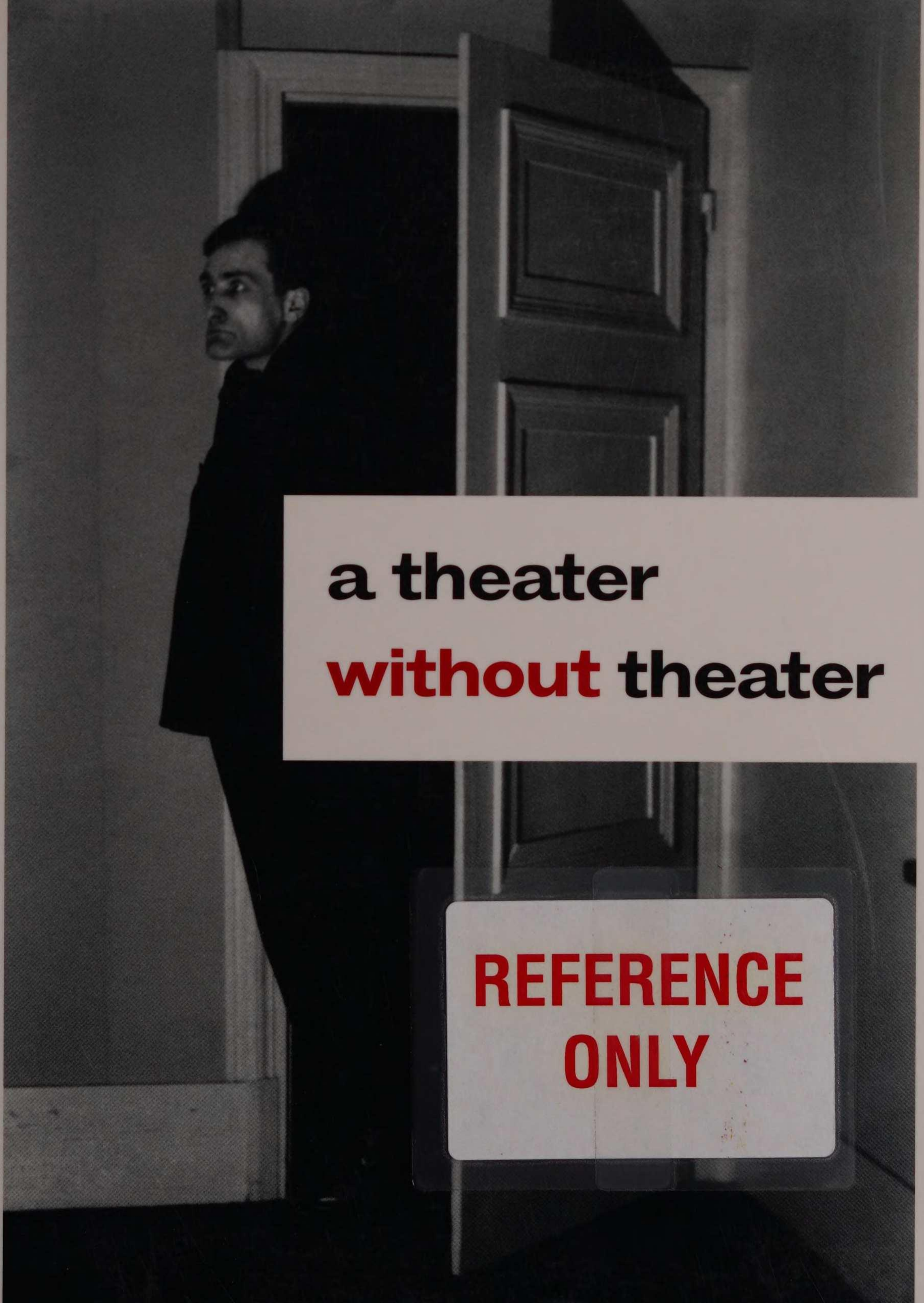
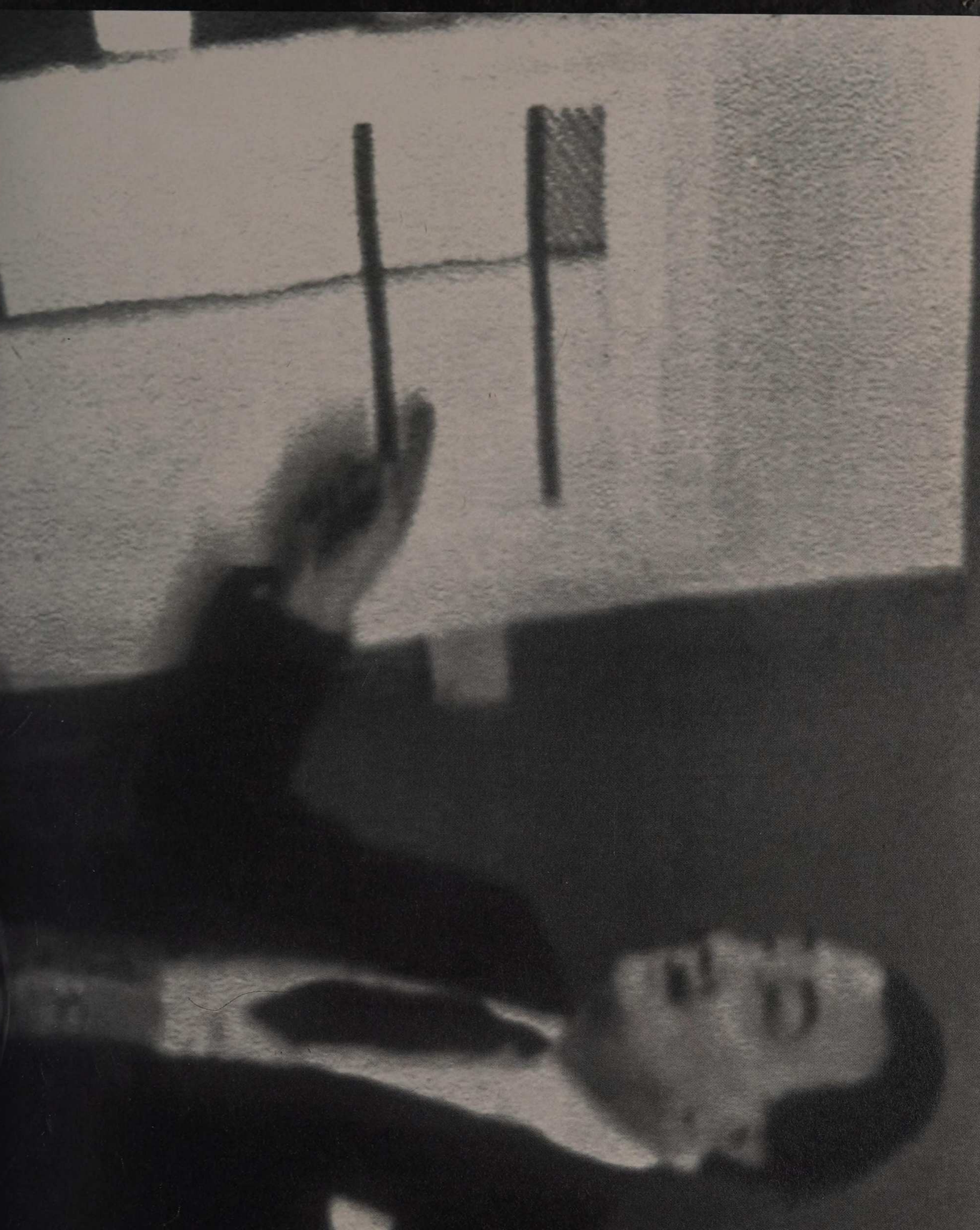

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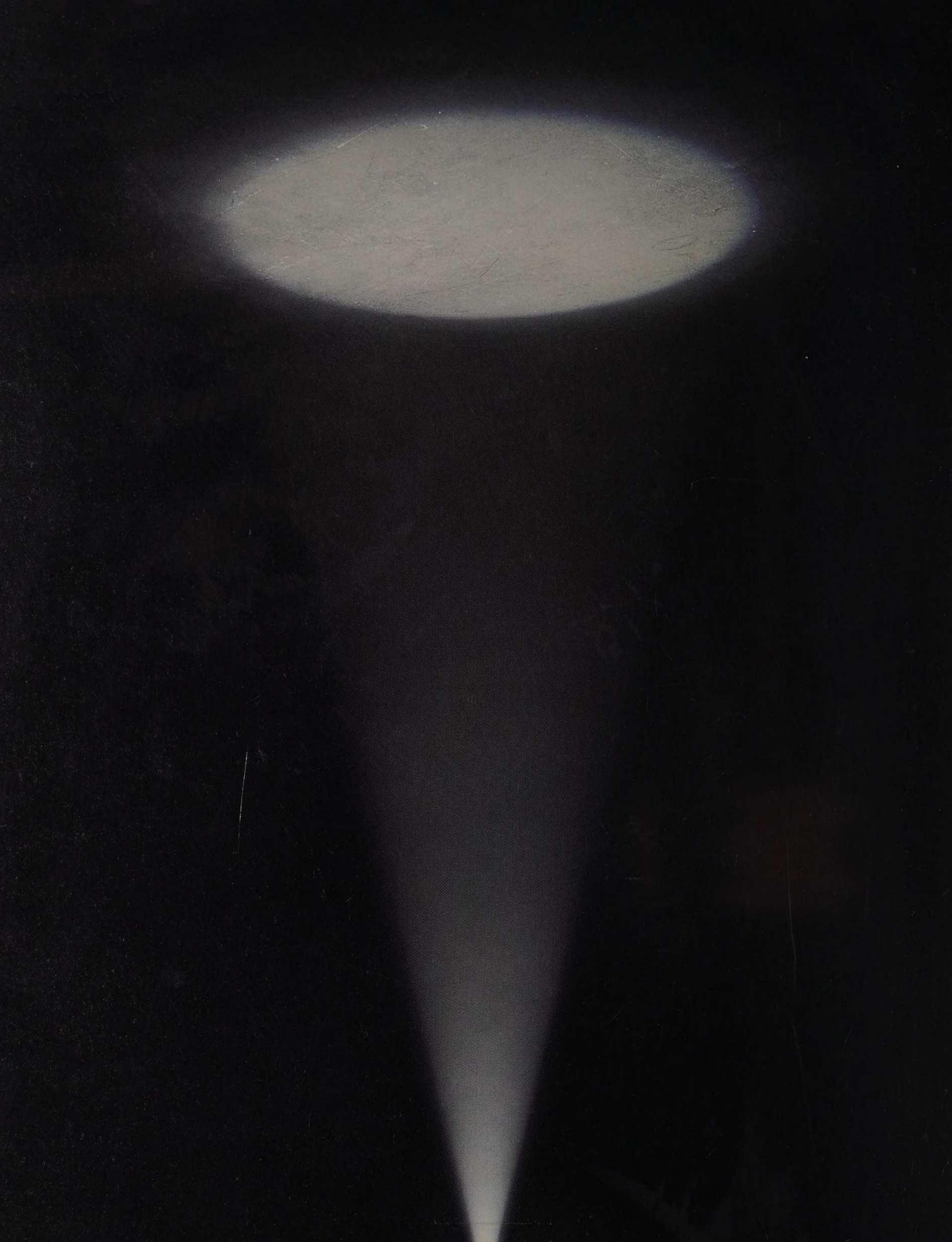


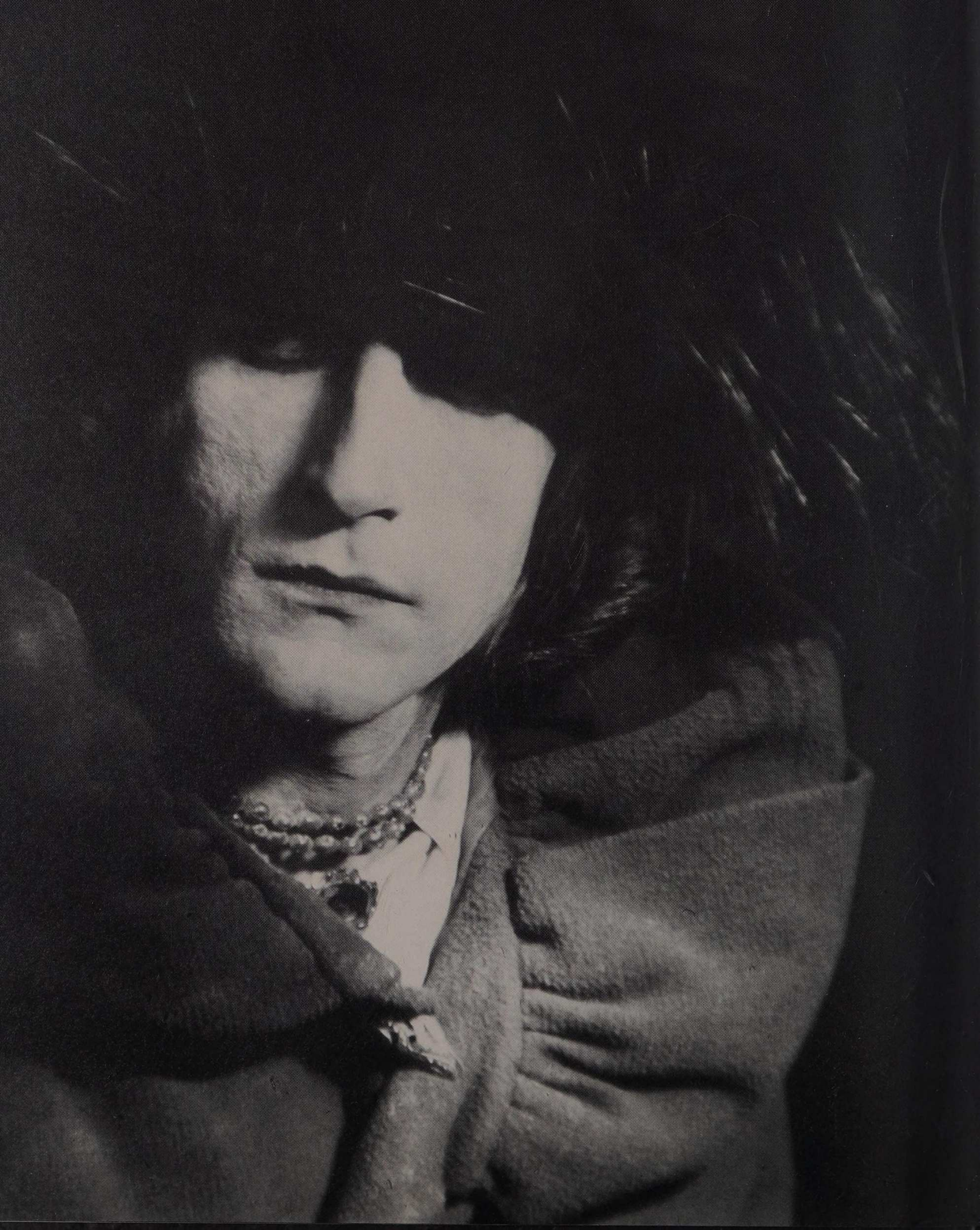





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Le souffleur.

77. HONORÉ DAUMIER. *Le Souffleur. Le Charivari*, 7 février 1870.

a theater
without theater

MAC BA Museu d'Art Contemporani de Barcelona

MUSEU COLECÇÃO BERARDO
ARTE MODERNA E CONTEMPORÂNEA

UNIVERSITY OF WINCHESTER

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TABLE OF CONTENTS

p. 20 *A Theater without Theater: The Place of the Subject*
Manuel J. Borja-Villel

p. 22 *A Theatre of Operations*
A Discussion between Alain Badiou and Elie During

p. 28 *Playground*
Patricia Falguières

p. 36 *What's Happening, Man?*
Interview with Jean-Jacques Lebel by Bernard Blistène

p. 46 *Actors, Situations, Outcomes*
Theater Machine and Theater: Subaltern Stages in the Spanish State
Pedro G. Romero

p. 52 *Introduction to the Itinerary*
Bernard Blistène and Yann Chateigné

p. 58 *Itinerary*

p. 285 *James Coleman. So Different . . . and Yet, 1980*
Bernard Blistène

p. 291 *Glossary*
Marc Dachy

p. 307 *Chronology (1896–1989)*
Anne Stenne

p. 323 *List of Works*

A Theater without Theater: The Place of the Subject

The West's sole intention has been
to make the stage disappear.
ANTONIN ARTAUD

We begin with a double negation: *A Theater without Theater* is neither a history of the theater nor a show of those artists who've designed stage sets. On the contrary, this exhibition examines the way in which the theatrical has altered our perception of the nature of the work of art and its position in the division of the visible. It is, in short, a reflection on how subjectivities and the place of the subject are shaped in the network of discourses and ideologies.

But what is the theatrical? What does theatricality consist of? The theatrical refers, first of all, to the total work of art. When, at the end of the nineteenth century, authors like Richard Wagner spoke of the *Gesamtkunstwerk*, this was always set in the theater, since the latter combined the visual arts with music, dance, architecture and literature, among other things. Logically, when years later one of the major representatives of modernist doctrine, Clement Greenberg, decreed the need for the purity of the artistic species—that is, the importance of painting being painterly and sculpture, sculptural—the transversality of theater not only proved to be a nuisance, it was incompatible with the modernist utopia, that which by dint of emphasizing the artisticity of art sought to change our society. Heir to the idealisms of the nineteenth century, this modernity was anchored in three presuppositions. The first, immediacy: it didn't recognize the distance that separates thought from speech. The second was a consequence of the first and had to do with transparency: it was logical that if there was no critical distance between thought and speech, the objective would then be to obtain the maximum possible transparency between the two, and anything that got in the way of this was considered aleatory. The third was centered on the autonomy of the work of art (although it would be more correct to speak of an "idea" of a work of art). Thus, the purer the piece, the closer it got to this ideal of thought and the more effective were its repercussions in a society that "had to" end up by molding itself to a few principles of a formal kind. Visibility reached its final conclusion with the aesthetic and political legitimation of pictorial abstraction. The spectator was absorbed by a pure, disembodied experience that involved the annulment of concrete physical and material conditions. It comes as no surprise, then, that at the beginning of the 1960s one of Greenberg's outstanding disciples, Michael Fried, might take on "performative" Minimalist sculpture, the meaning of which had to be completed by the spectator, viewing it as a deviation from the canon and accusing it of being theatrical.

During those years we behold a series of artistic expressions in which the spectator acquires an active role, be it from a phenomenological position, like that of Robert Morris in his primary structures, or from other more object-based ones, like that of Michelangelo Pistoletto in his *Oggetti in meno*. The nature of the work of art and its experience change. If, with the emergence of the great American painting of the mid-twentieth century,

modernism seemed to have triumphed, the expanded field of sculpture of a decade later produced its crisis and brought with it a different relationship between the viewer and the work. The latter was no longer explained in relation to an external object which it represented, nor did it even refer to itself—instead, it conformed phenomenologically to being experienced by the viewer. It is the body of the latter which defines it. Minimalist sculpture becomes, like performance or theater, an event. This implies the existence of a text, which is in fact a kind of pre-text, something anterior to the action, which can only be activated via its recitation and grasped by a viewer-agent; that is, with a capacity for "agency" in the original sense of the Latin word *agere*, "to do."

The change from modernity to postmodernity has often been defined as a shift from Fordism to post-Fordism and the transformation of consumerism into the first element of production. Moreover, not only are objects now generated and consumed, so are experiences and subjectivities. It is logical to assume, then, in the era of the spectacle, that theatricality has become one of the essential structural features of our culture, that it questions received ideas and has implications for our way of preserving recollections and of constructing memory. The modern work, elaborated on the basis of a certain canon of beauty, was collected and cataloged according to certain patrimonial parameters, founded upon aura and the scarcity of goods. But then, how are experiences, which are at once unrepeatable and infinite, collected? How does one render visible and transmit a work of a textual sort that has more to do with the archive and the document than anything else?

Theatricality questions the actual structure of the system of visibility of the so-called white cube. But it's not a question of this being replaced by its negative double, the black box. If in the first the spectator is passive and remains separate from the autonomous, immanent work of art, in the second the viewer is immersed in cinematic space, absorbed by the screen and cannot keep a distance. In a way, neither posture takes into account the specificity of time and space the work displays. On the other hand, theatrical space and time are relational: they exist in relation to the viewer. And this is especially so from Kantor, Grotowski and Beckett onwards, not to mention Antonin Artaud. For Artaud the word "theatrical" loses its ontological weight and is reconverted into a sign that the stage shares with other signs. The scenic space ceases to be a "substantial" location and creates its own boundaries through the play of relations of representation.

In the last analysis, these theatrical works are like the dark side of modern art. While the latter promised happiness for the people without taking the viewer into account, the theater is only possible thanks to this same viewer. The theater, the theatrical as we understand it here, fulfils the promise of modern freedom, but through the insurrection of the individual viewer and the overwhelming of institutional boundaries. As Artaud pointed out, the theater permits the liberation in the social sphere of the pathologies generated by the violence of this normalized life it behooves us to suffer: "Injected into the social body, the poison of the theater may perhaps bring about its disintegration." This thesis is precisely the one this exhibition articulates with a museistic model that seeks to break with established institutional structures. Modernity sought utopia, that imaginary non-place, by imposing an allegedly universal language on a homogeneous, passive audience. Today, by way of contrast, it's not possible to propose any social change unless it is through the conceiving of new forms of sociability, and these can only be in terms of relation and agency.

That said, it remains clear that, as Alain Badiou says, the issue of the link between theatrical action, performance and politics cannot be reduced to the radicality of the gestures. The theatrical, like everything that has to do with the art institution, implies a space shared between subversion and absorption, contemplative passivity and active rupture, the state and the multitude, creation and the market. While it's true that it's very hard to imagine how artistic forms might abolish frontiers, it's also true that they might help to shift them. At a time in which all museums have entered into a boundless spiral towards the extending of spaces and franchises, in an era in which capitalism has attained an expansion that knows no end, perhaps the time has come for a withdrawal of sorts, in the sense Pasolini gave to the word: a withdrawal outwards, not inwards. An attention to the fragile life of bodies, a hostility towards the objectification of our existence, an explicit manifestation of the frontier between the public and the private which the theatrical provides us with, is today one of the more interesting features of political incisiveness.

Manuel J. Borja-Villel
Director of the Museu d'Art Contemporani de Barcelona

A Theatre of Operations

A Discussion between Alain Badiou and Elie During

Elie During: Let's start with a major question. If one grants that a politics of theater exists, is it possible to speak of a politics of "theater without theater"? A lot has been said about avant-garde theater abolishing the stage or the separation it implies. In some cases an avant-garde abolished the stage by promoting it as a "physical concrete site," "a unique site without borders or barrier of any sort," in which the placement of bodies is more important than the text, and which forms "the theater of action itself" (Artaud). One can also speak of the abolishing of the auditorium rather than the stage. In any case, what this action marks is the emergence of a new spectator who is no longer a simple spectator but also an actor or actant participating in a kind of collective creation. It is clear that contemporary performance has been heavily influenced by this gesture in the various spaces it constructs whether inside galleries or on their thresholds. But what then remains of the "public" that is traditionally associated with the idea of theater? In your opinion, is the suppression of the stage or its transfiguration capable of opening a new space, a site for the emergence of a collective subject?

Alain Badiou: The relation between the stage and the public has always been a torturous problem for theater. Think of Molière's meditations on the duality of the public (the nobles and the bourgeois, the court and the town) or of Brecht's concept of the dialectical division of the audience, of Agit-prop theater in the Soviet Union, or Vilar's idea of a "popular" theater and the vogue of happenings about fifty years ago like the more contemporary fashion of "street theater." In Greece theater was already a political instrument, or to be exact a function of the State. Wealthy citizens were obliged to pay for theatrical performances through a kind of tax. This is the source of the persistent idea that theater has a political, democratic and even revolutionary function. In reality, as I have argued ever since my essay *Rhapsody for the Theater*, theater is bound to the State; it is a public mediation between the state and its exterior—the crowd, gathered together. And just as circulation occurs in both directions (from power towards the crowd and from the crowd towards power), theater is entirely ambiguous. It is the point at which a certain audacity of the State encounters the intellectual resources of what is collective, gathered together and public. Louis XIV himself funded Molière's materialist adventures, and in France popular theater just like street theater is still funded by the State. I don't think abolishing the stage radically changes this situation. It is merely a formal transformation and the theater has seen many of those. Why would a crowd which does not revolt against flagrant injustice actually constitute itself as a collective subject through the grace of a theatrical summoning? The ambiguity of the situation of theater can only continue. Theater is an art and art will always be a site divided between subversion and institution, contemplative passivity and active rupture, the State and the crowd, creation and the market. An important work displaces these frontiers but it cannot abolish them.

E.D.: But then if the political virtue of theater resides in its position, the question arises of what remains of that position in performance art. If we define "theater without theater" as a form of pure theatricality, a modality of the presence of bodies freed from representation, performance comes down to the organization, according to an intention to create art, of an immediate experience of being-together. Consequently is there not a risk that performance will fall into a degraded form of "ethical" theater consecrated to revealing either the performativity at work in social exchange or — by staging suffering or mistreated bodies — increasing awareness of the vulnerability of beings and the relation between beings? In fact, just to focus a little, could we return to what constitutes for you the specificity of theater?

A.B.: I think that there is theater as soon as there is a public exhibition, with or without a stage, of a desired combination of bodies and languages. The exhibition of the body alone we will name "dance" and of language alone "reading," even if no written text pre-exists. Theater is the intersection of the two. Moreover it displays elements external to the languages / bodies duality such as images, screens and activities (painting, sculpting or throwing objects, etc.), but these elements simply introduce new dimensions of the body (violence, nudity, sex, imaged deformations, etc.) or of language (soundscapes of all types, mixes of languages, music, etc.). In this framework an insistence on a particular aspect of theatricality, like the contemporary impact on theater of all the forms of dance or an emphatic use of violence on bodies, would in fact express ideological demands like those you mention: focusing on the fragile life of bodies, on threats to the entirety of what is conceived as "natural," hostility to any strict coding of individual life, dissipation of the frontier between public and intimate life, etc. The problem is that these demands simply reflect contemporary subjectivities rather than presenting a genuine movement for their transformation. What needs to be found—whilst accepting the formal transformations—is a more affirmative element, or rather, to take up Brecht's terms, a didactic element. The question of the relation between theatrical action, performance and politics cannot be reduced to the radicality of gestures. It supposes that all of this be integrated within a larger vision of the challenges of the contemporary epoch.

But before one even gets to that point, perhaps it is not so easy to "exit" theater or internally annul it. In fact, theater cannot be reduced to the stage and its perspective or to the interpretation of a pre-existing given (a text or a protocol for improvisations . . .). Theater is a complex ordering system whose material series is not set in stone: texts of course, but also bodies, costumes, the set, the site, music, light . . . This set is neither closed nor for that matter infinite. But it is in this set that the theater-Idea must pass; that is, what theater makes truth out of in the pure present of the material ordering itself. Suppose that someone does nothing more than imperceptibly emphasize everyday gestures to the point of being apparently indiscernible from the "audience" in which he is operating given that these gestures could just as easily be the "natural" gestures of an audience member. It would be a case of theater and not of the

absenting of theater. Why? Because the underlying idea—that every relation to the body can support a performance—can only be transmitted in the present of its material ordering; thus the terrestrial "passage" of the idea will be coextensive with its immediate activation. It is for exactly the same reason that Duchamp's first readymades could not escape the status of the visual arts (painting, sculpture, etc.). In these arts, the passage of the idea is coextensive with the showing of a material form with a contour, however blurred the latter may be. As soon as the display of an indeterminate object can be perceived as the display of the latter's contour, as a local staging of its materiality, the display has a "plastic" relation to the idea. However an indeterminate corporeal action, once it is grasped as deliberate or "working," enters into the "scenic" arts; it enters dance, mime or theater. No doubt one could in the end reduce the ideal types of the visual arts (leaving out pure music for the moment) to a transcendental aesthetic. If the displaying gesture that indicates the idea organizes the primacy of space (or the contour) over time one has a case of "plasticity." If the display organizes the evident primacy of time over space, one has "theater." In both cases the subordinate term (time or space) is not suppressed but organized by the other term. I have always seen this in the use of videos as an intervention; whether they are theatrical (incorporated within a display in the present moment, in a slice of time) or "plastic" (abandoned to their repetitive destiny in a museum room and thus primarily placed in space). The intellectual effect is not the same because the idea that arises in the two cases (if an idea arises) is not presented in identical transcendental systems. So I would quite willingly posit that in principle the most indiscernible performance of everyday gesture remains theatrical in the sense in which Duchamp's readymade remains plastic. When it is a question of determining the artistic register or the formal genre, the gesture and its placement are more important that the exceptional or indeterminate, invented or repeated nature of "what is" shown by the gesture in its site.

E.D.: To sum up, in what is paradoxically designated as "theater without theater," the reference to theater is not merely residual: perhaps it is due to an essential dimension of all performance which is that of thinking in relation if not to a text to be interpreted at least to instructions or statements to be performed, that is, complemented or used as rules which can then be revised. Without such a relation what is it that is performed? What would distinguish performance from the execution of a task in somebody's ordinary life even if that somebody be an artist? The theater-Idea passes via a material ordering which implies statements, even if they be invisible or inaudible. Only in the limit case of the happening with spontaneism is there an aim to emancipate performance from such rules. But it is not because room is made for chance and improvisation that something like an instruction is not implicitly at stake: "let the party begin!" is still a statement—the zero degree of the script. Between the idea and the act there is the statement. Hence George Brecht's "events" and some of Allan Kaprow's "activities" evoke a kind of restricted theater (in the sense of "restricted action"). Speech and the text are reduced to instructions or minimal declarations which are not necessarily performatives in the linguist's sense. Could this be compared to Beckett's theater and his singular montage of gestures and statements?

A.B.: This is an entirely different register, but one of considerable importance. It's a question of knowing whether the theater of representation has been succeeded or not by a theater of operations. In more general terms it's a question of whether the display of the theater-Idea ceded its place to the construction of that idea, such that the codes of that construction are themselves visible or shown? In my opinion, the question of the place of ritual, of improvisation, of chance, and that of a spatial relation which is either orientated or not between what is shown and the audience, all of this comes down to discussing—in reference to the most recent experimentation—the relationships between the visible and the invisible in theatrical (or non-theatrical) action. Here I call "invisible" the instructions or statements which you rightly identify as being "between" the idea and the act. For a long time these instructions were half hidden—because they were only present during the rehearsals—or half visible—inasmuch as the Brechtian director wanted to reveal or explain them in the program. In order to complete the passage from a theater of display to a theater of construction (or process) there must definitely be a revision of the nature and place of instructions. The first form of that revision was for just over a century the increasing importance of the director. At the frontier of the visible and the invisible he was the man of instructions (or axioms of performance). Performance, along with the invasion of the stage by schemas drawn from dance or corporeal practices, clearly indicates the end of the century of the director. But that end should in no way be confused with the end of theater. This is like believing that the end of metaphysical construction in its limited classical schema—implying a theology—is the end of philosophy. The end of the idea of a director of the world is in no way the end of any idea of the world. Theater has existed for a long time without the separated figure of the director and it will continue without it. The entire question lies in knowing what will then localize the instructions however random the latter might be. My feeling is that they will become more and more abstract and not corporeal or collective. We are headed, and this is my prophecy, towards an austere theatrical mathematics.

E.D.: Let's enter into the detail of this large scale history: the emergence of a theater of construction, then of a theater of process which would seem to find its logical development in the idea of a "theater without theater." At the turn of the century a revolution occurred in theater which in a certain way prefigured the turn of visual arts towards performance. You often underline the importance of Meyerhold, and not only for the "new theater." In what manner does Meyerhold form an event for you rather than, say, Stanislavsky? What exactly did he change in the idea of theater?

A.B.: Stanislavsky, whose work is nevertheless incredibly complex, was mainly interested in what I would call the constructive invariables of theater: at the center, the construction of the character. The temporal dynamic of the actor is fundamental. As always, the theater idea is submitted to time, but within a constructive and organized vision of the effects which bring about its manifestation. With Meyerhold it is the collective present which becomes decisive. It is not temporality which is constructive but the artificial display of the present as action. Theater must primarily indicate how it fuses an active conception of thought with material sequences that frame and exhibit the present as fiction. What's more, the evolution of this fiction has indicated its fragility and division since the active present can just as easily be that of the crucified body, of mystical dialectics (the sublime and the abject), as that of the didactic of choices, of the organized staging of conditions that surround the absolute present of a decision. Indeed, Artaud and Brecht indicate two different ways of being faithful to the Meyerhold event. But in both cases there is performance since no invariant of the type "character" can be separated from the artifice of a present such as that delivered immediately and collectively by theater. There is also performance in that all of the tenses of action count equally. We know that for Brecht every scene must be organized according to an energy which makes it comparable to the entire play. Nor can the mystique of cruelty, of the unbearable real, "expect" the systematic and referential construction to which Stanislavsky was attached. It's true that with Meyerhold the passage of ideas in theater no longer had to occur via representational mediation. The route was open for performative exercises.

E.D.: These exercises are often described today according to the paradigm of the game: from Wittgenstein's language games to notions of interactivity and participation tied to happenings and media art. It's as though what is expected of games or of play — and yet they have always formed one of the fundamental dimensions of theater — is that they loosen theater up . . . But on the side of the game there is also ceremony and then ritual. Finally there is the feast. How can the theatrical apparatus integrate or evoke these different figures of performance.

A.B.: I believe that theater has always oscillated between two extremes. On the one hand there is the public taking sides, its commitment, a kind of tendency towards collective fusion whose more or less secret paradigm is the orgy. On the other hand there is the distance and contemplative passivity of a silent and captivated public who attend a ceremony whose paradigm is often celebration, of a religious character. To put it in your terms: the feast and the ritual, or the farce and the tragedy, Aristophanes and Aeschylus; or in the language of the romantic authors, the grotesque and the sublime. When Boileau tells us he does not recognize "the author of *The Misanthrope* in the ridiculous sack in which Scapin wraps himself," he is simply telling us that a genius like Molière circulates freely between the two extremes. Say that it is the sublime of ornamented, statuesque and rarefied bodies that dialectically corresponds to the living abjection of dancing sexed and provocative bodies. Do happenings and new technologies really affect this situation? I don't think so. They introduce new liberties, of course, tied to the contemporary ideology – which is materialistic and democratic. They serve a tendency which I would term vitalist, and which moreover refers in philosophy to Deleuze: performance as a pure immanent becoming opposed to representation or reflection. However, one can easily recognize in this figure the "orgiastic" tendency present since the very origin.

E.D.: This tendency that you have identified is inseparable from the promotion of the body or of certain dimensions of the body (which could be, if need be, that of the artist-performer, exhibited in its naked presence). Under what conditions can the body be the bearer of new forms and significations?

A.B.: I summed up what I believe to be the dominant ideology today, after the death of God and under the abstract sovereignty of the market, with the formula "there are only bodies and languages." The replacement of the space of the stage, which supposes a privileged axis of vision and thus a kind of transcendence, by the immediacy of the body and its nomadic delocalization is quite simply the artistic projection of that ideology. This projection is quite normal and its consequences must be explored. However it is highly questionable whether it can be seen itself as a subversion or a radical aesthetic because it is first of all, quite simply, an ideological contemporaneity. Here we have a possible milieu for the invention of forms and significations, just as the stage was able to form the possible milieu for the Brechtian rupture but one must not confuse the new sites of invention with the invention itself.

E.D.: Even do, the celebration of the immediacy of the body is not the only orientation in performance. But it is true that representatives of this tendency, Kaprow in the first line, primarily reproach theater for the artificial nature of its apparatus. Of course one can always respond to this by pointing out that artifice is always present in one form or another up to and including the modes of presentation of the performing body. The heritage of pantomime, of the theater of marionettes, of the Balinese theater dear to Artaud, of the scenic discipline of Oskar Schlemmer or the biomechanical exercises of Meyerhold is still evident in certain contemporary compositions. With the intervention of prostheses and machines these compositions contradict the celebration of the presence of bodies traversed by Life. In your opinion what is at stake in this reevaluation of artifice as means for art?

A.B.: A crucial question has emerged here. Whatever its site, closed or open, scenic or nomadic, close to or distant from itself, theater is always a public meditation on the relation or non-relation between artifice and life. Every text in the theory of theater, from Aristotle to Brecht or Grotowski via Diderot or Meyerhold, deals with this question. The actor or performer is at the

center of this meditation because he or she is the focal point of the conjunction-separation of the two. The actor is the living being who sacrifices, or on the contrary, exhibits vital spontaneity at the service of a collective effect. The problem is always one of either dissimulating artifice under the norm of the natural, or displaying artifice such that the received forms of the natural can be criticized, or showing that any "nature" is an artificial construction, or even "naturalizing" artifice. I think this last tendency is the most frequently investigated today. The force of technology and its side effects is such that it is tempting to theatricalize it by showing both its prominence and its ultimate defeat via its absorption by life. A kind of monstrous equivalency has been established between vital organs and metallic chimera, thus proposing a new type of unstable equilibrium between artifice and life. Some of David Cronenberg's films explore the same domain in the cinema. In everyday life, piercing is already a kind of local metallization of flesh. This entire tendency causes a variation in the formula "there are only bodies and languages": there are only bodies and artifacts. Finally, the philosopher—who generally sees things within a very long temporal span and so distrusts incessant "novelty"—would say this is all a matter of *techne* and *phusis*, there's no way out of it. "Theater without theater" often tries to naturalize artifice by the use of new means under the conditions of technicized democracy. Again, this experimentation is necessary but it says nothing of what it affirms or contests with regard to collective becoming.

E.D.: Let's return for a moment to the politics of performance and to the question of its possible invention of a collective subject. By presenting performance as an act of collective creation Meyerhold broke with a traditional conception of theater and its capacities which was founded on the formal characteristics of representation. We know that he sometimes invited the public to express themselves directly: in *The Dawn* (1920) and also in the second version of *Mystery Bouffe*. But perhaps he didn't go so far as to introduce the participative relation into the core of theatrical experience. The auditorium was not an appendix tacked on to the stage, however, it wasn't a question of simply fusing these two spaces in order to create an undifferentiated continuum. He defined the auditorium as "a workshop of psychophysical energy" . . .

A.B.: The collective dimension of theater is essential because the present of the Idea is experienced and investigated through the presence of the public. Theater is the exemplary artistic form of an immediate liaison between temporal form (the present) and spatial form (the presence of a crowd in a place). The idea of performance, anticipated as it was by Meyerhold and several others throughout the twentieth century (like Agit-prop theater and its link to revolutionary experiences), consisted in treating this liaison as a shared act, as an indistinction between the time of the idea and the space of the crowd. There must have been something of that kind in the medieval performances of the Passion. The difference lies less in the relationship between the collective and theatrical action than in the existence or not of a compulsory script and the casting of roles. We could perhaps say that performative experience lies at the intersection between the idea of participation, the construction of a new collective, and another requirement of contemporary art; that of the importance of improvisation and openness to chance. A performance is a Passion without a script.

E.D.: This notion of participation joins up with another insistent theme in the history of the avant-gardes: the idea of an art that would no longer present itself as an art but would maintain a relation of continuity with life whilst guarding a capacity for active intervention. Effacing the frontiers between the arts in order to more fundamentally efface the frontiers between art and life: this is what performance attempts to do when it places the physical presence of the performer and the process of performance itself at the heart of the artistic act—grasped as a prolongation of common experience rather than as a staged event or as the construction of an autonomous space. Allan Kaprow reproached Fluxus events precisely for perpetuating the artistic "framing" of the performance in another form via their maintenance of a minimal script. For Kaprow, contriving a space for the event between the prescriptions of ritual and the chance of improvisation (in which a margin of liberty is opened up by the multiple performances, in varied circumstances, of the same instruction or script) was still giving too much of a role to theatricality. What Kaprow recommended for his part was a kind of "performance non-art," freed from any scenic effects, and which can be summarized as developing an attitude, a particular attention to the performative character of everyday tasks (greeting somebody, adjusting one's clothes, etc.).

A.B.: Yes, of course, "radical" performance is on the side of non-art, of life barely underlined, and without any insistence, as if in passing. This is the most recent form of a desire which goes back, I think, to German romanticism: that it be life itself which is art, that nothing separate the universe of forms from living affirmation, that there be a kind of poem of life. The most recent performative form eliminates even the dimension of poetic enchantment, it establishes itself amidst everyday gestures, in the anything whatsoever, a little like a certain philosophy declares itself the philosophy of 'ordinary language'.
I certainly understand that this mythology can be stimulating but I do not share in the enthusiasm for its powers. This mythology already existed in the surrealist and then the situationist interpretation of Rimbaud's existential poetics. Poetry made "by everyone." If the "by everyone" means the promotion of the ordinariness of life to the status of art as non-art I would simply say: even if it is punctuated, the ordinary never delivers anything apart from its vacuity.
On this point I hold to a maxim of Antoine Vitez: "elitist for everyone," which means: sharing the extraordinary. Whatever its formal destiny may be, art remains a heroic cut out of truth within the resistant material of sense.

E.D.: Chris Burden said "It seems that bad art is theater." But as you demonstrate it is not so easy to leave theater. Theater resists within even the most explicitly "non-theatrical"

forms of performance, which still concentrate whatever remains of "theatricality" when the text, the stage and even the actor have been subtracted from theater; in other words, when one has subtracted any form of separation between the director, the "performer" and the public. But this is precisely the question: what remains? A presence, and also an action or a chain of actions which take place and which are performed at a particular time and place. This execution is more important than the product, the result or end. But what happens in the actual process of performance other than the material inscription of the idea that any body (and any language) can support a performance? Is there something more at stake *between* this very general idea (that life can and should be performed) and its unique performance each and every time. To make things clearer, perhaps it would be useful to examine the status of the event in performance. People claim that performance renders tangible the *taking place* of the event. But taking place paradoxically signals a relation to time rather than to space. Space is rather the problem or condition of dance which you describe elsewhere as an art of imminence and restraint and secondarily as an art of the temporal development of movement. Dance is what does not possess a place: what has not yet taken place, or what has already taken place, too soon or too late. On the contrary, the problem of performance, and more particularly the body's exposure in performance in its power of immediate affection, is rather that of wanting to give, if not a show or spectacle, at the very least the integral experience of an event. But is this even possible? Perhaps at this point one should distinguish certain performances which attempt to inscribe the trace of the event, or its irremediably ephemeral character, rather than directly housing its irruption. It would then be less a matter of incarnating the idea formulated by a statement or instruction than that of locally organizing, via a play of delays and gaps, the site in which this idea will be unfolded, or the truth that it encloses . . . Here the use of video and every kind of screen, mirror and projection seems to be a crucial resource. Dan Graham's work, at the border between installation and performance, is exemplary. I'm thinking of the form of de-synchronization at work in the deferred video recording of *Present Continuous Past(s)* and in the different versions of *Time Delay*, but equally in the more sober set up of *Past and Future Split Attention* in which an anticipated description and a remembered description, an advance and a delay, are articulated within the same space. I would just add that in this case the delay or deferral does not involve any rhetoric of absence, of the absenting or disappearance of gesture, although one can find in it a critique of the ideology of "live" or "real time" performance.

A.B.: I think you're quite right there. Performance is the chimera (the "good" chimera, experimental and interesting) of a "giving to be seen" of the event. This is why performance is focused on the body; the body drawn out and centered upon its gestural and suffering powers, the body insofar as it is capable of simultaneously declaring the active dimension of the event, its violent surprise, mark or strike, and its passive reception, the effect of subjective transfiguration, the "pathos" that it can induce. This is also why there is no real contradiction between active violence and the simple discrete generation of traces. It is of the very essence of the event to be both what irrupts and what solely exists and organizes subjects in the form of traces which are immediately difficult to read. One could say that performance takes place precisely between the active force of what emerges and its enigmatic dissemination. Hence one often finds in contemporary performance sudden changes in pace or in the sequencing of, say, cruelty and unconscious tenderness as if they were the same thing. In terms of the event they are actually the same thing. The difference between dance and performance on this point is that dance is a mimetic exposition of the event, an abstraction, and performance on the other hand tries to be a pure indiscernible and tendential real of indeterminate becoming. This is where we find Duchamp again and his structural hesitation between an evident irony and an exemplary seriousness, between the pinnacle of indeterminacy and the pinnacle of sophistication; again as if it were the same thing.

E.D.: Speaking of seriousness and irony, you often insist on the necessity of defining a place for comedy in contemporary theater. I wonder whether in the domain of performance the burlesque would bear the same charge. Indeed burlesque implies the mastering of an ability that cannot claim any competence or which turns incompetence into a superior competence (Buster Keaton, Chaplin, Peter Sellers). Comedy shares this problem though in the case of burlesque it is generally a matter of a corporeal ability which only becomes linguistic, social or political by extension. It's quite striking how performance art has for the most part cultivated farcical or sordid genres rather than the comic or the burlesque. The burlesque seems to be specific to cinema . . .

A.B.: There's nothing to add to that excellent remark save that the reason why burlesque triumphed in cinema is that competence-incompetence found an incomparable medium for itself in the mechanization of movement and the optical illusions that cinema allowed. Méliès is the absolute origin here. In fact we've returned to the initial theme of our discussion: how can technique be integrated into the living peripetia of the body? The cinematographic burlesque was a glorious response to this problem. However, the problem of contemporary comedy is entirely different because it supposes another type of connection. On the one hand there is the incomplete presentation, in the form of a text or any other separable element, of a political Idea in the grand sense: the social and intellectual virtuosity of the lower classes. On the other hand, there is the material combinatory and public element, which completes this idea in the pure present of theater, which realizes its eternity. In the end, comedy is nothing other than the incomparable present of equality, even, I would say, of communism. The classic combinatory was dominated by intrigue, in the double sense of the play's intrigue and the intrigues of the poor, of the young, of women against fathers, the rich, and the old. In the register of farce and sordidness performance is the symptom of the following: how can comedy fulfill its political function (in the final analysis, the people against the State) if the form of

the intrigue is out of date? What is a comedy without intrigue? In this line of thought it is definitely Beckett who is still exemplary. Let's say that in the place of comedy with intrigue or plot he substitutes comic sequences, which, moreover, are more theatrical installations than performances. Voices, bodies, becomings, irruptions, are arranged without any plot and yet they indicate the critical power of the indeterminate existent. But language remains, and what language it is! Insofar as theater is neither dance nor reading, and however performative it might be, everything can disappear from it save language such as it traverses bodies and sites them beyond themselves.

Playground

Patricia Falguières

The theater is precisely that practice which calculates the place of things as they are observed.[1]

Of all the critical essays produced in the twentieth century, Michael Fried's "Art and Objecthood," published in 1967 in the summer issue of *Artforum*, is one of the most at odds with its times.[2] The article sounded the alarm, warning of a threat, an imminent epidemic, namely, "the general, enveloping, infectious theatricality that corrupted literalist sensibility in the first place and in the grip of which the developments in question—and modernist painting in general—are seen as nothing more than an uncompelling and presenceless kind of theater." The solemnity of the style reflected the urgency of the threat: "theater and theatricality are at war today, not simply with modernist painting (or modernist painting and sculpture), but with art as such—and to the extent that the different arts can be described as modernist, with modernist sensibility as such . . . The success, even the survival, of the arts has come increasingly to depend on their ability to defeat theater." As for the targets of this furious invective, there was no shortage of candidates. For example, the *Bedroom Ensemble* whose first version Claes Oldenburg presented in 1963, and that he never stopped reworking after that, did nothing less than reinstate the play of perspective, and this, precisely, in the idiom of the theater set: a false bedroom seen within a strictly defined frame whose corners, cut in accordance with the perspective view of the stage, overtly stated their function as *theater props*. Made by a sculptor who was also a proponent of happenings and performance, this work triumphantly reaffirms the intrinsic theatricality of sculpture, all the more so since, as Roland Barthes would assert a little later, "theater is precisely that practice which calculates the place of things *as they are observed*." We may also think of the "fake sculptures" exhibited by Pino Pascali in Rome in 1966: silhouettes of canvas stretched over wooden armatures of the kind made by theater set builders, offering the viewer naïve anecdotes from a seascape, all assembled in a gallery transformed into a stage.

But these returns to the most traditional kind of theatrical logic were not Fried's target. The danger came from the works of Robert Morris, Donald Judd, Carl Andre and Tony Smith, united under the heading of "Minimal" Art, also called "literalist" art because of its general tendency to "stake everything on shape as a given property of objects if not indeed as a kind of object in its own right . . . to discover and project objecthood as such." The enemy was the "effect of presence" invoked by Morris and Judd's pieces: for as nothing was played out *in them*, reduced as they were to the volumetric rendering of a full form, everything was played out in *their relation to* surrounding space, and therefore to the beholder. What constitutes sculpture here, then, is the mode of appearance of the form in the public gaze. Therein lies the "theater." It is also the inscription of form, of a form, "without [an intrinsic] history," within a narrative that endows it with meaning—the trauma that gives Tony Smith's *Die* its anamnestic power.

Had Fried left it at that, "Art and Objecthood" would have been perceived as the description of the inadequacy or the poverty of works by a new generation of artists, whereas, quite unintentionally, it ends up describing the new status attributed to the artwork by that same generation of artists. The assignation of this "inadequacy" to "theater" was pivotal to this critical reversal.

For genealogy soon comes to the fore in "Art and Objecthood." Which of the works of Caro, so highly praised by Greenberg and Fried, or those of Judd, could lay claim to that "presence" that, from Lessing to Carl Einstein and beyond, to Greenberg, constituted the touchstone of modern sculpture? Looking back today, Fried's answer seems incredible. Minimalist works that play on effects of scale reintroduce precisely what the whole history of modern sculpture has constantly sought to avoid, namely, the "statue." And this reappearance of the despised specter is *theater*.[3] The mode of presence of Minimalist works is in essence "scenic": that is to say, it implies hardly an intrinsic charge of *presentness* as the "true moderns" know how to do, but requires additives, accessories that artificially reanimate the anthropomorphic dummy, the animated statue. Such is the scenario that is implicitly conveyed in the modernist critic's feverish diatribe against the purported anthropomorphism of Minimalist works and against the experience of duration that they propose: "The literalist preoccupation with time—more precisely, with the duration of the experience—is, I suggest, paradigmatically theatrical, as though theater confronts the beholder and thereby isolates him, with the endlessness not just of objecthood, but of time; or as though the sense which, at bottom, theater addresses is a sense of temporality, of time both passing and to come, simultaneously approaching and receding, as if apprehended in an infinite perspective . . ." The situation is very different with the modern work: "at every moment the work itself is wholly manifest" and confirms "this continuous and entire presentness, amounting, as it were, to the perpetual creation of itself, that one experiences as a kind of instantaneousness."

A *Letter to the Editor* published in the next issue of *Artforum* by Robert Smithson, lucidly announced that "a production could be developed on a monstrous scale with the Seven Deadly Isms, verbose diatribes, scandalous refutations, a vindication of Stanley Cavell, shrill but brilliant disputes on 'shapehood' vs. 'objecthood,' dark curses, infamous claims, etc. The stage should subdivide onto millions of stages."[4] Over the 1970s and into the 1980s, "Art and Objecthood" became the playground of choice for a good number of artists and the sharpest theoreticians.

Very little emphasis was placed on the heterogeneity of "Minimalism" and on the poetics deployed individually by these artists who had been collectively called into question; there was no comprehensive analysis of what, not without paradox, the Minimalism censured by Fried owed to a very precise reading of Fried's own master: Clement Greenberg. Deposing Greenberg was the order of the day, and all the new artistic practices (Pop Art, Kinetic Art, Performance Art, Happenings, etc.) went against Greenberg's proscriptions. To assert this "modernist" connection would therefore have meant excluding oneself from modernity. In fact, however, a de facto "group public strategy" led the artists gathered by Fried and the critics who championed them to use "Art and Objecthood" as a springboard, and in the process give this badly written and pompous essay a critical reputation that it did not deserve.

Fried had criticized the "distancing" that, by instituting the double polarity of object and subject, unduly dramatized the space around the work. "Appearance" (a theatrical mode if ever there was one), such was the mode of "presence" attributed to Minimalist sculpture, but here Fried was not talking so much about the three knocks announcing the show, the opening of the curtain and the light cutting through the darkness, as the spectator's path through the space separating them from the work, which, "by its very nature," the Minimalist work anticipated, because it projected an aura. A work that awaited its beholder, that counted on their necessarily situated, gradual approach (via successive angles) and premeditated (with all the authority of a narrative or environment that creates a "frame") its own coming into being, was a "scenic" work. This was a return to the old opposition between the arts of space (considered synchronous) and the (diachronic) arts of time that had constituted the basis of the theory of the arts ever since Lessing, whose *Laocoon An Essay on the Limits of Painting and Poetry*, published in 1766, had consolidated the distinction between the arts with this fundamental opposition. The result being that there were now *arts* and not *art*. Consequently, the task of "modern" criticism was to cash out the consequences of this distinction (by analyzing the *making* and giving a technical content to analysis). The price was the immanence of the work of art. Quite logically, Fried was able to sententiously reaffirm this founding distinction under cover of a trans-historical category: for if, as he does, we give the name "theater" to that which blurs the distinction between the arts ("what lies *between* the arts is theater," he wrote), we can indeed conclude that "Art degenerates as it approaches the condition of theater."

The riposte mobilized a whole generation of critics—and the most talented ones, at that—on either side of the Atlantic. It began by undermining the distinction between the arts of space and the arts of time, and transforming this space of the "dramatization" of the visual work stigmatized by Fried into the experience of temporality. In 1977 Rosalind Krauss opened *Passages in Modern Sculpture* by juxtaposing the *Laocoon* in the Vatican Museum with *Spiral Jetty* by Robert Smithson, along with a statement of principle: "The underlying premise of the following study of modern sculpture is that, even in spatial art, space and time cannot be separated for purposes of analysis. Into any spatial organization there will be folded an implicit statement about the nature of temporal experience."

The specific situation of art history was propitious. The questioning of the Kantian paradigm of perspective as thematized by Erwin Panofsky gave the undertaking a historical grounding. It was becoming possible to refute the modernist dogma of the purely spatial character of sculpture conceived as an autonomous volume, as the "crystal" of the artist's intention that a single act of vision, a kind of noetic apprehension, grasps in its virtual totality, making any movement made by the spectator in order to escape the limitations of his point of view superfluous.[5] The deposition of the model of the *Idea*, of the reduction of the work to a projection of the initial idea,[6] provided the American anti-Greenbergians with a historical foundation. Phenomenology as formulated by Merleau-Ponty and revealed to American readers in the translations of the 1960s, provided artists with a philosophical scenario and critics with a method of investigation. It became possible not only to unfold the sequence implicitly contained in any experience of simultaneity (which remains within the ambit of art history, as properly understood), but also to unfold the perceptual layer that forges the beholder's relation to the work of art—which is an operation of incomparable significance. It enabled a critical disagreement to attain empirical status: the polemic sparked by Fried had placed phenomenology in orbit around criticism; the conflict now moved onto the ground of philosophy and psychoanalysis.

How was Fried's article received? We can sample the response from two successive publications by Krauss in which it is explicitly mentioned. Chapter 6 of *Passages* (1977) functioned in the manner of a historical clarification and, under the title "Mechanical Ballets: Light, Motion, Theater," offered a generous list of works and names that re-established the historical links woven between theater and the visual arts in the twentieth century (Moholy-Nagy's *Light-Space Modulator*, the row of flashes in *Relâche*, Calder's *mobiles* and Nauman's *corridors*) and reinstated the link between Morris's plywood pieces and the performances for which they had originally been used. The stages for the shows by Martha Graham and Isamu Noguchi, Alex Hay, Steve Paxton and Robert Rauschenberg, the saturated spaces of Kaprow and Oldenburg's happenings were *de visu* demonstrations of the permanent "impurity" of the arts throughout the century, that Greenberg and Fried's "Laocoonism" had expelled from the theoretical field. In *The Optical Unconscious*, published in 1993, Krauss studies the disembodied gaze of the modernist historian. She traces its origins from an attentive reading of Ruskin's autobiography and concludes with a final diagnosis (reached via a commentary on the surprising and previously unexamined clause of "Art and Objecthood" titled "Presentness is Grace"): "the dazzling vision of a disembodied gaze is not that of an athlete but that of an Evangelical Christian or of God."[7]

Merleau-Ponty had stated that, "phenomenology will remain a naïve ontology as long as the starting point is the consciousness / object distinction."[8] It is precisely the inadequacy of this distinction that has prompted the sharpest critics, and in particular Krauss and Georges Didi-Huberman, to explore the notions of *aura* and *latency*, and to interrogate the late Merleau-Ponty, author of *The Prose of the World* and of the flesh / body polarity, as well as Lacan's economy of the gaze. That, in these conditions, neither theater nor sculpture should be at stake in critical operations, that much is clear: on the condition of *presentation* and under cover of questioning the *visibility of the visible* (for Fried, the very essence of "theater"), it is the uncovering of the phenomenological essence of art and of the transcendental givens of visibility that now constitute the new horizon of the discourse *on art* (in the singular). Where, to repeat Gilles Deleuze's judgment, we "discover in the Other or in the Flesh, the mole of the transcendent within immanence itself": "in this modern moment, it is no longer enough for us to think immanence of the transcendent; we want to think

transcendence within the immanent, and it is from immanence that a breach is expected."[9] We can try to identify this moment when the plane of immanence was denatured in the field of art criticism. Paradoxically, it was Fried himself who provided the opportunity. "Art and Objecthood" related the now emblematic story of Tony Smith's experience of disorientation one night on the New Jersey Turnpike—an experience that was also a revelation: "it did something for me that art has never done. At first I didn't know what it was, but its effect was to liberate me from many of the views I had had about art. . . . I thought to myself, it ought to be clear that's the end of art." *The manifestness* of the work is something we can never have finished with, for it proliferates in *secret*. This has been confirmed by the author of one of the most elegant refutations of "Art and Objecthood," Jean-Pierre Criqui, who puts forward the anecdote in his analysis of Tony Smith's *Die*, the black metal cube with sides six meters long that Fried considered the paragon of "literalist, that is to say, theatrical" work, but which he identifies as an "absolute and definitive rebuttal of the ideology of 'What you see is what you see'."[10] In the passage from the mythical anecdote in "Trictrac pour Tony Smith" (1987) to *Ce que nous voyons, ce qui nous regarde*, published by Didi-Huberman (1992), which is its masterly reorchestration, the recourse to the language of negative theology, to the economy of withdrawal and loss[11] attests the power of a fascination in which the critic's gaze goes astray. We could apply to this the following description that Criqui borrows from Blanchot: "whoever is fascinated, does not strictly see what they see, but is touched by it in an immediate proximity; it seizes and occupies them, even though this leaves them at an absolute distance. Fascination is fundamentally linked to neutral, impersonal presence, the indeterminate One, the immense, faceless Someone."[12] What has been called the "theological turn point" of phenomenology, begun in France in the 1980s,[13] is what the best art theory is engaged with today. And Fried himself gave in his weapons in advance when he concluded "Art and Objecthood" with "Presentness is Grace."

And theater? Since for Fried himself this designated the post-modern regime of art in the singular, there was no need to pay it any attention. The lack of a thoroughgoing engagement on the part of historians with the question of the arts in their relation to theater in the twentieth century is patent, especially if we compare it to the imposing mass of studies of their relation to cinema. Today, at the turn of the twenty-first century, theater and the visual arts basically have their own distinct historiographic traditions and cultures. And the rare examples of crossover that can currently be observed, and the disappointments and anger they inspire, tend to confirm how very remote is the inventive fervor of the 1960s and the multiple experiments with hybridization that it generated. These are now simply fodder for archaeology. For art historians, performance art and happenings belong in the archives, alongside the notions of synaesthesia and the total artwork bequeathed by the nineteenth century. It would no doubt be useful to specify the different national configurations of this relation between the arts and theater, as well as the circulation of ideas between the culture of theoreticians and the culture of practitioners. Nevertheless, the intensely experimental season of the 1960s and 1970s, the very period that "Art and Objecthood" so ostentatiously ignored, does seem well over.

For all that, however, must we content ourselves with a nostalgic, retrospective vision? And can we be sure that we have grasped the nature and issues of the relations that the visual arts developed with theater in the twentieth century? Have we even begun to take an interest in them?

One of the most common misunderstandings in this area is to imagine that the rising forms of performance and happening (seen as summing up a century of relations between the arts and theater) drew from theatrical culture the *here and now* that seems to define the genre. As if the reference to theater signified that art was invoking "life": that, at least, is what was claimed by some of the manipulators of the great theater or grand circus of drives that flourished in the 1960s. By an irony of history, July 1966 saw the publication in the journal *Critique* of an article by Jacques Derrida that would have considerable impact: "The Theater of Cruelty and the Closure of Representation."[14] Its epigraph, taken from Mallarmé, could also have served as a warning: "Time unique in the world, because due to an always event that I shall explain, there is no Present, no—a Present does not exist." It would be simplifying things to say that here we can see the first motifs of deconstruction, that breaking down of the metaphysics of presence which underpinned modernist essentialism (as attested, for example, by "Art and Objecthood"). What the Theater of Cruelty insists upon, at least in Derrida's reading of it, is indeed "life itself," "life liberated," but insofar as it "sweeps away human individuality . . . in what is its unrepresentable aspect." There is a twisting of what at first appears to be a Dionysian or Nietzschean motif. What, for Artaud, the demotion of the text is working towards ("we shall renounce the theatrical superstition of the text and the dictatorship of the writer") is the advent of *the stage or of space*: "The West has never done anything but work towards the disappearance of the stage . . . We plan to base the theater above all on spectacle and into the spectacle we shall introduce a new notion of space used on every possible level and at every degree of perspective in depth and height, and to this notion will be added a particular idea of time added to that of movement." This space "thundering with images and filled with sounds" calls for the kind of pantomime whose figural power was revealed by the actors of the Balinese theater. The word will have a place there only if it attains the figurability of the sign, as a "speech before words," whose flesh, intonation and intensity are stripped away, making it suited to that "visual and plastic materialization . . . that belongs to the illegibility and magnetic fascination of dreams." Speech itself will have become space: "this language thus seeks to embrace extent, that is to say, space, and in using it, to make it talk."[15]

Any analysis of the relation between the arts and theater in the twentieth century must start with this inaugural stripping-down of discourse that opens the first manifesto of the theater of cruelty: "the most important thing is to end theater's subservience to text." However singular Artaud's own poetics, this was a concern that was shared by all the historical avant-gardes. In some cases, it

meant breaking with dramaturgical temporality, or an extreme phoneticisation of language leading to onomatopoeia and glossolalia, the irruption of pantomime and puppet theater, the use of the grotesque and the eccentric, and the promotion of the circus and entertainment in the name of the "theatricality of theater." From this rich catalog of formulations, worth singling out is the one given by Meyerhold in August 1917 in an article evoking a revolutionary orator and a Chinese juggler vying for the attention of the turbulent crowd in a street in Petrograd. In the end, "the juggler wins, victorious in the match between the Leninist and the Chinaman." But this was already evident in the envoy of *The Fairground Booth*, published in 1912 by this man of the stage who was constantly trying to reinstate the spectacular dimension of theater: "pantomime shuts the mouth of the rhetorician whose place is on the rostrum and not in the theater."[16] Since the manifesto published by Marinetti in 1913, the promotion of music hall and fairground attractions, cabaret and circus, became a call for the "reversal of all values," starting with the one that makes the theater the resonance chamber of a text.[17] In 1914, Hugo Ball urged that we "drum literature into the ground."[18] The great Russian figures of the 1920s expressed this attack on the empire of the dramatic text in highly peremptory formulations like this one by Foregger: "Throughout the history of the theater, it is music hall which, under different names, has manifested and affirmed the spectacular nature of the art of theater. . . . Theater is above all a show, a plastic and kinetic art form, which admits literature only insofar as it is secondary. It is time to remember that those who worked in the theater were often people who could neither read nor write, but that among them there was not a single blind person."[19]

For the visual arts and theater to be able to share a common destiny, as they began to do in the 1920s, it was first necessary for the empire of the text to be overturned and for the spectacle to come into existence, along with the stage space. This means more than the fact that artists were able to put their talents to use creating the visual and spatial devices sought by directors and actors. This was something that went beyond twentieth-century revolutions in stagecraft.[20] We need to try to understand the underpinnings of a much more essential convergence that transformed the practices of art, once this had freed itself from formalist discipline and the concern with specificity.

What was it that made the theater a space of experimentation for the arts of the twentieth century? A singular relation of signs to the expanse that we call the "stage."

What the visual arts may have envied the theater was not its explosive outbursts of *furia* (a very old poetic concept)—art has always found vectors for its paroxysms. Rather, it was the fact that in theater speech declares space. Speech and not text: speech stripped of any ontological overview and returned to its condition as one sign among others that are set out in space on the stage. As in the inaugural formula of *Ubu Roi*—"the scene is set in Poland, that is to say, nowhere," this overtly arbitrary and ridiculous decree that institutes the stage space: the space that is not substantial, and that in return, by its delimitation, institutes the play of signs that is representation. That the stage should be a boxing ring, a circus, a hangar or theater floor is of little import in relation to this series of demarcations that distinguishes the (architecturally and sociologically determined) theatrical place, the place of the stage (the place of theatrical practitioners), the stage space (the set of signs that create the event on the stage) and the acting area (occupied by the action of the actors), all of which elements are the basis upon which theatrical performance is elaborated.[21] These are instances, functions and signs that, having in the past been governed by convention (that is to say, erased as signs by naturalism), are now open to an almost infinite series of manipulations, whose artifice but also whose infinite plasticity were revealed by the Balinese theater, commedia dell'arte and music hall.[22] Thus, Beckett's *Not I* (1972) makes theater out of the agent of utterance reduced to its simplest form of expression, a mouth, which is the sole character of the drama: a mouth complaining, arguing with itself, going mad. But this mouth, the mouth of the character called Mouth, betrays her, and soon its own pulsation (the punctuating delay, the intake of breath, deglutition) cease to coincide with the emissions of the voice, becoming the stage or frame of the figures that are active there, serving as their "support or presentation stand." Here is how François Regnault described the legendary performance of this role by Madeleine Renaud: "So now you have this theater that you wanted, since an actress, reduced to the most actorly of her organs, the mouth (which is the actress's actress), is on stage, and this scene effects all the operations of space and time, of distance and punctuation, that theater usually adds to human actions."[23]

That the prime concern of the arts is this work of demarcating and marking out space was the point recalled by the collaboration of the Russian Constructivists Popova, Shestakov and Stepanova, first and foremost, with Meyerhold. And it was demonstrated anew by the intrusion of video into theater, its delay and echo effects causing the time and place of the stage action to be multiplied and dilated all the way to the outside of the building, invoking a whole external social domain that was now relocated on stage. But there is always a risk of limiting to mere stagecraft or the construction of an environment what is in fact a fundamental community of spirit. In question here, as much as the virtualization of space and of the operations of marking out that are its corollary, is the fundamental transformation undergone in the twentieth century by objects and actors on stage; like the elements of what was usually called the set, characters too entered into that figural logic called for by Artaud, making copious use of masks, megaphones, dummies, stilts and puppets.

The role of the visual arts in this revolution has been decisive. It was their involvement in theater staging that, as of 1917, contributed to the "effigization"[24] of actors and the "semiotization" of stage space. In short, it was artists who, in very concrete terms, implemented the deposing of mimesis called for by the theatrical renovators and opened the stage to the play of signs. In contrast to the stage devices and costumes painted by the Expressionists, which remained within the logic of the "set," the masks invented by Janco, Sophie Taeuber and Jean Arp for the Dada evenings of 1916, and the big mobile constructions, the *Managers*, created by

Picasso for *Parade* in 1917 ("inhuman, superhuman figures . . . false scenic reality reducing real dancers to the measurements of puppets"[25]) freed the stage from the constraints of mimesis and from the straitjacket of verisimilitude to liberate the play of signs called for by their appearance. For the mask, as reinvented by these artists according to a logic of synthetic Cubism, is a structured apparatus, a scaffolding of parts and bits that displays the random, arbitrary nature of its assembly. Where the mask of commedia dell'arte proposes a game playing on the conventions of the genre but never endangers the morphological coherence of the referents (the face of an old man, a simpleton, a braggart, etc.), the masks that appeared in 1916–17 were immediately presented as emancipated from mimetic necessity, wholly given up to the play of the signs that constituted them—a play that extended well beyond the figure itself, to include the objects summoned up on stage and also language. Their effectiveness is inseparable from the gestural behavior that they required from dancers and actors, and from the dislocation of speech, reduced to that unlimited play of its phonemes from which the Dada evenings and *Parade* constructed their theater.[26] Hugo Ball wrote a mythological account of their irruption into the world of art in 1916, in a true scene of possession and trance, which gives an idea of the significance of the paradigm shift: "We were all there when Janco came with his masks and we immediately set about choosing one. What happened then was strange. Not only did the mask immediately call for a costume, but it also demanded a quite different, passionate gesture, bordering on madness. Although we could not have imagined it five minutes earlier, we were walking around with the most bizarre movements, festooned and draped with impossible objects, each one of us trying to outdo the other in inventiveness. The motive power of these masks was irresistibly conveyed to us. All at once, we realized the significance of such a mask for mime and for the theater. The masks simply demanded that their wearers start to move in a tragic-absurd dance. Then we looked more closely at the masks; they were made of cardboard and glued. Their varied individuality inspired us to invent dances. . . ."[27]

In the twentieth century, the mask was the event that opened up a history shared by sculpture (better: the visual arts) and theater. Kahnweiler credited a Grebo mask with the revelation that, in 1912, inflected the history of Cubism and, with it, that of sculpture and much of the abstract art of the century: that art produces not objects but relations, that it requires not resemblance but a rigorous syntax of values—in short, that it produces emblems or signs. The Grebo mask enabled Picasso to go from a morphological paradigm to a structural one. The *Guitar* of 1912 and the *papiers collés* (glued papers) of spring 1913 are the result of this semiotic economy. As assemblages, they "pierce" and virtualize the volume of sculpture in the manner of African masks. It is left to the spectator's gaze to effect the synthesis. They are open constructions capable of confronting their "objecthood" with real space and the objects it contains (thus, in a photographic sequence, the *Construction with Guitar Player* hanging in the studio includes a guitar, a real bottle and a table). The condition is that a rigorous syntax should incorporate the empty spaces and objects of the world, give them the value of marks and combine them with other signs (in the case mentioned here, this is the task assigned to photography). Yve-Alain Bois concluded the polemic with "Art and Objecthood" by making an assertion (a "wager") that is difficult to surpass, arguing that the juxtaposition of real space and the space of art is at the heart of synthetic Cubism, and that this gave us "the radical transformation of the ensemble of conventions that constituted the domain of plastic art until this period."[28] We can add that the theatrical stage was the place where this involvement of real space could be affirmed more effectively than anywhere else—as Picasso himself would confirm in 1916 and, throughout the decade that followed, the Russians whose Constructivism directly prolonged the revolution of 1912–13, notably via Tatlin's *corner reliefs* and *corner counter-reliefs*. The theatrical stage ensured the visual arts' transition from *assemblage* to *installation*, which is now the ordinary regime of art.

That many artists in the course of the century should have felt the need to experiment with theater in order to experience this semiotic assumption of art, or even to become signs themselves as *actors* or *objects* in order to test the distinction between *I* and the *Self*, are facts to which relatively little attention has been paid thus far.

Ball explicitly attributes the *raptus* that alienated him from himself one night in June 1916 to his verbal delivery of the poem *Gadji beri bimba* while strapped into a monumental mask. The mystical tone of this retrospective vision should allow us to overlook the fact that such attempts at self-escape were claimed by numerous artworks of the twentieth century: "I have invented a new genre of poems, poems without words, or sound poems, in which the balance of the vowels is weighed and distributed solely according to the values of the beginning sequence . . . I gave a reading of the first one of these poems this evening . . . My legs were in a cylinder of shiny blue cardboard, which came up to my hips . . . I was wearing a shaman's hat . . . my voice had no choice but to take on the ancient cadence of priestly lamentation, that style of liturgical singing . . . For a moment it seemed that as if there were a pale, bewildered face in my Cubist mask, that half-frightened, half-curious face of a ten-year-old boy, trembling and hanging avidly on the priest's word in the requiems in his home parish. Then the lights went out, as I had ordered, and bathed in sweat, I was carried down off the stage like a magical bishop."[29] It was necessary for the artist himself to become an object or dummy, to engage in theater in order to feel in his flesh the "vibratory suspension"[30] of the sign.

Other versions of this idea of the artist as effigy were less weighed down with pathos and the religious associations attributed by Hugo Ball or Joseph Beuys. In 1969, for example, Gilbert & George proposed the very modest music hall attraction that was the *Singing Sculptures*, in which they stood on the pedestal of a school table, their faces masked with gold paint, singing feebly along to a tape of the Flanagan and Allen Depression-era song *Underneath the Arches*. Or Boltanski's *Saynètes comiques* (Comic Sketches, 1972) which repatriated the *gestus* and imagery of Expressionist cabaret, and the very idea

of (theatrical) acting in a project that is wholly *conceptual*, namely: to verify, through the abundant use of files and inventories, that biography necessarily means the dispossession of the subject. We can now begin to see why the logic of Minimalism and Conceptual Art should have been paradoxically extended in an unacknowledged theatricalization. For all the insistence of references to the *Nouveau Roman* by the artists of the 1970s, we cannot fail to recognize in the devices they invented at this time (for example, Dan Graham's triad of mirror, video and public, which diffracts, multiplies and delays the figure of the artist) the play of modes of utterance that is deployed in theater as much as it is in the modern novel. It is not an excess of presence (to himself, to the public) that was called for by the artist in his dealings with the theatricality of art, but a consciousness of multiple operations of "framing" that institute the process of signification. It is the discrepancy between the modes and the places that are supposed to organize them. In sum, it is the multiplication (acknowledged as such) of the possibilities of *acting*.

The conceptual moment of art in the 1970s was constituted by the coincidence of the withdrawal of the artist (the *artist as effigy* is a local version of the death of the author, for there are others) with an exacerbated theatricalization of the proceedings of art. More than ever, art in general, as a genre or category, is identified as a scenic space. The "field of art," itself a sociological category, was treated as a stage. An "art of the set" appeared in which the object was diffracted through a network of signs in state of tension, which network, in order to function, imperatively needed to produce its own limit—the walls of the gallery or museum, the printed page or the photographic frame that, *a posteriori*, install the pertinence of the work spread around the urban landscape. All the forms of reference and delay (metaphor and metonymy, synecdoche and other tropes), photography and video, were mobilized in order to virtualize the presence of the *objects* (Buren's strategy of dissemination is exemplary in this respect). Only now could the *play* as such begin. If "the main effect of theater is at once to place the proceedings in precise, distinct places, and to cast doubt on the distinction of those same places,"[31] then Conceptual Art was the great theatrical moment of the visual arts in the twentieth century. When, having "made sculpture" from the partitions of Mies van der Rohe's open plan buildings, Michael Asher removed the architectural divider between the gallery's exhibition space and its back office in order to exhibit *the art space* (1973 and 1974), he was acting as a theater director who brings into the stage space the flies and wings and the technicians, the actors' dressing rooms and the theater cafeteria and concourse. Thus, in the 1970s the demarcations defining the status of art and assigning a role to the artist, gallerist, collector, critic, visitor and curator became a field of operations or playground for artists. In other words, the issue soon became one of legality, since the distribution of roles and places is precisely the concern of the law (theater's links with the law is an old story). Philippe Thomas found a way of turning this into a fiction. Beyond its architectural determinations, the scenic space of art soon absorbed a whole set of economic and political implications that artists set about deploying in a veritable dramaturgy of unveiling.[32] Institutional critique or "contextual" art derived from its virtually unlimited expansion. But for many years some Puritan superego forbade us from recognizing its original theatricality. It took an artist from the conceptual scene familiar with the complex interplay of voice and meaning, repetition and projection, whose works made their theater from the after-action of memory (the projection of slides as a reminiscence of representation), to reveal the secret. James Coleman's *Living and Presumed Dead* (1985) is a mishmash of gaudy costumes ("theater" costumes) in which medieval heraldry combines with the light opera of Gilbert & Sullivan. A complicated and grotesque melodrama has just been performed, or is perhaps still being performed. The actors are lined up as when taking their bow at the end of the show, but at the same time they are acting out a Hamlet-like plot complete with ghost, murders, traveling players and melodramatic resurrections. They are acting but their postures do not match the voices or the roles.[33] They are acting but they do not share any kind of common space: the actors are facing us in a line. And along this stage line, an unpredictable play of permutations (the three card monte of an invisible manipulator) is constantly displacing the bodies so that the eye, thus deceived, is slow to realize that the animation of their postures, however convincing, owes nothing to the coherence of their movements: they are motionless and their animation, purely mechanical, is due to the superimpositions of 157 slides projected in cross-fade mode. They are therefore dead, because in the theater immobility is the figure of death. And, as if to confirm that this is a parade of ghosts, a few dummies have been slipped in among them. They are dead but presumed alive; they are the effigies of their roles, living the life of masks. They are Rousselian creatures, pure artifacts of their medium. They conclude with a solemn salutation, and in the adulterated atmosphere of theater lights, a history of art in the twentieth century. And they begin it anew. A history endlessly rehearsed.

Notes

1. Roland Barthes: "Diderot, Brecht, Eisenstein" (1973), in *Image Music Text* [trans. by Stephen Heath], Fontana, 1977, p. 69.
2. See Fried's retrospective assessment: "An Introduction to My Art Criticism," in *Art and Objecthood. Essays and Reviews*. Chicago: University of Chicago Press, 1998, pp. 40 ff.
3. The reappearance is doubly spectral: because the statue is a "cultural" specter, and because the anthropomorphism implemented by the Minimal artwork implicitly invokes the body of the spectator, who now provides the scale of the work he is looking at.
4. Robert Smithson: "Letter to the Editor," *Artforum*, vol. 6, no. 2 (October 1967), p. 4.
5. See Yve-Alain Bois: "Opacités de la sculpture," *Critique* 381 (February 1979), pp. 118–215.
6. In France this was introduced by Hubert Damisch, Jean Clay, Yve-Alain Bois, Georges Didi-Huberman and Jean-Claude Bonne, whose journal, *Macula*, at the turn of the 1980s, formulated (belatedly) the dialogue with the creators of *October*, the anti-Greenbergian machine of war.
7. But one could surely see this as an ingenuous version of the "sensible donation of the here" which was central to the phenomenological tradition.

8. Maurice Merleau-Ponty: *Le Visible et l'invisible*. Paris: Gallimard, 1964, p. 253.
9. Gilles Deleuze; Félix Guattari: *Qu'est-ce que la philosophie?* Paris: Les Éditions de Minuit, 1991, p. 48.
10. "Trictrac pour Tony Smith," *Artstudio* 6 (Fall 1986) [reprinted in *Un trou dans la vie. Essais sur l'art depuis 1960.* Paris: Desclée de Brouwer, 2002, pp. 31–53].
11. On the problematic of interiority as a "lack of seeing" in Minimalist sculpture, "the absence in the work" and seeing as loss, *cf.* p. 98 ff. Also, Georges Didi-Huberman's conclusion of his analysis of the paradoxical anthropomorphism of Minimalism: "now, this default value constitutes both the most interesting and most innovative formal operation of contemporary art, and the literally anachronistic operation of all human desire and grieving . . . That humanity is indicated — indicated by clues, by vestiges and by dissimilarities — in the very place of its absence, of its disappearance, here then is the operation of *Aufhebung* attempted by certain works by Tony Smith, Robert Morris and a few others."
12. Maurice Blanchot: *L'Espace littéraire* (1955). Paris: Gallimard, 1973, p. 27, quoted by Jean-Pierre Criqui: op. cit. p. 39, no. 13.
13. See Dominique Janicaud: *Le Tournant théologique de la phénoménologie française*. Paris: Éclat, 1991; and Eric Alliez: *De l'impossibilité de la phénoménologie. Sur la philosophie française contemporaine*. Paris: Vrin, 1995.
14. Jacques Derrida: "Le Théâtre de la cruauté et la clôture de la représentation," *Critique* (Summer 1966), followed "La Parole soufflée," in *Tel Quel*, 1965. The two essays were included in *L'Écriture et la différence*. Paris: Seuil, 1967.
15. Idem, p. 107.
16. Vsevolod Meyerhold: "Vive le jongleur!" (1917) [trans. by B. Picon-Vallin], in *Théâtre des années vingt. Du Cirque au théâtre*. Paris: Cl. Amiard-Chevrel, 1983, pp. 225–228; "Le Théâtre de foire," in Vsevolod Meyerhold: *Écrits sur le théâtre I*. Beatrice Picon-Vallin (ed.). Lausanne: L'Âge d'Homme, 1973, pp. 181–202.
17. See Giovanni Lista (ed.): *Futurisme. Manifestes, proclamations, documents*. Lausanne: L'Âge d'Homme, 1973, pp. 249–254. Music hall and circus were an artists' "thing" long before theater people took an interest in them. See Catherine Strasser: *Seurat. Cirque. Pour un monde nouveau*. Paris: Biro, 1991; and Jean-Claude Lebensztejn: *Chahut*. Paris: Éditions Hazan, 1989.
18. Hugo Ball: *Dada à Zurich. Le Mot et l'image* (1916–1917) [trans. by S. Wolf]. Dijon: Presses du Réel, 2006, p. 15.
19. N. Foregger: "L'Art d'avant-garde et le music-hall" (1922), in *Du Cirque au théâtre*. Lausanne: L'Âge d'Homme, pp. 229–234.
20. On these, see the invaluable volumes by Denis Bablet: *Les Révolutions scéniques du XX^e siècle*. Paris: XX^e Siècle, 1975; and Giovanni Lista: *La Scène moderne*. Paris: Éditions Carré / Actes Sud, 1997, as well as the whole "Les Voies de la création théâtrale" collection published by the CNRS and edited by Denis Bablet.
21. Anne Ubersfeld: *L'École du spectateur. Lire le théâtre 2*. Paris: Les Éditions Sociales, 1981, p. 51 ff.; Christian Biet and Christophe Triau: *Qu'est-ce que le théâtre?* Paris: Gallimard, 2006, p. 75 ff.
22. This multiplication of elements implies that the synthesis should be made in the imagination of the spectator, who is capable of recognizing that the actor at rest waiting to "come on stage" while being "physically present" on the floor, is present "without being so." Many stage productions exploit this virtualization of the actor's presence or absence on stage.
23. François Regnault: *Le Spectateur*. Paris: Beba, 1986.
24. Didier Plassard: *L'Acteur en effigie. Figures de l'homme artificiel dans le théâtre des avant-gardes historiques, Allemagne, France, Italie*. Lausanne: L'Âge d'Homme, 1992.
25. Jean Cocteau quoted by Douglas Cooper: *Picasso Théâtre*. Paris: Lausanne: L'Âge d'Homme, Cercle d'Art, 1987, p. 18.
26. It is in this context that we need to reread the various accounts of the tension between Cocteau and Picasso / Satie during the preparation of *Parade*: not as a simple clash of *egos*, but as a toppling of the libretto and text in favor of at triumphant affirmation of the play of plastic / scenic signs and of a "glossolalisation" of language.
27. Hugo Ball: *Flight Out of Time* [trans. by Ann Raimes]. University of California Press, 1996, p. 64.
28. "Kahnweiler's Lesson," in Yve-Alain Bois: *Painting as Model*. Cambridge (Mass.): The MIT Press, 1990, p. 79.
29. Hugo Ball: op. cit., p. 71.
30. The Eucharistic model was of course invoked in a number of these experiences: see the 1960s performances in Catholic Europe by the Viennese Actionists and by Beuys and the liturgies of Klein and Manzoni.
31. Christian Biet and Christophe Triau: op. cit., p. 76.
32. The evolution of Hans Haacke's work is emblematic in this respect, from the "disrupted" Minimalism of *Condensation Cube* (1965) and the "unveiling" of *Shapolski Estate Holdings* (1971) to the emphatically denunciatory staging of *Les Must de Rembrandt* (1986).
33. On the divorce between figures and functions, see the fine analysis by Raymond Bellour: "Les Morts vivants" (1996), reprinted in *L'Entre-images 2*. Paris: P.O.L., 1999, pp. 255–266.

What's Happening, Man?

Interview with Jean-Jacques Lebel by Bernard Blistène

Bernard Blistène: More than fifty years after it first appeared, the happening remains a vague notion, perhaps a "portmanteau word" that has been likened to performance, to actionism, and to all kinds of practices played out in a context close to that of the plastic arts—without, for all that, bringing out its origins and its specificity. At the start of our conversation, what to me seems important is to clarify, as precisely as possible, the origins of the happening.

Jean-Jacques Lebel: Everyone is going to have his or her point of view. And you know very well that I'll never be among those who state things in some peremptory sort of way. But obviously, it is indispensable to look for the basic historical benchmarks that led Allan Kaprow to conceptualize the happening as early as 1959, when he wrote *Assemblage, Environments & Happenings*, which would finally be published in New York by H.N. Abrams in 1966.

The first historical benchmarks that come to mind are both manifest and magnificent. There's the lingo of the African-American jazz musician from the 1940s who turns to you to ask, "What's happening, man?" There's also a wonderful poem by Gregory Corso, who used this term in his first collection of poetry, published by Lawrence Ferlinghetti in 1958.[1]

Kaprow took all that in and many other things, too. For, it was in the air. And Kaprow caught it in flight and reapplied it in a new sense.

B.B.: From the outset, the happening professed to be beyond any genre and beyond any definition that could be reduced to one simple approach. It seems easier to say what the happening is not and isn't intended to be than to offer any precise definition of it. The happening appears more as a "state of being" than as a movement.

J.-J.L.: It is not a movement; or, it could be said to be a multidirectional movement. It is, by definition, hybrid, ungovernable.

The 1950s were, it must be said, incredibly academic times. We were in the middle of the Cold War. For the practice of the happening to develop and to spread beyond established geographic and mental boundaries, what was required, in the context of this profound crisis of Western society, was a restless, inspired, and, strictly speaking, *rhizomatic* revolt (in the sense intended by my friend Gilles Deleuze).

But we must also return to the specificity of the time, to all the potential contained within Action Painting, to the impact of Bebop and Free Jazz, to all the forms of off-off-off experimental theater, to the activism of Peter Schumann's Bread & Puppet Theater, Julian Beck's and Judith Malina's Living Theatre, not to forget the fundamental role of John Cage (a close friend of Marcel Duchamp) and some poets, either of the Beat Generation or from the international (and more European than American) current of sound poetry: François Dufrêne and Bernard Heidsieck in France, Gerhard Rühm in Austria, the Fylkingen Studio (Sten Hanson and Öyvind Fahlström) in Sweden, and Emilio Villa in Italy, who reinvented sound poetry in the wake of Kurt Schwitters and Antonin Artaud. The great subversive impulses of Dada, long curbed or censored by a variety of institutions, began to make a comeback. Neo-Dadaism appeared on both sides of the Atlantic practically at the same time in all fields: artistic, literary, musical, behavioral, and social.

B.B.: How then is one to distinguish the American scene from the European scene back then?

J.-J.L.: You know, Arthur Adamov, a great friend of Artaud raised on Strindberg, Kafka, Freud, and German Expressionism, was being performed in Paris before an audience of just forty people . . . These were appallingly uptight times. The super-Stalinist French Communist Party kept everything under control . . . So, one of the key characteristics of the happening was to set fire to the fuse. Don't forget that at the end of Fifties and at the beginning of the Sixties, in Paris, you could come across Dadaists and/or Surrealists in the street and even—in my case—hang out with them as friends. And that was the case for a good number of other young artists at the time. Guy Debord, Dufrêne, Raymond Hains, Jean Degottex, and so many others at some point had discussions with their Dadaist and Surrealist elders. It is undeniable that a passing of the baton had taken place. The fight against the Algerian War (in particular, the *Manifesto of the One-Hundred-Twenty-One*) led to mass meetings and alliances. In the United States, the mass movement in favor of Civil Rights played a catalyzing role. The Beat Generation began to express itself collectively and publicly in 1956, in San Francisco. In United Kingdom, there was a powerful Antinuclear movement as well as an avant-garde theater, both of them very active. In Osaka, the Gutai group started to appear in 1955–56, in parallel with a mass revolt, the Zengakuren. In Vienna, the Actionists mixed sexual rebellion with political rebellion (splendidly at first, rather stupidly in the end). In France, the Far Left was highly fragmented: Trotskyist groupuscules, Anarchist groups, Situationists, *Socialisme ou Barbarie*, *Arguments*, and many other scattered elements made up a rather loose grouping, or un-grouping, but one which, in May '68, would prove capable of "setting the prairie on fire." . . . In short, some very productive connections were made that academic "specialists" have not been able to see. It was within this overall context of a "youth uprising" that the happening was born. It was set in rhythm and propelled forward by a vast international movement whose ambition was to bring the political, cultural, and artistic practices of the time back into play and back into question. Historical awareness was definitely more highly developed in Europe than in the United States. That was the main difference, but a comparable revolt was taking place all over!

B.B.: From the outset, you refuse to identify the happening with theater inasmuch as for you it seems obvious that in the happening all forms of psychological theater are obviously rejected, all naturalism, too, which Jacques Copeau, Aurélien Lugné-Poe, and Edward Gordon Craig had largely helped to discredit fifty years earlier. The happening has something of that "loathing of style" which Artaud shared.

J.-J.L.: Let's be clear. The happening is not an "offshoot" of theater. It came more from Action Painting and from the legacy of Roberto Matta, who gravitated in New York around Peggy Guggenheim, herself counseled by Duchamp and André Breton.

Remember Matta telling Jackson Pollock that his work at the time had something "post-Picasso" about it. We know the consequences of an observation like that. Pollock took note of it, spread his canvases out on the ground, and imagined "dripping." And action dripping—one has only to look at the films of Hans Namuth—is painting *and* dance. Not a way of painting "by other means," but both at once. It's the moment when painting becomes—or becomes again—dance, too. And this moment is obviously of capital importance, since what it calls for, as a matter of fact, is an overcoming of aesthetic styles and categories but also because it projects us, both literally and figuratively, into another dimension, that of space *and* time, so that one might appropriate social space.

B.B.: And yet this relationship of art to life seems to have been formulated more around Robert Rauschenberg, Merce Cunningham, and, of course, Cage.

J.-J.L.: Let's agree about the basics. At a given moment—a moment I leave to historians to pinpoint, if they can (and I doubt they can do so, since a historical process is *never* transparent or timeable), a certain number of artists understood that painting in itself no longer sufficed, that it had to be taken out of the canvas and, especially, out of the *frame* (in the social sense of the term). That sort of revolt was something that had been brewing, moreover, for ages. In descending the staircase, in 1912, Duchamp's *Nude* got a foothold in reality. In Picasso, too, the model often took the place of the artist. It thus went without saying, in the Sixties, for Yves Klein, that his nudes had to get rid of the "flesh-colored tights" in which the models from the "tableaux vivants" at the Bal Tabarin and other nightspots had been decked out so as to let themselves be "clothed" in blue paint and serve as brushes. The completely uncovered naked body had been bursting onto the pictorial scene since back in the time of Giorgione, Titian, Goya, and Gustave Courbet, but it began to stir, to dance, to express itself *live* only with Gutai, the happenings, and Klein's *Anthropometries*. It was at this moment that the traditional viewer—struck down and struck dumb before and by Courbet's *The Origin of the World*–was transformed into a *beholder*, that is to say, into an accomplice and co-operator. By calling upon one to engage in the labor of gazing and by including this effort in the very process of implementation, the authors of happenings achieved a large part of Artaud's project. And let's not forget Cage's NEW MUSIC = NEW LISTENING. There is a series of letter-manifestos Artaud addressed to Breton (but never mailed) that prophetically foresaw and predicted the dilemma with which every artist worthy of the name was going to find him- or herself confronted starting in the Sixties: in order to avoid being reduced to the state of a common commodity, art literally had to go out into the street. Whence certain happenings, whence the poster artists, whence the Situationists, as well as a great deal of today's most lively and relevant art.

B.B.: How and when did you meet Kaprow?

J.-J.L.: In 1961, near the end of the Algerian War, I went to New York at the invitation of Stanley Fisher, who was in charge of the Judson Gallery. He was preparing an exhibition that was to have the title *Involvement Show*. Among the participants were artists such as Lucas Samaras, Carolee Schneemann and, as it turned out, Allan Kaprow. It was Sam Goodman who brought Kaprow to my place on Horatio Street. We talked right away about Artaud. I realized that Kaprow didn't know much else than *The Theater and Its Double*, which had been translated into English by Mary C. Richards.

I had been able to procure for myself a copy of the recording of Artaud's radio play *To Have Done with the Judgment of god*—one of the major works of the twentieth century, which, as you know, had been banned by the French government at the time, thereby provoking an outcry from Breton, Albert Camus, André Gide, and other leading intellectuals, though in vain.[2] As early as 1958, I had played this tape for Allen Ginsberg, Corso, William S. Burroughs, and Brion Gysin, and right away we had other copies made which we sent to Beck and Malina, to LeRoi Jones (the future Amiri Baraka), and to Michael McClure. That's how the Artaud "virus" spread to the United States of America. It was a "rhizome" before its time. The Judson Gallery—a basement room on MacDougal Street—functioned as a meeting place for some extraordinary artists, poets, and musicians. All the New Yorkers at the time who were turning their backs on the "mainstream" (that is to say, on the prevailing culture) were to be found there. I was on familiar terms there not only with Kaprow but with Oldenburg, Rothenberg, Samaras, Schneemann, and many others. I want to stress, in passing, the indispensable role of this type of place—the Cabaret Voltaire in Zurich, Birdland or The Living Theatre in New York, the Round House in London, the Paradisio in Amsterdam—which has, in any age, fostered the kinds of meetings and get-togethers needed to constitute new currents of thinking. But to return to Kaprow, we instantly became friends.

B.B.: How did your exchanges and relations develop?

J.-J.L.: We worked together a lot. As early as 1963, I gave him a helping hand for his first big happening in Paris, *Bon Marché*. In 1994, we collaborated during the important event organized by Jean de Loisy at the Pompidou Center—*Hors Limites: l'art et la vie*—and he figures in the film made from my *Monument to Félix Guattari*. In Taiwan, in 1999, we did a tour of lectures and events together. In Milan and Barcelona, too. I remember in particular a strange action we improvised in the open countryside with students from the art school in Tainan—on the southern side of the island of Taiwan—in a circular space planted with hundreds of polychrome banners near a Buddhist Temple. All those merry tonsured monks and nuns gladly took part in the celebration without worrying

about the "meaning" of what we were doing. A nice lesson in freedom. Kaprow, like Cage, Ginsberg, Robert Filliou, and John Giorno, was deeply Buddhist—which means that he devoted two hours a day to meditating—but he didn't make a big deal of it or try to proselytize anyone. We shared a keen sense for collective action as well as a great passion for art history—not academic history of course, but the artistic thinking of our predecessors. For example, we spent a whole day at the Poussin exhibition in the Grand Palais. Like me, he knew each painting, each drawing, and it was a delight to discuss them with him. He was just the opposite of the moronic contemporary artist who concentrates only on his own career. He had a very lively mind; moreover, he preferred to earn a living by teaching so as not to have to bow to the stupid dictates of the art market. For twenty-five years, he chaired the art history department at the University of San Diego. I would advise anyone concerned with his or her financial and intellectual independence to take on, like Kaprow, a second profession. For him, Art History was a matter of being perceptive. Think, for example, of his masterpiece "Environment"—WORDS—which flows naturally from enlarged Schwitters collages spread out in space. As much as Rauschenberg, Kaprow comes out of Schwitters. Once again, we're not talking about imitators or epiphenomena but of artists who deliberately place themselves within a *rhizomatic continuum*. In this instance, neo-Dadaism.

It's a fact that happenings continued Dada in other forms. Duchamp and Man Ray, who often came to our happenings, were the first to say so. To borrow facetiously from Carl von Clausewitz, it could be stated that happenings were the continuation of Dada by other means . . . lively, active ones. Moreover, the first action of this kind took place during the 1920 Berlin Dadamesse. It was George Grosz and Walter Mehring's "race" between a sewing machine and a typewriter.

B.B.: You said that, at the time, Kaprow had only a spotty knowledge of Artaud's work, which had not been published to any great extent in English.

J.-J.L.: Kaprow wanted to know everything about Artaud (who had not been translated very much yet in the Sixties). We of course agreed on the fact that happenings—which varied a great deal from one author to another and from context to the next—constituted a synthesis of Artaud, Cage, and Gutai. What's more, he had been Cage's student at the New School in New York at the same time as several Fluxus members. In other words, it's about Action Painting, but *beyond* painting, outside and beyond the frame. For Kaprow, however, there was also a desire to work out a practice, freed from the clutches of discursive thinking, so as to rediscover, in what could be called "a new catharsis," a highly original aesthetic and ethical experience. Don't forget, Kaprow is a sculptor. Thus, the entire stage, the whole space was going to be used, as in a ritual producing images and hieroglyphs for the Unconscious of the beholder. Now, the project formulated by Artaud was for a nonverbal or preverbal kind of theater beyond or below the text, freed in some sort of way from all theatrical conventions with the action punctuated by sounds. Whether ritualistic or not, physical activities here are not mutually illustrative. Cage, Cunningham, and Rauschenberg explored this type of disconnection, but on stage, dissociating the music from the dance. For my part, the happenings I experienced most passionately unfolded not on stage but in less "cultural" sorts of places: swimming pools, subway stations, street demonstrations, meadows, vacant lots, and so on. That didn't keep me from staging in 1967, in a theater, *Desire Caught by the Tail*, written by Picasso in 1941. But that wasn't a happening; it was *antitheater*. The nuance is worth noting.

B.B.: In parallel with all this, the idea of a review, and then of the development of Fluxus, sprang up in part from George Maciunas's involvement in preparing La Monte Young's *An Anthology* in late 1960–early 1961, which ultimately was published, with Jackson MacLow's help, only in 1963. You often remind people of the differences in intention and forms between happenings and Fluxus.

J.-J.L.: Historically speaking, Fluxus appeared in June 1962, or about four or five years after the first happenings, after Maciunas participated in *After John Cage*, Rolf Jährling's evening performance organized at the Parnass Gallery. That's where he read his manifesto, "Neo-Dada in Music, Theater, Poetry, Art," before participating, at Nam June Paik's invitation, in the *Neo-Dada in der Musik* gathering and organizing, in September, the Wiesbaden Fluxus Festival.

In those four years separating the invention of the happening from the formation of Fluxus, there were light years of work and explosions. Maciunas, brilliant but pathologically jealous of Kaprow, sought to distort the chronology so as to deny the fundamental importance and precedence of happenings. That was petty, but not serious since no one was fooled (except academics!).

The basic difference, in my view, resides in Fluxus's musical origins and in the question of "repertory." Fluxus shattered the notion of concert and of musical composition, but it tended toward repertory.

On the other hand, most, if not all, authors of happenings were plastic artists. This particularity is of key importance. Fahlström, Tetsumi Kudo, Daniel Pommereulle, Marta Minujin, Carolee Schneemann, Wolf Vostell, Erró, Frédéric Pardo, Claes Oldenburg, Jim Dine, Red Grooms, Milan Knížák, Kaprow, and I all were plastic artists. Only Dick Higgins—another student of Cage—had instead been, at the start, a poet and a musician. Ben, too, hedged his bets, humorously playing all the tables at once.

B.B.: And yet you yourself, for example, did happenings (since 1960) and then organized Fluxus evenings.

J.-J.L.: Yes, like Higgins, Vostell, and a few others. Labels and interclan conflicts never mattered much to me. Our intentions were to go beyond the boundaries of groups and aesthetic categories. And Cage, to whom both the happening and Fluxus owe so much, did not hesitate to call the twenty-four-hour work he presented at Paris's Les Halles in 1974 a "Happening." But the

differences reside also in the intentions. The Fluxus "Event," George Brecht's, comes from Italian Futurism more than from Dada. Fluxus's "Evenings" had, moreover, a cabaret format with a strict, repeatable scenario that could be performed over and over again. The ones I myself set up at the Free Expression Festival (in Paris and Cogolin) or on the campus of Nanterre University also adhered to the cabaret format inherent to Fluxus, whereas the very principle of the happening stemmed, on the contrary, from an entirely different mode of operation that challenged not only the rules of cabaret but also those of the theater, that is to say, repertory and theatrical performance. With the happening, the stage disappears since it is everywhere. Repetition is out of the question.

B.B.: Here, it seems to me indispensable to explain the method of the happening and to get people to understand how it was worked out, so as to cut short, once again, the too widespread *idée reçue* of disordered or cathartic activism. The happening stems, in reality, from a theoretical reflection on the spectacular and on the production of meaning. I suppose that you won't adopt the definition offered by Michael Kirby who, as early as 1965, in *Happenings – An Illustrated Anthology*, spoke of "a form of theatre in which diverse elements, including nonmatrixed performing, are organized in a compartmented structure."[3] In your work on *Le Happening* (published by Maurice Nadeau in 1966), you already expressed some basic differences.

J.-J.L.: Every definition of the happening—so heterogeneous is it—can only be partial and reductionist. Moreover, what good is it to define at all cost an activity that subverts the very notion of art, in the classical sense of the word? Let us leave such trivialities to academics who think they are authorized—one wonders by whom!—to define and to classify something whose logic they don't succeed in grasping.

However, I think it's crucial to come back to the point I mentioned a moment ago when I insisted on the idea of *affect*. Those who participated in happenings did not operate on the usual division of labor between "author," "director," "actors," "set designer," and audience—as is the case in theater—but, rather, on a passionate relationship to a project that is worked out and carried out collectively. Everybody dealt with everything, in a nonhierarchical and intuitive way. People regularly hung out together, either at one another's homes or in cafes or at the Bus Palladium (a "den of iniquity" on Rue Fontaine) . . . And then, one got high . . . "The disordering of all the senses" glorified by Arthur Rimbaud was the order of the day—not as an end in itself but as a method of investigation and of living through reality.

We lived from day to day, giving ourselves over to experiments of all sorts—on artistic, sexual, political, or other levels—and devoting all our energy to "coming unhinged" and "changing life," to borrow the ever-relevant Rimbaldian formula. In order to recruit active participants outside artistic circles, we accosted strangers in the street or in the subway and we placed ads in newspapers of the sort, "EXPERIMENTAL ARTISTS ORGANIZING A HAPPENING WISH TO INVITE YOU TO PARTICIPATE. IF INTERESTED, COME NEXT SATURDAY AT 7PM UPSTAIRS AT THE CAFÉ DE LA MAIRIE ON SAINT-SULPICE SQUARE." And there was also word of mouth. That's how we filled up our preparatory meetings with an undescribably wild crowd of madmen and madwomen, polymorphic perverts, and fringe elements of all kinds, some of whom proved to be very dear collaborators. We went round and round the table, everybody had a right to speak—strangers and nonartists, like the rest—I took notes and, little by little, by giving articulation to one or another's fantasies and projects, a sort of framework or canvas was collectively constructed from which, by twists and turns and ricochets, a happening synopsis emerged. The method resembled a bit the old Surrealist game of the "exquisite corpse." We were far removed from text-based theater, very far from lyric opera, but rather close, as regards collective effort, to Free Jazz. I have often spoken about this with my friend Ornette Coleman who, moreover, often joined in with us. One of our most splendid recruits was Cynthia, a very attractive transsexual Pardo met in the Pigalle neighborhood. She was a nude dancer at the Nouvelle Ève (a Pigalle nightclub where the owner obliged her to hide her genitals with a bandage) and, on weekends, a prostitute. Everyone believed that she was a woman. She dreamed of exposing herself totally as she was, genitals included, and to return one day to her village in Serbia, taking off all her clothes while people were exiting from Mass and proclaiming to all the leading citizens, "Here I am! I'm back!" She was able to fulfill this dream only in part, within the framework of our happening, *One Hundred-and-Twenty Minutes Dedicated to the Divine Marquis*, in 1966 (at 42 Rue Fontaine, in the building inhabited by Elisa and André Breton). One day—or, rather, one night—during an LSD trip, something very odd occurred: Cynthia got back her masculine voice. This apparently very feminine body began to speak with a baritone voice in Serbo-Croatian! In 1966, transsexualism was not commonplace as it is today; it posed serious personal and social problems. There also was Shirley Goldfarb, an American expatriate abstract painter who had played in a Warhol film with her ever-present Chihuahua in her arms. Before becoming an artist, she had taken singing classes and had a superb coloratura soprano voice. She's the one who sang, *a cappella*, the most sublimely obscene passages from *The 120 Days of Sodom* while another participant, her ass hanging over the balcony, pissed on the audience standing beneath her. If you insist on seeing in this an allusion to Duchamp's crucial installation work, *Given: 1. The Waterfall, 2. The Illuminating Gas*, I won't be the one to contradict you. Each happening—I'm not speaking for my colleagues, but only for my own work—was a succession of "rendezvous" and intersubjective voyages. A process rather than a technique or an aesthetic.

B.B.: Criticism of happenings has often come from the theatrical world. Jerzy Grotowski, for example, in one of the chapters from *Towards a Poor Theater* denounced some "chaotic and aborted works, full of so-called cruelty that wouldn't frighten a child, when we

see all these happenings that reveal only a lack of craft, hit-and-miss efforts and a love for pat solutions, shows that are violent only on the surface." Is this, in your opinion, because, ultimately, the happening attacks the very idea of theater, whose content as much as its form the happening, however conceived, is intended to subvert?

J.-J.L.: Let's be clear. Most people who criticize happenings have never seen one. And for a reason. They are criticizing a phantasm (in their head) or some pseudo-report in the press written by some idiot. And that's the case, alas, with Grotowski. The idea of the happening, its conception as well as its execution, defies rules and conventions. One doesn't go to see a happening like one goes to the theater. One doesn't attend a happening like one attends a cabaret show. Indeed, at the Chimère Theater, where *One Hundred-and-Twenty Minutes Dedicated to the Divine Marquis* unfolded, we ushered the audience in the back through the artists' entrance; we brought them in between enormous sides of bloody-red meat (that is, covered with fresh blood), "bombarded" them with hallucinogenic stroboscopic flashes of light, and encouraged them to circulate in the room (all the seats had been removed) mixing in with the action. Quite obviously, Grotowski, as great a man of the theater as he was, didn't know what he was talking about as far as happenings were concerned. The happening involves both other forms and other issues, as well as another method. It is situated not only between disciplines and artistic genres but, more so, in the surpassing of all established conventions—at the risk of becoming what Artaud called "a failed play." It is by nature unstable, and perhaps in its essence elusive for many. It is engraved in the memories of those who have seen it, heard it, and felt it. It is not to be performed at some other time. It remains a life moment, a form of sharing in which everyone's fantasies are combined and a temporal pattern is constructed. Indeed, even Breton and Jean-Paul Sartre understood it, and, after having seen it, judged it differently. As an author of entirely classical plays for the theater, Sartre himself was honest enough to recognize (in a statement that appeared in *Le Nouvel Observateur*) that "the happening is the moment when theater explodes." Point taken.

B.B.: In speaking of a "temporal pattern," you imply that, in its construction as well as in its actual performance, the stage time of a happening breaks away from the modes of classical dramaturgy but also from all forms of ritualization and even from theatrical conventions.

J.-J.L.: Obviously. Let's take, for example, *One Hundred-and-Twenty Minutes Dedicated to the Divine Marquis*, which we did in Paris in 1966 with Cynthia, Frédéric Pardo, Denise de Casabianca, Bob Benamou, Michel Asso, Shirley Goldfarb, Gérard Rutten, and Jean-Claude Bailly, among others. The publisher Jean-Jacques Pauvert, who had undertaken publication of Sade's complete works, was struggling with his eleventh censorship trial . . . Sade, moreover, remained at the time—perhaps he still is today, for certain people—a writer whom the Prime Minister at the time, Georges Pompidou, deemed "boring" (*sic*), indeed "nihilistic." But Sade is anything but that "madman" whom the ideologues of Judeo-Christian civilization take—rightly so—to be *their* public enemy number one. He is, above all, a thinker who rolled back the limits of the thinkable. During his twenty-eight years of incarceration, he faced down the unthinkable and the unsayable. Perhaps he was, as he himself said, an "isolist," the man of radical solitude who is unmoved in the face of the experience of the void. Jean Paulhan measured the man when he said, "My niece became a nun after reading Sade." Moreover, I cannot help but make the connection with his preface for *Justine*, where he states that slaves from the island of Barbados had killed their master because he had freed them . . . That said, whether at Charenton, Vincennes, or the Bastille, paradoxically Sade wrote a lot for the theater; for, he was *also* a playwright. As for our preparatory meetings, it occurred to me during our discussions and while I was taking notes that there was some material there for a happening. I built up a simple synopsis. Rehearsals began in my studio. Things arose out of the collage of slices of life, for the idea obviously was to birth a collective work and that the spectators' reactions would transform the action along the way and, in a way, "detourne" it. Those audience reactions were, by definition, spontaneous and unprogrammed; that is the sense in which "happening" and "theater" were and are incompatible. What was to and had to remain spontaneous was above all the audience's reactions. This spontaneous dimension was crucial. Its source was to be found in Dada, which had both extolled a "state of being" and wished to set the everyday back into the space of art or, rather, the artistic process back into everyday life.

Moreover, it is important to underscore the differences that exist among the multiple forms of the happening. When we arrived at Oldenburg's "The Store" in New York, everything had already been thought out; all that remained was to execute Oldenburg's plan. The collegiality and spontaneity were missing.

I am not saying that there might be qualitative differences, only basic differences in intentions—differences that, for example, Kaprow, who was more attentive to "interplays," treated differently. In reality, what Kaprow wanted to do was make a subliminal portrait of those whom he had invited to participate in his happenings. He wanted to send back to us, in a way, the image he perceived of us. As for Oldenburg, in *Injun*, he had me play a character I detested. My girlfriend at the time, Johanna Lawrenson, who was a model, had to play the role of a vamp. Our characters became archetypes, comic-book "heroes" like Superman, Wonder Woman, Joe Palooka, Blondie, etc. It was rather amusing but had nothing to do with the happenings we were doing back in Europe during that same period. Oldenburg's happenings stemmed from the ultra-American mythology of Pop Culture. Ours stemmed, rather, from the social struggles and existential questions tormenting us. In Oldenburg, there was perhaps some connection with theater. Indeed, much later, the Whitney Museum of American Art (*sic*) devoted an exhibition to happenings—to those done by American

artists *exclusively*, it goes without saying—and some of Oldenburg's happenings were "reconstituted" (*sic*) on that occasion, played by professional actors. I recall laughing a lot about that with Kaprow and Vostell since, of course, this intentional *a posteriori* museumified falsification could not help but be, in our view, just another aberration added to the list of cultural administrators' attempts to control everything, rationalize everything, and place price tags on everything. That said, looking back at those happenings Oldenburg produced in his "The Store" (a tiny old Puerto Rican shop near Avenue B), in which I took part, one can detect a certain kinship with what was later to become "apartment theater," where the actors travel to the homes of audience members. Now, theater, whatever kind you're talking about, and art, be it "avant-garde," are precisely that from which the happening—as I as well as many of my friends knew it and practiced it—wanted to free itself. "The Store" constitutes, in my view, a key artistic adventure. It's truly the most interesting, the most intense thing Oldenburg ever did.

B.B.: You say that the happening is a generic notion that describes different forms . . .

J.-J.L.: Undoubtedly so. The happening—in my opinion—is or, rather, was an essentially collective activity with libertarian leanings. Despite the often quite strong ties of friendship among us, Erró, Pommereulle, Vostell, Fahlström, Knížák, Higgins, Kudo, Minujin, Schneemann, Dine, Grooms, Oldenburg, Kaprow, and myself each did our own thing. There never was any homogeneity. Our differences were so profound that it would be absurd to speak of a common "style" or of a shared typology. We pursued radical subjectivity—the opposite of the submission to norms that prevails today in the world of art and in society as a whole—and, for my part, what my friend Guattari described, several years later, as "collective enunciatory set-up." That was what characterized our happenings, an explicitly declared production process and subversive intentionality. The distinction with respect to all theatrical form—even of the so-called avant-garde variety—or with respect to the cabaret form of the Fluxus type is very clear cut.

B.B.: Without speaking of theater or dramaturgy, would you see in the happening a way of extending the stage into the public space?

J.-J.L.: We didn't want to do theater, whereas what Fluxus produced in most of its interventions was a highly dramaturgical dimension closer to what you call *theater*. Indeed, Robert Filliou laughingly recalled that Rita Renoir (one of the protagonists, along with Warhol film actors Ultra Violet and Taylor Mead, in my version of *Desire Caught by the Tail*) dreamed of getting a job at the Comédie Française. Incredible, isn't it? But there were also some key structural differences to be found in the fact that, for example, the happening favored the suppression of the stage/"house" division Fluxus had ostensibly wanted to preserve. The happening repudiates the stage *qua* stage and seeks to smash the actor/audience relationship which is seen as a face-to-face encounter that is to be transformed into a kind of mix. It seeks a form of circularity within time and space . . . Such circularity has to do with the kind that, beyond performances of Mystery plays in the Middle Ages, is rediscovered in a certain type of avant-garde theater that extends from Vsevolod Meyerhold to Erwin Piscator, from Max Reinhardt to Andor Weininger, and from Frederick John Kiesler to Jacques Polieri. Indeed, Judith Malina considered Piscator to be her mentor. That was before Artaud blew everything to smithereens.

B.B.: Anyway, you say that Fluxus claimed to be a movement and that the happening refused to be one.

J.-J.L.: That's what George Maciunas wanted. However brilliant he was, Maciunas considered himself to be a true reincarnation of the Bolshevik commissar. Behind his desk, there was a poster of Anatoly Lunacharsky (the first "Soviet People's Commissar of Enlightenment," a typical Leninist bureaucrat) . . . A curious thing for a Lithuanian whose native land had been occupied by Stalin's Red Army. Moreover, it was in West Germany that he took refuge. Had he adopted the arguments of the occupier? But Maciunas also wanted to impose a method, indeed a discipline, that went against the intentions of the happening. One could also return to the question of sexuality, which was certainly treated in a more "straightforward" way in European happenings and a more "Marcusean" way in the United States. Remember that, in *To Have Done With the Judgment of god*, Artaud lambasted the "sperm of the Americans" and that some European happenings—Fahlström's, Erró's, Kudo's, or mine—were, it is true, highly sexual if not eroticized. Schneemann's as well. Duchamp took note of this.

A last point that seems to me crucial for us in order to indicate the difference between Fluxus and happenings: the opposition between the ontologically unsayable and minimalistic activity of some of Kaprow's pieces and the probably more emphatic activity found in Fluxus's work.

Remember, for example, those extraordinary happenings experienced on George Segal's farm with Jackson MacLow, between 1971 and 1972—which is, indeed, the moment when Kaprow was to interrupt his happenings in order to develop other approaches.

In a field of wheat, about thirty people gather around music stands on which blank sheets of paper have been set. With mirrors, they pick up cloud outlines to be transferred onto paper . . . What is more intense and more beautiful than to try and transform a hunk of cloud into music? What is more disalienated and free than this moment beyond all contingency, outside the social world and its conventions and guided solely by the desire that something, in the Mallarmean sense, "might take place"?

B.B.: Trying to understand the way in which your own happenings were constructed, one may also suppose that they led you to continue, through other means, some of the experiments you had undertaken that were close to Surrealism . . . There nevertheless is, in my view, a key distinction, even a significant

gap, between the idealism of a Breton and the "dark anger" of a highly "heterological" Georges Bataille off in search of "one's free availability in every direction," which makes me think that the happening pertains more to *The Accursed Share* . . .

J.-J.L.: This is not the place to comment on the violent conflict that opposed Bataille to Breton in 1932 over Dalí's *The Lugubrious Game*, that is to say, around Sade and fecality. It's certainly a key question, and one that would require a great deal of theoretical development. Let's just note here that in 1934, when faced with the real threat of a fascist putsch in France, Breton, Bataille, and their respective friends all found themselves together in the Counter-Attack group, which advocated armed struggle against the putschists. In the late Sixties, after a memorable lecture by Bataille on *Eroticism*, I recall having diner with him and Breton, and I can testify that they had truly reconciled with each other even as they maintained their differing philosophical positions. There is, it seems to me, an important lesson to be learned from the attitude they in fact shared: a total rejection of all dogma. As for Breton, he made—in a *Le Nouvel Observateur* interview—a few sarcastic remarks about my happenings. Yet he had never seen them. That didn't keep him from criticizing their "sexual promiscuity" (*sic*) and a "kinship with *Hellzapoppin.*" My public retort to him was that he was the last person who should be adopting the judgments of Christian moralizers and that, as far as *Hellzapoppin* was concerned, he shouldn't forget that he was the one who had taken us—his daughter Aube and myself, when we were kids—to see this extraordinary show that had played on Broadway before it became a Hollywood film. An unforgettable marvel: there was a real locomotive on stage and dwarves disguised as children threw themselves off the balcony. There was that famous shrub—a precursor to the cadaver in Eugene Ionesco's *Amédée or How to Get Rid of It*—that grew before one's eyes and, at the end, turned into a gigantic tree. The actors chased audience members all the way to the subway station after the show, playing dirty tricks on them. "It is obvious, my dear Breton, that I proclaim to have been influenced by *Hellzapoppin*," I went on to tell him by transporting my Festival of Free Expression into his building! Indeed, he made his amends and asked me to lunch at his home as if our relations had never cooled. Another fine lesson in social grace. Moreover, within the most orthodox Surrealist group—from which I had, fortunately for me, been expelled for "lack of discipline"—some members carried out actions that were not very far removed from happenings. I am thinking of Jean Benoît's *Testament du Marquis de Sade* (in Joyce Mansour's apartment) and Meret Oppenheim's *Banquet inaugural* (at the Daniel Cordier Gallery; "It was a spring feast, not a happening," she explained). Revolt was in the air and, along with others—autonomous artists and revolutionary activists—it is not impossible at all that our activities might indeed have prefigured or opened the way for the mass movement of May '68. In any case, starting from that date, I went on to other things, thinking that the "Dadaization" of society we had long advocated and been preparing was on its way. Kaprow himself also stopped producing happenings, but for other reasons. You have to know how to keep on moving forward . . .

B.B.: Some see in the happening a form of nihilism, whereas it seems to me, quite the contrary, that it is a continuous experience and a true test of values, whether they be social, moral, or religious ones. In fact, I would willingly compare the happening to a will to subvert, and, as a matter of fact, to what Nietzsche called, from this standpoint, *upheavals.*

J.-J.L.: I like this word and this idea of *upheaval*. Nietzsche's thought has lost none of its insurrectional power so long as there still are today a few nomads to "detourne" telenovelas, soccer matches, and bloody massacres filmed live in Baghdad or elsewhere and to read philosophical texts.

You remember the Artaud-inspired phrase from Georges Palente, often repeated by Raymond Hains: "Society does not exist, only individuals exist." The Dadaist Ernst Toller had also expressed this notion in his play entitled *Masse Mensch*, speaking out against pervasive forms of totalitarianism which are today making a comeback all around the world. It has to be asked whether the idea of progress is not one of the most ineffective kind of traps.

Neither a constituted group nor a theatrical troupe nor a chorus of fervent believers nor a wild horde—whatever our numerous detractors might have said—the few hundred participants in happenings and other activities from the Festival of Free Expression who came from just about all over (Europe, the Americas, Asia) nonetheless constituted a kind of nebula and nomadic tribe that could move from Paris to London to Cardiff to Buenos Aires to Montevideo to Cogolin to Knokke-le-Zoute to Parma to Nanterre or somewhere else in order to produce one or several happenings there at the invitation of some sympathetic local organizer. This lasted for the time of the Festival—from 1964 to 1967—a period of growth, if there ever was one, on the personal, collective, and political level. With the proper distance, one may note that what was at work in these numerous self-managed activities was not some simple aggregate of impulsive energies. Something specific was played out, undoubtedly without the knowledge of the contributors themselves, but what was it? Some recurrent themes and basic questions came out in the long run from this whole thing. A highly humorous tone, an ironic distance, a subversive intentionality, a combination of incompatible elements, an explosive mixture of the personal and the political . . . who knows? In thinking once again about the Festival of Free Expression, what comes back in my memory is a key phrase that was written—well afterward—by Deleuze apropos of Buñuel's films (in "De l'affect à l'action: l'image-pulsion," in *L'Image-Mouvement*. Paris: Les Éditions de Minuit, 1983): "To the eternal return, as reproduction of an always already-done, is opposed the eternal return as resurrection, new gift of the new, of the possible."

It's from this angle, perhaps, that one might best consider certain happenings by Kudo (*Philosophy of Impotence*), Filliou and Emmett Williams (*Spaghetti Sandwich*), Schneemann (*Meat Joy*), Pommereulle

(*Kiss Me*), Erró (*Gold Water*), Nam June Paik and Charlotte Moorman (*Robot Opera*), and still others by Marta Minujin, Jacques Gabriel, or Öyvind Fahlström, as well as some of mine (*Incidents*, *To Exorcize the Spirit of Catastrophe*, *One Hundred-and-Twenty Minutes Dedicated to the Divine Marquis*, *Play Tex*, *Welsh Automotive Salad*, etc.). This set of contradictory and heteroclite events could have given the impression of being motivated by shared concerns. But which ones? In very different modes and in barely compatible languages, this is, perhaps, the question of the autonomy of desire and of the impossibility of its fulfillment within the context of capitalist society which has not ceased to be posed. For my part, *direct action* interests me more than theater. I refer more readily to Ravachol, Nestor Ivanovich Makhno, and Buenaventura Durruti than to Corneille, Konstantin Stanislavsky, or Richard Wagner. Everyone to his own taste. As Filliou said, "Art is what makes life more interesting than art."

B.B.: The Living Theatre tried to be and thought of itself as a solely theatrical matter, even if it thought of itself as a laboratory of principles, practical methods, and organizational forms of greater and more general import. What is the primary distinction to be made between happenings and the Living Theatre?

J.-J.L.: The Living Theatre was an itinerant theatrical troupe, an anarchist community living and working together for egalitarian wages (which constituted its great social and artistic originality). It did not as such, to my knowledge, do happenings, although some members of the troupe joined with me—in particular on March 23, 1968, in Parma—to participate in a famous political happening that, starting at the Teatro Reggio, spilled out into the city. In 1966, some Living Theatre members also participated in my large-scale happening in the port of Cassis—along with Bernadette Lafont and Taylor Mead—heading down a mountain naked on horseback. During this same Cassis Festival, the Living Theatre created *Frankenstein*. Jonas Mekas filmed everything. On the other hand, some techniques tested out in happenings were later incorporated by the Living Theatre in and through their stage shows. And *vice versa*, they also influenced happenings. I am thinking about *Mysteries and Smaller Pieces*, for example, or sequences from *Paradise Now*. Outside their theatrical work properly speaking, Julian and Judith were close friends with Ginsberg, Paik, Mekas, and many other artists. As for me, I made their acquaintance in Milan in 1961, on the occasion of *Anti-Procès 3* (Antitrial 3), which they had come to see and whose collective protest against the French Army's torture of Algerian militants they approved of unreservedly. The following year, they invited us, Alain Jouffroy and myself, to organize a poetry reading in their place on the third floor of a building at the corner of Sixth Avenue and Fourteenth Street. For them, theater included poetry, the visual arts, and dance. At the outset, Julian was a painter, and they both published books of poetry.

B.B.: There often were instances of interchange between the Living Theatre and happenings, and that occurred through your intervention. The anarchist and libertarian principles of communal living, antimilitarism, and the liberation of the individual, which the Living Theatre and some happenings had in common, place them both within the world of a highly utopian set of practices. But it seems to me that, from a methodological point of view, the Living Theatre and happenings also shared a willingness to try and suggest alternatives that go beyond the boundaries of the theatrical show in order to establish links with other domains of thought and that, all in all, their mutual encounter allowed a cross-fertilization between the American counterculture and European youth movements. Was the area of understanding initially political in character?

J.-J.L.: What the Living Theatre and happenings had in common is obviously an awareness that they had to integrate into their projects both reality in general and what was going on politically and socially. Moreover, one must remember how violently some of the Living Theatre's shows were received. One evening, at the Brooklyn Academy of Music, a horrible incident occurred during the "Group Grope" of *Mysteries and Smaller Pieces*. Some rednecks (hooligans who had come to beat up beatniks and sexually assault girls) came up on stage—along with the other members of the audience, who had been invited to mix with the actors—and, in the low light, began to rape Judith Malina. Fortunately, she cried out; one of the members of the troupe, a former champion boxer, a Black man by the name of Jim Anderson, understood what was going on and quickly ejected those rapists, but only after they had achieved their ends. Judith became enraged and started screaming that she risked maybe becoming pregnant because of one of those bastards (since she refused to take the pill). Someone helped her resolve the problem thanks to a vending machine in the theater's lobby. This was the famous *Coca Cola Douche* out of which Ed Sanders and the Fugs later made a song. It was an appalling attack perpetrated by fascists on the person of a pacifist, a nonviolent woman, yes; and with hindsight, this event makes one think about the real dangers artists, here actresses and actors, were running when they removed the boundary between stage and house, between art and life. This was not, properly speaking, a happening; but, like a happening, this theatrical action really did set off a fascist type of reaction from the audience, an unacceptable one, certainly, but nonetheless "logical" given the overt conflicts, during the Vietnam War, between "good patriots" and "antimilitarist activists," between Nixon supporters and supporters of the Vietnamese resistance fighters, between defenders of "American values" (extolled, back then, by Nixon and today by Bush) and young people rebelling against imperialist barbarism. That evening, on that Brooklyn stage, Judith's body—accustomed to the role of Antigone, whom she often portrayed—was, I dare say, the theater for a real, violent confrontation between two antagonistic American societies.

The Living Theatre was then at that height of theatrical innovation. They staged Genet's *The Maids* with two transvestite men playing the Papin sisters. This was a great moment, close to Noh Theater, where the roles of women are taken on by men.

B.B.: How would you define the contribution of the Living Theatre, which, between Judith Malina's background in theater and Julian Beck's in the plastic arts, brings together a number of intentions close to those involved in creating a "total space"?

J.-J.L.: What the Living Theatre sought, perhaps, was a synthesis among various avant-garde moments it had appropriated for itself and then updated in the American and world context of the time.

It tried to be the tie between German Expressionism, Piscator, and Meyerhold, on the one hand, and, on the other, the extension of Pollock and Artaud, so that theater might bring to term the revolution that had already shaken up the other arts. It fed upon the practice of psychodrama, Wilhelm Reich's theories. Fritz Perls, moreover, had been their analyst. In a way, they initiated a "psychoanalytic" form of theater whose repercussions have been major. Woody Allen, to mention only him, comes from there. And let's not forget the great Lenny Bruce.

But, I repeat, the strength of the Living Theatre lies above all in its ability to integrate political activism in current events. Look at *The Women's Strike for Peace*: five women in Times Square demonstrating for peace. Look at the ties that were going to unite the Living Theatre with the libertarian anarchist and pacifist universe of New York, Dorothy Day's *Catholic Worker*, the War Resisters League, and so on. Look also at their choice of a nomadic life and of working with marginal communities, theaterless places, from the favelas of Brazil to the working-class America of Brooklyn or Pittsburgh . . . And don't forget that a few years later this was going to produce a mass movement against war and racism, for a liberation of mores, sexual ones especially, and through a culture that differed radically from that of the Pentagon and the CIA, a mass movement Abbie Hoffman was to describe, naively, as "Woodstock Nation." Alas, that was but a quite ephemeral dream. But the Living Theatre gave all its strength to this effort. Then, the IRS came down on them. You know the rest . . .

Judith Malina paid dearly for it. She was locked up in the same women's detention home, on Eighth Street, that Emma Goldman had been in. Their actions greatly inspired us when we organized our mass demonstrations against the Algerian War.

Anyway, I recall that, when speaking of them, one never used the word *theater*. One said, "There's the Living," "Let's go see the Living." It would never occur to one to say, "There's a show on" or "Let's go to the theater"!

B.B.: Beyond your connections with the Living Theatre, you also welcomed into your Festival of Free Expression Fernando Arrabal's Panic Theater, which was nourished on Calderón de la Barca, Valle-Inclán, and García Lorca as well as on Sade and Saint Theresa of Avila, under whose patronage they wished to place themselves. Fierce and swift, haunted by nightmares of the Spanish Civil War, of Church terrorism, police torture, and the camps tied in with the Spanish Tragedy, Panic Theater was shot through with a network of systematic neuroses that seemed to render its characters unreal in a magical world. Was Panic Theater, for you, as close as the Living Theatre?

J.-J.L.: The Festival of Free Expression had been designed to blend all kinds of expressive techniques, its primordial reference obviously being the Cabaret Voltaire of Hugo Ball (another visionary anarchist). For two weeks a year, all forms of artistic activity, from the most contradictory to the most complementary, were thrown together. Jazz concerts, public readings, exhibitions of painting (the list of guest artists tells a lot about our openness of mind), happenings, Fluxus evenings, projections of (often unreleased) underground films, and even, indeed, some Panic Theater. My friend Roland Topor proposed this show to me and I immediately agreed to its staging by Arrabal and Alejandro Jodorowski (who was a filmmaker and very far, at the time, from the guru he would later become). Topor himself had some genius to him. He was the son of a Jewish tailor from Belleville, the inventor of the origami change purse. His writings and his drawings were marvelous (indeed, I published a grandiose caricature of De Gaulle, drawn by him, on the cover of *Pavé* in May '68). Topor quite naturally found his place at the Festival of Free Expression, with his buddies and his hybrid form of theater.

Above all, the Festival was a social and artistic laboratory. It has been said that it had somewhat helped to beget the events of May '68. That would go to establish an organic connection between Nietzschean upheaval and social upheaval. The hypothesis isn't absurd. Let's not forget the key roles played in addition by the Situationists, by anarchist and Trotskyist groupuscules, by such communal groups as the Living and Bread & Puppet, by Free Jazz and the varied and various movements of revolt that formed on several continents during the Sixties. We really felt that this had to, and was going to, explode—without knowing where or when—and we participated deliberately in the elaboration of this upheaval.

When it finally occurred—on numerous points of the globe—we immediately recognized it as the vast collective work to which we had been devoting all our energy for years. And in the same stroke, happenings became pointless, for they were now going on all over the place. In my view, the most beautiful one unfolded during a huge street demonstration in Brussels against dairy quotas. Hundreds of thousands of farmers from all over Europe paraded on their tractors through the middle of town with their cows. They burst into a meeting of EC agriculture ministers, along with those cows which they hastened to milk, of course, squirting fresh milk onto the suits of the indignant government officials! What would you want to add to such an action—which was, without any doubt, at once artistic and political, even if these farmers didn't know that they were doing a happening and even if they hadn't seen Buñuel's film *Viridiana* (famous for another erotic milking scene)? Our objective had been attained. It was time to pass on to something else.

B.B.: You imply that the happening was drawing to an end for you at the moment when it was being projected upon and, in a way, was overflowing into the public space. When all is said and done, what you saw was its fading

away and being reinvented in some outer zone or play area beyond the stage system, whichever ones they may be . . .

J.-J.L.: In October 1966, I was sharing my life with Denise de Casablanca, the editor of films by Jacques Rivette, Barbet Schroeder, Marcel Hanoun, and Alexandre Astruc. She had edited Rivette's masterwork, *The Nun*, based on Diderot's novel, the banning of which was one of the things that triggered *One Hundred-and-Twenty Minutes* . . . We went to Liège together for a huge international antiwar demonstration. At the head of the procession, there were all the far-left groups with their usual flags, banners, and slogans. At the end of the procession, we glimpsed a tiny group of five or six people parading behind a stick on which hung a banner of transparent celluloid. These were the "Total's." Maybe Marcel Broodthaers was among them. In any case, what this expressed was Duchamp's *The Large Glass* and his point of view on transparent reality—which, all of a sudden, was closing a vast protest march. Of course, Denise and I joined in. I recounted this incident to Duchamp—a big reader of Max Stirner and Nietzsche—who showed that he was thrilled by this "detournement" of *The Large Glass*. I know of no better examples of the explosive mixture of art and life than those two events (the squirting cows and the "Total's" pennant).

When one notes the state in which the "art world" finds itself today and how much the great majority of artists have turned themselves into obedient slaves of the market, one can appreciate the intuition of Guattari, who had predicted "a new glacial period" in reaction to the upheavals of the Sixties. That, indeed, is what we are now undergoing, for the various forms of totalitarianism and fundamentalism have everywhere been internalized, including by artists or by those who claim to be such. But the seesaw movement is bound to head again in the other direction, sooner or later. New upheavals will occur through the force of circumstances and some artists will naturally find their place therein. The main thing is never to lose one's memory, including the memory of the future.

Notes

1. See Gregory Corso: "2 Weird Happenings in Haarlem," in *Gasoline* [prefaced by Allen Ginsberg]. San Francisco: City Lights Books, 1958:

   1
   Four windmills, acquaintanceships,
   were spied one morning eating tulips.
   Noon
   and the entire city flips
   screaming: Apocalypse! Apocalypse!

   2
   O people! My people!
   Something weirdly architectural
   like a rackety cannibal
   came to Haarlem last night
   and ate up a canal!

   More than a half century later, on March 11, 2007, the former French Minister of Culture, Jean-Jacques Aillagon, drew by lot the name of the presidential candidate he would back. *Le Monde* (the "paper of record," as one says) thought it appropriate to call this appeal to chance an "electoral happening"—without for all that grasping the similarity between this act and that of Tristan Tzara who was already drawing words out of a hat at random for a poem. The least that can be concluded from this is that, independent of its initial practitioners, the happening has some lovely days ahead of it.
2. It is to be noted that both Carl Solomon (to whom Allen Ginsberg would dedicate *Howl*) and French *affichiste* (poster artist) Raymond Hains attended Artaud's historic Théâtre du Vieux-Colombier event, in 1947.
3. Michael Kirby: *Happenings–An Illustrated Anthology.* [Scripts and Productions by Jim Dine, Red Grooms, Allan Kaprow, Claes Oldenburg, Robert Whitman]. New York: E.P. Dutton, 1965, p. 21. Translator's note: Our thanks to University of Michigan Librarian Beau Case for tracking down the original quotation in English.

Actors, Situations, Outcomes

Theater Machine and Theater: Subaltern Stages in the Spanish State

Pedro G. Romero

For that blue sky we all see
is neither sky nor blue; isn't it a pity
that so much beauty isn't true?[1]

Prolegomena

It's a matter of understanding the theatrical tool as a privileged instrument when it comes to constructing modernity in another way, another modernity. In a moment in which we may question the privilege of the relations of cultural tension that have existed between center and periphery, in a moment in which these relations proliferate and extend on a thousand plateaus, each one mapping its own logic, center and periphery.

Modernity as the "logos" and "myth" of progress according to the Western model, of course. The modernity that first Paris, then New York, capitalized upon. The modernity, and it's important to draw attention to this, that Picasso, Gris, González, Miró, Dalí, Buñuel make their own . . . When we speak of the special characteristics of artistic practice in the Spanish state we have to at once privilege and exclude these names. A modernity that arrived at the end of the nineteenth century with the train from Paris and, in the second half of the twentieth century, went with the plane to New York. We have to understand the important thing about these journeys, the frequencies of the line, the political peculiarities of the station of arrival and departure, be it Madrid, Barcelona or Seville. Also important are the directions, outward- or inward-bound. Geography constructs models of habitability that mark territories once and for all, but of course they are not hermetic places, the journey counts, displacement is geography, too. And so this tension between within and without will afterwards be repeated when it comes to shaping artistic practice as a quality of the language. What we are trying to delimit is the space of the province where we might situate our hypothetical study cases. The province the way nineteenth-century criticism contemplated it. The relations of province and Empire, that Roman imperialist nostalgia which is a decorative feature of discourses on globalization nowadays. The province as a geopolitical outskirt but also as a mental state, a psychological dwelling place.

A territory, the Spanish one, which quickly lost its radial, peripheral condition—early orientalism was finally surpassed by the acceleration of the journey, commerce and tourism—and was turned into a heterotopia—poetic for some, political for a few others—on which to disburse images for the construction of singular subjectivities. A shift, this last, from Georges Bataille to Guy Debord, which still hasn't been recognized in the real territory of the country. Their visions of Spain have not been recognized by the Spanish, either. And part of the lack of recognition for contemporary Spain in the cultural geography of the planet depends precisely upon that indifference in the marks that, like those medieval "marches" which ceased being awkward frontier territories and turned into well-to-do, banal marquisates, have bequeathed us a total lack of determinacy in the interplay of glances. Neither center nor periphery, but the false tension between the foreign mythological models we've referred to and the colonized standardization of artistic practices bathed in the international style, which often prevents us from correctly understanding what kind of art and what kind of modernity we're talking about when referring to its historical development in the Spanish state.

Another important point. The subtle distinction between theater machine and theater, that which we express elsewhere as ~~theater~~ barred or "without theater." We ought to call on the extreme differences marked out in *Mille plateaux*[2] by Gilles Deleuze and Félix Guattari for "the war machine and war: complexity of a relation." We have to understand war as the ultimate, and terrifying, end for which all the machinery is organized, and the machine as the device that doesn't necessarily have to end in war. Terrifying war, to be sure, and yet the need to make use of its implements, of its weapons, in creation, the creative vanishing point it might manage to generate. Total war and theater thus become one, as that "something" that the machine must not necessarily end in, be it war or theater, and "precisely because the machine has an extremely variable relation" with theater. The theater machine differs from the theater, in fact, because it isn't organized to end up in its highest form, that of the theater-state maybe. Deleuze and Guattari's nomadic example, the potential war machine of any art or ideological movement, is consolidated in guerrilla warfare, popular revolt, revolution, and "they can only make war if they create something else at the same time, even if these are only new, non-organic social relations." If perhaps, in a semantically comparable way, these theater machines may end up occupying the space of the theater *if they create something else at the same time*.

We have, finally, to understand another thing. It's obvious to point to the loss of the theater as a powerful location for representing power and its social and political forms. First, the cinema, then television and the whole accumulation of screens which, to use Georges Balandier's generic term,[3] later suppressed the theater as a central device in which the game of politics could be played. From then on, this transformation freed up thousands of theater-machine uses and tools, placing them within the reach of all. The scenic no longer had to refer necessarily to the theatrically spectacular. The artifice of a theater soirée had more chance of being a real event than a documentary on the trenches in World War I.

This shift is well expressed in the tribulations of the Los sucesos company, directed in 1912 by Enrique Blanco, son of Domingo Blanco, editor in chief of the weekly magazine of the same name, *Los sucesos*. Enrique's preoccupations with theater and news lead him to take the unusual step of utilizing the company's actors to film, with Iberia Cines—subsequently Madrid Films—theater reconstructions of public events that afterwards the cinemas would show as reportages on the imminent. Under the direction of Abelardo Fernández Arias and with José Isbert (a debut role for the famous actor of films like Berlanga's *El verdugo* and *Bienvenido Mister Marshall*) and Rafael Arcos as actors, they film *Asesinato y entierro de don José Canalejas,* which is half-reportage, half-reconstruction of the politician's murder and funeral. In the actual locations of the real events, Isbert plays the

anarchist Pardiñas, who fires a pistol at the head of Prime Minister Canalejas, played by Rafael Arcos. The film continues with the real journey of the funeral cortège, as also are genuine the bullet holes some witnesses point to in the wall. All that is presented here, along with the commotion of the release of the film—whose fake quality nobody held against it at the time—the media success of its exhibition and the new relation of representation with the real indicate a turning point: the theater had lost its center once and for all.

Preface

Let us pay heed for a moment to two important critical currents for determining the strabismus that the eye unaccustomed to theater will suffer as it delves into this text. It is a question of understanding two seminal, paired ideas in the linguistic displacement of theater practice, ideas that surpassed the scenic field without it seeming possible to restore this without their loss. What at first may seem to be a pair of glasses is no more than theater props, frames without lenses that restore a vision of the real.

This is the idea of the "double" that has its seminal expression in the theater of Alfred Jarry and which, with Raymond Roussel and Antonin Artaud, attains its most radical forms of enunciation. And it is the theater device of the "dialectic" that has its most important peers in the relationship between Bertolt Brecht and Walter Benjamin and in the formulation of the "alienation effect." It isn't a question right now of developing its repetitions and differences; I mention them just to bear them in mind. In the same way that, using this formula, Thomas Bernhardt was able to restore chamber theater, it is also on this basis that Gordon Matta-Clark undertakes his theatrical anarchitectures. Slavoj Žižek has shared in this revision of the dialectic in *The Parallax View*,[4] although his peers are Hegel and Lacan. Basically, parallax takes off from a theatrical vision of the world. In the theater the apparent displacement of an object caused by a change in the observer's position is a scenic law, measurable and tangible. It is not by chance that his treatise opens with the theatrical Chekas in Vallmajor, constructed in 1937 in Barcelona, a psycho-coercive *délire* by the Hungarian Laurencic—for Žižek, clearly a Slovene—who, in short, seeks to apply Kandinsky's *Point and Line to Plane* to make torture and not spirituality in art more effective. The dialectic's critical gaze cannot grasp the perverse nature of this object. A classical antinomy is not involved, nor the dark reverse of Kantian beauty. As an object of knowledge, the object is at the boundary line and needs other resources in order to be situated, not only from different spaces—viewpoints—but also across different times. The parallax view is a sort of theater function, but it isn't theater.

It's a matter, therefore, of exploring a kind of echo, a second level that arises in all dialectical reasoning and which does not necessarily involve a synthesis or predictable conclusion. In Samuel Beckett's dialogues the actors confront situations whose outcome is not necessarily a resolution but that sounding out, that other space which, outside, has gradually been constructed during the entire conversation. Jacques Derrida,[5] reading Artaud, states it bluntly: "the place of theater has to put an end to all ideas of representation." The stage is not mounted in imitation of reality; on stage one constructs a reality which is double and which in order to show itself as such a reality must first attend to destroying any possibility of imitation. Thus, the theater isn't life, although perhaps, as Artaud wished, it is "authentic" life. And as such it is, then, insupportable. Marking out and surpassing the stage are pure exercises in rhetoric in the era of the reality show and Second Life. So, without knowing frame or threshold, without being able to measure any retrochoir, how can we know the stage to be surpassed? The Brechtian alienation effect is what imposes the frame, what enables us to see, read, understand. The ensuing reality is not a representation; what's in play is as important as the game of life and death, love and language, the political construction of our community. In times of total spectacle, where does one direct the gaze?

If representation in the Italian style had pictorial perspective and the bidding of commerce as cultural equivalents, if ritual celebration had the "spherical" space of the cave and *potlatch* as equivalents—we're reading Georges Bataille,[6] obviously—what theater is specific to a time of screens like our own? The placelessness of theater refers, in point of fact, not to its disappearance, but to the impossibility of confining it to a space of its own, identified as the stage-box is with the social body. Clifford Geertz has remarked this impossibility metaphorically in *Negara: The Theatre State in Nineteenth-Century Bali*;[7] it is no longer a question of distinguishing between instrumental power and social body, between representations of culture and the learning of symbolic forms, between the efficacy of the economy and the logic of different kinds of capital. The entire social body has been constituted dramaturgically.

Theater machinery forms a privileged set of instruments, then, for the political, cultural and philological analysis of the current social body. To begin to work its language. To identify language and world. To propose a theater without theater is a first appreciation, a call for alertness, a prior warning: it's not exactly in the theater that the theatrical fact occurs, not any more.

If the actor constructs his subjectivity, the subject of his character, in a movement that extends from within to without—for example, the Stanislavsky method, Meyerhold's biomechanics, the carnival of the FEKS (Factory of the Eccentric Actor), but also psychoanalytic therapy, Skinner's behaviorism, the construction of a queer subjectivity, and so on—we have to agree that this eccentric movement also marks the relations between center and periphery, the colonial "effort" that pushed the first avant-gardes to contrive to become members—cosmopolitanism—in different cities in Europe and elsewhere. They were carried away by capitalism's imperialist phase, as a Leninist of the time might have said. The time of the action—subject, verb, performance—was the moment of making an exit: exiting the body; the expulsion of the bourgeois family; emigration abroad. The banquet years were

marked by exteriority. It wasn't just a question of the stylish social game that was acted out in Jarry, Rousseau, Apollinaire and Satie's day, as in Roger Shattuck's narration,[8] for the seminal movement of what the avant-gardes would subsequently choreograph. *Je est un autre.* It was the actor who was making an exit.

And from the outside, another theater lesson; the rebellion of objects. It's well known that Malevitch's black square was to appear for the first time as a set for a play. Afterwards, it would be repeated on pennants and posters, and in engravings and various versions of the painting itself. The whole of Suprematism's gaze is external, from the air. When we speak of mysticism, when referring to these Russians we can only do so by going into raptures. The Formalists grasped how to apply, like no one else, that gaze exterior to the object by spatially relocating it, resiting it in historical time. As in the theater play, the thing exists according to the moment in which one looks. The gaze is what activates the object: they saw a logic that the very time of theater, even the flight of the cinematic object, wanted for modern art. The actor is outside, the spectator too. The stage depends on an agreement between both for that set to be the room of the young man in *The Bedbug*. And this is the basic disagreement between Malevich and Rodchenko: that the meaningfulness of the object depends on the moment of looking cannot condemn the actual status of the object. It is precisely because the object isn't an "actor" but depends instead on the playing of the "actors." The space of representation —body, language and event—does not signify its falsification. The opposite, in fact, since it no longer depends on the actors; it isn't just their prop. The spectator qua actor sanctions the new status of the object. Objective: neither eternal nor utensil and only pathologically considered a fetish. Its functionality does not reduce its importance, it summarizes it. By stating that "it doesn't matter what the thing is but how it functions," Viktor Shklovski[9] is simply pointing out a new way of working with function, the object prepared for each function.

Inside to outside. From outside, the inside. They are vectors that exit and enter, forces, marks of power. Lacan abused these Euler-Ben mathematics a bit, let's just say. In the theater class the blackboard fills up with these arrows: relationships, positions, situations. The essay by Balandier to which we've referred, *Le Pouvoir sur scènes*, does no more than make the modern social framework operate with this system of arrows—pointing inwards or outwards. A diagrammatic complexity is involved, inasmuch as the modern media operation has superseded the social model of the Elizabethan theater, nothing more. All the dramatized city—multitude, public and politics—does is repeat *in extenso* the positions that permit life. This doesn't mean life is a farce; it means understanding how theater machinery functions when there's no longer really theater as such. With the entire space of the real already colonized, what do we wrest from the unknown? Interpretations, new stages, notes of actions without apparent meaning?

And so, we have to apply the same movements on our blackboard. An art of the metropolis is represented in an outwardly direction and the object contemplated from there in a different way, in another temporality, another space. What is set going is not mere imitation. By representing, a new game is set going: these are the laws of the theater. In the provinces one begins translating a script that arrives from outside. The French teacher in Toulouse who rehearses the new classics of Beckett and Ionesco with Fernando Arrabal is also founding "Panic Theater". One rehearses another way of living, which is necessarily different: these are the laws of the stage. Fernando Fernán Gómez does not conceive the performance without unscripted lines, improvisations that readapt details of this or that scene. A classic is never the way it was taken to be at first. Translations, changes in customs, the different arrangements of the public. Tradition is treachery is translation. No "actor" steps twice into the same river. There's no canon that isn't to do with cannons.

Jacques Rancière[10] has pointed to the theaters of the working-class outskirts as the places where an "other" modernity is cultivated, one which cyclically, from the bottom up, from the periphery to the center, configures the new cultural forms of an egalitarian society. These spaces—the workers' social club, the variety theater, the local cinema—have been extended by the media, that's all. The movement of arrows goes on being the same. What is included and those who are excluded repeat, on the social blackboard, the same set of actors, situations, outcomes . . .

Five acts

In the Elizabethan theater the buffoon always spoke the truth, in the German *Trauerspiel* its mouthpiece was the madman, the Spanish Baroque preferred simpletons for this. The film *Chaos and Creation*, a television game unleashed in 1960 by Salvador Dalí to demonstrate to the people in charge of the International Conference on Visual Communications how a masterpiece was made, has been shown many times as just another stunt by the Catalan artist, with the peculiarity, perhaps, of being one of the first works put together on videotape. But between one leg-pull and the next, between histrionic witticism and hysterical joke, Dalí's gags have the virtue of revealing more to us about how art was being shaped after World War II than many of the long-winded theoretical speeches that his period produces. Dalí is the most popular representative of the pre-1945 heroic avant-garde. The malicious comments he makes in the form of parody can't help but stress the debt the new artistic practices have with respect to what was the classic avant-garde. The set of rules of that debt is theatrical, of the same standing as that with which the European periphery represented the art being made in Paris. Dalí, seeking to ridicule the new kinds of artistic behavior for their debt to avant-garde practices, keeps clearly enumerating the conditions of this new art. This is why it seems appropriate to us to utilize some of his gags as classifications in order to grasp what theater machine tools can be taken account of as shapers of another potential modernity in the Spanish state.

First act

After hurling easels, palettes and canvases to the ground and affirming that in order to "paint" a masterpiece traditional tools are no longer necessary, Dalí insists on reframing a set of superimpositions for the camera. The eye—the same eye that is sliced in *Un chien andalou*—has ceased to take the lead in the governing of the visual arts and has been replaced by the mouth, by discourse. Dalí endeavors to liken the eye of a Greek *kuroi* with the perfect form of his mouth. The clowning ends with the transfiguration of the eyebrow into his famous moustache. We're at the end of the 1950s, it's the enunciated word, recitation, speech which takes the reins of visual art.

Ramón Gómez de la Serna—perhaps the only genuinely, enthusiastically, modern Spanish artist—had established affected solemnity in this lecture theater. Ramón the lecturer, he of the Lhardy dinners, the Pombo literary gatherings, the banquets to Larra. The Ramón of lectures at the circus—on the trapeze or on an elephant's back—or of the famous *El orador* that Ernesto Giménez Caballero included in his film *La mano* of 1930. Ever since his master, Silverio Lanza, gave him the key—"no more recitations, no more verses, the modern orator has to talk the way he writes"—Ramón had perfectly understood that the new theatrical dimension of the arts had nothing to do, exactly, with devoting oneself to writing for the stage. His numerous plays have a parodic function, it's also a question of occupying the theater stage with his discourse, as he did with the novel, the newspaper article, the biography, the essay or the radio. From the writing of *Utopía* (1909) to the performing of *Los medio seres* (1933), with his characters as riven figurines, the theatrical function is always parodic, employing chamber theater, the comic sketch, the variety stage or bourgeois experimentalism. His understanding of the theatrical unfolds on that other side, public speechmaking.

While Marius de Zayas announced in a lecture a few months before that Duchamp would draw a moustache and beard on the Gioconda, Ramón's oratorical ability, had it been recorded, might have constituted our avant-garde all by itself.

In fact, from this angle, he is the godfather of all eccentric movements. His relationship is obvious with the Ultraists, but also attending his banquets were youngsters from the Residencia de Estudiantes, the Buñuel, Dalí and Lorca of the Order of Toledo or *Los putrefactos,* with Maruja Mallo and her *Plástica de Cercedilla*, with the activities of the magazine *Gutiérrez* and the *Silent Lectures* given by Bon.

His ambiguous political positioning enabled his work to circulate openly both during the Franco dictatorship and the previous Republican phase. And so the theater of the humorists of the 1927 Generation—precursors of the Theater of the Absurd like Jardiel Poncela, Tono, Mihura; also in cinema, the selfsame Edgar Neville—or the experimentalism of early Joan Brossa cannot stop looking at themselves in his mirror.

As Isidoro Valcárcel Medina pointed out on one occasion—"if there's one thing I've read in my life, it's Ramón"[11]— the validity of the Spanish actionism of the 1960s depends on how it ratifies the work of Ramón: the musicalism of ZAJ, the experiments of Ignacio Gómez de Liaño or Manolo Quejido, etc. It's an exaggeration to say so but it happens to be a fact: the only thing that is not Ramón is Swiss Concretism or Fluxus. It would also be worth rereading other stages from this perspective: the great Barcelona Rambla—uptown, Carlos Pazos, Ocaña in Plaça Reial, and Antoni Miralda ascending and descending the *rambla*—or the southern Spanish movement built around the grotesque—from the *Manifiesto de lo borde* to the Madrid actionism of *la Movida* (Pedro Almodóvar, Fabio MacNamara, etc.), deserve reclaiming from the Valle-Inclán stamp.

Second act

One major gag in the Dalí video is genuinely anticipatory. Michael Fried wasn't to publish "Art and Objecthood"[12] for another seven years, in 1967. On the easel left standing we can see a Mondrian, one of his Neo-Plastic compositions which, by means of a superimposition of images, turns into a television studio set: converted into cubicles, its spaces house different elements like a herd of pigs, a motorcycle or a scantily dressed pinup. That is, the Mondrianesque diagram is reconstructed as if it were the plan of a Minimalist sculpture, the blocks of color are signified by these grotesque occupations: mud, grease, sex. Finally, after setting off a bit of mad machinery, which we'll go into in a bit, he ends up impregnating a huge canvas with the resulting liquids in a sort of less dense, less spirited pantomime of Jackson Pollock, dripped from below. If we bear in mind Fried's criticisms of Minimal art, which he stigmatized as being theatrical, Dalí's joke seeks to do the same with Abstract Expressionism, which was triumphant at the time. His strategy outstrips, moreover, half seriously, half jokingly, all the tendencies that, after concrete or Minimal art—from Hélio Oiticica to James Coleman—have made use of that critical dimension of the object as the main element of the theater machine.

Algunas maneras de hacer esto is an early piece by Isidoro Valcárcel Medina, who between 1967 and 1969, begins to reread the Constructivist tradition by literally occupying its new conception of space. These are places meant for passing through, for being seen in, for reading in, for being in. We've already said that Valcárcel declared himself to be an exclusive reader of Ramón—a theatrical conception of the object is already contained in the *Greguerías*—but his evolution isn't literary and although it coexists with certain local experimentalisms (from José María Iturralde's *Multiplicación cromático formal sobre figuras análogas a las de Hering* of 1966 to Enrique Salamanca's *Ambiente de participación táctil-sonora* of 1974, and including, for instance, *Redondo u oval,* a picture with lights that Luis Lugán prepared in 1969 for a theater work by Gerhard Rhüm, to the famous Pamplona Encounters of 1973), his is the elaboration of an autonomous practice that has understood, like no other, the conversion of the art object into a new gadget.

Third act

The energy the pigs produce sets off the motorcycle which strips bare the girl and the grease stain. What the pigs, motorcycle and pinup rehearse on stage is nothing but the Duchampian machine, in a period midway, say, between his first exhibition, *The Large Glass*, and his last, *Étant donnés.* The underlining of this mechanism of creation and all the conditions that it puts into practice—work forces, tractors of erotic desire, economies of saving and squandering, etc.—describe processes that are on the move in the new social body, functionings and mechanics of which the artist is an interpreter, a medium—not to be confused with the "very mystical medium" that Dalí is also parodying. In that same text the semantic field it gives rise to is abundant and there is no need for us to go over it again: the theater machine, the language machines of Raymond Rousell, the future machine of Deleuze and Guattari, and so forth.

We have, necessarily, to go back to Ramón and to make a genealogy of his character, of the maximum creation which is Ramón himself as an actor in his work of art. Under the name of "Anthropoculture," his most secret master, the aforesaid Silverio Lanza, elaborated a series of gadgets—as a humoristic epigone of the misconstrued Enlightenment of Goya, Larra and the Romantics—that announced the poetics of the modern. The house with the doorbells, the collection of killing machines *à la garrote vil* and his cerebral gymnastics exercises are some of the literary descriptions we have of his inventions. His *Evangelio de Ramón Gómez de la Serna*—"the essence of his art is in undoing, not in destroying, like the grain of wheat undoes itself into order to create new flour"—is his most direct link with Gómez de la Serna. Jorge Luis Borges got round to thinking that Silverio Lanza was nothing but another of Ramón's inventions and, doubtless exaggerating, went so far as to include his anthology *Páginas de Silverio Lanza* (1918) among the masterpieces of world literature. In fact, Ramón seems to be the exact depiction of the character, Silverio Lanza—the other name for Juan Bautista Amorós—like other characters of the period: Pío Baroja's *Silvestre Paradox*, Ángel Ganivet's *Pío Cid* and even Antonio Machado's *Juan de Mairena* partake of these exercises in acting. The *Máquina de trovar* by Meneses, another Machadian heteronym and a friend of Mairena's, is precisely the other machinist model that is misconstrued as its own in Iberian tradition.

It is upon these social models that we have to begin resiting certain kinds of behavior that have all too often escaped the artistic realm and appeared as mere socio-cultural facts. I'm referring to all the Republican regenerative machine that has its expression in the Misiones pedagógicas, with genuine political projects about a rereading of tradition, like the La Barraca theater group pioneered by Federico García Lorca or the Museum of Copies that was made as an extension of the Prado. Many of the policies that, at the height of the Civil War, were promoted by José Bergamín or Max Aub—both of them the authors of magisterial works of avant-garde theater: *Tres escenas en ángulo recto* (1925) by the first and *Narciso* (1928) by the second—like the campaigns for protecting the national heritage or theater guerrilla groups draw their inspiration from these models. Just like more spontaneous actions such as the funeral of Buenaventura Durruti that Helios Gómez and members of the graphic artists trade union organized, or the libertarian occupations of churches in order to turn them into public cinemas and theaters. These dramatizations of politics also had their detractors. *Las Hurdes*, which Luis Buñuel would film in 1933, is of course a latent attack and, up to a point, a retrospective reading of *El público*, which Federico García Lorca had written in 1930, before his Republican contributions, even.

Naturally, the theater machine ground to a complete halt with the victory of Franco's forces in the Spanish Civil War. Without this movement, which would provide feedback for the other two—outward bound, the time of the action: subject, verb, performance; inward bound, the space of representation: body, language and event—other artistic practices of interest were able to be produced, radical poetic exceptions or exemplary political resistances, but nothing existed that might articulate an artistic stage at any scale, be this the community, the city, the country.

Fourth and fifth acts

Two kinds of outcome attempt to resolve the scenic joke that Dalí sets in motion. First, political; then, poetic.

The first depends on the phone call to the Director of the Guggenheim Museum to offer him the masterpiece of American Abstract painting that Dalí has just done. The call is made live from the TV studios and an attempt is made to relay the replies "Mr. Sweeney from the Guggenheim Museum" gives via a public address system. This is obviously a political gesture, reinterpreted over and over again by militant art post-'68. Here it is Dalí, *Avida Dollars*, friend of the dictator Franco and a monarchist, who puts into practice the political device par excellence of the Pop era. We'd have to go as far as the Agustín Parejo School and its electoral campaign "Vote Moreno" to find something with the same firmness of touch, a campaign that one would necessarily have to relate to the "electoral guerrilla theater"[13] that L.M. Bogad has studied: the Kambouters and Provos in Amsterdam; Joan Jettblakk along with Queer Nation / Chicago; Patsy Hanson in conflict with the Australian Labor Party.

The second is a direct parody of the teaching of Black Mountain College and the ideas of John Cage. The resulting canvas, covered in stains which are reread as musical notes on a score, is played on the piano by Leonardo Balada, a Catalan composer of avant-garde music, producing a bewitching assortment of dissonant notes. Dalí developing the poetics of the aleatory, imitating Fluxus before they develop their concertism. Most important of all, Dalí demonstrating how the discovery of the aleatory—the space created by Mallarmé after *Un coup de dés jamais n'abolira le hasard*—is the theater machine's most powerful poetic expander.
We have to go back to Isidoro Valcárcel Medina in order to find re-elaborations worthy of this instrument: the book *2000 d. de JC*, between 1995 and 2000, a chronological revision of historical knowledge as theater; *Rendición de la hora*, in 2002, a true *mise en*

scène of time; the card indexes of *Ir y venir de Valcárcel Medina*, in 2002, the dramatization of the archive taken to an absurd degree.

Epilogue. A brief note on the Transition

In passing, almost, we've remarked how Francoism put paid to any possibility that the theater machine would extend its artistic practice throughout the social body and that we might therefore be present at a historical trickle of exceptions and resistances. The political Transition represented a historic opportunity to reactivate this fabric, this warp and woof of meanings. The historical period in which it takes place, with the starting of a cultural counterrevolution after 1977 and the colonization by the market of all the niches of life opened in art by the revolt of '68, was not wholly propitious. The way in which the country would open itself up to all the currents of language that were shaking the arts turned, as if by magic, into a mere banalization of the entire set of instruments, of all the tools that the theater machine offered for the construction of a new social body for the experience of art.

We can offer a clear example of this fact in the area of traditional theater, of the very history of theater. Two different moments, the Teatro Estudio Lebrijano[14] that operated between 1966 and 1973 and La fura dels Baus, from its birth in 1979 until now. Present in both is the inheritance of Artaud; ritual, corporeal, brutal theater, the theater as an expression of redoubled life. Well, under the police surveillance of Francoism, the first could only hone its critical side, operate strategically by using the show as an element of camouflage in order to work more popularly, more democratically. The second—as occurs to a great extent with Salvador Távora's La Cuadra, continuers of the work of the Lebrija people—operates as a banalizing instrument of all the achievements of the theater machine linked to the body, the scream, action, violence, the happening, performance, noisism, etc. The radicalism of language is lost in pure spectacle. There's nothing but circus and money, a model of life based on choosing your latest rock star. The market as a regulator of the lowest passions and the most brutal violence. Everything is munched and conveniently served up in *pompier* operatic form, which if it's got something right it's in having understood the Wagnerism of red plush and gilded varnish that drove the nineteenth-century Catalan bourgeoisie wild. Juan Bernabé himself descried what would occur to all the ritualism of his theater under the regime of freedoms that was approaching, the regime of the free market. His wish to adopt the legacy of Artaud under the declaration "life, critique, document" was not very far from that Brechtian direction which seeks to turn the alienation effect into a possibility of recognition, of reading, a moment that might help us to discern, in life's brutal unfolding, that something different, another possibility, a theater is happening.

Notes

1. Variation of the end of the sonnet *A una mujer que se afeitaba y estaba hermosa*, attributed to one of the Bartolomé brothers, Leonardo de Argensola or Lupercio de Argensola, poets straddling the sixteenth and seventeenth centuries, sung as an introduction to the tango *Maquillaje* (1938), by Virgilio and Homero Expósito, sons of Spanish anarchists exiled in Argentina.
2. Gilles Deleuze; Félix Guattari: *Capitalisme et schizophrénie 2: Mille plateaux*. Paris: Les Éditions de Minuit, 1980.
3. Georges Balandier: *Le Pouvoir sur scènes.* Paris: Éditions Balland, expanded edition 1992 (1980).
4. Slavoj Žižek: *The Parallax View*. Cambridge (Mass.): The MIT Press, 2006.
5. Jacques Derrida: *L'Écriture et la différence*. Paris: Éditions du Seuil, 1967.
6. Georges Bataille: *La Part maudite*. Paris: Les Éditions de Minuit, 1949.
7. Clifford Geertz: *Negara: The Theatre State in Nineteenth-Century Bali*. Princeton (New Jersey): Princeton University Press, 1980.
8. Roger Shattuck: *The Banquet Years. The Origins of the Avant-garde in France: 1885 to World War I*. London: Jonathan Cape, revised edition 1969 (1955).
9. Viktor Shklovski: *Maiakovski. La rebelión de los objetos. La chinche*. Barcelona: Anagrama, 1972.
10. Jacques Rancière: *La Nuit des prolétaires. Archives du rêve ouvrier*. Paris: Fayard, 1981.
11. Conversation: Isidoro Valcárcel Medina, José Díaz Cuyas and Pedro G. Romero during the exhibition *Ir y venir de Valcárcel Medina* in the Palacio de los condes de Gabia, Granada, 2003.
12. Michael Fried: "Art and Objecthood," *Artforum*, vol. 5, no. 10 (Summer 1967).
13. L.M. Bogad: *Electoral Guerrilla Theatre: Radical Ridicule and Social Movements*. New York: Routledge, 2005.
14. Pedro G. Romero: "Un ensayo del Teatro Estudio Lebrijano," *Agenda Informativa del Museu d'Art Contemporani de Barcelona* (AG) (Spring 2007).

Introduction to the Itinerary

Bernard Blistène and Yann Chateigné

That is the show . . . waiting alone in the restless air,
for it to begin . . . for something to begin,
for there to be something else but you.
SAMUEL BECKETT: *The Unnameable*, 1953.

I have always loved the theater
and yet I hardly ever go any more.
ROLAND BARTHES: *Écrits sur le théâtre*, 1965.

The origins of this exhibition lie in various parameters that we must try to summarize here. In order to understand the rationale behind the project, we must first of all examine the choice of title. In this catalogue, Elie During and Alain Badiou question the "other stage" of the theater that the field of the visual arts can now be said to have become. It is certainly an excellent place to begin. *A Theater without Theater* is not a restrictive title, but a way of saying that something related to theater is taking place and breaking free in the field of the visual arts—something which it is vital to understand to define its particular place in today's world.

We must first of all agree on a definition of the concept of theater itself. Although there are obviously a multitude of definitions, the one put forward by Pierre Larthomas seems fitting,[1] seeing the theater as it does from a twofold perspective—the material, as diverse as the arts used to present drama in material form, and the actor (who is also a kind of material). Larthomas describes theater as action made present by the grace of representation, while "representing is rendering present by presences." It is clear that defining the word "theater" is a complex matter; even if certain concepts will shed light on the exhibition's goal: representation, presence, the relationship between subject and object, all essential ideas that inform every aspect of the exhibition.

The very first parameter of *A Theater without Theater* is based on the American critic Michael Fried's essential text "Art and Objecthood," published in the magazine *Artforum* in Summer 1967,[2] and the focus of much discussion to the present day. According to Fried, minimalist sculptors are "literalists." In the final analysis, being able to categorize a work means being able to assign or subject it to a generic definition. Yet Fried noted that works produced at that time fundamentally questioned the very concept of sculpture and that new paradigms were necessary to define them. As the theatrical confrontation between the spectator and the work reduced the work to a simple object, a simple accessory which condemned its own artistic dimension once and for all, this dimension would lose its aura for the spectator. As Fried wrote, "theater is now the negation of art."

As we can see, such questions have been a recurrent feature of artistic debate since the 1960s, because they undermine the radical nature of the modernist discourse of Fried's intellectual master Clement Greenberg. It seems that minimalist abstraction continues to cause debate and that, beyond formalist readings, minimalist works aim to be understood in terms of the famous "objecthood" referred to by Michael Fried in his essay. The perception of the work must not be subjected to anything, including representation and the place of the spectator. The spectator must understand the work as a whole and in one single glance. This phenomenon is possible only if the work has its own *Gestalt*, as Robert Morris noted in the same period in his "Notes on Sculpture."[3] Minimalist sculpture aims to completely free the work from the notion of frontality and to propose an understanding which is not so much spatial as temporal in nature.

If we are to believe Michael Fried, then the importance that "literalist" art granted to "objecthood" was nothing more than a pretext to form a bond with a new kind of theater, while he sees theater as the negation of art. The independence of the medium with regard to its object underlies the vehement debate which tends to reject Greenberg's thinking on formalism. The historian Thierry de Duve produced a detailed analysis of this debate in his essay "Performance: ici et maintenant. L'Art Minimal, un plaidoyer pour un nouveau théâtre."[4] This is why Michael Fried's theory and that of the artists who responded to him gave rise to the idea of an exhibition which aims to create the conditions for a rethinking of the place of the subject in relation to the object produced.

Strictly speaking, the second parameter is thus more closely linked to the question of the place of the subject as it was debated in the 1960s, and still is debated today on the aesthetic differences leading to multiple forms of relationship between the work and its spectator.

The third parameter aims to display the over-use of the cinematographic model, which has become a cliché in contemporary art, avoiding replacing it in turn with a new *cliché* referring to the relationships formed by contemporary art with the notion of theatricality.

The final point probably rests on the notion of the exhibition itself and its current expansion. It remains a key issue to what extent artistic practices based on the question of temporality presuppose and raise questions on the very notion of the exhibition, to the point of questioning its feasibility and therefore its legitimacy. Within what limits and to what extent can the exhibition lead to the replacement of the notion of contemplation by the notion of an effective, active participation of the spectator to critical ends? What is the genealogy of this idea? Why does it raise questions that are, in the final analysis, agonistic, addressed as much to the curator as to visitors? How does exhibition practice push back the limits of exhibiting itself? *A Theater without Theater* aims to explore all these perspectives.

It is interesting to note that the question of theater has not been the subject of a specific exhibition to date, although various projects, for the most part dealing with contemporary creation, have underlined the significance of this issue in the field of living art. Exhibitions such as *Videodreams, Between the Cinematic and the Theatrical*, at the Kunsthaus Graz in 2004, *The World as a Stage* at Tate Modern in London in Autumn 2007, and the exhibition recently designed by Tino Sehgal at the Stedelijk Museum in Amsterdam,[5] not to mention countless solo exhibitions such as *Samuel Beckett | Bruce Nauman* at the Kunsthalle Wien in 2000, all urge

the viewer to explore the origins and basis of a work insofar as it is constituted in a field other than that of the visual arts, unquestionably touching upon the representative arts.

Yet it should be noted that despite, or perhaps because of, its title, *A Theater without Theater* is not intended to be an exhibition about theater so much as about the different forms of investigation that it enables. Numerous exhibitions have surveyed the relationship between the visual arts and the theater, through the essential work of such historians as Georges Banu, Denis Bablet, Jean Jourdheuil, Giovanni Lista, Jean-Claude Marcadé, and of course Jacques Polieri, to mention only those from France. Likewise, numerous scholars specializing in theater studies such as those at France's national research body, the CNRS, led by the leading specialist in the work of Vsevolod Meyerhold, Béatrice Picon-Vallin, to whom the present exhibition owes a great deal, have shown the extent to which the creative imagination of those working in the theater has been tempted by their collaboration between various art forms. This is seen, for instance, in the notions of art theater, the total work of art, or more faithfully perhaps in the "common work of art," seeking an organic fusion between various art forms to recreate the original perfection of Aeschylian drama. It is also seen in impressive events bringing together projects, model stage sets, and all sorts of costumes and props—all the fruit of collaboration between artists—which mark the ongoing history of modernity and play a part in reinventing a genre which, at various points in its history, has become mired in academism. It can be seen in the present exhibition in the desire to highlight the specific influence on the young avant-garde who discovered them in the 1960s of Stanislavsky and Meyerhold in the recently created Soviet Union and Brecht and Piscator in Weimar Germany. This influence also included visual artists like Kurt Schwitters whose oeuvre, particularly the Merz stage acted as a counterpoint to Dada anti-theater and played a part in undermining the very idea of art, as well as László Moholy-Nagy and Oskar Schlemmer's call for the construction of an Abstract Theater[6] in the very heart of the Bauhaus visual arts space.

The notion of theater is used here not so much as an end in itself, rather as a *stimulus* which gives rise to a whole set of transformations and questions about the relationship art has with itself and with representation. This leads to the essential transformation of the notion of exhibition, which shifts away from contemplation and tends to constitute a fundamentally dynamic operation: the time factor is clearly the key question of all art impregnated at the moment of creation with the theatrical model. The other point obviously lies in the question of the presence of the artist or the actor / doer, at a time when the model of the artist as an isolated figure at the heart of the proposed operation is coming to an end. Thus RoseLee Goldberg set out to make an inventory of what she called "Live Art," suggesting that the central question to be debated on the art scene in the 1970s was fundamentally the issue of time and how it was recorded.[7]

Furthermore, it should be noted that over the same period, when Goldberg was publishing her first book on the notion of performance, there were few texts on the subject, with the exception of research by Michael Kirby, Richard Kostelanetz, and Lucy Lippard and artists like John Cage, the Lettrists, Allan Kaprow, Jean-Jacques Lebel, Robert Morris and A.A. Bronson, among others. The urgency of the questions born of artistic practices then emerging, which in parallel questioned the historical avant-gardes, led to a renewed perspective and a diminution of the tendency to approach the issue specifically through separate modernist disciplines.

It is interesting to note in this context the appearance of notions recorded in the exhibition *A Theater without theater* at the same time. Of course, modernity is rich in neologisms which undermine traditional notions and definitions, but it is fascinating that it was precisely in the 1960s that there emerged concepts such as *happening*, *action*, *event*, *performance*, etc., which we must try to replace in their critical relationship with the history of theater and in their role in emancipating the history of the visual arts. At the heart of the exhibition *A Theater without Theater* thus lies an exploration of what Alfred Jarry called "the uselessness of the theater in the theater,"[8] what early twentieth century avant-gardes called "the futurist anti-tradition," and all forms of "anti-theater" which played a part in the sabotage of aesthetic differences. It thus appears that the essentially critical relationship between the theater and the visual arts enabled the ongoing development of a profoundly original experimental laboratory or space, independent of market strategies and institutions, and thus, in this context, contributed greatly to attempts to criticize the nascent cultural industry.

Because the territory of alternative spaces (the satirical cabaret Schall und Rauch in Berlin, the Cabaret Voltaire in Zurich, the *veladas* of the Café Pombo in Madrid, the Barcelona Las Arenas, the Luna Park theater in Saint Petersburg, the Agit-prop trains in the Soviet Union, Firmin Gémier's Théâtre Ambulant, the Madrid La Barraca, the Judson Church in New York, the Foksal Gallery in Warsaw, the Foundation for Art Resources in Los Angeles, etc.) was defiantly created on the fringes of established institutions—museums, galleries, and all sorts of institutional spaces. These alternative spaces allowed the development of artistic practices on the fringes of the live performance industry. It was as if the twentieth century witnessed the parallel rise of the enslavement of the masses to the new cultural "flattery," the progressive conversion of art into a commodity, and the constant need to find subversive alternatives as a way of reactivating forms of desire that could oppose this cultural prostitution. Within this infernal machine that is still growing, it may be the case that such defiantly ephemeral artistic expressions, that are so difficult to quantify, calibrate, and evaluate, enabled the *production* of a form of alterity that took the form of a constant desire for the body, a multitude of languages, and a ceaseless desire to demonstrate the power of the word.[9]

In this context, beyond the notions of theater, representation, and presence, one of the key ideas behind the exhibition is that of interpretation. While this notion seems vital, to the point of requiring our input at every step (Arthur Cravan, Marcel Duchamp, Ramón Gómez de la Serna, Maruja Mallo, Ben Vautier, Christian

Boltanski, Marcel Broodthaers, Gilbert & George, David Lamelas, Guy de Cointet, Cindy Sherman, etc.), it is because only a possible interpretation of the world makes it possible to hope of transforming it. Faced with the immensity of a future with no horizon, of globalization, which has been a dominant force throughout the twentieth century to the point of becoming obsessive, *A Theater without Theater* also aims to raise the question of what it means to be an artist. How to act on the world's new stage, how to transform the world from the inside: can this still be discussed in terms of a utopia shaping the body, life, the singularity of each individual, not outside the system, but inside it, by installing platforms, rings, sound effects, projectors, and so on. These are all fundamentally "inopportune" forms that Broodthaers would have described as "insincere," creating a defiantly ephemeral disturbance of the "habitus" and the frame, while inexorably extending its limits.

Yet *A Theater without Theater* does not simply recount the history of various forms of performance in the history of modern and contemporary art. There is no question of recording traces "out of actions" like those documented by Paul Schimmel for his 1998 exhibition at MoCA in Los Angeles[10] for the period 1949–79, Jean de Loisy for his exhibition *Hors Limites* at the Centre Pompidou[11] in Paris in 1994, or Philippe Vergne for *L'Art au corps* (Marseille, 1996).[12]

It is not a history of anti-theater that de facto punctuates the whole resolutely critical dimension of the avant-garde. The inventory of such forms is, by definition, infinite, as they have been created on the fringes of standard evaluation systems. Nor is it just about theatrical history and its relationship to the visual arts. Antonin Artaud, Living Theatre, Tadeusz Kantor, Jerzy Grotowski, and other theorists featured in the exhibition never considered their work as purely confined to the theater, but rather as a laboratory of principles, practical methods, and forms of organization with a broader and more general range of application.

Living Theatre, for example, suggested alternatives reaching beyond the limits of performance to make an original contribution to anthropology and social science, adding its history to that of American counter-culture and associated movements. Other examples are the Festival de la Libre Expression, discussed by Jean-Jacques Lebel in the present catalogue, the Teatro Estudio Lebrijano, and the artistic and political role of an artist like Pat Oleszko in Ann Arbor, near Detroit (where Mike Kelley began his studies), because her stagecraft demonstrates that her anarchist, libertarian principles and her beliefs in communitarism and pacifism, individual freedom, and solidarity can come to fruition.

A Theater without Theater's approach is to outline a history in search of new forms that can be compared to utopian practices, where experimental behaviors and values that go against socially acknowledged values are given room for expression: Antonin Artaud's glossolalia, Maurice Lemaître's invention of a New Theater within the Lettrist group, Tadeusz Kantor's Theater-Happening, Situationist theory of the derive, Ben Vautier's Total Theater, Robert Filliou's Incomplete Theater, Ocaña's transvestism, and so on. *A Theater without Theater* is not so much a theater stripped of its primary function as a "vehicle" in the sense used by Grotowski in his "paratheater," a structure which contains a revolt in search of nomadic spaces, places without theaters (Living Theatre's Brazilian favelas, Ben Vautier's Street Theater, the Californian Apartment Theaters of the 1970s, Aldo Rossi's World Theater, and so on), where the city plays an essential role, part demonstration, part procession, in the finest tradition of popular gatherings trying to re-conquer their territory. Daniel Buren's essential historical contribution is well known in this context.

A Theater without Theater thus presents a critical analysis of theater's prerogatives, its domination of the spectator through text and the configuration of the performance itself, for the benefit of a mysterious entity that a cohort of contradictory and complementary notions have tried to define in a set of dovetailing technical terms, in order to dismantle the relationship between actor and spectator, the fictive form of classical theater, stage architecture, conventional poses, and the relationship to objects. At the New York Judson School, transformed by the theories of John Cage and Merce Cunningham, Yvonne Rainer, along with Robert Morris and numerous other choreographers, from Anna Halprin, Trisha Brown, and Simone Forti to Steve Paxton, cries "a great NO to theater."

The difficulty of such an exhibition unquestionably lies in the hierarchy of the various works and documents to be displayed. For it remains clear that the spontaneity born of Dada and claimed by happenings and the Fluxus group—an actual "state of being" rather than movements aiming to bring daily life back into the heart of artistic activity—makes them difficult to present in an exhibition context. This is doubtless what artists like Mike Kelley, who studied and participated in workshops with such founding figures as Allan Kaprow, Laurie Anderson, and Hermann Nitsch in the mid-1970s, understood when, driven by a sort of compulsion wrenched from the void which refused all forms of "isolism," they constantly reformed a dizzying archive of traces of their personal and collective activity (in the context of artists like David Askevold, Matt Mullican, Jim Shaw and Cary Loren, or Tony Oursler), to create a series of critical and speculative elements which reiterated the Nietzschean moral of revolt. This is doubtless what in earlier years Tadeusz Kantor, faced with the "Impossible Theater," saw as an essentially reactive practice. It is doubtless what Robert Filliou and a number of other members of the Fluxus group constantly produced in joyous stimuli combining the seriousness of poetry and a deliberately ironic parody of the tastes and expectations of the bourgeois audience.

We can see the extent to which Michael Fried's text demonstrates in spite of itself not so much the advent of a new aesthetic as a new reality suppressed by formalist art history. As Patricia Falguières underlines in her essay for this catalogue, paradoxically, Fried's merit was not so much to "sounding the bell against the treta," as leading us to reconsider our critical relationship with history and thus emancipating the creation of a classification system drawn up by Clement Greenberg before him.

A Theater without Theater sets out to question the perspective of a history which became the object of great debate when the magazine *Artforum* published a series of articles on 1960s American sculpture and its relationship with forms external to the art form itself. We see here how much—in counterpoint to John Cage's immense oeuvre—Merce Cunningham's thinking uncovers the links or even the mutual influence between the space of dance and that of the visual arts. With Cunningham came the idea of abstract dance, or rather autonomous dance beyond traditional categories of representative dance. With Cunningham, then, dance found itself faced with its own purity and returned to its native condition—the movement of a body in time and space. Cunningham thus joined a whole current of twentieth century avant-garde movements, at the crossroads of issues explored through music and the visual arts on stage—a space that has the potential to act as a catalyst—and opened the way to an infinity of experiences that he shared with John Cage, on which later generations based the heuristic necessity between various artistic territories.

At the beginning of the 1960s, Yvonne Rainer and Robert Morris—former Black Mountain College students who had also spent time at Anna Halprin's San Francisco Dancer's Workshop—founded the Judson Church to open their works to issues of how the body works and of living presences at the heart of the artistic experience. It is essential that dance and other forms of live performance were not an end in themselves, but rather a method that Lucinda Childs, Simone Forti, Steve Paxton, Yvonne Rainer and others were to initiate and which was to inspire the field of the visual arts— Robert Morris, of course, as well as Bruce Nauman, who, as we know, was inspired by the works of Cage, Cunningham, Karlheinz Stockhausen, Judy Nauman, and Meredith Monk, to undertake new experiments in the exhibition *Anti-Illusion: Procedures / Materials*.[13] Similarly, Dan Graham's first works on the theme of theater a few years later[14] sought to create a synthesis between Pop Art and Minimalism through phenomenology. These are just a few names taken from the artists featured in the exhibition, who, like Hal Foster, highlight that "Minimalism is not only linked to the idea of reduction, but also to a paradigm shift towards post-modern practices that meet the idea of theatricality. In his critical analysis of this historical moment, Hal Foster wrote that Minimalism is not just a spatial art, but also, like theater, a temporal art which is redefined in terms of places."[15] Hal Foster here echoes Rosalind Krauss, who provides a subtle analysis of Robert Morris's work when she writes that "it is because Minimalism aims to be a physical interface with the real world that it represents the inseparable dimension of the temporal and the spatial."[16]

Dance—the art of the stage and the body *par excellence*—undoubtedly made it possible to replace the notion of presence at the heart of the visual arts. From Barnett Newman to Tony Smith, from Donald Judd to Carl Andre, from Michelangelo Pistoletto to Daniel Buren, the art of the 1960s constantly revitalized this idea. The self-definition of the work called for by Greenberg was over. The "categorization" of the work that Michael Fried later tried to promote was over. If we are to believe Fried, it was Donald Judd's "specific object" that made the visual work of art a theatrical performance in dialectical terms.

Michael Fried's interest in the place of the spectator is thus not so much rooted in intuition or personal experience as in the awareness of seeing the idea of the presence return to the heart of the visual arts. As we have seen, Thierry de Duve provided a subtle analysis of the issue, as did Georges Didi-Huberman in an important essay entitled "Ce que nous voyons et ce qui nous regarde."[17] Both highlighted the idea of Minimalism as a decisive break leading to a redefinition of the oeuvre and the way it works, far removed from the usual reductive analysis. The notions of the values of exhibition and representation, as analyzed by Richard Wollheim,[18] are too complex to explore here, but it is clear that the objective simplicity of works by Judd and other Minimalists corresponded to notions soon to be developed—Robert Morris's "total situation," Michelangelo Pistoletto's concept of Minus Objects, Daniel Buren's *in situ* works, or Carl Andre's "creation of place." For these artists, the spectator played an active part in the work, and art became an event structure.

Because, as Morris pointed out, the object was just one of the terms of the new aesthetic in the late 1960s, it was important for *A Theater without Theater* to open in counterpoint to the significance of the American debate, with considerations on the situation in Europe and the major contribution of artists such as Pino Pascali, Michelangelo Pistoletto, Daniel Buren, and Luciano Fabro, and rediscovering the work of neglected artists such as Isidoro Valcárcel Medina, and Ernesto de Sousa, who, each in their own way, created the conditions for an artistic practice linked to the eventness of time and space, in other words, an art of representation. But *A Theater without Theater* in no way claims to be exhaustive—how could it be? Rather it provides leads for the spectator to follow up over the course of the visit. It reaffirms the principle that the exhibition is itself a practice and a sentient and cognitive experience.

From this point of view, it is also essential to underline the extent to which the criticism of Minimalism and its goal of becoming a global project or even an actual "syndrome" leads to Fried's distinction between time and duration. While the formalist theory of art fails on the issue of time, many artists take this as their cue to question the concept of an oeuvre reduced to the notion of an object. Minimalist art thus prepares the way for conceptual art and obviously raises the question of use value. If we allow that use value is different in visual arts and arts of representation as long as the work is not played, performed, or otherwise enacted, the work exists only in virtual terms. This is what Dan Graham, Lawrence Weiner and, to a lesser extent, Ian Wilson—who turned oral communication into an art form in its own right, which Robert Morris described as "theatrical without dramaturgy," at the junction between the subjectivity of Minimalist art and studying the political inscription of reality—draw attention to, clearly adopting a point revealed by Minimalism which leads to a rethinking of aesthetic categories and forms of representation. As Gadamer wrote, "The work of art is play, i.e. . . . its actual being cannot be detached from its representation."[19] The difference

between visual arts and arts of representation lies in the meaning of representation in exhibition and in play.

The spectator's place, which has obsessed Dan Graham since his earliest works, performances, and conferences, has led him to explore the question of classical theater since the early 1980s. The work *Cinema-Theater* (1986), following the ongoing *Pavilions* series, unites his interests, blending as it does phenomenology and considerations on the city and on history. *Cinema-Theater* creates a current between the historical modes of perception introduced by theater and cinema and thus becomes a "monstrous" model born from the imbrication of two conditioning mechanisms — on the one hand, the dark, cubic, reflective box of modern cinema, which Roland Barthes calls the "dim, anonymous, indifferent cube," and on the other the frontal stage and excellent view it gives the spectator placed in the center of the space (often the king himself, as seen in seventeenth century engravings of the theater at the Versailles court). The work opened onto a garden, representing a programmed stroll in which Dan Graham sees an analogy with the "line of thought" of the museum's visitor. His research follows on from Robert Smithson's considerations on the cinema (the presence of mirrors on the surface of the cinema is certainly inspired by Smithson's theories). Smithson considered the cinema as a machine for conditioning the mind insofar as we have moved on from the movie theater to the dim cube,[20] which to this day remains the global architectural model for presenting films in a cinema. The two models of theater and cinema, which at first appear contradictory, thus begin a dialogue without it being clear which engenders the other. The monument of the cinema rises from the ruins of the theater, or else a new perception of the theater is born from our relationship to cinema. The two collide on a loop of thought, reflecting each other as if in a mirror and finally revealing the central aspect of the work: our own position vis à vis the spectacle. The exhibition that he planned shortly after with his friend Rüdiger Schöttle, *Theatergarden Bestiarium: The Garden as Theater as Museum* (1989),[21] followed Schöttle's research on dance at the court of Louis XIV, furthering a series of considerations influenced by the two men's interest for the notion of memory and the theater of memory. Among others, the exhibition featured the work of artists who were heirs to conceptual practice and who were interested in notions of architecture, temporality, and theatricality, including among others Jeff Wall, Rodney Graham and Juan Muñoz. As in *Cinema-Theater*, the works — presented in project form as models or even scenographic presentations — were linked with projections. They thus appeared as models of another relationship to history, as stagings. *Theatergarden Bestiarium*, symbolizing the dawn of a new era, marked one of the thresholds of the exhibition in the same way.

At the same time, Dan Graham collaborated with James Coleman on *guaiRE: An Allegory* (1985), a complex work based on a reinterpretation of the Irish myth of the same name, which included actors, videos, text, and music. The work was performed in what is thought to be the castle of Guaire itself, Dun Guaire Castle in the county of Galway, a tourist destination offering a range of activities inviting tourists to "travel back to medieval days." It offered multiple layers of meaning and was deeply rooted in Irish culture. Dan Graham, who was then interested in stagecraft, contributed various mechanisms involving mirrors, projections, and accessories. One of the few documents now available on this project shows a shield decorated with a human eye facing the audience, directed by an actor who uses it to protect himself. Phenomenology, the place of the subject, and theater are all notions that have influenced James Coleman's oeuvre. In *A Theater without Theater*, his work becomes an emblematic epilogue representing mechanisms for decoding the numerous issues raised by the exhibition. From his first experiments in the 1970s (the ambiguous projection of Joseph Jastrow's drawing *Duck / Rabbit*) to the majestic *Living and Presumed Dead* (1983–85), the spectator and his capacity to *understand* the work are at the heart of his artistic practice. Coleman produces forms drawing on multiple models combining literature, psychoanalysis, and pop culture, which are open to interpretation in both meanings of the word. Over the course of the 1980s, they progressively came to be based on the theater as the tool of a new relationship with representation, *So different . . . and Yet, 1980* which serves as a conclusion to *A Theater without Theater*, appears as a key work for the exhibition. The spectator sits in a huge red hall, part theater, part cinema, part conference hall, facing a video featuring two characters and combining images, text, and music. The visitor, incapable of understanding the work's global meaning, is thus compelled to create his own montage, choosing his own path in the artist's meandering language and coming up with his own unique interpretation. In front of him, between the hall and the screen, is a spot-lit microphone. He thus understands that he is invited to become an actor in this open narrative: in other words, as Guy Debord said, rather than a passive passer-by, become someone who finally becomes a *viveur*.[22]

Notes

1. Pierre Larthomas: *Le Langage dramatique, sa nature, ses procédés*. Paris: Armand Colin, 1972.
2. Michael Fried: "Art and Objecthood," *Artforum*, vol. 5, no. 10 (Summer 1967), pp. 12–23. Reproduced in Michael Fried: *Contre la théâtralité. Du minimalisme à la photographie contemporaine*. Paris: Gallimard, Collection "NRF Essais," 2007 [trans. by Fabienne Durand-Bogaert].
3. Robert Morris: "Notes on Sculpture, Part 2," *Artforum*, vol. 5, no. 2 (October 1966). Reproduced in Robert Morris: *Continuous Project Altered Daily: The Writings of Robert Morris*. New York: October Books, The MIT Press, 1994.
4. Thierry de Duve: "Performance: ici et maintenant. L'Art Minimal, un plaidoyer pour un nouveau théâtre" (1980), in *Essais datés I 1974–1986*. Paris: La Différence, 1987.
5. *Tino Sehgal*, 20 October–10 December 2006. Stedelijk Museum, Amsterdam. Introduction of the Museum's Collection around one of his work called *Instead of allowing some thing to rise up to your face dancing bruce and dan and other things* (2000): Carl Andre, Félix González-Torres, Dan Graham, Jeff Koons, Bruce Nauman, Auguste Rodin, Andy Warhol, etc.
6. See Oskar Schlemmer: *Théâtre et Abstraction (L'Espace du Bauhaus)*, [Preface, French footnotes and trans. by Eric Michaud]. Lausanne: L'Âge d'Homme, 1978. To define the notion of Abstract Theater, Schlemmer precises: "Simplification, reduction to the essential, to the elemental, to the primary,

in order to oppose the unity to the multiplicity of things." For a complete bibliography on Oskar Schlemmer's writtings see H.M. Wingler: *Das Bauhaus*. Cologne: DuMont Schauberg, 1968.

7. See, among others, RoseLee Goldberg: *Performance Art from Futurism to the Present*. London and New York, 1979; *Performance. L'Art en action*. London: Thames and Hudson, 1998 [preface by Laurie Anderson].
8. Alfred Jarry: "De l'inutilité du théâtre au théâtre," *Mercure de France* (September 1896). Reproduced in *Tout Ubu*. Paris: Librairie Générale Française, "Le Livre de poche," nos. 838–839, 1962, pp. 139–145.
9. See, among others, Antonio Negri: "L'Art et la culture à l'époque de l'Empire et au temps des multitudes," in *Trésors Publics*. Paris: Flammarion, 2003, pp. 274–288.
10. See *Out of Actions. Between Performance and the Object, 1949–1979*. Los Angeles: The Museum of Contemporary Art, Thames and Hudson, 1998 [exh. cat.].
11. *Hors Limites. L'Art et la vie, 1952–1994*. Paris: Centre Pompidou, 1994–95 [exh. cat.].
12. *L'Art au corps*. Marseille: Galeries Contemporaines des Musées de Marseille, 1996 [exh. cat.].
13. *Anti-Illusion: Procedures / Materials*, May–July 1969, Whitney Museum of American Art, New York. The exhibition shows the works of Carl Andre, Michael Asher, Lynda Benglis, Philip Glass, Eva Hesse, Barry Le Va, Robert Morris, Bruce Nauman, Steve Reich, Robert Ryman, Michael Snow . . .
14. Dan Graham: *Théâtre*. Ghent: Éditions Herbert, 1981.
15. See Hal Foster: *Recodings: Art, Spectacle, Cultural Politics*. New York: New Press, 1985.
16. Rosalind Krauss: *Passages in Modern Sculpture*. First Edition: Canada: The Viking Press, Penguin Books, 1977. Reprinted by Cambridge (Mass.) and London: The MIT Press, 1981. We have referred particularly to the chapter 6: "Mechanical Ballets: Light, Motion, Theater," pp. 201–242 of the 1981 edition.
17. Georges Didi-Huberman: "Ce que nous voyons et ce qui nous regarde," *Les Cahiers du Musée National d'Art Moderne*, no. 37. Paris: Éditions du Centre Pompidou, 1991.
18. See Richard Wollheim: "Le Spectateur-dans-le-tableau. Les Peintures à un seul personnage de Manet," *Les Cahiers du Musée National d'Art Moderne*, no. 21. Paris: Éditions du Centre Pompidou, 1987, pp. 7–28 [trans. by Anne Laflaquière].
19. H.G. Gadamer: "Vérité et méthode" [parcial trans. into French, 1976]. p. 48 in "La Temporalité de l'esthétique," quoted in "Exposition et Théâtre. Spécificité et ambiguïté catégoriale. L'Art post-minimal entre arts plastiques et arts de la représentation." Report of an anonymous thesis, 1995, p. 54. Paris: Archives de la Documentation du Ministère de la Culture et de la Communication.
20. Robert Smithson: "L'Entropie et les nouveaux monuments," in *Robert Smithson*. Marseille: Musées de Marseille / RMN, 1994 [exh. cat.], p. 165 [trans. by C. Gintz]. To find out more about Smithson's Cinema see Jean-Pierre Criqui: "Un trou dans la vie (Robert Smithson va au cinéma)," in Jean-Pierre Criqui: *Un trou dans la vie. Essais sur l'art depuis 1960*. Paris: Desclée de Brouwer, 2002.
21. *Theatergarden Bestiarium: The Garden as Theater as Museum*. New York: PS1 Museum; Seville: Casino de la Expo; Poitiers: Confort Moderne, 1989 [exh. cat.].
22. The play on words used by Guy Debord uses *viveur* as "an enjoyer of life" (*un jouisseur de la vie*). It is different to the living (*vivant*), which indicates a form of passiveness. In this context, *viveur* is an untranslatable neologism.

pp. 58–59: Jaume Miravitlles, *L'enterrament de Durruti*, 1936 >





In the Street

The Swiss-born Théophile Steinlen first worked as an industrial designer for his uncle in Mulhouse. In 1877 he moved to Paris and created different sets and posters at the request of Rodolphe Salis, the manager of the famous Cabaret du Chat Noir, which brought him immediate success. But he was drawn to the city, where he became a *flâneur*, initially responsive to everyday life, then soon aware of the poverty of the humble classes, of the penury of the down-and-outs and hungry. Inspired by the example of Émile Zola, Steinlen went on to develop a firmly engaged body of work, attacking the employers, strike-breakers and police violence. The heir of Honoré Daumier, he called upon the city to bear witness to the suffering and afflictions of the modern world. He was aware of the need to take part in the social struggles of the time, and became a journalist who contributed to most of the magazines of the day, from the *Chat Noir* (1882–87) to Aristide Bruant's *Mirliton* (1885–92).

Steinlen was involved in the newspapers that fought for necessary social justice and was published in *Gil Blas Illustré* (1891–1900), *Le Chambard socialiste* (1893–95), *L'En-dehors* (1894) and *La Feuille* (1898–99). He also contributed to *Rire*, *L'Assiette au beurre*, *Cocorico* and *Le Canard sauvage*.

However, it was his illustrations for countless novels, including *L'Affaire Crainquebille* by Anatole France (1901) and the songs of Aristide Bruant, *Dans la rue* (1889), which clearly showed his affinity with the city where he recognized the theater of all dramas and all possible struggles.



Théophile Steinlen, *La Manifestation populaire*, 1905

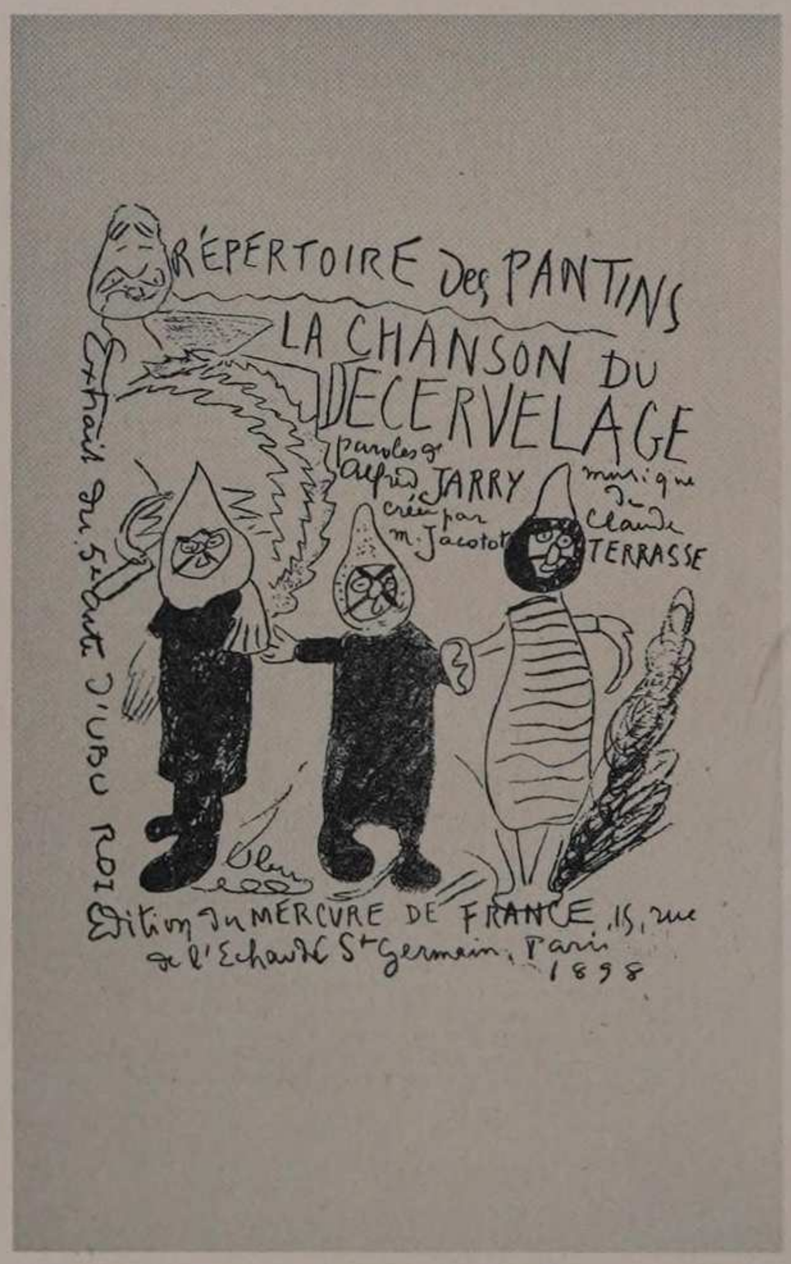


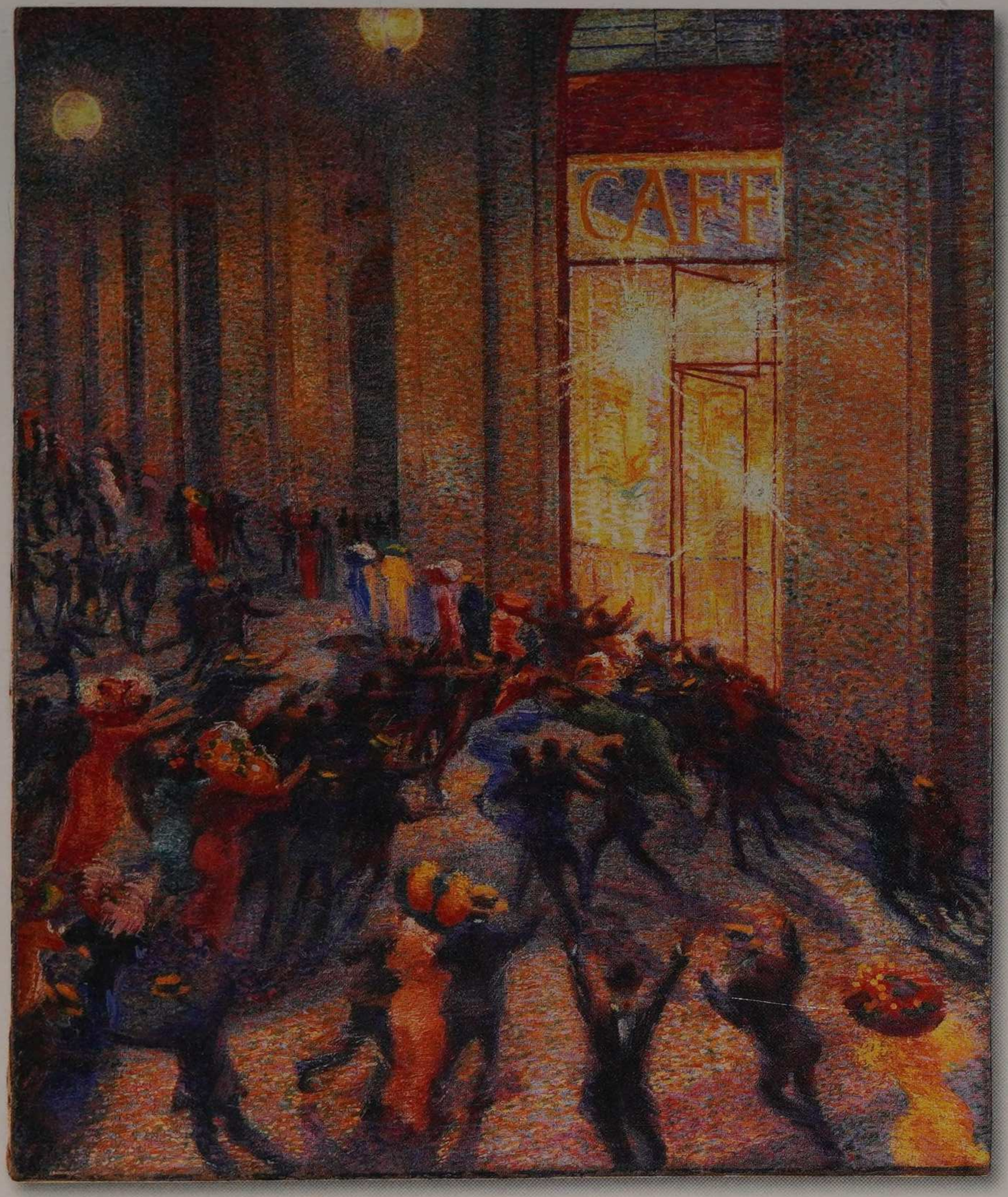
Illustration by Alfred Jarry for *Ubu Cocu ou l'Archéoptéryx*, 1898

On the Futility of the Theatrical

From the Calvaire du Trucidé to the Hôpital de la Charité, right through his 15 years in public life, Alfred Jarry cuts across the century, skewers it and turns it over the flame of "pataphysics, the Science of Imaginary Solutions." Père Ubu's "immense" belly remains the infinitely expandable balloon which conceals the fact that its author was one of the key reformers of recent modernity. His article "On the Futility of the Theatrical in the Theater," written in 1896, prefigures the theory he would later outline, its radicalism marking an essential phase summarized below by the historian Noël Arnaud:

"Now that 'On the Futility of the Theatrical in the Theater' has been made available to the idlest of readers thanks to the publication of *Tout Ubu* by Livre de Poche, we will limit ourselves to remembering the fact that Jarry advocates abstract stage sets, which are equivalent to a semi-absence of sets, 'an unpainted canvas or the back of a set,' each one penetrating the place it wants to, or rather, if the author knew what he wanted, the true stage set of exomosis (namely, going from the inside to the outside) on the stage; a sign indicates the changes of place without there being a change in the material sets; in short, the parts of the set, which we would call utilitarian (Jarry cites the window one opens, the door one breaks down) are the accessories brought on to the stage such as furniture. Jarry requires the actor to portray the character's head and, if possible, his entire body. This is why he must wear a 'personal' mask, which will be the effigy of the character who doesn't have the attributes of tears or laughter, but the 'characteristics of the character,' and Jarry gives as examples the Miser, the Waverer, the Avaricious One stacking up their crimes . . . This mask only needs six main positions, both face-on and in profile, in order to convey every expression: Guignol bears witness to this. The actor must also find a special voice which is the 'voice of the role,' and he must maintain it during the play through a monotone delivery."

Noël Arnaud: *Alfred Jarry, d'Ubu Roi au Docteur Faustroll*. Paris: La Table Ronde, 1974, p. 227.



Umberto Boccioni, *Rissa in galleria*, 1910

All things move, all things run, all things are rapidly changing

Rissa in galleria is the first picture painted by Umberto Boccioni between 1910 and 1911 on the theme of the confrontations between demonstrators and the forces of law and order. The setting is the Galleria Vittorio Emanuele in Milan, one of the pinnacles of the monumental architecture of the Piedmontese city. The work refers to the *Technical Manifesto of the Futurist Painters* but, above all, to the need to inscribe artistic and political events into the space of the city: "All things move, all things run, all things are rapidly changing. A profile is never motionless before our eyes, but it constantly appears and disappears. . . . We declare that movement and light destroy the materiality of bodies."



Carlo Carrà, Study for *I funerali dell'anarchico Galli*, 1910

Imago Urbis, Imago Teatri

The manifesto *Teatro di Varietá* (Music-Hall) issued by Marinetti in September 1913, ties in with Russolo's extolment of the noise of the city. This new text, which concludes with a free-word apotheosis of the Parisian grand boulevards, establishes a poetry of theater as an *Imago Urbis*, the Music Hall stage having to reflect the multiple, changing spectacle of the city. A few months later, when Boccioni issued his theoretical reflections on urban architecture, Balla launched *Manifesto dell'abito maschile futurista*. It provided a blueprint for the creation of brightly colored, luminescent outfits which, when worn resplendently in the street, would create a kaleidoscopic vision in perpetual motion. The artist overturned the postulates of Marinetti's manifesto: formulating a new carnivalesque mythology, it fantasizes about a futurist poetry of the city as an *Imago Teatri*.

Giovanni Lista: *Le Futurisme*. Paris: Éditions Hazan, 1985, p. 41.

Boccioni thought immediately of the architecture which would update the "spiral constructions" of plastic dynamism to the level of the urban dimension. He drew up a manifesto on the subject, but his hesitations led Carrà to insist that Sant'Elia be admitted to the futurist movement. A professional architect, Sant'Elia, together with Chiattone, assumed the task of making the first visualizations of futurist urban space. He thus dreamt of the architectural body of the futurist city as a series of drawings which, due to their imposing scenographic connotation, lead us to think of a modern-day Giovanni Piranesi.

Giovanni Lista: *Le Futurisme*. Paris: Éditions Hazan, 1985, p. 50.

The intention of the work is to eschew the neutralizing function of the eye (the idealizing privileges of the "noblest" of senses), in order to represent, on the contrary, an act of perception likely to involve the entire corporeality of the viewer. The titles of their material constructions, such as Balla's *Complesso plastico colorato di frastuono + danza + allegria*, express a conception of the work as a detonator of vital energy. Imbued with a recreational spirit, the assemblages are inspired by the world of Luna Park: specifically understood as total theater and the aesthetic metaphor of urban space, the phantasmagorical universe of the modern city now represents, in the eyes of the futurists, the Edenic promise of industrial civilization. As a result, Luna Park appears as an act of expression of this utopia as an act: it allows the experience of a cosmic space given over to multi-sensorial pleasure, a festive universe where technology is fully subjugated to the recreational splendors of modern man. . . . The aesthetic model of machines and mechanical objects of Luna Park thereby made it possible to update in these works the vision of the modern metropolis as a *Gesammtkunstwerk* which formed the basis of the futurist ideology.

Giovanni Lista: *Le Futurisme*. Paris: Éditions Hazan, 1985, p. 57.



Carlo Carrà, *I funerali dell'anarchico Galli*, 1911

For many years prior to the creation of the painting, Carrà was in contact with the libertarian and anarchist milieux and studied Marx, Bakunin and Antonio Labriola. The episode alluded to in the painting evokes the assassination of the anarchist Galli during a general strike in Milan in 1904. The entire work is an example of an "intoxicating synthesis of life in its significant forms" (Marinetti), and refers to the violence and chaotic feeling while extolling strength and activism. Carrà's work is as much a hymn to Siorel's revolutionary syndicalism and socialism as it is to the modern city, the place of all possible combats and antagonisms. The futurists place their action as a counterpoint to the cultural, social and political climate of the time, but also in relation to the theory of intuitions developed by the French philosopher Henri Bergson and that of Nietzsche's Superman.

A bas le Tango et Parsifal!

Lettre futuriste circulaire à quelques amies cosmopolites qui donnent des thés-tango et se parsifalisent.

Il y a un an, je répondais à une enquête du *Gil Blas*, en dénonçant les poisons ramollisseurs du tango. Ce balancement épidémique gagne peu à peu le monde entier, il menace même de pourrir toutes les races en les gélatinisant. C'est pourquoi il nous faut de nouveau foncer tout droit dans l'imbécillité de la mode et détourner le courant moutonnier du snobisme.

Monotonie de hanches romantiques parmi le double éclair de l'œillade espagnole et du poignard Musset, Hugo et Gautier. Industrialisation de Baudelaire, *Fleurs du Mal* ondoyantes dans les bouges de Jean Lorrain, pour voyeurs épuisés Huysmans et invertis Oscar Wilde. Derniers efforts maniaques d'un romantisme décadent et paralysé vers la Femme Fatale en carton-pâte.

Lourdeur des tangos anglais et allemands, désirs et spasmes mécanisés par dos os et des fracs qui ne peuvent guère extérioriser leur sensibilité. Plagiat des tangos parisiens et italiens, couples-mollusques, félinité et sauvagerie argentines sottement amadouées, morphinisées et poudrerizées.

Posséder une femme ce n'est pas se frotter avec, mais la pénétrer!

— Barbare!

Un genou entre les cuisses? Allons donc! Il en faut deux!

— Barbare!

Mais oui, soyons barbares! Fi du tango et de ses lentes pâmoisons. Trouvez-vous donc bien amusant de vous regarder l'un l'autre dans la bouche et de vous entresoigner extatiquement les dents, comme deux dentistes hallucinés? Faut-il l'arracher?... la plomber?...

Trouvez-vous donc bien amusant de vous tirebouchonner l'un l'autre pour déboucher le spasme de votre partenaire sans jamais y parvenir?... ou de fixer la pointe de vos souliers comme des cordonniers hypnotisés?... O mon âme tu chausses du 23?... Oh! que tu es bien chaussée, mon rêêêve!... Pot anssiiii!...

Tristan et Ysénlt retardant leur spasme pour exciter le roi Marc. Compte-gouttes de l'amour. Miniature des angoisses sexuelles. Sucre tors et filé du désir. Luxure en plein air. Delirium tremens. Mains et pieds d'alcoolisés. Coït mimé pour cinématographe. Valse masturbée. Pouah! Fi des diplomaties de peau! Vive la sauvagerie d'une possession brusque et la furie d'une danse musculaire exaltante et fortifiante.

Tangos et tangages de voiliers qui ont jeté l'ancre dans les hauts-fonds du crétinisme! Tangos et tangages de voiliers trempés de tendresse et de bêtise lunaires! Tangos, tangos, tangages à vomir! Tangos, lentes et patientes funérailles du sexe mort! Il s'agit bien de religion, de morale et de pruderie! Ces trois mots *n'ont aucun sens pour nous*, mais c'est au nom de la Santé, de la Force, de la Volonté et de la Virilité que nous conspuons le tango et ses énervements passéistes!

Si le tango est mauvais, *Parsifal* est pire, car il inocule aux danseurs trébuchants d'ennui et de mollesse une incurable neurasthénie musicale.

Comment éviterons-nous *Parsifal*, avec ses averses, ses flaques et ses inondations de larmes mystiques? *Parsifal* c'est la dépréciation systématique de la vie! Fabrique coopérative de tristesse et de désespoir. Tiraillements peu mélodieux d'estomacs faibles. Mauvaise digestion et haleine lourde des vierges de quarante ans. Plaintes de vieux prêtres bedonnants et constipés. Vente en gros et en détail de remords et de lâchetés élégantes pour snobs. Insuffisance du sang, faiblesse des reins, hystérie, anémie et chlorose. Génuflexion, abrutissement et écrasement de l'Homme. Rampement ridicule de notes vaincues et blessées. Ronflement d'orgues ivres et vautrées dans le vomissement des leit-motivs amers. Larmes et perles fausses de Marie Magdeleine en décolleté chez Maxim. Purulence polyphonique de la plaie d'Amfortas. Somnolence pleurnicheuse des chevaliers du Saint-Graal. Satanisme ridicule de Kundry... Passéisme! Passéisme! Assez.

Mesdames et Messieurs les reines et les rois du snobisme, sachez que vous nous devez une obéissance absolue, à nous, les Futuristes, les novateurs vivants. Abandonnez donc au rut enthousiaste des foules le cadavre de Wagner, ce novateur d'il y a cinquante ans, dont l'œuvre aujourd'hui surpassée par Debussy, par Strauss et par notre grand futuriste Pratella, ne signifie plus rien! Vous nous avez aidés à le défendre quand il en avait besoin. Nous allons vous enseigner à aimer et à défendre les vivants, chers esclaves et moutons du snobisme! D'ailleurs vous oubliez *ce dernier argument, le seul persuasif pour vous:* aimer aujourd'hui Wagner et *Parsifal* que l'on joue partout et surtout en province!... donner aujourd'hui des thés-tango comme tous les bons petits bourgeois du monde, voyons, **ce n'est plus chic!**

Vous n'êtes donc plus dans le courant? Allons, vite! Quittez la danse molle et les orgues vagissantes! Nous avons vraiment quelque chose de plus élégant à vous offrir! Car, je vous le répète, Tango et *Parsifal*, CE N'EST PLUUUS CHIC!

F. T. Marinetti.

MILAN, 11 Janvier 1914.

DIRECTION DU MOUVEMENT FUTURISTE: Corso Venezia, 61 - MILAN

Filippo Tommaso Marinetti, *À bas le Tango et Parsifal!*, 1914

A Dramatic Architecture

The other pole of futurist architectural research is embodied by the visionary expressionism of Virgilio Marchi. As an associate of the futurists, he frequented Balla's studio in Rome and assimilated the poetics of the city as an *Imago Teatri* which the artist had just formulated. His projects visualize urban space as the place of vital excitement epitomized by "the dizziness of heights, the strangeness of volumes, the recreational voluptuousness of danger." The plastic movement of masses achieves the connotations of an openly accepted baroque paroxysm. For Marchi, it is a "scenic game" of an architecture which aspires to participate, by its very morphology, in the shadowy life of the modern city.

Giovanni Lista: *Le Futurisme*. Paris: Éditions Hazan, 1985, p. 53.

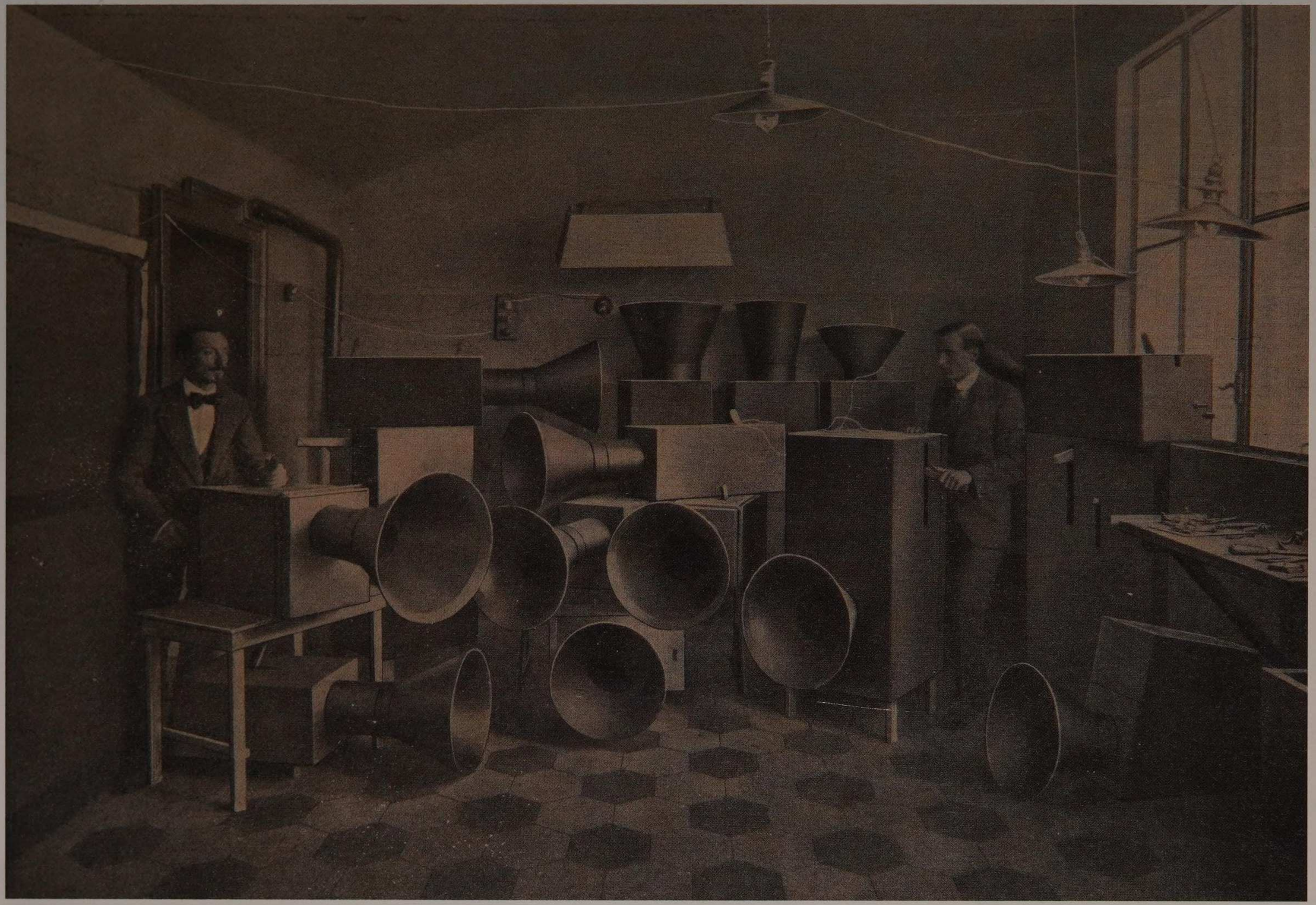
The disorderly architectural spectacle offered up today by vast areas of urban renewal disgust us profoundly and are an affront to our self-esteem as creative people. Construction made from imbecilic exteriority is so far removed from the pure concept of architecture that it is incapable of finding its own contents in organic elements, regardless of the delightful charms of fatuous decoration. . . .

We will have a highly thought-provoking architecture, focusing aesthetically on the drama of its own strengths: a dramatic architecture.

Virgilio Marchi: "Manifesto of Dynamic, Instinctive, Dramatic Futurist Architecture," *Roma Futurista*, vol. 3, no. 72 (February 1920).



Virgilio Marchi, *Città fantastica*, 1919–20



Luigi Russolo, *Nel laboratorio degli intonorumori a Milano*, 1913. Photo by Ugo Piatti

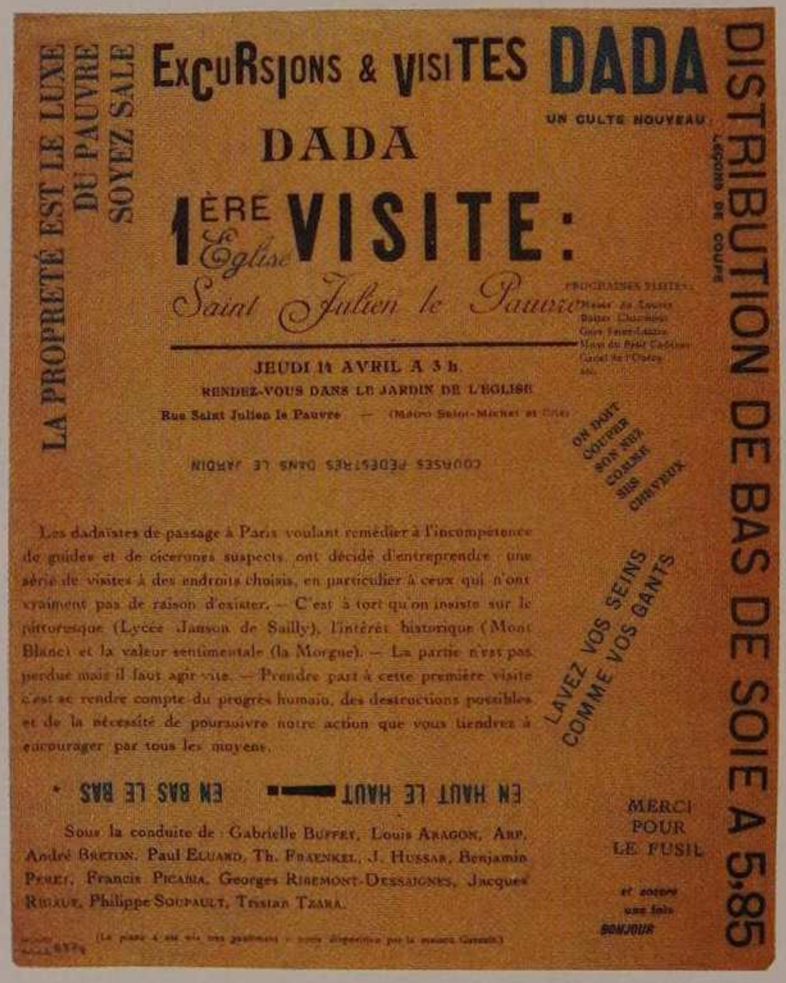
It's Raining in Paris . . .

It's raining in Paris on Saturday April 14, 1921, at about 3 p.m. The Dadaists, who are organizing a visit to the outbuildings of the church of Saint-Julien-le-Pauvre, weren't expecting it. But what exactly were they expecting? It seems that they had first of all intended to express themselves from the windows of a neighboring hotel, before undertaking an unannounced walk through the church gardens. It would have then been a question of stirring up the crowd with a non-event that would once again have put in place the Dadaist mechanism of role reversal—the Dadaists would become the silent spectators of angry visitors, unhappy at having been duped. Maybe they just improvised at the time, abandoning themselves to a no-less-Dadaist spontaneity. The brief gathering was finally marked by the incoherent declarations of André Breton and Tristan Tzara, and improvised contributions from Georges Ribemont-Dessaignes who, as an impromptu guide, read out definitions chosen at random from a hefty Larousse dictionary, by way of a commentary. . . .

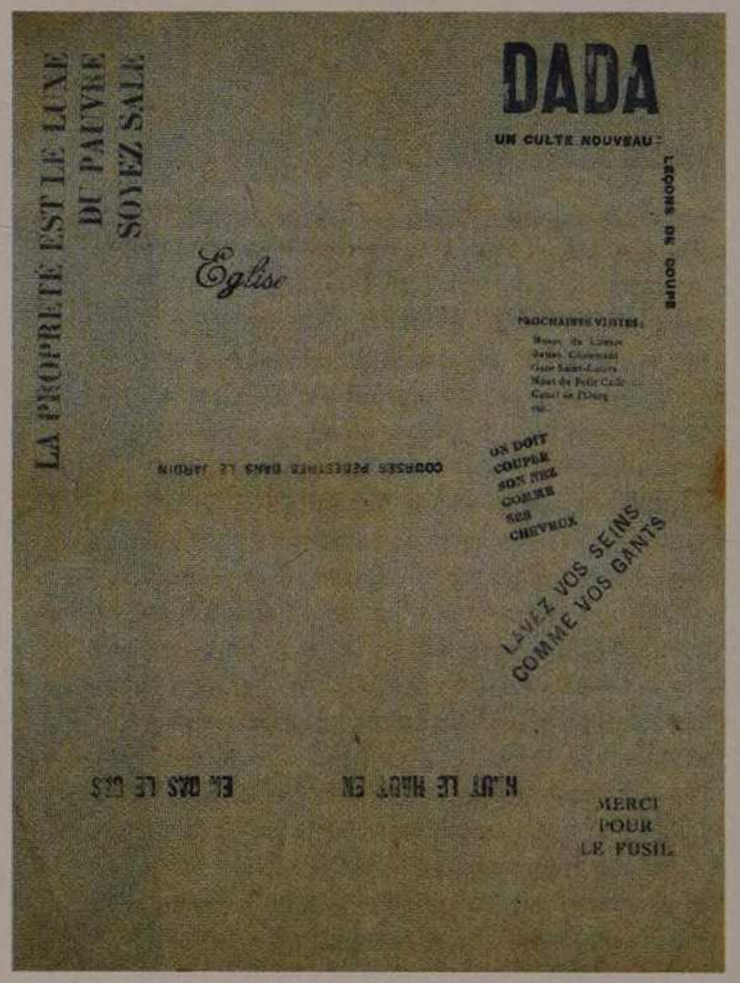
This short-lived Dadaist afternoon was a failure due to the lack of participation by the public. Breton, its instigator, came up against the impossibility of "experiencing reality" (G. Hugnet, 1957, p. 82). The experiment was therefore very important to some spectators: the future writers Roger Vitrac and René Crevel, who attended the tour, were filled with admiration and shortly afterwards met up with Louis Aragon in a café and were immediately captivated by the poet. They founded the magazine *Aventure* in the same spirit: to voluntarily detroy the order of reason.

This event marked the opening of "La Grande Saison Dada," whose program was announced in a pamphlet distributed several days earlier. Bearing witness to a detachment regarding the spontaneity of the early stages, it was the result of an agreement between Tzara and the group from the magazine *Littérature* led by Breton and Aragon—Tzara found it difficult to plan group demonstrations, operas and salons within the framework of the Salle Gaveau Festival.

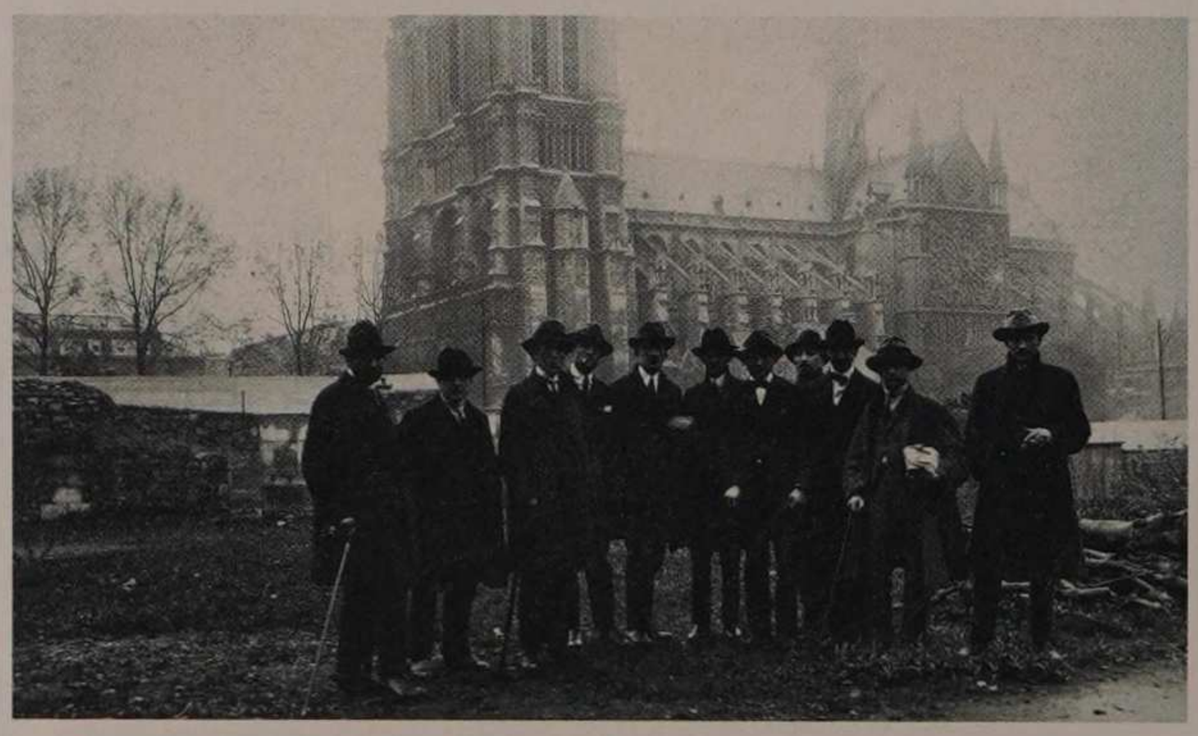
Xavier Rey: "Saint-Julien-le-Pauvre," *Dada*. Paris: Éditions du Centre Pompidou, 2005 [exh. cat.], pp. 856–857.



Program for Dada first visit, Saint-Julien-le-Pauvre Church, 1921



Dada first visit to the Church Saint-Julien-le-Pauvre, 1921 [layout]



The Dada Group at Saint-Julien-le-Pauvre, 1920



Dada demonstration at Saint-Julien-le-Pauvre Church, 1921



Dada demonstration at Saint-Julien-le-Pauvre Church, 1921



Rote Raketen against Police Terror, Berlin, 1928



Cover for *Arbeiterbühne*, ca. 1928

Where Is the Battle Being Played Out . . .?

We don't expect the masses to come to us, we go to them. We perform, in accordance with the directives and strategic choices of the ATBD, for businesses and works committees, we go on demonstrations by the unemployed, we perform in public squares, in workers' gardens and open-air swimming pools. We are present everywhere that workers gather.

We look for them in their wretched logic, in order to help them, because suffering and poverty have made them inert, and in order to show them the way to forming mutually benefiting societies. . . . Everywhere, but especially in the country, we need to talk before and after the fight, and even talk with the enemy. We make inroads everywhere with pamphlets, newspapers and manifestos, with moneybags filled with funds for the revolutionary struggle.

These are our duties. How did we fulfill them during the electoral campaign?

Let's talk in figures: We have obtained the reports of 19 troupes, over an average period of 25 days. In all, there were 349 performances, which included 86 performances in the country (villages and small towns); 61 performances in houses and farms, with an average of five houses; 300 performances in residential homes; 14 performances in factories; 157 performances in concert halls. Overall number of spectators: almost 180,000.

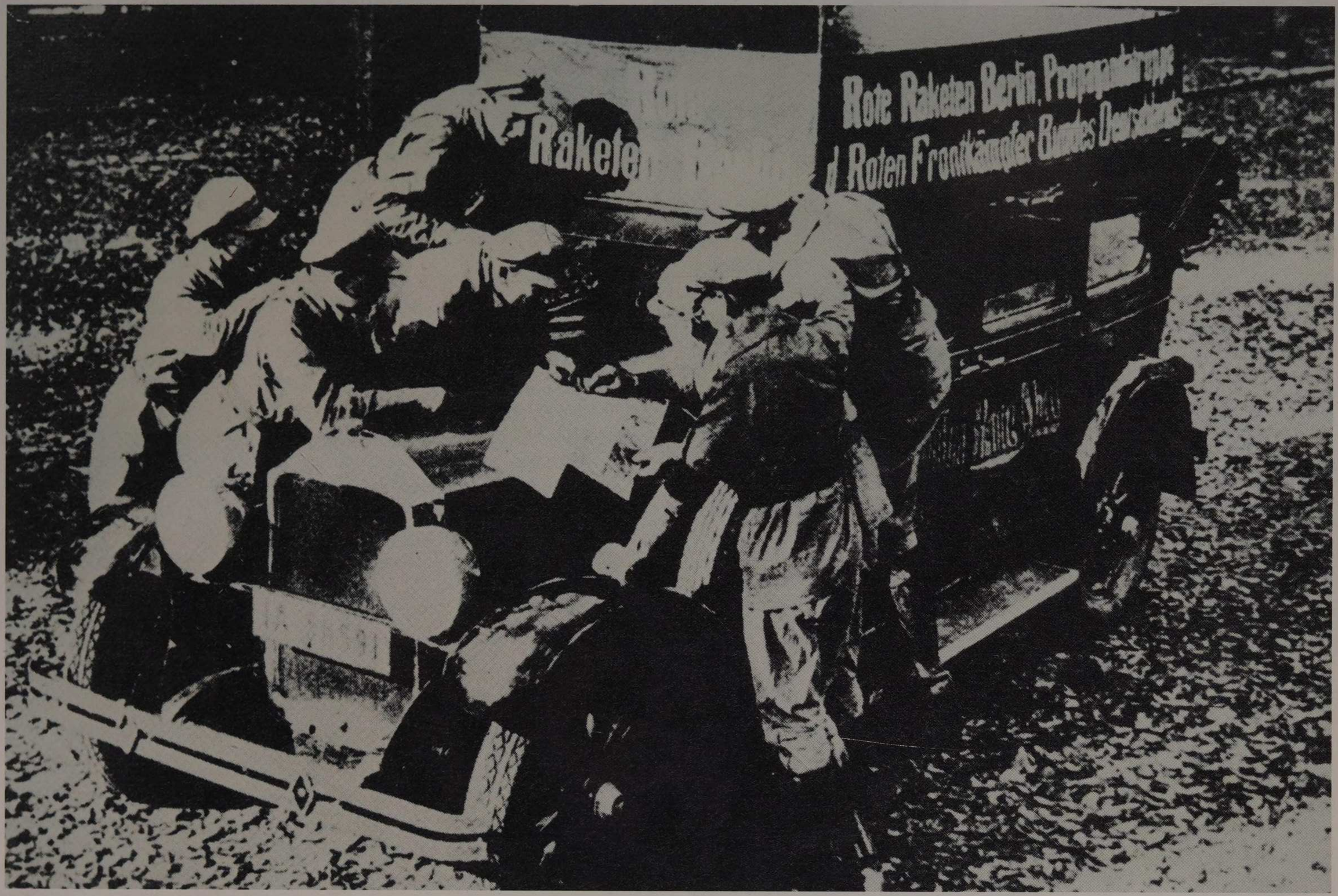
Arbeiterbühne und film, 17th year, no. 11 (November 1930).

When they themselves wrote and produced for the stage they were wonderfully original. So-called Agit-prop art, at which people, not always the best people, turned up their noses, was a mine of new artistic methods and modes of expression. From it emerged magnificent, long-forgotten elements from ages of genuine popular art, boldly modified for new social aims: breathtaking contractions and compressions, beautiful simplifications, in which there was often an astonishing elegance and power and a fearless eye for the complex. Much of it might be primitive, but not in that sense in which the spiritual landscapes of bourgeois art, apparently so subtle, are primitive. It is a mistake to reject a style of representation because of a few unsuccessful compositions—a style which strives, frequently with success, to dig down to the essentials and to make abstraction possible.

Charles Harrison; Paul Wood (eds.): "Bertold Brecht (1898–1956) 'Popularity and Realism,'" in *Art in Theory 1900–1990: An Anthology of Changing Ideas*. Oxford (UK); Cambridge (Mass.): Blackwell, 1992, p. 492.



George Grosz, *Metropolis*, 1916–17



***Rote Raketen touring in a car*, Berlin, 1928**

There are far too few performances in factories. This must change. We must overcome this major obstacle. Our fellow performers are only available sporadically in the afternoons because of their jobs. . . . We do our utmost to learn plays with unemployed people.
Arbeiterbühne und film, 17th year, no. 11 (November 1930).

Agit-prop

The quantitative side is staggering (theatrical companies). The future historian will record how throughout one of the bloodiest and most brutal of revolutions all of Russia was acting.

Vetsnik Teatra (Theater Bulletin), 1919, in Konstantin Rudnisky: *Russian and Soviet Theater. Tradition and the Avant-Garde*. London: Thames and Hudson, 2000, p. 44.

By propagandist theater I mean placard theater, a theater of bright, witty images and situations, which issues specific appeals, sheds light on events and fights against prejudices and counter-revolutionary propaganda.

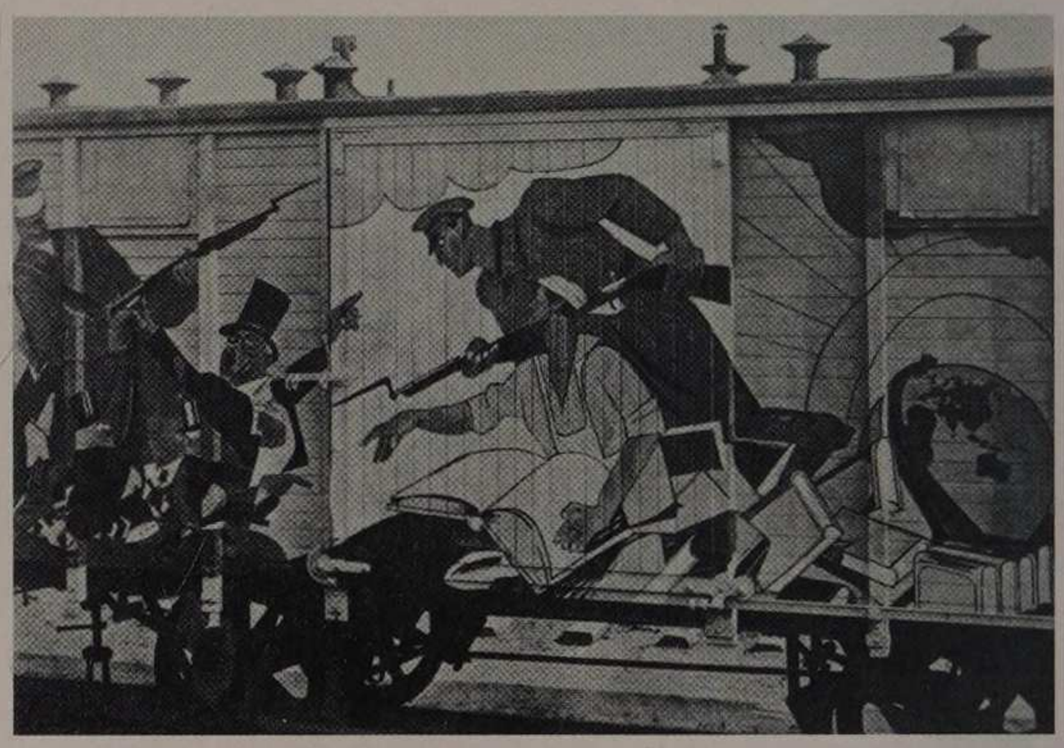
Anatol Lunacharsky, in Konstantin Rudnisky: *Russian and Soviet Theater. Tradition and the Avant-Garde*. London: Thames and Hudson, 2000, p. 44.

Silhouettes of those locked in battle were visible through the lighted window of the Winter Palace . . . The crackle of gunfire and rifle shots, the thunder of artillery guns . . . Two to three minutes of continuous thundering noise . . . Then a rocket soared up and everything instantly subsided only to be filled with the new sound of the "International" as sung by the forty-thousand-strong chorus. As the lights in the windows were being extinguished, five-pointed red stars lit up and a huge red banner was raised above the palace itself.

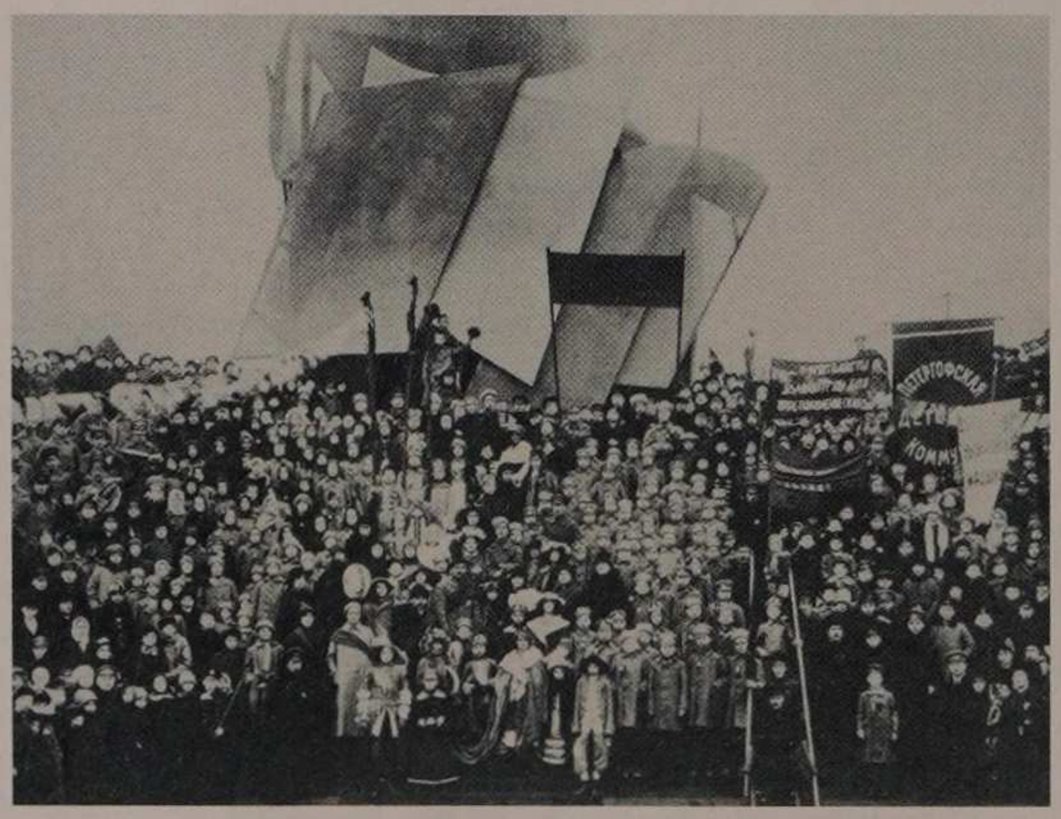
Nikola Evreinov, "The Storming of the Winter Palace," in Konstantin Rudnisky: *Russian and Soviet Theater. Tradition and the Avant-Garde*. London: Thames and Hudson, 2000, p. 44.

With regard to spectacles in general, there's no harm in them. I don't object. But it must not be forgotten that the spectacle is not truly great art, but only a pretty entertainment. Our workers and peasants really do deserve something greater than a spectacle.

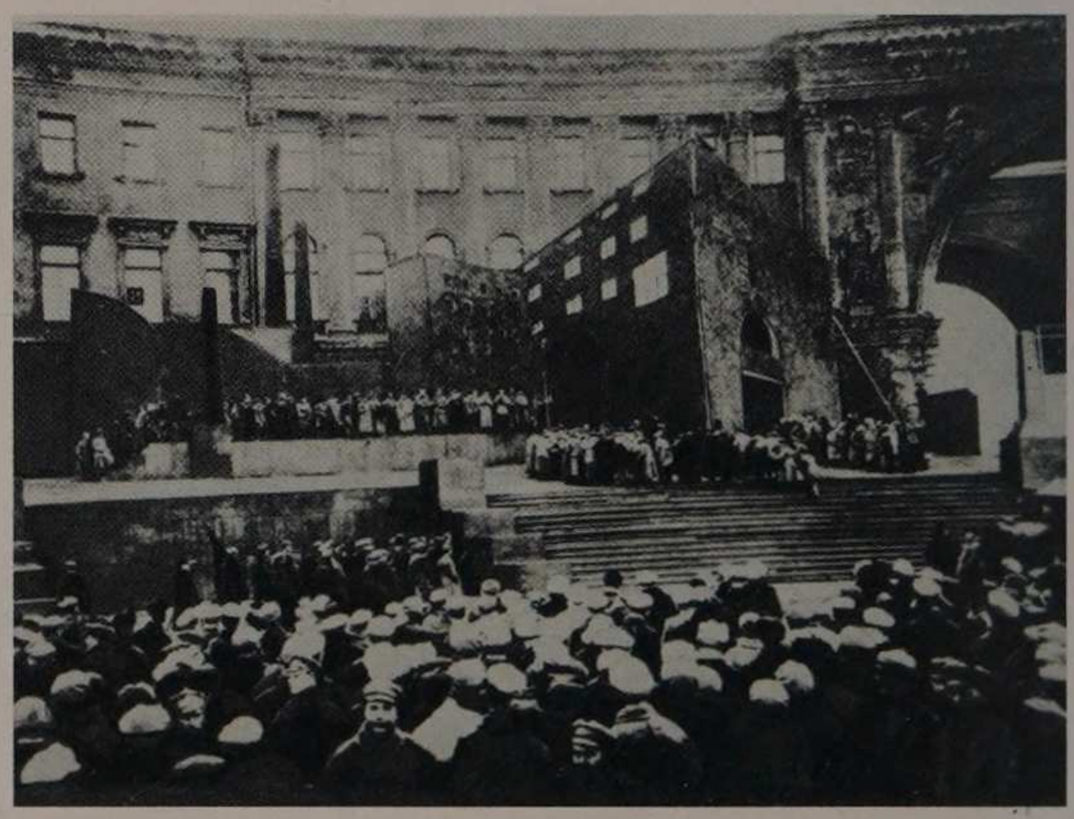
Vladimir Ulianov Illich Lenin, conversing with Clara Zetkin, in Konstantin Rudnisky: *Russian and Soviet Theater. Tradition and the Avant-Garde*. London: Thames and Hudson, 2000, p. 44.



Propaganda train, 1918 – 19



Children's Theater Company from the Public Assistance in the Palace Square in Petrograd, 1918



Scenery for the *The Storming of the Winter Palace*, Dramatic Art Workshop by the Red Navy, November 7, 1920



Konstantin Mardzhanov, Nikolai Petrov and Sergei Radhov, celebration of *Towards a Worldwide Commune*, 1920



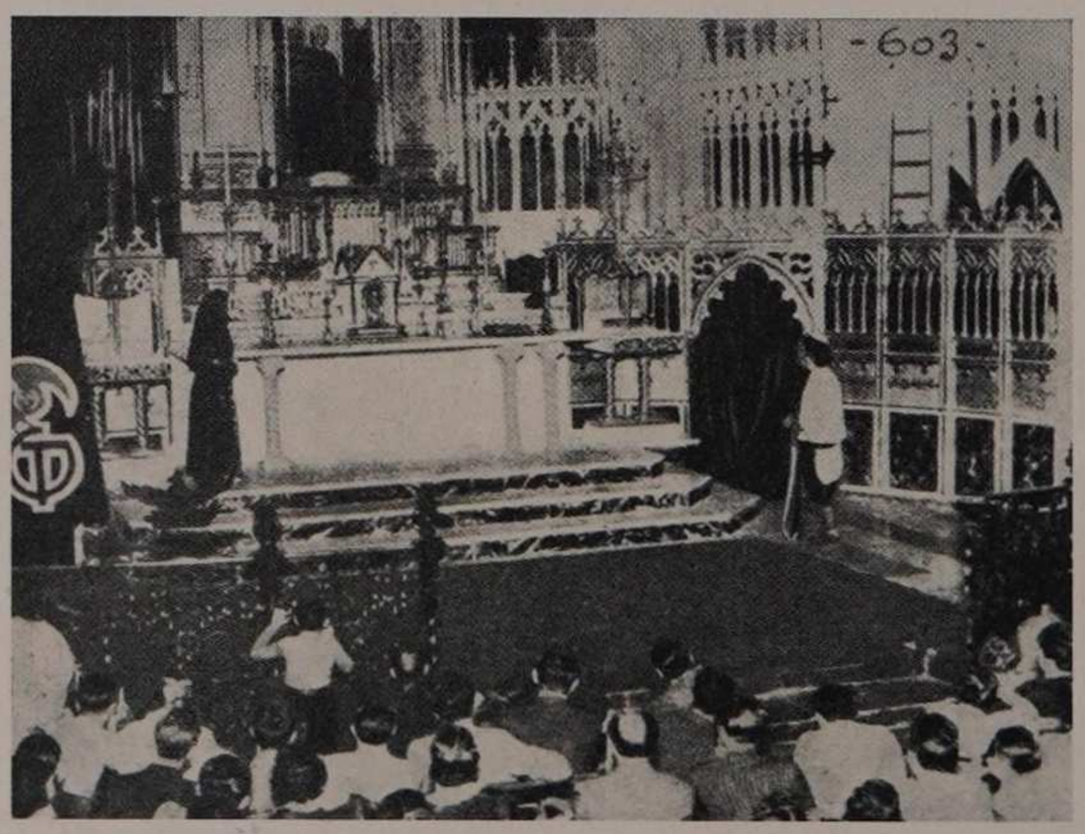
The Pedagogical Missions. Arrival of children at a Missions' session, ca. 1932



The Pedagogical Missions. Children at the Exhibition in the Museo del Pueblo, ca. 1932



The Pedagogical Missions. Outside drawing session, ca. 1932



Performance of the play *Pedro López García* by Max Aub, in the Santo Domingo Church occupied by the Guerrillas del Teatro, Valencia, 1937

Why do we always have to go to the theater to see what is happening and not to see what is happening to us? The audience is at ease because they know that the play is not going to take any notice of them, but how beautiful it would be if suddenly they were called from the stages and made to speak, and the sun of the stage would burn their pale surprised faces! Reality begins because the author does not want you to feel as if you are in the theater but as if you are in the street.

Federico García Lorca: *Comedia sin título*, 1936.

Piscator says, "We do not imagine the theater of a period except as a means of transforming that period." It is impossible to guess when this way of tackling problems will reach its zenith. Everyone says that we are in a period of transition, in a time of rubble. To clear the rubble from history means trampling on the bases of tradition . . . The theater of the last century, formed with its shop window superstructures, has been and still is essentially bourgeois, and a stage on the outside as well as a stage on the inside. Theater for lazybones. Theater of intermissions. Theater to pass the time. Theater with filler scenes for after the intermissions. The theater today has to renew itself, both audiences and theaters . . . The semicircle or the horseshoe of plunging necklines and flashy jewelry is no longer of any use: either the small theater for the laboratory or the huge place for the crowd. Everything else can be talking films.

Max Aub: *Prologue to "La guerra,"* 1935.

Our death is nothing, our individual lives are nothing, that is why we, *Nosotros, those of us who have no names, who have no personality, who have no pride, *who have no culture*, who are a mass, those of us who will pay, one by one, and until the triumph of the social revolution . . . and only death could wrest *destiny from our hands.*** We have a debt; the debt was paid by Durruti with the revolution and honor to his commitment. Durruti did what he had to and those of us who remain will do what we have to.**

* *Nosotros*, the collective but also the name of the action group consisting, among others, of García Oliver, Ascaso and Durruti himself, also known as *Los solidarios*.
** In italics, faulty on the audio.

Juan García Oliver: *Nosotros, Discurso a la memoria de Durruti*, 1937, from the documentary film *20 de noviembre* by Ángel Lescarboura for CNT-SIE films.



Jaume Miravitlles, *L'enterrament de Durruti*, 1936

On November 23, 1936, the funeral cortege left the CNT building in Vía Layetana accompanied by a supportive crowd. Almost half a million people turned out to accompany Buenaventura Durruti, the anarchist leader who had died in strange circumstances on the Madrid front. The funeral was organized by the Regional Committee and the arrangements commissioned from the visual artists' union who, from then until the inauguration of the "Tribute to Durruti" one year later, were working on the performance — bands, songs, anthems, uniforms, flags and parade sections — and the imagery — posters, stamps, busts, mausoleum and different remembrances such as the names on the street maps. The Sevillian artist Helios Gómez, among others, took part in the design of all that imagery which brought together a whole series of forces in Spanish culture that were trying to socialize the public space. The libertarian tradition of athenaeums, culture and gymnastics for the people were at the base of initiatives such as the republican Educational Missions — with ventures such as the La Barraca and El Búho theater troupes or The Museum of Copies from the Prado — or, during the war, the Guerrillas del Teatro or the poetry evenings on the front.

Come and See Arthur Cravan

Fabian Avenarius Lloyd (the future Arthur Cravan) was born on May 28, 1887, in La
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Nathalie Ern
[exh. cat.], p

PLAZA DE TOROS MONUMENTAL
DOMINGO 23 ABRIL DE 1916

Brainwashing

Dada was the radical echo of the anarchist and libertarian movements of the late ninenteenth and early twentieth centuries, such as those involving the Zutists, the Incoherents, Max Reinhardt's satirical cabaret, the *soirées* hosted in Madrid by Ramón Gómez de la Serna and, later, the carnival-like gatherings of the Toledo Group and the *Putrefactos*, and affirmed its presence in a resolutely spectacular way. It theatricalized its appearances because it mistrusted the production of any kind of artwork and saw in the notion of the event (which the coming decades would transform into a happening and then into a performance or action) a possible way of breaking the codes and conventions of the space where art was exhibited and sought to be made.

The same could be said of the "boxer-poet" Arthur Cravan who climbed into the ring in the Plaza de Toros Monumental in Barcelona, in front of 4,000 people on April 23, 1916, to face the African-American champion Jack Johnson in a completely rigged match; of Hugo Ball giving the first public performance of his "wordless poetry" on the stage of the Cabaret Voltaire on June 23, 1916; of Johannes Baader interrupting a meeting of the Weimar National Assembly to denounce its hypocrisy and responsibility in the war that had just ended; of Hans Arp blowing his nose on the flag; of Tristan Tzara reading a newspaper article in the manner of a poem; of Francis Picabia drawing large pictures on a blackboard, each stroke of which he erased before drawing the next; of Kurt Schwitters making animal noises in front of a dumbstruck audience: as many *cabarets*, *soirées*, *matinées* or *tours* which underlined the resolutely anti-theatrical or critical and fundamentally parodical dimension that the protagonists of Dada had been extolling since 1916.

The years that followed were not to be outdone. The first major Dada *soirée* was held in April 1918 in the Berlin Secession Hall. It was followed by the Club Dada, which could be joined by anyone wishing to "contribute to the general insurrection." On April 23 of the same year, the "Dada Manifesto" read aloud in public at the Salle Zur Meise proclaimed the true founding act of the movement. Later on, exiled in Paris where it reinvented itself and died at the same time, Dada continued to take possession of public spaces in order to take issue with right-thinking people.

The Dadaists hosted impromptu *soirées* at the Salon des Indépendants at the Grand Palais on the Champs-Élysées, based around the magazine *Littérature*. In March of the same year, 1920, the first Dada shows were staged at the Maison de l'Œuvre, Aurélien Lugné-Poe's famous theater and included the hilarious performance of Georges Ribemont-Dessaignes's *The Mute Canary*. Tristan Tzara's *Symphonic Vaseline* was still being performed at the Salle Gaveau, along with sketches by André Breton and Louis Aragon. *Pelican,* a fashionable foxtrot, was played on the pipe organs of the Salle Gaveau, which were more accustomed to performing Bach.



Magazine *Maintenant*, no. 5, Paris (March – April 1915)



Jack Johnson and Arthur Cravan on the cover of the magazine *Stadium*, no. 153 (September 24, 1916)



In Portugal, they invented *sensacionismo*, based on ephemeral revues created and hosted by Fernando Pessoa, with José de Almada Negreiros, amongst others, the host of the "futurist" *soirées*, and Santa Rita Pintor.

More somber, and no less "theatrical," was the indictment and mock trial of the writer, academic and nationalist member of the chamber of deputies Maurice Barrès in spring 1921, accused of "conspiracy against the security of the spirit." Tzara observed Breton, who neither liked the theater nor music and undoubtedly regarded the former as a bourgeois art form, directing the proceedings as public prosecutor. Funnier still was Tzara's invitation to the *Bearded Heart Evening* on July 6, 1923, at the Théâtre Michel, which exacerbated the essential opposition between, and the transition from Dada to nascent Surrealism.

This section of the exhibition uses a wide range of documents to show the extraordinary activism of Dada for which the stage suddenly became the space for all the necessary putsches and reversals. The constant desire for disruption which allied the Dadaists with the Spartacists bears witness to this and shows the critical and political dimension of their "misdemeanors." This is because Dada needed an audience to disturb the minds of the spectators. Against the market value of the object, it needed a space where actions could be freely linked together, without any concern for durability, a form of spontaneity: an ability to improvise, "to create effects." "An attractive spectacle for the eye, or seductive sonority for the ear, the work of art became a projectile with Dadaism. 'The receiver,' Walter Benjamin affirms, 'was struck by it.'"



Boxing match b

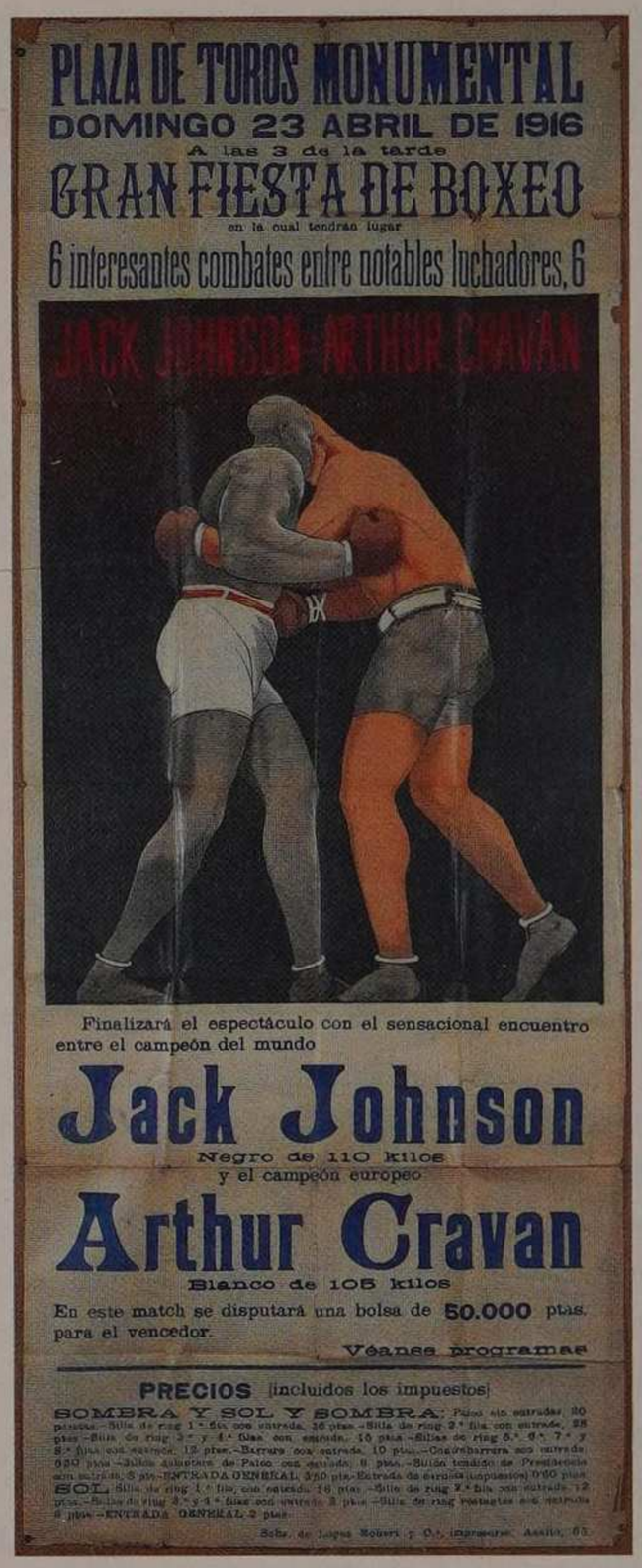
From the first round, he [Cravan] looked very frightened. After getting him in a few clinches, which scared him even more, the black man punched him three times in the stomach and completely winded him. During the next five rounds, Cravan regained his strength while the black man let himself be punched for the requirements of the film being shot. In the sixth round, after having literally "played" with his rival, Johnson demonstrated an overwhelming superiority. He threw a right hook, followed by a punch that completely floored Cravan and put him out of the contest. The black man then gave an exhibition of his skills with his trainers and the festivities came to an end.
La Veu de Catalunya, Barcelona (April 24, 1916).

Come and See Arthur Cravan

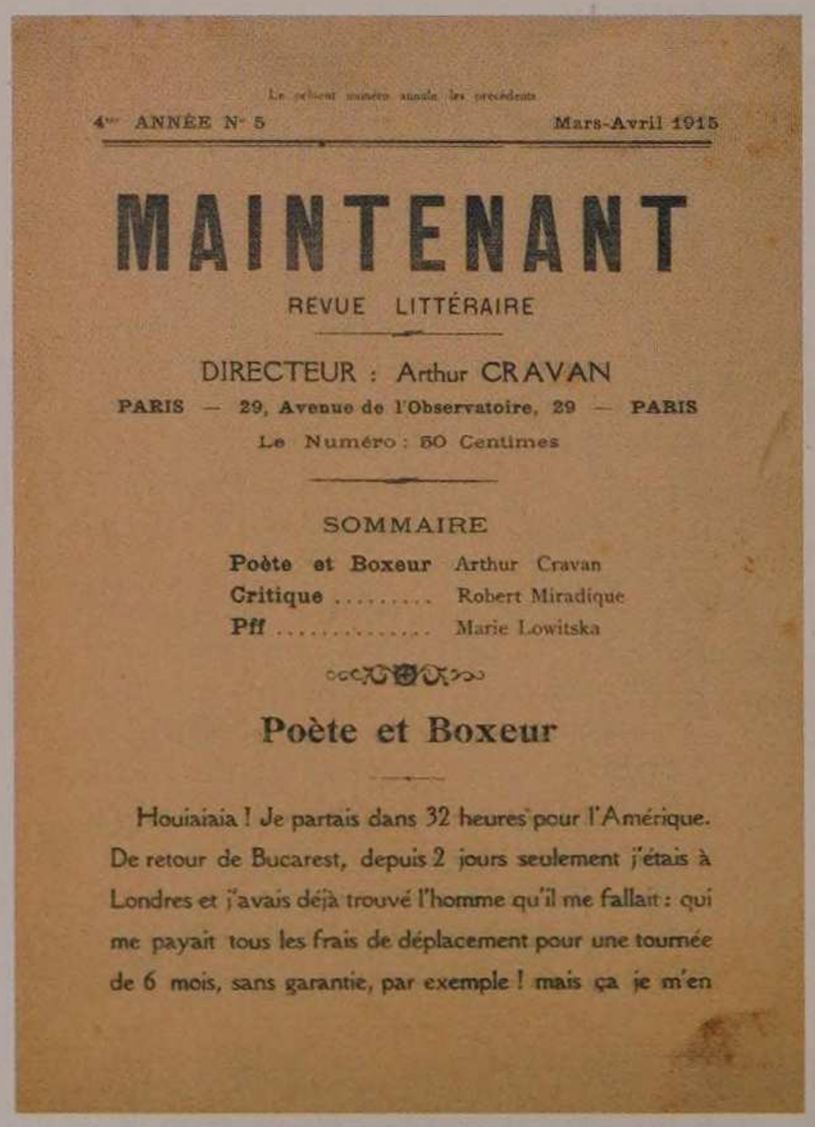
Fabian Avenarius Lloyd (the future Arthur Cravan) was born on May 28, 1887, in Lausanne. . . . In 1908 he dreamed of being a poet and wanted to publish a magazine. He settled in Paris in 1909. . . . As soon as he arrived he began to frequent La Closerie des Lilas, where the poets Paul Fort, Guillaume Apollinaire, André Salmon, and the artists Fernand Léger, Jean Metzinger, Georges Braque, Marcel Duchamp and his brothers used to meet. In Paris Fabian and his brother took up boxing. In 1910 they entered the 2nd Annual Amateur Newcomers Championship and on February 20 they were proclaimed finalists. Fabian became champion in the light heavyweight category by default of his adversary and, on March 14, champion of France, once again by default.

. . . In 1912, the first number of the magazine *Maintenant* was published. Fabian Lloyd gave way to Arthur Cravan, in the still scandalous shadow of his uncle Oscar Wilde. Two numbers appeared in 1913. Arthur Cravan signed almost all the texts—poems, advertisements, documents about Wilde—and sold the magazine from a barrow . . . But to give his character even more dazzle, he decided to stir up the public. Drawing inspiration from an evening in 1912, where a reading of the "Futurist Woman's Manifesto" by Valentine de Saint-Point had started a brawl (in which he had taken part), he organized his first event in 1913; two more followed in 1914. The poster for one of his events announced: COME AND SEE ARTHUR CRAVAN (Oscar Wilde's nephew)–boxing champion–weight 125 kg, height 2 m–THE BRUTAL CRITIC–WILL SPEAK–WILL BOX–WILL DANCE–the new "Boxing Dance"–THE TRUE BOXING–with the assistance of the sculptor MAC ADAMS–more eccentric numbers–BLACK BOXER, DANCER–Sunday July 5 at 9 p.m.–seat prices: 5 fr, 3 fr or 2 fr.

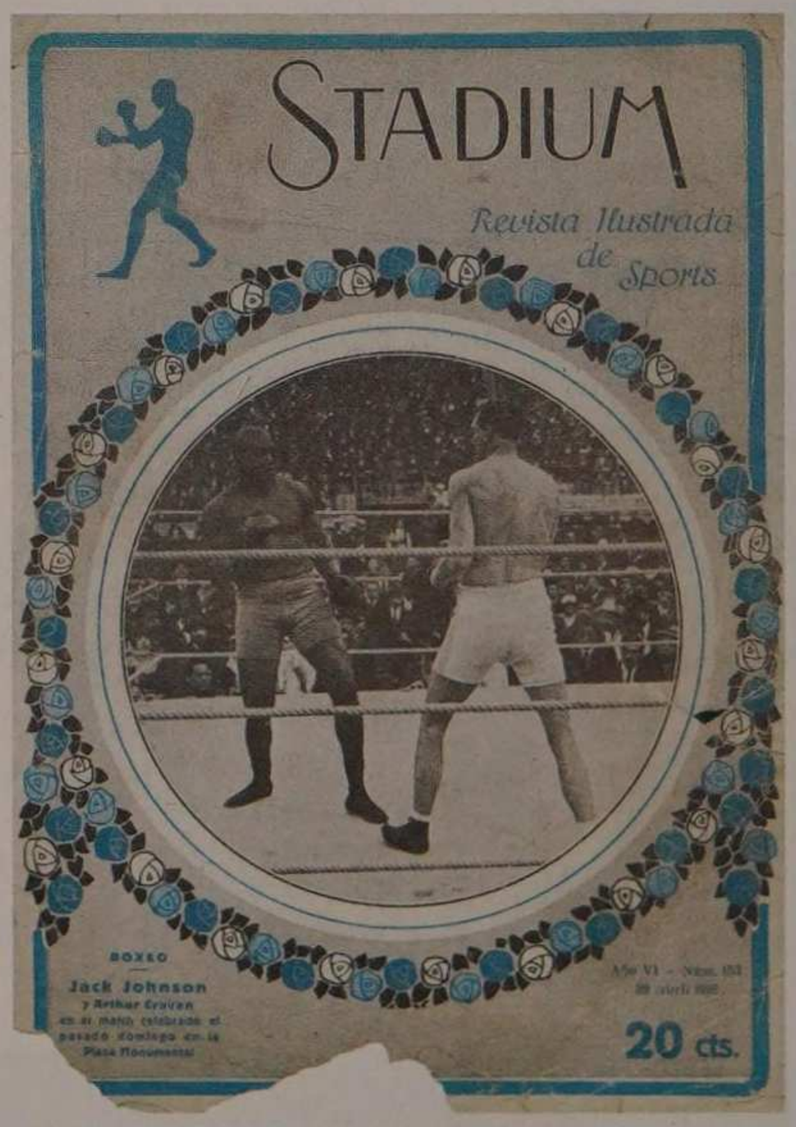
Nathalie Ernoult: "Arthur Cravan," *Dada*. Paris: Éditions du Centre Pompidou, 2005 [exh. cat.], pp. 292–294.


PLAZA DE TOROS MONUMENTAL
DOMINGO 23 ABRIL DE 1916
A las 3 de la tarde
GRAN FIESTA DE BOXEO
en la cual tendrán lugar
6 interesantes combates entre notables luchadores, 6
JACK JOHNSON-ARTHUR CRAVAN
Finalizará el espectáculo con el sensacional encuentro entre el campeón del mundo
Jack Johnson
Negro de 110 kilos
y el campeón europeo
Arthur Cravan
Blanco de 105 kilos
En este match se disputará una bolsa de 50.000 ptas. para el vencedor.
Véanse programas
PRECIOS (incluidos los impuestos)
SOMBRA Y SOL Y SOMBRA: Palco sin entrada, 20 pesetas.–Silla de ring 1.ª fila con entrada, 25 ptas.–Silla de ring 2.ª fila con entrada, 25 ptas.–Silla de ring 3.ª y 4.ª filas con entrada, 15 ptas.–Sillas de ring 5.ª, 6.ª, 7.ª y 8.ª filas con entrada, 12 ptas.–Barrera con entrada, 10 ptas.–Contrabarrera con entrada, 6'50 ptas.–Sillas asientos de Palco con entrada, 6 ptas.–Sillón temático de Presidencia con entrada, 5 ptas.–ENTRADA GENERAL 3'50 ptas.–Entrada de grada (impuestos) 0'50 ptas.
SOL: Silla de ring 1.ª fila, con entrada, 15 ptas.–Silla de ring 2.ª fila con entrada, 12 ptas.–Sillas de ring 3.ª y 4.ª filas con entrada, 8 ptas.–Silla de ring restantes con entrada, 6 ptas.–ENTRADA GENERAL 2 ptas.
Sobr. de Logos Moliní y C.ª, impresores. Aragón, 61

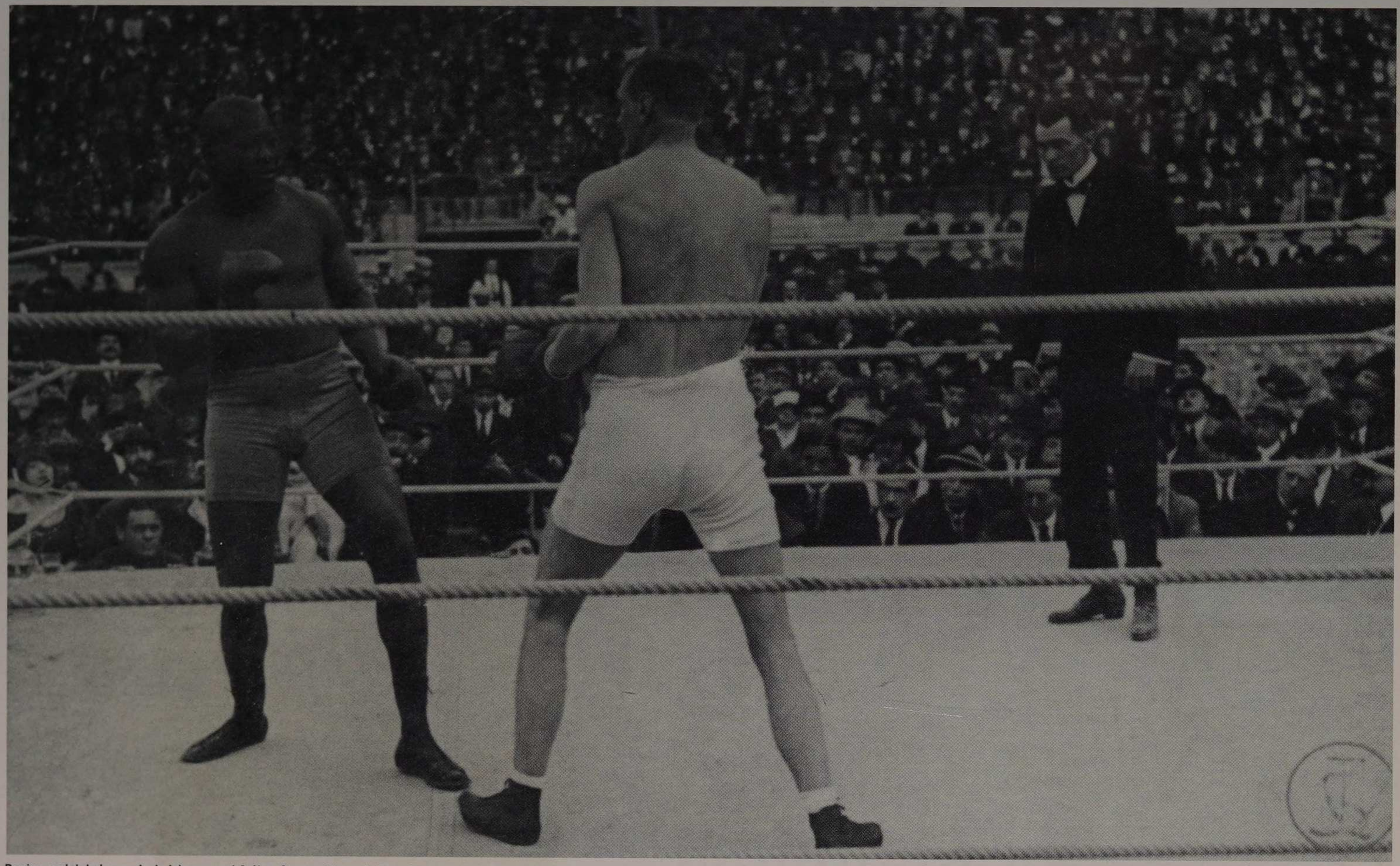
Poster for the boxing match between Jack Johnson and Arthur Cravan. Plaza de Toros Monumental, April 23, 1916


Le présent numéro annule les précédents
4me ANNÉE N° 5 Mars-Avril 1915
MAINTENANT
REVUE LITTÉRAIRE
DIRECTEUR : Arthur CRAVAN
PARIS — 29, Avenue de l'Observatoire, 29 — PARIS
Le Numéro : 50 Centimes
SOMMAIRE
Poète et Boxeur Arthur Cravan
Critique ..... Robert Miradique
Pff ..... Marie Lowitska
Poète et Boxeur
Houiaiaia ! Je partais dans 32 heures pour l'Amérique. De retour de Bucarest, depuis 2 jours seulement j'étais à Londres et j'avais déjà trouvé l'homme qu'il me fallait : qui me payait tous les frais de déplacement pour une tournée de 6 mois, sans garantie, par exemple ! mais ça je m'en

Magazine *Maintenant*, no. 5, Paris (March – April 1915)


STADIUM
Revista Ilustrada de Sports
BOXEO
Jack Johnson
y Arthur Cravan
en el match celebrado el pasado domingo en la Plaza Monumental
Año VI - Núm. 153
20 cts.

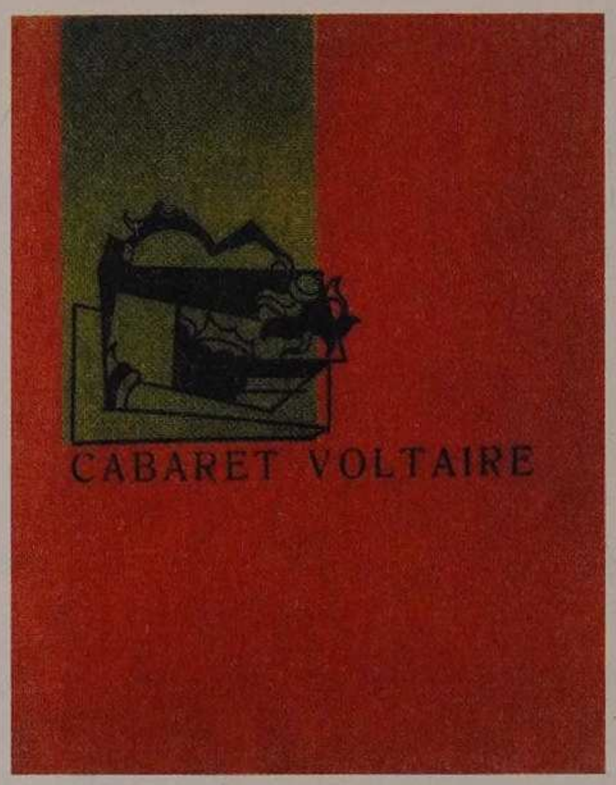
Jack Johnson and Arthur Cravan on the cover of the magazine *Stadium*, no. 153 (September 24, 1916)



Boxing match between Jack Johnson and Arthur Cravan. Plaza de Toros Monumental, April 23, 1916

From the first round, he [Cravan] looked very frightened. After getting him in a few clinches, which scared him even more, the black man punched him three times in the stomach and completely winded him. During the next five rounds, Cravan regained his strength while the black man let himself be punched for the requirements of the film being shot. In the sixth round, after having literally "played" with his rival, Johnson demonstrated an overwhelming superiority. He threw a right hook, followed by a punch that completely floored Cravan and put him out of the contest. The black man then gave an exhibition of his skills with his trainers and the festivities came to an end.

La Veu de Catalunya, Barcelona (April 24, 1916).



Recueil littéraire et artistique by Cabaret Voltaire, Special Edition, Zurich, 1916

At the Cabaret Voltaire

Looking for work, one evening I found myself in one of the medieval alleys of old Zurich. In an old musical night-club, to my amazement I discovered, seated at the piano, a gothic character. To distract the few beer-drinking patrons from their chatter in the smoky bar, Hugo Ball, the poet, was playing Tchaikovsky, that old bladder rinser. . . . He was a profound poet, an alchemist with words. The idea of setting up the "Cabaret Voltaire" was his. He was the inspirer and producer of our literary evenings and probably the most inventive of our poets. . . .

. . . It began in a small hall with some fifteen or twenty tables and 100 square feet of stage, the place could hold about 35 to 50 guests. It was packed from the very first evenings. The performances were going strong until late at night, which caused us a good deal of unpleasantness with the neighbors and with the authorities upon the closing hour for public-houses.

Willy Verkauf (ed.): *Dada: Monograph of a Movement*. London: Academy; New York: Editions St. Martin's Press, 1975.



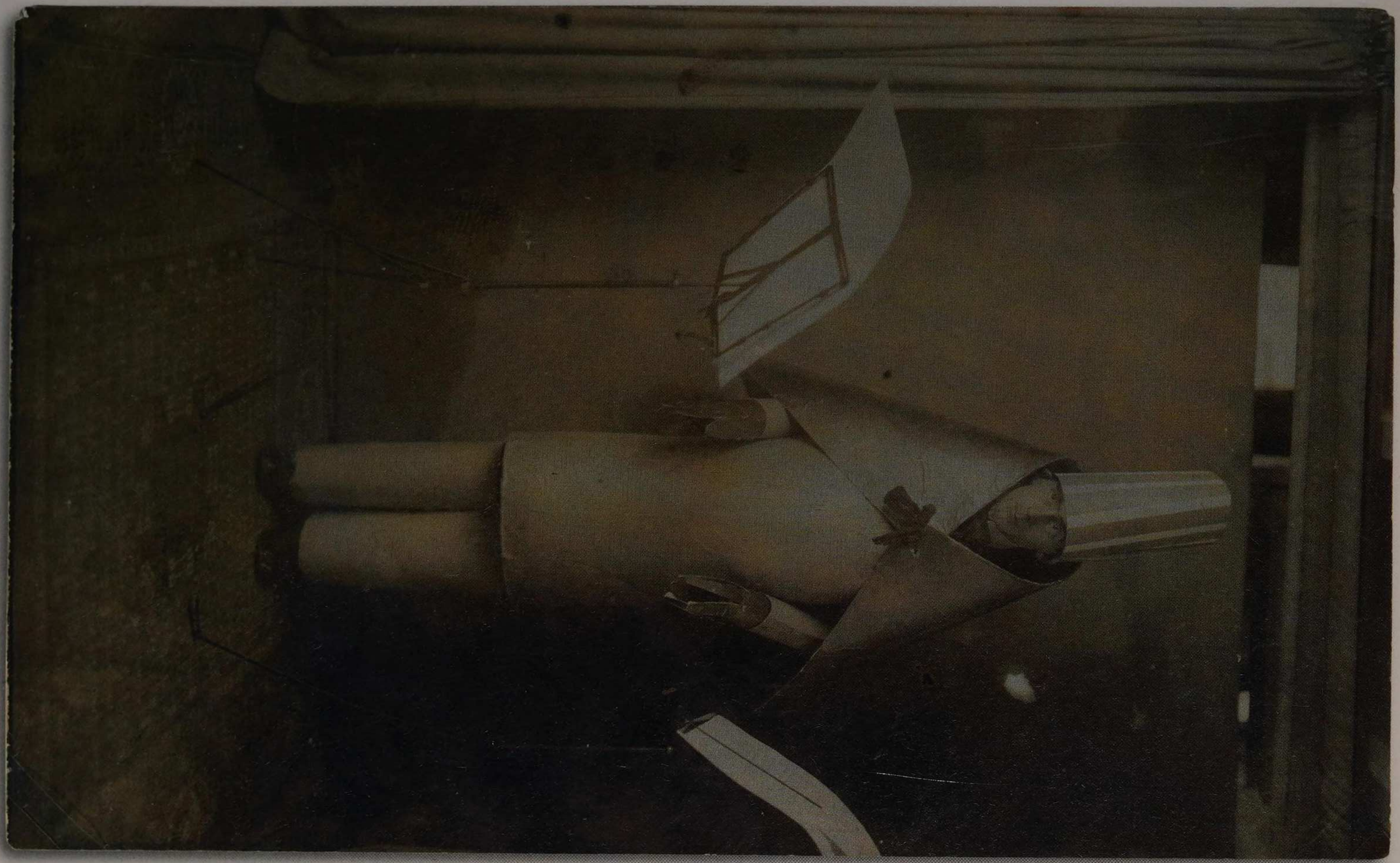
Poster by Marcel Janco for *Tristan Tzara Zur Meise*, Zurich, July 23, 1918



Ignaz Epper, *Cabaret*, 1919



Theo van Doesburg at a masked ball at the Bauhaus, March 4, 1922



Hugo Ball in a Cubist suit reciting the phonetic poem *Karawane* in the Cabaret Voltaire, Zurich, 1916

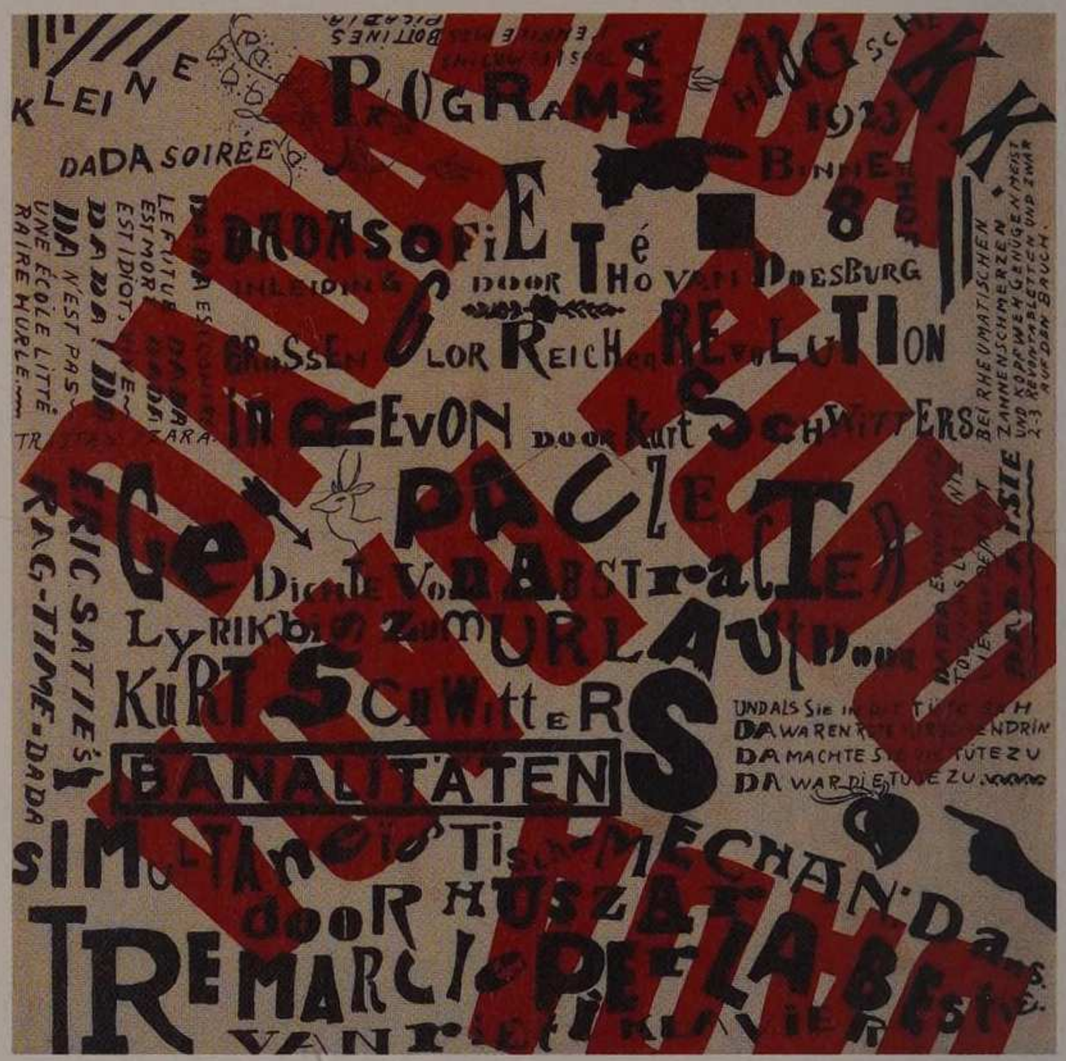
From 1910 to 1913 Ball embarked on a career in the theater, first studying acting with Max Reinhardt and then working as a director and stage manager for various theater companies in Berlin, Plauen, and Munich. His ambition was to develop a theater modeled on the idea of the *Gesamtkunstwerk*—a synthesis of all the arts—that could motivate social transformation and rejuvenation. He also began writing, contributing critical reviews, plays . . . The trauma he experienced when he took a private trip to the war front in Belgium prompted him to abandon the theater and move to Berlin, where he began to delve into political philosophy, especially the anarchist writings of Peter Kropotkin and Mikhail Bakunin. . . . Other expressionist evenings hosted by Ball and Huelsenbeck included the kind of aggressive and theatrical readings that would characterize Dada performances.
Amanda L. Hockensmith: "Hugo Ball," in *Dada*. Paris: Éditions du Centre Pompidou, 2005 [exh. cat.], p. 138.

Review of the Cabaret Voltaire
In the *Tenderenda the Fantast*, Hugo Ball evoked that "internationally ill-famed cycle 'gadji beri bimba.'" The author presented this cycle for the first time in 1916 as a novelty at the Cabaret Voltaire. The bishop's costume of glossy paper he wore for the occasion, as well as the towering, blue and white bestriped shaman's hat, are revered to this day as fetishes by the gentle inhabitants of Haway.
"Tenderenda the Fantast," in Hugo Ball: *Blago Bung Blago Bung Bosso Fataka!* London: Atlas Press, 1995, p. 137.

The Dadas Are Eclectic

For Dada, poetry and painting are among those circus acts. Let us be honest, poetry and painting do not occupy a disproportionately large place in our spirits except by tradition. "The English are so convinced of the genius of Shakespeare that they do not bother to read him," said Audrey Beardsley. We are ready to read the classics, but we prefer to read airport literature, detective stories, novels about adultery, in other words the kind of writing where the word has the least meaning. By reading Dostoyevsky in diagonal it is easy to transform him into a middlebrow novel, and it is no accident that in the West people prefer to see him in the cinema. If the theaters are full, it is more from tradition than interest. The theater is dying. Electricity prospers. The screen is gradually ceasing to fall into line with the stage, is freeing itself from the three unities, from theatrical setting. Dada's Mehring aphorism is timely: "The popularity of an idea comes from the possibility of transmitting on film (*Verfilmungmöglichkeit*) its anecdotic content." . . . Obviously the Dadas are also eclectic; but it is not the eclecticism of the museum, pious and respectful, but the variety of a cabaret program (it is not for nothing that Dada was launched in a Zurich cabaret). The Maori chant is followed by a Parisian air, the sentimental lyric is emphasized by the effect of color mentioned above. "I love an old work for its novelty. It is only contrast that links us to the past," says Tzara.

Roman Jakobson: My Futurist Years. New York: Bengt Jangfeldt & Stephen Rudy (eds.), Marsilio Publishers, 1997.



Kurt Schwitters and Theo van Doesburg, *Kleine Dada Soirée*, 1922



John Heartfield and George Grosz, catalogue *Dada-Messe*, 1920

Dada Evenings

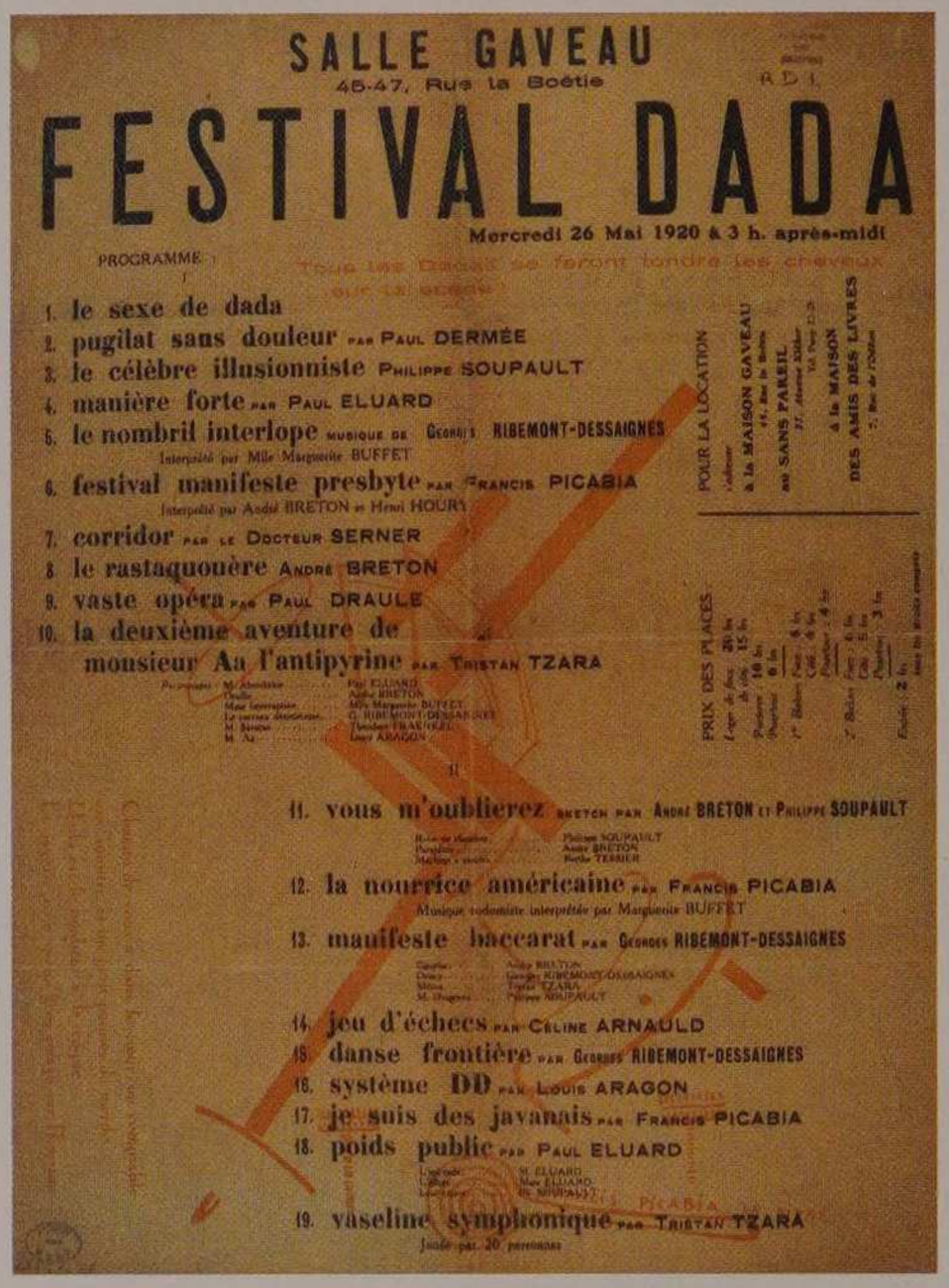
In 1921, on September 6 and 7, Raoul Hausmann and Kurt Schwitters gave two Dada evenings in Prague. Hausmann and Huelsenbeck had gone there earlier and had given performances. Helma Schwitters and I were among the party. An extraordinary atmosphere of competition reigned between Hausmann and Schwitters which brought about, on those two evenings, a jostling for acoustic power between them which has never been understood. That naturally fascinated the Prague audience—and me too. But I was anxiously watching those two men bursting with rage. The reason for that acoustic excitement was that Schwitters had included in his "Lautsonate" a series of sounds that were an invention of Hausmann's, which he did not like at all.

Hannah Höch: "Lebensüberblick" (1958), in *Hannah Höch, 1889–1978, Ihr Werk, Ihr Leben, Ihr Freunde*. Berlin: Argon, 1989 [exh. cat.], pp. 195–199.

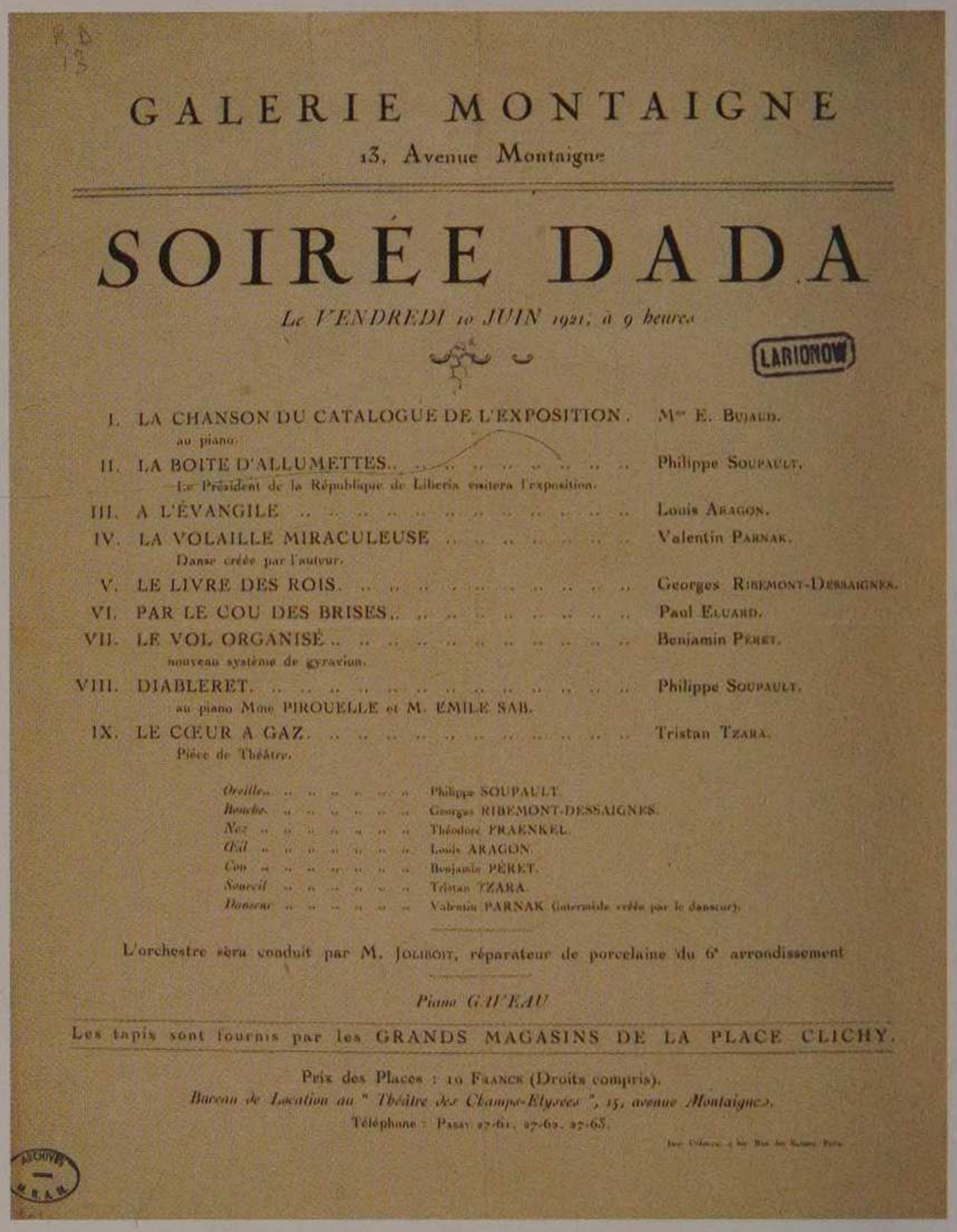


Hannah Höch and her dolls, 1920

Robert Sennecke, *Untitled (Erste Internationale Dada-Messe Berlin)*, 1920


SALLE GAVEAU
45-47, Rue la Boétie
FESTIVAL DADA
Mercredi 26 Mai 1920 à 3 h. après-midi
PROGRAMME
I
1. le sexe de dada
2. pugilat sans douleur par Paul DERMÉE
3. le célèbre illusionniste Philippe SOUPAULT
4. manière forte par Paul ELUARD
5. le nombril interlope musique de Georges RIBEMONT-DESSAIGNES
Interprété par Mlle Marguerite BUFFET
6. festival manifeste presbyte par Francis PICABIA
Interprété par André BRETON et Henri HOURI
7. corridor par le Docteur SERNER
8. le rastaquouère André BRETON
9. vaste opéra par Paul DRAULE
10. la deuxième aventure de monsieur Aa l'antipyrine par Tristan TZARA
II
11. vous m'oublierez sketch par André BRETON et Philippe SOUPAULT
12. la nourrice américaine par Francis PICABIA
Musique rodomiste interprétée par Marguerite BUFFET
13. manifeste baccarat par Georges RIBEMONT-DESSAIGNES
14. jeu d'échecs par Céline ARNAULD
15. danse frontière par Georges RIBEMONT-DESSAIGNES
16. système DD par Louis ARAGON
17. je suis des javanais par Francis PICABIA
18. poids public par Paul ELUARD
19. vaseline symphonique par Tristan TZARA
Jouée par 20 personnes
POUR LA LOCATION
à la MAISON GAVEAU
au SANS PAREIL
à la MAISON DES AMIS DES LIVRES
PRIX DES PLACES

Program for Dada Festival, Salle Gaveau, Paris, May 26, 1920


GALERIE MONTAIGNE
13, Avenue Montaigne
SOIRÉE DADA
Le VENDREDI 10 JUIN 1921, à 9 heures
LARIONOW
I. LA CHANSON DU CATALOGUE DE L'EXPOSITION. Mme E. Bujaud.
au piano.
II. LA BOITE D'ALLUMETTES. Philippe Soupault.
Le Président de la République de Liberia visitera l'exposition.
III. A L'ÉVANGILE. Louis Aragon.
IV. LA VOLAILLE MIRACULEUSE Valentin Parnak.
Danse créée par l'auteur.
V. LE LIVRE DES ROIS. Georges Ribemont-Dessaignes.
VI. PAR LE COU DES BRISES. Paul Eluard.
VII. LE VOL ORGANISÉ. Benjamin Péret.
nouveau système de gyration.
VIII. DIABLERET. Philippe Soupault.
au piano Mme PIROUELLE et M. ÉMILE SAB.
IX. LE CŒUR A GAZ. Tristan Tzara.
Pièce de Théâtre.
Oreille Philippe SOUPAULT.
Bouche Georges RIBEMONT-DESSAIGNES.
Nez Théodore FRAENKEL.
Œil Louis ARAGON.
Cou Benjamin PÉRET.
Sourcil Tristan TZARA.
Danseur Valentin PARNAK (intermède créée par le danseur).
L'orchestre sera conduit par M. Joliboit, réparateur de porcelaine du 6e arrondissement
Piano GAVEAU
Les tapis sont fournis par les GRANDS MAGASINS DE LA PLACE CLICHY.
Prix des Places : 10 Francs (Droits compris).
Bureau de Location au "Théâtre des Champs-Elysées", 15, avenue Montaigne.
Téléphone : Passy 27-61, 27-62, 27-63.

Program for Soirée Dada. Galerie Montaigne, Paris, June 10, 1921

The Theater Is an Artistic Embalmment . . .

On March 4 (1919) an event against the clerical and chivalresque nonsense of a certain M. Cohnen or Konen was organized at the Schauspielhaus in our city (Cologne). The municipal-theater managers, who followed with humor their subconscious, made sluggish through digestion, had scheduled the performance of their carnivalesque tom-cat prince on Shrove Tuesday (a day too early in any case).

Let us congratulate the author, a sort of ambitious herring for Ash Wednesday from the Panoptikum pond, Karl May, Loup-Lurley and other fairground celebrities, for the hilarity he has caused. . . .

Let us thank the theater committee, the management and production department for their orgy of triply soporific innocence. . . . The theater, like all the artistic embalmment of a dominant class, lives and dies with those it embalms, with the hegemony of the class in question. From this point of view, the artistic consumption of the bourgeoisie always has the same artistic maturity as its consumers. Its destiny can neither be decided in front of nor upon the "boards" but there where another wind blows. It is there that it lives and dies.

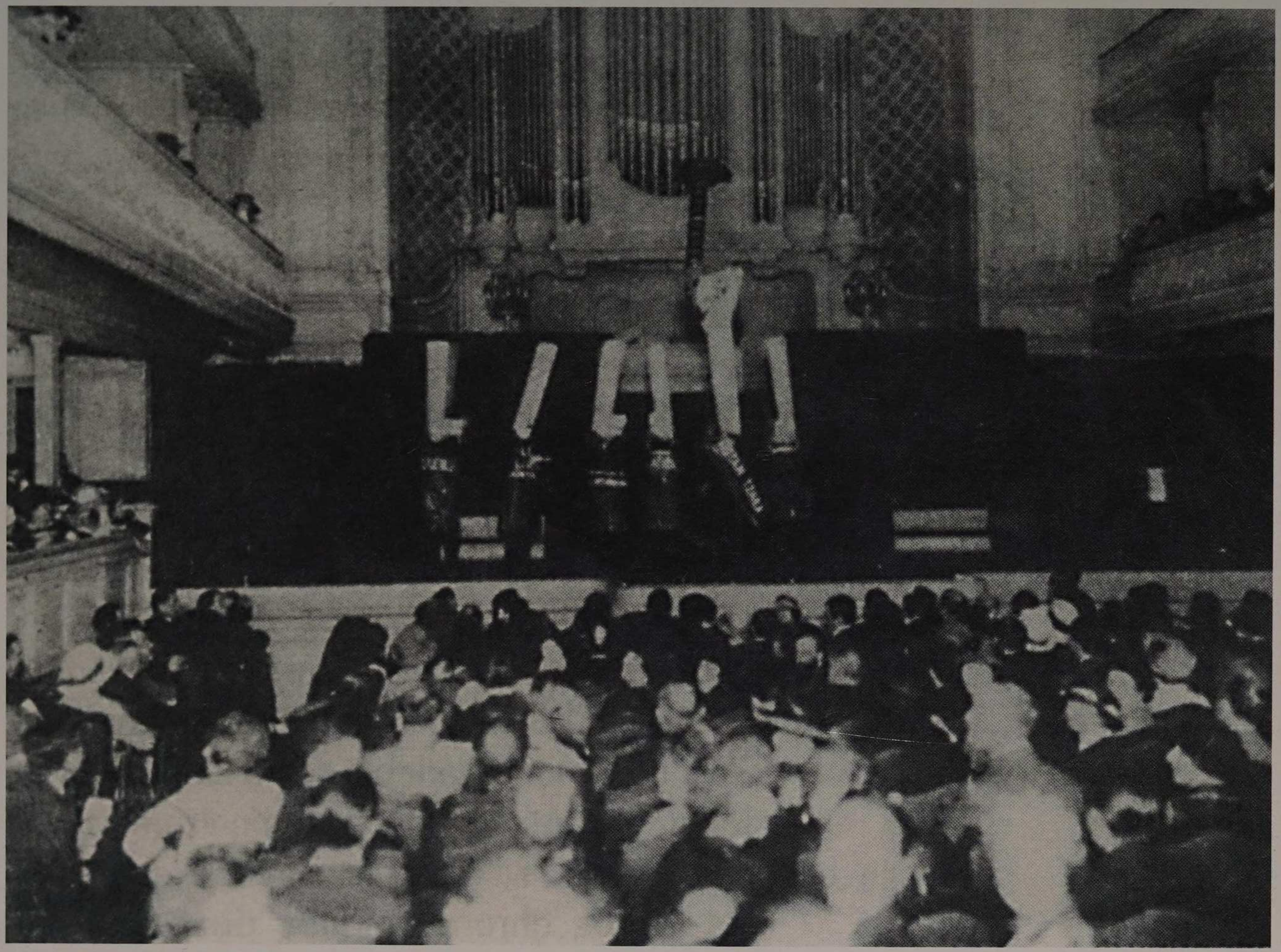
Macchab [Max Ernst, sic]: *Der Ventilator*, no. 6 (March 1919).

1920 Dada Festival from the Théâtre de l'Œuvre and the Salle Gaveau

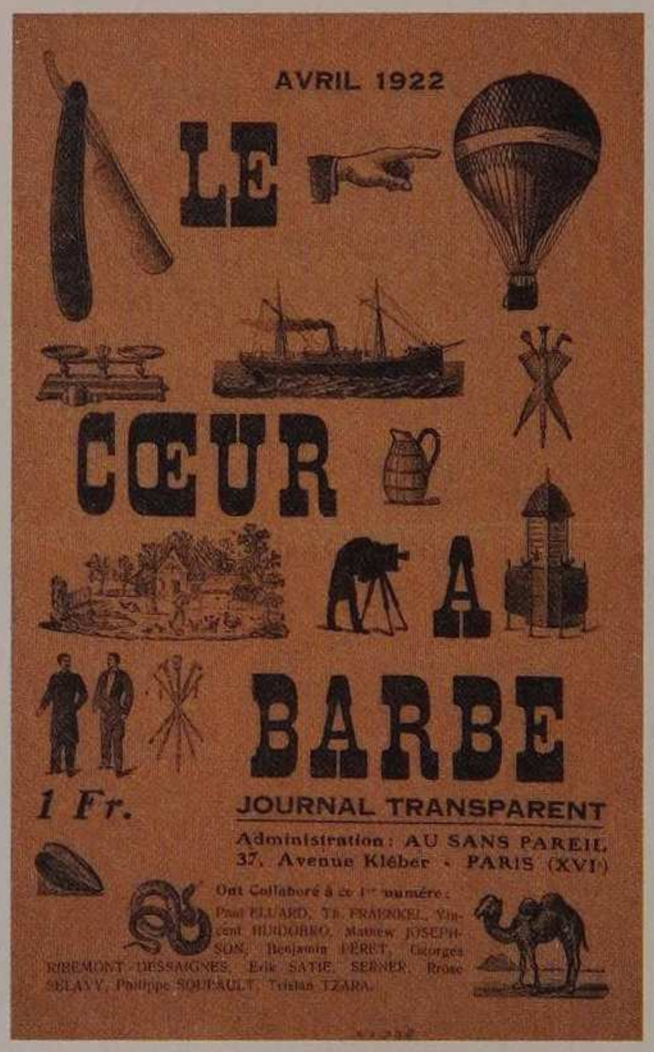
The year 1920 had begun to mark the sudden incandescence of Dada. It kept growing and became more attractive, and proved to be highly remarkable and quite devastating with the event held on March 27, at the Théâtre de l'Œuvre, Salle Berlioz . . . A variety show, as we would now call it, yet corrosive and disarming at the same time, with manifestos, sketches, plays and even a piece for piano that I had composed for the occasion. . . . The plays were: *The First Heavenly Adventure of Mr. Antipyrine*, by Tristan Tzara, *If You Please*, by André Breton and Philippe Soupault, *Le Ventriloque désaccordé*, by Paul Dermée, and my work *The Mute Canary*. . . .

The second major event, held at the Salle Gaveau on May 26 the same year, under the name *Dada Festival*, only intensified and added to the scandal we know about . . . Projectiles fell on to the stage, following their trajectory or, at times, going astray . . .
The performance at the Salle Gaveau was relegated to the past and people wondered what they were going to do. Indeed, what difference is there between this performance and the previous one . . .? At the time, the audience was mature enough to accept the endless repetition of similar performances. This is why it was essential to avoid at all costs the acceptance of scandal as an art object.

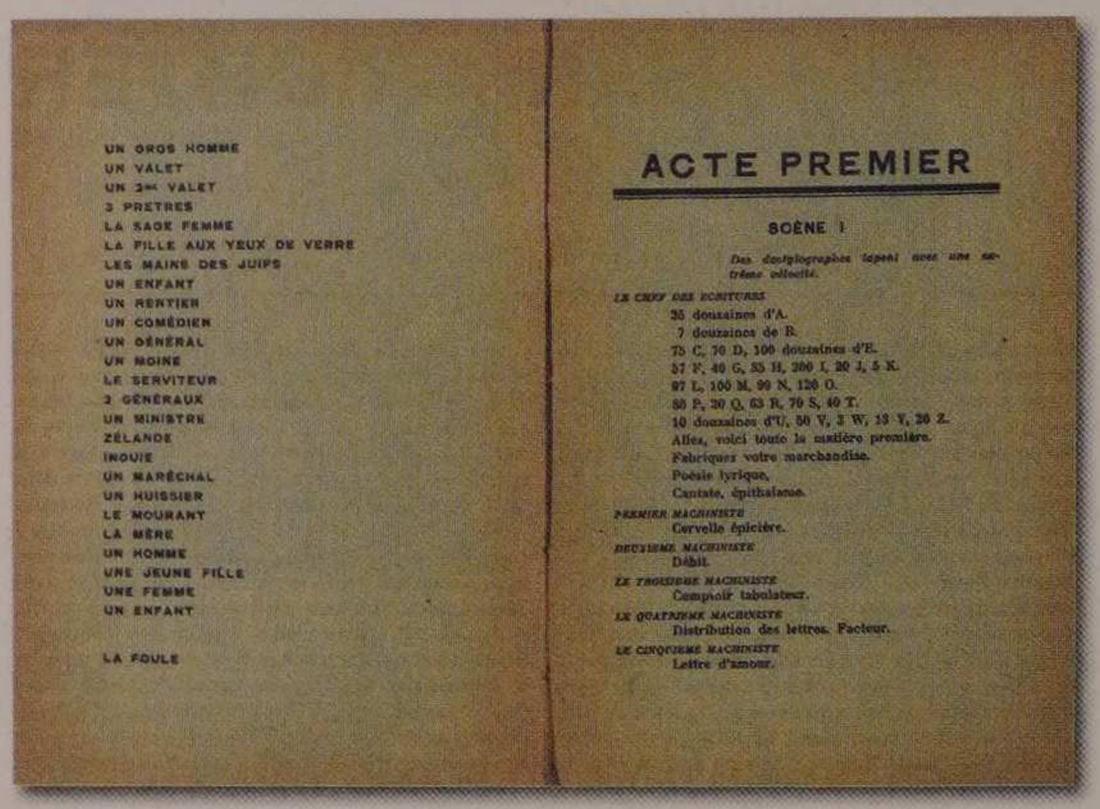
Georges Ribemont-Dessaignes: *Déjà jadis ou Du mouvement Dada à l'espace abstrait*. Paris: Julliard, "col. Lettres Nouvelles," 1958.

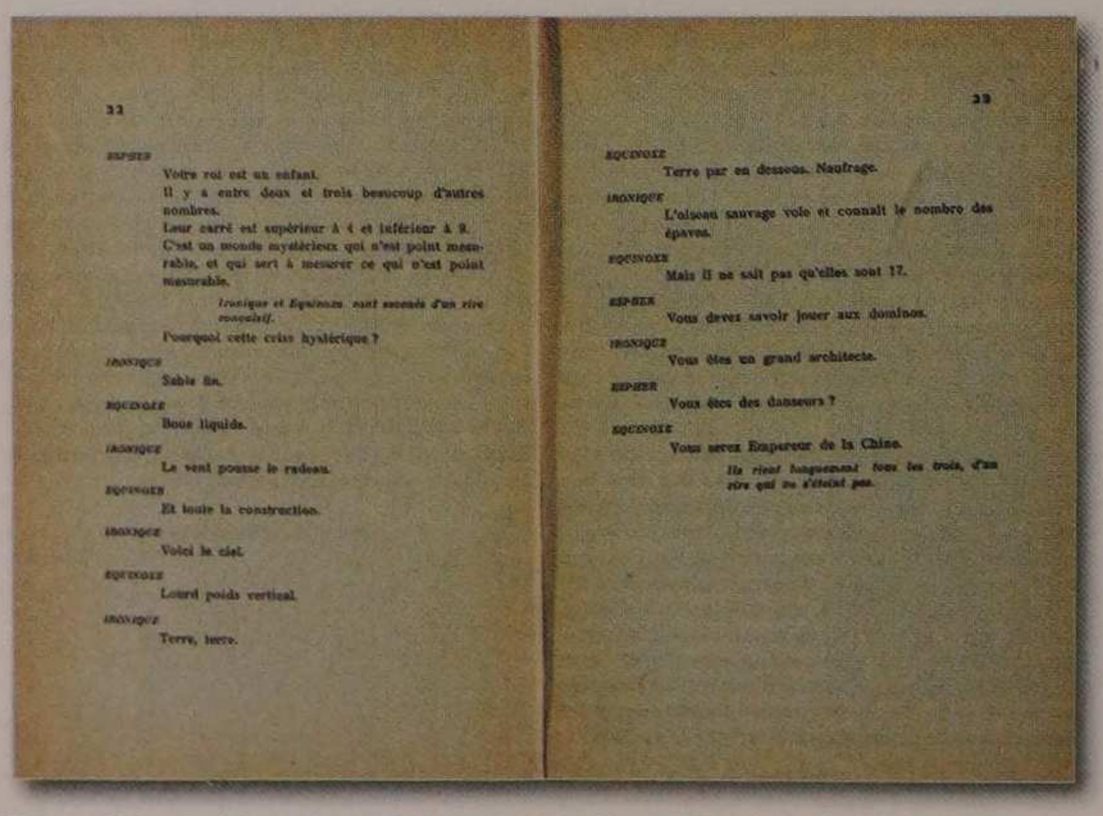


Dada Festival, Salle Gaveau, Paris, May 26, 1920



Le Cœur à barbe, Paris, no. 1 (April 1922)





Georges Ribemont-Dessaignes, *L'Empereur de Chine*, followed by *Le Serin muet*, 1921 [inside pages]



Rehearsal of *Vous m'oublierez*, 1920

Refund!

Dada dead or Dada alive? But Dada? An undefined word in the wardrobe that is more luxurious than Fregoli's, in chameleon skin, which answers equally well to the name of detector as it does to cauliflower or Belshazzar; in any case, its virtue is to exist, and we cannot make this word cease to exist. And the inconvenience to these priests with their uneasy heart who are afraid of dying before their soul has found its peace assured in immortality; and, indeed, they have this word stuck onto their backside because they have spent plenty of time sitting on it. They might well say: "Look, look, I've got pink skin," they lean over and what do we see? The trademark. They can't fool us, the audience; instead you should hear: so why does the voice in their throats now sing such beautiful hymns while the voice of their digestion still babbles, "Dada Dada Dada!" We could say "forward, forward!" One advocates boats, planes, the car, another recommends the air of the major roads. Ah, the beautiful romantic horizons! Our heart opens like the sexual parts of a storm in heat. We already have a little spasm which is the harbinger of the great light.

So there it is, it is over. The actor is indisposed and remains there. If you aren't happy we will refund the price of your seats. Dada is dead, but the well-fattened worms of its decomposition are dead, too. Farewell.

Georges Ribemont-Dessaignes: *Mécano*, June 1922, in Georges Ribemont-Dessaignes: *Dada. Nouvelles, articles, théâtre, chroniques littéraires (1919–1929)*, vol. II. Paris: Champ Libre, 1978.

The Trial of Monsieur Maurice Barrès

André Breton: "Does the witness want to be taken for an idiot or is he seeking to get himself locked up?"
Tristan Tzara: "Yes I want to be taken for a complete idiot and I'm not trying to escape from the exile in which I spend my life."

In "Mise en accusation et jugement de Monsieur Maurice Barrès," May 13, 1921.

Le procès de Monsieur Maurice Barrès, 1921. From Left to Right: Louis Aragon, Pierre Deval, André Breton, Tristan Tzara, Philippe Soupault, Théodore Fraenkel, the Mannequin Playing the Part of Maurice Barrès, Georges Ribemont-Dessaignes, Benjamin Péret, Jacques Rigaut, René Hilsum and Serge Charchoune

A Crime of High Treason
In "The Indictment and Trial of Monsieur Maurice Barrès," May 13, 1921.

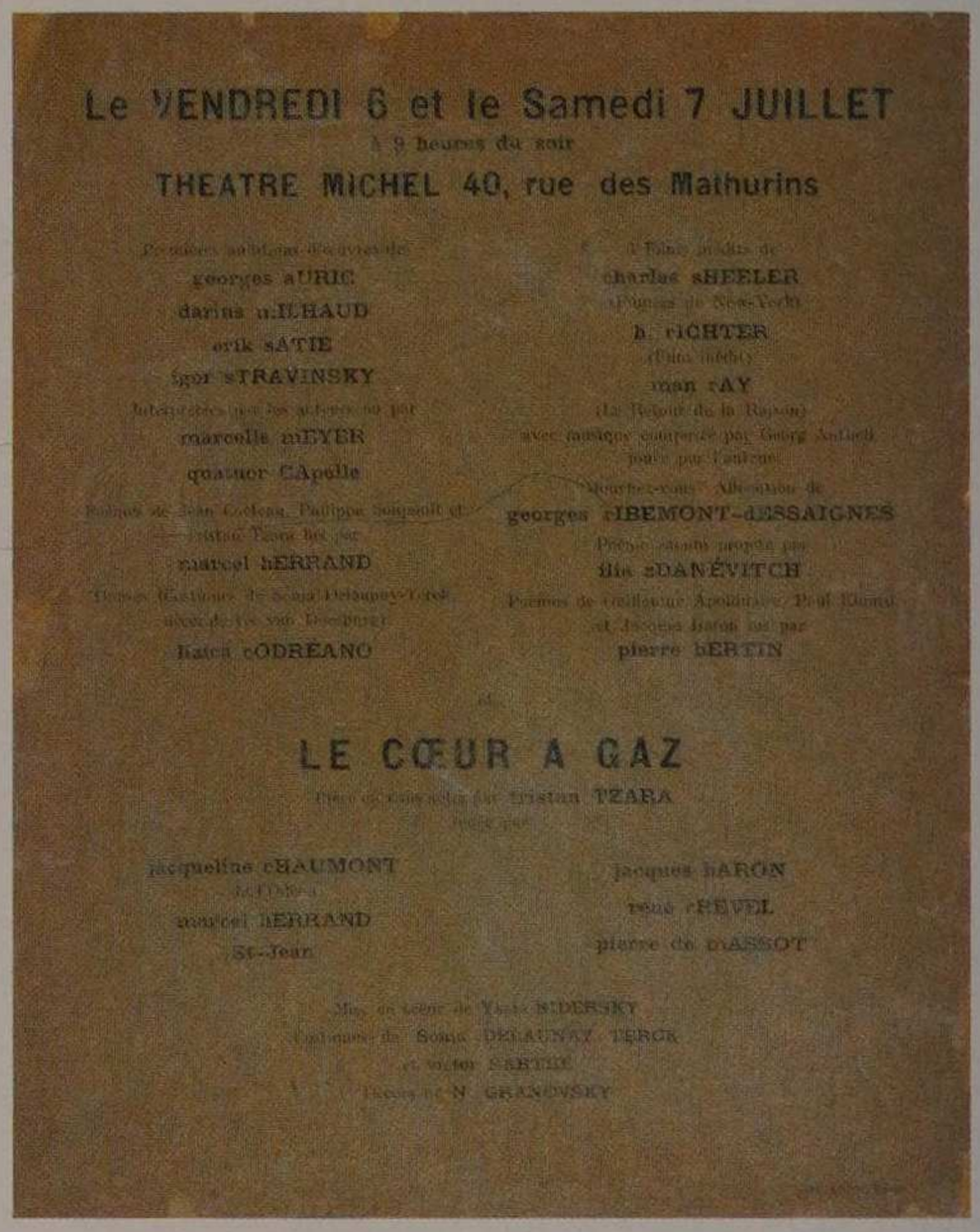
In the spring of 1921, he (Breton) staged a mock trial of Maurice Barrès, the sixty-year-old novelist and senator, who was one of the most distinguished of living French writers.
Barrès's earlier works had embodied the teachings of those iconoclasts, Stendhal and Nietzsche. But in middle life he had become the most rabid of nationalists and anti-Dreyfusards . . .
M. Barrès was to be judged in absentia; on being invited to appear, he promptly left Paris for his country home in Aix-en-Provence. A dummy made up to represent Barrès sat in the prisoner's box. . . .
Reading the act of accusation, Breton charged Mr. Barrès with being guilty of "high crimes against the security of the human spirit."
The high point of the trial was the appearance of the young Dadaist poet, Benjamin Péret, as a witness for the prosecution. A burly youth, he appeared wearing a gas mask and a German uniform covered with mud and filth, and gave his name as "The Unknown Soldier."
Matthew Josephson: *Life Among the Surrealists*, chaps. VII and VIII. New York: Holt, Rinehart and Winston, 1962.



Mise en accusation et jugement de Monsieur Maurice Barrès par Dada, 1921



Announcement for *Soirée du Cœur à barbe* designed by Iliazd, Théâtre Michel, Paris, 1923



Program for *Soirée du Cœur à barbe* designed by Iliazd, Théâtre Michel, Paris, 1923

Bearded Heart

My Dear Tzara,

Here is the information about the Soirée du Cœur à barbe (Bearded Heart Evening), as far as it is possible to reconstruct the story 15 years later.

The evening was organized by the Russian group Cherez, of which I was one of the directors. After enjoying some success with an exhibition of theater models at Paul Guillaume's gallery and an evening of readings at La Licorne, we wanted to take on something more important. We decided to hire the auditorium at the Théâtre Michel and ask you to take part in the evening to present your *Le Cœur à gaz* (The Gas Heart).

I thought this event would transpire in the same way as the previous ones until the night before when I received a letter from Paul Éluard complaining about the use of his name in the program next to Jean Cocteau's.

Henri Béhar (ed.): *Tristan Tzara, Œuvres complètes*, vol. 5. Paris: Flammarion, 1982.

Blow Your Nose!

The soirée in question was called *The Bearded Heart soirée* and the highlight was a play by Tristan Tzara entitled *The Gas Heart*. The rest of the program consisted of musical numbers, recitals and film. . . .

The theater was packed and although for the first time, no invitations were sent out (not even to the press), nobody balked at the high price of the seats or the heat, so the theater was filled to capacity. . . .

At a quarter to ten, a harsh ringing sound announced the performance was about to begin. The first number, a four-handed piece by Stravinsky . . . met with the general approval of the audience.

The second number, the short recital "Blow Your Nose" by Ribemont-Dessaignes, one of the hardcore Dadaists, was unfortunately cancelled. He was replaced by a young poet, Massot, who adopted a heroic pose in the glare of the footlights. . . . A young man in evening dress hurled "insults" at the stage and prevented the poet from continuing. . . . Suddenly, voices were raised around the auditorium . . . We became aware that a group of Dadaists, including André Breton, Soupault, Rigault, Aragon, etc., who had left the group some time earlier, had spread themselves around the theater to voice organized opposition. We understood that their intention was to disrupt the evening and spoil the play by their former leader Tzara.

The highlight of the evening was to be the highlight of the battle —nobody suspected that most of the troublemakers ejected from the theater had managed to get back in (using wigs, large hats and spectacles that covered half their faces). The police had taken up position in the four corners of the auditorium. The curtain went up. We could make out the characters from *The Gas Heart* on the stage in the middle of a pitiful stage set . . . all of them wearing Dadaist costumes made by Madame Delaunay for each respective role. The scene made a stunning impression and from what we could make out from the dialogue in its variety of tones, the play was intended to be a grotesque representation of stupidity.

Theo van Doesburg: *Jong Holland*, 1987.

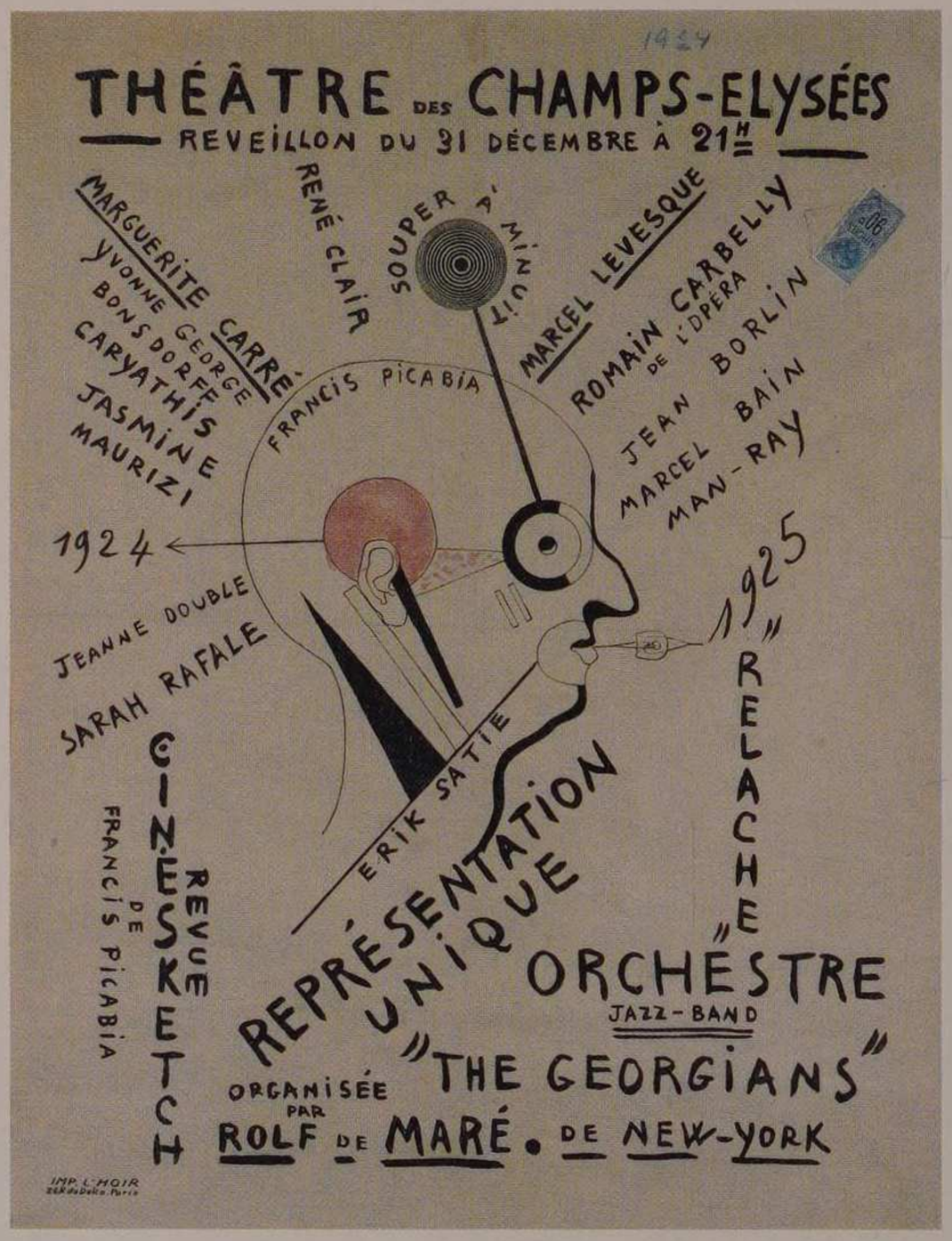


Scene from *Le Cœur à gaz*, 1923. With René Crevel and Jacqueline Chaumont

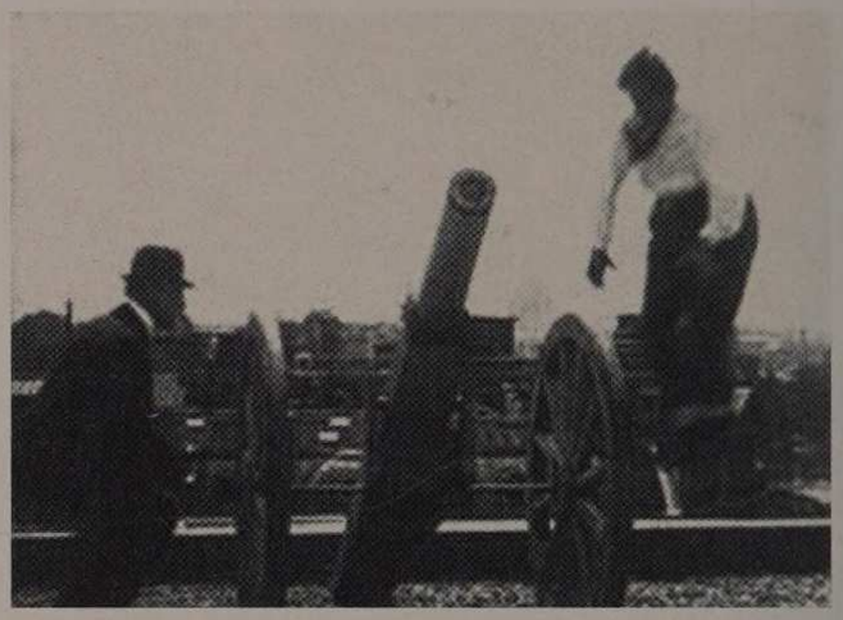
The Bearded Heart Evening

The organizer of this revolution was a well-known poet-editor that one time belonged to the Dadaist group . . . many of the disturbers are Tzara's very good friends . . . some of whom had played in *The Gas Heart* when it was given two years ago. There was nothing revolutionary on the program, nothing very different from their own efforts. It is an old fight . . . one as old as young Frenchman are old. And — why not a demonstration . . .? A serious comedy with no point?

Jane Heap: *The Little Review* 1923.



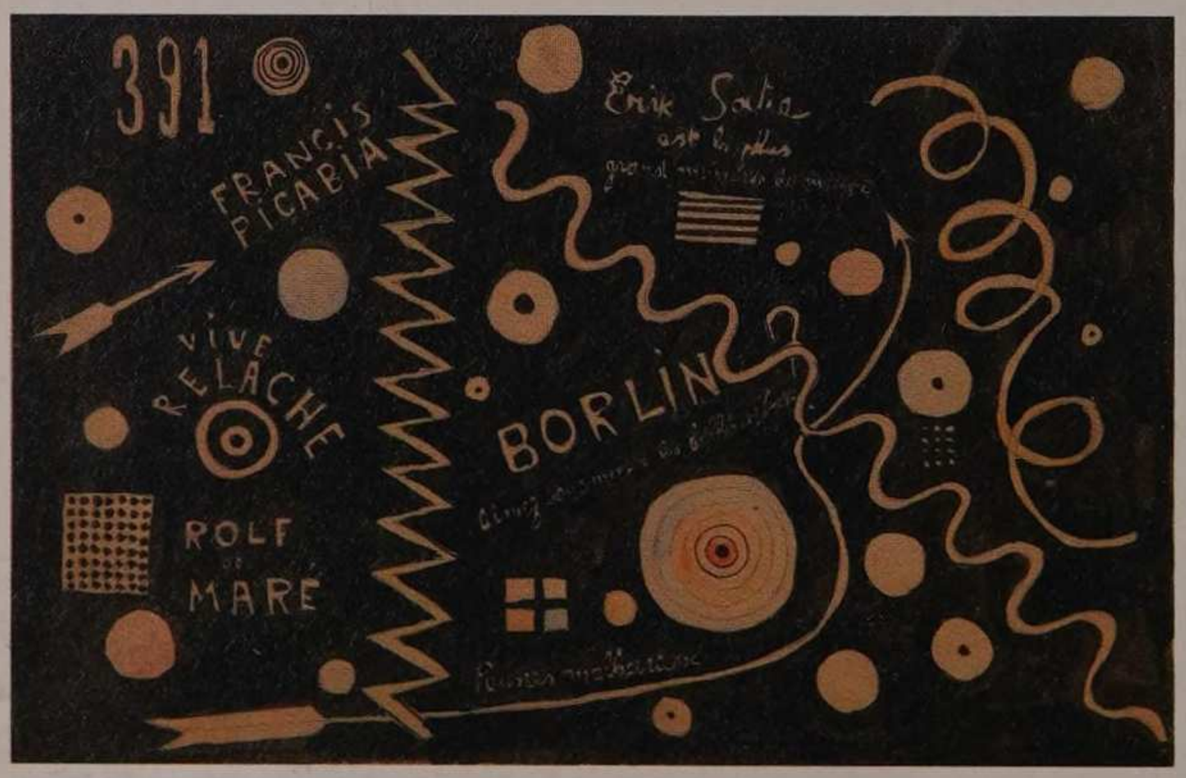
Francis Picabia, Study for the poster *Réveillon du 31 décembre,* Théâtre des Champs-Élysées, 1924







René Clair, Still shots of *Entr'acte*, 1924

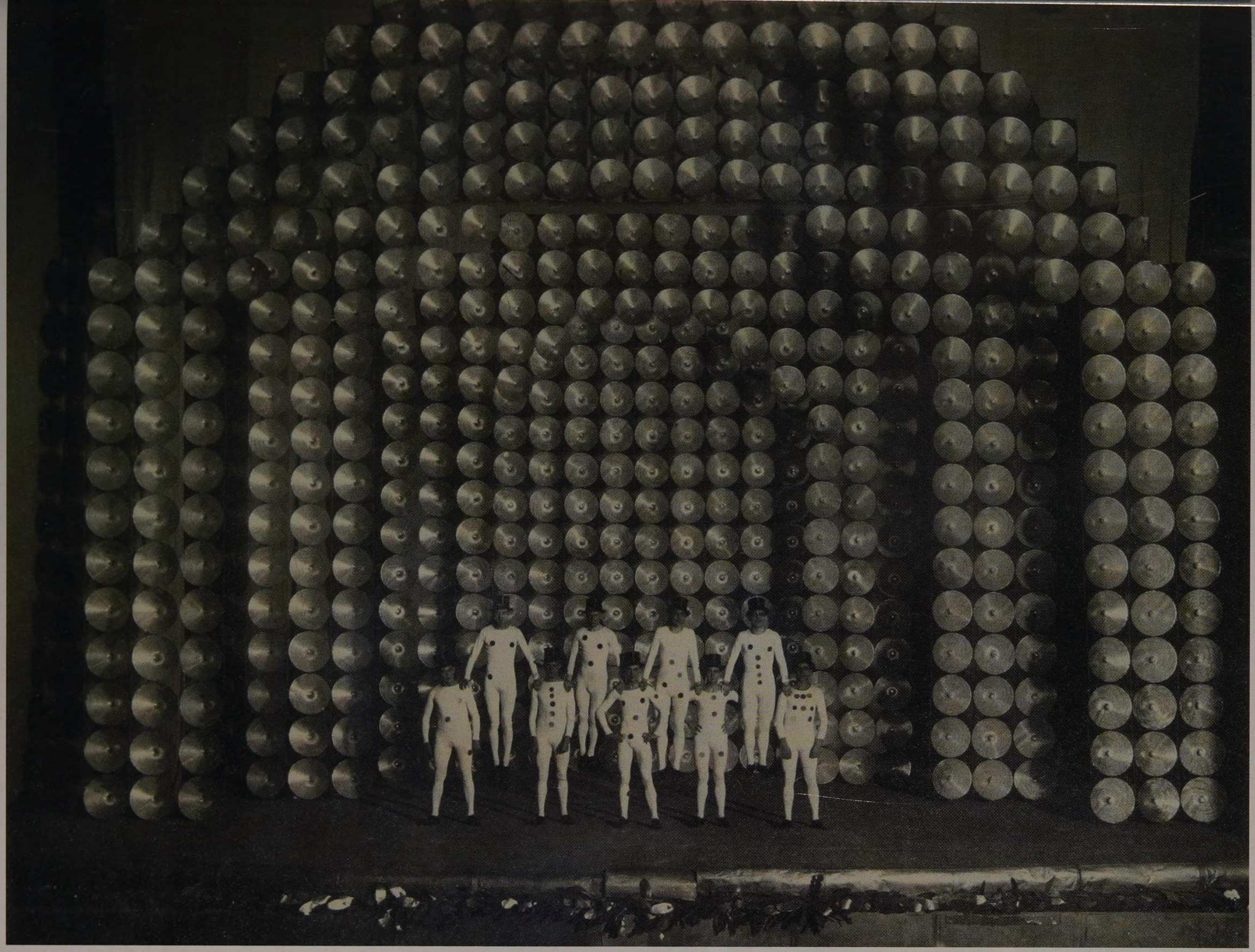


Francis Picabia, *Relâche*, Project for the stage courtains, 1924

Relâche

In November 1924, on the stage of the Théâtre des Champs-Élysées the very avant-garde Swedish Ballet (directed by Rolf de Maré) performed *Relâche* (Closure)—the result of a collaboration between Jean Börlin, choreographer and star dancer of the company, Erik Satie and Blaise Cendrars, who was soon ousted by Francis Picabia. Between the two acts of the ballet, Picabia decided to insert a film interlude, literally entitled *Entr'acte*, a film designed to "make the audience leave the theater". . . After the presentation in 1924, *Entr'acte* would take on the status of an independent work, henceforth programmed without the entertainment that had acted as its support (*Relâche* was only revived in 1979, by Moses Pendelton, at the Paris Opera).

Philippe-Alain Michaud: "René Clair, 'Entr'acte,' in *Dada*. Paris: Éditions du Centre Pompidou, 2005 [exh. cat.], p. 264.



***Relâche* by Francis Picabia and Erik Satie, 1924. Photo by Isabey**

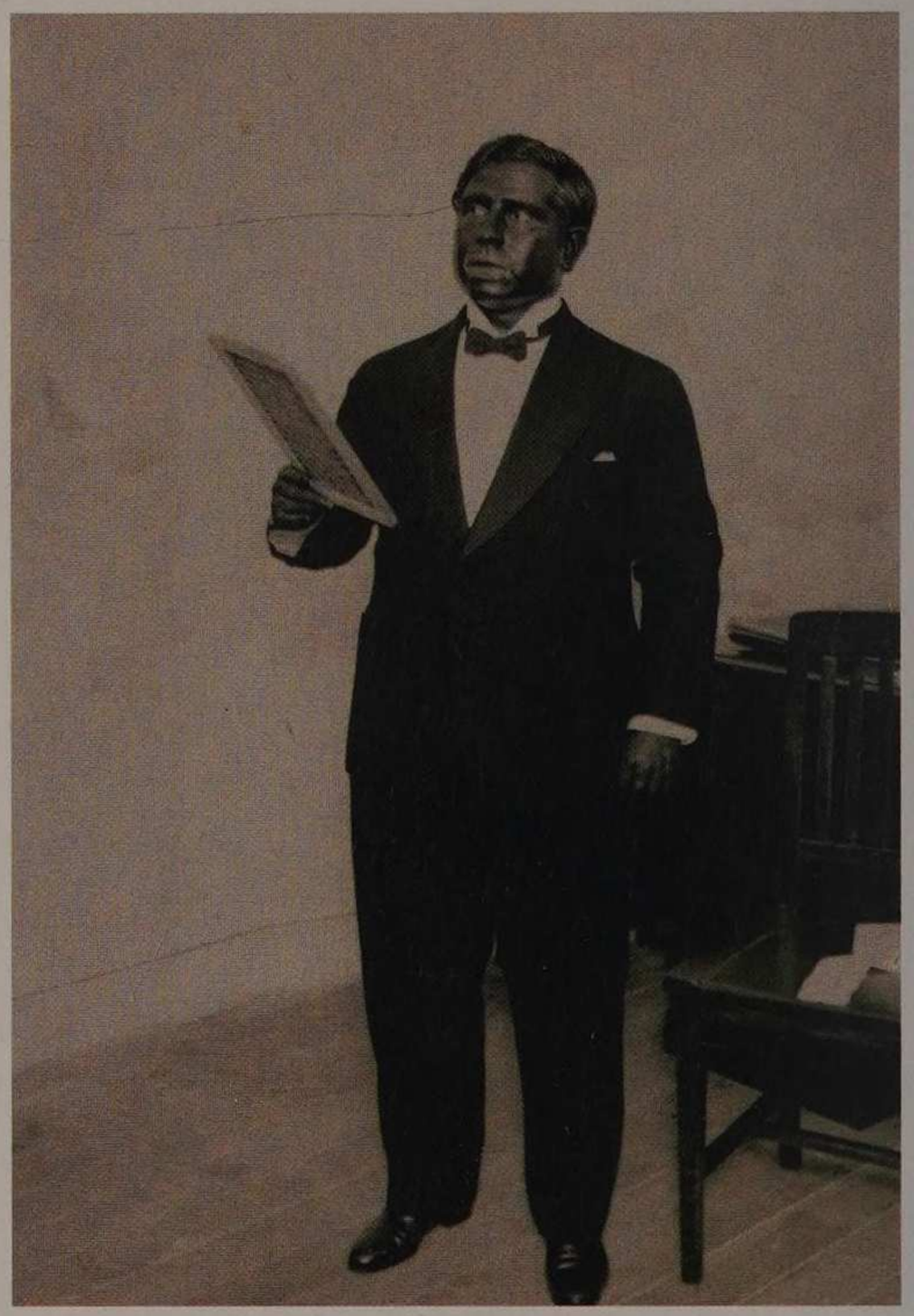
Picabia's set for *Relâche*, produced by the Swedish Ballet, was a drop curtain constructed of 370 spotlights, each backed by a metal reflector. At the beginning of the second act the audience was nearly blinded when that arsenal of light was switched on.
Rosalind E. Krauss: *Passages in Modern Sculpture*. Cambridge (Mass.): The MIT Press, paperback edition, 1981, p. 207.







Ernesto Giménez Caballero, *El orador o la mano*, 1930.
Still shots of film performed by Ramón Gómez de la Serna



Ramón Gómez de la Serna painted black at a conference, January 19, 1963

Literature is a STATE OF THE BODY.

Ramón Gómez de la Serna: "El concepto de la nueva literatura," *Prometeo*, no. 6, Madrid (1909).

Ramón, where does the writer have his writings nailed, engraved? Is his flesh not versified, registered and crowned with thorns, contained by an all too permanent and revealing ecstasy . . .? Ramón, how far does the top hat squeeze that fantastic man? Is his top hat not flesh of his flesh? Has that artificial and denatured incarnation not worn him down and made him sad?

Ramón Gómez de la Serna: *El libro mudo* 1910 (with an *Acción de gracias* [Thanksgiving] by Silverio Lanza.)

Because when one has a persuasive hand the crowd follows that hand. When one says to the crowd, this way, the crowd goes that way. The orator has to have that hand to swell his eloquence and that hand also produces a sedative effect on the public when it recommends peace. It produces the big collections when it addresses them as if making a request. That hand captures ideas like butterflies, snatching them from the air and rounding off the speech, thanks to how it has caught them . . . Because there is something of the aviator about the orator, he rises, it seems that he is sure of his words, suddenly he stumbles over one of them, goes into a spin with that word that fails him; but the orator who masters himself waits for the moment to glide and then his hand starts to work, goes down, points to the last paragraph . . . Then the orator sees that on the table there is an inkwell, a glass of water, he is afraid of falling into the inkwell or into the glass of water. And then very slowly, so as not to spike his hand on the tip of a pen, the orator, taking his measurements, concentrating, places his hand on the table. (applause)

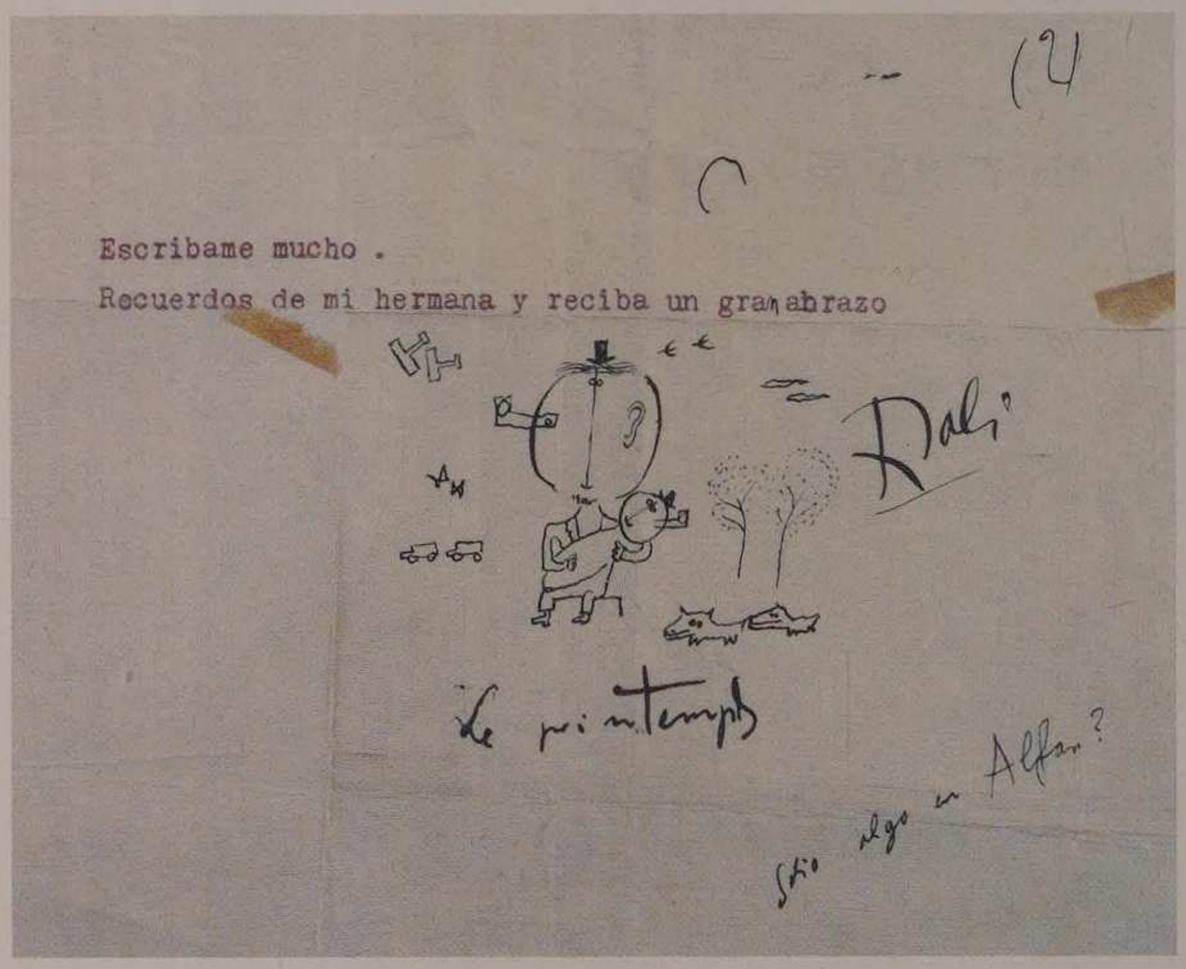
Ramón Gómez de la Serna in documentary film *El orador o la mano*, by Ernesto Giménez Caballero, 1930.



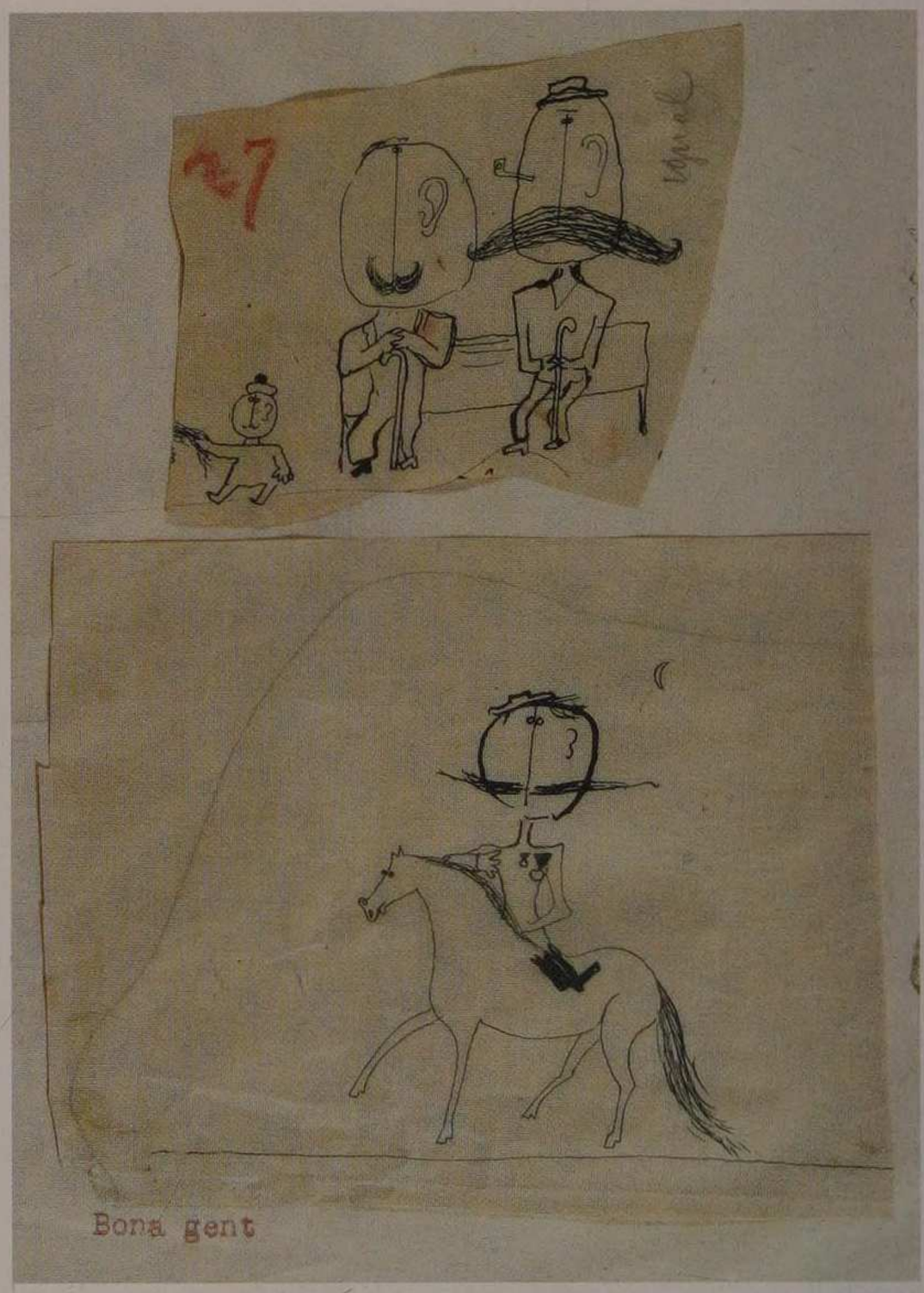
Bon, *Untitled (Bon in His Cart)*, April 24, 1932

Wandering Cart Bon

There is no doubt that the avant-garde inspiration came from Ramón, as everyone knew him as Gómez de la Serna. He was undoubtedly the first modern artist in the country and, for that very reason, the first anti-modern. The generations of the Republic were clearly marked by his literature, his life, his attitude. They had all "apprehended" at his lectures and his banquets. The whole group at the Students' Residence—Lorca, Buñuel, Dalí, etc.—took part in his events. In his public life the Ultraists found their most complete non-member. The unknown generation of the Humorists of 27, as Tono, Mihura, Jardiel and Neville were known, revered him as a master. Romá Bonet y Sintes, known as Bon, one of the members of the group who was relegated to the background under Franco for his republican ideology, popularized the concept of event as Ramón understood it. Both in his *Conferencias Mudas* (Silent Lectures)—we can see one of them in an *Espanya al dia* (News of Spain), from 1938, during the Civil War—and in the caricature tours he offered with his popular *Carro Ambulante* (Wandering Cart)—like Helios Gómez, Bon had imagined déclassé origins among the Gypsies—Ramón's avant-garde humor spread. In 1937 they destroyed his *Carro Ambulante*. His draftsmen friends—Clavé, Fontseré, Martín Bas, etc.—launched the campaign "Pro NOU CARRO" and developed inventive prototypes that adapted the humorous vehicle to wartime.



Salvador Dalí, *Paternidad*, 1925



Salvador Dalí, *Bona gent (Putrefactes Militars amb Radicals i socialistes)*, 1925

A Theater of Putrefactos

I saw the whole world of the *Putrefactos*: the transcendent and weepy artists far from any clarity, cultivators of all germs and ignorant of the exactness of the graduated double-decimeter. The families that buy art objects for the piano, the public works employee, the associate member, the professor of psychology . . . I did not want to continue. I was touched by the delicate moustache of a box office worker.

Salvador Dalí: "San Sebastián (a Federico García Lorca)," *Gallo*, no. 1 (1928).

The preposterous Order of Toledo, of which he became constable while Pepín Bello was secretary. Among the knights were Dalí, Alberti, Hinojosa and María Teresa León. Then came the squires, the squires' guest manager (José Moreno Villa), the squires' guests and the squires' guests' guests. Lodged at the Posada de la Sangre in Toledo, which dated from Cervantes's time and still did not have running water, so their activities took place mostly in taverns with generous swigs of wine . . . Another game of the group consisted of throwing a bucket of water over a resident companion, a hydraulic rite known as "spring wettings," which Buñuel recalled in a scene from his last film *That Obscure Object of Desire* (1977). The games and jokes at the Residence were in a way a local surrealism, in a raw, spontaneous, playful and unconcerned state with theories and hierarchies, quite different from the one structured in authoritarian style by André Breton with his acolytes . . . Buñuel recalled that they celebrated the murder of the archbishop of Zaragoza, Soldevilla Romero, at the hands of the anarchists. But they were certainly more rebellious than revolutionary, since Dalí at the Academy and Buñuel at the Residence were once in the presence of Alfonso XIII and were very respectful to him, especially Dalí, who even honored him by bending the knee.

Román Gubern: *Las fuentes de* Un perro andaluz *en la obra de Dalí*, 2004.

The last nightingale on the moldy spring of a dead sofa. From the marshes. Who does not see you rise on a fixed wave of scum against a shimmer of bare boards and bull's droppings, towards a fecal swallow ground?

Rafael Alberti: *La primera ascensión de Maruja Mallo al subsuelo*, 1929.



Maruja Mallo, *Untitled*, n.d.

In the mischievous wake of Ramón Gómez de la Serna's events and encouraged by "the news from Paris," the incipient group formed by Lorca, Dalí and Buñuel at the Students' Residence—an educational institution of a regenerationist and avant-garde nature and follower of Francisco Giner de los Ríos's Free Education Institute—gave rise to a number of brotherhoods that mingled amusement and poetic actions of diverse importance. The Order of Toledo brought together Buñuel, Dalí, Pepín Bello, Moreno Villa, José María Hinojosa, María Luisa González, etc., and at their *soirées* at the Venta de los Aires they laid down some poetic referents that would later be repeated in paintings or films. The same thing happened with the correspondence of *Putrefactos*, established by Lorca and Dalí with the assistance of Pepín Bello. A drawing like *Putrefactos musicales* (Musical Putrid), from 1925, enables us to understand the critical character of their meetings. Also Maruja Mallo, whose drawing from 1928 *Los ojos de Buñuel sobre la mesa custodiados por Rafael Alberti, José Bergamín, Federico García Lorca, la Virgen del Pilar y Pablo Neruda* (Buñuel's Eyes on the Table Guarded by Rafael Alberti, José Bergamín, Federico García Lorca, the Virgen del Pilar and Pablo Neruda) places her for us generationally, developed at different events—these photos in Cercedilla, Sierra de Madrid, 1929, or the ones on Isla Negra, Chile, in 1945—the imagery that would later be a constant in her work. Basically, present reconsiderations of the work of those different artists owe everything to their first movements.

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Charles Dull

The Man-Actor

Whether we are referring to *The Theater and Its Double*, a collection of essays and manifestos written since the early 1920s and published in 1938, or his works, which are a crossover of literature, design, theater, film and radio, Antonin Artaud's art participates in the profound breaks with trends in thought and the stereotypes of the first half of the twentieth century.

Antonin Artaud was a "man-actor." He started out as an actor with Aurélien Lugné-Poe, and worked from 1921 to 1923 at Charles Dullin's Théâtre de l'Atelier. He played minor roles and took part in the production and creation of several plays. He came into contact with the architects of the renewal of theater between the wars. His essay "The Evolution of Set Design," published in the magazine *Comedia* in April 1924, summarized his burgeoning concepts of the theater: "it must be thrown back into life."

The Théâtre Alfred Jarry, which he set up with Roger Vitrac in 1926, tried to implement this program. It remains, at the crossroads of Dadaism and Surrealism and despite its setbacks, a theatrical experiment essential to the physical conception of the stage which Artaud imposed on it. Artaud looked for "a reality more real than reality itself." By means of the manifestos, shows and photomontages in which the first elements of the *Theater of Cruelty* were developed, he stated that "the stage is a concrete physical place which asks to be filled." The stage thus became an indistinguishable mass in which sound and light merged in a space that was visual as well as sonorous. We measure the impact of a similar radicalism at the moment of its discovery by new generations who had sought to shake up traditional aesthetic categories from the early 1950s onwards.

However, Antonin Artaud's entire body of work also poses the question of the body and equivalence between the textual body and the anatomical body.

His *Theater of Cruelty* seeks to reveal the inadequacy of textual language to the benefit of the set design and of objects in particular. The theater is action and "everything that acts is cruel." Following the example of Samuel Beckett, albeit with essential differences, the textual language is no longer superior to scenic language. The search for a "visual and plastic materialization of the word" means that the theater is undoubtedly the place where the question of the body is posed with the greatest acuity in the art of Antonin Artaud. It questions the incarnation of a subject in a body through the affirmation that "the act is the opposite of the being, its execration." Unlike Beckett, Artaud's theater tends towards the total spectacle which can reach, as he insists, "the fanfares, fireworks, detonations, lights, etc."

Thus, Artaud's theater is not only a deliberately "sabotaged" spectacle, but a body in action, a setting in motion nurtured by the discovery of Seneca, Flemish painting, Elizabethan theater, Balinese theater or the rites of the Tarahumara Indians. With the concept of the censored radio program *To Have Done with the Judgment of god*, a veritable soundscape based on the search for exacerbation he made in 1947, a year before his death, Artaud practiced a *popésie* of the collective

A





ritual where the syllables uttered were deployed like incantations. By trying to be indiscriminately visual and sonorous, Artaud's words now became word-matter. The radicalization of his reflections on theater and its dazzling effects in the form of the auto-scuttling of the ***Histoire vécue d'Artaud-Momô***, which he produced in the same year as his famous lecture at the Théâtre du Vieux-Colombier in Paris, bore witness to this, and questioned any attempt at performance.

Artaud paved the way for an experiment in a concrete, physical and instinctive theatrical language associated with a rigorous gestural concept and codification. By creating a new dramatic language which had an equally considerable influence on the plastic avant-gardes, he was and still remains a line of force. There was also an "Artaud era," whose impact and brilliance form one of the cornerstones of the invention of the happening and, then, Deleuzian thought.





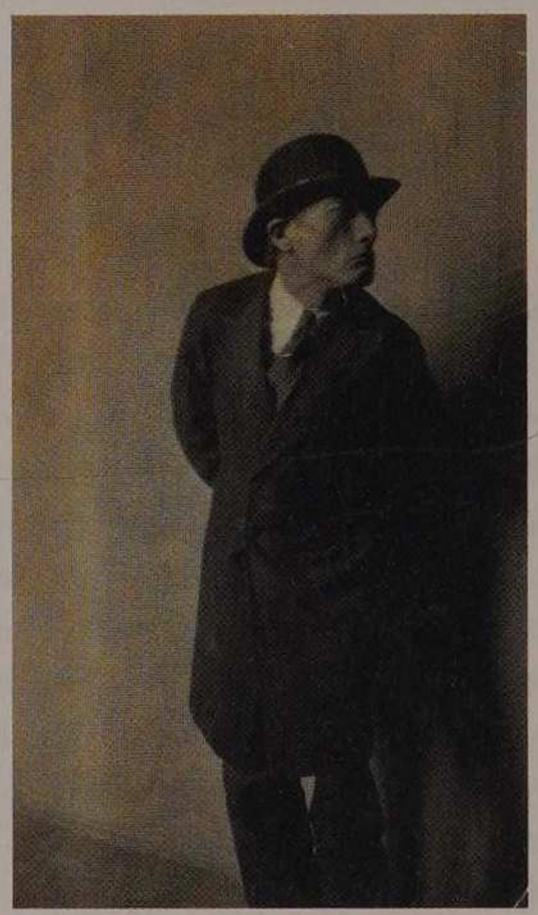
Stage photogr

There is, in the simple display of real objects, in their combinations, in the connection between the human voice and light, a complete reality which is self-sufficient and does not need the other in order to live. Theater is this false reality, and we must cultivate this reality. The staging of *A Dream Play* complies with this need to propose nothing to the eyes of the audience which cannot be used immediately, and just as it is, by the actors: three-dimensional characters who we will see move in the midst of accessories, objects, in the middle of all three-dimensional reality. The false in the middle of the true, this is the ideal definition of this staging. One meaning, one use of a new spiritual order given over to the ordinary objects and things in life.
Antonin Artaud: text from the program for Strindberg: *A Dream Play*. BnF, manuscripts, NAF 27441, f. 97.

As an Actor He Gave His All and Never Cheated

Artaud is shown on the first row in make-up and costume (second on the left) in this photograph of the Atelier Company in *M. de Pygmalion*. The dress rehearsal for this play by the Spanish playwright and essayist Jacinto Grau (1877–1958) took place on February 13, 1922. The director Charles Dullin remembered Artaud's temperament as follows: "He applied himself to his work in an exemplary, obedient fashion, except when it came to the mechanical speech-production exercises which he absolutely refused to do. He loved our work on improvisation and brought to it a veritable poet's imagination . . . He had a great personal triumph in a play by Grau in which he played a kind of incarnation of evil named Urdemala. I can still hear him pronouncing that name while cracking the whip, and, as he was quite naively sentimental, in spite of everything, when it came to a love affair, I remember a particularly violent scene which filled the theater with shouts and where he was fighting a rival while brandishing Urdemala's whip. As an actor he gave his all and never cheated."

Charles Dullin: "Lettre à Roger Blin," April 12, 1948. BnF, manuscripts, NAF 27357, f. 8.





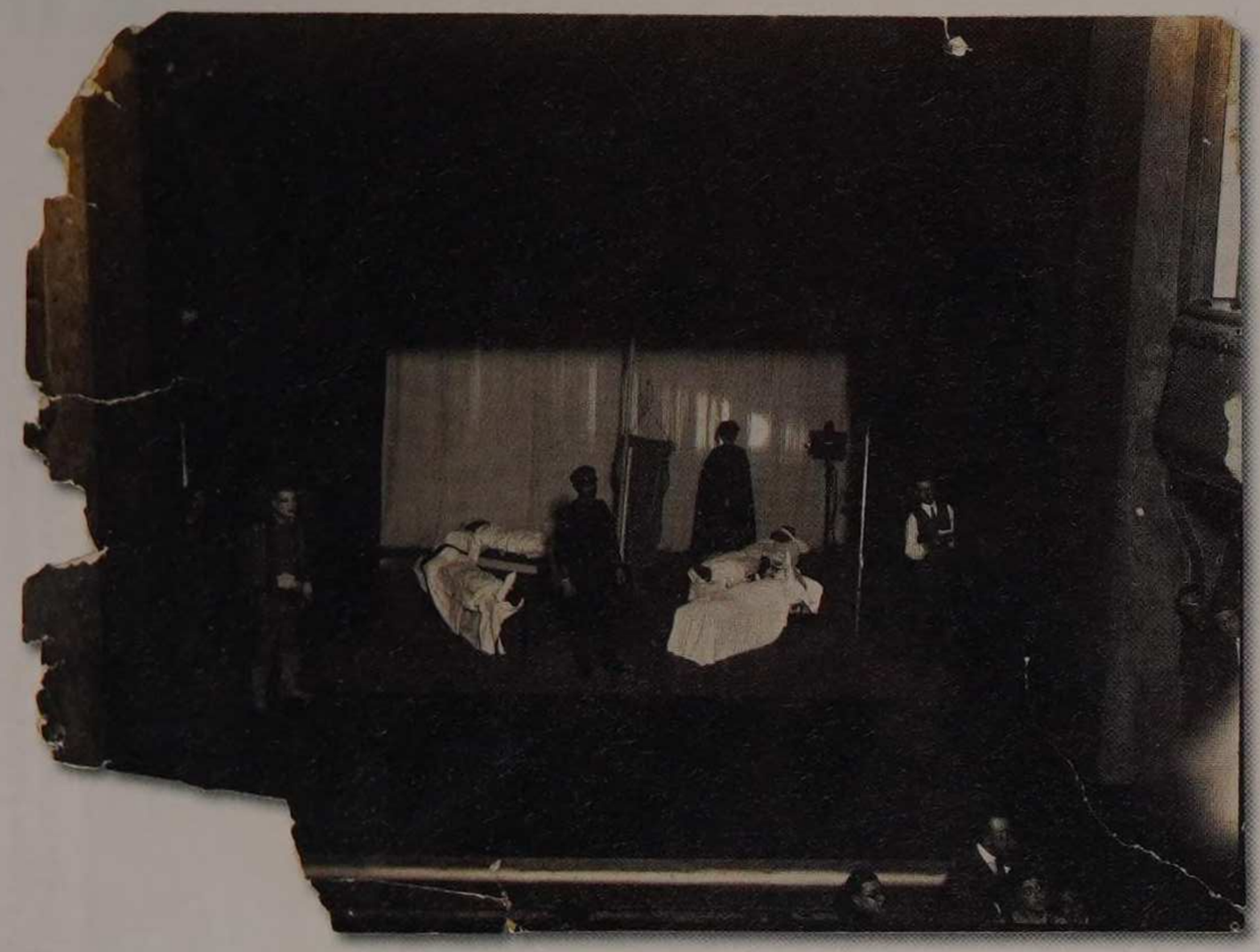
Antonin Artaud in *Liliom*, by Ferenc Molnár, 1923



Antonin Artaud and the Company from Théâtre de l'Atelier in *M. de Pygmalion*, by Jacinto Grau, February 1922









Stage photographs of *A Dream Play*, by August Strindberg, June 2, 1928

There is, in the simple display of real objects, in their combinations, in their order, in the connection between the human voice and light, a complete reality which is self-sufficient and does not need the other in order to live. Theater is this false reality, and we must cultivate this reality. The staging of *A Dream Play* complies with this need to propose nothing to the eyes of the audience which cannot be used immediately, and just as it is, by the actors: three-dimensional characters who we will see move in the midst of accessories, objects, in the middle of all three-dimensional reality. The false in the middle of the true, this is the ideal definition of this staging. One meaning, one use of a new spiritual order given over to the ordinary objects and things in life.

Antonin Artaud: text from the program for Strindberg: *A Dream Play*. BnF, manuscripts, NAF 27441, f. 97.



Poster by Gaston Louis Roux, *Victor ou les enfants au pouvoir*, by Roger Vitrac, Théâtre Alfred Jarry, 1928

An Affective Athleticism

One must grant the actor a kind of affective musculature matching the bodily localization of our feelings.
An actor is like a physical athlete, with this astonishing corollary: his affective organism is similar to the athlete's, being parallel to it like a duplicate, even though they do not act on the same level.
The actor is an athlete of the heart.
In his case the whole man is also separated into three worlds; the affective area in his own.
It belongs to him organically.
The muscular movements of physical exertion are a likeness, a double of another exertion, located in the same points as stage acting movements.
The actor relies on the same pressure points an athlete relies on to run, in order to hurl a convulsive course which is driven inward.

Antonin Artaud: "An Affective Athleticism," in *The Theater and Its Double*. United Kingdom: Calder and Boyard Ltd., 1970 [English trans. by Victor Corti].



Eli Lotar, *Théâtre Alfred Jarry*, ca. 1929–30



Antonin Artaud, Roger Vitrac and Josette Lusson in a photomontage of Eli Lotar that appeared in *Le Théâtre d'Alfred Jarry et l'hostilité publique*, 1930



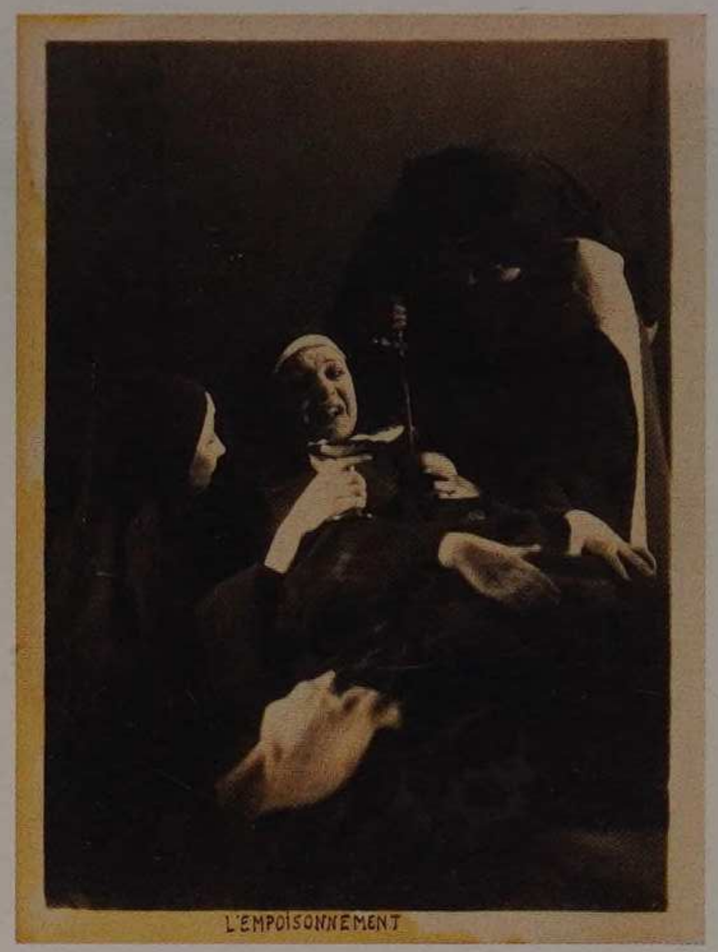
Antonin Artaud, Roger Vitrac and Josette Lusson in a photomontage of Eli Lotar that appeared in *Le Théâtre d'Alfred Jarry et l'hostilité publique*, 1930



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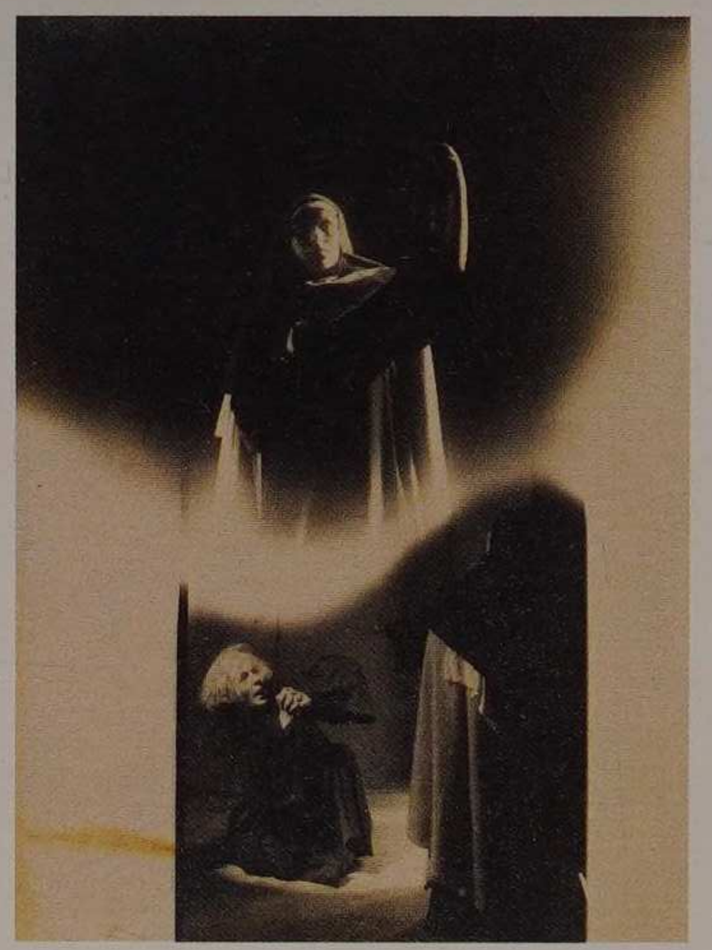
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Six Living Paintings done based on *The Monk*, by Matthew G. Lewis, 1931

Illustration a:
The seduction of self-interest: "The old woman gave Don Cristóbal a fiery, passionate look."
Illustration b:
Vain entreaties: "Choked with indignation, she fell silent and glowered threateningly with cold malice at the nun who had fallen to the floor."

Illustration c:
The poisoning: "Seeing that her entreaties were in vain, Agnes tried to fight and attempted to fling herself at the door."
Illustration d:
Untitled: "Wrapped in her shroud, rigid and thin, she seemed to smile at the deadly objects around her."

Illustration e:
Untitled: "'This will keep her quiet!' exclaimed Mathilde vehemently, while she drew her dagger and rushed towards her prey."
Illustration f:
Untitled: "I drew nearer, but my legs couldn't withstand their burden: I fell to my knees, I put my hands together and held them out in supplication, without being able to say a single word."



Antonin Artaud, *Le Théâtre de la Cruauté*, March 1946



Antonin Artaud, *Autoportrait*, December 1948

The Body Theater

We cannot continue to prostitute the idea of theater whose only value lies in its agonizing magical relationship to reality and danger.

Put in this way, the problem of theater must arouse universal attention, it being understood that theater, through its physical aspect and because it requires *spatial expression* (the only real one in fact) allows the sum total of the magical means in the arts and words to be organically active like renewed exorcisms. From the foregoing it becomes apparent that theater will never recover its own specific powers of action until it has also recovered its own language.

That is, instead of harking back to texts regarded as sacred and definitive, we must first break theater's subjugation to the text and rediscover the idea of a kind of unique language somewhere in between gesture and thought.

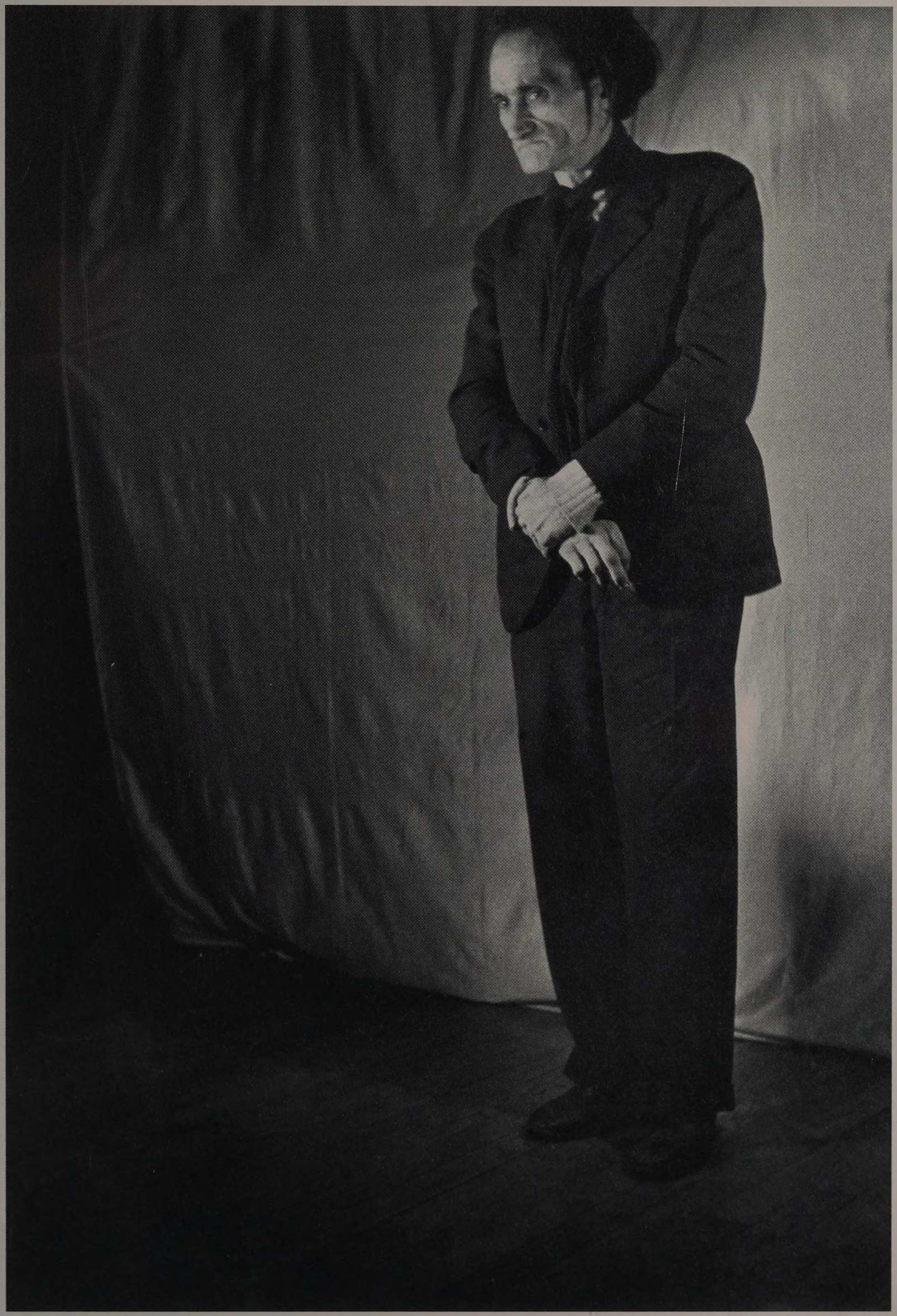
We can only define this language by the possibilities of dynamic spatial expression as opposed to the possibilities of expression through spoken dialogue. What theater can still take from speech is its possibilities to expand beyond words, to develop in space, to play dissociatory and vibratory actions on our sensibility. We must take inflexion into account here, the particular way a word is pronounced, as well as the visual language of things (audible, sound language aside), and also movement, attitudes and gestures, providing their meanings are extended, their features connected even as far as of those signs, making a kind of alphabet out of those signs. Having become conscious of this spatial language, theater owes it to itself to organize these shouts, sounds, lights and onomatopoeic language, creating true hieroglyphs out of characters and objects, making use of their symbolism and interconnections in relation to every organ and on all levels.

Antonin Artaud: "The Theater of Cruelty," in *The Theater and Its Double*. United Kingdom: Calder and Boyard Ltd., 1970 [English trans. by Victor Corti].

After the opening text spoken by Artaud, the recording of the broadcast was followed by Tutuguri. "Le Rite du soleil noir," spoken by Maria Casarès, "La Recherche de la fécalité," spoken by Roger Blin, "La question se pose de . . ." spoken by Paule Thévenin and a conclusion spoken by Artaud. The "Theater of Cruelty" text was eventually omitted from the broadcast for reasons of time. For the recording of the sound effects (drums, timpani, xylophone), the intonations, the glossolalia, the timbres of the voices and the rhythms took part in a kind of ritual sacrifice of the text itself, which then existed only by means the "lyrical anatomy," the "body-theater" (Évelyne Grossman, in *Œuvres*, p. 1,636) that expresses it, and so the radio broadcast was the sound explosion-impetus thought up during the era of the Theater of Cruelty.

The manuscript of the opening text of *To Have Done with the Judgment of god* is written on the right hand page of notebook no. 377, like preparatory notes: "Mass warning / put on the same level / as the sperm warning." Taken in the organic sense of the projection of bodily matter, the broadcast (*émission*) was thus conceived as a reversal of the Christian ritual of mass. But it was an attempt at a deconstruction of the ritual of performance and entertainment, always of theological essence for Artaud since they were dominated in Western tradition by the word of an author-creator acting at a distance. With its final title, the recording of *To Have Done with the Judgment of god* can thus be understood as a new atheist discourse, it does not let atheism speak, it does not give the theatrical space over to a philosophical logic that proclaims once again, to our greater weariness, the death of god. It is the theatrical practice of cruelty which, in its act and in its structure, inhabits or rather produces a non-theological space.

Jacques Derrida: *Antonin Artaud*. Paris: Gallimard, 1979, p. 345.



Antonin Artaud, December 1946. Photo by Denise Colomb

Towards a Poor Theater

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Jerzy Grotov

From the "Laboratory Theater" to the "Paratheater"

The many courses of investigation developed by the theater director, theoretician and educator Jerzy Grotowski (1933–99), whose studies of theater spaces carried out in association with Jerzy Gurawski in the early 1960s are presented here for the first time, opens the exhibition to a field of research that combines an original reflection about the theater space and the actor's method, the place of the spectator and the very function of the theater. The Laboratory Theater experiment has its origins as much in the different experiments in the historic avant-gardes, as it does in the observation of multiple ancestral performing models, or those stemming from exogenous cultures.

In 1959, Grotowski founded the Laboratory Theater with his friend, the critic Ludwik Flaszen. The Laboratory was originally based in Opole, a small town in south-western Poland, but moved a few years later to Wroclaw, where the experiments carried out by the group earned it the status of Theatrical Research Institute. Grotowski considers that "the actor's personal technique forms the core of the theatrical art" and the Laboratory Theater became more than a simple theater *company*, a space for artistic research in itself, whose actors, and all the participants in the Laboratory, took on the role of actors, associates and educators.

The actor Ryszard Cieślak then appeared as the emblematic figure in these new experiments where "the doer" became the nodal point of theater. The "Grotowski Method" was then disseminated and presented as the search for a "Poor Theater" in which everything "concentrated on the 'ripening' of the actor, which is expressed by a tension towards the extreme, by a complete stripping down, by the laying bare of one's own intimacy . . . The actor makes a total gift of himself" leading to "a sort of translumination." Just like Cieślak in *The Constant Prince* (1965), the actor, his body and voice subsist as the only material links.

Grotowski operates through elimination: the Poor Theater is founded on what the producer calls the "negative way" or *via negativa*: "not a collection of skills but an eradication of blocks." The actors, through extreme physical training, become the catalysts for the energy of this theater, calling into question all ideas of costume and make-up. "The actor's training," as Grotowski has considered it since 1959, is at one and the same time physical and vocal, and geared to a search for "contact." By adding research based on the observation of animals, their movement and noises, to different physical and mechanical exercises, he develops an astonishing art of violence, which is even "frightening" to the audience. The natural "masks" made by distorting the actors' faces, participate in the quest for this theater which goes "against discursive logic" which is familiar with the notion of "cruelty" developed by Antonin Artaud.

This research combined a number of influences, ranging from Chinese theater to the Balinese rituals that had inspired Artaud, from different medieval mystical practices to Haitian voodoo and certain Italian ancestral dances. It led Grotowski to develop research founded on "theatrical anthropology," considering theater through its "ritual roots," stripped of everything that is not "essential" to it. To him, the theater is a form

announcing Jerzy Grotowski's staging of *The Constant Prince* (Calderón de la Barca), 1968

of ceremony mixing actors and audience: "The theater cannot exist without the actor-spectator relationship of perceptual, direct, 'live' communion."

With a play such as *Siakuntala* (1960), Grotowski, in collaboration with Gurawski, brought back into play the frontiers of the stage, multiplying the experiments between spectators and actors, points of view, points of tension, making this relationship a space for research which can place the actors at the center of the audience. Gurawski's research now turned to the history of the scenic space and the relationship between the stage and auditorium, from Italian theater to Total Theater as imagined by Walter Gropius and Erwin Piscator. Simultaneous actions, multiple stages, the multiplication of perspectives came to interest both creators, not so much as to eradicate the frontier between actor and the spectator, but to make it a space for experimentation. In *The Constant Prince*, a fence keeps the audience at a distance, transforming it into the "voyeur" of the actor exhibiting himself on this "bare stage" (Peter Brook). The extreme stripping down of the stage sets in *Apocalypsis cum Figuris* (1968), eradicates purely and simply the idea of the set, and appears as the culmination and, at the same time, the impasse of this theoretical and practical research, characteristic of the early period of Grotowski's work.

Grotowski was critical of the artistic avant-garde and saw particularly in the practice of the happening "a lack of skill, trial and error and love of easy solutions, of performances that are only violent on the surface (they should injure us but don't manage to do so)." From the late 1960s, Grotowski stopped all traditional productions to devote himself to the project for a "Theater of Sources," a group, communal, and indeed secret experiment, which marked the beginning of the period he referred to as "paratheatrical." From then on, Grotowski's projects mixed radically experimental teaching and staging experiments, depending on the different workshops open to people who wanted to take part in this experiment in different countries, eschewing any form of documentation. By placing the actor, and the public, at the center of his concerns, Grotowski makes *man* the main point of reference of his work. He thus paves the way which, according to Marc Fumaroli, "lays down a challenge and leaves a trail which transcends all the boundaries of the theater in the classical sense, and touches the heart of contemporary restlessness."



Jerzy Grotowski
Laboratorium, 1

Towards a Poor Theater

I have studied all the major actor-training methods of Europe and beyond. Most important for my purposes are: Dullin's rhythm exercises, Delsarte's investigations of extroversive and introversive reactions, Stanislavsky's work on "physical actions," Meyerhold's bio-mechanical training, Vakhtanghov's synthesis. Also particularly stimulating to me are the training techniques of the oriental theater—specifically the Peking Opera, Indian Kathakali, and Japanese No theater. I could cite other theatrical systems, but the method which we are developing is not a combination of techniques borrowed from these sources (although we sometimes adapt elements for our use). We do not want to teach the actor a predetermined set of skills or give him a "bag of tricks." Ours is not a deductive method of collecting skills. Here everything is concentrated on the "ripening" of the actor which is expressed by a tension towards the extreme, by a complete stripping down, by the laying bare of one's own intimacy—all this without the least trace of egotism or self-enjoyment. The actor makes a total gift of himself. This is a technique of the "trance" and of the integration of all the actor's psychic and bodily powers which emerge from the most intimate layers of his being and his instinct, springing forth in a sort of "translumination."

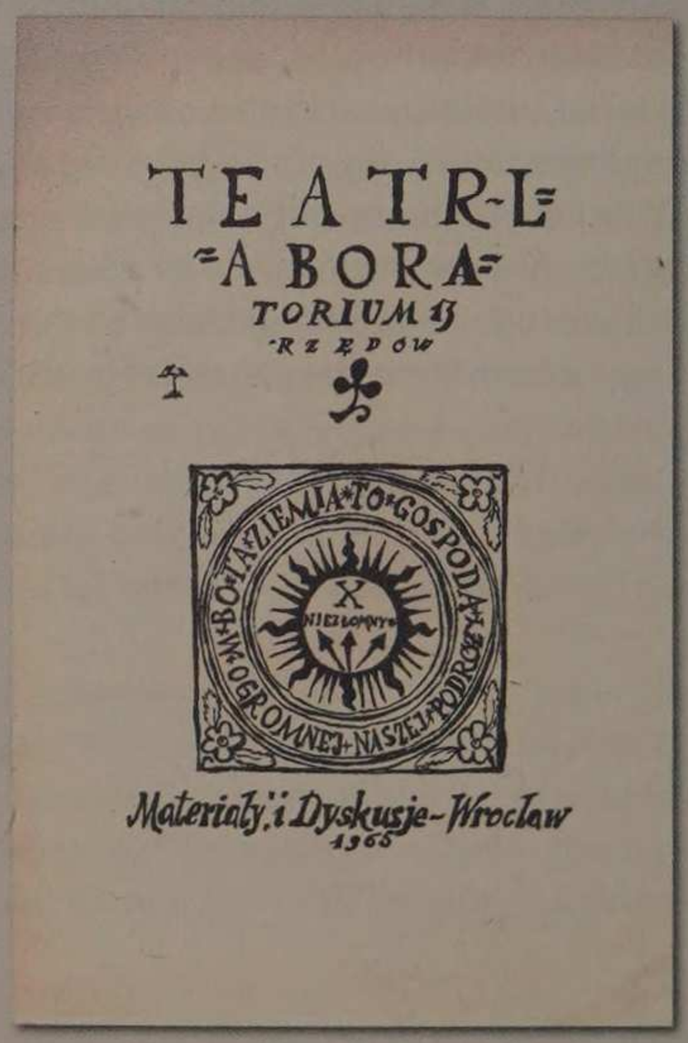
The education of an actor in our theater is not a matter of teaching him something; we attempt to eliminate his organism's resistance to this psychic process. The result is freedom from the time-lapse between inner impulse and outer reaction in such a way that the impulse is already an outer reaction. Impulse and action are concurrent: the body vanishes, burns, and the spectator sees only a series of visible impulses. Ours then is a *via negativa*—not a collection of skills but an eradication of blocks. . . .

We abandoned make-up, fake noses, pillow-stuffed bellies—everything that the actor puts on in the dressing room before a performance. We found that it was consummately theatrical for the actor to transform from type to type, character to character, silhouette to silhouette—while the audience watched—in a poor manner, using only his own body and craft. The composition of a fixed facial expression by using the actor's own muscles and inner impulses achieves the effect of strikingly theatrical transubstantiation, while the mask prepared by a make-up artist is only a trick.

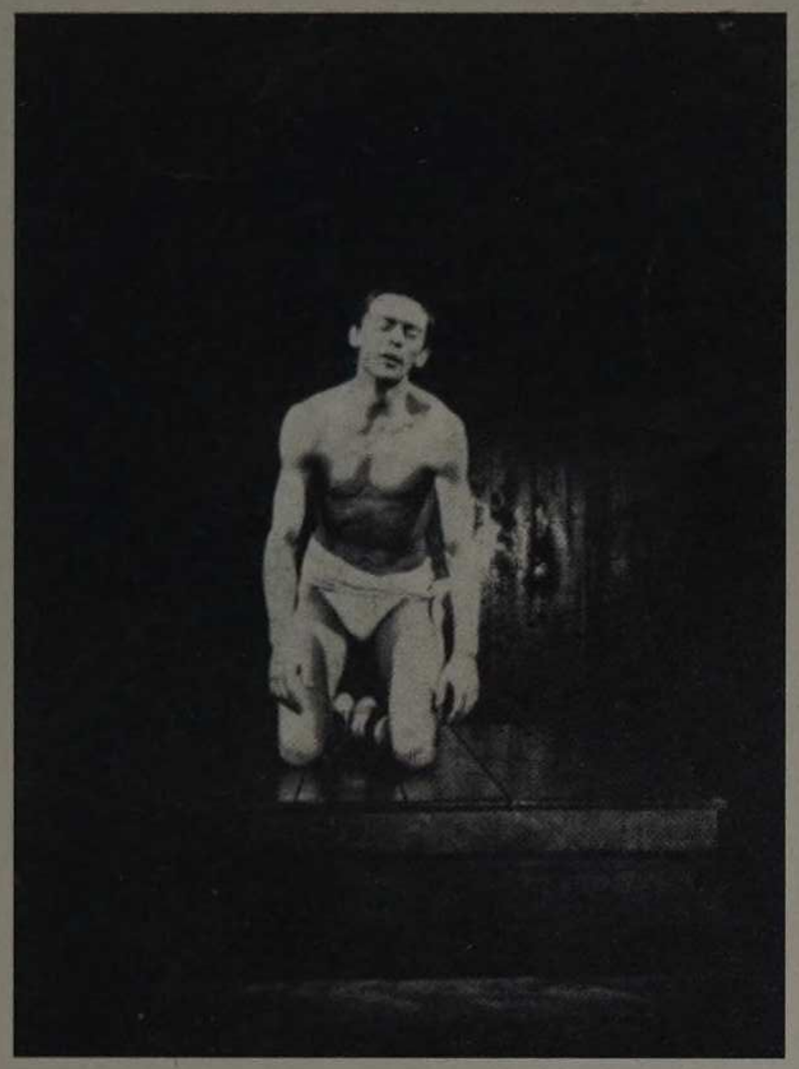
Jerzy Grotowski: "Towards a Poor Theater," *Odra* (September 1965).



Poster by Waldemar Krygier for the Teatr Laboratorium announcing Jerzy Grotowski's third staging of *The Constant Prince* (Calderón de la Barca), 1968



Cover by Waldemar Krygier of the magazine *Materialy i Dyskusje* of Teatr Laboratorium announcing Jerzy Grotowski's staging of *The Constant Prince* (Calderón de la Barca), 1968

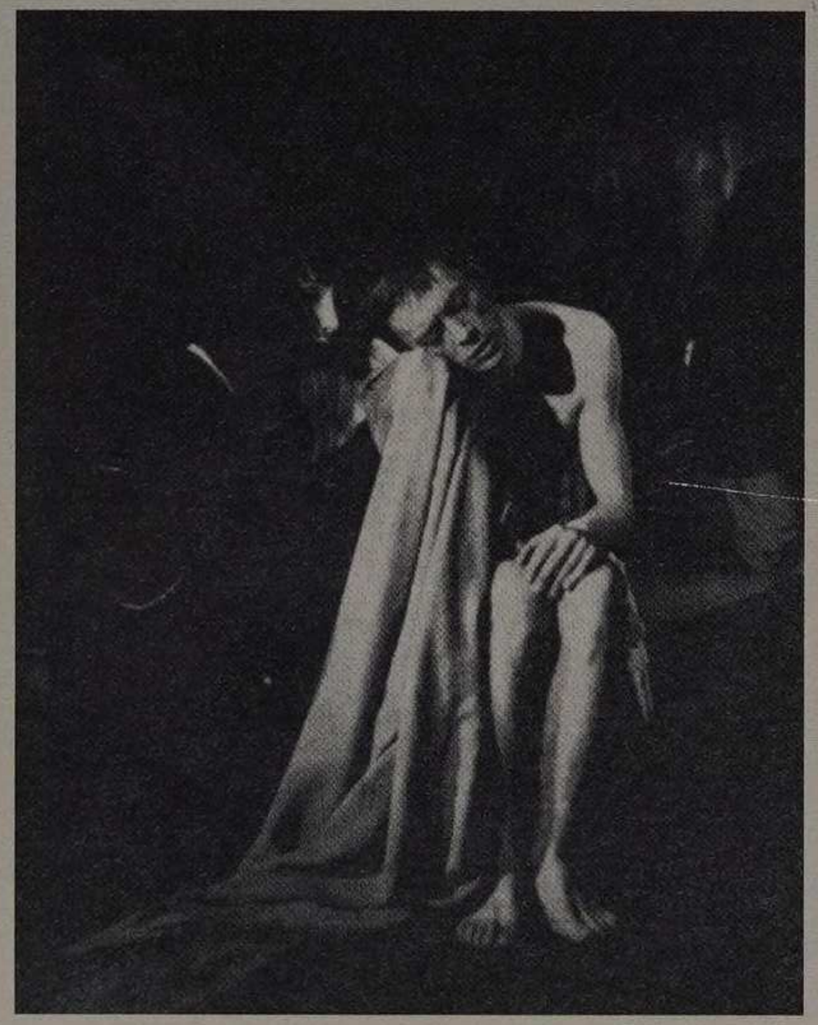


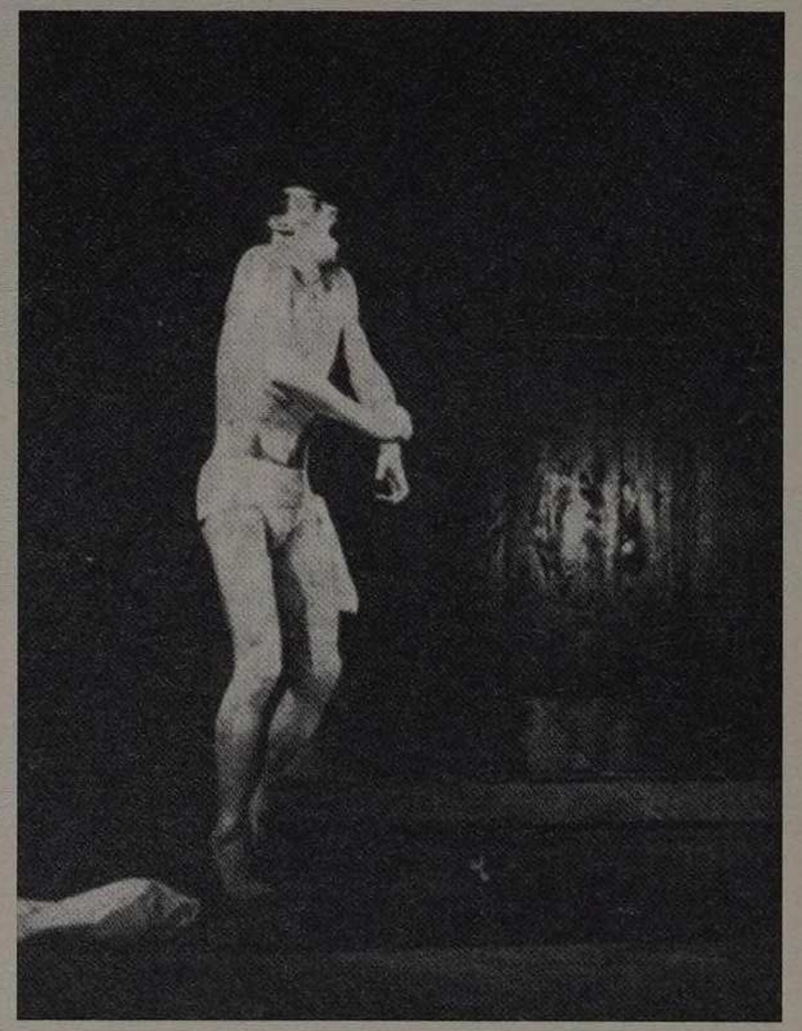






Jerzy Grotowski staging *The Constant Prince* (Calderón de la Barca), for the Teatr Laboratorium, 1960





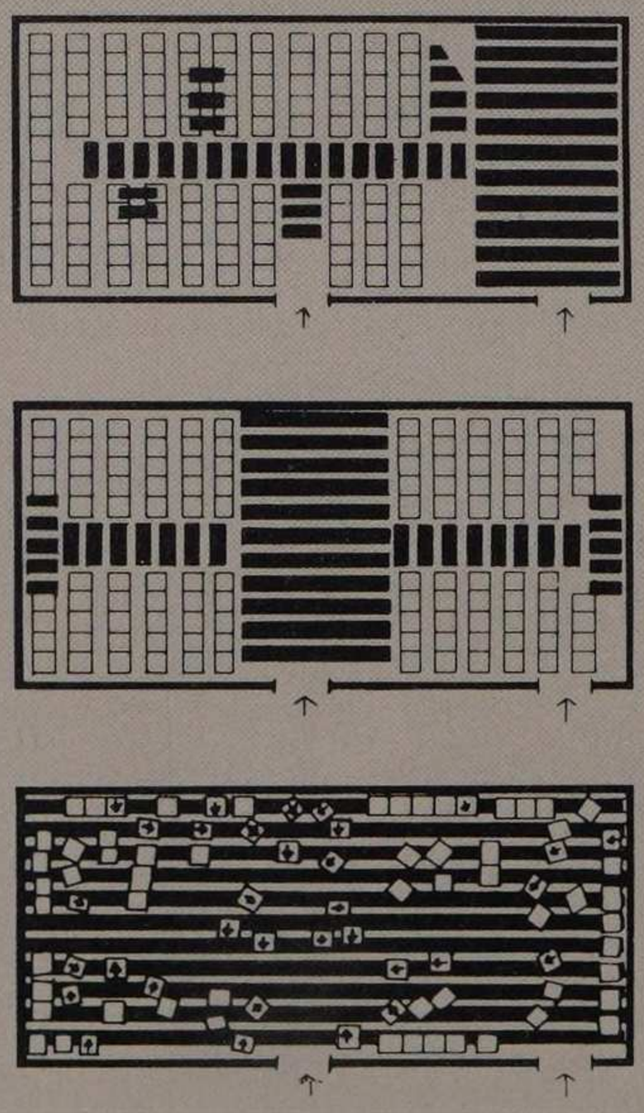
Since 1960, my emphasis has been on methodology. Through practical experimentation I sought to answer the questions with which I had begun: What is the theater? What is unique about it? What can it do that film and television cannot? Two concrete conceptions crystallized: the poor theater, and performance as an act of transgression.

By gradually eliminating whatever proved superfluous, we found that theater can exist without make-up, without autonomic costume and scenography, without a separate performance area (stage), without lighting and sound effects, etc. It cannot exist without the actor-spectator relationship of perceptual, direct, "live" communion. This is an ancient theoretical truth, of course, but when rigorously tested in practice it undermines most of our usual ideas about theater. It challenges the notion of theater as a synthesis of disparate creative disciplines—literature, sculpture, painting, architecture, lighting, acting (under the direction of a *metteur en scène*). This "synthetic theater" is the contemporary theater, which we readily call the "Rich Theater"—rich in flaws.

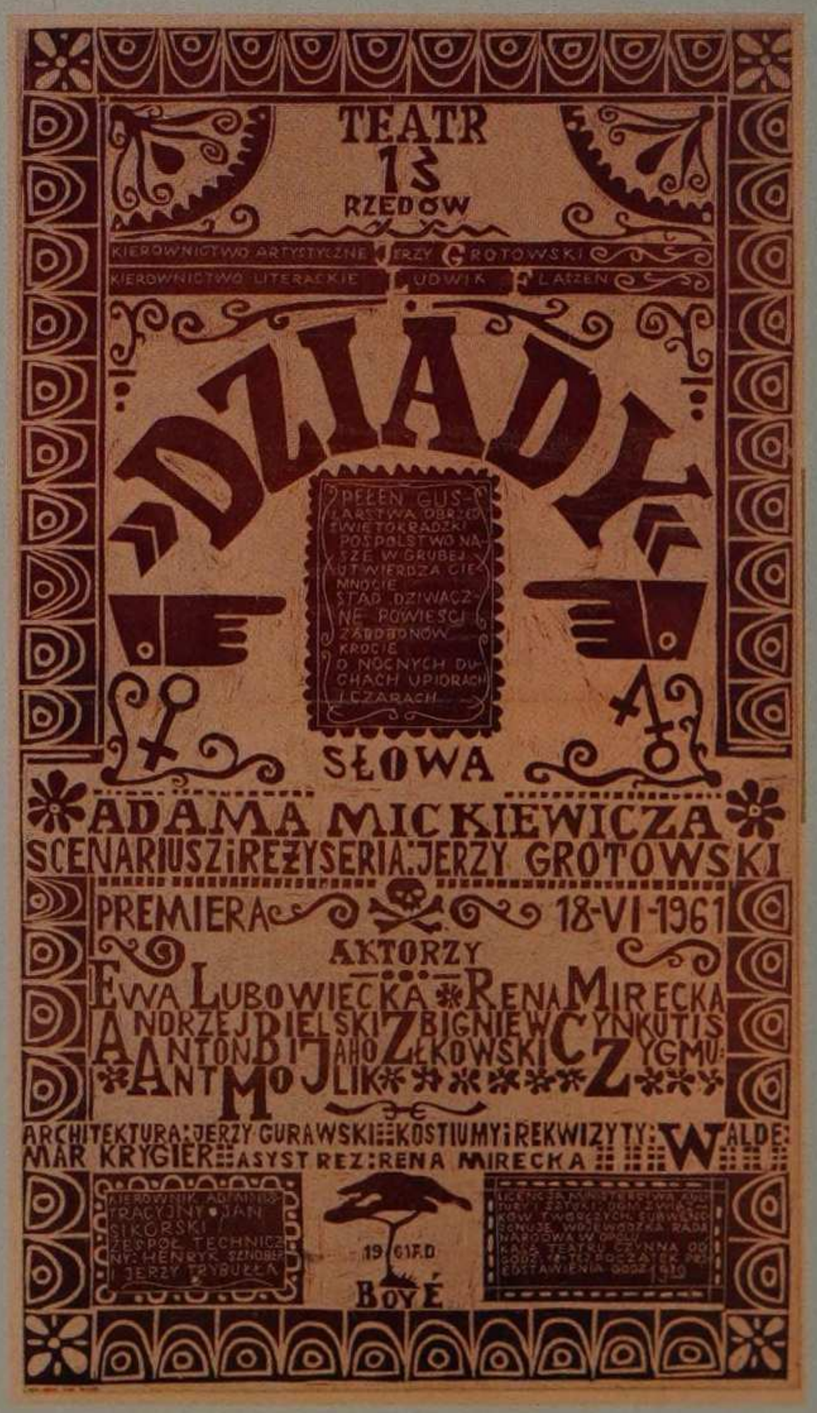
The Rich Theater depends on artistic kleptomania, drawing from other disciplines, constructing hybrid-spectacles, conglomerates without backbone or integrity, yet presented as an organic artwork. By multiplying assimilated elements, the Rich Theater tries to escape the impasse presented by movies and television. Since film and TV excel in the area of mechanical functions (montage, instantaneous change of place, etc.), the Rich Theater countered with a blatantly compensatory call for "total theater". The integration of borrowed mechanisms (movie screens on stage, for example) means a sophisticated technical plant, permitting great mobility and dynamism. And if the stage and/or auditorium were mobile, constantly changing perspective would be possible. This is all nonsense.

No matter how much theater expands and exploits its mechanical resources, it will remain technologically inferior to film and television. Consequently, I propose poverty in theater. We have resigned from the stage-and-auditorium plant: for each production, a new space is designed for the actors and spectators. Thus, infinite variation of performer-audience relationships is possible. The actors can play among the spectators, directly contacting the audience and giving it a passive role in the drama (e.g. our productions of Byron's *Cain* and Kalidasa's *Siakuntala*). Or the actors may build structures among the spectators and thus include them in the architecture of action, subjecting them to a sense of the pressure and congestion and limitation of space (Wyspianski's *Acropolis*). Or the actors may play among the spectators and ignore them, looking through them. The spectators may be separated from the actors—for example, by a high fence, over which only their heads protrude (*The Constant Prince*, by Calderón); from a radically slanted perspective, they look down on the actors as if watching animals in a ring, or like medical students watching an operation (also, this detached, downward viewing gives a sense of moral transgression). Or the entire hall is used as a concrete place: Faustus's "last supper" in a monastery refectory, where Faustus entertains the spectators, who are guests at a baroque feast served on huge tables, offering episodes from his life. The elimination of stage-auditorium dichotomy is not the important thing—that simply creates a bare laboratory situation, an appropriate area for investigation. The essential concern is finding the proper spectator-actor relationship for each type of performance and embodying the decision in physical arrangements.

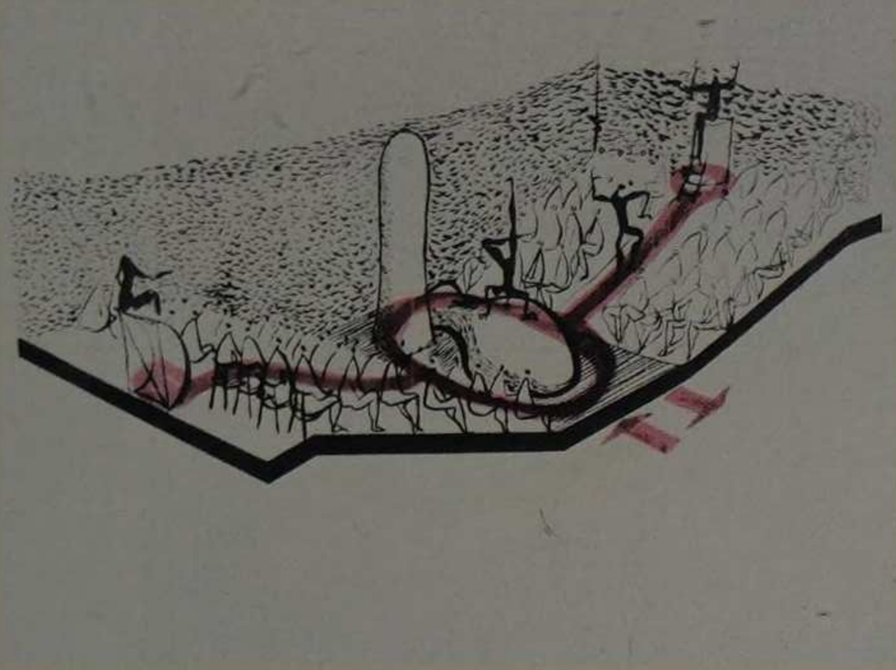
Jerzy Grotowski: "Towards a Poor Theater," *Odra* (September 1965).



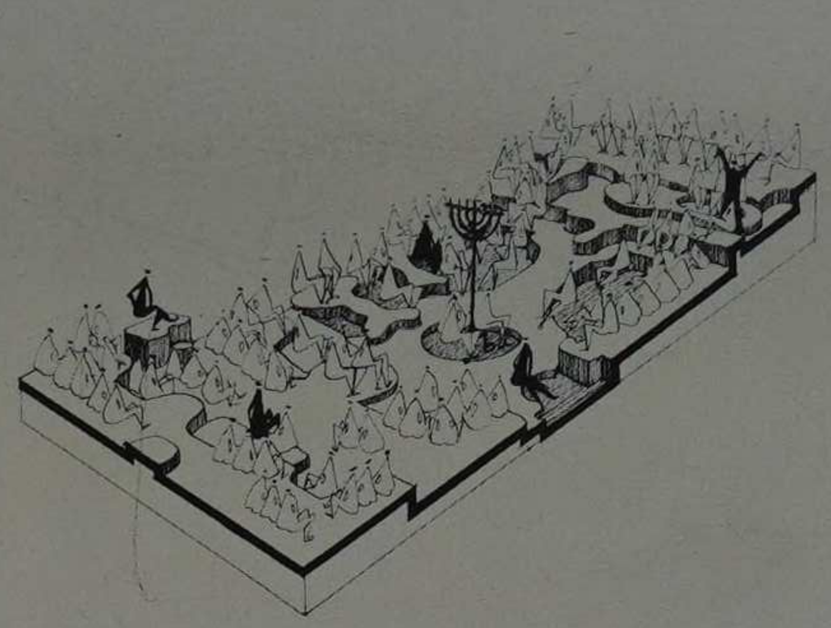
Sketch for the Teatr Laboratorium of *La Conquête de l'espace*, based on the Italian stage (the space where the actors perform in black; the spectators in white). Pamphlet published by Eugenio Barba, 1962. Top: *Cain* by Byron; center: *Siakuntala* by Kalidasa; bottom: *The Ancerstors* by Adam Mickiewicz. Drawing by Jerzy Gurawski



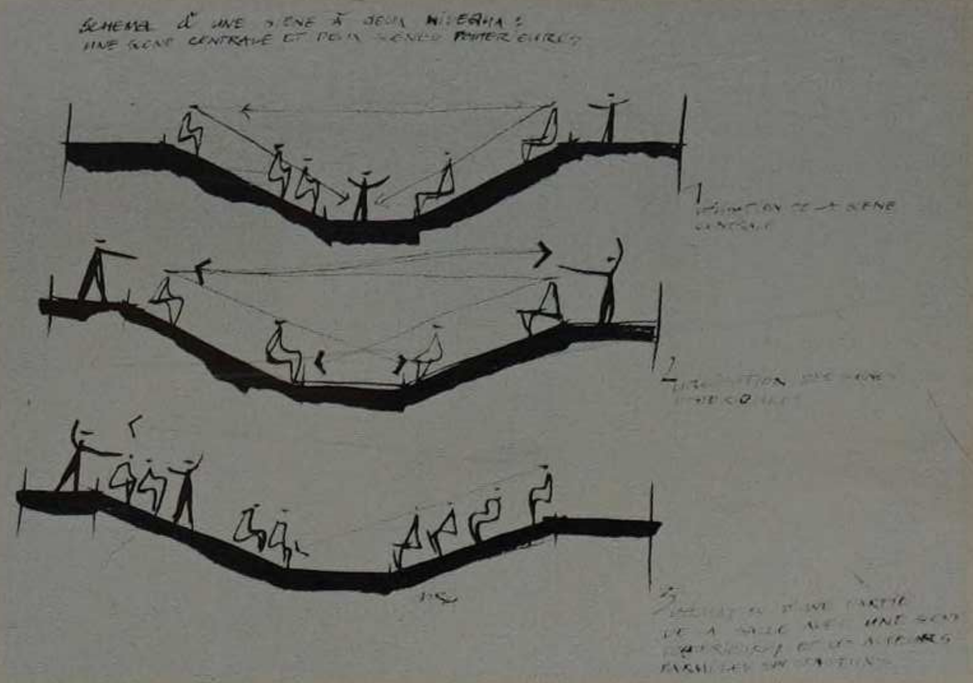
Poster by Waldemar Krygier for *Dziady* (Adam Mickiewicz). Set design by Jerzy Grotowski, 1961



Jerzy Gurawski, project for *Siakuntala*, 1960



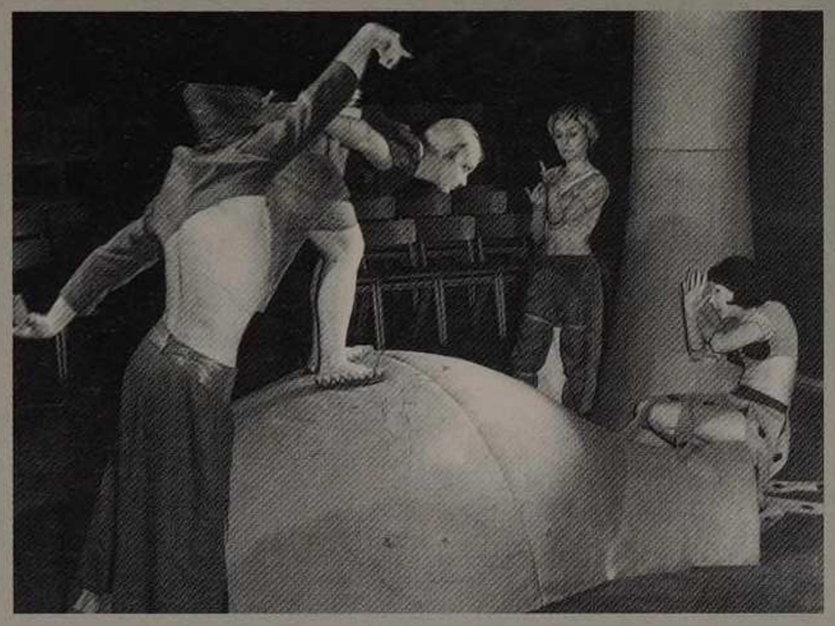
Jerzy Gurawski, project for *Dziady*, 1961



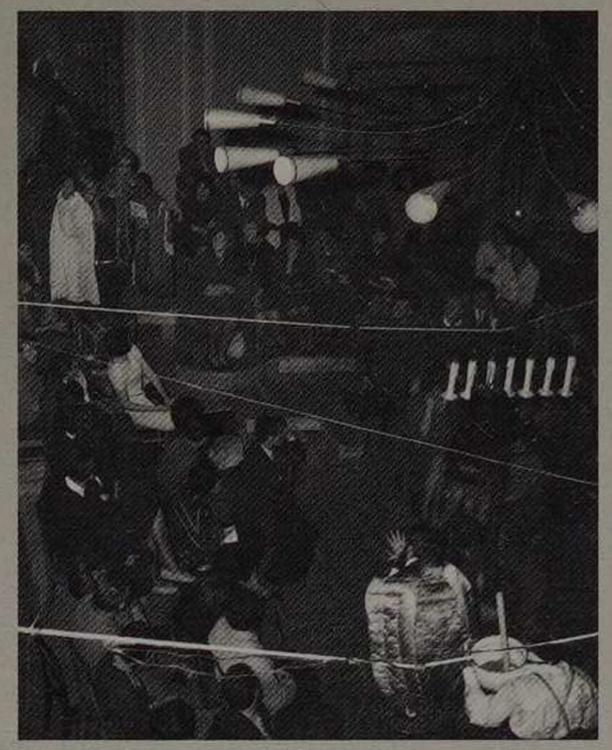
Jerzy Gurawski, sketch of a scene on three levels for *Siakuntala*, 1961



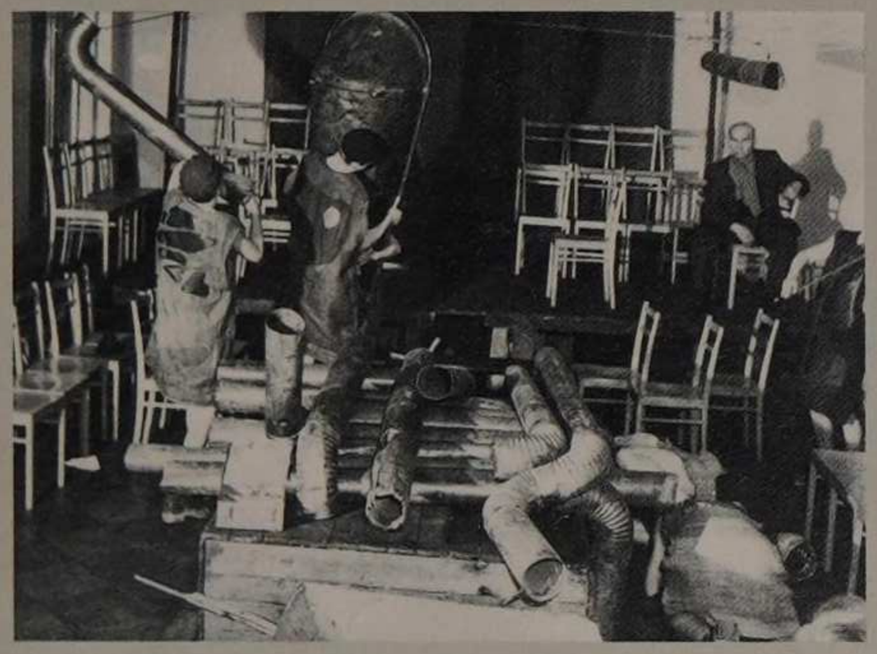
Jerzy Grotowski, staging of *Siakuntala*, 1961.
Photo by Leonard Olejnik



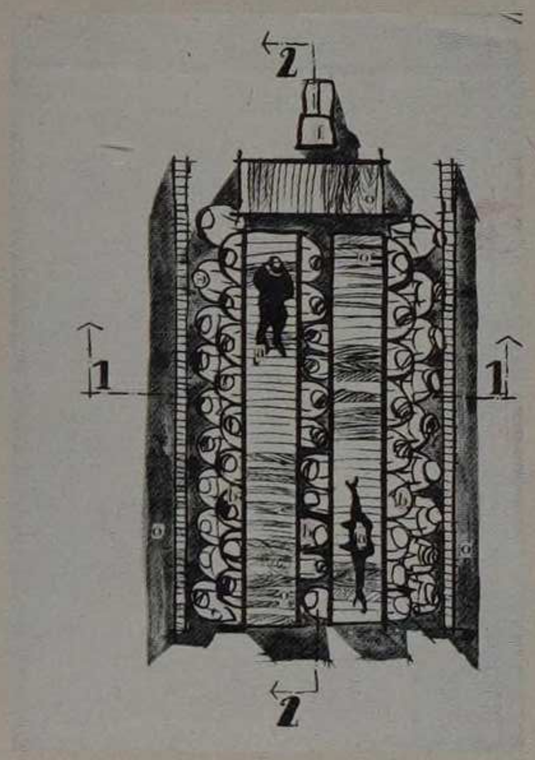
Jerzy Grotowski, Staging of *Siakuntala*, 1961.
Photo by Leonard Olejnik



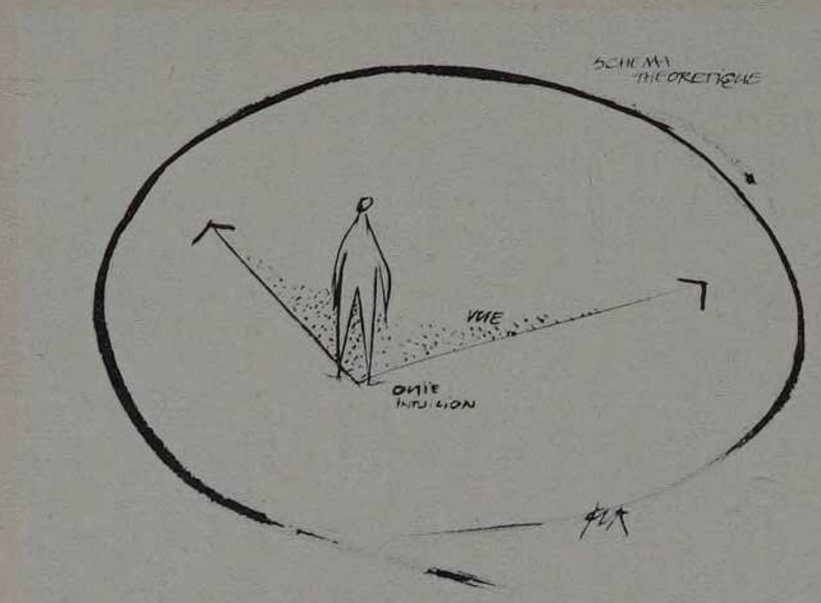
Jerzy Grotowski, staging of *Dziady*, 1961.
Photo by Zdzislaw Mozer



Jerzy Grotowski, staging of *Acropolis no. 15 (Lodz)*, February – March 1963



Jerzy Gurawski, project for *Dr. Faustus*, 1963



Jerzy Gurawski, *Theoretical Diagram*, 1962

The theater, when it was still part of religion, was already theater: it liberated the spiritual energy of the congregation or tribe by incorporating myth and profaning or rather transcending it. The spectator thus had a renewed awareness of his personal truth in the truth of the myth, and through fright and a sense of the sacred he came to catharsis. It was not by chance that the Middle Ages produced the idea of "sacral parody."

But today's situation is much different. As social groupings are less and less defined by religion, traditional mythic forms are in flux, disappearing and being reincarnated. The spectators are more and more individuated in their relation to the myth as corporate truth or group model, and belief is often a matter of intellectual conviction. This means that it is much more difficult to elicit the sort of shock needed to get at those psychic layers behind the life-mask. Group identification with myth—the equation of personal, individual truth with universal truth—is virtually impossible today.

What is possible? First, confrontation with myth rather than identification. In other words, while retaining our private experiences, we can attempt to incarnate myth, putting on its ill-fitting skin to perceive the relativity of our problems, their connection to the "roots," and the relativity of the "roots" in the light of today's experience. If the situation is brutal, if we strip ourselves and touch an extraordinarily intimate layer, exposing it, the life-mask cracks and falls away.

Secondly, even with the loss of a "common sky" of belief and the loss of impregnable boundaries, the perceptivity to the human organism remains. Only myth—incarnate in the fact of the actor, in his living organism—can function as a taboo. The violation of the living organism, the exposure carried to outrageous excess, returns us to a concrete mythical situation, an experience of common human truth.

Jerzy Grotowski: "Towards a Poor Theater," *Odra* (September 1965).



Poster by Waldemar Krygier for *Apocalypsis cum Figuris*, 1968



Poster by Eugeniusz Get-Stankiewicz for *Thanatos Polski*, 1981. Collective Creation directed by Ryszard Cieślak



Collective Creation, *Thanatos Polski*, 1981.
Photo by Jan Krzysztof Fiolek



Collective Creation, *Thanatos Polski*, 1981.
Photo by Jan Krzysztof Fiolek



Jerzy Grotowski, *Hamlet no. 3*, 1964.
Photo by Ryszard Cieślak



Collective Creation, *Rena Mirecka*, 1979.
Photo by Maciej Stawiński



Jerzy Grotowski, *Apocalypsis cum Figuris no. 2*, 1971.
Photo by Andrzej Babiński

The Brig Is a Structure

The precision of the description of this structure is the key to *The Brig*. The
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The World Is a Theater

In 1947, a year before the death of Antonin Artaud, the German-born Judith Malina, a former student of Erwin Piscator, and the New York artist and painter Julian Beck, founded The Living Theatre: a theater of its time, integrated into the city, whose mission was to engage its audience and bring it to *life*. The project was developed within the intellectual proximity of figures such as the writer Jean Cocteau, the artist John Cage and the architect Frederick Kiesler, who were among the "patrons" of the troupe.

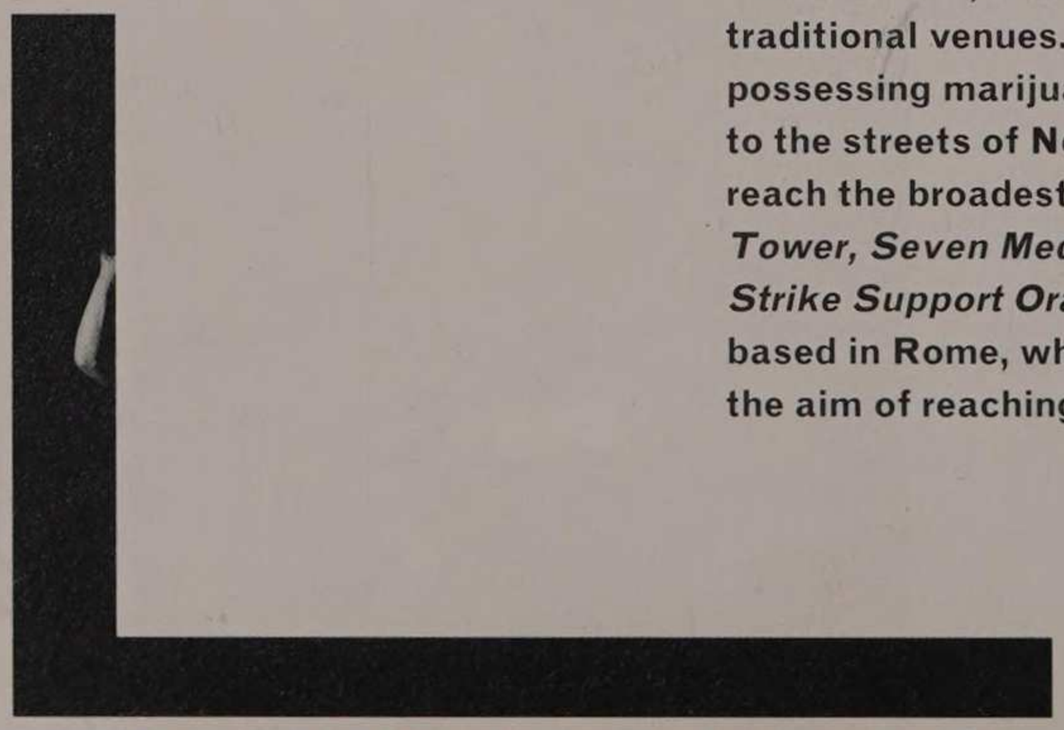
The first performance by The Living Theatre took place in 1951 in Beck and Malina's apartment, who were married in 1948. During the 1950s they began to stage experimental performances of plays by Gertrude Stein (*Dr. Faustus Lights the Lights*), Paul Goodman (*Faustina*), as well as works by Pablo Picasso, August Strindberg, Luigi Pirandello, T.S. Eliot and William Carlos Williams. At the same time, The Living Theatre worked with its contemporaries and staged performances with John Cage, Dylan Thomas, Alan Hovhaness, Lucia Dlugoszewski, Judith Martin, James Waring, Allen Ginsberg and even Willard Maas. From the mid-1950s, the troupe had to move from one performance space to another in New York, as their venues were regularly closed down by the authorities. At their theater on 14th Street, Beck and Malina created some of their landmark productions, such as *Many Loves* by William Carlos Williams, *The Connection* by Jack Gelber, *The Marrying Maiden* by Jackson MacLow, *In the Jungle of the Cities* by Bertolt Brecht and *The Brig* by Kenneth H. Brown, before being evicted once again in 1963.

In 1961, The Living Theatre was given its first opportunity to tour in Europe when it was invited to the Theater of the Nations Festival in Paris. A subsequent visit in 1962 had a greater impact on the European stage, particularly through the Festival of Free Expression organized by Jean-Jacques Lebel. From the mid-1960s onwards, the troupe began a new life as a nomadic touring ensemble. *The Maids*, by Jean Genet, as well as their own productions, *Mysteries and Smaller Pieces, Antigone, Frankenstein* and *Paradise Now*, were the culmination of the experiments by The Living Theatre, and the troupe now assumed group authorship of its performances. With Beck and Malina at the helm, The Living Theatre evolved into a collective, which lived and worked together and experimented with the creation of a new form of "non-fictional" acting based on the actor's political and physical commitment to using the theater even more clearly as a medium for furthering social change.

In the 1970s, The Living Theatre created *The Legacy of Cain*, a cycle of plays for non-traditional venues. From the prisons of Brazil, where the inmates were locked up for possessing marijuana, to the streets of Palermo in Italy, from the streets of Pittsburgh to the streets of New York, The Living Theatre performed in public spaces in order to reach the broadest possible audience. The plays included *Six Public Acts, The Money Tower, Seven Meditations on Political Sado-Masochism, Turning the Earth* and *Strike Support Oratorium*. In 1975, The Living Theatre returned to Europe and was based in Rome, where it disseminated its anarchist and pacifist line of thought, with the aim of reaching non-theater-going audiences.



Collectiv



I and I by Else Lasker, 1989. From Left to Right: Philip Brehse, Plion Troya, Tom Walker, Michael St. Ciare

In Spain, the Teatro Estudio Lebrijano (T.E.L.), founded in Lebrija by Juan Bernabé, was based on principles comparable to New York's Living Theatre, at the time of its European tours. This young group was determined to raise people's awareness through theater and developed an acting method whereby the body, the emotions and political protest took precedence over the text, as was shown by plays such as *Las palabras en la arena* by Buero Vallejo and *Oración* by Fernando Rabal. In the mid-1960s, the troupe decided to work independently and without affiliations, while the Franco regime was still firmly in power. For instance, the T.E.L. staged a production of *Oratorio* by Alfonso Jiménez, a play widely performed at the time for groups of students, in the form of a meditation on freedom and tyranny, which clearly alluded to the Spanish Civil War and the following dictatorship.

The T.E.L. was then invited to the International Theater Festival in Nancy, France, where Bernabé discovered Peter Schuman's Bread and Puppet Theater. This experience made him decide to affirm the social commitment of his troupe. During this period, he created different performances which made a direct connection with an audience consisting of workers and farmers, and toured different towns in Spain. A highly engaged play such as *Noviembre y un poco de hierba* by Antonio Gala, caused a major scandal.

From 1970 onwards, the T.E.L. decided to adopt the public space as a stage set in order to reach a working-class audience. It hosted the *I Campaña de Teatro Popular* in the streets of Lebrija and different towns in Andalusia, and the audience played an active part in the performances, interacting with the actors and voicing their problems. These radical experiments brought the T.E.L. into conflict with their country's justice system. In October 1970, *Oratorio*, which was being performed at the Madrid Festival, was banned and the troupe fined 100,000 pesetas. Today, the Teatro Lebrijano is considered one of the most important experiments in Spanish avant-garde theater.

It was against a similar backdrop that Tadeusz Kantor created his first productions in his apartment in Poland during the World War II, in an attempt to establish another relationship with the audience. Kantor went on to found the Cricot 2 Theater in Kracow in 1955. Active on many fronts, the artist drew on and combined his artistic research (informal painting, drawing, sculpture) with his reflections that form the basis of most of his plays. *The Madman and the Nun* (1963), for instance, associates human bodies and a "machine of annihilation," a sculptural and mechanical assemblage.

After issuing the manifesto of "The Zero Theater," his research brought him into contact with the Foksal Gallery in Warsaw and artists such as Edward Krasinski, through different performances. *Cricotage* (Warsaw, 1965) was one of them: "It was in a café that the *Cricotage* took place. I included 14 life processes such as eating, shaving, fetching coal, sitting, etc. In the course of the happening, these activities were deprived of their practical function and each of them was 'doomed' to rely on its own development." The audience, confronted with the actors performing multiple simultaneous actions, thus took part in Poland's first happening.

The Brig Is a Structure

The precision of the description of this structure is the key to *The Brig*. The
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Collectiv

Though the social structure begins by framing the noblest laws

The invention of the "Theater-Happening" (1965), with a project such as *The Water Hen* (1967) in which the actors, objects, sculptures and audience came together in the same space, went hand in hand with the many happenings Kantor was creating at the time. From *The Letter* to *The Laundry* (1971), through the majestic *Panoramic Sea Happening*, which was attended by 1,600 people (1967), this "theater of events," as the artist called it, emerged in a context where such gatherings were prohibited. The transcendence of the frontiers of the theater, its space and conventions, and the confrontation between the theater and the norms of society itself formed the very core of Kantor's reflections.

Kantor created and orchestrated a vast archive from these essentially ephemeral events, the happenings as well as the plays he took part in, in order to grant them an "irreproducible" status. These documents include drawings, objects and photographs—particularly those taken by artists such as Eustachy Kossakowski—and operate on the boundary between the trace and the work, evincing a "Kantor method" which bolstered by the experiment of the happening, advocated the idea of an "impossible theater" (1970) which certain artists from outside this field would later draw on.

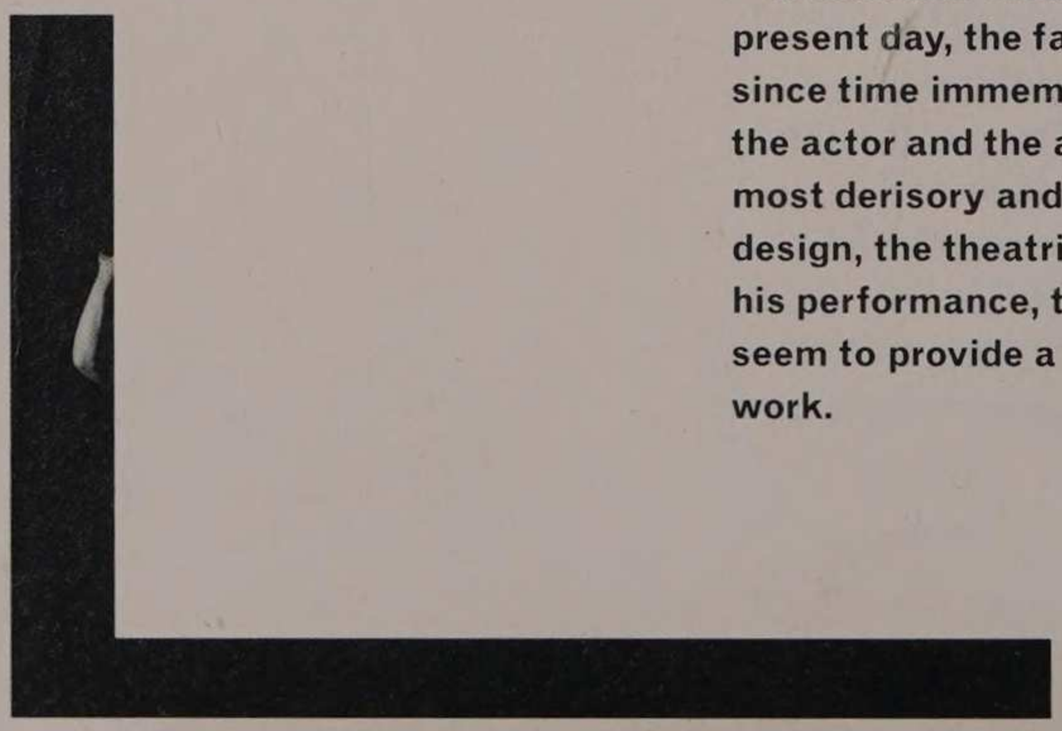
In his early works, Christian Boltanski was certainly concerned with the relationship of the theater and stage to the other arts, and he remains so today.

Between reality and fiction, between truth and lie, between farce and tragedy, the work is mainly founded on a fictional model, unrelentingly combining the relationship between individual and collective history.

People have maybe commented too much on the extent to which Christian Boltanski's work is contemporaneous with the critical thought of the sociologist Pierre Bourdieu in its relationship with photography, which Bourdieu labeled the "middle-brow art." Have they sufficiently emphasized the fact that the dramatization which underlies the different moments, drawing endlessly on the resources of the performance space, also affirms the primacy of a reflection on the life and death of the "register of the interminable," as Jacques Derrida would psychoanalyze it, based on "archive fever?"

By constantly resorting to the duality of the authority of the iconic and the verbal, Boltanski's work is as much attached to the question of the actor, of the person and the *persona*, as it is to the question of the stage, whether it is external to the audience or involves it in an endless wandering.

It therefore seems that from Boltanski's early works, dating from the 1960s, to the present day, the fascination with theater, this *ceremony* which has been practiced since time immemorial, has always permeated his art. The question of the audience, the actor and the author, the spoken and written word, cut through his proposals in the most derisory and solemn guises. The stage and the text, the theater space and its set design, the theatrical object, the actor's work, the time of the theater, the director and his performance, the work of the audience along with its pleasures and misfortunes, seem to provide a possible introduction in order to outline a critical analysis of his work.



I and I by Else Lasker, 1989. From Left to Right: Philip Brehse, Plion Troya, Tom Walker, Michael St. Ciare

Indeed, the different forms of theater have allowed, and certainly still allow Boltanski to be, as Roland Barthes said about theater, "neither current, nor old, but fundamentally inappropriate."

Maybe people haven't sufficiently emphasized the extent to which Boltanski's work draws on all kinds of rituals which he insists on staging and performing over and over, in search of primal emotions. It is here that all forms of dramatic language seem to cross through his work, from the most elementary to the most ambitious, from the most comical to the most expressionistic and tragic.

Here Kantor's art was echoed in the extraordinary *Saynètes comiques*, a series of comic vignettes which Boltanski devised in 1974, combining mime and farce. They were as critical of the theatrical aesthetic as they were of conceptual art, whose words of order imposed their formal tyranny at one and the same time. But it was also his fascination with the gestic expressionism of Karl Valentin's theater, which also served as a critical and social model to a resolutely tragic-comic approach to the world, which must be summoned in order to understand its meaning.

From 1974, indeed, as he wrote in his biography, Boltanski "outdid himself, he surpassed himself, he took a step back and started making fun of himself. He stopped talking about his childhood and started playing with it. . . ." He actually seems to shy away from the solemnity that shrouded his previous endeavors. Until then, he had been trying to tell the story of Christian Boltanski the character. But then he got to a point where, in his words, "That make-believe character became too heavy, and I felt the urge to kill it . . . to destroy the myth, to destroy it in ridicule."

Hence one of his landmark achievements, the *Saynètes comiques*, a series of 25 pieces containing photographs he had touched up using pencils or pastels. Again, they recount his life, but they do it farcically this time.

Each photograph or group of mounted snapshots shows a family milestone (a funeral, wedding or birthday), which Boltanski had re-enacted for the camera. So all the characters are actually Boltanski disguised in a few accessories. This gives his images an unpretentious, almost scruffy look, reminiscent of street theater or mime that ultimately elicits contempt. The backdrops are often drawn in, adding to the impression of an economy of means, and some of the labels explaining the scenes exacerbate their grotesque ingredient through crabbed handwriting.

The *Saynètes comiques* gave full rein to the parodical aspect of Christian Boltanski's work; a parody that is not to be understood as a single form of derision, but in its primary etymological strength: another song.

Collective Creati...

The Brig Is a Structure

The precision of the description of this structure is the key to *The Brig*. The Immovable Structure is the villain. Whether that structure calls itself a prison or a school or a factory or a family or a government or The World As It Is. That structure asks each man what he can do for it, not what it can do for him, and for those who do not do for it, there is the pain of death or imprisonment, or social degradation, or the loss of animal rights.

The men placed inside the structure are intended to become part of this structure, and the beauty and terror of *The Brig* is seeing how it succeeds and how it fails in incorporating those whom it has imprisoned into its own corporeal being.

Reading the minutiae of description with which Kenneth Brown prefaces his play, I already felt that beauty and that terror in the rigor of the detail. A long time ago Kenneth Brown found himself in such a room and he noted with precision the proportions of the wire enclosure, the turnkey's desk, the warden's post, and the white lines on the deck.

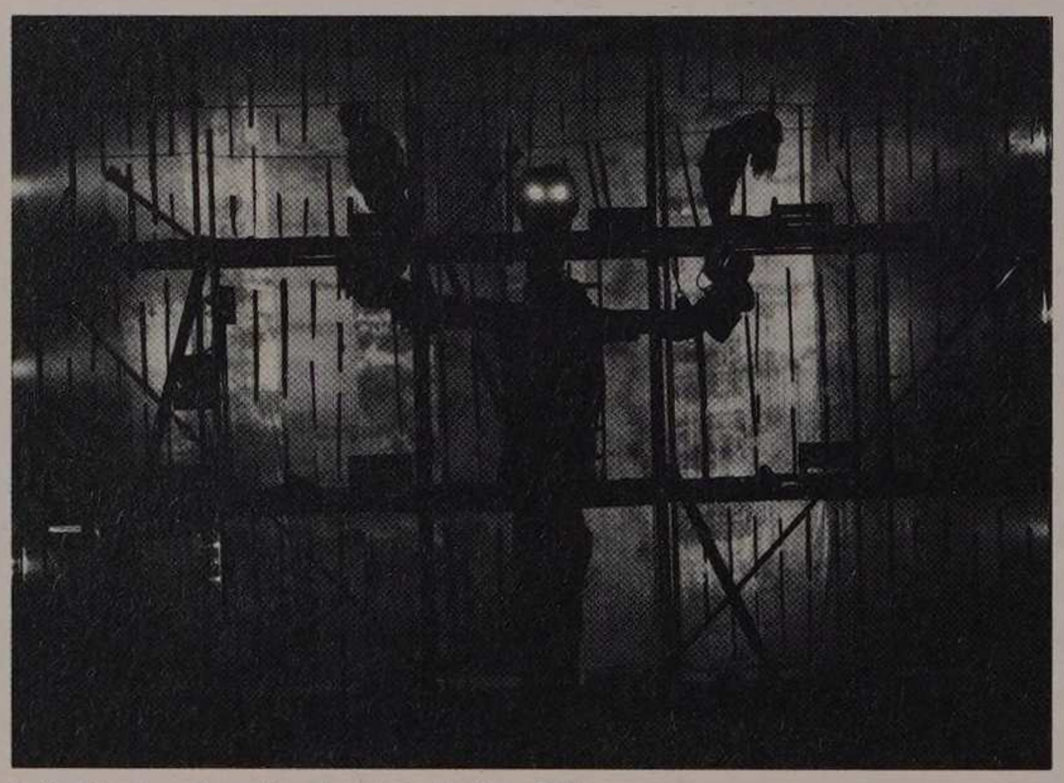
And as he stood there for 30 days at attention with his eyes in *The Guidebook for Marines*, he realized that what was happening to him was significant. Here in the darkness under the bright overhead light there lay exposed the open wound of violence.

Though the social structure begins by framing the noblest laws and the loftiest ordinances that "the great of the earth" have devised, in the end it comes to this: breach that lofty law and they take you to a prison cell and shut your human body off from human warmth. Ultimately the law is enforced by the unfeeling guard punching his fellow man hard in the belly.

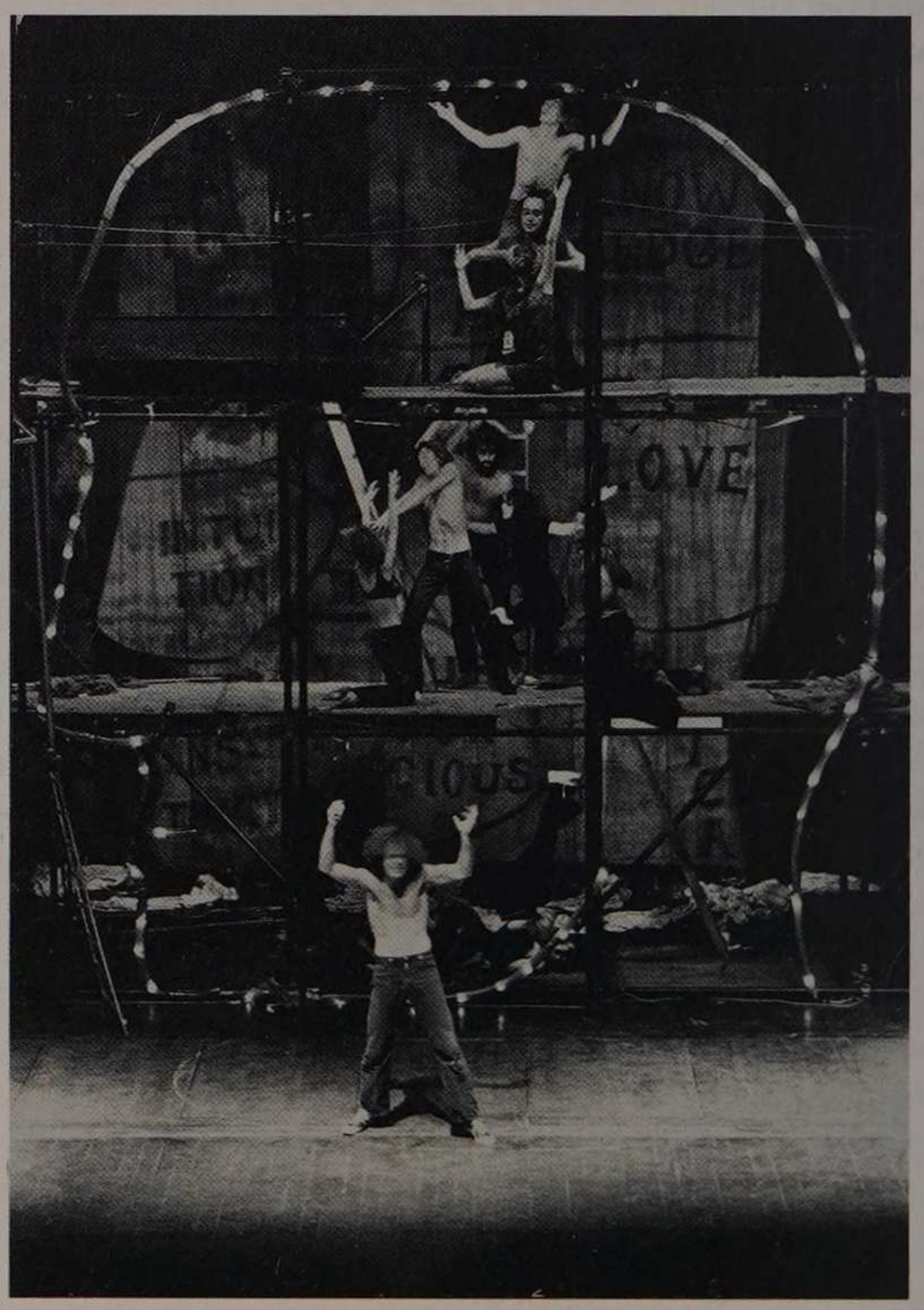
And Kenneth Brown saw it and he experienced it and he wrote it down when he got out of it. Reading the disembodied commands of *The Brig*, the numbered shouts that evoke the machine but remain transcendentally human outcries, I heard clearly in my ears the familiar metal scraping prison sounds and the stamp of the booted foot on concrete. These sounds will haunt me forever as they will haunt all of us who have been prisoners. The month that I spent in the Women's House of Detention was not only instructive, but it enables me to count myself as always among the prisoners. I needed to loosen my subjective response.

Four masterworks came to my mind after reading Brown's play. The work of three great men of the modern theater, a Russian, a Frenchman, and a German, the fourth of collective and ancient authorship; all served as instruction on how to proceed.

Judith Malina, New York City, July 1964.



Collective Creation, *Frankenstein*, Venice, 1966



Collective Creation, *Frankenstein*. Grand Théâtre, Geneva, 1968



I and I by Else Lasker, 1989. From Left to Right: Philip Brehse, Plion Troya, Tom Walker, Michael St. Ciare



Collective Creation, *Paradise Now*, 1968

The Work of Meyerhold:

His tormented specter appeared. I said to him: "Alas, you called your whole life a 'search for a style,' pursuing that search through honor and disgrace. Now, at last, I have found the play in which the actor is biologically and mechanically enmeshed inside the construction of wires and white lines."

He was rehearsing the *Death of Tintagal* when the Revolution burst forth and poured him into the street to do battle on the stages of the Revolution. He set up troupes that brought the political theater to the railroad stations, the factories, the barricades, to the fronts of the Revolution. And afterward, installed in his state-subsidized theater, he went on with his search. He came to believe that only complex technical structures overpowering the actor could express the real scenery of his times.

The Constructivist demands a setting which is the action. Therefore, Meyerhold began to regulate the actor's movements until his actors complained that they were being treated like puppets. In a public attack his theater was dubbed "hostile to the people."

He tried puppets and failed. When he spoke of his theory of bio-mechanics as "the organization and geometrization of movement, based on deep study of the human body," he knew that something psychophysical was at stake; that the way back to the sensibilities of the spectator must be through referring again to the human body standing there trapped before him, the actor is not disembodied of his soul, but is full with it and controls it to fill out the dramatic and metaphysical construction.

The Work of Artaud:

To Artaud, my madman muse, never absent from my dreams, I speak in a private language. He it was who demanded of the actor the great athletic feats: the meaningless gestures broken off into dances of pain and insanity; who cried out in his crazy-house cell for a theater so violent that no man who experienced it would ever stomach violence again.

The Work of Piscator:

But Piscator was my teacher, so I must apply stricter rules to meet his standards. Besides, he is no historical dream figure. Even now in the Divided City he works in the old Berliner Volksbühne to create a theater as potent politically as that which, across the bloodstained wall, is the great monument to his old friend and colleague, Bertolt Brecht.

Where Artaud cries out for Madness, Piscator advocates Reason, Clarity, and Communication. He said once in class, "We have gone back to what we can see, because although we know that other things exist, that which we can see we are able to organize."

Brecht Writes of Piscator:

His experiments caused, above all, complete chaos in the theater. If the stage was transformed into a machine shop, then the auditorium was transformed into an assembly hall. For Piscator the theater was a parliament, the public a legislative body. To this parliament was presented in plastic terms important, decision-demanding, public affairs. In place of an address by a member of parliament concerning certain untenable social conditions, there appeared an artistic reproduction of the situation. Piscator's theater wanted to wrest from the spectators a practical resolve to take an active hold on life.

Judith Malina, New York City, July 1964.

Acting Exercises: Notes for a Primary Lesson

The Living Theatre works something like this: we find an idea that we want to express physically. Then we do what is necessary to realize it. If it requires special exercises, then we do them.

Whenever we work physically we find things that we never could find if we did nothing but think.

We have rarely been able to find sufficient time simply to exercise. There is hardly enough time to do the necessary. Emergency.

Julian Beck: "Acting Exercises: Notes for a Primary Lesson (1)," in *The Life of the Theater: The Relation of the Artist of the Struggle of the People*. San Francisco (Calif.): City Lights Books, 1972.



***The Spook Sonata* by August Strindberg. Staging by Judith Malina, 1955**



***Women of Trachis* by Sophocles, with Martin Sheen and Judith Malina, 1960**



The Maids by Jean Genet with Julian Beck and William Shari. Staging by Judith Malina, 1965



Cover of *Esperpento y la estética de lo borde* by Joan Montserrat



Poster for I Festival de la Cultura, Organized by the Theater Group Esperpento

Cosmogony of the aesthetics of the uncouth:
Men of the prairies (Dylan, Hendrix, Jagger . . .).
Men of the mountains (Manson, Hitler . . .).
Men of the gloomy caves (civil servants).
Men of the sumptuous caves (chairmen of boards, big merchants).
The men of the prairies are the only ones who are on the wavelength and have emerged from the egg. Their identity documents are their faces. The men of the mountains get it off through violence and physical action. The men of the gloomy caves get it off through dogma and usually pester you to death. The men of the sumptuous caves get it off on money and bragging. You cannot make music in the caves of misfortune: you have to open out to the prairies. The relations between the man of the prairies and the man of the sumptuous caves are always sadomasochistic. You can only live by dyking . . . You can only be corrupted by beauty.

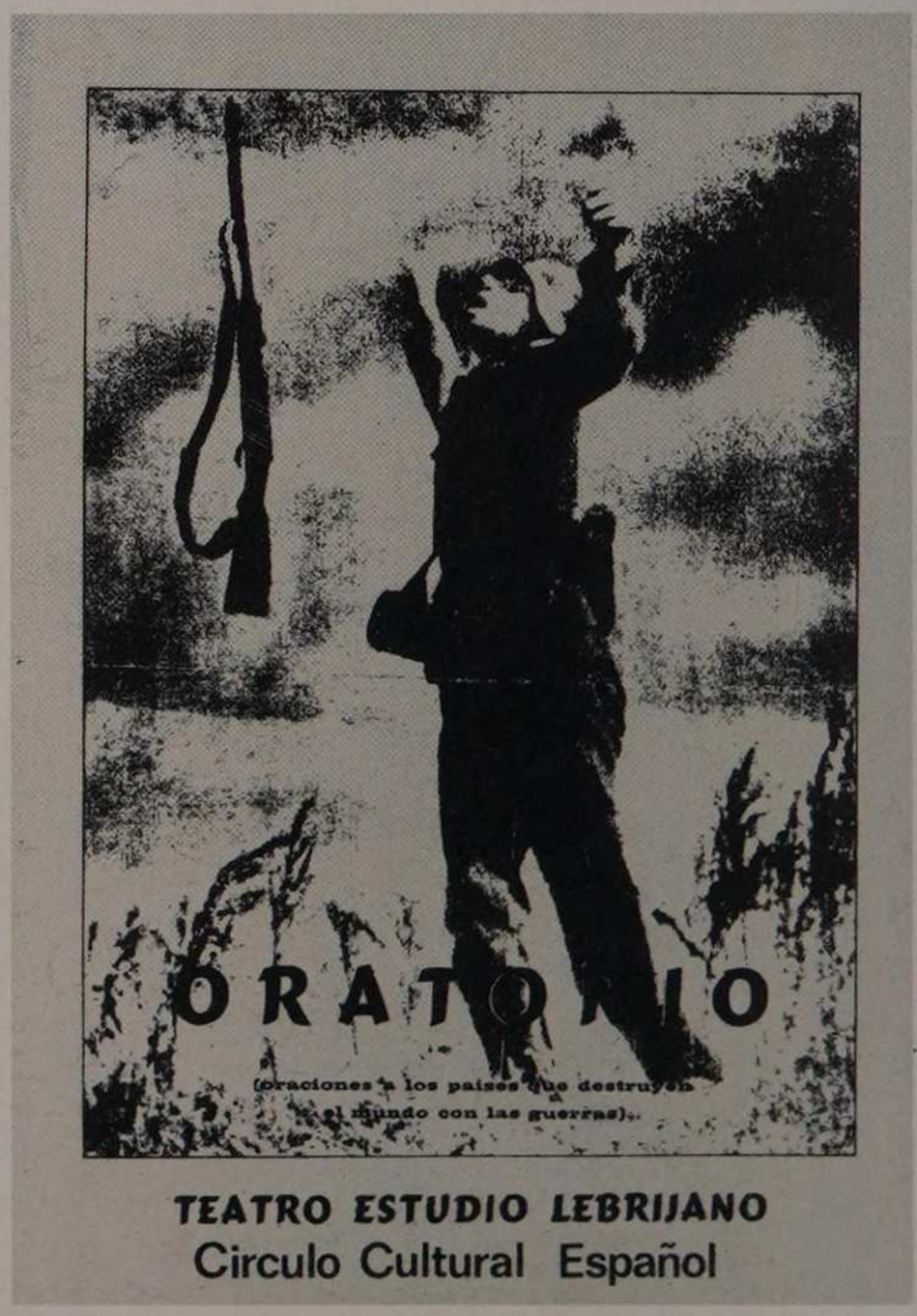
Gonzalo García-Pelayo: "Toto Estirado y Smash", *Manifiesto de lo borde* (Manifesto of the Uncouth), 1969.

The uncouth for us was anything popular, only to Bernabé (from Teatro Estudio Lebrijano) did it occur that it could be the political.

Alfonso Jiménez Romero, Interview with Joaquín Arbide, 1971.

The uncouth is related to subculture, especially with the use of subculture, with everything that goes to make up the mass-media in general. We have based this possibility of manipulation starting from the linguistic sign, the arbitrariness of the link between signifier and signified, which enables us to grasp the signifier of the communications media, which fulfils an alienating function, and change its signified; moreover, with the connotation that in Andalusia all that alienating culture has been imposed by the central power. And so that avalanche of subculture was a return to the central power, taking it to the edge, towards the bursting point. It would be returning the bunch of plastic flowers sent by the propaganda of the system, with a load of dynamite inside.

Teatro Mediodía: *Considerations on "La estética de lo borde" of Esperpento*. 1973.



Poster for *Oratorio* by Teatro Estudio Lebrijano, 1968











Photographs by Mario Fuentes and others, from the Teatro Estudio Lebrijano Archive displayed at the Asociación Cultural Juan Bernabé in Lebrija, Seville

Oratorio

Alfonso Jimenéz had written *Oratorio* in 1968. It was based on the Greek myth Antigone and consisted in a rereading of that work's basic storyline—the confrontation between community and State—in terms that conjured up images of the Spanish Civil War. Alfonso Jimenéz himself had collaborated on the reworking of Brecht's *Antigone* undertaken by the Seville-based group Esperpento in 1968 and which evolved into the 1970 stage version with music performed by the flamenco-rock group Smash. The *Oratorio*, by Juan Bernabé and the Lebrija-based company of the Teatro Estudio Lebrijano, would be a work of collective creation. Numerous purely scenic elements lend a different ring to the text as it addresses the conceptual dilemmas of words or music, costume or body, text or event. Flamenco theater, the dramatic use of incipient Brazilian tropicalism, the experiences of Peter Schuman's Bread and Puppet and the Teatro Campesino of Luis Valdez, all take place side by side. In politics, transfiguration of the popular, and even of the "pop," is common ground in the Andalusian theater scene: Teatro Estudio Lebrijano, Esperpento, Mediodía, Teatro Algabeño, La Cuadra, and so on.

Theatre Happening 1967

I do not treat theatre as a fenced-off or a professional field. Contemporary art undergoes multiple changes, which introduce radical re-evaluations, eruption of new forms, destruction of the old; which are seemingly absurd; which trigger hatred, disapproval, mockery, or humiliation; which are prohibited; which are perceived simultaneously as shallow and profound; which are being forged by transient fashion, misapplication, and dilettantes; which are mirror to the ideas that originated in the twentieth century and the facts that regenerate tirelessly the condition of human awareness. One should know of those changes and probe deeply into their complicated mechanism. Furthermore, one should take risks, create, and participate in the process of initiating those changes. If they are not introduced, nothing more than conventional and uncommitted forms will be created.

Today's theatre is impregnated with conformity. It tends to ignore all those changes (for reasons that are well known) and hide itself behind professional or academic studies, actions that, in the context of those changes, seem disturbingly limited, scholastic, provincial, and ridiculous. From time to time, this theatre puts a veil around us and tricks us into believing that it embarks on an adventurous trip into the forbidden zone. But when back, it turns the living forms, which it has stolen, into dead props.

In spite of the opinions of the opportunists—of all those half-dead personalities whose position is entrenched by their titles or of pseudo-intellectual aesthetes—**THE AVANT-GARDE IS POSSIBLE AND WILL ALWAYS EXIST IN THEATRE.** Today's Cricot 2 is not the theatre that transfers the experiments of visual art onto the stage floor. Its aim is to create and safeguard the existence of **FREE AND DISINTERESTED ARTISTIC EXPRESSION.** All conventional barriers separting the arts have been removed. An artist does *not change* this mundane, everyday reality with the help of his intuition or imagination; he simply *takes* and *sets it ablaze*. In this process, he keeps changing his condition and function; in turns and simultaneously, he becomes a winner and a victim! For the last few decades, the noble conditions in which art has been created have systematically and with consequence been impaired by **MOVEMENT, AUTOMATIZATION, COINCIDENCE, DEFORMITY, AMBIGUITY OF DREAMS, DESTRUCTION, COLLAGES,** etc.

As a result of this process, there occurred a **CRISIS OF FORM,** that is, the crisis of the concept that art should be the outcome of a maximum condensation of artistic activities such as forming, moulding of forms, branding, gutting, anointing, constructing, and building.

To a certain degree, this ridiculed and butcherlike participation of an artist in the act of creation of his work, has, however, introduced a new perception of an object.

Having gone through the deformed and sputtering matter of Informel and touched on the nothingness and the zero zone, one reaches the object "from behind," where the distinction between reality and art does not exist. Today's art has rediscovered an object and has held that object as if it were a ball of fire. Therefore, any questions of how to express or interpret the object seem too long, pedantic, and ridiculous in the context of the *unprecedented* situation.
The object simply exists. The statement has irrevocably depreciated the notions of expression, interpretation, metaphor and similar devices.

In my treatment of *The Water-Hen,* I have tried to avoid an unnecessary construction of elements. I have introduced into it not only objects but also their characteristics and **READY-MADE** events that were already moulded. Thus, my intervention was dispensable. An object ought to be won over and possessed rather than depicted or shown. What a marvellous difference! Important and unimportant, mundane, boring, conventional events and situations constitute the heart of reality. I derail them from the track of realness ("The Zero Theatre Manifest," 1963); give them autonomy, which in life is called aimlessness; and deprive them of any motivation and effects. I keep turning them around, recreating them indefinitely until they begin to have a life of their own; until they begin to fascinate us.

Then such questions as "Is this already art?" or "Is this still reality?" become inconsequential to me.

The dramatic text is also a "ready-made object" that has been formed outside the zone of performance and the audience's reality. It is an object that has been found; an object whose structure is dense and whose identity is delineated by its own fiction, and psychophysical dimension.

I treat it in much the same way as I treat other events and objects in the production.

Tadeusz Kantor: *Theatre of Events (À propos the performance of «The Water Hen»)*, Michal Kobialka (ed. and trans.). *A Journey Through Other Spaces: Essays and Manifestos 1944–1990 Tadeusz Kantor*. Berkeley-Los Angeles-London: University of California Press, 1993, pp. 84–86.

Cricotage

A room jammed full of people.
In the centre, a woman sitting on a chair.
Stiffly.
Staring straight ahead.
Concentrated in herself.
Every now and then she comes alive,
stands up
and states:
I'm sitting.
Her voice takes on various timbres,
it is:
conventional,
convinced,
imperative,
enlightened by the discovery
of this unnoticeable
yet fundamental fact,
dry, almost grammatically dry,
analytical and investigative,
with a rising fervour.
She finally arrives at an insane excitement
by virtue of the multiplying and unexpected
possibilities of the humble position.

Tadeusz Kantor: "Cricotage" (fragment) [trans. by Charles S. Kraszewski, typescript in the Cricoteka Archives], p. 402.



Tadeusz Kantor, *Water-Hen*, Krzysztofory Gallery, Kracow, 1967. Photo by Eustachy Kossakowski



Tadeusz Kantor, *Les Mignons et les guenons*, Roma, 1973

A Happening Is a Work of Art, and Not a Brawl

Kantor was the first in Poland to present an artistic happening, and a happening as a work of art, which consists in unmasking objects, unmasking people's behavior, and revealing situations. A brawl in the street is not a situation — it is a case for policemen, not for artists. I took part in several of Kantor's happenings. For instance, at Chmielna Street in Warsaw, at the TPSP café, there was a happening where everybody did something different (*Cricotage*, 1965). Erna Rosenstein said something every now and then, some women came in bathing costumes and sprawled on the floor, and Lenica kept bringing coal which he scattered all over them. I, Zbyszek Gostomski and Wiesio Borowski were shaving, and covered ourselves with foam all over. Anulka, my wife (she was pregnant), was sitting there, and every now and then she stood up and said: "I am sitting." It meant revealing the activity of sitting.

Then there was a very important happening *List* (Letter, 1967) — I only said on the microphone that the letter was in such and such a street: "The letter is approaching . . ." — that was the message. There was also a sea happening, at Lazy, near Osieki. It occupied the whole beach — there was an agrarian part — people planted newspapers in the sand; there were sardines — girls splashed about in a hole filled with water; there was a reconstruction of *The Raft of the Medusa* by Théodore Géricault; Beres made the mast, and there was the activity of conducting the sea. Kantor told me to conduct the sea, and the public was in the sea. I had a frock coat rented from the Opera in Koszalin. Wearing that frock coat, I was taken by boat out to sea, to a high platform, and I stood there and conducted the sea. At the end, I was told to fire a flare pistol, to signal the boat to come and take me back ashore. I was terribly frightened of the noise, but somehow I managed to fire it. But the boat did not come, so I took off the frock coat and spread it in front of me like a curtain. Kantor liked it very much.

Edward Krasinski: "A Happening Is a Work of Art, and Not a Brawl," in *Tadeusz Kantor. Impossible.* Kracow: Sztuki Gallery, 2000, pp. 235–242.



Tadeusz Kantor, *Cricotage*, in Café TPSP, Warsaw, December 10, 1965.
Photo by Eustachy Kossakowski



Tadeusz Kantor, *The Letter*, Warsaw, January 21, 1967.
Photo by Eustachy Kossakowski



Tadeusz Kantor, *Anatomy Lesson after Rembrandt*, Foksal Gallery, April 1969.
Photo by Eustachy Kossakowski



Tadeusz Kantor, catalogue of *Panoramic Sea Happening. Sea Concert*, August 23, 1967. Photo by Eustachy Kossakowski

Sea Concert

Parts: overture – pausa generale – fugue – *passacaglia arioso – cantabile – con fuoco – finale*.

Chairs are set up on the sand – a few hundred chairs, in regular rows with spaces between them – the first rows are gradually submerged in the sea – the public take their seats – and a compact mass of seated people is formed – now the row and ranks of chairs are evened out with unusual precision – chairs are moved and pushed about here and there – people change seats – straighten up – make themselves comfortable – ad infinitum – pedantically – with exaggerated detail – they are constantly checking things out – correcting – and again evening out – in all directions – with a full consciousness of the importance of this ordering – in itself – senseless and obsessive – this well-disciplined adjusting – forming – checking – subordination – a sedentary square in the sand – all eyes turned toward the sea – in which the auditorium is gradually and regularly becoming immersed.

A motor boat takes the conductor – fully dressed in tails – out to the podium standing far out at sea – he mounts the podium over wave-splashed steps – stands before the music stand – faces the sea – raises his hands – and the sea concert begins – the well-disciplined square of the auditorium is washed by the waves – the director, far out from land – in his black tails – seems to be moving farther and farther away – the movements of his arms are suggestive and hypnotic – he raises his left arm high aloft – and a motorcycle begins to draw near the auditorium, racing at high speed along the very edge of the shore – flying through the audience – splashing the water about at full throttle – then a second one follows – a third – a fourth – a fifth – a fugue of motorcycles – the director raises his right arm – and a huge tractor begins to approach from the opposite side – the roar of the motorcycles – and the burdened growl of the tractor – the splashes of water – the measured crashing of the frothy waves – the conductor shoots aloft from a flare gun – and from the horizon a rescue motorboat glides in – with siren blaring – the piercing whine of the siren – the conductor turns around toward the auditorium – and begins to toss dead fish at the auditors – methodically – then with rising fury he suddenly takes off his frock-coat and, holding on the ends of the sleeves (with the halves of the coat falling downward) – he covers himself up with it – and remains this way.

Tadeusz Kantor: "Sea Concert," fragment of *Panoramic Sea Happening*, trans. by Charles S. Kraszewski, typescript in the Cricoteka Archives, p. 430.



Christian Boltanski, *La Chambre ovale*, 1967

Posters – Props – Sets

His next show at the Westfälischer Kunstverein in Münster, called *Affiches–Accessoires–Décors* (Posters–Props–Sets), was loosely based on the museum devoted to Karl Valentin, a celebrated German comedian of the twenties and thirties. In it, he displayed all the posters, props, and accessories of a clown dubbed Christian Boltanski who, it was suggested, had died. When, as part of the show, Boltanski himself appeared in a performance accompanied by a ventriloquist's dummy called "Little Christian," the paradoxes once again started to fly. Boltanski's identity as a clown allowed him to poke fun at himself while also undermining highbrow art that takes itself too seriously. In addition, by resurrecting again, in "Little Christian," his childhood self, he reinforced the point that the quest to perpetuate youth usually fools only those who attempt it.

Lynn Gumpert: *Christian Boltanski*. Paris: Flammarion, Centre National des Arts Plastiques, 1992, p. 46.



View of an exhibition by Christian Boltanski in the Westfälischer Kunstverein, Münster, 1974

From a Preacher, I Became a Clown

Delphine Renard: Is the theater for you not, like a toy, a performance of art?
Christian Boltanski: At the time of the *Saynètes comiques* and the little shows I did with a doll I had wondered about performance and the double meaning of the word *jouer* (to play in all senses). The puppets I make today may fulfill the same function as the ventriloquist's dummy: they represent an image of me which I manipulate. In a little book from 1974, *Quelques interprétations de Christian Boltanski*, I wonder about the difference between someone who drinks a glass of water and an actor who plays someone drinking a glass of water. I said to myself then that art consists of doing something with the intention of showing that reality.
D.R.: Why, around 1975, did you stop appearing on stage in your work?
C.B.: I had created a character, Christian Boltanski, who was very close to me. That painter had a production that was both derisory and repetitive: the objects presented had to be derisory because they existed solely as evidence or traces of the mythical character . . . At some time that invented character became too tedious, I needed to kill him. I also had the feeling I was deceiving my world and I did not want to be cast in the character of a liar. I felt a wish to destroy the myth and to destroy it by derision. And so one day from a preacher I became a clown, in the *Saynètes comiques*. It was a first step towards becoming an artist: I told the same stories as before but in a totally derisory manner. I said to people: what I told you was false, even if in fact it was true; you believed in my grandmother, but she was a character I had invented. I wanted to say: I've killed my character, I've melted into the crowd. I am nothing any more.

"Christian Boltanski, interview with Delphine Renard," in Christian Boltanski. Paris: Éditions du Centre Pompidou, February–March 1989 [exh. cat.]. pp. 81–85.



Christian Boltanski, *Le Repas refusé*, 1974



Christian Boltanski, *Saynètes comiques, La Grimace punie*, 1974



Christian Boltanski, *Saynètes comiques, Les Bonnes notes*, 1974





Joan Brossa,

Contem

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Introduction
1989. [Trans.

Zen, Misfits and "Poï-poï"

After the representations of "Gutai Art on Stage," from 1957 onwards, the freedom of the Fluxus movement attached itself to the utopian reappropriation of the theatrical stage and its conventions, and found an essential intensity and critical strength. At the 1962 "Fluxus Internationale Festspiele Neuester Musik" in Wiesbaden, which staged a series of 14 "concerts" over a four-week period, many of the leading figures of the movement founded by George Maciunas, including Nam June Paik, who presented *Zen for Head*, paved the way for numerous "performances" around the world. Paik dipped his head, hands and necktie in a large bowl of ink and tomato juice and wiped his forehead over a scroll-like sheet of paper. This is how he signed the premises of what the theoretician and poet Dick Higgins called the idea of "intermedia."

Ben Vautier, who "rejected Molière, Ionesco's Theater of the Absurd and the academicism of the time," reinvented the "Total Theater" in Nice in 1961 and published *18 Proposals for the Stage* on November 24, 1962. He reintroduced propositions stemming from a deconstruction of the conventions of the stage and farce, the idea of a true "anti-theater" in which the performances tended towards a series of actions unknown to the audience, which the actor felt duty-bound to subject the audience to. He advocated the direct participation of the audience in the performance and "the discovery and application of the pure and true theatrical impact, that is to say the communication of a message or an idea through its true and real action and not a simulation." The years 1962 to 1964 allowed Ben to organize many *soirées*, in association with George Maciunas and some members of Fluxus, including Ben Patterson, during which he set the stage and argument of the happening or the heritage of John Cage in George Brecht's "event," against an immediacy that was derisory by nature, although still attached to the development of a possible repertoire.

Founded on the principle of the "Eternal Network," Robert Filliou's work, like that of his associate Dieter Roth, drew on myriad encounters and became the true "beyond" of contemporary theater. His truly cosmic vision of creation led him to envisage the world according to the principle of communicating vessels. From 1963 onwards, he produced works in association with other artists and took part in happenings and performances, some of them held within the framework of the Festival of Free Expression created by Jean-Jacques Lebel.

Filliou organized the Misfits' Fair in London in 1962 with Daniel Spoerri, who was then producing plays by Eugène Ionesco, Jean Tardieu and Pablo Picasso—in 1956 Spoerri staged a production of the latter's *Desire Caught by the Tail* at the Kellertheater in Berne, with costumes by Meret Oppenheim—and which introduced him to the concept of "Dynamic Theater." Filliou constructed a work in which the question of language and poetry occupied a central position. In 1963, the concept of the "Poïpoïdrome," developed in association with his friend Joachim Pfeufer, and the founding of an International Center for Permanent Creative Activity,

**The actor
He himself invents the plot, the composition and the finer dramatic details of the piece he performs. The performer does not pretend, he does something very specific, like in the circus.**

Joan Brossa: *Brossa en Mesalles*, 1981.

the *Smiling Cedilla*, in Villefranche-sur-Mer, two years later, with George Brecht, put his work at the center "of the carefree exchange of information and experiences" in which the notion of acting and "theater" occupied an essential place.

It's the Angel and *The Shepherd Dreaming He Was King* underscored, within the context of the theatrical performances the official texts of which were published between 1969 and 1987, Filliou's standing as an artist-actor which the critic and poet Jean-Clarence Lambert defined as that of an "artor" (*Arteur*) when analyzing his links with the stage and language.

At the beginning of the 1960s, the poet and playwright Joan Brossa rewrote the striptease genre and invented the "post-theater." He rediscovered the dramatic qualities of magic shows through the character of the magician Fregoli. From the very outset, the members of the Spanish group Zaj advocated the stage and the role of musical instruments as the protagonists of the performance.

Unlike the parodic and incongruous dimensions of the different Fluxus actors and performers, and the resolutely poetical and political work of Marcel Broodthaers, Joseph Beuys extolled the catharsis stemming from the romantic notion of the "total work of art" and launched the Festum Fluxorum Fluxus at the Düsseldorf Art Academy in early February 1963, during which he made his first major public appearance. He perfected his concept of "action" and while taking part in performances and musical events alongside Alison Knowles, Addi Koepcke, Dick Higgins and George Maciunas, presented on the first evening, and to open the event, the *Siberian Symphony, First Movement*, which showed his desire to separate himself from the Fluxus group in a symbolic and religious way.

From 1961, Hermann Nitsch's *Theater of Orgies*, made in counterpoint to the Viennese Actionists and their associates Otto Muehl, Rudolf Schwartzkogler and Günter Brus, represented for him, in an Austrian context haunted by psychoanalysis and post-war political activism, a collective investment in rituals combining archaisms and the rejection of the normative codes of the time. The measure of its singularity fed the desire for difference to many artists of the Californian scene who discovered, through an invitation from Allan Kaprow during his teaching at CalArts, the singular violence of their actions.

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an object, an image, a song, an action or a dialogue. The theater is thus
his conception of poetry. From this conception of poetic *hubris* as
spective can we understand post-theater, the excess of his poetics
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understanding that Brossa's theater, his gesturalism, is simply
accurately lyrical totalitarianism, has hung a paralyzing myopia

Joan Brossa, *El*



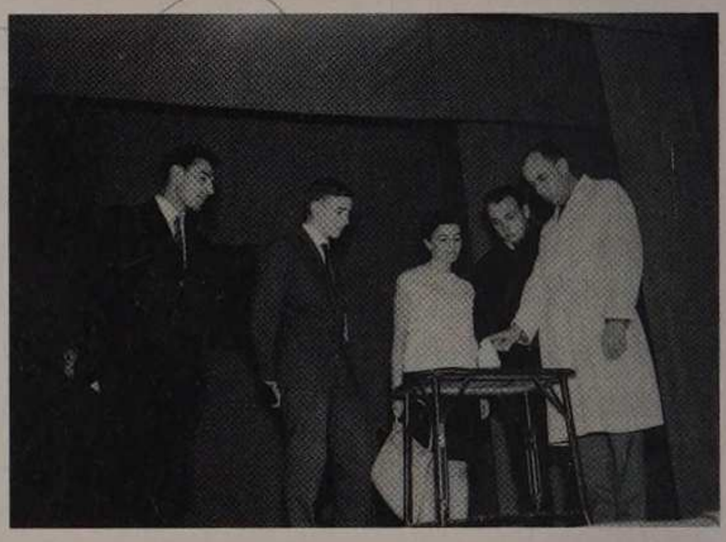


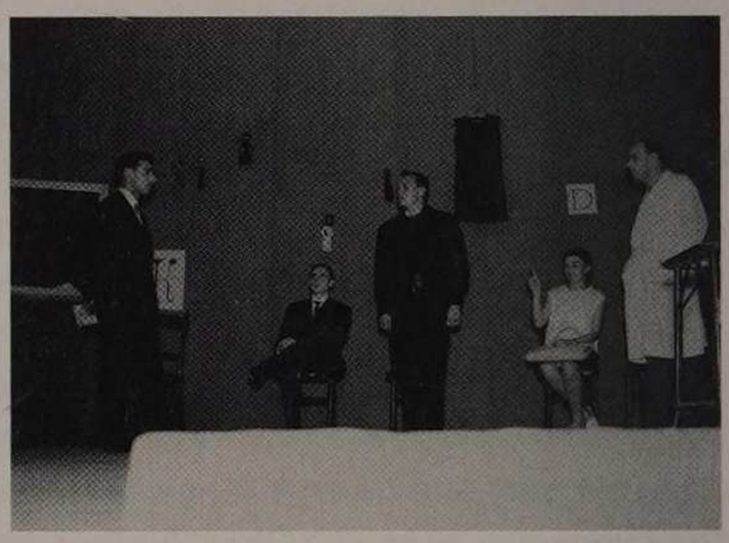




Joan Brossa, *Suite Bufa*, 1966







Joan Brossa, Reading of *Poemes civils* (1960), July 1965

Contemporary Theater

Following the death (the murder) of Che Guevara, I asked Joan Brossa to write me a poem for a homage volume, very much in vogue in those days when we still believed that *poetry is a weapon loaded with the future* in the, despite all else, appropriate words of Gabriel Celaya. Brossa responded with a thought-provoking poem, an alphabet in which the letters "c," "h" and "e" were missing (the diagraph "ch" or "che" does not exist in Catalan, but in those days it counted as a letter in Spanish). Some other time I visited him in his same old studio to ask him to show me one of his plays that could be included in the series of volumes which the publishers Aguilar brought out in the nineteen-fifties and sixties under the title Contemporary Theater. The poet wondered for a second before deciding and then walked over to a specific spot in the studio (which could not have been more than eight square meters in area and whose tiled floor had certainly not been trodden by anyone in the last forty years) and rummaged around in the foot-thick pile of newspapers that carpeted the floor (and still carpet it, as I have recently been able to witness), finally extracting a "typewritten" text which he handed to me with absolute certainty: this was *precisely* the work that should be published.

Introduction by José Batlló in Joan Brossa: *Poemes civils / Poemas civiles*. Madrid: Visor, 1989. [Trans. and notes by José Batlló].

The actor in Music-Hall is a craftsman who practices his skills. He himself invents the plot, the composition and the finer dramatic details of the piece he performs. The performer does not pretend, he does something very specific, like in the circus.

Joan Brossa: *Brossa en Mesalles*, 1981.

Poem

Your friendship
Makes my happiness.

From the right enters YOURS
It goes along a corridor and leaves
By the left.

Pause.

FRIENDSHIP enters from the left
And leaves by the right.

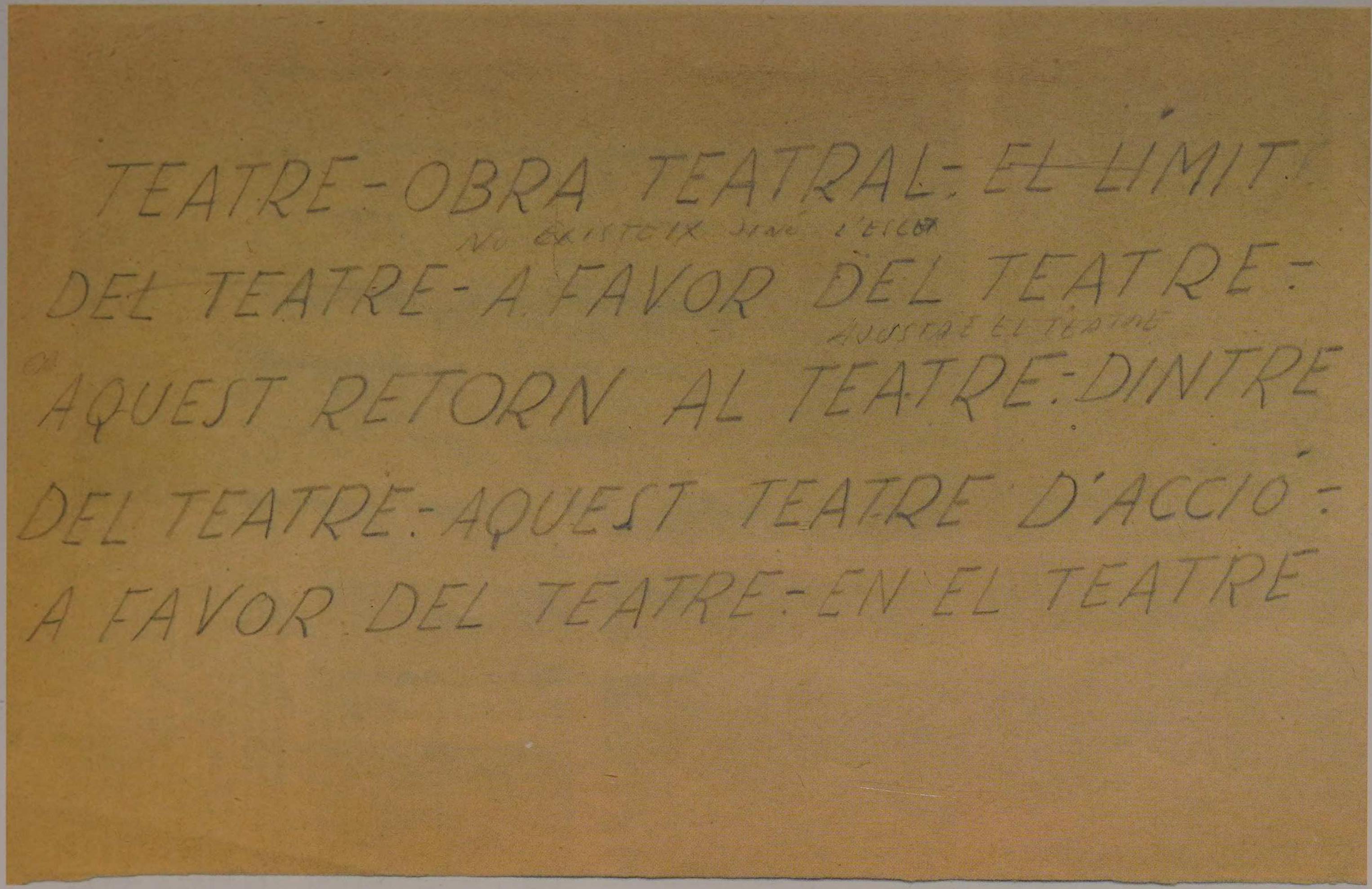
Pause.

The door at the end opens, you appear
Oddly made-up MAKES MINE
And returns.

Pause.

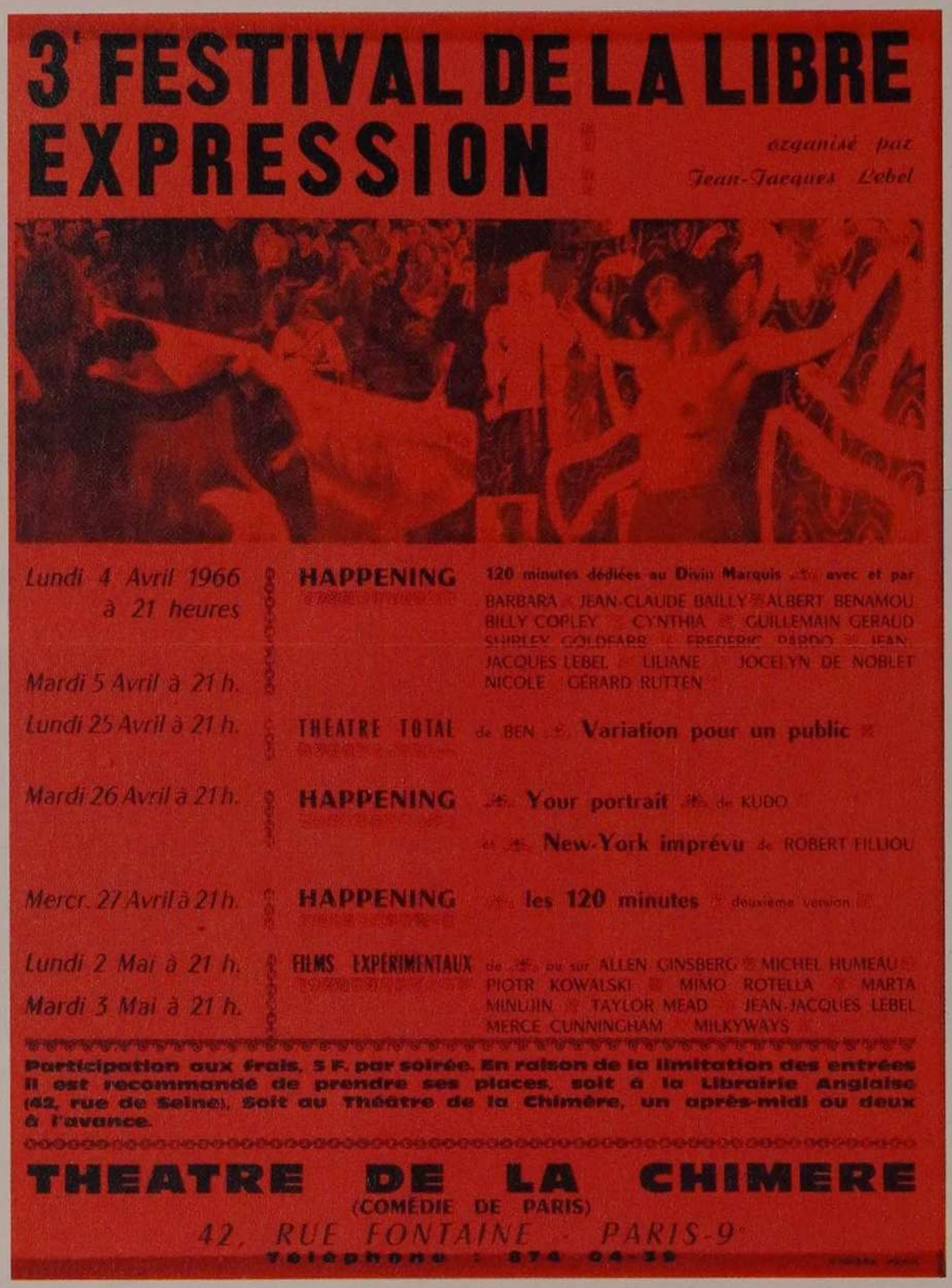
HAPPINESS enters with a wax nose
From the right and leaves by the left.

Joan Brossa: "Poema," in *Poemes civils* (1960). Barcelona: Editorial R.M., 1961.



Joan Brossa, *El límit del teatre*, ca. 1948

The fact that Gabriel Alomar published *El futurisme* (1904) before Marinetti was able to publish his, helps us understand the reason why Ramón Gómez de la Serna brought forward publication of his *Futurist Manifesto* in Spain in 1909, which he programmed for the first time ever to take place at the same moment as its appearance in Paris and London. The anarchist poet Joan Salvat-Papasseit is the direct offspring of this "misunderstanding" and indisputable precedent of Joan Brossa's work. Pere Gimferrer's interpretation has led to a general understanding that Brossa's theater, his gesturalism, is simply "scenic poetry." This conception, or more accurately lyrical totalitarianism, has hung a paralyzing myopia over Brossa's work and attempted to reduce his entire non-written poetic production to hieroglyphic objectualism. And the reality is quite the contrary, the soul of his poetry, the gesture that rescues his literature from mere writings, is precisely the theater—the conception of the poem as a "libretto" of a gesture, an object, an image, a song, an action or a dialogue. The theater is thus the original expression that motivates his conception of poetry. From this conception of poetic *hubris* as theatrical machinery, only from this perspective can we understand post-theater, the excess of his poetics beyond visual poetry and its rhetoric that begins in 1946.



Jean-Jacques Lebel, poster for 3rd Festival de la Libre Expression, Paris, April 4 – May 5, 1966



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120 Minutes Devoted to the Divine Marquis

1. Ben, Daniel Spoerri and other onlookers make their entrance.

2. On the stage, two onlookers examine the "pile of shoes from Auschwitz," the character "LSD" and Ben's "No Smoking" placard.

3. *La République*, who has just sung an excerpt a capella from De Sade's text *120 Days of Sodom (The Ninth Day)*, with the voice of the soprano Shirley Goldfarb, crouches on the edge of the balcony and pisses on the crowd in the stalls. She then descends from the balcony on a rope.

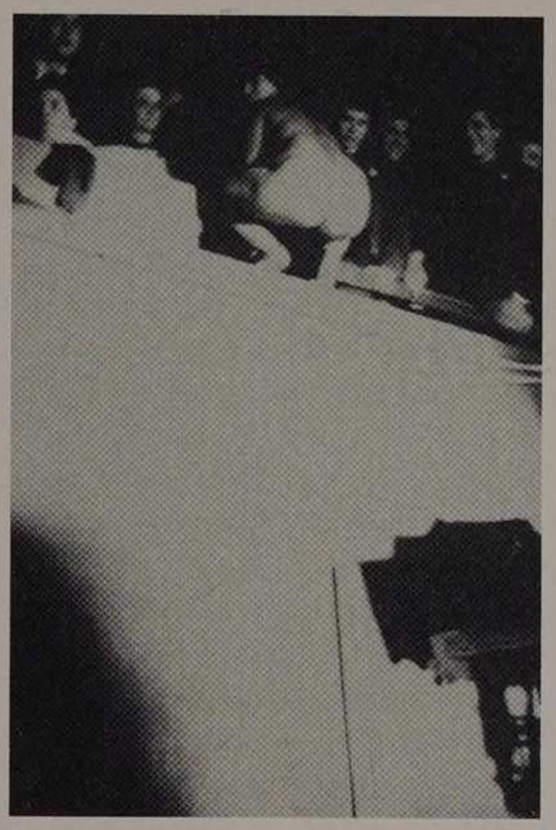
4. Jean-Jacques Lebel then covers her in whipped cream. Many onlookers will come to lick it off her naked body. She moans.

5. *La Religieuse*, the version by Denis Diderot and Jacques Rivette (whose film has just been banned by the Pompidou government), Denise de Casabianca, (wearing a yellow star), rails against censorship in ecclesiastical Latin.

6. The transsexual hierodule Cynthia, who appears dressed as a nun (wearing a Carmelite's habit) prostrates herself, undresses and washes her buttocks over a basin before kneeling at her prie-dieu and sitting ceremoniously on her throne. She is the object of the Ritual: Gérard Rutten, Frédéric Pardo and Jean-Jacques Lebel pour several bowls of sugar soaked with LSD over her body.



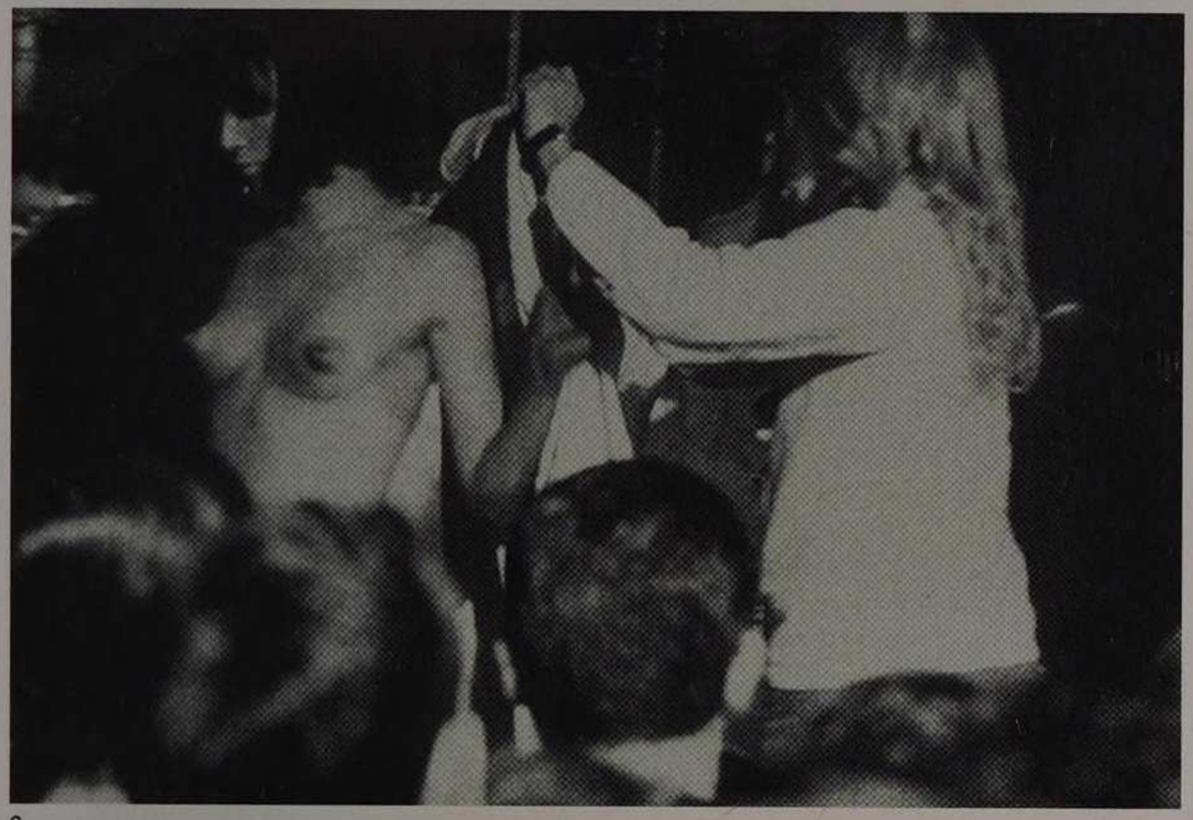
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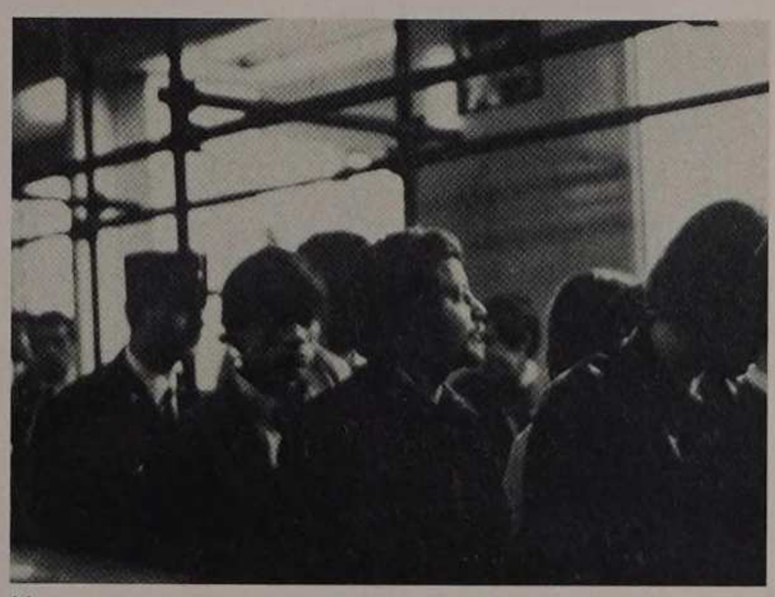
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11

7. Cynthia sprawls lasciviously on her (electric motorized) prostitute's bed and takes turns with her gullible clients. Her performance of the act hypnotizes the onlookers. At the same time, out of view, Billy Copley climbs a ladder and produces "artist's pee" as a tribute to the Huichol Indians; this will later be distributed around the theater.

8. Cynthia takes some vegetables out of her shopping basket — leeks and carrots — and uses them suggestively while the "eyewitnesses" look on, aghast and dumbstruck. Cynthia sodomizes herself with all the vegetables and throws them into the crowd of onlookers who fight among themselves to catch them.

9. The hierodule Cynthia finally stands up to mock the crowd. She shows her penis and takes pride in her deviance.

10. To conclude the proceedings, Bob Benamou and Jean-Jacques Lebel abandon themselves to the *Marseillaise Spanking* on the naked bottoms of two acolytes. The tune of the anthem is audible. The positions are then reversed (the female spankers spank the male spankers).

11. The owner of the venue, Madame Martini — who had made the Théâtre de la Chimère at 42 Rue Fontaine in Paris available to the artists — calls the police who question and take some of the creators of the happening (Jean-Claude Bailly and Jean-Jacques Lebel) down to the station at around 11 p.m.

From "Time" Arts to "Space" Arts

Neo-Dada, its equivalent, or what appears to be neo-Dada manifests itself in very wide fields of creativity. It ranges from "time" arts to "space" arts; or more specifically from literary arts (time-art), through graphic-literature (time-space-art) to graphics (space-arts) through graphic-music (space-time-arts) to graphless or scoreless music (time-art), through theatrical music (space-time-art) to environments (space-arts). There exist no borderlines between one and the other extreme. Many works belong to several categories and also many artists create separate works in each category. Almost each category and each artist however, is bound with the concept of Concretism ranging in intensity from pseudo Concretism, surface Concretism, structural Concretism, method Concretism (indeterminacy systems), to the extreme of Concretism which is beyond the limits of art, and therefore sometimes referred to as anti-art, or art-nihilism. The new activities of the artists therefore could be charted by reference to two coordinates: the horizontal coordinate defining transition from "time" arts to "space" arts and back to "time" and "space" etc., and the vertical coordinate defining transition from extremely artificial art, illusionistic art, then abstract art, (not within the subject of this essay), to mild Concretism, which becomes more and more concrete, or rather non-artificial till it becomes non-art, anti-art, nature, reality.

George Maciunas: "Neo-Dada in Music, Theater, Poetry, Art," in Clive Phillpot; Jon Hendricks: *Fluxus: Selections from the Gilbert and Lila Silverman Fluxus Collection* New York: The Museum of Modern Art, 1988 [exh. cat.], pp. 25–27.



View of the Public. Fluxus Internationale Festpiele Neuester Musik, Wiesbaden, September 1962



Emmett Williams, Wolf Vostell, Nam June Paik, Dick Higgins, Ben Patterson, George Maciunas Performing *Piano Activities* by Philip Corner, September 1962



Nam June Paik, *Zen for Head, Teil II*, 1962



Nam June Paik performing *Zen for Head*, based on *Composition 1960 no. 10 to Bob Morris*, by La Monte Young, in the Fluxus Internationale Festspiele Neuester Musik, Wiesbaden, September 1962

A Performance or an Object?

On the stage of the auditorium of the Städtisches Museum in Wiesbaden, West Germany, Nam June Paik dipped his head, hands, and necktie into a bowl of ink and tomato juice, then dragged them along a length of paper . . .

So then, is *Zen for Head* a performance or an object? Should the work be attributed to La Monte Young, to Nam June Paik, or to both? Is anyone who interprets the Young score an artist? What was the meaning of Paik's performance? Was it a critique of the gestural painting of an Abstract Expressionist such as Jackson Pollock? Could it be aligned with the iconoclastic performance work of the Japanese Gutai Group, some of whose members created paintings with their feet while suspended from a rope? Is the "relic" of *Zen for Head* intrinsically valuable as a work of art and, if so, why?

Elizabeth Armstrong: "Fluxus and the Museum," in *The Spirit of Fluxus*. Minneapolis: Walker Art Center, 1993 [exh. cat.], p. 14.

FLUXUS * INTERNATIONALE FESTSPIELE NEUESTER MUSIK

IM HÖRSAAL DES STÄDTISCHEN MUSEUMS, WIESBADEN

SAMSTAG 1. SEPT. 1962 14:30 UHR	KONZERT NR.1, KLAVIER KOMPOSITIONEN - U.S.A., K.E.WELIN UND F.RZEWSKI - PIANISTEN. JOHN CAGE: 31'57.9864" PHILIP CORNER: KLAVIER TATIGKEITEN (FUR EIN KLAVIER UND VIELE SPIELER) & FLUX & FORM NR. 7 & 14 TERRY RILEY: KONZERT FÜR 2 PIANISTEN UND TONBAND / T.JENNINGS: KLAVIER STÜCKE / JED CURTIS: KLAVIER STUCK / GRIFITH ROSE: 2. ENNEAD / DICK HIGGINS: CONSTELLATION NR.1 (FUR 2 KLAVIERE UND 3 RADIOS) / LA MONTE YOUNG: "566 / FÜR HENRY FLYNT & KLAVIER STÜCKE FÜR DAVID TUDOR NR.2 / GEORGE BRECHT: FUNF KLAVIER STÜCKE 1961 UND / DREI KLAVIER STÜCKE 1962
SAMSTAG 1. SEPT. 20:00 UHR	KONZERT NR.2 KLAVIER KOMPOSITIONEN - JAPAN, K.E.WELIN - PIANIST. TOSHI ICHIYANAGI: / MUSIK FUR KLAVIER NR.1 BIS NR.7 / YORIAKI MATSUDAIRA: INSTRUKTIONEN FÜR KLAVIER / SHINICHI MATSUSHITA: MOSAIKEN / YOKO ONO: EIN STÜCK UM DEN HIMMEL ZU SEHEN / KEIJIRO SATO: CALIGRAPHY / YUJI TAKAHASHI: EKSTASIS / TORU TAKEMITSU: KLAVIER ENTFERNUNG UND ÜBERGANG / YASUNAO TONE: KLAVIER TON MIT TONBAND / GEORGE YNASA: PROJECTION ESEMPLASTIC I, II UND III
SONNTAG 2. SEPT. 14:30 UHR	KONZERT NR.3, KLAVIER KOMPOSITIONEN - EUROPA, K.E.WELIN - PIANIST. K.H.STOCKHAUSEN: KLAVIERSTÜCK IV / G.LIGETI: TROIS BAGATELLES / G.M.KOENIG: 2 KLAVIER STÜCKE / KONRAD BOEHMER: KLANGSTÜCK & POTENTIAL / JAN MORTHENSON: COURANTE / LARS J.WERLE: GRILLER FÜR PIANIST / MICHAEL VON BIEL: EIN BUCH FÜR DREI / DIETER SCHNEBEL: REACTIONS (KONZERT FÜR EINEN INSTRUMENTALISTEN & PUBLIKUM) & VISIBLE MUSIK FÜR 1 DIRIGENTEN UND 1 INSTRUMENTALISTEN.
SONNTAG 2. SEPT. 20:00 UHR	KONZERT NR.4, KLAVIER KOMPOSITIONEN - EUROPA, F.RZEWSKI - PIANIST. JACQUES CALONNE: QUADRANGLES SUIVIS DE FENETRES ET BOUCLES / PAOLO EMILIO CARAPEZZA: 9o CIELO / GIUSEPPE CHIARI: GESTI SUL PIANO / SYLVANO BUSSOTTI: POUR CLAVIER, 5 KLAVIER STÜCKE FÜR DAVID TUDOR & PER TRE (FÜR EIN KLAVIER UND 3 PIANISTEN) / FREDERIC RZEWSKI STUDIEN & TRÄUME / LUCIER: ACTION MUSIC FOR PIANO BOOK I / MACCHI: TITONE / MARCHETTI: MUSIK -
SAMSTAG 8. SEPT. 20:00 UHR	KONZERT NR.5, KOMPOSITIONEN FÜR ANDERE INSTRUMENTE UND STIMMEN - U.S.A., GEORGE BRECHT: KARTENSTÜCK FÜR STIMMEN / JOHN CAGE: SOLO FÜR STIMME (2) 1960 / PHILIP CORNER: PASSIONATE EXPANSE OF THE LAW / DICK HIGGINS: CONSTELLATION NR.4 & NR.7 / TERRY JENNINGS: STREICHQUARTETT / PHILIP KRUMM: MUSTER (FÜR STREICHQUARTETT) / JACKSON MAC LOW: BUCHSTABEN FÜR IRIS NUMMERN FÜR DIE STILLE UND DANKE - EINE ZUSAMMENARBEIT FÜR LEUTE / TERRY RILEY: UMSCHLAG 1960 (FÜR STREICHQUARTETT) / EMMETT WILLIAMS: EIN ZWEIFELHAFTES LIED IN VIER RICHTUNGEN FÜR 5 STIMMEN / GEORGE BRECHT: STREICHQUARTETT / LA MONTE YOUNG: KOMPOSITION 1960 NR.7 (FÜR STREICHQUARTETT)
SONNTAG 9. SEPT. 14:30 UHR	KONZERT NR.6, KOMPOSITIONEN FÜR ANDERE INSTRUMENTE UND STIMMEN - JAPAN, TOSHI ICHIYANAGI: STANZEN & PILE / KENJIRO EZAKI: BEWEGLICHE PULSE & DISCRETION / YORITSUNE MATSUDAIRA: EIN STÜCK FÜR SOLO FLÖTE / YASUNAO TONE: ANAGRAMM FUR STREICHE / YOKO ONO: DER PULS /
SONNTAG 9. SEPT. 20:00 UHR	KONZERT NR.7, KOMPOSITIONEN FÜR ANDERE INSTRUMENTE UND STIMMEN - EUROPA, MICHAEL VON BIEL: STREICH MUSIK / GEORGE MACIUNAS: SOLO FÜR STIMME UND MIKROPHON / GRIFITH ROSE: STREICHQUARTETT / FREDERIC RZEWSKI: SOLILOQUY (FÜR VIOLINE) UND THREE RHAPSODIES FOR SLIDE WHISTLES / BENJAMIN PATTERSON: VARIATIONEN FUR KONTRABASS /
FREITAG 14. SEPT. 20:00 UHR	KONZERT NR.8, KONKRETE MUSIK & HAPPENINGS - U.S.A., JOSEPH BYRD: ZWEI STÜCKE FÜR RICHARD MAXFIELD, 1960 / JOHN CAGE: VARIATIONS / GEORGE BRECHT: KARTENSTÜCK FÜR OBJEKTE, TROPFELNDE MUSIK, KERZEN STÜCK FÜR RADIOS & SOLO FÜR EINEN BLÄSER / JED CURTIS: GAVOTTE, ALLEMAND, UND GIGUE / DICK HIGGINS: GEFÄHRLICHE MUSIK NR. 2 UND GRAPHIS 82 / JACKSON MAC LOW: EIN STÜCK FÜR SARI DIENES / TERRY RILEY: OHR STÜCK (FÜR PUBLIKUM) /
SAMSTAG 15. SEPT. 20:00 UHR	KONZERT NR.9, KONKRETE MUSIK & HAPPENINGS - JAPAN, TOSHI ICHIYANAGI: MUSIK FÜR ELEKRISCHE METRONOM & IBM MUSIK / K. AKIYAMA: EINE GEHEIM METHODE / TAKENHISA KOSUGI: MICRO I & MANODHARMA I / YOKO ONO: ZWEI STÜCKE / YASUNAO TONE: TAGE, NUMMER & UNTERREDUNG / GEORGE YNASA: MUSIQUE CONCRETE UND AOINOUE
SONNTAG 16. SEPT. 20:00 UHR	KONZERT NR.10, KONKRETE MUSIK & HAPPENINGS - INTERNATIONAL, NAM JUNE PAIK: SIMPLE / PIERRE MERCURE: STRUCTURES METALLIQUES NR.3 / NAM JUNE PAIK: HOMMÂGE À JOHN CAGE / ETUDE FOR PIANOFORTE UND SONATA QUAZI UNA FANTASIA / DIETER SCHNEBEL: SICHTBARE MUSIK FUR EINEN DIRIGENTEN / MACIUNAS: IN MEMORIAM FUR ADRIANO OLIVETTI / BENJAMIN PATTERSON: SEPTET AUS "LEMONS" UND OVERTURE (2. DARSTELLUNG) / GEORGE BRECHT: WORD EVENT
22. SEPT. 14:30 UHR	KONZERT NR.11, TONBAND MUSIK UND FILME - U.S.A., JOHN CAGE: FONTANA MIX, MUSIC FOR THE MARRYING MAIDEN / LA MONTE YOUNG: ZWEI TÖNE / STAN VANDERBEEK: FILMEN / DICK HIGGINS: REQUIEM FOR WAGNER / THE CRIMINAL MAYOR
22. SEPT. 20:00 UHR	KONZERT NR.12, TONBAND MUSIK - U.S.A., RICHARD MAXFIELD: / HUFTEN MUSIK / RADIO MUSIK / DAMPF / PASTORAL SYMPHONY / PERSPECTIVES / NACHT MUSIK
SONNTAG 23. SEPT. 14:30 UHR	KONZERT NR.13, TONBAND MUSIK UND FILME - JAPAN, KANADA. TOSHI ICHIYANAGI: KAIKI / NOBUTAKA MIZUNO: TONBAND STÜCK / TORU TAKEMITSU: VOCALISM A-I & WASSER MUSIK / YASUNAO TONE: COSTUME UND WARANIN / GEORGE YNASA: AOI-NO-UE / TESHIGAHARA: FILM / YOJI KURI: HUMAN ZOO / OSHIMA: FILM / HANI: FILM / ISTVAN ANHALT: COMPOSITION NR.4 / CIONI CARPI & L. PORTUGAIS: POINT ET CONTREPOINT (FILM) / MAURICE BLACKBURN: JE (FILM)
SONNTAG 23. SEPT. 20:00 UHR	KONZERT NR.14, TONBAND MUSIK - FRANKREICH, "LES PREMIERES DECOUVERTES" / P.SCHAEFFER: ETUDE AUX CASSEROL P.HENRY: MUSIQUE SANS TITRE / P.ARTHUYS: NATURE MORTE À LA GUITARE / A.HODEIR: JAZZ ET JAZZ / "RECHERCHES RECENTES" / L.FERRARI: ETUDE AUX ACCIDENTS & TÊTE ET QUEUE DU DRAGON / F.B.MACHE: PRÉLUDE / E.CANTON: ETUDE / J.HIDALGO ETUDE / B.PARMEGIANI: ETUDE / F.BAYLE: TREMPLINS & LIGNES ET POINTS / M.PHILIPPOT: AMBIANCE II / P.CARSON: ETUDE / P.SCHAEFFER: SIMULTANÉ CAMEROUNAIS /

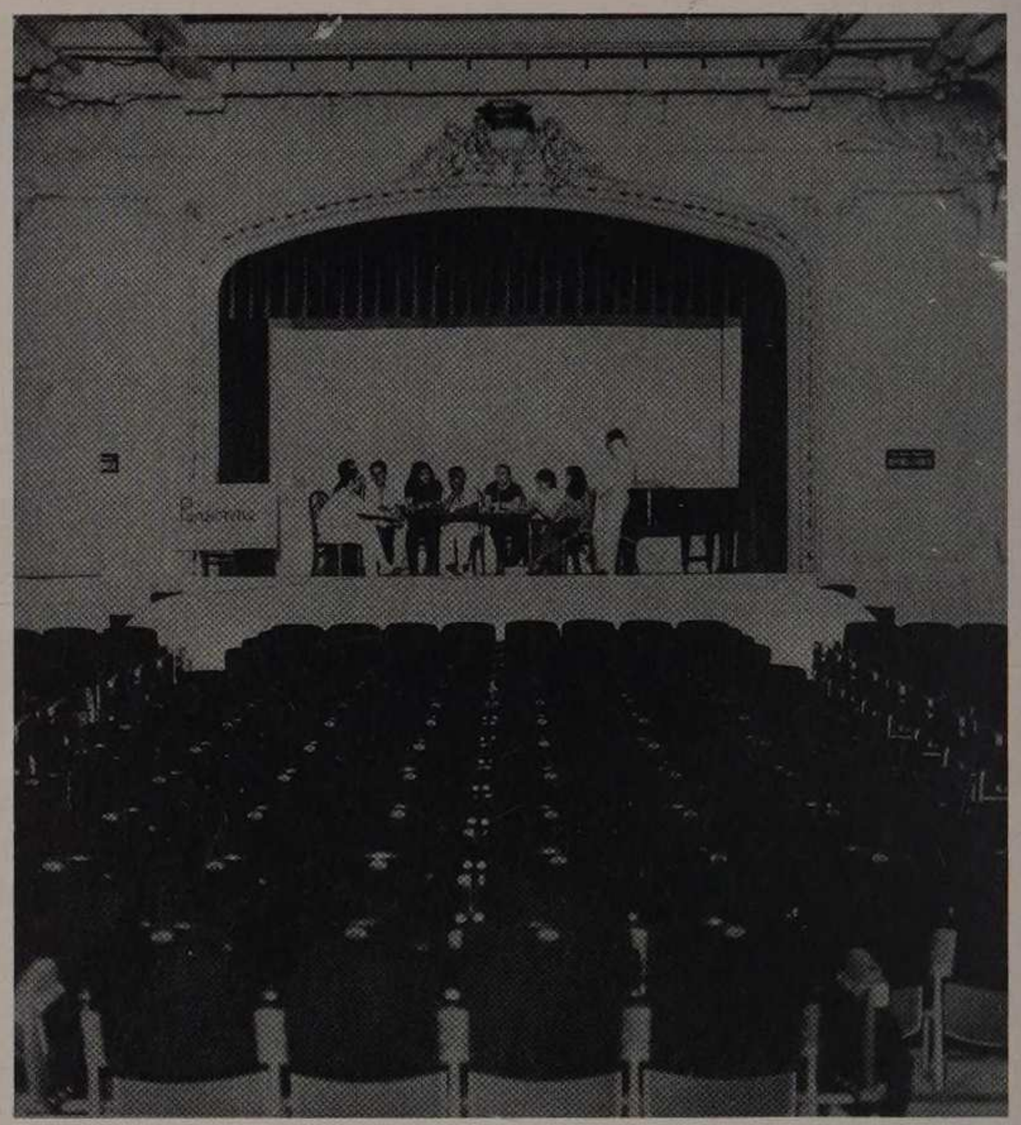
EINTRITTS-KARTEN	FÜR JEDES KONZERT	DM 3	EINTRITTSKARTEN SIND AM EINGANG ZU ERHALTEN ODER DURCH: VORVERKAUF AM HAUPTBAHNHOF, WIESBADEN
	FÜR EIN ABONNEMENT (14 KONZERTE)	DM 20	
	FÜR STUDENTEN	DM 1.50	

FLUXUS - EINE INTERNATIONALE ZEITSCHRIFT NEUESTER KUNST, ANTIKUNST, MUSIK, ANTIMUSIK, DICHTUNG, ANTIDICHTUNG, ETC.

Ben Vautier, poster for Fluxus Internationale Festspiele Neuester Musik, Wiesbaden, September 1962



Ben Vautier, invitation to the performance of *Personne*, Théâtre de l'Artistique, Nice, June 16, 1966



View of Théâtre de l'Artistique of Nice during the performance of *Personne*, by Ben Vautier, June 16, 1966

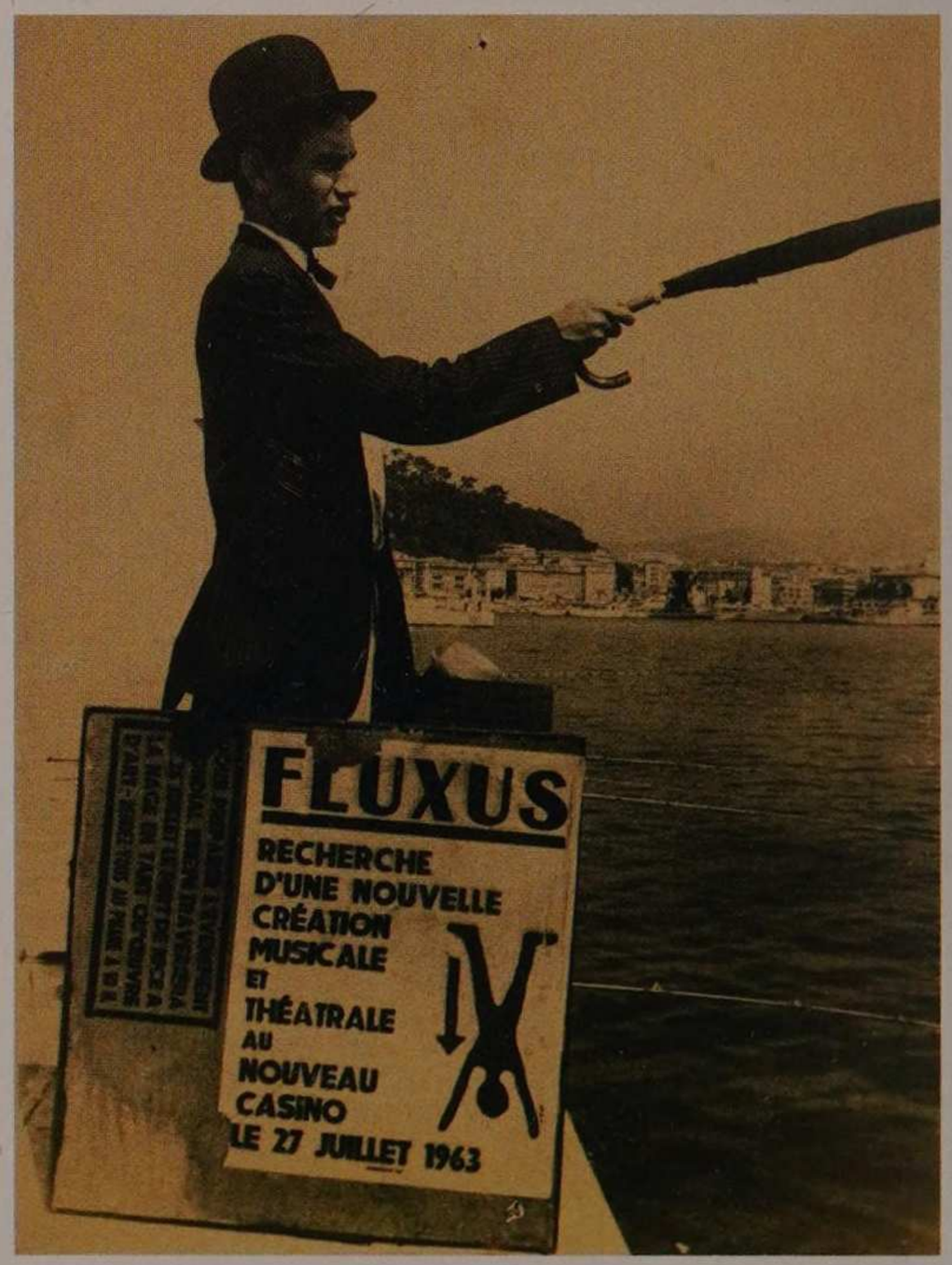
Total Theater

Since the very essence of theater is a clash between the audience and the actor I recommend, in the framework of the evolution of the arts, going beyond this conventional theater and anti-theater, where the audience already knows what to expect (through experience or knowledge) and waiting for the real anti-theater. The theater must tend towards performances of series of actions, unknown to the audience, which the actors will subject them to.
As an example here is a series of actions, where each one might make up a play:

1. **The actors disguised as riot police go down into the stalls and hug the audience, whom they bring up on stage;**
2. **We open a box containing eight rats and another containing eight cats and let them out into the theater;**
3. **Instead of performing the play, the actors listen to a play on the radio on stage;**
4. **Take advantage of the slightest noise in the theater to insult and harass the audience, and come to blows if possible;**
5. **An actress will do a striptease, and the theater will be emptied by the morals police;**
6. **Prevent the people who do not like it from leaving, by force if need be;**
7. **Set fire to the theater and burn the audience;**
8. **Announce a theft and systematically frisk THE WHOLE audience.**

In short, a series of actions rising in crescendo and ending with a tactile and moral clash, which the audience must remember. These actions can take place against the background of a real play.

Ben Vautier: *Fluxus Théâtre*, 1964.



Ben Vautier, *Évènement mondial n.° 1*, 1965

COMMUNIQUÉ

LE THÉATRE TOTAL

Compte rendu de la représentation du Théâtre Total « Réalité », *donnée à l'Artistique le 27 janvier* 1964.

Dans toute la ville, on voyait depuis quelques temps des affiches rouges « REALITE, recherche d'un nouveau langage théâtral - Zen Happening ». S'agissait-il de théâtre mystique japonais ou de théâtre classique ? Peu rassuré, hésitant et curieux, je me décidai pourtant à y aller.

21 h. — Le rideau s'ouvre sur une table seule en scène.

21 h. 10. — On nous annonce que la pièce « Table » du grand créateur américain George Brecht est finie.

L'œuvre suivante est intitulée : « Pièce d'Opéra », de Name-Junepark. Deux acteurs se présentent pieds nus, face au public, et soudain, c'est la crise, le délire. Ils bondissent par dessus tout le public, enjambant les rangées.

Déjà ceux qui étaient venus voir du théâtre s'inquiétaient. Deux vieilles dames s'assuraient que c'était bien le théâtre Zen, à la date prévue.

Ben, immobile et imperturbable, fixa le public durant 6 minutes 33 secondes ; il s'agissait là de : « Regardez Ben cela suffit ». Puis on apporta des chaises sur la scène. Allait-il enfin y avoir un semblant de théâtre tel que nous le définissions avant ? Quatre acteurs se présentèrent, et, très calmement, en silence, mangèrent quatre pommes ; puis soudain, comme des forcenés, hurlant, à coups de pieds et avec beaucoup de gestes, réduisirent les chaises en bois à brûler.

En tout au programme, trente pièces choc et anti-choc se succédèrent. J'en citerai encore deux : « Paper Peace » de Benjamin Patterson où toute l'assistance fut couverte de grandes feuilles blanches, et « Hommage à Federico Fellini » interprétée merveilleusement par Pierre Pontani.

A la sortie, j'ai voulu poser quelques questions à Ben, grand créateur de l'Art Total dans la région.

Ben commença par m'expliquer qu'il s'agissait d'un théâtre influencé à la fois par le mouvement surréaliste Dada des années 1925, ainsi que du théâtre Gurai-Zen japonais, festival d'Osaka de 1958, de même que des créations de Jonh Cage, un Américain qui, en 1949, donna le premier concerto de silence pour piano.

Ben lui-même, en 1960, publia le texte suivant : « L'essence du théâtre était un choc produit entre le spectateur et l'acteur, je préconise, dans le cadre du théâtre nouveau, de passer outre le choc conventionnel même anti-théâtre (Ionesco) où déjà le public sait ce qui l'attend, pour arriver à des séries de représentations, d'actions inconnues des spectateurs, que les acteurs leur feront subir. Exemple : on annoncera un vol, et on fouillera systématiquement tous les spectateurs. »

Je demandais alors à Ben qu'elles étaient les limites de son théâtre.

« L'essence d'une création est d'être neuve, c'est-à-dire d'apporter le plus d'écart possible entre elle et ce qui la précède ; la création théâtrale ne coupe pas à cette règle. Le théâtre doit donc chercher toujours à la fois un nouveau lnagage et de nouvelles pensées. La recherche n'est limitée que par la nécessité d'Existence du Public, d'une Création et d'une diffusion; ces trois données acceptées, Ben se permet et veut tout. De toute façon une chose est certaine, le public s'est diverti plus qu'à Britannicus ou à Andromaque et d'ores et déjà la troupe, avec son directeur Pierre Pontani, prépare un second spectacle choc et sobre. »

Je crois qu'il serait prudent de louer sa place à l'avance au centre d'Art Total, 32, rue Tondutti de l'Escarène, où Ben tient un magasin de disques d'occasion et une galerie d'Art Total ! d'ailleurs il vous donnera des places contre vos vieux disques.

E. Giraud.

Le Théâtre Total, de E. Giraud, 1964

Total Theater

This awareness of the *Tout Possible* dating from the Dada and surrealist movements of the 1920s has given rise to a new theater in recent years, which I would name "Total Theater" and which is called, according to the countries and forms it takes:

Theatrical proposition, "Happening" or "Event."

The contributions of this theater are:

A. Direct audience participation in the action, that is, the end of the bodily separation between audience and actors;

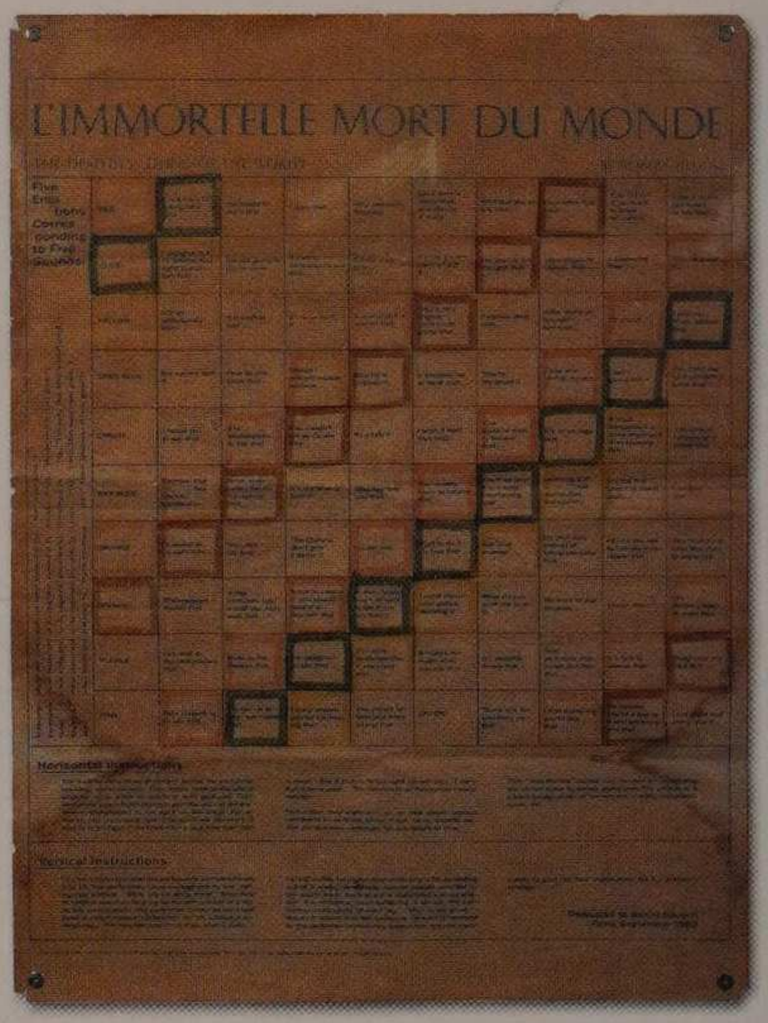
B. The discovery and application of the pure and true theatrical impact, that is to say the communication of a message or an idea through its true and real action and not a simulation.

Ben Vautier: *Ben, Pour ou contre, une rétrospective*. Marseille: Musées de Marseille / RMN. Mac-galeries contemporaines de Marseille, 1995.

The Immortal Death of the World

The text of *The Immortal Death of the World* (1960) was inspired by the principles of "Dynamic Theater" and "Autotheater" set out by Daniel Spoerri, whom Filliou met by chance in 1959 in a Parisian café, and introduces random and impersonal mechanisms. Here it is presented as a poster, so that the play can be performed at home by a group of friends. Robert Filliou described this collage as "visual poetry."

Sylvie Jouval: "Exposition pour le 3ème œil. Un ensemble d'œuvres destiné à la création permanente d'une liberté permanente," in *Robert Filliou, Génie sans talent*. Villeneuve-d'Ascq: Musée d'art moderne Lille Métropole, 2003 [exh. cat.], p. 10.



Robert Filliou, *L'Immortelle mort du monde*, 1967



Robert Filliou during the performance of "Poï-poï" on the stage of Domaine Poétique, American Students & Artists Center, Paris, 1962

Robert Filliou wrote his first manuscript *Peter Wept (Dramatic Composition)* in 1956 in Spain: it remains unpublished today. In 1958, in Copenhagen, he wrote a series of texts and plays including *A Classical Play, drame* as well as *A Play Called . . .* and *Seagull's Birthday*, a text rewritten as a screenplay in 1967. His encounter with Daniel Spoerri led him to write several plays including *It's the Angel*, which was created in October 1963, as part of the third Paris Biennale, and *Kabou'inema*. In 1960, Nicolas Bataille, the then manager of the Théâtre de La Huchette, failed in an attempt to stage one of his plays due to a lack of funding. The collage for the play *The Immortal Death of the World*, which was created according to random principles, during its performance, marked an essential phase in the implementation of his dramatic work in space. *The Shepherd Dreaming He Was King* was written the following year. The play dates from the same period as the "Poï-poï" principle which heralded a new form of writing and performance: action poetry. In September 1962, Filliou was in Wiesbaden to take part in the Fluxus Internationale Festspiele Neuester Musik at the Städtisches Museum. In Paris, at the end of November of the same year, he helped found the Poetic Domain, an association that would play an essential role in the dissemination of a new form of theater / poetry. From 1964 onwards, Filliou's works were regularly performed and disseminated with the help of some of his friends, including Richard Tialans, the founder of the Théâtre de la Circonstance in Liège and the magazine *AA*.

At the fringe venue, the Kellertheater [in Bern, Daniel Spoerri] he produced avant-garde plays including Ionesco's *Bold Prima Donna* (production in German); Tardieu's *The Sonata* (also in German, this brief dialogue was performed three times in succession, but with scenery suggesting different psychological atmospheres); an international production of Picasso's *Desire Caught by the Tail*, with sets by Otto Tschumi and costumes by Meret Oppenheim; a dance piece based on one of his librettos, the *Ballet of Colors* (an attempt to transpose colors into movement, based on research into the color test devised by the psychologist, dancer and architect Max Pfister Terpis).

These activities caught the attention of the producer G.-R. Sellner in Darmstadt. Daniel Spoerri became an assistant at the Landestheater where Claus Bremer was in charge of staging plays. He published a series of articles in the journals of the Landestheater, "Examples for a Dynamic Theater," in which he propagated the idea of an a-psychological theater and created the "Autotheater" in association with Jean Tinguely at the Hessenhuis in Antwerp.

In autotheater, the spectator is both actor and spectator. Instead of being confronted with situations he is unfamiliar with, he identifies with his own possibilities and means. Of all the possible productions of this basic principle, we chose a very simple form of presentation for the performance at Hessenhuis in May 1959: a roller, with strips of texts rotating around it, suggests which attitudes the spectator should take; mobile and flexible mirrors show the distorted reflection of the movements adopted.

Marja Bloem in Daniel Spoerri: *Cnacarchives 2*. Paris: Cnacarchives, 1972, p. 27.

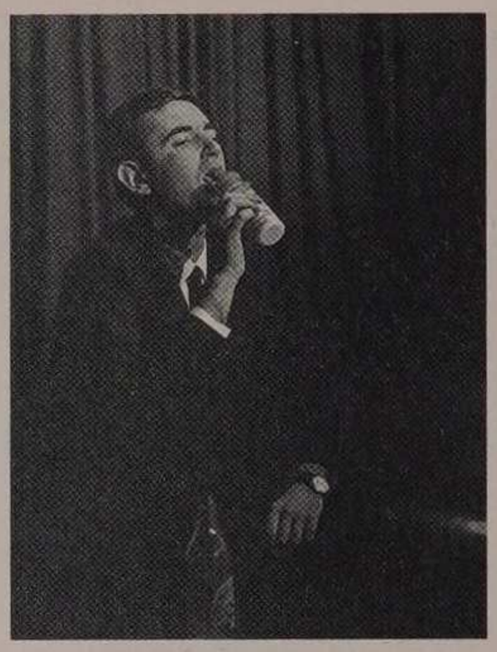


Robert Filliou, Experimental Theater Club. *C'est l'ange* and *Le Berger rêvant qu'il était Roi*, 1965

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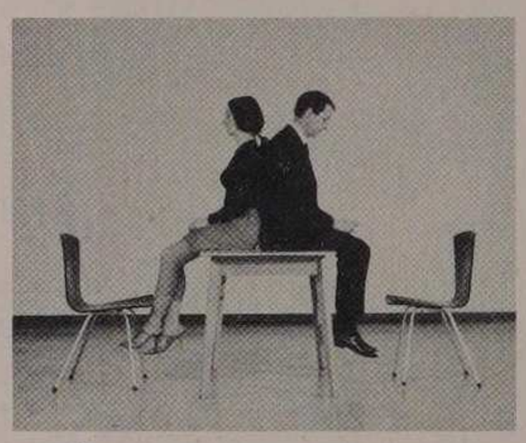
Robert Filliou, *Teaching and Learning as Performing Arts Part II, Video University*, 1979. With the participation of Glenn Lewis, Taki Bluesinger, Marianne Filliou and Marcelline Filliou





Zaj Concert, Forum Theater, Berlín, October 5, 1966. Actions by Tomás Marco. Photo by Hans Rüdiger-Strey






Zaj Concert, *6 minutos para dos intérpretes y 3 posiciones con contacto corporal*, by Juan Hidalgo (1966), Escuela Técnica de Aachen, Aachen, May 22, 1968. Performers: Beatrix Vorhoff and Juan Hidalgo. Photo by Hening Wolters






Zaj Concert, *Juxtapositionen 1*, Galería Aachen, Aachen, September 25, 1966. Photo by Henning Wolters

Zaj

The Zaj group invites you to witness the manual transfer of three complex-shaped objects, built of poplar wood and measuring 1.80 x 0.70, 1.80 x 0.70 and 2 x 1.80 m (two of which could be considered complementary), along the route comprising the following streets: batalla del salado—embajadores—ronda de toledo—bailén—plaza de españa—ferraz—moncloa—avenida de séneca, a journey of some 6,300 meters. Undertaken by Juan Hidalgo, Walter Marcheti and Ramón Barce, this event took place in Madrid last Thursday, September 19, 1964, between 9.33 and 10.58 in the morning.

Zaj: *Zaj invita a usted*, 1964 [text of their first invitation action].

It is a question of making readings or expressing what I call "lexies" of the city. In fact I believe poetry's place is the city, that the city is poetry; a whole, a totality and a possibility that are offered to a poetic practice. I apologize for the reductive impression of the word "practice," it should be taken in all its wealth and sense of the specific: the city as text(s) that must be illuminated in certain nodules (poesy).

Alain Arias-Misson: *Ciudad*. Encuentros de Pamplona, 1972.

We read in *De Ibero Arbitrio* that the word, once converted into a guarantee of order, defines and categorizes the sense of everything; it imposes its martial law over things. With things made even, signs undertake effective occupation. From concrete poetries to public and action poetries attempts have been made to cure the state of frigidity in which the word has been left by science, philosophy, journalism and so on.

Ignacio Gómez de Liaño: *Poesía pública*. Encuentros de Pamplona, 1972.

In an attempt to explain this explosion of poetry and new forms, a recent tendency has recurred to establishing correspondences in the international arena. The Zaj group is linked to FLUXUS, the Cooperative to the Letterist International movement, the N.O. group to concrete poetry . . . Explaining things in such a simple way cannot be productive—what use to us is a cartography that is restricted to this sort of disciplinary link? We should look in another direction, towards other sources—the Libertarian vanguard during the Spanish Civil War, the visual forms of the Resistance, Postism, graphic humor, carnivals, the effectiveness of popular culture, etc.—so that this willingness to take poetry to the street and make it explode can bear fruit.

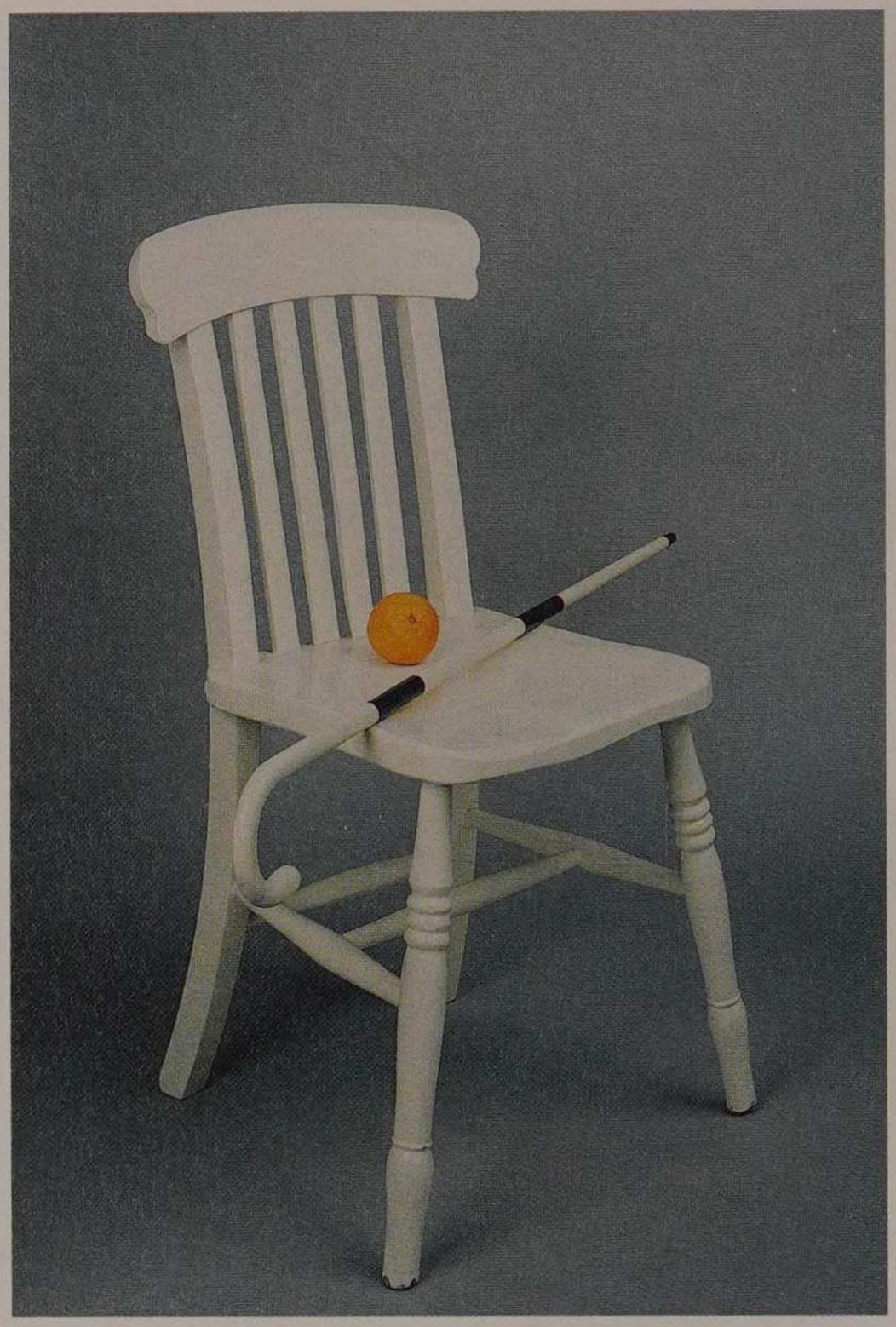
Conversations with Antonio Orihuela: *Para una nueva mirada sobre la poesía que se mira*, 2006.



Zaj, *Poemas públicos*, 1968

Acción Madrid

The rejection of writing as a safeguard against established power and as a hidden form of exploitation; against its all-embracing power, oppose writings. This call by Ignacio Gómez de Liaño in 1968 would materialize in street actions and urban performances of what could be called poetry. In *Visual Poetry in Spain* (2000), Felipe Muriel refers to it in the following terms: "As a corollary to Ignacio de Liaño's theoretical approaches we find the 'Public Poems,' created in collaboration with the ex-member of Zaj, Arias-Misson. Outstanding among these are *To Madrid* (1971). The letters of the TO MADRID dedication are combined by the actor-demonstrators in front of different emblematic spots to produce messages with unquestionably provocative intent. Thus they form the word DADA in front of that headquarters of institutionalized art, the Café Gijón, ARMA [WEAPON] opposite the Cortes Franquistas [Franco Regime Courts], and MAR [SEA] beside the offices of the Ministry of the Mercantile Marine in Madrid, an inland city." This is of course only one example among many of groups, including Zaj, the Cooperativa de Producción Artística y Artesana, N.O., and so on, that expanded action poetry from a position of Concretism. The 1972 Pamplona Encounters structure all this power inherent in performing in events.



George Brecht, *Chair Event*, 1960



George Brecht, *Chair Event*, 1962–72

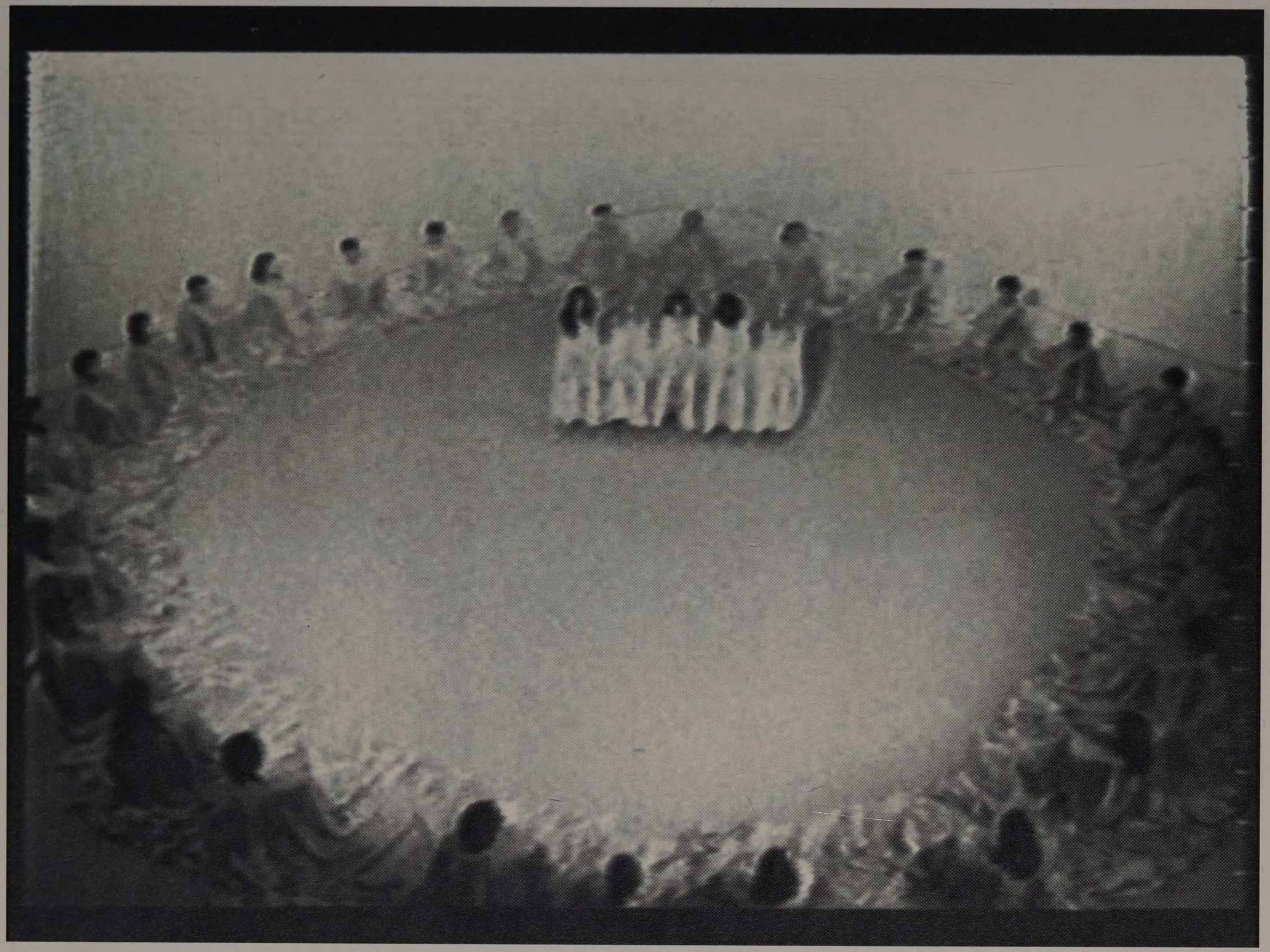
Changing Your Mind

Whether you think that concert halls, theaters, and art galleries are the natural places to present music, performances, and objects, or find these places mummifying, preferring streets, homes, and railway stations, or do not find it useful to distinguish between these two aspects of the world theater, there is someone associated with Fluxus who agrees with you. Artists, anti-artists, non-artists, anartists, the politically committed and the apolitical, poets of non-poetry, non-dancers dancing, doers, un-doers, and non-doers, Fluxus encompasses opposites. Consider opposing it, supporting it, ignoring it, changing your mind.

George Brecht, May 1964. In Hanns Sohm (ed.): *Happening & Fluxus* Cologne: Kölnischer Kunstverein, 1970 [exh. cat.].

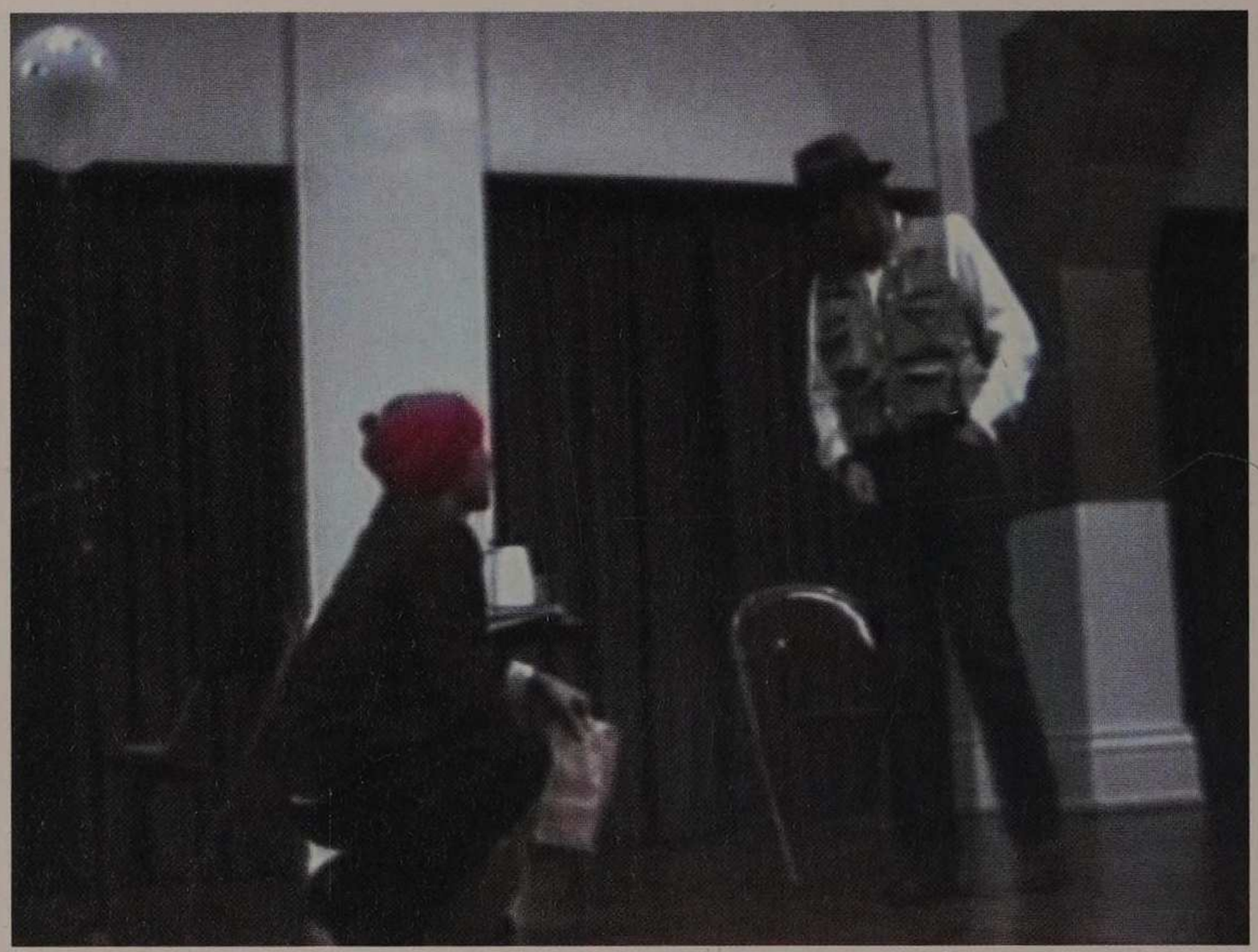
Sitting on Brecht's white chairs one can forget about them. Sometimes there are flags on them or gloves or dogs. The paint is even worn off in spots. Was the glass of water I drank at Brecht's Brecht's Glass of water? Was the moment of quiet there Brecht's Silence? When I creaked moving on the chair was that Brecht's Sound? Closing the door to leave did I make Brecht Action? Brecht casts a spell; a witch doctor whitening things up, painting out the names, giving back the vast white place where all the delicate multiplicities are admitted and can come to life. Brecht crowds out nothing, but gives everyone a little more room.

Robert Morris, 1961.



Jef Cornelis, *James Lee Byars: The World Question Center*, 1969

The World Question Center (1969) is a film by the Belgian filmmaker Jef Cornelis that documents a live performance made by the late American artist James Lee Byars, known as the "magician of silence" for his Zen Buddhist-inspired installations and performances that sought to harness the transitory, ephemeral elements of life. Shot in a Brussels television studio, the film involves Byars, surrounded by a group of men and women dressed in long, white gowns, asking 100 famous people—either present in the studio or by telephone—to pose the most important question about life. Those questioned include a heart surgeon, a sexologist, Joseph Beuys, John Cage, Marcel Broodthaers and Viva, the Warhol Superstar.



Gianfranco Mantegna, *Joseph Beuys: Dialogue with Audience*, 1980

Self-Determination Is the Central Concept

Georg Jappe: Why do you turn almost all your energy towards education and enlightenment?

Joseph Beuys: It is the consequence of widening the concept of art. The "Political Office" has self-determination as its focus. And art has the same focus. Every man is a plastic artist who must determine things for himself. In an age of individuation, away from collective groupings, self-determination is the central concept. But one should not lose sight of actual practice, daily coming into being under one's hands. My pedagogical and political categories result from Fluxus. To impose forms on the world around us is the beginning of a process that continues into the political field. Discussion used to center on the participation of the public, and it became apparent that actionism as a sort of joint play was not enough; the participant must also have something to contribute from resources of his own thought. A total work of art is only possible in the context of the whole society. Everyone will be a necessary co-creator of a social architecture, and, so long as anyone cannot participate, the ideal form of democracy has not been reached. Whether people are artists, assemblers of machines, or nurses, it is a matter of participating in the whole. Art looks more towards a field where sensitivity is developed into an organ of cognition and hence explores areas quite different from formal logic. I have to admit that only quite a small minority is still in a position to understand pictures. The times educate people to think in abstract terms—in many people the organs of sensory and emotional experience have atrophied. Concepts must be elaborated which relate to this state of consciousness, so as to express quite different associations of force. Many people spoke of mysticism. Basically, though, I am interested in getting as far as talking of a picture of man that cannot be constrained by the prevailing scientific concepts. For this, man needs Aesthetic Education. The isolated concept of art education must be done away with, and the artistic element must be embodied in every subject, whether it is our mother tongue, geography, mathematics, or gymnastics. I am pleading for a gradual realization that there is no other way except that people should be artistically educated. This artistic education alone provides a sound base for an efficient society. The achievements of our society are channeled and determined by power relationships. But it is not just a few who are called to determine how the world will be changed—but everyone. In a true democracy there are no other differences than capability; democracy can only develop freely when all restrictive mechanisms are gone. One of the greatest of these restrictive mechanisms is the present-day school, because it does not develop people but channels them.

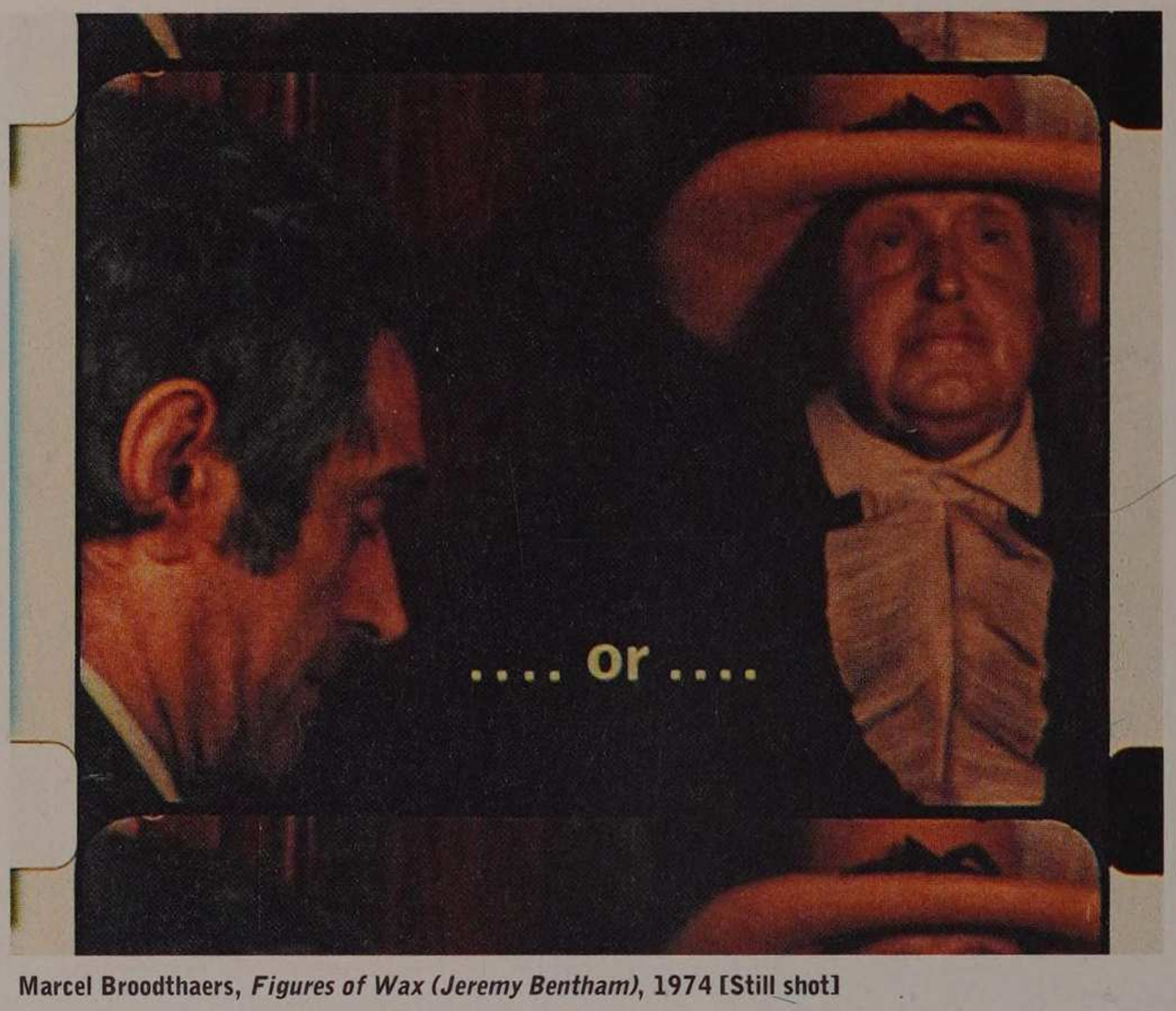
Joseph Beuys: "Not Just a Few Are Called, but Everyone" [interview with Georg Jappe], *Studio International*, vol. 184, no. 950, (December 1972), pp. 226–228.



Willoughby Sharp, *Joseph Beuys' Public Dialogue*, 1974



Gianfranco Mantegna, *Joseph Beuys: Dialogue with Audience*, 1980



Marcel Broodthaers, *Figures of Wax (Jeremy Bentham)*, 1974 [Still shot]

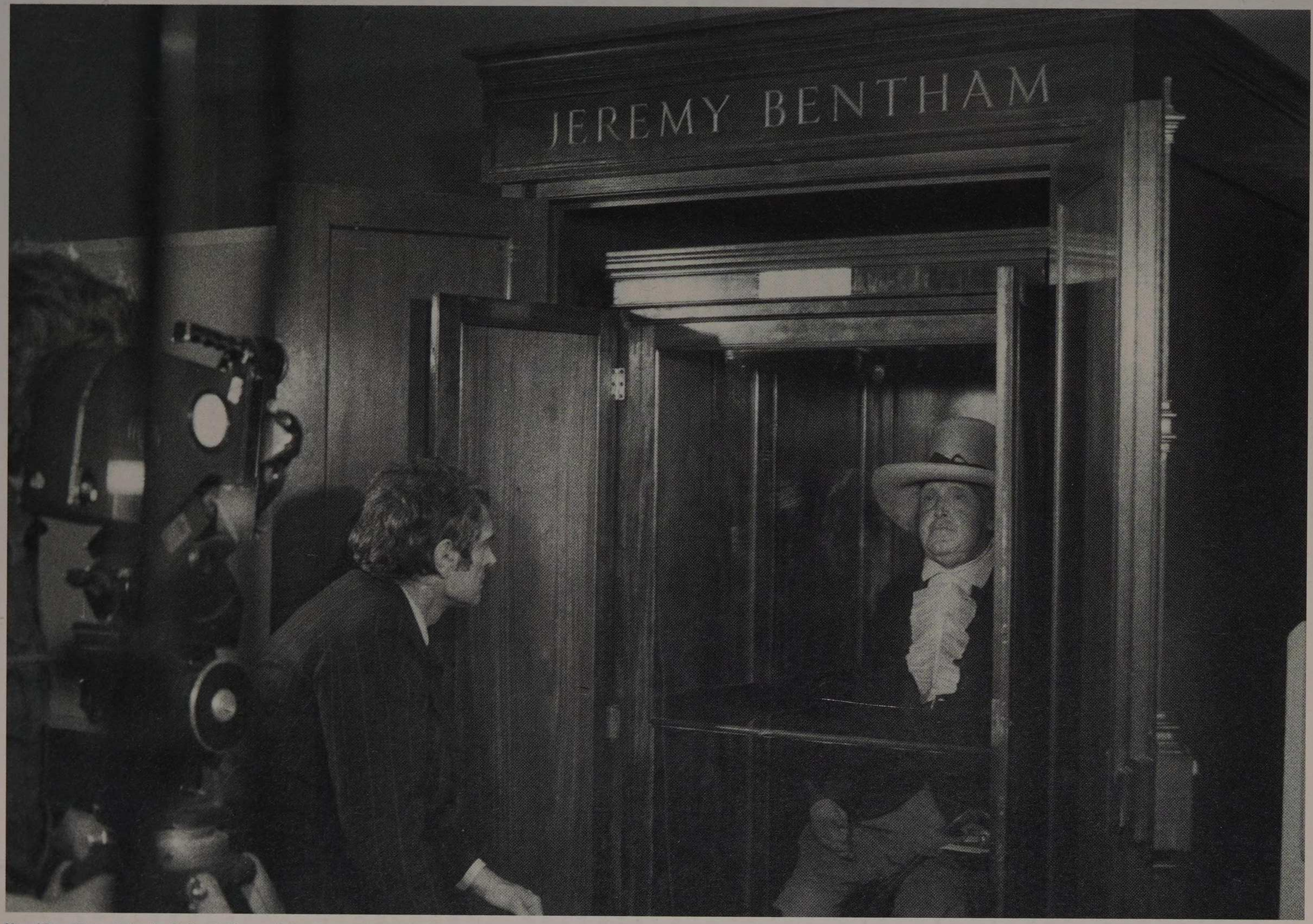
Marcel Broodthaers: Figures of Wax (Jeremy Bentham)

The origin of this film is recorded in a letter to Jost Herbig dated May 20, 1973. Notes in Broodthaers's hand show that he did some research into the life and opinions of Bentham; he noted, for example, Bentham's views on the injustice of England's treatment of the colonies and colonial power and his recommendation that the passive role of students should be transformed, but also the famous aphorism "The greatest happiness of the greatest number, that is the measure of right and wrong." Alan Power undertook to produce the film through his company Q Productions. He recruited the camera and sound men. The shooting took place over two days. Broodthaers regained the role of producer in return for a painting. The film consists of sequences inter-cutting between three locations. The central one is the hall of University College, London, especially Broodthaers himself with the waxwork of Jeremy Bentham in its glass-fronted case. The second is Oxford Street, with its traffic, shoppers and fashionable window displays in Selfridges. The third is the junction of Moorgate with several other streets in the heart of London, especially the window of a discount shop, the traffic and the portico of the Royal Exchange (formerly the Stock Exchange). The scenes with the waxwork in the hall of the College include a dialogue between Broodthaers and Bentham, carried on in the form of subtitles. Several drafts show that Broodthaers paid particular attention to this element and that it evolved from a more or less conventional interview about Bentham's ideas to the studiedly oblique questions and answers of the definitive version. The imaginary dialogue or interview had been a recurrent device throughout Broodthaers's work. In this case he possessed a book (*Bentham's Political Thought*, ed. Bhiku Parekh, 1973), which includes a summary of Bentham's ideas in the form of a fictional interview. Broodthaers's dialogue in the film could not be further from this didactic model. It is clear that the film has a political reference, signaled by metonymic images suggesting themes of learning, debate, finance, commerce, fashion, representation, news, etc. In some shots Broodthaers appears reading a newspaper. The leaflet announcing the showing of the film at the Slade states that it was made between two elections in 1974; that is between March 28 and October 10—both Labor victories. The film is accompanied by Broodthaers playing scales and music by Beethoven and Chopin on the piano. These sounds begin before the first title, continue throughout and end after the last image. The scenes and the music constitute two levels of meaning, but there are also four others: the spoken commentary by Charlotte Hardman, the subtitles, the mute gestures of Broodthaers and the texts visible within the scenes, including signs on windows and facades, the placards of a passing prophet in Oxford Street, fragments of manuscripts by Bentham and newspapers. Broodthaers entertained Charlotte Hardman and the camera men to supper on the evening after the filming, and took the opportunity to shoot another film, *Figures of Style*, which remained unedited.

Marcel Broodthaers. Cinema. Barcelona: Fundació Antoni Tàpies, 1997 [exh. cat.], pp. 268–269.

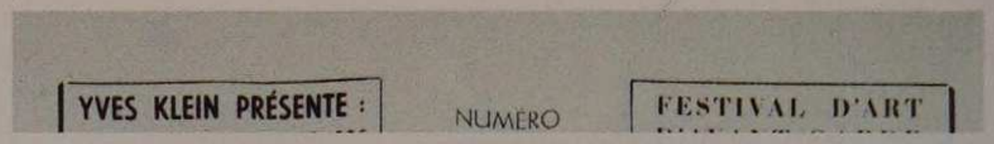


Wax figure of Jeremy Bentham



Marcel Broodthaers during the filming of *Figures of Wax (Jeremy Bentham)*, 1974

Theater of the Void and Theater of Klein



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The City as Stage

Part 3 of volume 1 of the first edition of *The Practice of Everyday Life*, by the philosopher and anthropologist Michel de Certeau, published in 1980, is entitled "Spatial Practices."

In chapter 7 of this section, *Walking in the City*, De Certeau analyses "this stage of concrete, steel and glass" which is New York seen from the towers of the World Trade Center, the "walkers, *Wandersmanner*, whose bodies follow the cursives and strokes of an urban 'text' they write without reading." Using this subtle approach of the walker's day-to-day relationship with space, De Certeau sees in the "process" of the pedestrian's *appropriation* of the topographical system (in the same way the speaker appropriates and assumes language), "a spatial *realization* of the place (in the same way the act of the word is a sonic realization of language." Finally, walking seems to find an initial definition as a "space of enunciation."

There is also a "rhetoric of walking," whose turns and detours are "comparable to 'turns of phrase' or 'stylistic devices,' producing, to some extent, fictions in the heart of the *City*, 'the key word' as De Certeau says 'of an anonymous law.'"

This sequence cites some of these "fictions." In the "city stage" the artist appears as a weaver, a "practitioner of space," whose essential goal is to thwart its established geometrical and geographical order. Thought in and about the city first appears as critical and political thought. The artists and thinkers of the modern city want to act on it, try to take control of it and inscribe themselves on it as actors; they construct all kinds of hypotheses there and try to re-enchant it.

The different examples given here seek to provide an alternative to the city itself, as well as to the museum space and the fetters it represents. These spatial practices refer to a specific form that De Certeau calls *operations* "ways of doing," they reflect "another spatiality" (an anthropological, poetic and mythical experiment).

We can also return to the method of this original thinker in order to bring to the fore certain critical and artistic processes whereby the urban space becomes, at the core of Max Weber's "modernity," the wager of all possible conquests.

"The rationalization of the city draws its mystification into strategic discourses, calculations based on the hypothesis or need for its destruction in order to reach a final decision. In the end, according to Michel de Certeau, by giving greater importance to progress (time), functionalist organization makes us forget its condition of possibility, the space itself, which becomes the un-thought of a scientific and political technology."

De Certeau goes on to say, "This is how the city concept works; the place of transformations and appropriations, objects of interventions as well as the subject constantly being enriched by new attributes: it is, at one and the same time, the machinery and hero of modernity."

These are procedures which, far from the panoptic control of society, constitute a proliferation of illegitimate and original interventions, worming their way with





surreptitious tactics, often minuscule and seemingly derisory tricks which nonetheless contain the possibility of transforming the surveying of everyday life, its planned organization, into an infinite number of ungraspable games and "operations," implemented by the artists and practicians of the city in order to take possession of it again.

Far from attempting to be thorough, the procedures highlighted here, be they aggressive and recreational, wise and playful, furtive and presumptuous, experimental and at times "sensational," constitute original paradigms, resolutely founded on a spectacular and theatrical dimension for which the city becomes the possible stage for all forms of "operations."

The historian Henri Lefebvre, in his *Introduction to Modernity*, published in 1962, wasn't far from the truth when he wrote: "If the 'situationists' are thinking about the work, they are thinking about the *city*, as the place of a way of life that demands participation and which, encompassing the spectacle, becomes irreducible to the spectacle."

From the ephemeral interventions by the different protagonists of the Zero group, from the "parade" of the New Realists and Antoni Miralda to the predations of the Affichistes in the streets, including Raymond Hains and Jacques Villeglé, the city is the place of all lines of flight. It is also a challenge to the enclosed museum space which we deem to be, in its own way, a theater: the place, par excellence, where art is put on stage.

This sequence is also proposed as an alternative to the exhibition itself: the one in which the spectacle no longer occurs in a precise place, but quite the contrary, in a place where it merges with the masses, until it looks for and finds a form of collective anonymity and acting, in search of the "hidden city." Ocaña's flamboyant work, his radical interventions and dressing up the heart of Barcelona in myriad costumes and the political and social awareness that goes through each of his actions and gestures, remain exemplary from many viewpoints.

Jacques Villeglé tearing down posters in the street, Bas-Meudon, January 28, 1991.
Photo by François Poivret

Jacques Villeglé tearing down posters in the street, 14th Arrondissement, Paris, February 14, 1961.
Photo by Harry Shunk



Philippe Chardo
Photo by Franço



Theater of the Void and Theater of Klein

François Dufrêne had been associated with the Letterist movement until he broke with it in 1953. In 1954 he met Raymond Hains and Jacques Villeglé and they became close friends. In 1955 he gave his first recitals off "Crirythmes," and in 1960, with Yves Klein, signed the "New Realism Manifesto." *In this long extract published in the collection of his texts Archi-Mad, (École nationale supérieure des Beaux-Arts, Paris, 2005) in 1964, at the request of the writers Noël Arnaud and François Caradec, he noted and remarked on Yves Klein's different reflections and propositions concerning the theater.*

"The theater must be or at least try to quickly become the pleasure of being, of living, of spending wonderful moments, and of understanding the beautiful today better every day.

"Everything I publish in this journal has been my steps up to this glorious day of realism and truth: the theater of operations of this conception of theater I am proposing is not just the city but the country, the desert, the mountains, the sky itself, even the whole universe, why not?

"I know that everything will inevitably work very well for everyone, audience, actors, machinists, directors and others."

Still in that same *Dimanche 27 Novembre*, Yves Klein mentioned, among others, the Dada precursor Vakhtangof who locked the audience in a theater for two hours with the sole cynical aim of just locking them up. That event was also part of his *Theater of Revolt* and was entitled *An Unusual Evening*.

Klein proposes (still in *Dimanche 27 Novembre*) with the title *Pure Sensibility*:

"A small theater.

"The audience have duly bought their rather expensive tickets . . . enter the theater and take their seats.

"The curtain is lowered. The theater lit up.

As soon as the theater is full, a man comes on stage in front of the curtain, still lowered, and says: 'Ladies and gentlemen, owing to circumstances, this evening we are going to be forced to chain you to your seats (and gag you) for the duration of the performance.

"This safety measure is necessary to protect you from yourselves while watching this particularly dangerous show from a purely affective point of view!

"We apologize in advance to those who could not stand being chained and gagged before the curtain goes up and kindly request them to leave the theater and claim their refund on the way out. No-one who is not chained soundly to his seat will be allowed in the theater during the show. Thank you.

". . . Now a group of chainer-gaggers will come into the theater and systematically, row by row, quickly disable all the members of the audience. . . ."

Then, Capturing the Void:

"A whole city, nay a capital, or still better an entire country will serve as stage and setting. The State itself announces the date of the performance all over the country. Such and such a day at such and such a time exactly everyone will go home, double lock their door and the outside will be empty of all human life for two hours.

"Nobody on the streets, nobody in the government offices or other public places: nobody in the countryside, everything is closed, everyone is at home and is not moving.

"For two hours the territory must look entirely empty of living subjects when seen from Space!

". . . But then some faithful companions will be there around me, at my home, and will throw me out in spite of myself, for I shall be afraid and I shall have to be literally thrown out into the void of the streets and the countryside, all alone, facing nature and everything. To tell the truth, that will be just one step along the road of the real 'capturing the void,' which will happen after my final disappearance at one of those solemn national sessions. This 'capturing the void' will be done by those who have understood this thought or, rather, this principle and will live it as a pure, static action in a completely natural way."


YVES KLEIN PRÉSENTE : LE DIMANCHE 27 NOVEMBRE 1960

NUMERO UNIQUE

FESTIVAL D'ART D'AVANT-GARDE NOVEMBRE - DÉCEMBRE 1960

La Révolution bleue continue

SEANCE DE 0 HEURE A 24 HEURES

Dimanche

27 NOVEMBRE

Le journal d'un seul jour

THEATRE DU VIDE

ACTUALITÉ

UN HOMME DANS L'ESPACE !

Le peintre de l'espace se jette dans le vide !

Sensibilité pure

First page of *Dimanche*, Special Edition, November 27, 1960. Montage by Harry Shunk

Sleep:

"The curtain goes up on a scene, where there is a room, a large bed and a man sleeping in it. The actor playing the role each evening must be totally exhausted during the day so as to be able to really sleep in his bed when the curtain goes up. So everyone sees him sleeping for about ten minutes, then curtain.

"Everything will take place in silence and especially no applause, none, for fear of waking up the actor who is tired and needs to sleep."

Upside Down:

"It might be interesting to put on some play upside down.

"I mean that the whole play will be performed by the actors standing on their heads with their feet in the air, on the ceiling; with a few tricks that must be possible today. All the furniture would also be on the ceiling, which in fact would be the floor, and on the floor the decor of the ceiling, for example: a chandelier firmly attached which would levitate motionless in space."

Quoted by François Dufrêne, in François Caradec, Noël Arnaud: *Contributions à l'Encyclopédie des farces et attrapes et des mystifications*. Paris: Jean-Jacques Pauvert, 1964, pp. 277–278.



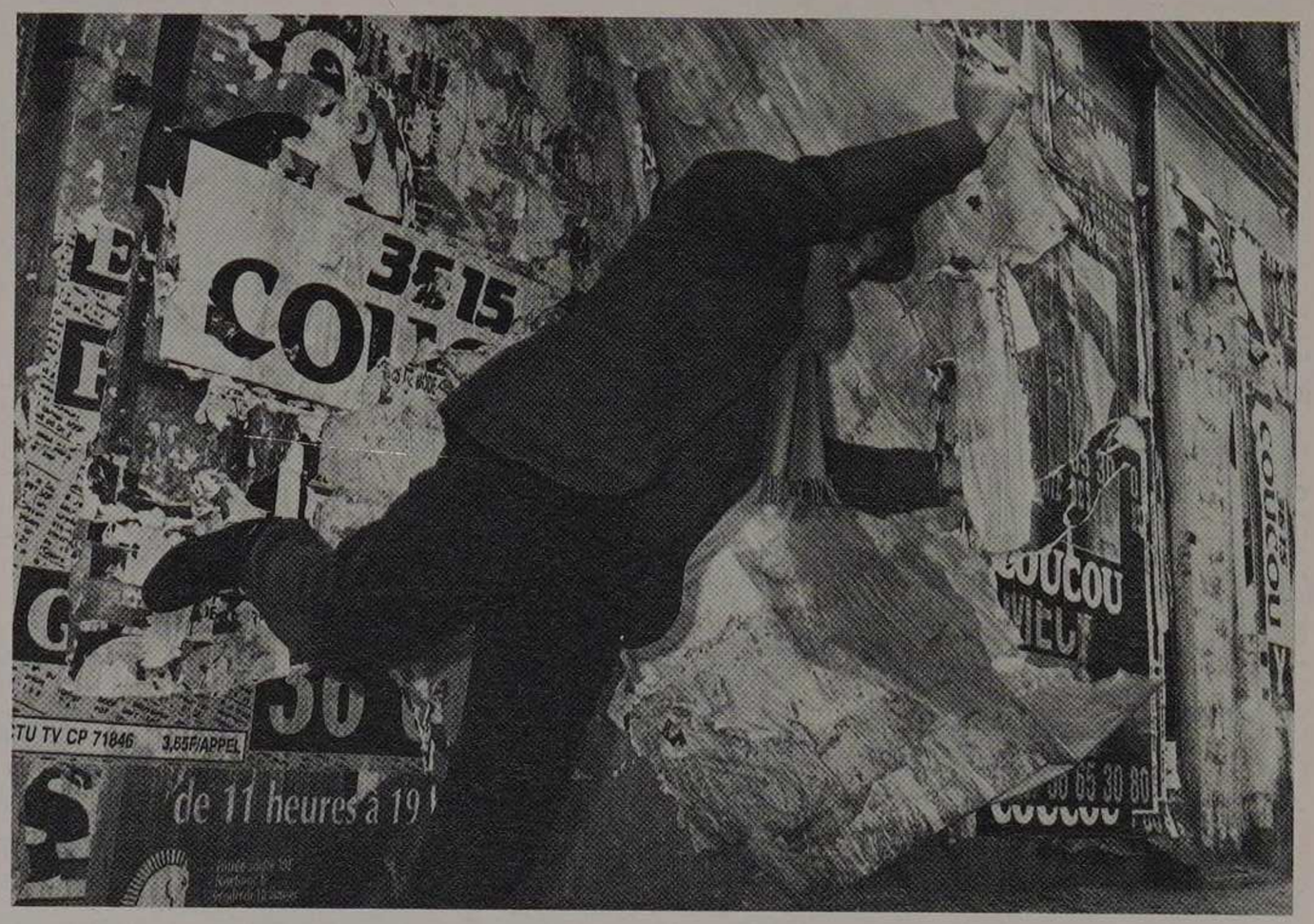
Philippe Chardon and Jacques Villeglé tearing down posters in the street, Ivry-sur-Seine, November 27, 1989.
Photo by François Poivret



Philippe Chardon and Jacques Villeglé tearing down posters in the street, Ivry-sur-Seine, November 27, 1989.
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Jacques Villeglé tearing down posters in the street, 14th Arrondissement, Paris, February 14, 1961.
Photo by Harry Shunk



Jacques Villeglé tearing down posters in the street, Bas-Meudon, January 28, 1991.
Photo by François Poivret



Raymond Hains and Jacques Villeglé, *Ach Alma Manetro*, 1949

My Studio Is the Street

My studio is the street . . . Instead of being a creator, I rather discover myself in an encounter. When I stop in front of a torn poster, it means that I am smitten. Instead of taking the posters down, I could have photographed them, but I would have become the Brassaï of posters.

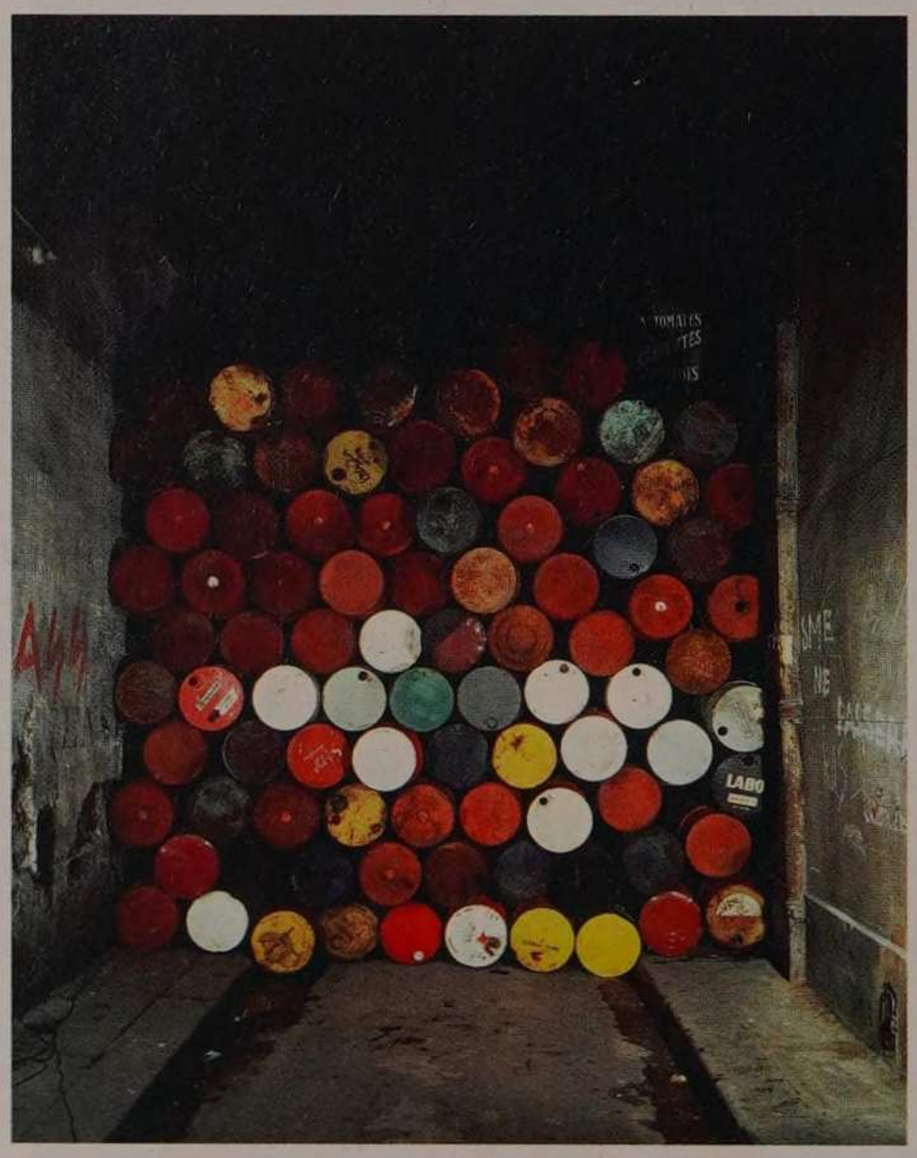
As I did not want them to disappear, I took them to hang on the walls of my room. From a hunter of images, I became a ravisher of posters. As I took the posters that had been conceived and printed by others, and then torn by persons unknown, my first movement was not to say "I'm going to sign them." I was content to save some samples. It was a sort of archaeological theft which put my contemporaries in the position of looking at the yeses and noes of a referendum as we look at the inscriptions at Pompeii.

Raymond Hains replying to Otto Hahn. *L'Express* (1986).

The Walls of the City Street

The process of *décollage*, by contrast, introduces a number of different features into the paradigm of collage. While continuing an anti-painterly attitude in its explicit orientation towards the advanced forms of urban mass culture as the governing language which contains and suspends traditional practices of artistic representation, it ruptures that paradigm both in terms of its materials and procedures: rather than constructing a new pictorial universe from the affluence of industrial detritus and the languages and signs of consumer culture, it limits its choices to the images and messages of urban advertisement, *affiches* (posters) found on billboards or dispersed on the walls of the city street.

Benjamin H.D. Buchloh: "From Detail to Fragment – Décollage Affichiste," *Décollage: les Affichistes*. Paris: Zabriskie, 1990 [exh. cat.], p. 5.



Christo and Jeanne-Claude, *Wall of Oil Barrels, Iron Curtain, Rue Visconti*, Paris, 1961 – 62



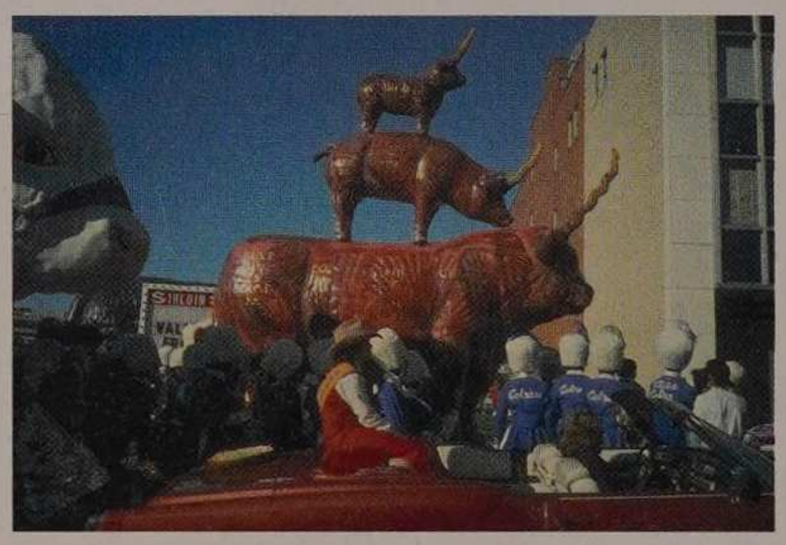
Raymond Hains, *Place de l'Odéon*, 1976



Jacques Villeglé on the Boulevard de l'Hôpital, Paris, February 12, 1967









Antoni Miralda, *Wheat & Steak Project*. Kansas, November 7 – 24, 1981

Wheat & Steak

In October 1976, Miralda found himself in the Hotel Oriente in Barcelona, where he presented a huge phallic cake in the very middle of the hall which had once, during the seventeenth century, been the cloister of a Franciscan monastery. The act symbolized the official ending of censorship in Spain. The renowned Catalan striptease artist Christa Lem danced slowly round the cake and gradually lost her nakedness as she became covered in meringue. The dance was infused with a clear intention to identify eroticism with consumption.

Maria-Lluïsa Borràs: *Mona a Barcelona*, 1976.

Coinciding with the American Royal, the annual fair of the Association of American Farmers, *Wheat & Steak* consisted of three different actions: a street procession through the center of Kansas City, an exhibition at the Nelson Atkins Museum of Art, and the *Gold Taste Ceremony*, held at the Board of Trade—the official commodity exchange in which cereal prices are established. The procession, a veritable parade celebrating the new harvest and the slaughter of livestock, was made up of effigies fashioned from sheathes of wheat, agricultural machinery transformed into scarecrows, the Carriage of the Harvest Queen and another dedicated to the *Tri-corn* in which a lamb, a pig and a cow were transformed into unicorns, their size symbolizing the amount of meat about to be devoured. The majorettes carried huge lamb chops and the cadets were armed with a knife and fork. Kafka imagined North America as a huge theater, that huge theater was now emerging from the kitchen.

Carles La Seine: *Wheat & Steak*, 1981.

Prowlers around the huge global kitchen, Miralda's tongues are not beautiful and do not even suggest the abundant lingual recipe book that includes from the English language (taught with such excellence at the Berlitz) to the volatile tongues uprooted live which serve as ingredients in one of the most sublime dishes in the cuisine of cruelty. Miralda's tongues are God or, in His absence, another representation of a threatening divinity ready to retain any substance in order to convert it into its waste, its de-substantiation; in short, they are a kind of warning which food theology has designed to explain why we eat to die killing.

Manuel Vázquez Montalbán: *Teoría de la lengua: Apología del músculo que inicia el rito de convertir un cadáver en filosofía*, 1997.









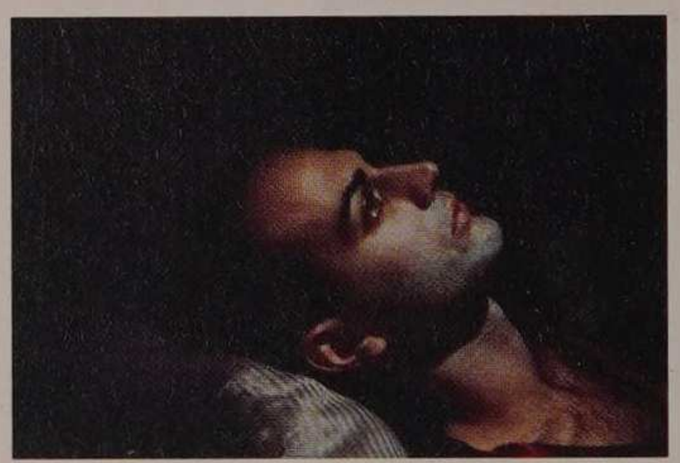
Antoni Miralda and Benet Rossell, *La cumparsita*, París, 1972

La Cumparsita

Imagen'70 released an *Album* which brought together most of the theatrical works, done with *Soldats Soldés* (Sales Soldiers) which Miralda developed as from the late nineteen-sixties. It was complemented with a series of newspaper facsimiles, images and cuttings containing news on the distribution of food among soldiers and the civilian population following the war, the World War II. The death urge that goes hand in hand with gastronomy— this has been a subject that Antoni Miralda has staged time and again. This is what his work is about, scenes from everyday life and cooking, stage designs from the golden age of Hollywood and banquets, archetypal scenes from political life and open buffet. A theater of gluttony imagined by someone who is hungry. When I hear Miralda being spoken of as a popular comedian it reminds me that Shakespeare was one too: feasts and political assassinations are abound in the storylines of both authors. Many of these scenes are gathered together in *La cumparsita*, the film he co-produced with Benet Rosell in 1973.







Carlos Pazos, *Un retoque al anochecer,* performance in the Galeria G, Barcelona, 1976







Ocaña during his performance at Park Güell, Jornades Llibertàries, 1977



Poster for las Jornades Llibertàries Internacionals, 1977

Pazos used to dress up in the seventies, usually as a film star or famous musician. Some of his most notorious works like *I'm Going to Make Myself a Star, In Private* and *The Floor of Fame* consisted in this and almost nothing else. The fact that many people went so far as to believe them a critique of the star-system rather than pure fun—as Pazos himself once recognized—reveals to what extent they had misinterpreted what was in fact an untimely and unbearably sincere confession: he really did want to make himself a star . . . The interpretation was tendentious, but no-one could find it strange now . . . The presumption that, rather than fulfill his desire to be a star, Pazos really set out to ridicule certain stereotypes of "popular culture" or, as it was then known, the "consumer society," should not have seemed so dangerous, or so sinful.

Ángel González García: *El lanzallamas*, 1993.

They ask me if I'm a transvestite. I'm not a transvestite. I'm a theater-worker and my theater is the Ramblas, and my wardrobe is old clothes from the Encantes junk market . . . As I stroll along the Ramblas there are those who shout, "Clown! Learn to put on your make-up!" I feel like a boy-clown or a girl-clown, it's all the same to me. Neither masculine nor feminine. I feel like a person and a clown, yes, clown, who laughs on the outside and cries on the inside, and paints, and sings songs to life, to people, because that is my god, the people.

José Pérez Ocaña: "El hombre pintado." [Interview]. *Ajoblanco* (1977.)

A mention apart is deserved by the presence of works by Nazario, Ocaña and other leading players on the Catalan counterculture scene. With perhaps a certain degree of exaggeration, Nazario explains the Barcelona *underground* structure in the following way: "The workers came from Seville, while the factory owners were the sons of Catalan landowners." Besides the comic strips and drawings penned by these two artists, we include the group performance during the famous *Jornadas Libertarias* [Libertarian Symposium] in the Güell Park, an orgiastic striptease in the presence of Noam Chomsky and Daniel Cohn-Bendit in which Ocaña ended up singing, "I'm not a pure gypsy-woman, I'm a libertarian gypsy-woman, that's why I ask, that's why I ask for amnesty, for all the queers, I ask for amnesty."

Pedro G. Romero: *Vivir en Sevilla*, 2005.



Ocaña on las Ramblas, Barcelona, 1977

A recurring image. Ocaña performing in the street, under the arches of the Plaça Reial, Carlos Pazos watching him melancholically from the higher districts of Barcelona, at the top and bottom of the Ramblas Antoni Miralda fetches and carries flowers and food, alcoholic beverages and semiotic sweets. The Barcelona of the 1970s lived the flourishing of popular culture that Georges Bataille had predicted in the 1930s, "Such huge strength of popular imaginary has to be converted into political force." The times had changed and, strange as it may seem, it was Ocaña, the closest of all of them to the lumpenproletariat, who best anticipated the need to politicize his performances before they were devoured by the "little red riding hood of consumer trivialization and the fierce wolf of capitalism," as he himself once said. His street theater was always garlanded with posters supporting the CNT, the Central Anarchist Union, the Gay Liberation Front of Catalonia and COPEL—the collective of prisoners in struggle. His active and provocative participation in the first Gay Pride demonstrations and against the Vagrancy Law, his continuous cautions and arrests (and beatings, as in 1978 by the Municipal Police) are nothing more than dramatizations of that voluntary resistance.



Öyvind Fahlst

An Expe

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Chiseling, Discrepant and Anti-theatrical

Contemporaries of Öyvind Fahlström's radical approaches and investigations, the works of the first leaders of the Letterist movement, Isidore Isou and Maurice Lemaître, are forever rereading and reactivating the procedures of the historic avant-gardes and rediscovering a similar activism. With "Foundation for the Integral Transformation of the Theater" (1953), the theater is defined as the specific framework for the presentation of the set of textual, bodily or material values of all the disciplines of spirit and matter. By eliminating the incident on which the drama of the past was built, "from Aeschylus to Pirandello and Tzara," Isou aims to allow the components of the text, the gestures and the stage set to present themselves in total independence. The "chiseling and discrepant" theater will integrate the many creations of Letterism in abundance in the renewed framework of the stage. The "hypertheatrical" or "hypergraphic" and thus *esthapéïriste* or "infinitesimal" spectacle leads to the disintegration of the different components of the stage device.

With the foundation of Théâtre Neuf in 1961, Maurice Lemaître hopes "to proceed to a reclassification of the theatrical values of the past." For example we find "tributes and rediscoveries" to which Lemaître and his assistants intended to devote themselves. Here we will measure Lemaître's obsession, as well as Isou's, with stubbornly affiliating Letterism with the historic avant-gardes.

Dates for the Théâtre Neuf*:

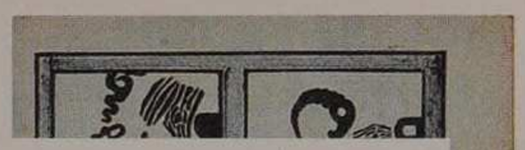
1961 – Foundation of the Théâtre Neuf.

1962 – Publication of Maurice Lemaître's manifesto: *POUR UN THÉÂTRE NEUF.*
- ***Creation of a "school of authors,"* in the form of dialogues at the Conservatoire d'art dramatique in Paris between authors of the repertory and young listeners (because real "teaching" can only come, in the art of the theater, from the contact between old creators and new authors).**
- ***Evening of Tribute and Rediscovery of French Expressionist Theater*, which needed to be classified and replaced more fairly in the repertory, in relation to its German origin and its current French followers (Duras, etc.).**

1964 – Compilation by Maurice Lemaître of the *Première Bibliographie du Théâtre Dadaiste et Surréaliste*, to give that almost unknown period of the theater its true name, to discover its authors, almost all unperformed (Tzara, Picabia, Ribemont-Dessaignes, Breton, Soupault, Desnos, Artaud, Vitrac, Birot, Satie, Picasso, Hugnet, etc.), and finally raise it above its so-called "new" or "absurd" ersatz contemporaries (Ionesco, Tardieu, Audiberti, Beckett, Vian, Vauthier, Weingarten, Arrabal, etc.).

ornamental repetition of the "arcade sign," for example, which beats its rhythm against the bottom image's dactylic rhythm and the chaotic small-conglomeration's long rows. The tension between the conglomeration's chaotic, spontaneous interior and its exterior



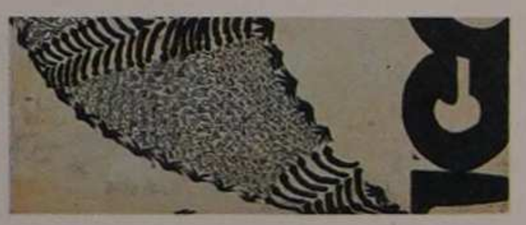



- ***Evening of Tribute and Rediscovery of Dadaist and Surrealist Theater*** **with an introduction by Isidore Isou and Maurice Lemaître, and a performance of *Le Bourreau du Pérou* (The Executioner of Peru), by Georges Ribemont-Dessaignes.**
- **The Théâtre Neuf puts on *La Fuite* by Tristan Tzara at the Theater Gramont and submits the show to the Concours des Jeunes Compagnies (Young Companies Competition.)**
- ***Evening of Action for the Renewal of Contemporary Theater*, a lecture on the history of theater and the actor's art by Isidore Isou, illustrated with extracts from five *Symbolist* authors (Mallarmé, Villiers de l'Isle-Adam, Maeterlinck, Jarry, Saint-Pol Roux), four *Cubist* authors (Roussel, Apollinaire, Birot, Cocteau), five German and English *Expressionists* (Wedekind, Kaiser, Sternheim, Synge and O'Neill), nine *Dadaists and Surrealists* (Tzara, Ribemont-Dessaignes, Breton-Soupault, Salacrou, Vitrac, Desnos, Artaud, Baron, Picasso), and three *Letterists* (Isou, Lemaître, Sabatier).**

1965 – *Evening of Tribute to the Symbolist and Decadent Theater*, unfairly neglected; this event has both enabled its rediscovery and opened a debate on its place in the history of theater. After a lecture by Noël Arnaud, Maurice Lemaître, proposing a *Repertory for Subsidized Theaters* (from the Symbolists to the Letterists), and emphasizing the place of Baudelaire, Mallarmé, Villiers de l'Isle-Adam, Charles Cros, Jules Laforgue, Paul Valéry, Maurice Maeterlinck, Paul Claudel, Saint-Pol Roux, Paul Fort, etc.
In the course of the evening, *Irénée* by G. Albert Aurier, a decadent author, was given in a discrepant production by a Belgian Théâtre Neuf company.

- **Creation of the *Fédération Française des Compagnies et Animateurs* by Maurice Lemaître.**
- ***Four Evenings* at the Théâtre de la Comédie in Paris:**
I) *From a New Culture to New Artistic Teachings*. Lecture by Isidore Isou, with an introduction by Maurice Lemaître.
II) *The Authentic Non-Faked Dada*. Debates led by Maurice Lemaître and Isidore Isou on the different mistakes currently made about the contributions of the Dada movement.
III) *Supertemporal Evening with the Letterist Group*, with the incessant and infinite participation of the audience, whose gestures are rhymed by Maurice Lemaître.
IV) *Lemaître Poetry and Dance Recital. Poems* from 1950 to 1966 by Maurice Lemaître, read by members of the Letterist group, followed by *Ballets et Mimes cisellants* (Chiseling Ballets and Mimes) by Lemaître, danced by him and his troupe.






Öyvind Fahlström, *Opera (efter att ha framlagt en ganska dum anklagelseskrift mot rättans befäl)*, 1952–53 [detail]



Öyvind Fahlst

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1966 – ***Greatness of German Expressionism Evening*** **to rediscover in its full breadth this essential period of theater and its outstanding creators (Wedekind, Sternheim, Kaiser, Von Unruh, Nasenclever, Werfel, Kokoschka, Bronnen, Toller, Brecht). This evening, presented by Maurice Lemaître, who personally performed one of the plays revived for the occasion, gave three extracts: *Spring Awakening* by Frank Wedekind, in a new translation by Simone Rollin and Maurice Lemaître, *From Dawn to Midnight* by Georg Kaiser, and *Hinkeman* by Ernst Toller. On this occasion too and for the first time at a drama school, the film made in 1920 by Karl-Heinz Martin about Kaiser's play was shown, in which one can see famous Expressionist actors (notably Ernst Deutsch) in sets and a production of the time.**

– **Publication of *Le Théâtre d'Avant-Garde*, by Maurice Lemaître.**

1967 – ***Rediscovery of Italian and Russian Futurist Theater*** **(Marinetti, Cangiullo, Prampolini, Corra, Boccioni, Balilla Pratella, Settimelli, Khlebnikov, Kruchenykh, Mayakovsky, Kamensky, Scherchenievich, Pasternak, etc.), almost completely unknown even in their own countries. Lecture by Isidore Isou and Maurice Lemaître and presentation of *Le Roi Bombance* by Filippo-Tomaso Marinetti, and *Zanguezi*, by Velemir Khlebnikov. Appearance on this occasion of the *Première Bibliographie du Théâtre Futuriste italien et russe*, which had already been started in *Le Théâtre d'avant-garde*, which appeared the previous year.**

– **Appearance of the pamphlet by Maurice Lemaître: *PROJET D'UN CENTRE D'ÉDUCATION ET DE CRÉATION THÉÂTRALES*.**

– **Project *A Discovery of Letterist Theater* with the presentation of a play from the repertory, not only as an example, but in a more elaborate production.**

– **Simultaneously a series of actions are carried out by Maurice Lemaître to support the productions of the Théâtre Neuf which are necessary creative tasks in themselves:**

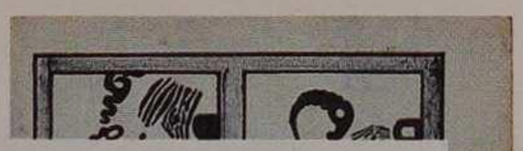
I) *A critical publication task* **(bibliographies, republication of essential lost texts, new or unpublished translations, publication of new authors). Work with publishers to get them to use their collections better when they include an author from the basic repertory, or to include in their publication plan the authors defended by the Théâtre Neuf.**

II) *Prospecting for new amateurs* **for the incorporation of authors from our repertory and constitution of a file of new actors to help the young generation of theater people come to light.**

III) *The creation of new "café-theaters,"* **kinds of small theater laboratories, which may be modest palliatives for the lack of contemporary experimental structures, but with which we will try to foreshadow the *THEATRICAL***

ornamental repetition of the "arcade sign," for example, which beats its rhythm against the bottom image's dactylic rhythm and the chaotic small-conglomeration's long rows. The tension between the conglomeration's chaotic, spontaneous interior and its exterior



Education and Creation Center **we are recommending, which should also contain a *Theater Library-Museum.***

– **To develop the action of those "café-theaters," Lemaître has also created a *National Union of Café-Theater Performers* (UNACT), which will coordinate the efforts of these practical or spiritual pioneers of contemporary drama. He is also preparing a *Café-Theater Festival.***

* The texts of some of the Théâtre Neuf lectures and illustrated reports of the Théâtre Neuf evenings are published in numbers 182, 204, 209, 215, 218, 221, 223, 224 and 230 of *Paris-Théâtre.*



Öyvind Fahlström, *Opera (efter att ha framlagt en ganska dum anklagelseskrift mot rättans befäl)*, 1952–53 [detail]








Öyvind Fahlström, *Opera (efter att ha framlagt en ganska dum anklagelseskrift mot råttans befäl)*, 1952–53 [detail]

An Experimental Field

***Opera* (*after having presented a pretty unintelligent indictment against the rule of the rat*) began with my discovery of the felt-tip pen in 1952. With this I could work not only with a fairly precise, even blackness, like india ink, but also with gradations of gray which were not fuzzy like pencil drawings. The felt-tip also produced random textures. The pleasurable "spontaneity" of this working method began to feel monotonous after a while. I began putting together some of the sheets on which I had drawn, and I could see continuity and larger themes begin to appear. I also saw that various different ideas joined together as an entity produced shifts: unexpected, "unnatural" events on the paper.**

At the time I was interested in Pre-Colombian Mexican book-paintings which moved from page to page in long panels folded in concertina fashion. I was also interested in music. As a visual artist I missed the dimension of time that exits in music. I particularly like the "impure" mix of concert and theater to be found in opera (*The Ring of the Nibelungs*, for example). I realized how, as in much primitive, oriental and medieval art, one could work with pictures which were so full and so extensive that it was impossible to take that step backwards, screw up one's eyes and enjoy the whole . . . I wanted to get people to move not just their eyes but their whole person along and around in the picture as if they were reading a map or playing Monopoly or football.

The game concept was my current interest at the time I was writing the manifesto for concrete literature. There as well I expressed my impatience with the monotony and private nature of pure automatism. One ought to be able to make simple rules for oneself, create frames of reference within the work of art. The simplest fundamental rule in *Opera* was repetition. It felt then like a big discovery; not merely a continuous sequence of constantly changing motifs, but a decision — this one is important, this shall have a *role*. Recurring in new contexts and recurring altered, but still *recognizable*.

That is how the character-form originated — the abstract form where type was so pronounced that it was recognizable, but which at the same time was put together so that its many suggested meanings kept one another in check, thus preserving the character's ambiguity. I had seen Capogrossi's singular comb-like form which he repeated in painting after painting. And Matta's robot-human-image-machines, which to me were the most fascinating works created in the visual arts at the time.

***Opera* gradually developed a more or less principal character, the caterpillar-like being with the big "head" and a "bump" in the middle. It appears more often in the latter part of the work. It is "threatened" by the shape which resembles a halberd or an axe. (A less ambiguous element, almost representational in its lopsidedness towards "something which cuts.") Finally the caterpillar character bursts.**

At the end, other typical elements can also be seen: the rhythmic, ornamental repetition of the "arcade sign," for example, which beats its rhythm against the bottom image's dactylic rhythm and the chaotic small-conglomeration's long rows. The tension between the conglomeration's chaotic, spontaneous interior and its exterior straight-rowed discipline which, towards the end, steps down in two beats in a single counterpoint against the light "poles" with the main character-form. (The actual ending was inspired by a description of a piece by the fifteenth century composer De Prés.)

Why is the character-form which I mentioned important? Because it was put into a climax or other important context. (I seem to remember that I called it the "sublime character-form.")

Finally, one can also see character-forms which are fragmented on a large window panel. That was the beginning of the decomposition technique I later implemented with hundreds of thousands of elements in the *Kalas* drawings and in the painting *Dr. Livingstone.*

Through the long shape of drawing, the reading movement became, for the most part, clear in *Opera*. At a later point when creating more readily accessible paintings, like *Sitting* . . . in 1962, I was seeking to steer them by introducing panels as if in a drawn series. At one place in *Opera* there is a picture with four frames wherein the caterpillar sign passes through various voids (the reading direction is indicated by the small four-frame field below).

Thus *Opera* functioned by its length and flexible technique (felt-tip pen and india ink) as an experimental field for various working methods, ideas and concepts which were to be developed in later works. . . .

Öyvind Fahlström, Another Space for Painting. Barcelona: Museu d'Art Contemporani de Barcelona (MACBA), October 2000–January 2001 [exh. cat.], pp. 40–49.



Öyvind Fahlström, *Opera (efter att ha framlagt en ganska dum anklagelseskrift mot råttans befäl)*, 1952 – 53 [detail]

Le théâtre soi-disant "intégral" de **BARRAULT**
n'est qu'un théâtre vulgairement **BAROQUE**

Avec

Un texte archi-classique de Claudel
Une musique qui est de tous les genres sans en avoir aucun
Un art de l'acteur expressionniste à la Stanislawski
Un décor banal jusqu'à l'inexistence
Un film bébête que mépriserait Piscator
Un ersatz de mise en scène à la Gordon Craig

Barrault prétend bouleverser le théâtre contemporain déchu

A cette mayonnaise rance et pompiéresque
le mouvement lettriste oppose

le théâtre intégralement créateur
d'Isidore Isou

1) qui **définit** et **bouleverse** les droites spatiales et temporelles du cadre théâtral
2) qui **transforme** chaque branche des colonnes théâtrales (textes, arts corporels, arts scéniques, architecture)

Contre les mixtures collectives, nous lançons le THEATRE DISCREPANT et CISELANT du CRÉATEUR UNIQUE

Le mouvement lettriste:
MAURICE LEMAITRE

Serge BERTRY, Georges BRESSAN, Henri BRUN
Pierre CHAPLAIN, Michel DELHOMME, Christiane DUVAUX
Belaïd KHELFAOUI, Bernard LAINÉ, Christiane LANGLOIS
V. LAROCHE, Guy VALLAT, Alain WALD.

Maurice Lemaître, *Le Théâtre intégralement créateur d'Isidore Isou*, December 1955

Lettristes à Jean Vilar - stop - Théâtre National Populaire (sic) - stop -

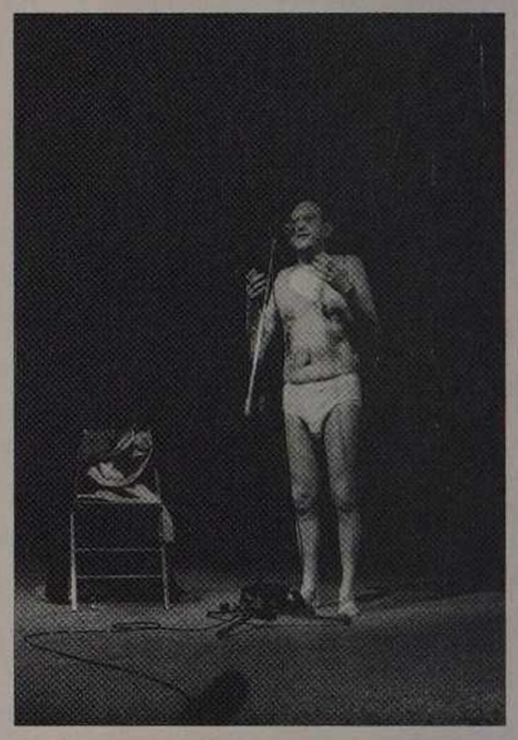
Médiocre - stop - Te prends pour Copeau - stop - N'es que sciure sur Pipichette - stop - Quant à Fanfan Gérard copains s'en chargent à Cannes - stop - Nucléa avant garde 1925 - stop - Prière ne pas évoquer esprits - stop -

Signé : Jean-L. Bran
Maurice Lemaître

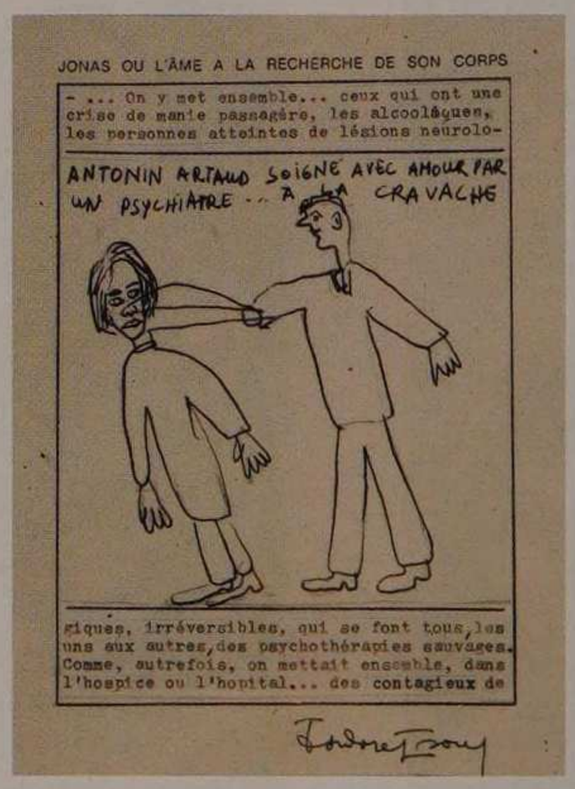
Jean-Louis Brau and Maurice Lemaître, *Lettristes à Jean Vilar*, May 1952



Maurice Lemaître Performing
L'Ascension du Phoénix M.B, 1969



Isidore Isou performing *Contre les positions réactionnaires néo-nazies de la Poésie Sonore*, Milan, May 31, 1985. Photo by Koen Wessing



Isidore Isou, *Antonin Artaud soigné avec amour par un psychiatre. . . à la cravache*, 1982

Some Theological and Aesthetic Certainties (Polylogue in One Act)

A DISCREPANT play—in which the text, the actor's gestures, the sets unfold indifferently to one another, out of step— can no longer have a usual layout, let alone a usual writing.

***La Marche des Jongleurs*, my first work in the genre, was typed and printed on TWO COLUMNS—philosophical implication, gestural implication—whilst the two missing columns—literary, artistic—had to be extracted from books devoted to these disciplines: poetry, prose, painting, etc.**

As the notation of the discrepant plays could be developed in several possible ways, no given transcription system today is a definitive model, and there was no reason for preferring one to another. The first technique—based on two printed parts and other understood sections, left in two different volumes—is therefore as original and specific as any other and deserves to be perpetuated by itself.

Extract from a treatise of four typescript pages in Isidore Isou: *Douze hypergraphies. Polylogue* [foreword by Michel Tapié.] Turin: International Center of Aesthetic Research, 1964.

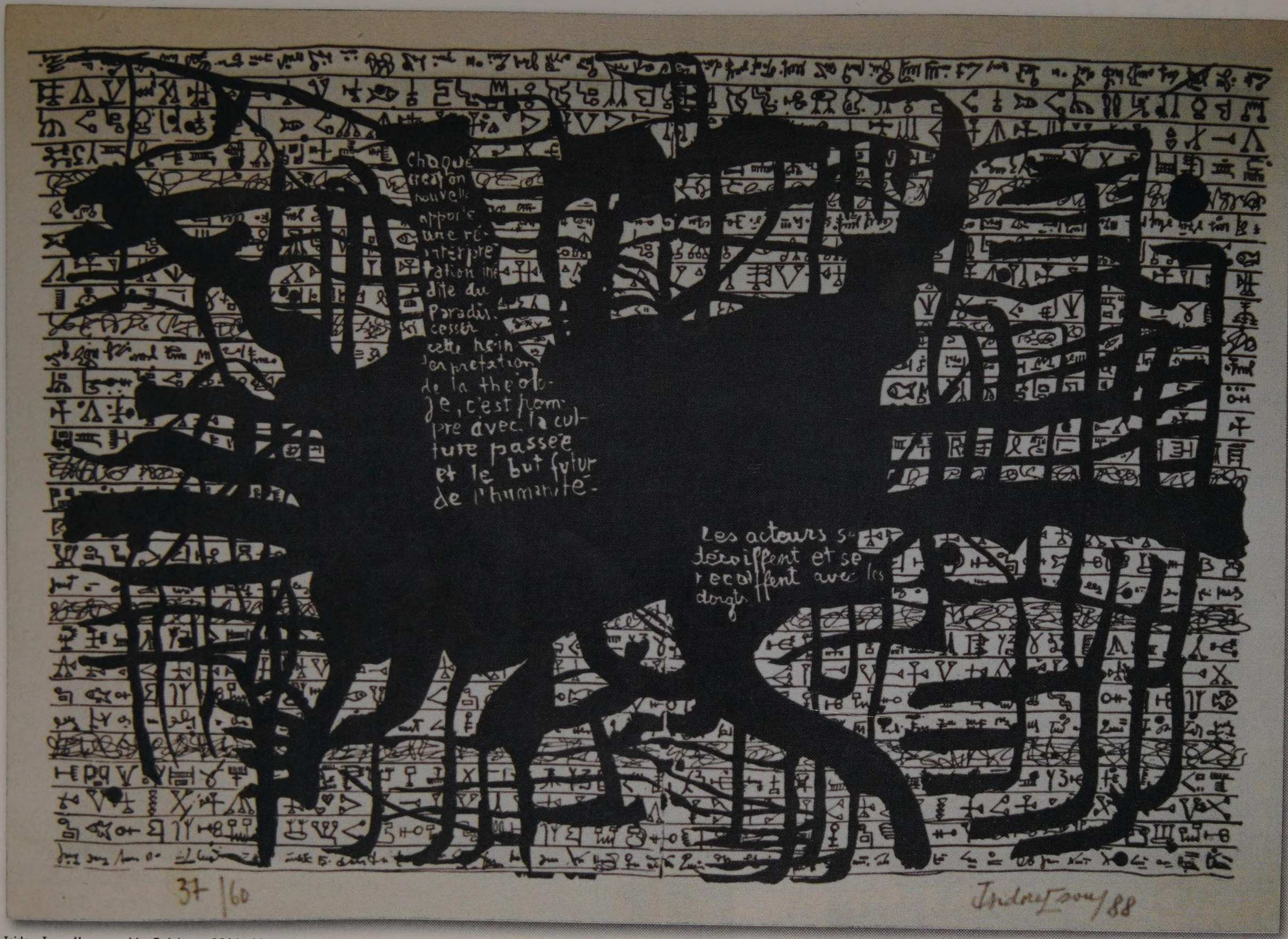
I want to make quite clear here the difference between the art of presentation in itself and public performance, because in that distinction lies the exact formula of the show. The lack of understanding of that rigid boundary has prevented the specific flowering of certain columns of the theater and the production of an integral play.

Isidore Isou: "Définition du théâtre," in *Fondements pour la transformation intégrale du théâtre*. Paris: Bordas, 1953, p. 57.

La Marche des Jongleurs
CXII
The three actors (*chorus*)

A play today cannot be ended in any other way than as in the Middle Ages: by a miracle external to human activities. We thus cut our show short. But we ask you to come back again. If not every day, at least from time to time. We will soon have fresher and more important news to offer you.

Isidore Isou: "La Marche des Jongleurs" (1954), in *Œuvres de spectacles*. Paris: Gallimard, 1964, pp. 203–204.



Isidore Isou, *Hypergraphies Polylogue*, 1964–88 [1 of 12]

There Has Never Really Been Any Art of Architecture

For our **SITE-SPECIFIC** art we shall naturally find so-called precursors, from architecture itself to "the art of gardens," by way of the labyrinth, the tourist itinerary, the procession, the national festival, the fair, the walk, the banquet, etc.

But if we analyze those different productions properly we shall see that they are far from any **GRATUITOUS ORGANIZATION OF THE COSMOS FOR THE ENCHANTMENT OF ALL THE "SENSES," THAT PARADISE OF SENSATIONS ETERNALLY RENEWED IN THEIR FORMS.**

The cruise, for example, the march or the cure at a spa resort have extrinsic goals: relaxation, political demonstration, health. The rally, the Tour de France, Carnival, the race, the hunt for man or animal, the exploration, do not set out to seduce by their order but by their necessary result, or they are only events for a minority of specialist participants, which other people watch without taking part in their enjoyment with senses other than sight and hearing, at most by some slight modifications to the environment.

If Disneyland or Luna Park did not represent a kind of vulgar presentiment for our domain, we could praise them, but those small inventions of the theme park (from the tunnel of love to the house of horrors, by way of the helter-skelter or the big caterpillar coaster) are still far from the *palaces of touch*, full of forms and materials to be explored with the skin and the limbs, from the *hotels of scent*, where successive rooms would accustom the visitors to smelling ever longer series of perfumes, with which they would be told whole stories, without disgust, *temples of heat, of draught, of speed, of massage*, in which the spectator would allow himself to be invaded by the range of all the sign-sensations of topopoetic works composed for him . . . We shall see once again how the theater, the spatialization of poetic, prosaic, pictorial and gestural performances would have liked to become a kind of topopoetics and why it has been unable to do so.

Maurice Lemaître: "Le Bouleversement de l'architecture ou topopoétique, premières notes pour le manifeste de la topopoétique," *Documents lettristes*, no. 56 (August 1987), pp. 9–17. Paris: Centre de Créativité / Editions Lettristes.



Maurice Lemaître, *Sérénade (jeudi 21 avril 1966 à 21 heures)*, 1966



Maurice Lemaître, *Ballet lettriste*, 1965

A Day in the Street

The city, the street is hatched with a network of habits and acts which are renewed every day. We think that the sum of those routine gestures can lead to total passivity or create a general need for reaction.

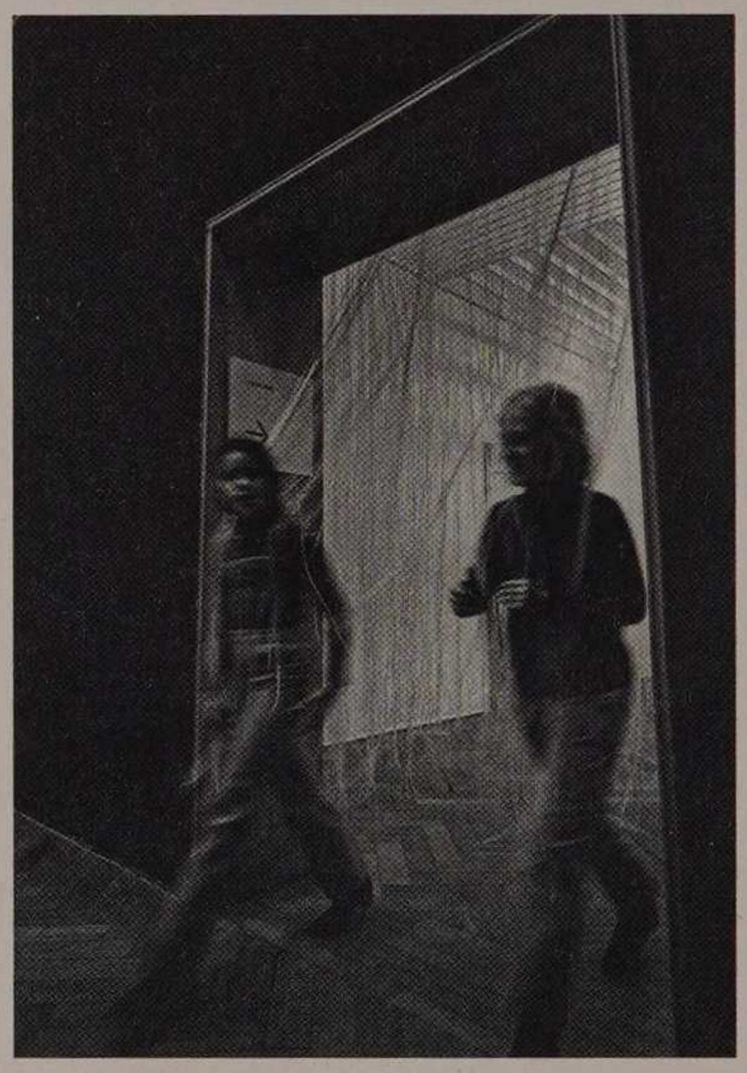
In the network of repeated and rediscovered events of a day in Paris, we want to place a series of deliberately orchestrated punctuation marks.

The life of big cities could be massively bombarded—not with bombs—but with new situations seeking participation and response from their inhabitants.

We do not think that our attempt will be enough to break the routine of a weekday in Paris. It may be regarded simply as a simple change of situation.

But despite its very limited scope it will help us to make contact with an unforeseen public, we see it as an attempt to go beyond the traditional relationships between the work of art and the public.

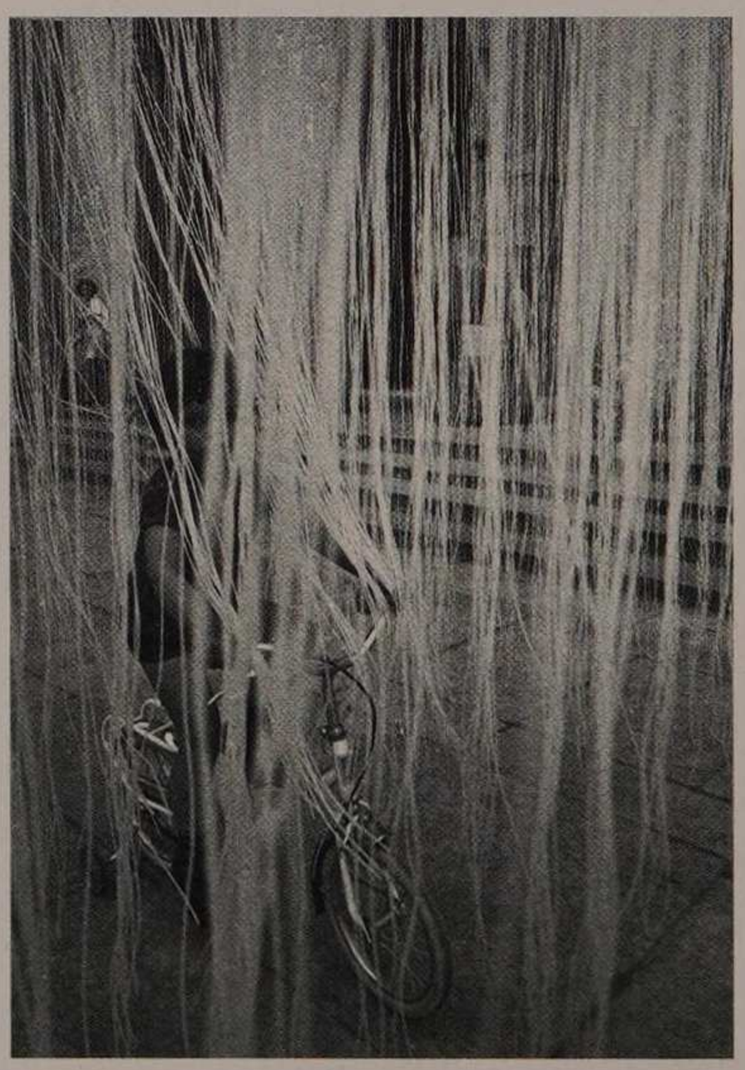
Garcia Rossi; Le Parc; Morellet; Sobrino; Stein; Yvaral (Groupe de recherche d'art visuel, GRAV). Paris, 1964–66.



Jesús Rafael Soto, *Pénétrable*, Stedelijk Museum, Amsterdam, 1969. Photo André Morain



Jesús Rafael Soto, *Pénétrable*, Stedelijk Museum, Amsterdam, 1969. Photo André Morain



Jesús Rafael Soto, *Pénétrable*, Musée d'art moderne de la Ville de Paris, Paris, 1969. Photo André Morain



Jesús Rafael Soto, *Pénétrable*, Galerie Denise René, Paris, 1970. Photo André Morain

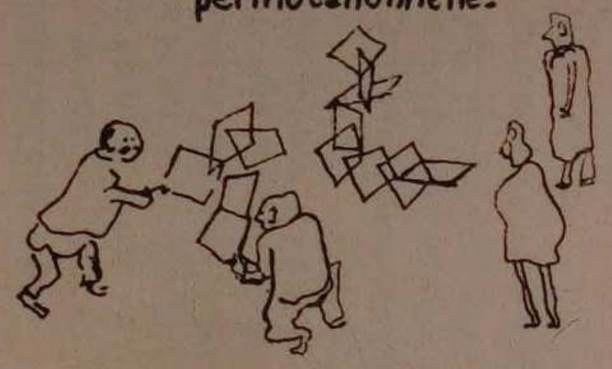
Programme du Mardi 19 Avril 1966

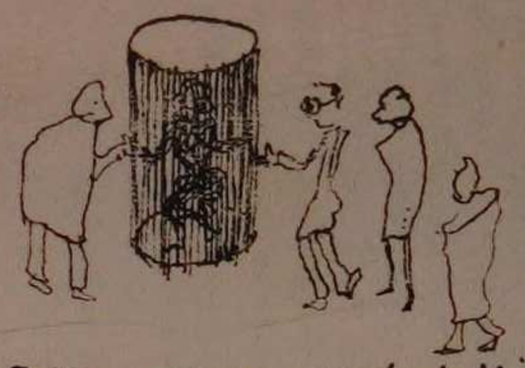




8 H. CHATELET - Entrée du Métro rond-point central.
Distribution de petits cadeaux surprises aux usagers.

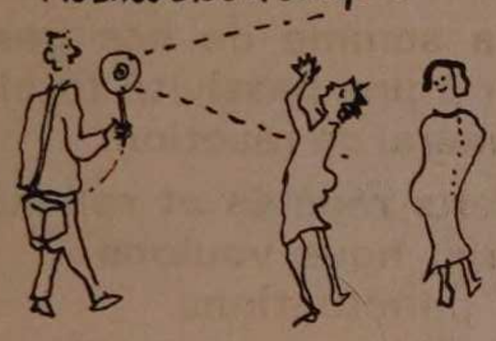
10 H. CHAMPS-ÉLYSÉES - Coin rue La Boétie - Montage et Démontage d'une structure permutationnelle.

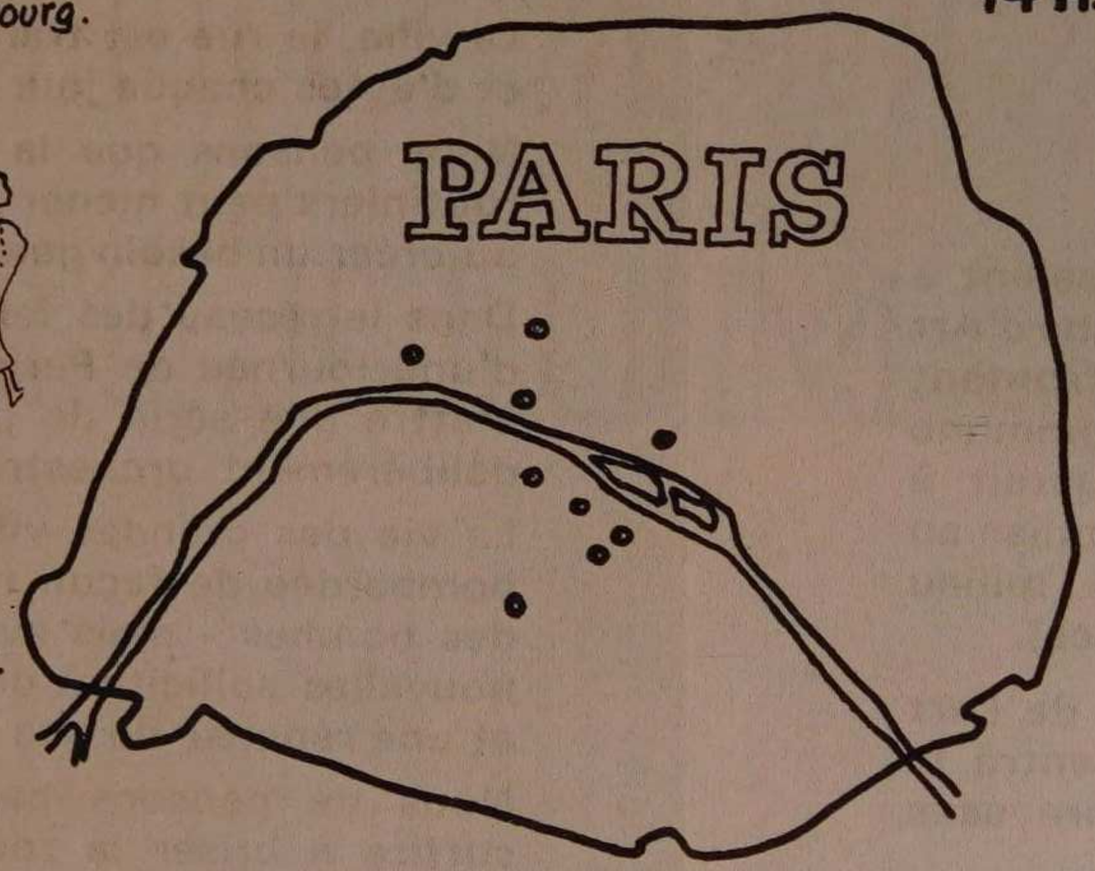




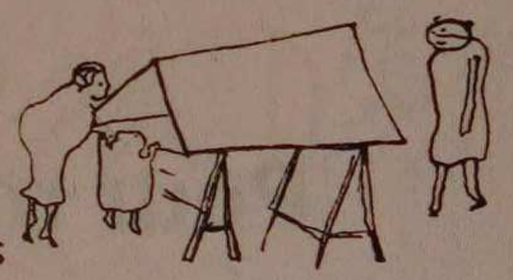
12 H. OPERA - Entrée du Métro. rond point central.
Objet cinétique habitable, abandonné à la curiosité des passants

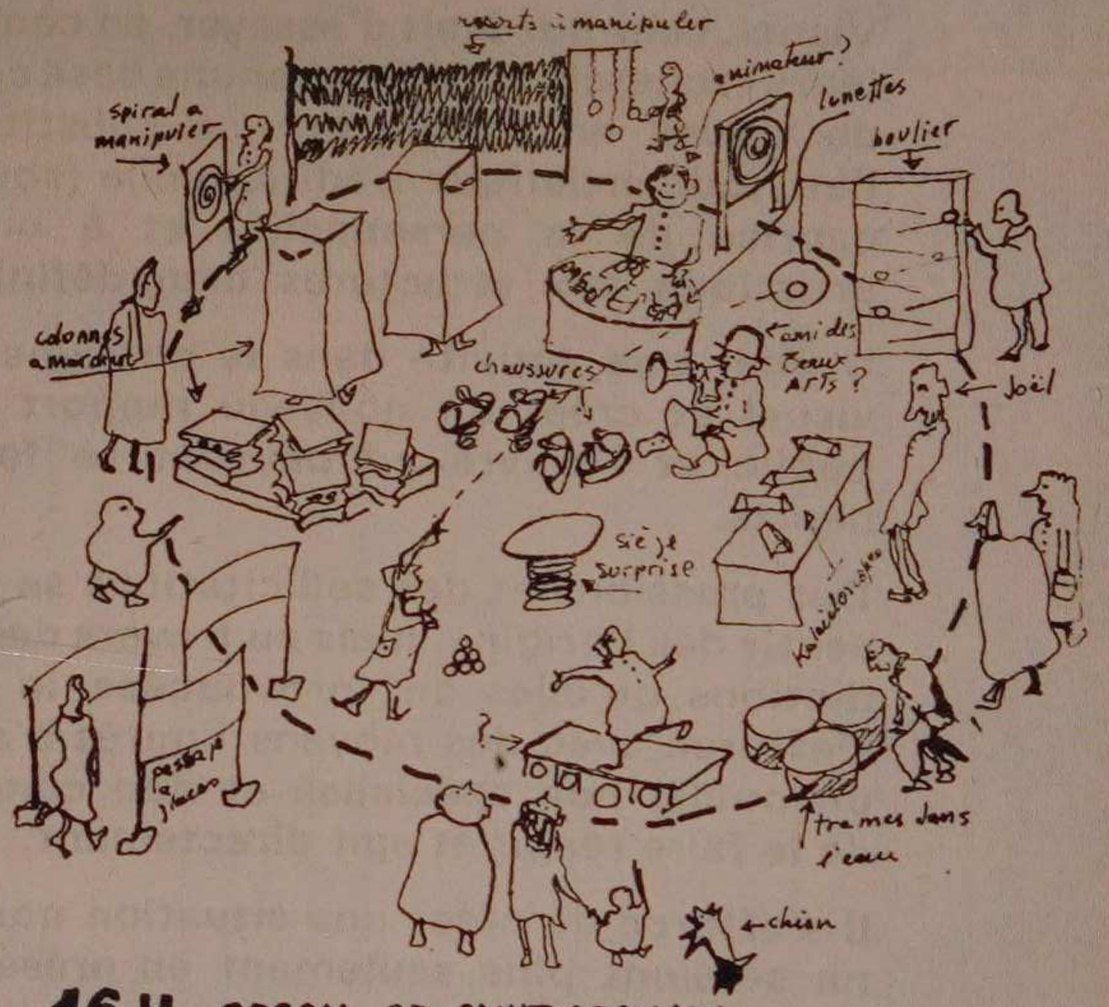
23 H. BD SAINT-MICHEL
De la Seine au Luxembourg.
Promenade avec Flashes électroniques.





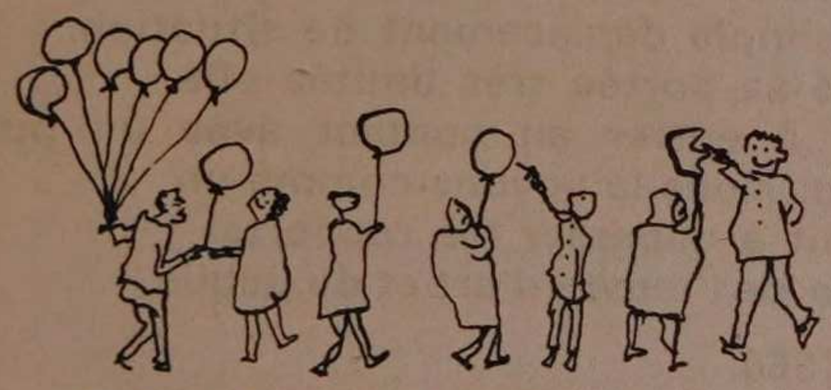
14 H. JARDIN DES TUILERIES.
Face avenue Général Lemonnier.
Le Kaléidoscope géant-moyen sera abandonné à la curiosité des enfants et des adultes, de même que des ballons géants sur le bassin.





22 H. QUARTIER LATIN
rue Champollion
Sifflets en cadeau pour les spectateurs de cinémas d'art.





18 H. MONTPARNASSE
Face à la Coupole.
Les habitués du quartier et les passants pourront chercher leur équilibre en marchant sur des dalles mobiles.



20 H. BD SAINT-GERMAIN
Entre la rue de Rennes et la rue du Dragon.
Distribution de ballons et épingles.

16 H. ODEON - BD SAINT GERMAIN
Présentation Foraine.
Divers éléments à actionner, manipuler, essayer, etc.

Groupe de recherche d'art visuel (GRAV). Program of *Une journée dans la rue*, April 19, 1966

Project for Rational Improvements for the City of Paris

The Letterists attending the September 26 meeting jointly put forward the following proposals for solutions to the city planning problems that happened to come up during debate. It is worth noting that no constructive action was decided, since all those present agreed that the most urgent task is to lay the groundwork.

The subways should be opened at night, after the trains have stopped running. The passageways and platforms should be poorly lit with dim, blinking lights.

The rooftops of Paris should be opened to pedestrian traffic by means of modifications to fire escape ladders and construction of catwalks where necessary.

Public gardens should remain open at night, unlit (in some cases, dim lighting might be justified on psychogeographical grounds).

All street-lamps should be equipped with switches; lighting should be for public use.

With regard to churches, four different proposals were put forward and all were judged tenable until the appropriate experiments demonstrate which of them is the best.

G.-E. Debord argued for the complete demolition of religious buildings of all denominations. (No trace should remain of them and their sites should be used for other purposes.)

Gil J. Wolman proposed that churches should be left standing but stripped of all religious content. They should be treated as ordinary buildings. Children should be allowed to play in them.

Michèle Bernstein suggested that churches should be partially demolished, so that the remaining ruins give no hint of their original function (Tour Jacques, on Boulevard de Sébastopol, being an unintentional example). The ideal solution would be to raze churches to the ground and build ruins in their place. The first alternative was formulated exclusively for reasons of economy.

Lastly, Jacques Fillon is in favor of transforming churches into haunted houses (maintaining their current ambience and accentuating their unsettling effects).

All agreed that aesthetic objections should be over-ruled, that admirers of the great door of the Cathedral of Chartres should be silenced. Beauty, when it does not hold the promise of happiness, must be destroyed. And what could better represent unhappiness than this sort of monument to everything in the world that remains to be overcome, to the immensely inhuman side of life?

Train stations should be kept as they are. Their rather moving ugliness adds much to the feeling of transience that makes these buildings mildly attractive. Gil J. Wolman called for removal or scrambling of all information regarding departures (destinations, times, etc.). This would promote the *dérive*. After a lively debate, those opposing the motion retracted their argument and it was approved without reservation. The aural environment of stations should be enhanced by broadcasting recorded announcements from a large number of different stations—and certain ports.

Cemeteries should be eliminated. All corpses and memories of that sort should be totally destroyed: no ashes and no remains. (It is necessary to note the reactionary propaganda constituted by these hideous remnants of a past filled with alienation by the most automatic of associations. Is it possible to see a cemetery and not be reminded of Mauriac, Gide or Edgar Faure?)

Museums should be abolished and their masterpieces distributed to bars (Philippe de Champaigne's works in the Arab cafes of Rue Xavier-Privas; Consecration of David in the Tonneau in Montagne-Geneviève).

Everyone should have free access to prisons. They should be available as tourist destinations, with no distinction between visitors and inmates (to make life more amusing, visitors would be eligible, in draws held twelve times a year, to win a real prison sentence. This would be especially aimed at cretins who cannot live without running uninteresting risks: today's speleologists, for example, and all those whose craving for games is satisfied by such pale imitations).

All monuments, the ugliness of which cannot be put to any use (such as the Petit or Grand Palais), should make way for other constructions.

All remaining statues whose significance has become outmoded—where any possible aesthetic renovations are condemned by history to failure beforehand—should be removed. Their usefulness could be extended during their final years by changing the inscriptions on their plinths, either in a political sense (The Tiger Called Clemenceau on the Champs-Élysées) or in a puzzling sense (Dialectical Homage to Fever and Quinine at the intersection of boulevard Saint Michel and Rue Comte, or The Deep in the cathedral square on Île de la Cité).

The dulling influence of current street names on people's intelligence must be stopped. Names of town councilors, heroes of the Resistance, all Émiles and Édouards (55 Paris streets), all Bugeauds and Gallifets, and in general, all obscene names (Rue de l'Évangile) should be removed.

In this regard, the appeal launched in Potlatch no. 9 for ignoring the word saint in place names is even more valid.

Situationist International, *Potlatch*, no. 23 (October 1955).

Theory of the Dérive

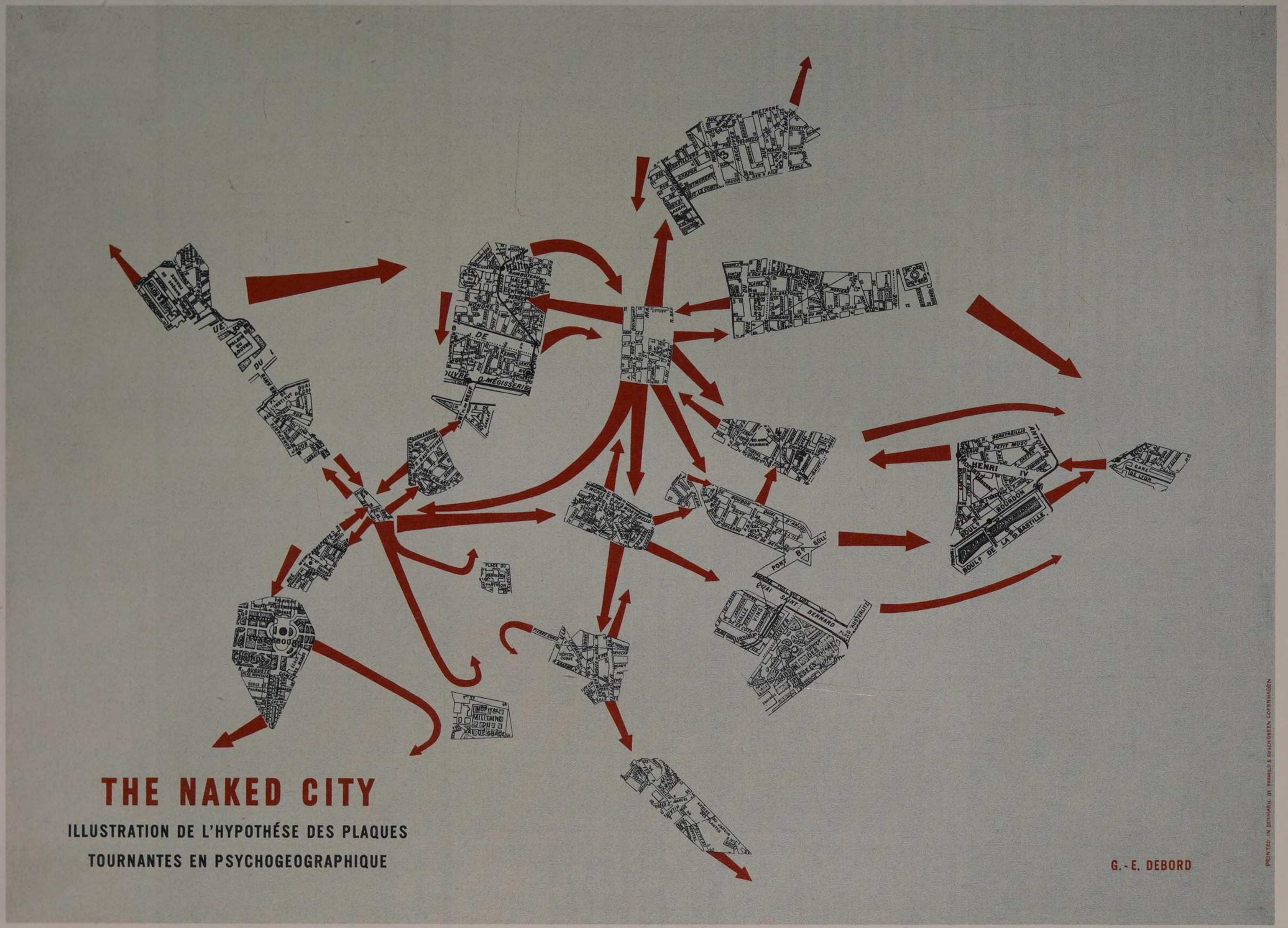
One of the basic situationist practices is the *dérive* [literally: "drifting"], a technique of rapid passage through varied ambiances. *Dérives* involve playful-constructive behavior and awareness of psychogeographical effects, and are thus quite different from the classic notions of traveling or taking a stroll.

In a *dérive* one or more persons during a certain period drop their relations, their work and leisure activities, and all their other usual motives for movement and action, and let themselves be drawn by the attractions of the terrain and the encounters they find there. Chance is a less important factor in this activity than one might think: from a *dérive* point of view cities have psychogeographical contours, with constant currents, fixed points and vortexes that strongly discourage entry into or exit from certain zones.

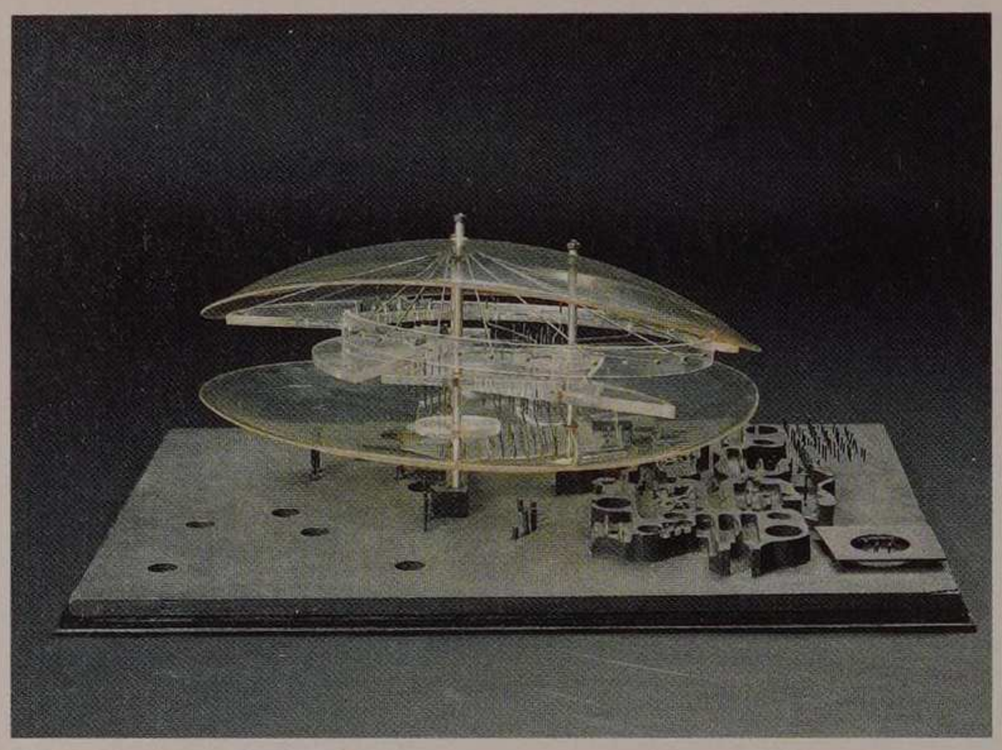
The ecological analysis of the absolute or relative character of fissures in the urban network, of the role of microclimates, of distinct neighborhoods with no relation to administrative boundaries, and above all of the dominating action of centers of attraction, must be utilized and completed by psychogeographical methods. The objective passionate terrain of the *dérive* must be defined in accordance both with its own logic and with its relations with social morphology . . .

The meaning of the *dérive* naturally rejoins a more general way of living life, therefore it would be wrong to mechanically judge it. I won't go into the precursors of the *dérive*, which can be properly recognized or disparagingly turned away from in the literature of the past, or into the exciting specific aspects that this *dérive* entails. The difficulties of the *dérive* are the difficulties of freedom. Everything leads one to believe that the future will provoke the irreversible transformation of behavior and of the setting of contemporary society. One day we will construct cities made for the *dérive*. We can use, with some light touching up, certain zones that already exist. We can use people who have already existed.

Guy-Ernest Debord: "Théorie de la dérive," *Les Lèvres nues*, no. 9 (December 1956); *Internationale Situationniste*, no. 2 (December 1958).



Guy-Ernest Debord, *The Naked City. Illustration de l'hypothèse des plaques tournantes en psychogéographique*, 1957



Constant, *Spatiovore*, 1959

Yona Friedman. Spatial City

From Haifa, where he emigrated in 1945, in the mid 1950s and as an extension of his research into "provisional accommodation for the Sahara"(1953-58), Yona Friedman has been thinking about architectural and urban structures which can envisage and encourage the "mobility" of a new society. The notion of "spatial city" would be the democratic utopia of a society in search of a town planning that listens to everyone and adapts to its own evolution.

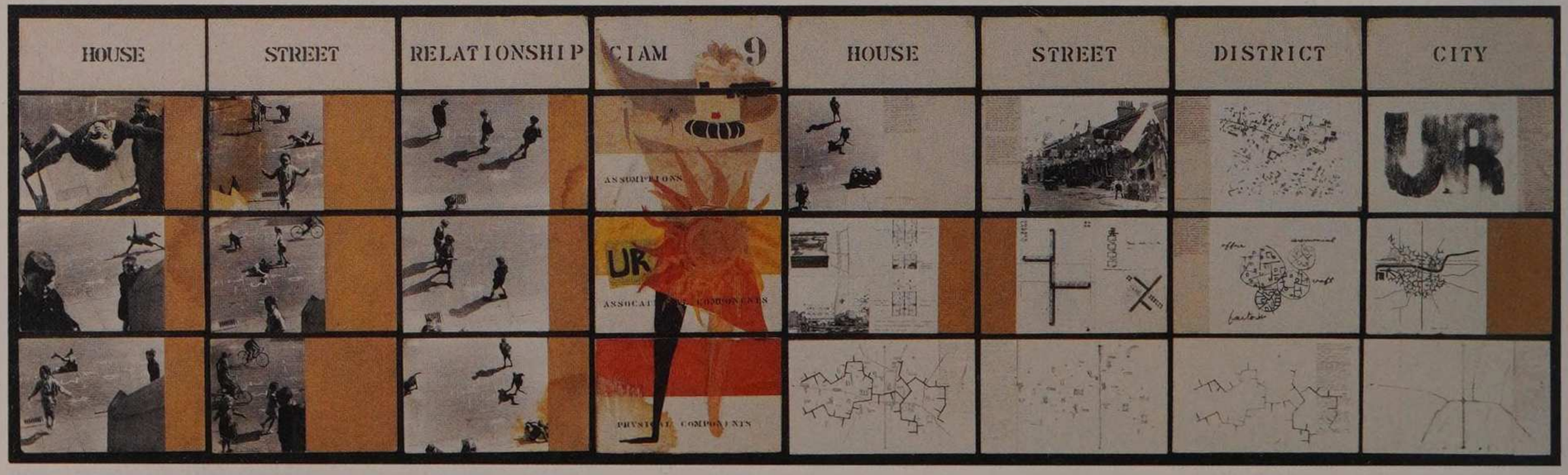
Friedman emigrated to Paris and in 1957 founded the *Groupe d'études d'architecture mobile* (GEAM) and developed proposals with a universalist view, paying sustained attention to the utopian principles of the making of the new city.

The notion of "spatial city" appeared in 1958 for the purpose of a design for Paris, the first image of a continuous sheet stretching without limits or constraints thanks to its suspension on piles 15 meters above the ground. This "span" construction tries to rest on the existing one and, by superimposing the new city on the old one, tries to organize the urban fabric like a space with variable geometry.

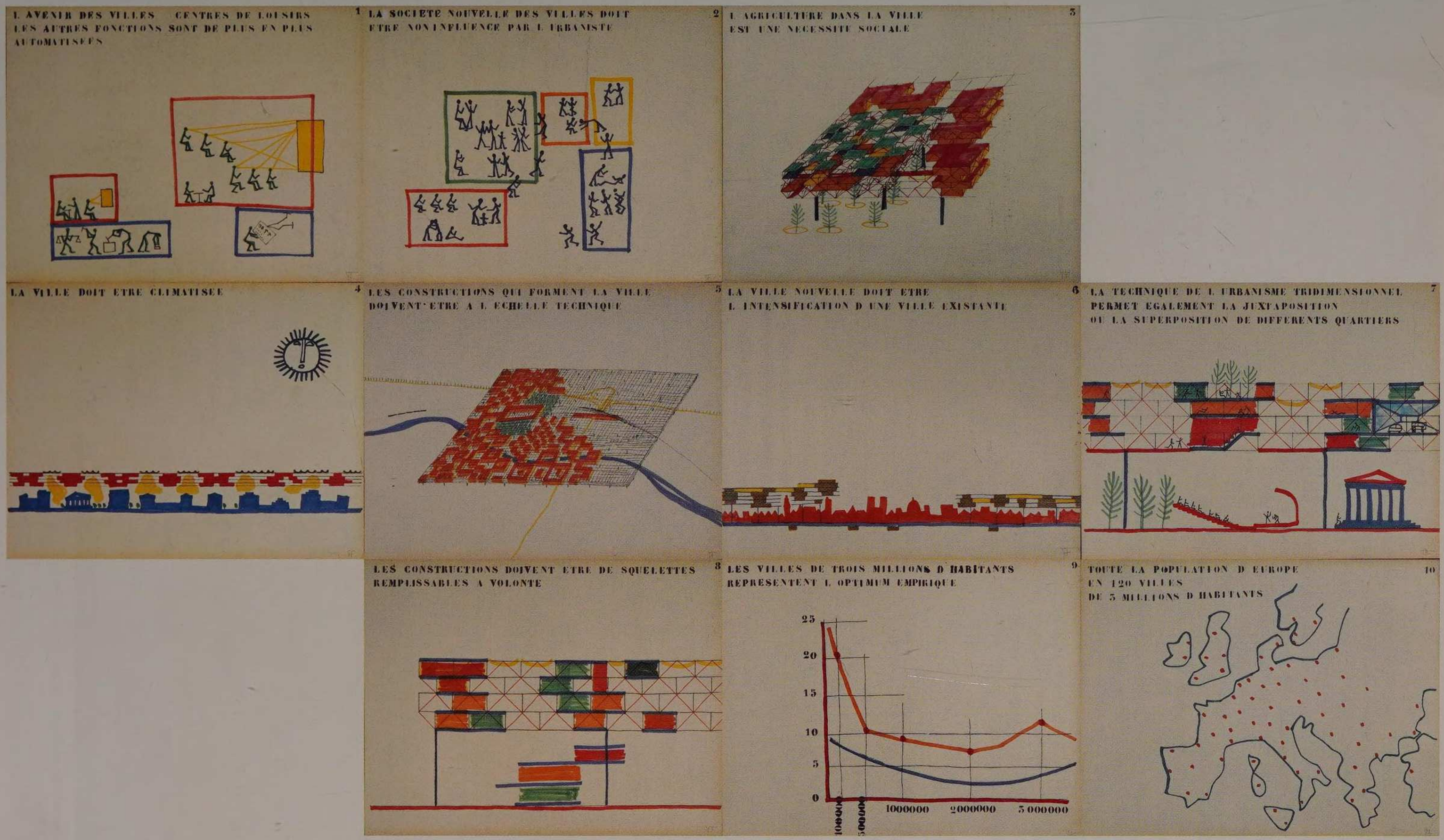
In 1961, Friedman collected the theory he had been working on since 1957 in ten principles. Based on the importance of game theory, his theory assigns to the function of architecture a dimension of pleasure, of ties of affection, between playing ground and leisure center. The role of the user, the reduction of the opposition between city and country, the climatological concerns, the construction of modern bridges, the use of the existing urban fabric, the multiplication of layers which enables the making of the city to come, in short the idea of a city conceived to make life in society easier are the basic principles of an essentially "mobile" architecture, open to all experiences.

Alison and Peter Smithson: A form of Anthropological Aesthetics

The grid for the ninth and next to last CIAM in Aix-en-Provence in 1953 provided the base for the theoretical analysis Alison and Peter Smithson intended to make after their text *Urban Reidentification*. Conceived from diagrams, texts and photographs by their friend Nigel Henderson, the device appeared to Kenneth Frampton to be a "form of anthropological aesthetics" linked to Jean Dubuffet's Art Brut, close to what he called "an existential neobrutalism."



Alison and Peter Smithson, *Grid for Aix-en-Provence C.I.A.M*, 1952–53



Yona Friedman, *L'Architecture mobile, les dix principes de l'urbanisme spatial*, 1961. From Left to Right: *L'Avenir des villes, La Société nouvelle, L'Agriculture dans la ville, La Ville climatisée, L'Échelle téchnique, L'Intensification de la ville existante, Juxtaposition ou superposition de différents quartiers, Squelettes remplissables à volonté, Untitled, Untitled*

Superstudio: Human Life

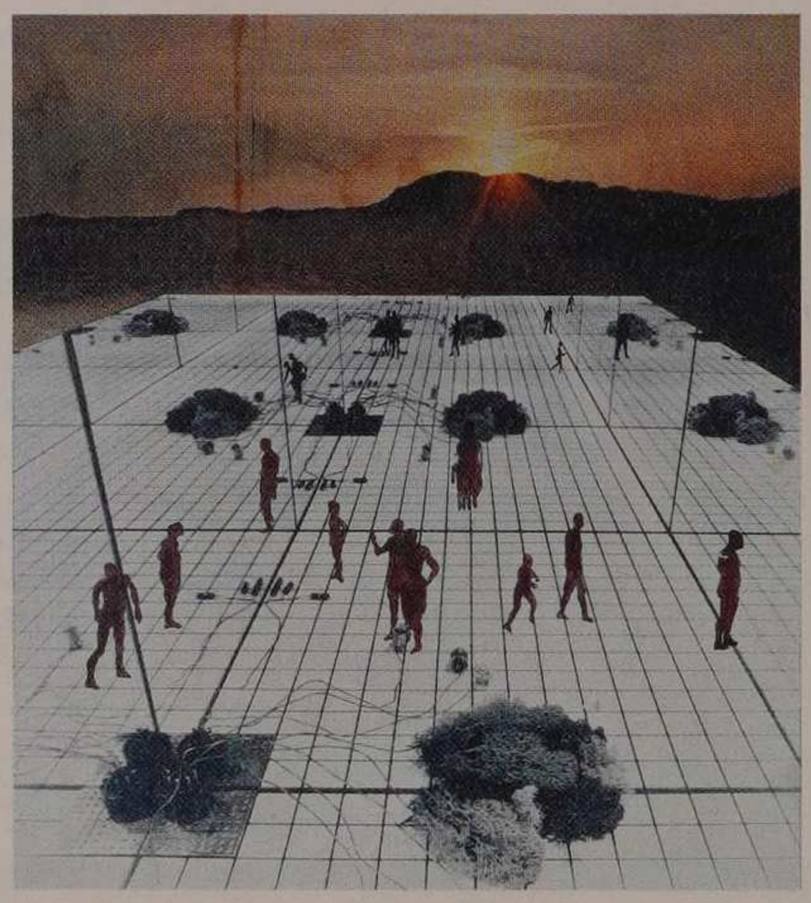
Founded in Florence in 1966, the Superstudio group was made up of five architects who combined a practical reflection on the making of architecture and the "design of invention and escape" with a theoretical analysis of "the world of reason."

Deliberately set alongside different principles of production linked to Pop Art, the work of Superstudio took on its full meaning with the publication between 1968 and 1969 of the *Istogrammi d'architettura*, a whole catalogue of diagrams generated by the deformation of a three-dimensional isotropic grid which enabled the systematic, cold production of infinite variations in an attempt to radicalize all the intrinsic issues of architecture to the extreme.

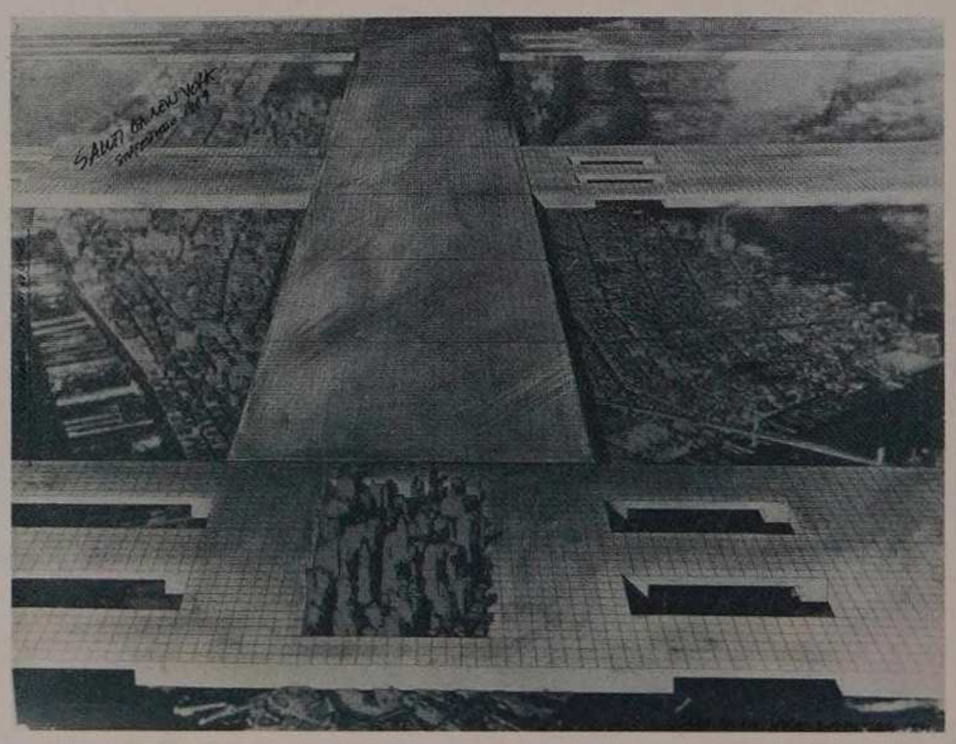
A large number of photomontages show the state of projects about the relations between architecture, considered as "a conscious formalization of the planet" and human life scanned by five themes or rites: life, education, ceremony, love, death. They also inaugurated the new fashion for Superstudio "propaganda" which, from 1971, presented its projects in the shape of multiple entertainment activities which might equally be films or story-boards seeking to propose the conditions for a visual town planning that would mix, with resolute ambiguity, the world of appearances and the world of the completely stripped down.



Superstudio, *Atti fondamentali «Vita, educazione, cerimonia, amore, morte» - Life-Supersurface «Sunset»*, 1971



Superstudio, *Atti fondamentali "Vita, educazione, cerimonia, amore, morte" – Life-Supersurface "Sunset"*, 1971



Superstudio, *II monumento continuo – Stade intermédiaire du photomontage*, 1969

Aldo Rossi, *Théatre du Monde*, 1979–80

Aldo Rossi: The Theater of the World

Theoreticians and architects connected until 1964 with the famous Italian magazine *Casabella-Continuità*, Aldo Rossi was one of the most prolix analysts in the history of his discipline: his work *L'Architettura della città*, published in 1966, expresses the synthesis of his analysis of the forms of history in a resolutely heterogeneous and transhistorical style that was to leave a deep mark on many fields of artistic creation.

On the occasion of the Venice Biennale in 1976 Rossi presented a collage project entitled *The Analogous City*, where memories and projects converge to give birth to a landscape of inventions composed of real fragments that herald a new phase of his work which *The Theater of the World*, a floating project conceived for the 1980 Venice Biennale, moored for three months in the San Marco basin opposite the Punta della Dogama, would be an emblematic illustration. The urban analogies, the taste for stage structures and spaces, the constant references open up to a vernacular spectacle-architecture of which Rossi would be the herald.

The taste for references, the history of the city and its successive typologies give rise to a project like a building game conceived according to the magic and "uselessness" of the theater. "Visited by thousands of people, transferred to other ports and then finally dismantled, the Venetian theater will henceforth lie in some warehouse in the lagoon, having exhausted its role and assured itself that it will survive," wrote Alberto Ferlenga, "thanks to its reputation and the drawings of it."

Closely linked to *The Theater of the World*, the Little Science Theater planned in 1978 by Rossi was conceived as a toy and a simple exhibition object. Following the example of *The Theater of the World* it proceeds from an interpretation of certain kinds of theatrical building, conceived as ephemeral machines on the occasion of festivals and celebrations. But it is the image of the puppet theater that is the matrix of Rossi's architecture here and the foundation of his language and his imagination.



Superstudio, ***Atti fondamentali "Vita, educazione, cerimonia, amore, morte" – Vita: l'acampamento*****, 1971**

Group Dynamics

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Mike Kelley:
Conversatior
2004, pp. 176



Mike K

The year I graduated from CalArts I moved to Hollywood. Hermann

The Impurity of the World

Following the example of James Lee Byars whose artistic practice bears witness to a fascination with archaic mythologies which he reread ceaselessly by the yardstick of his American culture, from the mid-1970s the young Mike Kelley hoarded and concentrated, at the heart of his performances, a number of models from many historical and social fields, opposing the contradictory sources at the foundation of his fragmented culture, from the happening to Fluxus drama and Viennese actionism, conceptual art and the most popular forms of entertainment of his time.

The exceptional "group dynamic" launched by Nitsch (performance mixing music, movement, human bodies and dead animals, in which he also took part with Paul McCarthy and many Californian artists and musicians) reminded Kelley of a massive, obsessive movement, "materialist, industrial, perfect urban."

In a context open to all sorts of live events, his first performances were a singular mixture of objects, texts, sound and dance. For Kelley pieces like *A Big Question*, *My Space* or *Poetry in Motion* (1978) were a kind of analytical syncretism, an attempt to "derail" dominant influences, to transgress while taking charge of the theoretical and historical heritage that weighed on him. The results of his first experiments with sculpture and his interest in theater and music, the practice of physical and oral misappropriation of objects that recall different recognized typologies of sculpture, objects, architecture (the historical avant-gardes in architecture, by way of Minimalism or different sorts of usual objects) were projects like *Indianana* (1978) or *Perspectaphone*, in which he staged a generic tool recalling the noise machine of the futurist Luigi Russolo, and described the objects around him so as to have them read in a different, contradictory way.

Through the burlesque misappropriation of formalisms and the distancing of any "belief system" by means of the "lowest" forms of theatrical comedy, Kelley worked simultaneously on the physical involvement of the spectator, his oral poetry both epic and absurd permanently displacing any idea of fixed point of view or identity, in a straight line from Dada (he quotes Richard Huelsenbeck) or, among others, the Beat Generation (essentially William Burroughs or John Giorno).

The work of the artist of French origin Guy de Cointet, active in Los Angeles at the time, appears as an important influence for Kelley. The exceptional linguistic and visual device conceived as a narration and a theatrical and ontological drama of one of his essential plays, *Tell Me* (1978), represents the type of performances that displace the aesthetic and political rules of the society of his time, where abstract accessories look to him like "visual phonemes, primordial forms" (Kelley).

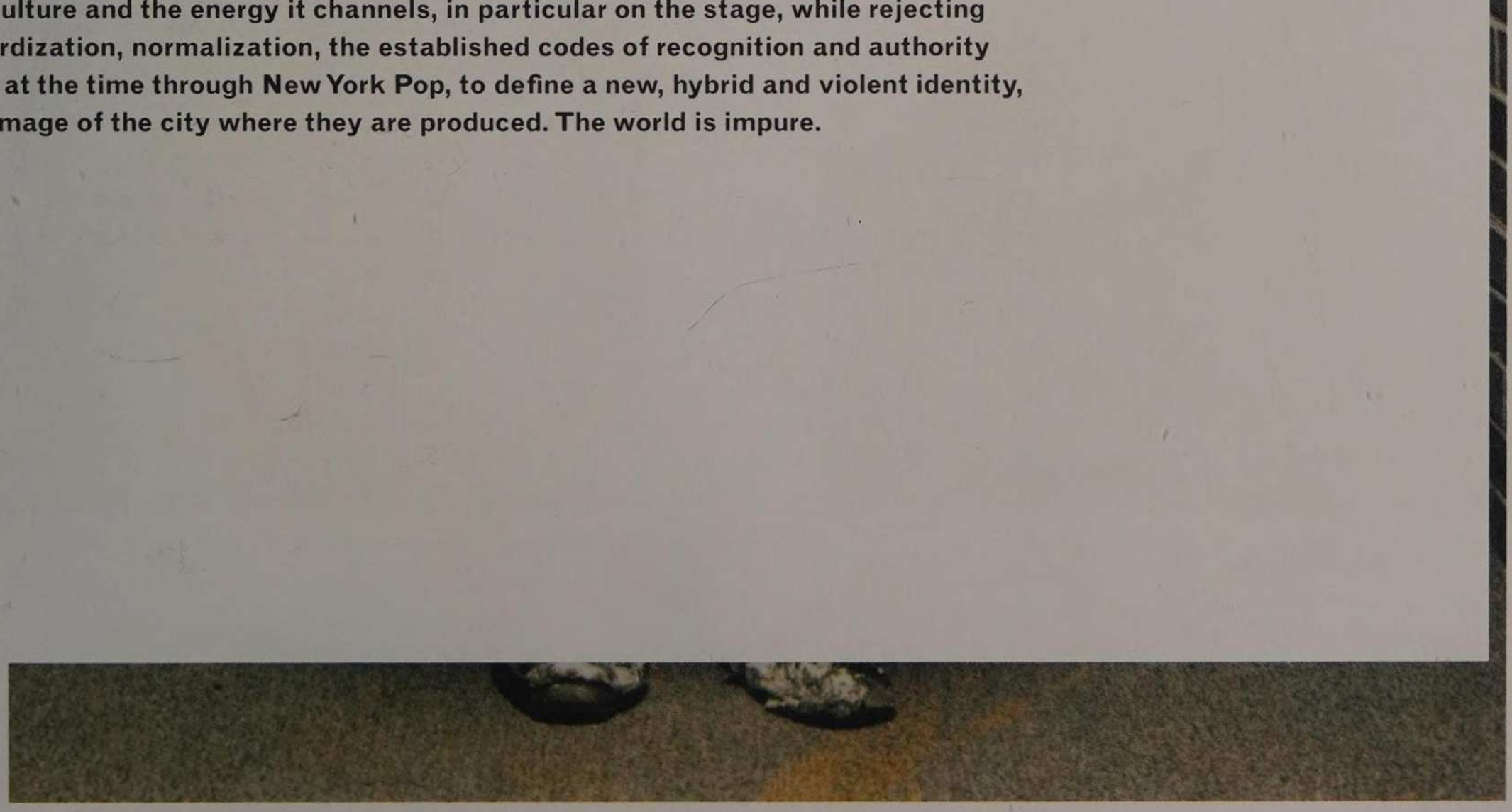
Kelley also drew on the experiences of different artists working in Los Angeles, from Laurie Anderson's solo performances to Paul McCarthy's (he was to work with him ten years later), by way of the somber conceptualism of David Askevold. Together they did a work, *The Poltergeist*, showing through photographs and texts their common interest in occultism, stage direction, weirdness and youth culture. Coming from conceptual art, Askevold, who had studied at Nova Scotia College and taught at

CalArts, stood out as an important figure on the Californian scene at the time: it was essential for the exhibition to present a selection of works between phenomenology, black imaginary and ritual.

With the "pre-punk" band Destroy All Monsters (DAM) which he created with Jim Shaw, Cary Loren and Niagara in 1974, Kelley also used a text by Askevold for one of the songs of their noisy, cold, theatrical training. DAM was then an "art band" intended to appear on stage and in different clubs, and a number of documents were produced around them (magazines, flyers, posters, photographs), designed to shape the image of the group which the artists wanted to be both pop and experimental, open to the broadest influences, from Dada to Krautrock, by way of psychedelia.

Kelley then founded The Poetics with Tony Oursler, the group with which they did a project inspired by dances from the Bauhaus stage, *The Pole Dance* (1976). He also took part in several of Oursler's first works; at the time he was equally interested in different forms of performance, oral or declamatory, which he filmed on video, and in a strange, personal form of theater, as witness the seminal installation *The Loner*. Close to Kelley at that time, Michael Smith did his first ironic and regressive pieces. Meanwhile Matt Mullican showed his first performances under hypnosis at the Foundation for Art Resources and Stuart Sherman his manipulations of intimate objects: contemporary forms that trace another history of the Californian cultural landscape in the late 1970s.

This section of the exhibition could not be coherent without an evocation of the different crucial, though little known, theatrical forms which enduringly informed Kelley's work, from exuberant *transgenre* productions by the artist and film-maker Jack Smith, who was close to Andy Warhol, to the everyday productions of The Cockettes, one of the first groups of transformist and utopian artists, hippies and activists in the late 1960s, by way of the performances of the feminist artist Pat Oleszko at Ann Arbor in the early 1970s. Kelley's performances are a way of rethinking mass culture and the energy it channels, in particular on the stage, while rejecting standardization, normalization, the established codes of recognition and authority it lived at the time through New York Pop, to define a new, hybrid and violent identity, in the image of the city where they are produced. The world is impure.



Production still of Mike Kelley dressed up for *The Futurist Ballet*, 1973

Group Dynamics

The *Futurist Ballet* was a "guerilla" noise / junk "happening" presented, without permission, in a University of Michigan lecture hall in 1973. The cast consisted of Jim Shaw, various friends, and me. Posters of nonexisting events of an "intellectual" or "aesthetic" nature were posted around the college town of Ann Arbor, Michigan. When the audiences for these fake advertised events arrived at the theater, they were confronted by a neo-Dada performance consisting of a series of absurd, simultaneous events. These included a man reciting selections from his pornography collection; a live enactment of an interview with Pat "the Hippy Strippy" Oleszko (queen of the Ann Arbor Hash Bash) from the underground newspaper *The Ann Arbor Argus*, and so on. The "events" were accompanied by lots of noise generated by talentness musicians, vacuum cleaners, and tape loops. Performance such as this led to the formation of Destroy All Monsters — a pre-punk noise band that included Jim Shaw and me.

Mike Kelley: "The Futurist Ballet" (1973) in Mike Kelley: *Minor Histories, Statements, Conversations, Proposals*. [Ed. by John C. Welchman.] Cambridge (Mass.): The MIT Press, 2004, pp. 176–179.

The year I graduated from CalArts I moved to Hollywood. Hermann Nitsch came to town to do one of his elaborate *Orgies Mysteries Theater* rituals and a call was put out for volunteers to work on it. I have always been interested in his work based on the photographs I had seen of it. I ended up playing in the noise orchestra . . . It was about involving yourself in a group activity for a long period of time. And about confronted with real, mortal material on every sensory level. It is the only group ritual I have ever found satisfying. It is a perfect materialist industrial urban mass.

Mike Kelley: "Some Aesthetic High Points," "Group dynamics," in *Mike Kelley*. Los Angeles: A.R.T. Press, 1991. Reprint in Mike Kelley: *Minor Histories, Statements, Conversations, Proposals*. [Ed. by John C. Welchman.] Cambridge (Mass.): The MIT Press, 2004, pp. 44–46.



Mike Kelley, ca. 1975. Photo by Cary Loren



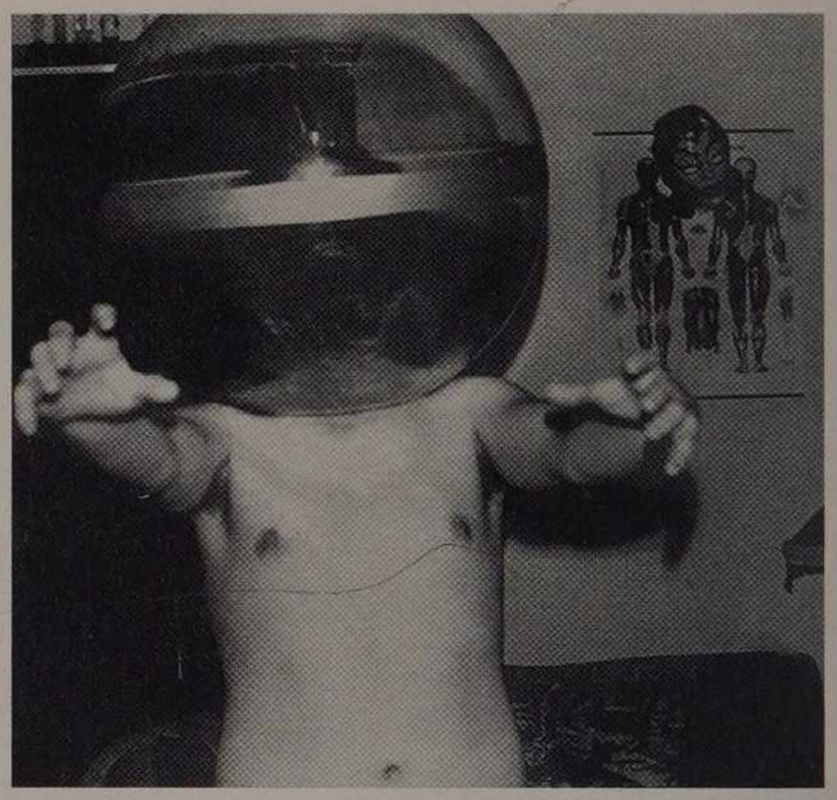
Mike Kelley, ca. 1975. Photo by Cary Loren



Production still of Mike Kelley dressed up for *The Futurist Ballet*, 1973

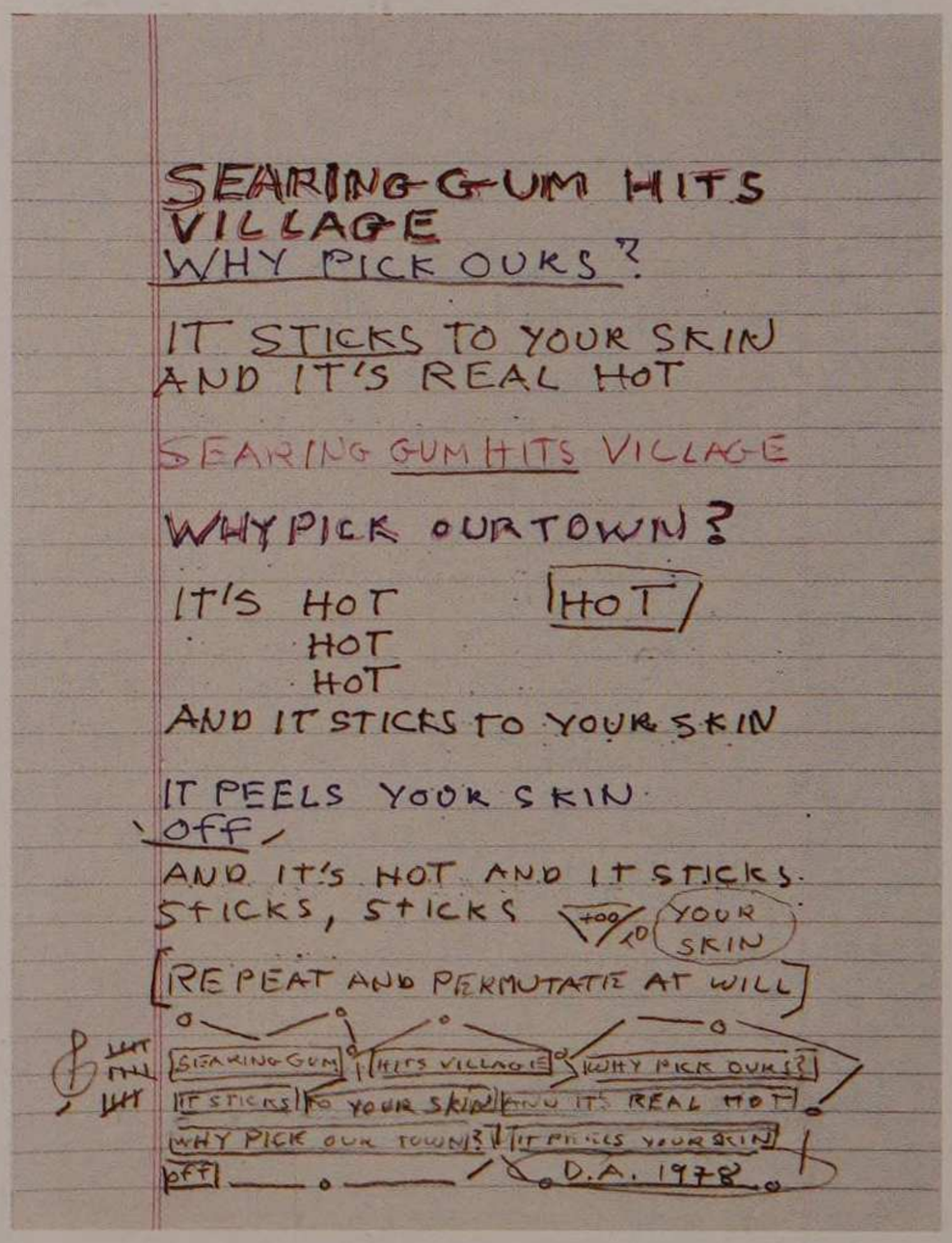
Energy Made Visible

The Poltergeist is a force and not a being, like a ghost; but sometimes it has been seen to take form—an allegory made concrete—a Monkey-like Phantom, small like a child but always in heat, not innocent at all . . . this is "The Spirit of Adolescence:" little enough to fit in your pants, but not staying contained—always making itself obvious, popping out, slinging shit, breaking dishes, staining the carpet. This phantom looks like a cat when young—messy but lovable—but develops into a red hot "Weirdo" of the kind once favored by adolescents, where every feature is tumescent: bulging eyes, lolling tongue, thousands of erect lumps all over the face—the embodiment of frustration—riding hot rods all over the house—no longer lovable—too obtuse to be tolerable—everything destroyed—sex energy released: A Monkey-like Phantom—A "Rat-Fink"—A Poltergeist.



Jim Shaw in Gods Oasis recording *Them*, 1974. Photo by Cary Loren

Destroy All Monsters
Named for a Japanese B movie (dir. Toshiro Honda, 1968), Destroy All Monsters was formed in Ann Arbor, Michigan, in the winter of 1974 by Cary Loren, Niagara, Jim Shaw, and Mike Kelley. All but Loren met as students at the art school of the University of Michigan in 1972. In the liner notes of the box set of Destroy All Monsters: 1974–1976 (Extatic Peace / father Yod Records, 1994), Kelley describes DAM's "Dadaist nonsense recitations" and noise production using hair dryers, vacuum cleaners, Army surplus cassettes and thrift store tape decks.
Footnote taken from Mike Kelley: "Missing Time: Works on Paper 1974–1976, Reconsidered," first published in Mike Kelley: *Missing Time: Works on Paper 1974–1976, Reconsidered*. Hanover (Germany): Kestner-Gesellschaft, May–July 1995 and reprinted in Mike Kelley: *Minor Histories, Statements, Conversations, Proposals*. [Ed. by John C. Welchman.] Cambridge (Mass.): The MIT Press, 2004, p. 69.



David Askevold, *Searing Gum*, 1978

Searing Gum
At this point I should also mention the influence of another visiting artist: David Askevold, whose strange brand of Conceptualism embraced music, text and film / video. David's dark sense of humor, evident in his proposed Kepler's *Music of the Spheres Played by Six Snakes*, was much more in line with the Poetics' sensibility than the lighter aesthetic of Anderson. We actually performed one of David's texts, *Searing Gum*, as a song.
Mike Kelley: "Poetics: Introduction to an Essay Which is the Form of Liner Notes for a CD Reissue Box Set." www.mikekelley.com/poeticintro.html



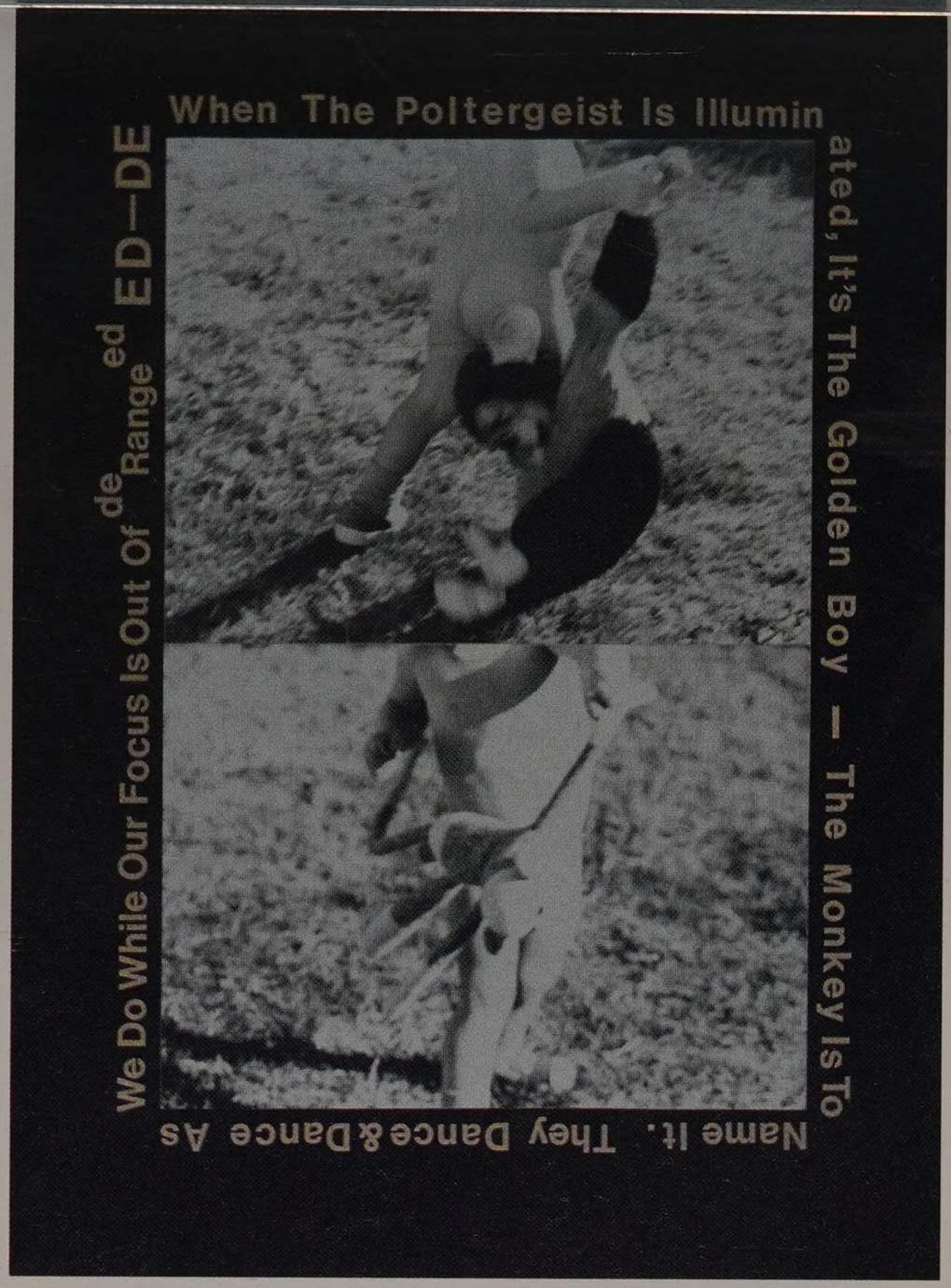
Niagara, ca. 1975. Photo by Cary Loren



***Destroy All Monsters*, 1975. From left to right: John Reed, Jim Shaw and Mike Kelley. Photo by Cary Loren**







David Askevold, *The Poltergeist*, 1978–79 [3 of 5]

David Askevold has been one of Kelley's instructors at the California Institute of the Arts. In 1979, they worked simultaneously on *The Poltergeist* theme. Kelley produced a seven part black-and-white photographic work, and an Askevoled project consisted of six large-scale color photographs. Both works were exhibited at the Foundation for Art resources in Los Angeles in 1979 as *The Poltergeist: a Work between David Askevold and Mike Kelley*. Much of the language in the text is lifted from the voluminous literature on the subject of the destructive spirit. Kelley and Askevold's shared interest in the spirit photography was, in part, a response to the primacy of documentary photographic style in the conceptual art movement.
"The Poltergeist," in *Southern California Art Magazine*, no. 28 (September–October 1980).

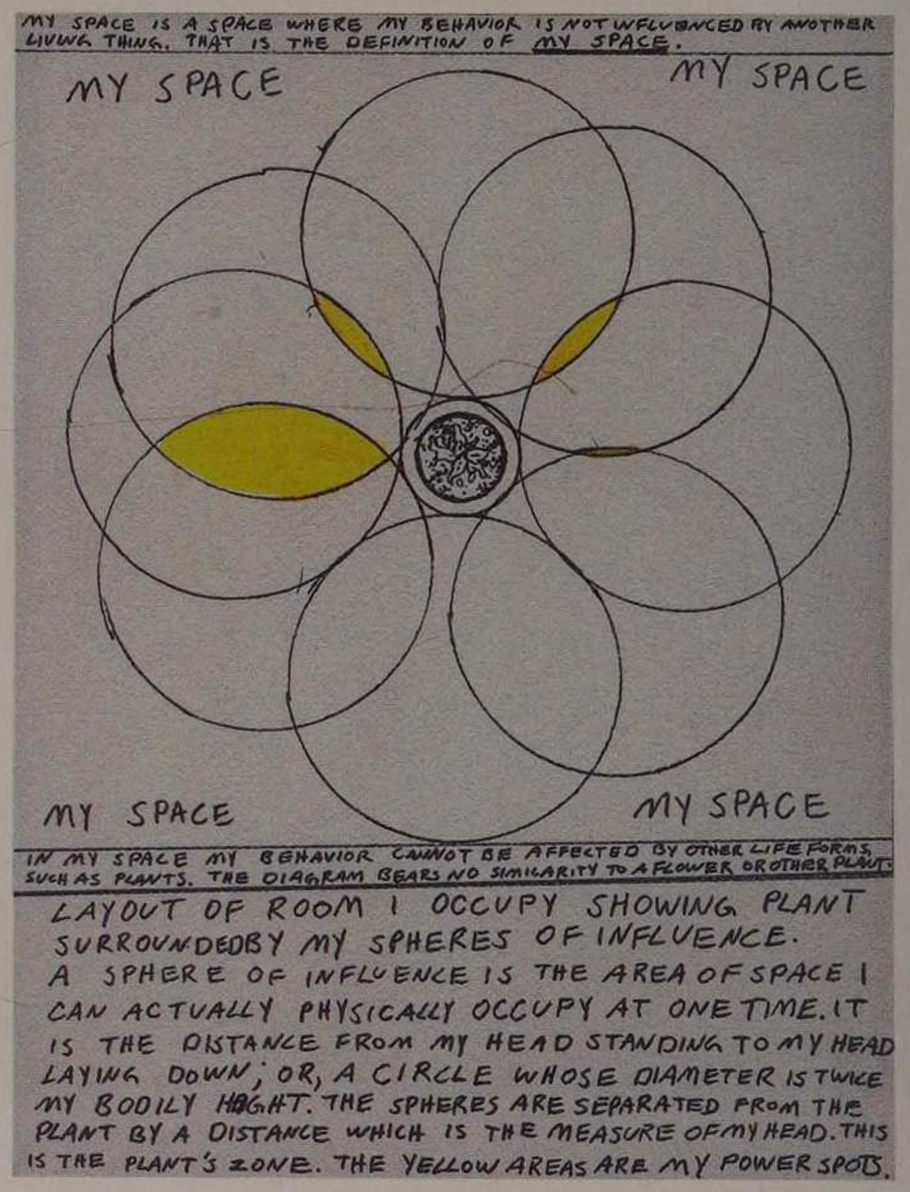
Staging

In [Laurie] Anderson's class we listened to audio works of a wide variety: poetry and spoken word records, Pop and Art Music, comedy, etc., and talked about the various staging techniques utilized by the performers, and how they might be played with and used in cross-over ways. Oursler, Don Krieger (another art school grad), and I formed the Poetics in this context. The Poetics, initially, was designed to be a dysfunctional nightclub comedy act. *The Gong Show* was one of my favorite television shows at this time. The offbeat performers it attracted intrigued me. They were people who considered themselves popular entertainers but who were just too unusual to fit into the normal television or comedy nightclub mold. But this seemed to be changing. Comedy was opening up and offered the possibility of a new audience. Andy Kaufman was doing things that were as interesting as anything being done in the Performance Art world. Not only that, he was doing them on network television. Given these examples, the Poetics experimented with purposely-pointless prop comedy, shaggy dog stories, abstract jokes and lounge music. Not much came out of all this except *The Pole Dance*, a choreographic work parodying Bauhaus-style structural theater. In it, Oursler and I worked at shoving poles into each others stretch pants-suit outfits until we were barely able to move, accompanied by Krieger who played live on the "orgatron"—an adapted toy organ that was hard-wired to produce a piercing electronic tone.

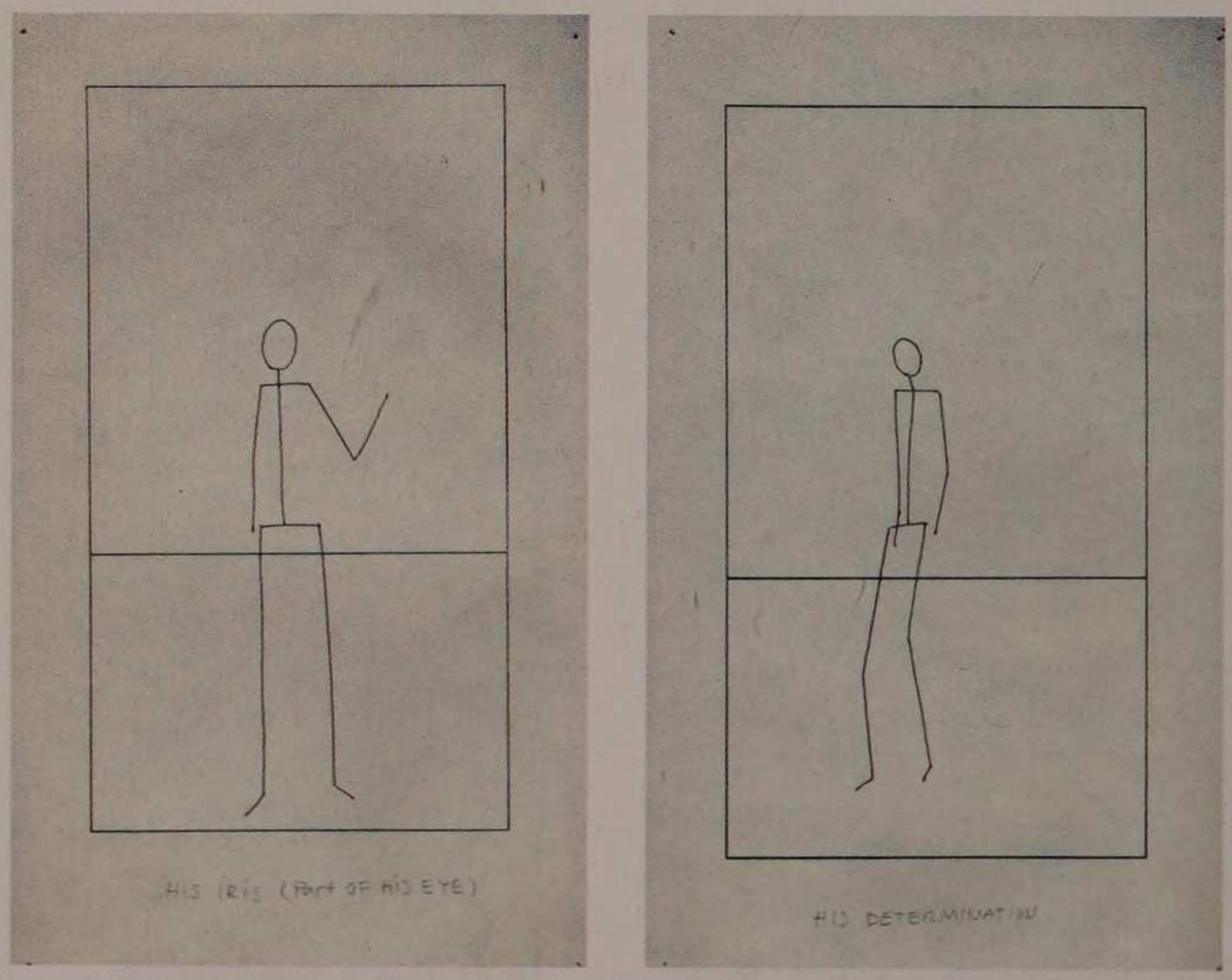
Mike Kelley: "Poetics: Introduction to an Essay Which is the Form of Liner Notes for a CD Reissue Box Set." www.mikekelley.com/poeticintro.html

***The Pole Dance* is a dance work originally performed by The Poetics (Mike Kelley, Don Krieger and Tony Oursler) in 1978. In 1997, Kelley and Oursler asked choreographer Anita Pace to reinterpret the work based on their original notes. A videotape documents the final taping of *The Pole Dance* as performed in a rehearsal studio and was used in The Poetics project: 1977–97 (Documenta version).**

Mike Kelley :"The Pole Dance (1997)," in *Minor Histories, Statements, Conversations, Proposals*. [Ed. by John C. Welchman.] Cambridge (Mass.): The MIT Press, 2004, pp. 224–225.



Mike Kelley, *My Space*, 1978



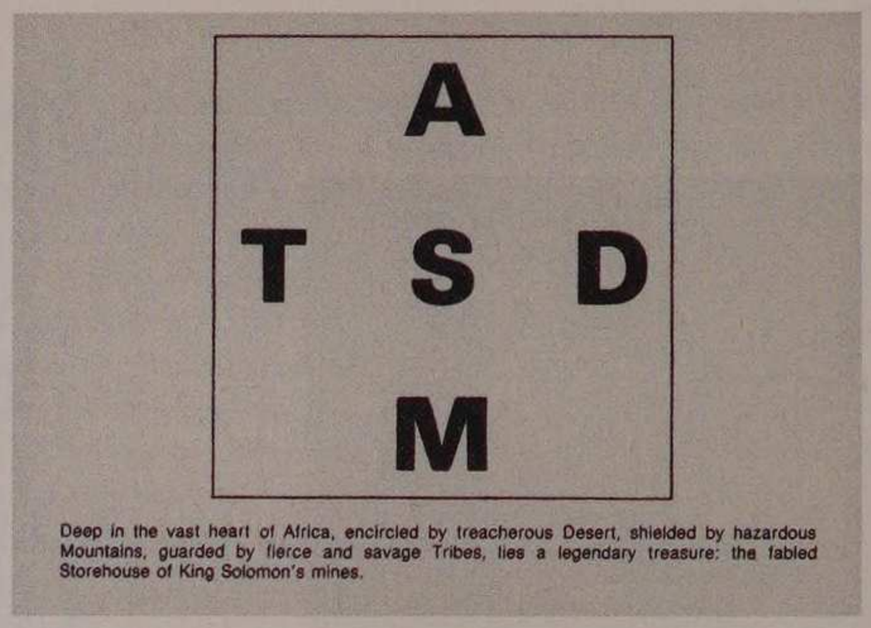
Matt Mullican, *Untitled (Stick Figure Drawings)*, 1974



Tony Oursler, *The Loner*, 1980

The Loner is the story of a polymorphous humanoid adolescent . . . All the decoration in the tape is close to French "Nouvelle Figuration" and German neo-Expressionism, which used form and color as genuine expressive elements, while introducing the figure as a structural basis and reference to the forms which have come out of contemporary subculture. In Tony Oursler's video, the decor, a sort of miniature theater, is covered in garish colors. The characters are represented by different parts of the body . . . Everything is shown, remaining voluntarily gaudy. The insertion of a face in the decor is done using an opening to let an actor's head poke through, like photos taken at an old-time funfair. To a certain extent, the expressiveness of the set is reminiscent of the cinematographic style of the *Cabinet du docteur Caligari* (1920) by Robert Wiene, both in formal terms and in terms of the themes dealt with: fate, madness and death . . . In an interview with Elisabeth Janus (Elisabeth Janus: "Vers une grammaire psycho-dramatique de l'image en mouvement: un entretien avec Tony Oursler," in *Tony Oursler*. Bordeaux: Capc Musée d'art contemporain, 1997 [exh. cat.]), he said: "My primary sources of inspiration for my writing came from what I call personal 'pop' experience: a sort of amalgam of images from the popular press and my own experiences, often snatches overheard by chance when listening to other people. When I was working on those first tapes, I acted like an aerial picking up other people's narration; I collected and dissected urban legends, fables and folklore."

Dominique Garrigues, *New Media Encyclopedia*, http://www.newmedia-art.org, Centre Pompidou, Musée national d'art moderne, Paris, Museum Ludwig, Cologne, Centre pour l'image contemporaine Saint-Gervais, Genève, Centre national des arts plastiques (Fonds national d'art contemporain), Paris.



Invitation to the performance of *Tell Me (Set and Props)* by Guy de Cointet, Hunter College Gallery, New York, 1981



Guy de Cointet, *Tell Me*, 1979. Performance at Los Angeles County Museum of Art, Los Angeles. Performers: Denise Domergue, Helen Mendez and Jane Zingale



Guy de Cointet, *Tell Me*, 1979. Performance at Los Angeles County Museum of Art, Los Angeles. Performers: Denise Domergue, Helen Mendez and Jane Zingale



Invitation to the performance of *Tell Me* by Guy de Cointet, Taos Arts Festival, Taos, New Mexico, September 1979

A Physical Space

E.H.: I am interested in the role of structure in your work — not just in a structuralist or post-structuralist sense, but in a very physical and visual sense. For example, how does the physical space of the set define the actions of the performers in *Tell Me* (1979)?
G.C.: The physical space completely defines the actions. The first performances came from the visual, from such objects as a sculpture or a painting. And the first sets were very visual: some were completely abstract, with one shape or different shapes, but they were not minimal at all.

E.H.: Not minimal?
G.C.: Not minimal because they had different colors, and all the stories came from objects: from the shapes, colors and letters. Without the objects, it would have been impossible to figure out the text. During the performance everything was explained, so it made sense to the audience (note: in *Tell Me*, an actress points to and explains the meanings of the capital letters on the wall: "Deep in the vast heart of Africa — she points out A —, encircled by treacherous Desert — she points out D —, shielded by hazardous Mountains — she points out M —, guarded by fierce and savage Tribes — she points out T —, lies a legendary treasure: the fabled Storehouse of King Solomon's mines — she points out S — ") . . .

E.H.: Some of your dialogues includes odd substitutions for words, the sort of substitutions that occur in dreams. (Note: in *Tell Me*, Michael says "Mary, can I have a cigarette?" Mary replies, "A cigarette? Wouldn't you rather have a scotch?" Michael answers, "No, I prefer a drink." Mary asks, "What would you like to drink?" Michael answers, "A Marlboro." Mary apologizes, "I'm sorry, Michael, I'm out of Marlboro. I drank the last drop of it yesterday morning.") Do you ever eavesdrop or overhear conversations?
G.C.: Yes, I use lots of things that I hear on the radio or from people I know. Sometimes people don't speak very precisely, but they still seem to understand each other, even though their words could be interpreted in many different ways.

E.H.: Why did you decide to stop writing books and do performances instead?
G.C.: Because the books were so abstract in a way. I wanted to show a different side of my work. In some performances I have used books, but I use large ones that I make myself, so the audience can see exactly what is written or what is drawn.

E.H.: So the performances provided a way to explain the books, to make them more accessible?
G.C.: I wanted to present the different relationships visually.

E.H.: You said the performances have actual codes.
G.C.: Yes. But when you start to translate some of them, you may come across another layer of codes, which you then have to solve.

"Guy de Cointet, interview by Emily Hicks," in *Nine Artists*. Los Angeles: The Museum of Contemporary Art, 1985 [exh. cat.].



Guy de Cointet, *Tell Me*, 1979. Performance at Los Angeles County Museum of Art, Los Angeles. Performers: Denise Domergue, Helen Mendez and Jane Zingale

"Incorporate realist, important accessories amidst the abstracts. Mix the realists and the abstracts in equal quality," Guy de Cointet noted in one of his journals from 1980. For him the passage from sculpture to theater takes place by the animation of objects, their manipulation by the actors: it is the voice and the gesture that give meaning to the forms.
Marie de Brugerolle: *Guy de Cointet, La mise en scène des objets*. Unpublished, 2006, p. 3.

Performance Related Objects

John: The performance objects became more didactic and they alluded to things like science demonstrations or lecture props.
Mike: That was the purpose of them. I mean, it was sculpture that led me to writing . . . When I started to make objects I was suddenly able to verbalize in a way that I hadn't been able to before simply by making something to talk about. So they were really props for verbalization.

John: They had a strong rhetorical component.
Mike: . . . The earliest performances were just groups of demonstrations of objects; by talking about them, their meanings changed. If you talked about them this way they meant this, and if you talked about them that way they meant that. It totally denied the whole notion of a primary structure. Then they started becoming subsumed by the language and that's how the long performances developed where the language became the controlling factor and meanings changed by virtue of the change in language over time . . .

John: Well, your performances were entertaining but they never aspired to be stand-up comedy, or to be theatrical in the usual sense.
Mike: That's why I think I got written out of performance-art history because the people on the one end, who are in favor of a kind of Agit-prop or ritual based performance, didn't like them and people on the other side, the kind of East Village stand-up aesthetic, didn't like them either. So I got stuck in this weird, middle group—the kind of late-structuralist performance people. They're just gone, they're written out of the history.

I was really influenced by Michael Smith's early performances and somewhat by Stewart Sherman. I also liked Julia Hayward's work, Guy de Cointet, Vito Acconci and Matt Mullican's performances. Earlier I had also seen a lot of, I don't know what to call it, kitsch stuff —early Pat Oleszko and The Cockettes. So I was familiar with that really low stuff, and with the traditional tactics of the counter-culture: to use the worst and the trashiest stuff that the main culture abhors. At the same time, I didn't like the ghettoization of that. I wanted my work, maybe it was my school-bookish side, to be hard to swallow even if it was low, that it wouldn't be fun. It probably comes from my Catholic upbrining: everything has to be painful . . .

John: Exposing how a belief structure is projected is something that runs through all your work: the performances, the paintings, and the sculpture.
Mike: I always said the performances were about belief systems. I thought of them as propaganda-gone-wrong. It's why at the time I was so interested in, and felt such a kinship with Matt Mullican's work because he was somebody who used these given symbols and given social structures and tried to bring them to life . . .

"Mike Kelley interviewed by John Miller in Los Angeles on March 21, 1991," in *Mike Kelley*. Los Angeles: A.R.T. Press, 1991, pp. 8–9.



Mike Kelley, *Indianana*, 1979



Mike Kelley, *Two Machines for the Intellect*, 1977–78



Mike Kelley, *Unstoppable Force Versus Immovable Object*, 1979

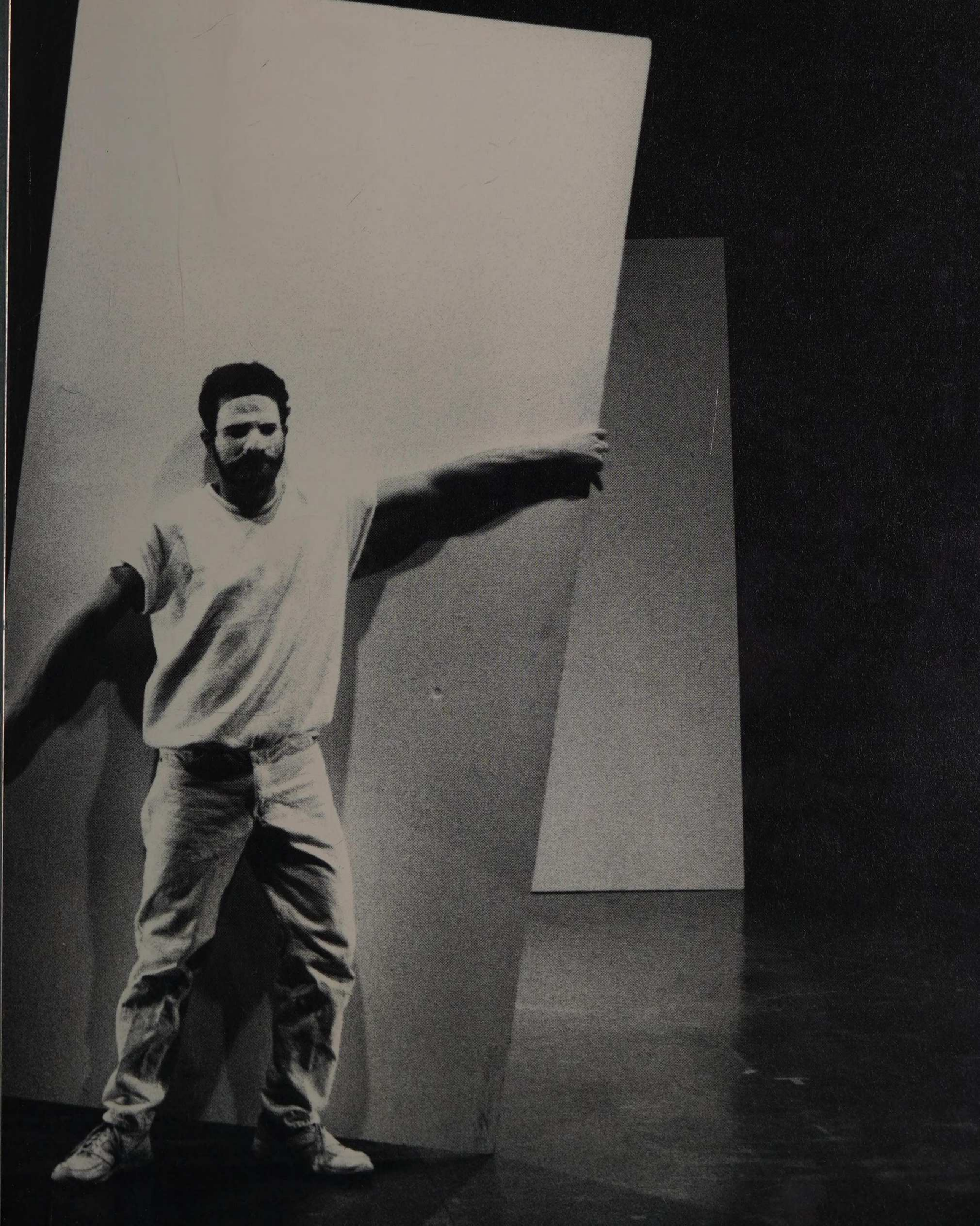


Mike Kelley, *The Monitor and the Merrimac*, 1979



Mike Kelley, *Performance Related Objects*, 1977–79

pp. 186–187: Robert Morris, *Site*. Still shot of *Four Pieces by Robert Morris*, by Babette Mangolte, 1993. © 1993 Babette Mangolte >

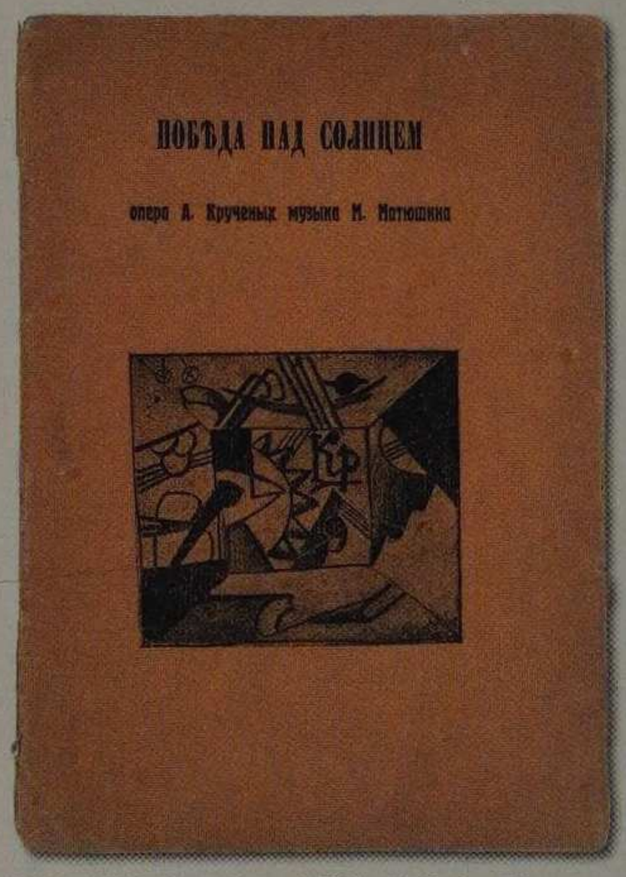


Victory over the Sun

Questions:

1. **In what measure could the new Constructivist school replace the traditional settings for modern plays?**
2. **Didn't the remarkable progress in scenic lighting lead the deconstruction? Since the old lighting, with ramps and battens, which was meant to light large painted surfaces, had nothing to compare with the new means, such as spotlights and cinema projections, wasn't there a possibility of enhancing volumes in a three-dimensional way?**
3. **Wouldn't these new techniques entail important changes in the existing stages and influence the architecture of new theaters?**

André Boll: *La Volonté* (excerpt), newspaper directed by Alfred Dubarry, Paris (June 1930), quoted by Jean Chauvelin and Nadia Filatoff in *Alexandra Exter, Monographie*. Chevilly-Larue: Max Milo Éditions, 2003, p. 328.

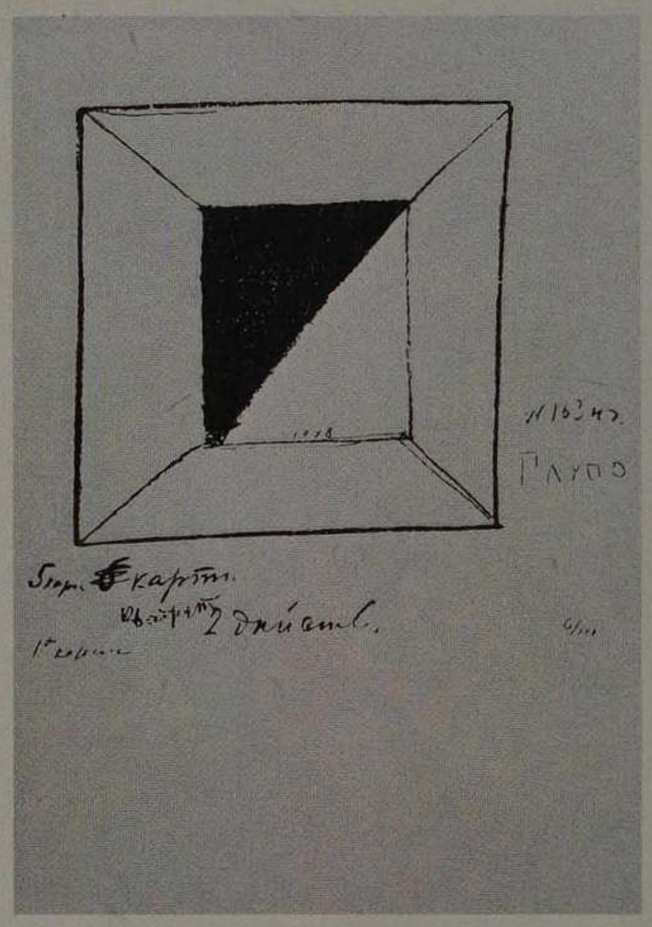


Aleksei Kruchenykh and Mikhail Matyushin, *Victory over the Sun*, Opera, 1910

Words in the Theater Are Only Patterns on the Canvas of the Movements

So that the novelist who meddles with the theater can become a dramatic author, he should be forced to write a few pantomimes. That would be a good reaction against the useless abuse of words. Do not let this new author worry and think that someone wants to take away any possibility of him expressing himself on stage forever. He will be authorized to let the actor speak but only when he has created *the scenario of movements.* Perhaps we shall end up inscribing this sentence on the tables of theatrical law: "Words in the theater are only patterns on the canvas of the movements."

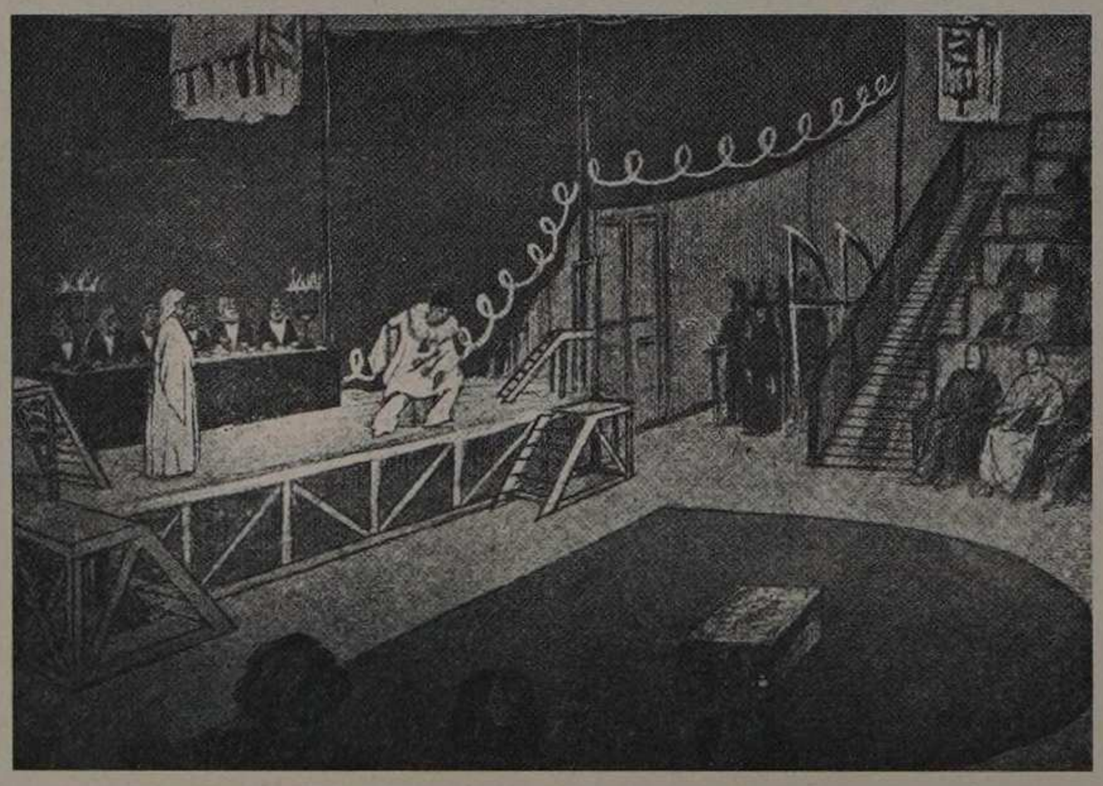
Vsevolod Meyerhold: *Écrits sur le théâtre*, vol. 1. Lausanne: L'Âge d'Homme, 1973, p. 185 [prologue and notes by Béatrice Picon-Vallin].



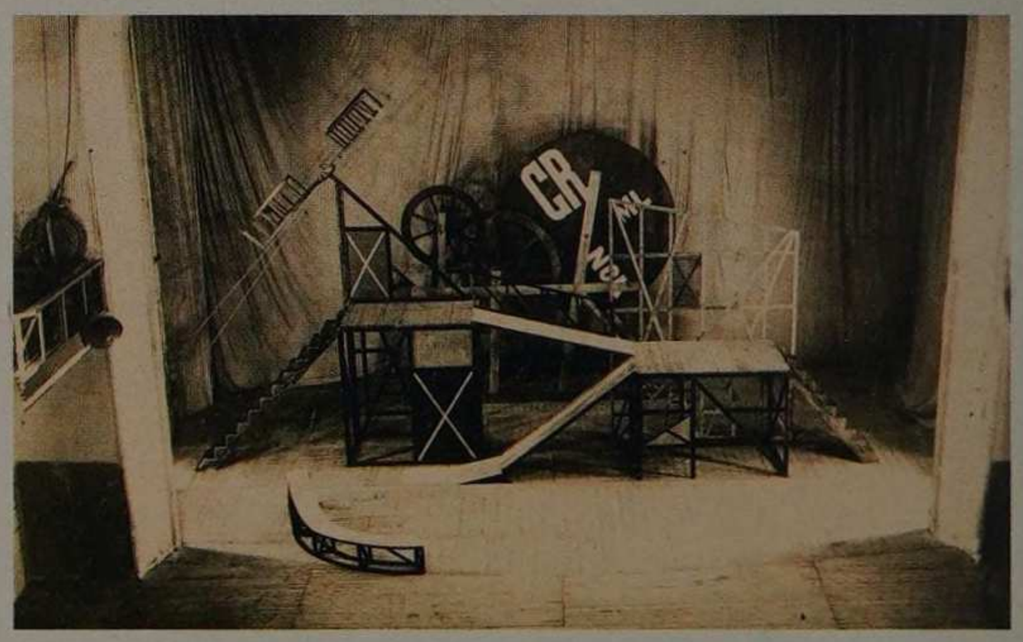
Kazimir Malevich, Backdrop for Act II, Scene V of *Victory over the Sun*, 1913 (1974)

Conceived outside the scenic cage of the Italian style box, the device refers to fairground theater and the circus and exalts the autonomy of the theater.

Béatrice Picon-Vallin.



Vsevolod Meyerhold, *The Fairground Stall*, by A. Blok, 1914



Model for Liubov Popova's scenography for *The Magnificent Cuckold* by Vsevolod Meyerhold, 1922

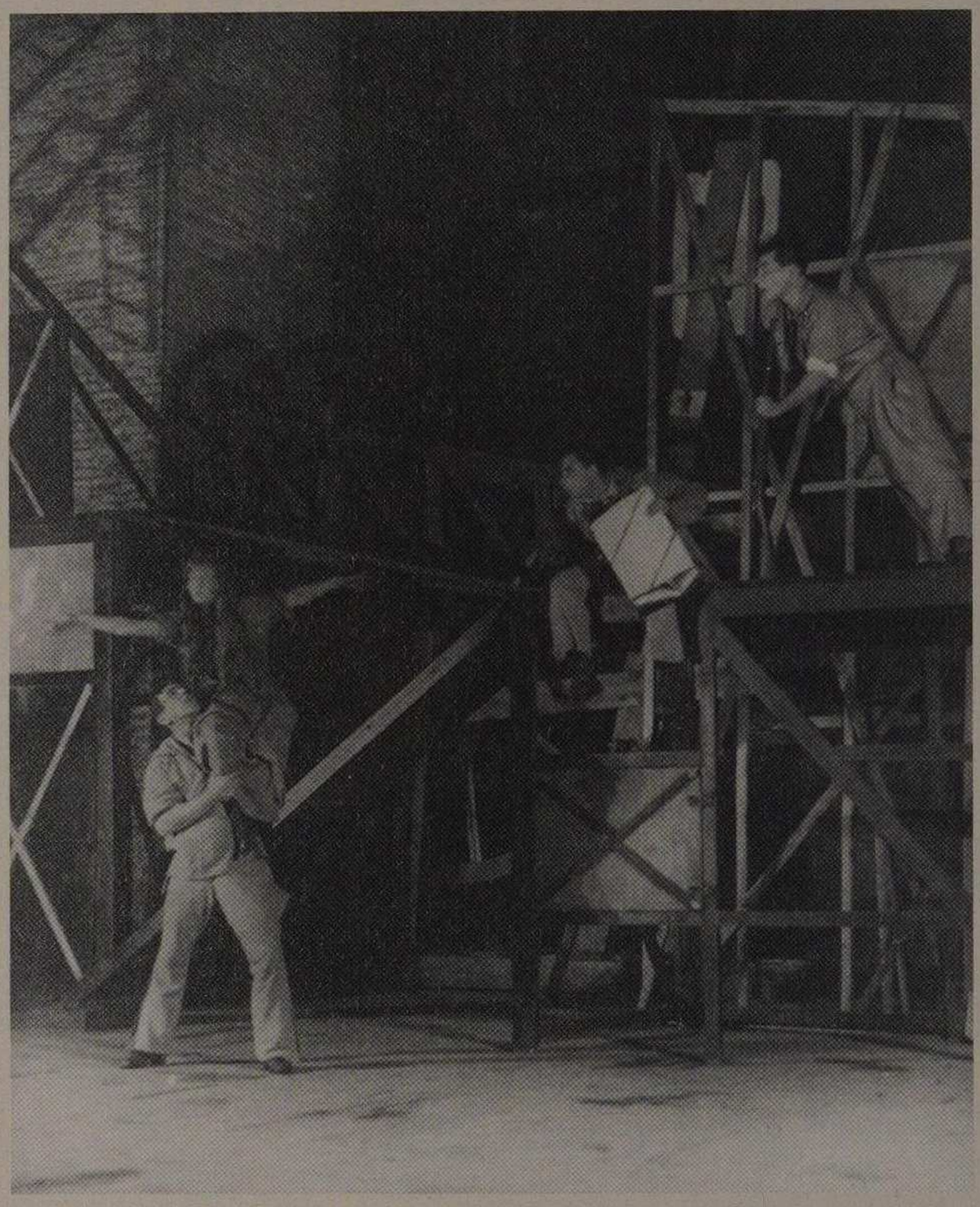


Vsevolod Meyerhold, *Biomechanics (Study for Archery)*, ca. 1923

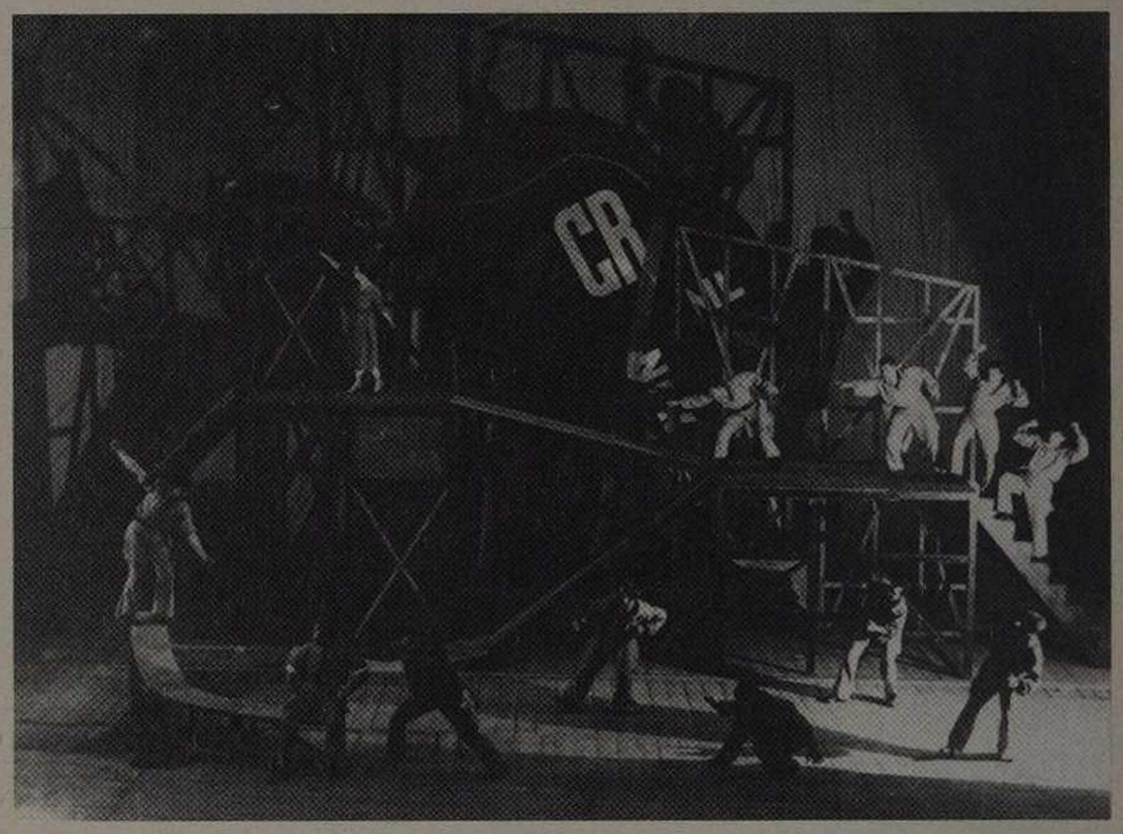
The actor working for the new class has to review all the canons of the old theater . . .
However, *in the work process*, apart from the fair distribution of rest times, *he has to look for movements* that use the work time to the maximum. So when we study the work of an experienced worker, we note in the movements:

1) The absence of useless unproductive movements.
2) A rhythm.
3) An exact awareness of his center of gravity.
4) The absence of dithering.

There is nothing of "dance" about the movements constructed on those bases. The work of an experienced worker always recalls real dance, and thus places itself on the edge of art . . .
The actor must train his material, i.e. his body, in such a way that it is suitable for quickly carrying out the instructions received from outside (from the actor or the director) . . .
Taylorism applies to the work of the artist as to any work where the aim is to obtain maximum production.
Vsevolod Meyerhold: *Écrits sur le théâtre*, vol. 1. Lausanne: L'Âge d'Homme, 1973 [prologue and notes by Béatrice Picon-Vallin].



Vsevolod Meyerhold, *The Magnificent Cuckold*, by Fernand Crommelynck, 1922

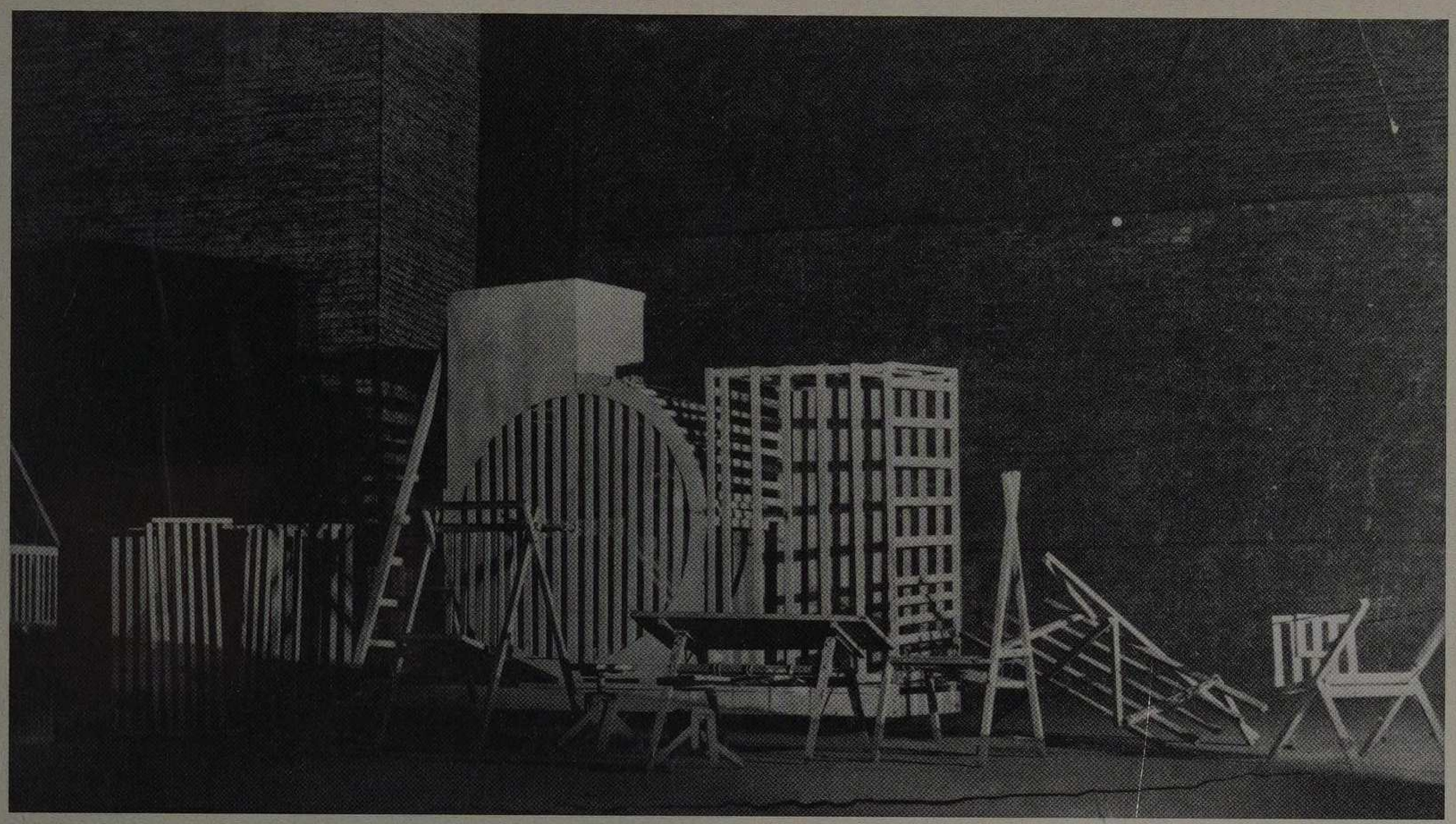


Vsevolod Meyerhold, *The Magnificent Cuckold*, by Fernand Crommelynck, 1922

In this way constructivism was affirmed on stage and the tool-machine replaced the sets, thus putting an end to their prolonged, unshared reign. The application of a very strict economy for the construction of the tool-machine and the absence of all superfluous ornaments was a radical opposition to the false theatricality of the actor of yore and, after its fashion, imposed a new type of game of the actor, based on biomechanics. So on the new tool-machine stage there appeared, also for the first time, a new actor, who abandoned the decorative costume of the old theater to don a garment specially prepared for him, the famous prosadejda, a blue worker's shirt, identical for men and women. It was the whole body, liberated by Meyerhold's biomechanics, which, with no make-up, constructed the game . . .
. . . The staging had suppressed the stale aftertaste of the bourgeois theater and replaced it with the spirit and the dynamism of the young actor who consciously constructed his art, his artistic work, outside the framework of the mysterious aesthetic of the theater of illusion . . .
. . . The professional theaters thus ushered in a period of assimilation of the fundamental principles of stage constructivism, studied systematically for the first time in *The Magnificent Cuckold*. The extraordinary success of that production installed this spectacle in the repertory of the theater for a long time.
A. Gvozdiev, quoted by Béatrice Picon-Vallin, in *Écrits sur le théâtre*, vol. 2, 1917–29. Lausanne: L'Âge d'Homme, 1975, p. 93 [prologue and notes by Béatrice Picon-Vallin].



Vsevolod Meyerhold, *The Magnificent Cuckold*, by Fernand Crommelynck, 1922



Vsevolod Meyerhold, *The Death of Tarelkin* by Alexander Sukhovo-Kobiline, 1922



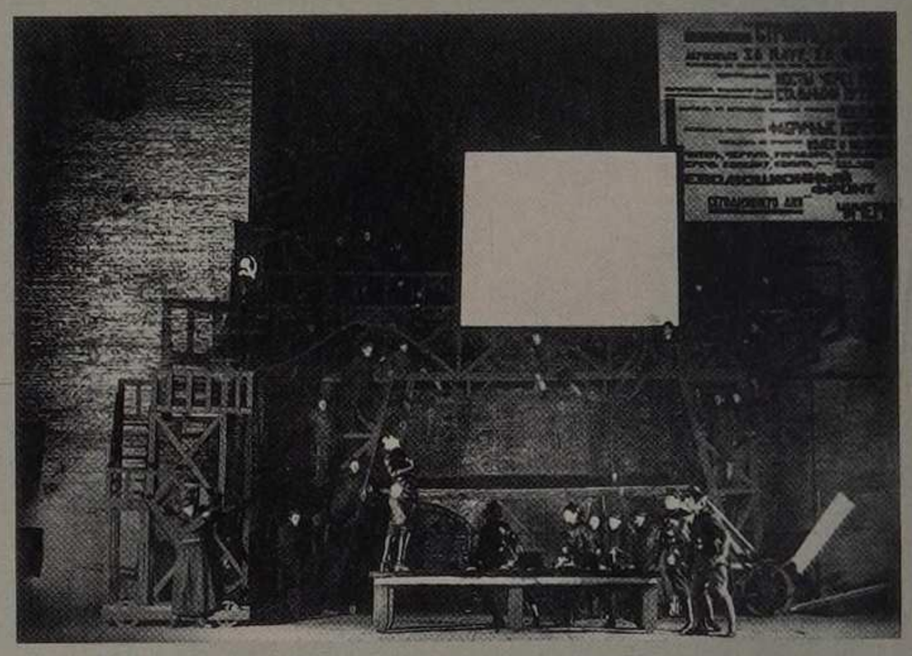
Vsevolod Meyerhold, *The Death of Tarelkin* by Alexander Sukhovo-Kobiline, 1922

The over partial use of the construction of *Cuckold*, except for the mass scenes and the culmination of the action, also led here to the explosion of the "game tool-machine" in different pieces, spread over a narrow performing area very close to the spectator, marked out by an even light coming from crossed projectors: the aim is to concentrate on the actor's play with the object. Varvara Stepanova, the "constructor" of the spectacle, gives the objects the form of a piece of furniture—table, screen, stool—with new lines, of identical workmanship, on painted wooden slats. But, rigged with the help of springs, they fold, jump, flatten when you touch them. Dynamic, they are first and foremost objects invented for a constructivist *balagan* or marketplace circus, a chair that turns into a swing, a grating mounted on springs that serves as a coffin. For Act Three, Stepanova conceives an interrogation machine mounted on small wheels and divided into three parts, a rectangular "funnel" which the defendant reaches by a ladder to be flung head first into a cylinder. There, a wheel activated by a handle, lands him in a square cage. This is a constructivist "grinder" which acts as an image of the arbitrariness and the mechanisms of the Tsarist police. The set of objects heighten the principle of "portability" of the spectacle heralded in *Cuckold*: "The studio is bivouacking," says S. Margoline, ". . . tomorrow it can strike camp, head for the countryside and begin its wanderings."

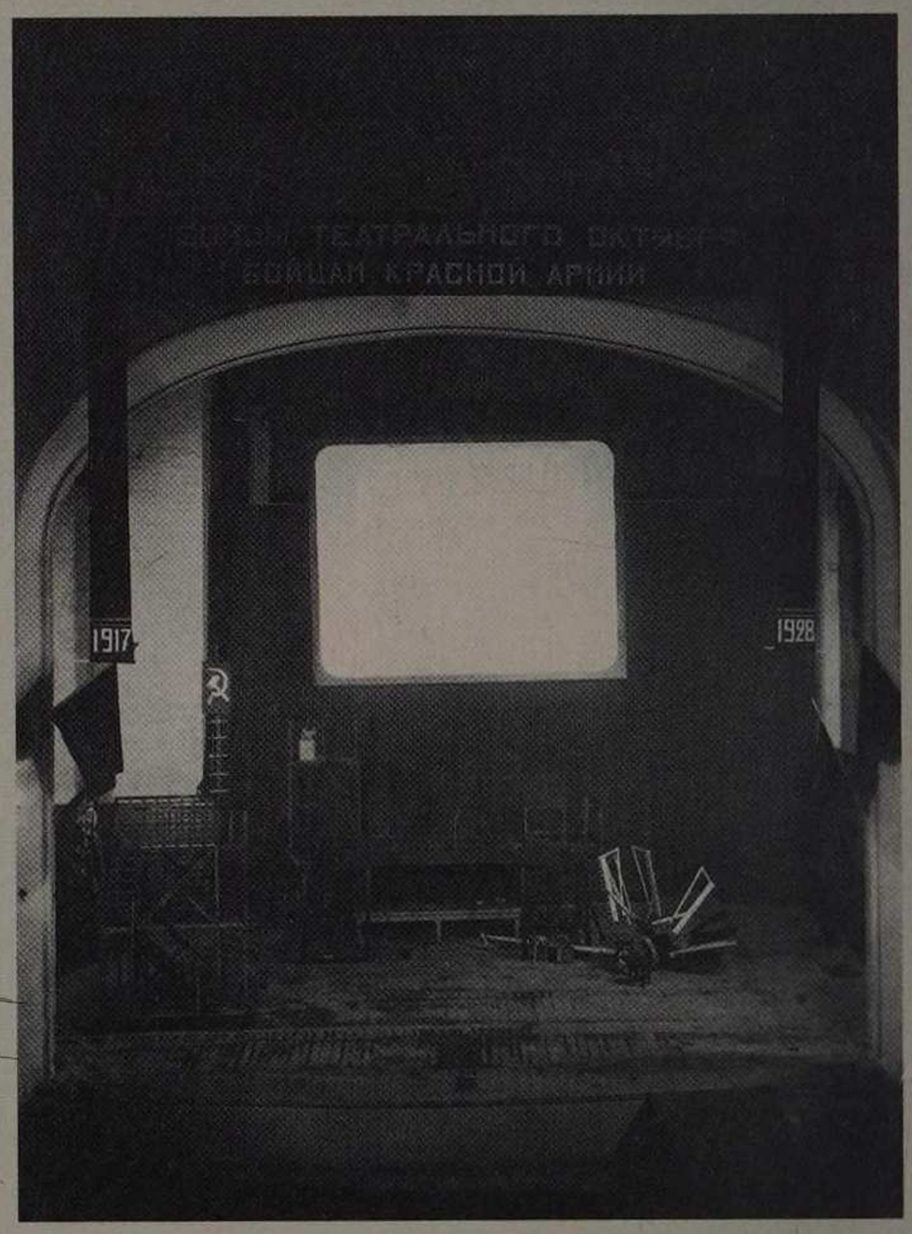
Béatrice Picon-Vallin: *Meyerhold*. Paris: Éditions du CNRS, Arts du Spectacle / Les Voies de la Création Théâtrale, vol. 17, 2004, p. 144.



Vsevolod Meyerhold, *The Earth in Turmoil*, 1923



Vsevolod Meyerhold, *The Earth in Turmoil*, 1923



Vsevolod Meyerhold, *The Earth in Turmoil*, 1923

The Earth in Turmoil*, after M. Martinet *La Nuit*, adapted by S.M. Tretyakov: *The Death of the Hero

"We watch *The Earth in Turmoil* with the same interest as the most exciting films," wrote V. Fedorov. For his part, Tretyakov evokes the aims of his work: to obtain the sharpness of the heroic poster and the interest of the adventure film. The use of the screen confirms the abolition of all space-time constraint, the grey, living crowd of meetings and the motorized objects introduce urban modernity which previously only the cinema seemed to be capable of representing. But the theater practiced by Meyerhold, far from following in the footsteps of the cinema in general, opens the way to Soviet cinema. The theory of film, and in particular of the conflictive montage Eisenstein would develop, was born in those years outside the cinema, with the formalists and on the avant-garde scene.



El Lissitzky working on the scenography for *I Want a Child*, by Sergei Tretiakov in the Meyerhold Theater, Moscow, 1926–28

***I Want a Child!*, by S.M. Tretyakov**

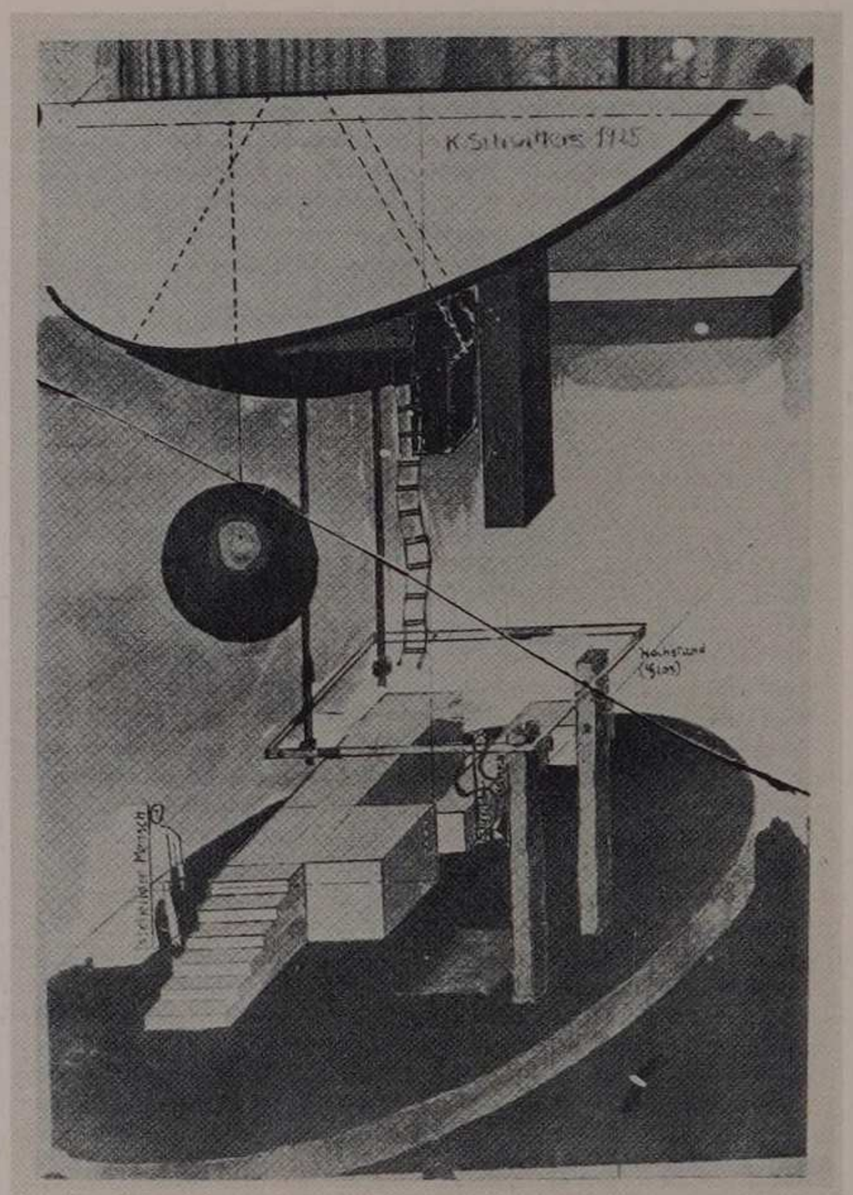
Lissitzky and Meyerhold collaborated on a stage design for Sergei Tretyakov's play *I Want a Child* in which they fashioned the theater in the form of an amphitheater. This design included plans for the simultaneous projection of films along its perimeter. For Lenin, both cinema and circus belong to the most important forms of art. Their idea was to radically break with illusionist architecture of classical theater, in order to put the spectator in a totally new place, surprising, destabilizing in order to transform him into a new man.

The piece is controversial; it has faults, because the author has solved the problem he posed in a rush; it is a sketch. We have worked hard on the model (in 1926), we have created 5 variants of models . . .

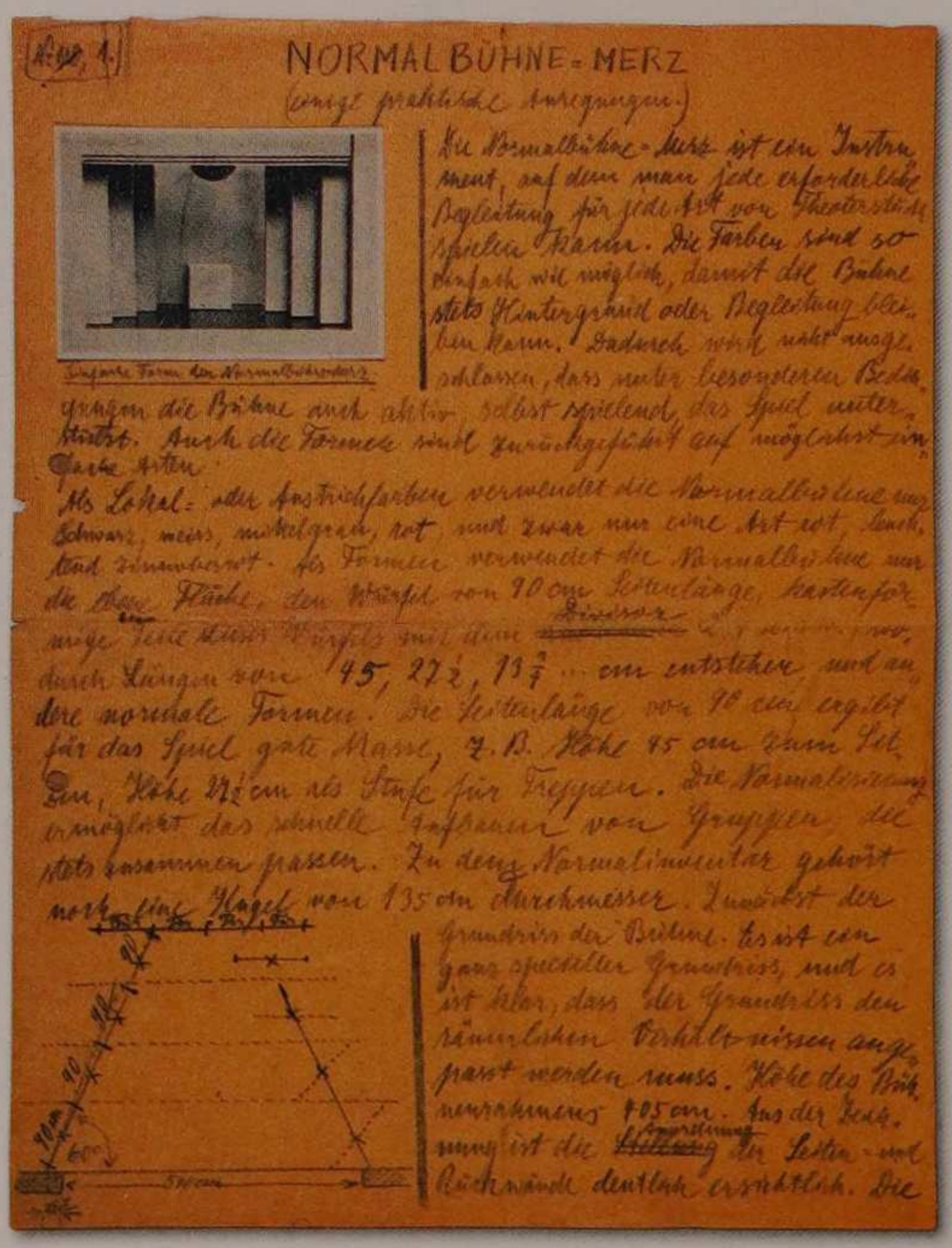
I prolong the theater on the stage. We shall sell tickets on the stage and we shall give some of those seats to organizations that will take part in the discussions during or after the show. The action will be interrupted to open a debate. The characters will present themselves like outlines to the speakers, like corpses that students dissect in an amphitheater . . .

Each performance will have to be varied and there will be a plethora of people wanting to take part in the debate. In the show we shall resuscitate the true principle of improvisation from the time of *commedia dell' arte*.

Vsevolod Meyerhold: "Plan de la mise en scène de la pièce de S. M Tretiakov: *Je veux un enfant*" (December 15, 1928), in *Écrits sur le théâtre*, vol 2., 1917–29. Lausanne: L'Âge d'Homme, 1975, p. 246 [prologue and notes by Béatrice Picon-Vallin].



Kurt Schwitters, *Untitled (Normalbühne Merz)*, 1925



Kurt Schwitters, *Einige praktische Anregungen zur Normalbühne – Merz*, 1925
[Page 1 out of 3]

I Want Merz Theater

I want Merz Theater. I want the unrestricted pooling of all artistic energies for the production of the total work of art. I want equality in principle between all materials, human beings, idiots, whistling, wire netting and thought pumps . . .

I want the abstract use of critics* and their articles on the impossibility of changing conceptions in the theater and the inadequacy of human knowledge in general to be indivisible . . .

Let there be gigantic surfaces, let them be dressed in colors, let them be dangerously displaced and their virginal modesty destroyed . . .

Even people can be used.

Even people can be attached to the sets.

Even people can come on stage, even in their habitual position, on their two legs, even uttering meaningful sentences.

Then we will marry the materials together. For example, we will put an oil cloth with a charity, we will relate a cleaner of street lamps with Anna Blume joined to the *la* of the diapason. We will give the surface a sphere as fodder and let the light of a lamp of 22,000 candles destroy a cracked corner . . .

Then the ardor of musical impregnation begins. Organs behind the stage sing and say: "Phut, phut." The sewing machine crackles. One person in one of the wings says: "Bah." Another enters suddenly and says: "I'm stupid." (Reproduction forbidden.) A priest kneels down and cries and prays aloud: "Oh mercy swarm stupefy hallelujah boy, boy, boy marry water drip," a water conduit drips sweetly free and monotonous. Eight. Kettledrums and flutes light dead and a tram inspector's whistle shines dazzling . . .

I want unity through the layout of space.

I want unity for the time factor.

I want unity for the question of coupling, for deformation, copulation, crossing. Here is the Merz Theater our time needs.

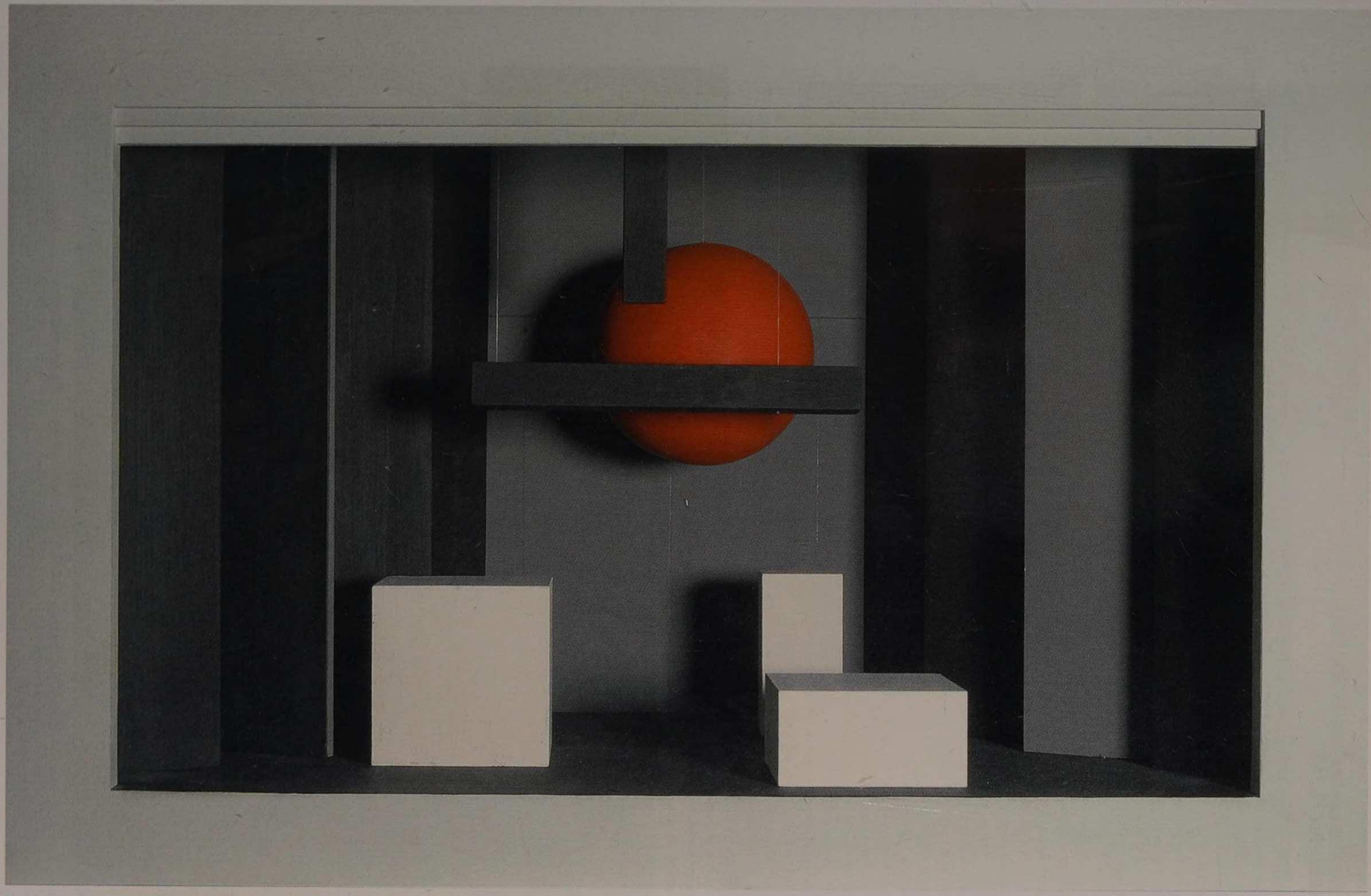
I want a review of all the theaters in the world on the basis of the Merz idea.

I want the immediate suppression of all ills. But most of all I want the immediate creation of an international experimental theater to work on the Merz total work of art. I want Merz Theaters built in every big city for the irreproachable performance of shows of all kinds. (Half price for children).**

* Sorry, "Dear critics."

** In preparation: *Of the Merz World*, the book of the theater.

Kurt Schwitters: "An allen Bühnen der Welt," in *Anna Blume Dichtungen*. Hanover: Paul Steegemann, 1922.



Kurt Schwitters, *Normalbühne Merz*, 1925 [reconstruction of the original, 1986]

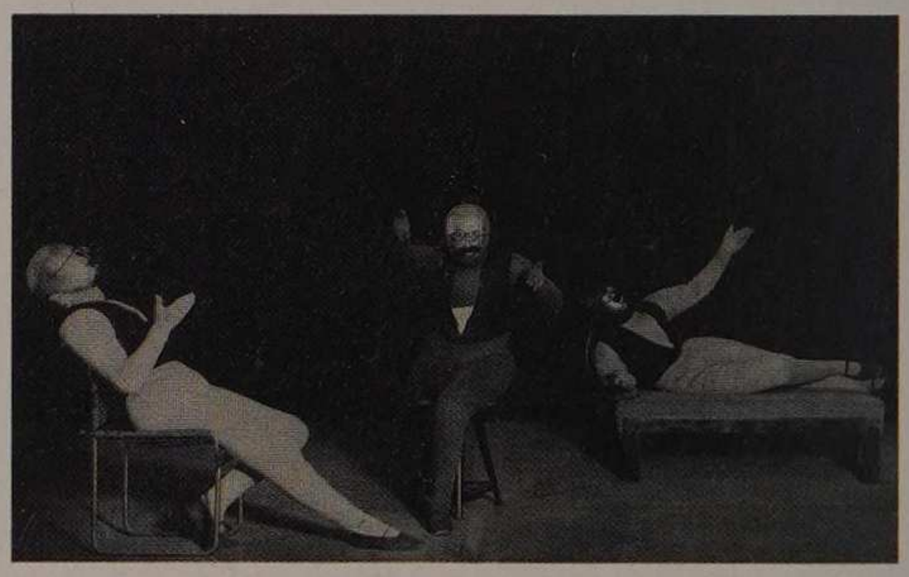
We see here that the Merzbühne concept serves as a paradigm for the whole of Merz. If one were to admit frankly, once and for all, that Kurt Schwitters knew as little, through the exhibitions or the publications in *Der Sturm*, about Meyerhold's work as about Jessner's expressionist theater, we would still have to study what his statements owe to Piscator's experimental theater and his attempts at collaboration with Gropius, with Brecht's writings.
Michael Erlhoff: "L'Action directe plutôt que les ornements de la représentation," in *Kurt Schwitters*. Paris: Éditions du Centre Pompidou / RMN, 1995 [exh. cat.], p. 134.

The Triadic Ballet
Program Württembergisches Landestheater Stuttgart, First Performance. September 30, 1922

BALLET? BALLET! Of the basic forms of dance, ritualistic soul dance and aesthetic mummery, ballet is the latter. The former characterized by nakedness, the latter by costume, shrouding. (And in between one finds the skimpiness and flutteriness of today's danseuses, whose halfway position makes them shun nakedness as much as costume). The former calls for the temple which we do not, however, have and which calls for bodies of a beauty as rare as the mind which shapes them—but costumes fit the theatre, which, although alienated from its true calling, still provides a place where an event is more or less consciously "made" or "played". The theatre, the world of illusion, is digging its own grave when it tries for verisimilitude; the same applies to the mime, who forgets that his chief characteristic is his artificiality. The medium of every art is artificial, and every art gains from recognition and acceptance of its medium. Heinrich v. Kleist's essay "Über das Marionettentheater" (On the Theater of Marionettes) offers a reminder of this artificiality, as do E.T.A. Hoffman's "Phantasiestücke" (Fantasy Pieces) (the perfect machinist, the automata). Chaplin performs wonders by being absolutely artificial. Life has become so mechanized, thanks to machines and a technology which our senses cannot possibly ignore, that we are intensely aware of man as a machine and the body as a mechanism. In art, especially in painting, we are witnessing a search for the roots and sources of all creativity; this grows out of the bankruptcy brought on by excessive refinement. Modern artists long to recover the original, primordial impulses; on the one hand they woke up to the unconscious, unanalyzable elements in the art forms of non-intellectuals: the Africans, peasants, children, and madmen; on the other hand, they have discovered the opposite extreme in the renaissance of the mathematics of relativity. Both these modes of consciousness are symptoms of one and the same yearning: regeneration. Thus the dance, which is Dionysian in origin and the Apollonian in its form, becomes a symbol of the unity of nature and intellect.



Oskar Schlemmer, *Das Triadische Ballett*, Programmblatt zur Uraufführung, Württembergisches Landestheater, Stuttgart, 1922. Program [recto and verso]



Oskar Schlemmer, *Bauhaustänze*, *Gestentanz* (Dancers Oskar Schlemmer, Walter Kaminsky and Werner Siedhoff), 1927



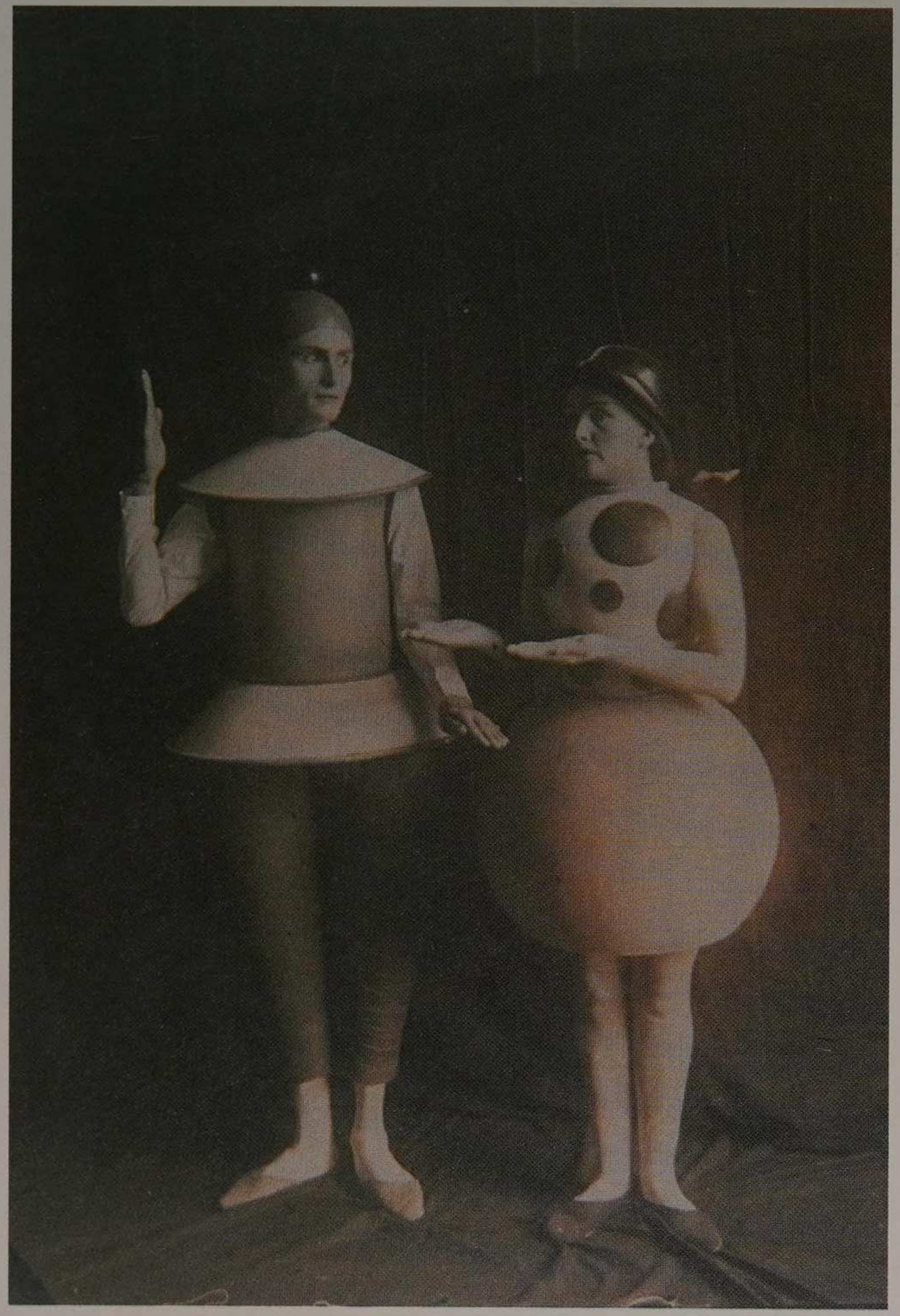
Oskar Schlemmer, *Kopfmaske Gold*, 1924–26



Oskar Schlemmer, *Das Triadische Ballett Hohe Kopfmaske zu Figurine Kugelhände*, 1922



Oskar Schlemmer, *Gesichtsmaske Blau*, 1925–26



Oskar Schlemmer, *Das Triadische Ballett, Gelbe Reihe, Auftrift 3 Tänzerin und 1.* (Dancers Albert Burger and Elsa Hötzel), 1922–23

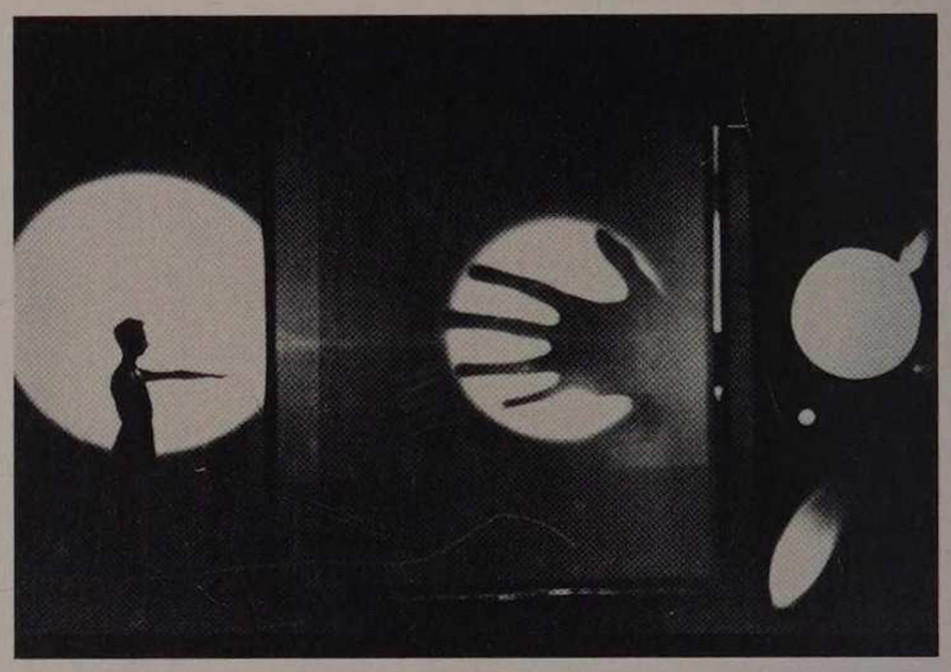


Oskar Schlemmer, *Das Triadische Ballett, Leibniz-Akademie*, Hanover, 1924

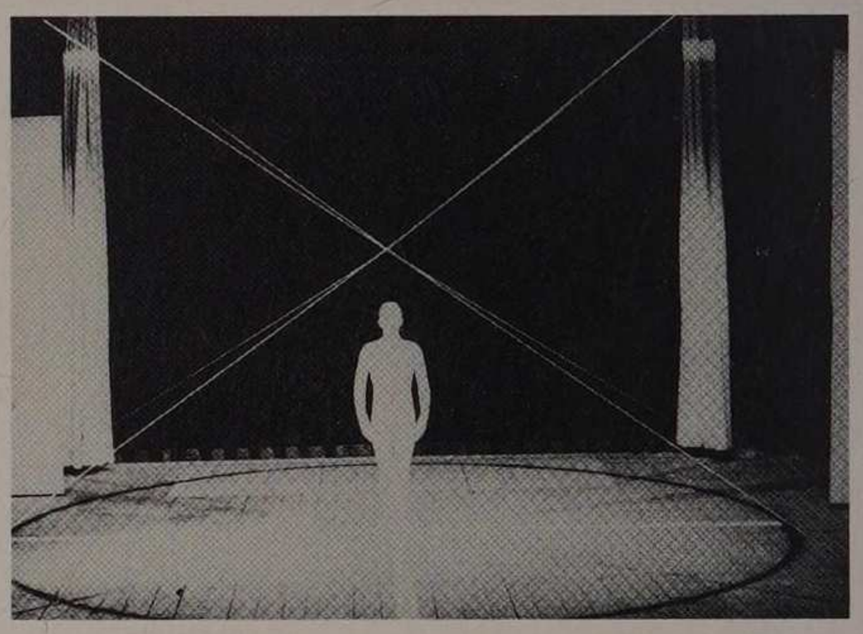
Theatrical dance, the original form of opera and drama, is languishing these days in the shape of ballet. Once upon a time the situation was different: in 1969 Louis XIV mad his last public appearance as a dancer, in the ballet "Flora". Dates which historians consider the milestones of an ascent actually mark the stages of decline: in 1681 the female dancers perform for the first time— previously female roles had been danced by men. In 1772 face masks were abolished: the handsome Gardel appears adorned only with his own blond hair and vanquishes Vestris, who always danced in an immense black wig, with a face mask and a large gilded sun made of copper on his breast. . . .

Now theatrical dance can provide a germ-cell. Not like the opera and the drama committed to word, tone, and gesture, it is a free form, destined to impress innovation gently upon our sense: masked, and— especially important—silently.

The Triadic Ballet, dance of the three-ness, flirts coquettishly with the humorous, without falling into the grotesque; it brushes the conventional without sinking to its dismal depths. In the end, it strives for dematerialisation, yet without seeking salvation in the occult. This ballet should demonstrate the elements which might form the basis of a German ballet, a ballet so secure in its own national based style and worth that it could hold its own against analogous developments in the dance that for all their admirable qualities remain foreign to us (Russian, Swedish ballet). S C H.



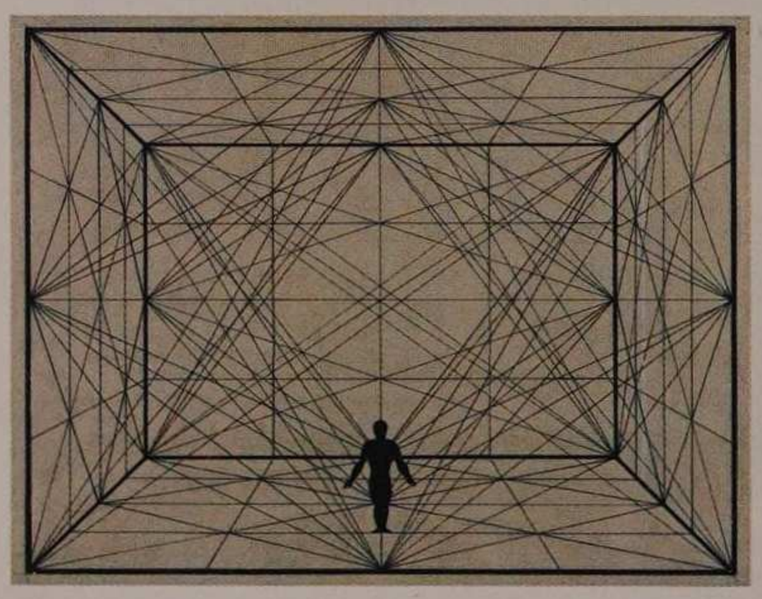
Oskar Schlemmer, *Bauhaustänze Lichtspiele* (Dancer Werner Siedhoff), 1926



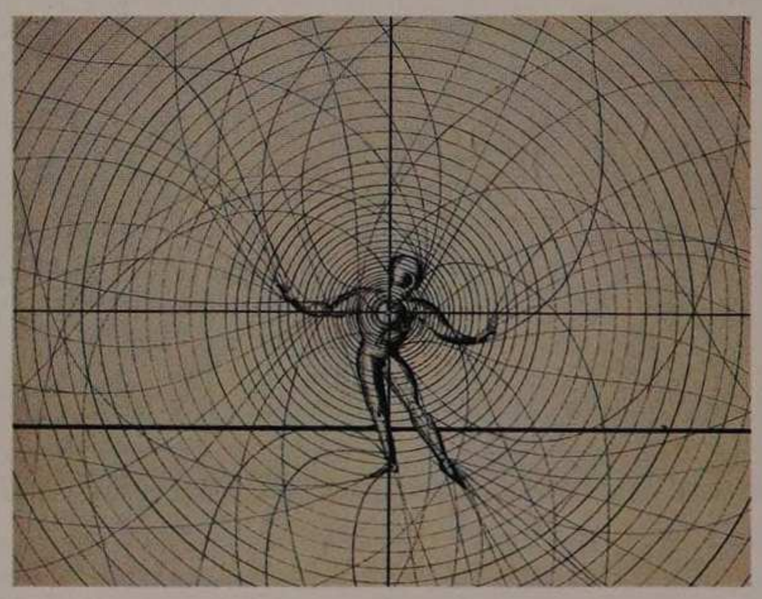
Oskar Schlemmer, *Bauhaustänze, Figur im Raum* (Dancer Werner Siedhoff), 1926



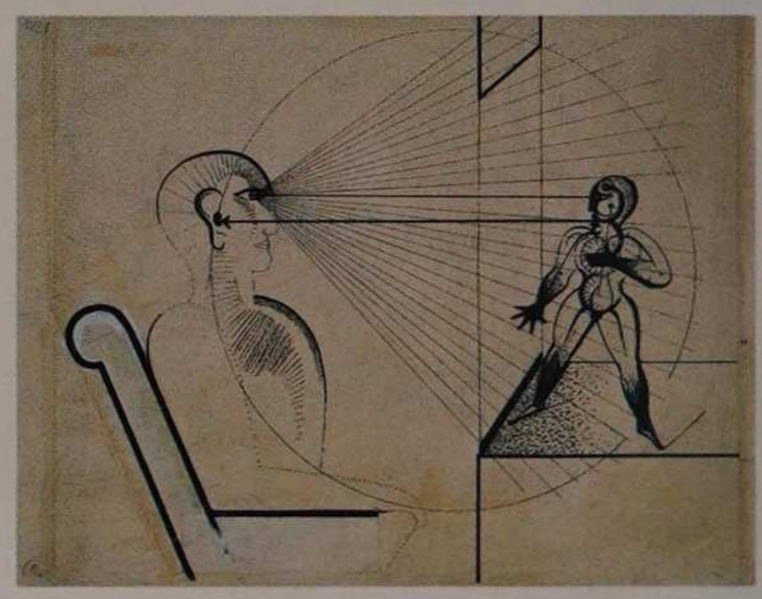
Oskar Schlemmer, *Oskar Schlemmer als Musikalischer Clown mit Cello*, Bauhaus Bühne, 1926



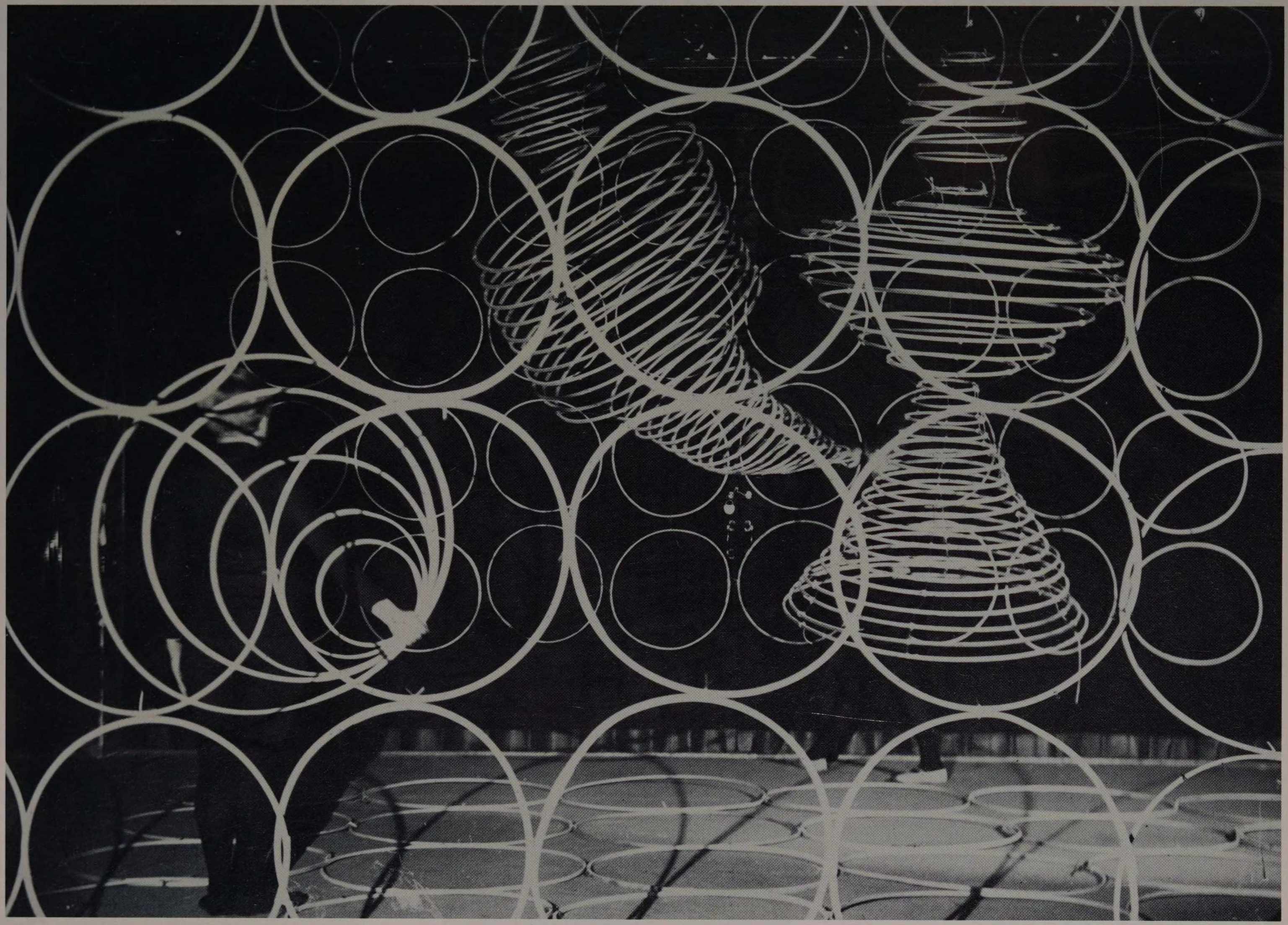
Oskar Schlemmer, *Figur und Raumlineatur*, 1924



Oskar Schlemmer, *Egozentrische Raumlineatur*, 1924



Oskar Schlemmer, *Zuschauer und Schauspieler*, 1924



Oskar Schlemmer, *Reifentänze, Installation Reifenvorhänge und zwei Reifenfiguren*, 1927. Photo by T. Lux Feininger

The question as to the origin of life and the cosmos, that is, whether in the beginning there was Word, Deed, or Form—Spirit, Act, or Shape—Mind, Happening, or Manifestiation—pertains also to the world of the stage, and leads us to a differentiation of:

the oral or sound stage (Sprech-oder Tonbühne) of a literary or musical event;
the play stage (Spielbühne) of a physical-mimetic event;
the visual stage (Schaubühne) of an optical event.

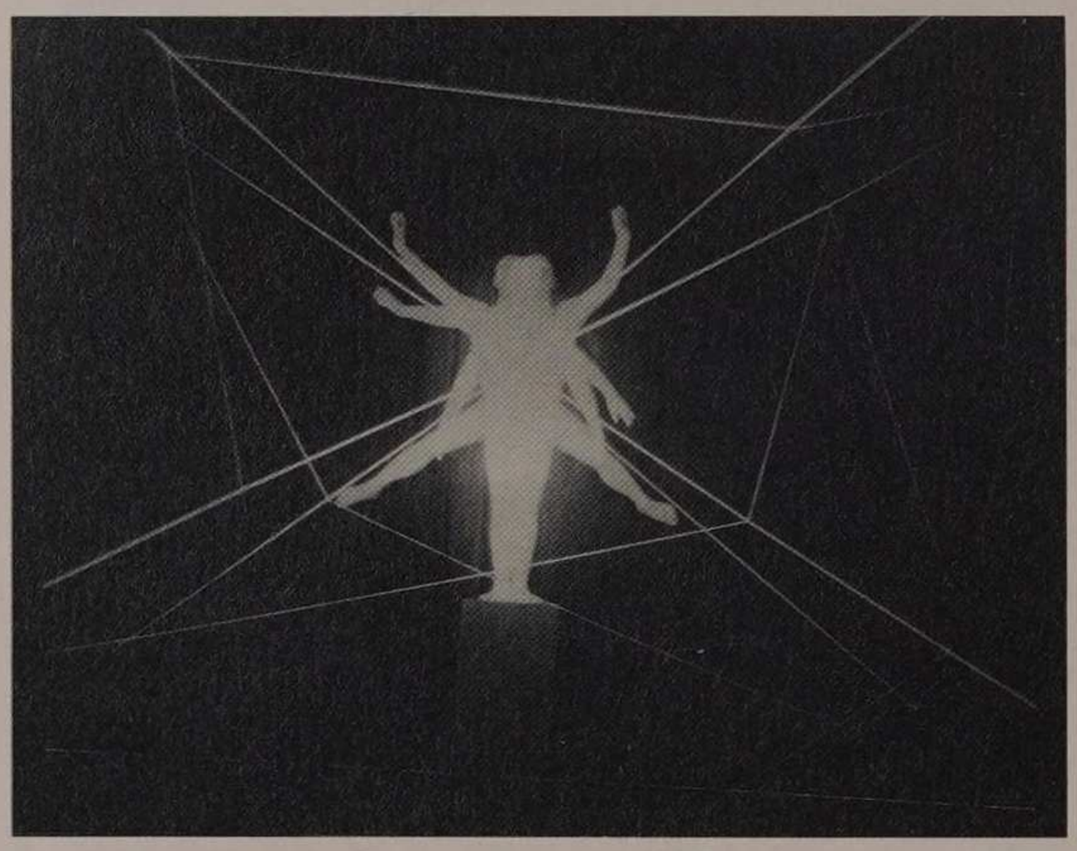
Each of these stage forms has its corresponding representative, thus:

the author (as writer or composer) who is the creator of the word or musical sound;
the actor whose body and its movements make him the player;
the visual artist who is the creator of form and colour.

Oskar Schlemmer: "Mensch und Kunstfigur" (Man and Art Figure), in Oskar Schlemmer, László Moholy-Nagy and Farkas Molnar: *Die Bühne im Bauhaus* (The Theatre of the Bauhaus), *Bauhaus Buch 4,* Munich, 1925.



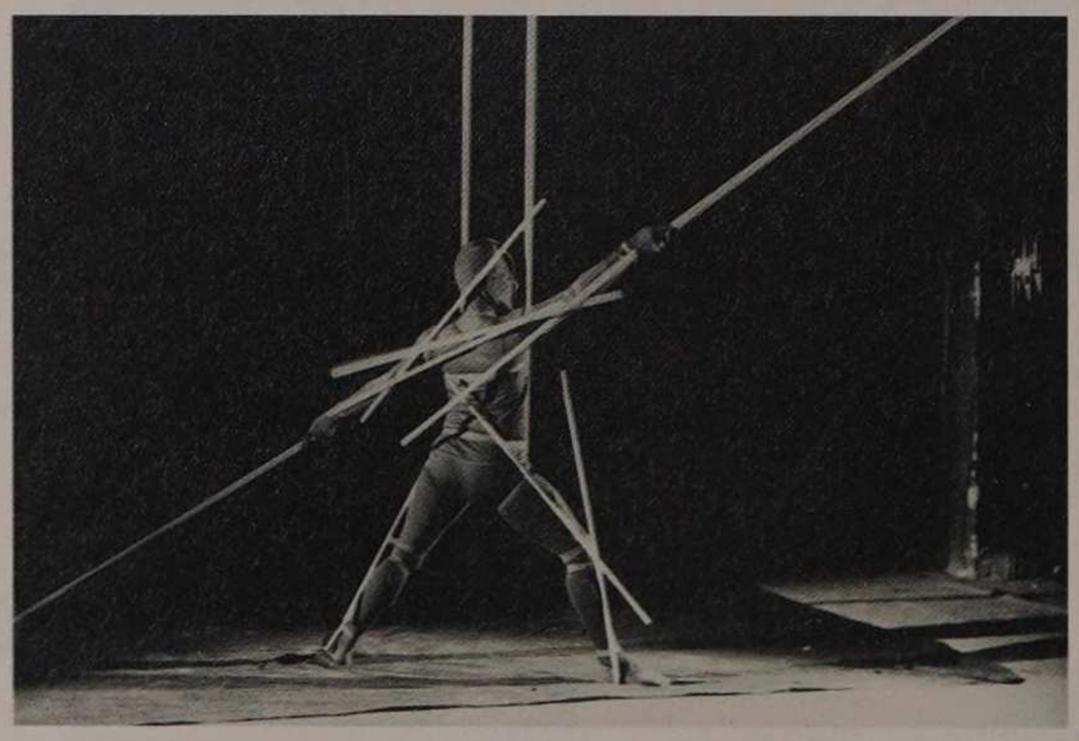
Oskar Schlemmer, *Das Triadische Ballett als Teil der Revue, "Wieder Metropol"*, Metropol Theater Berlin, 1926. Photo by Ernst Schneider



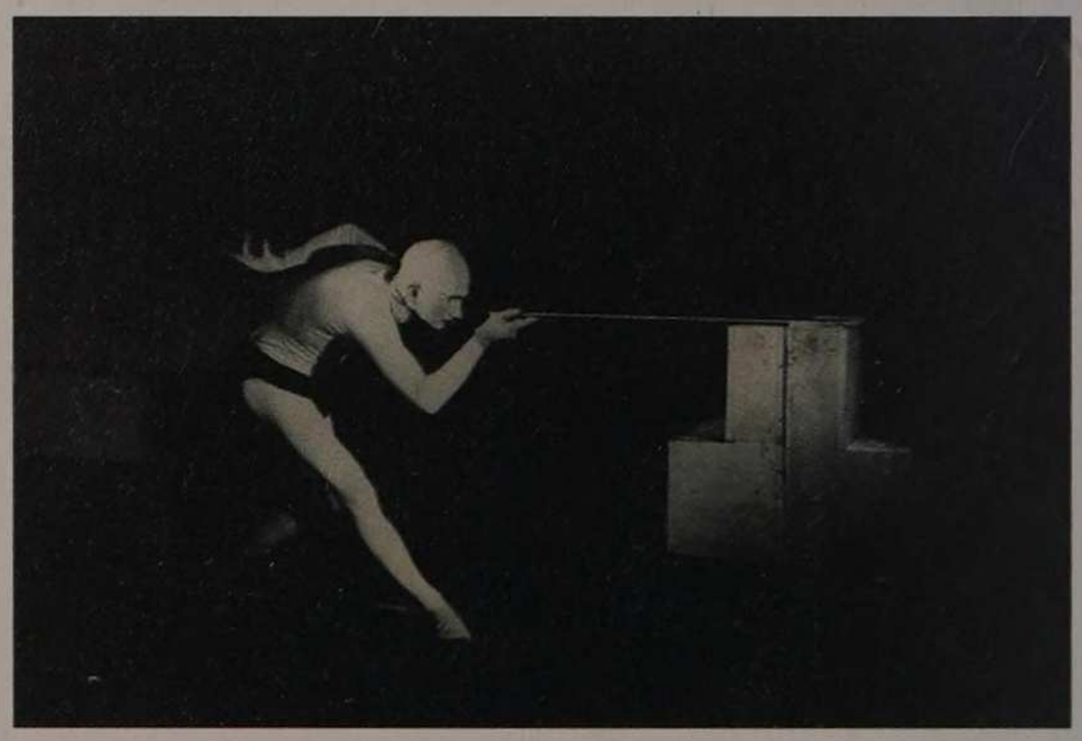
Oskar Schlemmer, *Bauhaustänze, Raumlineatur* (Dancer Werner Siedhoff), 1926



Oskar Schlemmer, *Das Ballett PY (Bauhausdruck Schlemmer)*, poster for the performance of the Triadic Ballet, Donaueschingen, 1926



Oskar Schlemmer, *Bauhaustänze, Stäbetanz* (Dancer Manda von Kreibig), 1928–29. Photo by T. Lux Feininger



Oskar Schlemmer, *Bauhaustänze, Kastenspiel* (Dancer Werner Siedhoff), 1928. Photo by Ruth Hollows



Oskar Schlemmer, *Das Triadische Ballett: Rosa Reihe, Weisse Tänzerin* (Dancer Daisy Spies), 1926

Oskar Schlemmer, *Das Triadische Ballett: Schwarze Reihe, Spirale* (Dancer Daisy Spies), 1926

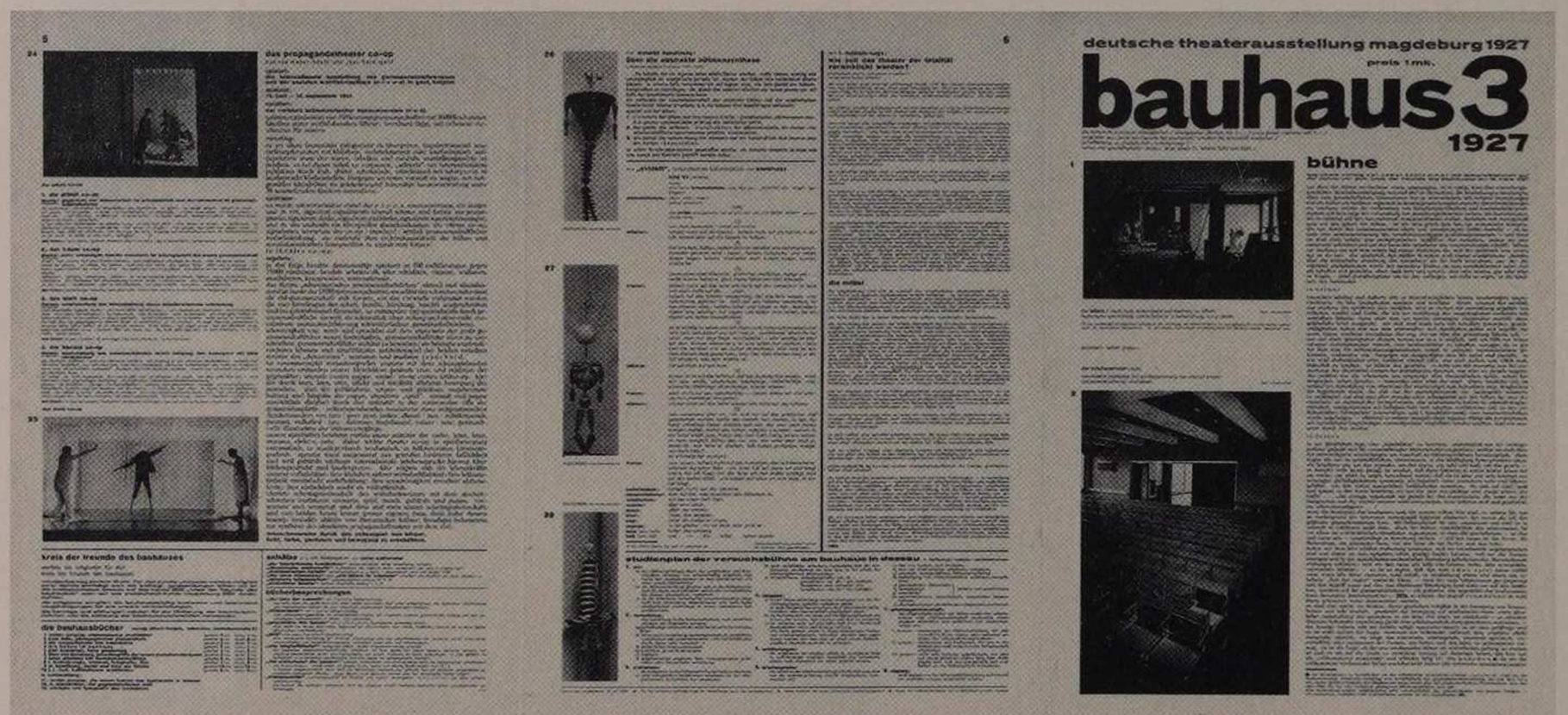
. . . "Space dance" is the term we used at the Bauhaus Theatre at the time to describe a play in motion performed by humans, in which the basic geometry (square, diagonal, circle) was marked on the dance space, a geometry that was subsequently followed by three dancers at different tempos and with different types of steps. In the process, merely through the dancers' differently tempered movements, through the kinetics of the sequence the space, with astonishing intensity, found expression. There were no "still pictures" involved, except perhaps at the end, with the inevitably simultaneous arrival of the three in the middle.

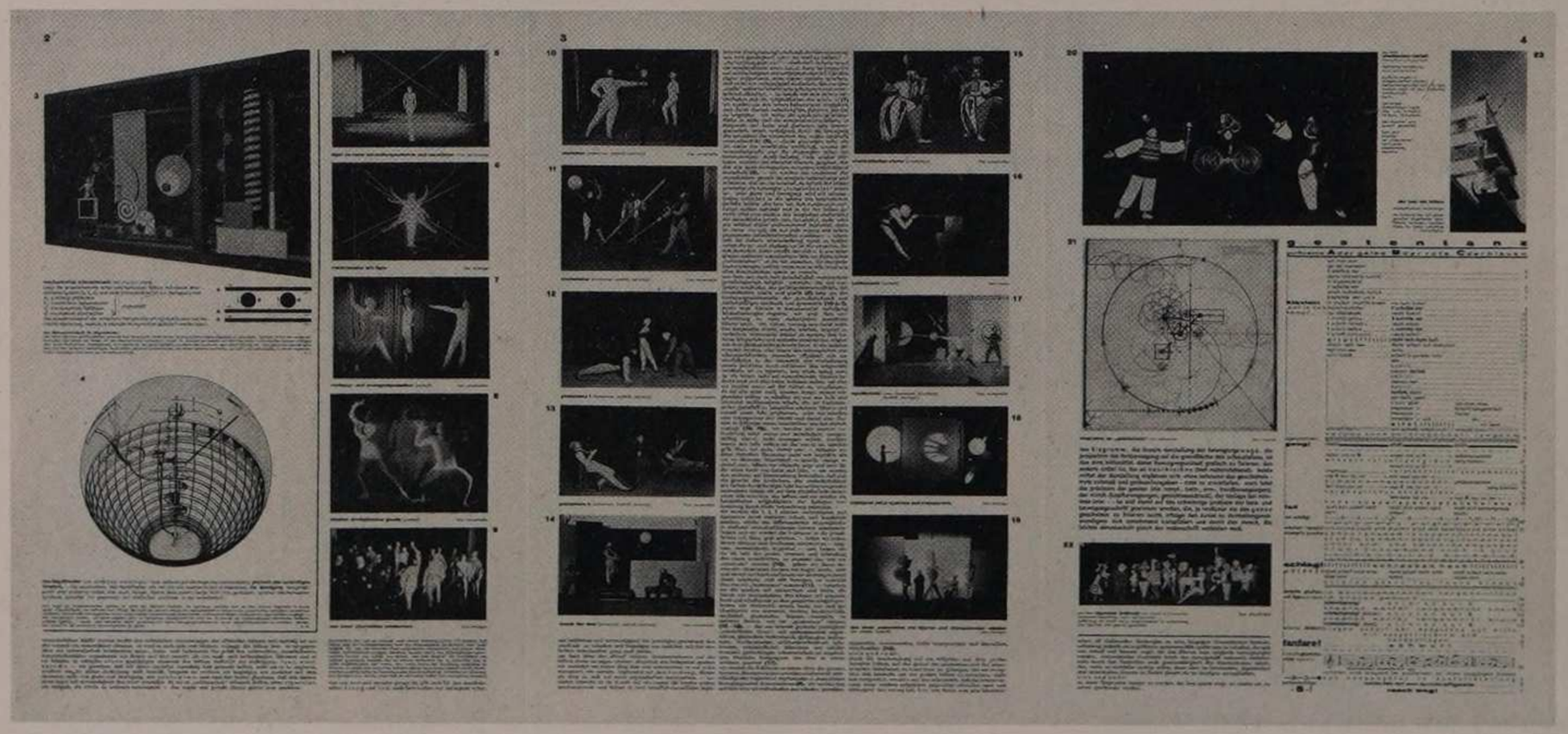
I readily admit that it was through painting and sculpture that I arrived at dance, as it was particularly the essentials, the movement, for which I had a much higher regard as these forms of expression, in their nature static and stiff, represent "movement captured in a moment". The fact that an assimilation of the visual artist's world of forms and perceptions is quite compatible with that of the dancer, indeed that such crossovers from one specialised field to another usually prove fruitful, likely requires no justification. What is nevertheless required is that the painter's world of perceptions should grasp a feeling of the body (Körpergefühl) that need only be called upon to express itself vitally and immediately.

Oskar Schlemmer: "Missverständnisse" (Misunderstandings), *Schrifttanz*, vol. 4, no. II, October 1931 (ed. Alfred Schlee, Leipzig, 1931).

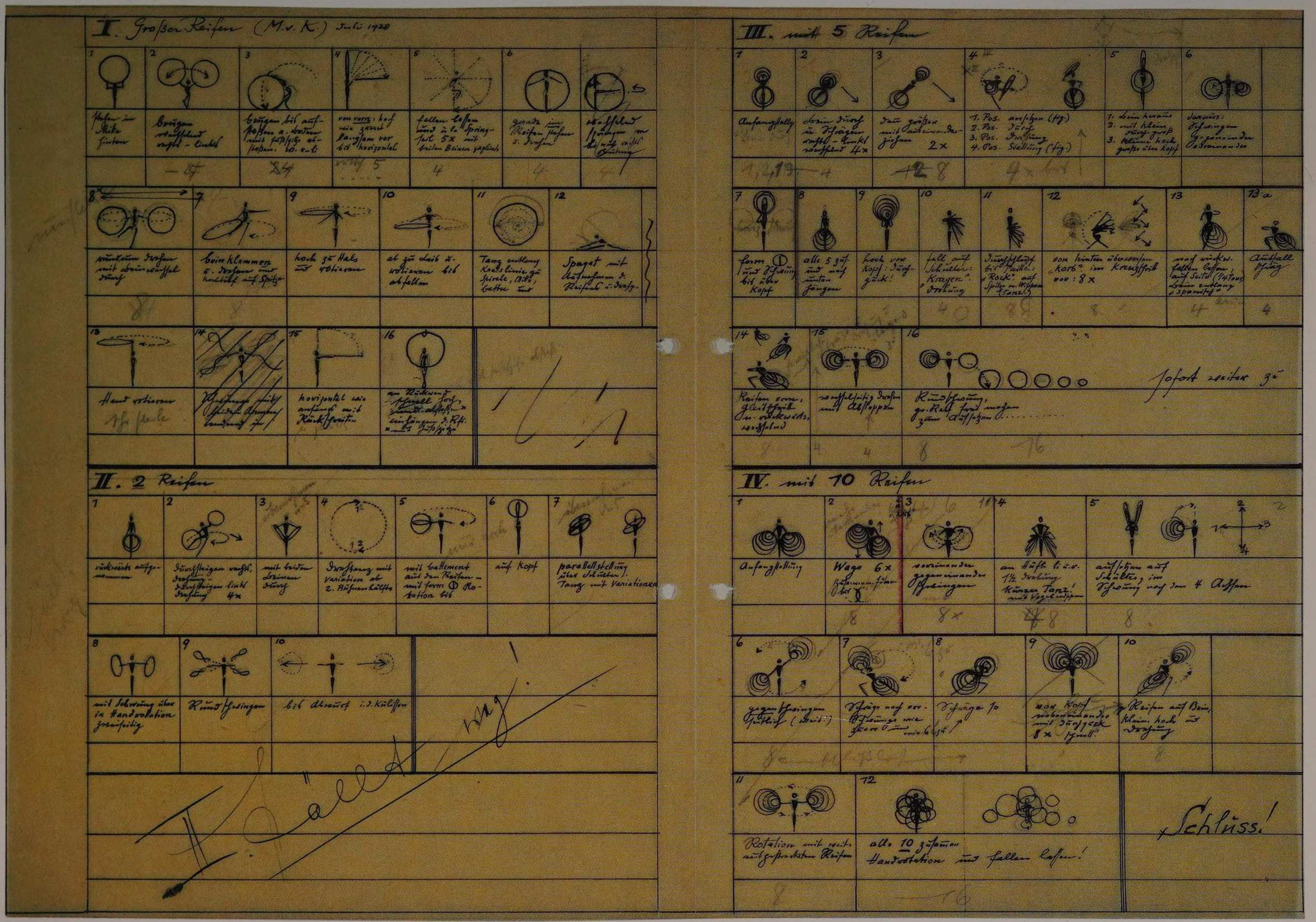


Oskar Schlemmer, *6. Tanzmatinée Bauhausbühne, Volksbühne e. V., Theater am Bülowplatz*, 1929





Oskar Schlemmer, *Bauhaus 3*, 1927. Magazine [recto and verso]

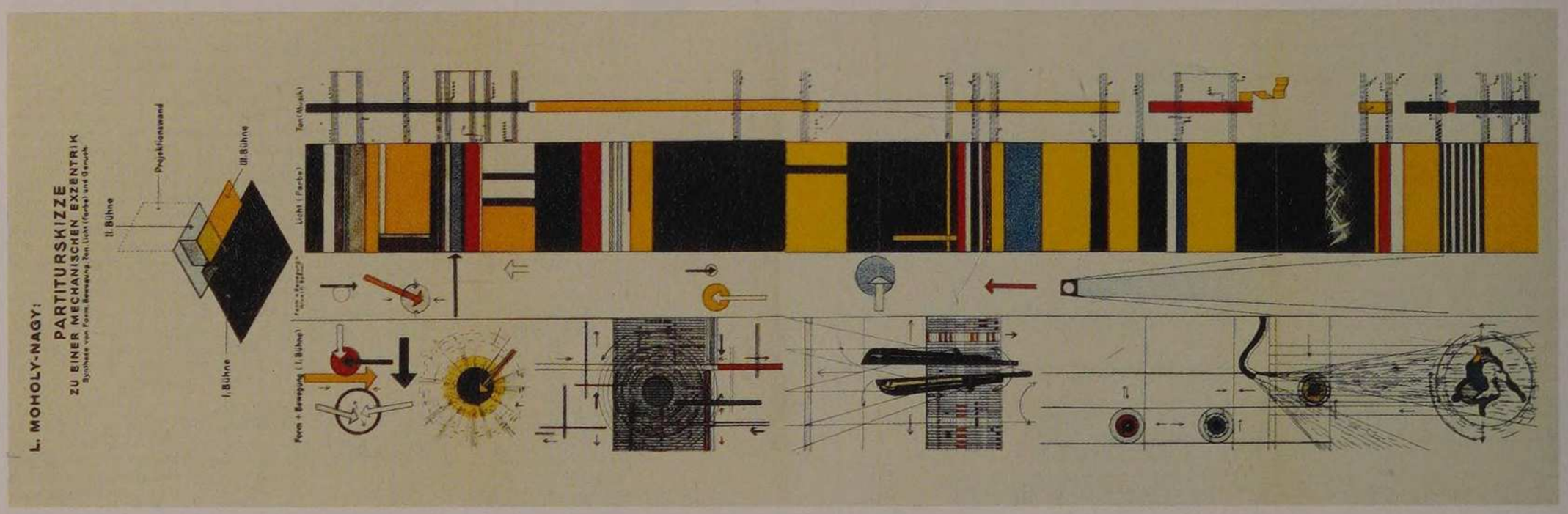


Oskar Schlemmer, *Reifentanz I–IV (M.v.K.)*, 1928

The Stage of Total Theater

Man, the most active phenomenon in life, is unquestionably one of the most effective elements of dynamic theatrical creation. The use of his gestures, of his words, of his thoughts, is functionally justified. His intellect, his dialectics, his faculty for adaptation allow him to use his capacities to the full. By dominating his bodily and intellectual gifts he can serve for the concentration of the action. If the stage did not allow the development of all man's gifts, we would have to find another ground for creation to guarantee that development. But the new use of man in no way corresponds to the kind practiced in traditional theater. In the past he played a character or a type of man invented by the author. On the stage of *total theater*, he will perform an *act of creation* with the help of his physical and intellectual capacities. He will play a *role of initiative* in the active process of creation.

László Moholy-Nagy: "Teatro, teatro total del futuro," in *László Moholy-Nagy*. Valencia: IVAM, Centro Julio González, 1991 [exh. cat.], pp. 352–353.



László Moholy-Nagy, *Partiturskizze zu einer mecanisphen Exzentrik*, in Oskar Schlemmer: *Die Bühne im Bauhaus*, Bauhaus Buch 4, 1925

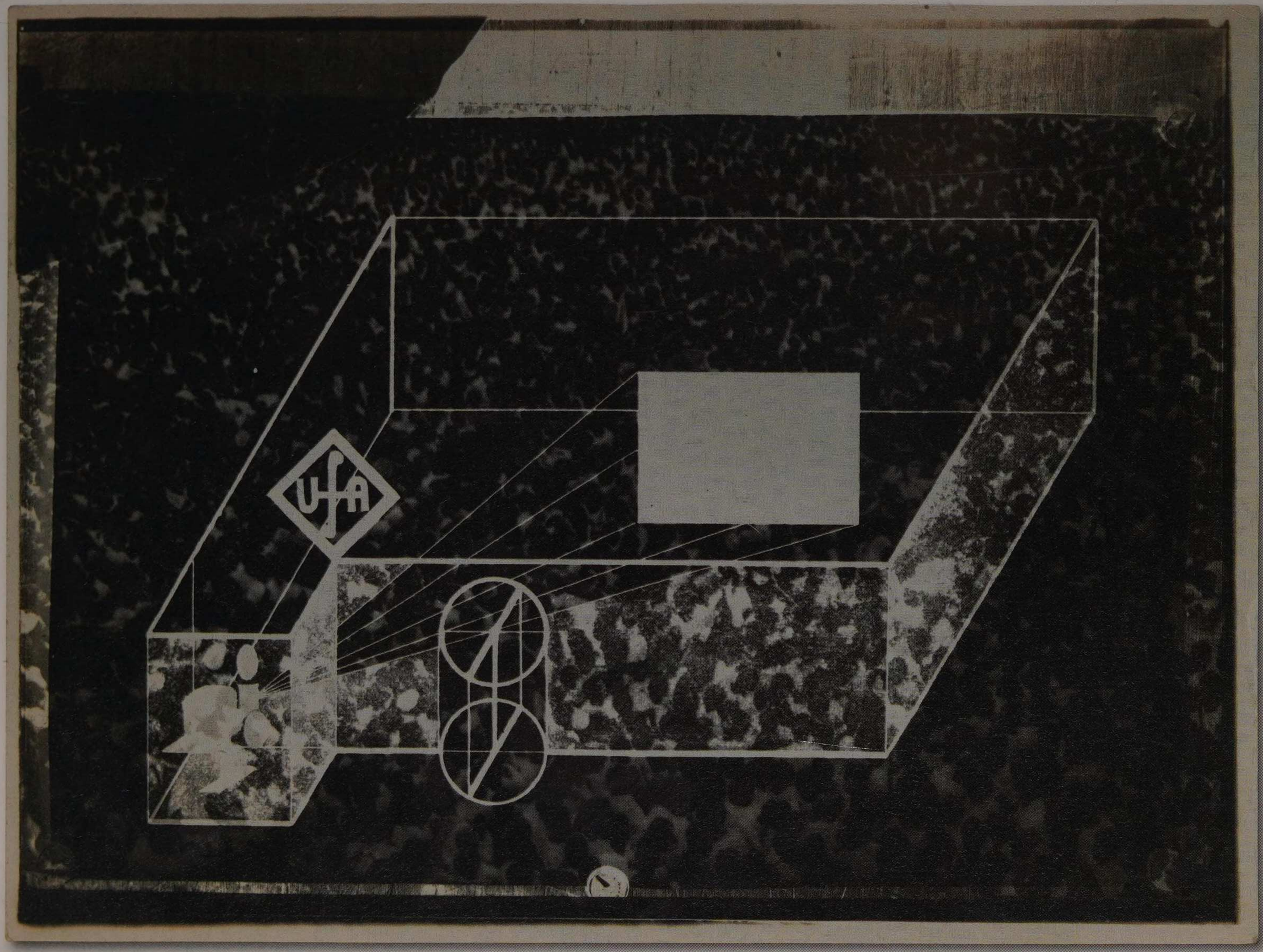
Division sketch for an eccentric mechanics For a Variety Theater

The Stage is divided into three parts and the lower part is for the large forms and movements: STAGE I. STAGE II (above) has a mobile glass plate for the small forms and movements. (The glass plate can also be used as a SCREEN for the films shown later at the back of the stage.) On STAGE III (intermediate) there are mechanical musical instruments; most without a sounding board, just with acoustic horns (percussion instruments, noise and wind). The walls of the stage will be covered with white cloth which filters and reflects the colored lights coming from the projectors and towers. The first and second column of the division mean, in a vertical, decreasing continuity, effects of movements and forms. The third column shows chains of light effects: the width of the bands means the duration. Black = darkness. The thin vertical bands inserted in the wide bands are also the partial lighting for the stage. The fourth column is set aside for the music: only intentions are evoked here. The colored vertical bands represent multiple sounds of sirens, which accompany many of the effects.

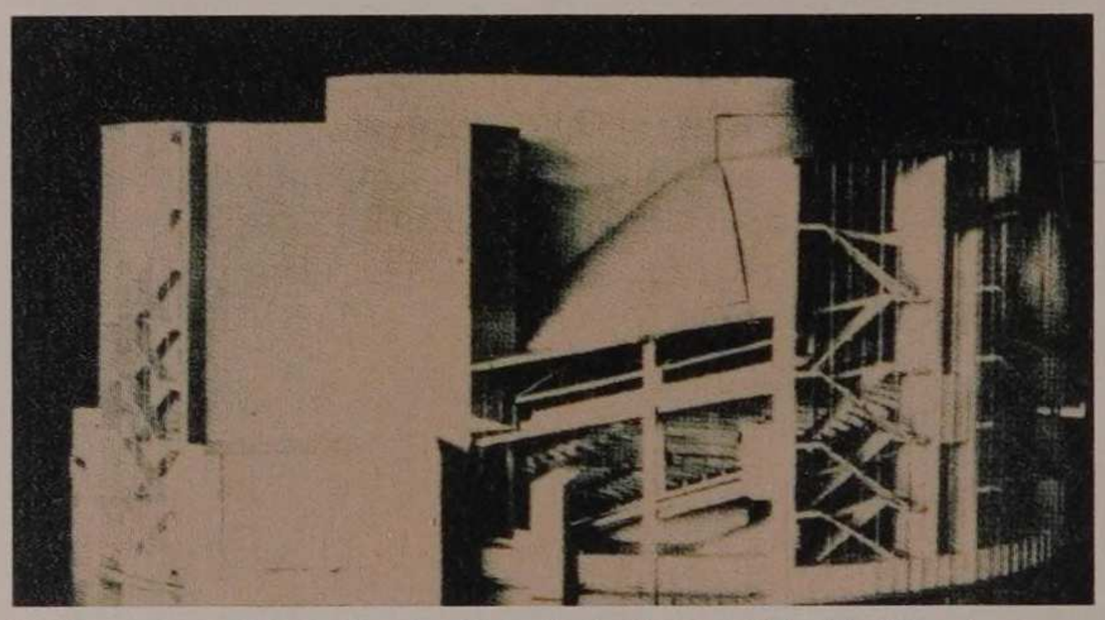
The simultaneity of the division can be read in the horizontals.

1ST COLUMN	2ND COLUMN	3RD AND 4TH COLUMN
ARROWS FALL	ARROWS FALL	ARE
PLATES OPEN	PLATES OPEN	WITHOUT
THEMSELVES	THEMSELVES	COMPREHENSIBLE
CIRCLES ROTATE	CIRCLES ROTATE	SLOGANS
ELECTRICAL		
APPARATUSES		
FLASH OF THUNDER		
WIRE FENCES		
COLORS		
APPEAR UP - DOWN		
TO - FRO		
PHOSPHORESCENCE	CINEMA ON AN	
GIGANTIC APPARATUSES	EVERYDAY	
SWAY	WALL	
FLASH	TURNS	
MORE WIRE FENCES	BACKWARDS	
WHEELS	ACTION	
EXPLOSIONS	TEMPO	
ODORS	SAVAGE	
CLOWNERY		
HUMAN MECHANICS		

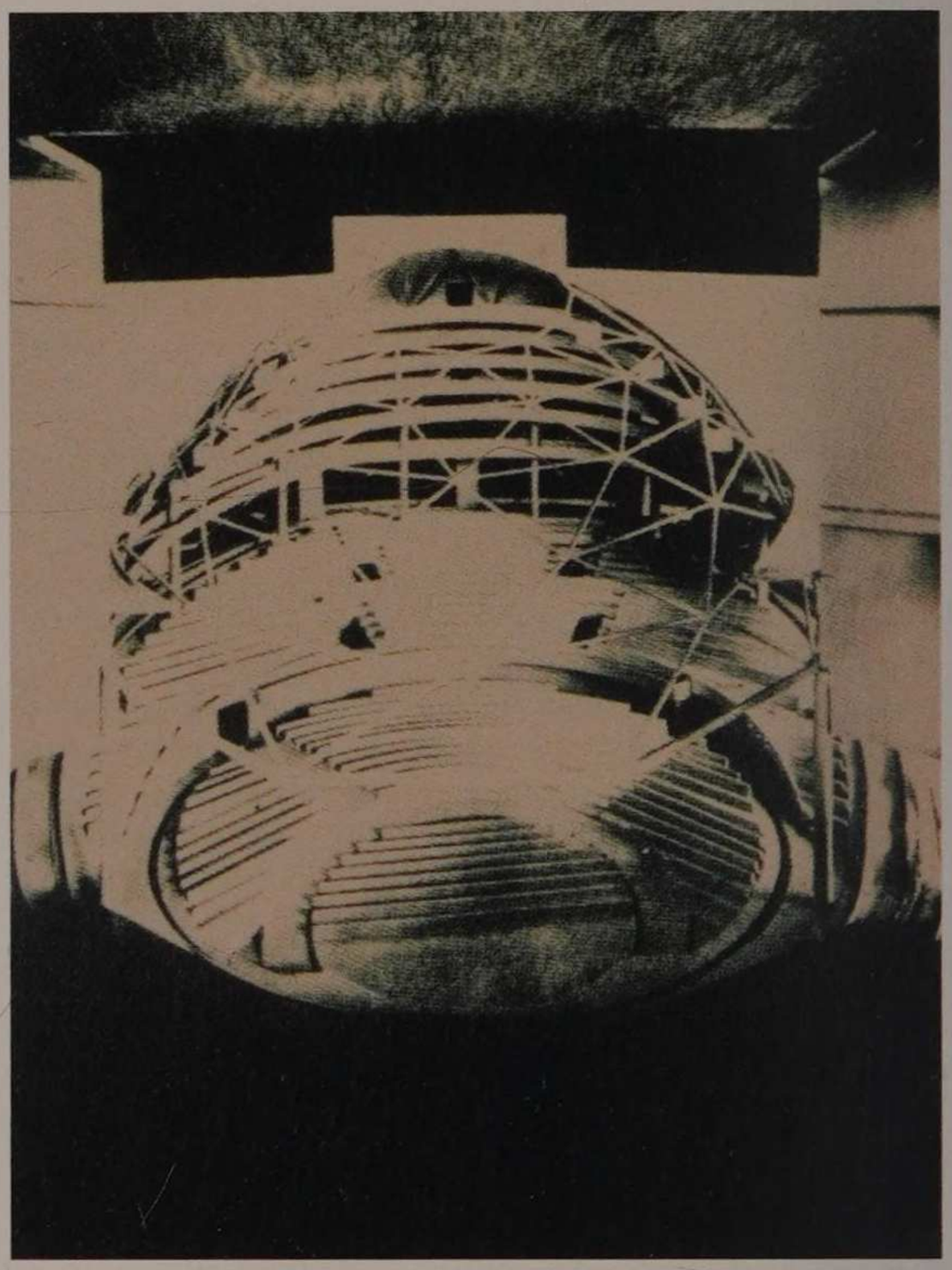
László Moholy-Nagy, in Oskar Schlemmer; László Moholy-Nagy; Farkas Molnar: *Die Bühne im Bauhaus. Bauhaus Buch 4*, Munich, 1925.



László Moholy-Nagy, *Untitled*, 1925



Walter Gropius and Erwin Piscator, *Maquette du Théâtre Total,* with different positions of the scene, ca. 1927



Walter Gropius and Erwin Piscator, *Maquette du Théâtre Total,* with different positions of the scene, ca. 1927

Foundations and Tasks of the Proletariat Theater

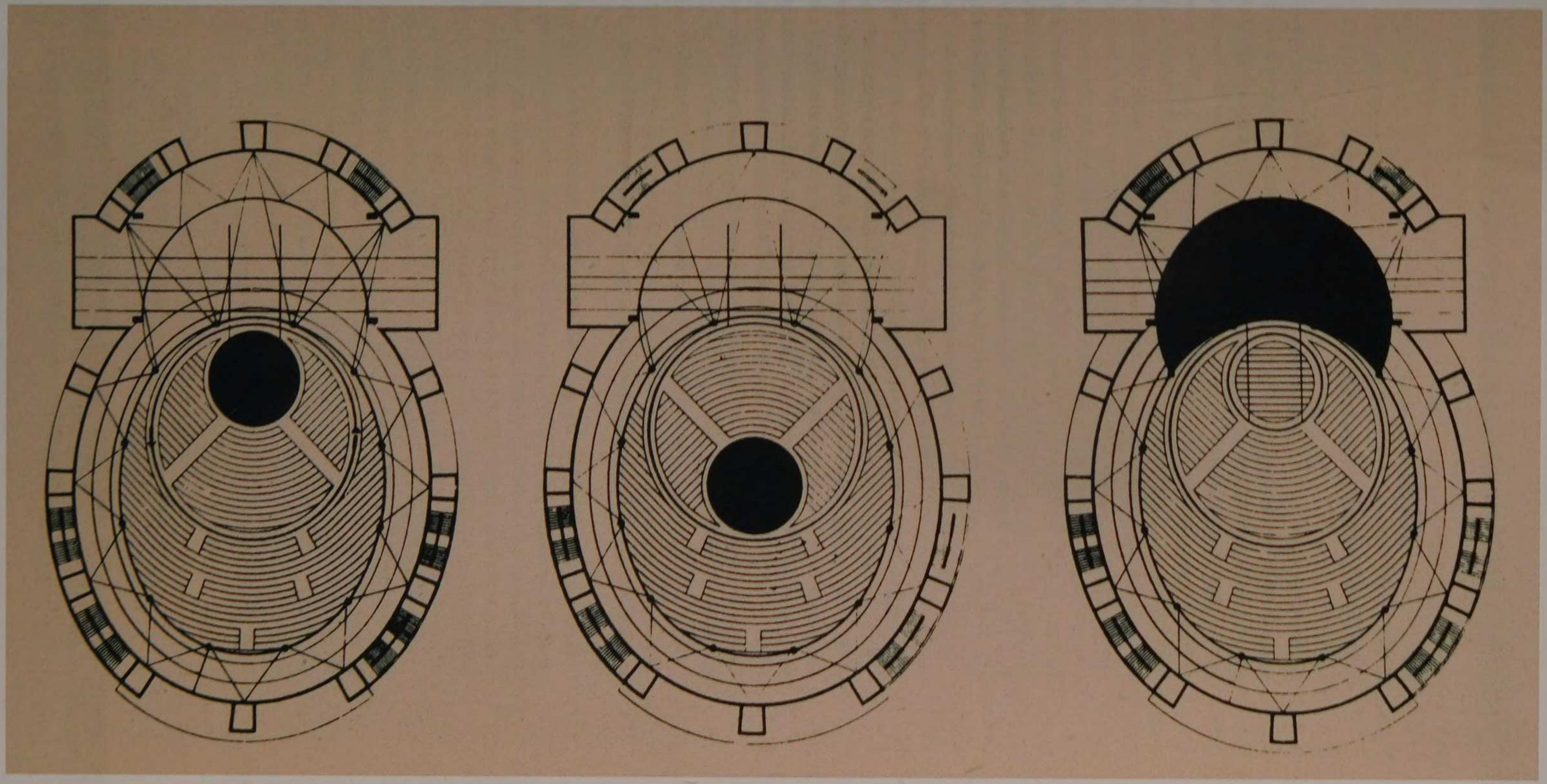
The management of the Proletarisches Theater should pursue the following goals: simplicity in expression and structure, clear unambiguous action on the sensibility of the working-class public, subordination to all artistic intentions with the revolutionary goal. The accent will deliberately be on the class war and the way to prolong this war.

The Proletarisches Theater is meant to be at the service of the revolutionary movement and, as a result, is obligated to revolutionary workers. A committee elected by them will have to answer to the undertaking of cultural tasks and propaganda.

It will not always be advisable to put the author's political leaning to the forefront. Quite the opposite; from the moment the public and the theater, during their shared work, made the decision to work for a revolutionary culture, almost every bourgeois play could serve to emphasize the idea of the class war and to deepen revolutionary understanding of historical necessities, whether that expresses the decadence of bourgeois society or clearly sheds light on the ideology of capitalism. As a result, these plays will be introduced by a presentation which will render any misunderstanding and erroneous interpretation impossible. We could, for that matter, subject these plays to a few modifications (admitting that the cult of the personality of the artist is, by its very nature, reactionary), by removing certain passages and highlighting others, perhaps even adding a prologue and an epilogue which would be able to eliminate any ambiguity. Thus a large part of world literature could serve the cause of the proletarian revolution exactly in the same way that universal history serves to broadcast the idea of the class war.

The style, which should be mastered by the actors as much as by the author, should be fully concrete (analogical, in its entirety, to the style of Lenin's or Chicherin's manifestos, that for a certain affective efficiency, this would only be clear and simple through its own rhythm, in which it is impossible to be mistaken). Whatever is said will have to be said without vain pursuits and recourse to "experience" or to "expressionism," without any twists, it will have to be as is determined by the revolutionary will, with simple goals, overtly revolutionary ones, and which excludes in principle, all neo-Romantic, Expressionistic or other styles and problems, problems all stemming from the individual and anarchistic demands of the bourgeois artist.

Erwin Piscator: *Der Gegner*, no. 4 (October 1920–21).



Walter Gropius and Erwin Piscator, *Plans du Théâtre Total*, with different positions of the scene, ca. 1927

Turning the great record of the audience by 180° is enough to completely transform the theater! So that then the unusual scene becomes a round arena, central, surrounded by spectators on all sides! This transformation may be accomplished even during the performance.
Thus encroaching on the spectator, moving him during the performance, abruptly transferring the scene where the action unfolds is to turn around the scale of values, offering the spectator a new spatial conception, effectively making him take part in the action . . .
. . . Requirements of today's theater . . . A community theater serving as a link to the people . . . Coordination of all the architectural elements in view of a spatial synthesis enabling genuine cohesion between actor and spectator. Abolition of the separation between the world of appearances and the "real" world of the spectator, with the involvement of the spectator whose creative abilities must be aroused and rendered effective.
– by suppressing the distinction "out there" and "on this side," between the scene and the theater;
– by bringing events from the play into the audience itself;
– by rendering the theater more alive through the use of the three dimensions of space instead of the two storyboard dimensions;
– be giving the appearance of mobility to the partition walls and the ceiling with the help of projections and films, with a view of extending the central scene up to the spectator's proximity, whose location in space thus becomes, somehow, an integral part of the scene;
– by using, then, the projection space instead of the projection plan, the space reserved for spectators thus becomes, by the ubiquity of projections, the space of the "illusion," the theater of operations itself.
A theatrical device that is so personal, manageable and modifiable, that it doesn't exercise any constraint on the stage manager of the musical and stage activities, but leaves him completely free to develop his artistic ideas.
Walter Gropius: "Le Théâtre moderne, unité de l'acteur et du spectateur," in Jacques Polieri: *Cinquante ans de recherche dans le spectacle*. Paris: Biro Éditeurs, 2006, pp. 76–79.

The Man Becomes the Event

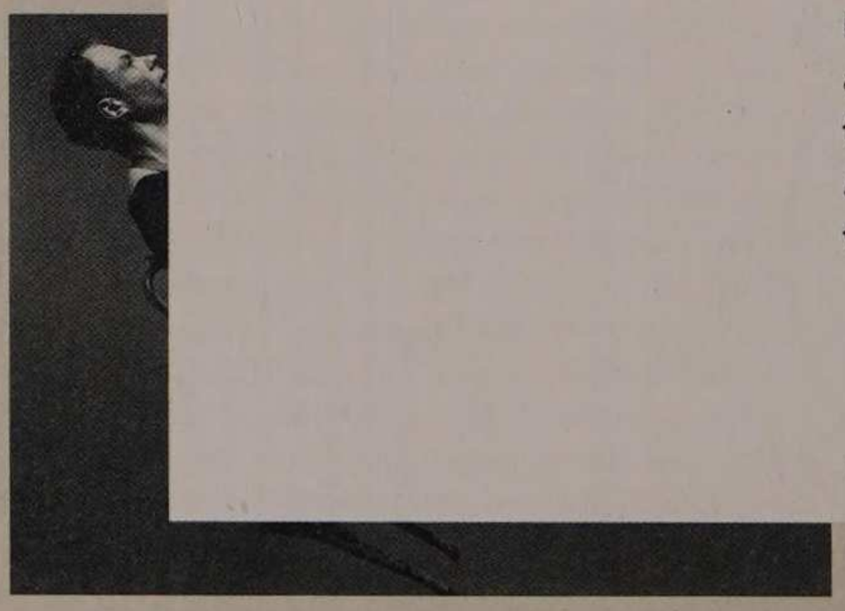
Here dance and choreography play, at the heart of the exhibition, a role that the separation of styles on which the story of modern discourse rests refuses to explore it. Thus the exceptional body of work *Merce Cunningham* published in 1974 by Multiples Inc. & Castelli Graphics Ltd., displays around the choreography the links and passages between different figures from Pop Art, from the experience of Black Mountain College and training in Minimalism. In fact, Cunningham's practice brings together artistic communities and energies from all outlooks. By retracing the dancer's activity on the body and its potential, Cunningham makes dance understood as a "physical mediation." Looking to break with all subjectivity, he takes back, for his part, the experiences of "abstract dance" initiated by Mary Wigman at Bauhaus and overtakes the modern dramaturgical experiences of Loïe Fuller and Martha Graham. Showing that dance is perhaps, following the example of the visual arts which are its contemporaries, this point of essential "desubjectification," he rejects the arbitrary nature of perception and designs the space of the scene like a zero point from which everything is oriented. With Cunningham, "The man becomes the event."

It would undoubtedly subsist otherwise without anything other than memories if the cinema had come, for him, to record the *9 Evenings* which marked for a long time the relationships between choreographers and composers brought together on the initiative of Pontus Hulten around technicians and engineers, for experiments in which we can recognize the reminiscences of the first collective works done by Rauschenberg himself, Merce Cunningham, John Cage and David Tudor, at Black Mountain College in the 1950s.

Also, *9 Evenings: Theatre & Engineering* anticipated in 1966 the notion of *expanded cinema* recommended by the architect and engineer Buckminster Fuller, in his introduction to Gene Youngblood's eponymous work published a few years later.

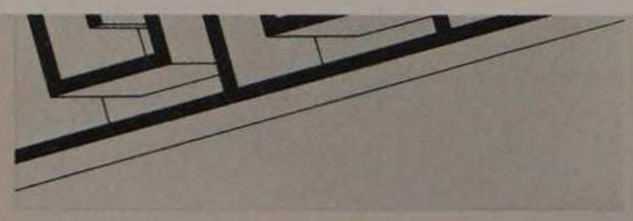
Here you will find all of the publication and film documents witnessing the fervor and artistic experiments of the artists and technicians for whom the epiphany of do-it-yourself intersected with the empiricism of science. We will, moreover, measure the work accomplished to restore the films whose essential artistic and documentary value we are rediscovering today. Here, the perennial dimension of cinema prolongs the truly ephemeral nature of a theatrical evening.

The large extract that we are publishing here from the introduction by Billy Klüver explains, in a messianic tone, the fascination for the possibilities sensed to be broached by the scientific progress up to attempting a redefinition connecting art and technology which certain practitioners of art and modern dance will not forget. And witness the development of Yvonne Rainter, one of the guests of *9 Evenings*, who took the cinema as a medium of predilection from the 1970s to prolong her own choreographical experience.

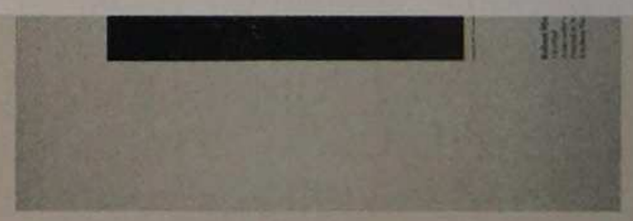


Merce Cunningham Portfolio, 1974
With an introduction by Calvin Tomkins and a portrait of Merce Cunningham by Yasuo Minagawa, 1974

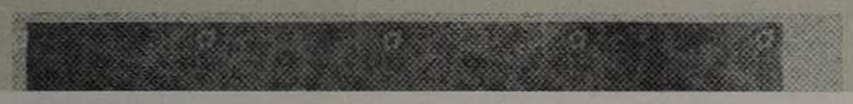
1a Robert Morris. *Untitled*. 1974

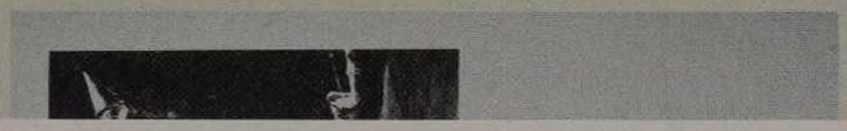


1a



1b



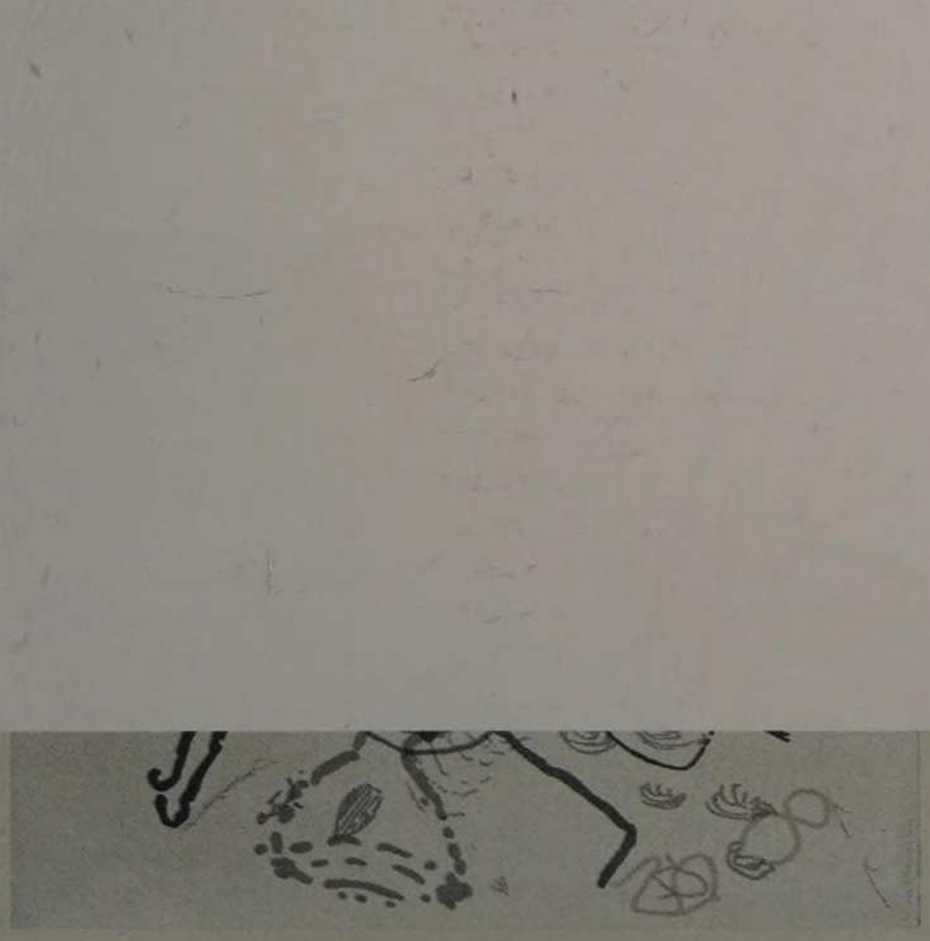


"One of the problems faced by the contemporary artist is that everyone knows what art is. The scientist, by comparison, has it easy; nobody, not even fellow scientists, would dare claim total knowledge about science. A scientist is, in fact, trained to balance between having no preconceived ideas and accepting reality.

"Today it seems incredible that only 50 years ago there existed a 'right' science and a 'wrong' science. Battles were fought and lost that now seem inconsequential. At a recent APS meeting I heard Feynman talk about the reversibility of time while he was laying bongo drums on the viewgraph machine in front an audience of 5,000. In the next room, another scientist was explaining that he had found a statistical correlation between the menstrual cycle in women and the period of the moon. His audience was 10.

"Contemporary art is in somewhat the same position as science was during the explosive years between 1900 and 1910. Millions of people have become aware of contemporary art. For some art is an argument, an insult, a joke, a toy, a pastime or a sacred object. Art has become something to practically everybody. With the result that the artist must spend hours justifying himself and what he is doing. The end result is the undernourishing of one of the great resources of this country—the dedicated artist. We are too hard on the artist.

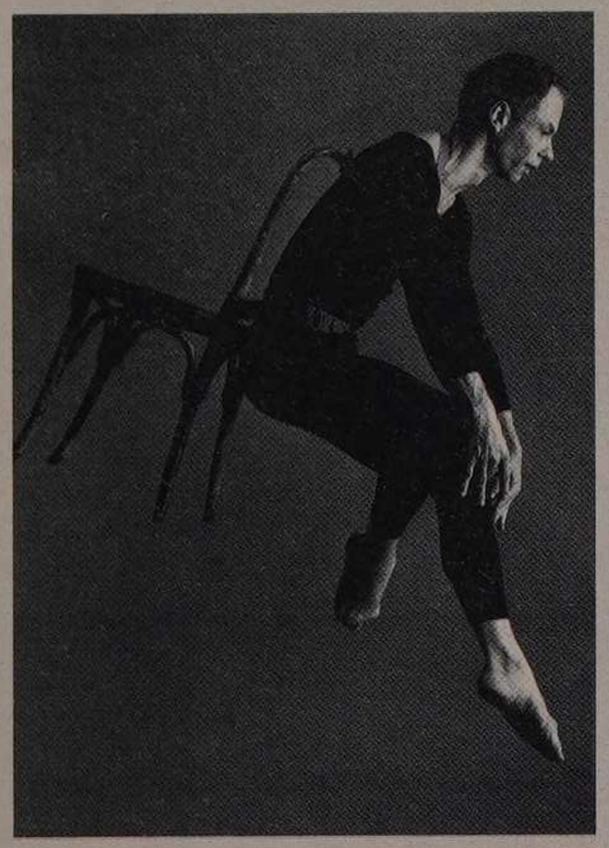
"It is wrong, I feel, to make the withdrawal of the artist into his ivory tower a virtue. There are those who are interested in menstrual cycles. By the very fact of their participation in this project, the ten artists involved demonstrate a commitment not only to art but also to the presence of a general audience. Also, the involvement with professional technology is not only a logical extension of their previous work, but an approach toward the real world . . ."



4a



4b



Merce Cunningham in *Antic Meet*, 1958. Music by John Cage, scenography and costumes by Robert Rauschenberg, Merce Cunningham Dance Company, New York. Photo by Yasuo Minagawa

Merce Cunningham Portfolio, 1974
With an introduction by Calvin Tomkins and a portrait of Merce Cunningham by Yasuo Minagawa, 1974

1a Robert Morris, *Untitled*, 1974
1b Robert Morris, *"Untitled": Limited Edition Certificate*, 1974

2a Bruce Nauman, *Caned Dance*
2b Bruce Nauman, *"Caned Dance": Limited Edition Certificate*, 1974

3a Frank Stella, *Furg*, 1974
3b Frank Stella, *"Furg": Limited Edition Certificate*, 1974

4a John Cage, *30 Drawings by Thoreau*, 1974
4b John Cage, *"30 Drawings by Thoreau": Limited Edition Certificate*, 1974

5a Jasper Johns, *M.d.*, 1974
5b Jasper Johns, *"M.d.": Limited Edition Certificate*, 1974

6a Robert Rauschenberg, *Cunningham Relief*, 1974
6b Robert Rauschenberg, *Cunningham Relief: Limited Edition Certificate*, 1974

7a Andy Warhol, *Merce*, 1974
7b Andy Warhol, *"Merce": Limited Edition Certificate*, 1974

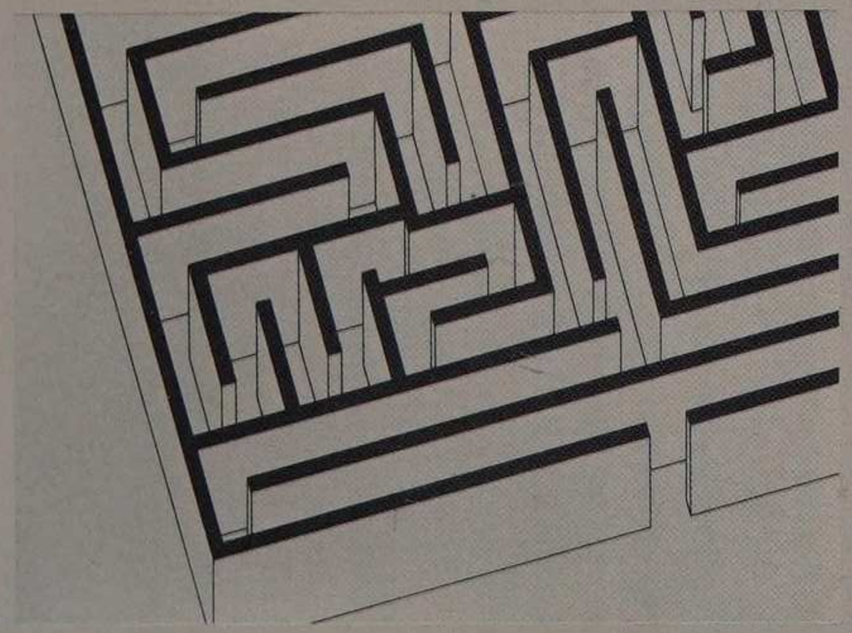
Merce Cunningham Enters on Stage

In her metaphysical preoccupation, however ("a metaphysic that Roland Barthes, with regards to Zen, spoke of as without subject and without God"), Cunningham rejoins a whole current of pictorial and musical avant-gardes from twentieth century. This is also placed in a defined artistic constellation that her company takes all its meaning and all its specificity from. . . . This is actually a crossroads of the problems which strain music and the contemporary visual arts which create little by little the advent of "abstract dance" and which is therefore necessary to grasp the future of "Cunningham style dance."

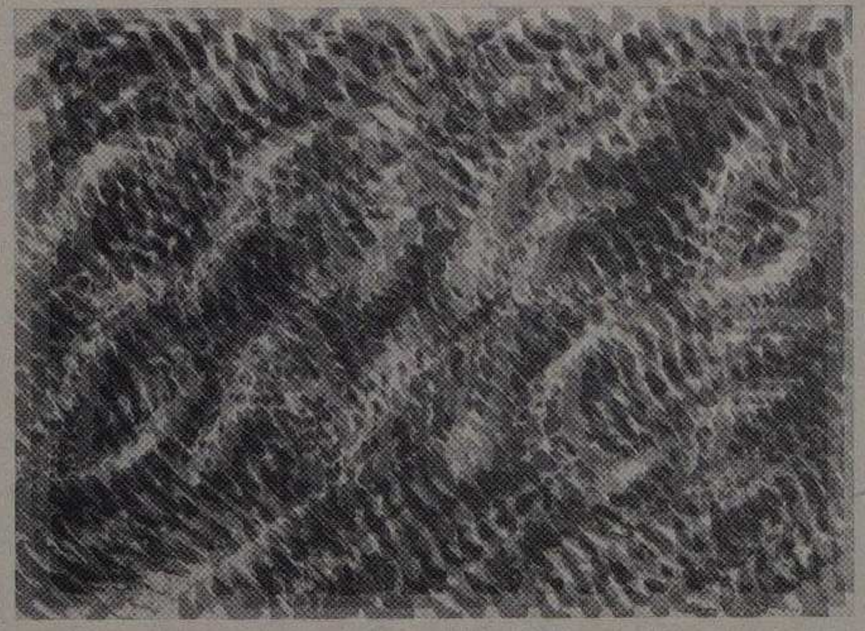
This is an advent which doesn't take the allure of an inventive rupture, like the legend wanted it to, but with a single arrival point of maturity of a process: this through which, since the turn of the century, visual arts, dance and music grope around at the meeting of one of the other, in this potentially cataclysmic space that is the stage.

Annie Suquet: "Merce Cunningham: la danse abstraite au carrefour des arts contemporains." Paris X University, September, 1992, p. 6 [unedited text, unpublished].

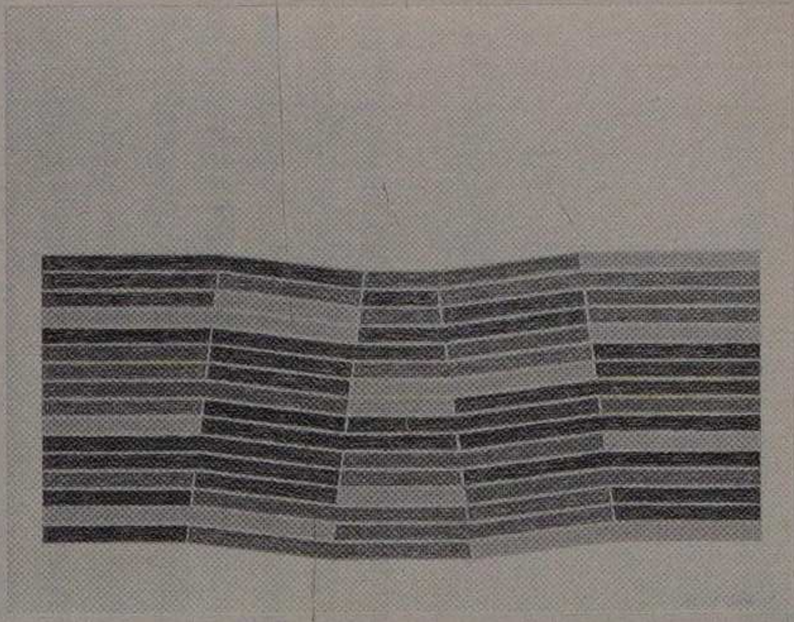
1a



2a



3a



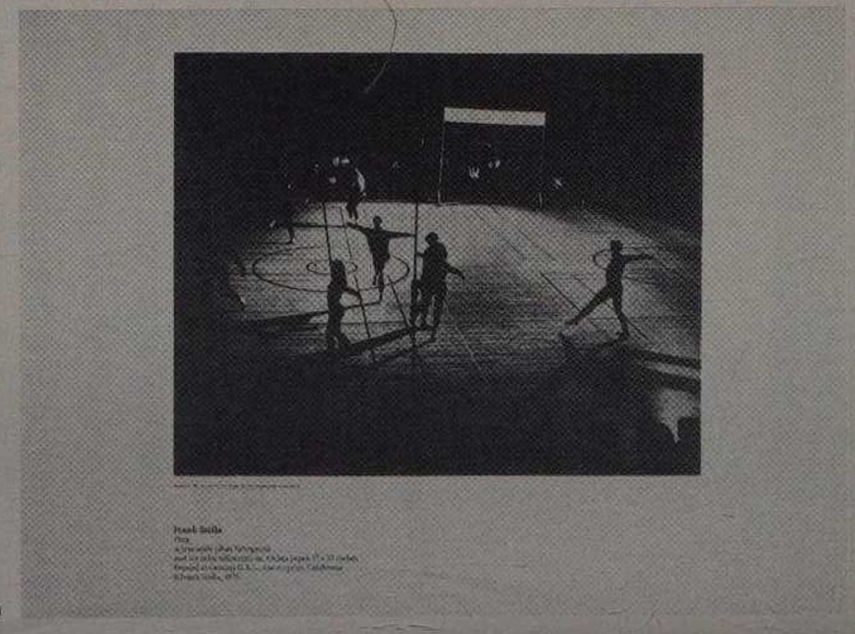
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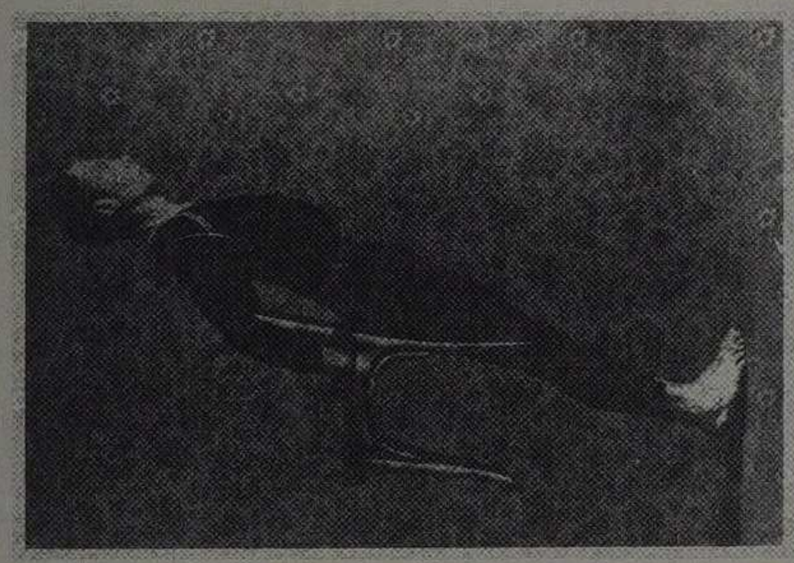


2b

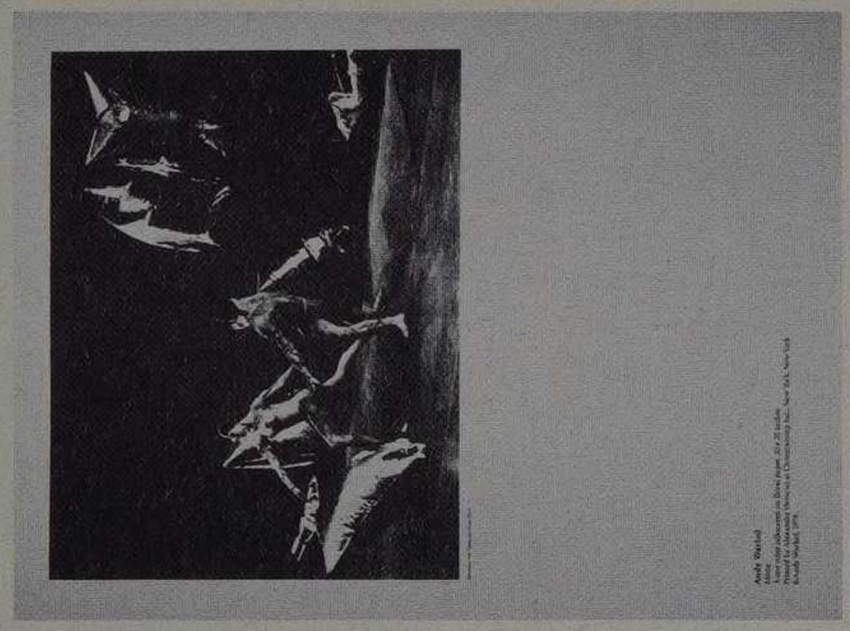


3b





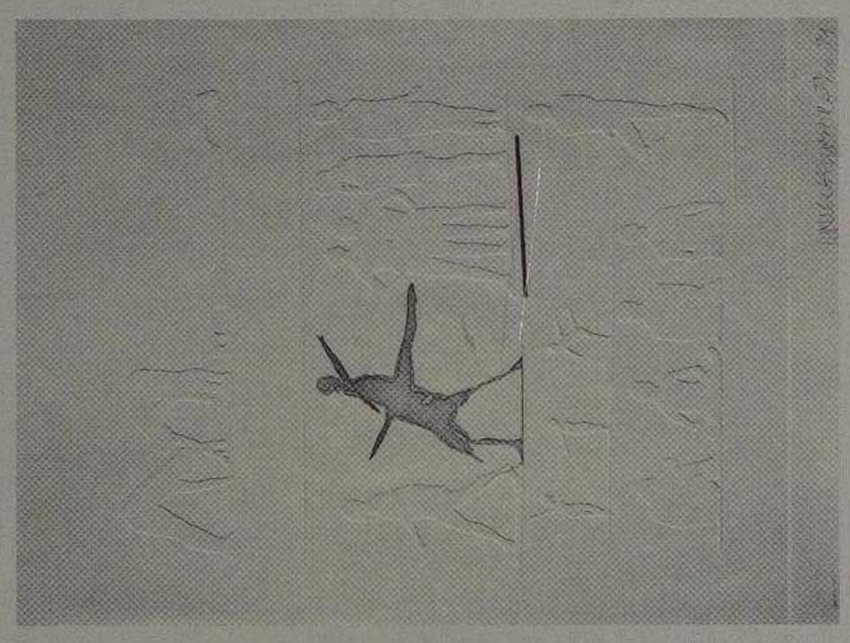
7a



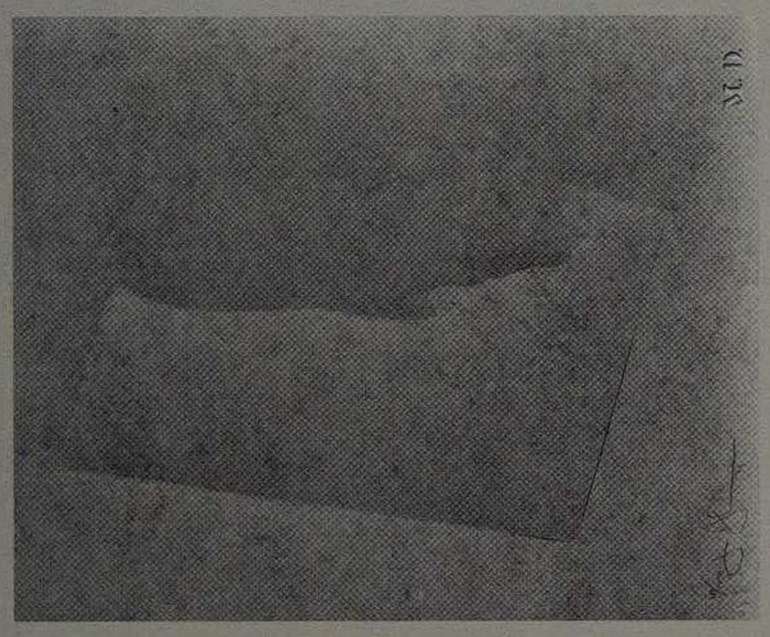
7b



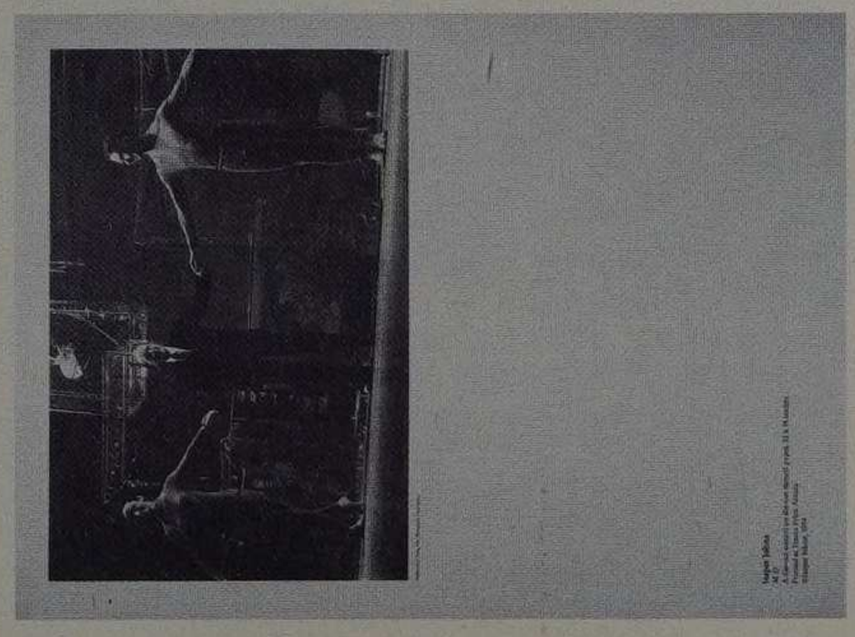
6a



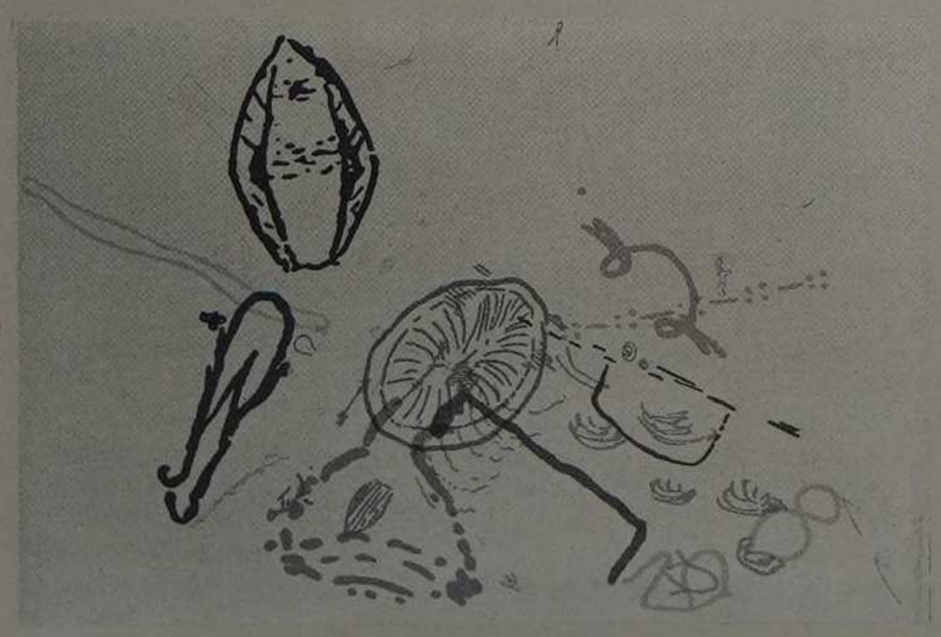
6b



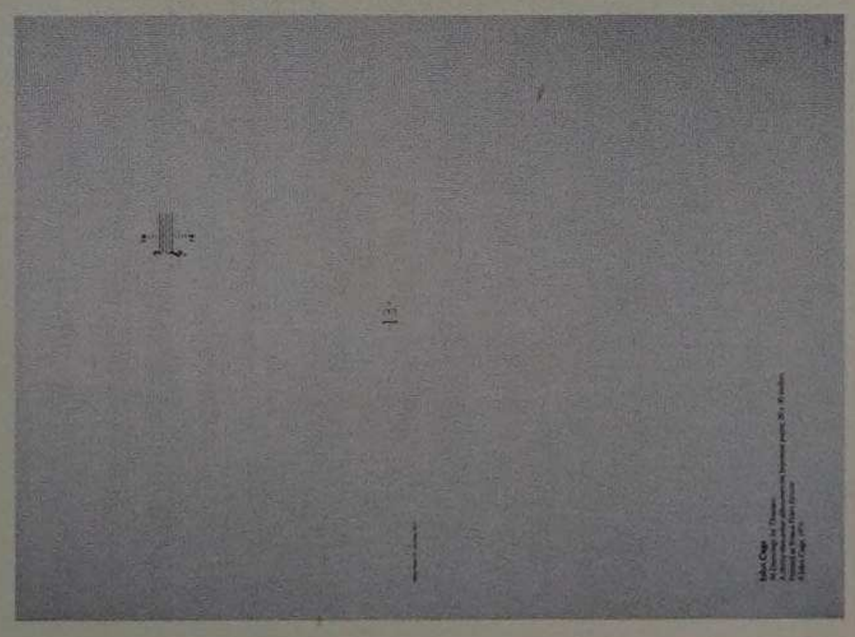
5a



5b



4a



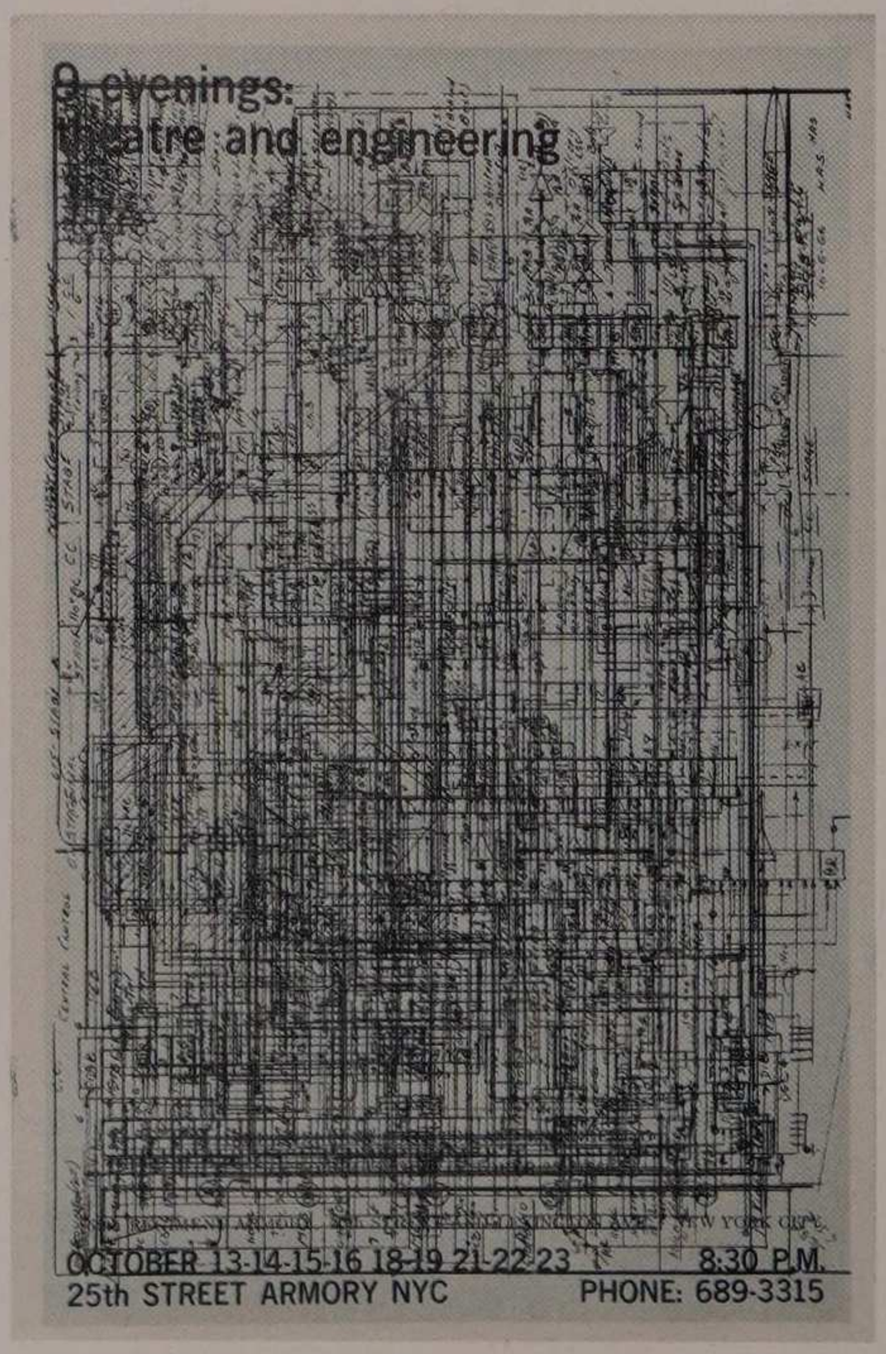
4b

A Spectacular Event

Theater-Festival, Armory Hall, New York: In the 1960s, what would later lead to the founding of the organization Experiments in Art and Technology, was first put into practice on a large scale by ten New York artists as a unique festival for electronic as well as interactive performances and demonstrations. The idea of collaborating with technicians, not only initiated by Robert Rauschenberg and Billy Klüver but also organized and largely promoted by them, led to the performances suggested by the festival title: *9 Evenings* with performances by John Cage, Lucinda Childs, Merce Cunningham, Öyvind Fahlström, Alex Hay, Deborah Hay, Steve Paxton, Robert Rauschenberg, David Tudor, and Robert Whitman. Billy Klüver was again the driving force. The main technical element of the performances was the electronic modulation system TEEM, composed of portable, electronic units which functioned without cables by remote control. Cage used this system to activate and deactivate loud speakers that consistently reacted to movement by way of photo-cells. For not always being technically and artistically successful, these performances exhausted for the first time the full range of the live-aspect of electronics, taking advantage of its artistic potential in all of its diversity. Seen in that light, the *9 Evenings* rank among the milestones of media art, even though today only a few filmed documents bear witness to the event.



Poster for *9 Evenings: Theatre & Engineering* by Robert Rauschenberg, October 1966



Robert Rauschenberg and Billy Klüver, *9 Evenings: Theatre & Engineering*, October 1966 [cover]



Robert Rauschenberg and Billy Klüver, *9 Evenings: Theatre & Engineering*, October 1966 [interior page]



Inauguration of *9 Evenings: Theatre & Engineering*, October 13, 1966. Photo by Robert McElroy. © Robert McElroy / Licensed by VAGA, New York, NY

9 evenings: theatre & engineering

Billy Klüver

One of the problems faced by the contemporary artist is that everyone knows what art is. The scientist, by comparison, has it easy; nobody, not even fellow scientists, would dare to claim total knowledge about science. A scientist is, in fact, trained to balance between having no preconceived ideas and accepting reality.

Today it seems incredible that only 50 years ago there existed a "right" science and a "wrong" science. Battles were fought and lost that now seem inconsequential. At a recent APS meeting I heard Feynman talk about the reversibility of time while he was playing bongo drums on the viewgraph machine in front of an audience of 5,000. In the next room, another scientist was explaining that he had found a statistical correlation between the menstrual cycle in women and the period of the moon. His audience was 10.

Contemporary art is in somewhat the same position as science was during the explosive years between 1900 and 1910. Millions of people have become aware of contemporary art. For some art is an argument, an insult, a joke, a toy, a pastime or a sacred object. Art has become something to practically everybody. With the result that the artist must spend hours justifying himself and what he is doing. The end result is the undernourishing of one of the great resources of this country — the dedicated artist. We are too hard on the artist.

It is wrong, I feel, to make the withdrawal of the artist into his ivory tower a virtue. There are those who are interested in menstrual cycles. By the very fact of their participation in this project, the ten artists involved demonstrate a commitment not only to art but also to the presence of a general audience. Also, the involvement with professional technology is not only a logical extension of their previous work, but an approach towards the real world.

Nine months ago when a group of artists and engineers met for the first time this was not so clear as it is today. That first meeting on January 14th with a group of personally interested engineers from Bell Labs might well have been a flop. Everyone seemed to be scared of everyone else. Nobody knew quite what to say until one of the engineers suggested to another: "Let's tell them about something they can use." The ice was broken. About a dozen bull sessions followed during which the artists made suggestions of what they wanted and the engineers made counter suggestions. Many of the suggestions were wild and beautiful and unrealizable. By May we started to build equipment and tonight you will be able to see the results.

It has not been as easy as it sounds. The artists had to show an extraordinary amount of patience with the slow rate at which the engineer proceeds. And the engineer had to deal with the vagueness of the artist brought on by the fact that the artist had nothing to lay his hands on and work with. It was like lifting yourself by the hair: if you don't do it all at once it does not work.

The technical equipment built for "Nine Evenings" has cost over 30,000 dollars not counting invaluable help and advice given by specialists. It would, however, be foolish and irresponsible to describe this equipment as terribly extraordinary in technical terms. Compared to the missiles at Cape Kennedy and the large computers it is peanuts. This is rightly so. The artist cannot be expected to make use of the most sophisticated aspects of technology, even if he have access to these, since he is confronted with a new material. What gives our equipment its unique value is that it was built for no other function but to be part of the performances. The equipment is built from scratch and is a result of the direct interaction between artists and engineers.

But there is another side to the equipment — commercial potential of discoveries made as a result of its development. While working with Bob Whitman, we rediscovered a phosphor that has already become an important tool in infrared laser research. Another example is the small power amplifier which has also attracted commercial interest. The feedback to industry from the interaction between artists and engineers is very important. A direct involvement by industry is absolutely essential for any meaningful use of the potentials of professional technology by the artists. As a result the artists will help open new doors for the engineers and the engineers will give a fresh license to be poetic. Technology has, I believe, vast untapped possibilities to give pleasure and to make life more enjoyable. The Chinese fireworks 3,000 years ago were maybe the first use of advanced technology to give poetry, mystery and pleasure. I feel that our 9 Evenings performances will have some affinity to these long forgotten fireworks.

○ ○ ○

9 Evenings is a truly cooperative venture. All participants had an equal voice in the direction and all responsibility was shared jointly. While no one individual is responsible for 9 Evenings, certain people deserve special recognition and thanks:

Walter Gutman—our first contributor and friend;

Vera List—to whom goes great thanks for giving this Festival her generous personal attention and support;

Mr. and Mrs. Seymour Schweber — who gave us help at a critical time and furnished invaluable connections in the electronics industry;

Mrs. Marie Christophe Thurman —a generous and enthusiastic supporter;

Engineers who devoted their time freely:

Cecil Coker—equipment design;

Fred Waldhauer—proportional control system;

Robby Robinson—equipment design, building and coordination;

Herb Schneider—systems plan;

Stretch Winslow — chemical problems;

Peter Hirsch—Doppler sonar;

Joe Chislow and A. V. Robinett —for their help in getting our FCC license;

AMP, Inc.—who donated the use of essential patchboard and card reader equipment for our systems planning;

Alice Schwebke and Alphonse Schilling of the production staff for their dedication;

Jill Jakes and Jasper Johns for their benevolent cooperation;

Sue Hartnett for keeping Lafayette Street in order.

Frank Königsberg—for his advice and unstinting help from the start of the project and for sympathically seeing us through it all;

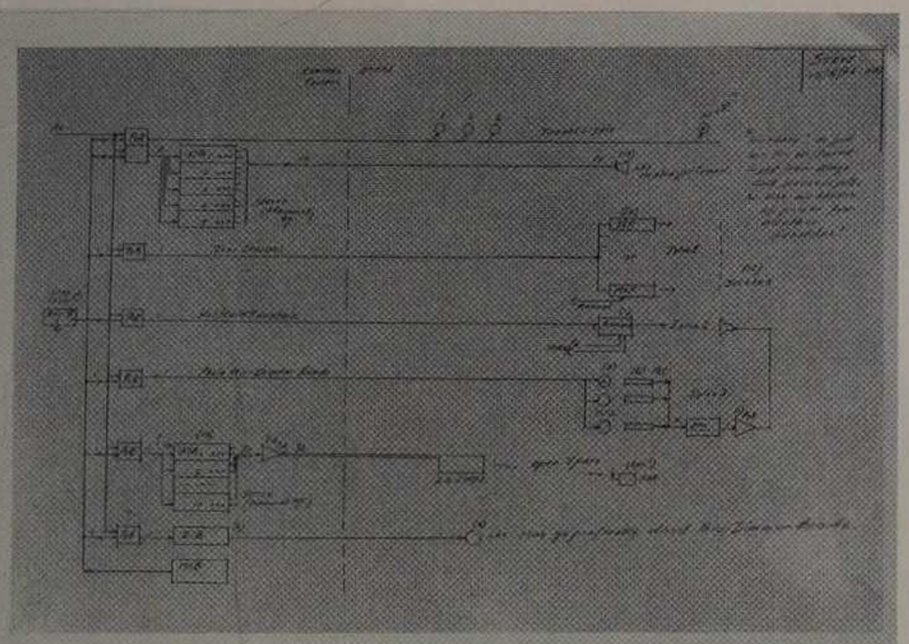
John Pierce and Marion Javits for their friendly support;

Bob Rauschenberg—who deserves more than anyone else the credit for the development, growth and achievement of the project. His amazing intuition has given us a language and tipped many of the decisions in favor of what now seems obvious. For all of us it has been a great pleasure to work with him.

○ ○ ○

The objectives of 9 Evenings will be continued by Experiments in Art and Technology, Inc. This foundation will further the creative interaction between industry, engineers and artists. 9 Evenings is an experiment in the true sense of the word: its results are open for the future.

Billy Klüver, *9 Evenings: Theatre & Engineering*, October 1966 [Introduction text of the catalogue]



physical things

by: Steve Paxton

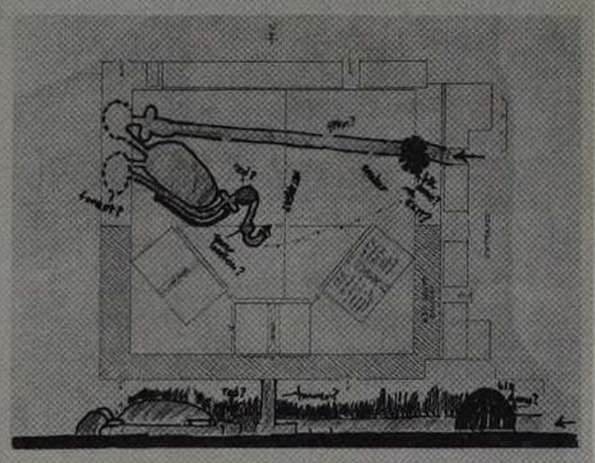
performance engineer: Dick Wolff

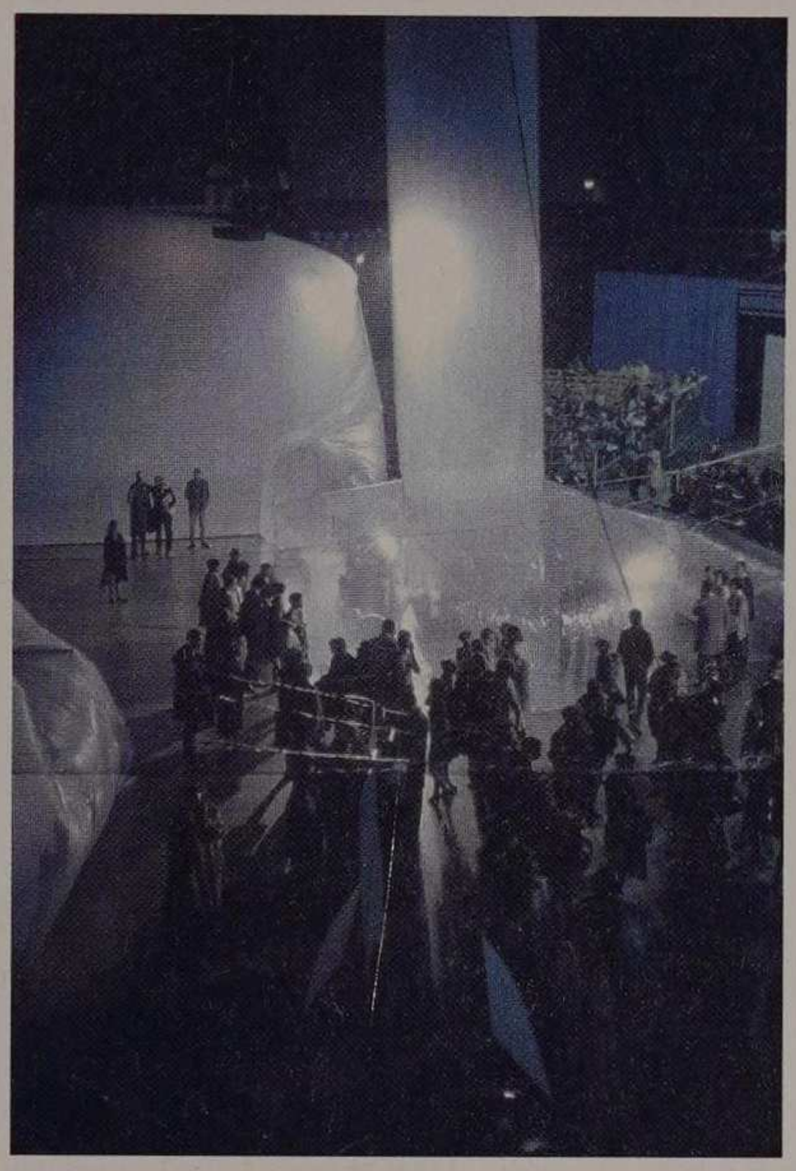
cast: Karen Bacon, Sue Hartnett, Margaret Hecht, Michael Kirby, Ted Kirby, Clark Poling, Elaine Sturtevant, David White, and others

technicians and help: Karen Bacon, Margaret Hecht, Tony Holder, Walter Gebb, Larry Laitch

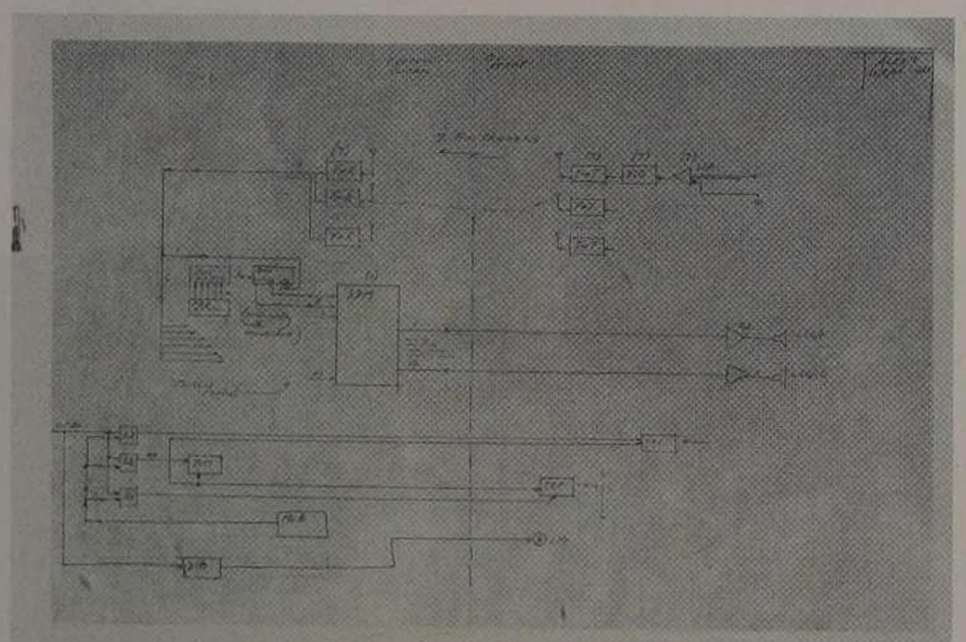
sound: disparate sources

This piece is a dance with a set. It is cast not only by those chosen as permanent population (for the duration of the piece) but by those who have chosen to come to see it, and it is presumed that they will observe each other. With regards to air pressure and topography this piece is not an airplane. is pretty much the opposite of an airplane, but much of the rest of it is analogous.





Steve Paxton in cooperation with Dick Wolff, *9 Evenings: Theatre & Engineering. Physical Things*, October 1966. [page from the publication and photograph of the performance] Photo by Robert McElroy. © Robert McElroy / Licensed by VAGA, New York, NY



grass field

by: Alex Hay

performance engineer: Herb Schneider

sound distributor: David Tudor

cast: Steve Paxton, Robert Rauschenberg

credits: Schwebel Electronics for integrated circuits; Mount Sinai Laboratory for technical information

A work built around three elements divided into parts equal in time.

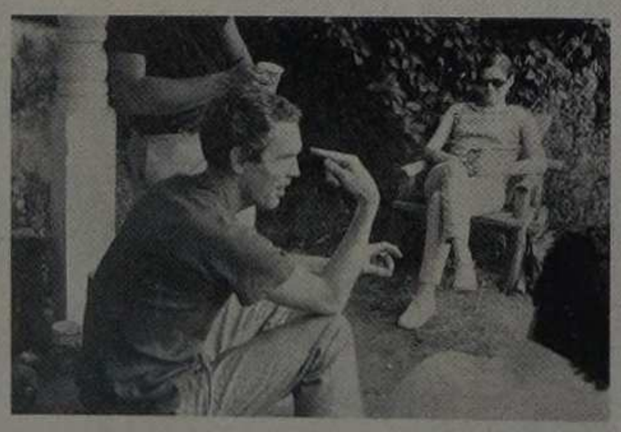
Three elements:

1. Internal sound potentials of the body.
2. External body color.
3. A singular work activity.

The body sounds, example: brain waves, muscle movement, eye movement, will be picked up by differential amplifiers and transmitted to the central control station to be distributed by the sound person.

All properties and dress will have the color identity of the skin of the performers.

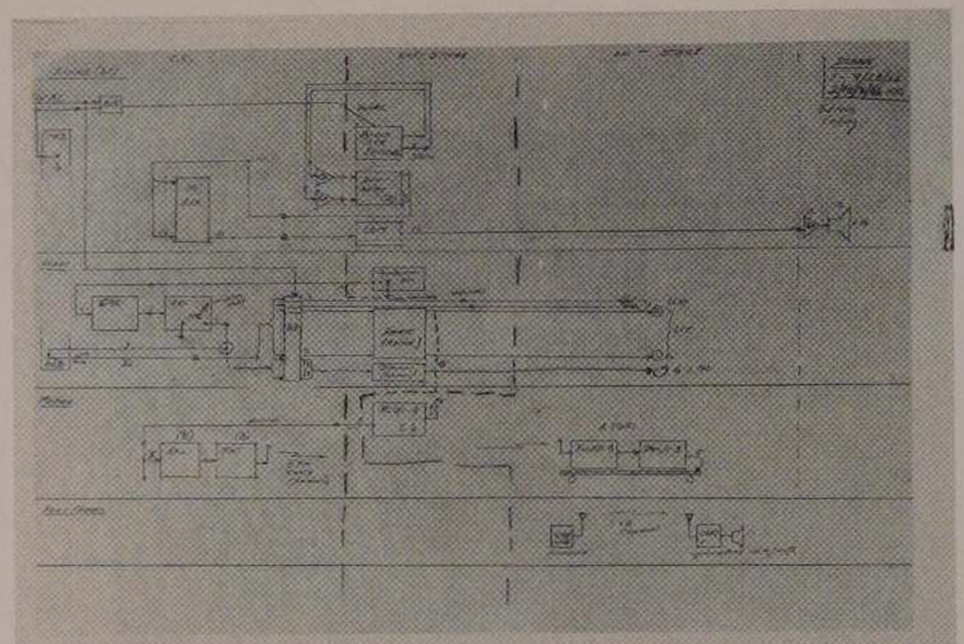
The work activity is the random placement of 100 numbered six foot squares of duck in a ten by ten modular pattern and then retrieved in a correct arithmetic progression and placed centrally. The placement and retrieving of the squares will be a designation of the two parts.



Alex Hay And Lucinda Childs during the preparations at Stony Point, N. Y., Summer 1966. Photo Fanny Brett



Alex Hay in cooperation with Herb Schneider, *9 Evenings: Theatre & Engineering. Grass Field*, October 1966 [page from the publication and photograph of the performance]. Photo by Peter Moore. © Estate of Peter Moore / VAGA, New York, NY



solo

by: Deborah Hay

performance engineer: Larry Heilos

performers: Fyanny Breer
Lucinda Childs
William Davis
Jim Jardy
Alex Hay
Deborah Hay
Margaret Hecht
Ed Iverson
Kathy Iverson
Julie Judd
Olga Kharev
Vernon Lobb
Fujiko Nakaya
Steve Paxton
Bob Rauschenberg
Joe Schlichter
Bob Schuler
Marjorie Strider
Carol Summers
James Tenny

music: "Fumikokuriki"
by Toshi Ichiyanagi

men's costumes by
Letty Lou Eisenhauer

Solo is a white, even, clear event in space. The performers are part of the space and light. They continue the quality of the area — a white environment. All movement is with the intention of maintaining a balance of order and evenness.

Solo is cumulative: gradually accumulating more light, more platforms, more performers, more activity — yet remaining as still and composed as in the beginning.

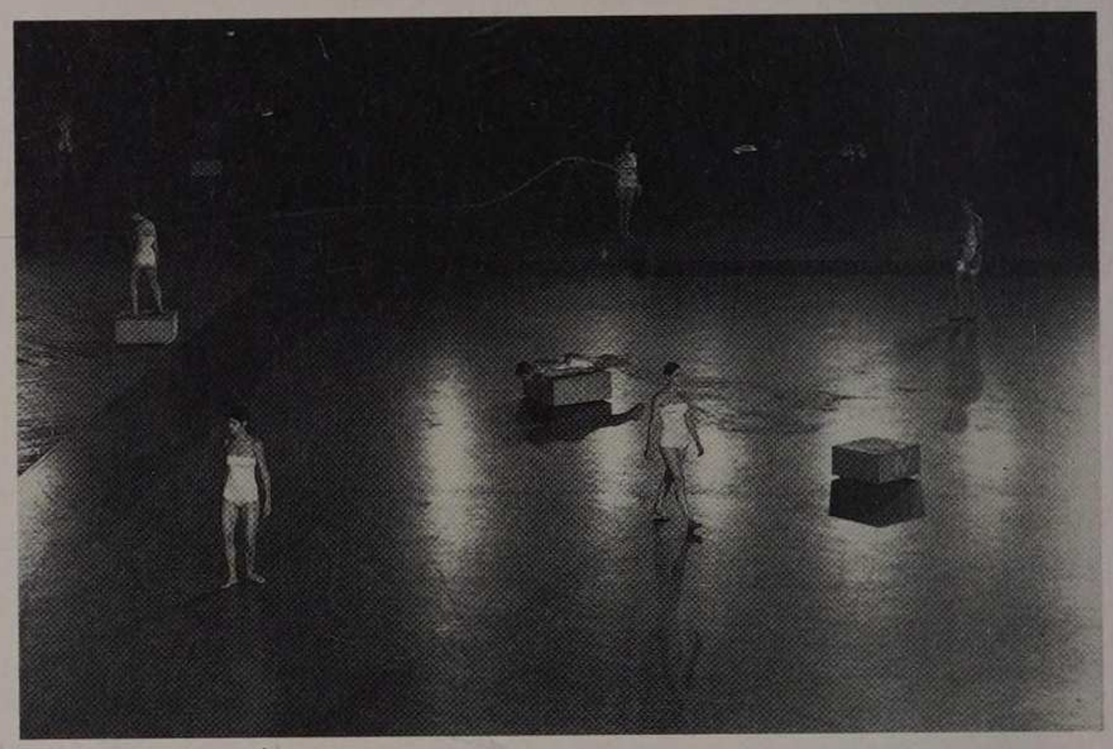
There are 24 performers. Eight of the performers remain stationary. Formally dressed, they are seated as a musical ensemble. From this position they operate eight remote control platforms, which move in and around the space. Sixteen of the performers also move in and around the space, sometimes on the platforms.

Bright lights around the stage area are strongly reflected by the white costumes of the 16 moving performers. The extreme intensity of light bouncing off the costumes modifies the lines of the human body. At times there are no lights. I am interested in creating a middle ground between seeing and not seeing.

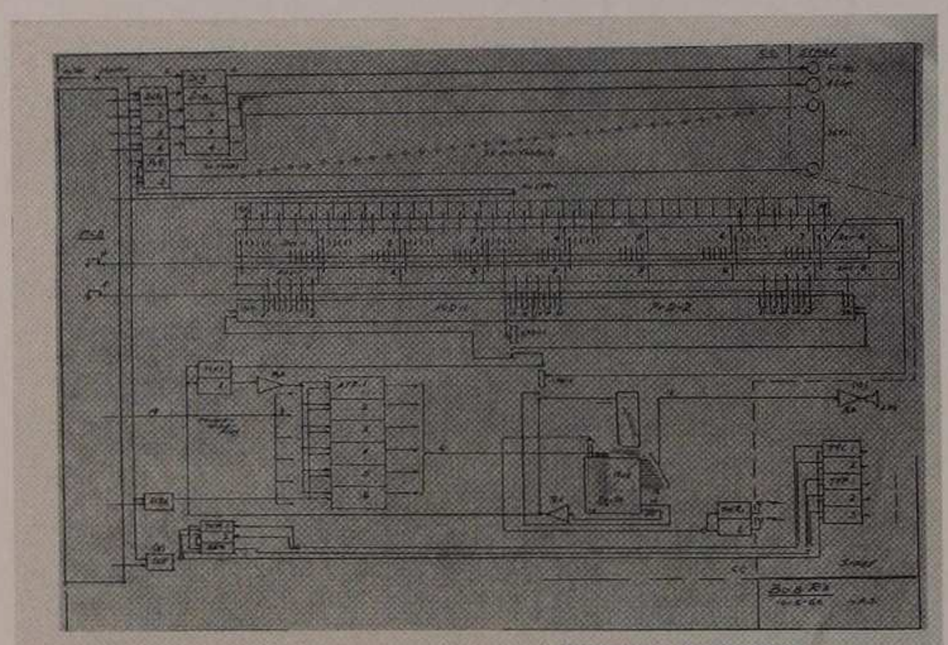
The principal visual elements of the piece are moving performers, lights, darkness, remote control platforms, and movement. It is my main intention to make all these elements equal in energy and visibility.



Larry Heilos, Billy Klüver and Debbie Hay on a remote control platform, 69th Regiment Armory gymnasium. Photo Fujiko Nakaya



Deborah Hay in cooperation with Larry Heilos, *9 Evenings: Theatre & Engineering. Solo*, October 1966 [page from the publication and photograph of the performance]. Photo by Peter Moore. © Estate of Peter Moore / VAGA, New York, NY



open score

by: Robert Rauschenberg

performance engineer: Jim McGee

cast: Frank Stella
Mimi Kanarek
a group of 500 people.

My piece begins with an authentic tennis game with rackets wired for transmission of sound. The sound of the game will control the lights. The game's end is the moment the hall is totally dark. The darkness is illusionary. The hall is flooded with infra-red (so far invisible to the human eye). A modestly choreographed cast of from 300 to 500 people will enter and be observed and projected by infra-red television on large screens for the audience. This is the limit of the realization of the piece to date.

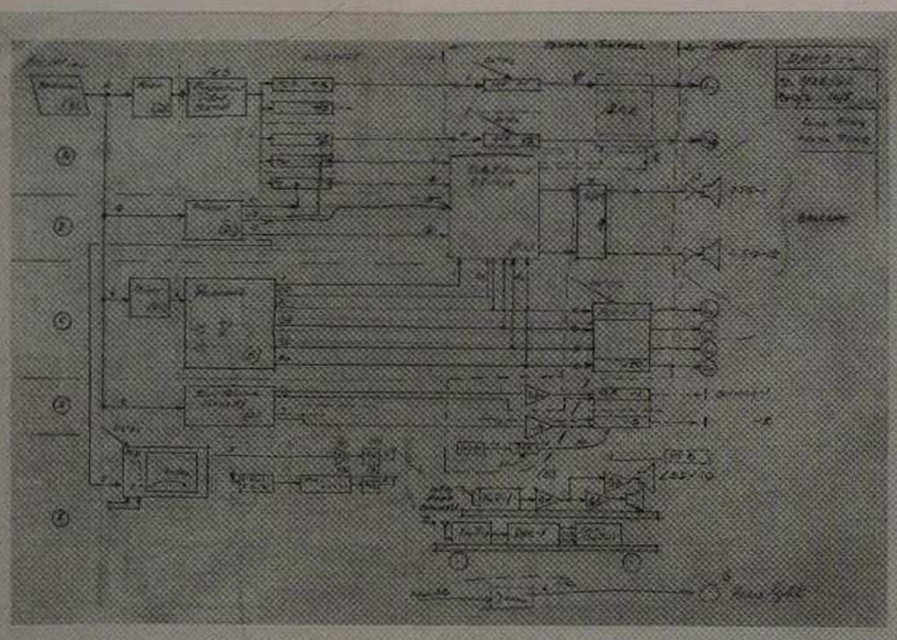
Tennis is movement. Put in the context of theater it is a formal dance improvisation. The unlikely use of the game to control the lights and to perform as an orchestra interests me. The conflict of not being able to see an event that is taking place right in front of one except through a reproduction is the sort of double exposure of action. A screen of light and a screen of darkness.



Steve Paxton with tennis racquet testing closed-circuit tv system.
Photo Bob Rauschenberg



Robert Rauschenberg in cooperation with Jim McGee, *9 Evenings: Theatre & Engineering. Open Score*, October 1966 [page from the publication and photograph of the performance]



bandoneon ! (a combine)

by: David Tudor

performance engineer: Fred Waldhauer

tv images by: Lowell Cross

carts: David Behrman
Anthony Gnazzo

vochrome: Bob Kieronski

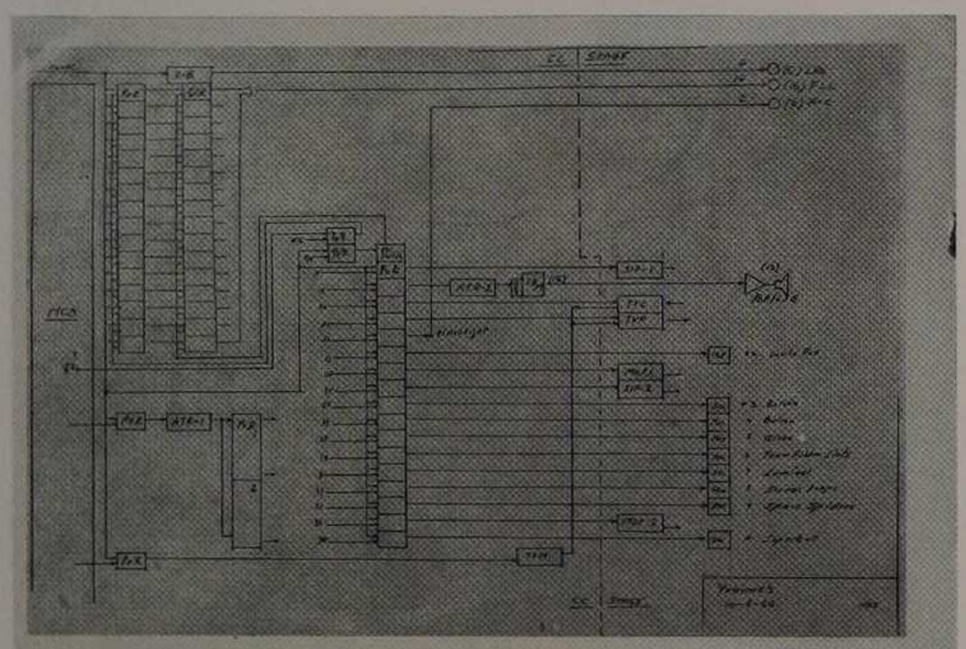
Bandoneon !, (bandoneon factorial), is a combine incorporating programmed audio circuits, moving loudspeakers, tv images and lighting, instrumentally excited.

The instrument, a bandoneon, will create signals which are simultaneously used as material for differentiated audio sprectrums (achieved through modulation means, and special loudspeaker construction), for the production of visual images, devised by Lowell Cross; for the activation of programming devices controlling the audio visual environment, devised by Bob Kieronski ("Vochrome," and programmed patchboard) and Fred Waldhauer (Proportional Control).

Bandoneon ! uses no composing means; when activated it composes itself out of its own composite instrumental nature.



David Tudor, Fred Waldhauer right, with Tudor's bandoneon at a Berkeley Heights School rehearsal.
Photo Franny Breer



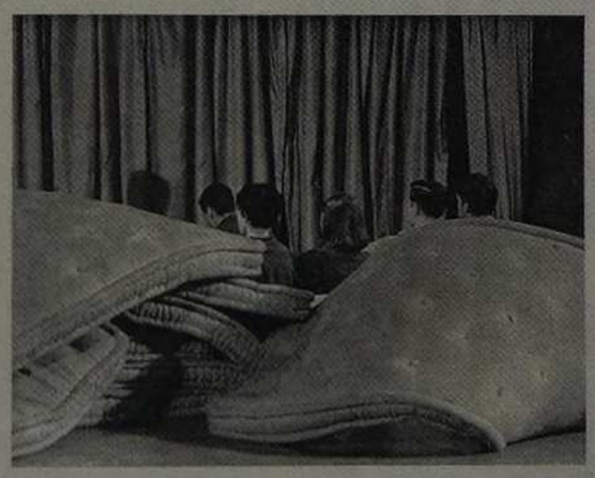
carriage discreteness

by: Yvonne Ranier

performed by: Carl Andre, Becky Arnold, Rosemarie Castoro, William Davis, Lolly Lou Eisenhauer, June Ekman, Ed Iverson, Kathy Iverson, Julie Judd, Michael Kirby, Alfred Kurchin, Benjamin Lloyd, Lewis Lloyd, Meredith Monk, Steve Paxton, Carol Summers

stage manager: Rudy Perez

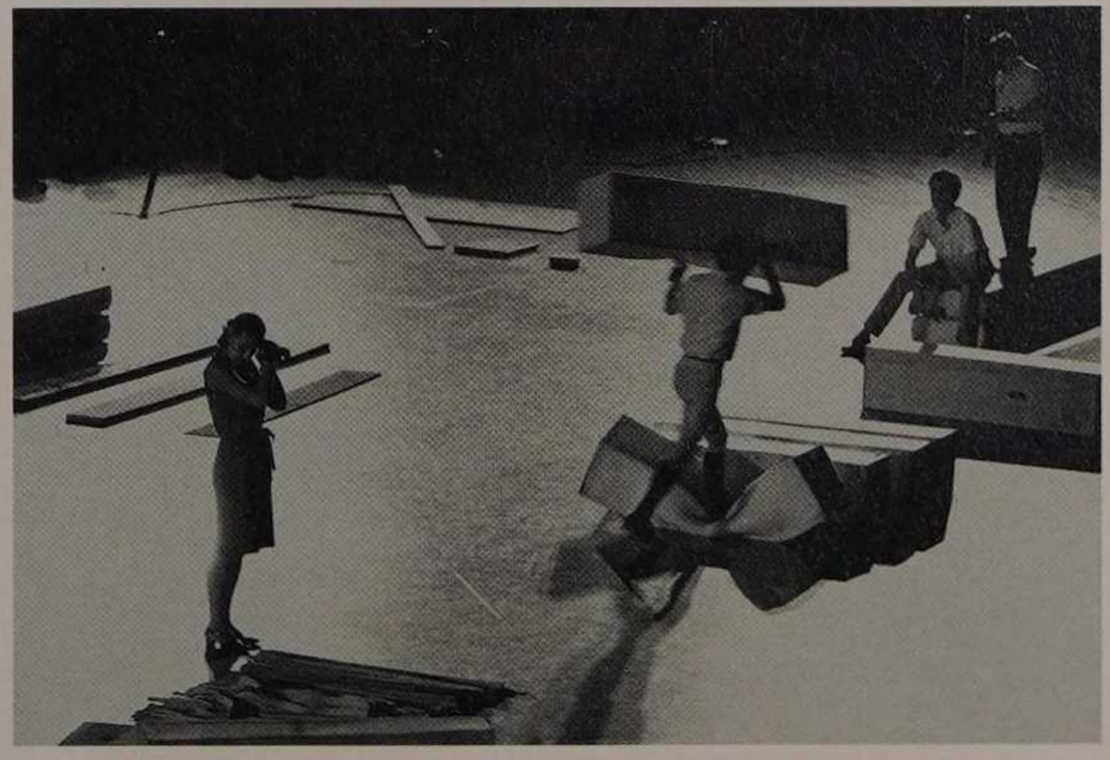
A dance consisting of two separate but parallel (simultaneous) continuities and two separate (but equal) control systems. 1. Performer continuity controlled by me from a remote "plotting" table where I will spontaneously choose the actions and placement of people and objects (from a pre-determined list of possibilities) and communicate those decisions to the 10-odd performers via walkie-talkie. 2. Event continuity to be controlled by TEEM (theatre electronic environment modular system) in its memory capacity. This part will consist of sequential events that will include movie fragments, slide projections, light changes, TV-monitored close-ups of details in the dance-proper, tape recorded monologues and dialogues, and various photo-chemical phenomena, several involving ultra-violet light.



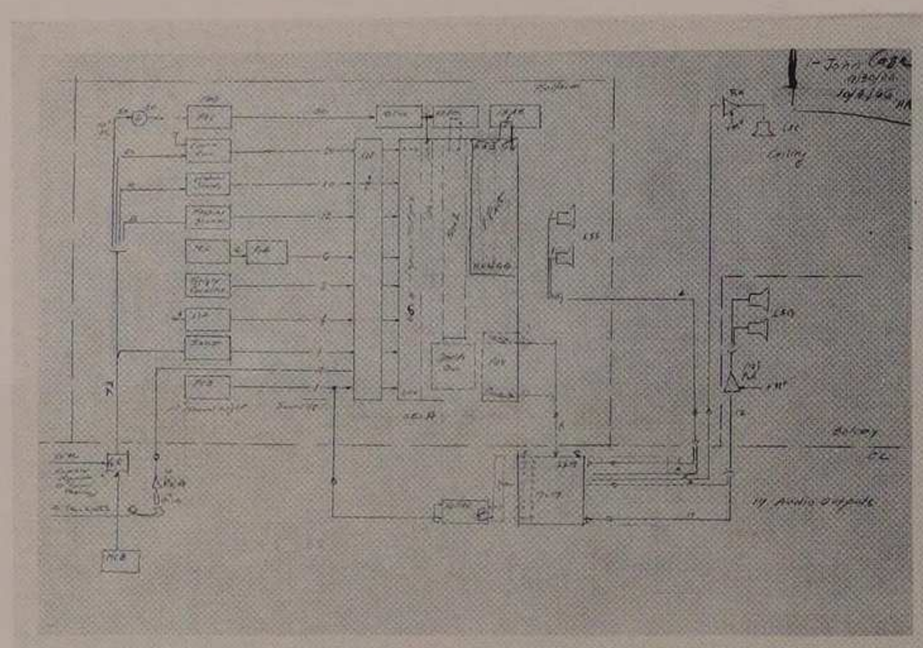
Yvonne Rainer surrounded by, left, Steve Paxton and Deborah Hay, right, Bob Rauschenberg and Barbro Fahlstrom.
Photo Phil MacMullen



David Tudor in cooperation with Fred Waldhauer, *9 Evenings: Theatre & Engineering. Bandoneon! (a Combine)*, October 1966 [page from the publication and photograph of the performance]. Photo by Peter Moore. © Estate of Peter Moore / VAGA, New York, NY



Yvonne Rainer in cooperation with Per Biorn, *9 Evenings: Theatre & Engineering. Carriage Discreteness*, October 1966 [page from the publication and photograph of the performance]. Photo by Peter Moore. © Estate of Peter Moore / VAGA, New York, NY



variations VII

by: John Cage

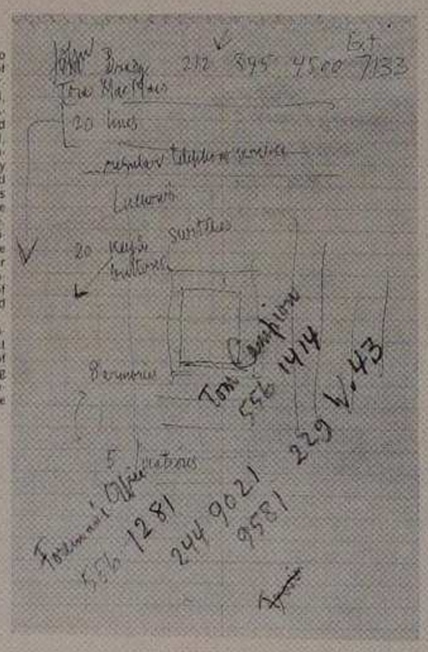
performance engineer: Cecil Coker

performers: David Tudor
David Behrman
Antony Gnazzo
Cowell Cross

grateful acknowledgement is made for the cooperation of:
Merce Cunningham Dance Foundation
Luchow's Restaurant
A.S.P.C.A.
The New York Times
The City of N. Y.
Terry Riley
Robert Wood
Richard Hennessy
Rubin Gorowitz

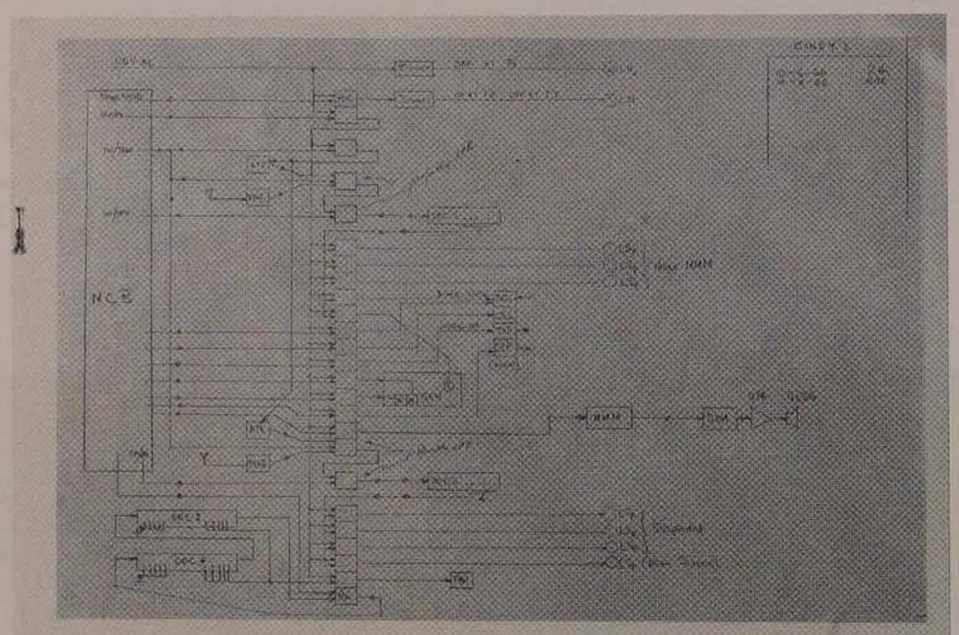
My project is simple to describe. It is a piece of music, Variation VII, indeterminate in form and detail, making use of the sound system which has been devised collectively for this festival, further making use of modulation means organized by David Tudor, using as sound sources only those sounds which are in the air at the moment of performance, picked up via the communication bands, telephone lines, microphones, together with, instead of musical instruments, a variety of household appliances and frequency generators.

The technical problems involved in any single project tend to reduce the impact of the original idea, but in being solved they produce a situation different than anyone could have pre-imagined.





John Cage in cooperation with Cecil Coker, *9 Evenings: Theatre & Engineering. Variations VII*, October 1966 [page from the publication and photograph of the performance]. Photo by Peter Moore. © Estate of Peter Moore / VAGA, New York, NY



vehicle

by: Lucinda Childs

performance engineer: Peter Hirsch

cast: William Davis
Alex Hay
slides by: Les Levine

Vehicle consists of materials animate, inanimate, air-supported (in one instance), which can exist in a non-static state and be observed in increased dimension as they come in contact with light and sound sources made available consistently or intermittedly by radio signals through out the dance.

The Doppler sonar has ultrasonic beam sources and a receiver. The beam emits frequencies at a level which is greater than our hearing capacity. A moving figure or object passing in front of the beam interrupts it and sends frequencies back to the receiver of the sonar at a level determined by the velocity of the figure or object. What we hear is the proportional difference between the frequencies sent out and those returned through interruption of the beam, and the resulting reduction in the frequency level is what makes the sonar audible. Middle C (as we know it in music) is supposed to occur at approximately three feet per second of movement. This device, however, picks up movement of any duration or speed at the exact time that it begins or ends.

The ground effect machine is made from a General Motors refrigerator part which is designed as a platform to raise the 440 lb. weight of a refrigerator a fraction of an inch off the ground by the intake of air from a vacuum cleaner, thus making it possible to move the 440 lbs. with ease. The engineer, Per Biorn, installed two vacuum cleaner motors onto this platform so that I am in effect on a cushion of air when I use it.

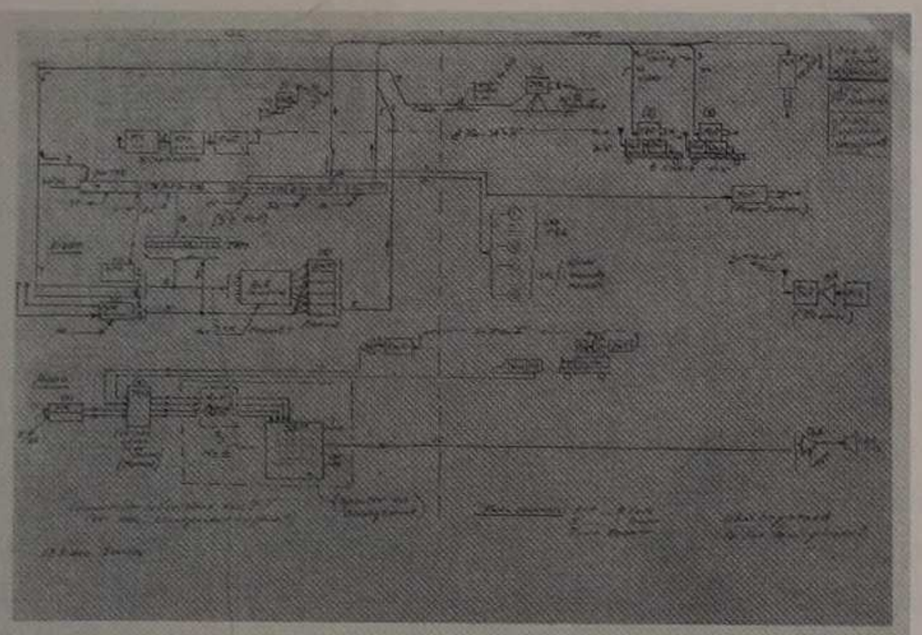
I intend to utilize these devices in a set of circumstances as instruments which may or may not be efficient to the notion of completing anything. I do not feel that dance should be limited to the display of physical exertion alone; anything that can exist in a non-static state for a certain duration of time is of interest to me. My ideas are generally derived from the laws which govern the materials themselves and I attempt to allow the qualities and limitations of materials to be exposed in different situations.



Alex Hay and Lucinda Childs with ground effect machine at Berkeley Heights School rehearsal.



Lucinda Childs in cooperation with Peter Hirsch, *9 Evenings: Theatre & Engineering. Vehicle*, October 1966 [page from the publication and photograph of the performance]. Photo by Peter Moore. © Estate of Peter Moore / VAGA, New York, NY



two holes of water—3

by: R. Whitman

performance engineer: Robby Robinson

film: Pan American
Eastern Airlines

fiber optics: Flexi-optics

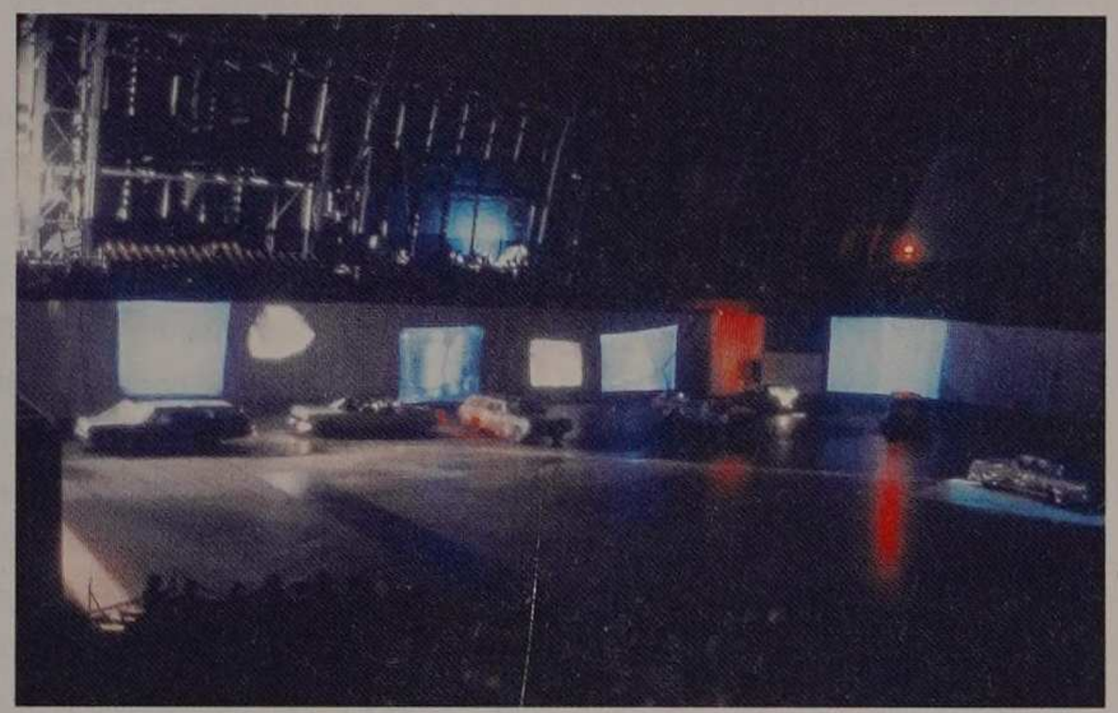
tv help: Bill Hartig

performers: Max Baker, Lee Levine, Jane Kramer, Susanna de Maria, Julia Martin, Gil Miller, Toby Mussman, Elaine Shortreed, Mimi Miller, Terry Riley, Bob Breer, John Giorno, Trisha Schlicter

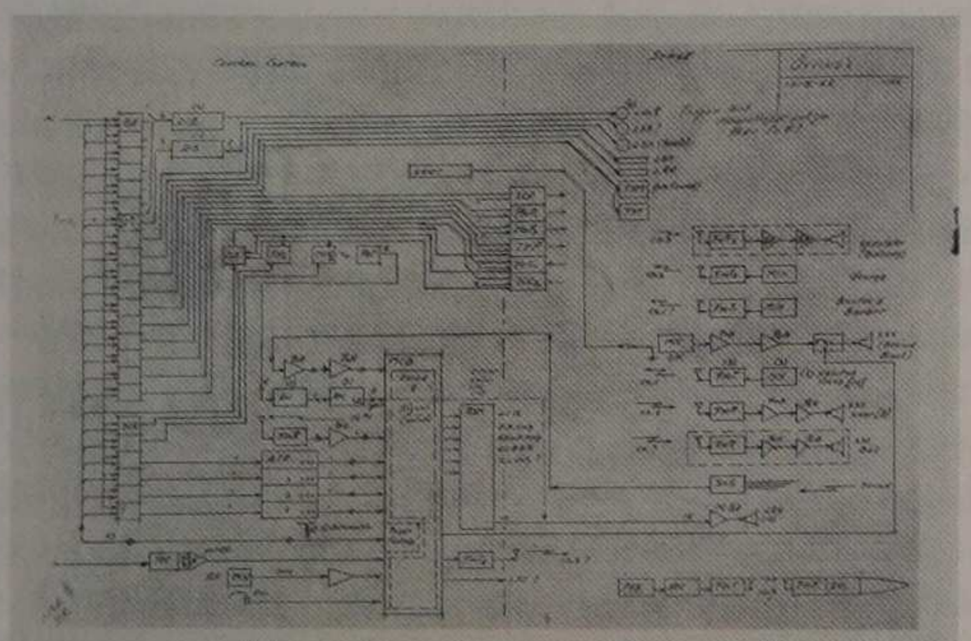
I am after a work around the stability of a film image and the immediacy of newsflash. The images are concerns — the whole piece makes an image. Television is a great way to collect stuff: besides what's on the air, a camera on anything brings it in live — a local newsflash. Film is a rock solid steady unchangeable record of someone looking at something past.



R. Whitman and Debbie Hay during the performance at Variety Photo by Nancy Green



Robert Whitman in cooperation with Robby Robinson, *9 Evenings: Theatre & Engineering. Two Holes of Water – 3*, October 1966 [page from the publication and photograph of the performance]. Photo by Robert McElroy. © Robert McElroy / Licensed by VAGA, New York, NY



kisses sweeter than wine

by: Oyvind Fahlstrom

performance engineer: Harold Hodges

direction: Soren Brunes
Oyvind Fahlstrom

production assistants:
Letty Lou Eisenhauer
Ulla Lythkens

props: Alfonse Schilling

performers: Bob Breer
Frances Breer
Letty Lou Eisenhauer
Bruce Ghostekow
John Glover
Tom Gormley
Jon Hendricks
Ed Iverson
Kosugi
Larry Lutch
Les Levine
Marjorie Strider
Bob Schuler
Ulla Wiggen

tapes: Sveriges Radios, Stockholm
WBAI NYC

films: "Creation of the Humanoids" courtesy W. Barry, Genie Productions Inc. and Medallion Pictures;
"Acqua Sangenovo" courtesy Ditta Agrippa, Roma;
Educational Films courtesy AT&T NYC

chemicals: Nuclear Research Associates Associates



Peter Hirsch and Oyvind Fahlstrom with ball designed to have beeping sound source. Photo Nelson Rivers



Öyvind Fahlström in cooperation with Harold Hodges, *9 Evenings: Theatre & Engineering. Kisses Sweeter Than Wine*, October 1966 [page from the publication and photograph of the performance]. Photo by Peter Moore. © Estate of Peter Moore / VAGA, New York, NY

Anti-Theater

Starting with the diversity of its different protagonists, the origin and the intentions of the happening, of which the theoretical and visual formalization undoubtedly come back to Allan Kaprow, still leave room for discussion. If it is a question of Jackson Pollock's opening gesture linking painting and choreography to him alone, it is a matter of thinking unmistakably of artistic activity as fundamentally collective. And it is undoubtedly the willingness to open the process of creation to the public space which drives Kaprow to teaching from Artaud in which he discovers, as well as *The Theater and Its Double,* the strength of ritualization and the impact of a body in all of its states.

The method which he initiates stems from both a reflection *in the act* on the finality of prolonging the pictorial gesture and on the nevertheless vain excess of aesthetic categories. Using a text or a canvas decided upon in advance (a script or "directions for use"), Kaprow initiates an activity suggested and accomplished by artists and players essentially coming from the world of the visual arts in which they understand they are prolonging and overtaking the structural, political and physical framework. By integrating chance, the unexpected and the random, without deliberately and necessarily imitating an external action or even telling a story, by using all the arts and imaginable techniques as well as ambient reality, he is above all suggesting a theoretical reflection on the spectacular and the production of the meaning within the strict limits of a previously defined environment. This however reduces the happening to an unequivocal dimension not measuring at the first attempt the diversity of the offers which it constitutes.

At the very beginning of the happening, there is certainly a form of anti-theater and at first the negation of its conventions: Dada clearly remains the main source of inspiration for the happening. The polymorphic work of John Cage, himself influenced among others by Antonin Artaud and Marcel Duchamp, obviously plays an essential role there. Like a challenge to the musical world and to his canonical forms, the works and the teaching of Cage at Black Mountain College (North Carolina) then at the New School of Research in New York, illuminate all of the forms of artistic creation, beyond all categorizations.

Between 1954 and 1957 this was also the activity of Gutai, the Japanese group from Osaka which was based around Shizo Shimanato, which Allan Kaprow and the different protagonists of the happening, for example Jean-Jacques Lebel, discovered through rare documents and which would constitute an essential matrix in understanding the development of the happening and drove it to intertwine artistic and political activities coming from opposite horizons. Here we would find the fascination that the radicalism of Saburō Murakami exerts with *Tearing the Paper* during the first art exhibition Gutai in Tokyo in October 1955, with *Wrestling with Mud* by Kazuo Shiraga the same year the *Very Modern Sambaso* was done during the first exhibition of Gutai art on stage in 1967, or *The Electric Robe* by Atsuko Tanaka during the second Gutai art exhibition in Tokyo in October 1956.

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Paul Schimm
Between Per
Contemporary Art; London / New York: Thames and Hudson, 1998 [exh. cat.], p. 61.

Happenings & Performances. New York: Oxford University Press, 1974, pp. 90–91.

The exhibition attempts to realize through cinematic and photographic archives as well as traces of all kinds, the extreme diversity of endgames of the moment. It gives witness to the influence of Allan Kaprow from 1958 to 1971, the date when he substituted the happening for the notion of *"activity."* The major body of the films documents works of a profound nature, with the difference of performance, was to be ephemeral and to reject thus all ideas of "repertoire" and of reinterpretation work at the heart of *A Theater without Theater* a reflection in the form of a challenge to show what he wants to say.

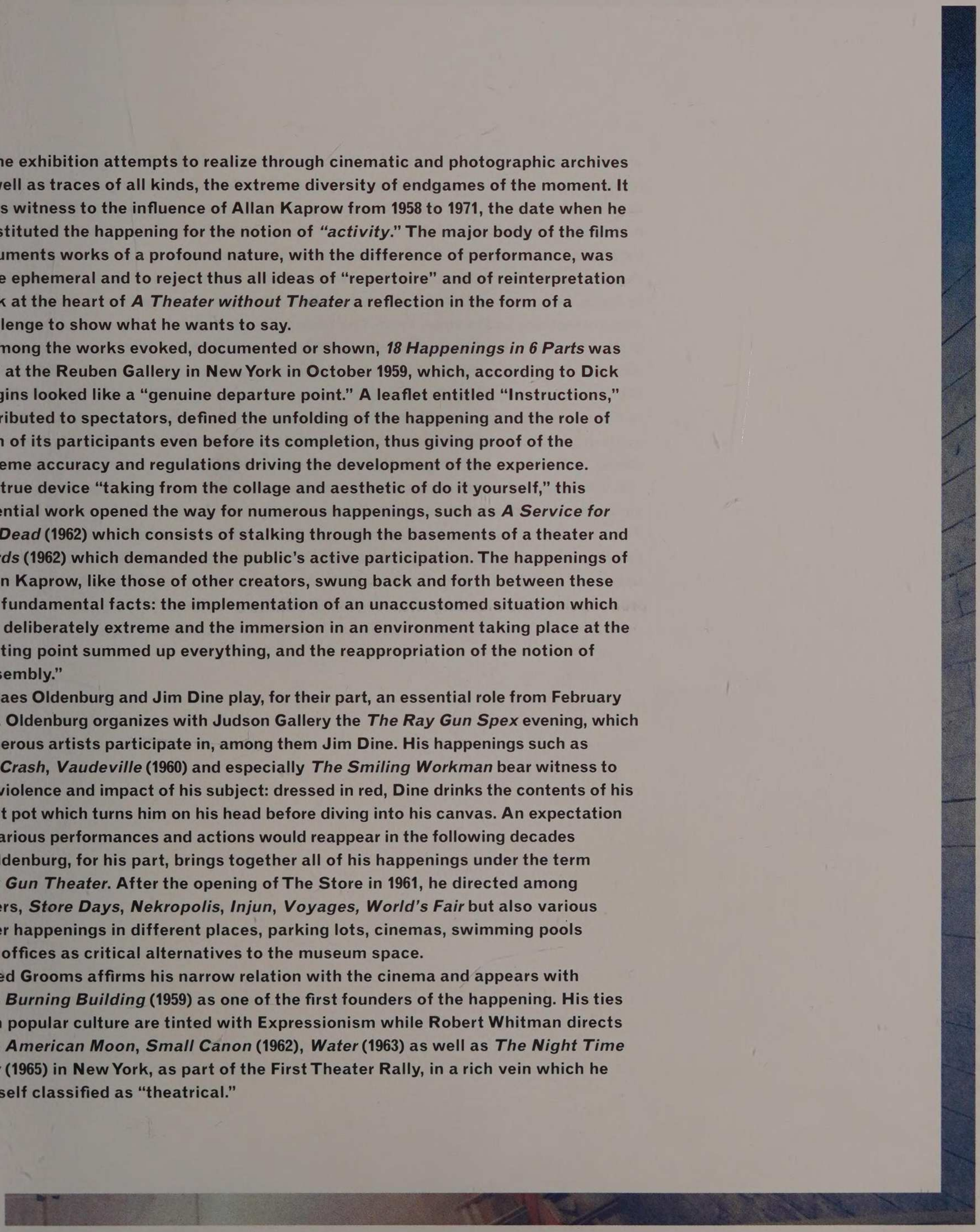
Among the works evoked, documented or shown, *18 Happenings in 6 Parts* was held at the Reuben Gallery in New York in October 1959, which, according to Dick Higgins looked like a "genuine departure point." A leaflet entitled "Instructions," distributed to spectators, defined the unfolding of the happening and the role of each of its participants even before its completion, thus giving proof of the extreme accuracy and regulations driving the development of the experience.

A true device "taking from the collage and aesthetic of do it yourself," this essential work opened the way for numerous happenings, such as *A Service for the Dead* (1962) which consists of stalking through the basements of a theater and *Words* (1962) which demanded the public's active participation. The happenings of Allan Kaprow, like those of other creators, swung back and forth between these two fundamental facts: the implementation of an unaccustomed situation which was deliberately extreme and the immersion in an environment taking place at the meeting point summed up everything, and the reappropriation of the notion of "assembly."

Claes Oldenburg and Jim Dine play, for their part, an essential role from February 1960. Oldenburg organizes with Judson Gallery the *The Ray Gun Spex* evening, which numerous artists participate in, among them Jim Dine. His happenings such as *Car Crash*, *Vaudeville* (1960) and especially *The Smiling Workman* bear witness to the violence and impact of his subject: dressed in red, Dine drinks the contents of his paint pot which turns him on his head before diving into his canvas. An expectation of various performances and actions would reappear in the following decades

Oldenburg, for his part, brings together all of his happenings under the term *Ray Gun Theater.* After the opening of The Store in 1961, he directed among others, *Store Days*, *Nekropolis*, *Injun*, *Voyages, World's Fair* but also various other happenings in different places, parking lots, cinemas, swimming pools and offices as critical alternatives to the museum space.

Red Grooms affirms his narrow relation with the cinema and appears with *The Burning Building* (1959) as one of the first founders of the happening. His ties with popular culture are tinted with Expressionism while Robert Whitman directs *The American Moon*, *Small Canon* (1962), *Water* (1963) as well as *The Night Time Sky* (1965) in New York, as part of the First Theater Rally, in a rich vein which he himself classified as "theatrical."



Allan Kaprow, *18 Happenings in 6 Parts*, View of *Sandwich Man*, 1958

Jean-Jacques Lebel directs *The Burial of Reason*, one of the very first happenings in 1960, as part of *L'Anti-Procès* (The Anti-Proceedings) which he organized in Venice. But it was *Pour conjurer l'esprit de catastrophe* (1962) and especially *120 Minutes Dédiées au Divin Marquis* (1966) which bear, with their incandescence, their political violence and their fierce beauty, the development of the genre. The Festival of Free Expression, which Lebel created at the same time in Paris, becomes one of the essential international melting pots of acts and demonstrations at the time. From The Living Theatre of Julian Beck and Judith Malina that he introduces in France in 1961, from the Théâtre Panique of Fernando Arrabal, Roland Topor and Alexandro Jodorowsky that he welcomes in 1964 at the "kinetic theater" by Carolee Schneemann (*Meat Joy*, 1966), from Tetsumi Kudo to Erró, from the "soirées Fluxus" to Wolf Vostell, it is at the heart of an artistic system grappling with its conventions and its academicism that Lebel, fed by Dada, Schwitters, Mehring, Ball, Tzara, Baader and Duchamp, came to strike.

A whole decade thus opens itself up to the liveliness of art and rejects its conventions and regulations to build new strategies of political and social protest. Then nourished by communitarianism, an "art of the encounter" and sharing develops, based on the work relationship while everyone in the Teatro Estudio Lebrijano and José Pérez Ocaña incarnates, on two separate Spanish stages and while under the yoke of the Franco dictatorship, a promise of emancipation.

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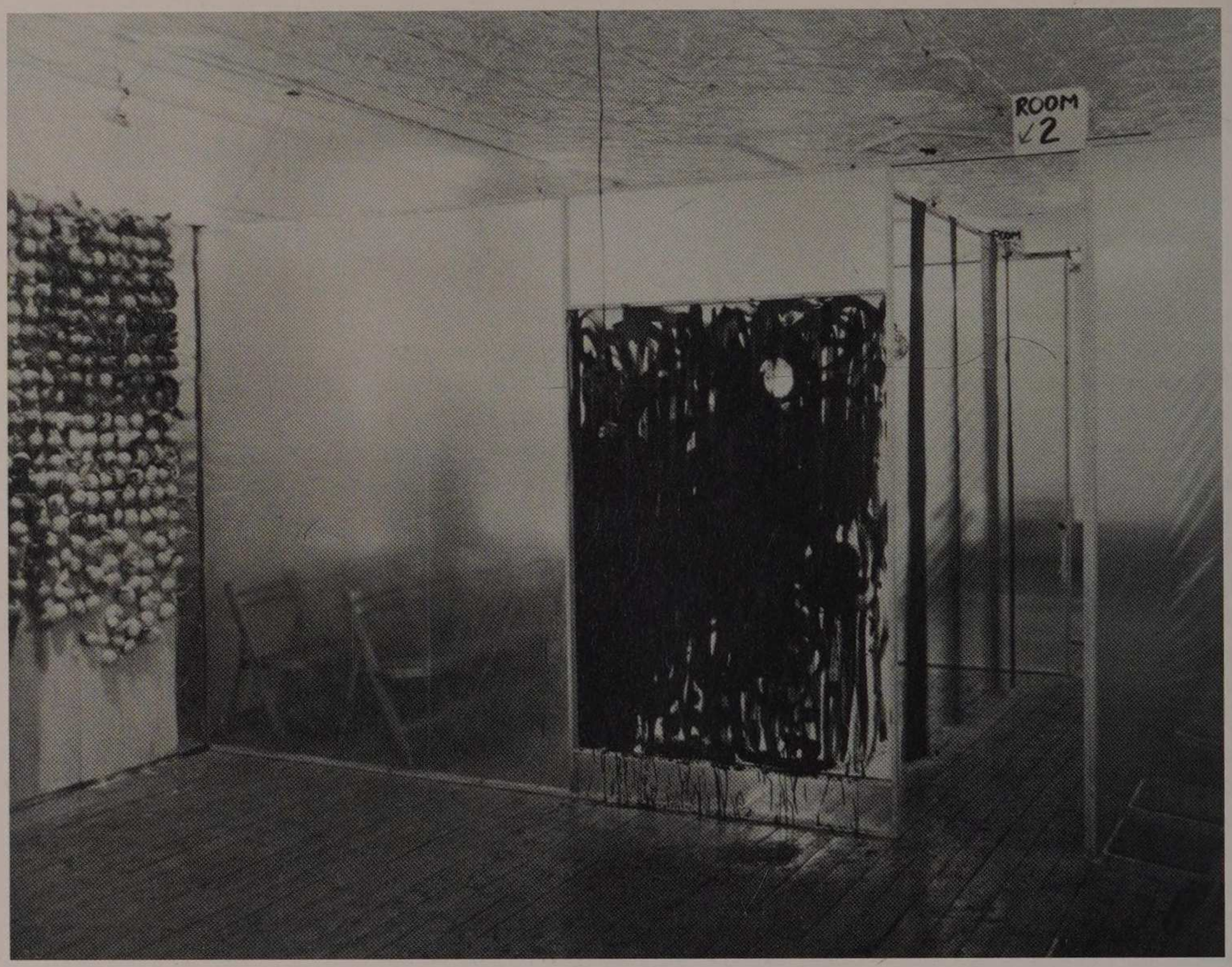
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Contemporary Art; London / New York: Thames and Hudson, 1998 [exh. cat.], p. 61.

Happenings & Performances. New York: Oxford University Press, 1974, pp. 90–91.



Allan Kaprow, *18 Happenings in 6 Parts*, View of *Sandwich Man*, 1958



Allan Kaprow, *18 Happenings in 6 Parts,* view of room 2, 1958

18 Happenings in 6 Parts

In his groundbreaking *18 Happenings in 6 Parts*, presented at the Reuben Gallery in New York in the fall of 1959, Kaprow synthesized his training in action painting with his study of Cage's scored and performed events. Working from a carefully and tightly scripted score, he created an interactive environment that manipulated the audience to a degree virtually unprecedented in twentieth century art. Audience members were sent information about the happening in advance with invitations that consisted of "plastic envelopes containing bits of paper, photographs, wood, painted fragments, and cut-out figures," as RoseLee Goldberg has written. On the evening of the happening, they were given programs and three stapled cards, which provided instructions for their participation: "The performance is divided into six parts. . . . Each part contains three happenings which occur at once. The beginning and end of each will be signaled by a bell. At the end of the performance two strokes of the bell will be heard. . . . There will be no applause after each set, but you may applaud after the sixth if you wish." These instructions also stipulated when audience members were required to change seats and move to the next of the three rooms into which the gallery was divided.

Paul Schimmel: "Leap into the Void, Performance and the Object," in *Out of Actions, Between Performance and the Object, 1949–1979*. Los Angeles: The Museum of Contemporary Art; London / New York: Thames and Hudson, 1998 [exh. cat.], p. 61.

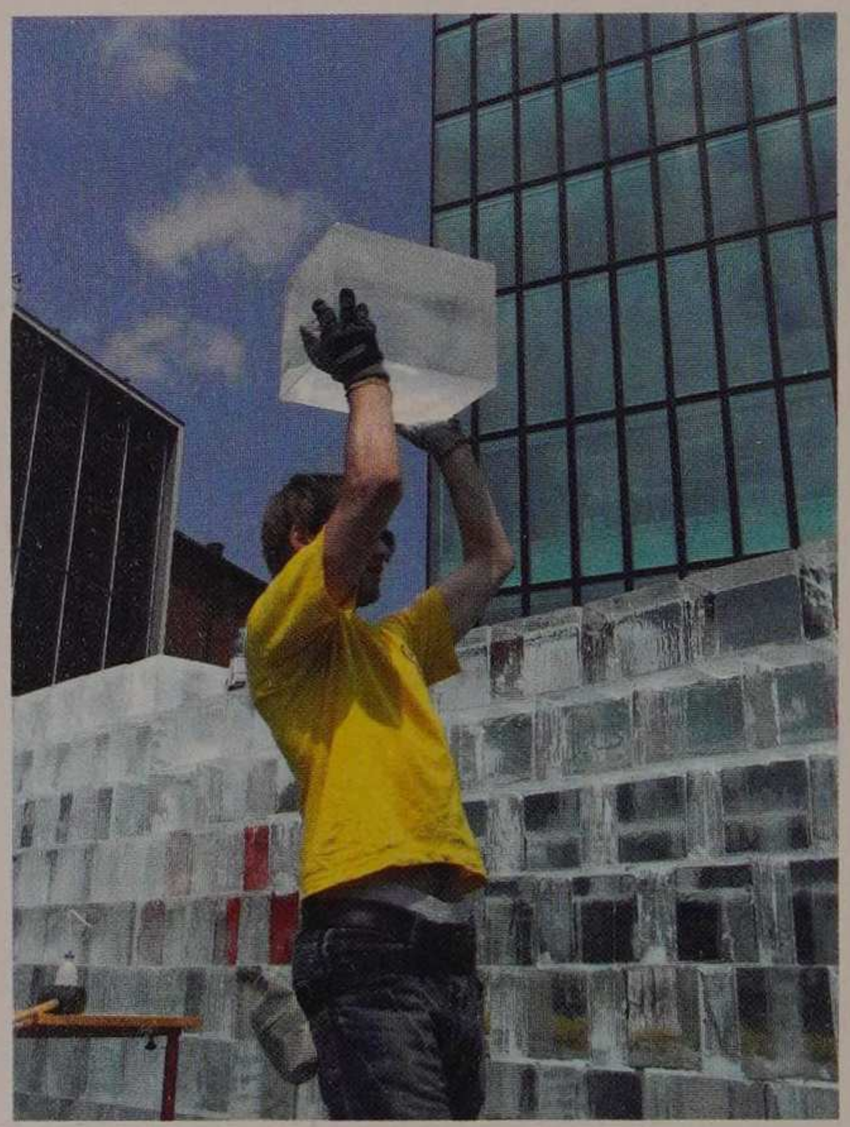
An Acting-Out of the Drama

I developed a kind of action-collage technique, following my interest in Pollock. These actions-collages, unlike my constructions, were done as rapidly as possible by grasping up great hunks of varied matter: tinfoil, straw, canvas, photos, newspaper, etc. . . . Their placement in the ritual of my own rapid action was an acting-out of the drama of tin soldiers, stories and musical structures, that I once had tried to embody in paint alone. The action-collage then became bigger, and I introduced flashing light and thicker hunks of matter. These parts projected further and further from the walls and into the room, and included more and more audible elements: sounds of ringing buzzers, bells, toys, etc., until I had accumulated nearly all the sensory elements I was to work for during the following years. . . . Now I just simply filled the whole gallery up, starting from one wall and ending with the other. When you opened the door, you found yourself in the midst of an entire Environment. . . . I immediately saw that every visitor to the Environment was part of it. I had not really thought of it before. And so I gave him opportunities like moving something, turning switches on—just a few things. Increasingly during 1957 and 1958, this suggested a more "scored" responsibility for the visitor. I offered him more to do until there developed the happening.

Allan Kaprow, quoted by Adrian Henri: "Allan Kaprow," in *Total Art: Environments, Happenings & Performances*. New York: Oxford University Press, 1974, pp. 90–91.



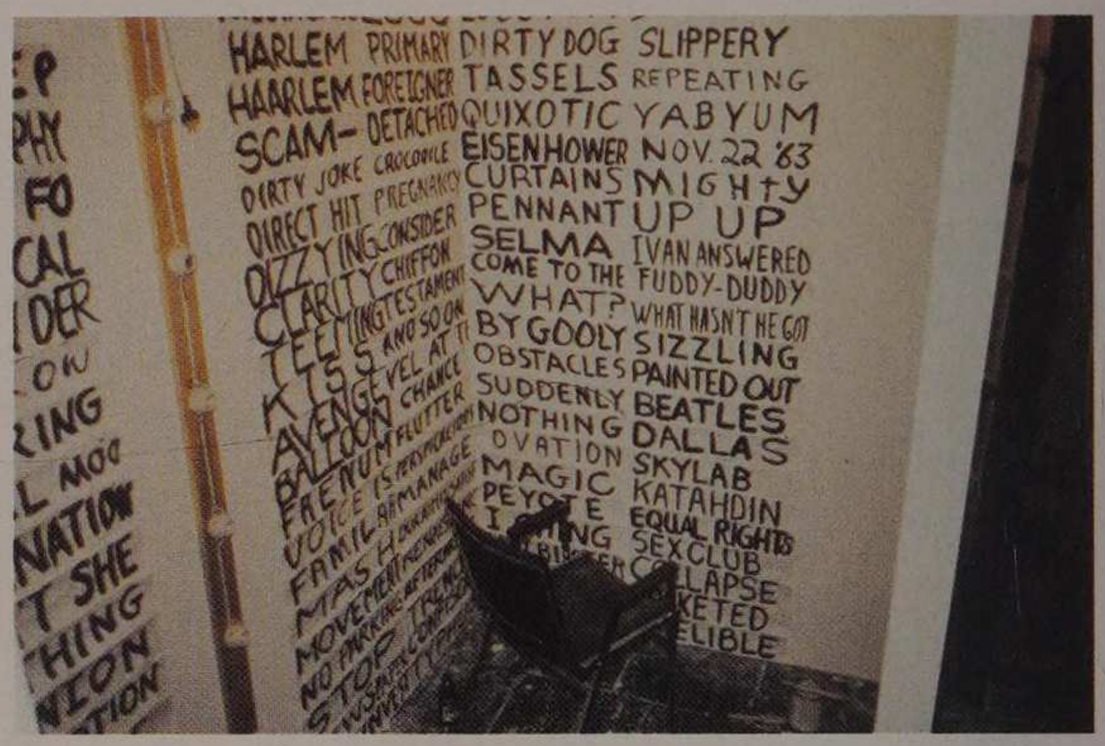
Allan Kaprow, *18 Happenings in 6 Parts*, View of *Sandwich Man*, 1958



Allan Kaprow, *Fluids*, 1967



Allan Kaprow, *Courtyard*, 1962



Allan Kaprow, *Words*, Smolin Gallery, 1984

Constructions, Environments and Happenings

A. ***The line between art and life should be kept as fluid, and perhaps as indistinct as possible.*** **The reciprocity between the man made and the ready-made will be at its maximum potential this way. Something will always happen at this juncture, which, if it is not revelatory, will not be merely bad art—for no one can easily compare it with this or that accepted masterpiece. . . .**

B. ***Therefore, the source of themes, materials, actions and the relationships between them are to be derived from any place or period except from the arts, their derivatives, and their milieu.*** **When innovations are taking place it often becomes necessary for those involved to treat their tasks with considerable severity. . . .**

C. ***The performance of a happening should take place over several widely spaced, sometimes moving and changing locales.*** **A single performance space tends towards the static and, more significantly, resembles conventional theater practice. . . .**

D. ***Time, which follows closely on space considerations, should be variable and continuous.*** **It is only natural that if there are multiple spaces in which occurrences are scheduled, in sequence or even at random, time or "pacing" will acquire an order that is determined more by the character of movements within environments than by a fixed concept of regular development and conclusion. There need be no rhythmic coordination between the several parts of a happening unless it is suggested by the event itself: such as when two persons must meet at a train departing at 5:47 p.m. . . .**

E. Happenings should be performed once only. At least for the time being, this restriction hardly needs emphasis, since it is in most cases the only course possible. Whether due to chance, or to the lifespan of the materials (especially the perishable ones), or to the changeableness of the events, it is highly unlikely that a happening of the type I am outlining could ever be repeated. . . .

F. It follows that audiences should be eliminated entirely. All the elements—people, space, the particular materials and character of the environment, time—can in this way be integrated. . . .

Allan Kaprow: *Assemblages, Environments & Happenings*. New York: Harry N. Abrams, 1965.



Robert Whitman, *American Moon*, Reuben Gallery, 1960. Final scene with Lucas Samaras swinging back and forth in space. Photo by Robert McElroy. © Robert McElroy / Licensed by VAGA, New York, NY

A Statement

I intend my works to be stories of physical experiences and realistic, naturalistic descriptions of the physical world. . . . A story is a record of an experience or the creation of an experience in order to describe something. . . . At a certain point, fantasy is an object in the physical world. It is like a street or rain. It is a product of physical events . . . The fantasy exists as an object, as a central physical entity, and as part of the story that you tell about other objects.

Robert Whitman: "A Statement," in Michael Kirby: *Happenings*. New York: E.P. Dutton, 1965, pp. 134, 136.



Red Grooms, advertisement for *A Play Called Fire*, 1958



Carolee Schneemann, *Eye Body*, 1963

A Play Called Fire

Independent of his initial contact with Kaprow in 1959, Grooms had created such an environment by creating a painting before an audience in a twenty-five-minutes performance entitled *A Play Called Fire*, presented at the Sun Gallery in Princetown, Massachusetts, in August 1958. Mathieu's highly theatrical executions of paintings before live audiences, with which Grooms had become familiar through television broadcasts and photographs published in *Life* magazine, were clear precedents for this play. Working in a palette of red and black, like the Gutai group, Grooms created before his audience a childlike and raucously jubilant painting featuring the images of a burning man and several firefighters. His childlike theatrics and improvisations were a cross between graffiti and second-generation Abstract Expressionist figurative paintings, and his audience included individuals well-schooled in the latter.

Paul Schimmel: "Leap into the Void, Performance and the Object," in *Out of Actions, Between Performance and the Object, 1949–1979*. Los Angeles: The Museum of Contemporary Art; London / New York: Thames and Hudson, 1998 [exh. cat.], p. 63.

A Dionysian Party

Shneemann's major opus was a seventy-minutes Dionysian spree in which male and female performers painted each other's semi-naked bodies (they wore fur-enhanced bikini underwear), rolled in tight embraces along the floor, crawled through mountains of paper, and threw red meat, fish, and dead chickens into the mix of hair, paint, bodies, and mattresses. A backing soundtrack included *My Gun*, *Baby Love*, *Non Ho L'Eta*, as well as taped Parisian street sounds. Seen at Jean-Jacques Lebel's First Festival of Free Expression at the American Center in Paris, May 25–30 1964, it was performed again at the Judson Church in New York in November of the same year.

RoseLee Goldberg: *Performance Live Art since the 60s*. London: Thames and Hudson, 2004, p. 45.



(Directo Mail-Vertiser) Reg. U. S. Pat. Off. Direct Mail Env. Co., Inc., N. Y. C. 11

Jim Dine, *Car Crash*, 1960

Ray Gun Theater

In conjunction with the *Ray Gun Show*, Oldenburg also organized a series of performances entitled *Ray Gun Spex* (as in spectaculars), which included himself, Dine, Higgins, Kaprow, and Whitman. In a manner that anticipated his Store of a year later, he created a currency that allowed ticket buyers to purchase the junk objects and debris on display in the lobby of the Judson Gallery. The performances presented as *Ray Gun Spex* were, as the gallery's press release stated, "paintings in the shape of theater." But the connection to theater, with its narrative implications, was a bit too tradition-bound for Oldenburg, who made a naively cynical break-through by turning his studio into a store . . . After The Store closed, Oldenburg organized a series of ten happenings, entitled *Ray Gun Theater*, presented in the same storefront. These happenings included *Store Days I* and *II* (February 23–24; March 2–3), *Nekropolis I* and *II* (March 9–10; March 16–17), *Injun* (New York) *I* and *II* (April 20–21; April 27–28), *Voyages I* and *II* (May 4–5; May 11–12). In a brief text he wrote that year, entitled *Residual Objects*, Oldenburg poses questions and suggests answers to the vexing question of the relationship between the residual object and the situation in which it was create. As he writes, "Love objects. Respect objects. Objectivity high state of feeling.

Residual objects are created in the course of making the performance and during the repeated performances. The performance is the main thing but when it's over there are numbers of subordinate pieces which may be isolated, souvenirs, or residual objects.

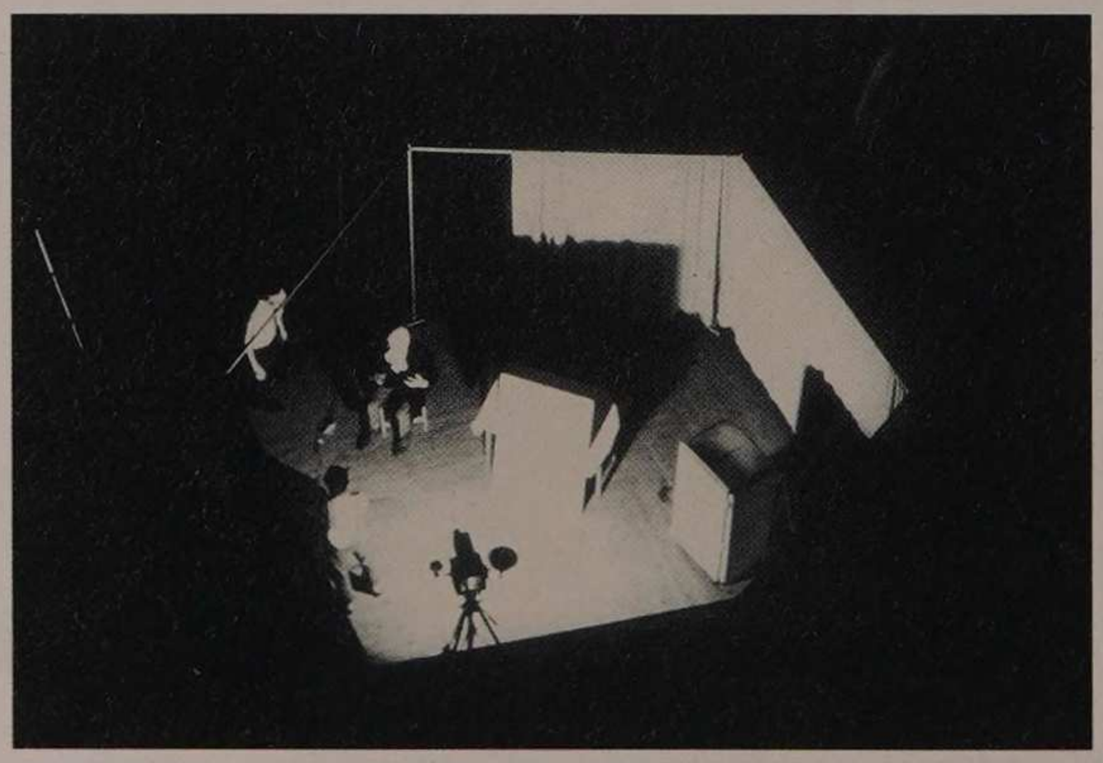
"To pick up after a performance, to be very careful about what is to be discarded and what still survives by itself. Slow study and respect for small things. One's own created 'found objects.' The floor of the stage like the street. Picking up after is creative. Also their particular life must be respected. Where they had their place, each area of activity combed and separately and with respect for where it begins & ends."

To this declaration was attached a list of residual objects from *Store Days*, including chairs, beds, tables, wall pieces, wood, magazines, costumes, and boxes of leftover supplies and materials. What had started as a lark with the printing of money at Judson Memorial Church had become a living tableau that inspired a moving meditation on the changing status of the object.

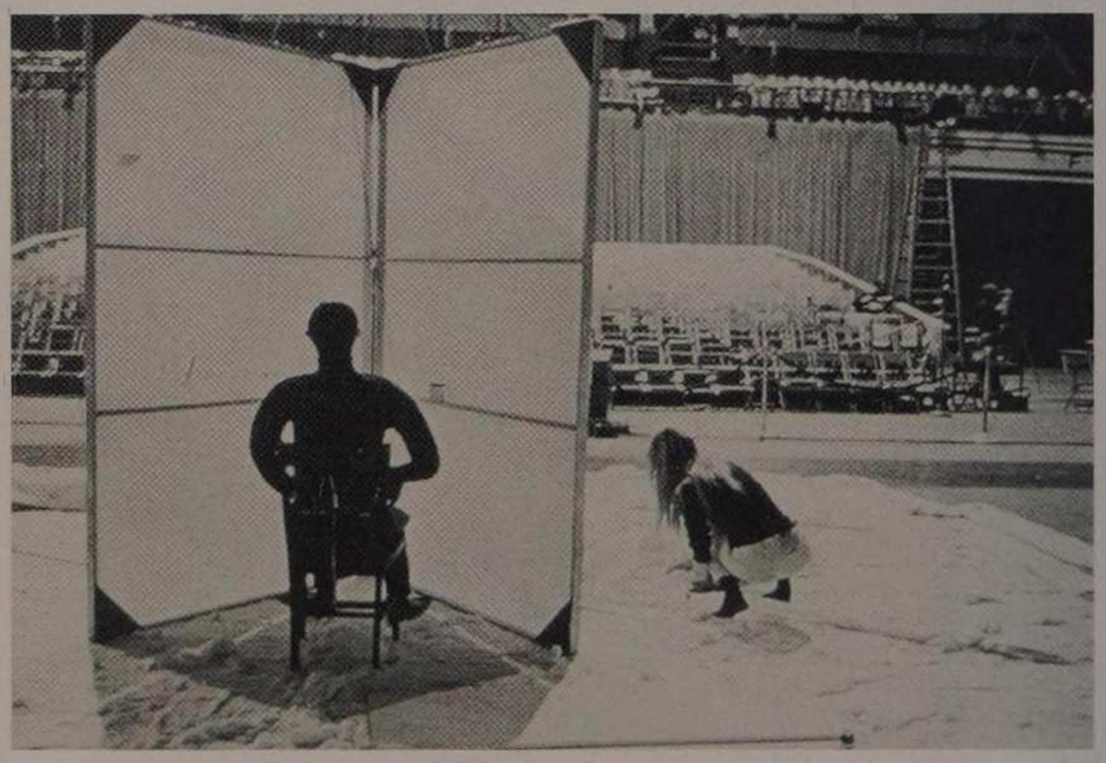
Paul Schimmel: "Leap into the Void, Performance and the Object," in *Out of Actions, Between Performance and the Object, 1949–1979*. Los Angeles: The Museum of Contemporary Art; London / New York: Thames and Hudson, 1998 [exh. cat.], pp. 70–71.



Claes Oldenburg, *Store Days I*, Ray Gun Theatre, February 23–24, 1962. Photo by Robert McElroy. © Robert McElroy / Licensed by VAGA, New York, NY



Öyvind Fahlström, *Kisses Sweeter than Wine*, 1966



Öyvind Fahlström, *Kisses Sweeter than Wine*. Frogman behind the screen, 1966



Wolf Vostell, *Airport as a Concert Hall.* Happening *In Ulm, um Ulm und um Ulm herum.* Leipheim Airport, Ulm, November 7, 1964

III

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Cover of *Artf*

VII

An Irredeemably Theatrical Art

According to the American critic Hal Foster, Minimalism, at the start of the 1960s, is not connected only to the idea of reduction but to a paradigmatic slide towards "post-modern" practices done by soundtracks and hybridizations which cross the idea of theatricality. For despite hesitations from Michael Fried in a theoretical relation of Clement Greenberg, Minimalism was not in effect only an art of space but, following the example of the theater, an art of time redefined in terms of place.

Going past the subject / object duality, Minimalism thus favors an experience of phenomenological character. "It makes the purity of the concept complex," explains Hal Foster, "through the contingency of the percept, that of the body in a given time and place." It is because it desires a physical interface with the real world that it displays, according to Rosalind Krauss, "the inseparable dimension of the temporal and the spatial" that it is an art in which a renewed interest in the body and the idea of presence are essential.

As we know, Michael Fried will see the danger (and the threat) of a possible and potential renouncing of formalist modernism and recognized Minimalism, as despite himself, seeing in the show "the negation of art," and "an irredeemably theatrical dimension." It is from this specificity and categorical ambiguities that it bears on, between the visual and the representational arts, dance and performance, that this sequence wants to process.

"Art and Objecthood," an essay published by Michael Fried in the review *Artforum* in 1967, serves as the departure point and the catalyst for this reflection. It displays a state of crisis where the idea of theatricality, in the multiplicity of meanings that it covers, is central. Fried analyzes the deployment of the visual work in space but refuses to consider Minimalism in its temporal dimension. Robert Morris, an emblematic figure of Minimalism, the "anti-form" and "process art," wrote texts like "Notes on Sculpture" which remain edifying from this point of view.

By accusing, as it is indeed a matter of accusation, Minimalism of theatricality, Michael Fried asks an important question that Thierry de Duve will analyze some fifteen years later in his essay "Performance: ici et maintenant. L'Art minimal, un plaidoyer pour un nouveau théâtre" (1980). In 1991, Georges Didi-Huberman, in an anthropological and psychoanalytical mode, published "Ce que nous voyons et ce qui nous regarde," a reflection on the idea of presence and action, thus reopening a debate that the contemporary artistic scene will never seem to finish.

Thus there exists, at the heart of critical discourse, some two centuries after Diderot, an essential distinction between the value of the exhibition belonging to the visual arts and the value of true representation belonging to the performing arts that the formalist definition of the specificity of the arts, according to Greenberg, were not allowed to transgress. Heir of the *aesthesis* of Kant, Fried, while denouncing the fact that the work of the Minimalists forces an anxiety about art beyond any limitation to a defined aesthetic field, points the premises of an aesthetic of the "relationality" to which the ideas of "creation of place" of Carl Andre or *in situ* of Daniel Buren will give their full spatial and temporal dimension.

The artistic practice borne from minimalist reduction moves thus towards external relations, fundamentally variable, in which the spectator is himself participant and actor.

"Enlisted" in the work, he finds himself summed up in what Fried designates by "theatricality," which, by opposition to his absorption in a principle of contemplation, drives him towards an experience of plenitude. Thus there is no more plenitude without the spectator's participation. "Without him" comments Fried, "the word would become incomplete."

The double register of the spectator's specific and phenomenological predicates, the contextual dependence that informs all of the minimalists and all the other movements, such as artists from Daniel Buren to Michelangelo Pistoletto, who since the middle of the 1960s, have laid out the conditions for a possible relativization of the object in itself, enabling it to be considered not as a work but more as a tool. By giving themselves the means to refute the fundamental plenitude of the work of art, by emphasizing the connection of the dependence of the body on the object, it will no longer be as exposed as the staging itself. It is here that the works of Tony Smith, Carl Andre and Donald Judd, but also Michelangelo Pistoletto, Daniel Buren, Luciano Fabro, Ian Wilson, Lawrence Weiner and Isidoro Valcárcel Medina serve as points of departure to experience and measure the space. Their presence is no longer so much that of their physical reality as that of the body that they seek.

The *Allestimento Teatrale (Cubo di specchi)* (1967–1975) by Luciano Fabro remains a singular contribution by the artist to the dialectic of seeing and of being seen, while the environment *Algunas maneras de hacer esto* (1969) by Valcárcel Medina designed as a temporal device composed of different modules, enables the spectator to interpret a theater play offered by the artist which is organized in two distinct spaces and conceived as the "setting" for a possible conversion of the spectator into actor. As a counterpoint of the artist's work on the word and the rhetoric of the art of conversation, *Chalk Circle #7* (1968) by Ian Wilson invites us to circumscribe the limits of the space within which artistic activity can be completed.

Drawing up a critique of the role of "stage designer" in exhibitions attempting to substitute the artist, Daniel Buren aims to return to the role of the artist that of "director" of his own work. Of the three famous works from the Manifestations collective (1967), reducing the "show" to almost nothing in order to direct the very reality of the painting with the exceptional visual device *in situ* conceived as a properly theatrical place peopled with artifices, and for the occasion of one of his exhibitions at the Van Abbemuseum of Eindhoven (1985) entitled *Projeter-Souffler. Déambulatoire*, the work of Buren appropriates the codes of the theater in order to make the spectator understand the place which he is going back to and reveals that the method of demonstrating it is inseparable from the nature of the work.

Q: Why didn't you make it larger so that it would loom over the observer?
A: I was not making a monument.
Q: Then why didn't you make it smaller so that the observer could see over the top?
A: I was not making an object.
Tony Smith, quoted by Robert Morris: "Notes on Sculpture, Part 2," *Artforum*, vol. 5, no. 2 (October 1966), pp. 20–23.

III

The answer I want to propose is this: the literalist espousal of objecthood amounts to nothing other than a plea for a new genre of theater; and theater is now the negation of art.

Literalist sensibility is theatrical because, to begin with, it is concerned with the actual circumstances in which the beholder encounters literalist work. Morris makes this explicit. Whereas in previous art "what is to be had from the work is located strictly within (it)," the experience of literalist art is of an object *in a situation*—one which, virtually by definition, *includes the beholder. . . .*

. . . But the things that are literalist works of art must somehow *confront* the beholder—they must, one might almost say, be placed not just in his space but in his way. None of this, Morris maintains, ". . . indicates a lack of interest in the object itself. But the concerns now are for more control of . . . the entire situation. Control is necessary if the variables of object, light, space, body, are to function. The object has not become less important. It has merely become less self-important."

It is, I think, worth remarking that "the entire situation" is exactly that: *all* of it—including, it seems, the beholder's *body. . . .*

IV

Furthermore, the presence of literalist art, which Greenberg was the first to analyze, is basically a theatrical effect or quality—a kind of *stage presence. . . .*

The crucial distinction that I am proposing so far is between work that is fundamentally theatrical and work that is not. It is theatricality which, whatever the differences between them, links artists like Bladen and Grosvenor, both of whom have allowed "gigantic scale (to become) the loaded term" (Morris,) with other, more restrained figures like Judd, Morris, Andre, McCracken, LeWitt and—despite the *size* of some of his pieces—Tony Smith. And it is in the interest, though not explicitly *in the name* of theater that literalist ideology rejects both modernist painting and, at least in the hands of its most distinguished recent practitioners, modernist sculpture.

VII

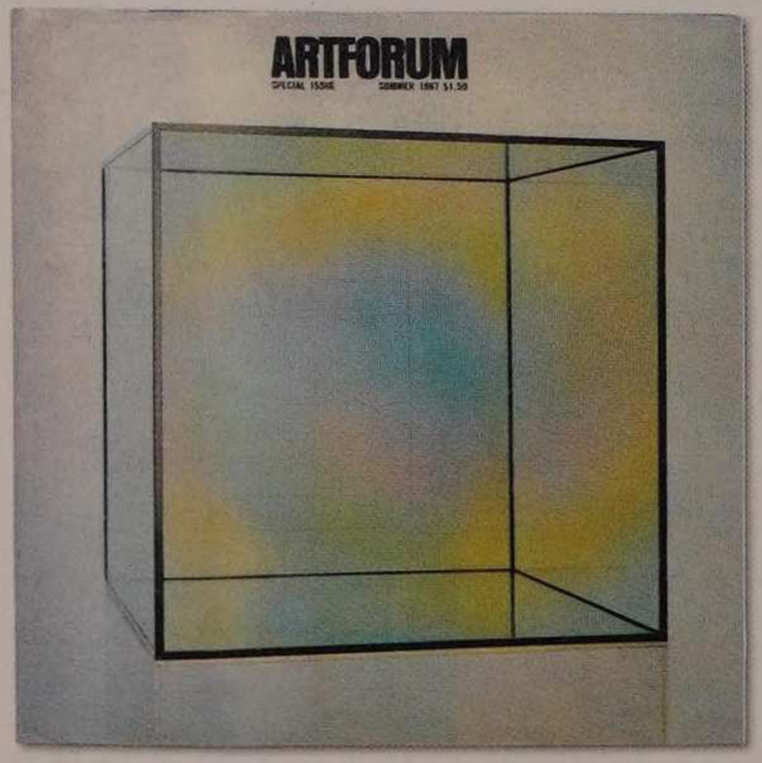
At this point I want to make a claim which I cannot hope to prove or substantiate but which nevertheless I believe to be true: viz., that theater and theatricality are at war today, not simply with modernist painting (or modernist painting and sculpture), but with art as such—and to the extent that the different arts can be described as modernist, with modernist sensibility as such. This claim can be broken down into three propositions or theses:

1. The success, even the survival, of the arts has become increasingly dependent on their ability to defeat theater. . . .

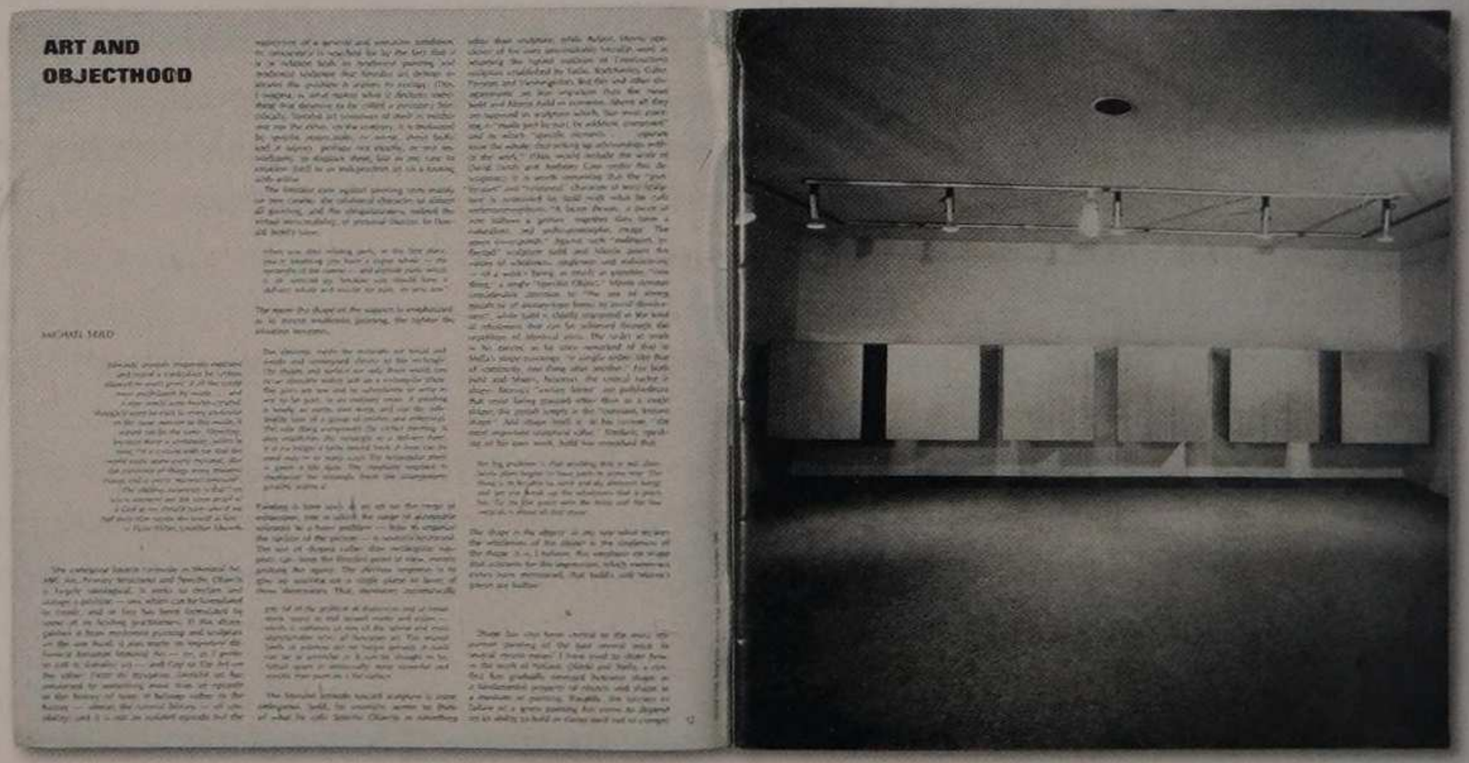
2. Art degenerates as it approaches the condition of theater. Theater is the common denominator that binds a large and seemingly disparate variety of activities to one another, and which distinguishes those activities from the radically different enterprises of the modernist arts. . . .

3. The concepts of quality and value—and to the extent that these are central to art, the concept of art itself—are meaningful, or wholly meaningful, only within the individual arts. What lies between *the arts is theater.*

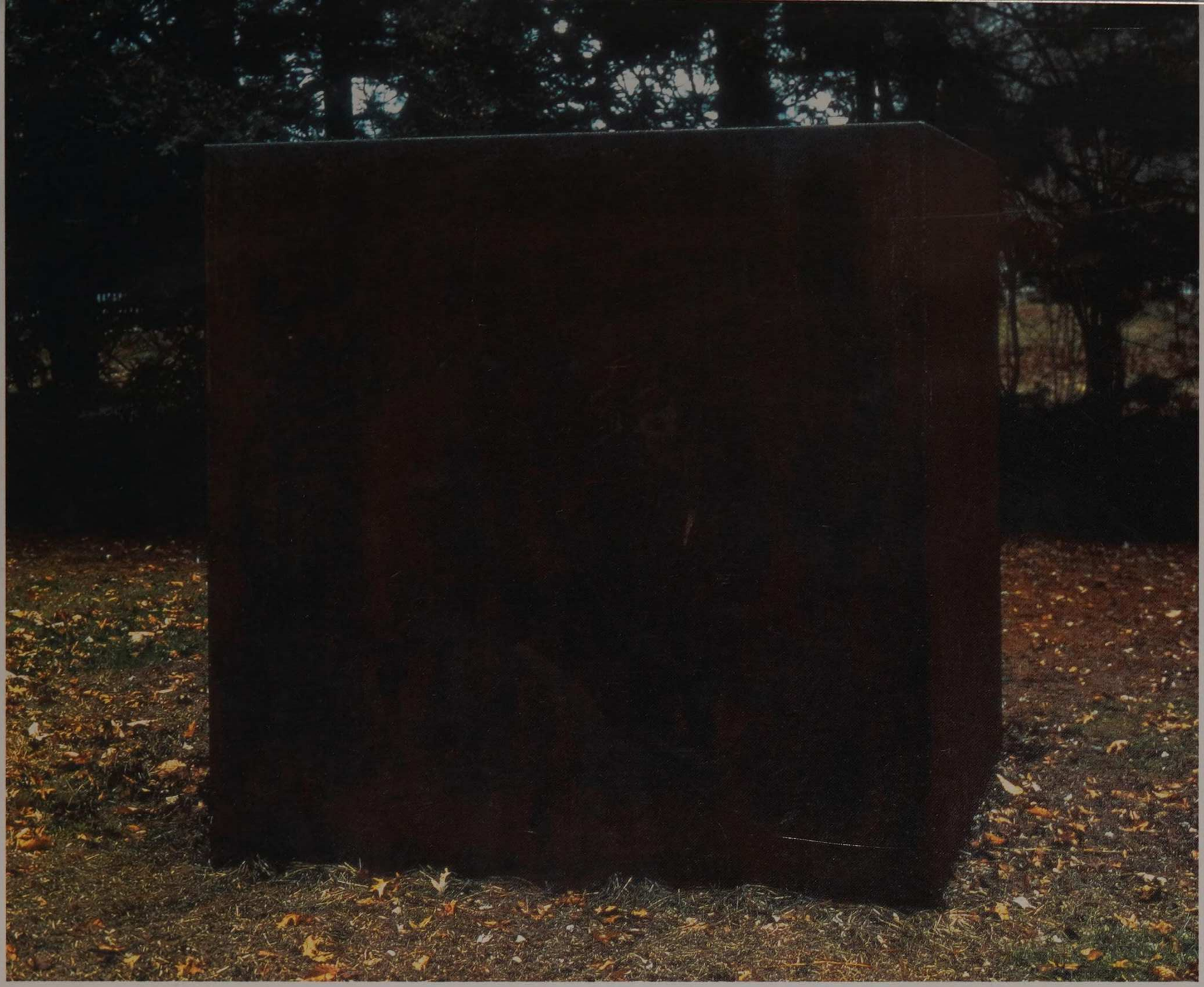
Michael Fried: "Art and Objecthood," *Artforum*, vol. 5, no. 10 (Summer 1967), pp. 12–23.



Cover of *Artforum*, vol. 5, no. 10 (Summer 1967)

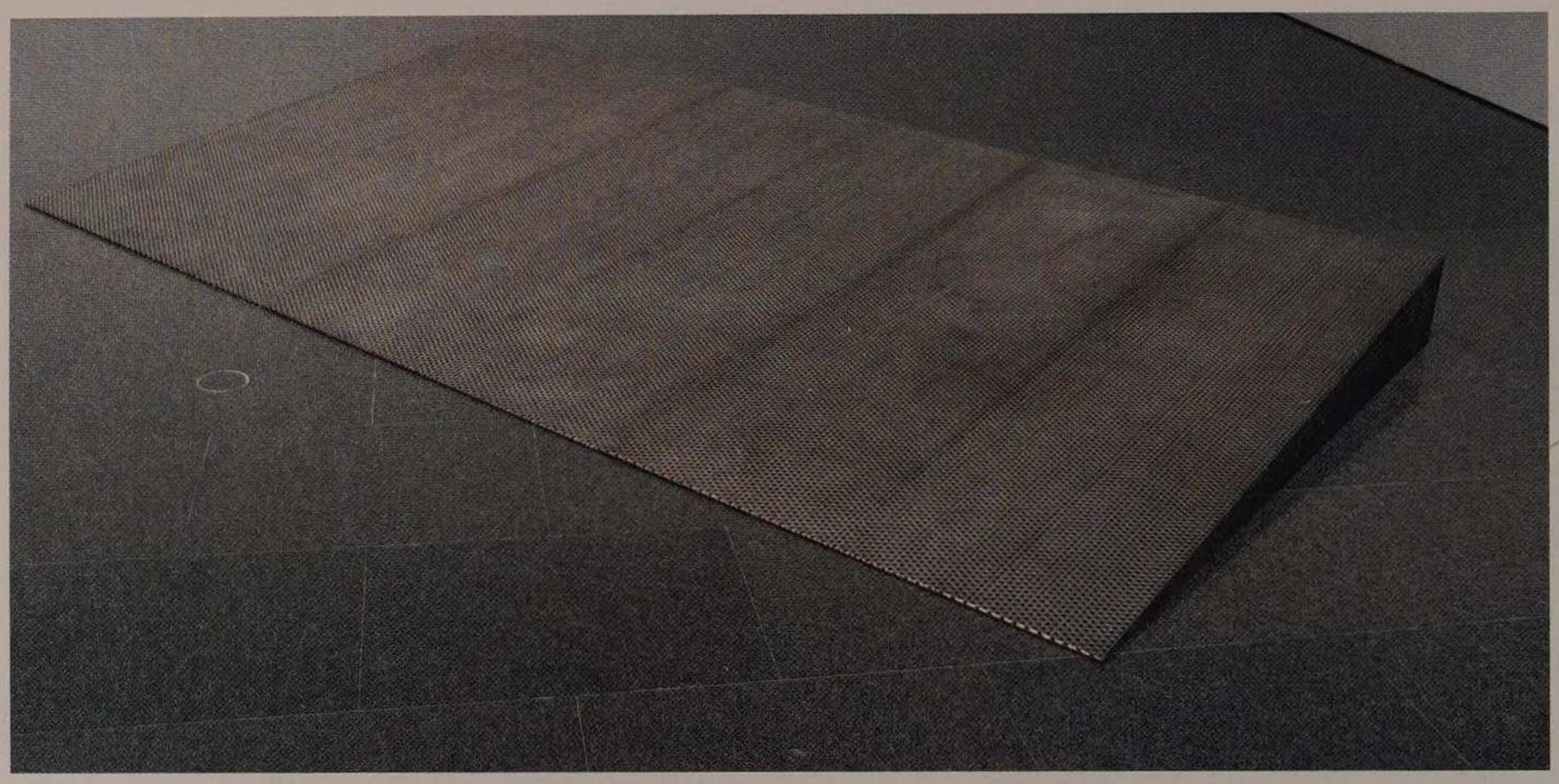


Michael Fried, "Art and Objecthood," *Artforum*, vol. 5, no. 10 (Summer 1967)



Tony Smith, *Die*, 1962

Q: Why didn't you make it larger so that it would loom over the observer?
A: I was not making a monument.
Q: Then why didn't you make it smaller so that the observer could see over the top?
A: I was not making an object.
Tony Smith, quoted by Robert Morris: "Notes on Sculpture, Part 2," *Artforum*, vol. 5, no. 2 (October 1966), pp. 20–23.



Donald Judd, *Untitled*, 1965

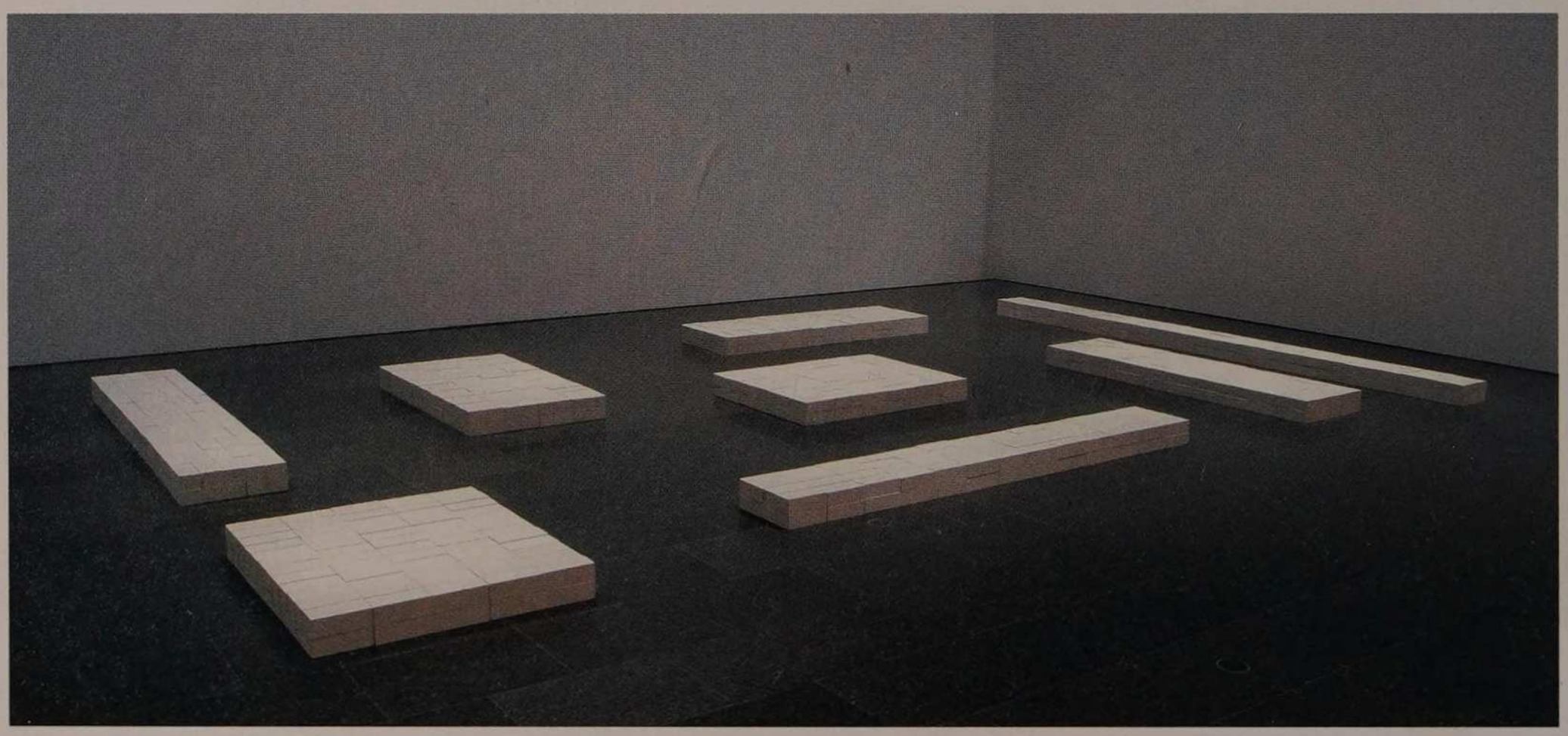
Specific Objects

Three dimensions are real space. That gets rid of the problem of illusionism and of literal space, space in and around marks and colors —which is riddance of one of the salient and most objectionable relics of European art. The several limits of painting are no longer present. A work can be as powerful as it can be thought to be. Actual space is intrinsically more powerful and specific than paint on a flat surface. Obviously, anything in three dimensions can be any shape, regular or irregular, and can have any relation to the wall, floor, ceiling, room, rooms or exterior or none at all. Any material can be used, as is or painted.
A work needs only to be interesting.

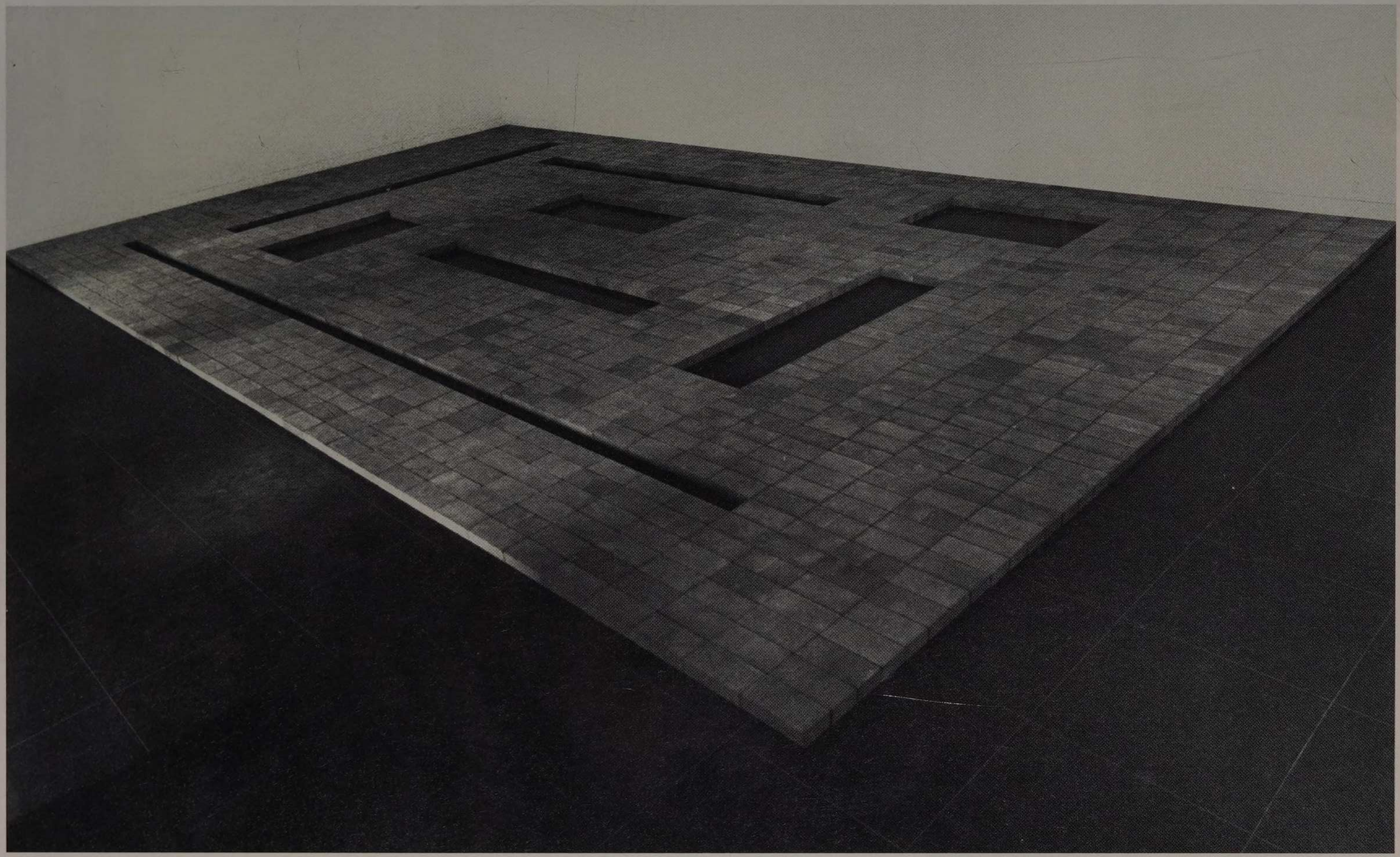
Donald Judd: "Specific Objects," in Charles Harrison; Paul Wood (eds.): *Art in Theory 1900–1990, An Anthology of Changing Ideas*. Oxford: Blackwell, 1992, p. 813.



Konrad Fischer and two visitors walking on *5 x 20 Alstadt Rectangle* by Carl Andre in the Konrad Fischer Galerie, Düsseldorf, 1967. Photo by Dorothee Fischer

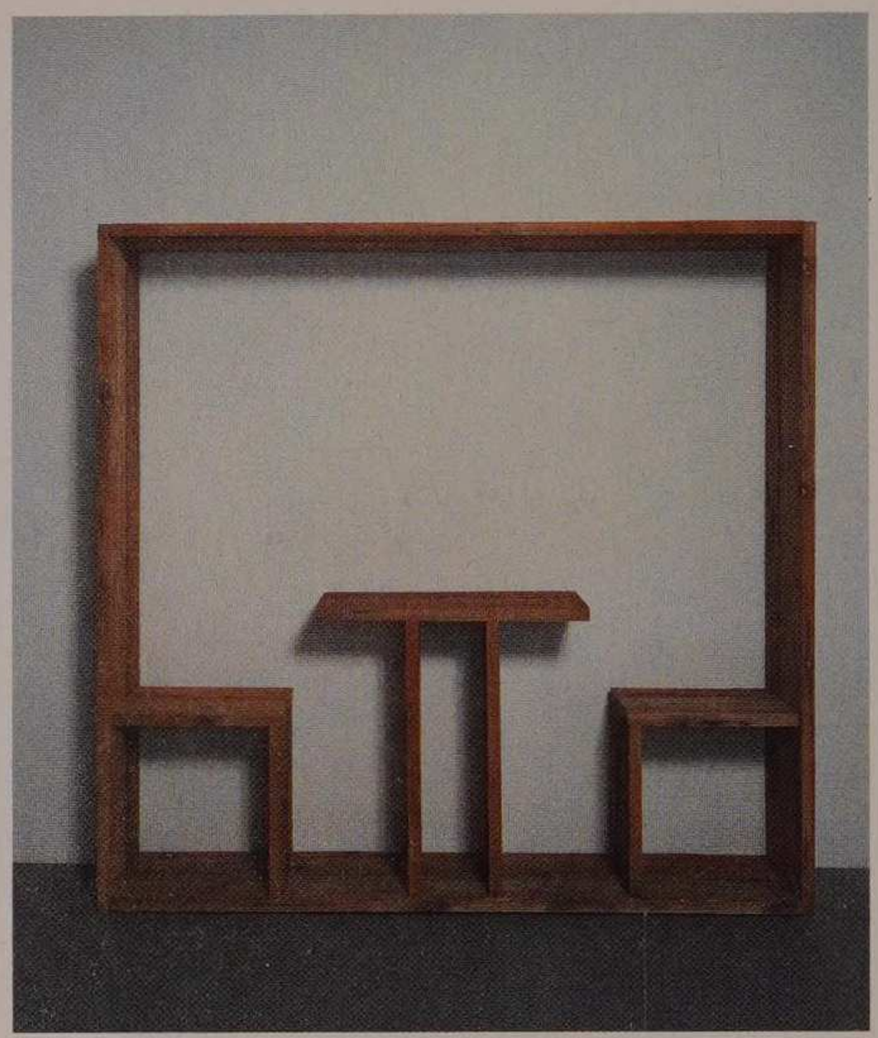


Carl Andre, *Sand-Lime Instar*, 1966 (1995)



Carl Andre, *8 Cuts*, 1967

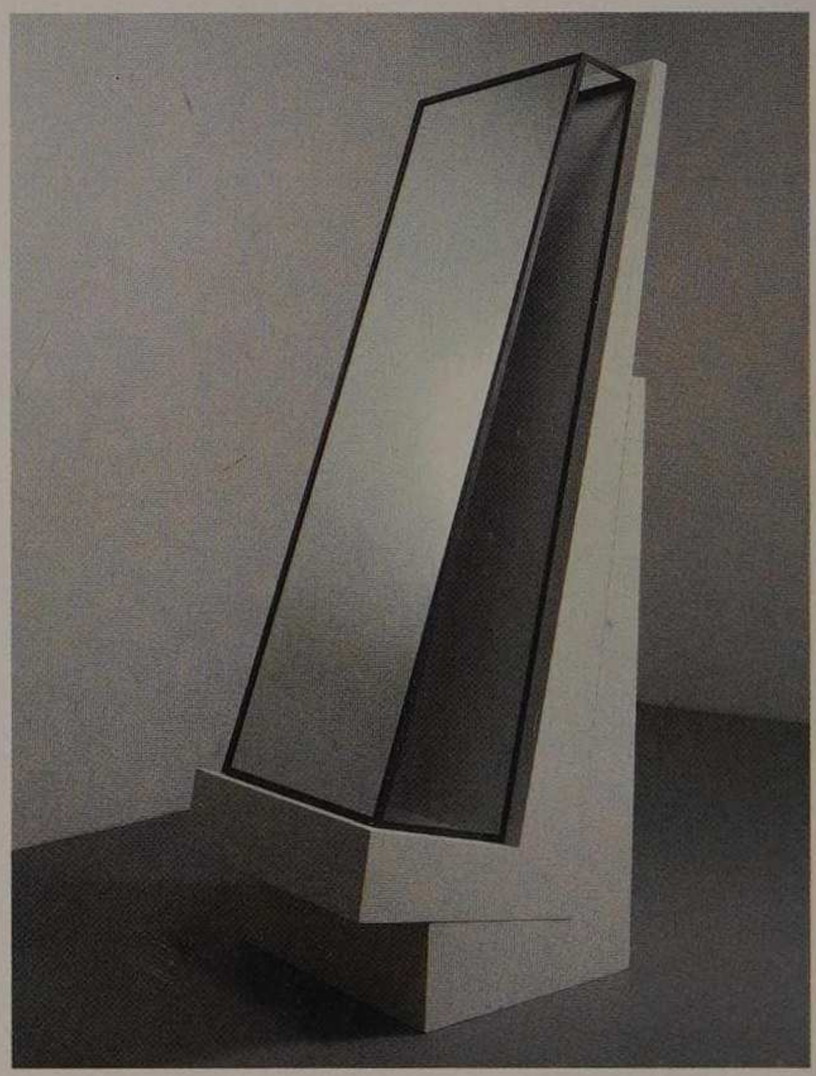
8 Cuts (1967) . . . covered the entire floor of the gallery . . . The blocks arranged in a single layer on the floor which is incorporated into the work through negative spaces in the arrangement and is intended to be walked on by the spectator. As Dan Graham wrote in 1967: "The art covered rather than 'uncovered' — so as to expose the existing floor beneath and his apothegm that 'a thing is a hole in a thing it is not.'"
Ann Goldstein: "A Minimal Future?" in *Art as Object 1958 – 1968*. Los Angeles: The Museum of Contemporary Art; Cambridge (Mass.) / London: The MIT Press, 2004, p. 140.



Michelangelo Pistoletto, *Quadro da pranzo (Oggetti in meno)*, 1965



Michelangelo Pistoletto, *Lampada a mercurio (Oggetti in meno)*, 1965



Michelangelo Pistoletto, *Vetrina-specchio (Oggetti in meno)*, 1965–66



Michelangelo Pistoletto, *Pozzo specchio (Oggetti in meno)*, 1965–66

Minus Objects

In March 1962 at the Promotrice in Turin, I exhibited my first mirror painting, entitled *Il presente* (The Present). The figure of a man seemed to come forward, as if alive, in the space of the gallery; but the true protagonist was the relationship of instantaneousness which was created between the spectator, his own reflection, and the painted figure, in an ever-present movement which concentrated the past and the future in itself to such an extent as to cause one to call their very existence into doubt: it was the dimension of time itself. I feel that in my recent works I have entered the mirror and actively penetrated that dimension of time which was merely represented in the mirror paintings. These recent works bear witness to the need to live and act in accordance with this dimension, i.e., in the light of the unrepeatable quality of each instant of time, each place, and thus of each "present" action. . . .

The line, which is partly mobile and partly static, and which is not only one-dimensional but also two- and three-dimensional, is contemporaneity, and I represented it in my picture.

What interests me today is the possibility of introducing myself physically into this line of convergence of the four dimensions—as if I could inhabit the space between the silhouette and the mirror background. . . .

My works are not constructions or fabrications of new ideas, any more than they are objects which represent me, intended to be imposed and to impose me on another. Rather, they are objects through whose agency I free myself from something—not constructions, then, but liberations. I do not consider them more but less, not pluses but minuses, in that they bring with them a sense of a perceptual experience which has been definitely manifested once and for all.

Michelangelo Pistoletto: "Gli oggetti in meno," in *Michelangelo Pistoletto*. Genoa: Galleria La Bertesca, 1966 [exh. cat.]. [Reprinted in *A Minus Artist*. Florence: Hopefulmonster, 1988. pp. 12–14].



Michelangelo Pistoletto, *Oggetti in meno, 1965–66*. Installation in the Wiener Secession, Vienna, 1990

Unlike traditional sculptural monumentality, the "minus objects" are of domestic proportions, and evoke banal activities such as having a meal (*Quadro da pranzo,* "Meal Picture," 1965), or sleeping (*Sfera sotto il letto*, 1965–1966). The *Casa a misura d'uomo* "House of the Human Scale," (1965–1966) in enameled wood using simple colors (yellow, green and red), has the appearance of a model—simplified rather than reduced—of a dwelling-place. A lamp (*Lampada a mercurio*, 1965), a sarcophagus (*Sarcofago*, 1966) and cement columns (*Colonne di cemento*, 1965) are elements that each refer to a different field—symbolic tools evoking death, religion and habitats, among which the spectator moves freely as the only link between them . . . By rediscovering a pragmatic use of the utensil, sculpture establishes both a distancing from the author—whose style is not identifiable—and a proximity, a sense of community with each individual.

Marie de Brugerolle; Michelangelo Pistoletto: "Book I, Liberation-Subtraction," in *Michelangelo Pistoletto, Continenti di tempo, Continents de temps*. Lyon: RMN / Musée d'art contemporain de Lyon, 2001 [exh. cat.], p. 79.



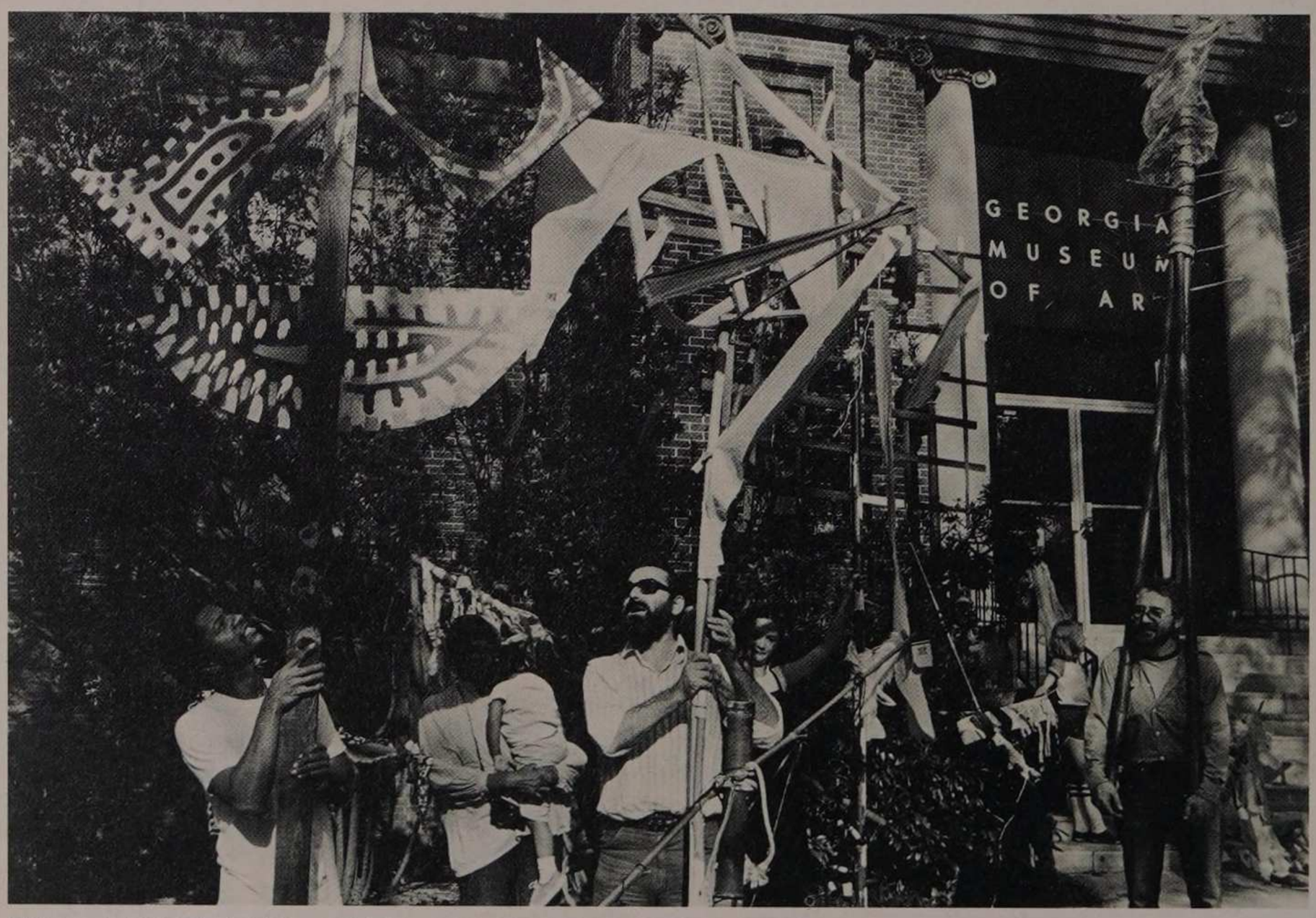
Michelangelo Pistoletto, *Lo Zoo, L'uomo ammaestrato*, Roma, October, 1968

Lo Zoo

I am addressing this letter to all theater groups and of course to all the people who belong to them. . . . Twenty years after the bus of *Lo Zoo*, I particularly want to do this as the latter was a space open to all kinds of exchange on the creative level and to the direct participation of the "persona" in artistic expression. For me, *Lo Zoo* wasn't an experiment limited to the conception and realization of a mere product: it involved a wider investigation that set all artistic means in motion by reinserting them into the context of life. . . .

I recognized this energy in the theater groups I am addressing myself to today. Maybe they are aware of it—and I have no doubt that some are—, others glimpse it, still others adopt attitudes that are more sensitive than rational, but for me it seems important to make the existence of this reality stand out by referring it back to precisely that consciousness it cannot help but produce. . . . If *Lo Zoo* was born in the 60s, it's precisely because this preoccupation was already one we shared. And that's the reason why, apart from other considerations, the work of young theater groups appears to me to be the only revolutionary, resistant and uncontaminated form: as a unique guarantee of a union between "art" and "being," proof against a relapse into the obsolete logic of "speculation;" and as a unique concretization of an inter-personal relationship that doesn't vitiate egocentric excitement, insofar as it isn't even a question here of the outcome of utopian programs but of real needs.

Michelangelo Pistoletto: "Open Letter." in *Michelangelo Pistoletto*. Barcelona: Museu d'Art Contemporani de Barcelona (MACBA), January 27–March 29, 2000 [exh. cat.], pp. 134–135.



Michelangelo Pistoletto, *Walking on Art*, Georgia Museum of Art, Athens (Georgia), 1979



Michelangelo Pistoletto, *Scultura da passeggio*, 1966. Still shot from the film *Buongiorno Michelangelo*, by Ugo Nespolo

Just as the ball is transformed by the places it passes through, so he who touches does not remain unscathed. Like the scarab beetle which makes its ball of earth mixed with straw, the ball of newspaper gathers the rejects of the street. The artist brings together the materials found to constitute an object which incorporates fragments of life.

Marie de Brugerolle: "Un pas de côté," in *Michelangelo Pistoletto: Continenti di tempo, Continents de temps*. Lyon: RMN / Musée d'art contemporain de Lyon, 2001 [exh. cat.], p. 72.



Luciano Fabro, *Allestimento teatrale (Cubo di specchi)*, 1967–75.
Photo by Giorgio Colombo

Allestimento teatrale

Q.: Michael Fried radically criticizes Minimalism for being a kind of theater, in which the work of art looses its integrity and becomes something "in between" demanding the presence of the other...
A.: Yes, this is what, in a certain way, I made evident with the cubes of mirrors (*Allestimento teatrale, Cubo di specchi*) ["Theater Preparation, Cubes of Mirrors" 1967–75]. This is theater, not *Habitat*. When you are in a cube of mirrors, you are not yourself. You have some fun, but then become anxious. In this case you experience the object's dispersal, because it isn't an object to be contemplated. At the same time, there isn't an identity that can be projected on to something; unless as if pure action. Also the viewer has this problem of finding himself before something that doesn't allow him to transcend himself.

Luciano Fabro, "I Understand Shakespeare, I Can Even Participate, but I Speak Like Dante," in *Luciano Fabro*. Rio de Janeiro: Centro de Arte Hélio Oiticica, October 1–November 9, 1997 [exh. cat.]. [Interview to Gloria Ferreira, Milan, July 9, 1997, pp. 103–104.]

B.B.: Does the theater interest you?
L.F.: Not particularly. I liked Dario Fo, he certainly played an important role in the heart of popular theater.
B.B.: But your work *Allestimento Teatrale* originates from the production?
L.F.: Yes, but first look at an experience and the willingness to portray a crisis situation. This suggestion established a dissociation between the actor and the public. It was a stimulus. It's why I've never given him a definitive form but the one I reconstructed, at times, according to the different contexts.
B.B.: How did you get the idea?
L.F.: It comes from the fact that I had been invited to take part in an exhibition which I had not been able to attend. I was interested in the idea of transmitting facts which could be implemented without me. But the variations which followed gave me the opportunity to offer different interpretations to different actors. For the first performance at the Galeria Pieroni, the actor recited a text by Maupassant. For the second, at the Palazzo Fabroni, the actor recited this time a text that I had written; more recently, at the Centre Pompidou, I had added drums there. This is to say . . .
B.B.: But what's the project's intention?
L.F.: It's not so much theater, but more a reflection on curiosity, on the behavior of others, on the dialogue which is established between the visible and the audible. This is also an idea which I still pursue today. Very recently, I even used the music of Rossini as a theme, which is truly very strange for an exhibition.
B.B.: So you have nothing to do with the theater?
L.F.: Actually, I do. The matter of the subject and its place in regards to my work, the sensations that it experiences, the same problem of the body, are of course constitutive elements of all my work.

Luciano Fabro: Unpublished Interview with Bernard Blistène, Milan, March 2007.



Pino Pascali, *Teatrino*, 1964

Broadly speaking, Pascali's work marks the passage from Pop Art to a desire to reconstruct the universe . . . From the canvass to the ambient environment, from the artifical materials of the big city to natural substances, from a work destined for immobility to an event, performance or staging where the artist puts himself on display.

Alberto Boatto: *A Great Inventor, Pascali*. Paris: Musée d'art moderne de la Ville de Paris, 1991. [exh. cat.]

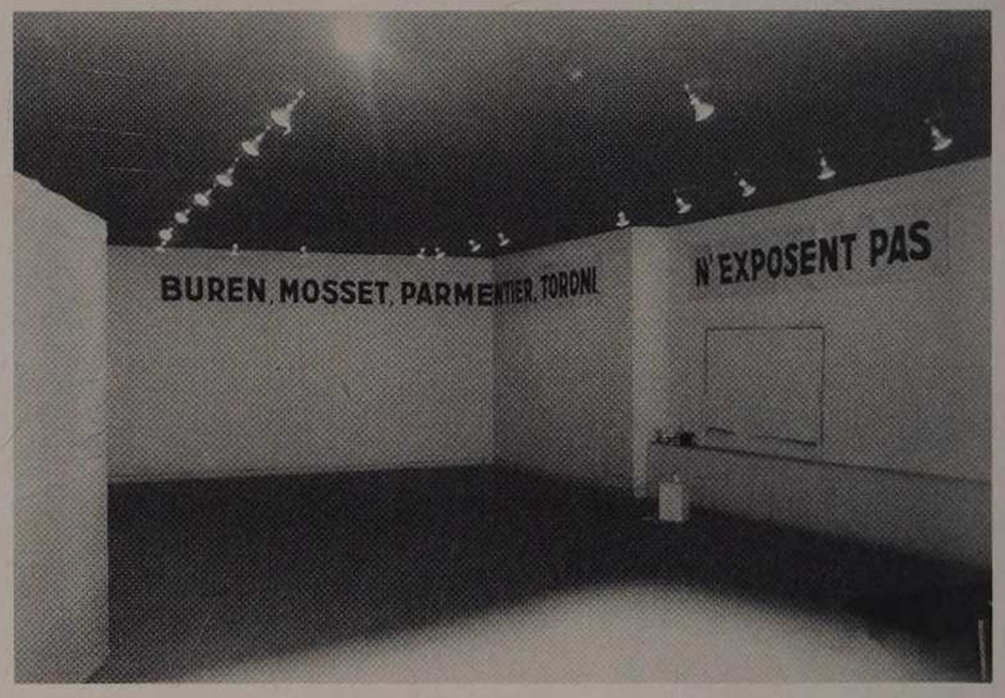


Luciano Fabro, *Allestimento teatrale (Cubo di specchi)*, 1967 – 75. Photo by Giorgio Colombo

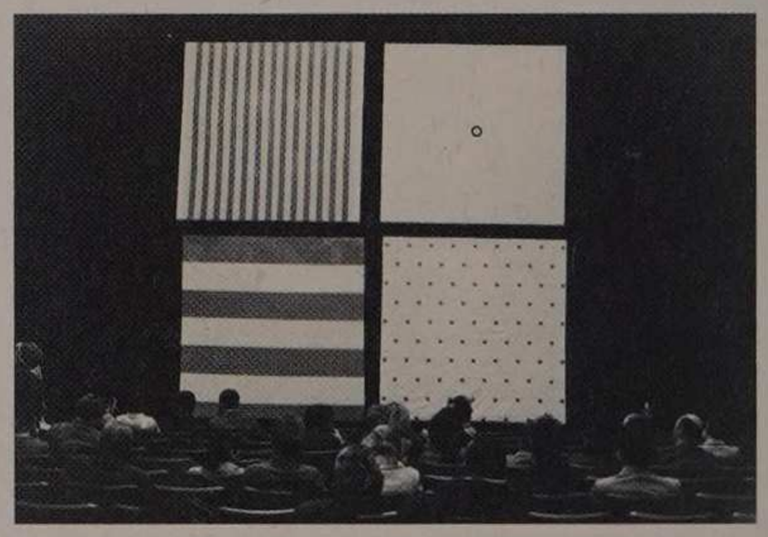








Daniel Buren, Photo-souvenir: *Manifestation no. 1*, work *in situ* on the 18ème Salon de la jeune peinture, Musée d'art moderne de la Ville de Paris, Paris, January 1967



Daniel Buren, Photo-souvenir: *Manifestation no. 3: Buren, Mosset, Parmentier, Toroni*, Musée des Arts Décoratifs, Paris, June 1967

Manifesto of Buren, Mosset, Parmentier, Toroni

"Exhibition no. 1"
Buren, Mosset, Parmentier, Toroni.
Work in situ.
Details.

Salon for young paintings, Musée de la Ville de Paris, Paris, France. On January 3, 1967, each artist paints his own work in public for a few hours.

Throughout the duration of the event a recorded soundtrack plays the following in three languages: "Buren, Mosset, Parmentier and Toroni advise you to become intelligent."
Made in Paris, France. Collection D.B.

An installation of works on a wall, which were put up as they were finished. Each artist worked at his own pace. The final number of works was therefore different for each artist at the end of the exhibition.

On the night of the private inauguration, the works for the exhibition are taken down and wrapped up before the event.

During the day, a leaflet is distributed . . . At 8.15 p.m., Buren, Mosset, Parmentier and Toroni leave the exhibition room. They unfold a huge banner which is hung up for the duration of the exhibition: "Buren, Mosset, Parmentier and Toroni are not exhibiting."

Location reserved for Buren, Mosset, Parmentier and Toroni who are not exhibiting. The room is left in this state for the duration of the exhibition.

"Exhibition no. 3"
Buren, Mosset, Parmentier, Toroni
Work in situ.
Details.
June 1967.
In "Exhibition no. 3"
A show in the theater (destroyed today) of the Musée des arts décoratifs, Paris, France.

Approximate duration: 45 minutes: After the spectators wait 45 minutes for the show to start a pamphlet is given out telling them that they have already been viewing the "show" since entering the theater and that they are the actors.
The leaflet specified. "It is obviously a matter of looking at the paintings of Buren – Mosset – Parmentier – Toroni." . . . "It was Exhibition 3." "June 2, 1967."
Made in Paris, France. Collection D.B.



Daniel Buren, Photo-souvenir: *Seven Ballets in Manhattan*, work *in situ*, New York, 1975

Daniel Buren Introduces *Seven Ballets in Manhattan*

Buren's most recent work in New York was entitled *Seven Ballets in Manhattan*, and took place for seven days (May 27–June 2, 1975) in the streets of the city. It was sponsored by the John Weber Gallery. Buren charted walking routes through seven areas of Manhattan, such as Chinatown, Soho, Times Square, and Wall Street. One neighborhood was covered each day in ballots lasting from one to three hours.

The five performers were instructed to walk in single file along the prescribed routes carrying placards on which Buren had attached his standard arrangement of white and colored vertical bands to both the front and the back. The colors were changed from day to day, and their order was sometimes altered during the course of the ballet. In "SoHo," a three-day performance, the range of colors was also changed.

Public interest in the performances was enormous. The performers were continually hounded by bystanders, who demanded to know what the placards stood for. Some people followed the marchers for blocks, trying to obtain a satisfactory answer. Buren's performers had encountered an Eyewitness News television crew during their first ballot in Chinatown, and a special feature on *The Seven Ballets* was aired several nights later on the six o'clock report. By the time of the final performance, which took place on Wall Street, many of the people in the lunch hour crowd had already been alerted to Buren's work, further adding to the work's contextual interest.

"Daniel Buren Performs Seven Ballets in Manhattan." New York (October 1975) [Article in John Weber Gallery Bulletin], p. 1.

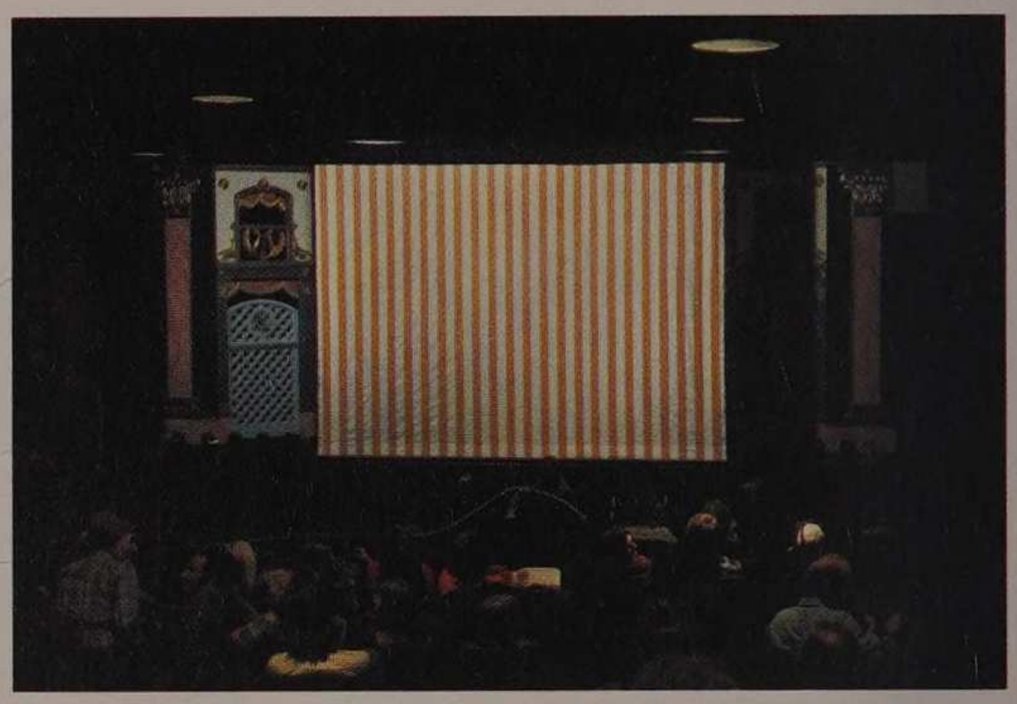
Small Work-Related Glossary: Theater

Theater:

I) 1. Construction or hall dedicated to giving dramatic arts performances. 2. Space where the actors perform. 3. The same construction or hall when a show is presented to the public; the show that people attend. 4. In the figurative sense, the framework or location in which an event transpires.

II) Art aiming to present to the public, according to conventions which have varied among eras and civilizations, a series of events where human beings engage in acting and speaking. Whether or not the place is especially built or equipped for this purpose, the Museum always seems like a place where, once inside, everything that happens appears calculated, set up, and foreseen in order to obtain a certain effect. There are many relationships between the Museum and the theater. By generally being an immobile show without actors, the exhibition also knows a kind of "staging." Often it is little more than staging. The comparisons between the theatrical stage and the museum setting obviously don't stop there, but of all those possible, the staging of the works in a museum seems to me to be the most interesting to the extent that this analogy seems the best concealed one. This is not staging calculated by the second, but by the centimeter. The "show" is frozen and the spectator is mobile, but the quality of the "show" depends as much (and often more) on the skill of the designer (organizer / director / curator, and sometimes the artist himself) as on the piece or pieces presented. When the program changes in a theater, the entire decor is generally changed as well to adapt the stage to a new show. In the Museum, the decor (halls, walls, ceiling, floor), the actors (the security guards), the main designer (the director), the assistants (the curators) never (or rarely) change, no matter what the show may be. On the other hand, the exhibitions (shows) continue at a constant rhythm and the pieces (exposed objects such as paintings, sculptures, etc.) change constantly. Therefore, in the Museum, the visible decor stays the same regardless of the show being presented. What importance could this decor have for the whole? Does it not become, by its immobility, importance, and repetition, the ultimate visible "thing" at the expense of the momentary, ever-changing objects (pieces) set within it? Or rather, does the immobility of the decor not make the succession of these pieces in "play" indifferently interchangeable? Would one not then be facing another (theatrical) game which would actually invert the roles and where the initial decor (the Museum) of a so-called neutral area would become the true center of action, and the intrigue of the work whose "scenes" appear, disappear, and reappear by replacing each other would, in the end, only be the decor (background scenery) against which the discourses of the Museum would be permitted to express and impose themselves?

Daniel Buren: "Essai hétéroclite," [collection of texts related to work for the collection of the Van Abbemuseum (Watchman's Coat), Van Abbemuseum 1981, unpaged, 14 ill.] in *Les Écrits* (1965–1990), vol. II, "Les Écrits 1981," Bordeaux: Capc Musée d'art contemporain, 1991, pp. 309–311.



Daniel Buren, Photo-souvenir: *Act III*, work *in situ*, New Theater, New York, 1973



Daniel Buren, Photo-souvenir: *Couleurs superposées, Act I 60'*, work *in situ* with La Zattera di Babele, Genazzano, 1982



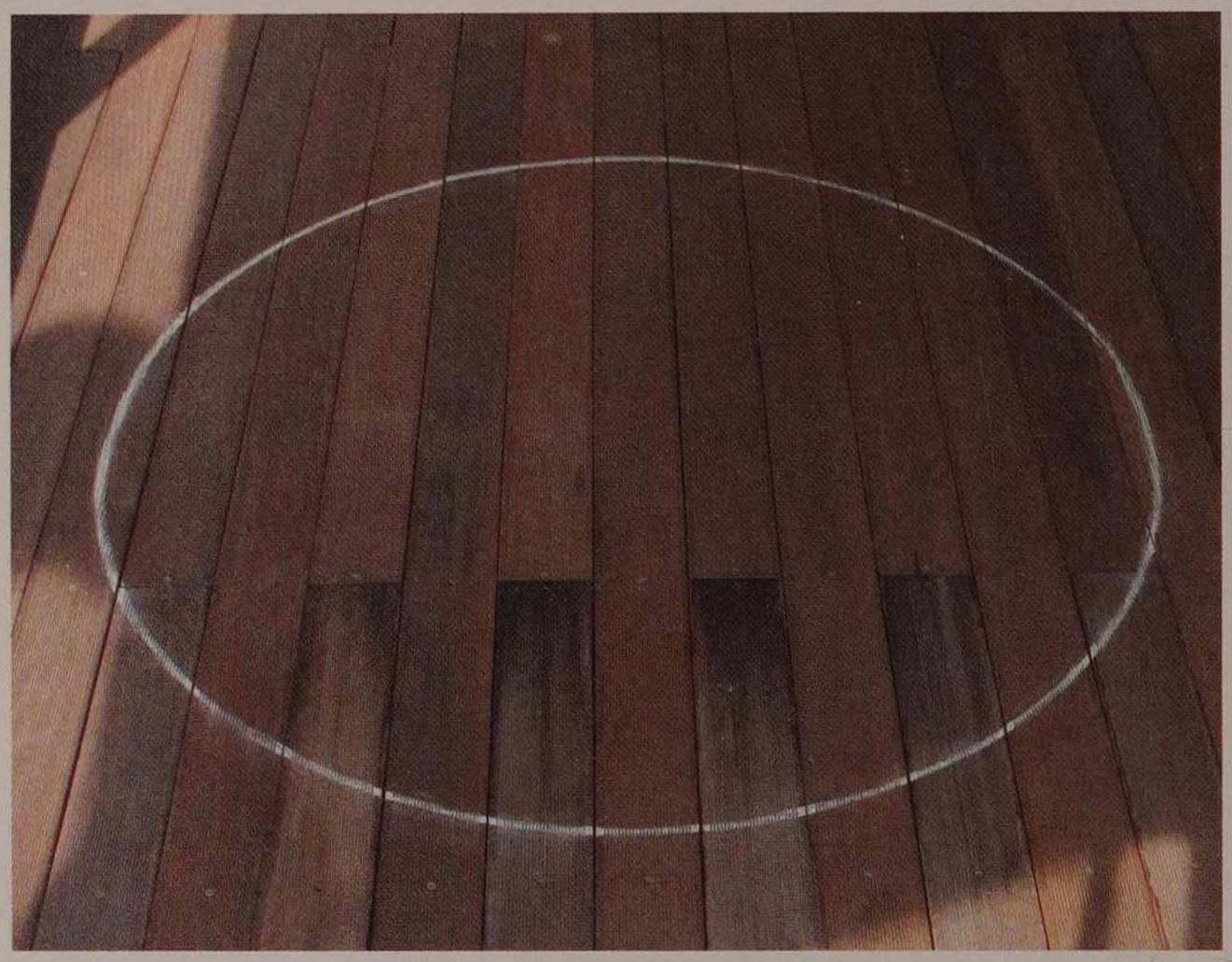
Daniel Buren, Photo-souvenir: *Couleurs superposées, Act II 60'*, work *in situ*, Laforet Museum, Tokyo, 1982



Daniel Buren, Photo-souvenir: *Projeter-Souffler: Déambulatoire*, work *in situ* in *Transparence de la lumière*, Art Tower, Mito (Japan), August 1996

Projeter-Souffler: Déambulatoire
In situ work with paint + wood + striped cloth (2 colors) + slides (320) + projectors (4) + fans (2) + artificial light.

The device in this hall takes up the principle of a work created about ten years ago in the Van Abbemuseum of Eindhoven in the Netherlands in 1985 and "replayed" twice more in the Nouveau Musée of Villeurbanne in 1986 and again in the Musée des Arts Décoratifs in Paris in 1987. It consists of a systematic filling of the hall to be used by a succession of square-shaped porticoes at 45° in relation to the hall's walls, and which come one after another in two different and alternating colors. The doors (passages) are all open and the curtains (of the same woven cotton, with the same texture and color as the porticoes themselves: cotton stretched over a wood frame) which make up the doorways are revealed in such a way that one can pass from one doorway to another without having the touch or open them. On the other hand, two of these curtains are left lowered and free, floating constantly, pushed by the wind created by two fans positioned on the ground. Elsewhere, four doors are totally blocked by four white screens placed between the porticoes and upon which 80 completely different photographs are projected in loop, showing the curtain / doorways installed previously in other places of the same Museum of Mito and found in a different position in each photo.
This random trip leads the spectator through a real raised and pinned curtain to an impassable screen showing curtains in movement which come after other curtains in constant movement which block the visual passage but allow one to guess the path remaining to be able to see more, to the extent that the breeze blowing them allows.
Daniel Buren: "Projeter-Souffler: Déambulatoire," in *Transparence de la Lumière*. Mito: Art Tower, 1996 [exh. cat.], p. 59.



Ian Wilson, *Circle on the Floor*, 1968

The Word Time Contained Everything I Tried to Do in the White Circle

It all began with a painting, my first comprehensible work, a red square after Malevitch. After that I made shallow, bowl-shaped relief sculptures out of fiberglass, one-eighth of a sphere. They protrude almost imperceptibly from the wall, they do not cast a shadow. They are fabulous objects, I only made three of them. I will be exhibiting one of them at Gallery Jan Mot in Brussels. After that I started with the chalk circles. *Circle on the Floor* (1968). I showed the first one in Bykert Gallery in New York in 1968. I drew a chalk circle directly onto the parquet floor, 1/2 an inch thick circumscribing an area of about six feet in diameter. I was interested in its abstract intangibility. The circle can be drawn everywhere, at anytime, and still remain the same. I discovered that thinking and talking about that circle had a greater abstraction than reproducing that circle on the floor or the wall. The circle could be represented by using the word "circle." The circle could be brought to mind by the signifier. A following step in the dematerialization of my art was to use the word "Time." It was simple and to the point: if someone would ask me: "so what are you doing these days?" I didn't have to say: "Come to my studio and I'll show you." The word time contained everything I tried to do in the white circle. During the eighties I experimented with the printed word. I made a couple of series of books in which a single abstract word, such as "unknowable," "absolute knowledge" or "perfect" is repeated on every page. I also tried to summarize the nature of my Discussions in printed texts describing the epistemological relationship between the known and the unknown.

Oscar van den Boogaard: "Interview with Ian Wilson," *Newspaper* (Jan Mot Gallery, Brussels) no. 32 (May – June 2002).

THE TRAVEL OF MARGARET • MARY
(IN SEARCH OF A SUITABLE MISE•EN•SCENE)

THEATRE MAY IN FACT BE FALSE
MOVIES MAY IN FACT BE FALSE
BUT IN EFFECT
THEY ARE THE ONLY MEANS OF
PRESENTING A TRUE REPRESENTATION
OF LIFE

TOWARDS A THEATRICAL ENGAGEMENT

THE ACTOR (PERFORMER) MUST IN
FACT BE AN OBJECT

ALL INTELLECTUALLY DETERMINED
ACTIVITY IS THEATRICAL

ANY ATTEMPT TO DE•OBJECTIFY THE
ACTOR IS IN REALITY A MYSTIFICATION

WITH THE OBJECTIFICATION OF THE ACTOR
THERE IS NO FALSE SYMPATHY
NO FALSE EMPATHY

TOWARDS A THEATRICAL ENGAGEMENT

THE PLACEMENT OF THE ACTORS ON THE
STAGE PRECLUDES ANY PROBLEM OF
OBJECTIFICATION

EACH ACTION MUST HAVE CONSEQUENCE

THE NATURAL OBJECT (ITSELF)
IS ALWAYS AN ADEQUATE SYMBOL

THIS UTILIZATION OF GENERALIZED
CHARACTERIZATIONS NEGATES THE
NEED FOR EMPATHY IN ORDER TO
MAKE THE MEANING KNOWN

A THEATRICAL ENGAGEMENT IS NEITHER
THE EXPIATION OF GUILT OR A NEWS•
PAPER OF OUR TIMES
BUT A REPRESENTATION OF EXISTING
FACTUAL RELATIONSHIPS OF HUMAN BEINGS
TO HUMAN BEINGS IN RELATION TO AN
OBJECTIFIED CULTURAL INSTITUTION

A PRODUCTION IN PLACE
OF A MISE•EN•SCENE

MISE•EN•SCENE AS A
MEANS OF PRODUCTION

Lawrence Weiner, *Towards a Theatrical Engagement: Ducks on a Pond*, 1988

IL SALE DEL MARE
MISTO AL SALE DELLA TERRA

THE SALT OF THE SEA
MINGLED WITH THE SALT OF THE EARTH



Lawrence Weiner, *Once Upon a Time / C'era una volta.* Performance with La Zattera di Babele, Carlo Quartucci, Carla Tato, Walter Nikkels, Rudi Fuchs. Teatro Malibran, Venice Biennale, 1984

A Book Made for the Place, and the Place for the Book

This exhibition consisted of "a book made for the place, and the place for the book." The gallery space consisted of two adjoining rooms placed in such a way that you had to pass through the first to enter and leave the second. The result was a journey in three moments, entry through the first room, access to the second and exit once again by the first, which corresponded to the three parts or chapters the book was divided into.

In the center of the first room, painted black, like an enclosed cloister, was a smaller room, with blind walls, made of panels of wood on which translucent windows of whitish methacrylate opened and inside which there was a source of light that dimly illuminated the rest of the space in half-light of the room through the methacrylate windows. In the second, which was well lit and painted white, the space was subdivided by two methacrylate panels mounted on a black iron structure: the first formed a small wall that did not hinder passage and, except for one stretch where square frames could revolve on the structure, formed a straight wall of transparent methacrylate; the second was L shaped and formed a wall, also free standing, of whitish methacrylate.

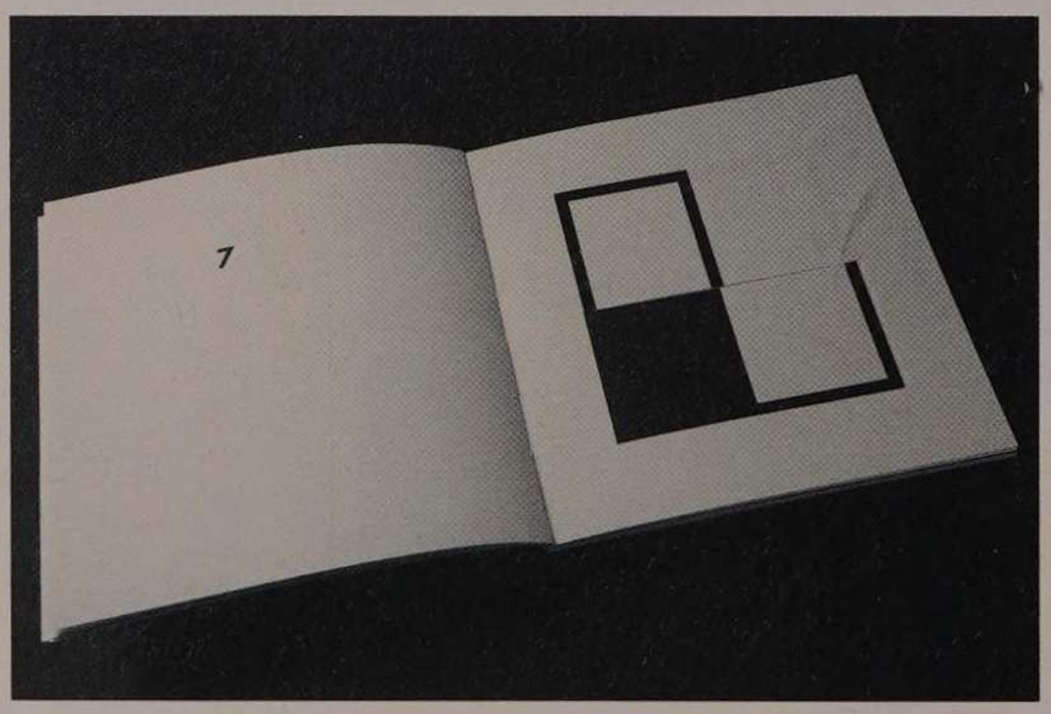
The visitor, who had received the exhibition book at the entrance, found some white stools that invited him to read both inside the first room—in this case accompanied by individual lights due to the dim lighting of the room—and in the L structure in the second room.

The first part of the book was composed of white pages stamped in the shape of uneven squares which played with black frames—entrance—, the second of short poems alluding to the exhibition and the book—second room—, the third of pages also stamped like windows but completely white—exit.

Ir y venir de Valcárcel Medina. Barcelona: Fundació Antoni Tàpies, 2002 [exh. cat.], pp. 124–125.



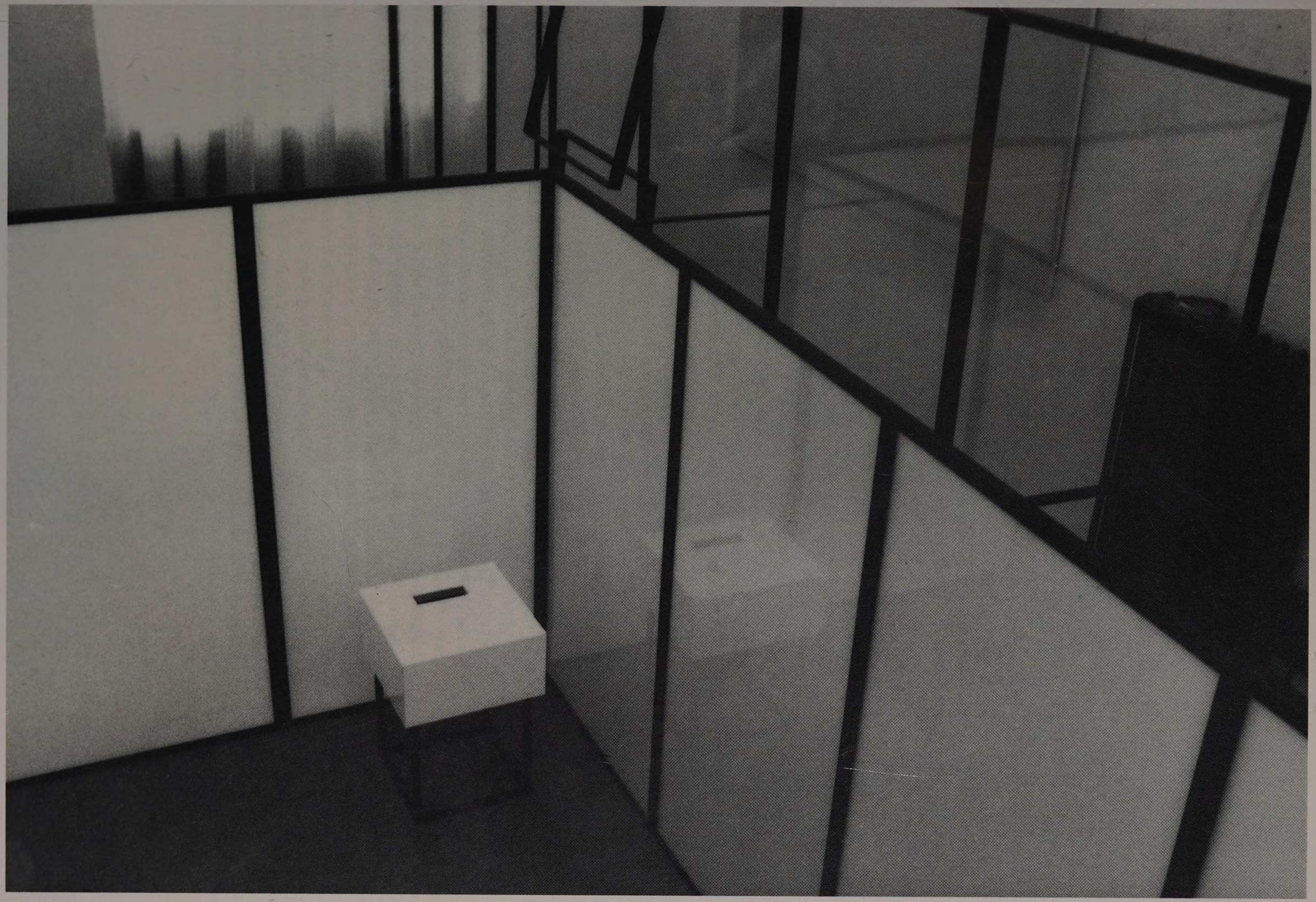
Isidoro Valcárcel Medina, *Algunas maneras de hacer esto*. Presentation in La Casa del Siglo XV, Segovia, June 21 – July 4, 1969



Facsimile of the original publication that formed part of the work *Algunas maneras de hacer esto*, 1969



Isidoro Valcárcel Medina, *Algunas maneras de hacer esto*. Presentation in La Casa del Siglo XV, Segovia, June 21 – July 4, 1969



Isidoro Valcárcel Medina, *Algunas maneras de hacer esto.* Presentation in La Casa del Siglo XV, Segovia, June 21 – July 4, 1969

Since the late 1950's the works of Isidoro Valcárcel Medina have reached out towards life. This has often been confused with the hackneyed call to equate art with life. But it is something more. Before you begin to make a life, you need to know how one functions. It is thus an exercise with language. An exercise that has Ramón Gómez de la Serna and Alain Robbe-Grillet as models. But of course, if this language is not life, is it theater? "It's not theater, though we have a stage, a text and an audience, but the way in which they relate is not typical of the theater. In fact I hated the way the audience, scene and text related in the theater," are Valcárcel Medina's very words. *Some Ways of Doing it*, 1969, addressed the look, what the *eye-to-eye* may be seeing. In a certain way it proposes a slide from an autonomous visibility towards another which feeds off the discursive, the performative, the textual. Strictly speaking, it set out to offer a "theater of the eye." Loosely speaking, it would seem a contradiction of Michael Fried's affirmations in "Art and Objecthood." After all, Manet did begin painting his portraits of theatrical characters from the set, from behind the scenes.



Dealing with Objects

The work of Robert Morris, in the complexity of its development from 1961, remains intrinsically attached to his links with various choreographers. From 1955, Morris shares with Simone Forti in the experiences of the Dancer's Workshop by Anna Halprin in San Francisco, whose impact spreads upstream and downstream from the Minimalism and profoundly marks the choreographical field. In a recent interview with the historian Jacqueline Caux, Halprin recalls: "I only remember one day, while we were rehearsing, we were wondering: 'Are we having a real conversation or are we doing a performance?' Bob was standing in a corner, he was in a raised position, and, suddenly, I noticed that he was part of the special effect. That held just to the position that he had taken in the space, and in the way in which he was looking at who was moving around him.

From 1957, Halprin develops, with the collaboration of A.A. Leath and John Graham, the notion of "task," affirming the possibility of direction with a gesture "found" in the everyday, and intending thus to radically rid dance of her time of its pomposity and its conventions. The same year, she creates *Airport Hangar*, transforming this place abandoned to the industrial aesthetic into an urban and geometrical setting for its performance full of retained and balanced gestures. In 1959, Yvonne Rainer rejoins the studio, followed by Meredith Monk and several other dancers. Halprin then creates *Rites of Women* with Simone Forti, then in 1960, *Birds of America or Gardens without Walls* based on music by La Monte Young, who then composes with Terry Riley, both of them as musical directors for the studio, some of the first musical compositions related to Minimalism. The same year, Riley writes and reads in front of Morris, Forti, Rainer and Trisha Brown the historical text of his *Lecture 1960* before leaving for New York where he joins George Maciunas for a while in the proximity of Fluxus.

In 1961, Forti, invited by La Monte Young and the poet Jackson MacLow to a series of happenings with Yoko Ono, creates a choreography for *Two Sounds* by La Monte. The choreographer installs a cord in a semi-circle in the ceiling, and then places herself there to remain standing fifty centimeters above the floor. At the start of the musical play, a group of people turn the cord round to the maximum for about thirteen minutes. Then Forti lets the cord unroll until she remains completely immobile at the end of the piece. She then creates *Huddle* (a word with a double meaning: to snuggle and a group of people), a play for six or seven people. The performers face each other, linked by their arms on the shoulders of others, and, while leaning on the different parts of the bodies of the other performers, climb this human structure in a continuous movement, turning the choreography into a kind of sculpture in motion. Forti herself said: "It was positioned rather like a sculpture in a museum," and "the spectators could walk around it." *Huddle*, as an "object, which must be in a circle, turning round etc.," was shown for the first time in Yoko Ono's New York loft.

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Robert Morris: "Notes on Sculpture, Part 2," *Artforum*, vol. 5, no. 2 (October 1966), pp. 20–23.



The same year, Rainer wonders if she and her contemporaries were not doing "theatrical objects" while the field of choreography is in full transformation. *Trio A*, which she creates in 1966, is still a "found object" in her eyes. From this point of view, one of the most representative examples of Rainer's work in this period is certainly the play entitled *We Shall Run* (1963), created for a group of six to eight performers and including the likes of Alex Hay, Robert Morris and Robert Rauschenberg. With deliberately grandiose music, the *Grande Messe des Morts* by Hector Berlioz, the performers run onto the stage in accordance with a plan composing a series of complex geometrical motifs. Rainer thus shows an everyday movement—going jogging—carried out by different dancers and non-dancers dressed in fashion outfits, and with a "heroic" soundtrack that is not without irony. She also choreographs the movement of an invisible labyrinth drawn on the ground and made of patterns comparable to those that Frank Stella could put on the wall, or that Carl Andre could put on stage on the ground, but this time drawn by the living bodies which unceasingly intermingle to the rhythm of the music, and whose arabesque shapes recall the different musical figures of the work of Berlioz.

It is in the proximity of these different dancers and choreographers, creators of the Judson Dance Theater (founded in 1962), that Robert Morris develops a series of founder choreographical experiences. This place of multidisciplinary experiments, founded by the former pupils of Robert Dunn, a musician who has worked with Merce Cunningham and John Cage, is installed in the Judson Memorial Church in New York. There they organize a series of events and weekly workshops where figures like Trisha Brown, Simone Forti, Lucinda Childs, Steve Paxton and Yvonne Rainer meet. These continuous links push Morris to abandon painting and open his project to multiple stage performances which lead him to redefine the language and goals of sculpture. They are as much choreographed performances, opening her work to what Rosalind Krauss calls *The Mind/Body Problem*, following a performance by the artist in 1964.

Following *War* (1963), *Arizona*, created the same year, is based on the on-stage manipulation of a simple metal bar used in different ways in order to create in equal measure a game of balances, of drawings in space, and of relations between the body and a "unitary" object. As much an ordinary object evoking a javelin, as much an abstract accessory, as much a simple line, *Arizona* transposes onto the American landscape shapes which recall certain dances of Bauhaus like the *Danse des bâtons* by Oskar Schlemmer (1927).

Site (1964) is produced with the collaboration of the artist Carolee Schneemann. On stage, gloved and decked out in a mask in the form of a cast of his own face made by Jasper Johns, Morris manipulates a series of plates of white plywood on a sound tape while evoking the noises of a building site. Gradually the artist opens a box, takes out a white cube, and elegantly moves the plates to the floor.



Robert Morris *U*

Rejecting the n
within modern sculpture had become the very core of Morris's conc
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and is shown, in turn, to take its experience and knowledge from int
Kimberly Paice (ed.): *Robert Morris: The Mind/Body Problem*. New Yor
January–April 1994 [exh. cat.], p. 96.



Then Schneemann appears, naked, in the position of Manet's *Olympia*. Also in 1964, the performance *21.3* shows Morris, in a turn of the century costume, pantomiming a text by the art historian Erwin Panofsky. Finally, the very important and complex play *Waterman Switch* (1965), which would mark Meredith Monk and Bruce Nauman who participate in it, places around the naked, oiled bodies of Morris and Rainer, intertwined on a wooden beam, different scenes and exhibitions of basic objects in the middle of a landscape made up of large rocks placed on the empty stage.

A body of archives and films set around these devices, now destroyed and shown in 1971 at the Tate Gallery in London, foreshadows a relationship to usage and place in which the spirit of certain social and political utopias of constructivists such as Tatlin seems to have been reactivated, where the museum space is like a theater space. Upon Michael Compton's invitation, Morris actually imagines for the Tate Gallery an exhibition in which visitors can experiment with a genuine setting composed of simple shapes, putting their own bodies to the test. The artist then constructs different devices, fences, angled plans or ropes which the public is invited to use as the elements of an exhibition in the form of a landscape, a scene or a playing field. For Morris, the goal of the exhibition is then to progressively make the spectator aware of his own body. Through the three sections of which the project consists, the public passes from the manipulation of objects to the experimentation of spaces, then to the experience of objects which have an effect on their own bodies. Through the physical, then mental experience of the exhibition, Morris intends for the spectator to feel the presence of exposed forms in different ways. A series of photographs is then taken in order to show visitors how the objects may be manipulated. Yet the atmosphere which Morris wished to create was shown by a surviving film (*Neo-classic*, 1971) made forty-eight hours before the exhibition shows a naked woman turning round silently in the space, is quickly contradicted by a series of wounded visitors, and by the degradation of the works themselves. Somewhat a victim of its own success, the exhibition, whose playful commitment stirs a violent debate in the international press, is closed down and immediately replaced by a retrospective of already historical works by the artist.

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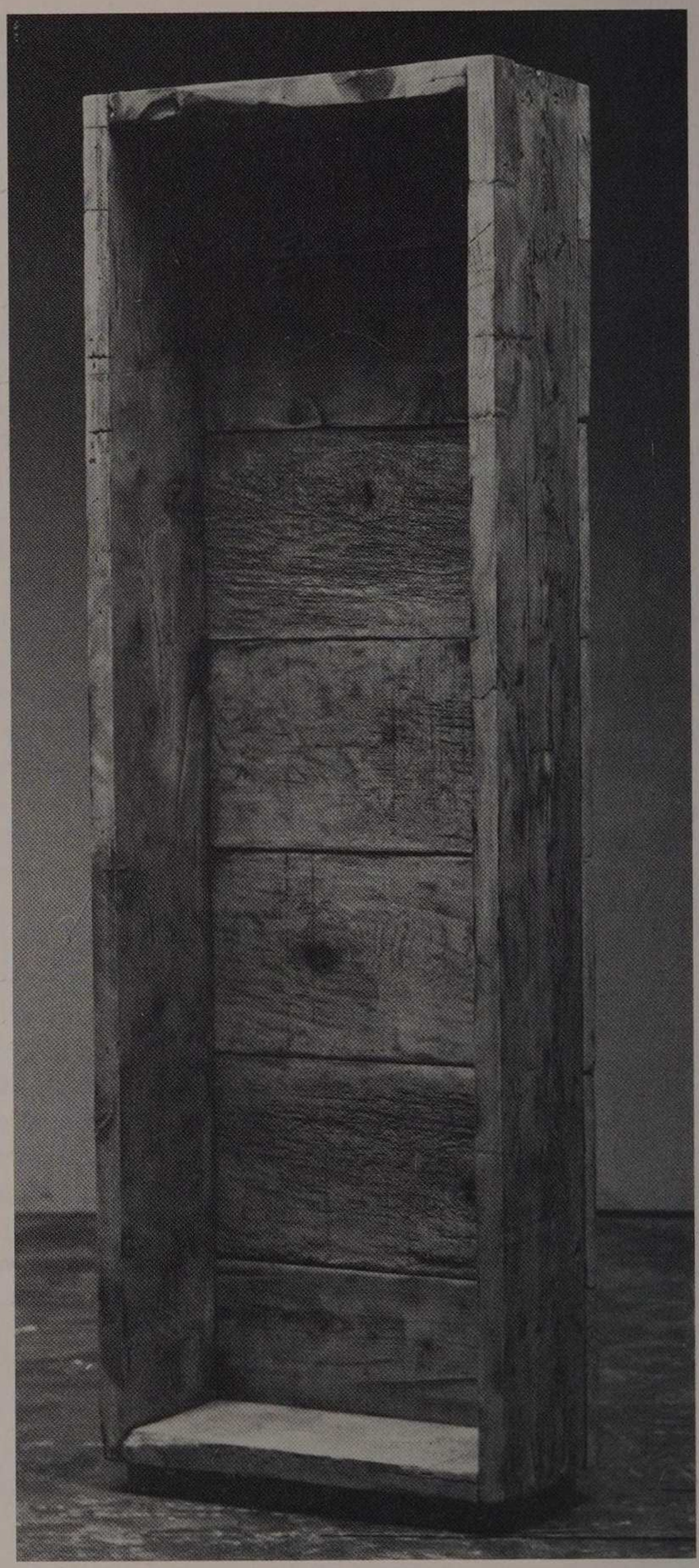
Robert Morris: "Notes on Sculpture, Part 2," *Artforum*, vol. 5, no. 2 (October 1966), pp. 20–23.





Robert Morris *U*

Rejecting the n
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Kimberly Paice (ed.): *Robert Morris: The Mind / Body Problem*. New York: Solomon R. Guggenheim Museum, January – April 1994 [exh. cat.], p. 96.

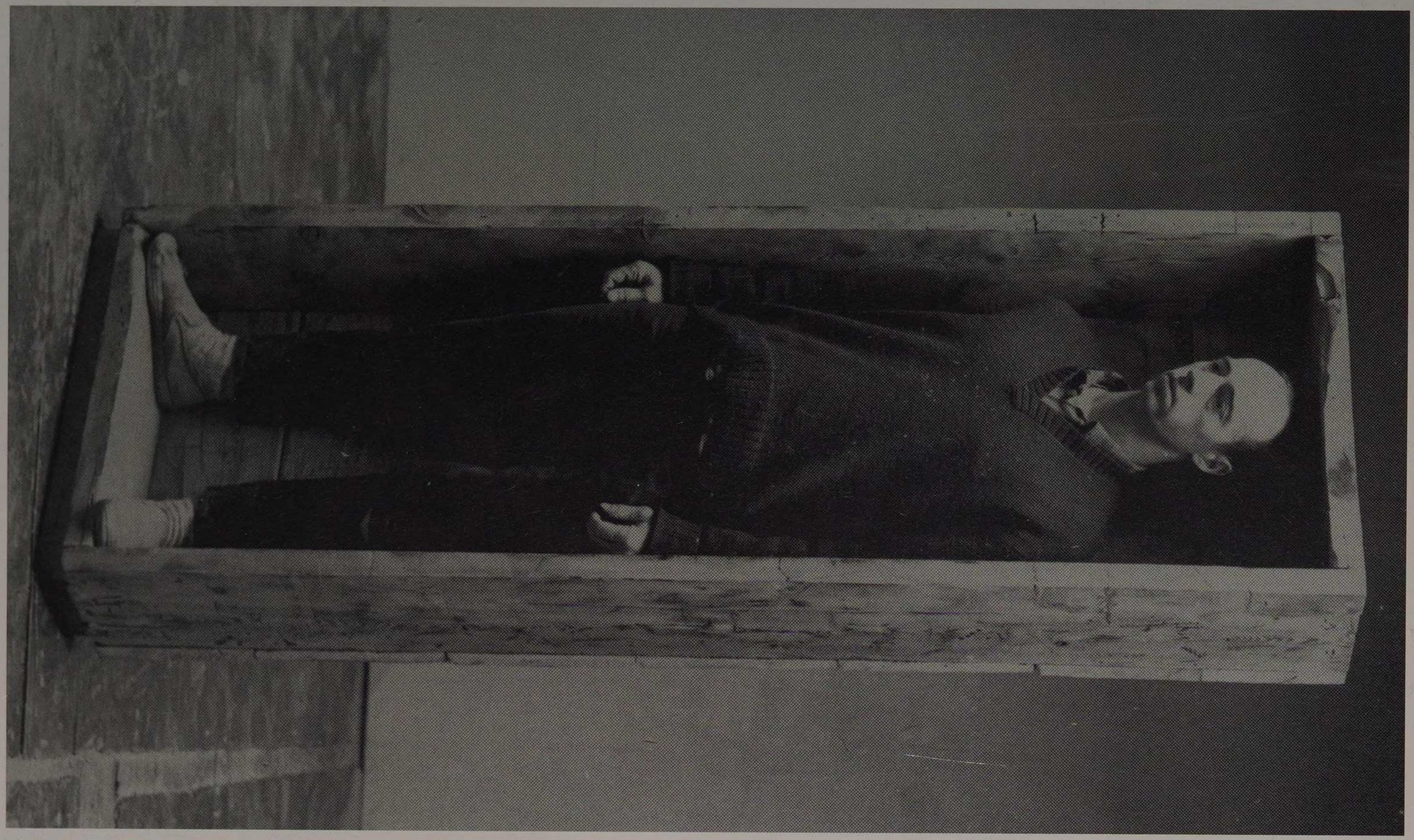


Robert Morris, *Untitled (Box for Standing)*, 1961

Notes on Sculpture

In the perception of relative size, the human body enters into the total continuum of sizes and establishes itself as a constant on that scale. One knows immediately what is smaller and what is larger than himself. It is obvious yet important to take note of the fact that things smaller than ourselves are seen differently than things larger. The quality of intimacy is attached to an object in a fairly direct proportion as its size diminishes in relation to oneself. The quality of publicness is attached in proportion as the size increases in relation to oneself. This holds true so long as one is regarding the whole of a large thing and not a part. The qualities of publicness and privateness are imposed on things. This is due to our experience in dealing with objects that move away from the constant of our own size increasing or decreasing dimension.

Robert Morris: "Notes on Sculpture, Part 2," *Artforum*, vol. 5, no. 2 (October 1966), pp. 20–23.



Robert Morris *Untitled (Box for Standing)*, 1961

Rejecting the notion of representation, *Box for Standing* demonstrates that what had been largely unthinkable within modern sculpture had become the very core of Morris's conception of the medium. According to the protocol of these works, the body, also no longer the represented the subject, offers its measure to the sculpture and is shown, in turn, to take its experience and knowledge from interacting with its environment.
Kimberly Paice (ed.): *Robert Morris: The Mind / Body Problem*. New York: Solomon R. Guggenheim Museum, January – April 1994 [exh. cat.], p. 96.

A Big NO to Many Aspects of Contemporary Theater

Began thinking about a sextet, six people plus a stack of single mattresses the height of a man. Meanwhile was working on a duet with Bob Morris. Material for a man and woman, mildly gymnastic, implicitly sexual, that when condensed could be a duet (there was a performance opportunity coming up at which I wanted to present something new) or when broken up could be useful for six people. Duo was called *Part of a Sextet.* (By the time it was finished, the larger projected piece had expanded to ten people, but I liked the corny pun on sex.)

Simple, indistinctive activities made momentous thru their inaccessibility. A "cheap trick" to play on an audience in excluding them from the action? Or rather another device designed to counter the venerable convention of serving it all up on a platter?

All I am inclined to indicate here are various feelings about *Parts of Some Sextets* and its effect in a certain direction—an area of concern as yet not fully clarified for me in relation to dance, but existing as a very large NO to many facts in the theatre today.

Some retrospective notes on a dance for 10 people and 12 mattresses called *Parts of Some Sextets*, performed at the Wadsworth Atheneum, Hartford, Connecticut, and Judson Memorial Church, New York, in March 1965. In Yvonne Rainer: *Work, 1961–73*. Halifax: Press of Nova Scotia College of Art and Design, 1974, pp. 45–51.

States of Dance

Bob Morris sometimes came to meet me. One day Anna [Halprin] had given us a score and to play it we had to go into the woods and observe an element we could choose and then we had to improvise from that observation. Bob had examined a rock for half an hour, then he had curled up on the ground, becoming denser and denser, and he had remained in that motionless tension for a very long time . . .

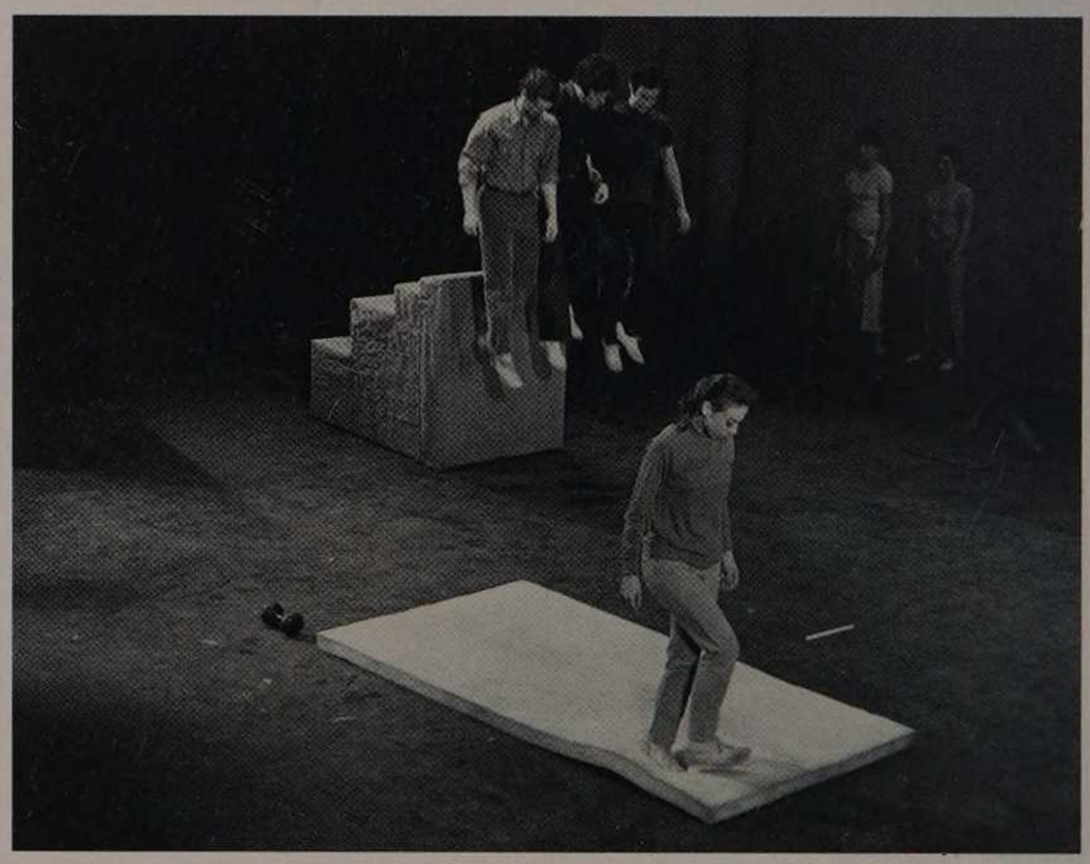
These were explorations we made from improvisations. I often spoke, at that time, of "states of dance," and Anna [Halprin] of "vocabulary of movement" . . .

We knew that what we were doing had nothing to do with dance. We felt far closer to what Willem de Kooning was doing, closer to Bauhaus, to Muybridge's photographs, closer to La Monte Young and Terry Riley. We knew that our grandfather was Marcel Duchamp and that we had ties to Dada. We located ourselves in that family. As far as I am concerned, I could not break anything in the field of dance, since I had no tradition on that side.

Jacqueline Caux: "Entretien avec Simone Forti," in *Anna Halprin à l'origine de la performance*. Lyon: Musée d'art contemporain de Lyon, March–May 2006 [exh. cat.]. Lyon: Éditions du Panama, pp. 143–144.



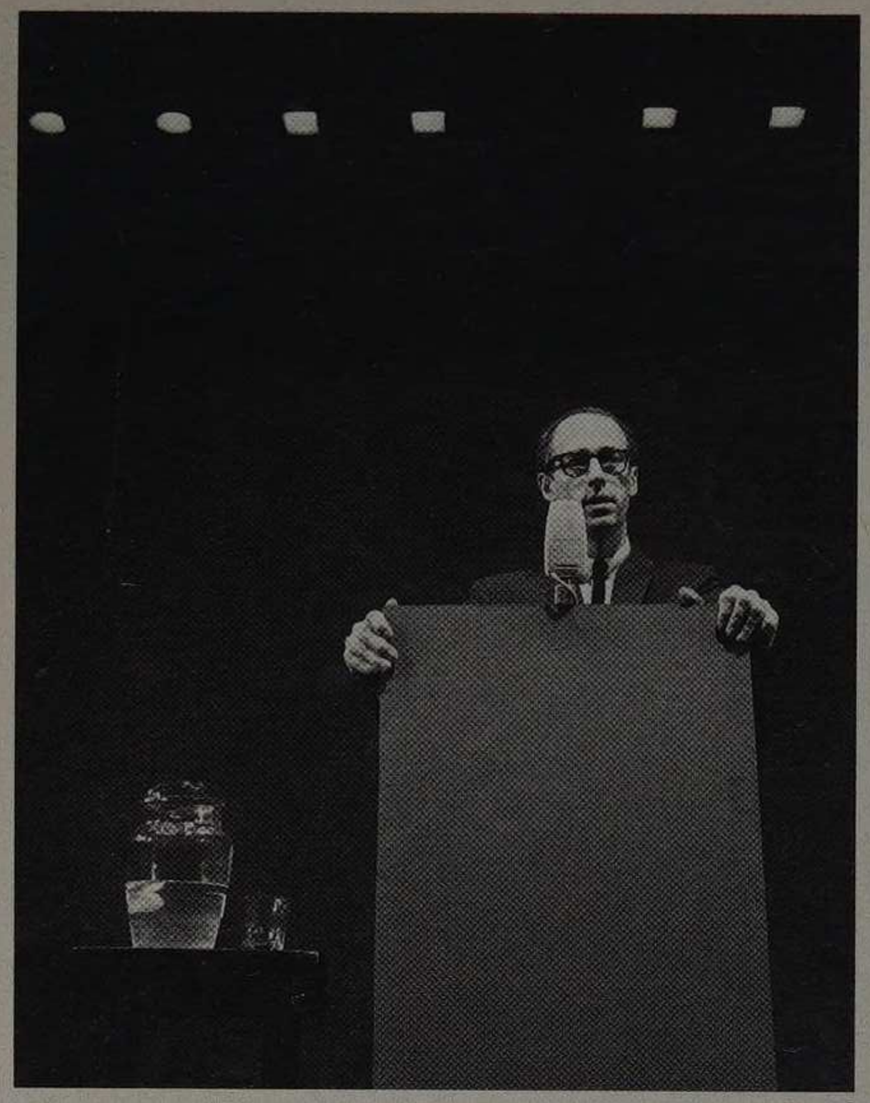
Simone Forti in *Huddle*. Performance in the Loeb Student Center New York University, New York, 1969. Photo by Peter Moore. © Estate of Peter Moore / VAGA, New York, NY



Yvonne Rainer, *The Mind is a Muscle, Trio A*, Judson Memorial Church, New York, January 10, 1966. Photo by Peter Moore. © Estate of Peter Moore / VAGA, New York, NY



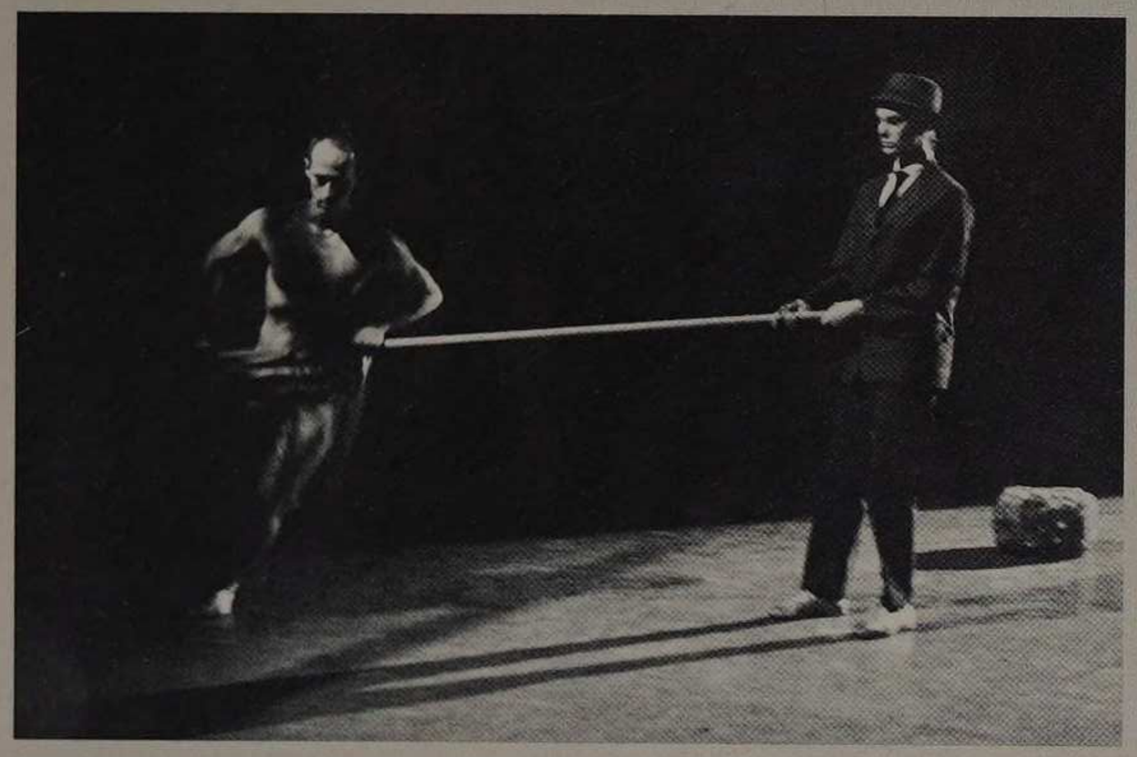
Robert Morris, *Arizona*. still shot of *Four Pieces by Robert Morris*, Babette Mangolte, 1993. © 1993 Babette Mangolte



Robert Morris in *21.3*. Performance, Surplus Dance Theater, New York, February 1964. Photo by Peter Moore. © Estate of Peter Moore / VAGA, New York, NY

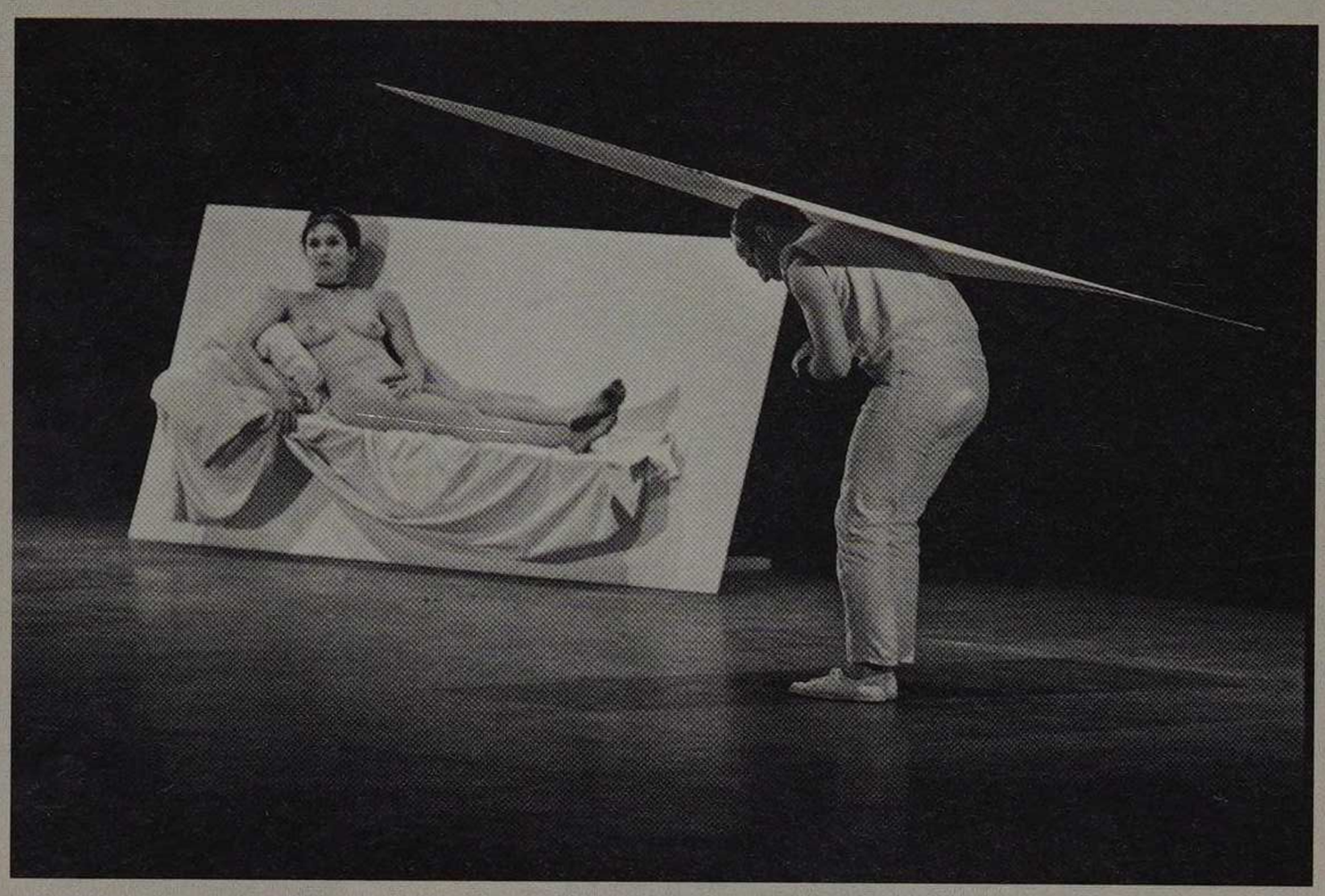


Robert Morris dressed up for *War*, performance in cooperation with Robert Huot in the Judson Memorial Church, New York, 1963

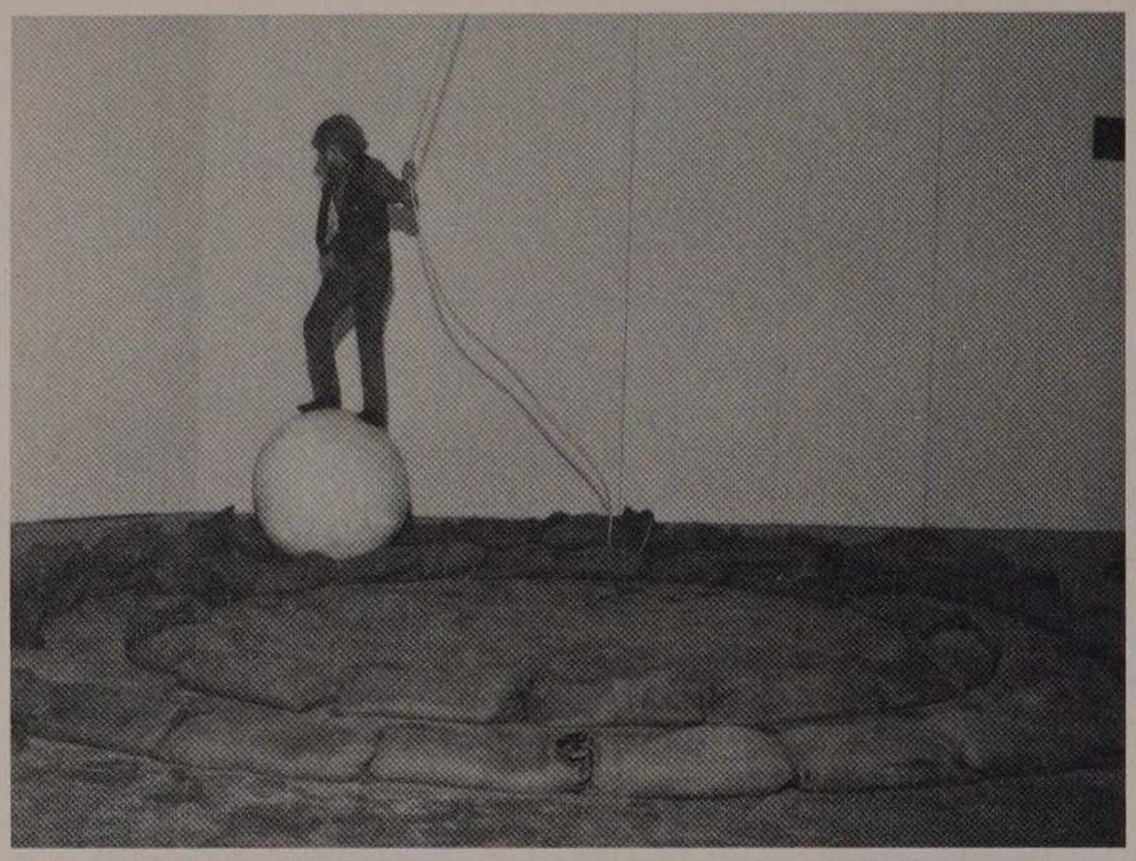


Robert Morris, Dance-performance *Waterman Switch. Performers:* Robert Morris, Lucinda Childs and Yvonne Rainer. Judson Memorial Church, New York, March 1965. Photo by Peter Moore. © Estate of Peter Moore / VAGA, New York, NY

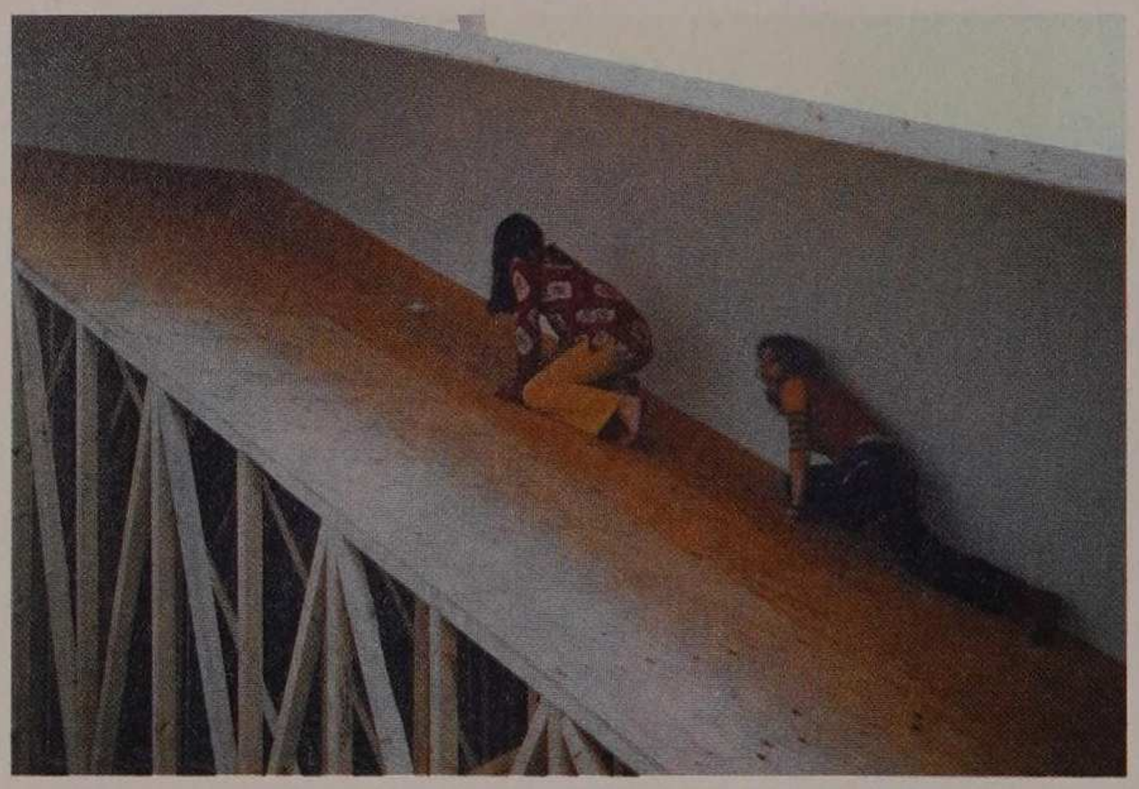
The self for both actor and audience was defined in Morris's first three dances—*War, Arizona*, and *21.3*—within a fragmented visual and aural field; in these performances, identity was an extension of an elliptical or skewed temporal setting.
Maurice Berger: "Wayward Landscapes," in Kimberly Paice (ed.): *Robert Morris, The Mind / Body Problem*. New York: Solomon R. Guggenheim Museum. January – April, 1994 [exh. cat.], p. 20.



Robert Morris, Dance-performance, *Site*, Performers: Robert Morris and Carolee Schneemann. First New York Theater Rally, New York, 1965. Photo by Peter Moore. © Estate of Peter Moore / VAGA, New York, NY



Robert Morris, *Photographs of the Public Interaction with the Installation, no. 1*, Tate Gallery, London, 1971



Robert Morris, *Photographs of the Public Interaction with the Installation, no. 2*, Tate Gallery, London, 1971

Robert Morris at the Tate Gallery

Morris sent a rough drawing outlining the final design for three interactive spaces creating different physical relations between the spectators and the objects and structures which were to divide the central Duveen Galleries. In the first area were objects acted upon by the spectators—lumps of metal or stone to be heaved around or rolled over wood and metal ramps and inclined planes. In the second area it was an action or movement by the spectator that set the object in motion. . . . Here the works were mutually interactive and imposed a certain choreographic pattern on the movement and gestures of the spectators. Finally, the largest space in the North Duveen Gallery was to be filled with fixed structures in which the component parts determined the actions of the participants—variations on the theme of a tightrope, double-tiered ramps which increased and decreased in height, contorting the body as it moved up or down, and wooden crevices negotiated by jamming the body, or part of the body against the structure and using leverage to gain or lose height. . . .

It remained open for five days and was then closed on the recommendation of Michael Compton and on the order of the Director, Norman Reid. Reid's statement, circulated to the Trustees on May 7, listed five reasons for closure, including a number of "minor accidents" to visitors and the possibility of a more serious incident, and the "exuberant and excited behavior" of some members of the public whose actions had significantly damaged a number of the installations.

Michael Craig-Martin quoted by John Bird: "Minding the Body: Robert Morris's 1971 Tate Gallery Retrospective," in Michael Newman; John Bird (eds.): *Rewriting Conceptual Art*. London: Reaktion Books, 1999.

I believe [Morris] thought these works would create a ruminative atmosphere. My evidence for this is the film he made . . . 48 hours before the exhibition . . . He got hold of a girl and got her to take her clothes off, and she very much appeared as a classic art-school nude . . . The point is that the atmosphere of that film is of an incredible solemn calm . . . There is a kind of serenity about the whole thing which is very beautiful. I take it from the film that Morris idealized his concept into something where the interactions between the objects and the visitor would happen in a state of contemplative calm.

David Sylvester, quoted by John Bird: "Minding the Body: Robert Morris's 1971 Tate Gallery Retrospective," in Michael Newman; John Bird (eds.): *Rewriting Conceptual Art*. London: Reaktion Books, 1999, p. 88.

The trouble with participation, it seems, is that apart from making us forget what art's all about, and inducing the very restlessness of mind which it's supposed to cause, it makes people behave like wild beasts . . .

Michael Shepherd, quoted by John Bird: "Minding the Body: Robert Morris's 1971 Tate Gallery Retrospective," in Michael Newman; John Bird (eds.): *Rewriting Conceptual Art*. London: Reaktion Books, 1999, p. 88.

From the body relating to the spaces of the Tate via my alterations of the architectural elements of passages and surfaces to the body relating to its own conditions. . . The progression is from the manipulation of objects to constructions which adjust to the body's presence, to situations where the body itself is manipulated. I want to provide a situation where people can become more aware of themselves and their own experience rather than more aware of some version of my experience.

Robert Morris, quoted by John Bird: "Minding the Body: Robert Morris's 1971 Tate Gallery Retrospective," in Michael Newman; John Bird (eds.): *Rewriting Conceptual Art*. London: Reaktion Books, 1999, p. 97.



Robert Morris, *Photographs of the Public Interaction with the Installation, no. 8*, Tate Gallery, London, 1971

Subject Matter

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Dan Grah

The Subject, between Phenomenology and Historical Dissertation

Dan Graham's varied training led him first to elaborate, based on a critical analysis of pop art and Minimalism, a phenomenological and conceptual project where the dimension of the body and the subject are central. The first performances (*Roll*, 1970, *Body Press*, 1970–72), as with the use of the camera (*TV Camera/ Monitor/ Performance*, 1970) led, with *Performer/ Audience/ Mirror* (1977), to a synthesis of his first perceptual preoccupations.

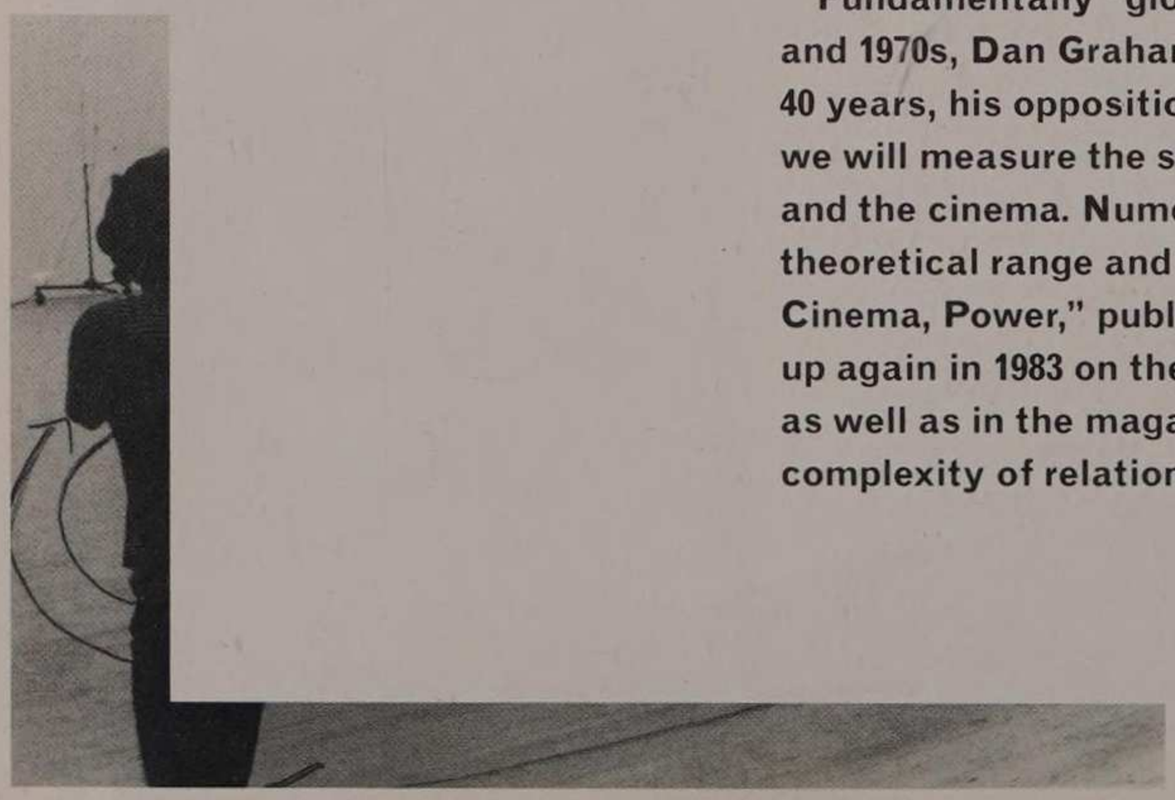
The showing of works in the public spaces (*Two Adjacent Pavilions*, 1978–82) leads him towards a reflection on the specificity of the cinematographic space from an analysis of the avant-gardes' model of history (*Cinema*, 1981) and to the exploration of the cinema/theater duality.

The same year, the publication by Annick and Anton Herbert of the work which Dan Graham entitled *Theatre* highlighted his attachment to the language of the stage. The summary of the analysis of the public space would be jointly produced with Jeff Wall in 1989, for the *Children Pavillon,* a project which was never realized.

The appeal of archetypical models taken from popular culture (*Rock My Religion*, 1982-84) and *Wild in the Streets*, *The Sixties* (1987) drove Dan Graham to develop, from a base of rock and roll and experimental music (*Stage Set Design for a Performance* with Glenn Branca, 1983), the stage devices in *Don't Trust Anyone over Thirty* together with Tony Oursler (2004) which has been his most recent crowning achievement.

Projects with James Coleman, such as *guaiRE* (1985), and then *Theatergarden Bestiarium* (1986) with Rüdiger Schöttle, enabled him to call together the memory of different forms of theater and its classical and avant-garde devices in a resolutely scenic way. At that moment, the work of Dan Graham thus affirmed its distance from the phenomenology of the present time and the presence of things to benefit an accrued interest in historical memory based on the theoretical essays of Manfredo Taffuri on the relationship between stage design in the public arena and that of entertainment. For Dan Graham the notion of "World Theater" stemming from the ephemeral machines of classical theater developed by Aldo Rossi, essentially puts in perspective the relationship uniting architecture as theater to the theater of architecture.

Fundamentally "global" and close to the crossover situation relevant to the 1960s and 1970s, Dan Graham's artistic and heteronomous project has expressed, for about 40 years, his opposition to the duality of learned and popular cultures. On this account, we will measure the singularity of his apprehension of the specificities of the theater and the cinema. Numerous critical essays by the artist have enabled him to grasp the theoretical range and the impact on various generations. Among these texts, "Theater, Cinema, Power," published in 1982 and rejected by the magazine *Artforum* then taken up again in 1983 on the occasion of his personal exhibition at the Kunsthalle of Berne, as well as in the magazine *Parachute*, enabled Graham to pursue his works on the complexity of relations between different artistic languages.



Dan Graham, *Two Correlated Rotations*, 1969

This famous essay obviously prolongs, among others, the two works "Performance / Audience / Sequence" (1975) as well as "Performer / Audience / Mirror" (1977) in which Dan Graham focused on the difficulties encountered by the artist as a socio-political figure of a society whose codes of representation of power have been turned upside down by the invention of cinema and television.

"The Garden as Theater as Museum," published during the *Theatergarden Bestiarium* exhibition to which Dan Graham contributed at the request of his friend Rüdiger Schöttle, drove him to create his "Cinema-Theater" as a possible summary vernacular between a classical device born of the Baroque era and culture stemming from the popular language that constitutes the cinema.

Decisively speaking, the border has always been unclear between the different genres and themes approached by Dan Graham. In this way his project participates in an intermixing which attempts to think in a wider cultural context, practices which come from different communities and different histories. Practicing the reworking of the "montage-collision" which is inspired in an allegorical way from his interest in the works of Eisenstein and Jean-Luc Godard, Graham nourishes his method in a multidisciplinary way parallel to that of American post-structural theories.

The apparent simplicity of the devices and projects—"projects" understood, among others, within their relation to architecture and urban planning—by Dan Graham are only equal to the true complexity of the situations that they produce. This is at the heart of the artist's devices, and is not so much a case of a summary of constructions coming from pop and minimal vocabulary as the instability of behavior that they generate. Dan Graham's work, like that of numerous contemporary American artists, certainly holds dear the impact that the phenomenology has induced in the artists of the same generation in the United States, but it does not cease to make the connection between the object and the subject complex, in as many properly individual experiences that no initial predicate could initiate.

At the heart of Dan Graham's work, the theme of "watching subject" and "watched subject" seems to induce an infinite coming and going. The artist's sources, we know, hold from this point of view as much unceasingly expressed interest for the multiple forms of representation and spectacularization which, from the classical and avant-garde stage to the culture of rock music, are as many possible models of analysis for the different symbolic devices of a contemporary society "devoted to amnesia."

If it seems obvious that the cinema necessarily plays a central role in the structural, sociological and epistemological development of his work, the theater, stage, cinema, actor and spectator also appear at different moments like elements of analysis and essential introspection. Dan Graham has actually long been attached to the analysis of the theater's constituents, but seems right away to have wanted to get past the long maintained opposition, indeed the duality between theater and cinema which assumes that the advent of the cinematographic model threatens the theater with becoming obsolete.



Dan Graham, *Bi*

Two filmmakers
holding and pressing a camera's back-end flush to, while slowly rotating it a
individual bodies. . . . In the process, the performers are to concentrate on th
of both cameras describing them and their body.
Excerpt from "Body Press, 1970–1972," in Marianne Brouwer (ed.): *Dan Graha*
Richter Verlag, 2001, p.30.

Subject Matter

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Marianne Br
H.D. Buchloh
2001, p. 76.



Dan Grah

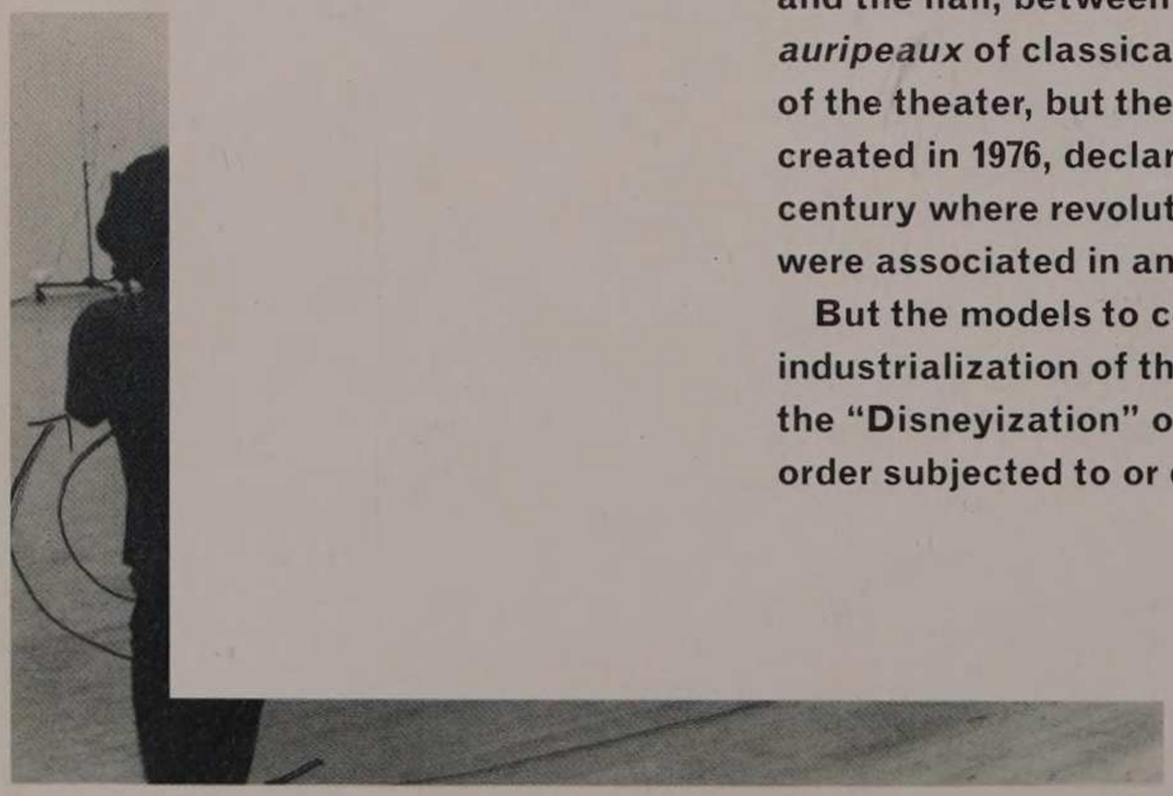
By offering a "cinema-theater" he no longer places two machineries back to back, but suggests a model which, like a neologism, overtakes the opposition and makes Serge Daney say that "theater was society" and that "cinema was the world." Doing that, Graham also recalled how it was pointless to understand the advent of the cinema only as a spawn of the theater. For this reason, he destroyed the idea according to which cinema would have produced a form of "overtaking" of the theater and spoke more of an interaction between one and the other.

The different devices which Dan Graham invents unfailingly ask the question of the subject, of its autonomy, of its alienation at the center of a world like performance. The stage space is not so much the rehabilitation of an archaic or ancestral configuration but more a possible reactivation of a debate of ideas originating in the memory of the historic avant-garde at the moment when the theater found its purpose as an instrument of revolutionary struggle.

The political context has actually driven Dan Graham, strengthened by true pragmatic issues of different analyses which have influenced him, to reappropriate classical models for himself and convert them into possible devices for the present time. It is here then that his models function as well as utopias trying to offer an alternative to the rapture of the theater of our contemporary society. Here it is necessary to apprehend the work of Dan Graham as an attempt to build an alternative in the public arena, beyond the ideological confinement of the museum, and which is informed by the teachings of Robert Smithson. But this utopia is also an attempt to overtake the idea of the "7th art" as that defined the Italian historian Ricciotto Canudo in 1911, by distinguishing the arts of space which include architecture, sculpture and painting and the arts of time which include music, poetry and dance.

For this reason, the essential work of Vsevolod Meyerhold in his relationship to Lazar El Lissitzky and modernity, that of Erwin Piscator in his relationship to Walter Gropius, of László Moholy-Nagy and Oskar Schlemmer at the heart of Bauhaus, constituted possible historical examples in counterpoint whose experience at Jerzy Grotowski's Laboratory Theater since the end of the 1950s was offering a perspective that Dan Graham identified and acknowledged, at the center of the struggle, except for the question of the synthesis of the arts, those of the relationships between the stage and the hall, between the actor and the spectator, beyond the conventions and the *auripeaux* of classical theater. Here these models have an echo; not for a history of the theater, but they do act like so many *stimuli* that the American review *October*, created in 1976, declared an "introductory homage to this moment of the twentieth century where revolutionary practice, theoretical investigation and artistic innovation were associated in an exemplary way."

But the models to complete that Dan Graham offers are also alternatives to the industrialization of the image and the entire world of entertainment from the era of the "Disneyization" of the spirits. Faced with "the hyperspectacularization" of a world order subjected to or enslaved by the flatteries of cultural industry, can contemporary



Dan Graham, *Two Correlated Rotations*, 1969

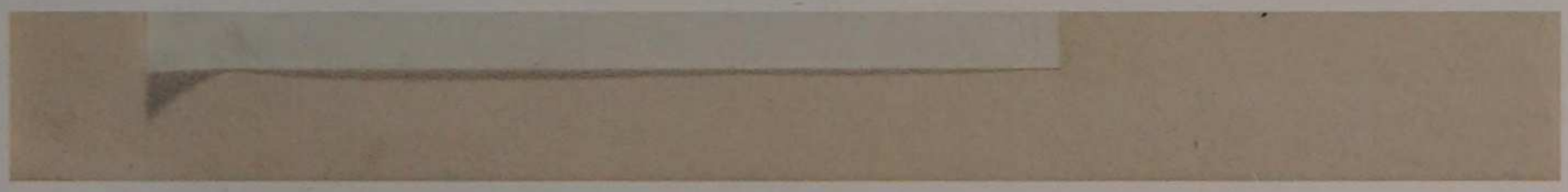
art produce an alternative and oppose the terrible abstraction of communication, the different forms of desire; desires of the body, desires of words and exchanges? How can one act on a new world stage, how can one face up to the excess, open up new horizons, and come out of an orderly world?

From this point of view we measure how much Graham takes his distances with phenomenology and deconstruction, and seems more to summon, even to mobilize, this spectator that Duchamp calls the "watcher." Unlike Judd, Dan Graham's art thus recommends an open relationship. The spectator's connection to the perfomance, even if elsewhere within Dan Graham's work the very idea of performance takes on a double meaning, both by having a "figurative" character, the resemblance, and at the same time by being acting with theatric direction, is defined as essential.

There is then the attempt to overtake the constitutive oppositions between different artistic genres, but also a "post-aesthetic" dimension where the border is erased—even between work and discourse—about the question of the work of art's autonomy. Following the example of contemporary theorists, Dan Graham attempts to link a theory of knowledge and a theory of illusion. From this point of view, it is really the question of the human presence which, beyond the "specific object" defined by Judd, works throughout the entirety of his program.

It is here that the work of Dan Graham could not be reduced to an object, but fundamentally to its value of usage, and that the devices it constructs and the desire they arouse only exist in the moment when they are interpreted, briefly, following the example of the theater, *put in the act*. Would we dare to say of Dan Graham's work that it only exists in the time when it is interpreted, like musical scores that only exist in the time they are played out, or the contingencies that are attached to it?

For this reason, we would suggest to again take up the idea of the German philosopher Hans-Georg Gadamer who, opposed to the language of deconstruction at the start of the 1980s, highlights that the art work was a "game" and that its true being was inseparable from its performance, its audience and therefore its public.



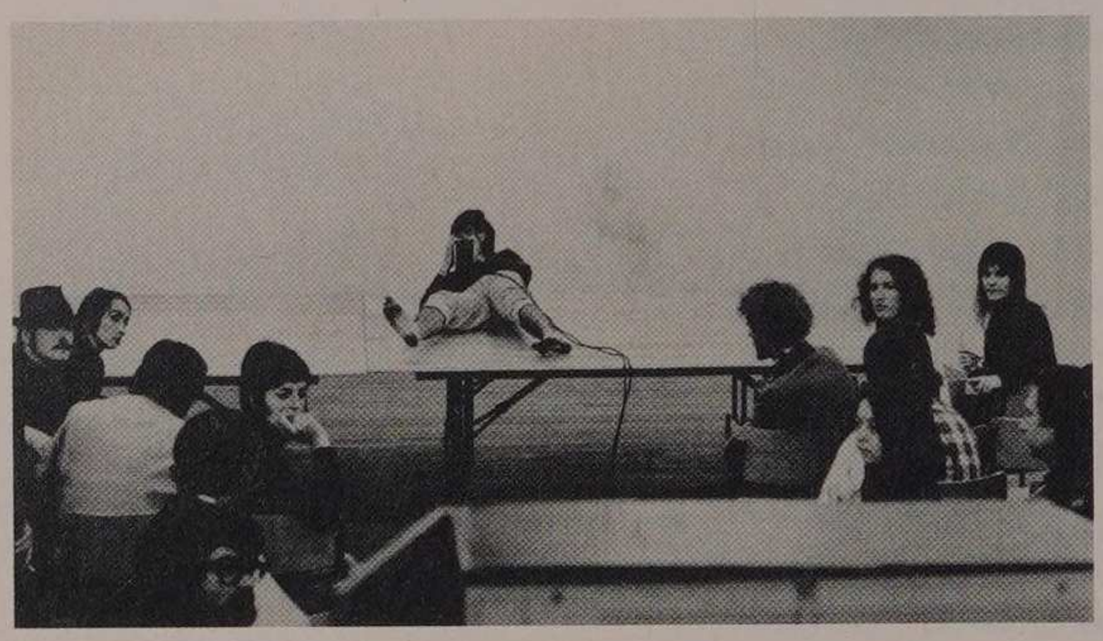
Dan Graham, *Bi*

Two filmmakers
holding and pressing a camera's back-end flush to, while slowly rotating it about, the surface cylinder of their individual bodies. . . . In the process, the performers are to concentrate on the coexistent, simultaneous identity of both cameras describing them and their body.
Excerpt from "Body Press, 1970–1972," in Marianne Brouwer (ed.): *Dan Graham, Works 1965–2000*. Dusseldorf: Richter Verlag, 2001, p. 30.

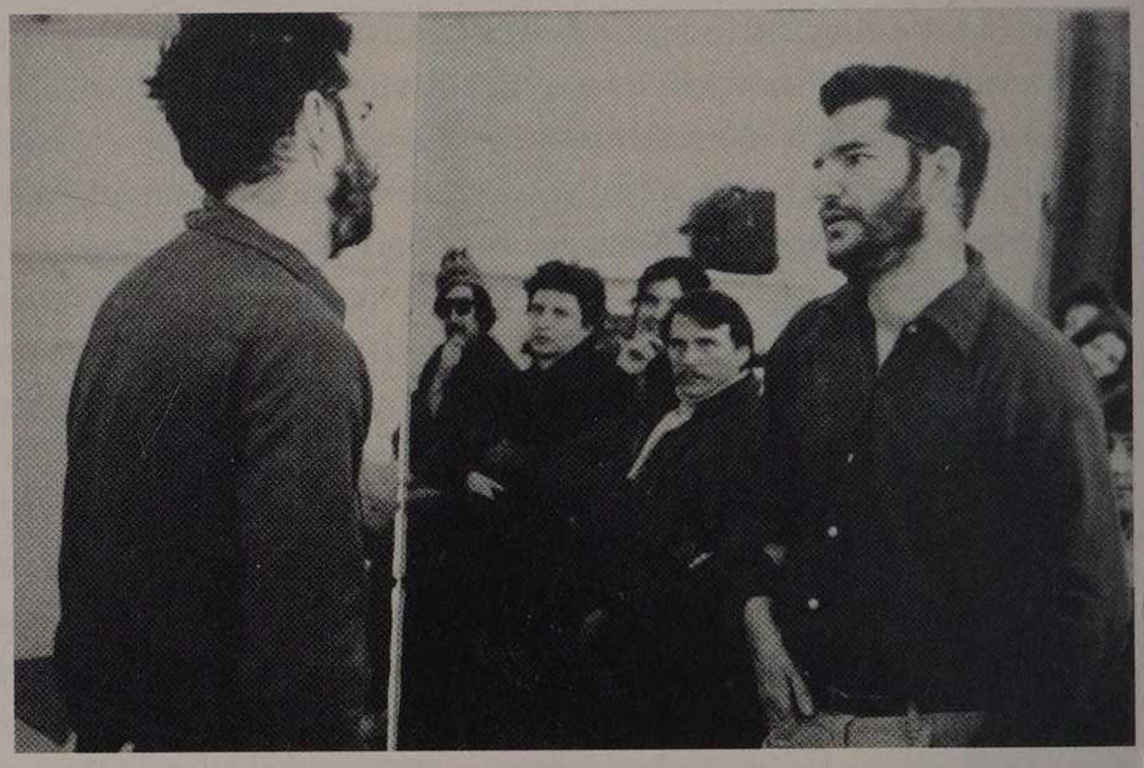
Subject Matter

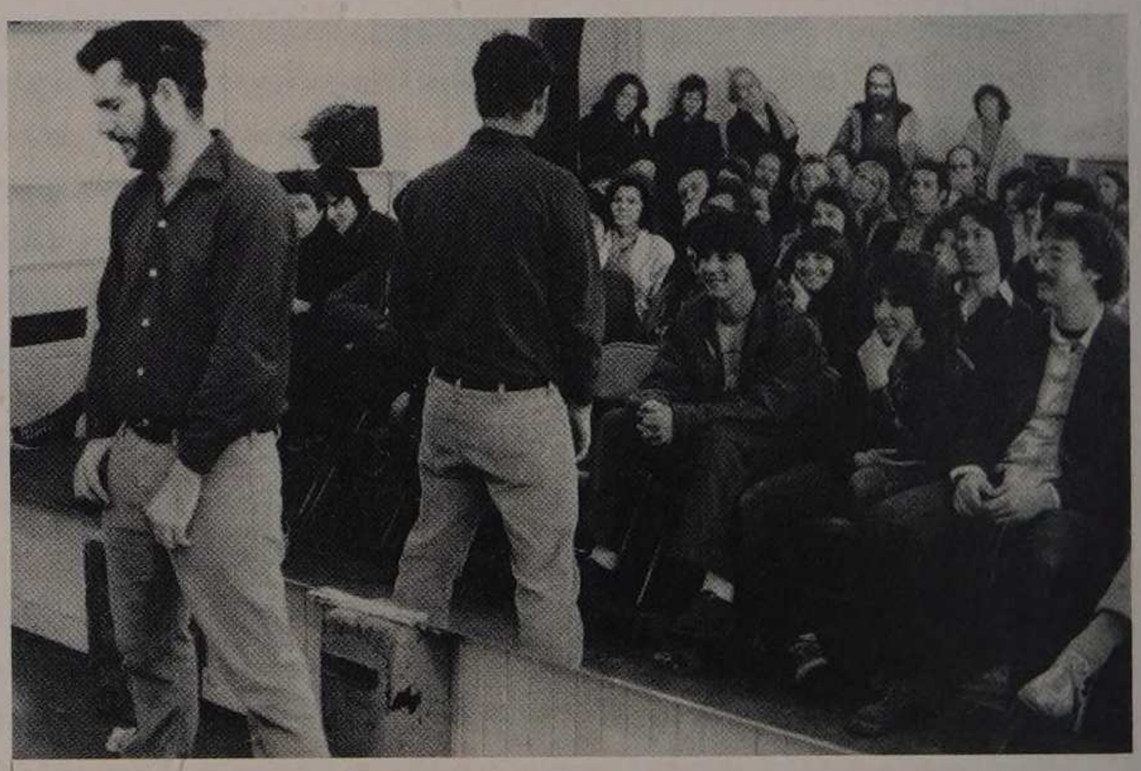
Well, I think I was more interested in audience participation than Bruce [Nauman], especially when I conceived of spectators as a large group of people, because I was interested in rock concerts. So it was the body, in relationship to a large audience, their bodies, their perceptual processes. In terms of Vito Acconci, he read my article Subject Matter before it was published and many of his ideas come from my description of Nauman and Serra. Acconci is very good at theater.

Marianne Brouwer (ed.): "Four Conversations: December 1999–May 2000, Benjamin H.D. Buchloh / Dan Graham," in *Dan Graham, Works 1965–2000*. Düsseldorf: Richter Verlag, 2001, p. 76.



Dan Graham, *TV Camera / Monitor / Performance*, 1970





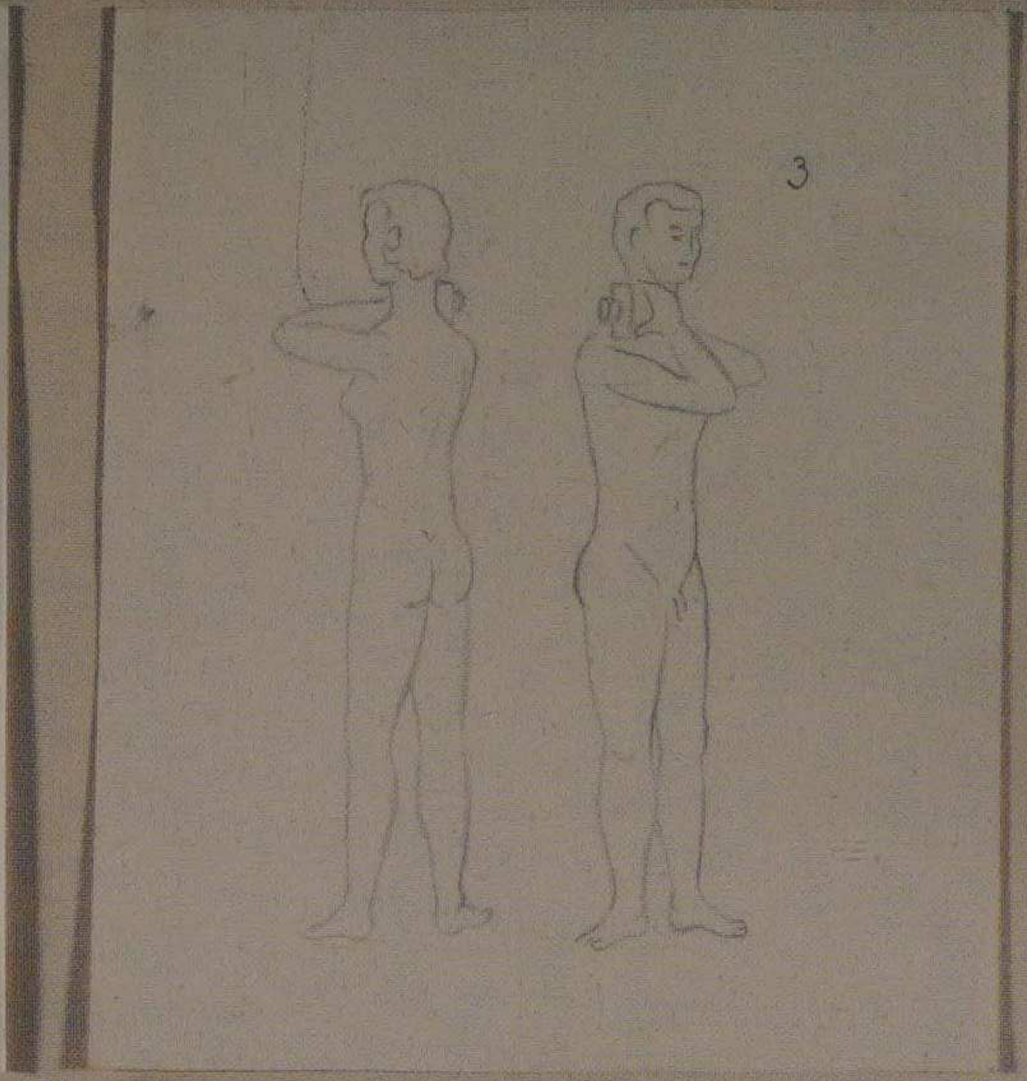
Dan Graham, *Performer / Audience / Mirror*, 1977



Dan Graham, *Two Correlated Rotations*, 1969



Photo: Ian Murray



drawing: HF (Brussels)

"BODY PRESS" 1970-71-72-73 two super-8mm. color films

Two filmmakers stand within a surrounding and completely mirrorized cylinder, body trunk stationary, hands holding and pressing a camera's back end flush to, while slowly rotating it about, the surface cylinder of their individual bodies. One rotation circumcribes the body's contor, spiralling slightly upward with the next turn. With successive rotations, the body surface areas are completely covered as a template by the back of the camera(s) until the cameraman's eye-level is reached; then a reverse mapping downward begins until the original starting point is reached. The rotations are at corresponding speeds; when each camera is rotated to each body's rear, it is facing and filming the other as they are exchanged so the camera's 'identity' 'changes hands' and each performer is handling a new camera. The cameras are of different size. In the process, the performers are to concentrate on the co-existent, simultaneous identity of camera delineating them (their body). To the spectator, the camera may or may not read as extension of body('s identity).

Optically, the two cameras film the image reflected on the mirror, which is the image of the surface(s) of lens, camera's visible sides, the body of the performer, and (possibly) his eyes on the mirror. The camera's angle of orientation/ view of area of mirror's reflective image is determined by the placement of the camera on the body contor at a given moment. (The camera might be pressed against the chest but such a downward angle shows head and eyes.)

PROJECTION OF THE TWO FILMS: The films are projected at the same time using two loop projectors, on two opposite, but very close, room walls. A member of the audience (man or woman) might identify with one body or the other or can identify with one body or the other, shifting their view each time to face the other screen when cameras are exchanged.

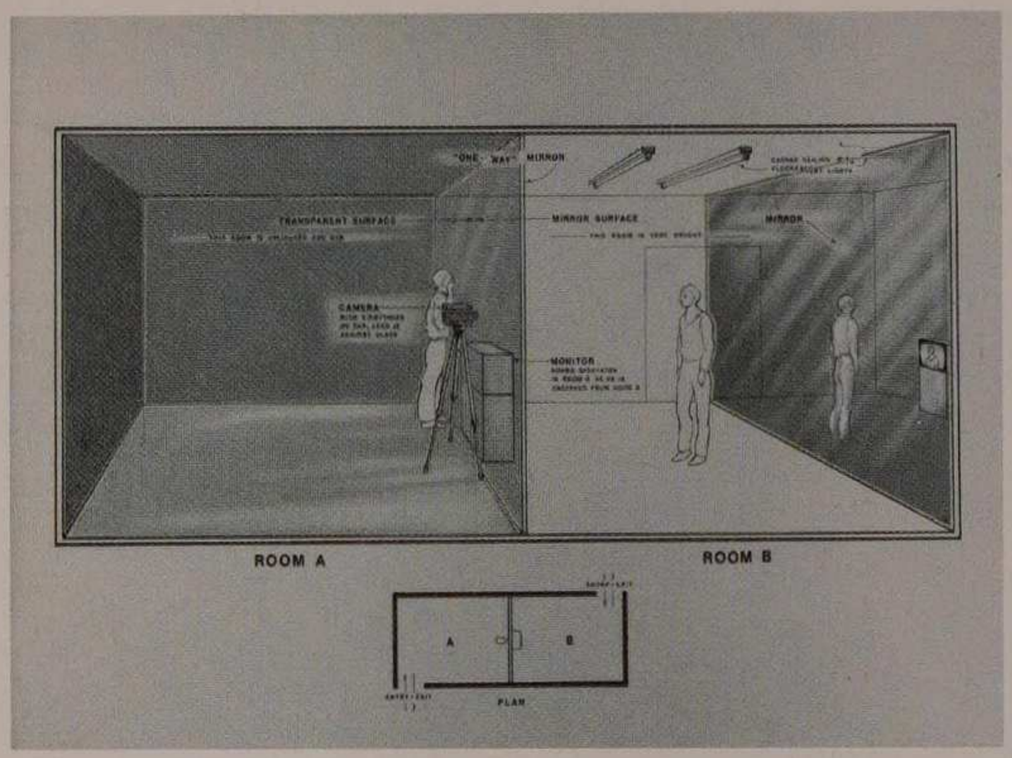
To the spectator the camera's optical vantage is the skin - there is no other space between. (An exception is when performer's eyes are also seen reflected or the cameras are seen filming the other.) The performer is also 'seen' pressing in to the surface of the body (pulling inside out); there is a tension between pyschological extroversion, muscles resisting by pushing out, and psychological introversion, arm muscles pressing in. At the same time, kinesthetically, the handling of the camera can be 'felt' by the spectator as surface tension (for) the hidden side of the camera presses and slides against the skin it covers at a particular moment.

Dan Graham

"Body Press" first film tests, December, 1970 - screened first at "Body Art", John Gibson, NYU, March, 1971
first 16mm. film version made possible by a New York State Council on the Arts grant, February-March, 1973
Dan Graham

Dan Graham, *Body Press*, 1970–72

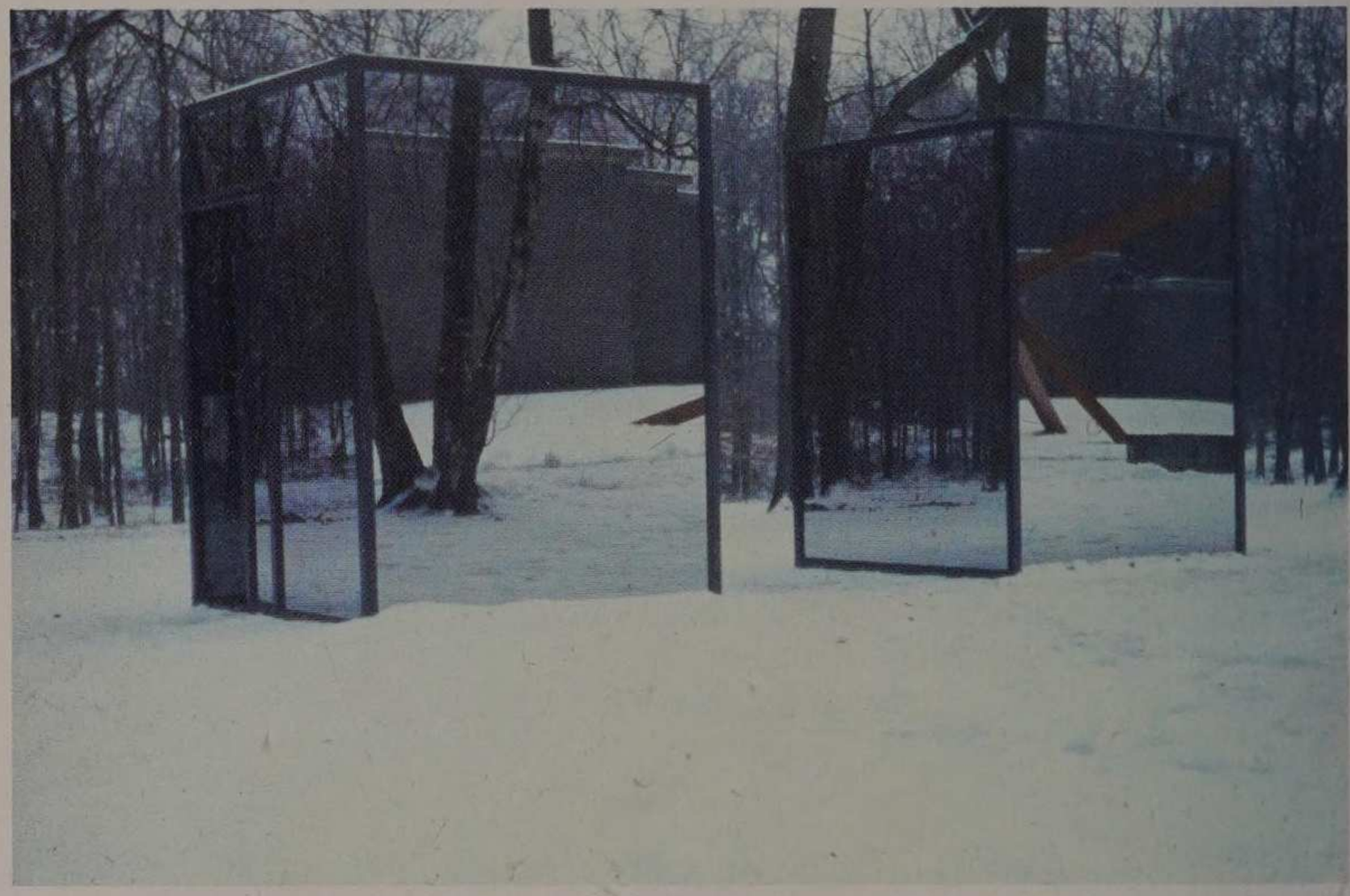
Two filmmakers stand within a surrounding and completely mirrorized cylinder, body trunk stationary, hands holding and pressing a camera's back-end flush to, while slowly rotating it about, the surface cylinder of their individual bodies. . . . In the process, the performers are to concentrate on the coexistent, simultaneous identity of both cameras describing them and their body.
Excerpt from "Body Press, 1970–1972," in Marianne Brouwer (ed.): *Dan Graham, Works 1965–2000*. Düsseldorf: Richter Verlag, 2001, p. 30.



Dan Graham, *Two Viewing Rooms*, 1975



Dan Graham, *Two Viewing Rooms*, Mac, Galeries contemporaines des musées de Marseille, February 2007

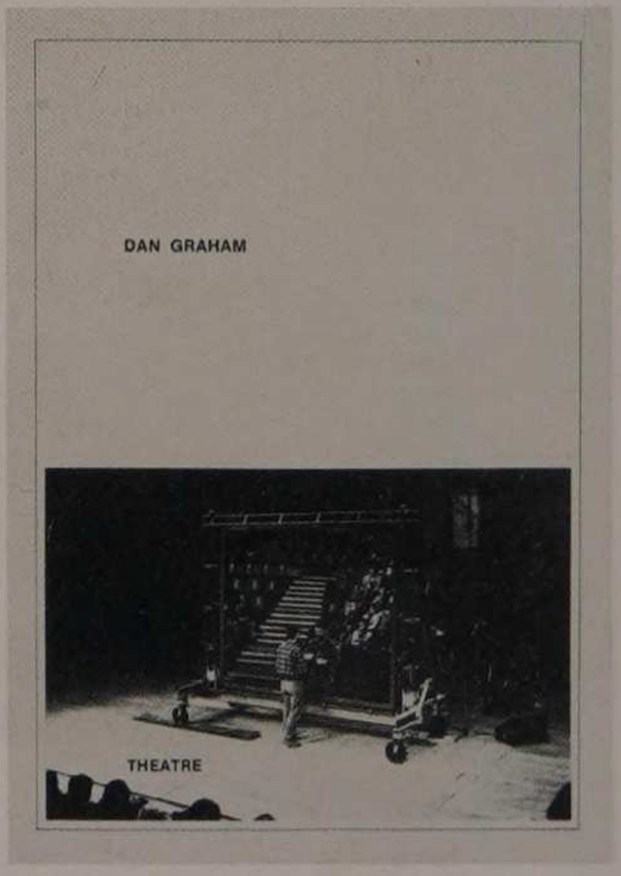


Dan Graham, *Two Adjacent Pavilions*, 1978–82. Installation in the Documenta 7, Kassel, 1982

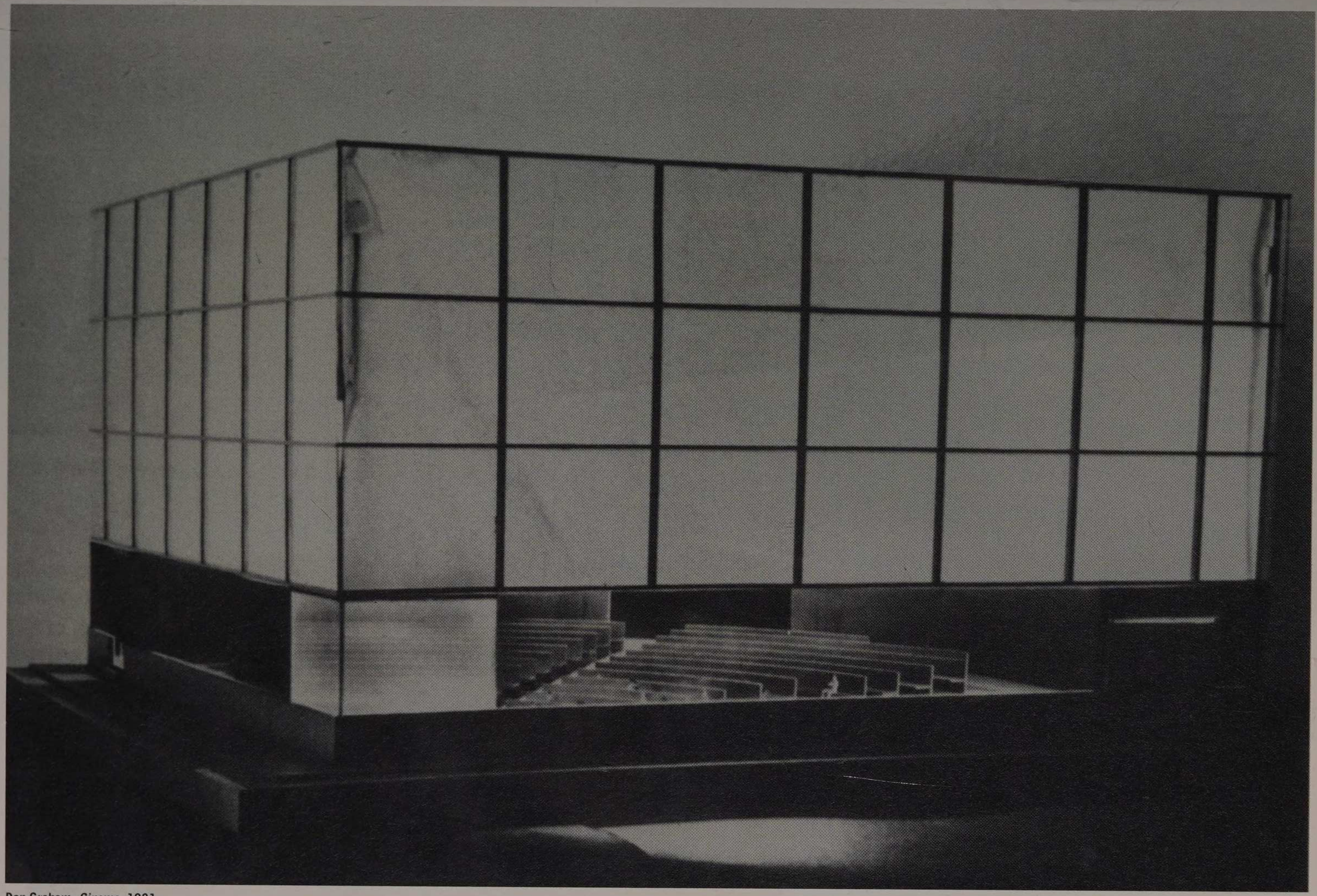
Theater, Cinema, Power

The emergence of the theatre as an enclosed architectural form in the sixteenth century coincided with the codification of new perspectives laws and with the political emergence of the bourgeois city-state. For the first time, architecture froze the positions and seating arrangements of spectators viewing the dramatic spectacle into an orderly perspective that reflected not only a visual coherence, but also a new political hierarchy. Today the precise representational devices through which the architectonics of the theatre are linked to power are more clearly readable, now that cinema has replaced theatre as the producer of today's order of power.

Dan Graham: *Rock My Religion, 1965–1990*. Cambridge (Mass.): The MIT Press, 1993.



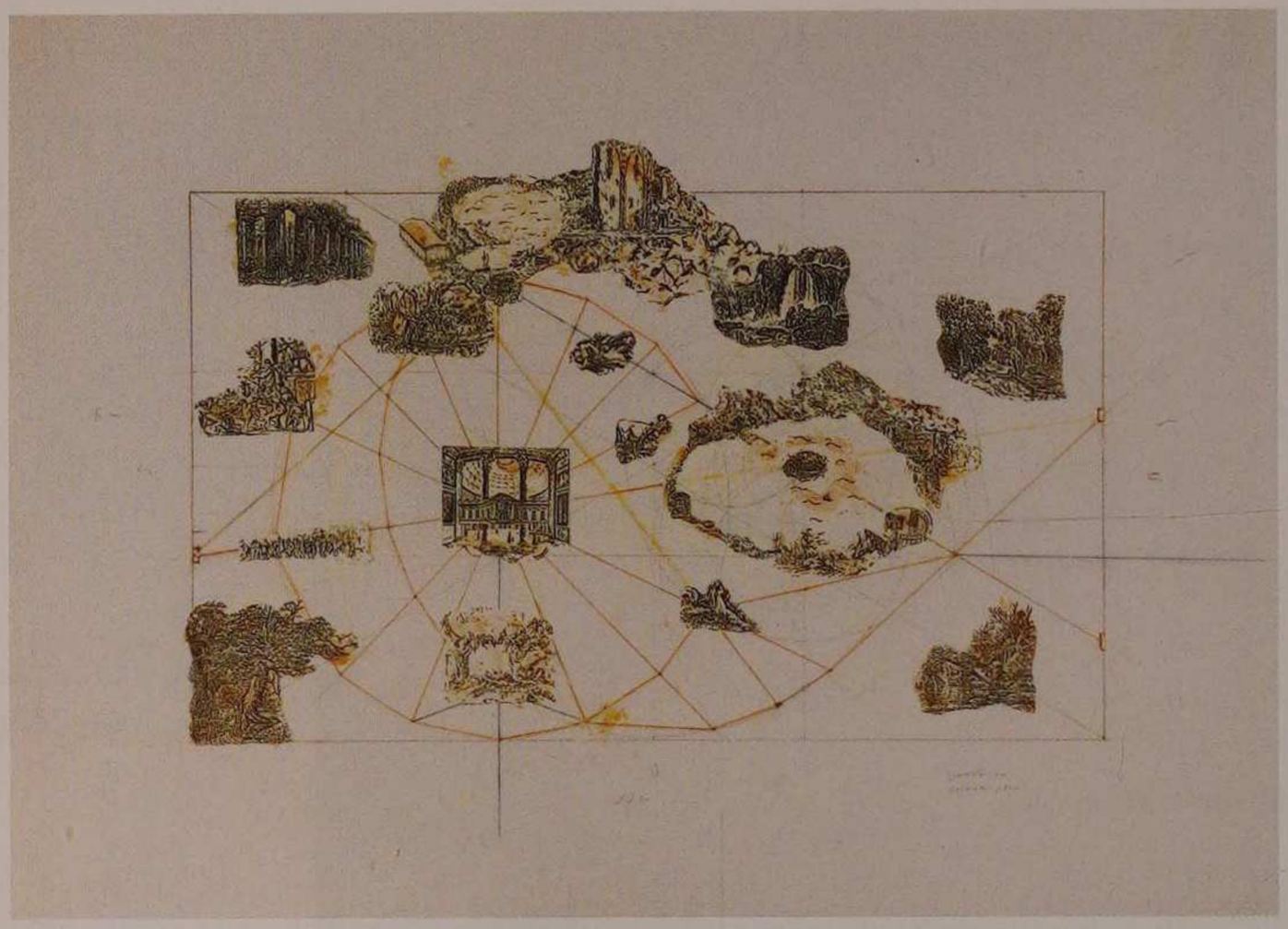
Dan Graham, *Theatre*, 1981 [cover]



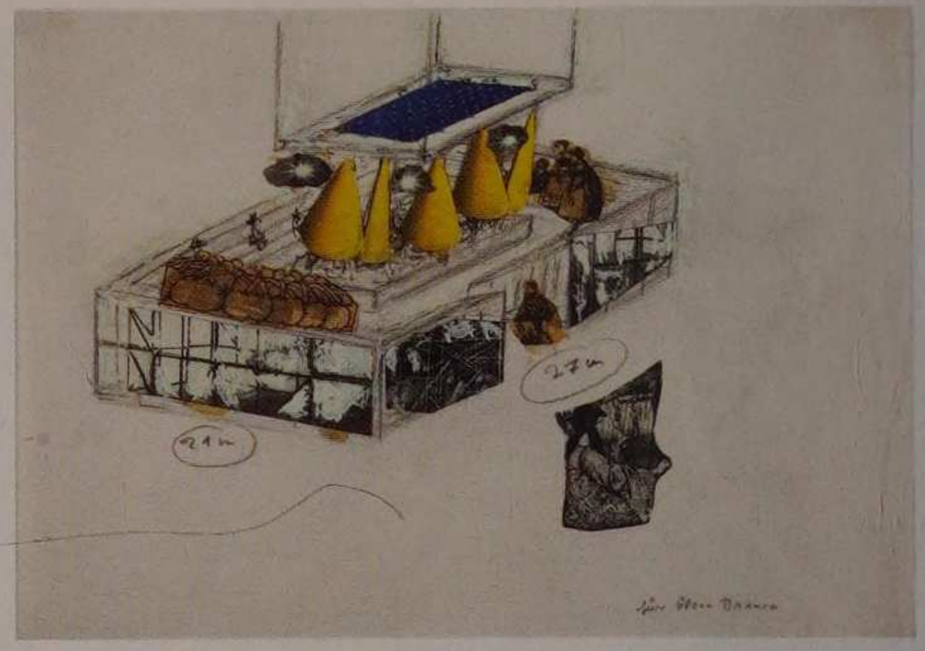
Dan Graham, *Cinema*, 1981

A cinema, the ground-level of a modern office building, is sited on a busy corner. Its facade consists of two-way mirrored glass, which allows viewers on whichever side is darker at any particular moment to see through and observe the other sides (without being seen by people on that side). From the other side, the window appears as a mirror. When the light illuminates the surface of both sides more or less equally, the glass facade is both semi-reflective and partially transparent. Spectators on both side observe both the opposing space *and* a reflection of their own look within their own space.

Dan Graham: "Cinema," in *Buildings and Signs*. Chicago: The Renaissance Society at the University of Chicago; Oxford: Museum of Modern Art, 1981. Quoted by Thierry de Duve, "Dan Graham and the Critique of Artistic Autonomy," in Marianne Brouwer (ed.): *Dan Graham, Works 1965–2000*. Düsseldorf: Richter Verlag, 2001, p. 61.



Rüdiger Schöttle, general plan for *Theatergarden Bestiarium*, 1987



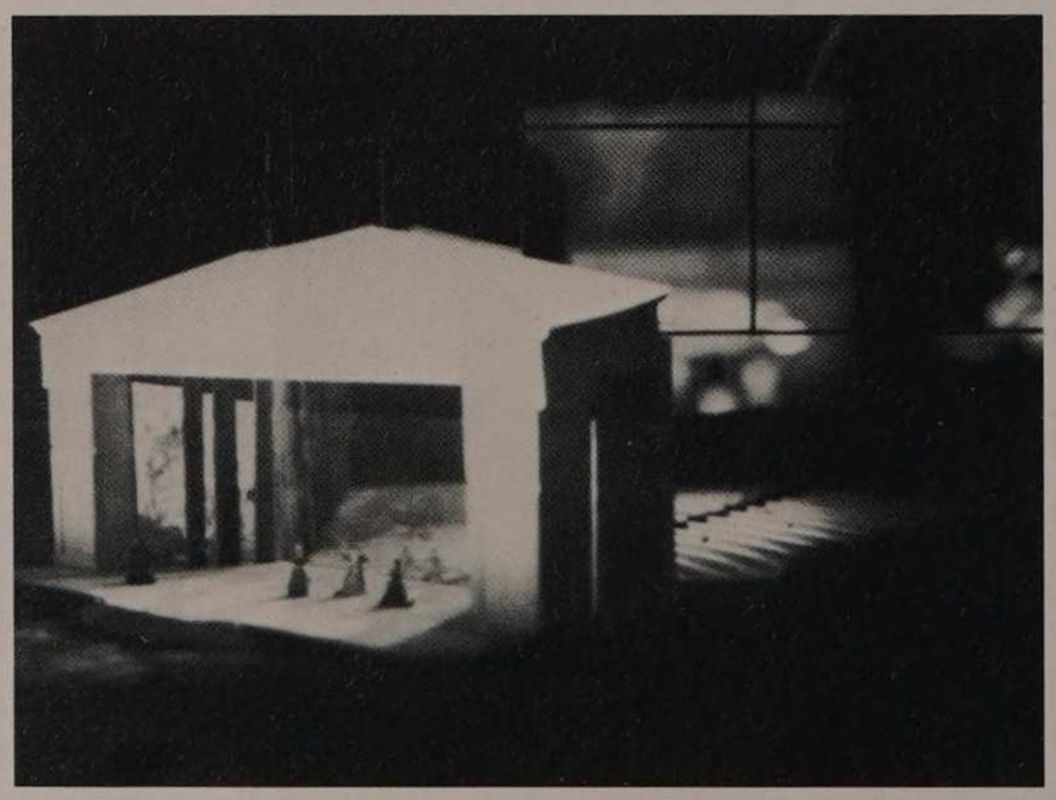
Rüdiger Schöttle, sketch for *Theatergarden Bestiarium, Was Inspired by the Architecture of Popular Festivals*, 1987



Rüdiger Schöttle, sketch for *Theatergarden Bestiarium: The Ancient Greek Theater, Called Phoenix, and Nearby Grotto*, 1987 – 92



Rüdiger Schöttle, *Theatergarden Bestiarium*, 1987



Dan Graham, *Cinema-Theater*, 1986

Theatergarden Bestiarium

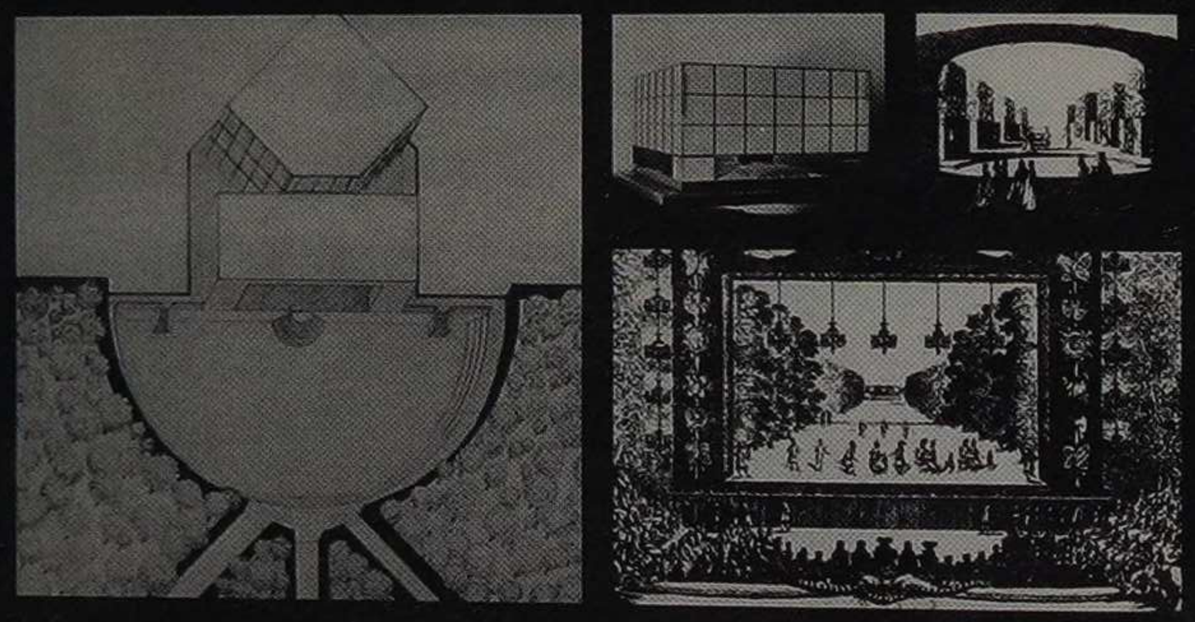
Inspired by the pavilions of his friend Dan Graham, Rüdiger Schöttle created the exhibition *Theatergarden Bestiarium* at the PS1 Museum of New York, Casino de la Expo of Seville, at the Confort Moderne of Poitiers in 1989, as a garden-theater of our time where he produced the models of artists with the help of screenings of slides. Attentive to the resurgence of the architectural and archetypical European garden-theater in this project, Dan Graham created *Cinema-Theater* (1986) as an ingenious synthesis of the garden of Versailles and Hollywood design, measuring all the social and intellectual importance of the cinema at the heart of society. Thus offering a new composition to the garden-theaters, it did not keep for them less of an educative and entertainment role that it long in the essay of the catalogue of this exhibition entitled "The Garden as Theater as Museum."

In several texts concerned with the development of the theatrical form, Dan Graham bases his demonstration on a collection of historical and contemporary referents among which the works of Manfredo Tafuri occupies a central place. It is thus that he tries to create the theoretical links between the perception of space, power and the position of the subject.

Dan Graham: "Garden as Theater as Museum," in Brian Wallis (ed.): *Rock My Religion*. Cambridge (Mass.): The MIT Press, 1993, pp. 286–307.

Dan Graham

42



My *Cinema=Theater* (1966-88) is a model meant to function as part of a museum exhibition using various contemporary artists' models, integrated with slide projections by its director-author Rüdiger Schöttle. My work was explicitly designed to conform to Schöttle's thematic program of a Baroque garden. Schöttle had requested me to design a "green theater" to be placed in relation to other Baroque garden theaters in his table of a hypothetical garden. As he had previously used *Cinema* (1981) in his "Louis XIV Tanzt" exhibition, I decided to reuse *Cinema* as my contribution to "Theatergarden Bestiarium."

Cinema=Theater is to be attached to a green theater located in a garden like Versailles. As in some of Achille Torelli's and Inigo Jones's set designs for plays performed in outdoor garden theaters, the set is a scene depicting an adjacent area of the same garden. The set's perspective is nearly identical to the perspective that the spectator can see from the area in which he or she is standing. The actors on stage wear costumes that are nearly identical to the clothes worn by the nobility who observe the play.

The rear of the stage set is designed as a two-way mirror that reflects the nobility viewing the play and the garden's hedge-lined *allées* as diminishing perspectives in mirror reflection. This rear stage set, as two-way mirror, also functions as a rear-screen projection, superimposing images of the film, Roberto Rossellini's *The Rise to Power of Louis XIV* (1964), being shown in the cinema. Two-way mirror mylar provides a normal—not transparent—screen for viewers in the "movie house." Because of the milar's properties of being more transparent on the side that receives less light, at moments of greater image brightness in the film, spectators *in the theater* will also see the faces of the cinema audience through the image of the film.

The scene used in my model of Rossellini's film shows the young king and his entourage of court aristocrats walking in the gardens of Versailles. The film focuses on Louis XIV's consolidation of his power through his reduction of the nobility to manipulated actors in a continuously staged spectacle. The difference between Louis XIV's era and our own is that royal stage craft in the seventeenth century was linked to theatrical representation. Today, political power and historical "reality" derive from the subliminal effects of film and television, which substitute media representations for historical memory. In the age of Louis XIV, the monarch's power was represented through his positioning himself by theater architecture and set design, so that all perspective lines culminated in emphasizing his position as the central point. His perspective was the ideal one: he was the viewpoint to which all the actions on the stage were addressed. Today, rulers' images are produced and manipulated in the way that a film or television actor is made into a "star."

Cinema=Theater takes the premise of Schöttle's exhibition, a return to archetypal German and European architectural, theatrical, and urban typologies, and proposes that today the garden as theater and as museum still does have enormous importance—but as an educational amusement park, influenced by cinema. The *Theater-Cinema* garden is based on the scenography derived from film's fantasy images and Hollywood set design.

Dan Graham

"The Garden as Theater as Museum," in *Theatergarden Bestiarium*, 1990 [inside pages]

Italian gardens of the Renaissance and Baroque periods were both *al fresco* museums *and* theaters in which the spectator doubled as performer.

Dan Graham: "Cinema-Theater," in Marianne Brouwer (ed.): *Dan Graham, Works 1965–2000*. Düsseldorf: Richter Verlag, 2001, p. 61. (First publication: Munich, 1988.)

The Very Machinery of Theater

Explosives, Mr. Rivas, I said explosives. This is the crux of the question. Something that I must investigate far more thoroughly. But I think I now have enough facts to establish some rather credible hypotheses. The intervention of my father (Mr. Perl) and Strauss was not, strictly speaking, a conscious act. It's not as though they said "you have screwed us around and, in revenge, we are going to screw you around." No. They were, how should I put it? They were passive but necessary actors in the process. One of those stratagems that fate employs to carry out its plans.

What some people call objective chance?

Possibly, Mr. Rivas. I firmly believe in the significance of chance on all planes of existence except that of politics. In politics nothing happens by chance.

I think we agree on that. The problem is that most of the time we don't know why things really happen, who's pulling the strings, what hidden interests are at stake, the role of the spies, of the secret agreements.

With an open mind, do you really believe the *straperlo benefited the left? . . . that a Jew like Strauss was working for the fascists?**

Precisely, precisely, and that is what is paradoxical about the case. If the *straperlo* had not existed they would have had to invent it. Nobody ever explained, as far as I know, what the damned device consisted of. It's taken for granted that it was a rigged roulette game, clumsily rigged they say, but no-one ever explained what the trick was, where the fraud took place, how it worked. If it was so obvious, why was it approved? Had we not established it was not a game of chance? The heart of the scandal was never the *trick*, the possible defrauding of gullible gamblers, it was not connected with the fraudulent nature of the machine, but rather the succulent bribes that its *promoter* had offered the relatives of Lerroux and high-ranking officials in his government. My father was dying for them to offer him the chance to defend "his" machine, but fundamentally the machine, the *straperlo*, was really of interest to nobody. I have consulted dozens of books on the history of those years, big ones, small ones, didactic, wise, analytical books, memoirs, etc., dozens of them. I'm not exaggerating, and in every one they speak about the "Straperlo scandal" as the event that paved the way to the Popular Front's election victory, but absolutely none of them, not one, explains what the blessed *straperlo* consisted of.

*Straperlo: estraperlo. Compound words made from the surnames of the promoter and inventor, Mr. Strauss and Mr. Perl respectively, of a fraudulent gambling machine that caused a huge political scandal in Republican Spain. It is synonymous with black market fraud, illegal trade, something shady.

Quico Rivas, "En el invierno del padre o la historia del estraperlo," in *Juan Muñoz*. Santander: Palacete del Embarcadero, 2001 [exh. cat.].



José Luis Alexanco and Luis de Pablo, *Soledad interrumpida*, Palacio de Cristal, Madrid, 1971



José Luis Alexanco and Luis de Pablo, *Soledad interrumpida*, Musée national d'art moderne, Paris, 1972



Juan Muñoz, *The Prompter*, 1988



Juan Muñoz, *The Nature of Visual Illusion*, 1994

The power of the staging of pieces by Juan Muñoz often hides a work of the blackguarding of form, an interesting look inside the objects. Not making them disappear, but rather opening them up to see what is inside. This theatrical glare clouds a more interesting work on the mechanisms, the very machinery of theater. A delinquency of forms if one confines oneself to a low, depreciated, slummy consideration of theater's characteristic tools. No, the actors and the tricks of theater are precisely not the most suitable instruments with which to reach the sublime. We would mention an example, a certain constant in twentieth century Spanish art to approach T.S. Eliot's *The Waste Land* from a theatrical standpoint: the drawings of certain metaphysical fascism, 1939; and José Escassi, José Caballero and Carlos Sáenz de Tejada, who refer to "the waste land" that is Spain after the Civil War. It also resounds in Alexanco and Luis de Pablo's *Soledad interrumpida* [Interrupted Solitude] from 1972, in which homunculi inflate and grow in a landscape of sound—an experimental piece, the product of the Centro de Cálculo and the resistance to the later Franco regime. Juan Muñoz likes to peer inside the box and see the resources. His dwarf inside the prompt box is like that midget hidden in the chess machine in Poe's story, what Walter Benjamin referred to as the hidden theology in the great machinery of dialectic materialism. Elliot, hidden in Bertolt Brecht's machine? There is something of this in the pieces by Muñoz, something that prevents them being considered simply reactionary works. It is considerable, this attempt to approach the mechanisms that construct the real.

A Theater Cantata in Three Installments

Even though I was primarily working on site-specific performances at
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A Stage Ghost

In addition to Bruce Nauman's proximity to different American artists, contrasting the orthodoxy of Minimalism, and sustained by other disciplines such as music, performance and film, after he abandoned painting in 1966 he introduced his reflection on the connection of visual space with choreography thanks to his close relationship with the choreographer and musician Meredith Monk, among others.

In the search for overlapping experiences, Nauman discovered the works of John Cage, Merce Cunningham and Karlheinz Stockhausen which brought him closer to performance. In 1969, he, Judy Nauman and Meredith Monk directed at the Whitney Museum of New York a performance which was part of the *Anti-Illusion* exhibition: *Procedures/Materials*. We know the break that such a process induced in his work.

One would never have doubted that the work of Nauman was a work about power figures. By the way we understand it, this echoes the words of Marc Goldschmidt who, in an essay on Jacques Derrida, specified: "deconstruction is the deconstruction of all powers." If deconstruction is above all, as Goldschmidt suggests again, "an effort to come back to oneself," we will accept that, as contemporary to Nauman's artistic, philosophical and ontological project, this notion may be the entry point in regards to his work.

Nauman's art is actually a constant questioning of the other and of the self. To the question "What am I doing wrong?" each one of his works seems to answer "Who has hurt me?" It's here that the idea of "wandering destiny," like that formulated by Derrida, suggests an analysis of the artist's work. Nauman's art is in fact a reiteration, a ceaseless work in the language of art, on its impact and finality. But it is also under the language of feeling, in the sense that Gilles Deleuze intends, that Nauman's art does not cease to witness the relationships of the body to space. "In art," wrote Deleuze about Francis Bacon, "it's not a question of reproducing or inventing forms, but of capturing strengths." And this is the "community" of the arts, that which states that "no art is figurative" but that all aim at a form "in a tight relationship with sensation."

At this point in the exhibition, the work of Bruce Nauman appeared in all its intensity. Born of multiple experiences, territorial explorations and disciplines coming from diverse communities, it affirms his interest in different types of writing among which theatrical writing never ceases to play a central role.

Impassioned by multiple writing forms ranging from Ludwig Wittgenstein to Nouveau Roman, from V.S. Naipaul to the theater of Samuel Beckett, Nauman at first seems to enjoyably research the diversity of approached forms, mental and spatial constructions and scenic devices pushing back the limits of the genre.

But the theatrical Beckettian space also offers Nauman a space for words, and work on language: the place of a possible exchange for a solitary subject fighting against nothingness. The dramatic, tragic and comical motivation of the theater, of the pantomime, enable Nauman a parodiable and demystifying exploration of the man where all an old material of vaudeville and the circus are evoked in the



devices and installations linking the intimate and the spectacular, putting on stage the disappearance of the physical body, the dislocation "in a puppet space / without voices among voices / enclosed with me" (Beckett).

And here is clearly the word and speech in all their states which, beyond their value as signs, stretch out and divide, no longer saying anything to others than themselves, though incessant "verbal loops" suspended in the emptiness of a world which they inhabit. The material body, often "made pathetic" and dramatized, shouting and repeating the snatches of phrases, drove Nauman to construct intense emotional experiences where man fights ceaselessly against negation, self-effacement and alienation.

It is, besides Beckett, the Shakespearian phrase "All the world's a stage" which authorizes one to glimpse Nauman's universe as a meditation on the human condition and to find with him the primordial sources of the game, through a comedy of shadows on a ghost stage which does not cease to shake the neuroses and conventions of a contemporary world from within, and of which Nauman remains resolutely on the margin.



Bruce Nauman,

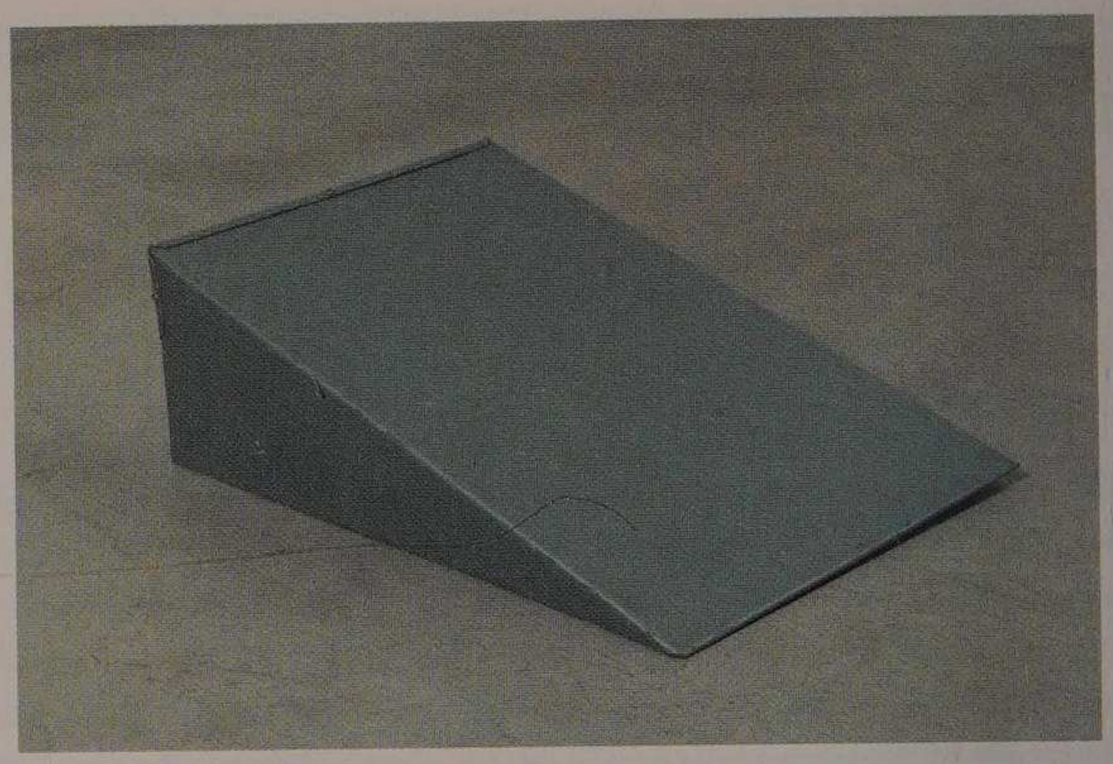
One of the exercises Nauman tested in the studio was to concentrate on lev
actually defying gravity, at least maintaining a level posture while balancing
test, which required both physical and mental concentration, took its final fo
photograph that reveals both his attempt and failure.

Joan Simon: *Bruce Nauman*. Minneapol
Sculpture Garden, Smithsonian Institut

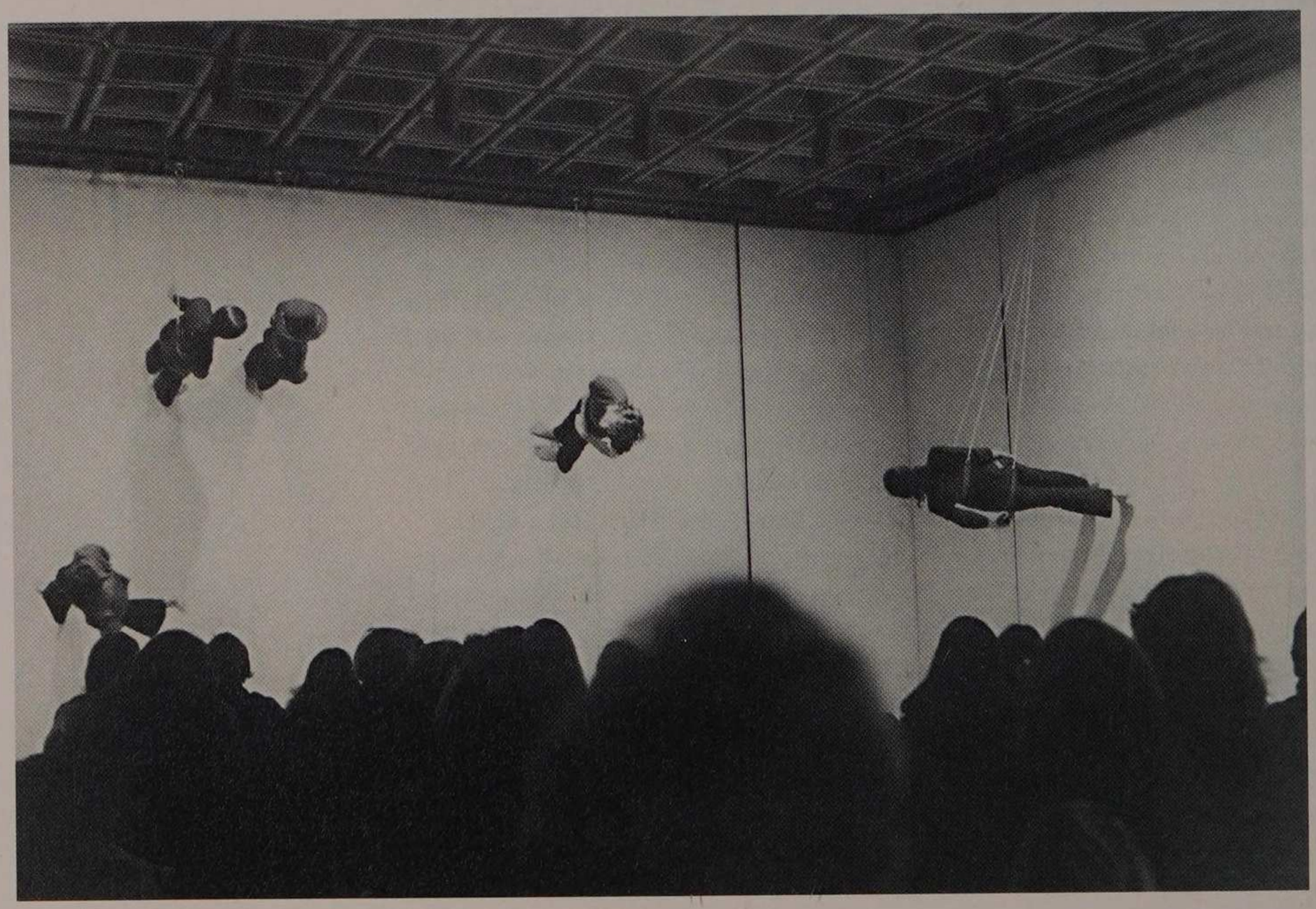
A Theater Cantata in Three Installments

Even though I was primarily working on site-specific performances at that time, I recall that this presentation was in a theater. I had recently presented *Juice: a Theater Cantata in Three Installments* (at the Guggenheim Museum, the Minor Lathan Playhouse and the House Loft in New York) so I decided to perform material excerpted from that work. This consisted of a combination of short *a cappella* vocal pieces; movement and gestual phrases and Jew's harp solos forming the continuity of the presentation. Then as a counterpoint, I asked Bruce and Richard to intermittently perform physical actions which would alter or break that continuity.

Christine van Assche: "Interview with Meredith Monk," in *Bruce Nauman, Image/Texte, 1966–1996.* Paris: Éditions du Centre Pompidou, 1997 [exh. cat.], p. 77.



Bruce Nauman, *Piece in which One Can Stand*, 1966



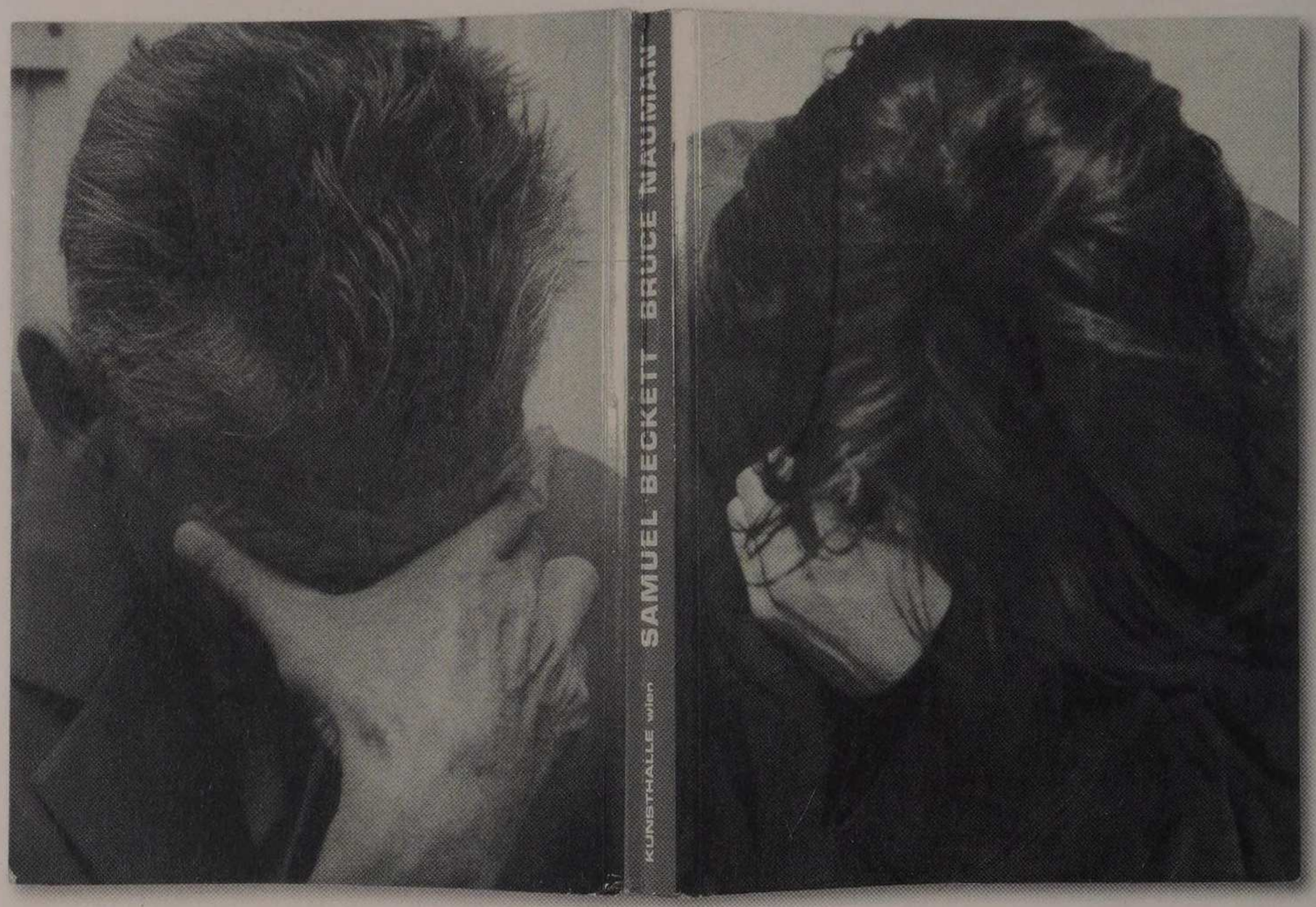
Trisha Brown, *Walking on the Wall Crowd*, 1971. Photo by Carol Goodden



Bruce Nauman, *Failing to Levitate in the Studio*, 1966

One of the exercises Nauman tested in the studio was to concentrate on levitating himself in space—if not actually defying gravity, at least maintaining a level posture while balancing between two chairs. This endurance test, which required both physical and mental concentration, took its final form in this double-exposure photograph that reveals both his attempt and failure.

Joan Simon: *Bruce Nauman*. Minneapolis: Walker Art Center in association with the Hirshhorn Museum and Sculpture Garden, Smithsonian Institution, November 1993–May 1995 [exh. cat.]. [Introductory notes], p. 201.



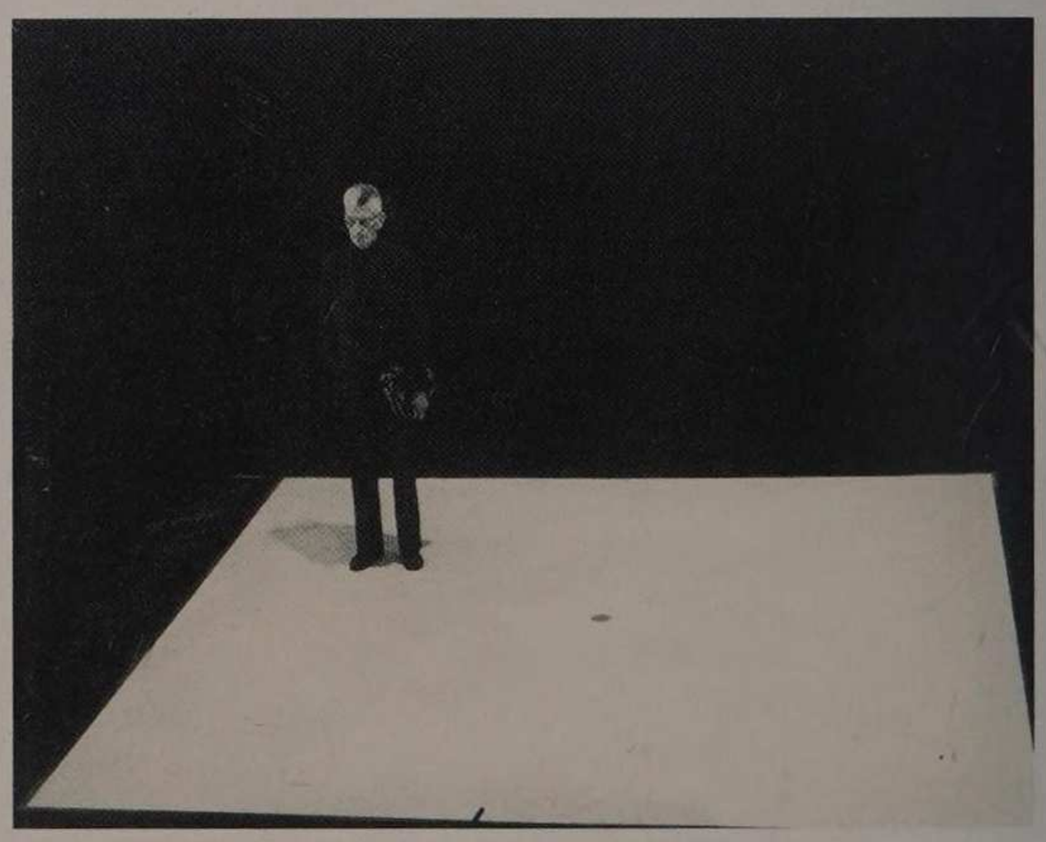
Catalogue for the exhibition *Samuel Beckett / Bruce Nauman*, Kunsthalle Wien, Vienna, 2000 [cover]

In a Puppet Space / without Voice among the Voices . . .

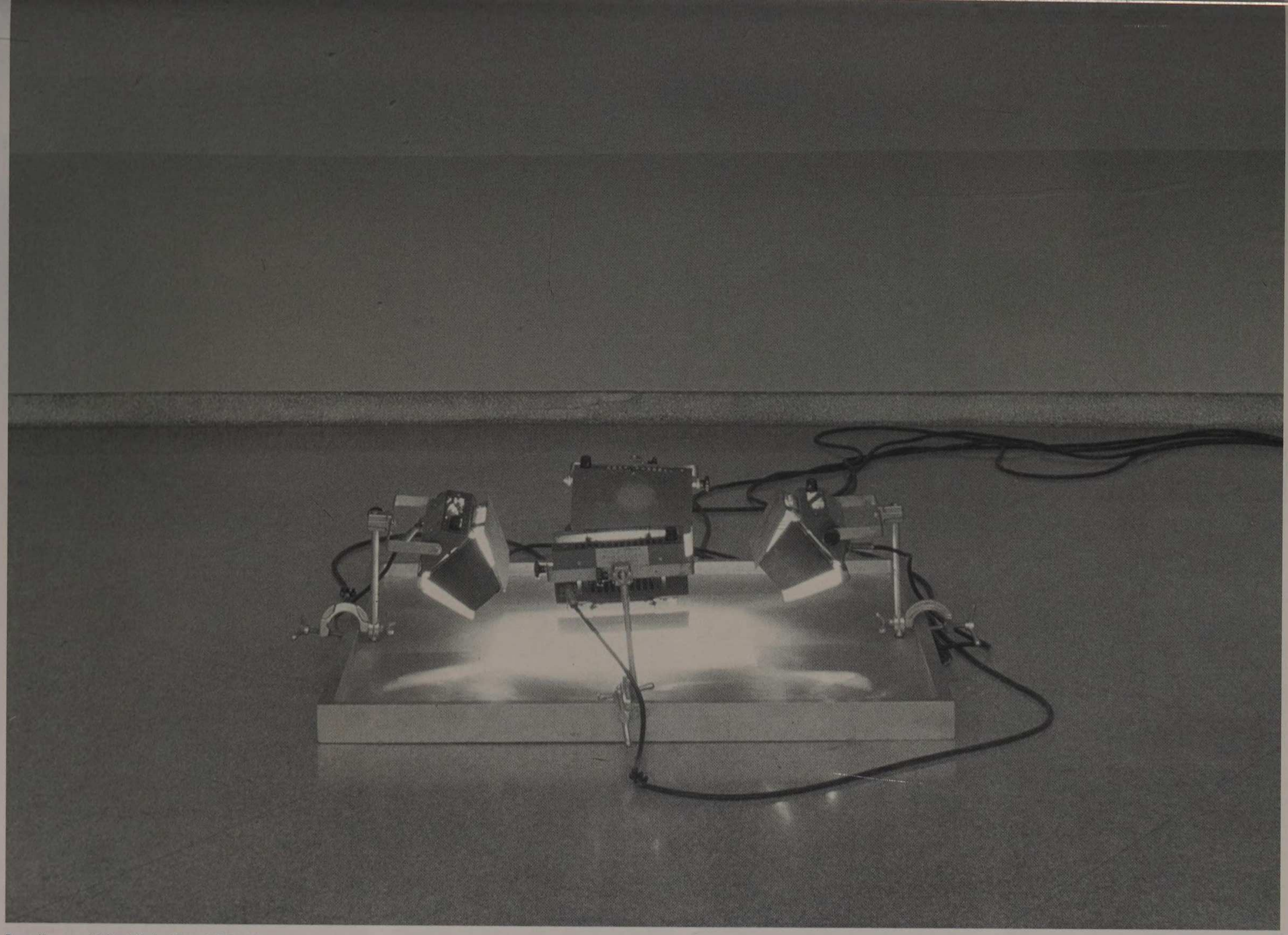
I would argue that the choreographic aspect of Nauman's *Slow Angle Walk (Beckett Walk)* is even more appropriately "Beckettian" than Beckett's own later piece. While the actors in *Quad* shuffle around a focal point—although this seems to be shunned in *Quad II*—there is still a stabilizing center. Nauman's movements are more peripheral and seemingly random, thereby not affirming a spatial anchor, while still retaining the repetitive aspect. Could this distrust of a center be a result of the visual artist's even greater reliance on space, even in comparison with the stage-aware playwright, who nevertheless works from a textual background? . . .

The point at which Beckett's and Nauman's practices converge is performance—a term used in visual art and music (one could think of John Cage's work on silence, 4'33", 1952), as well as the theater. While composers and playwrights have always had performance at their disposal as a matter of course, in the History of Art, "theatrical" and "literal," as well as, of course, "literary" approaches were shunned in the middle of the twentieth century by the then prevailing high-Modernist approach.

Christa-Maria Lerm Hayes: "Samuel Beckett / Bruce Nauman," *Circa*, no. 104 (Summer 2003), pp. 47–50.



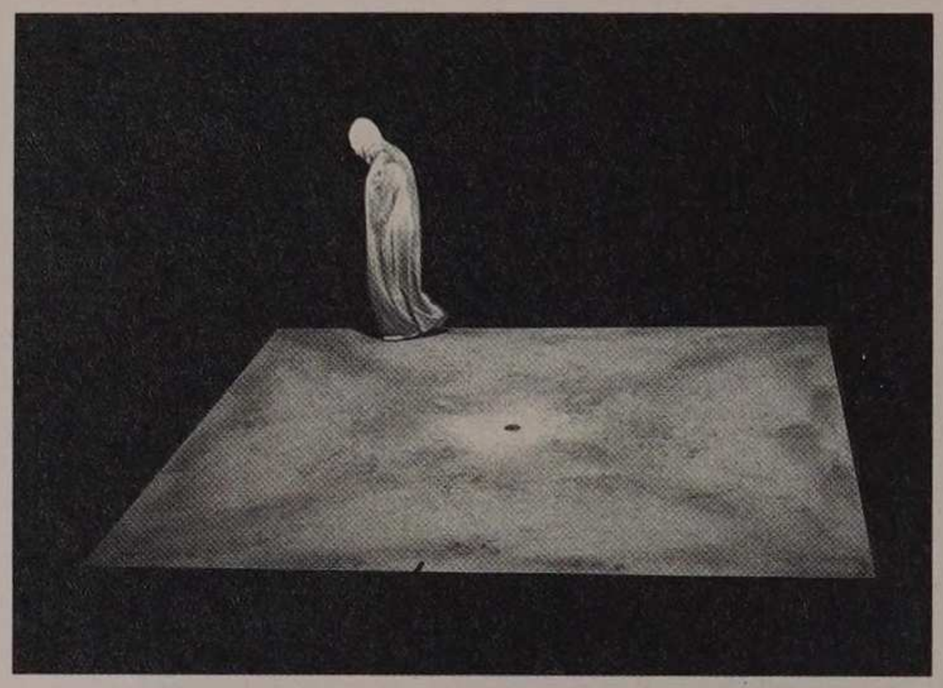
Samuel Beckett in *Quad*, 1980. Photo by Hugo Jehle

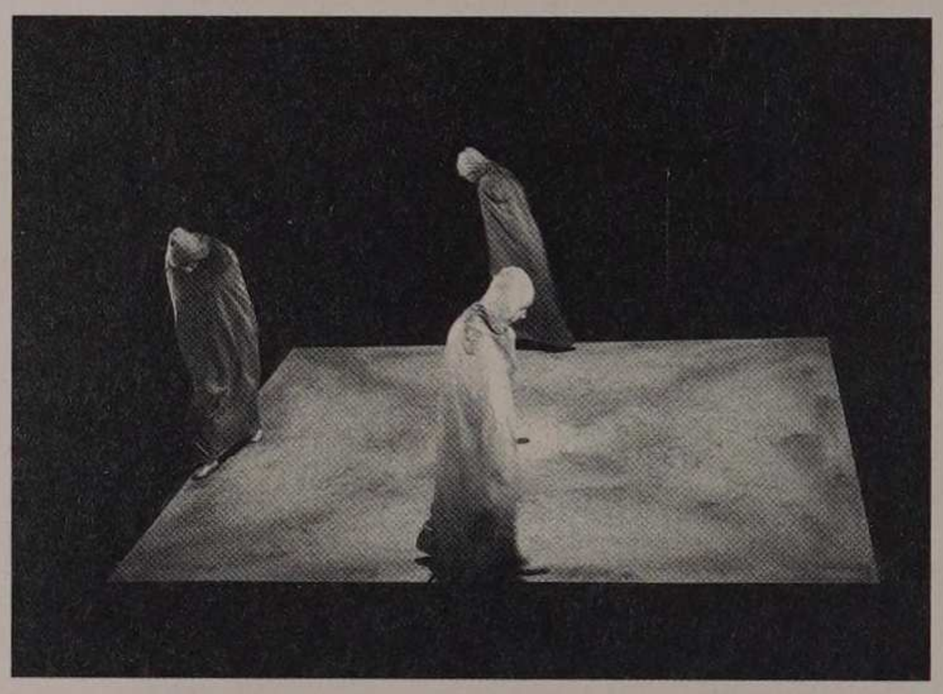


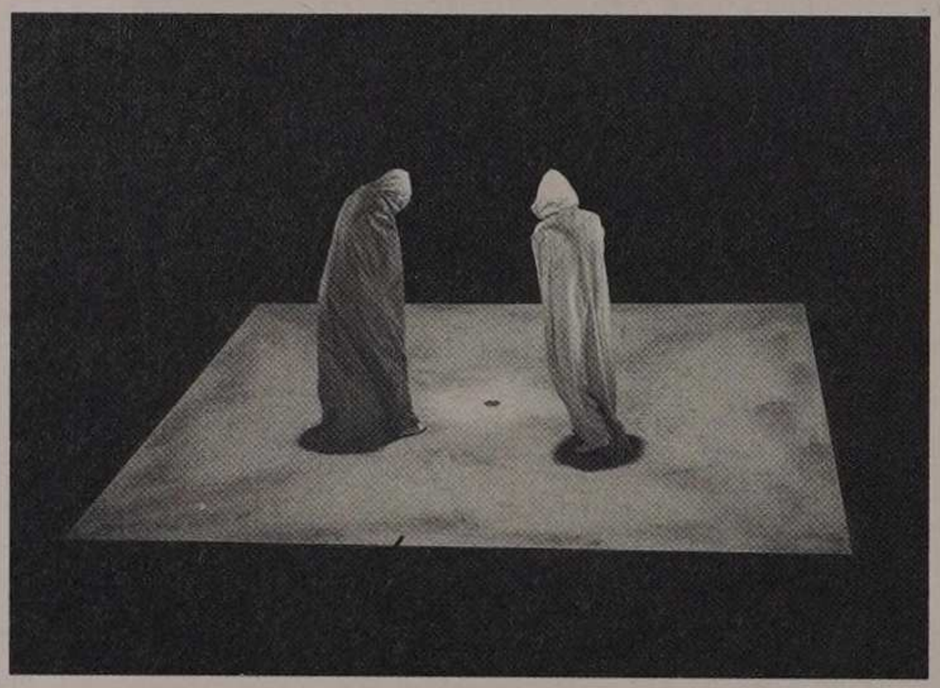
Bruce Nauman, *Lighted Center Piece*, 1967–68

This work consists of four halogen lamps with 1,000 watt bulbs, each clamped to a side of an aluminum square and focusing its intense light onto the square's recessed center. Resembling a theatrical lighting fixture moved to center stage, it creates its own self-contained, miniature theatrical space.

Joan Simon: *Bruce Nauman*. Minneapolis: Walker Art Center in association with the Hirshhorn Museum and Sculpture Garden, Smithsonian Institution, November 1993–May 1995 [exh. cat.]. [Introductory notes], p. 224.





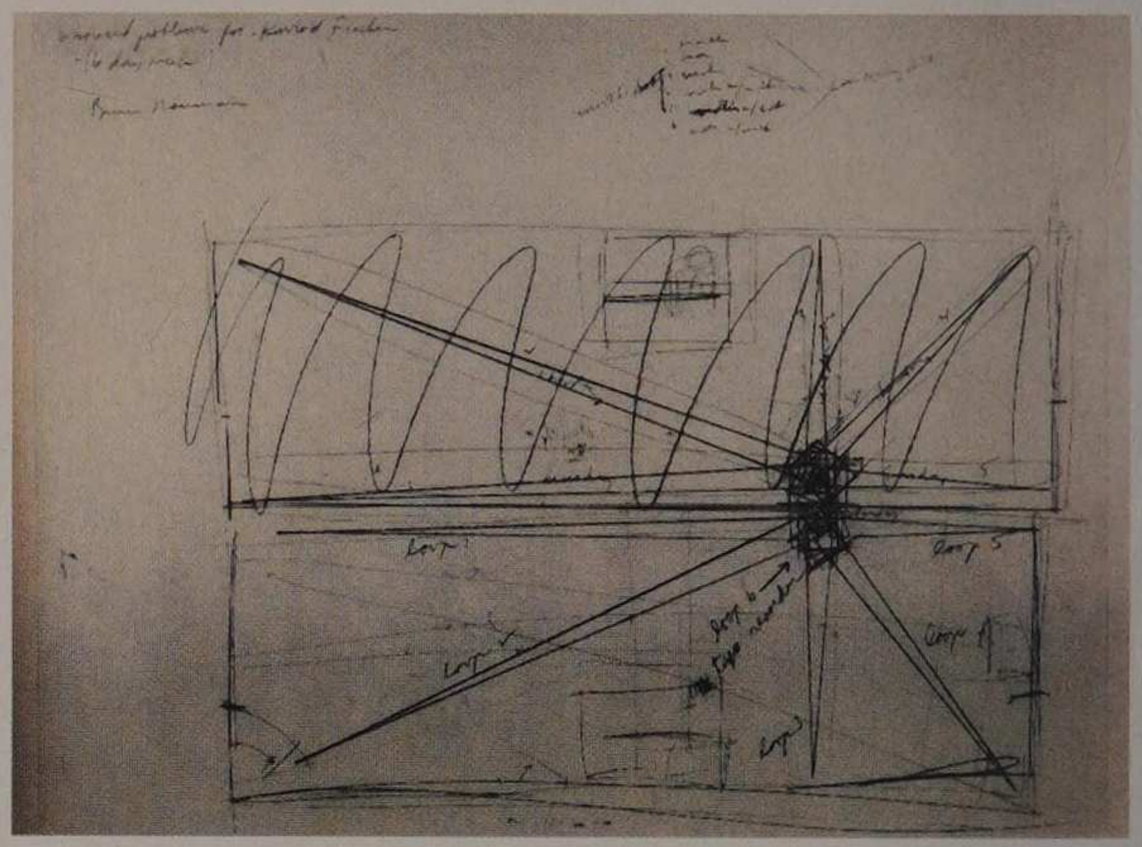




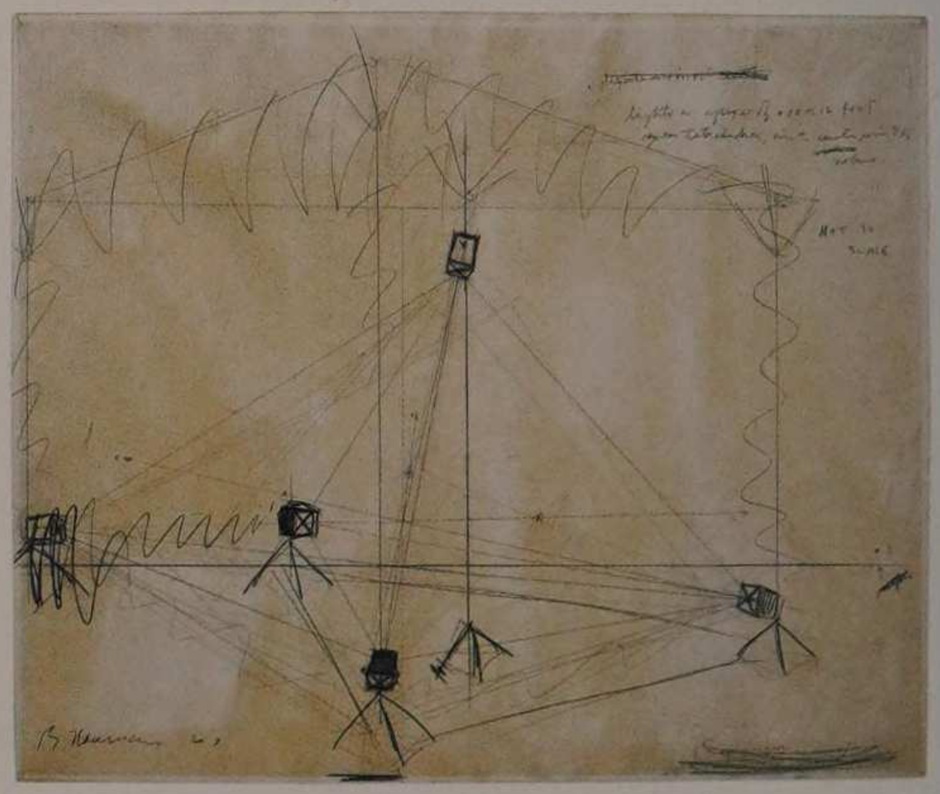
Samuel Beckett, *Quad*, 1980



Bruce Nauman, *Slow Angle Walk (Beckett Walk)*, 1968



Bruce Nauman, *6 Sound Problems for Konrad Fisher – (6 Day Week)*, 1968



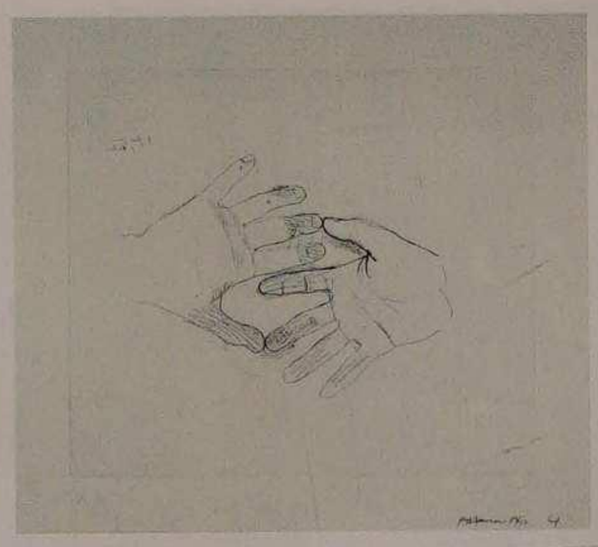
Bruce Nauman, *Lights on Apexes of 10 or 12 Foot / Regular Tetra. . . Not to Scale*, 1968



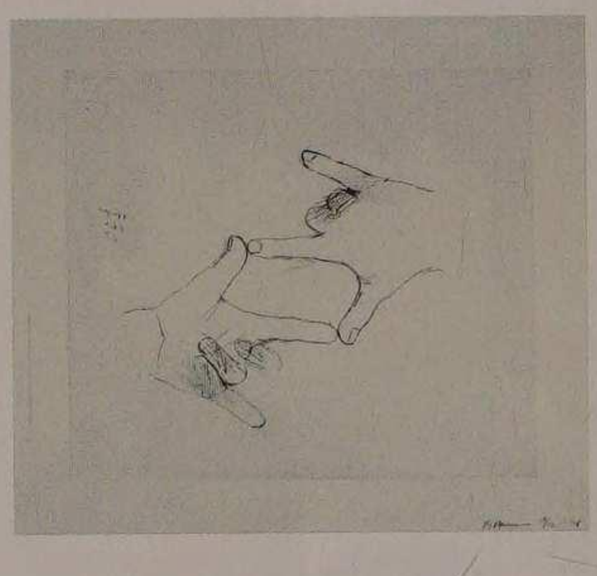
Bruce Nauman, *Violent Incident*, 1985

Violent Incident begins with what is supposed to be a joke—but it is a mean joke. A chair is pulled out from under someone who is starting to sit down. It intentionally embarrasses someone and triggers the action. But let me describe how it got into its present form. I started with a scenario, a sequence of events which was this: Two people come to a table that has been set for dinner with plates, cocktails, flowers. The man holds the woman's chair for her as she sits down. But as she sits down, he pulls the chair out from under her and she falls on the floor. He turns around to pick up the chair, and as he bends over, she's standing up, and she gooses him. He turns around and yells at her—calls her names. She grabs the cocktail glass and throws the drink in his face. He slaps her, she knees him in the groin and, as he's doubling over, he grabs a knife from the table. They struggle and both of them end up on the floor.

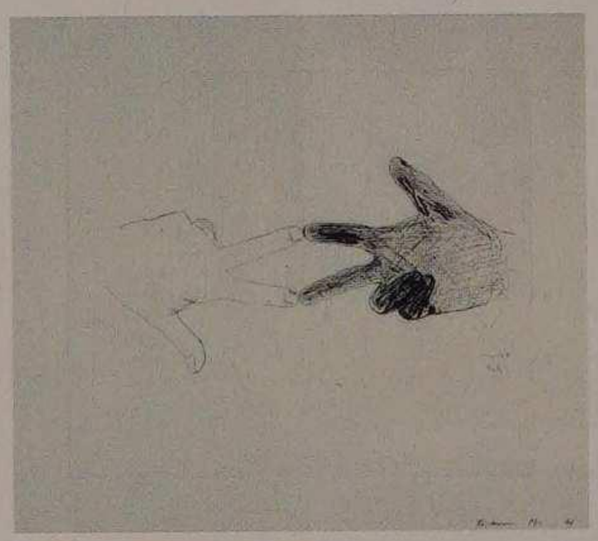
Joan Simon: "Breaking the Silence, An Interview with Bruce Nauman," *Art in America*, vol. 76, no. 9 (September 1988), pp. 140–149, 203.











Bruce Nauman, *Untitled*, 1994



Samuel Beckett, *Film*, 1963–64



Bruce Nauman, *Falls, Pratfalls + Sleights of Hand (Dirty Version)*, 1993



Bruce Nauman, *Shadow Puppets and Instructed Mime*, 1990

James Coleman. *So Different . . . and Yet, 1980*

Bernard Blistène

Let's start with the idea put forward by the English philosopher Richard Wollheim in his famous essay on "The Spectator in the Picture," namely, that there is in Édouard Manet's work a spectator *of* the painting, and a spectator *in* the painting: the external spectator and the internal spectator; and that the work of James Coleman is part of this history of representations. Let us also base curselves on the fact that, like Manet's spectator, the spectator facing a work by James Coleman is free to "move around in the represented space." And let us also work from the fact that, as in many of Manet's works, the physiognomies of James Coleman's figures are highly theatricalized and therefore induce a singular relation between the surface of the work and the space in which the spectator moves. It will be understood that Coleman's proposition for the specific presentation of his work entitled *So Different . . . and Yet, 1980* stands quite overtly as an experience capable of continuing the interrogation of the history of modernity.

For the invitation to participate in *A Theater without Theater* prompted Coleman to propose the presentation of *So Different . . . and Yet, 1980*, a work that is already quite old. This proposition echoes the long process of acquisitions of this artist's work by the Museu d'Art Contemporani de Barcelona (MACBA) and has now led to the acquisition of four different but complementary works.

So Different . . . and Yet, 1980 has been presented on a number of occasions, one of them being in 1985 at the Renaissance Society of Chicago University. A document shows this color video installation 54 minutes long, its actors being Olwen Fouere and Roger Doyle (who composed and performed the music). The volute-shaped ornamental structure suggests the silhouette of a figure drawn on the wall, with the video monitor being set into their arm. It also evokes the form of the *teatrino* and seems to evoke precariousness of "pocket theater" and "shadow theater," two set-ups that are both archaic and popular.

In his various discussions with the MACBA during the process of its acquiring and exhibiting the work, Coleman began by sending an installation plan that he then changed.

The principle chosen for the installation of the work in this exhibition is the result of several exchanges.

In a second proposition which has not been carried through Coleman projects the video on a huge screen in a cubic space that is closer to the black box of a theater or cinema, where he suggested putting a microphone on a stand so that a special talk could be given in counterpoint to the projection, as a way of suggesting that the work goes on working beyond the exhibited set-up.

The third proposition, the one chosen for *A Theater without Theater*, is housed in an irregular, closed space of MACBA's temporary exhibition area which contrasts with the linearity of the other spaces in this museum designed by Richard Meier.

Coleman, let us stress at once, has thus chosen a space outside the general sequence of rooms hosting the rest of the exhibition — a "formless" space conceived as an annex reaching out over the rest like a kind of blind loggia, breaking with the linearity of the building, and probably echoing the neo-Baroque architecture of the former chapel next to the building, which is one of the few vestiges of the old quarter that has otherwise been violently transformed in order, with the contemporary art museum, to assert the reconquest of urban areas that regarding which the conspicuous decision was made not to restore.

The position chosen by James Coleman in the exhibition sequence is itself strategic and singular. Strategic, because it installs *So Different and . . . Yet, 1980* on the edge of the exhibition itself. And singular because it emphasizes the truly spectacular dimension of the work by configuring it, for the duration of the show, in a particular and truly theatrical space.

And this space, it so happens, is difficult to analyze and measure. It is the building's irregular, capricious corner, "the exception that confirms the rule," the linear rule that goes with the narrative of modern and contemporary art for which it was built. It is reached by a walkway. It is the place that breaks with the narrative suggested by the building and its traffic as a whole — the strangest and most foreign place possible.

Coleman's decision is not surprising. This position on the margins can be seen as a characteristic, and a priority concern, of his work.

The identification of a space with a random form could be seen as surprising if it did not represent such an incisive response to the theme of the exhibition. For *A Theater without Theater* sets out to make the point that the space of the museum is, by its very nature, a stage, and that art is experienced there as spectacle. This space with its unlikely contours echoes the resolutely trans-historical definition of Baroque art given by the Spanish art historian Eugenio d'Ors in the 1930s: it is the "irregular pearl" of a building that asserts a position in line with international modernism.

To describe this space as "baroque," and in so doing to appropriate the vague terminology carried by this notion nowadays, is to ascribe to it the generic characteristics that Richard Meier undoubtedly played on when recalling that Barcelona is the city both of Gaudí and of the famous German Pavilion conceived by Mies van der Rohe for the 1929 World's Fair. Functioning like a graft, this architectural excrescence on this basically abstract building is a recollection, an ostentatiously exhibited protuberance.

The interior space of this place is a serpentine. It is more a volume than a surface. It is more like a cave than a box. It invokes darkness, not light, travel rather than a destination. In short, it is an artifice.

The presence of Coleman's work is thus affirmed by a double function: it both produces a specific set-up and reveals the contingency of the place where it is exhibited. We know how precisely Coleman defines the conditions of presentation of his work. *So Different . . . and Yet, 1980* thus takes up position in its own particular way in the script of *A Theater without Theater*. It is a way for Coleman to respond to the exhibition and take up position there. This allows him to point out that *A Theater without Theater* is not an exhibition about the representation of theater but, no doubt, about that "other stage" that, for theater, is constituted by the space of the visual arts.



So Different . . . and Yet, 1980 – Bernard Blistène

So Different . . . and Yet, 1980, like most of Coleman's work since the 1970s, confronts and institutes a dialogue between two distinct stages. The first is specific to the work, to what it figures and recounts; the second is specific to the space that hosts it.

James Coleman works on the articulation of the links that are established between them. He then works in-between them, and stages both the work and the space of its *exhibition*.

If the first installation of *So Different . . . and Yet, 1980* seems to suggest a device functioning as a possible fragment of a set in which the artist inlaid the film he conceived, the set-up he proposes for *A Theater without Theater* seems in a way to hypostatize the representation of the work so as to respond to the exhibition itself and reveal its workings.

Thus, the installation of *So Different . . . and Yet, 1980* seems to underscore the effect of "unreality" characteristic of the film itself. The choice of a theatrical red color functions here in counterpoint to the blue color associated with the effects of video.

Consequently, the appearance of the *blue spill*, an artifact produced by the electronic keying on which the conception of the film is based, echoes the stereotype of the color red that Coleman uses here as a supplement of artificiality in the work itself and its representation. The presentation of *So Different . . . and Yet, 1980* is at the point of the impossible meeting between two artifices: video and theater, and gives both the characters who are represented and the work itself the quality of a floating body. There follows a fundamentally unstable experience of space due to the fact that the solicitation does not come only from the projected images, but also from the spatial atmosphere in which the spectator is immersed.

The spectator's body is then absorbed into the space where the film is projected, giving rise to the idea that representation is displaced from the screen to the room in a constant back-and-forth between the projection of the film on the screen and the space of its projection. Space here is, by its very nature, projection, or even projective, insofar as it induces a notion of temporality specific to the experience that it elicits. The scrolled box that housed the initial presentation of *So Different . . . and Yet, 1980* is answered by the scrolls of the architecture, in which the body experiences both time and space. Here, Coleman once again affirms the duality of suspended time and duration, and in so doing the recognition of the exhibition space as the scene of a possible alterity.

Thus the theatricalization of the exhibition space leads to the spectator becoming the actor of the space where he stands, making him act by articulating his gestures and thoughts, and his sensations, not only through the prism of sight and the image, but also all his senses. In seeking his own position in relation to the representation, the spectator of Coleman's works perceives what Roland Barthes evokes in *A Lover's Discourse: Fragments*: "Here then at last is the meaning of the image, of any image: that from which I am excluded."

This is where Coleman's work echoes that of historians for whom the spectator plays an essential role in relation to the work of art— Richard Wollheim, again, but also Michael Baxandall and, in France, Georges Didi-Huberman, for whom the artwork implies an endless process. Coleman's work thus partakes of that attempt to radically redefine the nation of presence within which the history of the relation to the spectator is a history not only of the visible but also of the person looking at it. There is in Coleman's work what John Searle recognized in Velázquez, a kind of linguistic utterance that, for all its precision, remains incomplete and implies a performative and effective seeing. Coleman's art, as we know, comes from ellipsis, and is indeed based on missing elements. Many of his works, from *La Tache aveugle* (1978–1990) to *Living and Presumed Dead* (1983–1985), play on the duality of presence and absence which also concerns the figures and the subject as well as the narrative and architectural set-up in which it is set. What, then, is the status of the spectator if he is outside the representation? Coleman's work has a structural and philosophical kinship with analysis of the gaze and the spectator's role as articulated by Wollheim in relation to the essential singularity of the set-up in Manet's paintings.

Here, the notion of participation is questioned in a resolutely critical way. It is not given as a finality in itself, as an expected form of resolution in the relation between work and spectator. It suggests, both literally and figuratively, a kind of *floating signifier* linked to the extreme complexity of the message coming both from the image and from the texts: a female figure recounts stories that seem to come from a bygone age; "dissonant" music is heard over the story; another voice, which seems to come out of some place outside the image, disrupts the unity suggested by the meticulousness of the representation. Again, this time, Coleman founds his project on a disjunction, so that it is for the person looking or listening to (re)construct in a "deferring" way (the Derridean sense) their own script: this is a way for the artist to work against the authority of discourse and the image through a continuous disarticulation of the two, and of the two in relation to each other.

So Different . . . and Yet, 1980 produces a malaise, or even what psychoanalyst Suely Rolnik calls a "vibratile" dimension, in which the question of the spectator's subjectivity is essential. But the exhibition of the work leads us to apprehend the exhibition itself in an interpretative and subjective way. It withdraws the visitors from passivity and places them within a reactive relation. In response to Coleman's *tableaux vivants* we have the movement of the body that makes the exhibition the place of its own experience of itself. Coleman's proposition produces a form of *syntony* that is embodied in a double movement, going from the projected film to the spectator's physical experience. Coleman allows a twofold, contradictory experience, playing both on fascination and violence: an *Unheimlichkeit* (uncanniness) that the spectator can escape only by trying to untangle its threads.

It is easy to see what connects Coleman's work to modernity as practiced by Manet in such paintings as *The Fife Player* and *Woman with a Parrot*, in which the body is abstracted from the setting around it, becoming simply a suspended, costumed figure and thus, a *figure* in both the stylistic and grammatical sense of the term. What exactly is a body that is a figure? And what of a work that, beyond the muteness characteristic of painting,

engages with cinema in the superimposition of word and image and thus tends towards a simulation of reality itself? Coleman reactivates aesthetic experience by reinstalling a regime in which subjectivity, beyond the illusion of cinema, can find a place. In this sense, it opposes the passivity that is usually induced by the museum with a particular perceptual regime in which the spectator can attempt to refound his subjectivity.

Thus there is a feeling of violence—all the more so as the gestures are suspended, the speech excessively tenuous and the discourse partially alien to whoever hears it—leads here to a vital reaction: it may be that the experience proposed by Coleman as an epilogue to *A Theater without Theater* once again concerns the impossible relation between the real and its representation. For, by confronting the real and its representation, Coleman reactivates old models and dilemmas: the extreme sophistication of the visual and audio technology in his set-ups from the early 1980s onward is answered by the ghost of primitive cinema and its modes of representation. Drawing on popular entertainments, Coleman invokes William Dickson's black box as a possible model for a history of images. But classical theater is mixed in with commercial theater, cinema with television: genres are constantly being tested in a process informed by the essential question of the body's presence and its representation.

Thus, one of the key dimensions of Coleman's work unfailingly raises the question of "presence." To relate theater and cinema is not only to locate one as an outgrowth of the other, but also to set up a kind of *irresolution* that, in itself, defines the artist's intention and the way the work functions in relation to the spectator. It is here that the notion of the visual work of art loses the categorical specificity that Clement Greenberg imposed on it, like that of the dependence of all art on its medium. There is, in the time and space of Coleman's art, a determination to confront the notion of persistence—of what remains—with that of performance (that which passes): the irresistible desire to embody the work and to body forth unlikely spaces. At the heart of *A Theater without Theater*, *So Different . . . and Yet, 1980*, is, here in Barcelona in 2007, the paradigm of all this.



Glossary

The 15 brief notes which follow were created by Marc Dachy, and they reveal his subjectivity and his approach to the exhibition. They do not claim to be exhaustive, but do illuminate *A Theater without Theater* with new perspectives.

Ubu Roi: Alfred Jarry, the Théâtre de l'Œuvre, and the Birth of Modern Theater (1893–1900)

The birth of an avant-garde forerunner of Dada—among others—in terms of provocation and humor arrived with *La Chanson du décervelage,* a "Mindless Song" with lyrics by Alfred Jarry and music by Claude Terrasse, which was part of the repertoire of the *Pantins* (puppets) for which there exists a famous lithograph by Jarry himself. Also born was a concept: mindlessness, or a counter-mind, as though suddenly the counter-culture had been identified, been implanted. And duly noted.

Just as Tristan Tzara and Kasimir Malevich expressed everything in their initial efforts (the former via the Dada revolution, the latter via the Suprematist black square), Jarry produced his masterpiece, *Ubu Roi,* as early as 1896. True enough, this remarkable play was preceded by the splendid *Minutes de sable mémorial* (*Black Minutes of Memorial Sand,* 1894). Although based on a collective work of schoolboy jokes, Ubu's true existence began in March 1896 when Jarry chose the 12-point Mazarin typeface with Renaudie, the printer who would publish *Ubu Roi.* Indeed, Jarry was involved in everything, from printing to performance. He began by taking over from Van Bever (well-known to readers of Léautaud) as secretary to theater director Aurélien Lugné-Poe, becoming the right-hand man at the Théâtre de l'Œuvre and thereby promoting his own Ubu at every opportunity. Lugné-Poe's memoirs (*Acrobaties,* 1931), describe a multifarious Jarry active on every front.

The first performance of *Ubu Roi* took place in Paris, December 10, 1896. In one of this theoretical texts (*De l'inutilité du théâtre au théâtre*, "On the Pointlessness of Theater in the Theater"), Jarry poked fun at the audience's stupidity and silence. His criticism of conventional notions of stage sets and actors gave birth to an idea of theater that broke with the traditional stage. He began by criticizing the stupidity of trompe-l'oeil set design and instead advocated "heraldic" sets that would lend a unique color to an entire scene or act, featuring "harmonious characters *passants* upon this escutcheon." He suggested an unpainted canvas or the reverse side of a set. For actors, he rejected all kinds of outmoded artifices in favor of masks and the use of a special voice—a monotone voice, at that. Ultimately, only truly substantive expressiveness would remain (he criticized the Comédie Française for having abandoned the expressiveness of Molière and Racine). Jarry played on the impassiveness of a mask uttering hilarious or serious speech.

Furthermore, Jarry envisaged an abstract theater (a detour, at the time, via Maeterlinck), yet he described very ancient plays as being very youthful. He identified what would be, in short, a permanent problem for the avant-garde, namely the existence of two audiences: the tiny number of intelligent people and the numerous general public. Against a theater of entertainment for the greatest number (phony sentimentality, phony aesthetics), he advocated a theater that was neither festivity, nor lesson, nor entertainment, but action. "The elite participates in the creation of one of its own." It was tougher for the mind to create a new being, explained Jarry, than for matter to construct a new man. Hamlet is abstraction at work, more alive than any passerby, more complicated, a greater synthesis. Furthermore, he felt it was mad to want to express new feelings through a conservative form.

Through Ubu, Jarry presented the public with its ignoble twin—such was the novelty. There was no reason to expect a funny play, noted Jarry, and the masks indicated that comedy can be macabre like a clown or a dance of death. Lugné-Poe even intended to repeat the play in a tragic mode. Jarry, weary of demands for humor, pointed out that Ubu didn't say funny things but stupid things, "with all the authority of a Boor."

"It's because people are an inert, uncomprehending, and passive mass," concluded Jarry, "that they have to be hit from time to time, so that we can tell from their bearish grunts where they're at—and what they're up to. They're fairly harmless even though numerous, because they're fighting against intelligence."

JARRY, Alfred: *Œuvres complètes I.* Paris: NRF, "Bibliothèque de la Pléiade", 1972. [Michel Arrivé (ed.)].

Le Théâtre de l'Œuvre, 1893–1900. Naissance du théâtre moderne. Paris: Musée d'Orsay / 5 Continents, 2005.

On Life, Fighting, Lecturing, and Exhibiting as Theater

Arthur Cravan—poet, prize fighter, and lecturer—declared that "genius is an extravagant manifestation of the body." He turned his own life into a work of art, and many events in it reflect a permanent theatricality. It was to Barcelona that he repaired after having ended with the publication of his pre-Dada review, *Maintenant* (in which he notably had fun producing a hilariously irreverent interview with André Gide). There Cravan abandoned literature to become a boxing instructor and then director of the Real Club Marítimo, where he refereed several matches. The main event, however, was his challenge to Black champion Jack Johnson. The bout, which took place before four or five thousand people in the Plaza de Toros Monumental, was filmed as part of a feature film on Johnson. Here is an excerpt from the April 24th issue of the *La Veu de Catalunya:*

"Right from the first round, (Cravan) seemed very alarmed. The Black, after having tired him in several clinches, drove three punches into his stomach, which completely broke him. During the next five rounds Cravan simply wore himself out while the Black let himself be hit for the benefit of the film that was being shot. In the sixth round, after having literally "toyed" with his prey, Johnson demonstrated his stunning superiority. He landed a hard right followed by a cross that knocked Cravan flat, unable to continue. The Black then gave an exhibition with his trainers, and the festivities came to an end".

A letter written from Barcelona in January 1916 to André Level, who ran the Percier Gallery in Paris, revealed Cravan's plans—the theater he craved was more than the boxing ring, it was the world itself. "I fell ill here and have not yet completely recovered. Which means that, having come to Barcelona for the fight game, I'm forced to wait some more. I don't think I'll stay here, for that matter. I'll go first to the Canaries, probably Las Palmas, and then I'll head for the Americas, for Brazil . . . I'm traveling in order to see the butterflies. Maybe it's absurd, silly, and impractical, but I just can't help it, and if I have some small quality as a poet, it is precisely because I have these crazy impulses, these excessive needs: I'd like to experience spring in Peru, to make friends with a giraffe, and when I read in the Larousse that the Amazon River is 6,240 kilometers long and has the greatest water-flow in the world, it has

such an effect that I couldn't even express it in prose. So you see it's better not to try to reason with me, especially since I know in advance that I'm heading for difficult times, even suffering, since I don't have any money. I'll always console myself by thinking that I'm getting away from the Montparnasse neighborhood where art thrives only on theft, scheming, and ruses, where fiery spirit is contrived, where affection is replaced by syntax and the heart by reason, where there breathes not a single noble artist, and where a hundred people make a living from phony novelty."

Although Cravan apparently gave up literature, in New York a few months later he fell in love with a writer he met at the home of Walter Arensberg, poet Mina Loy. He married Loy shortly before his mysterious death in the Gulf of Mexico in 1918, performing the most notable exit scene in the history of the avant-garde movements: having set out on a small craft, he never returned.

When Cravan had sailed from Barcelona for New York, his transatlantic crossing on the *Montserrat* became notorious because he told Trotsky that he "preferred to smash the jaws of Yankee gentlemen in noble sport rather than have [his] sides split open by a German." Once in New York, Craven again entered the theatrical ring via a memorable lecture on art. Although it seemed improvised, a note by Picabia published in *391* suggests that the lecture had indeed been part of Cravan's plans, since he envisaged "making an impressive entrance on stage: on horseback, firing three shots at the chandeliers with a revolver." In fact, in June of 1917 a drunk Cravan took off his clothes in front of a gathering of ladies who had come to hear a lecture on art at the Grand Central Gallery—he only avoided a prolonged stay in jail thanks to the bail paid by Arensberg, an art collector and patron as well as a friend of Duchamp. The tipsy Cravan had difficulty mounting the podium, and nearly knocked down a painting by Steichen that had been hung behind him. "The audience's first reaction to this extravagant start," wrote Gabrielle Buffet-Picabia, "was a stupor that soon turned into a series of vehement protests. The authorities called the police, and just as Cravan, leaning on the lectern, was uttering one of the worst insults in the English language, several cops burst from who knows where to handcuff him with thoroughly professional skill, dragging him outside as the room emptied in the greatest possible jumble of bodies and minds. . . . 'What a fine lecture!' declared Duchamp when Cravan's friends met up at the Arensbergs' that evening."

Theater of Cruelty

The "Theater of Cruelty" was one of the fundamental concepts developed by Antonin Artaud (1896–48), who was not just a writer but also playwright, actor, director, and lecturer.

Artaud explained his ideas in various texts and lectures from 1931 onward; the texts were completed by 1935 but were only published as *Le théâtre et son double* (The Theater and Its Double) on his return from Ireland in 1938.[1]

For Artaud, the Theater of Cruelty had to rid itself of an enfeeblement of sensibility by returning to a "theater that wakes us up: nerves and heart." He wanted to put an end to psychological theater and return to "immediate and violent actions" appropriate to an "anguished, catastrophic period." He rejected a theater of entertainment in favor of a serious theater in which the "fiery magnetism of images" would prove therapeutic for the soul.

Artaud argued that every act was "a cruelty," and that taking this idea of action to an extreme could serve as the basis for reviving theater. He was thus in favor of a convulsive theater, one whose necessity entailed a reappropriation of love, crime, war, and madness. He referred to political agitation, expressing a certain nostalgia for the days—henceforth all too rare—when the masses would take to the street.

The theater had to be believably real, bitingly concrete, authentically sensorial. Artaud wanted to put an end to the sterile distinction between stage and orchestra; he envisioned a rotating spectacle that would capture the sensibility of the audience in all its aspects, so that everyone would be drenched in "bursts of sight and sound."

He also referred to a "total theater" in so far as it would draw on the movies, Music Hall, circus, "and life itself" (something that has always belonged to the theater). The role played by the intellect—that is to say, the text—should be reduced. Words speak little to the spirit, whereas physical extension, objects, and fresh images speak more. Artaud also stressed the concerns of the masses, which he felt were much more pressing than that of any given individual.

In 1932, Artaud presented an initial manifesto on the Theater of Cruelty that was detailed and complete, for it contained theoretical statements—"theater is only worthwhile if it has a magically horrid link with reality and danger"; "the theater's

subservience to text must be broken"—followed by long technical passages on numerous points: subject-matter (no "transcendent cosmic preoccupations"); spectacle (a physical and objective element to which everyone is sensitive); staging (which should no longer be a "refraction of a text" but the "point of departure for all theatrical creativity"); stage language ("concretely musical, where sounds behave like characters"); musical instruments (which should be "part of the set" because they "act directly and profoundly on human organs," and which should seek "the qualities and vibrations of absolutely unfamiliar sounds"); light and lighting ("a burst of fiery arrows"); costumes (not modern dress, but "age-old costumes of ritual use"); stage and orchestra (to be replaced by "a kind of single space . . . the very theater of action," which meant rejecting "currently existing theaters" in favor of a shed or barn where the show could take place around a centrally seated audience); objects, masks, and props ("dummies, enormous masks, objects of unusual sizes will appear as verbal images, stressing the concrete aspect of every image and every expression); sets ("there will be no sets," while "objects [should be] of unknown shape and use"); current events; plays ("no written pieces," but rather "attempts at direct staging" of known themes, events, or works); spectacle (bring back the idea of "total spectacle"); actors and performance ("the show will be numbered from beginning to end," "all movements will follow a rhythm," and "each role will be highly characterized"); cinema; cruelty ("metaphysics reaches the mind through the skin"); the audience; the program, and so on. Not only did Artaud want to put an end to masterpieces but also to recover "the notion of a kind of unique language halfway between act and idea." The theater was a spatial language that had to be freed from its "psychological and human" shackles.

In a letter to Jean Paulhan (September 13, 1932), Artaud explained the term "cruelty": "There is neither sadism nor blood in this cruelty, at least not exclusively. I am not systematically cultivating horror. The word cruelty must be taken in a broad sense, not in the concrete, preying sense usually given to it. In so doing, I claim the right to make a break with the usual meaning of language, to break once and for all the framework, to smash the shackles, to return to the etymological origins of language, which always evokes a concrete notion through abstract concepts."

Paule Thévenin has authored an essay on Artaud's relationship to the theater, from his early days working with Lugné Poe (1920–21), Pitoëff (1923–24), and Dullin (Théâtre de l'Atelier), to the founding of the Théâtre Alfred Jarry (1926) and his staging of *The Cenci* in 1935 as a theater of "a cruel healing cure."[2]

In November 1947, Artaud went to French national radio studios to record a broadcast, *Pour en finir avec le jugement de dieu* (To Have Done with the Judgment of god)[3] which would soon become as famous as his lecture at the Vieux-Colombier (January 13, 1947), experienced by those who attended it as the defining event of the end of Artaud's life. Authorization to air the broadcast was denied, but the recording, which Artaud felt was "finally, a first draft of a Theater of Cruelty," represents what might be called its author's "testament."

At the time, Artaud planned to stage a show on the "Last Judgment," but he was distracted by this recording, for which he drafted a manifesto on the Theater of Cruelty that he ultimately laid aside, either for lack of air time or because he did not wish to over-emphasize the theater in what was to be a "radiophonic poem."

In a letter to Paule Thévenin written on February 24, 1948, he wrote that, "the theater / such as I conceive it / a theater of blood / a theater which at each performance will accomplish / something / bodily / for the person who portrays it as well as the one who comes to see the portrayal / moreover / people don't portray, they act. / The theater is in reality the genesis of creation."[4]

1. Antonin Artaud: *Le Théâtre et son double*. Paris: Gallimard, 1985. [Trans. by Mary Caroline Richards as *The Theater and Its Double*. New York: Grove Weidenfeld, 1958].
2. Paule Thévenin: "L'Impossible théâtre," in *Antonin Artaud, ce désespéré qui vous parle*. Paris: Seuil, 1993.
3. Two CD versions are available, both with introductions by Marc Dachy: Antonin Artaud, *Pour en finir avec le jugement de dieu*. Paris: Sub Rosa, 1995; and Antonin Artaud: *Pour en finir avec le jugement de dieu*. Paris: France Culture, 2001.
4. Antonin Artaud: *Œuvres complètes*. Paris: Gallimard, 1974, pp. 146–147. [Ed. by Paule Thévenin].

Joan Brossa's Action-Spectacles

Catalonian poet Joan Brossa (1918–98) performed action-spectacles in the 1950s and 1960s.

He considered himself to be above all part of the theater world even though he was the poet of the group that published the magazine *Dau al Set*. He was called the Magus of Barcelona or, on occasion, "Tapiès's brains" (there is a drawing showing Tapiès with Brossa over his forehead, like a little Buddha).

Often his actions took place in one, two, or three rooms through which the audience could move. Usually they were silent, although some had dialogue throughout. The action was written down in a few lines.

In the end, Brossa's textual works wound up representing Spain at the Venice Biennale, via his ever-humorous poetic objects. He was fascinated by the Italian impersonator Leopoldo Fregoli, who was at the heart of all Brossa's poetic games and action-spectacles. Here is an example: "A few days before the action, send programs written in the following manner: *STROLL*, an action-spectacle in three parts by Joan Brossa. The first part will take place on the terrace of such-and-such house, on such-and-such street, on such-and-such floor (name and address), at 8.00 p.m. The second, on the terrace of such-and-such café (name), from 8.50 to 9 p.m. The third, at 9.50 p.m. in the main hall of the Estació de França train station.

When the audience comes onto the terrace, it discovers a GIRL watering plants. Pause. She sits behind a small desk and writes a two-page letter. Pause. She puts the letter in an envelope, seals it, and puts a stamp on it. She goes inside with the letter. Pause. She returns, dressed to go out, and apologizes to the audience: she has to leave immediately and must ask the audience to go, because she has to lock the apartment.

The other two parts are the responsibility of the audience."

BROSSA, Joan: *Poesia escènica*, vol. 3 (1958–1962). Barcelona: Edicions 62, 1978.

BROSSA, Joan: *La piedra abierta*. Anthology of poetry. Barcelona: Galaxia Gutenberg, 2003. [Selected and introduced by Manuel Guerrero. Preface by Pere Gimferrer].

The Living Theatre, a Collective Creation Inspired by Julian Beck and Judith Malina

Although the Living Theatre burst into theater history with the world premiere of *Paradise Now* at the Avignon Festival in southern France on July 24, 1968, its story goes back to the Cherry Lane Theater in Greenwich Village in 1951 when the troupe performed not only Gertrude Stein, William Carlos Williams, and Kenneth Rexroth, but also Cocteau, Brecht, and Lorca.

In 1963, Kenneth H. Brown's *The Brig* became a key play in the Living Theatre's repertoire. It was written by a veteran who had survived the brutality of military imprisonment. The production demonstrated just how much the Living Theatre, as its name suggests, was in immediate contact with life—and still is, since this play is included in the 2007 season announced by the company, which now operates out of Clinton Street in Manhattan's Lower East Side after a period of inactivity following the death of Julian Beck (aged sixty, in September 1985, when the Living Theatre was based in France at the invitation of the French Minister of Culture). The troupe's revival is the work of its co-founder, Judith Malina (who had attended Erwin Piscator's workshop at the New School in New York) and Hanon Reznikov (who, as a student, first encountered the Living Theatre in California in 1968). Beck himself had originally been an abstract expressionist painter exhibited by Peggy Guggenheim.

The Living Theatre is rightly considered a symbol and spearhead of a kind of experimental theater that was uninhibited, non-commercial (people were often asked to pay what they wished, on leaving), revolutionary, uncompromising (in the libertarian sense), and pacifist during the consciousness-raising late 1960s. Social and political change was its stated, unambiguous goal.

The Living Theatre, whose various premises were shut, one after the other, by New York's Fire Department or Buildings Department, began a new life in the 1960s when it became an itinerant company. The play *Paradise Now* sought to achieve a permanent revolution, and the beauty of revolution called for non-violent anarchy. *Paradise Now* explored physical and psychic rites, ceremonies, and actions. The rites and visions (images, symbols, dreams) were performed by the actors but all actions were prepared and presented by them in order to be performed by the audience, with the help of actors. Actions were announced in texts recited by the actors. The idea was to work people into a state that favored non-violent, revolutionary actions. Four stages led to the point of culmination—revolution through action, that is to say social-anarchist reconstruction and the end of capitalism and the State. Revolution was a trip in itself, a trip beyond oneself, a personal and super-personal voyage, simultaneously spiritual and political, psychological and economic, philosophical and social, individual and collective. The revolution aimed to establish a new way of being via new types of interdependence between individual and society that sacrificed neither one nor the other. It expected actors to prepare themselves for the revolutionary voyage by studying revolutionary and spiritual philosophies and teachings. The involvement of body was crucial—the body had to be acknowledged and deployed for action.

The Living Theatre also used the *I Ch'ing* (Book of Changes) to introduce ancient Chinese oracles at random, a simultaneously aleatory and tranquil approach that would be useful during the course of the trip. Chakras, as nodes of concentration, were also brought into play, as was the Kabbala. The rites invoked guerilla theater, cultural revolution, prayer, revolutionary revelation, and study. Each ritual entailed a vision, such as that of the death and resurrection of American Indians in a rite of guerilla theater, which furthermore contained a number of recurring phrases: "I am not allowed to travel without a passport, I don't know how to stop the war, you can't live if you don't have money, I'm not allowed to smoke marijuana, I'm not allowed to take my clothes off."

After the vision, an action would be written down as a function of location. For example:

New York City: How the Rite of Guerrilla Theater and The Vision of the Death and Resurrection of the American Indian lead to the Revolution of Cultures.

Free theater. The theater is yours. Act. Speak. Do whatever you want.

New York City. Eight million people are living in a state of emergency and don't know it.

When you criticize radically, you construct.

It goes without saying that such ambitions call for new relationships to the stage, audience, and street. These days, in the streets of New York—notably at Times Square—the Living Theatre is presenting a play titled *Not in My Name,* which is a protest against the death penalty, performed on the eve of executions in the United States. "Free theater. Make theater in the street. Free the street."

Paradise Now [Collective Creation of The Living Theatre written down by Judith Malina and Julian Beck]. New York: Random House, 1971.

BECK, Julian: *The Life of the Theater.* San Francisco: City Lights, 1972. [Reprinted with a new foreword by Judith Malina, New York: Limelight, 2004].

LEBEL, Jean-Jacques: *Entretiens avec le Living Theatre*. Paris: Belfond, 1969.

Happening

What is a happening? An event. Something that literally happens, occurs, takes place. But the term has acquired its own autonomy, and English dictionaries also give it a theatrical definition in the sense of a spectacle or performance. Allan Kaprow invented happenings. Al Hansen, meanwhile, the author of an early, abundantly illustrated essay on happenings, felt they epitomized the art of the day, involving communication and education. Men and women discovered that life had become so constrained that they were unable to appreciate its flavor and fun. The war in Vietnam, explained Hansen, could not be won with weapons and napalm but with food, medical aid, and education.

Hansen situated happenings within the history of the theatrical arts, pointing out that Leonardo da Vinci organized fabulous balls and that Louis XIV was passionate about the theater; he also alluded to the Italian futurist movement, Dada, and the Bauhaus. Happenings had the reputation of being highly experimental situations —a theater of madness—but Hansen argued that they were simply a unique form of art which, because it implied great energy and utopianism, was in fact generally misunderstood (if in a stimulating way). For happenings were usually fairly formal, meticulously planned, and did not involve public participation. He noted that most artists who organized happenings — makers of collages and assemblages— were seeking new dimensions through happenings (this interpretation dovetails with Kaprow's, whose 1952 show at the Hansa Gallery was no longer about mere painting). A happening was a collage of things that intersected in time and space.

Hansen went on to give many examples, such as the *Hall Street Happening.* The reference to Dada arose from Hansen's recollection that Larry Poons, during the Hall Street event, sat reading Motherwell's 1951 anthology of *Dada Painters and Poets.* Hansen even asked Poons to recite Tristan Tzara's *Roar,* which is what he was doing when the police arrived.

For Jean-Jacques Lebel, happenings were a new language and a new technique with a large radius of action, offering the advantage of making a complete break with the misconception of private property, that is to say the confiscation of images, paintings, and sculptures, whose effect was to relegate their psychic activity to the background. Happenings thus represented a response by artists who felt that the historical and intellectual destiny of art was once again facing a reactionary situation that neutralized the reform of social structures. A few artists experienced this situation as "legalized and generalized derangement imposed by culture itself."

For Kaprow, the term "happening" underwent an unfortunate fate. He was simply seeking a neutral term, not to define an art form but just to avoid the vocabulary of theatrical plays, performance, acting, and total art. Then other artists and the press seized upon the term, and all kinds of people who knew nothing of Kaprow or happenings began inaccurately referring to everything as a so-called happening.

Art historian Loredana Parmesani, meanwhile, considered a happening to be an event, a deed, and act whose goal is to open artistic expression to reality. She compared it to the Dada experiments at the Cabaret Voltaire, and argued that in 1959 Kaprow employed all kinds of materials, artistic and otherwise, to place art in relation to life, the work in relation to reality. American art was thus replaying the values that, in abstract expressionism, linked a work to a physical gesture that produced a concrete object—a painting.

The artists who joined Kaprow included Jim Dine, Lucas Samaras, Claes Oldenburg, Robert Whitman, Red Grooms, Robert Rauschenberg, and composer-inventor John Cage. The first happening is generally considered to be result of an encounter between the painter Rauschenberg, composer Cage, and choreographer Merce Cunningham at Black Mountain College back in 1952.

For this first happening, Cage explained that chairs were arranged in a square composed of four triangles which converged in the middle, without meeting. The middle was a vast space that also allowed for movement along the aisles between the four triangles. Members of the audience could see each other. Most of the action took place *outside* this square. On every chair there was a cup, but the audience was not told what to do with the cup—some people used it as an ashtray. The performance concluded with a kind of ritual in which coffee was poured into every cup. The choreographer was there with the composer and pianist David Tudor. The happening took place, said Cage, because there were a lot of people, a lot of possibilities, and things could be done quickly. M.C. Richards had translated Antonin Artaud's *The Theater and Its Double,* and from Artaud they took the idea of doing theater without a text—and if there were a text anyway, it would not necessarily dictate the rest of the action, because sounds, actions, and so on could be freed from (rather than tied to) one another. For example, rather than having dance express the music, the music could express dance, or the two could go together independently, without one dictating the other. During the first happening, this approach was applied not only to music and dance but also to poetry, painting, and everything including the audience, which was not focused in a single direction.

The happening did include a plan, an intention, a score—Cage had organized time slots: poet Charles Olson was allocated one slot during which he could read his poems. Cage's own lecture, meanwhile, contained long silences. At one end of the long rectangular hall there was a film, and at the other there were slides. Cage gave his silence-riddled lecture from the top of a ladder, and there was another ladder on which Richards and Olson climbed from time to time. Within their slots, the artists were free, within certain limits—what might be called frameworks. They weren't obliged to fill the framework but could enter it once given the green light.

They couldn't do anything until their slot arrived, but once it was there they could do something for as long as they wanted. Rauschenberg played an old phonograph with a horn-like speaker and a listening dog on the side; Tudor played the piano, and Cunningham and other dancers navigated in and around the audience. Rauschenberg's paintings were hung among the audience.

Some historians, such as Parmesani, have pointed out that "multidisciplinary, heterogeneous happenings recall the Dada events at the Cabaret Voltaire and certain works by Kurt Schwitters (whose *Merzbau* introduced the idea of art conceived as a constantly evolving act), and even the 'actions' of the Cobra group."

HANSEN, Al: *A Primer of Happenings & Time | Space Art.* New York-Paris-Cologne: Something Else Press, 1965.

KIRBY, Michael: *Happenings–An Illustrated Anthology.* [Scripts and Productions by Jim Dine,

Red Grooms, Allan Kaprow, Claes Oldenburg, Robert Whitman]. New York: E.P. Dutton, 1965.
LEBEL, Jean-Jacques: *Le Happening.* Paris: Denoël, «Dossiers des Lettres Nouvelles», 1966.
KAPROW, Allan: *Assemblage, Environments & Happenings.* New York: Harry N. Abrams, 1966.
SOHM, Hans (ed.): *Happening & Fluxus.* Cologne: Koelnischer Kunstverein, 1970.
KOSTELANETZ, Richard: *Conversing with Cage.* New York: Routledge, [1987] 2003.

Action-Spectacle, Theater of the Void, Firing Range: Nouveau Réalisme

There was no dearth of happenings in Nouveau Réalisme (whose first manifesto was issued in Milan on April 16, 1960). Pierre Restany, the theorist behind the Nouveau Réaliste group, called them "action-spectacles."

The group was founded on October 27, 1960, in the apartment of Yves Klein on rue Campagne Première near Montparnasse in Paris, in the presence of Arman, Dufrêne, Hains, Klein, Raysse, Spoerri, Tinguely, and Villeglé. The founding was formalized through the production of nine copies of a collective print by Klein on blue paper, bearing the signatures of Arman, Hains, Raysse, Restany, and Tinguely. César and Rotella were invited, but absent. They participated in later events by the group, which was subsequently joined by Niki de Saint-Phalle (1961), Christo, and Gérard Deschamps (1962).

Among the most famous action-spectacles were those by Yves Klein, notably "The Void" (at the Iris Clert Gallery, April 28, 1958) and "Anthropometrics of the Blue Period" (a public demonstration of print-making at the Galerie Internationale d'Art Contemporain on March 9, 1960).

On March 17, 1960, Tinguely presented his "Homage to New York" at the Museum of Modern Art (MoMA) in that city: it comprised a large-scale mechanical structure that self-destructed (which became the point of departure for numerous "events" of the same kind done during the 1961–63 period in Figueras, Venice, Stockholm, Copenhagen, Las Vegas, and elsewhere). Referring to mechanical suicide, Tinguely said, "I don't do it any longer, but the self-destructive machines were very serious. *Homage to New York* was a simulation of catastrophe. To my mind, the apocalypse should be a visual, plastic event. I wanted to show the end of civilization in a plastic way. It was an ironic suicide, as Duchamp put it. . . . Everything went up in flames, like the end of some civilization. In fact, we're at the start of a civilization, the start of the automated machine age. We're not like the Egyptians, who were convinced that the world they had invented would go on forever. We no longer believe in eternity. We're like all human beings when they get old and realize they're going to die. Ancient civilizations believed in permanence, but for us, it's movement that's permanent. Transformation is permanent. That's why I'm not totally negative; I don't think our civilization will necessarily self-destruct. On the contrary, I think it may be able to spread because it's able to criticize itself."

In October 1960, Armand responded to Klein's "The Void" with his own action-spectacle, "The Solid" (once again at the Iris Clert Gallery). On November 27, 1960, another Klein action-spectacle was held in Paris during the Festival d'Avant-garde: "The Theater of the Void Advertised in World Newspapers." Restany wrote of this event that, "Raymond Hains rightly said that [Klein] 'was in the marvelous.' What was marvelous was Nature and its vast theater of events. Every event is a work, as real as all of Nature even if located beyond the range of our senses, in that absolute reality beyond blue, the void. Most significantly, Yves was supposed to incarnate this myth in the Theater of the Void—during the Festival d'Avant-garde in Paris, he appropriated a whole day in the world, November 27, 1960, from midnight to midnight, and announced it in an ad hoc publication presented in the style of a special edition of *The World* ('The Theater of the Void Advertised in World Newspapers'). Once this gesture of appropriation was accepted, the world became a total theater, each of us being an actor / spectator relative to oneself and to others."

Yet when Restany wrote "40 Degrees Above Dada" for the second Nouveau Réaliste event at Galerie J (featuring Arman, César, Dufrêne, Hains, Klein Rotella, Spoerri, Tinguely, and Villeglé), Klein objected to the reference to Dada.

It is worth noting the action-spectacle performed in that same gallery by Niki de Saint-Phalle on June 30, 1961, *Fire at Will.* "I fired at Papa / at all men / short and tall / important men . . . society, church, convent / my family / my mother / all men / Papa / myself / I fired because / it was fun and made me feel good. / I fired because / I was fascinated / to see how the picture bled and died. / I fired so that this / ecstatic / magic moment / was a moment / of scorpion truth / white purity / victim . . . the picture weeps / the picture is dead. / I killed the picture / It was reborn. / War without victims." In fact, De Saint-Phalle fired a rifle at a target containing objects of glass, pouches of color, and smoke bombs. Saint-Phalle's "surprise pictures" were relief targets containing pouches of color at which the

public was invited to fire a rifle or revolver. "Color burst forth at the impact of a bullet," wrote Restany, "coating the plaster with a colorful 'dripping' worthy of the finest Pollock." *Fire at Will* in Galerie J—converted into a firing range—made Niki de Saint-Phalle famous overnight.

In July 1961 the first festival of Nouveau Réalisme was held at the Muratore Gallery in Nice. It featured a group show and a showcase-environment by Martial Raysse. At the Abbaye de Roseland on July 13, Arman performed "raging" action-spectacles, Saint-Phalle fired guns, Tinguely concocted a fountain, Hains showed the undersides of billboards, and Rotella recited phonetic poems.

On July 23, 1962 (after Klein had died), Christo's action-spectacle involved building a wall of barrels on rue Visconti (shown at Galerie J). In August of that same year, the Stedelijk Museum in Amsterdam hosted *Dylaby* (Rauschenberg, Raysse, Saint-Phalle, Spoerri, Tinguely, Ultvedt). Raysse and Spoerri produced two major environments: "Raysse Beach" and a "Trap-Painting" room.

Also worth mentioning are Arman's "rages," Rotella's demonstration-explanation of poster-tearing, Christo's temporary monuments (wrappings), Spoerri's restaurant in Galerie J, and César's "expansions."

RESTANY, Pierre: *Le Nouveau Réalisme* (1978). Paris: Transédition "Luna-Park", 2007.

FRANCBLIN, Catherine: *Les Nouveaux Réalistes*. Paris: Éditions du Regard, 1997.

Le Nouveau Réalisme [exh. cat. at the Grand Palais]. Paris: RMN / Centre Pompidou, 2007.

Public Performances: Painting with Feet. *Wrestling with Mud*: Kazuo Shiraga

To the reservations occasionally expressed about canvases painted with his feet—often in public—and when asked by the press if paintings done this way were the product of chance, Kazuo Shiraga would reply, "Someone with no artistic ambition may well tread on a canvas, but will never produce a painting. In order to produce one, the person must be very artistic and must intuitively perceive things deep inside himself" (*Mainichi Shinbun,* June 3, 1995).

This statement lends Shiraga's œuvre a unique place within the history of art, where he cannot simply be included in a formal list of great abstract artists. The bold nature of his undertaking, with its spectacular, provocative stance vis-à-vis the entire history of painting, engendered an emotional impact characteristic of the best happenings. Yet he was generating not just a performance but also an artwork. It was precisely a programmed energy and thrust that Shiraga tossed randomly into his work, which did not prevent him from giving them titles whose non-abstract content is inevitably surprising: *Tenansei Seimenjyu* (The Sky Hides the Clouds: an Animal with an Emerald-Blue Face, 1960); *Tenmasei Nyounry* (The Sky Amid the Stars: the Dragon Enters the Clouds, 1962); *Tenkosei Gyokukirin Roshunghi* (The Sky Is Stars: the Jade Unicorn Is Just, Pure, and Whole, 1963). His titles were sometimes the fruit of verbal innovation, which is not really apparent in translation, but which recall the titles favored by Danish painter Asger Jorn, occasionally borrowed either from Nordic folklore ("Mountain Trolls") or lifted from *Finnegans Wake.* All paintings were done on a large scale (1.8 x 2.4 x 2.7 meters), easily explained by the technique he employed.

A journalist has offered some insight: "He begins by taking an 80 x 116 cm canvas and covering it with blobs of madder red. Then, barefoot, he strenuously tramples on it, without premeditation, for roughly ten minutes. In order to avoid slipping on the painting, he attaches a thick rope to a ring in the ceiling and then puts all his weight on it, thereby maintaining his balance while he paints as he wishes. In this position his eyes look upward and rather than down at the canvas, so he avoids consciously developing his artwork, letting his id express itself freely according to principles of automatic action." Shiraga's feet-painted works differ from all other paintings—even those by other Gutai Group members, including Shozo Shimamato—thanks, for example, to the force and energy with which pigments are applied. It is the trace left by Shiraga, rather than any effect produced by chance, that truly impresses: the foot, as an instrument of the entire body in a dangling position, suddenly comes across as a providential tool.

The red pigment mentioned by the journalist was Shiraga's color for many years. Whether cracked *Kiretsu* (Fissure, 1953) or marked by wavy movements, *Red III* (1953), whether applied in circular gestures or vanishing lines toward the center of the canvas, there is a "Shiraga red" in the same way there is a "Klein blue." In 1957, his ultramodern *Sambaso* (a kind of bird) was also red. It was reconstituted in 1985 with its slender giant's arms or wings stream-lined like the fuselage of the Concorde.

It was not this work that Allan Kaprow featured in his 1966 history of early happenings, but rather another well-known one, *Doro ni idomu* (Wrestling with Mud). Shiraga, wearing only white shorts, threw himself into a mound of mud and then wrestled with it for twenty minutes.

Much ink has been spilled over this mud. Should the work be interpreted, like most of the other Gutai works that stress the primacy of action, as a rejection of all formal inscription? Most of the Gutai Group's actions seem to have existed only as such, and thus invoke another temporal framework. Gutai meant more than "another side of art" (Restany's description of Nouveau Réalisme), for it asserted a different art, one that could not be inscribed in either the logic of visual depiction or that of happenings. It was of yet another, fully fascinating, type.

As a key member of the Gutai Group, Shiraga's trajectory sums up the development of a movement that emerged from the intersection and fusion of several earlier experimental groups, not unlike the way Cobra cohered in a different context (Cobra combined different national groups, while Gutai brought together older Kansai groups into a new entity). In 1952, Shiraga had formed the Zero group with Saburō Murakami and Akira Kanayama; in 1954 he exhibited early abstract works done with his feet (which perhaps display greater concern with color than with the act) in the windows of the Sogo Department Store in

Osaka. At about that time, around 1955, the Zero group moved closer to Gutai at the invitation of Jirō Yoshihara.

Shiraga thus figured on the art scene as a founding member of Zero who later joined Gutai; the choice of the name Zero can be understood as a typical expression of the post-war period. The intense bombings —conventional and atomic—were unmentionable and were never evoked, yet were always present in the mind when it came to Japan. The avant-garde heritage had been compromised there, given the number of works that had vanished or been destroyed. "Zero" alluded to this situation, with no further explanation needed— interestingly, the same word surfaced in the art world to refer to other groups, such as the German kinetic group Zero (Düsseldorf, 1957) and the Dutch Nul Groep (1960).

Doro ni idomu (Wrestling with Mud) was performed during the *Daiikkai Gutaibijutsu ten* (First Gutai art exhibition in October 19–28, 1955), held at Tokyo's Ohara Center thanks to the backing of Houn Ohara, *iemoto* of the tea school of the same name who lived in Kobe and became an enthusiastic supporter of Gutai on seeing the "Outdoor Modern Art Show: Challenge to the Mid-Summer Sun" (a title harking back to the Russian futurist opera, *Victory over the Sun* performed at the Luna Park Theater in Saint Petersburg in 1913). The Gutai show was held in Ashiya Park on the banks of the Ashiyagawa (*Manatsu no taiyo ni idomu modano to yagai jikken ten,* July 25–August 6, 1955).

In the context of a "zero-point," some people viewed Shiraga's wrestle with mud as an allusion to a rebirth, a rite of passage, a new cosmogony following the death of History at the conclusion of the war. As seen in the dance of the ultramodern *Sombaso*, Shiraga did not disdain allusions to traditional theater— links might be made between *Wrestling with Mud* and certain celebrations (*matsuri*), notably the *doro uchi iwai* (or *doro uchi matsuri*) such as the one in Amagi (Fukuoka Province) where "the officiating priest is covered with mud, periodically renewing contact with the substance that precedes the creation of the world in most cosmogonies."

A few further thoughts: the mud is a frame(work), a *topos* just like a canvas. As the artist stands up and begins removing the layers of mud, the mud remaining on the ground dries and hardens, taking shape. This space is also a territory, a framework for giving free rein to every kind of energy and intensity, in the manner of certain shamanistic rituals. Furthermore, the theme of mankind and mud ran through many literary and cinematic works of the 1950s. Mud also featured in Shomei Tomatsu's photographs, taken after a typhoon devastated the Nagoya area in 1959. These startling, square photographs, taken from a height of three feet, present the exact image of objects buried under gleaming mud—shoes, bottles, handbags. Mankind's relationship to the earth or mud was therefore very present in Japanese culture of the day.

Acts of Tearing, Traversing, Imprinting

In 1956 Saburō Murakami, a member of the Gutai Group, strode through seven "canvases" of gold-powdered kraft paper drawn taut on stretchers. Another version of this piece, titled *Kamiyaburi* (Tearing Paper) was performed by Jirō Yoshihara, the found of the group, who wrote, "Murakami's work, a large screen of gilded paper, blocked the entrance door on the ground floor. It was I who had the honor of hitting and tearing this screen. Murakami transformed me into his hammer, so to speak. But for me it was a unique experience to find myself in another dimension while the paper was tearing, and to hear—or rather, feel—the terrible sound of paper, solidly stretched on a frame like the skin of a drum, ripping apart." (*Gutai* 4, Nishinomiya, July 1956).

In the realm of avant-garde art, this event harks back to another image, namely the end of René Clair's 1924 film *Entr'acte.* A shot shows one of the characters apparently bursting through the screen and leaping toward the audience. In fact, he burst through a paper screen, filmed by Clair, bearing the word FIN ("End"), thus conflating the sheet of paper with the projection surface (a screen projected on a screen). Yet this was not the final shot in the film since, as Patrick de Haas has written, the man "arrives from 'behind' the screen and rips it in order to show the audience that the film has not come to an end. He thereby debunked the limits, both temporal ("end") and spatial (flat plane of the screen), of what passes for the 'artwork.'" (Patrick de Haas: *Cinéma intégral, de la peinture au cinéma dans les années vingt.* Paris: Transédition, 1986, p. 50). In the case of both Clair and Murakami, the beholders find themselves in the same position: screen and / or canvas are ripped apart by a man bursting from behind the screen, approaching the beholder. Such is not the case in other, potentially parallel, works that highlight an empty frame, and consequently the screen / canvas as space (*Danse de Saint-Guy / Tabac-Rat* by Francis Picabia, 1919–20), nor works that use canvas as the support for a more concerted violation (e.g., the slashes made by Lucio Fontana, called "spatial concepts," as part of his Spatialist Movement, dating from 1947). Fontana sought "a style in which form is inseparable from the notion of time, where images seem to abandon the flat surface and project the movements they

suggest into space" (quoted by Bernard Blistène in *Une histoire de l'art au XX^e siècle.* Paris: 2002, p. 121).

It was not until 1965, and more specifically Allan Kaprow's book of 1966, *Assemblage, Environments & Happenings*, that the Gutai Group's extra-pictorial saga would be included and theoretically examined as part of trend that could recognize it as an influential forerunner of a movement that would continue to grow in the United States.

As early as 1965, Al Hansen acknowledged the influence of Gutai in his pioneering *Primer of Happenings & Time/Space Art.* He pointed out that many of the people active in New York in the years 1958-1960 were aware of similar activities abroad. Thanks to composer Earle Brown and his wife Carolyn, Hansen had access to all kinds of foreign art magazines, including reviews that showed the work of the Gutai Group in Japan—which looked to Hansen very much like the things being done by Red Grooms, Allan Kaprow, and Bob Whitman in America. Reading such publications also made Hansen aware of Korean composer Nam June Paik, of Bruno Maderna and Luciano Berio in Italy, and of Wolf Vostell producing an abstract expressionist poster through a tearing process than seemed very similar to the ripping and tearing of paper that was at the heart of the Gutai Group. The happenings performed by Gutai—rolling naked or making imprints of hands and feet in a mound of slowly hardening plaster, gracefully withdrawing just as it solidified into a shape—were similar to those of neo-Dada artists in New York and the west coast. At the same time, in Europe other people were joining Fluxus, which came along after happenings and neo-Dada, according to Hansen in a passage illustrated by a photograph of Wolf Vostell's de-collage happening at the Third Rail Gallery, *Morning Glory,* on May 25, 1963, in which a copy of the *New York Times* was shredded in a mixer. Hansen's book, the third to be published by the Something Else Press, was never mentioned by any of the historians and critics of the Gutai Group.

In more than one respect, Hansen's comparison may seem a little hasty. When it came to Murakami, Hansen's information or awareness probably came solely from photographs. Vostell's happening, meanwhile, inevitably harks back to Hugo Ball who created sound poems at the Cabaret Voltaire in order to defend a language that was devastated and "ravaged by journalism," and to Tristan Tzara who composed a poem randomly based on a newspaper article (just as the term "Dada" itself was randomly chosen from a dictionary), whereas Murakami's *Passing Through* alludes to other dimensions: the violation of the sheet of paper, the similarity of that surface with the sliding paper panels (*shōji*) and doors (*fusuma*) that function as walls in traditional Japanese homes. Murakami plays on violation in every sense, including the passage into another dimension, as sensed and described by Yoshihara.

However, there is a great risk of confining Murakami's oeuvre to the Japanese context. The connection made by Hansen shows him to be sensitive to all assaults on paper ("tearing and violation of paper"), whether used as canvas or more normally, because they retain a dimension of singular profanation. This point is hardly surprising when we consider the role of paper in the little Fluxus boxes, such as those by Kosugi Takehisa, or Geoff and Bici Hendricks' *Language Box,* or the quality of the works done by Hansen himself, Vostell, and Emmett Williams for Something Else Press, whose founder, Dick Higgins, would pen a brief essay for the publishing firm's catalogue, "What to Look for in a Book—Physically."

DACHY, March: *Dada au Japon: Segments dadas et néo-dadas dans les avant-gardes japonaises.* Paris: Presses Universitaires de France, 2002.

Aktionismus, Vienna Actionism, *Orgies Mystery Theater*

Vienna Actionism—also known by the German term Aktionismus or Aktion Art—refers to the activities of Viennese artists Günter Brus, Otto Muehl, Hermann Nitsch, and Rudolf Eberhard Schwarzkogler, primarily active between 1962 and 1968. The point of departure, in 1957, was Nitsch's *Orgies Mystery Theater*, which he later revived at his castle of Prinzendorf (near Vienna), purchased in 1971. The actionists staged ritualized actions based on "primal myths" both religious and popular. The *First Aktion* (December 19, 1962) laid the foundation of what would become "Viennese Actionism," a label that became "official" in July 1965.

The type of happenings orchestrated by the actionists fell within the sphere of art and explicitly claimed the status of art. While the legal prosecutions they triggered have skewed debate—as did Schwarzkogler's suicide in 1969—the issue nevertheless remains open as to what the actionists manage to prove, given an Austro-German context that perhaps lacked serenity but neither artistry (Oskar Kokoschka, Alfred Kubin, Egon Shiele) nor psychoanalytic awareness (Freud).

Actionism remains a problematic case that can probably be assessed only by the yardstick of the explanations offered when the works themselves were being performed.

Thus Otto Muehl wrote, "We were all naked. We got up on the large bench in the amphitheater and began crowing like cocks as we tried to urinate as far as we could. One of us measured the distances, then noted them on the blackboard, where it was written, 'Who can go furthest?' Anastas crowed like a cock but couldn't piss—he made desperate efforts as the audience mocked and laughed. He was eliminated. Beer-bottle masturbation: with the 'direct art' gymnastic group. Beer bottles were shaken between our legs until the froth overflowed and the beer spurted out. Due to these extravagances, students from the technical college were expelled from school—morals were strict at the time."

Nitsch shut himself in a walled basement with Adolf Frohner and Muehl for three days. Brus (who joined the group with Schwarzkogler in 1964) always appeared nude and performed scatological acts. Schwarzkogler staged physical abuse events. In general, they all tried to provoke reactions by breaking taboos, customs, and morals—the social values of the day—but

that does not prevent us from also seeing it all as a replay of infantile or traumatic scenes.

Although not totally removed from the European version of Action Painting (see Arnulf Rainer's 1953 manifesto, *Painting in Order to Leave Painting*), Aktionismus was characterized by violence, sexuality, provocation, spectacle, sacrifice, simulated masochism and a stress on the body (skin, blood, sperm) that sometimes earned them credit as the origin of Body Art.

Brus painted canvases titled *Painting, Self-Painting, Self-Mutilation,* and *Torture,* which played on the contrast of black and white and which entailed the use of scissors, nails, and razor blades. In 1986, during a performance called *Event: Art and Revolution,* he covered his body with excrement, drank his own urine, and masturbated while singing the Austrian national anthem (*sic*). He was arrested and sentenced to six months in jail. Meanwhile, Muehl (born 1925) was indicted in 1991 for having organized, back in 1962, events during which the actors covered themselves with paint, bandages, food, scissors, bloody fowl, and so on. The founding of the community of Friedrichshof, near the Austro-Hungarian border, where two to three hundred members were instructed to perform sexual acts alien to customary bourgeois habits—that is to say, were forbidden from forming couples in the usual sense of the term—would earn him a much later indictment, not without a certain hypocrisy, by a Viennese establishment that returned to form by flirting with far-right Austrian politicians and taking vengeance on previously accorded liberties. Muehl was jailed in June 1991 and then sentenced by a criminal court to seven years in prison "for inciting minors to debauchery" (children having sexually participated at the time). The sentence was based on the following charges: presumed rape of a girl and sexual intercourse, on six occasions, with minors. Muehl was sent to a high security ward at Stein, near Krems. Since released, he has returned to simplistic painting.

"The Austrian legal system," Muehl told Danièle Roussel in 2002, "has been poisoned by Catholic morality and the heritage of Fascist ideas. That's the explanation for the seven-year prison sentence handed down at Eisenstadt. Eisenstadt's provincial judges viewed free sex as a moral outrage and they thought the community was worse than the prison at Eisenstadt. The prosecutor indulged in comments such as, 'It was worse than the Soviet bloc.' And when he compared my community to a concentration camp, my lawyer shouted, 'We shouldn't turn this into a witch hunt.' I think that the case should be re-tried by a court composed of other people. I'm counting not just on acquittal, but also on an apology from the Republic of Austria for the treatment its legal officials meted out to me—and [I] even [deserve] a national medal, because I managed, although it wasn't my initial goal, to re-socialize people driven mad by the 1960s, something prisons have never managed to do. Many former members of the community now earn good salaries and run companies."

Schwarzkogler, who joined the Vienna Actionists in 1964, was known for his self-destructive behavior; he employed knives, electric wires, and scissors in events, photographs, and films that staged weddings, rapes, and castrations. He died by throwing himself out a window in 1969, leaving behind the 1965 texts *Panorama 1* and *Painting in Movement.*

Concerning an *Aktion with a Masochist*, Muehl wrote, "the event was his own idea. He read one of his pornographic poems and wanted to be whipped with a leather strap. This *aktion* notably sparked horror and indignation among some college professors. One of them, a professor of prehistory, from whom I had taken exams sixteen years earlier to get my teacher's certificate, left the room in shock, tears in eyes, shouting 'I can't bear it! How shameful!' Another professor—of geography—saw blood spurt, which of course wasn't really the case."

Nitsch, in 1963, staged events of "psychophysical naturalism": animals were eviscerated and crucified, blood and intestines were thrown on the naked bodies of participants. The only member of the Viennese Actionists to continue performing *Aktions*, Nitsch represented Austrian at the Seville World's Fair in 1992, exhibiting his photographs, videotapes, paintings, and other objects.

Gauville, Hervé: *L'Art depuis 1945, groupes et mouvements.* Paris: Éditions Hazan, 1999.

Muehl, Otto: *Sortir du bourbier.* Dijon: Les Presses du Réel, 2001.

Muehl, Otto: *Lettres à Erika: Journal de l'actionnisme.* Dijon: Les Presses du Réel, 2004.

Muehl, Otto: *Lettres de prison.* Dijon: Les Presses du Réel, 2004.

Roussel, Danièle: *L'Actionnisme viennois.* Dijon: Les Presses du Réel, 2007.

Space, Energy, Body: Soto's *Pénétrables*

It is significant that Jesús Rafael Soto (1923–2005), confirming the parameters of time and space postulated by Al Hansen and Allan Kaprow, elaborated a logical series in an oeuvre that led, for example, from *Spiral* (1955) to the *Pénétrables*. Soto thereby demonstrated a shift from optical work to kinetic work and then to a "bodification" of space.

Spiral—in fact two spirals drawn in black, one hung on the wall and the other on a transparent support placed a few centimeters in front of it, obliquely—is a work in which the idea of movement is already present. The beholder's eye is employed as a "motor" to create random movement in the retina. While this piece is clearly indebted to Gabo's virtual volumes, Soto also referred to "programming" (programming the work, repeatability) in order to replace abstraction with new visual propositions even as he devised mathematical systems in order to eliminate any idea of personal subjectivity. He extended the heritage of experimentation by Calder, Gabo, Duchamp, and Moholy-Nagy, which had come to a halt between the wars and never recommenced.

In *Pénétrables*, the beholder becomes part of the work; the reality of the experience opens onto another space/time.

Soto felt a work was all the more accomplished if it could be easily reconstructed without his help, which he felt was an art that reflected developments in society, an art able to incorporate itself into the architecture and environment of contemporary humanity, notable for innovations such as the elimination of opaque walls in favor of transparent partitions. He renounced private art of modest dimensions, comparing easel paintings to "portholes" on the wall; instead, he addressed the grand adventure of modern urban development, of street art, of an art of open, public spaces. Soto denied that expressiveness was a fundamental value of art—for him, art was above all knowledge: "space, energy, and movement are universal entities on which we are dependent." That led to the notion of the relationship between these inseparable entities: a force, a universal behavior, an infinite elasticity that gave birth to all transformable values including, among others, light. Space, for Soto, was essentially ambiguous, which enabled him to do away with traditional three-dimensional concepts; space had an inalienable relationship to energy, which shaped it. He told Anne Dagbert that, "Energy has a speed greater than light, and it completely fills infinite space. Light is the result of a loss of this energy, just as mass is the loss of speed of light. But this process can be reversed under favorable conditions."

It is worth dwelling on some of the premises behind his work: Soto was fascinated by music and particularly interested in Schoenberg's serial technique. He wanted to devise his own chromatic range that would be equivalent to the atonal system. He was also interested in "vibrations" (Kandinsky) and hence hung meshed surfaces or skeins of flexible rods and wires in front of finely striped grounds, thus creating oscillations, vibrations, and moiré effects (which also hark back to Duchamp's bicycle wheel, allegedly evoking the flames of a fire). Soto's *Pénétrables* became veritable environments. The beholder was no longer a mere spectator in front of the work, but someone who entered it and participated in it. Soto created many such works in Caracas.

Visual Arts Research Group (1960–68)

The Groupe de Recherche d'Art Visuel (GRAV, "Visual Arts Research Group") was founded in the Marais district of Paris in 1960. When Horacio García Ross, Julio Le Parc, François Morellet, Francisco Sobrino, Joël Stein, and Yvaral made a statement at the Second Paris Biennial in September 1961, they adopted the title "No More Mystification." They basically denounced the dull uniformity of works on show, the younger generation's dependence on established artists, the deterioration of any sense of rebellion, and a lack of awareness of the "real character of life into which people of today are plunged." They also mocked the "neo-Dadaism" of Manzoni (with his canned artist's shit), remained wary of emotional reactions to static, permanent, irreplaceable works, and were annoyed by cultivated, sensitive aestheticism whether intellectual or dilettantish. They claimed that their own point of departure was the human eye's relationship to an object, an eye that itself created new visual situations. A work existed only through that relationship. As against a traditional aesthetic relationship focused on individual creativity, the group was concerned with the physics of vision, with new methods of trial and error, of combinatory possibilities, of statistics and probability.

The group sought to limit a work to a strictly visual situation, thereby advocating a certain anonymity of form. A work was to be non-definitive (although precise, accurate, and intentional) yet would underscore phenomena of structure so that the work's visual reality could open up new fields of investigation, possibilities, and so forth. Because their call was not heeded, in 1963 GRAV re-stated its dissatisfaction with the circular art scene and its vicious cycle; this time, it explained that it wanted to draw beholders out of their apathetic dependency and passivity toward what was being imposed on them as art and as a way of life. The group urged viewers to abandon their inhibitions, to relax, and to willfully participate by triggering and transforming situations—it wanted the public to develop its abilities of perception and action. The group laid down several rules: not participating was forbidden, not touching was forbidden, and not breaking was forbidden. During the *Nouvelle Tendance* (New Trend) show at the Musée des Arts Décoratifs in Paris, GRAV works included

a maze, a relief in raking light that could be manipulated, a staircase leading to a prism through which the Tuileries Gardens could be viewed, a passage that generated noise when you crossed it, a hexagonal kaleidoscope, a spring-loaded light fixture to be toyed with, and a spherical water-filled bottle. An installation of the same sort was organized in New York in 1965, while in 1966 the group moved into the public sphere with an event titled "A Day in the Street," which aimed to create new situations in the city among an unsuspecting audience, in order to break the habits that shape urban behavior. GRAV felt that everyday behavior would lead ultimately either to total passivity or, to the contrary, to a general need to react.

For "A Day in the Street," works were to be exhibited or presented to the public; a descriptive text and plan of activities was prepared, and an opinion poll was distributed. On Tuesday, April 19, 1966, at 8 a.m. at the Châtelet Metro station in central Paris, subway users were given little surprise gifts; at 10 a.m., on the Champs-Elysées, a permutable structure was erected and dismantled; at noon, an inhabitable kinetic object was left at the entrance to the Opéra Metro station for passersby to investigate; at 2 p.m., a giant kaleidoscope was left for kids and adults in the Tuileries Gardens, as were giant balloons on the ornamental pond; at 4 p.m., on Boulevard Saint-Germain there was a fair-ground display of various devices to be handled, operated, and tried; at 6 p.m., mobile flagstones opposite La Coupole in Montparnasse challenged neighborhood residents and passersby to keep their balance; at 8 p.m., on Boulevard Saint-Germain (between Rue de Rennes and Rue du Dragon), balloons and pins were distributed; at 10 p.m., movie-goers on Rue Champollion were offered whistles; and at 11 p.m. there was an organized stroll down Boulevard Saint-Michel (from the Seine and to Luxembourg Gardens) with electronic flashes.

In 1968, the GRAV organized a show at the Oswald Museum in Dortmund, Germany (unambiguously titled "In Search of New Beholders") and a collective environment in Saint-Paul de Vence, France.

CARAMEL, Luciano (ed.): *GRAV: Groupe de recherche d'art visuel 1960–1968*. Milan: Electa, 1975.

Festival of Free Expression (1964–67)

The *Festival de la Libre Expression* (Festival of Free Expression) was initially called the *Workshop de la Libre Expression* when it was launched in 1964. It ended in 1967, on the eve of the student uprisings of 1968, with a Fluxus concert at the University of Nanterre, just outside Paris, at the invitation of sociologist Henri Lefebvre.

The event was founded by Jean-Jacques Lebel, who had co-organized "anti-process" exhibitions (Paris and Venice, 1960, and Milan, 1961), had conceived and executed the first European happening, *L'Enterrement de la chose de Tinguely* (Burying Tinguely's Thing, Venice, July 14, 1960), and had organized a happening (and group show) called *Pour conjurer l'esprit de catastrophe* (Warding Off the Spirit of Catastrophe, Paris, November 1962), including Erró, Tetsumi Kudo, François Dufrêne, Robert Malaval, J. Gabriel, and Johanna Laurenson), not to mention a happening called *Incidents* at the 1963 Paris Biennial (with Daniel Pommereulle and Johanna Laurenson). The festival was designed to be an international gathering and mingling of artists, poets, musicians and film-makers dubbed "underground" (that is to say "experimental," totally outside institutional and commercial circuits), enabling them to break their isolation and generate a collective dynamic. The annual festival thus brought together several hundred guests for a week or two, combining all modes of expression in a very libertarian spirit. It was variously held at the American Center in Paris, at Dennison Hall in London, at the Théâtre de la Chimère (Paris), under a big tent on the Carrefour de la Foux near Cogolin (in the Var province of France), and at Nanterre University. After having been thrown out of the American Center—where hundreds of members of the audience followed the invited artists into the underground swimming pool at the end of the *Déchirex* happening, prompting the director to call the police, who tracked down every naked or dripping person in the building—the festival was offered the Théâtre de la Chimère, located at the same address (42, Rue Fontaine) as the apartment of André Breton (died 1966). All the seats were taken out and the hall was transformed in a theatrical space where the only entrance was the actors' own backstage door.

The last festival, meanwhile, was held at the University of Nanterre, where relationships would be established between certain artists and the organizers of the mass uprisings of March 22, 1968, Lebel being in contact with the Noir et Rouge group as well as certain Situationists.

A non-exhaustive list of some of the emblematic artists, poets, and filmmakers who participated in one or several festivals—either by producing a happening, giving a public reading, projecting films, exhibiting work, or participating in a discussion—would include: Johnny Griffin and Art Taylor, Tetsumi Kudo, Erró, Man Ray, Marcel Duchamp, Henri Michaux, Wolf Vostell, Bazon Brock, Daniel Pommereulle, Carolee Schneemann, Ben, Pauline Boty, Nam June Paik, Christo, Charlotte Moorman, François Dufrêne, Lawrence Ferlinghetti, Richard Hamilton, Roy Lichtenstein, Boris Lurie, Robert Malaval, Mel Ramos, Jacques Villeglé, Robert Watts, Robert Filliou, Emmett Williams, Andy Warhol, Yoshioka, and many others.

The following happenings were performed: *Kiss Me* by Daniel Pommereulle, *Robot Opera* by Nam June Paik, *Meat Joy* by Carolee Schneemann, *Gold Water* by Erró, *Exit* by Bob Watts, *Bottled Humanism* and *Your Portrait* by Tetsumi Kudo, *New York Impromptu* and *Spaghetti Sandwich* by Robert Filliou, *Sleep* by Andy Warhol, *Déchirex* and *120 Minutes dédiées au Divin Marquis* by Jean-Jacques Lebel, *Théâtre Panique* by Roland Topor, Arrabal and Jodorowski, plus several Fluxus concerts by Ben, etc.

"Exploded theater" (*théâtre éclaté*) was one of the categories proposed, as were "sociodrama" (direct poetry) and happenings.

Pierre Klossowski's *Tableaux Vivants:* Drawing, Theater, Cinema, Fiction

The label *Tableaux Vivants* reveals Pierre Klossowski's anachronistic yet contemporary drawings to be a theatrical concretization of erotic fantasies. They involve not just drawings but actual scenes recorded by photographer and film-maker Pierre Zucca, whom Klossowski met in 1967. In 1970 the two men published *La Monnaie vivante* and in 1977 Zucca directed the film *Roberte* with Klossowski and his wife Denise playing the roles of Octave and Roberte.

It is probable that Klossowski liked the tableaux vivants he saw in a book by Artaud and Vitrac on *Le Théâtre Alfred Jarry et l'hostilité Publique,* and this relationship between theater and life seemed crucial to him right from the start. Yet only later did he begin modestly drawing with black and colored pencils, first to illustrate, then as replacement for, his published fiction (The four novels *Les Lois de l'Hospitalité —Roberte, ce soir, La Révocation de l'Édit de Nantes, Le Souffleur ou le Théâtre de Société* and *Le Baphomet*—). These works were surprising from a man who had been a translator and exegete of great texts by ancient authors and the Church fathers as well as of writings by and on the Marquis de Sade, Kierkegaard, Nietzsche, and Heidegger, and whose own philosophy, close to Bataille's, influenced such intellectuals of the day as Blanchot, Deleuze, and Foucault. For Klossowski, vision came prior to the written word. Images—a central theme of *Le Bain de Diane* (Diana at Her Bath)—were objects of endless fascination and meditation. Zucca's production stills served as the point of departure for the large drawings related to the *Roberte* cycle.

But already in 1959 Klossowski had invited his friends to a private game of role-playing, acting out the scenes described in *Roberte, ce soir* (published by Les Éditions de Minuit in 1953, and in English by Dalkey Archive Press in 2002). In 1985, Helmut Newton photographed Klossowski and Denise in transgressive poses.

ZUCCA, Pierre: *La Monnaie vivante.* Paris: Losfeld, 1970.

KLOSSOWSKI, Pierre: *Tableaux vivants, essais critiques 1936–1983.* Paris: Le Promeneur, 2001.

SPIRA, Antony; WILSON, Sarah (eds.): *Pierre Klossowski.* London: Whitechapel Gallery. Ostfildern: Hatje Cantz Verlag. Paris: Gallimard / Centre Pompidou, 2006–07.

Theater / Novel

In 1974, Louis Aragon published *Théâtre / Roman* (Theater / Novel). During the summer of 1973 he had taken his manuscript and separated it into paper-clipped chapters, moving and shifting them among the mass of pages. He said, "I'm shuffling cards, I cut, I cut again, so it's less and less comprehensible."

Théâtre / Roman, wrote Jean Ristat, is "a random composition whose elements —the chapters—are trapped a constant, irrepressible motion like quantum particles."

For Aragon, the standard conception of a novel with a narrative that recounted a story from beginning to end was outmoded. Each chapter was therefore independent of the one that preceded or followed it, even if the chapter made sense within the whole, within its "hazarded insertion."

Théâtre / Roman can be approached in many ways. Reading it calls for theoretical tools, abandoning the old novelistic model. It was divided into two parts, "The Man of Theater" and "The Writer."

ARAGON, Louis: *Théâtre / Roman.* Paris: Gallimard, 1974.

RISTAT, Jean: "Aragon, l'homme au gant." [Lecture given on December 6, 2002, at the Bibliothèque Nationale de France]. Rambouillet: Société des Amis de Louis Aragon et Elsa Triolet, 2003.

Chronology

(1896 – 1989)

As an extension or counterpoint to the exhibition *A Theater without Theater*, this chronology attempts to explore the echoes between the practices deriving from the field of theater and the performing arts and those linked more specifically to the visual arts. Focusing solely on the history of the avant-gardes as an ensemble that is essential to understanding the collective and heuristic experiments of the twentieth century, this chronology does not aim to be exhaustive but acknowledges the singularity of the practices in each territory explored, of their convergences and their inexorable divergences.

This chronology could only be subjective in its construction. Quite obviously, it was not possible to cover all the artistic and theatrical events that shaped the period under study. Nevertheless, this subjectivity has its limits, which appear in the considerable attention paid to the theoretical and aesthetic relations between the performing arts and the visual arts. That is why this chronology is constructed more as a possible methodology for documenting, supplementing and opening up the exhibition that it extends. This chronology reflects both the limits of the form and the limits of the exhibition. It is built above all as a succession of reference points and milestones that are vital to any conceptualisation of the subject. It also makes it possible to provide information on many points that an exhibition is by its very nature incapable of covering.

Several hypotheses for the construction of this chronology were considered, one of them attempting to intertwine the two specific domains. For greater clarity, but also to make it plain that, beyond the interference and correspondences, each field retains its own specific history, the approach finally chosen is strictly chronological. It has been left to the reader both to distinguish between the different territories concerned and to leave unresolved the classifications that the exhibition seeks to abolish.

In addition to providing a temporal grid, a chronological study makes it possible to highlight the development of contexts and the specificity of the experimental effervescence running across all continents at different moments of their history. While the western European scene was providing emblematic models for the break with the aesthetics issuing from naturalism, the convergence between aesthetic and political projects gradually led to a displacement towards eastern Europe. The creative power of the Russian and German theater now started to impose a model whose echoes would spread beyond the European continent, creating a lasting impact on the aesthetic and political consciousness of the different avant-gardes and neo-avant-gardes that would be their successors.

As the totalitarian regimes of Europe sank into ideological stalemate, so the grand theories concerning a new form of theater that had emerged on that continent were followed by a desire for emancipation that would culminate during the post-war years in the experimental and interdisciplinary forms explored in the United States. On the ruins of a now obsolete ideological model, the avant-gardes, with most of their creators in exile, adumbrated new territories and reappraised the aesthetics of the century's first decades, which they recast in their own fashion and emptied of their original political contents in order to replace them with new utopias and new issues. Where the European scene was stagnant, the American scene was effervescent, its very nature overriding all disciplinary distinctions in favour of a form of continuous experimentation. So it was with Black Mountain College, the birth of the Actors's Studio, the Living Theatre, the Judson School and the big American universities, all of which were laboratories searching for new enchantments and necessary ripostes, in a society dominated by the power of consumption and the ecstasy of the spectacle.

However, in counterpoint to the potency of an ideological American model that tries to assert a form of regulation, a climate resistance and emancipation gave rise to other scenic forms: the happening, the laboratory theater, Tropicalismo—all calling into question the theatrical model in terms of its narrative form and gesturality, seeking to free it from the constraints of text and recapture the provocative spirit of the first avant-gardes, from experimental theater to the Theater of Cruelty, from the Theater of the Absurd to Agit-prop.

The decades that followed increasingly affirmed the need to construct an alternative to modernist discourse. That is why the moment chosen to close this exhibition indicates a new world order that, as we are well aware, requires a rethinking of contemporary cultural patterns. The subject covered here was sufficiently vast and the reality of the art of the present distinct enough for this exhibition not to attempt to embrace it all in a single, unifying and linear pattern. *A Theater without Theater* opens up a field that subsequent exhibitions will explore further.

Two events, both chosen for their experimental value, punctuate the chronology that this exhibition attempts to navigate: that of *Ubu Roi* (1896, Paris) by Alfred Jarry, who would soon be the Mr. Do-It-All at the Théâtre de l'Œuvre, which ushers in a conception of theater that would break with classical theater and set the coming century on its experimental course; and the group show *Theatergarden Bestiarium* (1989, New York, Seville and Poitiers), a presentation of a certain idea of theater conceived in close collaboration by two creators, which marks an essential break in the way of showing in a stage-based way. From 1896 to 1989, we thus have a possible chronology for "a theater without theater."

Over the years, from one event to the next, practices have merged to the extent that the frontiers that are part of the categorization of art can no longer be distinguished. This is the sign that the patterns particular to the specificity of disciplines are hypotheses that fully take on board their reactivation. Out of these two histories, which are so often read separately, is written a shared history that reinvents the relation to space and time and the relation between actor / artist and spectator / public.

Of course, the task does not stop at the end of the 1980s. While the same artists, choreographers and directors have, from the 1990s through to the present day, continued to develop work whose foundations were laid in earlier decades, a younger generation has drawn on this experimental past to develop other initiatives, to attempt other forms, configurations and adventures. A new grid now sets the rules whereby the reality of contemporary creation goes beyond watertight definitions and characters to open up an alternative perspective, with open spaces for new places and stages, looking towards *another kind of theater*.

Anne Stenne

1896 **PARIS**: Writer Alfred Jarry publishes *De l'inutilité du théâtre au théâtre* (On the Uselessness of Theatre in the Theatre). Jarry elaborates the notion of "pataphysics," "a science of imaginary solutions," and the "science of the exception and the particular."
PARIS (DECEMBER 10): Aurélien Lugné-Poe stages Alfred Jarry's *Ubu Roi* at the Théâtre de l'Œuvre.

1897 **PARIS**: Director André Antoine founds the Théâtre Libre. Antoine champions a naturalist, populist, social-issue based theater. He elaborates the notion of the "4th wall", the imaginary screen that separates the actor from the spectator.

1898 **MOSCOW**: Authors and directors Konstantin Stanislavsky and Vladimir Nemirovich-Danchenko found the Moscow Art Theater. Stanislavsky stages Anton Chekhov's *The Seagull* (1895) with actor Vsevolod Meyerhold.

1899 **PARIS**: Director Adolphe Appia writes *Die Musik und die Inscenierung* (Music and the Art of the Theater). He draws inspiration from Loïe Fuller's *La Danse serpentine* (1892) in which the use of electric lighting fills the scenic space with luminous moving forms.

1900 **PARIS**: André Antoine stages *La Terre* (The Earth, 1887) by Émile Zola, at the Théâtre Antoine. The sets are realistic down to the minutest detail.

1901 **BERLIN**: The Austrian director Max Reinhardt founds the satirical cabaret Schall und Rauch (Sound and Smoke).
MUNICH (APRIL): Writer Frank Wedekind, the vanguard of German Expressionism, founds the famous Munich cabaret Die elf Scharfrichter (The Eleven Executioners).

1902 **MOSCOW**: The theoretician and director Vsevolod Meyerhold leaves the MHT company of the Moscow Art Theater and presides over a group of young actors that subsequently called itself *The New Drama Touring Company*.

1903 **PARIS**: American dancer Isadora Duncan elaborates the foundations of modern dance.

1904 **MOSCOW** (JANUARY 17): Konstantin Stanislavsky stages Anton Chekhov's *The Cherry Orchard* at the Moscow Art Theater.

1905 **BERLIN**: Max Reinhardt assumes the management of the Deutscher Theater until 1930.
LONDON: Director Edward Gordon Craig publishes *The Art of the Theatre*.
MOSCOW and **SAINT PETERSBURG**: Vsevolod Meyerhold stages his first great innovative experiments in various theaters. Konstantin Stanislavsky develops his experimental theater. They pursue their common research through the Moscow Studio.

1906 **PARIS**: André Antoine assumes the management of the théâtre de l'Odéon.

1907 **LONDON**: Edward Gordon Craig publishes *The Actor and the Über-Marionette*.

1908 **LONDON**: Edward Gordon Craig creates the critical theater review *The Mask* which will be published until 1929.
MOSCOW: Konstantin Stanislavsky directs Maurice Maeterlinck's *The Bluebird*, at the Moscow Art Theater.

1909 **GETAFE (SPAIN)**: The poet and playwright Ramón Gómez de la Serna revisits the "mental theater" of writer Silverio Lanza.
MUNICH: Painter Vassily Kandinsky conceives of a cycle of scenic works, among them *Der Gelbe Klang* (Yellow Sonority) which appears in the *Almanach Der Blaue Reiter*.
PARIS (FEBRUARY): Theoretician and artist Filippo Tommaso Marinetti publishes the "Manifeste futuriste" (Futurist Manifesto) in the Paris newspaper *Le Figaro*.
PARIS (MAY 18–JUNE 18): Russian impresario Sergei Diaghilev triumphs with the first season of his *Ballets Russes* at the Théâtre du Châtelet.
PARIS: Filippo Tommaso Marinetti presents the "hilarious tragedy" *Le Roi Bombance*, published in 1905, at the Théâtre de l'Œuvre.
TURIN: Filippo Tommaso Marinetti stages his piece *Electtricità sessuale* at the Teatro Alfieri.
VIENNA: Painter Oskar Kokoschka stages *Mörder, Hoffnung der Frauen* (Murderer, Hope of Women), one of the first Expressionist productions.
MOSCOW: Konstantin Stanislavsky drafts the fundamentals of his "Method," which calls upon the faculties of introspection, intuition and the subconscious, and provides the actor with a psychological approach to, and interior awareness of, his character.

1910 **MONTE VERITÀ (SWITZERLAND)**: Theoretician and choreographer Rudolf von Laban founds his nudist school of natural and expressive dance with dancers Isadora Duncan and Marie Wigman.
PARIS: Writer Raymond Roussel publishes *Impressions d'Afrique* (Impressions of Africa). The following year, the theater piece will play for a week at the Théâtre Femina. Artists Marcel Duchamp, Gabrielle and Francis Picabia and poets Guillaume Apollinaire and Michel Leiris attend the performances.
TRIESTE (ITALY) (JANUARY 12): The first great Futurist soirée takes place at the Politeama Rossetti theater.

1911 **MADRID**: Enrique Blanco, director of the review *Los sucesos*, produces Iberia Cines's first documentary, *Asesinato y entierro de don José Canalejas*. The actors, among whom Pepe Isbert in the role of the anarchist hired killer, reconstitute the political magnicide there where it happened.
MILAN (APRIL 22): Filippo Tommaso Marinetti publishes *Manifesto dei drammaturghi futuristi* (Manifesto of Futurist Playwrights). He advocates a renewal of a "theater of poetry" in function of the machine and modernist themes.

1912 **MADRID**: Ramón Gómez de la Serna organizes the "veladas" where discussions on current affairs themes are improvised at the café Pombo.
MUNICH: Vassily Kandinsky publishes "Über Bühnenkomposition" (On Scenic Composition) in the *Almanach Der Blaue Reiter*.
PARIS (APRIL): The poet / boxer Arthur Cravan writes and publishes the first issue of the critical and artistic review *Maintenant*, prefiguring the imminent appearance of the Dada movement.

1913 **LONDON**: Edward Gordon Craig publishes *Towards a New Theatre*.
MILAN (MARCH 11): The painter and composer Luigi Russolo publishes the manifesto *L'Arte dei rumori*.
MILAN (SEPTEMBER 29): Filippo Tommaso Marinetti publishes the manifesto *Teatro di Varietà* (Music-hall), the official theory of Futurist theater.
MILAN: Luigi Russolo and his assistant Ugo Piatti stage *Intonorumori* (Noise Intoners), the first concerts of Futurist sound effects.
PARIS (MAY 29): Igor Stravinsky composes the ballet *Le Sacre du printemps*, performed with a choreography by Vaslav Nijinsky at the Théâtre des Champs-Élysées.
PARIS: Poet Henri-Martin Barzun publishes *Voix, rythmes et chants simultanés* (Simultaneous Voices, Rhythms and Chants). He elaborates the notion of "simultaneity" in the theater.
PARIS: The theoretician and director Jacques Copeau creates the Théâtre du Vieux-Colombier. Influenced by Adolphe Appia and Edward Gordon Craig, he

contributes to the movement of theatrical renewal.
SAINT PETERSBURG: The poet and playwright Vladimir Mayakovsky writes and directs *Vladimir Mayakovsky, a Tragedy* at the Luna Park Theater.
SAINT PETERSBURG: The theoretician and musician Mikhail Matyushin composes *Victory over the Sun* with sets and costumes by artist Kazimir Malevich at the Luna Park Theater.

1914 **ITALY**: Painter Giacomo Balla stages *Macchina tipografica* (Printing Press). The mechanization of the performer is reminiscent of Edward Gordon Craig's ideas.
MILAN (APRIL 5): Artist and musician Francesco Cangiullo gives the first "dynamic and synoptic declamation" of Filippo Tommaso Marinetti's poem *Piedigrotta*.
MILAN: Filippo Tommaso Marinetti writes the sound poem *Zang Tumb Tumb*.
MUNICH: Vassily Kandinsky produces the sketches and scores for *Violett*. On various lines of the score there are color, movement and voice indications.
PARIS: Raymond Roussel publishes *Locus Solus* and has it staged by Pierre Fondraie.
MOSCOW: Vsevolod Meyerhold stages *The Fairground Stall* by Russian poet Alexandre Blok.

1915 **LISBON** (MARCH): Writers and poets Fernando Pessoa and Mário de Sá-Carneiro appear in the first issue of the review *Orpheu*. In it, Pessoa publishes the "sensacioniste" drama *O marinheiro*.
MADRID (DECEMBER 15): Flamenco singer and dancer Pastora Imperio performs *El amor brujo* by composer Manuel de Falla, with sets by Cipriano Rivas Chérif at the Teatro Lara.
MILAN: The painter and theoretician Enrico Prampolini publishes *La scenografia futurista* and *L'atmosfera scenica futurista* manifestos. Like Edward Gordon Craig, he advocates the elimination of the performer.
MILAN (JANUARY 11): Filippo Tommaso Marinetti publishes his manifesto *Teatro sintitico futurista* and develops in the literary domain the notion of "simultaneity."
MILAN: Filippo Tommaso Marinetti stages *Piedi*, one of his short plays or "sintesi."
MILAN and **ZURICH**: Writer and poet Hugo Ball corresponds with Filippo Tommaso Marinetti.
MOSCOW: Director Alexandre Tairov spots painter Alexandra Exter at the show *0.10. The Last Futurist Exhibition of Paintings* and commissions the sets and costumes for his theatrical productions at the Karmerny Theater from her.

1916 **BARCELONA** (APRIL 23): Arthur Cravan faces world champion boxer Jack Johnson in the ring of The Monumental. He's knocked out in the sixth round.
LISBON (SEPTEMBER): Writer and Futurist artist José de Almada Negreiros publishes *Manifesto Anti-Dantas*.
PARIS: Theoretician Georges Polti publishes *Les 36 situations dramatiques*, a theory according to which there are 36 basic dramatic situations that cover any type of scenario.
PARIS: Poet and playwright Pierre Albert-Birot publishes the *Manifeste du théâtre nunique* which eschews all psychology and realism.
ZURICH (FEBRUARY 5): Artists Jean Arp, Hugo Ball and poet Tristan Tzara found Künstlerkneipe Voltaire (Cabaret Voltaire) which was active until July 1916. The birth of the Dada movement.
ZURICH (JULY 14): The first *Dada soirées* are opened to the general public at Waag Hall.
ZURICH: Richard Huelsenbeck, Marcel Janco and Tristan Tzara present the simultaneous poem *L'Amiral cherche une maison à louer* at the Cabaret Voltaire.

1917 **LISBON** (APRIL): José de Almada Negreiros reads his *Ultimatum futurista às gerações portuguesas do século XX* at the first Futurist conference.
LISBON (NOVEMBER): The police seize the only issue of the review *Portugal Futurista*, directed by the painter and writer Guilherme de Santa-Rita, known as "Santa Rita Pintor." Álvaro de Campos, one of Fernando Pessoa's heteronyms, publishes *Ultimatum*.
MADRID: Ramón Gómez de la Serna presents the action-conference *El circo* from a trapeze.
MILAN (JULY 8): Filippo Tommaso Marinetti publishes the *Manifesto della danza futurista*. He acknowledges the qualities of contemporary dancers Vaslav Nijinsky, Isadora Duncan and Loïe Fuller.
PARIS (MAY): Serge Diaghilev produces the ballet *Parade*, with sets by Pablo Picasso, music by Erik Satie and texts by poet Jean Cocteau at the Théâtre du Châtelet. Guillaume Apollinaire talks of "sur-réalisme."
PARIS (JUNE 24): Albert-Birot stages Guillaume Apollinaire's *Les Mamelles de Tirésias* at the Conservatoire de René-Maubel.
ZURICH (MARCH 29): Artist Sophie Taeuber performs her "abstract dances" on a text by Hugo Ball called *Gesang der Flugfische und Seepferdchen* (Song of the Flying Fish and Sea Horses) during the inaugural exhibition of the Dada Gallery.

1918 **AUGSBURG (GERMANY)**: Poet, playwright and director Bertold Brecht writes his first theater piece *Baal*, in which he develops his anarchist ideas.
LISBON: José de Almada Negreiros publishes his project for the ballet *O jardim de Pierrette*.
ROME: Writer and architect Gilbert Clavel and artist Fortunato Depero presents *Balli Plastici* at the Teatro dei Piccoli.
PETROGRAD (RUSSIA) (OCTOBER): Vsevolod Meyerhold stages for the first time Vladimir Mayakovsky's *Mystery Bouffe* with Suprematist sets by Kazimir Malevich.

1919 **BERLIN**: Director and theoretician Erwin Piscator creates the first animated photomontage, taking inspiration from one of Richard Huelsenbeck's playlets for the theater Die Tribüne.
WEIMAR (GERMANY) (APRIL): Architect Walter Gropius founds the Bauhaus. A dramatic arts studio is set up. Expressionist painter and playwright Lothar Schreyer establishes the first scenic studies class given in the art school.
ITALY (APRIL): Aviator Fedele Azari drafts the *Futurist Aerial Theater manifesto* which he distributes in the sky in his first "flight of expressive dialogue" in the middle of an aerial ballet. He produces at the same time flying "Intonorumori," by controlling the volume of his motor, thus applying Luigi Russolo's techniques.
SEVILLE (SPAIN): Poets Guillermo de Torre and Pedro Garfias contribute to the foundation of Ultraísmo with *Un manifiesto literario*. The movement accepts "all tendencies without distinction, as long as they reflect a desire for novelty."
RUSSIA: The Agit-prop boat and train carries actors, including Nikolai Foregger and Vladimir Mass, throughout the country. They play scenes from daily life while disseminating Marxist-Leninist ideas.

1920 **BERLIN** (JUNE 5): Artists George Grosz, Raoul Hausmann and John Heartfield organize the Erste Internationale Dada-Messe (First International Dada Fair). Among the paintings, collages, photomontages, posters and objects exhibited, are the *Dada-puppen* (Dada Puppets) by artist Hannah Höch and the manikins of Heartfield and Grosz at the Galerie Otto Burchard.
BERLIN: Erwin Piscator founds the Proletarisches Theater. The theater becomes a political vehicle for Marxist ideas.
BERLIN (OCTOBER 14): Sculptor Lajos Barta stages *Russlands Tag*, with sets by John Heartfield, Proletarisches Theater.
MUNICH: Bertold Brecht devises cabaret entertainments and is a friend and colleague of humorist Karl Valentin.

SPAIN: Writer and playwright Ramón María del Valle-Inclán publishes *Luces de bohemia.*
PARIS (MARCH 27): The Dadaists organize a soirée of new pieces presented on the occasion of the 25th anniversary of Alfred Jarry's *Ubu Roi* at the Théâtre de l'Œuvre.
PARIS (MAY 26): Poets Philippe Soupault and André Breton write *Vous m'oublierez* and stage it with Paul Éluard and Théodore Fraenkel at the Salle Gaveau at the Festival Dada.
PARIS (OCTOBER 25): Dancer Jean Börlin choreographs *Jeux,* a dance poem by Vaslav Nijinsky, with the Swedish Ballet directed by Rolf de Maré, with music by Claude Debussy and sets by painter Pierre Bonnard at the Théâtre des Champs-Élysées.
PARIS: Poet and theoretician Antonin Artaud publishes his first theatrical review about the plays *Les Créanciers* (Creditors) by Swedish writer August Strindberg and *Elektra* by poet Hugo von Hofmannsthal.
PARIS: The director and actor Firmin Gémier founds the Théâtre National Populaire.
PARIS: *Rrose Sélavy,* Marcel Duchamp's female alter ego, prompts a series of photos by Man Ray.
SALZBURG (AUSTRIA): Max Reinhardt and von Hofmannsthal found the Salzburger Festspiele (Salzburg Festival), which brings together opera, theater and classical music.
MOSCOW: Painter and architect Lazar Lissitzky conceives the *Lenin Tribune project*, which will never be realized.
PETROGRAD (RUSSIA) (NOVEMBER 7): Nikolai Evreinov stages *The Storming of the Winter Palace*, for the third anniversary of the Russian revolution. The "play" brings together more than 8,000 citizens, a battalion of soldiers, 2,685 performers among which 125 ballet dancers, 100 circus artists and 1,750 extras, as well as 500 musicians.

1921 **GENEVA (SWITZERLAND)** and **PARIS**: Adolphe Appia publishes *L'Œuvre d'art vivant* (The Work of Living Art).
PARIS (MAY 13): The Dadaists organize the *Mise en accusation et jugement de M. Maurice Barrès,* (The Indictment and Trial of Monsieur Maurice Barrès) at the Salle des Sociétés Savantes.
PARIS: Writer and playwright Georges Ribemont-Dessaignes publishes and stages *L'Empereur de Chine* (The Emperor of China) followed by *Le Serin muet* (The Mute Canary), performed by André Breton.
PARIS: Jean Cocteau stages *Les Mariés de la Tour Eiffel* (The Wedding on the Eiffel Tower).
PARIS: The Dadaists organize excursions to Saint-Julien-le-Pauvre.
IRKUTSK (RUSSIA) (MAY): Director Nikolai Okhlopkov organizes the mass action *The Struggle of Labor Against Capital*.
MOSCOW: Nikolai Foregger founds the Mastfor theater in collaboration with Vladimir Mass.

1922 **GERMANY**: Bertold Brecht and humorist Karl Valentin play leading roles in the surrealist film *Mysterien eines Friesersalons* (Mystery of a Hair Salon).
BERLIN: Architect Frederick Kiesler creates the sets for the science fiction play *R. U. R. (Rossum's Universal Robots)* by writer Karel Capek at the Theater am Kurfürstendamm. The set uses a mobile mural relief, screens (made with mirrors) and a film projector. The first alliance of film and a live play.
STUTTGART (GERMANY): Painting and scenography professor and decorator Oskar Schlemmer stages *Triadische Ballett* (Triadic Ballet) at the Landestheater. The ballet would play for ten years.
PARIS (JANUARY 20): Painter Fernand Léger creates the sets and costumes for *Skating Rink* by the Ballets suédois at the Théâtre des Champs-Élysées.
PARIS (FEBRUARY): Antonin Artaud and the company of the Théâtre de l'Atelier present *M. de Pygmalion* by Spanish playwright Jacinto Grau.
MOSCOW: Vsevolod Meyerhold stages Alexander Sukhovo-Kobylin's *The Death of Tarelkin*, with sets by artist Varvara Stepanova at the Théâtre de Chambre.
MOSCOW: Vsevolod Meyerhold stages Fernand Crommelynck's *The Magnificent Cuckold*, with sets by artist Liubov Popova at the Actor's Theater.

1923 **DESSAU (GERMANY)** (AUGUST): Artist Kurt Schmidt stages the *Mechanisches Ballett* (The Mechanical Ballet) during Bauhaus week at the Stadttheater.
HANOVER (GERMANY): Artist Kurt Schwitters produces preliminary studies and extracts of *Ursonate*, a sonata of presyllabic sounds.
HANOVER (GERMANY): Kurt Schwitters publishes the first issue of the review Merz. On the December 30 he organizes with Raoul Hausmann the first great Merz-Matinée.
WEIMAR (GERMANY) (OCTOBER): Oskar Schlemmer assumes the management of the Bauhaus Theater until 1929. He teaches the complementarity of theater and painting.
PARIS (JULY 6–7): Tristan Tzara stages *Le Cœur à gaz* (The Gas Heart), with costumes by painter Sonia Delaunay, during *La Soirée du cœur à barbe* (Bearded Heart Evening) at the Théâtre Michel.
PARIS (OCTOBER 25): Jean Börlin choreographs a performance by the Ballets suédois of *La Création du monde* by writer Blaise Cendrars, with sets and costumes by Fernand Léger at the Théâtre des Champs-Élysées.
SOVIET UNION (OCTOBER): Official creation of the political Agit-prop collective the Blue Blouse Group which incorporates avant-garde techniques, from Filippo Tommaso Marinetti's *Teatro di Varietà* to Vsevolod Meyerhold's biomechanics.
SOVIET UNION: Nikolai Foregger and his dance company perform *Machine Dances.*
MOSCOW: Vsevolod Meyerhold founds the Meyerhold Theater. In his State Experimental Theatrical Studio (GEKTEMAS), he teaches biomechanical exercises in 16 studies that are devised to provide physical training for actors.
MOSCOW: Vsevolod Meyerhold stages *Zemlja dybom* (The Earth in Turmoil) by writer Sergei Tretiakov, at the Meyerhold Theater.
TOKYO (JULY): Visual artist Murayama Tomoyoshi creates the neo-Dada group Mavo and drafts its first manifesto. His notion of "conscious constructivism" leads him to create the scenic decor and dance entitled *Na no tsukerarenai odori*, (The Dance That Can't Be Named).

1924 **U.S.A.** (NOVEMBER 19): Jean Börlin choreographs *Krukan* with the Swedish Ballet after a libretto by Luigi Pirandello, with music by Alfredo Casella and sets and costumes by painter Giorgio de Chirico.
GERMANY: Kurt Schmidt and Tony Hergt create the marionettes for *Die Abenteuer des kleinen Buckligen* (Adventures of the Little Hunchback) directed by Ilse Fehling, inspired by the novel *Über das Marionettentheater* (On the Marionette Theater) by writer and playwright Heinrich von Kleist in 1810.
BERLIN: Artist and theoretician László Moholy-Nagy publishes the essay *Theater, Zirkus, Variété* (Theater, Circus, Variety). He develops his ideas on a "total theater."
BERLIN: Bertold Brecht settles in Berlin. He becomes a playwright at Max Reinhardt's Deutsches Theater, with actress Helene Weigel directing his plays.
WEIMAR (GERMANY): Oskar Schlemmer stages *Meta oder die Pantomime der Örter* (Meta or the Pantomime of the Premises) at the Bauhaus.
PARIS (APRIL 19): Antonin Artaud publishes his first theatrical manifesto, *L'Évolution du décor.*

PARIS (DECEMBER 4): Jean Börlin choreographs *Relâche*, with the Ballet suédois, music by Erik Satie and sets by Francis Picabia at the Théâtre des Champs-Élysées. Marcel Duchamp and Man Ray participate in the project. Picabia decides to screen René Clair's film *Entr'acte* during the intermission of the two-act ballet.
PARIS: Marcel Duchamp and Brogna Perlmutter appear as *Adam et Ève* in the manner of Cranach in the *Revue Ciné Sketch* published by Francis Picabia and René Clair.
PARIS: Tristan Tzara stages *Le Mouchoir des nuages* with lights by Loïe Fuller.
PARIS: André Breton publishes *Le Manifeste du Surréalisme*.
PARIS: Pablo Picasso creates the sets and costumes for *Mercure*. He receives glowing plaudits from the Dadaists.
TOKYO (DECEMBER): Director Yoshi Hijikata stages *From Morning to Midnight* by playwright Georg Kaiser, with sets by Murayama Tomoyoshi at the Petit Théâtre de Tsukiji.
TOKYO: The Mavo group performs *Danse macabre*, the 3rd act of *Tod und Teufel* (Death and the Devil) written by Frank Wedekind in 1905.

1925 **DESSAU (GERMANY)**: The Bauhaus moves to a new location. Walter Gropius creates a hall especially for the theater studio.
HANOVER (GERMANY): Kurt Schwitters conceives the *Normalbühne Merz* project, which will never be realized.
MUNICH: Oskar Schlemmer and László Moholy-Nagy publish the review *Die Bühne im Bauhaus, Bauhausbücher 4* (The Theater of the Bauhaus).
PARIS: Raymond Roussel publishes *L'Étoile au front.*
ROME: Luigi Pirandello founds the company Teatro d'Arte.
SOVIET UNION: Konstantin Stanislavsky writes *My Life in Art.*

1926 **NEW YORK**: Dancer and choreographer Martha Graham founds her company, The Martha Graham Dance Company.
DESSAU (GERMANY): Oskar Schlemmer stages *La Danse des gestes*, a choreographic demonstration of his abstract theories, at the Théâtre du Bauhaus.
LONDON: The communist-linked Workers's Theatre Movement draws inspiration from Soviet Agit-prop.
PARIS: Raymond Roussel stages *La Poussière de soleil.*
PARIS: Antonin Artaud and Roger Vitrac found the Théâtre Alfred Jarry. Antonin Artaud publishes le *Manifeste pour un théâtre avorté* (Manifesto for an Abortive Theater).
MOSCOW (DECEMBER 9): Vsevolod Meyerhold stages Nicolas Gogol's *The Inspector General* (1836) at the Sohn Theater. He takes his inspiration for the set from Tatlin's Tower, an utopian monumental building project elaborated in 1919 by painter and sculptor Vladimir Tatlin to celebrate the Revolution. In the last silent scene, the actors are replaced by puppets.
MOSCOW: Konstantin Stanislavsky publishes *An Actor Prepares.*

1927 **GERMANY**: Bertold Brecht and Erwin Piscator collaborate for the first time and stage *The Good Soldier Schweik* by the Czech writer Jaroslav Hasek.
BERLIN: Walter Gropius conceives a project for a "total theater," for Erwin Piscator. Financial issues prevent its realization.
DESSAU (GERMANY): Oskar Schlemmer stages *Space Dance* at the Bauhaus Theater.
BARCELONA: Poet and playwright Federico García Lorca stages *Mariana Pineda* with actress Margarita Xirgú and sets by painter Salvador Dalí.

1928 **BERLIN** (AUGUST 31): Bertold Brecht writes and stages *Die Dreigroschenoper* (Three Penny Opera) with music by Kurt Weill, one of the greatest theatrical successes of the Weimar Republic. Bertold Brecht discovers the works of Karl Marx and elaborates the theory of "epic theater." His "Verfremdungseffekt" ("alienation effect") is intended to "awaken the critical consciousness of the spectator."
DESSAU (GERMANY): Vassily Kandinsky realizes the sets and costumes for *Pictures at an Exhibition* by composer Modest Moussorgsky at the Friedrich Theater.
SPAIN: Man Ray photographs Vicente Escudero.
PARIS: André Breton publishes the novel *Nadja.*

1929 **BERLIN**: Erwin Piscator publishes *Das Politische Theater*.
LISBON: Bernardo Soares, a heteronym of Fernando Pessoa, appears for the first time with fragments of *Livro do Desassossego*.
MADRID: Ramón Gómez de la Serna stages *Los medios seres* at the Teatro Alcázar.
PARIS: André Breton publishes the "Second Manifeste Surréaliste" in the last issue of *La Révolution Surréaliste*. Antonin Artaud and Roger Vitrac come in for criticism.
MOSCOW: Lazar Lissitzky conceives the mock-up of *I Want a Child* by playwright Sergei Tretiakov. He proposes to reconstruct the interior of the Meyerhold Theater by placing the stage in the center of the auditorium.

1930 **U.S.A.**: The disciples of Konstantin Stanislavsky introduce his "Method" in the States. His technique of naturalist interpretation based on improvisation, sensory memory, the character's past and psychological gesture will influence America's theater and film actors.
SPAIN: Federico García Lorca begins the drafting of *El público*, a very controversial work that won't be staged until 1972.
PARIS: Antonin Artaud, Roger Vitrac and Josette Lusson publish *Le Théâtre d'Alfred Jarry et l'hostilité publique.*
SOVIET UNION: Vladimir Mayakovsky writes, directs and creates the sets for *The Bathhouse.*

1931 **NEW YORK** (FEBRUARY 2): Martha Graham choreographs and produces the costumes for *Primitive Mysteries* with music by Louis Horst, at the Craig Theater.
NEW YORK: Directors Harold Clurman, Cheryl Crawford and Lee Strasberg found the Group Theater.
SPAIN: Rafael Alberti publishes *El hombre deshabitado* (The Empty Man), an avant-gardist work extending the experimental reading of baroque theater proposed by José Bergamín with *Enemigo que huye* (To the Fleeing Enemy, 1928) and Rivas Chérif with *Un sueño de la razón* (The Sleep of Reason, 1929).
MADRID: Federico García Lorca is named director of the state-funded student theater troupe *La Barraca* (The Shack) that tours Spain's rural areas presenting modern interpretations of classical Spanish works.
PARIS: Performances by the Balinese theater at the German Pavilion of the Colonial Exposition influence Antonin Artaud in the development of the theatrical ideas he would advance in *Le Théâtre et son double* (The Theater and Its Double) published in 1938.
MOSCOW: Director Sergei Obraztsov directs the State Central Puppet Theater, bringing innovation by developing puppet characters using Stanislavski's "Method."

1932 **HANOVER (GERMANY)**: Kurt Schwitters publishes the complete score of the *Ursonate* in a lay-out by Dutch typographer Jan Tschichold in the final issue of Merz.
PARIS: Antonin Artaud publishes the first manifesto of *Théâtre de la cruauté* (Theater of Cruelty).

1933 **NORTH CAROLINA**: Black Mountain College opens. Exiled Bauhaus artists Josef and Anni Albers and Xanti Schawinsky teach there.
BERLIN (JULY 20): Architect and Bauhaus director Ludwig Mies van der Rohe

decides to dissolve the school following numerous Nazi attacks. Many artists take refuge in the United States.
ITALY (OCTOBER): Filippo Tommaso Marinetti and artist Pino Masnata create *Il Teatro radiofonico futurista.*

1934 **LISBON**: Fernando Pessoa publishes *Mensagem,* the only collection of Portuguese poems he would publish under his name. He dies the following year.
MADRID: Víctor García stages *Yerma* by Federico García Lorca with Margarita Xirgú and sets by Salvador Dalí.
PARIS: Jean Cocteau writes and stages *La Machine infernale* after Sophocles's Oedipus Rex, with sets by painter and decorator Christian Bérard at the Comédie des Champs-Élysées.
SOVIET UNION: Writer Maxim Gorky organizes the First Congress of the Soviet Writers Union. Speaker for artistic affaires Andrei Jdanov drafts the first principles of social realism, setting out the broad lines of an official and enforceable code regulating cultural activities. The congress marks the end of theatrical experimentation in the Soviet Union and ushers in social realism.

1935 **NEW YORK** (APRIL 28): Martha Graham choreographs and performs *Frontier*, with sculptures by Isamu Noguchi and music by Louis Horst at the Guild Theater.
PARIS: Antonin Artaud stages *Les Cenci*, by the writers Stendhal and Shelley, with sets and costumes by painter Balthus.

1936 **U.S.A.**: Charles Chaplin directs the film *Modern Times*, a burlesque satire denouncing Taylorism.

1937 **GERMANY**: Frank Wedekind stages Austrian composer Alban Berg's unfinished opera *Lulu*, inspired by *Die Buchse der Pandora* (Pandora's Box), and *Der Erdgeist* (Earth Spirit) written by the director a few years earlier.
MADRID: Director and playwright María Teresa León directs the Teatro de Arte y Propaganda, the Consejo Nacional de Teatro and Las Guerrillas del Teatro. She defends the "Nueva Escena" in the heat of the Spanish Civil War.

1938 **NORTH CAROLINA**: Xanti Schawinsky presents *Danse Macabre* at Black Mountain College.
NEW YORK: Martha Graham choreographs and performs *American Document.*
NEW YORK (OCTOBER 30): Director Orson Welles presents an adaptation of Herbert George Well's *War of the Worlds* (1898), during a radio theater broadcast on CBS's *Mercury Theater on the Air*. The announcement by a bogus radio presenter of the warlike arrival of Martians on Earth panics thousands of listeners and provokes chaos in the city.
PARIS: Antonin Artaud publishes *Le Théâtre et son double* (The Theater and Its Double).
PARIS: Paul Éluard and André Breton organize the *Exposition internationale du Surréalisme* at the Galerie des Beaux-Arts. World War II puts an end to the group's activities. Breton leaves for the U.S.A.
SCANDINAVIA: Bertold Brecht writes in exile *Mutter Courage und ihre Kinder* (Mother Courage and Her Children).

1939 **MOSCOW** (JULY): Vsevolod Meyerhold is arrested. He is executed in 1940.

1940 **NEW YORK**: Martha Graham choreographs and performs *Letter to the World* (The Kick).

1941 **PARIS** (JANUARY): Pablo Picasso writes *Le Désir attrapé par la queue* (Desire Caught by the Tail).
ZURICH (APRIL 19): Leopold Lindtberg stages Brecht's *Mutter Courage und ihre Kinder* for the first time at the Schauspielhaus.

1943 **NEW YORK** (FEBRUARY 7): Composer John Cage presents a concert called *Program of Percussion Music* at the Museum of Modern Art. He takes his inspiration from Russolo's *L'Arte dei rumori* and from composer Henry Cowell's *New Musical Resources* (1935).
PARIS: Philosopher and writer Jean-Paul Sartre presents *Les Mouches* (The Flies), at the Théâtre Sarah Bernhardt, which the Germans aryanize as "Théâtre de la Cité."

1944 **WASHINGTON D.C.** (OCTOBER 30): Martha Graham choreographs *Appalachian Spring*, with dancer Merce Cunningham and sets by Isamu Noguchi at the Library of Congress.
KRACOW (POLAND): Director, writer and artist Tadeusz Kantor creates the Clandestine Independent Theater.

1945 **MADRID**: Playwright and theoretician Alfonso Sastre founds the theater troupe Arte Nuevo.
PARIS: Writers Isidore Isou and Gabriel Pomerand found the Letterist movement and proclaim the destruction of "la poésie à mot" in favor of an aesthetic based on the letter and the sign.

1946 **NEW YORK** (MAY 10): Martha Graham choreographs *Cave of a Heart* with music by Samuel Barber and sets by Isamu Noguchi at the McMillan Theater.
BARCELONA: Poet Joan Brossa writes *Postteatre.*
PARIS (JANUARY 8): Isidore Isou recites his first alphabetical poems and Gabriel Pomerand explains the history of poetry from Homer to Lettrism at the first Lettrist group event at the Salle des Sociétés Savantes.
PARIS: The Lettrists interrupt the performance of Tristan Tzara's *La Fuite* to speak about "a newer movement, Lettrism for example" at the Théâtre du Vieux-Colombier.

1947 **CAMBRIDGE (MASS.)** (MAY 3): Martha Graham choreographs *Night Journey,* after Sophocles's *Oedipus Rex*, with music by William Howard Schuman and sets and costumes by Isamu Noguchi at Cambridge High School.
NEW YORK: Cheryl Crawford, Elia Kazan and Robert Lewis found the Actors Studio with training based on Stanislavsky's "Method."
NEW YORK: Directors and actors Julian Beck and Judith Malina found the Living Theatre taking inspiration from the theories of Erwin Piscator, Vsevolod Meyerhold and Antonin Artaud.
AVIGNON (FRANCE) (JULY): Director Jean Vilar creates the Festival d'Avignon.
PARIS (JANUARY 13): Antonin Artaud stages and performs *Histoire vécue d'Artaud-Momo. Tête-à-tête* at the Théâtre du Vieux-Colombier.
PARIS (NOVEMBER): Antonin Artaud writes and records the radio broadcast *Pour en finir avec le jugement de dieu* (To Have Done with the Judgement of god) which will be censored the following year.
SPAIN: Flamenco dancer Vicente Escudero publishes *Mi baile. Influencias del cubismo y del surrealismo.*

1948 **NORTH CAROLINA**: John Cage and Merce Cunningham stage *Le Piège de Méduse* (The Ruse of Meduse) by Erik Satie, performed and danced by architect Buckminster Fuller and Cunningham, with sets by painters Willem and Elaine de Kooning at Black Mountain College.
PARIS: Creation of the Collège de Pataphysique.

1949 **EAST BERLIN** (JANUARY 11): Bertold Brecht and Erich Engel stage *Mutter Courage und ihre Kinder,* at the Deutsches Theater.
EAST BERLIN: Bertold Brecht and his wife Helene Weigel found their official troupe the Berliner Ensemble at Max Reinhardt's Deutsches Theater. They adhere to an aesthetic opposed to social realism.

1950 **PARIS**: Playwright Eugène Ionesco writes and stages *La Cantatrice chauve* (The Bald Soprano) at the Théâtre des Noctambules.

PARIS: Taking his inspiration from Polti's *Les 36 situations dramatiques*, theoretician and philosopher Étienne Souriau publishes *Les 200.000 situations dramatiques*.

1951 **NEW YORK** (JUNE 14): Photographer Hans Namuth screens his film of Jackson Pollock painting and "dancing" around the canvas on the floor of his East Hampton studio, using the drip painting technique that he had perfected a few years previously, at the Museum of Modern Art.

1952 **NORTH CAROLINA** (AUGUST): John Cage presents *Untitled Event* (later called *Theater Piece #1*), with sets by Robert Rauschenberg and a choreography by Merce Cunningham at Black Mountain College summer school. The event is considered a prefiguring of the "happening."
NEW YORK (MARCH): The Living Theatre directs Pablo Picasso's *Le Désir attrapé par la queue* (Desire Caught by the Tail.)
NEW YORK (SEPTEMBER): Critic Harold Rosenberg publishes an article called *The American Action Painters* where he develops the concept of action painting, analyzing Jackson Pollock's pictorial technique in the light of Hans Namuth's film.
WOODSTOCK (CONN.) (AUGUST): John Cage composes *4'33''* of silence, with composer David Tudor at the piano, at Maverick Hall.
FRANCE: Pablo Picasso writes a second play, *Les quatre petites filles.*
PARIS: Actor Gérard Philipe stages *Nucléa* by writer Henri Pichette, with sets and costumes by sculptor Alexander Calder.

1953 **PARIS**: Isidore Isou publishes *Fondements pour la transformation intégrale du théâtre*. The Letterists notions of a "théâtre ciselant et discrépant," then of a "spectacle hyperthéâtral et hypergraphique" drive them in 1956, to a "théâtre esthapéïriste ou infinitésimal." Gabriel Pomerand and Maurice Lemaître play an essential role.
PARIS (JANUARY 5): Roger Blin stages Samuel Beckett's *En attendant Godot*, written in 1948 and published in 1952 at the Théâtre de Babylone.

1955 **LOS ANGELES**: Influenced by the aesthetic of Antonin Artaud and John Cage, artist Rachel Rosenthal founds the Instant Theater.
SAN FRANCISCO: Dancer Anna Halprin founds the Dancers's Workshop Company in collaboration with dancers Steve Paxton, Simone Forti, Trisha Brown and Yvonne Rainer, together with musicians Terry Riley, La Monte Young and Warner Jepson, as well as various architects, painters and sculptors.
PARIS: The artist Jesús R. Soto presents *Espiral*, his first kinetic structure at the exhibition *Le Mouvement*, Denise René gallery. The work moves depending on the viewer's movement.
KRACOW (POLAND): Tadeusz Kantor and Maria Jarema found the theater company Cricot 2, in a room at the Plastic Artists Association.
TOKYO: Artist Saburō Murakami presents *Breaking through Many Screens of Paper* and artist Kazuo Shiraga presents *Wrestling with Mud*, among other performances from different artists, in the first Gutai exhibition at Ohara Hall.

1956 **NEW YORK**: John Cage teaches experimental music composition at the New School for Social Research. His students include artists and poets Allan Kaprow, Jackson MacLow, George Brecht, Al Hansen and Dick Higgins, together with George Segal, Larry Poons and Jim Dine.
NEW YORK (MAY 18): Merce Cunningham choreographs *Suite for Five in Space and Time*, performed by the Merce Cunningham Dance Company, with music by John Cage and sets by Robert Rauschenberg.
SÃO PAULO (BRAZIL): Playwright Augusto Boal founds the Teatro Arena, a people's theater where he elaborates the notion of the "spect-actor."
BERN (SWITZERLAND): Artist Daniel Spoerri stages Pablo Picasso's *Le Désir attrapé par la queue*, with costumes and masks by artist Meret Oppenheim at the Kellertheater. He is an active participant in the choreographic and theatrical avant-garde.
MARSEILLES (FRANCE): Director and theoretician Jacques Poliéri and the architect Le Corbusier organize the Festival de l'Art d'Avant-garde. Dancer Maurice Béjart choreographs *C.Y.S.P.* by composer Pierre Schaeffer, with kinetic sculptures by Nicolas Schöffer.
TOKYO (DECEMBER): Artist Jirō Yoshihara publishes the "Manifesto of Gutai Art" in the review *Geijutsu shinchō* (New Artistic Trends).
TOKYO: Artist Atsuko Tanaka presents *Electric Dress*, during the second Gutai exposition at Ohara Hall.

1957 **COSIO D'ARROSCIA (ITALY)**: Writer and theoretician Guy Debord founds the Internationale Situationniste (IS), which grew out of the Internationale Lettriste, the Imaginist Bauhaus and the Comité psychogéographique de Londres (The London Psychogeographical Association). The IS elaborates a revolutionary theory attempting to go beyond art through the "construction of situations."
PARIS: Artists Raymond Hains and Jacques Villeglé exhibit for the first time the lacerated posters they produced since the end of the 1940s, at the exhibition *Loi du 29 juillet 1881*, at the Galerie Colette Alendy.
PARIS: Guy Debord and painter Asger Jorn create *The Naked City: Illustration de l'hypothèse des plaques tournantes en psychogéographie*. They develop the notion of the Situationist "dérive."
VIENNA: Hermann Nitsch develops the concept he pursued as of 1957, of *Orgien Mysterien Theater*, which roughly translates as *Theater of Orgies and Mysteries*. His various performances take on the value of ceremonies and true collective rituals.
OSAKA and **TOKYO** (MAY 29–JULY 17): Artist Akira Kanayama presents *Gutai Theater.* First theatrical *Gutai Art on Stage* exhibitions.

1958 **U.S.A.**: Musician Richard Maxfield composes the first electronic opera, *Stacked Deck*, with a libretto by Dick Higgins.
NEW LONDON (CONN.): Merce Cunningham choreographs *Antic Meet* with music by John Cage and sets by Robert Rauschenberg, and *Summerspace,* with music by Morton Feldman and sets by Robert Rauschenberg at Connecticut College.
NEW YORK: Allan Kaprow writes an article entitled "The Legacy of Jackson Pollock" published in the review *ARTNews*. He characterizes the drippings as an overflowing of the limits of the painting into the space of real life.
PARIS: Painter Georges Mathieu produces the 12 x 3 m painting *Hommage aux poètes du monde entier* in 30 minutes before 2,000 people at the Théâtre Sarah Bernhardt.
PARIS: Artist Wolf Vostell makes spectators participate in his first "dé-coll / age" action entitled *Le Théâtre est dans la rue,* staged in the street Passage de la Tour de Vanves.

1959 **NEW YORK** (OCTOBER): Allan Kaprow presents *18 Happenings in 6 Parts*, with artists Dick Higgins, Red Grooms and Sam Francis at the Reuben Gallery. He inaugurates the term "happening" which will be used for this type of event until 1971. Theater critic Richard Schechner describes happenings as a "new theater" in an article published in *The New York Times*.
NEW YORK: George Brecht stages his first "event," *Drip Music.*
NEW YORK: Red Grooms stages the happening *The Burning Building*, on the last floor of 148 Delancey Street.

SAN FRANCISCO: R.G. Davis founds the San Francisco Mime Troupe. Davis's street theater exemplifies the notion of politically engaged theater.
ANTWERP (BELGIUM) (MARCH): Daniel Spoerri and Jean Tinguely stage "Autothéâtre" where the spectator is both actor and audience, during the exposition *Vision in Motion* organized by Group Zero in Hessenhuis.
PARIS (DECEMBER 15): André Breton invites Meret Oppenheim to the *Exposition inteRnatiOnale du Surréalisme (E.R.O.S)*. She organizes *Le Festin inaugural* on the body of a naked woman during the vernissage of the exposition, in which André Breton participates at Galerie Daniel Cordier.
POLAND: Tadeusz Kantor publishes his *First Manifesto*.
WROCLAW (POLAND): Theoretician and director Jerzy Grotowski founds the Teatrum Laboratorium. He elaborates an interpretative method centered on the body and based on the primacy of the actor's presence.

1960 **NEW YORK** (FEBRUARY 29–MARCH 2): Artist Claes Oldenburg organizes *Ray Gun Spex*, an evening of performances with, among others, artists Robert Whitman, Allan Kaprow, Al Hansen, Dick Higgins, Jim Dine, and Red Grooms at the Judson Memorial Church and Judson Gallery.
NEW YORK (MARCH 17): Jean Tinguely produces the kinetic sculpture *Homage to New York* which autodestructs before the audience's eyes at the Museum of Modern Art.
NEW YORK (NOVEMBER): Jim Dine stages the happening *Car Crash* at the Rueben Gallery.
NEW YORK: Salvador Dalí stages *Chaos and Creation* for television with the collaboration of Philippe Haisman. He undertakes the public, scenographical and "paranoiacritical" liquefaction of abstraction.
NEW YORK: Robert Whitman stages the theater piece *The American Moon* at the Rueben Gallery.
BOLOGNA (ITALY): Carmelo Bene stages the concert theater of Vladimir Mayakovsky at la Ribalta theater.
VENICE: Artist Jean-Jacques Lebel organizes in collaboration with Alain Jouffroy and Jean Tinguely *L'Enterrement de la chose*, the first happening staged in Europe.
PARIS (MARCH 9): Yves Klein stages the *Anthropométries de l'époque bleue* at the Galerie Internationale d'Art Contemporain.
PARIS: Artists François Morellet, Horacio Garcia Rossi, Joël Stein, Francisco Sobrino, Julio Le Parc and Jean-Pierre Yvaral found GRAV, the Groupe de Recherche d'Art Visuel (Group for Visual Art Research). They undertake a revaluation of the fundamental components of kinetic art—the artist, the audience and the physical components in relationship to the public space.
PARIS: Jacques Poliéri stages *Rythmes et Images* by poet Pierre Volboudt in the mobile ring-shaped theater he sets up at Porte de Versailles. The review *Aujourd'hui* comments on the system: "The rotation and shift away from the center of the central platform in relation to the whole of the annular stage give an impression of a traveling shot: the spectator advances, pulls back, pivots and participates physically in the performance."
PARIS: Maurice Lemaître publishes *La Danse et le mime ciselants, lettristes et hypergraphiques*, preceded by *La Danse et la pantomime de l'antiquité aux lettristes* by Isidore Isou. The Letterists subsequently publish an uninterrupted series of manifestos on various artistic disciplines.
PARIS: Yves Klein publishes "Le Théâtre du vide" in *Dimanche 27 Novembre / Journal d'un seul jour*.
PARIS: Artist Robert Filliou writes his first visual piece, *L'Immortelle mort du monde*, dedicated to Daniel Spoerri. It follows up the idea of "Autothéâtre."
PARIS and **MILAN**: Art critic Pierre Restany founds the Nouveau Réalisme movement through a collective declaration signed by Yves Klein, Arman, François Dufrêne, Raymond Hains, Martial Raysse, Daniel Spoerri, Jean Tinguely and Jacques Villeglé, to which are added César, Mimmo Rotella, and, in 1961, Christo, Niki de Saint-Phalle and Gérard Deschamps.

1961 **NEW YORK** (DECEMBER): Claes Oldenburg opens The Store in his storefront studio. He combines in organic fashion objects and happenings and develops the following year in the same location the *Ray Gun Theater*.
NEW YORK: Director Peter Schumann founds the political and activist Bread & Puppet Theater Company.
NEW YORK: George Maciunas invents the term "Fluxus" in reference to the flux of life, creation and destruction, with the accent on the transitory. Dick Higgins, Robert Watts, Al Hansen, Jackson MacLow, Richard Maxfield, Yoko Ono, La Monte Young, and Alison Knowles present performances with very different intentions at the Café A Congo, Larry Poons's Epitome Café, Yoko Ono's loft on Chambers Street, and the A/G Gallery.
NEW YORK: Sculptor Robert Morris creates the Minimalist sculpture *Box for Standing*.
NEW YORK: Robert Morris stages *Column* at the Living Theatre. During the performance, the sculpture falls on the stage.
BARCELONA (MAY 8): Frederic Roda stages *Or i sal* by Joan Brossa, with sets by painter Antoni Tàpies.
KRACOW (POLAND): Tadeusz Kantor publishes the Manifesto of the *Informel Theater*.
OPOLE (POLAND): Jerzy Grotowski stages poet Adam Mickiewicz's *Dziady* (Forefather's Eve, 1921), with sets by Jerzy Gurawski.
PARIS: Jasper Johns, Robert Rauschenberg, Jean Tinguely and Niki de Saint-Phalle create the set for John Cage's tribute to David Tudor *Variations II* at the theater of the US Embassy.
ROME: Artist Piero Manzoni signs people as his *Sculture viventi* (Living Sculptures), and issues them with certificates of identification at the Galleria La Tartaruga.

1962 **NEW YORK** (MAY 4): Merce Cunningham stages *The Construction of Boston* by poet Kenneth Koch with artists and theoreticians Öyvind Fahlström, Billy Klüver, Henry Geldzahler, Frank Stella, Robert Rauschenberg, Niki de Saint-Phalle and Jean Tinguely at the Maidman Playhouse.
NEW YORK: Musicians La Monte Young, John Cale and Angus MacLise found The Theater of Eternal Music, in collaboration with Tony Conrad, Terry Riley and Marian Zazeela.
NEW YORK: Allan Kaprow presents the happening *Words* at the Smolin Gallery.
NEW YORK: Allan Kaprow presents the happening *The Courtyard* at the Greenwich Hotel.
NEW YORK: Steve Paxton, Yvonne Rainer, Trisha Brown and David Gordon found the Judson Dance Theater, with Lucinda Childs, Meredith Monk and Robert Rauschenberg. They become the major figures of post-modern dance.
NEW YORK: Steve Paxton presents *Proxy*, the first "dance concert," at the Judson Church Theater.
LONDON: Ben lives in a gallery window for a week during the Misfit's Fair organized by Robert Filliou at Gallery One.
PARIS (FEBRUARY): Writers and artists Fernando Arrabal, Alejandro Jodorowsky and Roland Topor found Groupe Panique.
PARIS (SEPTEMBER): Fernando Arrabal publishes "Cinq récits paniques" in the review *La Brèche* directed by André Breton.
PARIS (NOVEMBER): Jean-Jacques Lebel presents the happening *Pour conjurer l'esprit de catastrophe* with François Dufrêne and painters Erró and Robert Malaval at the Galerie Raymond Cordier, among others.

PRAGUE: Artist Milan Knížák resumes his series *Small Environments on the Street.*
VIENNA (JUNE 4): Otto Muehl organizes his first "Aktion," *Die Blutorgel* (Blood Orgy), in his studio with Adolf Frohner and Hermann Nitsch. The first public manifestation of Wiener Aktionismus.
WIESBADEN (GERMANY) (SEPTEMBER 1–23): Emmett Williams, Wolf Vostell, Nam June Paik, Dick Higgins, Ben Patterson and George Maciunas perform *Piano activities* by Philip Corner during the Fluxus Internationale Festpiele Neuester Musik at the Städtisches Museum. The first European festival of the Fluxus movement.

1963 **HARTFORD (CONN.)**: Yvonne Rainer choreographs *We Shall Run,* with Deborah Hay, Robert Rauschenberg, Robert Morris, Sally Gross, Joseph Schlichter, Tony Holder and Alex Hay at the Wasworth Atheneum.
NEW YORK (MAY): George Brecht and Robert Watts organize the Yam-Fluxus Festival, the American counterpart to the European Fluxus festivals, with, among others, John Cage, Lucinda Childs, Red Grooms, Al Hansen, Dick Higgins, Allan Kaprow, George Maciunas, Robert Morris and Yvonne Rainer.
NEW YORK (JUNE 23): Robert Morris choreographs *War* at the Judson Memorial Church.
NEW YORK: Joseph Chaikin, former actor of the Living Theatre, founds the Open Theater.
NEW YORK: Artist Carolee Schneemann presents *Eye Body* (36 Transformative Actions) for Camera New York City.
NEW YORK: Yvonne Rainer choreographs *Terrain* at the Judson Memorial Church.
NEW YORK: Al Hansen presents an "unpremeditated act" at the Gramercy Art Theater.
NEW YORK: The Living Theatre stages *The Brig* by Kenneth H. Brown. The work would have a considerable influence in the political and activist development of the international avant-garde theater scene.
NEW YORK: Artist Andy Warhol inaugurates the Factory, focal point for Underground encounters. A true cultural icon, Warhol's work evolves at the crossroads of many artistic modes and disciplines.
NEW YORK: The Judson Dance Theater ensemble presents *A Concert of Dance #13* with Carolee Schneemann and sculptor Charles Ross.
WASHINGTON D.C.: Robert Rauschenberg stages *Pelican* in an ice rink with Alex Hay and Carolyn Brown.
KRACOW (POLAND): Tadeusz Kantor writes the *Zero Theater Manifesto.*
BARCELONA: Theater troupe Els Joglars stages *L'art del mim,* using pantomime and corporal expression.
MADRID: Artist Alberto Greco performs *Vivo-Dito Vacío.* His street actions include, among other things, encircling landmarks and passersby with chalk. In *Encarnación Heredia Mujer Sufriente* he incorporates living figures in his canvas.
PARIS: *The Theater of the Absurd* (1961) by writer and critic Martin Esslin, who first coined the expression that is the book's title, is published in French as *Théâtre de l'Absurde: Beckett, Adamov, Vian, Buzzati, Ionesco, Grass, Genet, Pinget, Pinter, Tardieu.*
PARIS: Robert Filliou creates the *Poïpoïdrome* with architect Joachim Pfeufer, an ideal space engendering "a functional relation between reflection, action and communication."
VIENNA: Hermann Nitsch and Otto Muehl perform a series of "fecal and sadistic actions" for 300 people in their studio. The action would be interrupted by the police.

1964 **KENTFIELD (CALIF.)**: Anna Halprin choreographs *Parades and Changes.*
NEW YORK (MARCH): Robert Morris choreographs *Site,* with Carolee Schneemann at Stage 73, Surplus Dance Theater.
NEW YORK: Robert Morris presents *21.3* which would be revived and reinterpreted with art historian Rosalind Krauss in 1995 and renamed *The Mind Body Problem.*
NEW YORK: Wolf Vostell presents the "décollage" happening *You*, at the residence of Robert and Rhett Delford-Brown at Great Neck.
NEW YORK: Carolee Schneemann presents *Meat Joy* at Judson Memorial Church.
NEW YORK: George Maciunas opens Fluxhall and Fluxshop.
KRAKOW (POLAND): Tadeusz Kantor writes the *Emballage Manifesto.*
ITALY: After scenography studies, Artist Pino Pascali presents *Muro di pietra.* He stages performances at Torre Astura, among which *Requiescat* (1965).
MADRID: Composers and musicians Juan Hidalgo, Walter Marchetti and Ramón Barce found the ZAJ group and give their first concert *Concierto de teatro musical.*
OSLO: Director Eugenio Barba, who was Jerzy Grotowski's assistant from 1960 to 1964, founds the Odin Teatret.
PARIS: Jean-Jacques Lebel and Marc'O found the Festival de la Libre Expression, a crucible of resolutely international exchanges. They defend the notion of "poésie directe" with, among others, George Brecht, Tetsumi Kudo, Nam June Paik, Carolee Schneemann, Wolf Vostell, Ben and La Monte Young at the American Student's & Artist's Center.
PARIS: Director Ariane Mnouchkine founds the Théâtre du Soleil.
SAINT-DENIS (FRANCE): Jacques Poliéri writes and directs the multimedia video-ballet *Gamme de 7* at the theater Gérard Philipe.
ULM (GERMANY): Wolf Vostell presents the happening *In Ulm, um Ulm und um Ulm herum* (In Ulm, Near Ulm, Around Ulm) in 20 city locations.
KYOTO: Yoko Ono presents *Cut Piece,* at the Yamaichi Concert Hall.

1965 **NEW YORK** (MAY 1–26): The New York Theater Rally: Dance Concert III brings together 22 performances with, among others, Robert Whitman, Carolee Schneemann, Robert Rauschenberg, Jim Dine, Trisha Brown, Lucinda Childs, Robert Morris, Alex Hay and Claes Oldenburg.
NEW YORK: English philosopher Richard Wollheim defines the term "Minimal art" in an article in *Arts Magazine* regarding certain works by Marcel Duchamp, Ad Reinhardt and Pop Art.
NEW YORK: Robert Whitman presents *Prune Flat* at the Filmmakers's Cinematheque.
NEW YORK: Robert Morris, Lucinda Childs and Yvonne Rainer present *Waterman Switch* at the Judson Dance Theater.
NEW YORK: Merce Cunningham choreographs *Variations V,* with music by John Cage, Barbara Lloyd, David Tudor and Gordon Mumma at the New York Philharmonic.
NEW YORK: Art critic Michael Kirby publishes *Happenings*, the first theoretical book on the subject.
SAN FRANCISCO (JANUARY): Composer and musician Steve Reich composes his founding piece *It's Gonna Rain* at the San Francisco Tape Music Center.
SAN JOSE (CALIF.): Playwright Luis Valdez founds the Teatro Campesino, following the strike movement started by the Mexican American labor activist César Chávez.
RIO DE JANEIRO: Artist Hélio Oiticica begins his series of *Parangolés.* His essential work develops a critical and political alternative in relation to European and American avant-gardes. Several labyrinthine configurations, among which *Tropicália*, represent genuine sensorial and tactile environments.
AUSTRIA: Günter Brus presents *Selbstbemalung II.*
VIENNA: Otto Muehl presents *Materialaktion.*
VIENNA (JULY): The artists Günter Brus, Adolf Frohner, Otto Muehl, H. Nitsch, Alfons Schilling, Rudolf Schwarzkogler and Josef Dvorak "officialize" as a group the "Viennese Actionism."

FRANCE: Robert Filliou stages *C'est l'ange* and *Le Berger rêvant qu'il était Roi* at the Experimental Theater Club.
VILLEFRANCHE-SUR-MER (FRANCE): Robert Filliou and George Brecht open La Cédille qui sourit, a "non-boutique" conceived as an "international center of permanent creation."
VENICE: The Living Theatre stages *Frankenstein* after Mary Shelley's 1818 novel.
WARSAW: Tadeusz Kantor presents *Cricotage*, Poland's first happening, at the Society of the Friends of the Fine Arts Hall. He publishes the *Theater-Happening Manifesto*.
WROCLAW (POLAND): Jerzy Grotowski stages *Le Prince Constant* by Juliusz Slowacki after Pedro Calderón de la Barca, with sets by Jerzy Gurawski.
FRANCE, SAN FRANCISCO and **MEXICO**: Fernando Arrabal publishes *Théâtre panique* (France), Roland Topor publishes *Panic* (San Francisco) and Alejandro Jodorowsky, *Teatro pánico* (Mexico).
NEW YORK, PARIS and **COLOGNE:** A. Hansen publishes *A Primer of Happenings & Time | Space Art*, in which he manifests Gutai's influence.

1966 **NEW YORK** (FEBRUARY 12): Al Hansen presents *Al Does a Newspaper Snow Job* by McLuhan Megillah at the Time Space Theater.
NEW YORK (OCTOBER 13–23): Yvonne Rainer and Robert Morris direct performers by walkie-talkie in *Carriage Discreteness*, with artists Carl Andre and Michael Kirby and dancers Meredith Monk and Steve Paxton. The performance is presented in the framework of *9 Evenings: Theater and Engineering* organized by Pontus Hulten, Swedish engineer Billy Klüver and Robert Rauschenberg at the 69th Regiment Armory. Some one hundred artists participate in the event, including John Cage, Lucinda Childs, Öyvind Fahlström, Alex Hay, Deborah Hay, Yvonne Rainer, David Tudor and Robert Whitman. The performances draw 10,000 spectators.
NEW YORK: Minimalists sculptors Donald Judd, Dan Flavin, Carl Andre together with Sol LeWitt and Robert Morris come together for the first time around the *Primary Structures* exhibition at the Jewish Museum.
NEW YORK: Yvonne Rainer choreographs *The Mind is a Muscle: Trio A*, with Robert Wilson, David Gordon, Steve Paxton at the Judson Memorial Church.
NEW YORK: Joseph Chaikin stages *America Hurrah!* with his Open Theater company.
NEW YORK: Allan Kaprow publishes *Assemblage, Environments & Happenings*.
VENICE (CALIF.): Nam June Paik and Charlotte Moorman present *26'1. 1499 for a String Player* by John Cage at the Gondola Happening.
BERLIN: Artist Joseph Beuys presents the "Aktion" *Eurasia: 32nd Movement of the Siberian Symphony.*
NICE (FRANCE): Ben stages several pieces of *Théâtre Total* among which *La Table* and *Personne* at the Théâtre de l'Artistique. The printed invitation for *La Table* stipulates that "no one will be allowed to attend the representation."
PARIS (APRIL–MAY): Jean-Jacques Lebel presents *120 minutes dédiées au Divin Marquis* at the 3ème Festival de la Libre Expression. The police interrupt the festival.
PARIS (APRIL 19): GRAV organizes a urban theater action *Une Journée dans la rue*, with interventions by passersby.
PARIS: Roland Petit choreographs *L'Éloge de la folie* by writer Jean Cau, after Erasmus, with sets by Martial Raysse and Jean Tinguely, and costumes by Niki de Saint-Phalle.
TURIN: Artist Michelangelo Pistoletto presents his participative sculptures *Oggetti in meno* in his atelier.
VIENNA: Otto Muehl develops the concept of "Aktion" with Günter Brus. The human body becomes the scene of action.

1967 **NEW YORK** (JUNE): Robert Morris in his article "Notes on Sculpture," published in the special sculpture issue of *Artforum* (1966), describes the relationship of the spectator to the work according to his gaze and spatial movements. In answer to this article, critic Michael Fried writes "Art and Objecthood," a plea against Minimalist art. He denounces what he calls the "theatricality" (a dependence on the viewer's experience of the artwork) in the growing body of minimalist works as a "negation of art" itself.
NEW YORK: Richard Schechner founds The Performance Group.
SÃO PAULO (BRAZIL): José Celso Martinez stages *O rei da vela* (The Candle King) with his Teatro Oficina, marking the birth of the Tropicalism theater.
SÃO PAULO (BRAZIL): Augusto Boal stages *Arena conta Tiradentes* at the Teatro Arena.
DÜSSELDORF (GERMANY): Robert Filliou writes *Teaching and Learning as Performing Arts* with Joseph Beuys, George Brecht, John Cage and Allan Kaprow.
PARIS (JANUARY 3): The Collective, composed of painters Daniel Buren, Olivier Mosset, Niele Toroni and Michel Parmentier, organize *Manifestation no. 1*, work *in situ* at the Salon de la jeune peinture, Musée d'art moderne de la Ville de Paris. They produce in front of an audience paintings marked by the systematic repetition of forms. From 11 a.m. to 9 p.m. a loudspeaker broadcasts without interruption: "Buren, Mosset, Parmentier, Toroni advise you to become intelligent." A tract is distributed: "We are not painters." At 8:15 p.m. the four artists leave the salon.
PARIS (JUNE 2): The Collective stages *Manifestation no. 3*, work *in situ* at the Théâtre du Musée des Arts décoratifs. The audience, in front of four canvases, determines the duration of the piece by leaving the hall. This event would be followed by several others, the last of which, *Manifestation no. 8* in December 1968, would only include Daniel Buren and Niele Toroni.
PARIS: César presents *La Grande Expansion orange* to the public at the Salon de Mai 1967. The intervention of the New Realists in the public space highlights the deliberately spectacular dimension of their various artistic gestures.
PARIS: Antoine Vitez stages Vladimir Mayakovsky's *The Bathhouse.*
PARIS: Guy Debord publishes *La Société du spectacle.*
PARIS: Jesús R. Soto achieves his first work for the *Pénétrables* series, in which the spectator is part of the work.
SAINT-PAUL-DE-VENCE (FRANCE): Joan Brossa stages *Concert irregular* composed and performed by Carles Santos and singer Anna Ricci, for the 75th anniversary of Joan Miró.
SAINT-TROPEZ (FRANCE): Jean-Jacques Lebel stages Pablo Picasso's *Le Désir attrapé par la queue.*
OSIEKI (POLAND) (AUGUST): Tadeusz Kantor presents the happening *Panoramic Sea Happening*.
WARSAW: Tadeusz Kantor presents the happening *The Letter* with his company Cricot 2 at the Foksal Gallery.

1968 **BUFFALO (NY)**: Merce Cunningham choreographs *Walkaround Time*, by composer David Behrman, with sets by Jasper Johns and Robert Rauschenberg, after Marcel Duchamp's *Le Grand Verre*.
CALIFORNIA: Artist Bruce Nauman pays homage to Samuel Beckett's characters in his *Slow Angle Walk* (Beckett Walk).
NEW YORK: Director Richard Foreman founds the musical theater the Ontological-Hysteric Theater.
NEW YORK: Artist Ian Wilson stages *Chalk Circle #7* at the Bykert Gallery.
NEW YORK: Richard Schechner stages *Dionysus in 69*, after Euripides's *The Bacchae*, with the Performance Group at the Performing Garage. In 1969, Brian

de Palma films the piece, showing stage and audience in split-screen.
NEW YORK: Teeny Duchamp, Marcel Duchamp and John Cage play chess during *Reunion*, a musical performance organized by John Cage.
BRUSSELS (SEPTEMBER 27): Artist Marcel Broodthaers presents *Une Discussion inaugurale,* Musée d'Art Moderne Département des Aigles, Section XIX^{e} siècle.
UNITED KINGDOM: Director Peter Brook publishes *The Deadly Theatre.*
MILAN: Dario Fo stages the *Grande Pantomima con pupazzi piccoli e medi* at the Palazzina, with his newly formed popular and militant independent theater collective Associazione Nuova Scena.
VERNAZZA (ITALY): Michelangelo Pistoletto stages *L'Uomo ammaestrato* with his theater company Lo Zoo.
NUREMBERG (GERMANY): Tadeusz Kantor presents the happening *An Anatomy Lesson According to Rembrandt* with the Cricot 2 company.
AVIGNON (FRANCE): The Living Theatre's *Paradise Now* has its world premier at the Festival d'Avignon and is banned. Judith Malina and Julian Beck issue a statement saying they withdraw from the festival. Jean-Jacques Lebel and the Living Theatre allegedly organize several happenings during the festival.
PARIS: Director Jérôme Savary founds Le Grand Magic Circus.
PARIS: Jerzy Grotowski publishes *Towards a Poor Theater* (New York). His Teatrum Laboratorium settles in Paris.
PARIS: Daniel Buren presents the "ballet" of a sandwich man who follows an itinerary through the city as defined by the artist.
PARIS: Merce Cunningham choreographs *Rainforest* by David Tudor with sets by Andy Warhol at the Festival d'Automne.
PARIS: Artist Christian Boltanski makes the film *La Vie impossible de Christian Boltanski* presented in a box on wheels able to contain 6 or 7 people. Life-sized puppets are exhibited at the same time, together with a few paintings from 1967, at Le Ranelagh movie house.
LEBRIJA (SPAIN): Juan Barnabé stages *Oratorio* by Alfonso Jiménez with the Teatro Estudio Lebrijano at the Instituto Laboral.
TOKYO: Dancer Hijikata Tatsumi choreographs and performs the Butoh performance *Rebellion of the Flesh.*

1969 **U.S.A.** and **EUROPE**: Emergence of Body Art. The movement brings together various figures from the European and American artistic scenes around the notion of the body as an artistic material and tool.
U.S.A.: Composer Alvin Lucier creates *I Am Sitting in a Room.*
NEW YORK: Meredith Monk choreographs *Juice: a Theater Cantata,* the first part of which takes place at the Solomon R. Guggenheim Museum, the second part in the traditional theater of Barnard College, and the third part in her loft.
NEW YORK: Jon Hendricks, Jean Toche, Poppy Johnson, Joanne Stamerra and Virginia Toche found the Guerilla Art Action Group (GAAG).
ANTWERP (BELGIUM): Artist James Lee Byars conceives *The World Question Center* filmed by filmmaker Jef Cornelis and rebroadcast by television at the Wide White Space Gallery.
BARCELONA (SEPTEMBER 22): Albert Vidal stages and performs *Teatre de màscares* at the Teatro Romea.
FRANKFURT-AM-MAIN (GERMANY) (MAY 29–30): Joseph Beuys presents *Iphigenia / Titus Andronicus* at the theater Festival Experimenta III in the Theater am Turf.
LONDON: Artists Gilbert & George present *The Singing Sculpture.*
PARIS (NOVEMBER 9): The Bread & Puppet Theater presents *The Cry of the People for Meat* in the theater of the Wagram.
PARIS: Roland Sabatier publishes *Multiplication, hyperthéâtrie.*
PARIS: Artist Michel Journiac organizes *Messe pour un corps* at the Galerie Daniel Templon. He offers his body to the audience in the form of a blood sausage made of his own blood.

1970 **U.S.A.** and **LONDON** (SPRING): Hilde Hein, philosophy professor at the College of the Holy Cross (Mass.), defines the term "performance" in an article on "Performance as an Aesthetic Category" in the *Journal of Aesthetic*. The term also appears in May 1971 in an article by Vito Acconci, "Notebook: Vito Acconci on Activity and Performance" in *Art and Artists*, London.
CINCINNATI (OHIO) (JUNE 13): The rock group Iggy Pop and The Stooges give a concert at the Cincinnati Pop Festival. The singer "walks" on the audience.
NEW YORK: Artist Adrian Piper starts his series of performances *Catalysis.*
TORONTO (CANADA): A.A. Bronson, Felix Partz and Jorge Zontal, the three artists of the General Idea group founded in 1969, present the *Miss General Idea Pageant.*
COLOGNE (GERMANY): Harald Szeemann organizes the exposition *Happening & Fluxus,* comprising performance activities from the 1960s, with, among others, Ben, George Brecht, Robert Filliou, Dick Higgins, Allan Kaprow, Tetsumi Kudo, Jean-Jacques Lebel, Hermann Nitsch, Nam June Paik and Wolf Vostell. The exhibition creates a scandal.
MUNICH: Günter Brus stages the action *Zerreissprobe* (Laceration Test). He takes auto-mutilation to new extremes.
MADRID: The political activist theater company Tábano stages *Castañuelas 70.*
MILAN: Ariane Mnouchkine stages *1789 La Révolution doit s'arrêter à la perfection du bonheur* with the Théâtre du Soleil.
PARIS: Merce Cunningham choreographs *Canfield*, with music by Pauline Olivéros and sets by Robert Morris.

1971 **NEW YORK**: Allan Kaprow decides to substitute "activity" for the notion of "happening."
NEW YORK: Trisha Brown choreographs and performs *Primary Accumulation*, a reference to Minimalist sculpture.
NEW YORK: Trisha Brown choreographs and performs *Walking on the Wall* with her dance company at the Whitney Museum of American Art.
NEW YORK: Artists Brian Routh and Martin von Haselberg form the duo Kipper Kids.
NEW YORK: Artists Gordon Matta-Clark and Carol Gooden open the Food Restaurant, a place of participation and exchange open to artists and the public alike.
NEW YORK: Artist Dennis Oppenheim stages the performance *Rocked Circle-Fear.*
NEW YORK: Lee Breuer stages Samuel Beckett's *Come and Go* at the Brooklyn Bridge Festival.
SANTA ANA (CALIF.) (NOVEMBER 19): Artist Chris Burden stages his performance *Shooting* in which he has an assistant shoot him in the arm at the F-Space Gallery.
SÃO PAULO (BRAZIL): Augusto Boal publishes *O teatro do Oprimido.*
DÜSSELDORF (GERMANY): Artists Antoni Miralda and Dorothée Selz organize *Eat Art Bankett*, at the Eat Art gallery and Restaurant Spoerri.
LONDON (APRIL 28–MAY 3): Robert Morris exhibits a series of participative sculptures intended for use by the public at the Tate Gallery. The exhibition is a huge success with over 2,500 visitors in the first five days, and is then closed for security reasons.
LONDON: Artist Bruce McLean stages *Pose Work for Plinths* at the Situation Gallery.
FRANCE: Antoine Vitez stages Sophocles's *Electra.*
NANCY (FRANCE): Director Robert Wilson stages *Le Regard du sourd* which evolved from his work with autistic children, and is based on gesture, movement and space. He creates the

sets, costumes and lighting of all his performances.
PARIS: Artist André Cadere presents his first "mises en situations" with his round "Barres de Bois."

1972 **NEW YORK**: Artist choreographer Joan Jonas choreographs *Delay Delay* with Gordon Matta-Clark and Steve Paxton.
NEW YORK: Joan Jonas choreographs *Organic Honey's Visual Telepathy.*
NEW YORK: Vito Acconci stages the performance *Seed Bed* at the Sonnabend Gallery.
FRANCE: Artist John Baldessari sings conceptual art in *John Baldessari sings Sol LeWitt.*
GHENT (BELGIUM) (AUGUST): Artist Gina Pane stages the performance *Je.* The notion of danger and the "extreme situation" is one of the essential elements of her work.
PAMPLONA (SPAIN) (JUNE 26–JULY 3): Conferences and debates are organized to make citizens aware of recent national and international artistic trends during the Encuentros de Arte at Pamplona.
SEVILLE (SPAIN): Salvador Távora stages *Quejío*, with his company La Cuadra, founded in 1971.
SOVIET UNION: Artist Ilya Kabakov draws until 1975, the first ten albums of *Ten Characters* which he conceives of as "a domestic theater . . . like old theater conducted on a town square in broad daylight."

1973 **NEW YORK**: Painter Jean Dubuffet choreographs and creates the sets and costumes for the animated tableau *Coucou Bazar Bal de l'Hourloupe* at the Solomon R. Guggenheim Museum.
LOS ANGELES: Artist Mike Kelley improvises *Futurist Ballet* with artist Jim Shaw.
PASADENA (CALIF.): Artist Paul McCarthy stages *Meat Cake #1* at Odd Fellows Temple.
EASTERN EUROPE: Artist Rebecca Horn creates *Fingerhandschuhe.*
HANOVER (GERMANY): Bruce McLean, Gary Chitty, Robin Fletcher and Paul Richards form the quartet Nice Style, the World's First Pose Band in 1972. They stage the performance *Deep Freeze: The Pose that Took us to the Top* at the Grand Hotel.
WUPPERTAL (GERMANY): Dancer and choreographer Pina Bausch founds the Wuppertal Tanztheater.
ROME: Jannis Kounellis presents the tableau vivant *Senza titolo* at Galleria La Salita.

1974 **LOS ANGELES**: Mike Kelley, Jim Shaw, Cary Loren and Niagara found the rock group *Destroy All Monsters.*
MASSACHUSETTS: Joan Jonas choreographs *Funnel* at the University of Massachusetts.
NEW YORK (MAY): Joseph Beuys stages the performance *I Like America and America Likes Me* at the René Block Gallery.
NEW YORK (SUMMER): Musician Laurie Anderson stages the performance *Duet on Ice* in the street.
NEW YORK: Dennis Oppenheim constructs nine mechanical puppets for *Theme for a Major Hit.* In a chaotic dance, the puppets dramatize the incessant vibrations of daily life as a metaphor for the human condition, where man is driven by forces beyond his control.
NEW YORK: Artist Dan Graham stages *Present Continuous Past* where the relation between the public and the spectator is close to the distancing theorized by Bertold Brecht.
NEW YORK: Laurie Anderson, Philip Glass, Gordon Matta-Clark, Yvonne Rainer, Richard Serra and Hannah Wilke present two-minute performances during the soirée *Soup and Tart.*
BRUSSELS: Marcel Broodthaers makes the film *Figures of Wax (Jeremy Bentham)* where he has an imaginary discussion with a wax figure of English philosopher Jeremy Bentham (1748–1832).
BRUSSELS: Marcel Broodthaers presents *Un Jardin d'hiver.*
FIGUERAS (SPAIN) (SEPTEMBER 28): Salvador Dalí inaugurates his Theater-Museum.
LUCERNE (SWITZERLAND): Jean-Christophe Ammann holds the exposition *Transformer-Aspekte der Travestie* with David Bowie, Brian Eno, Mick Jagger, Urs Lüthi, Jürgen Klauke, Marco, The New Dolls, Katharina Sieverding and Andy Warhol at the Kunstmuseum.
MUNICH: Hermann Nitsch presents the 48th "Aktion" by the *Orgien Mysterien Theater* at the Modernes Theater of Munich
PARIS: Claude Régy stages *La Chevauchée sur le lac de Constance* (The Ride across Lake Constance) by playwright Peter Handke.
PARIS: Writer Louis Aragon publishes *Théâtre / Roman* (Theater / Novel).

1975 **NEW YORK** (APRIL 5): Arman stages the action *Conscious Vandalism* at the John Gibson Gallery.
NEW YORK (MAY 27–JUNE 2): Daniel Buren choreographs *Seven Ballets in Manhattan.*
NEW YORK: Laurie Anderson stages the concert performance *For Instants* executed on a "Viophonograph," a turntable mounted on a violin that is played with a bow in which a record needle has been inserted. The artist's voice is recorded on the disc.
NEW YORK: Meredith Monk choreographs *Quarry* with 40 singers and 3 organs at La Mama Theater.
NEW YORK: Actor Spalding Gray and director Elizabeth LeCompte found The Wooster Group. They stage their first play *Sakonnet Point* at the Performing Garage.
NEW YORK: Trisha Brown choreographs *Locus*. Each dancer moves in an imaginary volume.
BARCELONA: Artist Carlos Pazos directs himself in *Voy a hacer de mi una estrella.*
KRACOW (POLAND): Tadeusz Kantor stages *The Dead Class* after a text by playwrights Bruno Schultz and Stanislaw Ignacy Witkiewicz at the theater Cricot 2.
KRACOW (POLAND): Tadeusz Kantor publishes the *Theater of Death Manifesto.*
HAMBURG (GERMANY) (FEBRUARY–MARCH): Vito Acconci, Trisha Brown, Yvonne Rainer, Klaus Rinke and Lucas Samaras participate in the exposition Bodylanguage at the Kunstverein.
PESCARA (ITALY): Luciano Fabro presents the first version of the performance *Allestimento teatrale, Cubo di specchi* at the Liceo Artistico.

1976 **LOS ANGELES**: Artist Guy de Cointet writes and directs the performance *At Sunrise a Cry Was Heard,* with actress Mary Ann Duganne-Glicksman, next to his *The Halved Painting* at the Baltimore Hotel. He also conceives and directs *Ethiopia* at the Barnsdall Park Theater.
NEW YORK: Artist Lawrence Weiner stages *Do You Believe in Water* at the Kitchen. He portrays human relationships through psychological drama.
NEW YORK: Artist Matt Mullican stages *Death Pulling the Soul of a Dead Man* at the Artists Space.
NEW YORK: Artist Pat Oleszko presents two plays *Pat Oleszko Sew What* and *Taxidermiss* at the Museum of Modern Art.
NEW YORK: Laurie Anderson, Julia Heyward, Michael Smith, Adrian Piper, Robert Wilson and Stuart Sherman participate at the festival *Four Evenings* at the Whitney Museum.
NEW YORK: Richard Foreman stages *Book of Splendors: Part Two (Book of Levers) Action at a Distance.*
SAN FRANCISCO: Chris Burden stages the performance *Garçon!*, at the Hansen Fuller Gallery.
RIO DE JANEIRO: Artist Lygia Clark stages her "relational" performances *Estruturação do Self* that redefine the relationships between artist, object and spectator. She organizes individual séances where the spectator becomes a client. The artist tests our relationship with the senses and perception by using "sensory objects."

AVIGNON (FRANCE): Robert Wilson stages *Einstein on the Beach*, with music by Philip Glass, and choreography by Andrew de Groat and Lucinda Childs at the Festival d'Avignon. The musicians are integrated into the scenic set up.
BAYREUTH (GERMANY): Patrice Chéreau stages Richard Wagner's *La Tétralogie* at the request of Pierre Boulez.
OXFORD (UNITED KINGDOM): Artist Klaus Rinke stages the performance *Primary Demonstration: Horizontal-Vertical* at the Museum of Modern Art.
VENICE: Dan Graham stages *Public Space | Two Audiences* at the Biennale de Venezia.

1977 **U.S.A.**: Artist Cindy Sherman begins her series of black and white photos *Film Stills*.
LOS ANGELES: Artists Mike Kelley, Tony Oursler and Anita Pace stage the performance *Pole Dance* at the California Institute of the Arts.
LOS ANGELES: Mike Kelley and Tony Oursler found the experimental punk-rock group The Poetics.
NEW YORK (DECEMBER): Dan Graham stages *Performer | Audience | Mirror*, at the PS1 Contemporary Art Center.
BARBASTRO (SPAIN) (SEPTEMBER 7): Theater company Els Joglars stages *La Torna* at the Teatro Argensola. The troupe is arrested and put in prison.
BARCELONA (JULY 22–25): The anarcho-syndicalist union CNT (Confederación Nacional del Trabajo) organizes *Jornadas Libertarias* with the collaboration of, among others, intellectual Noam Chomsky, and writers Eugène Ionesco and Hans Magnus Enzensberger. Of all the presentations, it was *Ballet* by painter, sculptor and human rights activist Ocaña that would provoke the scandal which led to the resignation of the CNT's secretary general.
BOLOGNA (ITALY): Artists Marina Abramovic and Ulay stage the performance *Imponderabilia* during the First International Performance Festival at the Galleria Communale d'Arte Moderna. Vito Acconci, Laurie Anderson, Giuseppe Chiari and Hermann Nitsch take part in the festival.
PARIS: Painter Gérard Garouste writes, directs, performs and produces the sets for *Le Classique et l'Indien* at the théâtre Le Palace. His work, profoundly linked to the theatrical world, is organized around the person / personage dilemma and tends to fictionalize the real.
PARIS: Pierre Zucca stages *Roberte, ce soir* after the work by Pierre Klossowski published in 1954. He introduces the idea of a "tableau vivant" in the cinema.

1978 **LOS ANGELES** (MARCH 4): Mike Kelley stages a series of performances, *Perspectaphone, Indianana, Poetry in Motion, A Big Question (A Chocolate Kiss)* at LACE (Los Angeles Contemporary Exhibitions).
LOS ANGELES: Luis Valdez writes and directs *Zoot Suit* on the Pachucos uprising in 1943 at the Mark Taper Forum. He is the first "Chicano" to write and produce a work on Broadway.
VENICE (CALIF.) (APRIL 8): Mike Kelley participates in the performance of Hermann Nitsch with the *Orgien Mysterien Theater.*
NEW YORK: Paul McCarthy is editor in chief of the review *The Dumb Ox* in collaboration with Allan Kaprow, Otto Muehl, Carolee Schneemann and Wolf Vostell.
BARCELONA (JUNE 7): Joan Miró creates the sets and costumes for Alfred Jarry's *Ubú Rei* at the Gran Teatre del Liceu.
WUPPERTAL (GERMANY) (DECEMBER 9): Pina Bausch choreographs *Kontakthof* at the Wuppertal Tanztheater. This repetitive choreography in which the dancers are arranged in rows is an elaborate study of every day gestures.
TOKYO (MARCH 12): Australian performance artist Stelarc stages *Lateral Suspension* at the Tamura Gallery.

1979 **ATHENS (U.S.A.)**: Michelangelo Pistoletto organizes *Walking Art* at the Georgia Museum of Art.
U.S.A.: Art historian RoseLee Goldberg publishes the first edition of *Live Art 1909 to the Present.*
LOS ANGELES (JUNE 8–23): Mike Kelley and David Askevold present the performance *The Poltergeist* at the Foundation for Art Resources (FAR).
LOS ANGELES: Guy de Cointet stages *Tell Me* at LA County Museum of Art.
LOS ANGELES: Tony Oursler stages *The Loner.*
NEW YORK: Artist Eric Bogosian performs *Ricky Paul.*
NEW YORK: John Cage writes his radio play *James Joyce, Marcel Duchamp, Erik Satie, an Alphabet.* Accompanied by a Cage score, it takes the form of an imaginary conversation with, among others, Joseph Beuys, Marcel Duchamp, Buckminster Fuller, Robert Rauschenberg, Isidore Isou, James Joyce, Piet Mondrian and Erik Satie.
AIX-EN-PROVENCE (FRANCE): Jean-Luc Courcoult founds the street theater company Royal de Luxe and stages *Le Cap Horn*.
GERMANY: Playwright Heiner Müller publishes *Hamlet-Machine.*
COLOGNE (GERMANY): Playwright Hansgünther Heyme stages *Hamlet* with sets and costumes by Wolf Vostell at the Theater of Cologne.
AMSTERDAM (OCTOBER 19): Lucinda Childs choreographs *Dance* with sets by Sol LeWitt and music by Philip Glass.
LONDON: Joan Jonas choreographs *The Juniper Tree*, assisted by Linda Zadekian, at the Whitechapel Art Gallery.
PARIS: Jean-Jacques Lebel organizes *Polyphonix I*, the International Festival of direct poetry, music, performance and video at the American Center.
PARIS: Poet and musician Henri Chopin publishes *Anthologie de la poésie sonore.*
VENICE: Architect Aldo Rossi constructs the Teatro del Mondo.

1980 **LOS ANGELES**: Mike Kelley stages the performance *Three Valleys* at LACE.
NEW YORK: Joseph Beuys stages *Dialogue with the Audience* at the New School for Social Research.
NEW YORK: Spalding Gray performs *Sex and Death to the Age 14.*
MONTREAL (CANADA): Chantal Pontbriand organizes the Festival international des artistes, with the participation of Daniel Buren, Dan Graham, Robert Wilson, Laurie Anderson and Richard Foreman.
IRELAND: James Coleman stages *So Different . . . and Yet, 1980.*
PARIS: Samuel Beckett stages *Eh Joe* at the Festival d'Automne.

1981 **NEW YORK**: Elizabeth LeCompte stages *Route 1 & 9 (The Last Act)* with the Wooster Group.
GERMANY: Artist Peter Friedl writes *Café Amérique: Richard Foreman und sein neues Stück* (Café Amérique: Richard Foreman and His New Play) in the Theater heute n° 1 review. The essay was followed by an article on Lucinda Childs called *Neues US-Tanztheater* published in July 1982, in issue no. 7. Friedl devotes several essays to the history of modern and contemporary scenic arts.
GERMANY (OCTOBER 8): Samuel Beckett stages *Quad I & II*, written for television in English in 1980 and produced by the Süddeutscher Rundfunk. The first broadcast in the United Kingdom (BBC 2) takes place on December 16, 1982.
STUTTGART (GERMANY): Hansgünther Heyme stages Euripides's *Die Phönizierinnen* (The Phoenicians), with sets and costumes by Wolf Vostell.
DUBLIN: James Coleman stages *Now & Then* at the Project Art Theater.
GHENT (BELGIUM): Dan Graham publishes, on the initiative of Annick and Anton Herbert, *Theatre*, an ensemble of texts written between 1969 and 1977.
PARIS: Alejandro Jodorowsky runs Le Cabaret Mystique.
PARIS: Augusto Boal founds the Festival International du Théâtre de l'opprimé

(International Festival of the Theater of the Oppressed).
ROME: Michelangelo Pistoletto stages *Anno uno* at the Teatro Quirino.

1982 **U.S.A.**: Dan Graham begins work on *Rock My Religion,* which he completes in 1984.
GENAZZANO (ITALY) (MAY): Daniel Buren stages *Couleurs superposées: Acte I*, work *in situ*, in collaboration with theater company Zatera di Babele.
LONDON: Artist Leigh Bowery rejoins post-punk choreographer Michael Clark's dance Company as a stylist and danseur. He creates the legendary night club Taboo near Leicester Square where he appears every night in a different prosthetic costume.

1983 **NEW YORK**: Laurie Anderson stages the eight hour performance-concert *United States Parts I–IV* at the Brooklyn Academy of Music.
NEW YORK: Trisha Brown choreographs *Set and Reset*, with sets by Robert Rauschenberg and music by John Cage.
HALIFAX (CANADA): James Coleman presents *Living and Presumed Dead* at the Nova Scotia College of Art and Design. The stances of the various figures make for a gallery of intensely theatricalized presences.
BRUSSELS: Choreographer Anne Teresa De Keersmaeker stages *Fase: Four Movements to the Music of Steve Reich.*
SITGES (SPAIN) (OCTOBER 22): The La Fura dels Baus theater company, founded in 1979, stages *Accions.* It elaborates the "lenguaje furero" as defined by a fusion of techniques and disciplines.
SITGES (SPAIN): Albert Vidal stages and performs *Parc antropològic: l'home urbà* at the XVI Festival Internacional de Teatro.

1984 **U.S.A.**: The conceptual artists of Art & Language write the opera *Victorine*.
LOS ANGELES: Robert Wilson stages *CIVIL warS.*
NEW YORK: Dancers Bill T. Jones and Arnie Zane choreograph *Secret Pastures* by composer Peter Gordon, with sets by artist Keith Haring and costumes by Willi Smith. The show reflects a return to narration and décor in the dance of the 1980s.
NEW YORK: Elizabeth LeCompte stages and choreographs *L. S. D. (Just the High Points)*, the second part of the trilogy *The Road to Immortality,* with the Wooster Group.
BERLIN: Jannis Kounellis creates the sets for *Pentesilea* at the Hebbel Theater.
FRANKFURT-AM-MEIN: American dancer William Forsythe choreographs *Artifact.*
GHENT (BELGIUM): Choreographer Alain Platel founds the Ballets C de la B (Ballets Contemporains de la Belgique).
SHEFFIELD (UNITED KINGDOM): Robin Arthur, Tim Etchells, Richard Lowdon, Claire Marshall, Cathy Naden and Tere O'Connor found the theater company Forced Entertainment. They stage *Jessica in the Room of Lights.*
VENICE: Romeo Castellucci stages *La Generalissima*, with his Societas Raffaelo Sanzio theater troupe at the Biennale de Venezia.
VENICE: Director and choreographer Jan Fabre stages *De Macht der Theaterlijke Dwaasheden* (The Power of Theatrical Madness) at the Biennale de Venezia.

1985 **NEW YORK**: Richard Foreman stages *Birth of a Poet* by poet Kathy Acker, with music by Peter Gordon and sets and costumes by painter David Salle at the Brooklyn Academy of Music Opera House.
QUEBEC (CANADA): Robert Lepage stages *The Dragon's Trilogy.*
AVIGNON (FRANCE): Peter Brook stages *Le Mahabharata*, at the Festival d'Avignon.
KINVARA (IRELAND): Dan Graham creates the sets for the performance *Video projection Stage-Set for guaiRE* by James Coleman at the Dun Guaire Castle. The implication of the spectator in the historical decor contributes to the critique of a mythicized moment in Irish culture.
VENICE: Artists Claes Oldenburg, Coosje van Bruggen and Frank O. Gehry stage the performance *Knife Ship I.*

1986 **U.S.A.**: Dan Graham creates, on the model of the "theater garden," *Cinema-Theater* for the *Theatergarden Bestiarium* exhibition devised by Rüdiger Schöttle that will be presented in 1989, in New York, Seville (Spain) and Poitiers (France).
HOUSTON (TEXAS): Mike Kelley presents the performance *Plato's Cave* at Rothko's Chapel.
AMSTERDAM: Dancer Philippe Découflé choreographs *Codex* at the Holland Festival. A fusion of circus, image and dance.
SEVILLE (SPAIN): Pedro G. Romero stages *M.A.T.E.M.A.T.I.C.A.S.* with theater company El traje de Artaud.

1987 **NEW YORK**: Artist Philippe Thomas creates the agency *Readymades Belong to Everyone* at the Cable Gallery. As its name implies, this agency allows anyone who has the means to acquire, and also become the author of, a work of art.
BRUSSELS: Dan Graham conceives the rock opera project *Wild in the Street,* with architect Marie-Paule Macdonald for Brussels's Opéra de la Monnaie.
BRUSSELS: Jan Fabre stages and choreographs *Das Glas im kopf wird vom Glas* (The Glass in the Head Becomes Glass).
PARIS: Michel Beretti choreographs *Désordres lyriques* by Arman, with music by Georges Aperghis and sets by Arman.

1988 **NEW YORK**: Artiste Martha Rosler makes the film *Born To Be Sold: Martha Rosler Reads the Strange Case of Baby S/M.*
GHENT (BELGIUM): Artiste Lawrence Weiner writes and publishes *Towards a Theatrical Engagement.*
PARIS: Alain Buffard choreographs his first piece *Bleu nuit.*

1989 **U.S.A.**: Dan Graham and Jeff Wall conceive the unfinished project *Children's Pavilion.*
LOS ANGELES: Artist Allen Ruppersberg writes *The Gift and the Inheritance. Shakespeare Works.*
NEW YORK: Peter Schumann stages *The Same Boat: The Passion of Chico Mendez* with the Bread and Puppet Theater.
JEREZ DE LA FRONTERA (SPAIN): La Zaranda theater company stages *Vinagre de Jerez.*
MADRID: La Ribot (artist Maria Ribot) choreographs and performs *Embriágame.*
NEVERS (FRANCE) (OCTOBER–DECEMBER): Artists Dominique González-Foerster, Bernard Joisten, Pierre Joseph and Philippe Parreno organize the *Ozone* exposition.
NEW YORK, SEVILLE and **POITIERS (FRANCE)**: Artist, theoretician and gallery owner Rudiger Schöttle conceives of the *Theatergarden Bestiarium* exhibition, organized by Chris Dercon and produced by the PS1 Museum of New York, Casino de la Expo of Seville and the Confort Moderne of Poitiers. Artists Hermann Pitz, Dan Graham, James Coleman, Rodney Graham, Bernard Bazile, Christian-Philipp Müller, Jeff Wall, Glenn Branca, Fortuyn / O'Brien, Ludger Gerdes, Marin Kasimir, Juan Muñoz and Alain Séchas take part. Starting from the model and theme of the "theater garden," the exhibition explores the relationship of visual arts with scenic conceptions and modes of exhibition. The exhibition remains as a possible source for *A Theater without Theater.*

List of Works

This catalogue has been organised according to practical criteria and does not imply any conceptual hierarchy.

p. 324 Works
p. 331 Photographs
p. 337 Documents
p. 344 Films
p. 345 Works reproduced exclusively in the catalogue

Works

Vito ACCONCI
Trappings
1971
Beta PAL video, 8'
MACBA Collection. Fundació Museu d'Art Contemporani de Barcelona

p. 236
Carl ANDRE
Sand-Lime Instar
1966 (1995)
Sand-Lime bricks
Various sizes
Courtesy of Konrad Fischer Galerie Düsseldorf

Antonin ARTAUD
Marteau brisé par Antonin Artaud à Ivry
[Hammer Broken by Antonin Artaud at Ivry]
n.d.
Hammer
22 x 27 cm
Bibliothèque nationale de France

p. 179
David ASKEVOLD
The Poltergeist
1978–79
Five photographs
150 x 700 cm (each)
Artist's Collection

p. 282
Samuel BECKETT
Film
1963–64
Film
MACBA Collection. Fundació Museu d'Art Contemporani de Barcelona

Samuel BECKETT
Dis Joe
1980
Photograph
18 x 26 cm
Archives from the *Festival d'Automne* du Paris

Samuel BECKETT
Eh Joe
1980
16 mm film transferred to DVD, sound, 33' 52"
Suedwestrundfunk, Germany / Hugo Jehle

pp. 278, 280
Samuel BECKETT
Quad
1980
16 mm film transferred to DVD, 14' 58"
Suedwestrundfunk, Germany / Hugo Jehle

pp. 142–143
Joseph BEUYS
Joseph Beuys: Dialogue with Audience
1980
Video, 50' 19", by Gianfranco Mantegna
MACBA Collection. Fundació Museu d'Art Contemporani de Barcelona

p. 124
Christian BOLTANSKI
La Chambre ovale
[The Oval Room]
1967
Acrylic on Isorel
115 x 146.5 cm
Fonds national d'art contemporain, Ministère de la Culture – France

p. 125
Christian BOLTANSKI
Saynètes comiques, La Grimace punie
Saynètes comiques, Les Bonnes notes
1974
Photographic montages. Silver gelatine and white ink prints on cardboard
40 x 111 cm
Centre Pompidou, Musée national d'art moderne / Centre de création industrielle, Paris

Christian BOLTANSKI
Saynètes comiques, Le Père à la chasse
Saynètes comiques, La Toilette de la mère
Saynètes comiques, La Grossesse de la mère
Saynètes comiques, L'Horrible Découverte
Saynètes comiques, La Naissance de Christian
Saynètes comiques, Le Récit du père
Saynètes comiques, Le Baiser honteux
Saynètes comiques, Le Grand-père à la pêche
Saynètes comiques, La Mort du grand-père
Saynètes comiques, Le Mariage des parents
Saynètes comiques, La Tâche d'encre
Saynètes comiques, Le Baiser cache
Saynètes comiques, Les Souvenirs du grand-père
Saynètes comiques, La Première communion
Saynètes comiques, La Maladie du grand-père
Saynètes comiques, La Visite du docteur
Saynètes comiques, La Toilette de matin
Saynètes comiques, L'Anniversaire
Saynètes comiques, La Dureté du père
1974
Photographic montages. Silver gelatine and white ink prints on cardboard
40 x 111 cm
Centre Pompidou, Musée national d'art moderne / Centre de création industrielle, Paris

Christian BOLTANSKI
La Confidente diabolique
[The Diabolic Friend]
1986
Photograph by Philippe Demontaut
24 x 30 cm
Bibliothèque Kandinsky, MNAM / CCI, Centre Pompidou, Paris

p. 140
George BRECHT
Chair Event
1960
Painted chair with stick and orange
88 x 48 x 95 cm
Private Collection

Marcel BROODTHAERS
La Signature Série 1. Tirage illimité
[The Autograph, Series 1. Unlimited Edition]
1969
Serigraph on paper
98 x 68 cm
MACBA Collection. Fundació Museu d'Art Contemporani de Barcelona

Marcel BROODTHAERS
Museum Museum
1972
Serigraph on cardboard
84 x 59 cm
MACBA Collection. Fundació Museu d'Art Contemporani de Barcelona

pp. 144–145
Marcel BROODTHAERS
Figures of Wax (Jeremy Bentham)
1974
16 mm film, color, sound, 15'
Private Collection

Marcel BROODTHAERS
Monsieur Teste
1974–75
35 mm film, color, 2'
Private Collection

p. 360
Marcel BROODTHAERS
Monsieur Teste
1975
Mannequin
80 x 60 x 60 cm
Private Collection

Trisha BROWN
Walking on the Wall
1971
DVD, b/w, no sound, 4' 49"
Private Collection

p. 247
Daniel BUREN
Photo-souvenir: *Projeter-Souffler: Déambulatoire*
[Photo-souvenir: *Project-Blow: Ambulatory*]
1985–2007
Work *in situ* with paint, wood and cut canvas
80 m² minimum
Artist's Collection

p. 245
Daniel BUREN
Photo-souvenir: *Seven Ballets in Manhattan*, work *in situ*, New York
1975
Souvenir projection
Artist's Collection

p. 88
René CLAIR
Entr'acte
1924
16 mm film transferred to DVD, sound, 22'
Pathe Renn Production – 1924

pp. 182–183
Guy de COINTET
Tell Me
1979
Objects, video
700 x 40 x 380 cm
Courtesy of Guy de Cointet Estate / Air de Paris

pp. 286, 289
James COLEMAN
So Different . . . and Yet, 1980
1980
Video-installation, DVD, color, sound, 54'
MACBA Collection. Fundació Museu d'Art Contemporani de Barcelona

p. 170
CONSTANT
Spatiovore
1959
Plexiglas, painted metal and wood
35 x 90 x 64 cm
Centre Pompidou, Musée national d'art moderne / Centre de création industrielle, Paris

p. 141
Jef CORNELIS
James Lee Byars: The World Question Center
1969
Video, 62' 06"
MACBA Collection. Fundació Museu d'Art Contemporani de Barcelona

pp. 210–211
CUNNINGHAM Portfolio: Robert MORRIS
Untitled
1974
Serigraph
56 x 75 cm
Centre Pompidou, Musée national d'art moderne / Centre de création industrielle, Paris

pp. 210–211
CUNNINGHAM Portfolio: Robert MORRIS
"Untitled": Limited Edition Certificated
1974
Photomechanical reproduction
55.8 x 75.8 cm
Centre Pompidou, Musée national d'art moderne / Centre de création industrielle, Paris

pp. 210–211
CUNNINGHAM Portfolio: Bruce NAUMAN
Caned Dance
1974
Lithograph
55.5 x 75.8 cm
Centre Pompidou, Musée national d'art moderne / Centre de création industrielle, Paris

pp. 210–211
CUNNINGHAM Portfolio: Bruce NAUMAN
"Caned Dance": Limited Edition Certificated
1974
Photomechanical reproduction
55.8 x 75.8 cm
Centre Pompidou, Musée national d'art moderne / Centre de création industrielle, Paris

pp. 210–211
CUNNINGHAM Portfolio: Frank STELLA
Furg
1974
Lithograph, serigraph
43 x 55.8 cm
Centre Pompidou, Musée national d'art moderne / Centre de création industrielle, Paris

pp. 210–211
CUNNINGHAM Portfolio: Frank STELLA
"Furg": Limited Edition Certificated
1974
Photomechanical reproduction
55.7 x 75.8 cm
Centre Pompidou, Musée national d'art moderne / Centre de création industrielle, Paris

pp. 210–211
CUNNINGHAM Portfolio: John CAGE
30 Drawings by Thoreau
1974
Serigraph on Japanese paper
75.8 x 51 cm
Centre Pompidou, Musée national d'art moderne / Centre de création industrielle, Paris

pp. 210–211
CUNNINGHAM Portfolio: John CAGE
"30 Drawings by Thoreau": Limited Edition Certificated
1974
Photomechanical reproduction
75.8 x 55.8 cm
Centre Pompidou, Musée national d'art moderne / Centre de création industrielle, Paris

pp. 210–211
CUNNINGHAM Portfolio: Jasper JOHNS
M.d.
1974
Cut-outs on construction paper
56 x 45.5 cm
Centre Pompidou, Musée national d'art moderne / Centre de création industrielle, Paris

pp. 210–211
CUNNINGHAM Portfolio: Jasper JOHNS
"M.d.": Limited Edition Certificated
1974
Photomechanical reproduction
75 x 56 cm
Centre Pompidou, Musée national d'art moderne / Centre de création industrielle, Paris

pp. 210–211
CUNNINGHAM Portfolio: Robert RAUSCHENBERG
Cunningham Relief
1974
Print and engraved
75.8 x 56 cm
Centre Pompidou, Musée national d'art moderne / Centre de création industrielle, Paris

pp. 210–211
CUNNINGHAM Portfolio: Robert RAUSCHENBERG
"Cunningham Relief": Limited Edition Certificated
1974
Photomechanical reproduction
75.5 x 55.5 cm
Centre Pompidou, Musée national d'art moderne / Centre de création industrielle, Paris

pp. 210–211
CUNNINGHAM Portfolio: Andy WARHOL
Merce
1974
Serigraph on paper
76 x 51 cm
Centre Pompidou, Musée national d'art moderne / Centre de création industrielle, Paris

pp. 210–211
CUNNINGHAM Portfolio: Andy WARHOL
"Merce": Limited Edition Certificated
1974
Photomechanical reproduction
75.7 x 55.7 cm
Centre Pompidou, Musée national d'art moderne / Centre de création industrielle, Paris

p. 92
Salvador DALÍ
Paternidad
[Parenthood]
1925
Ink on paper
21,5 x 16,5 cm
Private Collection, Barcelona

p. 92
Salvador DALÍ
Bona gent (Putrefactes Militars amb Radicals i socialistes)
[Nice People (Putrefactes Militars with Radicals and Socialists)]
1925
Ink on paper
13 x 10,4 cm
Private Collection, Barcelona

Salvador DALÍ / Federico GARCÍA LORCA
Varios Putrefactos en un carta de Dalí a Federico García Lorca
[Various "Putrefactos" in a Letter by Dalí to Federico García Lorca]
June 1927
Ink on paper
21 x 16 cm
Private Collection, Barcelona

p. 78
Ignaz EPPER
Cabaret
1919
Etched on Chinese paper
30 x 40 cm
Kunsthaus Zurich, Grafische Sammlung

ERRÓ
Grimaces
1962–67
16 mm film transferred to DVD, sound, 43'
Centre Pompidou, Musée national d'art moderne / Centre de création industrielle, Paris

Alexandra EXTER
Construction of Light, Design for Stage Setting
n.d.
Gouache
46.4 x 56.5 cm
Victoria and Albert Museum

pp. 160–161
Öyvind FAHLSTRÖM
Opera (efter att ha framlagt en ganska dum anklagelseskrift mot råttans befäl)
[Opera (after having presented a pretty unintelligent indictment against the rule of the rat)]
1952–53
Felt pen, gouache and Indian ink on paper
27 x 1185 cm
Private Collection

Öyvind FAHLSTRÖM
Edlund
1954
Mimeograph
21 x 29.5 cm
Collection of Sharon Avery-Fahlström, New York

Blanco y Abelardo FERNÁNDEZ
Asesinato y entierro de don José Canalejas
[Murder and Burial of don José Canalejas]
1912
Film transferred to DVD, b/w, no sound, 74' 30"
Filmoteca española

Peter FRIEDL
Liberty City
2007
Video transferred to DVD, sound, color
Courtesy of the Artist

p. 171
Yona FRIEDMAN
L'Architecture mobile, les dix principes de l'urbanisme spatial – Sans titre
[Mobile Architecture, the Ten Principles of Spatial Town Planning – Untitled]
1961
Felt pen, pencil and ink on cardboard
50 x 65 cm
Centre Pompidou, Musée national d'art moderne / Centre de création industrielle, Paris

p. 171
Yona FRIEDMAN
L'Architecture mobile, les dix principes de l'urbanisme spatial – L'Échelle téchnique
[Mobile Architecture, the Ten Principles of Spatial Town Planning – The Technical Scale]
1961
Felt pen, pencil and ink on cardboard
50 x 65 cm
Centre Pompidou, Musée national d'art moderne / Centre de création industrielle, Paris

p. 171
Yona FRIEDMAN
L'Architecture mobile, les dix principes de l'urbanisme spatial – Squelettes remplissables à volonté
[Mobile Architecture, the Ten Principles of Spatial Town Planning – Skeletons to Be Filled in at Will]
1961
Felt pen, pencil and ink on cardboard
50 x 65 cm
Centre Pompidou, Musée national d'art moderne / Centre de création industrielle, Paris

p. 171
Yona FRIEDMAN
L'Architecture mobile, les dix principes de l'urbanisme spatial – La Société nouvelle
[Mobile Architecture, the Ten Principles of Spatial Town Planning – The New Society]
1961
Felt pen, pencil and ink on cardboard
50 x 65 cm
Centre Pompidou, Musée national d'art moderne / Centre de création industrielle, Paris

p. 171
Yona FRIEDMAN
L'Architecture mobile, les dix principes de l'urbanisme spatial – La Ville climatisée
[Mobile Architecture, the Ten Principles of Spatial Town Planning – The Air-Conditioned City]
1961
Felt pen, pencil and ink on cardboard
50 x 65 cm
Centre Pompidou, Musée national d'art moderne / Centre de création industrielle, Paris

p. 171
Yona FRIEDMAN
L'Architecture mobile, les dix principes de l'urbanisme spatial – L'Agriculture dans la ville
[Mobile Architecture, the Ten Principles of Spatial Town Planning – Agriculture in the City]
1961
Felt pen, pencil and ink on cardboard
50 x 65 cm
Centre Pompidou, Musée national d'art moderne / Centre de création industrielle, Paris

p. 171
Yona FRIEDMAN
L'Architecture mobile, les dix principes de l'urbanisme spatial – Juxtaposition ou superposition de différents quartiers
[Mobile Architecture, the Ten Principles of Spatial Town Planning – Juxtaposition or Superimposition of Different Districts]
1961
Felt pen, pencil and ink on cardboard
50 x 65 cm
Centre Pompidou, Musée national d'art moderne / Centre de création industrielle, Paris

p. 171
Yona FRIEDMAN
L'Architecture mobile, les dix principes de l'urbanisme spatial – L'Intensification de la ville existante
[Mobile Architecture, the Ten Principles of Spatial Town Planning – The Intensification of the Existing City]
1961
Felt pen, pencil and ink on cardboard
50 x 65 cm
Centre Pompidou, Musée national d'art moderne / Centre de création industrielle, Paris

p. 171
Yona FRIEDMAN
L'Architecture mobile, les dix principes de l'urbanisme spatial – Sans titre
[Mobile Architecture, the Ten Principles of Spatial Town Planning – Untitled]
1961
Felt pen, pencil and ink on cardboard
50 x 65 cm
Centre Pompidou, Musée national d'art moderne / Centre de création industrielle, Paris

p. 171
Yona FRIEDMAN
L'Architecture mobile, les dix principes de l'urbanisme spatial – L'Avenir des villes
[Mobile Architecture, the Ten Principles of Spatial Town Planning – The Future of the Cities]
1961
Felt pen, pencil and ink on cardboard
50 x 65 cm
Centre Pompidou, Musée national d'art moderne / Centre de création industrielle, Paris

Yona FRIEDMAN
Urbanisme spatial – Structure spatiale au dessus de la Seine avec le pont de Bercy
[Spatial Town Planning – Spatial Structure over the Seine with the Pont de Bercy]
1964
Photomontage on film with edition on paper
21 x 27 cm
Centre Pompidou, Musée national d'art moderne / Centre de création industrielle, Paris

GILBERT & GEORGE
Singing Sculpture
(1969) 1991
DVD
Courtesy of Sonnabend Gallery, New York and the Artists

p. 90
Ernesto GIMÉNEZ CABALLERO
El orador o La mano
[The Orator or The Hand]
1930
16 mm film transferred to DVD, b/w, sound, 4' 08"
Filmoteca española

Ernesto GIMÉNEZ CABALLERO
Esencia de Verbena
[Essence of Verbena]
1930
16 mm film transferred to DVD, b/w, no sound, 11' 30"
Filmoteca española

Ramón GÓMEZ de la SERNA
Cifras de París, 2ª, *Blanco y Negro*, n.º 2034
[Figures from Paris, 2nd, *Blanco y Negro*, no. 2034]
May 11, 1930
Ink and pen on construction paper
15.5 x 12.3 cm
ABC Art Collection

Ramón GÓMEZ de la SERNA
Cifras de París, 3º, *Blanco y Negro*, n.º 2045
[Figures from Paris, 3rd, *Blanco y Negro*, no. 2045]
July 27, 1930
Ink and pen on construction paper
15.8 x 9.6 cm
ABC Art Collection

Ramón GÓMEZ de la SERNA
Cifras de París, 9ª, *Blanco y Negro*, n.º 2045
[Figures from Paris, 9th, *Blanco y Negro*, no. 2045]
July 27, 1930
Ink and pen on construction paper
15.8 x 11.8 cm
ABC Art Collection

Ramón GÓMEZ de la SERNA
Cifras de París, 2ª, *Blanco y Negro*, n.º 2048
[Figures from Paris, 2nd, *Blanco y Negro*, no. 2048]
August 17, 1930
Ink on construction paper
15.2 x 11.7 cm
ABC Art Collection

Ramón GÓMEZ de la SERNA
Cifras de Alemania, 2º, *Blanco y Negro*, n.º 2050
[Figures from Germany, 2nd, *Blanco y Negro*, no. 2050]
August 31, 1930
Ink on construction paper
5.8 x 9.6 cm
ABC Art Collection

Ramón GÓMEZ de la SERNA
Cifras de ahora, 3º, *Blanco y Negro*, n.º 2052
[Figures from Now, 3rd, *Blanco y Negro*, no. 2052]
September 14, 1930
Ink and pen on construction paper
15.4 x 12.3 cm
ABC Art Collection

Ramón GÓMEZ de la SERNA
Cifras de ahora, 7ª, *Blanco y Negro*, n.º 2061
[Figures from Now, 7th, *Blanco y Negro*, no. 2061]
November 16, 1930
Ink on construction paper
16 x 12.1 cm
ABC Art Collection

Ramón GÓMEZ de la SERNA
Cifras de ahora, 1º, *Blanco y Negro*, n.º 2063
[Figures from Now, 1st, *Blanco y Negro*, no. 2063]
November 30, 1930
Ink on construction paper
15.8 x 12 cm
ABC Art Collection

Ramón GÓMEZ de la SERNA
Cifras de ahora, 4ª, *Blanco y Negro*, n.º 2065
[Figures from Now, 4th, *Blanco y Negro*, no. 2065]
December 14, 1930
Ink on construction paper
15 x 11.5 cm / 16.3 x 12,6 cm
ABC Art Collection

Ramón GÓMEZ de la SERNA
Cifras de ahora, 4ª, *Blanco y Negro*, n.º 2071
[Figures from Now, 4th, *Blanco y Negro*, no. 2071]
January 25, 1931
Ink on construction paper
15.8 x 9.6 cm
ABC Art Collection

Ramón GÓMEZ de la SERNA
Cifras de ahora, 2ª, *Blanco y Negro*, n.º 2072
[Figures from Now, 2nd, *Blanco y Negro*, no. 2072]
February 1, 1931
Ink and pen on construction paper
15.8 x 9.6 cm
ABC Art Collection

Ramón GÓMEZ de la SERNA
Cifras de ahora, 4ª, *Blanco y Negro*, n.º 2072
[Figures from Now, 4th, *Blanco y Negro*, no. 2071]
February 1, 1931
Ink on construction paper
15.8 x 9.6 cm
ABC Art Collection

Ramón GÓMEZ de la SERNA
Cifras de ahora, 6º, *Blanco y Negro*, n.º 2075
[Figures from Now, 6th, *Blanco y Negro*, no. 2075]
February 22, 1931
Ink on construction paper
15.7 x 9.6 cm
ABC Art Collection

Ramón GÓMEZ de la SERNA
Cifras de ahora, 1º, *Blanco y Negro*, n.º 2077
[Figures from Now, 1st, *Blanco y Negro*, no. 2077]
March 8, 1931
Ink on construction paper
15.8 x 9.6 cm
ABC Art Collection

Ramón GÓMEZ de la SERNA
Cifras de París, 3ª, *Blanco y Negro*, n.º 2081
[Figures from Paris, 3rd, *Blanco y Negro*, no. 2081]
April 5, 1931
Ink on construction paper
15.8 x 9.6 cm
ABC Art Collection

Ramón GÓMEZ de la SERNA
Cifras de ahora, 3º, *Blanco y Negro*, n.º 2085
[Figures from Now, 3rd, *Blanco y Negro*, no. 2085]
May 3, 1931
Ink on construction paper
15.8 x 9.6 cm
ABC Art Collection

Ramón GÓMEZ de la SERNA
Cifras de ahora, 3º, *Blanco y Negro*, n.º 2089
[Figures from Now, 3rd, *Blanco y Negro*, no. 2089]
June 7, 1931
Ink on construction paper
15.8 x 9.6 cm
ABC Art Collection

Ramón GÓMEZ de la SERNA
Greguerías ilustradas, 3ª, *Blanco y Negro*, n.º 2136
May 1, 1932
Ink and pen on construction paper
15.8 x 9.6 cm
ABC Art Collection

Ramón GÓMEZ de la SERNA
Greguerías ilustradas, 5ª, *Blanco y Negro*, n.º 2142
June 2, 1932
Ink on construction paper
15.8 x 9.6 cm
ABC Art Collection

Ramón GÓMEZ de la SERNA
Greguerías, 6ª, *Blanco y Negro*, n.º 2159
October 30, 1932
Ink on construction paper
14.2 x 12.3 cm
ABC Art Collection

Ramón GÓMEZ de la SERNA
Greguerías, 8ª, *Blanco y Negro*, n.º 2204
September 10, 1933
Ink on construction paper
13.7 x 12.6 cm
ABC Art Collection

Ramón GÓMEZ de la SERNA
Greguerías, 4º, *Blanco y Negro*, n.º 2215
November 26, 1933
Ink and pen on construction paper
10.3 x 12.6 cm
ABC Art Collection

Ramón GÓMEZ de la SERNA
Greguerías, 6ª, *Blanco y Negro*, n.º 2239
July 17, 1934
Ink and pen on construction paper
16.1 x 12.5 cm
ABC Art Collection

Ramón GÓMEZ de la SERNA
Greguerías, 3ª, *Blanco y Negro*, n.º 2254
September 30, 1934
Ink on construction paper
16.3 x 12.5 cm
ABC Art Collection

Ramón GÓMEZ de la SERNA
Greguerías, 12ª, *Blanco y Negro*, n.º 2260
November 11, 1934
Ink and pen on construction paper
16.4 x 12.5 cm
ABC Art Collection

p. 90

Ramón GÓMEZ de la SERNA
Ramón Gómez de la Serna en una conferencia pintado de negro
[Ramon Gómez de la Serna painted black at a Conference]
January 19, 1963
Photograph
19.5 x 13.5 cm
ABC Art Collection

Ramón GÓMEZ de la SERNA
Greguerías
n.d.
Book
19 x 12.6 cm
Biblioteca Nacional de España

Ramón GÓMEZ de la SERNA
Dibujo inédito / Ramonismo. Directores de orquesta / n.º 5
[Unpublished Drawing / Ramonism: Orchestra Directors / no. 5]
n.d.
Ink and pen on construction paper
16.4 x 12.5 cm
ABC Art Collection

Ramón GÓMEZ de la SERNA
Dibujo inédito / (Hombre con violonchelo) / n.º 1
[Unpublished Drawing / (Man with Violoncello) / no. 1]
n.d.
Ink and pen on construction paper
16.2 x 12.7 cm
ABC Art Collection

Ramón GÓMEZ de la SERNA
Dibujo inédito / Ramonismo. Directores de orquesta / n.º 7
[Unpublished Drawing / Ramonism: Orchestra Directors / no. 7]
n.d.
Ink on construction paper
16.4 x 12.5 cm
ABC Art Collection

Ramón GÓMEZ de la SERNA
Dibujo inédito / Ramonismo. Directores de orquesta / n.º 6
[Unpublished Drawing / Ramonism: Orchestra Directors / no. 6]
n.d.
Ink and pen on construction paper
16.4 x 12.5 cm
ABC Art Collection

p. 267

Dan GRAHAM
Body Press
1970–72
Photograph collage
48.5 x 86 cm
Colecçao Fundaçao de Serralves–Museo de Arte Contemporánea, Porto, Portugal

Dan GRAHAM
Body Press
1970–72
Installation. Two 16 mm films, color, 8'
Colecçao Fundaçao de Serralves–Museo de Arte Contemporánea, Porto, Portugal

Dan GRAHAM
Past Future Split Attention
1972
Video, 17' 3"
MACBA Collection. Fundació Museu d'Art Contemporani de Barcelona

p. 266
Dan GRAHAM
Performer / Audience / Mirror
1977
Video, 22' 52"
MACBA Collection. Fundació Museu d'Art Contemporani de Barcelona

p. 268
Dan GRAHAM
Two Viewing Rooms
1975
Pencil on paper
43 x 35.5 cm
Marc and José Gensollen Collection, Marseille

Dan GRAHAM
Public Space / Two Audiences
1976
Print on paper
21.5 x 28 cm
Artist's Collection

p. 270
Dan GRAHAM
Cinema-Theater
1986
Wood, Mylar (polyester), Plexiglas, Super 8 film, projector
60 x 120 x 200 cm
Fonds national d'art contemporain, Ministère de la Culture – France

Dan GRAHAM / Tony OURSLER / Laurent BERGER
Don't Trust Anyone Over Thirty: The Storyboard
2004
Mixed-media
Various sizes
Thyssen-Bornemisza Art Contemporary, Vienna

Jerzy GROTOWSKI
Le Prince Constant
[The Constant Prince]
2005
Film transferred to DVD, 48'
Archive of the Grotowski Institute

Jerzy GROTOWSKI
Stanislav Scierszki
n.d.
Film transferred to DVD, 18'
Archive of the Grotowski Institute

Jerzy GURAWSKI
Acteur
[Actor]
n.d.
Ink and watercolor on paper
13 x 19 cm
Archive of the Grotowski Institute

p. 107
Jerzy GURAWSKI
Project for *Dr. Faustus*
1963
Ink on paper
29.5 x 42 cm
Archive of the Grotowski Institute

Jerzy GURAWSKI
Project for *Dr. Faustus*
1963
Watercolor on paper
29.5 x 42 cm
Archive of the Grotowski Institute

Jerzy GURAWSKI
Project for *Dr. Faustus*
1963
Ink on paper
29.5 x 21 cm
Archive of the Grotowski Institute

Jerzy GURAWSKI
Project for *Dr. Faustus*
1963
Ink on paper
29.5 x 42 cm
Archive of the Grotowski Institute

Jerzy GURAWSKI
Project for *Dr. Faustus*
1963
Watercolor on paper
42 x 29.5 cm
Archive of the Grotowski Institute

Jerzy GURAWSKI
Project for *Dr. Faustus*
1963
Ink on paper
29.5 x 42 cm
Archive of the Grotowski Institute

p. 107
Jerzy GURAWSKI
Project for *Siakuntala*
1960
Ink on paper
61.5 x 86 cm
Archive of the Grotowski Institute

Jerzy GURAWSKI
Project for *Siakuntala*
1960
Ink and watercolor on paper
61 x 86 cm
Archive of the Grotowski Institute

Jerzy GURAWSKI
Project for *Siakuntala*
1960
Ink and watercolor on paper
61 x 86 cm
Archive of the Grotowski Institute

p. 107
Jerzy GURAWSKI
Project for *Dziady*
1961
Ink on carbon paper
35 x 99.5 cm
Archive of the Grotowski Institute

Jerzy GURAWSKI
Project for *Dziady*
1961
Pencil and colored pencil on carbon paper
35 x 99.5 cm
Archive of the Grotowski Institute

Jerzy GURAWSKI
Project for *Dziady*
1961
Pencil and colored pencil on carbon paper
35 x 99.5 cm
Archive of the Grotowski Institute

Jerzy GURAWSKI
Project for *Dziady*
1961
Pencil and colored pencil on carbon paper
35 x 99.5 cm
Archive of the Grotowski Institute

p. 107
Jerzy GURAWSKI
Schéma d'une scène à trois niveaux pour *Siakuntala*
[Sketch for a scene on three levels for *Siakuntala*]
1961
Ink on paper
27 x 37.5 cm
Archive of the Grotowski Institute

p. 107
Jerzy GURAWSKI
Schéma théorétique
[Theoretical Diagram]
1962
Ink on paper
24 x 37 cm
Archive of the Grotowski Institute

Jerzy GURAWSKI
Segments
n.d.
Ink on paper
13 x 23 cm
Archive of the Grotowski Institute

Jerzy GURAWSKI
Untitled (mobile)
n.d.
Ink and watercolor on paper
14 x 42 cm
Archive of the Grotowski Institute

Jerzy GURAWSKI
Untitled (Theoretical Exploration 1)
n.d.
Ink on paper
16 x 42 cm
Archive of the Grotowski Institute

Jerzy GURAWSKI
Untitled (Theoretical Exploration 2)
n.d.
Ink on paper
15 x 42 cm
Archive of the Grotowski Institute

Jerzy GURAWSKI
Untitled (with Sphere)
n.d.
Ink on paper
26 x 37 cm
Archive of the Grotowski Institute

p. 80
John HEARTFIELD / George GROSZ
Dada-Messe catalogue
1920
Engraving in relief
31 x 77 cm
IVAM, Institut Valencià d'Art Modern, Generalitat

p. 86
ILIAZD
Soirée du Cœur à barbe, Théâtre Michel, Paris
[The Bearded Heart Evening, Théâtre Michel, Paris]
1923
Announcement, relief engraving and typography
26 x 20.5 cm
Bibliothèque Kandinsky, MNAM / CCI, Centre Pompidou, Paris

p. 86
ILIAZD
Soirée du Cœur à barbe, Théâtre Michel, Paris
[The Bearded Heart Evening, Théâtre Michel, Paris]
1923
Program, relief engraving and typography
26 x 20.5 cm
IVAM, Institut Valencià d'Art Modern, Generalitat Valenciana

Marcel JANCO
Affiche de la représentation de Tristan Tzara zur Meise: Tristan Tzara lira de ses oeuvres...
[Poster of the Performance of Tristan Tzara zur Meise: Tristan Tzara Will Read His Work . . .]
n.d.
Poster (color xylography)
46.5 x 33 cm
Paul Destribats Collection

p. 236
Donald JUDD
Untitled
1965
Steel
200 x 300 x 165 cm
Whitney Museum of American Art

Tadeusz KANTOR
La Machine d'anéantissement (*Le Fou et la nonne*)
[The Annihilation Machine (*The Madman and the Nun*)]
1963
Installation
190 x 350 x 150 cm
Centre for the Documentation of the Art of Tadeusz Kantor Cricoteka

Allan KAPROW
Household
1964
Super 8 film transferred to DVD, no sound, 8' 30"
Courtesy of Getty Research Institute Los Angeles, Allan Kaprow Estate

p. 226
Allan KAPROW
Fluids
1967
Super 8 film transferred to DVD, no sound, 6' 25"
Courtesy of Getty Research Institute Los Angeles, Allan Kaprow Estate

Allan KAPROW
Population
1968
Super 8 film transferred to DVD, no sound, 6' 25"
Courtesy of Getty Research Institute Los Angeles, Allan Kaprow Estate

p. 226
Allan KAPROW
Words, Smolin Gallery
1984
Pencil on paper
28 x 21.6 cm
Research Library, The Getty Research Institute, Los Angeles, California

Mike KELLEY
Performance Related Objects
1977–79
Installation
20 x 243.7 x 609 cm
Centre Pompidou, Musée national d'art moderne / Centre de création industrielle, Paris

p. 184–185
Mike KELLEY
Performance Related Objects
1977–79
Photographs
15 x 23.5 cm (3 units); 18.5 x 23.5 cm (2 units); 19.4 x 24.5 cm
Centre Pompidou, Musée national d'art moderne / Centre de création industrielle, Paris

Mike KELLEY
The Monitor and the Merrimac
1979
Photograph, enamel
70.5 x 26.5 x 4 cm
Blake Byrne Collection, Los Angeles; partial and promised gift to The Museum of Contemporary Art, Los Angeles

Mike KELLEY
The Loner
1980
Photograph
Courtesy of Mike Kelley / Kelley Studio

David LAMELAS
The Limit of a Projection
1967
Theater projector
400 x 400 cm
Jan Mot, Brussels

David LAMELAS
Rock Star (Character Appropriation)
1974
Photographs (7 units)
20.5 x 13.5 cm (each)
Jan Mot, Brussels

Mikhail LARIONOV / Ramón GÓMEZ de la SERNA / Juan GRIS
Big Artist's Dance . . . Travesti Transmental . . .
1923
Book (on wood)
21 x 25 cm
IVAM, Institut Valencià d'Art Modern, Generalitat Valenciana

LIVING THEATRE
Interview with Judith Malina
n.d.
Video transferred to DVD
Private Collection

p. 98
Eli LOTAR
Antonin Artaud, Roger Vitrac and Josette Lusson: Photomontage Published in Le Théâtre d'Alfred Jarry et l'hostilité publique
1930
Photomontage
43.5 x 60 cm
Private Collection, Paris

p. 98
Eli LOTAR
Antonin Artaud, Roger Vitrac and Josette Lusson: Photomontage Published in Le Théâtre d'Alfred Jarry et l'hostilité publique
1930
Photomontage
40.3 x 58 cm
Private Collection, Paris

p. 98
Eli LOTAR
Théâtre Alfred Jarry
ca. 1929–30
Photographs
13 x 8 cm (each)
Centre Pompidou, Musée national d'art moderne / Centre de création industrielle, Paris

p. 188
Kazimir MALEVICH
Backdrop for Act II, Scene V from *Victory over the Sun*
1913 (1974)
Lithograph
32.5 x 30.5 cm
Courtesy of Galerie Gmurzynska

Kazimir MALEVICH
Backdrop for Act II, Scene VI, Depicting a House from *Victory over the Sun*
1913 (1974)
Lithograph
32.5 x 30.5 cm
Courtesy of Galerie Gmurzynska

Kazimir MALEVICH
Back cover from *Victory over the Sun*
1913 (1974)
Lithograph
32.5 x 30.5 cm
Courtesy of Galerie Gmurzynska

Kazimir MALEVICH
Backdrop for Act I, Scene II from *Victory over the Sun*
1913 (1974)
Lithograph
32.5 x 30.5 cm
Courtesy of Galerie Gmurzynska

Maruja MALLO
Maruja Mallo en las playas de Chile
[Maruja Mallo on the Beaches of Chile]
1945
Photo edited by the artist
23.8 x 19.6 cm
Guillermo de Osma, Madrid

Maruja MALLO
Maruja Mallo con manto de algas, Chile
[Maruja Mallo with Cloak of Seaweed, Chile]
1945
Photo edited by the artist
23.8 x 16.5 cm
Guillermo de Osma, Madrid

Maruja MALLO
Maruja Mallo con manto de algas, Chile
[Maruja Mallo with Cloak of Seaweed, Chile]
1945
Photo edited by the artist
23.8 x 16.5 cm
Guillermo de Osma, Madrid

p. 93
Maruja MALLO
Untitled
n.d.
Photograph
23.6 x 17.5 cm
Guillermo de Osma, Madrid

Maruja MALLO
Untitled
n.d.
Photograph
23.6 x 17.5 cm
Guillermo de Osma, Madrid

Maruja MALLO
Untitled
n.d.
Photograph
23.9 x 17.5 cm
Guillermo de Osma, Madrid

Maruja MALLO
Untitled
n.d.
Photograph
23.6 x 17.5 cm
Guillermo de Osma, Madrid

László MOHOLY-NAGY
Geometric Construction on Table Top
1922
Photograph
12 x 16.9 cm
IVAM, Institut Valencià d'Art Modern, Generalitat Valenciana

p. 205
László MOHOLY-NAGY
Untitled
1925
Photograph, silver gelatine on paper
17.9 x 23.8 cm
IVAM, Institut Valencià d'Art Modern, Generalitat Valenciana

László MOHOLY-NAGY
Das Politische Theater
[The Political Theater]
1929
Book
21.5 x 16 cm
IVAM, Institut Valencià d'Art Modern, Generalitat Valenciana

p. 256
Robert MORRIS
Untitled (Box for Standing)
(1961) 1994
Wood
190 x 62 x 28 cm
Courtesy of Sonnabend Gallery, New York and the Artist

Robert MORRIS
Exhibition Plan for the Tate Gallery
April 1971
Pencil on paper
56 x 226 cm
Courtesy of Tate Archive

Matt MULLICAN
Untitled (Entering the Picture)
1973
Photograph
12 x 17 cm
Artist's Collection

Matt MULLICAN
Untitled (Doll and Dead Man)
1973
Photograph
17 x 23,5 cm
Artist's Collection

Matt MULLICAN
Drawing the Outline of My Family
1973
Photograph
Artist's Collection

Matt MULLICAN
Untitled (What is this Man Thinking)
1973
Marker on paper
43 x 34.5 cm
Ringier Collection, Zurich

Matt MULLICAN
Untitled (Glen Puts Up a Temporary Wall in His Studio to See If . . .)
1973
Ink and pencil on paper
34.5 x 43.2 cm
Ringier Collection, Zurich

Matt MULLICAN
Untitled (Feeling the Wall)
1973
Ink and pencil on paper
35.5 x 43 cm
Courtesy of Mai 36 Galerie, Zurich

Matt MULLICAN
Untitled (Having a Broken Arm, Bones) Space
1973
Ink and pencil on paper
35.5 x 43 cm
Courtesy of Mai 36 Galerie, Zurich

Matt MULLICAN
Untitled (Gravity, so Pounds)
1973
Ink and pencil on paper
35.5 x 43.2 cm
Courtesy of Mai 36 Galerie, Zurich

Matt MULLICAN
Untitled (Glen Notices a Note That's Been Slipped under His Studio Door)
1973
Ink and pencil on paper
35.5 x 43 cm
Courtesy of Mai 36 Galerie, Zurich

Matt MULLICAN
Untitled
1973
Ink and pencil on paper
20.5 x 30 cm
Courtesy of Mai 36 Galerie, Zurich

Matt MULLICAN
Untitled (Smelling His Own Body)
1973
Ink and pencil on paper
35.5 x 43 cm
Courtesy of Mai 36 Galerie, Zurich

p. 180
Matt MULLICAN
Untitled (Stick Figure Drawings)
1974
Ink and pencil on paper
43 x 35.5 cm (24 units)
Courtesy of Mai 36 Galerie, Zurich

Matt MULLICAN
Untitled (One Living One Dead)
1978
Pastel and colored pencil on paper
37.9 x 57.5 cm
Courtesy of Mai 36 Galerie, Zurich

p. 272
Juan MUÑOZ
The Prompter
1988
Steel, paper mâché, wood, bronze and linoleum
Various sizes
Private Collection

p. 273
Juan MUÑOZ
The Nature of Visual Illusion
1994
Mixed-media
Various sizes
MACBA Collection. Fundació Museu d'Art Contemporani de Barcelona

Hans NAMUTH
Jackson Pollock Painting, East Hampton
1951
Film, 5'
Courtesy of Peter Namuth, New York

p. 280
Bruce NAUMAN
Slow Angle Walk (Beckett Walk)
1968
SP Beta video transferred to DVD, sound, 60'
MACBA Collection. Fundació Museu d'Art Contemporani de Barcelona

p. 280
Bruce NAUMAN
Lights on Apexes of 10 or 12 Foot / Regular Tetra . . . Not to Scale
1968
Pencil on paper
65 x 78 cm
Private Collection, Karlsruhe

Bruce NAUMAN
6 Sound Problems for Konrad Fisher – (6 Day Week)
1968
Photograph
16.5 x 24 cm
Courtesy of Konrad Fischer Galerie, Düsseldorf

p. 280
Bruce NAUMAN
6 Sound Problems for Konrad Fisher – (6 Day Week)
1968
Pencil on paper
48.5 x 63.5 cm
Courtesy of Konrad Fischer Galerie, Düsseldorf

Bruce NAUMAN
Pulling Mouth
1969
Video, 8'
MACBA Collection. Fundació Museu d'Art Contemporani de Barcelona

Bruce NAUMAN
Walk with Contrapposto
1969
Video, 60'
MACBA Collection. Fundació Museu d'Art Contemporani de Barcelona

Bruce NAUMAN
Revolving Upside Down
1969
Video, 60'
MACBA Collection. Fundació Museu d'Art Contemporani de Barcelona

p. 281
Bruce NAUMAN
Violent Incident
1985
Installation, 3 DVD 1' 06" looped, color, sound
Various sizes
Frac Nord-Pas de Calais, Dunkerque, France

p. 282
Bruce NAUMAN
Falls, Pratfalls + Sleights of Hand (Dirty Version)
1993
Installation
Various sizes
Friedrich Christian Flick Collection

Pat OLESZKO
Performances
ca. 1970
DVD, 50'
Artist's Collection

Pat OLESZKO
Coat of Arms (Pocket Maquette)
1972
Celastex, paint
54 x 46 x 78 cm
Artist's Collection

Pat OLESZKO
Performances
1980–89
VHS
Artist's Collection

Pat OLESZKO
Performances (ca. 1980)
1990
DVD, 50'
Artist's Collection

Serge OUAKNINE
Le Prince Constant, directed by Jerzy Grotowski (Manuscript and drawing for an article published in *Les Voies de la creation théâtrale*)
n.d.
Ink on paper
24 x 41 cm
Archive of the Grotowski Institute

p. 181
Tony OURSLER
The Loner
1980
Video-installation and objects
Artist's Collection

p. 242
Pino PASCALI
Teatrino
1964
Structure of wood, cloth and champagne bottles
217 x 74 x 72 cm
Lilianne and Michel Durand-Dessert Collection

Carlos PAZOS
Models d'escultura
[Sculpture Models]
1974
DVD edition made from b/w documentary photographs and 35 mm negatives, color
MACBA Collection. Fundació Museu d'Art Contemporani de Barcelona

Francis PICABIA
Relâche, Study for Male Figure
1924
Ink and watercolor on paper
24 x 19 cm
Dansmuseet, Collection Rolf de Maré, Stockholm

p. 88
Francis PICABIA
Relâche, Project for the Stage Curtains
1924
Watercolor, Indian ink and pencil on paper
32 x 50 cm
Dansmuseet, Collection Rolf de Maré, Stockholm

Francis PICABIA
Relâche, Study for Female Figure
1924
Ink on paper
19 x 15 cm
Dansmuseet, Collection Rolf de Maré, Stockholm

p. 88
Francis PICABIA
Study for the poster *Réveillon du 31 décembre, Théâtre des Champs-Élysées*
1924
Color lithograph on paper
76,2 x 51 cm
Dansmuseet, Collection Rolf de Maré, Stockholm

Pablo PICASSO
El entierro del Conde Orgaz (Trozos de almíbar)
[The Funeral of Count Orgaz (Pieces of Syrup)]
1969
Engraving
25.2 x 32.5 x 2 cm
Fundación Pablo Ruiz Picasso – Ayuntamiento de Málaga

Pablo PICASSO
El entierro del Conde Orgaz
[The Funeral of Count Orgaz]
1969
Aqua fortis and aquatint
25.2 x 32.5 x 2 cm
Fundación Pablo Ruiz Picasso – Ayuntamiento de Málaga

p. 238
Michelangelo PISTOLETTO
Quadro da pranzo (Oggetti in meno)
[Lunch Painting (Minus Objects)]
1965
Wood
200 x 200 x 50 cm
Collezione Fondazione Pistoletto, Biella

p. 238
Michelangelo PISTOLETTO
Pozzo specchio (Oggetti in meno)
[Mirror Well (Minus Objects)]
1965–66
Mirror
160 cm Ø
Collezione Fondazione Pistoletto, Biella

p. 238
Michelangelo PISTOLETTO
Vetrina-specchio (Oggetti in meno)
[Showcase-Mirror (Minus Objects)]
1965–66
Wood, iron and mirror
235 x 100 x 80 cm
Collezione Fondazione Pistoletto, Biella

Michelangelo PISTOLETTO
Metrocubo d'infinito (Oggetti in meno)
[Cubic Metre of Infinite (Minus Objects)]
1965–66
Mirror and rope
120 x 120 x 120 cm
Collezione Fondazione Pistoletto, Biella

Michelangelo PISTOLETTO
Struttura per parlare in piedi (Oggetti in meno)
[Structure for Talking Standing Up (Minus Objects)]
1965–66
Iron and varnish
120 x 200 x 200 cm
Collezione Fondazione Pistoletto, Biella

Michelangelo PISTOLETTO
Anno Uno, Pistoletto e la gente di Corniglia, Liguria. Teatro Quirino, Roma
[Year One, Pistoletto and the People of Corniglia, Liguria: Teatro Quirino, Rome]
1981
Photograph
180 x 280 x 2 cm
Collezione Fondazione Pistoletto, Biella

Michelangelo PISTOLETTO
I Have a Mirror, You Have a Mirror
1988
DVD, sound, 29' 45"
Collezione Fondazione Pistoletto, Biella

Michelangelo PISTOLETTO
Anno Bianco, Caduta del muro di Berlino
[White Year, Fall of the Berlin Wall]
1989
Photograph on canvas
180 x 280 x 2 cm
Collezione Fondazione Pistoletto, Biella

Yvonne RAINER
The Mind Is a Muscle: Trio A
1978
VHS transferred to DVD, b/w, no sound
Private Collection

Robert RAUSCHENBERG
Linoleum
1966
16 mm film, sound, 13'
Centre Pompidou, Musée national d'art moderne / Centre de création industrielle, Paris

Robert RAUSCHENBERG / Billy KLÜVER
9 Evenings: Theatre & Engineering: a Form of Expanded Cinema
October 1966
16 mm film transferred to DVD, sound
Centre Pompidou, Musée national d'art moderne / Centre de création industrielle, Paris

Man RAY
Adam et Ève
[Adam and Eve]
1924
Photograph
11.5 x 8.3 cm
Marcel and David Fleiss Collection, Galerie 1900–2000, Paris

Man RAY
Portrait de Man Ray en Belle Haleine
[Portrait of Man Ray in Belle Haleine]
n.d.
Photograph
30 x 23.8 cm
Marcel and David Fleiss Collection, Galerie 1900–2000, Paris

Martha ROSLER
Born to Be Sold: Martha Rosler Reads the Strange Case of Baby S/M
1988
SP Beta Video transferred to DVD, sound, 35' 20"
MACBA Collection. Fundació Museu d'Art Contemporani de Bacelona

Roberto ROSSELLINI
La Prise du pouvoir par Louis XIV
[The Rise of Louis XIV]
1966
DVD, sound, 90'
Fonds national d'art contemporain, Ministère de la Culture – France

Aldo ROSSI
Il teatrino scientifico
[The Miniature Scientific Theater]
1978
Wood, metal and paper
60 x 80 x 54.5 cm
Centre Pompidou, Musée national d'art moderne / Centre de création industrielle, Paris

Aldo ROSSI
Il Teatro del Mondo
[World Theater]
1979–80
Felt, black pencil and pastel on paper
49.5 x 53 cm
Centre Pompidou, Musée national d'art moderne / Centre de création industrielle, Paris

Aldo ROSSI
Il Teatro del Mondo
[World Theater]
1979–80
Lead and colored pencil on carbon paper
89 x 108.5 cm
Centre Pompidou, Musée national d'art moderne / Centre de création industrielle, Paris

Aldo ROSSI
Élévations et plans
[Elevations and Planes]
1979–80
Indian ink on carbon paper
89 x 109 cm
Centre Pompidou, Musée national d'art moderne / Centre de création industrielle, Paris

Aldo ROSSI
Teatro del Mondo a Venezia
[World Theater in Venice]
1979–80
Print on cardboard
70 x 84.5 cm
Centre Pompidou, Musée national d'art moderne / Centre de création industrielle, Paris

p. 172
Aldo ROSSI
Théâtre du Monde
[World Theater]
1979–80
Wood, aluminium and brass
108 x 73 x 50 cm
Centre Pompidou, Musée national d'art moderne / Centre de création industrielle, Paris

Aldo ROSSI
Coupes
[Section Plans]
1980
Indian ink on lacquer
64 x 79 cm
Centre Pompidou, Musée national d'art moderne / Centre de création industrielle, Paris

Aldo ROSSI
Composizione, Teatro del Mondo, Venezia
[Composition: World Theater, Venice]
1982
Pencil, colored pencil and pastel on wood
60.5 x 33 cm
Centre Pompidou, Musée national d'art moderne / Centre de création industrielle, Paris

p. 98
Gaston Louis ROUX
Théâtre Alfred Jarry, *Victor ou les Enfants au pouvoir* de Roger Vitrac
[Théâtre Alfred Jarry, *Victor or the Children in Power* by Roger Vitrac]
1928
Lithograph
80 x 58 cm
Bibliothèque nationale de France

Oskar SCHLEMMER
Figur nach rechts
[Figure Facing Right]
1916
Lithograph on paper
60 x 44 cm
Private Collection. Courtesy C. Raman Schlemmer

p. 196
Oskar SCHLEMMER
Das Triadische Ballett Hohe, Kopfmaske zu Figurine Kugelhände
[The Triadic Ballet: Tall Head Mask for Figure with Spherical Hands]
1922
Gilded paper mâché
48 x 20 x 23 cm
Bühnen Archiv Oskar Schlemmer, Collection UJS

p. 196
Oskar SCHLEMMER
Das Triadische Ballett, Programmblatt zur Uraufführung, Württembergisches Landestheater, Stuttgart
[The Triadic Ballet: Program for the First Performance]
1922
Lithograph
22.5 x 14.9 cm
Bühnen Archiv Oskar Schlemmer, Collection UJS

p. 198
Oskar SCHLEMMER
Zuschauer und Schauspieler
[Spectator and Actor]
1924
Indian ink on paper
22.2 x 26.4 cm
Bühnen Archiv Oskar Schlemmer, Collection UJS

p. 198
Oskar SCHLEMMER
Figur und Raumlineatur
[Figure and Delineation]
1924
Indian ink on paper
21.9 x 28.1 cm
Bühnen Archiv Oskar Schlemmer, Collection UJS

p. 197
Oskar SCHLEMMER
Das Triadische Ballett, Leibniz-Akademie, Hannover
[The Triadic Ballet Leibniz-Akademie, Hanover]
1924
Lithograph and tempera on cardboard
81 x 56 cm
Bühnen Archiv Oskar Schlemmer, Collection UJS

p. 196
Oskar SCHLEMMER
Kopfmaske Gold
[Gold Mask]
1924–26
Paper mâché, painted and gilded, metal and cardboard
28 x 20 x 23 cm
Bühnen Archiv Oskar Schlemmer, Collection UJS

p. 196
Oskar SCHLEMMER
Gesichtsmaske Blau
[Blue Mask]
1925–26
Painted paper mâché
22 x 15.5 x 10 cm
Bühnen Archiv Oskar Schlemmer, Collection UJS

p. 200
Oskar SCHLEMMER
Das Ballett PY (Bauhausdruck Schlemmer)
[The PY Ballet (Bauhaus printing by Schlemmer)]
Poster for the performance of The Triadic Ballet, Donaueschingen
1926
Offset on paper
58.5 x 92.5 cm
Bühnen Archiv Oskar Schlemmer, Collection UJS

p. 199
Oskar SCHLEMMER
Reifentänze, Installation Reifenvorhänge und zwei Reifenfiguren
[Hoop Dance Installation. Hoop Curtains and Two Hoop Figures]
1927
Painted wood and metal wire
420 x 560 cm
Bühnen Archiv Oskar Schlemmer, Collection UJS

p. 203
Oskar SCHLEMMER
Reifentanz I–IV (M.v.K.)
[Hoop Dance I–IV (M.v.K.)]
1928
Indian ink on paper
29.7 x 42.2 cm
Bühnen Archiv Oskar Schlemmer, Collection UJS

p. 270
Rüdiger SCHÖTTLE
General plan for *Theatergarden Bestiarium*
1987
Pencil on paper and collage
54.5 x 75.5 cm
Rüdiger Schöttle

p. 270
Rüdiger SCHÖTTLE
Sketch for *Theatergarden Bestiarium, Was Inspired by the Architecture of Popular Festivals*
1987
Pencil on paper and collage
30 x 40 cm
Rüdiger Schöttle

p. 270
Rüdiger SCHÖTTLE
Sketch for *Theatergarden Bestiarium: The Ancient Greek Theater, Called the Phoenix, and Nearby Grotto*
1987–92
Gouache and collage on cardboard
58.5 x 84 cm
Staatsgalerie Stuttgart

Ernst SCHWITTERS
Kurt Schwitters Reciting the Ursonate
1944
Photographs
7.5 x 7.5 cm (each)
Sprengel Museum Hannover

p. 195
Kurt SCHWITTERS
Normalbühne Merz (reconstruction of the original)
(1925) 1986
Painted wood
62.2 x 64.5 x 43.3 cm
Sprengel Museum Hannover

Cindy SHERMAN
Doll Clothes
1975
16 mm film transferred to DVD, 2' 22"
Courtesy of Artist and Metro Pictures

Michael SMITH
Baby Ikki
1978
SP Beta video transferred to DVD, sound, color, 2' 16"
MACBA Collection. Fundació Museu d'Art Contemporani de Barcelona

p. 170
Alison and Peter SMITHSON
Grid for Aix-en-Provence C.I.A.M
1952–53
Collage
83.5 x 275.5 cm
MNAM-CCI, Centre Georges Pompidou, Paris

Ernesto de SOUSA
Revolution My Body no. 1
1977
Page of photographic negatives and text
72 x 214 cm
Museu Berardo, Lisbon

p. 60
Théophile STEINLEN
La Manifestation populaire
[The Public Demonstration]
1905
Oil on canvas
81 x 66 cm
Paris, Musée d'Orsay, gift from the Association des amis du Louvre, 1943, stored in the Musée des Beaux-Arts de Tourcoing

p. 172
SUPERSTUDIO
Il monumento continuo – Stade intermédiaire du photomontage
[The Continuous Monument – Intermediate Stage of the Photo Montage]
1969
Photomontage
49.5 x 64.5 cm
Centre Pompidou, Musée national d'art moderne / Centre de création industrielle, Paris

SUPERSTUDIO
Il monumento continuo – Manhattan, photomontage final
[The Continuous Monument – Manhattan, Final Photo Montage]
1969
Collage on photography print
49.5 x 64.5 cm
Centre Pompidou, Musée national d'art moderne / Centre de création industrielle, Paris

p. 172
SUPERSTUDIO
Atti fondamentali "Vita, educazione, cerimonia, amore, morte" – Life-Supersurface "Sunset"
[Fundamental Acts "Life, Education, Ceremony, Love, Death" – Life-Supersurface "Sunset"]
1971
Photomontage and pen on paper, illustration paper
33.5 x 30 cm
Centre Pompidou, Musée national d'art moderne / Centre de création industrielle, Paris

SUPERSTUDIO
Atti fondamentali "Vita, educazione, cerimonia, amore, morte" – Life-Supersurface Fruits & Wine
[Fundamental Acts "Life, Education, Ceremony, Love, Death" – Life-Supersurface Fruits & Wine]
1971
Collage
66 x 89.5 cm
Centre Pompidou, Musée national d'art moderne / Centre de création industrielle, Paris

p. 173
SUPERSTUDIO
Atti fondamentali "Vita, educazione, cerimonia, amore, morte" – Vita: l'acampamento
[Fundamental Acts "Life, Education, Ceremony, Love, Death" – Life: the Camp]
1971
Photomontage
33 x 51.9 cm
Centre Pompidou, Musée national d'art moderne / Centre de création industrielle, Paris

SUPERSTUDIO
Atti fondamentali "Vita, educazione, cerimonia, amore, morte" – Life-Supersurface Installation au Moma
[Fundamental Acts "Life, Education, Ceremony, Love, Death" – Life-Supersurface Installation at Moma]
ca.1972
Collage and print on paper
70 x 50.5 cm
Centre Pompidou, Musée national d'art moderne / Centre de création industrielle, Paris

Jean TINGUELY
Hommage à New York
1960
Photograph
25 x 20 cm
Bibliothèque Kandinsky, MNAM / CCI, Centre Pompidou, Paris

UFO
Photo no. 1, 2, 3, 4, 5
1971
Photographs
17.5 x 27 cm (each)
Centre Pompidou, Musée national d'art moderne / Centre de création industrielle, Paris

pp. 250–251
Isidoro VALCÁRCEL MEDINA
Algunas maneras de hacer esto
[Some Ways of Doing this]
1969
Installation. Wood, iron, metacrylate, paper and book
10 x 12 m
Courtesy of the Artist

Karl VALENTIN
Karl Valentin als Musikal-Clown
[Karl Valentin as Music-Clown]
1929
DVD, no sound, 5'

VIDEO-NOU
Actuació d'Ocaña i Camilo
[Performance by Ocaña and Camilo]
1977
Digital Betacam transferred to DVD, b/w, sound, 78'
MACBA Collection. Fundació Museu d'Art Contemporani de Barcelona

Jacques VILLEGLÉ / Raymond HAINS
Un mythe dans la ville
[A Myth in the City]
n.d.
16 mm film transferred to DVD, color, sound, 24'
Courtesy of Jacques Villeglé

Andy WARHOL
Lupe
1965
16 mm film, double projection, 32'
Museum of Modern Art, New York

Lawrence WEINER
Do You Believe in Water?
1976
SP Beta video transferred to DVD, sound, 38' 51"
MACBA Collection. Fundació Museu d'Art Contemporani de Barcelona

p. 248
Lawrence WEINER
Towards a Theatrical Engagement: Ducks on a Pond
1988
Book and speakers with a reading of the text
Courtesy of the Artist

Robert WHITMAN
Flower
n.d.
Film transferred to DVD
Courtesy of the Artist

Robert WHITMAN
Prune Flat
n.d.
Film transferred to DVD
Courtesy of the Artist

Robert WHITMAN
The American Moon, Reuben Gallery
1960
Film transferred to DVD, 60'
Courtesy of the Artist

p. 248
Ian WILSON
Circle on the Floor
1968
White plaster on floor
183 cm Ø
Marc et Josée Gensollen Collection, Marseille

Photographs

p. 77
Anonymous
Boxing Match between Jack Johnson and Arthur Cravan, Plaza de Toros Monumental
April 23, 1916
Photograph
8.3 x 13.3 cm
Marcel and David Fleiss Collection, Galerie 1900-2000, Paris

p. 79
Anonymous
Hugo Ball en costume cubiste récitant un poème phonétique *Karawane* au Cabaret Voltaire, Zurich
[Hugo Ball in a Cubist suit reciting the phonetic poem Karawane in the Cabaret Voltaire, Zurich]
1916
Photograph
14 x 8.7 cm
Stiftung Hans Arp und Sophie Taeuber-Arp e.V Rolandeseck

p. 66
Anonymous
Le groupe Dada à Saint-Julien-le-Pauvre
[The Dada Group at Saint-Julien-le-Pauvre]
1920
Photograph
10 x 16 cm
MNAM, Bibliothèque Kandinsky, Centre Pompidou

p. 71
Anonymous
Konstantin Mardzhanov, Nikolai Petrov et Sergei Radhov, célébration de *Vers la commune mondiale*
[Konstantin Mardzhanov, Nikolai Petrov and Sergei Radhov, celebration of *Towards a Worldwide Commune*]
1920
Photograph
12.5 x 17.7 cm
Béatrice Picon-Vallin Collection

Anonymous
Antonin Artaud vers 1920
[Antonin Artaud around 1920]
ca.1920
Photograph
17.5 x 13 cm
Bibliothèque nationale de France

p. 67
Anonymous
Manifestation Dada à l'église Saint-Julien-le-Pauvre
[Dada demonstration at Saint-Julien-le-Pauvre Church]
1921
Photograph
12.3 x 17 cm
Collection Timothy Baum, New York

p. 66
Anonymous
Manifestation Dada à l'église Saint-Julien-le-Pauvre
[Dada demonstration at Saint-Julien-le-Pauvre Church]
1921
Photograph (series on silver nitrate paper)
10.6 x 10.9 cm
Bibliothèque Kandinsky, MNAM-CCI, Centre Pompidou, Paris

p. 96
Anonymous
Antonin Artaud et la troupe du Théâtre de l'Atelier dans *M. de Pygmalion*, de Jacinto Grau
[Antonin Artaud and the Company from Théâtre de l'Atelier in *M. de Pygmalion*, by Jacinto Grau]
February 1922
Photograph
17.5 x 24 cm
Bibliothèque Nationale de France

p. 96
Anonymous
Antonin Artaud a *Liliom*
[Antonin Artaud in *Liliom*]
1923
Two photographs
22 x 13 cm (each)
Bibliothèque Nationale de France

Anonymous
Antonin Artaud dans le rôle du moine Massieu, *La passion de Jeanne d'Arc* de Karl Dreyer
[Antonin Artaud in the Role of Friar Massieu in *La passion de Jeanne d'Arc* by Karl Dreyer]
1927
Photograph
15 x 21.4 cm
Jean-Jacques Lebel Archives, Paris

p. 99
Anonymous
Six Tableaux vivants réalisés à partir du *Moine* de Mattew G. Lewis: *La séduction intéressée; Les Supplications inutiles; L'Empoisonnement; Sans titre; Sans titre; Sans titre*
[Six Living Paintings done based on *The Monk*, by Mattew G. Lewis: *The Seduction of Self-interest; Vain Entreaties; The Poisoning; Untitled; Untitled; Untitled*]
1931
Photographs
23 x 17 cm (each)
Bibliothèque Nationale de France

Anonymous
Photographies de scène pour *Les Cenci* d'Antonin Artaud, acte I, scène 3; acte IV scène 1; acte IV scène 2; acte IV scène 3
[Still photographs of *Les Cenci* by Antonin Artaud, Act I, Scene 3; Act IV, Scene 1; Act IV, Scene 2; Act IV, Scene 3]
1935
Photographs
12 x 18 cm (each)
Bibliothèque nationale de France

Anonymous
Performance Galerie Internationale, 9 mai 1960. *Yves Klein et les femmes pinceaux*
[Performance at the Galerie Internationale May 9, 1960: *Yves Klein and the Paintbrush Women*]
May 9, 1960
Photograph
30.5 x 23.5 cm
Bibliothèque Kandinsky, MNAM / CCI, Centre Pompidou, Paris

p. 97
Anonymous
Photographies de scène de *Le Songe*, d'August Strindberg, 5e tableau; 9e tableau; 10e tableau; 11e tableau
[Stage Photographs of *A Dream Play* by August Strindberg, 5th Scene; 9th Scene; 10th Scene; 11th Scene]
June 2, 1928
Photographs
17 x 23 cm (each)
Bibliothèque Nationale de France

Paul ARMAND-GETTE
Coléoptères and Co., de Bernard Heidsieck
[*Coleopterous and Co.* by Bernard Heidsieck]
1983
Photograph
20.5 x 24.7 cm
Faustino Acquaviva Archives

Samuel BECKETT
Come and Go
1971
Photograph
20.5 x 25.5 cm
Archives du Festival d'Automne à Paris

Samuel BECKETT
Rockaby
1981
Photograph
17.8 x 12.8 cm
Archives du Festival d'Automne à Paris

Samuel BECKETT
Krapp's Last Tape
n.d.
Photograph
24.5 x 20.5 cm
Archives du Festival d'Automne à Paris

p. 91
BON
Untitled (Bon in His Cart)
April 24, 1932
Photograph
23.2 x 37.7 cm
Maria Dolors Bonet Collection

p. 128
Joan BROSSA
Lectura de *Poemes civils* (1960)
[Reading of *Civil Poems* (1960)]
July 1965
Photographs
Various sizes
Lluís Solà Collection

p. 128
Joan BROSSA
Suite Bufa
1966
Photographs
9.5 x 14 cm (each)
Joaquim Gomis Archives

Trisha BROWN
Trisha Brown in *Homemade*, Judson Memorial Church, New York, 1966
March 30, 1966
Photograph by Peter Moore
20.3 x 25.4 cm
Courtesy of Barbara Moore / Bound & Unbound, New York

p. 276
Trisha BROWN
Walking on the Wall Crowd
1971
Photograph by Carol Goodden
Courtesy of Carol Goodden

Trisha BROWN
Primary Accumulation
1972
Photograph
27.9 x 35.6 cm
Courtesy of the artist and Broadway 1602

Guy de COINTET
Tell Me
1979
Photographs
Various sizes
Courtesy of Guy de Cointet Estate / Air de Paris

p. 101
Denise COLOMB
Antonin Artaud
December 1946
Photograph
24 x 18 cm
Denise Colomb © Ministère de la Culture, France / Médiathèque de l'Architecture et du Patrimoine, Dist. RMN

pp. 242–243
Luciano FABRO
Allestimento teatrale (Cubo di specchi)
[Theatrical Arrangement (Cube of Mirrors)]
1967–75
Photographs
28 x 41 cm (each)
Giorgio Colombo, Milan

p. 162
Fabrizio GARGUETTI
Isidore Isou performing *Contre les positions réactionnaires néo-nazies de la Poésie Sonore*, Rotonda della Besagna, Milan, May 31, 1985
1998
Print on paper
15 x 10.5 cm
Photo by Koen Wessing
Faustino Acquaviva Archives

Dan GRAHAM
Roll
1970
Photograph
20.5 x 25.5 cm
Artist's Collection

Alberto GRECO
Albertus Grecus XXIII: Ciudad del Vaticano, Roma
[Albertus Grecus XXIII: Vatican City, Rome]
1962
Photograph
10 x 8.5 cm
Adolfo Estrada Collection, Girona

Alberto GRECO
Galeria Juana Mordó – Madrid
1962
Photograph
24 x 16 cm
Adolfo Estrada Collection, Girona

Alberto GRECO
Piedralaves, Ávila
1962
Photograph
16 x 24 cm
Adolfo Estrada Collection, Girona

Alberto GRECO
Acto Vivo Dito – Madrid – Lavapiés
1963
Photograph
23.5 x 18 cm
Adolfo Estrada Collection, Girona

Alberto GRECO
Acto Vivo Dito – Madrid – Lavapiés
1963
Photograph
17.5 x 24 cm
Adolfo Estrada Collection, Girona

Alberto GRECO
Acto Vivo Dito – Madrid - Lavapiés
1963
Photograph
24 x 17 cm
Adolfo Estrada Collection, Girona

Alberto GRECO
Autorretrato Autopiernas, Piedralaves, Ávila
[Self-Legs Self-Portrait, Piedralaves, Ávila]
1963
Photograph
9.5 x 6.5 cm
Adolfo Estrada Collection, Girona

Alberto GRECO
Encarnación Heredia mujer sufriente, incorporación de personajes vivos a la tela, Madrid
[*Encarnación Heredia Suffering Woman*, Inclusion of Living People on the Canvas, Madrid]
1963
Photograph
17.5 x 14 cm
Adolfo Estrada Collection, Girona

Alberto GRECO
Encarnación Heredia mujer sufriente, incorporación de personajes vivos a la tela, Madrid
[*Encarnación Heredia Suffering Woman*, Inclusion of Living People on the Canvas, Madrid]
1963
Photograph
23.5 x 17.5 cm
Adolfo Estrada Collection, Girona

Alberto GRECO
Encarnación Heredia mujer sufriente, incorporación de personajes vivos a la tela, Madrid
[*Encarnación Heredia Suffering Woman*, Inclusion of Living People on the Canvas, Madrid]
1963
Photograph
23.5 x 17.5 cm
Adolfo Estrada Collection, Girona

Alberto GRECO
Encarnación Heredia mujer sufriente, incorporación de personajes vivos a la tela, Madrid
[*Encarnación Heredia Suffering Woman*, Inclusion of Living People on the Canvas, Madrid]
1963
Photograph
23.5 x 17.5 cm
Adolfo Estrada Collection, Girona

Alberto GRECO
Madrid
1963
Photograph
17.5 x 12 cm
Adolfo Estrada Collection, Girona

Alberto GRECO
Madrid
1963
Photograph
17.5 x 12 cm
Adolfo Estrada Collection, Girona

Alberto GRECO
Madrid
1963
Photograph
23 x 17 cm
Adolfo Estrada Collection, Girona

Alberto GRECO
Madrid
1963
Photograph
11 x 6.6 cm
Adolfo Estrada Collection, Girona

Alberto GRECO
Madrid
1963
Photograph
23 x 17 cm
Adolfo Estrada Collection, Girona

Alberto GRECO
Piedralaves, Ávila
1963
Photograph
24 x 16 cm
Adolfo Estrada Collection, Girona

Alberto GRECO
Piedralaves, Ávila
1963
Photograph
16 x 24 cm
Adolfo Estrada Collection, Girona

Alberto GRECO
Piedralaves, Ávila
1963
Photograph
16 x 24 cm
Adolfo Estrada Collection, Girona

Alberto GRECO
Piedralaves, Ávila
1963
Photograph
16.2 x 17.2 cm
Adolfo Estrada Collection, Girona

Alberto GRECO
Piedralaves, Ávila
1963
Photograph
24 x 16 cm
Adolfo Estrada Collection, Girona

Alberto GRECO
Vivo-Dito, Piedralaves, Ávila
1963
Photograph
24 x 16 cm
Adolfo Estrada Collection, Girona

p. 109
Jerzy GROTOWSKI (Collective Creation)
Rena Mirecka
1979
Photograph
17 x 12.5 cm
Archive of the Grotowski Institute

Jerzy GROTOWSKI (Collective Creation)
Rena Mirecka
1979
Photograph
17 x 12.5 cm
Archive of the Grotowski Institute

Jerzy GROTOWSKI (Collective Creation)
Rena Mirecka
1979
Photograph
12.5 x 17 cm
Archive of the Grotowski Institute

Jerzy GROTOWSKI (Collective Creation)
Rena Mirecka
1979
Photograph
13 x 17.5 cm
Archive of the Grotowski Institute

p. 109
Jerzy GROTOWSKI (Collective Creation)
Thanatos Polski
1981
Photograph
14.5 x 21.5 cm
Archive of the Grotowski Institute

p. 109
Jerzy GROTOWSKI (Collective Creation)
Thanatos Polski
1981
Photograph
14.5 x 21.5 cm
Archive of the Grotowski Institute

Jerzy GROTOWSKI (Collective Creation)
Thanatos Polski
1981
Photograph
15 x 23 cm
Archive of the Grotowski Institute

Jerzy GROTOWSKI (Collective Creation)
Thanatos Polski
1981
Photograph
15 x 23 cm
Archive of the Grotowski Institute

Jerzy GROTOWSKI
Acropolis, n. 10 (Lodz)
n.d.
Photograph
13 x 17,5 cm
Archives of the Grotowski Institute

p. 107
Jerzy GROTOWSKI
Acropolis, n. 15 (Lodz)
February–March 1963
Photograph
24 x 18 cm
Archives of the Grotowski Institute

p. 109
Jerzy GROTOWSKI
Apocalypsis cum Figuris, n. 2
(Andrzej Babiński)
1971
Photograph
12 x 23.5 cm
Archives of the Grotowski Institute

Jerzy GROTOWSKI
Cwiczenia n. 4
[Exercise, no. 4]
n.d.
Photograph
18 x 13 cm
Archives of the Grotowski Institute

Jerzy GROTOWSKI
Cwiczenia n. 26
[Exercise, no. 26]
n.d.
Photograph
19.5 x 17 cm
Archives of the Grotowski Institute

p. 107
Jerzy GROTOWSKI
Dziady: Ryszard Okoński
[The Ancestors: Ryszard Okoński]
1961
Photograph
21,5 x 17 cm
Archives of the Grotowski Institute

p. 109
Jerzy GROTOWSKI
Hamlet, n. 3 (R. Cieślak)
1964
Photograph
18 x 24 cm
Archives of the Grotowski Institute

Jerzy GROTOWSKI
Kordian Wejlowski, n. 7
n.d.
Photograph
17.5 x 12 cm
Archives of the Grotowski Institute

Jerzy GROTOWSKI
Kain, n. 4, 5
n.d.
Photograph
17 x 23 cm
Archives of the Grotowski Institute

Jerzy GROTOWSKI
Kordian Wejlowski, n. 2
n.d.
Photograph
17.5 x 12.5 cm
Archives of the Grotowski Institute

Jerzy GROTOWSKI
Le Prince Constant, Agence Bernard, Paris
n.d.
Photograph
23 x 17 cm
Archives of the Grotowski Institute

Jerzy GROTOWSKI
Le Prince Constant, Samosiuk
n.d.
Photograph
17 x 22.5 cm
Archives of the Grotowski Institute

Jerzy GROTOWSKI
Le Prince Constant, Teatr Laboratorium
n.d.
Photograph
17 x 12.5 cm
Archives of the Grotowski Institute

Jerzy GROTOWSKI
Misterium Buffo, Leonard Olejnik, n. 21
n.d.
Photograph
13 x 18 cm
Archives of the Grotowski Institute

Jerzy GROTOWSKI
Orfeusz, Author Unknown, n. 1, 2
n.d.
Photograph
9.5 x 10 cm
Archives of the Grotowski Institute

p. 107
Jerzy GROTOWSKI
Siakuntala, n. 1, 10, 12
1961
Photographs
18 x 13 cm (each)
Archives of the Grotowski Institute

GUTAI (Shiraga)
Shiraga at the First Gutai Exhibition, Tokyo, 1955
1955
Photograph
17 x 24 cm
Bibliothèque Kandinsky, MNAM / CCI, Centre Pompidou, Paris

GUTAI (Shiraga)
Shiraga at the First Gutai Exhibition, Tokyo, 1955
1955
Photograph
20.2 x 25.5 cm
Bibliothèque Kandinsky, MNAM / CCI, Centre Pompidou, Paris

GUTAI (Shimamoto)
Shimamoto at the Second Gutai Exhibition, Tokyo, 1956
1956
Photograph
17 x 24 cm
Bibliothèque Kandinsky, MNAM / CCI, Centre Pompidou, Paris

GUTAI
Releasing Balloons
n.d.
Photograph
19.7 x 25 cm
Bibliothèque Kandinsky, MNAM / CCI, Centre Pompidou, Paris

GUTAI
Releasing Balloons
n.d.
Photograph
19.6 x 25.2 cm
Bibliothèque Kandinsky, MNAM / CCI, Centre Pompidou, Paris

p. 89
ISABEY
Relâche by Francis Picabia and Erik Satie
1924
Photograph
15 x 20 cm
Musée d'art moderne de la ville de Paris

ISABEY
Relâche by Francis Picabia and Erik Satie
1924
Photograph
15 x 20 cm
Musée d'art moderne de la ville de Paris

ISABEY
Relâche, Mr. Jean Borlin
1924
Photograph
15 x 20 cm
Musée d'art moderne de la ville de Paris

Tadeusz KANTOR
Happening *Linia podziału* (La ligne de partage): Stowarzyszenie Historyków Sztuki, Kraków
1966
Photograph by Wojciech
17.5 x 11.2 cm
Centre for the Documentation of the Art of Tadeusz Kantor Cricoteka

Tadeusz KANTOR
La Poule d'eau, IV. Grande table, scène collective
[*The Water-Hen, IV*. Centre table, collective scene]
1967
Photograph
50 x 36.5 cm
Centre for the Documentation of the Art of Tadeusz Kantor Cricoteka

Tadeusz KANTOR
La Poule d'eau, Rome, Enfant, Tadzio: Maria Stangret, Femme: Maria Potudniak
[*The Water-Hen*, Rome, Baby, Tadzio: Maria Stangret, Woman: Maria Poludniak]
1967
Photograph
50 x 36.5 cm
Centre for the Documentation of the Art of Tadeusz Kantor Cricoteka

Tadeusz KANTOR
Edgar: Jan Güntner, *Kurka wodna*
[Edgar: Jan Güntner, *The Water-Hen*]
1967
Photograph
18 x 20.5 cm
Centre for the Documentation of the Art of Tadeusz Kantor Cricoteka

Tadeusz KANTOR
Wałpor: Tadeusz Walczak, *Kurka wodna*
[Walpor: Tadeusz Walczak, *The Water-Hen*]
1967
Photograph
39 x 29.5 cm
Centre for the Documentation of the Art of Tadeusz Kantor Cricoteka

Tadeusz KANTOR
La Poule d'eau, Rome, Scène du spectacle, Lady: Zbigniew Bednarczyk, Edgar Wałpor: Tadeusz Kwinta
[*The Water-Hen*, Rome, Celebration scene, Lady: Zbigniew Bednarczyk, Edgar Walpor: Tadeusz Kwinta]
1967
Photograph by Romano Martinis
50 x 36.5 cm
Centre for the Documentation of the Art of Tadeusz Kantor Cricoteka

Tadeusz KANTOR
Les mignons et les guenons, Rome / Avant le début du spectacle les acteurs traversaient la salle et disparaissaient
[*Lovelies and Dowdies*, Rome / Before the Start of the Performance the Actors Walk through the Hall and Disappear]
1973
Photograph
50 x 36.5 cm
Centre for the Documentation of the Art of Tadeusz Kantor Cricoteka

p. 121
Tadeusz KANTOR
Les mignons et les guenons, Rome / Les Hommes du vestiaire ont réussi à chasser la princesse au poulailler
[*Lovelies and Dowdies*, Rome / The Dressing Room Men Successfully Chased the Princess into the Hen-House]
1973
Photograph
50 x 36.5 cm
Centre for the Documentation of the Art of Tadeusz Kantor Cricoteka

Tadeusz KANTOR
Les mignons et les guenons, Rome / L'homme avec les deux jambes supplémentaires et sa claunerie dirigée par les deux hommes du vestiaire
[*Lovelies and Dowdies*, Rome / The Man with Two Extra Legs and His *Claunerie* Directed by the Two Dressing Room Men]
1973
Photograph
50 x 36.5 cm
Centre for the Documentation of the Art of Tadeusz Kantor Cricoteka

Tadeusz KANTOR
Les mignons et les guenons, Rome / Le jeu dans le poulailler. Toute la Société des Libertins impatiente de l'action lente entre dans le poulailler de princesse Kremlinska
[*Lovelies and Dowdies*, Rome / The Game in the Hen-House: The Whole Society of Libertines, Impatient with Slow Action, Enters in Princess Kremlinska's Hen-House]
1973
Photograph by Roman Martinis
50 x 36.5 cm
Centre for the Documentation of the Art of Tadeusz Kantor Cricoteka

Tadeusz KANTOR
Les mignons et les guenons, Rome / Scène énigmatique. L'homme du vestiaire essaie de voir dans le miroir ce qui se passe derrière lui
[*Lovelies and Dowdies*, Rome / Enigmatic Scene: The Dressing Room Man Tries to See What Is Happening behind Him in the Mirror]
1973
Photograph
50 x 36.5 cm
Centre for the Documentation of the Art of Tadeusz Kantor Cricoteka

Tadeusz KANTOR
Emballage humain, Nurenberg
[Human Packaging, Nuremburg]
n.d.
Photograph on canvas
112 x 90 cm
Centre for the Documentation of the Art of Tadeusz Kantor Cricoteka

Tadeusz KANTOR
Teatr "i"
n.d.
Photograph on canvas
97 x 110 cm
Centre for the Documentation of the Art of Tadeusz Kantor Cricoteka

Tadeusz KANTOR
Edgar Wałpor – L'Homme aux valises – le mannequin de la piece de St. I. Witkiewicz *Kurka wodna*
[Edgar Walpor – The Man with the Suitcase – A Mannequin from the Play by St. I. Witkiewicz, *The Water-Hen*]
n.d.
Photograph
29.5 x 21 cm
Centre for the Documentation of the Art of Tadeusz Kantor Cricoteka

Tadeusz KANTOR
Le Lieu informel – Ferraille
[The Informal Space – Iron]
n.d.
Photograph
31.5 x 29.7 cm
Centre for the Documentation of the Art of Tadeusz Kantor Cricoteka

Tadeusz KANTOR
Le Lieu informel – Casino rempli de foin
[The Informal Space – A Casino Filled with Hay]
n.d.
Photograph
21 x 39 cm
Centre for the Documentation of the Art of Tadeusz Kantor Cricoteka

p. 224
Allan KAPROW
18 Happenings in 6 Parts, view of room 2
1958
Photograph
18.8 x 24.1 cm
Research Library, The Getty Research Institute, Los Angeles, California

p. 225
Allan KAPROW
18 Happenings in 6 Parts, view of Sandwich Man
1958
Photograph
25.6 x 20.4 cm
Research Library, The Getty Research Institute, Los Angeles, California

p. 226
Allan KAPROW
Courtyard
1962
Photograph
33.5 x 21.7 cm
Research Library, The Getty Research Institute, Los Angeles, California

Allan KAPROW
Courtyard: Girl Lying on Mattresses
1962
Photograph
25.3 x 18.6 cm
Research Library, The Getty Research Institute, Los Angeles, California

Mike KELLEY (Destroy All Monsters)
Mike Kelley at the Noise Studio
ca. 1975
Photograph by Cary Loren
17.78 x 12.19 cm
Courtesy of Mike Kelley / Kelley Studio

Mike KELLEY (Destroy All Monsters)
John Reed, Jim Shaw and Cary Loren
ca. 1975
Photograph
12.7 x 17.78 cm
Courtesy of Mike Kelley / Kelley Studio

p. 178
Mike KELLEY (Destroy All Monsters)
John Reed, Jim Shaw and Mike Kelley
1975
Photograph by Cary Loren
16.25 x 11.93 cm
Courtesy of Mike Kelley / Kelley Studio

Mike KELLEY (Destroy All Monsters)
Cary Loren and Niagara at the Studio
ca. 1975
Photograph
20.32 x 25.4 cm
Courtesy of Mike Kelley / Kelley Studio

Mike KELLEY (Destroy All Monsters)
Jim Shaw and Mike Kelley with Ron Ashton of the Stooges and New Order
End of the 1970s
Photograph
9.52 x 14.73 cm
Courtesy of Mike Kelley / Kelley Studio

p. 177
Mike KELLEY
Mike Kelley dressed up for the *Futurist Ballet*
1973
Photograph
17.78 x 12.7 cm
Courtesy of Mike Kelley / Kelley Studio

p. 184
Mike KELLEY
The Monitor and the Merrimac
1979
Three photographs
23.3 x 35.5 cm (each)
Blake Byrne Collection, Los Angeles; Partial and promised gift to The Museum of Contemporary Art, Los Angeles

Mike KELLEY
Untitled
1980
Photograph
Courtesy of Mike Kelley / Kelley Studio

Yves KLEIN
Performance *Anthropométrie*
[*Anthropometry* Performance]
1960
Photograph by Jacques Fleurant
13 x 18 cm
Bibliothèque Kandinsky, MNAM / CCI, Centre Pompidou, Paris

pp. 130–131
Jean-Jacques LEBEL
120 minutes dédiées au Divin Marquis: Cynthia au poireau avec lessive Lux
[*120 Minutes Dedicated to the Divine Marquis*: Cynthia with Leek and Lux Washing Soap]
1966
Photograph
39 x 60 cm
Jean-Jacques Lebel Archives, Paris

pp. 130–131
Jean-Jacques LEBEL
120 minutes dédiées au Divin Marquis: Auschwitz, mannequin, ne fumez pas!
[*120 Minutes Dedicated to the Divine Marquis*: Auschwitz, Mannequin, Don't Smoke!]
1966
Photograph
40 x 60 cm
Jean-Jacques Lebel Archives, Paris

pp. 130–131
Jean-Jacques LEBEL
120 minutes dédiées au Divin Marquis: Cynthia sur le lit électrique
[*120 Minutes Dedicated to the Divine Marquis*: Cynthia on the Electric Bed]
1966
Photograph
59.7 x 39.8 cm
Jean-Jacques Lebel Archives, Paris

pp. 130–131
Jean-Jacques LEBEL
120 minutes dédiées au Divin Marquis: Entrée du public par derrière
[*120 Minutes Dedicated to the Divine Marquis*: The Public's Entrance from Behind]
1966
Photograph
40 x 60 cm
Jean-Jacques Lebel Archives, Paris

pp. 130–131
Jean-Jacques LEBEL
120 minutes dédiées au Divin Marquis: Jean-Jacques Lebel et Bob Benhamou
[*120 Minutes Dedicated to the Divine Marquis*: Jean-Jacques Lebel and Bob Benhamou]
1966
Photograph
40 x 60 cm
Jean-Jacques Lebel Archives, Paris

pp. 130–131
Jean-Jacques LEBEL
120 minutes dédiées au Divin Marquis: Cynthia sur le lit électrique
[*120 Minutes Dedicated to the Divine Marquis*: Cynthia on the Electric Bed]
1966
Photograph
40 x 59.7 cm
Jean-Jacques Lebel Archives, Paris

Jean-Jacques LEBEL
120 minutes dédiées au Divin Marquis: Pisseuse du balcon
[*120 Minutes Dedicated to the Divine Marquis*: The Pisser of the Balcony]
1966
Photograph
60 x 40 cm
Jean-Jacques Lebel Archives, Paris

Jean-Jacques LEBEL
120 minutes dédiées au Divin Marquis: Pisseuse descendant le balcon
[*120 Minutes Dedicated to the Divine Marquis*: Pisser Coming down from the Balcony]
1966
Photograph
40 x 60 cm
Jean-Jacques Lebel Archives, Paris

Jean-Jacques LEBEL
120 minutes dédiées au Divin Marquis: La République sans visage (avec Michel Asso qui amplifie son ventre)
[*120 Minutes Dedicated to the Divine Marquis*: The Faceless Republic (with Michel Asso Who Swells His Belly)]
1966
Photograph
60 x 40 cm
Jean-Jacques Lebel Archives, Paris

pp. 130–131
Jean-Jacques LEBEL
120 minutes dédiées au Divin Marquis: Cynthia nu(e) debout
[*120 Minutes Dedicated to the Divine Marquis*: Cynthia Standing Naked]
1966
Photograph
60 x 39 cm
Jean-Jacques Lebel Archives, Paris

pp. 130–131
Jean-Jacques LEBEL
120 minutes dédiées au Divin Marquis: Arrestation de Jean-Jacques Lebel
[*120 Minutes Dedicated to the Divine Marquis*: Arrest of Jean-Jacques Lebel]
1966
Photograph
40 x 60 cm
Jean-Jacques Lebel Archives, Paris

Jean-Jacques LEBEL
120 minutes dédiées au Divin Marquis: Cynthia se faisant sucer avec sucre au LSD (LSDOQ)
[*120 Minutes Dedicated to the Divine Marquis*: Cynthia Sucking on LSD Laced Sugar Cube (LSDOQ)]
1966
Photograph
59.7 x 39.8 cm
Jean-Jacques Lebel Archives, Paris

Jean-Jacques LEBEL
120 minutes dédiées au Divin Marquis: La République avant qu´elle ne soit couverte de crème (déviation voie privée)
[*120 Minutes Dedicated to the Divine Marquis*: The Republic before It Is Covered in Cream (Private Road Deviation)]
1966
Photograph
60 x 40 cm
Jean-Jacques Lebel Archives, Paris

pp. 130–131
Jean-Jacques LEBEL
120 minutes dédiées au Divin Marquis: La République couverte de crème (avec De Gaulle)
[120 Minutes Dedicated to the Divine Marquis: The Republic Covered in Cream (with De Gaulle)]
1966
Photograph
60 x 40 cm
Jean-Jacques Lebel Archives, Paris

Jean-Jacques LEBEL
120 minutes dédiées au Divin Marquis: Cynthia (ablution dans la bassine)
[*120 Minutes Dedicated to the Divine Marquis*: Cynthia (Ablution in a Bathtub)]
1966
Photograph
40 x 60 cm
Jean-Jacques Lebel Archives, Paris

pp. 130–131
Jean-Jacques LEBEL
120 minutes dédiées au Divin Marquis: Denise en religieuse récitant du Diderot
[*120 Minutes Dedicated to the Divine Marquis*: Denise as a Nun Reciting Diderot]
1966
Photograph
60 x 40 cm
Jean-Jacques Lebel Archives, Paris

Jean-Jacques LEBEL
120 minutes dédiées au Divin Marquis: Cynthia au concombre
[*120 Minutes Dedicated to the Divine Marquis*: Cynthia with a Cucumber]
1966
Photograph
40 x 60 cm
Jean-Jacques Lebel Archives, Paris

pp. 130–131
Jean-Jacques LEBEL
120 minutes dédiées au Divin Marquis: La fessée marseillaise (LSD déviation)
[*120 Minutes Dedicated to the Divine Marquis*: The Spanking of Marseille (LSD version)]
1966
Photograph
40 x 60 cm
Jean-Jacques Lebel Archives, Paris

pp. 130–131
Jean-Jacques LEBEL
120 minutes dédiées au Divin Marquis: La crème
[*120 Minutes Dedicated to the Divine Marquis*: The Cream]
1966
Photograph
60 x 40 cm
Jean-Jacques Lebel Archives, Paris

p. 165
Maurice LEMAÎTRE
Ballet lettriste
[Letterist Ballet]
1965
Photograph
19.9 x 30.20 cm
Fondation Bismuth / Lemaître

p. 164
Maurice LEMAÎTRE
Sérénade (jeudi 21 avril 1966 à 21 heures)
[Serenade (Thursday, April 21, 1966 at 9 p.m.)]
1966
Photograph
16.2 x 24 cm
Fondation Bismuth / Lemaître

Maurice LEMAÎTRE
Le Boulevard du Surréalisme Café Cinéma Théâtre Lemaître, au Café Le Colbert, 1967
[The Surrealist Boulevard Lemaître Café Cinema Theater, at Café Le Colbert, 1967]
1967
Photograph
23.5 x 17.5 cm
Fondation Bismuth / Lemaître

Boris LIPNITZKI
Antonin Artaud dans le rôle de Marat, *Napoléon* d'Abel Gance
[Antonin Artaud in the Role of Marat, *Napoléon* by Abel Gance]
1925
Photograph
15.8 x 21.8 cm
Jean-Jacques Lebel Archives, Paris

Boris LIPNITZKI
Antonin Artaud dans le rôle de Savonarole, *Lucrèce Borgia* d'Abel Gance
[Antonin Artaud in the Role of Savonarole, *Lucrezia* Borgia by Abel Gance]
1935
Photograph
24 x 30 cm
Jean-Jacques Lebel Archives, Paris

Boris LIPNITZKI
Antonin Artaud dans le rôle du Comte Cenci dans *Les Cenci*
[Antonin Artaud in the Role of Earl Cenci in *Les Cenci*]
1935
Photograph
18 x 12.5 cm
Jean-Jacques Lebel Archives, Paris

p. 176
Cary LOREN
Mike Kelley
ca. 1975
Photograph
13.30 x 11.68 cm
Courtesy of Mike Kelley / Kelley Studio

p. 178
Cary LOREN
Niagara
ca. 1975
Photograph by Cary Loren
25.4 x 20.32 cm
Courtesy of Mike Kelley / Kelley Studio

Cary LOREN
Shards of Gods Oasis Mike Kelley at Gods Oasis
1975–2005
Photograph
From the collection of Cary Loren

Noël-Jean LOUVEAU
Conservatoire
[Conservatory]
October 17, 1964
Photograph
17.2 x 22.9 cm
Fondation Bismuth / Lemaître

Vsevolod MEYERHOLD
Mystère Bouffe (Model)
1921
Photograph
11 x 15.5 cm
Béatrice Picon-Vallin Collection

Vsevolod MEYERHOLD
Costume de Français dans *Mystère Bouffe*
[Frenchman's Costume in *Mystery Food*]
1921
Photograph
12 x 18 cm
Béatrice Picon-Vallin Collection

p. 191
Vsevolod MEYERHOLD
La Mort de Tarielkine de A. Sukhovo-Kobylin
[*The Death of Tarelkin* by A. Sukhovo-Kobylin]
1922
Photograph
9 x 17.5 cm
Béatrice Picon-Vallin Collection

p. 191
Vsevolod MEYERHOLD
La Mort de Tarielkine de A. Sukhovo-Kobylin
[*The Death of Tarelkin* by A. Sukhovo-Kobylin]
1922
Photograph
12.5 x 18.5 cm
Béatrice Picon-Vallin Collection

Vsevolod MEYERHOLD
Étude biomécanique: *Saut sur la poitrine*
[Biomechanical Study: *Jump on the Chest*]
1922
Photograph
15 x 18 cm
Béatrice Picon-Vallin Collection

Vsevolod MEYERHOLD
Exercice biomécanique: *Le Saut*
[*Biomechanical Study*: The Slap]
1922
Photograph
12 x 14 cm
Béatrice Picon-Vallin Collection

p. 190
Vsevolod MEYERHOLD
Le Cocu magnifique de F. Crommelynck
[*The Magnificent Cuckold* by F. Crommelynck]
1922
Photograph
9.7 x 12.2 cm
Béatrice Picon-Vallin Collection

p. 190
Vsevolod MEYERHOLD
Le Cocu magnifique de F. Crommelynck
[*The Magnificent Cuckold* by F. Crommelynck]
1922
Photograph
24 x 19.5 cm
Béatrice Picon-Vallin Collection

p. 190
Vsevolod MEYERHOLD
Le Cocu magnifique de F. Crommelynck
[*The Magnificent Cuckold* by F. Crommelynck]
1922
Photograph
11.7 x 15.7 cm
Béatrice Picon-Vallin Collection

Vsevolod MEYERHOLD
Maquette de El Lissitsky pour *Je veux un enfant*
[Model by El Lissitsky for *I Want a Child*]
1922
Photograph
12 x 16.5 cm
Béatrice Picon-Vallin Collection

p. 192
Vsevolod MEYERHOLD
La Terre cabrée d'après M. Martinet, montage du texte de S. Tret'jakov
[*The Earth in Turmoil* according to M. Martinet, scenary of the text by S. Tretyakov]
1923
Photograph
12.7 x 18 cm
Béatrice Picon-Vallin Collection

p. 192
Vsevolod MEYERHOLD
La Terre cabrée d'après M. Martinet, montage du texte S. Tret'jakov
[*The Earth in Turmoil* according M. Martinet, scenary of the text by S. Tretyakov]
1923
Photograph
17 x 11.2 cm
Béatrice Picon-Vallin Collection

p. 192
Vsevolod MEYERHOLD
La Terre cabrée d'après M. Martinet, montage du texte S. Tret'jakov
[*The Earth in Turmoil* according M. Martinet, scenary of the text by S. Tretyakov]
1923
Photograph
18 x 13 cm
Béatrice Picon-Vallin Collection

Vsevolod MEYERHOLD
Le Mandat de N. Erdman
[*The Mandate* by N. Erdman]
1925
Photograph
11.5 x 18 cm
Béatrice Picon-Vallin Collection

Vsevolod MEYERHOLD
Malheur à l'esprit d' A. Griboedov
[*Woe to Wit* by A. Griboedov]
1928
Two photographs
11.3 x 8.5 cm (each)
Béatrice Picon-Vallin Collection

Vsevolod MEYERHOLD
Le Cocu magnifique
[The Magnificent Cuckold]
1928
Photograph
11 x 17.2 cm
Béatrice Picon-Vallin Collection

Vsevolod MEYERHOLD
Étude biomécanique: *La Gifle*
[Biomechanical Study: *The Slap*]
n.d.
Photograph
18 x 12 cm
Béatrice Picon-Vallin Collection

Vsevolod MEYERHOLD
Étude biomécanique: *La Gifle*
[Biomechanical Study: *The Slap*]
n.d.
Photograph
16.4 x 12 cm
Béatrice Picon-Vallin Collection

Vsevolod MEYERHOLD
Étude biomécanique: *La Gifle*
[Biomechanical Study: *The Slap*]
n.d.
Photograph
18 x 12 cm
Béatrice Picon-Vallin Collection

Vsevolod MEYERHOLD (with A. ROOM)
Le Lac Lull, by A. Faïko (Model)
n.d.
Photograph
11.5 x 16 cm
Béatrice Picon-Vallin Collection

p. 189
Vsevolod MEYERHOLD
Biomécanique (Étude du tir à l'arc)
[Biomechanics (Study for Archery)]
ca. 1923
Photograph
11.7 x 18 cm
Béatrice Picon-Vallin Collection

Vsevolod MEYERHOLD
Valentin Parnath dansant
[Valentin Parnath Dancing]
n.d.
Facsimile
5 x 7 cm
Béatrice Picon-Vallin Collection

p. 257
Robert MORRIS
Robert Morris in *Untitled (Box for Standing)*
1961
Photograph
30 x 18 cm
Courtesy of the Sonnabend Gallery, New York and artist

Robert MORRIS
Décor pour *Canfield* de Merce Cunningham
[Scenery for *Canfield* by Merce Cunningham]
1969
Photograph
Private Collection

Robert MORRIS
Model for the Exhibition
1971
Photograph
18 x 22 cm
Courtesy of Tate Archive

p. 260
Robert MORRIS
Photographs of the Public Interaction with the Installation, no. 1, 2, 3
Tate Gallery, London, 1971
Photographs
21 x 30 cm (each)
Courtesy of Tate Archive

Robert MORRIS
Photographs of the Public Interaction with the Installation, no. 4, 5, 6, 7
Tate Gallery, London, 1971
Photographs
14 x 18 cm (each)
Courtesy of Tate Archive

p. 261
Robert MORRIS
Photograph of the Public Interaction with the Installation, no. 8
Tate Gallery, London, 1971
Photograph
21.5 x 16.5 cm
Courtesy of Tate Archive

Hans NAMUTH
Site
1964
Photograph
27.9 x 35.6 cm
Private Collection

Hans NAMUTH
Jackson Pollock Painting
1979
Photograph
20 x 23 cm
Bibliothèque Kandinsky, MNAM / CCI, Centre Pompidou, Paris

p. 155
OCAÑA
Ocaña en las Ramblas
[Ocaña on the Ramblas]
1977
Photograph
20 x 15 cm
Courtesy of Nazario

p. 154
OCAÑA
Ocaña during his perfomance at Park Güell, Jornades Llibertàries Internacionals
1977
Slideshow
Courtesy of Nazario

Meret OPPENHEIM
Le festin inaugural, exposition *Eros*, Galerie Daniel Cordier, Paris
[The Inaugural Party, *Eros* Exhibition, Galerie Daniel Cordier, Paris]
December 15, 1959
Photograph by Roger Van Ecke
24 x 18 cm
Jean-Jacques Lebel Archives, Paris

Meret OPPENHEIM
Le festin inaugural, exposition *Eros*, Galerie Daniel Cordier, Paris
[The Inaugural Party, *Eros* Exhibition, Galerie Daniel Cordier, Paris]
December 15, 1959
Photograph by Martha Rocher
19 x 24 cm
Jean-Jacques Lebel Archives, Paris

PROVO
Various Documents
1963–69
Various sizes
International Institute of Social History, Amsterdam

Yvonne RAINER
Room Service, Judson Memorial Church, in *Concert of Dance no. 13: A Collaborative Event* (Carla Blank, Sally Gross, Yvonne Rainer), New York
November 20, 1963
Photograph by Peter Moore
20.3 x 25.4 cm
Courtesy of Barbara Moore / Bound & Unbound, New York

Yvonne RAINER
Parts of Some Sextets, Judson Memorial Church (Robert Morris, Lucinda Childs), New York
March 24, 1965
Photograph by Peter Moore
20.3 x 25.4 cm
Courtesy of Barbara Moore / Bound & Unbound, New York

Yvonne RAINER
The Mind is a Muscle, Trio A, Judson Memorial Church (Yvonne Rainer, David Gordon left, Steve Paxton right), New York
January 10, 1966
Photograph
20.3 x 25.4 cm
Courtesy of Barbara Moore / Bound & Unbound, New York

p. 197
Oskar SCHLEMMER
Das Triadische Ballett, Gelbe Reihe, Auftrift 3 Tänzerin und 1
[The Triadic Ballet, Yellow Series, Scene III, Ballerina and Male Dancer (Dancers Albert Burger and Elsa Hötzel)]
1922–23
Vintage photograph
17.8 x 13 cm
The Oskar Schlemmer Theatre Estate, Collection C. Raman Schlemmer

p. 198
Oskar SCHLEMMER
Bauhaustänze, Figur im Raum
[The Bauhaus Dances: Figure in Space (Dancer Werner Siedhoff)]
1926
Vintage photograph
42 x 59.5 cm
The Oskar Schlemmer Theatre Estate, Collection C. Raman Schlemmer

p. 198
Oskar SCHLEMMER
Bauhaustänze Lichtspiele
[Bauhaus Dances: Play of Lights (Dancer Werner Siedhoff)]
1926
Vintage photograph
43 x 24 cm
The Oskar Schlemmer Theatre Estate, Collection C. Raman Schlemmer

p. 198
Oskar SCHLEMMER
Oskar Schlemmer als Musikalischer Clown mit Cello, Bauhaus Bühne
[Oskar Schlemmer as Musical Clown with Cello, Bauhaus Stage]
1926
Vintage photograph
12.1 x 15.4 cm
The Oskar Schlemmer Theatre Estate, Collection C. Raman Schlemmer

p. 200
Oskar SCHLEMMER
Bauhaustänze, Raumlineatur
[Bauhaus Dances, Space Delineations (Dancer Werner Siedhoff)]
1926
Vintage photograph
42.7 x 53.5 cm
The Oskar Schlemmer Theatre Estate, Collection C. Raman Schlemmer

p. 201
Oskar SCHLEMMER
Das Triadische Ballett: Rosa Reihe, Weisse Tänzerin
[The Triadic Ballet: Pink Series, White Ballerina (Dancer Daisy Spies)]
1926
Altered photograph
22.5 x 16.2 cm
The Oskar Schlemmer Theatre Estate, Collection C. Raman Schlemmer

p. 201
Oskar SCHLEMMER
Das Triadische Ballett: Schwarze Reihe, Spirale
[The Triadic Ballet: Black Series, Spiral (Dancer Daisy Spies)]
1926
Altered photograph
23.2 x 17 cm
The Oskar Schlemmer Theatre Estate, Collection C. Raman Schlemmer

p. 200
Oskar SCHLEMMER
Das Triadische Ballett als Teil der Revue, *Wieder Metropol*, Metropol Theater Berlin
[The Triadic Ballet as Part of the Revue, *Wieder Metropol*, Metropol Theater, Berlin]
1926
Vintage photograph
Photo by Ernst Schneider
23.5 x 29.5 cm
The Oskar Schlemmer Theatre Estate, Collection C. Raman Schlemmer

Oskar SCHLEMMER
Blick von der Aula auf die Bühne, Bauhaus Dessau
[View of the Stage from the Lecture Theater, Bauhaus Dessau, Rehearsal with Werner Siedhoff, Oskar Schlemmer, Andor Weininger at the Piano]
1927
Photograph
17.5 x 23.5 cm
The Oskar Schlemmer Theatre Estate, Collection C. Raman Schlemmer

Oskar SCHLEMMER
Reifentanz, Reifenvorhänge und zwei Reifenfigurinen
[Hoop Dance. Hoop Curtains and Two Hoop Figures]
1927
Vintage photograph
13.3 x 16.5 cm
The Oskar Schlemmer Theatre Estate, Collection C. Raman Schlemmer

p. 196
Oskar SCHLEMMER
Bauhaustänze, Gestentanz
[Bauhaus Dances. Gesture Dance (Dancers Oskar Schlemmer, Walter Kaminsky and Werner Siedhoff)]
1927
Vintage photograph
40.7 x 61 cm
The Oskar Schlemmer Theatre Estate, Collection C. Raman Schlemmer

Oskar SCHLEMMER
Bauhausbühne Dessau, Unterricht Oskar Schlemmer
[Oskar Schlemmer Teaching at the Bauhaus Stage Workshop (Standing Centre)]
1927
Photograph
17.9 x 12.9 cm
The Oskar Schlemmer Theatre Estate, Collection C. Raman Schlemmer

Oskar SCHLEMMER
Bauhaustänze, Reifentanz, Reifenvorhänge und zwei Reifenfigurinen
[Bauhaus Dances, Hoop Dance, Hoop Curtains and Two Hoop Figures (Dancer Manda von Kreibig)]
1927
Vintage photograph
14.3 x 19.4 cm
The Oskar Schlemmer Theatre Estate, Collection C. Raman Schlemmer

Oskar SCHLEMMER
Blick von der Aula auf die Bauhaus Bühne Dessau
[View of the Stage from the Lecture Hall, Bauhaus Dessau, Seats designed by Marcel Breuer]
1927
Photograph
10.1 x 14.6 cm
The Oskar Schlemmer Theatre Estate, Collection C. Raman Schlemmer

Oskar SCHLEMMER
Bauhaustänze, Gestentanz: Choreographie
[Bauhaus Dances, Gesture Dance: Choreography]
1927
Photograph of the ink drawing
14.1 x 11.1 cm
The Oskar Schlemmer Theatre Estate, Collection C. Raman Schlemmer

p. 200
Oskar SCHLEMMER
Bauhaustänze, Kastenspiel
[Bauhaus Dances: Cube Play (Dancer Werner Siedhoff)]
1928
Vintage photograph, photo by Ruth Hollows
42.5 x 61 cm
The Oskar Schlemmer Theatre Estate, Collection C. Raman Schlemmer

p. 200
Oskar SCHLEMMER
Bauhaustänze, Stäbetanz
[Bauhaus Dances, Dance of Poles (Dancer Manda von Kreibig)]
1928–29
Vintage photograph, photo by T. Lux Feininger
13 x 18 cm
The Oskar Schlemmer Theatre Estate, Collection C. Raman Schlemmer

Kurt SCHWITTERS
Standard Stage Merz (Photographs of the Original Model in Different Arrangements)
1924
Photograph
6.5 x 9.5 cm
Sprengel Museum Hannover

THE POETICS: Mike KELLEY / Tony OURSLER
Mike Kelley, Tony Oursler and John Reed
End of the 1970s
Photograph
36.2 x 25.4 cm
Courtesy of Mike Kelley / Kelley Studio

p. 149
Jacques VILLEGLÉ
Paris. 14e arrondissement
February 14, 1961
Two photographs by Harry Shunk
15 x 22 cm (each)
Courtesy of Jacques Villeglé

p. 149
Jacques VILLEGLÉ
Ivry-sur-Seine: November 27, 1989
1989
Three photographs by François Poivret
15 x 22 cm (each)
Courtesy of Jacques Villeglé

p. 149
Jacques VILLEGLÉ
Bas-Meudon: January 28, 1991
1991
Photograph by François Poivret
16.5 x 22 cm
Courtesy of Jacques Villeglé

Documents

p. 76
Anonymous
Boxing Match between Jack Johnson and Arthur Cravan, Plaza de Toros Monumental
April 23, 1916
Poster
168 x 70 cm
Marcel and David Fleiss Collection, Galerie 1900–2000, Paris

p. 76
Anonymous
Jack Johnson and Arthur Cravan: Cover of *Stadium Magazine*, no. 153
September 24, 1916
Magazine
Marcel and David Fleiss Collection, Galerie 1900–2000, Paris

p. 66
Anonymous
Première visite Dada, église Saint-Julien-le-Pauvre
[First Dada Visit, Saint-Julien-le-Pauvre Church]
1921
Print on paper
22 x 28 cm
Bibliothèque Kandinsky, MNAM-CCI, Centre Pompidou, Paris

Anonymous
The Trial of Monsieur Maurice Barrès
1921
Photograph
11.5 x 17.2 cm
Timothy Baum Collection, New York

p. 132
Anonymous
Emmett Williams, Wolf Vostell, Nam June Paik, Dick Higgins, Ben Patterson, George Maciunas Performing Piano Activities by Philip Corner
September 1–23, 1962
Photograph
18 x 24 cm
Staatsgalerie Stuttgart

p. 132
Anonymous
View of the Public. Fluxus Internationale Festspiele Neuester Musik, Wiesbaden, Germany
September 1–23, 1962
Photograph
18 x 24 cm
Staatsgalerie Stuttgart

Pierre ALBERT-BIROT
Bulletin de souscription pour *Les Mamelles de Tirésias*
[Subscription Form for *Les mamelles de Tirésias*]
1918
Print on paper
13 x 22.70 cm
Bibliothèque Kandinsky, MNAM / CCI, Centre Pompidou, Paris

Pierre ALBERT-BIROT
Bulletins de souscription aux six volumes
[Subscription Form for the Six Volumes]
1922
Print on paper
9 x 14 cm
Bibliothèque Kandinsky, MNAM / CCI, Centre Pompidou, Paris

Pierre ALBERT-BIROT
Tract *Protestation*
[Leaflet of *Protest*]
March 12, 1923
Print on paper
20.20 x 13.30 cm
Bibliothèque Kandinsky, MNAM / CCI, Centre Pompidou, Paris

Pierre ALBERT-BIROT
Programme *Franc-Ciel*
[Program for *Franc-Ciel*]
December 21, 1926
Print on paper
21 x 27 cm
Bibliothèque Kandinsky, MNAM / CCI, Centre Pompidou, Paris

Pierre ALBERT-BIROT
Le Plateau, programme-revue n° 1, mars 1929
[*Le Plateau*, Program-Magazine no. 1, March 1929]
Print on paper
16 x 11 cm
Bibliothèque Kandinsky, MNAM / CCI, Centre Pompidou, Paris

Pierre ALBERT-BIROT
Carton pour cours et leçons
[Card for Courses and Lessons]
n.d.
Print on paper
7.80 x 12 cm
Bibliothèque Kandinsky, MNAM / CCI, Centre Pompidou, Paris

Pierre ALBERT-BIROT
Programme pour *Le Plateau*
[Program for *Le Plateau*]
n.d.
Print on paper
18 x 20.2 cm
Bibliothèque Kandinsky, MNAM / CCI, Centre Pompidou, Paris

Robert ALTMANN / Isidore ISOU
Avant-garde lettriste et esthapeiriste, no. 4
1965
Magazine
Bibliothèque Kandinsky, MNAM / CCI, Centre Pompidou, Paris

Guillaume APOLLINAIRE
Les Mamelles de Tirésias, manifestation "sic"
June 24, 1917
Print on paper
28.2 x 27 cm
Bibliothèque Paul Destribats, Paris

Guillaume APOLLINAIRE
Les Mamelles de Tirésias
1918
Book
Bibliothèque Kandinsky, MNAM / CCI, Centre Pompidou, Paris

Guillaume APOLLINAIRE
Les Mamelles de Tirésias
1918
Book
Bibliothèque Paul Destribats, Paris

ART & LANGUAGE
Victorine (Opera book from Art & Language. *Art-Language*, vol. 5, no. 2, March 1984)
1984
Magazine
Biblioteca Fundació Antoni Tàpies, Barcelona

Antonin ARTAUD
Le Théâtre d'Alfred Jarry et l'hostilité publique
[Alfred Jarry's Theater and the Hostile Public]
1930
Print on paper
19 x 15 x 0.5 cm
Bibliothèque littéraire Jacques Doucet

Antonin ARTAUD
Le Théâtre Alchimique
[The Alchemical Theater]
March 17, 1932
Typed on paper
21 x 29.7 cm
Institut Mémoires de l'édition contemporaine (IMEC)

Antonin ARTAUD
Les Cenci, Théâtre des Folies Wagram (Entrance to the Ball)
1935
Print on paper
18.2 x 12 cm
Bibliothèque Paul Destribats, Paris

Antonin ARTAUD
Le Théâtre et son double
1938
Book
Jean-Jacques Lebel Archive, Paris

Antonin ARTAUD
Le Théâtre et son double
1938
Book
Serge Malausséna Collection

Antonin ARTAUD
Au pays des Tarahumaras
1945
Book
Bibliothèque littéraire Jacques Doucet

Antonin ARTAUD
Artaud le Mômo
1947
Book
Jean-Jacques Lebel Archive, Paris

Antonin ARTAUD
Histoire vécue d'Artaud-Mômo
[The True History of Artaud-Mômo]
January 13, 1947
Poster
27 x 40 cm
Bibliothèque Paul Destribats, Paris

Antonin ARTAUD
Pour en finir avec le jugement de dieu
[To Have Done with the Judgement of god]
November 22–29, 1947
Recording of a radio program transferred to CD, 40' 33"
© INA

Antonin ARTAUD
Le Théâtre de Séraphin
1948
Book
Jean-Jacques Lebel Archive, Paris

Antonin ARTAUD
Pour en finir avec le jugement de dieu
1948
Book
Jean-Jacques Lebel Archive, Paris

Antonin ARTAUD
Pour en finir avec le jugement de dieu
1948
Book
Bibliothèque littéraire Jacques Doucet

Antonin ARTAUD
Artaud le Mômo
1957
Book
Bibliothèque Kandinsky, MNAM / CCI, Centre Pompidou, Paris

Antonin ARTAUD
L'Hostilité publique
n.d.
Book
Bibliothèque Paul Destribats, Paris

Antonin ARTAUD / Robert ARON
Théâtre Alfred Jarry, 1e année
[Alfred Jarry's Theater, 1st year]
1928
Print on paper
21.5 x 14 cm
Bibliothèque nationale de France

p. 178
David ASKEVOLD
Searing Gum
1978
Print on paper
29.7 x 21 cm
Artist's Collection

David ASKEVOLD
Contact Sheet of Photographs for *The Poltergeist* by Mike Kelley
1978
Photograph
25.4 x 20.32 cm
Courtesy of Mike Kelley / Kelley Studio

David ASKEVOLD
Shoot All the Dogs in Town
n.d.
Print on paper
29.7 x 21 cm
Artist's Collection

Max AUB
Narciso: teatro
1928
Book
Biblioteca Nacional de España

Edouard AUTANT
Une nuit au Luxembourg; 12 pièces futuristes
[A Night at the Luxembourg; 12 Futurist Pieces]
1922
Print on paper
53 x 41 cm
Private Collection

Claude AUTANT-LARA
Hamlet
1924
Print on paper
45.5 x 32.5 cm
Private Collection

Fedele AZARI
Le Théâtre aérien futuriste
[The Futurist Aerial Theater]
April 11, 1919
Print on paper
29 x 23 cm
Bibliothèque Paul Destribats, Paris

Fedele AZARI
Le Théâtre aérien futuriste
[The Futurist Aerial Theatre]
1919
Print on paper
29 x 23 cm
Bibliothèque Kandinsky, MNAM / CCI, Centre Pompidou, Paris

Fedele AZARI
Il teatro aereo futurista
[The Futurist Aerial Theatre]
1919
Print on paper
29 x 23 cm
Bibliothèque Paul Destribats, Paris

Hugo BALL
Flametti
1918
Book
Foundation Hans Arp und Sophie Taeuber-Arp e.V Rolandeseck

Hugo BALL
Zur Kritik der Deutschen Intelligenz
1919
Book
Foundation Hans Arp und Sophie Taeuber-Arp e.V Rolandeseck

Rayner BANHAM
"It was SRO – And a Disaster," *The New York Times*, May 23, 1971
Facsimile
27.5 x 17 cm
Courtesy of the Tate Archive

Pío BAROJA
Aventuras, inventos y mixtificaciones de Silvestre Paradox
1901
Book
Biblioteca Nacional de España

Jürgen BECKER / Wolf VOSTELL
Happenings
1965
Book
Jean-Jacques Lebel Archive, Paris

BON
Conferencia muda por Bon
[Silent Lecture by Bon]
1930–36
Print on paper
90 x 66.5 cm
Maria Dolors Bonet Collection

BON
Untitled (Model)
ca. 1929
Painted wood
26 x 17 x 57 cm
Maria Dolors Bonet Collection

BON
Untitled (Glove)
ca. 1929
Painted cardboard, rope and metallic elements
10.5 x 17 x 29 cm
Maria Dolors Bonet Collection

BON
Various original documentary material
ca. 1930
Mixed-media
Maria Dolors Bonet Collection

p. 85
André BRETON
Mise en accusation et jugement de M. Maurice Barrès par Dada
[Indictment and Trial of Monsieur Maurice Barrès by Dada]
1921
Print on paper
24.50 x 32 cm
Bibliothèque Kandinsky, MNAM-CCI, Centre Pompidou, Paris

Guy BRETT
"Channelling Energy," *The Times*, May 11, 1971
Facsimile
21.8 x 10 cm
Courtesy of the Tate Archive

Joan BROSSA
Normes de mascarada: La Prima Ballerina es fractura una cama, cosa que li impedeix de tornar a ballar
[Mascarada Rules: The Prima Ballerina Breaks a Leg, which Prevents her from Dancing again]
1948
Manuscript
28 x 22 cm
Fundació Joan Brossa

Joan BROSSA
Normes de mascarada: *Fi de saturnal*
[Mascarada Rules: *End of Saturnalia*]
1948
Manuscript
28 x 22 cm
Fundació Joan Brossa

Joan BROSSA
Striptease i teatre irregular: *Suite Bufa*
[Striptease and Irregular Theater: *Suite Bufa*]
1966
Manuscript
28 x 22 cm
Fundació Joan Brossa

Joan BROSSA
Teatro
1968
Book
Fundació Joan Brossa

Joan BROSSA
Estación de Calinopia
1968
Book
Fundació Joan Brossa

Joan BROSSA
L'VII
1968
Book
Fundació Joan Brossa

Joan BROSSA
Quatre accions espectacle
1969
Book
Fundació Joan Brossa

Remo CHITI
I creatori del teatro futurista
[The Creators of the Futurist Theater]
1915
Print on paper
12.9 x 18.4 mm
Bibliothèque Paul Destribats, Paris

Henri CHOPIN
L'Armoire
1963
Book
Faustino Acquaviva Archive

Arthur CRAVAN
Maintenant, no. 4, Paris
1914
Magazine
Bibliothèque Kandinsky, MNAM / CCI, Centre Pompidou, Paris

p. 76
Arthur CRAVAN
Maintenant, no. 5, Paris
March–April 1915
Magazine
Bibliothèque Kandinsky, MNAM / CCI, Centre Pompidou, Paris

Guy DEBORD
Internationale Situationniste, nos. 1, 2, 3, 4, 5
1958–60
Magazines
Bibliothèque Kandinsky, MNAM / CCI, Centre Pompidou, Paris

p. 178
DESTROY ALL MONSTERS COLLECTIVE
Various Documents
1965–2007
Mixed-media
Various sizes
Collection of Cary Loren

Marcel DUCHAMP
Rrose Sélavy
April 14, 1939
Book
Bibliothèque Paul Destribats, Paris

p. 136
Robert FILLIOU
Experimental Theater Club. *It's the Angel* and *The Shepherd Dreaming That He Was King*
1965
Print on paper
35.5 x 42.6 cm
MACBA Collection. Fundació Museu d'Art Contemporani de Barcelona

Robert FILLIOU
C'est l'ange et *Le Berger rêvant qu'il était Roi*
[*It's the Angel* and *The Shepherd Dreaming That He Was King*]
1965
Print on paper
10.5 x 14 cm
MACBA Collection. Fundació Museu d'Art Contemporani de Barcelona

Robert FILLIOU
Fête Garde-Robe. Expositions collectives d'un jour avec le projet *Costume Futuroptimiste*
[Wardrobe Festival: Collective One-Day Exhibitions with *the Futuroptimiste Costume Project*]
1965
Typographic print on paper
92 x 64.5 cm
MACBA Collection. Fundació Museu d'Art Contemporani de Barcelona

Robert FILLIOU
A Filliou Sampler
1967
Book
Bibliothèque Kandinsky, MNAM/CCI, Centre Pompidou, Paris

p. 136
Robert FILLIOU
L'Immortelle mort du monde
[The Immortal Death of the World]
1967
Print on paper
59 x 72.5 cm
MACBA Collection. Fundació Museu d'Art Contemporani de Barcelona

Robert FILLIOU
Jocker
1969
Poster, plastic
23.6 x 34 x 3 cm
MACBA Collection. Fundació Museu d'Art Contemporani de Barcelona

Robert FILLIOU
Galerie Légitime. Couvre chef(s) d'œuvre(s)
[Galerie Légitime: Masterpiece(s) Hat]
1969
Serigraph and typographic print on paper
65 x 88 cm
MACBA Collection. Fundació Museu d'Art Contemporani de Barcelona

Robert FILLIOU
Happening and Fluxus
1971
Book
MACBA Collection. Fundació Museu d'Art Contemporani de Barcelona

Robert FILLIOU
The Frozen Exhibition
1972
Cardboard, velvet, typographic print on paper and photographs
Various sizes
MACBA Collection. Fundació Museu d'Art Contemporani de Barcelona

Robert FILLIOU
Eins, une, one, dé
1984
Wood
3 x 3 x 3 cm
MACBA Collection. Fundació Museu d'Art Contemporani de Barcelona

Robert FILLIOU
Théâtre incomplet (*AA* revue 1969–1987)
[Incomplete Theater (*AA* review 1969–1987)]
1999
Print on paper (10 facsimiles with cardboard box)
Ed. 330
29 x 2 cm
MACBA Collection. Fundació Museu d'Art Contemporani de Barcelona

p. 234
Michael FRIED
"Art and Objecthood," *Artforum*, vol. 5, no. 10 (Summer 1967)
1967
Magazine
Biblioteca, MNCARS

Ángel GANIVET
La conquista del reino de Maya por el último conquistador español Pío Cid
1897
Book
Biblioteca Nacional de España

Ángel GANIVET
Los trabajos del infatigable creador Pío Cid
1898
Book
Biblioteca Nacional de España

Ramón GÓMEZ de la SERNA
El drama del palacio deshabitado
1909
Book
Biblioteca Nacional de España

Ramón GÓMEZ de la SERNA
La bailarina (pantomima en un acto y dos cuadros)
1911
Book
Biblioteca Nacional de España

Ramón GÓMEZ de la SERNA
El teatro en Soledad: Drama en tres actos
1912
Book
Biblioteca Nacional de España

Ramón GÓMEZ de la SERNA
El lunático: Drama en un acto
1912
Book
Biblioteca Nacional de España

Ramón GÓMEZ de la SERNA
Senos
1917
Book
Biblioteca Nacional de España

Ramón GÓMEZ de la SERNA
Disparates
1921
Book
Biblioteca Nacional de España

Ramón GÓMEZ de la SERNA
Gollerías
1926
Book
Biblioteca Nacional de España

Ramón GÓMEZ de la SERNA
Los medios seres: Farsa fácil en un prólogo y tres actos
1929
Book
Biblioteca Nacional de España

Ramón GÓMEZ de la SERNA
Ismos
1931
Book
Biblioteca Nacional de España

Ramón GÓMEZ de la SERNA
Escaleras: Drama en tres actos
1935
Book
Biblioteca Nacional de España

p. 268
Dan GRAHAM
Theatre
1981
Book
Biblioteca MACBA

p. 167
GRAV
Tract *Une journée dans la rue du 19 avril 1966*
[Program of *A Day in the Street, April 19, 1966*]
Print on paper
21 x 23.5 cm
Bibliothèque Kandinsky, MNAM/CCI, Centre Pompidou, Paris

GRAV
Tract À propos: *art-spectacle, spectateur-actif, instabilité et programmation dans l'art visuel*
[Leaflet À propos: *Spectacle-Art, Active-Spectator, Instability, and Visual Art Programming*]
n.d.
Print on paper
21 x 54 cm
Bibliothèque Kandinsky, MNAM/CCI, Centre Pompidou, Paris

Alberto GRECO
Manifesto Dito dell'Arte Vivo
[Manifesto of Living Art]
1962
Poster
53 x 43 cm
Adolfo Estrada Collection, Gerona

Alberto GRECO
Cartel del Christo
[Christ's Poster]
1966
Poster
60 x 40 cm
Adolfo Estrada Collection, Gerona

Jerzy GROTOWSKI
Siakuntala
1960
Poster
49 x 86 cm
Archive of the Grotowski Institute

p. 106
Jerzy GROTOWSKI
Dziady
[The Ancestors]
1961
Poster
83 x 48 cm
Archive of the Grotowski Institute

Jerzy GROTOWSKI
Tragiczne dzieje doktora Fausta (Dr. Faustus)
[The Tragic Story of Doctor Faustus (Dr. Faustus)]
1963
Poster
86 x 61 cm
Archive of the Grotowski Institute

Jerzy GROTOWSKI
Le Prince Constant (Program)
1968
Print on paper
29.5 x 21 cm
Archive of the Grotowski Institute

p. 108
Jerzy GROTOWSKI
Apocalypsis cum Figuris
1968
Poster
98 x 55 cm
Archive of the Grotowski Institute

Jerzy GROTOWSKI
Synopsis of *El Príncipe Constante* by Calderón de la Barca (Slowacki version)
1968
Typed text
28 x 21.5 cm
Archive of the Grotowski Institute

Jerzy GROTOWSKI
Les Voies de la création théâtrale
1970
Book
Archive of the Grotowski Institute

Jerzy GROTOWSKI
Le Prince Constant (Invitations)
1970
Print on paper
10 x 20 cm
Archive of the Grotowski Institute

p. 108
Jerzy GROTOWSKI
Thanatos Polski
[The Polish Thanatos]
1981
Poster
86 x 61 cm
Archive of the Grotowski Institute

Jerzy GROTOWSKI
Institut de recherches sur le jeu de l'acteur
n.d.
Book
Archive of the Grotowski Institute

Jerzy GROTOWSKI
Ksiecia Niezlomnego
[Of the Constant Prince]
n.d.
Print on paper
10 x 14.5 cm
Archive of the Grotowski Institute

Jerzy GROTOWSKI
Le Prince Constant (Synopsis in Polish)
n.d.
Print on paper
21 x 15 cm
Archive of the Grotowski Institute

Jerzy GROTOWSKI
Le Prince Constant (Old Version of the Text Annotated by Andrej Bielski, Actor for *The Constant Prince*)
n.d.
Typed manuscript and text
30 x 24 cm
Archive of the Grotowski Institute

Jerzy GROTOWSKI
Le Prince Constant
(Text by Ludwik Flaszen)
n.d.
Typed text
30 x 21 cm
Archive of the Grotowski Institute

p. 104
Jerzy GROTOWSKI
The Constant Prince, Poland
1968
Poster
85 x 60 cm
Archive of the Grotowski Institute

Jerzy GROTOWSKI
Le Prince Constant (Program in German, with Graphics by Waldemar Krieger)
n.d.
Print on paper
30 x 21 cm
Archive of the Grotowski Institute

Jerzy GROTOWSKI
Le Prince Constant (Program)
n.d.
Print on paper
21 x 15 cm
Archive of the Grotowski Institute

p. 104

Jerzy GROTOWSKI
Le Prince Constant (Program in French)
n.d.
Print on paper
29 x 21 cm
Archive of the Grotowski Institute

Jerzy GROTOWSKI
Le Prince Constant
(Program in French and English)
n.d.
Print on paper
30 x 21 cm
Archive of the Grotowski Institute

Jerzy GROTOWSKI
Le Prince Constant (Old Version with Notes by J. Grotowski)
n.d.
Typed text
30 x 21 cm
Archive of the Grotowski Institute

Isidore ISOU
Fondements pour la transformation intégrale du théâtre
1953
Book
Faustino Acquaviva Archive

Isidore ISOU
L'Art infinitésimal
1960
Book
Faustino Acquaviva Archive

Isidore ISOU
Œuvres de spectacle
1964
Book
Faustino Acquaviva Archive

Isidore ISOU
Ballets ciselants
1965
Book
Faustino Acquaviva Archive

Isidore ISOU
Ô revue, no. T
1968
Magazine
Faustino Acquaviva Archive

Isidore ISOU
Ô revue, no. T
1968
Magazine
Bibliothèque Kandinsky, MNAM / CCI, Centre Pompidou, Paris

Isidore ISOU
Fondements pour la transformation intégrale du théâtre (tome II)
1970
Book
Faustino Acquaviva Archive

Isidore ISOU
3 pièces sur les Lettristes
[3 Pieces on the Letterists]
1976
Print on paper
29.7 x 21 cm
Faustino Acquaviva Archive

Isidore ISOU
Introduction à l'esthétique imaginaire
[Introduction to the Imaginary Aesthetic]
1977
Print on paper
29.7 x 21 cm
Faustino Acquaviva Archive

p. 162

Isidore ISOU
Antonin Artaud soigné avec amour par un psychiatre... à la cravache
[Antonin Artaud Treated Lovingly by a Psychiatrist . . . with a Whip]
1982
Typography, ink and collage on paper
12.8 x 17.7 cm
Faustino Acquaviva Archive

Tadeusz KANTOR
W ma.ym dworku (Dans le petit manoir)
[In the Little Manor]
1961
Print on paper
24.5 x 10 cm
Centre for the Documentation of the Art of Tadeusz Kantor Cricoteka

Tadeusz KANTOR
Wariat i zakonnica (Le Fou et la nonne), Kraków, Galeria Krzysztofory
[*The Madman and the Nun*, Kracow, Krzysztofory Gallery]
1963
Poster
87 x 63 cm
Centre for the Documentation of the Art of Tadeusz Kantor Cricoteka

Tadeusz KANTOR
Le fou et la nonne
[The Madman and the Nun]
1963
Print on paper
30.7 x 10.5 cm
Centre for the Documentation of the Art of Tadeusz Kantor Cricoteka

Tadeusz KANTOR
Wystawa popularna, Kraków, Galeria Krzysztofory
[Popular Exhibition, Kracow, Krzysztofory Gallery]
1963
Print on paper
92 x 38 cm
Centre for the Documentation of the Art of Tadeusz Kantor Cricoteka

Tadeusz KANTOR
Zaproszenie na premierę spektaklu *Wariat i zakonnica*, Kraków, Galeria Krzysztofory
[Invitation for the First Night of *The Madman and the Nun*, Kracow, Krzysztofory Gallery]
June 8, 1963
Print on paper
10.5 x 14.7 cm
Centre for the Documentation of the Art of Tadeusz Kantor Cricoteka

Tadeusz KANTOR
Komplexes theater Tadeusz Kantor *Der Schrank*, Baden-Baden
[Tadeusz Kantor's Complex Theater, *The Cupboard*, Baden-Baden]
1966
Print on paper
37 x 17.3 cm
Centre for the Documentation of the Art of Tadeusz Kantor Cricoteka

Tadeusz KANTOR
Zaproszenie na premierę spektaklu Komplexes Theater Tadeusz Kantor *Der Schrank*, Theater der Stadt Baden-Baden
[Invitation to the First Performance of the Show *The Cupboard* by Tadeusz Kantor's Complex Theater, Baden-Baden Municipal Theatre]
March 7, 1966
Print on paper
21 x 15.2 cm
Centre for the Documentation of the Art of Tadeusz Kantor Cricoteka

p. 123

Tadeusz KANTOR
Handmade Model for the Score-Program of *Sea Happening*
1967
Manuscript
57.5 x 16 cm
Anka Ptaszkowska Archive

Tadeusz KANTOR
Project for *Sea Happening*
1967
Manuscript
30.5 x 14 cm
Anka Ptaszkowska Archive

Tadeusz KANTOR
Score for *Sea Happening*
1967
Print on paper
21 x 29.7 cm
Anka Ptaszkowska Archive

Tadeusz KANTOR
Cricot 2 Teatr Wydarzeń Tadeusza Kantora (*Kurka wodna*), Kraków
[Cricot 2 Theatre. Tadeusz Kantor's Theater of Events (The Water-Hen), Kracow]
1967
Print on paper
25 x 22.8 cm
Centre for the Documentation of the Art of Tadeusz Kantor Cricoteka

Tadeusz KANTOR
List, Trzeci happening-cricotage, Galeria Foksal. Text de Henri Galy-Carles
[*The Letter*. Third Happening-Cricotage, Galeria Foksal. Text by Henri Galy-Carles]
January 21, 1967
Print on paper
40 x 29.5 cm
Anka Ptaszkowska Archive

Tadeusz KANTOR
Zaproszenie na premierę spektaklu *Kurka wodna*, Galeria Krzysztofory, Kraków
[Invitation for the First Night of *The Water-Hen*, Krzysztofory Gallery, Kracow]
April 28, 1967
Print on paper
9.8 x 14.1 cm
Centre for the Documentation of the Art of Tadeusz Kantor Cricoteka

Tadeusz KANTOR
Panoramiczny Happening Morski
[Panoramic Maritime Happening]
August 1967
Print on paper
57.5 x 16 cm
Anka Ptaszkowska Archive

Tadeusz KANTOR
Happening *Hommage à Maria Jarema*, Galeria Krzysztofory
[Happening *Tribute to Maria Jarema*, Krzysztofory Gallery]
1968
Print on paper
33.8 x 24.5 cm
Anka Ptaszkowska Archive

Tadeusz KANTOR
Teatr Cricot 2 Kraków, j. włoski, j. francuski; Kraków
[Cricot 2 Theatre Kracow, Italian, French; Kracow]
1969
Print on paper
27.2 x 21.2 cm
Centre for the Documentation of the Art of Tadeusz Kantor Cricoteka

Tadeusz KANTOR
La Leçon d'anatomie d'après Rembrandt
[The Anatomy Lesson according to Rembrandt]
April 1969
Print on paper
30.7 x 21.5 cm
Anka Ptaszkowska Archive

Tadeusz KANTOR
Manifest, Galeria Foksal
1970
Print on paper
30 x 21.5 cm
Anka Ptaszkowska Archive

Tadeusz KANTOR
Emballer, Galeria Foksal
1971
Print on paper
33.8 x 24.5 cm
Anka Ptaszkowska Archive

Tadeusz KANTOR
Théâtre Cricot 2, Festival Mondial du Théâtre Nancy
[Cricot Theatre 2, World Theater Festival, Nancy]
1971
Print on paper
15.5 x 39.8 cm
Centre for the Documentation of the Art of Tadeusz Kantor Cricoteka

Tadeusz KANTOR
Projekt przestrzeni scenicznej do spektaklu *Nadobnisie i koczkodany*
[Stage Project for the Show *Lovelies and Dowdies*]
1972–73
Indian ink, pastel and collage on paper
19.5 x 40 cm
Centre for the Documentation of the Art of Tadeusz Kantor Cricoteka

Tadeusz KANTOR
Nadobnisie i koczkodany, Kraków, Galeria Krzysztofory
[*Lovelies and Dowdies*, Kracow, Krzysztofory Gallery]
1973
Poster
94 x 66.5 cm
Centre for the Documentation of the Art of Tadeusz Kantor Cricoteka

Tadeusz KANTOR
Cloak Room, Telegram Richard Demarco Gallery, Edinburgh
1973
Program
21.5 x 20.2 cm
Centre for the Documentation of the Art of Tadeusz Kantor Cricoteka

Tadeusz KANTOR
Teatr Cricot 2. Teatr Niemożliwy T. Kantora (spectacle *Les Mignons et les guenons*), Kraków
[Cricot 2 Theatre. Tadeusz Kantor's Theater of Events (*Lovelies and Dowdies Show*), Kracow]
1973
Print on paper
21.5 x 20 cm
Centre for the Documentation of the Art of Tadeusz Kantor Cricoteka

Tadeusz KANTOR
Bilet na spektakl *Lovelies and Dowdies*, Forrest Hill Theatre, Edinburgh
[Ticket for the Show *Lovelies and Dowdies*, Forrest Hill Theatre, Edinburgh]
August 21, 1973
Print on paper
7.5 x 12.6 cm
Centre for the Documentation of the Art of Tadeusz Kantor Cricoteka

Tadeusz KANTOR
Emballages
July 1976
Print on paper
20.5 x 29 cm
Anka Ptaszkowska Archive

Tadeusz KANTOR
Teatr Cricot 2, j. francuski, Kraków
[Cricot 2 Theatre, J. Francuski, Kracow]
1977
Print on paper
29.5 x 20.8 cm
Centre for the Documentation of the Art of Tadeusz Kantor Cricoteka

Tadeusz KANTOR
Texts by M. Galy-Carles for *The Letter*
n.d.
Collage
72 x 21.3 cm
Anka Ptaszkowska Archive

Tadeusz KANTOR
Théâtre de la mort
[Theater of Death]
n.d.
Print on paper
23.9 x 9.8 cm
Anka Ptaszkowska Archive

Tadeusz KANTOR
The Wanderings of Theatre Cricot 2
n.d.
Print on paper
86 x 30 cm
Anka Ptaszkowska Archive

Tadeusz KANTOR
Score from *Cricotagebmandat*
n.d.
Manuscript
21 x 29.7 cm
Anka Ptaszkowska Archive

Tadeusz KANTOR
Projet pour *The Letter*
[Project for *The Letter*]
n.d.
Ink on paper
30 x 25.5 cm
Anka Ptaszkowska Archive

Tadeusz KANTOR
Communiqués de *The Letter*
[Press Release for *The Letter*]
n.d.
Manuscript
21 x 29.7 cm
Anka Ptaszkowska Archive

Tadeusz KANTOR
Partition de *The Letter*
[Score for *The Letter*]
n.d.
Manuscript
21 x 29.7 cm
Anka Ptaszkowska Archive

Tadeusz KANTOR
Teatr Cricot 2. Vestiaire (spectacle *Les Mignons et les guenons*), Kraków
[Cricot Theater 2. Costumes (*Lovelies and Dowdies* Show), Kracow]
n.d.
Print on paper
24.5 x 17.3 cm
Centre for the Documentation of the Art of Tadeusz Kantor Cricoteka

Tadeusz KANTOR
Happening *List*
n.d.
Print on paper
46.5 x 67.5 cm
Centre for the Documentation of the Art of Tadeusz Kantor Cricoteka

Tadeusz KANTOR
Théâtre Cricot 2 (*Les Mignons et les guenons*), Kraków
[Cricot 2 Theatre (*Lovelies and Dowdies*), Kracow]
n.d.
Print on paper
23.3 x 17 cm
Centre for the Documentation of the Art of Tadeusz Kantor Cricoteka

Allan KAPROW
Fluids
1967
Poster
48.3 x 35.6 cm
Courtesy of Getty Research Institute, Los Angeles, Allan Kaprow Estate and Hauser & Wirth Zürich London

Allan KAPROW
Population
1968
Poster
55.8 x 43 cm
Courtesy of Getty Research Institute, Los Angeles, Allan Kaprow Estate and Hauser & Wirth Zürich London

p. 180

Mike KELLEY
Drawing of a Notebook Related to *My Space*
1978
Courtesy of Mike Kelley / Kelley Studio

Mike KELLEY
Leaflet for the Performance of *Indianana* at the LACE Gallery, Los Angeles
ca.1978
Print on paper
15.50 x 10.79 cm
Courtesy of Mike Kelley / Kelley Studio

Mike KELLEY
Leaflet for the Performance of *My Space* at the La Jolla Museum of Contemporary Art, La Jolla, California
1978
Print on paper
27.94 x 43.18 cm
Courtesy of Mike Kelley / Kelley Studio

Mike KELLEY
Press Release for the Performance of *My Space*
1978
Print on paper
27.94 x 21.59 cm
Courtesy of Mike Kelley / Kelley Studio

Mike KELLEY
Untitled (Drawing of a Notebook Related to *My Space*)
1978
Ink on paper
25.4 x 19.05 cm
Courtesy of Mike Kelley / Kelley Studio

Mike KELLEY
Laica Magazine Cover presents *From Head to Toe* (*Two Machines for the Intellect*)
1979
Magazine
Courtesy of Mike Kelley / Kelley Studio

Mike KELLEY
Press Release for *The Poltergeist*
1979
Print on paper
27.94 x 21.59 cm
Courtesy of Mike Kelley / Kelley Studio

Mike KELLEY
Press Release for the Performance of *The Parasite Lily*, The Kitchen, New York
1979
Print on paper
27.94 x 21.59 cm
Courtesy of Mike Kelley / Kelley Studio

Mike KELLEY
Original Presentation at Foundation for Art Resources in Los Angeles
1979
Print on paper
25.4 x 35.56 cm
Artist's Collection

Mike KELLEY
Leaflet for the Exhibition of *The Poltergeist* at the Foundation for Art Resources, Los Angeles
1979
Print on paper
24.76 x 11.43 cm
Courtesy of Mike Kelley / Kelley Studio

Mike KELLEY
Untitled (Double Page Spread from *Laica* Magazine)
1979
Print on paper
27.63 x 20.95 cm (each)
Courtesy of Mike Kelley / Kelley Studio

Mike KELLEY
Untitled (Pages from a Notebook Related to *The Big Country Tent*)
End of the 1970s
19.68 x 12.7 cm (each)
Courtesy of Mike Kelley / Kelley Studio

Mike KELLEY
Untitled (Drawing of a Notebook Related with *My Space*)
End of the 1970s
Pencil on paper
24.13 x 15.24 cm
Courtesy of Mike Kelley / Kelley Studio

Mike KELLEY
Untitled (Page from a Notebook Related to the *Play Ubu* by Alfred Jarry)
End of the 1970s
Pencil on paper
19.45 x 12.7 cm
Courtesy of Mike Kelley / Kelley Studio

Mike KELLEY
Untitled (Pages of a Notebook Related to *Glossolalia*)
End of the 1970s
Pencil on paper
27.94 x 20.95 cm
Courtesy of Mike Kelley / Kelley Studio

Mike KELLEY
Untitled (Drawing of a Notebook Related to *The Poetics*)
End of the 1970s
Pencil on paper
22.86 x 15.24 cm
Courtesy of Mike Kelley / Kelley Studio

Mike KELLEY
Original texts from *My Space*
End of the 1970s
Manuscript
27.94 x 21.59 cm
Courtesy of Mike Kelley / Kelley Studio

Mike KELLEY
Untitled (Notes Related to *The Big Country Tent*)
End of the 1970s
Manuscript
27.94 x 21.59 cm (each)
Courtesy of Mike Kelley / Kelley Studio

Mike KELLEY (Destroy All Monsters)
Magazines for Destroy All Monsters. Produced by Cary Loren
End of the 1970s
Magazines
Courtesy of Mike Kelley / Kelley Studio

Mike KELLEY
Untitled (Notebook Page Related to *The Monitor and the Merrimac* and *The Runaway Wheel*)
End of the 1970s
Manuscript
26.67 x 20.32 cm
Courtesy of Mike Kelley / Kelley Studio

Mike KELLEY
Untitled (Notebook Page Related to *The Poltergeist*)
End of the 1970s
Manuscript
21.59 x 17.78 cm
Courtesy of Mike Kelley / Kelley Studio

Mike KELLEY
Original Text for *The Poltergeist*
End of the 1970s
Manuscript
27.94 x 21.59 cm (each)
Courtesy of Mike Kelley / Kelley Studio

Mike KELLEY
Untitled (Research Materials Related to *The Monitor and the Merrimac*)
End of the 1970s
Various documentary materials
Courtesy of Mike Kelley / Kelley Studio

Mike KELLEY
Script Pages for *The Monitor and the Merrimac*
End of the 1970s
Manuscript
27.94 x 21.59 cm (each)
Courtesy of Mike Kelley / Kelley Studio

Mike KELLEY (Destroy All Monsters)
"What Destroy All Monsters Means to Me", from *Destroy All Monsters* Magazine, no. 1
End of the 1970s
Print on paper
27.94 x 21.59 cm
Courtesy of Mike Kelley / Kelley Studio

Mike KELLEY
Program for the Performance of *The Monitor and the Merrimac* at Hallwalls, Buffalo, New York
1980
Print on paper
43.18 x 21.59 cm
Courtesy of Mike Kelley / Kelley Studio

Mike KELLEY
Untitled (*Drawings*)
Facsimiles
1980
Courtesy of Mike Kelley / Kelley Studio

Mike KELLEY
Leaflet for a *Night of Performances* at the LACE Gallery, Los Angeles
ca. 1980
Print on paper
15.24 x 10.16 cm
Courtesy of Mike Kelley / Kelley Studio

Mike KELLEY
Leaflet for the Performance of *Three Valleys* at the Foundation for Art Resources, Los Angeles
1980
Print on paper
10.79 x 12.7 cm
Courtesy of Mike Kelley / Kelley Studio

Mike KELLEY
Poster for the Performance *The Parasite Lilly* at the University of Michigan School of Art, Ann Arbor, Michigan
1980
Print on paper
43.18 x 27.94 cm
Courtesy of Mike Kelley / Kelley Studio

Mike KELLEY
Poster for the Performance of *The Parasite Lilly* at The Kitchen, New York
1980
Print on paper
43.18 x 27.94 cm
Courtesy of Mike Kelley / Kelley Studio

Mike KELLEY
Poster for *Object and Drawings* at the Mizuno Gallery
1981
Print on paper
10.16 x 15.24 cm
Courtesy of Mike Kelley / Kelley Studio

Mike KELLEY
Poster for a *Night of Performances*
1981
Print on paper
35.56 x 21.59 cm
Courtesy of Mike Kelley / Kelley Studio

Mike KELLEY
Poster for the Performance of *Meditation on a Can of Vernors* at the LACE Gallery, Los Angeles
1981
Print on paper
9.29 x 16.51 cm
Courtesy of Mike Kelley / Kelley Studio

p. 188

Aleksei KRUCHENYKH / Mikhail MATYUSHIN
Victory over the Sun, Opera
1910
Print on paper
24.5 x 17.4 x 0.5 cm
Bibliothèque Paul Destribats, Paris

Silverio LANZA
Colección completa de las obras de Silverio Lanza: El año triste; Mala cuna y Mala fosa
1883
Book
Biblioteca Nacional de España

Silverio LANZA
El año triste
1884
Book
Biblioteca Nacional de España

Silverio LANZA
Cuentos políticos
1890
Book
Biblioteca Nacional de España

Silverio LANZA
La rendición de Santiago
1907
Book
Biblioteca Nacional de España

Silverio LANZA
Los gusanos
1909
Book
Biblioteca Nacional de España

Silverio LANZA
Páginas escogidas e inéditas de Silverio Lanza
1918
Book
Biblioteca Nacional de España

Jean-Jacques LEBEL
Programme-workshop de la 1e manifestation du Festival de la Libre Expression
[Workshop Program for the 1st Demonstration of the Festival of Free Expression]
1944
Print on paper
26.5 x 21 cm
Jean-Jacques Lebel Archive, Paris

Jean-Jacques LEBEL
Catastrophe
1962
Print on paper
72 x 46.5 cm
Bibliothèque Kandinsky, MNAM / CCI, Centre Pompidou, Paris

Jean-Jacques LEBEL
Pour conjurer l'esprit de catastrophe
[To Conjure the Spirit of Catastrophe]
November 25, 1962
Print on paper
72.5 x 46.2 cm
Jean-Jacques Lebel Archive, Paris

Jean-Jacques LEBEL
Affiche-programme illustrée, Galerie Raymond Cordier
[Illustrated Poster Program, Galerie Raymond Cordier]
June 5, 1963
Print on paper
55.5 x 30 cm
Jean-Jacques Lebel Archive, Paris

Jean-Jacques LEBEL
2e Festival de la Libre Expression
[2nd Festival of Free Expression]
May 17–25, 1965
Print on paper
27 x 21 cm
Jean-Jacques Lebel Archive, Paris

Jean-Jacques LEBEL
2e Festival de la Libre Expression
[2nd Festival of Free Expression]
May 17–25, 1965
Print on paper
55 x 32 cm
Jean-Jacques Lebel Archive, Paris

Jean-Jacques LEBEL
Tract-programme du 20 mai 1965, 2e Festival de la Libre Expression
[Leaflet-Program of May 20, 1965, 2nd Festival of Free Expression]
1965
Print on paper
43 x 37 cm
Jean-Jacques Lebel Archive, Paris

Jean-Jacques LEBEL
Tract-programme du 21 mai 1965, 2e Festival de la Libre Expression (avec C. Moorman et Nam June Paik)
[Leaflet-Program of May 21, 1965, 2nd Festival of Free Expression (with C. Moorman and Nam June Paik)]
1965
Print on paper
26.5 x 21 cm
Jean-Jacques Lebel Archive, Paris

p. 130

Jean-Jacques LEBEL
3e Festival de la Libre Expression
[3rd Festival of Free Expression]
April 4 – May 5,1966
Print on paper
40 x 30 cm
Jean-Jacques Lebel Archive, Paris

Jean-Jacques LEBEL
Le Happening
1966
Book
Jean-Jacques Lebel Archive, Paris

Jean-Jacques LEBEL
Lettre ouverte au regardeur
1966
Book
Jean-Jacques Lebel Archive, Paris

Jean-Jacques LEBEL
Festival de Cassis, Tract-programme, *Tant va la cruche à l'eau qu'aussitôt elle s'enlace*
[Cassis Festival, Leaflet-Program, *Tant va la cruche* à l'eau qu'aussitôt elle s'enlace]
August 7, 1966
Print on paper
20.5 x 13.5 cm
Jean-Jacques Lebel Archive, Paris

Jean-Jacques LEBEL
Happening
1967
Book
Jean-Jacques Lebel Archive, Paris

Jean-Jacques LEBEL (Picasso)
Le *Désir attrapé par la queue* de Pablo Picasso. Mise en scène de Jean-Jacques Lebel, Saint-Tropez
[*Desire Caught by the Tail* by Pablo Picasso. Directed by Jean-Jacques Lebel, Saint-Tropez]
July – August 1967
Print on paper
65.5 x 44 cm
Jean-Jacques Lebel Archive, Paris

Jean-Jacques LEBEL
Teatro y revolución. Entrevistas con el Living Theatre
1970
Book
Jean-Jacques Lebel Archive, Paris

p. 162

Maurice LEMAÎTRE (with Jean-Louis BRAU)
Lettristes à Jean Vilar
[Letterists to Jean Vilar]
May 1952
Offset document
10.5 x 13.5 cm
Fondation Bismuth / Lemaître

p. 162

Maurice LEMAÎTRE
Le Théâtre intégralement créateur d'Isidore Isou
[The Wholly Creative Theater of Isidore Isou]
December 1955
Print on paper
21 x 13.5 cm
Fondation Bismuth / Lemaître

Maurice LEMAÎTRE
Hypergraphies
1964
Book
Faustino Acquaviva Archive

p. 162

Maurice LEMAÎTRE
L'Ascension du Phoénix M.B.
[Ascent of the Phoenix M.B.]
1969
Print on paper
27 x 21 cm
Fondation Bismuth / Lemaître

Maurice LEMAÎTRE
14 + n pièces de théâtre
1970
Magazine
Faustino Acquaviva Archive

Maurice LEMAÎTRE
Cahiers du théâtre n° 6271. Numéro spécial sur le théâtre d'avant-garde
n.d.
Magazine
Faustino Acquaviva Archive

Edward LUCIE-SMITH
Notes & Topics at *The Encounter*
August 1971
Print on paper
Courtesy of Tate Archive

Antonio MACHADO
Juan de Mairena
1936
Book
Biblioteca Nacional de España

Vladimir MAYAKOVSKY
Vladimir Mayakovsky. *Tragedy*, Luna Park, 1913 (Plan Reconstructed by L. Tchonpialov in 1941)
1913–41
Photograph
11.3 x 14.8 cm
Béatrice Picon-Vallin Collection

Vladimir MAYAKOVSKY
Vladimir Mayakovsky. *Tragedy* (Original Edition in Russian with 7 Parts by the Bourliouk Brothers)
1914
Print on paper
17.8 x 13.3 cm
Bibliothèque Paul Destribats, Paris

Filippo Tommaso MARINETTI
Manifeste initial du futurisme (publié par *Le Figaro* le 20 février 1909)
[Futurist Manifesto, *Le Figaro*, February 20, 1909]
Print on paper
30 x 23 cm
Bibliothèque Kandinsky, MNAM / CCI, Centre Pompidou, Paris

Filippo Tommaso MARINETTI
Venise futuriste
[Futurist Venice]
1910
Print on paper
23 x 17 cm
Bibliothèque Kandinsky, MNAM / CCI, Centre Pompidou, Paris

Filippo Tommaso MARINETTI
Discours futuriste aux vénitiens
[Futurist Discourse to Venetians]
1910
Print on paper
29.2 x 23 cm
Bibliothèque Kandinsky, MNAM / CCI, Centre Pompidou, Paris

Filippo Tommaso MARINETTI
Manifeste des Auteurs dramatiques futuristes
[Futurist Dramatists' Manifesto]
1911
Print on paper
29 x 23 cm
Bibliothèque Paul Destribats, Paris

Filippo Tommaso MARINETTI
Music-Hall (Il teatro di varietà)
[The Music-Hall (Variety Show)]
1913
Print on paper
29 x 23 cm
Bibliothèque Paul Destribats, Paris

p. 64
Filippo Tommaso MARINETTI
À bas le Tango et Parsifal!
[Down with the Tango and Parsifal!]
1914
Print on paper
29 x 22.7 cm
Bibliothèque Kandinsky, MNAM / CCI, Centre Pompidou, Paris

Filippo Tommaso MARINETTI
À bas le Tango et Parsifal!
[Down with the Tango and Parsifal!]
1914
Print on paper
29 x 23 cm
Bibliothèque Paul Destribats, Paris

Filippo Tommaso MARINETTI
La Danse futuriste
[Futurist Dance]
1917
Print on paper
30 x 23 cm
Bibliothèque Kandinsky, MNAM / CCI, Centre Pompidou, Paris

Filippo Tommaso MARINETTI
Le Théâtre futuriste synthétique, 11 mai 1919
[The Synthetic Futurist Theatre, May 11, 1919]
Print on paper
29 x 23 cm
Bibliothèque Kandinsky, MNAM / CCI, Centre Pompidou, Paris

Filippo Tommaso MARINETTI / SETTIMELLI / B. CORRA
Manifesto dei Drammaturghi Futuristi
[Futurist Dramatists' Manifesto]
1910
Print on paper
29 x 23 cm
Bibliothèque Paul Destribats, Paris

Filippo Tommaso MARINETTI / SETTIMELLI / B. CORRA
Il teatro di varietà
[The Variety Theater]
1913
Print on paper
29 x 23 cm
Bibliothèque Paul Destribats, Paris

Filippo Tommaso MARINETTI / SETTIMELLI / CORRA B.
Le Théâtre futuriste synthétique
[The Synthetic Futurist Theater]
1919
Print on paper
29 x 30 cm
Bibliothèque Paul Destribats, Paris

Concha MÉNDEZ
El personaje presentido: espectáculo en 16 momentos
1931
Book
Biblioteca Nacional de España

p. 188
Vsevolod MEYERHOLD
La Baraque de foire de A. Blok
[*The Fairground Stall* by A. Blok]
1914
Drawing
8.9 x 13.3 cm
Béatrice Picon-Vallin Collection

Vsevolod MEYERHOLD
Le Mandat (Croquis)
[*The Mandate* (Sketch)]
1925
Print on paper
29.7 x 21.2 cm
Béatrice Picon-Vallin Collection

Vsevolod MEYERHOLD
Malheur à l'esprit de A. Griboyedov
[*Woe to Wit* by A. Griboïedov]
1928
Print on paper and photographs
21 x 29 cm
Béatrice Picon-Vallin Collection

Vsevolod MEYERHOLD
Program for the Reconstruction of *Le Cocu Magnifique*
n.d.
Print on paper
21 x 14 cm
Béatrice Picon-Vallin Collection

Robert MORRIS
"Notes on Sculpture," *Artforum*, vol. 4, no. 6 (February 1966), pp. 42–44
Magazine
IVAM, Institut Valencià d'Art Modern, Generalitat Valenciana

Robert MORRIS
"Notes on Sculpture" (2nd part), *Artforum*, vol. 5, no. 2 (October 1966), pp. 20-23
Magazine
IVAM, Institut Valencià d'Art Modern, Generalitat Valenciana

Robert MORRIS
"Notes on Sculpture": "Notes and Non Sequiturs" (3rd part), *Artforum*, vol. 5, no. 10 (June 1967), pp. 24–29
Magazine
Biblioteca Fundació Antoni Tàpies, Barcelona

Robert MORRIS
"Anti-Form," *Artforum*, vol. 6, no. 8 (April 1968), pp. 33–35
Magazine
Biblioteca Fundació Antoni Tàpies, Barcelona

Robert MORRIS
"Some Notes on the Phenomenology of Making: The Search for the Motivated," *Artforum*, vol. 8, no. 8, (April 1970)
Magazine
Biblioteca, MNCARS

Robert MORRIS
"The Art of Existence": "Three Extra-Visual Artists: Works in Process," *Artforum*, vol. 9, no. 5
(January 1971)
Magazine
Biblioteca, MNCARS

Robert MORRIS
"Some Splashes in the Ebb Tide," *Artforum*, vol. 11, no. 6 (February 1973), pp. 42–49
Magazine
Biblioteca Fundació Antoni Tàpies, Barcelona

Robert MORRIS / Michael COMPTON
Correspondence between Robert Morris and Michael Compton
January 19, 1971
Facsimile
25.5 x 19.5 cm
Courtesy of Tate Archive

Robert MORRIS / Michael COMPTON
Correspondence between Robert Morris and Michael Compton
March 5, 1971
Facsimile
25.5 x 19.7 cm
Courtesy of Tate Archive

Robert MORRIS / Michael COMPTON
Correspondence between Robert Morris and Michael Compton
May 13, 1971
Facsimile
27.5 x 19.5 cm
Courtesy of Tate Archive

p. 278
Bruce NAUMAN
Samuel Beckett / Bruce Nauman
2000
Exhibition Catalogue
Biblioteca MACBA

Pablo PICASSO
Le Désir attrapé par la queue, Gallimard, Paris
1945
Book
Fundación Pablo Ruiz Picasso – Ayuntamiento de Málaga

Pablo PICASSO
El entierro del Conde Orgaz
1969
Illustrated Book
Fundación Pablo Ruiz Picasso – Ayuntamiento de Málaga

pp. 212, 214-219
Robert RAUSCHENBERG / Billy KLÜVER
9 Evenings: Theatre & Engineering
October 1966
Book
Private Collection

p. 84
Georges RIBEMONT-DESSAIGNES
L'Empereur de Chine suivi de *Le Serin muet*
1921
Book
Bibliothèque Kandinsky, MNAM / CCI, Centre Pompidou, Paris

Luigi RUSSOLO
Premier concert de bruiteurs futuristes
[First Concert of the Futurist Sound Engineers]
1913
Print on paper
40 x 14.5 cm
Bibliothèque Kandinsky, MNAM / CCI, Centre Pompidou, Paris

Luigi RUSSOLO
La Peinture des sons, bruits et odeurs
[The Painting of Sound, Noises and Odors]
1913
Print on paper
29 x 23 cm
Bibliothèque Kandinsky, MNAM / CCI, Centre Pompidou, Paris

Luigi RUSSOLO
L'Art des bruits
[The Art of Noises]
1913
Print on paper
29 x 23 cm
Bibliothèque Kandinsky, MNAM / CCI, Centre Pompidou, Paris

Luigi RUSSOLO
L'arte dei rumori
1916
Book
Bibliothèque Kandinsky, MNAM/CCI, Centre Pompidou, Paris

Luigi RUSSOLO
Les Bruiteurs futuristes italiens
[The Italian Futu ist Sound Engineers]
1921
Print on paper
29.5 x 23 cm
Bibliothèque Kandinsky, MNAM/CCI, Centre Pompidou, Paris

Luigi RUSSOLO
Les Bruiteurs futuristes italiens
[The Italian Futurist Sound Engineers]
1921
Print on paper
22.9 x 29.6 cm
Bibliothèque Paul Destribats, Paris

Roland SABATIER
"Graal" (with multiple), UR Magazine, no. 4
1964
Magazine
Faustino Acquaviva Archive

Erik SATIE
Relâche: Partition musicale du ballet instantanéiste en deux actes, un entracte cinématographique et *La queue du chien*
[*Relâche*: Musical Score for the Instantaneous Ballet in Two Acts, a Film Interval and *The Dog's Tail*]
November 29, 1924
Print on paper
32.8 x 25.7 x 0.3 cm
Bibliothèque Paul Destribats, Paris

p. 202
Oskar SCHLEMMER
Bauhaus 3
1927
Offset on paper, magazine [recto and verso]
41 x 89 cm
Bühnen Archiv Oskar Schlemmer, Collection UJS

p. 204
Oskar SCHLEMMER
Die Bühne im Bauhaus, Bauhaus Buch 4
1925
Book
Bühnen Archiv Oskar Schlemmer, Collection UJS

p. 202
Oskar SCHLEMMER
6. Tanzmatinée Bauhausbühne Volksbühne e. V., Theater am Bülowplatz
[VI Bauhaus Stage Dance Matinée, Berlin]
1929
Offset on paper, Poster
29 x 48 cm
Bühnen Archiv Oskar Schlemmer, Collection UJS

Oskar SCHLEMMER
Oskar Schlemmer: Cartas y diarios
1987
Book
Bühnen Archiv Oskar Schlemmer
Photo Archive C. Raman Schlemmer, I -28824 Oggebbio (VB) / © Bühnen Archiv Oskar Schlemmer / The Oskar Schlemmer

p. 194
Kurt SCHWITTERS
Einige praktische Anregungen zur Normalbühne – Merz
[Some Practical Suggestions for the Scene Standard – Merz]
1925
Paper manuscript, 3 pages
23.5 x 30 cm
Stadtbibliothek Hannover / Schwitters-Archiv

p. 80
Kurt SCHWITTERS / Theo van DOESBURG
Kleine Dada Soirée
[Intimate Dada Evening]
1922
Poster
29.9 x 29.9 cm
IVAM, Institut Valencià d'Art Modern, Generalitat Valenciana

Marcel SLODKI
Inauguration of the Künstlerkneipe Voltaire
1916
Print on paper
100.5 x 63.3 cm
Kunsthaus Zurich, Grafische Sammlung

Daniel SPOERRI
An Anecdoted Topography of Chance (Re-Anecdoted Version)
1966
Book
MACBA Collection. Fundació Museu d'Art Contemporani de Barcelona

pp. 118–119
TEATRO ESTUDIO LEBRIJANO
Posters and Documents
1968–71
Print on paper
Various sizes
Teatro Estudio Lebrijano, Asociación Cultural Juan Bernabé

THEATERGARDEN BESTIARIUM
Bestiarium Jardin-Théâtre
1990
Book
Private Collection

p. 271
THEATERGARDEN BESTIARIUM
Theatergarden Bestiarium: The Garden as Theater as Museum
1990
Book
Private Collection

Claudio de la TORRE
Tic-tac
1926
Book
Biblioteca Nacional de España

p. 82
Tristan TZARA / Francis PICABIA
Programme du festival Dada, Salle Gaveau, París, 26 mai 1920
[Program for Dada Festival, Salle Gaveau, Paris, May 26, 1920]
Print on paper
32 x 27 cm
Bibliothèque Kandinsky, MNAM/CCI, Centre Pompidou, Paris

Tristan TZARA
Manifestation Dada, Maison de l'œuvre, Paris
[Dada Event, Maison de l'Œuvre, Paris]
March 27, 1920
Print on paper
27 x 37.50 cm
Bibliothèque Kandinsky, MNAM/CCI, Centre Pompidou, Paris

p. 82
Tristan TZARA
Programme de la soirée Dada, Paris, Galerie Montaigne
[Program for Soirée Dada, Paris, Galerie Montaigne]
June 10, 1921
Print on paper
27 x 21 cm
Bibliothèque Kandinsky, MNAM/CCI, Centre Pompidou, Paris

Isidoro VALCÁRCEL MEDINA
Algunas maneras de hacer esto (cartel original *La casa del Siglo XV*)
[Some Ways of Doing This (Original Poster *La casa del Siglo XV*)]
1969
Print on paper
50.5 x 35.5 cm
Courtesy of the Artist

Isidoro VALCÁRCEL MEDINA
Algunas maneras de hacer esto (invitación original *La casa del Siglo XV*)
[Some Ways of Doing This (Original Invitation for *La casa del Siglo XV*)]
1979
Print on paper
15.5 x 33.5 cm
Courtesy of the Artist

pp. 133–135
Ben VAUTIER
Various Documents
Photographs, print on paper
ca. 1960-75
Artist's Collection

Wolf VOSTELL
Decoll/age nº 3
1962
Magazine
Bibliothèque Kandinsky, MNAM/CCI, Centre Pompidou, Paris

Wolf VOSTELL
Decoll/age nº 1
1962
Magazine
Bibliothèque Kandinsky, MNAM/CCI, Centre Pompidou, Paris

Wolf VOSTELL
Ulmer Theater
1964
Print on paper
20 x 28 cm
Jean-Jacques Lebel Archive, Paris

Wolf VOSTELL
Decoll/age nº 4
1964
Magazine
Bibliothèque Kandinsky, MNAM/CCI, Centre Pompidou, Paris

VVAA
Ultra, Hoja quincenal de Literatura
November 15, 1919
Magazine
R. and M. Santos Torroella Collection

VVAA
Ultra, año I, n.º 2, Madrid
[*Ultra*, year 1, no. 2, Madrid]
February 10, 1921
Magazine
R. and M. Santos Torroella Collection

VVAA
Manifesto Anti-Dantas
1915
Print on paper
26.5 x 19.5 x 0.5 cm
Biblioteca Nacional de Portugal

VVAA
Portugal Futurista, n.º 1
1917
Magazine
Biblioteca Nacional de Portugal

Films

Steven ARNOLD
Luminous Procuress
1970
DVD
Steven Arnold Archives

p. 6
Salvador DALÍ (in colaboration with Philippe HALSMAN)
Chaos and Creation
1960
16 mm film transferred to DVD, sound, 18'
Filmoteca de Catalunya

p. 137
Robert FILLIOU (with Glenn LEWIS, Taki BLUESINGER, Marianne FILLIOU and Marcelline FILLIOU)
Teaching and Learning as Performing Arts Part II, Video University
1979
Video, 82' 30"
MACBA Collection. Fundació Museu d'Art Contemporani de Barcelona

pp. 58–59, 73
Jaume MIRAVITLLES, Laya FILMS
L'enterrament de Durruti
1936
16 mm film transferred to DVD, sound, 5' 53"
Filmoteca de Catalunya

p. 152
Antoni MIRALDA
Wheat & Steak Project
November 7-24, 1981
DVD
Artist's collection

p. 153
Antoni MIRALDA / Benet ROSSELL
París, La cumparsita
1972
Film transferred to DVD, b/w, 25'
MACBA Collection. Fundació Museu d'Art Contemporani de Barcelona

Robert MORRIS
Arizona
1993
16 mm film transferred to DVD, sound, 17'
Courtesy of the artist and Broadway 1602

Robert MORRIS
Waterman Switch
1993
16 mm film transferred to DVD, sound, 22'
Courtesy of the artist and Broadway 1602

Robert MORRIS
21.3
1993
16 mm film transferred to DVD, sound, 12'
Courtesy of the artist and Broadway 1602

Matt MULLICAN
Trance / Performance: 10th Biennial of Moving Images, Centre pour l'image contemporaine, St. Gervais, Geneva
2004
DVD, colour, sound, 69' 14"
Courtesy of Mai 36 Gallery, Zurich

Matt MULLICAN
Trance / Performance. Kunsthalle Zurich
2004
DVD, colour, sound, 70'
Courtesy of Mai 36 Gallery, Zurich

Tony OURSLER
Life of Phillis
1979
Video, 55' 23"
MACBA Collection. Fundació Museu d'Art Contemporani de Barcelona

p. 270
Rüdiger SCHÖTTLE
Theatergarden Bestiarium
1987
DVD, colour, sound, 9' 40"
Rüdiger Schöttle

Works reproduced exclusively in catalogue

p. 83
Anonymous
Dada festival, Salle Gaveau, Paris
May 26, 1920
Photograph
Mark Kelman Collection, New York

p. 84
Anonymous
Rehearsal of *Vous m'oublierez*
With Paul Éluard, Philippe Soupault, André Breton, Théodore Fraenkel
1920
Photograph
Jean-Jacques Lebel Archives, Paris

p. 66
Anonymous
Layout of the first Dada visit to the Church Saint-Julien-le-Pauvre, Paris
1921
Print on paper
40 x 30 cm
Timothy Baum Collection, New York

p. 84
Anonymous
Le Cœur à barbe
[The Bearded Heart]
Journal transparent, Au Sans Pareil, n° 1
April 1922
Newspaper
22.6 x 14 cm
Bibliothèque Kandinsky, MNAM / CCI, Centre Pompidou, Paris

p. 87
Anonymous
Scene from *Le Cœur à gaz*. With René Crevel and Jacqueline Chaumont
1923
Photograph
11.5 x 16 cm
Bibliothèque Kandinsky, MNAM / CCI, Centre Pompidou, fonds Delaunay, Paris

p. 72
Anonymous
The Pedagogical Missions. Arrival of children at a Mission's session
ca. 1932
Photograph
Archive of the Residencia de Estudiantes, Madrid

p. 72
Anonymous
The Pedagogical Missions. Children at the Exhibition in the Museo del Pueblo
ca. 1932
Photograph
Archive of the Residencia de Estudiantes, Madrid

p. 72
Anonymous
The Pedagogical Missions. Outside drawing session
ca. 1932
Photograph
Archive of the Residencia de Estudiantes, Madrid

p. 72
Anonymous
Performance of the play *Pedro López García* by Max Aub, in the Santo Domingo Church occupied by the Guerrillas del Teatro, Valencia
1937
Photograph

p. 148
Anonymous
Cover of *Dimanche*
Special edition
November 27, 1960
Montage by Harry Shunk
Newspaper
30.3 x 24 cm
Bibliothèque Kandinsky, MNAM / CCI, Centre Pompidou, Paris

p. 272
José Luis ALEXANCO / Luis DE PABLO
Soledad interrumpida
[Interrupted solitude]
1971
Musical performance
Photograph courtesy of the artist

p. 237
Carl ANDRE
8 Cuts
Los Angeles
1967
Concrete block capstones
(1472-unit rectangle)
Each: 5.1 x 20.3 x 40.6 cm;
overall: 5.1 x 934.7 x 1300.5 cm
Photograph courtesy of Paula Cooper Gallery, New York

p. 236
Carl ANDRE
Konrad Fischer and two visitors walking on *5 x 20 Alstadt Rectangle*, by Carl Andre in the Konrad Fischer Gallery, Düsseldorf
1967
Photograph by Dorothee Fischer
Photograph courtesy of Konrad Fischer Gallery

p. 100
Antonin ARTAUD
Le Théâtre de la Cruauté
[The Theater of Cruelty]
March 1946
Pencil and colored chalk on paper
62 x 46 cm
Centre Pompidou, Musée national d'art moderne / Centre de création industrielle, Paris

p. 100
Antonin ARTAUD
Self Portrait
December 1948
Pencil on paper
64 x 50 cm
Centre Pompidou, Musée national d'art moderne / Centre de création industrielle, Paris

p. 142
Joseph BEUYS
Joseph Beuys' Public Dialogue
1974
Video by Willoughby Sharp
Courtesy of Electronic Ars Intermix (EAI), New York

p. 61
Umberto BOCCIONI
Rissa in galleria
[Argument in the gallery]
1910
Oil on canvas
76 x 64 cm
Concession of the Ministero per i Beni e le Attività Culturali, Milano Pinacoteca di Brera

p. 140
George BRECHT
Chair Event
1962–72
Chair, grater, starter flag, tape measure, spectral colors (painted on leg)
Height: 84 cm
Photograph by R.H. Hensleigh
The Gilbert and Lila Silverman Fluxus Collection, Detroit

Back cover
Marcel BROODTHAERS
Une Discussion Inaugurale. Inaugural discussion with Johannes Cladders and Marcel Broodthaers, from the XIXe siècle Section of Broodthaers of the Musée d'Art Moderne, Département des Aigles, rue de la Pepinière, Brussels
September 27, 1968
16 mm, b/w, sound, various versions: from 8' 30" to 10'
Photograph by Maria Gilissen
Courtesy of the Estate of Marcel Broodthaers

p. 129
Joan BROSSA
El límit del teatre
[The Limits of Theater]
ca. 1948
Pencil on paper
13.8 x 21.7 cm
Museu del Joguet de Catalunya / Figueres

p. 244
Daniel BUREN
Photo-souvenir: *Manifestation n° 3: Buren, Mosset, Parmentier, Toroni*, Musée des Arts Décoratifs, Paris
1967
Photograph
Courtesy of the artist

p. 246
Daniel BUREN
Photo-souvenir: *Act III*, work *in situ*, New Theater, New York
1973
Photograph
Courtesy of the artist

p. 246
Daniel BUREN
Photo-souvenir: *Couleurs superposées, Act I 60'*, work *in situ*, with the La Zattera di Babele, Genazzano
1982
Photograph
Courtesy of the artist

p. 246
Daniel BUREN
Photo-souvenir: *Couleurs superposées, Act II 60'*, work *in situ*, Laforet Museum, Tokyo
1982
Photograph
Courtesy of the artist

p. 244
Daniel BUREN
Photo-souvenir: *Manifestation n° 1*, work *in situ* in the *18ème Salon de la jeune peinture, (Manifestation n° 1)*, Musée d'art moderne de la Ville de Paris, Paris
January 1996
Photograph
Courtesy of the artist

p. 78
CABARET VOLTAIRE
Recueil littéraire et artistique
[Literary and Artistic Collection]
Hugo Ball (ed.)
Special edition
Zurich
1916
Bibliothèque Paul Destribats, Paris

p. 218
John CAGE [in cooperation with Cecil COKER]
9 Evenings: Theatre & Engineering. Variations VII
October 1966
Performance
Photo by Peter Moore
Barbara Moore / Bound & Unbound, New York

p. 62
Carlo CARRA
Study for *I Funerali dell'anarchico Galli*
1910
Pastel on cardboard
57 x 78 cm
Private collection

p. 63
Carlo CARRÀ
I Funerali dell'anarchico Galli
1911
Oil on canvas
198.7 x 259.1 cm
New York, Museum of Modern Art (MoMA).
Acquired through the Lillie p. Bliss Bequest.
Acc. n.: 00235.48 M2789-4

p. 218
Lucinda CHILDS [in cooperation with Peter HIRSCH]
9 Evenings: Theatre & Engineering. Vehicle
October 1966
Performance
Photo by Peter Moore
Barbara Moore / Bound & Unbound, New York

p. 150
CHRISTO and JEANNE-CLAUDE
Wall of Oil Barrels, Iron Curtain, Rue Visconti, Paris
1961-62
Oil barrels
4.3 x 3.8 x 1.7 m
Photo by Jean-Dominique Lajoux
Courtesy of Christo and Jeanne-Claude

p. 169
Guy-Ernest DEBORD
The Naked City. Illustration de l'hypothèse des plaques tournantes en psychogéographique
1957
Poster
35.5 x 48.5 cm
Private collection

p. 229
Jim DINE
Car Crash
1960
Folded program of *New Happenings at the Reuben Gallery*. New York: Reuben Gallery, ca. 1960
Courtesy of Rabelais Books

p. 230
Öyvind FAHLSTRÖM
Kisses Sweeter than Wine
1966
Performance
Courtesy of Sharon Avery-Fahlström, New York

p. 219
Öyvind FAHLSTRÖM [in cooperation with Harold HODGES]
9 Evenings: Theatre & Engineering. Kisses Sweeter Than Wine
October 1966
Performance
Photo by Peter Moore
Barbara Moore / Bound & Unbound, New York

p. 136
Robert FILLIOU
Robert Filliou during the performance of *Poï-poï* on the stage of the Domaine Poétique, American Students & Artists Center, Paris
1962
Photograph
Courtesy of Jean-Loup Philippe

p. 258
Simone FORTI
Huddle
Performance in the Loeb Student Center of New York University, New York
1969
Photo by Peter Moore
Barbara Moore / Bound & Unbound, New York

p. 266
Dan GRAHAM
Two Correlated Rotations
1969
Performance
Courtesy of Dan Graham, New York

p. 266
Dan GRAHAM
TV Camera / Monitor / Performance
1970
Performance
Courtesy of Dan Graham, New York

p. 268
Dan GRAHAM
Two Adjacent Pavilions
1978–82
Two double-sided mirrors, transparent glass, steel
228.6 x 457.2 x 457.2 cm
Courtesy of Dan Graham, New York

p. 269
Dan GRAHAM
Cinema
1981
Double-sided plastic mirror, Super 8 projector, Super 8 film
60.9 x 57 x 57 cm
Centre Pompidou, Musée national d'art moderne / Centre de création industrielle, Paris
Courtesy of Dan Graham, New York

p. 268
Dan GRAHAM
Two Viewing Rooms
Views of the work in the Mac, Galeries contemporaines des musées de Marseille, Marseille
February 2007
Photo by Mozziconacci Sibran
Marc and Josée Gensollen Collection, Marseilles

p. 228
Red GROOMS
Advertisement for *A Play Called Fire*
1958
Photograph
Photo by Yvonne Anderson

p. 68
George GROSZ
Metropolis
1916–17
Oil on canvas
100 x 102 cm
Museo Thyssen-Bornemisza, Madrid

p. 105
Jerzy GROTOWSKI
Le Prince Constant, from Teatr Laboratorium
1960
Various photographs
Varied sizes
Archives of the Grotowski Institute

p. 106
Jerzy GROTOWSKI
Diagram for the Teatr Laboratorium of *La Conquête de l'espace*, based on an Italian-like stage (in black, the actor's action area; in white, the spectators). Leaflet published by Eugenio Barba, 1962. Top: *Cain*, by Byron; center: *Siakuntala*, by Kalidasa; bottom: *Dziady*, by Adam Mickiewicz. Drawing by Jerzy Gurawski
Print on paper
Archives of the Grotowski Institute

p. 150
Raymond HAINS
Place de l'Odéon
1976
Photograph by Raymond Hains
Estate of Raymond Hains

p. 215
Alex HAY [in cooperation with Herb SCHNEIDER]
9 Evenings: Theatre & Engineering. Grass Field
October 1966
Performance
Photo by Peter Moore
Barbara Moore / Bound & Unbound, New York

p. 216
Deborah HAY [in cooperation with Larry HEILOS]
9 Evenings: Theatre & Engineering. Solo
October 1966
Performance
Photo by Peter Moore
Barbara Moore / Bound & Unbound, New York

p. 80
Hannah HOCH
Hannah Höch and her dolls
1920
Photograph
16.2 x 11.9 cm
Marcel and David Fleiss Collection, Galerie 1900–2000, Paris

p. 78
Marcel JANCO
Poster for *Tristan Tzara zur Meise*, Zurich
July 23, 1918
Poster (colored xilograph)
46.5 x 33 cm
Bibliothèque Paul Destribats, Paris

p. 60
Alfred JARRY
Illustration for *Ubu Cocu ou l'Archéoptéryx*, 1898. In Alfred Jarry: *Tout Ubu*. Paris: Le Livre de Poche, 1962, p. 250
Private collection

p. 122
Tadeusz KANTOR
Cricotage, Café TPSP, Warsaw
December 10, 1965
Photograph by Eustachy Kossakowski
Archive Anka Ptaszkowska

p. 120
Tadeusz KANTOR
Water-Hen, Krzysztofory Gallery, Kracow
1967
Photograph by Eustachy Kossakowski
Archive Anka Ptaszkowska

p. 122
Tadeusz KANTOR
The Letter
January 21, 1967
Photograph by Eustachy Kossakowski
Archive Anka Ptaszkowska

p. 122
Tadeusz KANTOR
The Anatomy Lesson after Rembrandt, Foksal Gallery
April 1969
Photograph
Photograph by Eustachy Kossakowski
Archive Anka Ptaszkowska

p. 193
El LISSITSKY
El Lissitsky working on the set design for *I Want a Child* by Sergei Tretiakov in the Meyerhold Theater, Moscow
1926–28
Photograph
8.6 x 12.8 cm
Private collection

p. 116
LIVING THEATRE
The Spook Sonata, by August Strindberg
Staging by Judith Malina
1955
Photograph
Courtesy of The Living Theatre Archive

p. 116
LIVING THEATRE
Women of Trachis, by Sophocles
With Martin Sheen and Judith Malina
1960
Photograph
Courtesy of The Living Theatre Archive

p. 117
LIVING THEATRE
The Maids, by Jean Genet
Staging by Judith Malina
With Julian Beck and William Shari
1965
Photograph
Courtesy of The Living Theatre Archive

p. 114
LIVING THEATRE
Frankenstein, Collective Creation
Venice
1966
Photograph
Courtesy of The Living Theatre Archive – Gianfranco Mantegna – Thomas Walker

p. 115
LIVING THEATRE
Paradise Now, Collective Creation
1968
Photograph
Courtesy of Thomas Walter

p. 114
LIVING THEATRE
Frankenstein, Collective Creation
Grand Théâtre, Geneva
1968
Photograph by Daniel Vittet
Courtesy of Thomas Walter

p. 114
LIVING THEATRE
I and I, by Else Lasker
From left to right: Philip Brehse, Plion Troya, Tom Walker and Michael St. Ciare
1989
Photograph by Ira Cohen
Courtesy of Thomas Walter

p. 64
Virgilio MARCHI
Città fantastica
Fantastic City
1919–20
Tempera paint on cardboard
185 x 185 cm
Centre Pompidou, Musée national d'art moderne / Centre de création industrielle, Paris

p. 213
Robert McELROY
Inauguration of *9 Evenings: Theater & Engineering*
October 13, 1966
Photograph Courtesy of Julie Martin

p. 259
Robert MORRIS
Robert Morris dressed up for *War*
Performance in cooperation with Robert Huot in the Judson Memorial Church, New York
1963
Photograph
Courtesy of Sonnabend Gallery, New York and the artist

p. 259
Robert MORRIS
21.3
Performance, Surplus Dance Theater, New York
February 1964
Photo by Peter Moore
Barbara Moore / Bound & Unbound, New York

p. 259
Robert MORRIS
Site
Dance-performance, First New York Theatre Rally, New York
1965
Performing: Carolee Schneemann and Robert Morris
Photo by Peter Moore
Barbara Moore / Bound & Unbound, New York

p. 259
Robert MORRIS
Waterman Switch
Dance-performance, Judson Memorial Church, New York
Performing: Robert Morris, Lucinda Childs and Yvonne Rainer
March 1965
Photo by Peter Moore
Barbara Moore / Bound & Unbound, New York

p. 259
Robert MORRIS
Arizona in *Four pieces by Robert Morris*, by Babette Mangolte
Photogram of 16 mm film transfered to DVD
1993
Courtesy of Babette Mangolte

pp. 186–187
Robert MORRIS
Site in *Four pieces by Robert Morris*, by Babette Mangolte
Photogram of 16 mm film transfered to DVD
1993
Courtesy of Babette Mangolte

p. 277
Bruce NAUMAN
Failing to Levitate in the Studio
1966
Photograph
Courtesy of Sperone Westwater

p. 276
Bruce NAUMAN
Piece in Which One Can Stand
1966
Laquered metal
22 x 69 x 44 cm
Panza Collection

p. 279
Bruce NAUMAN
Lighted Center Piece
1967–68
Aluminium plate and four 1000-watt halogen lamps
6.4 x 91.4x 91.4cm
Solomon R. Guggenheim Museum, New York, Panza Collection, Donation, 1992. 92.4161

p. 283
Bruce NAUMAN
Shadow Puppets and Instructed Mime
1990
Four video projectors, six U-MATIC videotape recorders, four 26-inch monitors with speakers, six switchers, six video tapes (color, sound), three wax heads, two canvas, metal wire and wood
Emanuel Hoffman-Stiftung Basel Collection, Basel
Photograph courtesy of Sperone Westwater

p. 282
Bruce NAUMAN
Untitled
1994
Engravings on paper
50.3 x 56 cm (each)
MACBA Collection. Fundació Museu d'Art Contemporani de Barcelona

p. 230
Claes OLDENBURG
Store Days I, Ray Gun Theater
Latty Lou Eisenhauer and Billy Klüver in climax of Period II: Haircut
February 23–24, 1962
Photo by Robert McElroy
Courtesy of Oldenburg van Bruggen Studio

p. 132
Nam June PAIK
Zen for Head, Part II
1962
India ink and tomato on paper
404 x 36 cm
Museum Wiesbaden

p. 132
Nam June PAIK
Nam June Paik performing *Zen for Head*, based on the *Composition 1960 no. 10 to Bob Morris*, by La Monte Young, in the Fluxus Internationale Festspiele Neuester Musik, Wiesbaden
September 1962
Photograph DPA / Photoreporters

p. 215
Steve PAXTON [in cooperation with Dick WOLFF]
9 Evenings: Theatre & Engineering. Physical Things
October 1966
Performance
Photo by Robert McElroy
Courtesy of Julie Martin

p. 154
Carlos PAZOS
Un retoque al anochecer
[A Retouching at Dusk]
Performance in the Galeria G, Barcelona
1976
Photo by Eduard Olivella
Courtesy of the artist

p. 238
Michelangelo PISTOLETTO
Lampada a mercurio (Oggetti in meno)
[Mercury Lamp (Minus Objects)]
1965
Street lamp
80 x 45 x 45 cm
Collezione Fondazione Pistoletto, Biella

p. 239
Michelangelo PISTOLETTO
Oggetti in meno
[Minus Objects]
1965–66
Photograph of the installation in the Weiner Secession, Vienna (1990)
Collezione Fondazione Pistoletto, Biella

p. 241
Michelangelo PISTOLETTO
Scultura da passeggio
[Sculpture for strolling]
1966
Photogram of the film *Buongiorno Michelangelo*, by Ugo Nespolo
Collezione Fondazione Pistoletto, Biella

p. 240
Michelangelo PISTOLETTO
Lo Zoo, L'uomo ammaestrato, Roma
October 1968
Photograph
Collezione Fondazione Pistoletto, Biella

p. 240
Michelangelo PISTOLETTO
Walking on Art, Georgia Museum of Art, Athens (Georgia)
1979
Photograph
Collezione Fondazione Pistoletto, Biella

p. 212
Robert RAUSCHENBERG
Poster for *9 Evenings: Theatre & Engineering*
October 1966
Poster
Courtesy of Julie Martin

p. 216
Robert RAUSCHENBERG [in cooperation with Jim McGEE]
9 Evenings: Theatre & Engineering. Open Score
October 1966
Performance
Courtesy of Julie Martin

p. 258
Yvonne RAINER
The Mind is a Muscle, Trio A, Judson Memorial Church, New York
January 10, 1966
Photo by Peter Moore
Barbara Moore / Bound & Unbound, New York

p. 217
Yvonne RAINER [in cooperation with Per BIORN]
9 Evenings: Theatre & Engineering. Carriage Discreteness
October 1966
Performance
Photo by Peter Moore
Barbara Moore / Bound & Unbound, New York

p. 65
Luigi RUSSOLO
Nel Laboratorio degli Intonorumori a Milano
1913
Photograph by Ugo Piatti
Bibliothèque Kandinsky, MNAM / CCI, Centre Pompidou, Paris

p. 81
Robert SENNECKE
Untitled (Erste Internationale Dada-Messe Berlin)
1920
Photograph
Berlinische Galerie, Landesmuseum für Moderne Kunst, Fotographie und Architektur

p. 228
Carolee SCHNEEMANN
Eye Body
1963
Performance
Courtesy of the artist

p. 198
Oskar SCHLEMMER
Egozentrische Raumlineatur
1924
India ink on paper
21.5 x 28.2 cm
Bühnen Archiv Oskar Schlemmer, Sammlung UJS

p. 194
Kurt SCHWITTERS
Untitled (Normalbühne Merz)
1925
Missing since 1926
Gouache and ink on paper
Kurt Schwitters Archiv im Sprengel Museum Hannover

p. 235
Tony SMITH
Die
1962
Steel
182.9 x 182.9 x 182.9 cm
Courtesy of Matthew Marks Gallery

p. 166
Jesús Rafael SOTO
Pénétrable
1969
Musée d'art moderne de la ville de Paris, Paris [Individual exhibition]
Photograph by André Morain
Courtesy of André Morain – Atelier Soto

p. 166
Jesús Rafael SOTO
Pénétrable
1969
Stedelijk Museum, Amsterdam [Individual exhibition]
Photograph by André Morain
Courtesy of André Morain – Atelier Soto

p. 166
Jesús Rafael SOTO
Pénétrable
1970
Galerie Denise René, Paris [Individual exhibition]
Photograph by André Morain
Courtesy of André Morain – Atelier Soto

p. 217
David TUDOR [in cooperation with Fred WALDHAUER]
9 Evenings: Theatre & Engineering.
Bandoneon! (a Combine)
October 1966
Performance
Photo by Peter Moore
Barbara Moore / Bound & Unbound, New York

p. 78
Theo VAN DOESBURG
Theo van Doesburg in a masked ball
at the Bauhaus
March 4, 1922
Photograph
Collection Rijksbureau voor Kunsthistorische Documentatie (RKD), The Hague, Theo van Doesburg Archive (Donation Van Moorsel)

p. 151
Jacques VILLEGLÉ
Jacques Villeglé in the Boulevard
de l'Hôpital, Paris
February 12, 1967
Photograph
Courtesy of Jacques Villeglé –
Galerie GP & N Vallois, Paris

p. 150
Jacques VILLEGLÉ / Raymond HAINS
Ach Alma Manetro
1949
Torn posters pasted on painted paper then glued onto canvas
58 x 256 cm
Centre Pompidou, Musée national d'art moderne / Centre de création industrielle, Paris

p. 231
Wolf VOSTELL
Airport as a Concert Hall. Happening
In Ulm, um Ulm und um Ulm herum.
Leipheim Airport, Ulm
November 7, 1964
Happening Vostell Archive. Museo Vostell Malpartida

p. 249
Lawrence WEINER
Once Upon a Time / C'era una volta
Performance with La Zattera di Babele, Carlo Quartucci, Carla Tato, Walter Nikkels, Rudi Fuchs. Teatro Malibran, Venice Biennale
1984
Photograph
Courtesy of the artist and Moved pictures

p. 227
Robert WHITMAN
American Moon, Reuben Gallery
Final scene with Lucas Samaras swinging in space
1960
Photograph by Robert McElroy

p. 219
Robert WHITMAN [in cooperation with Robby ROBINSON]
9 Evenings: Theatre & Engineering.
Two Holes of Water – 3
October 1966
Performance
Photo by Robert McElroy
Courtesy of Julie Martin

p. 138
ZAJ
Zaj Concert, *Juxtapositionen 1*
Galeria Aachen
September 25, 1966
Photos by Henning Wolters
Courtesy MNCARS. Library

p. 138
ZAJ
Zaj Concert, *Performances*
by Tomás Marco
Forum Theatre, Berlín
October 5, 1966
Photos by Hans Rüdiger-Strey
Courtesy of José Antonio Sarmiento

p. 138
ZAJ
Zaj Concert, *6 minutos para 2 intérpretes y 3 posiciones con contacto corporal*
by Juan Hidalgo
[*6 minuts for 2 performers and 3 positions with bodily contact* by Juan Hidalgo]
1966
Aachen Technical School
Performers: Beatriz Vorhoff and Juan Hidalgo
May 22, 1968
Photos by Henning Wolters
Courtesy of MNCARS. Library

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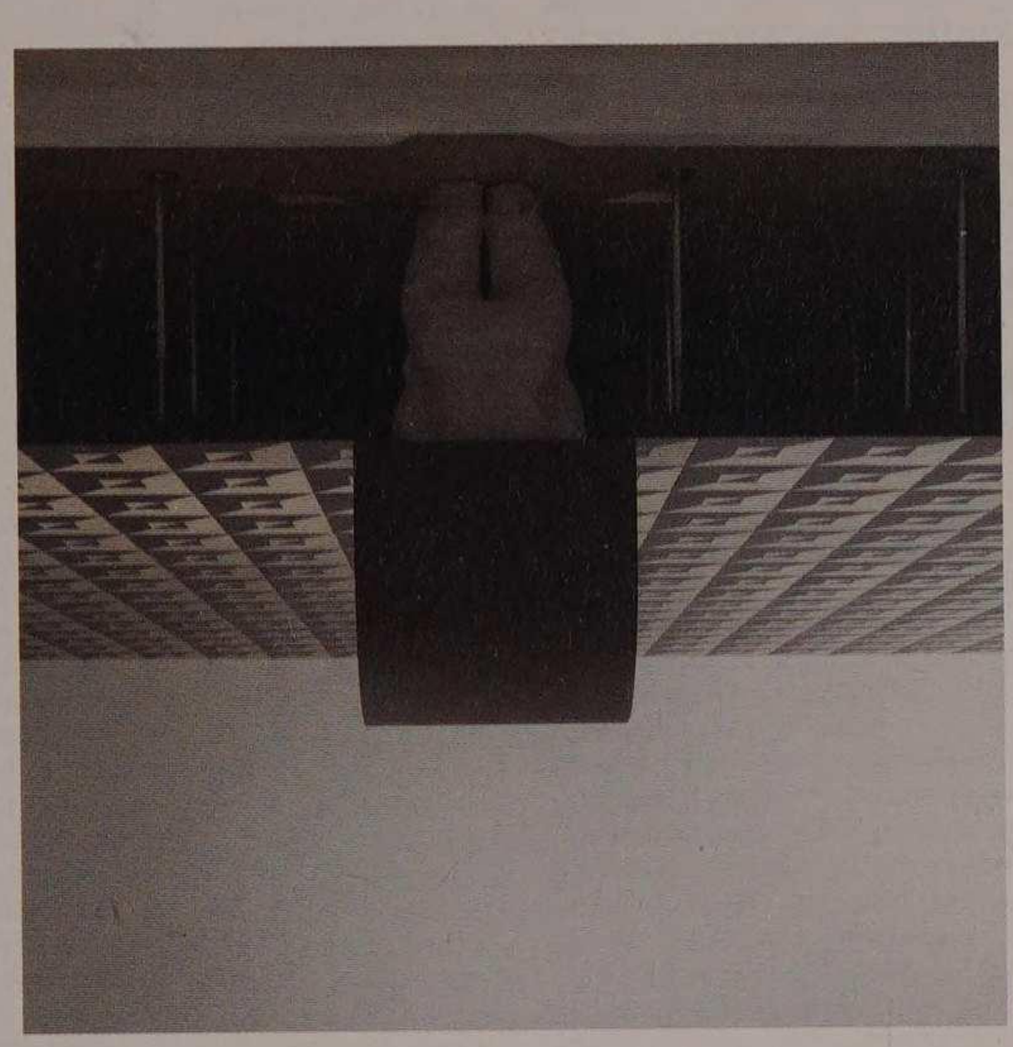
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Filmoteca de Catalunya, Barcelona
Filmoteca Española, Madrid
Flick Collection, Berlin
Fondation Arp, Clamart-Meudon
Fondation Bismuth/Lemaître, Paris
Fondazione Pistoletto, Biella
Fonds National d'Art Contemporain, Puteaux
FRAC Centre, Orleans
FRAC Nord-Pas de Calais
Fundació La Caixa, Barcelona
Fundació Gala – Salvador Dalí, Figueres
Fundació Joan Brossa, Barcelona
Fundación Pablo Ruiz Picasso, Málaga
Fundación Rafael Cansinos, Madrid
Galería Guillermo de Osma, Madrid
Galerie 1900–2000, Paris
Galerie Air de Paris, Paris
Galerie Liliane et Michel Durand-Dessert, Paris
Galerie Gmurzynska, Zurich
Galerie Rüdiger Schöttle, Munich
Getty Research Institute, Los Angeles
Grotowski Foundation, Wroclaw
Hauser & Wirth Gallery, Zurich
IAC Villeurbanne
IMEC, Paris – Caen
International Institute of Social History, Amsterdam
IVAM, Valencia
Kelley Studio, Los Angeles
Konrad Fischer Galerie, Düsseldorf
Kunsthaus Zurich
Kunstsammlung Nordrhein-Westfalen, Düsseldorf
Living Theater Foundation, New York
Mai 36 Galerie, Zurich
Merce Cunningham Dance Company, New York
Metro Pictures Gallery New York
MNAM, Bibliothèque Kandinsky, Centre Pompidou, Paris
MNAM / CCI, Centre Pompidou, Paris
Musée d'art contemporain, Lyon
Musée d'art moderne de la ville de Paris
Musée des Beaux-Arts, Tourcoing
Museu d'Art Contemporani de Barcelona
Museu Colecção Berardo, Lisbon
Museu Nacional do Teatro, Lisbon
Museu Serralves, Porto
Museum of Modern Art, New York
Phonothèque INA, Paris
Ringier Collection, Zurich
Sonnabend Gallery, New York
Sprengel Museum Hannover
Staatsgalerie Stuttgart
Stadtbibliothek Hannover
Steven Arnold Archives, Haiku
Stiftung Hans Arp und Sophie Taeuber-Arp, Remagen-Roland
Tate Gallery, London
The Museum of Contemporary Art, Los Angeles
Thyssen-Bornemisza Art Contemporary, Vienna
Trisha Brown Dance Company, New York
Victoria & Albert Museum, London
Whitney Museum of American Art, New York
Witte de With, Center for Contemporary Art, Rotterdam

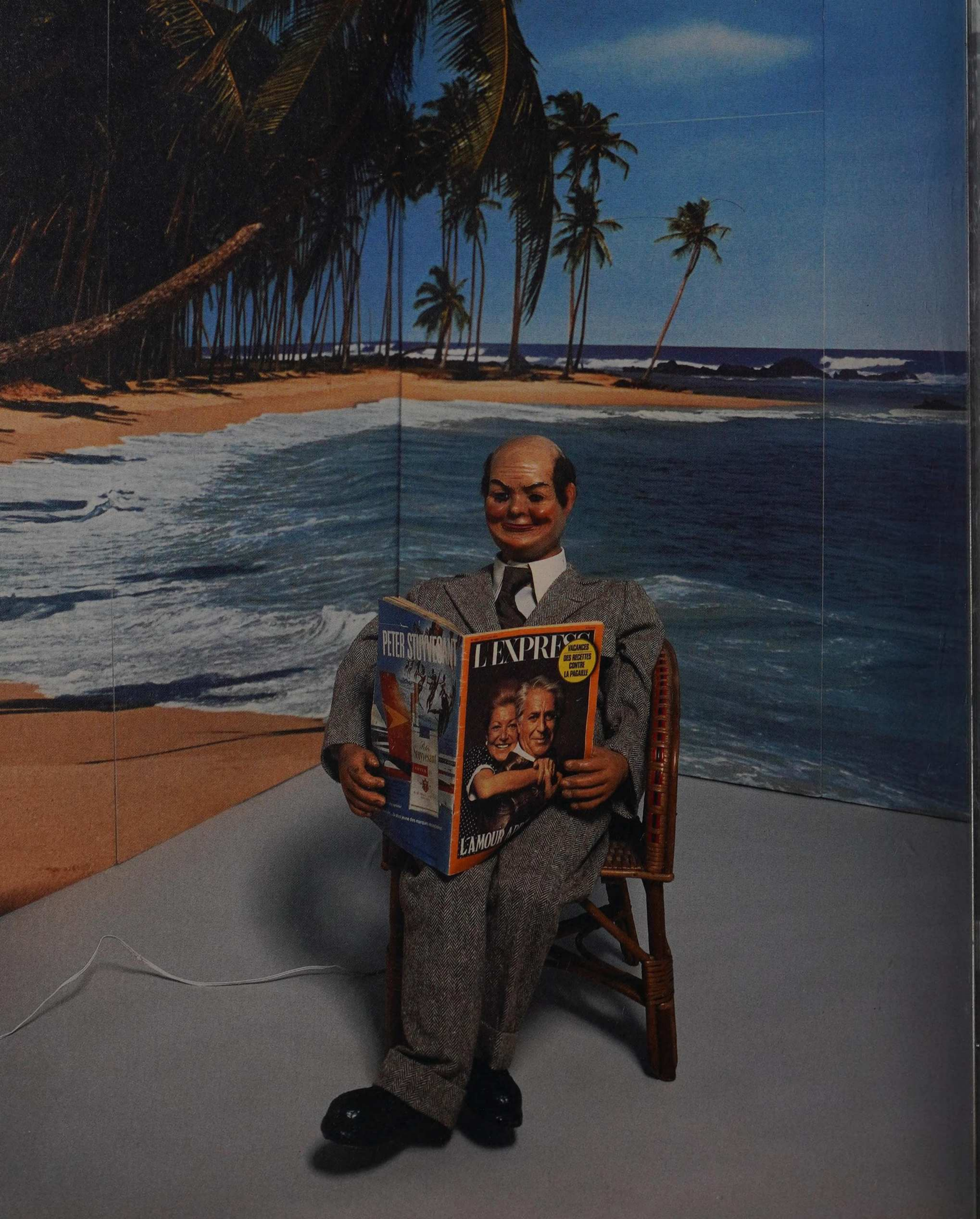






Nürnberg 1966


POUR QUE VOUS AIMIEZ
QUELQUE CHOSE IL FAUT
QUE VOUS L'AYEZ VU ET ENTENDU
DEPUIS LONGTEMPS PAS D'IDIOTS
FRANCIS PICABIA


PETER STUYVESANT
L'EXPRESS
VACANCES
DES RECETTES
CONTRE
LA PAGAILLE

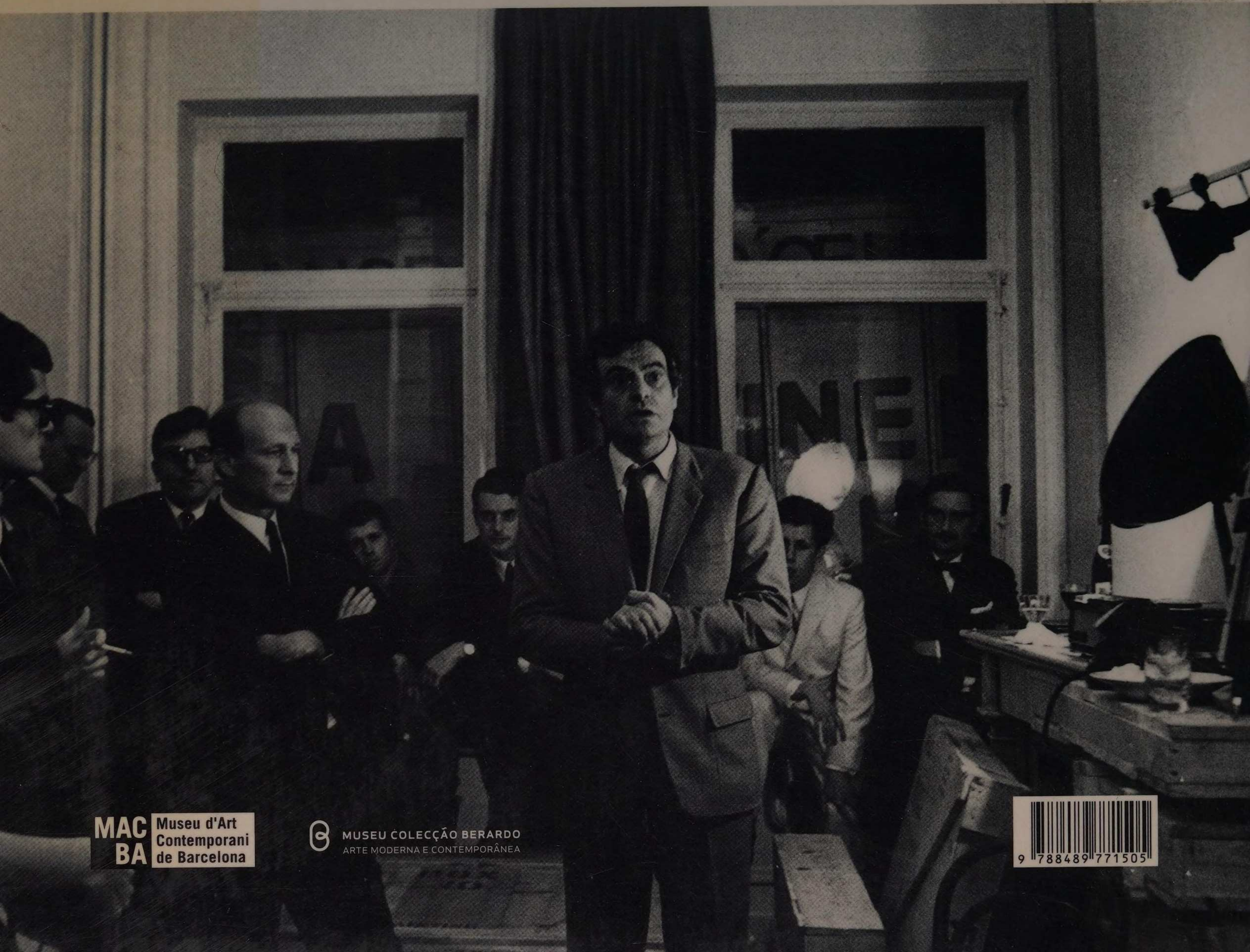


DÉCOLLAGE/4
"HAPPENINGS"









MAC BA Museu d'Art Contemporani de Barcelona

MUSEU COLECÇÃO BERARDO
ARTE MODERNA E CONTEMPORÂNEA

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