THE WONDERFUL MODERN MEDIATION FORM
PRESENTATION

At the dawn of the 1960s, artists embarked on a new artistic path. This visit questions the emergence of new tools and creative methods of the 1950s. The question of the uniqueness and authenticity of the work of art was then called into question and the traditional codes of creation and exhibition were transformed. As early as 1913, Marcel Duchamp appropriated ordinary and banal objects from industrial production, which he signed and thus elevated to the rank of a work of art. Since Marcel Duchamp’s Ready-made, the links between the work of art and the object have become closer. Through the various works in the collection, this tour studies one of the major events of the 20th century: the affirmation of the object and its new role in modern creation; from diversion to the art of assembly against the backdrop of a society in full transformation.

Duration of the tour

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

Objectives of the tour

- Introduce new creative techniques
- Associate the everyday object with art
- Discover new tools
- Learn to read a work of art
- Familiarization with the vocabulary specific to art

A STEPS OF THE VISIT

Based on this information, the teacher will have to make a choice of artists or stages according to the level of the class and the availability of the works present in the room. The steps can be adjusted at the discretion of the teachers. The arrival preparation form must be completed as a visit support.

Step 1: Evolution of pictorial techniques

Step 2: Recovery and diversion / Assembly art and everyday objects

Step 3: The anticipated gestures

B RELATED KNOWLEDGE
STEP 1: EVOLUTION OF PICTORIAL TECHNIQUES

At the dawn of the 1960s, artists broke away from traditional techniques by gradually banishing canvas, brushes, painting and exhaustive representation. The traditional codes of art are being challenged, giving way to a new era: that of industrialization. From then on, artists drew their materials from factories, landfills or even department stores.

MARTIAL RAYSSE

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
Collection MAMAC

LEONARD DE VINCI

La Joconde
vers 1503 - 1519
Bois (peuplier)
H. : 0,77 m. ; L. : 0,53 m.
Acquis par François Ier en 1518
Exposée au Musée du Louvre, Paris
INV. 779

Martial RAYSSE, born in Golfe-Juan in February 1936, became friends with Arman and Ben in 1975 in Nice. He then makes his first assemblies with scrap objects. In 1962, he used neon for the first time and then multiplied visual and trompe-l’oeil clichés, close to the tourist postcard, while focusing on the study of the female face. Nissa Bella is a portrait of his wife, France Raysse, this work is also a tribute. Several materials are used: canvas, plywood contour and neon, used to express modernity. The play of bright and complementary colours evokes advertising posters. In the shape of a heart, the neon light represents the love the artist had for his wife. This visual cliché, a kind of trompe l’oeil, plays with contemporary codes of the ideal of beauty. The portrait Nissa Bella, 1964, confronted with Leonardo da Vinci’s famous Mona Lisa.
ANDY WARHOL

Andy WARHOL, born in 1928 in Pittsburgh, Pennsylvania, died in 1987 in New York. Warhol draws his subjects from the world of the mass media: newspapers, comics, advertising. In order to erase as much as possible the traces of the artist's hand on the support, he uses the most "clean" techniques, such as stencil or silkscreen printing, which make it possible to produce large numbers of series. Images that can be identified by everyone (everyday objects, portraits of stars...) become a breeding ground for multiplication, even to the point of distorting the model by this process of trivialization. Example with Diamond Dust Shoes, 1980, silkscreen printing of an advertising image of luxury shoes, acrylic and diamond dust.

Diamond Dust Shoes
1980
Acrylique et sérigraphie avec poussière de diamant sur toile
178 x 229 cm. Œuvre en dépôt

STEP 2: RECOVERY AND DIVERSION / ASSEMBLY ART AND EVERYDAY OBJECT

The 20th century produced industrial objects en masse. Utilitarian, functional, they meet specific needs and have real economic value. Once they are out of date, out of date, broken, they end up in scrap. Through industrial objects, artists are interested in new materials and new symbolic values. The artist, as a true director, no longer questions the simple use value of the object but its true nature, by diverting them from their initial context.

ARMAN

Arman (Armand Fernandez) was born in 1928 in Nice and died in 2005 in New York. As early as 1959, Arman created his "Accumulations" and in 1961 worked on his "cups", which are direct interventions on the objects he had accumulated. He cuts vertically these coffee grinders which he places on a red background, like a second-hand shop window. Using the collage technique, he accumulated about twenty old mechanical coffee grinders that emanated a certain nostalgia. Arman reveals beauty through quantity in a logic of saturation of space. The work's title is tinged with humour and distant evocation. "I believe that in the desire to accumulate, there is a need for security, and in the destruction, the cup, is the will to stop time." Arman (1964)

Le Village de grand-mère
1962
Accumulation Moulins à café découps dans une caisse
140 x 72 x 12 cm
Achat à la Galerie Beaubourg en 2001
© Adagp, Paris
Crédit photographique : Muriel Anssens/Ville de Nice
"Accumulations" of objects at the end of the 1950s, in line with the principle of mass production. The artist uses mainly everyday materials. He experiments with various assemblies: plexiglass, resin, concrete or polyester. "Warhol's garbage can" is a display case that contains an accumulation. The artists of the 20th century developed the use of assembly because of the arrival of new materials, especially recycled materials. The bin is a representation of everyone’s personality: it is a portrait of oneself and our society.

JEAN TINGUELY

Jean TINGUELY, born in 1925 in Fribourg, died in 1991 in Berne (Switzerland). It was soon after his arrival in Paris in 1953 that he created his first meta-mechanical sculptures, combining kinetic art and assembly art. In the production of its machines, Tinguely combines movement, image and sound. Throughout the 1960s, he would manufacture ever more important and disconcerting machines. These sculptures are composite, made of various objects and heterogeneous materials. Example with Blue Relief, 1978.
CÉSAR

CÉSAR, born César Baldaccini in 1921 in Marseille, died in Paris in 1998. Around 1947, at the end of the war, he made his first sculptures, not in marble or bronze, too expensive for his purse, but in scrap metal. From 1955 to 1965, César created his first Compressions thanks to a press of automobile parts: radiators, brass tubes, engines, etc., before attacking the bodies themselves. From 1960 to 1989, César compressed 23 cars and was the first sculptor to use a machine tool, an industrial press as an artistic tool. Example with Dauphine, 1959-1970, this three-dimensional work, flat compression of a real car.

Dauphine
1959-1970
Œuvre en trois dimensions.
Compression plate de voiture de couleur rouge vermillon sur socle auto portant,
tôle compressée
Immatriculation 317 CE 91
410 x 190 x 60 cm

NIKI DE SAINT PHALLE

Niki DE SAINT PHALLE, born in Paris in October 1930, died in May 2002 in San Diego, California. Settled in Paris from 1950, she made her first assemblies and paintings from 1952 to 1956, including various heterogeneous elements. The object is recovered, diverted and fixed on its support, spreading out from the daily reality that surrounds it. 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-Paintings.

Tir au soulier
1961
Œuvre réalisée à Gregy
Peinture, Tableau-relief, plâtre et objets divers sur bois
76 x 67 x 20 cm
Donation de l’artiste en 2001
© Niki Charitable Art Foundation / Adagp, Paris
Crédit photographique : Muriel Anssens/Ville de Nice
Jacques Villeglé, born in 1926 in Quimper. He embarked on the path of “kidnappers” of street images in 1949. He wants to disappear behind his work and likes to quote André Breton saying that “an artist must live in the shadow of his work”. Each of his works thus bears the name of the street where the “abduction” of posters took place, like a cartography, witnessing a fleeting moment of which anyone can be the author. Villeglé only signs his works when he sells them, and reduces his intervention as an artist to cutting and stamping torn posters.

Raymond Hains, born in Saint-Brieuc in November 1926 died in Paris in October 2005. His gesture was exercised with humour and poetry, more particularly on the political posters on the walls of Paris, which he grouped under the title La France déchirée. The poster, the basic element of urban reality, offers Hains, through the removal of torn posters, a burst of images, close to the informal. He also collects sheet metal or wooden palisades in order to organize a bottom/form work. Example with Avenue d’Italie, 1974, a wooden palisade removed at its original location and whose wooden slats have been mixed.
STEP 3: THE ANTICIPATED GESTURES

In the West of the 1950s and 1960s, the historical context encourages the emergence of new artistic gestures. From action-painting to Happenings, from Event to Body Art, these "actions" under the name of "performances" refer to the practice of an artist radically focusing on the execution of an action, staging the body, and on the immediacy of its significant power. At the turn of the conventions of representation, this new art form reflects a renunciation of the shaping of a piece of art.

NIKI DE SAINT PHALLE

With this approach close to happening, Niki de Saint Phalle 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 was thus born a new work, where the act of painting was replaced by the firing of the rifle, and where the body became an actor. Example with Shooting session, June 26, 1961, 1961.

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. Yves Klein uses the fingerprint technique extensively, which he experiments with to capture human life and movement in his Anthropometries. Women, covered entirely in IKB blue paint, lie down or press against the canvas to leave their mark. Yves Klein succeeded here in the feat of painting without a brush with what he calls his "living brushes".
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)...

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

ARMAN

The series of "Angers" sets the tone and characterizes Arman's commitment to the criticism of consumer society, he exerts his rage on household objects, musical instruments, furniture etc.... 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.
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 symbol frameworks, for an engagement of the artist in his very person, and his body directly.

READY-MADE: Concept first used by Marcel Duchamp to designate everyday objects that he selects and elevates to the rank of works of art through various manipulations: titling / dating / assembling / turning, etc... then placing them in the exhibition space. He thus affirms a new position of the artist and the primacy of the idea over the realization of forms.

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.
WORK’S IDEAS

➔ The consumer society and the 30 glorious ones
➔ The work and the support
➔ Supports-Surfaces, groupe 70
➔ Invoice and action: traditional and industrial processes
➔ Unique, serial and reproducibility (product, work)
➔ Everyday objects, rejects and images: misappropriation
➔ Happening/Performance
➔ Museum collection: New realists, Pop Art, Fluxus

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➔ http://www.mamac-nice.org