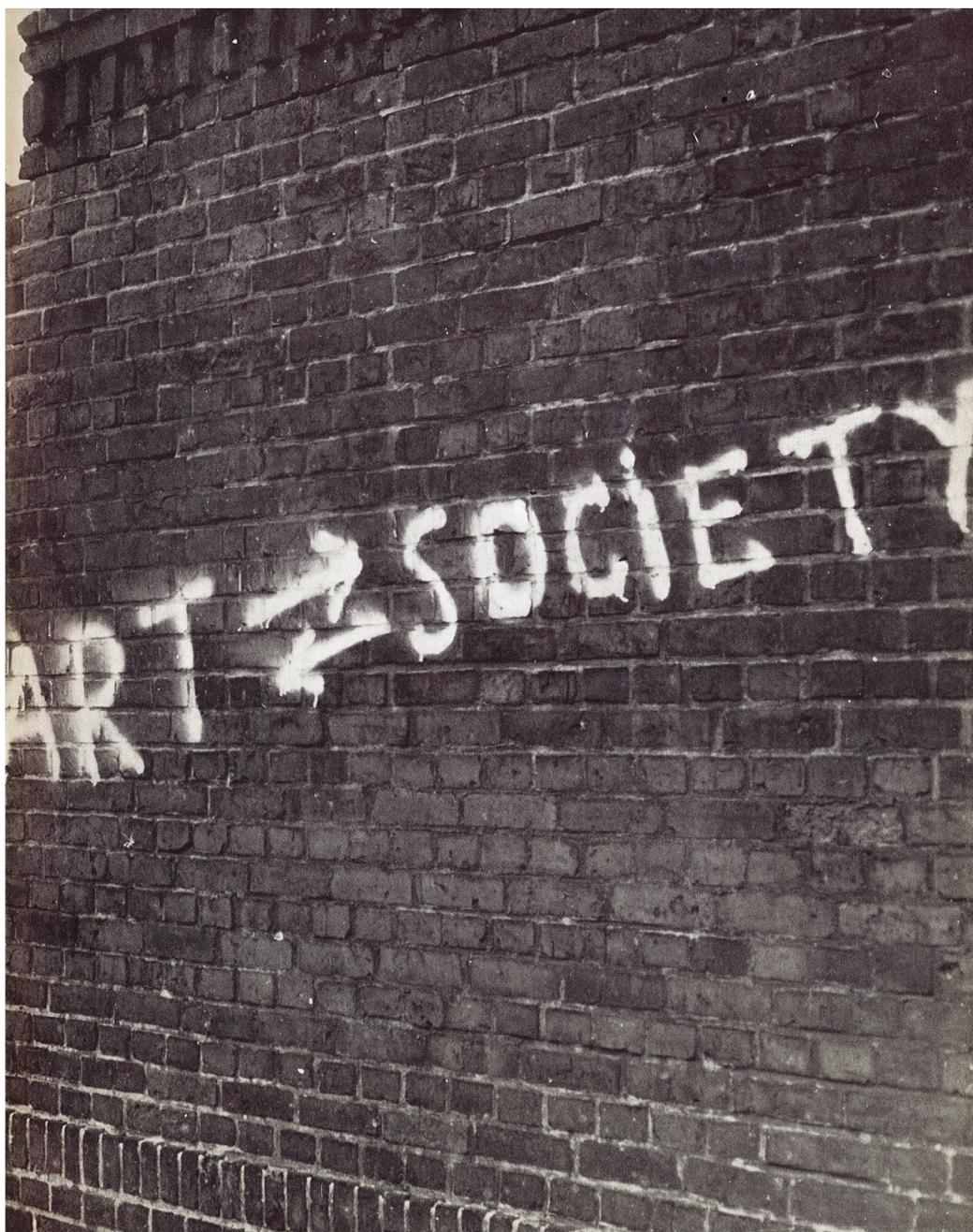


The ICA Fox  
Reading Room  
19 Jan – 6 Mar  
2016

**ICA**

Art into Society –  
Society into Art

Educator's  
Resource Pack



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## About this Pack

This resource pack has been developed to support teaching and learning both at the ICA and offsite. It offers starting points and ideas for visiting educators to use with students. It was developed with GCSE and A-Level students in mind but is well suited for work with groups of all ages.

Activities and discussion points are suggested and one of the key learning objectives is for students to develop their skills in aesthetic understanding and critical judgement. Students will be guided towards an analysis and exploration of *Art into Society – Society into Art*. Suggested activities are offered for use at the ICA and offsite.

### Please note

We will tailor programmes to respond to curriculum needs whenever possible. If you need alternative screening dates and times please contact us to make arrangements. Continue to check our website for upcoming films available for group screenings.

Contact [learning@ica.org.uk](mailto:learning@ica.org.uk) for more information or to add your contact to our learning mailing list.

# ICA Exhibitions

Art into Society – Society into Art  
19 Jan 2016 – 6 Mar 2016

Betty Woodman: *Theatre of the Domestic*  
3 Feb 2016 – 10 Apr 2016

Guau Xiao in association with K11 Foundation  
Lower gallery  
20 April – 19 June 2016

Judy Blame  
Lower Gallery  
29 June – 11 September 2016

## About the ICA

The ICA supports radical art and culture. Through a vibrant programme of exhibitions, films, events, talks and debates, the ICA challenges perceived notions and stimulates debate, experimentation, creativity and exchange with visitors.

Founded in 1946 by a group of artists, collector and critics including Roland Penrose, Peter Watson and Herbert Read, the ICA continues to support artists in showing and exploring their work, often as it emerges and before others.

The ICA has been at the forefront of cultural experimentation since its formation and has presented important debut solo shows by artists including Damien Hirst, Mary Kelly, Steve McQueen, Richard Prince, Fiona Rae and Luc Tuymans. More recently Tauba Auerbach, Neïl Beloufa, Panlo Bronstein, Zhang Enli, Liz Rhodes, Bjarne Melgaard, Hito Steyerl and Juergen Teller have all staged key solo exhibitions, while a new generation of artists, including NTS Hannah Sawtell and Factory Floor have taken part in exhibitions and residencies.

The ICA was one of the first venues to present The Clash and The Smiths, as well as bands such as Throbbing Gristle. The inaugural ICA/LUX Biennale of Moving Images was launched in 2012, and the ICA Cinema continues to screen rare artists' film, support independent releases and partner with leading film festivals.

Media Partner:



# Introduction to *Art into Society – Society into Art*

This archival display documents the 1974 ICA exhibition *Art into Society – Society into Art: Seven German Artists* (29 October – 24 November 1974), a key part of a season called the German Month that was staged at the ICA and which featured film screenings, talks, performances and exhibitions showcasing the wide-ranging cultural developments emerging from West Germany at that time. Organised by ICA Curator Sir Norman Rosenthal and writer and curator Christos M. Joachimides, *Art into Society – Society into Art* included artists Albrecht D., Joseph Beuys, KP Brehmer, Hans Haacke, Dieter Hacker, Gustav Metzger, Klaus Staeck and photographer Michael Ruetz. At a time of pivotal change within the broader social and political structures, as well as the field of art production, the exhibition showed the increasingly close relationship between artistic expression and politics coming from West Germany.

From the planning stages to the final display, the exhibition drew on the notion of an ‘active’ process. Both curators and artists alike sought to move away from an individualistic approach to art and exhibition-making, and towards a more democratic system. A key example of this process was the staging of a colloquium, or seminar, on 26-27 April 1974 in Dieter Hacker’s studio in Berlin involving the curators and artists. Its aim was to open a discussion with all parties involved as a way to create a more egalitarian process between artists and curators. The works presented in the exhibition all engaged with political critique and yet ranged greatly in form. Whilst KP Brehmer presented his seminal series of wall panels *Realkapital–Produktion*, Gustav Metzger chose to remove himself from the exhibition completely as a protest against the art world. Joseph Beuys however remained present in the gallery for the majority of the exhibition and engaged in conversations with the audience sketching out his ideas onto numerous chalkboards subsequently strewn across the floor – a work now known as *Richtkräfte* (Directive Forces).

Research and display by Lucy Bayley (PhD candidate ICA and Middlesex University) and Juliette Desorgues (ICA).

The ICA Fox Reading Room was made possible by the generous support of the Edwin Fox Foundation.



# Discussion Points

**1**

Describe the works in the exhibition *Art into Society – Society into Art* displayed in the ICA's Fox Reading Room. What does the exhibition consist of? How are different elements organised? What is emphasised visually?

**2**

The current exhibition is an archival display from the original exhibition, *Art into Society – Society into Art: Seven German Artists* held at the ICA in 1974 which consisted of the work of Joseph Beuys, Albrecht D., KP Brehmer, Klaus Staeck, Dieter Hacker, Hans Haacke, Gustav Metzger and Michael Ruetz (fig. 1).

Analysing the photographs and written documentation, what do you imagine the exhibition would have looked like when it was originally shown at the ICA? What did each artist contribute? How was the space curated? What archival evidence and ephemera is available on the original show? To what extent does the act of reproducing the exhibition via archival material augment our understanding of it, in your opinion?

# Art into Society Society into Art

## Seven German Artists

**Albrecht D.**  
**Joseph Beuys**  
**KP Brehmer**  
**Hans Haacke**  
**Dieter Hacker**  
**Gustav Metzger**  
**Klaus Staeck**

### CORRECTIONS

- p.2 Translations by Gustav Metzger, Norman Rosenthal, Martin Scutt, Caroline Tisdall.  
Photographs also by courtesy of Avalanche and Archiv Sohm.
- p.5 *for Institut read* Institute.
- p. 5 *for ist hat read* is that.
- p. 11 *top right read* beautiful.
- p. 22 illustration bottom right by Albrecht D.
- p. 30 *for Visitor Profile read* Visitors' Profile.
- p. 34 *for Hans Eisler read* Hanns Eisler
- p. 35 *for Automative History read* Automata in History.  
*for Arnatt read* Arnatt  
Seven Exhibitions (Arnatt... Bern & ICA London 1969 *should come under* CATALOGUES)
- p. 58 *Bottom, delete* What Karl Marx in 1848 ... multinational combines *and replace* with Capital goods (expressed in man-hours required for manufacture. Quantity of labour constant).
- p. 79 *for* cloak *to read* to cloak.
- p. 81 *for* mutilate *read* mutilate.
- p. 82 *top paragraph delete* (154) *read* (Jill Weldon, Garage, VOGUE December 1973 p. 93, quote of Kasmin).  
*delete* (4), Lincoln Rothschild, Editor, New York 1957 *belongs to* (3).
- p. 84 *for* L'Oeil *read* L'Œil.
- p. 85 *for* Studio *read* Studio International

**INSTITUTE OF CONTEMPORARY ARTS**  
**Nash House, 12 Carlton House Terrace, London SW 1**  
**30. October – 24. November 1974**

## Discussion Points

3



The aim of the curators of the original exhibition, Sir Norman Rosenthal and Christos M. Jaochimides, was:

“to present seven significant models of artistic work, as they work upon society... what it also does is indicate possibilities for a representation of the relationship between the artists and society, and it aims at presenting for debate the extent to which art production can make a genuine contribution to political practice”.

Do you think artists' work can contribute to politics and society? In your opinion what is the role of the artist in society? Why were artists such as Beuys and Metzger interested in involving themselves in questioning politics and society at that time? What was happening in Europe and in particular West Germany that may have given rise to these political and social impulses? (You may wish to refer to the 'Research' activity in the Activities section to help your response).

4



The original 1974 exhibition investigated the relationship between artists and society and questioned whether artists could contribute to politics. How is the current exhibition of archival material from the past relevant and valuable to contemporary viewers, in your opinion?

5



The original exhibition presented the wide ranging cultural developments emerging from West Germany at the time. During the same year in London the Tate Gallery showed an exhibition of German work and the Serpentine Gallery presented *Five From Germany* curated by Robert Kudielka. What artistic practices were German artists experimenting with in the 1970s that the ICA wanted to showcase in London, as part of its German Month which included film screenings, talks, performances and exhibitions? Why do you think the curators chose to showcase these artists, most of whose works (with the exception of Beuys and Metzger) audiences would not have been familiar with?

## Discussion Points

6



The original artists and the curators created the exhibition together through the device of the Colloquium or seminar, which took place on 26-27<sup>th</sup> April, 1974 in Dieter Hacker's studio in Berlin (Fig. 2). During this time they jointly discussed the content and devised the exhibition as a group in what was considered an 'active process'. The agenda of the colloquium was as follows:

- A critical analysis of the Hanover exhibition *Kunst Im Politischen Kampf* (Art in the Political Struggle).
- Presentation of the artists' projects for the London exhibition
- The "retrospective" section of the exhibition
- Catalogue and Poster
- Title of the exhibition

What are the advantages and disadvantages of this participatory approach to creating an exhibition which explores questions of politics and society?

You may wish to listen to the audio recording of the proceedings which features in the exhibition to broaden your understanding of the Colloquium.

7



The 1974 exhibition was closely linked to the exhibition *Kunst Im Politischen Kampf* (Art in the Political Struggle) held in Hanover (1973, Fig. 3). The critical reception of this earlier German exhibition was mixed and many detractors asked whether the new type of conceptual art, tied to politics and society, could still be called art or whether it was merely agitation. Do you agree with this? Which works from the original show may have supported and/or contradicted their claims in your opinion? How did viewers at the time respond? Analyse the contemporary reviews of the exhibition, for example Richard Cork's pieces in the Evening Standard and Lynda Morris' write-up in Studio International, Journal of Modern Art.

## Discussion Points



Fig.2

Discussion Points



Fig.3

## Discussion Points

8



The conceptual artist Joseph Beuys stated that,

“My interest in the exhibition is in my permanent presence. No special space is needed - just four blackboards, some red and white chalk and a wooden chest. When I have to be absent the blackboard would stand for my presence.”

What do you think the artist meant by this? Critically analyse Beuys' contribution to the exhibition and investigate his oeuvre, in particular his installation *Richtkraefte* (Directive Forces, Fig. 4) which was developed during this time. What do you think the artist was trying to convey through his work at the ICA? What do the reviews in the exhibition suggest about the reception of his work? You may wish to listen to the audio recording of Beuys which features in the exhibition to help with your response.

9



KP Brehmer stated that,

“it is my view that the only progress achieved by art is that represented by the transference of its whole intensity from “I” to “we”... In this way the artist develops from a lone hero to an active participant.”

What does Brehmer's statement from the original exhibition suggest about the role of the artist and art practices at that time? What does Brehmer mean by 'progress achieved by art'? To what extent are audience interaction and participation part of this?

10



What is the effect of putting on an exhibition today that reinterprets a show from the past? Can you think of any other exhibitions that have been staged recently at the ICA and other institutions that take their starting point from an exhibition in the past?

Discussion Points



Fig.4

# Activities

## Define

What is political art? Dieter Hacker, one of the artists of the original exhibition, *Art into Society – Society into Art: Seven German Artists* formulated political art as

“the aspiration towards as direct a relationship to society as possible in the field of visual art, and the discovery of its potential, as well as the areas in which difficulties arise which interrupt this aspiration.”

Working in a small group, write your own definition of political art. Which artists and artworks, past and present, would you include under this definition? Explain your choices.

## Investigate

In order to broaden your understanding of the work of the artists involved in the original exhibition, research the following topics:

- The Federal Republic of Germany
- The Anti-Authoritarian Movement in West Germany
- Student radicalism and counterculture in West Germany
- European Avant-Garde art movements such as Fluxus and Dada

You may wish to explore the publication *Der Fall Staeck* (The Staeck Affair) which documents the controversy in Germany over Klaus Staeck’s satirical photographs in the ICA exhibition which were aimed at Germany’s leading right-wing political parties.

Activities



Staeck: Poster action in Bonn and Heidelberg, 1972



Staeck: Poster action in Nuremberg, 1971  
*Would you rent this woman a room?*

## Create

Taking inspiration from the artists involved in the original exhibition create a work of art responding to the theme of art and politics, linked to a current topic that interests you.

This might take the form of one of the following:

Photography  
 Painting  
 Sculpture  
 Installation  
 Video  
 Performance  
 Sound

## Curate

In groups, design an exhibition programme based around the subject of art and society. Consider which artists you would include as well as films, talks, performances and exhibitions that relate to your chosen theme.

## Colloquium

Form a colloquium, or seminar, following the 'active' process used by the artists and curators of *Art into Society – Society into Art: Seven German Artists* to create an exhibition which explores art, politics and society. Develop an agenda for the colloquium in order to structure your discussions about the exhibition. Consider what artists and works would you include as well as the marketing materials you would produce alongside the exhibition and the title.

You may wish to extend the task by developing the following:

- Write an introductory statement about the aims of the exhibition, imagining yourself as the curator.
- Design the poster for the exhibition
- Write an art historical essay for the exhibition catalogue about an aspect of the exhibition you have designed

# Question

Hans Haacke's artwork explores the social, political and economic aspects of art production. During the *Kunst Im Politischen Kampf* exhibition in 1973 and several other exhibitions, Haacke produced questionnaires for visitors to complete (Fig. 5), in effect involving the audience in his work. Design a short questionnaire for audiences to respond to after viewing the ICA exhibition *Art into Society – Society into Art*. Your questions might focus on the audience's opinion of political art or their views on the role of the artist in relation to society.

## Visitor Profile – Kunstverein Hanover

A project by Hans Haacke which took place within the framework of the exhibition "Kunst im politischen Kampf" from 30.3.–15.5. 1973 in the Kunstverein Hanover.

Visitors were requested to fill out a questionnaire containing 20 questions and to place it in a box. Counting was done by students at the Hochschule für bildende Kunst Hamburg and Hans Haacke

Total number of visitors 3 355  
Questionnaires filled out 1 361  
Participation as percentage 40.6

1. question: Do you have a professional interest in art, i.e. as an artist, critic, gallery owner etc.?

answers:	yes	no	no answer
in %	395	955	11
	29	70	1

2. question: Do you read the political section of a daily paper everyday?

answers:	yes, in a regional paper	yes in a national daily (Bild Zeitung excluded)	no	no answer
in %	739	389	410	11
	54	29	30	1

3. question: Do you agree that members of communist organisations or of organisations with communist sympathies should be excluded from the civil service?

answers:	should be excluded	should not be excluded	don't know	no answer
in %	238	962	139	32
	17	70	10	2

4. question: Which school do you attend or did you last attend?

answers:	elementary school	trade school	secondary modern/ grammar sch. up to 'D' level	gramm. school with 'A' level	tech. school
in %	46	29	191	549	78
	3	2	14	40	6

5. question: Which party comes closest to your political ideas?

answers:	SPD	CDU/DSU	FDP	NPD	DKP	Others	None	no answer
in %	670	152	136	11	124	72	153	43
	49	11	10	1	9	5	11	3

6. question: Where do you live?

answers:	in Hanover	within a 50 km radius	elsewhere in the in Lw. Saxony	elsewhere in the GDR in the Fed. Rep. W. Berlin	abroad	no answer
in %	737	294	124	162	19	10
	54	22	9	12	1	1

7. question: Are you in favour of legalising abortions?

answers:	yes, unrestrictedly	Unrestricted only during the first 3 months	only when the social/mental conditions require or in cases of rape	only when there is a health risk to mother or child	no, under no circumstances	don't know	no answer
in %	498	588	131	313	20	20	38
	36	41	10	8	2	1	3

8. question: Sex?

answers:	male	female	no reply
in %	841	496	26
	62	36	2

9. question: To which religious group do you officially belong?

answers:	evangelical	catholic	others	none	no answer
in %	825	61	22	286	26
	61	15	2	21	2

10. question: What is your opinion on the influence of the churches in the Federal Republic?

answers:	too large	too small	just right	don't know	no answer
in %	825	86	244	160	45
	61	6	18	12	3



Fig.5

# Research

## Read

Extend your understanding of the exhibition *Art into Society - Society into Art* by reading the following, some of which are available in the ICA bookshop:

- Benjamin, W., *Illuminations* (1999)
- Bird, J. and Brecht, B., *Hans Haacke* (2004)
- Borer, A., *The Essential Joseph Beuys* (2016)
- Churner, R., *Hans Haacke (October Files)* 2015
- Houser, A., *The Social History of Art* (1999)
- Henri, A., *Total Art: Environments, Happenings, Performances* (1974)
- Kaprow, A., *Assemblages, Environments and Happenings* (1965)
- Metzger, G., *Auto-Destructive art: Metzger at AA 2015* (2015)
- Mouffe, C., *Agnostics: Thinking the World Politically* (2013)
- Proll, A., *Goodbye London: Radical Art & Politics in the 70s* (2010)
- Scott Brown, T., *West Germany and the Global Sixties: The Authoritarian Revolt 1962-78* (2010)
- Taylor, F., *The Berlin Wall, 13 August 1931 – 9 November 1989* (2009)
- Mesch, C., *Art and Politics: A Small History of Art for Social Change Since 1945* (2013)
- Mcquiston, L., *Visual Impact, Creative Dissent in the 21st Century* (2015)
- Moore-Gilbert, B., *The Arts in the 1970s: Cultural Closure?* (1993)
- Walker, J.A., *Left Shift: Radical Art in 1970s Britain* (2001)



# ICA Learning

Our dynamic learning programme provides opportunities for creative exchange, investigation and discussion between practitioners and audiences. The ICA strives to build sustainable relationships with universities, students, schools and our wider audiences, nurturing interest and appreciation of the creative process, and broadening engagement with contemporary arts.

ICA Learning provides different opportunities to engage with the ICA programme through gallery tours, guided visits to our exhibitions, Friday Salons, online educational platforms and the ICA Student Forum, a dedicated student body that curates events and projects for the Public Programme.

Our University Partnerships exist to encourage the development of joint projects and research. In addition, ICA Academy provides career paths to Further Education, Higher Education and employment.

For further information or to make a booking, please email [learning@ica.org.uk](mailto:learning@ica.org.uk)

ICA Learning is generously supported by The Ernest Cook Trust

# STOP PLAY RECORD

STOP PLAY RECORD is a programme open to anyone interested in learning how to make experimental short films and being introduced to experts working across moving image sectors. Throughout the year, an ongoing series of STOP PLAY RECORD events will take place across London. From screenings and talks, to workshops and practical sessions, emerging talent can access a range of expert-led opportunities to establish and develop their skills. STOP PLAY RECORD forms part of a joint initiative between Arts Council England and Channel 4, which sees the Institute of Contemporary Arts lead a London Network in partnership with Bloomberg New Contemporaries, the Chisenhale Gallery, DAZED, Kingston University and SPACE to provide a range of activities across the capital.

[www.ica.org.uk/whats-on/seasons/stop-play](http://www.ica.org.uk/whats-on/seasons/stop-play)

## STOP PLAY RECORD

Bloomberg New Contemporaries  
CHISENHALE GALLERY  
**DAZED**  
[ space ]



# ICA Learning Events

## Gallery Tours

Join curators, artists and other cultural practitioners on Thursday tours that offer a unique perspective on ICA exhibitions. Free, booking required.

**Gallery Tour Betty Woodman: Theatre of the Domestic**  
Led by Emma Hart

Thur 17 March, 6.30pm

## Educators' Tour

At these free events designed especially for teachers, lecturers and educators, participants explore the exhibitions on a walking tour with ICA staff and receive free resource packs. Educators and teaching staff get the opportunity to discuss the exhibitions directly with ICA curators.

**Art into Society – Society into Art**

Led by ICA curator Juliette Desorgues

Wed 10th Feb, 5pm

**Betty Woodman: Theatre of the Domestic**

Led by ICA Head of Programme Katharine Stout

Wed 10th Feb, 5pm

## Friday Salons

This series of talks presents the latest research on current cultural phenomena.

£5 / Free to ICA Members

Chaired by writer and curator Jo Melvin, the discussion explores the legacy of the seminal 1974 ICA exhibition **Art into Society – Society into Art: Seven German Artists** and looks at current curatorial practices and pedagogical models that attempt to democratise beyond the established structure of exhibition making. Speakers include Viviana Checchia, Louise Shelley and Giles Smith.

Fri 12 Feb 2016, 2pm

Cinema 2

**ICA Learning Events****ICA Student Forum**

The ICA Student Forum offers students the opportunity to shape and develop a public programme of events in response to the ICA exhibitions, films and other events.

The next TEXT2SPEECH event will be led by The Alternative School of Economics, the collaborative name for artists Ruth Beale and Amy Feneck. During this meeting, we discuss The Right to Useful Unemployment written by Ivan Illich and published 1978.

The event has been initiated by Student Forum members Jenn Pavlick and Valerio Del Baglivo.

Fri 12 Feb 2016, 2pm  
Cinema 2

For further information please visit the ICA website [www.ica.org.uk/learning/ica-student-forum](http://www.ica.org.uk/learning/ica-student-forum) or contact [learning@ica.org.uk](mailto:learning@ica.org.uk)



Installation photographs by Mark Blower

ICA Learning  
[ica.org.uk/learning](http://ica.org.uk/learning)  
[learning@ica.org.uk](mailto:learning@ica.org.uk)

**Educators' Tours**  
 Join our teacher's tours for all of our exhibitions

**Educator Resource Packs**  
 Educator resource packs are available at the ICA Box Office, or by emailing [learning@ica.org.uk](mailto:learning@ica.org.uk)

**ICA Student Forum**  
 Join the ICA Student Forum to shape and develop a public programme of events in response to the ICA programme.  
[ica.org.uk/student-forum](http://ica.org.uk/student-forum)

**University Partnerships**  
 Through our University partnerships we engage and promote greater collaborative opportunities between university students, teaching staff and the ICA's public programme.  
[ica.org.uk/university-partnerships](http://ica.org.uk/university-partnerships)

**Opening Hours**  
 Tuesday—Sunday, 11am—11pm

**Day Membership £1**  
 Wednesday—Sunday, 11am-6pm  
 Until 9pm on Thursdays

**Exhibitions**  
 Tuesday—Sunday, 11am—6pm  
 Open late every Thursday until 9pm

**ICA Box Office & Bookshop**  
 Tuesday—Sunday, 11am—9pm

**ICA Café Bar**  
 Food served from 11.30—3.30pm / 5.30—9pm

**Tuesday Cinema**  
 All films, all day: £3 for ICA Members / £6 non-Members

**Sign Up to our Newsletters**  
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[learning@ica.org.uk](mailto:learning@ica.org.uk)



Cover image: Dieter Hacker, cover of catalogue for exhibition *Art into Society – Society into Art: Seven German Artists*

Resource pack developed by Rita Cottone