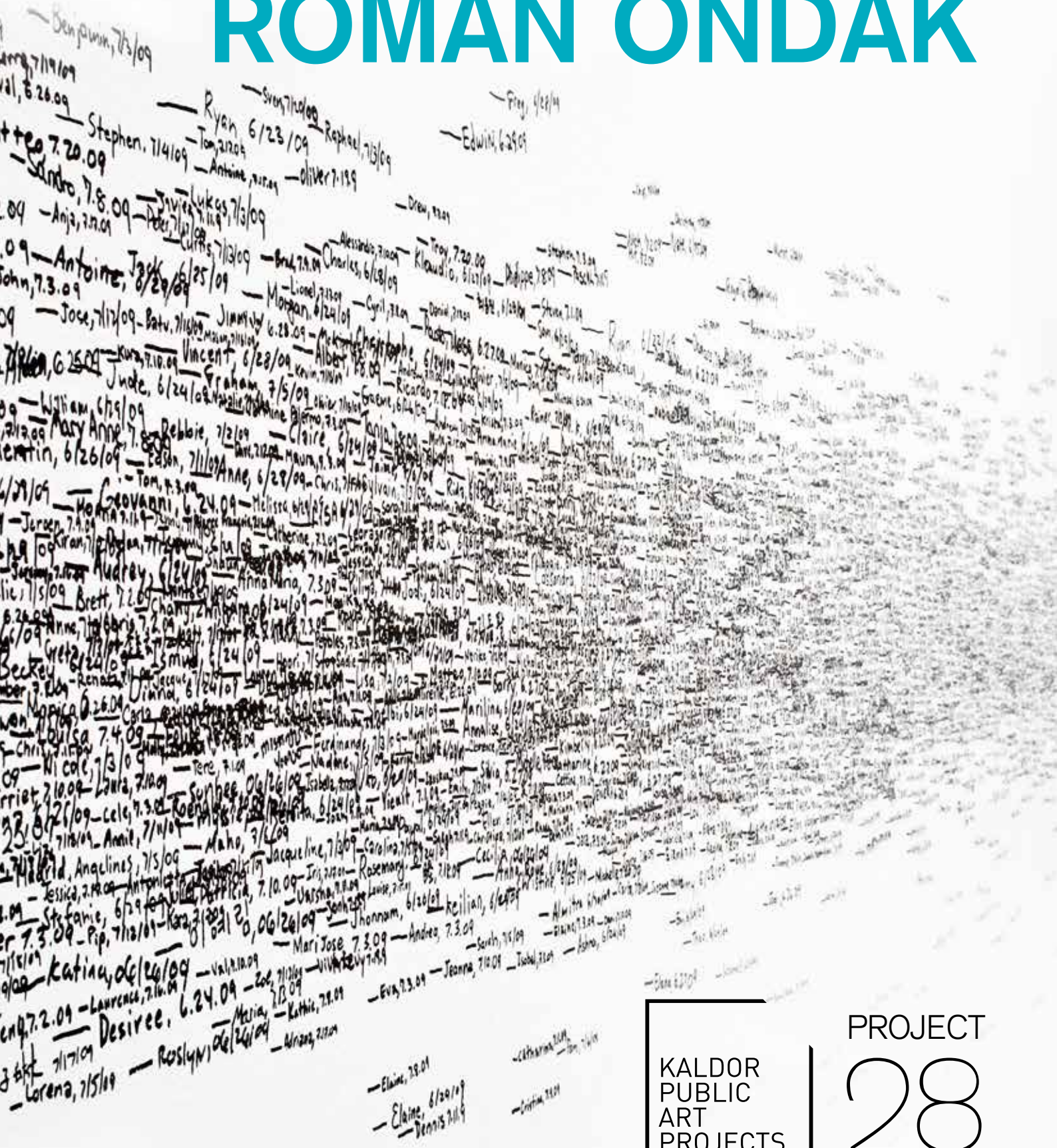


## EDUCATION KIT

# ROMAN ONDÁK





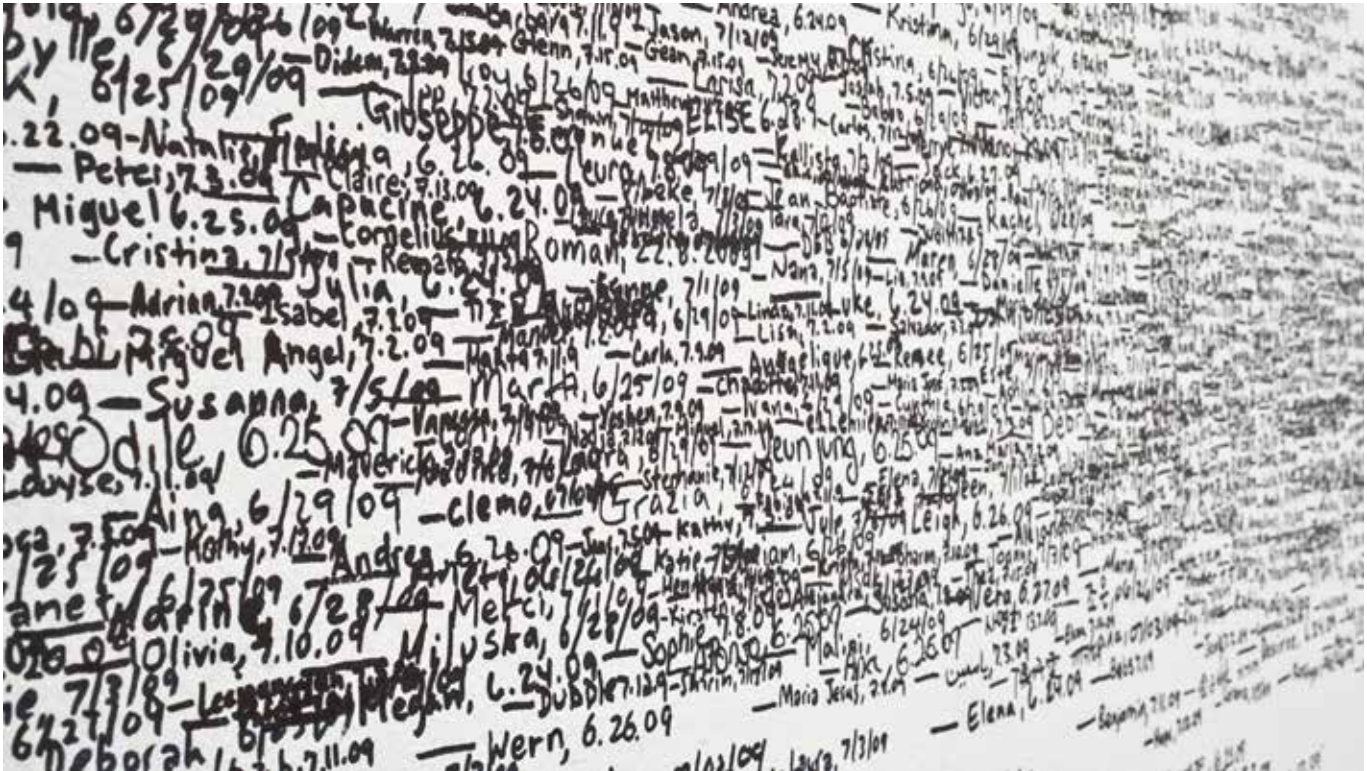


Roman Ondák, *Swap*, 2011  
Performed for Kaldor Public Art Project 27: '13 Rooms', curated by Klaus Biesenbach and Hans Ulrich Obrist, at Pier 2/3 in Sydney, April 11-21, 2013.  
Photo: Jamie North/Kaldor Public Art Projects

**Cover image:**  
*Measuring the Universe*, 2007 (detail)  
Performance at MoMA, New York, 2009  
Courtesy the artist and Collection MoMA,  
New York Photo © MoMA, New York

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*Measuring the Universe*, 2007 (detail) Performance at MoMA, New York, 2009  
Courtesy the artist and Collection MoMA, New York Photo © MoMA, New York



# PROJECT 28: ROMAN ONDÁK

10-24 January 2014  
Parramatta Town Hall  
Parramatta. Sydney

*It's all about the mystery of how people behave in general. It's not a mystery inside of my work, but it's a mystery of everyday life, you know—why we have partners, why we have families, friends, why we like this and dislike that. Somehow the mystery of these relationships is what leads me to seek ways to transform them into art works.* Roman Ondák

Our 28th Project at the historic Parramatta Town Hall in January 2014 is presented in association with Sydney Festival. This third collaboration with Sydney Festival (the first was Project 10: Jeff Koons' *Puppy* in 1995, the second, Project 23: John Baldessari's *Your Name In Lights*, in 2011) engages new audiences in Parramatta while both complementing and expanding the capabilities of the Festival to present contemporary art in Western Sydney.

Project 28: Roman Ondák builds on the tremendous response to the visual art performance works of *13 Rooms*, our 27th Project, which attracted 30,000 Sydneysiders over 11 days to Pier 2/3 in April 2013. *Swap* (2011) by the acclaimed Slovakian artist Roman Ondák, was arguably the most popular of all the participatory artworks, and is re-presented alongside the celebrated *Measuring the Universe* (2007) previously experienced at both MoMA (2008) and Tate St Ives (2009), and a new work created especially for Parramatta. *Terrace* is an exact replica of Ondák's small terrace attached to his first floor 1950s Central European apartment in Bratislava, Slovakia. Together these works form a kind of visual triangle, and offer a wide spectrum of the artist's practice.

# ROMAN ONDÁK ARTIST'S PRACTICE



Roman Ondák in his installation *Loop*, 2009, Czech and Slovak Pavilion, 53. Venice Biennale, Venice Photo © Fabrizio Giraldi

Roman Ondák takes the familiar elements of everyday life and reframes them to surprise our expectations and perspectives. He investigates social codes, conventions, rituals and forms of exchange by discreetly dislocating objects, ideas and actions from their usual settings. His installations, performances and interventions are sometimes scarcely distinguishable from the context in which they are presented. Often humorous, they provoke a double take by viewers, making them question their preconceptions and modes of interaction.

In transforming the Parramatta Town Hall into an exhibition site of intimate and unexpected participation and interaction, Ondák's work invites us to consider the social codes in which we engage every day.

*My concepts are not based on creating images representing beauty, but on presenting ideas, which have the potential for invisible beauty integrated into their core.*

ROMAN ONDÁK, 2013



Roman Ondák. *Measuring the Universe*, 2007.  
Performance at MoMA, New York, 2009.  
Courtesy the artist and Collection MoMA, New York  
Photo © MoMA New York

Roman Ondák was born in Žilina, Slovakia, in 1966, and now lives and works in the Slovakian capital, Bratislava. He studied graphic design and painting at the Academy of Fine Arts in Bratislava from 1988 to 1994, followed by Slippery Rock University, Pennsylvania (1993), Collegium Helveticum in Zurich (1999–2000) and the CCA in Kitakyushu (2004).

The political changes following the 1989 Velvet Revolution in Czechoslovakia saw Ondák's work widely exhibited internationally - at the Tate Modern, London (2006); MoMA, New York and Venice Biennale (2009), the Kunsthaus Zurich (2011); the Deutsche Guggenheim, Berlin, and dOCUMENTA (13) (2012).

Ondák's artistic interventions blur the boundaries between art and the everyday, challenging traditional hierarchies between artists and non-artists, the artwork and the spectator and between public and private

domains. In presenting elements of everyday life in an art context, new perspectives on social relations and human experience arise. Ondák's relational art practice breaks with the traditional idea of the art object - the constructed social environment becomes the art. <sup>(1)</sup>

Choosing immersion over representation, he invites viewers, friends and family, to play a vital role in his work, enlisting their own creativity in the process of following his instructions. The result is a controlled study of collective discovery and imagination.

(1) The term Relational Art was developed by Nicolas Bourriaud in his book *Relational Aesthetics* (2002). The term encompasses „a set of artistic practices which take as their theoretical and practical point of departure the whole of human relations and their social context, rather than an independent and private space.“ Bourriaud, *Relational Aesthetics* p.113

In *Passage*, 2004, for example, Ondák gave chocolate bars to 500 steel factory workers in Japan and asked them to create sculptures from the foil wrapping after eating the contents. Hundreds of tiny silver constructions were displayed together, presenting a vision, far from the production line, of many individual creative responses. That same year, in *I'm Just Acting In It*, the artist asked 10 individuals to draw, according to the curator's descriptions, pictures of the empty gallery space in which he was to exhibit. *For Good Feelings in Good Times*, 2003, people were asked to queue outside an art gallery, creating an artificial line without a destination. Each day, for *Teaching to Walk*, 2002, a mother was invited to use the gallery as a venue for her child to practise its first steps.

In *Measuring the Universe*, 2007, Ondák begins with an empty gallery space, instructing attendants, the *acteurs* operating in the artist's stead, to record



*It's something like if I'd be sitting for the whole day in a café on the corner of a busy street, watching the crowd passing by, and I'd try to identify and remember everyone. Shifting this to a performance – which turns the domestic custom of recording children's heights into a public event – I'm trying to visualise what this mass of people represents. The exhibition room, where measuring runs every day, functions a little bit like a container of the "here and now". It shows there is an invisible potential to transform the presence of people into a physical object.*

ROMAN ONDÁK

the date, first name and height of each visitor, by marking the white wall with a black felt-tip marker. The exhibition space is transformed with a multitude of lines, names and dates through this collective activity. The black strokes merge together to create a dense, dark mass along the wall, congregating at the average height of the visitors, turning the flow of visitors into pictorial representation. For Project 28, each visitor contributes to this 'portrait' of Western Sydney at Parramatta Town Hall.

*Measuring the Universe* was first exhibited at Pinakothek der Moderne in Munich in 2007, followed by exhibitions at MoMA in New York in 2009, and Tate St Ives in the United Kingdom in 2011. In each venue, tens of thousands of visitors transformed the perfectly prepared white gallery walls – a canvas without a past – into an ephemeral exploration of spatial dimensions.

Ondák gives the artwork to the gallery as a set of written instructions, which inform the development and evolution of the artwork over the course of its exhibition. These include the size of the room, the specific marker pen and the way in which each participant's name is written. The attendants are instructed on what to say when approaching audience members, and how to respectfully measure a visitor with limited body contact.

The gallery attendants are on equal footing with the visitors, each integral to the outcome of the work. As the piece develops over the exhibition period, the invisible relationship between every visitor reveals itself through their shared experience of having their height recorded. This traditionally private undertaking between parents and children in the family home becomes public through the artwork, representing the cycle of human life and the inexorable march of time.

*Measuring the Universe* attempts to gauge the scale of our world through one simple, repeated action.



Roman Ondák, *Swap*, 2011.  
Performed for Kaldor Public Art Project 27: *13 Rooms*, curated by Klaus Biesenbach and Hans Ulrich Obrist, at Pier 2/3 in Sydney, April 11-21, 2013.  
Photo: Jamie North/Kaldor Public Art Projects

*Swap* merges art with the everyday action of exchange. Ondák selects a performer to sit behind a table like a vendor in a marketplace. The performer chooses an object, which sits on the table until the first visitor enters the room. The visitor is then given the opportunity to swap the object for anything else he or she is willing to exchange – a coin or watch, a feather or piece of paper. Setting in motion a chain of exchange, the performer continues to ask each visitor



Exterior view of Roman Ondák's family terrace in Bratislava. Photo © Roman Ondák

to trade an object with the one on the table. Each day the last object remains on the table until the following morning. Finally, at the exhibition's close, the last performer leaves with the final object of that day.

As in *Measuring the Universe*, the performers in *Swap* act as the artist's alter ego and are given a strict set of instructions for the way the game must be played out. The concept of value is integral to the unfolding chain of bartering, the performer ensuring the items are of similar or equal value. Ondák asks the performer to regard the conceptual currency of each exchange, rather than its monetary value. In this way, each performer attaches his own conceptual value to each item, adding a personal twist to the progression.

In *Swap*, a community is generated within the gallery space as the performer searches for items to trade. Like *Measuring the Universe*, this work questions the roles of artist and audience, challenging the historical values placed on each.

Created especially for Project 28, *Terrace* is the first work visitors encounter on entering the exhibition. Evoking the artist's presence in his own home, the work is an exact replica of Ondák's terrace in his post-war Central European apartment in Bratislava. *Terrace* provides a shift in perspective for each participant as they navigate through the gallery space created within the Town Hall. On entering the first room of the exhibition, visitors are unable to join the group of spectators who watch from behind the steel green railing of *Terrace*. Coming full circle, after experiencing both *Measuring the Universe* and *Swap*, the visitors are able to observe those entering the exhibition.

We worked closely with Roman Ondák to ensure intricate details were retained in the exact replication of his terrace. The colour and tone of each feature was matched with Pantone codes and every element

of the green railing, tiles, grout and glass was sourced or accurately reproduced. The work was constructed on site in the Parramatta Town Hall, within the white exhibition space, with careful consideration of the viewers' shifting perspective in their navigation through Project 28 and towards this work.

Ondák has inverted the viewers' perspective in earlier works such as *The Stray Man* (2006) and *Loop* (2009). For *The Stray Man*, Ondák instructed a man to gaze through the gallery window into his exhibition without ever entering the building. Shifting the visitor's gaze from the exhibition inside to the man outside, it becomes apparent that the viewers are now the ones being watched.

In *Loop*, Ondák transformed the Czech and Slovak Pavilion at the Venice Biennale into an environment that merged seamlessly with the gardens surrounding the building. The artist removed the Pavilion's doors and extended the gravel path, shrubs and trees so seamlessly that many viewers did not realize that they were passing through a building at all. Inside and outside became one and the same.

*Terrace* employs a similar shift in location, scale and perspective. The construction of a concrete Socialist-era façade within the painstakingly restored Victorian interior of the Parramatta Town Hall has a comic, yet disorienting, effect. While the balcony can be seen as an art object in itself, it also serves to create a transition from one perspective to another. Having first viewed the terrace from its exterior, the visitor then negotiates a path through the exhibition – their preconceptions challenged, as they become a participant in Ondák's work. Finally, stepping onto the terrace, the view is not of the artist's street in Slovakia, but of other visitors arriving at the exhibition. Standing in the traditionally privileged position of the artist, the viewer gazes back onto the waiting crowd.



# Roman Ondák CV

Born 1966 in Žilina, Slovakia  
Lives and works in Bratislava

## RESIDENCIES AND EDUCATION

- 2010** Villa Arson, Nice
- 2007–08** DAAD, Berlin
- 2004** CCA, Kitakyushu, Japan
- 1999–2000** Collegium Helveticum, Zürich
- 1993** Slippery Rock University, Pennsylvania
- 1988–1994** Academy of Fine Arts, Bratislava

## SOLO EXHIBITIONS (SELECTION)

- 2014** Project 28: Roman Ondák, Sydney
- 2013** Museo Nacional Centro de Arte Reina Sofia, Madrid (ES)  
The Common Guild, Glasgow (UK)
- 2012** *do not walk outside this area*, Deutsche Guggenheim, Berlin  
*Within Reach of Hand or Eye*, K21, Düsseldorf
- 2011** *Enter the Orbit*, Kunsthau Zürich  
*The Exhibition Vanished without a Trace*, Museo Tamayo Arte Contemporáneo, Mexico City,  
*Time Capsule*, Modern Art Oxford, Oxford  
*Eclipse*, Fondazione Galleria Civica, Trento
- 2010** *Before Waiting Becomes Part of Your Life*, Salzburger Kunstverein, Salzburg  
*Shaking Horizon*, Villa Arson, Nice  
*Glimpse*, Fondazione Morra Greco, Naples
- 2009** *Rear Room*, Johnen Galerie, Berlin  
*Measuring the Universe*, The Museum of Modern Art, New York  
*Loop*, Czech and Slovak Pavilion, 53rd Venice Biennale, Venice  
*Fluid Border*, gb agency, Paris
- 2008** *Across that Place*, Galerie Martin Janda, Vienna  
*Path*, CCA Wattis Institute, San Francisco  
*Measuring the Universe*, DAAD Galerie, Berlin

- 2007** *My Summer Shoes Rest in Winter*, Pinakothek der Moderne, Munich  
*The Day After Yesterday*, BAK, basis voor actuele kunst, Utrecht  
*Roman Ondák*, Galerie im Taxispalais, Innsbruck
- 2006** *Here or Elsewhere*, CAC Bretigny, Paris  
*It Will All Turn Out Right in the End*, Tate Modern, London  
*More Silent Than Ever*, gb agency, Paris  
*Tourist's Trophies*, Stift Melk, Melk
- 2005** *Roman Ondák*, Galerie Martin Janda, Vienna
- 2004** *Passage*, CCA, Kitakyushu, Japan.  
*Spirit and Opportunity*, Kölnischer Kunstverein, Cologne
- 2003** *Another Day*, Dům umění, Brno  
*Teenagers*, Gallery Display, Prague (with Júlíus Koller)
- 2002** *Pause for a Moment*, Gallery Priestor, Bratislava (with Josef Dabernig)  
*Guided Tour*, Moderna galerija, Zagreb
- 2000** *Room Extension*, Kunsthof, Zürich
- 1999** *Through the Eye Lens*, Ludwig Museum, Budapest
- 1998** *Discrepancies*, Spala Gallery, Prague  
*Roman Ondák*, Gallery of the City of Prague, Prague  
*Exposure*, Ujazdowski Castle, Warsaw
- 1997** *Roman Ondák*, MK Gallery, Rotterdam
- 1995** *Roman Ondák*, Artest BINZ '39, Zürich

## GROUP EXHIBITIONS (SELECTION)

- 2013** Kaldor Public Art Project 27: *13 Rooms*, Pier 2/3, Walsh Bay, Sydney
- 2011** *Power to the People*, Australian Centre for Contemporary Art, Melbourne  
*Impossible Community*, Moscow Museum of Modern Art, Moscow  
*September 11*, MoMA PS1, New York  
*Ostalgia*, New Museum, New York  
*ILLUMInations*, 54th Venice Biennale, Venice  
*Rearview Mirror*, The Power Plant, Toronto  
*Terre Vulnerabili*, Hangar Bicocca, Milan  
*Un'Espressione Geografica*, Fondazione Sandretto Re Rebaudengo, Turin  
*The Other Tradition*, WIELS Contemporary Art Centre, Brussels
- 2010** *Taking Place*, Stedelijk Museum, Amsterdam  
*The Moon is an Arrant Thief*, David Roberts Art Foundation, London  
*Permanent Mimesis*, Galleria Civica d'arte moderna, Torino  
*What is waiting out there*, 6th Berlin Biennale, Berlin  
*I'm not here. An exhibition without Francis Alÿs*, de Appel, Amsterdam  
*We have as much time as it takes*, CCA Wattis Institute, San Francisco  
*The Promises of the Past, 1950–2010*, Centre Pompidou, Paris  
*Conversation Pieces*, Johnen Galerie, Berlin  
*Neugierig? Kunst des 21. Jahrhunderts aus Privaten Sammlungen*, Kunsthalle Bonn, Bonn
- 2009** *History Memory Identity*, Fondazione Cassa di Risparmio, Modena  
*100 Years*, P.S.1, New York  
*Nord, Nord Ovest*, gb agency, Paris  
*When the Lightness of Poetry*, Sculpture International, Rotterdam  
*Voids, Eine Retrospektive*, Kunsthalle Bern, Bern  
*Die Kunst ist super!*, Hamburger Bahnhof, Berlin  
*Take the Money and Run*, de Appel, Amsterdam

- Performing the East*, Salzburger Kunstverein, Salzburg  
*Playing the City*, Schirn Kunsthalle, Frankfurt  
*Fifty Fifty*, Wien Museum, Vienna  
*The Quick and the Dead*, Walker Art Center, Minneapolis  
*Liquid Frontiers*, Tri Postal, Lille  
*Camouflaged Building*, One Day Sculpture/ public project, Wellington  
*Voids, A Retrospective*, Centre Pompidou, Paris
- 2008** *Why there is always somewhere else*, Badischer Kunstverein, Karlsruhe  
5th Liverpool Biennial, Liverpool  
*Playtime*, Bétonsalon, Paris  
8th Panama Art Biennial, Panama City  
*Translocalmotion*, 7th Shanghai Biennale, Shanghai  
*U-TURN* Quadrennial, Copenhagen  
*No More Reality*, de Appel, Amsterdam  
*Huis Clos*, Proyectos Monclova, Mexico City  
*News from Mount Analogue*, MDAC, Rochechouart  
New Zealand International Art festival 08, Wellington  
*Yes, No & Other Options*, Art Sheffield 08, Sheffield  
*The Last Who Speaks*, Frac Champagne Ardenne, Reims  
*The World as a Stage*, ICA, Boston
- 2007** *All dressed up with nowhere to go*, tranzitdisplay, Prague  
*A Choreographed Exhibition*, Kunsthalle St. Gallen, St. Gallen  
*Playground*, STUK, Leuven  
*The World as a Stage*, Tate Modern, London  
*Passengers*, CCA Wattis Institute, San Francisco  
*Der Process*, Prague Biennial, Prague  
*Geografie*, Vianuova per l'arte contemporanea, Florence  
*The Art of Failure*, Kunsthau Baselland, Basel  
*Memorial to the Iraq War*, ICA, London  
*Alles wird gut*, Halle für Kunst, Lueneburg  
*Saturday Live Actions and Interruptions*, Tate Modern, London

## Roman Ondák CV

- 2006** *Auditorium, Stage, Backstage*, Frankfurter Kunstverein, Frankfurt  
*The Show Will Be Open When The Show Will Be Closed*, Kadist Foundation, Paris  
*Grenzgänger*, Kunstforum Ostdeutsche Galerie, Regensburg  
*How to live together*, 27th Bienal São Paulo, São Paulo  
*Protections*, Kunsthau Graz, Graz  
*La ciudad interpretada*, public art project, Santiago de Compostela  
*Why Pictures Now?* Museum Moderner Kunst (MMK), Vienna  
*Heroes and Anti-Monuments*, Gallery Medium, Bratislava  
*Universal Experience*, MART, Rovereto
- 2005** *Universal Experience*, Hayward Gallery, London  
*After the Fact*, Martin-Gropius-Bau, Berlin  
*Definition of Everyday*, Prague Biennial 2, Prague  
*Populism*, Frankfurter Kunstverein, Frankfurt & Stedelijk Museum, Amsterdam  
*Post Notes*, Midway Contemporary Art, Minneapolis  
*Do Not Interrupt Your Activities*, Royal College of Art, London  
*Normalization*, Platform Garanti Contemporary Art Center, Istanbul  
*Universal Experience: Art, Life and the Tourist's Eye*, Museum of Contemporary Art, Chicago
- 2004** *The Future is not what it used to be*, Galerie für Zeitgenössische Kunst (GfZK), Leipzig  
*Cordially Invited*, BAK, basis voor actuele kunst, Utrecht  
*Time and Again*, Stedelijk Museum, Amsterdam  
*Socle du Monde 04*, Herning Kunstmuseum, Herning  
*ev+a 2004 'Imagine Limerick'*, Limerick City Gallery of Art, Limerick  
*Eintritt frei*, Bawag Foundation, Vienna  
*That bodies speak has been known for a long time*, Generali Foundation, Vienna

- 2003** *Utopia Station Poster Project*, Haus der Kunst, Munich  
*Trautes Heim*, Galerie für Zeitgenössische Kunst (GfZK), Leipzig  
*Beautiful Banners*, Prague Biennial, Prague  
*Utopia Station*, 50th Venice Biennale, Venice  
*Czechoslovakia*, Slovak National Museum, Bratislava  
*Wir müssen heute noch...*, Kölnischer Kunstverein, Cologne  
*Durchzug/Draft*, Kunsthalle Zürich, Zürich
- 2002** *I promise it's political*, Ludwig Museum, Cologne  
*Erlauf erinnert sich*, public spaces, Erlauf  
*In Prague*, Spala Gallery, Prague
- 2001** *Ausgeträumt...*, Secession, Vienna  
*8. Triennial of smallscale sculpture*, Fellbach  
*Hors-Jeu, &: gb agency*, Paris
- 2000** *After the Wall*, Hamburger Bahnhof, Berlin and Ludwig Museum, Budapest  
*Chinese Whispers*, Apex Art, New York  
*Manifesta 3*, Moderna Galerija, Ljubljana  
*After the Wall*, Ludwig Museum, Budapest
- 1999** *Aspects-Positions 1949-1999*, Museum Moderner Kunst, Vienna  
*After the Wall*, Moderna Museet, Stockholm  
*Slovak Art For Free*, Slovak Pavilion, 48th Venice Biennale, Venice
- 1997** *Samizdat*, Reed College, Portland, Oregon
- 1996** *Manifesta 1*, Natural History Museum, Rotterdam
- 1995** *Artists of Central and Eastern Europe*, Mattress Factory, Pittsburgh

## Historical Context: Performance and Visual Art



Laura Lima, *Man=flesh/Woman=flesh - FLAT*, 1997  
 Performed for Kaldor Public Art Project 27: *13 Rooms*, curated by Klaus Biesenbach and Hans Ulrich Obrist, at Pier 2/3 in Sydney, April 11-21, 2013.  
 Photo: Jamie North/Kaldor Public Art Projects



**[P]erformance is central to the history of art as we know it, and it's been there for a long time, going back to Leonardo da Vinci, whom the Medici would hire to create a special event when they had a wedding, and the pageants of Rome.**

**ROSELEE GOLDBERG**

From myths to travelling poets, religious rituals to sporting events, performance has been an integral means for us to express ourselves and communicate with others for as long as we have recorded our history. Although performance as a medium of artistic expression in its own right has only recently gained momentum, there are accounts of artists using performance reaching back to Leonardo da Vinci, who staged experimental 'river pageants' for invited audiences (Goldberg 1979). Since these early experiments, performance has taken considerable time to enter the 'mainstream' of artistic practice we witness today.

Performance raises numerous challenges and questions; its ephemeral nature prompts us to consider the relationship of art and the object, the way we document and market art, and the possibility and implications of reproducing such work. Art historian Claire Bishop has identified three particularly significant historical points – 'flashpoints' – in the development of performance today. These are: the avant-garde in Europe circa 1917, the so-called 'neo' avant-garde leading to 1968, and the resurgence of performance art following the fall of Communism in 1989 (Bishop 2012:3).

The European avant-garde circa 1917 included Italian Futurism, Dada, the Constructivists and Surrealists, many of whom published manifestos and writings describing their activities and critiquing mainstream artistic practice and evaluation. The neo avant-garde leading to 1968 represented a renewed interest in performance in the US and Europe, notably the Bauhaus-inspired Black Mountain College. This interest was pivotal in the development of 'Happenings', Fluxus, Action Painting, and the work of many important artists including Marina Abramović and Ulay, Joan Jonas, Chris Burden, Vito Acconci and Gilbert and George. The third 'flashpoint', following the fall of Communism in 1989, encompasses new tendencies, including post-studio and so-called 'social' practices, process-based work and community 'projects'.

## FUTURISM

Futurism first emerged in Italy in the early 1900s. Its concern with the future embraced 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, design, film, literature, fashion, music, architecture, and performance – fusing them around their themes of movement and acceleration. Futurist performance 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 to occur during this period was Alfred Jarry's play *Ubu Roi*. These Futurist evenings caused a sensation, and were considered so scandalous as to be monitored and sometimes closed down by large battalions of police. The Futurists also engaged painters in exploring their manifestos, demonstrating how a theoretical manifesto primarily applied to performances, events and acts, could be used to inform object-based practices such as painting.



Production of Alfred Jarry's *Ubu Roi*, directed by Michael Mesche in 1965. Credit: varsity.co.uk





Hugo Ball performing at Cabaret Voltaire.  
Credit: article11.info / doattime-arthistory.blogspot.com.au

## THE DADA MOVEMENT

The Dadaists, a group of avant-garde 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. The 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 are early examples of the confluence of performance and visual art.

The Dada Season of 1921 in Paris, or *Grande Saison Dada*, was a significant event in the development of

performance practices associated with the movement. It involved numerous acts designed to agitate the general public, including talks, musical performances, visits to locations around the city and mock trials. These incursions into public life were initiated by Tristan Tzara, an early member of the Dada movement who, along with Hugo Ball, was instrumental in developing the experimental and controversial format of the Cabaret Voltaire. Like the Futurist evenings, the Cabaret Voltaire introduced performance to wider practices, with Dada artists producing objects, writing, and gallery spaces as well as performance. The Dada performance events also attracted considerable controversy, emphasising the experimental and often confronting nature of the performance medium.

## BAUHAUS

A school, rather than a movement, the Bauhaus contributed to the early growth of performance through 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. Unlike the Dada and Futurist movements, which both tended towards rebellious action, the original Bauhaus movement aimed at the unification of all arts in a 'cathedral of socialism' (Goldberg 1979:63). As such, their manifesto applied particular strategies and theories across numerous art forms, from painting and drawing to the performances devised for their theatre evenings. In fact, the relationship between painting and performance, which Bauhaus artists believed could inform each other in numerous ways, was a preoccupation of the school, with significant focus on the staging and set pieces for their performances. For the Bauhaus school, eventually closed in 1932, performance provided a means of working towards the 'total art work'.

## BLACK MOUNTAIN COLLEGE

Following the exile of many European artists living under the National Socialist regime, the US became a focal point for the further development of performance art. By 1945, performance art was considered an art form in its own right, and the Black Mountain College, inspired by the school model of Bauhaus, became a key institution. The College brought together a range of artists, from musicians such as John Cage, to dancers such as Cage's collaborator Merce Cunningham, poet Charles Olson, and artists such as Robert Rauschenberg. An untitled event, held in the countryside in 1952, served to spread word about the activities at Black Mountain, attracting young artists who were interested in the experimental musical, poetic, filmic and artistic practices to their classes. The College also served as the inspiration for what would become some of the earliest examples of public performance art outside the European avant-garde, events known as 'Happenings' that began to occur in New York in the late 1950s.



Bauhaus performance troupe. Credit: extraspecialpeople.org





Jackson Pollock. Credit: shootfilmordie.tumblr.com

## ACTION PAINTING

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.

Artists such as Jackson Pollock, Franz Kline and Willem de Kooning were 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 object to considering it as act – would become a key text for a number of subsequent movements, including Performance Art, Earth Art, Conceptual Art, and Installation Art. Yves Klein's 'live painting' could also be considered a descendent of action painting. His *Anthropometry* performance of 1960, for example, involved hired models acting as 'live paintbrushes', whom he would direct in front of an audience to construct his paintings.

## 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 for performances, events and situations being created in the name of art. Every Happening, while different, usually involved audience participation, an organic connection between artwork and environment, and an inability to reproduce the exact event.

Allan Kaprow's *18 Happenings in 6 Parts* (1959) is often cited as the first example of a Happening. The work actively involved the audience as participants,

mailing envelopes to guests in advance of the event containing various materials they would use to contribute to the work. The event was divided into three rooms and six parts, with performers, musicians, artists, and the audience all involved in constructing the works. Despite calls for clarification, no formal Happening 'group' was ever formed, and no manifesto or collections were published. Artists such as Kaprow, Yves Klein, Jean-Jacques Lebel, Adrian Henri, 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

## THE SITUATIONIST INTERNATIONAL

Around the same time that American artists were experimenting with Happenings, European groups were also exploring an expanded practice, many inspired by the Situationist International (SI). The SI was directly influenced by Dada and Surrealist practices, particularly their 'excursions' and nocturnal strolls, which were intended as a method of 'behavioural disorientation' (Bishop 2012:77). These actions were called *dérives*, and served as a means for Situationists to explore the 'psycho geography' of their environments – the impact of urban surroundings on the emotion and behaviour of individuals. The SI, in fact, largely represented a move away from visual art, advocating the suppression of objects of art in favour of 'art as life', a series of actions intended to critique what they perceived as the 'commodification of existence' (Bishop 2012:81). Despite being largely made up of writers, political activists and architects, the group were of significant influence in performance art. Situationist International founder Guy Debord's book *The Society of the Spectacle* remains one of the most recurrent theoretical references in participatory art today (Bishop 2012:11).

## 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*, found objects designated as artworks through their context rather than their composition, such as the now infamous *Fountain*. The movement is characterised by strong anti-commercialism and anti-art tendencies and informed by an artistic philosophy that emphasises attitude over style.

Performance has always been an important part of Fluxus, and many seminal performance artists were involved, including Joseph Beuys, Yoko Ono, Nam June Paik, Charlotte Moorman, and Carolee Schneemann. Using inter-media practices, humour, chance and an 'anti-movement', 'anti-style' philosophy, Fluxus artists created works that challenged ideas of professionalism and traditional ideas of art. Works throughout the 1960s and 1970s remain some of the most significant performance works, such as Yoko Ono's *Cut Piece*, first performed in Japan in 1964, in which members of the audience were issued the instruction 'Cut', and invited to cut off her clothes until she was naked.



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

## 1970s

The 1970s was a decisive period for performance work. Artists who had incorporated performance into their practice began to present it in stricter forms. Many began to reject the traditional gallery space, art object and conventions of aesthetic production. 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 Abramović'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.

The works that define this period were radical, transgressive and shocking to audiences. They often pushed the limits of what the body can endure, for example Marina Abramović and Ulay's *Breathing In, Breathing Out*, in which they locked their mouths together and recycled each other's oxygen until they both lost consciousness from carbon dioxide intake; or Burden's *Shoot*, in which he allowed himself to be shot in the gallery. These groundbreaking performance works explored and challenged the body in new and profound ways. Whether exploring the boundaries of what a body can endure, the ways in which a body can move through space, or the body as an object, the artists active in this period came to define what we think of as performance art today.



Marina Abramović *Nude with Skeleton*, 2002-05.  
Black and white photograph, 50 x 80 1/4 inches (125 x 145cm). © 2010 Marina Abramović.  
Courtesy the artist and Sean Kelly / (ARS), New York





Ján Budaj, *The Lunch*, 1978

## PERFORMANCE ART IN SLOVAKIA

While most histories of performance art tend to focus on Western Europe and the United States, the 1960s and 1970s was also a significant period of artistic development in Central and Eastern Europe. Under a repressive post-WWII Communist regime, the then-Czechoslovakia enjoyed a brief flourishing of democratic reform during the Prague Spring of 1968, swiftly followed by the brutal crackdown of invading Soviet forces. Although often resisting the label of 'political' art, Czech artists such as Milan Knížák, Jiří Kovanda and Jan Mlčoch, and Slovak artists such as Július Koller, Jana Želibská, Alex Mlynárčik, Stanislav Filko, and Ján Budaj responded to these restrictive circumstances, and in particular to the tension between public and private space. In 1965, Mlynárčik and Filko collaborated on *Happsoc I* (from the English 'happy', 'happenings', 'society' and 'socialism'), in which they invited 400 people to experience the entire city of Bratislava as a *readymade* object during a period of one week. Other works by Mlynárčik involved large numbers of participants in elaborate stagings of famous paintings or local festivals, such as *Eva's Wedding*, which took place in his home town of Žilina in 1972.

In the same year, the Union of Soviet Artists denounced the experimental practices of the 1960s, and re-affirmed the official state policy of Socialist Realism. In the complete absence of institutional support, and without opportunities to exhibit or publish their work, artists working with performance were further marginalised. The artist Ján Budaj, founder of the Temporary Society of Intense Experiencing, attempted to re-imagine social space through his humorous urban interventions in Bratislava. In *The Lunch* (1978), he relocated his kitchen table, chairs and meal to a parking lot, on view to the inhabitants in an adjacent housing estate.

The fall of Communism during the Velvet Revolution of 1989 sparked a period of radical political and social change. With the separation of the Slovak Republic from the Czech Republic in 1993 has come a new assertion of Slovak identity and cultural traditions. At the same time, artists based in Central Europe are now exposed to opportunities for exhibition, publication, funding and sales in the international arena.



Joan Jonas' *Mirror Check*, 1970 (detail)  
Performed here for 11 Rooms, Manchester International Festival, 2011.  
Photo: Manchester City Galleries.

## PERFORMANCE TODAY

It is only recently that performance art has arguably made its way into the mainstream. Marina Abramović's 2010 retrospective at MoMA, *The Artist Is Present*, was a landmark event, representing one of the largest exhibitions of performance ever shown. The Tate Modern recently launched *The Tanks*, three huge spaces dedicated to installation and performance. Performance art's absorption into gallery spaces marks a decisive moment in the movement's history, one that has brought new audiences and new challenges. In 2012, British artist Spartacus Chetwynd became the first performance artist to be nominated for the prestigious Turner Prize. This was quickly followed by the 2013 nomination of British-German artist Tino Seghal, who is known for refusing any form of documentation of his work. While such prestigious nominations exemplify the acceptance of performance work in the mainstream, these works continue to pose theoretical and logistical challenges to art museums and the art market. As performance shifts from a radical, transgressive act to occupying a central place in mainstream cultural events, questions of commerciality, presentation and re-presentation, documentation and value are now more pressing than ever.

# PARTICIPATION & THE AUDIENCE



Roman Ondák, *Swap*, 2011  
Performed for Kaldor Public Art Project 27: *13 Rooms*, curated by Klaus Biesenbach and Hans Ulrich Obrist, at Pier 2/3 in Sydney, April 11–21, 2013.  
Photo: Jamie North/Kaldor Public Art Projects

The role of the audience is critical in performance art, as artists challenge the traditional contemplative, and arguably more passive, encounter with an artwork. Audiences encountering performance works are often asked to participate, whether as a part of the artwork or by witnessing performers endure extreme actions. In early Futurist and Dada performances, the aim was frequently to annoy, upset, shock, or disturb viewers. At some events, for example, glue would be spread onto seats before the audience arrived, literally sticking them in their seats, or objects would be hurled at them.

As performance developed throughout the twentieth century, interactions with audiences also changed. In the 1970s, artists' works were often explicitly political, forcing audiences to confront events such as the Vietnam War, as in Chris Burden's *Shoot*. These works attempted to evoke a reaction in relation to their social and cultural environment. In emphasising the importance of the artistic concept, many artists aimed to 'dematerialise' the art object, as in Joseph Beuys' marathon debating sessions at dOCUMENTA (5) (1972). Without a physical art object, the audience becomes integral to both the creation and the documentation of the work.

Curator and art critic Nicolas Bourriaud's book *Relational Aesthetics* (2002) emphasised the role of audience participation in contemporary art. Rather than focusing on an autonomous art object, the artwork creates a social environment in which people come together to participate in a shared activity. In Relational Art, the audience is envisaged as a community, and meaning is elaborated collectively, rather than in the

space of individual consumption. Bourriaud claims "the role of artworks is no longer to form imaginary and utopian realities, but to actually be ways of living and models of action within the existing real, whatever the scale chosen by the artist."

One of the most elaborate participatory works to demonstrate this idea is Jeremy Deller's *The Battle of Orgreave* (2001), in which more than 800 people participated in the recreation of a historic clash between striking miners and police in South Yorkshire, including strikers and police from the original event. *The Battle of Orgreave* required the active involvement of both participants and audiences, who all experienced a particular kind of social relation, that of a mass protest, and a particular relation to historical time in re-enacting the event 17 years after its occurrence.

This kind of mediated participation has become increasingly influential in both contemporary art and wider popular culture, as in the cultural phenomenon of 'flash mobbing'. Flash mobs are pre-planned, yet seemingly spontaneous performative gatherings of people in public spaces. Groups of people descend on a particular place, perform an unusual and seemingly pointless act for a brief time, and then disperse just as suddenly. The first recorded flash mob occurred in 2003 in Macy's department store, in which almost 150 people gathered on the ninth floor, stating they were seeking to buy a 'Love Rug' as a group. In flash mobs, as in participatory art, spectators and audiences – whether intended or not – are an integral part of the work.



# THE HUMAN BODY IN VISUAL ART

There is a long history of using the human body in visual art. Some of the earliest examples of 'living sculpture' were *tableaux vivants*, in which people would recreate well-known paintings or etchings by dressing in costume and holding a pose for a period of time. In 1921, Marcel Duchamp shaved his hair into the shape of a star, making his body the art object. Duchamp also experimented with his identity, creating a female alter ego named Rose Sélavy, who was photographed by Man Ray and signed many of Duchamp's works. Thirty years later, action painters like Jackson Pollock, used their whole bodies to create their works, which were traces of these actions. Soon, many artists began to dispense with the trace objects entirely, making the body itself the work of art.



Xu Zhen's *In Just a Blink of an Eye*, 2005.  
Performed here at 11 Rooms, Manchester International Festival. Photo: Manchester City Galleries.

The 1970s saw the body in visual art pushed to the limits of endurance, occasionally to the point of endangering the artists' lives. In *Rhythm 0*, Marina Abramović placed a series of objects including a rose, a feather, a whip, scissors, a scalpel, a gun and a bullet, on a table in front of her, and invited audiences to use the objects on her body. Valie Export's work also used the body to force a direct confrontation with audiences. In *Tap and Touch Cinema*, Export wore a 'theatre' around herself, inviting people in the street to reach between the curtains and touch her naked, unseen body.

# PARRAMATTA TOWN HALL + PROJECT 28

Australian artist Mike Parr has also used his own body to dramatic and cathartic effect in his explicitly political work. In works such as *Close the Concentration Camps* (2002), in which he sewed his lips together in solidarity with refugees in Australia's detention centres, Parr has drawn attention to the direct consequences of political actions on the body.

More recently, body art has begun to incorporate technology in new, cutting-edge ways. Australian artist Stelarc, for example, has used remote technology and cybernetics in his performance works, challenging our understanding of what a body is and can do. In one performance, Stelarc connected his body to electronic muscle stimulators controlled remotely over the internet. In 2007, Stelarc had a living, cell-cultivated human ear surgically attached to his left arm, literally changing his body's constitution.

Kaldor Public Art Project 27: *13 Rooms* drew on and extended this history, with each artist making particular use of the human body as both subject and object. The exhibition included a re-presentation of Joan Jonas' influential 1970 work *Mirror Check*, in which the audience watches a woman, carefully examining herself in a small hand-held mirror. Marina Abramovic's *Luminosity* (1997) saw a female performer seated on a bicycle seat, perched high on a wall, pushing her body to the limits of endurance. In Laura Lima's work *Men=Flesh, Women=Flesh – FLAT*, interpreters

inhabited a space only 45cm high, forcing the body into a restricted position with limited movement. In contrast, Simon Fujiwara's *Future Perfect* involved a single male performer lying in a tanning bed, repeating phrases from an English-language lesson, in a humorous exploration of our society's obsession with self-improvement.

In the work of Roman Ondák, audiences are physically involved as both participants and art objects. With the artist no longer directly engaged in making a tangible art object, traditional relationships between artist, audience, object, exchange and value are up for negotiation. In Ondák's *Swap*, the performer, a physical stand-in for the artist, coaxes the audience into exchanging their possessions, raising questions on the relationship of the self to material objects. *Measuring the Universe* relies entirely on the measuring and documentation of each participant's height. An ordinarily private ritual enacted in the family home is shifted to the public sphere of the art exhibition, provoking each participant to contemplate their own body as part of a collective, while the marks on the gallery wall become a visual representation of physical sameness and difference. Finally, occupying the position where Ondák might stand on his terrace in Bratislava, the audience momentarily embodies the absent artist. At the same time, framed by the balcony doors of *Terrace*, and on view to waiting visitors, they themselves become an object of display.





Parramatta, Australia's second-oldest settlement is host to some of the finest and most historically rich collections of colonial architecture in NSW. The Town Hall is a two-storey heritage listed, Victorian Free Classical Civic Building, situated in the heart of Parramatta City. Featuring high ceilings, tallow wood floors and elaborately decorated interiors, the building has functioned as Parramatta's Town Hall since its inception in 1883.

Between 1816 and 1830, the Annual Feast for Aborigines, initiated by Governor Macquarie with the aim of maintaining good relations between the colonial administration and Indigenous communities, was held on this site. At other times, the city's market fair, at which livestock, fish, poultry, grain and apparel were sold, occupied the site. Designed by G A Mansfield, the Parramatta Town Hall was built by Hart and Lavors, and acquired various additions to accommodate Council, citizens and visitors over the years. It has since undergone significant restoration to return the building to its original historical state.

Parramatta is Sydney's second-largest commercial and retail CBD with a host of dynamic cultural bodies such as Riverside Theatres, the Information and Cultural Exchange (ICE) and the Parramatta Artists Studios. Kaldor Public Art Projects is delighted at this opportunity to join with Sydney Festival in presenting Roman Ondák's work in this ever-growing multicultural and creative landscape.

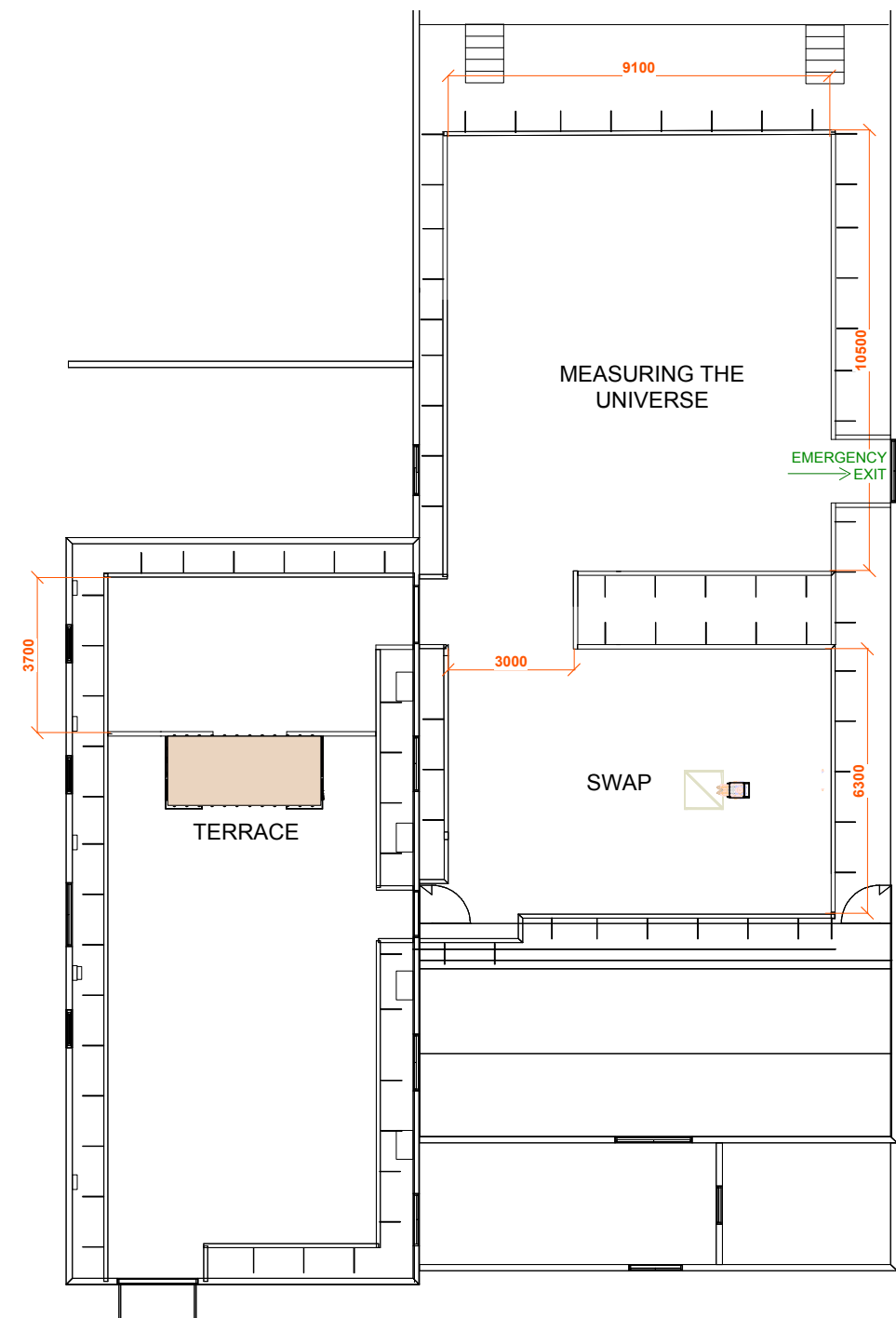
For Project 28, the Town Hall has been transformed into a bespoke exhibition space hosting Roman

Ondák's three artworks. The Kaldor Public Art Projects exhibition team worked closely with the artist in planning the viewers' experience of each work and navigation through the space within the parameters of the heritage building.

The floor plan of the Town Hall placed significant restrictions on potential layouts for the Project - the outcome impacted by the original doorways, fire escapes and ceiling heights. The pristine envelope of freestanding white exhibition walls, constructed to avoid damaging the heritage surfaces, create a gallery within the site. However, the heritage listed ceilings remain exposed, saluting the building's past and present.

In addition to the architectural constraints, each of Roman Ondák's works required deft negotiation of the space. *Terrace*, created especially for Parramatta, raised the challenge of effecting the physical shift in perspective from spectator to participant. Upon entry, the viewer must encounter the other two artworks, *Swap* and *Measuring the Universe*, before being able to step onto *Terrace*.

Ondák's spatial guidelines for *Measuring the Universe* specified minimum dimensions for the large room, articulating the requirement of a separate enclosed space with pristine white walls interrupted by a sole doorway. The popularity of *Swap* in its original performance in a small enclosed space in *13 Rooms* at Pier 2/3 influenced its presentation in the Town Hall. Ondák's request for the work to occupy an



open gallery environment had to be balanced with logistical considerations of crowd movement and control. To accommodate the artist's desire for *Swap* to be the first work experienced in the exhibition, we required a space large enough to hold many visitors, while allowing a comfortable flow of viewers to *Measuring the Universe* and *Terrace*. The placement of the performer's chair was pivotal in encouraging participation while maintaining a clear thoroughfare.

We thank Sydney Festival and Parramatta Council for their partnership and commitment to realising the artist's intentions.

# IN THE CLASSROOM

## SECONDARY

■ Students form pairs and draw each other's full body outline on a large sheet of paper. Working individually, each fills his/her own outline with symbols representing significant events, heritage, home, landmarks, friends and family members, using sketches, collage and typography. Each student then presents their personal body timeline to their peers and asks the class members to guess what the symbols represent. The individual body outlines are then placed side by side along the wall to create a class portrait.

■ Working in groups of three or four, select a film clip from the Australian National Film and Sound Archive youtube channel <http://www.youtube.com/user/FILMAUSTRALIA>. Watch the clip on mute. Each group member focuses on a different performer, analysing their body language, facial expression and interaction with their surroundings, before producing an exaggerated version of the performance. As a group, re-enact and record the performance on

video. The class then discusses the experience of surrendering their own identity and assuming the role of the performer.

■ Each student brings a photo of the front of their house to the class, but does not reveal it. The activity begins with each writing a descriptive paragraph expressing the visual appearance of his/her house's façade, including the proportions, colours and textures of the materials of the walls, door, windows, furniture and plants. Working in pairs, one student reads the description aloud while the other sketches an image based on the text. Students exchange roles and repeat the activity, before unveiling their drawings. Discuss the qualities of these drawings before showing each other the photos of the house façades. How accurate are the drawings? Discuss the difficulties involved in visualising and creating an interpretation of a space which is very familiar to another person.

## TERTIARY

■ Recent decades have witnessed a surge in participatory art projects, which many commentators describe as a 'social turn' in contemporary art. In his influential 2002 book, *Relational Aesthetics*, Nicolas Bourriaud championed this trend towards *relational* art, where artists increasingly engage with social relations, rather than art objects. Claire Bishop has famously criticised Bourriaud's thesis, notably in her book *Artificial Hells: Participatory Art and the Politics of Spectatorship* (2012), focusing on participatory art that disrupts traditional modes of artistic production and consumption.

Discuss the work of Roman Ondák in the context of recent art historical debates on the 'social turn', with reference to ideas of authorship, spectatorship and participation.

■ ***I believe that the problem of the object is one of the most interesting problems that needs to be faced, but that one cannot solve it by producing a work without objects.***

Daniel Buren, in conversation with Seth Siegelaub and Michel Claura  
*Daniel Buren. Erscheinen, Scheinen, Verschwinden*, Kunstammlung Nordrhein-Westfalen, Richter, Düsseldorf, 1996, 113.

What is the „problem of the object“, as it has been contested in art historical debates and artistic practices since the late 1960s? How does Roman Ondák's work confront this “problem”, in terms of interrogating the traditional status of the art object?

■ ***At once exposing the artificiality or acquired customs of the art world, Ondák's world is placed firmly in the context of daily life and events, juxtaposing itself with the rules or order of the everyday not only to deconstruct and satirize but also to reveal connectedness to other modes of life and work.***

Jessica Morgan, 'Insite and Outsite', in Silvia Eiblmayer ed., *Roman Ondák*, 21.

How does the work of Roman Ondák relate to theoretical notions of the 'everyday', looking specifically at *Swap*, *Measuring the Universe* and *Terrace*? How might artistic strategies of reframing or de-familiarising the everyday be affected by the works' relocation to Parramatta in 2013?

■ ***Ultimately, social media's true challenge to art may not be the excellent cultural production of students and nonprofessionals that is now readily available online. It may lie in the very dynamics of Web 2.0 culture: its incessant innovation, energy, and unpredictability.***

Lev Manovich. 'Art After Web 2.0' in *The Art of Participation* (2008), 78.

User-generated content, open source platforms, crowdsourcing, user tagging, blogging, Facebooking, Tweeting, memes, selfies – the wide range of activities classified as “social media” has unquestionably contributed to the recent rise of participatory art. With reference to ideas of authorship, ownership and the role of the viewer in Roman Ondák's work, discuss the influence of social media on participatory art.



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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 45 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' 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, Thomas Demand, and Allora & Calzadilla.

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, and most recently, for hospitals. These programs and resources 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, and guided by a Curatorial Advisory Group of eminent international art directors and curators drawn from organisations such as dOCUMENTA (13), Kassel, and the Tate Modern, London.

[www.kaldorartprojects.org.au](http://www.kaldorartprojects.org.au)



*Measuring the Universe*, 2007. Performance at MoMA, New York, 2009  
Courtesy the artist and Collection MoMA, New York  
Photo © MoMA, New York