



LYGIA CLARK

MoMA

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LYGGIA





# CLARK

THE ABANDONMENT OF ART, 1948-1988

**The Museum of Modern Art, New York**



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LYGIA CLARK:  
A SPACE OPEN TO TIME

CORNELIA H. BUTLER



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1–3. Clark's proposition **A casa é o corpo. Penetração, ovulação, germinação, expulsão** (The house is the body: penetration, ovulation, germination, expulsion), in use at the Venice Biennale, 1968



*As men amplify their power to perceive and respond to suggestions and questions arising in their context, and increase their capacity to enter into dialogue not only with other men but with their world, they become "transitive." Their interests and concerns now extend beyond the simple vital sphere. Transitivity of consciousness makes man "permeable." It leaves him to replace his disengagement from existence with almost total engagement. Existence is a dynamic concept, implying eternal dialogue between man and man, between man and the world, between man and his Creator. It is this dialogue which makes of man an historical being.*

— Paulo Freire, "Society in Transition,"  
*Education for Critical Consciousness*, 1974

*Of the embryo that I am, this joyful matter is also made: the thing. Which is an existence satisfied with its own process, deeply occupied with no more than its own process, and the process vibrates entirely. That piece of thing inside the safe is the secret of the coffer. And the coffer itself is also made of the same secret, the safe holding the jewel of the world, the safe too is made of the same secret.*

— Clarice Lispector,  
*The Passion according to G.H.*, 1963

**I**N 1963, in Rio de Janeiro, the Ukrainian-born Brazilian writer Clarice Lispector wrote a radical work of experimental fiction titled *A Paixão segundo G.H.* (The Passion according to G.H.). Published late the following year, this short novel documents a brief but strange and profound encounter between a woman and a cockroach. The narrator, G.H., who speaks in the first person, is an artist, a sculptor. An upper-middle-class woman, she is alone in her apartment when she enters the room of her former maid and meets the insect, her protagonist. This is the beginning of an emotional and psychological undoing that culminates when G.H. ingests the entrails of the crushed and dying insect, a physical encounter that leads to spiritual revelation and a kind of ecstatic oneness with the beast. "Finally, finally," she writes toward the climax of the encounter,

My casing had really broken and without limit I was. Through not being, I was. To the ends of whatever I was not, I was. Whatever I am not, I am. All shall be within me, if I shall not be; for "I" is just one of the instantaneous spasms of the world.<sup>1</sup>

Lispector wrote what is now seen as her most experimental novel amidst the intellectual ferment of Rio de Janeiro in the early 1960s. Raised in Recife, in the northeast of Brazil, she had moved with her family to Rio in the late 1940s, and by the early 1960s her work was being read by writers such as Simone de Beauvoir, who visited her in



4. *Interior* (Interior), 1951.  
Oil on canvas, 21 5/8 × 13" (55 × 33 cm)

Rio with Jean-Paul Sartre in 1960; the American poet Elizabeth Bishop, who was living in Rio then and translated her work into English; and a young Caetano Veloso, the Bahian musician whose songs and performances would inspire the Tropicália movement in 1967.<sup>2</sup>

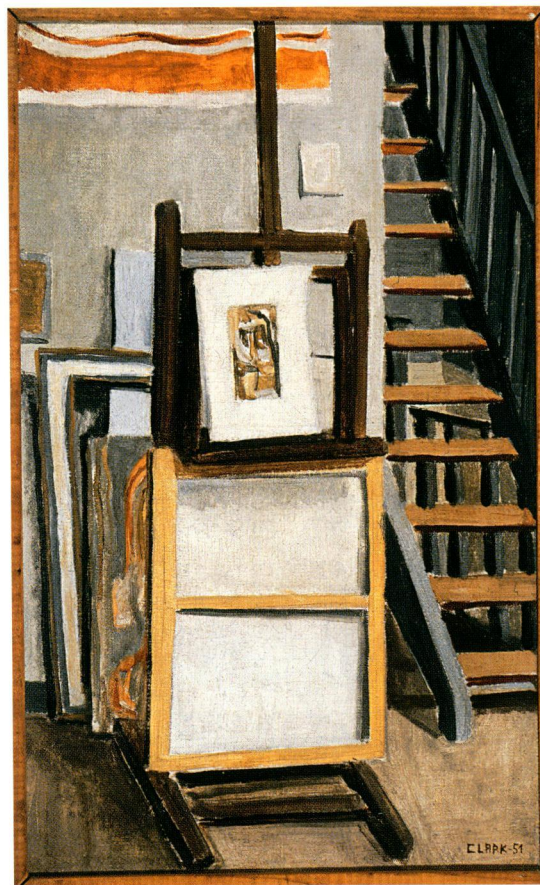
*The Passion of G.H.* received little critical attention at first, though Veloso recalls the shock of Lispector's writing and the liberation implicit within her stark and but suggestive prose.<sup>3</sup> She had narrated an experience hallucinated out of the terrors and absurdities of everyday life in the tense years leading up to the coup of 1964, which installed a military dictatorship. The phenomenological relationship between the insect and Lispector's narrator, fraught with surrealistic contrasts in scale and physicality, is exploited by and eventually transforms G.H. herself.

The anthropomorphic, and humankind's relationship to animals, was not only a favorite theme of Lispector's but had roots and implications deep in the Brazilian imaginary. In 1969, another avant-garde woman artist, Lygia Clark, would write to Mário Pedrosa, Brazil's leading critic and artistic interlocutor, about her own insect fantasy. Having seen a television documentary about a scorpion, she describes the shedding of the scorpion's skin. She marvels at the cladding that is also its body, and at the ritual fighting dance, "horrifying and beautiful," that occurs in the presence of a female.<sup>4</sup> Clark's words signal a culture of deeply internalized mythologies relating to the natural and the animal worlds. That Lispector and Clark, two upper-middle-class women, were similarly embroiled in the sensibilities and bodily experience of their insect and animal counterparts testifies to the rich cultural imaginary of postwar Brazil and its tumultuous miscegenation of European and indigenous culture.

The anthropologist Eduardo de Vivieros de Castro, in his writing on indigenous Amazonian beliefs about the relationship of humans to animals, has theorized the interpenetration of self and the other as "perspectival multinaturalism." He describes the Amerindian belief in

a state of being where self and other interpenetrate, submerged in the same immanent, presubjective and preobjective milieu. . . . For Amazonian peoples, the original common condition of both humans and animals is not animality but rather humanity. . . . If we conceive of humans as somehow composed of cultural clothing that hides and controls an essentially animal nature, Amazonians have it the other way around: animals have a human, sociocultural inner aspect that is "disguised" by an ostensible bestial bodily form.<sup>5</sup>

The cannibalizing of European culture and the deeply held fear of the other—a sense of duality, an awareness of conquest and colonization, indigenous and European, black and white, modernism



and its tumultuous, organic other: all this runs deep in twentieth-century Brazilian history. Beyond the anthropophagic (an idea established in Brazilian culture by Oswald de Andrade in 1928), the notion of a new consciousness of the body emerged in the 1960s—a body that would be oppressed and restricted under the dictatorship but would find expression and release through new, participatory, engaged forms of art throughout the decades that followed in Brazil.<sup>6</sup> And Clark's work resonates well beyond that national context—indeed, it can be seen as one of the twentieth century's most fascinating and complex meditations on the body and its presence in the world.

For Clark as for Lispector, 1963 was a year of rupture, and as such one of many openings onto her revolutionary career. It was the year in which Clark, previously an abstract painter, made *Caminhando* (Walking; plates 34, 238–43), one of the most radical proposals in twentieth-century art. The viewer—or more accurately the participant—was invited to make a Möbius strip out of paper, then to cut it along its length until the paper became too narrow to cut further. Simple in both form and execution, *Caminhando* was and is an invitation to participate, a provocation to emancipation and empowerment through a simple activity. The work is so accessible in its execution, so open in its gesture, as to be ludic in the challenge it issues. Rather than dematerialization or dissolution—the terms of American and European advanced art later in the decade—Clark was interested in a kind of infinitely generative production, an "immanent act."<sup>7</sup> While international Conceptual art took on language as its primary form of critique of the object, Clark instead invented a language of the body. With *Caminhando* she generated a space of action, transferring art from the static territory of the object to the living participant. Intended as an activity performed by one person—the cutting of the strip of paper, intimately held in



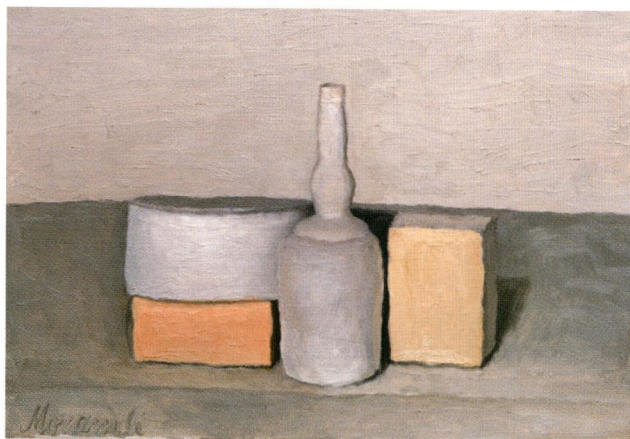
5. Giorgio Morandi (Italian, 1890–1964).

**Still Life.** 1955. Oil on canvas,

10 1/4 × 15 3/4" (26 × 40 cm). Morat-

Institut für Kunst und Kunstwissenschaft,

Freiburg im Breisgau



the hands — *Caminhando* insisted on a never-ending or unbroken line. The openness of the gesture, the invitation to take part in what the artist called a *proposição*, a proposition, reflected a desire for an empowered act that would engage the temporal and physical distance between the author and the work.

"*Caminhando*," Clark wrote,

is the name I have given to my last proposition. From there on I attribute an absolute importance to the immanent act carried out by the participant. *Caminhando* has all the possibilities connected to action itself. It allows choice, the unpredictable, and the transformation of a virtuality into a concrete event. . . . This notion of choice is decisive — within it resides the experiment's only meaning. The work is its enactment.<sup>8</sup>

*Caminhando* proposed the artwork as act. In 1974, the Brazilian educator Paulo Freire would elaborate the notion of a labor of the hands as an extension of critical consciousness and an agent in the building of a new society: "Most analysts of Brazilian history and culture have noted the absence of the preconditions for the development of participatory behavior by which we might have constructed our society 'with our own hands.'"<sup>9</sup> The person who cuts the Möbius strip engages his or her own agency, and the cutting becomes a gesture held in his or her own body. In an undated text in her *Livro obra* (Book work, 1964/1983; plates 244–52), Clark would invoke a manifesto-like tone of insistence upon engagement and presentness, for work that would open into the present and the future:

We are the proposers: we are the mold, it is up to you to breathe the meaning of our existence into it.

We are the proposers: our proposition is that of dialogue. Alone we do not exist. We are at your mercy.

We are the proposers: we have buried the work of art as such and we call upon you so that thought may survive through your action.

We are the proposers: we do not propose you with either the past or the future, but the now.<sup>10</sup>

The extreme presentness advocated here, the going, the doing, the walking, the participation and activation demanded of the audience, indicate the desire for a full transfer from object to action. With *Caminhando* Clark fundamentally changed the relationship of the viewer

to the art object and to time itself, proposing an ongoing time, an analogue liveness that would be fundamental to her work after this point.

*Caminhando* is discussed at greater length elsewhere in this volume, but the rupture it represents interests me as a way to think about the chronology of this fascinating artist's work. For Clark, this particular rupture introduced movement and corporeality into a career in which the making of objects continued until 1966 and began again in the early 1980s, toward the end of her life. After 1976, Clark worked on what she called the *Estruturação do self* (Structuring of the self), a therapeutic practice in which she applied a series of objects of her own design directly to the client's body. This practice is commonly thought of as "not art," but we can see moments of "not art" as early as 1963, with *Caminhando*. These actions or moments of research had monumental implications within the artist's oeuvre.<sup>11</sup> They were often followed by periods of elision and retreat, or conversely by abandonment of an object-based practice, up until the last chapter of her work, in the 1980s, when she returned to making objects and to showing them in conventional museum or gallery settings.

If *Caminhando* was indeed a break, or rather an animated, enacted line that opened a space in the world, how might we begin to understand a career that at several key points allowed such catalytic changes in thinking — the toppling of hierarchies, the disruption of binaries of right and left, front and back, the abandonment not just of verticality but of directionality itself, with all its implications? Clark's career proposes what Pedrosa called "the experimental exercise of freedom" through the artist's discovery of a radical corporeality.<sup>12</sup> *Caminhando* demanded a new kind of reception and engagement: "The artist is dissolved within the world."<sup>13</sup> In her writing, her production, and her reimagining of the agency of the viewer in relationship to the work of art, Clark is an artist who acts as if we had everything to learn.<sup>14</sup>

I originally titled this essay "From Painting to Participation," and it is certainly tempting to understand Clark's evolution as a comfortably linear unfolding, from tidy abstract compositions influenced by European geometric abstraction, through the breaking of the painting's frame, through the invention of sculptural forms inviting the viewer's engagement, and finally to an emancipatory "dematerialization" of the object altogether and then an abandonment of art.<sup>15</sup> The notion of abandonment is incorporated into this exhibition's title as a provocation: what does it mean for a retrospective exhibition, a form that functions as a kind of institutional coronation, to gesture toward a poetic vacating of the art object and indeed of art practice all together? But the phrase "The Abandonment of Art" also comes from Clark herself, who used it to describe the last phase of her work, begun in 1976: her move into the therapeutic realm, the practice with *Objetos relacionais* (Relational objects) in the *Estruturação do self*.<sup>16</sup> Recent writing on Clark has





6. Roberto Burle Marx (1909–1994).  
**Composição** (Composition), 1979.  
 Oil on canvas, 49 3/16 × 60 1/4"  
 (125 × 153 cm). Marcia and Luiz  
 Chrysostomo Collection

embraced the chapters listed above as a way both to periodize her work and to propose and solidify a linear path of development for it, and also as a way to privilege and even fetishize the *Estruturação do self* as a form of performance. During her lifetime, however, exhibitions and critical writing struggled to account for the therapeutic period and the language of audience/viewer/participant that it profoundly implicates.<sup>17</sup> The retrospective at the Fundació Antoni Tàpies, Barcelona, in 1997, organized by Manuel J. Borja-Villel, was the first posthumous exhibition to use facilitators to activate participatory works of Clark's such as the *Nostalgia do corpo* (Nostalgia of the body, 1966; plates 324–30) pieces, *A casa é o corpo* (The house is the body, 1968; plates 1–3, 334), the *Objetos sensoriais* (Sensorial objects; e.g., plates 315–17), the *Arquiteturas biológicas* (Biological architectures; plates 50, 336–39, 349–60), and others, suggesting through the show's very structure that Clark's reconfiguration of the role of the viewer may be her most important legacy. *A casa é o corpo*, the sculptural environment that she created for the Venice Biennale in 1968, was set in the center of this exhibition, so that the viewer would see its architecture through early paintings such as the *Unidades* (Units; plates 150–57, 380) of 1958–59, underscoring its importance as Clark's final transition from Neo-Concretist geometry to a fully corporeal architecture.

This exhibition and book also argue that Clark never left the realm of art. In some ways her work of the therapeutic period, with its performative dimension and participatory impulse, is perhaps more readable to us now than before, so thoroughly have these terms come to circulate within current practice, even to the point where they have been diluted, emptied of their political potential. Whether "participation" is the right term to graft onto Clark is open to debate, but what is important here is that the most participatory part of her work has yet to be written into current discourse around these terms.<sup>18</sup> André Lepecki's text in this volume, "Affective Geometry, Immanent Acts: Lygia Clark and Performance," attempts to redress this omission, as does the staging of the exhibition, with its replicas of Clark's objects demanding hands-on activity and its embrace of audience engagement as far as is allowed by the parameters of the retrospective and its form within the MoMA galleries. In fact it can be argued that Clark's work demands a rethinking of the monographic exhibition, a critique of that form as enforcing a flawed and monolithic construction of art history. Her own evolution was fluid, at times prolific and frenetic, and punctuated

by radical breaks and even regressions from her own advances. To understand how these ruptures trouble the career narrative in interesting ways, it is worth reviewing the now well-rehearsed chapters of its evolution.

Clark's work can be divided neatly into bracketed periods, which constitute at least four narratives of experiment and one of denouement. These begin with her abstract painting and her association with Brazil's Grupo Frente group of the mid-1950s and then with the Neo-Concretist artists in Rio. In evidence as a prelude in this exhibition are paintings and drawings from 1948 to 1955 that are personal or crudely abstract. Among this group are several lovely renderings of Clark's family, a head of Christ evidencing her Catholic heritage, and some plant studies and architectural abstractions that anticipate her training with the Brazilian landscape architect Roberto Burle Marx and the understanding of space that informs all her later work. Both academic and sweet, these works are in many ways the standard exercises of a young artist marching through a classical training and the legacy of European influence.

More important are two early compositions that manifest key themes and catalyzed the conceptual development of Clark's career. In the very beautiful and spatially ambiguous *Escada* (Staircase, 1948; plate 53), the earliest painting in the exhibition, the staircase is the focus of the kind of centrifugal movement that preoccupied the artist in many of her early compositions. In this particularly resolved image, the viewer peers over the edge of an abyss in which stairs open down into a cylindrical space. Like Marcel Duchamp's nude descending her ever repeating stair, and circling around what seems to be a tower within a tower, the glowing interior space is set in motion by the downward movement of the eye. The staircase bears out early European influences on Clark including Fernand Léger and Piet Mondrian, the first of whom she would later study with in Paris and the second of whom would become an art-historical mentor to her later understanding of the edges of the painting as the threshold to the world. As if searching to be expressed beyond the canvas, the restless spirals of Clark's early staircase studies represent a torque within her compositions that initiates an opening of space and time inside the image. Within just a few years, this sense of an opening would lead to an activation of the painting's surface in *Descoberta da linha orgânica* (Discovery of the organic line, 1954; plates 83, 84). Recalling Cubism's magnificent crescendo between 1912 and 1913, Clark's invention moved between two and three dimensions with breathtaking clarity and speed.

*Interior* (Interior, 1951; plate 4) is a quiet but equally key early work related to the artist's interest in structure and her evolution of a theory of interiority. Painted at the same moment as the more adventurous staircase paintings, *Interior* seems a conservative retreat to the image and space of the artist's studio, a conventional atelier from the period of Clark's study in Paris (1950–52). The picture includes a staircase but it is calmed down, forced into the background of the picture,



and all traces of Léger-inspired agitation are in abeyance. What is arresting about the image, though, is its foregrounding of the back of a canvas that stands at the center of the picture. The easel holds one small study, below which a larger painting, facing away from us, leans against its legs, the stretchers mimicking its wooden structure. The two form a kind of abstract architecture, anchoring the composition that crowds narrowly around them. It is the stretchers and frame that have the artist's attention, while the other paintings are stacked and hidden behind an easel that seems almost a relic from another time. This contemplative canvas might reference another painter of whom Clark took early notice: the Italian artist Giorgio Morandi, whose resonant still lifes (plate 5) were warmly received in Brazil in the 1950s. It is not too much of a leap to imagine that the quality of Morandi's paint, which makes his tabletop vessels nearly vibrate with presentness, may somehow have influenced Clark's own already fluid understanding of two- and three-dimensional form. In an illustration in Freire's book *Education for a Critical Consciousness*, peasants work with clay to make pots as simple as Morandi's, stacking them to the side of a humble worktable: "They are changing the materials of nature with work," says Freire of their labor.<sup>19</sup>

Looking at *Interior*, I am tempted to imagine that Clark was already absorbed in the idea of breaking the frame, a subject that in 1954 would become the operation and title of a major series of multipart paintings titled *Quebra da moldura* (Breaking the frame; plates 38, 39, 78–82). This earlier image of the frame, which in privileging a painting's back reverses the expected hierarchy of the medium, hints at another of Clark's lasting influences: from 1947 to 1949, before going to Paris and just two years after the birth of her third child, she studied with Burle Marx, and with the sculptor Zélia Salgado, in her home town of Belo Horizonte. Here the young artist learned a synthetic approach to the arts, for Burle Marx's practice incorporated both garden design and architecture and fused the modern urban grid with the organic landscape. This study had a lasting impact on Clark, as did the International Style modernism of Le Corbusier, who spent time in Brazil and worked and lectured there. Lúcio Costa's plan for Brasília, the nation's new capital, founded in 1960, is to be understood as in dialogue with Le Corbusier's socially inspired concept of the *Ville Radieuse*. Burle Marx's late painting *Composição* (Composition, 1979; plate 6) shows Le Corbusier's influence not only in its style, a kind of organicist rendering of modern skyscrapers among towering natural forms reminiscent of the landscape of Rio, but also in its suggestion of an architecture in harmony with nature. The combination of buildings in equality with organized plantings structured Le Corbusier's core concept for the *Ville Radieuse*. It was Burle Marx who created the landscape design for Brasília, juxtaposing undulating organic lines with the grandeur of the gridded administrative buildings.

At a conference at Belo Horizonte's Escola Nacional de Arquitetura in 1956, coinciding with an exhibition of her work, Clark

elaborated on her thoughts about painting and its relationship to what she called "all forms of research" into an integrated approach to the designed environment:

The artist may also research according to what I may call "organic lines," functional lines of doors, fixing of materials and clothes, etc., in order to modulate a whole surface. . . .

In cloths, the artists could base themselves on the width of the material, and using the very line of the finishing not only to modulate, but also for a series of rhythms, if they study the possibilities of reversing several strips of the cloth.

In theater sets one may obtain, with the reversing of plates, different atmospheres, which results in a great saving. In large stairways this line has its function, as it is created by the existence of two or more planes of the same color.<sup>20</sup>

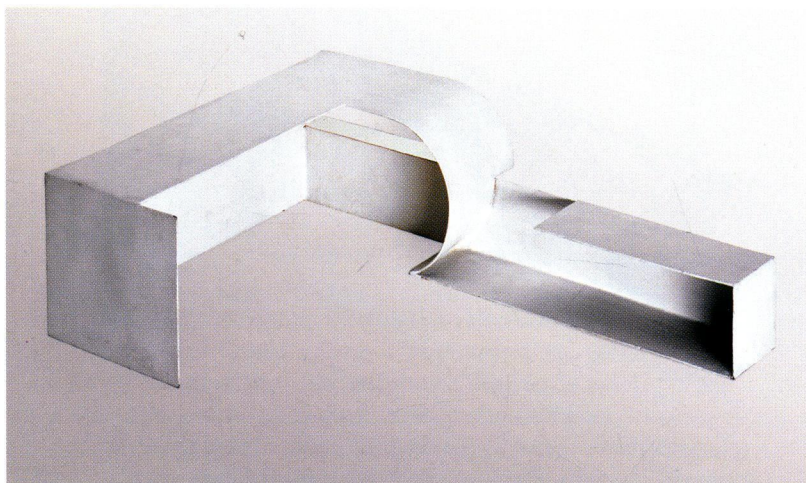
These remarks form a backdrop to a group of maquettes from 1955 (plates 37, 74, 77) in which Clark imagined interior environments. The maquettes fall within Clark's period of abstract painting, from 1952 to 1963, which includes her Neo-Concretist works and her invention, or "discovery" as she put it, of the organic line. One interior organized like a proscenium stage, with three walls and floor (plate 37), suggests a kind of geometric thinking-space wrought out of planes of colors. The models are important signs that Clark was beginning to take account of the presence and movement of the body within an environment of painting. Painting as skin, achieving the scale of architecture and enveloping the viewer—ideas like these are suggested by Paulo Herkenhoff's description of "how Clark's work aspires to an organic status for a plastic object. Being diagrammatical of the body, the plane was the potential place of life."<sup>21</sup>

Clark's friend Veloso has described his experience of São Paulo in a song: "Who comes from another happy dream of city/Quickly learns to call you reality/Because you are the reverse of the reverse of the reverse of the reverse."<sup>22</sup> This lovely refrain, animating an imagined *détournement* of the Brazilian metropolis, could have been used by Clark to explain her own increasingly animated thinking about color, plane, and their potentials. Historically in the background are avant-garde environments such as El Lissitzky's *Prounenraum* (Proun room, 1923), which manifested the Russian Constructivist notion of inscribing painting into life, and Adolph Loos's unrealized black-and-white design for the Josephine Baker House in Paris (1928)—a theater of voyeurism, with its apertures and stripes that it architecturally conflates with the eroticized physicality of the dancer's moving body.<sup>23</sup> In Władysław



7. Katarzyna Kobro (Polish, 1898–1951). *Kompozycja przestrzenna 1* (Spatial composition 1). 1925. Painted steel, 5 1/2 × 15 9/16 × 21 1/16" (14 × 39.5 × 53.5 cm). Muzeum Sztuki, Łódź

8. Gyula Kosice (Argentine, born Czechoslovakia [modern Slovakia] 1924). *Mobile Articulated Sculpture*. 1948. Brass, dimensions variable, c. 65 × 12 × 1/2" (165.1 × 30.5 × 1.3 cm). The Museum of Modern Art, New York. Gift of Patricia Phelps de Cisneros in honor of Jay Levenson



Strzemiński's *Neoplastic Room* at the Muzeum Sztuki in Łódź (1948), established in homage to Mondrian and Neo-Plasticism, the paintings and objects surround viewers and populate their space. Beginning in the mid-1920s, Katarzyna Kobro, Strzemiński's wife and his peer in the Polish twentieth-century avant-garde, elaborated on his concept of Unism in a series of Spatial Compositions that juxtapose geometry with organic form (plate 7).<sup>24</sup> Kobro, who was influenced by Russian Constructivism, was interested in the way sculpture informs and shapes space, and with it the movements of the human body. Seeing sculpture and body as unified in a harmonic relationship, a kind of universal rhythm, that also pervaded the body's relationship to architecture, she worked according to this principle, which she called "rhythmology."<sup>25</sup> In both of these approaches the desire that painting extend into the space of the real, into architecture, expressed an interest in breaking the constraints of the frame of art.

Made with automotive paint and wood, Clark's maquettes of interiors suggest permeable spaces that function and look like paintings to be entered. One of them (plate 77) mimics the patterning and palette of some of Clark's early geometric abstractions so closely as to appear wallpapered with their horizontal bands, chevron shapes, and blocks of color. As doors and cutouts imply scenographic membranes between interior and exterior life, architecture becomes a body fully permeated by the comings and goings, the back and forth, of inhabitation. Related not only to Lizzitsky's *Prounenraum* but, if more distantly, to the modernist idea of prefabricated architecture for the masses, Clark's imagined environments respond, through painting and the plastic arts, to the rhythms of everyday life. These models anticipate *A casa é o corpo*, one of her most important and transitional works.

In 1959, as if closing out this early period just before her abandonment of painting (though not yet of art), Clark penned a "Letter to Mondrian," an elegiac letter to the late artist beautifully expressing her love of his work and of the geometric painting of the European tradition.<sup>26</sup> Here, that love of Mondrian hatches a kind of pantheism emerging out of painting. Clark addresses her struggle with the plasticity

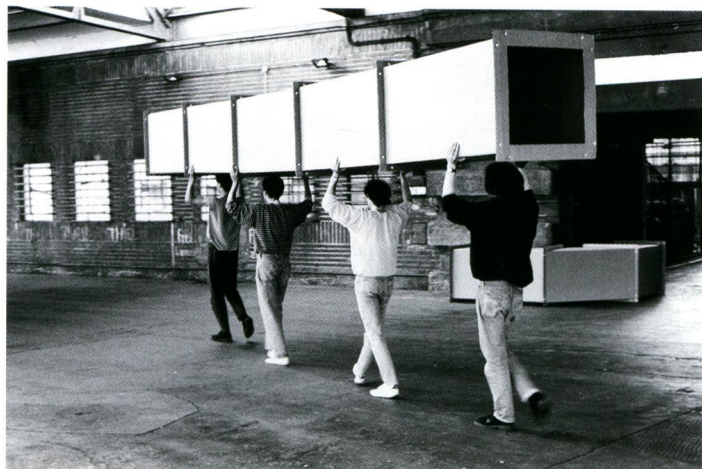
of form, and her desire to breach the barrier she felt with the viewer through the incorporation of time:

Mondrian, you believed in man. You did more: in a stupendous utopian dream you thought about times to come in which a "constructed" life would be a practical reality.... It was the awareness of a time-space, a new reality, universal as expression, for it encompassed poetry, sculpture, theatre, engraving, and painting.<sup>27</sup>

Clark's formal preoccupation with Mondrian's merging of the vertical and the horizontal, and with his exploration of the edge of the composition and the frame of the painting, had manifested in her work some years earlier, for example in the *Composições* (Compositions) of 1952 (plates 54–57). *Composição* no. 2 (1954; plate 59) closely suggests the phonic rigor and tempo of Mondrian's *Broadway Boogie Woogie* (1942–43), and the staccato movement of its dashes and squares of







color also recalls the Bauhausian rigor of Vasily Kandinsky's book *Punkt und Linie zu Fläche* (Point and line to plane, 1926). At this moment Clark's formal experiments in painting were both blunt and inspired, her colors and forms threatening to burst the confines of the picture plane.

By 1954 this break had occurred. Leading up to the two paintings that she titled *Descoberta da linha orgânica*, in which she found the "organic line," were the *Quebra da moldura* compositions, in which she began to experiment with literally negative spaces, openings within the paintings. These works introduce the notion of space in the surface through a series of incised faults or crevices within it that begin to break its uniformity apart. For earlier compositions Clark had used canvas supports, but all the paintings from this period are on wood, which lent itself to the objecthood she desired. No longer uninterrupted planes, the paintings begin to move from within. The incision of a space into the surface, literally cutting the wood into puzzlelike sections, extends the composition inward, creating an interiority, in a sense, a space for the world to enter. In Argentina since the early 1940s, avant-garde artists' groups such as the Grupo Madí had organized around the idea of the frame as an element to be collapsed or incorporated into the painting. Gyula Kosice, one of the group's founders and its most prominent spokesperson, made beautiful forms of collapsed metal that often hung in space as mobile sculptures (plate 8), resolutely and structurally separating themselves from the conventional space of painting. Clark for the moment adhered to making works for the wall, but proposed that the breaking of the frame set in motion a configuration through which the body of the viewer could be incorporated into the experience and temporality of the painting. It was here that time—a space open to the time of the viewer—became an element of her art.

Initially Clark's incision was static, or rather was confined to the geometry of the plane. Spaces of color retained their visual integrity even as the cut line ran through them. The backs of such compositions as the *Superfícies moduladas* (e.g., plates 40, 94) help us to understand the artist's dimensional and mathematical thinking as she constructed paintings by physically nesting separate forms. Clark's use of color during this period is worth noting: still to be further explored is the possibility that the palette of Neo-Concretist works such as the *Planos em superfície modulada* (Planes in modulated surface; e.g., plate 90) of the mid-to-late 1950s, and of many of the abstractions from earlier in the decade, were influenced by major modernist painters such as Milton Dacosta as well as self-taught ones like Alfredo Volpi, whose colorful, semiabstract images of towns and landscapes capture a vernacular Brazil. With the important exception of the *Estruturas de caixas de fósforos*

(Matchbox structures; plates 272–74, 277–82) of 1964, color disappears from the work after 1957, then reappears in different form in the relational and sensorial works begun in 1966, such as the beautiful and poetic *Livro sensorial* (Sensorial book; plates 312–14). What manifests in these works is the specificity of everyday materials—their texture, color, and phenomenological power. *Máscara abismo* (Abyssal mask, 1968; plates 48, 323) and *Luvas sensoriais* (Sensorial gloves, 1968; plates 292–94), for example, use fruit sacks from the market and colorful rubber gloves from the hardware store. Clark's palette comes from the living city of Rio and its inhabitants.

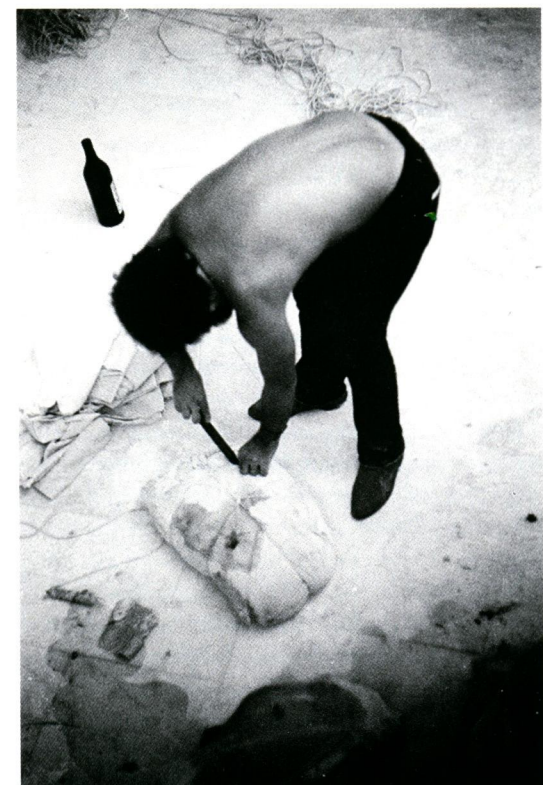
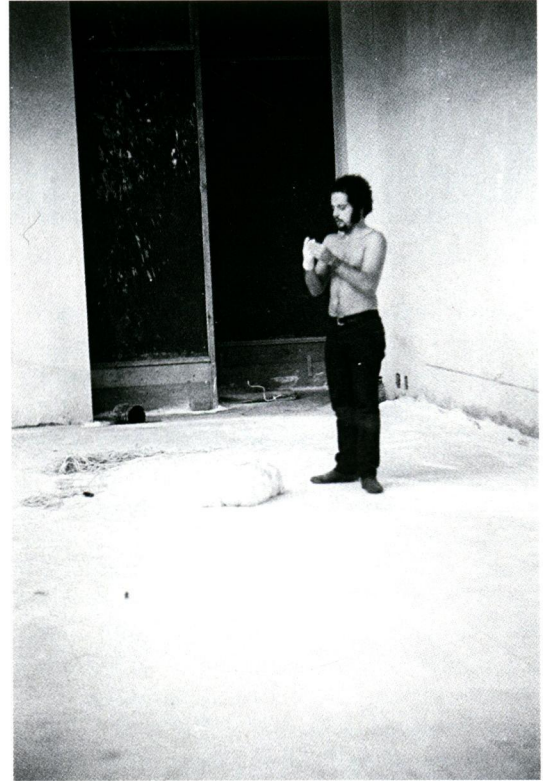
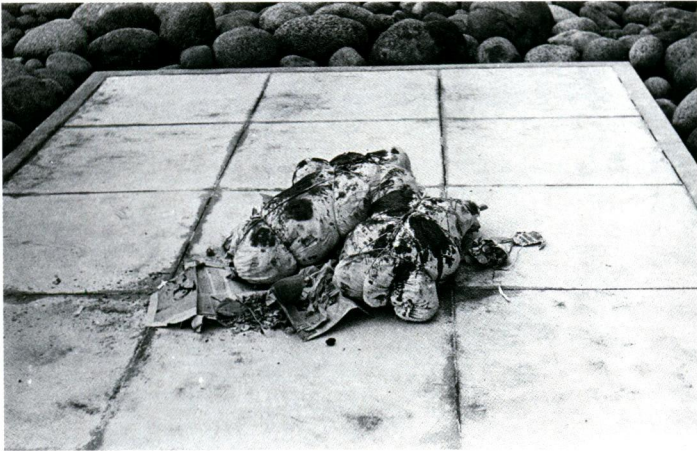
Throughout 1956 and 1957, in the series *Planos em superfície modulada*, the organic line moves all over the geometry of the painted plane, energized by a kind of centrifugal movement reminiscent of the early staircase paintings and drawings. Whereas in *Composição* (Composition), of 1953 (plate 65), Clark had painted a starburst form that seems to emanate from a single point in the canvas and divides the space into intersecting planes of color, in the two *Descoberta da Linha orgânica* paintings the following year, and in the *Planos...* paintings begun in 1956, she made line itself the protagonist. This is clear in two nearly all-white paintings, *Planos em superfície modulada no. 3* (1957; plate 105) and *Planos em superfície modulada no. 1, versão 1* (1957; plate 108), and in the literally hundreds of paper and cardboard collages that cycle around them. Much as one might try to find some logic or progression to these studies, what appears to be mathematical thinking is actually an intuitive, dizzying exploration of positive and negative form, initiated by line, in the guise of cutting and pasting. The organic line now moves from two-dimensional points and lines to the positive and negative spaces created by adjacent parallel or overlapping planes. It is here that we see Clark's desire for a living geometry beginning to push and pull at its constraints. By 1958–59, this tension is fully animated in the appropriately named *Espaço modulado* (Modulated space) studies and paintings (plates 42, 43, 110, 149, 158–72, 179–84). The culmination is *Ovo* (Egg, 1959; plate 185), in which the line moves into a circle whose circumference is broken by a small gap or entrance. Beginning in 1960, Clark would return to this idea with the *Bichos* (Critters; plates 66–71, 193–230, 232–34) and *Abrigos poéticos* (Poetic shelters; plates 29, 231), and with the *Trepantes* (Climbers; plates 235–37, 256, 258–64, 266–68) and *Obra moles* (Soft works; plates 265, 269–71) again in 1964. On a study for *Ovo* titled *Ovo linear* (1958; plate 186), Clark inscribed notes that are keys to her thinking about this important work: at the top, "Here the circle is made within the plane that in my viewpoint is the thickness of the space," and at the bottom, "The experience of the semiopen circle that is completed by perception."

Following from the introduction of the organic line but preceding the rupture of *Caminhando*, an efflorescence from which there



10. Artur Barrio (Brazilian, born Portugal 1945). *SITUAÇÃO... ORHHHHH... OU... 5.000... T.E... EM... N.Y... CITY... 1969* (SITUATION... ORHHHHH... OR... 5.000... T.E. [an abbreviation for *Trouxas ensangentadas*, or Bloody bundles]... IN... N.Y... CITY... 1969; detail). 1969. Black and white photographs, slides, and 16mm film by César Carneiro. Collection of the artist

11, 12. Artur Barrio (Brazilian, born Portugal 1945). *Situação T.T1... 1970 (1ª PARTE)* (Situation T.T1... 1970 [1st PART]; details). 1970. Black and white photographs, slides, and 16mm film by César Carneiro. Collection of the artist



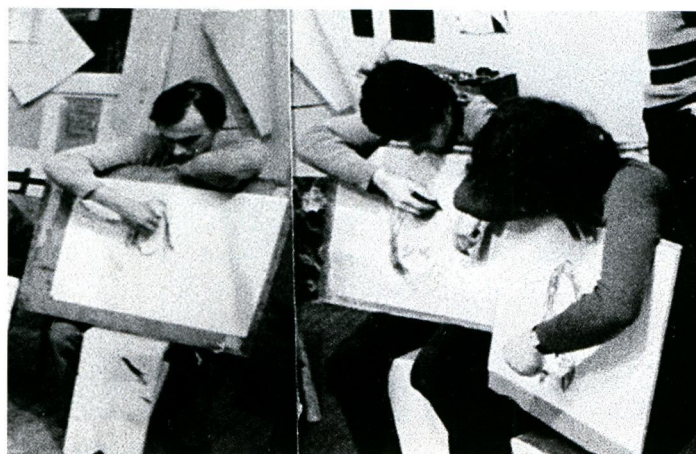
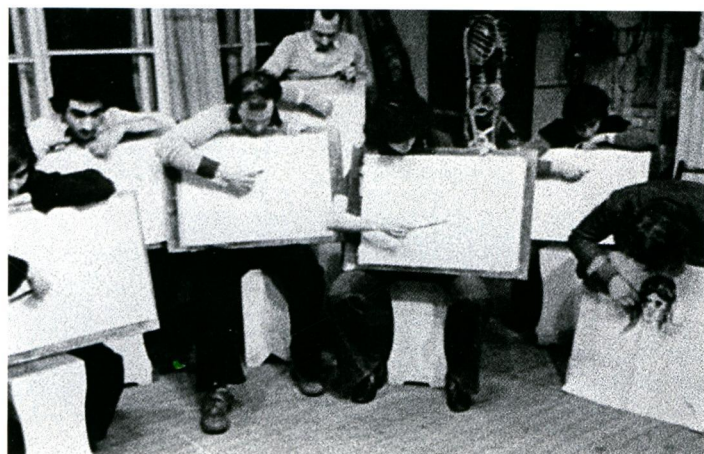
was no conceptual return, is the body of work that would move Clark from Neo-Concretist painter to artist working fully in three dimensions and in a mode that accounted for time and change through the experience of the viewer. This is the group of sculptures called *Bichos*. Clark made some seventy of these, with the help of fabricators, and also made a large number of balsa and cardboard studies that make her thought visible. As a group, the *Bichos* are arguably her most spectacular and visually engaging group of sculptures, and they stand at the apex of an over-thirteen-year progression from two to three dimensions. Like those children's games in which a sheet of paper is folded into different configurations, with clues and prizes for the participant to win, the *Bicho* studies often show numbers on their surfaces indicating an operation of matching or opposing form.

The *Bichos* and *Trepantes* were executed in a variety of metals, as the artist used different fabricators and explored the range of colors and physical properties she could achieve in a range of materials — aluminum, stainless steel, and with gold and anodized patinas. Intended to be manipulated by the viewer/participant, the *Bichos* were constructed out of hinged flanges or planes that allowed them to be moved into many configurations. One extant study (plate 220), related to the nested triangular and circular forms of *Máquina, versão 01* (Machine, version 1, 1962; plate 205), is painted a metallic silver and green, highlighting the artist's desire for the sculpture's action through the contrasting colors differentiating the forms. According to Clark's extensive notes, which have only begun to be studied, she intended these creatures (*Bichos* means "beast" or "critter" in Portuguese) to be executed in three sizes each, indicating a radical proposal for the circulation of her work some years before Minimalism's proposal of serial form. The *Bichos* are awkward to the point of resistance and collapse. They are stubborn, stiff, almost argumentative in their resolute *informe*. When wrestling with them, whether with one's hands or one's full body, one has the sense that Clark imagined the encounter with them as something like an exchange between two living organisms, and in fact she wrote that the *Bicho* contained its own movement apart from the viewer's activation of it.<sup>28</sup> Some formal evolution is traceable, from the simplicity of



13, 14. A “Creativity/Visuality” class taught by Dora Maurer (Hungarian, born 1937) and Miklós Erdély (Hungarian, 1928–1986), Budapest, 1984–86

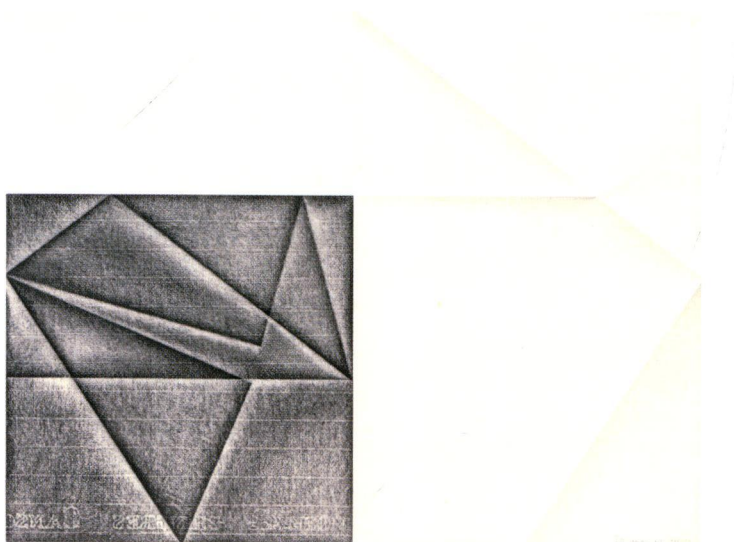
15. Dora Maurer (Hungarian, born 1937). *Hidden Structures 5*. 1977–80. Graphite on paper, 19 5/8 × 25 1/2" (49.8 × 64.8 cm). The Museum of Modern Art, New York. Committee on Drawings Funds



*Invertebrado* (Invertebrate, 1960; plate 202) and *Caranguejo, versão 01* (Crab, version 1, 1960; plate 28)—both very early, and both small, tabletop aluminum forms in which the folding and hinging operation is visible and clear—to *Folha* (Leaf, c. 1960; plate 201), *Radar* (Radar, 1960), and the magnificent *Relógio de sol* (Sundial, 1960; plate 233), whose contrasting arched and angular forms soar upward as if to defy gravity. *Metamorphose I* (Metamorphosis I, 1960) and *Contrário 2* (Contrary 2, 1961; plate 219) move from a dormant state in which they are flat to a form in which their triangular leaves rise up as if in some sort of origami.

Certain of the *Bichos*, through their titles or in a few cases through photographic studies, reveal Clark's ambitions for a utopianism monumental in both physical scale and conceptual reach. Despite the basic circular, rectangular, and triangular forms of many works, some of their titles suggest the expansive content she imagined for them: *Projeto para um planeta* (Project for a planet, 1960), *Pancubismo, versão 01* (Pancubism, version 1, 1961/1983; plate 207), *Monumento a todas as situações* (Monument for all situations, 1962), *Carruagem fantástica, versão 02* (Fantastic coach, version 2, 1960; plate 213). The *Arquitetura fantástica* group (Fantastic architecture, 1963; plates 66–71, 215, 222) is the most ambitious of these: as is clear in photographs of the maquettes, in which Clark showed towering *Bicho* forms dwarfing little human figures, she wanted to engage in an all-encompassing practice of scale and architectonics, moving into the public realm and thinking about an architecture of the body writ large. This translation of scale reflects a preoccupation with the permeability of the body in the world. In a letter of 1968 to her friend the artist Hélio Oiticica, Clark described what she called the “*vazio-pleno*,” the “empty-full”—the tension between the live and the still, the open and the closed, that would animate her propositions and all of her relational work after this point:

I think that I am now proposing the same type of problem which before was still through the object: the full emptiness, the form and its own space, organics. . . . You see, there is ever greater participation. There is



no longer the object to express any concept but rather for the spectator to more and more deeply reach his self.<sup>29</sup>

In 1963, Clark produced several metal sculptures titled *O dentro é o fora* (The inside is the outside; plates 35, 255, 257) and *O antes é o depois* (The before is the after; plates 253, 254) that seem to have evolved out of the *Bichos* and her idea of the *vazio-pleno*, the “empty-full.” To rethink and rupture their geometry, she redeployed the line of the Möbius strip, the device and exercise of *Caminhando*, to literalize how line moves beyond geometry and into space. (She later addressed the relationship between the *Bichos* and *Caminhando* in a text titled “*Capturar um fragmento de tempo suspenso*” [To capture a fragment of suspended time], trying to establish both space and time as related to these works, which otherwise look distinct—one a group of sculptural objects, even if demanding participation, the other a sort of performance).<sup>30</sup>





These hand-cut metal sculptures inscribe a line in space—turning back on itself, the organic line becomes simultaneously the inside and the outside edge of these curving metal forms.

Coming at the end of the prolific *Bicho* experiment, *O dentro é o fora* can be seen as transitional to the soft *Obras Moles* and to the *Trepantes* of 1964 and 1965, in which stainless steel is bent and twisted into gently tilting lyrical lines and circular forms. Clark sometimes combined these works—in soft rubber and shiny, almost liquid-looking metal—with natural wood trunks and stumps or rough planks (plates 256, 260–64, 270). On several occasions she photographed the *Obras moles* hung in and around a tree or outdoors, as if to reincorporate them into the organic and return them to their natural state (plate 269). In some of the *Trepantes* Clark achieved a strikingly large scale (e.g., plate 264, over eight feet high), and solved the problem of the pedestal, and of situating them in space away from the wall or other support, through the incorporation of large stumps of wood. The effect is both awkward and grand, in the tradition of Constantin Brancusi, but also raw and direct in a way that unavoidably resonates with the dark magnificence of the Brazilian rainforest.

The phrase “empty-full” might describe several delicate sculptures titled *Caixa Trepante* (Box climber, 1965; plates 258, 259). In these smaller-scale works, which function like drawings or studies for larger ideas, an animated metal line emerges from a small box tipped on its side, as if it were pouring an umbilical out of its interior architecture and into space. This meandering line of cut metal, reminiscent of *O dentro é o fora*, describes an abstraction in which line itself gains the agency to reach into the space of the real. Intended for use by the viewer/participant—and after *Caminhando*, these terms would be confused for the rest of the artist’s career—these sculptures look and move like oversized Möbius strips, rather crudely imagined in metal. It is interesting to note that documentary images of the *Trepantes*, *Obras moles*, and *Bichos* often focus on the hands and torso of the person manipulating them, rather than the full body. Movement rests with the core, the center, the body in direct contact with form. The umbilical, the through-line linking the interior and the exterior worlds in visceral, symbiotic, and biologic tension, is the cannibalist metaphor underlying all of Clark’s work after 1966.

The suggestion of the box as the container for a life form, or for life itself, is openly manifest in *Livro sensorial* and *A casa é o corpo*, works that marked the gateway to the next step in Clark’s evolution. In 1964, Clark had conceived of a book work, *Livro obra*, a kind of typology of



her works and ideas. *Livro sensorial*, a second book, is similarly a typology, this time of materials—like the materials she would use in *A casa é o corpo*, a full-scale architectural environment that is both a void and a container of organic form. Unlike *Livro obra*, *Livro sensorial* has no text but is rather a book of sensory experiences, to be experienced by touch, like a volume of Braille. Each plastic page is the container for a topography of materials: the geometry of the book frames and is populated by organic and amorphous forms such as sea shells, stones, and steel wool, which communicate sensory experiences to the viewer as she leaves through the pages and absorbs Clark’s visual language of materiality and touch. After experiencing these materials—many of which Clark would continue to use in her later relational proposals and in the *Estruturação do self*—the viewer/reader/participant is confronted with a small mirror that immediately substantiates her body in space and time. Abruptly punctuating her temporal wandering and locating her in the present, the mirror returns her to visuality. This back and forth between the visual and the bodily introduces a formal and conceptual tension that would be literalized in the sensorial works to come.

As the title phrase “the house is the body” indicates, Clark imagined *A casa é o corpo* as a structure for life experience and attempted to approximate a corporeal transformation within its walls. She made it from planes of plywood, spatially separated by a large bubble of plastic suspended from the ceiling above. *A casa é o corpo* accounted for both time and space, as viewers moved through a series of sensations. Created for the Venice Biennale of 1968, the work was



16. VALIE EXPORT (Austrian, born 1940).  
*Adjungierte Dislokationen* (Conjoined dislocations). 1973. Black and white photograph. Collection of the artist

17. VALIE EXPORT (Austrian, born 1940).  
*Adjungierte Dislokationen* (Conjoined dislocations). 1973. Frames of 8mm black and white film. Collection of the artist

18. Jeanine Oleson (American).  
*The Greater New York Smudge Cleanse*. 2008. Performance view, October 18, 2008, Gowanus Canal, Brooklyn

only re-created after the artist's death. On entering or "penetrating" (*penetração*), they encountered a variety of soft, spherical materials — balloons, and balls of rubber and Styrofoam (*ovulação*). A soft mesh formed a passage (*germinação*), which enveloped them in both light and dark, before they left (*expulsão*) at the end of the journey.

Internationally, of course, other such environments and activities emerged contemporaneously with Clark's proposals. The American artist closest to her may have been Allan Kaprow, whose notion of the collaging of experience recalls her interest in hybridity. Both Oiticica and Clark knew of Kaprow and his Happenings, through his writings and more generally through the circulation of the concept of these works in Latin America. The Argentinian artist Marta Minujin, for example, Clark's junior, claimed to be the original practitioner of Happenings in Latin America, creating her participatory environment *La Menesunda* in Buenos Aires in 1965. In 1966, in his book *Assemblages, Environments and Happenings*, Kaprow wrote, "The line between art and life should be kept as fluid, perhaps indistinct, as possible. . . . The source of themes, materials, actions, and the relationships between them are to be derived from any place of period except from the arts, their derivatives, and their milieu."<sup>31</sup> Kaprow also called for the elimination of the distinction between performer and audience, while Clark was interested not in a performative act but in initiating an experience in the body and mind of the viewer.

It is interesting to consider the women artists in particular who, almost simultaneously at different points internationally, were imagining a similarly democratic course for their work. In 1967–68, for example — the year before she gave up making art, believing that it could "contribute nothing to solving urgent social problems" — the German artist Charlotte Posenenske made plywood and aluminum constructions that she called *Reliefs*, *Drehflügel* (Revolving vanes), and *Vierkantrohre* (Square tubes; plate 9) and that she intended as prototypes for mass production.<sup>32</sup> Her rejection of the unique art object and her desire for interactivity — she wanted her modular objects to be sold in department stores and to be manipulated and recombined by the viewer — was predicated on the belief that objects of art could not address social change:

They are components of a space, since they are like building elements, they can always be rearranged into new combinations or positions, thus, they alter the space. I leave this alteration to the consumer who thereby again and anew participates in the creation. . . . The series can be prototypes for mass production. . . . They approximate architectural dimensions and for this reason also differ increasingly from the former gallery objects. They are decreasingly recognizable as "artworks."<sup>33</sup>



Clark's so-called *Objetos relacionais* (Relational objects), made between 1966 and 1968, were roughly contemporaneous with Posenenske's attempts to deemphasize the visual and make her work more public and accessible by repurposing seriality and mass production. In 1970, in the heart of the worst years of the dictatorship, another avant-garde artist in Brazil, the Portuguese-born Artur Barrio, created his *Trouxas ensanguentadas*, or Bloody bundles (plates 10–12) — lumpy canvas parcels of bones, stained with red paint and left in exposed locations in Belo Horizonte and later in Rio. Seen in the streets by police and unsuspecting passersby, these bundles were mistaken for bodies — of the homeless, or of people "disappeared" by the regime.<sup>34</sup> In the context of a discussion of Clark, what is worth noting about these works is their seriality and the fact that they were only activated through an encounter with the public. Also significant is their political dimension: like relational works by Clark such as *Respire comigo* (Breathe with me, 1966; plates 103, 296–98) or *Diálogo de mãos* (Dialogue of hands, 1966; plates 49, 148, 290, 331) these works can be read in terms of the restriction and repression of the body.

*A casa é o corpo* marked the culmination of Clark's sensorial works. From 1968 to 1976 she was once again in Paris, living outside Brazil during its years of state-sanctioned terrorism. Some of her friends and colleagues who remained in the country were incarcerated, while others who left formed a diaspora of isolated practices and subterranean intellectual activities. Clark was more visible: she already had an international reputation, on which, once based in Paris, she was able to capitalize more easily than in Brazil, participating in exhibitions and conferences such as the First International Tactile Sculpture Symposium, in Long Beach, California, in 1969, along with Oiticica. Her self-imposed exile, however, was also the beginning of a kind of withdrawal into a new subjectivity, and into a period that by 1976, when she began her therapeutic work, she would declare stood outside of art. While at many different points throughout her career she spoke of abandonment, in this text, undated but apparently written in the early 1970s, she distinguishes between object making and her own production of knowledge in the body:

On the one hand there is that which I call dead culture. Our culture is defined by means of an enormous accumulation of wealth in the form of goods. . . . I place an opposition to this system, which I call living culture, in which the artist cuts himself off from the traditional base and gives the body its central position again.





This is a living form of production for this productive society. This culture will be achieved through a process by means of which man gives himself, making himself the author. . . . To get there one needs to make a disinstitutionalization, both of the body as of all concrete relationships. In this sense my work can only be understood as a process of experience, and thus cannot be included in pre-established categories, . . . and it also cannot take place in consecrated places. For me it is a question of producing a rite without mythology.<sup>35</sup>

Reading Clark's decision to abandon art in the broader international context of practices of withdrawal or resistance after 1968—again, particularly by women artists—it is interesting to think of New Yorker Yvonne Rainer's declaration, in 1972, that she would no longer make dance but would become a filmmaker, a practice that could account for subjectivity.<sup>36</sup> The limits of postmodern dance, itself based on a rigorous undoing of classical form and Rainer's particular invention of movement based on reversal, undoing, the deflection of the gaze and other strategies for the removal of authorship, gave way to the narrative structure and critique of her early films. In 1969, another New York artist, Lee Lozano, began a work called *General Strike*, a literal withdrawal from the New York art world that in 1971 she expanded to include a boycott of women, with whom she ended all communication.<sup>37</sup> By 1972 Lozano had stopped making art altogether, a double withdrawal that can now be understood as an action not aesthetic but political and even feminist in her refusal to accept what she experienced as the limits of the feminist establishment in New York at the time. Acted out in the same time period but in very different contexts, all of these actions can be understood as strategies of resistance. Echoing Rainer's "No Manifesto" of 1965, which begins "No to spectacle no to virtuosity,"<sup>38</sup> is a text in Clark's *Livro obra* titled "We Reject":

What is going on around me? A whole group of men clearly see that modern art is not communicating and it is becoming more and more a problem of an elite. . . .

I see another group which clearly feels the great crisis in modern expression. Those who belong to it try to deny art—but they find nothing to express this denial besides works of art.



I belong to a third group, which tries to provoke public participation. This participation totally transforms the meaning of art as we have understood it until now. Because:

We reject the representative space and the work as a passive contemplation;  
we reject all myth exterior to man;  
we reject the work of art itself and we attach more importance to the act of carrying out the proposition;

we reject duration as a method of expression. We propose the very time of the act as a field of experience. . . .

We propose the precarious as a new concept of existence against all the static crystallization in the duration.<sup>39</sup>

What cannot be overlooked about Clark's return to Paris in 1968 are the tumultuous circumstances of the city in May of that year—the climate of change in the streets, and the bodies physically occupying those streets—although Clark herself neither wrote about this nor accounted for it explicitly in her work. In Brazil, young people opposing the dictatorship had rejected the Tropicália movement as insufficiently political, and Clark had resented this response to a movement in which she had participated.<sup>40</sup> The situation into which she dislocated herself, however, was one in which a struggle for control of the state was acted out daily by masses of students and other protesters, and in which the architecture and grounds of universities became symbolic and actual sites through which these power dynamics were enforced. On the campus of the Cité Internationale Universitaire de Paris, for example, the Maison du Brésil was closed during the student uprisings—an event that Clark would surely have known about, for this was a residence and cultural center for Brazilian students and academics, and had been designed by Le Corbusier initially as a collaboration with Costa.<sup>41</sup>

In 1972, Clark was invited to teach a course on gestural communication at the Sorbonne, a development that enabled her important shift from an individual practice to group activity. She met with her students not in an art department but in an unaffiliated facility, and in this context, and in the aftermath of May 1968, Clark's congregation with her student cohort was more than a convenient relationship between





artist and acolytes. Nor was it unique in a wider arena. The invention of a collective practice in a workshop format, and often in a liminal space connected to an educational institution, emerged in a number of countries during these years, especially among women artists, who often received little sanction or economic support in their relationship to the art establishment. Another such artist, for example, was Dora Maurer, who, after working in the politically oppressive context of Communist Hungary in the 1960s, moved in 1973 to Vienna and in 1975 began a series of workshops she called “creativity and visual study circle,” using funding available in the film program of a local arts school (plates 13, 14). Under the banner of official art education, Maurer could experiment with group creativity, participation, and the fundamentals of drawing as a subversive way to encourage abstraction and other forms considered radical in that place and time (plate 15).<sup>42</sup>

Clark saw her work in Paris as research. Calling this phase of her production *Arquiteturas biológicas* (Biological architectures), she sought the intimate, the “profane,” and the corporeal, seeking “a launching of the general creativity, without any psychological or social limit.” The artist’s creativity, she wrote, “will be expressed in that which is lived.”<sup>43</sup> This was the path that would eventually lead her to abandon the art object, and to grow more and more critical of art institutions and in particular of art museums. In the few documentary images from Clark’s time at the Sorbonne, the room or rooms in which she met with her students looks like a dance studio, or perhaps an empty office space with a few tables and chairs. Clark is there, barefoot, as much participant as director. For some actions she and the group went out into the street, or to a park, but in the photographs they seem to remain true to the logic of each operation, untouched by disruption from the public. Writing often to her friend Oiticica, Clark describes a process of opening up—she was meanwhile undergoing analysis—and of developing with her young subjects a prolonged and very intimate relationship to the experience and invention of her events.

What is impossible to know from the photographs is exactly what happened and how it felt, what it meant to each of the participants. As in a dance rehearsal in which an error or missed count can feel vital or repetitive, can be funny or can lead to disaster, the outcome would have been different every time. In Clark’s case there was no desired outcome except engagement, “a dialogue through gestures.”<sup>44</sup> In some cases an image forms: in a photograph of the *Estruturas vivas* (Live structures) or *Arquiteturas biológicas*, the lines of elastic bands, or

a grid structure of square plastic shopping bags, may fleetingly bear some relationship to an earlier work of Clark’s. It is inevitable to see in the searching geometry of Clark’s early line-based paintings and studies a foreshadowing of some notion of networks and connectivity.

Before leaving Brazil, as if responding to the atmosphere of surveillance and paranoia there, Clark had made notes for four films she called *Propostas vivenciais* (Proposals for living, 1967–68). One of them, “Man at the Center of Events,” has the following instruction:

Four cameras come out into the street and capture what is going on around them. Then these four images are projected in a small environment and the spectator is thrust into the projection as if he were the center of the events. The environment must be very small in order to give the spectator a total participation. With the camera in movement we may capture a series of events in the street. If we place the four cameras in an environment we can now make a different type of experiment.<sup>45</sup>

Recalling VALIE EXPORT’s *Body Configurations* photographs and film *Adjungierte Dislokationen* (Conjoined dislocations) of the early 1970s (plates 16, 17), which attempt to describe the topography of the city with and through the body, Clark’s four cameras are intended to create a kind of surround-sound of visual description. The projection of the film they shoot, to be apprehended by the viewer within a constricted room, indicates Clark’s understanding of the political inscription of space. It is worth noting that in her text “Feminist Actionism” EXPORT briefly mentions Clark’s practice as part of an international feminist discourse.<sup>46</sup>

The final chapter in Clark’s trajectory of innovation, and the one in which she moved farthest toward a kind of abandonment of conventional art-making and into a transdisciplinarity that we might today think of as social practice, began in 1976, when she returned from Paris to Rio. Until sometime in 1981 she worked as a therapist or healer, treating individual patients in her home in Copacabana. Then, after 1984, she returned to making objects, in circumstances that are not well understood—her writings indicate a deep anguish over the rejection of her work by both the art world and the psychiatric and psychoanalytic communities, so this shift may reflect a disillusionment or exhaustion with working in a contested territory between art and therapy, or perhaps a return to a zone of comfort



and critical acceptance at a time of declining health.<sup>47</sup> In any case this exhibition proposes to treat the *Estruturação do self* not as a coda to her career but as its critical last proposal. Clark had long seen her work not as art but as research; now she acted on that idea. Rather than a crescendo toward an end or abandonment of art, this chapter involved reinvention, a fulsome inversion of art's constraints, the development of a relational practice involving direct contact with the body and a relationship of exchange.

In Rio today there is a place called the Clínica Espaço Aberto ao Tempo (Space open to time clinic), which is housed within the psychiatric ward of a hospital, the Instituto Municipal de Assistência À Saúde Nise da Silveira. Here, among old trees draped with vines, is a collection of rundown concrete buildings in a complex founded in 1911 but used during the dictatorship as a place of incarceration for citizens, intellectuals and artists among them. Patients wander in and out, and here works Lula Wanderley, an artist, healer, and formerly a close colleague of Clark's who continues her form of therapy. Concerned about her legacy and worn out by her own therapeutic practice, Clark agreed to teach her methods to him and his wife, Gina Ferreira, only if Ferreira underwent a period of treatment with Clark, which she did for eight years. Wanderley and Ferreira are among the few remaining people to carry on this work within a therapeutic context. Wanderley is careful to say that his practice is not identical to Clark's *Estruturação do self*, but is inspired by it. The Neo-Concretist movement has historical ties to the space of the clinic, and in particular to its founder, Nise da Silveira: here, in the diasporic space of incarceration, outside the usual boundaries of class and race, artists and writers met and held workshops during the years of the dictatorship, and while more scholarship is needed to understand what happened here, it is known that in this strangely neutral territory, they worked with and among the clinic's patients.

The situation Wanderley has created, the "space open to time," is first an actual space—the small office where Wanderley works with patients one on one—and second a place of enormous political potential and individual agency. Clark's trajectory is palpable in this humble place, in the work of Wanderley and his colleagues, who deploy various kinds of therapy involving art, music, and other disciplines not related to the *Estruturação do self*. It is disarming to enter Wanderley's environment—on the day a MoMA curatorial team visited, a raucous group of musicians were singing and dancing with scarves and colorful fabrics reminiscent of Oiticica's *Parangolés* (1964–68).<sup>48</sup> A number of different people offered to guide us to Wanderley's room, somehow demonstrating its centrality and importance in their community. In otherwise stark surroundings—this is a place of crumbling concrete and lax security, in stark contrast to the wealth conspicuous elsewhere in Rio—the clinic and Wanderley are clearly the soul of the campus.

Inside we found *Objetos sensoriais* familiar to us as the tools of Clark's *Estruturação do self*: a large circular mattress filled with Styrofoam pellets, plastic bags filled with Ping-Pong balls, soft, hand-sized pillows filled with sand, colorful silks. In the therapy, each of these is applied to a bare body, all in communication with Wanderley, who leads the event.

According to Wanderley, Clark was dissatisfied with her Paris workshops, frustrated by her inability to reach beyond a particular kind of participant.<sup>49</sup> He also recalls that Pedrosa, responding to the collective proposals in Clark's Paris work, had remarked that she had at last made an art for "poor and black people." Pedrosa's praise for Clark's ability to reach an audience more heterogeneous than the students at the Sorbonne bears repeating, as it indicates that her frustration was known to those in her intimate circle. Like his joyful kicking of one of her rubber sculptures across the room, indulging its nonart materiality, it may be read as showing his understanding of her work's relationship to the everyday and to the world outside the art institution.<sup>50</sup> While these stories come to us thirdhand, they index a not-uncommon sense of the insufficiency and failure of social-practice art (which can indeed be argued to be the trajectory where Clark belongs) to effect political or social transformation, and of its often narrow reach in engaging an audience when it remains within the institutions of art. Suely Rolnik has written that Clark's 1970s collaborations at the Sorbonne introduced otherness and time into her work, situating her as singular within then emergent practices of institutional critique.<sup>51</sup> Clark apparently understood the limits of her activities at the Sorbonne, which Freire might have thought subject to what, in 1964, he called "naïve transitivity," a mode he saw as opposing itself to the kind of critical consciousness he valued and introduced through education in the form of adult literacy.<sup>52</sup>

According to the Brazilian artist Carlitto Carvalhosa, in Clark's native country her legacy is everywhere and nowhere.<sup>53</sup> Indeed, new Brazilian art seems to vacillate between gesturing toward her sculptural forms and carrying on her spirit of engagement, for example in the participatory environments of Carvalhosa and Ernesto Neto, or the conceptual investigation of her production in the work and writing of Ricardo Basbaum. Basbaum's project *Você gostaria de participar de uma experiência artística?* (Would you like to participate in an artistic experience?) involves a nomadic object, moved from place to place for direct engagement with the viewer. Each participant, whether individual or group, is encouraged to take the abstract metal object and use it in any manner they choose, then document the encounter.<sup>54</sup> The project began in 1994 and continues to the present.

Today, in the international discourse of contemporary aesthetics, it is difficult to talk about practices of healing in art, so laden are they with utopian implications and '60s-generation politics, yet it is in the possibility of healing that Clark's radicality lies, as well as her potential





influence. And it is in Wanderley's clinic—"a space open to time," a space open to healing—that the artist's legacy is most palpable and true. There is no model for understanding or theorizing personal transformation in contemporary art, but in Wanderley's belief in the slow labor of a knowledge located in the body, and in a practice formulated out of the body, Clark's ideas find a way forward. Outside Brazil, among artists working in all media but most interestingly in the areas of social practice, dance, and performance, the American artists Jeanine Oleson, working in New York, and Emily Roysdon, currently based in Sweden, are responding to her legacy in very different ways. Oleson's *Greater New York Smudge Cleanse*, a ritual performance executed in 2008 (plate 18), involved a procession led by the artist through the streets of Manhattan's West Village to the onetime site of the Stonewall Inn, where a spontaneous protest in 1969 sparked the U.S. gay and lesbian rights movement of the 1970s. Clad in hand-dyed aprons, somehow recalling the suits of Clark's *O eu e o tu* (The I and the you, 1967; plates 318–22), Oleson and another woman carried an oversized, smoking cluster of sage. Hanging like a limp body yet sweetly and absurdly triumphant, this weird organic object was intended to perform the impossible gesture of healing the site of anger, grief, and political turmoil. How, Oleson asks, can we disrupt the contested histories that continue to formulate and imprint our identities? How can history be healed?

Roysdon, a founder of the queer activist collective LTRR, has an ongoing project, including writings, group exhibitions, and calls to arms, that she calls *Ecstatic Resistance*. She has also made work directly citing Clark, elaborating on the performative and emancipatory aspects of the earlier artist's career. *Ecstatic Resistance* is a manifesto for a new form of artistic thinking: "Some works create a place from which to build ethical structures for the impossible to thrive. While others accentuate the lived experience of impossibility and resistance."<sup>55</sup> What is an image of resistance? What potential is there for dismantling the cultural imaginary? Often writing in a voice as utopian as Clark's but impassioned and informed by the queer and feminist critique of representation and patriarchal culture broadly writ, Roysdon exclaims, "Ecstatic Resistance expresses a determination to undo the limits of what is possible to be."<sup>56</sup>

Anna Halprin and Jérôme Bel are two choreographers whose researches into the potential of movement to initiate new forms of knowledge through the body have had a widening influence on the discourses around dance, participation, and contemporary practice.

Halprin has been working in the Bay Area for more than fifty years; Bel, based in Paris, is a leading figure in the 1990s generation revolutionizing dance through a conceptual approach to movement. Halprin established the San Francisco Dancers' Workshop in 1955, and she continues to hold movement workshops on a large performance deck in back of her home. Her many students include Rainer, Steve Paxton, and others involved in the reinvention of modern dance at the Judson Memorial Church, New York, in the 1960s. Conducting what she called movement research, Halprin extended her practice to nondancers interested in using movement and interactivity to respond kinesthetically to the social and political realities of the everyday (plates 19–21). In the tumultuous wake of the Watts riots in Los Angeles in 1965, she was invited to make a workshop for the Watts Community Center, and she and her largely white group of dancers journeyed south from San Francisco to collaborate with the African-American community at Studio Watts Arts.<sup>57</sup> Workshops that took place over six months culminated in a performance at Los Angeles's Mark Taper Forum. Halprin considered herself less a choreographer than a facilitator providing a space for social interaction, and ultimately creating a group experience that was therapeutic for the community.

What does transference look like? How does healing perform, and in whose consciousness and corporeality does this work reside? What constitutes empowerment through the choreographic? These are the kinds of provocative configurations and questions that radical social practices such as Halprin's and Clark's demand. The relationship of the choreographic to the social, the potentiality of the choreographic to empower, release, even heal through a kind of disruptive interrogation of and ecstatic resistance to notions of authorship and reception—these are questions posed by Clark's challenging work. At the international exhibition *documenta 13*, in Kassel, Germany, in 2012, Bel staged a performance at the Kaskade, a small space in a pedestrian mall, working with and for a group of Swiss performers who are in various ways and to varying degrees disabled. For this viewer, Bel's performance was the heart of that *documenta*, its intellectual and emotional challenge creating a space in which the precarity of what we think we know was deeply probed.

Like Oleson's *Greater New York Smudge Cleanse*, Bel's *Disabled Theater* (plate 22) is utterly without cynicism or irony. In providing a forum for thinking about the meaning of the altered body, Bel questions the fundamental act of spectatorship and the framework of an aesthetic experience. And all of these works—Oleson's cleanse, Halprin's workshops, Maurer's drawing class, Bel's presentation of the most fundamental questions of the voice and body through which an experience is expressed—all of these operate in the wide and generous wake of Clark's project, moving in the same openness recognizable in her work to the time of the participant.



## NOTES

1. Clarice Lispector, *A Paixão segundo G.H.*, 1964, Eng. trans. as *The Passion according to G.H.* (New York: New Directions Publishing Corporation, 2012), p. 188. I thank Dorit Cypis for bringing this incredible writer to my attention.
2. On Tropicália and its early formation see Carlos Basualdo, "Tropicália: Avant-Garde, Popular Culture, and the Culture Industry in Brazil," in Basualdo, ed., *Tropicália: A Revolution in Brazilian Culture (1967-1972)* (São Paulo: Cosac Naify, 2005).
3. See Caetano Veloso, "Introduction," in Lispector, *The Passion according to G.H.*, pp. vii-ix. For more on the novel's reception see Benjamin Moser, "The Cockroach," *Why This World: A Biography of Clarice Lispector* (New York: Oxford University Press, 2009), pp. 261-69.
4. Lygia Clark, letter to Mário Pedrosa, May 22, 1969, in *Lygia Clark*, exh. cat. (Barcelona: Fundació Antoni Tàpies, 1998), a translation reprinted in the present volume, p. 233.
5. Eduardo Viveiros de Castro, "Talking Peace with Gods: Part 1, The Transformation of Objects into Subjects in Amerindian Ontologies," *Common Knowledge* 10, no. 3 (2004):464, 465. I thank Noura Wedell for suggesting I look at this text in relationship to Clark's work.
6. See Paulo Herkenhoff, "Lygia Clark," in *Lygia Clark* (Barcelona), p. 36. Herkenhoff mentions Lispector with João Cabral de Melo Neto and João Guimarães Rosa as part of the post-1945 literary wave in Brazil.
7. André Lepecki has used this phrase from Clark's own writing on *Caminhando* to describe the work of Clark's contemporary Hélio Oiticica and its relationship to one of Brazil's indigenous dance forms, the samba. Lepecki, in a lecture given as part of The Museum of Modern Art's internal C-MAP (Contemporary and Modern Art Perspectives) program in 2012.
8. Clark, "Caminhando," *Livro-obra*, 1983, Eng. trans. as "Walking" in *Lygia Clark* (Barcelona), a translation reprinted in the present volume, p. 160.
9. Paulo Freire, "Closed Society and Democratic Inexperience," *Education for Critical Consciousness* (London: Sheed & Ward Ltd, 1974), p. 19.
10. Clark, *Livro obra* (Rio de Janeiro, 1983), this translation from *Lygia Clark* (Barcelona), p. 233. The *Livro obra* is an interactive book, a typology of the artist's projects, that she began work on in 1964 and finally produced in 1983, in an edition of twenty-four copies. It includes texts that Clark wrote and revised through many different periods of her life.
11. The evolution of the language around Clark's work forms an interesting historiography. As late as 1987, the Clark scholar Guy Brett was resisting the category "art" for Clark's therapeutic work after 1976. See his essay "Lygia Clark: The Borderline between Art and Life," *Third Text* 1 (Autumn 1987):65-94.
12. Quoting (or, rather, misquoting) Pedrosa in her text "On the Magic of the Object," Clark writes, "Now the importance is in the act of doing, in the present. Art becomes the spiritual exercise of freedom. The happening of freedom is also the realization of art" (Mário Pedrosa)." *Lygia Clark* (Barcelona), p. 53.
13. *Ibid.*
14. See Elisabeth Lebovici, "The Death of the Audience: A Conversation with Pierre Bal-Blanc," e-flux journal, www.e-flux.com/journal/the-death-of-the-audience-a-conversation-with-pierre-bal-blanc/ for a conversation on the notion of the "professional outsider." The term applies to Clark only obliquely, but the discussion of the "de-creation" of works of art seems useful in thinking about Clark's work.
15. I use the term "dematerialization" intentionally here as a way to speak to the misappropriation and imposition on Clark of an idea that does not actually apply to her, the "dematerialization of the art object" that Lucy Lippard saw in American and European Conceptual art of the late 1960s and early '70s. The phrase neither describes Clark's project accurately nor accounts for the cultural context from which it emerged. See Lippard, *Six Years: The Dematerialization of the Art Object from 1966 to 1972* (New York: Praeger, 1973).
16. In Clark's letters and writings of the 1970s, the language in which she describes the relationship of the object to her practice is increasingly almost violent: abolition, suppression, disappearance, ingestion. Luciano Figueiredo, a close associate of Clark's, recalled her telling him that she had reached a moment in which she would no longer need to express herself through art. Conversation in Rio de Janeiro, April 2012.
17. See Ana María León, "Lygia Clark: Between Spectator and Participant," *Thresholds* 39 (2011), available online at [http://thresholds.mit.edu/issue/39/Leon\\_Thresholds\\_FINAL.pdf](http://thresholds.mit.edu/issue/39/Leon_Thresholds_FINAL.pdf).
18. Claire Bishop, whose writing has shaped my discussion in this essay, mentions Clark's *Caminhando* in a discussion of Pierre Bal-Blanc's exhibition *La Monnaie Vivante* (at the Berlin Biennale für zeitgenössische Kunst in 2010) and again in reference to Luis Camnitzer and other artists indebted to Freire's critical pedagogy. See Bishop, *Artificial Hells: Participatory Art and the Politics of Spectatorship* (London: Verso, 2012), pp. 234-35, 243. Bishop includes excerpts from the letters between Oiticica and Clark in her anthology *Participation* (London: Whitechapel, 2006), pp. 110-16. She sets this dialogue between Allan Kaprow's "Notes on the Elimination of the Audience" (1966) and Graciela Carnevale's "Project for the Experimental Art Series" (1968), and both Happenings such as Kaprow's and Argentinean experimental practices such as Carnevale's are important historical markers in situating Clark's project internationally.
19. Freire, *Education for Critical Consciousness*, p. 67. Freire's book is illustrated with lovely line drawings, by the Brazilian artist Vicente de Abreu, that we were unable to reproduce in this publication. In 1974, when the book was published, Abreu was in exile, one of many who left Brazil during the period of the dictatorship.
20. Clark, "Maquete para interior," *Diário de Minas* (Belo Horizonte), January 27, 1957, Eng. trans. as "Conference Given in the Belo Horizonte National School of Architecture in 1956" in *Lygia Clark* (Barcelona), a translation reprinted in the present volume under the title "Lecture at the Escola Nacional de Arquitetura, Belo Horizonte, Fall 1956," p. 55.
21. Paulo Herkenhoff, "Lygia Clark," in *Lygia Clark* (Barcelona), p. 37.
22. Caetano Veloso, "Sampa," from the record album *Muito*, 1978, quoted in Zeuler R. M. A. Lima, "The Reverse of the Reverse: Another Modernism according to Lina Bo Bardi," *On the Interpretation of Architecture Applied Interpretation* 13, no. 1 (May 2009), available online at [www.tu-cottbus.de/wolkenkuckucksheim/inhalt/en/issue/issues/108/Lima/lima.php](http://www.tu-cottbus.de/wolkenkuckucksheim/inhalt/en/issue/issues/108/Lima/lima.php).
23. See Beatriz Colomina, "The Split Wall: Domestic Voyeurism," in Colomina, ed., *Sexuality & Space* (New York: Princeton Architectural Press, 1992), pp. 73-128.
24. See Jaroslaw Suchan, "Early Abstraction in Poland," in Leah Dickerman, *Inventing Abstraction*, exh. cat. (New York: The Museum of Modern Art, 2012), pp. 324-26. Works by Clark and by Katarzyna Kobro appeared together in *Katarzyna Kobro/Lygia Clark*, at the Museum Sztuki in Łódź in 2009.
25. *Ibid.*, p. 325.
26. Clark, "Letter to Piet Mondrian," 1959. Archives of the Associação Cultural "O Mundo de Lygia Clark." Translation in the present volume, p. 59. Clark wrote her letter to Mondrian one year after Kaprow published his essay "The Legacy of Jackson Pollock," in *Artnews* 57, no. 6 (October 1958):24-26, 55-57. This is not to suggest that Clark knew of Kaprow's text but rather that



both texts express the desire to move beyond or find emancipation from the flat picture plane. Kaprow's response comes out of his rejection of the American tradition of modernist painting whereas Clark's is a clear response to the history of European painting and an end run straight to the roots of the Constructivist tradition from which she emerged.

27. Clark, "Letter to Piet Mondrian."

28. See Clark, "The Bichos," translation in the present volume, p. 160.

29. Clark, letter to Oiticica, November 14, 1968, Eng. trans. in *Lygia Clark* (Barcelona), a translation reprinted in the present volume, p. 232.

30. Clark, "To Capture a Fragment of Recorded Time," in *Lygia Clark* (Barcelona), pp. 187–89. Excerpted from "L'art c'est le corps," *Preuves*, Paris, no. 13, pp. 140–43.

31. Kaprow, *Assemblages, Environments and Happenings* (New York: Harry N. Abrams, 1966).

32. Charlotte Posenenske, "Statement," *Art International* 12, no. 5 (May 1968).

33. *Ibid.*

34. See Milton Machado, "Power to the Imagination: Art in the 1970s and Other Brazilian Miracles," a paper delivered at the conference "International Perspectives on Brazilian Sculpture," Henry Moore Institute, Leeds, March 10, 2006, available online at [www.henry-moore.org/hmi-journal/homepage/view-by-conference/international-perspectives-on-brazilian-sculpture/power-to-the-imagination/page-1](http://www.henry-moore.org/hmi-journal/homepage/view-by-conference/international-perspectives-on-brazilian-sculpture/power-to-the-imagination/page-1).

35. Clark, untitled typescript, in *Lygia Clark* (Barcelona), p. 301.

36. Yvonne Rainer has given this date publicly on numerous occasions. She returned to making dance in 1975 but continues to make films. See Rainer, *Feelings Are Facts: A Life (Writing Art)* (Cambridge, Mass.: The MIT Press, 2006). I thank the artist Simon Leung for making the parallel between Rainer's and Clark's withdrawals.

37. Helen Molesworth has called these works of Lee Lozano's a "double rejection of capitalism and patriarchy." See Molesworth, "Tune In, Turn On, Drop

Out: The Rejection of Lee Lozano," in Adam Szymczyk, ed., *Lee Lozano: Win First Don't Last Win Last Don't Care*, exh. cat. (Basel: Kunsthalle, and Eindhoven: Van Abbemuseum, 2006), p. 135.

38. See Rainer, *Work 1961–73* (Halifax: Nova Scotia College of Art and Design, 1974).

39. Clark, "We Reject," in *Lygia Clark* (Barcelona), p. 211.

40. James Green, professor of history and Brazilian studies at Brown University, referred to the Brazilian youth movement's rejection of Tropicália during a lecture that was part of The Museum of Modern Art's internal C-MAP (Contemporary and Modern Art Perspectives) program in 2013.

41. I thank Richard Shiff for his recollection of the Cité Universitaire buildings associated with Argentina, Vietnam, Laos, and Brazil being shut or under police control in 1969–70, when he was in Paris on a Fulbright grant and living in the university's American residency. He specifically recalls circumventing the restrictions on entry to the Maison du Brésil because he wanted to see the architecture. This is no doubt one of many stories that underline the atmosphere of paranoia and surveillance on Paris university campuses at the time.

42. Dora Maurer, C-MAP lecture, The Museum of Modern Art, spring 2012.

43. Clark, "The Body Is the House: Sexuality, Invasion of Individual Territory," 1971, in *Lygia Clark* (Barcelona), pp. 247, 248.

44. Clark, "Living Structures: Dialogues," in *ibid.*, p. 255.

45. Clark, "Designs for Living: Films," in *ibid.*, p. 223. Clark's notes were used to realize these works for the exhibition *Lygia Clark*, at the Itau Cultural, São Paulo, in 2013.

46. See VALIE EXPORT, "Feminist Actionism," *New German Critique* no. 47 (Spring-Summer, 1989):74. Clark participated in one exhibition of women artists, *Magma*, organized by EXPORT and Romana Loda at the Castello Oldofredi in Brescia, Italy,

in 1975–76, and including EXPORT, Gina Pane, Marina Abramović, Ulrike Rosenbach, Jole de Freitas, Annette Messager, Katharina Sieverding, Rebecca Horn, and others.

47. Further research will no doubt clarify Clark's thinking about this return to the making and remaking of her paintings and objects from the 1950s such as the Unities and Modulated Surfaces. The Fundació Tàpies exhibition catalogue only refers briefly to this in the entry in the artist's chronology under 1981 and also mentions the death and illness of Clark's close friends Oiticica and Pedrosa. See *Lygia Clark* (Barcelona), p. 356.

48. *Parangolé* is "a slang term from Rio de Janeiro that refers to a range of events or states including idleness, a sudden agitation, an unexpected situation, or a dance party." Anna Deuze, "Tactile Dematerialization, Sensory Politics: Hélio Oiticica's *Parangolés*," *Art Journal* 63, no. 2 (Summer 2004):59.

49. This section of the essay is drawn largely on a conversation with Wanderley in Rio de Janeiro, April 2013. Even when based on memories of conversations with Clark, Wanderley's observations are his own.

50. See Briony Fer, "Lygia Clark and the Problem of Art," p. 225 in the present volume.

51. Suely Rolnik, "The Body's Contagious Memory: Lygia Clark's Return to the Museum," *transversal* (web journal published by the European Institute for Progressive Cultural Policies), June 18, 2009, p. 3, available online at <http://eipcp.net/transversal/0507/rolnik/en>. Rolnik organized one of the most significant of Clark's posthumous exhibitions at the Musée des Beaux-Arts, Nantes, in 2005.

52. Freire, "Education as the Practice of Freedom," *Education for Critical Consciousness*, p. 13. According to Freire, "As men amplify their power to perceive and respond to suggestions and questions arising in their context, and increase their capacity to enter into dialogue not only with other men

but with their world, they become 'transitive.' Their interests and concerns now extend beyond the simple vital sphere. Transitivity of consciousness makes man 'permeable.' It leads him to replace his disengagement from existence with almost total engagement."

53. Carlito Carvalhosa, conversation with the author in the artist's studio, Rio de Janeiro, April 2013.

54. Documentation of Ricardo Basbaum's ongoing project can be found at [www.nbp.pro.br](http://www.nbp.pro.br). Basbaum participated in an early scholar's seminar in preparation for this exhibition and we thank him for his insights into Clark's work. He is one of the primary interlocutors for Clark's legacy within the contemporary field.

55. Emily Roysdon, "Ecstatic Resistance," *C Magazine*, Winter 2009, pp. 14–25. See also Roysdon's website: <http://emilyroysdon.com/index.php?/projects/ecstatic-resistance>.

56. *Ibid.*, p. 17

57. I am grateful to Amanda Courtney, an MA student in the Art and Public Practices program at the Roski School of Art and Design, University of Southern California, for introducing this important work to me through her unpublished thesis, "Anna Halprin's Ceremony of Us: Pedagogy for Collective Movement and Embodiment."