

PROGRAM & ABSTRACTS



1st INTERNATIONAL SYMPOSIUM **Primitivism**

November 18th, 19th, 2013

Mercè Rodoreda Auditory - Campus de la Ciutadella
Universitat Pompeu Fabra, Ramon Trias Fargas, 25-27. 08005 Barcelona

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Monday 18th



SECTION 1. PRIMITIVE ART IN THE PRESENT: CHANGE AND CONTINUITY

The aim of this section is to study the state of Primitive Art at the present time, in which major questions arise. How is it produced? And in what forms, which spaces, which materials, with which artistic and extra-artistic goals, which results, and which links to the past? Furthermore, how is it received? How does it enter the commercial circuits of Western art, by which museums is it being acquired, how is it commercialized, under which names is it known, what categories does it acquire, what gives it value, etc. These questions cannot be answered without considering the colonial past and consequently the cultural dialogue that this encounter entailed, since contemporary art forms, and their means of consumption and reception, are derived from this confrontation.

We are interested in the relationship of change and continuity within non-Western cultural phenomena and its contact with Western culture. In particular, we stress the extent to which changes in various paradigms – cultural, religious, economic, etc. – have influenced the indigenous cultures that have endured a colonizing process or have come into contact with the Western world. We therefore highlight a process of transformation from a symbolic production, related to the Sacred, to a progressive desecration of material culture, as well as the shift from some aesthetic forms to others, which have taken place during this contact.

10:30 *Breaking with Tradition? Innovation and Cross-cultural Influences in Australian Aboriginal Art*

Conference by **Georges Petitjean**

Museum of Contemporary Aboriginal Art, Utrecht

Dr. Georges Petitjean studied at the Vrije Universiteit Brussel and wrote his PhD at La Trobe University, Melbourne. His doctoral research explored the transition of Indigenous Australian painting from its original sites in the deserts of west and central Australia to the wider art world. In 2005, he was appointed curator at AAMU, the Museum of Contemporary Aboriginal Art in Utrecht, the only museum in Europe entirely dedicated to contemporary Aboriginal art from Australia. Lately, one of his main fields of interest has been the peripheral position of Indigenous Australian art and non-western art in general in an international contemporary art context. He has organized several exhibitions and written articles and texts on the subject in question.

SECTION 1.

12:00 Introduction by **Alessandra Caputo Jaffe** and **Roser Bosch**

Universitat Pompeu Fabra

Alessandra Caputo Jaffe is a PhD Candidate at the Pompeu Fabra University in the Department of Humanities. Her fields of study are Western and Non-Western art, specifically, Venezuelan Pre-Columbian and indigenous art, Contemporary Art and ritual practices, in which she focuses on the relationship between aesthetic practices and religion. She acquired her BA in Art History at the

University of Bologna (Italy), has a MA in Interdisciplinary Studies of Literature, Arts and Philosophy at the Pompeu Fabra University (2009) and a MA in World History (2011) from the same institution. She is also member of the Research Group on Primitive Art since 2009 and is part of the editing committee of the Journal *FORMA* (2010) at the Universitat Pompeu Fabra.

Roser Bosch graduated in 2006 in Humanities at Pompeu Fabra University, Barcelona. The same year she earned a governmental fellowship to start a PhD in Humanities at the same university. From 2009, she combines her doctoral research on Australian Indigenous Art and university teaching on Arts and History. She participates in official research projects on Indigenous Art and Primitivism since 2010. Her research interests are Indigenous Arts and Studies, Subaltern Studies and Otherness, museology and museography (especially linked to the renovation of ethnological and anthropological institutions since 1980s and the new artistic *internationalism*, multiculturalism and globalization in the ArtWorld and art museums). The focus of her thesis research is the developments and changes of the Indigenous Australian Central and Western Desert Art Movement discourses and presentations in European collections and temporary exhibitions.

12:20 *Primitivism and Contemporary Art: The Double Risk of Primitivism*

Contribution by **Andrew McNamara; Ann Stephen**

University Art Gallery & University Art Collection, University of Sydney

As we begin to approach the centenary of the 1929 Surrealist remapping of the world, the artworld has become a global phenomenon, no longer exclusively European, or even Western. The uncannily primitive remains at the heart of modern contemporary culture illuminating and reinventing the resources of its critical attractions as well as being the avenue for addressing our repulsion and unease at its less than savoury social outcomes. This politics of primitivism has played out over a long period of time through various stages of accusation and counter-accusation.

If we begin with the conclusion—the primitive does not refer to a class of people or of a race, or any other cultural subset—then we can examine instead how the appeal to primitivism has been used to disturb familiar aesthetic-cultural orderings. Such disturbances tend to be minimized by the current institutional embrace of primitivism, which treats everything in terms of an asinine celebration of diversity. Yet today there is a renewed engagement with the possibilities of the discourse of primitivism that somehow manages to take account of these moves and counter-moves, but with diverse outcomes and effects. By avoiding any negative racial or cultural identification, many artists have been drawn to primitivism as a provocation precisely because it does have the potential to disturb. Whether critical, ironic or earnest, diverse practices continue to engage with the theme. But what is the spectre of the primitive a provocation for? Why would anyone freely identify with a label that carried such negative connotations since its inception? Our speculations, shaped very much by the long histories of cultural exchange in Australasia, seek to outline various provocations prompted by the appeal to primitivism through modernism and into contemporary art.

This paper will examine certain contemporary artists who are exploring the paradoxes of inhabiting an artworld that is now contemporary and global, who find themselves committed to a practice that is unwilling to dispense with modernist critical examination (à la Kolakowski's risk of "epistemological impossibility" in seeking to break out of the confines of ethnocentricity). Yet they are confronted with particular circumstances in which the post-colonial critique of primitivism is now virtually official doctrine and in which traditional cultural imperatives run up against contemporary expectations.

Dr. Ann Stephen is Senior Curator, University Art Gallery & University Art Collection, University of Sydney. She has worked for three decades as a curator and art writer within state museums and as a freelance curator. Among her most recent exhibitions are: *Mirror mirror: Then and Now*, 2009-10; *Cannibal tours*, Heide Museum of Modern Art, Melbourne 2009; and *Modern times: The untold story of modernism in Australia*, 2008-9. Stephen has written widely on the visual arts, and edited and coordinating many exhibition catalogues and essays on contemporary and Indigenous art. Her recent

books include: *On looking at looking: The art and politics of Ian Burn*, 2006; *Modernism & Australia: Documents on Art, Design and Architecture 1917-1967*, 2006 and *Modern Times: The untold story of modernism in Australia*, 2008, both co-edited with Andrew McNamara and Philip Goad.

12:40 *The Politics of Primitivism: Preserving Bedouin & Palestinian Arts & Crafts*

Contribution by **J. Casale Taylor Basker**

New York Institute of Technology, Amman, Jordan campus

In 2013, over 70,000 Bedouins are to be re-located from their ancestral homes under Israel's Praver Plan. The Israeli government decided that taking the Bedouin from their traditional lifestyle in the Negev is justified "for the benefit of all its residents" - moving them into an urban environment will save them from their "primitive" culture. This policy reveals a western bias towards Bedouin culture, which it deems backwards in comparison to the culture brought to the region by the Zionist settlers from European background. It displays a purposeful ignorance of the sophisticated and complex cultures of the indigenous inhabitants of Palestine.

The substitution of an urban slum apartment in exchange for a traditional Bedouin tent is a poor exchange. The traditional Bedouin tent is a masterful piece of architecture adjusted to its environment. It is well adapted to desert life, can be packed and moved quickly. It is waterproof, woven from wool and goat hair that expands when wet. It stays warm in winter and cool desert nights. It is designed to have flaps on both ends picked up in the heat, providing cross ventilation. It is easily repaired. Cushions and rugs cover the floors, embroidered by Bedouin women. The powerful and wealthy Bedouin culture became the model for all Muslims, and infiltrated local customs and traditions in many other lands. Even in Israel, many restaurants, hotels and "Israeli" souvenirs display Bedouin and Palestinian fabric and design.

The tradition of Palestine is rich with a variety of traditions of art, costume and jewelry, distinctive to each area. Ironically, traditional Israeli wedding costumes copy the headdresses and styles of Palestinian fashion, especially for Jews of Eastern heritage, who shared the ancient traditions of the Eastern Mediterranean. Many of the arts and craft traditions of Palestine have been Zionized, and their roots in Palestine ignored. The Israeli government has made a deliberate attempt to erase the cultural history of Palestine, to justify their appropriation of Palestinian lands. This process has been well documented in Basem Ra'ad's book, *Hidden Histories*.

While 19th century European Romanticism Orientalized Palestinian and Bedouin cultures appropriating its imagery, costumes, landscape and people in its art, the 20th and 21st century is witness to the deliberate erasure of this "primitive" culture. Heroic attempts have been made to preserve this hegemony, as Widad Kamel Kawar's relentless collecting of Palestinian-Bedouin costumes and jewelry published in her book *Threads of Identity* in 2011. However the ongoing destruction of Palestinian archaeological sites, and appropriation of its vibrant visual culture creates a crisis of competing historical narratives. The demonization of Palestinian and Bedouin cultures as primitive, thus either with no history or not worthy of preservation, justifies erasing the memories of their cultures.

Dr. Jacqueline Casale Taylor Basker is an art historian, artist and art critic living and working at the Amman, Jordan campus of New York Institute of Technology, where she is Chair of the Computer Graphics/Fine Arts Department. She holds a Ph.D. from Oxford University/General Theological Foundation in Art History and Theology. Her field of expertise is symbolism in Late Antique and Paleo-Christian art, however living for over 6 years in Jordan has expanded her research interests to include Islamic, Palestinian and Bedouin visual culture. She is from New York City, but has lived and worked in Africa and Latin America.

13:00 *Primitive Forms and Figures in Çanakkale Ceramics*Contribution by **Belgin Demirsar Arlı & Şennur Kaya**

İstanbul Üniversitesi Güzel Sanatlar Bölümü

The Ottoman art of ceramics, extending from 14th century up to 20th century was nourished by three main production centres: Iznik, Kütahya and Çanakkale. Çanakkale ceramics, which can be easily seen in the scope of Anatolian folk art, are clearly diverging from the others by their techniques, forms and figures, featuring a quite primitive character. The animal forms encountered in the traditional Çanakkale ceramics produced between mid-18th century and mid-20th century, such as lion, horse, camel or bear, were used in some samples as bibelot, while some others used to serve as box, sugar bowl, ashtray etc. The distortions observed in the proportions of these ceramics were due sometimes to the artisan's practice, but in many cases it seems to be done purposely just to create a "laughable" effect. On the other hand, as seen in many others artefacts of folk art, one can detect in Çanakkale ceramics some forms and figures inherited from previous cultures. The origins of some of them can be even traced up to the prehistoric age of Anatolia. This astonishing continuity, which was not motivated by any kind of historicism, can be explained only by the transfer of the artisanal tradition from master to apprentice, totally independent from the "official" art milieu of the period. In the frame of this communication, we aim to present some interesting examples of Çanakkale ceramics found in several museums and private collections, to examine the continuity they display, as well as their resemblances with some other contemporary decorative arts, such as wall paintings, embroideries and stonework.

Dr. Şennur Kaya graduated from the Art History Department of Istanbul University. She received master of science with her thesis entitled 'Büyük ve Küçük Kumla in 2000 and she received PhD with her thesis entitled "Izmit From Tanzimat to Republic" in 2008. She performs duty in the department of fine arts of Istanbul University since 2001. She participated Iznik Kilns Excavations since 1997.

Dr. V. Belgin Demirsar Arlı graduated from the Department of History of Art in 1984. Her master thesis completed in 1987 was titled "The connection with reality in the paintings of Osman Hamdi Bey", and her PhD thesis delivered in 1996 was "The evaluation of figurative ceramics found in Iznik Kiln Excavations". She was appointed as associate professor in 1999. Actually she is continuing her carrier in the same department. Since 2007 she is the head of the Iznik Kilns Excavations she participated continuously since 1982. She also presided the research project titled "Ottoman period architecture and tiles in Jerusalem" during 1999 and 2000, sponsored by the Research Fund of Istanbul University. Her main research field is the art of ceramic in Anatolia from Byzantine period up to the Republican era.

13:20 *El alimento y la muerte en la festividad de Día de Muertos en México*Contribution by **Luz Arango Restrepo**

Universitat Pompeu Fabra

Entre los días 1 y 2 de noviembre se celebra en México la festividad de Día de Muertos. El despliegue de fenómenos estéticos se produce principalmente en el centro y sur del país, comprenden altares ricamente decorados, objetos rituales elaborados con materiales efímeros, y acciones específicas, como veladas en el cementerio y bailes como la danza de viejos en la Huasteca. En esta conferencia nos interesa destacar en primer término la continuidad entre esta festividad y los rituales mesoamericanos precolombinos. En segundo términos buscamos reconocer en la fiesta y en las diversas manifestaciones plásticas el estatuto estético que les es propio.

En cuanto al primer punto, la fiesta es deudora en buena medida de los ritos y ceremonias mesoamericanas. A pesar del empeño de Hernán Cortés por evangelizar a los indígenas, esfuerzo que

se materializó en numerosas cartas a Carlos V solicitándole misioneros para México, una parte de la religión y las ceremonias aztecas tuvo continuidad precisamente a través de los propios ritos católicos. De esto da cuenta el testimonio del fraile dominico Diego Duran quien en el siglo XVI escribe: “yo sospecho que si esta es una simulación del mal... la fiesta ha sido pasada a la Fiesta de Todos los Santos con el fin de encubrir la antigua ceremonia”

Respecto al estatuto estético de la fiesta, como veremos, este encuentra cabida en lo que Estela Ocampo llama prácticas estéticas imbricadas, teoría a partir de la cual la autora consigue inscribir en el ámbito de la teoría del arte la producción artística de otras culturas. Como veremos, los objetos elaborados para el ritual, se caracterizan fundamentalmente por ser efímeros. Esta característica va de la mano del tipo de economía que rige la fiesta, el derroche, el gasto improductivo.

En cualquier caso, el impacto que han tenido las creaciones elaboradas para el Día de Muertos, así como la fiesta en sí, ha dado lugar a que se popularice la idea, incluso en el ámbito académico, de que “el mexicano se burla de la muerte”. Como veremos esta visión de la muerte en México, se puede reconocer únicamente a través de las figuras que se vienen creando desde hace mucho tiempo para esta fiesta.

Luz Arango es artista plástica e investigadora. Actualmente diseña el alumbrado navideño de Medellín y realiza la portada de la revista Rol de España. Ha realizado carteles y portadas de libros, así como serigrafías para EUI de la Fundación “la Caixa”. Realizó en la Biblioteca Pública Piloto la exposición individual *Sobre la muerte*, basada en la obra de Juan Rulfo *Pedro Páramo*. Ha participado en exposiciones colectivas como *Lo sagrado y lo profano*, del FAD en Barcelona, la VI Bienal de Arte de Bogotá del Museo de Arte Moderno y en el XXXVII Salón Nacional de Artistas Colombianos. Su obra se encuentra reseñado en diversos medios de divulgación como la ColArte, que reúne la producción artística de los principales creadores colombianos. Ha sido profesora invitada a la Maestría de Artes Plásticas y Visuales de la Universidad Nacional de Colombia. Ha publicado artículos en diferentes medios escritos como la revista *Desde el Jardín de Freud* de la Universidad Nacional de Colombia, la revista de la Universidad de Antioquia y el periódico El Mundo. Su trabajo ha sido reconocido con las becas del ICETEX Carolina Oramas, y la Beca Programa de Residencias Artísticas del Fondo Nacional para la Cultura y las Artes de México y el Ministerio de Cultura de Colombia.



SECTION 2: THE RECEPTION OF THE PRIMITIVE

This section includes various contributions on the reception of the Primitive, especially at exhibitions that were organized within major public events, such as Universal Expositions, Colonial exhibitions, the first anthropological museums, fairs, etc., and which exhibited both objects (art pieces and artifacts from indigenous material culture from the colonies), and people (human exhibitions of indigenous peoples from colonized countries). All these events were channels for the reception of Primitive objects, and led to the establishment of what became the first collections of Primitive Art. This focus does not need to be directed exclusively on exhibitions, but also on various media and fields, such as dance, music, etc., embodying the notion of the Primitive.

16:00 *Curiosity and the Invention of the Primitive in Gallery Display in Britain c. 1650-1950.*

Conference by **Jonathan King**

Museum of Archaeology and Anthropology, Cambridge

Dr. Jonathan King is a Von Hugel Research Fellow at the University of Cambridge's Museum of Archaeology and Anthropology since 2012. His current scholarship includes *Anthropology display: 300 years of museums and galleries in Britain*. He teaches basic heritage process to colleagues and is involved with the Cambridge Community Heritage Project, in which capacity he is particularly interested in ethnography around heritage issues. He joined the British Museum in 1975 and was keeper and director of its Department of Africa, Oceania and the Americas from 2005 to 2012, as well as director of the associated Centre for Anthropology. He has organized several exhibitions and contributed to many projects, such as: *Living Arctic Hunting Games* (1988-1998); *Annuraaq. Arctic Clothing from Igloodik* (2001); *Native American Art. Irish American Trade. The Stonyhurst Mullanphy collection* (2004) or *Ki-Ke-In Potlatch*, 69 minutes (2004). Other positions he holds at present include those of external member of the Research Board of the British Library (London); fellow of the Royal Anthropological Institute (London); trustee of Dr. Johnson's House (London); and member of the Advisory Board of the Bill Reid Foundation (Vancouver).

SECTION 2.

17:30 Introduction by Marina Muñoz

Universitat Pompeu Fabra

Dr. Marina Muñoz Torreblanca is a PHD in Humanities by Universitat Pompeu Fabra (UPF) and graduated in Humanities at the same University. She presented her doctoral thesis in 2010 with the title of *The "primitive" reception in exhibitions celebrated in Spain until 1929*. This work analyzes the presence or the absence of "the primitive" (people and objects) in the major Spanish exhibitions, its relationship with similar events in other European countries and the possible reception in museum collections (museums of anthropology, ethnology and missionary). This project is currently getting prepared for its publication. During a large part of her academic career, Muñoz has focused on art and cultural studies, especially as an influence in World's exhibitions. She is a doctor lecturer in the Hispanic and European Studies Program, her course is titled: *Barcelona 1900: "Modernisme" in the city between the two international exhibitions (1888-1929)*.

17:50 *The Inuit Art of Villa del Balbianello: Greenland Seen through Guido Monzino's Expeditions*

Contribution by **Raffaella Maria Iorio**.

Università degli Studi di Milano

In this research I've chose to turn on the light on the great historical, artistical and technical value of the manufactures part of the count Guido Monzino's collection guarded in the Villa del Balbianello, on the Como Lake. One of the more interesting aspects I have found is the decontextualization of a demoethnoanthropological manufacture due to the attention from westerns collectors that transformed those manufactures in objects for museums. This fact is especially evident in the case of Greenlandic art: the terms 'art' did not exist until the western colonization (XVIII-XIX centuries) and only then the Inuit choose for it the words *eqqumiitsuliaq*, literary 'something that is strange'. In this way a cultural device stop to answer to the need at the base of its creation and begin to be expression of an individual person: the artist.

According to Diamond (Diamond, 1974) the word 'primitive' is an aesthetic and anthropological concept which emerge only through the contrast between a 'civilized' group and a group that lives in a state of 'pre-civilization'. George Swinton (Swinton, 1972) is the first to describe Inuit art with the term primitive. In particular he matches a parallelism between the 'crude' and the 'primitive' for make a comparison between the Inuit production of the Prehistoric period (VI sec. B.C. - XVIII cent.), which was primitive, and the one of the Historic period (XVIII cent. - XX cent.) that he reads as a decline in crudeness. Ingo Hessel (1998) disagrees with this evolutionist way to use the word primitive. Emily Auger (Auger, 2010) made a profound reflection on the use of the term for Inuit art.

But in art history and in the history of collecting, primitive is also something curious that comes from an exotic place, where people think and act in a more authentic way, just for the reason that they live closer to the wilderness. As Rinaldo Carrel, Monzino's friend and mate, refers: "Monzino did not have a passion for collect things, but he used to buy those objects that were connected to what he lived during the trip". So the pieces, one by one, tell the story of the Count's explorations in the subarctic isle, they're not just pieces of a *Wunderkammer* of primitive and exotic handicrafts.

Interlacing the information about the Arctic Program, the direct evidences and the knowledge of personalities like Georg Nyegaard and his colleagues of the National Museum of Greenland, I have been able to attribute some sculptures and to discover the settlement of provenance. Some of these manufactures could be considered masterpieces: names like Aron Kleist, Knud Petrussen, or the Kristoffersen and Thomassen families are names of artists, not craftsman, because the trade, before a touristic one and after a connoisseurs and collector trade, considered them so. We can call art a thing that enjoy the presence of a public, this sentence could not be more realistic especially for products that were, at the beginnings, absorbed from a different culture and thought for a private usage and then exposed in a public museum.

Raffaella Maria Iorio: Master graduation in History and Critics of Art (July, 2013), at the University of Milan, with a thesis on the Greenlandic art collection of Villa of Balbianello. The present work has been accepted at the Inovamundi fair in Novo Hamburgo (9th-11th October 2013). Graduation in Science of Cultural Heritage (February, 2011), at the Univesity of Milan, with a research on Tommaso Malacrida frescoes (16th centuries) in Lombardy. Great care for valuation and spreading of the cultural heritage of her daily life territory.

18:10 *Back Matters: Re/presenting the Butt from Baartman to Bounce*Contribution by **Cynthia Lytle**

Universitat de Barcelona

Cynthia Lytle's paper, 'Back Matters: Re/presenting the Butt from Baartman to Bounce' opens the panel by investigating the symbolic significance of the Primitive body in exhibitions, literature and music from the nineteenth to the twenty-first centuries. She explores steatopygia, or the condition of having large buttocks, which was popularly displayed as a corporal anomaly particular to African women with the exhibition of Saartjie Baartman at Piccadilly Circus starting in 1810. European reception of Baartman presented as the "Hottentot Venus" gave Baartman's buttocks fame, and she became a symbol for the salacious African female as opposed to the virtuous European lady. As her hypersexualized body was exhibited to the world both throughout her life and posthumously, images of both Baartman and steatopygia as symbols of the primitive African female continue to resonate, as exemplified in the permanent exhibition of a staute "Primitive Room" at the National Museum of Anthropology in Madrid. Cynthia Lytle's paper examines representations of the African buttocks beginning with its objectification and representation as a primitive characteristic.

In the second part of Cynthia Lytle's paper, she goes on to show how the buttocks are re-presented through the literature of South African author Zoë Wicomb, who writes back to colonial imagery against its grotesquification, and the music of New Orleans bounce artist Big Freedia, who hypersexualizes and subjectifies the butt as a form of expression. In this way, both artists break barriers and contest a demoralizing gaze while emphasizing a rethinking of the buttocks. In her performance, Big Freedia shows how dancing breaks the black/white and male/female binaries and contests continuance of such barriers. Her performance includes "twerking," a dance that has been compared to "the dance of the behind" known as Mapouka in the Ivory Coast and has become very popular in the U.S. with celebrities from Miley Cyrus to Nicki Minaj performing it. Through the contesting of such demoralizing gazes and the breaking of barriers, a rethinking of the butt is emphasized. This focus on the body, the body in performance and musicality in relation to primitivism anticipates the concerns of the second paper in the panel, in which Matthew Whittle investigates the role of the Primitive in literature and dance.

Cynthia Lytle is a PhD candidate at the Department of English and German Philology at the Universitat de Barcelona in Spain. Her research focuses on multiracial identities and postcolonial literature with a current focus on the "coloured" community in South Africa. She is working on her dissertation entitled "DeraciNation: Reading the Borderlands in the fiction of Zoë Wicomb (1945-)."

18:30 *Contesting the Exhibitionary Order of Primitivism. Julius Lips and the Inverted Gaze*Contribution by **Anna Brus**

Universitat de Barcelona

This research project explores the circulation and exhibition of non-European artifacts in the German Weimar Republic. While Avant-garde artists collected and used non-European artifacts for challenging European art history and artistic conventions, at least partially, the turn to primitivism was driven by the search for the origin of human expression and established a particular way of "Othering".

At the same time, a more radical turn to non-European worlds and artifacts challenged the exhibitionary order of Primitivism. Julius Lips, a museum director and anthropologist at Cologne collected images of the Colonial Europeans for an exhibition project published later under the title „The Savage hits back“. By collecting depictions of Europeans by non-European artists he inverted the colonial gaze towards the colonial subject and challenged norms and conventions of his Western contemporaries.

Revealing the brutal force of colonialism, and returning the gaze of the other upon the Europeans, the objects affect and act upon the spectator in unprecedented fashion. Even though Lips was prevented

from realizing the exhibition by the Nazis, his collection established an exhibitionary order of radical contemporaneity, perhaps even beyond his own intentions. This story of cultural contact and estrangement should be reconstructed along the situated practices and various mediations that occurred among and between artists in and outside of Europe, collectors, traders, museum curators, art critics and the general public.

Anna Katharina Brus has studied Islamic Studies and Art History in Bonn, Bochum, Cairo and Tübingen. Currently she is working at the Universität Siegen as a member of the DFG-Graduiertenkolleg „Locating Media“. She is interested in postcolonial art-history, intercultural aesthetics and contemporary, modern and primitivist art.

Tuesday 19th**SECTION 3.1. PRIMITIVISM IN MODERN ART: 1900-1945**

The use and reinvention of Primitive Art (African art, Oceanic art and Indigenous American art) by modern Western artists, as well as the re-elaboration and recreation of the ethnocentric idea of the Primitive has been an extremely recurrent aesthetic and artistic resource in modern art. Since the end of the 19th Century, the reference to the Primitive has been one of the core elements in the stylistic definition of modern art, as well as a criticism of the European tradition, classical-naturalistic theories and the idea of progress led by Western societies. Given the importance of these practices in modern art, in this section we aim to identify and examine various re-elaborations of the Primitive by modern and contemporary artists since the end of the 19th Century, and during the 20th Century avant-garde movements in particular.

10:30 *Artistas contemporáneos en el museo colonial.*

Inauguration lecture by **Estela Ocampo**

Universitat Pompeu Fabra

Dr. Estela Ocampo is PhD in Philosophy and Literature (specializing in Art History) from the University of Barcelona. She is a tenured lecturer at Pompeu Fabra University, where she teaches art theory and western and non-western art. She is currently concentrating on art theory, especially in the field of non-western cultures, taking a particular interest in pre-Columbian and primitive art. The focus of her study consists of distinguishing between categories and defining concepts on the basis of contemporary art theory and aesthetics applied to non-western cultures and their relationship with contemporary art. She has curated several temporary exhibitions, namely *Art Pre-colombí en col.leccions privades catalanes*, Palacio de la Virreina, Barcelona, June - August 1985; *Tesoros de la cerámica precolombina*, Museo Barbier-Mueller, Barcelona, October 2003 - May 2004; *Trésors de la céramique précolombienne*, Fondation de l'Hermitage, Lausanne, 24 June - 24 October 2004; and *Cuerpo y Cosmos*, Fundación Caixa de Catalunya, La Pedrera, Barcelona, June - October 2004; Brussels, ING Foundation, September - December 2004; and Leobek, Kunsthalle, March - September 2005. She has also participated in numerous seminars and lecture series.

SECTION 3.1.**12:00 Introduction by **Marta Anton****

Universitat Pompeu Fabra

Marta Anton holds a BA in Humanities from the Universitat Pompeu Fabra, a BA in Social Anthropology at the Universitat Autònoma in Barcelona, and the Diploma in Advanced Studies (DEA) in Art History from the PhD program in Humanities: Art, Literature and Thought at Universitat Pompeu Fabra. She is Associate Professor and researcher in the Department of Humanities at the Universitat Pompeu Fabra. She has accomplished several research stays abroad: in the United States (Columbia University; CUNY - The City University of New York) and in the United Kingdom (University College London).

12:20 *La preferència pel primitiu: primitivisme i revolució en Carl Einstein*Contribution by **Eduard Cairol Carabí**

Universitat Pompeu Fabra

S'ha dit que Walter Benjamin i Carl Einstein són possiblement els dos autors que han elaborat una reflexió teòrica més pertinent sobre les novetats de l'art del segle XX. Sens dubte, les semblances entre aquests dos escriptors resulten sorprenents. Morts tots dos el mateix any (1940) per suïcidi quan fugien de l'encalç del Nazisme, coincideixen, a més, en el fet d'haver vinculat l'art nou a les expectatives d'emancipació generades per la Revolució russa del 1918 i la implantació del règim soviètic. I, tanmateix, les seves discrepàncies no són menys evidents: mentre Benjamin vinculava aquesta transformació social al desenvolupament de la tècnica associat a nous gèneres artístics com el cinema, Einstein insisteix —d'una manera diametralment oposada— en el potencial alliberador de l'art primitiu, incorporat a l'Avantguarda a través del Cubisme i, posteriorment, del Surrealisme.

La nostra investigació vol aprofundir en aquestes similituds i discrepàncies, centrant particularment l'atenció en la interpretació en clau revolucionària del moviment surrealista feta per Einstein a partir de categories de l'art primitiu (màgia, visió, etc.), així com en la convergència de tots aquests aspectes en l'obra de Joan Miró al voltant de l'any 1930, sota la consigna de l'assassinat de la pintura. Tot això, sobretot, a partir dels textos de Carl Einstein sobre art africà i sobre art del segle XX, però també d'altres autors relacionats com ara Michel Leiris o Georges Bataille, situats —com ara el propi Einstein— en l'espai de confluència entre Surrealisme, revolució i art primitiu.

Dr. Eduard Cairol Carabí és Doctor en Filosofia per la UB, i imparteix classes d'Història i de Teoria de l'Art a la Facultat d'Humanitats de la Universitat Pompeu Fabra. Membre d'un Projecte de Recerca sobre la teoria i la crítica de les arts a Catalunya de 1850 a 1950, les seves línies d'investigació se centren principalment en la confluència entre art, pensament i literatura en el domini franco-germànic entre 1750 i 1950, temes sobre els quals ha impartit nombrosos cursos i seminaris i publicat diversos articles. Autor d'una monografia sobre Joan Maragall, també ha estat traductor de Novalis i de Rilke.

12:40 *Primitivisme en l'art català d'avançada*Contribution by **Elena Llorens Pujol**

Museu Nacional d'Art de Catalunya. Departament d'Art Modern i Contemporani

Aquesta comunicació té com a objectiu interrogar l'art català "d'avançada" —amb l'imprescindible ajut de la crítica d'art coetània— a la recerca d'aquelles possibles empremtes que hi va poder deixar el primitivisme, les quals empremtes, d'haver existit, permetrien dotar d'un nou substrat interpretatiu el discurs historiogràfic vigent sobre l'avantguardisme a Catalunya, que des d'un punt de vista cronològic recolza en la ja clàssica periodització que va fer-ne el crític Sebastià Gasch al número extraordinari dedicat a l'art modern que va publicar la revista D'Ací i d'Allà el 1934: «A Barcelona, l'art d'avantguarda ha conegut tres etapes, cadascuna de les quals ha tingut un promotor. [...] Els tres promotors han estat Josep Dalmau, L'Amic de les Arts i ADLAN (Amics de l'Art Nou).» Atesa l'amplitud del ventall cronològic (1912-1939), la comunicació limitarà la seva anàlisi a aquells noms, obres, episodis o esdeveniments més conspicus de l'avantguardisme català i deixarà de banda, en canvi, d'acord amb el nostre interès específic per analitzar aquest fenomen en el territori català, aquells artistes com Miró, Dalí o Picasso que van emprendre voluntàriament el camí de l'exili artístic, i l'obra dels quals, en conseqüència, va "fermentar" en terrenys molt més ben abonats per al/pel primitivisme, atesa l'experiència colonial de països com ara França.

Elena Llorens Pujol es Llicenciada en Història de l'Art i Filologia Anglesa (UB). Adjunta de conservació de l'Àrea d'Art Modern i Contemporani del MNAC. Especialitzada en art modern d'entreguerres, ha estat comissària de L'objecte català a la llum del surrealisme (MNAC, 2007); responsable científica, al MNAC, de l'exposició Duchamp, Man Ray, Picabia, coproduïda amb la Tate Modern (2008), i de la sala

d'avantguarda oberta al MNAC el 2008. Cocomissària de Realisme(s). L'empremta de Courbet (MNAC, 2011). Autora de diversos estudis i fitxes raonades, ha impartit també conferències i ha estat docent en màsters sobre patrimoni.

13:00 *El debate sobre primitivismo y arte moderno desde el punto de vista de los Subaltern Studies*

Contribution by **Maite Méndez Baiges**

Universidad de Málaga

En las últimas décadas ha arreciado el debate acerca de las relaciones entre “lo primitivo” y la modernidad en virtud, especialmente, de las herramientas interpretativas que la teoría postcolonialista ha puesto a su disposición. Esto se percibe con especial nitidez en las interpretaciones más recientes sobre la presencia del “arte negro” en *Les Demoiselles d'Avignon* y, de un modo más amplio, en el Cubismo.

En ese debate, y dentro del contexto de los enfoques postcolonialistas, empiezan a dejarse oír, por primera vez, las voces de los “sujetos subalternos”; se trata, de hecho, de aquellos que tienen mayor presencia en esa obra de Picasso, una de las más emblemáticas de lo moderno, y son también los sucesores de los creadores de ese “arte primitivo” que habría desempeñado un papel crucial en el origen de esa modernidad.

Aquí nos proponemos analizar la naturaleza del impacto del “arte negro” en la eclosión del arte vanguardista europeo desde el enfoque propio de los *Subaltern Studies*, tomando como referencia la etapa negra de Picasso. A partir de las tesis del teórico e historiador Simon Gikandi y de la obra de la artista afroamericana Faith Ringgold, intentaremos exponer algunos de los prejuicios ideológicos que, según la mirada postcolonialista, enturbian la comprensión de ese encuentro. En el centro de este debate teórico está la interrogación sobre si la influencia de lo primitivo en la renovación del orden visual europeo habría tenido un carácter preeminentemente formal, o bien mágico y apotropaico.

Si la teoría postmoderna ha preferido otorgar a lo africano el distintivo de lo mágico, intuitivo e irracional, y, así, ha querido poner en primer plano su carácter de exorcismo sobre el arte occidental de la primera década del siglo XX, la mirada y la voz de los “subalternos” se sublevaron contra esa identificación de lo africano con el estereotipo de lo mágico, y reprochan de este modo al discurso oficial de la modernidad su ceguera para comprender el profundo impacto formalista que habría tenido el “arte negro” sobre el de las vanguardias. La voz de los subalternos, como expondremos, reclama el papel eminentemente artístico, formal, de su arte como catalizador de la estética moderna de la órbita occidental. Esta comunicación pretende desarrollar estos argumentos con la intención de aportar elementos para el debate sobre las complejas relaciones entre vanguardia y primitivismo. Un aportación que supone igualmente el resquebrajamiento del discurso dominante sobre la modernidad.

Dra. Maite Méndez Baiges es profesora titular de arte contemporáneo en la Universidad de Málaga, antes había impartido clases de Estética en la Universidad Autónoma de Madrid. Sus principales líneas de investigación se centran en la historia y la teoría del arte moderno/contemporáneo y las vanguardias históricas. Ha sido investigadora invitada o participado en conferencias en: Universidad de Michigan, Università La Sapienza, Academia de España en Roma, Istituto Universitario di Architettura di Venezia, University of Northern Iowa, la École Nationale Supérieure d'Art de Bourges, la Ecole supérieure des Beaux-Arts de Toulouse, la Universidad de Barcelona, Escuela de Arquitectura de Sevilla y en el Museo Thyssen Bornemisza de Madrid. Es autora de los libros/capítulos de libros: "El estilo del relax: El relax expandido" (Arquitectura de la Costa del Sol), OMAU, Málaga, 2010, "Camuflaje. Engaño y ocultación en el arte contemporáneo" (Siruela, Madrid, 2007), varios estudios sobre Cubismo y camuflaje y las entradas "André Lhote, Jean Metzinger, Georges Valmier", en *El Cubismo y sus entornos* en la colección de Telefónica (Telefónica, Madrid, 2004), "La mirada inútil. La obra de arte en la edad contemporánea" (Madrid, 1992) y "Modernidad y tradición en la obra de Giorgio de Chirico", (México D.F., 2001).

Colabora en las revistas Letras Libres, Cuadernos Hispanoamericanos, Revista de Occidente, Exitbook y Arte contexto. Ha traducido al español Las vidas de los más excelentes arquitectos, pintores y escultores italianos, de Giorgio Vasari (1550). Ha comisariado la exposición "Camuflajes" para la Casa Encendida, Madrid, 2009. Ha dirigido o está dirigiendo actualmente los siguientes proyectos de investigación: "El camuflaje en la cultura visual contemporánea: arte, arquitectura, diseño y culturas urbanas" (Proyecto del plan nacional, 2007-2010), "Arquitectura, ciudad y territorio en Málaga (1900-2008)" (Proyecto del programa de proyectos de investigación de excelencia de la Junta de Andalucía, 2008-2013) y "Lecturas de la historia del arte contemporáneo desde la perspectiva de género" (Proyecto del plan Nacional 2011-2014).

13:20 El primitivisme en el disseny modern, a propòsit de la "Cadira africana" de Breuer i Stölzl.

Contribution by **Anna Pujadas i Matarín**

Centre Universitari de Disseny i Art de la Universitat Autònoma de Barcelona

En l'àmbit del disseny modern el primitivisme no té tradició crítica. Aquest concepte no ha estat utilitzat en el debat històric. Més encara, parlar de primitivisme en relació al disseny modern aniria en contra de l'ortodòxia disciplinar i fins de l'estereotip icònic popular. El disseny modern ve representat per uns productes nascuts de la industrialització, que segueixen els principis de la màquina i busquen la seriació i l'estandardització tenint en compte tan sols les funcions pràctiques dels objectes. I tanmateix, el dissenyador de producte que millor va saber encarnar aquest estereotip, l'hongarès Marcel Breuer, té com a obra mestra inaugural de la seva carrera una cadira que ell mateix va titular "Cadira africana". Aquesta és de 1921, la va dissenyar juntament amb la professora de disseny tèxtil Gunta Stölzl, és de fusta de roure, pintat en colors forts i amb aplicacions de teixit. Aquesta cadira encarna l'esperit dels principis de la Bauhaus. Un esperit que es reorientarà l'any 1923 amb el nou lema "art i tecnologia" materialitzat també per una cadira de Breuer. Ens referim a la "Cadira Wassily" (1925) que amb la fredor mecànica del tub d'acer cromat, aconsegueix un moble que representa la culminació d'un procés de simplificació i industrialització. No obstant, sembla que l'esperit dels principis de la Bauhaus seguia latent en Marcel Breuer ja que, quan es va exiliar a Estats Units, va fer un revisionisme de la modernitat i com a arquitecte projectava el tipus *cottage*: una casa concebuda com un refugi en plena natura i formada per un basament petri que sosté l'habitable separat del sòl i construït en fusta, el qual es compon sovint d'una sola estada articulada al voltant de la gran xemeneia. Exemples il·lustres d'aquesta sèrie són el "Chamberlain Cottage" (1941) o el "Caesar Cottage" (1951). En la tradició crítica de l'arquitectura a aquesta orientació revisionista se l'anomena "regionalisme" i es caracteritza per la introducció del vernacular en el disseny. Aquest concepte de "vernacle" vingut de la teoria arquitectònica s'ha aplicat al disseny modern. De fet, en general, la tradició crítica del disseny sol prendre prestats els conceptes de la tradició crítica de l'arquitectura. En aquesta comunicació es busca aprofundir en el concepte de "vernacle" que fins el moment ha estat utilitzat per donar explicació a uns elements de disseny que, si seguíssim la tradició crítica vinguda de la història de l'art, potser qualificaríem de primitivistes. Es provarà de demostrar que aquest qualificatiu de "primitivista" pot entrar en el debat crític del disseny i que, per tant, el Primitivisme pot ser considerat un dels vessants constitutius del disseny modern. Cosa que la llegenda "Cadira africana" de Breuer i Stölzl sembla testimoniar.

Dra. Anna Pujadas i Matarín (Sabadell, 1967) és llicenciada en Història de l'art (1990) i en Filosofia (1992) per la Universitat Autònoma de Barcelona (UAB) i és doctora en Història de l'art (1998) per la mateixa UAB. És professora d'Història i Teoria del Disseny (2002) a EINA, Centre universitari de disseny i art de la UAB. Coordina i dona classes en el *University Master in Research in Art and Design* d'EINA/UAB (2013). Actualment intervé com a professora al *Master design interdisciplinaire : culture et territoires* de la Université Toulouse Le Mirail. Ha fundat amb altres professors d'EINA/UAB el Grup de Recerca *Processos de disseny. Pràctiques avançades en art i disseny* (2013).



SECTION 3.2. PRIMITIVISM IN CONTEMPORARY ART: 1945 - PRESENT

16:00 Introduction by **Alejandro del Valle**

Universitat Pompeu Fabra

Alejandro del Valle Cordero graduated in 2008 from Fine Arts studies, specializing in Interior Design at the Faculty of Fine Arts from the University of Granada. He enjoyed several scholarships and workshops with artists like Víctor Ochoa or Santiago Ydñez. He obtained several prizes in painting, sculpture, photography and poetry, and has exhibited his work in Espirito Santo (Brazil), Avignon (France), and Athens (Greece). Currently, he is researching at the Universitat Pompeu Fabra with the Scholarship from the Ministry of Science and Innovation (FPI-MICINN). He finished his MA in Comparative Studies of Literature, Art and Thought and is writing on his thesis dissertation "Estudio sobre las influencias del primitivismo en la performance de Ana Mendieta (1972-1982): Las prácticas del sincretismo afrocubano en la diáspora cultural de la identidad artística occidental".

16:20 *La búsqueda de lo primigenio en la obra y el pensamiento de Jorge Oteiza*

Contribution by **Aitor Rey Echevarría**

Universitat Pompeu Fabra

En el marco de la investigación doctoral sobre el escultor vasco Jorge Oteiza (1908-2003), que actualmente me encuentro desarrollando, he observado la relación de profunda admiración que le merecieron diversas manifestaciones artísticas de la antigüedad. Esta admiración se produjo, en primera instancia, como resultado del encuentro del artista con la estatuaria megalítica del enclave andino colombiano del Alto Magdalena, situado en la cuenca del río Magdalena y limitado por los pueblos de San Agustín y San Andrés. La obra escultórica que Oteiza realizó durante su exilio de catorce años en América, así como a su regreso a España, acusa una manifiesta sintonía y afinidad formales con la lítica prehistórica colombiana.

Toda manifestación de arte *primitiva* ejerció una poderosa influencia en la imaginación del artista. De ello dan buena cuenta tanto la atención que dedicó a la prehistoria en el eje cantábrico de la Península Ibérica, como su interés por los productos estéticos creados por los niños. Mediante la primera pretendía recuperar las raíces esenciales de la cultura vasca, para subrayar los rasgos identitarios de su idiosincrasia y de su idioma. A través del segundo canalizó su fe en que un nuevo hombre, educado en base a parámetros estéticos y artísticos, pudiese hacer evolucionar el curso de la historia de un modo más humano y haciendo caso de su intuición, de la verdadera naturaleza de las cosas y de su espíritu.

Oteiza, conocedor de las corrientes intelectuales y del arte de su tiempo y dedicado observador de la historia del arte, enunció su *Interpretación Estética de la Estatuaria Megalítica Americana* al volver a España. Publicado en 1952, este libro supone el germen de toda su teoría del arte posterior, que ensayará partiendo de los crónlechs neolíticos y las pinturas rupestres paleolíticas situados entre el sur de Francia y el norte de España, para realizar una interpretación en clave estética de la cultura vasca desde sus orígenes hasta la actualidad. El objeto de tal propuesta fue la recuperación del patrimonio estético de un pueblo, cuya progresiva pérdida de costumbres y folclore tradicionales incitó la necesidad del artista por explicarse la historia de su reducida comunidad en los parámetros que mejor puede entender un artista, los estéticos.

La teoría estética de Oteiza se hunde en la época más remota de la humanidad para establecer unos presupuestos que nos ayuden a imaginar el origen de nuestra historia y cultura a partir de la atención a

los vestigios de las sucesivas generaciones que, a través de los milenios, han ocupado un mismo territorio.

Aitor Rey es licenciado en Bellas Artes por la Universidad de Barcelona y Máster en Estudios Comparados de Literatura, Arte y Pensamiento por la Universidad Pompeu Fabra, he trabajado como comisario y programador cultural para el Cercle Artístic de Sant Lluç, como documentalista para la Fundación La Caixa y desde hace un año me dedico al estudio y a la elaboración de una tesis que relacione de modo crítico y razonado la estrecha relación entre la escultura, el ensayo y la obra poética de Oteiza.

16:40 *Primitivismo, arcaísmo e ingenuismo en el arte español de postguerra (1948-1957)*

Contribution by **Alex Mitrani Martínez de Marigorta**

EINA Centre Universitari de Disseny i Art de l'UAB, Universitat Pompeu Fabra

El primitivismo fue una de las primeras opciones conscientes y militantes para reconstruir el arte de vanguardia en la España de postguerra. Han sido estudiados, en este sentido, la inspiración prehistórica que animó la influyente Escuela de Altamira, así como el papel modélico que supuso Joan Miró. El primitivismo de postguerra adoptó, no obstante, formulaciones muy diversas que nos sugieren la necesidad de matizar ese concepto.

Por una parte parece conveniente distinguir entre primitivismo radical y un primitivismo moderado o nostálgico. El primero recurriría a las soluciones que más deliberadamente se alejan de la tradición occidental como forma de rechazo de la misma. El segundo se basa en los recursos y referentes más suaves que remiten a un lenguaje original cuya inocencia sería consoladora.

Así, de manera más concreta, podríamos distinguir entre primitivismo, ingenuismo y arcaísmo. El término de arcaísmo se podría entender como un primitivismo contenido y de raíz menos exótica que el que predominó en las primeras vanguardias. Dentro de este arcaísmo se podría incluir la referencia al arte románico y la influencia etrusca (a través de Massimo Campigli). Por otra parte, el ingenuismo fue, tal como diversos críticos de la época consignaron, una tendencia recurrente que a veces tuvo expresiones agresivas. El primitivismo radical, por su parte, podía surgir de fuentes propias, como los folclores y el arte prehistórico, o bien de fuentes exóticas. Entre estas cabe interpretar el papel del

arte inspirado por el Jazz, como en los Salones del Jazz de Barcelona, en los que se produjo una aproximación intuitiva y empática a la cultura afroamericana marcada por el esclavismo. Se produjeron también ciertos contactos con un primitivismo americano, tal como demuestra el premio de pintura otorgado a Oswaldo Guayasamín en la III Bienal Hispanoamericana de Arte celebrada en 1955 en Barcelona.

En Cataluña, el primitivismo fue una de las tendencias dominantes, con numerosos ejemplos. Los más destacados son el salvajismo instintivo y el totemismo mágico de Joan Ponç, los rostros-máscara de Josep Maria de Sucre y el ingenuismo románico practicado por Joan Brodat. En Valencia, el pionero de la renovación artística y fundador del grupo Parpalló Manolo Gil, junto a su esposa Jacinta Gil, confirmarían su interés por el indigenismo americano con un viaje a en 1954 a la república Dominicana. Compartieron estos referentes con el ceramista y grabador Salvador Faus. Un artista clave por su mediación y contactos con diversos centros fue el canario Manolo Millares, cuyo obra refleja diversas lecturas de lo primitivo, desde lo popular a lo prehistórico. Y deben analizarse también el primitivismo vernáculo y telúrico de Jorge Oteiza y Eduardo Chillida.

La ordenación de las diversas declinaciones de este primitivismo acentuado del arte de vanguardia español en la postguerra previo al triunfo de la abstracción, nos obliga también a reflexionar sobre sus motivaciones y su función, que se nos antojan dobles: por un lado actúa como refugio y, por otro, como rebelión. Ambas posibilidades, aunque parezcan contradictorias, se podían conjugar en el adverso y contradictorio contexto del primer franquismo.

La propuesta de esta comunicación está vinculada con mis investigaciones sobre el arte español de postguerra, sobre el que he publicado diversos artículos y he realizado diversas exposiciones. Resultados fundamentales de este trabajo han sido la exposición *Utopies de l'origen. Avantguardes figuratives a Catalunya (1946-1960)* realizada en el Palau Moja de Barcelona en 2006 y producida por la Generalitat de Catalunya, y la tesis doctoral Joan Brotat (1920-1991) y los avatares de la figuración primitivista en la segunda vanguardia en Cataluña, leída en la Universidad de Barcelona en diciembre de 2012.

17:00 *Canibalisme 1970*

Contribution by **Albert Elduque i Busquets**

Universitat Pompeu Fabra

Un dels casos paradigmàtics del primitivisme en art, especialment de la seva vessant més polititzada, és sens dubte el canibalisme. Als anys 20 els surrealistes dissidents, liderats per Bataille, ja l'abordaren com a tema i com a principi estètic, tot i que al cinema no prendria força fins a finals dels 60 i inicis dels 70, en què tingué una inusitada presència en diversos països.

Aquesta comunicació vol fer una panoràmica sobre el fenomen del canibalisme en el cinema d'autor europeu de l'època, especialment italià, de la mà de Pier Paolo Pasolini, Marco Ferreri i Liliana Cavani, entre d'altres. En aquesta època el caníbal es considera una figura de revolta violenta radical, com assenyalava Pasolini sobre el personatge de Pierre Clémenti a *Porcile* (1969), però també com una al·legoria d'una forma de vida alternativa, oberta a la irracionalitat i al misticisme, com ocorre amb els pobles de la Còlquide a *Medea* (Pasolini, 1969), els joves que enterren els seus companys a *I cannibali* (Cavani, 1970) o els membres de la comuna que destrueix les cases a *Themroc* (Claude Faraldo, 1973). Aquestes formes de vida solen associar-se al Tercer Món, reivindicat per diversos cineastes com Pasolini, Ferreri o Godard.

De tota manera, la figura del caníbal és també vista des de la negativitat: en molts casos s'associa a la societat de consum, la repressió del poder i l'explotació en les relacions personals. Per abordar-ho convé fixar-se novament en *Porcile*, on es tematitza la voracitat d'un antic nazi convertit en home fort de la societat de consum, però també en *Week-end* (1967), de Jean-Luc Godard, on una parella burgesa de cap de setmana és segrestada per una banda armada antropòfaga, establint-se estrets vincles entre el canibalisme, la guerrilla, el Tercer Món, la societat de consum i el carnaval.

Albert Elduque i Busquets es llicenciat en Comunicació Audiovisual i Màster en Estudis de Cinema i Audiovisual Contemporanis (UPF). Actualment està realitzant una tesi doctoral centrada en el concepte del salvatge en el cinema de la modernitat. Ha estat docent d'Història del Cinema en diversos centres i és coeditor de la revista online *Contrapicado*.

17:20 *L'art primitiu en la col·lecció d'Antoni Tàpies*

Contribution by **Maria Teresa Borràs Pàmies**

Universitat Pompeu Fabra

Antoni Tàpies (1923-2012) és un dels artistes catalans més destacats i reconeguts internacionalment. Ha estat considerat com el principal representant de la pintura matèrica, un referent indispensable de l'informalisme europeu, i ens ha deixat una ampla producció d'obres d'un estil molt personal que es troben en els principals museus del món. Tàpies va ser també un erudit, un pensador que va escriure nombrosos textos en els que reflexiona sobre l'ésser humà, l'art i l'artista, la seva funció, el procés creatiu, etc.

Però el que ens interessarà especialment en aquesta ocasió és que Tàpies va ser també un inquiet, obert i curós col·leccionista amb una heterogènia col·lecció d'art occidental i no occidental i en la que destaquen obres magnífiques d'art primitiu africà. Així doncs, indagarem en la seva col·lecció d'art

africà per donar resposta a les següents qüestions: La trobada d'Antoni Tàpies amb l'art primitiu africà; ¿què el va motivar a col·leccionar-lo, quin pes té l'art africà en la seva col·lecció, com és la seva col·lecció d'art africà, què va col·leccionar, com es comporta com a col·leccionista, com es relaciona amb la seva col·lecció, com es refereix a la seva col·lecció?; l'artista com a col·leccionista, les col·leccions d'art africà d'altres artistes, el col·leccionista, l'artista i el pensador.

Maria Teresa Borràs Pàmies es musicòleg de formació, compagina la gestió cultural amb l'ensenyament. Ha cursat el Postgrau de Gestió Cultural a la City University de Londres, el PDD a l'IESE i actualment cursa el Màster en Estudis Comparatius de Literatura, Art i Pensament a la UPF. És membre del Taller del MACBA. Li interessa especialment el col·leccionisme, l'art primitiu africà i la seva influència en l'art contemporani.

17:40 *Plants & Plans*

Intervention by invited artist **Narelle Jubelin**

Narelle Jubelin is a major Australian artist graduated from Alexander Mackie College of Fine Arts in Sydney in 1982 and has been exhibiting extensively since 1989. In 1990 she made her international debut at the Venice Biennales in the Aperto section presenting Trade Delivers people. She is based in Madrid since 1997. She has exhibited at the Hayward Gallery, London in 1992; Reina Sofia, Madrid, and the Renaissance Society, Chicago in 1994; and the 2009 Sharjah Biennale. She has had recent solo shows at the Art Gallery of New South Wales, Sydney and Heide Museum, Melbourne in 2009, Casa Encendida in Madrid, 2012 and Gulbenkian Foundation, Lisbon in 2013. After Cannibal tours and Vision in motion exhibitions, Plants and plans is her latest show.



18:00 **CLOSING SESSION** and **FAREWELL COCKTAIL**

1st International Symposium on Primitivism

Organized by the Research Centre for Primitivism and Primitive Art
www.upf.edu/ciap

in collaboration with

Institut Universitari de Cultura
Department of Humanities
Universitat Pompeu Fabra

<http://eventum.upf.edu/go/primitivism>



Mercè Rodoreda Auditory - Campus de la Ciutadella

Universitat Pompeu Fabra, Ramon Trias Fargas, 25-27. 08005 Barcelona

Symposium Organizers: Estela Ocampo (Director), Miriam Basilio (IUC), Marina Muñoz, Marta Antón, Roser Bosch, Alejandro del Valle, Alessandra Caputo

