

'Whatever Happened to Sex in Scandinavia?' is a research project that consists of three platforms – an exhibition, a programme of public events and a publication – examining the juncture of the political and the erotic through artists' works produced predominantly in the context of countercultural movements of the 1960s and 70s. Part of OCA's *Verksted* series, the exhibition and public programme result from an attempt to deconstruct the international perception of Scandinavia built up from the 1950s onwards as a utopic region of socialism and sexual freedom.

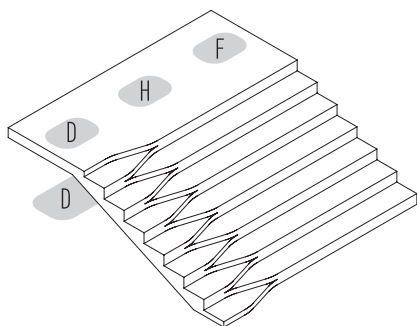
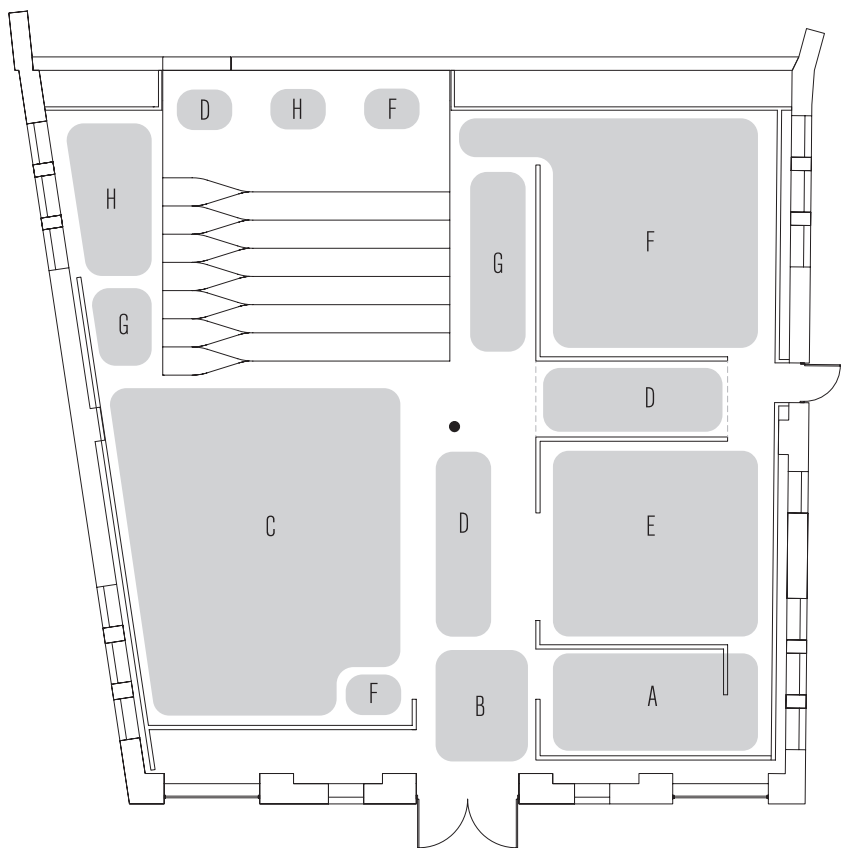
The exhibition includes works by international artists and filmmakers, as well as publications, journals and related documentary material, reflecting upon experimental moments in which artistic and cultural practice reflected sexual liberation and political agency. The exhibition also attends to resonant moments within the Scandinavian art context while also integrating historical documents from the activist agendas of the early 20th century feminists and the sexual-scientific investigations of Wilhelm Reich. Archival materials including censored and underground publications distributed both within Scandinavia and internationally illustrate further the correlations between unofficial distribution networks and radical art communities.

Marta Kuzma
Director
Office for Contemporary Art Norway

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SEX AND THE SOCIALIST AGENDA IN SCANDINAVIA

ZONE A.

Ghosts, Whores, Vampires and Hermaphrodites

Sex reform, in conjunction with a wider movement towards social reform, was a significant force throughout Europe at the end of the 19th century – one which created a space for a public argument in favour of equal rights for women and men, as well as for those marginalized on the basis of their class or sexual orientation. In Norway the topics of sex reform and individual rights dominated the political discussions at the time, especially within Kristiania Bohemen in Oslo. Following Henrik Ibsen's candid treatment of such unspoken topics as venereal disease in *Gjengangere* (*Ghosts*) (1881), an emerging Norwegian literary and artistic community contributed to public debates around, for example, the legalization of prostitution as proposed by the Kristiania Arbeiderforening (Kristiania Workers' Society) in 1882. The writer Hans Jæger published his novel *Fra Kristiania-bohemen* (*From the Kristiania Bohemia*) in 1885, a critical account of two young men who fall prey to the prevalent social conditions and sexual morals. The novel constitutes an attempt by the author to undermine the foundations of traditional society by extolling sexual liberation and contesting the prevailing notion of justice. A year later, Christian Krohg published *Albertine*, and although the novel and its message – that prostitution implied exploitation of the lower classes by the bourgeoisie – faced initial resistance from the authorities, it ended up receiving popular acclaim.

Edvard Munch, who frequented the gatherings in Kristiania Bohemen,

was particularly attentive to the social anxieties associated with the clash of traditional and modern life. Jæger, a pivotal figure in the painter's life, fostered Munch's interest in the political and social issues around non-procreative sex. And Munch's stay in Berlin at the beginning of the 1890s introduced the artist to Otto Weininger's *Geschlecht und Charakter* (*Sex and Character*) (1902), a very popular attempt to put sex relations in a new and decisive light. Munch was particularly interested in building a bridge between the passivity of collective behaviour and the emptiness of the individual, capable of expressing him or herself only through contracted phenomena. As he wrote in *Warnemunde* (1907–08), 'Art is the opposite of nature. A work of art can come only from the interior of man. Art is the form of the image formed from the nerves, heart, brain and eye of man.'

In her essay 'Bodies of Uncertainty: Edvard Munch's "New Men" in the 1890s', Patricia Berman writes that in Munch's works such as *Vampire* (1893), *Sphinx* (1894) and *Man's Head in Woman's Hair* (1896), 'his representations tally with contemporary social anxieties about the decadence of European civilization, especially in regard to concerns about gender instability embedded in the acknowledgment and scientific study of "homosexuality"'. Berman also sees Munch's representations of masculinities in the last years of the 19th century as 'inherently unstable, and consequently modern at a time when sexuality was becoming redefined and non-procreative sex openly examined'.

Munch's work and attitude had far-reaching influence during his time, espe-

cially on the Die Brücke artists' group, founded in Dresden by Erich Heckel, Ernst Ludwig Kirchner, Fritz Bleyl and Karl Schmidt-Rottluff. Die Brücke's adoption of printmaking was a political gesture that aimed to revive an old medium and simultaneously produce affordable art. In their manifesto, the members of the group expressed their belief 'in the development of a new generation of both those who create and those who enjoy', who they called 'to come together, as young people, who will bear the future, who want freedom in our work and in our lives, independent from the older, established forces. Anyone who conveys directly and without falsification the powers that compel him is one of us.' Their work was particularly prone to a radical flatness and simplification of form, with early imagery including nudes, bathers and urban nightspots.

Works

ÖYVIND FAHLSTRÖM

Der Sexualarbeiter (date unknown)

Drawing on paper

16.3 × 16.7 cm

Collection of Moderna Museet, Stockholm

Donation from Karin Fahlström, 1980

ERICH HECKEL

Stehendes Kind: Fränzi

Stehend 1910–11

Woodprint

37.5 × 27.6 cm

Private collection

EDVARD MUNCH

Vampyr II 1895

Lithograph on Japanese paper

38.3 × 55.2 cm

Private collection

'Nation Building' and the Construction of Gender Through Social Policies

Sexual liberation throughout Scandinavia evolved through radical social reform and political initiatives, especially in the areas of healthcare and gender equality. These took place at the start of the 20th century, during the period of 'nation building'. By 1910, the rights recognized to women in Norway were extremely progressive by international standards; Norwegian married women among the first in Scandinavia to be given an independent legal status and in 1913 Norway introduced suffrage for women in both national and local elections, thus becoming the first European country with universal suffrage.

The construction of gender through social policies was at the centre of the activities of the Women's Federation of the Labour Party Movement, which, as early as 1901, had integrated the campaign for sexual reform into the struggle for national independence and sovereign statehood. The movement's main leaders, Elise Ottesen-Jensen and Katti Anker Møller, lobbied for a conception of motherhood based on voluntary choice, and urged women to learn about their reproductive organs, treating such knowledge as unshameful. At around that time Ottesen-Jensen and the socialist writer Hinke Bergegren, through their association with the Norwegian Youth Socialists, presented his campaign on sexual mores in a publicised speech in Stockholm titled '*Kärlek utan barn*' (*Love without Babies*), outlining the benefits for the working class of limiting the size of their families through contraceptive methods. The campaign's slogan read 'It is better

to have love without babies, than babies without love'. This speech resulted in a short prison sentence for Bergegren.

In 1924 Møller founded the first 'hygienic clinic' in Oslo, the term 'hygienic' serving as an euphemism for contraception, a taboo topic at the time. Throughout this time, Møller criticised a law that made abortion illegal and punished women who voluntarily interrupted their pregnancy with three years in prison. This law was abolished in 1960. Katti Anker Møller's clinic was inspired by the efforts of Marie Stopes in the United Kingdom, who recommended contraception within marriage in her book *Married Love* (1918).

German artist Käthe Kollwitz met Elise Ottesen-Jensen in Stockholm in the 1920s. Kollwitz was linked to the emerging worker's movement in Germany, and her predominantly black-and-white prints dealt mostly with social and political themes. A feminist and socialist, Kollwitz was deeply influenced by August Bebel's pioneering document of feminism, *Die Frau und der Sozialismus* (*Woman and Socialism*) (1879). She has been celebrated for her depiction of Black Anna in her series *Bauernkrieg* (*The Peasants War*) (1902–08), which art historian Linda Nochlin has discussed in terms of 'the dark force of the peasant woman, those malevolent, sometimes supernatural powers associated with the unleashing of feminine popular energies and not totally foreign to the most menacing of all female figures – the witch – here assume a positive social and psychological meaning.' The editors of *Social Kunst* published by Monde-gruppen, a communist student organisation that

was the Danish counterpart to *Mot Dag* in Norway and *Clarte* in Sweden, invited Kollwitz to illustrate an entire edition as a guest artist. The journal, influential in the political and cultural debates in Denmark during the interwar period, reflected a commitment to Marxist's views on life and culture.

The socio-political achievements of the early women's movements, located within a larger political agenda toward statehood and the formation of social democracy, were eventually challenged by a growing rift between socialist and non-socialist women and, perhaps more significantly, also by the introduction of Freudian psychoanalysis and cinema, as both provided new views on interiority and displaced women to a secondary role. Throughout the 1930s, many of the feminists and activists who had pushed for gender reform vehemently criticised psychoanalysis as a predominantly patriarchal institution that introduced a fossilised concept of the unconscious without taking into consideration historical contingencies, privileging the phallus and neglecting the importance of the unconsciousness in bringing into play images of sexual difference.

Archive

KATTI ANKER MØLLER

**Moderskapets frigjørelse:
Foredrag holdt i
stemmeretsklubben i
Kristiania 1915, 1923**

Publisher: Det Norske
Arbeiderpartiets Forlag
Courtesy of
Arbeiderbevegelsens Arkiv og
bibliotek, Oslo

KATTI ANKER MØLLER / ELLA ANKER MØLLER

Mødrehjælp 1925

Publisher: Oslo: Norges
kvinders trykkeri
Courtesy of
Nasjonalbiblioteket, Oslo

ELISE OTTESEN-JENSEN (OTTAR)

**Ovålkomma barn: et ord til
kvinnorna 1926**

Publisher: Bokforlaget Brand
Courtesy of
Arbeiderbevegelsens Arkiv og
bibliotek, Oslo

Social Kunst 1930 No.1

Illustrator: Aksel Jørgensen
Publisher: Mondes Forlag,
København
Private Collection

Social Kunst 1930 No.2

Illustrator: Anton Hansen
Publisher: Mondes Forlag,
København
Private Collection

Social Kunst 1931 No.3

Illustrator: Kätthe Kollowitz
Publisher: Mondes Forlag,
København
Private Collection

Social Kunst 1931 No.4

Illustrators: William Siegel,
Hugo Gellert, Louis Lozowick,
Adolf Dehn, Jacob Burch,
Robert Minor, Fred Ellis and
William Gropper
Publisher: Mondes Forlag,
København
Private Collection

Social Kunst 1931 No.5

Illustrator: Robert Storm
Petersen
Publisher: Mondes Forlag,
København
Private Collection

Revisionist thinking of Freudian psychoanalysis was prevalent in Oslo throughout the 1930s, as the city became a haven for dissident psychoanalysts who fled to Norway looking for a climate of tolerance unavailable in the rest of Europe. *Mot Dag* was a communist organization associated with the Labour movement and responsible for issuing the magazine *Mot Dag*. Those within *Mot Dag*, principally doctors and students associated with Sosialistiske Lægers Forening (the Socialist Doctors Union), were responsible for editing *Populært tidsskrift for seksuell oplysning* (the *Popular periodical for sexual education*) from 1932 to 1935, which was highly influential at the time. The organization and its periodical, edited by Karl Evang, Otto Galtung Hansen and Carl Viggo Lange, represented a convergence of Marxism and psychoanalysis, and offered a radical departure from other contemporary journals in relation to issues such as masturbation, abortion and homosexuality.

These views were shared by the political and cultural elite, who welcomed figures such as Wilhelm Reich after his expulsion from the International Psychoanalytic Association in Berlin and subsequently from Denmark. In autumn 1934, Harald Krabbe Schjelderup, an analyst and professor of psychology at the University of Oslo, offered Reich the use of laboratory facilities at the university's Psychological Research Institute. Reich, a student of Sigmund Freud, had gained international recognition for the socio-psychological theories he introduced in *The Mass Psychology of*

Fascism (1933), where he presented a then-new approach to the study of relations between society and the individual character, foreshadowing thinkers such as Herbert Marcuse. Earlier still, Reich began the 'sex-pol' movement – a complex theoretical and practical effort to, first, help the masses with their sexual problems and, secondly, make the sexual needs of conventional love life relevant to political issues within the framework of a larger revolutionary movement.

During his stay in Oslo, Wilhelm Reich became a close associate to Ola Raknes, who had received his PhD in philology and then trained as a psychoanalyst in the late 1920s. He also befriended Nic Hoel, a psychiatrist whose well-known novelist husband Sigurd Hoel served as the editor of several issues of Reich's journal *Zeitschrift für Politische Psychologie und Sexualökonomie* (*Journal of Political Psychology and Sexual Economy*). From 1934 to 1938 Reich developed radical approaches to the study of sexuality, focusing primarily on an orgasm theory that had important implications for psychotherapeutic and political activities. Although Reich maintained that his research was limited to what he called 'sex-economy', he worked towards the formation of a movement that would alter social conditions in order to substitute the prevalent negation of sex with a general sex affirmation.

Ola Raknes, author of *Klinisk og Pedagogisk Tidsskrift for Seksualøkonomi* (*Clinical and Pedagogical Journal of Sexual Economy*) (1939) and former apprentice of Otto Fenichel, became one of Reich's closest students. He wrote that 'most people will need a certain amount

of practice in noticing their own bodily states before they can experience a life rhythm. It will be experienced eventually in two guises: in the rhythmical flow that penetrates the entire body when it is able to freely go along with the breathing, and particularly intense in the state popularly called "living together" – that is, in the sexual orgasm.'

Reich undertook experiments measuring the physical reality of 'sexual energy' or 'orgon', whose suppression he considered a key cause of individual and social misery. Amid rumours of semi-nude patients, bio-electric experiments with naked couples kissing, pulsating vehicles and an overall departure from traditional scientific systems and methodology, Reich became the subject of a slanderous campaign in Norway throughout 1937 and 1938, with more than one hundred published articles with titles such as 'Quackery of Psychoanalysis'. After these public attacks, Schjelderup severed Reich's connection with the Psychological Institute, and eventually Nic Hoel withdrew her support from Reich's experimental work. Raknes was among Reich's few associates to defend his work in Norway at this point and later after Reich's move to the United States. In February 1938 Reich's visa expired and the authorities took its renewal into consideration. Despite the press attacks, Sigurd Hoel defended Reich, arguing that the real reason for the criticism against him was not a lack of scientific rigour in his experiments, but the revolutionary character of his work on human sexuality. Reich was allowed to stay, but a decree was put into place demanding that anybody who practiced psychoa-

nalyses in Norway held a special license. Such license was refused to him.

Despite his eventual extradition from Norway, during his time in the country Reich managed to complete his book *The Sexual Revolution*, published in 1936 in Vienna. The book addressed the need to relieve sexual repression in order to prevent all kinds of moralistic and aesthetic defences: 'When patients regain contact with their sexual needs, these neurotic differentiations disappear.' *The Sexual Revolution*, first published in the US in 1945, became a cult classic for the student movements in the late 1960s – just like Marcuse's *Eros and Civilization* (1955), which dealt with similar issues with a remarkably different approach. Reich also became an important figure for the radical student movements in Paris in the late 1960s, when Reichian symbols depicting human conflicts produced by societal repression of sexuality were drawn on the walls of La Sorbonne. Students seized upon Reich's thoughts on change, especially his notion that any real change in society was to be grounded on sexual education and sexual freedom.

KAI FJELL**Hanskesyersken 1934**

Oil on canvas
134 x 159 cm
Private collection

At the beginning of the 1930s, Kai Fjell became interested in psychoanalysis and attended lectures and meetings held by Ola Raknes. The canvases painted by Fjell, for which his wife Ingeborg Holt usually modelled, depicted women in empowering images. In works such as *The Widow's Sustenance* (1933), *The Gloved Seamstress* (1934) and *Fosterfordrivelse (Kloke koner)* (1935), Fjell addressed living and working conditions of the time, often depicting sex workers and emphasizing the stark class differences that dominated Norwegian society in the 1920s. Both Fjell and his wife were politically active, and participated in projects that departed from the conventional exhibition model and offered instead public education campaigns promoting better housing and hygiene. As Øystein Loge writes in his essay 'Hidden Constellations: The Early Works of Kai Fjell', 'Fjell sympathized with the editor Arne Stai, who in 1935 published in *Kamp og Kultur (Struggle and Culture)*, a periodical from 1935-37 published by the Sosialistisk Kulturfront, claimed that 'psychoanalysis had shown that all art and writing had an affective and instinctive base and thus could be used as a revolutionary explosive weapon in the political struggle'.

Populært tidsskrift for seksuell opplysning 1934
Issue 1-9

Publisher: Fram Forlag
Courtesy of
Arbeiderbevegelsens Arkiv og bibliotek, Oslo

Mot Dag 1936, No.6

Publisher: Mot Dag
Courtesy of
Arbeiderbevegelsens Arkiv og bibliotek, Oslo

Mot Dag 1936, 1 May edition

Publisher: Mot Dag
Courtesy of
Arbeiderbevegelsens Arkiv og bibliotek, Oslo

WILHELM REICH**Der Einbruch der Sexualmoral 1935**

Publisher: Verlag für Sexualpolitik, Kopenhagen
Courtesy of Norsk Karakteranalytisk Institutt, Oslo

WILHELM REICH**The Sexual Revolution 1945**

Publisher: Oregone Institute Press, New York
Private Collection

**Zeitschrift für Politische
Psychologie und
Sexualökonomie 1934
Volume 1 Issue 1**
Editor: E. Parell
Publisher: Verlag für
Sexualpolitik Kopenhagen
Courtesy of Norsk
Karakteranalytisk Insitutt, Oslo

**Zeitschrift für Politische
Psychologie und
Sexualökonomie 1934
Volume 1 Issue 2**
Editor: E. Parell
Publisher: Verlag für
Sexualpolitik Kopenhagen
Courtesy of Norsk
Karakteranalytisk Insitutt, Oslo

**Zeitschrift für Politische
Psychologie und
Sexualökonomie 1937
Volume 4 Issue 1(12)**
Editor: E. Parell
Publisher: Verlag für
Sexualpolitik Kopenhagen
Courtesy of Norsk
Karakteranalytisk Insitutt, Oslo

**Zeitschrift für Politische
Psychologie und
Sexualökonomie 1937
Volume 4 Issue 1(13)**
Editor: Sigurd Hoel
Publisher: Verlag für
Sexualpolitik Kopenhagen
Courtesy of Norsk
Karakteranalytisk Insitutt, Oslo

**Zeitschrift für Politische
Psychologie und
Sexualökonomie 1937
Volume 4 Issue 1(14)**
Editor: Sigurd Hoel
Publisher: Verlag für
Sexualpolitik Kopenhagen
Courtesy of Norsk
Karakteranalytisk Insitutt, Oslo

**Klinisk og Pedagogisk
Tidsskrift for
Seksualøkonomi 1939
Volume 1 Issue 1 1939**
Editors: Ola Raknes and Odd
Wåge Havrevold
Publisher: Internasjonalt
Institutt for Seksualøkonomi,
Skandinavisk avdeling
Private collection

**Wednesday
26 November, 19:00**

Speaker: Håvard Nilsen on
Wilhelm Reich in Oslo
Screening: *Sigmund Freud's
Dora* (1979), 35 min, colour,
sound. Directed by Anthony
McCall, Claire Pajaczowska,
Andrew Tyndall, Jane
Weinstock

'SIN, SUICIDE, SOCIALISM
AND SMÖRGÅSBORD'

ZONE B.

Despite the fact that in the 1960s the individual countries within Scandinavia clearly differed with respect to sexual legislation and gender equality, the American public opinion was complicit with an international image of Scandinavia as an undifferentiated zone of 'sin, suicide, socialism and smorgasbord', a characterization coined US President Dwight D. Eisenhower in 1960. Eisenhower warned against the idea of implementing a welfare policy in the United States, and in order to back his position denounced those 'fairly friendly European countries where socialism has brought about a sharp increase in suicides, twice our drunkenness and a lack of moderation, discernable on all sides'. Newspaper articles published in the US often portrayed Scandinavia as a haven of sin where 'birth control, abortion and promiscuity' reigned, perhaps because social democracy and the welfare state typical of the region were threatening to America's dominant economic model. Scandinavia and the US represented two very different approaches to the democratic process – a democracy rooted in direct participation, the redistribution of economic power and an increased equality versus a democracy as a representative system, based on the participation in politics through elected representatives and grounded on an individualism that opposed redistribution. Asger Jorn painted *Dead Drunk Danes* (1960) as a direct commentary to Eisenhower's speech. When offered the Guggenheim International Award for the painting in 1964, the painter sent a telegram to the museum with the following message: 'GO TO HELL WITH YOUR MONEY

BASTARD STOP REFUSE PRICE STOP NEVER ASKED FOR IT STOP AGAINST ALL DECENCY MIX ARTIST AGAINST HIS WILL IN YOUR PUBLICITY STOP I WANT PUBLIC CONFIRMATION NOT TO HAVE PARTICIPATED IN YOUR RIDICULOUS GAME STOP.'

The perception of Scandinavia as a region with a long history of liberal sexual policy was supported well into the 1960s by American intellectuals, who considered its political model offered an ideal balance for the needs of the community and those of the individual, immune to Judeo-Christian concerns about the body. International audiences had already had access to Ingmar Bergman's *The Silence* (1963), which depicted the competing carnal desires of two sisters against the backdrop of an absent God. Mai Zetterling, the Swedish director, was also noted for her film *Älskande par* (*Loving Couples*) (1964) which had been received controversially for its frank sexuality. However, this image had often tints of exaggeration. In 1969 the chief foreign correspondent for *The New York Times*, C.L. Sulzberger, published an article titled 'Foreign Affairs: Sex and Sense', addressing Denmark's 1967 decision to abolish its censorship laws. Sulzberger wrote: 'There is nothing in the least bit either unwholesome or immoral about the Danes, who simply share with Benjamin Franklin that honesty is the best policy. ... The Danish experiment was admirable for its bold effort to sweep aside the shibboleths that have been confusing mankind for centuries.' Sulzberger's article continues with extraneous information, reporting that the Danish Socialist People's Party had pro-

posed a bill which called for legal marriage between persons of the same sex, between brother and sister, or between one man and an unlimited amount of women. Although the bill was overturned, Sulzberger cited Denmark's structure of 'mega families – groups of unrelated adults of both sexes and their children – of which fifty were known to exist at the time as an accepted phenomenon on the contemporary scene.' Denmark was indeed the most liberal of the Scandinavian countries in terms of sexual policy, while Norway was the more conservative in the region at the time. As late as 1966, *Uten en tråd* (*Without a Stitch*), a book by Jens Bjørneboe, was banned for not complying with the social mores of the time. Nevertheless, it went on to be produced into a Danish erotic film in 1970 under the same title.

The unprecedented prosperity of Scandinavia during the 1960s added to the concern for the United States, especially as it came with the implementation of an active labour policy designed to guarantee full employment (as well as a strong mobilisation against membership in the European Economic Community). Equally antagonizing were the political activities of Olof Palme, a politician leading a generation of Swedish Social Democrats who stood farther to the left from their predecessors. A controversial figure on the international political scene, Palme was outspoken on many issues, expressing criticism of the US invasion of Vietnam, opposing the Soviet crushing of the Prague Spring, campaigning against the proliferation of nuclear weapons and supporting the African National Congress, the Palestine Liberation Organiza-

tion and Fidel Castro. As a representative of the radical economic democratic goals of the Social Democrats after 1968, Palme's ideas about the breakdown of 'organized social capital' were alienating in the US.

Wednesday
3 December, 19:00

Speaker: Unni Gjertsen
 Screening: *Flickorna (Girls)*
 (1968), 100 min, black and
 white, sound. Directed by Mai
 Zetterling

LEIF GABRIELSEN

Storbukta 1968
Høsebyvik 1968
Prestebakken 1970
1.mai 1969 Tromsø
1.mai 1969 Tromsø
1.mai 1969 Tromsø
Honningsvåg 1968
Honningsvåg 1968
Honningsvåg 1968

10 black and white photo-
 graphs

26.1 × 35.6 cm each

Courtesy of the artist

After finishing his education at Fotoskolen in Stockholm with Christer Strömholm, Leif Gabrielsen turned to photography in order to capture human experience, opting to steer away from the spectacle-driven press photography. Gabrielsen was particularly interested in capturing the environment of Northern Norway. He befriended photographer Kåre Kivijärvi in Honningsvåg, and this friendship led Gabrielsen to favour working in remote areas and to adopt a 'metaphysical' approach. Influenced by the writings of Hebert Marcuse and concerned with the inequalities endemic to capitalist society, Gabrielsen took the decision to live for six months in a sequestered collective situation in the North of Norway with his friends Tone, Arne and Bjarne. His personal diary of that period reflected how they attempted to challenge societal norms of love, partnerships and acceptance, within the rules of monogamy and addressing conflicts of ownership. The May Day photographs from Tromsø in 1968 were taken by Gabrielsen toward the end of the stay with the collective, and reflected the general mood with respect to generational and political clashes common at the time.

EROS AND CIVILIZATION:
ART AND THE PLEASURE
PRINCIPLE

ZONE C.

Eros and Civilization: Art and the Pleasure Principle

As a reaction to Cold War politics, and as an attempt to critique modern society, Herbert Marcuse published in 1955 *Eros and Civilization*, which outlines the possibility for a non-repressive civilization in which freedom and happiness are pursued through non-alienated labour, play and open sexuality. *Eros and Civilization* resonated with the 1960s leftist student and counter-cultural movements, and their call for both social reform and erotic liberation. As Marcuse wrote: 'Art challenges the prevailing principle of reason: in representing the order of sensuousness, it invokes a tabooed logic – the logic of gratification against that of repression. Behind the sublimated aesthetic form, the unsublimated content shows forth: the commitment of art to the pleasure principle.'

With *Eros and Civilization* Marcuse sought to reverse 'the direction of progress, to break the fatal union of productivity and destruction, and to learn how to use the social wealth for shaping the world in accordance with Life Instincts'. He wanted to avoid the fate of the 'welfare as warfare' state by calling for the activation of the human body as an instrument of pleasure rather than an instrument of labour. In search for a juncture of the political and the erotic, Marcuse employed psychological categories as political categories. In this sense, the traditional division between psychology on the one side and the political and social on the other 'is made obsolete by the absorption of the psychical processes by the function of the individual in the state

– by his/her public existence.'

As a revisionary reading of Freudian theory, Marcuse's critical re-evaluation of Freud's concept of sexuality contested the latter's original claim that sexual repression was necessary for civilisation to survive. Rejecting Freud's a historical reading of the human condition, Marcuse argued that the opposition between society and sexuality was historically and economically contingent, conceding to basic sexual repression in times of scarcity to maximise the productivity of workers. In such times, the delay of the individual's own sexual gratification for the sake of society as a whole would result in a period when the body would be de-eroticised. Given the surplus of capital and libidinous energy created by post-industrial capitalism, one could unleash the libidinal instinct from its historical repression without fear of economic ruin.

As he wrote, 'there is a mode of work which offers a high degree of libidinal satisfaction, which is pleasurable in its execution. And artistic work, where it is genuine, seems to grow out of a non-repressive instinctual constellation and to envisage non-repressive aims – so much so that the term sublimation seems to require considerable modification if applied to this kind of work.' Nevertheless, Marcuse argued, industrial society reduces art through commodity fetishism to a reified, quantifiable thing.

HERBERT MARCUSE

Eros and Civilization 1972

Publisher: Abacus, Great Britain
Private Collection

LEE LOZANO

No title 1962

Oil on canvas
83.8 x 73.7 cm
Private collection

No title ca.1962

Oil on canvas
122 x 129.5 cm
Private collection

No title ca.1964

Oil on canvas
168.5 x 488 x 5.2 cm
Private collection

No title ca.1962

Coloured pencil and crayon on paper
47.6 x 60.5 cm
Private collection

Untitled 1961–63

Graphite on paper
23 x 23 cm
Private collection

Untitled 1961–63

Graphite on paper
23 x 23 cm
Private collection

Untitled 1961–63

Graphite on paper
23 x 23 cm
Private collection

Lee Lozano contested institutional authority and societal norms throughout the period of her production from the early 1960s until she dropped out in 1971. Todd Alden, in his essay 'The Cave Paintings Exist Because the Cave Paintings Were Toilets: Reactivating the Work of Lee Lozano' writes: 'The artist's aim

was to radicalize industrial culture, organized towards production, work, utility and war, into an awareness of, and action against, its repression of Eros, sensuality and play. Her aim was not to make it in the art world but to reactivate a merging of art and life, a particularly Orphic vision that developed out of a historic engagement with the ideas, art and artists of her time.' Lozano was part of network that included important artists and authors – such as Robert Morris, Sol LeWitt, Lucy Lippard, Richard Serra, Joseph Kosuth, Dan Graham, Vito Acconci, and Steven Kaltenbach – and began in 1961 making erotic and disturbing drawings that cast light on polymorphous perversity – a jumble of mouths, cocks, knives, asses, hammers, balls, tits, bananas, vacuum cleaners, cunts, words and shit, some with a sexual subtext. Her work, a 'radicalization of Eros', belongs to the intellectual context and utopian challenges posted in Marcuse's *Eros and Civilization*, where he said 'that the reactivation of polymorphic perversity against the destructive character of industrial culture could lead to the formation of an Orphic culture, that is, a society based on aesthetics, sensuality and play rather than a repressive one based on utility, production and work.' Lozano's tool imagery through 1966 could be understood as the aesthetic transformation of tools of utility into tools of pleasure.

CLAES OLDENBURG
Ray Gun Rifle 1960

Wire, newspaper, paste, paint
 35 x 206 x 20 cm
 Collection of Museum
 Moderner Kunst Stiftung
 Ludwig, Vienna, former Hahn
 Collection, Cologne

Claes Oldenburg, born in 1929 in Stockholm, studied at Yale University in the 1940s and afterwards at the Art Institute of Chicago. In 1956, he moved to New York. Of his stay in the city, he has said: 'I was very lonely and those objects in my company were bottle caps, razor blades, my stove, ink bottle.' In 1959 and 1960 he created a series of 'street' drawings, including a recurring Ray Gun which would become an important symbolic reference for him. The multiple associations of this object serve to connect the personal with the popular, evoking comic-book science fiction as well as phallic fantasies. Oldenburg's fusion of mass culture with private sexual or aggressive impulses at the time anticipated the direction his work would take in years to come.

Around 1961 Richard Bellamy's Green Gallery in New York supporting alternatives to conventional painting and sculpture, sponsored Claes Oldenburg's *The Store* (1961–62). With *The Store* Oldenburg created an environment that functioned simultaneously as an artist's studio, art gallery, theatre and general store. The sculptural

objects he made at this time were modelled after common foods and commodities. In the catalogue *Environments, Situations, Spaces*, Oldenburg claims: 'I am for an art that is political, erotical, mystical, that does something other than sit on its ass in a museum. I am for an art that embroils itself with the everyday crap and comes out on top. I am for an art that tells you the time of day, or where such and such a street is. I am for an art that helps old ladies across the street.'

Three years later, Lozano became one of the few women artists to show with Bellamy, her work making a peculiar contrast to Oldenburg's outlets and plugs, some of which were also rendered from severe close-up, hard-edged perspectives.

In April 1967, Elaine Sturtevant repeated 'The Store of Claes Oldenburg' a few blocks away from his own. This exhibition followed a former presentation of her 'Flowers' in 1965 at the Bianchini Gallery in NYC. When Warhol had been asked how he made the flowers, he is said to have replied, "I don't know. Ask Elaine."

RAYMOND SAROFF
**Claes Oldenburg
 Happenings Ray Gun Theater
 –1962, 1962**

16mm transferred to DVD PAL,
 black and white, silent, 120 min
 Courtesy of the artist and
 Film-Makers' Cooperative,
 New York

**CLAES OLDENBURG AND
 EMMET WILLIAMS**
Store Days, 1967

Publisher: Something Else
 Press, New York/Villefranche-
 sur-mer/Frankfurt am Main
 Private Collection

In 1962, Claes Oldenburg organised a series of happenings in a store on East Second Street in New York. Participants included Oldenburg himself, Lucas Samaras, Carolee Schneemann, Billy Kluver, Öyvind Fahlström and others. Schneemann has recalled the event -- 'one of my friends told me that Oldenburg was doing some kind of painting performance over on East Second Street, that I would like him, and that I could be in it. I was immediately given a purple spangled dress, a knife and a position over a fireplace in Oldenburg's Store Days space. I was instructed to balance on a small shelf. I was to walk back and forth in the dress, stabbing the wall with the knife.'

Presentation: Sturtevant
Date to be designated in
January 2009 (check OCA
Semesterplan schedule)

CAROLEE SCHNEEMANN

Eye Body 1963/2005

Photographs taken by Erró
12 gelatin silver prints
61 × 50.8 cm each
Courtesy of the artist and
P.P.O.W., New York

Initially a painter, Carolee Schneemann began to investigate other media including performance while in graduate school at the University of Illinois. In 1962 Schneemann began a three-year collaboration with the Judson Dance Theater in New York's Greenwich Village where Schneemann organized the landmark performance *Meat Joy* in 1964. At the time, she, like artists such as Robert Rauschenberg, Claes Oldenburg, Allan Kaprow, Robert Morris and members of Fluxus, struggled with the hegemonic legacy of Abstract Expressionism. In her work, she introduced everyday objects into 'painting-constructions', which she extended to the moving body.

In 1963, Schneemann collaborated with the Icelandic artist Erró in a series of photographs titled *Eye Body*, which constituted the artist's first body action. *Eye Body* reflected the artist's integration of her own body as a formal material and Schneemann's inquiry into whether a nude woman artist could be both image and image maker. This direct approach to using the body as a visual territory, interacting with various materials such as paint, chalk, ropes, plastic sheeting, mirror

glass, animal fur and live snakes, was received with criticism from her peers. As Schneemann says: 'Yvonne Rainer used to say to me – you make sexuality too easy. And I would say to her – you make it too hard.' Nevertheless, the photographs, recontextualized within the feminist movement in the 1970s, became part of the canon of feminist art, as some of the first visual images that provided a lexicon of an explicitly feminist avant-garde vocabulary.

Schneemann used her naked body in an effort to 'resist an oppressive system that alienated people from their bodies', and "'break the taboos against the vitality of the naked body in movement, to eroticize the guilt-ridden culture and to further confound the culture's sexual rigidities'. In 1964, Schneemann worked on the film *Fuses* in an effort to 'depict a woman's pleasure, authentic pleasure as created by herself of her lived experience'. The impulse to make *Fuses* came from a conversation with Stan Brakhage and from his film *Window Water Baby Moving* (1959), in which Brakhage relates the primal creation of giving birth to male constructions of sexuality in medical and pornographic terms. *Fuses* was first shown publicly at the Roundhouse for Dialectics of Liberation conference in London in 1968 at the ICA, London. About the film, Schneemann says that the 'explicit sexual imagery propelled the formal structure of *Fuses*. Initially, it was clear to me that people were so distracted by being able to have a

voyeuristic permission to see genital heterosexuality that it would take them – if they ever came back to see it again – many showings before the structure was clear: the musicality of it and the way it was edited.'

Wednesday
10 December, 19:00

Artist: Carolee Schneemann
Presentation and Screening: *Fuses* (1964), *Body Collage* (1967), *Interior Scroll – The Cave* (1995), *Infinity Kisses – The Movie* (2008), *Americana I Ching Apple Pie* (1972-2007)

BARBARA T. SMITH

Field Piece 1968–72
Fibreglass resin 'blades', ethafoam, wood, light bulbs, electronics
ca.290 × 244 × 366 cm
Courtesy of the artist and The Box, Los Angeles

Barbara T. Smith is known for her ritualistic performances using her own body as a medium to engage with others. Based in California, Smith became aligned with Larry Bell, Walter Hopps and Ed Ruscha in the 1960s, and began making photocopy books with reproductions of her own body using a Xerox machine. In 1969 Smith enrolled for a Masters Degree at the University of California in Irvine, where, along with Nancy Buchanan, Chris Burden, Allan Kaprow, Suzanne Lacy and Paul McCarthy, she began to organise performances. She co-founded F Space, an experimental art cooperative in Santa Ana that became synonymous with radical performance practice. Although Smith did not align herself with the feminist movement of the 1970s, she nevertheless sought to break down existing perceptions about female desire rooted in patriarchal culture by substituting a traditionally mute object with a living being who redirects the act of looking. In *Field Piece* each column is connected to sound and light, so that the piece 'gets totally turned on'.

**JUD YALKUT and
YAYOI KUSAMA**

Kusama's Self-Obliteration

1967

16mm transferred to DVD,

colour, sound, 24 min

Courtesy of the artist, Jud

Yalkut and Film-Makers'

Cooperative, New York

Yayoi Kusama moved to New York from Japan in 1958, and established herself as an 'aggregation sculptor' – so, for example, in *Oven Pan* (1963) she covered a baking object with fabric phalluses. Kusama's interest in naked happenings, anatomic explosions and body festivals drew her into a collaboration with Jud Yalkut. One of the most influential filmmakers in experimental cinema in New York in the 1960s, Yalkut emerged from the radical, politicised utopianism of the 1960s to work with Nam Jun Paik and Trisha Brown on a series of projects. *Kusama's Self-Obliteration* was a happening carried out in Woodstock, upstate New York in the late 1960, exploring the aesthetic aspects of Kusama as a painter, sculptor and environmentalist, and conceived in terms of an emotional experience interested in fusing different art forms and based on a spirit of collaboration. The film begins with the semi-naked Kusama and friends sticking white fluorescent dots on one another and all over a horse. The film is edited as a psychedelic strip, with random jump cuts, flashing lights and sharp zooming in and out. In filmmaker Paul Sharit's words,

'The obsessive act of covering (destruction of boundaries-identities) gradually equivalent to the ritual of uncovering (stripping away of ego); individual self, destroyed in mask/parody/clustering, is transcended. Mandalic (magic circle) meditational form used to concentrate attention to a spiralling in/to a point through which new, expanded awareness is possible. The technique of superimposition, a mere gimmick in most films, is an apt formal analogue for the dissolution of discreteness, for the meshing-merging of identities in the last orgiastic section of *Self-Obliteration* – we are confronted with an atomistic collection of figures interacting, but one emergent, undulating Meat-Cloud-Being.'

MEDIATING A SYSTEM
OF CONTRADICTION

ZONE D.

Censorship and Obscenity

In 1957, the Norwegian author Agnar Mykle was at the centre of one of the most famous court cases in Norwegian history. An active journalist and writer for the Norwegian Labour movement, Mykle wrote scripts for their election films and plays for amateur leftist theatre groups. His novel *Lasso rundt fru Luna* (*Lasso round the Moon*) was noted for its sexual frankness but was allowed to circulate freely. Its sequel, *Sangen om den røde rubin* (*The Song of the Red Ruby*) (1956), led to Mykle and his publisher Harald Grieg being prosecuted for obscenity charges. The book was read aloud in court and judged obscene, but the decision was reversed on appeal. It was eventually translated widely, and regarded as instrumental in the shift of sexual attitudes in Scandinavia throughout the late 1950s and 60s. In the same year, the police confiscated all editions of the Danish translation of Henry Miller's *Sexus* (1949) from bookstores. The book dealers were charged for obscenity, and a highly public court case ensued, initiating debates on morality, perversity, psychological illness and pornography. The book dealers were eventually acquitted, but the ban on *Sexus* was never formally lifted. In absentia, Miller wrote an open letter to the Norwegian Supreme Court under the heading 'In Defence of the Freedom to Read: A Letter to the Supreme Court of Norway'. Miller found himself guilty on 97 counts. Also in 1957, Allen Ginsberg's poem *Howl* (1955) was seized by officials in the US for his references to illicit drugs and sexual practices, both homosexual and hetero-

sexual, reflected for example in the verse 'who let themselves be fucked in the ass by saintly motorcyclists, and screamed with joy'. The subsequent obscenity trial became notorious internationally.

The cacophony of cultural expressions that emerged in the 1960s in Europe and the US resulted in censorship edicts in response to content perceived as obscene. A system of contradictions arose – one that combined an aspiration to political utopia with the adoption of a contradictory model of capitalist production and values. Visual art, literature and film became ways to mediate this contradiction, and took on the task of politicising culture. As a result, throughout the 1960s the field of culture was invaded by counter-culture – an alternative culture with a critical conscience and with an aspiration to free itself from capitalist value.

In *An Essay on Liberation* (1969) Marcuse described the obscenity card as a 'moral concept in the verbal arsenal of the Establishment, which abuses the term by applying it not to expressions of its own morality but to those of another... Obscene is not the picture of a naked woman who exposes her pubic hair but that of a fully clad general who exposes his medals rewarded in a war of aggression.' It was the 1967 Swedish film *I Am Curious (Yellow)* and the highly visible trial that followed its confiscation by US customs officials in 1968 that upheld Marcuse's claim. The film, directed by Vilgot Sjöman, was primarily political in content but contained several scenes of full frontal nudity (male and female) and was billed as pornographic by the US censors. Contradicting this claim, reviews by renowned critics such

as Vincent Canby from *The New York Times* described the film as containing 'scenes as explicit, honest, and so unaffectedly frank as to be non-pornographic. By acknowledging the existence of genitalia and their function in the act of love,' Canby added, 'the movie salvages the depiction of physical love from the scrap heap of exploitation, camp and stag films.' The decision of a New York court in May 1968 to uphold the US customs ban reaffirmed Marcuse's prognosis about the establishment's methodological strategies to prevent politically critical and explicit material from wider distribution.

American anti-censorship crusader Barney Rosset started legal action against US courts in 1968 in an effort to contest the validity of the ban of *I Am Curious (Yellow)*. As the publisher of the influential and offbeat literary magazine *Evergreen Review* and of Grove Press, Rosset challenged prior obscenity edits after publishing, throughout the 1960s, the American editions of formerly censored publications such as D.H. Lawrence's *Lady Chatterley's Lover* (1928) and Henry Miller's *Tropic of Cancer* (1934). Principally, he did so with the understanding that the US legal system had a propensity to label as obscene material that was critical of liberal democracy, capitalism or US foreign policy. By acquiring the distribution rights for *I Am Curious (Yellow)*, Rosset enabled a wider visibility for the film through independent cinema houses, rendering the US censors' ban ineffectual and generating a nationwide debate that contested its premises. It was the film's increased visibility and publicity strategy

that contributed to the eventual dismissal of the ban, and a court decision found the film 'not without redeeming social values'. Once released, Canby wrote that the film, which opened to long queues of 'largely middle-aged and ruly crowds', was a 'good serious movie about society in transition – told in terms of recording devices, pads and pencils, posters, *cinéma vérité*, interviews, tape recordings and fiction film.' Four years later, the US Supreme Court ruled that 'serious artistic, political or scientific value is required for finding that something is not obscene, and a finding of some artistic, political or scientific value does not preclude a finding that a work is obscene'.

Marcuse foresaw the eventual accommodating attitude on the part of the establishment in relation to erotic material as a way 'to manipulate obscenity rules as a means to implement effective controls rather than to issue full-out restrictions'. Because of that, he recognized that 'the gradual liberalisation of sexuality would provide an instinctual basis for the repressive and aggressive power of affluent society'. In the aftermath of the debates that ensued around *I Am Curious (Yellow)*, US President Lyndon B. Johnson appointed a task force to investigate pornography and its effects on society. The resulting report was published in the autumn of 1970 as the *Presidential Report of the Commission on Obscenity and Pornography*, in which its members concluded that pornography was harmless and even beneficial, identifying the middle-class citizen as its typical customer. The commission voted to recommend a repeal to all laws prohibiting consenting adults from the

purchase or consumption of sexually explicit material.

The decision on the part of the US authorities to show leniency towards material 'deemed pornographic' reaffirmed Marcuse's prediction that 'the consumer economy and the politics of corporate capitalism needed to create a second nature of man which tied him libidinally and aggressively to the commodity form'. In this sense, the system manipulated the debates around politically enquiring material, erotic in content, to a full-out acceptance in the development of the pornography industry. According to Marcuse, Marxist theory considers sexual exploitation as the primary, original exploitation, supporting the fight of the women's liberation movement against their degradation as sexual objects. He also wrote that images of women as sexual objects with an exchange value constituted a devaluation of their earlier representations as mothers and wives. These images, essential to 'bourgeois ideology during a period of capitalist development now left behind', had given place to a 'present image of the woman as a sexual object that is a de-sublimation of bourgeois morality – characteristic of the higher state of capitalist development'.

I Am Curious (Yellow), then, led to the repeal of the existing pornography laws within the United States and, by doing so, ironically condoned the development of a wider global international pornography industry primarily geared to the enjoyment of middle- and upper-class consumers, whom the government study identified as the industry's ideal clients. Vincent Canby recognized the film's significance to this development in an

article titled 'The Blue Movie Blues', making it responsible 'for a mini-revolution in the commercial movie underground, that twilight industry made up of producers of sexploitation films'. The new genre of film that resulted, according to Canby, was a 'completely new commercially exhibited movie that imitates the style and content of the old stag film where the plot is predictable: every two or three heterosexual couplings are separated by a lesbian coupling, or tripling'. The proliferation of this type of film, screened in converted cinemas along 42nd Street in New York, resulted in a parallel industry: the production of Scandinavian sexploitation films that fulfilled Scandinavian stereotypes – films such as Joseph W. Sarno's *The Seduction of Inga* (1971) or *Swedish Wildcats* (1972).

Contesting the film was about pornography, Vilgot Sjöman explained in an interview to *The New York Times* that he had aimed to dismantle the narrative form in order to instigate film as a medium for political inquiry, a way of conveying the truth from the left-wing angle. He said: 'I am sort of portraying from a Marxist point of view a society where people are using their jobs and even their personal life – their bodies – in order to use each other, in order to get ahead in society'.

AGNAR MYKLE

**Sangen om den røde rubin
1956**

Publisher: Gyldendal Norsk
Forlag, Oslo
Private collection

AXEL JENSEN

Line 1959

Publisher: J.W Cappelens
Forlag, Oslo
Private collection

HENRY MILLER

Sexus 1-3 1956

Publisher: Hans Reitzel's
Forlag, København
Private collection

HENRY MILLER

Sexus 4-5 1956

Publisher: Hans Reitzel's
Forlag, København
Private collection

ALLEN GINSBERG

Howl of the Censor 1961

Edited by J.W. Ehrlich
Publisher: Nourse Publishing
Company, California
Private Collection

INGE AND STEN HEGELER

An ABZ of Love 1965

Drawings by Eiler Krag
Publisher: Neville Spearman
Ltd, Great Britain
Private Collection

VILGOT SJÖMAN

**I Was Curious – Diary of
the Making of a Film 1968**

Publisher: Grove Press, New
York
Private Collection

**EBERHARD AND PHYLLIS
KRONHAUSEN**

**The First International
Exhibition of Erotic Art 1968**

Publisher: Kronhausen
Books, Copenhagen
Private Collection

**The Report of the Com-
mission on Obscenity and
Pornography 1970**

Publisher: U.S. Government
Printing Office, Washington
D.C
Private Collection

**The Illustrated Presidential
Report of the Commission
on Obscenity and Pornogra-
phy 1970**

Publisher: Greenleaf Clas-
sics, Inc., California
Private Collection

ANDY WARHOL

Blue Movie 1970

Publisher: Evergreen Black
Cat Book, Grove Press,
New York
Private Collection

In the Privacy of One's Home: The Legacy of Experimental Filmmaking

Although Maya Deren and Kenneth Anger had made substantial contributions within the field of experimental filmmaking in the 1940s and 50s, a large number of artists working in other media turned their attention to underground filmmaking in the 1960s. Film was then identified as a medium of critical experimentation, and was seen to allow for an articulation of a language of contestation – of ideas, gender roles, metaphors and the apparatus of the dominant media. Underground film emerged as a certain kind of film – conceived and essentially made by one person, dissenting radically in form and technique, and usually made for very little money. Artists experimenting with film retracted from an engagement with the spectatorial pleasure demanded by dominant narrative cinema and turned to structural film practice, as was the case with Andy Warhol, Michael Snow, Tony Conrad and Hollis Frampton. Others, like George Landow/Owen Land and Paul Sharits, came from the Fluxus movement. Painters and sculptors like Robert Morris, Richard Serra or Bruce Nauman also produced films, making it the privileged medium of the avant-garde.

The institutional infrastructure alternative to that of the film industry developed in response to the increase of underground filmmakers, providing venues for screening and a distribution agency. This was made available through the Creative Film Society in Los Angeles, the Film-makers' Cooperative in New York City, and Canyon Cinema in San Francisco. Jonas Mekas was a central

figure hosting regular screenings of experimental film at Gallery East in lower Manhattan that included works by the Whitney brothers, Gregory Markopoulos and Kenneth Anger. In 1954, Mekas became the editor of *Film Culture*, a journal of record of new critical criteria appropriate to cinematic innovations. In 1958, he started writing 'Movie Journal', a column for the *Village Voice*, where developments on the New York scene were celebrated. Mekas co-founded the Film-Makers' Cooperative in New York in 1962 and in 1964, the Filmmakers' Cinematheque which eventually became the Anthology Film Archives. Throughout this time, he showed the work of lesser-known filmmakers. He was arrested, together with his projectionist and ticket seller for screening Jack Smith's *Flaming Creatures* (1963). The newspapers read: 'The New American Cinema has run afoul of the old American determination to keep our culture clean.'

The level of risk involved in making films containing nudity has been discussed by Carolee Schneemann, who has noted that at the time any film that showed nudity could only be printed with two stock printers who operated an underground lab that also produced underground pornography. This was where filmmakers like Stan VanDerBeek and Stan Brakhage printed their films.

One of the most sexually explicit and formally innovative works within 1960s underground film was *Christmas on Earth* (1963), made by 19-year-old filmmaker Barbara Rubin. Presenting the film as central to the avant-garde movement, Mekas identified Rubin in the *Village Voice* as belonging to a new generation

of women filmmakers (together with Storm de Hirsch and Naomi Levine, one of Warhol's early superstars of the Factory).

Semesterplan

Saturday
13 December, 17:00

Screening:
Christmas on Earth (1963).
Directed by Barbara Rubin
16mm, double projection,
black and white, 29 min
15 sec
Courtesy Film-makers'
Cooperative, New York

Christmas on Earth is considered an essential document of queer and feminist cinema. According to Andy Warhol, Rubin 'was one of the first people to get multimedia interest going around New York.' Rubin promoted the idea of performance as a sexual agitprop that foreshadowed the emergence of critical body art toward the end of the 1960s. In June 1963, she borrowed a 16 mm Bolex from Jonas Mekas and invited five friends into the Ludlow Street crash pad rented by musicians John Cale and Tony Conrad to make the film. Rubin wrote about *Christmas on Earth*: 'I shoot & shoot & shoot & shreak, up over slow & fast down & often all the way around &, rewound many times, the subject, what else could it be, was all about cocks & cunts & fantasies that freely expressed our sexual needs & dreaming beliefs, painted on their nude bodies.' The key formal innovation of the film is its superimposed projection in unequal sizes, a format which she created. The film was projected in Warhol's Factory and also during performances of the Exploding Plastic Inevitable.

STAN BRAKHAGE**Prelude: Dog Star Man 1961**

16 mm film, colour, silent,
25 min

Courtesy of the Estate of
Stan Brakhage

Stan Brakhage was one of the first filmmakers to physically alter film stock throughout editing in order to emphasize the materiality of the film and to create a metaphorical effect. His films serve as visual experiences and evidences of his own sexual anxiety while providing the contours for a perceptual fullness that had largely been lost in modern society. Brakhage became one of the most highly regarded of the new filmmakers, especially after the critical reception of *Dog Star Man* (1961), his epic attempt to envision his domestic life via cosmological and biological images. Implicit in all of Brakhage's work is 'an empirical connection with the spectator-subject as a paradigmatic force within the film being screened, rather than the consumerist recognition of perceptual relativity which serves as the foundation of dominant consumerist image constructs'. In this way, Brakhage fought against the curtailing of visual sensuality, writing "imagine an eye unrulred by man-made laws of perspective, an eye unprejudiced by compositional logic, an eye which does not respond to the name of everthing but must know each object encountered in life through the adventure of perception." Brakhage was an early advocate of home viewing

of experimental films, and some of his films were offered in the late 1960s and early 70s in 8 mm format to subscribers of Grove Press. At the time, Brakhage commented that 'to be an art form, film needs to be in the home. 8 mm reduces the price to that of an art book. It should be feasible in the future to put 8 mm into cassettes to give people a balanced film library. Otherwise, you are stuck with a situation of an art form in which you have to make it with one screening in a public auditorium.'

Wednesday

19 November, 19:00

Speaker: Nicky Hamlyn on
Stan Brakhage

Screening: *The Garden of Early Delights, Coupling, Loving* (1981), 2.25 min, color, silent. Director Stan Brakhage

STORM DE HIRSCH

Peyote Queen 1965

16mm transferred to DVD,
colour, sound, 9 min
Courtesy of Joseph G.
Brigante/Estate of Storm
de Hirsch and Film-Makers'
Cooperative, New York

Although less known than her peers, Storm de Hirsch is one of the early pioneers of underground cinema. One of the founding members of the Film-Makers' Cooperative, de Hirsch is usually described as a formalist and pioneer of technical devices such as frame-by-frame etching and painting, and metadiagetic editing techniques. In 1964, Mekas praised her work *Goodbye in the Mirror*, 'a discursive analysis of three women's subjectivity and reflection on the philosophy of identity, playing the song "I Wish I Was A Fascinating Bitch" in the background'. An attempt to capture the kaleidoscopic visions of the hallucinogenic cactus peyote, *Peyote Queen* is an exploration into the depths of sensorial disorder, and as such is considered one of the first psychedelic films. Her film *Third Eye Butterfly* (1968) consists of the infinitesimal repetition of highly coloured patterns, as had been put into practice in the films of Tony Conrad and Paul Sharits.

ERKKI KURENNIEMI

Elämän reikänauha 1964

16 mm film transferred to
DigiBetacam, colour, sound,
8 min 3 sec
Performers: Anja
Salmenhaara and Raimo
Tuomela
Collection of Museum of
Contemporary Art, Kiasma,
Helsinki

Erkki Kurenniemi is an important figure within the history of Finnish electronic music. Alongside working on media art, happenings and short films, Kurenniemi built several electronic instruments, such as the first 'singing machine' with which M.A. Numminen participated in a singing contest in 1964. The most ambitious of Erkki Kurenniemi's projects was the series of video synthesizers, called DIMI, created in the early 1970s. The video synthesizer *DIMI-O* (1970–71) converted movements recorded by the video camera into real-time sounds and music. *DIMI-S* (also known as the 'Sexophone') was able to generate sound and light by contact with the skin, reacting to the emotional state of the performers. The film exhibited is titled *The Punched Tape of Life* (1964)

JONAS MEKAS

To Barbara Rubin, With Love
1964–66/2006

16 mm transferred to DVD
Pal, black and white, sound,
7 min 13 sec
Courtesy of the artist and
Maya Stendhal Gallery,
New York

This short film is a portrait of Barbara Rubin, an experimental filmmaker who in the 1960s challenged the division lines between film and art. Rubin had a profound impact on the New York art community, having been credited by Mekas for 'the discovery of The Velvet Underground, for saving Bob Dylan's mind after his motorcycle crash, and for producing one of erotic cinema's key works in *Christmas on Earth*'. In this important short film, Mekas, who first gave her a camera when she was a teenager, captures Rubin speaking about women's rights and artistic freedom.

Works

Award Presentation to Andy Warhol 1964/2006

16 mm transferred to DVD
Pal, black and white, sound,
12 min 42 sec
Courtesy of the artist and
Maya Stendhal Gallery,
New York

Filmed in December of 1964 at Andy Warhol's Factory, this film shows Andy Warhol with some of his friends and superstars – including Baby Jane Holzer, Ivy Nicholson, Gerard Malanga, Gregory Battcock and Gregory Markopoulos. Jonas Mekas presents to Andy Warhol a *Film Culture* magazine award for his film, *Sleep* (1963).

A Visit to Timothy Leary 1965/2006

16 mm transferred to DVD
Pal, colour, sound, 6 min 33 sec
Courtesy of the artist and
Maya Stendhal Gallery,
New York

This film, made in July 1965 in Millbrook at Timothy Leary's estate, has as its soundtrack Mekas speaking 'about humanity's lost love for mother Earth'.

Works

A Visit to Stan Brakhage 1966

16 mm transferred to DVD
Pal, colour, sound, 13 min 19 sec
Courtesy of the artist and
Maya Stendhal Gallery,
New York

Mekas writes: 'In late 1966, I visited Stan Brakhage in Rollinsville, Colorado. This is a portrait of Stan at home, with his family, his animals, and the surroundings, 9,000 feet high.'

Bibi Hansen 1966/2006

16 mm transferred to DVD
Pal, black and white, sound,
4 min 24 sec
Courtesy of the artist and
Maya Stendhal Gallery,
New York

In 1966, Mekas filmed the young Bibi Hansen, a Factory child. Bibi Hansen also starred in Warhol films with other Factory figures such as Edie Sedgwick, as well as in *Screen Test*. Shot in Central Park, the footage conveys the imaginary and innocent world of a city girl in a park, looking at grass, smelling flowers and enjoying the sunshine. A haiku by Matsui Basho, to whom the film is dedicated, accompanies the visual imagery, which appears like a whimsical ode to youth and beauty.

Works

Bed-In, John Lennon and Yoko Ono 1970/2006

16 mm transferred to DVD
Pal, colour, sound, 4 min 20 sec
Courtesy of the artist and
Maya Stendhal Gallery,
New York

In this footage shot on 26 May 1969, Mekas captures Yoko Ono and John Lennon carrying out their famous 'bed-in' for peace event at the Amsterdam Hotel in Montreal, which they conceived as a non-violent protest to the Vietnam War. Present at the event were close friends of the couple, including Timothy Leary, Timothy Smothers, Al Clapp, and Dick Gregory. Lennon and Ono, along with Leary, Derek Taylor, Petula Clark and other recorded the anthem 'Give Peace a Chance' during the bed-in.

Friday

16 January, 19:00

Artist: Jonas Mekas
 Screening and Presentation: *Geography of the Body* (1943). Directed by Willard Maas, *Window Water Baby Moving* (1959). Directed by Stan Brakhage, *Un Chant d'Amour* (1950), Directed by Jean Genet, *Flaming Creatures* (1963). Directed by Jack Smith.

GUNVOR NELSON

My Name Is Oona 1969

Film transferred to Twix player, black-and-white, sound, 10 min

Courtesy of the artist and Filmform, Stockholm

Gunvor Grundel Nelson studied painting in California in the 1950s, where she first encountered the experimental films of Stan Brakhage and Bruce Baille. Associated with Canyon Cinema, Nelson began to work collaboratively with Dorothy Wiley, with whom she produced feminist classics such as *Schmeerguntz* (1966), a film that contrasts 1940s–60s mass media constructs of femininity, and *Take Off* (1972), a metaphysical strip tease. In *My Name is Oona* (1969) Nelson supplemented the film with sound that had been inspired by Steve Reich in an effort to produce a 'third dimension'.

PAUL SHARITS

Razorblade 1968

16mm double projection transferred to DVD, colour, sound, 25 min

Courtesy of Christopher Sharits/Estate of Paul Sharits and Light Cone, Paris

In the 1960s, Sharits moved from painting to film in an effort to 'isolate and essentialize aspects of film's representationalism'. Influenced by Stan Brakhage, primarily after viewing his *Dog Star Man*, Sharits began a correspondence with the filmmaker. Like Brakhage, Sharits offered a reflexive examination of the fundamental material parameters of the medium, but within a psychodramatic frame, in order to explore the subjects of sexuality, solitude, anxiety and fear. In 1966, in a letter to Sharits, Brakhage spoke of the similarities between their works with regard to the use of light flashes. During the 1960s, Sharits made a series of films constructed from individual monochromatic frames, which created a strobe-like flickering effect. The result is known as 'flicker film', whose basic structure involves optical pulsations caused by extremely short spurts of visual information. Their standard interpretation sees them as a way to examine and call the viewer's attention to specific filmic properties, eschewing the illusionistic powers of the medium in favour of a foregrounding of filmic materiality. This format stresses Sharits's commitment to abstraction.

David James, in his *Allegories of Cinema: American Film in the Sixties* writes: 'Though structural film was an avant-garde art practice taking place within the parameters of the art world, it was unable to achieve the centrally important function of art in capitalist society: the capacity for capital investment. Massive public indifference to it, its inaccessibility to all but those of the keenest sensibility, and finally its actual rather than merely ostensible inability to be incorporated, excluded it from the blue-chip functions, the mix of real estate and glamour, that floated the art world.' *Razorblades* (1968) marks a break from much of the film practice going on at the time, as it works on the level of the psycho-physical, reflecting back on Marcel Duchamp's *Rotoreliefs* (1935), and looking for art that lives by its phenomenological effect on the body or the vision.

THAT ABSTRACT THING
CALLED ANALYTICAL

ZONE E.

That Abstract Thing Called Analytical

The male perspective that haunted psychoanalytic theory and offered skewed perspectives on women, their development and the nature of femininity, was challenged in the late 1960s by a discussion, initiated by women, about feminine subjectivity that attempted to liberate women from the consequences of the 'penis envy' and the inferiority this implied.

In *Sexuality in the Field of Vision* (1986), Jacqueline Rose describes how the institution of psychoanalysis and its patriarchal structures effectively stunted developments within the feminist movement between the 1930s and 70s. Otto Fenichel, a psychoanalyst who lived and worked in Oslo in the 1930s, is attributed with recognizing this lapse and denouncing the reductivist tendencies of psychoanalysis as well as its inability to integrate political analysis. Fenichel's claims anticipated the later writings of feminists such as Juliet Mitchell, author of *Psychoanalysis and Feminism: Freud, Reich, Laing, and Women* (1974). Both Fenichel and Mitchell reintroduce sexuality as a historical link between psychoanalysis and the understanding of ideology. Fenichel argued that sexual difference was one of the most fundamental, if not the most fundamental of human laws. Mitchell calls for the question of femininity to be brought back, as a way to recuperate the 1930s impulse to use psychoanalysis to explain the exact mechanisms whereby ideological processes are transformed, via individual subjects, into human actions and beliefs.

In early feminist writings, and later in the work of, for example, Julia Kristeva, sexual, biological, physiological and reproductive difference was seen as reflecting a difference in the relation between subjects and the symbolic social contract. As Kristeva notes 'it is a matter of clarifying the difference between men and women as concerns their respective relationships to power, language and meaning. The most subtle aspects of the new generation's feminist subversion will be directed toward this issue in the future. The focus will combine the sexual with the symbolic in order to discover first the specificity of the feminine and then the specificity of each woman.'

ROSEMARIE TROCKEL

Untitled 1992

Wool (grey-blue)

180 x 125 cm

Courtesy of the artist and
Monika Sprüth Philomene
Magers, Berlin and London**Untitled**, 1992

Wool (Rorschach, grey-blue)

180 x 120 cm

Courtesy of the artist and
Monika Sprüth Philomene
Magers, Berlin and London

Rosemarie Trockel's canonical knitted works are deductive objects that explore a feminist viewpoint while offering a tool for cultural analysis. Located between politics and decoration, machine work and handicraft, they connote forms and materials that are culturally associated to feminine trappings of domesticity and craft. Located between confinement, habitat and habit, these forms of female essentialism become inscribed within an object of analysis (the Rorschach test). Although Trockel is analytically grounded within a feminist agenda, the artist also retracts from the identification of her works as characterizations of either gender relations or autobiographical statements. The artist writes: 'when you are young, you think of being an activist, a political activist. This raises the question of whether you really want to do something for other people or to demonstrate a kind of self-admiration... The fact of being a model doesn't indicate whether it's a positive model, whether it's good or bad. A model is not straightforward, not so clear: it's made of circumstances, including your own perspective.'

ALINA SZAPOCZNIKOW

Photosculpture 1971/2007

20 gelatin silver prints on

baryte paper

24 x 30 cm each

Estate of Alina Szapocznikow.
Courtesy of Galerie Gisela
Capitain, Cologne

In June 1971, Alina Szapocznikow completed a series of grainy black and white photographs of sculptures made with chewing gum. About them, she wrote: 'While I was pulling astonishing and bizarre forms out of my mouth, I suddenly realized what an extraordinary collection of abstract sculptures was passing through my teeth. It suffices to photograph and enlarge my masticatory discoveries to create the event of a sculptural presence. Chew well and look around! The creation lies between dream and everyday work.' Having survived the Holocaust, Szapocznikow became interested in the representations of workers. Working in a variety of media, she ceded to experiments in abstraction and moved toward an organic vocabulary that nevertheless reflected the artist's interest in the democratic potential of art making and ownership. Although Szapocznikow used her body as a specimen in a series of works throughout the 1960s including recasting her body as a useful domestic tool. For example, in *Illuminated Lips* (1966), she was equally interested in less narrative framings in relation to traces of human physicality. At the time the artist produced

Photosculptures, 1971, she had been diagnosed with breast cancer after which she continued to produce work that dealt directly with her diagnosis through wrenching drawings that detailed the aftermath of her surgeries.

DAN GRAHAM

Detumescence 1967

Collage

71.1 × 68.6 cm

Courtesy of the artist and Marian Goodman Gallery, New York and Paris

Detumescence was originally printed by Dan Graham as an advertisement in the *National Tatler* in 1966, with the text: 'Wanted: Professional Medical Writer to write medical, sexological description of sexual detumescence in human male'. The artist placed this ad with the purpose of publishing its findings within a poem in the June 1966 issue of *Aspen* magazine. Graham has said: 'I had in mind a page describing in clinical language the typical emotional and physiological aspects of post-climax in the sexual experience of the human male. It was noted that no description exists anywhere in the literature, as it is "anti-romantic". It may be culturally suppressed – a structural "hole" in the psycho-sexual-social conditioning of behaviour. I wanted the "piece" to be, simply, this psycho-sexual-social "hole" – truncated on the page alone as printed matter. To create it, I advertised in several places. In late 1966, I advertised for a quality medical writer in the *National Tatler*, a sex tabloid. In early 1969, the *New York Review of Sex* gave me another ad. As both of these ads were somewhat edited, I bought an ad in *Screw* in mid-1969. I have received no responses.'

YVONNE RAINER

Trio Film 1968

16mm transferred to DVD, black and white, silent, 13 min
Performed by Steve Paxton and Becky Arnold.
Camerawork by Phill Niblock.
Courtesy of the artist and Video Data Bank, Chicago

Yvonne Rainer began her career as a dancer and choreographer in the late 1950s, having co-founded the legendary Judson Dance Theater in New York in the early 1960s in an attempt to do away with the conventions around dance. Rainer's most influential work from this period is *The Mind Is a Muscle* (1966–68), a piece that illustrates the artist's conceptual approach in linking materiality to an idea and to her concern for the 'seduction of the spectator by the will of the performer'. *Trio Film*, from 1968, shows a minimal set whereby two nudes, a man and a woman, interact with each other and with a large balloon, creating a tableaux for egalitarian relations between bodies and their tasks. Increasingly interested in sexual politics and the structures of oppression, Rainer shifted her focus towards filmmaking in the 1970s, and in 1974 made *Film About a Woman Who...* (filmed by Babette Mangolte), which focuses on the relationships between two women and two men and features disjointed scenes of the couples' interactions.

Wednesday
14 January, 19:00

Screening: *Film About a Woman Who...* (1974), 105min, black and white, sound.
Directed by Yvonne Rainer

MARIANNE HESKE

Phrenological Self Portrait
1976

Video transferred to DVD,
colour, sound, 8 min
Courtesy of the artist

Per Hovdenakk has written that Marianne Heske's 'theme is the confrontation between the individual and society ... [and] the restraints each of us has to impose upon our individuality in order to exist and to function socially. The powerful imperatives of modern society tend to standardize all human manifestations, they force upon us certain roles and patterns of behaviour, the masks of society itself. The individual feels powerless in this confrontation, he sees the mass as a threat and senses its claims almost as a physical force'. *Phrenological Self Portrait* is Heske's reflection on the way in which an individual's behaviour was codified through phrenology, a 19th-century practice in which the personality traits of a person were determined by reading bumps and fissures in the skull. A pseudoscience based on the false assumption, Heske's self-reflective approach to such mental faculty localization is realized by means a video self-portrait. Exploring the dislocation of physical space and the mythical subject of a pseudoscience, Heske occupies an important position in the development of early formalist video in drawing an essential connection between the performance aspects of her investigation and the video monitor, as a time based media suited to materializing the artist's psyche.

HANS-PETER FELDMANN
All the Clothes of a Woman

1974

70 black and white photographs

10 x 10 cm each

Sigmund Freud's theory of sexual fetishism led to new interpretations of Karl Marx's theory of commodity fetishism. In Marx's understanding, 'a definite social relation between individuals themselves assumes the fantastic form of a relation between things'. In this respect, commodities such as food, clothing, machinery or bodies acquire exchange value. For over forty years, Hans-Peter Feldmann has been collecting images of all sorts of items and people, obtained multiple sources including personal collections and mass media, and arranged in displays or publications with or without an apparent order. Because of the lack of commentary, his arrangements provide an arbitrary relation between signifier and signified, and thus investigate the notion of value and the symbolic status of objects and images. According to Feldmann, '*All the Clothes of a Woman* really has to do with sex'.

SIDSEL PAASKE
Brent fyrstikk, ca.1966

Wood, velour, spangles

185 x 35 x 25 cm

Courtesy of Carl Størmer

Sidsel Paaske was part of the Skippergata group of artists in Oslo, which included Morten Krogh, Victor Lind, Willibald Storn, Anders Kjær, Per Kleiva, Eva Lange, Marius Heyerdahl and Siri Aurdal among others. The members of the group attempted to work with new materials and formats. Individual artists from this group exhibited as part of the UKS Spring Exhibition in 1965, where they addressed the question of what constituted the new at that day and time. Sidsel Paaske's contribution to the exhibition was a painting titled *Birth* (1965), noted by Morten Krogh to have offered an abstract yet abject approach to a subject not commonly broached within art at the time. Crudely rendered with expressive brushstrokes to 'illustrate' birth, Paaske's painting identifies a psychoanalytic space. Throughout the 1960s until her early death in 1980, Paaske continued to adhere to abstraction in an attempt to explore notions of space and infinity, but combining it with a variety of media including music, poetry and performance. The work exhibited is titled *Extinguished Matchstick* (1966).

READY, SET, FIRE!
DIRECT FORMS OF
RESISTANCE

ZONE F.

Ready, Set, Fire! Direct Forms of Resistance

Sexual radicalism clashed with conservative capitalist politics in the wake of the international protest movements of 1968, calling for the need to isolate sexual liberation from its increased commodification within marketing, advertising, branding and commercial circulation. The sexual revolution was understood to lend to women's sexual freedom, and the right to have sex with or without marriage or procreation was one of the main issues at stake. Nevertheless, that greater degree of sexual freedom came with a market value, which made the international sex industry that emerged at the time the main beneficiary of that revolution. As Marcuse noted in *One Dimensional Man* (1964), 'without ceasing to be an instrument of labour, the body is allowed to exhibit its sexual features in the everyday world and in work relations. This is one of the unique achievements of industrial society – rendered possible by the availability of cheap, attractive clothing, beauty culture and physical hygiene; by the requirements of the advertising industry, etc. The sexy office and sales girls, the handsome, virile junior executive and floor walker are highly marketable commodities, and the possession of suitable mistresses – once the prerogative of kings, princes and lords – facilitates the career of even the less exalted ranks in the business community... Functionalism, going artistic, promotes this trend. Shops and offices open themselves through huge glass windows and expose their personnel; inside, high counters and non-transparent partitions are com-

ing down. The corrosion of privacy in massive apartment houses and suburban homes breaks the barrier that formerly separated the individual from the public existence and exposes more easily the attractive qualities of other wives and other husbands... This socialization is not contradictory but complementary to the de-erotization of the environment. Sex is integrated into work and public relations.'

The awareness of the expansion and strengthening of consumer culture and its ability to co-opt the language of the Left drove Marcuse to warn that 'the so-called consumer economy and the politics of corporate capitalism have created a second nature of man which ties him libidinally and aggressively to the commodity form. The need for possessing, consuming, handling and constantly renewing the gadgets, devices, instruments, engines, offered to and imposed upon people, for using those wares even at the danger of one's own destruction, has become a 'biological need'... The second nature of man thus militates against any change that would disrupt and perhaps even abolish this dependence of man on a market ever more densely filled with merchandise – abolish his existence as a consumer consuming himself in buying and selling. The needs generated by this system are eminently stabilizing, conservative needs: the counterrevolution anchored in the instinctual structure.'

Artists and intellectuals immersed in the countercultural movement sought alternatives in the form of anti-elitist systems, by creating alternative academies and exhibition formats, and addressing

more accessible formats, favouring wider distribution of their work through the production of posters and pamphlets and aiming for a direct engagement with the public. Others sought to incorporate the irony available in underground comics, where they located a merging of the political and the erotic.

Works

POUL GERNES

Target Painting 1966–69

Enamel paint on masonite
122 × 122 cm
Courtesy of Galleri Bo
Bjerggaard, Copenhagen

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122 × 122 cm
Courtesy of Galleri Bo
Bjerggaard, Copenhagen

Poul Gernes co-founded the Eks-Skolen in Copenhagen with the young art historian Troels Andersen in 1961, with the aim to create an alternative to the traditional Academy of Fine Arts. The Eks-Skolen offered an open situation in which experimentation with new forms of expression and new ways of collective production was fostered, under the motto 'anarchy with artistic responsibility'. Collective and social responsibility were embraced by instructors and students with the goal to create art not for the sake of the artists, but for the sake of society in general. The school offered instruction in concrete subjects – painting, drawings, graphics, theory, art history – but its main focus was collective production, under the

influence of the work Allan Kaprow and Claes Oldenburg were producing in New York at the time. In contrast to Fluxus, the Eks-Skolen concentrated on working on materials, specifically on painterly production. As an artist, Poul Gernes created series of dot and target paintings based on simple geometric patterns and with the use of stencils. Although his work is apparently close to Jasper John's *Targets*, Gernes's approach was altogether different. He rendered his works on masonite boards measuring exactly 122 x 122 cm, with the purpose to be installed and rearranged in a variety of ways without the artist's intervention. Gernes saw this as a commentary against the elitist nature of the art world and specifically the Danish art world. By turning art production into serial production, Gernes supported the idea of an anonymous art that neared decoration, to be assimilated into an idea of social design for the public and to be integrated in open spaces and hospitals. From 1968 to 1976, Gernes worked at the Copenhagen Country Hospital in Herlev, and during that time he defined himself as a decorator.

POUL GERNES

Public Bath 1969

Photographic Documentation of Public Bath at Festival 200
Charlottenborg
Udstillingsbygning,
Copenhagen
Photographs by Erik Hagens
Courtesy Erik Hagens and
Troels Andersen / Silkeborg
Kunstmuseum

In 1969, the Charlottenborg Udstillingsbygning, the exhibition building of the Royal Danish Academy, celebrated its 200 year jubilee in the form of Festival 200. As appointed curator for the project, Troels Andersen, co-founder of Eks-Skolen, offered artists from throughout Europe a free train ticket to Copenhagen and exhibition space should they be able to make it. As a contribution, Poul Gernes installed a public bath on top of library that was both operable and functioning for bathers. Gernes recognized that the ticket of entrance to the institution cost less than a ticket to an actual public bath in Copenhagen. The public bath was well visited by actual bathers, the problem that water had to be brought to the site without proper drainage. Gernes' original plans for the bath had been drawn up for a utopian home as proposed by Andersen and Gernes for a community of artists. Gernes' bath schematic, however, was designed throughout the house and despite its response to the idea of collective living, the plan alienated those who still wished for a particular level of privacy. Some years later, Pontus Hultén sought out without success to recreate the project for Festival 200 within the frame of an exhibition on anarchism at the Venice Biennale.

POUL GERNES**Poul's Circle Performance 1967**

Filmed by Ole Schelde
Super 8/Double 8 mm transferred to DVD PAL, black and white, silent, 2 min 30 sec
Courtesy of Ulrikka Gernes

Poul's Paper Performance 1967

Filmed by Ole Schelde
Super 8/Double 8 mm transferred to DVD PAL, black and white, silent, 2 min 10 sec
Courtesy of Ulrikka Gernes

THOMAS BAYRLE**Die Bewegung ist so stark wie ihr schwächstes Glied**

1969
Silkscreen print on coloured paper
100 × 70.2 cm
Courtesy of the artist and Galerie Barbara Weiss, Berlin

Big Mama 1969

Silkscreen print on coloured paper
100 × 70.2 cm
Courtesy of the artist and Galerie Barbara Weiss, Berlin

Über Liberalismus 1969

Silkscreen print on paper
86 × 64.5 cm
Courtesy of the artist and Galerie Barbara Weiss, Berlin

Untitled (John Lennon & Yoko Ono) 1971

Silkscreen print on paper
88 × 62 cm
Courtesy of the artist and Galerie Barbara Weiss, Berlin

Feuer im Weizen (Sex-mappe) 1970

9 silkscreen prints on hand-made paper
47 × 64 cm each
Courtesy of the artist and Galerie Barbara Weiss, Berlin

M-Formation 1970

Silkscreen print on cardboard
59.5 × 83 cm
Courtesy of the artist and Galerie Barbara Weiss, Berlin

Frauen am Meer 1970

Silkscreen print on cardboard
59.5 × 84 cm
Courtesy of the artist and Galerie Barbara Weiss, Berlin

Herr und Frau Schwanz

1970
Silkscreen print on cardboard
42 × 60 cm
Courtesy of the artist and Galerie Barbara Weiss, Berlin

Mantel grün 1967/68

Silkscreen print on plastic
92 cm
Courtesy of the artist and Galerie Barbara Weiss, Berlin

Mantel 1967/68

Silkscreen print on plastic
91 cm
Courtesy of artist and Galerie Barbara Weiss, Berlin

Liebe & Butter 1967/2001

Silkscreen print on plastic
Liebe: ca. 112 × 343.5 cm
Butter: ca. 107 × 476.5 cm
Collection of Johann Widauer, Innsbruck

Feuer im Weizen 1970/2007

Silkscreen print on paper
Courtesy of the artist and Gallery Johann Widauer, Innsbruck

Tassentasse 1969

Plastic and plexiglass
34 × 120 cm
Private collection

GÜNTER AMENDT
Sex Front 1970

With contribution by
Thomas Bayrle, Günter
Degler, Thomas Frank,
Gerald Kienast, Alfred
von Meysenbug, Thodora
Osikowska, Gunter Rambow
Publisher: März Verlag,
Frankfurt
Private Collection

THOMAS BAYRLE**Feuer im Weizen 1970**

Assistant: Johannes
Sebastian
Publisher: März Verlag,
Frankfurt
Private Collection

In 1968, Thomas Bayrle began his creative cooperation with the Marxist Leninist Party in Germany. Having prior factory experience, the party welcome his ability to communicate information through graphics, concrete poetry and cacophonous constructions, but within a sober and subdued frame. In their search for alternative forms of communication, the cooperation with Bayrle offered the party a new constituency and influence over a new political situation. The poster warned: "When we become dangerous, it will be your pleasure. But when we our pleasure demand, it will be your danger." The cooperation, however, eventually failed as discussions within the group were driven towards orthodoxy, and Bayrle was dismissed as a reactionary element because he painted Maoist suits with decadent ties. As Bayrle has said, 'As an artist, it is normal that you don't fit into such heavy machinery.' The Marxist Leninist Party operated in a contrasting way to the Red Army Faction, who emerged from ethical anarchist current of mostly students of Marcuse, Theodor Adorno and Max Horkheimer and identified 'no more legal possibilities' to change society. As Bayrle recalls, 'What had been sort of a game turned into some kind of Sartrean machine. My first dealer, Helmut Pohl, disappeared one day only to reappear some months later, well dressed in a fashionable suit, with a haircut and a gun. Understandably we were

pissed off – there was a pure cynicism in the air – the Vietnam War wasn't stopping, the Cold War was raging and there was a great machinery being built with more and more backing. In Germany, reactionary people were steering the *Wirtschaftswunder* car. So, for a variety of reasons, like in Italy and France, the need for a real radicalization happened in a relatively short time.' But as Bayrle says, 'In Germany, both groups failed – the workers did not join the leftist groups in the factories "downstairs" and the bourgeois refused to use military power in the anarchistic way "upstairs".'

Bayrle's aesthetic logic did not regard violence as a means, leaving the possibility of transgression to an avoidance of anything too obvious and weaving materials into a construction difficult to decode. With Marcuse's *Eros and Civilization* still fresh in the minds of many, the political struggle against capitalism extended into a wider liberation for sexual freedom adopted through often exaggerated forms. At the time that Kommune 1 (or K1) emerged in Berlin in 1967 as an aggressive organization against sexual morality that considered 'sex as a weapon to destroy the bourgeois family', Bayrle rerouted his own practice against bourgeois morality in a less confrontational manner, aiming for wider distribution of his work and its message. In 1970, Bayrle joined as a member of Günther Amendt's crew in the

production of *Sexfront*, a popular leftist pamphlet that served as a guide to sex education for its teenage readership. In its pedagogical format, this sex education guide succeeded in conveying a basic message that was not too far off from that proclaimed by Marcuse in *Counter-Revolution and Revolt* (1972) 'that the technical division of labour divides the human being itself into partial operations and functions, coordinated by the coordinators of the capitalist process that make the entire human being – intelligence and senses – into an object of administration, geared to produce and reproduce not only the goals but also the values and promises of its ideological heaven.'

ÖYVIND FAHLSTRÖM

Study for Meatball Curtain 1970

Acrylic and ink on paper
36 × 47 cm

Collection of Sharon
Avery-Fahlström

Öyvind Fahlström came to visual art from poetry. His early poems from 1949 recall the automatic poetry of the Surrealists, with verses such as 'a rudder sticking out of his skull guided him through a huge baroque slaughterhouse in the dark/where gentlemen in gold-laced whips sat absorbed in their entrails'. His *Manifesto for Concrete Literature* (1953) led him to focus on visual interpretation of concrete poetry in works that reflected the artist's admiration of the sci-fi surrealism of Roberto Matta. In the early 1960s, Fahlström's work reflected his interest in American comic books, which had already been manifest in a text he published in 1954 titled '*The Comics as Art*', where he investigated the sequential character of comics.

In the late 1960s Fahlström was introduced to *Zap Comix* and adopted their imagery and style. *Zap* was started in San Francisco in 1967, and was one of the first underground comic books made by members of the hippie subculture. *Zap* cartoonists were viewed as radical and countercultural descendents of the authors responsible for the satirical *Mad Magazine*, popular in the 1950s. The *Zap* artists defied the Comic Code

Authority of America, which monitored comic book content, by exploiting the very subjects that code was designed to censor: sex, violence, drugs and left-wing ideology. Fahlström appreciated Robert Crumb's drawing style, and singled out his four-page *Meatball* from *Zap's* 1967 debut issue, of which Fahlström said: 'liberation comes from above, in the form of meatballs that drop from the sky on pedestrians' heads one sweltering summer day amid the skyscrapers, transfiguring the people and threatening the world order'.

Wednesday**21 January**

Screening: *Du Gamla, Du Fria* (1972), 100min, colour, sound
 Directed by Öyvind Fahlström

In 1972, Fahlström directed *Du Gamla, Du Fria*, a film which featured Marie-Louise Ekman and revolved around a group of politically conscious young people protesting against a corrupt political system by means of street theatre. Pontus Hultén found in the film 'some of the best criticism of the political movements, opinions and ideas of 1968', and added that 'It will be of no surprise if in the future this film comes to be regarded as one of the prime sources for a better knowledge of a fantastic moment in history, of the ideas and problems raised by the events and developments for those involved, when the Spring of 1968 was over.'

MARIE-LOUISE EKMAN**Livet och Döden 1971**

Oil on canvas
 124 × 137 cm
 Courtesy of the artist and
 Galerie Bonnier, Geneva

Striptease 1973

Oil on canvas
 63 × 90 cm
 Courtesy of the artist and
 Galerie Bonnier, Geneva

**Marie-Louise Ekman and
 Carl Johan De Geer**
Aftonsnabel 1969

Silkscreen on paper
 99.5 × 70 cm
 Collection of Moderna
 Museet, Stockholm

Marie-Louise Ekman has acknowledged to have been greatly influenced by George Herriman's *Krazy Kat*. Assuming the position of cultural antagonist, Ekman cooperated with Carl Johan de Geer and others in performances, stagings and the production of clothing lines. Ekman had been a member of the feminist Gruppe 8, but she opted out of participation in such exhibitions such as 'Kvinnfolk' at the Kulturhuset in Stockholm in 1965. Her straightforward integration of sex within her work overturns taboos, as she places herself as an empowered player within a game which contests political, sexual and artistic constraints. Placing her body as a central element in her various stagings, Ekman exaggerates physical gestures, by posing lasciviously or eating, drinking or vomiting, and using the caricature as her style of

reference. Together with Carl Johan de Geer, she made scenarios, photo shoots and burlesque photo-paintings that portray the artists as political pranksters.

**GRUPPE 66 AND
KONKRET ANALYSE**
GRUPPE 66

Bergen Kunstforening
11 March–3 April 1966
NRK Epoke, 24 February
1966, by Finn Bergan 9 min
Gruppe 66 interviewed by
Per Remfeldt at Kafe Paletten
in Bergen Kunstforening,
three weeks before the
opening of their exhibition
Courtesy of the artists and
NRK, Oslo

KONKRET ANALYSE

Bergen Kunstforening 2–18
October 1970
NRK Studio 70, 23 October
1970, by Per Simoness 3 min
46 sec
From the exhibition in Bergen
Kunstforening
Courtesy of the artists and
NRK, Oslo

GRUPPE 66

Documentation from Gruppe
66 at Bergen Kunstforening
11 March–3 April 1966
Facsimiles in bound booklet
30 × 43 cm, 37 pages
Compiled by Elsebet Rahlff
2008

KONKRET ANALYSE

Documentation from Konkret
Analys at Bergen Kunstforening
2–18 October 1970
Facsimiles in bound booklet
30 × 43 cm, 52 pages
Compiled by Elsebet Rahlff
2008

OLAV HERMAN HANSEN**Søppeldyng 1966**

Collage
52 × 60 cm
Private collection

In 1966, Lars Grundt issued a manifesto: 'Why should Bergen lag behind with lukewarm tea when the rest of the world is renewing itself from the previous and stable psychological situation and academic norms? We need a modern museum without traditions – a place for a free scene of drama, a workshop for the young and independent artists outside of the market.' Grundt was one of the founding members of Gruppe 66, a project that was according to Gerd Hennum, "inspired after a manual published at Black Mountain College, North Carolina in 1952." The situationist practice of Co-Ritus, the ritual of making artwork was as important as the art itself, had been adopted by the group for this particular event. Elsebet Rahlff, one of the central figures of Gruppe 66 recalled that "we mounted a large canvas in the middle of the room and before we started to paint, we agreed to proceed according to the rhythm of the music being played during the event."

Conceived as a project that would last no longer than the length of the exhibition at Bergen Kunstforening, Gruppe 66 was formed by young artists (predominantly under 20 years old) living in Bergen, who broke down the exhibition format into a series of happenings, film screenings, concerts, readings and relational activities. The members of the group included Nils Bolstad, Laurie Grundt, Ragnhild Gram-Knutsen, Bjørn Kahrs Hansen, Olav

Herman Hansen, Bjørn He-granes, Ingvald Holmefjord, Kjetil Hvoslef, Per Kleiva, Knut Bratland Kristiansen, Elsebet Rahlff, Egil Røed, Lars Sæverud, Terje Skulstad, Oddvar Thorsheim, and invited Danish artists Jens Jorgen Thorsen, Walt Rosenberg, Anne Hede-gaard, and Stefan Rink. *Søp-peldynge (The Garbage Heap)*, 1966, by Olav Herman Hansen was part of the exhibition, and was considered to be controversial because juxtaposition of fragments of naked male and female body parts with religious imagery. At the time, pornography was banned in Norway.

In an article from *Bergens Avisen* in 1966, it was noted that "the most apparent reason for the establishment of Gruppe 66 is the turbulent relationship to Bildende Kunstneres Forening. The association which holds a mandate to support artists has been reluctant to allow a younger generation of artists to have a say and the conservative artists comprising the association have responded negatively to new impulses."

In 1970, part of the original Gruppe 66 in the form of Laurie Grundt, Olav Herman Hansen, Nils Bolstad, Elsebet Rahlff, Oddvar Thorsheim, Anne Hedegaard, and Stefan Rink joined by new members, initiated *Konkret Analyse* also at the Bergens Kunstforening, under the initiative of Laurie Grundt and Stefan Rink. In the documentation of the event produced by NRK, Lars Grundt and Stefan Rink elaborate on how art and politics are intertwined and explain

how revolution was possible in Norway at the time. The installation at the Bergen Kunstforening consisted of a motor highway, a surreal marketplace, a circus arena and a library. Evening events including a concert for motor-bikes, happenings, dance, political discussions and debates were an essential part of the project.

This exhibition that followed, *Samliv (Common life)*, also at the Bergen Kunstforening in 1975, completed this trilogy. *Samliv* took the form of an information site made in collaboration between visual artists, art students and doctors, about sexuality issues, including contraception and abortion. Artists' works dealing with sexuality were displayed, and authors, actors, psychiatrists, psychologists were invited to take part. From 1975 to 1977 the exhibition was toured to Tromsø, Trondheim and Oslo, always involving local elements. *Samliv* was initiated by Inger Grundt and Elsebet Rahlff.

ASGER JORN

Brisez le cadre qi etouf l'image 1968

Lithograph
50 × 32 cm
Collection of Silkeborg Kunstmuseum. Donation Asger Jorn

Pas de puissance dimagination sans images puissante 1968

Lithograph
50 × 33.8 cm
Collection of Silkeborg Kunstmuseum. Donation Asger Jorn

Vive la revolution passionné de l'intelligence creative 1968

Lithograph
52 × 33.2 cm
Collection of Silkeborg Kunstmuseum. Donation Asger Jorn

Asger Jorn was an important member of the CoBrA movement which later evolved into a particular brand of Scandinavian situationism. It was within his motto defending the "ludic, playful, experimental tendency for the artist as well as one that reflected an analytical, technical and scientific tendency" where he parted views with his colleague Guy Debord in steering the Situationist International. Jorn did not see these two tendencies as mutually exclusive but opted for an 'interweaving' within situology as a way to give a decisive push to both tendencies. It was this juxtaposition of the ludic and the analytic that caused the break into the Second Situationist International, formed by Jorn's brother Jørgen Nash, who purchased a farm in Drakabygget in Southern Sweden, to establish a collective based on emotion as non-reflective intelligence. Co-Ritus emerged from this continuation and was modelled on a free society under the manifesto 'Come and join in. Get down to it'.

In a close yet embattled relationship between Asger Jorn with Guy Debord, Jorn remained very much involved with Debord throughout the 1960s in his pursuit to establish a Situationist archive in Silkeborg. In 1968, Jorn printed a series of posters to be used by protestors in May '68. Purposefully adopting slogans written in broken French to reflect the language of the immigrant factory workers, the posters announce a revolution of impassioned imagination, proposing a Situationist challenge to the colonization and alienation of the everyday.

STURE JOHANNESSON

Underground 1 1968

Print on paper
85 × 62 cm
Collection of Moderna Museet, Stockholm

Sture Johannesson's main medium of production throughout the 1960s was the poster. In 1968, his *Hash Girl* served as the poster image for an international underground exhibition at the Lunds Konsthall. The poster was censored, as well as the rest of the exhibition. The poster reads 'Revolution Means Revolutionary Consciousness' and depicts a naked woman with a clay pipe and a leaf of hashish, calling for the 'make love, not war' revolution, while 'Liberty Leading the People' represents the old revolution that resorted to violence. In 1968, Sture Johannesson was prosecuted in Malmö for exhibiting in public Lars Hillersberg's collage showing Sven Wedén, the leader of the liberal People's Party, naked. He was later acquitted.

LENE ADLER PETERSEN AND BJØRN NØRGAARD

Event by Bjørn Nørgaard and Lene Adler Petersen at Copenhagen Stock Exchange 1969

Original poster
35 × 46 cm
Private collection

Børsaktion (The Female Christ at the Stock Exchange, 1969) is a performance by Lene Adler Petersen and Bjørn Nørgaard, in which Petersen appeared as a female Christ figure carrying a white cross at the Danish Stock Exchange while a group of businessmen withdrew from the centre of the room. The action, documented by an out of focus image, fails to illustrate the full sequence of the action. According to the Danish art historian Birgitte Anderberg, the performance 'took place in two stages as far as the relationship between the naked woman and her sign is concerned: the cross was first raised aloft in a demonstrative display, like a symbol of power directly against the stockbrokers – referring to the Expulsion of the Merchants from the Temple – and subsequently lowered to be carried in the other hand. One might be tempted to interpret this transformative gesture as indication more than just an ending as the weapon was lowered: filtered through the obsessive repetition of it is certainly possible to view it as a transformation of the woman with the cross into a figuration of the woman sign.' Anderberg continues to

note that 'beyond the critical objective of *The Female Christ at the Stock Exchange* and the concept of an expulsion of sinners – cuttings with the -sign can be viewed as an annexation and displacement of the figurative, rhetorical transformation process in *The Female Christ* into an experimental, aesthetic, political and poetic investigation of the significance of signs, one that reaches beyond, and in some sense negates, gender ideology. Perhaps it really points towards an open-ended state beyond conceptualism – like the car suspended between the two leaves of the open bridge.'

WILLIBALD STORN

Weekend 1972

Silkscreen print

70 x 100 cm

Courtesy of the artist

Willibald Storn was a blue-collar industrial worker and sailor before he became involved in art. Originally a member of Skippergata – an abandoned building in Oslo that housed jazz musicians, artists, actors and authors, Willibald Storn created a series of provocations throughout the late 1960s which contested capitalism and its repressive systems. He is perhaps best known for *Coca Donald Samfund, ikke ta meg (Coca-Donald Society, don't take me)*, an expansive installation made out of refuse, soap powder, condoms, pin-up photographs, and music mounted at the UKS in Oslo in 1969. Posters with the word 'SALE' were flyposted outside the entrance to resemble a church portal, linking mass consumerism to a new found spirituality. During the opening, the artist preached about hell on earth. Asle Raaen, the art critic in *Arbeidernes Pressekontor (The Worker's Press Office)*, read the exhibition as a political commentary that had abstracted from the art form. 'I was very much concerned with alienation. The revolts in Paris, the Vietnam War, the Berlin Wall, the environment, the imperialism which started to poke out its ugly head. The old artistic ideals had to be put aside. It became obvious that I should print slogans on posters in

black and white,' Willibald has said about the installation. Encouraged by Storn's *Coca-Donald Society*, the Gras formed together with Storn, Morten Krogh, Per Kleiva and Anders Kjær as a working collective that would make posters and silkscreen prints about Vietnam. Adamantly aligned with the Marxist-Leninists, the collective felt a need for a tighter organization that would operate like a workshop. With Gras, was initiated an exhibition in Kristiansand Kunstforening. At the entrance door of the exhibition Storn had written 'I am for an art that that does something other than sit on its ass in a museum', words drawn from Claes Oldenburg's quote from the early 1960s 'I am for an art that is political-erotic-mystical, that does something other than sit on its ass in a museum'.

The founding format for underground comics as initiated by *MAD* magazine in the 1950s was pushed into more extreme formats by Harvey Kurtzman and later Robert Crumb. By the late 1960s, the emergence of underground comics that dealt with social and political issues infused by sex, anti-war protests and anti-imperialism appeared internationally. The new comics eventually became known as comix to set them apart from mainstream comics and to emphasize the x in x-rated. By the end of the 1960s, women comic artists, recognizing the exploitative nature of the depiction of women in comix, founded new publications such as *Wimmens Comix*, *Tits n' Clits*, and *Twisted Sisters*

Archive

Zap Comix 1967 No.0

Publisher: Last Gasp,
San Fransisco
Private Collection

Zap Comix 1967 No.4

Publisher: Last Gasp,
San Fransisco
Private Collection

Zap Comix 1967 No.5

Publisher: Last Gasp,
San Fransisco
Private Collection

Snatch Comics 1968 No.1

Publisher: Apex Novelties,
San Fransisco
Private Collection

Wimmens Comix 1972 No.1

Publisher: Last Gasp,
San Fransisco
Private Collection

Wimmens Comix 1973 No.2

Publisher: Last Gasp,
San Fransisco
Private Collection

PETER HAARS

Happy Biff 1972

Publisher: Pax Forlag, Oslo
Private Collection

UNTITLED (FIGURATIVE),
1965/2008

ZONE G.

Untitled (Figurative), 1965/2008

The second-wave of feminism that originated throughout the 1960s did not have a clear influence in the art world until the very end of the decade, when a range of different positions internationally aimed to claim the rightful place for women in art as well as society. At the same time, the phallogentric image of the woman had never before been so firmly implanted as a media construction. In a 1973 essay titled '*Acinema, Cinema*', Jean-François Lyotard introduced the term 'Swedish posing' to refer to the practice in which the erotic object is fixed and immobile, posed, the woman located as the object of the spectator's gaze, to be enjoyed at a distance. Lyotard writes: 'Presently there exists in Sweden an institution called posing, a name derived from the pose solicited by the portrait photographers in a practice whereby young girls rent their services to these special houses, services which consist of assuming, clothed or unclothed, the poses desired by the client. It is against house rules of these houses – which are not houses of prostitution – for the clients to touch the models in any way... It must be seen how the paradox is distributed in the case: the immobilisation seems to touch only the erotic object, while the subject is found overtaken by the liveliest agitation.' An increase in production and a wider network of distribution turned pornography at the beginning of the 1970s into a mass-cultural product, disrupting the relation that erotically charged material had in the past with radical movements in art and populist struggles. As Constance

Penley writes in her essay 'Crackers and Whackers', an era of adult filmmaking was initiated in the 1970s, meeting both the sexual revolution and the Women's Liberation movement. But it did so countering the latter, and focusing explicitly on the woman and her sexual odyssey, to 'eventually savage the middle class and professional codes of decorum, and in its raunchiness and sluttiness, to scream "white trash".'

New forms of experimental film emerged at the time, as did *ad hoc* committees, collectives and smaller, more flexible groupings and unions that fought the marketing trap that sexual liberation had succumbed to, and as an effect of which had lost its effectiveness by been incorporated by the dominant media channels. The 'new talkie' or new narrative film gained a critical position – with filmmakers like Babette Mangolte, Chantal Ackerman and Yvonne Rainer 1974 exploring gender relationships while interrogating the way these relationships had been represented in commercial feature film. This new genre of filmmaking also rejected the medium-essentialism championed by the structural film movement. For example, Anthony McCall, Claire Pajackowska, Andrew Tyndall and Jane Weinstock's *Sigmund Freud's Dora* (1979) explored the role of female sexuality and the phallogentric views of TV commercials and porn clips. In feminist discussions, the case of *Dora*, a young woman with symptoms of hysteria diagnosed by Sigmund Freud, was of central interest because *Dora* eluded Freud's models of interpretation and prescribed terminology. The film looked at the way in which patriarchal ideology

attempts to frame the subject of the woman. On the film, Claire Pajczkowska noted that 'dealing with representation as conscious production means that pornography, for example, is treated only on an economic level as commodity production; but more importantly this allows for a distinction to be made between "men's issues" and supposedly, although absent, "women's issues", an idealist concept all the more for being a "natural" distinction.'

Works

AD HOC WOMEN ARTISTS COMMITTEE

Untitled 1970

Hand-made slide produced in protest against the Whitney Museum Annual and projected onto the museum façade
Courtesy of Lucy R. Lippard

The Ad Hoc Women Artists Committee (founded by Brenda Miller, Poppy Johnson and Faith Ringgold) began its work with the 1970 Whitney Annual with the goal of looking at art made by women and reflect on how this made room for women's experience. Their tactics included issuing a fake press release stating that the Annual would finally include 50 per cent of women and 50 percent 'non-white' artists. Slides of women's art were projected on the outside of the building, and invitations were faked to allow for a sit-in at the opening.

VALIE EXPORT

'Women's Art: Ein Manifest'

Essay printed in *Neues*

Forum, January 1973

Private collection

VALIE EXPORT was coined as artistic concept and logo in 1967, inspired in part by the package for Smart Export cigarettes, which was small and covered with slogans like 'made in Austria', 'always and everywhere', and 'smart'. In contrast to Actionists like Hermann Nitsch and Günter Brus, VALIE EXPORT addressed the role of women and the constitution of identity through socially mediated rituals. EXPORT has explained: 'Just as we are born into an already existing language, which must then serve us as a means for communicating with ourselves, we are also born into a social order whose power conditions and phantasms are articulated by means of language, signs and rituals. These inscriptions in our feelings and consciousness, as well as in our body, make the body predestined as a medium of exploration of social reality.' In 1973, VALIE EXPORT published in *Neues Forum* a manifesto that stated that 'the position of art in the women's liberation movement is the position of woman in the arts movement'. The manifest is divided into categories, the first of which is 'The History of Woman is the History of Man', followed by a second – 'And It is The Right Time' – that makes a call: 'to destroy the arts that man forced upon us means to destroy the

features of women created by man. The new values that we add to the arts will bring about new values for women in the course of the civilizing process'. EXPORT maintains that 'the transference of the specific situation of woman to the artistic context sets up signs and signals which provide new artistic expressions and messages on one hand, and change retrospectively the situation of women on the other. The arts can be understood as a medium of our self-definition, adding new values to the arts. These values, transmitted via the cultural sign-process, will alter reality towards an accommodation of female needs. THE FUTURE OF WOMEN WILL BE THE HISTORY OF WOMEN.'

KANONKLUBBEN

Damebilleder 10–24 April 1970

Tableaus at Kunstakademiet/Rådskælderen & Trefoldigheden, Copenhagen
Silkscreen on paper, reprinted in 2008

The members of KANONKLUBBEN taking part in this event were Birgitte Skjold-Jensen, Jytte Keller, Jytte Rex, Kirsten Dufour, Kirsten Justesen, Lene & Marie Bille and Rikke Diemer

In 1970, *Damebilleder* was the first women's exhibition in Denmark that approached issues concerning women and including only women as the participants. The project took place partly in the student union premises, in a basement at Charlottenborg and a party at the Trefoldighed exhibition building. It consisted of seven tableaux which changed every two or three days and depicted assigned societal roles and working contexts for women, including 'The Prostitute', 'Washing Up', 'Beauty Salon', 'The Defence', 'The Tunics' and 'The Camp'. According to participants Jytte Rex, "That women are not by nature intellectual creative beings, better at handicraft than for their intellectual capacity – this is a dogma which exists in public institutions if even in disguise." The participants were from a group called Kanonklubben – a collective of artists that turned to the super-8 Canon camera in

their look for new ways to develop works of art. Inspired by the Eks-Skolen, members of Kanonklubben turned to arbitrary documentation in an attempt to portray non-staged circumstances and surroundings as a form of resistance.

KANONKLUBBEN

7 Women Pictures 1970

Super 8mm transferred to DVD PAL, colour, silent, 19 min 29 sec

Courtesy of the artists

SANJA IVEKOVIĆ

Triangle 1979

4 photographs
55 x 65 cm each
Collection of Kontakt. The Art Collection of Erste Bank Group, Vienna

Sanja Iveković attended the Academy of Fine Arts in Zagreb from 1968 to 1971, after which she engaged in practices against the modern, 'official art' made in Yugoslavia at the time, in order to survey the cultural and political environment and strategies of representation through the use of imagery from television magazines, commercials and news programmes. In 1975, the artist produced the series *Double Life*, in which she paired 62 sets of images – each of which showed the artist in various positions next to excerpts from advertisements from women's magazines. With this work Iveković exposes the media construction of femininity while and the Western, capitalist construction of the media and contrasts to that from the non-capitalist East.

During the 1970s, Iveković took part in several group projects that took place in urban settings. The last work she made within the Socialist period also took place outdoors, on the balcony of her apartment in Zagreb in a solo performance, *Triangle* (1979), that attempts to treat during 18 minutes her Communist environment as a public space, by sitting on the balcony of her apartment while simulating masturbation as

President Tito's motorcade drives by. Bojana Pejić has written that *Triangle* 'tests and shifts the border between the personal and the public, between the erotic and the ideological, and with her feminist (as well as anarchical) mind, places the personal within the political. Notwithstanding, it is hard to qualify *Triangle* as public art. Why? Because what Iveković's performative act on her balcony lacks is the chief condition for public art and this is the public space, which is a "corollary of democracy".'

LEE LOZANO

No title 1971

Vellum paper (facsimile)
27.9 × 21.6 cm
Estate of Lee Lozano.
Courtesy Hauser & Wirth,
Zürich and London

No title 1971

Ink on paper (facsimile)
23.3 × 21.5 cm
Estate of Lee Lozano.
Courtesy Hauser & Wirth,
Zürich and London

Take Possession Piece #3 1969

Ink on paper (facsimile)
27.9 × 21.6 cm
Estate of Lee Lozano.
Courtesy Hauser & Wirth,
Zürich and London

No title 1969

Ink on paper (facsimile)
27.9 × 21.6 cm
Original belongs to Bob
Nickas Collection, New York

No title 1967

Ink on paper (facsimile)
27.9 × 21.6 cm
Estate of Lee Lozano.
Courtesy Hauser & Wirth,
Zürich and London

Masturbation Investigation 1969

Graphite and ink on paper
(facsimile)
29.7 × 21.6 cm
Estate of Lee Lozano.
Courtesy Hauser & Wirth,
Zürich and London

General Strike Piece 1969

Offset ink on paper
27.9 × 21.6 cm
Estate of Lee Lozano.
Courtesy Hauser & Wirth,
Zürich and London

No title 1969

Pencil, pen and coloured
crayon on notebook paper
(facsimile)
27.9 × 22.2 cm
Original belongs to Martina
Batan Collection, New York

With the increasing social and political turmoil of 1968, Lee Lozano began to question her commitment to painting. Her gradual withdrawal from the art world led her to the carbon copying and photocopying of her text-based drawings, which she either mailed to friends or kept. Drawings such as *General Strike* 10 April 1969), was included in her 'Statement for the Open Public Hearing, Artworkers Coalition', given at a meeting at the School of Visual Arts in New York to discuss museum reform and the formation of the coalition itself. *General Strike* is written as a set of self-directives, in which Lozano is 'rejecting a particular administration of the late avant-garde organized according to work and production, and violating the Orphic culture that Lozano's anti-utilitarian art advocates. Her insistence is on a simultaneously personal and public revolution.' This work is submitted in tandem to the sixth issue of *0 to 9*, joining other artists such as Dan Graham, Lawrence Weiner, Vito Acconci, Robert Barry, Douglas Heubler, Robert Smithson, Adrian Piper and Sol Lewitt.

BABETTE MANGOLTE

(Now) or Maintenant entre parenthèses 1976

16mm transferred to DVD, colour, silent, 10 min

Performers: Linda Patton and James Barth

Courtesy of the artist and Broadway 1602, New York

Babette Mangolte was one of the first women accepted into the cinematography programme at the École Nationale de la Photographie et de la Cinématographie, founded by Louis Lumière. She moved to New York in 1970, where she worked as the cinematographer for Chantal Ackerman and Yvonne Rainer among others. Deeply involved in the downtown art scene, she documented performances by artists and dancers such as Trisha Brown, Philip Glass and Marina Abramovic. Most of Mangolte's early film work was both a self-examination of what it means to be a spectator, and an experiment in narrative filmmaking. Her film *(Now) or Maintenant entre parenthèses* (1976) has practically no dialogue, and is made of set situations that repeat, evolve and change. According to Mangolte, her work is aligned with abstraction, in that 'abstraction comes from the fact that the body is put to task... It is less about what the body has to suffer than about how it can endure.'

HARUN FAROCKI

Ein Bild 1983

16mm film transferred to digital AV player, colour, sound, 25 min

Courtesy of the artist

Ein Bild (1983) is the result of Farocki spending four days in a studio filming a centrefold photoshoot for *Playboy* magazine. According to Farocki, 'the naked woman in the middle is a sun around which a system revolves – of culture, of business, of living!' The film is part of a series Farocki worked on since 1979. The television station that commissioned it assumed in these cases that Farocki was making a film critical of its subject matter, while those being filmed assumed that the film was an advertisement for them. But, as Farocki says, 'I try to do neither. Nor do I want to do something in between, but beyond both.' In this work, it is understood that the build-up of what is essentially a display of a naked model becomes embarrassingly voyeuristic, making the viewer almost uncomfortably aware that aspects of erotic pleasure and looking are intimately involved in the representation. As Laura Mulvey noted in her essay 'Visual Pleasure and Narrative Cinema', 'the woman is an icon, displayed for the gaze and enjoyment of men, the active controllers of the look, threatens the flow of narrative action'. Farocki's film reveals how representation is produced and constructed by making visible the construction of what effectively becomes a

display container made invisible in the final photograph of the model. In contrast to the confrontational character of Lena Nyman in Vilgot Sjöman's *I Am Curious (Yellow)*, the *Playboy* dream girl becomes reinserted into a regressive, socially conservative context that lacks any subversive wit or campy grit, and which sanctions the woman back into an image, devoid of any of the characteristics of the political subject.

NOTES FROM THE UNDERGROUND

ZONE H.

Notes from the Underground

"Freedom of the press is guaranteed only to those who own one," wrote A.J. Leibling in the May, 1960 issue of *The New Yorker* foreshadowing a wave of journals and publications to emerge in the 1960s to radicalize the idea of independent publishing. Political and cultural activists in the 1960s who were otherwise denied access to mainstream media sought the means to create their own underground press with a commitment to merge cultural issues together with confrontational politics. With the invention of the offset press, this new technology offered an inexpensive and rapid way to reproduce written word photographically (although the Xerox was noted to be costly when it appeared on the market). It was common for editors to reject the rigid black and white columns of the mainstream press and to launch special editions to be illustrated by artists in an effort to present distinctive, colourful, and even collectible covers. At the same time, the publication as a gathering of materials -- a compilation of leaflets and objects, compiled in the aftermath of a performance, discussion, meeting, also reflected new propositions in the field of "cultural journals."

Aamurusko

Helsinki, Finland

Aamurusko 1969-70

Contributions from M.A. Numminen, Jarkko Laine, Markku Into, Harro Koskinen, Harri Dahlström and others. Private collection

In Finland, the activities of the underground movement started in 1966 concentrated mainly in the university cities of Helsinki and Turku, led by a commitment to "blowing up one's consciousness" to reach mental, ideological and sexual liberation. In 1968, Harro Koskinen, together with poets Markku Into and Jarkko Laine, M.A. Numminen and Harri Dahlström, started publishing the underground magazine *Aamurusko* (*The Dawn*). This group also did gigs touring Finland as the Suomen Talvisota (the Finnish Winter War, carrying out happenings). In *Aamurusko* 3/1968, Jarkko Laine wrote: "we must go to guerilla war: we must make all institutions objects of suspicion and mockery; we must oppose inhuman laws; we must criticize the police; we must behead creating preachers who wallow in politics; we must refuse the so-called "civil obligations," we must kick the army's ass; we must object the military service; we must destroy the Church which is jerking with Jesus; we must put up passive, fertile resistance against the Old Community. To stay alive, we must function within the system, but all this time, we must try to hollow out its foundations. We must change

the minds of people, those jerks; we must constantly challenge it [the system], we must attack it, make a mockery of it and hasten its decomposition."

In *Aamurusko*, Koskinen was specialized in illustrations and comics. The main character of his absurd comic strip Aino Pohja was a fat pig. The heroine transmitted venereal disease to a policeman and, disguised as a pig, represented the Social Democratic Party. The illustration of the pig as created by the artist Harro Koskinen, cost him an arrest, and sentencing although he was later released. As Markku Into remarked: "Shit happened." He added: "*Aamurusko* was a very free enterprise. We were quite a small group of individuals from Turku (Åbo). *Aamurusko* was totally free, everybody was the owner and the loser. The active years lasted only about two/three years, then came party politics in Finland and ruined all the fun and poetic anarchism. Then the *Aamurusko* people went their individual ways. That's all."

Aspen

Aspen, Colorado

Aspen Magazine in a Box winter 1968-69 No. 6A The Performance Art Issue

Editor: Jon Hendricks
Publisher: Roaring Fork Press, Inc.

Courtesy of Chelsea College of Art and Design Library, London

Avant-garde magazine *Aspen*, founded by Phyllis Johnson in 1964, grew out of a series of conferences for designers, scientists, and artists held in Aspen, Colorado in the early 1960s. Initially a forum for then prevalent ideas about art and media (as purported by Marshall McLuhan), *Aspen* had a distinctive format in the form of a box of removeable parts) with guest editors and themed issues. Issues were dedicated to Pop art (*Aspen* 3), Marshall McLuhan (*Aspen* 4) or Fluxus (*Aspen* 8). *Aspen* 6A was a special performance issue centred around performances at the Judson Gallery, and included 15 items – among them 'Viking Dada', an illustrated collage of newspaper clippings and memos on a provo action by Al Hansen, and 'Division and Rubble', notes on a performance by Carolee Schneemann.

LAWRENCE WEINER

Passage To The North 1981
16mm transferred to DVD
PAL, colour, sound, 16 min
Courtesy of artist and Electronic Arts Intermix, New York

Passage to the North (1981) is one of a series of films with sexual undertones that Lawrence produced in the 1970s and 80s – which also include *Do You Believe in Water* (1976), *A Bit of Matter and a Little Bit More* (1976), *Altered Suit* (1979) and *Plowman's Lunch* (1982). The original 16 mm film featured Coosje van Bruggen, Kirsten Vibeke Thueson and Michael Shamberg as a group that are under some sort of duress that comes from the 'outside'. The film revolves around a reverse Ibsen dialogue about the necessity of these various characters to go to the north.

In the early 1970s, counter-culture collectives with names like Video Freaks, Video Free America and Global Village worked to extend the role of the underground press into new communications technologies. Under the umbrella called Guerilla Television, Michael Shamberg, Paul Ryan and other video enthusiasts co-founded a video collective called the Raindance Corporation in NYC in 1972. Shamberg, who cooperated with Lawrence Weiner on a number of projects, believed the role of Raindance was to promote new technology as a medium for social change. Raindance later became

TVTV or Top Value Television which assembled to cover political conventions. In 1972, TVTV documented the protests outside the 1972 Republican Convention in United States.

Evergreen Review
New York, New York

Evergreen Review
1963-1972
Publisher: Grove Press,
New York
Courtesy of Barney
Rosset-Evergreen
Review, New York

Evergreen Review was a literary magazine founded in 1957 by Barney Rosset, publisher of Grove Press. The magazine intended something very different than other literary magazines in America at the time. On the one hand, the editorial board was extremely familiar with French modern writing and American avant-garde poetry. At the same time, the editorial board foresaw that sex and politics were to develop freer means of expression in years to come. Rosset took full page ads in *The New York Times* that would simply state 'Sex and Politics', and maintained a view 'that the two inter-crossed very very strongly; politics and sexual expression, seemed to go together'. According to the editor, court cases around Allen Ginsberg's *Howl*, for instance, 'opened the flood-gates for what *Evergreen* did and for Grove Press to publish books that would have otherwise been banned'.

Evergreen Review's eclecticism could be seen for example in the March–April 1960 issue, which included work by Albert Camus, Lawrence Ferlinghetti, Bertolt Brecht and LeRoi Jones, as well as Edward Albee's first play,

The Zoo Story (1958). Later issues such as *Evergreen Review* no.32, with a photograph of a naked couple on its cover, was seized, only to be reissued by Grove Press. Issue no.33 included the first publication of Susan Sontag's seminal essay 'Against Interpretation'; no.34 was dedicated to civil unrest in Harlem, and an essay in issue 34 in 1964 was titled 'The Power of Non-Politics or the Death of the Square Left'.

Evergreen Review debuted in English language pivotal works by Samuel Beckett, Jorge Luis Borges, Charles Bukowski, William Burroughs, Marguerite Duras, Jean Genet, Allen Ginsberg, Gunter Grass, Jack Kerouac, Norman Mailer, Henry Miller, Pablo Neruda, Vladimir Nabokov, Frank O'Hara, Kenzaburo Oe, Octavio Paz, Harold Pinter, Tom Stoppard, Derek Walcott and Malcolm X. Kerouac and Ginsberg regularly published their writings in the magazine. *Evergreen Review* was also the first publication to run the photographs of Che Guevara, after Rosset travelled to Bolivia to locate Guevara's diaries and to publish his portrait. The magazine was also unique in its illustrations by artists Peter Max and Paul Davis, who designed the Guevara cover. In the early 1960s *Evergreen Review* begun to publish *The Adventures of Phoebe Zeit-Geist*, by writer Michael O'Donoghue and artist Frank Springer.

Saturday 8 November, 19:30

Screening: *Obscene* (2007), 97min, colour, sound
Directed by Daniel O'Connor and Neil Ortenberg
With Conversation between Barney Rosset and Marta Kuzma

Screw 1969 No. 9-10

Publisher: Milky Way Productions Inc.
Courtesy of Museum of Sex, Muse Foundation Collection

Suck Magazine 1969-72 No.1, 6, 7 and last issue

Publisher: Joy Publications, Holland
Courtesy of Museum of Sex, Muse Foundation Collection

Suck – The First European Sex Paper

Amsterdam, The Netherlands

The Amsterdam-based underground publication *Suck – The First European Sex Paper* was founded in London in 1969 by veteran Jim Haynes, Bill Levy, Heathcote Williams, Jean Shrimpton and Germaine Greer. *Suck* celebrated hippie free love and gay and lesbian sex as non-privatized forms of sexuality, and as a way of transporting people from the confines of the self into new, shared realms of pleasure and friendship. Over the course of the publication's intermittent production until 1974, the editorial group's location rotated among cities in Europe and the US, during short, intense periods when the group lived together; *Suck* also produced the Wet Dream Film Festival of banned erotic and pornographic films in Amsterdam, which took place in 1970 and 1971, and published a book (*Wet Dreams: Films and Adventures*) commemorating the festivals in 1973. Like Carolee Schneemann and Hannah Wilke, Germaine Greer used her own body as the site of gender polemics. In *Suck* number 6, she condemned monogamy in order to free women from sexual jealousy. 'Ideally,' she wrote, 'you have got [to get] to the stage where you could really ball everyone – the fat, the blind, the foolish, the impotent, the dishonest. ... Everything we do is erotic.'

Screw: Sex Review

New York, New York

Founded in 1968 by Al Goldstein, *Screw* was intended as an alternative format to the soft focus character of *Playboy*. Printed weekly in the tabloid format, *Screw* was a counter-cultural pornographic newspaper that published nude frontal photographs of both men and women. The magazine was aggressively anti-establishment, anti-institutional, with representations of non-idealized sexuality. Lee Lozano refers to *Screw* magazine in several of her language based works (*Masturbation Investigation*, 1969). This is also the magazine where Dan Graham placed his artist advertisement, *Detumescence*, in 1969.

Gateavisa

Oslo, Norway

Gateavisa 1973 No.4
 Publisher: Futurum Forlag, Oslo
 Private Collection

Gateavisa 1974 No.2
 Publisher: Futurum Forlag, Oslo
 Private Collection

Gateavisa 1974 No.3
 Publisher: Futurum Forlag, Oslo
 Private Collection

Gateavisa made its debut in 1970 as *Oslo Gateavis: A Newspaper* for "the people in the Street" in the form of two simple Xeroxes as a publication that was associated with the radical political left in Norwegian politics although its members disassociated any affiliation to any one political party. The first issue was devoted to the housing situation in Oslo with a manifesta for occupying buildings and a list of empty apartment buildings that could be occupied. The original initiatives sought to offer articles on a variety of issues including *Dusan Makavejev's* *Mysteries of the Organism – Sex and Power* (February, 1972), the comics of Robert Crumb (April, 1972), *Herbert Marcuse and Feminist Socialism* (March, 1974). *Gateavisa* saw its birth in a former artists' collective on Hjelmsgate 3, a side street to Bogstadveien where the journal's offices remain to this day.

Puss
Stockholm, Sweden

Puss 1968 No.8
Publisher: Puss Tryck,
Stockholm
Private Collection

Puss 1969 No.12
Publisher: Puss Tryck,
Stockholm
Private Collection

Puss Album – Det bästa ur årgang 68-74
Publisher: Puss Tryck,
Stockholm
Private Collection

Puss 1973 No.22
Publisher: Puss Tryck,
Stockholm
Private Collection

Puss 1973 No.23
Publisher: Puss Tryck,
Stockholm
Private Collection

Puss Internasjonal
(date unknown)
Publisher: Puss Tryck,
Stockholm
Private Collection

Puss (date unknown)
Publisher: Puss Tryck,
Stockholm
Private Collection

An important player within the underground press, *Puss* was antagonistically anti-American. Published by Lars Hillersberg, Ulf Rahmberg, Lena Svedberg, and Carl Johan de Geer, among others, it was the main Swedish underground paper that commenced with its first issue in 1968 and closed with its last publication in Fall 1973. *Puss'* target group was not the art community but an oppositional younger generation and served as a political pamphlet that included erotic comics, political summaries and satirical entries. The publication was edited and illustrated by artists and offered an alternative to commercial magazines on the stands.

Hætsj

Copenhagen, Denmark

Hætsj 1968-70

Copenhagen, Denmark
Contributions from Bjørn, Troels, Stig, Lisbeth, Ole, Hans-Jørgen, Tanja, André and others.
Publisher: Dansk Tidsskrifts Trykk

According to the Danish art historian Birgitte Anderberg, *Hætsj* was an "almost-daily" underground political newspaper that was issued in 1969. It was started by Henning Prins and Leif Varmark (writers and activists). The title *Hætsj* was appropriated from the Danish novelist Leif Panduros radio-show "Holdningsløse tidende" (Spineless Times), where it appeared as a sneeze. Both of them had contributed to the music magazine *Superlove* edited by George Streeton - who opposed to their political tone. As a consequence they started *Hætsj*, and were joined by Ole Strandberg - anti-vietnam and anti american activist - and shortly after Ole Grünbaum and Bjørn Nørgaard - which changed the editorial line. Thereafter, the pamphlet was edited by a very diverse group of people - mainly provos and artists. Among the main contributors from the artistic environment were Bjørn Nørgaard and the writers Erik Thygesen and Hans-Jørgen Nielsen. Another key figure was Ole Grünbaum who was a key figure in the youth movement at the time. The main topics explored were sexual liberation, pornography, drugs, violence, anarchism, Maoism, critique of any authoritarian construction what so ever.

Ta' and MAK

Copenhagen, Denmark

Ta' 1967-68**No. 1-8**

Cover: Poul Gernes
Editor: Erik Thygesen
Contributions from Per Kirkeby, Bjørn Nørgaard, Stig Brøgger, Allan de Waal, Allan Kaprow, Jørgen Leth, Peter Louis-Jensen, Joseph Beuys, Poul Nielsen, Robert Smithson, Jane Pedersen, Robert Morris, J.G. Ballard, Stig Brøgger, Poul Gernes and others.
Publisher: h. m. bergs forlag, København
Private collection

Ta' appear in 1967 and was issued in 8 1/2 numbers until 1968. The editorial group, that also contributed the main contents, consisted of artists from Eks-Skolen and writers and composers affiliated with Eks-skolen. According to the Danish art historian Birgitte Anderberg "they shared a common interest in the aesthetic problems across genres and media connected to a new sensibility that was perceived as a break with modernism: depersonalisation, anonymity, mechanization, arbitrary rules for construction, monotony etc. (all of which appear in the covers designed by Paul Gernes). As a forum for debate and experiments it was a rather introvert and incomprehensible to outsiders. It stands however today as the most essential documentation of the reflections of the Danish avant-garde scene in regard to topics and international relations/inspirations etc."

MAK 1969 No. 1

Cover: Bjørn Nørgaard
Contributions from Palle Nielsen, J.G. Ballard, Helmut Heissenbüttel, Stig Brøgger, Ebbe Reich, Per Kirkeby, Claus Clausen and others.
Publisher: Forlaget Rhodos, København

MAK 1969 No. 3

Cover: Bjørn Nørgaard
Contributions from Norman O. Brown, Ebbe Reich, Ad Reinhardt, Vagn Thule, Sandra Holm, John Cage, Claus Clausen, Steffen Hejlskov Larsen and others.
Publisher: Forlaget Rhodos, København

MAK, on the other hand, was published thereafter from 1969-1970 to address the question: How can art move from the aesthetic periphery to the centre of political influence? The publications evolved and according to the art historian Tania Ørum, reflected the "progression from purely aesthetic experiments in art whose existential, social, and political content become more and more explicit and finally culminates in explicit political involvement that may or may not be within the sphere of art." International contributors such as composer John Cage and concrete poet Helmut Heissenbüttel were present in both journals. Whereas *Ta'* called for a new, open and democratic approach to art, *MAK* broached the discussion of whether this new approach can function as a critique of capitalism or not.

Ta' BOX

Copenhagen, Denmark

Ta' BOX 1969-70

No. 1-4

Contributions from Per Kirkeby, Tove Ditlevsen, Kirsten Justesen, Peter Louis-Jensen, Lene Adler Petersen, Stig Brøgger, Ursula Reuter Christiansen, Knud Sørensen, Erik Thygesen, Torben Juul Hansen, Åke Hodell, Steen Høyer, Henning Christiansen, Tim Ulrichs, John Davidsen, Henrik Have, Per Kramer, Tom Krøjer, Erik Hagens, Peter Laugesen, Katharina Sieverdig and others.

Private collection

Ta' BOX was the performance supplement to the publication *Ta'*. Issued in the form of four issues – with an extra No. 2 ½, *Ta' BOX* was more the result of the amalgam of objects, poems, refuse donated to a particular edition of plastic bags, compiled during a single performance gathering of artists, critics, and writers. The experimental periodicals both created and were created out a forum for theoretical discussion. Issue No. 1 included contributions such as – a booklet by John Davidsen, a cut-out cube by Kirsten Justesen, a text entitled "Life in the Woods" by Bjørn Nørgaard, with objects such as green knitting stick from Erik Liljenberg. Issue No. 2 ½ was a special issue edited by Troels Andersen dedicated to the Charlottenborg exhibition celebrating their second centenary. For this reason, the issue was called Festival 200 and included contributions from Lene Adler Petersen, Katharina Sieverdig, Henning Christiansen among others.

