



Fundación **BBVA**

EXPLOSION!

The legacy of Jackson Pollock

Fundació Joan Miró
24 October 2012 – 24 February 2013

Press Kit

MODERNA MUSEET



Fundación **BBVA**

EXPLOSION! The Legacy of Jackson Pollock

Press presentation: 22 October, at 12:30 h
Opening: 23 October, at 7.00 pm

24 October 2012 – 24 February 2013

- Organized:** Fundació Joan Miró, Barcelona
Moderna Museet, Stockholm
- Curator:** Magnus af Petersens
- Sponsored by:** Fundación BBVA
- Catalogue:** Fundació Joan Miró
Contributors: Magnus af Petersens, Julia Robinson
and Ming Tiampo.
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- Audio guide:** In Catalan, Spanish and English
Antenna International
4,00 €
- Opening hours:** Tuesday to Saturday, from 10.00 am to 7.00 pm
Thursday, from 10.00 am to 9.30 pm
Sunday and Holidays, from 10.00 am to 2.30 pm
Monday, except public holidays, closed
- Admission Charges:** 7,00€
Booking: www.fundaciomiro-bcn.org
- Groups Booking:** Tel. 934 439 479
education@fundaciomiro-bcn.org

MODERNA MUSEET

EXPLOSION! The Legacy of Jackson Pollock

24 October 2012 - 24 February 2013

The Fundació Joan Miró presents *Explosion! The Legacy of Jackson Pollock*, an exhibition curated by Magnus af Petersens and organised in conjunction with the Moderna Museet, Stockholm, with the sponsorship of the Fundación BBVA.

Kazuo Shiraga painted with his feet, suspended by ropes above the canvas, Shozo Shimamoto hurled paint-filled glass bottles at his paintings, and Niki de Saint Phalle fired a rifle at her panels that she had prepared with balloons of paint under layers of plaster. *Explosion!* features some 70 works by 35 artists from the period spanning from the late forties to the seventies.

After the Second World War, many artists wanted to start from scratch by attacking painting, which was seen to represent artistic conventionality. *Explosion!* takes off where modernism ends; when it was so ripe that it was on the verge of exploding. Which it did, in the form of a variety of new ways of making art. Practically every door was opened with an aggressive kick, and a new generation of artists began seeing themselves not as painters or sculptors but simply as artists, who regarded all material and subjects as potential art. That is how the North American artist and writer Allan Kaprow, the man who invented the word “happening”, described the situation in 1956 in his now legendary essay “The Legacy of Jackson Pollock”. Even if doors were opened to all techniques, much of the new art – happenings, performance and conceptualism – sprang from new approaches to painting. There was a development, a shift of focus, from painting as an art object and as representation, to the process behind the work, to the ideas that generate art, and performative aspects.

“In *Explosion!* we want to explore the performative and conceptual elements in painting, and the painterly elements in conceptualism and performance,” says exhibition curator Magnus af Petersens.

The exhibition follows a theme that runs from Jackson Pollock’s drip paintings, via the fascination with chance as a method for creating art, to performance and conceptual approaches. The exhibition presents the Japanese artist group Gutai (1954-1972), which operated in radical ways in the borderland between painting and performance, anticipating many later artistic practices and strategies such as conceptualism, land art and installation. In Europe, they exhibited together with artists from the nebulous artist group Zero, also featured in *Explosion!* with works by the co-founders Günter Uecker and Otto Piene.



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Explosion! shows works by thirty-five artists and comprises paintings, photos, videos, performance, dance and audio works and instructions. Since the exhibition includes action rather than focusing exclusively on painting, performance and documentation of performance are a vital part of the material that is presented, not least the footage of Jackson Pollock, Yves Klein and the group Gutai painting in their performance-like painting acts, which have provoked much artistic controversy. Also controversial were artists like Lynda Benglis, Hermann Nitsch, Andy Warhol and Janine Antoni, who are featured in the exhibition.

Explosion! adheres to no particular style or ism, and it is not confined to a geographically limited art scene, but reveals the kinship between apparently unrelated artistic approaches.

Explosion! The Legacy of Jackson Pollock is a co-production of the Moderna Museet and the Fundació Joan Miró, and was presented at the Moderna Museet in Stockholm in summer 2012.

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Curator

Magnus af Petersens
(Sweden, 1966)

Magnus af Petersens has been named as the Whitechapel Gallery's new chief curator.

Magnus af Petersens was a curator of contemporary art at Moderna Museet since 2002, where he was head of Exhibitions and Collections since 2006. He was also responsible for the museum's collection of international art from 1965.

Previously, he was a curator at Färgfabriken, an exhibition producer for Riksställningar Swedish Travelling Exhibitions, chairman of Xposeptember, the Stockholm Photography Festival, and editor of the arts and culture magazine Hjärnstorm. His exhibitions include Paul McCarthy Head Shop/Shop Head (2006), the group exhibition Eclipse (2008), Clay Ketter (2009), Keren Cytter (2010), *Explosion: Painting as Action* (2012) and several smaller exhibitions, projects and presentations of the Moderna Museet collection.

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Artists

William Anastasi
(Philadelphia, 1933)
<http://www.williamanastasi.net/>

Janine Antoni
(Freeport, Bahamas, 1964)
http://en.wikipedia.org/wiki/Janine_Antoni

John Baldessari
(National City, 1931)
<http://www.baldessari.org/>

Lydia Benglis
(Lake Charles, 1941)
http://en.wikipedia.org/wiki/Lynda_Benglis

Olle Bonniér
1925

George Brecht (George Ellis MacDiarmid)
(New York, 1926 – Colonia, 2008)
http://en.wikipedia.org/wiki/George_Brecht

Tony Conrad
(Concord, 1940)
http://en.wikipedia.org/wiki/Tony_Conrad

Öyvind Fahlström
(São Paulo, 1928 – Stockholm, 1976)
<http://www.fahlstrom.com/>

Simone Forti
(Florence, 1935)
http://en.wikipedia.org/wiki/Simone_Forti

Pinot Gallizio
(Alba, 1902 – 1964)
<http://www.pinotgallizio.org/>

Sadaharu Horio
(Kobe, 1939)
<http://www.axelvervoordtgallery.com/artist.php?artistname=Sadaharu%20%20Horio%20%28%C2%B01939%29&artistId=16&scr=8&nmbrar=22&wrks=6#>

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Akira Kanayama
(1942 – 2005)

http://www.nipponlugano.ch/en/gutai-multimedia/narrazione/project/links/Highlights/project/narrazione_page-11_nav-short.html

Allan Kaprow
(Atlantic City, 1927 – Encinitas, 2006)

http://en.wikipedia.org/wiki/Allan_Kaprow

Yves Klein
(Nice, 1928 – Paris, 1962)

<http://www.yveskleinarchives.org/>

Alison Knowles
(New York, 1933)

<http://www.aknowles.com/>

Paul McCarthy
(Salt Lake City, 1945)

http://es.wikipedia.org/wiki/Paul_McCarthy

Ana Mendieta
(La Havana, 1948 – New York, 1985)

http://en.wikipedia.org/wiki/Ana_Mendieta

Tracey Moffatt
(Brisbane, 1960)

http://en.wikipedia.org/wiki/Tracey_Moffatt

Saburo Murakami
(Osaka, 1925)

http://www.nipponlugano.ch/en/gutai-multimedia/narrazione/project/links/Highlights/project/narrazione_page-18_nav-short.html

Hans Namuth
(Essen, 1915 – East Hampton, NY, 1990)

http://en.wikipedia.org/wiki/Hans_Namuth

Bruce Nauman
(Fort Wayne, 1941)

http://en.wikipedia.org/wiki/Bruce_Nauman

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Herman Nitsch
(Vienna, 1938)

<http://www.nitsch.org/index-en.html>

Yoko Ono
(Tokyo, 1933)

http://en.wikipedia.org/wiki/Yoko_Ono

Otto Piene
(Bad Laasphe, 1928)

http://en.wikipedia.org/wiki/Otto_Piene

Jackson Pollock
(Cody, 1912 – Springs, 1956)

http://en.wikipedia.org/wiki/Jackson_Pollock

Robert Rauschenberg
(Port Arthur, 1925 – Tampa, 2008)

http://www.bobrauschenberggallery.com/rauschenberg_biography.htm

Àngels Ribé
(Barcelona, 1943)

http://es.wikipedia.org/wiki/%C3%80ngels_Rib%C3%A9

Niki de Saint Phalle (Catherine Marie-Agnès Fal de Saint Phalle)
(Neully-sur-Seine, 1930 – La Jolla, 2002)

<http://www.nikidesaintphalle.com/>

Shozo Shimamoto
(Osaka, 1928)

http://www.nipponlugano.ch/en/gutai-multimedia/narrazione/project/links/Highlights/project/narrazione_page-4_nav-short.html

Fujiko Shiraga

http://www.nipponlugano.ch/en/gutai-multimedia/narrazione/project/links/Highlights/project/narrazione_page-20_nav-short.html

Kazuo Shiraga
(Amagasaki city 1924)

http://www.nipponlugano.ch/en/gutai-multimedia/narrazione/project/links/Highlights/project/narrazione_page-6_nav-short.html

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Jean Tinguely
(Fribourg, 1925 – Berne, 1991)
<http://www.tinguely.ch/de.html>

Günter Uecker
(Wendorf, 1930)
http://en.wikipedia.org/wiki/G%C3%BCnther_Uecker

Andy Warhol
(Pittsburgh, 1928 – New York, 1987)
<http://www.warholfoundation.org/>

Lawrence Weiner
(New York, 1942)
http://en.wikipedia.org/wiki/Lawrence_Weiner

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Works

Introduction

Explosion is an exhibition about art practices that evolved from painting, specifically from the breakthrough brought about through the approaches to painting developed by Jackson Pollock and the Gutai movement.

After the Second World War, many artists wanted to start from scratch. The war had led to a distrust of culture. Many felt that painting had reached the end of the road. Some artists expressed this in violent attacks against the conventions of painting and against the canvas itself.

When artists drip or throw paint, paint with their feet or fire guns at the canvas, they surrender control over the end result. This puts the method and action of making art rather than the work of art itself at the centre. Painting becomes an experiment.

Sometimes, this experiment is carried out with an audience. This was the start of happenings, actions and performance. The creative act can be energetic, or a serene documentation of everyday life, incorporating time as a dimension of the work. In this way, art is brought closer to life.

Some artists invite the audience to help create the work. When the concept and the process are the vital element, the actual production can be carried out by someone else, as when others play a piece of music by a composer.

1

Jackson Pollock

When Jackson Pollock (1912-1956) had his breakthrough in 1947, he had converted to an entirely new and revolutionary way of painting. Placing large canvases directly on the floor, he dipped brushes and sticks into pots of liquid paint and let it drip onto the canvas as he moved around all four sides of it, while listening to loud bebop or other jazz music. This method, he said, was related to Native American Indian ritual sand paintings made with coloured sands that were strewn in beautiful patterns. For Pollock the act of painting itself was as important as the finished work. His way of painting was called action painting, and he is regarded as one of the seminal Abstract Expressionists.

Hans Namuth

Pollock Working Outdoors, 1950

DVD. 10 minutes

Directed by Hans Namuth, produced by Paul Falkenberg, and obtained through the studio of Hans Namuth Ltd

© Hans Namuth Ltd.

<http://www.youtube.com/watch?v=6cgBvpjwOGo>

Jackson Pollock

Untitled, c. 1949

Tissues, paper, cardboard, enamel and aluminum painting on pavatex

78,7 x 57,5 cm

Fondation Beyeler, Riehen / Basle



Jackson Pollock

Brown and Silver I, c. 1951

Enamel and silver paint on canvas

144,7 x 107,9 cm

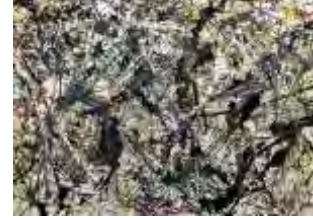
Museo Thyssen-Bonemisza, Madrid



Jackson Pollock
Painting (Silver over Black, White, Yellow and Red),
1948

Painting on paper pasted on canvas
61 x 80 cm

Centre Pompidou, París. Musée national d'art moderne /
Centre de création industrielle. Acquired in 1972



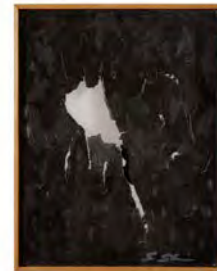
Shozo Shimamoto

In the early 1950s Shozo Shimamoto (b. 1928) made paintings that were damaged and full of holes. In 1954, he co-founded the Japanese group Gutai, which encouraged radical experimentation and is featured in a special room in the exhibition. Shimamoto's Gutai-period paintings had a violent, not to say aggressive, energy. He threw glass bottles filled with paint and fired a cannon loaded with paint at the canvas.

Shozo Shimamoto
Sakuhin (work), 1951

Tar on newspaper
40,9 x 31,8 cm

Private collection, Düsseldorf



Shozo Shimamoto
Holes, 1954

Oil on paper
89,2 x 69,9 cm

Tate, artist gift, 2002



Niki de Saint Phalle

In the early 1960s, Niki de Saint Phalle (1930–2002) shook the male-dominated art scene to its foundations with her *Shooting Paintings (Tirs)*. In these works, she covered paint containers with thick layers of plaster on a wooden board. She then fired a rifle at them from a long distance; when the bullet hit the containers, the paint ran out on the plaster. The act of shooting became an exceedingly intentional act that could also be seen as a performance. Describing the act, Niki de Saint Phalle said she was shooting at all men, her brother, society, the Church and school.

Les tirs de Niki de Saint Phalle, s/d

Niki de Saint Phalle shoots

DVD

<http://www.youtube.com/watch?v=gbHPIztVAWU>



Niki de Saint Phalle

Tableau tir, 1961

Shooting painting

Painting, plastic, rope, metal and plaster

258 x 155 cm

Moderna Museet, Stockholm. Artist Gift, 1972



Niki de Saint Phalle

Tir de Jasper Johns, 1961

Jasper Johns shoot

Plaster, wood, metal, cement, newspaper, glass and painting

119,5 x 59 x 26 cm

Moderna Museet, Stockholm. Pontus Hultén Gift, 2005



Lynda Benglis

In a series of works titled *Pours* by Lynda Benglis (b. 1941), paint is poured from large vats and left to dry on the floor. Thus, the paint has the character of a sculpture, dried paint with no “support” in the form of a canvas or panel. Unlike Pollock, the painting is not hung on a wall but is installed directly on the floor. In addition to their painterly and sculptural qualities, Benglis’ works are also a commentary on Pollock, which is further enhanced in the pictures published in the American magazine *Life* in 1970, together with a smaller picture of Pollock painting.

Lynda Benglis

Baby Planet, c. 1969

Poured pigmented latex

3,8 x 269,2 x 61 cm

Courtesy the artist and Cheim & Read, New York



2

Allan Kaprow

In his prophetic essay, “The Legacy of Jackson Pollock”, written in 1956 and published in 1958, Allan Kaprow (1927–2006) described how Pollock’s paintings, with their large scale and lack of hierarchical composition in favour of an “all-over” method, are spaces. He claimed that Pollock opened new approaches into art and was a trailblazer for environments and happenings that transform the audience into participants. Kaprow’s legendary *Yard*, from 1961, was one of the first such works. Kaprow was also influenced by John Cage’s teachings and approach to composing music with the result that the merging of art and life became a key element.

Allan Kaprow

Yard (version 9), 2003

Tires

10 x 10 m

Fondazione Morra, Naples



3

Body imprints

Both Abstract Expressionism and action painting placed great significance in the work as an expression of the artist's soul, but also as an impression of the artist's physical gestures and movements. Gesture painting grew increasingly physical and extreme in the 1950s and sixties and was even performed for audiences. The existential gesture of making an imprint is seen as an expression of human vulnerability and exposure. French artist Yves Klein (1928–1962) became notorious for his use of nude models smeared with paint, but there are countless other examples of a physical use of the body to make impressions and paintings. In some cases, paint is not directly limited to a canvas but spills in such a way as to resemble body fluids while in others the fluids themselves are used in lieu of paint.

Yves Klein

For Yves Klein (1928–1962), the colour blue represents emptiness, sky and sea – the intangible. Nearly all his works are monochromes in his signature colour, International Klein Blue. He used a special binder that does not affect the lustre and intense character of the pigment. Klein's anthropometries are paintings made with an audience, like performances. The models painted directly on each other's bodies and pressed themselves against the canvas, or dragged each other across it, like living brushes. Klein is said to have got the idea of painting as a direct imprint of the body on seeing a stone in Hiroshima with the shadow of a human being burned into it by the atom bomb. This sight may also have inspired his fire paintings.

Yves Klein

Anthropometry from the Blue Period, 1960

DVD, 2.26 minutes

<http://www.youtube.com/watch?v=1mJCVM3d7jw>



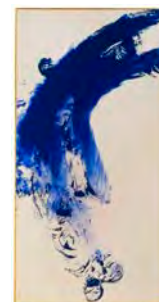
Yves Klein

Antropometrie (ANT 52), 1960

Oil on paper mounted on canvas

158 x 77,5 cm

Louisiana Museum of Modern Art, Humlebaek, Dinamarca. Long Term Loan to Museumsfonden, 7 December 1966



Yves Klein

Anthropometry: Princess Helena, 1960

Oil on paper on wood

198 x 128,2 cm

The Museum of Modern Art, New York. Mr. and Mrs. Arthur Wiesenberger Gift 1969



Yves Klein

Yves Klein makes fire paintings, 1962

DVD, 9.03 minutes

Yves Klein Archives

<http://www.youtube.com/watch?v=1mJCVM3d7jw>



Yves Klein

Feu-couleur (FC 17), 1962

Fire-colour (FC 17)

Tempera on cardboard, mounted on blockboard

106 x 94 cm

Louisiana Museum of Modern Art, Humlebaek, Dinamarca. Long Term Loan to Museumsfonden, 7 December 1966



Yves Klein

Suaire (ANT – SU 2), 1961

Shroud (ANT – SU 2)

Polychrome with positive and negative forms on canvas mounted behind plexiglass

138,5 x 75,5 cm

Moderna Museet, Stockholm



Hermann Nitsch

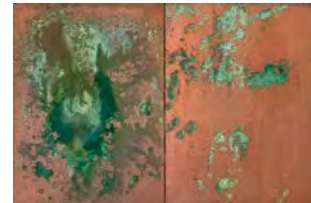
The Vienna Actionists' theatrical and aggressive painting performances and body art combined art with rituals and religion. In many respects, the works of Hermann Nitsch (b. 1938) are like classical dramas, with their striving for catharsis, a form of healing purification through suffering. They offer resistance to the fact that modern Western man is so far removed from the rituals that caused ecstasy with its cleansing and regenerative

effect. According to these ideas, we cannot experience great joy unless we can also experience pain, grief and fear. The practices of the Vienna Actionists can be seen as part of the Austrian Expressionist tradition, with elements of Catholicism, psychoanalysis and rebellion against the bourgeois, hierarchical social order.

Herman Nitsch
Prinzendorf, Pentecoste – Roma, Lehraktion, 1987 - 2001
Mixed Media
950 x 600 cm
Museo Nitsch, Naples



Andy Warhol
Oxidation Painting , 1978
Metallic pigment and mixed media on canvas
101,6 x 76,2 cm each
Skarstedt Gallery, New York



Paul McCarthy

The *Black and White Tapes* are a compilation of 13 performances from the 1970s by Paul McCarthy (b. 1945). This selection shows the budding development of themes, the brutal corporeality, and the performance persona that has come to signify his oeuvre. Like Hermann Nitsch and the Vienna Actionists, McCarthy explores loss of control, but without the ritual elements and with direct links to Hollywood superficiality and material abundance. Common to both Nitsch and McCarthy is that the liquid form (paint) is not directly limited to a canvas but spills in such a way as to resemble body fluids that suddenly and catastrophically appear all over the place.

Paul McCarthy
Black and White Tapes, 1970 - 1975
Video, 11.30 minutes
Moderna Museet, Stockholm
<http://www.youtube.com/watch?v=MdviV5FjZhl>



Ana Mendieta

In the early 1970s, Ana Mendieta (1948–1985) began creating silhouettes and “earth-body sculptures” out of mainly blood, earth, fire and water. Using her body as her tool, she made human imprints on nature. Her performances were documented on film. Mendieta was the first to combine the two contemporary movements of land-art and body-art, resulting in works involving the themes of life, death, place and belonging. Her ritualistic use of blood, gunpowder, earth and fire is also linked to the Cuban tradition of *santería*. As a thirteen-year-old, Mendieta was sent from Cuba to the USA, where she was raised in orphanages. Her search for identity and a sense of belonging imbues her entire oeuvre.

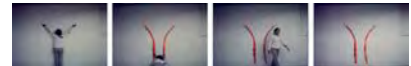
Ana Mendieta

Untitled (Blood Sign #2 / Body Tracks), 1974

Super-8 colour film transferred to DVD, 1.01 minutes

The Estate of Ana Mendieta Collection and Galerie Lelong, Nova York.

<http://www.youtube.com/watch?v=QccOqJ2WG8k>



Janine Antoni

Janine Antoni (b. 1964) uses her hair as a paintbrush to paint the gallery floor with Loving Care hair colorant. Antoni explores the daily rituals we perform on our bodies. She takes everyday activities, such as eating, bathing and mopping the floor, and transforms them into painterly or sculptural processes, imitating the rituals of art. She carves with her teeth and paints with her hair and eyelashes. The materials she uses are ones that are normally used on the body to define it in society – soap, lard, chocolate and hair dye. Their particular significance to women means that her works are interpreted differently depending on the gender of the viewer, she claims.

Janine Antoni

Loving Care, 1992

Performance, Loving Care DVD, 37.06 minutes

Courtesy the artist and Luhring Augustine, New York

http://www.youtube.com/watch?v=4DOrNi3sdX0&playnext=1&list=PL280E7CF075A3D682&feature=results_video



Bruce Nauman

Art Make-Up, 1967 - 1968

Digital Betacam, 40.00 minutes

Moderna Museet, Stockholm

<http://www.youtube.com/watch?v=cOB5L89cC8A>



4 a

Japanese Action

The Japanese Gutai group, founded in 1954, has been described as having been influenced by Zen Buddhism, Jackson Pollock and calligraphy. Japanese culture and its traditions have not been particularly stressed, however, in literature about Gutai, possibly due to their express ambition to be innovative and international. Zen Buddhist teachings on the dissolution of the ego were easy to embrace for these artists, who challenged notions of the artist as an autonomous originator. Gutai took the experimental and performative element much further than Pollock, while still retaining their link to painting. Their methods presaged Conceptualism, and their outdoor exhibitions were staged long before the West had formulated art concepts such as *site-specific* and *land art*.

Gutai Outdoor Exhibition, 1956

8 mm transferred to DVD, 6:03 minutes

Museum of Osaka University

2nd. Gutai Art Exhibition, 1956

8 mm transferred to DVD, 3.39 minutes

Museum of Osaka University

Gutai Art on the Stage, 1957

8 mm transferred to DVD, 8.56 minutes

Museum of Osaka University

2nd. Gutai Art on Stage, 1958

8 mm transferred to DVD, 3.45 minutes

Museum of Osaka University

Akira Kanayama

Akira Kanayama (1924–2005) was the secretary of the Gutai group. He jokingly said that the position involved so much work that he had no time to paint and instead let a remote-controlled toy car paint for him. The resulting *Work* (1957) can be seen as a critique of Jackson Pollock's drip paintings, with which they have some resemblance. In Kanayama, the male genius who expresses his feelings with paint is supplanted by a toy car that randomly zooms around the paper, leaving a trail of paint, or, as in the work *Footprints*, where the artist's soles have left tracks on the paper. Kanayama thus challenged the artist's personal relevance to the quality and ingenuity of the work.

Akira Kanayama

Footprints (reconstructed in 1992), 1955 – 1992

Vinyl, paint

120 x 48 cm / 107 x 48 cm

Courtesy SCAI THE BATHHOUSE, Tokyo



Fujiko Shiraga

Untitled, 1955

Traditional Japanese Paper (washi)

211 x 154 cm

Axel Vervoordt Collection



Kazuo Shiraga

Kanesada (Nosada), 1961

Oil on canvas

80 x 120 cm

Axel Vervoordt Collection



Kazuo Shiraga

Untitled, 1956 – 2006

Crimson-lacquer on paper

800 x 150 cm

Courtesy Matsumoto Inc. Japó



Saburo Murakami

Saburo Murakami (1925–1996) was a co-founder of the Gutai group and one of its most active members. He formulated the group's concept of outdoor exhibitions and created performance acts in which he challenged painting by moving its boundaries and exploring whether the genre could go beyond paint on canvas. The work *Six Holes* is a literal and theoretical blow against painting. The artist has made holes through multiple layers of brown paper stretched on a frame, using various

parts of his body. The result of his experiments was a new kind of "painting", a first artistic attempt to renegotiate the relationship between performance and object.

Saburo Murakami

Muttsu no ana, 1955 - 2006

Six holes

Paper, wood

180 x 260 x 40 cm

Zero Foundation, Düsseldorf



Sadaharu Horio

Sadaharu Horio (b. 1939) showed his work for the first time with Gutai in 1966. With more than 100 exhibitions and performances annually, he stresses that exhibitions are not a separate situation but an extension of life, and that day-to-day activities are basically a performance. Each moment is different and irreplaceable. Horio devotes himself to the possibilities of the moment with the openness of a child. In a continuous ritual, each day he covers the ordinary objects around him with paint. To avoid having to choose colours, he sticks to the order of the paints in the box, and thus evades any personal trace. This painterly ritual could be taken over by anyone and perpetuated eternally.

Sadaharu Horio

Ironuri, 1987

Paint Placements

Painted daily in 2008. Box with wooden planks, acrylic paint

20 x 20 x 9 cm

Axel Vervoordt Collection



Sadaharu Horio

Ironuri, 1988

Paint Placements

Painted daily in 1988. Wood pieces, acrylic paint

7 x 7 x 7,5 cm

Axel Vervoordt Collection



Sadaharu Horio

Ironuri. 4/9 – 31/12/1998, 1998

Paint Placements. 4/9 – 31/12/1998

Mixed Media, acrylic paint

21 x 7 cm

Axel Vervoordt Collection

Sadaharu Horio

Ironuri. 20/6 – 31/12/1999, 1999

Paint Placements. 20/6 – 31/12/1999

Painted daily. Wood, cord, paint, glue, acrylic paint

20 x 20,5 x 12,5 cm

Axel Vervoordt Collection



Sadaharu Horio

Ironuri, 2001

Paint Placements

Painted daily in 2001. Wire, acrylic paint

18 x 46 x 46 cm

Axel Vervoordt Collection



Sadaharu Horio

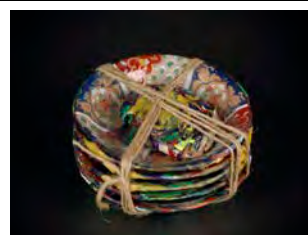
Ironuri, 2008

Paint Placements

Painted daily in 2008. 5 plates with cord, acrylic paint

h. 7 h. x Ø 15 cm

Axel Vervoordt Collection



Sadaharu Horio

Ironuri. 8/12/1987, 2008

Paint Placements

Painted daily in 2008. Box with wooden plates, acrylic paint

19,5 x 19,5 x 7,5 cm

Axel Vervoordt Collection



Sadaharu Horio

Ironuri, 2008

Paint Placements

Painted daily in 2008. Cardboard, acrylic

19,5 x 19,5 x 7,5 cm

Axel Vervoordt Collection

Sadaharu Horio

Ironuri, 1997 – 2008

Paint Placements

1997 Object, painted daily in 2008. Mixed Media, acrylic paint

15 x 15 x 4 cm

Axel Vervoordt Collection

Shozo Shimamoto

Bottle Crash 0114, 1962

Paint and glass fragments on panel

275 x 187 cm

Associazione Shimamoto, Naples



4 b

Machines that paint

Creating a machine that can paint is yet another way of establishing a distance between the artist's hand and the painting. It demotes craftsmanship and allows the artist to relinquish some of the control over the creative process. The fascination for machines also relates to the fact that they can be said to be emblematic of the modern era. This was reflected in epoch-making exhibitions such as *Movement in Art*, which was shown at the Stedelijk Museum in Amsterdam and Moderna Museet in 1961, and *The Machine as Seen at the End of the Mechanical Age* at the Museum of Modern Art in New York in 1968. Painting machines cannot be regarded as an expression of the artist's unconscious. Rather, in certain cases they may be even seen as a parody on action painting.

Jean Tinguely

Méta-Matic nr 17, 1959

Paint Iron, wood, paper

330 x 170 x 190 cm

Moderna Museet, Stockholm. Moderna Museets Vänner

Gift, 1965



Pinot Gallizio

In 1959, Italian painter Pinot Gallizio (1902–1964) published a manifesto for industrial painting. Industrial art was to be produced mechanically and be made available to everyone. Art was to be made among the people, or not at all. The idea was that thousands of kilometres of canvas would be mass-produced and then distributed to the people, to liberate them from the bourgeois art that had led to financial speculation and contributed to perpetuating the class divide. Quantity and quality would become one and the same thing, thus ending the artwork's status as a luxury commodity. Gallizio was also a founding member of the radical leftist art movement known as Situationism, which wanted to liberate art from its role as a fetishist commodity of capitalism.

Pinot Gallizio

Le acque del Nilo non passarono ad Alba, 1958

The waters of the Nile did not flow through Alba

Mixed Media on canvas

80 x 380 x 1 cm

Cortesia de l'Archivio Gallizio, Torino



4 c

Starting from zero

After the Second World War, an artist group called Zero was founded in Japan, and in 1957, independently of the Japanese group, an eponymous group was founded in Europe. Its original founders were German artists Heinz Mack (born 1931) and Otto Piene (born 1928), who had both studied in the Kunstakademie Düsseldorf. They were joined shortly after by Günter Uecker (born 1930). They published a journal and established an international network of artists of their own generation. The ambition and desire to start from zero after two world wars is understandable, and that was the guiding premise of the Zero artists. "Zero is the immeasurable zone in which an old state is transformed into a new and unknown one." The Zero group expanded painting into time and space. Movement and light became central in their art.

Günter Uecker

Regen-Rain, 1999

Ink on canvas

307 x 197 cm

Axel Vervoordt Collection



Otto Piene

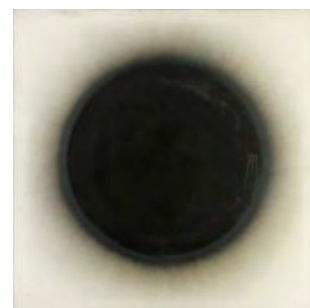
Schwarze Sonne, 1962 – 1963

Black Sun

Oil and charcoal on canvas

151 x 151 cm

Axel Vervoordt Collection



Otto Piene

Grosse Feuerblume, 1965

Big fire flower

Partially yellowish burned carbon dye on canvas

119,5 x 170 cm

Stiftung Museum Kunstpalast, Düsseldorf



Otto Piene

Die Sonne brennt, 1966

The sun burns

Smoke and fire on canvas

100 x 130 cm

Stiftung Museum Kunstpalast, Düsseldorf



8 and 9

Instructions, scores

American artist and composer George Brecht (1926–2008) was an active member of the Fluxus movement, which anticipated, then overlapped with, Conceptualism. In 1961, the same year as Kaprow's *Yard* – and also under the influence of John Cage –, Brecht invented *The Event Score*, instructions, or scores, for works of art where the person who makes the work and various other parameters are open and random. The Fluxus movement also included artists such as Yoko Ono (born 1933) and Alison Knowles (also born 1933), whose *Nivea Cream Piece* (1962) you are now listening to. Part of the “legacy of Jackson Pollock” consisted of the crossover between the visual arts and other disciplines, such as music and dance, into expanded, interrelated practices. The following two rooms illustrate the great variety of such practices as well as the use of instructions to emphasise the importance of the ideas behind a work of art over its formalisation.

Alison Knowles

Nivea Cream Piece – for Oscar Williams, 1962

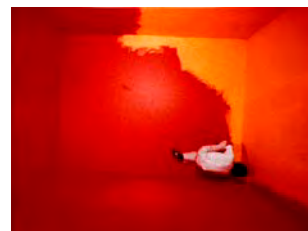
Instructions and sound



Andy Warhol
Dance Diagram (“The Lindy Tuck-in Tum-Woman”),
 1961
 Silkscreen ink and acrylic paint on canvas
 177,5 x 137,5 cm
 Moderna Museet, Stockholm. 1973 Gift (New York
 Collection)



John Baldessari
Six colorful inside jobs, 1977
 16 mm color film transferred to video. (Color, silent), 32:53
 minutes.



Niki de Saint Phalle/Robert Rauschenberg

In May 1961, the exhibition *Movement in Art* opened at Moderna Museet with a big party. Niki de Saint Phalle had attached a myriad of paint-filled bags to a theatre backdrop, on top of which she placed a plastic sheet and a carpet, to form a dance floor. When the guests began to dance, the bags burst, creating an abstract painting. After the party, Robert Rauschenberg (1925-2008) and Billy Klüver (founder of Experiments in Art and Technology, E.A.T.) were the only remaining guests. The painting was still lying on the stage. They took it outside, and Rauschenberg suggested that they could improve the work, and perhaps attract the attention of a cab driver, by spreading it across the road. Several passing cars left tyre tracks on the canvas before a cab finally stopped.

Niki de Saint Phalle / Robert Rauschenberg
Painting Made by Dancing, 1961
 Acrylic on canvas
 207 x 413,5 cm
 Moderna Museet, Stockholm. Pontus Hultén Gift, 2005



Olle Bonniér

Olle Bonniér (b. 1925) first showed his work at a legendary group exhibition in Stockholm in 1947. Two years later, in 1949, he created the work *Plingeling*, which is both an abstract painting and a musical score. This white painting could be seen as an iridescent universe. The dots arising in this universe have irrational orbits, occasionally colliding with each other so that a tinkling sound arises. *Plingeling* does not contain any explicit instructions for how it is supposed to be played, and the result is different every time it is performed. Bonniér's

work is an early example of performative painting, a work created as a painting but incorporating instructions that can be transformed into music.

Olle Bonniér

Pling, 1949

Tempera on canvas mounted on wood

102,5 x 9 cm

Moderna Museet, Stockholm

Olle Bonniér

Plingeling, 1949

Tempera on canvas

56,5 x 72,5 cm

Moderna Museet, Stockholm



Olle Bonniér

Plingeling, 1949

Tempera and pencil on canvas

33 x 55 cm

Moderna Museet, Stockholm



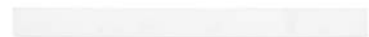
Olle Bonniér

Plingeling, 1949

Tempera and pencil on canvas

23 x 281 cm

Moderna Museet, Stockholm



Olle Bonniér

Pling, 1949

Tempera on cardboard

42 x 61 cm

Moderna Museet, Stockholm



Simone Forti

Simone Forti an Evening of Dance Constructions,

2004

DVD

Artpix, San Francisco



Àngels Ribé

3 punts (3), 1973

3 points

Gelatin Silver print

5 peces: 30,5 x 61 cm (c/u)

Col·lecció MACBA. Fundació MACBA. Dinath de Grandi de Grijalbo Gift



George Brecht

Water Yam is an artist's book that George Brecht (1926–2008) originally published in 1963, in a box designed by George Maciunas, who wrote the Fluxus Manifesto. This box, which is sometimes called the Fluxbox or Fluxkit, contains cards of different sizes that are event scores, or Flux scores, for various kinds of happenings. The scores often leave room for chance or coincidences, forcing the user, or the audience if the score is performed publicly, to make their own interpretation and thus become co-creators of the work. Brecht said that his scores were meant to ensure “that the details of everyday life, the random constellations of objects that surround us, stop going unnoticed”.

George Brecht

Water Yam, 1968

Offset on cardboard

Variable

Col·lecció MACBA. Fundació MACBA



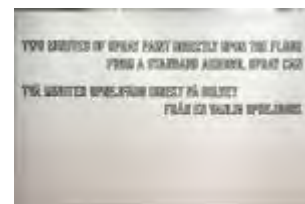
Lawrence Weiner

Two minutes of spray paint directly upon the floor from a standard aerosol spray can, 1968

Vinyl

Variable

Lewitt Collection, Chester, Connecticut, USA



Öyvind Fahlström

Öyvind Fahlström (1928–1976) was a multifaceted artist who worked experimentally and in several disciplines. He was a visual artist, a writer, a filmmaker and a composer. His encounter with Pop art and the comic book culture in New York in the early 1960s had a radical impact on his art, and he began making variable paintings in the form of board games. Games were his way of illustrating political, social and economic power constellations. Viewers are intentionally invited to move the markers and elements of the paintings to form new combinations.

Öyvind Fahlström

Sitting... Dominoes, 1966

Screenprint on gessoed vinyl, mounted on plexiglass
with magnets, metal panel, wood

72,5 x 103,5 cm

Moderna Museet, Estocolm



Tony Conrad

When Tony Conrad (b. 1940) arrived in New York in the 1960s, he was sceptical of art but discovered the vibrant film scene, finding it more interesting since it was independent of the art institutions. Conrad wanted to combine film with the exciting new developments in painting. One of his strategies was to make ultra-long movies. Andy Warhol had made films that lasted for 24 hours. Conrad's work *Yellow Movie* is a film that has been going on for 40 years! The idea is that the cheap paint gradually changes colour over time. No one can measure the change taking place in the "movie", but this is of no consequence, since it is taking place in your own imagination, says Conrad.

Toni Conrad

Yellow movie 1/12 – 13/73, 1973

Sterling gray low lustre enamel, thick textured on pitch
black seamless paper

242,6 x 251,5 cm

Musée d'Art Moderne Grand-Duc Jean, Mudam,
Luxemburg



William Anastasi

Back in the early 1970s, William Anastasi (b. 1933) began working on a series of blind drawings when he was on the New York subway. Often, he was on his way to John Cage's to play chess. With his sketchpad on his lap and a pen in each hand, he would put on his big earphones and close his eyes to concentrate and achieve a meditative state of mind. His body moved with the lurches, stops and accelerations of the train. Like a seismograph, Anastasi registered the changes in his position. By making himself into an instrument for registering the movement of the train, he renounced his authorship of the drawings. The title of the work is the time when it was made.

William Anastasi

12.6.91 2:30 PM; Jan 2 1991 5:20 PM, 1991

Pencil on paper

28,2 x 29 cm (each)

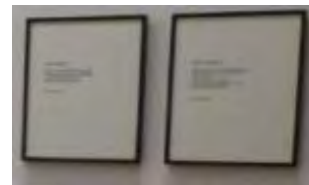
Moderna Museet, Stockholm



Yoko Ono

Time Painting, 1961

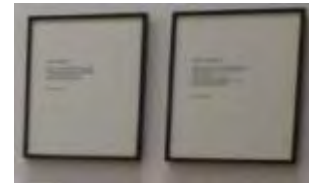
Instruction piece from Grapefruit



Yoko Ono

Smoke Painting, 1961

Instruction piece from Grapefruit



10

In *Six Colourful Inside Jobs* (1977), John Baldessari (b. 1931) lets a person repaint a room for six days in the six primary and secondary colours, filming it all from above and speeding up the process into the resulting 30 minutes. This video, as well as Tracey Moffat and Gary Hillberg's film *Artist* (1999) – an ironic collage of footage taken from television and cinema showing artists in action –, illustrate the prevalence of the elements in art practice that became open to question and exploded in the wake of Jackson Pollock's painting. The importance of his legacy becomes evident in the work of artists such as Baldessari and Moffat who continued to be concerned with such issues long after Pollock's disappearance. If Baldessari's video shows a humorous de-mystification of the act of painting, with more focus on work than inspiration, Moffat shows how popular culture, like Hollywood films, continues to depict the artist as a half mad genius. This romantic image of the artist in the act of creation was not least inspired by Hans Namuth's legendary photographs of Pollock in action.

Tracey Moffat and Gary Hillberg
Artist, 1999
DVD, 10 minute
Women Make Movies, New York





Fundación **BBVA**

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This autumn, a series of cultural centres in Barcelona present exhibitions or activities related to performance-based art.

Explosion! The Legacy of Jackson Pollock at Joan Miró Foundation and:

Fabra & Coats – Contemporary Art Centre

This Is Not an Art Show, Even

28 September 2012 - 22 January 2013

Curated by David G. Torres

[Fabra i Coats](#)

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Secció Irregular

1 December 2012 - 16 May 2013

Curated by Quim Pujol, Cristina Alonso and Marc Olivé

[Secció Irregular](#)

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