

New Tendencies

Art at the Threshold of the
Information Revolution
(1961–1978)

Armin Medosch



New Tendencies

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Art at the Threshold of the Information Revolution (1961–1978)

Armin Medosch

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Contents

Series Foreword vii
Acknowledgments ix

Introduction 1

- 1 Anticipation of the Electronic Grid (New Tendencies, 1961) 15
- 2 The Scientification of Art? (1962–1963) 67
- 3 Dreamworlds of Cybernetic Socialism (1963–1965) 109
- 4 Computers, Visual Research, and “1968” (1968–1969) 143
- 5 Dematerializations: Art in the Early Information Revolution (1971/1973–1978) 197
- 6 Information Aesthetics Now 231

Notes 247
Artwork Cited 303
Bibliography 309
Index 355

Series Foreword

Leonardo/International Society for the Arts, Sciences, and Technology (ISAST)

Leonardo, the International Society for the Arts, Sciences, and Technology, and the affiliated French organization Association Leonardo have some very simple goals:

1. To advocate, document, and make known the work of artists, researchers, and scholars developing the new ways that the contemporary arts interact with science, technology, and society.
2. To create a forum and meeting places where artists, scientists, and engineers can meet, exchange ideas, and, when appropriate, collaborate.
3. To contribute, through the interaction of the arts and sciences, to the creation of the new culture that will be needed to transition to a sustainable planetary society.

When the journal *Leonardo* was started some forty-five years ago, these creative disciplines existed in segregated institutional and social networks, a situation dramatized at that time by the “Two Cultures” debates initiated by C. P. Snow. Today we live in a different time of cross-disciplinary ferment, collaboration, and intellectual confrontation enabled by new hybrid organizations, new funding sponsors, and the shared tools of computers and the Internet. Above all, new generations of artist-researchers and researcher-artists are now at work individually and collaboratively bridging the art, science, and technology disciplines. For some of the hard problems in our society, we have no choice but to find new ways to couple the arts and sciences. Perhaps in our lifetime we will see the emergence of “new Leonardos,” hybrid creative individuals or teams that will not only develop a meaningful art for our times but also drive new agendas in science and stimulate technological innovation that addresses today’s human needs.

For more information on the activities of the Leonardo organizations and networks, please visit our websites at <http://www.leonardo.info/> and <http://www.olats.org>.

Roger F. Malina
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Introduction

New Tendencies: Art at the Threshold of the Information Revolution (1961–1978) presents a postwar art movement that has not yet received the attention it deserves, despite the exceptional importance it enjoyed during the 1960s. This is astonishing considering that, according to the French critic Catherine Millet, *New Tendencies*—together with *Nouveau Réalisme*—was among the first new major art movements to break through the stalemate in art after the Second World War.¹ During the Cold War, the superpowers instrumentalized art in order to gain the upper hand ideologically, vying for “soft power”² in their struggle for global dominance. In the 1950s, the United States supported, albeit covertly, Abstract Expressionism as a symbol of Western freedom and individualism.³ In Europe, Informel painting was the dominant current, theorized by influential critic Michel Tapié, who argued that formlessness marked a necessary break with the past⁴ after the Second World War had revealed the moral hollowness of industrial civilization. In the nations within the Soviet zone of influence, the doctrine of socialist realism was officially enforced. As Piotr Piotrowski has shown in his book about art in the Eastern Bloc after 1945, *In the Shadow of Yalta*,⁵ the landscape was far less monocultural than the official propaganda of both sides projected it to be. In particular, the dichotomy between Western freedom, individualism, and gestural abstract painting on one hand, and Communism, socialist realism, and the depersonalized mass man on the other hand was coming close to a caricature, albeit one that was believed to be true by many people, especially in the former West.

In this scenario, former Yugoslavia, where *New Tendencies* first emerged, played a special role. It had freed itself from Nazi occupation through a guerrilla war of a broad alliance, but led by the Communists under Josip Broz Tito. Initially, Yugoslavia tried to emulate the Soviet model, but in 1948 things came to a break between Tito and Stalin. Subsequently, Yugoslavia developed a different brand of self-managed Socialism, in which the arts were allowed to develop increasingly free from ideological state interference. The Federal People’s Republic of Yugoslavia was also among the founding members of the nonaligned nations’ movement, which asserted the right of nations to follow their own path rather than having to join one of the two power blocs.⁶ It was

in this scenario that New Tendencies first emerged, through an exhibition held at the Gallery of Contemporary Art in Zagreb in 1961. As the English art philosopher Peter Osborne pointed out, this city-sponsored public gallery, founded in 1954, was one of the first public institutions to carry the term “contemporary art” in its name.⁷ It was there that the Brazilian painter Almir Mavignier and the Croatian critic Matko Meštrović met to complain about the dominance of gestural expression at the Venice Biennale in 1960, a serendipitous conversation which led to the first New Tendencies exhibition in Zagreb in 1961. However, the new sensibilities that informed New Tendencies had started to develop earlier and became first visible around 1957, in one-evening exhibitions in the studio space of Zero in a bombed-out street in Düsseldorf, or in an exhibition by Equipo 57 (Spanish political migrants) in a café in Paris. Formless painting as the equivalent of the existentialist scream in reaction to the atrocities of the war and the crimes of Nazi rule had lost much of its creative power by then. It was a time of many new beginnings, when the immediate task of postwar reconstruction had been accomplished, many nations around the world enjoyed an economic boom, and new networks of transport and communication brought people and ideas closer together again.

New Tendencies presents the development of this art movement and network in its entanglement with economic, social, political, and technological history. This book has set itself the admittedly ambitious task of rewriting an important chapter in postwar art history by seeking the connections between modernist neo-avant-gardes and the historical context. The patterns of change and transformation arising from interactions among art, science, politics, technology, and culture in the broadest sense are, however, more than just a context; they are also the actual content of this work. This book draws out relationships among the concurrent but not identical paradigm changes from *Fordism* to the *information society* on one hand and from postwar modernism to dematerialized postmodern new art practices on the other hand.

New Tendencies is treated as neo-avant-garde, in accordance with Peter Bürger’s influential book on the theory of the avant-garde.⁸ My usage of the term “neo-avant-garde” is also based on the work of scholars from former Yugoslavia who have invented a convincing periodization of avant-garde, neo-avant-garde, and post-avant-garde.⁹ Yet unlike Bürger, I do not believe that the neo-avant-gardes simply imitated the historic avant-gardes of the first two decades of the twentieth century. New Tendencies found inspiration in artistic currents such as Constructivism, De Stijl, and Bauhaus, but—acting under different historic circumstances—produced something that was genuinely new and original. The task is thus to present the historical, intellectual, and material circumstances of New Tendencies’ time in such a way that their lasting significance becomes evident. History is never just about the past but is always also about the present. The significance of New Tendencies, to put it in the most pointed way, is that it developed an information aesthetics first without and then

with computers. It emerged during a time when the technological, economic, and political paradigm of Fordism was still going strong. Yet in the womb of Fordism, a new paradigm—information society—was already breeding.

The term Fordism was first used by the Italian Communist Antonio Gramsci.¹⁰ He understood that Fordism was more than just the production methods introduced by Henry Ford. It came with its own political economy that enabled workers to buy the goods which they themselves produced and even implied a specific type of person. Gramsci's concept was elaborated by the French Regulation School¹¹ into a political economic theory that explained the reasons and conditions for the postwar economic boom, often described in terms of an "economic miracle" (*Wirtschaftswunder*) in Germany and Italy.¹² The political economy is commonly referred to as Keynesianism, after the English economist John Maynard Keynes.¹³ Keynesian policies of redistribution and of macroeconomic stabilization provided the conditions for the long boom of the first twenty-five years after the Second World War.

Key components of Keynesian Fordism had first been implemented in the United States during the era of the New Deal under President Roosevelt. After the Second World War, the United States consciously stepped into the role of leading hegemonic power of the world. While the United States possessed economic power far superior to that of its rival, the Soviet Union, the latter was still capable of challenging its hegemony by focusing energies on specific areas such as military research, science, and space technology.¹⁴ Global hegemonic rivalry is considered in this book as a motivating force for technological development and for a struggle over cultural hegemony. An attempt is made to give a balanced account, rather than just seeing the Western viewpoint, while always remaining mindful that Yugoslavia as the host of New Tendencies occupied a third, nonaligned space. Drawing on interpretations of Walter Benjamin's work by Susan Buck-Morss,¹⁵ it can be said that capitalism and state socialism existed within a dreamworld of mass utopia. The term "dreamworld" here refers to the dream not only as an illusion but as a powerful capacity of mythmaking and mobilizing resources. As Buck-Morss points out, while the rivaling superpowers professed to be based on mutually opposing ideologies, they de facto deployed quite similar strategies of industrialization and management. This analysis is consistent with the views of US economist J. K. Galbraith, according to whom both systems relied on large "techno-structures" for their economic and military survival.¹⁶ Moreover, the concept of dreamworlds includes a nonlinear understanding of time, whereby one era is capable of dreaming the next one, albeit in an unclear shape.

This book is built on the premise that the groups, collectives, and artist networks that began to form around 1957, and which met in that particular constellation in Zagreb in 1961, articulated a specific relationship with the Fordist paradigm. Although New Tendencies had its point of origin and organizational headquarters in Zagreb, this movement had links into other artist networks in Milan, Munich, Düsseldorf and Paris,

which were, not by coincidence, centers of European Fordism in which the new methods of advanced industrial automation were first implemented.

New Tendencies, however, did not just blindly follow the dominant industrial paradigm. Its works created changing relationships between objects of art and viewers, spatiotemporal relationships of a particular quality aimed at mobilizing viewers. When its artists declared a complete break with the art of the past, a *tabula rasa*, reflected in the choice of names—such as the Zero group in Germany and the Dutch group Nul (“zero” in Dutch)—they also distanced themselves from the constraints of their present-day surroundings. The Fordist acceleration of production was bought at the price of heightened alienation in working life and leisure time. New Tendencies artists, rather than opposing the modern forces of technology—as most other artists and the Western intelligentsia did—used the speeding up of contemporary life made possible by an unprecedented rate of technological innovation to catapult themselves and their imaginary viewers even further, into a future beyond alienation and oppression. The new beginning was also expressed as a search for the infinite,¹⁷ the desire to go beyond all known boundaries, as manifested in the works of artists such as Yves Klein, who was one of their mentors, and Piero Manzoni, who was a key participant in the first phase of New Tendencies.

New Tendencies initially tried to formulate an art most adequate to the age of advanced mass production. While doing so, its proponents dreamed up foundational elements of an art of a new era: the information society. New Tendencies had an interesting relationship with technology and science. For example, on the occasion of the second exhibition in Zagreb in 1963, the artist François Morellet and the researcher François Molnár together published a theoretic manifesto under the title “For a Progressive Abstract Art.”¹⁸ New Tendencies offers a lesson of eminent importance for critical practices in art, art and science, and art and technology today. This movement and network suggested a claim by the artistic left on an optimistic technological civilization. I present this vision as a cybernetic socialism, a possible alternative future, but one that has become historically repressed. New Tendencies anticipated information society, but not the neoliberal version that we have today. The collective ethos of New Tendencies, however, meets us today in different guises—namely, in the form of the free and open source software movement, Creative Commons, and other initiatives building on the notion of the digital commons. New Tendencies produced an information aesthetics, first with analog, and then with digital means. Covering a period of seventeen years, this movement developed in parallel with and contributed to the rise of the new paradigm of the information age or network society.¹⁹

The term “paradigm” has been used here often enough to merit an explanation. My usage of this term is rather specific. Theories about techno-economic paradigms²⁰ provide the scaffolding for my historical periodization. They posit that periodically arriving crises of capitalism are resolved only through the emergence of a new “leading

sector” in the economy, which drives economic growth.²¹ The introduction of new techno-economic paradigms depends on clusters of innovations, usually combinations of a technological advantage with new ways of organization and new ways of thinking. The Venezuelan economist Carlota Perez describes the techno-economic paradigm as a “mental map of best-practice options.”²² One could argue that New Tendencies tried to intervene on such an infrastructural level as the mental map of Fordism, and, by doing so, developed foundational practices and concepts of informational art.

Techno-economic paradigms do not explain the art but provide a framework for understanding the changing conditions under which the artists operated. This notion allows for differentiating between recognizing the heterogeneity of historical empiricism and identifying driving forces of historical change. In particular, it sees the introduction of new technologies as embedded within economic (and political) reality. The notion of the paradigm allows for identifying correspondences between key characteristics of the time and the aesthetics and poetics of New Tendencies. This method is justified even more because New Tendencies consciously tried to answer the challenges posed to art by industrial mass production and concomitant changes in technology and knowledge production.

The introduction of a new paradigm depends not just on technological innovation but also on a new infrastructure and on organizational, political, and cultural changes.²³ The economist Joseph Schumpeter recognized that for new clusters of innovations to be introduced, a specific type of person was required: the inventor-entrepreneur. Schumpeter’s conception of evolutionary techno-social change can account for the role of the artist as agent of change. Artists involved in New Tendencies were close relatives of Schumpeter’s inventor-entrepreneurs. They belonged, as Richard Barbrook formulated it, to the *class of the new*.²⁴ Their ancestry includes the historic avant-gardes, but the roots of their approach go even deeper. Princeton scholar Donald D. Egbert saw New Tendencies as last in a line that started with the Saint-Simonists,²⁵ a movement founded by Henry de Saint-Simon (1760–1825). He believed that artists and scientists would ensure the transition from the feudal theological age to the industrial, scientific age.²⁶ The Saint-Simonists were also responsible for the first use of the term “avant-garde” in the modern, nonmilitaristic sense. Egbert’s genealogy includes Robert Owen and other early Communists, William Morris, neo-Impressionism, Constructivism, and Bauhaus.

Techno-economic paradigms can be mapped onto the fifty-year cycles of *Kondratiev waves* or *long cycles*: alternating economic phases of upswings and downswings that last twenty-five years each on average and that were discovered by the Russian econometrist Nikolai Kondratiev in the 1920s.²⁷ Carlota Perez has developed a stylized model of paradigm change, according to which the new paradigm initially develops inside the old one.²⁸ While the fourth Kondratiev wave of oil and mass production was still expanding, a highly productive *cybernetic matrix* developed around former wartime

research centers in the United States. At places such as MIT and Bell Labs, key concepts and components of computing and telecommunications were built. The term “cybernetics” was coined by Norbert Wiener in the mid-1940s in the United States and popularized by the successful books *Cybernetics*²⁹ and *The Human Use of Human Beings*.³⁰ A foundational concept developed at that time was the entirely new notion of information. Norbert Wiener defined “information” statistically as that which was “transmitted as a single decision between equally probable alternatives.”³¹ Claude Shannon put information at the center of his mathematical theory of communication,³² better known as information theory. After initial condemnation of cybernetics, leading Soviet scientists embraced it and found support on the uppermost level when Nikita Khrushchev assumed undisputed leadership by 1957. The Soviets developed their own brand of cybernetics (including early ideas for something akin to the Internet), but in the end they did not realize it, for political reasons.³³ A cybernetic discourse, however, was rife both in the Soviet Union and its more developed satellites, such as the German Democratic Republic and Czechoslovakia; this discourse also had repercussions in the arts, seen in groups such as Dvizhenie and a group exhibition of computer art shown in Brno in January 1968, seven months ahead of London. The developments in the postwar cyber-matrix were known only to a relatively small intellectual elite. As we shall see, New Tendencies belonged to those privileged few, partly because of their connection with the Ulm College of Design, often called a new Bauhaus, in part because of Yugoslavia’s function as a “nonaligned” gateway open to intellectual traffic from all corners.

This book presents “a climate of modernization,” which Yugoslavia shared with other peripheral and catching-up nations in Europe and Latin America. A premise behind this book is that this climate of modernization stood in relation to the politics of form deployed by New Tendencies. The fact that such an advanced discourse was emanating from Zagreb and found echoes internationally is evidence of a highly original, nonderivative modernism. Charting those developments also leads into a dense network of movements and groups.

The Croatian artist and curator Darko Fritz was first to suggest reading New Tendencies as a network.³⁴ It was a network of networks that included group Zero from Germany, the groups N and T from Italy, Equipo 57 from Spain, and Paris-based Group de Recherche d'Art Visuel (GRAV), to name just a few of the most important groups of the first phase of New Tendencies. The formation of groups in New Tendencies cannot be taken for granted as a kind of standard procedure in the art world. It needs to be analyzed in relation to the groups’ collective ethos. Groups such as GRAV, Equipo 57, and N experimented with collective authorship. Groups were also a way of facilitating a dense information exchange among like-minded artists, whose poetics and aesthetics were shaped by open exchanges through circular letters,

workshops, and meetings. In today's terms, this would be called "commons-based peer production."³⁵

New Tendencies, although supported by a state-financed gallery, was much too radical to be officially endorsed by the League of Communists of Yugoslavia (the name of the party). The many artists and groups involved had links with the emerging New Left, including the famous *Praxis* journal and group and precursors of the radical Italian *operaisti* (workerists).³⁶ The social analysis and critique of those groups was often based on a new reading of Marx, initiated by the discovery of his early writings just before the Second World War.³⁷ A central element was Marx's critique of commodity fetishism,³⁸ applied to the artwork and its ideological function in the capitalist world. New Tendencies was united by the desire to abolish the artist as creative genius and replace him or her with the notion of the visual researcher. This was rooted in a deep democratic idealism, which also motivated working with new and often cheap industrial materials and using the most anonymous visual elements to create dynamic and visual structures that appear to vibrate in space.

New Tendencies gave heightened attention to the viewer as a coproducer of works. The political and social aspirations and beliefs of participants in New Tendencies amalgamated into a particular politics of form, whereby it was not always easy to understand—for contemporaries of this movement and even more so for people today—what was political. Although some participants may have desired to create a socialist art, it was at least a social art,³⁹ wrote Karl Gerstner, an artist and graphic designer from Switzerland who was beyond suspicion of being a socialist. As this book will try to show, New Tendencies' politics of form was strongly influenced by its disavowal of the artist as a producer of commodities for the art market. By redefining art as visual research, this movement saw a potential future role for art in societies of advanced mass production. This also included a reconsideration of the relationship of hand and head in artistic production. Attacking the individualism and whole worldview behind gestural expressive painting, New Tendencies strove to define the artistic process in such a way that in the final production process the hand of the artist was no longer needed. This led to the definition of "programmed art works,"⁴⁰ as Umberto Eco explained in a catalog text in 1962.

All those characteristics together make New Tendencies an important precursor of media art and digital art. However, New Tendencies did not exist in a separate institutional niche like digital art today, but was firmly embedded in an explosively creative new art scene that invented the new rules of play for art in the second half of the twentieth century. Although few of the participants have become globally recognized icons of modernism, many are well established in their native countries. It is thus of great importance to bring the movement and network that so decisively shaped their thinking and their careers back into public discourse.

New Tendencies created the foundations of an information aesthetics, if we allow a decentered reading of this term. The notion of *information aesthetics* was initially developed by Max Bense, his Stuttgart Circle, and, separately, by Abraham Moles. New Tendencies as a movement was aware of that because of its links with the Ulm College of Design. However, it is entirely feasible to say that New Tendencies went beyond the narrow mathematical interpretation by Bense and Moles and created an information aesthetics in a much broader sense, which was also coupled with an ethics of collective labor. Only such a reading of the term “information aesthetics”⁴¹ allows us to grasp the full relevance of New Tendencies for the contemporary world.

Nouvelle Tendence recherche continue (New Tendency continuous research), as the movement was called at some point, replaced Marx’s continuous revolution with the notion of continuous research. New Tendencies artists *shared* results rather than producing objects for an art market. Their work imagined a user, rather than a viewer—someone who got actively involved. In Internet jargon, this resembled the “prosumer” of the 1990s. Many works asked for a type of involvement that went beyond mere viewing and mobilized the viewer. However, formal innovation was not a goal in itself. The mobilized viewer was expected to discover her or his critical agency. New Tendencies’ anticipatory treatment of important themes of 1960s art, such as participation, was closely linked with its political vision. This vision, however, was less revolutionary than reformist, as some of its left-wing opponents observed. The presentation of New Tendencies’ projects triggered antagonism by groups such as Situationist International. Within the movement, there existed a growing gulf between those who primarily aimed at opening the sensibilities of viewers to new notions of space and time and those who had a more consciously socialist, rationalist, and collectivist orientation. This is a useful simplification, but there was actually a multiplicity of parallel narratives. Each group or individual treated some of the artistic problems differently while coming from a shared set of interests. Engaging with the apparent contradictions between a rationalist and a lyrical wing within New Tendencies from an open mind-frame leads into a thicket of important questions regarding art’s relation to science and technology.

New Tendencies artists created an analog “programmed art” without computers during its first phase from 1961 to 1965 and actively turned to the computer as a medium of visual research in 1968 to 1969. New Tendencies produced not only innovative works of art and a string of seminal exhibitions in Zagreb and other places (such as Venice and Paris) but also public conferences, catalogs, and nine issues of *Bit International*, a journal published between 1968 and 1972. New Tendencies articulated itself also through closed meetings, small publications, newsletters, and internal documents, such as private letters and concept papers. This text production forms an important body of work. Access to the archives of the former Gallery

of Contemporary Art, Zagreb, now the Museum of Contemporary Art, Zagreb, inaugurated my research.

My desire has been to provide a close up view of New Tendencies that does not impose contemporary theoretic approaches on the movement but uses theories and intellectual currents of its time as far as possible. I also wanted to present its ideas not as timeless abstractions but grounded in historical development. The five main exhibitions of New Tendencies in Zagreb (1961, 1963, 1965, 1968/1969, 1973) structure the chapters of this book. The narrative thus constructed is chronological as well as topical, sometimes deliberately breaking out of the chronology to explain the trajectory of an idea or important aspect. With each chapter in history, New Tendencies broke new ground but also created new problems and contradictions.

The first chapter of the book develops a climate of modernization. Yugoslavia, as a peripheral nation, is shown in a catch-up process of modernization, trying to implement Fordism. The implementation of the Fordist paradigm in Yugoslavia was incomplete, similar to other semiperipheral and peripheral regions, such as southwestern Europe and Latin America. Although those emerging economies lagged behind in industrial terms, the climate of modernization produced a powerful force field that enabled key innovations in art. A “constructive nexus,” as Mari Carmen Ramírez called it, linked not only Argentina, Brazil, and Venezuela, but also Yugoslavia, Italy and Spain, Poland, Czechoslovakia, and Austria, and enabled the achievements of Zero in Germany and Gutai in Japan, as documented by a string of recent exhibitions and books.⁴² The first chapter begins by shining some light on this nexus between modernization and different types of modernism in art by presenting the networks that were part of New Tendencies and/or had only lateral contact but had to be considered as important contemporaries. Although Concrete Art was a shared starting point for many of those groups and networks, they soon took their work into different directions.

The second part of chapter 1 provides a close reading of the first Zagreb exhibition. The analysis of the artwork and the exhibition as a whole provides a first insight into what I call the *visual structuralism* of New Tendencies. The final part of the chapter is dedicated to the grid as it was interpreted by New Tendencies. The argument I make here is that although the movement began from a modernistic understanding of the grid, it actually went further, inventing new interpretations of it and thereby already anticipating the electronic grid of the Internet.

The second chapter starts with the period immediately following the first exhibition, when New Tendencies tried to formulate a coherent position as a movement. It goes into the depth of the movement’s relationship with science and explores its particular notion of artistic research based on Gestalt psychology. The second part of the chapter 2 presents the parallel development of artistic and political avant-gardes in Italy, involving the companies Olivetti and Fiat, and an early branch of the Italian

workerist movement. This section suggests a wider reading of the implications of cybernetics. The new methods of mass production brought about by postwar Fordism often reduced workers to controlling the machines performing the actual work. Humans had to double-check the measurements performed by artificial sense organs, such as photoelectric cells or thermometers, to “feed back to the central control system as an artificial kinesthetic sense.”⁴³ At the time, an understanding of information affected by commodity fetishism held together a concept of society in which human agency was subsumed under systems of top-down cybernetic control. This portion of the second chapter juxtaposes the attempts of New Tendencies to create artwork that facilitates ways of overcoming alienation with the work of radical “militant researchers” who infiltrated Fiat and Olivetti to understand the new production methods of advanced automation with the aim of radicalizing workers.

This section also elaborates on the changing relationship of manual and intellectual labor in the light of increased levels of automation in factories. As John Roberts points out, Marcel Duchamp's *Fountain* (1917)⁴⁴ was not only a gesture through which the artist turned a product of mass production into a work of art; it also started a discourse about the shifting relationship between the work of hand and head in art. As Roberts argued, since whenever the link in society had been broken between design and production, between the intellectual conception of a thing and its actual production on a mass scale, a new dialectic in art between deskilling and reskilling began.⁴⁵ The relationship between manual and intellectual labor, between artistic practices and changes in the production system, became a key analytic device for my work on New Tendencies.

It is art's privileged position that in principle, as an activity that is self-directed and involves both the hand and the head, it can overcome the separation of manual and intellectual labor. The political content of art understood as a kind of exemplary making can be assessed by investigating in which way it articulates this relationship in exemplary form. Chapter 2 ends with a presentation and discussion of the second exhibition and the divisive events that followed it.

The third chapter follows New Tendencies' rise to fame. In 1963, Zero and N received main awards at the Biennale of San Marino. Art critics sympathetic to New Tendencies dominated the congress of art critics of Archives de la Critique d'Art (ACA) at Verucchio. In Italy, this created a veritable boom of *Gestalt ricerca* (Gestalt research) and initiated the foundation of many new groups and collectives. New Tendencies' rise to international art market fame continued with an exhibition in Paris, organized by GRAV, and the exhibition *The Responsive Eye* (1965) in New York.

Although the latter exhibition was not exclusively dedicated to the tendency, it propelled some artists into the center of the by-now most powerful art market. Although

experienced as a crisis by some, the third New Tendencies exhibition in Zagreb in 1965 was arguably the peak of its development during its first phase and introduced a number of innovations, such as opening up to a more playful interpretation of participation, creating labyrinths and environments, and presenting the largest number of and most internationally oriented participants so far. I argue that this exhibition constituted a dreamworld of “cybernetic socialism.”

The third Zagreb exhibition also tried to create a new synthesis between art and applied art through multiples (artwork that is reproducible and sold in small production runs). Multiples were considered to be a way of democratizing art by making it more affordable, but this was not received well. The relationship between art as research and the applied arts was like an elephant in the room, something that must have been of great concern but that was undertheorized. The work of the Croatian architect and key participant in New Tendencies Vjenceslav Richter is used to discuss in an exemplary way the relationships among visual research, information aesthetics, architecture, and urbanism. The end of chapter 3 tries to present a summary of sorts of the first phase of New Tendencies, together with an outlook on the future of certain art groups and collectives, including points of contact with but also dissent from other important groups of the era. The relationship between New Tendencies and the more overtly political Situationist International is discussed in order to juxtapose different versions of collectivist and leftist neo-avant-gardes.

Chapter 4 starts with the years leading up to New Tendencies’ return in 1968, this time adopting the computer as a tool of visual research. New Tendencies began at the apex of Fordism in 1961, and it exhausted itself after 1973, during a period of a profound crisis of Fordism. In between, the world experienced the global rebellions of 1968. The year 1968 serves as a historical marker for events that began earlier and had longer lasting repercussions and can be seen as marking when the internal contradictions of Fordism manifested themselves on the streets of Paris, Prague, and Belgrade. It was also the year when, according to leading historians of the subject, the computer started to come out of the closet of Cold War⁴⁶ technologies.

Chapter 4 dives into dense networks of social, political, and artistic histories, presenting New Tendencies’ engagement with computer art in the context of Vietnam, 1968, and the beginning of a structural turn in the world’s relationship with modernism. New Tendencies is now becoming recognized as a seminal string of art and media art exhibitions, belonging in a category with exhibitions such as *Cybernetic Serendipity* (1968), *When Attitude Becomes Form* (1969), *Software* (1970), and *Information* (1970), and with large-scale social networks, such as Experiments in Arts and Technology (E.A.T.). In the summer of 1968, at the same time as *Cybernetic Serendipity* was presented in London, New Tendencies highlighted some of the icons of early computer art together with a discourse on the computer as an artist. Rather than creating a one-off event,

New Tendencies aimed at organizing an international network on computers and visual research with a competition and exhibition in May 1969. Yet the high-powered international jury failed to formulate qualitative criteria for computer art and handed awards to US corporations from the military-industrial complex. The narrative on the computer as artist focused on the aesthetics of works but excluded from view the social relations surrounding the development of the technology. This was only possible because of a specific type of commodity fetishism in art that created a “technological unconscious.”

At the same time, the postmodernist “skepticism towards grand narratives” was articulated by a new brand of artists from as early as around 1966. Art forms such as *arte povera*, body art, land art, and various types of conceptualism attacked the rationalist spirit of the constructive tendencies. By 1973, the “new art practices,” as they were called in Yugoslavia, started to be recognized as the new leading paradigm in art. New Tendencies tried to acknowledge that by staging an exhibition that presented constructive art, computer art, and conceptual art side by side. By that time, however, New Tendencies was increasingly seen as a thing of the past, which is the story told in chapter 5. Chapter 5 investigates the hypothesis that the conceptual turn and the dematerializing tendencies in art were connected with the transition from Fordism to post-Fordism—that is, the information society. Although the initial motivation for dematerialized practices was the fight against artwork as commodity in high modernism, conceptual art can also be seen as inventing a new role for the artist as immaterial worker, thereby pioneering a type of labor that is now, in the fully developed information society, practiced by much wider strata of society.

The final chapter reconnects the points among the earlier chapters and tries to reflect on what information aesthetics means today, arguing that the larger significance of this movement and network lies in its anticipation of information aesthetics in an expanded sense.

New Tendencies created a mental space in which unconventional aesthetics and politics met. The semiperipheral and precarious conditions in which Yugoslav modernism developed allowed it to assume different connotations from the modernism encountered in the centers. New Tendencies’ nonaligned, peripheral modernism was based not only on the specific geopolitical location of Yugoslavia but also on a particular claim to modernity. During New Tendencies’ second phase, practitioners launched an ambitious discourse on the transition to a new, postindustrial society; they dreamed of cybernetic socialism in more concrete ways. However, because of political events such as the suppression of the Prague Spring and the clampdown on the post-1968 reform movement in Yugoslavia—as well as changes in the perception of technology—the possibility of this dream becoming reality was historically closed off.

New Tendencies was an important precursor of digital art that developed foundations of an information aesthetics together with an ethics of collective production. This book follows the changes New Tendencies underwent as an art movement over the course of its development and how those changes related to the rise and decline of Fordism and the information revolution gathering momentum. A look at New Tendencies is thus also a look at the origins of the information society that we live in today. The engagement with concepts such as participation, cybernetics, or information at an early stage of their gestation hopefully allows us to identify key questions and unresolved contradictions with greater clarity than today.

In the late 1980s, after Lea Vergine's retrospective exhibition that billed New Tendencies as the "last avant-garde,"⁴⁷ New Tendencies became almost forgotten internationally. In Croatia, local knowledge about the movement had always persisted, but this was mainly connected to New Tendencies' first phase. When the young Croatian media artist Darko Fritz found issues of *Bit International* in the Archive of the Gallery of Contemporary Art in Zagreb, he realized how important the computer had been. *Bit International* had been edited by the gallery between 1968 and 1972 in the context of New Tendencies. Fritz started his own investigation, and ten years later he curated the exhibition *I Am Still Alive*⁴⁸ in 2000 in Zagreb, in which he highlighted the relationship between New Tendencies and late 1990s net art, elaborating on this connection in his catalog text "Amnesia International."⁴⁹ The title and the link with net art was provided by On Kawara's work *I Am Still Alive*,⁵⁰ shown at the fifth New Tendencies exhibition in Zagreb in 1973, which consists of four telegrams sent to Zagreb with the text "I am still alive."

It must have been a few years later that I first learned about New Tendencies around 2003 or 2004; Fritz was regularly lecturing about it or just telling people privately on the media art circuit. In 2007, Fritz curated an exhibition about New Tendencies at Neue Galerie in Graz. A second large retrospective exhibition was held in 2009 in Karlsruhe, at ZKM, this time cocurated by Fritz, Margit Rosen, and Peter Weibel. Both exhibitions were accompanied by a small catalog.⁵¹ On the basis of those exhibitions and further research, Margit Rosen edited, in collaboration with Weibel, Fritz, and Marija Gattin, *A Little-Known Story about a Movement, a Magazine, and the Computer's Arrival in Art*,⁵² a document sourcebook on New Tendencies. It appeared when my work was already at an advanced stage, but I benefited nevertheless from this great collection of material. The book contains many letters and other original documents, as well as photographs of artwork, a detailed timeline, and a bibliography that still contains most relevant literature. However, New Tendencies have never been completely forgotten, and there is always a rediscovery going on. Museum für Konkrete Kunst (Museum of Concrete Art), Ingolstadt, Germany, held an exhibition and produced a catalog in 2008, which contains a lot of original research.⁵³ At the symposium on the occasion of

the fiftieth anniversary of New Tendencies at the Museum of Contemporary Art, Zagreb, in 2011, Marina Viculin presented her research, based on detailed life interviews with key protagonists of New Tendencies.⁵⁴ Also, at the conference *Postwar Modernism: Between the Pacific and the Atlantic (1945–1965)* in Munich in May 2014, I met researchers working on specific aspects of New Tendencies in regional contexts. As the information society has turned from a slogan into a reality, the contemporary art world shows an increased interest in art produced at the dawn of the information age. The postwar neo-avant-gardes who have so decisively shaped the art of the second half of the twentieth century are beginning to find the recognition they deserve. In this sense, a story like this one can never be closed. I hope that my work provides incentives for several further studies.

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