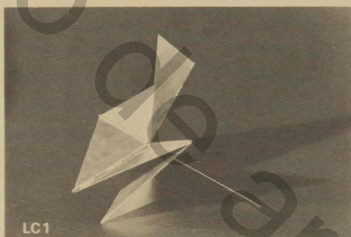## Animals LC1 LC2 LC3

These works consist of a series of hinged structures in flat aluminium sheet which can be manipulated into an extensive range of configurations. The basic geometric shapes of the triangle circle and square have been used. The hinges are stiffened in order that different positions of the units which may arise can be maintained
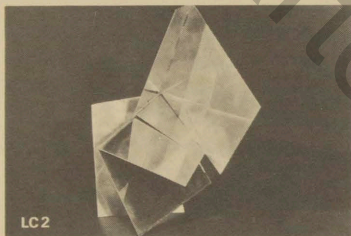
LC1 is based on the triangular unit and comprises seven pieces, each with a hypotenuse $5\frac{3}{4}$ inches long; LC2 is based on a ten-inch square and is made up of eight pieces; LC3 consists of two ten-inch circles and two ten-inch squares made from sixteen pieces in all

Photographs by Dennis Morley

Lygia Clark

Born in 1920 in Belo Horizonte, Brazil Lygia Clark began her artistic studies in 1947 under Roberto Burle Marx. In 1950 she went to Paris and worked for Leger, Dobrinsky and Arpad Szene. Miss Clark represented Brazil at the Venice Biennale in 1960, 1962 and 1968
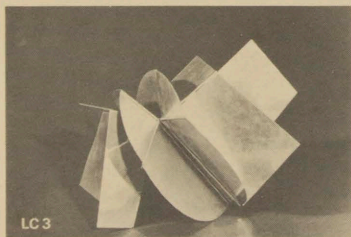
Unlimited
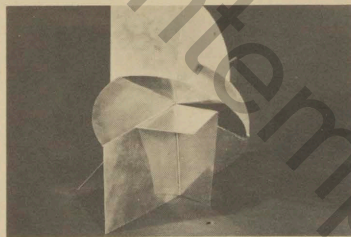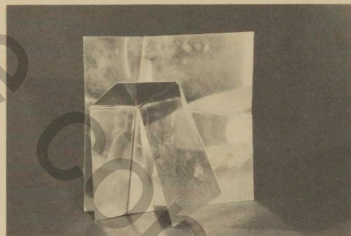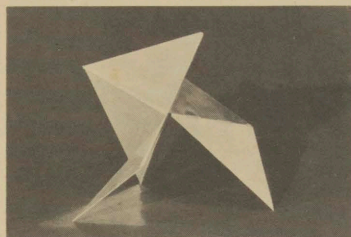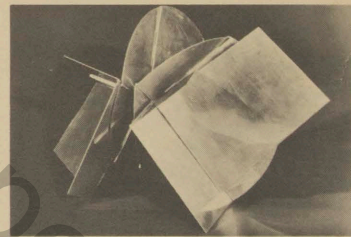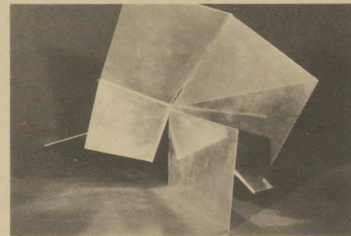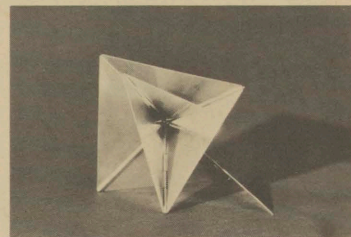Widcombe Manor
Bath England
BA2 6AZ

Bath 63802

LC1

LC2

LC3

Exhibitions

1952 Paris—Galerie Institut Endoplastique
1960 Rio de Janeiro—Galerie Bonino
1963 New York—Luis Alexander Gallery Rio Sao Paulo Biennale
1964 Stuttgart—Technische Hochschule
1965 London—Signals Gallery
1966 Brazil—Bahia Biennale
1968 Venice Biennale
1969 Essen—Galerie Thelen

Collections

Museum of Modern Art Rio de Janeiro
Museum of Modern Art La Paz, Bolivia
Museum of Modern Art Sao Paulo
Jean Arp Paris
Max Bense Germany
Niomat Muniz Sodre Brazil
Yaacov Agam Paris
Collection Friedman Chicago
Sergio de Camargo Paris
Donald Allan New York
Pallacios Collection Venezuela
HRH Prince Philip Duke of Edinburgh
Collection Geutzner Switzerland
Michel Seuphor Paris

Bibliography

Signals Gallery Newsbulletin May 65
Kinetic Art—Guy Brett *Studio Vista*
Robho No 4
Bresil 1958
Studio International February 68

Since 1959 when I made my first 'Animal' maquette I realised that my work was not like any traditional sculpture made for galleries and museums. My idea then was to have it sold on street corners like all kinds of gadgets and playthings one can find when wandering in London, Paris or Rio de Janeiro

For me an Unlimited 'multiple' is the opposite of a sculpture with a limited number of copies. A 'multiple' is a concept which negates, which refutes the aristocratic idea of the originality of an artist's work. This is why I do not like the idea of a limited number of 'multiples'; by definition it should be unlimited, i.e. should be permanently accessible to the taste and purse of the man in the street

I have called these works 'Animals' because of their essentially organic aspect, and besides, having used a hinge to join the plates I was suddenly reminded of a backbone. The arrangement of the metal plates determines the position of the Animal which at first sight appears to be limitless. When asked: What are the possibilities of movement? I usually answer: I don't know, neither do you, but he does

Each Animal is an organic entity completely revealed inside his inner time of expression. He is an alive and essentially active work. A total existential interaction can be established between you and him, and in relationship there is no passivity, neither on your part, nor on his. There is in fact a dialogue in which the Animal gives, to the spectator's prompting, well defined answers. This relationship, up to now abstract, becomes real

The Animal has his own and well defined cluster of movements which react to the promptings of the spectator. He is not made of isolated static forms which can be manipulated at random as in a game; his parts are functionally related to each other, as if he were a living organism, and the movement of these parts are interlinked.

The first movement (yours) does not belong to the Animal. The interlinking of the spectator's action and the Animal's immediate answer is what forms this new relationship, made possible precisely because the Animal moves i.e. has a life of its own

Lygia Clark
Signals Newsbulletin
translated from the Portuguese by
Madalena Nicol