



EDUCATION KIT

KALDOR PUBLIC ART PROJECT 26:

ALLORA & CALZADILLA

STOP, REPAIR, PREPARE: VARIATIONS ON 'ODE TO JOY' FOR A PREPARED PIANO

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26

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PROJECT 26:

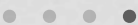
ALLORA & CALZADILLA

Stop, Repair, Prepare...
16 November – 6 December
2012, Cowen Gallery
State Library of Victoria

Allora & Calzadilla, *Stop, Repair, Prepare: Variations for 'Ode to Joy' for a Prepared Piano*, 2008



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PROJECT 26: ALLORA & CALZADILLA

Stop, Repair, Prepare...

For the 26th Kaldor Public Art Project in Australia, internationally renowned artist duo Jennifer Allora and Guillermo Calzadilla present the celebrated project *Stop, Repair, Prepare: Variations on 'Ode to Joy' for a Prepared Piano* in the State Library of Victoria's Cowen Gallery. Presented to great acclaim at the Museum of Modern Art in New York, *Stop, Repair, Prepare* combines sound, performance and sculpture, a captivating new experience for audiences.

Engaging, poetic and athletic, *Stop, Repair, Prepare...* creates a relationship between the sculpture, the piano player and the piece of music. The artists have cut a large hole from the centre of a Bechstein grand piano and made adjustments to the pedals, to allow the pianist to enter the piano and play it from within, wheeling it across the floor as they walk. Upside-down, their contorted and unwieldy performance becomes almost a gymnastic feat.

A meditation on art, idealism and power, the composition performed is the fourth movement of Beethoven's famous Ninth Symphony, known as '*Ode to Joy*' and widely understood as a hymn to humanity, a testament to human fraternity and brotherhood. This ever-popular piece of classical music has been co-opted throughout its history by proponents of diverse and conflicting politics and ideologies – from nationalists to dictators and demagogues, to its more recent adoption as the official anthem of the European Union in 1985. In Allora and Calzadilla's variation, the work is recognisable but incomplete, as the cut renders two octaves of the piano inoperable and the resulting keys leave only a hollow resonance.

This structurally incomplete version of 'Ode to Joy' creates variations on the corporeal as well as sonic dimension of the player/instrument dynamic, the signature melody being played, and its pre-established connotations.

Jennifer Allora & Guillermo Calzadilla

[Watch Stop, Repair, Prepare at MoMA](http://youtu.be/iuJdl8S01-k)

<http://youtu.be/iuJdl8S01-k>



Jennifer Allora and Guillermo Calzadilla
Stop, Repair, Prepare: Variations on "Ode to Joy" for a Prepared Piano. 2008.
Prepared Bechstein piano, pianist (Mia Elezovic shown).
The Museum of Modern Art. Gift of the Julia Stoschek Foundation, Düsseldorf.
© 2010 Jennifer Allora and Guillermo Calzadilla.
Photograph by Yi-Chun Wu/ The Museum of Modern Art

Introduction



Allora & Calzadilla
Courtesy Gladstone Gallery, New York and Brussels

Jennifer Allora and Guillermo Calzadilla have been collaborating as an artistic duo for fifteen years. Their work is both playful and critical, their practice testing ideas such as authorship, nationality, borders, and democracy. The duo create new platforms for communication through their inventive use and combination of materials, often creating hybrid works

mixing sculpture, photography, performance, sound, and video. Their work explores the physical and conceptual act of mark-making and its survival through traces. By drawing historical, cultural, and political metaphors, Allora and Calzadilla investigate the complex associations between an object and its meaning.

Jennifer Allora was born in Philadelphia, Pennsylvania, in 1974, Guillermo Calzadilla in 1971 in Havana, Cuba. They live and work in San Juan, Puerto Rico. Allora received a BA from the University of Richmond in Virginia (1996) and an MA from the Massachusetts Institute of Technology (2003); Calzadilla received a BFA from Escuela de Artes Plásticas, San Juan, Puerto Rico (1996) and an MFA from Bard College (2001).

Allora & Calzadilla have exhibited widely, participating in numerous biennale events and group exhibitions in major international museums. Their solo exhibitions include: Museum of Modern Art, New York, 2011; National Museum of Art, Oslo, 2009; Temporäre Kunsthalle Berlin, Berlin, 2009; Serpentine Gallery, London, 2007; Palais de Tokyo, Paris, 2006 and the Institute of Contemporary Art, Boston, 2004, amongst others. Allora and Calzadilla presented new work in the prestigious 2012 Documenta exhibition, Germany, and represented the USA at the 2011 Venice Biennale.

Artists' Practice

2

“Allora & Calzadilla clearly do not fit neatly within the confines of a media-based practice, opting instead to create tenuous circumstances that intermix form and function.”

Ingrid Chu, 23/02/09, Frieze magazine

ARTISTS' PRACTICE

Artists' Practice

1. Introduction
2. Metaphor
3. Preparing the piano
4. Musicians
5. Other works

Introduction

Through sculpture, photography, performance, sound and video, Allora and Calzadilla's works have been informed by questions of mark making, traces, and survival in a way that is simultaneously conceptual, metaphorical and spatial. Their understanding of material and metaphor as a couple is crucial; for them a material is never simply self-evident in its meaning, it is always marked with histories, cultures, and politics that are at once irreducible to and indivisible from the material in question.

Lisson Gallery

Allora & Calzadilla have produced an expansive body of work since their collaborative and multidisciplinary practice began in 1995. Spanning video, performance, sound pieces, installation, sculpture, and social intervention, their work reflects on socio-political conditions and events. Much research into the particular sites and actions they are exploring precedes production of each work. The pieces are often highly site-specific, as can be seen in *Land Mark* and *Returning A Sound*, two works responding to a civil disobedience campaign on the Puerto Rican island of Vieques, protesting US military presence.



Allora & Calzadilla *Land Mark* 2001

Rather than address these issues directly, Allora and Calzadilla use sophisticated metaphor and language, both narrative and aesthetic. *Stop, Repair, Prepare...* is a fine example of this complex weaving of story and object: it is both conceptual and physical, abstract and direct.

“Ode to Joy” has an interesting, chequered history. Based on the ode by German poet Friedrich Schiller, it is the final movement in Beethoven’s Ninth Symphony, completed in 1824. The movement has represented many different ideas since it

was written. It was adopted in 1974 as the Anthem of Europe by the Council of Europe, was used as a propaganda song to inaugurate a Nazi building, and was used as the anthem of Rhodesia. It also appeared in Stanley Kubrick’s 1971 film *A Clockwork Orange* as the soundtrack to a particularly violent scene, providing contrast and again making reference to the political history of the song.



Still from Stanley Kubrick’s 1971 film *A Clockwork Orange*

Metaphor

Allora and Calzadilla have spoken in detail about the role of metaphor in their work. Metaphor is using one thing (a word, phrase or image for example) to describe something else that it

does not usually apply to, creating an association between the two things. In literature, an author may write that “*a mighty fortress is our God*”. This is an example of a metaphor, where God is described as a mighty fortress (and vice versa) in order to create a dramatic effect. In art, metaphor might involve the use of a particular image to evoke something else, for example Rene Magritte’s famous image of the bowler hat, which appeared frequently in his paintings to represent workers and the normalising force of industrialised society. For Allora and Calzadilla, metaphor offers a means of reshaping the way we see the world. Their Venice Biennale piece *Track and Field* 2011, for example, in which a treadmill and runner are positioned atop a tank, could be a metaphor for the pointless or seemingly endless American involvement in war. By drawing a comparison between two things that would normally be considered unrelated, metaphors enable an artist to explore their subject in unique ways.

Preparing the Piano

Stop, Repair, Prepare... represents not only an innovative approach to visual and performing arts by altering the piano to allow the performer to play from within, it is also an interesting response to the idea of the ‘prepared piano’. The latter term was coined by experimental composer John Cage, who was

among the first to make adjustments to a piano, using various implements to alter the sound.



John Cage's *Prepared Piano*

Some prepared pianos involve additional noises, for example the bell or padded hammer that the player could sound using a foot pedal. Others simply alter the sound of the original keys - John Cale of The Velvet Underground (1960s band), used paper clips and Andrea Neumann placed pieces of cutlery between her piano's strings.

Watch the preparation of a piano for John Cage's Sonata's & Interludes

<http://youtu.be/myXAUEuECqQ>

Allora and Calzadilla expand this practice to new horizons, by cutting a hole into the piano, thereby slicing through two octaves of strings and rendering these notes inaudible outside the dull clack of the impotent keys being struck. Once the hole has been cut into their piano, it is placed on wheels to allow the performer to propel it around the performance space in a uniquely choreographed series of movements.

Musicians

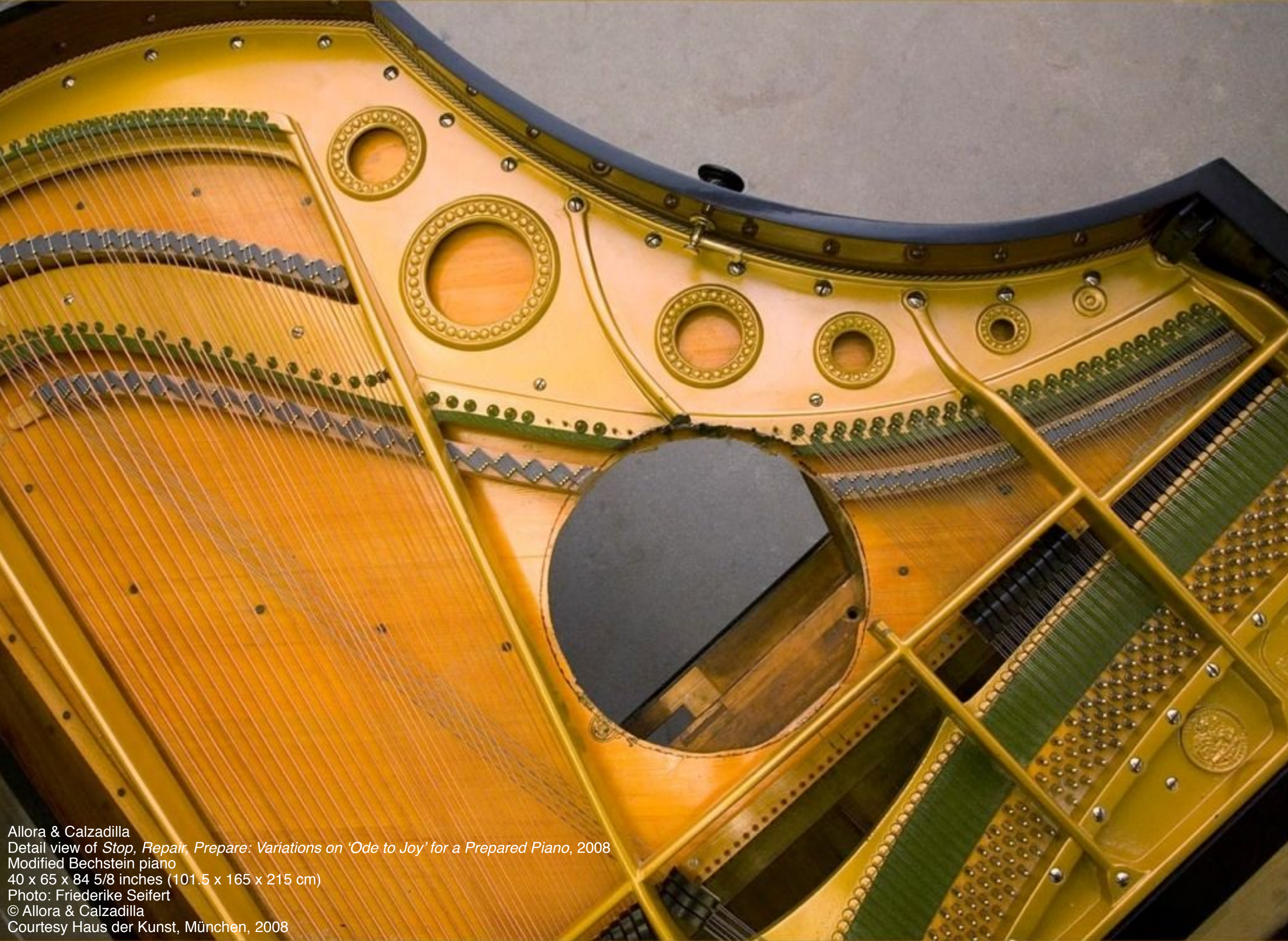
In order for *Stop, Repair, Prepare...* to be performed in Australia, it was necessary to train a number of pianists to play the Ode to Joy movement, as playing the piece from inside the piano necessitates playing both backwards and upside-down!

Several classically trained pianists who are students, alumni, current and former staff of the Faculty of the Victorian College of the Arts and Melbourne Conservatorium of Music, The University of Melbourne, were recruited for the project, working intensely to perfect the technique, which involves not only

playing the movement, but also navigating the piano around the space along specially choreographed paths. The physically gruelling performance takes place once per hour, requiring a number of performers to be involved, each with their own unique choreography and style of playing.



Allora & Calzadilla
Stop, Repair, Prepare: Variations on 'Ode to Joy' for a Prepared Piano, 2008
Installation View: Gladstone Gallery, New York
Photo: David Regen
© Allora & Calzadilla
Courtesy Gladstone Gallery, New York and Brussels



Allora & Calzadilla
Detail view of *Stop, Repair, Prepare: Variations on 'Ode to Joy' for a Prepared Piano*, 2008
Modified Bechstein piano
40 x 65 x 84 5/8 inches (101.5 x 165 x 215 cm)
Photo: Friederike Seifert
© Allora & Calzadilla
Courtesy Haus der Kunst, München, 2008

Other Works

In 2011, Allora & Calzadilla were selected to represent the US at the Venice Biennale. Their exhibition, *Gloria*, featured six new multimedia works, incorporating their unique fusion of performance, sculpture and visual art. At the entrance of the Pavilion was *Track and Field*, a sculpture and performance comprising an overturned, 60 tonne British tank fitted with a treadmill on its top. Eight Olympic athletes were present throughout the Biennale to jog atop the tank in 30-minute intervals.

Another installation, *Algorithm*, featured a 20-foot tall wooden pipe organ, custom-built to be activated by visitors via an ATM installed in place of the keys and pedals. Upon withdrawing money from the fully-functional ATM, the organ plays the user a tune.

Body in Flight (American) and *Body in Flight (Delta)* was another blend of sculpture and performance. Two full-scale replicas of airline seats, one American Airlines business seat and one Delta coach seat, were painstakingly carved from wood. The sculptures were then repurposed as gymnastic training equipment, with US Olympic gymnasts performing routines meant for pommel horse and balance beam. The work blends the sense of tension present in airplanes with the fluid and flexible control of the gymnasts.



Allora & Calzadilla, *Body in Flight (Delta)*, 2011
Photo by Andrew Bordwin, © Allora & Calzadilla
Courtesy the artists and Gladstone Gallery, New York and Brussels



Allora & Calzadilla, *Track and Field*, 2011
presented by the Indianapolis Museum of Art
Photo by Andrew Bordwin, © Allora & Calzadilla
Courtesy the artists and Gladstone Gallery, New York and Brussels



Allora & Calzadilla, *Algorithm*, 2011
 Photo by Andrew Bordwin, © Allora & Calzadilla
 Courtesy the artists and Gladstone Gallery, New York and Brussels

Hear Allora & Calzadilla speak about their works at the Venice Biennale

<http://youtu.be/hl1iWPEm0iw>

Armed Freedom on a Sunbed is a 7.5 metre replica of the statue of freedom that sits on the dome of the US Capitol Theatre. The bronze sculpture was laid horizontally in a tanning bed, providing a humorous play on the symbolic original piece, as the strange greenish glow of the tanning bed literally cast it in a new light.



Allora & Calzadilla, *Armed Freedom on a Sunbed*, 2011

The final work of *Gloria*, *Half Mast/Full Mast* is a 21-minute video, the third in a series by the artists about the Puerto Rican island of Vieques. Largely controlled by the US Navy until 2003, the island has since begun environmental regeneration. *Half Mast/Full Mast* explores this regeneration, digitally stitching together two different backgrounds, each with a flag pole in their centre. In an impressive display of strength and poise, a gymnast takes the place of the flag, extending their body perpendicular to the pole, sometimes at full mast, sometimes half, positioned to resemble a flag.



Allora & Calzadilla, *Half Mast/Full Mast*, 2011

Gloria demonstrated a continuation of Allora & Calzadilla's politically charged practice. 2005's *Hope Hippo* also had a political element. The huge performative sculpture uses mud, newspaper and a live performer, who sits atop the hippo sculpture, reading a daily newspaper. Whenever the reader encounters a story in the paper they feel exposes an injustice of some kind, he/she blows a whistle.

In earlier works such as *Chalk*, staged to most effect on the third occasion in Lima, Peru in 2002, 24 enormous pieces of chalk (so large they often took multiple people to lift and operate them), were placed in public spaces for passers-by to scrawl messages. In Lima, the exhibition was shut down by the police within three hours after protesters flooded the square and used the chalk to write political slogans and protest messages on the ground.

Hear Allora & Calzadilla speak about Chalk

http://www.youtube.com/watch?v=e5HE5uA_BGk&feature=share&list=PL243CC66E4F6DD582

In another chalk-based work, *Chalk Monument*, the duo cast miniature chalk versions of Old San Juan's most famous monuments – Christopher Columbus and Ponce de Leon, both



Allora & Calzadilla, *Hope Hippo*, 2005

representative of particular histories. These tiny chalk 'monuments' were then distributed to local teachers, who slowly wore them into dust as they wrote their lessons on colonisation and conquest on blackboards in the classroom. The impermanence and size of the tiny statues provided a contrast to the immutable stone and grandeur of the original monument.



Allora & Calzadilla, *Chalk*, 2000/02/03. Image courtesy of eyeteeth.blogspot.com



Allora & Calzadilla, *Chalk Monument*, 1998

One of the duo's most well-known works to date, *Land Mark*, is another deeply political statement. The work was created in collaboration with activists from the Puerto Rican island of Vieques, a recurring theme in Allora & Calzadilla's work. *Land Mark* focused on a US Navy site on the island, a bombing range used to test weapons until its closure in 2003. The artists designed a rubber-soled shoe, worn by protesters as they illegally entered the bombing site, tripping an alarm and halting the tests. The shoes soles are imprinted with various protest messages, so that indents of the slogans remain as traces of the activists' intrusions. The messages remained imprinted on

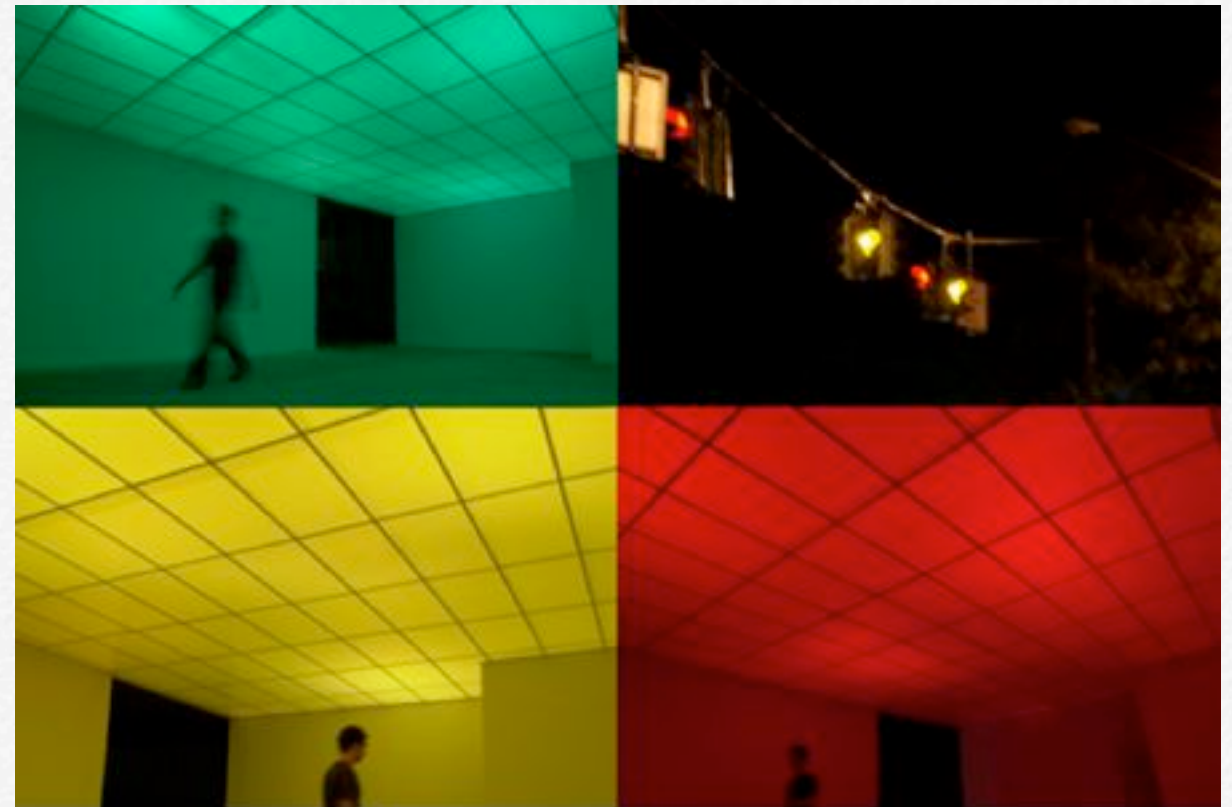
the sand and could be seen by members of the military working at the testing base.

In *Charcoal Dance Floor*, the artists again invited audiences to participate with their feet. The work consisted of a large-scale, minutely detailed, unfixed charcoal aerial drawing of club-goers on a dance floor, presented on wooden panels on which visitors to the exhibition walked. As the charcoal drawing was traversed, the detail of the drawing became smudged and blurred, and eventually erased entirely.



Allora & Calzadilla, *Charcoal Dance Floor*, 2003

2003's *Traffic Patterns* saw Allora & Calzadilla construct a drop ceiling containing a specially-designed lighting system that synchronised the light in gallery spaces with a traffic light in San Juan, Puerto Rico. By programming a computer chip with the time-code of the light, the artists lit the gallery via its fluctuations; red would be followed by a brief flash of orange, before turning green as the distant San Juan traffic flowed through the traffic lights.



Allora & Calzadilla *Traffic Patterns*, 2003.
Image courtesy of the Americas Society/Council of Americas

JENNIFER ALLORA & GUILLERMO CALZADILLA

Jennifer Allora

born 1974, Philadelphia, USA

Guillermo Calzadilla

born 1971, Havana, Cuba

3

JENNIFER ALLORA & GUILLERMO CALZADILLA

Allora & Calzadilla

- 1. Education
- 2. Fellowships & Residencies
- 3. Awards & Grants
- 4. Solo Exhibitions
- 5. Group Exhibitions
- 6. Bibliography: Books and Catalogues (selected)

EDUCATION

Jennifer Allora

2001-2003	Massachusetts Institute of Technology (MS), Cambridge, MA	
1998-1999	Whitney Independent Study Program, New York,	NY
1996	University of Richmond (BA), Richmond, VA	

Guillermo Calzadilla

1999-2001	Bard College (MFA)	
1998	Skowhegan School of Painting and Sculpture	
1996	Escuela de Artes Plásticas (BFA), San Juan, PR	

FELLOWSHIPS & RESIDENCIES

2008-2009	DAAD, Deutscher, Akademischer, Austauschdiens, Berlin	
2006	Couvent des Récollets, Residence des Récollets, Paris, France	
2004	Walker Art Center Artist in Residence Program, Minneapolis, MN	
	Civitella Ranieri Fellowship, Umbertide, Italy	
	Headlands Center for the Arts Bridge Residency Program, CA	
1998-1999	P.S.1 Contemporary Arts Center National Studio Program, NY	

AWARDS & GRANTS

2006	Nam June Paik Award Finalist	
	Hugo Boss Prize Shortlist	
2004	Gwangju Biennial Prize	
2003	Penny McCall Foundation Grant	
2002	Joan Mitchell Foundation Grant	
2000-2001	Cintas Fellowship	

SOLO EXHIBITIONS

2012	“Allora & Calzadilla: Stop, Repair, Prepare”, Kaldor Public Art Projects, Melbourne	
	“Allora & Calzadilla: Body in Flight”, Indianapolis Museum of Art, Indianapolis	
	“Allora & Calzadilla: Vieques Series”, Indianapolis Museum of Art, Indianapolis	

2011 “Allora & Calzadilla: Vieques Videos 2003-2011”, Lisson Gallery, London
 “Allora & Calzadilla: A Man Screaming is Not a Dancing Bear”, Weatherspoon Art Museum, Greensboro
 “Gloria: Allora & Calzadilla”, U.S. Pavilion, 54th International Art Exhibition – Venice Biennale, Venice
 “Allora & Calzadilla”, Espacio de Arte Contemporaneo Museo La Tertulia, Cali

2010 “Performance 9: Allora & Calzadilla”, MoMA, New York
 “Compass”, Kurimanzutto, México DF
 “Allora & Calzadilla”, Galerie Chantal Crousel, Paris

2009 “Allora & Calzadilla”, The National Museum of Art, Architecture and Design, Oslo
 “Allora & Calzadilla”, Temporäre Kunsthalle Berlin, Berlin
 “Allora & Calzadilla”, Kunstmuseum Krefeld, Museum Haus Esters, Krefeld
 “Stop, Repair, Prepare: Variations on Ode to Joy for a Prepared Piano”, Gladstone Gallery, New York

2008 “Allora & Calzadilla”, Franco Soffiantino Gallery, Turin
 “Stop, Repair, Prepare: Variations on Ode to Joy for a Prepared Piano”, Haus der Kunst, Munich
 “Wake Up, Clamor, Sediments, Sentiments (Figures of Speech)”, Kunstverein München, Munich
 “Never Mind that Noise you Heard”, Stedelijk Museum, Amsterdam

2007 “Sediments, Sentiments (Figures of Speech)”, San Francisco Art Institute, San Francisco
 “Allora & Calzadilla”, Lisson Gallery, London
 “Allora & Calzadilla”, Kunsthalle Zürich, Zurich
 “Clamor”, Serpentine Gallery, London
 “Wake Up”, The Renaissance Society at The University of Chicago, Chicago
 “Unrealizable Goals”, CCA – Center for Contemporary Art Kitakyushu, Kitakyushu
 “Balance of Power”, Galleria Civica di Arte Contemporaneo, Trento
 “Jennifer Allora & Guillermo Calzadilla”, Whitechapel Art Gallery, London

2006 “Clamor”, The Moore Space, Miami
 “Land Mark”, Palais de Tokyo, Paris
 “(En) Tropics”, Galerie Chantal Crousel, Paris
 “Combine Platter”, Screening Event, LA MOCA, Los Angeles
 “Jennifer Allora & Guillermo Calzadilla”, S.M.A.K. – Stedelijk Museum voor Actuele Kunst, Ghent
 “Concentrations 50: Allora & Calzadilla”, Dallas Museum of Art, Dallas
 “Under Discussion” & “Amphibious”, Museo de Arte de Puerto Rico, Santurce

2005 “Download”, Art Positions, Art Basel Miami Beach, Miami

2004 “Unstable Atmospheres”, Lisson Gallery, London
 “Ciclonismo”, Galerie Chantal Crousel, Paris
 “Chalk”, 7th Annual ICA/Vita Brevis Project, Institute of Contemporary Art (ICA), Boston
 “Radio Revolt: One Person, One Watt. Artist in Residence Project”, Walker Art Center, Minneapolis

2003 “Puerto Rican Light”, Americas Society, New York

GROUP EXHIBITIONS

2014 “Performance Now: The First Decade of the New Century”, Delaware Art Museum, Wilmington, Delaware
 “Official Art Edition 2014 FIFA World Cup Brazil™”, Brazil

2013 “The Persistence of Peripateticism: Artists’ Walks”, Dorsky Gallery, New York
 “Marseille-Provence 2013: European Capital of Culture”, Musée d’art Contemporain, Marseille
 “When Attitudes Became Form Become Attitudes: A Restoration / A Remake / A Rejuvenation / A Rebellion”, Museum of Contemporary Art, Detroit

2012 “Green Silence”, Oudeis, Le Vigan
 “Fourth Plinth: Contemporary Monument”, ICA, London
 “High Temperature: Art and Climate”, Salzburger Kunstverein, Salzburg
 “When Attitudes Became Form Become Attitudes: A Restoration / A Remake / A Rejuvenation / A Rebellion”, CCA Wattis, San Francisco

2011

“Performance Now: The First Decade of the New Century”, Ezra and Cecile Zilkha Gallery, Wesleyan University, Middletown, Connecticut
“Dogma”, Metro Pictures, New York
“Oh, you mean cellophane and all that crap”, Calder Foundation, New York
“12 Rooms – Ruhrtriennale-festival”, Folkwang Museum, Essen
“Caribbean: Crossroads of the World”, Museo del Barrio, New York
“Documenta (13)”, Kassel
“Who More Sci-Fi Than Us: Contemporary Art from the Caribbean”, Kunsthal KAdE, Amersfoort
“Living with Video”, The Pavilion Downtown Dubai, Dubai
“Kadist: Pathways into a Collection”, Minsheng Art Museum, Shanghai
“Drieklank”, Kraak, Gent
“En Obras: Coleção Teixeira de Freitas”, Tea Tenerife Espacio de las Artes, Santa Cruz de Tenerife
“Books on Books”, The Swiss Institute, New York
“Living as Form”, Creative Time, New York
“Qu'importe le flacon, pourvu qu'on ait l'ivresse”, Maison Guerlain, Paris
“The Future Lasts Forever”, Gävle Art Center, Gävle
“Meeting Points 6 – Practices and Logics of the Civic”, Argos Center for Art and Media, Brussels
“Expérience Pommery #9: La Fabrique sonore”, Domaine Pommery, Reims
“Barroco Nova: Neo Baroque Moves in Contemporary Art”, Museum London, Ontario
“11 Rooms – Manchester International Festival 2011”, Manchester
“El Grito”, MUSAC, Leon
“Tutto è connesso 2. Nuove acquisizioni / Everything is connected 2. New Acquisitions”, Catello di Rivoli, Turin
“01 SJ”, San Jose Museum of Art, San José
“I know about creative block and I know not to call it by name”, Lisson Gallery, Milan
“Changes in Scenery”, Museum Kunst der Westküste, Alkersum/Föhr

2010

“Epílogo”, MAZ – Museo de Arte de Zapopan, Zapopan
“Pleated Blinds”, Petach Tikva Museum of Art, Petach Tikva
“ZUR NACHAHMUNG EMPFOHLEN! – Expeditionen in Ästhetik & Nachhaltigkeit” (EXAMPLES TO FOLLOW! – Expeditions in Aesthetics & Sustainability), Uferhallen, Berlin
“Die Natur ruft!”, daad Galerie, Berlin
“Nobody’s Property: Art, Land, Space, 2000-2010”, Princeton University Art Museum, Princeton
“29th Bienal de São Paulo – Há sempre um copo de mar para um homem navegar”, São Paulo
“De frente al sol”, Galerie Martin Janda, Wien
“Fourth Plinth Programme: Six new proposals”, Crypt foyer, St Martin-in the-Fields, Trafalgar Square, London
“Retro-Tech”, San Jose Museum of Art, San José
“Traversing the Fantasy pt.1”, The Cube Project Space, Taipei
“Art, Media and Material Witness: Contemporary Art from the Harn Museum of Art”, Harn Museum of Art, University of Florida, Gainesville
“Adaptation: Between Species”, Power Plant, Toronto
“Manimal”, Kaleidoscope, Milan
“Restless Empathy”, Aspen Art Museum, Aspen
“Hope!”, Palais des Arts et du Festival, Dinard
“La trama se complica...”, MARCO, Monterrey
“The Traveling Show”, Galeria de Fundacion / Colección JUMEX, Mexico City
“After the Gold Rush”, Charles H. Scott Gallery, Vancouver
“Contemplating the Void”, Guggenheim Museum, New York
“Number Three: Here And Now”, The Julia Stoschek Collection, Dusseldorf
“Cinéma du réel 2010”, B.P.I. Bibliothèque publique d'information, Centre Pompidou, Paris
“Autoconstrucción”, Kurimanzutto, México
“It is it”, Espacio 1414, Santurce
“Video Art: Replay, Part 2. Everyday Imaginary”, Institute of Contemporary Art, Philadelphia
“Close Encounters 2: Acts of Social Imagination”, Denison Museum, Granville

2009

“Rethink: Contemporary Art & Climate Change”, The National Gallery of Denmark, Den Frie Centre of Contemporary Art, Nikolaj Copenhagen Contemporary Art Center, and the Alexandra Institute, Copenhagen
“Rotation: Feitler 2010”, SMART Museum of Art, The University of Chicago, Chicago
“GAGARIN The Artists in their Own Words”, SMAK – Stedelijk Museum voor Actuele Kunst, Ghent
“100 Years (Version 1: Duesseldorf)”, Julia Stoschek Foundation, Dusseldorf
“Rethink Relations”, Statens Museum for Kunst, Copenhagen, Denmark
“Art, Media and Material Witness: Contemporary Art from the Harn Museum Collection”, Samuel P. Harn Museum of Art, University of Florida, Gainesville
“Free as Air and Water”, 41 Cooper Gallery, The Cooper Union, New York
“Private Universes: Media Works”, Dallas Museum of Art, Dallas
“Wake Up, Please”, Centre d’Art Contemporain de Quimper- Le Quartier, Quimper
“Musica ex Machina 09”, Museo de Reproducciones Artísticas de Bilbao, Bilbao
“Panorama da Arte Brasileira”, Museu de Arte Moderna de São Paulo, São Paulo
“Close Encounters 2: Acts of Social Imagination”, Nathan Cummings Foundation, New York
“Art TLV 09”, Tel Aviv
“Teatri Possibili”, Palazzo Ferrero, Biella
“Una Fábrica, una Máquina, un Cuerpo... Arqueología y Memoria de los Espacios Industriales”, Centre d’Art la Panera, Lérida
“KRÉYOL Factory,” Grand Halle de la Villette, Parc de la Villette, Paris
“Un Certain Etat du Monde? A Certain State of the World?”, GCCC – Garage Center for Contemporary Culture, Moscow
“Lisson Presents 4 / 29 Bell Street”, Lisson Gallery, London
“Videoarde, video crítico en Latinoamérica y Caribe”, CCE – Centro Cultural de España, Montevideo

2008

“Something else!!!!”, MAN, Museo d’Arte di Nuoro, Nuoro
“Puerto Rico: Geografía humana”, Museo de Arte de Puerto Rico, Santurce
“Rotating Views #1 - Astrup Fearnley Collection”, Astrup Fearnley Museet for Moderne Kunst, Oslo
“Exposición inaugural del nuevo espacio”, Kurimanzutto, México
“Prospect.1 New Orleans”, New Orleans
“Tragicomedia”, Museo de Cádiz, Cádiz
“Gustos, Colecciones y Cintas de Video”, CA2M – Centro de Arte Dos de Mayo, Móstoles
“Art Focus 5”, Jerusalem
“E-flux Video Rental”, Centro de Arte Moderna José de Azeredo Perdigão - Fundação Calouste Gulbenkian, Lisbon
“Mieux vaut être un virus que tomber malade”, Mains d’oeuvres, Saint Ouen
“Close Encounters: Facing the Future”, American University Museum at the Katzen Art Center, Washington
“An unruly history of the readymade”, Galería de Fundación / Colección JUMEX, México
“7th Gwangju Biennale – Annual Report: A Year in Exhibitions”, Gwanju
“After Nature”, The New Museum, New York
“Quiet Politics”, Zwirner & Wirth, New York
“16th Biennale of Sydney”, Sydney
“Perplexed in Public”, Lisson Gallery, London
“Lugares comunes: La experiencia colectiva en el vídeo latinoamericano”, Centro José Guerrero, Granada
“Peripheral Vision and Collective Body”, MUSEION – Museum für moderne und zeitgenössische Kunst, Bolzano
“Fluid Street – Alone, Together”, KIASMA – Museum of Contemporary Art, Helsinki
“Viva la muerte”, CAAM – Centro Atlántico de Arte Moderno, Las Palmas de Gran Canaria
“Las implicaciones de la imagen (The Implications of Image)”, MUCA – Museo Universitario de Ciencias y Arte, Mexico

2007

"Field Work - part 1", Smart Project Space, Amsterdam
"Revolutions", University Art Gallery, UCSD, La Jolla
"Italia Italie Italien Italy Wlochy", ARCOS – Museo d'Arte Contemporanea Sannio, Benevento
"OPEN / INVITED e v+ a 2008: Too Early for Vacation", ev+a, Limerick
"Martian Museum of Terrestrial Art", Barbican, London
"Greenwashing", Fondazione Sandretto Re Rebaudengo, Turin
"Resonant Visions: Contemporary Video from Latin America", NGV – National Gallery of Victoria, Melbourne
"Eastern Standard: Western Artists in China", Mass MOCA – Massachusetts Museum of Contemporary Art, North Adams
"Collection Videos & Films Jean-Conrad & Isabelle Lemaitre", Kunsthalle zu Kiel, Christian-Albrechts-Universität, Kiel
"Into the Atomic Sunshine: Post-War Art under Japanese Peace Constitution Article 9", The Puffin Room, New York
"Uncertain States of America", Galerie Rudolfinum, Prague; CSW Centrum Sztuki Współczesnej / Centre for Contemporary Art, Warsaw; Herning Kunstmuseum, Herning
"IKF Latin American Art Auction 2007", Cisneros Fontanals Art Foundation, Miami
"Résidents", Espace EDF Electra, Paris
"Video Trajectories: Selections from the Pamela and Richard Kramlich Collection and the New Art Trust", MIT List Visual Arts Center, Cambridge
"990: General History of other areas, 2007", Beacon Art Project, Mablethorpe, Lincolnshire
"For Sale", Cristina Guerra Contemporary Art, Lisbon
"9e Biennale de Lyon 2007 – The History of a Decade That Has Not Yet Been Named", Lyon
"10th International Istanbul Biennial – Not Only Necessary but Possible: Optimism in the Age of Global War", Istanbul
"Stigma: An exhibition of the San Juan Poly/Graphic Triennial in the 27th Ljubljana Biennial of Graphic Arts", Cankarjev Dom Gallery, Ljubljana
"Rencontres d'Arles 2007", Rencontres Internationales de la Photographie, Arles

"Valencia Biennial", Valencia
"6ª Bienal do Mercosul: A Terceira Margem do Rio", Bienal do Mercosul, Porto Alegre
"Infinite Island: Contemporary Caribbean Art", Brooklyn Museum of Art, New York
"Atlas Americas", Oi Futuro, Rio de Janeiro
"Otra de Vaqueros", Laboratorio Arte Alameda, Mexico City; CECCH - Centre d'édition Contemporaine – Genève, Geneva
"9ème Thessaloniki Documentary Festival", Thessaloniki
"Hay algo de revolucionario en todo esto", Sala Parpallo, Valencia
"Double sens", Galerie commune, Tourcoing
"A Global Multitude in the Rotunda", APC and Luxembourg 2007, Luxembourg
"Beyond Green: Toward a Sustainable Art", CAC – Cincinnati Contemporary Arts Center, Cincinnati; Smith College Museum of Art, Northampton
"Beneath the Underdog", Gagosian Gallery, New York
"E-flux Video Rental", Centre culturel Suisse, Paris; Carpenter Center for the Visual Arts, Cambridge
"Festival Rozamira '07", Winzavod – Moscow Center for Contemporary Art, Moscow
"8th Sharjah Biennial – Still Life: Art, Ecology & the Politics of Change", Sharjah
"Wspolczesnej", Centre for Contemporary Art Ujazdowski Castle, Warsaw
"Après la pluie", Musée Départemental d'Art Contemporain de Rochechouart, Rochechouart
"2nd Moscow Biennale of Contemporary Art", Moscow
"Depiction, perversion, repulsion, obsession, subversion", Witte de With Center for Contemporary Art, Rotterdam
"All About Laughter: Humor in Contemporary Art", Mori Art Museum, Tokyo
"Critically Correct (2)", Givon Art Gallery Ltd, Tel-Aviv
"Cosmologies", James Cohan Gallery, New York

2006

“1. Bienal de Canarias”, Bienal de Canarias, Las Palmas de Gran Canaria
“Beyond Green: Toward a Sustainable Art”, UAM – University Art Museum, Long Beach
“Une Vision du Monde”, La Maison Rouge, Paris
“La Force de L’art”, Grand Palais, Paris
“2éme Festival Photo et Vidéo de Biarritz”, Biarritz
“E-Flux Video Rental”, Arthouse at the Jones Center – Contemporary Art for Texas, Austin; Extra City – Center for Contemporary Art, Antwerp
“Empathetic”, Temple Gallery, Philadelphia
“Group Therapy”, MUSEION – Museo d’arte moderna e contemporanea, Bolzano
“Artificial Light”, Virginia Museum of Fine Arts, Richmond; MOCA – Museum of Contemporary Art, Miami
“2nd ICP Triennial of Photography and Video – Ecotopia”, New York
“Uncertain States of America”, Serpentine Gallery, London; The Center for Curatorial Studies at Bard College, Annandale-on-Hudson
“Nam Jun Paik Award”, Museum für angewandte Kunst, Cologne
“Home of the Free”, Hyde Park Arts Center, Chicago
“5th Busan Biennale – A Tale of Two Cities: Busan-Seoul / Seoul-Busan”, Busan Museum of Art, Busan
“26th Biennial of Graphic Arts – Thrust”, Ljubljana Biennial of Graphic Arts, Ljubljana
“Territory”, Artspeak, Presentation House, Vancouver
“299 792 458 m/s: La luz en el arte contemporáneo a partir de una selección de obras de la colección Berezdivin”, Espacio 1414, Santurce
“Report (Not Announcement)”, Basis voor Actuele Kunst – BAK, Utrecht
“Globalización: Indicaciones / Efectos Secundarios / Advertencias”, Espacio 1414, Santurce
“Mafia (Or One Unopened Packet of Cigarettes)”, Standard (Oslo), Oslo
“Wrong”, Klosterfelde, Berlin
“Other Than Art”, Provisions Library, Washington D.C.

2005

“International Documentary Festival Amsterdam”, Amsterdam
“Whitney Biennial 2006 – Day for Night”, Whitney Museum, New York
“Beyond the Museum”, Hamburger Bahnhof Museum, Berlin
“Estrecho Dudoso”, TEOR/ÉTICA, Museo Histórico Cultural Juan Santamaría, Museo de Formas Espacios y Sonidos, Casa de Cultura Popular José Figueres Ferrer del Banco Popular, Museo de Arte Costarricense, Museo de Arte y Diseño Contemporáneo, Museo Nacional de Costa-Rica y Museo Histórico Rafael Angel Calderón Guardia, San José
“3rd Bishkek International Exhibition of Contemporary Art – Zone of Risk: Transition”, Bishkek
“2nd Guangzhou Triennial”, Guangdong Museum of Art, Guangzhou
“T1 – Torinotriennale tremuse: The Pantagruel Syndrome”, Castello di Rivoli Museo d’Arte Contemporanea, GAM Galleria Civica d’Arte Moderna e Contemporanea di Torino, and Fondazione Sandretto Re Rebaudeng, Torino
“I Love Art Vidéo”, Le Forum Itinérant, Musée d’Art Moderne et Contemporain de Strasbourg, Strasbourg
“Utopia Station”, World Social Forum, São Paulo
“Video 2005 Part II: No Convenient Subway Stops”, Art in General, New York
“E-Flux Video Rental”, KW Institute for Contemporary Art, Berlin
“Material Time/Work Time/Life Time. Reykjavik Arts Festival”, Reykjavik
“The Gesture: A Visual Library in Progress”, Macedonian Museum Of Contemporary Art, Thessaloniki
“Uncertain States of America”, Astrup Fearnley Museet for Moderne Kunst, Oslo; Bard College, Annandale-on-Hudson
“Beyond Green: Towards a Sustainable Art”, David and Alfred Smart Museum of Art, Chicago
“8 Biennale de Lyon – Expérience de la durée / Experiencing Duration”, Lyon
“InSITE_05”, San Diego; Tijuana
“51st International Art Exhibition – Always a Little Further”, 51 Venice Biennale, Venice
“Tropical Abstraction”, Stedelijk Museum, Amsterdam

“That from a long way off looks like flies”, Platform Garantí Contemporary Arts Center, Istanbul
 “The Mind is a Horse (Part 2)”, Bloomberg Space, London
 “Land Marks”, Galerie Chantal Crousel, Paris
 “Monuments for the USA”, CCA Wattis Institute, San Francisco
 “Dedicated to You, But You Weren't Listening”, Power Plant, Toronto
 “Contemporaneo Liquido”, Franco Soffiantino Gallery, Turin
 “1st Moscow Biennial of Contemporary Art – Dialectics of Hope”, Moscow
 “Ninguna de las anteriores”, Museo de Arte de Puerto Rico, Santurce
 “Poesia in Forma di Rosa: Tribute to Pasolini”, Galleria Comunale d'Arte Contemporanea di Montefalcone, Montefalcone
 “Loop 05 – La 3ème”, Barcelona
 “Drivin”, Exposition Frac-Collection Aquitaine, Bordeaux
 “Videographias In(Visibles)”, Museo Patio Herreriano de Arte Contemporaneo Español, Valladolid
 “International Documentary Festival Amsterdam”, Amsterdam
 “Les Visiteurs”, Chateau d'Oiron, Oiron
 “Irreducible: Contemporary Short Form Video”, CCA Wattis Institute, San Francisco; Miami Art Central, Miami; BxMA – Bronx Museum of the Arts, New York
2004 “Ralentir Vite”, Le Plateau / FRAC Ile-de-France, Paris
 “Situations Construites, Attitudes”, Espace d'art contemporain, Geneva
 “PARA SITES: When Space Comes Into Play”, Museum Moderner Kunst Stiftung Ludwig Wien, Vienna
 “5th Gwangju Biennale 2004 – A Grain of Dust A Drop of Water”, Gwangju
 “Trienal Poli/gráfica de San Juan”, Instituto de Cultura de Puerto Rico, San Juan
 “Island Nations”, The Rhode Island School of Design Museum, Providence
 “How Latitudes Become Forms: Art in a Global Age”, Contemporary Arts Museum Houston, Houston; MARCO – Museo de Arte Contemporáneo de Monterrey, Monterrey
 “6th Dakar Biennial – Le Monde”, Dakar
 “Son et Lumiere”, List Visual Arts Center, MIT, Cambridge

“Ailleurs/Ici”, Musee D'Art Moderne de La Ville De Paris/Arc Au Couvent Des Cordeliers”, Paris
2003 “Only Skin Deep: Changing Visions of the American Self”, International Center of Photography, New York
 “Common Wealth”, Tate Modern, London
 “Away From Home”, The Wexner Center for The Arts, Columbus
 “Institution2”, Kiasma, Helsinki. In collaboration with the Center of Contemporary Art, Vilnius
 “10e Niennale de l'Image en Mouvement“, Biennale de l'Image en Mouvement, Geneva
 “24/7”, Center of Contemporary Art, Vilnius
 “None of the Above” Real Art Ways, Hartford
 “How Latitudes Become Forms: Art in a Global Age”, Walker Art Center, Minneapolis; Fondazione Sandretto Rebaudengo per L'Arte, Turin
2002 “Interplay”, The Moore Space, Miami
 “Fair”, Royal College of Art, London
 “III Bienal Iberoamericana”, Lima
 “Bird's Eye View”, The Arch at Grand Army Plaza, New York
2001 “Zoning”, The Project, New York
2000 “VII Bienal de la Habana”, Havana
 “Distinctions”, Center for Curatorial Studies, Bard College, Annandale-on-Hudson; Berrie Center for the Arts, Ramapo College, Ramapo
1999 “1999”, P.S.1 Contemporary Arts Center, New York
1998 “XXIV Bienal de Sao Paulo”, São Paulo

CONTEXT

4

CONTEXT

Context

1. The State Library of Victoria
2. Performance in Visual Art

The State Library of Victoria

When Sir Redmond Barry established the Melbourne Public Library, as the State Library was known at the time of its foundation in 1854, he conceived of it as 'the people's university' – a place where the world's knowledge and information would be freely available to all citizens of the growing colony of Victoria, regardless of their social status or financial resources.

This defining concept has guided the Library through 157 years of its history, re-emerging in different expressions over the years but remaining fundamentally the same – providing Victorians with ready access to a continually expanding world of knowledge.

The Library was one of the first free public libraries in the world and now features one of the great collections, built over the years through careful acquisition and generous donations.

The library's buildings have multiplied and changed, from new additions to the more recent refurbishment of the Dome and the Redmond Barry Reading Room, and the integration of new technologies such as wireless access and computer workstations. The striking structure, which is in fact made up of

23 buildings, takes up an entire city block and was constructed over many years, beginning in 1854. The Cowen Gallery, which houses Project 26: Allora & Calzadilla, is richly decorated with paintings depicting, or relevant to, Victoria.



Cowen Gallery, State Library of Victoria

From November 2012 onwards, the State Library of Victoria is commemorating the Centenary of the Dome in the LaTrobe Reading Room with a year long program of events, exhibitions and other activities that will celebrate the role which the Library has in the creative life of the Victorian community.

Performance in Visual Art

For much of the twentieth century, theatrical and staged elements have been a key part of the visual arts. From Dada to Bauhaus to Futurism, artists began to experiment with the introduction of theatre, dance, music and poetry to their work, seeking to create new forms of engagement with their audiences.

The 1960s and 1970s saw a renewed momentum for performance, as artists conceived of Happenings, the Fluxus movement, Action Painting, and site-specific interventions. Artists such as Marina Abramovic and Ulay, Joan Jonas, Chris Burden, Vito Acconci and Gilbert and George pushed the movement even further, creating some of the most influential performance works to date.

[Watch Gilbert & George speak about how they became human sculptures](https://vimeo.com/48055498)

<https://vimeo.com/48055498>



Kaldor Public Art Project 3: Gilbert and George, perform the *Singing Sculpture* at the Art Gallery of New South Wales, 1973

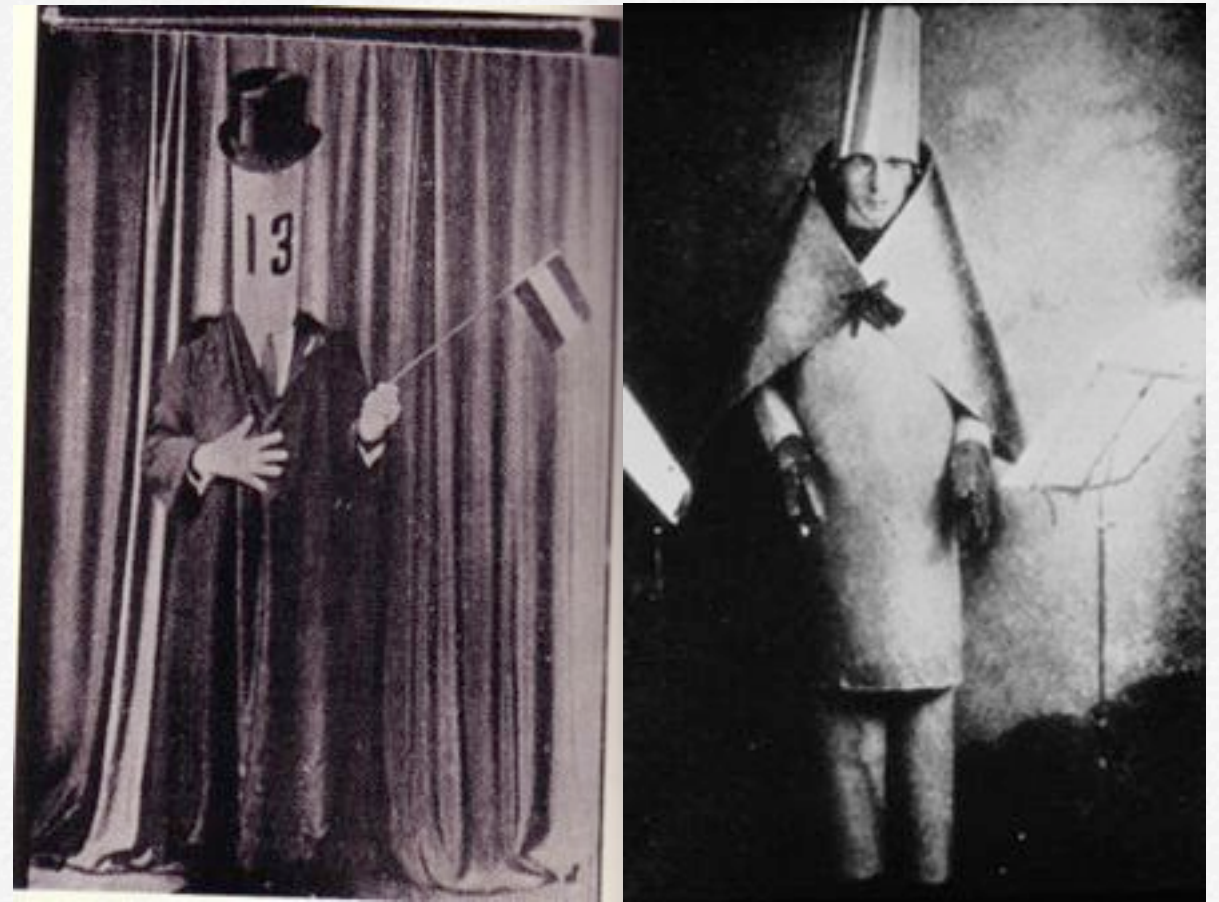
Origins

Performance has been present throughout our culture for as long as culture itself. From rituals and myths to travelling poets, religious and sporting events, performance has been an integral means for us to express ourselves and communicate with others. In art, performance as we now conceive of it can be traced back to the beginning of the twentieth century. Although difficult to pinpoint a precise 'beginning' to the movement, which is characterised by its difficulty to define, many critics and art historians point to the Dada movement as the point where a range of disparate elements from Russian Constructivism, Futurism and Bauhaus were drawn into the work of the Dadaists.

The Dada Movement

The Dadaists, an avant-garde group of European artists of the early twentieth century, engaged in wide-ranging practices. Their literature, music, visual art and performances shared a rejection of reason and logic, seeking to move beyond the bourgeois and capitalist ideologies that many believed had been the cause of World War I. *Cabaret Voltaire*, experimental nights of poetry readings, discussions of art, presentations of the Dada Manifesto and other performances occupied a significant place in Dada expression and is often lauded as an

early example of the confluence of performance and visual art. Dadaism would become a major influence on a number of subsequent art movements, including Surrealism, Pop Art and Fluxus.



Early performance artists at the Cabaret Voltaire

Bauhaus

A school, rather than a movement, Bauhaus contributed to the early growth of performance through its experimental explorations of the relationships between space, sound and light. The German Bauhaus, founded in 1919, included

theatrical workshops designed to integrate the performing and visual arts. Following the exile of many original Bauhaus instructors by the Nazi regime, the Black Mountain College was founded in the United States. The school continued to incorporate performance and dance elements into their visual and architectural programs, a forerunner of what would eventually be termed 'performance art'.



A Bauhaus performance troupe

Futurism

Futurism first emerged in Italy in the 1920s, embracing speed, technology, youth and violence; and their expression in associated objects such as cars, planes, and industrialised

cities. Futurists worked in all art forms – painting, sculpture, ceramics, graphic, industrial and interior design, film, literature, fashion, music, architecture, and performance – fusing them around their themes of movement and acceleration. Like Dada, Futurism was centred around events known as Futurist Evenings, at which artists of many different practices would devise and perform works. One of the most famous performances identified as Futurist is Alfred Jarry's play *Ubu Roi*, which has been performed countless times and served as inspiration to numerous artists since its premiere performance in 1896.



Early staging of Jarry's 'Ubu Roi'

Action Painting



Jackson Pollock in his studio. Photo by Joe Fig.

Action painting, also sometimes referred to as ‘gestural abstraction’, refers to a painting practice in which the canvas itself serves merely as the documentation or tracing of a performative studio practice. Paint is spontaneously dribbled, splashed or smeared onto the canvas, resulting in unplanned and chaotic marks rather than carefully designed images. In this way, the physical act of painting is given conceptual

dominance over the painting object itself. Artists such as Jackson Pollock, Franz Kline and Willem de Kooning are all advocates of the style, which was identified by critic Harold Rosenberg in his 1952 essay *The American Action Painters*. This essay, which signified a major shift in aesthetic theory – from considering art as an object to considering it as an act – would become a key text for a number of subsequent movements, including Performance Art, Earth art, Conceptual Art, and Installation Art.

Happenings

The 1960s saw an explosion of performance elements in art, eventually leading to the adoption of the term ‘performance art’. Around this time, the term ‘happening’ was also used to describe the myriad of performance, events or situations being created in the name of art. The term is difficult to describe as every happening is different, however, certain elements are common to many: audience complicity or participation, an organic connection between the artwork and its environment, and an inability to reproduce the exact event, are all characteristics shared by many happenings. Allan Kaprow’s 1967 Happening, *Fluids*, involving a group of people constructing a building using ice cubes which then melted in the sun, is a good example. Artists such as Kaprow, Yves Klein, Jean-Jacques Lebel and Adrian Henri, as well as pioneering

performance artists such as Yoko Ono, Joseph Beuys and Nam June Paik, were all early adopters of the Happening model.



Allan Kaprow's, *Fluids*, 1967. Image courtesy of John Gibson Gallery.

Fluxus

Fluxus (taken from the Latin word meaning 'to flow') is an international network of artists, composers and designers interested in the intersection of a number of different mediums and disciplines. Some of the earliest work to embody the concepts that would come to define Fluxus were the musical

compositions of John Cage in the 1950s, and Marcel Duchamp's readymades, sculptural objects characterised by their context rather than composition, such as the now infamous *Fountain*. The strong anti-commercialism and anti-art tendencies of the Fluxus movement, as well as their artistic philosophy, which emphasises attitude over style and the intersection of media, align the movement with Performance Art. Events such as the Fluxfest series in 1962 were also integral to the network, placing performance at the forefront of Fluxus practice.



Cage vs Duchamp – *A Musical Chess Match*, 1968. Image courtesy of fluxlist.blogspot.com.au

1970s



Marina Abramovic and Ulay *Relation In Time*, 1977

The 1970s was a decisive period for performance work. Artists who had incorporated performance into their practice began to present Performance Art in stricter forms. Body art emerged as a particularly striking form of the genre, and video was increasingly used to document the works. Seminal pieces such as Chris Burden's *Shoot*, Vito Acconci's *Seedbed*, Marina Abramovic's *Rhythm 10*, Laurie Anderson's *Duets on Ice*, and Gilbert and George's *The Singing Sculpture* all helped define and propel the movement forward. Although still on the fringes of the commercial art world and gallery spaces, by the late

1970s, Performance Art had undoubtedly cemented its place as one of the most inventive and challenging aspects of the avant-garde across America, Europe and Asia.

Performance Today



Anne Teresa De Keersmaeker *Fase: Four movements to the music of Steve Reich*, 2012. Photo: Herman Sorgeloos

It is only recently that Performance Art has arguably made its way into the mainstream. Marina Abramovic's recent retrospective at MoMA *The Artist Is Present*, was a landmark show for Performance Art, representing one of the largest

exhibitions of performance ever shown and the first re-performance of many of Abramovic's works in a museum space. The Tate Modern recently launched The Tanks, a new space dedicated to the presentation of performance works, with a 15 week programme. This move of Performance Art into gallery spaces is a pivotal moment in the movement's history, one that has brought the practice new audiences. Questions of commerciality, re-presentation, documentation, and the shift of the practice from being a transgressive fringe act to a part of a greater event culture are now at the forefront of thinking about Performance Art.

Collaboration

Traditionally, the production of art has been considered an individual activity, undertaken by a single artist. Over the last 50 years, however, this has begun to change, particularly in performance or in works that incorporate music or dance into art practices.

In performance, collaborative works such as those staged by Marina Abramovic and Ulay paved the way for a number of contemporary performance groups like Australia's The Kingpins. Over the last ten years, collaborative art practices have moved into the mainstream of cultural production, and are now taken for granted as one of the ways an artist may choose

to operate. Many artists choose to become associated with or work in a collective, which may provide them with inspiration, support, or shared space or expertise. Others, like Allora and Calzadilla or Gilbert and George, choose to work as a pair over their whole careers, collaborating to produce their body of work instead of producing work as individual artists. Collaborative practices have continued to develop and push boundaries over the years, with many artists now considering the audience or consumer of a work as a kind of collaborator in participatory or immersive art.



The Kingpins, *The Polyphonic Ring Cycle*, 2011.
Photo courtesy <http://blog.technoble.com/>

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5

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Andrew M. Goldstein, “Bound for Glory: Cavorting Athletes and Oblique Politics at the Debut of Allora & Calzadilla’s U.S. Pavilion in Venice”, Blouin Art Info.

<http://www.artinfo.com/news/story/37799/bound-for-glory-cavorting-athletes-and-oblique-politics-at-the-debut-of-allora-calzadillas-us-pavilion-in-venice/>

Videography

Allora & Calzadilla at MoMA

<http://www.youtube.com/watch?v=5xY3guJFrJw&feature=related>

Performance 9: Allora & Clazadilla

<http://www.moma.org/visit/calendar/exhibitions/1124>

Art 21: Allora & Calzadilla

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‘Gloria’ at Venice Biennale

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Allora & Calzadilla: Never Mind That Noise You Heard

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IN THE CLASSROOM

Primary
Secondary
Tertiary

6

IN THE CLASSROOM

In The Classroom

1. Creative collaborations in the classroom
2. Secondary essay questions
3. Tertiary essay questions

Creative Collaborations in the Classroom

1. Jennifer Allora was born in the USA whilst Guillermo Calzadilla was born in Cuba.

We are two people with different backgrounds, subjectivities, and ideas who must find a way to communicate in order to work together. So language has become a very obvious place to begin this dialogue. - Jennifer Allora

<http://bombsite.com/issues/109/articles/3333>

- What advantages could be gained by creating artworks in this way?
- Discuss the kinds of difficulties artists might encounter when working collaboratively.

2. *Stop, Repair, Prepare...* is a performance piece consisting of sound, installation, ready made and assembled sculpture and social interventions. Allora and Calzadilla employ the powerful tool of metaphor in their practice for its ability to transform and make new meanings 'which can influence someone's choices in how they relate to a given subject'. Beethoven's famous 'Ode to Joy' is performed in this artwork.

- Find at least two different ways that this piece of music has been used historically.
- Investigate the changing effects the music has on audience in these differing contexts.
- Discuss how the music can be interpreted as a metaphor.

See <http://blog.sideshow.org/texts/allora-calzadilla-war-music> for the use of music in Allora & Calzadilla's art.

- Look at this flash mob performance (<http://www.youtube.com/watch?v=kbJcQYVtZMo>)
- Explore the affect of this same piece of music in a contemporary context. Create your own collaborative performance piece in the classroom:
 Make a drum and place your body within the drum.
 Compose or copy a drum rhythm.
 Perform the rhythm with your body inside the drum by playing it up side down and backwards, as the pianist does in Stop, Repair, Prepare.
 Choreograph the path you will take whilst performing.

3. The relationship between the sculpture and the performance leaves a trace on the floor as the piano moves within the gallery space.

- Attach a ball of coloured string to the drummer in such a way that it will leave its trace as the drummer/drummers move/s around the classroom during the performance.
 - At the end of the performance photograph the choreographed pattern or trace that has been documented by the string path.
 - Find a large wall within your school and using chalk, re-draw the trace captured in your photo.
 - Examine how the trace transforms itself from the performance, to the string pattern, to the digital image and finally to the drawing which is now on a vertical axis.
 - Now create a band of drummers who can perform whilst moving to a choreographed routine. Organise a surprise flash mob intervention into another classroom (ask permission of the other teacher prior to your intervention). Have another member of your class film the intervention.
 - What is the response of your audience? How do they engage with your performance? Did they attempt to participate in any way or merely observe?
- 4.** Music plays a vital role in Allora and Cazdilla's works. One aspect which intrigues them is the influence of military conflict on musical aesthetics. Beethoven, Mozart, and Haydn attempted to imitate the sounds of the Turkish mehterhane

(marching band) with the inclusion of sounds of bass drums, triangles, and cymbals in their scores. They have also researched the way in which music has been used as a psychological weapon in war.

During the current Iraq War the US military, using loudspeakers, played what is regarded as culturally offensive music such as pop, heavy metal, rap, and rock, as a sonic weapon blasting it toward buildings to prevent insurgents from sleeping. The music is used directly as a weapon to detract the opponents' ability to fight and to increase the possibility of surrender.

- Find an issue in your school or local environment in which you would like to alter the opinion of your fellow students or staff. For example, how can you stop your peers littering the playground? Create one choreographed performance with your drums but set it to two different pieces of music. One piece that can be performed as a reprimand each time someone litters in the playground and one piece which can communicate pleasure and praise for a student who places their rubbish in the bin.

Secondary Essay Questions

1. Compare the ways in which artists from a variety of cultures have dealt with the concept of 'traces' left by their mark-making to *Stop, Repair, Prepare...* by Jennifer Allora and Guillermo Calzadilla.

- You could consider such artists and artworks as:-
Julie Gough's *Imperial Leather*, 1994
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(<http://francisalys.com/>)
(<http://blogs.artinfo.com/modernartnotes/2011/06/when-faith-moves-mountains-at-moma/>)
(<http://www.frieze.com/issue/review/francis-alys/>)
- Oscar Munoz *Aliento (Breath)*, 1996-2002
(<http://cielvariablearchives.org/en/component/content/article/113-traces-disparitions-oeuvre-oscar-munoz.htm>)
(<http://ns2.multinternet.net/index.php/oscar-munoz-the-presence-of-the-absence?device=iphone>)
- Yves Klein *Anthropométrie de l'Époque bleue*, 1960
(<http://calitreview.com/9415>)
(http://www.yveskleinarchives.org/documents/bio_us.html)

2. Jennifer Allora has stated that metaphors can produce new insights and meanings:

They have the ability to transform. Metaphor can be a powerful tool when applied to the social arena where meaning is consensually fixed. It can become a tangible force in reshaping how the world appears to us.

- Examine the role ‘metaphor’ has played in the practice of three artists who engage with political issues in their work.

3. Allora and Calzadilla have made a series of works such as *Clamor* and *Sediments, Sentiments (Figures of Speech)*, where they take more of a constructivist approach to sculpture. With *Stop Repair, Prepare...*, they wanted to return to the traditions of the readymade and assemblage, *the idea of a grand piano with a hole in the center stood out from our notebooks as an appealing object to pursue.*

- Explore the effects these two differing approaches to creating sculpture can have on the artists’ intentions.

Tertiary Essay Questions

1. Since the term ‘performance art’ entered the art-historical vernacular in the 1960s, performance has continued to pique interest in the cultural industries, becoming an increasingly influential force in contemporary art. Building on the very physical works of the 1960s and 1970s by artists like Marina Abramovic, Joan Jonas and Vito Acconci, contemporary artists have begun to blend performance with other, more traditional mediums such as sculpture or video. Discuss the impact this blurring of practices might have on contemporary art and exhibition spaces, with reference to Allora and Calzadilla’s body of work.
2. Allora & Calzadilla’s work is often politically motivated. Through both very direct and metaphoric works, they have engaged with numerous issues, for example US military presence on the Puerto Rican island of Vieques. In discussing their more metaphoric work, the artists have emphasised the role of absurdity, nonsense and paradox, stating that *all these things constitute part of the meaning of the work* (<http://www.art21.org/texts/allora-calzadilla/interview-allora-calzadilla-under-discussion-and-vieques>). In what ways can absurdity, nonsense and paradox contribute to a political agenda in a work of art? Discuss with reference to Allora and Calzadilla’s body of work.

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3. From their collaboration with each other, which has spanned some 20 years, to their collaborations with athletes, musicians, actors and civic activists, Allora & Calzadilla often experiment with working collectively. Consider the nature of collaboration in Allora & Calzadilla's work, contextualising it in the recent 'mainstreaming' of collaborative art practices and Bourriard's claim that to produce an aesthetic form is to produce 'possible encounters' and create 'conditions of exchange' (Bourriard, 2002). How is Allora & Calzadilla's work relational? How do they use collaboration?

 4. In discussing art, philosopher Gilles Deleuze has said that the general aim of art is to produce sensation, to create a "pure being of sensation" (What Is Philosophy, 1994:167). Rather than being a representation or reflection of the world, Deleuze argues, art should create new ways of seeing and experiencing things. Do you agree with this idea? How does *Stop, Repair, Prepare...* produce sensation? Does it produce a new mode of experience?

KALDOR PUBLIC ART PROJECTS

For over 40 years Kaldor Public Art Projects has created groundbreaking projects with international artists in public spaces, changing the landscape of contemporary art in Australia with projects that resonate around the world.

KALDOR PUBLIC ART PROJECTS

Kaldor Public Art Projects is a Sydney-based not-for-profit organisation founded by John Kaldor AM to promote and present leading international contemporary art to Australian audiences. For over 40 years, Kaldor Public Art Projects has created groundbreaking projects with international artists in public spaces, changing the landscape of contemporary art in Australia with projects that resonate around the world.

Project 1, Christo and Jeanne-Claude's *Wrapped Coast*, was an unprecedented initiative and the projects since have continued in this pioneering tradition, from Gilbert & George, Nam June Paik, Richard Long and Sol LeWitt in the 1970s, to Jeff Koons's giant flower *Puppy* in the 90s. More recent projects have included major installations by celebrated contemporary artists from around the world such as Ugo Rondinone, Urs Fischer, Bill Viola, Gregor Schneider, Martin Boyce, Tatzu Nishi, Michael Landy, and Thomas Demand.

In addition to the series of art projects, the organisation also contributes to the development of Australia's cultural life. Through innovative public and educational programs and resources for primary, secondary and tertiary schools, as well as for hospitals, Kaldor Public Art Projects aims to encourage creativity and provide engaging avenues to literacy and numeracy in the classroom.

Kaldor Public Art Projects is governed by a Board of art patrons, chaired by Rupert Myer AM. The Board is advised by a Curatorial Advisory Group of eminent international art directors and curators drawn from organisations such as Documenta, Germany, and the Tate Modern, London.



Kaldor Public Art Project 10: Jeff Koons *Puppy*, 1995, Museum of Contemporary Art, Sydney



Kaldor Public Art Project 1: Christo & Jeanne-Claude's *Wrapped Coast*, Little Bay, 1969

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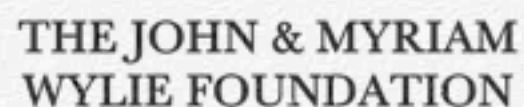
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