

# M. DUCHAMP





Foringly  
Kris Slay  
california



3 - Marcel Duchamp, *Dati: 1. La caduta d'acqua 2. Il gas d'illuminazione*, 1919



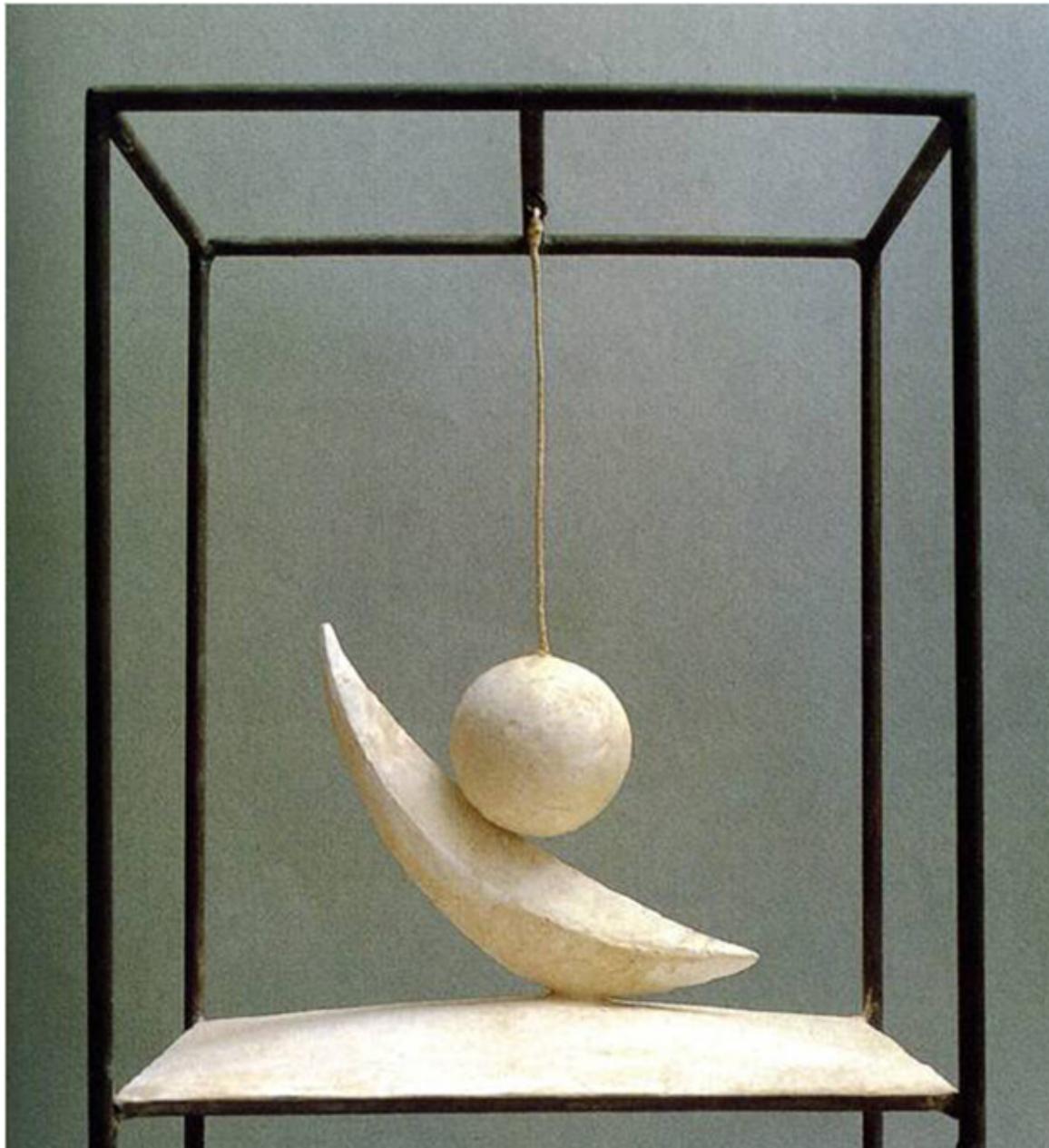
- Marcel Duchamp, *Scatola-in-valigia*, 1936-41 (versione del 1941)

Materiali vari, dimensioni variabili

# MARCEL DUCHAMP Foglia di vite femmina 1950



# GIACOMETTI, Palla sospesa 1930-31





# GILBERT & GEORGE living sculpture 1971





1 - Hans Namuth, Jackson Pollock dipinge *Ritmo autunnale*, 1950

# GRUPPO GUTAI

1950 - 1959





5 - Robert Filliou, *Galleria legittima*, 1962-63 circa



5 - Valie Export, *Cinema tocca e palpa*, 1968

# Shigeko Kubota, pittura di vagina



# OLDENBURG, istantanee dalla città 1960



# ALLAN KAPROW



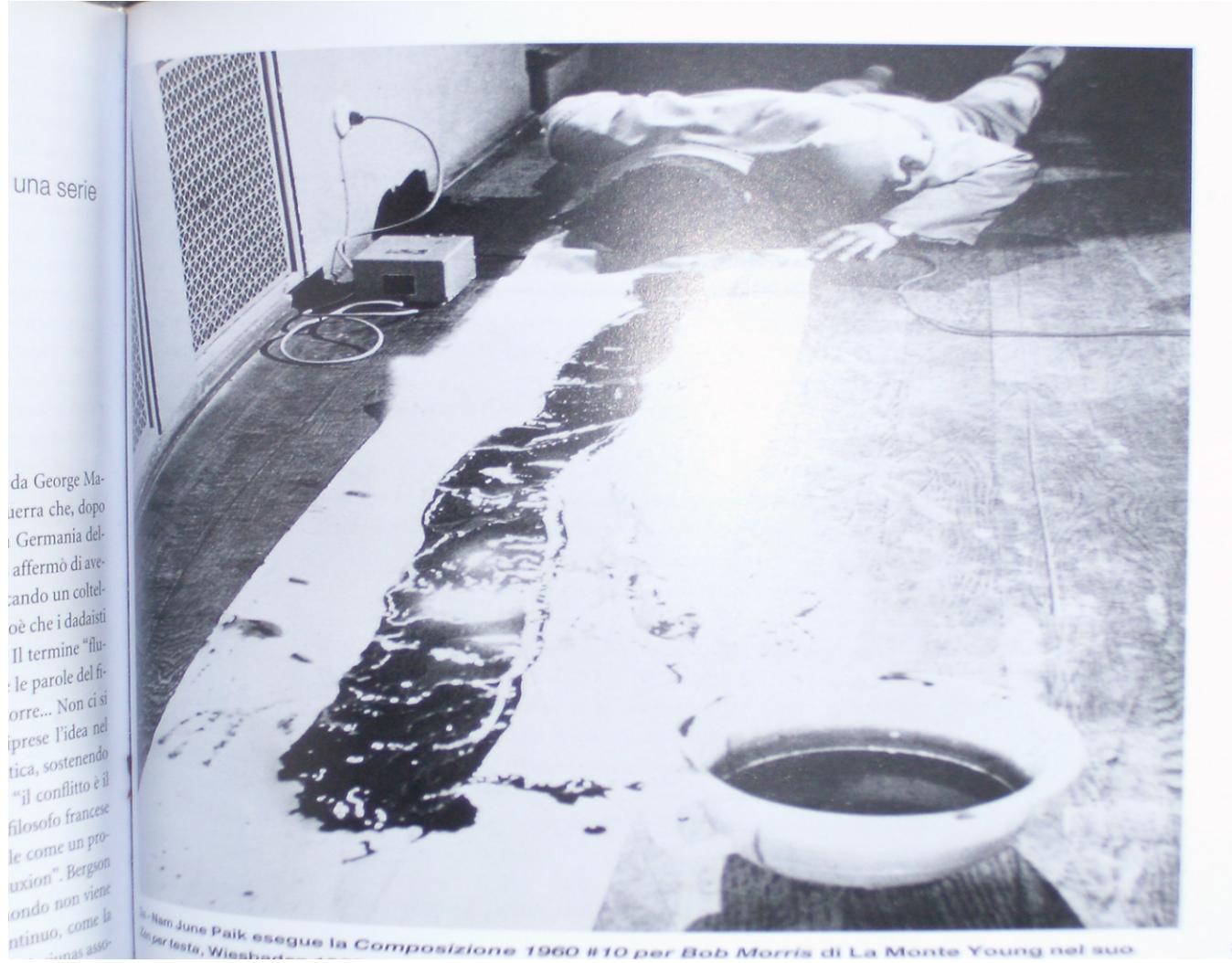




Allan Kaprow, Famiglia, 1964

Una serie

da George Ma-  
uerra che, dopo  
Germania del-  
affermò di ave-  
ando un coltel-  
oè che i dadaisti  
Il termine "flu-  
le parole del fi-  
orre... Non ci si  
iprese l'idea nel  
tica, sostenendo  
"il conflitto è il  
filosofo francese  
le come un pro-  
uxion". Bergson  
ondo non viene  
ntinuo, come la  
nas assor-



3b



1960-1969

# PERFORMANCE - BODY ART

- Performance come azione – contro le convenzioni e la tradizione
- Performance come compito (Task) – pensiero femminista
- Performance come rituale

# AZIONISMO VIENNESE – HERMANN NITSCH





1 - **Carolee Schneemann**, *Occhio corpo: 36 azioni trasformative per videocamera*,  
1963 Stampa alla gelatina d'argento, 27,9 x 35,6 cm

● 1964a

● 1962b

La performance americana | 1974

# CHRIS BURDEN shoot 1971





# GINA PANE

## Azione sentimentale 1973





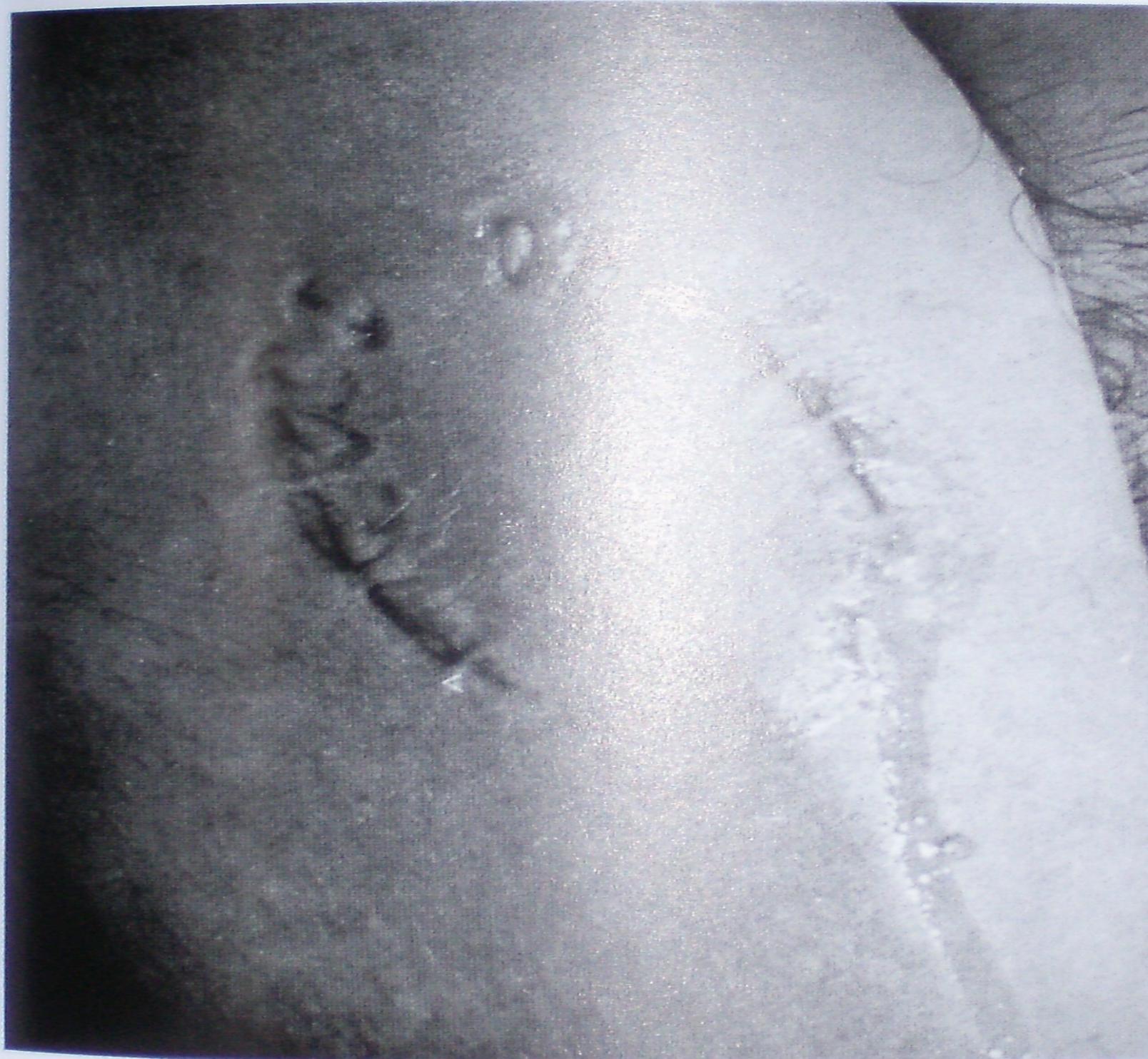
# PAUL MACCARTHY

## hot dog 1974



# VITO ACCONCI





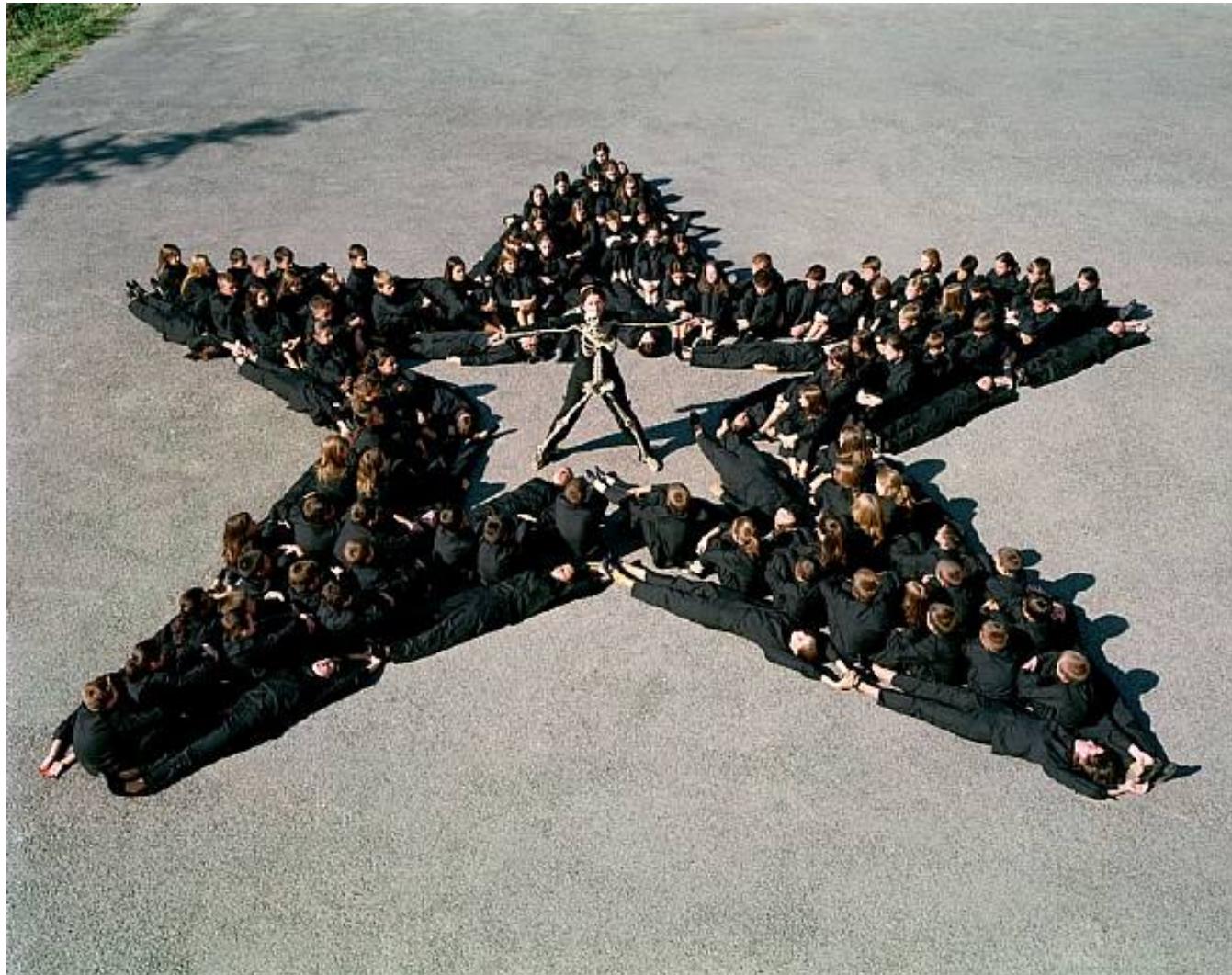
3 - Vito Acconci, *Marchi*, 1970 (dettagli)

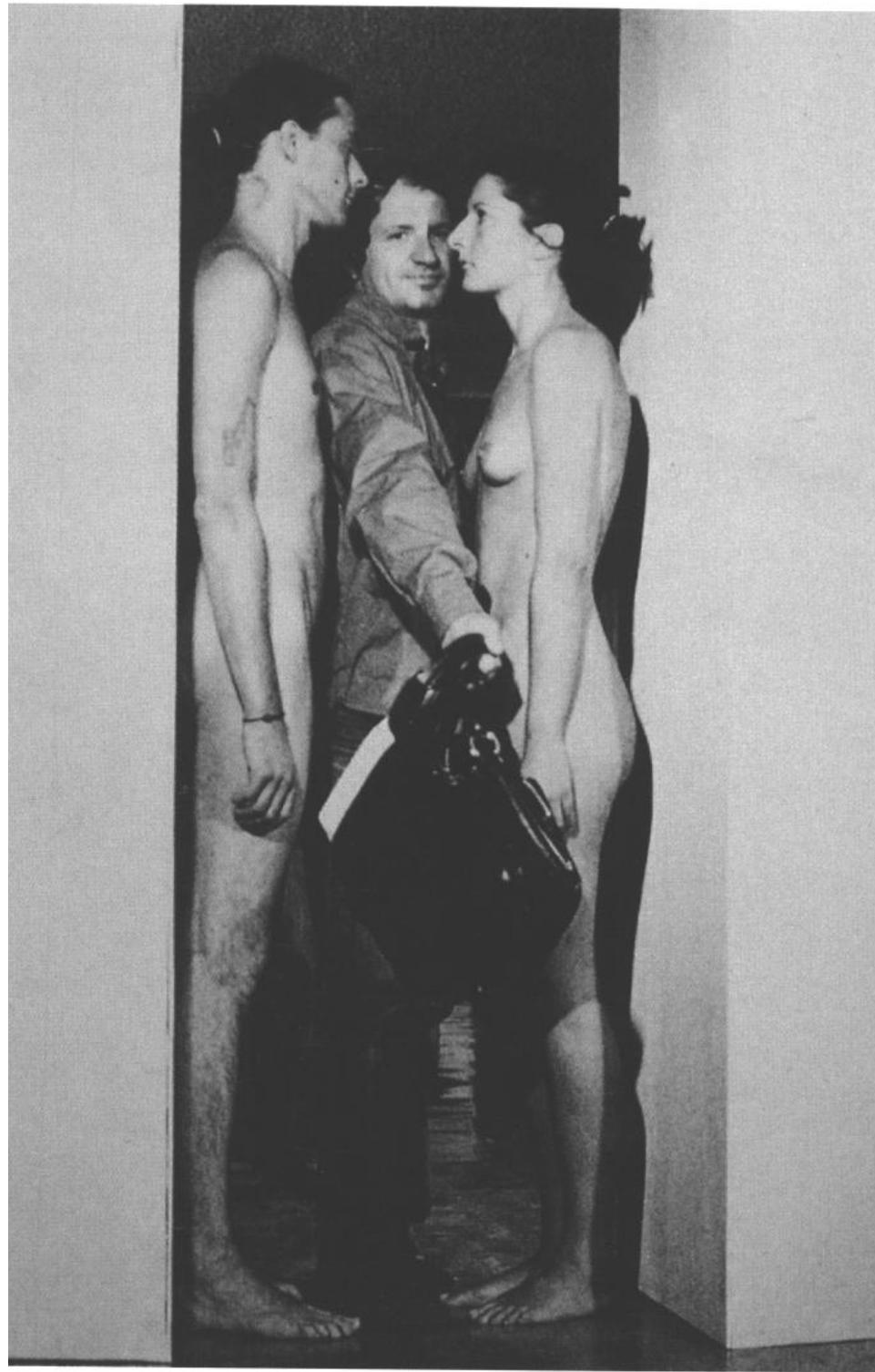
# YOKO ONO

con posizioni maschili e femminili risultarono essere un fertile topo per la Body art, femminista e non, sia per performer individuali (come Valie Export) che per quelli che agivano in coppi



# MARINA ABRAMOVIC

















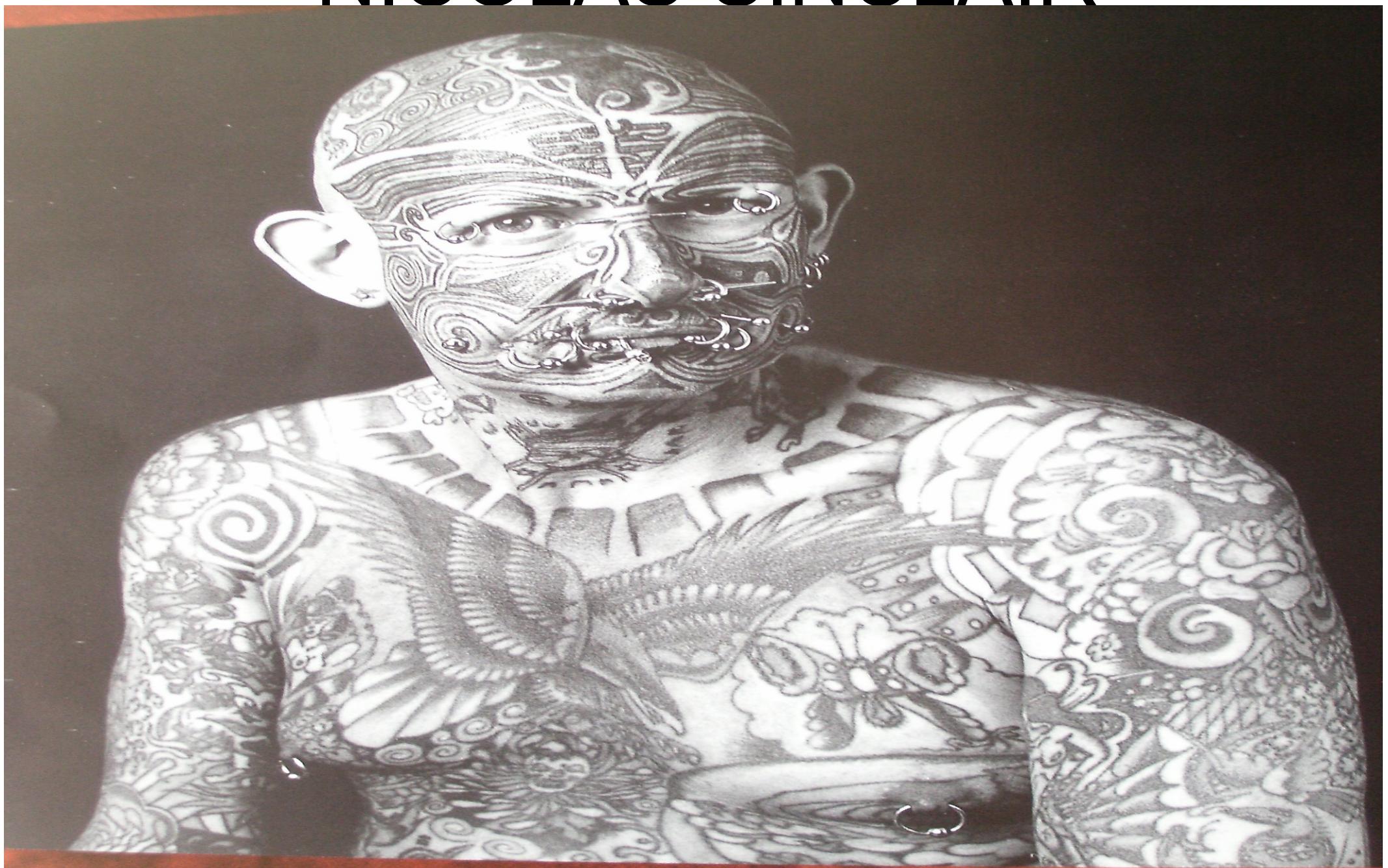


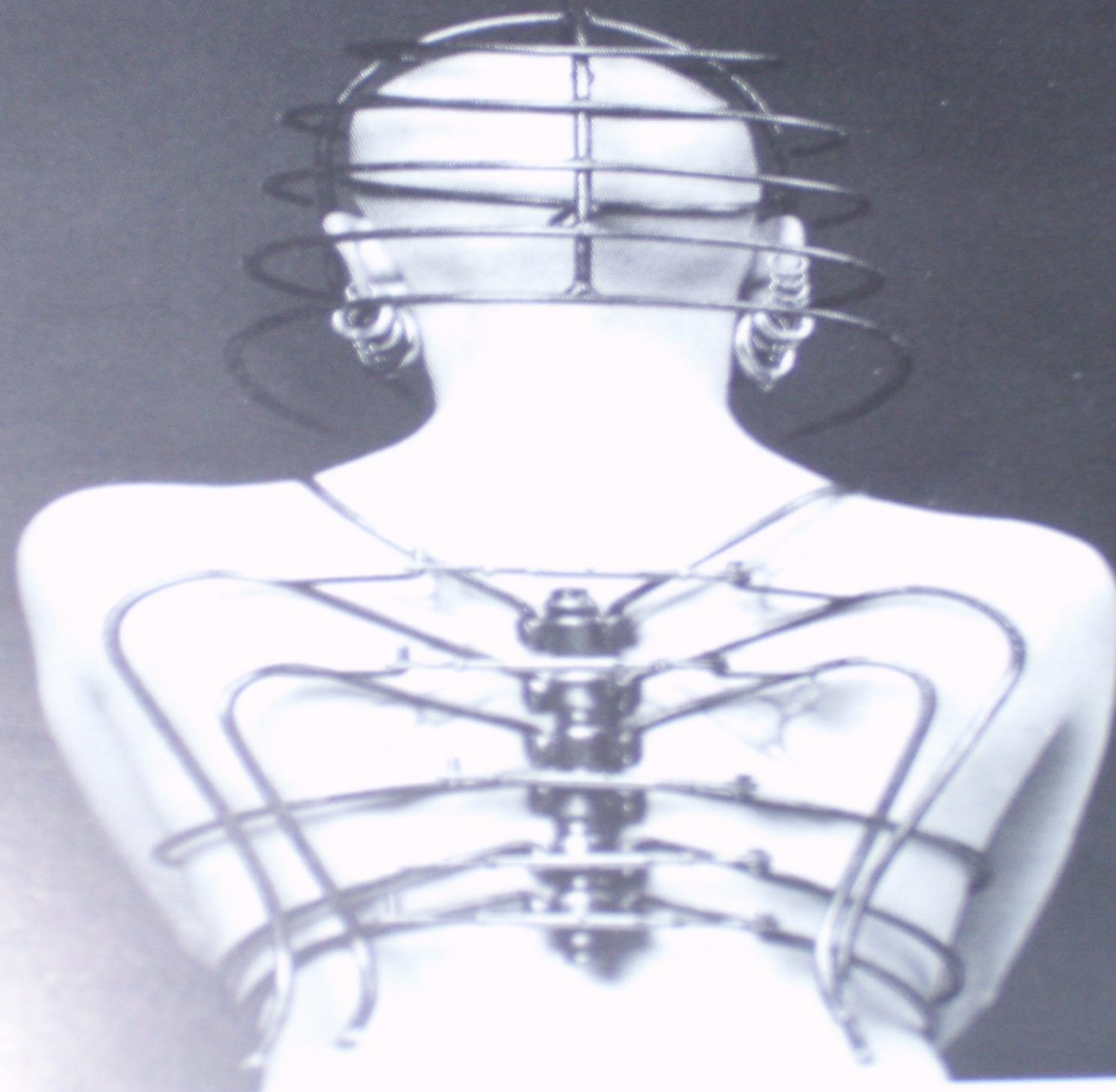
MOSTRA ROSSO VIVO 1999  
critico Francesca Alfani Miglietti

# STERLAC



# NICOLAS SINCLAIR





# ORLAN



# FRANKO B



# CINY SHERMAN



# CINDY SHERMAN





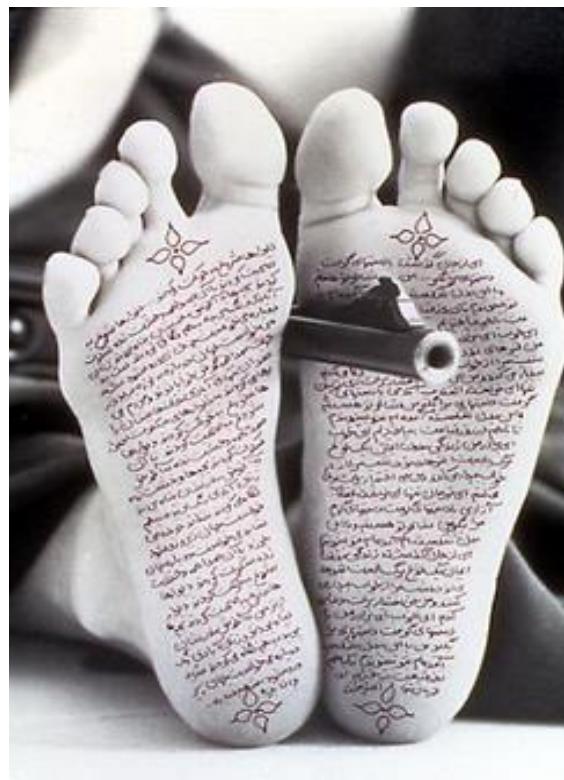








# SHIRIN NESHAT





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ما آن صد اهمه و میشست زرده  
سنتوت کم در دنیه های آن  
ش مادر عیان نیا در دنیه های آن  
نان آیا لای رکت بر دنیه های آن  
لگاهی در دنیه های آن  
ماندزه بور دنیه ای احمد و مه جما  
است بیهان زیر رو و سوباره می تو  
لدر و باره می خواست دنیا  
زرده در میامد بجهت صرا

زیدن چی لزید نیل های لزید  
وزدیشت مل ابریشم انگارش  
پیشه ترقیه باشد شناخ و برگ  
نیان چی حوزه درست  
سیاه و زشت رسته  
گلوی ما  
را لگوند  
بُوند  
پشاره

# TURBOLENT

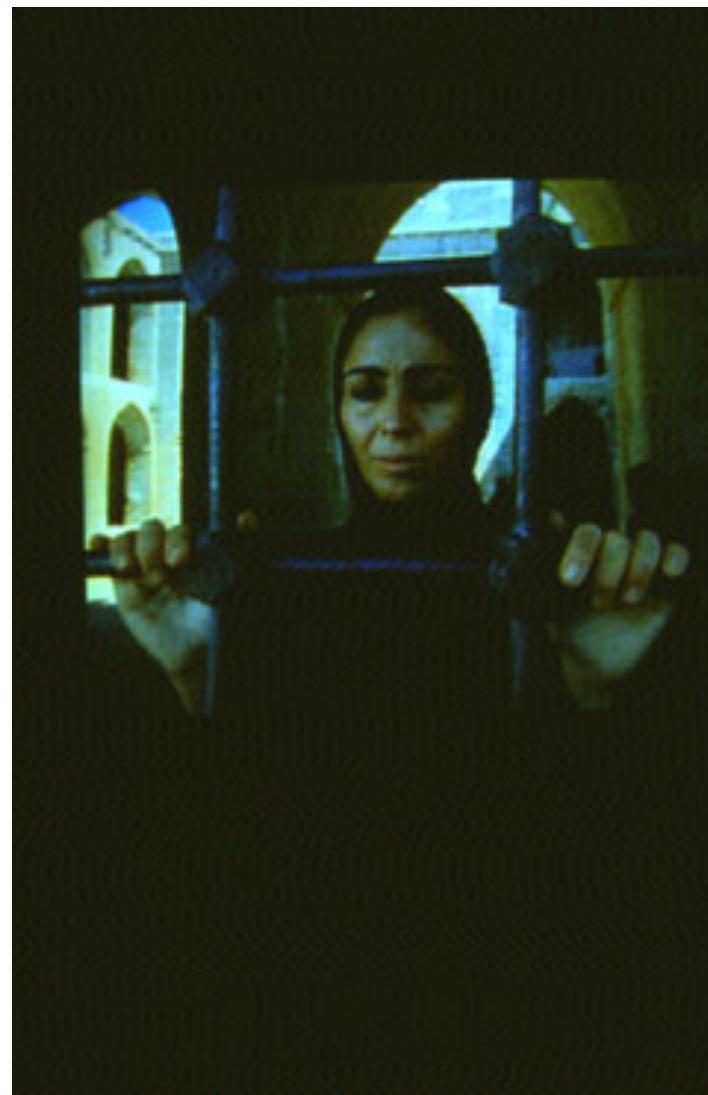


# SOLILOQUY









# MATTHEW BARNEY









# MARIKO MORI

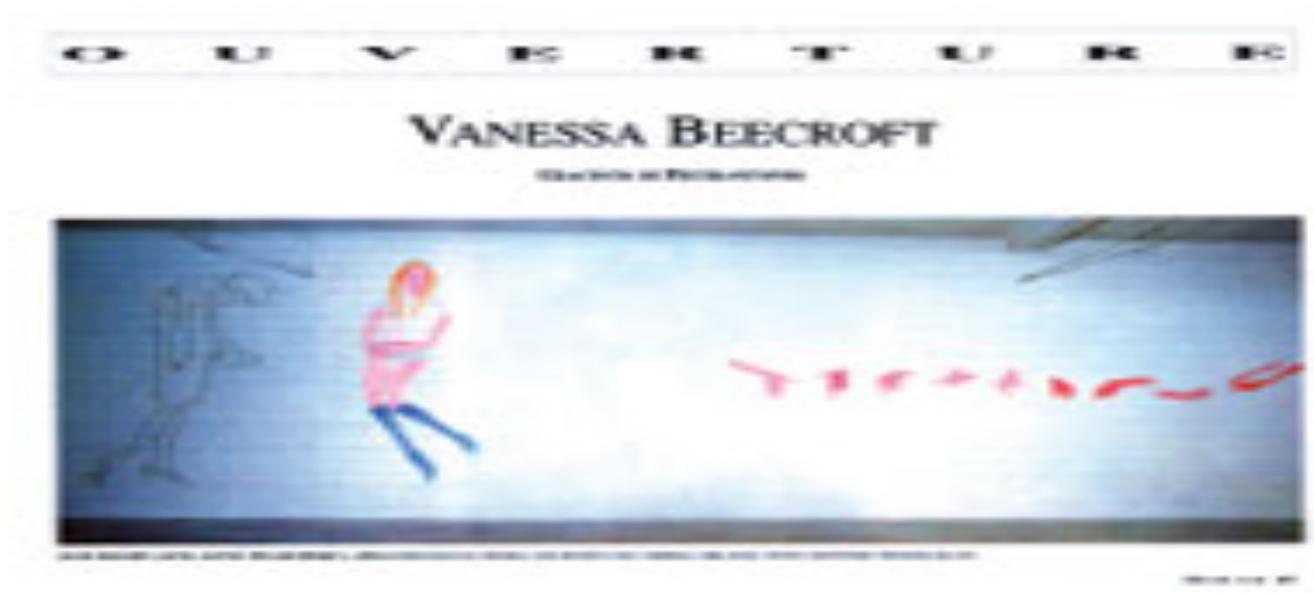








# VANESSA BEECROFT













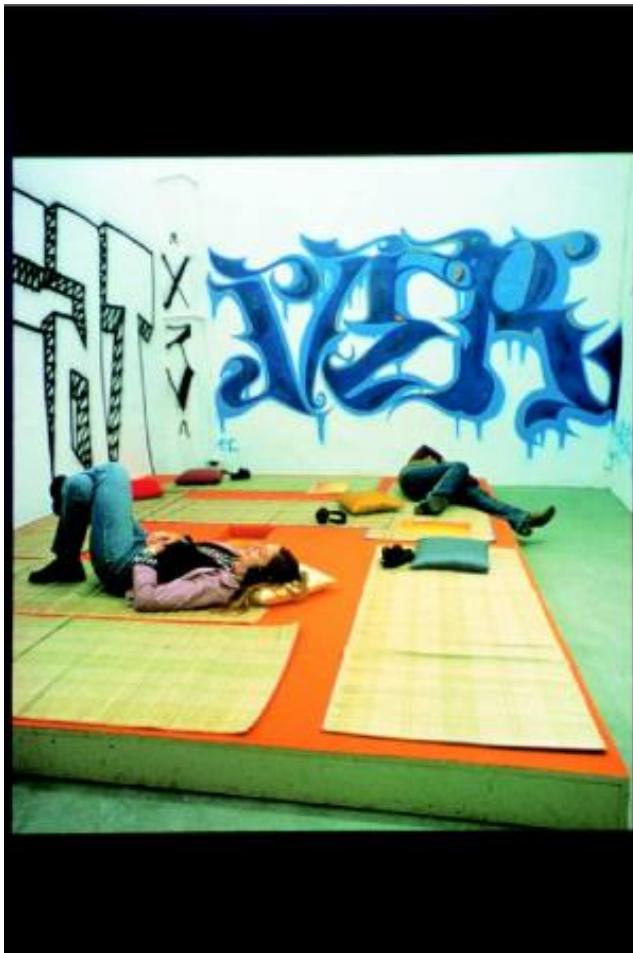






# R. TIRAVANIJA





# KARIN ANDERSEN







