt 2 und Akt 3, 1967, Farbstift und Gouache auf Papier

GRUPPEN DYNAMIK

19. Okt 2021
–24. Apr 2022



Kollektive der Moderne LENBACHHAUS

Gefördert durch die

KULTURSTIFTUNG
DES
BUNDES

GRUPPENDYNAMIK Kollektive der Moderne

19. Oktober 2021–
24. April 2022

Beijing, Buenos Aires, Bombay (heute Mumbai), Casablanca, Khartum, Kyoto, Lahore, Łódź, Nsukka, São Paulo, Tokyo: Überall auf der Welt schlossen sich im 20. Jahrhundert Künstler*innen zu Kollektiven zusammen. Die Tendenz zur gleichgesinnten und solidarischen Gruppenarbeit war und ist universell; die Anliegen der Mitglieder, ihre ästhetischen Methoden, politischen Ziele und utopischen Ideen sind jedoch – je nach Zeit und Ort – durchaus verschieden.

Die Ausstellung *Gruppendynamik – Kollektive der Moderne* beleuchtet exemplarisch die Entstehung und Entwicklung von Künstler*innengruppen vor dem Hintergrund ihrer jeweiligen gesellschaftlichen und kulturellen Zeitgenossenschaft. Der gewählte Zeitraum von etwa 1910 bis in die 1980er Jahre umfasst internationale Modernisierungsbewegungen und antikoloniale Befreiungskämpfe.

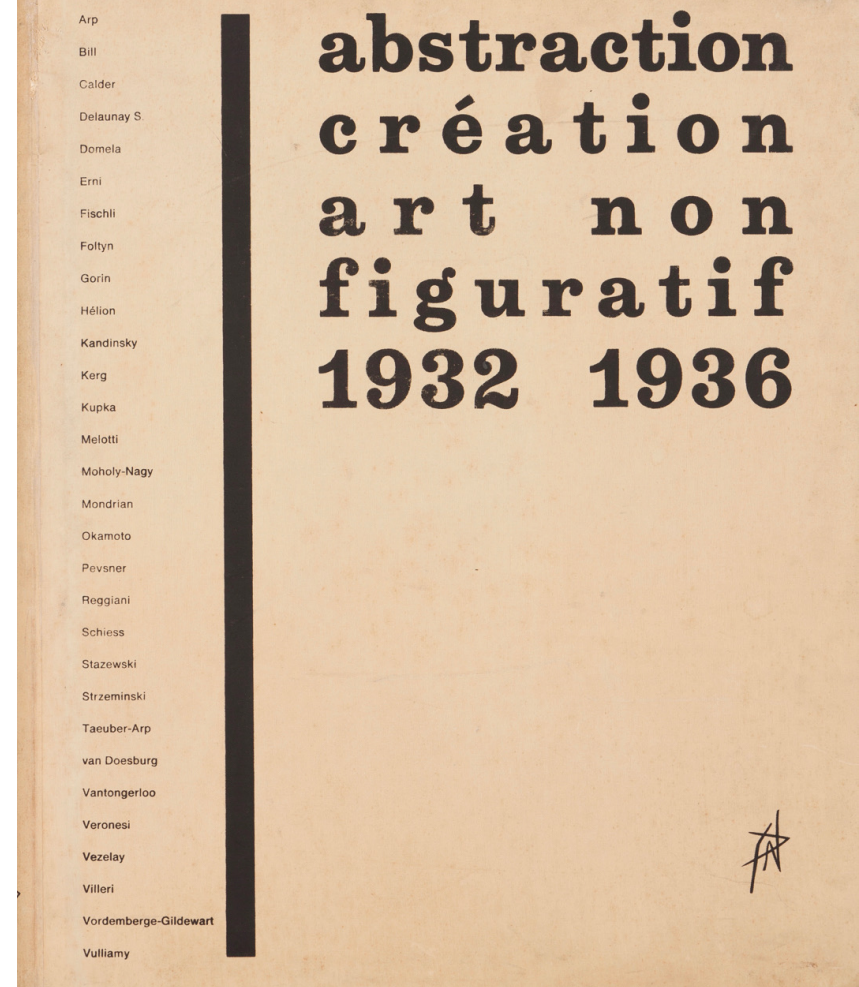
Eine Gruppe lebt von Zusammenschluss und Bruch, ihre Dynamik ist unberechenbar: Gemeinsames Arbeiten, Gespräche, Geselligkeit, Rivalität, Freundschaft, Offenheit, Inklusion, Abgrenzung, Ermüdung, Streit, Liebe, Polemik und Enthusiasmus zeichnen sie aus. Gruppen bieten uns ein mögliches Modell, Kunstproduktion überindividuell zu denken: Kunst entsteht nicht im luftleeren Raum, sie basiert auf Austausch und gesellschaftlichem Miteinander.

Mit Beginn des 20. Jahrhunderts nimmt die Mobilität vieler Menschen zu: Künstler*innen stehen im Austausch über ihre Städte und Länder hinweg, Gruppen schärfen ihre Programme in Solidarität mit internationalen Entwicklungen – und häufig in Opposition zu den klassischen Kunstakademien und Kontrahent*innen aus ihrer unmittelbaren Umgebung. Die Gründung neuer Kunstschulen und Kollektive, die Veröffentlichung programmatischer Texte oder Zeitschriften begleiten dieses Phänomen.

Die gesellschaftlichen Verhältnisse veränderten sich nachhaltig mit der Moderne: Die Welt wurde kosmopolitischer, zugleich verhärteten sich Klassenunterschiede. Die Moderne markiert einen späten Höhepunkt der europäischen Kolonialherrschaft und gleichzeitig ihr Ende in Form von Befreiungskämpfen in kolonisierten Gegenden der Welt. In Kunst und Kultur fasst der Begriff gegenläufige und einander bedingende Tendenzen wie beispielsweise Fortschrittsglaube und Esoterik, Technikfetischismus und Naturkult. Die eigene Modernität wurde von Künstler*innen und Gruppen als radikales Programm formuliert – eine Tatsache, die sich auch in einer Vielzahl von Manifesten niederschlug. In ihrem Zusammenspiel zeichnen die in der Ausstellung vereinten Künstler*innen und Werke ein Bild eines dynamischen Mit- und Gegeneinanders, einer komplexen internationalen Welt, in der die Kunst als Kompass dient und als Grund, sich lebhaft und lautstark auszutauschen.

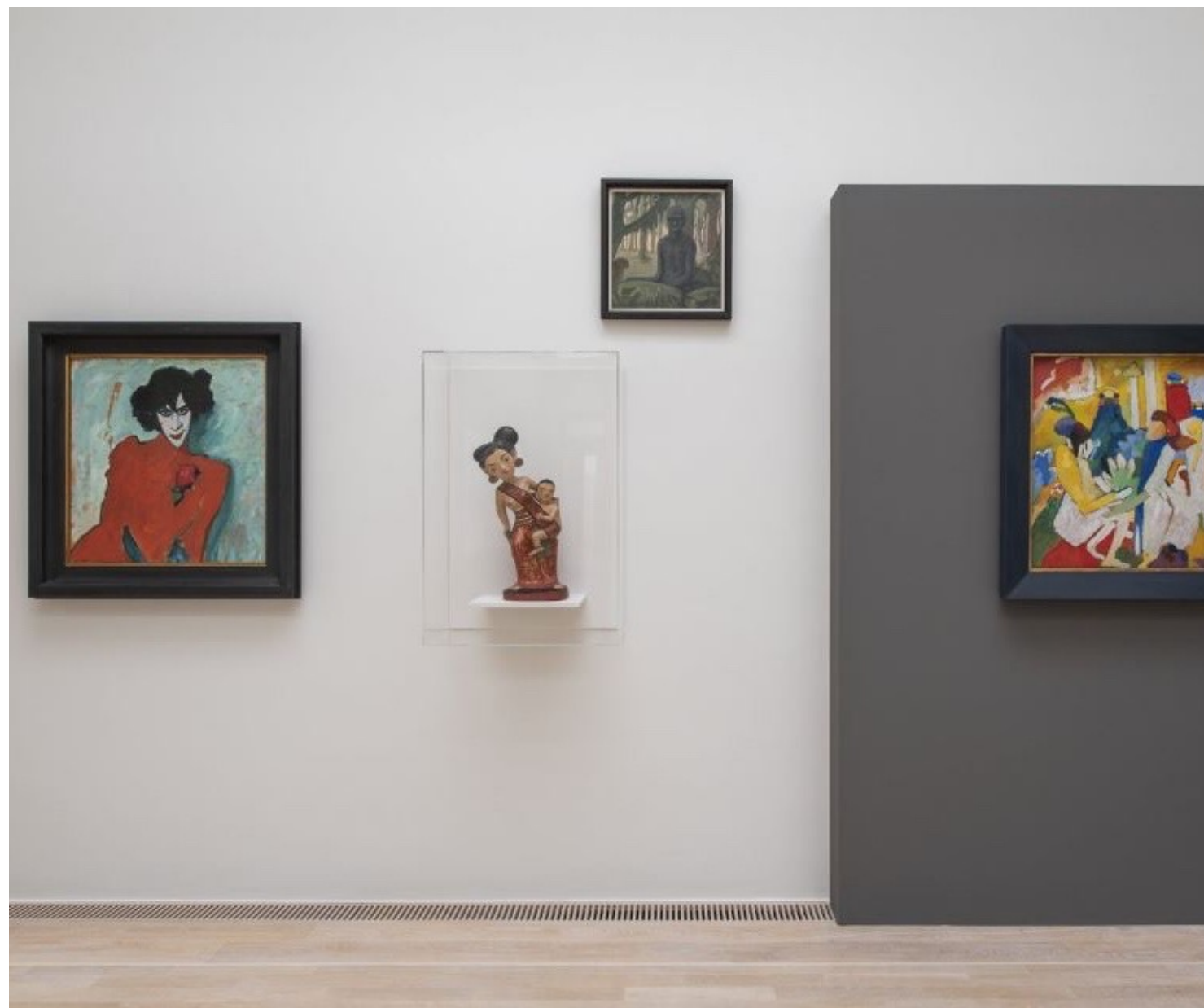
In der Ausstellung vertretene Kollektive

Aktion, Mavo, Sanka, Tokyo
Artistas del Pueblo, Buenos Aires
Bombay Progressive Artists' Group, Bombay
(heute Mumbai)
Casablanca School, Casablanca
Crystalists, Khartum
Grupa »a. r.«, Łódź
Grupo dos Cinco, São Paulo
Khartoum School, Khartoum
Kokuga Sosaku Kyokai, Kyoto
Lahore Art Circle, Lahore
Martín Fierro, Buenos Aires
Nsukka School, Nsukka
Wuming Huahui / Gruppe ohne Namen,
Beijing





Wassily Kandinsky u. Franz Marc, *Almanach Der Blaue Reiter*, 1912



Ausstellungsansicht *Gruppendynamik: Der Blaue Reiter*, Lenbachhaus München, 2022



«Ich begann mit Geometrie, aber ich suchte nach einem organischen Raum, in den man eintreten konnte.»

—Lygia Clark

Lygia Clark in ihrem Atelier, Rio de Janeiro, um 1950



Lygia Clark, *Bicho de bolso*, 1963 (links), und *Bicho linear*, 1960 (rechts), Aluminium, variable Dimensionen, MoMA New York



Lygia Clark, Ausstellungsansicht 34. Biennale von Venedig, 1968



Ansicht der Ausstellung *Adventures of the Black Square: Abstract Art and Society 1915–2015* mit *Bichos* von Lygia Clark, Whitechapel Gallery, London, 2015



Photograph by M Desjardins

Since 1959 when I made my first 'Animal' maquette I realised that my work was not like any traditional sculpture made for galleries and museums. My idea then was to have it sold on street corners like all kinds of gadgets and playthings one can find when wandering in London, Paris or Rio de Janeiro

For me an Unlimited 'multiple' is the opposite of a sculpture with a limited number of copies. A 'multiple' is a concept which negates, which refutes the aristocratic idea of the originality of an artist's work. This is why I do not like the idea of a limited number of 'multiples': by definition it should be unlimited, i.e. should be permanently accessible to the taste and purse of the man in the street

I have called these works 'Animals' because of their essentially organic aspect, and besides, having used a hinge to join the plates I was suddenly reminded of a backbone. The arrangement of the metal plates determines the position of the Animal which at first sight appears to be limitless. When asked: What are the possibilities of movement? I usually answer: I don't know, neither do you, but he does

Each Animal is an organic entity completely revealed inside his inner time of expression. He is an alive and essentially active work. A total existential interaction can be established between you and him, and in relationship there is no passivity, neither on your part, nor on his. There is in fact a dialogue in which the Animal gives, to the spectator's prompting, well defined answers. This relationship, up to now abstract, becomes real

The Animal has his own and well defined cluster of movements which react to the promptings of the spectator. He is not made of isolated static forms which can be manipulated at random as in a game; his parts are functionally related to each other, as if he were a living organism, and the movement of these parts are interlinked.

The first movement (yours) does not belong to the Animal. The interlinking of the spectator's action and the Animal's immediate answer is what forms this new relationship, made possible precisely because the Animal moves i.e. has a life of its own

Lygia Clark
Signals Newsbulletin
translated from the Portuguese by
Madalena Nicol



Animals LC1 LC2 LC3

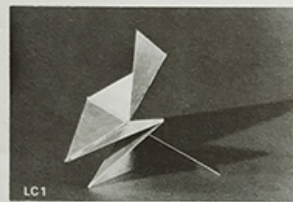
These works consist of a series of hinged structures in flat aluminium sheet which can be manipulated into an extensive range of configurations. The basic geometric shapes of the triangle circle and square have been used. The hinges are stiffened in order that different positions of the units which may arise can be maintained

LC1 is based on the triangular unit and comprises seven pieces, each with a hypotenuse $5\frac{1}{2}$ inches long; LC2 is based on a ten-inch square and is made up of eight pieces; LC3 consists of two ten-inch circles and two ten-inch squares made from sixteen pieces in all

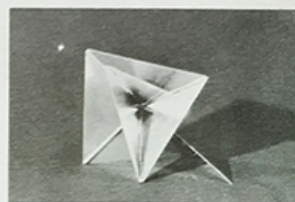
Photographs by Dennis Morley

Unlimited
Widcombe Manor
Bath England
BA2 6AZ

Bath 63802



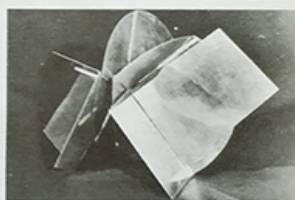
LC1



LC2



LC3



Exhibitions

- 1952 Paris—Galerie Institut Endoplastique
- 1960 Rio de Janeiro—Galerie Bonino
- 1963 New York—Luis Alexander Gallery
- Rio Sao Paulo Biennale
- 1964 Stuttgart—Technische Hochschule
- 1965 London—Signals Gallery
- 1966 Brazil—Bahia Biennale
- 1968 Venice Biennale
- 1969 Essen—Galerie Thelen

Collections

- Museum of Modern Art Rio de Janeiro
- Museum of Modern Art La Paz, Bolivia
- Museum of Modern Art Sao Paulo
- Jean Arp Paris
- Max Bense Germany
- Nioma Muniz Sodre Brazil
- Yaacov Agam Paris
- Collection Friedman Chicago
- Sergio de Camargo Paris
- Donald Allan New York

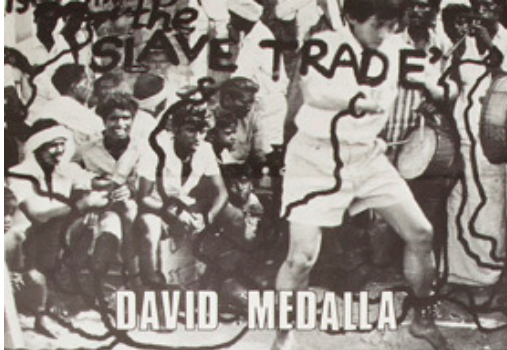
Lygia Clark

Born in 1920 in Belo Horizonte, Brazil Lygia Clark began her artistic studies in 1947 under Roberto Burle Marx. In 1950 she went to Paris and worked for Leger, Dobrinsky and Arpad Szenes. Miss Clark represented Brazil at the Venice Biennale in 1960, 1962 and 1968

Pallacios Collection Venezuela
HRH Prince Philip Duke of Edinburgh
Collection Geutznor Switzerland
Michel Seuphor Paris

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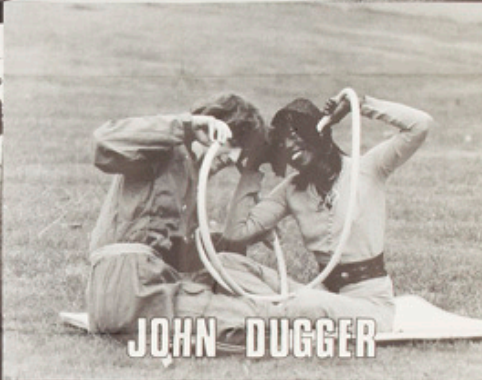
DAVID MEDALLA



LYGIA CLARK



HELIO OITICICA



JOHN DUGGER



LI YUAN-CHIA



GRAHAM STEVENS

PIONEERS OF PART-ART:

*'Part' as in 'participation', -
'Art' as in 'articulation', -
therefore, not 'art' as in 'art-object',
not 'part' as in 'part-time artists'.
'PARTicipation ART' is opposed
to 'TOTALitarian ART'.
Medalla 12 January 1971 London*



poppa at moma organised by rupert logge and mark powell-jones - show continuous day and night 14-28 february 1971 - first full-scale survey of participation art
designed by john dugger david medalla photo by andrew lewis john garrison 3 year - also thanks to the art council of great britain 1966 and the director of moma - special thanks to first secretary helio oiticica john garrison

MUSEUM OF MODERN ART OXFORD

'Museum of Modern Art Oxford' and 'poppa at moma' at London 1971 March 1971

«Part» as in «participation»,
«Art» as in «articulation»,
therefore, not «art» as in «art-object»,
not «part» as in «part-time artists».
«PARTicipation ART» is opposed to
«TOTALitarian ART».

—David Medalla

popa at moma

Popa at Moma is the acronymic title of an unusual collective exhibition recently held at Oxford. The title stands for 'Pioneers of Part-Art at the Museum of Modern Art'. The show, organised by Rupert Legge and Mark Powell-Jones with a grant from the Arts Council, was the first full-scale survey of the latest movement in world art: *Participatory or Part-Art*. It featured the work of six well-known artists: the Brazilians Lygia Clark and Helio Oiticica; the American John

Dugger; the Chinese Li Yuan-Chia (now a resident in England); the English artist Graham Stevens; and the inventor of thermo-nuclear sculpture David Medalla.

Oiticica was artist-in-residence at the University of Sussex, following his controversial one-man show at the Whitechapel Gallery in 1969. He is now in New York after a period in Brazil where he continued to make manifestations involving people in the parks and *favelas* (slums) of Rio de Janeiro. Lygia Clark participated in the

much-discussed symposium on tactile art at the California State College in 1969. A retrospective exhibition is scheduled for the Hayward Gallery in 1972.

Li Yuan-Chia, who lives a recluse's existence in Cumberland, created an environment of nylon strings for the first *Partitions in the Park* experiment in London in 1968.

Graham Stevens inflated his first 'pneumatic environment' at Battersea Park in 1966. In 1967, for the show *Structures Gonflables* at the Musée d'Art Moderne, Paris, and throughout the summer of 1970, he created a series of large-scale inflatable tables at St. Katharines' Docks.

David Medalla, who edited the *Signal* news bulletin from 1964 to 1966, initiated *The Exploding Galaxy*, a confluence of artists, dancers, musicians and poets, in 1967.

John Dugger, age 22, the youngest artist in the *Popa at Moma* show, participated in the recent Arts Council Multiples exhibition at the Whitechapel Gallery. For Oxford he presented *Absorption Kasinas*, including a work entitled *Prismatic Conversation in Silver Space* involving people wearing translucent plastic masks and silver gloves 'conversing' with one another by means of kinetic 'mudras' or spontaneous hand gestures.

Although these artists are known to one another, they do not form a definable group. They work individually in various parts of the world and represent multifaceted directions of *Part-Art*. David Medalla describes the general area of commitment of these artists:

'Part' as in 'participation', 'art as in 'articulation'; therefore, not 'art' as in 'art-object', not 'part' as in 'part-time artists'. PARTICIPATION ART is opposed to TOTALITARIAN ART.

Each artist has evolved for himself a dynamic language of expression whereby the normally passive and detached spectator becomes involved voluntarily in a series of random events and gratuitous acts. These events are initially generated by the *Part-Artist* enabling any person to transform his or her psycho-physiological processes in relation to the rhythms of the cosmos. In some cases, the 'trans-object' or 'propulsion' (i.e. the part-artist's original vision concretised in tangible metaphors) becomes a 'yantra' or meditational device for releasing the harmonious flow of the subliminal.

Whereas in conventional artistic activity, the art-object is the end-product of the artist's creative efforts and the focus of the passive spectator's sensations, in *Part-Art* events the spectator himself, becoming a participant and active re-interpreter of the part-artist's vision, is the actual dynamo in the energy-field originally created by the part-artist. A *Part-Art* propulsion or event is open to

the volitional impulses of any man and the infinite configurations of chance. The social, ecological and environmental possibilities of this new movement are unlimited, while the psychological areas now being explored were previously inaccessible to conventional art forms.

The varieties of expression and media open to the *Part-Artist* are limitless. Their materials range from the ephemeral - dewdrops and dust (Medalla) - through natural elements such as seeds (Oiticica), stones (Clark) and leaves (Li Yuan-Chia) - to synthetics such as canalisation tubes (Dugger) and PVC (Stevens). They are creating the syntax and vocabulary of a new language for expressing the natural mythology of man and all sentient beings in relation to a continuously changing environment. Three of the artists in the Oxford show made their names as pioneer kineticists. Medalla, Clark and Oiticica arrived at participation art by initially dissolving the object in energy-pulses. For them it was a logical step to move from mobile objects whose structures can be altered at will by the spectator to situations where the spectator himself becomes the living structure.

The environments incorporating man and nature by Li Yuan-Chia and the *Body Conductors* of John Dugger (plastic tubes with which a person hears the sounds of his body as well as the sounds of other bodies in space) create for the participants a spatio-temporal 'climate' whereby aesthetic sensations are transformed into meditative states.

The *Tunnels, Living Mandalas* and *Elastic* of Lygia Clark depend for their realisation and 'unfolding' on the interactions of people whom the artist sees as 'living supports in a biological and cellular architecture'. The *Made-on-the-Body Capes* of Helio Oiticica involve the participants in a veritable dance of life. On the sociological level, Oiticica's work relates to the basic necessities of man: food, clothing and shelter. At the same time, his work has an exuberance reminiscent of the tropical jungle.

The inflatables of Graham Stevens invite the participant to explore with his body fundamental properties of matter: solidity, liquidity, gaseousness; compression and expansion of forms; gravity and buoyancy; inertia, flow and equilibrium. In the process of exploration the participant (depending on his psychic and physical conditions) experiences a series of sensations (aggression and tenderness, curiosity, suspicion, fear, courage, trust etc.) which enable the participant to relate freely and dynamically to elemental factors such as air and water, and to the forces within him.

Paradox, irony, poetry and wit characterise the multi-faceted art of David Medalla. In his *Slave Trade*, whereby any number of people are tied to one another,

Medalla uses the symbol and fact of bondage to express individual freedom and communal interdependence. 'Theoretically', says the artist, 'one can tie all the people of the world to one another, and yet give everyone the freedom to move about at will.'

For the Oxford show Li Yuan-Chia created an environment of aerial poetry and metaphorical clouds. Helio Oiticica and Lygia Clark, unable to attend the exhibition, had only token representations. The preview was aborted when Medalla publicly protested over the destruction of John Dugger's environment. I was lucky to see this a few hours earlier. Entitled *Canalisation of Psychic*

Energy, it featured 64 'perennials' suspended from an orange-coloured netlon canopy, a floor covered with grains and a metaphorical sea of polythene and netlon, and clusters of 'body conductors' - an environment intended for meditation.

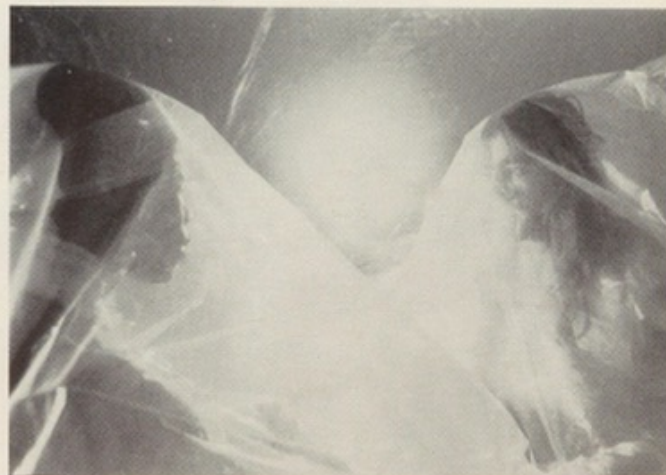
The same evening Graham Stevens decided to withdraw his inflatables - he felt that broken glass underneath his pneumatic structures was a potential source of harm to the spectators. Although newspapers reported audience misbehaviour, it should be said that not all spectators behaved aggressively and some became creatively involved with the works on show.

ANDREW FORREST

David Medalla *Treasures from the Medalla Kumbum* 1970



Graham Stevens *Air Feed* 1970 photo: Andrew Tweedie



John Dugger *Canalisation of Psychic Energy* 1971 photo: Andrew Forrest



PARTICIPATION

Edited by Claire Bishop
Documents of Contemporary Art

Participatory Art and
the Politics of Spectatorship
New Edition

Claire
Bishop

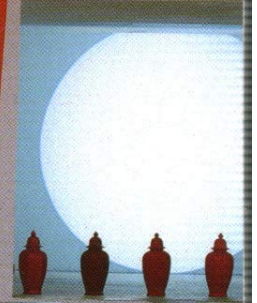


Artificial Hells

Nicolas Bourriaud
Esthétique relationnelle



les presses du réel





Rirkrit Tiravanija, *Ohne Titel (Pad Thai)*, 1990, Paula Allen Gallery, New York

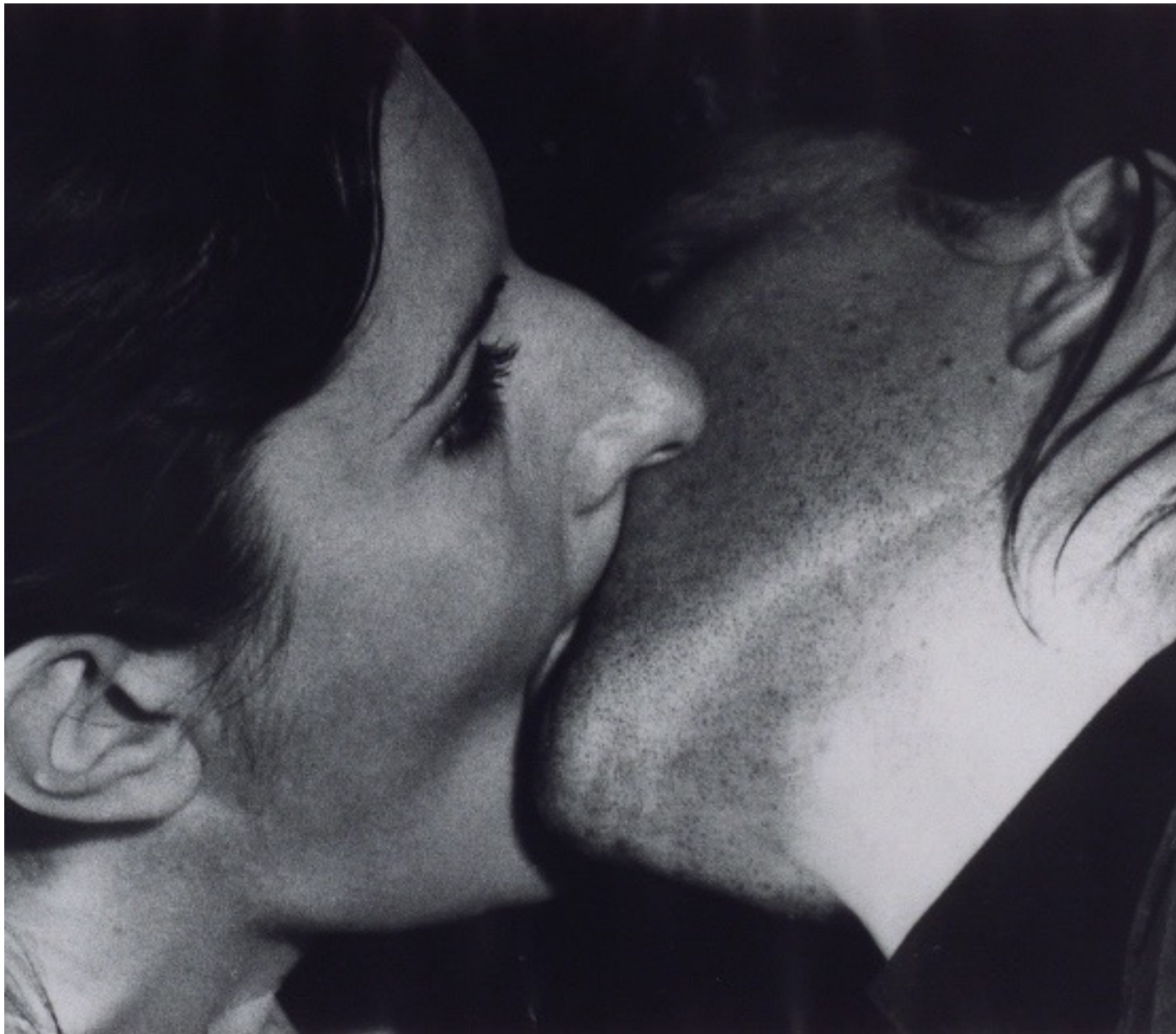
Kunst als kollektive Handlung

«two or more (usually a lot more) people doing something together» (Becker [1982] 2008, 382).

mumok

KOLLABORATIONEN

2.7.–6.11.2022



Ulay/Marina Abramović
Marina Abramović/Ulay

BREATHING IN - BREATHING OUT

We are kneeling facing and pressing each other's
lips.

Marina Abramović

I am breathing in oxygen

I am breathing out carbon dioxide

Ulay

I am breathing in carbon dioxide

I am breathing out carbon dioxide

Marina Abramović

I am breathing in carbon dioxide

I am breathing out carbon dioxide

.....

April, 1977

6th April Meeting

Student Cultural Center

Beograd

A handwritten signature in dark ink, appearing to read 'Marina Abramović', written in a cursive style.

Marina Abramović

Time: 22min

Marina Abramović und Ulay, *Breathing in / Breathing out*, 1977

Schwarzweissfotografie und unterschriebenes Protokoll der Performance in Belgrad, mumok Wien



Peter Fischli David Weiss, *Plötzlich diese Übersicht*, 1981–, Ausstellungsansicht Schaulager Basel

«Alles begann mit Gesprächen, immer häufiger mit Begegnungen: in der Stadt, in der Bar, wo auch immer, und jeder von uns spürte, dass der andere ein interessanter Gesprächspartner war [...]. Der Dialog war die Grundlage unserer gemeinsamen Arbeit, und das blieb bis zum Ende so.»

—Peter Fischli im Gespräch mit Hans Ulrich Obrist, 2015



Peter Fischli David Weiss, *Beliebte Gegensätze: Theorie und Praxis*, aus *Plötzlich diese Übersicht*, 1981–, ungebrannter Ton



Peter Fischli David Weiss, *Mick Jagger und Brian Jones gehen zufrieden nach Hause, nachdem sie «I Can't Get No Satisfaction» komponiert haben*, aus *Plötzlich diese Übersicht*, 1981–, ungebrannter Ton



Peter Fischli David Weiss, *How to Work Better*, 1991, Oerlikon, Zürich



Claes Oldenburg und Patty Mucha mit *Floor Burger*, 1962
Foto: Ugo Mulas

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