

# ***Komplizenschaft – Eine Kunstgeschichte kollektiver Praktiken***

**Einführungsvorlesung Kunstgeschichte der Moderne und Gegenwart**

Dr. Charlotte Matter ([charlotte.matter@uzh.ch](mailto:charlotte.matter@uzh.ch))

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

8. März 2023 – Kollektivität und Klassenbewusstsein





Arp  
Bill  
Calder  
Delaunay S  
Domela  
Erni  
Fischli  
Foltyn  
Gorin  
Héliou  
Kandinsky  
Kerg  
Kupka  
Melotti  
Moholy-Nagy  
Mondrian  
Okamoto  
Pevsner  
Reggiani  
Schiess  
Stazewski  
Strzeminski  
Taeuber-Arp  
van Doesburg  
Vantongerloo  
Veronesi  
Vezelay  
Villari  
Vordemberge-Gildewart  
Vulliamy

**abstraction  
création  
art non  
figuratif  
1932 1936**



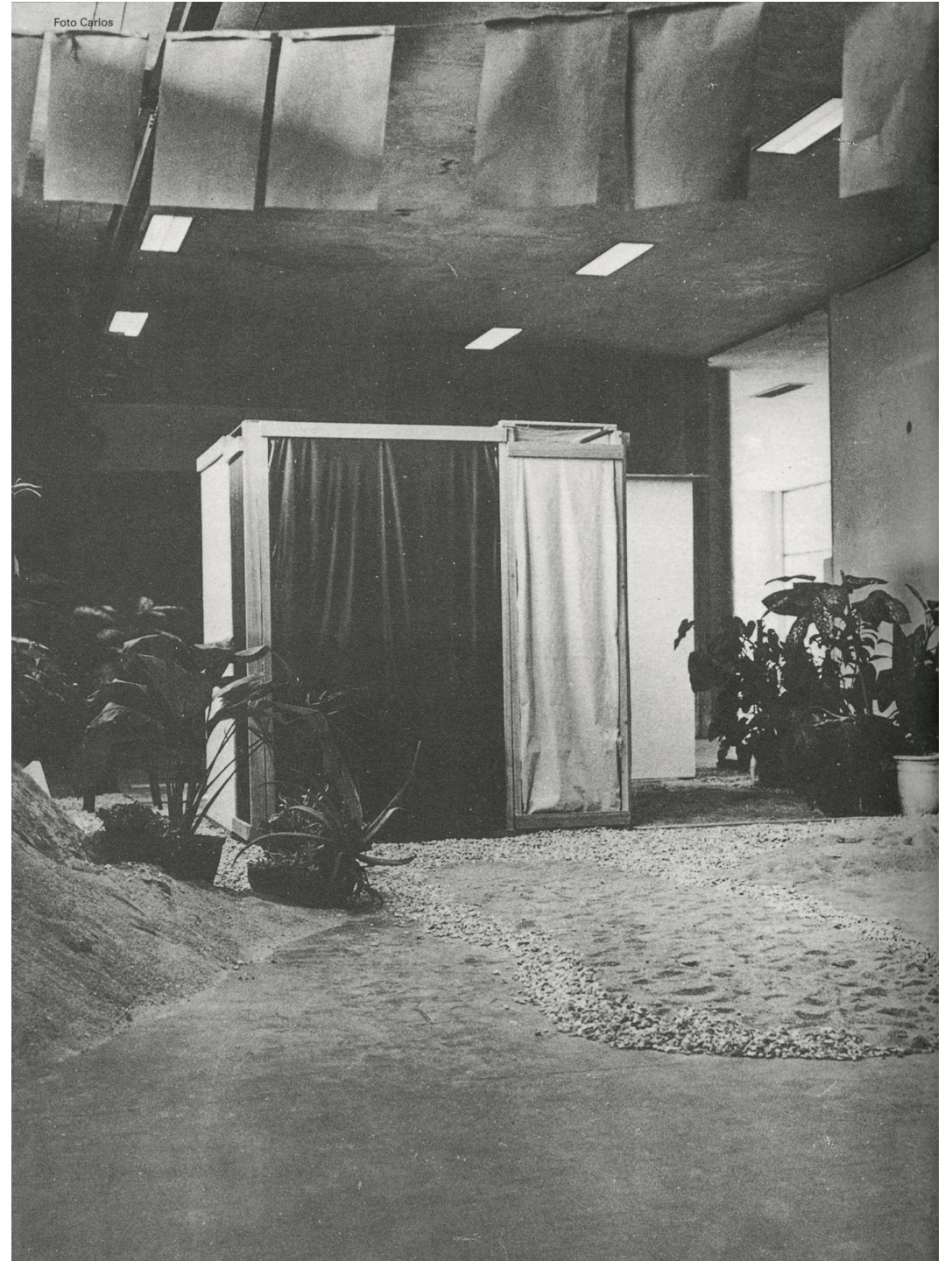


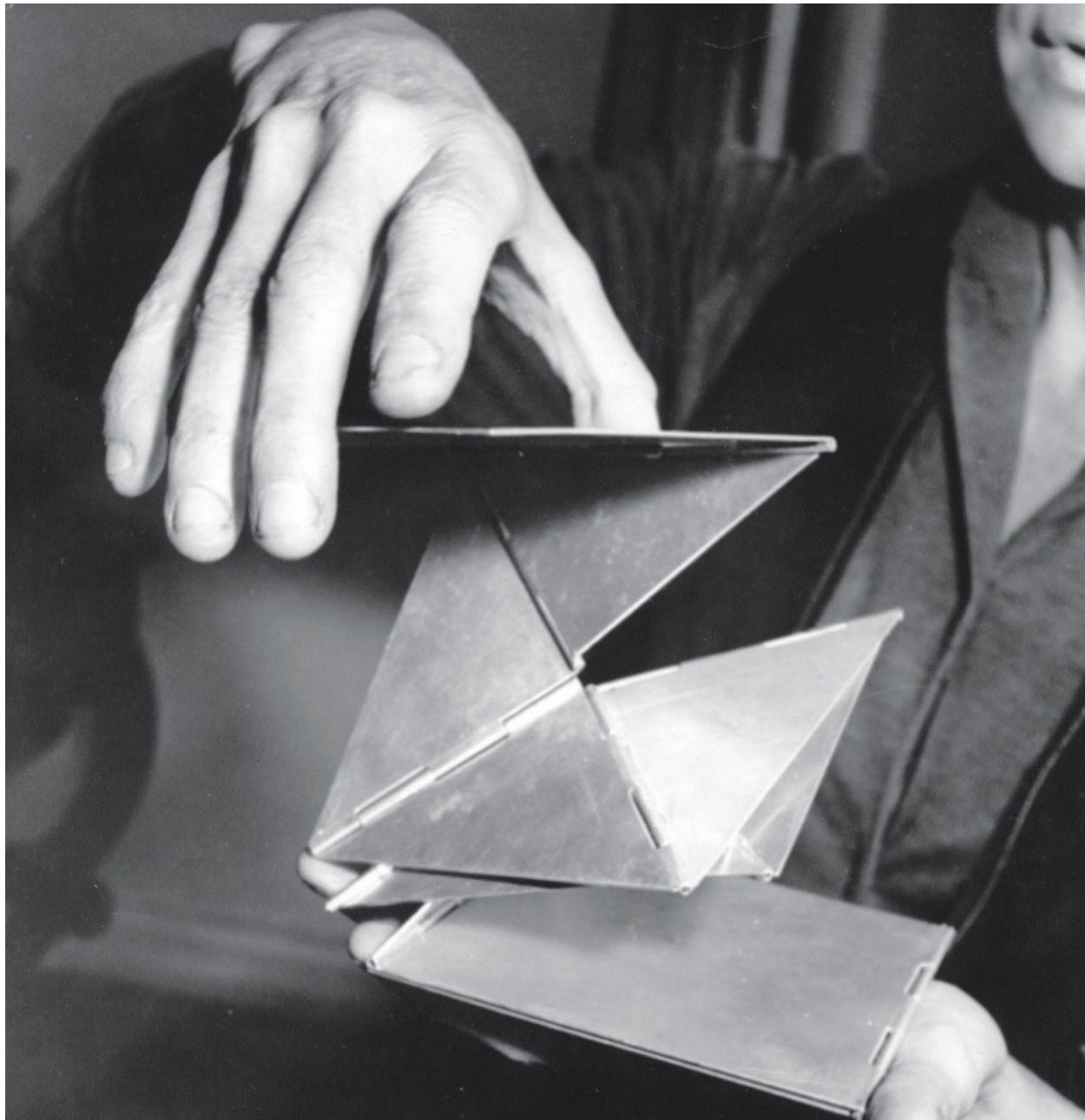
Anita Malfatti, *Grupo dos Cinco*  
(Gruppe der Fünf), 1922, Feder und  
Farbstift auf Papier, 26.5 x 36.5 cm

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



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





Lygia Clark, *Bicho de bolso*, 1963



**PIONEERS OF PART-ART:**

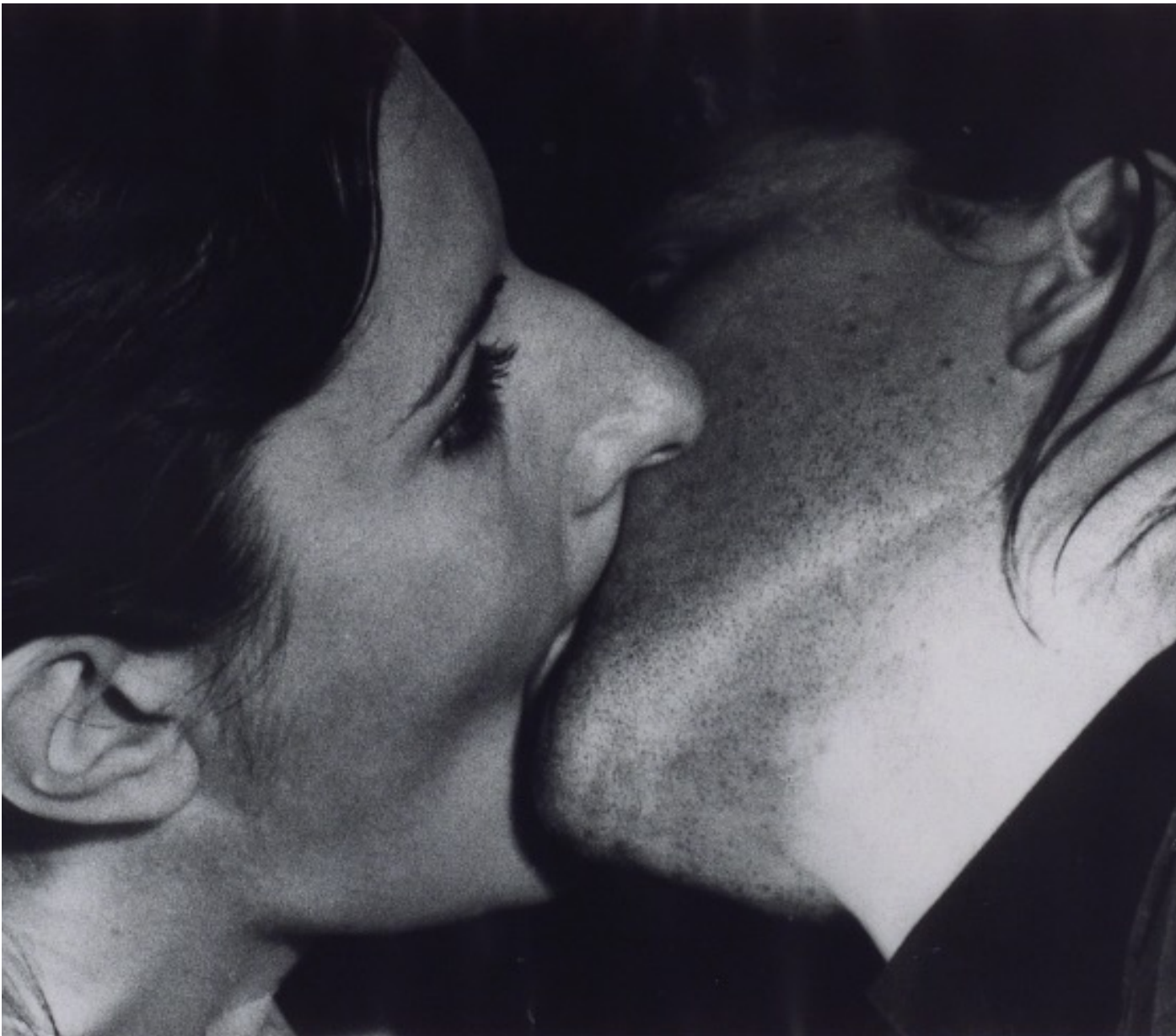
*'Part' as in 'participation' -  
 'Art' as in 'articulation',  
 therefore, not 'art' as in 'art object',  
 not 'part' as in 'part-time artist'.  
 'PARTICIPATION ART' is opposed  
 to 'TOTALitarian ART'.  
 Medalla, 12 January 1971 London*



popa 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 duggan david medalla drew by medalla. lined john duggan's year - the thanks to the art council of great britain 1969 and the director of moma - special thanks to mark powell-jones and rupert logge.

**MUSEUM OF MODERN ART OXFORD**

*'It's a new, different event than  
 and as the situation at what  
 1971 March 1971*



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

Marina Abramović

Time: 22min

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

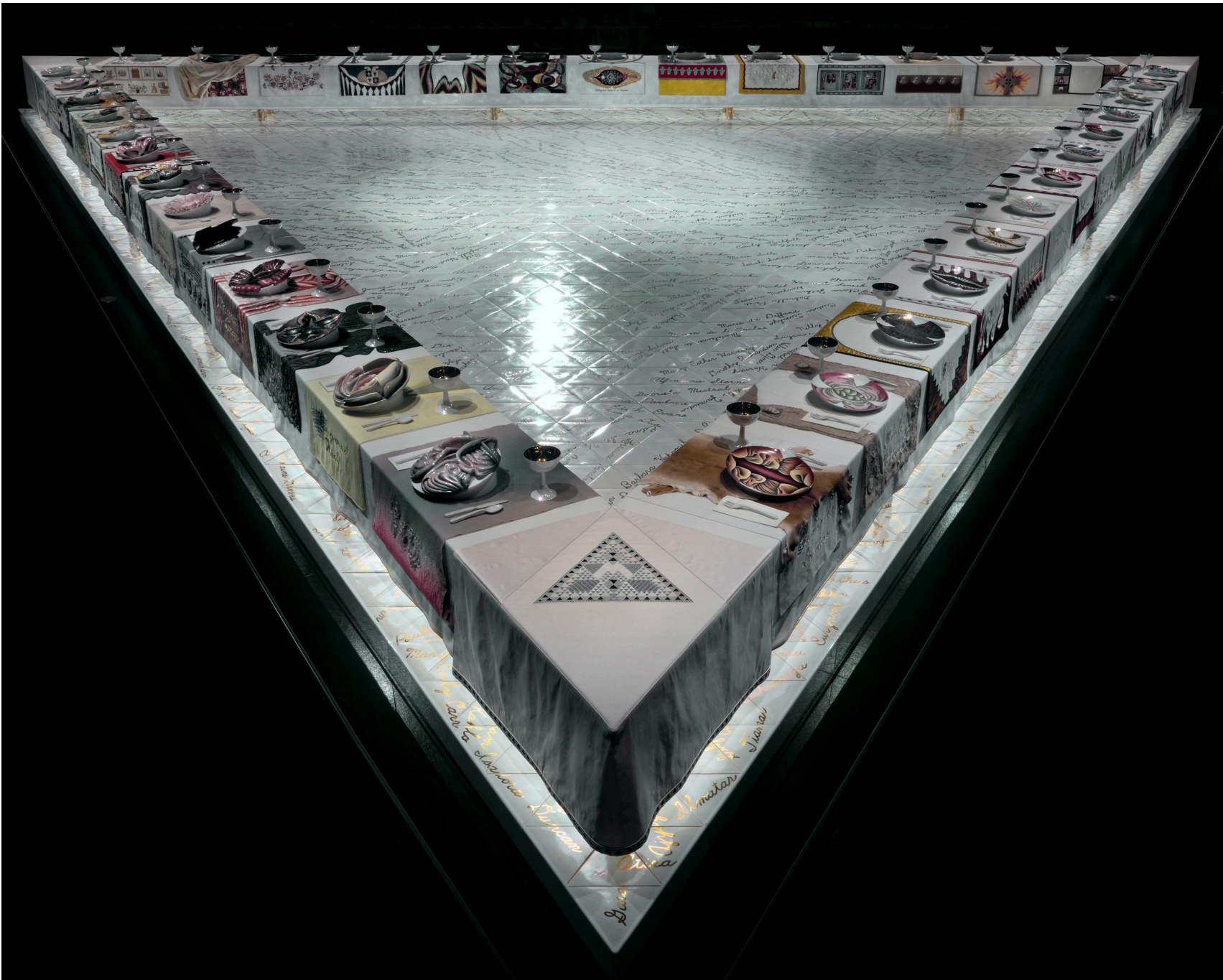
Schwarzweissfotografie und unterschriebenes Protokoll der Performance in Belgrad, mumok Wien



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



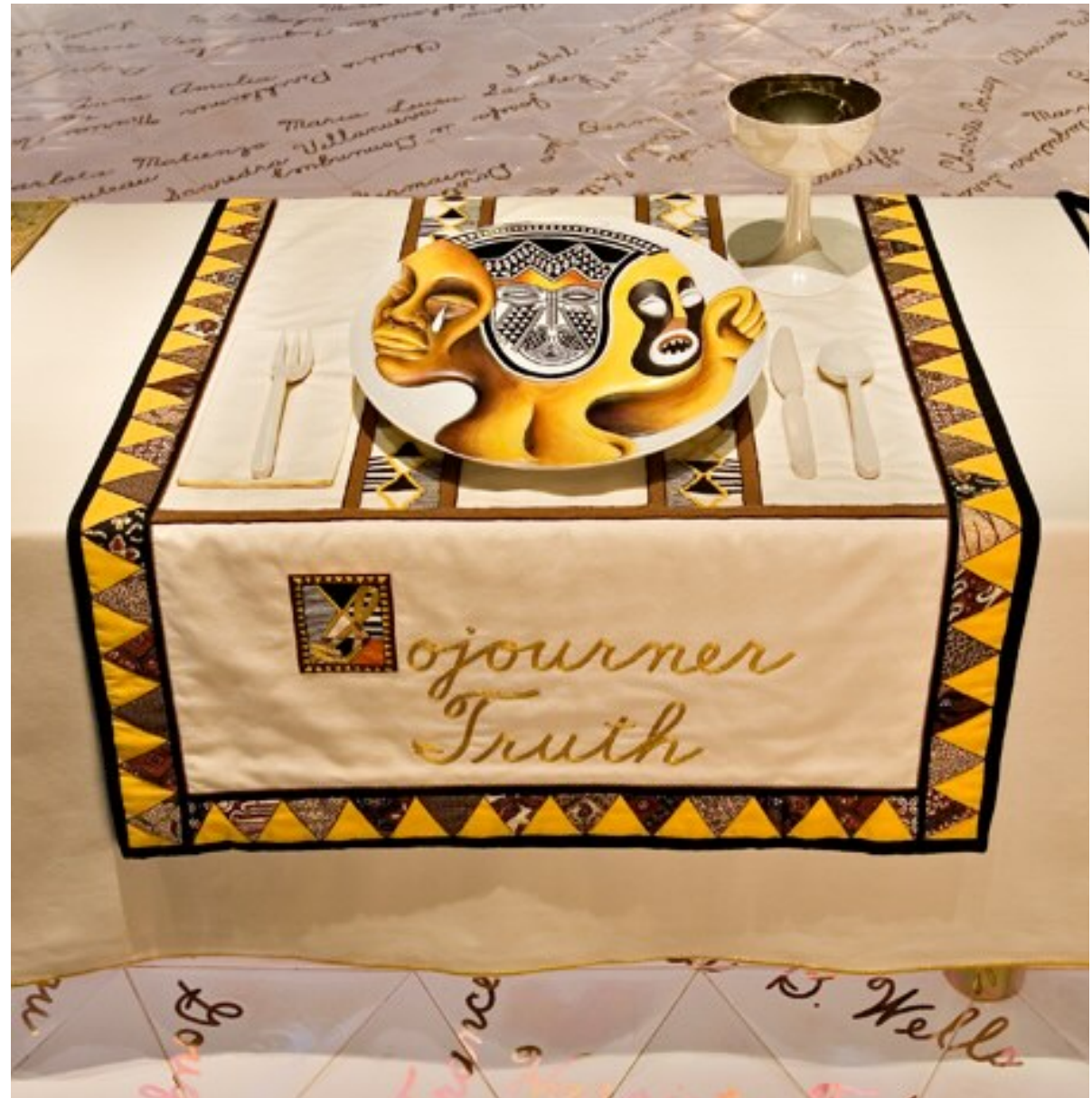




Judy Chicago, *The Dinner Party*,  
1974–1979, Keramik, Porzellan,  
Textilien, 1463 x 1463 cm.  
Brooklyn Museum New York



Solidaritätskundgebung mit den Frauen von Seveso für ein Abtreibungsgesetz in Mailand, September 1976. Foto: Liliana Barchiesi



Judy Chicago, Gedecke für Emily Dickinson (links) und Sojourner Truth (rechts) aus *The Dinner Party*, 1974–1979.  
Keramik, Porzellan und Textil. Brooklyn Museum, New York



*The Dinner Party* Research Team, Santa Monica, California, 1970s. Photo courtesy the Flower Archive



*The Dinner Party Needlework Loft, Santa Monica, California, 1970s. Photo courtesy the Flower Archive*

“I try and remind myself that all these people are working with me for nothing, and I try to be responsible to their growth and needs—but sometimes it’s hard.”

—Judy Chicago, Tagebucheintrag, 1. August 1976



Judy Chicago, Szenografie für die Haute Couture Modeschau von Dior, Frühling/Sommer 2020





Judy Chicago, Szenografie für die Haute Couture Modeschau von Dior, Frühling/Sommer 2020



## The Making Of The Embroidered Banners From The Haute Couture Spring-Summer 2020 Show Set

64 633 vues • 21 janv. 2020

 2,2 K  JE N'AIME PAS  PARTAGER  EXTRAIT  ENREGISTRER ...



Claire Fontaine, Szenografie für die Prêt-à-Porter Modeschau von Dior, Herbst/Winter 2020–2021

# THE BLIND MAN

## The Richard Mutt Case

*They say any artist paying six dollars may exhibit.*

*Mr. Richard Mutt sent in a fountain. Without discussion this article disappeared and never was exhibited.*

*What were the grounds for refusing Mr. Mutt's fountain:—*

- 1. Some contended it was immoral, vulgar.*
- 2. Others, it was plagiarism, a plain piece of plumbing.*

*Now Mr. Mutt's fountain is not immoral, that is absurd, no more than a bath tub is immoral. It is a fixture that you see every day in plumbers' show windows.*

*Whether Mr. Mutt with his own hands made the fountain or not has no importance. He CHOSE it. He took an ordinary article of life, placed it so that its useful significance disappeared under the new title and point of view—created a new thought for that object.*

*As for plumbing, that is absurd. The only works of art America has given are her plumbing and her bridges.*

### “Buddha of the Bathroom”

I suppose monkeys hated to lose their tail. Necessary, useful and an ornament, monkey imagination could not stretch to a tailless existence (and frankly, do you see the biological beauty of our loss of them?), yet now that we are used to it, we get on pretty well without them. But evolution is not pleasing to the monkey race; “there is a death in every change” and we monkeys do not love death as we should. We are like those philosophers whom Dante placed in his Inferno with their heads set the wrong way on their shoulders. We walk forward looking backward, each with more of his predecessors' personality than his own. Our eyes are not ours.

The ideas that our ancestors have joined together let no man put asunder! In *La Dissociation des Idees*, Remy de Gourmont, quietly analytic, shows how sacred is the marriage of ideas. At least one charm-

ing thing about our human institution is that although a man marry he can never be *only* a husband. Besides being a money-making device and the *one* man that *one* woman can sleep with in legal purity without sin he may even be as well some other woman's very personification of her abstract idea. Sin, while to his employees he is nothing but their “Boss,” to his children only their “Father,” and to himself certainly something more complex.

But with objects and ideas it is different. Recently we have had a chance to observe their meticulous monogomy.

When the jurors of *The Society of Independent Artists* fairly rushed to remove the bit of sculpture called the *Fountain* sent in by Richard Mutt, because the object was irrevocably associated in their atavistic minds with a certain natural function of a secretive sort. Yet to any “innocent” eye



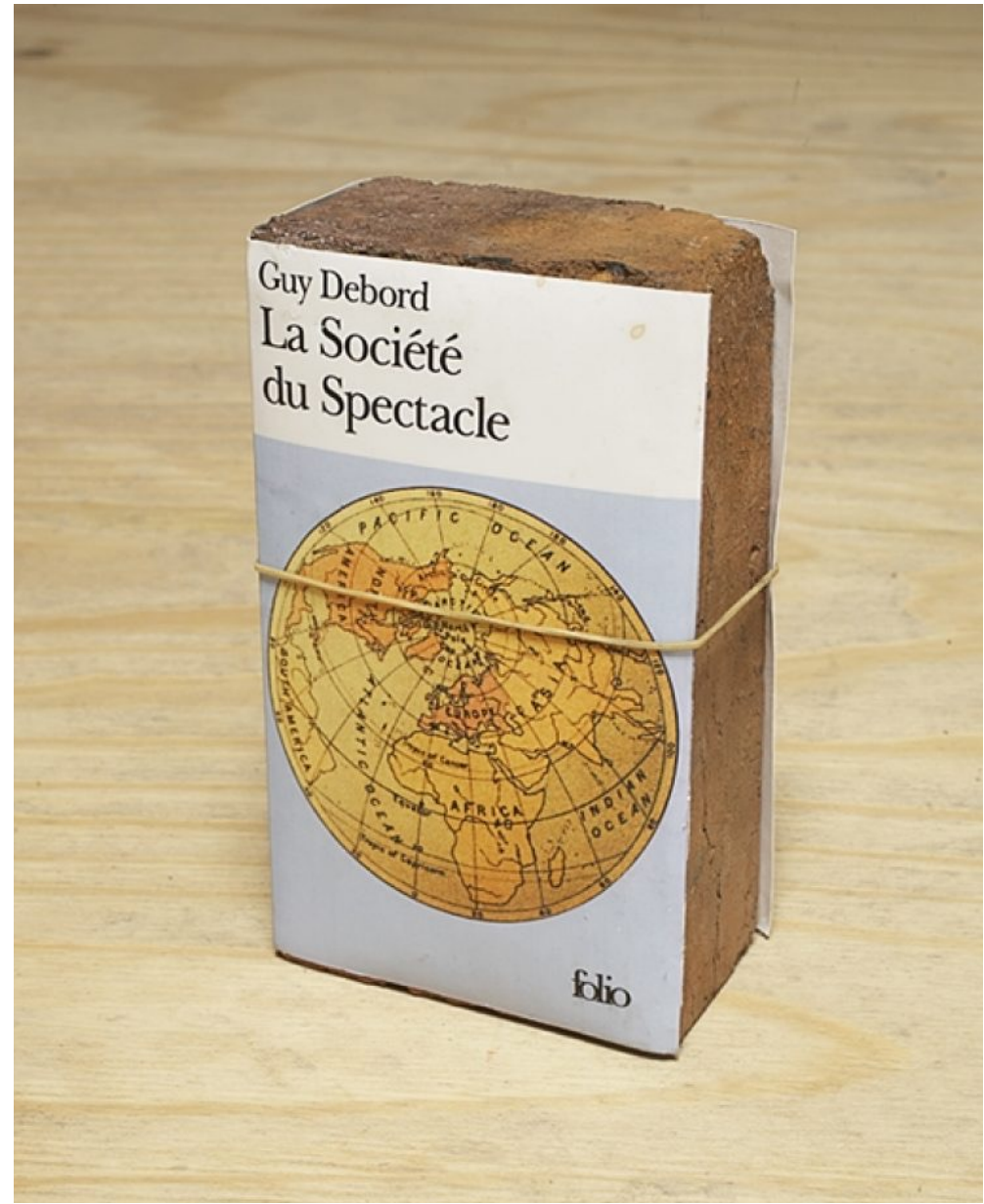
R. Mutt [Marcel Duchamp], *Fountain*, 1917  
Porzellan, 36 x 48 x 61 cm

Fotografie der originalen Version auf dem Sockel vor dem Exponat eines anderen Künstlers in der Armory Show in New York

Anon. [Marcel Duchamp], «The Richard Mutt Case»  
in: *The Blind Man* Nr. 2 (1917), S. 5

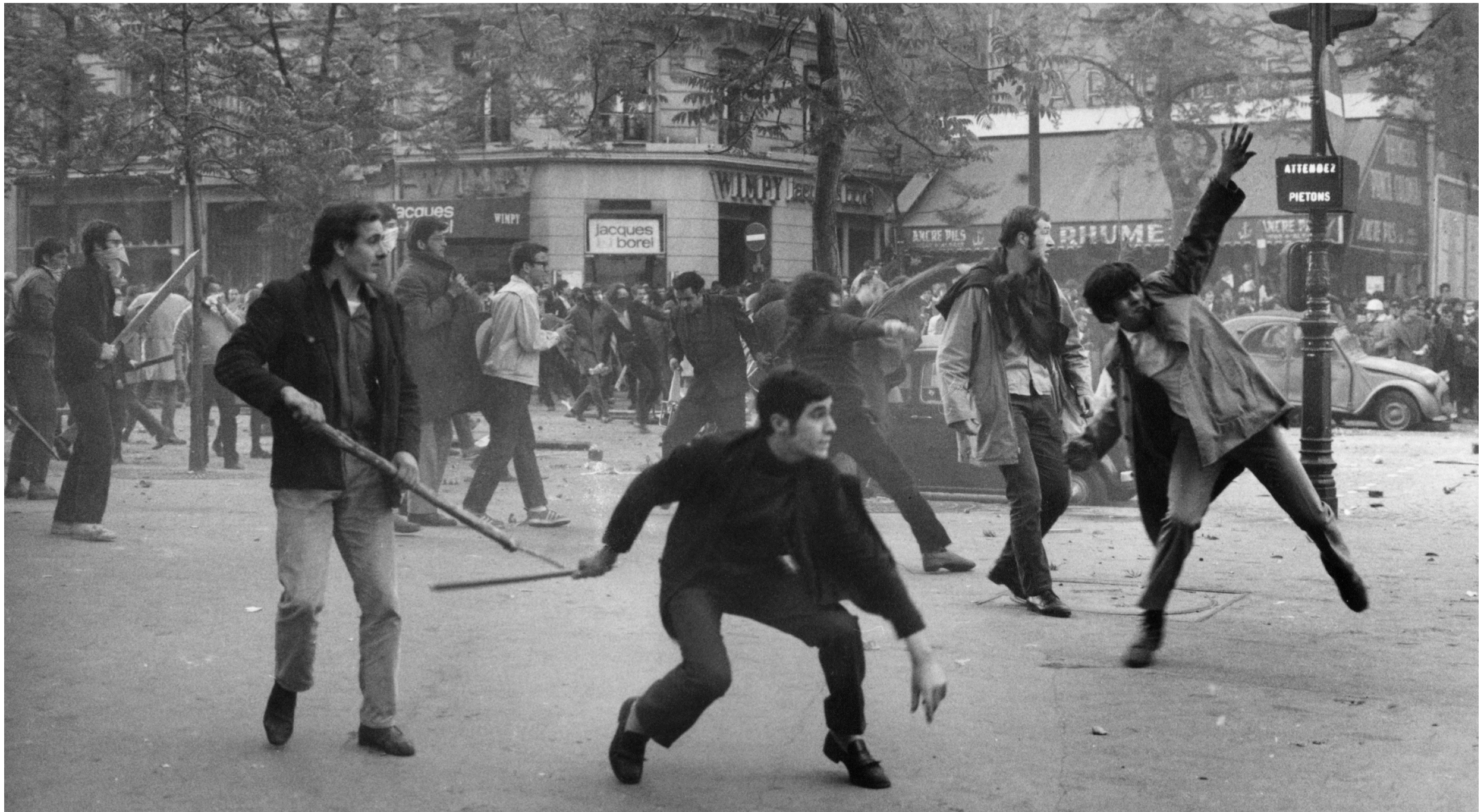


Claire Fontaine, *STRIKE* (K. font V.I.), 2005–2007, Neonröhren, Stahlrahmen, Bewegungsmelder. Installationsansicht Tate Modern, London.



Claire Fontaine, *La société du spectacle brickbat*, 2006 Ziegelstein, Gummiband und Archivierungsdruck









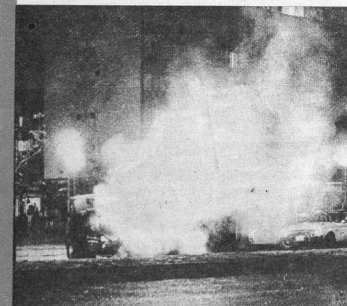


# ¡EXTRA!

# SANGRE EN TLATELOLCO

**Alerta** 

UN PESO NUM. 171 BIS  
MEXICO, D. F. OCTUBRE DE 1968



Dramática fotografía —a la derecha— del instante en que un soldado, que trataba de correr hacia un sifón cubierto, cae al suelo con un balazo en el pecho. Arriba, uno de los transportes quemados por los estudiantes en la jornada trágica de Tlatelolco. Lea reportajes especiales sobre todos los aspectos del drama, con abundantes y elocuentes gráficas, en este número especial de ALETA.

INFORMACION COMPLETA Y GRAFICAS



# TUCUMÁN ARDE

A partir del año 1968 comenzaron a producirse dentro del campo de la plástica argentina, una serie de hechos estéticos que rompían con la pretendida actitud de vanguardia de los artistas que realizaban su actividad dentro del Instituto Di Tella, la institución que hasta ese momento se adjudicaba la facultad de legislar y proponer nuevos modelos de acción, no sólo para los artistas vinculados a ella, sino para todas las nuevas experiencias plásticas que surgían en el país.

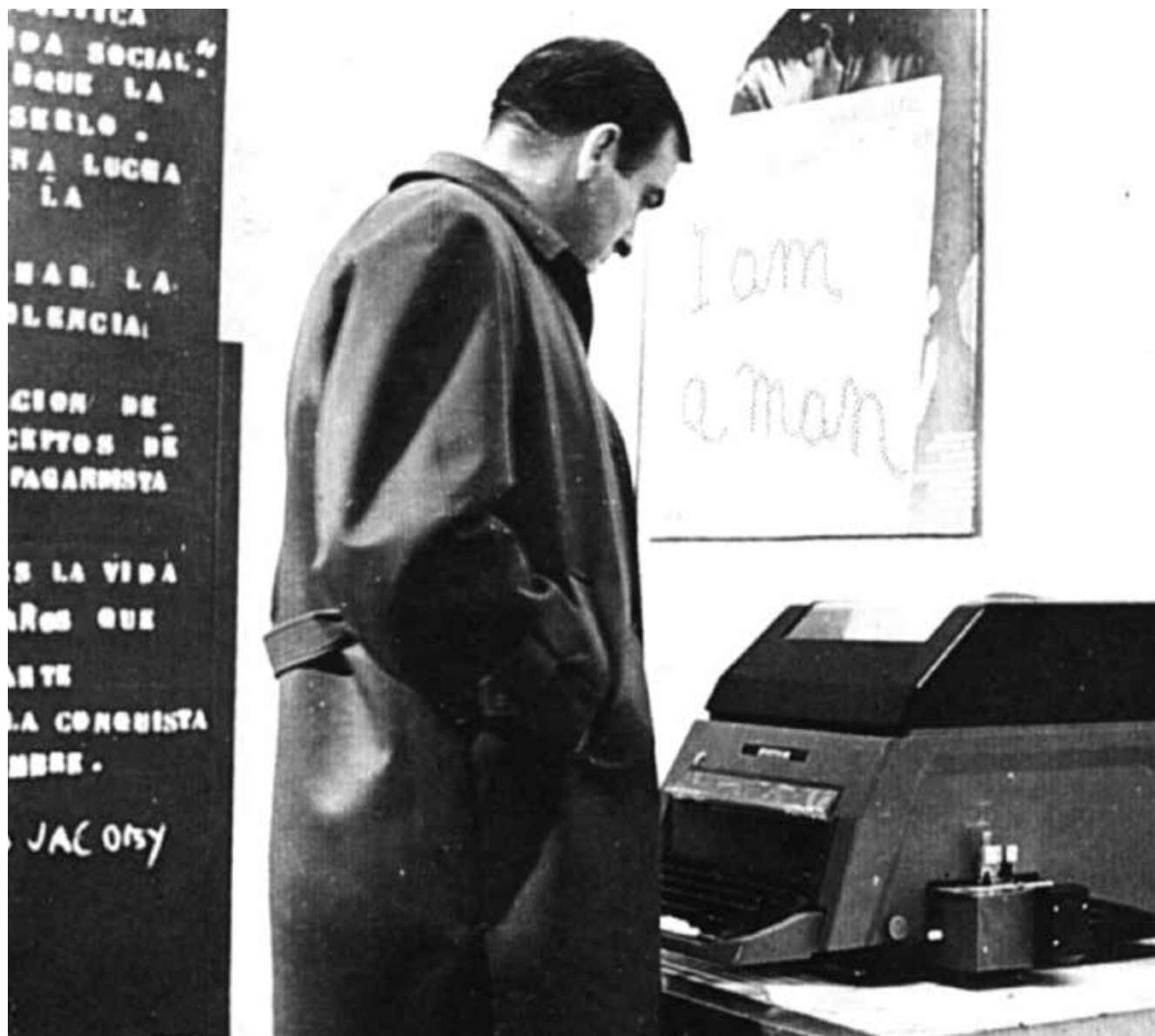
Estos hechos que irrumpieron en la decantada y exquisita atmósfera estetizante de las falsas experiencias vanguardistas que se producían en las instituciones de la cultura oficial, fueron connotando incipientemente el lineamiento de una nueva actitud que conduciría a plantear el fenómeno artístico como una acción positiva y real, tendiente a ejercer una modificación sobre el medio que lo generaba.

Esta actitud apuntaba a manifestar los contenidos políticos implícitos en toda obra de arte, y proponerlos como una carga activa y violenta, para que la producción del artista se incorporara a la realidad con una intención verdaderamente vanguardista y por ende revolucionaria. Hechos estéticos que denunciaban la crueldad de la guerra de Vietnam o la radical falsedad de la política norteamericana, indicaban directamente la necesidad de crear no ya una relación de la obra y el medio, sino un objeto artístico capaz de producir por sí mismo modificaciones que adquirieran la misma eficacia de un hecho político.

El reconocimiento de esta nueva concepción llevó a un grupo de artistas a postular la creación estética como una acción colectiva y violenta destruyendo el mito burgués de la

Kollektiv verfasste Erklärung zur Ausstellung *Tucumán Arde* (Tucumán brennt), 1968, Archiv von Graciela Carnevale





Roberto Jacoby, *Mensaje en el Di Tella* (Nachricht im Di Tella), 1968, Telex zur Übermittlung von Nachrichten über die Ereignisse in Frankreich, installiert in *Experiencias 68*, Buenos Aires, Mai 1968



Zensur von Roberto Plates *El baño* (Das Bad), 1968, während *Experiencias 68*, Instituto Torcuato Di Tella, Buenos Aires, Mai 1968



Ansicht der Strasse Florida in Buenos Aires mit den von den Künstler\*innen selbst zerstörten Kunstwerken *Experiencias 68*, Instituto Di Tella, Buenos Aires, 1968



Graciela Carnevale, *Acción del encierro* (Verriegelungsaktion), 7. Oktober 1968



*Tucumán Arde* (Tucumán brennt), Aufkleber der Werbekampagne, 1968





Fotografie von einem etwa zwölfjährigen Jungen, der Zuckerrohr auf der Schulter trägt, aufgenommen während der Reise der «Rosario Gruppe» in Tucumán, Oktober 1968. Archiv Graciela Carnevale



*Tucumán Arde* (Tucumán brennt), Recherchephase, Tucumán, Oktober 1968  
Links: Noemí Escandell und Eduardo Favario bei der Aufzeichnung eines Interviews / Rechts: Noemí Escandell und Emilio Ghilioni befragen Angehörige von Zuckerfabrikarbeitern. Archiv Graciela Carnevale





*Tucumán Arde* (Tucumán brennt), zweiter Teil der Werbekampagne, Rosario, Ende Oktober/Anfang November 1968



*Tucumán Arde* (Tucumán brennt), dritter Teil der Werbekampagne, Rosario, Ende Oktober/Anfang November 1968



*Tucumán Arde* (Tucumán brennt), Ansicht der Ausstellung im Sitz der Gewerkschaft (Confederación General del Trabajo de los Argentinos, CGT-A), Rosario, November 1968



*Tucumán Arde* (Tucumán brennt), Ansicht der Ausstellung im Sitz der Gewerkschaft (Confederación General del Trabajo de los Argentinos, CGT-A), Rosario, November 1968

INTERRUMPTA

# PROTESTAN LOS TRABAJADORES CAÑEROS, MAESTROS, ESTUDIANTES, EL CLERO Y HASTA LOS EMPRESARIOS.



Tucumán Arde (Tucumán brennt), Ansicht der Ausstellung im Sitz der Gewerkschaft (Confederación General del Trabajo de los Argentinos, CGT-A), Rosario, November 1968

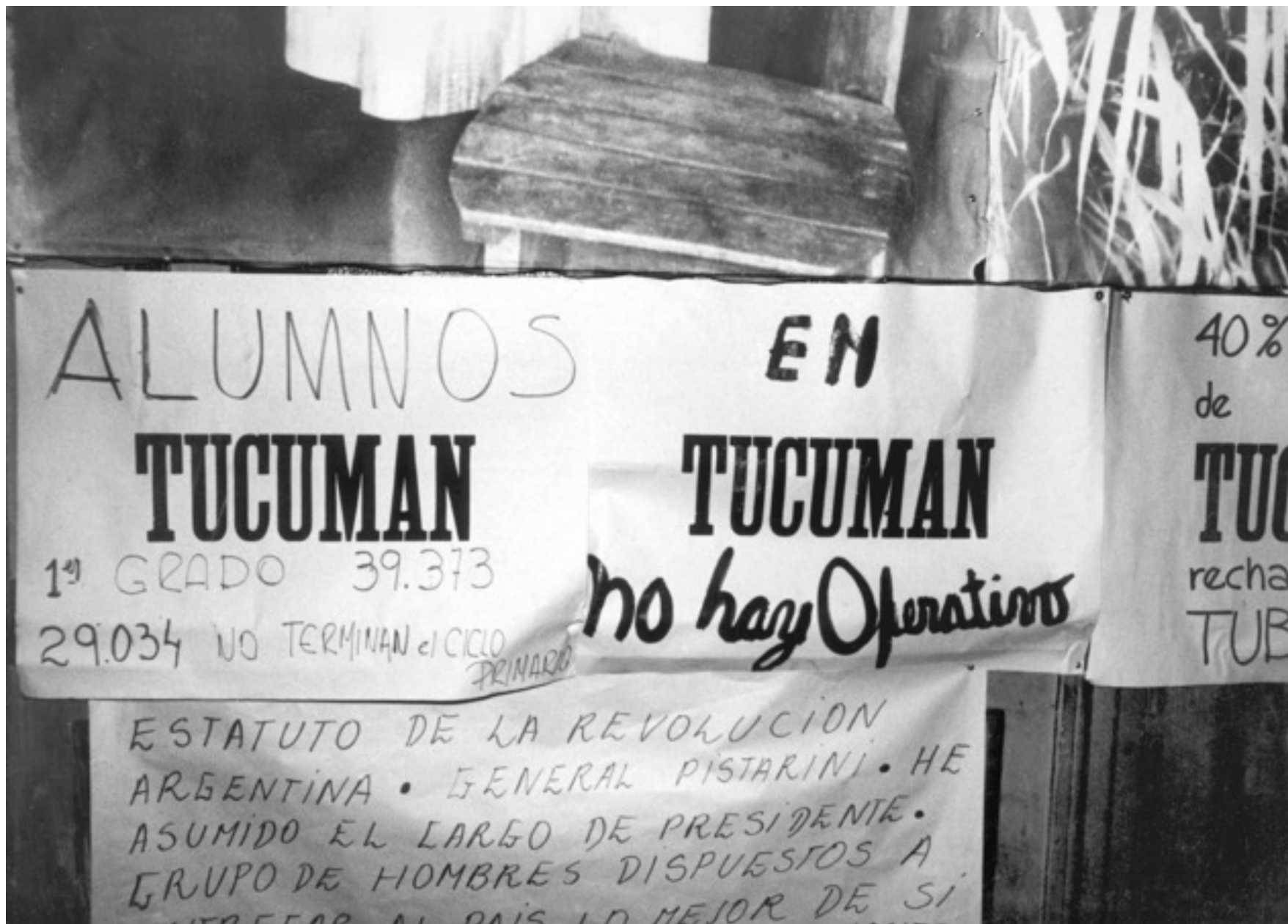


*Tucumán Arde* (Tucumán brennt), Ansicht der Ausstellung im Sitz der Gewerkschaft (Confederación General del Trabajo de los Argentinos, CGT-A), Rosario, November 1968





*Tucumán Arde* (Tucumán burns), Ansicht der Ausstellung im Sitz der Gewerkschaft (Confederación General del Trabajo de los Argentinos, CGT-A), Rosario, November 1968



ALUMNOS  
**TUCUMAN**

1º GRADO 39.373  
29.034 NO TERMINAN el CICLO  
PRIMARIO

**EN**

**TUCUMAN**

*no hay Operarios*

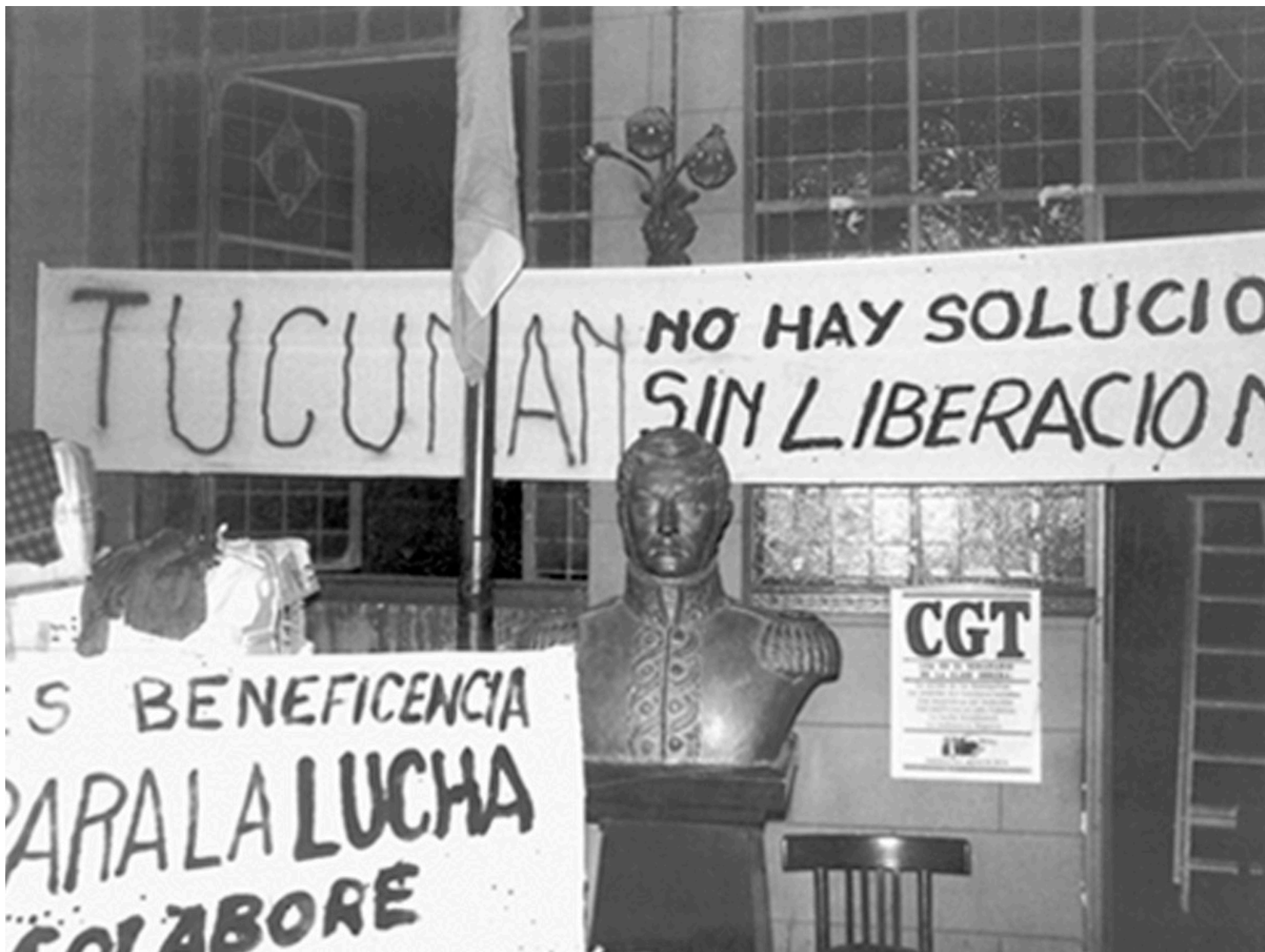
40%  
de

**TUC**

recha  
TUB

ESTATUTO DE LA REVOLUCION  
ARGENTINA • GENERAL PISTARINI • HE  
ASUMIDO EL LARGO DE PRESIDENTE.  
GRUPO DE HOMBRES DISPUESTOS A  
MEJORAR AL PAIS LO MEJOR DE SI

Tucumán Arde (Tucumán burns), View of the exhibition in the seat of the Gewerkschaft (Confederación General del Trabajo de los Argentinos, CGT-A), Rosario, November 1968



*Tucumán Arde* (Tucumán brennt), Ansicht der Ausstellung im Sitz der Gewerkschaft (Confederación General del Trabajo de los Argentinos, CGT-A), Rosario, November 1968

March 14, 1969  
138 Prince St.  
New York City 10012

Phone 906-2994  
12127

Dear Rosario Group

I'd like your work to be in a large exhibition at the Seattle World's Fair Pavillion, opening Sept. 4, 1969; it will also go to three other museums on the West Coast. There will be a few paintings and sculptures in unconventional media, a large section of documents, photographs, books and conceptual projects, and outdoor (or indoor) pieces which can go out into the city and the surrounding landscape or wherever you choose. There is no theme as such; the title will be different in each city; there is no limitation to conception except financial. I don't have the budget to ship heavy things or to execute expensive projects.

What I'd like is several ~~alternatives~~ <sup>feasible</sup> propositions so I can choose the one that seems most feasible. I won't know exactly where I stand on expenses until all the projects are in, but I do know they won't pay the artists' expenses to Seattle, etc., so it has to be something I can execute with the help of friends and volunteers. If you need specific information -- floor plans of the pavillion (it's huge, and lots of wall space), maps of the city, etc.\*- let me know.

Sol said you were sending me some things. Never got them!

P.S.

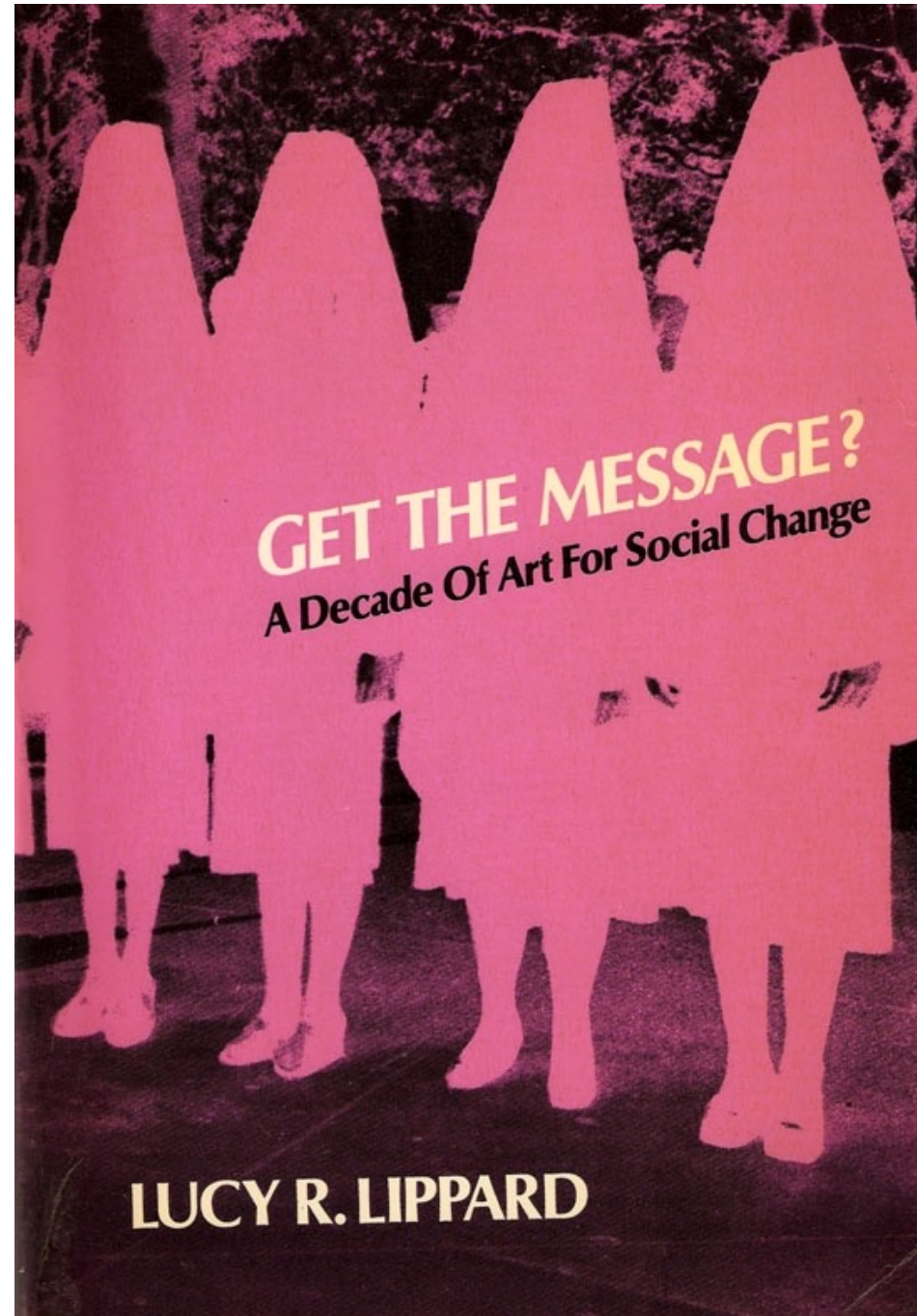
The catalogue (text too) will be typed on loose 5 x 8" index cards and projects can be changed for each city ~~unless~~ <sup>mult</sup> (cards will probably be added each place). You can tell me how you'd like what information and reproduction on your card.

The faster I hear from you the better, and the more hope of being able to do more ambitious projects. Address is above. Thanks,

Lucy R. Lippard

Could you all possibly do a joint project? There's a problem with the catalogue cards multiplying. Let me hear your ideas any way.

Brief von Lucy Lippard an die Rosario Gruppe, 14. März 1969, Archiv Graciela Carnevale



«I personally came late to the Left. [...] What social consciousness I gained from my parents [...] was buried when I immersed myself in the New York art world in 1959. It surfaced again **on a jurying trip to Argentina in 1968**, when I was forced to confront and reject corporate control and **met for the first time artists who had committed themselves to militant social change**, feeling that isolated art for art's sake had no place in a world so full of misery and injustice.»

— Lucy R. Lippard, *Get the Message? A Decade Of Art For Social Change*, New York 1984, S. 2.

**architects, choreographers, composers, critics & writers,  
designers, film-makers, museum workers, painters,  
photographers, printers, sculptors, taxidermists, etc.**

ARE ASKED TO COME TO THE MUSEUM OF MODERN ART GARDEN  
21 WEST 53RD STREET AT 3:00  
ON SUNDAY, MARCH 30TH.

AMONG THE REASONS THIS ACTION IS BEING CALLED ARE THESE:

- 1) TO DEMONSTRATE THE RIGHT OF ART WORKERS TO USE ALL MUSEUM FACILITIES;
- 2) TO SUPPORT THE DEMANDS OF BLACK ARTISTS;
- 3) TO DEMAND THAT ALL MUSEUMS EXPAND THEIR ACTIVITIES INTO ALL AREAS AND COMMUNITIES OF THE CITY;
- 4) TO DEMAND FREE ADMISSION ON BEHALF OF ANYONE WISHING IT;
- 5) TO DEMAND ACCESS TO MUSEUM POLICY-MAKING ON BEHALF OF ART WORKERS.

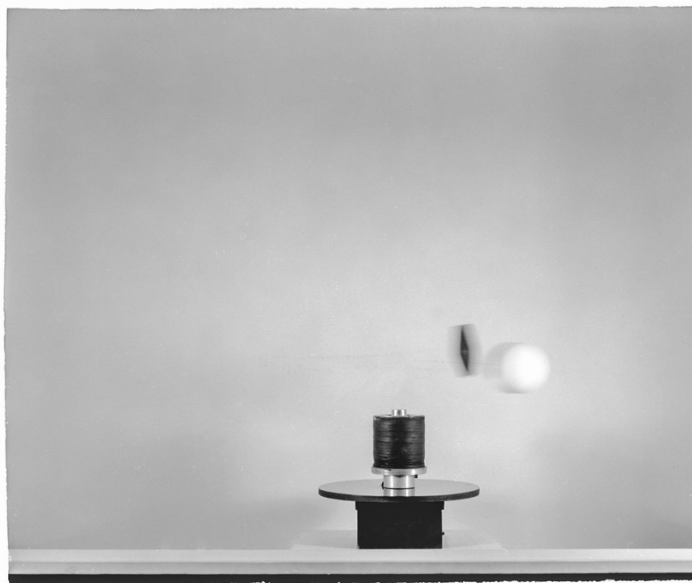
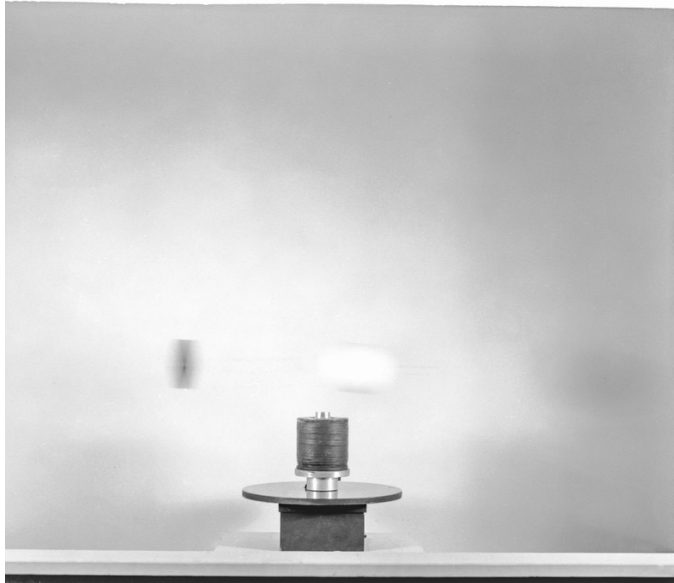
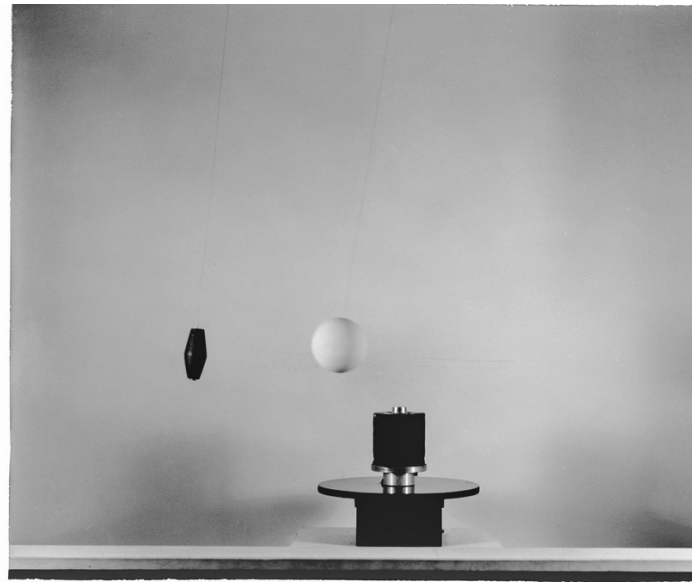
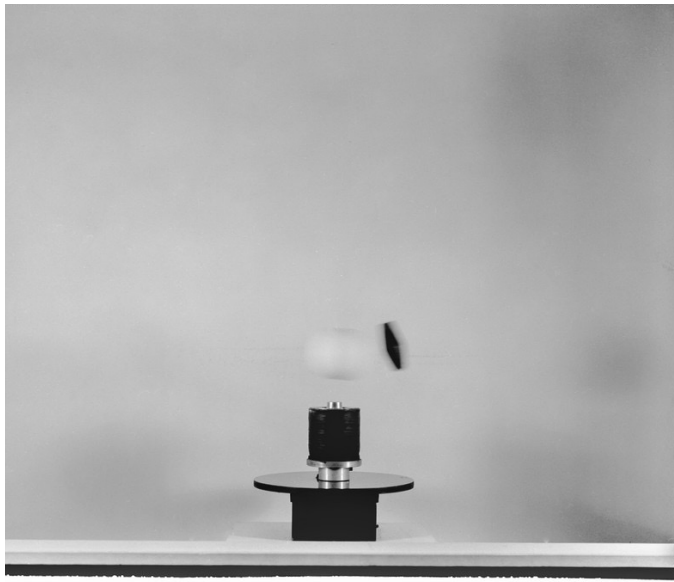
***DEMONSTRATE  
OUR STRENGTH  
AT MOMA!***



## ART WORKERS

RADICAL PRACTICE IN THE VIETNAM WAR ERA

JULIA BRYAN-WILSON



Takis, *Tele-Sculpture*, 1960, Elektromagnet, Holz und bemalter Kork [1962 hinzugefügt] mit Motor und Stahldraht, Museum of Modern Art, New York

Cover des Katalogs zur Ausstellung *The Machine as Seen at the End of the Mechanical Age*, 1968

ALEX GROSS

Photo by : Mehdik HonSari

# artists attack moma



8

9

Alex Gross, «Artists Attack MoMA», in: *East Village Other*, 24. Januar 1969

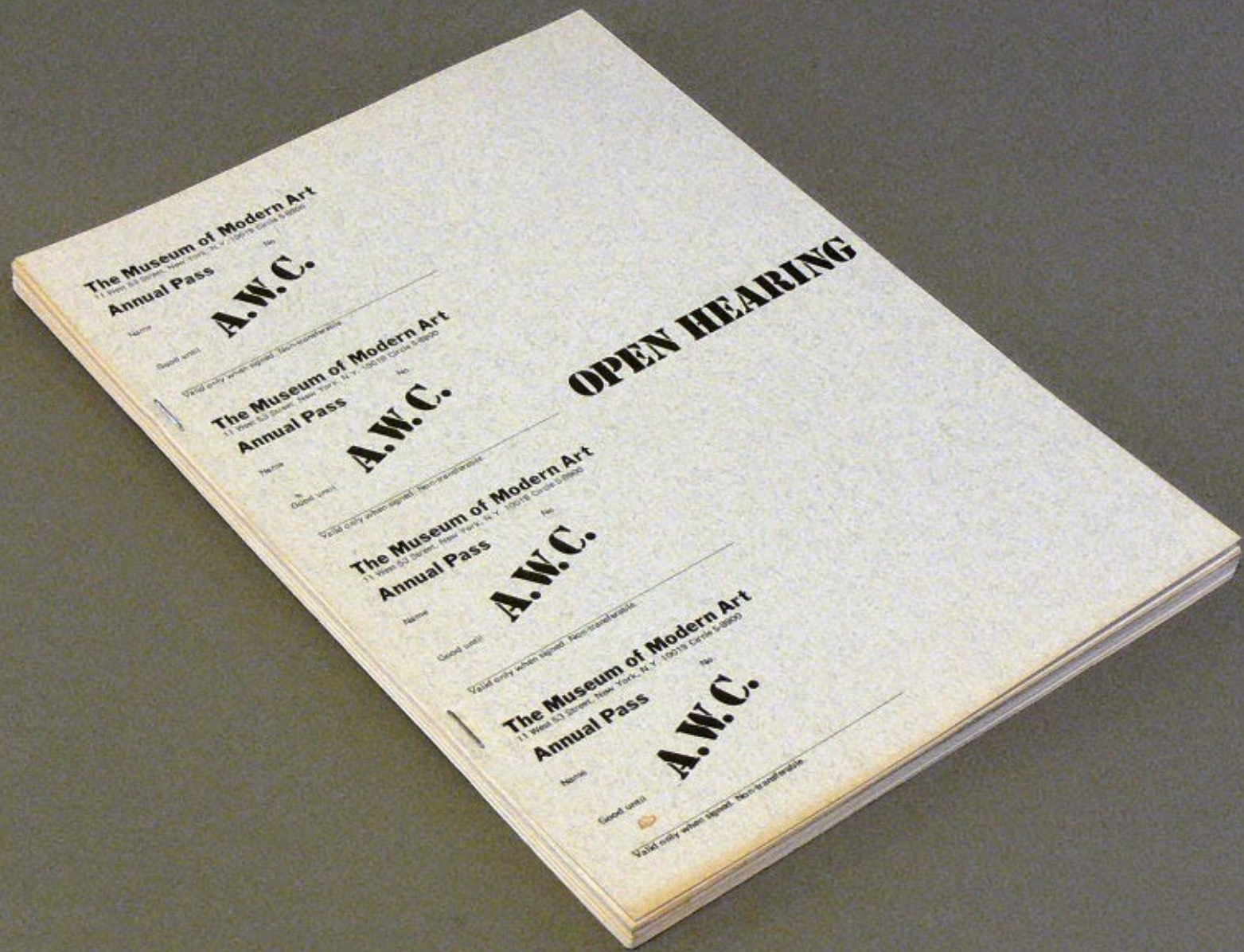


### 13 DEMANDS

submitted to Mr. Bates Lowry, Director of the Museum of Modern Art,  
by a group of artists and critics  
on January 28, 1969.

1. The Museum should hold a public hearing during February on the topic "The Museum's Relationship to Artists and to Society", which should conform to the recognized rules of procedure for public hearings.
2. A section of the Museum, under the direction of black artists, should be devoted to showing the accomplishments of black artists.
3. The Museum's activities should be extended into the Black, Spanish and other communities. It should also encourage exhibits with which these groups can identify.
4. A committee of artists with curatorial responsibilities should be set up annually to arrange exhibits.
5. The Museum should be open on two evenings until midnight and admission should be free at all times.
6. Artists should be paid a rental fee for the exhibition of their works.
7. The Museum should recognize an artist's right to refuse showing a work owned by the Museum in any exhibition other than one of the Museum's permanent collection.
8. The Museum should declare its position on copyright legislation and the proposed arts proceeds act. It should also take active steps to inform artists of their legal rights.
9. A registry of artists should be instituted at the Museum. Artists who wish to be registered should supply the Museum with documentation of their work, in the form of photographs, news clippings, etc., and this material should be added to the existing artists' files.
10. The Museum should exhibit experimental works requiring unique environmental conditions at locations outside the Museum.
11. A section of the Museum should be permanently devoted to showing the works of artists without galleries.
12. The Museum should include among its staff persons qualified to handle the installation and maintenance of technological works.
13. The Museum should appoint a responsible person to handle any grievances arising from its dealings with artists.

Art Workers' Coalition, «13 Demands», dem  
Direktor des Museum of Modern Art in New York  
vorgelegt, 28. Januar 1969



The Museum of Modern Art  
11 West 53 Street, New York, N.Y. 10019 Circle 5-8800

Annual Pass

A.W.C.

Name \_\_\_\_\_

Good until \_\_\_\_\_

Valid only when signed. Non-transferable.

The Museum of Modern Art  
11 West 53 Street, New York, N.Y. 10019 Circle 5-8800

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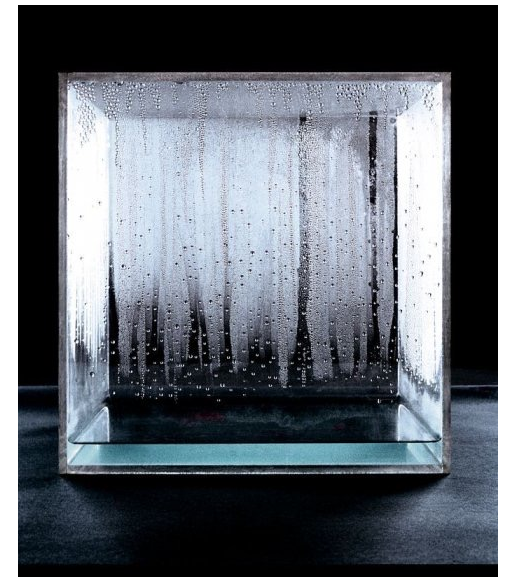
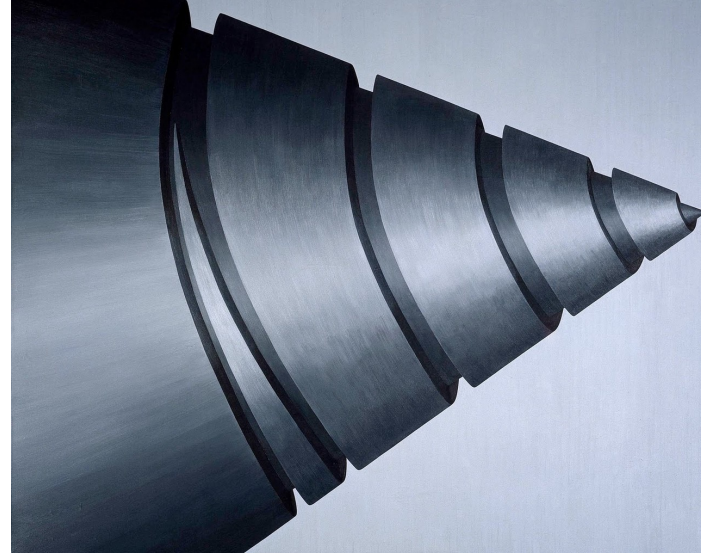
A.W.C.

Name \_\_\_\_\_

Good until \_\_\_\_\_

Valid only when signed. Non-transferable.

OPEN HEARING



Im Uhrzeigersinn: Rosemarie Castoro, *Gallery Cracking*, Ansicht der von Lucy Lippard kuratierten Ausstellung *Number 7*, Paula Cooper Gallery, 1969 / Lee Lozano, *Ream*, 1964, Öl auf Leinwand, 198 x 244 cm / Dan Graham, *Two Correlated Rotations*, 1969, Schwarz-Weiss-Fotografie, 74 x 86 cm / Hans Haacke, *Condensation Cube*, 1963–1968, Plexiglas und Wasser, 76 x 76 x 76 cm / Faith Ringgold, *American People Series #20: Die*, 1967, Öl auf Leinwand, zwei Paneele, 183 x 366 cm



**architects, choreographers, composers, critics & writers,  
designers, film-makers, museum workers, painters,  
photographers, printers, sculptors, taxidermists, etc.**

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***DEMONSTRATE  
OUR STRENGTH  
AT MOMA!***



Art Workers' Coalition (AWC), Flugblatt für Demonstration beim MoMA und Streik vor dem Metropolitan Museum, New York 1969



**Do women have to be naked to  
get into the Met. Museum?**

**Less than 5% of the artists in the Modern  
Art sections are women, but 85%  
of the nudes are female.**

**GUERRILLA GIRLS** CONSCIENCE OF THE ART WORLD

Guerilla Girls, *Do women have to be naked to get into U.S. museums?*, Plakat, 1989

# HOW MANY WOMEN HAD ONE-PERSON EXHIBITIONS AT NYC MUSEUMS LAST YEAR?

Guggenheim	0
Metropolitan	0
Modern	1
Whitney	0

**1985**  
A PUBLIC SERVICE MESSAGE FROM GUERRILLA GIRLS  
CONSCIENCE OF THE ART WORLD

SOURCE: ART IN AMERICA ANNUAL 1985-86

# HOW MANY WOMEN HAD ONE-PERSON EXHIBITIONS AT NYC MUSEUMS LAST YEAR?

Guggenheim	<del>0</del> 1
Metropolitan	<del>0</del> 1
Modern	<del>1</del> 2
Whitney	<del>0</del> 1

**2015**  
A PUBLIC SERVICE MESSAGE FROM GUERRILLA GIRLS  
CONSCIENCE OF THE ART WORLD

SOURCE: MUSEUM WEBSITES

# W A G E E WOMANIFESTO

SIGN IN

W.A.G.E. (WORKING ARTISTS AND THE GREATER ECONOMY) WORKS TO DRAW ATTENTION TO ECONOMIC INEQUALITIES THAT EXIST IN THE ARTS, AND TO RESOLVE THEM.

W.A.G.E. HAS BEEN FORMED BECAUSE WE, AS VISUAL + PERFORMANCE ARTISTS AND INDEPENDENT CURATORS, PROVIDE A WORKFORCE.

W.A.G.E. RECOGNIZES THE ORGANIZED IRRESPONSIBILITY OF THE ART MARKET AND ITS SUPPORTING INSTITUTIONS, AND DEMANDS AN END OF THE REFUSAL TO PAY FEES FOR THE WORK WE'RE ASKED TO PROVIDE: PREPARATION, INSTALLATION, PRESENTATION, CONSULTATION, EXHIBITION AND REPRODUCTION.

W.A.G.E. REFUTES THE POSITIONING OF THE ARTIST AS A SPECULATOR AND CALLS FOR THE REMUNERATION OF CULTURAL VALUE IN CAPITAL VALUE.

W.A.G.E. BELIEVES THAT THE PROMISE OF EXPOSURE IS A LIABILITY IN A SYSTEM THAT DENIES THE VALUE OF OUR LABOR.

AS AN UNPAID LABOR FORCE WITHIN A ROBUST ART MARKET FROM WHICH OTHERS PROFIT GREATLY, W.A.G.E. RECOGNIZES AN INHERENT EXPLOITATION AND DEMANDS COMPENSATION.

W.A.G.E. CALLS FOR AN ADDRESS OF THE ECONOMIC INEQUALITIES THAT ARE PREVALENT AND PROACTIVELY PREVENTING THE ART WORKER'S ABILITY TO SURVIVE WITHIN THE GREATER ECONOMY.

W.A.G.E. ADVOCATES FOR DEVELOPING AN ENVIRONMENT OF MUTUAL RESPECT BETWEEN ARTIST AND INSTITUTION.

W.A.G.E. DEMANDS PAYMENT FOR MAKING THE WORLD MORE INTERESTING.



+ MENU

+ MONEY

# WAGES FOR WAGES AGAINST

is a campaign for the fair remuneration of artists in Switzerland, better work conditions, and an alternative economy of the arts.

Most art organizations—private, public, for profit or non-profit—in Switzerland do not systematically or sufficiently remunerate artists who take part in their programs, and do not make contracts to clarify labour relations.

We, artists, want to be fairly paid for the services we provide to art organizations. We do not think exposure is enough as payment.

We want a contract for each engagement, an advance on the fee and on the production budget, before starting to work.

We want to have a say and full disclosure regarding the budget of projects we are involved in. We want to know how much the other participants are remunerated and what is their production budget.

We do not accept any form of discrimination towards women, people of color, trans\* and non-binary people, people with disabilities, single parents, and other marginalized populations.

We require art organizations to be accountable and transparent, to pay all artists they work with, provide a contract, and put a distinctive line on their operating budget for artist fees.

We demand public authorities, private and public foundations to establish new policies fostering the payment of artist fees and better work conditions for artists in regard to the projects they financially support.

Our goal is to minimize precarity, financial inequalities and





#### LAWRENCE ALLOWAY

The first exhibition of a newly made work of art is in the studio. This first audience of the artist's friends views the art in the work place in which it was created, in the artist's presence and associated with the rest of his life. The satisfactions of this contact are obvious, both to the privileged group and to the artist in touch with his peers. The second exhibition of a work, as a rule, is in an art gallery where it is seen by a larger but still specialized public. (The average attendance at an art gallery during a show is rarely more than a thousand people.) From the gallery the work may be purchased by a collector, travel to other galleries or museums, or be acquired by a museum. Each change of milieu will encourage different expectations and readings by a changing audience. A fourth context is literary, the catalogues and magazines in which the work of art is no longer substantially present as an object, but is the subject of information.

By this point in a work of art's distribution a description in stages is no longer sufficient; it has acquired a record, not simply in terms of places shown and changing hands, but an aura of es-

thetic interpretation as well. It belongs in the context of the art world, with its special opportunities for comparison and meditation for analysis and pleasure. The density that a work accrues as it is circulated means that it acquires meanings not expected by the artist and quite unlike those of the work's initial showing in the studio. Although wide distribution is the modern equivalent for the classical fame, there is an inbuilt alienating factor. Wide distribution can separate the work from the man who produced it as the variables of other people's readings pile up and characterize the object.

The alienation by distribution effect is not to be avoided except by withdrawal from the art world, for art is now part of a communications network of great efficiency. As its capacity has increased a progressive role-blurring has taken place. Before World War II, for example, museums worked at a fixed distance from the art they exhibited, which was either of some age or could be regarded as the latest form of a tradition of acknowledged historicity. Most American museums have abolished the time lag that previously regulated their policies and now present not only new work but new artists. Though on a different scale and with different motives, such activity connects intimately with private galleries, whose profits can be affected by museum shows of their artists. The Alan Solomon-Leo Castelli collaboration at the Jewish Museum in the early '60s, the Rauschenberg and Johns retrospectives, at the ages of 38 and 34 respectively, is a remarkable example of the conver-

## NETWORK: THE ART WORLD DESCRIBED AS A SYSTEM

gence of intellectual interest and high profits. Art historians prepare catalogues raisonnés of living artists, so that organization of data is more or less level with their occurrence. Critics serve as guest curators and curators write art criticism. The retrospectives of de Kooning and Newman at the Museum of Modern Art were both arranged by the editor of *Art News*, Thomas B. Hess. (A crossover in the opposite direction was made by John Coplans, former curator of the Pasadena Art Museum and now editor of this magazine.) William Rubin, a curator at the same museum, wrote a monograph on Frank Stella; he is also a collector and lent a Newman to the retrospective. In ten years I have been a curator, a teacher, and an art critic, usually two at a time. The roles available within the system, therefore, do not constrict mobility; the participants can move functionally within a cooperative system. Collectors back galleries and influence museums by serving as trustees or by making donations; or a collector may act as a shop window for a gallery by accepting a package collection from one dealer or one advisor. All of us are looped together in a new and unsettling connectivity.<sup>1</sup>

Henry Geldzahler typifies the interconnections of roles in the system very well. He was — with dealers Richard Bellamy and Ivan Karp, then at the Green Gallery and Leo Castelli respectively — early in recognizing emergent trends of the '60s, and he appeared in two of Oldenburg's happenings. As a curator at the Metropolitan Museum he has retained his knack for publicity even though his big exhibition, "New York Painting and Sculpture 1940-1970," was essentially a recapitulation of his commitments of the early '60s rather than a view from the later '60s, when the show was executed. His capacity to expand the traditionally narrow role of curator has been admirably recorded by Calvin Tomkins:<sup>2</sup> the keeper of the flame doubles as media hero.

In 1910 Apollinaire described attendance at the opening of the annual exhibition of the Société des Artistes Français: "lovely ladies, handsome gentlemen, academicians, generals, painters, models, bourgeois, men of letters, and blue stockings."<sup>3</sup> This was written for a newspaper so the 19th-century typology is journalistically apt but the assumption of a recognizable art world is clear. Painters and models were solidly legible in their roles and their support system was equally clear — generals, young couples, writers. The art world now is neither as clear nor as simple as it seemed then. Not only has the group of artists expanded

in number but art is distributed to a larger audience in new ways, by improved marketing techniques and by the mass media. What does the vague term art world cover? It includes original works of art and reproductions; critical, historical, and informative writing; galleries, museums, and private collections. It is a sum of persons, objects, resources, messages, and ideas. It includes monuments and parties, esthetics and openings, *Avalanche* and *Art in America*. I want to describe it as a system and consider what effects it has on art or on our understanding of art. Let me state at once that system does not mean merely "establishment"; as Tomás Maldonado has pointed out,<sup>4</sup> system is often used as a synonym for regime, which vulgarizes an exceedingly useful term.

Recognition of recent art, the art of the '60s, induces a sense of product proliferation. An example from industry is the big airplane, the DC-10, being followed by the short-haul DC-9 in two different versions. Artists use their own work and each other's in this way, rapidly and systematically following up new ideas. In addition, the written criticism of the period has supplied visual art with instant commentary. There has been therefore a considerable increase in the number of short-term orderly projections and their improvised interpretation. The effect is, to quote Henri Lefebvre, of an "enormous amount of signifiers liberated or insufficiently attached to their corresponding signifieds."<sup>5</sup> In reaction to this there has been a widespread discontent with the existing system of information-handling in the arts. The problem of an art for the educated has taken on acute significance with the emergence of an alienated audience, for instance, the youth market and the black community. Reassessment by the artists of their role in society parallels their audience's doubt about art's centrality. The market or exchange value of art has been discussed since 1960, not as a source of prestige but as the taint of corruption. Art is a commodity in a part of the system but not in all of it, and at this point I am more interested in differentiation than reduction.

The art world can be viewed as "a shifting multiple goal coalition."<sup>6</sup> It is, to continue regarding it as an organization, "a 'negotiated environment'." That is, long contracts with suppliers and customers, adherence to industry-wide pricing, conventions, and support of stable 'good business' practice.<sup>7</sup> The contracts are usually less formal in art and good business practice

is pretty vague, but the parallel is there. Decisions in art galleries, museums, magazines, and publishing houses are made close to the working base of each enterprise, as in decentralization. Thus we have a network, not an hierarchic structure. As H. J. Leavitt points out, apropos of individuals in a network: "It is enough, in some cases, if they are each touched by some part of a network of communication which also touches each of the others at some point."<sup>8</sup> Such a pattern of partial information fits the complex movement of messages and influences in the art world. Raymond D. Cottoll has referred to "the principle of 'simple structure', which assumes that in an experiment involving a broad and a well-sampled set of variables, it is improbable that any single influence will effect all of them. In other words it is more 'simple' to expect that any one variable will be accounted for by less than the full complexity of all the factors added together."<sup>9</sup> This should be borne in mind for it is absolutely against my intention to reduce the art world to any single influence by describing it as an organization. On the contrary, it is only in this way that its complexity can be kept clear.

"The organization as a system has an output, a product, or an outcome, but this is not necessarily identical with the individual purposes of group members," observe D. Katz and R. L. Kahn.<sup>10</sup> What is the output of the art world viewed as a system? It is not art because that exists prior to distribution and without the technology of information. The output is the distribution of art, both literally and in mediated form as text and reproduction. The individual reasons for distribution vary: with dealers it can be assumed to be the profit motive and with teachers it can be assumed to be the motive to educate, with the profit motive at one remove. Art galleries, museums, universities, publishers are all parts of the knowledge industry, producing signifiers whose signifieds are works of art, artists, styles, periods.

F. E. Emery and E. L. Trist have discussed systems in relation to the various forms of environment that they occupy. The art world would seem to be more animated than a "placid clustered environment" but less momentous than a "turbulent field." Between these two falls the "disturbed-reactive environment."

This term refers to a situation in which there is more than one organization of the same kind; indeed, the existence of a number of similar organizations now becomes the dominant charac-

«What does the vague term art world cover? It includes original works of art and reproductions; critical, historical, and informative writings; galleries, museums, and private collections. It is **a sum of persons, objects, resources, messages, and ideas**. It includes monuments and parties, esthetics, and openings [...]»

—Lawrence Alloway, «Network: The Art World Described As a System», in: *Artforum*, 1972





Bernadette Corporation, *Made in USA*, Nr. 1–3, 1999–2001



Bernadette Corporation, *Hell Frozen Over* (Trailer), 2000

## **Bernadette Corporation, «Surfaces Are for Slipping Up: Made in USA»**

«MADE IN USA, MADE IN GERMANY, MADE IN JAPAN, MADE IN CHINA, MADE IN POLAND.

Bernadette Corporation: three people in New York City (today, 1999, or 2000) working together on a new fashion magazine called “Made in USA” and making art. **We came from different backgrounds, but we had something in common: we wanted to change the world because we didn’t like the way it was.** Now, we are more mellow and interested in turning our backs on the world, exploring new, wild spaces and telling the world what we found, how great it is, how you can do anything out there... “It’s a very American mentality,” said Daniel Boone the explorer. But we call our magazine “Made in USA” because it is the title of the worst movie Jean Luc Godard ever made (also a very good movie).

Name: Bernadette Corporation. Current Number of Members: 3. Founded in 1994.

SONY CORPORATION, DISNEY CORPORATION, TIME WARNER CORPORATION, BEATRICE CORPORATION, BERNADETTE CORPORATION. **We call ourselves a corporation because corporations are everywhere, and it impresses people ... pretending we are business people while we sleep all day like cats.** Our work is like the one street lamp out of 100 that flickers on and off. How did we manage this? We started a fashion magazine yesterday.»



BY D'ANTEK



D'ANTEK, JUST ONE CEO OF MANY IN THE BERNADETTE CORPORATION TAKES YOU ON AN INSANE JOURNEY THROUGH MODERN LIFE AND YOUTHFUL SOLUTIONS IN THE PRESENT DAY ECONOMIC SYSTEM. WITH IMPOSSIBLE DEMANDS AND LUXURIOUS FANTASY COMING AT YOU FROM EVERY CORNER, ONLY WILD THINGS APPEAR ON THE HORIZON. SO SIT BACK, RELAX, SIP SOME COGNAC, AND LET THE CHIEF ALIEN TELL THE STORY OF CORPORATE RESPONSIBILITY AND THE SWINE WE ARE.

2000 WASTED YEARS



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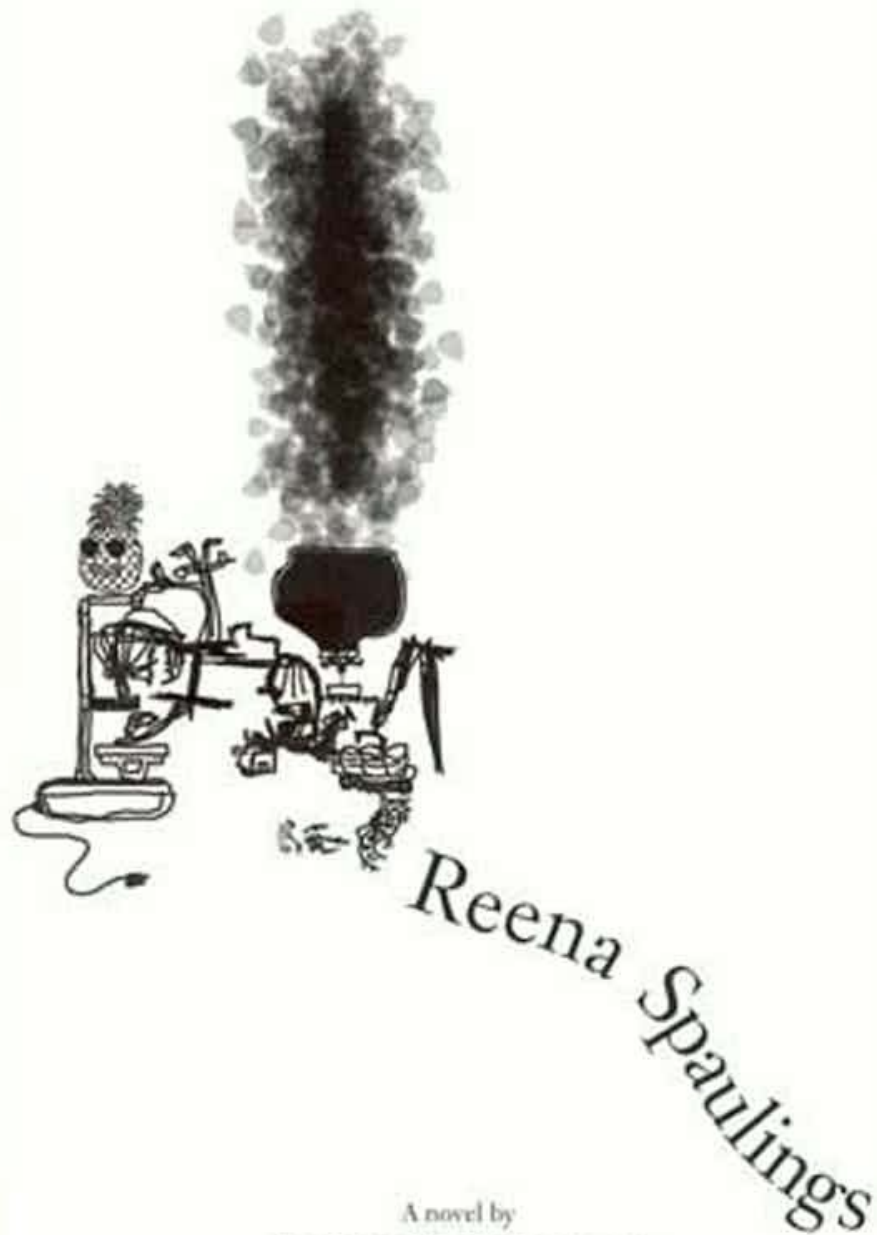
PHOTO COURTESY: MCDONALD'S

inc.

D'ANTEK, just one CEO of many in the Bernadette CORPORATION

CORPORATE RESPONSIBILITY

■Rumors of any impending crisis have been averted. There is only now a possibility of never having anything worthwhile to do. So get it together with your friends! Steal yourself some time to think and time to kill. It's good to run with your gang, in the city or the country. A rough assembly. When you are at the level of rat-survival, you begin organizing. Some illegality will be necessary. You and your friends are without purpose or a place to stay. Mock incorporation is quick and easy, no registration or fees, simply choose a name [i.e., Booty Corporation, Bourgeois Corporation, Buns Corporation] and spend a lot of time together. Ideas will come later. The perfect alibi for not having to fix an identity, your corporate image can be simply, "man, we're a corporation." Historically, creating space in the founding of your corporate headquarters is the next step. HQ is a mighty determining factor in the outcome of future business—should be convenient for visitors, should not be comfortable for freeloaders. In New York, commercial property rents for less than residential property, so if you all chip in, you can get a 1000 sq. foot loft on the Bowery for \$1100 a month. Have the most responsible, smooth talking person in the corporation sign the lease. And finally, though it's not allowed, live there like your immigrant fathers. There is a chance you will get kicked out. If this happens, utterly destroy the space as you retreat in protest of laws that tie the hands of big business. Life in close proximity can be uncomfortable, but you will learn solidarity with your fellow corporateers. You will learn to share food and entertainment. By eating, sleeping and shitting discursive activity, ideas will bounce off of all your heads morning, noon, and night. Get a pet and take turns feeding it. Don't have sex with each other. Above all else, don't romanticize the communal life—dress for work every day, keep regular business hours, and learn proper phone manners. Equip yourselves for the days when you'll be busy. Fucking computers, you'll need a lot of them. Allow for a fax/modem, Net account and printer in your budget.



## Description Author(s) Praise

**A novel set in post-9/11 New York City about a supermodel and the ultimate Broadway blockbuster.**

Set in post-9/11 New York City, *Reena Spaulings* was written by a large collective of writers and artists that bills itself as The Bernadette Corporation. Like most contemporary fiction, Reena Spaulings is about a female twenty-something. Reena is discovered while working as a museum guard and becomes a rich international supermodel. Meanwhile, a bout of terrible weather seizes New York, leaving in its wake a strange form of civil disobedience that stirs its citizens to mount a musical song-and-dance riot called "Battle on Broadway." Fashioned in the old Hollywood manner by a legion of professional and amateur writers striving to achieve the ultimate blockbuster, the musical ends up being about a nobody who could be anybody becoming a somebody for everybody. The result is generic and perfect—not unlike Reena Spaulings itself, whose many authors create a story in which New York itself strives to become the ultimate collective experiment in which the only thing shared is the lack of uniqueness.

REENA SPAULINGS FINE ART  
165 EAST BROADWAY  
NEW YORK, NY 10002

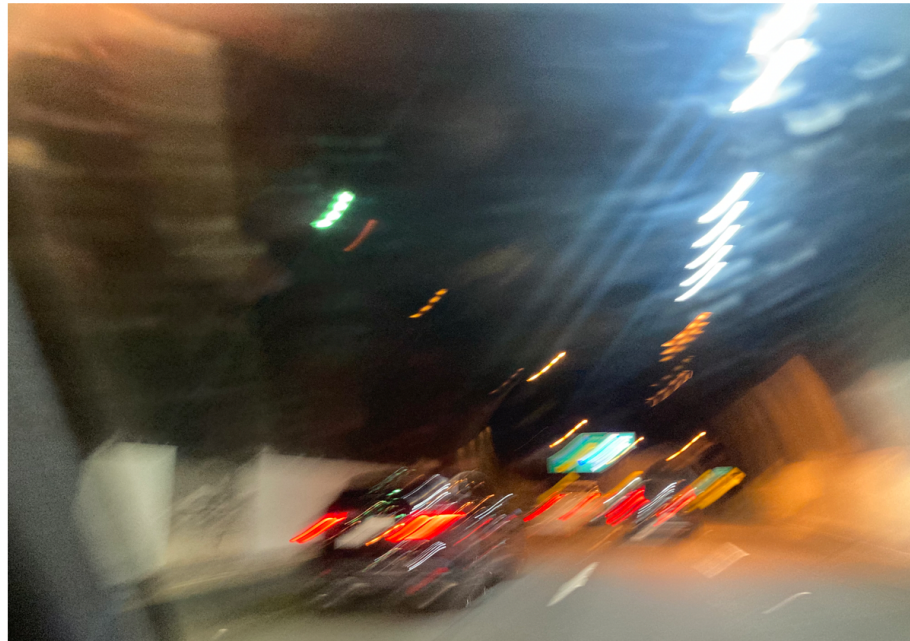
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LOS ANGELES





Reynaldo Rivera, *Kiss Me Deadly*, Ausstellungsansicht Reena Spaulings New York, 2021



Peter Wächtler, *Ever-Ready Reveries*, Ausstellungsansicht Reena Spaulings New York, 2021



Reena Spaulings, *Latest Seascapes*, 2017, Acrylfarbe auf Leinwand, 140 x 200 cm



Reena Spaulings, *The Meeting*, 2017  
Mischtechnik



Gustave Courbet, *Die Begegnung (Guten Tag, Monsieur Courbet)*, 1854, Öl auf Leinwand, 129 x 149 cm

# WE WANT YOU!



Nous cherchons des étudiant.es en  
histoire de l'art pour participer à des  
interviews au sujet de leurs études

Wir suchen Studierende der  
Kunstgeschichte, um an Interviews  
teilzunehmen Interviews über ihr  
Studium

Cerchiamo studenti di Storia dell'Arte di  
tutti i livelli per interviste sui loro studi

Weitere Informationen erhalten Sie bei:  
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