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## **Miguel Ángel Cárdenas and Abstract Warming**

“Interviewer: There are reasonable people who say that abstract painters are completely mad.

Miguel Ángel Cárdenas: If, by madness, we understand the mysticism that leads the artist to sacrifice comfort—both intellectual and material—I agree with these people that we are all mad.”

September, 1960. *El Correo* newspaper, Medellín, Colombia.

### **I.**

#### **Genesis**

This paper aims to study the work of Colombian artist Miguel Ángel Cárdenas (El Espinal 1934–Amsterdam 2015), focusing mainly on the pieces he produced in the 1970s, called *tensages*, and evaluates the key role sexuality plays in these works and within the artist’s everyday life.

Since the early stages of his career, Miguel Ángel Cárdenas’s work was oriented towards abstraction. While during his early years he created pieces that emerged from strictly formalist research, after leaving Colombia in 1961, Cárdenas faced a new reality that deeply transformed his own understanding of art. It was then that he began to approach abstraction through its relationship to everyday life. After arriving in Europe, Cárdenas developed a body of work reflecting his intimate experience of eroticism and sexual identity.

In Colombia, after completing two years in a Bachelor of Architecture program (1952–1953), Cárdenas left to study painting at the School of Fine Arts (1955–1957), where he attended courses taught by Luis Linares and Manuel Hernández. At school, he consolidated a personal abstract style, working with the paintbrush and the palette knife in order to endow color planes with meaning, and composed puzzles of well-defined shapes and edges that conversed with the geometrical without becoming either rational or arbitrary. (Fig. 1)

At this stage, color composition in Cárdenas’s work was directly derived from the artist’s instinctive relationship with the world surrounding him, including nature—which was often a primary motif. He embraced nature’s palette without favoring any predominant hue, and the diversity of tones he used at that time ranges from light blue

to contrasting black and caramel, and to the characteristic toasted yellow that appears in the background of many of these paintings.

In an interview with *El Tiempo* newspaper (fig. 2), held on the occasion of his exhibition at Luis Ángel Arango Library in 1959, when he was only 25, Cárdenas explained that he had arrived at abstract art somehow intuitively, as a result of his experiments with color, rhythm and new forms. He also acknowledged Cubism and Futurism as the avant-garde movements that most influenced his artistic process, due to their ability “to arrest the object within time and space and bestow a geometrical essence upon it.” “In abstract painting,” he added, “you take only that which is essential for the composition. The most important thing is to shape feeling, so you can enhance the aesthetic emotional content.”<sup>1</sup>

One year later, on the occasion of a new exhibit at Colombia National Library, Walter Engel, one of Colombia’s prominent art critics, and an exile from Germany, wrote: “The new pieces consist of multiple flat patches, irregular but with precise shapes and edges, placed upon other—more diluted—patches that tend to fade towards the borders of the painting. Compared to his exhibition from the previous year (at Luis Ángel Arango Library), the main concept remained more of a solid plastic consistency, perhaps less open and less dispersed than the old nice kaleidoscopic effects, but more concise and dense in its exploration and treatment of color.”<sup>2</sup>

Even though Cárdenas was not a “Trabist”—a follower of Marta Traba, who was an Argentine art critic and founder of the Bogotá Museum of Modern Art—Traba referred to his work positively, while she also criticized how easy it was to become a young new artist in Colombia at the time, and how many of those newcomers were trying to make a name for themselves based on their novelty and not actual talent. Without going too deep into Cárdenas’s style, Traba nonetheless showed appreciation for Cárdenas’s beginnings and for the way he questioned the role of form within abstraction. (Fig. 3)

Cardenas’s own interest in art history, as well as the courses he took with Marta Traba at Los Andes University, made him familiar with and interested in different historical painting schools, so much so that he declared himself to be an artist “in constant transition.” He felt close to Abstract Expressionism and the way it conveyed emotions through color, form and rhythm. At the same time, he found in abstraction, despite its non-referential quality, a unique way to express his inner nature and his essence as a “free man.” No other form suited his temperament as well.

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<sup>1</sup> “Intuitivamente he llegado al Abstraccionismo” [‘I’ve arrived to Abstractionism intuitively’], interview in *El Tiempo* newspaper, August 1959.

<sup>2</sup> Walter Engel, “Tres exposiciones de arte en Bogotá”, *El Tiempo* newspaper, August 1960.

<sup>3</sup> “Las Anti-pinturas de Cárdenas”, *Semana* magazine, 26 June 1961.

<sup>4</sup> Fernán Torres León, “La joven pintura abstracta” [‘Young Abstract Painting’], interview in *El Tiempo* newspaper.

<sup>5</sup> Katz, Jonathan, “Committing the Perfect Crime: Sexuality, Assemblage, and the Postmodern

<sup>6</sup> Walter Engel, “Tres exposiciones de arte en Bogotá”, *El Tiempo* newspaper, August 1960.

<sup>6</sup> Harnason, H. H., *History of modern art*, Chapter 21. Available at:

<https://es.scribd.com/document/311833516/HH-Arnason-Pop-Art-And-Europes-New->

It is the thesis of this paper that such an approach to abstraction from the most intimate realm is what would eventually encourage the artist to approach sexuality through abstraction.

## II. S(exile)

In 1961 Cárdenas moved from Colombia to Barcelona, Spain, with a fellowship granted by the Colombian Ministry of Education and UNESCO, which covered the expenses of his training in fresco painting and engraving techniques. However, it is worth mentioning that, just before leaving the country, he held one last exhibition at the National Library in May that year, titled “Pinturas/Antipinturas” [‘Paintings/Anti-paintings’] (figs. 5-6), in which he revealed a clear intention to challenge traditional media. The exhibition included several paintings, but also some pieces made with broken glass, concrete and metal mesh that stirred some controversy by questioning the traditional definition of what is to be considered “art.” The artist described the technique employed as “shattered glass glued according to the patterns formed by chance when breaking.” In response to the most critical and conservative reactions, he said: “Art has to be free to express its artistic conception spontaneously, and this freedom cannot be reduced to its simple expression, it has to be expanded to the materials themselves.”<sup>3</sup>

Once in Barcelona, Cárdenas became interested in the work of the *informalists*, such as Antoni Tàpies and Manolo Millares. Also, on a trip to Paris, he saw an exhibition of Lucio Fontana and was deeply impressed by his *spatialism*. Cárdenas felt there was a close connection between his anti-paintings and Fontana’s pieces, which also had holes that revealed the wall behind the canvas and established a similar relationship with space beyond the purely pictorial plane. Back in Barcelona, Cárdenas held an exhibition of abstract works in which he approached abstraction from more traditional techniques, such as engraving and watercolors—a technique he enjoyed for its playful and colorful dynamism.

There occurred a turning point in Cárdenas’s exile when Malaquías del Diego, a friend he met in Spain, told the artist about a contact he had in a gallery in The Hague, Netherlands, and suggested that he exhibit there. Beyond new professional horizons, what the Netherlands would offer Cárdenas at that point was sexual freedom—a safe environment for the acceptance and expression of homosexuality. The artist never alluded to his sexual orientation before leaving Colombia, where the Catholicism of his own family and the pervading social conservatism made him feel uneasy. The exile provided him with an opportunity for self-expression, allowing him to leave his country behind and embrace a new, liberated sexual identity which directly influenced the production of new works in which eroticism, the female and male sexual organs, and sexual intercourse acquired positive connotations, finally free of taboos.

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<sup>3</sup> “Las Anti-pinturas de Cárdenas”, *Semana* magazine, 26 June 1961.

A wonderful document about this exile experience is the 1981 video art piece *Somos libres* ['We Are Free'] (Cárdenas was one of the pioneers of video art in the Netherlands), which was actually broadcast by Dutch national television. Without dialogue, and alluding metaphorically to the seven deadly sins, the piece tells the story of a man harrassed and beaten by priests and cops, who runs away to meet his partner to set off on a journey. The first stage of the trip takes place in a cold city that reflects the characters' sadness for being rejected by the censorious looks of an alienated society. Then the couple travel in what sounds like a train. They appear wearing tunics and cubic masks, sides of which are made of mirrors, symbolizing how society forced them to negate their sexual orientation and be a mere reflection of conventional standards. Finally, the couple arrive at a new destination where the story ends with a denouement of liberation and lust.

For Cárdenas, the Netherlands—first The Hague, and then Amsterdam, where he lived until his death—meant freedom. And freedom implied the opportunity to experience his own sexuality without censorship. This is a crucial fact in his career. In Colombia, the artist had to hide, something that most likely affected his formal approach at that time, which referred to an intimate, secret, “enclosed” life. This is also reflected in Cárdenas's statement about abstract painting: “The times we live in, absolutely materialistic, are in need of some mystery, of something ungraspable... and abstract painting grants the opportunity to be confronted by something that wants to keep its secret zealously, something that proposes an enigma that is hard to solve.”<sup>4</sup>

After arriving in the Netherlands in 1962, Cárdenas rejected his past completely. He changed his name to Michel Cardena as a sign of rebellion against his own roots, including Catholic religion and his parents' disapproval of his communist friends and his homosexuality. The new name also had a more European resonance, in clear contrast to the original Latin one. As the artist put it himself: “I changed my last name and deleted the “S” as in “sex”, and the “angel” in “Miguel Ángel.”

Exile is a central element in Cardenas's work, alluding to the encounter of two cultures: the cold and rationalist Northern European culture, which paradoxically freed him; and the warm Latin culture of his native country, which, on the contrary, condemned him. Living abroad in a different cultural environment opened “other” possibilities for the artist, both artistically and personally. It is interesting to observe how these two perspectives intermingle to become one, and how Cárdenas's life is revealed in his art.

As Jonathan Katz wrote when assessing the influence of Robert Rauschenberg's homosexuality in his work: “The postmodern turn in American art had authors; these authors had relationships with one another; these relationships not only informed their thinking about audience and meaning-making in a context of grave constraint, but moreover is written on the surfaces of their work.”<sup>5</sup>

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<sup>4</sup> Fernán Torres León, “La joven pintura abstracta” [‘Young Abstract Painting’], interview in *El Tiempo* newspaper.

<sup>5</sup> Katz, Jonathan, “Committing the Perfect Crime: Sexuality, Assemblage, and the Postmodern Turn in American Art”, in *Art Journal*, vol. 67, no. 1 (2008), p. 53.

### III

#### Warming: A Sexual Abstraction

Although his arrival in the Netherlands did not imply an immediate and absolute acceptance—the artist actually mentions how it was initially difficult to find safe environments for establishing gay relationships—the experience of walking around Amsterdam’s Red Light District, where prostitutes exhibited their bodies, charged with eroticism, behind display windows, was almost epiphanic. Cárdenas was also interested in these glass cabinets as the symbol par excellence of commodification. “The shocking experience of seeing prostitutes in glass cabinets led me to use boxes where I would place objects behind glass. That inspired me to keep on working on the topic of space.”

It is in the crossroads between abstraction, mass culture and sexuality where, to our judgment, Cárdenas’s work achieves its most powerful outcomes. At this stage, the artist started working on pieces showing all sorts of waste behind glass, for example, *Nog slechts enkele dagen* [‘Just a Few Days’], 1963 (fig. 7), where he assembled everyday objects such as sprays, cloths, pearl necklaces, and also promotional signs and lettering from display windows. As an artistic technique, assemblage—to which the MoMA devoted an emblematic exhibition in 1961 (“The Art of Assemblage”)—emerged from a combination of collage and the ready-made, as well as from a growing general interest, shared by Pop Art, in speaking about everydayness and involving everyday reality within the work of art.

Around that time, Claes Oldenburg stated: “Art should be literally made of the ordinary world; its space should be our space; its time our time; its objects our ordinary objects; the reality of art will replace reality.”<sup>6</sup>

Cárdenas used assemblage for his series *Tensages* (1964-65), a group of pieces that still reflected the artist’s interest in abstraction but which ironically highlighted the most banal and kitsch aspects of the *objets trouvés* as well, erotically re-contextualized. The *tensages* made sexualized use of colored latex (PVC), which was tightly stretched out onto wooden brackets in order to generate geometric forms such as circles, triangles and squares which were then destabilized by the introduction of vacuum cleaner hoses, tires, plastic balls, zippers and toys, thus orchestrating a sexual intercourse of sorts between forms.

The first *tensages* were exhibited in The Hague at Galerie Orez in September 1965. The exhibit curator, Wim Beeden, wrote on the occasion: “From the aspect of the pure object, Cardena has evolved towards a mode of art in which all meaning derives from the object per se, finding a form to which objects are committed from a higher degree [than the glass cabinet pieces were]. This (perhaps) new form is not only aesthetic, as

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<sup>6</sup> Harnason, H. H., *History of modern art*, Chapter 21. Available at: <https://es.scribd.com/document/311833516/HH-Arnason-Pop-Art-And-Europes-New-Realism-Ch-21>

it reveals itself mainly through the artist's erotic obsessions. The constructions of female and male sexual organs are archaically monumental, but certainly charming in the subtle irony with which they are elaborated from commercial everyday items.”<sup>7</sup> (Fig. 8). Beeden concludes his text pointing to a certain “Mondrianesque *baroquism*” of the works.

In 1965, Cárdenas was part of the group exhibition “Pop Art and New Realism,” which travelled from The Hague to Brussels, Vienna and Berlin, along with figures such as Andy Warhol and Richard Hamilton, among others. Although critics such as Serge Guibault<sup>8</sup> have persistently pointed to the competition for cultural supremacy between the US and Europe since the emergence of Abstract Expressionism, there is no doubt that the *Nouveau réalisme* was to a great extent the European counterpart to American Pop, and probably the trend that most influenced Cárdenas when he was working on those pieces.

The *Nouveau réalisme* group was established in Paris and based on the manifesto that critic Pierre Restany wrote in April 1960 during a visit to Yves Klein, one of the members of the group. As was the case with Pop Art, this “New Realism” tried to blur the limits between art and life and incorporate reality, in its most common and quotidian, within works of art. On many occasions, this involved “contaminating” artistic works with mass culture objects, but also employing new strategies, such as the happening, in order to comment on the new media through these very new media.

In the manifesto Restany wrote: “We are witnessing today the exhaustion and the ossification of all established vocabularies, of all languages, of all styles. Because of this deficiency—through exhaustion—of traditional means, individual initiatives, still scattered in Europe and America, confront each other; but they all tend, no matter what the range of their investigations, to define the normative bases of a new expressivity. It is not just another formula in the medium of oil or enamel. Easel painting (...) has had its day. What do we propose instead? The passionate adventure of the real perceived in itself and not through the prism of conceptual or imaginative transcription. What is its mark? The introduction of a sociological continuation of the essential phase of communication. Sociology comes to the assistance of consciousness and of chance, whether this be at the level of choice or of the tearing up of posters, of the allure of an object, of the household rubbish or the scraps of the dining-room, of the unleashing of mechanical susceptibility, of the diffusion of sensibility beyond the limits of its perception.”<sup>9</sup>

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<sup>7</sup> Translated from the “Michel Cardena” exhibit brochure, Galerie Orez, The Hague, Netherlands.

<sup>8</sup> Serge Guibault's thorough analysis shows how the US government made use of artistic movements such as Abstract Expressionism to secure its supremacy over the Soviet Union and, at the same time, over the rest of Europe. Subsequent movements have also reflected that polarity. See *Reconstructing Modernism: Art in New York, Paris, and Montreal 1945-1964*, MIT Press, 1992; and *How New York Stole the Idea of Modern Art*, University of Chicago Press, 1983.

<sup>9</sup> Pierre Restany, “The New Realists”, in *Art in Theory 1900-2000: An Anthology of Changing Ideas*, edited by Harrison Charles and Paul Wood, Blackwell Publishing, 2003 [1992], p. 590.

Cárdenas, who in 1965 participated in a group exhibition in Paris titled “Latin American Artists in Paris,” was undoubtedly familiar with this artistic movement. The *Tensages* are seductive pieces that not only try to incorporate reality within the work of art, but also highlight sexuality as an intrinsic part of this reality. They aim at revealing how, in consumer society, despite all its hypocrisy and prudishness, sex works as any other commodity. To fuck, Cárdenas stated, should not be considered something “dirty,” whether as an act or as a term, and it should not be banned from everyday usage. That is why the objects he picked—such as balls, zippers or telephones—are connected to the body. The pieces’ titles also point to this sexual dimension: *Oh Boy*, *Oh Girl*, *Blue Lovers*, *Call Boy*, *Green Couple*. (Figs. 11, 12, 13, 14, 15)

Cárdenas might be considered an artist of human “warmth”—understanding warmth from its most basic, physical sense, as that which allows for physical phenomena such as evaporation, to human warmth or affection manifest in Latin American culture, and the “warmth” implied in sexual intercourse. Attempting to turn this “warmth” into form Cárdenas created a work even more abstract than the *tensages*, a piece closer to Concretism and Minimalism in its use of metal, and aimed at physically heating the spectator—*Hot Vagina* (1969) (Fig. 16), made with metal sheets and an electric heating coil that heated the piece up before the viewer. Shortly after, in the 1970s, Cárdenas continued to explore and experiment with heat in performances and happenings<sup>10</sup> in which he became the “heater” himself.

At the beginning of his career in Colombia, Cárdenas was already interested in approaching art from the realm of feeling and sensations. When asked how he would paint a woman, he replied: “I would not paint a woman, I would paint the sensation that flows from a woman,” He expresses interest in the interior, not the exterior. Cárdenas initially approached abstraction from the emotional and the sensual and, increasingly, later on, from the erotic.

To conclude, it is worth mentioning the influence of Bertrand Russell on Cardenas’s work. The texts of the British philosopher and mathematician helped the artist cope with and exorcize the traumatic guilt derived from his sexual orientation and his Catholic education. “Bertrand Russell,” Cárdenas said, “saved my spiritual life. When I was 18 I suffered from tuberculosis and had to spend two years in a sanatorium attended by nuns. One of those nuns raped me. At that time, I felt very confused about my religious beliefs, and another young patient passed me Russell’s *Why I Am Not a Christian* [1927]. After reading the book, all my doubts about Catholicism cleared up. I have admired Russell so much since then that I decided to declare his birthday a new era of peace and understanding.”<sup>11</sup>

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<sup>10</sup> Some of the “warming-up” or “heating up” pieces performed as happenings in 1972-75 are *Un cube se transforme en cercle par la chaleur de Cardena* [‘A cube turns into a circle by the action of Cardena’s heat’], *Cardena Rechauffe le soleil* (‘Cardena heats the sun’), and *Cardena Rechauffe la Bible* (‘Cardena heats the Bible’).

<sup>11</sup> Interview with López Sebastián, *Errata* magazine, no. 5, 2014.

Bertrand Russell was the catalyst for Cárdenas's rejection of a suffocating religion, which discriminated against the values of freedom that his exile in the Netherlands helped release. Russell's stance towards religion and Christianity, and especially his writings on the cruelty of deeply rooted social dogmas, became like a new "Bible" for the artist, as did Russell's liberal opinions on sexuality and marriage.

Sexuality, which first appeared overtly in the *tensages* and which became increasingly eroticized and explicit in the video art pieces, became a central topic in Cardenas's work.<sup>12</sup> Fluids, orgasms and moans are recorded as part of performances—usually performed by the artist himself—as symbols of a sexual intercourse without hierarchies, understood as something sacred and beautiful, whether gay or hetero. In the same vein, words such as "fuck," "cunt" or "dick" became key elements in pieces that sought to reveal the sublime in the sexual intercourse between men and women, men and men, and women and women.

As for Cárdenas's own stance on abstraction, as we have shown above, his exile in the Netherlands and the freer way of life it granted him, undoubtedly contributed to a new artistic practice in which abstraction was approached in more conceptual than formal terms. The geometrical forms converse with the glued objects generating a tension between order and chaos, rigidity and fluidity, coldness and warmth. In doing this, the artist overtly contests society's norms regarding the body and sexuality. One can go as far as to argue that these works belong to a *queer*<sup>13</sup> aesthetic to the extent that they oppose dominant heterosexual standards and in the way they approach gender beyond clearly drawn and typified frontiers separating male and female on a sexual basis. "Heat," "warmth," is the same for everyone.

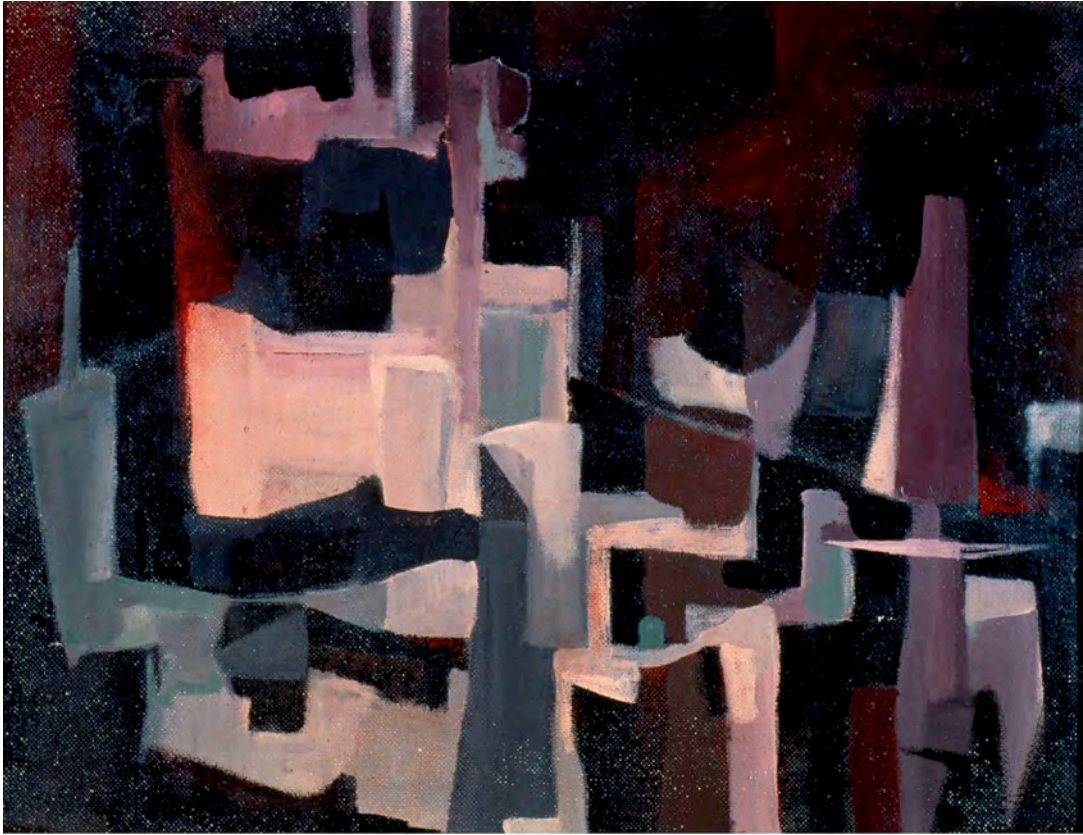
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<sup>12</sup> In 1969 Cárdenas purchased his first video camera and established Warming Up Company Etc Etc Etc, a video art & performance (happening) company whose logo evoked a vagina.

<sup>13</sup> Even if the term *queer* emerged within the particular context of the struggle for civil rights of the LGBT community and during the AIDS epidemic in the US in the 1990s, it has expanded to represent a global community. A useful tentative definition that could very well contain the work of Cárdenas states that *queer* is not "in the articulation and production of concrete categories of sexuality and gender, but in the very real ways that queer art (be it a novel, a photograph, a film, a performance) can cut across and dismantle the attempt to produce sexual subjects as inevitable members of a 'type'". In Jennifer Doyle, "Queer Wall Paper", p. 20.

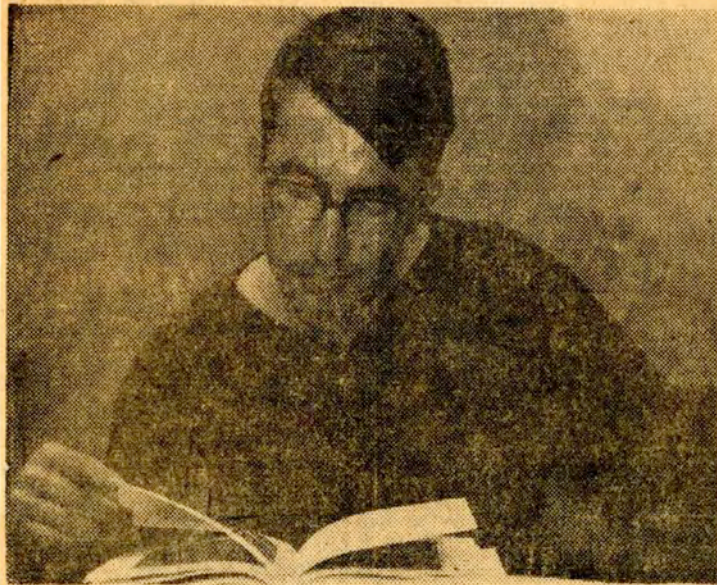


**FIGURES**



1. *Untitled*, 1959, Enamel on board. Banco de la República Collection

## “Intuitivamente He Llegado al Abstraccionismo”: Cárdenas



Esta fotografía de Miguel Cárdenas, tomada por Hermán Diaz, podría llamarse, también, “Abstracción”...

—Yo no escogí el abstraccionismo: El fue el que me escogió a mí. Llegué a ese estilo intuitivamente cuando buscaba en él color, ritmo y nuevas formas—dice el pintor Miguel Cárdenas, quien abrió una exposición el miércoles de esta semana en la sala Gregorio Vásquez, de la Biblioteca Nacional.

### OTRAS ESCUELAS EN EL ABSTRACCIONISMO

—¿Cuál es la escuela que más ha influido en el abstraccionismo?

—Indudablemente el cubismo. Los pintores cubistas captaban el objeto en relación con el tiempo y el espacio dándole esencia geométrica. Ellos abstrajeron lentamente la pintura, hasta que después de una larga evolución surgió la escuela abstracta actual.

—¿En el abstraccionismo está presente lo clásico?

—Toda pintura conserva un mismo esquema geométrico. Luego, entonces sí está presente.

—¿Cómo debe ser la estética en lo abstracto?

—En la pintura abstracta se toma nada más que lo esencial para la composición. Lo importante es darle forma al sentimiento para un mayor contenido de emoción estética.

—¿El estilo abstracto es anecdótico?

—Rechaza por completo la anécdota y la literatura para trabajar solamente en la pintura y para la pintura.

—¿Se contradice a nuestra época?

—No. Es un desahogo de ella. Este siglo es de búsqueda y lo mismo que en el abstraccionismo, deecha lo malo y lo innecesario, no lo antiguo, para que brote lo nuevo.

—¿Qué otro estilo se nota dentro de su abstraccionismo?

—El futurismo, cuyo fin es perseguir la expresión del movimiento, sin lo cual la pintura carece de vida.

—¿Sus obras tienden más a lo trágico o a lo romántico?

—En la modulación del color y en la tonalidad se ve claramente el romanticismo.

—¿Lo que usted crea lo elabora antes en su mente?

—Yo no me propongo crear una cosa fija ni pensada desde antes, porque esto limita la libertad.

—¿Cómo pintaría usted una mujer?

—Una mujer no, la sensación que fluye de una mujer. Para expresarla plenamente emplearía colores verdes y rosas.

—¿Y esto es verdaderamente real?

—Sí, porque no explica el exterior sino el interior.

### EN EL ESPINAL

—¿Usted dónde nació?

—Nací en el Espinal, Tolima. A los 8 años comencé a pintar sin saber por qué. Ninguna circunstancia del ambiente, en que viví me favoreció para impulsarme al arte. Pintaba todo lo que veía en mi reducido mundo de niño: carbritos, perros, ranchos, flores...

Y todo esto sin yo querer se refleja aún en mis obras. Después en 1955 ingresé en la Escuela de Bellas Artes de Bogotá y en ocasiones anteriores expuse mis cuadros en la Biblioteca Luis Angel Arango y en la Biblioteca Nacional. Ahora espero continuar en el progreso y luchar hasta conseguir lo que me he propuesto.

## UN PINTOR VERDADERAMENTE JOVEN

Por MARTA TRABA

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Ser pintor joven es cosa peligrosamente fácil en Colombia. Le hace falta al hombre joven lo más importante para desarrollar una personalidad seria: la obligación de luchar por salir del anonimato y la dificultad para alcanzar un nombre con alguna mínima resonancia dentro de las listas del arte de un país. Aquí estamos "a caza" de los jóvenes: los necesitamos; los inventamos. Vemos en ellos la única posibilidad de que no se extinga una familia pequeña y valiosa, la familia de los pintores. ¿En qué país europeo un hombre que apenas se inicia tiene siempre una galería al alcance de la mano?, ¿una crónica que, en favor o en contra, hace hincapié en su existencia?, ¿un coro de alabanzas que, puestos en movimiento por su familia y amistades, se obstina en coronarlo aún contra su voluntad?

Ser joven es, en Colombia, una carrera contra el tiempo. Apenas aparece el joven y ya se anuncia al maestro; apenas éste asoma (desde luego que sólo nominalmente), ya se le asigna un estilo cuando, en realidad, nada hay más incompatible con la madurez de un estilo que la precipitación de la juventud. Todos somos en parte culpables de estas consagraciones prematuras, porque lo único lógico ante un pintor joven sería "admitirlo en observación" y seguir su tarea de cerca, apoyando más sobre sus defectos que sobre sus cualidades y estudiando sus obras sólo como preámbulo de futuras definiciones estilísticas.

La juventud sigue siendo el motor

que pone todo en movimiento en la actual exhibición de Miguel Cárdenas Rodríguez. Auténticamente joven, su obra avanza en cada muestra individual o colectiva, y avanza a saltos. En tres años ha salido del arte figurativo y ha ingresado en la abstracción. Pero no se trata, tampoco, de una inconsiderada turbulencia que no tiene tiempo de reflexionar; el primer riesgo grave, que es el de copiar a los "maestros" que lo rodean, lo sortea bien. No hay rastros en sus telas de Ramírez Villamizar, ni de Villegas, ni de Judith Márquez, sino más bien la huella común de una gran corriente de arte abstracto europeo que ha inventado una concentración de formas a manera de espigas dorsales de un cuadro, o que se dedica a aglomerar en un espacio una serie de planos quebrados muy dinámicos y anárquicos. Por ahora su pintura trata de sostener esta construcción, y está demasiado angustiada por la vitalidad de las formas como para permitirse variaciones sentimentales alrededor de ellas. La calidad, el matiz, la sensibilidad de la materia, las transparencias, las líneas como argumento libre, el refinamiento cromático, están todavía ausentes de estas variaciones rigurosamente formales y vendrán por añadidura.

La exposición de Cárdenas Rodríguez está fundada sobre la pregunta: ¿Cómo se crean y componen las formas? Es cierto que el color interviene en segundo término y se empeña en iluminarlas; pero sería lo mismo si la exposición hubiera sido trabajada sólo en

blanco y negro. Cárdenas Rodríguez ha empezado por donde debía, por la pregunta N° 1, cuya respuesta adecuada determina la existencia básica del cuadro. Y es importante subrayar su actitud, cuando la gran mayoría de las veces los jóvenes comienzan al revés, acumulando trucos, texturas, calidades, sobre la nada y ejecutan esa pintura "tembladera" que parece destinada a desmoronarse al primer contacto con los demás.

La exposición anterior de este joven pintor fue simplemente una confesión de parte: "quiero ser pintor, debo lanzarme a la pintura"; pero ahora se ha vuelto sobre sí mismo y con mucha mayor modestia que en un principio, ha comenzado por la composición y creación de sus formas libres. No se puede decir que las sienta como un hecho definitivo: esto sólo ocurre cuando se ha pasado de la experimentación a la convicción y cuando el artista advierte que, hallado su propio idioma, le es fácil formularlo sin vacilaciones y con fe profunda. De esa convicción surge el carácter puramente documental de muchos artistas contemporáneos. Preocupado por la necesidad y libertad de sus formas, Cárdenas Rodríguez queda, pues, "en observación". Creo en él porque compruebo que sigue la trayectoria lógica, que edifica de los cimientos para arriba, y porque comprendo que no trata de falsear ni de apresurar su proceso. Caso extraño, no estamos esta vez ante un falso maestro, sino ante un pintor verdaderamente joven.

# VIDA CULTURAL

La Joven Pintura Abstracta

## "Por lo de Sao Paulo Debería Ser Enjuiciada la Extensión Cultural"

Afirma el pintor tolimense Miguel Cárdenas Rodríguez, que expone en la Biblioteca Luis Angel Arango, del Banco de la República. - Cuál es el proceso creativo del arte abstracto? - Nuestra época materialista necesita misterio.

(Por FERNAN TORRES LEON, de la redacción de EL TIEMPO)

El arte ofrece, en ocasiones, algunas sorpresas imprevisibles. Cuando menos se espera, gente humilde y sin cultura produce reflexiones tan agudas como acertadas. Decía, por ejemplo, en estos días un visitante de una exposición abstracta: "El verdadero proceso de creación en estas obras es el no crear nada, y, lo difícil, eludir los parecidos". El personaje no observaba lo "evidente de la dual voluntad orgánica-cristiana que guía la mano del artista", como quien escribió un folleto que ha circulado por ahí, sino simplemente ponía sentido común a sus apreciaciones. Los cuadros le gustaban sin necesidad de recurrir a Croce o a Worringer y estaba contento de no sufrir indigestiones culturales.

### ¿POR QUÉ SE PINTAN ABSTRACCIONES?

En general los pintores abstractos justifican su manera de serlo diciendo que el arte figurativo, por lo que tiene de fotográfico, no pasa de simple artesanía, y que el artista auténtico debe producir sus propias formas sin apoyarse en multitudes naturalistas. Además, como los muchachos que a los 17 años leen el Contrato Social, son esencialmente revolucionarios en la proporción en que se aferran a una posición de negativa permanente ante la tradición, sin darse cuenta que ésta ha sido una constante histórica y precisamente una postura tradicional.

### DIADÁCTICA DEL ABSTRACCIONISMO

Cuando alguien se acerca a un pintor abstracto pidiéndole una explicación sobre sus cuadros, rogándole que le diga qué significan, este alza los brazos al cielo y murmura: "Esa es una pregunta impudente: mis cuadros no significan nada en el sentido común de referirse a algo concreto. Son simplemente soluciones a problemas de forma, de ritmo, de color, o de todas estas cosas juntas. Yo he querido reflejar aquí una vivencia interior que me apasiona, un concepto metafísico sobre la vida y la muerte, sobre el hombre y sobre Dios". El espectador dice que si con la cabeza y durante quince días trata de exprimirle el sentido a estas palabras tan profundas, hasta que un día, cansado y humillado, reconoce que es un imbécil y nunca más vuelve a preocuparse del arte. Este es, desde luego, un punto nefasto para un movimiento estético que aspira, como todos, a la universalidad. Encerrándose, impermeabilizándose, cierra sus propias posibilidades y se condena al grato ostracismo de ser siempre para núcleos seleccionados, capillas misteriosas de extraños seres super-cultos y super-elegantes. Así se crea el pequeño cielo y el gran infierno de la pintura abstracta.



Miguel Cárdenas Rodríguez

### MIGUEL CÁRDENAS RODRÍGUEZ

Esta semana, en la Biblioteca Luis-Angel Arango del Banco de la República, Miguel Cárdenas Rodríguez, un muchacho (de El Espinal), de 23 años, inauguró su segunda exposición individual con 17 cuadros abstractos. Tiene unos lentes gruesos, el pelo sobre la frente a la Francolise Sagán, cordialidad y simpatía. Estudió dos años de arquitectura y, de la noche a la mañana, abandonó sus estudios e ingresó a la Escuela de Bellas Artes, en donde permaneció por dos años más estudiando pintura bajo la dirección de Luis Linares y Manuel Hernández. Sus cuadros son composiciones de pequeñas figuras, aparentemente geométricas, con ciertas tonalidades predominantes, y con mucha influencia de Mondrian. Ha expuesto en la Biblioteca Nacional,

en el X Salón de Artistas Colombianos, en el XI, en Barranquilla, y en algunas otras partes.

### TRANSITO

—¿Ested siempre ha sido abstracto?  
—Primero fui figurativo con grandes influencias del cubismo. Pintaba bodegones y animales a veces.

—¿Cómo se efectuó el tránsito de lo figurativo a lo abstracto?  
—Fue un proceso que venía desde cuando empecé a pintar. Entré a la escuela con la ambición de copiar la naturaleza exactamente, pero luego me fui dando cuenta que el arte no consiste en esta copia servil sino en su transformación creativa y me convencí que lo mejor es tratar de crear formas que me pertenecieran exclusivamente a mí.

—¿Y para hacerlo?  
—Es necesario no preocuparse de la naturaleza sino del cuadro en sí y en sus valores plásticos, su ritmo, su color y su armonía.

### PROBLEMAS

—¿Qué clase de problemas se plantea al pintar?  
—Me preongo resolver problemas de color, de composición, etc., ya sea por triadas o por una monocromía tratando de explotar un color al máximo.

### LAS FORMAS

—¿Para diseñar sus formas nuevas, ¿tiene ideas previas al momento en que va a pintarlas?  
—En algunas oportunidades sí llevo una idea que me ha obsesionado mucho tiempo, pero en otras no llevo ninguna. Me parece que el primer caso es el mejor, porque cuando se piensa demasiado un cuadro, este, al final, resulta frío, estudiado y sin vida.

—¿Quisiera que me describiera el proceso de creación de las formas abstractas.  
—No sé francamente cómo operará el proceso de creación de las formas porque más que todo depende del subconsciente.

### LA PINTURA ABSTRACTA

—¿Por qué cree que la pintura abstracta sea la pintura más representativa de nuestro siglo?  
—Porque la época absolutamente materialista que atravesamos necesita algo de misterio, de cosa inaprehensible y la pintura abstracta le brinda precisamente esta oportu-

dad para enfrentarse a algo que quiere celosamente guardar su secreto, y le propone un problema difícil de resolver.

### EN COLOMBIA

—¿Va bien el movimiento pictórico en Colombia?  
—La pintura está actualmente en un período de desarrollo muy interesante y produce obras destacadas dentro del movimiento latinoamericano. Tenemos figuras internacionales como Obregón, Botero, Villegas y otros que le dan al país un prestigio justo, sin contar con el gran número de pintores jóvenes que están en desarrollo, buscando todavía una manera de expresarse como Sánchez Martínez, Samuel Montalegre, Carlos Rojas, Pedro Moreno, Augusto Rivera, Eduardo Ramírez, Villamizar, etc.

### SAO PAULO

—Usted conoce el escándalo que se promovió con la selección de algunos artistas para la Bienal de Sao Paulo y las afirmaciones que se dijeron sobre el criterio que había primado en esa selección, hecha por una distinguida huésped de nuestro país: ¿qué opina de ello?  
—Me parece que se armó un alharaca inútil y que se ha enjuiciado a personas y entidades a quienes se debe agradecer el que, sin ser colombianos, se hayan preocupado por que Colombia participara en esa exposición. Es la selección que mejor se ha conformado en los últimos años y creo que en ella se llenó el requisito indispensable de mandar un arte vigente y no a figuras muertas de museo. Yo creo que se debería enjuiciar energicamente a la Extensión Cultural Nacional por su fal-

### EXPOSICION INDIVIDUAL Miguel Cárdenas Rodríguez. "Figura de méritos entre los pintores

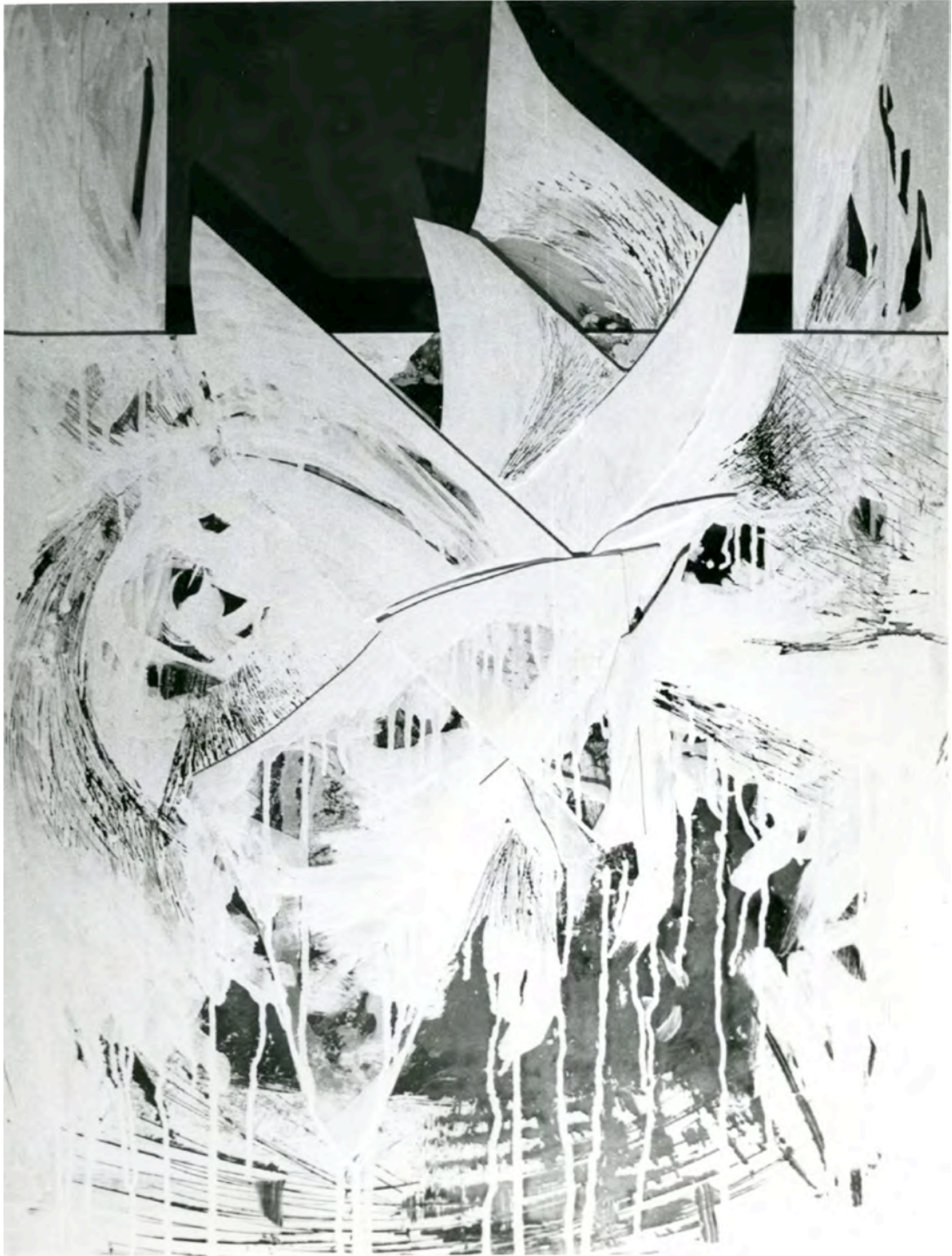
jóvenes de Colombia, abra hoy una muestra con 24 obras (6-leos), inéditas, en la Biblioteca Nacional -Sala "Gregorio Vásquez"-, a las 6:30 p. m. Cárdenas expone sus obras todas de tendencia abstracta, en las que son elementos primordiales el ritmo y el movimiento. Ya es conocido en nuestro ambiente por cuanto ha hecho otras exposiciones en la Biblioteca Nacional, en la Sala "Luis Angel Arango", además de haber concurrido siempre a los Salones Nacionales de los últimos años. La entrada es libre.

Miguel Cárdenas

ta de preocupación por nuestra cultura y su desprendimiento burocrático de sus labores. Ese organismo debe estar constantemente ocupado en averiguar qué certámenes se están organizando, y debe trabajar por que Colombia se represente dignamente, la ocupan quienes no tienen sentido ni criterio para encarnar la verdadera función de sus empleos.



5. "Pinturas/Antipinturas" exhibition catalogue. Colombia National Library



6. *Antipintura*, 1961, Shattered glass, paint

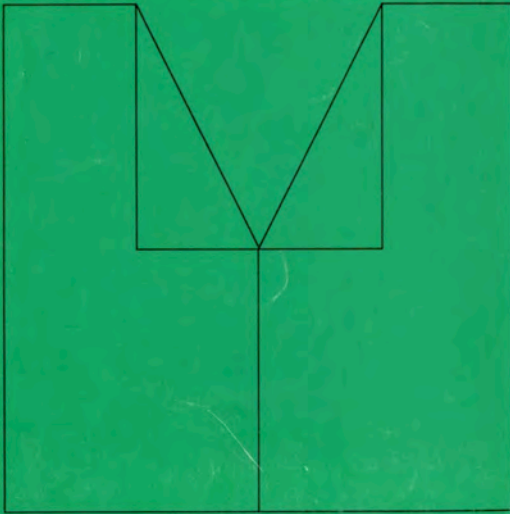


7. *Nog slechts enkele dagen* [*Just a Few Days*], 1963, Assemblage, glass, found objects

van 27 september tot 16 oktober 1965

exposeert in internationale galerij orez  
den haag  
javastraat 17, telefoon 070 11 06 40

michel cardena



michel cardena

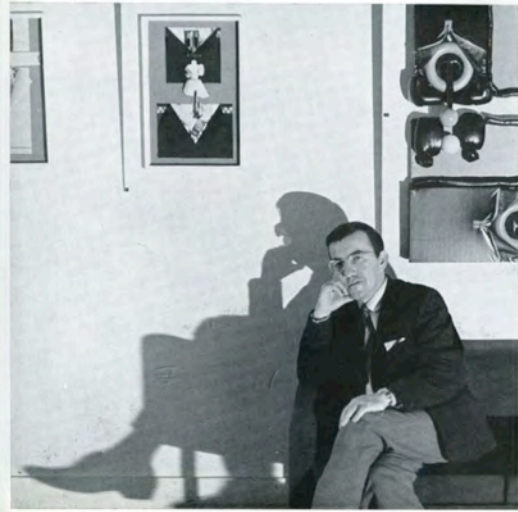
born 3 octobre 1934, espinal, colombia  
studied 1955-1957 escuela de bellas artes,  
bogotá  
1962-1963 escuela de artes gráficas,  
barcelona

one-man exhibitions

1957-1961 bogotá - medellin, cali  
1962 barcelona  
1963 gemeentemuseum, the hague

group exhibitions

1957-1961 bogotá, medellin, cali, cucuta,  
barranquilla  
1962 barcelona  
1963 the hague, stadt bodenseemuseum,  
friedrichshafen, delft  
1964 nieuwe realisten, gemeentemuseum,  
the hague  
'pop etc. etc.' museum des 20 jahrhunderts,  
vienna  
'neue realisten und pop art' akademie der  
kunste, berlin  
plan gans, amsterdam  
1965 'pop art, nouveau realisme, etc.'



8. "Tensages" exhibition brochure, 1965, Galerie Orez





9. "Tensages" exhibition, 1965



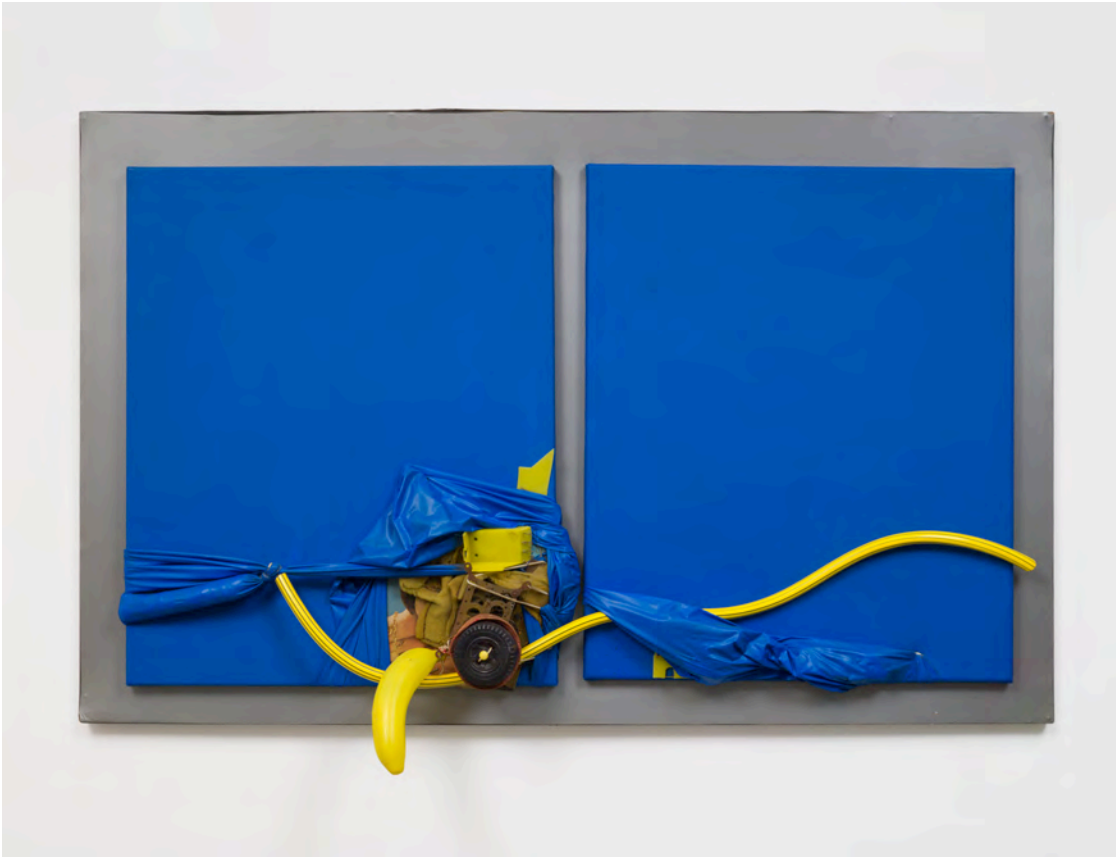
10. "Tensages" exhibition, 1965



11. *Oh Boy*, 1964, Panel, PVC, found objects



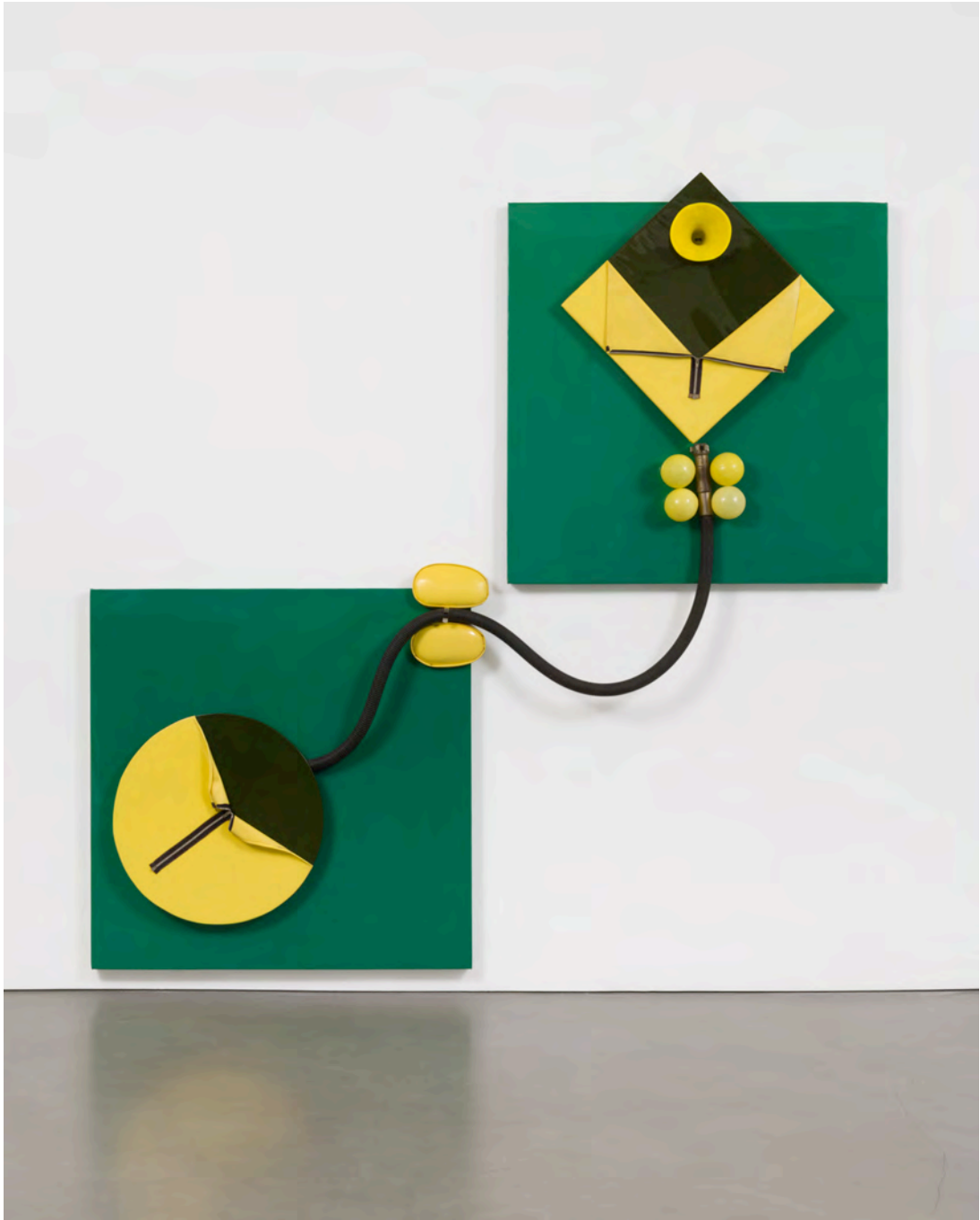
12. *Oh Girl*, 1964, Panel, PVC, found objects



13. Blue lovers, 1964, Panel, PVC, objects



14. *Call boy*, 1964, Panel, PVC, found objects



15. *Green couple*, 1964, Panel, PVC, found objects



16. *Hot Vagina*, 1969, Aluminum with heating device

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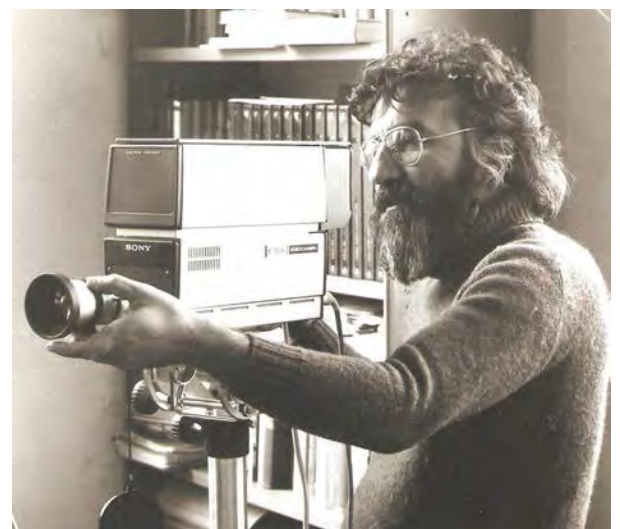
Miguel Ángel Cárdenas



## Miguel Ángel Cárdenas

(b. El Espinal, Colombia 1932 - d. Amsterdam, Holland 2015)

Miguel Ángel Cardenas was born in 1934 in El Espinal, Colombia. He studied Architecture in Universidad Nacional de Bogotá (1952-1953) and Visual Arts in the Academia de Bellas Artes (1955-1957). His first exhibition in Bogotá was in the Biblioteca Nacional, and later he had an exhibition in 1959 in Biblioteca Luis Ángel Arango, in Museo de Zea in Medellín and afterwards in Galería La Tertulia in Cali. Thanks to a grant from the Colombian Ministry of Culture, he studied in Escuela de Artes Gráficas in Barcelona (1962) and later moved to Holland where he lived since. His works are part of the Stedelijk Museum among others.



Up: Miguel Ángel Cárdenas constructing *Hot Vagina*.

Down: Miguel Ángel Cárdenas with his first black and white video camera

## Calentamientos

### Miguel Ángel Cárdenas

Part of Instituto de Visión's Visionary program, Warming Up presents works by Miguel Ángel Cárdenas (1934), Colombian artist pioneer in electronic media, performance and installation, Cárdenas' practice raised bold issues for the 60s, such as sexuality, eroticism, moral paradigms and Colombian cultural models versus European ones.

In this exhibition a selection of his works dealing with the concept of human warmth, understood from its most naïve and innocent connotations -the idea of been able to transform a rationalist and cold culture as the Dutch with the tropical temperament- to its most perverted sexual connotations. Cárdenas, who confirmed his homosexuality as he arrived to Europe in 1962, always tried to escape moralist postures such as the ones that existed in Colombia at that time.

With his early abstract paintings, Miguel Ángel Cárdenas entered institutional collections and reached recognition in the local art scene. However his creativity was contained. Reading Jean Genet opened others realities and mores and stimulated him to make performances and video art.

Beyond academy, his training has been to understand that daily life is an essential part of the artistic experience. For this reason, one of the rooms of the exhibition recreates a living room inspired by those intervened by Cardenas in his Warming up happenings, in which he made conversation, generated laughs and warmed up Dutch families.

These series of happenings where recorded and they are part of the collection of videos of Cárdenas' production company *Warming up etc etc etc*, whose logo, a flower/vagina is reproduced as a wall-paper in the exhibition space.

Michel Cárdena, name that Miguel Ángel adopted in Holland to avoid the catholic references of his name, read Bertrand Russell and it echoed and confirmed his rejection of a suffocating and discriminating religion opposed to the ethics of freedom. The opinions of the mathematician-philosopher regarding religion and particularly Christianity, specially his writings about the cruelty of dogmas rooted in society and the necessity of having a posture closer to reason and truth, became the artist's own bible.

For these reasons, Russell's liberal views on sexuality and marriage seduced Cárdenas. Sexuality in its most eroticized and explicit sense is a fundamental theme to Cardenas' practice. Fluids, orgasms, wailings could be understood as "abject", however from Cárdenas perspective they will never be vulgar as the sexual act is sacred and beautiful.

*Words like fuck, cunt, or dick, are part of pieces such as Aren't those parts of a beautiful act?, through which Miguel Angel tried to reveal the sublime aspect of sexual relations -heterosexual or homosexual. His refreshing posture, both literal and conceptual, fitted perfectly within the queer esthetic as it had the right activist doses in a dominantly heterosexual society. Cardenas understood warmth as the spirit of life and therefore he created diverse pieces on warming up: A cube becomes a circle by the Cárdena, Cárdena warms up the sun, Cárdena warms up the bible, and the photomontage Cárdena warms up the mouth.*

The piece *We are Free* is a surreal and symbolic narrative of his migrations in search of a space that allowed him to emancipate his body and existence.

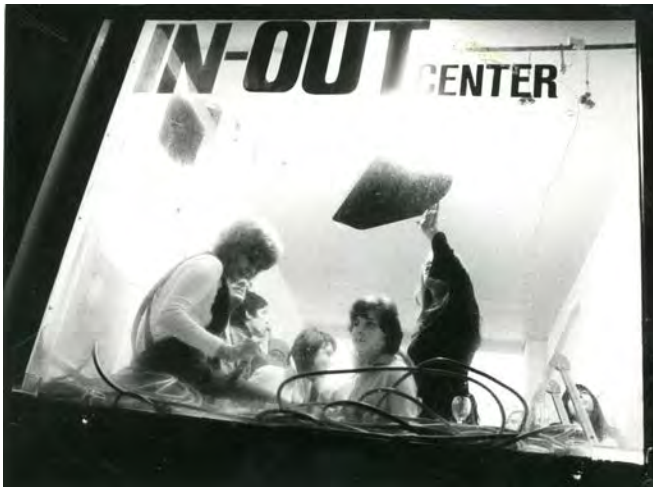
His Tensages, made with PVC and other recycled elements, arose from his desire to work from the esthetic of consumerism and therefore they are understood as Pop Art. Made from 1964, they are pioneer pieces melting pop with sexual themes; moreover they can also be seen as the continuation of Cardenas' abstract painting practice.

Some of these works were part of a seminal exhibition called New Realists and Pop Art that travelled in 1964 from La Hague, to Vienna and Brussels.

María Wills Londoño

## The In-Out Center (1972-1975)

The opening of the In-Out Center in November 1972 was celebrated with a memorable event: *Cardena's Warming Up Etc. Etc. Etc. Company* literally warmed up the canal in front of the In-Out Centre. Armed with a long fishing rod with an electric dipper attached, Cardena walked to the edge of the canal. There he slowly dropped the electric heating appliance into the water, watched by a crowd of spectators. Cardena kept the rod into the canal until the water around the dipper started to cook.



Opening of the In-Out Center November, 1972



Cardena réchauffe le Reguliersgracht,  
November 24th, 1972

## Warming Up Amsterdam

### The In-Out Center (1972-1975) and Miguel-Ángel Cárdenas

Corinne Groot

In 1972 Michel Cardena (as he called himself at the time) initiated the start of an artist gallery in Amsterdam: the In-Out Center (1972-1975). This tiny place on the Reguliersgracht, a quaint canal, became the first independent artists space in The Netherlands and one of the first in Europe. Cardena gathered a group of international artists around him, most of whom had recently come to Amsterdam, attracted by the Dutch social and cultural climate at the time, which was very open and free spirited. The main members were three South Americans: Miguel-Ángel Cárdenas and Raul Marroquin from Colombia, Ulises Carrion from Mexico, three Islandic artists: the brothers Sigurdur and Kristjan Gudmundsson and Hreinn Fridfinnsson and three artists from Holland: Hetty Huisman, Pieter Laurens Mol and Gerrit Jan de Rook.

The In-Out Center offered a platform for 'new' experimental art, with a strong conceptual base, for which there was no regular exhibition possibility yet. It presented performances and video art, visual poetry, self-published publications and artist books. The center became an important meeting place for international artists who invited friends to exhibit and collaborate with them. The idea was that each 'member' took care of one month of programming: he/she did a show him/herself for 2 weeks and then invited another artist or artist group to present something for the next two weeks. There were also several group shows with the 'regular' members (and some friends). During the roughly two-year period the In-Out Center existed, there were about 45 shows.

Many interesting collaborations and projects took place in a very spontaneous manner, based on personal infatuations and networks. There was a connection with Beau Geste Presse in Devon (UK), for example. Many of the In-Out artists went to stay at this experimental publishing house/farm to make artists books, some of which were shown at In-Out Center. Felipe Ehrenberg of Beau Geste Presse in turn did some projects in the In-Out Center with Ulises Carrion.

Raul Marroquin, who was a student at the Jan van Eyck academy in Maastricht at the time, was a great networker. He connected the art school to the In-Out Center by inviting interesting guest artists, using the school facilities to produce publications (of befriended artists), editing Fandangos magazine and organizing projects with a strong cross-over to the In-Out Center circle. Many In-Out members did lectures or projects at the art school and contributed to Fandangos.

Sigurdur Gudmundsson's performance at the Jan van Eyck called "Little Red Riding Hood", where the Icelandic artist showed up with a huge axe was legendary. He did the same performance at the In-Out Center.

There were many mostly conceptually driven projects done at In-Out Center by people from all over the world. There were shows by a Fluxus-inspired artist groups from Britain and Canada, a beautiful wall-drawing performance and film by Israeli artist Michael Druks, American ceramics artist James Melchert did a performance with the In-Out members in the Museum Square, German artist Thomas Niggel performed naked in the window of the In-Out Centre until the police forced him to quit.

But one of the most memorable works was certainly Michel Cardena's opening performance, literally warming up the water of the canal in front of the In-Out Center.

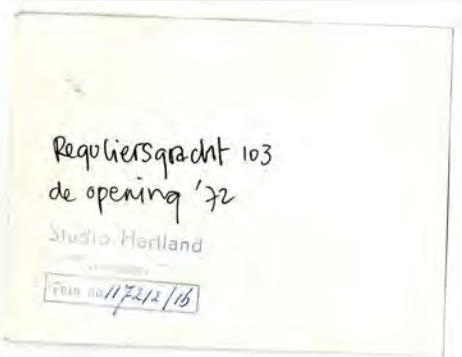
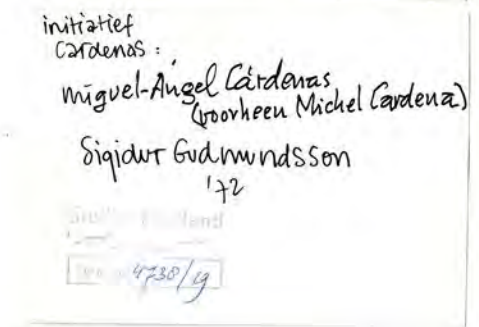
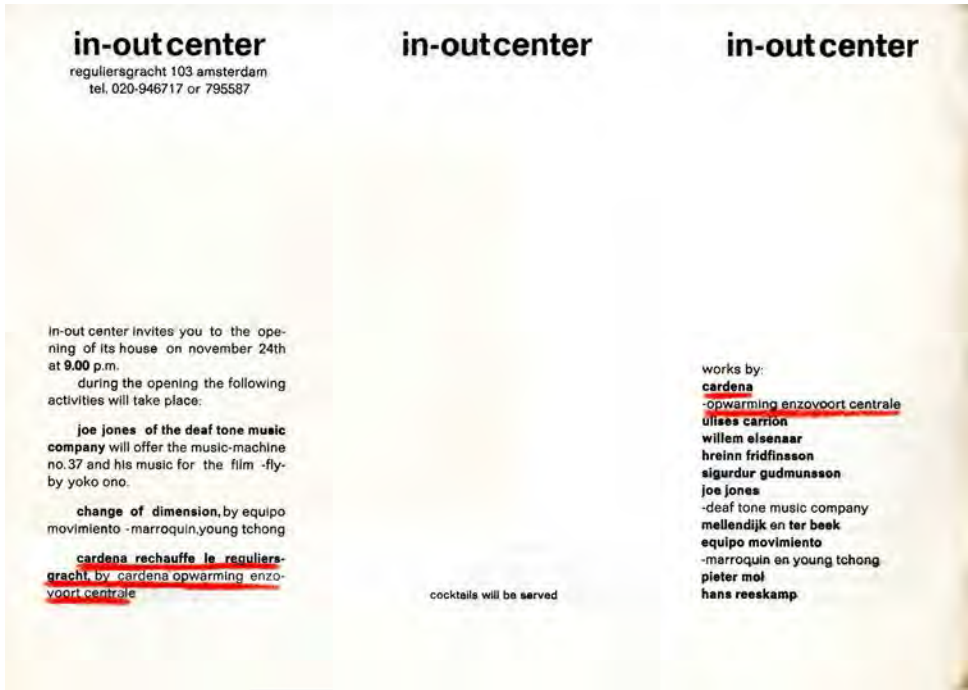
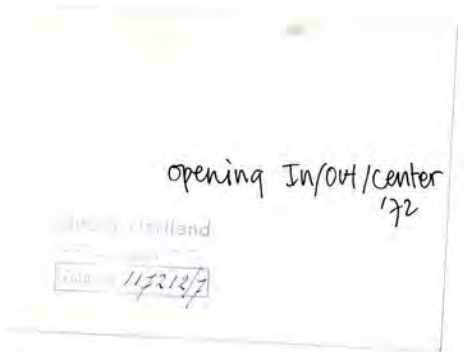
Even though the actual audience was very limited, in its short life span the In-Out Center and its individual members inspired a lot of initiatives that followed in Amsterdam after 1975, such as performance/art center De Appel, artistbooks and mailart shop/gallery Other Books and So by Ulises Carrion (1975-1978), De Stempelplaats, Da Costa galerie, Boekie Woekie en Time Based Arts / Montevideo.

The South American In-Out members, bringing along their international background, experience and artist network, became internationally renowned artists and were very influential in the development of the contemporary art scene in The Netherlands.

Miguel-Ángel Cárdenas was one of the first artists in The Netherlands to work with video. He influenced a whole generation of artists and many students during his teaching years at the AKI in Enschede and the Gerrit Rietveld Academy in Amsterdam. Raul Marroquin started experimenting with television and communication models very early, and is now regarded the father of Dutch cable tv. Ulises Carrion's introduced the first artistbook store/gallery in Amsterdam, this concept had a world wide impact.

#### Exhibition/publication in 2016

In 2016 Tineke Reijnders and Corinne Groot will present a publication and an exhibition in Amsterdam about the In-Out Center, Other Books and So (1975-1978) by Ulises Carrion and De Stempelplaats (1978-1982) a stamp- and mailart initiative of Aart van Barneveld and Ulises Carrion.



In-Out Center documentation, 1972

Video performances

Video Movement and Camera "Opwarming Groenoot Centrale" (b)

Simultaneous Actions

"Construction and destruction of a greek sculpture"

(b)

(1) Introduction Piano

(2) Installation

(a)

(b) conduction

(b) convection

(c) radiation

(3) Destruction

Thermometer

table-clock platform

Thermometer

bolometer

(2) (a) Installation

(b) Heating Time

(b) the equilibrium of temperature

$W_a = W_r + W_c$

(c) Construction

(b)  $e = \frac{dW}{ds}$

van Eyck Academie, Iroune, Madeleine, Houtchong, Ruit, Michel, Anton, Willem, Plaus, Bruin, ijsbrand, Ulises, Leo, Jan.

Archive images and guion about Draaiboek performance Lijnbaanscentrum, 1972



*My name is beautiful* video performance in Fodor Museum, Amsterdam. 1978



## *Opwarming enzovoort centrale*



Video stills

**Miguel Ángel Cárdenas**  
*Opwarming enzovoort centrale*, 1972  
Video, black and white, sound. 19'31"

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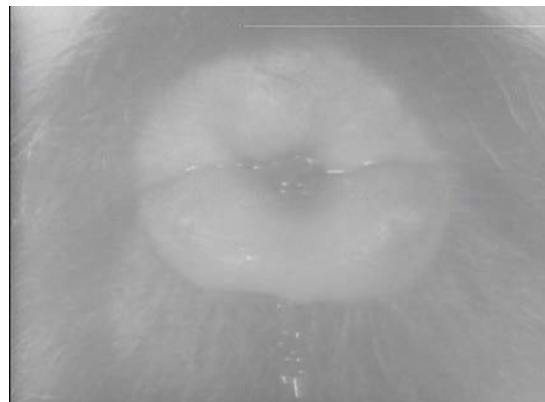
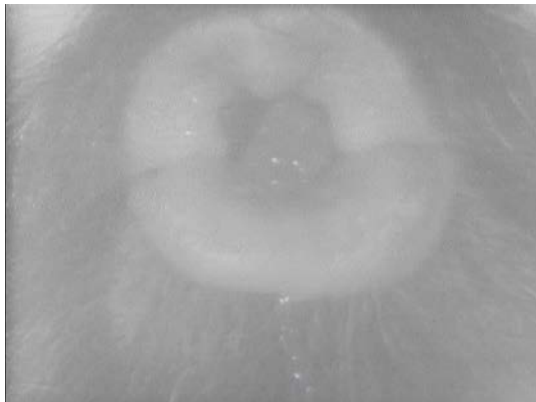
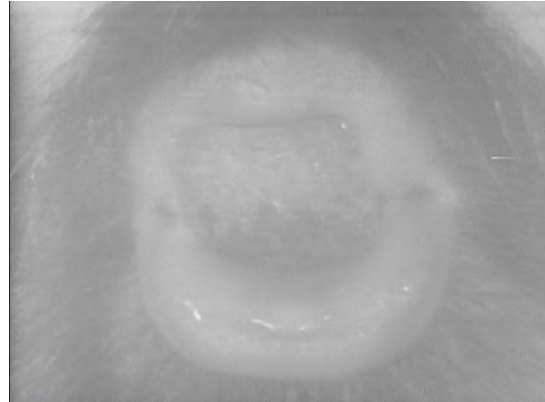
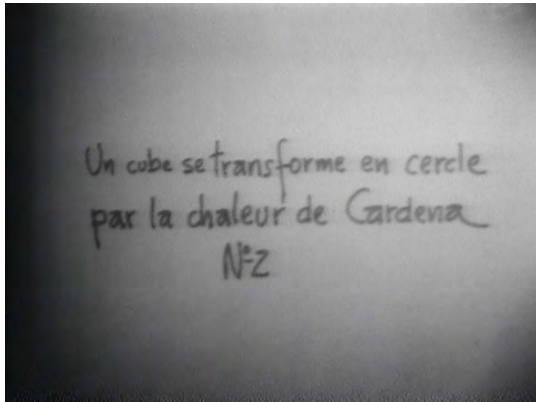
The title of the video work is also Miguel-Ángel Cárdenas video company name. The title literally means Warming up etc, etc, etc.. 'In Hilversum, family B is cold. The warming up company was called in to do something about it. In this work Cardenas installs himself into a household, a family of four. The mother, father a teenage son and a child. In contrast to this family environment Cárdenas cuts with short sequences of lips, eyes, sexually engaged in French kissing and female gazes brazenly gazing at the spectator. The artist here presents himself as the warm blooded south American type in Holland that has inserted himself in an ideal Dutch family that needs some warming up. Cárdenas arrives to the house in a white van with the name of his company ad the video piece clearly displayed on its sides. Within this family environment Cárdenas increases the heat literally by increasing the temperature of the heating system. He even decides to make a hot spicy soup for the family. Time progresses but the family seem to get colder and add more clothing, hats blankets, scarves. He on the contrary is getting hotter and takes more and more clothes off until he is naked. Its an admission of failure he does not manage to warm things up. The work seems to refer to the sexual implications very evident in his own sexuality. Images and sequences are repeated again in slow motion. Music accompanies the video piece, songs in Spanish but also literal sounds and voices while the filming took place.<sup>1</sup>

Netherlands Media Art Institute, Stefan Aquilina

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<sup>1</sup> All rights reserved (c) LIMA

*Un cube se transforme en cercle par la chaleur de Cardena no 2*



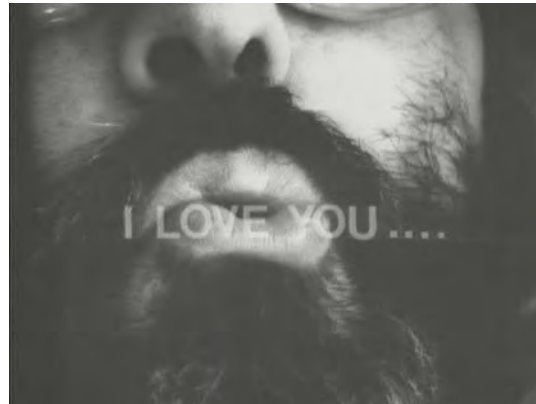
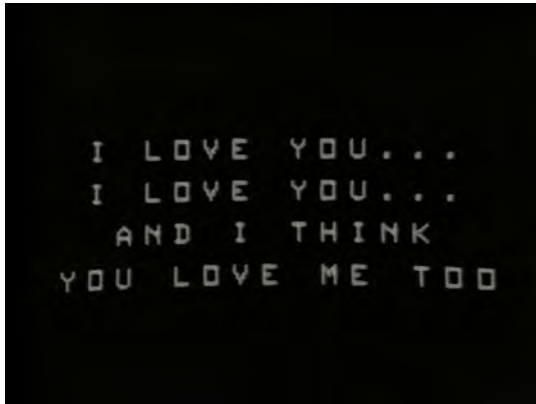
Video stills

Miguel Ángel Cárdenas

*Un cube se transforme en cercle par la chaleur de Cardena no 2, 1973-74*

Video, black and white, sound. 6'54"

*I Love You, I Love You and I think You Love Me too*



Video stills

Miguel Ángel Cárdenas  
*I Love You, I Love You and I Think You Love Me too*, 1976  
Video, black and white. 6'50"

---

The artist's mouth is seen in close-up view, with his signature beard he utters the words, I LOVE YOU... I LOVE YOU... The image is superimposed with large fonts displaying the same words. The mouth, the human orifice that emanates sound, is here stripped of all utterances. The images are silent. It is as if the artist wants you to look at the words in this way the viewer has no choice but to read them out and lip read what the artist is saying. This interaction with the screen becomes somewhat intimate when what appears to be a semen-like substance is thrown all over the face. The caption in words now becomes 'I THINK YOU LOVE ME TOO!'. The substance that literally covers the face has obviously sexual connotations, this intertwined with the words uttered by the artist creates a funny combination of words and moving images which have a relation between the meaning of sex and love, in our society both are often separated yet cannot exist without each other. <sup>1</sup>

Netherlands Media Art Institute, Stefan Aquilina

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<sup>1</sup> All rights reserved (c) LIMA

*The soup is delicious*



Video stills

Miguel Ángel Cárdenas  
*The soup is delicious*, 1977  
Video, black and white. 6'50"

---

Images of naked men and women fade in and out as a chef chops away and cooks a soup. The images prepare us for what is to follow. 'The soup is delicious' shows us Miguel-Ángel Cárdenas at his most direct. While he sits at the table and eats his soup, he gets more and more aroused as visions of sexually explicit scenes are projected momentarily and almost impressionistically over this simple scene. Finally he climaxes and leans back exhausted, having fulfilled his fantasy. Strikngly, it is not a staged act - someone is performing fellatio from under the table, hidden from the spectators' view and out of camera's sight.<sup>1</sup>

Netherlands Media Art Institute, Stefan Aquilina



*Somos Libres!?* is the second in a series of programs made by video artists for television and independently produced by Foundation De Appel. May, 1981.

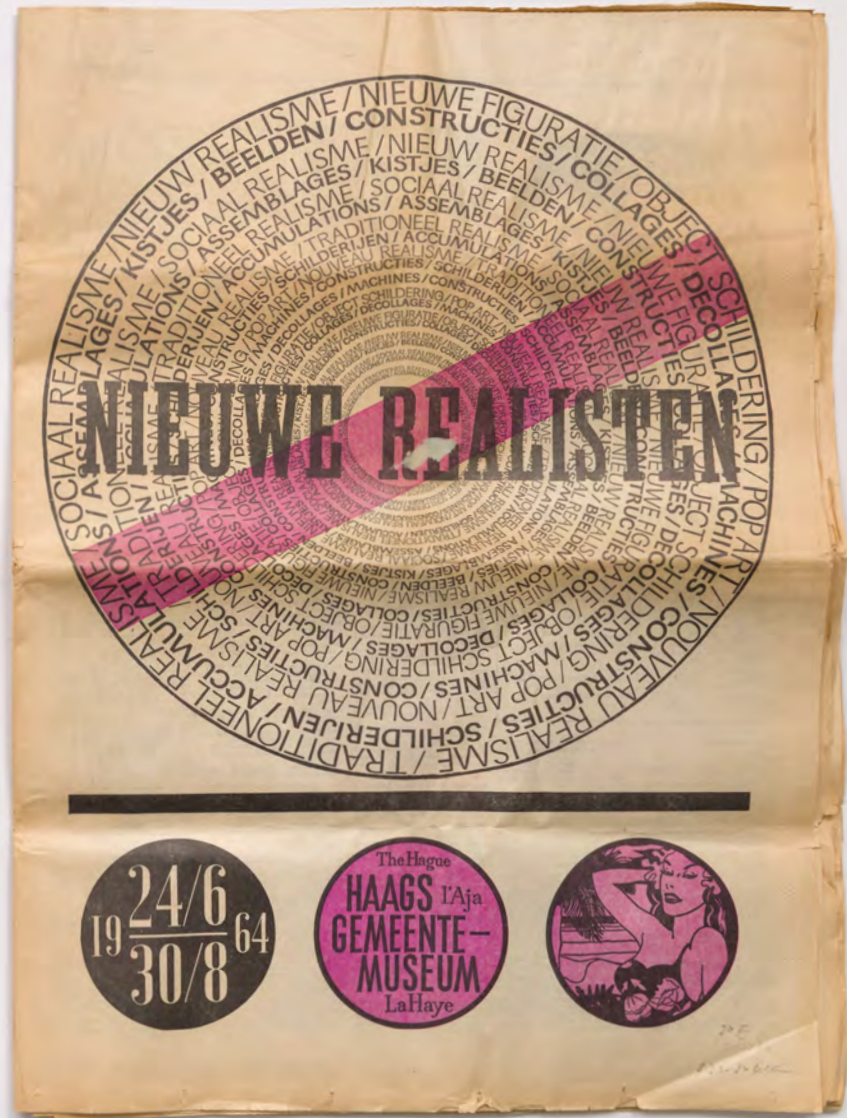


Installation view of exhibition *Calentamientos* at Instituto de visión, 2015.

Gemeentemuseum, The Hague, Netherlands  
*Nieuwe Realisten*  
curated by Wim Beeren  
June 24 - August 30, 1964

Selected exhibited artists:

Karel Appel  
Arman  
Francis Bacon  
Michel Angel Cardenas  
Bruce Connor  
Joseph Cornell  
Jean Dubuffet  
William de Kooning  
Jacques de la Villeglé  
Marcel Duchamp  
Richard Hamilton  
David Hockney  
Yves Klein  
Tetsumi Kudo  
Fernand Leger  
Roy Lichtenstein  
Marisol  
Claes Oldenburg  
Michelangelo Pistoletto  
Man Ray  
James Rosenquist  
Daniel Spoerri  
Andy Warhol  
Tom Wesselman





Beste Hoorhoorn op de Markt

HAAGS GEMEENTEMUSEUM

HAAGSCHOUDELAAN 41 TELEFON 5141x1
De ontlootstelling 'nieuwe realisten' wordt van 24 juni tot 31 augustus gehouden.
De uitoentlootstelling 'nieuwe realisten' wordt van 24 juni tot 31 augustus gehouden. De uitoentlootstelling 'nieuwe realisten' wordt van 24 juni tot 31 augustus gehouden.

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Algemene bibliografie

Boeken: Cato, 'Sluisen', Middelburg (Cato) 1982
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Mielor van Bronk, 'What about Pro Music of New York, 298 Broadway, New York, N.Y. 10013.
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Wat gebeurt er toch om ons heen?

De uitoentlootstelling 'nieuwe realisten' wordt van 24 juni tot 31 augustus gehouden. De uitoentlootstelling 'nieuwe realisten' wordt van 24 juni tot 31 augustus gehouden. De uitoentlootstelling 'nieuwe realisten' wordt van 24 juni tot 31 augustus gehouden. De uitoentlootstelling 'nieuwe realisten' wordt van 24 juni tot 31 augustus gehouden. De uitoentlootstelling 'nieuwe realisten' wordt van 24 juni tot 31 augustus gehouden.

ELKE GENERATIE HEeft DE ZIJN DE VERDIENT

De uitoentlootstelling 'nieuwe realisten' wordt van 24 juni tot 31 augustus gehouden. De uitoentlootstelling 'nieuwe realisten' wordt van 24 juni tot 31 augustus gehouden. De uitoentlootstelling 'nieuwe realisten' wordt van 24 juni tot 31 augustus gehouden. De uitoentlootstelling 'nieuwe realisten' wordt van 24 juni tot 31 augustus gehouden. De uitoentlootstelling 'nieuwe realisten' wordt van 24 juni tot 31 augustus gehouden.

Advertisement for Garnier 'BLACK SO BEA UP' hair cream. Features a large image of the product jar with the brand name and 'CONDÉ' visible. Text includes 'DE WERELD KRUIST EEN "FACE-LIFTING"' and 'Andy Warhol ad. 88'. The advertisement describes the benefits of the hair cream and its global popularity.

De uitoentlootstelling 'nieuwe realisten' wordt van 24 juni tot 31 augustus gehouden. De uitoentlootstelling 'nieuwe realisten' wordt van 24 juni tot 31 augustus gehouden. De uitoentlootstelling 'nieuwe realisten' wordt van 24 juni tot 31 augustus gehouden. De uitoentlootstelling 'nieuwe realisten' wordt van 24 juni tot 31 augustus gehouden. De uitoentlootstelling 'nieuwe realisten' wordt van 24 juni tot 31 augustus gehouden.





Jasia Reichardt

Word in 1932 to Warburg... Nederlandse universitaire... school in Leiden... in 1937 over... kunst en opgevoelde... kunstenaar.

Zij ging om serie... Meinhart & Co... 'Thea'... 'Thea'... 'Thea'... 'Thea'...

The development in which... 'New Realism'... 'New Figurative'... 'New Figurative'...

the artist... 'New Figurative'... 'New Figurative'... 'New Figurative'...

the artist... 'New Figurative'... 'New Figurative'... 'New Figurative'...

the artist... 'New Figurative'... 'New Figurative'... 'New Figurative'...

the artist... 'New Figurative'... 'New Figurative'... 'New Figurative'...

the artist... 'New Figurative'... 'New Figurative'... 'New Figurative'...

Some notes about definitions of New Art trends

Mainly in England

made use of visual language... 'New Figurative'... 'New Figurative'...

Francis Bacon... 'New Figurative'... 'New Figurative'...

image of man... 'New Figurative'... 'New Figurative'...



Richard Hamilton - ca. 1950

RAJAS GEMINTANTUN

MELIUS BAUTEN

adventurous territory... 'New Figurative'... 'New Figurative'...

Francis Bacon... 'New Figurative'... 'New Figurative'...

the artist... 'New Figurative'... 'New Figurative'...

the artist... 'New Figurative'... 'New Figurative'...

the artist... 'New Figurative'... 'New Figurative'...

the artist... 'New Figurative'... 'New Figurative'...

the artist... 'New Figurative'... 'New Figurative'...

the artist... 'New Figurative'... 'New Figurative'...

after an... 'New Figurative'... 'New Figurative'...

Francis Bacon... 'New Figurative'... 'New Figurative'...

the artist... 'New Figurative'... 'New Figurative'...

the artist... 'New Figurative'... 'New Figurative'...

the artist... 'New Figurative'... 'New Figurative'...

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the artist... 'New Figurative'... 'New Figurative'...

the artist... 'New Figurative'... 'New Figurative'...

of that... 'New Figurative'... 'New Figurative'...

Francis Bacon... 'New Figurative'... 'New Figurative'...

the artist... 'New Figurative'... 'New Figurative'...

the artist... 'New Figurative'... 'New Figurative'...

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the artist... 'New Figurative'... 'New Figurative'...

the artist... 'New Figurative'... 'New Figurative'...

Le nouveau realisme: que faut il en penser?

(Radio-Télévision France... 'Le nouveau realisme'... 'Le nouveau realisme'...

Le Nouveau Réalisme... 'Le nouveau realisme'... 'Le nouveau realisme'...

Le Nouveau Réalisme... 'Le nouveau realisme'... 'Le nouveau realisme'...

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Le Nouveau Réalisme... 'Le nouveau realisme'... 'Le nouveau realisme'...

Le Nouveau Réalisme... 'Le nouveau realisme'... 'Le nouveau realisme'...

IN PARTICOLARE

In discussing... 'Le nouveau realisme'... 'Le nouveau realisme'...

Pierre Restany

In 1955... 'Le nouveau realisme'... 'Le nouveau realisme'...

Le Nouveau Réalisme... 'Le nouveau realisme'... 'Le nouveau realisme'...

Le Nouveau Réalisme... 'Le nouveau realisme'... 'Le nouveau realisme'...

Le Nouveau Réalisme... 'Le nouveau realisme'... 'Le nouveau realisme'...

Torvald van pag. 5.

En de laatste maanden van het jaar 1939, toen de wereld in vlammen stond, heb ik een reis gemaakt naar de Verenigde Staten. Het was een reis van ontdekkingsreis, een reis om te zien wat er aan de hand was in het land van de toekomst. Het was een reis van ontdekkingsreis, een reis om te zien wat er aan de hand was in het land van de toekomst.



Yvea Klein

ANT de Emporium, Multiple Image

Isis Dijksh-Kramer, Paris

multa devotio et legitima intentio a parte d'na positio bene et honeste. Et legitima intentio a parte d'na positio bene et honeste. Et legitima intentio a parte d'na positio bene et honeste.

avonno collectore dei et eredi p'ntamento contitolato a l'Edizione. Et legitima intentio a parte d'na positio bene et honeste. Et legitima intentio a parte d'na positio bene et honeste.

PETER REZANY

Het Nieuwe Realisme en de weder-Vereniging

Algemeen. Het Nieuwe Realisme is een beweging die zich richt op de werkelijkheid. Het is een beweging die zich richt op de werkelijkheid. Het is een beweging die zich richt op de werkelijkheid.

De weder-Vereniging is een organisatie die zich richt op de werkelijkheid. Het is een organisatie die zich richt op de werkelijkheid. Het is een organisatie die zich richt op de werkelijkheid.

Maar de werkelijkheid is niet alleen een kwestie van waarneming. Het is een kwestie van waarneming. Het is een kwestie van waarneming. Het is een kwestie van waarneming.

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# Het plan voor de tentoonstelling

Het plan voor de tentoonstelling is een plan dat zich richt op de werkelijkheid. Het is een plan dat zich richt op de werkelijkheid. Het is een plan dat zich richt op de werkelijkheid.

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## TRADITIONEEL REALISME



Go Weert

Schiedamschen dijk, 1932

De werkelijkheid is niet alleen een kwestie van waarneming. Het is een kwestie van waarneming. Het is een kwestie van waarneming. Het is een kwestie van waarneming.

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Horst Antes

1957 geb. te Hagen, Duitsland
1959 78 schilderij bij IAP, Groot-Brittannië
1960 10 schilderij van beelden voor de Duitse Akademie Van Moderne Kunst

Expositionen/vertoningen

- 1969 Galerie Der Spiegel, Kassel; Galerie Stedinger, Bonn
1969 Galerie Rineke Buisson, Wiesbaden; Galerie St. Fruebing/Berg, Kollernburg; Galerie, Düsseldorf; Galerie H. A. Bahr, Mainz; Städtisches Museum, Speyer; Für neue Kunst, Wuppertal; E. Berthel, Städtisches Theater, Kassel
1969 Galerie Der Spiegel, Kassel; Galerie St. Drexler, Wuppertal; Interaktion in der Kunst, Mainz; Art Moderne, Paris; Kunstverein, Düsseldorf i.v.v. de Streektententoonstelling Museum, Ulm
1969 Städtische Galerie und Leerdorfergalerie, München; Galerie d'Art, Amsterdam



Horst Antes, 1968



Eduardo Arroyo

1927 geb. te Madrid, Spanje. Opleiding voor architectuur
1958 tegels met schilderen voor architectuur
1959 tegels voor met zijn schilderen voor architectuur

Expositionen/vertoningen

- 1969 Galerie Claude Lévêque, Paris
1969 Centre Culturel, London
1969 Galerie Buisson, Madrid
1969 Galerie St. Andrien



Eduardo Arroyo, ca. 71



George Deum

1923 geboren te Brussel, België
1958 10 schilderij met zijn schilderen voor architectuur

Expositionen/vertoningen

- 1969 Galerie St. Andrien, Amsterdam



George Deum, ca. 57



Francis Bacon

1909 geboren te Dublin, Ierland
1958 vertrekt naar Londen, verlijkt daar in 1959 in België en Parijs, waar hij blijft schilderen met zijn schilderen voor architectuur

Expositionen/vertoningen

- 1969 Galerie St. Andrien, Amsterdam

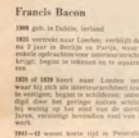


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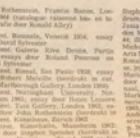


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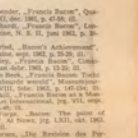


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Expositionen/vertoningen

- 1969 Galerie St. Andrien, Amsterdam

Uit een gesprek met Francis Bacon

Wat kwam er voort uit de relatie tussen de kunstenaar en de architectuur?
Hoe zag de relatie eruit?
Wat was de invloed van de architectuur op de kunst?



Francis Bacon, ca. 70

CATALOGUS

- Horst Antes
16 Maats 1960
17 Catalinides 1963
18 De Pissoneer d'Elbert in 1963
19 Gouding 1961
20 Irving Papp (Man on a boat, with a woman) 1961
21 Profile of a child smiling on a boat (Man on a boat) 1961
22 Double Dutch Landscape 1963













1962 „New Realists“, Sydney Janis Gallery, New York; „Donner à Voir 2“, Galerie Creuze, Parijs

1963 „Les Nouveaux Réalistes“, Neue Galerie im Künstlerhaus, München; Salon Comparaisons, Musée d'Art Moderne, Parijs; „Forum 63“, St. Pietersabdij, Gent; 4e Biennale, San Marino; 3ème Biennale, Musée d'Art Moderne, Parijs

1964 „Salon Comparaisons“, Musée d'Art Moderne, Parijs; „Salon de Mai“, Musée d'Art Moderne, Parijs; 1er Festival International de la Libre Expression, American Artist's Center, Parijs

Gérard Deschamps

1937 geb. te Lyon, Frankrijk woont en werkt te Parijs

Eenmanstentoonstellingen:

1958 Galerie du Haut Pavé, Parijs  
1957 Galerie Colette Allendy, Parijs  
1962 Galerie „J“, Parijs



Christo Javacheff

1935 geb. te Sofia, Bulgarije opleiding aan de kunstacademies van Sofia en Wenen  
1958 woont en werkt te Parijs

Eenmanstentoonstellingen:

1961 Galerie Haro Lauhus, Keulen  
1962 „Le mur de tonneaux“, Galerie „J“, Parijs  
1963 Galerie Schmela, Düsseldorf; „Empaquetage d'une femme“, Düsseldorf; Galleria Apollinaire, Milaan; Galleria del Leone, Venetië; Galleria La Salita, Rome; „Monument Empaqueté“, Galleria Apollinaire, Milaan  
1964 Galerie Ad Libitum, Antwerpen; Leo Castelli Gallery, New York

Groepstentoonstellingen:

1961 „Proposition pour un jardin“, Galerie Le Soleil dans la Tête, Parijs; „Lieux poétiques“, J. J. Levique, Dracy; „Der Geist der Zeit“, Keulen

Groepstentoonstellingen:

1958 Galerie du Haut Pavé, Parijs

1961 Exposition du Luxe, Bern; Galerie Haro Lauhus, Keulen; „L'Anti-Proces de Milan“, Galleria Brera, Milaan; Salon Comparaisons, Parijs; Galerie „J“, Parijs; Galerie Samlaren, Stockholm.

1962 Salon Comparaisons, Parijs; „Donner à Voir 1“, Galerie Creuze, Parijs; „Options“, Galerie Ursula Girardon, Parijs; „Nouvelles Aventures de l'Objet“, Galerie „J“, Parijs; „Collages et objets“, Galerie du Cercle, Parijs; Galleria La Salita, Rome

1963 Galerie „J“, Parijs; Galleria Apollinaire, Milaan; „Les Nouveaux Réalistes“, Neue Galerie im Künstlerhaus, München; Salon Comparaisons, Parijs; München; Salon Comparaisons, Parijs; „Forum 63“, St. Pietersabdij, Gent; 4e Biennale, San Marino

Literatuur:

Pierre Restany, „Deschamps et le rose de la vie“, Galerie „J“, Parijs, dec. '62 (deze uitgave van Galerie „J“ is tevens catalogus van de tentoonstelling van Deschamps)

François Dufrêne

1930 geb. te Parijs, Frankrijk

1946-'54 behoort tot de Mouvement Lettriste, opgericht door Isidore Isou

1950 persoonlijk optreden (récit) in het Maison des Lettres, Parijs

1952 vertoont op het Festival van Cannes zijn film „Tambours du Jugement Premier“

1955 eerste récit van Crhythmes Ultra-lettristes in de Librairie-Galerie de l'Escahier, Parijs

1957 eerste Dessous d'Affiches (van muren afgerukte en gescheurde affiches, verzameld door Raymond Hains en Jacques de la Villeglé

woont en werkt te Parijs

Eenmanstentoonstellingen:

1958 „Le Lacéré Anonyme“, atelier Du-



1962 Salon Comparaisons, Parijs; Galleria Apollinaire, Milaan (met Hains, Rotella, Villeglé); „Donner à Voir“, Galerie Creuze, Parijs; „Collages et Objets“, Galerie du Cercle, Parijs

1963 „Les Nouveaux Réalistes“, Neue Galerie im Künstlerhaus, München; Galleria Schwarz, Milaan (met Hains, Rotella, Villeglé) „Forum 63“, St. Pietersabdij, Gent; Salon Comparaisons, Parijs; 4e Biennale, San Marino

1964 Grés Gallery, Chicago

Groepstentoonstellingen:

1959 1ère Biennale, Musée d'Art Moderne, Parijs (auditorium: in samenwerking met Raymond Hains); Salon Comparaisons, Parijs (Salle Expérimentale); Salon Nika, Tokio, Kyoto; „Premier Groupe Nouveau-Réaliste“, Galleria Apollinaire, Milaan (Pierre Restany leidt „Les Dessous d'Affiches“ in); Festival d'Art d'Avant-Garde, Parijs

1961 Salon Comparaisons, Parijs; „L'Anti-Proces de Milan“, Galleria Brera, Milaan; „A 40' au dessus de Dada“, Galerie „J“, Parijs; Galerie Samlaren, Stockholm; Galerie Haro Lauhus, Keulen; Galerie Muratore, Nice; „Grandes Toiles de Montparnasse“, Centre Culturel Américain, Parijs

1961-'62 „The Art of Assemblage“, Museum of Modern Art, New York, Museum of Contemporary Art, Dallas, Museum of Art, San Francisco

Literatuur:

François Dufrêne, Film Imaginaire sans écran ni pellicule „Tambours du Jugement Premier“, Parijs 1952 (deze film bevat het merendeel van zijn Poèmes Lettristes, die in deze tijd geschreven zijn)

„Tombeau de Pierre Larousse“, Poème Infralettriste, Grammes, nr. 2, Parijs, 1958

„Tombeau de Pierre Larousse“, met illustraties van Vostell en voorwoord van Alain Jouffroy, Wuppertal 1961

„L'Optique Moderne“, collection de lunettes présentée par Daniel Spoerri avec un regard d'impuiles notules par François Dufrêne, Fluxus, Parijs 1963

„Liquidation du Stock“, KWY II, Parijs, voorjaar 1963

Yves Klein:

Er wordt nu veel gesproken over de terugkeer tot het figuratieve realisme... Het is zo, er zijn tekenen, maar het is wel naïef om zoals sommige mensen, hierbij dadelijk te denken aan stillevens of landschappen!

Onder het werken aan mijn monochrome experimenten ben ik sinds lang — diep doordrongen van de klassieke geest — bezig naar het realisme terug te keren, naar het authentieke realisme van nu en van de toekomst, maar door het Immaterieel!

De zones van mijn ontvankelijkheid als schilder — immaterieel, gestabiliseerd — zich uitstrekkend voorbij het oneindig kleine en oneindig grote — zijn ontstaan uit een dynamische en verwonderde beschouwing van de natuur in al haar aspecten en momenten.

Voor mij gaat het er niet meer om een doek te verven, maar om tussen mij en de natuur (die in wezen één zijn) blijvend en duurzaam het neo-figuratieve schilderij tot stand te brengen, dat tegelijk zo reëel en zo immaterieel mogelijk is en degenen, die dergelijke gebeurtenissen of picturale klimaten beleven, iets meedeelt van de kwaliteit, duurzaamheid en helderheid, die een Vermeer, een Rembrandt, een Giotto, een Michel Angelo aan hun tijd hebben gegeven.



Christo foto Raymond-de Seynes, Parijs



Gérard Deschamps cat. 52 foto Shunk-Kender, Parijs



Raymond Hains cat. 57



1953 Frans Instituut, Innsbruck

1959 Salon des Réalités Nouvelles, Parijs; 1ère Biennale, Musée d'Art Moderne, Parijs

1960 Salon Comparaisons, Parijs; Festival d'Art d'Avant-Garde, Parijs; Galleria Apollinaire, Milaan

1961 „A 40' au-dessus de Dada“, Galerie „J“, Parijs; Premio Lissone; Festival du Nouveau Réalisme, Nice; „Le nouveau réalisme à Paris et New York“, Galerie Rive Droite, Parijs; Salon Comparaisons, Parijs

1962 Galerie Anne Abels, Keulen; „Donner à Voir 1“, Galerie Creuze, Parijs; Galerie Rive Gauche, Parijs; Galerie Denise Breteau, Parijs

1963 „Les Nouveaux Réalistes“, Neue Galerie im Künstlerhaus, München

Raymond Hains

1926 geb. te St. Brieuc, Frankrijk

1946 eerste abstracte foto's

1947 eerste afgescheurde affiches; foto's en films

1949 bewogen abstracte tekeningen en cinematografische experimenten

1953 Hépérile Eclairé

1960 lid van de Nouveaux Réalistes; woont en werkt te Parijs

Eenmanstentoonstellingen:

1957 „Loi de 29 Juillet 1881“, Galerie Colette Allendy, Parijs (samen met J. de la Villeglé)

1961 Galerie „J“, Parijs

1962 „La France déchirée“, Galerie „J“, Parijs; Galerie Aujourd'hui, Brussel; Galerie Handschin, Brussel

Groepstentoonstellingen:

1948 „Exposition de photo's abstraites“, Galerie Colette Allendy, Parijs

1952 „Exposition Mondiale de Philosophie“, Luzern



François Dufrêne cat. 53 foto Shunk-Kender, Parijs



1928 geb. te Nice, Frankrijk

1946-'47 eerste monochrome experimenten

1952 behaalt een van de allerhoogste Judobanden in Japan

1955 ontmoet Pierre Restany

1957 „de blauwe periode“, eerste blauwe vuurschilderingen

1958 pneumatische periode

1960 antropometrieën; monochrome schilderingen in goud

1961 planetaire reliëfs en gas-vuur werken

1962 overlijdt te Parijs

Klein vervaardigde verschillende films. Ondernam twee wereldreizen. Sprak voor de Sorbonne-Universiteit over „L'Evolution de l'art vers l'immateriel“. Bouwde een theorie op over „licht-architectuur“, die hij voor een deel in experimentele maquettes realiseerde en publiceerde.

Eenmanstentoonstellingen:

1950 Londen en Tokio



Tetsumi Kudo cat. 60



Yves Klein cat. 58 foto Shunk-Kender, Parijs

1961 Galleria La Salita, Rome (eerste manifest van Pierre Restany)

1962 „L'Objet“ (urbanistische lucht-projecten), Pavillon Marsan, Parijs; „De Pollock à Arman“, Galerie Saqqarah, Gstaad

1963 4e Biennale, San Marino

Monumentale werken:

1959 vervaardigde voor het Theater in Gelsenkirchen twee monochrome blauwe schilderingen (7 x 29 m), twee reliëfs met zwammen (5 x 15 m) en twee reliëfs (8 x 10 m)

Vertegenwoordigd in o.a.: Kaiser Wilhelm Museum Krefeld

Literatuur:

Yves Klein, „Dépassement de la problématique de l'art“, La Louvière 1959

„Dimanche, le journal d'un seul jour“, 27 nov. 1960, Festival d'Avant Garde Parijs

„Das Wahre wird Realität“, Zero nr. 3, Düsseldorf 1961

„Le réalisme authentique d'aujourd'hui“, KWY II 1963

Cat. tent. Galerie Colette Allendy 1956; essay door Museum Haus Lange, Krefeld 1961; essay door Otto Piene en Pierre Restany

1961 Galerie Apollinaire, Milaan (monochrome blauwe werken); Galerie Schmela, Düsseldorf; Gallery One, Londen; Galerie Iris Clert, Parijs; Galerie Colette Allendy, Parijs (eerste blauwe vuurschilderingen)

1961 Galerie Iris Clert, Parijs (expositie van de leegheid); Galerie Iris Clert, Parijs (pure sneeheid in monochrome stabiliteit, samen met Tinguly)

1960 Galerie Internationale d'Art Contemporain, Parijs (eerste publieke uitvoering van zijn „Anthropometrieën“)

1961 Museum Haus Lange, Krefeld (grote retrospectieve); Leo Castelli Gallery, New York; Dwan Gallery, Los Angeles

Tetsumi Kudo

1935 geb. te Osaka, Japan

1954-'58 opleiding aan de Art University, Tokio

1962 vestigt zich te Parijs woont en werkt te Parijs

Eenmanstentoonstellingen:

1959 Bungei-shunju Gallery, Tokio; Minami Gallery, Tokio

1961 Bungei-shunju Gallery, Tokio; Hakuho Gallery, Tokio

Groepstentoonstellingen:

1958-'62 Independent Exhibition, georganiseerd door de Yomiuri Courant, Tokio

1959 IX. Premio Lissone

1961 „Adventure in Today's Art of Japan“, Nationaal Museum van Moderne Kunst, Tokio

1962 II. International Young Artist's Exhibition, Tokio; „Collages et Objets“, Galerie du Cercle, Parijs; „Catastrophe“, Galerie Raymond Cordier, Parijs

1963 „L'objet presenté“, Galerie „J“, Parijs; 4e Biennale, San Marino; 3ème Biennale, Musée d'Art Moderne, Parijs

1964 „Young Seven“, Minami Gallery, Tokio

Happenings:

1962 „Philosophy of Impotence“, Galerie Raymond Cordier, Parijs

1963 „Philosophy of Impotence“, Clammar Studio de Boulogne, Parijs; „Harakiri of Humanism“ en „Bottled Humanism“, Musée d'Art Moderne, Parijs



CATALOGUS

Christo Javacheff

30 Empaquetage d'une poussette 1962 coll. G. J. Viseur, Brest/Paris

51 Empaquetage sur galerie de voiture 1963 coll. Martin Viseur, Brest/Paris

Gérard Deschamps

52 Plaque de blindage „Zero-Nord“ 1962 aluminium/bois 72 x 49,5 Galerie „J“, Parijs

François Dufrêne

53 Larougeatom 1961 dessins affiches/pannel 135 x 138 Galerie „J“, Parijs

54 La Déchauf 1963 dessins affiches/bois 84 x 120 Galerie „J“, Parijs

Raymond Hains

55 No. 14 1963 affiche/bois/bois 92 x 102 Galerie „J“, Parijs

56 Quand vous tirez à la courte paille 1960 affiche/publicité/pannel 78 x 97 Galerie „J“, Parijs

57 Avec le grand concours de l'Humanité 1956 affiche/publicité/pannel 95,7 x 225 Galerie „J“, Parijs

Yves Klein

58 ANT 100 1960 aluminium/papier/bois 135 x 309,5 coll. Mme Yves Klein, Parijs

59 RE 6 De, De, Da! 1960 spandees (met polyester verhard) / mouve/pannel 195 x 142,5 coll. Mme Yves Klein, Parijs

Tetsumi Kudo

60 Your Portrait - F 1963 assemblage, hout, plastic 29 x 40 x 10 coll. Frits A. Becht, Lissone a. d. Vecht

61 Your Portrait 1963 assemblage, hout, plastic 300 x 30 x 30 coll. Frits A. Becht, Lissone a. d. Vecht









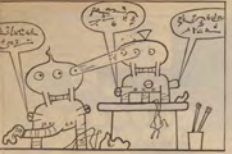
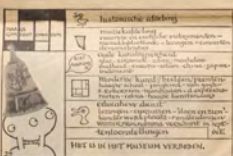








# AANWINSTEN



**Tentoonstelling**  
 Het museum van de Vlaamse Kunstenaars...  
 Het is in het museum verboden...

**Een afbeelding van de kunstenaar**  
 Het is in het museum verboden...

**RUST-EN LEESHOEK**  
 Het is in het museum verboden...

**POP**  
 Het is in het museum verboden...

**In &**



**Out**

**of**

**Amsterdam**

**Travels in Conceptual Art,  
1960–1976**

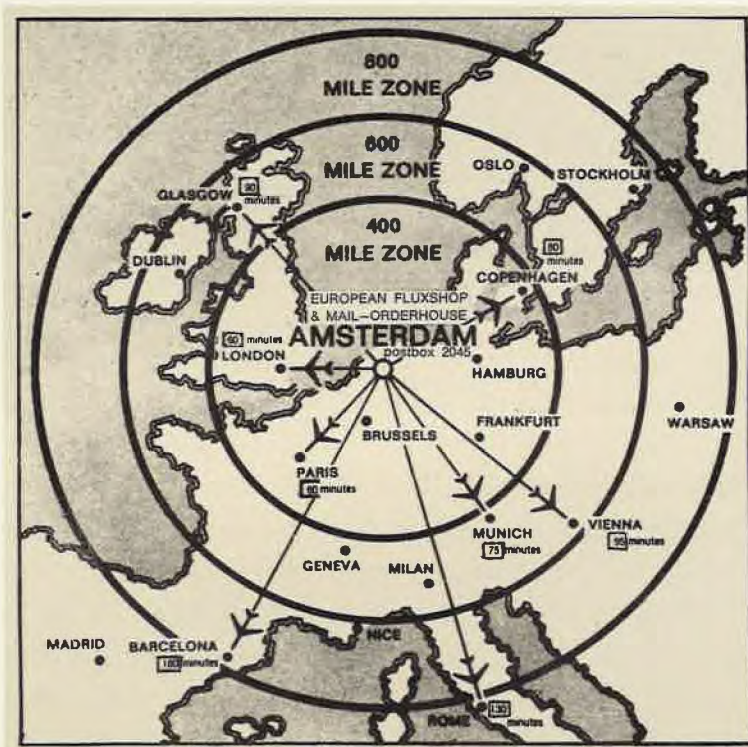
**MoMA**

# **Greetings from Amsterdam**

**Christophe Cherix**

Historical avant-gardes always shared an interest in reaching across national borders, but in the 1950s and '60s many artists set up networks throughout Europe and the United States that were notable for their complexity. The art scene in Amsterdam—a city with a rich history of worldwide trade and immigration—showed signs of progressive internationalization early on. For instance, in the beginning of the 1960s Dutch artists Willem de Ridder and Wim T. Schippers promoted actions, a television broadcast, concerts, and festivals at home that expressed emerging artistic tendencies abroad. Amsterdam became one of the first European cities, along with Düsseldorf and Wiesbaden, to host, by 1963, Happenings and performances of experimental music, as well as Fluxus events. Moreover, numerous international artists' groups, among them CoBrA, the Situationist International, the German Zero group (together with its Dutch offshoot, the Nul group), and the Nouveaux Réalistes, found in Amsterdam's Stedelijk Museum fertile ground in which to develop new ideas about art and contemporary culture.

Willem de Ridder. Map for European Mail-Order Warehouse/Fluxshop. c. 1963. Photolithograph, 7 11/16 x 8 1/2" (19.5 x 21.6 cm). The Museum of Modern Art, New York. The Gilbert and Lila Silverman Fluxus Collection Gift



The Stedelijk Museum, founded in 1895, imposed itself on the international scene to become—under the successive directorships of Willem Sandberg, from 1946 to 1962, and Edy de Wilde, from 1963 to 1985—one of the defining institutions for the art of its time. The Stedelijk did not act in isolation, however. It was one among several remarkable collecting institutions located in the Netherlands, including The Hague Gemeentemuseum, Eindhoven's Stedelijk Van Abbemuseum, Rotterdam's Museum Boijmans Van Beuningen, and Otterlo's Kröller-Müller Museum. These museums—all sharing more or less the same public—shaped their identities in relation to one another, focusing on distinct artists and movements. The Hague Gemeentemuseum and Eindhoven's Stedelijk Van Abbemuseum, for example, led in the representation of Minimal art by organizing the first large-scale group show on the subject in Europe and by devoting solo exhibitions to

four of its central figures—Carl Andre, Donald Judd, Sol LeWitt, and Robert Morris—between 1968 and 1970.<sup>1</sup>

Many of the Stedelijk Museum's major exhibitions traveled to and from other museums, both in Europe and the United States. A particularly fruitful long-term international alliance was formed with Moderna Museet when Sandberg partnered with Pontus Hultén, who took over as director of the recently founded Stockholm museum in 1960. Their collaboration allowed the two institutions to diversify programming and share pioneering exhibitions.<sup>2</sup> *Bewogen Beweging* (Moved Movement) in 1961 and *Dylaby: dynamisch labyrint* (Dynamic Labyrinth) in 1962, for example, showcased a wide range of international artists, from Lucio Fontana and Yayoi Kusama to Robert Rauschenberg and Jean Tinguely.

Installation view of Jean Tinguely's environment in *DYLABY: DYNAMISCH LABYRINT* (DYNAMIC LABYRINTH), Stedelijk Museum, August 30–September 30, 1962



Sandberg and Hultén also actively promoted American art's latest developments with shows devoted to Abstract Expressionism and Pop art—a focus that Sandberg's successor, de Wilde, pursued by hosting touring mid-career surveys dedicated to such important figures as Andy Warhol and Claes Oldenburg, in 1968 and 1970, respectively. A particularly ambitious traveling exhibition of the time began in January 1970, when the Moderna Museet presented the first comprehensive show of Edward Kienholz's series of environmental assemblages collectively known as *Tableaux*. Over two years the exhibition traveled, in different versions and under various titles, to five cities across Europe—Düsseldorf, Paris, Zurich, Amsterdam, and London.<sup>3</sup> The tour gave the artist, whose *Portable War Memorial* installation “dispens[ing] real live Coca Colas to the spectators” was on view, the idea that a piece made of “a six pack of bottles—one from each show—would be a nice souvenir of [his] European experiences,” as “those Coke bottles were manufactured locally with interesting things like ‘Buvez Coca Cola, Drick [sic] Coca Cola’ etc. imprinted on the glass or stamped on the caps.”<sup>4</sup> Kienholz's pseudo-imperialist attitude would soon become familiar to other American artists, for whom travel was becoming increasingly important in their work.

**EDWARD KIENHOLZ: TABLEAUX.**

Stedelijk Museum, 1970.

Design: Wim Crowwel.

Photolithographed exhibition

catalogue, 10 1/2 x 8 3/16"

(26.7 x 20.8 cm) (closed).

The Museum of Modern Art Library



Indeed, as American art appeared throughout Europe, it wasn't long before artists and galleries began to emulate the new strategies of partnership that developed among museums in the 1960s and early '70s. Galleries soon formed loose networks around groups of artists, allowing them to split airfares and shipping costs by scheduling strings of shows within short time frames. As Lawrence Weiner recalls, "It was a tour. It was like playing football—it went from stadium to stadium. And the interesting thing was that there was a whole system built into it."<sup>5</sup> Another Conceptual art pioneer, Robert Barry, made a piece solely based on this "system." For *Invitation Piece*, 1972–73, he asked eight of his dealers to announce, in turn, an exhibition of his work in a successive gallery. The first card read: "Paul Maenz [Cologne] invites you to an exhibition by Robert Barry at Art & Project, Amsterdam, during the month of November 1972." In November, Art & Project issued a second card announcing a show by Barry the next month in London, at Jack Wendler Gallery. The process continued until Gian Enzo Sperone brought it full circle by sending out an invitation to an exhibition opening in June 1973 at Paul Maenz Gallery.<sup>6</sup>

Two years later Sol LeWitt, who exhibited his work at many of the same galleries as Weiner and Barry, opened five European solo shows, visiting five countries and thirteen cities in just one month.<sup>7</sup> LeWitt traced his itinerary on a map of Europe at the back of his 1975 pocket planner: his pen line starts in Sweden, crosses Denmark, Germany, the Netherlands, and Switzerland, before reaching Italy and the Mediterranean, where it makes a two-fold diamond-shaped form on its way back to Switzerland. The resulting geometrical outline brings to mind the shapes the artist would cut out in aerial photographs of Florence in May of the following year and, in September, in commercial maps of Amsterdam (see pp. 104–106). LeWitt placed these pieces among his "rips," a series of works, probably initiated in January 1972, in which the artist's sole intervention was to rip, tear, or



cut different types of paper, from colored sheets and photographs to coffee filters and printed maps.<sup>8</sup> The twenty or so maps of Amsterdam, in which the artist chose either to isolate an element, such as the Amstel river, or to mark the route between sites he frequented, such as the Stedelijk Museum and his friend Jan Dibbets's house, a favorite hangout of visiting artists, suggest the act of traveling as an act of creation itself. Using maps as the sites of his interventions, LeWitt displaced the relationship between spectator and space—a key aspect of Minimal art—from the white cube of the museum or gallery to the open world. Given that a city cannot be grasped entirely at once, the “Amsterdam rips” favor a conceptual approach over phenomenological experience and are thus emblematic of the new strategies of Conceptual art emerging internationally after Minimal art.

Art & Project, the Amsterdam gallery whose early history is chronicled elsewhere in this volume, acted as an antenna for Conceptual art. Founded in 1968 by Geert van Beijeren and Adriaan van Ravesteijn, Art & Project worked in close collaboration with European and American galleries, including Konrad Fischer in Düsseldorf, MTL in Brussels, Sperone in Turin, Jack Wendler in London, Yvon Lambert in Paris, and Claire Copley in Los Angeles. Operating with both an actual exhibition space and a mailed “bulletin” that functioned as an alternative or supplementary site for artists to work from, Art & Project devised its gallery activities in response to the new, often dematerialized art produced by a generation of young international artists.<sup>9</sup> Van Beijeren and Van Ravesteijn recognized how significantly Conceptual art would change not only one's perception of an artwork but also its system of distribution, ownership, and promotion. In their first exhibition, for instance, they welcomed Charlotte Posenenske's proposal that the collectors—not the artist—would decide the ultimate shape of a sculpture: after ordering prefabricated elements of galvanized sheet metal based on Posenenske's designs, collectors were free to arrange and connect the elements according to their own needs (see pp. 110–11). Curator Kynaston McShine acknowledged Art & Project's innovations by including the gallery's bulletin in his milestone exhibition *Information* at The Museum of Modern Art in 1970. In his catalogue essay McShine argued that changes in lifestyle called for a redefinition of art: “The activity of these artists is to think of concepts that are broader and more cerebral than the expected ‘product’ of the studio. With the sense of mobility and change that pervades their time, they are interested in ways of rapidly exchanging ideas, rather than embalming the idea in an ‘object.’”<sup>10</sup>

This sense of mobility manifested itself particularly in Amsterdam. In the 1960s and '70s artists came here from all over the world, attracted by innovative museums, an up-and-coming gallery scene, progressive socio-political policies, and by the city itself, whose history had been shaped by successive waves of both emigration and immigration. Curator Waling Boers has described how Amsterdam's alternative spaces, “where Body Art, Video Art and performances [were] presented,” drew foreign artists, recalling in particular the In-Out Center—founded in 1972 by, among others, Latin Americans Michel Cardena, Raul Marroquin, and Ulises Carrión, and Icelanders Hreinn Fridfinnsson and Sigurdur and Kirstjan Gudmundsson—

which “develop[ed], in the two years of its existence, [in]to a meeting place.”<sup>11</sup> Emerging Dutch artists, however, did not necessarily share this perception of a vibrant cultural atmosphere. Dibbets, for example, regarded the capital as a provincial city. As a young artist he declined the art subsidies granted locally for fear of becoming entangled in a self-promoting system.<sup>12</sup> He sought instead to extend his reach beyond the Netherlands, seizing the opportunity to leave Holland when he was offered a British Council scholarship to travel to London in 1967. His fellow countrymen Bas Jan Ader and Ger van Elk similarly took opportunities to live on and off in the United States during the 1960s and early '70s. Ader and Van Elk attended art schools in Los Angeles, quickly integrating themselves into the rising Conceptual art scene formed by such artists as John Baldessari, William Leavitt, Allen Ruppersberg, and William Wegman.<sup>13</sup> As promising artists from the Netherlands moved abroad, they maintained connections to their home city, sometimes making work in response to it, as well as introducing emerging international artists, many of whom were American, to the Dutch capital. Van Elk, in particular, made important introductions between his Los Angeles colleagues and Art & Project. A few foreign artists not only showed in Amsterdam but took up residence there. In 1970 Lawrence Weiner moved onto a houseboat in Amsterdam and thereafter has split his time between New York and the Netherlands. Two years later Donald Evans, who became known for making his own postage stamps, emigrated from the United States and soon settled in Amsterdam.

Both the notion of travel and Amsterdam are frequent themes in the work of this generation. For a young artist at the time traveling was not necessarily motivated by educational purposes in the tradition of the Grand Tour but was rather a logical outcome of the art world's geographic expansion. Ruppersberg's first trip to Europe, for example, was on the occasion of his solo show at Art & Project in October 1971, when he was twenty-seven years old. That May, in Hollywood, he had opened *Al's Grand Hotel*, a building converted for one month into a hotel in which guests could rent one of his artist-designed theme rooms for the weekend. In Ruppersberg's work, hotels stand for the ultimate site of displacement, not only for the artist himself (for whom hotel rooms became a traveling studio), but also for the viewer, who is invited to experience art in a constantly shifting atmosphere.<sup>14</sup> Ader made several works linking his adopted Los Angeles with the capital of his home country. *Fall 1* and *Fall 2*, both 1970, depict the artist falling from his rooftop in Los Angeles and cycling straight into a canal in Amsterdam, respectively (see p. 55). These short, silent black-and-white films play simultaneously on deadpan comedy—Buster Keaton's stunts come to mind—and ideas around dislocation, as comparable actions happen in different cities.<sup>15</sup> In a subsequent piece Ader aimed to forge even more explicit connections between Los Angeles and Amsterdam. *In Search of the Miraculous* was intended to comprise three parts: a series of night photographs showing Ader with a flashlight in various locations throughout Los Angeles was exhibited at Claire Copley Gallery in 1975; a similar set of images was to be shot in Amsterdam, but the intervening part—the artist's single-handed crossing of the Atlantic on a tiny sailboat—was ill-fated, as

Ader was lost at sea (see pp. 56–60). Art critic Jan Tumlir has noted the absolute consequence of travel in Ader's work: "Bas Jan Ader's career—just like John Glenn's—is bounded by two momentous and heroic voyages. The first was accomplished in 1962 aboard a small passenger yacht, bringing a twenty-one year old Ader from Morocco to the shores of California. The second, attempted in 1975, solo this time, would ostensibly return an older and wiser artist back home to Europe."<sup>16</sup>

Gilbert & George. POSING ON STAIRS. Stedelijk Museum, November 22, 1969. Courtesy Ad Petersen



If most of Ader's fellow artists traveled the world extensively, their trips didn't always leave a direct imprint on the subject or form of their work. Gilbert & George, for example, gave "living sculpture" performances in such cities as London, Amsterdam, Düsseldorf, Oslo, New York, Melbourne, Tokyo, and Brussels between 1969 and 1977, quickly reaching a broad international audience.<sup>17</sup> On each occasion, the artists, performing in British-tailored tweed suits, were seemingly unaffected by their surroundings, appearing as if straight out of their London home on Fournier Street. Hanne Darboven, who spent two years in New York before returning to her native Germany in 1968, also developed a body of work in which external factors, such as her place of residence or the exhibition context of her art, appear to have made no visible impression. More significant for Darboven were her travels not through space, but through time, with only a calendar as a roadmap. Stanley Brouwn's work shares with Darboven's scribbled notations a sense of inner travel that keeps the outside world at bay. The viewer is never told what happens in Darboven's years, months, or days,

nor given any indication—no address or reference to a known site—of where Brouwn's walks through cities took place exactly. Such anecdotal facts are suppressed, turning a concrete experience into an abstraction. In the series "This Way Brouwn," initiated in Amsterdam in 1960, for example, the artist asked anonymous passersby to draw on a sheet of paper directions to a particular unnamed location. In one piece Brouwn asked two people to describe an identical itinerary.<sup>18</sup> The resulting two-sheet work presents different manners of depicting the same trip, one curvilinear and continuous, the other segmented and geometrical. Brouwn's signature works are transcriptions of measurements taken or steps counted during particular walks. In the latter, the itinerary is often symbolized by a straight line divided into segments, each representing a footstep. In *The Total Number of My Steps*, 1972, the artist planned consecutive trips in twenty-one cities, among them Oslo, Addis Ababa, Tokyo, and Dublin, which would be solely defined by the number of footsteps taken in each location.<sup>19</sup> Despite the far-flung range of the cities, the work, omitting any details or description, is devoid of exoticism. Brouwn's insistence, dating from that moment, that no images of his work or biographical information be published only reinforces an idea already present in his work.

In 1972 Ruppertsberg self-published *Greetings from L.A.: A Novel*, an artist's book whose title inspired that of this essay.<sup>20</sup> The 240-page book is blank with the exception of ten interspersed fragments of text from which only the novel's basic elements—character, time, setting, action, and so on—can be deduced. The completion of the plot is left to the reader, and the specifics of the story are clearly inconsequential for Ruppertsberg: the idea of the novel is more important than the novel itself. The same could be said of traveling in the work of all the artists in this exhibition: no matter the destination, travel is understood first of all as motion, as going from one place to another. Lawrence Weiner engages this idea in 1969 by using *Art & Project Bulletin 10* as a true exhibition by mail, calling for "a translation from one language to another."<sup>21</sup> Dibbets's *Robin Redbreast's Territory/Sculpture*, a "drawing in space" from 1969 in which the artist moved a robin from one area to another in Amsterdam's Vondelpark, is another especially crisp expression of this notion (see pp. 76–77). Both works show a tendency in the generation of artists active in the 1960s and early '70s to focus on the idea of travel both physically and conceptually and to recognize that art exists in the simple act of coming and going. Such a state brings to mind philosopher Michel de Certeau's description of stories, which applies just as well to these artists: "Every day, they traverse and organize places; they select and link them together; they make sentences and itineraries out of them. They are spatial trajectories."<sup>22</sup>

## NOTES

1. The Hague held the group show *Minimal Art* in 1968, followed by exhibitions of Carl Andre in 1969 and Sol LeWitt in 1970, while Eindhoven organized shows of Robert Morris in 1968 and Donald Judd in 1970.
2. One institution would often take the lead on a project, while the other would act mainly as its host.
3. The show originated at the Moderna Museet, Stockholm, and traveled to the Städtische Kunsthalle Düsseldorf and the Centre National d'Art Contemporain, Paris, in 1970; then to the Kunsthaus Zurich, the Stedelijk Museum, Amsterdam, and the Institute of Contemporary Arts, London, in 1971.
4. Letter from Edward Kienholz to Bill Holmes, October 19, 1971, two pages, Stedelijk Museum Library, Amsterdam.
5. Interview with the author, in the present volume, 124.
6. The interim galleries were Leo Castelli, New York; Yvon Lambert, Paris; MTL, Brussels; and Toselli, Milan. The invitation card was the only work exhibited.

7. Beginning on September 18, 1975, LeWitt attended his openings at Saman Gallery, Genoa; Aronowitsch Gallery, Stockholm; Annemarie Verna, Zurich; Kunsthalle Basel; and Rolf Preisig Gallery, Basel. A sixth exhibition, organized through Sperone Gallery, Turin, opened on November 5 (through November 30) at Peccolo Gallery, Livorno, after the artist's return. His pocket planner for the year 1975 mentions visits to Stockholm, Copenhagen, Hamburg, Amsterdam, Eindhoven, Cologne, Basel (twice), Zurich (twice), Milan (twice), Bern, Varese, Genoa, and Geneva. The LeWitt Estate, Chester, CT.
8. The artist made works at the time by crumpling or folding paper as well.
9. Their quick adaptation coincided with that of Seth Siegelau, who in New York between 1968 and 1971 sought to redefine the daily operations of a gallery by working primarily through catalogues and without a physical space. See Alexander Alberro, *Conceptual Art and the Politics of Publicity* (Cambridge, MA: The MIT Press, 2003).
10. Kynaston L. McShine, "Essay," in *Information*, exh. cat. (New York: The Museum of Modern Art, 1970), 139.
11. Waling Boers, "Foreigners in Amsterdam," in *Amsterdam 60/80: Twintig jaar beeldende kunst / Twenty Years of Fine Arts*, ed. Frank Gribling (Amsterdam: Fodor Museum, 1982), 102.
12. In conversation with the author, November 2, 2008.
13. On the Amsterdam–Los Angeles connection, see Phillip Van den Bossche's essay, in the present volume.
14. In 1970 Ruppertsberg self-published *24 Pieces*, an artist's book containing twenty-four images presented in twelve facing pairs: on the left images of individual hotel rooms and on the right exterior views of restaurants or domestic interiors. Each picture includes an obvious alteration—a bed turned head to foot for example.
15. *Fall* ([Los Angeles: the artist, 1970]), a book containing film stills of *Fall 1* and *Fall 2*, was published the same year.
16. Jan Tumliř, "Bas Jan Ader: Artist and Time Traveler," in *Bas Jan Ader*, ed. Brad Spence (Irvine, CA: Art Gallery, University of California, 1999), 23.
17. The performance in Amsterdam, at the Stedelijk Museum in November 1969, was Gilbert & George's first outside England. In 1970 Art & Project hosted the artists' first solo show abroad, and in 1971 the Stedelijk organized their first monographic museum exhibition.
18. *This Way Brouwn*, 1962. See Checklist of Art & Project/Depot VBVR Gift, 134.
19. *The Total Number of My Steps*, 1972. See Checklist of Art & Project/Depot VBVR Gift, 134.
20. For a more detailed description of this book, see Helene Winer, "Introduction," in *Allen Ruppertsberg*, exh. cat. (Claremont, CA: Pomona College Gallery, Montgomery Art Center, 1972), 2.
21. Adriaan van Ravesteijn considers bulletin 10 Art & Project's first exhibition by mail. See interview with the author, in *25th Biennial of Graphic Arts* (Ljubljana, Slovenia: International Centre of Graphic Arts, 2003), 69.
22. Michel de Certeau, *The Practice of Everyday Life*, trans. Steven Rendall (Berkeley, CA: University of California Press, 1984), 115.

# press release

THE KITCHEN

video • music • dance • performance

Contact:  
Barbara Hertel  
212/925-3615

## VIDEO VIEWING ROOM

APRIL 2-27; Tuesdays-Saturdays  
OPENING RECEPTION: APRIL 6, 5-7 pm

- 1 pm: MARK BRADY Thirty-Four Years 1979  
First Person, Familiar Places 1984
- 2 pm: FRENCH VIDEO  
(Curated by Christine Van Assche of the Centre Pompidou/Musee National d'Art Moderne, Paris)
- April 2-6: THIERRY KUNTZEL La Peinture Cubiste 1981, 49 min.  
(with Philippe Grandrieux)  
Still 1980, 25 min.
- April 9-13: ROBERT CAHEN Trompe l'oeil 1979, 7½ min.  
L'Entr'aperçu 1980, 9 min.  
Armatique 1980, 3 min.  
Juste le temps 1983, 13 min.  
La danse de l'épervier 1984, 13 min.  
Cartes postales 1985, 4½ min.
- April 16-20: Group Show  
JEAN-PAUL FARGIER Joyce digital 1984, 33 min.  
CHRISTIAN BOLTANSKI,  
JEAN CLAREBOUDT, DOMENIKA, ALAIN  
FLEISCHER, ANNETTE MESSENGER,  
JEAN-MICHEL MEURICE, ANNE &  
PETER POIRIER, with text  
by GILBERT LASCAULT  
Enfances choisies 1980, 37 min.
- April 23-27: Group Show  
ANNICH BOULEAU Intimités 1984, 30 min.  
JEAN DUPUY La Pub, Anthologie 1981, 10½ min.  
MICHEL JAFFRENOU/  
PATRICK BOUSQUET Videoflashes 1982, 8 min.  
MICHEL JAFFRENOU Circus 1984, 13 min
- 3:30 pm: IMAGE ON THE RUN (Dutch Video art of the eighties. Curated by Rob Perree)  
Artists participating include: MARINA ABRAMOVIC/ULAY,  
CHRISTIAAN BASTIAANS, LEONIE BODEVING, DANIEL BRUN, MICHEL CARDENA,  
DEDO, JAAP DRUPSTEEN, DAVID GARCIA/ANNIE WRIGHT, KEES DE GROOT,  
NAN HOOVER, MADELON HOOYKAAS/ELSA STANSFIELD, SASKIA LUPINI,  
PAUL MULLER, IAN NICHOLS, LYDIA SCHOUTEN, SERVAAS, & ROOS THEUWS.
- 

1 pm: MARK BRADY First Person, Familiar Places  
Thirty-Four Years

First Person, Familiar Places is a personal documentary, autobiographical in nature, dealing with a past relationship with a woman, its development and transition into long distance, and the subsequent loss of it.

Pain, grief, and memory of the lost along with aspects of psychological, emotional, and physical states are focused on in looking at how one is affected by a relationship that remains tangible only through the past. How can one document what has passed or is passing, and how is one affected by the "presence of the absent", are questions that are raised and attempted to answer.  
(Continued on following page)

My interests also lie in extending the traditional narrative form by taking advantage of a structure that incorporates a storytelling quality yet is non-linear, and at times fragmented in nature.

The viewer will follow the narrator through a series of phases or states of mind: they include attempts on the narrator's part to deal with the recreated past, recognition of the loss, release from the past, renewal, and finally recovery and acceptance.

--Mark Brady

Thirty-Four Years - an autobiographical piece which explores family history and relationships, and how they affected and shaped the tapemaker. Aired on WNYC-TV's 1980 Independent Film & Video Festival. 1979, ½ inch, b/w.

2 pm: FRENCH VIDEO

Curated by Christine Van Assche of the Centre Georges Pompidou/Musee National d'Art Moderne in Paris; with assistance from the French Embassy.

3:30 pm: Image on the Run

From the 5th of April till the end of the month The Kitchen presents Image on the Run, the first extensive survey of Dutch video art in the United States.

In four tapes of one hour each, 17 Dutch artists, from the older and younger generation, show their latest works.

Though "Image on the Run" does not want to give a historical review, the show makes clear the lines along which Dutch video art has developed. "Image on the Run" also shows that Dutch video artists are using video more and more as an independent medium with its own characteristic language. Finally this show convinces the viewer of the fact that the video art of Holland, in spite of its short history, brings its own character to the fore.

Because the artists come from different directions and different backgrounds, the show will be one of contrasts. Silent, esthetic work of Nan Hoover is followed by the wild and rhythmic images and sounds of Kees de Groot. Roos Theuws' poetic handling of colors is combined with Lydia Schouten's artificial fantasy world, impregnated with erotic desire. The expressionistic images of Dedo contrast violently with the almost-stills of Stansfield and Hooykaas.

--Rob Perree

The exhibition is made possible by financial support of the Dutch Ministry of Culture (WVC) and The Kitchen.

Production and organization: Leonie Bodeving and Rob Perree.

## CRITICS' PICKS

### New York

#### Miguel Ángel Cárdenas

ANDREA ROSEN GALLERY

525 West 24th Street

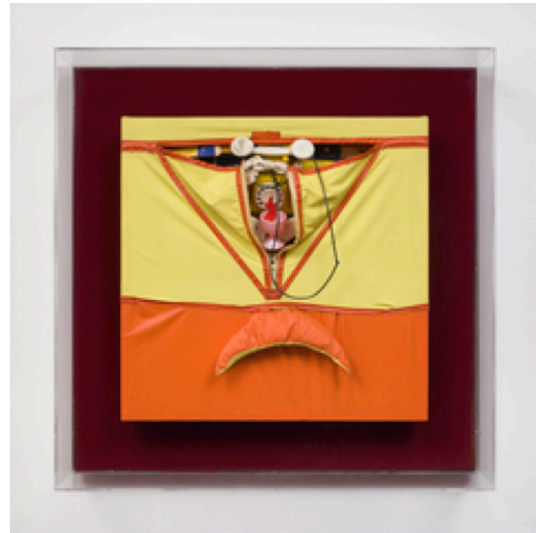
January 6–February 4

A glass case full of household sprays and soaps—like a shaken-up medicine cabinet—opens Miguel Ángel Cárdenas's first solo show in the United States. The assemblage, *Nog slechts enkele dagen (1)* (Only a Few Days [1]), 1963, is a fickle and incomplete time capsule of the year it was created. The clutter seems arbitrary and provides little insight into the Colombian-Dutch artist's life.

Cárdenas excelled at creating suggestive, elusive arrangements of everyday items. He explored the sensuality of the zipper—that teasing metal barrier between dress and undress—years before Andy Warhol's infamous Rolling Stones *Sticky Fingers* album cover from 1971. *Open Fly Silver Star* and *Call Boy*, both 1964, feature zippers halfway undone to reveal a collection of toys and mass-produced junk secreted beneath the works' taut, shiny PVC shells. This erotic suspense is partially broken in later pieces. A plastic banana plays a vulgar game of peekaboo in *Blue Lovers*, 1965, protruding from the canvas's cobalt-blue surface. In *Hot Vagina*, 1969, silver aluminum folds flank a vertical bronze coil that radiates heat.

If the assemblages are devoted to object fetish, then Cárdenas's four films, played in the gallery's back room, are odes to another Freudianism: oral fixation. The videos center on the artist's mouth engaged in seemingly tame activities, such as slurping soup or sucking ice cubes. These gestures, through repetition, transform into processes both sexy and highly revolting. Examples of early food porn? If they turn you on, you'll know.

— Hannah Stamler



Miguel Ángel Cárdenas, *Call Boy*, 1964, PVC, objects, zipper, 28 x 28 x 6".



# Miguel-Ángel Cárdenas

Art, Contemporary art [Andrea Rosen Gallery](#), Chelsea Until Saturday February 4 2017



## TIME OUT SAYS

Born in Colombia, Miguel-Ángel Cárdenas (1934-2015) moved to Amsterdam in 1962, where he became known for his assemblages and forays into video and performance art. His work touched upon sexuality and other functions related to the body, and stylistically fit in with both American Pop Art and developments on the Continent (his reliefs, for example, could be seen as combination of Fluxus's magpie aesthetic and Claes Oldenburg's soft sculptures.) This show represents the artist's first solo exhibition in the United States.

**POSTED: SUNDAY JANUARY 1 2017**

Opinion

## Miguel Ángel Cárdenas: Sex Takes a Poke at Abstraction

THE DAILY PIC: At Andrea Rosen Gallery, Cárdenas sees the body as the greatest argument against the abstract.

Blake Gopnik, January 24, 2017

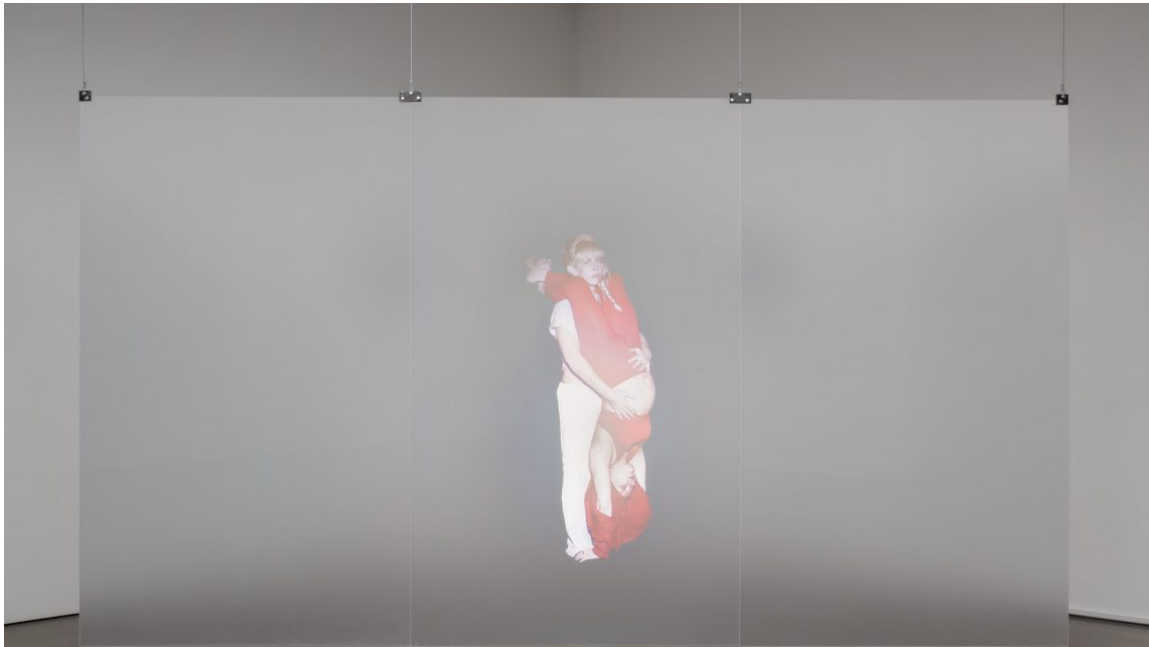


**THE DAILY PIC** (#1718): If we have a blind spot in looking back at the most “advanced” art of the 1960s and ’70s, it lies in how we’ve forgotten that content-free abstraction still felt like the Oedipal father that needed to be sacrificed.

Today’s Pic is *Blue Lovers*, a 1965 work by Miguel Ángel Cárdenas now on view in [his solo at Andrea Rosen Gallery](#) in New York. The title, and that sexy, Warholian banana, tell us that the piece is talking about sex and the body. In the context of its time, however, bodily art got half its power from its rejection of disembodied abstraction. You could almost imagine that [Yves Klein](#) and [Barnett Newman](#) are the two blue-lovers that Cárdenas was naming, and shaming, in his work. *(Courtesy the Estate of Miguel Ángel Cárdenas and Instituto de Visión; photo by Pierre Le Hors)*

# MIGUEL ÁNGEL CÁRDENAS AND WITHOUT A BODY AT ANDREA ROSEN

NICOLE KAACK — JANUARY 20, 2017



FLUCT, Alienated Labor, 2017. Video, Running time: 25:19 mins Edition of 3 with 2 APs © FlucT Courtesy SIGNAL  
Photographer: Pierre Le Hors

Miguel Ángel Cárdenas & *Without a Body*: Ivana Bašić, FlucT, Sable Elyse Smith  
[Andrea Rosen Gallery](#) and Gallery 2 curated by SIGNAL  
January 6 – February 4, 2017

**For every separation, there is a coming together.**

Warmth rushes over my face and neck. I half-step forward. The edges of my reflection swell voluptuously while my eyes and nose tighten together. Gleaming an oxidized orange, the coil tucked between two arcs of aluminum suffuses the surrounding area with a delicious heat, drawing me into the sculptural, wall-mounted work entitled, *Hot Vagina* (1969). Full of suggestive mix-ups and titillating illustrations, Miguel Ángel Cárdenas's posthumous show at Andrea Rosen's main gallery spans the artist's oeuvre from the early '60s to the late '70s.



***Miguel Ángel Cárdenas, Untitled, 1971. Ink and fluorescent paint on aluminum, 39 1/2 x 39 3/4 x 1 7/8 inches (100.3 x 101 x 4.8 cm). Courtesy Andrea Rosen Gallery***

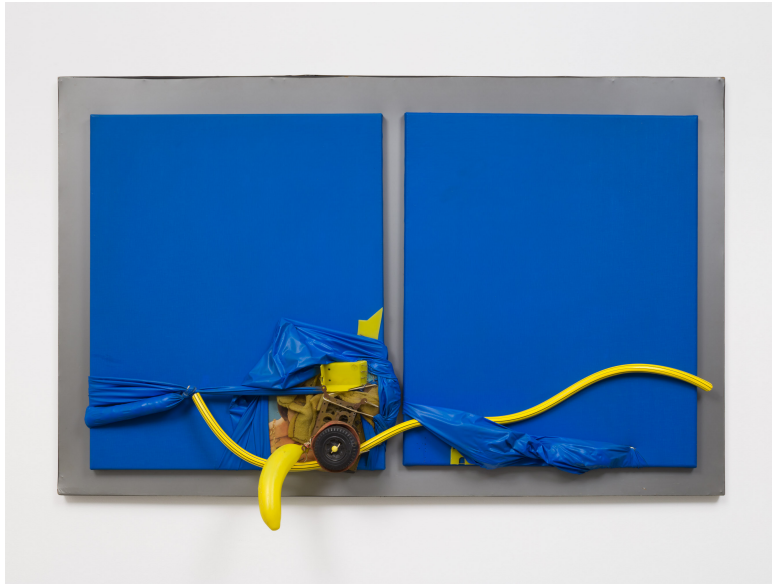
Proceeding through the gallery in paired unions, each work is mated internally or within the larger logic of the show; a square with a square, metallic painting with equally reflective surface, two cadet-like compositions with lowered flies. Even though not explicitly placed side-by-side, the guest list is clearly set and Cárdenas and Rosen both had trouble on the mind. Tied up and tied down in a crazy, colorful circus of lovemaking, the hedonism might never end with such playthings as this; latex stretches over the tautly curved length of a banana, the very tip of which is tucked into a rectangular opening of pink and orange foam, sweet and softly colored like the insides of an open mouth.



***Miguel Ángel Cárdenas, Green and yellow lovers, 1964. Panel, PVC, objects, 55 1/2 x 81 x 11 1/2 inches (141 x 205.7 x 29.2 cm). Courtesy Andrea Rosen Gallery***

In mazes of organs and perplexing collections of skin, Cárdenas constructs a sexuality that is multiple precisely because gender is unfixed. In *Green and Yellow Lovers* (1964), a shared pipe plugs into one figure above, the other below, each joint adorned with two sets of balls apiece.

Between unzipped lapels, folded neatly down as though around a collar, these geometric figures expose the same joystick-erections for heads. In this delightful, effusive peek-a-boo lies a hopefulness for an identity that is myriad and ambiguous, a sex that is both and neither male-female, homo-hetero. Cárdenas's sculptural paintings are proposals for alternate identities constructed in found materials, celebrations of the self that may be dreamt into being through such base means as commercial objects.



**Miguel Ángel Cárdenas, *Blue lovers*, 1965. Panel, PVC, objects, 28 3/8 x 45 3/8 x 5 1/4 inches (72.1 x 115.3 x 13.3 cm). Courtesy Andrea Rosen Gallery**

Less than halfway down the street at Rosen's Gallery 2, the mood is somewhat more somber. If the main gallery show is about the elation of embodiment, the work in the smaller space seeks precisely to speak the inequities committed against those whose bodies are treated as less than human, in identifications with objects that are not emancipatory but fettering.

The space is dominated by three frosty sheets of glass that cover the room's northwestern corner. Illuminated from behind, the viewer has to shift along the wall to perceive the two projected figures, which remain ghostly, even in their fullest flesh. FlucT's Sigrid Lauren and Monica Mirabile stir into and out of sight in dances that imagine the human machine broken and hysterical. Lauren mimes grocery shopping with a blank face and unseeing eyes. Later, on the floor, Mirabile grips Lauren's breasts forcefully before bending her own head to a nipple like a child to be nursed. In moments more, both women will be gyrating uncontrollably, crawling on all fours and panting, doglike and content. These gestures communicate selves whose consciousness have been expunged in the most complete sense, leaving empty shells that have no shame or desire, only an automaton's compulsion to express behaviors no matter how machinic. The women's robotic motions are backgrounded by a soundtrack of Marxist quotes and cheery working songs, grainy as though played through an old loudspeaker. *Alienated Labor* (2017) conflates different brands of obedience, grammars of possession that have not learned to pass beyond language: the woman to 'her' man, the dog to 'its' master, the workers to 'their' company.



*Installation View, Without a Body: Ivana Bašić, FlucT, Sable Elyse Smith, Andrea Rosen Gallery 2. January 6 – February 4, 2017*

These are stories of being possessed or taken into possession. On this week of them all, it is good to remember that such captivity is rarely deserved and that the guardians of justice are not always righteous. Sable Elyse Smith's textual message boards broadcast the irreconcilables of our judicial system that cannot see a jailed man as a loving father. Donning the anonymous public voice of lettered boards, Smith tells us about loving through plexiglass and over circuits of barbed wire.



*Sable Elyse Smith, Untitled, 2015. Aluminum sign board, felt, plastic letters, 18 x 12 x 1 inches (45.7 x 30.5 x 2.5 cm) © Sable Elyse Smith. Courtesy SIGNAL. Photographer: Pierre Le Hors*

While Smith and FlucT look to the world for the authors of their suppression, Ivana Bašić sees defeat in the failures of the body itself. Three foggy globes trailing hollow tails are suspended in vises along two walls. Blown with brittle breaths, these spheres transform the concept of capacity from an expression of fullness to one of limit, the ceilings to which we should not be pressed but are. To the left of the palest pink globe, a transparent glass crumples, a moment more of the lightheaded loss of breath before a fall. Pressure is an ingredient to *Population of phantoms resembling me #2* (2016), a maker of bowed backs and wan, skeletal forms. Uncomfortable for their uncanny verisimilitude and amputated anatomies, Bašić's sculptures are impaled and strung up like pinned butterflies, a torso like a stag's head, mounted on the wall.



***Installation View, Without a Body: Ivana Bašić, FlucT, Sable Elyse Smith, Andrea Rosen Gallery 2. January 6 – February 4, 2017***

Hosted by the same gallery, these two exhibitions paint worlds at odds: flamboyant excess meets utmost poverty, ecstatic unions learn Marx's theory of alienation. Such are the beauties and the hurts of our embodiment, which can be distilled to difference between giving and being taken. Closeness and distance are like the alternation of lapping waves that contract into the horizon and crash upon our shores in an infinite cycle that, at long last, is erosion. Perhaps one vision offers solace to the other; FlucT, Smith, and Bašić speak to the perilousness of a polar world, one that could learn from the fluidity of Cárdenas' vision. With an honesty that does not pretend certainty, these shows seem to observe that while hard lines may blur, some locked doors never open again.

20 DEC 2016

## Critic's Guide:

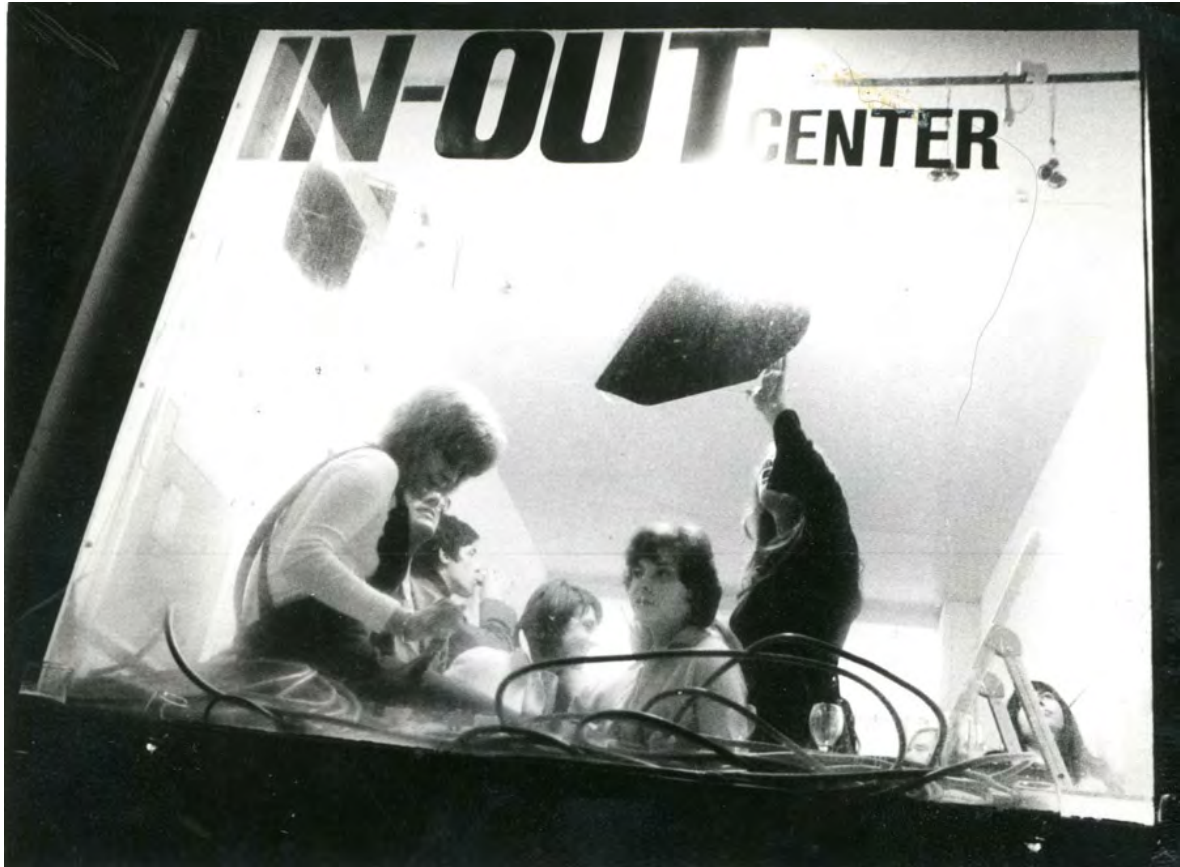
# Amsterdam

## A roundup of the best shows on during Amsterdam Art Weekend

BY GABRIELA ACHA

The Rijksakademie's 'open studio' weekend of its well-established residency programme has grown into the focal point of Amsterdam's art calendar. Now a number of galleries have united around it. What began as a spontaneous shift in arts programming across the city, formalized into the [Amsterdam Art Weekend](#) with a dedicated series of events, talks and commissions that grows with each iteration. The event now crosses both commercial and non-commercial spaces, the centre and its margins, allowing the latter more exposure and for previously unconnected themes to emerge. For example, Amal Alhaag and Maria Guggenbichler's independent, queer, antiracist curatorial project *The Side Room*, presented the one night event 'Black Fashioning/Dancehall Futures', at the same time that Isaac Julien's film *Looking for Langston* (1989), about black gay poet Langston Hughes, opened at Ron Mandos gallery. Some of the highlights this year included Anna Bella Papp's low square clay reliefs of Eastern European construction workers at [De Ateliers](#) and Riet Wijnen's installation *Conversation Four: First Person Moving* (2016) at the non-profit platform [Pa///kt](#), exploring the political and artistic implications of abstraction. Here's a roundup of some of the best exhibitions across the city.





The opening exhibition at In-Out Center, 24 November 1972. Courtesy: De Appel Arts Centre, Amsterdam; photograph: Paul Hartland

### **'In-Out Center'**

De Appel Arts Centre

*15 November – 11 December*

In-Out Center, was an art space which briefly ran from 1972–74 in the very building that now houses De Appel. Instigated by conceptual artists Michel Cardena, Ulises Carrión, Hreinn Fridfinnsson, Sigurdur Gudmundsson, Kristján Gudmundsson, Hetty Huisman, Pieter Laurens Mol and Raul Marroquin, its members' various origins in Latin America, Iceland and the Netherlands, enabled them to produce an international programme of experimental art unrivalled in the city at that time. This exhibition, which shows posters, and photo documentation of exhibitions, as well as works displayed during the In-Out Center's run – including video, performance documentation, concrete poetry and sound art – captures the life of Amsterdam's first independent artist's space.

# ARCADIA



**ARTE**

## **La última cena de Michel Cardena**

El artista colombo-holandés, quien sufre de un Parkinson terminal, ha decidido morir este próximo martes 2 de junio. Radicado desde hace décadas en Holanda, es uno de los pioneros del performance, la instalación y los medios electrónicos. El Instituto de Visión, en Bogotá, celebra la obra de un hombre que jamás fue comprendida en su país.

**2015/05/29**

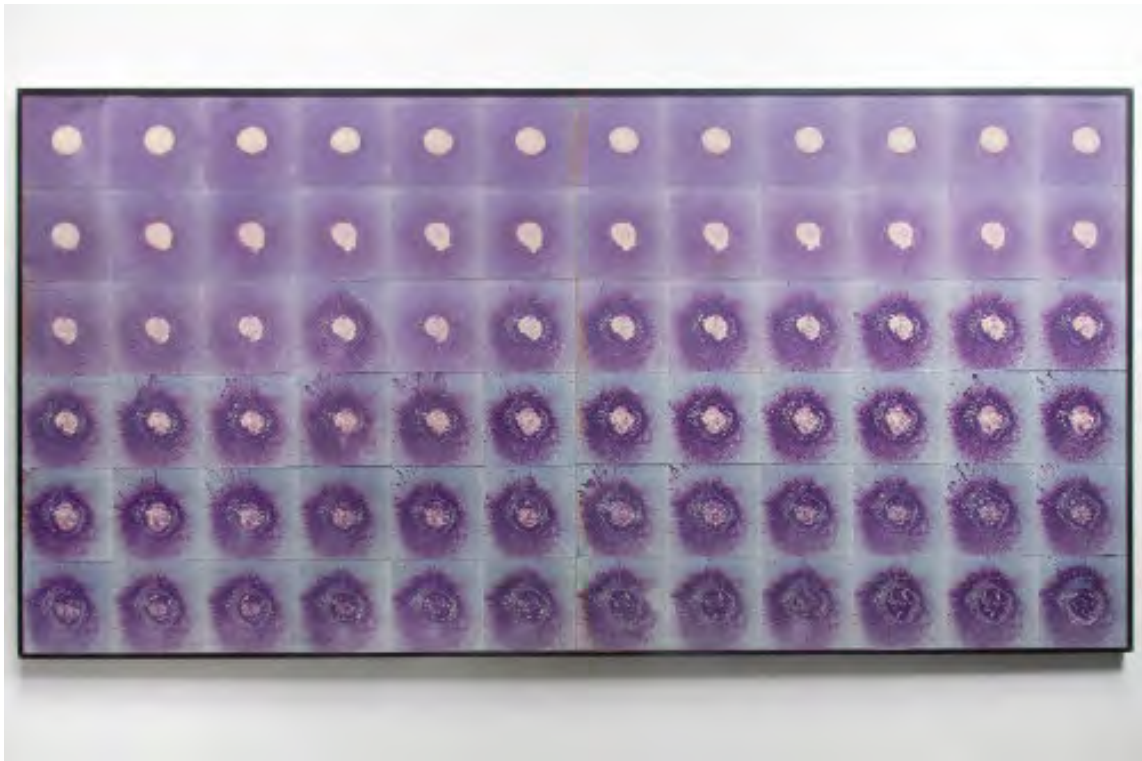
**POR MARÍA ALEJANDRA PEÑUELA**

Instituto de Visión, un espacio de exhibición y colectivo de investigación sobre arte, además de galería, ubicado en el barrio San Felipe, de Bogotá, organizó el pasado viernes 21 de mayo una última cena en honor al artista Miguel Ángel Cárdenas en la que se discutió el arte queer y se tomó sopa como en su video *What a good soup*, como parte de la exposición que estará exhibiéndose hasta el 4 de junio.

Cárdenas, aunque desconocido para muchos, es considerado uno de los pioneros del arte performativo en Colombia, a pesar de que partió del país hace cincuenta años hacia Holanda. Nacido en 1934, en El Espinal, Tolima, se formó como arquitecto en la Universidad Nacional, pero siempre se interesó por las artes visuales y la danza. Influenciado por el modernismo y las tendencias abstractas del momento, inicialmente expuso pinturas en la Luis Ángel Arango y en la Biblioteca Nacional. En 1962 se ganó una beca de Colcultura y viajó a Barcelona a hacer una práctica en grabado.

En Europa afirmó su homosexualidad y comenzó a trabajar con formas menos tradicionales como los ensamblajes, los performances y los happenings. Se mudó entonces a Holanda, donde trabajó el tema del calentamiento desde la perspectiva cultural y sexual. Para él, la sexualidad es casi religiosa: no está asociada al morbo o a lo perverso. Su acercamiento ha sido, en todo caso, poético. María Wills, curadora de *Calentamientos*, dice que Cárdenas presenta el calentamiento de una manera más conceptual, casi banal, o si se quiere, *Dadá*.

# ARCADIA



Cárdenas calienta el sol.

Cárdenas explora el calentamiento a través de fotografías como *Cárdenas calienta el sol*, que retrata el calentamiento de un huevo que termina quemándose. Otras de sus obras abordan el mismo tema, como los happenings en Holanda en los que calienta un canal de agua con calentadores. Wills dice que cuando Cárdenas emigró de España a Holanda se dio cuenta de que llegaba a una cultura muy fría: “Se fue de un país a otro buscando la liberación sexual, pero cayó en la cuenta de que la cultura holandesa es muy fría. Por eso empieza a hacer happenings calentando a las familias con su calor latino. Ahí todavía no había entrado en sus temáticas sexuales sino que, de una manera más ingenua o dulce, se sentaba con ellos a conversar, hacer café, o acariciar”.

Su faceta más transgresora se ve en los videos y los ensamblajes que tienen que ver con lo sexual e incluso lo pornográfico. Cárdenas utilizó en sus ensamblajes técnicas muy pop, similares a las del escultor sueco Claes Oldenburg con hamburguesas gigantes y papas fritas, y se valió del uso de objetos capitalistas. Las obras hacen alusión a los órganos sexuales: con las cremalleras referencia el órgano sexual femenino y con las pelotas el masculino. Colores brillantes y materiales plásticos que rayan con lo burdo, realzan lo pop en sus obras que se presentaron junto al arte de Jeff Koons, Roy Lichtenstein, y Andy Warhol, en una muestra seminal titulada *Pop art y nuevos realismos*, en 1964.

# ARCADIA



Otra de las obras que hace parte de la exposición es *Hot Vagina* (1969): cuando se conecta a la corriente una lámina de acero se prende un tubo de calor en la mitad como si fuera un clítoris. Wills señala que artistas como Édgar Negret y Eduardo Ramírez Villamizar habían comenzado a trabajar con una especie de doble plano de olas tridimensionales abstractas en los cincuenta, pero que los temas sexuales que abordaba Cárdenas, no se habían tratado antes en Colombia.

Hacia la década del setenta, Cárdenas comenzó a trabajar con videos y creó una empresa (*Warming up etc. etc. etc.*) que los producía. El logo de la compañía es una flor

# ARCADIA

que hace alusión a la vagina y lo usa en la chaqueta con la que hace los happenings y en la camioneta en la que visita los hogares que quiere intervenir. Para esta misma época decidió cambiar su nombre de Miguel Ángel Cárdenas a Michel Cardená, para romper cualquier vínculo con sus raíces colombianas y con el nombre religioso que le habían dado. Cárdenas nunca regresó a Colombia y se hizo evidente el resentimiento hacía un país que rechazó su obra y su homosexualidad.

La mayoría de sus videos son autorreferenciales. I love you es una grabación de su boca y su barba que hace alusión al órgano sexual femenino, y en la que repite una y otra vez "I love you, I love you, I love you". Antes de que se acabe el video se oyen las palabras "and I think you love me too" ("y creo que tú también me amas") mientras cae un líquido blanco. What a good soup es otro de los videos expuestos en la galería Instituto de Visión. En este un hombre joven le prepara una sopa a Cárdenas y todos los elementos que usa para prepararla son figuras fálicas. Al final del video el joven le pasa la sopa y Cárdenas empieza a tener un orgasmo mientras se la toma.



What a good soup

El artista colombo-holandés, de 81 años, sufre de un Parkinson degenerativo terminal y ha decidido terminar con su vida este 2 de junio, en Holanda, un país donde el debate sobre la muerte asistida inició en 1973 con el caso Postma. No sería sino hasta el 2002 que se hizo legal. Cárdenas ha optado por la eutanasia.

\*En honor a Miguel Ángel Cárdenas y a su arte vanguardista transgresora e incomprensida.

# ARCADIA

## Michel Cardena's Last Supper

2015/05/29

BY MARÍA ALEJANDRA PEÑUELA

The Colombian-Dutch artist, who suffered from Parkinson's disease, died Tuesday, June 2. Established in the Netherlands for decades, he was one of the pioneers of performance, installation and electronic media. The Institute of Vision, in Bogota, celebrates the work of a man who was never understood in his country.

Instituto de Visión, an exhibition space and a collective of art research, as well as a gallery, located in the San Felipe neighborhood of Bogotá, organized last Friday, May 21, a last dinner in honor of the artist Miguel Ángel Cárdenas. Discussed queer art and took soup as in his video *What a good soup*, as part of the exhibition that will be exhibited until June 4.

Cárdenas, although unknown to many, is considered one of the pioneers of performance art in Colombia, even though he left the country fifty years ago for Holland. Born in 1934, in El Espinal, Tolima, he trained as an architect at the National University, but was always interested in visual arts and dance. Influenced by modernism and abstract tendencies of the moment, he initially exhibited paintings at Luis Ángel Arango and at the National Library. In 1962 he won a scholarship from Colcultura and traveled to Barcelona to learn engraving.

In Europe he affirmed his homosexuality and began to work with less traditional forms like the assemblages, the performances and the happenings. He then moved to Holland, where he worked on the topic of warming from a cultural and sexual perspective. For him, sexuality is almost religious: it is not associated with morbid or perverted. His approach has been, in any case, poetic. Maria Wills, curator of Warmth, says that Cardenas presents the warming in a more conceptual, almost banal, or if you like, Dada.

Cardenas explores warming through photographs as Cardenas warms the sun, which portrays warming an egg that ends up burning. Other works on the same theme, such as happenings in Holland in which heats a water channel with heaters. Wills says that when Cárdenas emigrated from Spain to Holland he realized that he came to a very cold culture: "He went from one country to another seeking sexual liberation, but he realized that Dutch culture is very cold. That's why he begins to make happenings by warming families with his Latin warmth. There he had not yet entered into their sexual themes but, in a more naive or sweet way, he sat with them to talk, make coffee, or caress. "

Its most transgressive facet is seen in the videos and assemblages that have to do with the sexual and even the pornographic. Cardenas used very pop-like technical assemblages, similar to those of the Swedish sculptor Claes Oldenburg with giant burgers and fries, and used capitalist objects. The works allude to the sexual organs: with the zips reference the female sexual organ and with the male balls. Brilliant colors and plastic materials that streak with pop, highlight pop in his works that were presented alongside the art of Jeff Koons, Roy Lichtenstein, and Andy Warhol, in a seminal exhibition entitled Pop art and New Realism in 1964.

# ARCADIA

Another one of the works that makes part of the exhibition is *Hot Vagina* (1969): when it is connected to the current a steel sheet is caught a tube of heat in the middle like a clitoris. Wills points out that artists such as Edgar Negret and Eduardo Ramírez Villamizar had begun to work with a kind of double-layered abstract three-dimensional waves in the fifties, but that the sexual themes that Cárdenas tackled had not been discussed before in Colombia.

By the 1970s, Cárdenas began working with videos and created a company (*Warming up etc. etc. etc.*) that produced them. The logo of the company is a flower that alludes to the vagina and uses it in the jacket with which he does the happenings and on the truck in which he visits the homes that wants to intervene. For this same time he decided to change his name from Miguel Ángel Cárdenas to Michel Cardená, to break any link with his Colombian roots and with the religious name that had given him. Cárdenas never returned to Colombia and became resentful towards a country that rejected his work and homosexuality.

Most of his videos are self-referential. *I love you* is a recording of his mouth and beard that alludes to the female sexual organ, and in which he repeats over and over again "I love you, I love you, I love you". Before the video is finished you hear the words "I think you love me too" while a white liquid falls. *What a good soup* is another of the videos exposed in the gallery Institute of Vision. In this a young man prepares a soup to Cárdenas and all the elements that it uses to prepare it are phallic figures. At the end of the video the young man gives him the soup and Cardenas begins to have an orgasm while he takes it.

The 81-year-old Colombian-Dutch artist suffers from terminal degenerative Parkinson's and has decided to end his life this June 2 in the Netherlands, where the debate on assisted death began in 1973 with the Postma case. It would not be until 2002 that it became legal. Cardenas has opted for euthanasia.

\* In honor of Miguel Ángel Cárdenas and his avant-garde art transgressor and misunderstood.

## Miguel Angel Cardenas and the truth of the video



Miguel Angel Cardenas controlling the monitors before a performance at the Stedelijk Museum of Amsterdam, 1976. Miguel Angel Cardenas is one of the most important visual artists in Europe, has worked in video since this medium began its troubled history in the late sixties until its consolidation in the nineties as one of the most popular media among the younger generations . Cardenas, one of the most significant artists that have the visual arts of the Netherlands, born in El Espinal, Colombia, in 1934. He studied architecture at the National University of Bogotá (1952-1953) and Visual Arts at the Academy of Fine Arts (1955-1957). He made his first exhibition in Bogotá, the National Library, when he was 23, which was followed, in 1959, her exhibition at the Biblioteca Luis Angel Arango, in 1960 again at the National Library and the Museum of Zea Medellin, and in 1961 at the Gallery La Tertulia Cali. Thanks to a grant from the Ministry of Culture of Colombia, studied in 1962 at the School of Graphic Arts of Barcelona and from that year Cardenas lives in Amsterdam. His work, although with nuances held by Marta Traba and known in Colombia in the early sixties, has been lost in oblivion by pure physical absence. Cardenas tells the story of change in this Colombian experience and the emergence of interest and work with the video in this interview, held in Amsterdam in 2011. Cardenas made exhibitions with videos, photos and performances strongly covered with the period of major renovations of the visual arts in Europe from 1970 to 1980. During these years, his works were shown at De Appel and the Stedelijk Museum Amsterdam, in the space Cardin in Paris (a space "of the new" almost forgotten) in the Venice Biennale and the recently opened Centre Pompidou in Paris. They also exhibited at major festivals that were beginning to engage in video, as the 8th International Encounter on Video, Tokyo, Rome and Video. In 1981 Boyman-van Beuningen Museum in Rotterdam gave him a major retrospective of his work in video and performances. In 2004 Cardenas was appointed by Queen Beatrix as an officer in the Order of Oranje Nassau for his contribution to the arts and culture of the Netherlands. For those interested in the work of Cardenas and want to do a search on Google, I recommend you start typing in the search box the name "Michel Cardena" because at some point



the artist changed his name, theme which begins the interview.

OWN NAME

Sebastian Lopez In this interview will call Michel, name that I met thirty years ago and I'm used to .

MIGUEL ANGEL CARDENAS No, please.

SL What you bother you?

MAC Yes, because my name is Michelangelo.

SL But you you changed your name in a given time.

MAC Yes, but I did it just to annoy my father. When my father died he appeared to me and told me I had to go back to take my birth name.

SL And how you appeared?

MAC I saw a shadow while I was listening to music. Really I do not know if I was dreaming or awake.

SL Why angering your father wanted?

MAC always had fights. For issues of religion, politics. In addition it was not to take leave when I came to Europe, because he thought that the scholarship I had been given was the Communist Party.

SL Why think that?

MAC In those years I had Communist friends.

SL Besides wanted angering your father, there an earlier time, in the sixties, when you decide cambiártelo by 'Michel Cardena. "

MAC First I changed me in 1965, when exhibited at the Museum of Modern Art in Paris in an exhibition called "Latin American Artists in Paris." In this sample also he exhibited Agustin Cardenas and was confusion: the thought that my work had made him and hers had made them myself. So I decided to change the name by deleting the "s" Sex and the Angel of Michelangelo. In addition, for the people it was easier to pronounce Michel Michelangelo.

HOLLAND

SL When you left Colombia in 1961 you went to Barcelona to study at the School of Graphic Arts. Why did you go to study graphics?

MAC I liked the etchings of Goya and wanted to emulate them . The School of Graphic Arts was also well known. Even a fortune teller had predicted me from a year before he would live in a country with plenty of water, and Barcelona I found my destiny. In the scholarship we could choose to go to Paris, New York or Barcelona. In those years, in Barcelona there were the informalistas artists: Tàpies, Millares and many others, and I wanted to try that environment, because my painting spent some time influenced by them.

SL The paintings you did in Bogota before departing were some points of contact with the informalistas. At least that is what appears on reproductions of your works.

MAC Well, I knew not directly Tapiés painting. He knew her only by reproductions. The most surprising thing was when in 1961 I think it was in October went to Paris and saw an exhibition of Lucio Fontana and was totally faded from emotion. There I met the term "spatialism" which is like Fontana calls his way of working and his

theory. I had been using the concept of space without knowing the work of Fontana while working in Bogotá. He had made a series of works using as a metal support structure and performed with cement. In the works he left a series of openings through which you could see the wall and created a relationship between the plane of the work space front and rear space of the work.

SL However, Marta Traba, in a comment made by one of the last exhibitions you did in Bogota, says Colombian artists are aware and know the art that is done at the time.

MAC spatialism I knew nothing of. Besides he did not know of the existence of Fontana.

SL I commented what Marta Traba because a few months ago, talking to a Colombian colleague told me that the artists of your generation, many of whom still live in Bogota, claim that in Bogotá not know anything about what was happening in the rest of the world. And remember references that you had told me, like the late fifties and early sixties itself had information.

MAC I inquired through Traba giving a course at the University of the Andes and let me know Ellsworth Kelly, Karel Appel, among many. Lock knew all the art that was done in his time. She was one of my sources of information. Wim Beerens, who was director of the Stedelijk Museum and knows me since I'm in Holland, remember that when I arrived was surprised at how much I knew about contemporary art.

SL Yes, in that wrote the text for your exhibition at the Stedelijk Museum in Amsterdam, he says he knew of "new realism", pop art, Duchamp ... And emphasizes that know more than the same Dutch artists. How did you come to Holland?

MAC In Barcelona I became good friends with a Spanish who was also studying at the School Graphic. He told me about a friend from The Hague who had a gallery. In addition, he told me he had a lot of tolerance in Holland with homosexuals. The call "gallery" was an antique shop in which I was not interested expose, and the shop owner my work seemed scandalous and immoral. But a week later I met Wim Beerens and invited him to see my works. When I visited, he said nothing. What had shown him were mostly watercolors, etchings and dry points. But a week he sent me a letter inviting me to present a year later in the Gemeentemuseum (Municipal Museum) in The Hague.

SL Your work undergoes a radical change when you start working in the Netherlands. Start working with other materials and introduce new themes.

MAC There are many things that impressed me. The experience of seeing prostitutes took me to use boxes that put objects behind glass. This allowed me to continue working on the problem of space, as I told you earlier, with the ratio of three spaces.

## THE VIDEO

SL Michel, how do you learn that there is a new medium called "video"?

MAC was only in 1968 or 1969 when I learned of the existence of the video. It was through art magazines in which Paik saw works. I read a lot Art International and Du. He had worked with photography, where the question of movement and sequence was essential, as in Cardena réchauffé le soleil (Cárdena heats the sun). Then I saw an ad that Sony was selling a portable recorder and camera, and I bought it immediately. This was in 1969.

SL And why you decided to leave the means that were working and dedicate the video?

MAC Especially because I was interested in the movement, and made it possible to record video. On the other hand, I thought that through the video you could get closer to the truth. With the video could do many takes of the same movement. For example, in Black and White and Sometimes Colourful No. 2 (Black and white and sometimes colorful No. 2), I used twelve cameras. The video allowed me to show different aspects of the same movement.

SL What year was your first video work?

MAC in 1969. They were movements of my hands and legs. Never I presented these works, because I found they did not have good image quality. I myself was all handled the camera, I moved, etc.

SL Michelangelo, do not do video painting. By this I mean that the average asking other components, another way of thinking and a way to make a play. With your previous experience as a painter, how you started working with video, which I ask a way different job?

MAC Actually, the way is not so different. It is to simply observe. While doing my paintings and photographs, they were based on observation, and video camera for me was the same. For me, the movement was important, since I saw the late fifties in Bogota an exhibition of Italian art and met for the first time the paintings of the Futurists, that interested me a lot. My first exhibition in Bogotá, the National Library, was very inspired by Futurism. Boccioni and Severini left me completely obsessed.

SL But, forgive insist, even though you say the video allowed you to focus on the problem of movement, my question suggests that at the time to make a play there is a difference between the pictorial practice and video: production image is different and the way we do is different.

MAC Well, I'd had no trouble moving from one medium to another. My interest in the movement made me enter the video without conflict. Like I said, I started moving my legs and my arms, and recording it with the camera. I do not always focused out the shots, but ... could not watch and control the image at the same time.

At first, the Portapack did not have the possibility of editing, it is why the first works you see many artists are made with one shot. There was no possibility of assembly. When a new device came with an open rail, we could just make montage of images, very rudimentary, but could be made montages of different shots. It was important to have good planning in the order of the shots, because we could not do inserts. That was achieved much later with new equipment that were already making a type of work like television.

SL In those years, and we are talking about the beginning of 1970, not all artists have the necessary equipment to work. What was your case?

MAC I had my own studio with my own devices. This allowed me to even start teaching video at the Academy of Fine Arts in the city of Enschede, the AKI call, where he was working. I was going to teach all my team. It was in these years that students who had helped me to take of my videos. I bought the complete equipment with my savings. He worked at two academies of Fine Arts, AKI and Rietveld in Amsterdam and sold well my works. Other artists in Amsterdam had some devices. Nan Hoover, for example, had only one camera, but did not have a studio with the necessary equipment. A few years later came Moore, who had a more professional studio and founded The Bank in Amsterdam. Moore was a technician and put all his equipment and knowledge available to artists working in Amsterdam.

SL I know you were very generous, because you prestabas your devices not only other artists to work, but also for the emerging art centers could show video. I remember Wies Smals, the founder of De Appel in Amsterdam,

told me that that was his case.

MAC Yes, it was. Appel was a continuation of In-Out Center which I founded in 1972. It was in this center where held in Amsterdam the first performances and the first videos were shown. For the inauguration did my first performance, which was to reheat the Reguliergracht (one canal in central Amsterdam). In the In-Out Center also they participated Peter Laurens Mol, the brothers Gudmundson, the ceramist Hetty Huisman and Ulises Carrión with his books, among others.

SL In many of the stories video art described the first period as the time when the videos were long and boring. There is something that always caught my attention: that in front of this trend, your videos are short and mostly are not boring. Even you 've completed a play called A minute in a minute, an hour in one minute, one day in one minute, a week in one minute (the hard work 5 '22' 'and was held in 1978), in which I think you make an ironic comment of this type of videos that lasted many time. Why decide to do more short videos?

MAC felt the need that people do not get bored. Although in the early years we went to the "Screenings video" in which the works lasted for hours, and one would sit to see if something was interesting and nothing was happening, and also because I was interested in making an ironic comment on the matrix trend of those years, body art, and realized the soup is delicious (the soup is delicious) (8 '52' ', 1977). In this work, rather than hit me, I showed pleasure for the art of eating a rich soup, and this act was helped by the waiter who was under the table.

SL Many artists have justified the videos are so long because they had the possibility of making montages. But faced with this limitation, you also had, you choose to make shorter videos, which means that the arguments of these artists can not be applied to your production.

MAC Well, I had already possibility of making montages.

SL In those years there is a double issue that has often been confused. On the one hand, the use of a new medium and, secondly, the emergence of a number of practices. You just name the performances, ranging mixing or better, incorporating the new medium in these practices. What was your perspective on this? I ask this particular question, because there are many artists perhaps the clearest example is that of Marina Abramovi and Ulay, who were working while you in Amsterdam, performing some performances and videotaped documentation of performance. In the performances that you have done, where you have used video, do not use it as documentation but otherwise. What was the use that you gave the video when performances were you doing?

MAC As I said before, for me the video was a way to get closer to the truth.

SL What do you mean?

MAC Right now, as we speak, I'm watching just ahead. If I had a video camera to take you behind, feet, hands, allow me to get closer to the truth of Sebastian Lopez that if instead of this he did with a camera and perform a power front, which is a hundredth part of your reality. If I told you before Futurism was important for me was because Futurism was influenced by Cubism, which is trying to paint different aspects of a still life of a face.

SL Well, what you say it is the classic description of the Cubist paintings of Picasso. But there yours performances where you are with the camera in hand. That is, do not ask someone who is out of action that makes taking action, but you yourself handle the camera. This makes perception, image showing the camera, not distant, but a "participatory" takes the performance.

MAC You mean a performance I did in Vienna: Searching for Unity II (Looking Unit II, Cárdena Warming Up etc. etc. etc. Company, 1977. International Art Fair K45, Künstlerhaus, Vienna).

SL What was?

MAC had four cameras mounted on a wooden board about three meters. With them in hand, I moved forward, I became. I was trying to make a visual unity of my person.

SL Did the public the chance to see that tape you were doing?

MAC Yes, the public saw me and looked at the same time the image resulting from my actions.

SL Once you had made this recording, the use or were coming back ?, what fate would destroy you gave then?

MAC was, on the one hand, the recording of the performance, then not subjected to an assembly, and then showed as it was recorded.

SL There are other performances, to you and you have referred in passing, in which you use many cameras.

These performances have a special feature : unlike other artists, you are not the person doing the action, but you hired the others to perform. Why you hire? Why do you work with other people? What allowed you to go another who performed the action and not yourself?

MAC This allowed me to make a direct mount as the action was performed.

SL When seleccionabas to the "actors" who performed the performances, you elegies usually dancers. Why elegies dancers?

MAC The dancers are showing movement as perfectly as possible. They are the "professionals" of the movement.

SL I am interested to deal with this situation, not just a means but against your decision to make a performance, you choose for yourself the role of director in the sense of a television director or a film director .

MAC was a process through which I reached a state where I had different positions. A "director" has full responsibility for the work. Thus it could also have more control of the image itself.

SL What kind of technical means to make these videos were using to which we are referring?

MAC "wiper" and "fade".

SL What were those means? I am asking you to explain, because we are talking about work that you've done forty years ago and there are certain types of technical resources that no longer exist or that younger generations do not know.

MAC would be unusual not know. With the "wiper" you can show the images of two cameras simultaneously. The images are cut, dividing the screen horizontally or vertically. The "fade" allows you to blur an image from one camera to another that comes from another camera. These techniques are derived from television, where already they were used. This was based on my interest to show different aspects of the movement of a person or an object.

## TELEVISION

SL What was thought in the seventies about television? In the texts that refer to these years, critics and commentators are saying that the artist uses the same raw material using television. What discussions were at

this time in relation to television?

MAC I do not like arguments, so I have no idea.

SL But I can imagine that spoke of this.

MAC No.

SL However, I believe in these years, from you and also, for example, Wies Smals, there was a desire that this new medium called video will be shown on television.

MAC Well, yes. Wies Smals produced ...

SL But wait, before we get to that, I imagine that you have ever spoken on television. Do you saw TV?

MAC Sure, every day.

SL And how connections were with television? ¿Establecías a dialogue with television?

MAC just thought it would be good that my works were shown on television. But he had no criticism idea.

SL were artists who seemed awful television. What you thought television at that time?

MAC I had fun.

SL There is something that would be good to emphasize: we are referring to the Dutch television that compared with television in other European countries and the United States, was a totally different television in many ways.

MAC Yes Here was more freedom..

SL think television programs made in the sixties Win T. Schippers would have been impossible to perform in the United States, even in Latin America.

MAC De Appel, in his desire that the works of video artists were spent on television, He produced two works. One of General Idea, the Canadian group, and one of mine. In the end, General Idea was not shown, but mine passed it twice. My play was called We are free !? (21'56 ", 1981). The work was shown on national television chain a year after its completion. The work of General Idea Test Tube was held in 1979 (28 '15' '). Dutch television refused to show the latter, because "it was a lot like television."

SL But Wies was convinced that the videos had to occupy their space not in art galleries but on television.

MAC Yes. What happened is that television did not accept the work because they were of very poor technical quality.

SL Well, that was what the television people said.

MAC But it was true. The image quality was very low resolution. So Wies Smals produced these two videos to be recorded in professional studios. I did my work at Erasmus University in Rotterdam, which had very good studios. Doing it in a television studio would have been very expensive. Following the transmission of my first video, a leader of one of the TV channels contacted me to record in a television studio I wash my hands (in Castilian in the original). It was a great experience. It was a lot of work, because we had to burn very fast. It was possible to do in eight hours. If I had paid, that would have cost 50,000 forints as of the time (about 20,000 euros today).

SL Michelangelo, think in your mind of the seventies there is a real interest in television, because I have been fortunate to witness in 1983 of the first television transmission 24 continuous hours that you have done. Where did this interest in television? Nobody until then had the idea of making a continuous transmission of these characteristics.

MAC is something that has to do with my character. I start with small things and I'm going up and up ... When I started with video I did with a camera; then she had two cameras and a more sophisticated recorder; then I had the color, and then recorders in which he could make insertions.

SL Well, you're answering me - level devices. I am interested in the fact that in those years no one had thought that television could transmit images 24 hours a day.

MAC is as I say. It is this need to move forward and progress.

SL How did you prepare that TV show? It seems to me interesting that consciously or unconsciously took the same structure of television. I mean, there were parts live, as did the television at the time, but things had previously recorded. What were those two elements that you used? What were the parties live?

Mac had interviews, dances, singers ...

SL I remember that at a certain moment entered the street a man on a motorcycle and stood before the cameras ... Who you interviewed?

MAC Some important people like Jan Timman, one of the most important Dutch chess players, to Willeke van Ammelrooy, actress, who also came to participate live. Finally, many ...

SL All this organizational and creative enterprise was based on these 24 hours of television were a tribute to Bertrand Russell. Why did a tribute to Russell?

MAC I do it because he saved my spiritual life. When I was 18 I had tuberculosis and had to be in a sanitarium for two years. At that time, the sanatoriums were cared for by nuns, and one of them raped me. At that time, I was confused about my religious convictions. On one side were the beliefs about religion in Colombia, which had a relationship with the family and everyday life. I'll tell you one: we were told that when we took the host at Mass if the blood would munched. With my colleagues we tried and nothing happened, of course. Another patient in the sanatorium boy handed me the book Russell Why I Am Not a Christian (1927). After reading it I removed all doubts about Catholicism and since then admire Bertrand Russell. And at a certain point I decided as a socio-conceptual work declare the birthday of Russell as the beginning of a new era based on peace and understanding. At first, it was party and in recent years anyway sending cards and emails. My program of 24 hours of television I did to the two or three years after I started to celebrate the new era.

## The IN-OUT CENTER

SL You have been one of the initiators of the now called "alternative spaces" others call "artists' initiatives" when didst in Amsterdam the In-Out Center. What was the genesis of that space?

MAC artists were working on performances and video; artists who made works that were out of what used to be presented in galleries and museums. No gallery or museum had this type of work. So I decided to found a center where it could be shown what was happening in those years.

SL How long was running the Center?

MAC A year and a half. Look, the idea was that each of the twelve participating artists pay a month's rent, but

there was a time when certain people did not pay, so I had to pay.

SL What kind of exhibitions performed?

MAC The exhibits were performances, video and objects. Month exhibition was held. The idea was that each participating artist could show their work or could invite another artist. I did the performance of the inauguration. I also did a performance with the cultural attache of the French Embassy, which was the reconstruction of a game of Marcel Duchamp with the world chess champion, and in which Duchamp had won the game.

#### TEACHING VIDEO

SL For many years you have been teaching video and new media at the AKI Academy in the city of Enschede. Speaking with some of your alumni, I was told that there was an intensity in your classes, extensive involvement on your part that made students feel deep inside classes.

MAC Well, I invited my students to my workshop, and they could work in my workshop. I made it to communicate with my own life. Indeed, in the academies they were here teachers and students there. I also had an artistic activity, could show what he was doing. Most teachers no longer worked as artists and were teaching theoretical.

SL Some artists of recent years consider work to give class is part of his artistic work. How do you see those years of teaching at the AKI?

MAC For me it was the same. There was an osmosis between my work and the work done with students. Even in the classification system in the examinations made every year, he invented different systems qualify. One year, for example, I determined that a work was good if it was 37 degrees. If he was wrong, they put 33 degrees. If it was outstanding, 38 degrees.

You started the SL video department at the AKI, how? Was there any resistance to teach you started so young middle?

MAC In the AKI there was no problem. In those years he was director Joop Hardy, who was one of the most spiritual and human directors who were in the Dutch academies. When I was doing my first show, an art critic well known in those years she told me that in the AKI needed a teacher and that if I would like to teach. I had some apprehension, because in Colombia I hated art academies because they threw me to the second year of study for having an exhibition. Since then, he wanted nothing to do with art academies. But then , to work in the Netherlands allowed me to regularize my situation, because in those years had to go every two months the police to show what they had won and what he did. I went anyway and was accepted.

I started working in the AKI randomly. In those years it was fashionable what was called the "sensitivity training". It was that students were talking, touching. An exercise was that students, with bare feet and eyes closed, touching everything they found. I made the students were all touching objects academy. When they returned to class, they had to draw the feelings they had. I remember for Valentine's Day, and taking advantage of the performances in those years were a reality, we use cartographic maps where it appears in detail everything, fences, doors of houses. In the near field of AKI, we made a big heart and then went to walk the perimeter marked on the map, and every 300 meters did a performance that had to do with the heart. We had brought with us gin and at the end we were all drunk. In the course we went through the garden of one of the most romantic singers Holland ... It was fantastic ... It was an activity that started at nine o'clock and ended at five in the afternoon.



SL One of your students gave me a picture of that collective performance.

MAC remember another exercise consisted of osmosis between the Academy of Fine Arts and the school where they teach young housework. We went with my students to school girls and there we learned to make soups and salads. Then there were the girls from the School of housekeeping service and a mural made using objects that had to do with the house, with meals, etc. Unfortunately I have no pictures of these things, but students were delighted. A wine expert, for example, gave a wine appreciation class. The conference room was packed. He incorporated in classes the subjects that interested me and I was working.

NATIVE TONGUE-

SL Michelangelo, there are many your works that have the name in Castilian. Why did you do it ?

MAC When I started working in the Netherlands will put the name to the works in French, Dutch or English because it sounded better, but also because there were some that had to do with very Dutch realities, as an assembly to call "vacantietoeslag" I did not know how it could translate ( "vacantietoeslag" is an extra salary given to the Dutch workers so they can take vacations). Other sounded better in English as Black and White and Sometimes Colourful. But in 1981, when I did the major retrospective exhibition at the Museum Boijmans in Rotterdam, and just make my video We're free!?, I decided that all titles of my works would be in Spanish.

SL Why?

MAC For a love Castilian. It was a way back to my own idiosyncrasies, my own identity. It was suddenly. I am speaking and my works had to have titles in Spanish.

SL For a long time you do not work more with video. When did you finish work and why?

MAC ended in 1985 with the live-video performance that was sponsored by architect Jan Hoogstad occasion of the inauguration of the square designed by him in Nieuwegein, near the city of Utrecht in the Netherlands . It was outdoors and the public who visited sat in bleachers. I had to "performarla 'twice, then came two thousand people. It cost 100,000 guilders, because I worked with three cameras and mengpanel (mixers) professionals, and images were projected on a screen six eight meters. The music was played on piano by Misha Mengelberg and danced for twelve dancers. As I told you, my career was characterized by increasingly improve both the concept and technique. He had other ideas for, as the "Reheating the Mont Blanc" with participation of Mikhail Baryshnikov, whose images would be projected onto the mountain snow.

I left the video because I wanted to return to the intimate creation. With the video was always surrounded by people, both in front and behind the camera. So I started making drawings with acrylic on paper 260 by 206 cm. The Stedelijk Museum of Amsterdam made me a solo exhibition in 1989 and in 1990 won the third prize in the First Triennial of Painting in Osaka with one of them.