



Art in Europe

1945 – 1968

Supplement to the exhibition catalogue

Art in Europe 1945 – 1968.

The Continent that the EU Does Not Know

Phase 1:
Trauma and Remembrance

Trauma and Remembrance
33

The Cold War
39

Phase 6:
New Visions and Tendencies

**Kinetic, Optical, and Light Art –
The Reality of Movement,
the Viewer, and Light**
73

New Visions
81

Neo-Constructivism
85

New Tendencies
89

**Cybernetics and Computer Art –
From Design to Programming**
94

Visionary Architecture
97

Phase 2:
Abstraction

**Art Informel and Tachism –
Gestures of Abstraction**
43

Phase 7:
New Forms of Interactivity

The Audience as Performer
101

Phase 3:
The Crisis of Easel Painting

**Material Painting –
The Painting as an Object**
49

**Arte Povera as an
Artistic Guerilla Tactic**
53

Phase 8:
Action Art

The Artist as Performer
105

Art in Europe 1945 – 1968. The Continent that the EU Does Not Know

Introduction

PETER WEIBEL

5

Praga Magica

MICHAEL BIELICKY

29

Phase 4:

The Destruction of the Means of Representation

The Destruction of the Means
of Representation

57

Phase 5:

From Representation to Reality

Nouveau Réalisme –
A Dialog with the Real Things

61

Pop Art in the East
and West

68

Phase 9:

Conceptual Art

The Concept of Image as
Concept Script

115

Phase 10:

Media Art

From Space-based
to Time-based Imagery

121

Art in Europe 1945–1968. The Continent that the EU Does Not Know

ZKM_Atria 1+2
October 22, 2016 – January 29, 2017

Introduction

At the initiative of the State Museum Exhibition Center ROSIZO and the Pushkin State Museum of Fine Arts in Moscow, the institutions of the Center for Fine Arts Brussels (BOZAR), the Pushkin Museum, and ROSIZIO planned and organized the major exhibition *Art in Europe 1945–1968* in collaboration with the ZKM | Center for Art and Media Karlsruhe.

Curated by Eckhart Gillen and Peter Weibel, the exhibition explores the uniting cultural forces on the Eurasian continent and thus focuses on a major cultural region, which in the twentieth century was repeatedly rocked and torn apart by wars and crises. Works of art and a timeline of documentary material shed light upon the breakdowns and fractures of civilization in World War II and examine the subsequent attempts to react by the neo-avant-gardists of the postwar era. In a joint endeavor by three internationally renowned institutions, the exhibition unites around five hundred artworks by over two hundred artists to present a panorama of the entire European development of the arts on both sides of the Iron Curtain. Depending on their history and geographic location, the three museums each set their particular focus in the travelling exhibition.

In the ZKM, which in one of its programmatic principles focuses on the experimental artistic developments of the 1950s and 1960s, the exhibition has an independent accentuation and extension. Representatives of the Western neo-avant-garde, such as ZERO, Nul, and Groupe de Recherche d'Art Visuel, appear for the first time in the ZKM in the context of Eastern European and Russian new tendencies that developed in parallel, such as the Nove Tendencije or the Dvizhenie Group. New narratives for Europe based on innovation, individual freedom, daring ventures and resistance, research and experiment become visible.

Art and the Cold War

To date the main focus of historiography has been mainly directed toward Abstract Expressionism as symbolizing the free West, whereas Socialist Realism has embodied the conservatism of the communist East. Today, however, we know that this predominant model of art history was a product of the Cold War.

Peter Weibel

Most exhibitions about art in Europe were restricted to the art of Western Europe and a contextualization oriented toward the art of the United States of America. Like the exhibition *Westkunst. Zeitgenössische Kunst seit 1939* [Western Art. Contemporary Art since 1939] of 1981 in Cologne offered in exemplary form, these Europe exhibitions faithfully mirrored the political axis existing between the USA and Western Europe; basically, they were “NATO exhibitions.” During the conferences in Teheran in November 1943 and Yalta in February 1945, Roosevelt and Churchill agreed to the division of Europe, and Eastern Europe was handed over politically to Stalin’s dictatorship. The oppression of Eastern Europe and a divided Europe, however, not only damaged Eastern Europe in a major way, but also the West. The Cold War and the Iron Curtain amounted to Europe’s self-amputation, which would last almost half a century.

It is the goal of the exhibition *Art in Europe 1945–1968* to bring together retrospectively what grew apart and became distant during the era of a divided Europe, and hopefully to stitch up a little the culturally open wound that exists to this day between Western and Eastern Europe. The image of the suture itself can be evidenced in many artistic manifestations in the period between 1945 and 1968. Bringing together the neo-avant-gardes from East and West in the exhibition project makes it abundantly clear that many new forms of art that emerged after the war – from Media Art to Conceptual Art, from Performance Art to Sound Art – originated in Europe, or were parallel developments in Western Europe, the USA, Russia, and Eastern Europe. At the same time, however, it is conspicuous that the representatives of Pop Art from Eastern Europe, for example, who were often politically motivated, are to this day a lot less famous than their American or British counterparts. To cite just one example of parallel development and synchronicity in the arts in Eastern and Western Europe: Christo, *Package* (1963) and Dmitry Krasnopevtsev, *Wrapped Objects* (1963).



Christo
Package, 1963

ROLL OF CLOTH, TIED, ON WOOD PANEL, IN ORIGINAL ARTIST FRAME,
59 × 52.5 × 17.5 CM (FRAMED)
AHLERS COLLECTION



Dmitry Krasnopevtsev
Wrapped Objects, 1963

OIL ON HARDBOARD, 44.5 × 66 × 1.5 CM
COURTESY OF AKTIS GALLERY, LONDON

This reunification of Eastern and Western Europe practiced in the name of art not only closes a gap within art history, it should also be understood – with regard to the future – as an active plea for Europe. The exhibition signals its opposition to the current economic and political tales that drive Europe apart, and advances a committed and alternative narrative.

At the Zero Point of Meaning and Existence

In 1945, after World War II ended, not only the cities of Europe were in ruins, but after 60 million dead, seven years of war, the Holocaust, the Gulag, and nuclear annihilation, also the belief in humanity, humanism, and culture was destroyed. Europe was at ground zero of meaning and existence. As a result, books, films, and art movements carried titles and names such as *Being and Nothingness* (Jean-Paul Sartre, 1943), *The Chips Are Down* (Jean-Paul Sartre, 1947), *Endgame* (Samuel Beckett, 1956), *The Plague* (Albert Camus, 1947), *Kaputt* (Curzio Malaparte, 1944), *Writing Degree Zero* (Roland Barthes, 1953), *Germany, Year Zero* (Roberto Rossellini, 1948), *Movimento Nucleare* (1951), *ZERO* (1958), *Nul* (1961). After the cataclysms and catastrophes, from Auschwitz to Hiroshima, after the losses and subjugations, the idea of tabula rasa became the artistic starting point for the neo-avant-garde.



Mangelos
Tabula rasa, 1951–1956

ACRYL ON WOOD, 110 × 75 CM
GALERIE FRANK ELBAZ

Trauma and Taboo

It is the premise of this exhibition that the traumas of World War II are the prerequisite for and wellspring of the European neo-avant-garde, and thus neo-avant-garde art can be interpreted as “reaction formation.” Traumatic experiences, all forms of destruction and annihilation, such as dispossession, deportation, rape, torture, and internment in prison or concentration camps, had profoundly shaken perceptions of the self and worldviews in various ways. Injuries and wounds, inflicted by both physical and mental violence, caused shock and helplessness, and these produced post-traumatic symptoms. To talk about personal traumatic experiences was immensely hard for the speakers but also for the listeners. The ego deploys several strategies of defense mechanisms against traumatic experiences. In her 1936 book *Das Ich und die Abwehrmechanismen* (first published in English under the title *The Ego and the Mechanisms of Defense* in 1937), Anna Freud describes ten types of defense: repression, regression, isolation, “undoing,” projection, introjection, turning against the self, reversal into the opposite, and sublimation or displacement of instinctual aims and reaction formation. “Reaction formation” is what Anna Freud calls a certain kind of defense mechanism against unacceptable urges or wishes. The ego safeguards itself against a return of the repressed through behaviors that are exaggerated opposites of one’s actual behavior. The primary reaction is transformed into its opposite through reaction formation, which attempts to neutralize the negative event through a sort of positive transference. An example is the title of the film *Hiroshima, mon amour* (directed by Alain Resnais, screenplay by Marguerite Duras, 1959). Although the title could derive from the parallel plot, the obvious title for the film would be “Hiroshima, mon horreur.” Here we have a clear case of inversion. It is not the repressed desires but the suppressed experiences that are coped with through reaction formation.

Repressed desires are replaced by opposite reaction formations, for example, compassion by cruelty, pudency by voyeurism, envy and jealousy by selflessness and caring, aggression by tenderness. The ego flees before and avoids

the unbearable situation, which triggers unpleasure, through reaction formation; that is, with a complex defense mechanism, for example, denial, repression, and fantasy formation, to conceal failure. Reaction formation is a regressive and reactive ego-change, which seeks to undo an event. Thus it obeys the dialectic of repression and forgetting by reversing, as reaction formation, an event or a mental impulse into its opposite. To fend off unwanted memories and experiences the ego makes use of the mechanism of inversion. In a similar way artists also practiced defense mechanisms to process trauma. They transformed turning against the self into a turn against art. This explains why artists responded to the destruction of culture by the Nazis by destroying canvasses, pianos, and so forth.

In 10 phases, this exhibition describes how the arts slowly broke free from being prisoners of the traumas, and found their way to new, non-classical means of expression. Art's response to the traumatic experiences of persecution, expulsion, mutilation, and annihilation was the Theater of the Absurd, nonsense, nihilism, neo-Dada, and so on. Yet there was also risk-taking, resistance and rebuilding, ruptures and new departures. For the first time this exhibition and its catalogue attempt to understand the logical structure of these phases as a new narrative about the development of European art.

Phase 1: Trauma and Remembrance

As the photographic and film documents show, after the war there was little else but destroyed landscapes and cities, ruined houses and devastated people. Paintings and sculpture were characterized by the attempt to portray figuratively the trauma of destruction (World War, genocide, Gulag, atomic bomb). Abstract mountains of corpses and dead soldiers, torsos from maltreated and wounded bodies dominated sculpture. Painful images, people who had been shot or hanged, extinguished faces and cities reduced to rubble dominated painting. With a sort of premodern painting, artists of both East and West turned to a figurative and subject-focused art of expression to visualize and represent destruction and dislocations, pain and sorrow.



Afro (Afro Basaldella)
Um nicht zu vergessen [Not to forget], 1952
MIXING TECHNIQUE ON CANVAS, 70 × 100 CM

Phase 2: Abstraction

The crisis of representation and the uncertainty about whether it is even possible to depict such barbaric horrors figuratively, led to abstractions in painting and sculpture. Informel and Tachism are evidence of the reduction to depicting the means of expression, which were then deformed and distorted.

It seemed that the atrocities perpetrated against humanity that had been experienced could neither be described nor represented. The result was a crisis, the rejection and prohibition of representation. In 1949, Theodor W. Adorno said: *“To write poetry after Auschwitz is barbaric. And this corrodes even the knowledge of why it has become impossible to write poetry today.”*¹ Because of the traumatic experiences wrought by nationalism, artists sought a cosmopolitan and universal visual language. Yet even these abstract forms of representation remained indebted to a subjective form of expression. Abstract painting and sculpture were still subjective expressions of the range of pain and trauma, of despair and hope. Neither in figurative nor abstract painting and sculpture were the specific means of representation interrogated. The crisis of representation may have resulted in figurative representation being expunged, but it had not led to elimination of the actual means of representation.

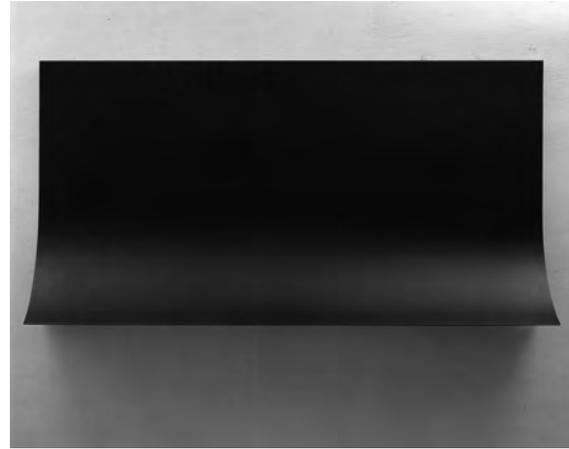


Ivo Gattin
Horizontal, 1956
OIL ON CANVAS, 66.8 × 104.1 CM
MARINKO SUDAC COLLECTION

Phase 3: The Material Picture or: the Crisis of the Easel Painting

It was not until the 1950s that the process began in which artistic means of representation were questioned, replaced, and ultimately destroyed. This radical probing of the means of representation actually provided the opportunity to transform subject-centered representation into object-centered representation. The crisis of representation became a crisis of the easel painting. Tabula rasa took hold of the very means of representation themselves. The painting became an object.

Representation was vehemently rejected, and with it the idea of the image itself. From the easel painting, only the panel was left, the blank, empty, scarred, squashed, torn, and sewn up panel: the panel remained, the image vanished. Representation came to an end in pure materiality. In Italian material pictures of the 1950s, canvas and oil paint were substituted by iron, cement, wood, PVC, and sackcloth, which showed the easel painting at its zero point. In the 1960s, the material language of Arte Povera expanded the *polimaterici* of material pictures into space and installations. In the materials used, material pictures were informed by the experience of war (Alberto Burri), by the nuclear threat (Movimento Nucleare), and by reconstruction (Giuseppe Uncini). In its form, or rather – to be more specific – in the rejection of form, this art movement was influenced by Informel. Thus it is possible to identify many nuances shared by material pictures and Informel in Italy, France, and Germany.

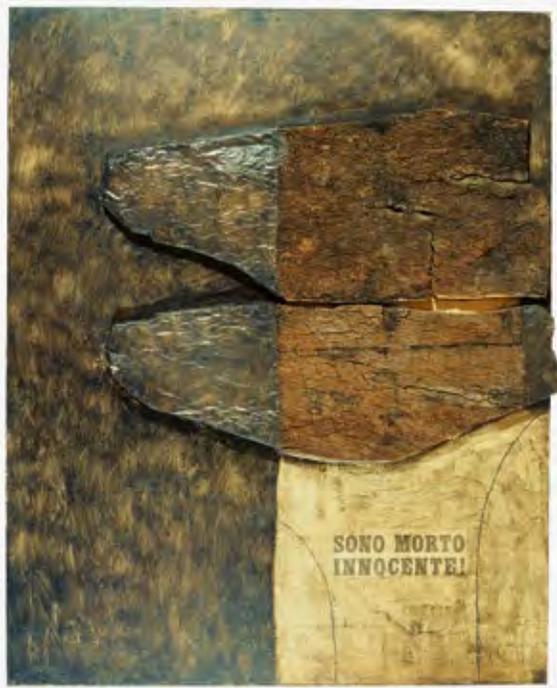


Francesco Lo Savio
Metallo Nero Opaco, 1960

Phase 4: Self-Destruction of the Means of Representation

The crisis of representation was formulated by Theodor W. Adorno in two famous passages: (1) the verdict that it was impossible to write poetry after Auschwitz, and (2) declaring culture to be garbage in his book *Negative Dialectics* (German original 1966; first English edition 1973). Confronted by such barbarism, culture had failed. The classic program of representation consists in the painter attempting to depict the world of objects using the available means of representation: point, line, plane, form, and color. Around 1900, this program was discontinued and ties to the world of objects cut off. The title of Kandinsky's book is telling: he cites the means of representation one last time, but finishes with them; the means of representation are no longer used to build a bridge to the world of objects. That is why the book is called *Point and Line to Plane* (originally published in 1926; first English edition 1947). Technically speaking, abstract painting is therefore the self-representation of the means of representation, a traditional program. The subsequent generations of artists were thus confined to interrogating the world on the field of the self-representation of the means of representation, if they did not wish to be accused of being pre-modern. An excellent example was provided by Roberto Crippa and his work *Chessman (Sono morto innocente!)*, 1959. Houses being burned down and the ghastly fate

of their inhabitants are no longer depicted figuratively. The means of representation are not used to show blazing houses and incinerated human beings, the conflagration and burning is transferred to the means of representation themselves. Thus we see charred wood and read a text about the death of innocent people. Otto Muehl (*Brand in der Kohlenhandlung*, 1961) and Joseph Beuys (*Tür mit Reiherschädel und Hasenohren*, 1954–1956) show us burned doors. The experienced and real destruction was transferred directly to the means of representation. In this way the depiction of destruction becomes real destruction, the destruction of the very means of representation. The auto-destruction of the means of representation, which recapitulates the destruction wrought by barbarism, was the artistic method that pointed the way ahead in sculpture, painting, literature, music, and film.



Roberto Crippa
Chessman (Sono morto innocente!), 1959

CORK, PLYWOOD, NEWSPAPER, PAINT ON BOARD, 163 × 132.5 × 6 CM
MART – MUSEO DI ARTE MODERNA E CONTEMPORANEA DI TRENTO E ROVERETO,
COLLEZIONE VAF-STIFTUNG

This phase constitutes the actual crisis of representation: the destruction of the means of representation themselves. From this point onward, art no longer visualized destroyed cities and people, but the destroyed means of representation as well. The fractures in civilization experienced were reflected in art's breaking with the classic means of representation: canvasses, films, and books were cut up, burned, and destroyed, pianos smashed. From the autodestruction of a sculpture at the MoMA, New York (*Homage to New York*), by Jean Tinguely in 1960 to the London *Destruction in Art Symposium* (DIAS) in 1966, or Gustav Metzger's *South Bank Demonstration* 1961, his first performance of autodestructive art, art is marked by self-amputation, autoaggression, and autodestruction. The real destruction of Europe perpetrated by itself and by non-Europeans is repeated and mirrored by the self-destruction of art.



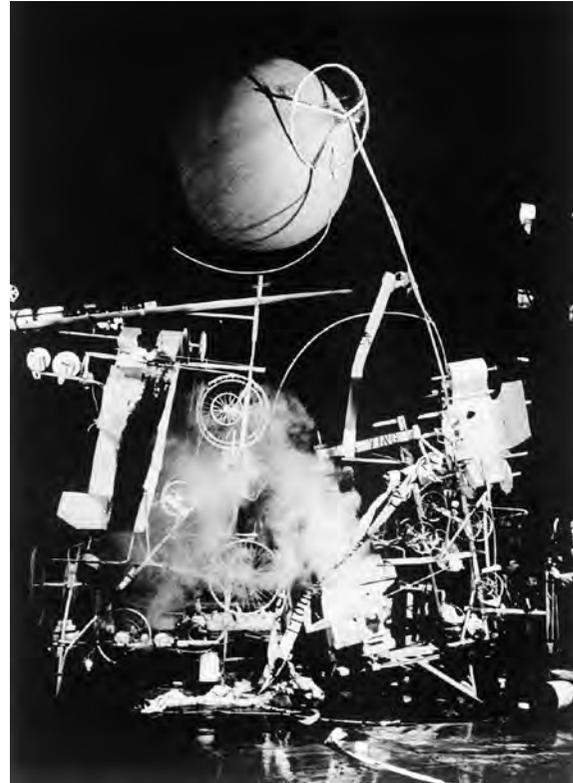
Lucio Fontana
Concetto Spaziale, La Fine di Dio [Space Concept, The End of God], 1963

OIL ON CANVAS, 178 × 123 CM
SAMMLUNG SIEGFRIED UND JUTTA WEISHAUPT



Emil Schumacher
Tastobjekt Nr. 17 [Tactile Object No. 17], 1957

PAPIER-MÂCHÉ WITH NAILS, 59.5 × 47.5 × 7.8 CM
SAMMLUNG LAMBRECHT-SCHADEBERG / RUBENSPREISTRÄGER DER STADT SIEGEN IM MUSEUM FÜR
GEGENWARTSKUNST SIEGEN



Jean Tinguely
Homage to New York, 1960



2. literarische cabaret [Second Literary Cabaret]
of the Vienna Group: Friedrich Achleitner and
Gerhard Rühm smashing a piano on stage, Vienna,
15.4.1959

PHOTO © IMAGNO / FRANZ HUBMANN



John Latham
The Laws of England, 1967

POLYSTYRENE FOAM AND BOOKS, 75 × 40 × 60 CM
COURTESY OF THE ARTIST AND LISSON GALLERY



Arman
Les Chromosomes [The Chromosomes], 1963
FORKS, EMBEDDED INTO PLASTIC, IRON RAILINGS, 85.5 × 23 × 13 CM
AHLERS COLLECTION



Arman
Papierkorb [Recycle Bin], 1964

DIFFERENT CRUMPLED PAPERS, PARTLY PRINTED OR HANDWRITTEN PROCESSED,
IN A PERSPEX CASE ON A BLACK LACQUERED WOODEN PANEL, 71 × 51 × 12 CM
ZKM | CENTER FOR ART AND MEDIA KARLSRUHE



A Mountain of Glasses of the Victims, which were murdered in the KZ Auschwitz, 1945

B/W PHOTOGRAPH (REPRODUCTION)
PHOTO © BPK



Albert Mertz
 Burnt area, 1957–1958

MIXED MEDIA, 37.4 × 55.7 × 6 CM
 DAIMLER ART COLLECTION, STUTTGART/BERLIN

The artistic practices of destruction and self-destruction recapitulated the earlier destructions of buildings, values and people as “reaction formations.” Both Adorno’s proscription on representation and the self-destruction of the means of representation that resulted from the self-representation of the means of representation can be relativized by the psychoanalytical concept of reaction formation as a defense mechanism of the ego (Anna Freud, 1936). Both, the theory that all culture is garbage as well as the artistic practices of self-destruction originate from the perspective of trauma. One only has to think of Niki de Saint-Phalle’s *Tirs* [Shots] images in the 1961 *Feu à Volonté* exhibition. The experience of people being shot at is no longer depicted figuratively like in Andrzej Wróblewski’s painting *Execution IV*, 1948; it is transferred directly to the medium of representation – shots are fired at a canvas. A great deal of postwar art reveals itself to be therapeutic reaction formation (as the installation *Zeige deine Wunde* by Joseph Beuys, 1974–1975) and thus a prisoner of the trauma. Just as art was consigned to the flames and perished in frenzy of destruction in the era when civilization broke down, the postwar artists continue this work of destruction as inverse reaction formation: they hate what they love and embrace what destroys them. A clear example of this is the art of Arman. His “accumulations” of real objects evoke the photographs of the vast plies of eyeglasses, shoes, and clothes in the death camps. His object *Papierkorb* [Recycle Bin] (1964) illustrates Adorno’s conten-

tion that all culture is garbage. Artists such as Alberto Burri, Joseph Beuys, and Emil Schumacher all used materials that were associated with the war, like felt, nails, and fuels. The language of art was imbued with the traces of the upheavals and devastations that had been experienced. This self-destruction of the means of representation shows art as prisoner of trauma.

Phase 5: New Realism or: from Representation to Reality

Raul Hilberg’s response to the rejection and prohibition of representation (Adorno) was to insist on reality. As a prisoner of trauma, art reacts on the one hand with the crisis of representation and abstraction, and on the other by processing the real injuries through injuring the means of representation. Around 1960, however, the turn from subject-centered representation to object-oriented reality began. Two quotes by Adorno and Hilberg attest to this transformation. In the center of the exhibition hall of the ZKM’s exhibition is an empty room, so to speak a heart chamber of the exhibition, in which the quotations face each other on opposite walls.

Adorno writes that “Auschwitz demonstrated irrefutably that culture has failed. That this could happen in the midst of the traditions of philosophy, of art, and of the enlightening sciences says more than that these traditions and their spirit lacked the power to take hold of men and work a change in them. There is untruth in those fields themselves, in the autarky that is emphatically claimed for them. All post-Auschwitz culture, including its urgent critique, is garbage. [...] Whoever pleads for the maintenance of this radically culpable and shabby culture becomes its accomplice, while the man who says no to culture is directly furthering the barbarism which our culture showed itself to be.”²

On the question of whether or how one could possibly depict the Holocaust, Hilberg says “[...] a can of Zyklon B gas, with which the Jews were killed in Auschwitz and Maydanek.

I would have liked to see a *single* can mounted on a pedestal in a small room, with no other objects between the walls, as the epitome of Adolf Hitler’s Germany, just as a vase of

Euphronios was shown [...] all by itself at the Metropolitan Museum of Art as one of the supreme artifacts of Greek antiquity.”³

These two quotations reflect two diametrically opposed reactions of art: on the one side the proscription of representation, negation, and destruction, and on the other side reality, vision, and construction.

From this time onward reality replaced representation in a series of successions: real movements replaced painted movements, real animals replaced painted animals, real waterfalls replaced painted waterfalls, artificial electric light replaced painted natural light, real bodies replaced painted bodies, real Land Art replaced painted landscapes, real installations replaced painted interiors, and real objects replaced painted objects.

The phase of pulling back from trauma began with abandoning the image. The turn from the prison of trauma to dialogue with real things produced the art trends of Realism. From Italian cinematographic Neorealism to French Nouveau Réalisme, we see reality being reclaimed by art: real movement or kinetics (*Le Mouvement* exhibition, Paris, 1955), artificial light (GRAV Group), machines (Jean Tinguely), and mass media (Eduardo Paolozzi and Richard Hamilton). Thus the achievement of the neo-avant-garde after 1945 consists in replacing the art of images, or representational art with reality art.

Around 1960 began the move away from subjective, abstract expression and toward focusing on objects. With Nouveau Réalisme the arts expanded into machines and media, and thus also into forms of action by both artist and audience. As a result of New Realism’s initiation of a dialogue with real things, in which everyday objects were declared to be art, mass media and mass production became sources of Pop Art.



Christo
Verpackte Domus Hefte [Packed Domus Booklets],
1965

OBJECT ON WOOD PANEL, 40 × 3 CM
MÄNNI HERRMANN



Gianfranco Baruchello
Bringer of Plurabilities, 1962

MIXED MEDIA, MAGAZINES, WOOD, INDUSTRIAL ENAMEL VARNISH, VINAVIL, 132 × 29 × 13 CM
ZKM | CENTER FOR ART AND MEDIA KARLSRUHE



Tomislav Gotovac
„Pepsi cola“ My Jazz, 1964

PAPER COLLAGE, 63.5 × 70.4 CM
 THOMIR JUKIC COLLECTION, ZAGREB, CROATIA



Konrad Lueg and Gerhard Richter
**Leben mit Pop – Eine Demonstration für
 den kapitalistischen Realismus, Düsseldorf, 1963**

PHOTO © ARCHIV KÜNSTLERISCHER FOTOGRAFIE DER RHEINISCHEN KUNSTSZENE (AFORK) –
 STIFTUNG MUSEUM KUNSTPALAST, PHOTO: REINER RUTHENBECK

**Phase 6:
 New Visions and Tendencies**

The breakaway from traditional means of representation and expression was followed by art moving into new methods, new materials, new machines, and new media – it was an expansion of the arts. From the moving object to the moving observer, from kinetics to cybernetics, from Op Art to Neoconstructivism and Arte Programmata, from Light Art to Sound Art, the arts embarked on exploration and research and provided entirely new visual and acoustic experiences. Artists endeavored to overcome mere reaction formation. The liberation of words and colors that had taken place in the first half of the twentieth century was now followed by liberation from social constraints, liberation of the body and from gender identity. Artists in Western and Eastern Europe contributed to this radical redefining of art. With the expansion of the arts into the territory of machines and media, concepts and forms of action, in the 1960s a utopian turn began which exploded in 1968.



Frank Josef Malina
Voyage II, 1957

LIGHT INSTALLATION, 65 × 85 × 14 CM
 RCM GALERIE, PARIS



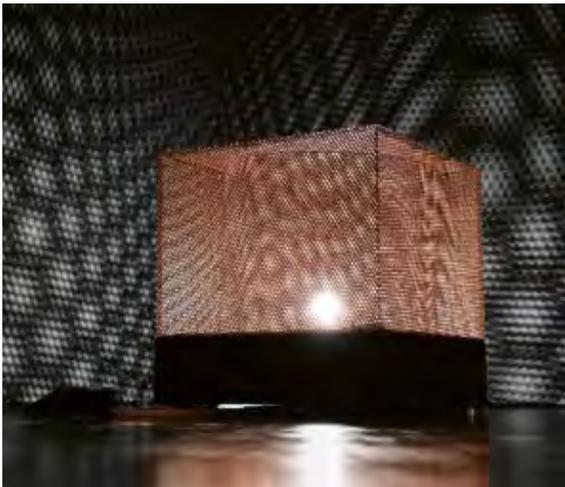
Bruno Munari
Macchina aritmica [Arrhythmic Machine], 1951

WOOD, PLASTIC, PAPER, FEATHER, 40 × 55 × 35 CM
ROVERETO, MART – MUSEO DI ARTE MODERNA E CONTEMPORANEA DI TRENTO E ROVERETO,
COLLEZIONE VOLKER W. FEIERABEND



Edoardo Landi (Gruppo N)
Struttura visuale variabile [Variable Visual Structure], 1960–1962

WOOD ON CARDBOARD, 65 × 64 × 11 CM
VAF-STIFTUNG, FRANKFURT AM MAIN



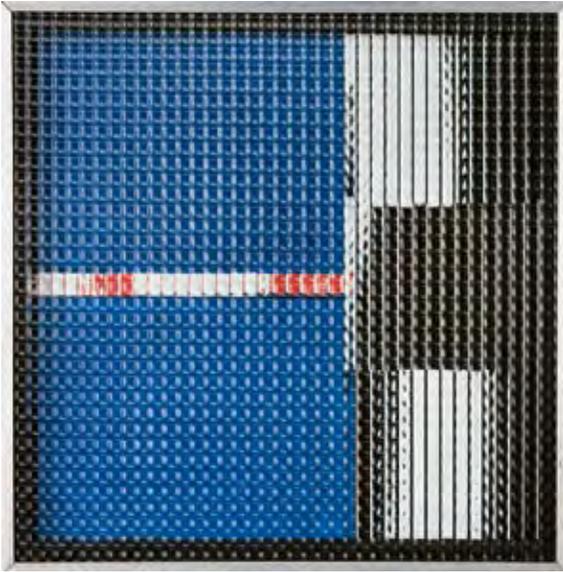
Alberto Biasi (Gruppo N)
Proiezione di luce e ombra [Projection of Light and Shadow], 1961

LAMP, PERFORATED SHEET METAL, VENTILATOR IN A WOODEN DICE, 60 × 60 × 60 CM
VAF-STIFTUNG, FRANKFURT AM MAIN



Hal Busse
Rotes Nagelobjekt [Red Nail Object], ca. 1958

NAILS AND CASEIN COLOR ON PLYWOOD, 42.5 × 32 CM
COURTESY OF DIEHL, BERLIN



Marc Adrian
K3, 1961

WOODEN BOX, ALUMINUM PROFILE, PATTERNED GLASS, 30 × 50 × 5.5 CM
ZKM | CENTER FOR ART AND MEDIA KARLSRUHE



Frieder Nake
12/7/65 Nr. 2 „Geradenscharen“
[12/7/65 No. 2 „Straight Lines“], 1965

COMPUTER DRAFTING, INK ON PAPER, 70 × 50 CM
COURTESY OF THE ARTIST



Klaus Staudt
Seriell betont, WR 12b [Serial Stressed, WR 12b], 1961

EMULSION PAINT ON WOOD, 70 × 70 × 7 CM
DAIMLER ART COLLECTION, STUTTGART/BERLIN



Nicolas Schöffer
CYSP 1, 1956

PHOTOGRAPH, HEIGHT: 2.6 M
COLLECTION ELÉONORE DE LAVANDEYRA SCHÖFFER

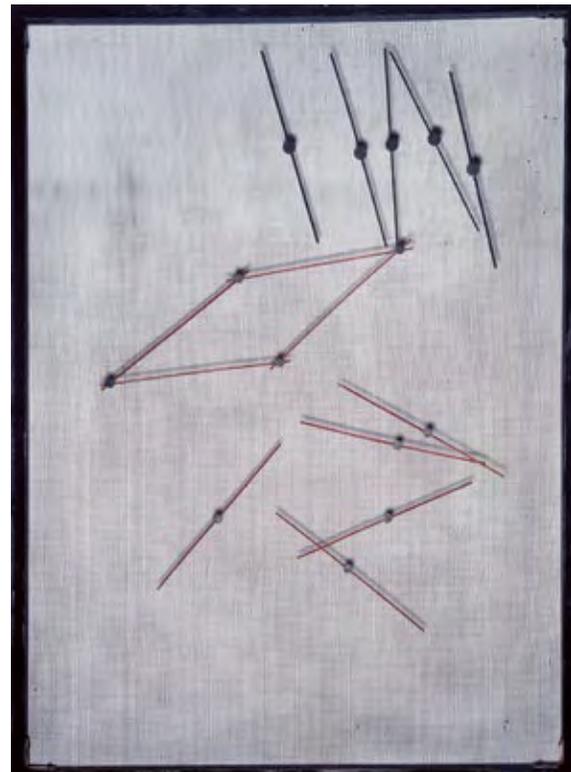
**Phase 7:
Forms of Action in the Arts**

After aesthetics of production came aesthetics of reception: the emancipation of the observer and the participation of the audience. The object paintings of the New Tendencies had already included variable elements, which viewers could change through physical manipulation (Agam, Ascott, Gerstner, Talman, and Willats). Sculptures, too, were constructed from variable elements that users could modify. Thus the performative turn actually took place at the beginning of the 1960s in painting and sculpture: viewers were instructed to change the given variable elements of paintings and sculptures to create each time afresh new easel paintings and sculptures. Supplemented by and expanded with the capabilities of technical media, paintings and sculptures thus became interfaces at which interactivity took place. The introduction of real things into the ambit of art, allowing objects to represent themselves, transformed objects into artworks and artworks into objects which could be used. *Objekte, benutzen* [Objects, use] (Franz Erhard Walther, 1968) became the maxim. Objects became utensils with instructions on how people should use them. Images became an option for action as did sculptures. The elements of art became modules of variables. Henceforth recipients had the power to change artworks through their interventions. The artwork and its design could be programmed, either analog or digital. In action-based art the audience took center stage. Transforming art into a field of activity for artists and audiences also opened an avenue for action at the societal level.



Jean Tinguely
Do-it-yourself-sculpture, 1961

FABRIC ON WOOD, METAL, 60 × 60 × 13.5 CM
DAIMLER ART COLLECTION, STUTTGART/BERLIN



Grazia Varisco (Gruppo T)
Transparente – Lineare variabile
[Transparente – Variable Linear], 1960

METAL GRID WITH THREE MAGNETIC OBJECTS, 83 × 61 CM
VAF-STIFTUNG, FRANKFURT AM MAIN



Stephen Willats
Manual Variable No. 1, 1963

WOOD AND PAINT, 56 × 122 CM
COURTESY OF THE ARTIST AND VICTORIA MIRO, LONDON



Stephen Willats
Color Variable No. 3, 1963

FREE STANDING CUBE, 12 RED CUBES, 12 YELLOW CUBES, WOOD AND PAINT, RESPONSE SHEET, 35.5 × 35.5 × 35.5 CM
PRIVATE COLLECTION, BREMEN



Roy Ascott
Change Painting, 1968

5 SLIDING PAINTED GLASS PANES IN WOODEN FRAME, 30.5 × 152.4 × 19 CM
ENGLAND & CO GALLERY, LONDON



Piero Manzoni
Piero Manzoni sulla Base magica n. 2
[Piero Manzoni on the Base of the World No. 2], 1961

B/W PHOTOGRAPH
COURTESY OF HEART - HERNING MUSEUM OF CONTEMPORARY ART



Franz Erhard Walther
Objekte, benutzen [Objects, use], 1968,
2nd edition 2014
BOOKCOVER

Phase 8: Action Art

The performative turn, art as action, has its origins in the expansion of painting. Artists liberated themselves from representation in three steps: (1) Action painting, that is, the painter performs actions in the horizontal arena of the canvas; (2) painting demonstration; that is, the artist in action before the canvas on a stage and in front of an audience; (3) action of the painter without a canvas in front of an audience. From Kurt Schwitters' material collages and paintings to the material painting of the Italian neo-avant-garde it was a logical step to material action. In Action Art the center of attention was the artist as performer. With actions, demonstrations, happenings, and performances of artists plus the participation and actions of the audience performative art began.



Jackson Pollock painting in his studio, 1950
GELATIN SILVER PRINT



Neue Deutsche Wochenschau 683
Wir stellen vor... Georges Mathieu
[We introduce ... Georges Mathieu], 1963

FILM (DIGITIZED), B/W, SOUND, 1:38 MIN.
BUNDESARCHIV, BARCH BESTAND FILM F 001037



Yves Klein directs a model in front of the canvas, 1962



Otto Muehl
Materialaktion Nr. 1, Versumpfung eines weiblichen Körpers – Versumpfung einer Venus [Material Action no. 1: Mire Formation of a Female Body – Mire Formation of a Venus], Wien 1963



Tadeusz Kantor
Panorama Sea Happening, 1967

B/W PHOTOGRAPH (REPRODUCTION)
MUSEUM SZTUKI NOWOCZESZEJ, WARSAW



Agenore Fabbri
Forma [Form], 1959

FOLDED FABRIC AND YARN ON CARDBOARD, 66 x 44 x 10 CM
VAF-STIFTUNG, FRANKFURT AM MAIN



Günther Brus
Wiener Spaziergang [Vienna Walk], 1965

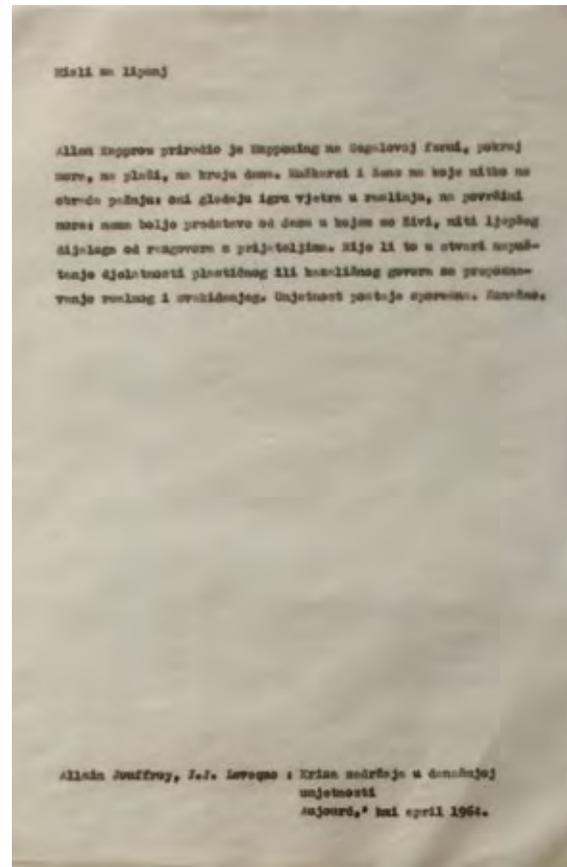
Phase 9: Conceptual Art

The material phase in art was succeeded by a trend toward dematerialization. Instructions for the audience about how to act replaced the acts themselves. The description of an exhibition replaced the exhibition proper, commentaries on art became art, and linguistic analysis became an image form. From Visual Poetry to Story Art a text-based Media Art emerged that consisted of photographs, films, and neon tubes interspersed with objects, which established new relationships between art and philosophy. Language became the model. In place of images written concepts dominated: Conceptual Art. It was the expression of the linguistic turn in art.



Art & Language
Painting 1, No. 03 [Air Conditioning Show], 1966

PHOTOGRAPHIC ENLARGEMENT 2 PARTS, 150 × 104 CM EACH
COLLECTION FABRE, BRUSSELS



Josip Vaništa
Thoughts for June, 1964

TYPEWRITER TEXT, PAPER, 29.9 × 21.1 CM
MARINCO SUDAC COLLECTION

Phase 10: Media Art

Moving machines were followed by image machines – moving images created by technical apparatuses in a diversity of media: film, video, and computers. Thus began the era of Media Art. It represented the sum of the previous representative and realistic strategies, but also opened up the spaces of the imaginary and the virtual – and thus the space of things to come. Participation became interactivity.



Wolf Vostell
 Transmigración II [Transmigration II], 1958

OIL ON CANVAS, TV, 91 × 102 × 40 CM (OBJECT)
 ZKM | CENTER FOR ART AND MEDIA KARLSRUHE

Postwar Art of the Neo-avant-gardes

These phases in the development of European postwar art demonstrate that the art of the neo-avant-gardes was actually and literally post-war art, art after the experience of war, art that engaged with traumatic experiences, grief and pain, forgetting and psychological repression, memories and suppressed recollections. The neo-avant-garde was not, therefore, merely a formal recapitulation of the pre-World War II avant-garde; the neo-avant-garde was formed as a reaction to the fractures in civilization that had become apparent during World War II. Some examples by way of illustration: in 1956 Dutch artist Armando's painting *Tête noire II*. [Black head II.] depicted a charred human head – a figurative depiction of the annihilation of people in wartime. His artwork *Zwart prikkeldraad op zwart* [Black Barbed Wire on Black] a few years later, in 1962, consists of a black panel and strings of barbed wire across the lower third of the panel. Armando had stopped painting figurative works of death and destruction and presented instead a material picture with real barbed wire. Near Armando's works in the exhibition is a glass case that contains an open copy of the Polish publication *1939–1945. We Have Not Forgotten* (1959). The book shows photographs of concentration camps with barbed wire fences. Thus Armando



Armando
 Zwart prikkeldraad op zwart
 [Black Barbed Wire on Black], 1962

MIXED MEDIA, 122 × 82 × 4 CM
 MOA | MUSEUM OUD AMELISWEERD, BUNNIK

changed direction from representation of reality to the material picture. The black panel embodies a *tabula rasa* after 1945 – a prevalent experience which was also the starting point for other artists. The exhibition at ZKM presents *Tabula rasa* by Mangelos (1951–1956), which also features a black panel, actually a black canvas, on which “*tabula rasa*” is written. This work has to be understood in the context of ground zero, the rock bottom, of meaning and existence. It also evokes a school blackboard with writing on it. We now understand Joseph Beuys' obsessive use of school blackboards filled with close-packed writing and drawings. These apparently also derive from the experience of a *tabula rasa*; an experience that Beuys did not wish to process or work through in paintings or images, but through writing and conceptualization.

Barbed wire also plays a central role in the works by artist and theorist Bazon Brock whose wartime experience was definitive. At one of the world's first Happenings, *Die Linie von Hamburg*

[The Hamburg Line], a mixture of painting with foam and Action Art that he mounted in 1959 together with Friedensreich Hundertwasser in Hamburg, we see how Bazon Brock opens the book titled *We Have Not Forgotten* so that its illustration of barbed wire overlies the lines painted in the room. In the installation *Raum der deutschen Realität* (1965) [Room of German Reality] the entire contents of an apartment, including furniture, tableware on a dining table, TV, and bed, is divided into two halves by barbed wire, drawing attention to the division of Germany into East and West.



Bazon Brock, Friedensreich Hundertwasser
Die Linie von Hamburg

DECEMBER 18–20, 1959, HOCHSCHULE FÜR BILDENDE KÜNSTE HAMBURG



Bazon Brock
Raum der deutschen Realität / Immer daran denken /
Axel Springer-Denkmal im Rahmen von Mein Gott
was ist los? Bazon Brock und die deutsche Realität
January 22, 1965

GALERIE RENÉ BLOCK, BERLIN, PHOTO: JÜRGEN MÜLLER-SCHNECK

A further example is the *Anthropométries* by Yves Klein. In 1952 Klein stayed in Japan for almost a year where he gained a black belt in Judo. While in Japan he discovered the photographs of shadows of people on the ground and the walls of buildings who had been instantly vaporized by the heat from the explosion of the atomic bombs dropped on Hiroshima and Nagasaki. The imprint of real, naked bodies reiterates the image of the shadows of people who have long since been annihilated. This experience of annihilation Yves Klein invented as the obliteration of the human being, who only survives as a trace, an echo of the final words in the book *The Order of Things* by Michel Foucault [French original 1966; first English edition 1970]: “that man would be erased, like a face drawn in sand at the edge of the sea.”⁴

This was a traumatic experience for Klein and years later he used a flamethrower to burn canvasses and spray the shadows of naked women on them. With these imprints of human bodies in his *Anthropométries* Klein invoked the shadows of the burnt bodies that he had seen on the photographs and displayed them again. A proof of the assertion that Yves Klein’s art is a reaction formation to the horror of Hiroshima and Nagasaki, is the title of one of his *Anthropométries: Hiroshima* (1961). In a video interview Klein’s father-in-law confirmed this interpretation; he said that he and the artist had talked about it. In 1960 Klein wrote: “The shadows of Hiroshima in the wastes of the nuclear catastrophe, terrifying evidence without doubt, but nevertheless evidence of the hope of survival and the endurance of the body, even if only immaterial.”⁵ At around the same time Ivo Gattin also destroyed canvasses by burning them. The real heat of the atomic bombs had also now reached the means of representation of painting.



Yves Klein
Anthropometrie [Anthropometry], 1960

CARDBOARD, PAPER, BLUE PIGMENT, WHITE BOX FRAME WITH GLASS PROTECTION, 92.5 × 34.5 CM
MUSEUM KUNSTPALAST, DÜSSELDORF



Yves Klein
F 133, 1961

FIRE AND WATER ON PAPER-COVERED CARDBOARD, ON PLYWOOD PANEL, 42 × 23 CM
AHLERS COLLECTION



Yves Klein
**Realizing »Fire painting« at the testing center
of Gaz de France, Saint-Denis, France, 1962**

FILM (DIGITIZED), B/W AND COLOR, SOUND, 9:03 MIN.
PRIVATE COLLECTION



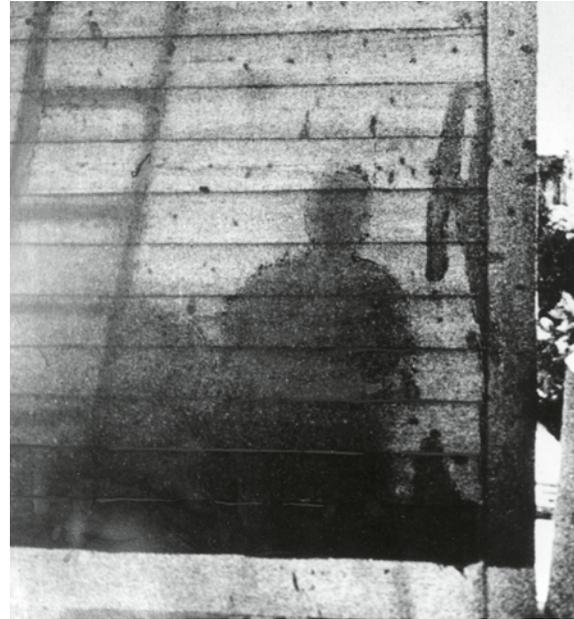
Ivo Gattin
Red Surface, 1962

PIGMENT, RESIN, BURLAP, 44 × 54 CM
MARINKO SUDAC COLLECTION



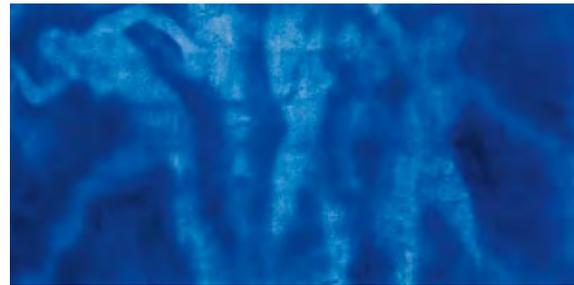
Ivo Gattin
Documentation of the Working Process, 1962

B/W PHOTOGRAPH, 50 × 50 CM
PHOTO: NENAD GATTIN
MARINKO SUDAC COLLECTION



Eingebrannte Schatten von Opfern in Nagasaki
[Branded Shadows of the Victims in Nagasaki], 1945

B/W PHOTOGRAPH (REPRODUCTION)
SÜDDEUTSCHE ZEITUNG PHOTO



Yves Klein
Hiroshima, 1961

PURE PIGMENT IN SYNTHETIC RESIN ON PAPER, 220 × 150 CM



Gualtiero Jacopetti
Mondo Cane, 1962

FILM (DIGITIZED), COLOR, SOUND
GABU-FILM

The example of Viennese Actionism, with its rituals, self-mutilations, and “befoulings” (Hermann Nitsch) with urine, feces, blood, and entrails, exhibits unconscious reaction formation in the postwar period against the deliberate “cleansing” of Austria of its crimes, its embrace of Nazi Fascism, and its participation in the Holocaust. While Austria was officially cleaning itself, art did precisely the opposite: it bathed in squalor, filth, and dirt. One could criticize that the reaction formation of Viennese Actionism and part of the neo-avant-garde is an unconscious response of art and does not constitute any conscious attempt to promote awareness and understanding. There is a danger of reaction formation becoming part of repression or even of collusion. Yet art as a mere symptom is nevertheless a truth, even if it is a veiled truth. Future generations will ask critical questions about the extent to which the breaks with tradition of the avant-garde and the neo-avant-garde are interlocked with the barbaric ruptures in civilization, and how far the disinhibiting of subjective forms of expression and doing away with forms of representation mirror and precipitate the dehumanization of society. What answers and information do the crises of art provide about crises in society?

The Exhibition and the 10 Phases Model

The 10 Phases Model, which for the first time analyzes the European neo-avant-gardes as literally *art after the war*, is obviously far more rigid and restrictive than the development of art in reality. This model with its ten phases is the logical structure and the backbone, as it were, for tracing and understanding European postwar art. Naturally, the European art scene from 1945 to 1968 is far richer and diverse than this model can accommodate. For example, the model does not take into account the influences from North America or the dialog between European and North American art. It does not incorporate the contacts with art from the South American continent, or the migrations from Hungary and Romania, Argentina and Venezuela, to Paris. European art originated from many more sources than the 10 Phases Model can include. This is the reason why the exhibition and 10 Phases Model are not entirely

congruent. The exhibition presents a more differentiated view; it sets out the developments within the European art scene with a far greater range of nuances. Thus in addition to the 10 Phases Model the exhibition includes sections with more or less cultural policy criteria, such as “The Cold War” or “Visionary Architecture.” Further, certain aspects are separated out of the phases and highlighted to illustrate them more clearly. Visionary Architecture is taken from the Phase “New Visions,” Arte Povera from “Material Painting,” and Pop Art is a subcategory of “New Realism.” Therefore, it is correct to say that the exhibition presents the body of European art and the 10 Phases Model is the skeleton of this body. In principle, however, their genealogical development is congruous.

- 1 Theodor W. Adorno, “Cultural Criticism and Society,” in: *Prisms*, trans. Samuel and Shierry Weber, The MIT Press, Cambridge, MA, 1983, pp. 17–34, here p. 34.
- 2 Theodor W. Adorno, *Negative Dialectics*, trans. E. B. Ashton, Continuum, New York, 1973, p. 366f.
- 3 Raul Hilberg, *The Politics of Memory: The Journey of a Holocaust Historian*, Ivan R. Dee, Chicago, 1996, pp. 130–131.
- 4 Michel Foucault, *The Order of Things: An Archaeology of the Human Sciences*, Routledge, London, New York, 2002, p. 422.
- 5 Yves Klein, “Truth Becomes Reality,” in: *Overcoming the Problematics of Art: The Writings of Yves Klein*, trans. Klaus Ottman, Spring Publications, Putnam, CT, 2007, p. 186.

ACKNOWLEDGMENTS

The exhibition of the artworks is accompanied by an analog and a digital timeline. Photographs, documents, posters, newspaper cuttings, and film material refer to important political and cultural events, art exhibitions, artists' manifestos, books, conferences, and films. A Europe is presented that is interlinked and cross-linked by philosophy, science, technology, and art. Europe's civilisatory achievements, like the Reformation, the Age of Reason, humanism, and universal human rights, are owed to the unity of philosophy, science, technology, and art, which all tend to unite peoples and nations whereas politics, economics, and religion frequently tend to separate peoples and nations. It is not Europe that is in crisis but the EU, for the cultural continent of Europe is virtually ignored by the institution of the European Union. The subtitle of the exhibition, *The Continent that the EU Does Not Know*, expresses this painful realization.

The perception could arise that the EU is contributing to the crisis of Europe. One of the reasons is certainly the fact that in spite of the end of the Cold War the European countries separated for decades by the Iron Curtain are insufficiently familiar with each other's cultures.

Our profound thanks go to those who supported this exhibition: the Federal Foreign Office in Berlin, the Baden-Württemberg Foundation, the VAF Foundation in Frankfurt am Main; the Zdeněk Sklenář Gallery for supporting the logistics of the exhibition, and the founders of the ZKM, the City of Karlsruhe, and the State of Baden-Württemberg for their generosity in supporting the travelling exhibition as mounted at the ZKM. We should also like to thank the EU for funding the work on the documentary timeline in the exhibition and the development of the digital timeline (app with responsive website) at the ZKM. Our grateful thanks go to all of the participating artists and the authors who contributed to this catalogue. I would personally like to thank Daria Mille and Judith Bihl for their exceptionally competent and committed work, and the construction team from the Exhibition Technical Services department of the ZKM for their great spirit and superlative skill.

This exhibition and its catalogue set out a new cultural narrative to counteract the economic and political tales that are currently driving Europe apart: the end of the era of self-amputation, autoaggression, and autodestruction. Despite Brexit, Shakespeare is still a European, and in spite of EU sanctions against Russia Dostoyevsky remains a European. *Falls Europa erwacht* [If Europe Wakes Up] (Peter Sloterdijk, 2002) – in this exhibition Europe opens its eyes.

CURATORS

Peter Weibel and Eckhart Gillen

IN COLLABORATION WITH

Daria Mille

PROJECT MANAGEMENT

Judith Bihl, Daria Mille

PROJECT ASSISTANCE

Julia Ihls, Sophie Ribbe

TECHNICAL MANAGEMENT

Henrike Mall

COOPERATING PARTNERS

**BO
ZAR**



THE PUSHKIN
STATE MUSEUM
OF FINE ARTS

**RDS
IZO**

FUNDED BY



Federal Republic of Germany
Foreign Office



Baden-
Württemberg
Stiftung
WIR SINDEN ZUSAMMEN



Co-funded by the
Creative Europe Programme
of the European Union

SUPPORTED BY

VAF

FONDAZIONE / STIFTUNG

Galerie Zdeněk Sklenář

FOUNDERS OF ZKM



Baden-Württemberg
MINISTERIUM FÜR WIRTSCHAFT,
ENERGIE UND KLIMA



Karlsruhe

PARTNER OF ZKM

— **EnBW**

Praga Magica

As the home to avant-garde movements of the postwar era, Prague plays a special role in the history of visual media technologies. Concepts that are so important in the present digital age, such as “multimedia,” “virtual reality,” and “interactive art,” are found in this period, and in fact date back even further to the Middle Ages – even if these phenomena were known under other names then. The visual impressions that I gathered in my childhood were strongly influenced by experiences with phenomena of the more than hundred-year-old 360° *Maroldovo Panorama* (1898) and the Russian 360° film panorama in a Prague amusement park. An age-old hall of mirrors left its mark on me, as did the films of Karel Zeman. The *Laterna magika* that will be discussed below also had a tremendous impact on me. When we speak of Prague, it should be said that Prague has always been a mecca of optical illusions.

In the post-war era, Czech experimental film took on a unique quality. The master of set design, Josef Svoboda, set entirely new standards through inventions such as the *Laterna magika*, *Polyekran*, and *Polyvision*. Likewise, through his innovation of the *Kinoautomat*, the father of the first interactive film, Radúz Činčera, made a quantum leap into a new nonlinear form of film narrative and the inclusion of the spectator as an active participant in the action of the film. Although these artists lived in a totalitarian system, they had more freedom for their experimental work than they would have had in some Western countries. In his lengthy career, Josef Svoboda created more than 700 stage sets worldwide, most of which contained multiple projections of film and slides in combination with architecture and light.

In 1951, Svoboda used multiple cinema screens in a theater for the first time. For the 1958 Expo in Brussels, he was invited to develop a new concept. As he had already been thinking about polyphonic theater for many years, he took this as an opportunity to translate these ideas into reality. That is how the *Laterna magika* – a synthesis of theater and film – came to be. Even at this time, he already wondered whether the spectator was even capable of apprehending several parallel film

Michael Bielicky

projections at the same time. The director Alfréd Radok, who worked on the *Laterna magika* for fifteen years and became the primary author of filmic narrative in Svoboda's *Laterna magika* in the decades that followed, made an essential contribution to realizing this interface between theater and cinema. Other film directors were also involved in some *Laterna magika* productions – for example, Miloš Forman and Jan Švankmajer. The magic of this system dwelt above all in the moment of fluid transition of the actors on stage into the projected film, in which the action on the stage then carried on. The actors thus appeared on the stage from multiple film projection surfaces, then disappeared again in the film projection. It was sometimes difficult for viewers to distinguish between the real images on stage and the virtual image of the film. These two worlds melted together into a single one. It was above all the art of synchronizing the world of the stage set with the filmic world that made the *Laterna magika* an unprecedented experience.



Josef Svoboda, Milos Forman,
Laterna Magika, 1968

MULTIPLE-SCREEN PROJECTION WITH LIVE PERFORMANCE ON STAGE.
CZECHOSLOVAK PAVILION, BRUSSELS EXPO
© SARKA HEJNOVA

The technical principle was based on three projection booths, more than twenty light projectors, and one rear projection via an anamorphic lens. All of the projection surfaces could be moved as needed. The variability of space (the dynamic architecture of the screens) and of time (the film editing), as well as the identity of the actors on stage and in the film gave rise to a world of absolute optical illusion. It should also be noted that the sound was

perceived by the audience also in a very spatial way, which significantly intensified the total experience. This fluid movement between the material and immaterial worlds, the to and fro of dream and reality, continues to enchant people in Prague to this day.

Polyvision, another invention of Svoboda, showed a panorama of Czech industrial life in an eight-minute film for which twenty slide projectors, ten ordinary film screens, and five rotating projection screens were used. While much of what was depicted consisted of ordinary industrial work, for example in hydroelectric power plants, steelworks, and textile factories, this film material was presented in an unusual way. The screens were unconventional in that they were moved backward, forward, and even sideways during the performance. Beyond this, there were additional steel strips which spun so fast that they seemed to form solid bodies without actually being solid. One could partially see through the image into the space behind it. The performance was controlled entirely by electronic memory circuits that controlled the projectors and moved the screens around in a filmic ballet.



Josef Svoboda, Jaroslav Fric,
Polyvision, 1967

MULTI-PROJECTION CINEMA SET-UP 35 MM FILM AND SLIDES PROJECTED
ON MOVEABLE GEOMETRICAL OBJECTS, PROJECTION SCREEN COLOR,
SOUND, 8 MIN, MONTREAL EXPO
© SARKA HEJNOVA



Josef Svoboda, *Polyekran*, 1967

112 MOVING CUBES, 11 MIN PROJECTION COMPOSED OF 15 000 SLIDES, MONTREAL EXPO
© JOSEF SVOBODA

Svoboda's *Polyekran* was a fascinating audiovisual experience that was presented at the 1967 Expo in Montreal. One entered a large room and sat on the carpeted floor, from which position a wall of 112 cubes was visible, showing constantly shifting images that moved back and forth. Inside each cube were two Kodak Carousel slide projectors, which projected still images onto the fronts of the cubes. There were 15,000 slides in total in an eleven-minute presentation. The fact that each cube could slide into three different positions within a range of two feet created the effect of a smooth surface that transformed into a three-dimensional surface and then back into a flat surface. It was fully controlled by 240 miles of memory-switching technology that was encoded on a film strip with 756,000 separate instructions.

Radúz Činčera's *Kinoautomat* was likewise presented at the Expo 1967 in Montreal. Činčera's team included the directors Ján Roháč and Vladimír Svitáček, as well as Josef Svoboda and Jaroslav Frič and Bohumil Mika, the technological geniuses of this system. As the world's first interactive cinema, the *Kinoautomat* confronted viewers with a film that was repeatedly halted. Two main performers in the

film then appeared onstage and asked the audience how the scene should continue. The audience could vote by pressing one of the two buttons that were installed in their seats. Following this, the version of the film that had received the most votes played on. The film recounts the extremely complicated entanglements among the residents of a "normal" apartment building. In one of the scenes, a young resident accidentally locks herself out of her apartment after looking to see who had rung her doorbell. Because she has just stepped out of the bath, she is dressed only in a towel. In her panic, she rings a neighbor's doorbell and asks for help. At this moment, the film stops and the audience is asked whether the neighbor should let her into his apartment. The audience voted "yes" without fail, except for one time at the Expo when the majority of a large group of nuns voted "no."

The inclusion of viewers in the action of the film presented an entirely new situation. Because they voted on how the story should go on, they were not only passive spectators but rather participated actively in a nonlinear film narrative. Today one would say that they became "users." After the Expo, the *Kinoautomat* was also presented in Prague. Shortly after Warsaw Pact forces invaded the city, however, this endeavor was shut down in 1968. Perhaps the ruling powers of the time feared that the experience of the *Kinoautomat* could build awareness of democracy.



Radúz Činčera, *Kinoautomat*, 1967

INTERACTIVE FILM WITH LIVE PERFORMANCE ON STAGE, ELECTRONIC POLLING SYSTEM,
35 MM FILM, B/W, SOUND, DURATION VARIABLE, MONTREAL EXPO

Phase 1:

Trauma and Remembrance

Trauma and Remembrance

Already during the war, but especially after the war ended, after the physical and psychological suffering and devastation inflicted, after the massacres and murders, after the industrial-scale annihilation of humanity, whether through nuclear bombs or gas chambers, artists sought a new language to depict the traumatization and memories occasioned by this barbarism. People with mutilations (Alina Szapocznikow, *Sitting Person without Arms and Legs Leans Forward Slightly*, 1957), executions (Andrzej Wróblewski, *Execution Against a Wall (Execution IV)*, 1948), images of pain (HAP Grieshaber, *Schmerzsbild [Pain Image]*, 1952), and figurative torsos expressing agony were the main responses. Pablo Picasso painted a naked figure on a couch (*Nu au divan*, 1944) in the colors of ashes and as laid out in a coffin, evoking memories of the crematorium. Other artists utilized the Christian iconography of the crucifixion: Graham Sutherland (*Crucifixion*, 1946), Alfred Hrdlicka (*Crucified*, 1959), and Dezso Korniss (*Antithesis II*, 1947). The fate of soldiers, who had been killed through no fault of their own, was commemorated: Edvin Laine's film *The Unknown Soldier [Tuntematon Sotilas]* 1955, the most successful film ever made in Finland, and Henry Moore's sculpture *Falling Warrior* (1956–1957) depicting a fatally wounded soldier on the verge of death. The erased faces in Jean Fautrier's *Tête d'otage* (1945) and in *Tête noire II* (1956) by Armando thematize the dehumanization resulting from war, and Marek Oberländer's *Silhouette on a White Background* (1961) presents a completely shattered person as a mirror of the human desert that is dehumanization. The Holocaust is the theme of, amongst others, Vadim Sidur's sculpture *Treblinka* (1966) and Alais Resnais' film *Nuit et Brouillard [Night and Fog]* (1955). The annihilation of people and cities by nuclear bombs was treated by Resnais in his film *Hiroshima, mon amour* (1959). The Italian painters' group Movimento nucleare, founded by Enrico Baj and Sergio Dangelo in 1951, made the threat posed by nuclear weapons their signature: *Nucleare* (1952) by Remo Bianco.

In Eastern and Western Germany, triptychs from 1958 by Hans Grundig and the Informel artist K.O. Götz addressed the nuclear threat. Götz's triptych was created at the height of the 1958 protests against the plan of the West German CDU/CSU government under Konrad

Adenauer to provide the German Federal Army with nuclear weapons. The left panel *Jupiter* refers to the name of an American missile, and the panel on the right, *Matador*, to the name of the German cruise missiles. Regrettably, Grundig was unable to finish his triptych. While Götz made explicit reference to Christian iconography – especially in the center panel with a depiction in the shape of a cross – Grundig took European cultural history as his point of reference (for example, depictions of the Madonna and mother and child motifs) for the figurative triptych, which shows the end of humankind in a nuclear holocaust.

Red Surface (1962) by Ivo Gattin, the pioneer of Informel in Croatia, and Yves Klein's *Anthropométries* (from 1958) also refer to the deadly thermonuclear explosion of atomic bombs. In 1960 Klein, who in 1961 painted an *Anthropométrie* titled *Hiroshima (ANT 79)*, wrote: "the shadows of Hiroshima in the desert of the atomic catastrophe, terrible evidence, without a doubt, but evidence of hope all the same, hope for the survival and permanence, albeit immaterial, of the flesh."¹

In 1951 Constant focused on another aspect of the war; namely, flight, displacement, and exile, in his painting *Vluchtelingen* [Refugees]. In Georges Rouault's painting *Homo homini lupus: Le pendu* (1944), the destruction of people's livelihoods, the total annihilation of human beings' existence, are portrayed in an emblematic picture. This painting is perhaps the central work for the first phase of reaction formation.

In the beginning, art had reacted to the non-representable trauma of World War II, the Gulag, the Holocaust, the atomic bomb, the annihilation of people, cities, and landscapes, with subjective expression. Artists' reactions and critique ranged from distorted, chaotic, figurative depictions of the real, violent convulsions to abstract gestures of raging energy in Informel und Tachisme, traces of the destruction and devastation of color and form on canvas that mirrored the real destruction and devastation. After these depictions of the conflagration that was World War II and the destruction of art's conventional means of representation came the turn to object-centered reality.

1 Yves Klein, "Truth Becomes Reality," in: *Overcoming the Problematics of Art: The Writings of Yves Klein*, trans. Klaus Ottman, Spring Publications, Putnam, CT, 2007, p. 186.

Armando
Tête noire II [Black Head II], 1956

OIL AND SAND ON BOARD, 75 × 56.5 CM
COLLECTION STEDELIJK MUSEUM, AMSTERDAM

Armando
Zwart prikkeldraad op zwart [Black Barbed Wire on Black], 1962

MIXED MEDIA, 122 × 82 × 4 CM
MOA | MUSEUM OUD AMELISWEERD, BUNNIK

Enrico Baj
Composizione [Composition], 1951

OIL AND SMALT ON CANVAS, 120.5 × 59.5 CM
MART – MUSEO DI ARTE MODERNA E CONTEMPORANEA DI TRENTO E ROVERETO, COLLEZIONE VOLKER W. FEIERABEND

Max Beckmann
Der Abtransport der Sphinx [Removal of the Sphinx], 1945

OIL ON CANVAS, 130.5 × 140.5 CM
STAATLICHE KUNSTHALLE, KARLSRUHE



Remo Bianco
Nucleare [Nuclear], 1952

GASKET RINGS, SAND, WOOD, AND VARNISH ON BOARD, 49.5 × 59.5 CM
MART – MUSEO DI ARTE MODERNA E CONTEMPORANEA DI TRENTO E ROVERETO, COLLEZIONE VAF-STIFTUNG

Ely Bielutin
1945. Three Months After the War, 1945

OIL ON CANVAS, 99 × 136 CM
STATE TRETYAKOV GALLERY

Bernard Buffet
Deux Hommes nus [Two Naked Men], 1947

OIL ON CANVAS, 159 × 195 × 3 CM
COLLECTION FONDS DE DOTATION BERNARD BUFFET © ADAGP

Reg Butler
Final Maquette for "The Unknown Political Prisoner,"
1951–1952

PAINTED STONE AND PAINTED BRONZE, 44.5 × 20.5 × 16.5 CM
 TATE: LENT BY THE ESTATE OF REG BUTLER 1986

Jorge Castillo
Palomares (Sin esperanza) [Palomares (Without Hope)], 1968

INK AND GOUACHE, 75 × 56 CM
 COURTESY OF THE ARTIST



Karel Černý
Oplakávání [Lamentation], 1946

OIL ON CANVAS, 130 × 158 CM
 NÁRODNÍ GALERIE V PRAZE

Fritz Cremer
Erster Entwurf zum Buchenwald-Denkmal
[First Design for Buchenwald Memorial], 1952

BRONZE, 70 × 39 × 30.5 CM
 STAATLICHE MUSEEN ZU BERLIN, NATIONALGALERIE

Alexander Deineka
Outskirts of Berlin, 1945

WATERCOLOR, TEMPERA ON PAPER, 39 × 49 CM
 STATE TRETYAKOV GALLERY

Alexander Deineka
Reichstag, 1945

WATERCOLOR, TEMPERA ON PAPER, 39.5 × 49.5 CM
 STATE TRETYAKOV GALLERY

Korniss Dezső
Antithesis II, 1947

OIL ON CANVAS, 126 × 48 CM
 MUSEUM OF FINE ARTS – HUNGARIAN NATIONAL GALLERY

Gianni Dova
Composizione nucleare [Nuclear Composition], 1951

OIL ON CARDBOARD, 70 × 58 CM
 MART – MUSEO DI ARTE MODERNA E CONTEMPORANEA DI TRENTO E ROVERETO,
 COLLEZIONE VAF-STIFTUNG

Eingebrannte Schatten von Opfern in Nagasaki
[Branded Shadows of the Victims in Nagasaki], 1945

B/W PHOTOGRAPH (REPRODUCTION)
 SÜDDEUTSCHE ZEITUNG PHOTO

Jean Fautrier
Otage N° 3 [Hostage No. 3], 1945

OIL ON CANVAS, 35 × 27 CM
 DÉPARTEMENT DES HAUTS-DE-SEINE / MUSÉE DU DOMAINE DÉPARTEMENTAL DE SCEAUX

Jean Fautrier
Tête d'Otage [Head of the Hostage], 1945

LEAD SCULPTURE, HEIGHT: 48 CM
 DÉPARTEMENT DES HAUTS-DE-SEINE / MUSÉE DU DOMAINE DÉPARTEMENTAL DE SCEAUX

Stefan Gierowski
Martwa natura z blejtrmem [Still Life with Frame], 1954

OIL ON CANVAS, 120 × 150 × 3 CM
 MUZEUM LUBUSKIE IM. JANA DEKERTA W GORZOWIE WLKP.

Karl Otto Götz
Jupiter, 1958

MIXED MEDIA ON CANVAS, 100 × 120 × 4 CM
 STIFTUNG GALERIE FÜR ZEITGENÖSSISCHE KUNST LEIPZIG,
 MUSEUM OF CONTEMPORARY ART LEIPZIG

Karl Otto Götz
Matador, 1958

MIXED MEDIA ON CANVAS, 100 × 120 CM
 KUNSTHALLE EMDEN – PERMANENT LOAN PRIVATE COLLECTION

Karl Otto Götz
19.4.1958 U.D.Z., 1958

MIXED MEDIA ON CANVAS, 130.5 × 80.5 CM
 SAMMLUNG STRÖHER, DARMSTADT

HAP Grieshaber
Schmerzsbild, Diptych
[Pain Image, Diptych], 1952

COLORED WOODCUT, 146.5 × 133.5 CM
 PRIVATE COLLECTION, COURTESY OF WINFRIED FLAMMANN KUNSTHANDEL, KARLSRUHE

Hans Grundig
Ächtet die Atombombe!
[Prohibit the Nuclear Bomb!], 1954

OIL AND TEMPERA ON CANVAS ON WOOD, 92 × 75 CM
 STAATLICHE MUSEEN ZU BERLIN, NATIONALGALERIE

Hans Grundig
Kampf dem Atomtod (Mitteltafel des geplanten
Atomkriegs-Triptychons) [Against Atomic Death
(Central panel of a planned nuclear war triptych)], 1958

OIL ON CANVAS, 102 × 131 CM
 STATE HERMITAGE, ST. PETERSBURG

Bernhard Heiliger
Maquette for Monument for "The Unknown Political Prisoner," 1953

BRONZE AND IRON ON STEEL PLATE, 59.4 × 90.1 × 90.1 CM
 TATE: PRESENTED BY THE ARTIST 1984

Alfred Hrdlicka
Gekreuzigter [Cruzified], 1959

UNTERBERGER MARBLE, HEIGHT: 160 CM
 MUSEUM MODERNER KUNST STIFTUNG LUDWIG WIEN

Gualtiero Jacopetti
Mondo Cane, 1962

FILM (DIGITIZED), COLOR, SOUND, SEQUENCE 3:06 MIN.
 GABU-FILM

Yves Klein
Anthropometrie [Anthropometry], 1960

CARDBOARD, PAPER, BLUE PIGMENT, WHITE BOX FRAME
 WITH GLASS PROTECTION, 92.5 × 34.5 CM
 MUSEUM KUNSTPALAST, DÜSSELDORF

Edvin Laine
Tuntematon sotilas [The Unknown Soldier], 1955

35 MM FILM (DIGITIZED), B/W, SOUND, SEQUENCE 12:50 MIN.
 SUOMEN FILMITEOLLISUUS, FINNKINO

Gerhard Marcks
Gefesselter Prometheus II [Bond Prometheus II], 1948

BRONZE CASTING, 77.8 × 52 × 44 CM
 MUSEUM DER BILDENDEN KÜNSTE LEIPZIG

Tadeusz Mazur
Мы не забыли [We have not forgotten], 1959

MIXED MEDIA, GRAPHIC PRINT, PAPER, CARDBOARD, 33 × 24 CM
 ZKM | CENTER FOR ART AND MEDIA KARLSRUHE

Teresa Mellerowicz-Gella
Kamienny swiat [Stone World], 1955

OIL ON CANVAS, 120 × 150 × 3 CM
 MUZEUM LUBUSKIE IM. JANA DEKERTA W GORZOWIE WLKP.

Henry Moore
Fallender Krieger [Falling Warrior], 1956–1957

BRONZE, 65 × 154 × 85 CM
 BAYERISCHE STAATSGEMÄLDESAMMLUNGEN, MÜNCHEN, PINAKOTHEK DER MODERNE

Walter Moser (Ed.)
Lee Miller, 2015

BOOK [ON THE OCCASION OF THE EXHIBITION LEE MILLER, ALBERTINA, VIENNA,
 MAY 8 – AUGUST 16, 2015; NSU ART MUSEUM, FORT LAUDERDALE, OCTOBER 4, 2015–JANUARY 17, 2016
 ZKM | CENTER FOR ART AND MEDIA KARLSRUHE

Gabriele Mucchi
The Bombing of Gorla (The Mothers of Gorla), 1951

TEMPERA ON CANVAS, 120 × 180 CM
 MUCCHI FAMILY



Ion Lucian Murnu
Sky Stones, May 1962

OIL ON PAPER, 32 × 23.5 CM
 PRIVATE COLLECTION

Paul Nash
Battle of Britain, 1941

OIL ON CANVAS, 148 × 206 × 11.5 CM
 IWM (IMPERIAL WAR MUSEUMS)

Marek Oberländer
Sylwetka na białym tle [Silhouette on White Background], 1961

OIL ON CANVAS, 80 × 60 × 2.5 CM
 MUZEUM LUBUSKIE IM. JANA DEKERTA W GORZOWIE WLKP.

Mihovil Pansini
Condemned, 1951

16 MM FILM (DIGITIZED), B/W, NO SOUND, 4:36 MIN.
 MARINKO SUDAC COLLECTION

Ervin Pátkai
Katedrális [Cathedral], 1964

POLYESTER ON WOODEN PANEL, 63.5 × 42 × 22 CM
 LUDWIG MUSEUM – MUSEUM OF CONTEMPORARY ART, BUDAPEST

Antony Penrose
Lee Miller's War: Photographer and Correspondent
with the Allies in Europe 1944–45, 1992

BOOK
 ZKM | CENTER FOR ART AND MEDIA KARLSRUHE

Pablo Picasso
Étude pour "L'homme au mouton"
[Study "Man with Lamb"], 1942

INDIAN INK AND WASH ON VELLUM DRAWING PAPER, 33.5 × 21.6 CM
 MUSÉE NATIONAL PICASSO-PARIS

Pablo Picasso
Étude pour "L'homme au mouton": le mouton
[Study "Man with Lamb": The Lamb], 1942

INDIAN INK DRAWING ON GRAPH PAPER, 66 × 50.5 CM
 MUSÉE NATIONAL PICASSO-PARIS

Pablo Picasso
Nu au divan [Nude on a Divan], 1944

OIL ON CANVAS, 73 × 92 CM
 PRIVATE COLLECTION, COURTESY OF FUNDACIÓN ALMINE Y BERNARD
 RUIZ-PICASSO PARA EL ARTE - MADRID



Stanislav Podhrázký
Kabát [Coat], 1949

BRONZE CASTING, 60 × 45 × 17 CM
 JANA CHYTILOVÁ-PODHRÁZSKÁ, CZECH REPUBLIC



Enrico Prampolini
Metamorfosi dell'eroe e della nuova Europa
[Hero's Metamorphosis and the New Europe], 1942

OIL ON CANVAS, 121 × 185.5 CM
 MART - MUSEO DI ARTE MODERNA E CONTEMPORANEA DI TRENTO E ROVERETO,
 COLLEZIONE VAF-STIFTUNG

Alain Resnais
Nuit et Brouillard [Night and Fog], 1955

FILM (DIGITIZED), B/W AND COLOR, SOUND, 19:29 MIN.
 ARGOS FILMS, ABSOLUT MEDIEN

Alain Resnais
Hiroshima mon Amour [Hiroshima my Love], 1959

35 MM FILM (DIGITIZED), B/W, SOUND, SEQUENCE OF 2:07 MIN.

Hans Richter
Stalingrad (Sieg im Osten) [Stalingrad (Victory in the East)],
1943–1944

ROLE MODEL, TEMPERA, COLLAGE ON PAPER OVER CANVAS, 92.2 × 518.5 × 3 CM
 ZKM | CENTER FOR ART AND MEDIA KARLSRUHE

Roberto Rossellini
Roma, città aperta [Rome, Open City], 1945

35 MM FILM (DIGITIZED), B/W, SOUND, SEQUENCE OF 1:22 MIN.
 KINOWELT

Roberto Rossellini
Germania, anno zero [Germany, Year Zero], 1948

35 MM FILM (DIGITIZED), B/W, SOUND, SEQUENCE OF 1:59 MIN.
 STUDIOCANAL

Georges Rouault
Homo homini lupus: Le pendu
[Homo homini lupus: Hangman], 1944–1948

OIL ON PAPER ON CANVAS, 64 × 46 CM
 CENTRE POMPIDOU, PARIS, MUSÉE NATIONAL D'ART MODERNE /
 CENTRE DE CRÉATION INDUSTRIELLE

Beatrice Sandomirskaya
Majdanek, 1944

WOOD, 94 × 54 × 55 CM
 STATE TRETYAKOV GALLERY

Vadim Sidur
Treblinka, 1966

SCULPTURE, ALUMINUM, 28.5 × 23.5 × 23.5 CM (FRAMED)
PROF. DR. DR. H.C. KARL EIMERMACHER



Karel Souček
Nádraží [Station], 1945

OIL ON CANVAS, 77 × 100 CM
NÁRODNÍ GALERIE V PRAZE

Graham Sutherland
Crucifixion, 1946

OIL ON BOARD, 102 × 122 CM
TATE: PURCHASED 1947

Alina Szapocznikow
Sitting Person without Arms and Legs Leans Forward Slightly, 1957

BRONZE, 66 × 75 × 39 CM
MUSEUM OF INDEPENDENCE IN WARSAW

Vladimir Tatlin
Meat, 1947

OIL ON CANVAS ON CARDBOARD, 60.7 × 71.5 CM
STATE TRETYAKOV GALLERY

Vladimir Tatlin
Skull on the Open Book, 1948–1953

OIL ON CANVAS, 89 × 103 CM
RUSSIAN STATE ARCHIVE OF LITERATURE

Tibor Vilt
Ketrec [Cage], 1949

WOOD, WIRE, 35 × 59 × 24 CM
MUSEUM OF FINE ARTS – HUNGARIAN NATIONAL GALLERY

Welt im Film 19
Berlin heute [Berlin Today], 1945

FILM (DIGITIZED), B/W, SOUND, 1:45 MIN.
BUNDESARCHIV, BARCH BESTAND FILM F 002261

Welt im Film 25
Bildbericht aus Japan [Picture Report from Japan], 1945

FILM (DIGITIZED), B/W, SOUND, 2:23 MIN.
BUNDESARCHIV, BARCH BESTAND FILM F 002268

Welt im Film 25
Heldenehrung in Warschau
[Tribute to Heroes in Warsaw], 1945

FILM (DIGITIZED), B/W, SOUND, 1:09 MIN.
BUNDESARCHIV, BARCH BESTAND FILM F 002268

Welt im Film 71
Nürnberger Prozess: Das Urteil [Nuremberg Trials:
The Verdict], 1946

FILM (DIGITIZED), B/W, SOUND, 12:27 MIN.
BUNDESARCHIV, BARCH BESTAND FILM F 002320

Andrzej Wróblewski
Execution Against a Wall (Execution IV), 1948

OIL ON CANVAS, 136.5 × 106 CM
POLISH ARMY MUSEUM, WARSAW

Ossip Zadkine
La Ville détruite [Destroyed City], 1947

BRONZE, 128 × 57.5 × 56.5 CM
ROYAL MUSEUMS OF FINE ARTS OF BELGIUM, BRUSSELS

The Cold War

During the 1950s, the Cold War also impacted the fine arts. Abstraction, both in painting and sculpture, was considered an authentic expression of artistic individuality and autonomy, in the West, while socialist realism stood for the collective spirit of socialism. Under the leadership of the Soviet Union – and with the aid of Picasso’s peace dove – the communist movement launched the peace congresses and world youth festivals with which it would expand its influence, also in the West.

Harald Metzkes’s 1956 painting *Die tote Taube* [The Dead Dove] is a reaction against the abrupt termination of the brief “thaw” period, by the violent suppression of the Hungarian uprising. The dove, the symbol of the communist peace movement, was thus defamed.

One symbol of the progress-focused optimism of those years, in West and East, were such paintings as *Les Constructeurs* [The Construction Workers] by French Communist Party member Fernand Léger, and Soviet artist Alexander Deineka’s *Builders*. Deineka’s painting is the design for a mosaic. We see the happy new Soviet citizen constructing the future of the Soviet Union, in harmony with unfettered nature. Deineka’s image of construction was preceded by Léger’s *Les Constructeurs*. Léger was inspired by a cover (number 11, 1949) of *SSSR na stroike* [USSR in Construction] – the famous propaganda magazine published in several languages – showing a photograph of construction workers perched high above Moscow’s Smolensk Square, in the steel skeleton of the future Ministry of Foreign Affairs.

Werner Tübke’s 1964 painting *Sozialistische Jugendbrigade* [Socialist Youth Brigade] could not conceivably be further from a collective road to happiness. Here, the image of a brigade, as a model collective, becomes a parody of socialist petit bourgeois culture. Meanwhile, Ralf Winkler, alias A. R. Penck, a painter from Dresden, considered himself a modern socialist artist beyond the tradition of Rembrandt and Picasso. With his stick-figure art, he aimed to move beyond the creation of illusion and inquire into social forces and structures. In his 1963 painting *Der Übergang* [The Crossing], Penck offers a vivid portrayal of his own appraisal of his path across the chasm before him. As an artist in the totalitarian system of the GDR, he identifies with a tightrope walker balancing across a burning bridge.

Georg Baselitz
Pandämonium II, Manifest
[Pandemonium II, Manifesto], 1962

INK, TYPING MACHINE, BALLPOINT PEN, TRANSPARENT PAPER,
 3 STRIPES, 120 × 85 × 2.5 CM (FRAMED)
 SAMMLUNG LUDWIG – LUDWIG FORUM FÜR INTERNATIONALE KUNST, AACHEN

Georg Baselitz
Tränenbeutel [Tears Sac], 1963

OIL ON CANVAS, 100 × 80 CM
 MUSEUM FRIEDER BURDA, BADEN-BADEN

Christo
Wall of Oil Barrels – The Iron Curtain, Rue Visconti, Paris,
1961–62, 1961–1962

PHOTOGRAPH
 ZKM | CENTER FOR ART AND MEDIA KARLSRUHE

Alexander Deineka
Builders, 1959–1960

OIL ON CANVAS, 180 × 160 CM
 STATE TRETYAKOV GALLERY

Vittorio de Sica
Ladri di biciclette [Bike Thieves], 1948

35 MM FILM (DIGITIZED), B/W, SOUND, SEQUENCE OF 1:36 MIN.
 ALAMODE FILM

Miklós Erdély
Argent sans surveillance [Unguarded Money], 1956

B/W PHOTOGRAPH (REPRODUCTION)
 MIKLÓS ERDÉLY FOUNDATION

Oyvind Fahlström
Cold War, 1963–1965

PAINTED STEEL, 171.7 × 244 × 2.5 CM
 CENTRE POMPIDOU, PARIS, MUSÉE NATIONAL D'ART MODERNE / CENTRE DE CRÉATION INDUSTRIELLE

Stano Filko
Serigraph from the Series Maps (Rocket), 1967

SERIGRAPHY, PAPER, 121.4 × 39.1 CM
 SLOVAK NATIONAL GALLERY

Lucian Freud
Head of a Man, 1968

OIL ON CANVAS, 44.3 × 36.4 × 5.8 CM
 SAMMLUNG LAMBRECHT-SCHADEBERG / RUBENSPREISTRÄGER DER STADT SIEGEN IM MUSEUM FÜR
 GEGENWARTSKUNST SIEGEN

HAP Grieshaber
Berolina, 1952

COLORLED WOODCUT, MOTIV: 149 × 100 CM, PAPER: 151 × 100 CM
 PRIVATE COLLECTION, COURTESY OF WINFRIED FLAMMANN KUNSTHANDEL, KARLSRUHE

Gruppe SPUR
Manifesto

LETTERPRESS ON BLUE PAPER (ORIGINAL)
 FLUID ARCHIVES

Gruppe SPUR
SPUR, 1960

ED. BY PREM, STURM, FISCHER, HP ZIMMER
 FLUID ARCHIVES

Gruppe SPUR
SPUR – Die Verfolgung der Künstler [SPUR –
The Pursuit of the Artists], no. January 1961

ED. BY PREM, STURM, FISCHER (EDITOR NO. 4: HP ZIMMER)
 FLUID ARCHIVES

Gruppe SPUR
SPUR im Exil, no. 6, August 1961

EDITORIAL BOARD: STURM, PREM, ZIMMER, KUNZELMANN, KATJA AND JÖRGEN NASH
 FLUID ARCHIVES

Renato Guttuso
Occupazione delle terre incolte (di Sicilia)
[Occupation of uncultivated land (Sicily)], 1949/1950

OIL ON CANVAS, 265 × 344 × 5 CM (FRAMED)
 AKADEMIE DER KÜNSTE, BERLIN, KUNSTSAMMLUNG

HP Zimmer
Rien ne va plus (Spurgeflecht)
[Rien ne va plus (Track Braid)], 1967

OIL AND COLLAGE ON CANVAS, UPHOLSTERED, 180 × 150 CM
 SPUR ARCHIV BERLIN

Gyula Konkoly
Le triomphe de Picasso [Picasso's Triumph], 1967

OIL AND LACQUER ON WOOD AND FIBREBOARD, 125 × 130 CM
 COURTESY OF THE ARTIST

László Lakner
Forradalmárok kivégzés
[Execution of the Revolutionists], 1965

OIL ON CANVAS, 106 × 100 CM
 MUSEUM OF FINE ARTS – HUNGARIAN NATIONAL GALLERY

Fernand Léger
Builders (Builders with Aloe), 1951

OIL ON CANVAS, 160 × 200 CM
 STATE PUSHKIN MUSEUM

Hans Mayer-Foreyt
Im Museum [In the Museum], 1961

OIL ON CANVAS, 110 × 141 CM
 MUSEUM DER BILDENDEN KÜNSTE LEIPZIG

Harald Metzkes
Die tote Taube [Dead Pigeon], 1956

OIL ON CANVAS, 145.5 × 105.5 × 3.5 CM
 STIFTUNG HAUS DER GESCHICHTE DER BUNDESREPUBLIK DEUTSCHLAND /
 ZEITGESCHICHTLICHES FORUM LEIPZIG

Harald Metzkes
Schwere Stunde [Hard Time], 1957

OIL ON CANVAS, 84 × 134 × 3 CM (FRAMED)
 MUSEUM DER BILDENDEN KÜNSTE LEIPZIG

Harald Metzkes
Badender (Kain) [Bather (Cain)], 1968

OIL ON CANVAS, 80.5 × 100 CM
STAATLICHE MUSEEN ZU BERLIN, NATIONALGALERIE

A. R. Penck
Der Übergang [Crossing], 1963

OIL ON CANVAS, 95 × 120 CM
SAMMLUNG LUDWIG – LUDWIG FORUM FÜR INTERNATIONALE KUNST, AACHEN

Pablo Picasso
Taube, blaue Variante
[Pigeon, Blue Variation], 1951

LITHOGRAPHY, 45.5 × 59.2 CM
HEINZ SKOWRONEK / AGENTUR MICHAEL WIEDEMANN

Yuri Pimenov
A Wedding on Tomorrow Street, 1962

OIL ON CANVAS, 86 × 80 CM
STATE TRETYAKOV GALLERY

Viktor Popkov
He Does Not Envy Them, 1962

OIL ON CANVAS, 104 × 74 CM
A. FILATOV PRIVATE COLLECTION

Heimrad Prem
Manifest [Manifesto], 1960

OIL AND COLLAGE ON CANVAS, 60 × 80 CM
KUNSTHALLE EMDEN – STIFTUNG HENRI UND ESKE NANNEN
UND SCHENKUNG OTTO VAN DE LOO

Antonio Recalcati
Fight for Freedom Hungary, 1957

OIL ON CANVAS, 80 × 60 CM
MART – MUSEO DI ARTE MODERNA E CONTEMPORANEA DI TRENTO E ROVERETO,
COLLEZIONE VAF-STIFTUNG

Gerhard Richter
Onkel Rudi [Uncle Rudi], 1965

OIL ON CANVAS, 87 × 49.5 × 2.5 CM
PAMÁTIK LIDICE / LIDICE MEMORIAL

Eugen Schönebeck
Majakowski, 1965

OIL ON CANVAS, 221.5 × 186.5 CM
MUSEUM FRIEDER BURDA, BADEN-BADEN

Willi Sitte
Massaker II [Massacre II], 1959

OIL ON FIBREBOARD, 164 × 209 CM
WILLI-SITTE-STIFTUNG FÜR REALISTISCHE KUNST

Werner Tübke
Weißer Terror in Ungarn
[White Terror in Hungary], ca. 1957

OIL ON CANVAS, TWO PIECES, EACH: 110 × 90 × 5 CM
SAMMLUNG FRITZ P. MAYER, LEIPZIG / FRANKFURT AM MAIN

Werner Tübke
Sozialistische Jungbrigade
[Socialist Youth Brigade], 1964

OIL ON CANVAS ON WOOD, 94 × 132 CM
MUSEUM DER BILDENDEN KÜNSTE LEIPZIG

Werner Tübke
Requiem, 1965

OIL ON CANVAS, ON PLYWOOD, 28 × 44 CM
GALERIE NEUE MEISTER, STAATLICHE KUNSTSAMMLUNGEN DRESDEN

Vladimir Weisberg
Newspaper, 1963

OIL ON CANVAS, 45 × 89 CM
TSUKANOV FAMILY FOUNDATION (LONDON)

Phase 2:

Abstraction

Art Informel and Tachism – Gestures of Abstraction

Georges Bataille, both a member and a dissident of the Surrealist movement coined the term *L'informe* [Formless] in 1929: "On the other hand affirming that the universe resembles nothing and is only formless amounts to saying that the universe is something like a spider or spit." (Georges Bataille, "Formless," in: Georges Bataille, *Visions of Excess: Selected Writings, 1927–1939*, University of Minneapolis Press, Minneapolis, 1985.)

Visual Art is usually an art of forms, as Leonardo da Vinci described it ca. 1500: The task of art is to represent the forms of visible things. Clearly, if art wants to be formless this is a serious conflict; such art is seemingly the very opposite of art. This explains why Art Informel is also known as *Un art autre* [Art of Another Kind], a term derived from a 1952 book by the art critic Michel Tàpie. It also was Tàpie who coined the name Art Informel for a Parisian exhibition in Studio Facchetti in November 1951 titled *Signifiants de l'informel* [Meaning of the Informel]. The French term *tachisme*, coined by the art critic Pierre Guéguen, was also applied to this new post-geometric abstract art. Another synonym is Lyrical Abstraction.

After World War II, many painters attempted to respond to the atrocities of the war and its psychological, physical, social, and urban aftermath in the figurative tradition. Shocking and painful images of the horror experienced were the result. Some artists, however, like Jean Fautrier, Hans Hartung, and Wols (Alfred Otto Wolfgang Schulze) had already begun to create abstract works during the war which later became known under the labels Informel and Tachism, which also included works by Camille Bryen, Georges Mathieu, and Jean-Paul Riopelle, for example.

In Germany, among the Informel artists were Ernst Wilhelm Nay, Karl Otto Götz, Bernard Schultze, and Gerhard Hoehme. Art Informel saw itself as non-geometric abstract painting. As the name suggests, the focus is on formlessness, which is created by subconscious impulses, through properties intrinsic to colors, and through uncontrolled, spontaneous gestures. The spots or splashes of color (*taches* in French) that are already in evidence in some late impressionist pictures – for example, in works by Claude Monet, and also in the

attempts at painting by the writer Victor Hugo – point to the related development of Tachism. The heritage of Surrealism, too, which was also informed by the subconscious, is occasionally recognizable.

In the 1940s until 1960, spots of color were spontaneously created on canvas with gestures, which should express feelings without any rational control – parallel to Abstract Expressionism and Action Painting in America. The internal dynamics of the color gradients, whether surfaces or lines, sought to depict subjective conditions of agitation. Dense splashes of color, expressive lines, bunches of lines, a tangle of lines and knots permeated by color spots, were intended to reflect a concentrate of the inner world. Naturally, it was implicitly assumed that this inner world is an abstract representation of the outer world. This gave rise to the claim and the appearance that this was existential art. The artist moves between form and formlessness like a philosopher between being and oblivion. The personal experiences and lifestyles of some of these artists, some of whom had been prisoners of war, served as the foundation for such interpretations.

In Spain, France, Germany, and also Eastern Europe, national variants of Art Informel and Tachism dominated abstract art during the 1950s, for example, Roger Bissière, Karl Fred Dahmen, Emil Schumacher, Leszek Nowosielski, Gyarmathy Tihamér, and Roberto Crippa. Artists such as Antoni Tàpies further developed the informal ambitions and the program of Movimento Nucleare into the new formlessness of Material Painting. In this he was aided by engaging with Art Brut, founded by Jean Dubuffet in 1945.

50 Ans d'Art Moderne [50 Years of Modern Art], 1950

WORLD EXHIBITION, BRUSSELS
FLUID ARCHIVES

**Karel Appel
Paar, 1951**

OIL ON CANVAS, 81 × 100 CM
COLLECTION STEDELIJK MUSEUM, AMSTERDAM

**Karel Appel, Hugo Claus
De blijde en onvoorziene week
[The Joyful and Unforeseen Week]**

EDITION COBRA
FLUID ARCHIVES

**Noël Arnaud
Surréalisme révolutionnaire [Revolutionary Surrealism]**

LETTER FROM NOËL ARNAUD
FLUID ARCHIVES

Jean-Michel Atlan, 1945

PHOTOGRAPH
PHOTO: DORKA
FLUID ARCHIVES



**Václav Boštík
Bez názvu [Untitled], 1968–1969**

OIL ON CANVAS, 80 × 120 CM
MARCEL SKULA, CZECH REPUBLIC

**Tadeusz Brzozowski
String, 1957**

OIL ON CANVAS, 190 × 130 CM
NATIONAL MUSEUM IN WARSAW

Bulletin International du Surréalisme révolutionnaire

FLUID ARCHIVES

**Cobra
Booklet 1, 1949**

FLUID ARCHIVES

**Cobra
Booklet 4**

FLUID ARCHIVES

**Cobra
Booklet 7**

FLUID ARCHIVES

**Cobra
Dichterkäfig [Poet's Cage], 1949**

PHOTOGRAPH
PHOTO: K.O. GÖTZ
FLUID ARCHIVES

**Cobra group photo during the exhibition Høst,
Copenhagen, December 1948**

PHOTOGRAPH
FLUID ARCHIVES

**Constant
Vluchtelingen [Refugees], 1951**

OIL ON CANVAS, 61 × 103 CM
COLLECTION STEDELIJK MUSEUM, AMSTERDAM

**Constant
Opus international**

NEW BABYLON
FLUID ARCHIVES

**Corneille
Booklet of Bibliothèque de Cobra (of 15), 1950**

FLUID ARCHIVES

**Débat..., surréalisme révolutionnaire [Debate ...,
Revolutionary Surrealism], 1948**

FOR THE EXHIBITION PRISES DE TERRE
FLUID ARCHIVES

Della natura all'arte, 1960

PALAZZO GRASSI, VENICE
FLUID ARCHIVES

**Brian de Martinoir, George Collignon
Le crayon et l'objet [The Pencil and the Object], 1950**

EDITION COBRA
FLUID ARCHIVES

**Jean Dubuffet
Landschaft der Formlosen [Landscape of the Formless], 1952**

OIL, BITUMEN, PLASTER, GLUE, WHITE LEAD ON FIBREBOARD, 91.5 × 122 CM
STAATLICHE KUNSTHALLE, KARLSRUHE

**Ivo Gattin
Horizontal, 1956**

OIL ON CANVAS, 66.8 × 104.1 CM
MARINKO SUDAC COLLECTION

**Stefan Gierowski
Picture XC, 1960**

OIL ON CANVAS, 135 × 80.5 CM
NATIONAL MUSEUM IN WARSAW

**Miljenko Horvat
1960 – X/2, 1960**

MIXED MEDIA, 28 × 39 CM
MARINKO SUDAC COLLECTION



**Asger Jorn
Im Dunklen herumtasten [Fumbling in the Dark], 1963**

OIL ON CANVAS, 81 × 100 CM
SAMMLUNG HINTERFELDT

**Tadeusz Kantor
Obraz metaforyczny (I) [Metaphoric Image (I)], 1950–1951**

OIL ON CANVAS, 90 × 113 CM
THE NATIONAL MUSEUM IN KRAKOW

**Tadeusz Kantor
Kompozycja VII [Composition VII], 1958**

OIL ON CANVAS, 94 × 101 CM
THE NATIONAL MUSEUM IN KRAKOW

**Béla Kondor
Phenomenon, 1967**

OIL ON CANVAS, 160 × 234 CM
MUSEUM OF FINE ARTS – HUNGARIAN NATIONAL GALLERY

**Constant Kouwenaar, Gerrit Kouwenaar
Goede morgen Haan [Good Morning Rooster], 1949**

ARTIST BOOK, HAND-COLORED
FLUID ARCHIVES

**Norbert Kricke
Raumplastik Weiß-Blau-Rot [Space Sculpture
White-Blue-Red], 1954**

COLORLED STEEL, 52 × 54 × 40 CM
DAIMLER ART COLLECTION, STUTTGART/BERLIN

Alfred Lenica
Potential II, 1958

OIL ON CANVAS, 137 × 91 CM
NATIONAL MUSEUM IN WARSAW

Manuel Millares
Composition, 1956

MIXED MEDIA ON BURLAP, 99 × 149.5 CM
MUSEU NACIONAL CENTRO DE ARTE REINA SOFIA, MADRID

Jerzy Nowosielski
Pożar [Fire], 1948

OIL ON CANVAS, 135 × 100 CM
THE NATIONAL MUSEUM IN KRAKOW

Carl-Henning Pedersen
Booklet of Bibliothèque de Cobra (of 15), 1950

FLUID ARCHIVES

p.f., Gruppa Ra, d. i. Josef Istler, Miloš Korecek et al., Prague
1946/1947

FLUID ARCHIVES

Giò Pomodoro
Alta tensione [High Voltage], 1959

BRONZE, 189 × 125 × 70 CM
MART – MUSEO DI ARTE MODERNA E CONTEMPORANEA DI TRENTO E ROVERETO, COLLEZIONE VAF-STIFTUNG



Markus Prachensky
Untitled, 1961

SCREEN PRINTING ON HANDMADE PAPER, 65 × 50 CM
ZKM | COLLECTION

Jean-Paul Riopelle
Tableau inachevé – La peau de l'ours
[Unfinished Painting – Bearskin], 1952

OIL ON CANVAS, 130 × 195 CM
SAMMLUNG STRÖHER, DARMSTADT

Willem Sandberg

PHOTOGRAPH
PHOTO: K.O. GÖTZ
FLUID ARCHIVES

Antonio Saura
Multitud (Crowd), 1959

OIL AND INDIAN INK ON PAPER, 62.6 × 90.3 CM
MUSEU NACIONAL CENTRO DE ARTE REINA SOFIA, MADRID



Alfons Schilling
Ohne Titel [Untitled], 1962

DISPERSION ON COTTON, Ø 214 CM
ESTATE ALFONS SCHILLING, VIENNA

Niklaus Schilling
Cosmos Action Painting /
Desperate Motion. Alfons Schilling – Paris 1962

FILM (DIGITIZED), B/W, SOUND, 11 MIN.
ESTATE ALFONS SCHILLING, VIENNA

Emil Schumacher
J.A.T., 1962

OIL ON CANVAS, 56 × 76 × 5.8 CM
SAMMLUNG LAMBRECHT-SCHADEBERG / RUBENSPREISTRÄGER DER STADT SIEGEN
IM MUSEUM FÜR GEGENWARTSKUNST SIEGEN

Đuro Seder
Composition, 1962

OIL ON CANVAS, 80.5 × 115.5 CM
MARINKO SUDAC COLLECTION



Zdeněk Sklenář
Čínské pavilony [Chinese Pavillions], 1962–1964

OIL, SAND, ENGRAVING ON CANVAS, 50.5 × 60 CM

8 S M I Č K A HUMPOLEC, CZECH REPUBLIC



Zdeněk Sklenář
Archaický čínský citát [Archaic Chinese Quote], 1963

OIL, ENGRAVING ON CANVAS, 65 × 35 CM
PRIVATE COLLECTION, CZECH REPUBLIC

Zdeněk Sklenář
Kaligrafie [Calligraphy], 1965

OIL ON CANVAS, 89.5 × 76 CM
OBLASTNÍ GALERIE LIBEREC

Antoni Tàpies
Quadrate und Pyramide [Squares and Pyramid], 1957

MIXED MEDIA ON CANVAS, 65 × 85.5 × 5.8 CM
SAMMLUNG LAMBRECHT-SCHADEBERG / RUBENSPREISTRÄGER DER STADT SIEGEN
IM MUSEUM FÜR GEGENWARTSKUNST SIEGEN

Gyarmathy Tihamér
Dynamic Composition, 1946

OIL ON CANVAS, 130 × 196 CM
MUSEUM OF FINE ARTS – HUNGARIAN NATIONAL GALLERY

Raoul Ubac, 1962

ILLUSTRATION IN KAREL APPEL (COVER), MUSEUMSJOURNAAL 1962, 7/8
FLUID ARCHIVES

Va-T-on, surréalisme révolutionnaire
[International Bulletin of Revolutionary Surrealism]

FLUID ARCHIVES

Emilio Vedova
Untitled, 1956

INK AND CHARCOAL ON PAPER, RELINED ON CANVAS, 35 × 48 CM
AXEL VERVOORDT GALLERY

Phase 3:

The Crisis of Easel Painting

Material Painting – The Painting as an Object

Once the object had been banished from painting, during the first half of the twentieth century, the investigation of the pictorial means of representation themselves became the content of painting. A modern abstract picture is a deconstruction of the old figurative picture into such elementary details as point, line, surface, and color. In the process, such individual elements as color can be accentuated and absolutized, while others are neglected or omitted altogether and finally replaced by other elements; through the substitution of aluminum for canvas, for example.

The treatment of color as an absolute principle, the step from local, object-bound color to freely chosen absolute color was the motor of modern painting. Color becoming the primary material of painting cleared the way for using anything as artistic material. Freed color led to freed material. The painter's desire was no longer to convey an anecdote, but to produce a pictorial fact. The painting became an artistically formed object. Picasso had already collaged real newspaper fragments, paint, pencil strokes, and wooden constructions into picture objects. From the collaging of two-dimensional material arose the idea to, instead of painting pictures, build them from materials. During the 1950s, nowhere was this transformation pursued more rigorously than in Italy. Italian artists began to gradually switch from the paint mud of the Informel to Material Painting. It was no longer sufficient to represent the experienced mess with paint mud and so *The Crisis of the Easel Picture* (Clement Greenberg, 1948) began.

The easel painting, in oil on canvas, begins to disintegrate. In Material Painting, the painting and the panel separate. The picture vanishes, leaving only the panel, made of any desired material: sheet metal, marble, wood, sackcloth, concrete, etc. From Alberto Burri to Giuseppe Uncini, the conventional means of artistic representation – from line to color – were replaced by wood, iron, plastic, gunny, wax, lead, cotton wool, sand, and plywood. Francesco Lo Savio's black, bent metal sheets of 1960 are bare surfaces signaling the self-elimination of the historic conception of a picture. No longer are things depicted, the material (re)presents itself. A picture becomes an object on the wall. This cult of materials cleared the way for Arte

Povera, with its differentiation of the semantic qualities of material, its play with implicit associations and meanings of material. The absolutization of color during the first half of the twentieth century was followed by the absolutization of material during the second half. This freedom of material, the free choice of material brought forth radical substitutions, such as rubber or metal instead of canvas, liquid instead of color. Canvases began to bulge into the space, to revolve under motor power, were equipped with light sources. Pictures or paintings became kinetic objects with optical effects. The groups Origine, with Ettore Colla and Alberto Burri; and Movimento Arte Nucleare, with Enrico Baj, Roberto Crippa, and Pinot Gallizio, were followed by Azimuth, with Piero Manzoni, Agostino Bonalumi, Dadamaino; as well as by Gruppo T, with Giovanni Anceschi, Gianni Colombo, Gabriele Devecchi; Gruppo N, with Alberto Biasi and Toni Costa; and Gruppo MID (Movimento Imagine Dimensione).



Alberto Burri
Bianco [White], 1952

VINYL AND PAPER ON CANVAS, 57 × 45 CM
COLLEZIONE PRADA, MILANO

Ettore Colla
Rilievo scuro [Dark Relief], 1957

IRON, 58 × 101 × 9.5 CM
MART - MUSEO DI ARTE MODERNA E CONTEMPORANEA DI TRENTO E ROVERETO,
COLLEZIONE VAF-STIFTUNG

Roberto Crippa
Spirale [Spiral], 1951–1952

IRON, 108 × 100 × 70 CM
MART - MUSEO DI ARTE MODERNA E CONTEMPORANEA DI TRENTO E ROVERETO,
COLLEZIONE VAF-STIFTUNG

Agenore Fabbri
Rottura [Break], 1958

WOOD, 72.5 × 42 × 6 CM
MART - MUSEO DI ARTE MODERNA E CONTEMPORANEA DI TRENTO E ROVERETO,
COLLEZIONE VAF-STIFTUNG

Edgardo Mannucci
Idea N 2, 1952–1953

BRONZE PLATE, BRASS WIRE, SLAG, 64 × 55 × 19 CM
MART - MUSEO DI ARTE MODERNA E CONTEMPORANEA DI TRENTO E ROVERETO,
COLLEZIONE VOLKER W. FEIERABEND

Gino Marotta
Paesaggio geolatrco [Geoelectric Landscape], 1957

LEAD AND TIN ON CANVAS, 120 × 65 × 5 CM
MART - MUSEO DI ARTE MODERNA E CONTEMPORANEA DI TRENTO E ROVERETO,
COLLEZIONE VAF-STIFTUNG

Manfredo Massironi
Cartone ondulato [Corrugated Paper], 1959

CARDBOARD COLLAGE, 23 × 40 CM
MART – MUSEO DI ARTE MODERNA E CONTEMPORANEA DI TRENTO E ROVERETO,
COLLEZIONE VAF-STIFTUNG

Otto Muehl
**Brand in der Kohlenhandlung [Fire in the Coal
Merchant's store], 1961**

DISPERSION, JUTE, WOOD, PAPER, STRING, 120 × 110 × 18 CM
MUSEUM MODERNER KUNST STIFTUNG LUDWIG WIEN

Hermann Nitsch
Ohne Titel [Untitled], 1966

VARIOUS MATERIALS ON JUTE, 105 × 80 × 5 CM
MUSEUM MODERNER KUNST STIFTUNG LUDWIG WIEN

Pierluca
Lacerazione 38 C [Crack 38 C], 1961

BLACK STEEL, 100.5 × 100.5 × 25 CM
MART – MUSEO DI ARTE MODERNA E CONTEMPORANEA DI TRENTO E ROVERETO,
COLLEZIONE VAF-STIFTUNG

Andrea Raccagni
Guerriero [Warrior], 1959

COLLAGE MADE OF IRON, 120.5 × 61 × 11 CM
MART – MUSEO DI ARTE MODERNA E CONTEMPORANEA DI TRENTO E ROVERETO,
COLLEZIONE VAF-STIFTUNG



Giuseppe Uncini
Cementarmato lamiera, 1959

IRON AND CEMENT, 187 × 195 × 14 CM
MART – MUSEO DI ARTE MODERNA E CONTEMPORANEA DI TRENTO E ROVERETO, COLLEZIONE
VAF-STIFTUNG



Herbert Zangs
Objektcollage mit Brennschere
[Object Collage with Curling Iron], 1952

CURLING IRON AND HORSEHAIR, COMPRESSED WOOD WITH NAILS,
WHITENED WITH DISPERSION PAINT, 53 × 25 CM
SAMMLUNG RÜDIGER K. WENG, DÜSSELDORF/PARIS



Herbert Zangs
Große Faltung, mittig gefaltet [Big Folding, Centric Folding], 1953

FORMED WRAPPING PAPER, WHITENED WITH DISPERSION PAINT, 117 × 135 CM
 SAMMLUNG RÜDIGER K. WENG, DÜSSELDORF/PARIS



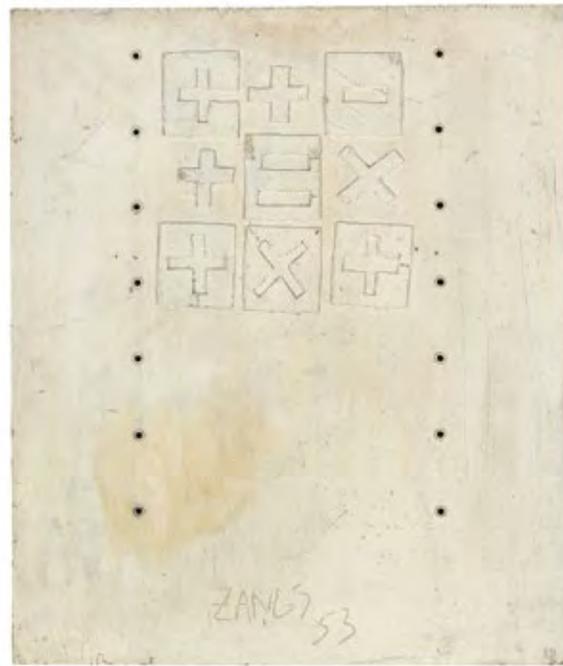
Herbert Zangs
Objektcollage Türblatt mit Reihenungen aus Metallförmchen [Object Collage Door Leaf Sequence made of Metallic Molds], 1953

METALLIC MOLDS ON DOOR LEAF, WHITENED WITH DISPERSION PAINT, 55 × 41 CM
 SAMMLUNG RÜDIGER K. WENG, DÜSSELDORF/PARIS



Herbert Zangs
Objektcollage Reihung mit Stecknadeln [Object Collage Sequence with Fixing Pins], 1953

TEARED PAPER WITH FIXING PINS ON PAPER, WHITENED WITH DISPERSION PAINT, 48 × 32 CM
 SAMMLUNG RÜDIGER K. WENG, DÜSSELDORF/PARIS



Herbert Zangs
Rechenzeichen auf Fundstück [Arithmetic Operator on Find], 1953

CARDBOARD ON WOOD, COLLAGE WITH METAL INSERTS, WHITENED WITH DISPERSION PAINT, 70 × 60 CM
 SAMMLUNG RÜDIGER K. WENG, DÜSSELDORF/PARIS

Arte Povera as an Artistic Guerilla Tactic

In November 1967, Germano Celant wrote in his "Arte Povera: Appunti per una guerriglia" [Arte Povera: Notes for a Guerilla], published in the art magazine *Flash Art* that the artist goes from being a victim of exploitation to being a guerilla fighter, desiring to decide the location of the battle himself or herself, to use the advantages of mobility, to surprise and smash – not vice versa.

The term Arte Povera had already been coined by Celant, in connection with the group show *Arte povera e Im-spazio*, which he organized in the Galleria La Bertesca in Genoa, in September 1967. This first, now legendary, exhibition of the movement included such artists as Luciano Fabro, Jannis Kounellis, Giulio Paolini, and Pino Pascali – with Celant adding, in his manifesto, Giovanni Anselmo, Piero Gilardi, Mario Merz, Gianni Piacentino, Michelangelo Pistoletto, and Gilberto Zorio. With the aim of reconciling art and life, the artists created space-based works from such ordinary and everyday materials as wood, metal, wax, wire, cement, mirrors, or even neon. Whereas this use of "poor" materials aligns them with the tradition of Italian material painting, the Arte Povera concept refers not merely to their works' materiality, but can be viewed in terms of the reduction of its form language, as well. Celant borrowed the term from formulations by Jerzy Grotowski, who had proclaimed, in *Towards a Poor Theatre* (1965), an immediate form of theater based on reduced means, with neither costumes nor stage decoration.

The Arte Povera movement evolved in the course of erupting student unrest and labor strikes in Italy. Instead of direct political statement, these artists pursued subversive strategies, to undermine the system. The sociopolitical concerns reflected in their artistic approaches were antagonistic to the ideology of the world of consumption and to the Americanization of culture.

In their works, Arte Povera artists visualize, as Joseph Beuys, chemical, physical, or alchemical qualities and processes of material to express aspects of transformation, energy, and immediacy. Wires begin to glow, as wax melts and atmospheric humidity is transformed into ice. While Yves Klein had already, in his fire paintings, scorched the canvas with a flame-thrower, Pier Paolo Calzolari, in his 1966 *Senza*

titolo (Lumino), presents fire directly – in the form of an actual burning oil lamp applied to the canvas. By piercing the canvas or objects with a neon tube, Mario Merz not only performs an act of demolition, of destruction, he also opens art into space. To an equal extent, this exit from the picture draws in the viewer. Similarly, the mirrors in Michelangelo Pistoletto and Luciano Fabro's pieces serve as dynamic works of reflection transposing the viewer into the picture, thus countering the distance between the artwork and the viewer. Hence, the viewer turns into a part of the artwork. In a different approach, Giovanni Anselmo turns the reflective surface to the wall, causing the mirror to present only itself, in keeping with his general focus on aspects of presentation instead of representation.

Through its extension of form, its use of material, and its participatory, transformative approach, this significant current of Italian post-war art, *Arte Povera*, exerted a substantial influence on numerous international art trends.

Giovanni Anselmo
Senza titolo [Untitled], 1965

IRON, RUST PREVENTIVES, 180 × 114 × 117.5 CM
PRIVATE COLLECTION

Giovanni Anselmo
Senza titolo [Untitled], 1968

MIRROR, COTTON, 210 × 40 CM
PRIVATE COLLECTION

Pier Paolo Calzolari
Senza titolo (Lumino) [Untitled (lamp)], 1966

PAINT AND PAPER ON PAPER, ON CANVAS, IRON, OIL LAMP, 144 × 166 CM
KUNSTMUSEUM LIECHTENSTEIN, VADUZ

Pier Paolo Calzolari
Senza titolo [Untitled], 1967

COPPER PIPE, ARTIFICIAL TURF, COOLING UNIT, 324 × 270 CM
PRIVATE COLLECTION

Luciano Fabro
Tondo e rettangolo [Round and Rectangle], 1964

MIRRORED GLASS, STEEL, CHROMED BRASS, 86.5 × 140 × 62 CM
PRIVATE COLLECTION

Mario Merz
Salamino, 1966

FABRIC, NEON TUBE, COPPER WIRE, TRANSFORMER, 113 × 12.5 × 8 CM
PRIVATE COLLECTION

Mario Merz
Città irreale [Unreal City], 1968

METAL, WIRE, BEESWAX, NEON TUBES, TRANSFORMER, 110 × 62 × 10 CM
PRIVATE COLLECTION / KUNSTMUSEUM LIECHTENSTEIN VADUZ

Michelangelo Pistoletto
Due uomini in camicie [Two Men in Shirts], 1963

PAINTED TISSUE PAPER ON POLISHED STAINLESS STEEL ON CANVAS, 171.3 × 101.3 × 3 CM
COLLEZIONE MARAMOTTI, REGGIO EMILIA, ITALY

Gilberto Zorio
Pelli con resistenza [Skins With Resistance], 1968

COWHIDE, NICHROME WIRE, ELECTRIC CABLE, 290 × 377 × 160 CM
PRIVATE COLLECTION / KUNSTMUSEUM LIECHTENSTEIN, VADUZ

Gilberto Zorio
Odio, 1969

HEMP ROPE, LEAD, DIMENSIONS VARIABLE
KUNSTMUSEUM LIECHTENSTEIN, VADUZ

Phase 4:

The Destruction of the Means of Representation

The Destruction of the Means of Representation

Among the greatest achievements of painting in the twentieth century is the dissolution of painting itself as a result of massive and violent social upheavals. This dissolution took place in several stages. First, the reduction of representation to the means of representation: Abstract painting. Next came the constructivist "cult of materials" of Tatlin and Puni, the Dadaist collages of materials by Schwitters and Arp, and the futuristic "polymaterialism" of Prampolini. In the wake of these trends and the experience of World War II, in 1950s Italy began the artistic dissolution of the easel painting. The painting disappeared, the panel remained.

Just as in the twentieth century the philosophy of language cast doubts on the medium of philosophy, namely, language, painting in the twentieth century also challenged its means. What Otto Neurath stated about philosophy in general, also applies to painting in the twentieth century: "We are like sailors who must rebuild their ship on the open sea, never able to dismantle it in dry-dock and to reconstruct it there out of the best materials."¹

The "modern" painting is in fact the deconstruction of an "old" painting into its component parts. . Finally, the materiality of the painting was dispensed with altogether, and was replaced by immaterial Light Art (Robert Irwin). After centuries of gradually constructing the painting, the twentieth century witnessed its deconstruction. Around 1900 the world of objects was banished from the painting, and there followed the self-reflective interrogation of the elements and means of painting which then became the content of painting. After the world of objects had been abandoned, the 1960s took the logical step of abandoning the painting. The crisis of representation became restricted to the crisis of the easel painting. Artistic conflicts could now only be decided on the carrier materials themselves, the object as image. Through the traumatization that resulted from World War II, the deconstruction of art became the destruction of art.

¹ Otto Neurath "Protocol Sentence [1932/33]," in: *Logical Positivism*, A.J. Ayer (ed.), The Free Press, New York, 1959, p. 201.

Arman

Burned Violin, 1966

POLYESTER, WOOD, STEEL, 75 × 28 × 10,5 CM
STATE PUSHKIN MUSEUM

Roberto Crippa

Chessman (Sono morto innocente!), 1959

CORK, PLYWOOD, NEWSPAPER, PAINT ON BOARD, 163 × 132,5 × 6 CM
MART - MUSEO DI ARTE MODERNA E CONTEMPORANEA DI TRENTO E ROVERETO, COLLEZIONE VAF-STIFTUNG

Lucio Fontana

**Concetto Spaziale, La Fine di Dio
[Space Concept, The End of God], 1963**

OIL ON CANVAS, 178 × 123 CM
SAMMLUNG SIEGFRIED UND JUTTA WEISHAUP

Ivo Gattin

Red Surface, 1962

PIGMENT, RESIN, BURLAP, 44 × 54 CM
MARINKO SUDAC COLLECTION

Ivo Gattin

Documentation of the Working Process, 1962

B/W PHOTOGRAPH, 50 × 50 CM
PHOTO: NENAD GATTIN
MARINKO SUDAC COLLECTION

Yves Klein

F 133, 1961

FIRE AND WATER ON PAPER-COVERED CARDBOARD, ON PLYWOOD PANEL, 42 × 23 CM
AHLERS COLLECTION

Yves Klein

**Yves Klein realizing "Fire painting" at the testing center
of Gaz de France, Saint-Denis, France, 1962**

FILM (DIGITIZED), B/W AND COLOR, SOUND, 9:03 MIN.
PRIVATE COLLECTION

Yves Klein

**Spurensuche: Aussagen zu Yves Klein, Nationalgalerie
Berlin, 4. Juni 1976 [Tracing: Statements to Yves Klein,
Nationalgalerie Berlin, June 4, 1976]**

FILM (DIGITIZED), B/W, SOUND, 22:42 MIN.
CAMERA: MICHAEL GEISSLER

John Latham

The Laws of England, 1967

POLYSTYRENE FOAM AND BOOKS, 75 × 40 × 60 CM
COURTESY OF THE ARTIST AND LISSON GALLERY

Gustav Metzger

**3.7.1961, first performance of Auto-Destructive Art
at South Bank, London, 1963**

FILM (DIGITIZED), B/W, NO SOUND, 7:36 MIN.
CAMERA: HAROLD LIVERSIDGE
COURTESY OF THE ARTIST



Paolo Scheggi

Zone riflesse [Reflex Zones], 1964

ACRYL ON THREE STACKED TELEVISIONS, 100,5 × 100,5 × 7,5 CM
MART - MUSEO DI ARTE MODERNA E CONTEMPORANEA DI TRENTO E ROVERETO,
COLLEZIONE VAF-STIFTUNG

Emil Schumacher

Tastobjekt Nr. 17 [Tactile Object No. 17], 1957

PAPIER-MÂCHÉ WITH NAILS, 59,5 × 47,5 × 7,8 CM
SAMMLUNG LAMBRECHT-SCHADEBERG / RUBENSPREISTRÄGER DER STADT SIEGEN
IM MUSEUM FÜR GEGENWARTSKUNST SIEGEN

Phase 5:

From Representation to Reality

Nouveau Réalisme – A Dialog with the Real Things

Around 1960, the era of post- abstraction began. While the post-war period had been dominated by forms of abstraction and material experimentation, an art began to evolve out of the material pictures of the Italian *polimaterici* – an art in which the perspective of objects, and their expressive potential, took the place of the expressive potential of the subject. We see the convergence of many tendencies of this Nouveau Réalisme [New Realism] in Jean-Jacques Lebel's assemblage *Portrait de Nietzsche* (1961): The wooden box (140 × 145 × 32 cm) holds an unfathomable collection of bizarre and everyday objects – found objects from a flea market, seashells, horns, bells, lettered metal signs, photographs, playing cards, paintings, a small case labeled "Lettres" containing written notes on paper, bullet shells, a harmonica, etc. Viewers can evoke sound from the object by ringing the bell; by following the instruction to put something into the case and take something in exchange, they can interact with the picture. This three-dimensional collage, an assemblage, is thus a picture-object-sound conglomeration of everyday objects.

In Paris, the *affichistes* had already discovered the charm of mundane posters on street walls. In the 1950s, the poster as mass medium became an aesthetic field. The repeated tearing away and renewal of posters on billboards had produced an independent, nearly automated collage technique. Created by artists from advertising illustrations, popular books, etc., the collages of the first half of the twentieth century were still dictated by subjective choice. Conversely, the collages of fragments of words, colors, and images on the public billboards of Rome and Paris were the result of chance procedure – a subject-independent choice, as it were, of great aesthetic density. These are not actually collages, though, in the true sense of products of addition and combination, but *décollages* – the opposite of collage technique. The *affichistes* tore down, tore away, subtracted from the billboards. In 1958, Jacques Villeglé published "Des réalités collectives," [Collective Realities] the manifesto of the *affichistes* (François Dufrêne, Raymond Hains, Jacques Villeglé, Mimmo Rotella, and Wolf Vostell). It stated that the aesthetic reality of the poster tear-offs was not a creation of the artist alone, but of a collective. In 1960, Pierre Restany

derived from this the first manifesto of the *nouveaux realists* [New Realists]: "Nouveau Réalisme = nouvelles approches perceptives du réel."

The collages and *décollages* consist of two-dimensional residues and remains of the real. Jean-Jacques Lebel's assemblages are symptomatic of the extension of collage and *décollage* techniques into three-dimensional space. Instead of images, the basic element of the assemblages is objects. In Marcel Duchamp's ready-mades (from 1913), the object as such had become a work of art. So the new realists pursued a dialog with things. Not the representation of objects was their aim, but the presentation of real objects. These objects could be displayed in boxes, cases, crates, or showcases. The objects were largely taken from everyday life, but usually deformed – see the smashed, sliced, split violins and concert pianos by Arman, or César's "compressions," mainly of cars. Jean Tinguely took apart machine parts and re-assembled them in a new fashion, Martial Raysse used store-bought consumer products while Daniel Spoerri, for his "snare pictures," mounted a tabletop vertically on the wall, complete with plates containing the random remains of meals. Everyday objects were transformed, by means of these artistic manipulations, into magical and cultic objects. In 1957, Roland Barthes wrote: "I think that cars today are almost the exact equivalent of the great Gothic cathedrals." (Roland Barthes, *Mythologies*, Le Seuil, 1957; English translation Annette Lavers, Jonathan Cape, 1972). Christo's wrapping, concealing, and tying up of objects enhanced their mysterious character, turning everyday objects into totems. Niki de Saint Phalle transformed action painting into shooting paintings. On her canvases, she mounted objects, garments, and bags of paint, and either shot at them herself or invited viewers to shoot at them. The bursting bags spurted paint over the canvas and the objects, creating a mixture of informal painting and object collage.

Just as Pierre Schaeffer's *musique concrète* was interested in sounds, the new realists focused on the expressive possibilities of objects. With their compositional arrangements from the universe of objects, they created a new grammar of objects, asserting reality. This assertion of the real, though, in-

cluded the human body; as evidenced by Yves Klein's anthropometries. The traces of sounds in music are mirrored in the traces of body movement on Klein's canvas. The philosopher Maurice Merleau-Ponty had already, in 1945, provided a body-centric philosophy, in his *Phénoménologie de la perception* [Phenomenology of Perception]. Objects became animate bodies, and bodies became animate objects. Artists such as Hervé Télémaque and Jean-Michel Sanejouand introduced ladders and kitchen furniture as a double of the real that later tendencies of the 1980s and 1990s such as the furniture sculpture or art as design objects (sofa, chair etc.) anticipated.

In 1962, the New York exhibition *The New Realists* featured 29 artists from England, France, Italy, Sweden, and the United States, with pictures and objects from the realm of mass culture and everyday life. This exhibition was a paraphrase of the exhibition *Les Nouveaux Réalistes à Paris et à New York*, curated by Restany in Paris, in 1961. In the catalog of the 1962 exhibition, the art dealer Sidney Janis pointed out that the same people who, in England, were called "pop artists," were known as *polimaterici* in Italy and as *nouveaux réalistes* in the U.S. and France. Both Janis and Restany, the author of the 1961 text "À 40° au-dessus de Dada," emphasized that Neo-Dada was the positive answer to the Dadaists' negative anti-art stance. U.S. art critics would later praise such U.S. artists as Roy Lichtenstein, Andy Warhol, etc., while criticizing the European artists as mediocre and simple. The consumption spectacle of U.S. Pop art, with its celebration of mass-produced objects and the transfiguration of the ordinary, triumphed over the realism from Europe, with its attention to the real in search of truth. The reclamation of the material reality took place all over Europe. Stano Filko in Czechoslovakia, Gyula Konkoly in Hungary, Marko Pogačnik in Slovenia, Gianfranco Baruchello in Italy, Poul Gernes in Denmark belong to the joint founders of Object Art.

Hans Peter Alvermann
Sugar in the Morning, 1963

MIXED MEDIA CONSTRUCTION, B/W PRINTING INK, PHOTOGRAPH AND ACRYL
 ON WOOD FIBERBOARD, 95 × 157 × 40 CM
 ZKM | CENTER FOR ART AND MEDIA KARLSRUHE

Arman
Jéricho, 1960

CAR HORNS IN WOODEN BOX (ACCUMULATION), 50 × 60 × 20 CM
 AHLERS COLLECTION

Arman
Les Chromosomes [The Chromosomes], 1963

FORKS, EMBEDDED INTO PLASTIC, IRON RAILINGS, 85.5 × 23 × 13 CM
 AHLERS COLLECTION

Arman
Papierkorb [Recycle Bin], 1964

DIFFERENT CRUMPLED PAPERS, PARTLY PRINTED OR HANDWRITTEN PROCESSED,
 IN A PERSPEX CASE ON A BLACK LACQUERED WOODEN PANEL, 71 × 51 × 12 CM
 ZKM | CENTER FOR ART AND MEDIA KARLSRUHE

Gianfranco Baruchello
Bringer of Plurabilities, 1962

MIXED MEDIA, MAGAZINES, WOOD, INDUSTRIAL ENAMEL VARNISH, VINAVIL, 132 × 29 × 13 CM
 ZKM | CENTER FOR ART AND MEDIA KARLSRUHE

Gianfranco Baruchello
Multipurpose Object, 1966

B/W PHOTOGRAPH, 12 PARTS, EACH 30 × 30 CM
 ZKM | CENTER FOR ART AND MEDIA KARLSRUHE

Jacques Brissot
Objets animés [Animated Objects], 1960

16 MM FILM (DIGITIZED). COLOR, SOUND, 4:31 MIN.
 COURTESY OF THE ARTIST

Christo
Package, 1963

ROLL OF CLOTH, TIED, ON WOOD PANEL, IN ORIGINAL ARTIST FRAME,
 59 × 52.5 × 17.5 CM (FRAMED)
 AHLERS COLLECTION

Christo
Verpackte Domus Hefte [Packed Domus Booklets], 1965

OBJECT ON WOOD PANEL, 40 × 3 CM
 MÄNNI HERRMANN

Christo
Monuments, 1968

PORTFOLIO, OFFSET PRINT ON CARDBOARD, 10 PARTS, OBJECT IN CASSETTE, 72.5 × 65.5 × 8.5 CM
 ZKM | CENTER FOR ART AND MEDIA KARLSRUHE

Gérard Deschamps
New Dakota airfield, 1962

FABRICS, FIXED ON CANVAS, 50 × 60 × 8 CM (FRAMED)
 AHLERS COLLECTION

Bruno di Bello
Berlino. Rudi Dutschke [Berlin. Rudi Dutschke], 1968

PHOTOGRAPH, BLUE TONED, 2 PARTS, 115 × 177 CM
 MART – MUSEO DI ARTE MODERNA E CONTEMPORANEA DI TRENTO E ROVERETO
 COLLEZIONE VOLKER W. FEIERABEND



Bruno di Bello
La rivoluzione [The Revolution], 1968

PHOTOGRAPH, BLUE TONED, 60 × 46 CM
 VAF-STIFTUNG, FRANKFURT AM MAIN

François Dufrêne
Apéritif, 1960

DÉCOLLAGE ON WOOD PANEL, 113.5 × 56.5 CM
 AHLERS COLLECTION

Agenore Fabbri
Il prigioniero [The Prisoner], 1968

BRONZE, PARTIALLY ENAMELED, 188 × 54 × 28 CM
 MART – MUSEO DI ARTE MODERNA E CONTEMPORANEA DI TRENTO E ROVERETO
 COLLEZIONE VOLKER W. FEIERABEND

Stano Filko
Inflatable Mattress with Female Figure, 1966

MIXED MEDIA, OBJECT, TEXTILE, STENCIL, PAINT, 160 × 60 × 21 CM
 LINEA GALLERY

Krisztián Frey
68 Augustus [August '68], 1968

OIL AND STICKER ON CANVAS, 149.5 × 130.5 CM
 LUDWIG MUSEUM – MUSEUM OF CONTEMPORARY ART, BUDAPEST



Poul Gernes
Untitled, 1962

PART OF A CHILDREN'S TRICYCLE, METAL, WOOD, 48 × 44 × 26 CM
THE ESTATE OF POUL GERNES

Raymond Hains
Cet homme est dangereux [This Man is Dangerous], 1957

DÉCOLLAGE ON CANVAS, 94 × 60.5 CM
AHLERS COLLECTION

Eva Hesse
Eighter from Decatur, 1965

TEMPERA, HEMP, METAL, WOOD, 68.9 × 68 × 19 CM
MUSEUM WIESBADEN

Yves Klein
La Terre Bleue [The Blue Earth], 1957/1990

PIGMENT AND SYNTHETIC RESIN ON PLASTER CAST, 35.5 × 23 × 23 CM
AHLERS COLLECTION



Gyula Konkoly
College Study - Cage, 1968

WOOD, FIBERBOARD, CANVAS, RESIN, ENAMEL, ACRYL , 125 × 145 × 93 CM
BUDAPEST HISTORY MUSEUM / MUNICIPAL GALLERY

Gyula Konkoly
Telephone, 1968

SYNTHETIC RESIN, 195 × 103 × 15 CM
SAVARIA MŰZEUM - SZOMBATHELYI KÉPTÁR / SAVARIA MHV MUSEUM SZOMBATHELY GALLERY

Dmitry Krasnopevtsev
Wrapped Objects, 1963

OIL ON HARDBOARD, 44.5 × 66 × 1.5 CM
COURTESY OF AKTIS GALLERY, LONDON

Jean-Jacques Lebel
Portrait of Nietzsche, 1961

ASSEMBLAGE: WOOD, METAL, HORN, GLASS, PAPER, LEATHER, FEATHERS, ELECTRICITY, CACTUS, 144 × 144.5 × 32 CM
PRIVATE COLLECTION, CZECH REPUBLIC



Jean-Jacques Lebel
Elisabeth, 1962

COLLAGE, PAPER ON FIBERBOARD, 215 × 100 CM
LUDWIG MUSEUM - MUSEUM OF CONTEMPORARY ART, BUDAPEST

Piero Manzoni
Socle du Monde [Base of the World], 1961

PHOTOGRAPH (REPRODUCTION)
HEART – HERNING MUSEUM OF CONTEMPORARY ART

Lidia Masterkova
Composition, 1967

MIXED MEDIA ON CANVAS, COLLAGE, 200 × 97.5 CM
STATE TRETYAKOV GALLERY

Albert Mertz
Burnt area, 1957–1958

MIXED MEDIA, 37.4 × 55.7 × 6 CM
DAILMLER ART COLLECTION, STUTTGART/BERLIN

Meret Oppenheim
Une Coquille rare de la mer du Sud [A Rare Shell of the South Sea], 1963

DRAWING INK AND COLLAGE ON PAPER, 17 × 22 CM (DETAIL PASSÉ-PARTOUT), 17 × 22 CM
AHLERS COLLECTION

Nam June Paik
Urmusik [Primal Music], 1961

VARIOUS MATERIALS, WOODEN BOX, TIN CAN, 52 × 92 × 68 CM
MUSEUM MODERNER KUNST STIFTUNG LUDWIG WIEN

Dmitri Plavinsky
Flying Disks, 1964

MIXED MEDIA ON CANVAS, ON WOOD, 53 × 151 CM
M. KURZER PRIVATE COLLECTION



Stanislav Podhrázký
Nohy [Legs], 1949

PLASTER, BRONZE CASTING, HEIGHT 133 CM, Ø 16 CM
JANA CHYTILOVÁ-PODHRÁZSKÁ, CZECH REPUBLIC



Carol Rama
Senza Titolo [Untitled], 1966

MIXED MEDIA AND VARIOUS MATERIAL ON CARDBOARD, 73 × 102 CM
GALERIE ISABELLA BORTOLOZZI, BERLIN

Jean-Pierre Raynaud
Psycho objet: agression blanche [Psycho object: white aggression], 1965

LACQUERED HARDBOARD, WOOD, METAL, ELECTRIC CABLES, PLASTIC,
COLOR, DIMENSIONS VARIABLE
AHLERS COLLECTION

Gerhard Richter
Abstraktes Bild [Abstract Image], 1964

OIL AND TAPE ON FRAMED WOOD PANEL, 35.9 × 25.6 × 1.7 CM
AHLERS COLLECTION

Mimmo Rotella
Marilyn, 1963

DÉCOLLAGE ON CARDBOARD, 140 × 100 CM
AHLERS COLLECTION

Hans Salentin
Dachziegelrelief [Roof Tiles Relief], 1960–1961

TILE, CEMENT, ZINC FRAME, PAINT, 100 × 42 × 10 CM
FREUNDE DER ZERO FOUNDATION DÜSSELDORF E.V.

Jean-Michel Sanejouand
Bloc-cuisine [Kitchen Block], 1963

2 ENAMELED SIDEBOARDS, CUSHION, PLANT, POT, 79 × 155 × 53 CM
LE FONDS RÉGIONAL D'ART CONTEMPORAIN DES PAYS DE LA LOIRE

Daniel Spoerri
material 1, 1958

MIXED MEDIA, GRAPHIC PRINT, PAPER, CARDBOARD, 24.5 × 30.5 CM
ZKM | CENTER FOR ART AND MEDIA KARLSRUHE

Daniel Spoerri
material Sonderausgabe [material Special Edition], 1959

MIXED MEDIA, GRAPHIC PRINT, PAPER, 21 × 29.5 CM
ZKM | CENTER FOR ART AND MEDIA KARLSRUHE

Daniel Spoerri
material 2, 1959

MIXED MEDIA, GRAPHIC PRINT, PAPER, CARDBOARD, 21 × 29.5 CM
ZKM | CENTER FOR ART AND MEDIA KARLSRUHE

Daniel Spoerri
material 3, 1959

MIXED MEDIA, GRAPHIC PRINT, PAPER, CARDBOARD, 21 × 29.5 CM
ZKM | CENTER FOR ART AND MEDIA KARLSRUHE

Daniel Spoerri
material 5, 1960

MIXED MEDIA, GRAPHIC PRINT, PAPER, CARDBOARD, 20 × 20.3 CM
ZKM | CENTER FOR ART AND MEDIA KARLSRUHE

Daniel Spoerri
La table bleue – Restaurant de la Galerie J. [Blue table – Restaurant de la Galerie J.], 1963

ASSEMBLAGE ON FABRIC-COVERED WOOD PANEL (TABLEAU-PLIÉGE), 110 × 110 × 30 CM
AHLERS COLLECTION



Daniel Spoerri
Brote [Breads], 1965

3 BREADS WITH BAKED WITH WASTE IN OBJECT BOX WITH PERSPEX COVER, 11.5 × 36 × 36 CM
ZKM | CENTER FOR ART AND MEDIA KARLSRUHE



Hervé Télémaque
Confidence, 1965

MAGNA ON CANVAS, STOOL, HAMMER, RAIL, STRINGS, 211 × 130 × 4.5 CM
FONDATION GANDUR POUR L'ART, GENÈVE, SWITZERLAND

Jean Tinguely
Méta-Matic No. 6 [Meta Matic Drawing No. 6], 1959

IRON TRIPOD, SHEET-IRON ELEMENTS, WOODEN WHEELS, RUBBER BELTS, METAL RODS, EVERYTHING PAINTED BLACK, ELECTRIC MOTOR, 96 × 85 × 44
MUSEUM TINGUELY, BASEL – EIN KULTURENGAGEMENT VON ROCHE

Jean Tinguely
Meta Matic Zeichnung [Meta Matic Drawing], ca. 1960

WATERCOLOR IN YELLOW AND BLACK ON PAPER, 21 × 15 CM
ZKM | CENTER FOR ART AND MEDIA KARLSRUHE

Jean Tinguely
Meta Matic Zeichnung [Meta Matic Drawing], 1960

FIBER PEN DRAWING ON PAPER, 21 × 14 CM
ZKM | CENTER FOR ART AND MEDIA KARLSRUHE

Jean Tinguely
Meine Räder [My Wheels], 1960–1961

METAL, LEATHER BELT, RUBBER PLASTIC, 104.8 × 70 × 47 CM
LUDWIG MUSEUM – MUSEUM OF CONTEMPORARY ART, BUDAPEST. LONG-TERM LOAN FROM THE PETER UND IRENE LUDWIG STIFTUNG, AACHEN

Endre Tót
Cím nélküli [Untitled], 1966–1967

OIL ON CANVAS, 96 × 132 CM
MUSEUM OF FINE ARTS – HUNGARIAN NATIONAL GALLERY

Günther Uecker
Barrikade [Barricade], 1968/1969

METAL, GUNNYSACKS, SAND, 80 × 177 × 150 CM
 PRIVATE COLLECTION

Timm Ulrichs
Tuschkasten für potentielle Meisterwerke [Paintbox for Potential Masterpieces], 1961/2011

PAINTBOX PELIKAN 735/12 IN OPENED CONDITION ON WHITE CANVAS, IN WHITE ARTIST FRAME, 51.2 × 61.5 CM
 ZKM | CENTER FOR ART AND MEDIA KARLSRUHE

Aleš Veselý
Picture-Object, 1960

MIXED MEDIA, WOOD, HARDBOARD, SPAGHETTI, METAL, 75 × 62 × 24 CM
 OLOMOUC MUSEUM OF ART

Jacques Villeglé
Dé-Collage, 1964

PAPER AND WOOD ON ALUMINUM FRAME, 50 × 22 CM
 ZKM | CENTER FOR ART AND MEDIA KARLSRUHE

Jacques Villeglé
Gare Montparnasse – Rue de Départ, 1968

DÉCOLLAGE ON CANVAS, 112 × 158 CM
 AHLERS COLLECTION

Wolf Vostell
Ihr Kandidat [Your Candidate], 1961

DÉCOLLAGE / COLLAGE ON FIBERBOARD, 160 × 200 CM
 LEIHGABE DER BUNDESREPUBLIK DEUTSCHLAND – SAMMLUNG ZEITGENÖSSISCHE KUNST

Wolf Vostell
Autounfall [Car Accident], 1965–1967

HAIR, GLAZE AND ACRYL ON SILKSCREEN AND PHOTOGRAPH PRINTED ON CANVAS, 122 × 201 CM
 LUDWIG MUSEUM – MUSEUM OF CONTEMPORARY ART, BUDAPEST. LONG-TERM LOAN FROM THE PETER UND IRENE LUDWIG STIFTUNG, AACHEN



Franz Erhard Walther
49 Nesselplatten [49 Nettle Panels], 1963

HARDBOARDS, WHITE PLASTER, NETTLE, PASTE, 23 × 17 × 0.5 CM
 DAIMLER ART COLLECTION, STUTTGART/BERLIN

Gil J Wolman
Untitled (May 68)
1968

PRINTING INK AND PASTE ON CANVAS, 33 × 55 CM
 AHLERS COLLECTION

Alexandr Zhdanov
I Live Here, 1968

CARDBOARD, OIL, INK, COLLAGE, 98 × 90.5 CM
 S. ALEXANDROV PRIVATE COLLECTION

Ein Berg von Brillen der im KZ Auschwitz ermordeten Opfer
[A Mountain of Glasses of the Victims, which were murdered in the KZ Auschwitz], 1945

B/W PHOTOGRAPH (REPRODUCTION)
 BPK

Entassement des valises des deportees au memorial d'Auschwitz (camp de concentration) fin des années 40
[Piles of Suitcases of Deportees at the Auschwitz Memorial, End of the 1940s], 1940–1949

B/W PHOTOGRAPH (REPRODUCTION)
 RUE DES ARCHIVES / TALLANDIER / SÜDDEUTSCHE ZEITUNG PHOTO

Kleiderberge der KZ-Opfer in Auschwitz
[Mountain of Clothes of the KZ-Victims in Auschwitz], 1945

B/W PHOTOGRAPH (REPRODUCTION)
 BPK / MUCHA

Schuhe der vergasteten Opfer türmen sich in den Lagerhallen des KZ Auschwitz
[Shoes of the gassed Victims tower up in the Warehouses of the KZ Auschwitz], 1945

B/W PHOTOGRAPH (REPRODUCTION)
 BPK

Pop Art in the East and West

The origins of the Pop Art movement lie in Europe. Long before American artists such as Roy Lichtenstein and Andy Warhol elevated mass media consumer culture to the subject of their works, artists from the London Independent Group (IG), for example Eduardo Paolozzi and Richard Hamilton, had introduced the term "Pop" to refer to their art. Founded in 1952 at the Institute of Contemporary Arts (ICA), the Independent Group was already discussing ideas for adapting and integrating mass culture such as advertising and mass media in the fine arts.

Pop Art was oriented towards the consumer world, which in the post-war era increasingly influenced everyday life with a growing range of products and the accompanying advertising. Everyday objects of mass culture such as glossy magazines, advertising posters, or popular literature like comics became the points of departure for artworks. In his collages for example, Paolozzi assembled pieces cut from advertising leaflets and other printed matter that he described as "bunk" (nonsense, rubbish). His so-called "bunk lecture" of 1953 at the ICA, in which he presented these collages to the audience at high speed in a non-linear and uncommented sequence, is regarded as the birth of Pop Art.

The Independent Group received massive publicity with their legendary exhibition *This Is Tomorrow*, which took place in the Whitechapel Gallery in London in 1956. Collectively, the participating artists created a new awareness of space, and with their unusual ways of presenting paintings, photographs, reproductions, and objects of mass culture, they set new benchmarks for curating.

In the Eastern Bloc countries, the Pop Art movement's outlook was more political. In opposition to the state doctrine of the Soviet Union with its rejection of Western practices, it represented a direct form of artistic protest. This unofficial, non-conformist art did not so much address the mechanisms of consumer culture, but instead the effects of political dictatorship and oppression.

In Hungary 1968, László Lakner, Gyula Konkoly, Endre Tót, and other artists came together in the *Iparterv* exhibition in Budapest. Inspired by Western European and American Pop Art, in their works these artists engaged with social

and political problems, and reflected with bitter irony on a lost pan-European unity. The Slovakian artist Július Koller inscribed everyday artifacts like fabric remnants in his "textextiles" works and thus included reality in art. The starting point of Koller's conceptual art was his *Anti-Happenings*, in which he declared everyday experiences and the use of objects as artistic actions.

In Russia, artists like Mikhail Roginsky experimented with replicas of real objects in the arts. By making everyday objects from the communal kitchen the subject of his works, Roginsky not only founded Russian Pop Art, he is also considered as the initiator of "reality art" in Russia.

Gábor Altorjay
Kollázs No. 28 Picasso [Collage No. 28 Picasso], 1966–1967

NITRO PAINT, INK PEN, PEN, TYPEWRITING ON PAPER, 30.5 × 21.5 CM
LUDWIG MUSEUM – MUSEUM OF CONTEMPORARY ART, BUDAPEST

Gábor Altorjay
Kollázs No. 31. Szabadságot Pol Robszonnak [Collage No. 31. Free Paul Robson], 1966–1967

NITRO PAINT, INK PEN, PEN, TYPEWRITING ON PAPER, 30.5 × 21.5 CM
LUDWIG MUSEUM – MUSEUM OF CONTEMPORARY ART, BUDAPEST

Paolo Baratella
Colpevole [Guilty], 1968

OIL AND SMALT ON CANVAS, 100 × 70 CM
MART – MUSEO DI ARTE MODERNA E CONTEMPORANEA DI TRENTO E ROVERETO,
COLLEZIONE VAF-STIFTUNG

Stano Filko
Female Breasts, 1966

PERSPEX, 74.5 × 56.5 × 15 CM
LINEA GALLERY

Poul Gernes
Target A, 1966–1968

PAINT ON MASONITE, 122 × 122 CM
DAIMLER ART COLLECTION, STUTTGART/BERLIN

Tomislav Gotovac
Prije podne jednog fauna [The Forenoon of a Faun], 1963

16 MM FILM (DIGITIZED), B/W, SOUND, 7:39 MIN.
COURTESY OF GALERIE FRANK ELBAZ & SARAH GOTOVAC / TOMISLAV GOTOVAC INSTITUTE, ZAGREB

Tomislav Gotovac
Collage, 1964

PAPER COLLAGE, 60 × 121.5 CM
TIHOMIR JUKIC COLLECTION, ZAGREB, CROATIA

Tomislav Gotovac
Kružnica (Jutkevič – Count) [Circle (Jutkevič – Count)], 1964

16 MM FILM (DIGITIZED), B/W, SOUND, 9:08 MIN.
COURTESY OF GALERIE FRANK ELBAZ & SARAH GOTOVAC / TOMISLAV GOTOVAC INSTITUTE, ZAGREB

Tomislav Gotovac
„Pepsi cola“ My Jazz, 1964

PAPER COLLAGE, 63.5 × 70.4 CM
TIHOMIR JUKIC COLLECTION, ZAGREB, CROATIA

Tomislav Gotovac
Plavi jahač (Godard – Art) [Blue Rider (Godard – Art)], 1964

16 MM FILM (DIGITIZED), B/W, SOUND, 13:39 MIN.
COURTESY OF GALERIE FRANK ELBAZ & SARAH GOTOVAC / TOMISLAV GOTOVAC INSTITUTE, ZAGREB

Tomislav Gotovac
Pravac (Stevens – Duke)
[Straight Line (Stevens – Duke)], 1964

16 MM FILM (DIGITIZED), B/W, SOUND, 7:20 MIN.
COURTESY OF GALERIE FRANK ELBAZ & SARAH GOTOVAC / TOMISLAV GOTOVAC INSTITUTE, ZAGREB

Matjaž Hanžek
LSD I Enjoy, 1968

MIXED MEDIA, MATCHBOXES, 10.8 × 11.7 CM
MARINKO SUDAC COLLECTION

Ilona Keserü
Tízés számú kép [Painting No. 10], 1965

MIXED MEDIA, OIL ON CANVAS, 120 × 170 CM
LUDWIG MUSEUM – MUSEUM OF CONTEMPORARY ART, BUDAPEST

Ilona Keserü
Tányéros 1. Harmadik változat
[Plate No. 1. Third Version], 1966–1968

OIL ON PVC AND FIBERBOARD, 127 × 82 × 5 CM
PART OF THE NUDELMAN COLLECTION, HUNGARY

Július Koller
Ski Advertisement II, 1967

MIXED MEDIA, LATEX AND ASSEMBLAGE ON CANVAS, 74.2 × 55 × 4.4 CM
PRIVATE COLLECTION



Július Koller
Kontakt III [Contact III], 1968

B/W PHOTOGRAPH, PAPER, 28.5 × 28.5 CM
SLOVAK NATIONAL GALLERY

Július Koller
Official Exhibition POPular Format, 1968

LATEX ON TEXTILE, 233 × 46 CM
COLLECTION OF THE AUCTION HOUSE SOGA

Július Koller
Remark in Point of Fact 2 (Anti-picture), 1968

COLLAGE, PAPER, TEXTILE, 70 × 90 CM
LINEA GALLERY

Július Koller
Subjektobjekt (Reality), 1968

PAPER, LATEX, FIBERBOARD, 61.5 × 42.3 CM
LINEA GALLERY

Naško Križnar
Lego, 1967

8 MM FILM (DIGITIZED), COLOR, SOUND, 3:23 MIN.
MARINKO SUDAC COLLECTION

László Lakner
Saigon (Saigoni buddhista szerzetesek tiltakozása)
[Saigon (The Protest of the Buddhist Monks of Saigon)], 1965

OIL ON CANVAS, 120 × 250 CM
THURY GYÖRGY MUSEUM, NAGYKANIZSA, ZRINYI M. U. 62., HUNGARY

László Lakner
Szónok (Filmrészlet) [Orator (Film Still)], ca. 1966

OIL ON CANVAS, 120 × 72 CM
PRIVAT PROPERTY, COURTESY OF GALLERY KIESELBACH

Eduardo Paolozzi
Dr Pepper, 1948

PRINTED PAPERS ON PAPER, 35.8 × 23.8 CM
TATE: PRESENTED BY THE ARTIST 1995

Eduardo Paolozzi
Real Gold, 1949

PRINTED PAPERS ON PAPER, 28.2 × 41 CM
TATE: PRESENTED BY THE ARTIST 1995

Yuri Pimenov
Old and New Things, 1967

OIL ON CANVAS, 78 × 78 CM
STATE TRETYAKOV GALLERY



Marko Pogačnik
Pop Object (Sack), 1965–1968

PLASTER, 17 × 17.5 × 19 CM
MARINKO SUDAC COLLECTION

Oskar Rabin
Russian Pop-Art No. 3, 1964

OIL ON CANVAS, 109 × 78 CM
TSUKANOV FAMILY FOUNDATION (LONDON)

Mikhail Roginsky
Matches, 1960

OIL ON CANVAS, 70.5 × 80 CM
STATE PUSHKIN MUSEUM

Mikhail Roginsky
Wall with Socket, 1965

OIL ON CANVAS, ON HARDBOARD, 105 × 64.5 × 7 CM
STATE TRETYAKOV GALLERY

Joe Tilson
The Five Senses (Taste), 1968–1969

PRINTED SCREEN AND VACUUM FORMED ACRYLIC SHEETS, 147 × 147 × 7.5 CM
LUDWIG MUSEUM – MUSEUM OF CONTEMPORARY ART, BUDAPEST

Joe Tilson
The Five Senses (Sight), 1968–1969

PRINTED SCREEN AND VACUUM FORMED ACRYLIC SHEETS
LUDWIG MUSEUM – MUSEUM OF CONTEMPORARY ART, BUDAPEST

Endre Tót
Magyar trikolor [Hungarian Tricolor], 1966

OIL ON FIBREBOARD, 125 × 83.3 CM
PART OF THE NUDELMAN COLLECTION, HUNGARY



Whitechapel Art Gallery (Ed.)
This is tomorrow, 1956

EXHIBITION CATALOGUE, 17 × 17.5 × 1.5 CM
ZKM | CENTER FOR ART AND MEDIA

Phase 6:

New Visions and Tendencies

Kinetic, Optical, and Light Art – The Reality of Movement, the Viewer, and Light

Peter Weibel

In the mid-1950s, the first artistic manifestations appeared countering the ideology of subjective expression embodied in all the variations of abstraction – abstract expressionism, Informel, and Tachism. After the decade-long focus on the sensibility of the subject, neo-avant-gardists recalled George Grosz and John Heartfield's 1920 slogan "Art is dead. Long live Tatlin's new machine art!" Even earlier, around 1900, it had been the emergence of the problem of motion in art that had brought the shift from the subject to real objects and machines.

Following the machine-based industrial revolution, the speed of machines, from the automobile to the airplane, put human mobility into a situation of competition. This also raised the question, how to represent the three-dimensional movement of objects, animals, or machines in space and time on the two-dimensional surface of paintings. Cubism responded with its multi-perspective view, resulting when the object is stationary while the viewer moves around it. In Futurist representation, the viewer is stationary, while the object is moving. In another tradition, born in 1882 from the chronophotography of Étienne-Jules Marey, the movement of objects is pictorially represented by painting motion phases side by side. During the 1950s, the filmic or painterly representation of movement evolved into the reality of movement. Already in 1930, the Italian artist Bruno Munari fabricated the probably first mobile in art history, *macchina aerea*, and became famous with his *maccine inutili* as from 1933.

Two exhibitions were significant here, both in 1955. Firstly: *Le Mouvement*. Held at the Galerie Denise René in Paris, it featured works by Yacov Agam, Pol Bury, Alexander Calder, Marcel Duchamp, Jesús Rafael Soto, Jean Tinguely, Victor Vasarely, and others, and constituted the founding event of Kinetic Art; i.e. the art of movement performed by machines. They also showed a side program of avant-garde films, the art of the motion picture. The second seminal 1955 exhibition was *Man, Machine and Motion*, conceived by the painter Richard Hamilton for the London Institute of Contemporary Arts (ICA), featuring 200 photographs and representations of drawings. These showed vehicles and machines

designed to extend the powers of the human body, thus enabling locomotion on land, water, and in the air. Machine-driven drawing and painting apparatuses, sculptures, projections, and light installations introduced the new age of mechanical art – from Len Lye to Takis’s magnetic-musical sculptures around 1965. Now a resident of England, Lye has subsumed both his films and his kinetic sculptures of 1960 – named “Tangibles,” after the mobiles by Alexander Calder – under the term “art of movement.” In his circular, rotating paintings in the early 1960s, Alfons Schilling combined the dynamic of Art Informel with the dynamic of Kinetic Art.

In 1955, the manifesto “Color – Light – Movement – Time” was distributed at the Paris exhibition *Le Mouvement*. Machine-based motion, from film to mobiles, would also become one of the sources of the art of artificial light. Hence, artists such as Piero Fogliati, François Morellet, and Gerhard von Graevenitz not only produced kinetic objects between movement, chance, and order, but also light objects.

For it was with real movement that the era of real light also began. A nineteenth-century painter could represent the natural light of the sun only through color. Color meant light. In 1921, László Moholy-Nagy proclaimed “Light is color,” for now real artificial light could be used. So color, light, and motion formed the triad from which light art was born. Op Art demanded motion from the real viewer. For it took a shift of position, real movement before the picture or image-construction to create the motion illusions, and other optical effects. The viewer turned into a cocreator of the work.

In Italy, the groups N, T, and MID used magnetism, motors, and other machine elements to enhance the effects of optical arts. From Davide Boriani to Gabriele Devecchi, spinning disks generated ever new variations of magnetic filings or geometric patterns. Other artists, from Pol Buri to Otto Piene, were using light sources whose rotation – either behind perforated screens or walls – constantly generated new optical patterns of light and shadow. Alberto Biasi employed light sources and rotating prisms to produce paintings from light effects. Members of GRAV, such as Julio Le Parc, used the aforementioned techniques to create large-format light reliefs and spaces.

Also in Eastern Europe, artists such as Milan Dobeš and Aleksandar Srnec took new constructive aspects from Op Art. Initiated by the motion of the viewer, Op Art – first as painting (Victor Vasarely, Bridget Riley), then as disk (Marina Apollonio), as a box (Lily Greenham), and spaces composed of wires, threads, etc. (Jesús Rafael Soto, Gianni Colombo) – reached a new climax, in the motion of machines, in combination with light sources.



Marina Apollonio
Dinamica circolare 5F [Circular Dynamic 5F], 1965

SMALT ON WOOD, DISC WITH ROTATION MECHANISM, 100 × 100 CM
VAF-STIFTUNG, FRANKFURT AM MAIN

Mario Ballocco
Struttura modulare con sottomultiplo rosso
[Modular Design With Red Submultiple], 1953

OIL ON CANVAS, 30 × 30 CM
MART – MUSEO DI ARTE MODERNA E CONTEMPORANEA DI TRENTO E ROVERETO,
COLLEZIONE VAF-STIFTUNG

Alberto Biasi (Gruppo N)
Proiezione di luce e ombra
[Projection of Light and Shadow], 1961

LAMP, PERFORATED SHEET METAL, VENTILATOR IN A WOODEN DICE, 60 × 60 × 60 CM
VAF-STIFTUNG, FRANKFURT AM MAIN

Alberto Biasi (Gruppo N)
Light prisms (Cinereticolo spettrale), 1962–1965

LIGHT, CRYSTAL PRISMS, PERSPEX BLOCKS, ELECTRIC ENGINES, WOODEN CASE, 100 × 100 × 40 CM
VAF-STIFTUNG, FRANKFURT AM MAIN



Davide Boriani (Gruppo T)
Superficie magnetica [Magnetic Surface], 1961–1964

MAGNET, IRON DUST, ALUMINUM, GLAS, 5 ELECTRIC ENGINES, 50 × 50 × 10 CM
VAF-STIFTUNG FRANKFURT AM MAIN

Davide Boriani
Pantochrome n. 5, 1967/1976

VARIOUS MATERIALS, ELECTRIC ENGINE, 90 × 80 × 28.5 CM
VAF-STIFTUNG, FRANKFURT AM MAIN



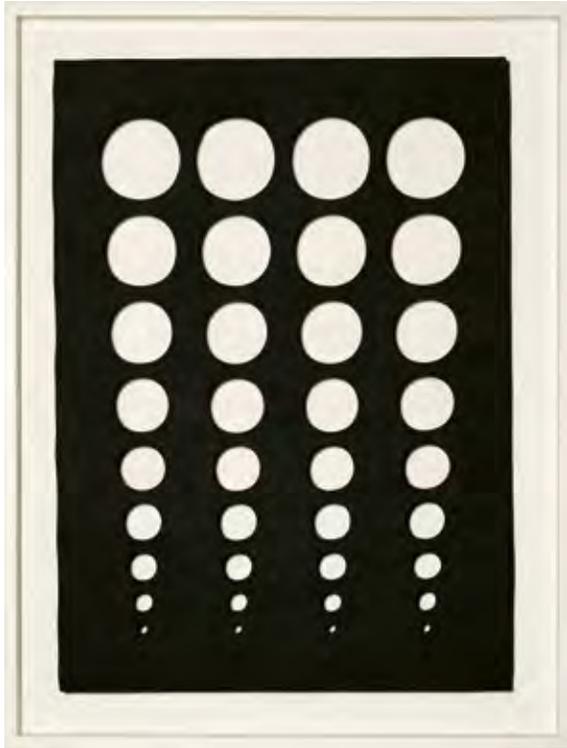
Anthony Caro
Pitch, 1967

STEEL, 292 × 157.5 × 23 CM
SAMMLUNG SIEGFRIED UND JUTTA WEISHAUPT



Ennio Chiggio
Quadrati spaziali [Spatial Squares], 1961–1971

PERSPEX, WOOD, 21 × 21 × 2 CM
VAF-STIFTUNG, FRANKFURT AM MAIN



Dadamaino
Volume Negativo [Negative Volume], 1959

TEMPERA ON CANVAS, CA. 85 × 65 × 5 CM
GALERIE CLEMENS THIMME, KARLSRUHE

Dadamaino
Oggetto ottico dinamico [Dynamic Optical Object], 1962

MILLED ALUMINUM ON BLACK WOOD, 170 × 170 × 2 CM
MART – MUSEO DI ARTE MODERNA E CONTEMPORANEA DI TRENTO E ROVERETO,
COLLEZIONE VAF-STIFTUNG



Gabriele Devecchi (Gruppo T)
Urmnt, 1961

ELECTRIC ENGINE, PERFORATED METAL SURFACE, 60 × 60 × 10 CM
VAF-STIFTUNG, FRANKFURT AM MAIN



Gabriele Devecchi
Object, 1965

ACRYLIC GLASS ON ROTATING METAL DISC, ELECTRIC MOTOR, Ø 46 CM
ZKM | COLLECTION

Lucia di Luciano
**Stuttura operativa n. 7 – successione ritmica orizzontale
e verticale dal nero al bianco [Operating Structure No. 7 –
Horizontal and Vertical Rhythmic Succession From Black
To White], 1963**

PAINT ON MASONITE, 43.5 × 43.5 CM
MART – MUSEO DI ARTE MODERNA E CONTEMPORANEA DI TRENTO E ROVERETO,
COLLEZIONE VAF-STIFTUNG

Milan Dobeš
**The Pulsating Rhythm – Kinetic and Luminous Object,
1967–1968**

METAL, BULB, WOOD, ELECTRIC MOTOR
OLOMOUC MUSEUM OF ART

Editions Denise René Paris New York Düsseldorf (Ed.)
Le Mouvement [The Movement], Paris 1955, 1975

EXHIBITION CATALOGUE
ZKM | CENTER FOR ART AND MEDIA KARLSRUHE



Constantin Flondor
Undulatory Mirage, 1968

INK ON PAPER MOUNTED ON WOOD PANEL, GROOVED GLASS, 184 × 184 × 3 CM
COURTESY OF DIEHL GALERIE BERLIN, JECZA GALLERY TIMISOARA

Piero Fogliati
Svolizzatore cromocangiante, 1967

PROJECTOR, CYLINDRICAL BASE, PROPELLER, 32 × 16 × 34 CM
VAF-STIFTUNG, FRANKFURT AM MAIN



Hermann Goepfert
Kinetischer Reflektor [Kinetic Reflector], 1965

PRESSBOARD, WOOD, ACRYL, SHEET METAL, NYLON THREAD, 110 × 60 × 20 CM
ZKM | CENTER FOR ART AND MEDIA KARLSRUHE



Lily Greenham
Cercles programmes en mouvement
[Circles Programs in Motion], 1966

DISPERSION PAINT, WOOD, LIGHT BULB, 55 × 55 × 26 CM
ZKM | CENTER FOR ART AND MEDIA KARLSRUHE

Lily Greenham
Light Box, Paris, 1966

WOOD, COLLAGE, DISPERSION, COLORED LIGHT BULBS, PROGRAMMED CIRCUIT, 55 × 55 × 26 CM
ZKM | CENTER FOR ART AND MEDIA KARLSRUHE

Lily Greenham
Structure et couleur transformés par rouge et vert et bleu
[Color and Structure Transformed By Red and Green and Blue], 1966

DISPERSION PAINT, WOOD, LIGHT BULB, 55 × 55 × 22 CM
ZKM | CENTER FOR ART AND MEDIA KARLSRUHE

Franco Grignani
Sperimentale di subpercezione
[Experimental Subperception], 1951

NEGATIV (INCREASED) ON SENSITIVE SURFACE, 115 × 138 CM
MART – MUSEO DI ARTE MODERNA E CONTEMPORANEA DI TRENTO E ROVERETO,
COLLEZIONE VAF-STIFTUNG

Edward Krasinski
Composition 1966 (The Object in Space), 1966

WELDED STEEL, 250 × 196 × 8 CM
NATIONAL MUSEUM IN WARSAW

Edoardo Landi (Gruppo N)
Struttura visuale variabile [Variable Visual Structure],
1960–1962

WOOD ON CARDBOARD, 65 × 64 × 11 CM
VAF-STIFTUNG, FRANKFURT AM MAIN



Julio Le Parc
Ohne Titel [Untitled], 1965

WOODEN OBJECT, METAL MIRRORS AND EXCHANGEABLE IMAGE DISCS, 38 × 60 × 37 CM
ZKM | CENTER FOR ART AND MEDIA KARLSRUHE

Enzo Mari
Struttura 869 [Structure 869], 1967

ANODIZED ALUMINUM, 58.5 × 58.5 × 30 CM
VAF-STIFTUNG, FRANKFURT AM MAIN



Manfredo Massironi (Gruppo N)
Cubo luminoso e struttura dinamica
[Cube of Light and Dynamic Structure], 1961

MOVEABLE MIRROR, LAMP, WOOD, STEEL FRAME, 42 × 51 × 51 CM
VAF-STIFTUNG, FRANKFURT AM MAIN



David Medalla
Sand Machine, 1964/2013

COPPER, CHROMED IRON, SAND, ENGINE, BAMBOO, 60 × 60 × 69 CM
BARÒ GALERIA



Gustav Metzger
Earth from Space, 1966/2012–2014

GLASS, LIQUID CRYSTAL, ELECTRIC ENGINE, CONNECTOR, HEATING COIL, 24.3 × 24.3 × 13 CM
ZKM | CENTER FOR ART AND MEDIA KARLSRUHE



Marcello Morandini
Composizione 2, 1965 [Composition 2, 1965], 1965

INDIAN INK, WOOD AND PAPER, MOUNTED IN WOOD FRAME, 60 × 60 × 8 CM
 ZKM | CENTER FOR ART AND MEDIA KARLSRUHE

Bruno Munari
Macchina aritmica [Arrhythmic Machine], 1951

WOOD, PLASTIC, PAPER, FEATHER, 40 × 55 × 35 CM
 ROVERETO, MART – MUSEO DI ARTE MODERNA E CONTEMPORANEA DI TRENTO E ROVERETO,
 COLLEZIONE VOLKER W. FEIERABEND



Bruno Munari
Macchina inutile [Useless Machine], 1952

VARIOUS METALS AND CLOCKWORK, HEIGHT: 78 CM
 VAF-STIFTUNG, FRANKFURT AM MAIN

Bridget Riley
Oval Movements within Disks Study 66, 1964

GOUACHE, PAPER, UNDER PLEXIGLAS, 34 × 34 CM
 GALERIE MICHAEL STURM

Jesús Rafael Soto
Première Vibration, 1957

PAINT ON WOOD AND METAL, 50 × 50 × 17 CM
 PRIVATE COLLECTION



Jesús Rafael Soto
Muro azul, negro y plata
[Blue, Black, and Silver Wall], 1966

PAINT ON WOOD AND METAL, NYLON STRING, 124 × 200 × 60 CM
 PRIVATE COLLECTION

Aleksandar Srnec
Luminoplastika [Luminoplastics], 1966

16 MM FILM (DIGITIZED), B/W, NO SOUND, 21:09 MIN.
 MARINKO SUDAC COLLECTION

Takis
Signal Sculpture, ca. 1956

3 POLES OF OXIDIZED IRON, PAINT, 125.8 × 20.5 × 14.7 CM
 CENTRE POMPIDOU, PARIS, MUSÉE NATIONAL D'ART MODERNE /
 CENTRE DE CRÉATION INDUSTRIELLE

Takis
Electromagnetic No. 6, 1967

STEEL AND MAGNET, 60 × 55 CM
 COLLECTION SOCIÉTÉ GÉNÉRALE

Jean Tinguely
Do-it-yourself-sculpture, 1961

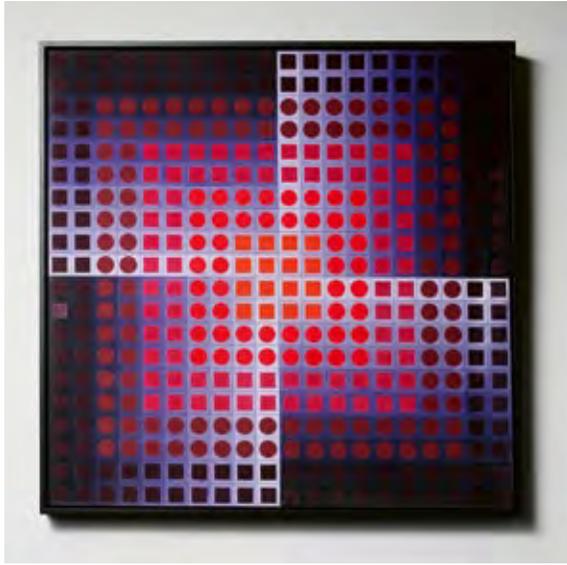
FABRIC ON WOOD, METAL, 60 × 60 × 13.5 CM
 DAIMLER ART COLLECTION, STUTTGART/BERLIN

Victor Vasarely
Canopus, 1960

TEMPERA ON BOARD, 59 × 35 CM
 GALERIE LE MANIFESTE JAUNE

Victor Vasarely
Fugue, 1958–1960

OIL ON CARDBOARD, 100 × 79 CM
 STÄDEL MUSEUM FRANKFURT AM MAIN, EIGENTUM DES STÄDELSCHEN MUSEUMS-VEREINS E.V.



Victor Vasarely
O616, 1965

GOUACHE ON WOOD, 80 × 80 CM
MÄNNI HERRMANN

Gerhard von Graevenitz
Licht-Objekt [Light object], 1965

WOODEN BOX, PRISMS, LIGHT, ENGINE, 91.5 × 21.5 × 0.72 CM
ESTATE, AMSTERDAM

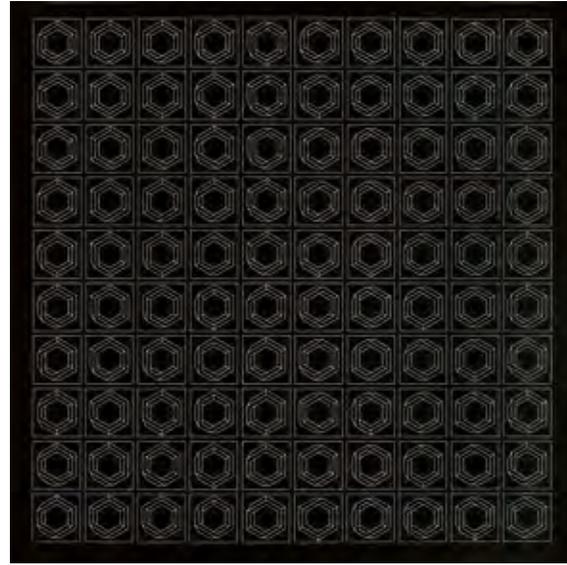


Ludwig Wilding
Objektkasten 26 (stereoskopisches Multiple) [Object Box 26 (Stereoscopic Multiple)], 1967

B/W SILKSCREEN ON PERSPEX, B/W SILKSCREEN ON CARDBOARD, 50.2 × 50 × 4.5 CM
ZKM | CENTER FOR ART AND MEDIA KARLSRUHE

Stephen Willats
Visual Automatic No. 1, 1964–1965

MIXED MEDIA, WOOD, PAINT, PERSPEX, ELECTRICAL COMPONENTS,
219 × 219 × 26.5 CM
COURTESY OF THE ARTIST AND VICTORIA MIRO, LONDON



José Maria Yturralde
The Variation on a Impossible Figure, 1968

SILKSCREEN, 57.5 × 59 CM
ZKM | CENTER FOR ART AND MEDIA KARLSRUHE

Victor Vasarely
Le Mouvement – Le Manifeste Jaune, 1955

PRINTING ON PAPER
GALERIE LE MANIFESTE JAUNE



Yvaral
Ohne Titel [Untitled], 1966

PAPER, WOODEN BOX, VARNISH, 51 × 51 × 4 CM
ZKM | CENTER FOR ART AND MEDIA KARLSRUHE

Yvaral
Ohne Titel [Untitled], 1966

SILKSCREEN ON PAPER, WOODEN BOX, VARNISH, 51 × 51 × 4 CM
ZKM | CENTER FOR ART AND MEDIA KARLSRUHE

New Visions

The late 1950s were the dawn of a new era; artists focused on new materials, techniques, and concepts. In Western Europe, a transnational movement of young artists opposed against tradition, and a new, decentralized geography of art emerged with centers in Antwerp, Amsterdam, Milan, Bern, among others. In the Eastern European countries of the post-Stalin thaw period, too, the focus on new ideas and materials, on science as a resource for the arts, was apparent. Space travel and the rapid pace of scientific and technological advance inspired the arts. What this new generation of artists shared was their rejection of the principles of Informel and Tachism and the individualistic, emotionally charged gestures of the artists.

Dusseldorf's artists group ZERO was driven by the idea of a radical new beginning starting from square one or zero, a departure into an unknown, new and wonderful future and art. Otto Piene formulated the difference to the generation before succinctly: "For the generation of Dubuffet and Tàpies, for the entire generation that preceded us, the war and the soil were their definitive experiences: soil, matter, sand, clay ... for them these were safety, security." Instead of searching for safety within soil, the artists of the new generation wanted to overcome gravity, fly in the sky, reach for the stars, and integrate natural elements into their art. Important stimuli came from artists such as Yves Klein, Jean Tinguely, Jesús Rafael Soto, and Lucio Fontana.

The artists associated with ZERO, with the Galleria Azimut in Milan (founded in 1959 by Piero Manzoni and Enrico Castellani), and the Dutch group Nul (as of 1961) strove to break away from painting on panel or canvas and take art into venues other than museums and galleries. They pushed an extended spectrum of artistic materials to the point of including real movement, light, and chance in the repertoire of artistic media in order to enhance the interaction between the viewer and the artwork. The notion of the artist as a genius seemed passé to the new generation. Works lost their claim to uniqueness.

The works by the German ZERO artists were inspired by the love of light and the striving for harmony and beauty. Artworks by Italian artists of the ZERO movement were character-

ized by clear rhythms and principles of organization as well as structures that testified to connections with traditions of Classical Antiquity. The artists from the Nul group differed from these trends in Germany and Italy in their pragmatic point of view, their quest for a new definition of the relationship between art and reality, and their pursuit of artistic anonymity (thus their preference for industrial and synthetic materials with tactile qualities (Peeters), assemblages of everyday objects (Henderikse), and serialism (Schoonhoven)).

In their works, the artists of the Gruppo T from Milan and Gruppo N from Padua pursued a rationalistic programmatic approach. The Op Art artists systematically analyzed optical stimulation effects, and the irritation of the eye through simulated movement. Their works were no longer about anything metaphysically mystical, but about the solution of concrete physical problems.



Hans Bischoffshausen
Dissolution d'un Champ D'Energie
[Dissolution of an Energy Field], 1960/1961

FILLER ON SYNTHETIC RESIN PANEL, 125 × 80 CM
 SAMMLUNG RÜDIGER K. WENG, DÜSSELDORF/PARIS

Agostino Bonalumi
Rosso e nero [Red and Black], 1968

PLASTIC ON WOOD, 240 × 240 × 50 CM
 ROVERETO, MART - MUSEO DI ARTE MODERNA E CONTEMPORANEA DI TRENTO E ROVERETO,
 COLLEZIONE VAF-STIFTUNG*



Hal Busse
Ohne Titel [Untitled], ca. 1957

WOOD AND CASEIN COLOR ON PLYWOOD, 20 × 25 × 2.6 CM
 COURTESY OF DIEHL, BERLIN

Hal Busse
Rotes Nagelobjekt [Red Nail Object], ca. 1958

NAILS AND CASEIN COLOR ON PLYWOOD, 42.5 × 32 CM
 COURTESY OF DIEHL, BERLIN

Hal Busse
Objekt [Object], ca. 1959

OIL ON GUNNY, WOOD, MIRROR FILM, TAPE, 50 × 50 × 5 CM
 COURTESY OF DIEHL, BERLIN

Enrico Castellani
Superficie Nera [Black Surface], 1959

WOOD, CANVAS, COTTON WOOL, NAILS, 88 × 68 CM
 SAMMLUNG LENZ SCHÖNBERG

Enrico Castellani
Superficie bianca N° 18 [White Surface No. 18], 1964

ACRYL ON CANVAS, NAILS, 180 × 180 × 4 CM
 DAIMLER ART COLLECTION, STUTTGART/BERLIN

Herman De Vries
Random Objectivation, 1963

WHITE LATEX PAINT AND WOOD ON PRESSBOARD, 108 × 108 × 2.5 CM
 SAMMLUNG LENZ SCHÖNBERG



Herman de Vries
v72-88, 1968

PAINTED WOOD, 50 × 15 × 15 CM
 ZKM | COLLECTION

Piero Dorazio
Reticolo [Grid], 1959

OIL ON CANVAS, 55 × 65 CM
 AXEL VERVOORDT GALLERY

Hans Haacke
Blue Sail, 1965 / 2001

CHIFFON, OSCILLATING FAN, FISHING WEIGHTS AND THREAD, 340 × 320 CM
 HANS HAACKE, DAUERLEIHGABE MUSEUM FÜR GEGENWARTSKUNST SIEGEN

Jan Henderikse
Korkenrelief [Cork Relief], 1962

CORK ON WOOD, € 76,5, HEIGHT: 8 CM
 DAIMLER ART COLLECTION, STUTTGART/BERLIN



Gerhard Hoehme
Schwarzwaldblüte [Black Forrest Blossom], 1956

OIL ON CANVAS, 70 × 55 CM
 MÄNNI HERRMANN

Oskar Holweck
Ohne Titel [Untitled], 1962

30 SLATS MADE OF ALUMINUM, 100 × 5 CM EACH
 ZERO FOUNDATION, DÜSSELDORF / DONATION CHRISTIANE HOLWECK-MEWE

Adolf Luther
Lichtstruktur [Light Structure], 1961

EGGSHELLS, WOOD, PLASTER, 54 × 58.5 × 11.5 CM
 ZERO FOUNDATION, DÜSSELDORF / DONATION ADOLF LUTHER STIFTUNG, KREFELD

Heinz Mack
Falt-Relief [Folded relief], 1958

ALUMINUM ON WOOD, 150 × 75 × 17 CM
 ZERO FOUNDATION, DÜSSELDORF / DONATION UTE MACK

Heinz Mack
Dynamische Struktur weiß
[Dynamic Structure White], 1960

OIL ON NETTLE, 85 × 88 CM
 SAMMLUNG DEUTSCHE BANK IM STÄDEL MUSEUM, STÄDEL MUSEUM, FRANKFURT AM MAIN

Heinz Mack
Siehst Du den Wind? Gruß an Tinguely
[Do You See The Wind? Greetings to Tinguely], ca. 1962

ALUMINUM, REFLECTOR, BLOWER, 204 × 64 × 40 CM
 ZERO FOUNDATION, DÜSSELDORF / DONATION HEINZ MACK

Heinz Mack
Telemack (Sahara-Projekt)
[Telemack (Sahara project)], 1968

16 MM FILM (DIGITIZED), COLOR, SOUND, 45:52 MIN.
 DIRECTOR: HANS EMMERLING
 SÜDWESTDEUTSCHER RUNDFUNK

Piero Manzoni
Achrome, 1959

CHINA CLAY ON CANVAS, 61.5 × 75.5 × 3 CM
 COLLECTION STEDELIJK MUSEUM, AMSTERDAM

Piero Manzoni
Achrome, 1962

FIBREGLASS ON WOOD, 61 × 50 × 10 CM
 SAMMLUNG LENZ SCHÖNBERG



Christian Megert
Glasbuch [Glass Book], 1961

SILKSCREEN, GLASS, MIRROR, 24 × 30 × 2 CM
 ZKM | CENTER FOR ART AND MEDIA KARLSRUHE

Christian Megert
Spiegelkette [Chain of Mirrors], 1961

17 MIRRORS, METAL ROPE, WOOD, 255 × 90 × 5 CM
 ZERO FOUNDATION, DÜSSELDORF / DONATION CHRISTIAN MEGERT

Henk Peeters
Akwarel (64#01) [Watercolor (64#01)], 1964

WATER-FILLED PLASTIC BAGS ON STEEL ON MULTIPLEX, 100 × 100 CM
 ZERO FOUNDATION, DÜSSELDORF / MATTJIS VISSER

Otto Piene
Ein Fest für das Licht [A Feast for the Light], 1958

OIL ON CANVAS, 176.8 × 176.8 × 6 CM (FRAMED)
 MUSEUM KUNSTPALAST DÜSSELDORF

Otto Piene
Ohne Titel [Untitled], 1963

FIRE GOUACHE ON BLACKENED CARDBOARD, 39 × 53 CM
 AHLERS COLLECTION



Otto Piene
Black Sunflower, 1966

OIL, SMOKE AND FIRE ON CANVAS, 102 × 76 CM
 MÄNNI HERRMANN

Dieter Roth
Faltobjekt [Folded Object], 1960

RELIEF PRINTING (CLAY PLATE), BLUE OR RATHER RED IRISPRINTING ON BLACK PAPER,
 PRINTED DOUBLE-SIDED, WITH STAMPED HOLES, 30.5 × 48 CM
 AHLERS COLLECTION

Jan Schoonhoven
R 62-16, 1962

GLUED AND PAINTED PLYWOOD, CARDBOARD AND NEWSPAPER, 81.5 × 61.5 × 6 CM
 COLLECTION STEDELIJK MUSEUM, AMSTERDAM

Paul van Hoeydonck
Spacescape, 1961

MARBLE ELEMENTS ON WHITE UNALIT PANEL, 122 × 213.5
 ROYAL MUSEUMS OF FINE ARTS OF BELGIUM, BRUSSELS

Neo-Constructivism

While the political regimes in the Warsaw Pact countries of the post-Stalinist thaw were agreed on zero-tolerance regarding the forms of political criticism in the arts, with varying degrees of rigor they did all tolerate modern abstract art that did not follow the dogma of Socialist Realism as long as it was nonpolitical. In most of the Eastern European countries the turn towards Constructivism took place as a reaction against the subjective form of expression of Informel.

The key figure of pre-war European Constructivism, Lajos Kassák, still exerted influence on the younger generation of artists in Hungary and beyond, despite not being allowed to travel or exhibit or publish his works since 1957 because of the discrepancy between his political views and those of the party. The works of younger artists in this movement, Imre Bak and Sándor Molnár, were presented at the legendary *IPARTEV* exhibition in 1968.

In Poland, Neoconstructivism had strong roots in the tradition of the pre-war era, and was treated on an equal footing with national and modern art. The connection of the art scene to this tradition and the art of Katarzyna Kobro or Władysław Strzemiński was unbroken. The neo-constructivist movement in Poland included artists such as Henryk Stażewski, Kajetan Sosnowski, and Zbigniew Gostomski. During the 1960s Gostomski created geometric *Optical Objects*, whose monochrome surfaces were created through the overlaying of light and strictly geometrical shapes, and were based on the principles of balance and harmony. His work, like that of Henryk Stażewski and Edward Krasiński, was supported by the legendary Foksal Galerie in Warsaw, which was dedicated to preserving and developing the avant-garde tradition.

In Czechoslovakia, interest in the constructivist tradition did not surface until the early 1960s, whereby Informel was still viewed as the main trend until the end of the 1950s. In his works, Karel Malich experimented with spatial design by creating shapes with rods and wire, and utilizing new materials such as Plexiglas in his objects. With his objects, Hugo Demartini not only contributed to the development of Neoconstructivism, but also to Land Art and Action Art through his process-oriented works. From 1964, he utilized in his reliefs

elementary geometric shapes such as spheres or hemispheres in a grid. Radoslav Kratina created objects, which enabled interaction because they included variable elements and were therefore named *Bílý variabil*.

The neo-constructivist movement in Czechoslovakia reached its zenith in 1965 with the founding of the Synteza group by Dušan Konečný, the opening of the Klub Konkretistu [Club of Concretists] in 1967, which was also visited by the Slovakian members of this movement, Milan Dobeš, Alojz Klimo, and Miloš Urbásek, and the exhibition *Nová Citlivost* [New Sensibility] in 1968.

The Club of Concretists maintained ties to the Russian group *Dvizhenije* [Movement], which formed around Lev Nussberg in Moscow in 1962. For example, Dušan Konečný informed the Moscow scene about Kinetic Art and the activities of the GRAV, ZERO, and MID groups. *Dvizhenije* promoted research in the historic avant-garde direction, especially of a constructivist character (Naum Gabo, Antoine Pevsner). In the exhibition *Auf dem Wege zur Synthese der Künste* [Towards a Synthesis of the Arts] at the end of 1964, the first kinetic objects, which were powered by small motors, were presented. These included *Die Seele des Kristalls* [The Soul of the Crystal] by Francisco Infante-Arana, a construction made of Plexiglas that contained a lamp built into its pedestal and rotating disc with openings for light. Within the group, Viacheslav Koleichuk was the closest to science, an architect who created artworks at the intersection between art, science, and technological inventions. The development of his objects was also influenced by his knowledge of self-organizing constructions, which at the time were widely applied in research on space technology.

Scientific findings from the fields of physics, cybernetics, and research on perception influenced the works of several artists such as Yuri Zlotnikov, Bulat Galeev, and Frank Joseph Malina. Malina, the son of Czech immigrants to the United States, not only became the first director of NASA, he is also famous for his pioneering achievements in the area of Light and Kinetic Art, and as the founder and editor of the *Leonardo* journal.

Erik Bulatov
Street, 1966

OIL ON CANVAS, 100 × 120 CM
THE CULTURAL FOUNDATION EKATERINA

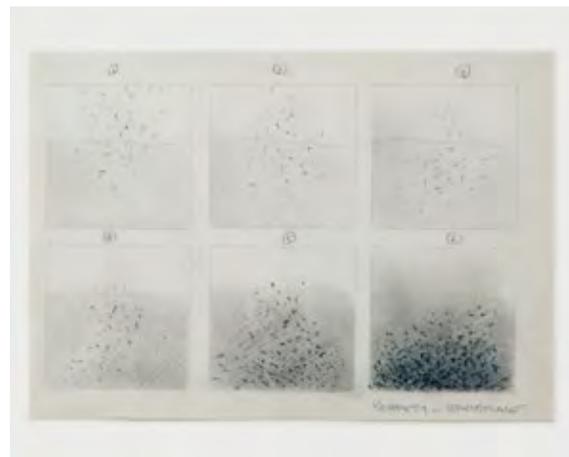
Hugo Demartini
Relief, 1964

RESIN, HARDBOARD, 120 × 82 × 7 CM
OLOMOUC MUSEUM OF ART



Hugo Demartini
Bez názvu [Untitled], 1967

SKETCHES, PENCIL, PAPER, 21 × 29.7 CM
PRIVATE COLLECTION, CZECH REPUBLIC



Hugo Demartini
Bez názvu [Untitled], 1967

SKETCHES, PENCIL, PAPER
PRIVATE COLLECTION, CZECH REPUBLIC

Zbigniew Gostomski
Optical Object XXVIII, 1964

OIL ON CARDBOARD, 150 × 100 CM
NATIONAL MUSEUM IN WARSAW

Francisco Infante-Arana
Soul of Crystal, 1963

ORGANIC GLASS, METAL, 30 × 30 × 30 CM
 STATE TRETYAKOV GALLERY

Vladimir Jankilevskij
Woman's Torso, 1965

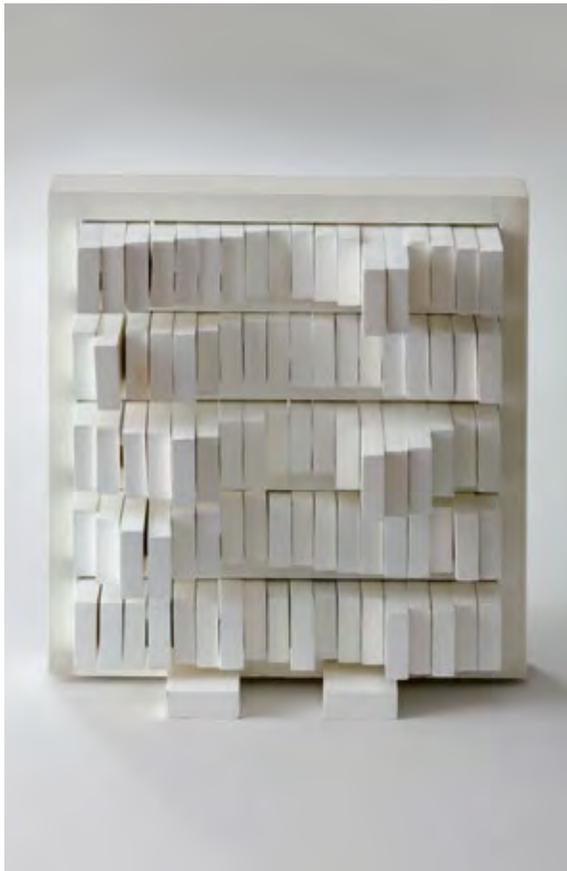
OIL, STEEL, ORGALIT, WOOD, 155.5 × 98 × 27 CM
 THE CULTURAL FOUNDATION EKATERINA

Lajos Kassák
The Sun Has Risen, 1961

OIL ON CANVAS, 100 × 90 CM
 MUSEUM OF FINE ARTS – HUNGARIAN NATIONAL GALLERY

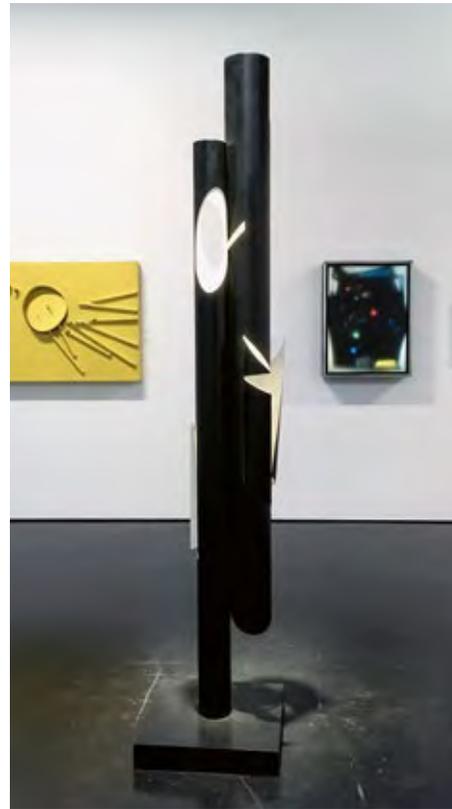
Vyacheslav Koleychuk
Mast, 1966

ACRYL GLASS, PLYWOOD, WIRE, NYLON CORD, OIL, 141 × 19.5 × 19.5 CM
 STATE TRETYAKOV GALLERY



Radoslav Kratina
Bílý variabil [White Variable], 1967–1968

WOOD, PAINT, 34 × 31 × 10 CM (VARIABLE)
 PRIVATE COLLECTION, SLOVAKIA



Karel Malich
Černobílá plastika [Black and White Sculpture], 1964–1965

ALUMINUM, PAINT, HEIGHT 213 CM
 PRIVATE COLLECTION, CZECH REPUBLIC



Karel Malich
Průnik [Penetration], 1967–1969/2012

CLEAR AND SMOKE PERSPEX, 35 × 12 × 66.5 CM
 GALERIE ZDENĚK SKLENĀŘ, PRAGUE



Karel Malich
Žlutý relief [Yellow Relief], 1967

SOFTBOARD, PIPES, PAINT, 90 × 120 CM
GALERIE HLAVNÍHO MĚSTA PRAHY / CITY GALLERY PRAGUE



Frank Josef Malina
Untitled, 1955

LIGHTBOX, MIXED MEDIA, 65 × 46 CM
RCM GALERIE, PARIS

Frank Josef Malina
Voyage II, 1957

LIGHT INSTALLATION, 65 × 85 × 14 CM
RCM GALERIE, PARIS

Adam Marczyński
Composition, 1966–1967

MIXED MEDIA ON CANVAS MOUNTED ON WOOD, 70 × 87 × 5 CM
STATE PUSHKIN MUSEUM

Ernst Neizvestny
Cosmonaut, 1960s

BRONZE, 113 × 26 × 41 CM
STATE TRETYAKOV GALLERY



Daniela Vinopalová
K Prostoru I [For the Space I], 1965–1966

PLASTER, SOLDERED WIRE CONSTRUCTION, FABRIC, 88 × 65 CM
GASK – GALLERY OF THE CENTRAL BOHEMIAN REGION

Rimma Zanevskaya
Composition, 1962

MIXED MEDIA ON CARDBOARD, 35 × 51 CM
S. ALEXANDROV PRIVATE COLLECTION

Rimma Zanevskaya
Separated Reality, 1965

MIXED MEDIA ON PAPER, 50 × 50 CM
S. ALEXANDROV PRIVATE COLLECTION

Yuri Zlotnikov
Geiger Counter, 1955–1956

OIL ON CANVAS, 159.5 × 38.5 CM
STATE TRETYAKOV GALLERY

New Tendencies

To speak of “art as research” and the “programming” of works of art was a provocation in the early 1960s. With these terms the artists of the “New Tendencies,” a group of artists and theorists from all over Europe, demanded reform of the production and reception of art. At the time the GRAV group (including Julio Le Parc, Jesús Rafael Soto, François Morellet, and Yvaral), which was founded in 1960 in Paris, still called themselves *Groupe de Recherche d’Art Visuel* – research group for the visual arts. This introduced the term “research.” In a second step, the term “art” was dropped, and there was only reference to “visual research.”

The intention was to put an end to the cult of the solitary genius, who in an inexplicable creative act produces a unique work of art. Artists, like scientists, should work in groups, and make use of the latest scientific findings and technical methods. New forms should not originate from feelings, but from the logic of the materials used or on the basis of predetermined rules. Instead of creating luxury goods for an elite, art production should nourish visual knowledge and allow a wider audience to make new aesthetic experiences. For these art practitioners the autonomy of science seemed more promising than the autonomy of art.

Not only the artist was given a new role, the viewer was, too. The viewer would become proactive. Optical effects and moving elements of the artworks were intended to “activate” the audience. The aim was that viewers should experience themselves as capable of acting and creating.

The New Tendencies came into existence after the exhibition *Nove tendencije*, which took place in 1961 in the Galerija suvremene umjetnosti in Zagreb, Croatia. A series of exhibitions followed in Italy, Germany, France, and Croatia. At the *Arte programmata* exhibition (Olivetti, Milan, 1962) works were presented for the first time within the New Tendencies that utilized motors and electric light. Through its participation in *The Responsive Eye* exhibition (Museum of Modern Art, New York, 1965) this artistic movement, under the name of “Op Art,” garnered global attention.

Defining art as “visual research” enabled the New Tendencies to propagate computer technology as a tool for artists to work with as early as 1968.

Marc Adrian
K3, 1961

WOODEN BOX, ALUMINUM PROFILE, PATTERNED GLASS, 30, 51 × 50 × 5.5 CM
ZKM | CENTER FOR ART AND MEDIA KARLSRUHE

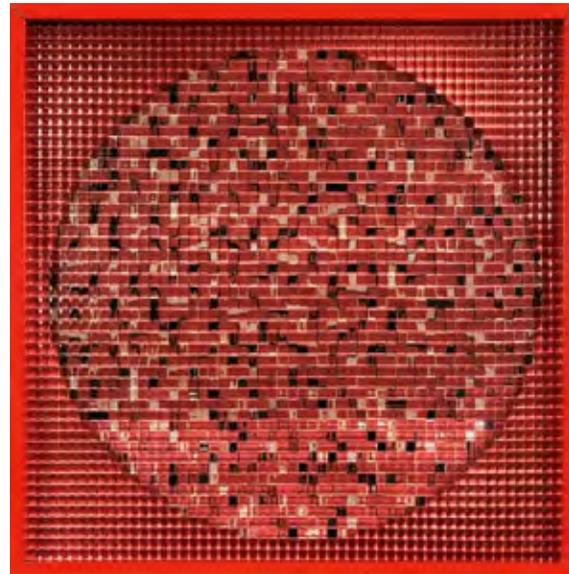
Vojin Bakić
Svjetlonosne forme 5 [Lightbearing Forms 5], 1963–1964

BRASS, WOOD, 66 × 39 × 27 CM
COURTESY OF MUSEUM OF CONTEMPORARY ART ZAGREB



Max Bill
Unendliche Fläche in Form einer Säule
[Infinite Surface in Shape of a Column], 1952

BRASS, WOOD, 140 × 7 × 7 CM
SAMMLUNG WÜRTH



Inge Claus-Jansen
Mobil 4, 1965

WOOD, GLASS, METAL, ELECTRIC MOTOR, CABLE, VARNISH, PAPER, 71.5 × 71 × 12 CM
ZKM | CENTER FOR ART AND MEDIA KARLSRUHE

Inge Claus-Jansen
Plastische Transformation 5 [Plastic Transformation 5], 1967

PERSPEX, WOOD, PAPER, METAL, 35 × 35 × 8.5 CM
ZKM | CENTER FOR ART AND MEDIA KARLSRUHE

Almir da Silva Mavignier
Zwei Quadrate [Two Squares], 1967

OIL ON CANVAS, 100 × 100 CM
DAIMLER ART COLLECTION, STUTTGART/BERLIN

Umberto Eco, Bruno Munari, Giorgio Soavi
Arte programmata, arte cinetica, opere moltiplicate,
opera aperta [Programmed art. Kinetic art.
Multiplied works. Open works], 1962

EXHIBITION LEAFLET, 38.3 × 67.7 CM
ZKM | CENTER FOR ART AND MEDIA KARLSRUHE



EXAT 51
Manifesto, 1951

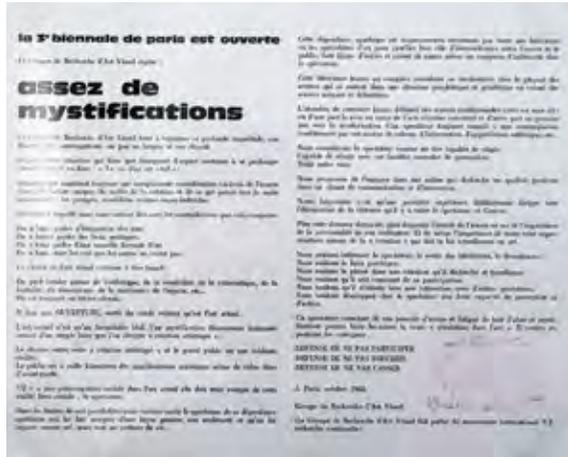
PAPER (REPRODUCTION), 23.9 × 21.1 CM
MARINKO SUDAC COLLECTION

Karl Gerstner
Progressive Penetration, schwarz-weiß [Progressive Penetration, black-and-white], 1960

NITRO COLORS ON ALUMINUM, 7 PIECES, 89.5 × 605.5 × 2.5 CM, EACH PART CA. 63 × 63 × 2.5 CM
 DAIMLER ART COLLECTION, STUTTGART/BERLIN

Karl Gerstner
Spannungsbild Nr. 2 [Voltage Diagram No. 2], 1965

OFFSET PAPER, CARDBOARD
 ZKM | CENTER FOR ART AND MEDIA KARLSRUHE



Groupe de Recherche d'Art Visuel (GRAV)
Assez de Mystifications, published October 1963

MANIFESTO
 SIGNED BY: HORACIO GARCIA-ROSSI, JULIO LE PARC, FRANÇOIS MORELLET,
 FRANCISCO SOBRINO, JOËL STEIN, AND YVARAL



Dieter Hacker
Multipliziertes Objekt [Multiplied Object], 1968

35 ELEMENTS, WOOD, POLYSTYRENE, VARNISH, Ø 140 CM
 ZKM | CENTER FOR ART AND MEDIA KARLSRUHE

Vlado Kristl
Variables VI, 1962

WOOD, WIRE, PAPER, 115 × 31.5 × 2 CM
 COURTESY OF MUSEUM OF CONTEMPORARY ART ZAGREB

Vlado Kristl
Ohne Titel [Untitled], 1966

SILKSCREEN ON CARDBOARD, 62.6 × 45 CM
 ZKM | CENTER FOR ART AND MEDIA KARLSRUHE

Almir Mavignier
Störung [Interference], 1958

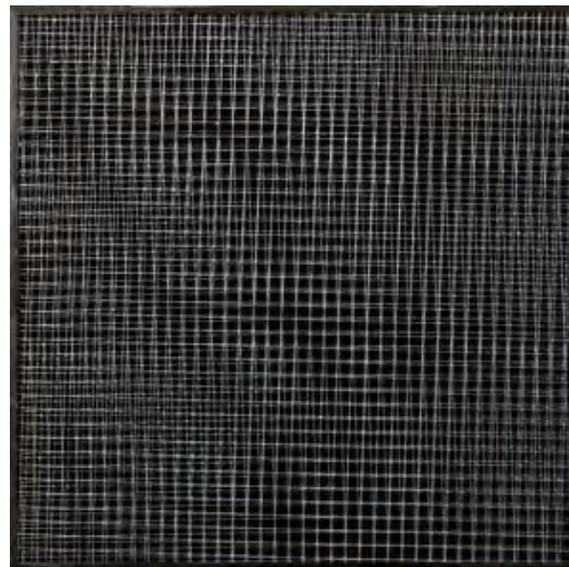
OIL ON CANVAS, 40 × 80 CM
 ZERO FOUNDATION, DÜSSELDORF / DONATION OTTO AND ELIZABETH PIENE

François Morellet
Répartition aléatoire (40% bleu 40% rouge, 10% vert, 10% orange) [Aleatoric Arrangement (40% blue 40% red 10% green 10% orange)], 1960

OIL ON CANVAS, 140 × 140 CM
 COLLECTION STEDELIJK MUSEUM, AMSTERDAM

François Morellet
Neon 0° – 90° – avec 4 rythmes interférent [Neon 0° – 90° – with 4 alternating rhythms], 1965/2016

NEON TUBES, WOOD FRAME, ELECTRIC CABLES, TRANSFORMERS, ELECTRONIC DEVICE, 85 × 85 × 10 CM
 STUDIO MORELLET



François Morellet
Trames variables [Variable Grids], 1965

3 WIRE MESHES IN FRONT OF BLACK WOOD IN METAL FRAMES, 50 × 50 × 3 CM
 ZKM | CENTER FOR ART AND MEDIA KARLSRUHE

Ivan Picelj
UKNU, 1966

METAL, PAINT, 89.5 × 89.5 × 24.5 CM
 COURTESY OF MUSEUM OF CONTEMPORARY ART ZAGREB



Uli Pohl
Spirale III/px [Spiral III/px], 1963

ACRYLIC GLASS, ALUMINUM BASE, 49.6 × 22 × 20 CM
MUSEUM KUNSTPALAST DÜSSELDORF

Dieter Roth
**Spirale: Internationale Zeitschrift für junge Kunst, Nr. 1–9
(in 8 Heften) [Spiral: International Magazine for Young Artists,
No. 1–9 (in 8 issues)], 1953–1964**

MAGAZIN, 50 × 35 CM
AHLERS COLLECTION

Dieter Roth
bok 4a, 1961

PAPER, CARDBOARD, 40.5 × 31 CM
ZKM | CENTER FOR ART AND MEDIA KARLSRUHE

Dieter Roth
Buch BB [Book BB], 1964

PAPER AND CARDBOARD IN CARDBOARD SLIPCASE, 42 × 42 × 2.5 CM
ZKM | CENTER FOR ART AND MEDIA KARLSRUHE



Ed Sommer
Ohne Titel [Untitled], 1960

OIL ON FIBERBOARD, 54 × 45 × 35 CM
ZKM | CENTER FOR ART AND MEDIA KARLSRUHE

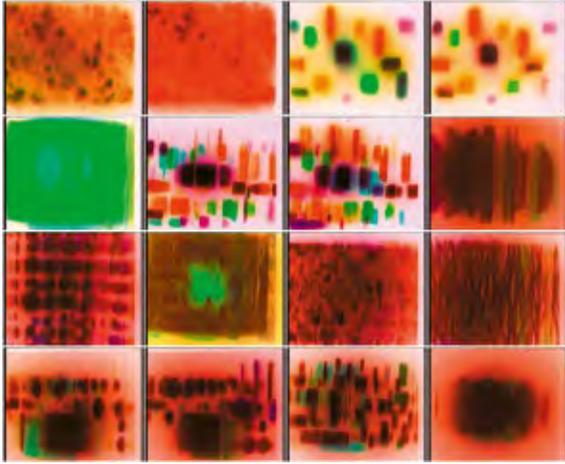


Ed Sommer
Ohne Titel [Untitled], 1963

SILVERED BRASS, PERSPEX, 35 × 42 × 38 CM
ZKM | CENTER FOR ART AND MEDIA KARLSRUHE

Ed Sommer
Ohne Titel [Untitled], 1963

SILVERED BRASS, PERSPEX, 20 × 25 × 22 CM
ZKM | CENTER FOR ART AND MEDIA KARLSRUHE



Aleksandar Srnec
Beginnings, 1963

16 MM FILM (DIGITIZED), COLOR, NO SOUND, 0:52 MIN.
MARINKO SUDAC COLLECTION

Klaus Staudt
Seriell betont, WR 12b [Serial Stressed, WR 12b], 1961

EMULSION PAINT ON WOOD, 70 x 70 x 7 CM
DAIMLER ART COLLECTION, STUTTGART/BERLIN



Paul Talman
B 144 x 2, 1959

ACRYLIC GLASS, 59.5 x 59.5 CM
ZKM | CENTER FOR ART AND MEDIA KARLSRUHE



Guy Van den Branden
Sans Titre [Untitled], 1964

WOOD, VARNISHED AND MOUNTED ON CHIPBOARD PANEL, 76 x 55 CM
ZKM | CENTER FOR ART AND MEDIA KARLSRUHE

Nanda Vigo
Inform'oggetto, 1965

GLASS, METAL, WOOD, 60 x 60 x 7 CM
VAF-STIFTUNG, FRANKFURT AM MAIN



Gerhard von Graevenitz
19 schwarze Punkte auf Weiss [19 Black Dots on White], 1965

METAL, PVC WASHERS, WOOD, MOTOR, Ø 62 CM, DEPTH: 8 CM
DAIMLER ART COLLECTION, STUTTGART/BERLIN

Yvaral
Interference, 1966

PLASTIC, WOOD, VARNISH, 100 x 100 x 28 CM
ZKM | CENTER FOR ART AND MEDIA KARLSRUHE

Cybernetics and Computer Art – From Design to Programming

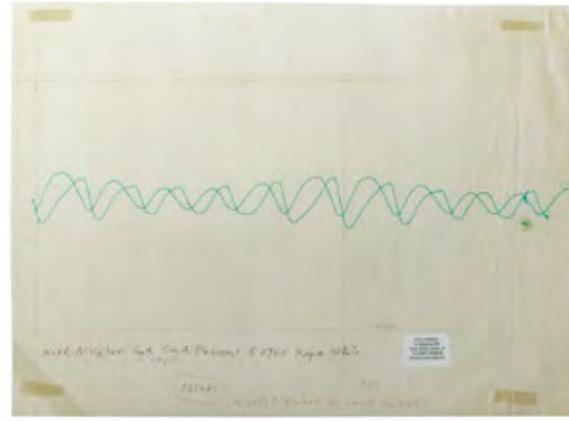
Machines and motor in Cybernetic Art, controlled the interplay of color, light, and motion. Mechanical and electronic devices and apparatuses guided the movements of light sources, of chromatic changes, and of machine elements, as well as the generation of sounds. The "Arte programmata" proclaimed by Umberto Eco in 1962, during the Milan exhibition *Arte programmata. Arte cinetica, Opere moltiplicate. Opera aperta*, found its realization in a cybernetic, partially computer-aided, art.

From kinetics, it was only a step to cybernetics. Following the publication of *Cybernetics or Control and Communication in the Animal and the Machine* by Norbert Wiener in 1948, artists began to deal with feedback and autointerference, later also using the medium video. The idea was for movement of such external factors as wind to control the movement of internal factors of the machine. Another aim was to make light, color, and sound influence each other. Nicolas Schöffer is seen as the father of Cybernetic Art for his creation, in 1956, of the first cybernetic sculpture, *CYSP 1*. In several stages, Schöffer expanded in space and time – exploring spatiodynamics, from 1948; luminodynamics, from 1957; and chronodynamics, from 1959. Alongside his large cybernetic towers (*La tour lumière cybernétique*, 1973), he designed cybernetic cities (*La ville cybernétique*, 1969).

For Cybernetic Art, or Computer Art, two major exhibitions also deserve mentioning. In Zagreb, since 1961, the New Tendencies had dealt with Op Art, Light Art, and Kinetic Art. The 1968 exhibition there, *Tendencije 4 [Tendencies 4: Computers and Visual Research]*, featured Computer Art and programmed art by Vladimir Bonačić. The same year, again at the London ICA, the exhibition *Cybernetic Serendipity* took place, also focused on encounters between fine art and the computer, including the interactive installation *Colloquy of Mobiles*, by Gordon Pask. The impulse for the exhibition came from Max Bense, who had already, in 1965 promoted the showing of computer graphics by Georg Nees and Frieder Nake in Stuttgart, Germany. A pioneer of computer art is also the Czech artist Zdeněk Sýkora.

Yet the cybernetic notions of feedback and participation had an impact also on analog work (see Stephen Willats and Roy Ascott). The

artwork became a control system of modules, of variables or mobile elements (see Karl Gerstner and Paul Talman) acting with each other and mutually influencing each other.



Kurd Alsleben
5.1960, 1960

PLOTTER DRAWING, INDIAN INK, PAPER, EAI 231R ANALOG COMPUTER, DRAWING: 16.5 × 20.5 CM,
OBJECT: 29.5 × 41 CM
ZKM | CENTER FOR ART AND MEDIA KARLSRUHE

Kurd Alsleben
Computer-Drawing 2.1963 (also: 2.1960), 1963

PLOTTER DRAWING, INDIAN INK, LEAD PENCIL, PAPER, EAI 231R ANALOG COMPUTER, 50 × 60.6 CM
ZKM | CENTER FOR ART AND MEDIA KARLSRUHE



Otto Beckmann
Ohne Titel [Untitled], 1968

3M ALUMINUM PRINTING PLATE WITH KEY COLOR FOILS, MAGENTA, 25.4 × 32.8 CM
RICHARD BECKMANN

Otto Beckmann
Ohne Titel [Untitled], 1968

3M ALUMINUM PRINTING PLATE WITH KEY COLOR FOILS, ORANGE AND BLUE, 25.9 × 39.8 CM
RICHARD BECKMANN

Compos 68
Series I and II and Hobby Box: Simplificated Flow Diagram, 2 Photocopies of Handwritten Flow Diagrams, 1968

PLOTTER DRAWING, HAND DRAWING, PAPER, 34.1 × 21.5 CM EACH
ZKM | CENTER FOR ART AND MEDIA KARLSRUHE

P. K. Hoenich
Robot Art, 1965

MIXED MEDIA, GRAPHIC PRINT, PAPER, CARDBOARD, 32.5 × 24 CM
ZKM | CENTER FOR ART AND MEDIA KARLSRUHE

Frieder Nake
12/7/65 Nr. 2 „Geradenscharen“ [12/7/65 No. 2
“Straight Lines”], 1965

COMPUTER DRAFTING, INK ON PAPER, 70 × 50 CM
COURTESY OF THE ARTIST

Frieder Nake
13/9/65 Nr. 2 “Hommage a Paul Klee,” 1965

COMPUTER DRAWING, INK ON PAPER, 50 × 50 CM
ZKM | CENTER FOR ART AND MEDIA KARLSRUHE

Georg Nees
8-Ecke [Octagons], 1964

COMPUTER DRAWING, INK ON PAPER, 29.7 × 41.8 CM
ZKM | CENTER FOR ART AND MEDIA KARLSRUHE

Georg Nees
Acht Irrwege [Eight Aberrations], 1965–1968

COMPUTER DRAWING, INK ON PAPER, 29.7 × 42 CM
ZKM | CENTER FOR ART AND MEDIA KARLSRUHE

Nicolas Schöffer
CYSP 1, 1956

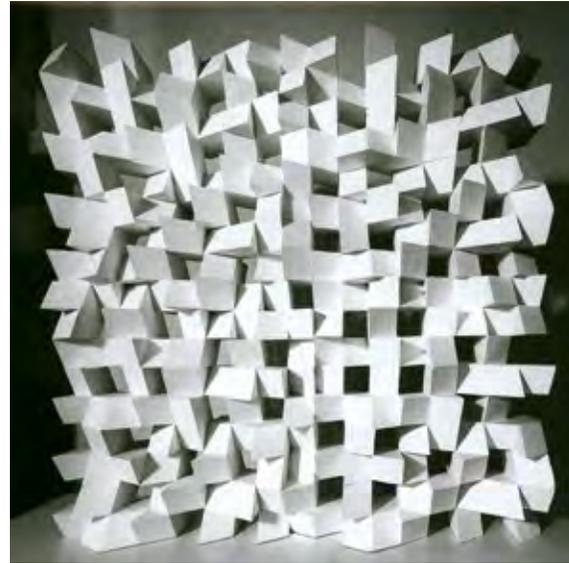
PHOTOGRAPH, HEIGHT: 2.6 M
COLLECTION ELÉONORE DE LAVANDEYRA SCHÖFFER

Zdeněk Sýkora
Notizbücher [Notebooks], 1960s

REPRODUCTION
ARCHIVE LENKA AND ZDENĚK SÝKORA, LOUNY

Zdeněk Sýkora
Black Lines, 1963

OIL ON CANVAS, 220 × 180 CM
OLOMOUC MUSEUM OF ART

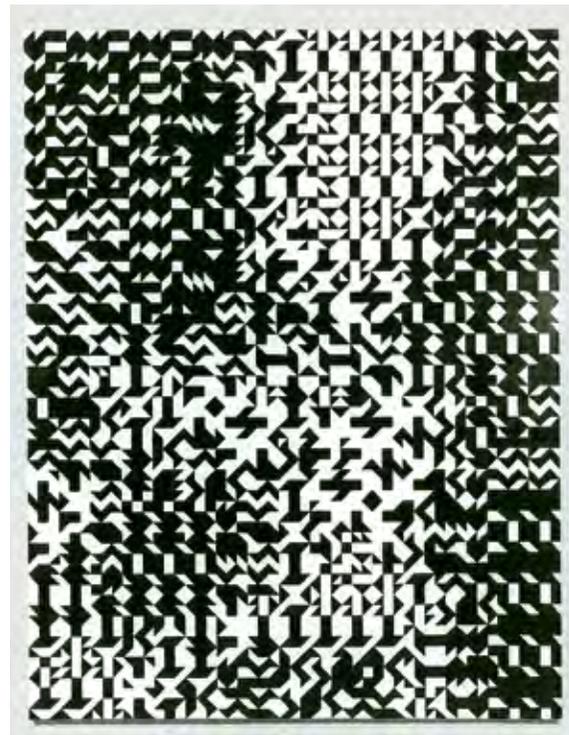


Zdeněk Sýkora
Weiße Struktur [White Structure], 1965

WOOD, PAINTED WHITE, 100 × 100.5 × 30 CM
SAMMLUNG ETZOLD IM MUSEUM ABTEIBERG MÖNCHENGLADBACH

Zdeněk Sýkora
Letná. Tunnel Ventilation Shafts – Glass Mosaic, 1967–1969

COLOR PHOTOGRAPH
PROJECT BY ARCHITECT JOSEF KALES 1966
ARCHIVE LENKA AND ZDENĚK SÝKORA, LOUNY



Zdeněk Sýkora
Raumstruktur Nr. 1 [Space Structure No. 1], 1967

ACRYL ON CANVAS, 219.5 × 170 CM
SAMMLUNG ETZOLD IM MUSEUM ABTEIBERG MÖNCHENGLADBACH

Visionary Architecture

The architectural modernism of the 1960s sought alternative paths outside the usual notions and concepts of architecture and toward intellectual and conceptual spatial models. In visionary concepts closely interlinked with fine art, architects began to develop radical conceptual models for a future defined by technology and science. Driven by social, political, and economic aspects, they established during this period a radical revision of thought, in opposition to the functionalism of the post-war era.

In their theoretical projects, a number of radical movements in Europe, such as Archigram in Great Britain, Archizoom in Italy, or Haus-Rucker-Co and Coop Himmelb(l)au in Austria, broke away from any form of constructive purpose-orientation, instead thematizing space in a temporary flow, as a constant reconfiguration. Concept was prioritized over the actual possibility of realization.

The city became a field for experimentation. Coop Himmelb(l)au or Haus-Rucker-Co developed new forms of urban activism by designing interventions in public space or transient installations. In the end of the 1950s, Yves Klein conceptualized his utopian "Air Architecture" and worked together with architects such as Werner Ruhnau and Claude Parent. Klein's concept of an ephemeral architecture based on air, water, and fire sought to achieve liberation from materiality into immateriality. Founded in 1965 by, among others, Yona Friedman, Ionel Schein, and Nicolas Schöffer, the Groupe International d'Architecture Prospective (GIAP) transcended national borders to unite architects and urbanists, maintaining international contacts that included Archigram, in Great Britain, and Metabolism, in Japan.

"Everything is architecture," proclaimed Austrian artist and architect Hans Hollein, in a 1968 issue of *Bau*, the magazine of the central association of architects in Austria. With his anti-functionalist approach to spatial art, Hollein expanded the field of architecture by picking up the link of art with everyday living. In the 1960s Austrian artist and architect Walter Pichler designed his so-called prototypes and pneumatic sculptures on the liminal zone between architecture, design, and sculpture using new materials such as polyester and PVC.

In Eastern Europe, the Czech artist Karel Malich, for example, worked with utopian spatial concepts. From the mid-1960s, he filled his notebooks with designs for idealistic prototypes of thermic buildings, cities for police-free states, and dwellings under water or even in outer space. He considered his ideal construction drawings for future dwellings as being in the tradition of the avant-gardists of the 1920s. Malich's spatial approach was also reflected in his sculptures, which can also be considered as visionary architectural models. Czech action artist Milan Knížák, on the other hand, approached the topic of architecture from a performative perspective and, from the 1960s, designed such radical living concepts as his *City in the Desert* project (1969–1970).

ARCHIGRAM
Plug-in City, 1964

HAND-COLORED PRINT AND COLOR FILM ON CARTON, 58.8 × 121 CM
CENTRE POMPIDOU, PARIS, MUSÉE NATIONAL D'ART MODERNE / CENTRE DE CRÉATION INDUSTRIELLE

COOP HIMMELB(L)AU
Maquette d'études Cities that beat like a Heart, 1967

ARCHITECTURAL MODEL, ELEMENTS OF A HOOD, PERSPEX, CABLE TIES, PLASTIC, METAL, GLAS, CARTON, 25 × 46 × 26 CM
CENTRE POMPIDOU, PARIS, MUSÉE NATIONAL D'ART MODERNE / CENTRE DE CRÉATION INDUSTRIELLE



„Bau“ Schrift für Architektur und Städtebau
[Magazine For Architecture and Urban Planning]
Vol. 23, 1/2, Vienna, 1968

EDITORS: HANS HOLLEIN, OSWALD OBERHUBER, GUSTAV PEICHL
ZENTRALVEREINIGUNG DER ARCHITEKTEN ÖSTERREICHS (ED.)

Haus-Rucker-Co
Gelbes Herz, 1968

FILM (DIGITIZED), COLOR, SOUND, 4:45 MIN.
INGRID ORTNER, O&O BAUKUNST



Karel Malich
Bez názvu [Untitled], 1964
MODEL, WOOD, HEIGHT 56.5 CM
PRIVATE COLLECTION, COURTESY OF THE ARTIST



Karel Malich
Untitled (Architectonical Drawing), 1966–1967
SKETCH BOOK, BLACK AND BLUE PEN ON PAPER, 20.9 × 14.5 CM
PRIVATE COLLECTION, COURTESY OF THE ARTIST

Karel Malich
Untitled (Architectonical Drawing), 1967

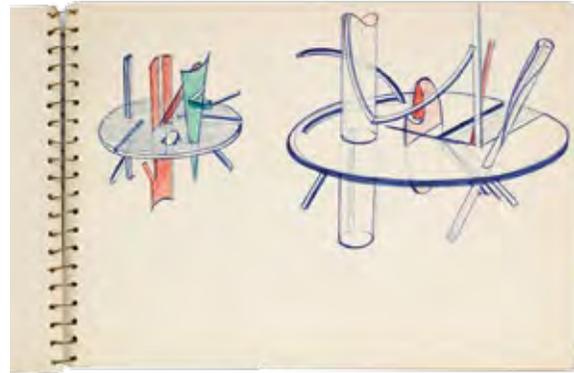
SKETCH BOOK, BLACK PEN ON PAPER, 14.6 × 21 CM
PRIVATE COLLECTION, COURTESY OF THE ARTIST

Karel Malich
Untitled (Architectonical Drawing), 1967

SKETCH BOOK, PEN AND COLOR-PEN ON PAPER, 14.6 × 21 CM
PRIVATE COLLECTION, COURTESY OF THE ARTIST

Karel Malich
Untitled (Architectonical Drawing), 1967

SKETCH BOOK, COLOR-PEN ON PAPER, 14.6 × 21 CM
PRIVATE COLLECTION, COURTESY OF THE ARTIST



Karel Malich
Untitled (Architectonical Drawing), 1967–1968

SKETCH BOOK, COLOR-PEN ON PAPER, 21 × 29.5 CM
PRIVATE COLLECTION, COURTESY OF THE ARTIST

Vernissage. SUMMA 1960, 1960

RED CARD COVERS, BOUND, 41 × 29 CM
ZKM | CENTER FOR ART AND MEDIA KARLSRUHE

Phase 7:

New Forms of Interactivity

The Audience as Performer

The appearance of real objects in the art system altered the relationship between the viewer and the work of art. Paintings are no normal objects. They're not meant for any use other than viewing and reflection. Paintings aren't to be touched, and the viewer is not allowed to interact with them physically. Conversely, objects have an exchange value and a utility value. Objects are normally objects of utility. Duchamp deprived his object-focused ready-mades of their utility function. A latrine urinal (*Fontaine*, 1917) wasn't meant for urinating but for looking at. Nor was his bottle rack (*Porte-bouteilles*, 1914) intended to be used for drying bottles. The Surrealists also removed the utility function of their objects, in order to elevate the objects to works of art. In his famous 1921 object *Cadeau* [gift], Man Ray glued an iron with a series of thumbtacks to its sole, to make the iron non-functional for ironing. For this reason, the Surrealists called their object art *objets à fonctionnement symboliques* [objects with symbolic functioning]. Canceling the utility function, allowed the objects to function purely symbolically and thus become works of art. Found objects or slightly transformed ones were brought into close correspondence with cultic objects. With the new realists, art practice began to home in on the use of the object. As early as the 1950s, Jean Tinguely had invited the audience to paint along using his painting machines, the so-called "métamatics." In 1961, Niki de Saint Phalle had invited the audience to fire at her canvases equipped with color bags. Even the painting itself became a form of action. Thus, in 1964, Karl Gerstner titled his book *Programme entwerfen* [Designing Programs].

Informel was not alone though – Concrete Art also invited the audience to cocreate art. From 1960, the Swiss artist Paul Talman created pictorial objects, inside which a large number of white and black balls were encased. These roll and ball pictures challenged the viewer to participate in the visual design of the pictorial object. Yaacov Agam, a pioneer of Kinetic Art and Op Art, pursued a similar focus on physical interactivity aimed at making the viewer a cocreator of the artwork. He produced sound and touch pictures that changed upon being touched, and magnetic pictorial objects whose metal surface parts could be randomly

repositioned. Wolf Vostell titled his 1964 happening *YOU*, because it called for actions performed exclusively by those taking part (his score for the event literally specifying "participants"). In a gallery in 1969, Peter Weibel exhibited the audience itself as a work of art, by videographing them and then showing the taped footage, partially time-delayed, on the gallery screens (*Audience Exhibited*). As early as 1961, Piero Manzoni presented one of his *Magic Bases*, for viewers to stand on and acquire the status of a "living sculpture." In a similar vein, in one of his actions in 1961, he signed naked female models, declaring them works of art. 1968 was the year Franz Erhard Walther published his book *objekte, benutzen* [objects, use]. Walther created original objects made of fabric, which should be used by the viewer. Without the participation of the audience, the objects would have neither become sculpture nor work of art. Thus, three-dimensional sculpture evolved into a four-dimensional, temporal and spatial event. Objects became the set-up and impulse for actions. Since objects have always had an embedded utility function, every object actually comes with an instruction for its use. On this basis the artists began providing instructions, in which manner their specially created objects were to be used and actions performed. Sculptures became forms of action. The participation of the audience led an interaction with objects, whether it be by mechanical and analog means, or by media and electronic means. The audience interacted with materials and physical objects, but even then with electronic and electrical media, as well. Thus, music and film also became forms of action. The participation of the audience replaced or created the work of art. The closed object of art became an open field of action.

These practices of audience participation involving pictorial objects and sculptures have been heightened by the electronic media. In its closed-circuit installations, Video Art brought every viewer into the image, and computer-aided interactive installations do not exist without audience interaction. In the second half of the twentieth century, audience participation has clearly characterized major facets of visual art, in both its analog and digital realms.



Yaacov Agam
Never too late, ca. 1966
 MOVEABLE PARTS ON STEEL PLATE
 ESTATE ED SOMMER

Roy Ascott
Change Painting, 1968
 5 SLIDING PAINTED GLASS PANES IN WOODEN FRAME, 30.5 × 152.4 × 19 CM
 ENGLAND & CO GALLERY, LONDON



Karl Gerstner
Variables Bild (Rotbunte Reihen)
[Variable Image (red-colored Rows)], 1965
 INTERCHANGEABLE WOODEN STICKS ON WHITE LACQUERED WOODEN PLATE, 46 × 46 × 4 CM
 ZKM | CENTER FOR ART AND MEDIA KARLSRUHE

Karl Gerstner
do-it-yourself-carro 64, 1968

PLASTIC PLATELETS, GLUED ON ALUMINUM, 36 × 72 CM
ZKM | CENTER FOR ART AND MEDIA KARLSRUHE



Arthur „Addie“ Køpcke
Fill with Own Imagination, 1963

PANEL, PAPER, BOARD, 69 × 104 CM
GALERIE CLEMENS THIMME, KARLSRUHE

Paul Talman
Objekt [Object], 1964

PERSPEX, BLACK AND WHITE BALLS, 59.5 × 59.5 CM
ZKM | CENTER FOR ART AND MEDIA KARLSRUHE



Timm Ulrichs
Das getarnte Bild, Oder 1. und 2. Natur (Landschaft als Kunstlandschaft) [The Camouflaged Image, or 1st and 2nd Nature (Landscape as Artistic Landscape)], 1968/1973

B/W PHOTOGRAPH ON CANVAS AND CAMOUFLAGE MATERIAL, 100 × 100 CM
COURTESY OF THE ARTIST

Grazia Varisco (Gruppo T)
Transparente – Lineare variabile
[Transparente – Variable Linear], 1960

METAL GRID WITH THREE MAGNETIC OBJECTS, 83 × 61 CM
VAF-STIFTUNG, FRANKFURT AM MAIN



Stephen Willats
Cognition – The Realisation of the Potential
of the Conceptual Model, 1961

TYPED TEXT ON PAPER, 25.4 × 20.3 CM
COURTESY OF THE ARTIST AND VICTORIA MIRO, LONDON

Stephen Willats
The Idea of Structure Being Composed, 1961

TYPED TEXT ON PAPER, 32 × 20 CM
COURTESY OF THE ARTIST AND VICTORIA MIRO, LONDON

Stephen Willats
The Random Event – I am Part of the
Environmental Fact, 1961

TYPED TEXT ON PAPER, 25.4 × 20.3 CM
COURTESY OF THE ARTIST AND VICTORIA MIRO, LONDON

Stephen Willats
Color Variable No. 3, 1963

FREE STANDING CUBE, 12 RED CUBES, 12 YELLOW CUBES, WOOD AND PAINT,
RESPONSE SHEET, 35.5 × 35.5 × 35.5 CM
PRIVATE COLLECTION, BREMEN

Stephen Willats
Manual Variable No. 1, 1963

WOOD AND PAINT, 56 × 122 CM
COURTESY OF THE ARTIST AND VICTORIA MIRO, LONDON

Stephen Willats
Notice. For the Artist a Move Away from
the Inverted Qualities, 1967

TYPED TEXT ON PAPER, 21 × 17 CM
COURTESY OF THE ARTIST AND VICTORIA MIRO, LONDON

Phase 8:

Action Art

The Artist as Performer

The development of abstract expressionism, of Informel and Tachism led to a performative shift, beginning, in the fine arts, with painting. In 1952, Harold Rosenberg coined the term "action painting," referring to acts of painting in the arena of the canvas, placed horizontally. The paint material spattered, dripped, and splashed across the canvas from the artist's hand, from his brush or can. The painter moved around the canvas, bending over the canvas, virtually wanting to be in the picture himself (Jackson Pollock). The painting became an action surface.

This action painting often took place in front of photographers and film cameras. Thus, painters were acting for a virtual audience. This soon led to show-painting in front of a real audience; from 1954, by Georges Mathieu and others; and from 1958, by Yves Klein in Paris. Mathieu painted on a theater stage under the eyes of thousands of spectators. In front of huge vertical canvases, he moved around like a fencer or acrobat, presenting his audience the drama of painterly gestures, of operations of color and form. He painted and performed at the same time. For his *Anthropometries*, Klein used "living brushes," naked females whose bodies were covered with paint, who rolled either horizontally across the floor or vertically alongside the canvas, in front of an audience and with musical accompaniment. In other words, the actions on canvas evolved into actions in front of a canvas. The actions of the Viennese artists Günter Brus, Otto Muehl, and Hermann Nitsch led and paved the way. Beginning as Informel painters, they laid themselves and others on or alongside the canvases, covering and showering both, the painting grounds and the bodies, with paint. In 1965, Brus covered himself and the surface of the canvas with white paint, then used the brush to draw a single, continuous vertical black stroke across the canvas and himself. Finally he stood up from the painting ground and strolled through Vienna, as a white-painted body, divided by a black stroke. Here, an action took place without a canvas. From the three stages of performative painting – action on the canvas, action in front of the canvas, action without a canvas – evolved body art. The painter became a performer, an actor using painterly means to realize audience actions. These actions, from Günter Brus to Joseph Beuys, were centered primarily on the

artist. At that time some action artists, such as Wolf Vostell and Valie Export already involved the audience in their actions. Soon artists left the painting medium and took up musical, plastic, and media elements for their actions. Music, sculpture, and film also became forms of action, either used by the artist or the audience. Joseph Beuys, in particular, transformed sculpture into a form of action. In fact, his demonstrations were a combination of numerous action elements: ritual elements, material associations, sculpture conceptions, lectures, drawings on panels, music, etc. Artistic duos, including Gilbert and George, performed as "singing sculptures." In France, artists as Jean-Jacques Lebel have extended performance to theatrical actions, just like Milan Knížák in Czechoslovakia or groups such as OHO in Slovenia and Gorgona in Croatia did. An important role for the development of Action Art also played the activities, events, and constructed situations of the group around Guy Debord, the Situationist International.

The performative shift opened up new access to the media photography, film, and video, as well. While these media were initially used to record and document actions in front of an audience, actions are henceforth realized only for photos, film, and video. Through this process, self-contained, independent works of photographic, cinematic, and Video Art arose.

Michèle Bernstein, Jeppesen Victor Martin
Déclaration sur le procès contre l'internationale Situationniste en Allemagne Fédérale, 25 juin 1963 [Statement on the trial against the International Situationist in the German Federal Republic, June 25, 1963]

4 PAGES
 FLUID ARCHIVES

Joseph Beuys
Fluxus. Aus der Sammlung van der Grinten
[Fluxus. From the Collection van der Grinten], 1963

EXHIBITION CATALOGUE, 20 × 20 CM
 ZKM | CENTER FOR ART AND MEDIA KARLSRUHE



Joseph Beuys
DER CHEF [THE CHIEF], 1964

B/W PHOTOGRAPH (REPRODUCTION), 21 × 29.4 CM
 COURTESY OF JÜRGEN MÜLLER-SCHNECK

Bazon Brock
D.A.S.E.R.S.C.H.R.E.C.K.E.N.A.M.S
Anwendung jenes Prinzips des Unvermögens, 1960

MIXED MEDIA, GRAPHIC PRINT, PAPER, CARDBOARD, 29.7 × 21.3 CM
 ZKM | CENTER FOR ART AND MEDIA KARLSRUHE

Günter Brus
Wiener Spaziergang [Vienna Walk], 1965

VIDEO, 8-MM FILM (DIGITIZED), B/W, NO SOUND, 1:50 MIN.
 MUSEUM MODERNER KUNST STIFTUNG LUDWIG WIEN

Günter Brus
Selbstverstümmelung [Self-mutilation], 1965

16-MM FILM (DIGITIZED), B/W, NO SOUND, 5:19 MIN.
 MUSEUM MODERNER KUNST STIFTUNG LUDWIG WIEN

Guy Debord
Critique de la separation [Criticism of Separation], 1961

35 MM FILM (DIGITIZED), B/W, SOUND, 17:23 MIN.
 THE ESTATE OF GUY DEBORD

Guy Debord, Raoul Vaneigem
Das Unbehagen in der Kultur
[The Discomfort in Culture], 1962

LEAFLET
 FLUID ARCHIVES

Guy Debord, Raoul Vaneigem
Nicht hinauslehnen [Do Not Lean Out], 1962

BLOCK PRINT, FOLDED, 10.2.1962 (WITH THÉODORE GERICAULT'S RAFT OF THE MEDUSA)
FLUID ARCHIVES

Jacqueline de Jong
International Situationist Times, no. 1-6

FLUID ARCHIVES



Hugo Demartini
Akce v krajine [Action in the Landscape], 1968

B/W PHOTOGRAPH (REPRODUCTION), 60 × 60 CM
PHOTO: JAROSLAV FRANTA
PRIVATE COLLECTION

Braco Dimitrijević
Flag of The World, 1963

B/W PHOTOGRAPH, CANVAS, PAINT, WOODEN STICK, WOODEN STICK: 212 CM LENGTH,
CANVAS (ROLLED): 7 CM Ø, PHOTO: 63 × 52.5 CM (FRAMED)
COURTESY OF THE ARTIST

Braco Dimitrijević
Accidental Drawing, 1968

3 B/W PHOTOGRAPHS, GELATIN PRINT ON CARDBOARD, 94 × 74 CM (FRAMED)
COURTESY OF THE ARTIST

Braco Dimitrijević
Accidental Painting, 1968

3 B/W PHOTOGRAPHS, GELATIN PRINT ON CARDBOARD, 94 × 74 CM (FRAMED)
COURTESY OF THE ARTIST



Braco Dimitrijević
Accidental Sculpture, 1968

2 B/W PHOTOGRAPHS, GELATIN PRINT ON CARDBOARD, 85 × 67 CM
COURTESY OF THE ARTIST



Agenore Fabbri
Forma [Form], 1959

FOLDED FABRIC AND YARN ON CARDBOARD, 66 × 44 × 10 CM
VAF-STIFTUNG, FRANKFURT AM MAIN

Stano Filko
HAPPSOC – Invitation, 1965

TYPING, OFFSET PRINTING, PAPER, 14 × 13.7 CM
LINEA GALLERY



Stano Filko
HAPPSOC I. Sport Events I. – II., 1965

B/W PHOTOGRAPH, MONTAGE, PAPER, 30 × 18 CM
LINEA GALLERY

Stano Filko
HAPPSOC I. Sport Events III. – IV., 1965

B/W PHOTOGRAPH, MONTAGE, PAPER, 24 × 11 CM
LINEA GALLERY

Stano Filko
HAPPSOC III – Altar to Contemporaneity
Actions Universal, 1967

MIXED MEDIA, OFFSET PRINT ON PAPER, PEN, MIRROR, 23.7 × 57.5 CM, 40 × 60 CM (2 PIECES)
PRIVATE COLLECTION

Stano Filko
HAPPSOC IV. Invitation to Space, 1967

OFFSET PRINTING, PAPER, 30.5 × 21 CM
SLOVAK NATIONAL GALLERY

Stano Filko
Manifest to Nature, 1967

SILKSCREEN, FELT-TIP PEN ON PAPER, 66.6 × 52 CM
LINEA GALLERY



Stano Filko
Cosmos, 1968

B/W PHOTOGRAPH (ENVIRONMENT WITH AUDIOVISUAL PROGRAM, INFLATABLE TENT, „ROCKET“ METAL CONSTRUCTION, SLIDE PROJECTION, RADIO, SOUND), 18 × 24 CM
(ENVIRONMENT: 460 × 350 × 700 CM)
LINEA GALLERY

Stano Filko
Cosmos, 1968

B/W PHOTOGRAPH, WHITE LIQUID, PERFORATION, 18 × 24 CM (ENVIRONMENT: 460 × 350 × 700 CM)
LINEA GALLERY

Stano Filko
Cosmos – Breathing Respiration SF, 1968/2000

B/W PHOTOGRAPH, WHITE LIQUID, 18.2 × 24 CM
LINEA GALLERY

Stano Filko
Building of Cosmos. REINSTALACIAQ, 1968/2000

B/W PHOTOGRAPH, PEN, 18.2 × 24 CM
LINEA GALLERY

Stano Filko
Invasion of the USSR Pink Heart –
Memory of HAPPSOC, 1968/1978

MIXED MEDIA, B/W PHOTOGRAPH, TEMPERA, 25 × 17.5 CM
LINEA GALLERY

Robert Filliou
Longs poèmes courts à terminer chez soi
[Long Short Poems to Finish at Home], 1961/1984

16 POSTCARDS, 10 × 15 CM EACH
ZKM | CENTER FOR ART AND MEDIA KARLSRUHE

Robert Filliou
Je disais à marianne [I told Marianne], 1965

96 CARDS WITH IMAGES AND TEXT IN CARDBOARD CASSETTE, 28 × 28 × 3.5 CM
ZKM | CENTER FOR ART AND MEDIA KARLSRUHE

Poul Gernes
Brækfilmen [Vomit Film], 1963

FILM (DIGITIZED), B/W, NO SOUND, 4:46 MIN.
THE ESTATE OF POUL GERNES

Poul Gernes
Card Board Box Wall in the Foyer of the Tivoli Concert Hall, Copenhagen, 1965

PHOTOGRAPH
 THE ESTATE OF POUL GERNES



Poul Gernes
Performance at Nikolai, Copenhagen, 1965

B/W PHOTOGRAPH
 THE ESTATE OF POUL GERNES

Poul Gernes
Poul Gernes Building his Wall of Blue Boxes in a Joint Eks-skolen Happening at the Fiol Theatre in Copenhagen, December, 1965

PHOTOGRAPH
 THE ESTATE OF POUL GERNES

Poul Gernes
Pouls cirkelperformance [Poul's Circle Performance], 1967

SUPER 8 FILM (DIGITIZED), B/W, NO SOUND, 2:31 MIN.
 CAMERA: OLE SCHELDE
 THE ESTATE OF POUL GERNES

Poul Gernes
Pouls Papirperformance [Poul's Paper Performance], 1967

SUPER 8 FILM (DIGITIZED), B/W, NO SOUND
 CAMERA: OLE SCHELDE
 THE ESTATE OF POUL GERNES

Gorgona Group
Collective Work – Football Game, 1961–1962

8 B/W PHOTOGRAPHS, EACH 23.9 × 29.9 CM
 MARINKO SUDAC COLLECTION

Gorgona Group
Members and Friends of Gorgona, 1961

B/W PHOTOGRAPH
 PHOTO: BRANKO BALIĆ
 MARINKO SUDAC COLLECTION



Gorgona Group
Anti Magazine Gorgona: Numbers 1–9
 nr 1: Josip Vaništa, 1961 – 2 copies
 nr 2: Julije Knifer, 1961
 nr 3: Marijan Ješovar, 1962
 nr 4: Victor Vasarely, 1961
 nr 5: Ivan Kožarić, 1961
 nr 6: Josip Vaništa, 1961 – 2 copies
 nr 7: Miljenko Horvat, 1965
 nr 8: Harold Pinter, 1965
 nr 9: Dieter Roth, 1966 – 2 copies
 1961–1966

MAGAZINES, EACH 21 × 19.2 CM
 MARINKO SUDAC COLLECTION

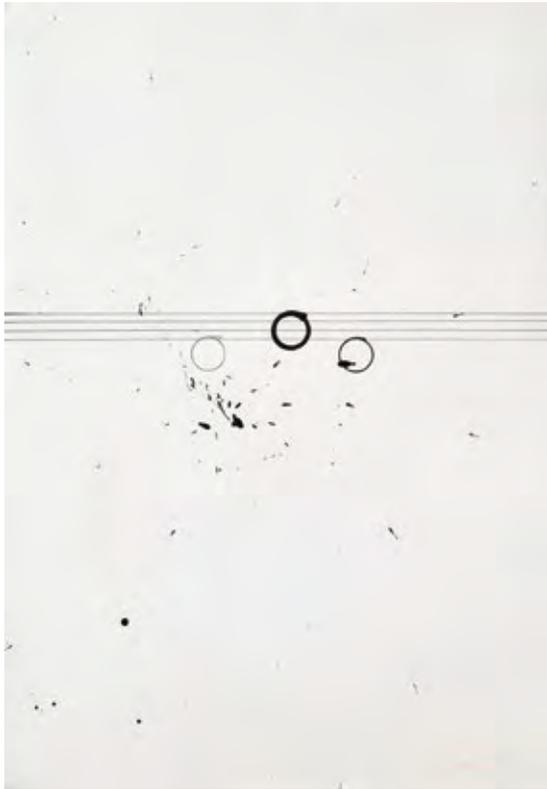


Gorgona Group
Gorgona is Looking at the Sky, Gorgona is Looking at the Ground, Collective work, posing of members and friends of Gorgona, 1961

2 B/W PHOTOGRAPHS, 60 × 50 CM
 PHOTOS: BRANKO BALIĆ
 MARINKO SUDAC COLLECTION

Tomislav Gotovac
Happ naš [Happ Ours], 1967

10 B/W PHOTOGRAPHS (REPRODUCTIONS), 18 × 24 CM EACH
PHOTOS: MIHOVIL PANSINI
COURTESY OF GALERIE FRANK ELBAZ & SARAH GOTOVAC /
TOMISLAV GOTOVAC INSTITUTE, ZAGREB.



Milan Grygar
Akustická kresba Aa [Acoustic drawing Aa], 1967

INK, PAPER, SOUND, 72 × 51 CM
COURTESY OF THE ARTIST

Maurice Henry
Le petit incendiaire [The little incendiary], 1965

UTENSILS FOR MAKING A FIRE IN CARDBOARD BOX, 28 × 28 × 3.5 CM
ZKM | CENTER FOR ART AND MEDIA KARLSRUHE



Milan Knížák
**Actual Walk along Nový Svět –
Demonstration for All Senses, Prague 1964**

4 B/W PHOTOGRAPHS (REPRODUCTIONS)
COURTESY OF THE ARTIST



Milan Knížák
Demonstration of the One, 1964

3 B/W PHOTOGRAPHS (REPRODUCTIONS), 100 × 100 CM
COURTESY OF THE ARTIST



Milan Knížák
The Second Manifestation of Actual Art, 1965

5 B/W PHOTOGRAPHS (REPRODUCTIONS)
COURTESY OF THE ARTIST



Július Koller
Question Mark – Antihappening, 1968

B/W PHOTOGRAPH, PAPER, 28.5 × 28.5 CM
SLOVAK NATIONAL GALLERY

Carl Laszlo
Manifest gegen den Avantgardismus
[Manifesto Against Avant-gardism], 1958

BOOK
ZKM | CENTER FOR ART AND MEDIA KARLSRUHE

Carl Laszlo
Panderma Nr. 1, 1958

MIXED MEDIA, GRAPHIC PRINT, PAPER, CARDBOARD, 28 × 20 CM
ZKM | CENTER FOR ART AND MEDIA KARLSRUHE

Carl Laszlo
Panderma Nr. 2, 1958

MIXED MEDIA, GRAPHIC PRINT, PAPER, CARDBOARD, 28 × 20 CM
ZKM | CENTER FOR ART AND MEDIA KARLSRUHE

Carl Laszlo
Panderma Nr. 4, 1961

MIXED MEDIA, GRAPHIC PRINT, PAPER, CARDBOARD, 28 × 20 CM
ZKM | CENTER FOR ART AND MEDIA KARLSRUHE

Carl Laszlo
Panderma Nr. 6, 1963

MIXED MEDIA, GRAPHIC PRINT, PAPER, CARDBOARD
ZKM | CENTER FOR ART AND MEDIA KARLSRUHE

Carl Laszlo
Panderma Nr. 7 + 8, 1966

PAPER, CARDBOARD, 30 × 29 CM
ZKM | CENTER FOR ART AND MEDIA KARLSRUHE

Jean-Jacques Lebel
Catalog, Galerie Schwarz, Milan, June 1961

FLUID ARCHIVES

Jean-Jacques Lebel
Poster and program of Anti-Procès 3, Milan, June 1961

FLUID ARCHIVES

Jean-Jacques Lebel
Workshop de la Libre Expression
Centre Américain des Artistes, Paris, May 1964

FLUID ARCHIVES

Jean-Jacques Lebel
120 Minutes dédiées au divin marquis
[120 Minutes Dedicated to the Divine Marquis], 1966/2014

B/W PHOTOGRAPH ON ALU-DIBOND, 140 × 101 CM
ZKM | CENTER FOR ART AND MEDIA KARLSRUHE

Jean-Jacques Lebel
Poster and program of 1ère Festival de la Libre Expression

TYPOGRAPHY: BEN
FLUID ARCHIVES

Jean-Jacques Lebel
Poster and program of 3ieme Festival de la Libre Expression,
Paris, April 1966

FLUID ARCHIVES

Jean-Jacques Lebel
Épopée d'un tableau de ERRÓ kidnappé pendant
cinquante-deux ans [Epos of a picture of ERRÓ
kidnapped for fifty-two years]

FLUID ARCHIVES

Jean-Jacques Lebel
Quelques Indications supplémentaires sur LA MORT ...
[Some additional tips on DEATH ...], Galerie Raymond Cordier

FLUID ARCHIVES

Jean-Jacques Lebel
Transformation de l'Arc de Triomphe
[Transformation of the Arc de Triomphe]

COLOR ETCHING
FLUID ARCHIVES



Piero Manzoni
Linea m. 10,86, 1959

INK ON PAPER IN CARDBOARD TUBE, 22 × 6 CM
COLLECTION KARSTEN GREVE, ST. MORITZ
COURTESY GALERIE KARSTEN GREVE KÖLN, PARIS, ST. MORITZ

Piero Manzoni
Piero Manzoni sulla Base magica n. 2
[Piero Manzoni on the Base of the World No. 2], 1961

B/W PHOTOGRAPH
COURTESY OF HEART – HERNING MUSEUM OF CONTEMPORARY ART

Neue Deutsche Wochenschau 683
Wir stellen vor... Georges Mathieu
[We introduce ... Georges Mathieu], 1963

FILM (DIGITIZED), B/W, SOUND, 1:38 MIN.
BUNDESARCHIV, BARCH BESTAND FILM F 001037

Sigmar Polke
...Höhere Wesen befehlen [...Higher Beings Command], 1968

14 OFFSET-LITHOGRAPHS WITH TEXT SHEET ON PAPER, 37 × 28 × 1,8 CM EACH
SAMMLUNG LAMBRECHT-SCHADEBERG / RUBENSPREISTRÄGER DER STADT SIEGEN IM MUSEUM FÜR
GEGENWARTSKUNST SIEGEN



Zorka Ságlová
Bez názvu [Untitled], 1968, realized 1969

WOOD, LACQUER, 73 × 73 CM
MORAVSKÁ GALERIE V BRNĚ / MORAVIAN GALLERY IN BRNO



Zorka Ságlová
Házení míčů do Průhonického rybníka Bořín
[Throwing balls into Bořín Pond in Průhonice], 1968

B/W PHOTOGRAPH, 100 × 150 CM
JAN SÁGL (FAMILY) CZECH REPUBLIC

Ernst Schmidt jr.
Bodybuilding (Materialaktionen von Otto Muehl)
[Bodybuilding (Material Actions by Otto Muehl), 1965/1966]

16 MM FILM (DIGITIZED), COLOR, SOUND
 SIXPACK FILM, VIENNA

Ernst Schmidt jr.
**Kunst & Revolution (Aktionen mit Günter Brus,
 Otto Muehl, Peter Weibel, Oswald Wiener und anderen)**
**[Art & Revolution (Actions with Günter Brus, Otto Muehl,
 Peter Weibel, Oswald Wiener, and others), 1968]**

16 MM FILM (DIGITIZED), B/W AND COLOR, NO SOUND
 SIXPACK FILM, VIENNA

Tomas Schmit
**ACTIONS / AGITPOP / DECOLLAGE / HAPPENING /
 EVENTS / ANTIART, 1964**

BOOK, 29.5 × 21 CM
 ZKM | CENTER FOR ART AND MEDIA KARLSRUHE

Tomas Schmit
Tischtheater [Table Theater], 1968

78 GAMES AND PLAYS FOR ONE, 2, 3, 4 AND ANY NUMBER OF PLAYERS ON 5 GAME BOARDS, 17 × 33 × 3 CM
 ZKM | CENTER FOR ART AND MEDIA KARLSRUHE

Tadeusz Szentjóby
Az ebéd (in memoriam Batukán)
[The Lunch (In memoriam Batu Khan)], 1966

FILM (DIGITIZED), B/W, SOUND, 10:13 MIN.
 IPUTNU-ARCHIVES

UFA-Wochenschau 450
Dialog mit Georges Mathieu
[Dialogue with Georges Mathieu], 1965

FILM (DIGITIZED), B/W, SOUND, 2:44 MIN.
 BUNDESARCHIV, BARCH BESTAND FILM F 001747

Timm Ulrichs
Timm Ulrichs erstes lebendes Kunstwerk
(Selbstaussstellung), juryfreie Kunstausstellung, Berlin
**[Timm Ulrichs First Living Work of Art (Exhibiting Himself),
 Art Exhibition without Jury, Berlin], 1965**

B/W PHOTOGRAPH, CANVAS ON A STRETCHER FRAME, 150 × 100 CM
 ZKM | CENTER FOR ART AND MEDIA KARLSRUHE

Timm Ulrichs
Haut-Film [Skin-Film], 1966/1969

B/W PHOTOGRAPH ON A WHITE GLAZED WOODEN FRAME, 100 × 100 CM
 COURTESY OF THE ARTIST

Ben Vautier
Spucke [Spit], 1965

CARDBOARD WITH MOUNTED PLASTER, 27.9 × 21.2 CM
 ZKM | CENTER FOR ART AND MEDIA KARLSRUHE

Wolf Vostell
9 Décollagen, Wuppertal 14.09.1963
[9 decollages, Wuppertal, September 14, 1963], 1963

MIXED MEDIA, GRAPHIC PRINT, PAPER, CARDBOARD, 26.5 × 22 CM
 ZKM | CENTER FOR ART AND MEDIA KARLSRUHE

Wolf Vostell
Skelett [Skeleton], 1965

PAPER, LOOSE YELLOW PIGMENT IN CELLOPHANE WRAP, 27.9 × 21.2 CM
 ZKM | CENTER FOR ART AND MEDIA KARLSRUHE

Wolf Vostell
Documentation of Miss Vietnam Happening.
Series of 3 photos, 1967

PHOTOGRAPHS CONSORCIO MUSEO VOSTELL MALPARTIDA, GOBIERNO DE EXTREMADURA, ESPAÑA

Franz Erhard Walther
Ohne Titel aus der Serie „Versuch eine Skulptur zu sein“
[Untitled from the Series "Attempt to be a Sculpture"],
1958/2012

B/W PHOTOGRAPH (REPRODUCTION), 121 × 180 CM
 ZKM | CENTER FOR ART AND MEDIA KARLSRUHE

Phase 9:

Conceptual Art

The Concept of Image as Concept Script

In 1967, Richard Rorty published his famous anthology *The Linguistic Turn. Essays in Philosophical Method*. The linguistic turn was the first of a series of declared turns, from the iconic turn (Fine Arts), to the sonic turn (Sound Art), and the performative turn (Performance Art). The linguistic turn consisted in the assertion that language is the model for all explanations and constructions of the world. Beginning with Ludwig Wittgenstein's *Tractatus Logico-Philosophicus* (1922), "A proposition is a picture of reality. A proposition is a model of reality as we imagine it" (4.01), and up to John L. Austin's *How to Do Things with Words* (1962) the supremacy of language is postulated. After World War II ended, in the crisis of representation that ensued as a result, art turned its back on the medium of the image as the dominant and primary mode of representation as well as on subjective expressive art.

A phase in Material Painting of separating the image from the panel, which led to pure pictorial objects without canvas or paint, was followed by destroying the actual material means of representing art, from canvas to pianos. This freed the way for representation to be replaced entirely by reality. Art around 1960 was object-centered "reality art." The image as panel also became a writing tablet (Joseph Beuys, Bazon Brock, Marcel Broodthaers, Mangelos). Even before this, however, the image had been laid to rest by the impact of the linguistic turn. As early as 1945, Isidore Isou developed the principles of Lettrism, an art form consisting of letters and words. In 1957, the Situationist International group around Guy Debord split off from the Letterist International; Debord painted with words and implemented their concepts in nonrepresentational films as well as in architecture and happenings.

It is generally the case that devices and appliances for performing specific tasks come with an instruction manual. Similarly, there were instructions and scores for the situations, actions, events, and so on for the participants. The instruction manuals took on a life of their own and eventually appeared separately. The instructions, the text, replaced the image, the object. The description of an exhibition became the exhibition itself. The description of an object replaced the object. The instruction of

an action became the artwork. The commentary became more important than the actual work, and ultimately became the work. An object with the word "painting" became a painting. The same grey object with the word "sculpture" became a sculpture – as an artwork by the English artist group appropriately named Art & Language demonstrates. Art became a form of language and writing, a "concept script" or "ideography" (Gottlob Frege, 1879). The concept script then became Conceptual Art, which works with letters, numerals, words, and symbols. Writing became images, poetry became painting, analytic philosophy became poetry, and analyses of logic became works of art. After Hegel proclaimed the end of art around 1800 and replaced it with philosophy as the medium of the absolute and knowledge, art in the shadow of the linguistic turn drew closer to philosophy in order to regain some importance instead of being mere decoration. The spectrum of Conceptual Art extended from visual and conceptual philosophy to analytic photography, and from "Peinture conceptuelle" (Arnold Gehlen, 1960) to material analysis films.

Parallel to Conceptual Art and Media Art, which in the 1960s represented these semiotic breaks and ontological differences (i.e., not just the means by themselves but the relationship of the means to the world), important philosophical works were written with similar tendencies and questions about the relationship between words and things: *Word and Object* (1960) by Willard Van Orman Quine, and *Les mots et les choses* (1966) by Michel Foucault, who also published on René Magritte.

Art & Language
Mirror Piece, No. 1, 1965

TYPESCRIPT ON ALUMINUM SHEET, 30.7 × 20.4 CM
COLLECTION FABRE, BRUSSELS

Art & Language
Painting 1, No. 03 (Air Conditioning Show), 1966

PHOTOGRAPHIC ENLARGEMENT 2 PARTS, 150 × 104 CM EACH
COLLECTION FABRE, BRUSSELS

Art & Language
Title Equals Texts, No. 16, 1967–1973

PHOTOSTAT, 120 × 50 CM
COLLECTION FABRE, BRUSSELS

Art & Language
Ingot, 1968

75 ALUMINUM INGOTS, FRAMED BOOKLET, 55 × 75 CM
COLLECTION FABRE, BRUSSELS

Art & Language
Painting Sculpture, 1968

ACRYL ON CANVAS, 2 PARTS, 80.9 × 50.8 CM EACH
ZKM | CENTER FOR ART AND MEDIA KARLSRUHE

Marcel Broodthaers
Le Corbeau et le Renard [The Fox and the Crow], 1968

ACRYLIC AND PHOTOGRAPHIC EMULSION ON LINEN, 69.9 × 119.3 CM
COLLECTION SZLEPER BRUSSELS

Marcel Broodthaers
Le drapeau noir. Tirage illimité
[The Black Flag. Unlimited Edition], 1968

VACUUM FORMED PLASTIC PLATE AND PAINT, 84 × 120 CM (FRAMED)
COPYRIGHT ESTATE MARCEL BROODTHAERS

Daniel Buren
Peinture émail sur toile de coton
[Enamel Painting on Cotton Canvas], 1965

ENAMEL PAINT ON BED SHEET, 224.5 × 190.5 × 3 CM
COURTESY OF THE ARTIST

Victor Burgin
Sixteen square feet of any material available
in sheet form, 1967–1968

CERTIFICATE AND VARIABLE MEDIUM, DIMENSIONS VARIABLE
COLLECTION FABRE, BRUSSELS

Hanne Darboven
Konstruktionen New York, New York
[Constructions New York, New York], 1966–1967

SINGLE SHEET, PEN, LEAD PENCIL ON PAPER, PIERCED ON CARTON, 71 × 71 CM
DAIMLER ART COLLECTION, STUTTGART/BERLIN

Ilya Kabakov
Automatic and Chickens, 1966

PLYWOOD, CANVAS, PAPER-MÂCHÉ, PLASTER, WOOD, GOUACHE, 113 × 102 × 56 CM
STATE TRETYAKOV GALLERY

International Situationniste

BOOKLETS NO. 1-12
FLUID ARCHIVES

**Isidore Isou
Nombre XVII, 1952**

OIL ON CANVAS, 65 × 54 CM
COLLECTION FABRE, BRUSSELS

**Asger Jorn, Guy Debord
Memoires, 1959**

FLUID ARCHIVES

**Julije Knifer
Kompozicija br. 5 [Composition No. 5], 1959**

OIL ON CANVAS, 65.7 × 90.4 CM
COURTESY OF MUSEUM OF CONTEMPORARY ART ZAGREB



**Július Koller
Antihappening. System of the Subjective Objectivity, 1965**

STAMP PRINT, CARDBOARD TEXTCARD, 11.5 × 16.5 CM
LINEA GALLERY

**Július Koller
Dielo / Artwork, 1966**

STAMP PRINT ON PAPER, 11.5 × 16.5 CM
SLOVAK NATIONAL GALLERY

**Július Koller
Hry / Games, 1966**

STAMP PRINT ON PAPER, 11.5 × 16.1 CM
SLOVAK NATIONAL GALLERY

**Július Koller
U.F.O. – Object – Combipicture II, 1967**

B/W PHOTOGRAPH, PAPER, 28.5 × 28.5 CM
SLOVAK NATIONAL GALLERY

**Uwe Lausen
Catalog, Friedrich and Dahlem, Munich 1966**

FLUID ARCHIVES

**Mangelos
Negation de la peinture [Negation of Painting], 1951–1956**

TEMPERA ON PAPER, 5 PIECES, 23.7 × 16.7 CM EACH
GALERIE FRANK ELBAZ

**Mangelos
Paysage du Pythagora [Pythagoras' Landscape], 1951–1956**

TEMPERA ON PAPER, 20 × 30 CM
GALERIE FRANK ELBAZ

**Mangelos
Tabula rasa, 1951–1956**

ACRYL ON WOOD, 110 × 75 CM
GALERIE FRANK ELBAZ

**Mangelos
das kapital [Capital], 1961–1963**

TEMPERA ON PAPER, 15 × 15.5 CM
GALERIE FRANK ELBAZ

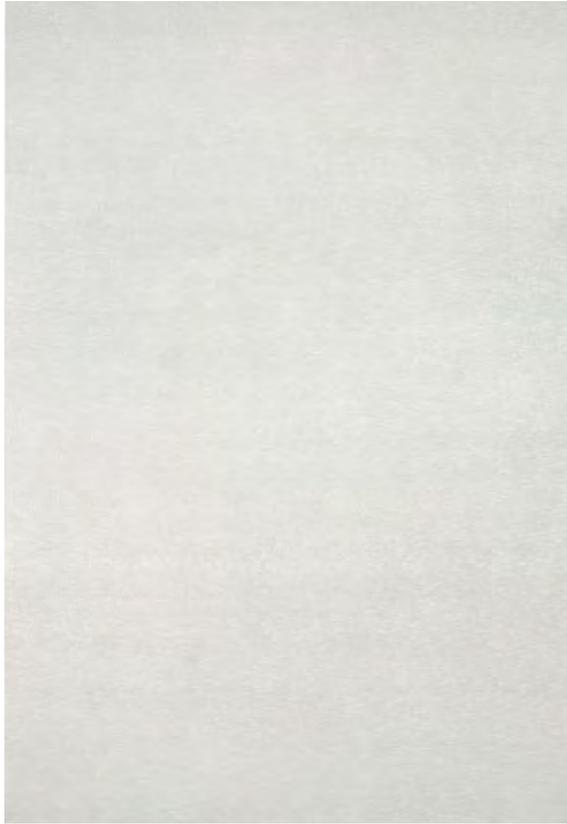


**Mangelos
Noart 12 Juna 1964 [Noart June 12, 1964], 1964**

TEMPERA ON PAPER, 12 × 10.5 CM
GALERIE FRANK ELBAZ

**Roman Opalka
Détails: 3185741 – 3202626, 1965**

OIL ON CANVAS
SAMMLUNG SIEGFRIED UND JUTTA WEISHAUPT



Roman Opalka
Détails: 3202627 – 3222406, 1965

OIL ON CANVAS, 195 × 135 CM
 SAMMLUNG SIEGFRIED UND JUTTA WEISHAUPT

Roman Opalka
Lambda – Omikron, 1965

OIL ON CANVAS, 200 × 130 CM
 NATIONAL MUSEUM IN WARSAW

Charlotte Posenenske
Vierkantrohre Serie D [Square Pipes Series D], 1967

GALVANISED SHEET STEEL, 7 PARTS, 40 × 40 × 125 CM EACH
 DAIMLER ART COLLECTION, STUTTGART/BERLIN

Ralph Rumney
The Leaning Tower of Venice, 2002

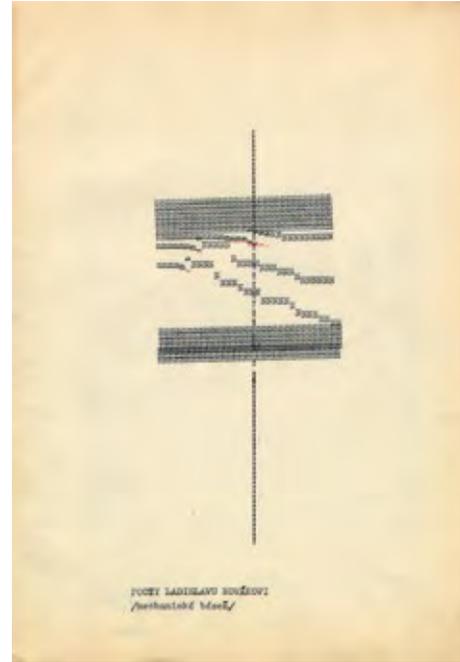
SILVERBRIDGE, FACSIMILE
 FLUID ARCHIVES

Roland Sabatier
Quatre peintures infinitésimales, 1963

CHALK AND PAINTED WOOD, 75 × 62 CM
 COLLECTION FABRE, BRUSSELS

Tamás Szentjóbý
Czechoslovak Radio 1968, 1969

BRICK, GLUE, SULPHUR
 TAMÁS ST. TURBA



Jiří Valoch
A Tribute to Ladislav Novak, Mechanical Poem, 1966

TYPEWRITER TEXT, PAPER, 29.9 × 21.1 CM
 MARINKO SUDAC COLLECTION

Jiří Valoch
Day / Night, 1966

TYPEWRITER TEXT, PAPER, 29.9 × 21.1 CM
 MARINKO SUDAC COLLECTION



Jiří Valoch
Etc Ad Infinitum, 1966

TYPEWRITER TEXT, PAPER, 29.9 × 21.1 CM
 MARINKO SUDAC COLLECTION

Jiří Valoch
Two Interlinguistic Poems, 1966

TYPEWRITER TEXT, PAPER, 29.7 × 21.1 CM
MARINKO SUDAC COLLECTION



Jiří Valoch
Untitled, 1968

PHOTOGRAM, 23.9 × 30 CM
MARINKO SUDAC COLLECTION

Jiří Valoch
Untitled, 1968

PHOTOGRAM, 15 × 23.9 CM
MARINKO SUDAC COLLECTION

Jiří Valoch
Untitled, 1968

PHOTOGRAM, 24 × 15.3 CM
MARINKO SUDAC COLLECTION

Raoul Vaneigem
La survie et sa fausse contestation
[Survival and Its False Challenge]
Traite de savoir ... (broadside comic)

FLUID ARCHIVES

Josip Vaništa
Collective Identity Card, 1961

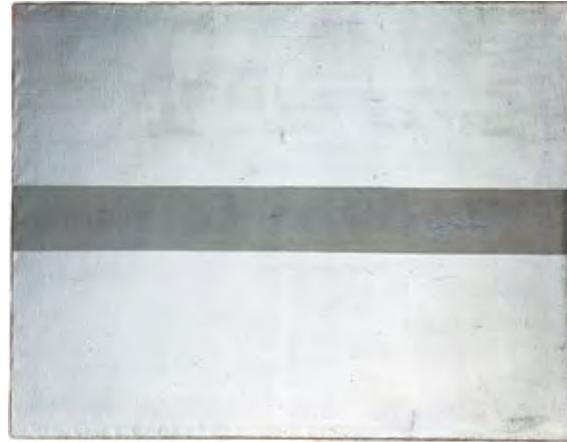
RETOUCHED BLACK AND WHITE PHOTOGRAPHS ON CARDBOARD, 11 PARTS, 14.5 × 12 CM EACH
GALERIE FRANK ELBAZ

Josip Vaništa
Draft of An Explanation, 1961

TYPEWRITER TEXT, PAPER, 29.9 × 20.9 CM
MARINKO SUDAC COLLECTION

Josip Vaništa
Thoughts for June, 1964

TYPEWRITER TEXT, PAPER, 29.9 × 21.1 CM
MARINKO SUDAC COLLECTION



Josip Vaništa
Silver Line on a White Background, 1965

OIL ON CANVAS, 140 × 180 CM
BORIS ANISIC

Phase 10:

Media Art

From Space-based to Time-based Imagery

Around 1840, photography was developed as a new technical support-medium for pictures. One of the features that distinguished photography from painting was its reproducibility. Unlike a painting, a photograph is not an original, since numerous copies can be made from one negative. Furthermore, a photograph is created with the aid of an apparatus that, to a degree, independently produces the picture. Due to this dissimilarity to prevailing artistic praxis, it took photography nearly a century to attain the status of an art. From its European birth around 1900, film was likewise perceived, and for the same reasons, as being distant from art – despite the fact that, from 1920 on, modern painters were shooting abstract or surrealist films transforming the inherent laws of the medium film into art, into the seventh art. After 1945, these interbellum photographic and filmic experiments were vehemently and increasingly extended by the neo-avant-garde. The pictorial artists and sculptors fascinated by movement were also interested in film, the art of the moving image (Robert Breer, Len Lye, etc.). From these efforts evolved the major 1960s movement of experimental and avant-garde cinema.

The spectrum of avant-garde cinema ranged from pure animation to computer films, from material cinema to structural cinema, from metric film to expanded cinema (multi-vision, live actions on stage using film projection). These new optical explorations, through the medium of the moving image; this visual, two-dimensional form of Kineticism; this new camera eye enormously extending human visual experience was denied access to galleries and museums – especially when these experiments, moreover, involved film installations with technical equipment. Cinematographic art became underground cinema, as film artists were forced to organize their own film cooperatives and festivals.

From 1963, artists found access, albeit indirectly, to television as a new pictorial medium. For a brief period, during the 1970s, the illusion emerged that even the mass medium TV could be forged into an art form. Yet only with the personalized version of television – video systems – artists were able to work directly with the electronic image. In 1968, video – with its portable camera, portable

recorder, and the possibilities of simultaneous visual reproduction of reality – became an individually controlled medium like the brush and palette. Photography and film, as art, were followed by Video Art. During the 1980s, the art market marginalized these new media, as subculture. The cultural media explosion of the 1960s, however, foreshadowed current society – primarily a media world, to the point that media and society are almost synonyms. We speak of the Internet and of “social media,” because the media constitute the new paradigm of society.

**Samuel Beckett
Film, 1963**

35 MM FILM (DIGITIZED), B/W, NO SOUND, 22 MIN.
MILESTONE

**Samuel Beckett
He, Joe, 1966**

FILM (DIGITIZED), B/W, SOUND, 33:50 MIN.
SÜDDEUTSCHER RUNDFUNK

**CBS News
The 21st Century. The Shape of Films to Come, 1967**

FILM (DIGITIZED), COLOR, SOUND, 23:44 MIN.

**Halas & Batchelor
Flow Diagram, 1966**

FILM (DIGITIZED), COLOR, SOUND, 2:50 MIN.
THE ESTATE OF HALAS & BATCHELOR, BRITISH FILM INSTITUTE

**Halas & Batchelor
The Question, 1967**

FILM (DIGITIZED), COLOR, SOUND, 7:27 MIN.
THE ESTATE OF HALAS & BATCHELOR

**Guy Debord
Hurlements en faveur de Sade [Howls in Favor of Sade], 1952**

35 MM FILM (DIGITIZED), B/W, SOUND, 69 MIN.
THE ESTATE OF GUY DEBORD

**Ottomar Domnick
Jonas, 1957**

35 MM FILM (DIGITIZED), B/W, SOUND, 5:33 MIN.
FILMGALERIE 451

**Equipo 57
Film experiencia n.º 1. Base teórica: interactividad del espacio plástico [Film experience No 1. Theoretical Basis: Interactivity of the Plastic Space], 1957**

35 MM FILM (DIGITIZED), COLOR, NO SOUND, 6:49 MIN.
CENTRO ANDALUZ DE ARTE CONTEMPORÁNEO

**Harun Farocki
Nicht löschesbares Feuer [Non-extinguishable Fire], 1968**

16 MM FILM (DIGITIZED), B/W, SOUND, SEQUENCE OF 2:35 MIN.
THE ESTATE OF HARUN FAROCKI

**Bulat Galejev and Prometheus Institute
Прометей [Prometheus], 1964**

FILM (DIGITIZED), COLOR, SOUND, 19:35 MIN.
SUNBUL MAKHMUDOVNA GALYAVINA / KAZAN COLOR-MUSIC CENTER

**Bulat Galejev and Prometheus Institute
Эксперимент обещает стать искусством [Experiment Promises to Become Art], 1967**

FILM (DIGITIZED), B/W, SOUND, 8:10 MIN.
SUNBUL MAKHMUDOVNA GALYAVINA / KAZAN COLOR-MUSIC CENTER

Bulat Galejev and Prometheus Institute
Вечное движение [Eternal Movement], 1968/1969

FILM (DIGITIZED), COLOR, SOUND, 5:34 MIN.
 SUNBUL MAKHMUDOVNA GALYAVINA / KAZAN COLOR-MUSIC CENTER

Iztok Geister (OHO Group)
Waiting for Godot, 1967

8 MM FILM (DIGITIZED), B/W, NO SOUND, 2:38 MIN.
 MARINKO SUDAC COLLECTION

Pontus Hultén
En dag i staden [A Day in the City], 1956

16 MM FILM (DIGITIZED), B/W, SOUND, 19:06 MIN.
 ABSOLUT MEDIEN

Tadeusz Kantor
Panorama Sea Happening, 1967

B/W PHOTOGRAPH (REPRODUCTION)
 MUSEUM SZTUKI NOWOCZESZEJ, WARSAW

Naško Križnar (OHO Group)
Nadstavba [Superstructure], 1963

8 MM FILM (DIGITIZED), B/W, NO SOUND, 2:12 MIN.
 MARINKO SUDAC COLLECTION

Naško Križnar (OHO Group)
Na poti za dajlo [On the Road For Dajla], 1965

8 MM FILM (DIGITIZED), B/W, SOUND, 3:35 MIN.
 MARINKO SUDAC COLLECTION

Naško Križnar (OHO Group)
Devetnajsti živčni zlom [Nineteenth Nervous Breakdown], 1966

8 MM FILM (DIGITIZED), B/W, SOUND, 4:03 MIN.
 MARINKO SUDAC COLLECTION

Naško Križnar (OHO Group)
Eve of Destruction, 1966

8 MM FILM (DIGITIZED), B/W, SOUND, 2:39 MIN.
 MARINKO SUDAC COLLECTION



Naško Križnar (OHO Group)
Lego, 1966

8 MM FILM, COLOR, SOUND, 3:23 MIN.
 MARINKO SUDAC COLLECTION

Naško Križnar (OHO Group)
Morgue [The Morgue], 1966

8 MM FILM (DIGITIZED), B/W, SOUND, 3:43 MIN.
 MARINKO SUDAC COLLECTION

Naško Križnar (OHO Group)
Samomorilec [The Suicide], 1966

8 MM FILM (DIGITIZED), B/W, SOUND, 2:38 MIN.
 MARINKO SUDAC COLLECTION

Naško Križnar (OHO Group)
Delabugantskilimez, 1967

8 MM FILM (DIGITIZED), B/W, SOUND, 3:22 MIN.
 MARINKO SUDAC COLLECTION

Naško Križnar (OHO Group)
Lepo je v naši domovini biti mlad
[It's Nice To Be Young In Our Country], 1967

8 MM FILM (DIGITIZED), B/W, SOUND, 3:42 MIN.
 MARINKO SUDAC COLLECTION

Naško Križnar (OHO Group)
Brez Naslova (7 Cigaret) [Without Title (7 Cigarettes)], 1968

8 MM FILM (DIGITIZED), B/W, NO SOUND, 1:10 MIN.
 MARINKO SUDAC COLLECTION

Naško Križnar (OHO Group)
Film in avtor se ljubita
[The Film and the Author Make Love], 1968

8 MM FILM (DIGITIZED), B/W, SOUND, 3:54 MIN.
 MARINKO SUDAC COLLECTION

Naško Križnar (OHO Group)
Triglav, 1968

8 MM FILM (DIGITIZED), B/W, NO SOUND, 4:26 MIN.
 MARINKO SUDAC COLLECTION

Naško Križnar (OHO Group)
Urbani Teater [Urban Theater], 1968

8 MM FILM (DIGITIZED), B/W, NO SOUND, 4:22 MIN.
 MARINKO SUDAC COLLECTION

Erkki Kurenniemi
Electronics in the World of Tomorrow, 1964

FILM (DIGITIZED), COLOR AND B/W, SOUND, 4:56 MIN.
 THE MUSEUM OF CONTEMPORARY ART KIASMA, FINNISH NATIONAL GALLERY, HELSINKI, FINLAND

Erkki Kurenniemi
Flora & Fauna, 1965

FILM (DIGITIZED), COLOR, SOUND, 5:59 MIN.
 THE MUSEUM OF CONTEMPORARY ART KIASMA, FINNISH NATIONAL GALLERY, HELSINKI, FINLAND

Erkki Kurenniemi
Tavoiteltu kaunotar [Coveted Beauty], 1965

FILM (DIGITIZED), B/W, SOUND, 4:15 MIN.
 THE MUSEUM OF CONTEMPORARY ART KIASMA, FINNISH NATIONAL GALLERY, HELSINKI, FINLAND

Erkki Kurenniemi
Winterreise [Winter Journey], 1965

FILM (DIGITIZED), B/W, NO SOUND, 9:53 MIN.
 THE MUSEUM OF CONTEMPORARY ART KIASMA, FINNISH NATIONAL GALLERY, HELSINKI, FINLAND

Erkki Kurenniemi
Computer Music, 1966

FILM (DIGITIZED), B/W, SOUND, 6:29 MIN.
THE MUSEUM OF CONTEMPORARY ART KIASMA, FINNISH NATIONAL GALLERY, HELSINKI, FINLAND

Erkki Kurenniemi, Jan Bark
Spindrift, 1966

16 MM FILM (DIGITIZED), B/W, SOUND, 14 MIN.
THE MUSEUM OF CONTEMPORARY ART KIASMA, FINNISH NATIONAL GALLERY, HELSINKI, FINLAND

Erkki Kurenniemi
Elämän reikänauha [The Punched Tape of Life], 1967

FILM (DIGITIZED), B/W, SOUND, 8:03 MIN.
THE MUSEUM OF CONTEMPORARY ART KIASMA, FINNISH NATIONAL GALLERY, HELSINKI, FINLAND

Erkki Kurenniemi
Ex nihilo, 1968

FILM (DIGITIZED), COLOR, NO SOUND, 20:25 MIN.
THE MUSEUM OF CONTEMPORARY ART KIASMA, FINNISH NATIONAL GALLERY, HELSINKI, FINLAND



Nam June Paik
„Exposition of Music. Electronic Television“, 1963.
Tomas Schmit at the TV room, 1963

REPRODUCTION OF A B/W PHOTOGRAPH BY MANFRED MONTWÉ
COURTESY OF MANFRED MONTWÉ



Vladimir Petek
Miss No One, 1964

16 MM FILM (DIGITIZED), B/W, NO SOUND, 6:18 MIN.
MARINKO SUDAC COLLECTION



Vladimir Petek
Akvarel [Watercolors], 1966

16 MM FILM (DIGITIZED), B/W, SOUND, 4:25 MIN.
MARINKO SUDAC COLLECTION

Roman Polanski
Dwaj ludzie z szafą [Two Men and a Wardrobe], 1958

35 MM FILM (DIGITIZED), B/W, SOUND, 14:18 MIN.
JANUS FILMS

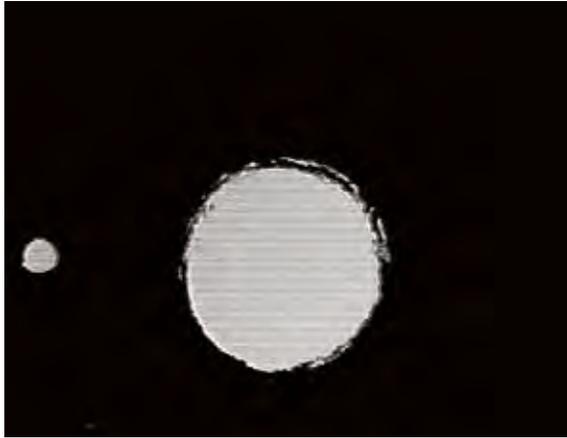
Roman Polanski
Ssaki [Mammals], 1962

35 MM FILM (DIGITIZED), B/W, SOUND
JANUS FILMS



Peter Roehr
Ohne Titel (FO-60) [Untitled (FO-60)], 1966

PHOTOMONTAGE, PAPER ON CARTON, 44.5 × 44.3 CM
DAIMLER ART COLLECTION, STUTTGART/BERLIN



Dieter Roth
Dot, 1956/1961

FILM (DIGITIZED), B/W AND COLOR, NO SOUND, 2:40 MIN.
DIETER ROTH FOUNDATION, HAMBURG / DIETER ROTH ESTATE, COURTESY GALERIE HAUSER & WIRTH

Dieter Roth
Letter, 1956/1962

FILM (DIGITIZED), B/W AND COLOR, NO SOUND, 1:18 MIN.
DIETER ROTH FOUNDATION, HAMBURG / DIETER ROTH ESTATE, COURTESY GALERIE HAUSER & WIRTH

Jan Švankmajer
Poslední trik pana Schwarcewaldea a pana Edgara [The Last Trick], 1964

FILM (DIGITIZED), COLOR, SOUND, 11:19 MIN.
COURTESY OF THE ARTIST

Jan Švankmajer
J S Bach – Fantasia g-moll [J S Bach – Fantasy in G Minor], 1965

FILM (DIGITIZED), B/W, SOUND, 9:22 MIN.
COURTESY OF THE ARTIST

Jan Švankmajer
Spiel mit Steinen [Game With Stones], 1965

FILM (DIGITIZED), COLOR, SOUND, 8:36 MIN.
COURTESY OF THE ARTIST

Jan Švankmajer
Et Cetera, 1966

FILM (DIGITIZED), COLOR, SOUND, 6:58 MIN.
COURTESY OF THE ARTIST

Jan Švankmajer
Rakvičkárna [Punch and Judy], 1966

FILM (DIGITIZED), COLOR, SOUND, 9:54 MIN.
COURTESY OF THE ARTIST

Jan Švankmajer
Historia Naturae, Suita, 1967

FILM (DIGITIZED), COLOR, SOUND, 8:38 MIN.
COURTESY OF THE ARTIST

Franciszka Themersonowie, Stefan Themersonowie
Oko i ucho [The Eye and The Ear], 1944 / 1945

35 MM FILM (DIGITIZED), B/W, SOUND, 10:58 MIN.
FILMOTEKA NARODOWA

Herbert Vesely
Die Stadt [The City], 1960

FILM (DIGITIZED), B/W, SOUND, 35:20 MIN.
ABSOLUT MEDIEN

Wolf Vostell
Transmigración II [Transmigration II], 1958

OIL ON CANVAS, TV, 91 × 102 × 40 CM (OBJECT)
ZKM | CENTER FOR ART AND MEDIA KARLSRUHE

COLOPHON

This brochure is published on the occasion of the exhibition *Facing the Future: Art in Europe 1945-1968*, organised by the Centre for Fine Arts, Brussels (BOZAR), ZKM | Center for Art and Media Karlsruhe, State Museum Exhibition Centre ROSIZO and The Pushkin State Museum of Fine Arts, Moscow



BOZAR



ROSIZO

With the support of the Creative Europe programme of the European Union, the Federal Public Service of Foreign Affairs, Foreign Trade and Development Cooperation of the Kingdom of Belgium, the Flemish Government, the Federal Foreign Office of the Federal Republic of Germany, and the Baden-Württemberg Stiftung.

FUNDED BY



WITH SUPPORT OF



Galerie Lenbachplatz

FOUNDERS ZKM



PARTNER ZKM



In the Framework of the European cooperation project "Trauma & Revival" gathering Cittadellarte-Fondazione Pistoletto, ZKM | Center for Art and Media Karlsruhe, kim? Contemporary Art Centre, Bunkier Sztuki Gallery of Contemporary Art, the University of Jyväskylä and the Centre for Fine Arts, Brussels (BOZAR).



kim?



ACKNOWLEDGMENTS

The institutions and curators involved in this project would like to express their gratitude to all artists and lenders, including those who would like to remain anonymous, without who this exhibition would not have been possible.

EXHIBITION ZKM | KARLSRUHE

CURATORS

Peter Weibel, Eckhart Gillen

IN COLLABORATION WITH
Daria Mille

PROJECT MANAGERS

Judith Bihr, Daria Mille

PROJECT TEAM

Julia Ihls, Sophie Ribbe

SCIENTIFIC ASSISTANCE

Anett Holzheid, Margit Rosen, Desiree Weiler

LOGISTICS, REGISTRAR

Marianne Meister, Nina Fernandez

HEAD OF ZKM | TECHNICAL

MUSEUM AND EXHIBITION SERVICES

Martin Mangold

TECHNICAL PROJECT MANAGER

Henrike Mall

CONSTRUCTION TEAM

Volker Becker, Claudius Böhm, Mirco Fraß, Rainer Gabler, Gregor Gaissmaier, Ronny Haas, Dirk Heesakker, Christof Hierholzer, Werner Hutzenlaub, Gisbert Laaber, Marco Preitschopf, Marc Schütze, Martin Schlaefke, Karl Wedemeyer

EXTERNAL COMPANIES

Artinate; COMYK, Roland Merz, Karlsruhe

TRAVEL MANAGEMENT

Anna Maganuco

EXHIBITION TEXTS

Peter Weibel, Eckhart Gillen, Daria Mille, Judith Bihr, Margit Rosen

CONSERVATION TEAM

Nahid Matin Pour, Katrin Abromeit, Sophie Bunz

PUBLIC RELATIONS AND MARKETING

Dominika Szope, Regina Hock, Christian Iannarone, Stefanie Strigl, Harald Völkl, Sophia Wulle

VIDEO STUDIO

Christina Zartmann, Sarah Binder, Moritz Büchner, Martina Rotzal

MUSEUM COMMUNICATION

Janine Burger, Banu Beyer, Sabine Faller, Regine Frisch, Barbara Kiobassa

EVENT MANAGERS

Viola Gaiser, Johannes Sturm, Wolfgang Knapp

TECHNICAL EVENT PRODUCTION

Manuel Becker, Hartmut Bruckner, Hans Gass, Victor Heckle, Manuel Weber

OFFICE MANAGERS

Ingrid Truxa, Sabine Krause, Alexandra Kempf and Julia Beister, Anna Maganuco, Dominique Theise

LIBRARY

Petra Zimmermann, Christiane Minter, Regina Strasser-Gnädig

MEDIA LIBRARY

Claudia Gehrig, Hartmut Jörg

IT SUPPORT

Uwe Faber, Elena Lorenz, Joachim Schütze, Volker Sommerfeld

SHOP AND INFO DESK

Daniela Doermann, Tatjana Draskovic, Sophia Hamann, Ines Karabuz, Rana Karan, Petra Koger, Susen Schorpp, Jutta Schuhmann, Marina Siggelkow

TIMELINE EXHIBITION

RESEARCH AND EDITING

Judith Bihr, Paula Böttcher, Danila Bulatov, Sergey Fofanov, Eckhart Gillen, Daria Mille, Sophie Ribbe, Peter Weibel

GRAPHIC DESIGN

Jan Kiesswetter, Leonie Rapp

COORDINATION ZKM

Judith Bihr, Jens Lutz, Daria Mille, Sophie Ribbe, Miriam Stürner

COPY EDITING

Lonnie Legg, ZKM | Publications

BROCHURE

COORDINATION AND EDITING

Jens Lutz, Miriam Stürner, Daria Mille, Judith Bihr, Anett Holzheid

AUTHORS

Michael Bielicky, Judith Bihr, Eckhart Gillen, Daria Mille, Margit Rosen, Peter Weibel

TRANSLATIONS

Gloria Custance, Lonnie Legg

COPY EDITING

Team ZKM | Publications

IMAGE RESEARCH

Julia Ihls, Judith Bihr, Daria Mille

IMAGE EDITING

COMYK, Roland Merz, Karlsruhe

DRUCK

Stober GmbH, Eggenstein

© Unless otherwise indicated, all texts and artworks © by the individual authors and artists and their right holders

Printed in Germany

All rights reserved. No part of this publication may be reproduced or transmitted in any form or by any means, electronic or mechanical, including photocopy, recording or any other information storage and retrieval system, without prior permission in writing from the publisher.

Every effort has been made to trace copyright holders. If, however, you feel that you have inadvertently been overlooked, please contact the publisher.

© 2016

ZKM | Center for Art and Media Karlsruhe
Lorenzstr. 19
76135 Karlsruhe
www.zkm.de

CEO AND CHAIRMAN

Peter Weibel

GENERAL MANAGER

Christiane Riedel

HEAD OF ADMINISTRATION

Boris Kirchner

PHOTO CREDITS

WE WOULD LIKE TO THANK MOST PARTICULARLY THE FOLLOWING PEOPLE:

Boris Aničić
Archiv-Otto-Beckmann
Archiv von Alfons Schilling
Baró Galeria
Margrit Brehm
Jacques Brissot
Budapest History Museum / Municipal Gallery
Centro Andaluz de Arte Contemporáneo
Collezione Prada, Milano
Galerie Clemens Thimme, Karlsruhe
Galerie Le Manifeste Jaune
(personally Bruno Fabre)
Galerie Zdeněk Sklenář
Gallery and Auction House Kieselbach,
Budapest
GASK – Gallery of the Central Bohemian Region
Blanca Gimenez
Milan Grygar
Adriana Gutiérrez
Axel Heil
Männi Herrmann
Jecza Gallery Timisoara and personally
Andrei Jecza
Sabiha Keyif
Milan Knížák
Bettina Korintenberg
Manfred Montwé
Moravian Gallery in Brno
Oblastní galerie Liberec
RCM Galerie, Paris
Richard Saltoun Gallery
Sammlung Hinterfeldt
Sammlung Rüdiger K. Weng, Düsseldorf/Paris
and personally Rüdiger Weng
Noemi Smolik
Sunbul Makhmudovna Galyavina
The Estate of Poul Gernes and personally
Ulrikka Gernes
The National Museum of Art, Architecture
and Design, Oslo
VAF-Stiftung Frankfurt am Main
(personally Volker Feierabend, Klaus Wolbert)
Victoria Miro Gallery
Philipp Ziegler

Photo © Christo
p. 6 top

Photo © ZKM | Karlsruhe, photo: Harald Völk
p. 6 bottom; p. 12 top right; p. 14 top;
p. 16 bottom left; p. 21 top right; p. 63;
p. 75 top left, bottom left, bottom right;
p. 76 bottom left; p. 78 bottom left; p. 79
bottom left; p. 80 top left; p. 83 right

Photo © Private Collection
p. 9 right

Photo © IMAGNO / Franz Hubmann
p. 11 bottom left

Photo © John Latham Estate
p. 11 bottom right

Photo © BPK
p. 12 bottom right

Photo: Jürgen Altmann, Stuttgart
p. 13

Photo © ZKM | Karlsruhe,
photo: Franz J. Wamhof
p. 14 bottom; p. 90 top right

Photo © Archiv künstlerischer Fotografie
der rheinischen Kunstszene (AFORK) –
Stiftung Museum Kunstpalast,
photo: Reiner Ruthenbeck
p. 15 bottom left

Photo © Family Malina
p. 15 right

Photo © ZKM | Karlsruhe, photo: ONUK
p. 17 top left; p. 46 left; p. 77 bottom left;
p. 80 top right

Photo © ZKM | Karlsruhe, photo: Jonas Zilius
p. 17 top right; p. 22 left, right; p. 66 left;
p. 77 top right; p. 78 top left; p. 78 below
right; p. 79 top left; p. 80 bottom left;
p. 80 bottom right; p. 83 left; p. 84 left;
p. 86; p. 87 right; p. 88 bottom left; p. 91
bottom left; p. 92 right; p. 93 top right;
p. 95 top right; p. 99 top left; p. 102

Photo ©: Stephen Willats,
photo: Marcus J Leith
p. 19 bottom left

Photo © Roy Ascott
p. 19 top right

Photo: Helene Bagger
p. 19 bottom right

© National Portrait Gallery,
Smithsonian Institution, Washington, D.C.,
photo: Hans Namuth
p. 20 top right

© Museum moderner Kunst Stiftung Ludwig
Wien, photo: Ludwig Hoffenreich
p. 21 middle left

Photo © ZKM | Karlsruhe,
photo: Steffen Harms
p. 23 left; p. 76 top right;
p. 91 bottom right

Photo: © 2015 Hundertwasser Archiv, Wien /
Photo-Graphik-Witting, Hamburg
p. 24 top left

Photo © Bazon Brock
p. 24 bottom left

Photo © Museum Kunstpalast – ARTOTHEK
p. 25 left,

Jaroslav Franta
p. 26 bottom right, p. 107 left

Photo © Doina Mandru, photo: Sorin Iacob
p. 36

Photos © Ondřej Polák
p. 37 below left; p. 65 bottom left

Photo © Lubomír Ančinec
p. 44

Photos © Martin Polák
p. 47 top left; bottom left; p. 86; p. 87 left;
p. 99 bottom left, top right

Photo: gardaphotosrl
p. 58

Photo: Anders Sune Berg
p. 64 top left

Photo: József Rosta / Ludwig Museum – MoCA
p. 64 right

Photo: Nick Ash
p. 65 top right

Photo: Jean-Louis Losi, Paris
p. 66 right

Photo: Max Weishaupt GmbH – Fotostudio
p. 75 top right

Photo © Livia Saavedra
p. 79 right

Photo: Hubert Zierhofer
p. 82 top

Photo: Volker Naumann, Schönaich
p. 90

Photo © Museum Kunstpalast – ARTOTHEK
p. 91 left

Photo © Archiv-Otto-Beckmann
p. 95 bottom right

Photo: Roland Schmidt, Hannover
p. 103 bottom left

Photo © Tate, 2015
p. 103 right

Photo: Jürgen Müller-Schneck
p. 106

Photo © Braco Dimitrijević Archive
p. 107 top right

Photo: Branko Balić
p. 109 middle and bottom right

Photo: Mihovil Pansini
p. 110 top left

Photo: Friedrich Rosenstiel, Cologne
p. 112 left

Photo: Manfred Montwé
p. 124 top left

VG Bild-Kunst 2016 for:

Marc Adrian, Yaacov Agam, Arman,
Gianfranco Baruchello, Afro Basaldella,
Joseph Beuys, Alberto Biasi, Max Bill,
Hans Bischoffshausen, Alberto Burri,
Karel Černý, Roberto Crippa,
Lucio Fontana, Hermann Goepfert,
Gerhard von Graevenitz, Gerhard Hoehme,
Asger Jorn, Milan Knížák, Gyula Konkoly,
Dmitry Krasnoperstev, Radoslav Kratina,
Jean-Jacques Lebel, Julio Le Parc,
Konrad Lueg, Piero Manzoni,
Georges Mathieu, Christian Megert,
Albert Mertz, François Morellet,
Otto Muehl, Roman Opalka, Otto Piene,
Uli Pohl, Jackson Pollock, Peter Roehr,
Zorka Ságlová, Paolo Scheggi,
Alfons Schilling, Nicolas Schöffer,
Emil Schumacher, Jesús Rafael Soto,
Daniel Spoerri, Klaus Staudt,
Hervé Télémaque, Jean Tinguely,
Timm Ulrichs, Victor Vasarely,
Wolf Vostell, Franz Erhard Walther, Yvaral

© Yves Klein, VG Bild-Kunst, Bonn 2016

