

INFORMATION TO USERS

This manuscript has been reproduced from the microfilm master. UMI films the text directly from the original or copy submitted. Thus, some thesis and dissertation copies are in typewriter face, while others may be from any type of computer printer.

The quality of this reproduction is dependent upon the quality of the copy submitted. Broken or indistinct print, colored or poor quality illustrations and photographs, print bleedthrough, substandard margins, and improper alignment can adversely affect reproduction.

In the unlikely event that the author did not send UMI a complete manuscript and there are missing pages, these will be noted. Also, if unauthorized copyright material had to be removed, a note will indicate the deletion.

Oversize materials (e.g., maps, drawings, charts) are reproduced by sectioning the original, beginning at the upper left-hand corner and continuing from left to right in equal sections with small overlaps. Each original is also photographed in one exposure and is included in reduced form at the back of the book.

Photographs included in the original manuscript have been reproduced xerographically in this copy. Higher quality 6" x 9" black and white photographic prints are available for any photographs or illustrations appearing in this copy for an additional charge. Contact UMI directly to order.

UMI

A Bell & Howell Information Company
300 North Zeeb Road, Ann Arbor MI 48106-1346 USA
313/761-4700 800/521-0600

**Lygia Clark and the European Tradition: Tracing the
Appearance of a Different Space**

by

María del Carmen Suescun Pozas

A Thesis submitted to the Faculty of Graduate Studies and Research
in partial fulfillment of the requirements of the degree
of Master of Arts

Department of Art History
McGill University
Montréal, Canada

November, 1996

© María del Carmen Suescun Pozas, 1996



National Library
of Canada

Acquisitions and
Bibliographic Services

395 Wellington Street
Ottawa ON K1A 0N4
Canada

Bibliothèque nationale
du Canada

Acquisitions et
services bibliographiques

395, rue Wellington
Ottawa ON K1A 0N4
Canada

Your file Votre référence

Our file Notre référence

The author has granted a non-exclusive licence allowing the National Library of Canada to reproduce, loan, distribute or sell copies of this thesis in microform, paper or electronic formats.

The author retains ownership of the copyright in this thesis. Neither the thesis nor substantial extracts from it may be printed or otherwise reproduced without the author's permission.

L'auteur a accordé une licence non exclusive permettant à la Bibliothèque nationale du Canada de reproduire, prêter, distribuer ou vendre des copies de cette thèse sous la forme de microfiche/film, de reproduction sur papier ou sur format électronique.

L'auteur conserve la propriété du droit d'auteur qui protège cette thèse. Ni la thèse ni des extraits substantiels de celle-ci ne doivent être imprimés ou autrement reproduits sans son autorisation.

0-612-29571-0

For my parents, my brother, and my sister

For Diego

TABLE OF CONTENTS

ACKNOWLEDGEMENTS

ABSTRACT

RÉSUMÉ

LIST OF ILLUSTRATIONS

PREFACE

INTRODUCTION 1

SECTION I *Bichos* : Clark 'against' Mondrian and the
Development of a Spatial Performative
Strategy 15

SECTION II Embodying the Eye

1. Phenomenology at Work..... 23

2. The Reception of Merleau-Ponty's
Writings 27

SECTION III Context of Clark's Production

1. European and Brazilian Constructivism 33

2. Participation in the Expanded Cultural
Field 38

SECTION IV	Clark 'against' Mondrian	45
SECTION V	Mapping out the Body of Performance	65
CONCLUSION	80
BIBLIOGRAPHY	86

ABSTRACT

For almost 35 years the work carried out by the Brazilian artist Lygia Clark between the 1950s and until her death, in 1988, has attracted the attention of both Brazilian and European scholars and critics. Since special attention has only been given to her post-1969 work, the work carried out until 1969 has been overlooked. In particular, I would argue that through the incorporation of the human body Clark's 1959-1964 *Bicho* series is the first spatial performative strategy developed by Clark during the 1960s and against which all her subsequent production needs to be read.

The present essay is thus an attempt to read as spatial performative strategies Clark's *Bicho* series *with* and *against* the Brazilian reception of Mondrian, reception which, as I would argue has been overlooked in the context of her work. Furthermore, I would argue that in order for us to better understand how the *Bicho* series unfold as spatial performative strategies the Brazilian reception of Mondrian must be approached through the Brazilian reception of Merleau-Ponty's phenomenology and political and cultural movements of the time. While the role played by Merleau-Ponty's incorporation of the human body in Clark's work has not been closely examined, Clark's engagement with the political and cultural movements of her time has been underestimated. I would argue that any attempt to give an account of Clark's practice needs to take into consideration the role these three aspects played in her engagement with the problem of representation.

RÉSUMÉ

Au cours des trent cinq dernières années environ, la production de l'artiste brésilienne Lygia Clark entre les années 1950 jusqu'à sa mort, en 1988, a attiré l'attention à la fois des intellectuels et critiques brésiliens et européens. Comme seul sa production ultérieure à 1969 a soulevé un intérêt particulier, la production antérieure a donc été ignoré.

Or, on pourrait montré que par l'incorporation du corps humain, la série *Bicho* de 1959-1964 est le premier exemple de stratégie de performance spatiale, que Clark développa par la suite durant les années 1960, et par rapport à laquelle toute son oeuvre subséquante doit donc être considérée.

Ce mémoire est ainsi une tentative de lecture de la série *Bicho* en tant que stratégie de performance spatiale, en relation avec la réception au Brésil de Mondrian. réception qui, comme je tenterai de le montrer, n'a pas soulevé l'intérêt qui lui est dû dans le contexte de son oeuvre. De plus, afin de mieux comprendre comment la série *Bicho* se déploie en stratégies de performance spatiale, la réception brésilienne de Mondrian doit être rapprochée de celle de la phénoménologie de Merleau-Ponty, tout comme des mouvements politiques et culturels de l'époque. Bien que l'importance de l'incorporation du corps dans la phénoménologie de Merleau-Ponty pour l'oeuvre de Clark n'a pas été estimé à sa juste valeur. Aussi, je montrerai que toute tentative de rendre justice à sa pratique doit

mettre en lumière l'incorporation de ces trois caractéristiques dans sa prise à partie du problème de la représentation.

ACKNOWLEDGEMENTS

First, I thank my parents for their love and support. My father, for his faith in 'action,' my mother, for her understanding and courage. To Jorge and Natalia, I dedicate my creative process.

My deep thanks to Dr. Christine Ross, my advisor, for her encouragement and interest in my work during the course of my graduate studies, for pointing out to me the dimension of pleasure with respect to my work, for her confidence in the 'invisible,' or what is always about to come, and especially, for being a constant source of motivation through her own 'practice.'

I want to thank all the other members of the Department of Art History of McGill University, for their support and for having provided me with the academic space necessary to pursue my scholarly goals.

I am also indebted to Dr. Nancy Partner of the History Department, for the attention she gave to my writing process, her emphasis on clarity, and the time she took unraveling the mysteries of my own writing in the memorable Historiography course. I hope Lanham's useful insights into the art of writing will come through in what follows.

My special thanks also go to Professor Catherine LeGrand for reading the manuscript and making sure that my English ran smoothly. Her comments on my writing were of great value.

I owe thanks as well to the librarians in the Inter-Library Loans Department. Their assistance was vital to my research. I am

also grateful to the academic and administrative staff of the Department of Art History for their support, guidance and constant encouragement.

I am grateful as well to the Max Binz, the Bram Garber, and the Neil Croll Foundations for their generous financial support.

And finally, I happily acknowledge the affirming security I have been given by my husband whose love, tireless curiosity, and inquiring mind have been precious. I thank him for having been there during my untiring creative process.

LIST OF ILLUSTRATIONS

1. *Bicho* , c. 1960. Aluminium. Taken from Maria Alice Milliet's *Lygia Clark: Obra-Trajeto* (Edusp, São Paulo, 1992), p. 68.
2. *Composition no. IV; Composition no. 6*, 1914. Taken from *The New Art - The New Life: The Collected Writings of Piet Mondrian* , edited and translated by Harry Holtzman and Martin S. James (G.K. Hall & Co., Boston, 1986), ill. 102. Haags Gemeentemuseum, The Hague.
3. *Painting III (Oval Composition)*, 1914. Taken from *The New Art - The New Life: The Collected Writings of Piet Mondrian* , edited and translated by Harry Holtzman and Martin S. James (G.K. Hall & Co., Boston, 1986), ill. 100.
4. *Composition in Diamond Shape*, 1918-9. Taken from *The New Art - The New Life: The Collected Writings of Piet Mondrian* , edited and translated by Harry Holtzman and Martin S. James (G.K. Hall & Co., Boston, 1986), ill. 136.
5. *Composition No. I; Composition with Red and Black*, 1929. Öffentliche Kunstsammlung Basel, Kunstmuseum. Taken from *The New Art - The New Life: The Collected Writings of Piet Mondrian*, edited and translated by Harry Holtzman and Martin S. James (G.K. Hall & Co., Boston, 1986), ill. 182.
6. *Composition with Yellow, Red, Black, Blue, and Gray*, 1920. Stedelijk Museum, Amsterdam. Taken from *Piet MONDRIAN 1872 - 1944* (Little Brown and Company, Boston, 1995), ill. 88, p. 196.
7. *Composition with Blue, Yellow, Red, Black, and Gray*, 1922. Stedelijk Museum, Amsterdam. Taken from *Piet MONDRIAN*

- 1872 - 1944 (Little Brown and Company, Boston, 1995), ill. 105, p. 213.
8. *Broadway Boogie Woogie*, 1942/43. The Museum of Modern Art, New York. Taken from *Piet MONDRIAN 1872 - 1944* (Little Brown and Company, Boston, 1995), ill. 165, p. 292.
 9. *Gigante Crescente*, 1964. Stainless steel. Taken from Maria Alice Milliet's *Lygia Clark: Obra-Trajeto* (Edusp, São Paulo, 1992), p. 74.
 10. *Casulo*, 1959. Iron. Taken from Maria Alice Milliet's *Lygia Clark: Obra-Trajeto* (Edusp, São Paulo, 1992), p. 60.
 - 11 - 13. *Bicho*, 1963. Aluminium. Taken from Maria Alice Milliet's *Lygia Clark: Obra-Trajeto* (Edusp, São Paulo, 1992), p. 71.
 14. *O Dentro é o Fora*, 1963. Stainless steel. Taken from Maria Alice Milliet's *Lygia Clark: Obra-Trajeto* (Edusp, São Paulo, 1992), p. 73.
 15. *Tableau No. IV: Lonzenge Composition with Red, Gray, Blue, Yellow, and Black*, c. 1924. National Gallery of Art, Washington. Taken from *Piet MONDRIAN 1872 - 1944* (Little Brown and Company, Boston, 1995), ill. 108, p. 216.
 16. *Lonzenge composition with Red, Black, Blue, and Yellow*, 1925. Taken from *Piet MONDRIAN 1872 - 1944* (Little Brown and Company, Boston, 1995), ill. 109, p. 218.
 17. *Schilderij No. I; Lonzenge Composition with Two Lines and Blue*, 1926. Philadelphia Museum of Art. Taken from *Piet MONDRIAN 1872 - 1944* (Little Brown and Company, Boston, 1995), ill. 111, p. 222.
 18. *Tableau I; Lonzenge Compostition with Four Lines and Gray*, 1926. The Museum of Modern Art, New York. Taken from *Piet*

MONDRIAN 1872 - 1944 (Little Brown and Company, Boston, 1995), ill. 112, p. 224.

19. *Composition*, 1939. Coll. Peggy Guggenheim, Venice. Taken from *The New Art - The New Life: The Collected Writings of Piet Mondrian*, edited and translated by Harry Holtzman and Martin S. James (G.K. Hall & Co., Boston, 1986), ill. 221.

20. *Composition No. 1; Lonzenge Composition with Four Black Lines*, 1930. Solomon R. Guggenheim Museum, New York. Taken from *Piet MONDRIAN 1872 - 1944* (Little Brown and Company, Boston, 1995), ill. 124, p. 239.

PREFACE

The discipline of art history, which used to exclusively study a very specific set of material products of, in particular, European and later on, North American (U.S.) artists, has been labelled eurocentric and an instrument for colonization. Nevertheless, during the last three decades, art history has been enriched with a self-critical current as a consequence of which new new areas of research as well as new subject matters and methodologies are being taken into consideration. This recent development of a meta-discourse on art history has subjected canonical notions to conscientious scrutiny. Similarly, values which for so long had stood as universal have been contested. During the past ten years, this eurocentric, colonizing activity has been confronted with a wide range of visual production from non-European or non-North American contexts which, on the basis of their supposed lack of 'aesthetic' value, had never before been seriously considered, as if the notion of the 'aesthetic' were not a social category in itself, as much as is the art historian's own practice. Coming out of this re-examination of the discipline's tenets, the various feminisms with their consideration of issues of gender and race, and the so-called 'social' approach, which is attentive to economic, political, and cultural determinations as well as to the possibilities for negotiation every subject or collectivity finds within the social matrix, provide useful conceptual bases for analysis of the various conditions in which an individual and/or community become involved in the production of art works.

In the above spirit and within the so-called post-colonial world in which forms of colonialism have been reshaped, the following investigation of an instance of Latin American cultural and artistic production finds most resonance. Being Latin American myself, I feel an urgency to investigate the conditions under which such production has taken place, as well as to map out the kinds of interactions that have taken place between Latin America and the European-North American axis. The first interaction at stake is that between Latin America and Europe, that part of the world which for almost six centuries (since the conquest) has been the model and the background against which all Latin American deeds were weighted. The second is the tormented interaction between Latin America and North America, given its undeniable rise as a force of cultural domination in the mid-twentieth century. The present is but an initial attempt to establish the groundwork for the development of a field of inquiry that will allow us, as Latin Americans, to understand our accomplishments.

The purposes of the present investigation are threefold: first, to contribute to the refinement of a conceptual apparatus pertaining to Latin American artistic production; second, to articulate a discourse which examines the aesthetic within a social matrix; and third, to incorporate the former and the latter into the more extended field of knowledge so as to help build a more comprehensive understanding of a given artistic phenomenon throughout time and across cultures. Furthermore, it is my aim to contribute to Latin American scholarship with an interdisciplinary investigation that will prove useful for those interested on the on-

going debate on the colonized/colonizer relationship. And finally, I wish to incorporate into Latin American art historical discourse a set of concepts that may prove useful to those non-Latin American readers who find it difficult to relate to the artistic manifestations coming from that part of the world.

By choosing to focus this investigation on the Brazilian artist Lygia Clark, I want to respond to the needs of both Latin American and non-Latin American readers (not speaking of my own personal needs). I am at a stage where I need to begin to make sense of all the knowledge I have accumulated during the past eight years and put it to work for a personal cause. Although this might sound like oldfashioned romanticism, it relates to the need to connect the two worlds that have witnessed my creative process as an art historian and an artist. This concern to lay bridges between two apparently separate worlds moves me to speak to these two types of readers (Latin American and non-Latin American) so that they can find common ground to share their interests, expectations, and hopes. There is no better point of entrance to the other and the self than plunging into the horizon of experiences through which individuals and collectivities *think* and develop their understanding of their own lives and the surrounding world.



1. *Bicho* , c. 1960

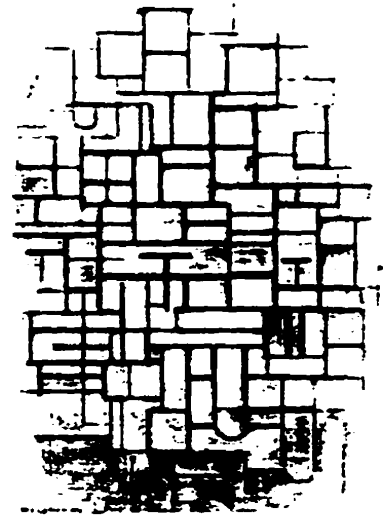
INTRODUCTION

In 1953, the São Paulo Second Biennale of Art was organized by the Museu de Arte Moderna. The Dutch Ministry of Foreign Relations, which was in charge of organizing the display for the Dutch section reserved a whole room for the display of Piet Mondrian's works 1910 and 1943 (Fig. 2-8).¹ Sandberg, the Dutch curator in charge of this section, underlined what he considered the most salient features of Mondrian's paintings, in particular, the need to shake up one's own living style motivated by the presence and the view of their works. According to him, Mondrian's works demanded order and clarity on the part of the viewer, and gradually reorganized his/her life.² He subsequently summarized Mondrian's so-called plastic world: lines, surfaces and color, with a concentration of density at the center of the canvas. For him Mondrian's works operated as centrifugal devices, having the tendency to go well beyond the frame spilling over the walls all over the room.³ Thus the paintings chosen for the display were active not only in representational terms -literally standing as fragments of the world- but also as devices having the

¹The twenty paintings shown at this exhibition all come from Dutch collections except for "Composição Boogi-Woogi, 1942-3" , from New York. The list of works appears in the catalogue, although without accompanying illustrations. Unfortunately, it is difficult to rely on the catalogue to identify all the works shown, for the information on titles, dates and dimensions is rather imprecise. Among the works which can be clearly identified are the "Broadway Boogi-Woogi," 1942-43, and the two "Still Life with Ginger Pot," dated 1911 and 1912 respectively (although the dates provided in the catalogue are 1910 for both of them. See *II Bienal do Museu de Arte Moderna de São Paulo* , exh. cat. (Edição de Arte e Arquitetura, 1953), 190 - 193.

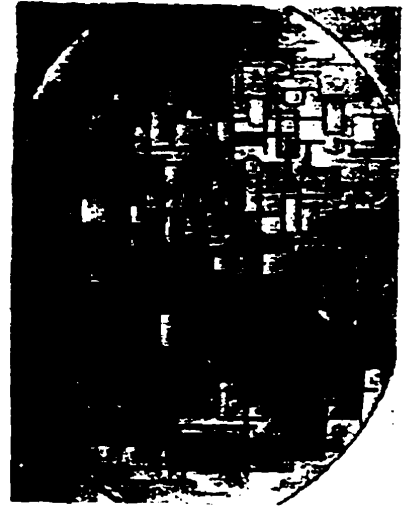
²Ibid., 191.

³Ibid., 191.



2. *Composition no. 1*, 1914

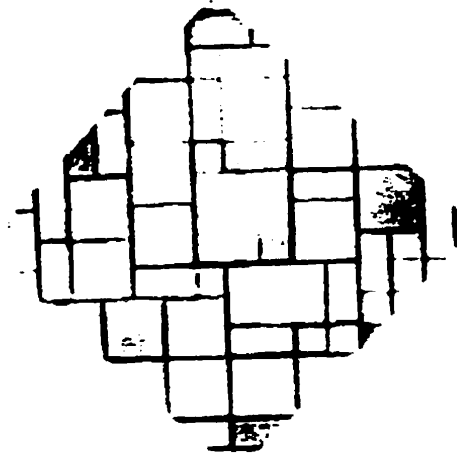
power to permeate life, disrupt it and modify it, establishing a connection between the work of art's and the individual's own lived world. The twofold spatial quality attributed to Mondrian's work by Sandberg seemed to contradict the artist's lifelong engagement with eliminating the problem of space from his work. Yet, these two aspects were to be present in the work carried out by a group of Brazilian artists and art critics, the *grupo neoconcreto*, seven years later. Brazilian artists and critics were exposed during the 1950s to the pioneer generation of abstract artists, like Mondrian, the Russian Constructivists, as well as 'concrete' artists such as the Swiss artist Max Bill. Mondrian's works were seen first-hand at the early São Paulo Biennales, as the aforementioned. Although the early *concreto* phase of constructivism in Brazil drew from the work of these European artists, the problem of space from Mondrian's paintings was recuperated by the *grupo neoconcreto*, founded in 1959 by the poet/critic Ferreira Gullar. The group included the poet Ferreira



3. *Painting III (Oval Composition)*, 1914

Gullar, artists such as Lygia Clark, Hélio Oiticica, Lygia Pape, Amílcar de Castro, Franz Weissmann, Reynaldo Jardim, Theon Spanudis, and the art critic Mario Pedrosa. This group of artists and critics attempted to get to the bottom of the conceptual possibilities Mondrian's work offered to the viewer. Their's was an attempt not only to mark a rupture with the past, but also to establish a dialogue with the *lived* present in the Brazilian context and a permanent connection with the future by incorporating the lived body of action and experience into the art work.

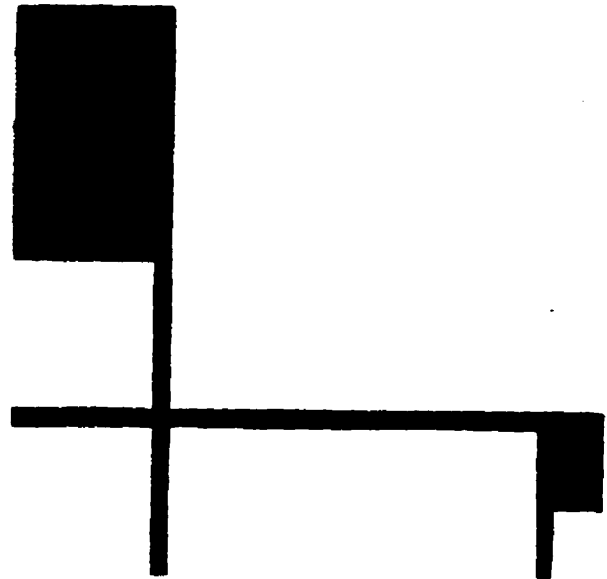
Although the important role played by Mondrian's work in the development of the Brazilian 1950s and early 1960s *concreto* and *neoconcreto* movements has been acknowledged by Maria Alice Milliet, Jean Clay, Yve-Alain Bois, and Guy Brett, among others, the dialogue between the Brazilian artists' works and Mondrian's has not yet been elucidated. Likewise, whereas the ideological nature of the embracing of European constructivism by these Brazilian movements



4. *Composition in Diamond Shape*, 1918-9

during the 1950s has been elaborated on by art historians such as Ronaldo Brito, until now a closer reading of the Brazilian reception of Mondrian's work through specific works by Brazilian artists has not been attempted. The analysis of how Brazilian critics of the time read some of these art productions 'against' Mondrian's has also been neglected.

The present essay is an attempt to closely examine the Brazilian reception of Mondrian's work through a particular set of works of one of the most influential and pathbreaking neoconcrete artists of the time. For almost 35 years the work carried out by the Brazilian neoconcrete artist Lygia Clark between the 1950s and until her death, in 1988, has attracted the attention of both Brazilian and European scholars and critics. Although she is well known in her own country, her name is hard to find in modern and contemporary art. Lygia Clark was born in Belo Horizonte (state of Minas Gerais). Although she carried most of her work in Rio de Janeiro, she studied



5. *Composition No. 1*; Composition with Red and Black, 1929

and taught in France, where she might have had contact with Mondrian's works, with theoretical and philosophical questions of the time, and with the popular figures that dominated the artistic and intellectual sphere at the time, such as Roland Barthes and Lévi-Strauss.. Her first stay in Paris was as a young artist between 1950 and 1952. She returned in 1968 and taught at the Sorbonne until 1976. This last stay in Paris coincided with the repressive years of military dictatorship in Brazil. Her main retrospective exhibitions outside Brazil have been the retrospective at Signals London (1965), and the Venice Biennale in 1968. In the past ten years, the English art critic Guy Brett has published a number of articles in which he documents Clark's trajectory and points out some of the crucial moments of her development. In his article "Lygia Clark: The Borderline Between Art and Life" published in 1987, Brett argues that Clark's work can be seen as "a radical polemic" with twentieth-



6. *Composition with Yellow, Red, Black, Blue, and Gray*, 1920

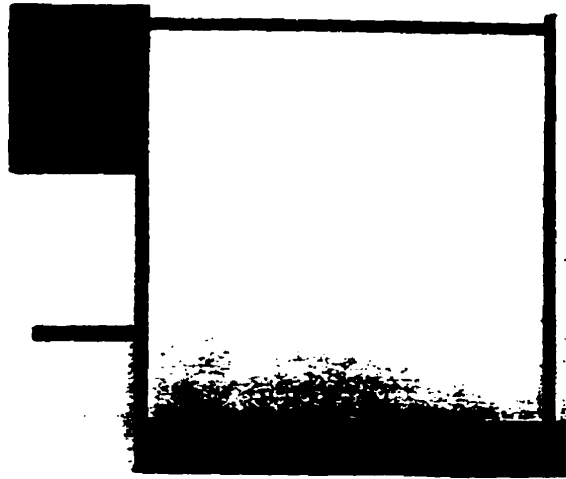
century art. in particular, European constructivism and Mondrian's work. among others. as an attempt to address the human condition within the structures of modern industrial society. and as an 'emancipation' from a marginalized cultural environment - Brazil.⁴ Brett acknowledges Clark's engagement with these three aspects throughout her life and the paths Clark followed to transform the relationship between the artist, the work and the spectator⁵ through what he calls body-propositions.⁶ Nevertheless, Brett directs his interest towards Clark's post-1969 work, one which explicitly incorporated the spectator's body, and fails to elaborate on the ways Clark's pre-1969 work, in its dialogue with the constructivist tradition and especially Mondrian's work, accomplished this integration.

During the 1960s, Clark attempted to open up the question of artistic production and reception through her work, thus challenging

⁴Brett, *Third Text* 1 (Autumn 1987), p. 68.

⁵Ibid., 71-2.

⁶Ibid., 73.



7. *Composition with Blue, Yellow, Red, Black, and Gray*, 1922

artists and critics to directly address the notion of the production of meaning. I would argue that Clark's 1959-1964 *Bicho* series, a series of 'living-like' stainless steel structures which are composed of many planes articulated around hinges that nevertheless cannot be reduced through manipulation to one, are the first spatial performative strategy developed by Clark during the 1960s in order to address the question of artistic production and reception in the Brazilian context, and against which all her subsequent production needs to be read. I would also argue that Clark's departure from traditional forms of representation in Brazil was accomplished through an incorporation of the human body in the *Bicho* series for the first time and not in her post-1969 psychoanalytically oriented therapeutical actions.

The present essay is an attempt to read Clark's *Bicho* series as spatial performative strategy. This reading needs to be carried out *with* and *against* the Brazilian reception of Mondrian. I would argue that in order for us to better understand how the *Bicho* series unfold as spatial performative strategies the Brazilian reception of Mondrian

must be approached through the Brazilian reception of Merleau-Ponty's phenomenology and political and cultural movements of the time.

Offering themselves as transitional figures which privileged states such as indefiniteness and undecidability, the *Bichos* series signaled the departure from traditional forms of expression through the incorporation of the human body. As a means to escape the realm of pictorial representation by posing a new space of action, the incorporation of the human body into the realization of the work of art can be better understood in terms of the body of performance as it has been most recently approached by feminist writers such as Judith Butler and Peggy Phelan.⁷



8. *Broadway Boogie Woogie*, 1942/43

⁷Judith Butler, *Bodies That Matter: On the Discursive Limits of "Sex"* (Routledge, New York, 1993), and Peggy Phelan, *Unmarked: The Politics of Performance* (Routledge, New York, 1993)

In order for us to grasp the significance of Clark's work, some of the major aspects of the Brazilian reception of Mondrian's work must be recovered. We will attempt this recovery through the readings of Mondrian's practice that were forward at the end of the 1960s and the beginning of the 1950s by Brazilian critic and poet Ferreira Gullar. Furthermore, it is an attempt to read Lygia Clark's practice against the Brazilian reception of Mondrian through her 1960 - 1964 *Bichos* series (Fig. 9).



9. *Gigante Crescente*, 1964

It is in the structuralism of the 1950s and early 1960s that this reading proves fruitful, since the connection between Mondrian's and Clark's practices are grounded in considerations of meaning and form which pertain to the structuralist discourse. Furthermore, both the recent reappraisals of Mondrian's work from a structuralist perspective, and the present attempt to map out some aspects of structuralist discourse which were present in Ferreira Gullar's writings on Mondrian's and Clark's practice, provide an important

ground to consider Clark's development of a spatial performative strategy.

Another important figure in our enquiry into the Brazilian reception of Mondrian's practice is the French philosopher Maurice Merleau-Ponty. I contend that mapping out Merleau-Ponty's contribution to the reappraisal of corporeality in the field of philosophy can contribute to a new reading of Clark's *Bicho* series and in particular help us evaluate the *Bichos* stance with respect to the problem of space. Despite having been mentioned by Ferreira Gullar in some of his keystone writings for the sake of our present discussion, the impact phenomenology had on the practice of artists like Lygia Clark has not been evaluated. Although there is evidence in Ferreira Gullar's writings of his and his fellow artists' interest in phenomenology, with its emphasis on the body of experience, the role played by Merleau-Ponty in the formulation of a neoconcrete artistic practice has until now remained unexplored. Merleau-Ponty played an important role in the field of philosophy in the epistemological shift from an ocularcentric system to one based on an acknowledgement of corporeality and the role the social body plays in the production of knowledges. These two aspects of Merleau-Ponty's work informed the Brazilian reception of Mondrian's work and Brazilian artists' production. Through their work, these Brazilian artists aimed to develop those aspects they perceived laid as pure potentiality in Mondrian's work.⁸ Contrary to what has been said by

⁸For Ferreira Gullar, as much as for Clark, the artistic activity was an independent means of knowing, and as a cognitive activity, it had an independent epistemological status. See Ferreira Gullar, "Da Arte concreta à Arte neoconcreta," *Ibid.*, 111.

Merleau-Ponty's most acute critics, his appropriation of the theories of language available during the 1950s entailed acknowledgment of the importance of language as the model to understand perceptual experience. As James M. Edie has stated, for Merleau-Ponty both language and perception were mutually implicating: they were two facets of the same experience and not two different ways of knowing.⁹

In the following pages we will take up the problem of representation as it was posed by Ferreira Gullar and map out the structuralist approach to both Mondrian's and Clark's practice through Ferreira Gullar's own writings, the writings of Brazilian authors who were his contemporaries, and more recent studies on the issue of representation. This will provide us with the conceptual framework that will serve as the entry point to the notion of performance and to the discussion of Clark's *Bichos* as early instances of performance art. Clark's position with respect to the art object and the artist's activity calls for an approach that can fully grasp the nature of Clark's experiences and their reach. It will no longer be necessary to see the *Bichos* as unfolding in some space in-between painting and sculpture. Because of the emphasis Ferreira Gullar and Clark put on the body of action/action (the participant's, not the artist's), the new position with respect to the production of knowledge that such a move presupposes, and the new space thus opened to the social being in the sphere of culture, I will argue that

⁹Merleau-Ponty's *Philosophy of Language: Structuralism and Dialectics* (Center for Advanced Research in Phenomenology & University Press of America, Washington, D.C., 1987), 40.

the *Bicho* series should be approached with Judith Butler's and Peggy Phelan's elaborations on the notion of performance.¹⁰

Paying special attention to phenomenology's early critique of the visual regime and incorporation of the body into the cognitive process following Martin Jay's and Elizabeth Grosz' reappraisal of Merleau-Ponty', we can connect the Brazilian production to those aspects in Mondrian's work that were to be realized by Clark outside, though in relation to, painting. An understanding of Merleau-Ponty's formulations also provides a framework to understand what I have identified as a dialogue between Clark's and others work concerning the Brazilian "cultural problem", that is, the paths artists should follow in order to incorporate the category/activity of 'art' into Brazilian life. In the 1960s Brazilian reception of the problem of space as it was present in Mondrian's work, and Merleau-Ponty's work itself took place in a moment when notions such as experience, '*vivencia*,' and action were articulated within the broader move towards '*participação*'. Although Guy Brett acknowledges the role the notion of participation played in Clark's work,¹¹ he neither attempts a reading of Clark's 1959-1964 work through it, nor does he undertakes the task of reading Clark's engagement with the issue of participation through Brazilian cultural movements of the time. Similarly, although Brazilian art historian Aracy Amaral This term was charged with political signification throughout the 1960s due to

¹⁰The conceptual grounds provided for the discussion of Clark's spatial strategies as modalities of performance are based on Peggy Phelan's *Unmarked: The Politics of Performance* (Routledge, New York, 1993), and Judith Butler's *Bodies That Matter: On the Discursive Limits of "Sex"* (Routledge, New York, 1993).

¹¹"Lygia Clark: The Borderline Between Art and Life", 71.

the country's evolving political and economic conditions. The notion of '*participation*', the activity of engagement, referred to all contemporary forms of incorporation of the work of art, the artist's activity, and the beholder into life. This term described that social *space* for the realization of what would be perceived as the 'authentically Brazilian' aesthetic (as well as political) experience.

My claim with respect to the viability of an approach to the *Bichos* through performance - whose first distinctive aspect is posing the body of the performer as the referent - is twofold. First, the *Bichos* are a spatial strategy that might be identified today as an early example containing some of the most distinctive elements of performance. Second, the *Bichos* established the basis for, and anticipated Clark's 1970s experiences centered more explicitly on the body through therapy and the notion of 'cure' carried out during her stay in France and continued after 1978 upon her return to Brazil. The condition of possibility grounding my attempt to establish the performative nature of Clark's *Bichos* lies both in the role played by Merleau-Ponty's phenomenological approach and the discursive aspects that were already at play in the reception of Mondrian's approach to the problem of space.

Throughout the following five sections, we will gradually establish the Mondrian - Ferreira Gullar - Merleau-Ponty triad around the *Bichos*. After a brief exposition of Clark's reception of Mondrian's work and the problem of space and the production of meaning, we will briefly map out Merleau-Ponty's destabilization of the structure of binary oppositions dominating Western philosophy and theories of perception which found echo in Ferreira Gullar's and

Clark's reception of Mondrian. This will be followed by a close look to the Brazilian reception of Merleau-Ponty's phenomenology in the writings of Ferreira Gullar and how it revolved around the problem of space, thus playing a role in Clark's incorporation of the participant's body into the unfolding of the *Bichos* as art objects. Section III explores the notion of '*participação*' following Renato Ortiz's exposition of the questions addressed by the most prominent Brazilian social movements from the late 1950s until the military coup of 1964. It explores how Ferreira Gullar's engagement with the political questions of the time might have informed Clark's commitment to mobilize *um arte participativa*. In Section IV we will develop our reading of Clark 'against' Mondrian around the problem of representation as it has been posed by structuralism. In particular, we will focus on structuralist activity as it was defined by Roland Barthes in 1964, always working closely with those elements belonging to the structuralist approach to the work of art that were already present in the writings of Ferreira Gullar.¹² Our task will be to identify the 'Mondrian' on the issue of space in the writings of Ferreira Gullar as well, and to establish the link between Mondrian's works and Clark's *Bichos* around the structuralist activity unfolding in their works. In doing so, we will be able to take up the problem of space as a 'space in its making' and as a process of spatialization which will finally lead us to the incarnated spatialization activated by Clark's *Bichos* and the body of performance in Section V.

¹²By drawing this connection my aim is to read what there already was of the structuralist approach in Ferreira Gullar's writings of Clark's work. I am by no means stating that the connection was actually established by Ferreira Gullar himself.

Section I *Bichos* : Clark 'against' Mondrian and the Development of a Spatial Performative Strategy

Lygia Clark's work from 1958 on can be characterized by concentration on the problem of space as space of action by addressing what Mondrian had apparently rejected: space as simulacrum. It was at this point that the most important contact with neoplasticism was established.¹³ The *Bichos*' surface establishes different relationships between various dichotomies, such as the inside and an outside, flatness and 3-dimensionality until they are confounded into one. They were described by Oiticica as Clark's apprehension of Mondrian's geometrical principles in terms of 'living things'.¹⁴ According to Oiticica, the universal character of neoplasticism lay in that possibility, made evident by the *Bichos*, of developing an orthogonal structure following the neoplastic principle, as Clark had done, yet not resembling Mondrian.¹⁵ Thus, orthogonality had evolved in Clark's works from Mondrian's rhomboid paintings as a result of which the *Bichos* appeared.

In the essay "Natural Reality and Abstract Reality," published in the *De Stijl*, between June 1919 and August 1920, Mondrian

¹³ For Ferreira Gullar, Mondrian had set the canvas free from Western conventions of representation. This was accompanied according to Ferreira Gullar, by an aim to dissolve the environment. He might have had in view Mondrian's rhomboid paintings. "Arte neoconcreta uma contribuição brasileira," (1962), *Projeto Construtivo Brasileiro Na Arte, 1950-62* (Funarte, Rio de Janeiro, 1977), 121.

¹⁴ Hélio Oiticica refers to geometry, the orthogonal system, and the plane, and in general to neoplasticism and Mondrian's 'thought.' Nevertheless, there is no direct reference to any of Mondrian's texts. "13 de agosto 1961", *Hélio Oiticica* (Galerie nationale du Jeu de Paume), 56.

¹⁵ Oiticica, 57.

provides a hint of his theory of perception for the first time,¹⁶ and exposes the problem of illusion of appearance in painting.¹⁷ Space as an "empty receptacle"¹⁸ where the relationship between things create an illusion, according to him, had to be abolished.¹⁹ That is, space ought to be understood as a field of forces and relationships amongst abstract -not abstracted from reality- elements.²⁰ It is important to point out that it was not space itself that needed to be abolished, but a convention in the rendering of space in painting in terms of pure opticality. With this realization the problem of space in Mondrian's work can be understood in all its productivity: both its reception in the Brazilian context and recent studies prove that there is much more than mere "flatness" in Mondrian's works. The flat, two-dimensional hieratic, "purely abstract" material object that was

¹⁶Yve-Alain Bois rightly points out that this contests the traditional way Mondrian's work has been approached as being the purest example of a modernist "opticality." Instead, they are articulating relations, difference, and identity, in the production of meaning. Bois acknowledges the work as a place where meaning is constru(ct)ed from the structuralist standpoint following the example of modern semiology's analysis of the problem of representation as the production of signification: representation in this structuralist semiology is a secondary activity different from perception per se (pure visibility, for instance). More on modern theory of signification will come in following sections. "The Iconoclast," *Piet Mondrian* (Little Brown and Company, 1995), 318, 363 (endnote 10).

¹⁷ The fact that one should always be seeing the painting and not *into* it. Kermit, Swiler, Champa, *Mondrian Studies* (University of Chicago Press, Chicago, 1985), xvi.

¹⁸In Mondrian's own words. "Natural Reality and Abstract Reality," Harry Holtzman and Martin James, *The New Art-The New Life: The Collected Writings of Piet Mondrian* (NANL) (Boston, 1986), 91.

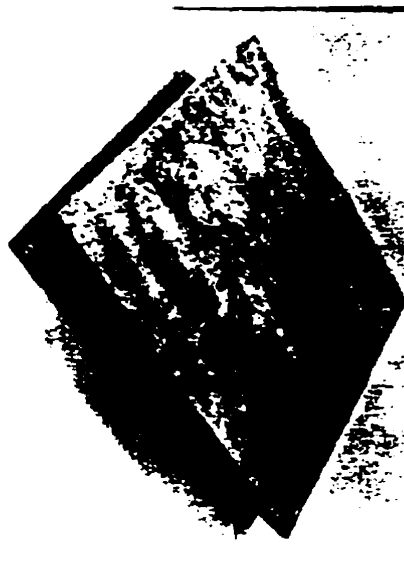
¹⁹ *Ibid.*, xvii.

²⁰The resulting image would be thus 'flat.' *The New Art - The New Life: The Collected Writings of Piet Mondrian*, Harry Holtzman and Martin S. James, eds. and trans. (G.K. Hall & Co., Boston, 1986), 106. As it will be seen, this does not mean that it lacked 'depth' from a structuralist standpoint, since the notion of space is not that of a 'given' but of a process: spatialization or structuration. For Jean Clay, depth unfolds as articulation. See "Pollock, Mondrian, Seurat: la profondeur plate," in Hans Namuth, *L'Atelier de Jackson Pollock* (Editions Macula, Paris, 1978), 19.

apparently intended by Mondrian has inevitably resisted any reduction to considerations of style grounded on right-angled lines and differently proportioned rectangles of black, white, red, yellow and blue; as the Brazilian reception of his work will show. "Something more" than the geometrical and non-representational aim informed the Brazilian reception in ways that antedate and resonate with the most recent elaborations on the problem of space in Mondrian's own practice.

During the 1950s, Clark challenged the traditional limits imposed to painting (canvas, frame, image) still working within the constructivist framework with its language of geometric abstraction. Between 1954 and 1958 she worked in what could be called the strict domain of painting and dealt with the optical space (illusionistic) painting inevitably produces. Only in 1959, the year she co-signed the *Manifesto Neoconcreto*, did she begin to transform the plane into a three-dimensional play of surfaces. While the plane was still attached to the wall, it nevertheless unfolded so that an internal space contained between two surfaces was created (Fig. 10).²¹

²¹These were the *Casulos (Cocoons)*, transitional works, "product of the swelling of the plane, which breaks to set free an imprisoned space" in Maria Alice Milliet's words. *Lygia Clark: Obra Trajeto* (Edusp, São Paulo, 1992), 61-2. It is important to note that the titles Clark had given to her previous works, *Superfícies Moduladas*, *Contra-relieves*, made explicit the organic quality informing the reception of Mondrian, which would eventually bring her to consider the human body itself in relation to the problem of space.



10. *Casulo*, 1959

Between 1960 and 1964 Clark concentrated on the structures she named *Bichos*, a series of 'living-like' stainless steel 'creatures' which despite being composed of many planes articulated around hinges, could nevertheless be reduced through manipulation to one appearing as a flat surface (Fig. 1, 11-13). Clark described them as being living organisms which not only privileged mutability and formal instability, but also mobilized the sense of the 'real' through the incorporation of the activity of touch.²²

²²Lygia Clark, "Os Bichos" 1960, in *Projeto Construtivo na Arte, 1950-62*, 248.



11. *Bicho* , 1963

As a product of an activity, they were not intended to exclusively relate to the artist's own body, but to the spectator's, who brings about the *Bichos*' productivity through an interaction characterized by the sense of incompleteness and constant renewal.²³ During the interaction, the apparently two-dimensional surface which required human intervention rose and gradually transformed itself into a three-dimensional structure.

²³The term 'bicho' has been translated either as "beast" or as "creature." As long as the former can be associated with the oversized grotesque in both the human and animal forms, and the latter with human and animal beings who are small in size, the notion of 'bicho' remains unexplained. The 'bicho' in both the Spanish and Portuguese languages carries a sense of disgust transmitted through all the senses, especially, vision and touch (which seem to be interconnected). Insects are commonly identified as such because of their appearance, living habits, and smell. Nevertheless, as much as they rouse a sense of disgust they mobilize our curiosity. Thus, both impulses, disgust/attraction, are unresolved. Mario Pedrosa described the name as being vulgar. "Significação de Lygia Clark," (1960), in *Projeto Construtivo na Arte, 1950-62* , 251.



12. *Bicho* , 1963



13. *Bicho* , 1963

Following the hinges-less *Bicho*, *Before and After*²⁴ Clark considered the *Inside and Outside* -a supple and deformable *Bicho* with an empty space at the center- to be the completion of the experiments with the *Bichos*. (Fig. 14) As exercises on ambiguity the *Bichos* adopted the dialogue between the vertical and horizontal characterizing Mondrian's neoplasticism as a means to incorporate

²⁴Lygia Clark, "Do ato (About the Act), 1965," in *Lygia Clark* (Funarte, Rio de Janeiro, 1980), 23 - 24. The *Bichos* could never be made in serial form available to a large public, despite the artist's own intentions.

the spectator into the work: "A obra (de arte) deve exigir uma participação imediata do espectador e o espectador deve ser jogado dentro dela."²⁵



14. *O Dentro é o Fora* , 1963

Embodying the eye and demanding the incorporation of the spectator for the realization of these ambiguous works, Clark's *Bichos* addressed the problem of space as an "empty receptacle" which had concerned Mondrian in the 1920s, giving it a new meaning.²⁶ The concern with the problem of space led her to transpose 'what a painting does' in Mondrian's terms onto the relationship established between a subject and a work which only *is* - in the present tense - through the bodily interaction between the viewer and the art work.

On the terrain of aesthetics, the *Bichos* appeared to challenge the sense of wholeness attributed both to the artistic object and the

²⁵From Mario Pedrosa, "Significação de Lygia Clark," *Jornal do Brasil* (Rio de Janeiro, August 23, 1960), in Milliet, 25.

²⁶Although, as will be seen, it was 'empty' of pictorial illusionism in the traditional sense. From the structuralist standpoint it is a work of representation as signification, and as such, not 'empty' at all.

subject in relation to it by the Modernist tradition.²⁷ Seen 'against' Mondrian's own work, the *Bichos* partake in nature of that which Hubert Damisch identified in 1958 as the perceptive aporia present in Mondrian's work. According to Damisch, it was no longer possible to take Mondrian's work as the archetype of the myth of 'pure opticality' and detachment from the world of experience because the artist's paintings had revealed themselves as the site of a permanent transformation through a process of contestation and destruction of the pictorial means reduced to their basics (line, plane, color). According to Damisch, the aesthetic of *mimesis*, the 'imaging attitude' of perception contested in Mondrian's work, is the result of the painter's aim to counter the move by which any element of a painting (line, plane, spot) is perceived and contributes to the viewer's completion of a representational space: "...one cannot give way to reverie in front of a Mondrian painting, nor even to pure contemplation."²⁸ Mondrian aimed at producing a fluctuation between the imaging impulse that allows the observer to 'make sense' out of the collection of elements such as line, color, and the composition as a representation of the visible world, on the one hand, and the interruption of that impulse by the materiality of the elements themselves, on the other. Thus, the 'meaning' of the painting should cease to be what it represented (or even how it does so), but the play

²⁷It presupposes two distinct entities, the subject and the object, and their autonomy from each other, which thus secures the latter's purity and self-containment. This corresponds, most specifically, to the Greenbergian, American, modernist model which became so influential after the 1930s. See Amelia Jones, *Postmodernism and The En-gendering of Marcel Duchamp* (Cambridge University Press, Cambridge, 1994), 4ff.

²⁸Yve-Alain Bois, "Painting as Model," *October* (MIT Press, Summer 1986), 127-128. This essay is a study of Hubert Damisch's essay, "L'image et le tableau, 1958," in *Fenêtre jaune cadmium* (Seuil, Paris, 1984), 71.

with ambiguity itself. Consequently, 'meaning' should lie, if we follow Damisch's train of thought, in that uneasiness that accompanied perception, and in the unfolding of an activity which did not exhaust itself through the 'imaging' process. According to Damisch, the task of the painter was to "disturb the permanent structures of perception, and first and foremost, the figure/ground relationship, beyond which one would otherwise be unable to speak of a perceptive field."²⁹ The confusion of opposites identified by Damisch undermines the possibility of a perceptual (visual) synthesis and promotes a reformulation of the activity of painting and the space that the painting itself is bringing about: space as a place of formation.³⁰ Consequently, the *subject* of aesthetic perception as it is posed by Mondrian's paintings is expected to be engaged in the production of meaning as an activity in its own right. These aspects were present as in Clark's reception of the painter's work; she reworked them in the *Bichos* in order to accomplish the sense of the 'real' although in ways that could undermine the traditional object/subject separation and make explicit the participation of the spectator in the production of 'meaning.'

SECTION II Embodying the Eye

1. Phenomenology at Work

²⁹Damisch, 110. Translation from the French by Bois, "Painting as Model," p. 128.

³⁰Bois, "Painting as Model," 130.

According to Ferreira Gullar, the *Bichos* modified the spectator/object relation because the work only revealed itself through the spectator's own action.³¹ It mobilized what Ferreira Gullar and Clark called '*vivencias*,' experiences through which the spectator was invited to apprehend the work of art by addressing his/her senses in non-mechanical ways, that is, avoiding passive reflex responses.

In her 1960 text "Death of the Plane," Clark provided what, in conjunction with the "Manifesto Neoconcreto," would be both the point of departure for her 1960s experiences and the point where the living body as the new space of action through phenomenology -the corporealized space as a space in its making of the '*vivencia*' - was incorporated:

"The plane is a concept created by humanity to serve practical ends: that of satisfying its need for balance ... [It] arbitrarily marks off the limits of a space, giving humanity an entirely false and rational idea of its own reality. From this are derived the opposing concepts of high and low, front and back - exactly what contributes to the destruction in humankind of the feeling of wholeness ... The philosophical conception that humanity projected onto [a plane exterior to the subject] no longer satisfies ... The rectangle in pieces has been swallowed up by us and absorbed into ourselves ... To demolish the picture plane as a medium of expression is to become aware of unity as an organic living whole. We are a whole ..."³²

³¹Ferreira Gullar, "Arte neoconcreta uma contribuição brasileira," 122.

³²"Death of the Plane, 1960," English translation in Yve-Alain Bois, "Nostalgia of the Body: Lygia Clark," *October* 69 (Summer 1994), 96

Through a phenomenological apprehension of the world, the viewing subject was thus compelled to acknowledge his/her own opacity - his/her own body - which made any attempt to install him/herself in 'pure vision' impossible.³³ It was the notion of the eye-body and not merely the eye, that concerned the Brazilian art critic Ferreira Gullar in the *Manifesto Neoconcreto*,³⁴ a notion which informed Clark's "Death of the Plane" (1960) as well. The body that touches the world, since all starts within it, was advanced by Clark's active 'objects' whose discontinuous surfaces encouraged active manipulation rather than mere contemplation of their 'apparent' structure.³⁵

Between World War I and World War II the traditional dualist spectatorial position formulated by Western philosophy, which posited a subject reflecting on an objective world exterior to him/her, was contested by the French philosopher Maurice Merleau-Ponty. According to Martin Jay, Merleau-Ponty interrogated the Cartesian perspectivalist gaze and the primacy it gives to vision by recovering the notion of the intertwining of subject and object, on the one hand, and acknowledging the central role played by the cultural/historical variations of everyday life and the lived body, on the other.³⁶ In the late 1940s, following Jay, the approach to perception which Merleau-Ponty found most promising was the Gestaltist, with its emphasis on the structural component of perception and sensitivity and its taking

³³Martin Jay, *Downcast Eyes* (University of California Press, Berkeley, 1994), 318.

³⁴Jay, 83.

³⁵In particular, it was touch - a debased sense - which had been addressed along with the other senses by Merleau-Ponty in a way that questioned the elevation of sight and the current sensual hierarchy of aesthetic perception. *Phénoménologie de la Perception* (Éditions Gallimard, Paris, 1945), 209.

³⁶Jay, 264-68.

into consideration the interactive nature of sense experience. This relational structuralist approach was compatible with Merleau-Ponty's belief that in the human order formal structure and subjective meaning were intertwined, not opposed, and that structuration was an intentional phenomenon.³⁷ Nevertheless, Gestalt psychology was still founded on a realist epistemology of "the outside spectator" which, according to Merleau-Ponty, could not capture the multiple "orders of signification" in which the subject is embedded, and which is central to the constitution of perceptual experience: ³⁸

"A perceiving mind is an incarnated body. I have tried [...] to re-establish the roots of the mind in its body and in its world, going against the doctrines which treat perception as a simple result of the action of external things on our body [empiricist] as well as against those which insist on the autonomy of consciousness [intellectualist]. These philosophies commonly forget - in favor of pure exteriority or of pure interiority - the insertion of the mind in corporeality, the ambiguous relation with our body, and correlatively, with perceived things ... Perceptual behavior emerges ... from relations to a situation and to an environment which are not merely the working of a pure, knowing subject."³⁹

Thus, for Merleau-Ponty perception was midway between mind and body: it required the functioning of both.⁴⁰

³⁷Jay, 301-2. This view could be contested by the late structuralists during the 1960s.

³⁸Merleau-Ponty, *The Structure of Behavior*, Alden L. Fischer (trans.) (Boston, 1963), 162, in Jay, 302.

³⁹Merleau-Ponty, *The Primacy of Perception* (Northwestern University Press, Evanston, 1963), 3-4, in Elizabeth Grosz, *Volatile Bodies* (Indiana University Press, Bloomington, 1994), 87.

⁴⁰Grosz, *Ibid.*, 94.

In recent years, both Martin Jay and Elizabeth Grosz have acknowledged the role played by Merleau-Ponty in the destabilization of the structure of binary oppositions dominating Western thought and theories of perception. Both Jay and Grosz single out certain aspects that were at play in the reception of phenomenology by Brazilian artists, poets and art critics, such as Clark and Ferreira Gullar, among others.⁴¹ According to Jay, the decentralization of perspective and the recorporealization of the cognitive subject were two of the contributions to philosophy made by Merleau-Ponty.⁴² For Grosz (who reexamines the creative potential of Merleau-Ponty's work in the context of feminism) the French philosopher's work anticipated the most recent attempts to take up and explore the "space in between" oppositional terms such as mind and body, inside and outside, figure and ground.⁴³

2. The Brazilian Reception of Merleau-Ponty's Writings

The *Manifesto Neoconcreto*, written by Ferreira Gullar in 1959 and signed in that same year by a group of artist including Lygia Clark, is the document that serves as our point of reference for the reception in the Brazilian context of what both Jay and Grosz consider to be Merleau-Ponty's most significant contribution to Western

⁴¹*Phénoménologie de la perception*, which appeared in 1945 in its first French edition, and *La structure du comportement*, completed in 1938 and available to Ferreira Gullar in the Presses Universitaires de France édition, Paris, 1953, according to the citation in his essay "Arte neoconcreta uma contribuição brasileira," (1962). *Projeto Construtivo Brasileiro Na Arte, 1950-62*, 115.

⁴²*Downcast Eyes*, 187.

⁴³*Volatile Bodies*, 94.

philosophy: the acknowledgment of the bodily nature of one's knowledge of the world. This contribution was to have important consequences for the Brazilian reception of Mondrian's work and Clark's formulation of the notion of space as one that is never given as an a priori, but rather, is constantly produced by the joint operations of mind/body identity. As Ferreira Gullar put it:

"O neoconcreto, nascido de uma necessidade de exprimir a complexa realidade do homem moderno dentro da linguagem estrutural da nova plástica, nega a validade das atitudes científicas e positivistas em arte e repõe o problema da expressão, incorporando as novas dimensões "verbais" criadas pela arte não-figurativa construtiva [...] Não concebemos a obra de arte nem como "máquina" nem como "objeto," mas como un *quasi-corpus*, isto é, um ser cuja realidade não se esgota nas relações exteriores de seus elementos; um ser que, decomponível em partes pela análise, só se dá plenamente à abordagem direta, fenomenológica. Acreditamos que a obra de arte supera o mecanismo material sobre o qual repousa, não por alguma virtude extraterrena: supera-o por transcender essas relações mecânicas (que a Gestalt objetiva) e por criar para si uma significação tácita (M. Ponty) que emerge nela pela primeira vez."⁴⁴

It is in this spirit that the body was drawn into Ferreira Gullar's critical writings as the main locus of the work of art's realization as a spatial entity and the production of meaning. The work of art was no longer seen as an 'object' occupying a pre-given space: neither were 'objective' notions such as time, space, form, structure, color enough to account for the work's "reality." For Ferreira Gullar, notions which

⁴⁴Ferreira Gullar, "Manifesto Neoconcreto," (1959), *Projeto Construtivo Brasileiro Na Arte. 1950-62.*, 82.

pre-existed the work as such could not account for the process by which space unfolds implicating the subject in the presentation of that which counts as the 'real.'⁴⁵ Ferreira Gullar's stance coincided with Merleau-Ponty's conception of space as an indivisible system of acts and relationships accomplished by a subject.

One year after the *Manifesto Neoconcreto* was launched, Ferreira Gullar referred to Merleau-Ponty's notion of space as being a set of relationships. This entailed a shift from the notion of space as a spatialized phenomenon to that of space as a *spatializing* one.⁴⁶ The notion of space as 'spatialization' was interpreted by Ferreira Gullar as the possibility one has of making space always present. According to him, Merleau-Ponty's great contribution to the problem of perception had been to disentangle it from the figure/ground problem which Gestalt psychology had drained off by reducing form to the physical given:⁴⁷

"Merleau-Ponty's criticism is important because it reopens the problem of perception which was already exhausted. For Gestalt [psychology] the phenomenon of perception is already deciphered, we know how to perceive, and works of art are illustrating perceptual problems."⁴⁸

Thus Ferreira Gullar was aware of the central role played by experience as a problem of shared signification underlined by Merleau-Ponty, as well as of the fact that perception was not to be

⁴⁵Ibid., 83-4

⁴⁶Merleau-Ponty, *Phénoménologie de la Perception*, 282.

⁴⁷"Teoria do Não-Objeto," (1960), in *Projeto Construtivo Brasileiro Na Arte 1950-62*, 92.

⁴⁸Ferreira Gullar, "Arte neoconcreta uma contribuição brasileira," 116.

considered a matter of overcoming the figure/ground dichotomy anymore but of understanding it as a phenomenon whose nature is simultaneously *social*, physical, and psychical.⁴⁹ The problem of perception was then to be resolved, according to Ferreira Gullar, in the world itself, the *real* space.⁵⁰ In doing so, the notions of 'figure' and 'background' were thus complicated and rendered as irreducible phenomena. Consequently, both Merleau-Ponty's critique of the ocularcentric regime characterizing the Western tradition, as well as his return to the body as the locus of all cognitive experience were simultaneously acknowledged by Ferreira Gullar.

If we accept the hypothesis that Ferreira Gullar played a key role in Clark's positioning towards the European tradition coming down to her through Mondrian, we can comfortably argue that Clark's *Bichos* were an exploration of the problem of space grounded in an imaginative and informed reading of the possibilities offered by phenomenology for the reformulation of the 'work,' the artist's activity, and the beholder's role with respect to both. The implication of the subject in the object and vice versa, as formulated by Merleau-Ponty, seemed to be of relevance for the intersubjective unfolding of the *Bichos* and for the introduction of the spectator into the work by 1962.⁵¹ This spectator was no longer implicated through his/her 'vivencia' as a viewer, but rather, as a 'participant' who was to be corporeally engaged in the production of meaning as the only way to "make sense" of the work and world opened up by it. The incorporation of the notion of 'participation' to the field of artistic

⁴⁹Merleau-Ponty, *The Structure of Behavior*, in Jay, 306.

⁵⁰Ferreira Gullar, "Teoria do Não-Objeto," 92.

⁵¹Ferreira Gullar, "Arte neoconcreta uma contribuição brasileira," 122

production was, thus, the productive outcome of the reception of Merleau-Ponty's emphasis on corporeality in the Brazilian context. Furthermore, I would argue that, for Clark, Merleau-Ponty's emphasis on corporeality was a means to take up the "problem of space" in what could be called a 'Brazilian' specificity in two ways: First, through the incorporation of the "lived world" at play in her reception of Mondrian's work, and second, by acknowledging the role the body plays in the production of sense by means of lived experiences.

The reception of Merleau-Ponty's pre-1960s work in the Brazilian context up until 1964 developed the antiocularcentric direction - the critique of the Cartesian subject whose geometer's eye is outside and above the scene being surveyed - that was more explicitly elaborated in Merleau-Ponty's *The Visible and the Invisible*, published posthumously in 1968.⁵² Despite what some authors critical of his work might think, this antiocularcentric position was not particularly novel in Merleau-Ponty's work: it had already been a matter of his concern in his 1951 essay titled "Man and Adversity:"

"Philosophers have at times thought to account for our vision by the image or reflection things form upon our retina. This was because they presupposed a second man behind the retinal image who had different eyes and a different retinal image responsible for seeing the first."⁵³

⁵²Merleau-Ponty died in 1961. This manuscript was published after his death. The first English translation was published in 1968. Ed. Claude Lefort, trans. Alphonso Lingis (Evanston, Ill.). See Martin Jay for a more extended discussion of this, 298.

⁵³Merleau-Ponty, *Signs*, 290, in Martin Jay, *Ibid.*, 317.

As Martin Jay has noted, this text anticipated the developments that were present in his final work which itself must be seen as an anticipation of some of the most recent themes of antiocularcentric discourse, with its special emphasis on the body, and its place as the seer's and knower's own 'opacity.'⁵⁴ A passage from *The Visible and the Invisible* elucidates the 'post-humanist' notion of the "flesh of the world" which informed that of the lived, perceiving body in a way which is, according to Jay, very close to recent antiocularcentric discussions. In this context, the notion of space was

"... a space reckoned starting from me as the zero point or degree zero of spatiality. I do not see it according to its exterior envelope; I live it from the inside; I am immersed in it. After all, the world is all around me, not in front of me."⁵⁵

According to Jay, Merleau-Ponty's increasing interest in Lacanian psychoanalysis and language through the reading of de Saussure, informed his notion of the lived, perceiving body. Such elaborations had not been completely absent in the work Merleau-Ponty had published earlier, which were available for the Brazilian audience by 1959.⁵⁶ The reception of Merleau-Ponty's work by Brazilian artists such as Ferreira Gullar and Clark is characterized by a problematization of the Cartesian constitution of the subject and the creation of a tension between perception and expression, figurality and discursivity. These are issues that Merleau-Ponty developed in

⁵⁴The recognition of this was made evident in *The Visible and the Invisible*, 88. See Jay, *Ibid.*, 318.

⁵⁵*The Visible and the Invisible*, 178. In Jay, *Ibid.*, 316.

⁵⁶*The Structure of Behavior, Phenomenology of Perception, The Primacy of Perception*, all written by 1946.

The Visible and the Invisible in accordance with the structuralist approach to the problem of representation that we will examine in the following section.⁵⁷

SECTION III Context of Clark's Production

1. European and Brazilian Constructivism

As Ronaldo Brito, a Brazilian art historian and critic, has pointed out, countries such as Argentina and Brazil assumed the constructivist tradition as their vanguard project during the 1950s. This meant choosing a universalist and evolutionist cultural strategy. Nevertheless, although the constructivist aim was to bring about the integration of the world of art and that of production, Brazil's social and economic conditions at the time prevented such integration from being feasible. The impossibility of such integration perpetuated a cultural politics which rested on the belief of culture's specificity as an activity (independent from the social, political and economic spheres) and its autonomy from any ideological enterprise.⁵⁸

It should be noted that the insertion of European constructivism by the Concrete group of artists into the Brazilian context during the 1950s was meant to be by them the aesthetic counterpart of what has been characterized as a bourgeois revolution:

⁵⁷Jay, *Ibid.*, 316. Ferreira Gullar was tackling this matter when he claimed that Mondrian's work could not be approached from the point of view of perception, that is, what contemporary critics and art historians identified as 'modernity's' pure visuality, but rather, from one which incorporated the "verbal" dimension of the new plastic language. See Ferreira Gullar, "Manifesto Neoconcreto," *Ibid.*, 80.

⁵⁸*Neoconcretismo: Vértice e Ruptura* (Funarte, Rio de Janeiro, 1985), 101

a peripheral move towards industrial development by means of a technological modernization carried out in order to transform the Brazilian capitalist economy. The group of artists whose work was informed by the constructivist tradition throughout the 1950s, i.e. the *artistas concretos*, wanted to integrate their own activity into the new means of production as well as participate in the scientific and technological innovations of the time. Nevertheless, the development of the European constructivist ideology on the Brazilian territory did not take place: their work could not be integrated into a system of production where 'production' only entailed assemblage of the products that had been designed abroad, in the companies' headquarters.⁵⁹ The assimilation of such an ideology of production had been carried out without a reflection on current social and economic conditions and the social status of art and the artist's role in the Brazilian context.

By 1959 the assumption of European constructivism was subject to increasing criticism from a group of artists based in Rio de Janeiro.⁶⁰ Articulated through their artistic practice, this criticism precipitated a crisis in the Brazilian concrete movement. By 1960 the crisis gave way to a series of radical experiments which not only transformed the definition of the art object, but also modified the role played by the spectator in the 'materialization' of the work of art.

⁵⁹Milliet, 77.

⁶⁰'Assumption' in the double sense of the word: for the Brazilian artist and artistic milieu, embracing the constructivist tradition meant rising up from the Brazilian, underdeveloped condition to a more developed one. On the other hand, to assume the constructivist tradition was to make it their own, no matter how inappropriate and ultimately impossible this might prove be.

The most salient reference in the *Manifesto Neoconcreto* was to Mondrian. The Manifesto's critique of the concrete movement defined what the neoconcretist operational area would be henceforth: the constructivist ideologies with their evolutionist interpretations of the history of art, their proposal for a social integration, and the productive theories. One of neoconcretism's major concern at this point was to formulate the category 'art' as an instrument of social construction.⁶¹ Although one aim of the Brazilian *artistas concretos* had been to give Mondrian's work some continuation, it was really the Rio de Janeiro's *grupo neoconcreto* that took up Mondrian's work and opened from it a new operational field. This double quality or 'incorporation of' and 'departure from' Mondrian's work characterizes Clark's practice 'against' Mondrian.

Between 1957 and 1960 Ferreira Gullar published around seven texts on Mondrian and neoplasticism in the *Suplemento Dominical* of the *Jornal do Brasil*. The *Suplemento* offered an overview of the whole modern movement from Cézanne to Pollock.⁶² It provided a space for a critical appraisal of the twentieth century art movements which marked Brazilian artistic sphere of the 1960s. For instance, in 1958 Ferreira Gullar would claim that Mondrian's vertical-horizontal opposition, or the grid structure, as well as the artist's position as "the prophet of the integration of art and everyday life had nourished Lygia Clark's development."⁶³ According to Ferreira Gullar, Mondrian had cleared up the way for an

⁶¹ Ibid., 91.

⁶² "Lygia Clark: In Search of the Body," *Art in America* (July, 1994), 58.

⁶³ "Lygia Clark: Uma experiencia radical 1954 - 1958," 1958, in *Lygia Clark* (Funarte, Rio de Janeiro, 1980), 11.

integration of a work's materiality and its meaning with real life by emptying the canvas of pictorial space: "The new problem was to give signification to a *new space*."⁶⁴ Likewise, he recommended that Mondrian's system of line and planes, as well as his systematic destruction of the aprioristic principles to which painting had been tied, be considered in terms of the existential and affective significations such structural language generated.⁶⁵ Thus, what was at stake for this Brazilian critic was to recover the problem of expression which had been stripped from Mondrian's work by art historians, critics and artists (Brazilian and non-Brazilian) by incorporating: "... the new 'verbal' dimensions created by non-figurative constructive art."⁶⁶ In 1962 Ferreira again would state: "Mondrian's enquiry into painting did not have a positivist aim as it later became for others; rather, it was an intuitive search for a new symbolic language of *direct signification*."⁶⁷ The *Manifesto Neoconcreto* attempted to make clear that Mondrian's so-called 'geometric' vocabulary had acquired the expression of complex human realities⁶⁸, and that it was this feature, this struggle to overcome all a prior principles which prevented the work from being 'contaminated' with the 'human,' the contingent, i.e. the body. It was precisely this physical human dimension that neoconcrete artists such as Lygia Clark wanted to incorporate into their practice in order to make art

⁶⁴Ibid., 11. My italics. All of Ferreira Gullar's texts quoted in this essay have been translated from the Portuguese by myself.

⁶⁵"Manifesto Neoconcreto, 1959," *Projeto Construtivo Brasileiro Na Arte 1950 - 1962* (Funarte, Rio de Janeiro, 1977), 80-1.

⁶⁶Ibid., 81.

⁶⁷"Arte Neoconcreta uma contribuição brasileira," *Crítica de arte I* (Rio de Janeiro, 1962) in *Projeto Construtivo Brasileiro Na Arte 1950 - 1962* (Funarte, Rio de Janeiro, 1977), 123.

⁶⁸"Manifesto Neoconcreto," 83.

work a vehicle for a '*vivencia*.'⁶⁹ According to Ferreira Gullar, since Mondrian himself could not prevent his canvases from acquiring a representational character⁷⁰, Clark had to displace the site of artistic operation from the canvas to the human body itself.

Countering the concrete artists' position, the notions of *participação* (participation), and '*vivencia*' would be developed by neoconcrete artists such as Clark with direct reference to contemporary social, economic and political questions. The experience she proposed as a cultural statement, though probably restricted to a small public was a compromise with what the Brazilian sociologist Renato Ortiz has described as the 'truth' that was inherent to the colonized and alienated Brazilian subject on whom the problem of culture unfolded during the 1960s.⁷¹

Taking as its point of departure the 1959 *Manifesto Neoconcreto*, Clark's work paralleled other Brazilian experiences of the 1960s which like her's canalized discussions on culture and the notion of the popular by addressing individuals and their subjectivity or living conditions. This was achieved either in works whose message was explicitly political or in works which sought to mirror contemporary human conditions. Examples were to be found throughout the cultural spectrum, from cinema, to Clark's and Oiticica's propositions (the 'fine arts'), to the theatrical experiments carried out by the 'Centros de Cultura Popular' (CPCs) between 1961 and 1964, amongst others. Although these various instances of cultural manifestations have tended to be presented in separate

⁶⁹"Arte Neoconcreta uma contribuição brasileira," 123.

⁷⁰*Ibid.*, 123.

⁷¹*Cultura brasileira e identidade nacional* (Brasiliense, São Paulo, 1985), 113.

spheres⁷², I would argue that they articulate with one another around the problem of "popular culture" that several authors have identified with experiences such as the CPC's and Glauber Rocha's cinematic 'aesthetic of hunger'. I would claim as well that Clark's work has been disassociated, up until now, from this problem on the basis of not being explicitly political, so that the means to understand how the peripheral artist incorporates ideas and ideologies fabricated under social conditions other than her own have been obliterated.⁷³

2. 'Participation' in the Expanded Cultural Field

Renato Ortiz maps out the different ways in which the problem of national identity and Brazilian culture has been approached during the last century by Brazilian intellectuals in his book *Cultura*

⁷²One of the few examples of articulation of two experiences is Catherine David's essay "El Gran Laberinto," which presents Hélio Oiticica's work in dialogue with Glauber Rocha's work in the field of cinema. (*Hélio Oiticica*, 248 - 259). Generally speaking, the CPC's work and the 'fine arts' sphere are presented as opposite extremes: the former as an illustration of an attempt to bridge art and life that ended in failure; the latter as an attempt to bridge the distance which paradoxically succeeded in doing so because it kept the 'popular' in check so that the autonomy and non-political role of the work was secured. Such an interpretation maintains the high/low art dichotomy which in the Latin American context is ideological because it rests on the presumption that the legitimate Latin American artistic production is the one which has no connection whatsoever with the context of production.

⁷³'Participation' was politicized in the cultural and political contexts due to the moment lived by the Brazilian society throughout the 1960s. 'Participation' was linked to the social movement whose ideals were smashed by the 1964 military coup, and later on to the phenomenon of consumption in an increasingly capitalist society. A parallel de-politization of the cultural domain occurred, since direct action from the social being is shifted to the aesthetic domain in the form of 'experience' or 'vivencia'. Although Clark's propositions would seem to exemplify this move, it is not clear yet which the mechanisms of de-politization were. A study of this still needs to be undertaken. It has been studied with respect to American abstract expressionism by Serge Guilbaut in *How New York Stole the Idea of Modern Art* (University of Chicago Press, Chicago, 1983).

Brasileira e Identidade Nacional. According to Ortiz, the problem of national identity and Brazilian culture have been approached as a question of the national vs the foreign and it is closely linked, on the one hand, to a reinterpretation of the popular culture by different social groups, and on the other, to the construction of the Brazilian State itself.⁷⁴ After the 1930s and especially after the late 1950s, the conflict between periphery and metropolis had been identified as the main obstacle to achieving an authentic Brazilian culture and identity: the Brazilian alienation or its peripheral condition stamped its cultural production with an imitative quality.⁷⁵ In these years the *Instituto Superior de Estudos Brasileiros* (Higher Institute of Brazilian Studies, ISEB) took up the debate about culture and national identity. Their project was to consolidate nationhood by overcoming underdevelopment through culture. According to the intellectuals working in the ISEB, the cultural sphere was the key element that would bring about a much needed socio-economic transformation promoted by the 'people,' and in so doing, take Brazil out of its underdeveloped condition.⁷⁶ As William Rowe and Vivian Schelling

⁷⁴Renato Ortiz, *Cultura Brasileira e Identidade Nacional* (Brasiliense, São Paulo, 1985), pp. 7-8. This is equivalent to the original vs. the copy riddle that occupied Brazilian writers and intellectuals by the end of the XIX century. Ultimately, all the discussions around culture are political, in as much they are instances of the discussion around the relationship between culture and the State, thus, a question of power relations. Ibid., 8. It is important to point out that the study of culture also entails acknowledging the power relations at play in a class society such as Brazil. The ideological character of this definition of the problem of culture has been denounced by the Brazilian literary critic Roberto Schwarz: the problem of imitation is a false one, he says, because it "concentrates its fire in the relationship between elite and model whereas the real crux is the exclusion of the poor from the universe of contemporary culture." See "Brazilian Culture: Nationalism by Elimination," *Misplaced Ideas* (Verso, London, 1992), 16.

⁷⁵Ortiz, 45-6.

⁷⁶Once again, according to Schwarz, to say that the problem of Brazilian

have pointed out in their study of popular culture in Latin America, the ISEB succeeded in fusing "an idea of personal identity with a notion of national identity as both already available and still to be achieved" by confronting, on the one side, nation and true culture, and on the other, anti-nation and imported culture. Furthermore, this confrontation was built, according to these authors, on the belief that a return to purity, a purity represented by "the people", was possible.⁷⁷ Despite the 1964 collapse of the popular movement and of Brazilian populism which had erected *o povo* as the central category of state language since the late 1930s, the work carried out by the ISEB on this matter continued to be influential in the post-1964 period.⁷⁸

The fusion of the idea of personal identity with the notion of national identity accompanied a transformation of the concept of popular culture between the years 1961 and 1964, which was to be linked to political action, and to *conscientização* (consciousness raising)

cultural 'lack of authenticity' was imitation was to obscure the social structure underlying the lack of a common denominator between the ruling class and the popular masses. This lack was an indication of the bourgeoisie's failure to achieve hegemony. The Brazilian bourgeoisie had inherited, on the one hand, the values/attitudes of the Enlightenment and liberalism, but also, the social machinery of production, i.e. slavery, which had been perpetuated in all possible disguised forms. Populism sought to fill that gap with the rhetoric of an authentic, disalienated, national culture, leaving the inherited social structure untransformed. Schwarz, *Que horas são* (São Paulo, 1987), 32-33, in William Rowe and Vivian Schelling, *Memory and Modernity* (Verso, London, 1991), 166-7.

⁷⁷Rowe and Schelling, 167.

⁷⁸ Brazilian populism was a state policy set up by the *Estado Novo* (New State) under president Getulio Vargas in the late 1930s; it lasted until the military coup of 1964. *O povo* (the people) became an alibi of identity between state and nation accompanying the doctrine of social harmony secured by the state. See Rowe and Schelling, 166 - 167. As F. Weffort has put it, "it was not the people but 'the ghost of the people' which had entered Brazilian politics: simultaneously powerful and impotent, empty." Weffort, *O populismo na política brasileira* (Rio de Janeiro, 1978), 71, Rowe and Schelling, 190, endnote 54.

as a form of *participação* (participation). Thus, popular culture was no longer linked to *tradição* (tradition) and to something valuable to be preserved (folklore), but rather, to a force conducting a political transformation: the 'political action of the people'.⁷⁹ The two most important movements which emerged in this period were the *Centros Populares de Cultura* (CPC) and the *Movimento de Cultura Popular, Movimento Educação de Base* (Popular Culture Movements, MCP), in Rio de Janeiro and northeastern Brazil, respectively. At this time, the notion of popular culture was no longer perceived as the subaltern classes' conception of the world. Rather, it was perceived instead as a defined political weapon to raise the poor peoples consciousness against what was perceived to be a 'false' culture.⁸⁰ Both movements acknowledged the role played by the intellectual as a symbolic mediator and transformer of reality as had been formulated by the ISEB.⁸¹ Nevertheless, whereas the CPC intellectual was the one bringing culture to the masses replacing their alienated culture with the CPC's authentic practice⁸² such as theater pieces staging people's daily problems but positioning the audience as mere spectators, the MCPs were against regarding the people as passive recipients of an already made truth. For the MCP's the only 'truth' that could be

⁷⁹ Carlos Estevam's words. Ortiz, 71. Estevam was the most important theoretician of the *Centros Populares de Cultura* (CPC), established in 1961 at the start of the social ferment that ended with the military coup. Their aim was to fuse together artistic irreverence (avant-garde strategies) political teaching, and the people. The *Centros* produced cinema, theater and stage performances. Members included Ferreira Gullar and Glauber Rocha. See Schwarz, *ibid.*, 17, endnote 6 supplied by Ana MacMac. Although the CPCs inclined towards the Left they partook of the nationalist ideology which ran across the whole society, making possible the coming together of groups and social classes. See Ortiz, 68.

⁸⁰ Rowe and Schelling, 168.

⁸¹ Ortiz, 140.

⁸² According to Ortiz, 72 - 4.

communicated to the people took the form of *conscientização*.⁸³ Consciousness-raising was thus encouraged in order to help the individual as a 'creator of culture' to reclaim history as his or her own active accomplishment. This was to be achieved by the MCP through a nationwide adult literacy campaign. According to Rowe and Schelling, the privileged realm where *conscientização* was to be achieved was defined as popular culture.⁸⁴

The role played by the artist in the social transformations promoted by those political movements during the 1960s has been described by the Brazilian art historian Aracy Amaral as insignificant since according to her most artists were much less concerned with the social problems the country was facing than with the problem of elaborating an avant-garde artistic practice.⁸⁵ Although she points out Ferreira Gullar's involvement with the politico-social movements in ways which were reflected in his literary work in 1963,⁸⁶ she fails to note that already by 1959 the *Manifesto Neoconcreto* was defining the new role the spectator was to play, no longer as a passive viewer but as a participant engaged in the unfolding of the work of art. Likewise, Amaral fails to note that at this point Ferreira Gullar was proposing that the artist ought to go beyond the act of

⁸³According to Rowe and Schelling, 168.

⁸⁴Rowe and Schelling, 168.

⁸⁵According to Amaral, two instances of the avant-garde spirit orienting the artists were the references to Duchamp and the move towards the recovery of the artist's absolute liberty. See *Arte para quê?* (Nobel, São Paulo, 1984), 332 - 333.

⁸⁶Amaral points out Mario Pedrosa's engagement as well. According to Ronaldo Brito, Pedrosa was a dissident from the dominant leftist cultural project. *Neoconcretismo: Vértice e Ruptura* (Funarte, Rio de Janeiro, 1985, 104. He was very influential in Clark's 1950-1960s developments, as she has pointed out. Thus, both Pedrosa and Gullar seem to have been and continued to be involved in the leftist cultural project, one example of which was the CPC. Amaral, 332.

creation to become a proposer of 'vivencias'. For Ferreira Gullar, the work of art was a means to express the 'existential situation,' which was not just embodied in the work, but also in the interactive experience itself.⁸⁷ Having failed note of the important shift that by 1959 was taking place in the writings of Ferreira Gullar and the artists gathered around the "Manifesto Neoconcreto," Amaral lines up with those who exclusively take the 'political' as an explicit claim on the part of those engaged in producing art works. Unfortunately, such a position often leaves us, if we are lucky, with only half the story. It is up to us to try to project our minds back through the barriers of time in search of those aspects of the story which were laid aside.

Ferreira Gullar's engagement in CPC activities as its second president in Rio de Janeiro in 1962 must be understood in light of the neoconcrete experience which he had just left behind. Ferreira Gullar was not just the creator of the *Manifesto Neoconcreto*. Indeed Clark, as well as a number of artists close to her (like Hélio Oiticica), acknowledged the influential role the Brazilian critic had played in those years with respect to Clark's own work and intellectual growth. Thus, Oiticica's statement "...o que se chama hoje de arte 'participante' não é nada mais do que o reencontro com a legitimidade cultural" written in 1963⁸⁸ can neither be isolated from the type of engagement mobilized by the *Manifesto Neoconcreto* and Clark's 1960s *Bichos*, nor can it be taken without considering the late 1950s

⁸⁷It is interesting to note that for the MPC, words such as struggle, bread, and *favela* embodied an 'existential situation,' expressing the learner's everyday life. Rowe and Schelling, 168. Learning to read entailed consciousness-raising, so that the conflict - being illiterate - was resolved, although not his/her everyday ones.

⁸⁸*Cultura posta em questão* was written in 1963, although it could not circulate until 1965.

and early 1960s cultural atmosphere informing both the emergence of the neoconcrete movement and Clark's artistic practice. This important link between different, though related, sets of social practices has been overlooked. It is my claim that Clark's practice must be reappraised: it must be considered as part of the complex cultural fabric and politico-social movements which defined the question of the popular during the 1950s and 1960s in Brazil. To make sense of what Clark was doing, it is essential to approach Clark's reception of Mondrian and phenomenology 'against' the popular question (that is, with this question as the framework and not simply background). By reclaiming the historical context in which Clark's practice unfolds, the interpretation of art as an autonomous domain, which with few exceptions still prevails in Latin American art history today, is inevitably called into question.⁸⁹

The form of *participação* Clark put forward in the *Bicho* series, as well as the roles of consciousness-raising, subjectivity, and experience promoted in the late 1950s and early 1960s in Brazil, speak to the complex interdependence of artistic practice and wide cultural practices at any given point in time. Clark's incorporation of

⁸⁹Likewise, this approach will hopefully open new paths for future comparative studies that might yield light on the nature of the interaction between the European and Latin American artistic domains by attending to the context in which that interaction first takes place. I must acknowledge the role that Griselda Pollock's preface and introduction to her book *Vision and Difference: Femininity, Feminism and the Histories of Art* has played in my own engagement with artistic practice as an art historian. (Routledge, London, 1988), 1 - 40. Although I do not privilege questions of race and gender over class struggles at this stage of my own study (that is, the feminist practice Pollock advocates), there is a need for studies covering all possible fronts so that we Latin Americans can finally begin to investigate and understand the possibilities and constraints in which all our cultural production has taken place. This essay's introduction of the general notions of performance and performativity may provide some ground for the study of Clark's work from the perspectives of class, gender and race.

Mondrian's work into the artistic field must be articulated within this framework. The Brazilian reception of Merleau-Ponty's phenomenology with its commitment to experience and corporeality provides the key element for such an undertaking. Merleau-Ponty claimed to reveal a subject of perception as a "being-to-the-world", a "subject committed to the world" through the phenomenological reflection of the body. For Merleau-Ponty, it is through our bodies that we perceive and receive information, make sense of the world, and ultimately act upon it.⁹⁰ By privileging the role of the individual and the function of experience as another manifestation of 'the political *action* of the people,' the *Manifesto Neoconcreto* opened a space where both artists and participants could partake in the role attributed to the intellectual and 'the people.'

SECTION IV Clark 'Against' Mondrian

At first sight, the leap Clark's *Bichos* make into the phenomenological realm of experience is linked to Mondrian's two-dimensional surface only as a refusal of it, or so it might be thought. It would seem that the rejection of a representational space stood as the only common denominator between the *Bichos* and Mondrian's post-1920s paintings.⁹¹ Nevertheless, approaching Clark's works

⁹⁰Grosz, 86 - 87.

⁹¹To divide Mondrian's works as pre/post-1920, that is, as what was before/after the neoplastic principles, fails to account for the complexity of the works own 'workings.' Nevertheless, I would argue that the problem of space (the impossibility to cancel it by traditional means such as painting) was of foremost interest to Clark's circle, and thus, Mondrian's most available feature that they both explored and sought to resolve through non-representational means. This meant, ultimately, putting painting aside altogether, putting an end to Mondrian's own 'match,' and initiating a new one

'against' Mondrian's entails much more than going on mere appearance. I will argue that this exercise proves fruitful when considering how Clark's works unfold 'against' the *activity* by which the human presence was reclaimed in Mondrian's works. On this ground Mondrian's work ultimately found its way through the issue of 'participation' and the popular question into artistic practice in the Brazilian context. The question would thus be: How did the *Bichos* express an *activity* informed by the 'space in its making' that is present in Mondrian's work?

Both Ferreira Gullar and Hélio Oiticica were aware of Mondrian's work at the limits of the activity of painting and the paradox that such a position entailed: surpassing painting in order to found it anew.⁹² In 1961, Hélio Oiticica referred to Mondrian's attack on the notion of space as a representational *artifact*, and pointed out the artist's move to privilege space in its 'making' instead. Furthermore, the *Bichos* were, according to Oiticica, orthogonal in nature, and as such, closely linked to Mondrian's rhomboid canvases, which were the expression of Mondrian's major achievement: the foundation of *unlimited* space 'in its making.'⁹³ For the Brazilian critic Ferreira Gullar, Mondrian's attempt to found painting as a 'working' of space and no longer as an object pointed to a realm

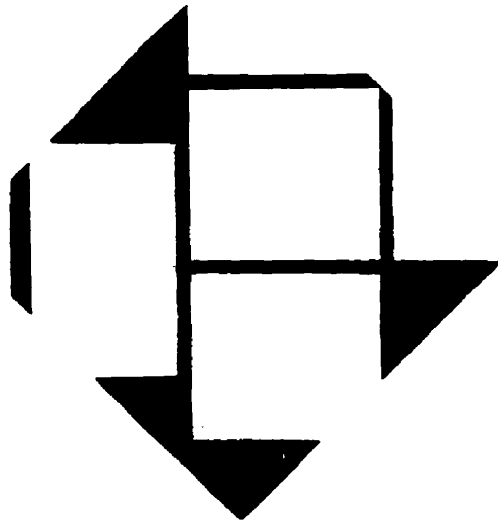
without abandoning the game. The game continued, contrary to what many have thought: art did not end there for them; they were just re-claiming new spaces for it.

⁹²The acknowledgment of Mondrian's working conditions along the limits of painting as a practice was acknowledged by Oiticica. "21 abril 1961," *Hélio Oiticica*, 44.

⁹³*Ibid.*, 44.

where the object of art was turned into *activity* itself: the lived and indeterminate experience of man.⁹⁴

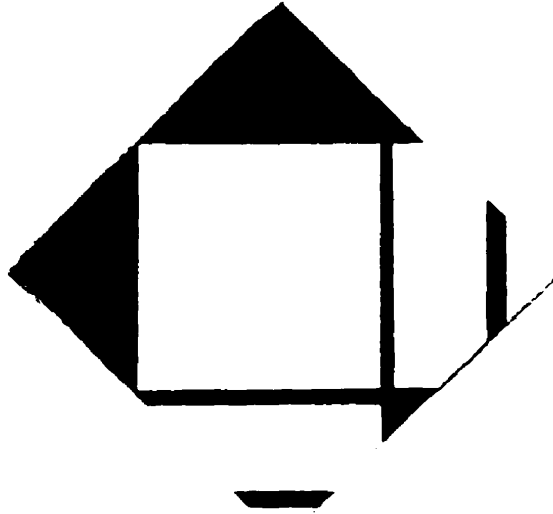
The comparison laid down by Oiticica between Mondrian's rhomboid paintings and Clark's *Bichos* was as imaginative as it was relevant. Mondrian's project to 'determine' space, that is, to prevent it from 'appearing' as a reference or abstraction of the world 'out there'⁹⁵, seemed to be an impossible task. Several authors in the past three decades have pointed out that Mondrian's most problematic works with respect to his life-long struggle against representational space were the rhomboid canvases painted around 1926 (Figs.15-18).



15. *Tableau No. IV: Lonzenge Composition with Red, Gray, Blue, Yellow, and Black, c. 1924*

⁹⁴"Teoria do Não-Objeto," 1960, in *Projeto Construtivo Brasileiro Na Arte 1950-62*, 92-3. He seems to have in mind Mondrian's claim that after neoplasticism the only possible path was to realize art in life, but this was still a project to be realized in the future. See Mondrian's "The Realization of Neo-Plasticism in the Distant Future and in Architecture Today (1922)," in NANL, 168, and "Plastic Art and Pure Plastic Art, 1936," in NANL, 299. Mondrian never capitulated to any of them. Rather, the notion of contradiction became, according to Bois, a dynamic force. See "The Iconoclast," 348.

⁹⁵See for instance his text on "Space Determination," in NANL, 385.

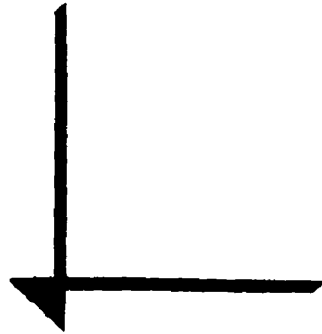


16. *Lenz composition with Red, Black, Blue, and Yellow*, 1925

Although it is hard to establish a possible source for Oiticica's appreciation of the 'working' at play in the rhomboid paintings - given the fact that neither his nor Ferreira Gullar's writings observed the writing protocols of any scholarly text - the relevance of his reference to the project carried out by artists like Clark in the Brazilian context is twofold. On the one hand, the role played by Max Bill, a Swiss artist who exhibited and lectured in Brazil during the 1950s, in the reception of neoplasticism and European constructivism by the Brazilian concrete movement during that same decade has been extensively acknowledged.⁹⁶ Max Bill was a Swiss painter who worked in the constructivist tradition. During the early 1950s Bill was Director of the Ulm Superior School of Form in Germany, a school whose aim was to 'scientifically' integrate art into industrial society.

⁹⁶ Max Bill was one of the first artists who drew a line between concrete art and abstract art around 1936. According to him, concrete art was founded on mathematical principles and aimed at carrying further experiences such as Mondrian's. Taken from Ferreira Gullar's 'Arte Concreta,' in *Projeto Construtivo Brasileiro na Arte 1950 - 1962*, pp. 106-7.

His work attracted the attention of one of the leading figures of the concrete movement, Tomas Maldonado, a Brazilian artist who worked in the constructivist tradition and who, during his stay in Europe in 1948, became in touch with Bill. Bill's work was enthusiastically received by concrete artists, and two years later his work was exhibited in the Museu de Arte de São Paulo. In 1951 he was invited to exhibit at the First São Paulo Biennale and was awarded the "1º Premio Internacional de escultura". Although the role played by Bill in the Brazilian reception of Mondrian has been acknowledged by art historians and critics such as Guy Brett and Ronaldo Brito, the question of how the Brazilian reception of Mondrian's work might be approached through the contact the neoconcrete artists might have had with Bill's ideas through his lectures and writings has received little attention: first, the impact his reflections on the problem of space in painting had in the way Ferreira Gullar, Oiticica, and Clark handled the problem of space as it appeared in Mondrian's work; second, the emphasis these artists put on '*vivencia*'; and third, the increasingly important role the human body played for neoconcrete artists such as Clark. In these respects, Bill's elaborations on Mondrian's use of the grid prove illuminating. Although dating from 1971, Bill's observations on what he called Mondrian's "acute" paintings had already been circulating for several years. According to Bill, the rhomboid paintings were the ones of Mondrian's work which most effectively established a relationship with their environment:



17. *Schilderij No. 1*

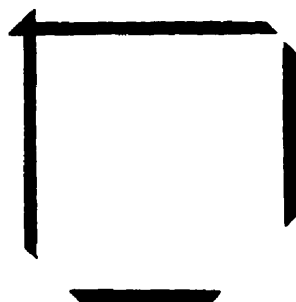
"... A desire to express extension played a crucial role in the development of Mondrian's neoplastic style, in the use of intersecting lines to determine rectangular areas on the canvas and to imply their continuation beyond the picture plane [...] his principle of the dynamic rhythm extending beyond the boundary of the image becomes exceptionally effective in the acute pictures. A horizontal-vertical structure accords itself with a horizontal-vertical environment. However, a square placed on a point cannot be assimilated to this order, but develops as another form of *activity*, which extends itself on the wall surrounding it."⁹⁷

As Nancy Troy has recently pointed out, the rhomboid canvases were painted during the period of Mondrian's most intense engagement with the *environment* in ways which observed neoplastic principles.⁹⁸ Thus, as a reference to the obvious side-effects of the

⁹⁷The italics are mine. Quoted in Troy, 135-8, from Max Bill, "Composition I with Blue and Yellow, 1925, by Piet Mondrian," Marion Wolf (trans.) in *Piet Mondrian 1872 - 1944 Centennial Exhibition* (Solomon R. G. Museum, New York, 1971), 74 - 75.

⁹⁸Nancy Troy, *The De Stijl Environment* (MIT Press, Cambridge, 1983), 138.

use of the grid which contests the Modernist paradigm of the self-containment and formal autonomy of painting, Bill's text signals one of the aspects which would mark Ferreira Gullar's, Oiticica's and Clark's interaction with neoplasticism: the insertion of the work into the environment and the unfolding of the work of art as an 'activity.' In this light, Oiticica's reference to an *unlimited* space can be understood in terms of the 'impregnating' aspect of Mondrian's works. The possibility of their acting on their surroundings was considered by Oiticica either as a spilling of pictorial space onto the environment or as a working of the environment according to a set of



18. *Tableau 1: Lonzenge Compostition with Four Lines and Gray*, 1926

principles, as was the case of Mondrian's investigation in actual spaces such as his studio.

But how did the body enter neoconcrete practice through Bill's reading of Mondrian's paintings? Max Bill's 1952 article "De la Surface à l'Espace" is particularly relevant to this discussion since the major aspects he dealt with appeared in Ferreira Gullar's "Arte

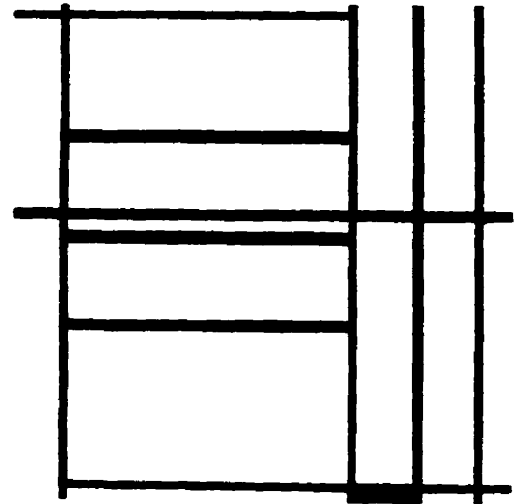
Concreta" article published in 1960 in the *Jornal do Brasil*.⁹⁹ According to Bill, in the first decades of the twentieth century, although Mondrian was still concerned with the organization of the surface, the surface gradually became part of a process unfolding in space. The surface stopped performing as a two-dimensional reproduction of reality - the representation of something other than itself - and the variable 'man' was, thus, incorporated into the process:

"... Cette surface[...] on l'a mise consciemment en rapport avec l'espace. Elle ... devint l'un des éléments d'un processus se déroulant [...] dans l'espace et duquel on avait ajouté le facteur nouveau de cette dimension variable: l'homme. Ce qui jusqu'alors n'avait eu lieu que dans des cas d'exception [...] le souci de tenir compte de l'homme en tant que facteur dynamique [...]. L'homme, en tant qu'*a-mension* dont la relation spatiale au tableau est par définition changeante, doit être aujourd'hui considéré dans l'art comme un facteur infiniment plus important que par le passé. Il est la variable de la relation spatiale. Toute peinture, auparavant considérée comme une surface à deux dimensions, se trouve ainsi devenir aspect et partie d'un phénomène pluridimensionnel dans lequel l'espace réel perpétuellement changeant (de par le mouvement de l'homme) et l'espace psychique (c'est-à-dire l'état dans lequel se trouve cet homme) se superposent. En ce sens, une peinture n'est donc plus quelque chose de bi-dimensionnel, dès l'instant que nous la concevons en fonction de son effet, de son action - de son sens - et non plus uniquement comme un <<objet>> clos en lui-même."¹⁰⁰

⁹⁹Nevertheless, as it is the case with almost all of Ferreira Gullar's texts consulted, there is no information on sources. In *Projeto Construtivo Brasileiro Na Arte 1950-62*, 105 - 107.

¹⁰⁰Bill, *XXe siècle* 2 (Paris), 59 - 62.

Although he does not explicitly elaborate on how this takes place in any of Mondrian's works, the inclusion of a reproduction of *Composition 1939* (Fig. 19) for him served as an instance of the new relationship neoplasticism established between the work, the environment, and 'man.'¹⁰¹



19. *Composition*, 1939

During the 1960s and 70s, semiotics offered new possibilities for discussing works of art as sites where meaning is produced. As a consequence of this, the problem of representation itself was complexified since the mimetic function at play entailed much more than the production of the *effect* of the 'real' by mechanical or pictorial means. According to the structuralist discourse of meaning and form, the two aspects comprising the representative unit - the signifier and the signified - are inseparable yet distinct. Therefore, the constitutive mark of the linguistic sign resides in a double

¹⁰¹According to Bill, the same applied to any object as long as the dynamic function had been taken into consideration in the 'making' of the object. Ibid., 62.

character: it is bipartite and comports two components: one sensible and the other intelligible.¹⁰² Yet, language, being an intangible communicational system, never appears in its entirety: its meaningfulness is contextual and depends on a system of differences. Thus the signifier/signified relation is not linear but multidimensional.¹⁰³ From the structuralist standpoint, the sign marks out a field of possible meanings according to which it presents itself, following certain rules of internal structuration which nevertheless do not foreclose the possibility of meaning. The 'objects' and 'subjects' in question - systems of signs according to an expanded notion of semiology - are the site where the question of representation/identity/being is addressed as a 'process' rather than as a *fait accompli*.

The reception of his work by Ferreira Gullar as a "universe of existential significations in which the geometric forms lose the objective character of geometry in order to become a vehicle of the imagination had founded and revealed"¹⁰⁴ places the Brazilian circle very close to Roland Barthes' elaborations of structuralism and Barthes' elaborations on works such as Mondrian's. In his 1964 article, "L'activité structuraliste" Barthes defines structuralism as being essentially an *activity*, understood as "the controlled succession of a certain number of mental operations," whose goal is "to reconstruct an "object" in such a way as to manifest thereby the rules

¹⁰²Roman Jakobson, *Essais de linguistique générale* (Paris, Minuit, 1963), 162. This would correspond to the Saussurian model of the sign. See Donald Preziosi, *Rethinking Art History* (Yale University Press, New Haven and London, 1983), endnote 38, 214) on Saussure's *Cours de linguistique générale* originally published in 1916.

¹⁰³See Preziosi, endnote 33, 185.

¹⁰⁴Ferreira Gullar, "Manifesto Neoconcreto," 83.

of functioning (the 'functions') of this object" so that between the two objects - the one that motivates the structuralist activity and the result of it - appeared what until that moment had remained unintelligible. As he wrote: "...the imitated object makes something appear which remained invisible."¹⁰⁵ Barthes stressed the imitative nature of this activity and paralleled it to certain forms of art in general, inas much as they performed as "fabrications of a world which resembles the first one, not in order to copy it but to render it intelligible."¹⁰⁶ To illustrate the connection between structuralist activity and the arts, Barthes offered Mondrian's own activity - articulating an object by compositional means - as an example. Thus, by recomposing "the object *in order* to make certain functions appear,"¹⁰⁷ Mondrian's work was another instance, according to Barthes, of the structuralist approach to the construction of meaning following the operations of dissection and articulation by means of which the rules of association that endow works with meaning are rendered visible.¹⁰⁸ For the sake of our investigation, it is this structuralist standpoint that has allowed art historians to grasp what the nature of a particular sign is and what its use entails.¹⁰⁹

¹⁰⁵It first appeared in *Essais Critiques* as "L'activité structuraliste." (1964). Reprinted as "The Structuralist Activity," in Hazard Adams, *Critical Theory Since Plato* (Harcourt, N.Y., 1971), 1190.

¹⁰⁶Barthes, *Ibid.*, 1191.

¹⁰⁷That is, new meanings. Barthes, *Ibid.*, 1191.

¹⁰⁸Barthes, *Ibid.*, 1191.

¹⁰⁹Such as Hubert Damisch's "L'éveil du regard," written in 1958, and published in *Fenêtre jaune cadmium, ou, Les dessous de la peinture* (Éditions du Seuil, Paris, 1984), 54 - 73, Rosalind Krauss' "Grids," in *The Originality of the Avant-garde and Other Modernist Myths* (MIT Press, Cambridge, Mass., 1985), 9 - 22, Andrew McNamara's, "Between Flux and Certitude: The Grid in Avant-garde Utopian Thought," in *Art History* 1, vol. 15 (March 1992), 60 - 79, and Yve-Alain Bois' "The Iconoclast," in *Piet Mondrian: 1872 - 1944* (Little Brown and Company, New York, 1995), 313 - 372, among others. Meyer Schapiro's text

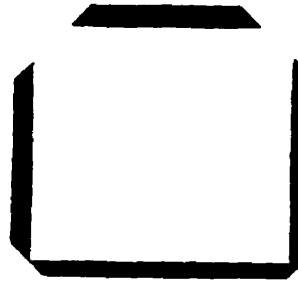
Neoplasticism was born, according to Bois, of the double refusal of the grid: because it did not give the surface an integrity, holding it together as desired, and because it exalted rhythm and repetition, aspects rejected in the early 1920s for being associated to symmetry and the 'natural.' Nevertheless, the problem of depth as articulation from the structuralist standpoint comes inevitably in relation to these two aspects which Mondrian could not entirely escape until his death.¹¹⁰ The ambiguity at play in Mondrian's works in general, and specifically in the rhomboid paintings, reveals to us the nature of the impasse he finally acknowledged in the last years of his life: that painting, in its most abstract examples, could escape signification and the links it establishes with the real world.¹¹¹ Art historians such as Hubert Damisch, Rosalind Krauss, and Andrew McNamara have agreed on their identification of the ambiguous task the grid poses for aesthetic perception. According to these authors, the grid operates according to contradictory terms, for example materialism and illusionism. Likewise, it can be read both centrifugally and centripetally, and in no case can such simultaneity be resolved (Fig. 20).¹¹²

"Mondrian: Order and Randomness in Abstract Painting," is still concerned with providing a close analysis of the return of the 'natural' in some of Mondrian's paintings. It is nevertheless interesting how his analysis establishes a relationship of proximity and even intimacy between the viewer and the work which no other description of the ambiguity of the grid has been able to provide, opening a path to a corporeal - not merely visual - interaction with Mondrian's works. See Schapiro's *Modern Art: 19th & 20th Centuries, Selected Papers* (Georges Braziller Inc., New York, 1978), 237 - 8, 258 endnote 4.

¹¹⁰"New York City I, 1942. Piet Mondrian," *Cahiers du musée d'art moderne*, 61.

¹¹¹Damisch, 68.

¹¹²Damisch, 68. Krauss, 12. Schapiro's "Mondrian: Order and Randomness in Abstract Painting," and McNamara, 61.



20. *Composition No. 1: Lonzenge Composition with Four Black Lines*, 1930

Bois has noted the contradiction that Mondrian could not escape in this respect: "... the painting is not a fragment of the 'Great Whole', it is in and of itself, but it is a world in which it must be demonstrated that things only exist through interrelations, and consequently that in fact nothing exists 'in itself'."¹¹³ According to Bois, the grid was first and foremost a means to investigate the operations of identity, difference, and repetition in representation, and to overcome the series of dichotomies it traditionally sustains.¹¹⁴ It is precisely this possibility to render the 'visible' legible and thus to allow the observer to *create* from Mondrian's paintings that encouraged authors like Damisch and later Bois to consider Mondrian's works as *structures*. As "verbal" and "conceptual" structures do, pictorial

¹¹³Bois, "The Iconoclast," 348. Benjamin Buchloch has noted, with respect to Mondrian's lesson: "... [it] embodies the possibility as well as the increasing precariousness of practices articulating the experience of autonomy." "Social Silence," *Artforum* (October 1995), 126.

¹¹⁴Both Bois and McNamara agree on this. McNamara 79, endnote 63. Bois, "Piet Mondrian New York City I," *Critical Inquiry* (Winter, 1988), 244 - 277.

structures engage human actors in *activities* that go beyond the mere description of appearances.¹¹⁵

In 1962 Ferreira Gullar argued that the traditional figure/ground problem should be replaced by that of signification since the concept of form no longer corresponded to a geometrical notion but to a vehicle of the imagination.¹¹⁶ Unfortunately this position was not accompanied by a reappraisal of Mondrian's work. Yet it allowed for dialogue between Mondrian's work and the work of neoconcrete artists such as Clark, allowing her to put some distance between her own practice and Mondrian's in order to introduce

¹¹⁵Bois, "Monographs," *Art in America* (September 1986), 17. Bois aligns himself with defenders of 'formalism', drawing from Roland Barthes' defense of it. Although he does not describe his work as being informed by structuralism, his acknowledgement of the equal status of the "visual," the "verbal," and the "conceptual" rests on that which has united them: signification.

¹¹⁶"Arte neoconcreta uma contribuição brasileira," in *Projeto Construtivo Brasileiro Na Arte 1950 - 1962*, 116 and "Manifesto Neoconcreto," 83. Structuralism would nevertheless spread in the second half of the 1960s. Roberto Schwarz has noted that in Brazilian literary theory there was a shift from Marxism to phenomenology followed by structuralism, post-structuralism and reception theory. "Brazilian Culture: Nationalism by Elimination," *Misplaced Ideas*, 2. The work of Ferreira Gullar, a poet himself, and his writings on art between 1959 and 1964 seem to bring together phenomenology and some aspects of the structuralist approach by acknowledging the individual's role in the production of meaning. Phenomenology is at the threshold of structuralism in the sense that it acknowledges the complex structure of perception and sense-making by the human being. Nevertheless, according to Jay, French intellectuals lost interest in Merleau-Ponty's work partially because of Merleau-Ponty's ultimate inability to resolve the ambiguity defining the relationship between perception and language. From then on he has been broadly, and unfairly, criticized by writers like Lyotard, Irigaray, and Foucault for having ignored heterogeneity, gender, and being a rough form of "transcendental narcissism," respectively. See Jay, 324 - 328. This despite all the counter-tendencies that authors like Grosz and Jay have elucidated in Merleau-Ponty's work, aspects which prove promising for feminist studies informed by semiotics as much as they played an important role in the reception of his work in the Brazilian context. For an engaging discussion of Merleau-Ponty's structuralism and dialectics see James M. Edie, *Merleau-Ponty's Philosophy of Language: Structuralism and Dialectics* (Center for Advanced Research in Phenomenology & University Press of America, Washington, D.C., 1987).

something new. In Ferreira Gullar's view, forms, colors, and space did not belong to any pre-given artistic language, but rather belonged to the lived and indeterminate experience of people for whom a work of art always appeared for the first time.¹¹⁷ Ferreira Gullar paid increasing attention to the subject's participation in the production of meaning and to the non-perceptualist notion of form in Clark's work. He nevertheless did not elaborate on how Mondrian's works dealt with the subject's participation, his/her production of meaning, and the non-perceptualist notion of form. For Ferreira Gullar, Mondrian was a legitimating 'origin,' a point of reference and of departure. Although Ferreira Gullar stated several times that such dimensions were already been in Mondrian's works, he ultimately considered Mondrian's paintings to have a fundamentally representational quality.

In contrast, Hélio Oiticica pointed out the need to overcome the problem of appearance when discussing Mondrian's works. Oiticica's statement was twofold. On the one hand, Mondrian's major concern had been not so much the problem of 'appearance' as that of signification. On the other, his achievement had been to develop the notion of space as 'space in its making.' Consequently, according to Oiticica, Mondrian's destructive process entailed something more than the mere destruction of surface. As Oiticica put it, Mondrian had not implemented this process from an external position (the traditional spectatorial position) but rather, in Oiticica's words, "from the surface's inside to the outside."¹¹⁸ Taking up the notion of

¹¹⁷Ferreira Gullar, "Teoria do Não-objeto," 93.

¹¹⁸Hélio Oiticica, "21 de abril, 1961," in *Hélio Oiticica*, 44.

signification, somewhat vaguely and with no accompanying conceptual development, Oiticica's reflections on the work of art's production of meaning signaled the transformation of the notion of surface from an 'already given' into an 'always given anew.' This he called a space in its "mobile immobility." The surface was thus described as an 'activity:' an unfixed entity which unfolded itself in its own 'making.' Although Oiticica's 'making' takes place within the work, from the inside to the outside, so that the spectator seems to have no place in the production of meaning, he acknowledges the position of the artist with respect to the work, since what the artist creates is the 'making' of his own space. Thus the artist's own body, and not just his intention, was incorporated into the process by which the surface unfolded in its own 'making.'

If Ferreira Gullar acknowledged the structural character of the *Bichos*, the existence of an internal order and the resulting set of constraints, which nevertheless encouraged an active engagement on the part of the spectator 'participant,'¹¹⁹ why then did he not bring such understanding to the field of abstract painting? What inhibited him from 'seeing' Mondrian's paintings as structures with internal rules of structuration suggesting a range of possibilities of meaning for the spectator? Why was Ferreira Gullar, like Oiticica, able to acknowledge the 'process' at play in both Clark's *Bichos* and Mondrian's development of the surface as space, yet, at the same time keep drawing a line between the two practices? To argue that this Brazilian group of artists and critics were claiming to elaborate that which Mondrian had left as an open problem requires that two

¹¹⁹Ferreira Gullar, "Arte neoconcreta uma contribuição brasileira," 122.

problems be addressed. The first has to do with the problem of representation. Neither Ferreira Gullar nor Oiticica were completely in accord with the idea that representation equals signification although the former had claimed that this was one of the contributions of Merleau-Ponty's phenomenological apprehension of the world. An instance of the conceptual difficulties they encountered in attempting to reconcile the two modes of understanding is Ferreira Gullar's claim that although Clark's *Bichos* were a pioneering attempt to found an 'object' which only referred to itself as significant structure while incorporating the participant's action in the production of meaning, the 'object' still partook of the 'pictorial' activity's rejection of the order of the *image* in order to incorporate the order of the *mirage*.¹²⁰ The second problem has to do with what Ferreira Gullar and Oiticica claimed to be the 'Brazilian' contribution to the problem of art: reconciling the order of representation with that of life by exploring the body as the new space where art, as object and as activity ought to unfold. The human body was, according to Ferreira Gullar, that 'existential space' which the canon of painting - including Clark's *Bichos* - had rejected up until then.¹²¹ For Ferreira Gullar, the body was that "symbolic and symbolizing totality [for which] the aesthetic perception (that is, perception of form) [is apprehended] as signification."¹²² The body, as a totality, reconciled the 'name' with the 'thing', that is, the object with its meaning, or what we call the signifier with the signified. This is what

¹²⁰*Ibid.*, 128.

¹²¹*Ibid.*, 128.

¹²²*Ibid.*, 119.

he meant when he claimed that: "A obra é o lugar da obra."¹²³ This later position confirmed the one formulated two years earlier, in 1960: "O não-objeto [...] é uno, íntegro, franco. A relação que mantém com o sujeito dispensa intermediário. Ele possui uma significação também, mas essa significação é imanente à sua própria forma, que é pura significação."¹²⁴ Ferreira Gullar's was an attempt to remove the 'opacity' that alienated 'man' from the object, in order to found instead an object appearing as pure signification and always for the first time. This was the object which by merely 'presenting' itself could overcome the problem of representation in art and life, and this 'object' was the human body itself which now reconciled the subject/object dichotomy into one. Thus, although there was an attempt to develop a structural understanding of the processes engaging the artist, while the object and the viewer seemed to reconcile their positions around the production of meaning, it was not yet clear how this could be achieved in the case of more traditional forms of expression such as painting given the fact that paintings do not explicitly incorporate into their structure the lived and contingent experience of 'man' as a kind of 'degree zero' of signification and as the site where the work of art is always to be actualized.

Despite Ferreira Gullar's mixed position and Oiticica's failure to take his own interpretation of Mondrian's work to its limits, their elaborations on experiences such as Mondrian's and Clark's were informed, in a first instance, by the phenomenological apprehension

¹²³Ibid., 127.

¹²⁴Ferreira Gullar, "Teoria do Não-objeto," 90.

of the problem of space. They defined this problem in corporeal terms which resolved the object/subject dichotomy into one. By incorporating the critique of the traditional spectatorial position running through Merleau-Ponty's writings, this group of Brazilian artists and critics approached the living body *in* painting not as the subject of the work but as an aspect of the creation/reception process. Merleau-Ponty himself had elaborated on this lived body *in* painting in his description of Cézanne's canvases. The French philosopher considered Cézanne's work to be an attempt to render reality in all its sensual manifestations, that is, apprehended simultaneously by all the senses, despite the fact that painting was a medium which, for him, remained stubbornly visual. Unfortunately, the sensuous simultaneity in Cézanne's work highlighted by Merleau-Ponty was foreclosed by modernist readings of Cézanne's work which privileged instead the 'purely visual' and detached quality of vision his paintings were said to bring forward.¹²⁵ The paradoxical presence of the lived body in painting from a phenomenological perspective provides a basis for questioning the dichotomy 'representation' and 'presentation' inherent to the Brazilians' approach to the artist's and the work of art's 'activities'. Such a questioning is undoubtedly informed by the semiological discourse on meaning and form.¹²⁶ Although this aspect was not clarified by Ferreira Gullar and

¹²⁵Such as Clement Greenberg's, who according to Rosalind Krauss, partook of the "fetishization of sight." Krauss, "Antivision," *October* 36 (Spring, 1986), 147, in Jay, 161. For Merleau-Ponty's approach to Cézanne's work see "Cézanne's Doubt," in *Sense and Non-sense*, trans. Hubert L. Dreyfus and Patricia A. Dreyfus (Evanston, Ill., 1964), in Jay, 158 - 161. Martin Jay, *Ibid.*, 159.

¹²⁶Both are instances of the production of meaning as such, and both qualify as human activities. Recent approaches to Mondrian's work, in particular, such as Bois' are grounded on this assumption.

remained ambiguous,¹²⁷ the Brazilian reception of Mondrian's work in the 1960s stands as an early attempt to bridge the gap between two types of apparently dissimilar activities: Mondrian's paintings and Clark's 'propositions.'

Thus I would argue that what is at stake in considering Clark 'against' Mondrian is not the problem of representation, or rather representation as posing a problem, but how the gap between representation and action was to be overcome through different, though related, means. While the *Manifesto Neoconcreto* handled the problem of representation by removing it from the two-dimensional surface, artists like Clark developed it instead in the realm where the distance between the *is* and the *as if*, that is, the distance between the 'real' and its representation, disappears because no such distance can be established between the real world and the body of experience. Mondrian's was likewise an attempt to overturn the opposition between the realm of the 'real' and the realm of representation by rendering the production of such a distance impossible in his own paintings. 'Man' is brought *into* the painting by Mondrian as long as the painting is considered a *process*, that is, a site where an activity -of which 'man' partakes through the

¹²⁷In his 1960 article, "Teoria do Não-objeto," Ferreira Gullar stated that the non-object (such as Clark's *Bichos*) 'presented' itself founding its own signification. According to him, Mondrian had had difficulties escaping the order of representation (the lines could be read against a background), and consequently his paintings did not communicate with the external world. In *Projeto Construtivo Brasileiro Na Arte 1950-62*, 91 - 92. Nevertheless, in 1962 Ferreira Gullar would contend that the problem of representation could not be resolved on perceptual grounds, so it had to be replaced by that of signification. By this time, the Brazilian reception of Mondrian had deepened: "... vision is constituted by the sum of the whole body [an aspect which] was already there in Mondrian." See "Arte Neoconcreta uma Contribuição Brasileira." Ibid., 117 - 118.

production of meaning- unfolds.¹²⁸ This is what Ferreira Gullar meant when he stated: "It is useless to see in Mondrian the destructor of the surface, the plane and the line, if we do not consider the new space that destruction constructed."¹²⁹ Furthermore, Ferreira Gullar's claim that Mondrian's works, as spaces empty of 'pictorial space,' reclaimed a new sense¹³⁰, partakes of that type of integration into the world so much privileged by Damisch and Bois in Mondrian's works. For Damisch and Bois Mondrian's paintings 'mean' not in terms of what they show, but rather in terms of how they show what they show and what they do. This space is the space of signification, in which the elements that constitute a painting - signs - are no longer aligned to produce an illusion, but rather to bring about processes which do not provide the viewer with a referent. Mondrian particularly achieved this through a very reduced system of signs, vertical and horizontal lines and color planes, which could produce an endless number of different configurations, becoming, as Ferreira Gullar put it in 1959, "a vehicle for the imagination."¹³¹

SECTION V Mapping Out the Body of Performance

¹²⁸Bois, "New York City I, 1942," *Cahiers du musée d'art moderne*, 15 (Paris, 1985), 85.

¹²⁹Ferreira Gullar, "Manifesto Neoconcreto," 80-81.

¹³⁰"Lygia Clark: Uma Experiencia Radical 1954 - 1958," 1958, from *Lygia Clark* (Funarte, Rio de Janeiro, 1977), 11.

¹³¹"Manifesto Neoconcreto," 83. This reminds us of Damisch's claim that the study of Mondrian's work was "an invitation to *create* under its most concrete aspects" since it is equal to and different from the discourse dealing with it. *Ibid.*, 134 - 135. Nevertheless, as much as the art historian is invited to create from this 'theoretical' model through his/her own writing, so does the artist through his/her own artistic production, as was Clark's case.

At this point it becomes clear that Clark's *Bichos* addressed the problem of space no longer as one that needed to be 'approached' on visual grounds, but rather as a corporeal space of experience. Furthermore, it becomes clear that the Brazilian reception of Merleau-Ponty's phenomenological approach to perception as processes undergone by the lived, 'acting' body which produce meaning found echo in the *Bichos* 'transformation of the passive term 'space' into an activity of spatialization.'¹³² The activity that has occupied us to this point is the structuralist activity, as Roland Barthes put it in his text 1964 "L'activité structuraliste."¹³³ For the art historian, the structuralist approach to the construction of meaning entails recomposing the 'object' of enquiry in order to make certain functions appear. For the artist, it entails the articulation of an 'object,' a painting in Mondrian's case and the *Bichos* in Clark's. As has been noted, some art historians have analyzed the rules of association followed by Mondrian, leading to the discussion of the grid as an example of articulation. Yet, until now, the *Bichos* 'objecthood' as well as the rules of association that render it intelligible as an 'object' have remained obscure. This is so despite Ferreira Gullar's urgent call between 1960 and 1962 for a conceptual language that would explain the *Bichos*' operational field.

Our task, thus, is to find a language that will do the *Bichos* justice and to establish where its "objecthood" rests. I contend that

¹³²Merleau-Ponty's phenomenological apprehension, which in several ways was opposed an "optical" interpretation of the world, provided Ferreira Gullar and Clark with a conceptual framework to criticize the Brazilian concrete artists' production during the 1950s, which relied on "pure visibility." See Ferreira Gullar's "Da Arte concreta à Arte neoconcreta 1959," in *Projeto Construtivo Brasileiro na Arte 1950 - 1962*, 108 - 113.

¹³³Ibid., 1190.

the subject's corporeality itself and the capacity of the body to produce sense is the new site where structuralist activity needs to be accomplished. We have seen how, in the case of the *Bichos*, the body gradually became the 'space' where representation unfolded as a process by which subjects gain their identity(ies). Corporeality as 'spatialization' grounds the production of knowledge about the world and the subject him/herself. It is in light of the structuralist approach to the problem of representation that Clark's *Bichos* can be said to be spatial strategies having meaning in relation to Mondrian's work and *against* it. Indeed, Mondrian's work can be considered as one of the conditions of the *Bichos* appearance¹³⁴ Taken as spatial strategies to overcome the constraints by which painting could not fully escape (the realm of pictorial representation and its alienation from the viewer's world that), each of the *Bichos* must be understood in terms of the "performativity of the lived body". Clark's mobilization of the performative aspects of the lived body is

¹³⁴In his essay "Painting as Model" Yve-Alain Bois outlines what he has identified as the four *models* - perceptive, technical, symbolic, and strategic - developed by Damisch in his book *Fenêtre jaune cadmium*. Damisch attempts to approach painting as a theoretical practice, that is, operating in relation to discourse and carrying out a cultural task of its own for the interpretation of the world (symbolic). Damisch's work was informed by Lévi-Strauss structural approach according to which a work: First, has significance depending on its position and its value within a lived and stratified field, as well as by what it is not and by what it opposes; second, is circumscribed within a set of rules. This was the structural or strategic nature of signification (with its power stakes) which art historians, according to Lévi-Strauss failed to understand (a remark not entirely deserved, though true in some instances). Merleau-Ponty's approach to the problem of perception might have influenced Damisch's work as well, especially with regards to the latter's apprehension of form. Damisch considers perception to be bound up with the texture of things, drawing simultaneously on all our senses in accordance with phenomenological understanding, rather than as a geometric outline. See Bois, 129 - 135. Damisch's articulation of these two methodological approaches to knowledge serves as an instance of what was taking place in Ferreira Gullar's own writings by 1962.

the productive aspect at play in the reception of Mondrian's work.¹³⁵ Positing the human body *of experience* as the new signifying space entails rethinking the issue of representation anew. The *Bichos* are not to perform as 'mirrors' but as sites where the social and cultural being is formulated through displacement, deferral, and migratory fixities. Inasmuch as they are an attempt to overcome the object/subject dichotomy, they target the body/self(mind) dichotomy from the phenomenological ground itself.

Ferreira Gullar's reception of Clark's *Bichos* provides an entry point for us to the elaborations on the lived body's processes of representation as they have been developed in recent years in the field of performance. In this field notions from the field of linguistics and Lacanian psychoanalysis have been transposed onto questions of representation, identity, and human *agency*. During the 1959-1962 period, Ferreira Gullar provided the elements that would precipitate the shift in the object/subject relationship ruling art appreciation in the Brazilian context up until then, and that would be fully realized in Clark's *Bichos*. First, the *Bichos*' most important constitutive element was the participant's own experience, both at the physical

¹³⁵Although the actual conditions of reception with respect to issues such as race, gender, and class will not be tackled, I hope this will serve as a preliminary exercise to open a path for studies addressing questions such as: What did these works do socially? How did they mobilize the participant's experience depending on race? Gender? Class? Whose experience was ultimately mobilized? This will have to be attempted, despite Ronaldo Brito's warning about the major obstacles to be faced by one aiming at doing a study of the reception of a cultural manifestation in the Brazilian context: "...contrary to the powerful cultures which obtain continuity and build around themselves broad protection mechanisms, producing history and impressing concepts in all of its manifestations, those cultures with colonial origins are not strong enough to establish a dynamic of its own. They confine themselves to the very environment in which they emerged, residual and fragmentary, and their inscription is left behind for future generations as a mere trace. Even at best, the Brazilian production occurs ... as *diarrhea*." Brito, 114.

and psychic level.¹³⁶ Second, being "only potentiality," the *Bichos* were actualized by the human gesture.¹³⁷ Third, only through the participant's action could a neoconcrete works such as the *Bichos* be revealed in all its extension.¹³⁸ According to Ferreira Gullar, none of the existing categories of art available until then were suitable to speak the *Bichos* in ways which seemed suitable to their nature. Yet, neither Ferreira Gullar nor those art historians who have been attracted by Clark's production have undertaken the task of conceptualizing the *Bicho* in ways that express its revolutionary quality and full potentiality. The body at play in the unfolding of the *Bichos* has likewise been ignored, an omission which puts into evidence the lack of understanding of Clark's early 1960s production.

I want to argue that the *Bichos'* most distinctive and productive quality was its mediation on the problem of space and its disclosure of a new space, that of corporeal spatialization. Mapping out the notion of performance is my response to Ferreira Gullar's call for a category to fully speak the *Bichos'* operations. Thus, the object of our investigation are not the *Bichos* as they appear to the eye, but rather, the corporeal spatialization by which the experience *Bicho* is mobilized. Its 'being' is to be found in its 'engaging' quality, its only *being* is through that 'engaging' process.

¹³⁶The neoconcrete works such as Clark's were, according to Ferreira Gullar, addressing man in his intimacy through the 'vivencia', involving much more than a stimulus/reaction mechanism. "Da Arte concreta à Arte neoconcreta," in *Projeto Construtivo Brasileiro na Arte 1950 - 1962*, 112.

¹³⁷Ferreira Gullar, "Teoria do Não-objeto," in *Projeto Construtivo Brasileiro na Arte 1950 - 1962*, 94.

¹³⁸Ferreira Gullar, "Arte Neoconcreta uma contribuição brasileira," in *Projeto Construtivo Brasileiro na Arte 1950 - 1962*, 122.

Another important aspect of our reading of Clark's position 'against' Mondrian through the *Bichos* is the Brazilian reception of Merleau-Ponty's phenomenology. Merleau-Ponty's elaborations on the body of experience are manifested in all their scope in the *Bichos'* acknowledgement of the participant's corporeality and the body's participation in the problem of representation as it is posed by linguistics. Merleau-Ponty's emphasis on incarnated perceiving mind¹³⁹ and his belief that structuration was an intentional phenomenon requiring the body¹⁴⁰ were two aspects of his broader contribution to the recorporealization of the cognitive subject, a general trend recuperated by authors advocating dialectical structuralism in the last fifteen years. Likewise, although phenomenology has been criticized by authors such as Jean-François Lyotard and Jacques Derrida as a theory of the subject that neglects and even obscures the true ground of Being, that is, language,¹⁴¹ Merleau-Ponty's position in this respect was strikingly close to that of dialectical structuralism, or post-structuralism, as it appears in the writings of Jacques Lacan, Michel Foucault, Julia Kristeva, and both Jean-François Lyotard and Jacques Derrida themselves. According to Martin Jay, Merleau-Ponty's appropriation of linguistic theory was partial, entailing an acknowledgment of the importance of signification which shook his confidence in the role of perception in participation in the world's meaningfulness. But he never conceptualized perception and language in terms of an opposition or

¹³⁹*The Primacy of Perception*, 3-4

¹⁴⁰See Jay, 301-2.

¹⁴¹Émile Benveniste, *Problems in General Linguistics*, vol I., trans. M.E. Meek (University of Miami Press, Coral Gables, 1971), 224. Lyotard, Irigaray, among others, as well, according to Jay. Ibid., 326-7.

a negation.¹⁴² For instance, in *The Visible and the Invisible* he wrote: "Meaning is *invisible*, but the invisible is not the contrary of the visible: the visible itself has an invisible inner framework [...] and the in-visible is the secret counterpart of the visible."¹⁴³ Thus, according to Jay, the lived perceiving body Merleau-Ponty advocated did not entail a realist epistemology of "the outside spectator," that is, a human being looking at the world¹⁴⁴, but rather, an intertwining of both formal structure and subjective meaning working to break away from their traditionally oppositional character.¹⁴⁵

In *Phenomenology of Perception*, Merleau-Ponty developed further the notion of the lived body of experience which was not reducible either to "the outside spectator," nor to an image observable from within.¹⁴⁶ The lived body and the environment were interlinked: the lived experience of 'being with the other' was an ontological prerequisite that undermined the alienation of subject and object from each other. This entailed acknowledgment of the subject's configuration *through* and *with* the other as a process advocated too by late dialectical structuralism. Thus, for Merleau-Ponty the body of experience which articulated signification. Nevertheless, one must be attentive to the fact that the knowledge being produced is attained *only through* representation and through the myriad moments constituting experience. Merleau-Ponty's transformation of the object/subject relationship into one of intersubjectivity and his emphasis on the role played by the lived

¹⁴²Jay, *Ibid.*, 323.

¹⁴³Merleau-Ponty, *The Visible and the Invisible*, 215, quoted in Jay, *Ibid.*, 324-5.

¹⁴⁴Merleau-Ponty, *The Structure of Behavior*, 162, in Jay, 302.

¹⁴⁵*Ibid.*, 224, in Jay, 302.

¹⁴⁶Merleau-Ponty, *Phenomenology of Perception*, 268, in Jay, 311.

body of experience in the production of meaning were assimilated into the Brazilian reception of Mondrian's work through works such as Lygia Clark's.

We have arrived at this point of our investigation into the *Bichos* by gradually building up a supporting structure on which they might, at least conceptually, rest. Yet the reader may wonder where these creatures are in all our wonderland of concepts, textual references, contexts, and lucubrations. The *Bichos'* apparently evasive nature might have impressed a cautious reader as much as it has surprised this author. The question: "But, where are the *Bichos*?" haunts these pages. Indeed, although our description of the *Bichos* has gradually and methodically evolved as a drama in five acts, no *Bicho* has revealed itself dramatically, that is, in all its materiality. On the contrary, it remains a vague substance to the mind's eye, and most probably to all the other senses, which are most probably crushed under a sixty-page dissertation. Yet is it not the writer's responsibility to make up for the inevitable sense of lack arising from this transposition from one medium to another by using textual devices that, hopefully, will communicate some of the 'object's' sensual aspects to the reader? What happened then? Why didn't this story bring the *Bichos* to life? Did this narrator fail to observe the rules of the game, the art historian's game, to *represent* in words, or better, articulate in the best of the structuralist spirit, that which is given to the senses? Is this apparent failure indicative of some creative circumstance involving the *Bicho* in ways never revealed up until these text started to reveal itself both to the reader and the

writer? Can this be a productive failure from Clark's part, as well as from my own? How might it be so?

Throughout these pages two series of *Bichos* have had to be reconciled: the ones belonging to the past that feed the historical imagination, and the ones being produced through the present discussion. This apparent back and forth movement has made the *Bichos* appear both as a collage of metallic surfaces and unfolding structures, and as undefinable and evasive creatures waiting to gain life and acquire sense for us. Yet, although the *Bichos* that belong to the past sustain our historical imagination, it is the *Bichos* that I am creating that guide and holds together the present enquiry into Clark's development of a spatial strategy. The problem for us seems to be the *Bichos*' materiality itself, or rather, its immateriality. The latter quality has accompanied us through our elaborations around an 'object,' rather than the materiality that might have initially moved our curiosity to understand and question its 'presentness'.

While, on the one hand, the *Bichos* appear to be materially visible, on the other, it is that which is invisible in them, their apparent immateriality, their near absence, that attracts our attention. This immateriality in the form of an absence has lead us to discuss the *Bichos*' ontological status. The missing body of experience, the lived body of experience is what the *Bichos* call for in order to fully be. Ultimately, it is in the action prompted by this mysterious and evasive metallic devices that a glimpse of their 'objecthood' is made visible to us. Despite the *Bichos*' apparent materiality, i.e. metallic plates attached to each other with hinges which the participant can unfold and fold over, the corporeal space of

experience and the different processes undergone by the lived 'acting'/'interacting' body constitutes the *Bichos*' materiality. The absence/presence dichotomy, that is, materiality and immateriality, are inevitably interconnected and together secure a contingent identity for the *Bichos*. As a corporeal spatializing activity, the *Bichos* renounce to privilege one side of the dichotomy over the other; they privilege the sense of contingency and unfixity which mark them as provisional entities. Consequently, the 'matter' of our concern is the *activity of spatialization* that is carried out *on* and *through* the subject's corporeality itself, as well as the body's capacity to make sense out of the world and to engage with it. The *Bicho* can only *be* in the present tense and always as an ongoing interactive act involving both the 'object' and the 'subject' which nevertheless *are* in their interdependence. This ongoing act constitutes the *Bicho's* capacity to represent a living body, that is, the body of performance.

The notion of performance as it has been developed by Judith Butler in her 1993 book *Bodies That Matter* and carried into the field of the art criticism by Peggy Phelan, resides both in the presence of living bodies and in the interplay of visibility and disappearance those bodies must undergo in order to address the present. Yet, although it is grounded on an aesthetics of 'presence,' disappearance and memory seem to haunt the notion of performance as an art form resting upon visibility and materiality. As Peggy Phelan observes: "the very effort to make the body appear involves the addition of something other than 'the body' [...] the body remains unseen as 'in itself it really is'."¹⁴⁷ Judith Butler addresses such

¹⁴⁷Peggy Phelan. *Unmarked: The Politics of Performance* (Routledge, New

failure of the mimetic function in relation to the constitution of bodies: when one attempts to approach them in their materiality, they tend "to indicate a world beyond their own boundaries, so that a *movement of boundary* itself appears to be central to what 'bodies' are."¹⁴⁸ Thus, the 'body' of performance is a never entirely available body both for the performer and for the viewer. It is apprehended through excess or through lack and always remains unseen as "in itself it really is."

It is against this conceptual background that Clark's *Bichos* can be apprehended as having already opened up the problem of the signifying bodies of performance, whose ontological nature is representation without reproduction.¹⁴⁹ The *Bichos* do not secure the body of experience as a fully coherent one, but rather, make evident the degree of openendedness that constitutes them through an ongoing act. Understood in terms of engagement, they do not promise anything. Rather, they take everything from the participant in order to continually renovate themselves into what they not-yet are.

The body that manifests itself through the *Bicho* is a body of *action*. It mobilizes of the notions of discontinuity, flux, and mutability. The *Bicho*, the one sustaining our historical imagination, had the capacity to contest the simulacrum of completeness and wholeness that until the 1960s had characterized canonical approaches to the object and the subject.¹⁵⁰ Yet, now and as much as

York, 1993), 150.

¹⁴⁸Judith Butler, *Bodies that Matter: On the Discursive Limits of "Sex."* (Routledge, New York, 1993), ix.

¹⁴⁹According to Phelan, *Ibid.*, 3, 148.

¹⁵⁰Perhaps in ways which could not yet have been perceived by Clark or by Ferreira Gullar, further elaborations on the subject were to be carried out in Brazil during the 1960s and especially the 1970s and 80s. Nevertheless, by 1959

back then, the participant's whole engagement is required. Otherwise, the human actor is left with the unbearable partial knowledge when one sense is privileged over the others. During the interaction, the participant's action is encouraged in order to unfold the individual's own sense of being. What the participant encounters is his or her own self-openedness due to the impossibility of securing a fixed identity for the new self-configuration constructed through action. While interacting with the metallic device, the participant faces the reality that neither is interiority privileged over exteriority, nor is the visible over the invisible, or the whole over the part. His/her inability to grasp each new provisional entity as a whole rests on that disruption of both sides of the dichotomy. Furthermore, in order to grasp the experience as a whole (a contingent one nevertheless) the participant has to recall all previous configurations relying on memory: the limitations/possibilities offered by the constant cancellation of a given configuration is necessary in order to bring about another one. And it is through this renovation that the horizon of futurity for the emergent *Bicho*/participant entity both through the senses and memory is opened up as a process of structuration.¹⁵¹ As we know, structuration is about certainty as much as it is about evasiveness. According to Ferreira Gullar this particular double quality informed the Brazilian notion of '*vivencia*' or experience.¹⁵²

when Clark created the first *Bichos* phenomenology was already providing some grounds for the contestation of completeness and wholeness to the extent that experience was to be viewed in terms of the production of meaning.

¹⁵¹Lygia Clark declared in an interview that the *Bichos* appeared perverse and indecent to a visitor to an exhibition in the early 1960s. See Fernando Cocchiarale and A.G. Geiger, *Abstracionismo Geometrico e Informal: A Vanguarda Brasileira nos Anos Cinquentas* (Funarte, Rio de Janeiro, 1987), 150.

¹⁵²"...the spectator's experience never finishes with an explicit form, but is

Through this double quality, '*vivencia*' contested the simulacrum of completeness and wholeness which had characterized traditional perceptions of the work of art and the subject of experience until the 1960s which remains influential today.

As a ground for a '*vivencia*,' in Brazil the *Bichos* opened up the question of artistic production and reception challenging artists and critics to directly address the notion of the production of meaning. The *Bichos* did this by focusing on the subject of experience - or rather, the body - as the site where such textual activity was to be enacted and sustained. They structured the 'body' through experience, unlimited and contingent, which meant that there was a process at play in the foundation of the 'object' which ultimately would never appear as being finished and complete.

The body was brought in by each of the *Bichos* as the 'object' of representation. The *Bichos*' object/subject interrelatedness founded a new, 'special' object, one which was not a fixed 'whole' but a sum of its parts, and even, an 'ever-provisional' one which appeared never to be available in full for inspection/experience. This must be seen as an attempt to resolve the object/subject opposition, which presupposed two fully distinct and exclusionary entities, the work of art and the spectator/observer, each having a 'life' of their own securing the traditional spectatorial position.

The 'being' put forward by Clark's *Bichos* always *is* in relation to a sequence of 'actions' which despite being connected, always obliterated each other so that the subject 'known' through the *Bichos*

precisely that succession of mirages promising each other in constant fugue." Ferreira Gullar, "Arte Neoconcreta uma contribuição brasileira," 128.

is always articulated *against* what is not, the past that can only be recalled through memory. No identity relationship can be established between the 'object' and what that object *is* throughout the experience that constitutes it as an unfinished entity. Thus, with respect to the *Bicho*, the binary signifier/signified is rather a pluri-dimensional phenomenon in which neither the signifier nor the signified is fully secured even though certain structuring rules hold it together. Like any representative structure it thus conveys more than it intends and is unable to present itself as a totalizing entity, always haunted by that element of excess.

An important aspect of the production of meaning - and the construction of the subject - proposed by the *Bichos* is their articulation of the "participant's" engagement by subjecting him or her to a specific economy of constraints. The metallic devices activate the play between sets of interrelated elements such as the inside and the outside, the two and three-dimensional forms, the sense of wholeness and incompleteness. They trigger a slippage of surfaces one on top of the other. The constraint governing the unsuspected movements produced by the participant's intervention which makes the apparently flat surface turn into a three-dimensional structure. The dynamic of appearance/disappearance is perpetuated by the slippage of some surfaces on top of others by which a given configuration or form constantly disappears only to reappear as something else. The participant therefore apprehends the object only through his or her own experience. Yet this experience is subject from the start to the sets of rules that, through relations of agreement, contradiction, and conflict, hold the metallic device

together as a structure: experience is brought about within a particular set of constraints. The work unfolds as a space for constructing and construing experience (meaning), as a process through which 'subjects' and 'objects' happen, in history and within given social conditions. Thus the "object's" transparency is not in terms of fixed immanent meaning, but in relation to its 'presentness', to its constant interactive process of actualization.

CONCLUSION

The present essay has attempted to establish a link between Lygia Clark's work and Mondrian's through the transformation of the problem of space and the incorporation into the artistic proposal of the participant's body operated by Clark's 1959-1964 *Bichos* series. This link was made possible by mapping some of the most salient aspects of Merleau-Ponty's corporealization of the production of knowledge that have led us to the notion of performance.

At this point it should be clear that Clark's definition of the space of performance as a representation without reproduction is the point of departure for an ultimate dissolution of the art 'object.' This should be seen as an attempt to reconcile the presence of European constructivism in the Brazilian artistic sphere with the broader politico-cultural sphere. In positing the phenomenological body of experience at the basis of the artistic endeavour, the artist aimed to speak from the Brazilian position. The incorporation of the participant's body into the work, and the formulation of 'the work' as 'action' thus reverberated with a number of salient questions and problems in Brazil at the time. With Lygia Clark's move, the problem of artistic imitation of the foreign in the field of arts was simultaneously addressed and resolved in a form thought to represent a kind of national 'cultural authenticity'. What is important in this respect for us, the public of the 1990s, is not whether Clark's strategies were or were not indeed 'authentic' (meaning 'purely Brazilian' which is in itself a highly misleading position). What is

important, rather, is to acknowledge the productivity of the dialogue she established with 'Mondrian'.

As an instance of performance, the *Bichos* overcome the normative aspects at play in the constitution of a subject according to a single and normative experience. Following Judith Butler's notion of performativity, this could be called a reiterative and citational practice which produces a unified subject.¹⁵³ Through the process the *Bichos* invoke the subject and the object. Both of them are constructed through experience at once and not as distinct entities. But inasmuch as participants affirm themselves as subjects of experience - affirm their own identities by identifying with an openended process - the *Bichos* partake in a disavowal or a foreclosure since it operates as an exclusionary matrix. The *Bicho* materializes a subject/object through the operations of negation, a necessary negation, designating unlivable, invisible, and uninhabitable zones. As Butler has pointed out, this zone is required for the constitution of the subject.¹⁵⁴ The abject being, that dimension of experience that is not yet, that lies in the future, or that is simply left unacknowledged by the participant, constitutes the outside domain of experience and the *Bicho* itself. Perhaps it is at this level that the notions of experience and perception are to be problematized, especially with respect to the notion of '*participação*' at which Clark's own practice is pointing out. Participation, as a notion as much as a living condition, cannot rest on the reproduction of a single position for all the subjects.

¹⁵³*Bodies That Matter*, 2.

¹⁵⁴*Ibid.*, 3.

Although experience is 'something' collectively shared, it is multiple and conditioned by gender, race, and class, three aspects that by no means can be disregarded in the Brazilian case. Not all subjects are equally positioned with respect to the structures of power: thus participation *per se*, as much as experience, has to be addressed with the specificities provided by the subject's context. But if the notion of participation as enunciated by national politicians and intellectuals in Brazil often seemed reductionist, fabricating a position designated *a priori* for the subject, the *Bichos* tried to disrupt this pre-defined position by continually rearticulating the very terms of its own - as much as the participant's - legitimacy and intelligibility. Through their changing nature and the reiterative processes at play, the *Bichos* mobilized a space of *dis*identification, a space for instability and contestation of its own 'being'.

The *Bichos* functioned as a critique of previous appropriations of artistic forms in the Brazilian context and aimed at securing a critical position with respect to the notion of experience and the sense of participation they sought to mobilize. They were a product of a crisis in the Brazilian art world and consolidated it by exploring the possibilities opened up in and by the constrained assumption of the experience of 'being' for a Brazilian subject.¹⁵⁵ The failure of the mimetic function in performance, as it was posed by the *Bichos*, offered that necessary space where permanent reconfiguration becomes the failure's productivity, the gap that enables new orders, new forms of 'being,' and new experiences of the world and the self

¹⁵⁵It is in this sense that, according to Butler, the sense of agency can be conceived. Ibid., 12

to unfold. One question nevertheless comes to mind: How did the "new space as reconfiguration" manifest itself against the Brazilian broader cultural atmosphere, particularly with respect to its colonial past or even populist past (and present)?

As Ferreira Gullar would confirm in 1989, artists like Clark were concerned to break away from the process of cultural 'importation' which had been identified as a negative feature of Brazilian culture, resulting from its colonial history.¹⁵⁶ Their attempt to liberate artistic production from the closed circle of 'imitation' and 'alienation' was to be accomplished by liberating the 'alienated' subject through the opening proffered by phenomenology, a path that seemed compatible with movements to increase '*participação*' as a form of political action of the people. The reception of Mondrian's work by artists and critics like Ferreira Gullar and Clark served a double purpose. First, it legitimized their interventions within the field of Brazilian contemporary art - by returning to one of the 'origins' of the constructivist tradition. Second, the reception of Mondrian's work provided a space to rework 'foreign' ideas so that the element of '*brasilidade*' would prevail. Paradoxically, this was achieved through the reception of Merleau-Ponty's work, which also responded to current Brazilian needs both at the social and the aesthetic levels. Thus, their attempt was not so much to reconstruct two conceptual systems, neoplasticism and phenomenology, on the basis of local social processes but rather to bridge the *lived* gap

¹⁵⁶In Maria Alice Milliet, 189.

between the Brazilian world of 'art' and Brazilian everyday life through the lived body of experience itself.¹⁵⁷

Clark's contribution to the cultural questions of her time was actualized by the *Bichos*' dialogue with the issue of '*participação*'. Through her artistic practice she herself sought to contribute to the emergence of the 'new' Brazilian subject, authentic and self-empowering, connected to his or her time and place. This was consonant with the displacement of the artist's body in order to privilege the participant's body of action. With this step, Clark was giving up the artist's authority allowing the participant to occupy the artist's authoritative place, and restoring the act of creation back to the one who was willing to engage with it.

It is important to stress that my approaching Lygia Clark's 1959-64 production 'against' the reception of Mondrian's work informed by Merleau-Ponty's phenomenology is not about a search for origins so as to legitimate her practice. On the contrary, this exploration is about identifying that very moment in which the rules governing a particular approach to the problem of visual representation (neoplasticism in this case) ceased to be reproduced by an influential Brazilian artist. Second, it is about establishing what the displacement brought about by Clark's works mobilized. And third, it is about how such displacement was made possible by

¹⁵⁷As Roberto Schwarz has pointed out, a fatal consequence of Brazilian cultural dependency is that reality has traditionally been interpreted with conceptual systems which have been created elsewhere and are based on other social processes. Such libertarian ideologies, as he calls them, only stop being 'ideas out of place' when they are reconstructed on the basis of local processes. The 1950s and 1960s were two decades during which the issue of 'cultural imitation' played an important role in Brazilian cultural production. Whether this group of artists and critics were able to achieve such fusion is something that still needs to be explored.

interaction between the form the Brazilian reception of Mondrian took in Clark's work and the cultural questions informing and conditioning her artistic practice.

BIBLIOGRAPHY

ON LYGIA CLARK

II Bienal do Museu de Arte Moderna de São Paulo, cat. exh. (Edição de Arte e a Arquitetura, 1953), pp. 190 - 193.

Amaral, Aracy. *Arte pare quê? A preocupação social na arte brasileira 1930 - 1970* (Nobel, São Paulo, 1984).

Ayala, Walimir. "The Beasts: pour Lygia Clark, à propos de ses 'bêtes'," in *Signals* (London 1965), p. 4 - 5.

Bense, Max. "Lygia Clark's Variable Objects," in *Signals*, cat. of exh. (London, April - May 1965), p. 10.

Brett, Guy. "Lygia Clark: The Borderline Between Art and Life," in *Third Text*, 1 (Autumn 1987), pp. 65 - 94.

_____. "Lygia Clark: In Search of the Body," in *Art in America* (July 1994), pp. 56 - 63, 108.

Brito, Ronaldo. *Néoconcretismo: Vértice e Ruptura* (Funarte, Rio de Janeiro, 1985).

Bois, Yve-Alain. "Nostalgia of the Body: Lygia Clark," collection of the writings of Lygia Clark and *Neoconcrete Manifesto* translated from the Portuguese, with an introduction by Bois, in *October* 69 (Summer 1994), pp. 85 - 109.

Clark, Lygia, "A Morte do Plano, 1960", in *Lygia Clark* (Funarte, Rio de Janeiro, 1980), p. 13. Also in *Rhobo* 1, vol. 4 (Paris, 1960), p. 14.

_____, "Do Ato, 1965", in *Lygia Clark* (Funarte, Rio de Janeiro, 1980), p. 23 - 24. Also in *Rhobo* 1, vol. 4 (Paris, 1965), p. 17.

_____, "Os Bichos, 1960," in *Lygia Clark* (Funarte, Rio de Janeiro, 1980), p. 17. Also in *Projeto Construtivo Brasileiro Na Arte (1950 - 1962)* (Funarte, Rio de Janeiro, 1977), p. 248.

Cocchiarale, F. and A.G. Geiger, *Abstracionismo Geométrico e Informal: A Vanguarda Brasileira nos Anos Cinquenta* (Funarte, Rio de Janeiro, 1987).

David, Catherine, "El Gran Laberinto," in *Hélio Oiticica* (Galerie Nationale du Jeu de Paume, Paris, 1992), pp. 248 - 259.

Gullar, Ferreira, "Arte concreta," *Jornal do Brasil* (25-06-1960), in *Projeto Construtivo Brasileiro Na Arte (1950 - 1962)* (Funarte, Rio de Janeiro, 1977), pp. 105 - 107.

_____, "Arte neoconcreta uma contribuição brasileira," *Crítica de Arte* 1 (Rio de Janeiro, 1962), in *Projeto Construtivo Brasileiro Na Arte (1950 - 1962)* (Funarte, Rio de Janeiro, 1977), pp. 114 - 129.

_____, "Da Arte concreta à Arte neoconcreta," *Jornal do Brasil* (18-07-1959), in *Projeto Construtivo Brasileiro Na Arte (1950-1962)* (Funarte, Rio de Janeiro, 1977), pp. 108 - 113.

_____. "Lygia Clark: Uma experiência radical (1954 - 1958)," 1958, in *Lygia Clark* (Funarte, Rio de Janeiro, 1980), pp. 7 - 12.

_____. "Lygia entre o brinquedo e a máquina," *Revista Arquitetura* 30 (Rio de Janeiro, 1964), in *Projeto Construtivo Brasileiro Na Arte (1950 - 1962)* (Funarte, Rio de Janeiro, 1977), pp. 255 - 256.

_____. "Manifesto Neoconcreto," 1959, in *Projeto Construtivo Brasileiro Na Arte (1950 - 1962)* (Funarte, Rio de Janeiro, 1977), pp. 80 - 1.

_____. "Teoria do Não-Objeto," *Suplemento Dominical do Jornal do Brasil* (Rio de Janeiro, 1960), in *Projeto Construtivo Brasileiro Na Arte (1950 - 1962)* (Funarte, Rio de Janeiro, 1977), pp. 85 - 94.

Hélio Oiticica (Galerie nationale du Jeu de Paume, Paris, 1992).

Milliet, Maria Alice, *Lygia Clark: Obra-Trajeto* (Edusp, São Paulo, 1992).

Oiticica, Hélio, "21 abril 1961," *Aspiro ao Grande Labirinto* (Ed. Roçco, Rio de Janeiro, 1986), in *Hélio Oiticica* (Galerie nationale du Jeu de Paume, Paris, 1992), p. 44.

Pedrosa, Mário, "Significação de Lygia Clark," 1960, in *Lygia Clark* (Funarte, Rio de Janeiro, 1980), pp. 14 - 21. Also in *Projeto Construtivo Brasileiro Na Arte (1950 - 1962)* (Funarte, Rio de Janeiro, 1977), p. 249 - 254.

Projeto Construtivo Brasileiro Na Arte (1950 - 1962) (Funarte, Rio de Janeiro, 1977).

ON PIET MONDRIAN

Bill, Max, "Composition I with Blue and Yellow 1925, by Piet Mondrian," Marion Wolf, trans., in *Piet Mondrian 1872 - 1944, Centennial Exhibition* (Solomon R. G. Museum, New York, 1971), pp. 74 - 75.

Bois, Yve-Alain. "Du projet au procès," in Yve-Alain Bois, *L'Atelier de Mondrian: Recherches et dessins* (Éditions Macula, Paris, 1980), pp. 26 - 43.

_____. "Monographs," (book review) *Art in America* (September 1986), pp. 17, 19.

_____. "New York City I, 1942: De Piet Mondrian," in *Cahiers du musée d'art moderne* 15 (Paris, 1985), pp. 60 - 85, and *Critical Inquiry* (Winter, 1988), pp. 244 - 277.

_____. *Painting as Model* (MIT Press, Cambridge, Mass., 1990).

_____. "Painting as Model," *October* (MIT Press, Summer 1986), pp. 125 - 137.

_____. "The Iconoclast," in *Piet Mondrian: 1872-1944*, cat. of exh. (The Solomon R. Guggenheim Museum, New York, 1971), pp. 313 - 372.

Buchloch, Benjamin H. D., "Social Silence," *Artforum* (October 1995), pp. 89 - 91, 126.

Clay, Jean, "Pollock, Mondrian, Seurat: la profondeur plate," in Hans Namuth, *L'Atelier de Jackson Pollock* (Éditions Macula, Paris, 1978), pp. 9 - 24.

Damisch, Hubert, "L'éveil du regard," (1958), in *Fênetre jaune cadmium, ou, Les dessous de la peinture* (Éditions du Seuil, Paris, 1984), pp. 54 - 72.

Holtzman, Harry and Martin S. James (eds. and trans.), *The New Art - The New Life: The Collected Writings of Piet Mondrian* (G.K. Hall & Co., Boston, 1986).

Kermit • Swiler • Champa, *Mondrian Studies* (The University of Chicago Press, Chicago and London, 1985).

Krauss, Rosalind, "Emblèmes ou lexies: le texte photographique," in Hans Namuth, *L'Atelier de Jackson Pollock* (Éditions Macula, Paris, 1978), pp. 24 - 31.

_____, "Grids," in *The Originality of the Avant-garde and Other Modernist Myths* (MIT Press, Cambridge, Mass., 1985), 9 - 22.

McNamara, Andrew, "Between Flux and Certitude: The Grid in Avant-Garde Utopian Thought," in *Art History* 1, vol. 15 (March 1992), pp. 60 - 79.

Mondrian, Piet. "Plastic Art and Pure Plastic Art," (1936), in Harry Holtzman and Martin S. James (eds. and trans.), *The New Art - The New Life: The Collected Writings of Piet Mondrian* (G.K. Hall & Co., Boston, 1986). p. 299.

_____, "Space Determination," in Harry Holtzman and Martin S. James (eds. and trans.), *The New Art - The New Life: The Collected Writings of Piet Mondrian* (G.K. Hall & Co., Boston, 1986). p. 385.

_____, "The Realization of Neo-Plasticism in the Distant Future and in Architecture Today," (1922), in Harry Holtzman and Martin S. James (eds. and trans.), *The New Art - The New Life: The Collected Writings of Piet Mondrian* (G.K. Hall & Co., Boston, 1986). p. 168.

Namuth, Hans, *L'Atelier de Jackson Pollock* (Éditions Macula, Paris, 1978)

Piet Mondrian :1872-1944, (The Solomon R. Guggenheim Museum, New York, 1971).

Piet Mondrian :1872-1944 (Little Brown and Company, 1995).

Schapiro, Meyer, "Mondrian: Order and Randomness in Abstract Painting," in *Modern Art: 19th & 20th Centuries, Selected Papers* (George Braziller Inc., New York, 1978), pp. 233-261.

Troy, Nancy, *The De Stijl Environment* (The MIT Press, Cambridge, Massachusetts, 1983).

THEORETICAL SUPPORT

Barthes, Roland, "The Structuralist Activity," *Essais Critiques*, 1964, reprinted in Hazard Adams, *Critical Theory Since Plato* (Harcourt Brau Jovanovich, New York, 1971), pp. 1190 - 1192.

Benveniste, Emile, *Problems in General Linguistics*, I, M.E. Meek, trans. (University of Miami Press, Coral Gables, 1971).

Bill, Max, "De la surface à l'espace," *XXe siècle*, 2 (Paris, 1952), pp. 59 - 62.

Butler, Judith, *Bodies that Matter: On the Discursive Limits of "Sex"* (Routledge, New York, 1993).

_____, "Sexual Ideology and Phenomenological Description: A Feminist Critique of Merleau-Ponty's Phenomenology of Perception," (1981), in *The Thinking Muse: Feminism and Modern French Philosophy*, Jeffner Allen and Iris Marion Young (eds.) (Indiana University Press, Bloomington, 1989), pp. 85 - 100.

Edie, James M., *Merleau-Ponty's Philosophy of Language: Structuralism and Dialectics* (Center for Advanced Research in Phenomenology & University Press of America, Washington, D.C., 1987)

Ferreira Gullar, *Cultura posta em questão* (Editôra Civilização Brasileira, S.A., Rio de Janeiro, 1965).

Grosz, Elizabeth, "The Body of Signification," in *Abjection, Melancholia, and Love: The Work of Julia Kristeva*, John Fletcher and Andrew Benjamin (eds.) (Routledge, New York, 1990), pp. 80 - 103.

_____, *Volatile Bodies: Toward a Corporeal Feminism* (Indiana University Press, Bloomington and Indianapolis, 1994).

Guilbault, Serge, *How New York Stole The Idea of Modern Art* (University of Chicago Press, Chicago, 1983).

Jay, Martin, *Downcast Eyes: The Denigration of Vision in Twentieth-Century French Thought* (University of California Press, Berkeley, 1994).

Jackobson, Roman, *Essais de linguistique générale* (Paris, Minuit, 1963).

Jones, Amelia, *Postmodernism and The En-gendering of Marcel Duchamp* (Cambridge University Press, Cambridge, 1994).

Larsen, Neil, *Reading North by South: On Latin American Literature, Culture, and Politics* (University of Minnesota Press, Minneapolis, 1995).

Merleau-Ponty, Maurice, *Phénoménologie de la perception* (Éditions Gallimard, Paris, 1945).

_____. *Sense and Non-Sense*, Hubert L. Dreyfus and Patricia A. Dreyfus, trans. (Evanston, Ill., 1964)

_____, *The Primacy of Perception* (Northwestern University Press, Evanston, 1963).

_____, *The Structure of Behavior*, Alden L. Fischer trans. (Boston, 1963).

Ortiz, Renato, *Cultura brasileira e identidade nacional* (Brasiliense, São Paulo, 1985).

Phelan, Peggy, *Unmarked: The Politics of Performance* (Routledge, New York, 1993).

Pollock, Griselda, *Vision and Difference: Femininity, Feminism and the Histories of Art* (Routledge, London, 1988).

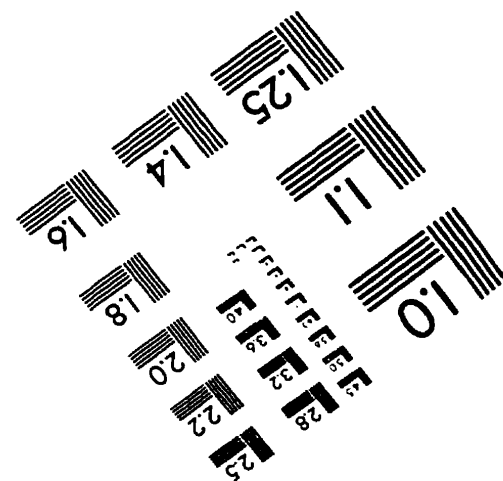
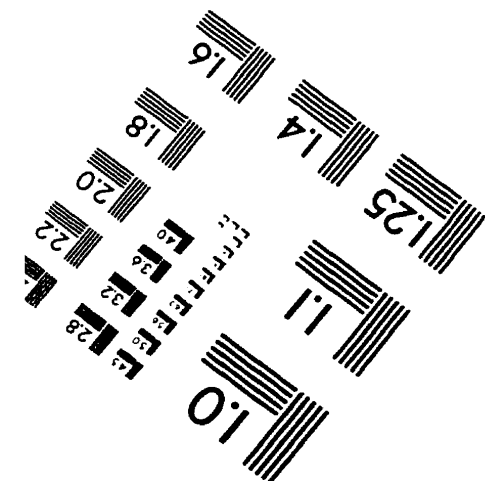
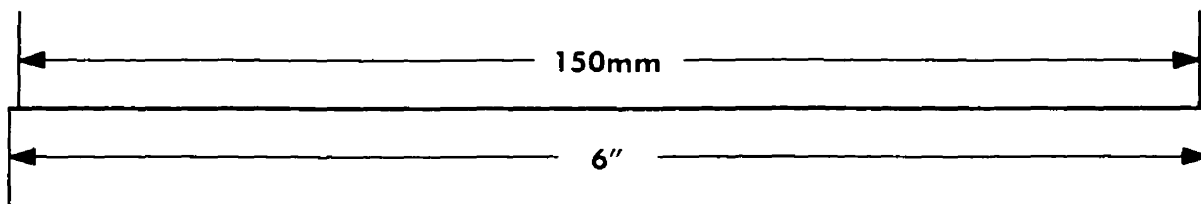
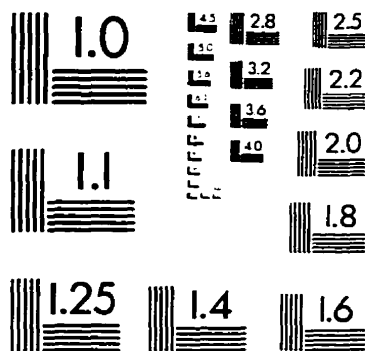
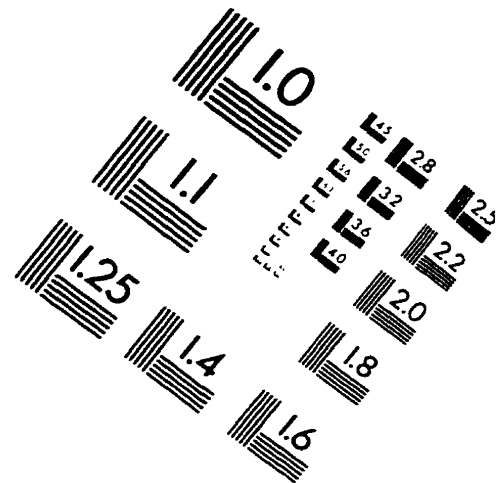
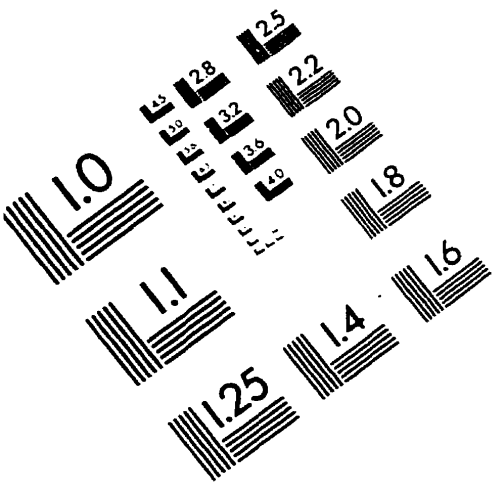
Preziosi, Donald, *Rethinking Art History: Meditations on a Coy Science* (Yale University Press, New Haven and London, 1983).

Rowe, William and Vivian Schelling, *Memory and Modernity: Popular Culture in Latin America* (Verso, London, 1991).

Schwarz, Roberto, "Brazilian Culture: Nationalism by Elimination," (1986), in *Misplaced Ideas: Essays on Brazilian Culture*, John Gledson (ed. and trans.) (Verso, London, 1992), pp. 1 - 18.

_____, *Misplaced Ideas: Essays on Brazilian Culture*, John Gledson (ed. and trans.) (Verso, London, 1992).

IMAGE EVALUATION TEST TARGET (QA-3)



APPLIED IMAGE, Inc
1653 East Main Street
Rochester, NY 14609 USA
Phone: 716/482-0300
Fax: 716/288-5989

© 1993, Applied Image, Inc., All Rights Reserved