

# Aktionismus

Entstehung ist verbunden mit dem Wunsch/ Bestreben die Trennung zwischen Kunst und Leben aufzuheben.

Geschichtliche Grundlagen: Politisierung in den 1960er Jahren in Europa.

Verfolgt man die Entwicklungsgeschichte der Aktionskunst sind die Voraussetzungen im Dadaismus, Surrealismus, ital. Futurismus, Bauhaustheater, ... zu finden.

Neue künstlerische Ausdrucksmöglichkeiten sollten erschlossen und die Gattungsgrenzen erweitert werden. Entscheidend ist die Rolle der Akteure, seien es Künstler oder Publikum, die am Geschehen beteiligt sind.

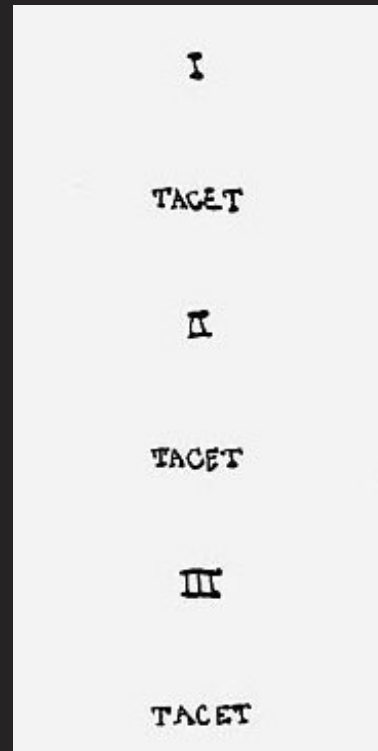
= Oberbegriff für eine Reihe von Strömungen der Kunst des 20. Jahrhunderts und als Vorläufer der künstlerischen Performance.

*Der Ausstieg aus dem Bild führte zum Objekt und der Ausstieg aus dem Objekt zur Aktion* d.h. das Kunstobjekt wurde durch eine künstlerische Aktion ersetzt.

Durch Marcel Duchamp wurden schon Alltagsgegenstände/ Industrieprodukte als Kunst deklariert bzw. der künstlerische Prozess als solcher schon zum Kunstwerk erklärt.

Wichtige Vertreter: Joseph Beuys, John Cage, Nam June Paik, Robert Rauschenberg, Wolf Vostell,...

# Aktionismus



John Cage, Musikstück 4'33"

John Cages Theorien waren grundlegend.

*4'33*, 1952 *Uraufführung* - Konzert bei dem man nichts hört, außer zufällig entstandenen, gezieht eingesetzte oder wertefreie Geräusche.

Er war eine Schlüsselfigur für die Happening Kunst und ein wichtiger Anreger für die Fluxusbewegung.

# Ai Weiwei

## Iron Tree Sculpture

*Its part of an exhibition at the Royal Academy in London.*

It's a monumental sculpture assembled from the dry, dead branches, roots and trunks of numerous species of tree, such as camphor, cedar and ginkgo. The sculpture mimics the form of a real tree, although the cuts and joints are left visible, highlighting the different types of bark.

It also draws attention to the conceptual relationship between material and form in sculpture. Although different trees have been reduced to their essential material and then reassembled by the artist and his assistants in

a form that resembles a tree, the intention is not illusionistic. The viewer is not led to believe this is a natural living tree; rather the visible joints and changes in the work's surface reveal its artificiality and the method of its construction.

This theme of construction and deconstruction continues inside in several of the rooms. Parts of ancient Qing Dynasty Chinese temples which were knocked down to make way for expanding modern towns have been reclaimed by Weiwei, and remade into strange pieces of furniture. These objects are made by craftsmen using ancient traditional methods of

cabinet making which are dying out. Chinese State 'progress' is obliterating the past, destroying knowledge and craft which has taken thousands of years to accumulate.

„My work is always readymade. It could be cultural, political, or social, and also it could be art – to make people re-look at what we have done, its original position, to create new possibilities. I always want people to be confused, to be shocked or realize something later“



# Wege sichtbar machen

Iepe Rubingh, Painting Reality, Rosenthaler Platz, Berlin, 25/04/2010

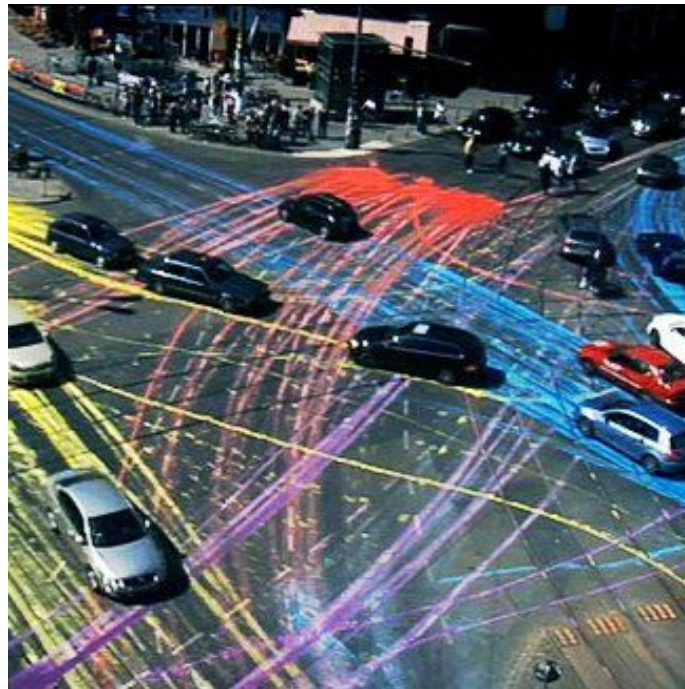
*“When Dutch street artist Iepe Rubingh, along with an anonymous crew, decided to ditch the blank white canvas (or a public wall) and opt for “reality” canvas instead, they managed to turn a grey plaza in Berlin into a colorful work of art that turned everyone into accidental artists.*

*500 liters of environmentally friendly, water-based paint in bright solid shades were strategically spilled onto the city’s Rosenthaler Plaza by the guerrilla troop, from buckets secured to their railway bicycles.*

*The complex relationship between space and its use is normally removed from the actual formal elements of architecture. Yet, space is often defined by what happens within. The movements of individuals through space can define and redefine space. Consider the possibility of individuals’ activities physically imprinting the public spaces they interface.*

*Existing conditions of imprinting surfaces with visible layers resulting from movement.*

Link: <https://www.youtube.com/watch?v=N1AHBZybjW4>



# Floating Tree

Daniel Siering & Mario Schuster

*Graphic designer Daniel Siering and art director Mario Schuster threw an illusion bomb on a casual rural area in Potsdam, Germany. The two co-workers at ART-EFX wrapped a part of a trunk with foil and covered it with spray paint, masterfully mimicking the surrounding behind the tree. The illusion of a hovering tree, spilt in half, works perfectly in one particular angle.*

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



# Light Art

Yayoi Kusama, Infinity Room

*Kusama uses hundreds of LEDs to create what looks like an endless evening of multi-chromatic fireflies, or a galaxy full of Christmas lights, or a blizzard of glowing snow over a city of skyscrapers. As simple as the effect may be—just mirrors and lights—the photos alone are a hypnotic, ephemeral tease of infinity.*



Liam O'Callaghan, Chaos and dreams yet to come

*Creates a link between light and mirrors and the reflections those mirrors make.*

*O'Callaghan has used a projectors just for the light and has angled the lights at pieces of broken mirror which are on the floor. This has created reflections in the wall above the mirror.*



Olafur Eliason, Your uncertain shadow, 2010

*Five coloured spotlights, directed at a white wall, are arranged in a line on the floor. These colours combine to illuminate the wall with a bright white light. When the visitor enters the space, her projected shadow, by blocking each coloured light from a slightly different angle, appears on the wall as an array of five differently coloured silhouettes.*



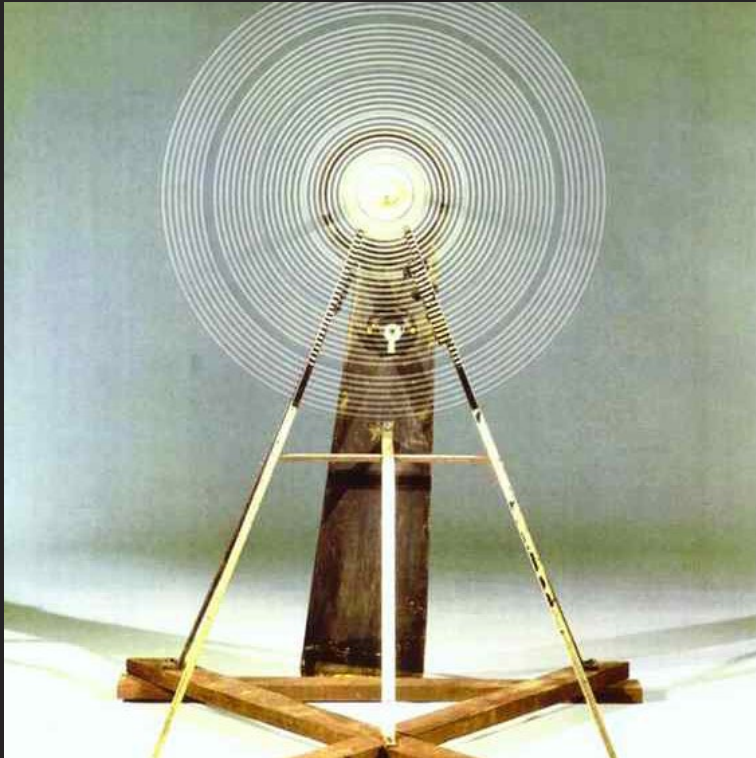
# Kinetic Art

Kinetische Kunst steht für eine bewegliche oder bewegte Kunst.

Die Anfänge der Kinetischen Kunst sind bereits um 1920 in den Werken von Künstlern wie Marcel Duchamp („Roto-Reliefs“, 1920) oder Antoine Pevsner zu finden.

Voraussetzungen: Technisierung, Industrialisierung der Alltagswelt.  
Vorreiterrolle ist den ital. Futuristen zuzusprechen. Sie waren fasziniert von der Maschinenteknik, Autos, Flugzeuge, industrielle Anlagen, Elektrizitätswerke usw.. Die Maschine als Instrument der Macht und Freiheit.

Marcel Duchamps, Revolving Glass Machine, 1920



Alexander Calder



*„Just as one can compose colors, or forms, so one can compose motion.“ Alexander Calder*

# Cornelia Parker

## Cold Dark Matter: An Exploded View, 1991

*Cold Dark Matter: An Exploded View* is the restored three-dimensional volume and contents of a garden shed exploded by the British Army at the request of the artist Cornelia Parker. The surviving fragments have been used by Parker to create an installation suspended from the ceiling as if captured and held mid-explosion. Lit by a single lightbulb the fragments cast dramatic shadows on the gallery's walls.

Link: <http://www.tate.org.uk/learn/online-resources/cold-dark-matter/introduction/cold-dark-matter-what-does-artwork-title-mean>

"I like to take man-made objects and push them to the point where they almost lose their reference, so they become something else, taking on other alliances."



## Subconscious of a Monument , 2002

Several of her works revolve around ideas of the subconscious: they imaginatively expose the hidden side of what we think we know. Dry soil are suspended to waist height from the floor. These lumps are the now-desiccated clay, which was removed from beneath the Leaning Tower of Pisa in order to prevent its collapse. There is an absurdity about removing the very earth that supports the foundations of a building to keep it standing, and here the earth seems to have percolated upwards through the gallery floor and hangs like a ghostly molecular version of Walter de Maria's *Earth Room*.



## Mass: Colder, Darker Matter 1997

Length: 140 cm Width: 84 cm Height: 220 cm

It forms a loose, roughly cubic array of irregular black shapes afloat on wires that hang from the ceiling. Parker likens the sculptures to charcoal drawings both because their elements read as marks against the flanking white walls and because those elements are in fact fragments of charcoal.

Parker salvaged the materials for „Mass (Colder, Darker Matter)“ and „Anti-mass,“ as she calls them, from incinerated churches in the American South, one struck by lightning, one by arson. The lightning-struck piece dates from 1997. She made the pendant arson-struck work during a recent residency at the For-Site Foundation in Nevada City.





# Jesús Rafael Soto

Penetrabile, 1990, Colección Patricia Phelps de Cisneros

*As the work's title implies, the architecturally scaled structure is intended to be pierced both optically and physically by the viewer. This interactive aspect sets it apart from many works presented within museum settings, in which objects are not meant to be touched. The piece is made of basic industrial materials, the bulk of it comprised of yellow plastic hoses that are suspended from a simple steel grid.*

*When viewers walk through the dense curtain of plastic tubes, they disappear into them and become part of the work. Soto was profoundly interested in the dematerializing effect of light, which he sought to recreate through such works. In the artist's words "[the] man is no longer here and the world there, he is inside the fullness and it's this fullness that I want to make people feel."*

