

When Carolee Schneemann entered the neo-avant-garde of the 1960s, the materials available to artists had expanded up to an ironic limit: it seemed that a body could use everything but itself. In turning to the body as a material, Schneemann broke this basic conservatism and the taboo of erotic introspection that it had tacitly barred from art's ongoing project of reflexivity. For Schneemann, the body's intuitions, secret knowledges, and desires were materials to be experimentally mixed—literally and metaphorically—with every other medium: paint, film, printed matter, and the history of representation itself.

From February 13th to August 2nd, the Artist's Institute will dedicate its program to Carolee Schneemann's expanded conception of the body as a material, exploring its extensions and versatility. The six-month season will be divided into four parts, each following a single through-line in Schneemann's ideas and process, including her use of dreams, intimate relationships, and inter-species communication.

[Part One: February 13—March 29, 2015](#)

[Part Two: April 3—May 10, 2015](#)

[Part Three: May 13—June 21, 2015](#)

[Part Four: June 26—August 2, 2015](#)

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