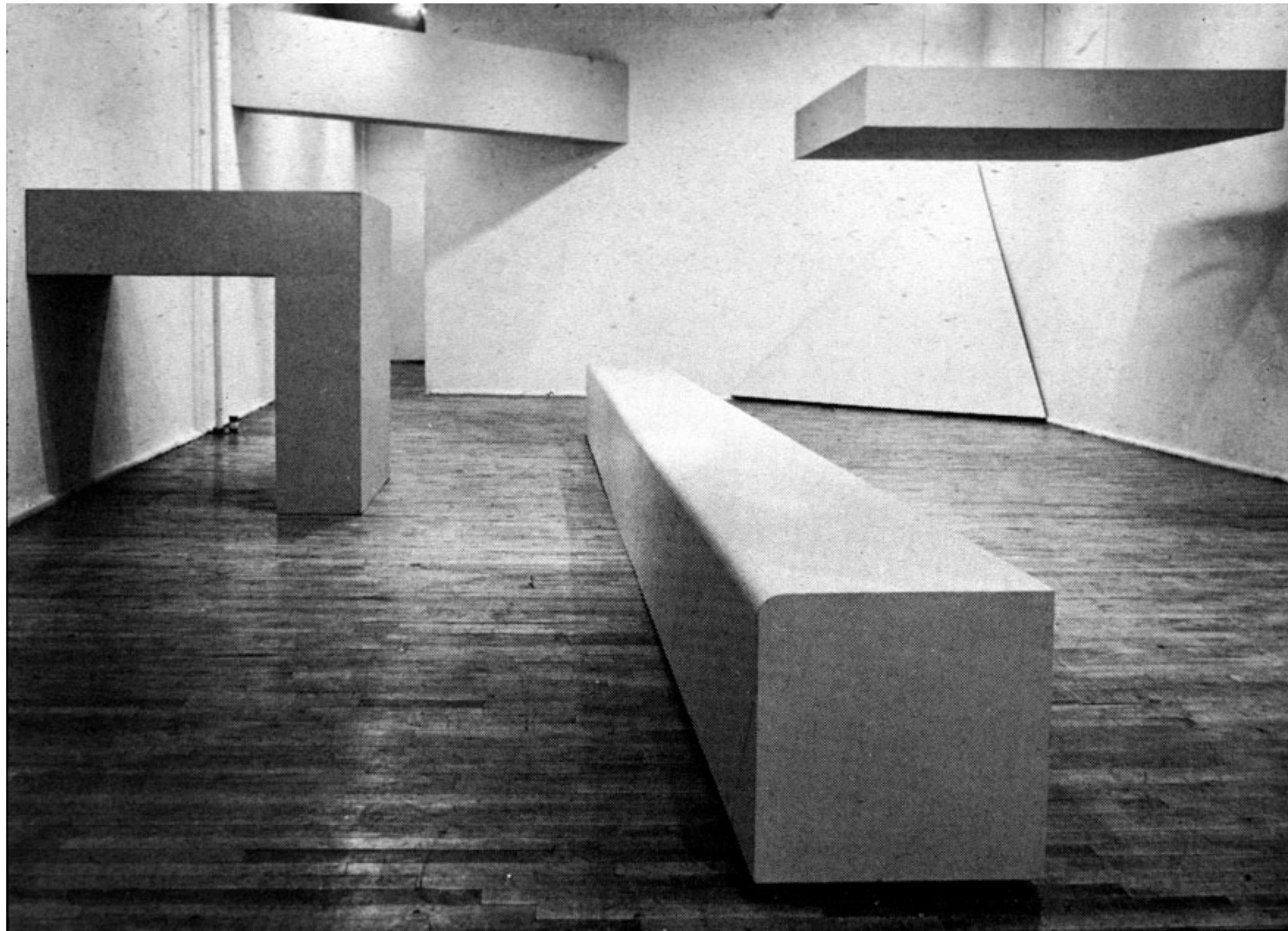


**Vulgata di 2 forme opposte: Arte
Povera e Transavanguardia**

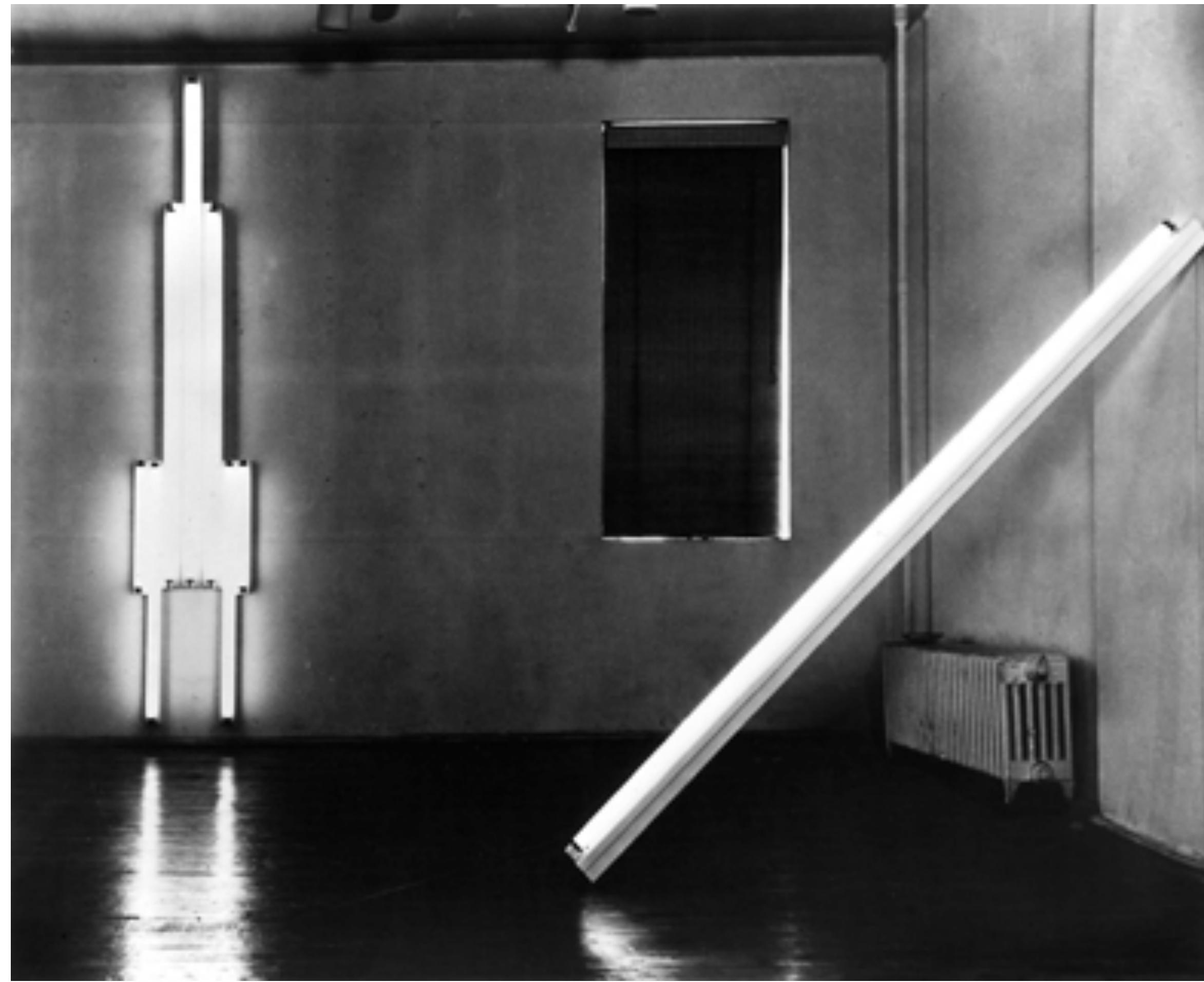
Judd, Green Gallery, 1963



Dovrebbe esistere un'organizzazione di artisti che si opponga agli abusi e sostenga gli artisti a cui non viene data una possibilità. L'arte visiva deve essere l'unica attività non organizzata e non difesa rimasta negli Stati Uniti. Una dozzina di noi ha formato un gruppo la scorsa primavera e sta cercando, in modo non molto brillante, di resistere.

Judd, 1973, https://juddfoundation.org/wp-content/uploads/page/writing/Complaints_Part_II_1973.pdf, p.1

**“Flavin, Judd, Morris, Williams.” Green
Gallery, New York. April 8-May 2, 1964.**





"Primary Structures" at
the Jewish Museum in
NYC, 1966

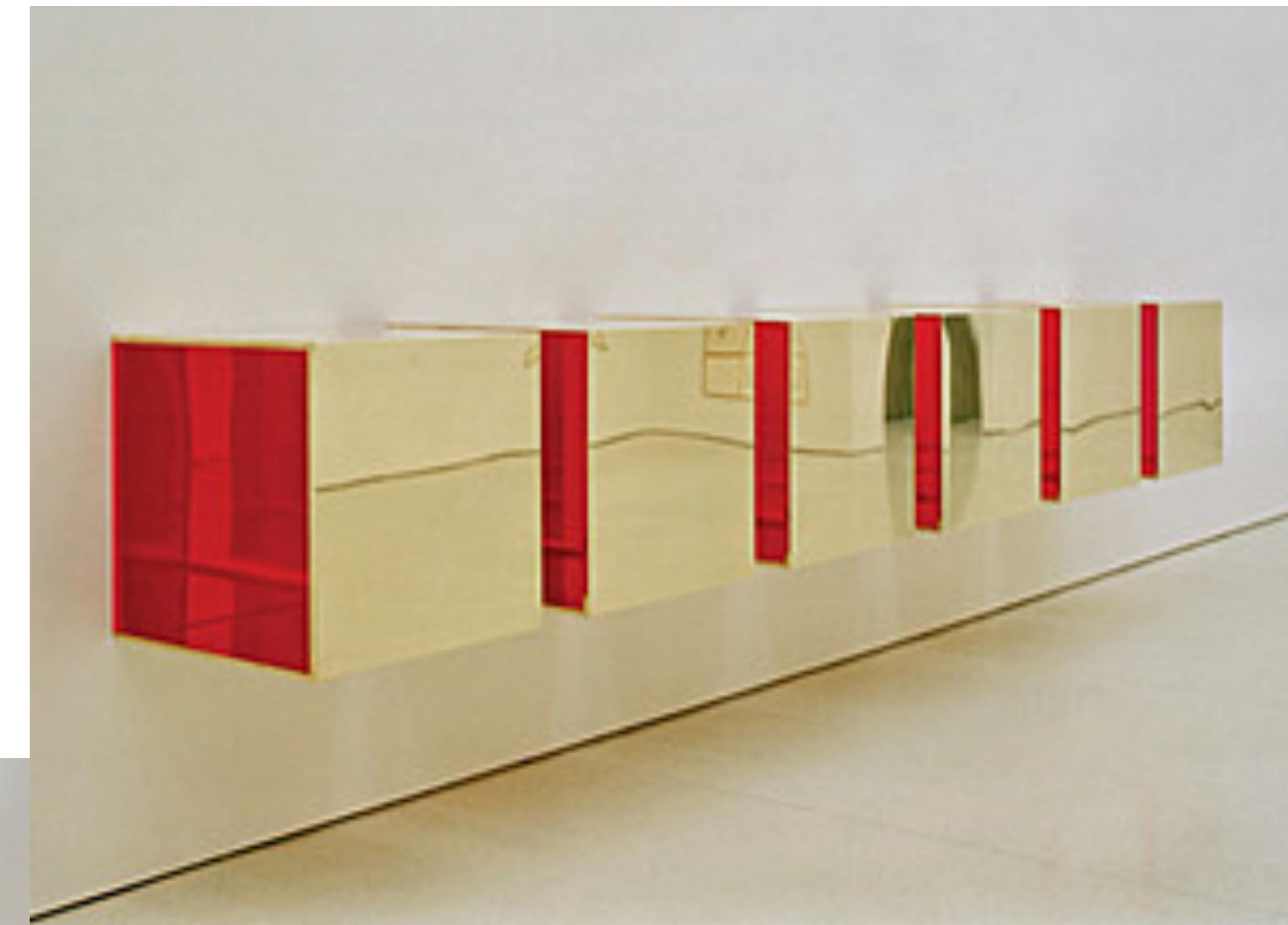
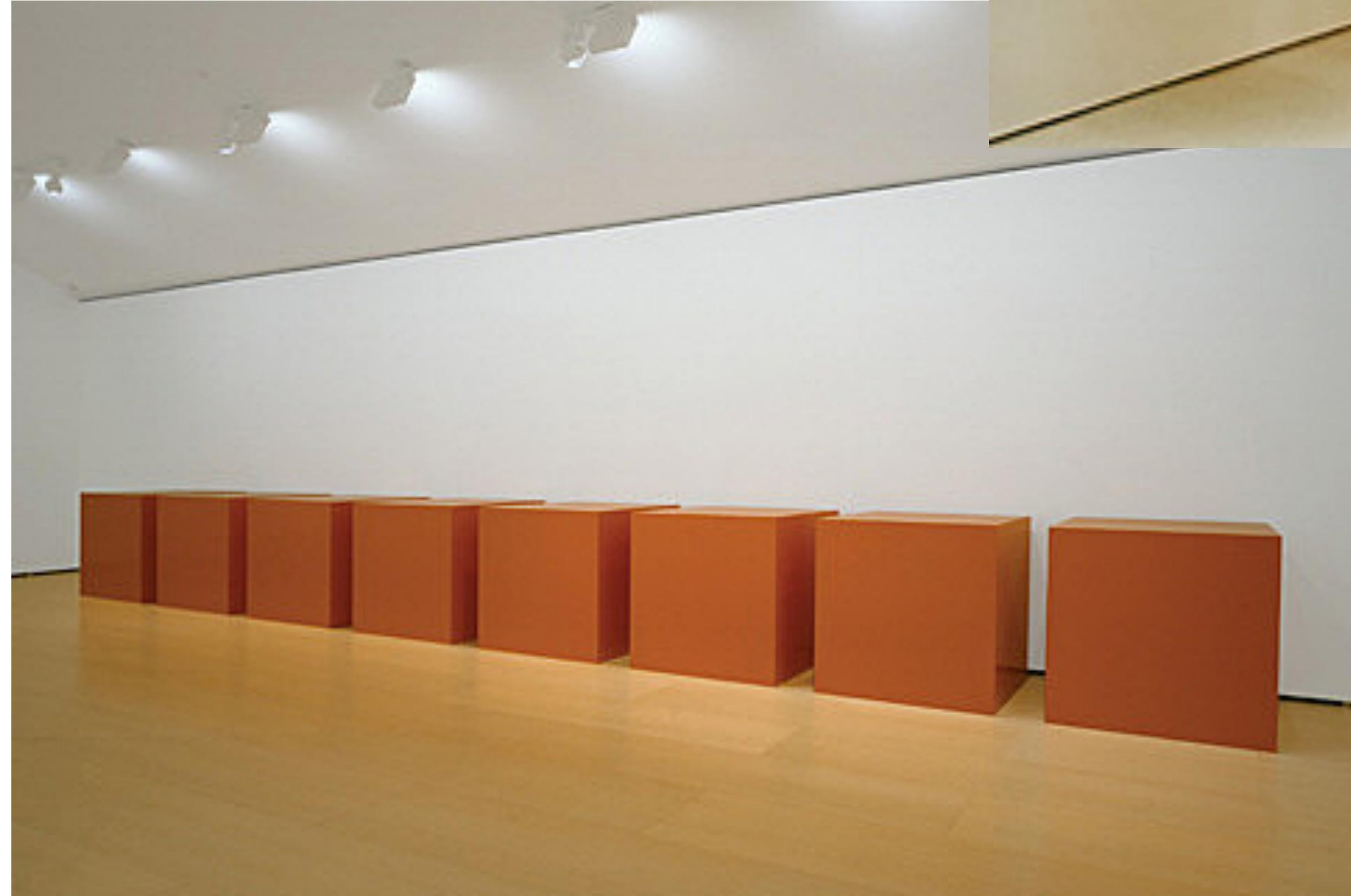
Primary Structures at the Jewish Museum in New York, 1966

- Anthony Caro
- Peter Phillips
- William Tucker
- Sol Le Witt
- Ron Bladen
- Donald Judd
- Dan Flavin
- Carl Andre
- Tony Smith
- Morris

Donald Judd, *Untitled*, 1969



Donald Judd, *Untitled*, 1971

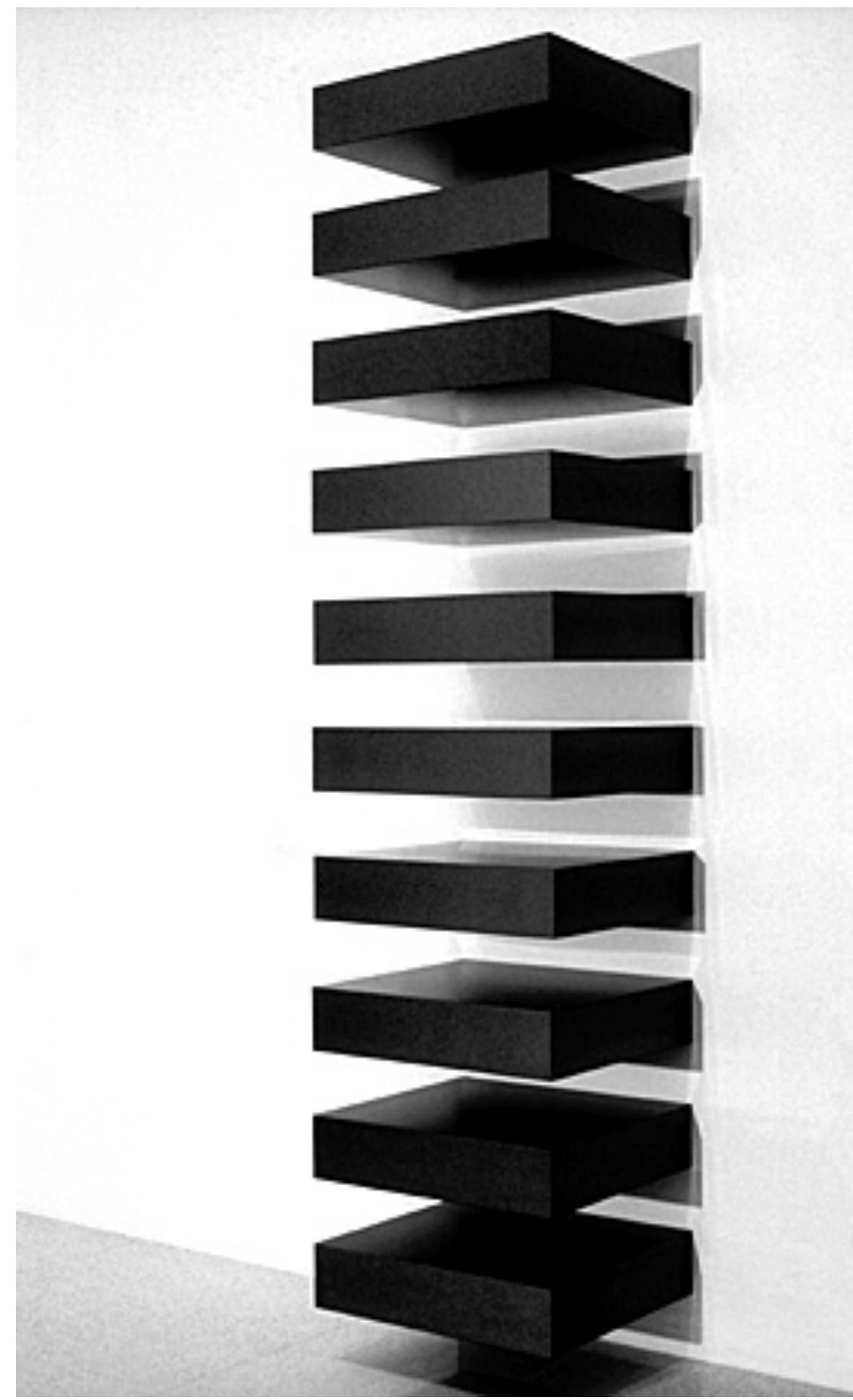


Donald Judd,
Untitled, 1973

Donald Judd,
Untitled, 1980



Donald Judd,
Untitled,
1969/1982

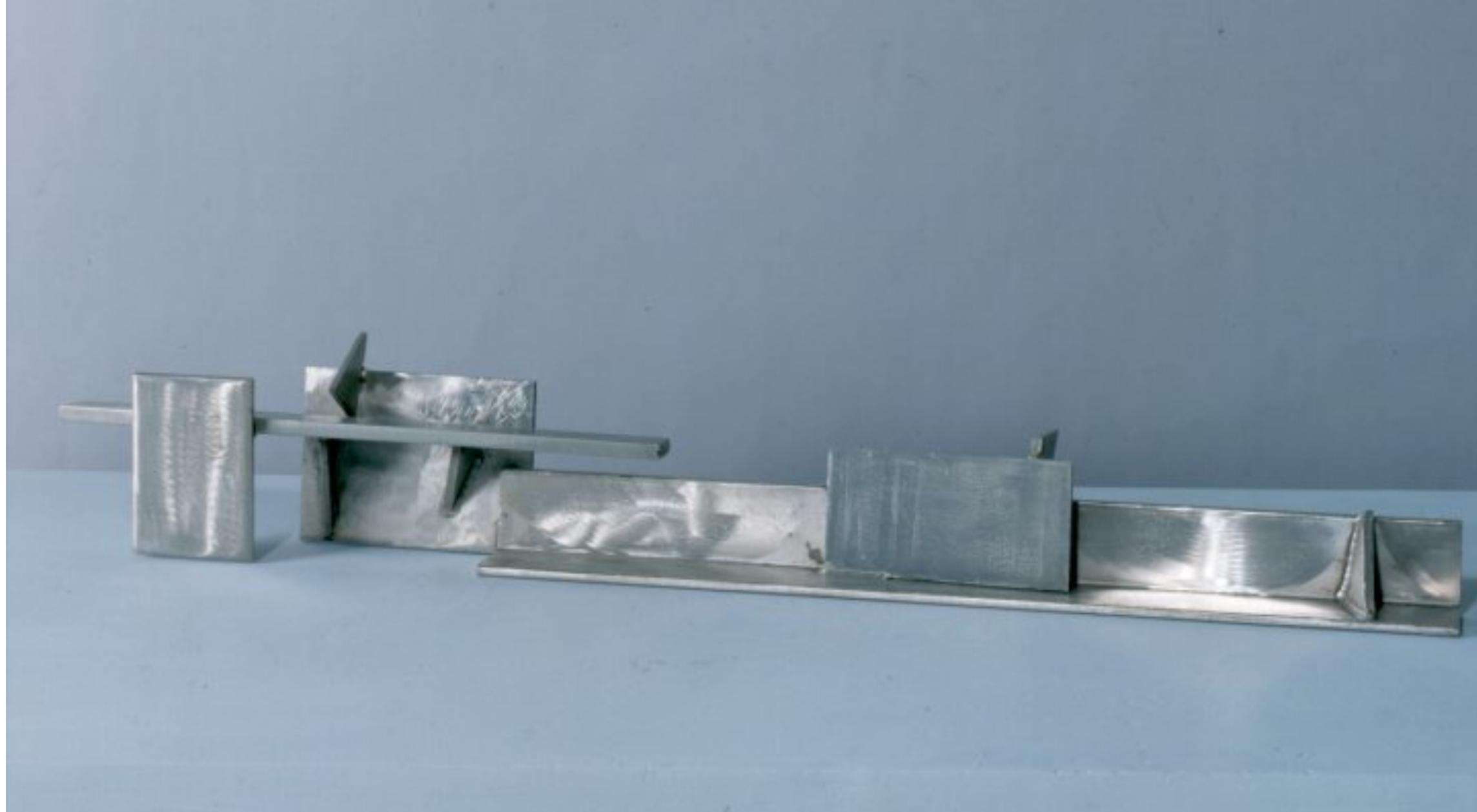


Anthony Caro



Table Piece CCLXVI (1975), Steel, rusted & varnished

Anthony Caro



Sainless Piece, 1975

Floor Piece 'Beth' (1972)



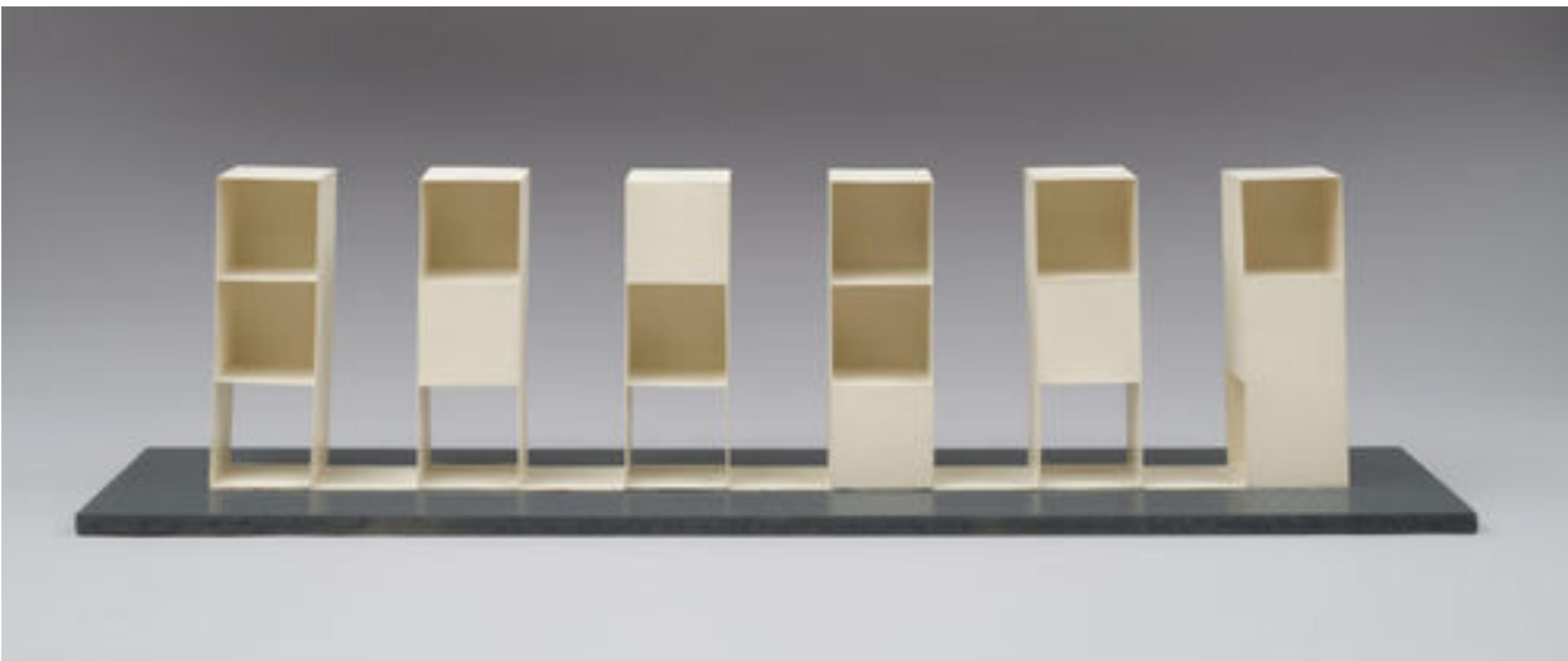
Cathedral (1988/1991)

Sol Le Witt

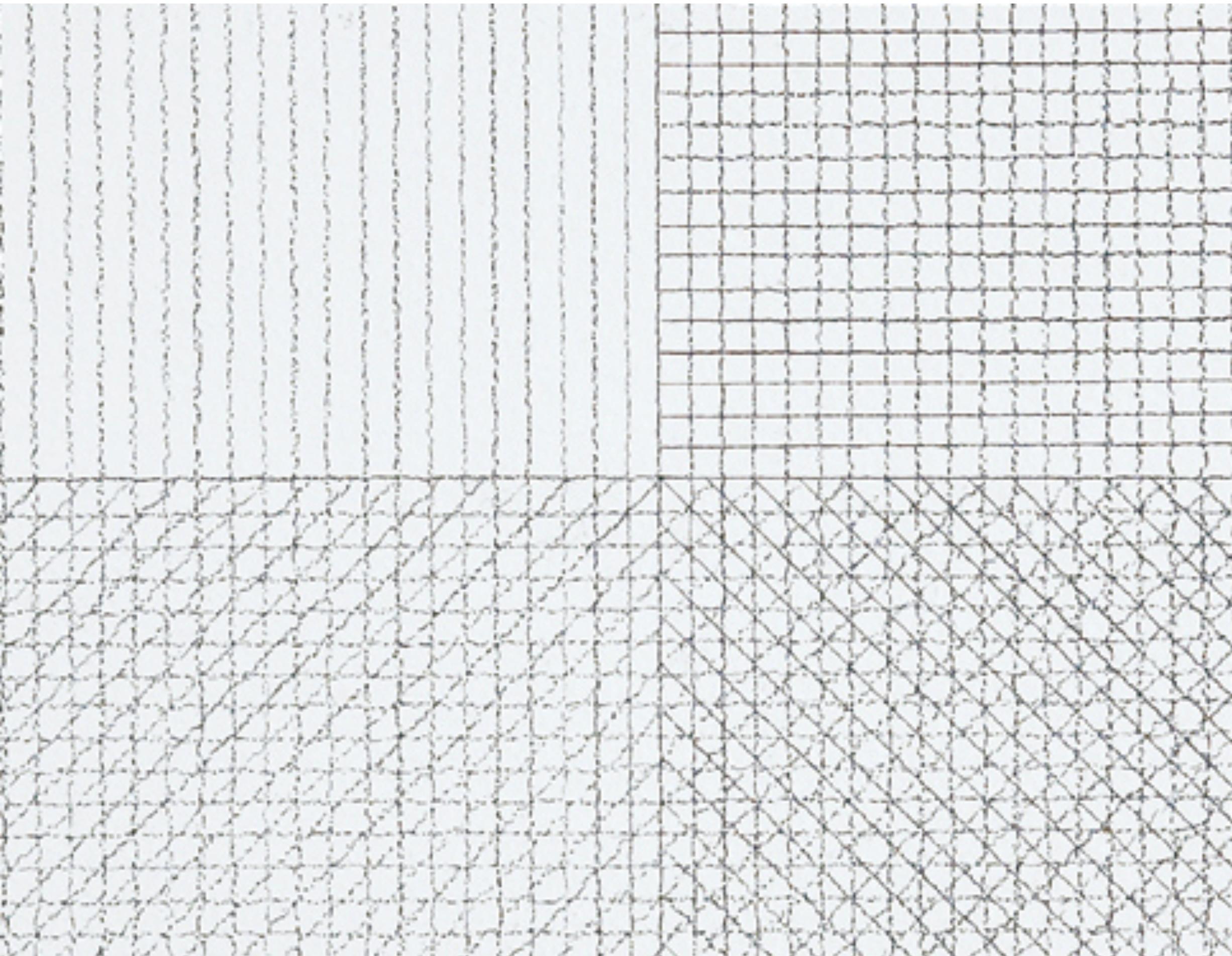


Sol LeWitt, *Serial Project, I (ABCD)*, 1966

Sol LeWitt, *From all Three-Part Variations on Three Different Kinds of Cubes*, 1967/69

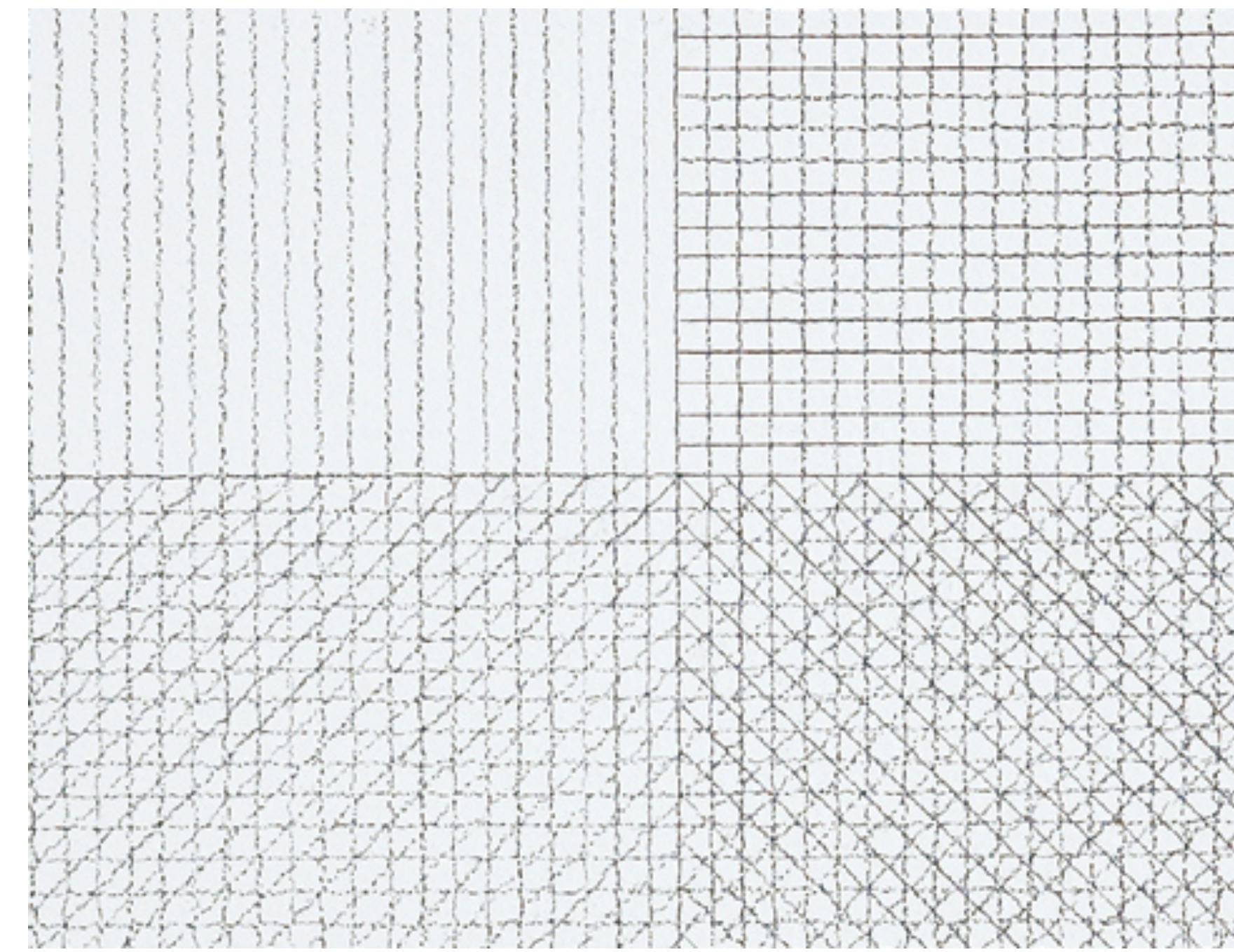
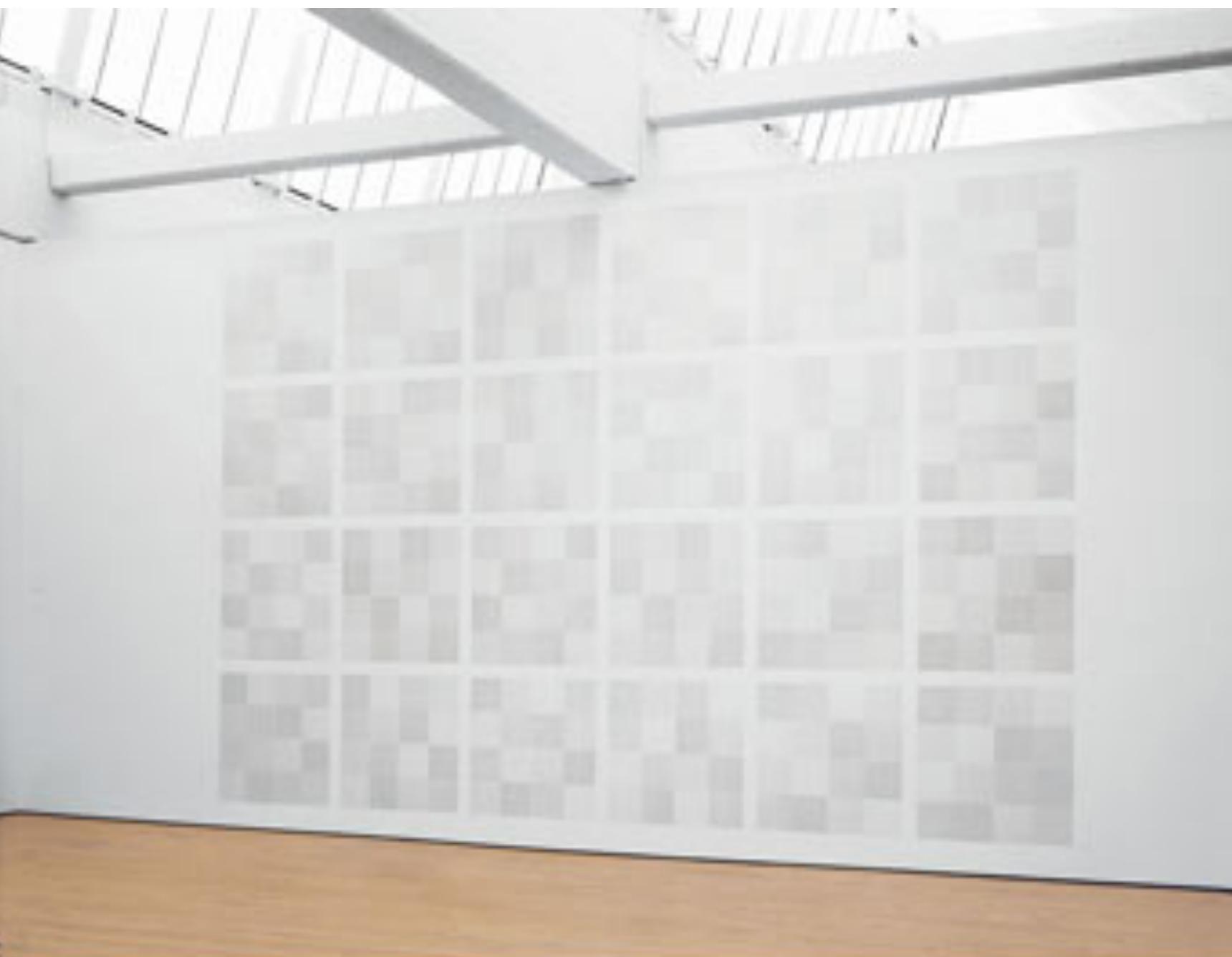


Sol LeWitt, *Wall Drawing 56*, 1970.

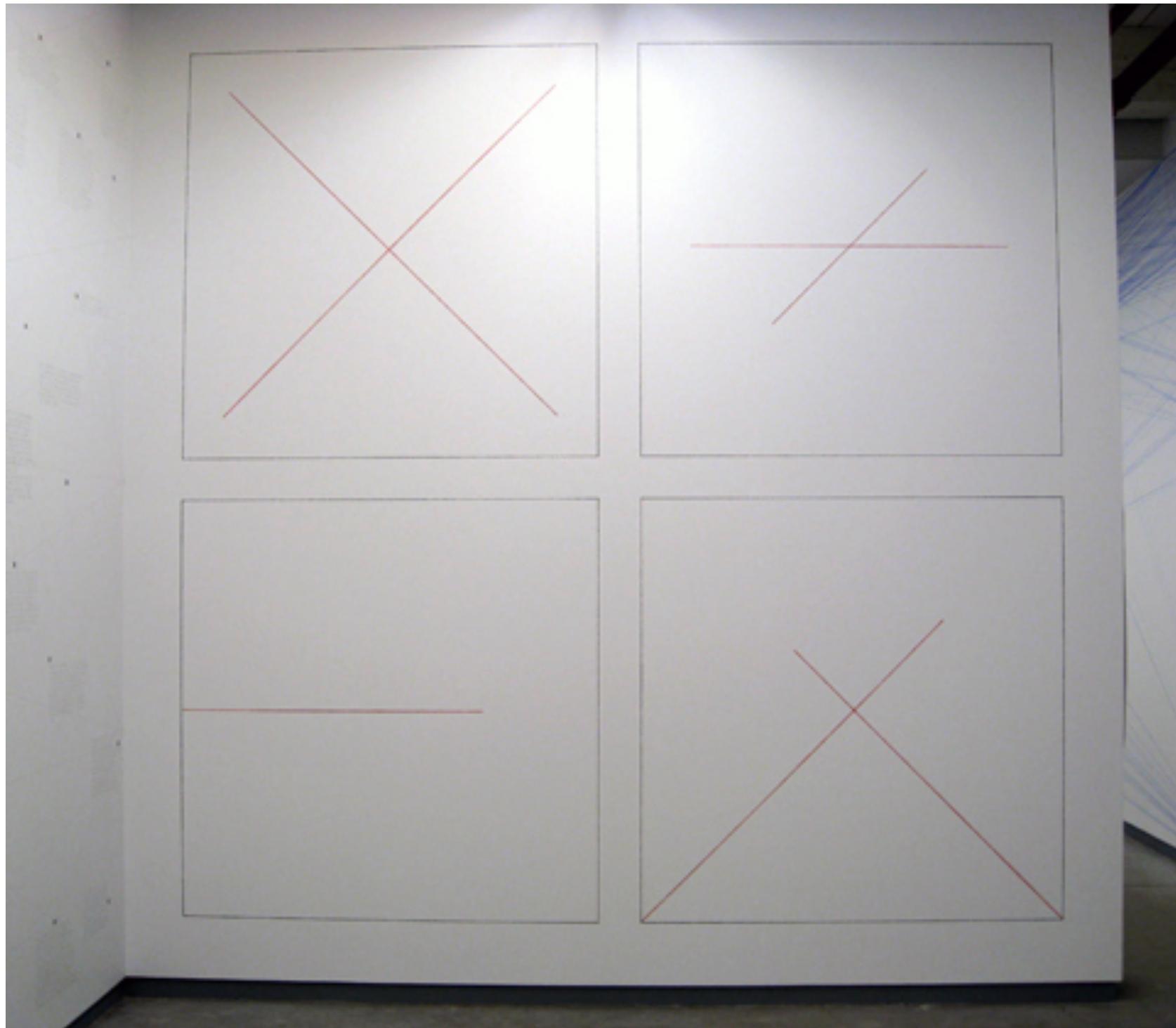


- Sol LeWitt, *Wall Drawing 56*, 1970

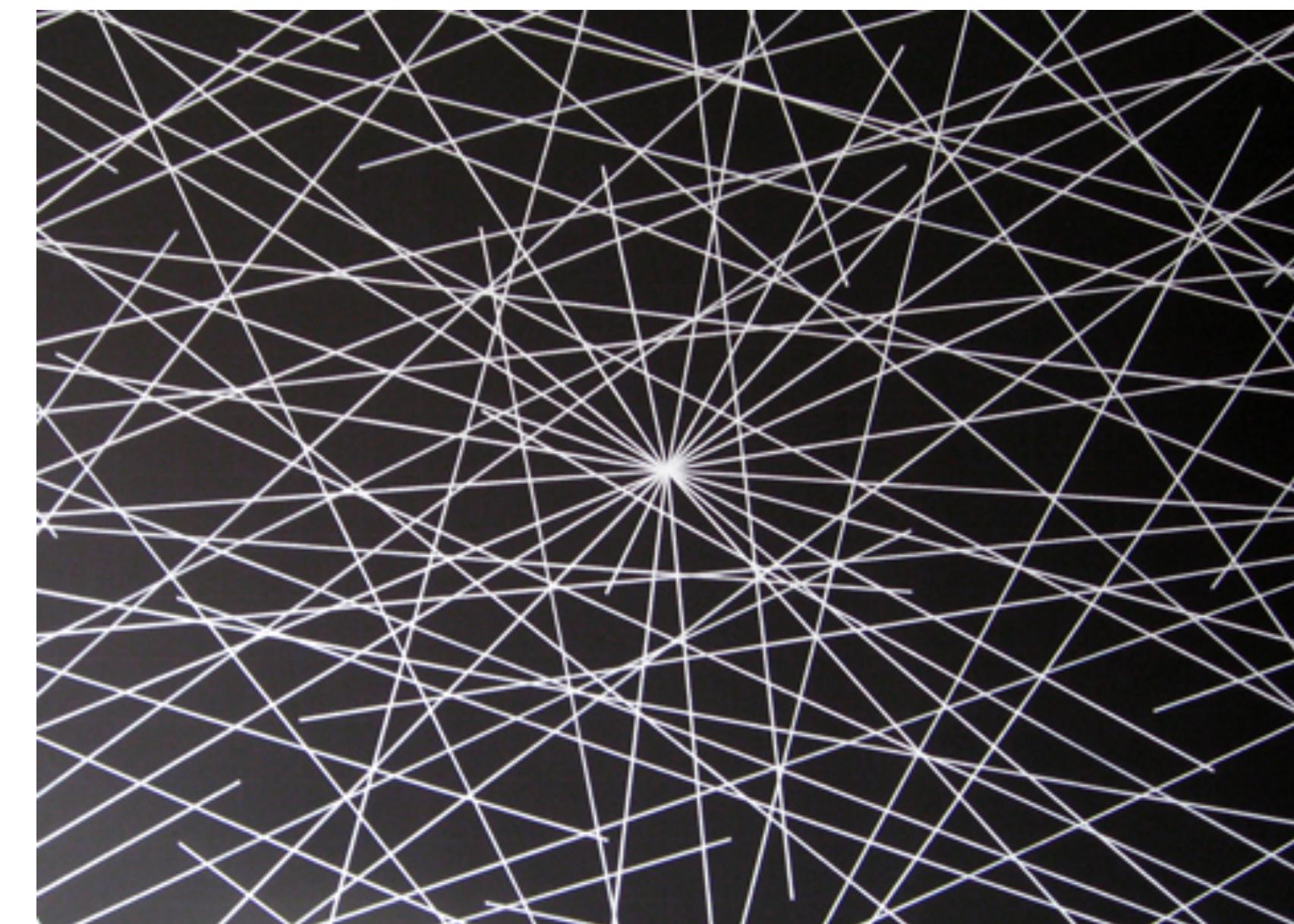
Sol LeWitt, *Wall Drawing #1085: Drawing Series-Composite, Part I-IV, #1-24, A+B, (detail)*, 1968/2003.



Sol LeWitt, *Wall
Drawing 160*, 1973



Sol LeWitt, *Wall
Drawing 289*, 1978



Sol LeWitt, Wall
Drawing 381, 1982



Sol LeWitt, Wall
Drawing 439, 1985



Sol LeWitt, *Wall Drawing 630*, 1990



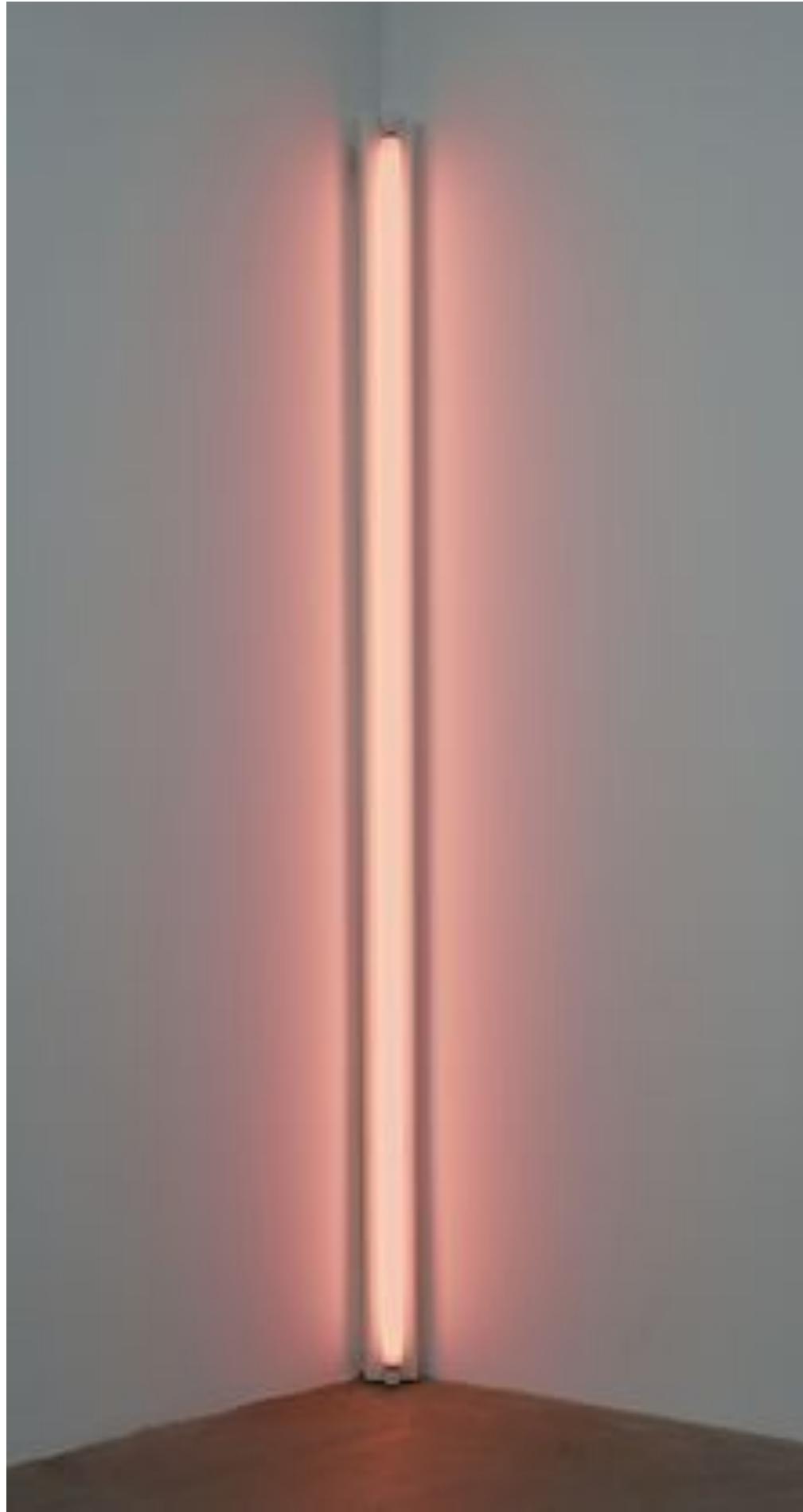
Daniel Buren, A Diagonal for a Rhodamine Red wall (2006)



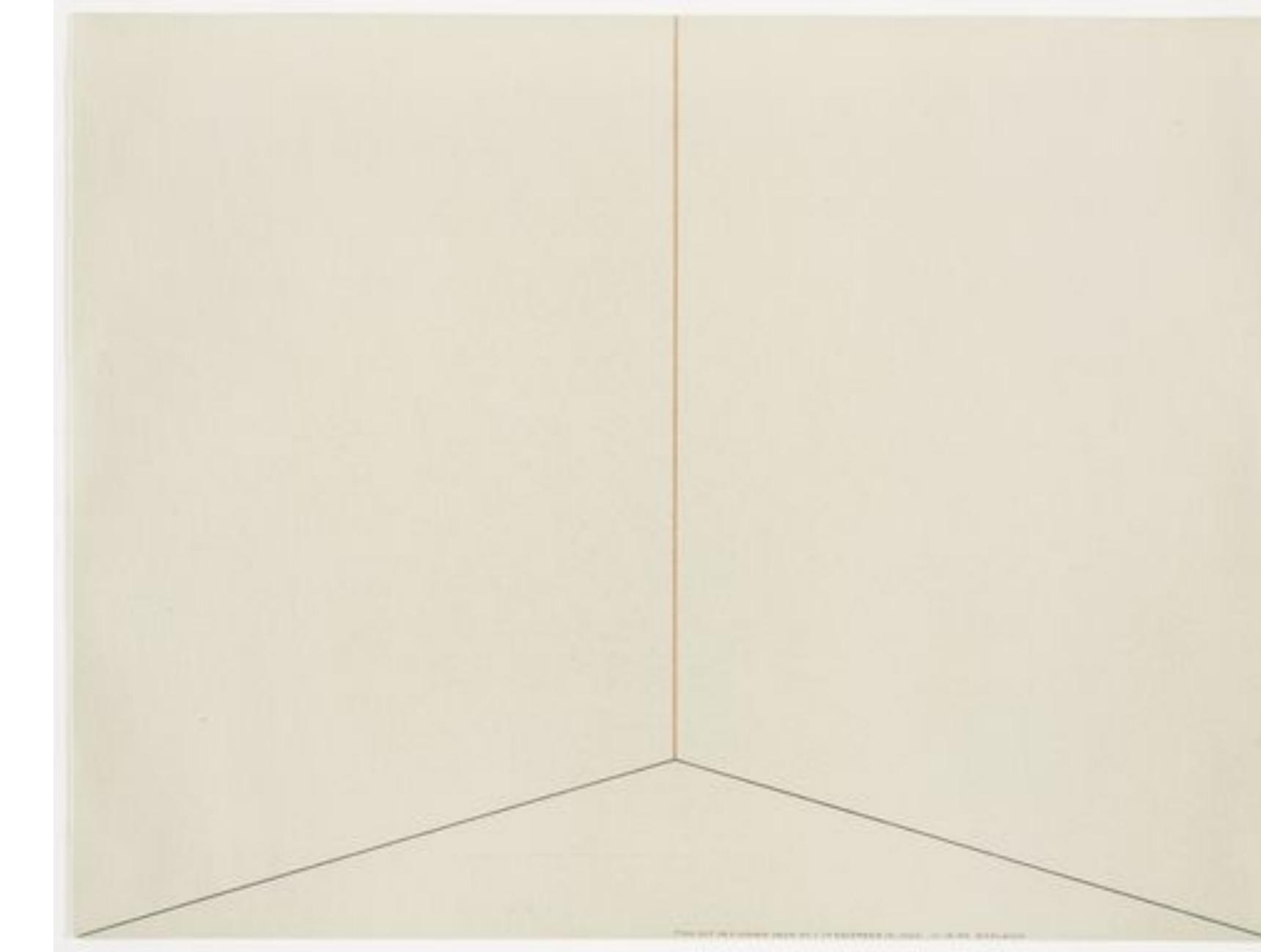
Dan Flavin, "*monument*" 1 for V. Tatlin, 1964



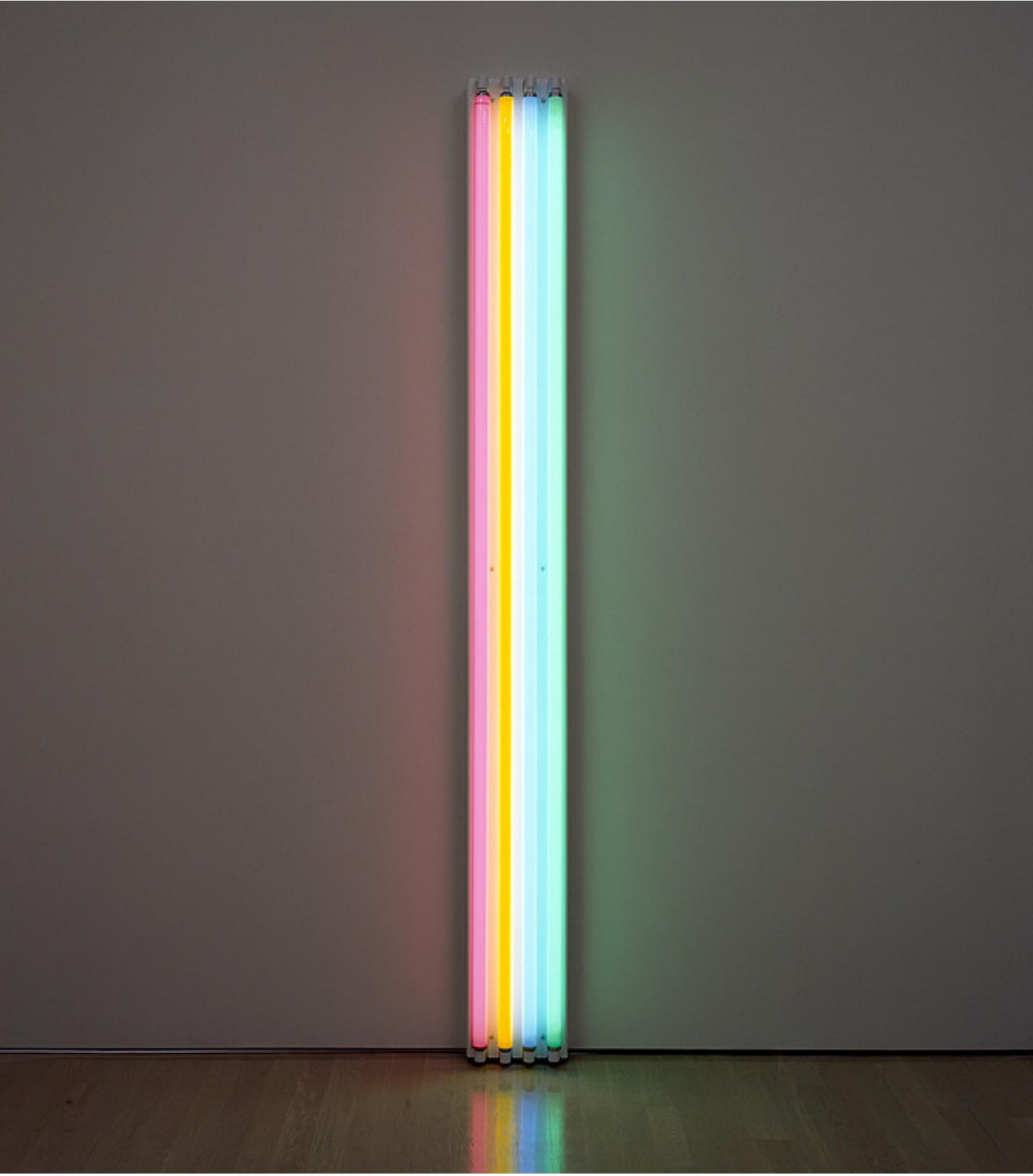
Dan Flavin, *Pink out of a corner (to Jasper Johns)*,
neon, 1963



Dan Flavin, *Pink out of a Corner from No. 1 of December 19,*
Pencil and crayon on colored paper, 1963



Dan Flavin, Untitled
(to Henry Matisse),
neon, 1964



Dan Flavin
Untitled (to Don Judd, colorist), 1-5 1987



Donald Judd,
Untitled,
1980

Donald Judd, *Untitled, 1990*



Carl Andre, *Equivalent V*,
1966/69



Carl Andre, *Square Rock*, 1964

Horizontality VS traditional Verticality



Monument to the Great Fire of London Statue of Liberty National Monument New York

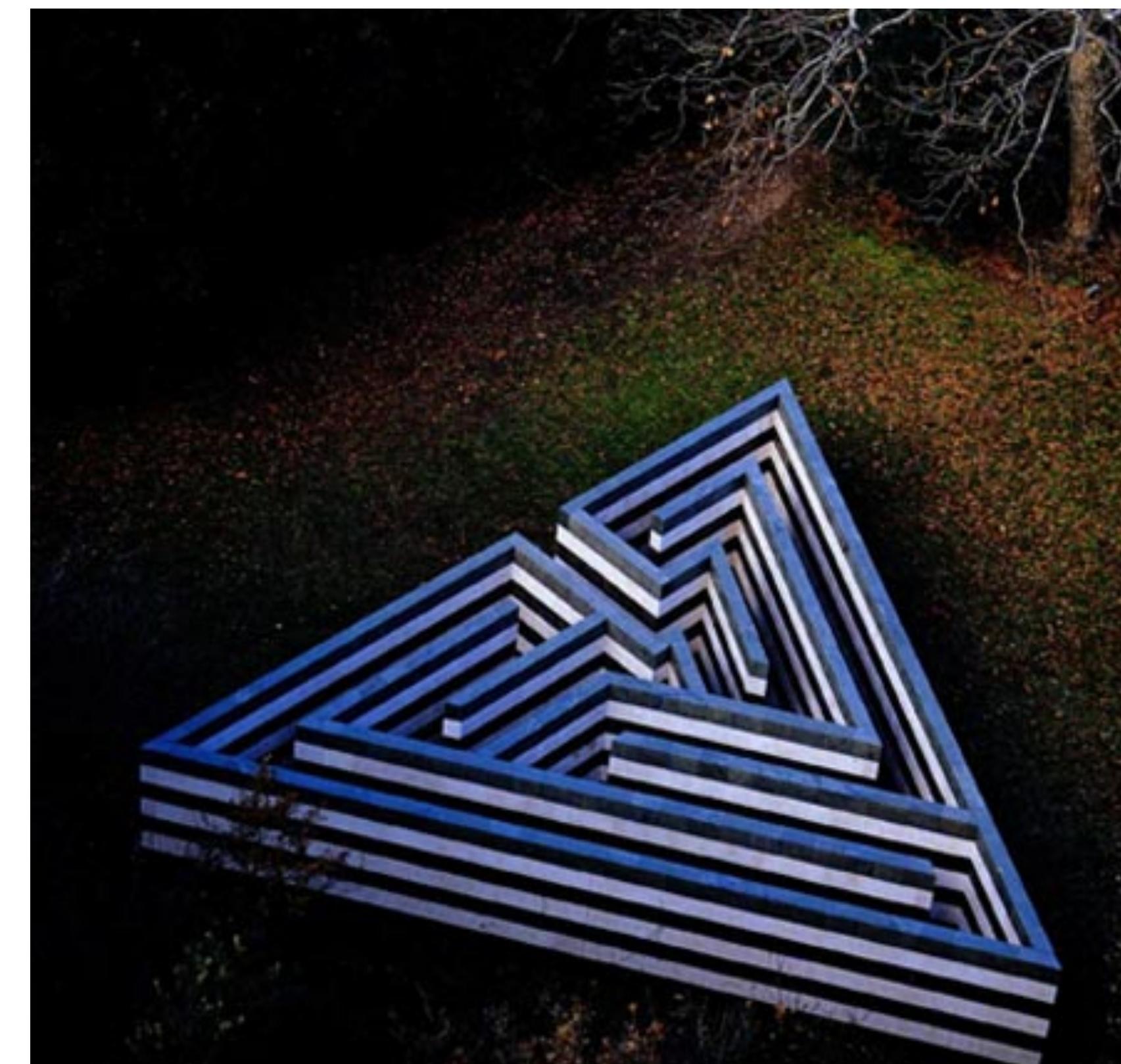
<https://www.youtube.com/watch?v=JLgwSgWpkpk>



Robert Morris, *Philadelphia Labyrinth*, 1974



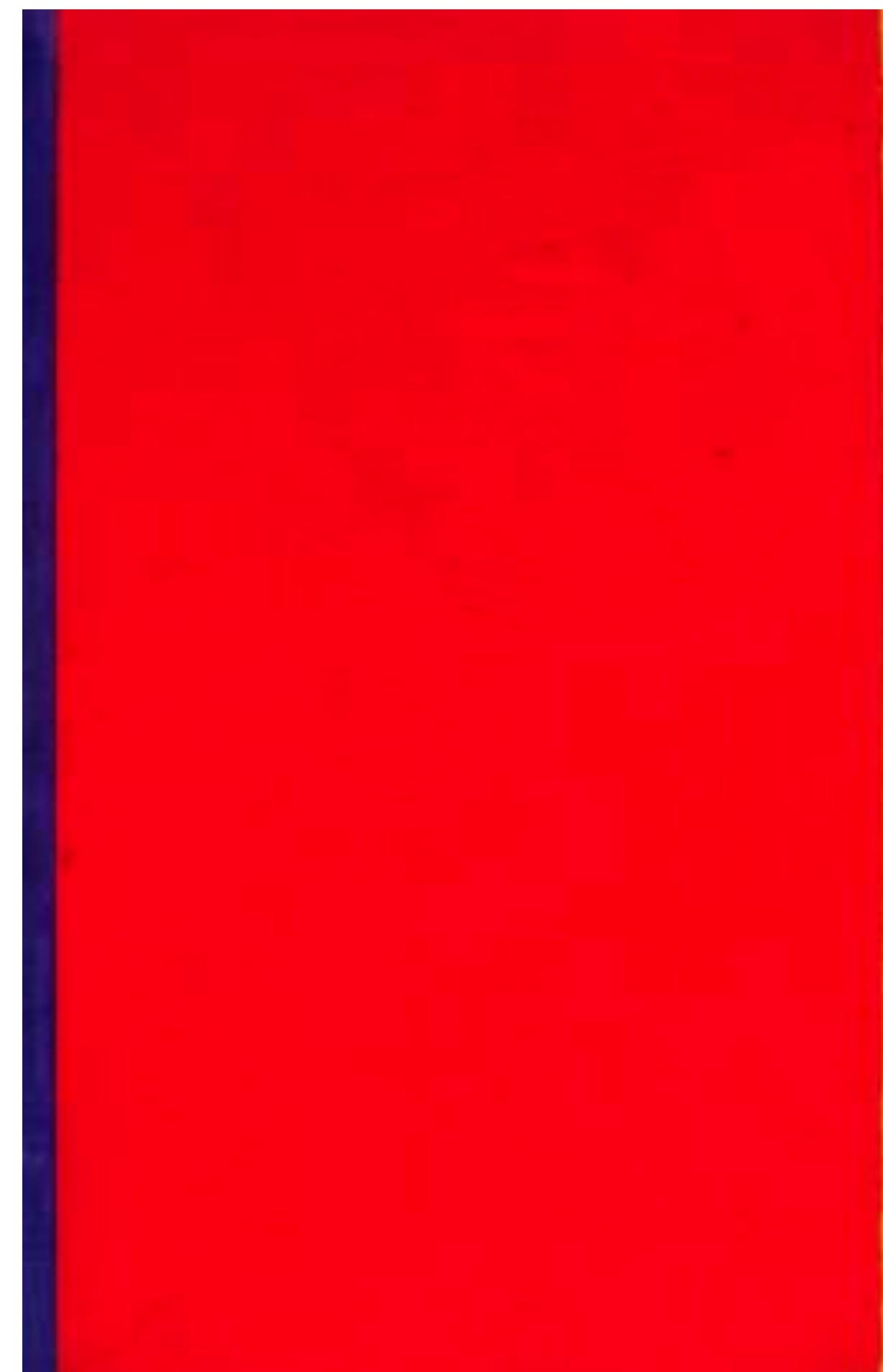
Robert Morris, *Labirinth*, Villa Celle, 1982.



Systemic painting, Guggenheim Museum, New York, 1966

- Reinhardt
- Newman
- Stella

Barnett Newman, *Who's Afraid of Red, Yellow, and Blue?*, 1966



Barnett Newman, *Who's Afraid of Red,
Yellow and Blue IV*, 1969-70,



Land Art

A LINE MADE BY WALKING ENGLAND 1967





Robert Smithson,
Spiral Jetty, 1970





Robert Smithson,
Broken Circle, 1971

Robert Smithson,
Amarillo Ramp, 1973



Robert Smithson, *Floating Island to Travel Around Manhattan Island*



Christo and Jeanne-Claude *Surrounded Islands, Biscayne Bay, Greater Miami, Florida, 1980-83.*





Walter de Maria

5 Continents Sculpture

1989

Marble, quartz, magnesite, glass, steel; 5 x 5 x 5
m

© Walter de Maria

The monumental quality and elemental force of this 'lapidary' form are the key features of Walter de Maria's '5 Continents Sculpture' in the DaimlerChrysler headquarters. The chunks of marble, quartz and magnesite weigh almost two hundred and fifty tons. Their rough, broken form and differing shades, density and brilliance show that they were obtained in a variety of quarries.

As the title of the work suggests, they come from five different continents. The age of the stones used, which geologists can use to establish the date and circumstances in which they came into being, and thus deduce the entire history of each continent, is between 22 million and 1.8 billion years. They are mixed in equal parts, and represent a synthesis of the whole globe in terms of both material and ideas: ideas not just because of the way they are presented, but also because the cube that now acts as a container for the stones is an ideal form.

This abstract geometrical solid - the length of its sides, five metres, was not chosen without careful thought - expresses man's creative will as the source of and driving force behind synthetic achievement. Both the rational form and its transparent surface - the solid steel struts were reduced to the minimum that was technically viable - become striking symbols of the effective presence of the human spirit.

Background Of course de Maria's artistic strategy is to illustrate nature's elemental force and potential mode of action using resources copied from nature itself: scale categories and ideas of grandeur and overwhelming strength that can compete with the scope of natural phenomena. De Maria selects artistic devices that relate to various artistic movements of the sixties, or even suggest new directions, even though the artist himself cannot be definitely placed in any particular category, whether it be Minimal, Conceptual or Land Art. He uses his resources to realize art whose integrative approach shows a possible way forward for art production in subsequent years, aimed at a new, integrated experience of self and the world.



Arte come descrizione formale e olistica dello spazio reale e dell'esperienza del paesaggio e dei suoi materiali più elementari. La natura è sempre stata registrata dagli artisti, dalle pitture rupestri preistoriche alla fotografia di paesaggio del XX secolo. Anch'io ho voluto fare della **natura il soggetto del mio lavoro**, ma in modi nuovi. Ho iniziato a lavorare all'aperto utilizzando materiali naturali come l'erba e l'acqua, e questo si è evoluto nell'idea di realizzare una scultura camminando. **Il camminare stesso ha una storia culturale, dai pellegrini ai poeti erranti giapponesi, ai romantici inglesi e ai camminatori contemporanei.** La mia prima opera realizzata camminando, nel 1967, era una linea retta in un campo d'erba, che era anche il mio percorso, che non andava da nessuna parte. Nei successivi primi lavori cartografici, che registravano passeggiate molto semplici ma precise su Exmoor e Dartmoor, la mia intenzione era di creare una nuova arte che fosse anche un nuovo modo di camminare: camminare come arte. Ogni passeggiata seguiva il mio percorso unico e formale, per una ragione originale, diversa da altre categorie di passeggiate, come i viaggi. Ogni passeggiata, anche se non concettuale per definizione, realizzava un'idea particolare. Il camminare - come arte - mi ha fornito un mezzo ideale per esplorare le relazioni tra tempo, distanza, geografia e misurazione. Queste passeggiate sono registrate o descritte nel mio lavoro in tre modi: in mappe, fotografie o opere testuali, utilizzando la forma più appropriata per ogni diversa idea. Tutte queste forme alimentano l'immaginazione, sono il distillato **dell'esperienza**. Camminare mi ha anche permesso di estendere i confini della scultura, che ora aveva il potenziale per essere de-costruita nello spazio e nel tempo della camminata su lunghe distanze. La scultura poteva ora riguardare il luogo, oltre che la materia e la forma.

Ritengo che le mie sculture di paesaggio abitino il ricco territorio tra due posizioni ideologiche, ovvero quella di fare "monumenti" o, al contrario, di "lasciare solo impronte".

Nel corso degli anni queste sculture hanno esplorato alcune delle variabili della **transitorietà, della permanenza, della visibilità o del riconoscimento**. Una scultura può essere spostata, dispersa, trasportata.

Il riduzionismo minimal è la costante della ricerca artistica sulla costa atlantica, mentre il sensualissimo naturalistico è l'arte prodotta sulla costa del Pacifico. Il termine adottato per designare quest'ultimo tipo di arte è funk, che significa antisofisticato, sgradevole e rifiutato. Alla funk art Peter Selz dedica una mostra all'università Art Museum di Berkley che inizia il 18 aprile. Le opere sono realizzate in materiali quali feltro, ceramica, plastica, finta pelle e risentono di un'ideologia naturalistica e mistica, tipica della cultura «west coast».

G. Celant, Pre-cronistoria 1966-69, 1976, p.26

West Coast

Bernard Leach, A Potter's Book, 1940_
Rivoluzionaria indipendenza nella scena contemporanea. Libro di grandissimo successo

1952 Leach fa un tour dell'America con Hamada e Yanagi. Visitano il Black Mountain College, North Carolina dove quell'anno è iscritto Peter Voulkos.

Visitano anche Archie Bray Foundation (Montanta); Los Angeles.

Otis Voulkos (1924-2002)
Formazione come pittore, frequenta Black Mountain College e conosce Cage e Raushenberg

Fonda dipartimento di ceramica al Los Angeles Country Institute (oggi Otis Art Institute)_ studio aperto 24/7_ studio dei movimenti e dei gesti sull'argilla

Il modello dell'artigiano è superato dalla vicinanza con mondo degli artisti espandendo in mostre personali, etc

Funk

1967

**Arneson, Gilhooly, Melchert, Kenneth
Price**

**Arte sporca, attenta al carattere
hobbistico del materiale**

Notes on Funk

by Peter Selz

Mrs. Martin: *What is the moral?*

Fire Chief: *That's for you to find out.*

— Ionesco, *The Bald Soprano*

The definitions in Webster's *Unabridged* are not very helpful in an attempt to find out what Funk¹ art is about. The quote from Ionesco at least gives us a clue to its anti-message content. When asked to define Funk, artists generally answer: "When you see it, you know it." They are probably quite right.

The term itself was borrowed from jazz: since the twenties Funk was jargon for the unsophisticated deep-down New Orleans blues played by the marching bands, the blues which give you that happy/sad feeling.

Funk art, so prevalent in the San Francisco-Bay Area, is largely a matter of attitude. But many of the works also reveal certain similar characteristics of form—or anti-form. In the current spectrum of art, Funk is at the opposite extreme of such manifestations as New York "primary structures" or the "Fetish Finish" sculpture which prevails in Southern California. Funk art is hot rather than cool; it is committed rather than disengaged; it is bizarre rather than formal; it is sensuous; and frequently it is quite ugly and ungainly. Although usually three-dimensional, it is non-sculptural in any traditional way, and irreverent in attitude. It is symbolic in content and evocative in feeling. Like many contemporary novels, films, and plays, Funk art looks at things which traditionally were not meant to be looked at. Although never precise or illustrative, its subliminal post-Freudian imagery

often suggests erotic and scatological forms or relationships; but often when these images are examined more closely, they do not read in a traditional or recognizable manner and are open to a multiplicity of interpretations. Like the dialogue in a play by Ionesco or Beckett, the juxtaposition of unexpected things seems to make no apparent sense. Funk is visual double-talk, it makes fun of itself, although often (though by no means all the time) it is dead serious. Making allusions, the artist is able, once more, to deprecate himself with a true sense of the ironic.

Funk objects, which are loud, unashamed, and free, may be compared to Dada objects. Indeed Funk, like so many authentic developments in recent art, is surely indebted to the Dada tradition (how paradoxical that we can now speak of a Dada tradition!). Especially in works by artists like Bruce Conner do we find echoes of Kurt Schwitters' Merz collages and the Hanoverian's love for the trash which he rehabilitated. But Conner's fetishist death images, Wally Berman's inventive collages, or George Herms' mystic boxes are really only precursors of the present world of Funk, which is often just as non-formal and arbitrary, but much more flamboyant, humorous, and precise. Perhaps again it is Marcel Duchamp's stance that is of the greatest importance here, his total absence of taste (good or bad) in the selection of his ready-mades, his indifference to form and indifference even to certain objects he created, especially those he made some thirty years after he officially ceased making art. Duchamp's

funk (funk), v.i.; FUNKED (funkt); FUNK'ING. [Of uncertain origin; cf. *funk* to kick, also, in dial. use, to shy, kick up the heels, throw the rider (of a horse).] To be frightened and shrink back; to flinch; as to *funk* at the edge of a precipice; to *funk* in a fight. Colloq. to *funk out*, to back out in a cowardly fashion. Colloq.

funk, vt. Colloq. 1. To funk at; to flinch at; to shrink from (a thing or person); as, to *funk* a task. 2. To frighten; to cause to flinch.

funk, n. Colloq. 1. A shrinking back through fear; panic.

'The horrid panic, or *funk* (as the men of Eton call it).' DeQuincey.

'That Sahib's nigh mad with *funk*.' Kipling.

2. One who funks; a shirk; a coward.

³ Webster's *New International* (1909)

Notes on Funk, Peter Selz, 1967

growth of this highly personal art. Here the artist has not yet become a popular idol and, as in New York in the forties, there are only a handful of successful galleries, a paucity of collectors, and meager sales; art has not become a status symbol. Harold Paris, who has himself achieved considerable renown, recently explained this situation in his article on *Funk* by saying:

In Los Angeles art is consumed voraciously—a bargain-table commodity. In San Francisco and the Bay Area artists live among a citizenry whose chief artistic concerns are opera and topless. The serious artists, galleries, and museums founder in this "Bay" of lethargy and social inertia. The artist here is aware that no one really sees his work, and no one really supports his work. So, in effect he says "Funk." But also he is free. There is less pressure to "make it." The casual, irreverent, insincere California atmosphere, with its absurd elements—weather, clothes, "skinny-dipping," hobby craft, sun-drenched mentality, Doggie Diner, perfumed toilet tissue, do-it-yourself—all this drives the artist's vision inward. This is the Land of Funk.²

Perhaps it is possible that Karl Shapiro was right when he said that San Francisco is ". . . the last refuge of the Bohemian remnant."

In 1959 Peter Voulkos came north from Southern California, where he had achieved an important reputation not only for the extraordinary quality of his ceramic sculpture but also for his highly funky endeavor to make useless pots. While Voulkos himself now works

primarily in bronze, others have transformed pottery into pure *Funk*: James Melchert's ceramic pipes, socks, and globular, bumpy, suggestive objects; Manuel Neri's funny, brightly glazed, child-like loops; Arneson's sexed-up telephones; or Gilhooly's zoo, fired in the kiln because, as he writes, ". . . animals just seem right when done in clay."

Kenneth Price, who worked with Voulkos in Los Angeles, has brought the useless pot into the realm of high *funk* with his beautifully crafted egg forms from which germinal shapes extrude, shapes which evoke divergent but related associations in different spectators. Many of the *Funk* artists have recently turned toward a greater formality in their work. Even the idea of permanence has occurred to them. Although neatness or sloppiness is not the issue here, there is a general trend toward greater care in execution and more precision, partly due to a limited amount of recognition enjoyed by the artists, and partly facilitated by the use of new materials—all kinds of plastics, including fiberglas, vinyl, epoxy, and the polyester resins. Jeremy Anderson now enamels his redwood sculptures; Arlo Acton uses shiny metal instead of old pieces of lumber; Robert Hudson's sculptures have consistently become more precise and clear-cut; and Jean Linder's sexual furniture looks increasingly antiseptic. Mowry Baden, whose sculpture previously had a rough and hairy finish, now produces a smooth fiberglas object like the *Fountain*; and Harold Paris, when not building his enigmatic, ritualistic rooms, makes little rubber

organs placed in neat plexiglass boxes. Jerrold Ballaine and Gary Molitor are using plastics, molded or cut and shaped by machine, which give their suggestive images a hard-edged, shiny, and ultra-clean appearance; Don Potts' constructions are most carefully carpentered; Mel Henderson has created an environment in which forms suggesting snakes, entrails, or pipelines present a highly polished appearance (and are all the more disconcerting for that reason), as does Sue Bitney's *Family Portrait* made of colorful fabric and brightly painted wood. Much of the work currently assumes this greater interest in a well-made finished product. But the imagery, the attitude, the feeling remain funky just the same: the same attitude of irony and wit, of delight in the visual pun, the same spirit of irreverence and absurdity prevail, even when dexterity and careful workmanship are more apparent in the finished sculpture. In fact, this precision of finish only enhances the ironic quality of the work.

Alfred Jarry knew precisely what he was doing when he had King Ubu enter the stage exclaiming "Merdre!" [sic.]. And, although no one has ever deciphered the meaning, what could be more perfectly composed and more readily felt than:

*'Twas brillig, and the slithy toves
Did gyre and gimble in the wabe:
All mimsy were the borogoves,
And the mome raths outgrabe.*

¹David Gilhooly prefers to spell it *Funck*, while William Wiley seems to alternate *funk* with *Phunk*.

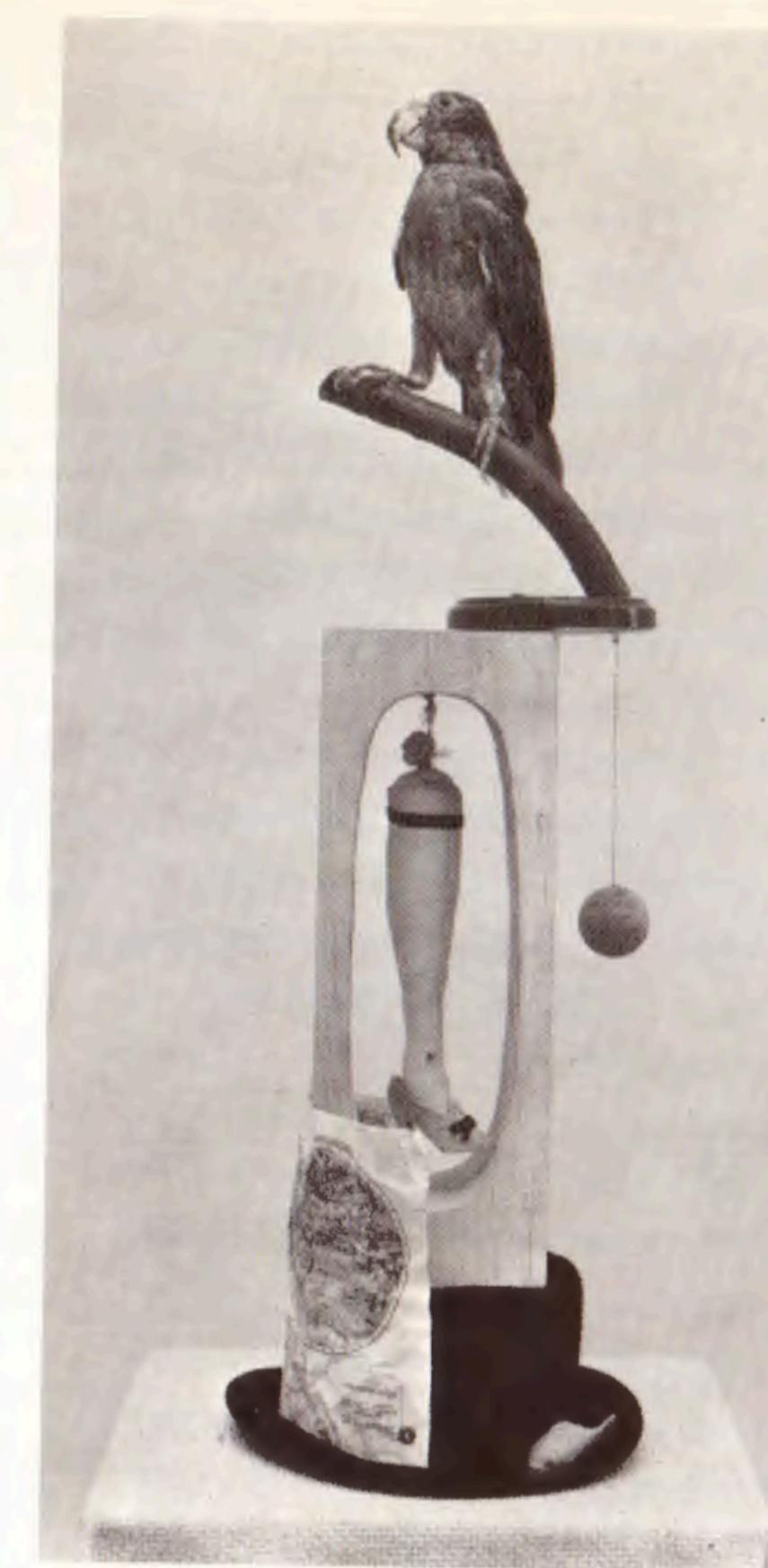
²Harold Paris, "Sweet Land of *Funk*," *Art in America*, March 1967.



Marcel Duchamp. *Female Fig Leaf*. 1951.
Galvanized plaster. $3\frac{1}{2}$ " high.

Marcel Duchamp. *Object-dart*. 1951. Galvanized
plaster with inlaid metal rib. $3\frac{1}{4} \times 8 \times 1"$.

Marcel Duchamp. *Wedge of Chastity*. 1951-52.
Galvanized plaster and dental plastic. $2\frac{1}{2} \times 3\frac{1}{2}"$.



Joan Miró. *Poetic Object*. (1936). Stuffed parrot
on wood perch, stuffed silk stocking with velvet
garter and paper shoe suspended in cutout
frame, derby hat, hanging cork ball, celluloid fish
and engraved map. $31\frac{1}{8} \times 11\frac{7}{8} \times 10\frac{1}{4}$ ". Collection,
The Museum of Modern Art, New York.
Gift of Mr. and Mrs. Pierre Matisse.

three small plasters of the early fifties, the *Female Fig Leaf*, apparently modeled from a female groin; the *Object-dart*, its phallic companion piece; and the *Wedge of Chastity*, with its touching inscription for his wife Teeny, are actually as Funk as can be. Jean Arp, one of the original leaders of Dada in Zürich, also comes to mind, particularly with his later biomorphic forms existing in the world between abstraction and figuration. But then, Arp's carefully modeled or carved sculptures have a pantheistic spirit which would be anathema to the irreverence of Funk. Closer, perhaps, are certain Surrealist objects, like Méret Oppenheim's fur-lined tea cup or Miró's *Objet Poétique*, a stuffed parrot perched on his wooden branch, surmounting a ball swinging freely on a string, adjacent to a dangling lady's leg, all supported by a man's dented hat. Objects like these are, I think, real prototypes for the current Funk, especially in the similar irreverence, satire, and free association. Like Dada and Surrealism, Funk has created a world where everything is possible but nothing is probable. There is also an important difference in attitude in the more recent approach. Dada set out to attack and combat the moral hypocrisy of the public; Surrealism in its prodigious publications and manifestos and programs hoped to establish a new and irrational order based on the revolutionary but contradictory doctrines of Marx and Freud; but Funk does not care about public morality. Its concerns are of a highly personal nature: the Funk artists know too well that a fraudulent morality is a fact of their world, and

Marx and Freud; but Funk does not care about public morality. Its concerns are of a highly personal nature: the Funk artists know too well that a fraudulent morality is a fact of their world, and

to find out."

Funk probably owes a considerable debt and momentum to the ingenious use of ordinary subject matter and common objects on the part of Robert Rauschenberg and Jasper Johns. Both Rauschenberg and Johns, like Schwitters before them, attempt to lead art back to life. While avoiding the tedious banality of many Pop artists, the Funk sculptors similarly share a general anti-cultural attitude and wholesale rejection of traditional aesthetics. They too enjoy and often exploit the vulgarity of the contemporary man-made environment and speak in a visual vernacular. Unlike Pop art, however, the Funk artist transforms his subject matter when and if he makes use of subjects at all. He is not satisfied with simply naming things and instead of a complete confusion of art and life, the Funk artist uses images metaphorically and his work expresses the

sprouted and grew. In San Francisco Abstract Expressionism, originally under the leadership of Clyfford Still and Mark Rothko, soon took an eccentric direction — it was never really abstract for a long time. Its chief protagonists among the painters turned toward a new lyrical figuration (David Park, Richard Diebenkorn, Elmer Bischoff were the most prominent members of a whole new school of Bay Area Figurative painters), or, even when they remained superficially abstract, they did not exclude symbolic forms. Witty, zany, and unexpected breast forms and bulges can be discovered in Hassel Smith's canvases, and dramatic and disquietingly sensual, often phallic, configurations in Frank Lobdell's heavy impastos. Between 1957 and 1965 when Lobdell was on the faculty of the California School of Fine Arts (now the San Francisco Art Institute), Arlo Acton, Jerrold Ballaine, Joan Brown,

in fact, took place at the Six Gallery, successor to the aptly named King Ubu Gallery. With Kenneth Rexroth presiding as master of ceremonies, Michael McClure, Allen Ginsberg, Gary Snyder, and Philip Whalen read their poems, and Jack Kerouac, then on the Coast, was there and recorded it soon thereafter in *The Dharma Bums*. The beat poetry, read to the accompaniment of jazz, recalls in retrospect the simultaneous poetry and music recitations in Zürich's Cabaret Voltaire (Dada's birthplace) — but in San Francisco it was new and full of excitement, and helped bring about a kind of free environment in which Funk, itself a combination of sculpture and painting, could flourish. Already in the early fifties there were programmed events (similar to the later "happenings") in San Francisco, and as early as 1951 an exhibition under the title "Common Art Accumulations" was held. Bruce Conner and his friends in

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Perhaps it is possible that Karl Shapiro was right when he said that San Francisco is "... the last refuge of the Bohemian remnant."

In 1959 Peter Voulkos came north from Southern California, where he had achieved an important reputation not only for the extraordinary quality of his ceramic sculpture but also for his highly funky endeavor to make useless pots. While Voulkos himself now works

primarily in bronze, others have transformed pottery into pure Funk: James Melchert's ceramic pipes, socks, and globular, bumpy, suggestive objects; Manuel Neri's funny, brightly glazed, child-like loops; Arneson's sexed-up telephones; or Gilhooly's zoo, fired in the kiln because, as he writes, "... animals just seem right when done in clay."³ Kenneth Price, who worked with Voulkos in Los Angeles, has brought the useless pot into the realm of high funk with his beautifully crafted egg forms from which germinal shapes extrude, shapes which evoke divergent but related associations in different spectators. Many of the Funk artists have recently turned toward a greater formality in their work. Even the idea of permanence has occurred to them. Although neatness or sloppiness is not the issue here, there is a general trend toward greater care in execution and more precision, partly due to a limited amount of recognition enjoyed by the artists, and partly facilitated by the use of new materials—all kinds of plastics, including fiberglass, vinyl, epoxy, and the polyester resins. Jeremy Anderson now enamels his redwood sculptures; Arlo Acton uses shiny metal instead of old pieces of lumber; Robert Hudson's sculptures have consistently become more precise and clear-cut; and Jean Linder's sexual furniture looks increasingly antiseptic. Mowry Baden, whose sculpture previously had a rough and hairy finish, now produces a smooth fiberglass object like the *Fountain*; and Harold Paris, when not building his enigmatic, ritualistic rooms, makes little rubber

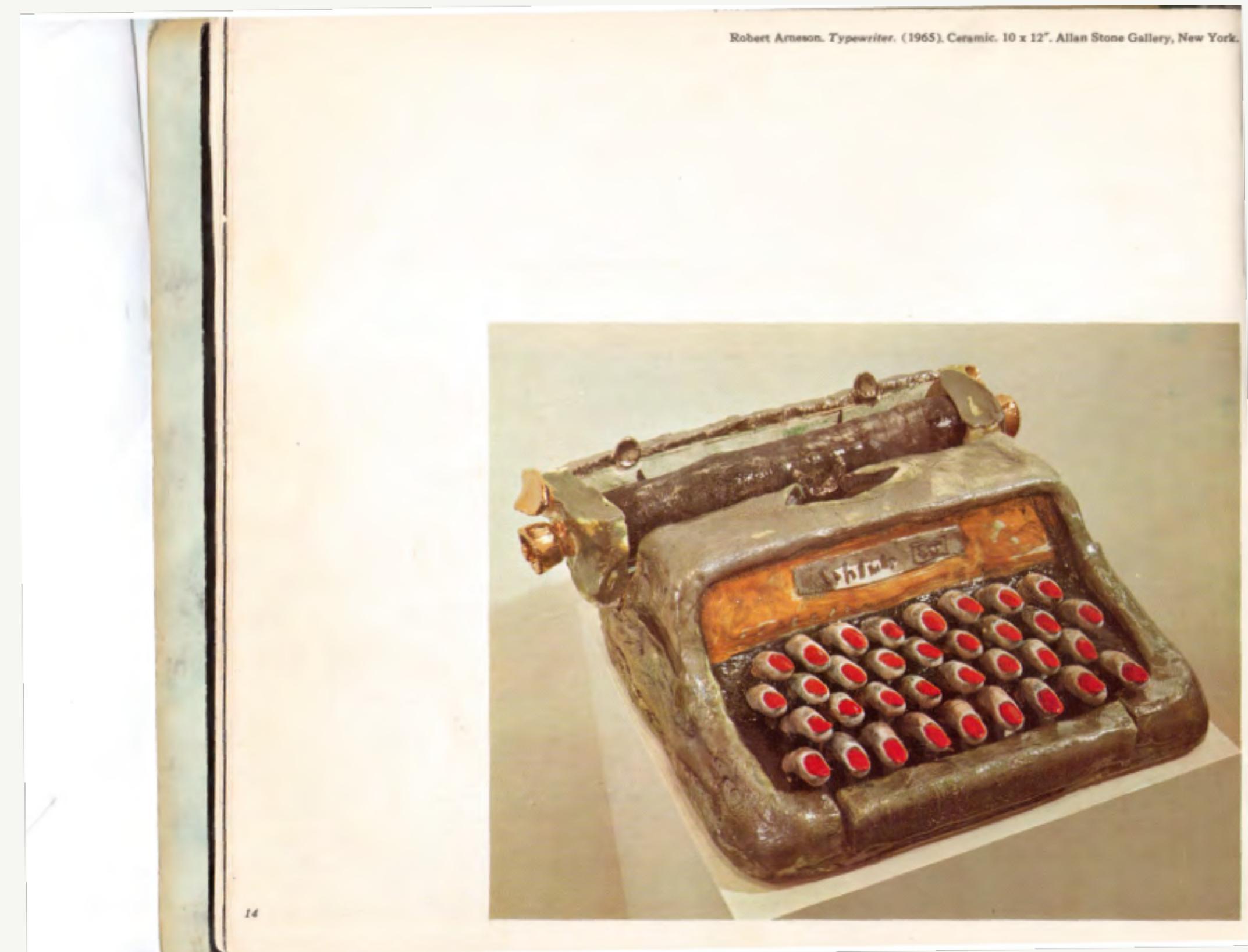
organs placed in neat plexiglass boxes. Jerrold Ballaine and Gary Molitor are using plastics, molded or cut and shaped by machine, which give their suggestive images a hard-edged, shiny, and ultra-clean appearance; Don Potts' constructions are most carefully carpentered; Mel Henderson has created an environment in which forms suggesting snakes, entrails, or pipelines present a highly polished appearance (and are all the more disconcerting for that reason), as does Sue Bitney's *Family Portrait* made of colorful fabric and brightly painted wood. Much of the work currently assumes this greater interest in a well-made finished product. But the imagery, the attitude, the feeling remain funky just the same: the same attitude of irony and wit, of delight in the visual pun, the same spirit of irreverence and absurdity prevail, even when dexterity and careful workmanship are more apparent in the finished sculpture. In fact, this precision of finish only enhances the ironic quality of the work.

Alfred Jarry knew precisely what he was doing when he had King Ubu enter the stage exclaiming "Merdre!" [sic.]. And, although no one has ever deciphered the meaning, what could be more perfectly composed and more readily felt than:

*'Twas brillig, and the slithy toves
Did gyre and gimble in the wabe:
All mimsy were the borogoves,
And the mome raths outgrabe.*

¹David Gilhooly prefers to spell it Funck, while William Wiley seems to alternate funk with Phunk.

²Harold Paris, "Sweet Land of Funk," *Art in America*, March 1967.





Robert Arneson

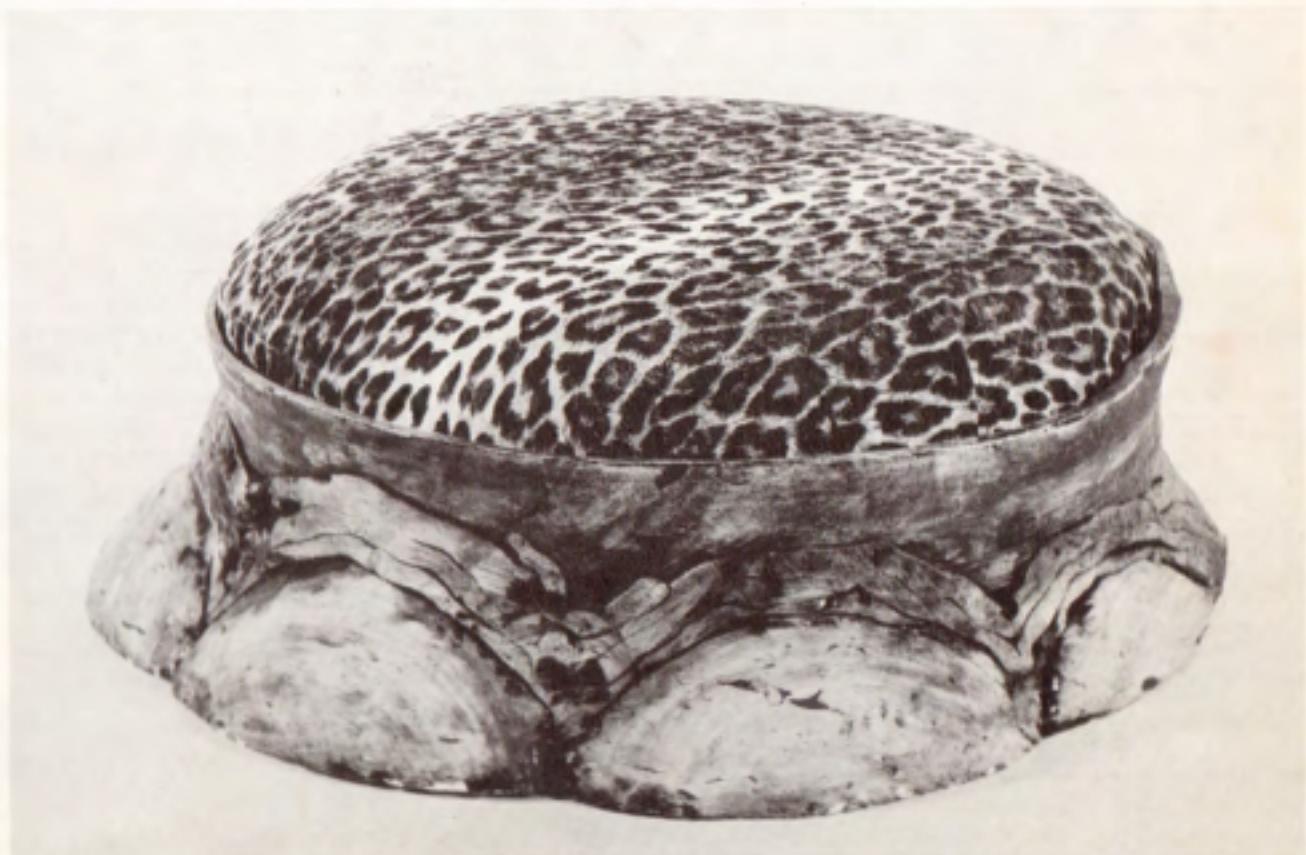
Smorgi-Bob, The Cook, 1971



George and Mona in the Baths of Coloma
Robert Arneson, 1976



David Gilhooly, *Elephant Ottoman #2*, 1966. White earthenware, vinyl, plywood. 8½" high, 21" diam. Collection Brenda Richardson, Berkeley.



Robert Hudson. *Untitled*. (1965). Polychromed metal. 66 x 48 x 43". Allan Frumkin Gallery, New York.







Wm. T. Wiley, *Enigma's Weener Preserved in Wax*. (1966). Lead and wax over marble paper and wood. 17½" high, 15" wide at base. Hansen Galleries, San Francisco.



Biennale di Venezia tra Pop e Rivoluzione

Leone d'Oro_ Rauschenberg 1964

[https://www.raicultura.it/arte/articoli/2018/12/
Biennale-di-Venezia-1964-la-rivoluzione-
della-Pop-art-130ea120-
b9bf-48bb-888d-0110b09828ce.html](https://www.raicultura.it/arte/articoli/2018/12/Biennale-di-Venezia-1964-la-rivoluzione-della-Pop-art-130ea120-b9bf-48bb-888d-0110b09828ce.html)

[https://www.raiplay.it/video/2018/10/
Speciali-Storia--1968-niente-come-
prima-Giugno-2d24a640-
f981-469d-93cd-325c57392925.html](https://www.raiplay.it/video/2018/10/Speciali-Storia--1968-niente-come-prima-Giugno-2d24a640-f981-469d-93cd-325c57392925.html)

Triennale e Venezia nella contestazione, da minuto -20 a -16

Arte Povera

1967, Mostra Genova presso Galleria La Bertesca

1967 Arte Povera, appunti per una guerriglia

1968 Amalfi- terza rassegna - Arte Povera + Azioni Povere (a cura di Celant con opere di Anselmo, Boetti, Fabro, Kounellis, Plinio, Martelli, Merz Marisa e Mario, Paolini, Pascali, Piacentino, Pistoletto, Zorio)

1969 When attitudes become forms, Berna, Kunsthalle, Szeemann -il primo a presentare in maniera unitaria ricerche minimal, land e arte povera

1969 Celant, Arte Povera, Mazzotta, Milano

Global Tools

Nel 1973, solo tre anni prima del Padiglione Italia di Crispolti, nasce la Global Tools (1973-1975 e di cui Dalisi è uno dei firmatari) che ritrova nella cultura beat californiana²³ uno dei punti di partenza per le proprie ricerche. I Global Tools nascono, infatti, ispirandosi proprio al ritorno alla camMendini presenterà sulla copertina di Casabella e che i firmatari descriveranno come «un sistema di laboratori a Firenze per la propagazione dell'uso di materie e tecniche naturali e relativi comportamenti»²⁴. I laboratori prevedono la partecipazione di tutti i firmatari²⁵ e di Germano Celant, critico che si era avvicinato al gruppo già dal 1972, anno in cui scrive un testo nel catalogo della mostra allestita al MoMa e dal titolo *Italy. New Domestic Landscape; Achievements and Problems of Italian Design*.

WHOLE EARTH CATALOG

access to tools



Fall 1968

\$5

WHOLE EARTH CATALOG 1968

Understanding Whole Systems

Buckminster Fuller
Cosmic View
Full Earth
Earth Photographs
The World From Above
Surface Anatomy
Geology Illustrated
Sensitive Chaos
A Year From Monday

General Systems Yearbook
Synthesis of Form
On Growth and Form
Tantra Art
Psychological Reflections
The Human Use of Human Beings
The Ghost in the Machine
The Year 2000
The Futurist

Shelter and Land Use

The Dymaxion World of Buckminster Fuller
Space Structures
Tensile Structures, Volume One
Dome Cookbook
Good News
Architectural Design
The Japanese House
Audel Guides
Alaskan Mill

Village Technology
The Indian Tipi
Tipis
Aladdin Kerosene Lamps
Man's Role in Changing the Face of the Earth
Two Mushroom Books
Organic Gardening
ABC and XYZ of Bee Culture
Universal Mill

Industry and Craft

The Way Things Work
Introduction to Engineering Design
The Measure of Man
Thomas Register of American Manufacturers
New Scientist
Scientific American
Industrial Design
Product Engineering
Clearinghouse

Science and Civilization in China, Volume IV,
Part 2
Silvo Catalog
Brookstone Tools
Jensen Tools
Miners Catalog
Blasters' Handbook
Direct Use of the Sun's Energy
Structure, Form and Movement

Van Waters & Rogers
Bookmaking
Zone System Manual
A Sculptor's Manual
Creative Glass Blowing
Buckskin
Cut Beads
Melrose Yarns

Communications

Human Biocomputer
The Mind of the Dolphin
Information
9100A Computer
Cybernetics
Eye and Brain
Design for a Brain

Education Automation
Intelligent Life in the Universe
The McGraw-Hill Encyclopedia of Space
Lafayette and Allied Catalogs
Heathkit
Modern Business Forms
American Cinematographer

American Cinematographer Manual
The Technique of Documentary Film Production
The Technique of Television Production
Auto Repair Manual
Books
Subject Guide to Books in Print
Art Prints

Community

The Modern Utopian
The Realist
Green Revolution
Kibbutz: Venture in Utopia
Dune
Groups Under Stress

The Merck Manual
Land for Sale
Consumer Reports
Government Publications
The Armchair Shopper's Guide
How to Get 20% to 90% off on Everything You Buy

Nomadics

Innovator
The Retreater's Bibliography
The Book of Survival
The Survival Book
Survival Arts of the Primitive Paiutes
Camping and Woodcraft
Light Weight Camping Equipment and How to Make It
Backpacking
L.L. Bean

Recreational Equipment
Gerry Outdoor Equipment
Kaibab Boots
Hot Springs
The Explorers Trademark Log
National Geographic
Sierra Club
The Narrow Road to the Deep North
Trout Fishing in America

Learning

Toward a Theory of Instruction
The Black Box
THIS Magazine is about Schools
Cuisenaire Rods
ITA
LIFE Science Library
Kaiser Aluminum News
700 Science Experiments for Everybody

Edmund Scientific
WFF 'N PROOF
Dr. Nim
We Built Our Own Computers
American Boys Handy Book
Pioneer Posters
Sense Relaxation
Zen Flesh, Zen Bones

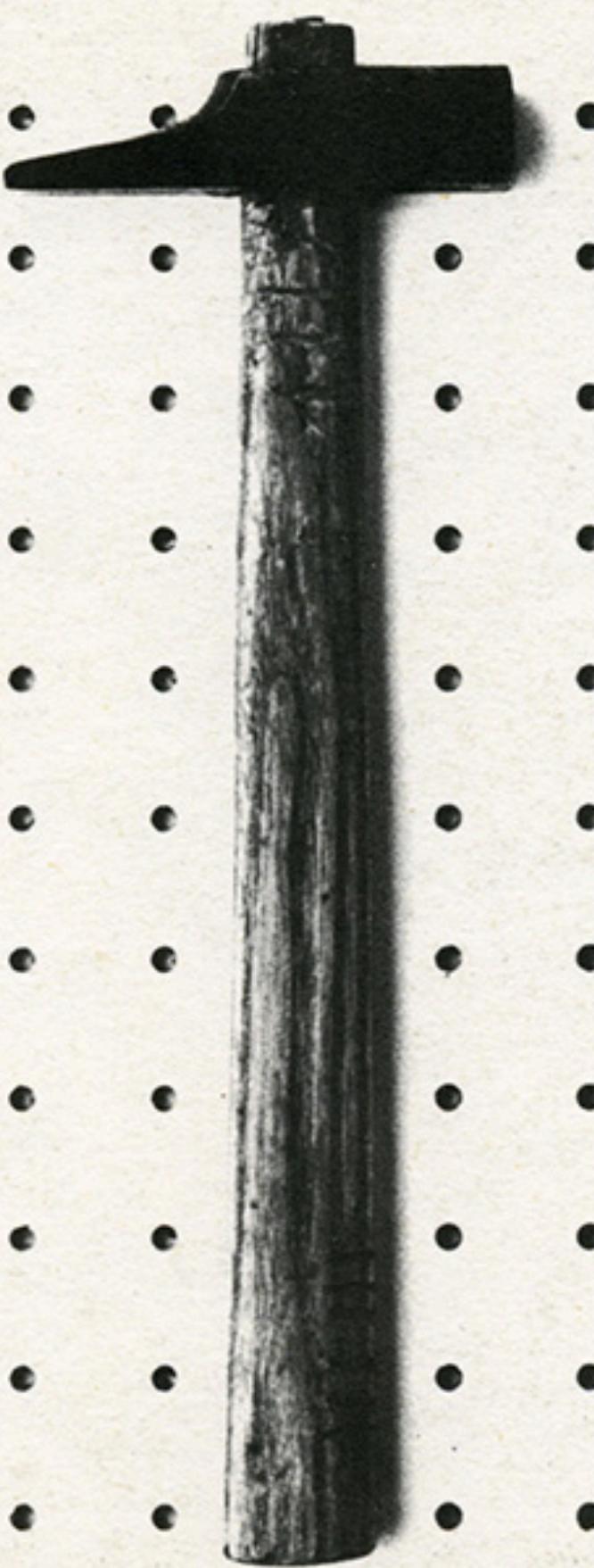
Meditation Cushions and Mats
Self Hypnotism
Psycho-Cybernetics
A Yaqui Way of Knowledge
Fundamentals of Yoga
The Act of Creation
The I Ching

GLOBAL TOOLS

Laboratori Didattici Per La Creatività Individuale
Segreteria: Via Brera 9, 20121 Milano Tel. 02 832961
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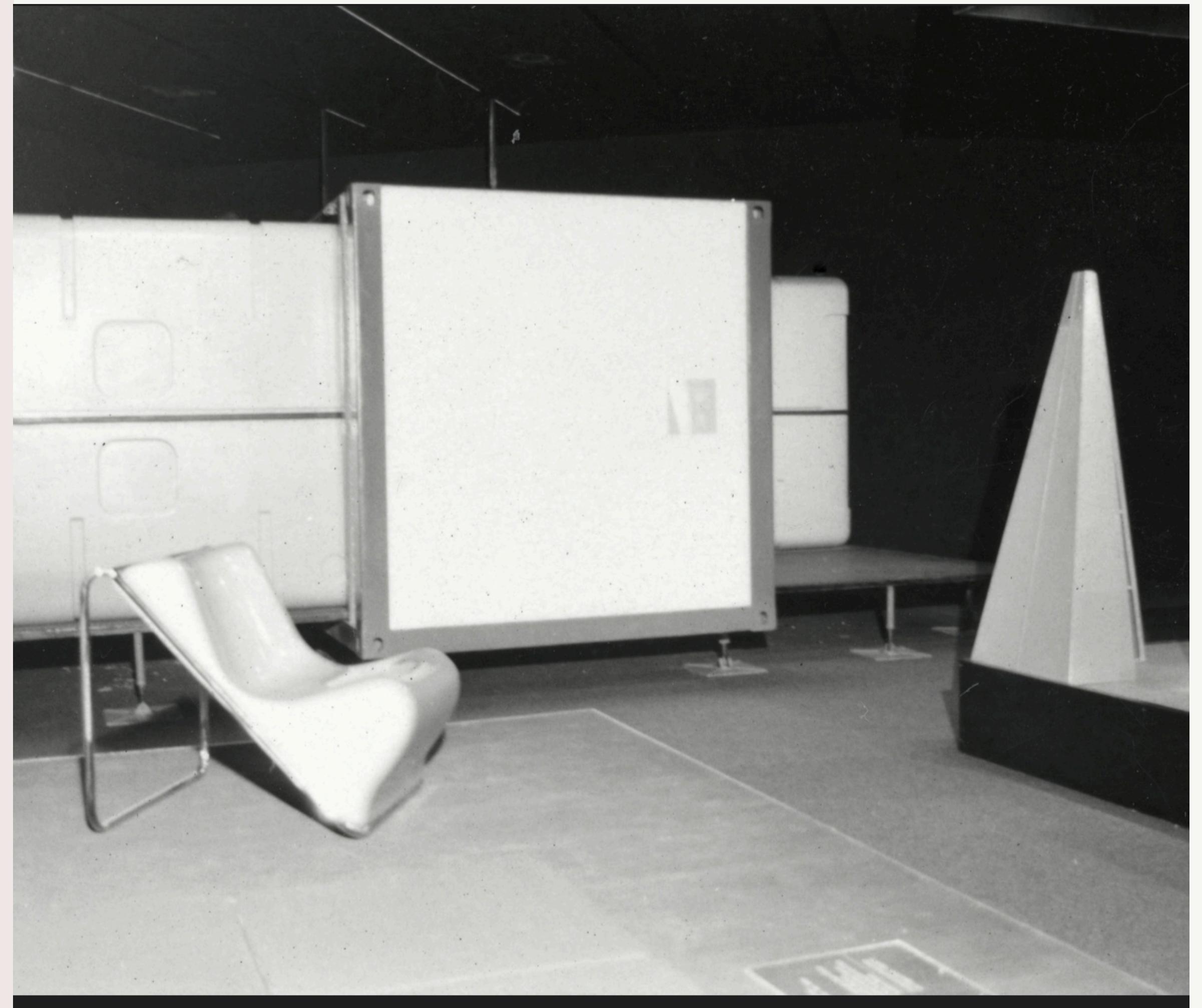


GLOBAL TOOLS - 12 GENNAIO 1973



Italy: The New Domestic Landscape

<https://www.moma.org/calendar/exhibitions/1783>



Volterra73

Progetto per la città - Lefebvre come modello

**Relazione con artigiani come possibilità
creativa**

**Lavoro su due esternalità al centro: provincia
e artigianato**

**Partecipazione attiva pubblico nella co-
creazione opera- anticipazione di Arte
Relazionale**

Biennale di Venezia 1976

Ambiente/Arte - Celant

Arte come sociale - Crispolti

Biennale- Annuario del 76

5 domande a curatori e intellettuali

- 1) Sono ancora possibili nuove (o antiche) forme di amicizia fra gli uomini d'oggi e lo spazio vitale naturale?**
- 2) Quali sbocchi si possono prevedere nell'attuale evoluzione dei rapporti interpersonali fra l'uomo e la donna, fra i genitori e i figli?**
- 3) Il processo di urbanizzazione in atto nel mondo è irreversibile? Se sì, con quali conseguenze? Se no a quale prezzo?**
- 4) Sono pensabili nelle società contemporanee modi critici, se non liberanti, di gestione dei sistemi dell'informazione di massa?**
- 5) Quali trasformazioni e impieghi stanno assumendo le "estetiche" nella rivoluzione in atto nel lavoro e nella vita?**

Tutto è così predisposto per l'imperialismo maschile: **il centro vuoto in cui la Voce parla** (quella di Dio o del Popolo, la differenza non conta, importante è la maiuscola), il cerchio dei guerrieri omosessuali che dialogano attorno a questo centro, la **femminilità** (donne, bambine, schiavi, stranieri) **espulsa** all'esterno del *Corpus socians* e qualificata proprio da quei tratti che il *corpus* stesso rifiuta: selvaticezza, sensibilità, materia e alimentazione, impulsi, isteria, silenzio, danza, menzogna, bellezza demoniaca, ornamenti, lascivia e stregoneria, debolezza [...] In effetti la donna può essere accettata e onorata dal cittadino, dal politico in quanto madre, madre dei suoi figli [...] il *corpus socians* non può riprodursi senza passare attraverso il ventre della donna. [...] Quanto alle "donne libere", quelle che non sono né madri né vergini, bisogna pensare a conquistarle, a pacificarle, a disinnescarle, a salvarle: insomma a renderle nostre pari. [...] La donna comunque può entrare a far parte della società moderna solo a condizione di venir **neutralizzata nella sua differenza**. L'erotismo di oggi, nell'ambito di quella cultura veramente popolare alla cui base stanno la produzione pornografica, la rivista femminile, la pillola anticoncezionale, implica di fatto tale omologazione. [...] L'*unisexismo* moderno, tuttavia, non è tutto da respingere, offrendo materia a nuove mobilitazioni. È positivo che sia in declino il mito delle Diavolesse e delle Madri, nature ibride respinte sul *limes* dell'impero maschile [...] Il movimento femminista può cadere nella tentazione di resistere all'assimilazione delle donne radicalizzando la differenza [...] Ma un progetto così orientato rischia di fallire e di restaurare il problema nella sua impostazione tradizionale: l'imperialismo maschile si accompagna molto bene con il delirio notturno [...] Il fatto è che l'Impero ha bisogno di un limite, e tutto ciò disegna un limite. Di fronte a ciò che chiama irrazionalismo, il maestro d'armi detentore della parola si sente rivestito del suo compito pedagogico: gli occorrono una frontiera da conquistare e dei selvaggi da civilizzare. Liberiamolo piuttosto dalla sua corazza di parole e di morte, diluiamolo nel grande *patchwork* degli elementi affettivi da intensificare [...] Mattiemoci a lavorare sulla traccia dell'inventività e non su quella delle ipotesi e delle teorie: sarebbe il modo migliore, per il locutore, di farsi "femminile"...

Lyotard, **La Biennale, Annuario 1976, La Biennale di Venezia 1976**, pp. 928- 930

Risuscitare in forme nuove, socialmente e tecnicamente avanzate la piccola, piccolissima città, trascurata o semi-abbandonata, e il civile borgo rurale, e in una parola ridar vita ad antiche strutture insediative che formano complessi sistemi ora emarginati, questo il grande nuovo tema che potrebbe consentire la rimessa in circolo di un patrimonio, nel nostro paese, ad almeno un terzo del patrimonio immobiliare complessivo.

Astengo, p. 934

La città non risparmia, come faceva la campagna. Consuma e sperpera [...] il consumismo ha bisogno della città come luogo della sua massima esplicazione. La città ha bisogno del consumismo per mantenere una vetrina di oggetti, dopo la fine dei significati. [...]

Fornari

Poiché nel mondo contemporaneo la nozione di ambiente ha assunto numerevoli significati e differenti connotazioni, che oscillano dalla biologia all'antropologia, dalla sociologia all'ergonomia, dalla geografia all'ecologia, è utile (...) focalizzare un “territorio” (...) di analisi. L’arte esiste in relazione a molti ambienti, i quali formano una totalità strutturata secondo una sequenza di vari livelli: il livello dell’oggetto (in superficie o volume), il livello dell’edificio, con interno e esterno, il livello della città e il livello del territorio. Il primo livello successivo all’oggetto-entità (...) è quello dell’edificio. (...) L’indagine, che viene svolta in questo libro, è condotta quindi sulle condizioni e le modalità di interazione tra arte e ambiente interno, o viceversa

Celant, Ambiente/Arte, 1976, riediz. anastatica, s.n.p

Ceramica - Tessuto - ricondotti alla “materia”
e quindi letti come vicini a esperienza
Transavanguardia come “tradizione”

Gubbio 79_ arrivo delle posizioni di Crispolti da Biennale e
da una metodologia messa in campo da Volterra73.
Focus: provincia come realtà artistica decentrata
potenzialmente eversiva rispetto alla centralità

In Italia linea che proprio in artigianato ha visto forme di “estraneità” e “eversione” rispetto al centro.

Descrivendo questo percorso Crispolti usa il termine “etologia” _ studio dei comportamenti animali

Non distante dalle teorie di Bataille che parla di ETEROLOGIA_ «La scienza di ciò che è tutt'altro (...) del corpo sociale esterno e rifiutato, analizza gli scarti del sapere espulsi dalla macchina sociale, scarti che senza sosta tornano al loro punto di origine sotto una forma parossistica»

Bataille citato in Bourriaud, *Forme di vita. L'arte Moderna e l'invenzione del sé*, p. 124

La possibilità di un intervento da “esterno” è contenuta anche nella linea teorica di Crispolti che scrive:

«La pratica dell’installazione procede dunque in una dialettica ambientale molto più serrata, rappresentando, al contrario dell’opera-ambiente, non un’appropriazione totale e totale trasformazione dello spazio dato, ma una intrusione in questo di arrivi elementi altrimenti significanti (...) degli ambienti, che sono i nostri quotidiani. Si definisce così un ampiissimo arco operativo, in connessione diretta, dalla manipolazione materica e dei materiali alla dialettica dei segni ambientali»

2. La crisi delle arti spazio-visuali

E' affermazione ormai ovvia quella della crisi degli statuti della cultura e dei relativi apparati. Anche lo spazio dell'arte è investito in pieno dalla crisi e dal tentativo restauratore.

Dopo le illusioni sessantottesche - e per la verità molte tematiche del '68 in arte sono state avanzate qualche anno prima - la crisi si è fatta ancora più manifesta investendo contenuti (fine della neoavanguardia), metodi (partecipazione, decentramento), ruoli (l'artista), organizzazione della produzione e della distribuzione (disoccupazione degli operatori, affermazione totale del mercato delle multinazionali, trasformazione non controllata delle strutture di fruizione).

Illudersi ancora sulle possibilità reali di un'arte liberamente creativa e di un artista immacolato di fronte ai processi di modificazioni strutturali avvenuti è un sogno da anime candide che il neolibertismo trionfante, l'industria culturale e la mercificazione della arte lasciano sopravvivere perchè, appunto, non toccano i processi

reali e concreti.

Anche le esperienze - o le speranze - più interessanti, cioè gli interventi pubblici decentrati (alcuni aspetti della Biennale riformata, alcune iniziative delle Regioni e degli Enti locali, ecc.), si sono mostrati assai poco capaci di incidere nella trasformazione, anzi di fatto, al di là delle intenzioni, si sono rivelati essere un acceleratore della crisi, nel senso che hanno sviluppato l'integrazione del privato nel pubblico a svantaggio di questo, ridotto a svolgere mere funzioni assistenziali.

I risultati di ciò, oggi evidenti agli occhi di ogni osservatore minimamente attento, sono: 1) l'incapacità delle forze politico-amministrative ad impostare e gestire una linea di politica culturale innovative; 2) un asservimento ulteriore, al mercato e alla logica della lotizzazione partitica, di gran parte dei critici, organizzatori non solo delle gallerie private ma anche consulenti-gestori delle iniziative pubbliche e gestori strumentali dei mezzi di informazione; 3) l'accondiscendenza dei produttori-artisti a questo stato di cose o il loro rifiuto, individuale e un po' moralistico che non incide sulla situazione data; 4) lo spreco dell'enorme potenzialità rappresentata dalla sempre crescente domanda artistica sia come fruizione sia come produzione non professionale.

Riassumendo e concludendo: la situazione generale che ci si presenta è dunque quella: a) di un capitalismo monopolistico e multinazionale che controlla direttamente i modi di produzione, di distribuzione e di fruizione del prodotto artistico; b) di un intervento pubblico che non contrasta questo fenomeno, anzi con l'assistenzialismo ne diventa un elemento complementare; c) di residui del passato che sopravvivono inerzialmente come innocue illusioni ideologiche; d) di una sempre maggiore corporativizzazione dei sogget-

1979

Judy Chicago, The Dinner Party

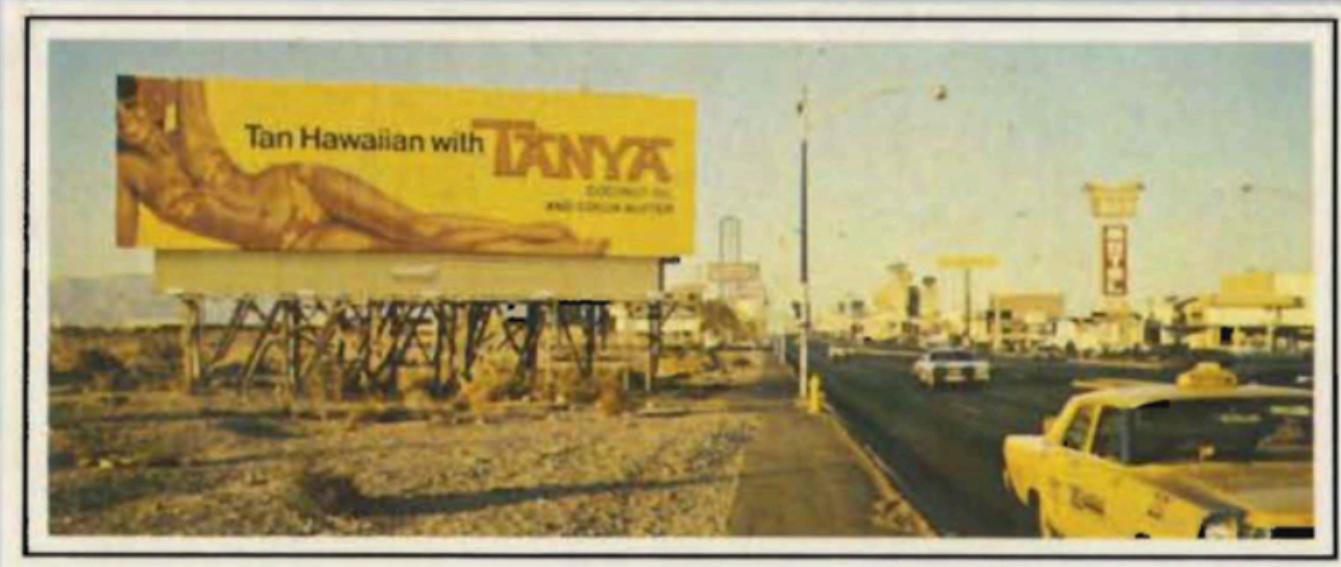
Concepita come una festa per trentanove donne della mitologia e della storia sedute a un vasto tavolo equilatero aperto, altri 999 nomi sono stati iscritti sul pavimento di piastrelle di ceramica sottostante. Chicago ha parlato della struttura come di una comunità di persone che partecipano al processo di creazione dell'arte, indicando i precedenti delle monache che lavorano nel chiostro, delle api di quilting, delle gilde medievali e dei programmi di apprendistato. Utilizzando abilità artigianali tradizionalmente femminili - e sociali - come la pittura su porcellana e il ricamo. Chicago ha sfidato i presupposti non solo su chi possedeva le abilità, ma anche su chi le possedeva.

20th Century Ceramics, p. 127



**Come avanguardia ma senza più ribellione. Fine del modernismo
come rivoluzione, se ne mantengono solo le forme esterne.**

POSTMODERNO



LEARNING FROM LAS VEGAS

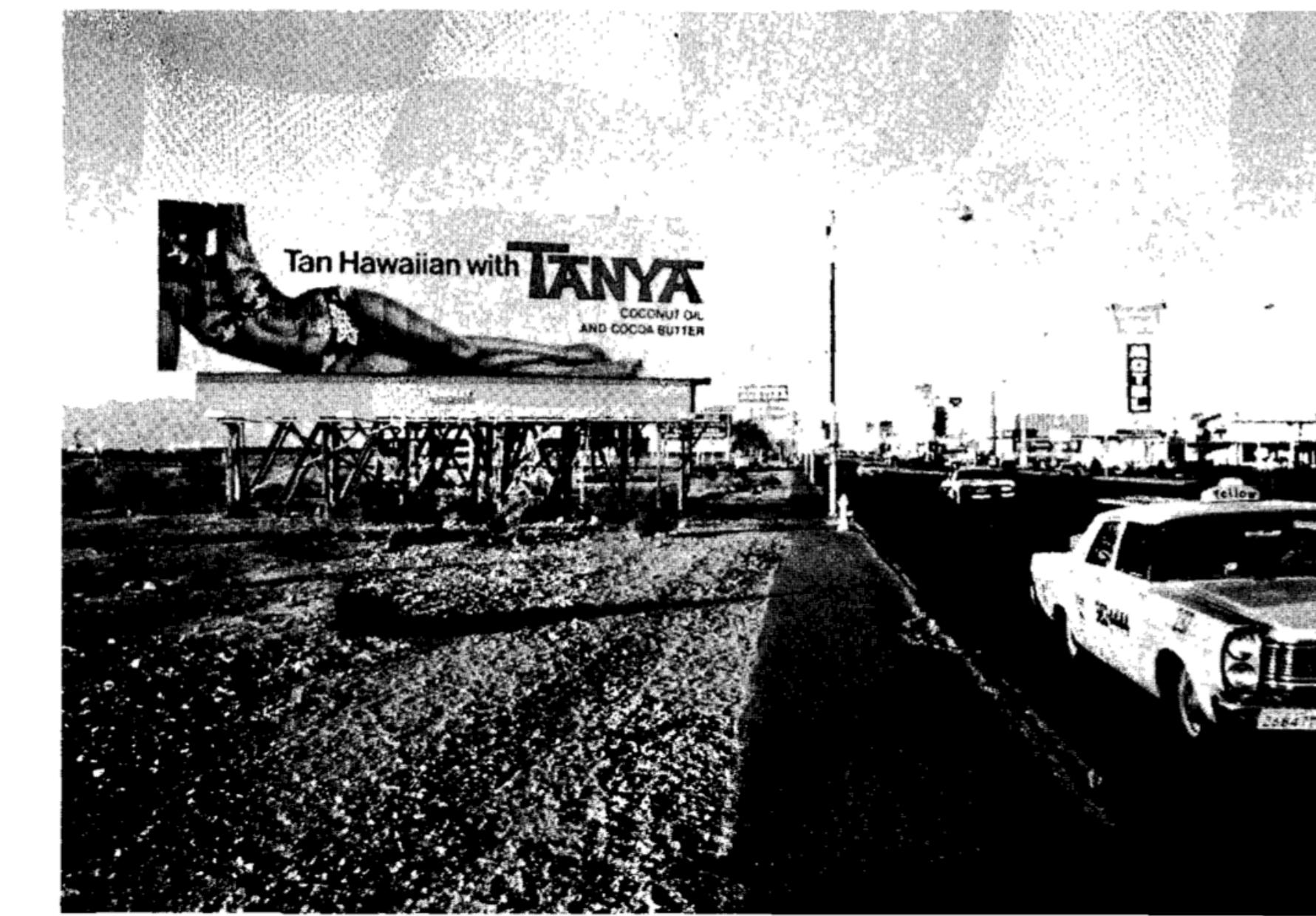
Revised Edition

Robert Venturi Denise Scott Brown Steven Izenour

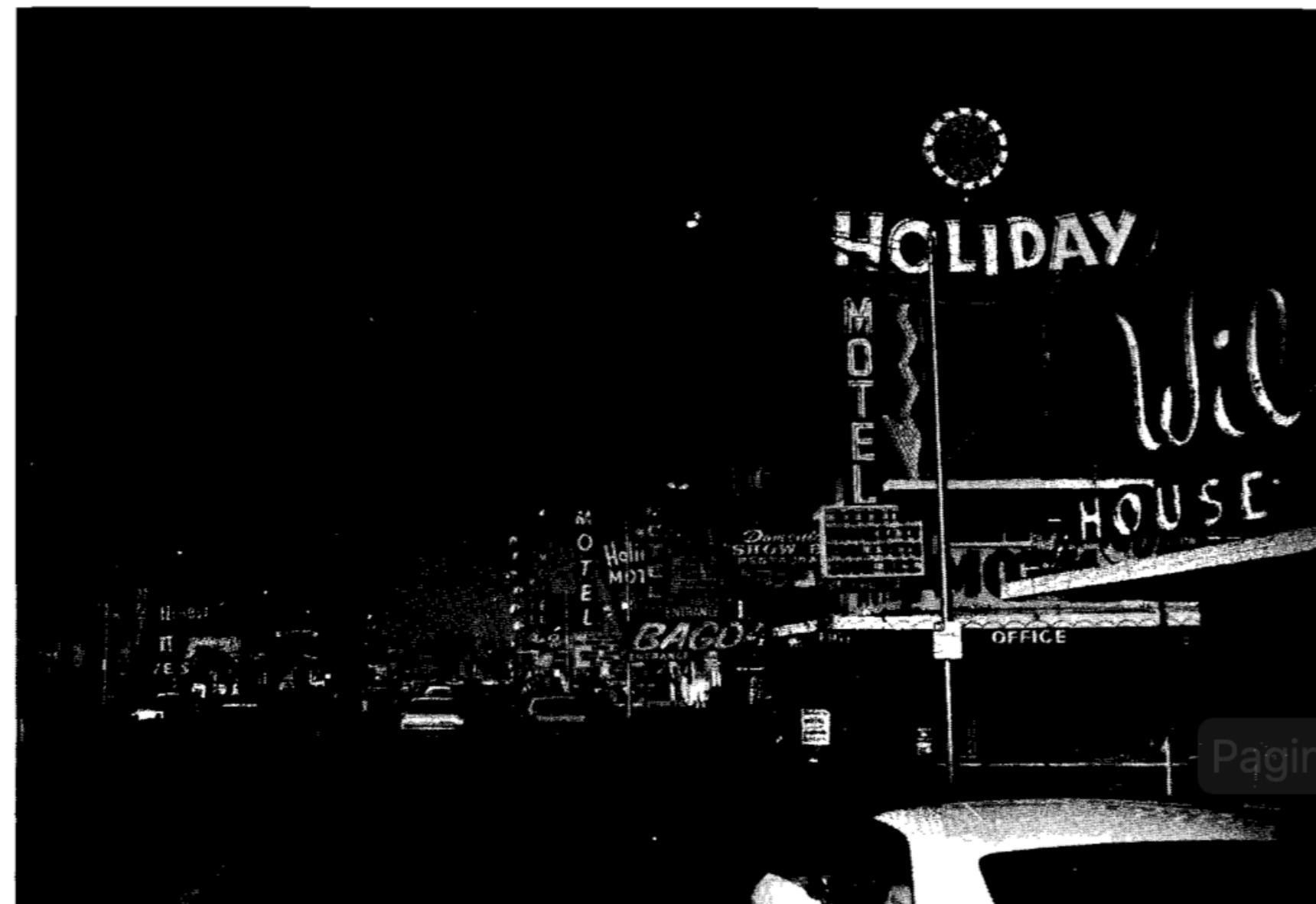
1972

Disgiungere forma e funzione

Mix di stili come forme



10. Tanya billboard on the Strip



11. Lower Strip, looking north

and architecture are disconnected from the road. The big sign leaps to connect the driver to the store, and down the road the cake mixes and detergents are advertised by their national manufacturers on enormous billboards inflected toward the highway. The graphic sign in space has become the architecture of this landscape (Figs. 10, 11). Inside, the A&P has reverted to the bazaar except that graphic packaging has replaced the oral persuasion of the merchant. At another scale, the shopping center off the highway returns in its pedestrian malls to the medieval street.

§ VAST SPACE IN THE HISTORICAL TRADITION AND AT THE A&P

The A&P parking lot is a current phase in the evolution of vast space since Versailles (Fig. 12). The space that divides high-speed highway and low, sparse buildings produces no enclosure and little direction. To move through a piazza is to move between high enclosing forms. To move through this landscape is to move over vast expansive texture: the megatexture of the commercial landscape. The parking lot is the *parterre* of the asphalt landscape (Fig. 13). The patterns of parking lines give direction much as the paving patterns, curbs, borders, and *tapis vert* give direction in Versailles; grids of lamp posts substitute for obelisks, rows of urns and statues as points of identity and continuity in the vast space. But it is the highway signs, through their sculptural forms or pictorial silhouettes, their particular positions in space, their inflected shapes, and their graphic meanings, that identify and unify the megatexture. They make verbal and symbolic connections through space, communicating a complexity of meanings through hundreds of associations in few seconds from far away. Symbol dominates space. Architecture is not enough. Because the spatial relationships are made by symbols more than by forms, architecture in this landscape becomes symbol in space rather than form in space. Architecture defines very little: The big sign and the little building is the rule of Route 66.

The sign is more important than the architecture. This is reflected in the proprietor's budget. The sign at the front is a vulgar extravaganza, the building at the back, a modest necessity. The architecture is what is cheap. Sometimes the building is the sign: The duck store in the shape of a duck, called "The Long Island Duckling," (Figs. 14, 15) is sculptural symbol and architectural shelter. Contradiction between outside and inside was common in architecture before the Modern movement, particularly in urban and monumental architecture (Fig. 16). Baroque domes were symbols as well as spatial constructions, and they are bigger in scale and higher outside than inside in order to dominate their urban setting and communicate their symbolic message. The false fronts of