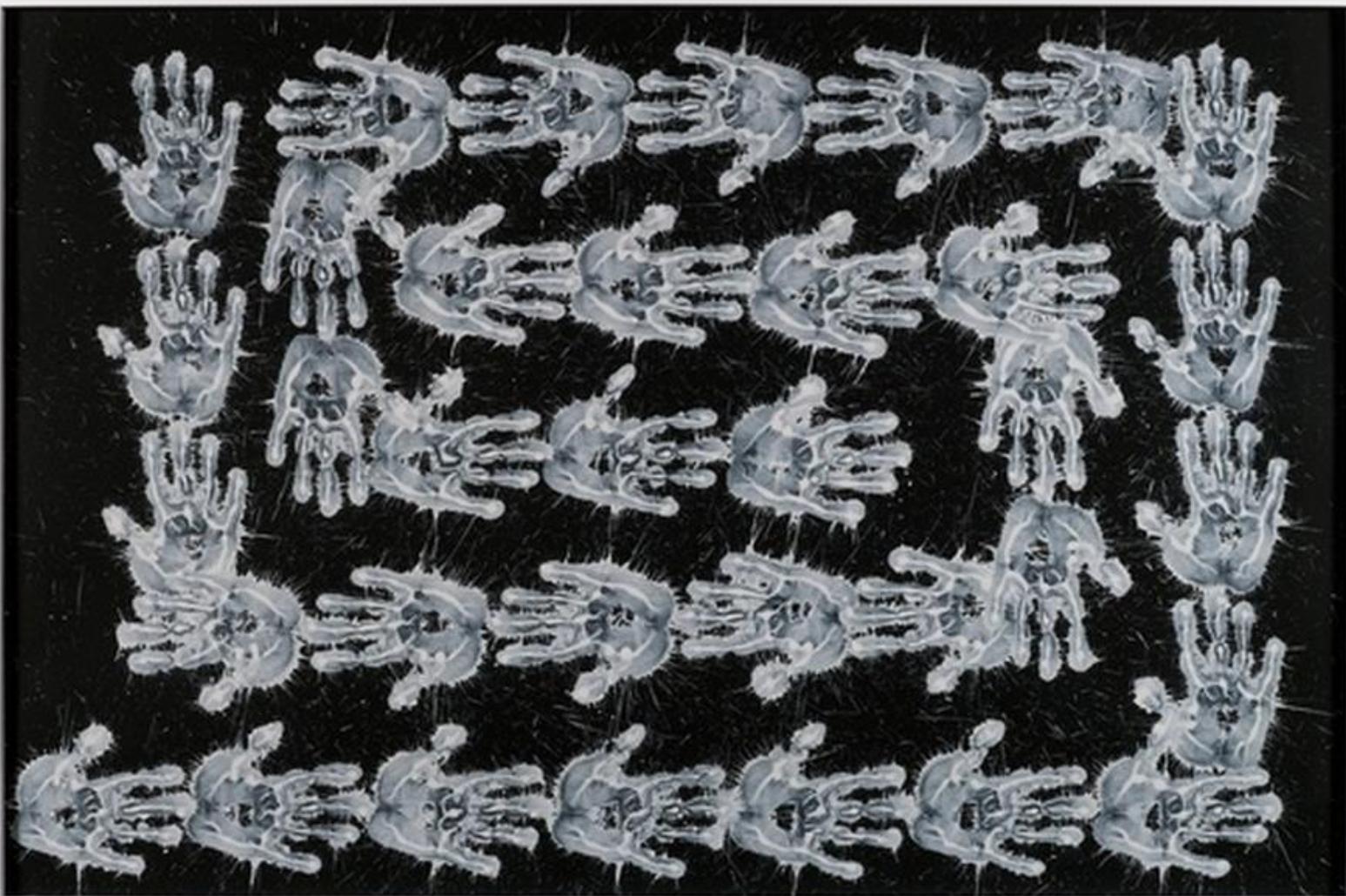


THE BODY IN ART

MEDIATION FORM



INTRODUCTION

First subjected to aesthetic canons, the represented body gradually freed itself from classical values. The modern era marks a challenge to the ideal of beauty, even freeing itself from representation. From then on, the body was distorted, dislocated, stylized, transformed, shaking up the pictorial and sculptural representation of the 20th century. Beyond the representation itself, the body becomes a tool, a trace and an imprint, the artist puts his own body into play. This visit through the works in the permanent collection allows us to follow the changes in this major subject of 20th century art.



Duration of the tour

- | | |
|-------------------------|----|
| • Primary School | 1H |
| • Middle School | 1H |
| • High School / College | 1H |

Objectives

- To discover the different representations of the human body
- Discover color as a component of the artwork
- Learn to understand an artwork
- Familiarization with the specific vocabulary of art

2

A STEPS OF THE VISIT

Based on this information, the teacher will have to make a choice of steps according to the level of the class and the availability of the artworks in the room. The stages can be adjusted at the convenience of the teachers. The arrival preparation form must be completed.

Step 1: Representation of the body

Step 2: emancipation of the body

Step 3: the body at work

B RELATED KNOWLEDGE

STEP 1: REPRESENTATION OF THE BODY

With modernity, artists are trying to shake up the traditional codes of representation of the body. Attacking figurative codes, beauty, proportion and ideas of likelihood, the artists propose a completely different range of images based on industrial and modern production techniques.



Nissa Bella

Titre attribué : Portrait de France

Ancien titre : Portrait

1964 Report photographique sur feutrine marouflée sur contreplaqué, acrylique et néon sur toile

180 x 120 x 15 cm

signé en mars 1996

Achat en 1990

Inv. : 990.1.1

© Adagp, Paris

MARTIAL RAYSSE

Martial RAYSSE was born in Golfe-Juan in February 1936. In 1955, he became friends with Arman and Ben in Nice, and made his first assemblies with scrap objects or brightly coloured plastic pieces collected in the garbage cans.

The growing installation of colourful signs and the production of serial items became a source of inspiration and led him to focus his work on consumer objects found on supermarket shelves. In the 1960s, he was the first Frenchman to use neon light, a symbol of modernity, in his works of art and, moreover, he devoted himself to studying the female face in a deliberately kitschy visual aestheticism. His favorite model is his wife, France. Portraiture is a very conventional genre, here Martial Raysse gives his own interpretation and renews the figurative rules: the shadow is not realistic, France has a green skin.

JAMES ROSENQUIST



James ROSENQUIST, who was born in 1933 in Grand Forks, North Dakota, in the United States, lives and works in Aripeka, Florida.

As an advertiser in his first profession, James Rosenquist keeps in his plastic vocabulary the iconography specific to the media, in other words, primary, aggressive colours, simplified, monumental forms that can be immediately recognized by the general public. He borrows from urban panels the oversized aspect of his works. *Big Bo* 1966 is a tribute to a jazz star, Bo Diddley, a musician highly appreciated by young Pop Art artists, whose simplification of facial features is revealed, and who expresses two of the major axes claimed by Pop Art artists: there is nothing else to see but what is on the surface and nothing differentiates the artist from the machine in the rendering.

Big Bo

1966

Huile sur toile

233,7 x 168,8 cm

S.D.R.

Achat en vente publique à Sotheby's en 1989

Inv. : 989.10.1

© Adagp, Paris

JEAN DUPUY

Jean Dupuy was born in Moulins in 1925. A number of his works are "anagram paintings" painted directly on the walls of the exhibition spaces. One of his paintings represents his astrological sign: the sagittarius. The anagram "The sagittarius / the air is agitated" is based on a system of arrows, like a childlike and playful equation. The astrological allegory takes the form of a centaur dressed as an archer. The sagittarius, an emblematic figure of his work, functions as a humorous self-portrait. By creating anagrams of drawings, Jean represents his portrait and his body through puns of words and writings.



Le Sagittaire

2007

Huile sur toile

200 x 200 cm

Don de l'artiste

© Adagp, Paris

STEP 2: EMANCIPATION OF THE BODY

The emancipation of bodies from the modern era stems from various factors: a scientific investigation revealing the body as it is, a general desacralization that allows the body to be appreciated for itself without religious or moral guardianship, and an emancipation of morals at the dawn of the 20th century.

GEORGE SEGAL



George SEGAL, born in 1924 in New York City, died in 2000 in South Brunswick. Since 1961, he has been moving towards sculpture, the most appropriate means of expressing the reality of everyday life. His characters, captured in prosaic gestures, are symbols of humanity and a deep social consciousness. His first characters were built like department store models, plaster on a wooden frame and lattice, then he abandoned this technique and moulded directly onto the human body, using pre-plastered strips.

5

Untitled

1986
Plâtre moulé sur bergère
76,2 x 160 x 96,5 cm
Achat en vente publique à Sotheby's en 1990
Inv.: 990.6.2
© The George and Helen Segal Foundation - Adagp, Paris

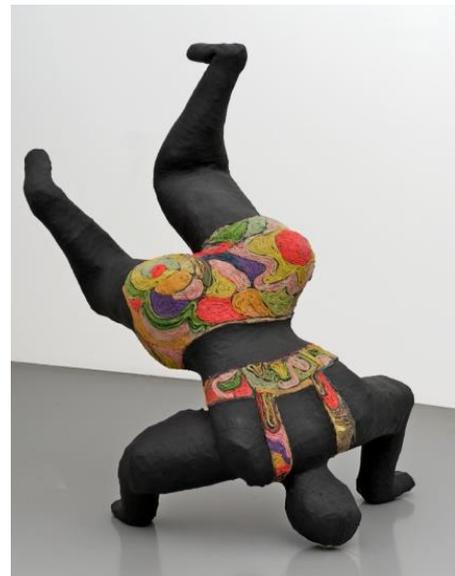
To stage his characters, he chooses an environment made up of real objects, without distracting them from their original context. The object is only there to locate the characters.

NIKI DE SAINT PHALLE

Niki DE SAINT PHALLE, born in Paris in October 1930, spent her entire youth in New York. She died in May 2002 in San Diego, California. It is with the Nanas that Niki de Saint Phalle is most popular. A great traveller and curious by nature, Niki de Saint-Phalle spends most of her time reading and visiting museums, which allows her to gather a vocabulary of forms and images drawn from an imagined nature. Inspired by Paleolithic female figurines, the chicks represent women with generous shapes, far from the canons of the time and today. They adopt festive, dynamic postures, they are eternal images of triumphant motherhood and femininity. By invading the public space, these Nanas raise the question of the place of women in 20th century society and in the history of art.

Nana noire, upside down

1965-66
peinture, laine, tissu sur grillage
150 x 105 x 108 cm
musée d'Art moderne et d'Art contemporain, Nice
donation de l'artiste
photo Archives Niki de Saint Phalle



A STEPS OF THE VISIT

Settled in Paris from 1950, she made her first assemblies and paintings from 1952 to 1956, including various heterogeneous elements. The bride under the tree, 1963-1964, is an assemblage of various objects (plastic flowers, toys) and coloured materials (wool, fabric, paper, fence). In comparison to the Nanas, The Bride Under the Tree seems fragile, lacking in shapes and colours. Here she opposes a frail and unhappy woman forced by social conventions that require her to marry a tree representing the imagination, the dream, childhood and embodying a certain nostalgia for this lost freedom.

La mariée sous l'arbre
1963-1964
Objets divers, étoffe sur construction en fil de fer
228 x 200 x 240 cm
© Niki Charitable Art Foundation / Adagp, Paris



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STEP 3: THE BODY AT WORK

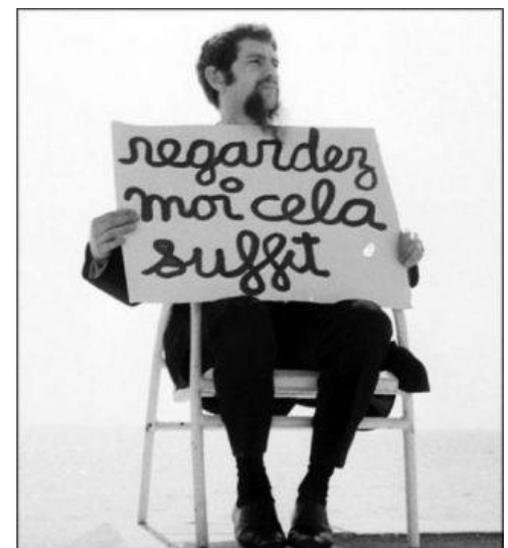
In the 1950s, **happenings** developed, orchestrated in front of an audience invited for the occasion, where the body itself was taken to task. The body disappears as an image and becomes a creative tool when organizing performances. The work is based on the gesture referring to a single body, that of the artist and a new acceptance of the body in 20th century art.

❖ The action-body

BEN

Benjamin VAUTIER, known as **BEN**, born in 1935 in Naples, arrived in Nice in 1949. Since 1958, Ben's paintings have been writings in which he confides his ideas, maxims and considerations by signing them, thus developing a cult of "Ben says and signs All about Everything". From 1960 onwards, he worked on "actions" focusing on a priori ordinary and banal gestures, mixing art and life. Example: Howling (1955-1966); Untie knots (1962); Search people (1960-1962); Look at the sky (1963); Lie in the street (1963); Plant a nail (1964), Eat (1964), Smile (1964). Ben wants to definitively destroy any border between art and life and is thus part of the Fluxus movement. In the continuation of Dada, Le Fluxus is an international movement that places humour and derision at the centre of its concerns to produce anti-art or art-distraction; a series of actions (often during Fluxus festivals) during which artists integrate the banality of everyday life.

Regardez-moi cela suffit
1996
Performance
Courtesy Villa Arson © Ben



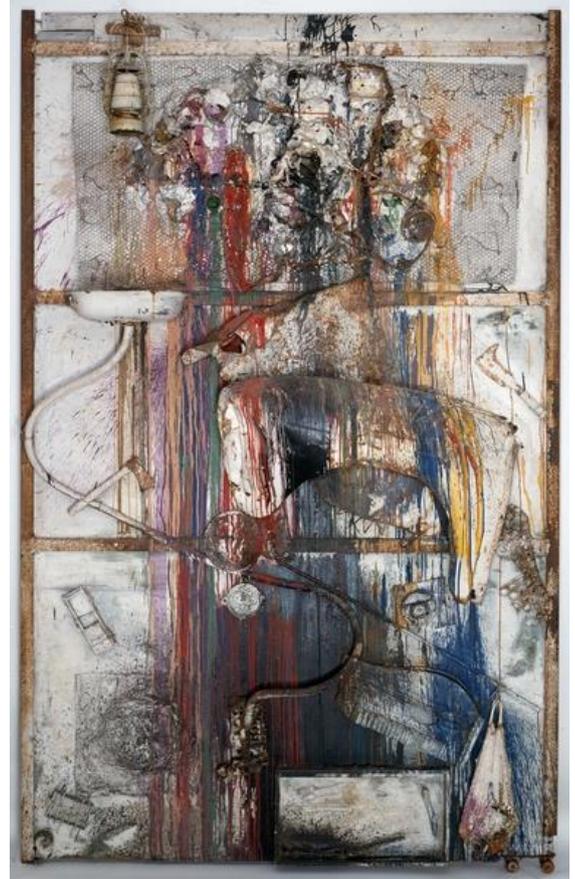
NIKI DE SAINT PHALLE

In 1961, she incorporated cork targets into one of her assemblies, leaving a set of darts within reach of the spectators. From the dart, a symbolic allusion to death, she spent the following year with a rifle, carrying out a series of Actions-Tirls. With this approach close to happening, she creates Paintings-Shots, heterogeneous assemblies containing bags of fluid colors, on which the spectator is invited to shoot with a rifle, thus releasing the colors pouring in long pours on the immaculate white of the plaster. She then speaks of "making the canvas bleed". From this act of destruction is thus born a new work, where the act of painting is replaced by the firing of the rifle, and where the body itself becomes an activator of art.

Tir séance, 26 juin 1961

1961

Plâtre métal, acrylique et objet divers sur bois
330 x 210 x 35 cm



ARMAN

7

Born Armand Fernandez, **Arman** was born in Nice in November 1928 and died in 2005 in New York. He studied at the Ecole des Arts décoratifs de Nice (now Villa Arson) and then at the Ecole du Louvre. He met Yves Klein and Claude Pascal at the Judo school in Nice. He will form part of the New Realists with Klein. The artist uses mainly everyday materials. We must remember that for him, the creative gesture was secondary; what mattered to him was the result. The series of "Angers" sets the tone and characterizes Arman's commitment to the critique of consumer society. It exerts its rage on household objects, musical instruments, furniture etc.... "Angers" are intended to be acts of vandalism, often executed in public, whose relics are gathered to execute a painting. The artist's attitude and his physical commitment participate in the work, the intertwined and dynamic traces suggest the spectacle that must have been the realization of the work, with its controlled and choreographed violence.



Colère

1961

Assemblage de morceaux de meuble Bois
150 x 144 x 25 cm

S.B.G. : Arman 61

Achat à M. Charles Cordier en 1968 Centre national des arts plastiques Dépôt au Musée d'Art Moderne et d'Art Contemporain de Nice le 01/03/2002

Inv. : FNAC 9625

N° de dépôt : D 002.1.1

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Crédit photographique : Muriel Anssens/Ville de Nice

❖ Tracks and prints

YVES KLEIN

Yves KLEIN, born in 1928 in Nice, died in Paris in 1962. From 1956 onwards, the exhibitions of Monochromes followed one another. During an exhibition, he presented the practical applications of the "blue era", after the development of a particular ultramarine blue, which he named I.K.B (International Klein Blue). The first Anthropometries (measurement and imprint of the human body) were carried out in public in Paris in March 1960, during a performance during which three nude female models covered in I.K.B paint lay down and move on the paper-covered floor. Under Klein's direction, accompanied by his orchestra, women's bodies became "living brushes".



Anthropométrie (ANT 84)

1960

Pigment pur et résine synthétique sur papier marouflé sur toile, 155 x 359

© Yves Klein / Adagp,

❖ KEY WORDS

ANTHROPOLOGY: Study of man and human groups. Philosophical theory that puts man at the centre of its concerns

ANTHROPOMETRY: Technique for measuring human dimensional characteristics

NEW REALISM: "On Thursday, October 27, 1960, the New Realists became aware of their collective uniqueness. New Realism = new perceptual approaches to reality". The group's founding statement, written by art critic Pierre Restany, at Yves Klein's home in Paris, gathered the signatures of : Arman, François Dufrêne, Raymond Hains, Yves Klein, Martial Raysse, Pierre Restany, Daniel Spoerri, Jean Tinguely, Jacques Mahé de la Villeglé; César and Mimmo Rotella, guests, were absent; Niki de Saint Phalle, Christo and Gérard Deschamps joined the group, respectively in 1961 and 1962. This collective gesture of artists, all Europeans, in which Arman, Klein and Raysse formed the Nice component, only noted a situation that had existed for nearly ten years, most of these artists having already created a decisive part of their work. The common point bringing together the New Realists, a group initially made up of very diverse personalities, but united in the same refusal of the triumphant abstraction of the Ecole de Paris, is the awareness of a "modern nature": that of the factory and the city, of advertising and the mass media, of science and technology at a given moment in the consumer society. A gesture of appropriation of everyday reality, proposing a re-reading of Duchamp's ready-made, the Nouveaux Réalistes engage the object in a new adventure and give it a second "artistic baptism", exploiting quantitative language, the aggressiveness of reality and the poetic charge of the materials found. The group's collective action was brief, from 1960 to 1963-64. In July 1961, the First Festival of New Realism was held in Nice on the principle of action-shows and exhibitions of works.

PERFORMANCE/HAPPENING: The emergence of art-performance was at the end of the 1950s. Allan Kaprow launched his first happenings by claiming to be no longer an "action painter", but now an "action artist", dedicated to participating directly in the world. It is in the field of visual arts that we must locate the focus from which art performance emerges, with Jackson Pollock's action-painting in particular, where the active presence of the artist's entire person is solicited. The art of performance also involves interdisciplinary crossovers (for example with composers John Cage, La Monte Young...). A renewal occurs in this willingness to leave the workshops, to renounce the medium, material, technical and symbolic frameworks, for an engagement of the artist in his very person, and his body directly.

POP ART: From the early 1950s onwards, the beginnings of a new artistic approach appeared, which could be seen simultaneously and essentially in England and the United States. A new aesthetic emerges, advocating a return to figuration through the use of everyday industrial techniques and materials. Each artist has his own style, but common reference themes can be identified, such as a connective tissue that ensures coherence. We are witnessing an expression of popular culture with a vocabulary, a language, an identity now affirmed and recognized in the art of the 20th century. The very term "Pop Art" is the invention of an English critic Lawrence Alloway. Multiple and passionate discussions resulted in a materialized creative mode characterized by elements borrowed from industry and commerce. The mission of objects, used or purchased new, is to express the materialistic values of post-war consumer society and its bulimia of objects; the prosperity of industries based on the perishable nature of the products manufactured is then one of the most notable stimuli.

❖ WORKS IDEAS

- ➔ Canons and proportions, history and symbols of the representation of the body
- ➔ Artist, model and subject
- ➔ Images of the body
- ➔ The tool body
- ➔ The body and the flesh
- ➔ The staging of the body in the work (happening)
- ➔ Pop Art
- ➔ Works and artists from the museum's collection, particularly the New Realism
- ➔ Hybrid artistic expressions and the life of the work

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