

Lecturas en Artes 8
Preludios al arte del siglo XXI: imagerías, conceptos, acciones

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Fundación Arte. Cromos, Centro de Estudios de Arte
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Acciones

En los últimos años,
diversos teóricos han propuesto la utilización de la categoría de lo “performativo”
para abordar una comprensión global de la cultura contemporánea.

La acentuación de la dimensión performativa de las artes
apareció asociada a partir de los años 1950
al énfasis que los artistas comenzaron a poner en los procesos más que en los resultados
y a la valoración de lo efímero frente a la obra estable.

Según la teórica alemana Erika Fischer-Lichte (1998, 9),
a partir a partir de la década de 1960 todas las artes se vuelven performativas,
lo que permite concebir un tránsito sin obstáculos de uno a otro medio
en el trabajo de un mismo artista.

Según Milton Singer (1959, XII)
en la década de 1950 se rompió el consenso según el cual la cultura
se construía exclusivamente mediante artefactos:
textos, obras, monumento...

Tal como formuló el etnólogo Dwight Conquergood (1991, 90)
la representación del "Mundo como Texto", durante tanto tiempo dominante,
está siendo superada por la representación del "Mundo como Actuación (*Performance*)“

el acento en la acción



Harold Rosenberg
Brooklyn, 2.02.1906-New York, 11.07.1978

“action painting”
1952



IRASCIBLE GROUP OF ADVANCED ARTISTS LED FIGHT AGAINST SHOW

The solemn people above, along with three others, made up the group of "irascible" artists who raised the biggest fuss about the Metropolitan's competition (*following pages*). All representatives of advanced art, they paint in styles which vary from the dribblings of Pollock (*LIFE*, Aug. 8, 1949) to the Cyclopean phantoms of Baziotes, and all have distrusted the museum since its director likened them to "flat-chested" pelicans "strutting upon the intellectual wastelands."

From left, rear, they are: Willem de Kooning, Adolph Gottlieb, Ad Reinhardt, Hedda Sterne; (next row) Richard Pousette-Dart, William Baziotes, Jimmy Ernst (with bow tie), Jackson Pollock (in striped jacket), James Brooks, Clyfford Still (leaning on knee), Robert Motherwell, Bradley Walker Tomlin; (in foreground) Theodoros Stamos (on bench), Barnett Newman (on stool), Mark Rothko (with glasses). Their revolt and subsequent boycott of the

show was in keeping with an old tradition among avant-garde artists. French painters in 1874 rebelled against their official juries and held the first impressionist exhibition. U.S. artists in 1908 broke with the National Academy jury to launch the famous Ashcan School. The effect of the revolt of the "irascibles" remains to be seen, but it did appear to have needled the Metropolitan's juries into turning more than half the show into a free-for-all of modern art.

Los irascibles

Jackson Pollock (1912-1956)
 Barnett Newman (1905-1970)
 Willem De Kooning (1904-1997)
 Clyfford Still (1904-1980)
 Adolph Gottlieb (1903-1974)
 Ad Reinhardt (1913-1967)
 Robert Motherwell (1915-1991)
 Mark Rothko (1903-1970)
 William Baziotes (1912-1963)
 James Brooks (1906-1992)
 Jimmy Ernst (1920-1984)
 Theodoros Stamos (1922-1997)
 Bradley Walker Tomlin (1899-1953)
 Richard Pousette-Dart (1916-1992)
 Hedda Sterne (1916)

fot.: Nina Leen
Life Magazine, 15.01.1951



Rudolf Schwarzkogler

Otto Mühl



*Accionismo vienés
(Wiener Aktionismus)*



Günter Brus

Hermann Nitsch





Guy Debord
Paris, 28.12.1931 – Bellevue-la-Montagne, 30.11.1994

Manifiesto situacionista
1957

La sociedad del espectáculo

1967 (libro)

1973 (film)



J. R. Eyerman

Paramount Theatre, Oakland, California

26.11.1952

Estreno de *Bwana Devil*, de Arch Oboler
en "Natural Vision" (3D a color)

Life Magazine

El activismo ha tenido una enorme importancia en el arte de las tres últimas décadas del siglo XX
La mayor parte de sus realizaciones acontecen en el espacio público,
son trabajos perceptibles y efímeros,
que emplean medios de reproducción masivos tales como la fotografía.

El activismo es una vía de trabajo no institucional
que consiste en comunicar a un público amplio la posición crítica ante la realidad.

Para Nina Fleshin (*But is Art?...*)
el Arte Activista es un híbrido entre el mundo del arte y el mundo del activismo político y la organización comunitaria,
cuyo objetivo es incitar o efectuar un determinado cambio social.

arte político de la década de 1970

arte político de la década de 1970



John Heartfield
Berlin, 9.06.1891- Berlín del Este, 26.04.1968

Die drei Weisen aus dem Sorgenland



Die drei Weisen aus dem Sorgenland

AIZ, Das Illustrierte Volksblatt

3.01.1935, p. 16

Und die bilden sich ein:
das geht fünfundzwanzigtausend Jahre so weiter!

Fotomontage: John Heartfield



Leon Golub
Chicago, 23.01.1922-New York, 8.08.2004





Vietnam II, 1973



Interrogatorio II, 1981



Interrogatorio III, 1981



Nancy Spero
Cleveland, 24.08.1926 – New York, 18.10.2009



Torture of Women
1974-1976

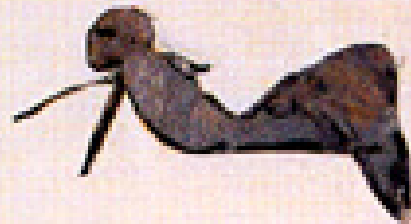
...torture was considered to produce probatio
probatissimi, 'the proof of all proofs', and
its practice was meticulously regulated and
codified... the 'question' was
divided into different degrees,
ordinary, extra ordinary, preparatory,
and preliminary torture was
administered in a special
chamber by a civil servant who
also served as the public executioner."





Torture today is essentially a
state activity. ...the preconditions
for torture make it almost the
exclusive province of the state.
Torture requires that the victim
be kept under the physical control
of the torturer.



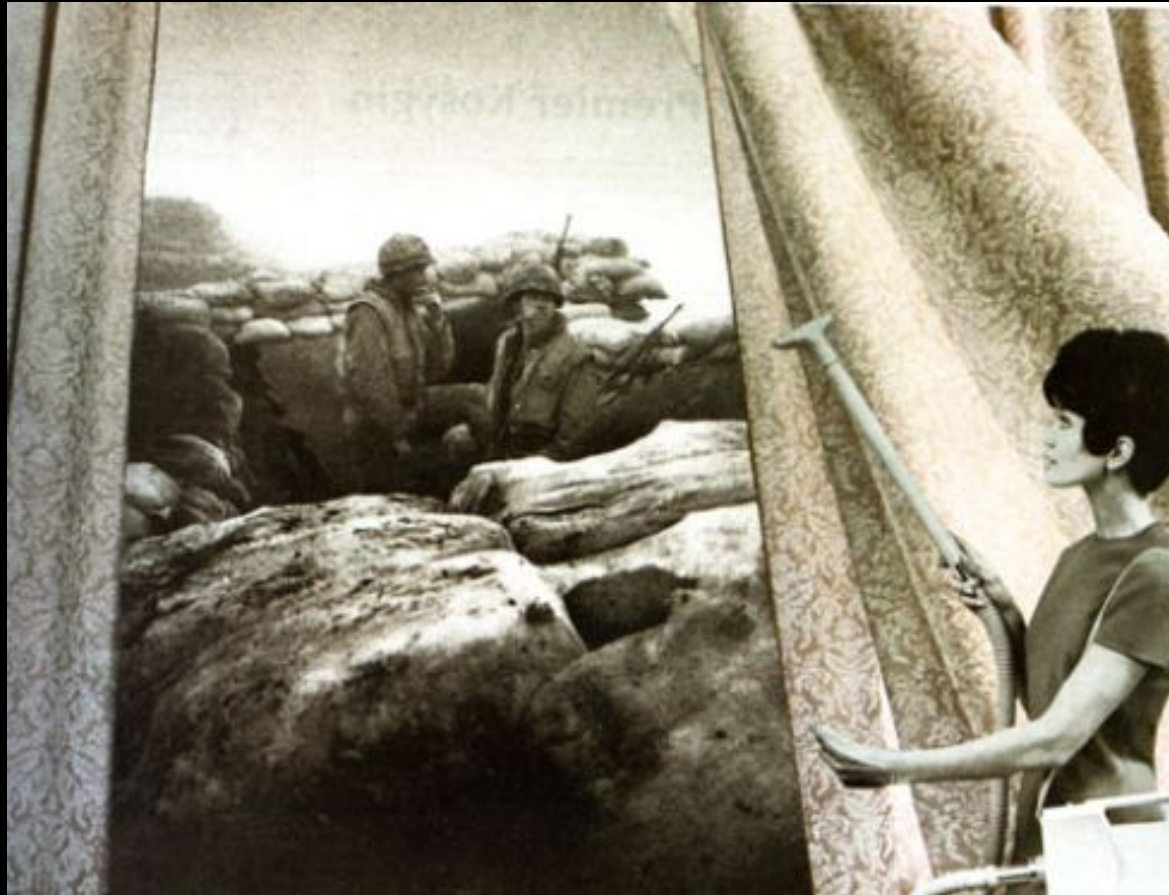


BRAZIL

The methods of torture include the pau de arara (parrot's perch), setting fire to parts of the body which have been dampened with alcohol, injection of ether under the skin, strong electric shocks combined with near-drowning, forcing objects up the rectum and the vagina of women, and the 'Christ's crown' (a steel ring, applied on the head, which is gradually tightened); 10



Martha Rosler
Brooklyn, 1943



Cleaning the Drapes, de la serie *Bringing the War Home: House Beautiful / In Vietnam*
1967-1972



*Red stripe kitchen
de la serie
Bringing the War Home: House Beautiful / In Vietnam
1967-1972*



First Lady (Pat Nixon)
de la serie Bringing the War Home: House Beautiful / In Vietnam
1967-1972

El performance es un acto en vivo difícil de definir,
es una forma de arte escénico que no está ligado necesariamente a las habilidades y tradiciones del escenario.

Como género, el performance es efectivo para la realización de apariencias rápidas, improvisadas y espectaculares,
y su raíz se encuentra en los pasados eventos de las vanguardias históricas (futurismo, surrealismo, dadaísmo),
los happenings de los sesenta, así como otras formas de arte multidisciplinario.

El performance tiene que ver con la presentación y dramatización, pero no está ligada necesariamente a la actuación teatral.

El performance es un híbrido, donde no existen reglas que limiten qué puede mezclarse y cómo.

Por lo tanto, es un sitio donde se revuelven encuentros entre
el activismo político, la autobiografía, la cultura popular, el body art ritual, y el lugar común “ordinario”.

Una virtud significativa son las voces múltiples, la falta de componentes jerárquicos en el performance.

En vez de ello, el performance busca lograr la simultaneidad,
un efecto concurrente que el público está en libertad de estructurar y evaluar por sí mismo.



Semiotics of the Kitchen
1975



Semiotics of the Kitchen
1975

La historiadora de arte Nina Felshin señala que la práctica cultural híbrida llamada activismo de arte está formada tanto por el “mundo real” como por el mundo del arte.

Felshin escribió en 1995 que
“el arte activista representa una confluencia de los impulsos estéticos, sociopolíticos y tecnológicos
de los últimos veinticinco años o más,
que han intentado desafiar, explorar o nublar los límites y jerarquías
que tradicionalmente definen a la cultura como representada por aquellos en el poder.
Esta forma cultural es la culminación de una urgencia democrática
por darle voz y visibilidad a los que no tienen voz ni voto,
y conectar el arte a un público más amplio.
Surge de la unión entre activismo político con las tendencias estéticas democratizantes
que se originan en el arte Conceptual de finales de los sesenta y setenta”.

activismo social

Jenny Holzer

Gallipolis, Ohio
1950



TURN SOFT AND
LOVELY ANYTIME
YOU HAVE
A CHANCE

OUTER SPACE IS WHERE
YOU DISCOVER WONDER,
WHERE YOU FIGHT AND
NEVER HURT EARTH.
IF YOU STOP BELIEVING
THIS, YOUR MOOD
TURNS UGLY.

IN A DREAM
YOU SAW A
WAY TO SURVIVE
AND YOU WERE
FULL OF JOY

SAVOR KINDNESS
BECAUSE CRUELTY
IS ALWAYS
POSSIBLE LATER

SPIT ALL OVER
SOMEONE WITH A
MOUTHFUL OF MILK
IF YOU WANT TO
FIND OUT SOMETHING
ABOUT THEIR
PERSONALITY FAST

USE WHAT IS
DOMINANT IN
A CULTURE TO
CHANGE IT
QUICKLY

IF YOU HAD
BEHAVED NICELY
THE COMMUNISTS
WOULDN'T EXIST

YOU CAN'T REACH THE
PEOPLE WHO CAN
KILL YOU AT WILL,
SO YOU HAVE TO
GO HOME AND
THINK ABOUT
WHAT TO DO.

YOU ARE TRAPPED
ON THE EARTH
SO YOU
WILL EXPLODE

Survival Series Stickers
1983



**PRIVATE
PROPERTY
CREATED
CRIME**

100
100
100

2000



HOTEL

IT TAKES AWHILE BEFORE
YOU CAN STEP OVER INERT
BODIES AND GO AHEAD WITH
WHAT YOU WERE TRYING TO DO.

The Living Series: It Takes Awhile...

1980–1982.

1/78 placas de metal esmaltado



Victoria Road, Dundee, Escocia



Barbara Kruger

Newark, 1945







1986



1987

1990





Tom Otterness
Wichita, Kansas, 1952



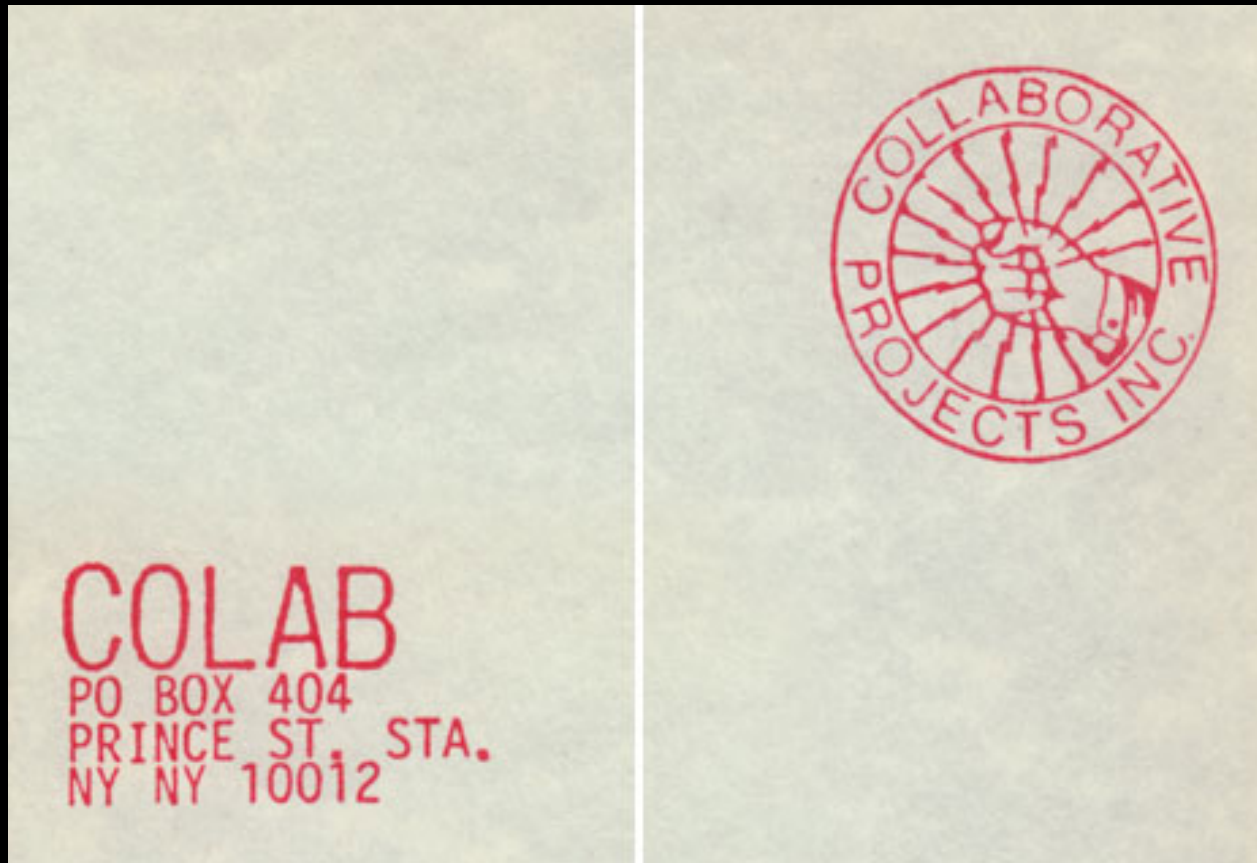
The Marriage of Real Estate and Money
1996, Roosevelt Island, NY







Otros colectivos activistas



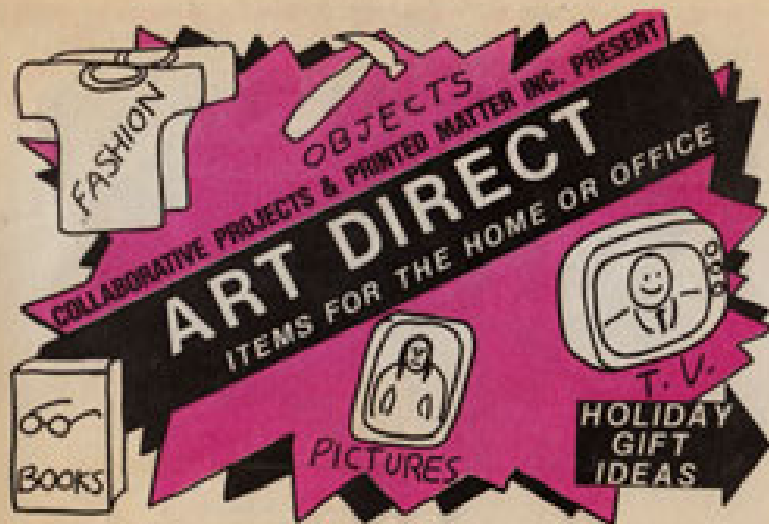
COLAB
Collaborative Projects
1977



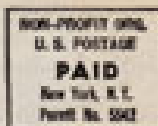
Three Hundred Billion Dollars
primer mural de Colab, 1981
Fot.: Randolph Street Gallery, Chicago



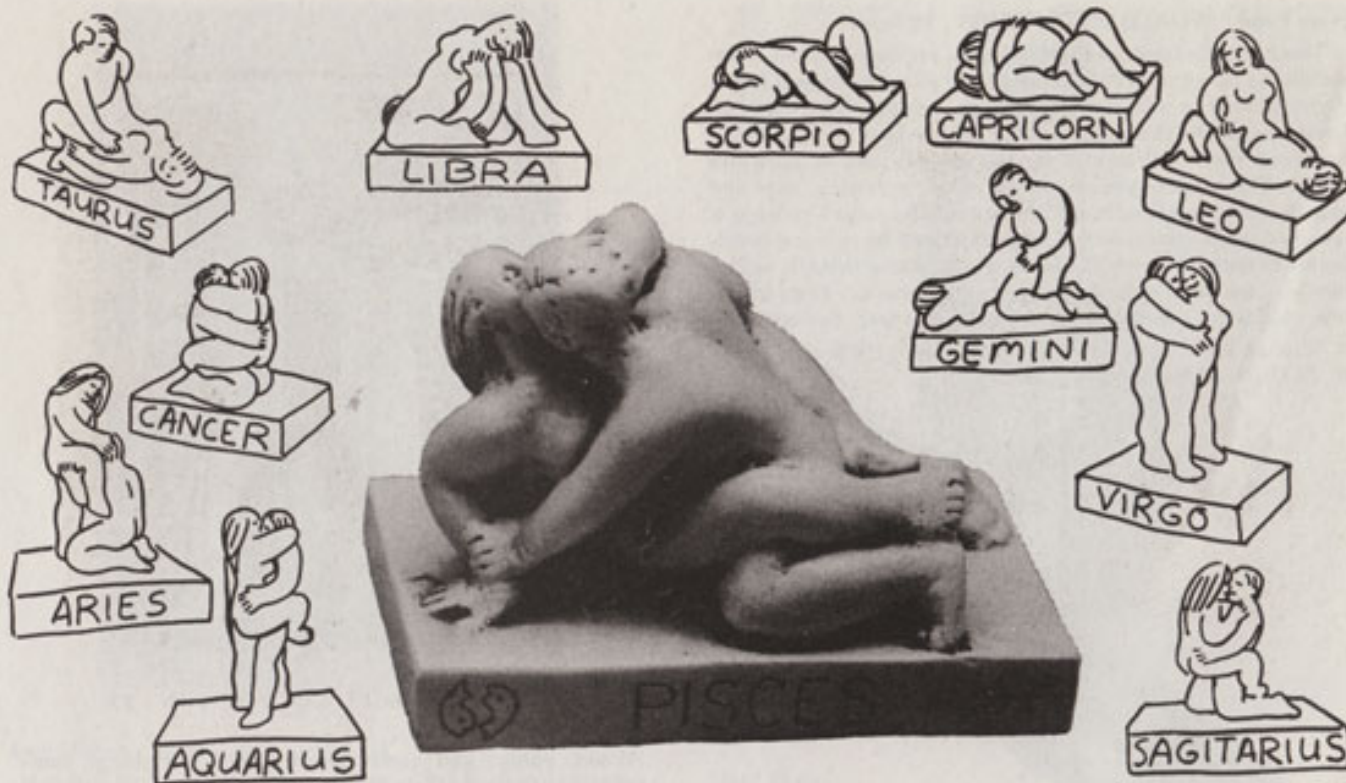
T-Shirts por Stefan Eins, John Fekner y Joseph Beuys para la tienda organizada por Stefan Eins en la Documenta 7, 1982
Fot.: Lisa Kahane



Printed Matter, Inc.
7-9 Lispenard Street
New York, N.Y. 10013



Art Direct
catálogo publicado por
Collaborative Projects & Printed Matter Inc.
1982
Tapa diseñada por Tom Otterness



Tom Otterness ZODIAC LOVE \$11.99 each
6" x 4" x 4"

What's your sign? Twelve different finished statuettes in super

hydrocal. A reinterpretation of drug store sex icons by a sculptor with a classic talent for proportion and detail. Let the stars be your guide as you attain this, the climax to any collection. When ordering please specify zodiac sign.



Reunión de *Colab*, loft de Peter Fend, Broadway, 1983. Fot.: Albert DiMartino



Fashion/Moda

1978-1993, concepto cultural
fundado en 2803 3rd Ave., South Bronx por Stefan Eins



Stefan Eins ante su retrato en la inauguración de colados de John Ahearn, 1979
Fot.: Lisa Kahane



Fachada pintada por *Crash*
fot.: Lisa Kahane



© 1980 LISA KAHANE, NYC

Inauguración de muestra de graffiti, 1980



© 1980 LISA KAHANE, NYC

The City Maze

prod.: Jane Dickson, construida en colaboración con Crash y Noc 167, 1980. Fot.: Lisa Kahane



Gran Fury
1988

(*ACT UP*, AIDS Coalition to Unleash Power)



READ MY LIPS



1988

KISSING DOESN'T KILL: GREED AND INDIFFERENCE DO.



ACT UP

Photo: Tony

CORPORATE GREED, GOVERNMENT INACTION, AND PUBLIC INDIFFERENCE MAKE AIDS A POLITICAL CRISIS.

**THE GOVERNMENT HAS
BLOOD ON ITS HANDS**



**ONE AIDS DEATH
EVERY HALF HOUR**

1988



1988

IGNORANCE = FEAR



SILENCE = DEATH  FIGHT AIDS
ACT UP

MEN
USE CONDOMS
OR BEAT IT

Glenn Feld

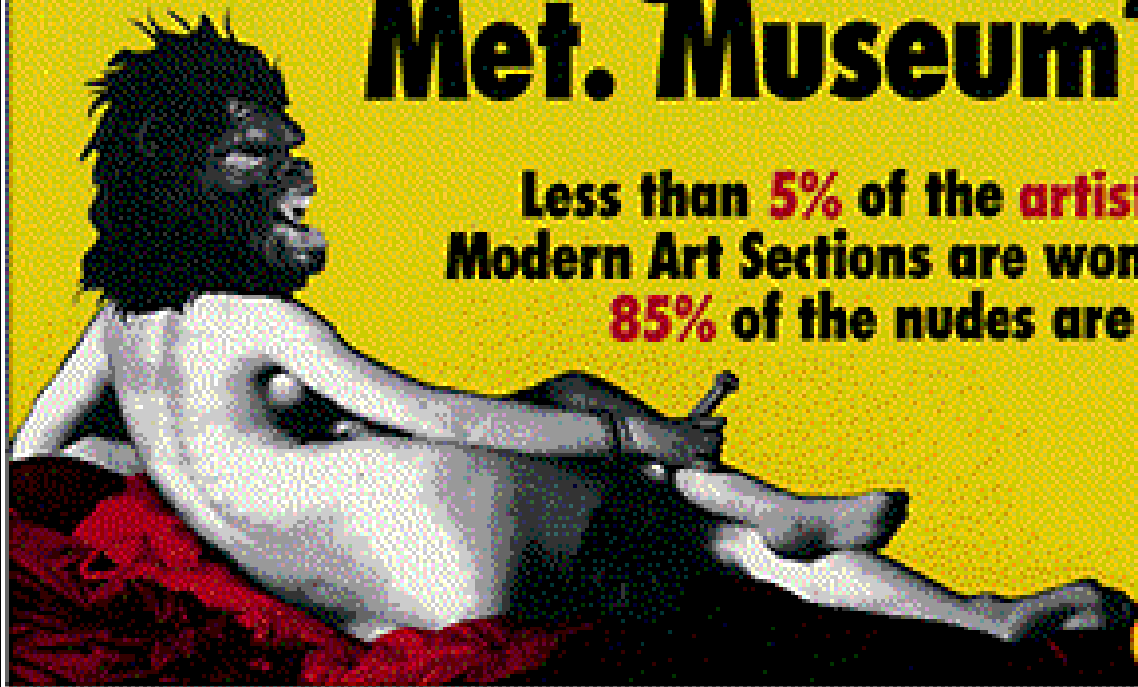




Guerrilla Girls
New York, 1984

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

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

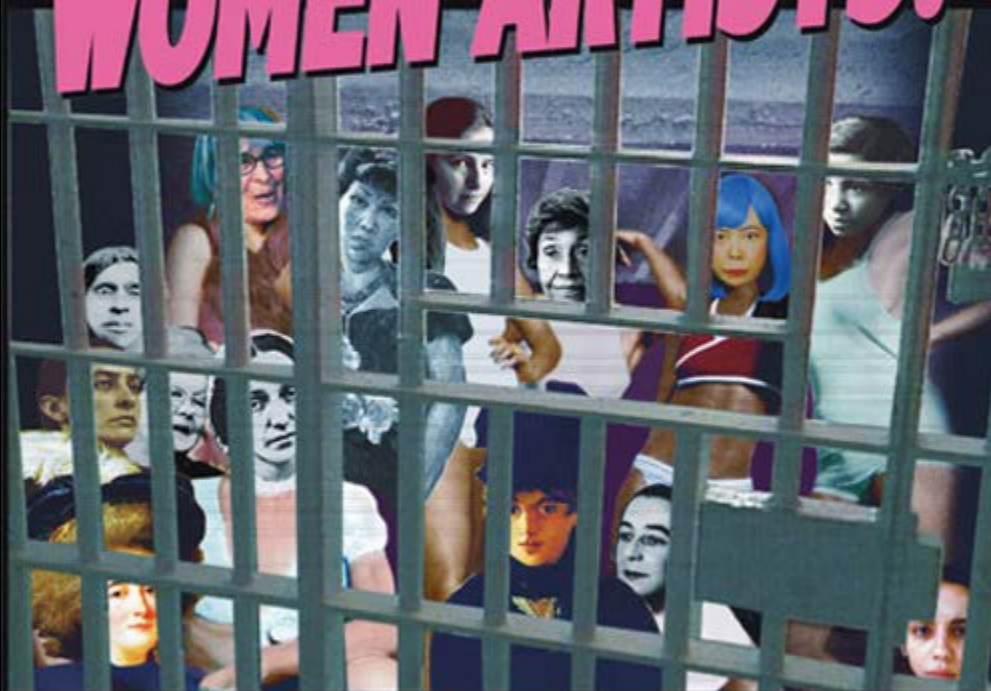


THE ADVANTAGES OF BEING A WOMAN ARTIST:

Working without the pressure of success
Not having to be in shows with men
Having an escape from the art world in your 4 free-lance jobs
Knowing your career might pick up after you're eighty
Being reassured that whatever kind of art you make it will be labeled feminine
Not being stuck in a tenured teaching position
Seeing your ideas live on in the work of others
Having the opportunity to choose between career and motherhood
Not having to choke on those big cigars or paint in Italian suits
Having more time to work when your mate dumps you for someone younger
Being included in revised versions of art history
Not having to undergo the embarrassment of being called a genius
Getting your picture in the art magazines wearing a gorilla suit

A PUBLIC SERVICE MESSAGE FROM GUERRILLA GIRLS CONSCIENCE OF THE ART WORLD
www.guerrillagirls.com

FREE THE WOMEN ARTISTS!



MUSEUMS ALL OVER THE WORLD KEEP THEM LOCKED UP
IN STORAGE, OUT OF SIGHT.
DEMAND THAT MUSEUMS SHOW MORE ART BY WOMEN NOW!

guerrillagirls.com

Even the U.S. Senate is more
progressive **than Hollywood.**

FEMALE SENATORS: 14%

FEMALE FILM DIRECTORS: 4%



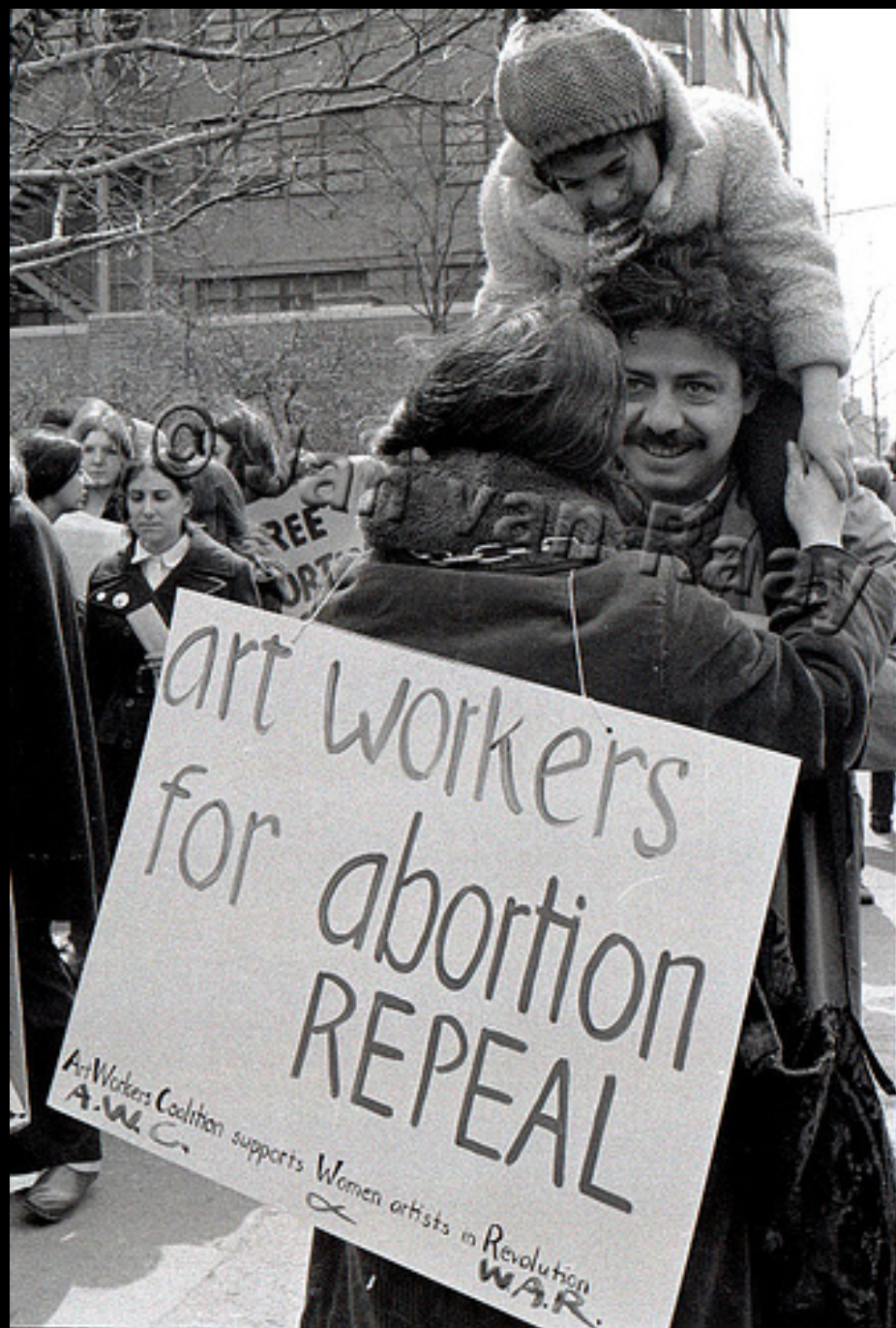
www.guerrillagirls.com

FIGURE FROM LATEST STUDY BY 100 TOP FILMS OF 2007

SUMMIT MEDIA



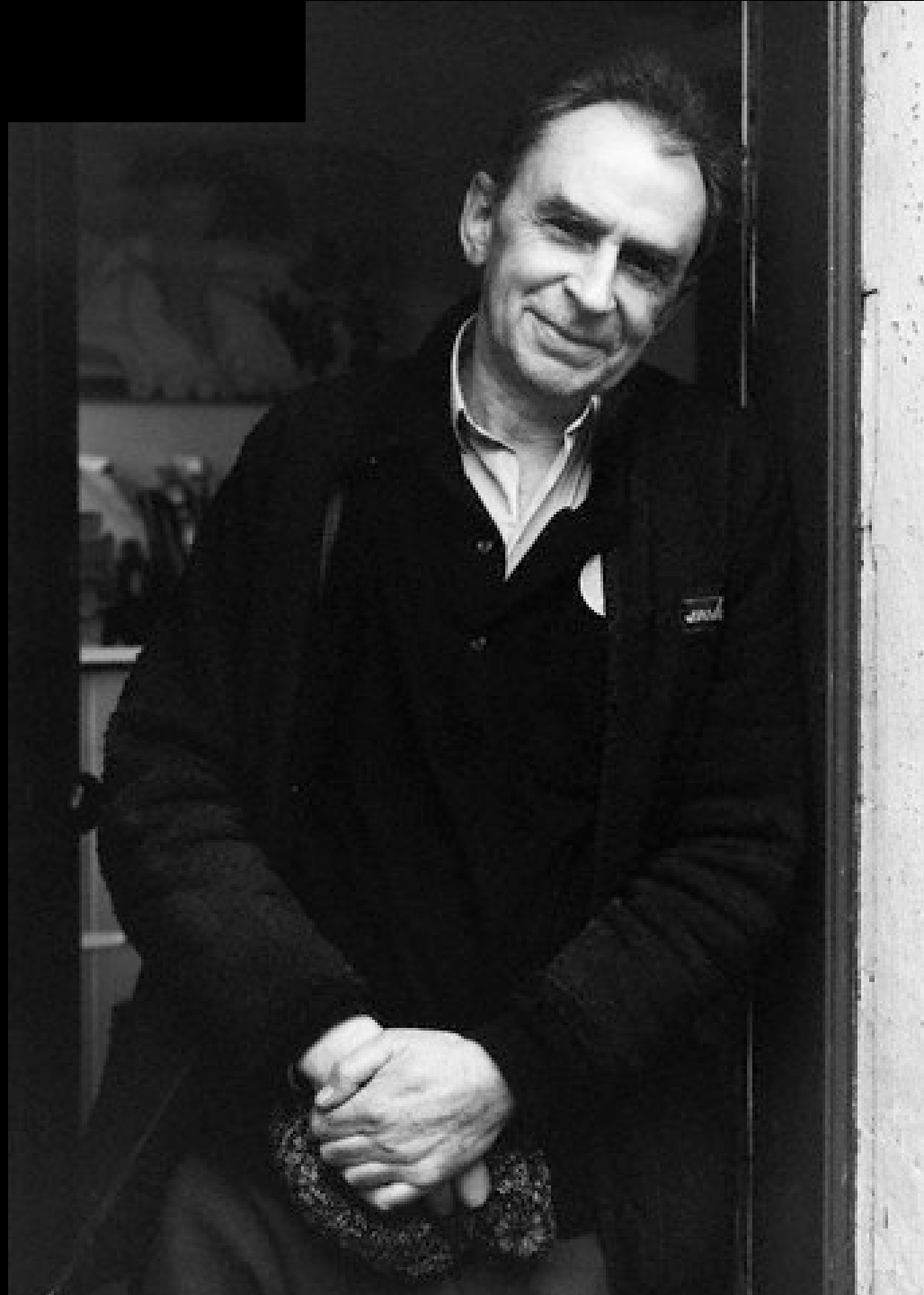
WAR
Women Artists in Revolution
1969



Arte activista de la década de 1980

Arte activista e instituciones artísticas

Ian Hamilton Finlay
Nassau, 28.10.1925-Edimburgo, 27.03.2006





After Magritte (con Gary Hincks)
1991



Arquitectura brutalista

Marcel Breuer

**Whitney Museum of American Art
NY, 1966**

I exposición bienal
del arte estadounidense contemporáneo
1983





BIENNIAL

Whitney Museum of American Art
Biennial exhibition
NY, 1991

Cur.:
Richard Armstrong
John G. Hanhardt
Richard Marshall
Lisa Phillips

pintura

TIM ROLLINS AND K.O.S.

A HISTORY



Tim Rollins
(Pittsfield, Maine, 1955)
+
K.O.S. (Kids of Survival)
(The Bronx, NY, 1982-1984)

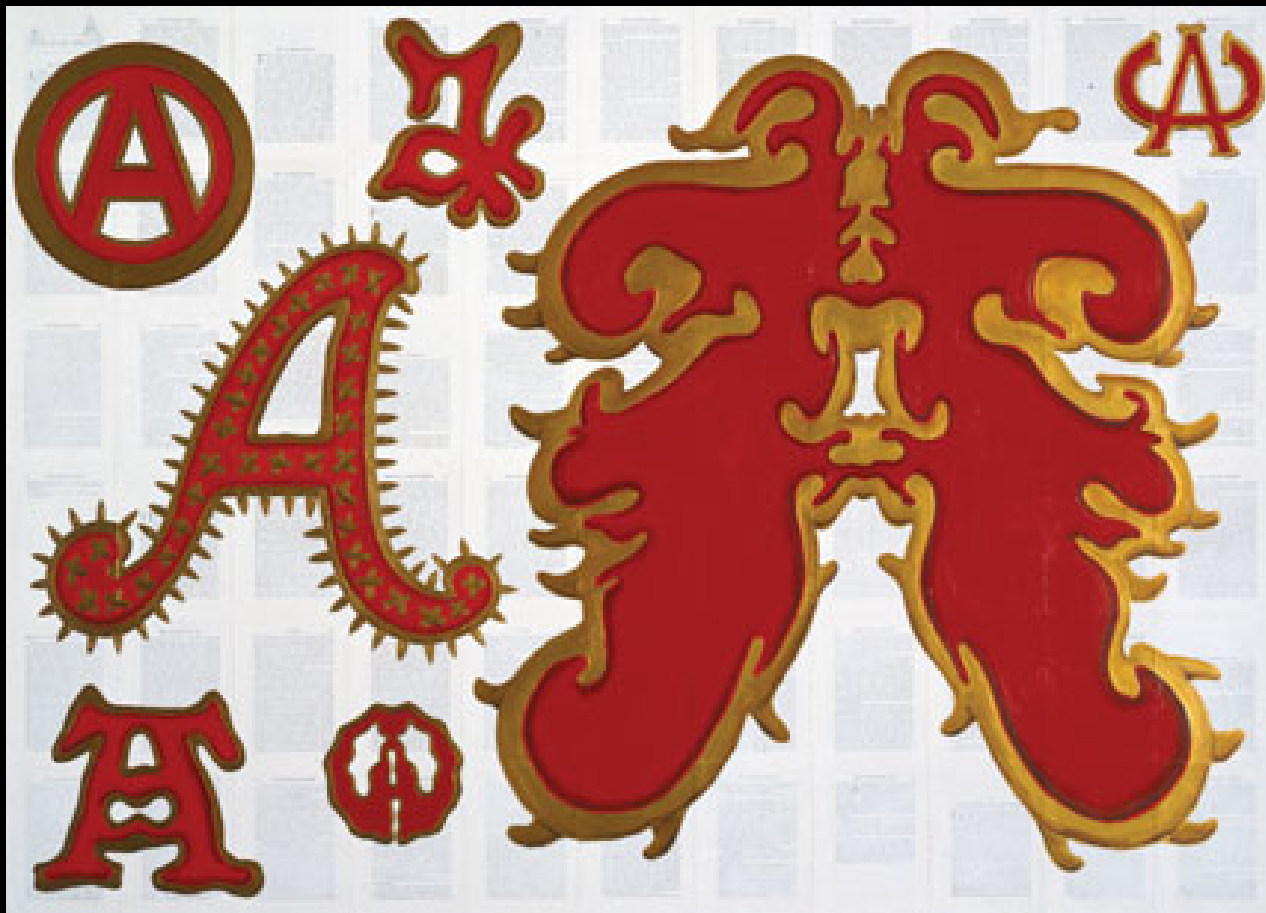


Amerika I (after Franz Kafka)
1987





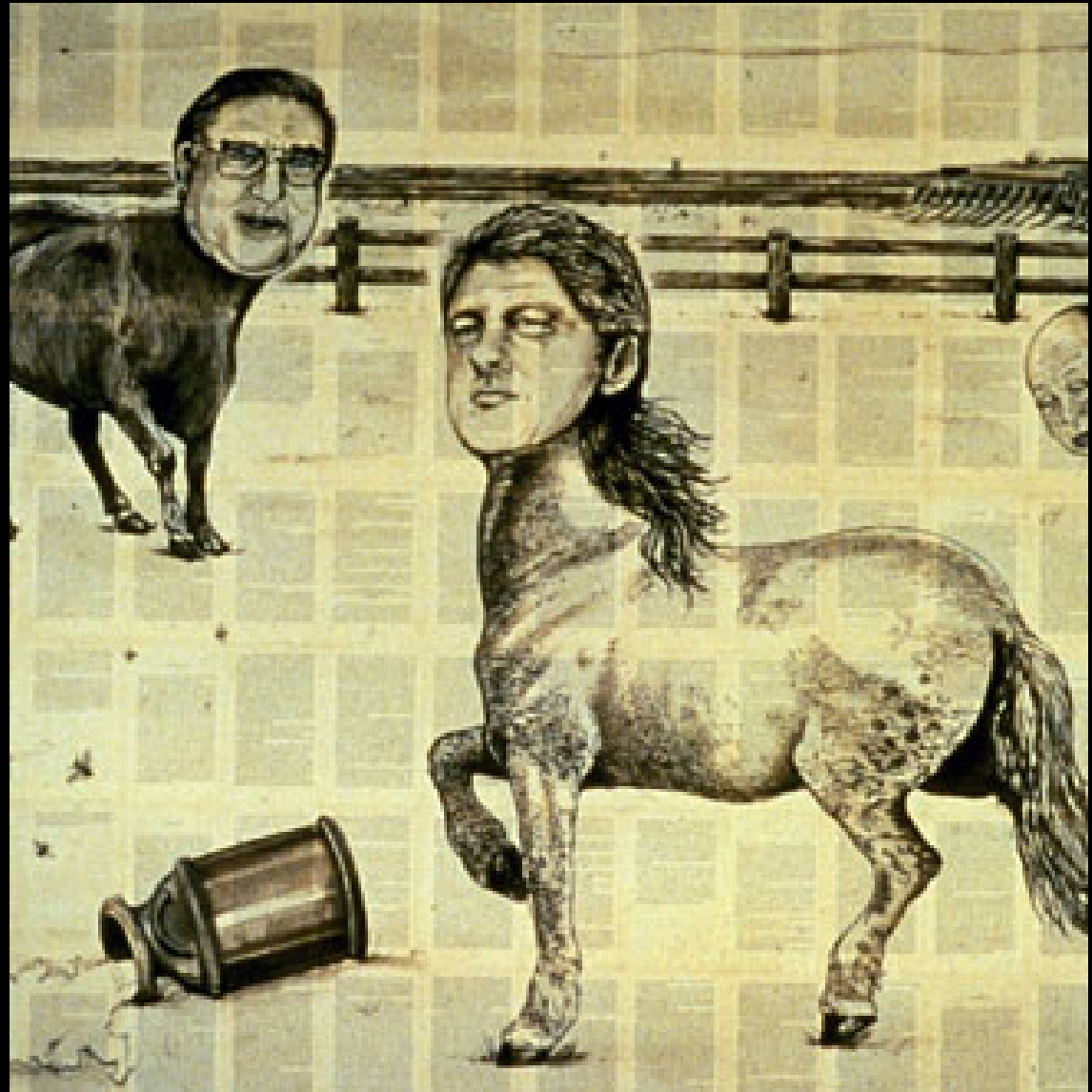
Amerika IX (after Franz Kafka)
1987

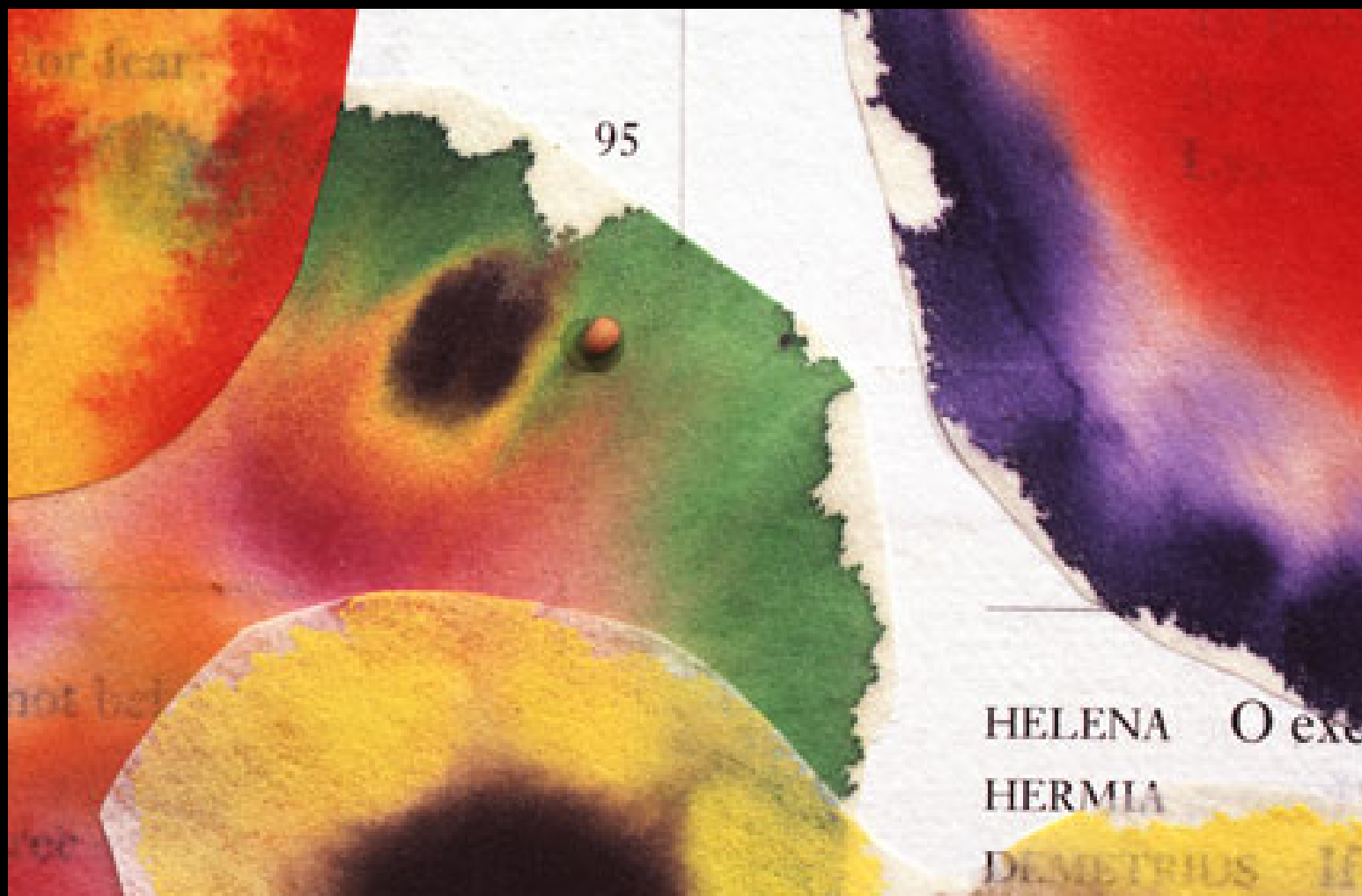


The Scarlet Letter – The Prison Door (after Nathaniel Hawthorne)
1992-1993, acrílico s/páginas de lino montadas s/lino
Mildred Lane Kemper Art Museum, Washington University



Animal Farm (after George Orwell)
1994





A Midsummer Night's Dream VI (after Shakespeare)

2000, acuarela, watercolor, papel aqaba, jugo de frutas, semillas de mostaza s/páginas de libro montado s/tela (detalle)
The Hyde Collection, Glens Falls, New York

Neo-objetística



Cady Noland

Washington, DC, 1956

Klaus Baum. *Cady Noland, Documenta 9*, 2002



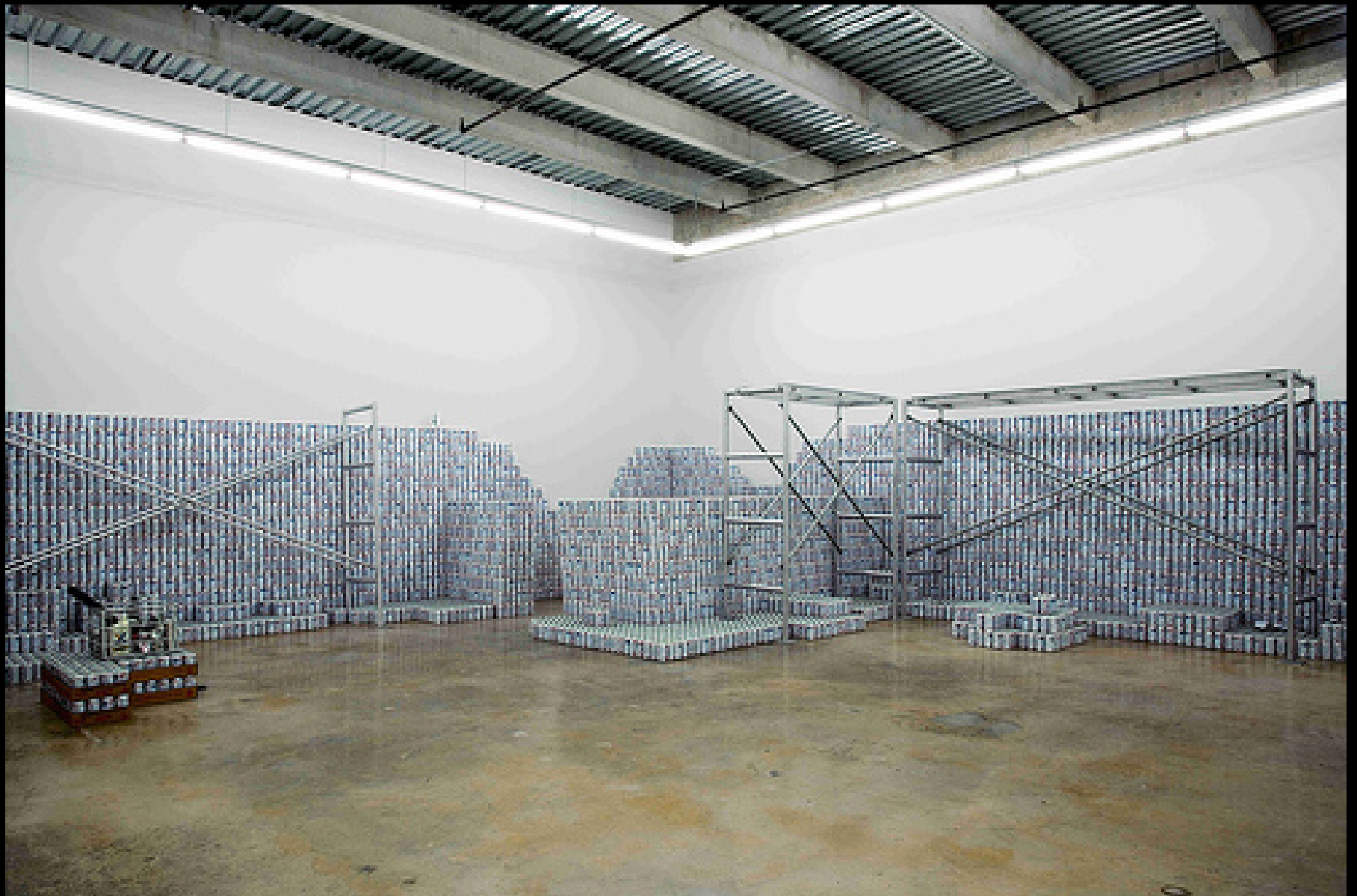
This piece has not title yet
1989















Jessica Stockholder
Seattle, Washington, 1959



Untitled
1990



Recording Forever Pickled Too
1991, Whitney Biennial, NY



Skin toned garden map
1991

Fotografía y video

RESISTANCE
ANTI-BAUDRILLARD



GROUP

MATERIAL

Group Material
New York, 1979-1996



AIDs Timeline
1990
Whitney Biennial 1991



Democracy Education
Dia Art Foundation, 1988







Timeline: A Chronicle of US Intervention in Central and South America
1984, PS1, NY



Subculture
1983, publicidad en los coches del tren subterráneo
IRT (Interborough Rapid Transit)



DA ZI BAOS
1982, Union Square, NYC



Democracy: AIDS and Democracy: A Case Study
1988, Dia Art Foundation, NYC



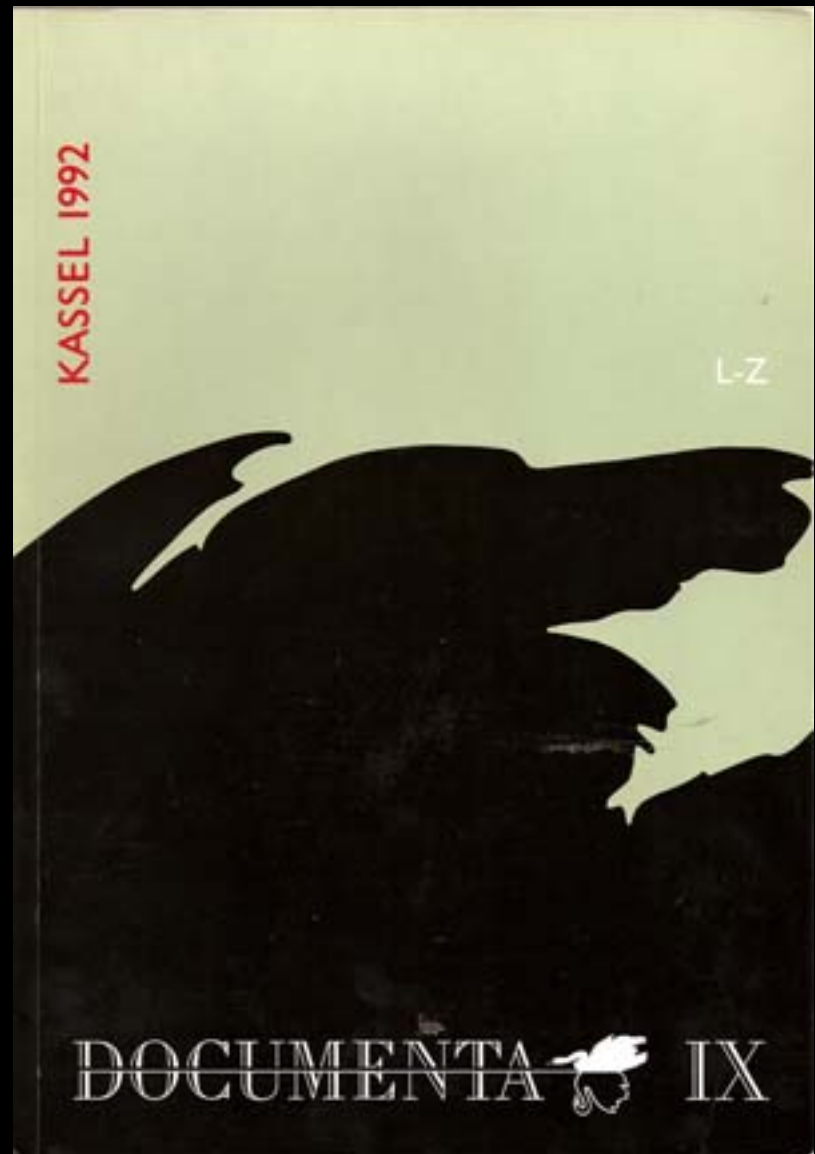
General Idea

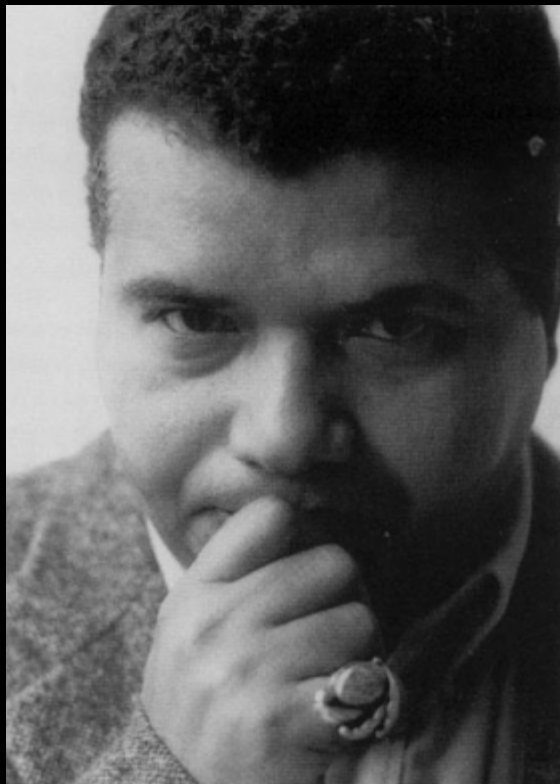
- “AA Bronson” (Michael Tims, Vancouver, 1946)
- “Felix Partz” (Ronald Gabe, Winnipeg, Manitoba, 1945-1994)
- “Jorge Zontal” (Slobodan Saia-Levy, Parma, 1944-1994)

Toronto-New York, 1969 -1994

Documenta IX
Kassel, 1992

cur.: Jan Hoet





Ricardo Brey

La Habana, 1955











Manuel Ocampo
Quezon City, Filipinas, 1965







Cady Noland
Fatal Joy Ride Car



Cady Noland Aproximately: Editions / Sculptures 1984-1999
Triple Candie, Harlem, NY, 2006





***Sense and Sensibility:
Women Artists and Minimalism in the Nineties***

The Museum of Modern Art, New York, 1994
cur.: Lynn Zelevansky



Rachel Whiteread

Londres, Gran Bretaña, 1963
Vive y trabaja en Londres



House
193 Grove Road, East London
1993



photo (c) John Davies 1994



photo (c) John Davies 1994



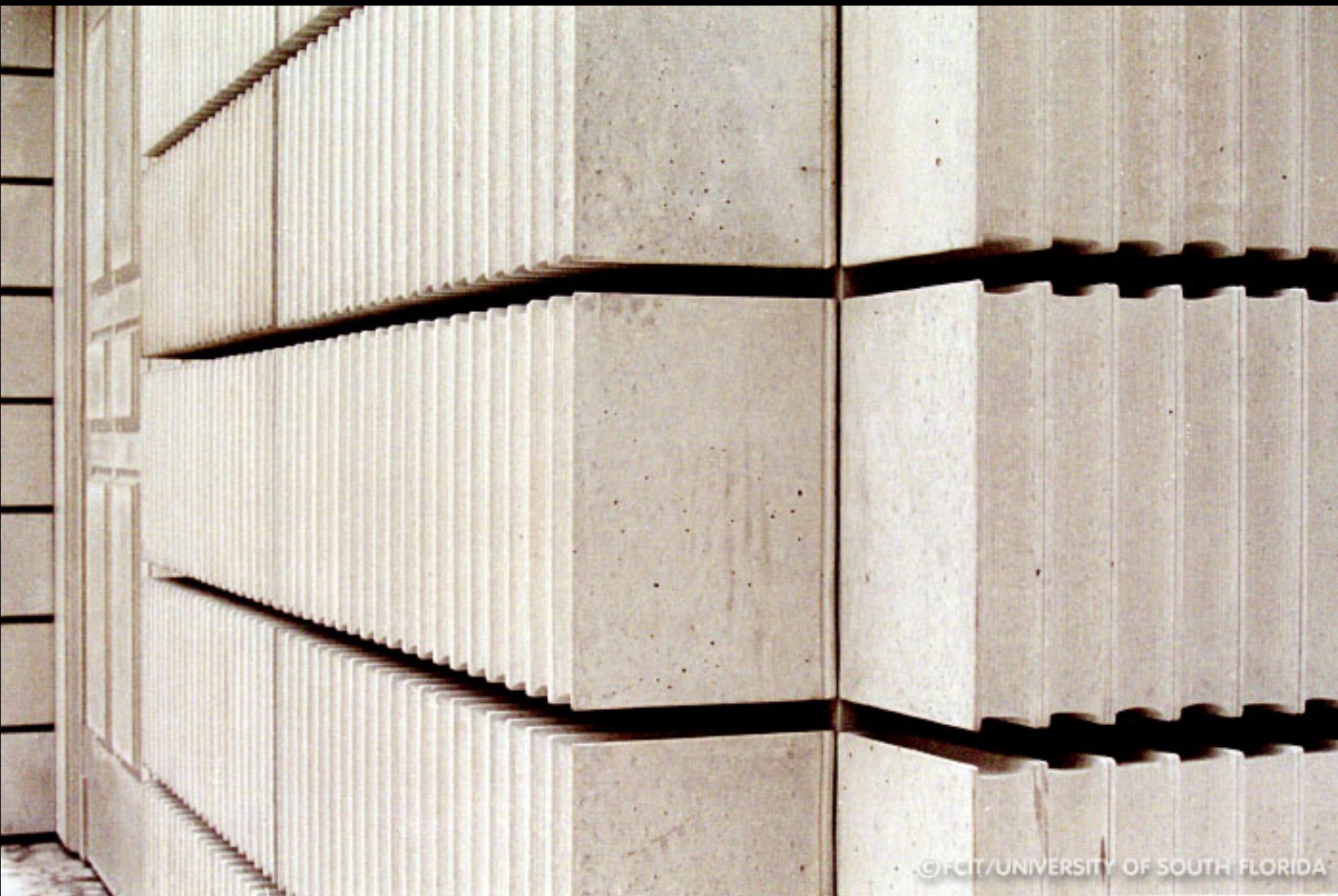




*Memorial a los 65.000 Austríacos Judíos
Desaparecidos en el Holocausto
Judenplatz, Viena*







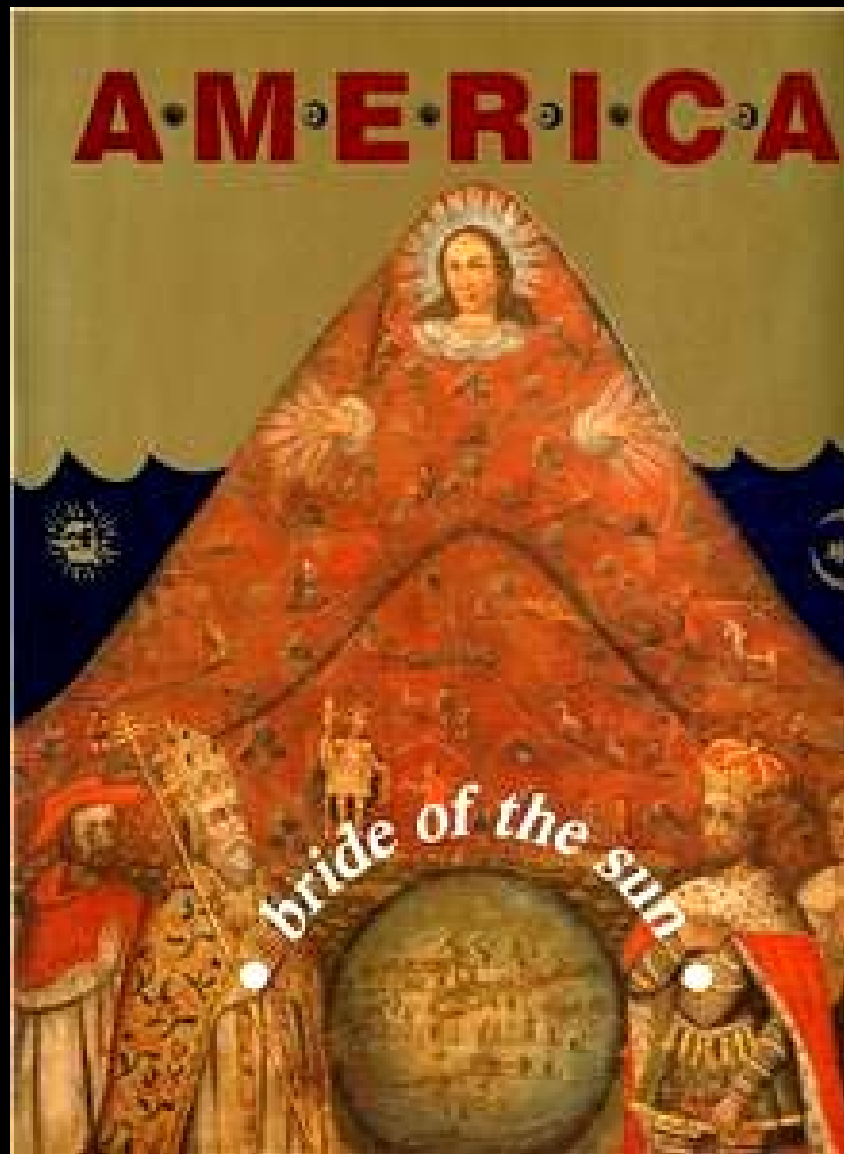


Cur.: Jean-Hubert Martin



Art of the Border

San Diego, Museo de Arte Contemporáneo, 1992
cur.: Patricio Chávez



America, bride of the sun. 500 years Latin America and the Low Countries
Antwerp, Koninklijk Museum voor Schone Kunsten, 1992
cur.: Catherine De Zegher