

12 PLEASURE: "The ecstatic society." Research and planning in order to develop and mass produce "art" as well as "entertainment" and drugs for greater sensory experiences and ego-insight. New concepts for concert, theater and exhibition buildings; but first of all pleasure houses for meditation, dance, fun, games and sexual relations (cf. the "psychedelic discothèque" on the West Coast, and the multiscreen discothèques of Murray the K and Andy Warhol). Utilize teleprinter, closed-circuit TV, computers, etc., to arrange contacts, sexual and other.

Incite to creative living, but also approve "passive" pleasures by means of new drugs—good drugs, i.e. strong and harmless, instead of perpetuating the use of our clumsy, inherited drugs, liquors, stimulants. Refine the activating (consciousness-expanding) new drugs. And develop euthanasia drugs to make dying easy, fast and irrevocable for terminal cases and prospective suicides.

The risk of people not caring to work any more would be eliminated by the fact that people would have superficial benefits attractive enough to make it worthwhile to work in order to obtain them.

#### PIERRE RESTANY

##### The Nouveaux Réalistes Declaration of Intention (1960)

In vain do wise academicians or honest people, scared by the acceleration of art history and the extraordinary toll of our modern age, try to stop the sun or to suspend time's flight by running counter to the hands on a watch.

We are witnessing today the depletion and sclerosis of all established vocabularies, of all languages, of all styles. Individual adventures which are still scarce in Europe and America confront this deficiency—by exhaustion—of traditional means, and regardless of their scope, they tend to define the normative bases of a new expressivity.

It is not about an additional formula for oil or enamel media. Easel painting (like no other means of classical expression in painting or sculpture) served its time. It now lives out the last seconds, still occasionally sublime, of a long monopoly.

What else is proposed? The thrilling adventure of the real perceived in itself and not through the prism of conceptual or imaginative transcription. What distinguishes it? The introduction of a sociological relay to the essential stage of communication. Sociology comes to the rescue of consciousness and chance, whether with a choice of poster defacement, the look of an object, household garbage or salon scraps, the unleashing of mechanical affectivity, the diffusion of sensitivity beyond the limits of its perception.

All these adventures (both present and future) abolish the abusive distance created between general objective contingency and individual expressive urgency. The whole of sociological reality, the common good of human activity, the large republic of our social exchanges, of our commerce in society, is summoned to appear. There should be no doubts

\* Pierre Restany, "The Nouveaux Réalistes Declaration of Intention" (Milan, 16 April 1960), in *Le nouveau réalisme* (Paris: Union Générale d'Éditions, 1978), 281–85. Translation by Martha Nichols.

Le Jeudi 27 octobre 1960,  
 Les nouveaux réalistes ont  
 pris conscience de leur  
 singularité collective.  
 Nouveau Réalisme = nouvelles  
 approches perceptives du  
 réel.

Yves Klein  
 MATTEO  
 SPONTINI  
 HENRI STOU  
 GILBERT  
 ROSTAM  
 ANMAN  
 Tinguely  
 Hains  
 Dufrenoy

The signatures on the first manifesto of the Nouveaux Réalistes, 1960.

about its artistic vocation, if there were not still as many people who believed in the eternal immanence of pseudo-noble genres and painting in particular.

At the more essential stage of total affective expression and the exteriorization of the individual creator, and through the naturally baroque appearances of certain experiences, we make our way towards a neo-realism of pure sensitivity. Therein lies at the least one of the paths for the future. With Yves Klein and Tinguely, Hains and Arman, Dufrenoy and Villeglé, some very diverse premises have been stated in Paris. The ferment is fertile, as yet unpredictable in its total consequences, and certainly iconoclastic (due to the icons themselves and the stupidity of their worshippers).

Here we are up to our necks in the bath of direct expressivity and at forty degrees above dada zero, without any aggression complex, without typical polemic desire, without other justifying urges except for our realism. And that works, positively. If man succeeds in reintegrating himself into the real, he identifies the real with his own transcendence, which is emotion, sentiment, and finally, poetry.

#### Forty Degrees Above Dada (1961)

Dada is a farce, a legend, a state of mind, a myth. An ill-bred myth whose underground survival and capricious demonstrations upset everyone. André Breton had thought at first to dispose of Dada by attaching it to Surrealism. But the anti-art explosive was short

\* Pierre Restany, excerpts from "À quarante degrés au-dessus de dada" (Paris, May 1961), in *Le nouveau réalisme* (Paris: Union Générale d'Éditions, 1978), 281-85. Translation by Martha Nichols.