



International Symposium

## **Lygia Clark: Artistic Practice in Transcultural Contexts**

1-2 October 2025

Ibero-Amerikanisches Institut

Stiftung Preußischer Kulturbesitz

Simón-Bolívar-Saal, Potsdamer Str. 37, 10785 Berlin

## **ABSTRACTS and BIOGRAPHIES**

## PANEL 1:

### ART AS A LIVING ORGANISM – LYGIA CLARK IN THE CONTEXT OF THE INTERNATIONAL ART OF HER TIME

Moderation: **Dr. Irina Hiebert Grun, Dr. Maike Steinkamp,**  
Neue Nationalgalerie, Berlin

**Dr. Irina Hiebert Grun** has been employed at the National Gallery in Berlin since 2018, currently as a curator at the Neue Nationalgalerie, where she is responsible for the collection of classical modern art. She is a curator of modern and contemporary art with a focus on Latin America and transcultural transfer processes of artistic practices. Her dissertation "Strategies of Incorporation: The Reception of Anthropophagy in Contemporary Brazilian Art" was published by transcript Verlag. In 2017, she held a teaching position at the Technical University of Darmstadt. From 2014 to 2016, she was a doctoral candidate at the Daimler Art Collection in Berlin, where she curated various exhibition projects ranging from classical modernism to international contemporary art. At the Neue Nationalgalerie, she curated projects including the exhibition "Monica Bonvicini. I do You" (2022/2023), the performances „Anna Maria Maiolino. Entrevistas (2023) and "Anne Teresa De Keersmaecker. Dark Red – Neue Nationalgalerie" (2022), and the collection presentation "The Art of Society 1900-1945" (2021-2023).

**Dr. Maike Steinkamp** has been curator for 20th-century art and the Pietzsch Collection at the Neue Nationalgalerie in Berlin since 2018. Her research focuses on 20th-century art and cultural policy, with an emphasis on German and international artistic developments from the 1930s onwards. Steinkamp earned her doctorate in art history with a thesis on the reception of "degenerate" art after 1945 in the GDR. She worked as an assistant curator at the Kunst- und Ausstellungshalle Bonn and at the Deutsches Historisches Museum in Berlin. From 2005 to 2012, she was a research assistant in the Department of Art History at the University of Hamburg and in 2009 a visiting professor at Smith College, Northampton, MA. From 2012 to 2017, she was curator of the Arp Foundation, Berlin/Rolandswerth. In recent years, Maike Steinkamp has curated exhibitions including "A-Geometry. Hans Arp and Poland" (National Museum Poznań, 2017) and "Breaking into a New Dimension. The Artist Sophie Taeuber-Arp" (ZAMEK, Poznań, 2019), as well as "Alexander Calder. Minimal Maximal" (2021), "Gerhard Richter. 100 Works for Berlin" (2023), "Judith Reigl. Force Fields" (2023), and "Zerreißprobe. Kunst zwischen Politik und Gesellschaft 1945-2000" (2023) at the Neue Nationalgalerie. In addition to catalogs for the aforementioned exhibitions, her most recent publications include the inventory catalog for the Nationalgalerie collection 1905-1945 (2021).

## 10:30 | **Lygia Clark's Creative Phases and the Internationalization of her Work** **Dr. Daniela Labra**, Art Historian and Curator, Berlin

The presentation analyses the reception and historicization of the artist's various propositions throughout her career. It suggests a history of Lygia Clark's solo and group exhibitions, both during her lifetime and posthumously, which made her work enter the global contemporary art narrative.

Some of the exhibitions commented on are: 34th Venice Biennale, 1968; In Motion, U.K., 1966; 22nd São Paulo Biennale, 1994; Lygia Clark, Fundación Antoni Tàpies, and Documenta X, 1997; „The Abandonment of Art“, MoMA, NY, 2014; „Handlung als Skulptur“, Fulda, 2024.

**Dr. Daniela Labra** (Santiago de Chile) is an independent art curator, teacher, writer, and lecturer. Graduated in Theater Theory with a PhD in Art History and Criticism. She works mainly with Brazilian art, Latin American historical and aesthetic processes, performance, art and politics. She has collaborated with publications and institutions in Brazil, Germany and other countries since 2003. She has curated and co-curated exhibitions such as: „Lygia Clark & Franz Erhard Walther, Handlung als Skulptur/ Action as Sculpture“, FEW Villa, Fulda, DE, 2023-24; „Ana Mendieta Silhueta Em Fogo I terra abrecaminhos“, SESC Pompéia, SP, 2023; „Frestas Triennial 2017: Between post truths and events“, SESC Sorocaba, São Paulo, and others. She lives and works between Berlin and Rio de Janeiro.

## 11:00 | **Reference and Demarcation – Lygia Clark, Concrete Art and Minimal Art** **Dr. Michael Asbury**, Camberwell, Chelsea and Wimbledon Colleges of Arts, London

This paper will discuss the emergence of neoconcretism as a means of establishing its broader art historical context while delving into the local circumstances that gave rise to the movement. The paper then outlines some problems that have arisen regarding neoconcretism's more recent international reception by focusing on a 2014 restaging of a 1966 exhibition. It concludes with an analysis of the reception of Lygia Clark's work upon her arrival in Paris in 1968 by focusing on the 4th edition of the art journal *Robho*.

Dr. Michael Asbury is Professor of Brazilian Modern and Contemporary Art at Chelsea College of Arts, University of the Arts London, where he is also deputy director of the research centre for Transnational Art, Identity and Nation (TrAIN). He has authored and edited many articles and books, most recently *Today is Always Yesterday: Brazilian Contemporary Art* (Reaktion Books, 2024). He was co-curator of „Lygia Clark: The I and the You“, held at London's Whitechapel Gallery from October 2024 to January 2025.

**11:30 | Postwar Transcendence as Form and Kinship. Lygia Clark and Max Bense**  
**Dr. Daniel Patric Horn**, Kunsthistorisches Institut, Freie Universität Berlin

My paper investigates the unlikely yet generative dialogue between Lygia Clark's participatory, body-centered art and German philosopher's Max Bense's rationalist aesthetics, situating their practices within a broader epistemological shift in postwar art and philosophy. Bense's project of information aesthetics, developed in 1950s Germany in the context of the Ulm School of Design, sought to mathematize beauty and meaning through the lens of cybernetics and semiotics—a logic-infused poetics grounded in probability theory and the technical image. In contrast, Clark, working in Brazil's politically charged 1960s and 70s, moved from Neo-Concretism into a deeply sensorial and psycho-affective realm, crafting relational objects such as the Bichos and Nostalgia do Corpo that invited the viewer's bodily co-participation. Despite their ostensible dissonance—Bense's algorithmic rationale versus Clark's affective immediacy—my paper reveals a shared dismantling of the autonomous art object in favor of experience, process, and feedback. By reading Clark's propositions through Bense's writings on aesthetic information and the function of the recipient, the paper uncovers a kinship: both practitioners sought to reprogram aesthetic perception in an age of technological and political flux, albeit through radically different channels. This intersection reframes Clark's work not as a departure from structure, but as an embodied algorithm—an experiential code that resonates unexpectedly with Bense's data-driven aesthetics.

**Daniel Patric Horn** is an art historian and principal investigator for the DFG (German Research Foundation) research project "Demodernisms. Art and Coloniality between France and West Africa 1945-1966" at the Institute of Art History, Freie Universität Berlin. He is a lecturer in the BA and MA Art History in a Global Context and Art and Visual Cultures of Africa, FU Berlin. His writings are published widely in peer-reviewed and catalogue publications, including in the recent survey *Paris Noir. Artistic circulations and anti-colonial resistance, 1950 – 2000* (MNAM Centre Pompidou, Paris 2025) and in *nkaJournal of Contemporary African Art, Artforum, Texte zur Kunst* and on *e-flux Criticism*.

**12:30 | An Egg of Space and Time: Lygia Clark's Latent Entrancements**  
**Thotti**, artist and theorist, Film and Visual Studies, Harvard University

What makes and unmakes our collective body of a shared space and time? From the organic line that ruptured the autonomy of painting to the Baba Antropofágica (1969) spilling beyond the participant's mouth, Lygia Clark returned again and again to what she called the "phantasmatic of the body." This phantasmatic, expressed in the object's participation in the self, becomes a site for hatching: a space where inside and outside, given and fabricated, nature and culture continually remake each other. It is this work of latency—unfinished, still to be born, ovulating—that I follow through a constellation linking

Clark's propositions to the trance and therapeutic practices of Indigenous and Afro-Brazilian ritual. Within this expanded genealogy, I ask how the collective body is given form, and how it might be brought into being in the wake of its disappearance into algorithmic latent spaces. Taking the form of an artist–research presentation, I will trace how Clark's latencies move, transform, and survive. Through archival materials and new enactments, I will examine her *Máscaras Sensoriais* (1967) as “virtual masks,” unbound from fixed form and able to travel across media, senses, and collective imaginaries—from Yoruba ancestor masks to AI-generated faces. The trajectory will culminate with her *Estruturação do Self* as an expandable architecture of the body to come: an environment where the collective body is continually reassembled across shifting spatial and technological conditions, and where Clark's therapies can be called upon through ancient and yet-to-emerge means of production. By placing Clark's propositions in dialogue with Brazilian Candomblé, Amerindian ritual practice, and contemporary technology, I aim to show how her phantasmatic endures as a living latency— ready to be hatched anew. In this, her work emerges as a porous, transductive method: a technology for incubating the spaces and times we can become.

**Thotti** is an artist and theorist from Rio de Janeiro, Brazil, and a PhD candidate in the Film and Visual Studies program at Harvard University, advised by Professor Giuliana Bruno. His practice, grounded in the concept of trance, has been presented in festivals and exhibitions worldwide, including the 14th Shanghai Biennale: „Cosmos Cinema” (2023–2024), where he developed an installation inspired by Lygia Clark's therapeutic propositions and Latin American indigenous cosmotechnics. He is a regular contributor to E-Flux journal and organizes Professor Boris Groys's lectures for E-flux School. Thotti holds a BFA from New York University, with a double major in Film and Religious Studies.

## 14:30 | Hybridly Human

**Prof. Dr. Irene V. Small**, Department of Art and Archaeology, Princeton University

Lygia Clark placed signal importance on the discovery of the organic line—a line of space between material features such as a canvas and its frame—in her narration of her artistic practice. Within the historiography of Brazilian art, the organic line is nothing short of an inauguration as well: the irruption of real space within pictorial representation that led to the critic Ferreira Gullar's *Manifesto Neoconcreto* of 1959, the flourishing of Neoconcrete practices, and their participatory outgrowths in the 1960s and beyond. Rather than retain the rhetoric of humanism so intimately associated with Neoconcretism, this presentation suggests that Clark's organic line offers a glimpse of “the hybridly human,” to cite a formulation by the anticolonial thinker Sylvia Wynter. In this opening, the dilation of passage, transformation, and non-being allows us to peer beyond the strictures of the modern subject and the catastrophes wrought in its name.

**Irene V. Small** is Professor of Contemporary Art & Criticism in the Department of Art & Archaeology, Princeton University, where she is affiliated with the Program in Media & Modernity, the Program in Latin American Studies, and the Department of Spanish & Portuguese. She is the author of *Hélio Oiticica: Folding the Frame* (University of Chicago Press, 2016), and *The Organic Line: Toward a Topology of Modernism* (Zone Books, 2024). She is a member of the advisory boards of *October* and *Texte zur Kunst*.

## 15:00 | Creating Elastic Networks. Lygia Clark's Textile Performances in a Transcultural Context

**Prof. Dr. Alexandra Karentzos**, Fachbereich Mode und Ästhetik, Technische Universität Darmstadt

The textile is a thread running through Clark's oeuvre. Masks made of fabric that cover the sensory organs on the head, rubber suits that are connected to each other, gloves made of different materials, fabric tunnels that you can wriggle through—all of these alter the perception. Only when worn do the objects take on meaning, and those who wear them become actors and, at the same time, producers of the work. The relationship to others, to other bodies, is central, and together they literally create "elastic networks." The textile functions here as a mediator between bodies, as a sensory bridge and at the same time as a boundary that marks and simultaneously dissolves the self and the other. Textile performativity no longer serves representation, but transformation: of the body, consciousness, and social space. The paper aims to explore the significance of textiles and to examine the performative textile practices in a transcultural context. Clark's work calls for a revision of art-historical categories, particularly with regard to materiality, authorship, and participation.

**Alexandra Karentzos** is a professor of Art History, Fashion and Aesthetics at the Technische Universität Darmstadt in Germany. She was previously Junior Professor of Art History at the University of Trier and Assistant Curator at the Alte Nationalgalerie and the Nationalgalerie Hamburger Bahnhof – Museum of Contemporary Art (both in Berlin). She was fellow at Dartmouth College, Hanover, NH, USA and at the Alfried Krupp Wissenschaftskolleg Greifswald/Germany and she was guest researcher at the Institute of Art History at the Universidade Federal de São Paulo/Brazil and the University of Cincinnati. Her research has focused on concepts of cultural anthropophagy and tropicalism in art and fashion, particularly the positions of Hélio Oiticica and Lygia Clark.

Selected publications: "Incorporations of the Other – Exotic Objects, Tropicalism, and Anthropophagy", in: Gabriele Genge, Angela Stercken (eds.): *Art History and Fetishism Abroad. Global Shiftings in Media and Methods*. Bielefeld: transcript 2014, pp. 251-270. "Traveling Fashion: Exoticism and Tropicalism", in: Elke Gaugele Monica Tilton (eds.): *Fashion and Postcolonial Critique*. Berlin: Sternberg Press 2019, pp. 230-245.

## 15:30 | Elasticity and Trans-Corporality in the Sculptures of Lygia Clark

**Prof. Dr. Ursula Ströbele**, Institut für Kunstwissenschaft, HBK Braunschweig

In 1979 Rosalind Krauss emphasizes how, in the context of post-war art, terms such as „sculpture and painting have been kneaded and stretched and twisted in an extraordinary demonstration of elasticity, a display of the way a cultural term can be extended to include just about anything.“ My paper aims to examine how expressions of elasticity are presented in materiality and medium and are also understood as socio-political figure of thought, closely linked to the concept of trans-corporeality that requires a critical evaluation of ontologies, going beyond established forms of object aesthetics. Referring to the sculptural, performative work of Lygia Clark and her contemporaries, such as Louise Bourgeois, Helen Chadwick, Rebecca Horn or Senga Nengudi I mainly focus on elastic and wearable sculptures, that function as prostheses and change familiar modes of perception.

**Ursula Ströbele** is professor for art history with a special focus on contemporary art at Braunschweig University of Art. 2019-2023 she was the head of the Study Centre for Modern and Contemporary Art at Zentralinstitut für Kunstgeschichte Munich, 2012-2018 research associate at UdK Berlin. She holds a PhD at HHU Düsseldorf (The reception pieces of the Académie Royale de Peinture et de Sculpture 1700-1730) and was habilitated about the sculptural aesthetics of the living since the 1960s (Hans Haacke and Pierre Huyghe). In 2019 she was artistic director of the Kunstverein Arnsberg, in 2019/20 she curated the exhibition „Hans Haacke. Art Nature Politics“ (ZI Munich, Städtisches Museum Abteiberg, Mönchengladbach), in 2021/22 „Augmented Species. Invasive Sculptures in Hybrid Ecologies“ with Tina Sauerländer and in 2025 Alina Szapocznikow. „Body Languages“ with Ute Stuffer at Kunstmuseum Ravensburg. Her current focus is on digital phenomena of the sculptural, a critical reflection of the sculpture canon in 20th century art, art and (queer) ecology, and infrastructural studies of production and transport.

## 2 October 2025

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### PANEL 2:

#### COLLECTIVE UNLEARNING PRACTICES – LYGIA CLARK’S PROPOSITIONS

Moderation: **Prof. Dr. Mona Schieren**, Hochschule für Künste Bremen,

**Dr. Irina Hiebert Grun**, Neue Nationalgalerie, Berlin

**Dr. Mona Schieren** is Professor of Transcultural Art Histories and Co-director of the Institute of Art and Music Studies at the University of the Arts Bremen. Before her studies of art history in Hamburg/Nice, she received a diploma from the University of Business

and Social Science, Hamburg. Topics of her current research on transcultural studies in modern and contemporary art include history and theory of body practices/technologies, history politics and trauma theory, social infrastructure, fiber arts, and Asianisms in the US. Her book "Transcultural Translation in the Oeuvre of Agnes Martin" was awarded the CAA International Publication Prize. She is a board member of the Bi-National Artistic PhD-Program and of Denkort Bunker Valentin and on the editorial board of FKW: *Journal of Visual Culture and Gender Studies*. She was the director of the EU project GAMA: *Gateway to Archives of Media Art* (2007–09) and a research fellow of the DFG Scientific Network *Entangled Histories of Art and Migration: Forms, Visibilities, Agents* (2018–22).

## 10:00 | Preuve du réel: Relational Situations between Art and Clinic

**Dr. Marlon Miguel**, Bauhaus Universität Weimar / ICI - Berlin Institute for Cultural Inquiry

Contrary to interpretations that posit a radical break between an earlier „artistic“ and a later „clinical“ phase in Lygia Clark's work, this presentation argues that art, the clinical, and relationality were always central to her practice. A striking example of this continuity is *Pedra e ar* (Stone and Air), the first sensory object Clark created, which would later give rise to her relational objects. This object was developed following a car accident and a fracture she suffered, meaning her investigation of objects was, from this point, characterized by an intimate relationship between the body, the object, and the healing process.

This presentation will focus on analyzing Clark's clinical cases to advance a central thesis: that her therapeutic method deliberately sought to activate what she termed the client's "psychotic core." According to her notes, this activation enabled clients to enter states of profound regression or radical transformation of bodily unity, a necessary step in dismantling the normative false self. The relational object, like a stone held in the hand, served as the crucial „proof of the real,“ a material anchor that prevented dissolution during this volatile process. Clark thus maintained a critical dialectic between fantasy and bodily anchor, through which the Structuring the Self could gradually unfold.

Finally, I will situate Clark's practice within its broader clinical and theoretical context, exploring its resonances and dialogues with the thought of Winnicott, Reich, Deleuze and Guattari, Lacan, and Pierre Férida. This framing will illuminate how her work uniquely operated at the intersection of art and psychoanalysis.

**Marlon Miguel** is Co-Principal Investigator of the project 'Madness, Media, Milieus. Re-configuring the Humanities in Postwar Europe' at the Bauhaus-Universität Weimar and a Visiting Fellow at the ICI Berlin. He holds a double PhD in Fine Arts (Université Paris 8 Vincennes-Saint-Denis) and in Philosophy (Federal University of Rio de Janeiro).

His research focuses on the intersections of contemporary philosophy, art, anthropology, and psychiatry. He is also a contemporary circus practitioner, where he conducts research on movement. Miguel edited *Camering: Fernand Deligny on Cinema and the Image* (2022)

and co-edited *Psychotherapy and Materialism Essays* by François Tosquelles and Jean Oury (2024). His recent publications include the essays „Inner World and Milieu: Art, Madness, and Brazilian Psychiatry in the Work of Nise da Silveira” in *Displacing Theory Through the Global South* (2024) and „Representing the World, Weathering Its End: Arthur Bispo do Rosário’s Ecology of the Ship”, republished in *Afterall* (2024).

## **10:30 | If You Hold a Stone: Structuring the Self as a Clinical, Aesthetic, and Political. Reference for Confronting Schisms Produced by Colonial Violence**

**Prof. Dr. Angela Donini**, Department of Philosophy at UNIRIO, Rio de Janeiro

This reflection is woven together based on concerns regarding the genealogy, reception, and continuity of the proposition of Structuring the Self. Why did Lygia Clark decide to return to Brazil at that specific moment? How did she consolidate her strategy? Through contact with Suely Rolnik’s work in *Arquivo para uma obra-acontecimento*, we can understand that, as Clark entered ever further into propositions that convoked the body and grew closer to managing trauma and pain, she encountered a reactive environment in the world of arts and of psychoanalysis. This, in turn, led to a frustrating and refractory reception in the initial phase of the development of Structuring the Self. When she returned to Brazil definitively in 1976, Clark created a working space on Avenida Prado Júnior in Rio de Janeiro’s Copacabana neighborhood, where she lived and worked among the region’s sex workers. One of these sex workers, Ivanilda Santos, recalls that Clark frequented local bars and spent time with sex workers, talking with them and inviting them to her apartment to experience Structuring the Self. Here, through a speculative exercise, I propose that we consider what led Lygia Clark to uproot herself and to live a kind of exile in Copacabana’s bars, thereby building a creative derive that enabled her to immerse herself in what most interested her at the time. In addition to interviews with Ivanilda Santos and with her fellow sex worker Gabriela Leite, I will highlight certain aspects of other interviews conducted by Suely Rolnik in order to consider the effects of Brazil’s military dictatorship, and how – faced with the terror of the regime’s repressive violence – Clark’s Structuring the Self contributes a therapeutic process. Finally, I draw on reflections regarding Clark’s concerns with the continuity of Structuring the Self, as well as the importance of practices such as these in confronting the traumas that result from the many different faces of the violence of coloniality.

**Angie Donini** holds a PhD in Clinical Psychology and is an Associate Professor at the Federal University of the State of Rio de Janeiro (UNIRIO). Donini is appointed to the Department of Philosophy and the Postgraduate Program in Performing Arts. Donini’s scholarly work focuses on anti-colonial studies in Latin America. Donini also collaborates with activist collectives to develop visual arts projects.

## 11:00 | *Structuring the Self*. Lygia Clark's Artistic Method and Shapeshifting Encounter

**Prof. Dr. Mona Schieren**, Hochschule für Künste Bremen

**Dr. Oscar Svanelid**, Södertörn University, Stockholm

This presentation examines the status of the image in Lygia Clark's *Structuring the Self* and the ways in which this practice unsettles ocularcentric modes of vision. Developed in a consulting room in her Copacabana apartment, Clark engaged around ten participants, or "clients", each week in one-to-one sessions. Our aim is to foreground the role of introspective and mental images, as well as the fluid, shapeshifting encounters that emerged during these processes. We approach *Structuring the Self* as an experience that Clark described as mapping a "geography of the body," one that exceeds normative images of human corporeality.

Drawing on Clark's written documentation, we trace how the self-images of the participants become fractalized and undergo a series of transmutations. This dynamic is discussed through the theoretical lenses of Suely Rolnik and Hubert Godard as the construction of a "vibratile body" that, by enabling multisensory experience, allows the subject to shift into other-than-human forms. Finally, we consider how *Structuring the Self* can be seen to resonate with Félix Guattari's vision of a molecular revolution animated by a "people of mutants."

**Oscar Svanelid** is a postdoc researcher in Art History at Södertörn University and Oslo University with a research grant from the Swedish Research Council. His research focuses on Brazilian modernism and its intersections with extra-artistic fields such as pedagogy, therapy and missionary work. This is explored in various publications including, co-written with Mona Schieren, *Trans-species and Shapeshifting Encounter. Lygia Clark's künstlerische Methode der Strukturierung des Selbst* (Textem, 2025), "Structuring of the Self: Lygia Clark and the Therapeutical Trajectory of Brazilian Modernism" (in *Modernism, Art, Therapy*, Yale University Press, 2024) and "Lygia Pape at Santa Úrsula: Toward an Affirmative Biopolitics of Artistic Pedagogy in the Brazilian Military Dictatorship" (*Concinnitas*, 2024). Svanelid has also published on views of whiteness in Indigenous contemporary art ("Between Predator and Prey", *Third Text*, 2024). Svanelid serves on the editorial board of the *Journal for Art History/Konsthistorisk tidskrift* and is a board member of AICA Sweden.

## 13:30 | The Body School: Lygia Clark's Teaching and a Few Examples of Performance Workshops in the 1970s

**Delphine Paul**, École supérieure des beaux-arts de Nîmes

The arrival of performance into teaching start in the 1970's. By recounting the experiences of a number of workshops, we aim to understand how the teaching of performance art revitalized the pedagogical practices of art education. By taking the byways from traditional, academic teaching based on the transmission of technical skills, we will look at the experiments carried out by the brazilian artist Lygia Clark, teaching at Centre SaintCharles in 1972-1973 (Paris, France). For a year, in the highly liberal climate of the post-May '68 era, Lygia Clark and other artists (Michel Journiac, Léa Lublin ..) experimented with highly innovative teaching methods. Clark's workshops appear to have started a less hierarchical, more experimental approach to teaching. The active participation of students' bodies was fundamental, as was the emphasis on otherness and the search for a shared, collective space. These workshops appear to have initiated a less hierarchical, more experimental approach to teaching. The active participation of students' bodies was fundamental, as was the emphasis on otherness and the search for a shared, collective space. These new traits suggest the emergence of a pedagogy in which the body and group dynamics are central, with the aim of creating a Collective Body. We will compare this radical experience with other body-focused teaching workshops: Gina Pane's extended workshop at the Centre Pompidou in Paris (1978–1979); Anna Halprin's series of experimental, cross-disciplinary workshops in Northern California; and Italian artist-architect Gianni Pettena's teaching experiments at the Minneapolis College of Art and Design ... Thus, we will analyze how the teaching of performance, this new „Body School“, fostered a collective pedagogy, moving beyond the studio into other spaces while encouraging individual emancipation. Our goal is to trace its lineage and assess its consequences up to the present day during a short presentation mostly focused on images of workshops and testimonies from participants.

Since September 2023, **Delphine Paul** is the director of School of Visual Arts in Nîmes, south of France. She has worked in several art schools (National school of Photography in Arles & ENSA Paris-Cergy in France) and for the French Ministry of Culture, as a visual art officer. She has also taught at the University Paris 8, gave various lectures in art schools and universities (arthistory, contemporary art, the ecosystem of art, art education). During her studies of Art History (Master, Univ. of Bordeaux MONTAIGNE) and Cultural Policies (Univ. of Paris Dauphine), her research fields were focused on African contemporary art and The artistic and economic values of art. Her current PhD in art history at the Universities of Tours & Paris I is focused on Figures and representations of the artist-teacher (artist as a pedagogue) since the 1970s.

## 14:00 | The Pedagogical Body: Sensory Experience as Artistic Pedagogy

**Prof. Dr. Lydie Delahaye**, École des Arts de la Sorbonne, Paris

How can twentieth-century artistic pedagogy be rethought when the body is not simply a participant in learning, but the very ground of knowledge production? The integration of the body into artistic education does not merely extend sensory modes of learning, it redefines the conditions under which knowledge can be produced and transmitted. In a dialogue that bridges Brazilian experimentalism and European modernist legacies, Lygia Clark's pedagogical work marks a decisive turning point. From the 1950s onward, her experimental devices, such as the Relational Objects and Structuring the Self, mobilize touch, rhythm, and shared affect to displace learning toward embodied and intersubjective experience. Her teaching at the Sorbonne in the 1970s moves away from formal transmission and opens a space for introspective and sensory exploration, where the body becomes a means of relating to the world. This reorientation is part of a broader critique of traditional educational models. As early as the 1920s, Bauhaus educators – including László Moholy-Nagy, Anni Albers, Gunta Stölzl, and Marianne Brandt – explored the pedagogical potential of sensory experience. Their diverse approaches shared a commitment to learning through gesture, touch, and material engagement, shaping a form of plastic intelligence beyond optical observation. These practices reconfigured artistic knowledge by recognizing the body as a cognitive agent. Yet while Bauhaus pedagogies sought to enrich perception and activate formal intelligence through matter, Clark enacts a more radical reversal: the body becomes the very site of knowledge, a space of sensory, subjective, and relational inquiry. By framing Clark's practice as both a challenge to the mind/body divide and a transcultural reconfiguration of artistic transmission, this paper proposes to read her pedagogy not as bodily inclusion but as a constitution through the body itself – a process of situated, relational learning in which the body is not an instrument, but the condition of experience.

**Lydie Delahaye** is Associate Professor in Art Theory at Université Paris 1 Panthéon-Sorbonne. A graduate of the École nationale supérieure des Beaux-Arts de Paris, she teaches both studio practice and art theory. Her research examines how visual dispositifs reconfigure sensory experience and modes of knowledge, drawing on media theory, feminist epistemologies, and the history of visual regimes. Currently completing a book on films about art (1920–1970) as experimental tools for demonstration and critical analysis, she also has a forthcoming article in *Perspective* (2025) on perceptual emancipation through the body in the work of László Moholy-Nagy and Lygia Clark.

### PANEL 3:

#### GENDER AND THE ARTS: LYGIA CLARK IN THE CONTEXT OF FEMINIST DEBATES

Moderation: **Dr. Ricarda Musser**, Ibero-Amerikanisches Institut, Berlin

#### 15:30 | The Presence of Women in the Canonical Magazines of Brazilian Modernism (1922-1929): Precursors of Lygia Clark

**Prof. Dr. Tania Regina de Luca**, Universidade Estadual Paulista, São Paulo

In Brazilian historiography there are heated debates both about the meaning of the Modern Art Week itself, which took place at the São Paulo Municipal Theatre between 13 and 17 February 1922, and about the memory that has been produced by historiography over the subsequent decades. The far more modest question proposed here concerns the role of Anita Malfatti (1910-1914) and Tarsila do Amaral (1886-1973) within the group that called itself modernist, which is justified by the fact that the painters occupied important positions within the movement throughout the 1920s.

The privileged sources for analysing the reception of the artists within the modernist circle, which is our objective, include the movement's canonical magazines, which can be consulted and are indexed and accompanied by statistical data on the *Revistas de Ideias e Cultura* website, correspondence exchanged between members of the group and the testimonies of the participants.

It is noteworthy that Anita's and Tarsila's works were acclaimed up until they were considered symbols of aesthetic renewal, as conceived by those responsible for the 1922 Week. The problem for historiography is that the discourse constructed by the protagonists of the event ended up, over the decades, being endorsed by a significant portion of specialised production, which should review such assessments rather than simply endorse them. It is precisely the construction of this representation, carried out above all in the 1920s, that I intend to present.

**Tania Regina de Luca** obtained her degree in History from the University of São Paulo (USP) and went on to pursue her Master's and PhD degrees in Social History at the same institution. She currently holds the position of Full Professor in the History of Brazilian Republic at São Paulo State University (Unesp). She is a research fellow of the National Council for Scientific and Technological Development (CNPq). ORCID: 0000-0002-8942-5237

**Ricarda Musser** received her doctorate in Romance Cultural Studies from Humboldt University in Berlin. She works at the Ibero-American Institute, where she heads the library's media department. She is responsible for the collections from Brazil, Chile, Mexico, and Portugal. She has curated several exhibitions. The most recent one, in 2023, dealt with the popularization of health policy in the Vargas era. She has led several digitization projects and is currently coordinating the third-party funded project "Letters between Guatemala and

Germany: A family correspondence from the Time of National Socialism (1935-1939).” Her research interests focus on cultural transfer processes between Latin America and Europe, Ibero-American popular culture, and German-speaking emigration to Latin America.

## 16:00 | To Expel the Other. Lygia Clark’s Feminist Counter-Anthropophagy

**Prof. Dr. Tania Rivera**, Universidade Federal Fluminense, Rio de Janeiro

Lygia Clark’s work is one of the most vigorous examples of the Brazilian tradition of reflection on the Other in art and literature. Placing herself in Oswald de Andrade’s Anthropophagy inheritance, she nevertheless reverses its logic to propose ways of expelling the other and displacing the Other from a position of power. Especially in the 1970s and 1980s, body and language are combined in her fable-making propositions, both in her writings and in her „therapeutical” experience, titled Structuring the Self (*Estruturação do Self*). Far from being accidental, the presence of gendered elements in these fable-making propositions must be seen as one of the most important axes of Clark’s work, as we will point out and develop.

**Tania Rivera** is a psychoanalyst and essayist who works in a multidisciplinary field, moving between psychoanalysis, philosophy, artistic and literary theory as well as practice, aiming to collect and unfold proposals for delineating the subject in culture at a micropolitical level and trying to contribute to gender discussions and the decolonization of thought. She holds a PhD in Psychology from the Université Catholique de Louvain, Belgium (1996), and is currently a full professor at the Department of Art at Universidade Federal Fluminense in Brazil. In 2016, Rivera was a visiting professor at the Département d’Arts Plastiques at Université Paris 8, Vincennes Saint-Denis. She curated the exhibition „Places of Delirium” at the Museum of Art of Rio (Rio de Janeiro, 2017) and in SESC Pompeia (São Paulo, 2018), among other art shows. She has been a researcher for the Brazilian National Council for Scientific and Technological Development (CNPq) since 2000. In 2014, Rivera received the Jabuti Award in the Psychology/Psychoanalysis category for her book *O Averso do Imaginário, Arte Contemporânea e Psicanálise* (CosacNaify, 2013). She is also the author of *Arte e Psicanálise* (2002), *Hélio Oiticica e a Arquitetura do Sujeito* (2012), *Psicanálise antropofágica (identidade, gênero, arte)* (2020), and *Lugares do delírio: arte e expressão, loucura e política* (2023), among other books. She also edited a selection of Hélio Oiticica’s letters (2023).

17:00 | **Not Invented but Generated: Lygia Clark's Model of Maternal Making**  
**Prof. Dr. Jordan Troeller**, Leuphana Universität Lüneburg

In a letter to the critic and philosopher Mário Pedrosa in 1969, Lygia Clark proposed a countermodel to the reigning European paradigm of the artist-as-Godhead, masculinized creator, exteriorizing his image as works of art: "I alone am more and more swallowed up in this process of introversion in order to later make the ovulation which is lamentably dramatic, one egg at a time. Then to be swallowed up over again, to introvert oneself almost until madness, to produce a single egg which has nothing to be with being invented but of being generated...madness? I don't know. I only know that being fertilized and ovulating is my manner of holding on to the world."

Drawing on pivotal works within Clark's practice in the 1960s and 70s, including *Caesarian* (1969), this paper explores the significance of such metaphors—eggs, ovulation, pregnancy—for Clark's relational and sensorial challenge to normative categories of both art and artist. Whereas the figure of "vomiting" often served for her as a shorthand for Ego-driven assertions of self and other, the figure of pregnancy and birth, on the other hand, seemed to have enabled a short-circuiting of this logic, which opened up the possibility for the "dissolution," Clark wrote in 1973, "of the concept of work and artist." To what extent do such metaphors help to describe core concerns in Clark's work, such as the permanent dialogue with inside-as-outside and the notion of rituals without myth? My proposal is that by specifying Clark's contribution through the lens of the maternal we enable a re-politization of the sensorial and relational body that became so central to her redefinition of both art and artist.

**Jordan Troeller** teaches at Leuphana Universität Lüneburg as Professor of Contemporary Art History and Aesthetic Practice. There she also leads the Volkswagen Foundation-funded research initiative "The M/Other Project: Creativity, Procreation, and Contemporary Art." She is the recipient of grants from the Terra Foundation for American Art, the Henry Moore Foundation, and the Andy Warhol Foundation Arts Writers Grant. Her publications have appeared in *The Art Bulletin*, *kritische berichte*, and *October*, among others, and address the intersection of gender, craft, and critical visual practice between Europe, the US, and Latin America. As Principal Investigator in the DFG-funded research group "TransExil: Aesthetics and Community in Postrevolutionary Mexico," she is currently working on Elizabeth Catlett's contributions to the Taller de Gráfica Popular. She is the author of *Lucia Moholy: Exposures* (Hatje Cantz 2024) and *Ruth Asawa and the Artist-Mother at Midcentury* (MIT Press 2025).

## 17:30 | The Reception of *A Casa é o Corpo* at the 1968 Venice Biennial Amidst Political Turmoil

**Dr. Lara Demori**, Bibliotheca Hertziana – Max-Planck-Institute for Art History, Rome

*A casa é o corpo. Penetração, ovulação, germinação, expulsão* (1968) by Lygia Clark is a landmark sensorial and participatory environment. Through a carefully choreographed spatial sequence, the work invites viewers to physically traverse the metaphorical stages from conception to birth. The installation comprises four darkened chambers lined with black canvas; a central, narrow tunnel of semi-transparent black fabric; and a large, suspended, drop-shaped structure made of transparent plastic. *A casa é o corpo* belongs to the artist's *Nostalgia do corpo* series, which explores the inframince between biological experience and the political body. First exhibited at the Museum of Modern Art in Rio, the work subsequently travelled to Venice and then Essen. Brazilian reviews were highly positive, with some critics predicting the artist would win first prize (Morais, 1968). Despite the restrictions imposed by Institutional Act No. 5 (AI-5), which intensified censorship in the arts, the Brazilian Ministry of Foreign Affairs financed the national delegation to Venice, with particular support for Clark's retrospective, which featured 82 works in various media (Morethy Couto, 2019). Once in Venice, however, the work encountered a markedly different climate. In the aftermath of May '68 in Paris, many artists boycotted the Biennale, withdrawing their works, while students occupied universities. The Times described the situation as "Violence Kills Culture", referring to the frequent clashes in the Giardini, where the majority of national pavilions remained closed. How, then, was Clark's work received by Italian intellectuals, critics, and the press amid such political unrest? Existing accounts seldom address this question. This paper investigates the Italian reception of *A casa é o corpo*, analysing its treatment in the press and situating it alongside contemporaneous performative practices by Italian artists, to assess the possibility of a conceptual dialogue centred on the phenomenology of the body. Particular attention is given to pre-Arte Povera experiments, notably in light of Germano Celant—the foremost critic of the movement—who authored a detailed review of Clark's Venice exhibition in *Casabella*.

**Dr. Lara Demori** is an art historian and researcher specialising in contemporary art with a focus on transnational exchanges between Europe and Latin America. She is currently a Scientific Assistant and Postdoctoral Fellow at the Bibliotheca Hertziana – Max Planck Institute for Art History in Rome. Dr. Demori earned her Ph.D. in History of Art from the University of Edinburgh. She has held fellowships at institutions including the Philadelphia Museum of Art and Haus der Kunst in Munich. She has co-curated major exhibitions, such as „River of Forms: Giuseppe Penone's Drawings“, and published extensively in peer-reviewed journals and edited volumes. Her book, *Transnational Perspectives on the Art of Piero Manzoni and Hélio Oiticica* (Routledge, 2025), explores the shift from abstraction to participatory art through a new methodological lens of "missed links." Dr. Demori's research interests include Latin American women artists, maternal iconography, decolonial aesthetics, and the postwar avant-garde, with a focus on the Arte Povera group, and the relation between Art and Nuclear threat.

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**Participation is free of charge. Please register until 28.9.25 at:**

**[SymposiumLygiaClark@iai.spk-berlin.de](mailto:SymposiumLygiaClark@iai.spk-berlin.de)**

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