

22.09-17.12 · PATTERNS · MØNSTRING

KUNSTHALLEN BRANDTS KLÆDEFABRIK

BETWEEN OBJECT AND ARABESQUE

MELLEM ARABESK OG OBJEKT



UDGIVET MED STØTTE FRA DEN FABERSKE FOND

FOREWORD

Karsten Ohrt and Lene Burkard

We now present, for the third time in the 15 years that Kunsthallen Brandts Klædefabrik has existed, an exhibition that fills the entire gallery space of the museum. With this exhibition - Patterns: Between Object and Arabesque - we have the great pleasure of being able to show works by 32 internationally known artists who in the course of the past 40 years have worked with patterns, either in the form of arabesques – organic, intricately ornamental patterns - or as structured and simplified, geometric patterns where form and colour establish the work as an independent object.

In recent years a number of young artists have shown a marked interest in working with patterns. Their primary starting point is still painting, but combined with materials such as vinyl and silk as well as plants and various objects, in works typically spreading across walls and floors. The great debate that took place in the 1970s concerning the division of art into high and low - elitist and popular, or formalism and "everything else" - and served to distinguish the modernists (the Colour field and Minimalist artists) from the Pattern painters, has acquired a different meaning and content with the pluralism of Post-modernism. While the 1970s focused sharply on the differences, today it may prove interesting to take a look at the many shared features. One of these is the use of a grid, the link between then and now, between decoration and formalism - and the point of departure for this exhibition.

It has been a major task to organize this comprehensive exhibition, but everywhere we have encountered an extraordinary readiness to cooperate. We therefore take this opportunity to express our gratitude to the many individuals, institutions and foundations whose support has enabled us to carry out this project. First of all we want to thank profoundly the many participating

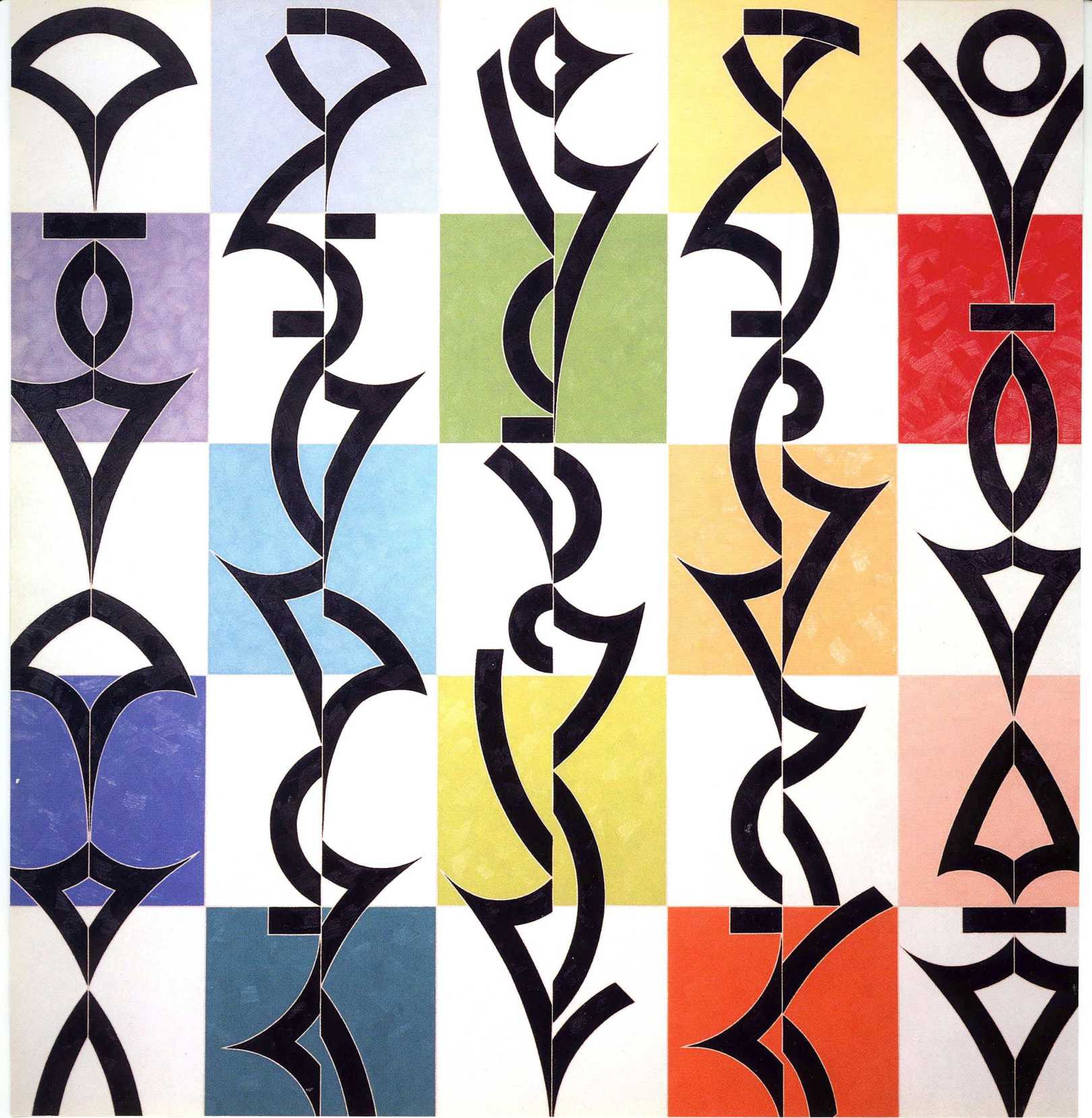
artists. We also want to thank the many galleries involved for their extreme helpfulness with loans, as well as all the private collectors who have generously made their works available to us for a long period of time. We also extend our thanks to the authors of the interesting and inspiring articles, to Helle Pedersen of Tank Design for her beautiful layout of the catalogue and to KnowHouse KreativGrafisk for their exceptional efforts to get this catalogue ready on time.

The entire staff deserves praise for an impressive job, in particular our new secretary, Birte Westing, who has managed to coordinate a great many tasks in a very



short time, and also our curatorial assistant, Pia Wirnfeldt, who right from the start has worked on this project with great commitment and professional insight.

Without the necessary funding, we would not have been able to realize such a costly project, and we are therefore extremely grateful for the financial support we have received from the Danish Contemporary Art Foundation, the Augustinus Foundation and the Queen Margrethe and Prince Henrik Foundation. Last, but not least, we would like to express our sincere gratitude to the Faber Foundation for granting support for the publication of this extensive catalogue.



PATTERN AND DECORATION

A discussion between Valerie Jaudon, Joyce Kozloff and Robert Kushner April/May 2001.

EARLY WORK

Valerie Jaudon

Arriving in New York in the fall of 1969 after a graduate year at St. Martins School of Art in London, the intensity of contemporary art in New York, particularly abstraction, was exhilarating. I felt that by reinventing painting for myself, and also by incorporating the different cultures that I had lived in, I could address larger issues; I could make abstraction speak. I was interested in Minimalism and Conceptual Art, as well as the Post-Minimalism of Eva Hesse and Lynda Benglis, but I wanted to do something quite different.

One of the things that particularly attracted me was the intensity of disagreement in Twentieth Century art. In 1972-1973, the 1918 Mondrian/Van Doesburg argument over diagonals (seemingly a small matter, but actually highly charged) caught my attention, I started working with what promised to be a flexible alphabet of lines and forms that could be engendered by overlapping three sets of grids: horizontal/vertical, diagonal and circular. These three overlapping systems could generate lines and shapes that were more than variations on the grid. In them meaning circulated quickly. These forms were anonymous, neutral, and nonhierarchal. They seemed to have unlimited potential. Deep suspicion of the older rhetoric of abstract painting (with its transcendence, purification and absolutes, as well as its religious and ideological overtones) guided my early investigations. Spontaneity, nature and the organic seemed overrated, and

VALERIE JAUDON

Social Contract, 1992
Olie på lærred/Oil on canvas
229 x 229 cm
Courtesy of Valerie Jaudon

MØNSTRE OG DEKORATION

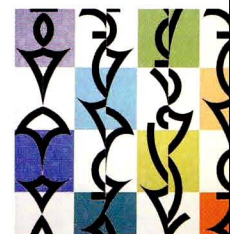
En samtale mellem Valerie Jaudon, Joyce Kozloff og Robert Kushner. April/maj 2001.

TIDLIGE VÆRKER

Valerie Jaudon

Da jeg i efteråret 1969 kom til New York, efter mit afsluttende år på St. Martins School of Art i London, var den intensitet, der prægede samtidskunsten i New York, især den abstrakte, fantastisk inspirerende. Jeg følte, at jeg ved at genopfinde maleriet for mig selv – og ved at bringe de forskellige kulturer, jeg havde levet i, med ind i det – kunne forholde mig til større emner. Jeg kunne få det abstrakte til at tale. Jeg var interesseret i minimalisme og konceptkunst, og i post-minimalismen hos Eva Hesse og Lynda Benglis, men jeg ønskede at lave noget, der var helt anderledes.

En af de ting, der især tiltrak mig, var intensiteten i det tyvende århundredes kunstdebat. I 1972-1973 blev jeg optaget af den diskussion om diagonaler, som i 1918 foregik mellem Mondrian og Van Doesburg (tilsyneladende en ubetydelig sag, men faktisk overordentlig ladet). Jeg begyndte at arbejde med noget, der tegnede til at blive et fleksibelt alfabet af linier og former, som kunne skabes ved at lade tre typer grids overlappe hinanden: det horisontale/vertikale, det diagonale og det cirkulære. Disse tre overlappende systemer kunne danne linier og former, som var mere end blot variationer over griddet. Betydninger cirkulerede hurtigt indenfor dem. De former, der fremkom, var anonyme, neutrale og uhierarkiske. De lod til at indeholde ubegrænsede muligheder. Mine tidlige eksperimenter var styret af en dyb mistro til det ældre abstrakte maleris retorik (med dens transcendens,



the idea of essence was acceptable only if, paradoxically, there were several. To take advantage of what I saw as the untapped representational capacity of abstraction, I needed building blocks, a language or even an alphabet to work with. This was not so different from the way that musicians, writers or architects approached their material.

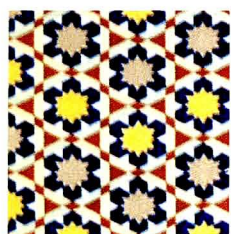
As with other artists who came to the art world after Abstract Expressionism, I thought that systems and grids allowed for a more straightforward approach, one not encumbered with the baggage of the gestural or the expressionistic. This new method moved away from what I saw as restricting ideas of the self, and pointed to other possibilities and models for abstract painting. Where my work differed from the general turning away from expressionism (that is, Minimalism, Conceptualism, and Post-Minimalism) was that I was open to referentiality. My work was not just a new approach to the formal. The paintings looked like things, often just the sorts of things that twentieth century abstraction (particularly in its geometric manifestations) was trying its hardest to avoid. My interest in 19th century ornament, in architecture, carpets, weaving, and the whole world of the decorative found its way into my paintings. I wanted it both ways.

Joyce Kozloff

In the winter of 1971 while I was living in Los Angeles, Miriam Schapiro invited me to a brunch at the home of June Wayne. There I met Moira Roth, Judy Chicago, and other women who were forging a feminist movement in the art world. They were rethinking studio art education and the western discipline of art

renselse og absolutter, samt dens religiøse og ideologiske overtoner). Det spontane, naturen og det organiske forekom mig at være overvurderet, og forestillingen om en essens var for mig, paradoksalt nok, kun acceptabel, hvis der var flere. For at kunne drage fordel af det, jeg så som abstraktionens uudnyttede figurative potentiale, havde jeg brug for nogle byggesten, et sprog, eller i det mindste et alfabet at arbejde med. Dette adskilte sig ikke så meget fra den måde musikere, forfattere og arkitekter nærmede sig deres materiale på.

I lighed med andre kunstnere, der kom ind i kunstverdenen efter den abstrakte ekspressionisme, mente jeg, at brugen af systemer og grids åbnede op for en mere direkte metode, en der ikke var tyngt af bagagen fra det gestuelle eller ekspressionistiske. Denne nye metode bevægede sig væk fra det, der for mig virkede som en begrænsende opfattelse af jeget, og pegede på andre muligheder og forbilleder for det abstrakte maleri. Det, der gjorde, at mit maleri adskilte sig fra den generelle tendens til at bevæge sig væk fra ekspressionisme (dvs. minimalisme, konceptkunst og post-minimalisme) var, at jeg var åben for det referentielle. Mit maleri var ikke bare en ny tilgang til det formelle. Mine malerier lignede ting, ofte lige præcis den slags ting, som det tyvende århundredes abstrakte maleri (især i dets geometriske manifestationer) bestræbte sig allermest på at undgå. Min interesse for det ornamentale i det nittende århundredes arkitektur, tæpper og vævning, og hele den dekorative kunsts verden, fandt vej ind i mine malerier. Jeg ville begge dele.



history. I was designated to organize the women artists of that city. We called ourselves the Los Angeles Council of Women Artists and assembled a successful protest against the "Art & Technology" show at the LA County Museum of Art (all white men), publicizing statistics that documented the shockingly low, virtual nonrepresentation of women in their past exhibitions and permanent collection.

I was looking intensely at women's art, both in Los Angeles and the Bay Area, participating in lively discussions about emerging materials, sources, forms, references, processes, imagery and emotional content. I remember many debates about whether there was a "feminine aesthetic." Common subjects were personal autobiography, female sexuality, the oppression of women, and the "stuff" of women's traditional arts. My own geometric paintings, which had evolved from New York formalist abstraction and which I had begun exhibiting at the Tibor de Nagy Gallery in the fall of 1970, looked like dinosaurs in this environment. When I returned to New York in the fall of 1971, I joined the vital women artists' movement here, attending meetings and demonstrations, working on exhibitions and publications.

Robert Kushner

My first decorative paintings emerged from a long dialogue and collaboration with fellow painter Kim MacConnel in San Diego that began around 1969. Our interests centered on a mutual appreciation for oriental carpets and kilims: savoring them, decoding their intricacies of pattern and subtleties of color, finally trying to copy them. The carpets gave us so much more to look at, think about, discuss, analyze than the

Color field and reductivist paintings that were available through art magazines and contemporary exhibitions. We were cognizant of issues related to the women's movement, and that much of the handiwork and craft traditions practiced by women was relegated to se-condary status. We were committed to exploring the cultural disparity between the high regard of contemporary painting and the shabby dismissal of nearly all Third World art. It seemed imperiously unfair that entire sophisticated weaving cultures, whose primary form of visual expression was pattern, had been relegated to the dust bin of "merely decorative."

By 1971, I began to invent and refine my own sets of geometric patterns, pretending I was an itinerant patternmaker, devising new patterns for village weavers. I was working with Indian corn, beans, plastic and metal buttons. I would arrange my designs in patterned grids and then glue them into place on velvet, suede, or lace, using a fat line of acrylic paint "extrusion" squeezed straight from the tube as an adhesive.

A breakthrough occurred for me while copying 18th century French Bizarre silk brocades. These woven designs, clearly and exuberantly decorative, wildly ornate and sophisticated, were derived from drawn prototypes, translated into jacquard weaving. They lent themselves well to my drawn lines and represented a high point in western decorative design — a closer link to our own culture than tribal weaving. From my research, I learned that these textiles had been designed and woven by men, an interesting gender appropriate role model for me, a contemporary decorative male. From the silks I learned about repeat



Joyce Kozloff

I vinteren 1971, hvor jeg boede i Los Angeles, inviterede Miriam Schapiro mig til brunch hjemme hos June Wayne. Der mødte jeg Moira Rom, Judy Chicago og flere andre kvinder, som var ved at danne en feministisk bevægelse indenfor kunstverdenen. De var optaget af at gentænke maleruddannelsen og undervisningen i kunsthistorie i den vestlige verden. Jeg blev udpeget til at organisere byens kvindelige kunstnere. Vi kaldte os "Los Angeles Council of Women Artists" og arrangerede en vellykket protest mod udstillingen "Art & Technology" (udelukkende hvide mænd) på det kommunale kunstmuseum i Los Angeles. Vi publicerede statistikker, der viste hvor chokerende, nærmest forsvindende lav andelen af kvinder var på deres udstillinger og i de permanente samlinger.

Jeg så med stor interesse på kvinders kunst, både i Los Angeles og i området omkring San Francisco-bugten, deltog i livlige diskussioner om de nye materialer, inspirationskilder, arbejdsformer, referencer og processer, og det nye billedsprog og følelsesmæssige indhold, der var under udvikling. Mine egne geometriske malerier, som udsprang af den formalistiske, abstrakte bevægelse i New York, og som jeg var begyndt at udstille i Tibor de Nagy Gallery i efteråret 1970, lignede dinosaurer i dette miljø. Da jeg i efteråret 1971 vendte tilbage til New York, meldte jeg mig ind i den lokale, meget aktive kvindebevægelse, deltog i møder og demonstrationer, og arbejdede med diverse udstillinger og publikationer.

Robert Kushner

Mine første dekorative malerier udsprang af en lang

dialog og et tæt samarbejde, som blev indledt omkring 1969, med min malerkollega fra San Diego, Kim MacConnel. Vores interesse samlede sig om orientalske tæpper og kelimtæpper, som vi begge satte højt. Vi glædede os over dem, afkodede deres indviklede mønstre og subtile farver, og forsøgte til sidst at kopiere dem. Tæpperne gav os meget mere at se på, tænke over, diskutere og analysere, end de eksempler på Colour field – og det reduktionistiske maleri, som vi blev præsenteret for i kunstdidsskrifter og på udstillinger. Vi var bevidste om de problemstillinger, der optog kvindebevægelsen, og om at meget af det traditionelle kvindehåndværk blev tildelt andenrangsstatus. Vi havde sat os for at undersøge den kulturelle forskelsbehandling, der kom til udtryk i den høje værdsættelse af samtidens maleri og den tarvelige afvisning af næsten al kunst fra den tredje verden. Det forekom os arrogant og uretfærdigt, at højt udviklede vævekulturer, hvis primære visuelle udtryksform var mønstre, var blevet henvist til det "rent dekoratives" affalds-spand.

Omkring 1971 begyndte jeg at udvikle og forfine mine egne geometriske mønstre, og forestillede mig, at jeg var en omrejsende mønstertegner, der opfandt nye mønstre til landsbyvævere. Jeg arbejdede med indianersamfundenes majs, bønner, plastic- og metaltknapper. Jeg arrangerede mine tegnede mønstre i et grid og limede dem på plads på fløj, ruskind, eller kniplinger ved at bruge en fed stribe acrylmaling direkte fra tuben som bindemiddel.

Der skete et afgørende gennembrud for mig på et tidspunkt, hvor jeg var i gang med at kopiere franske silkebrokader fra det 18. århundrede med "bizarre"



designs, drop, semi-drop repeats, negative space and how it links with repetition, juxtaposition of natural and abstracted shapes, variety and variation of form, and the extreme importance of the selvage edges. At that time, I also found myself drawn to quilts, lace and popular contemporary textile prints — Pucci was nearly new then. It was important for me to locate sources that were American and European but clearly outside the accepted canon of fine art.

Although Kim was living on the West Coast and I was in New York we remained in close contact. Since both of us were painting on paper or fabric, the art was easy to transport and reminded us of the tribal weavings that we both admired. We referred to our art as "nomad consciousness," and were unaware that others were working with similar decorative ideas.

INFLUENCES

Robert Kushner

Foreign travel seems to have been a transformative influence for all of us. After a revelatory trip to Turkey, Iran and Afghanistan with Amy Goldin in 1974, my respect for the greatness of Islamic decorative traditions overwhelmed my fascination with the tawdry. I saw firsthand what magnificence existed in the monumental tile work in mosques, bazaars and tombs. Being inside these huge and noble statements of ambitious complexity made me want to dedicate my own decorative instincts to a bigger, more positivist, and consequently more political statement.

Valerie Jaudon

My home state of Mississippi did have a unique literary

tradition, but nothing resembling a visual culture, so going away to college in Mexico City in my junior year was a revelation. The art, architecture, history and cultures of Mexico were extraordinary and complex. My sketching trips to pre-Columbian archeological sites in Mexico with classmates studying anthropology were unforgettable experiences. The year there initiated a lifelong anthropological approach to art as well as a deep curiosity about other cultures.

The next year, traveling widely in Europe and Morocco while at art school in London, contemporary art became my focus for the first time. Leaving behind years of regional academic art, I began experimenting with all manner of painting. One of my initial experiments was to remove the canvas from the stretchers, sew together several irregular fragments, incorporating stains, sewing, tears and punctures. Several years later in this regard, I was particularly sympathetic to Bob and Kim's nomadic fabrics.

Joyce Kozloff

Travel during the early 1970s was particularly exciting because I was sketching patterns wherever I went. In 1972, I made prints at the Tamarind Lithography Institute in Albuquerque, New Mexico and on weekends would visit native American pueblos. Motifs related to Indian rugs and pottery were the first patterns to appear in my paintings. In the village of Tepoztlán, Mexico, I drew pre-Columbian stone carvings, woven textiles, and decorative glazed tiles. Back home in my studio, I no longer used pattern just to activate the surfaces of geometrical abstractions. Now the pattern itself was the painting, frontally presented like a quilt or carpet.



mønstermotiver. Disse vævede mønstre, som var uforbeholdent og overdådigt dekorative, ekstremt ornamentale og sofistikerede, var baseret på tegnede grundformer omsat til mønstervævning. De egnede sig godt til mine stregtegninger og repræsenterede et højdepunkt i vestligt, dekorativt design, der stod i mere direkte forbindelse med vores egen kultur end stammesamfundenes vævekunst. Af mine undersøgelser lærte jeg, at disse tekstiler var blevet tegnet og vævet af mænd, et interessant og – i henseende til kønnet passende – forbillede for mig som nutidig, mandlig, dekorativ maler. Fra disse silkestoffer lærte jeg noget om repetition af mønstre, om dråber og repetition af halvdråber, om negativ plads og hvordan den hænger sammen med repetition, om sammenstilling af naturlige og abstraherede former, om forskellighed og variation af former, og om det ekstremt vigtige ved kanter. På det tidspunkt var jeg også interesseret i quilte og kniplinger og i de moderne, trykte tekstiler, der var populære – Pucci-stofferne var dengang noget næsten helt nyt. Det var vigtigt for mig at finde inspirationskilder, som var amerikanske og europæiske men lå klart udenfor den kanoniserede, finkulturelle kunst.

Selvom Kim boede på vestkysten, og jeg var i New York, holdt vi os i nær kontakt med hinanden. Efter som vi begge malede på papir eller stof, var vores kunstværker lette at transportere og mindede os om de væverier fra stammesamfundene, vi begge beundrede. Vi henviste til vores kunst som "nomadisk bevidsthed" og var ikke klar over, at andre arbejdede med lignende dekorative ideer.

VIRKNING

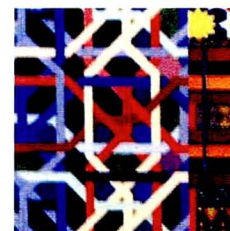
Robert Kushner

Udlandsrejser lader til at have haft en skelsættende påvirkning på os alle. Efter at jeg i 1974 havde været på en tur, der blev lidt af en åbenbaring, til Tyrkiet, Iran og Afghanistan sammen med Amy Goldin, kom min respekt for det storslåede i den traditionelle islamiske dekorationskunst til at overskygge min tidligere fascination af det prangende. Jeg fik et førstehånds indtryk af hvilken pragt, der gemmer sig i de monumentale flisemosaikker, der pryder moskeer, bazarer og gravsteder. At befinde sig inde i disse kæmpemæssige og ædle udtryk for en højtstilende kompleksitet, fik mig til at ønske at vie mine egne dekorative impulser til et større, mere positivistisk, og dermed mere politisk udtryk.

Valerie Jaudon

I min hjemstat Mississippi var der en unik litterær tradition, men ikke noget der bare lignede en visuel kultur, så da jeg rejste væk for at starte på college i Mexico City, var det en åbenbaring. Mexicos kunst, arkitektur, historie og kultur var enestående og kompleks. Mine skitseture til præ-columbianske, arkæologiske udgravningssteder i Mexico sammen med mine arkæologistuderende kammerater, var uforglemmelige oplevelser. Det år, jeg tilbragte der, var begyndelsen til en livslang, antropologisk indfaldsvinkel til kunsten og en dyb nysgerrighed overfor andre kulturer.

Det følgende år, hvor jeg gik på kunstskele i London og rejste vidt omkring i Europa og Marokko, begyndte jeg for første gang at fokusere på nutidens kunst.





There's an underlying grid in much of my work. It's like the scaffold of a building, which I break up, develop, disguise, and destroy. By 1974, I had turned to Islamic art as my principle source. It is a complicated system of geometric patterning, a series of overlapping grids that evolve into increasingly dense tessellations. In their original sites, small colored faience ceramic shaped tiles were repeated at regular intervals, creating an allover field. I was using a wide range of hues applied in a random, asymmetrical and disparate manner, which disrupted that field and produced spatial jumps. In 1975, I went to Morocco to see these decorative applications within their architectural ensembles, returning with a desire to recreate the experience of travel, the unexpected surprises when one turns a corner: an ornamental portal abutting a stark wall, a tiled fountain in the niche of an interior courtyard filled with carved wooden lattices and engraved stucco arabesques. The paintings were approaching wall size, and I began to think of them as walls.

CONTEXT

Joyce Kozloff

There were others elsewhere, initially unbeknownst to us, reexamining decoration at the same time (Criss-Cross in Boulder, Colorado; Supports/Surfaces in Paris, etc.) In fact, the late and early 70's were a period of much diversity and experimentation everywhere, although it was not yet reflected in the established art world. You could not see works by Asian, Latin American, African, or even European contemporary artists in New York. American artists of color were nearly invisible, as if they did not exist. Even white

Jeg lod mange års regionalt-centrerede, akademiske kunst bag mig og begyndte at eksperimentere med alle mulige former for maleri: Et af mine første eksperimenter bestod i at fjerne lærredet fra opspændingsrammen, sy flere irregulære stykker sammen og lade malerpletter, syninger, flænger og huller indgå i billedet. I den henseende havde jeg mange år senere en særlig forståelse for Bob og Kims nomadiske stofmalerier.

Joyce Kozloff

Især de rejser, jeg var på i begyndelsen af 1970'erne, var spændende, fordi jeg tegnede skitser af mønstre, hvor jeg end opholdt mig. I 1972 lavede jeg tryk på Tamarind Lithography Institute i Albuquerque i New Mexico, og i weekenderne besøgte jeg tit de indianske pueblos. Motiver med relation til indianske tæpper og keramik var de første mønstre, der dukkede op i mine malerier.

Sommeren 1973 opholdt jeg mig i landsbyen Tepoztlan i Mexico. Jeg tegnede skitser af præcolumbianske billedskærerarbejder, af vævede stoffer og dekorerede kakler. Da jeg kom tilbage til mit atelier, brugte jeg ikke længere mønstre til blot at aktivere en geometrisk-abstrakt billedflade. Nu udgjorde mønstret i sig selv maleriet, præsenteret frontalt som en quilt eller et tæppe.

Der ligger et grid under mange af mine værker. Man kunne kalde det et byggestillads, som jeg bryder op, bearbejder, forklæder og tilintetgør. Omkring 1974 var islamisk kunst blevet min primære inspirationskilde. Den udgør et kompliceret system af geometrisk mønsterdannelse, en række overlappende grids, som

women artists rarely appeared, except as tokens. All these disenfranchised people were angry: we began to protest and create alternative venues. We were instinctively anti-authoritarian and ready to break the rules.

For me, it all started with language. In 1971 in Los Angeles, I engaged in a project with a friend, artist Gilah Hirsch, underlying the adjectives in art texts, making lists of the "positives" (tough, strong, powerful) versus the "negatives" (soft, decorative, lyrical). The biases were so clearly based on gender clichés that I forever lost my fear of those "feminine" labels. We soon realized that the phobia about decoration was also racial, as it was associated with nonwestern art as well as the arts of western women. I decided to claim "decorative" for myself and give it a celebratory meaning.

In 1973, I sent my first very decorative pattern painting to my then strongly Greenbergian gallery, Tibor de Nagy. A few months later, Tibor called to say he was sending it back, that he had to get it out of there quickly. I asked, "Why?" He replied, "Clement Greenberg said it looks like ladies' embroidery." His voice was shaking. As that was exactly the effect I'd hoped to create, I was quite proud of myself. Later the gallery came around and supported me.

Miriam Schapiro was experiencing a similar response from the Andre Emmerich Gallery, which had represented her for 17 years. She had come of age during Abstract Expressionism and later become a geometrical abstractionist, but feminism had transformed her thinking. Later in the 70's, her richly embellished,

shaped canvases (fans, houses, screens, hearts) were bold icons for female creativity.

Valerie Jaudon

Today it is almost impossible for anyone to understand the intolerant conformity of the early 70's institutional art world, its museums, galleries and critics. Not only was the "mainstream" narrow, but there were no models, art historical or otherwise, to guide one out of the modernist box. The dominant assumption that an artwork could be understood on its own terms, without resource to extraneous personal, political, historical, social, or cultural factors was unquestioned. A restriction of perception to formal aesthetic qualities, in other words, an aesthetics of exclusion, seemed to echo social exclusion. There was a strong feeling that contemporary American art, and its "pure" criticism, had now supplanted Europe. This aesthetic nationalism, with its rigid criticism and its prescriptive effect on artists, paralleled a very real nationalistic America with a strong military presence in Europe and Asia.

Miriam, Joyce and I were members of the editorial group that produced the Heresies issue, "Women's Traditional Arts/The Politics of Aesthetics" (winter, 1978). Joyce and I contributed an article, "Art Hysterical Notions of Progress and Culture," a compilation of quotes by art historians, critics and artists demonstrating their prejudice against "the decorative". During the previous year while collecting these quotations, their underlying patriarchal and ethnocentric content had become clear to us; it was our aim to demonstrate this to our readers.

bliver til mere og mere fortættede mosaikker. I de originale værker bliver små, formede, glaserede kakler repeteret med regelmæssige intervaller og danner på den måde et overordnet felt. Jeg benyttede derimod et bredt spektrum af farver, påført på en tilfældig, asymmetrisk og uensartet måde, som brød feltet op og skabte spring i det visuelle rum. I 1975 tog jeg til Marokko for at se de originale dekorationsarbejder i deres arkitektoniske sammenhæng og vendte hjem med et ønske om at genskabe oplevelsen af at rejse, af de uventede oplevelser, man får, når man drejer om et hjørne: en ornamentalt porthvælving, der støder op til en nøgen væg; en mosaikbeklædt fontæne i en niche i en indergård fuld af træudskæringer og med arabesker på stukkaturerne. Mine malerier nærmede sig vægformat, og jeg begyndte at tænke på dem som vægge.

KONTEKST

Joyce Kozloff

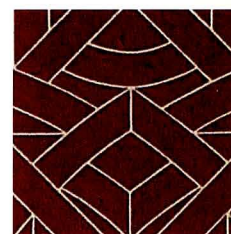
På samme tid var der rundt omkring i verden også andre, i starten for os ukendte, som beskæftigede sig med det dekorative på en ny måde (Criss-Cross i Boulder, Colorado; Supports/Surfaces i Paris, etc.). Faktisk var de sene og tidlige 70'ere en periode, der overalt var præget af forskelligartethed og eksperimenteren, selv om det endnu ikke afspejlede sig i den etablerede kunstverden. Man så ikke værker af asiatiske, latinamerikanske, afrikanske, og heller ikke engang europæiske nutidskunstnere i New York. Farvede amerikanske kunstnere var næsten usynlige. Selv kvindelige, hvide kunstnere dukkede sjældent op og var så kun symbolsk repræsenteret. Alle disse stemmeberøvede grupper var vrede: vi begyndte at

protestere og skabe alternative udstillingssteder. Vi var instinktivt anti-autoritære og parat til at bryde reglerne.

For mig startede det hele med sproget. I 1971 gik jeg i gang med i et projekt i Los Angeles sammen med en af mine venner, kunstneren Gilah Hirsch, hvor vi understregede adjektiverne i tekster om kunst, udarbejdede lister over de "positive" ord (uforfærdet, stærk, magtfuld) overfor de "negative" (blød, dekorativ, lyrisk). Fordommene var så helt tydeligt baseret på kønsrolleklichéer, at jeg for altid mistede min frygt for disse "feminine" betegnelser. Vi indså ret snart, at fobierne omkring det dekorative også havde med race at gøre, ligesom de var forbundet med ikke-vestlig kunst og med vestlige kvinders kunsthåndværk. Jeg bestemte mig til selv at gøre hævd på betegnelsen "dekorativ" og tilføre den en rosende betydning.

I 1973 sendte jeg mit første, meget dekorative mønstermaleri til mit galleri, Tibor de Nagy, som dengang var meget Greenbergsk. Efter nogle måneders forløb ringede Tibor for at sige, at han ville sende det retur, at han var nødt til at få det ud af huset hurtigt. Jeg spurgte: "Hvorfor?" Han svarede: "Clement Greenberg sagde, at det ligner kvindebroderi." Hans stemme rystede. Da det netop var den effekt, jeg havde håbet at skabe, var jeg ret stolt af mig selv. Senere kom galleriet på bedre tanker og støttede mig.

Miriam Schapiro oplevede en lignende reaktion fra Andre Emmerich Gallery, som havde repræsenteret hende i 17 år. Hun var vokset op med den abstrakte ekspressionisme og var senere blevet geometrisk-abstrakt maler, men feminismen havde vendt op og



Robert Kushner

Throughout this time I continued to present narrated fashion show performances by nude models wearing costumes of my fabrication. I made the distinction that the performances were not decorative because they dealt primarily with social conventions and expectations. However, painting and performance came into closest proximity with the "Persian Line" (1974-6), in which my paintings served as costumes and then were rehung on the walls for the duration of the exhibition.

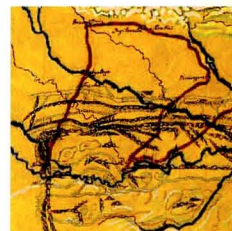
I was initially attracted to decoration because it was taboo, maligned. I also embraced bad taste and cheesiness for their heightened visual activity and energy. Kim and I were both interested in drawing as ineptly as possible. Drawing poorly showed we were not dusty academics. Our motto was: "Anything worth doing, is worth doing badly." Copying poorly (forget about originality – decorative traditions are singularly dependent on repetition and small-scale innovation) yielded unexpected, and refreshing results. Much later, I learned about literati painters in China and Japan, whose studied nonchalance and "poor" drawing techniques signaled their intellectual independence and opposition to slick academic traditions.

The most active gallerist for our work was Holly Solomon. Holly responded to decoration fully and strongly. It satisfied her collector's instinct for something new and fresh, and it agreed with her temperament. She loved anything pink, shiny, frilly, sexy and irreverent. In the fall of 1975 she decided to open her own gallery to show the art of this young group of artists

ned på hendes tænkning. I 70erne kom hendes rigt dekorerede, figurformede lærreder (vifter, huse, skærme, hjerter) til at stå som dristige, ikonlignende billeder på den kvindelige kreativitet.

Valerie Jaudon

I dag er det næsten umuligt for nogen at forstå den intolerance og konformitet, der prægede de tidlige 70eres institutionaliserede kunstverden – museerne, gallerierne og kunstkritikerne. Ikke blot var "mainstream"-tendensen snæver, der var heller ikke nogen forbilleder, hverken af kunsthistorisk eller anden art, der kunne vise vej ud af det lukkede, modernistiske rum. Den gængse opfattelse, at et kunstværk kunne forstås på sine egne præmisser, uden inddragelse af personlige, politiske, historiske, sociale eller kulturelle faktorer, stod uanfægtet. At begrænse kunstforståelsen til kun at omfatte formelle æstetiske egenskaber – med andre ord en udelukkelses æstetik – virkede som en afspejling af den sociale udelukkelse. Der var generelt en stærk stemning af, at den samtidige amerikanske kunst, og dens "rene" kritik, nu havde overtaget førerpladsen fra den europæiske. Denne æstetiske nationalisme med dens stive kritik og dens forordnende virkning på kunstnerne, modsvarede et meget virkeligt, nationalistisk Amerika med en stærk militær tilstedeværelse i Europa og Asien. Miriam, Joyce og jeg sad i den redaktion på *Heresies*, som udgav nummeret "Women's Traditional Arts/The Politics of Aesthetics" (vinter, 1978). Joyce og jeg bidrog med artiklen "Art Hysterical Notions of Progress and Culture" ("Kunsthysteriske forestillinger om fremskridt og kultur"), en samling citater af kunsthistorikere, kritikere og kunstnere, som demonstrerede deres fordomme overfor "det dekorative".



then considered "unshowable." She took our works very seriously, exhibited them whether there were sales or not. In 1978 Swiss dealers Thomas Ammann and Bruno Bischofberger began to buy and exhibit our work.

THE GROUP

Joyce Kozloff

In January of 1975, Miriam Schapiro invited me to a gathering at Bob Zakanitch's studio. At that meeting, I met critic Amy Goldin, artists Tony Robbin and Bob (Z) for the first time. I left elated because I'd found others thinking as I was, and we had not been aware of one another! About two weeks later, there was a second meeting at Amy Goldin's apartment, where I met Bob Kushner and Kim MacConnel.

We named ourselves Pattern & Decoration after much argument. It was unwieldy, but the only way to cover all participants. We agreed to show together and promoted ourselves as a group. We spoke to critics, curators and dealers about one another. We organized public symposia and were interviewed by the press. We had a mission: to open the eyes of our audience to the world's art. We would begin our panel discussions with slide shows of every conceivable kind of decoration from every culture imaginable, making no distinctions between high and low. Each one of us had different references, and hundreds of slides would be flashed across the screen, a visual feast.

The first group show, "10 Approaches to the Decorative," was organized by Jane Kaufman at the Tony Alessandra Gallery in Soho (fall, 1976). In addition

to Kaufman, the participants were Valerie Jaudon, George Sugarman, Arlene Slavin, Robert Zakanitch, Miriam Schapiro, Tony Robbin, John Torreano, Barbara Zucker and myself. It was discussed sympathetically in an article by Jeff Perrone in *Artforum*, and we were launched. He was one of a group of younger critics who strongly identified with us and argued our case in print. In the fall of 1977, John Perreault curated a much larger exhibition (26 artists) called "Pattern Painting" at P.S.I. in New York. Perreault was writing about P&D regularly in the *Soho Weekly News* during that period.

Valerie Jaudon

In the fall of 1974 the painter Mario Yrissary invited me to participate in a "Pattern Painting" panel to be held in February at the "Artists Talk on Art" series on Greene Street. The other artists on the panel were grid, color, geometric or Hard edge painters, so there was a lot of talk about systems, modules, and mathematics as we met several times that fall to discuss the panel agenda.

Valerie Jaudon

P&D was not a broad assault on traditional artistic and cultural conventions, as was Dada, for example, but it was similar in that the artists banded together in a spirit of critical and aesthetic resistance. In this case the overriding resistance was to the reductive purism that dominated the New York art world in the 70's. The artists were optimistic refugees from mainstream Modernism, and the sudden success and attention focused on the first group exhibitions took everyone by surprise. Only the first exhibition, "10 Approaches to the Decorative" was curated by an artist, Jane



Robert Kushner

Igennem hele denne periode fortsatte jeg med at præsentere performanceværker, i form af kommenterede modeshows med nøgne modeller iklædt kostumer, som jeg havde lavet. Ifølge min egen definition var disse performanceværker ikke dekorativ kunst, fordi de primært handlede om sociale konventioner og forventninger. Maleri og performance kom tættest på hinanden i "Persian Line" (1974-76), hvor mine malerier blev brugt som kostumer og derefter igen hængt op på væggen i resten af udstillingsperioden.

Til at begynde med var jeg tiltrukket af det dekorative, fordi det var tabu og nedvurderet. Jeg tog også den dårlige smag og det billigt-smarte til mig på grund af den forhøjede visuelle kraft og energi, der lå i det. Kim og jeg var begge interesseret i at tegne så ubehjælpsomt som muligt. At tegne dårligt viste, at vi ikke var støvede akademikere. Vores motto var: "Det, der er værd at gøre, er værd at gøre dårligt." At kopiere dårligt (glem alt om originalitet – traditionen indenfor det dekorative hviler udelukkende på gentagelse og fornyelse i det små) gav uventede og forfriskende resultater. Langt senere fik jeg kendskab til de lærde malere i Kina og Japan, hvis tillagte nonchalance og "dårlige" tegneteknik var tegn på deres intellektuelle selvstændighed og kritiske holdning til glatte, akademiske traditioner.

Det galleri, som arbejdede mest aktivt for vores kunst, var Holly Solomon. Holly gik stærkt og helhjertet ind for det dekorative. Det tilfredsstillende hendes samlarinstant for noget nyt og friskt, og det faldt i tråd med hendes temperament. Hun elskede alt, der var lyserødt, skinnende, opstadset, sexet og respektløst.

Holly åbnede sit eget galleri i 1975 og viste kunst af denne gruppe af unge kunstnere, der på det tidspunkt blev betragtet som "uudstillelige". Hun tog vores værker alvorligt, udstillede dem, hvadenten de solgte eller ej, og tog dem med til kunstmesser i Europa, hvor de fleste folk troede hun havde mistet sin kritiske fornemmelse som samlere af Popkunst. I 1978 begyndte de schweiziske samlere Thomas Ammann og Bruno Bischofberger at købe og udstille vores værker.

GRUPPEN

Joyce Kozloff

I januar 1975, inviterede Miriam Schapiro mig til en sammenkomst i Bob Zakanitchs atelier. Til denne sammenkomst mødte jeg for første gang kritikeren Amy Goldin, kunstnerne Tony Robbin og Bob (Z). I sine malerier brugte Tony mønstre til at skabe den firedimensionelle geometriske rum. Jeg forlod stedet i opløftet tilstand, fordi jeg havde fundet andre, der tænkte ligesom mig – og vi havde ikke haft kendskab til hinanden! Omkring to uger senere var der endnu en sammenkomst i Amy Goldins lejlighed, hvor jeg mødte Bob Kushner og Kim MacConnel. Efter megen diskussion kaldte vi os Pattern & Decoration. Det var lidt klodset, men det eneste, der dækkede alle deltagere. Vi blev enige om at udstille sammen og førte os frem som gruppe. Vi udtalte os til kunstkritikere, udstillingsledere og kunsthandlere om hinanden. Vi arrangerede offentlige symposier og blev interviewet af pressen. Vi havde en mission: at åbne publikums øjne for verdenskunsten. Vi begyndte som regel vores paneldiskussioner med lysbilledforedrag om alle former for dekoration fra alle mulige kulturer, uden at skelne mellem høj og lav. Vi havde allesammen for-



Kaufman. The other 50 or so exhibitions held between 1976 and 1980 in the U.S. and Europe exploring the topic of the "decorative" and "patterns" were organized by a variety of curators, dealers or critics, with curatorial approaches and explanations of the phenomena as varied as the art itself.

Robert Kushner

As a group we were quite disciplined. People often thought that we borrowed indiscriminately from everywhere. We did try for as broad a range geographically and historically as possible. But there was always a common link to our borrowing, visual complexity and excitement. There had to be a degree of the unexpected, the sophisticated, the "other" rather than sociological confrontation or nostalgia for its own sake. We were continually trying to identify and define different decorative traditions, our individual arenas of interest — whether that meant wallpaper, women's crafts or Central Asian weaving — and then clarifying how they pertained to each of our studio practices.

Valerie Jaudon

Amy Goldin (1925-1978) was our spirited art historian and Islamic expert. She was extremely encouraging. I remember reassuring her (naively) that we understood the consequences of our embrace of the "decorative." She understood it on one hand as a complex provocation that could reinforce its marginalization, but at the same time as a positive, indeed admirable artistic enterprise. This harmonized with her long-standing ambition to write a comprehensive world art history textbook as an alternative to the more restrictive western art history.

skellige referencer, og i hundredvis af lysbilleder blev kastet op på lærredet; det var et visuelt festmåltid.

Vores første gruppeudstilling "10 Approaches to the Decorative" blev arrangeret af Jane Kaufman på Tony Alessandra Gallery i Soho (efterår, 1976). Foruden Kaufman deltog Valerie Jaudon, George Sugarman, Arlene Slavin, Robert Zakanitch, Miriam Schapiro, Tony Robbin, John Torreano, Barbara Zucker og jeg selv. Den blev positivt behandlet i en artikel af Jeff Perrone/Artforum, og vi var søsatte. Han tilhørte en yngre gruppe af kunstkritikere, som identificerede sig stærkt med os og talte vores sag i de trykte medier. I efteråret 1977 arrangerede John Perreault en meget større udstilling (26 kunstnere), som blev kaldt "Pattern Painting", på P.S.I. i New York. Perreault skrev regelmæssigt om Pattern & Decoration i Soho Weekly News i den periode.

Valerie Jaudon

I efteråret 1974 inviterede maleren Mario Yrissary mig til i februar måned at deltage i en paneldiskussion om "Pattern Painting", som skulle indgå i serien "Kunstnere snakker om kunst" på Greene Street. De andre kunstnere i panelet beskæftigede sig med griddet, colour, geometrisk og Hard edge maleri, så der blev snakket meget om systemer, moduler og matematik, da vi adskillige gange i løbet af efteråret mødtes for at diskutere panelets dagsorden.

I september 1975 inviterede Tony Robbin mig til et "mønstermøde", som blev holdt på Bob Zakanitchs loft med omkring 20 deltagere, deriblandt Amy Goldin, Joyce Kozloff, Robert Kushner og Miriam Schapiro. Det var tydeligt, at alle var meget optaget af vores



Robert Kushner

I first met Amy Goldin while she was teaching at the University of California, San Diego in 1969, when I was an undergraduate there. She, Kim and I became good friends. She had studied philosophy and aesthetics at the University of Chicago and later had painted with Hans Hoffman, quitting in the early 1960's out of frustration. Her interests as a critic centered on areas of visual expression that had not been fully mined. She wrote about grids, decoration, Matisse, Islamic art, women's art, the work of B artists, craft, folk art, as well as offbeat treatments of well-known artists (Morris Louis's color and Jasper Johns's patternmaking).



ISSUES

Valerie Jaudon

In the early 70's, just as my new painting syntax was developing, Romaldo Giurgola invited me to work part-time in his architectural offices in New York and Philadelphia as, for lack of a better term, an artist-in-residence. My first assignment was to plan and install an exhibition of Giurgola's work at the Pennsylvania Academy of Fine Arts in conjunction with the architectural work of his Philadelphia colleague, Robert Venturi. For five years Giurgola and I collaborated on plazas, courtyards, wainscoting, facades and floors in brick and stone (including Louis Sullivan's Wainwright building), and in 1977 I designed a 90' ceiling painting for his new INA building in Philadelphia. Giurgola and the fifty or so architects in his office, as well as the early encounter with Venturi's work, had a profound influence on my development, and resulted in an intense curiosity and attraction to the theoretical side of both architecture and art.

vidtspændende diskussioner om tæpper, håndværk, dekoration og andre kulturer. Der var også en udtalt optimistisk holdning til maleriet, som var forfriskende i lyset af den kampagne, som minimalisteme og konceptkunstnerne løbende førte mod maleriet. Den pludselige medgang og opmærksomhed, der samlede sig om gruppen, kom som en overraskelse for alle. Mellem 1976 og 1980 blev der vist omkring 50 udstillinger, som udforskede emnerne "det dekorative" og "mønstre". De blev arrangeret af mange forskellige museumsfolk, kunsthandlere og kunstkritikere, hvis udstillingsmæssige indfaldsvinkler og forklaringer af fænomenerne var lige så forskelligartede som kunsten selv.

Robert Kushner

Som gruppe var vi ret disciplinerede. Folk troede ofte, at vi kritikløst lånte alle vegne fra. Vi gik da også efter en så bred geografisk og historisk horisont som muligt, men der var altid en fællesnævner i det, vi lånte, nemlig det visuelt komplekse og spændende. Der skulle være et vist mål af det uventede, det sofistikerede, det "anderledes", og ikke kun sociologisk konfrontation eller nostalgi for nostalgien egen skyld. Vi prøvede hele tiden at identificere og definere forskellige dekorative traditioner, samt vores egne særlige interesseområder – om det så var vægtapeter, kvindehåndværk eller centralasiatisk vævning – og derefter skabe klarhed over, hvordan de forholdt sig til vores individuelle måde at arbejde på i atelieret.

Amy Goldin (1925-1978) var vores meget livfulde kunsthistoriker og Islam-ekspert. Vi forsikrede hende om, at vi forstod konsekvenserne af at gå ind for "det

ROBERT RAUSCHENBERG

Samarkand Stitches #4, 1988

Syet silke med serigrafi/Sewn silk with serigraphy

157,5 x 104 cm

Birthe og Niels Rokkedals Samling

Photo: Planet Foto, Bent Ryberg, DK

Somehow it was much easier for me to understand the implications of Modernism and specifically the working ideology of abstraction through the more obvious model of architecture. Venturi's concept of "both/and" translated directly for me into art as well as architecture. In my work of the 70's I would consciously use standardized conventions of architectural presentation in combination with structural devices of ornament, not so much as specific or historical sources, but as critical tools for abstract painting, the idea being that the viewer would be encouraged to "read" the artwork in complex and unforeseen ways. In retrospect the mixing of categories and disregard of the self-referential mandate in abstraction was a serious violation of modernist aesthetics.

Joyce Kozloff

It was the right moment to see ornamental art that had been previously unavailable. The Metropolitan Museum opened its Islamic wing in 1975, displaying manuscripts, miniatures, carpets, glass and ceramic objects that had been buried somewhere in storage. The Cooper-Hewitt (the Smithsonian's decorative art museum) opened in New York in 1976. In 1977, the National Gallery of Art in Washington staged a grand exhibition of Matisse's cutouts, featuring the late "wallpaper" pieces. For those of us who were moving off the canvas and onto the walls, this was a "high art" antecedent. Within the ferment of that time, individual bodies of work by decorative artists, those already mentioned as well as Richard Kalina, Tina Girouard, Kendall Shaw, Mary Grigoriadis and Scott Burton, were developing fast.

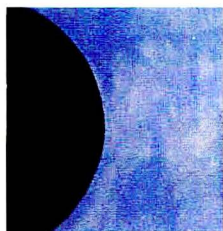
Being a literalist, my art has usually followed my rhe-

toric. We claimed to be breaking down the barriers between high art and craft, so I decided that either I had to follow the logic of my statements, or stop making them. In 1977, I finished my last painting on canvas (until 1997). In 1978, I began making ceramic tiles by rolling slabs of clay and cutting out interlocking shapes with cookie cutters. I visited Barcelona and Istanbul, two of the most tiled cities anywhere, and was especially taken by the stretches of Iznik tile in the mosques of Sinan and how they activated his surfaces.

That year, I began an installation ("An Interior Decorated") composed of a hand painted ceramic tile floor and pilasters, and screen printed silk wall hangings. I found I could paint whatever I wanted on individual tiles, so the floor piece became a compilation of motifs from decorative arts all over the world. This discovery allowed me to put more and more images and references into my art, a process I've continued to this day.

We all were pushing the high art/low art boundaries. Bob Kushner was very early, with his fashion shows, his ties and hats and floating chadors. Beginning in 1976, Cynthia Carlson made "wallpaper" installations with paint squiggles attached directly to the walls. Jane Kaufman crocheted highly refined, shimmering beaded screens and curtains. Kim MacConnel painted vintage furniture and lamps from flea markets and yard sales.

I was (and am) a direct appropriator, never modifying or disguising my sources so that they could not be identified. My hope was that by recontextualizing



dekorative". For sit eget vedkommende så hun det på den ene side som en kompleks provokation, der måske ville forstærke marginaliseringen af det dekorative, men samtidig som et positivt, ligefrem beundringsværdigt, kunstnerisk forehavende. Det harmonerede med den ambition, hun længe havde næret, om at skrive et sammenfattende kunsthistorisk værk om hele verdens kunst som alternativ til den mere begrænsede vestlige kunsthistorie.

Jeg mødte Amy Goldin for første gang, da hun underviste ved University of California i San Diego i 1969, hvor jeg var i gang med første del af mit studie. Hun havde studeret filosofi og æstetik ved University of Chicago og havde siden malet sammen med Hans Hoffman, hvilket hun ophørte med i starten af 60'erne. Hendes interesse som kunstkritiker samlede sig om de billedkunstneriske områder, der ikke var blevet fuldt udforsket. Hun skrev om griddet, dekorativ kunst, Matisse, islamisk kunst, kvindekunst, kunsthåndværk og folkelig kunst og tog velkendte kunstnere under utraditionel behandling (Morris Louis's farver og Jasper Johns's mønstre).

PROBLEMSTILLINGER

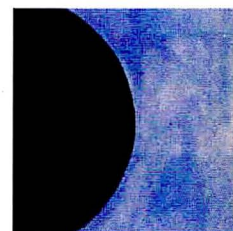
Valerie Jaudon

I de tidlige 70'ere, netop som min nye, maleriske syntaks var ved at udvikle sig, inviterede Romaldo Giurgola mig til at arbejde på deltid på hans arkitektkontorer i New York og Philadelphia som – i mangel af en bedre betegnelse – fast tilknyttet billedkunstner. Min første opgave bestod i at arrangere en udstilling på Pennsylvania Academy of Fine Arts af Giurgolas egne og hans Philadelphia-kollega Robert Venturis

arkitektoniske værker. Igennem fem år samarbejdede Giurgola og jeg om torve, indre gårde, vægbeklædninger, facader, og gulve i mursten og natursten (bl.a. til Louis Sullivans Wainwright-bygning), og i 1971 designede jeg et 30-meter stort loftmaleri til hans nye INA-bygning i Philadelphia. Giurgola og de omkring 50 arkitekter på hans kontor – samt mit første møde med Venturis arkitektur – fik stor indflydelse på min videre udvikling og bevirkede, at jeg blev meget optaget af den teoretiske side af både arkitekturen og kunsten. Det var på en eller anden måde nemmere for mig at forstå modernismens implikationer, især ideologien bag abstraktion, ved hjælp af arkitekturens mere tydelige model. Venturis ideer om "både/og" kunne for mig at se overføres direkte på kunsten lige såvel som på arkitekturen. I mit kunstneriske arbejde fra 70'erne brugte jeg bevidst arkitekturens traditionelle præsentationsformer kombineret med ornamentale opbygninger – ikke så meget som specifikke eller historiske forlæg, men som kritiske redskaber for det abstrakte maleri – hvor tanken var at opmuntre beskueren til at "aflæse" kunstværket på komplekse og uventede måder. Når jeg ser tilbage på det, var denne sammenblanding af kategorier og min tilsidesættelse af påbudet om, at det abstrakte skal være selvhenvisende, et alvorligt brud på den modernistiske æstetik.

Joyce Kozloff

Det var det rigtige tidspunkt med hensyn til at se ornamental kunst. Metropolitan Museum åbnede sin islamiske afdeling i 1975 og udstillede manuskripter, miniaturer, tæpper, glas og keramik, som havde ligget gemt væk i et eller andet depot. Cooper-Hewitt (Smithsonians museum for kunsthåndværk) åbnede i New York i 1976. I 1977 satte National Gallery of Art i



them and forming unexpected juxtapositions, they would become alive and accessible. However, the word "appropriation" was not widely used during the early '70's – it became common art world jargon in the 80's. Appropriation was part of our increasingly complex and evolving political dialectic. In response to this practice, I was first accused of "cultural imperialism" in the middle '70s. It was the opposite of my intention – to acknowledge and celebrate difference, I don't believe that there are many people who still today would confine artists to sources from their own ethnicities in a world flooded by images from everywhere that are all part of our collective consciousness!

Robert Kushner

There were many different issues swirling around in my work. One was humor, I always tried to make serious art that was also goodnatured. This was particularly true of my performances – but it was also applied to my paintings, through the addition of strongly associative materials, such as a white fox cape, borders of crochet and beads, big swags of dotted Swiss chiffon or blatantly trashy floral prints. Once paintings were off the stretcher unconventional things could happen. Fabric paintings, even huge ones, could be shaped, collaged, sewn, cut out, embroidered, crocheted on, added to, fringed.

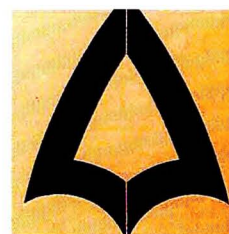
Exploring bad taste was another provocative agenda. My mentor in vulgarity was again Amy Goldin. She took a lusty delight in locating a piece of fabric or a thrift shop treasure whose gaudy colors or overly bold design would repel a tasteful matron, the enemy, but would thrill and edify us, the cognoscenti. The more

Washington en stor udstilling op af Matisses papirklip, bl.a. de sene "tapet-værker". For de af os, som var på vej væk fra lærredet og over på væggene, repræsenterede de en forløber indenfor den "fine" kunst.

Da jeg er meget bogstaveligt anlagt, har mit arbejde som kunstner altid fulgt min retorik. Vi hævdede, at vi var i færd med at nedbryde grænserne mellem finkulturel kunst og kunsthåndværk. Jeg besluttede, at jeg enten måtte følge logikken i mine udtalelser eller holde op med at komme med dem. I 1977 færdiggjorde jeg mit sidste maleri på lærred (indtil 1997). I 1978 begyndte jeg at lave keramiske fliser ved at rulle store plader af ler ud og skære sammenpassende former ud med dejknive. Jeg besøgte Barcelona og Istanbul, to af de mest flisebelagte byer overhovedet, og blev især betaget af iznik-fliserne i moskeerne i Sinan, og af hvordan de aktiverede fladerne.

Samme år påbegyndte jeg en installation "An Interior Decorated", som bestod af et gulv af håndmalede kakler, samt pilastre og silketrykte silkevægtæpper. Jeg opdagede, at jeg kunne male lige hvad jeg ville på hver af fliserne, så gulvet blev en samling kunsthåndværksmotiver fra hele verden. Denne opdagelse gjorde det muligt for mig at bruge flere og flere billeder og referencer i min kunst, en proces jeg har arbejdet videre med lige til nu.

Jeg var (og er) en direkte "låner", som aldrig ændrer på eller maskerer mine forlæg sådan, at de ikke kan genkendes. Jeg håbede på, at jeg ved at bringe dem ind i en anden sammenhæng og skabe uventede sammenstillinger, kunne gøre dem mere levende og tilgængelige. Men udtrykket "lån", eller appropriering,



vigorously vulgar, the more aggressively alluring. We wanted to open people to a wider range of possibilities and flaunt the catholicity of our own taste, I was never interested in the prissy side of kitsch. But if tastelessness could give me new horizons, colors, sizzle, panache — all the better.

In the 60's there was a lot of talk about how quickly a painting could be perceived and understood. Immediacy was a virtue. We were very opposed to that. Our art required an analytic viewer accustomed to looking at a complex object for a long time. When our work was dismissed, it was often because it appeared superficially jazzy and busy. We wanted the uncoding of our patterns and juxtapositions to be extended and pleasurable. We hoped the viewer would take as long to decode our paintings as it had taken us to create them. For my own work, I found the grid a little boring because of its infallibility. A grid expands itself automatically across the surface and keeps the eye pleasantly and evenly engaged. All patterns have a grid as their structure, because they are based on a repeated interval (if they were only repeated elements, they would become scatter and not pattern). So any pattern or grid will yield an interesting result if the scale is adjusted correctly to the format.

I wanted instead to challenge myself by constructing works that looked decorative but was not strictly gridded. In late Matisse cutouts, there is rarely a grid. More often there is movement echoed and repeated across the surface. Japanese screens engage the eye in a similarly dynamic, endlessly innovative manner. In both of these sources, overall composition is usually ungridded, which was extremely interesting to me.



DECORATION

Valerie Jaudon

Philosophically identified in the 18th century, aesthetics, the sister of logic, manifests itself as a spontaneous, functionless, uncoerced, unmediated experience. Consequently, set aside as an experience, it could be isolated from social practices, without access to discourse or language. The social function of decorative objects serves to fatally compromise the purity of the aesthetic experience of those objects.

The separation of the decorative from the fine arts (and its Renaissance hierarchy of painting, sculpture and architecture) has a long and arbitrary history. It is in the 20th century that the term "decorative" moves beyond its connection with craft and the mechanical arts, and extends itself to the low/popular art of the "masses", folk art, the vernacular, as well as the "feminine". In the aesthetic-political system of modernist aesthetics the individuality and unity of the masculine, the original, is framed by, and resists the feminine, that is, the collective, the multiple, the hybrid, the ornamental and the decorative. For its part, the decorative, whose "essence" is repetition, counters the notion of the spontaneous, the unique, and the essential. The "decorative" is Modernism's "other" and its subordinate status is necessary as a defining component.

Examining the goal of self-definition or self-representation in modernist painting, the first thing we encounter is the decorative or the ornamental that frames it. Because the decorative and the ornamental are very rich sign systems, they do not necessarily represent

var ikke særlig brugt i starten af 70'erne – det blev først almindelig kunstjargon i 80'erne. Appropriering var en del af den stadig mere komplekse politiske dialektik, der var under udvikling. Som reaktion på denne arbejdsmetode blev jeg omkring midten af 70'erne først beskyldt for "kulturimperialisme". Det var stik mod mine intentioner – at erkende og hylde forskellighed. Jeg tror ikke, der er mange, som i dag stadig ville begrænse kunstnerne til kun at søge inspiration i deres egen etniske baggrund i en verden, der oversvømmes af billeder alle vegne fra, som allesammen indgår i vores kollektive bevidsthed!

Robert Kushner

Der var mange forskellige ting i omdrejning i mine værker. En af dem var humor. Jeg prøvede altid på at lave seriøs kunst, der også var sjov. Det gjaldt især mit arbejde med performance – men også mine malerier blev tilført humor i form af meget associationsrige materialer, for eksempel en stola i hvid ræv, kanter med hæklinger og perlebesætninger, vældige draperinger af prikket chiffon eller himmelråbende smagløse, blomstrede stoffer. Da maleriet først var kommet ud af sin spænderamme, var der åbnet op for utraditionelle ting. Stofmalerier, selv de meget store, kunne formes, blive til collager, sys, skæres ud, broderes, hækles på, tilføres ting, få frynser.

At udforske den dårlige smag var en anden provokerende del af dagsordenen. Min lærermester i vulgaritet var igen Amy Goldin. For hende var det en lystfyldt handling at opspore et stykke stof eller finde noget hos en marskandiser, hvis skrigende farver eller outrerede design ville vække afsky hos en person med god smag, fjenden, men ville begejstre og opløfte

os, kenderne. Jo mere vanvittigt vulgært, jo mere heftigt tillokkende. Vi ønskede at gøre folk modtagelige for et bredere spektrum af muligheder og paradere det alsidige i vores egen smag. Jeg har aldrig været interesseret i den sippede side af kitsch. Men hvis smagløshed kunne give mig nye horisonter, farver, brillians, stil – så meget desto bedre.

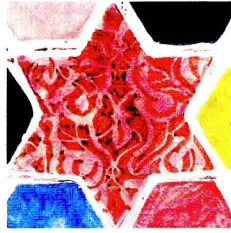
I 60'erne blev der snakket meget om, hvor hurtigt et maleri kunne opfattes og forstås. Umiddelbarhed blev regnet for en dyd. Vi var meget imod dette. Vores kunst krævede en analytisk beskuer, som var vant til at betragte en kompleks ting i lang tid. Når vores værker blev affærdiget, var det tit fordi de på overfladen virkede urolige og overlæssede. Vi ønskede, at afkodningen af vores mønstre og sammenstillinger skulle tage tid og være en behagelig oplevelse. Vi håbede, at beskueren ville være lige så længe om at afkode vores malerier, som det havde taget os at lave dem.

Til mine egne værker fandt jeg brugen af griddet lidt kedsommelig på grund af dets ufejlbarlighed. Et grid breder sig på en automatisk måde over billedfladen og holder øjet roligt og behageligt beskæftiget. Alle mønstre er bygget op over et grid, fordi de er baseret på gentagelse af intervaller (hvis det kun var elementer, der blev gentaget, ville de være spredte og ikke danne et mønster). Så ethvert mønster eller grid vil give et interessant resultat, hvis størrelsesforholdet er tilpasset formatet på den rigtige måde.

Jeg ville gerne udfordre mig selv ved i stedet at fremstille værker, der så ud som dekorativ kunst, men ikke var strengt baseret på et grid. I Matisses sene



themselves, but denote multiple qualities and characteristics. Looked at in another way, the use of formal elements alone in early abstraction could be seen as a sign of self-representation as well as an emblem of Modernism. Threatened with the "end of painting" by 19th century photography and mass production, painting began refining its status in a search for purity, essence, and a true perception. In modernist aesthetics, the further that one is led away from this authentic act of visual perception by reference, ideas, or information, the more one must deal with other orders of experience.



Robert Kushner

One of Amy's last theoretical projects was to put together her own conditions for the decorative. We all agreed that we were looking at decorative materials with different expectations than we would have for high art. She began to ask what qualities were necessary to bridge our huge array of sources.

The dictionary is little help because decoration is primarily a nonverbal set of conditions that imbue certain objects with their own ornamental flavor. She hypothesized three specific qualifications. If the object embodies these three criteria, it is decorative. If it is

papirklip er der sjældent noget grid. Som regel er der en bevægelse, som genlyder og gentages hen over billedfladen. Japanske skærme holder øjet beskæftiget på en lignende dynamisk, uendelig opfindsom måde. I begge disse inspirationskilder hviler den overordnede komposition ikke på et grid, og det var for mig meget interessant.

DEKORATION

Valerie Jaudon

Som det 18. århundrede definerede det æstetiske, søster til logikken, manifesterer det sig som en spontan, funktionsløs, utvungen, uformidlet oplevelse. Som følge deraf kunne det æstetiske, betragtet som en oplevelse, adskilles fra det sociale liv, uden adgang til tale eller sprog. Den sociale funktion, der knytter sig til dekorative genstande, umuliggør den rene, æstetiske oplevelse af dem.

Adskillelsen af den dekorative kunst fra de skønne kunster (med deres renæssancehierarki af maleri, skulptur og arkitektur) foregår historisk over lang tid og er præget af tilfældigheder. Først i det 20. århundrede bliver betegnelsen "dekorativ" ikke kun brugt i forbindelse med professionelt håndværk men udvides til at omfatte den lave/populære "massekunst", den folkelige og lokale såvel som den "kvindelige". Indenfor den modernistiske æstetik er det individuelle og enhedsprægede i det maskuline – det originale – indrammet af, og modsætter sig, det feminine, det vil sige det kollektive, det mangeartede, det hybride, det ornamentale og det dekorative. På sin side danner det dekorative, hvis "essens" er gentagelse, modvægt til forestillingen om det spontane, unikke og essen-

tielle. Det "dekorative" er modernismens "andet" og dets underordnede status er nødvendig som en definerende faktor.

Det første vi møder, når vi ser på det modernistiske maleris målsætning om at være selvdefinerende eller selvrepræsenterende, er dets dekorative eller ornamentale indramning. Fordi det dekorative og det ornamentale udgør meget rige tegnsystemer, repræsenterer disse to ting ikke nødvendigvis sig selv, men kan angive mange forskellige kvaliteter og egenskaber. Brugen af udelukkende formelle elementer i den tidlige abstrakte kunst kan både ses som tegn på det selvrepræsenterende og som et typisk kendetegn på modernismen. Stillet overfor den trussel om "maleriets endeligt", som det 19. århundredes fotografi og masseproduktion udgjorde, begyndte maleriet at forbedre sin status i en søgen efter renhed, essens og en sand måde at se på. Indenfor den modernistiske æstetik gælder det, at jo længere man af alle mulige referencer, idéer eller informationer føres væk fra den autentiske handling at se, jo mere har man at gøre med andre oplevelsesmåder.

Robert Kushner

Et af Amys sidste teoretisk-orienterede projekter var at opstille sine egne betingelser for, hvad der udgør dekoration. (Læs artiklen først i kataloget). Vi var alle enige om, at vi så på dekorative ting med andre forventninger, end vi ville have til den finkulturelle kunst. Hun begyndte at undersøge, hvilke egenskaber, der skulle til for at spænde over vores enorme mængde af kilder.



not, at least one of these three conditions will always be strongly counter-indicated. They are: 1. Flatness – there can be no convincing evocations of landscape or deep space in the decorative world. 2. Expansiveness – decoration has the desire to break past the frame and keep going, whether out into space, or racing around the edge of a dinner plate. All patterns or grids are decorative no matter how bold or iconographic, because of their literal repeatability. 3. Subordination of subject matter – this is a tough one for many people, but if the meaning is too strong it is no longer decorative. Picasso, for example, was nearly always a mediocre decorative painter because he simply had too much to say about the content of his paintings. To remain clearly decorative, subject matter and iconography must always remain secondary to the overall experience.



Over the years I have applied these qualifications to different objects or paintings (whether the artist considers his or her work decorative or not). They elegantly define decorative intent. I continue to consider a successful, sophisticated, surprising work of decoration one of the highest and most difficult achievements within the panorama of visual expression.

TODAY

Joyce Kozloff

In 1979, I moved into the world of public art, devoting most of my time for the next 20 years to large-scale commissions (for train and subway stations, airports, schools, etc.) in ceramic tile and glass and/or marble mosaic. This was a natural step for a socially engaged artist who wanted to reach beyond the art world audi-

ence. Pattern and decoration could not be contained within the frame of the canvas, and the art context had become increasingly conservative and inhospitable. In the early 90's, I began to use cartography as a source and a system. There were always maps at public sites, and I would sometimes layer my ideas onto them. Eventually, I realized that mapping could become a vehicle for adding information and political analysis to my private work.

Robert Kushner

Sometime in the mid 80's irony became *de rigueur* in contemporary painting. What had begun for me as fun and provocative had become confused with a sense of institutionalized skepticism and ennui. Leaving bad taste aside I began to pursue non-ironic approaches. Over time, I have learned about the diverse and arcane traditions of Chinese and Japanese decorative painting, I am incorporating those ideas more and more centrally into my working aesthetic. I am still making decorative paintings – just with more control and finesse, and hopefully more subtlety and range. The biggest change occurred in '87 when I began to paint on canvas for the first time, choosing to link my work more closely with the Modernists whose medium was oil on canvas, to see what those materials would be like for me. The unstretched and sewn fabric support, although idealistic and provocative in the beginning, had run its course and was now feeling like a formula. I also wanted to experience the full range of chromatic possibilities that only oil paint can offer.

Joyce Kozloff

Valerie suggests that we were either bad modernists or very early post-modernists. We were certainly not

Til det formål er en ordbog ikke meget bevendt, fordi det dekorative primært udgør et uformuleret sæt af betingelser, som forlener visse genstande med deres eget ornamentale præg. Hun opstillede som hypotese tre specifikke kriterier. Hvis genstanden opfylder disse tre kriterier, er den dekorativ. Hvis ikke, vil mindst en af de tre betingelser altid være stærkt modindikeret. De er: 1. Fladhed – der kan ikke være nogen overbevisende fremmaning af landskaber eller rumlig dybde i den dekorative kunsts verden. 2. Ekspansivitet – det dekorative vil gerne bryde gennem rammen og fortsætte, om det så er videre ud i rummet eller rundt og rundt langs kanten på en tallerken. Alle mønstre eller grids er dekorative, lige meget hvor usædvanlige eller ikonografiske de er, fordi de bogstaveligt talt kan gentages. 3. Underordning af emnet – dette punkt har mange mennesker det svært med, men hvis betydningsindholdet er for stærkt, drejer det sig ikke længere om det dekorative. For eksempel var Picasso næsten altid en middelmådig maler af dekorativ kunst, fordi han simpelthen havde for meget at sige om indholdet i sine malerier. For at være dekorativ kunst, må emnet og det ikonografiske altid være sekundært i forhold til den overordnede oplevelse.

Igennem årene har jeg anvendt disse kriterier på forskellige genstande og malerier. De definerer elegant den dekorative intention. Jeg betragter stadig et vellykket, raffineret og overraskende eksempel på dekorativ kunst som noget af det fornemmeste og sværest opnåelige indenfor hele panoramaet af visuelle udtryk.

I DAG

Joyce Kozloff

I 1979 bevægede jeg mig over i den offentlige kunsts verden, og de næste 20 år brugte jeg det meste af min tid på bestillingsarbejder i stort format (til tog- og S-togsstationer, lufthavne, skoler, etc.), udført i keramiske fliser eller som mosaikker i glas og/eller marmor. I starten af 90'erne begyndte jeg at bruge kartografi som inspirationskilde og som et system.

Robert Kushner

På et eller andet tidspunkt midt i 80'erne blev ironi *de rigueur* indenfor nutidskunsten. Det, der for mig var begyndt som sjov og provokation, blev blandet sammen med en følelse af institutionaliseret skepticisme og livslede. Jeg lod den dårlige smag bag mig og begyndte at søge uironiske tilgange til maleriet. Med tiden har jeg fået kendskab til de mange forskelligartede og hemmelige traditioner indenfor det kinesiske og japanske dekorative maleri. Disse idéer inddrager jeg mere og mere centralt i min æstetik.

Jeg laver stadig dekorative malerier – bare med mere finesse og kontrol, og forhåbentlig større nuance-rigdom og spændvidde. Den største forandring skete i '87, da jeg for første gang begyndte at male på lærred og valgte at lægge mig tættere på modernisterne, som brugte olie på lærred, for at se hvordan det ville være for mig at arbejde med disse materialer.

Joyce Kozloff

Valerie mener, at vi enten var dårlige modernister eller meget tidlige postmodernister. Vi var bestemt ikke de første postmodernistiske kunstnere, men måske



the first post-modernist artists, but we may have been the first post-modernist art movement. In fact, all these categories are fluid and the term Post-Modernism was not part of art world parlance in the 1970s. Today, one must question the hegemony of Modernism anyway. There always were curious and unexpected side creeks to the mainstream, which our group was actively investigating. The absorption of whatever had been non-art into high art was a device of artists throughout the modernist period, from Manet to Duchamp to Warhol, and we were following in that tradition. Everything else apart from Modernism appeared retro by comparison then. Now however, no one believes in "the future", and Modernism is beginning to look like another period style.

Valerie Jaudon

It is difficult to say that my interest in painting, as well as the "decorative", is even stronger today, but it does seem that way. Making art, painting, for me is ultimately a social activity and a practice of representation. From 1977 on, over a hundred artists, including sculptors, performance, installation, site-specific and conceptual artists, as well as painters, participated at various times in the P&D exhibitions. The group shows functioned almost as pluralist performances, resisting coherent stylistic or art historical categorization. One artist becomes an exception to the rule, but hundreds of artists developing in this direction must have seemed like a mass breakdown – a pluralist explosion. Before their articulation became a reality, familiar questions that concern art today were raised then: originality, autonomy, transcendence, appropriation, representation, the function of language in art, and perception.

var vi den første postmodernistiske kunstnerbevægelse. Faktisk er alle disse kategorier temmelig flydende, og betegnelsen postmodernisme indgik ikke i kunstverdenens sprogbrug i 1970erne. Der har hele tiden været mærkelige og uventede, små sidegrene til hovedstrømningen, og dem udforskede vores gruppe aktivt. At bringe alt det, der før havde været ikke-kunst, ind i finkulturen, var noget kunstnere havde benyttet sig af igennem hele den modernistiske periode, fra Manet over Duchamp til Warhol, og vi lå i forlængelse af den tradition. Vi fik nogle ting ind i kunsten, som aldrig vil forsvinde. Vores æstetik fandt vej tilbage til den folkelige kunst, og når først nyt materiale får adgang til den finkulturelle kunst, eksisterer disse grænser ikke længere.

Valerie Jaudon

På den ene side blev vi mødt med stor entusiasme, især i Europa, men kritikken fra den etablerede amerikanske kunstverden var ret voldsom. I årene fra 1977 og frem deltog over 100 kunstnere indenfor skulptur, performance, installation, stedsbestemt kunst og konceptkunst, såvel som malere, på forskellige tidspunkter i Pattem & Decoration-gruppens udstillinger. Gruppens udstillinger fungerede næsten som en slags pluralistisk performance, der ikke lod sig kategorisere hverken stilistisk eller kunsthistorisk. En enkelt kunstner kan man betragte som en undtagelse, men de hundredevis af kunstnere, der udviklede sig i denne retning, må have virket som en pluralistisk eksplosion. Nogle af de velkendte spørgsmål, som optager nutidens kunstnere, blev rejst dengang, længe før de blev formuleret: originalitet, autonomi, transcendens, lån, sprogets funktion i kunsten – og hvad det vil sige at se.

