

underlying themes, including and especially the mutilation and obliteration of the artist's body (figs.7 and 8).



Fig. 7
Günter Brus
Self-Portrait
Courtesy the artist and Roman Grabner, Graz, Austria



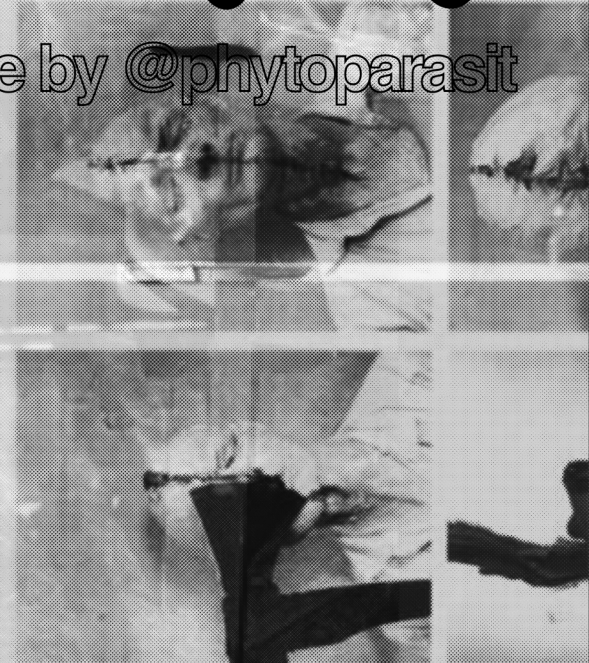
Fig. 8
Günter Brus
Self-Painting – Self-Mutilation 1965
Courtesy the artist and Roman Grabner, Graz, Austria

ON

PERFORMANCES

Zine by @phytoparasit

The Opposite Pole of Space





her leg, the audience realized that the artist did not feel anything, and carried her out of a burning star. Subsequently, Abramovic said that she considered this performance to be unsuccessful since she overestimated her potential and went beyond the boundaries of her physical capabilities. It cannot be allowed in art; otherwise, it loses its meaning.

WORK

BIOGRAPHY

Marina Abramovic «Rhythm 5»

I construct a five-pointed star (made of wood and wood chips soaked in 100 litres of petrol). I set fire to the star. I walk around it. I cut my hair and throw the clumps into each point of the star. I cut my toe-nails and throw **the clippings** into each point of the star. I **walk into the star** and lie down on the **empty surface**. Lying down, I fail to notice that **the flames have** used up all the oxygen. I **lose** consciousness. The **viewers do not notice**, because I am supine. **When a flame** touches my leg and I still **show no** reaction, two viewers come **into the star** and carry me out of it. I am confronted with my physical limitations, the performance is cut short. Afterwards I wonder how I can use my body - conscious and otherwise - without disrupting the performance.

Marina Abramovic





„Aktionshose - Genitalpanik“ (1969/1996)
Paris, 2019.

„Aktionshose - Genitalpanik“

Während VALIE EXPORT „... durch diese Pose einerseits die Objektivierung ihrer Weiblichkeit durch den männlichen Blick erzwingt, unterbricht das Maschinengewehr – Inbegriff aggressiver Männlichkeit – diese Interpretation unmittelbar. Mit ambivalenten Bildpolitiken dieser Art spielt VALIE EXPORT gerne, De- und Rekontextualisierungen sind bewusst von ihr eingesetzt, bei denen sie Bekanntes in einen anderen Kontext stellt, um ihm eine neue Bedeutung zu geben.“

A woman with dishevelled hair sits alone on a bench, legs spread. The crotch of her jeans has been cut away and a gaping hole reveals her genitalia, exhibited coldly and the only unusual detail in an otherwise fairly ordinary outfit covering the rest of her body. As the polar opposite of feminine injunctions, of the codes that call for a clean beauty or the absurd requirements for an inane perfection, this woman opens her legs to inspire fear. Looking witchy and repulsive, she deliberately provokes the spectator and it's as if nothing could be as indecent, as obscene or as dirty as this pose, in tune with the earthy floor she strokes with her toes or the dilapidated wall she leans against. This risqué pose, Thompson sub-machine gun in hand, an irreverent look in her eyes, nevertheless mimics one of the most codified images in our society: that of a strong, virile and brutal man.



Chinese Actionism: Opposite Pole of Social

AK Museum of Contemporary Art in K

Unter Scherzen

KRAINE-KRIEG POLITIK PANORAMA ENTRACHT

„Die Vorbereitung dieser Aktion war freilich von einer mehr oder minder großen Nervosität begleitet. Otto Muehl half mir beim Einfärben meiner Gestalt. Ludwig Hoffenreich sagte zwischendurch seufzend: ‚Kinder, Kinder, das gibt entweder Irrenhaus oder Gefängnis!‘ Ich gebe zu, daß ich von seinen Visionen nicht ganz frei war. John Sailer beförderte das lebende Bild vom Perinetkeller zum Heldenplatz, wobei ich mich vor jedem Halt bei einer Ampel niederduckte. Aufgeregt verfolgten meine Frau und einige Freunde aus einer angemessenen Entfernung das Geschehen. Hoffenreich und Ronald Fleischmann fotografierten, Muehl und Schwarzkogler filmten mit einer Schmalfilmkamera. Von einer tiefen Bedeutung dieser Aktion wollte die Presse natürlich nichts wissen. Sie betrachtete meinen Auftritt als einen lustigen Werbegag für meine Ausstellung.“

Günter Brus, 1989

Fig. 3
Günter Brus, Wiener Spaziergang, 1965.

Günter Brus, "Walk in Vienna / Wiener Spaziergang"

Brus is brought by car—ducking at every crossing, as he himself reports—and gets out on Heldenplatz. His route is predetermined. He wants to get as far as Stephansplatz, but has hypothesized before starting that he would not get far. In fact, halfway there, around Bräunergasse, he is taken into custody, escorted to the police station and, in the end, taken away by taxi.

In the title, Brus emphasizes the action of walking, but he likewise indicates his status as an image, a living picture.⁶ He is wearing a suit painted white with a dark line down the middle of both front and back. The line suggests both symmetry and laterality but, above all, a break, an injury, a wound. Brus has concentrated everything on his person, his picture, and conceives of his body—to use his own words—as “intention,” “event,” and “result.”⁷

