

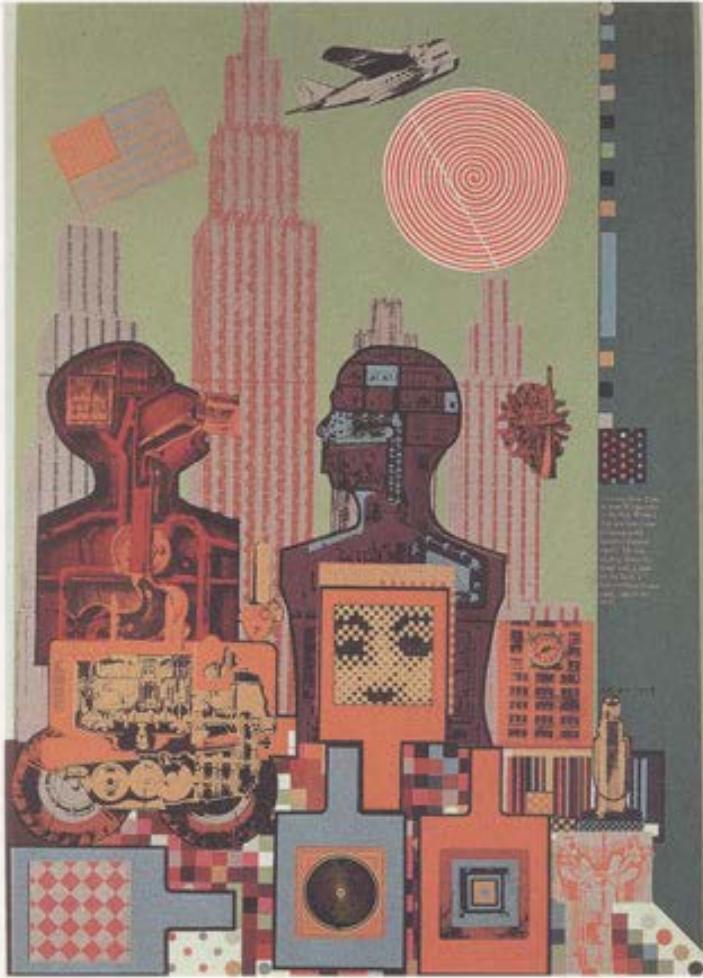
**University of Texas at Dallas
Arts & Humanities
Fall 2013**

**Contemporary Art History
AHST 3318-501
Dr. Charissa N. Terranova
W 7:00-9:45**

**AH2 1.204
terranova@utdallas.edu**

**Office Hours: Wednesday 4:00-6:45
Office Location: JO 3.920**

**Wednesday September 18
British Pop! The Independent Group
French Pop! Nouveau réalisme**

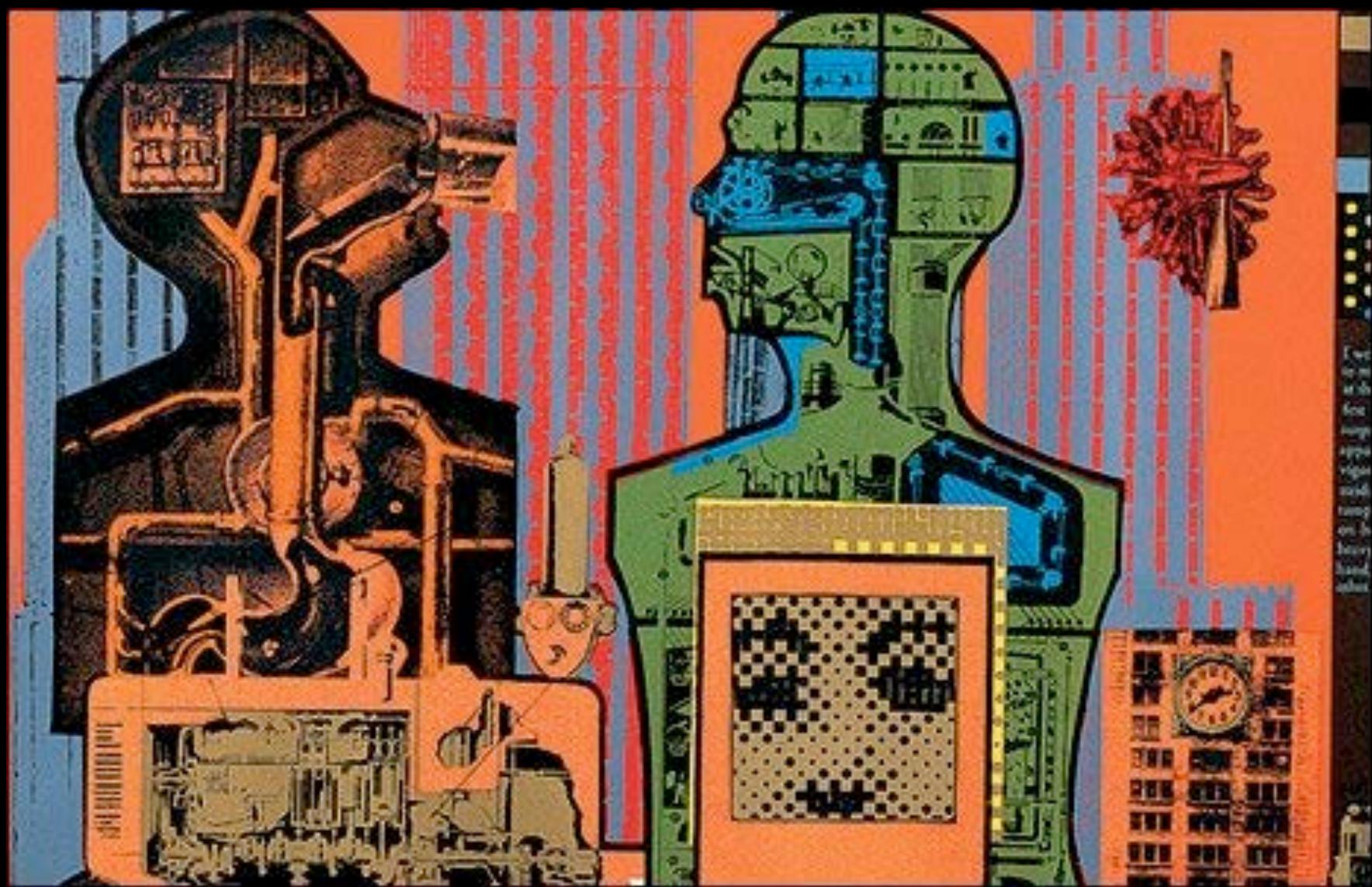


THE INDEPENDENT GROUP

Modernism and mass culture in Britain, 1945–59 • Anne Massey

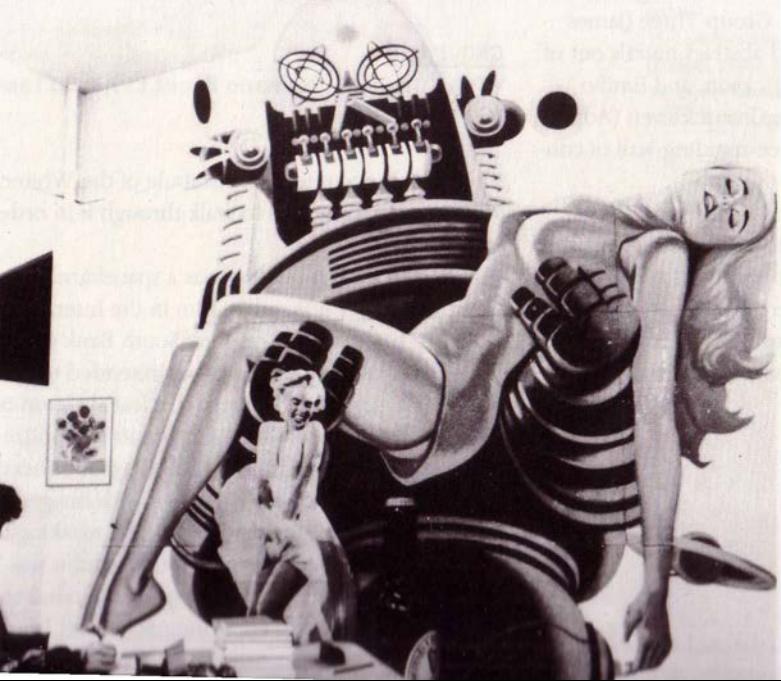
Book cover from *The Independent Group's Modernism and Mass culture in Britain 1945-59* exhibition

Eduardo Paolozzi
"Wittgenstein in New York," 1964



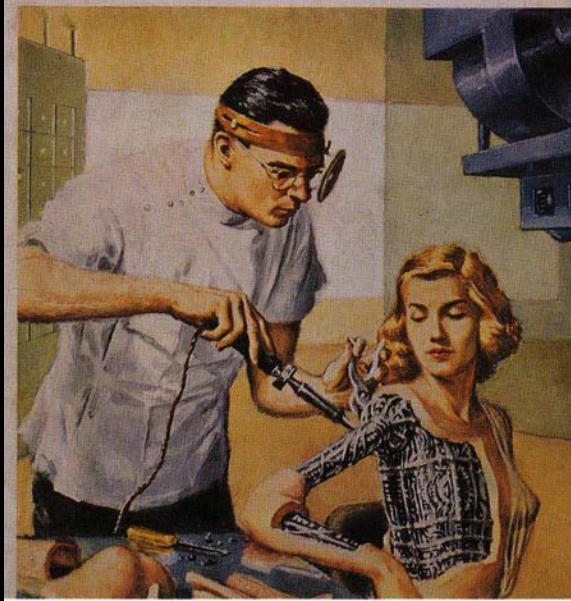


Modern
Sources:
Consumerism
Science Fiction

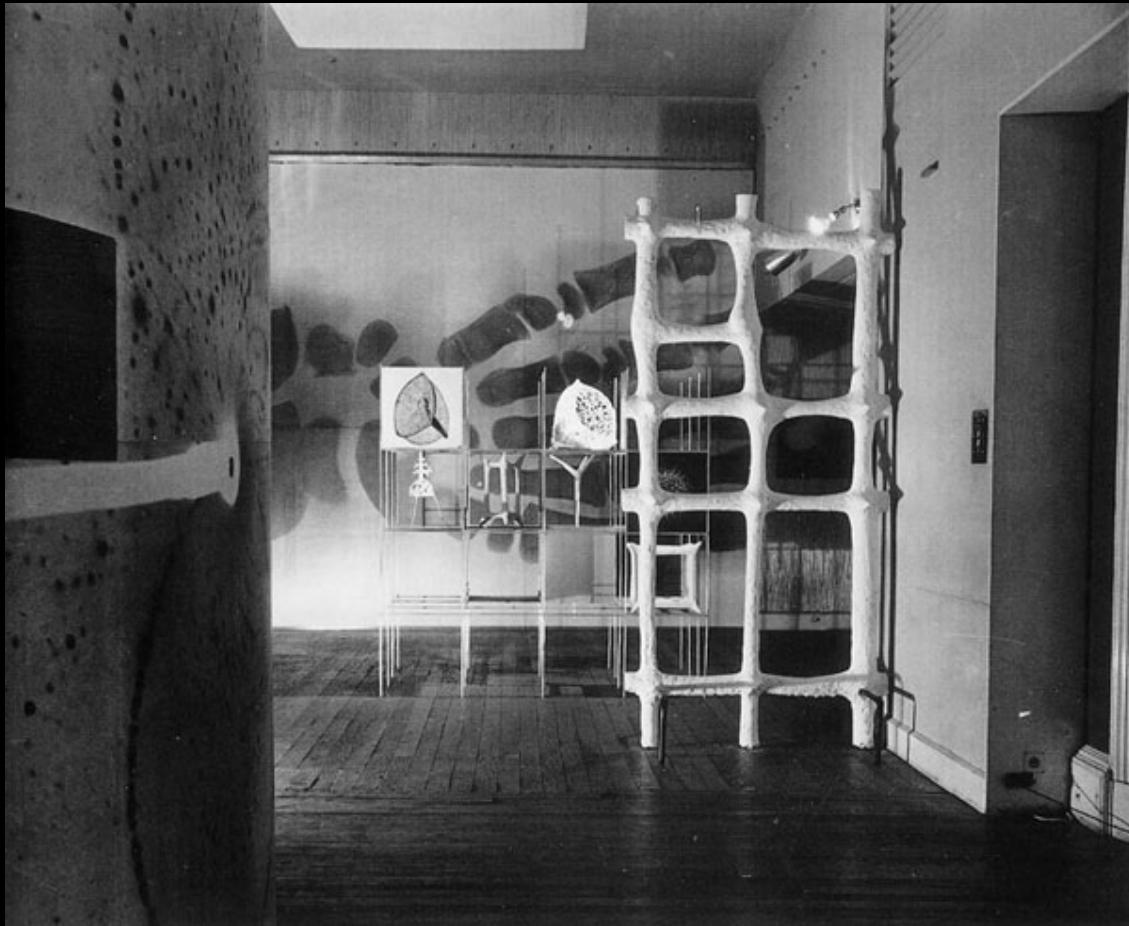


Right Above: Wall
Panel with Robie
the Robot from
This is Tomorrow
Exhibition

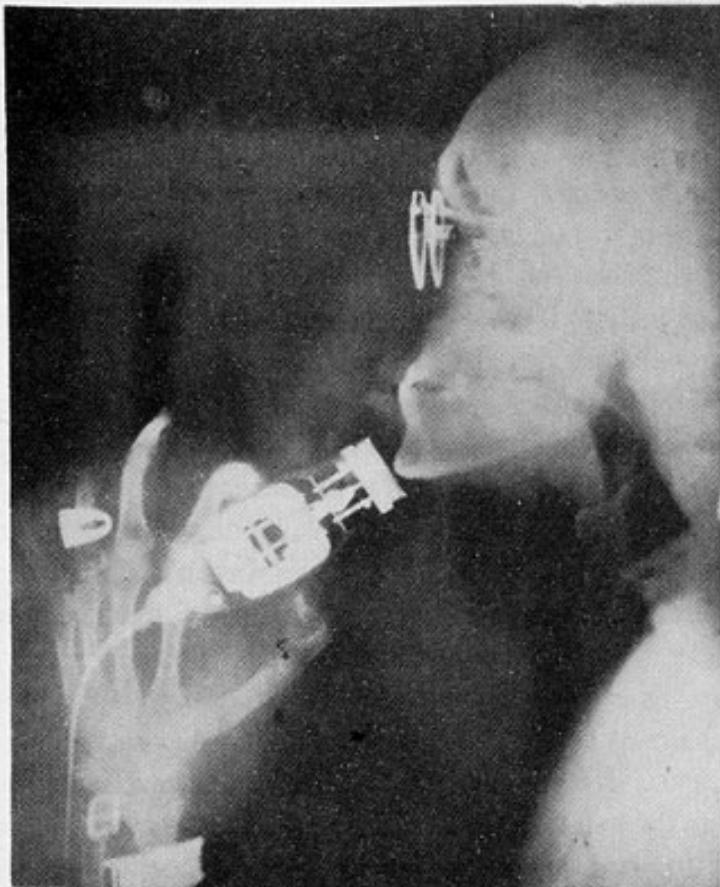
Cover used by
McHale as
illustration



Richard Hamilton, '\$he', 1958-61; oil and collage on panel



Independent Group, London
Exhibition: Growth and Form, 1951
Institute for Contemporary Art



CATALOGUE OF THE EXHIBITION

Parallel of Life and Art

Held at the Institute of Contemporary Arts

September 11th to October 18th, 1953.

Independent Group, London

Exhibition: Parallel of Life and Art, 1953

Catalog cover



Independent Group, London

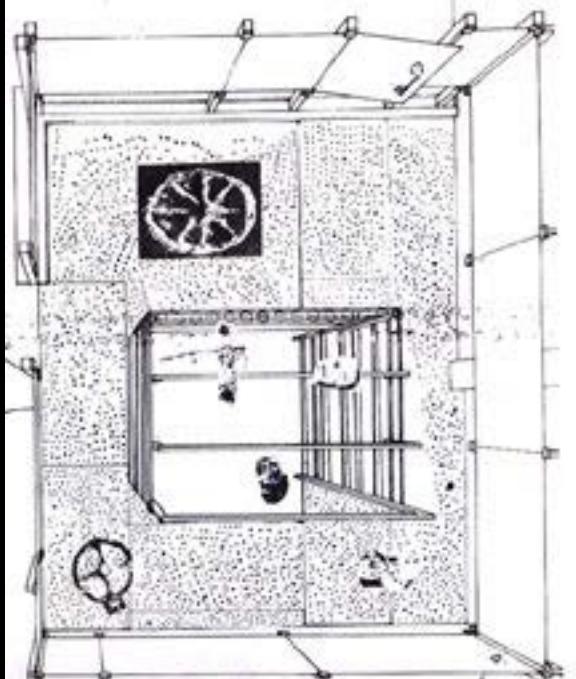
Exhibition: Parallel of Life and Art, 1953

Institute for Contemporary Art



Independent Group, London
Exhibition: This is Tomorrow, 1956
Institute for Contemporary Art

Patio & Pavilion



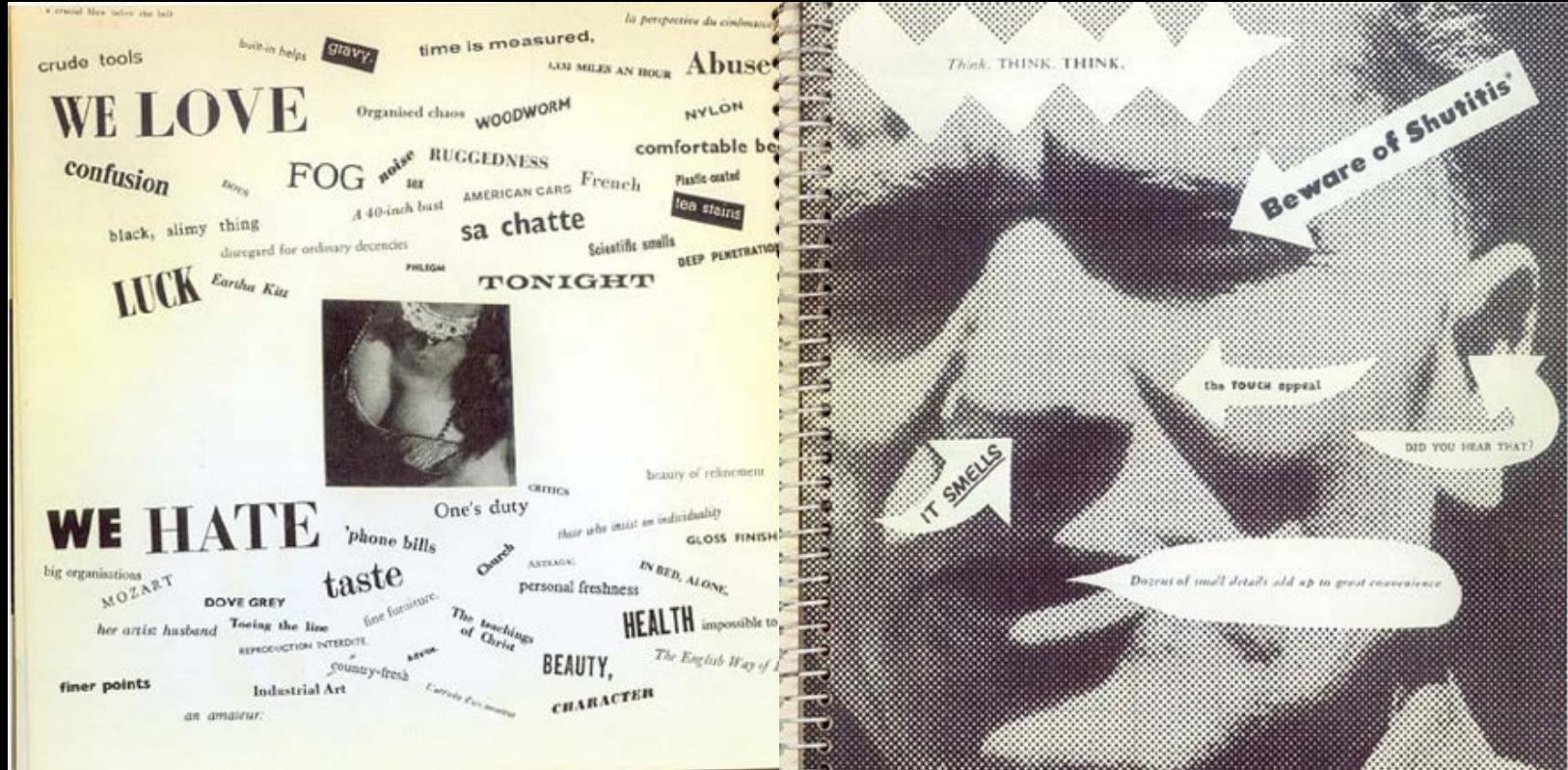
Alison and Peter Smithson, Plan for Patio and Pavilion,
This is Tomorrow, 1956

Nigel Henderson and Eduardo Paolozzi, Patio and Pavilion, This is
Tomorrow, 1956



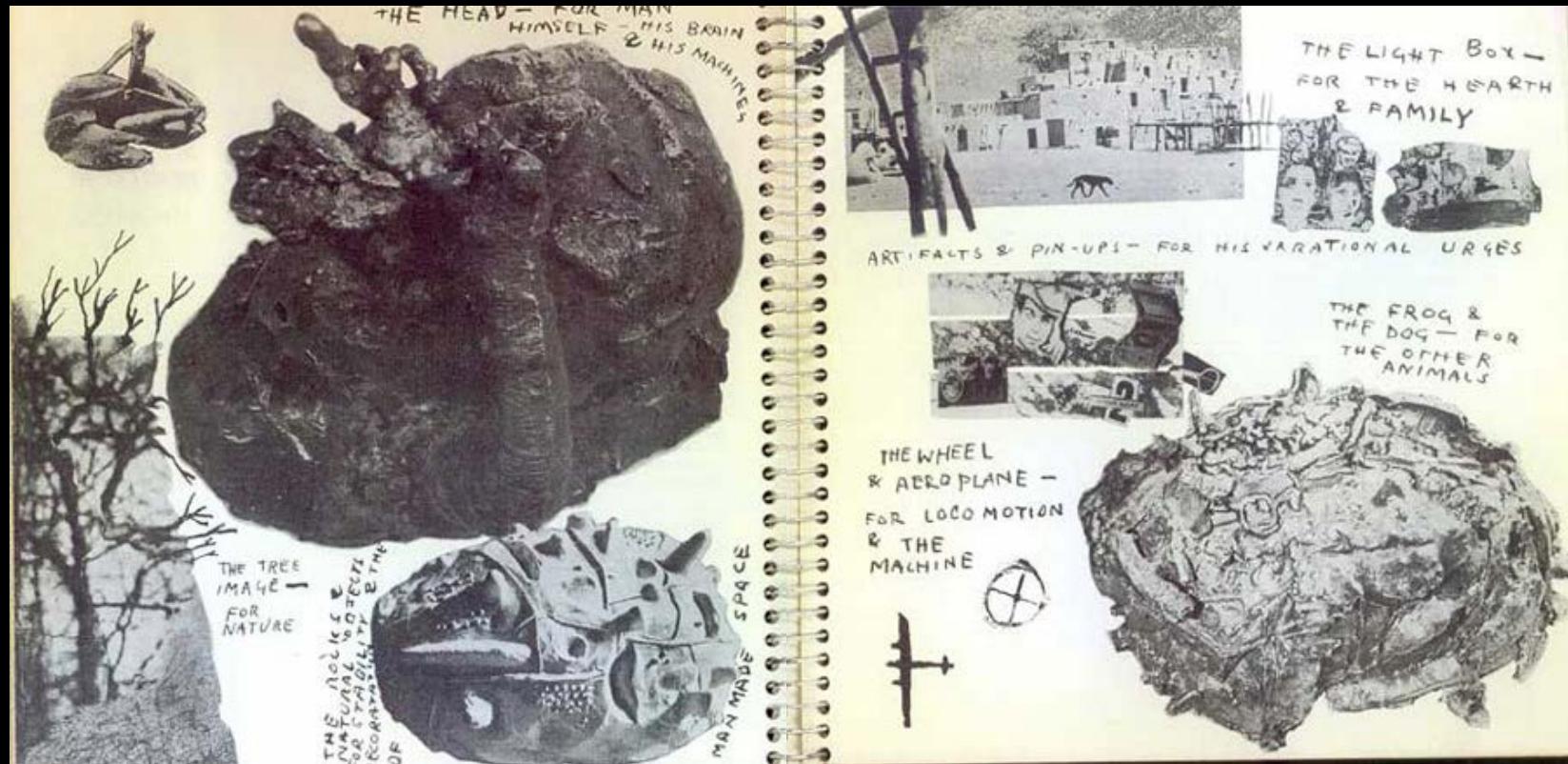


Print Matter from This is Tomorrow, 1956
cover of catalog left and adverts right



Print matter from catalog for This is Tomorrow, 1956

Left, Untitled Collage, Right Richard Hamilton, "Collage of the Senses," 1956

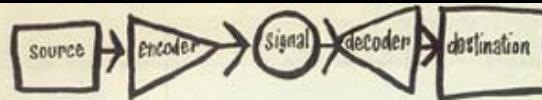


Pages from catalog for This is Tomorrow, 1956

T

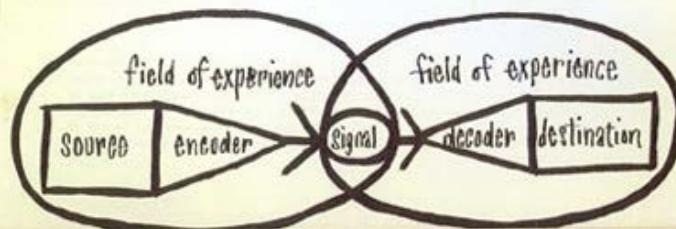
HIS section of This Is Tomorrow represents the basis of collaboration between architect and artist as part of a general human activity rather than as the reconciliation of specialised aesthetic systems. It is communications research which offers a means of talking about human activities (including art and architecture) without dividing them into compartments. Hitherto the conventional definition of

All communication depends on the transmission of signs. Fig. 1 is a simple diagram of a communication system. In an efficient communication system the field of accumulated experience must be similar in encoder and decoder (see Fig. 2), because without learned responses there is no communication. However, learned responses become stereotyped and stale in time and need to be revised.



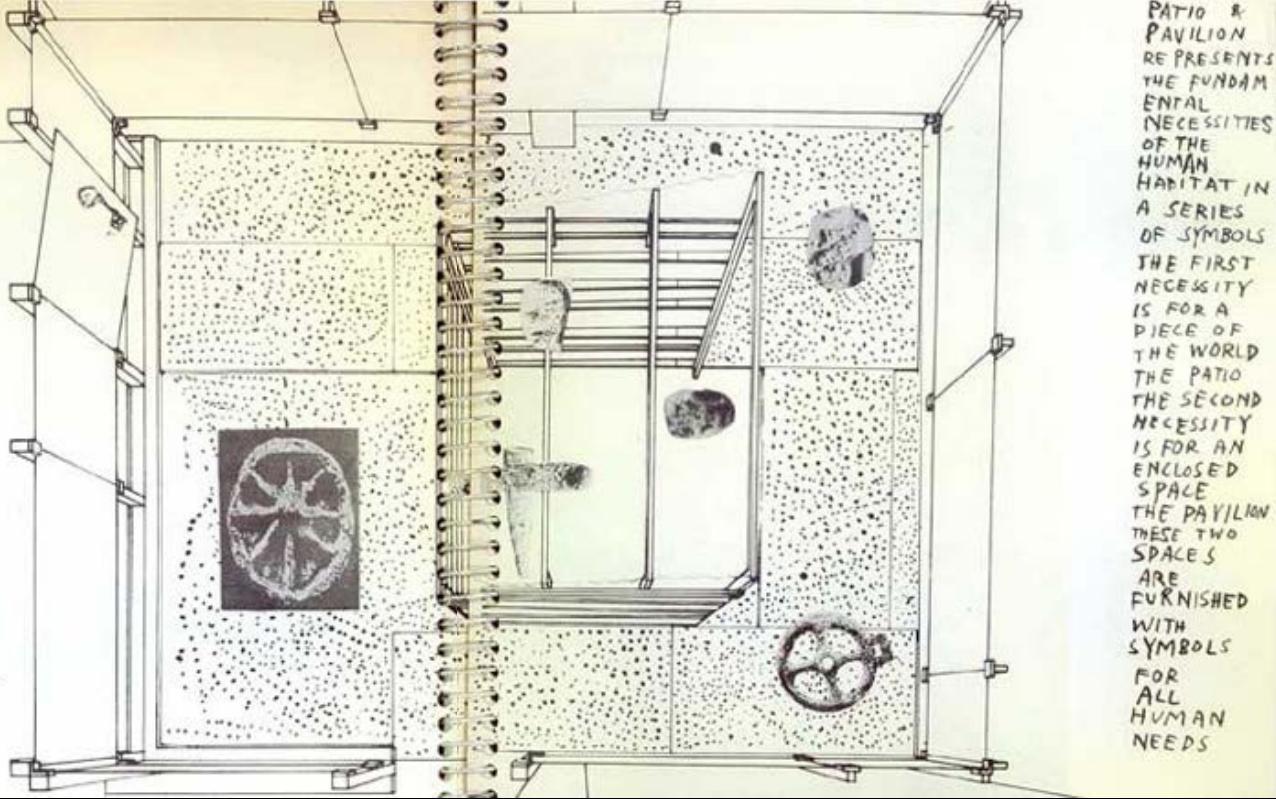
the artist and architect has limited their efficiency to narrow mutually exclusive areas. It is this that has made collaboration difficult. Seeing art and architecture in the general framework of communications, however, can reduce these difficulties by a new sense of what is important.

GEOFFREY HOLLOWAY, TONY DEL RENZO, LAWRENCE ALLOWAY.



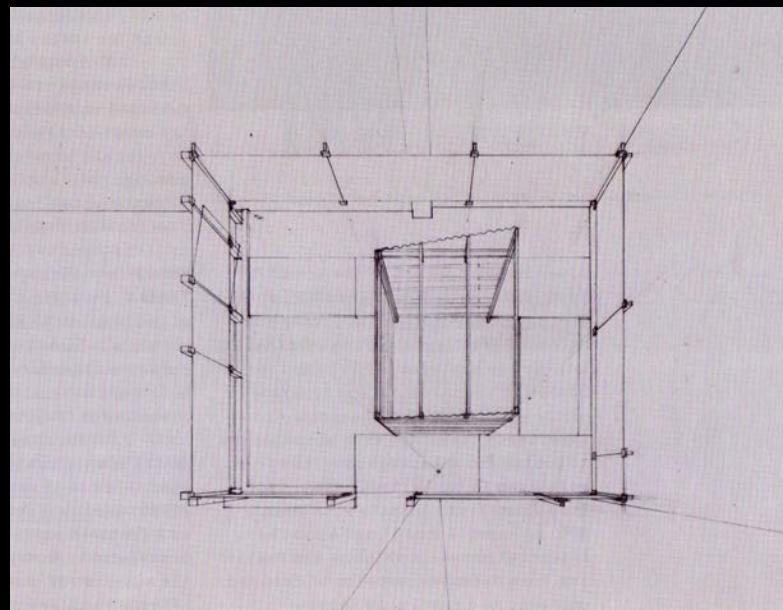
Pages from catalog, This is Tomorrow, 1956

Patio & Pavilion



Pages from catalog, This is Tomorrow, 1956

Peter and Alison Smithson, Drawing for Patio and Pavilion

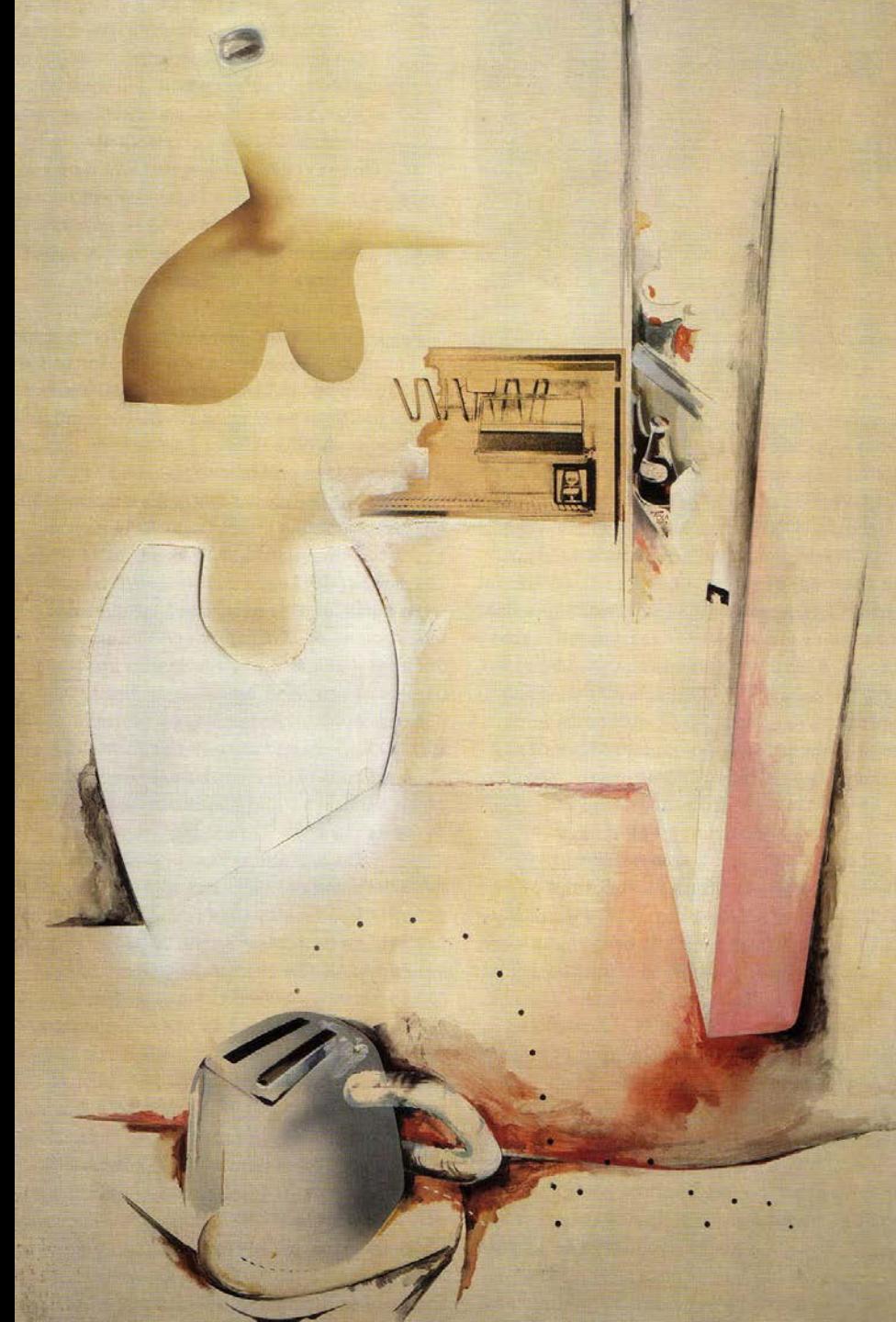




Richard Hamilton

"What Is It That Makes Today's Homes
So Different?"

1956

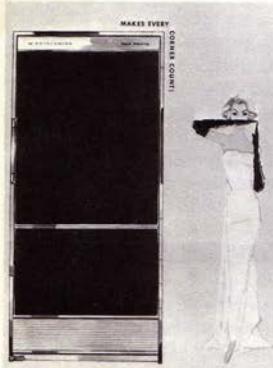
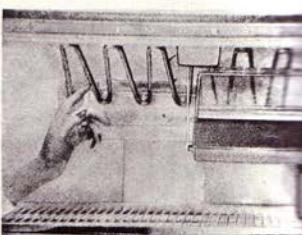


Richard Hamilton, \$he, 1958-61; oil and collage on panel



Now
FRIGIDAIRE
brings you
FREEZING
WITHOUT
FROSTING
in the 1959
FROST-PROOF
Refrigerator-Freezers!
See our new line of Frigidaire
without "frost" with Frigofrost!

4



MAKES EVERY
CLEANING EASY

PICKS UP MORE
DIRT...FASTER!

9

New Westinghouse
Speed Cleaner!





Richard Hamilton, Swingeing London, 1967

STONES: 'A STRONG, SWEET SMELL OF INCENSE'



Story of girl in a fur-skin rug

BY A. SPENCER, CORRESPONDENT
ONE of the early arrests of Rolling Stone Brian Jones' friends was made when it was found he had been using one night last week to get high on hashish at a flat in the West Sussex Surrey borders. Jury heard today.

Rolling Stones' drug trial ends with guilty verdict. Stones are given electric shock treatment instead of jail sentence. A court has sentenced the band to a fine of £1,000 each and ordered that the two men be fined £100 each with other penalties. The band members denied they had been using hashish at their flat, saying they had been given a false impression by their lawyer.

Robert Fraser's defense in the case against the band, which included Ringo Starr and Michael Jackson, was that the band members were only being in the "right place at the right time".

Defendant found guilty.

Rolling Stone Brian remanded



Stones: switch on way to court



SWINGING LONDON 1967



The agony of raising your kids piled



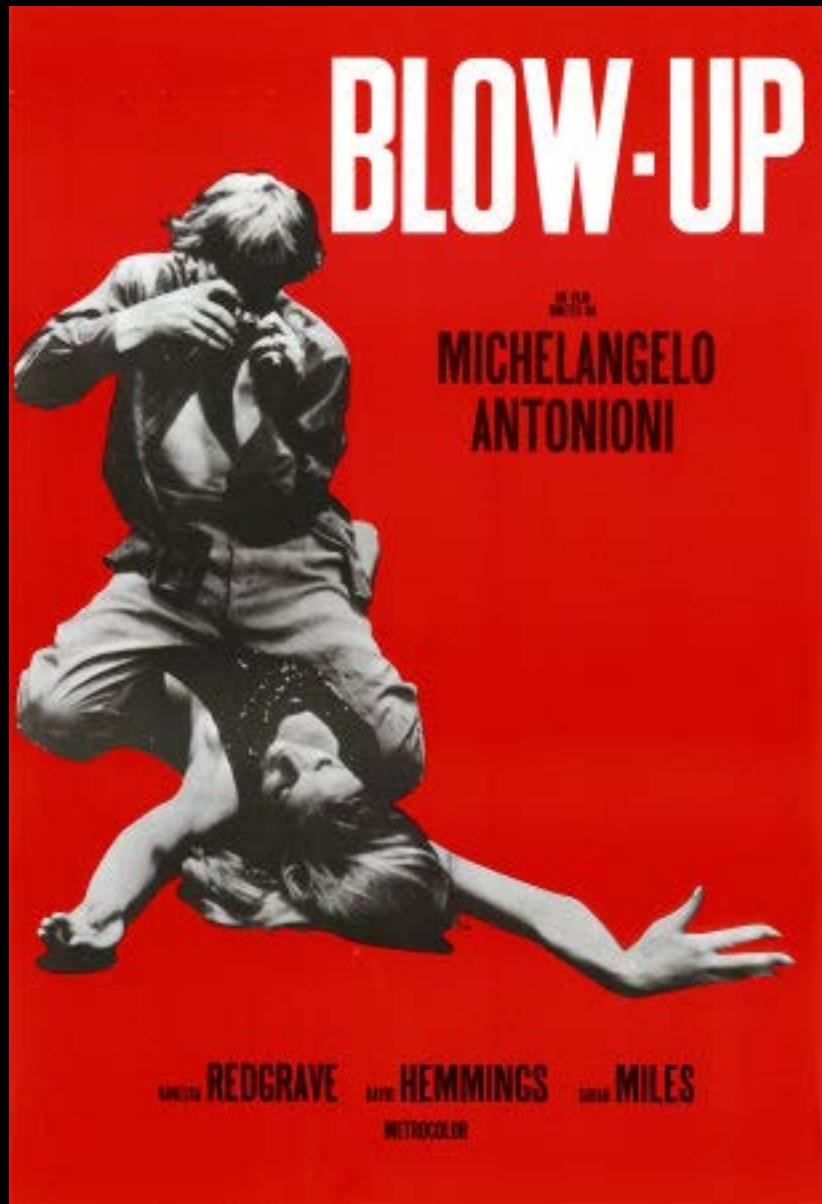
REDLANDS, THE HOUSE IN WHICH POLICE RAID THEY FOUND DRUGS



Art man's sentence to stand

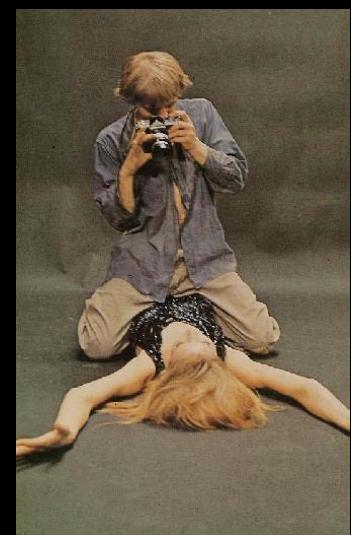


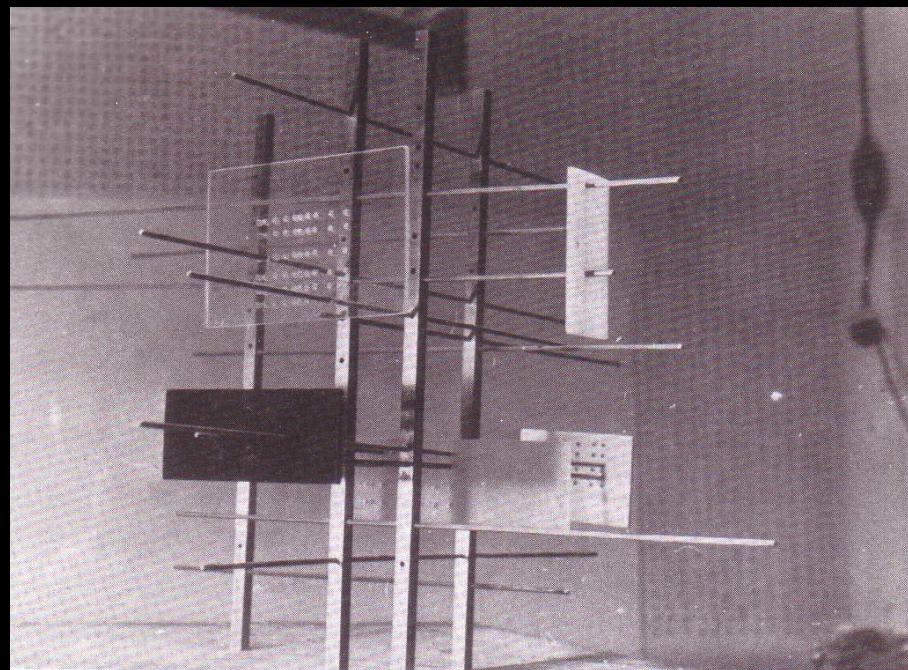
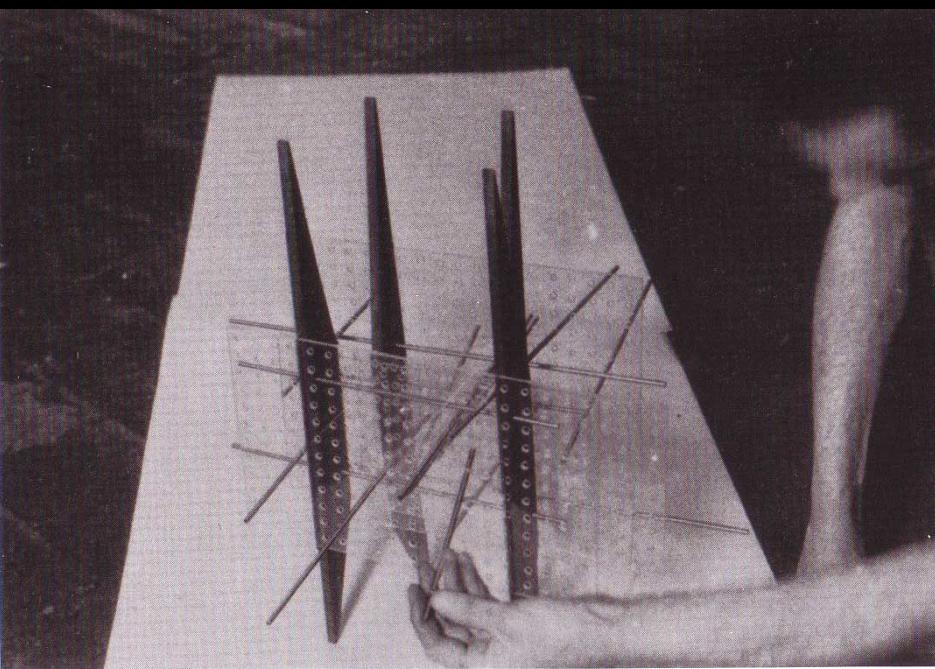
Richard Hamilton, Swingeing London 67 (1968)



"Swinging London"

1960s





John McHale, Construction Kits, 1954

Some facts you should know



Coke Time... and all is well

IF YOU ARE SINGLE AND DON'T WANT TO BE

FALSE TEETH
KLUTCH holds them tighter

Do I use the pronoun

Do I have a deep interest in

Do I laugh with affection?

Do I have any ingredient

, do I "roll with the punches"?

do I feel a surge of jealousy?

**DON'T SHOOT
ARTHUR!**

MANY NEVER
SUSPECT CAUSE
OF BACKACHES



SHE PINS UP THE POISON PEN CARDS

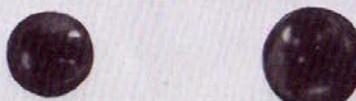
Why
Not

WHY I TOOK

to the washers
in luxury flats

Where travellers' cheques
are slave girls

THE sooty of Arby are on the
warpath again... They are
whooping over the client needs in



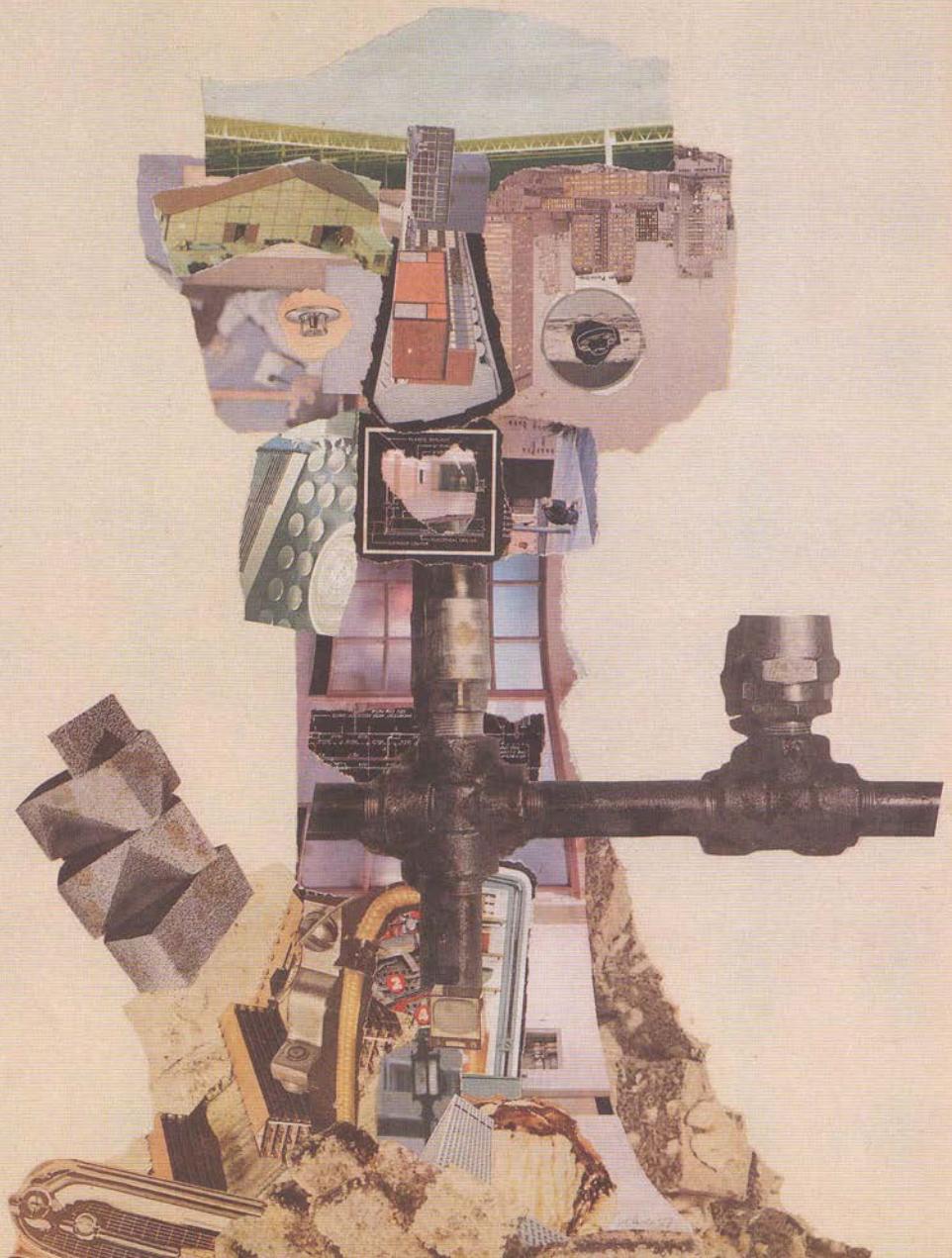
2



John McHale 54

John McHale, "Why I Took to the Washers"

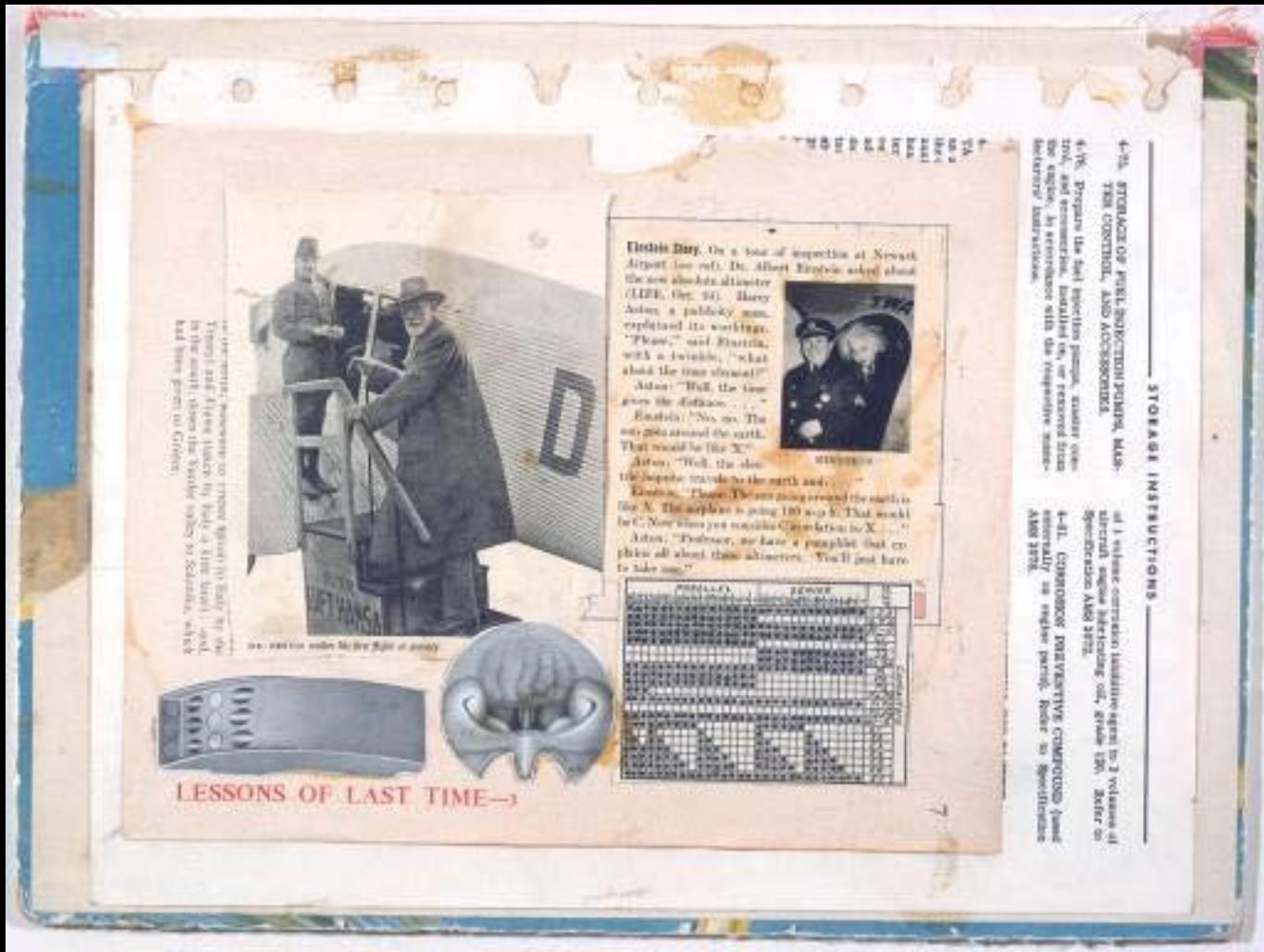
In Luxury Flats," 1954, collage book



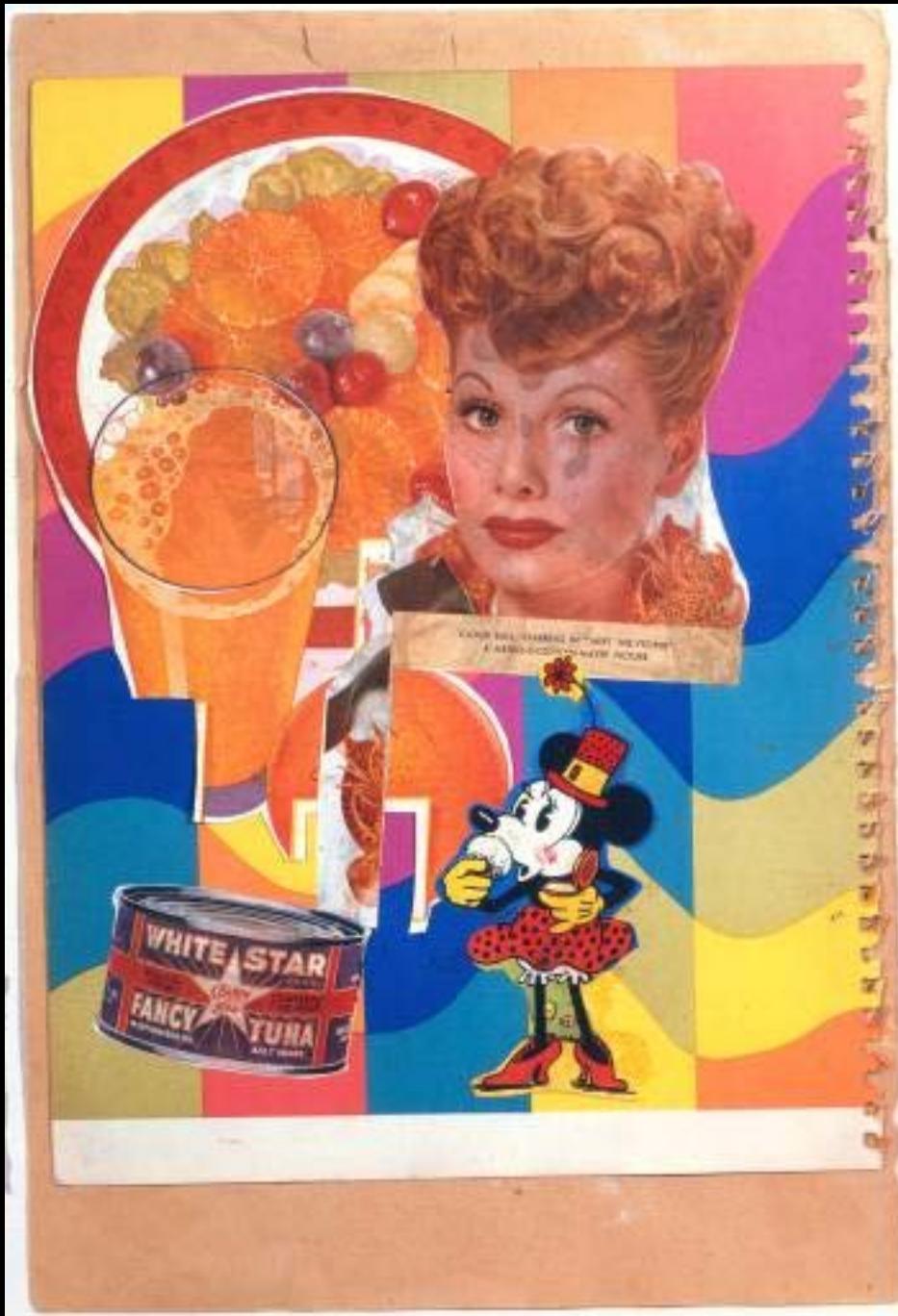
John McHale, "Machine-Made America I,"
1956-57, collage



Eduardo Paolozzi
"I Was a Rich Man's Plaything"
from *Bunk*
1947



Eduardo Paolozzi, “Lessons of Last Time,” from *Bunk*, 1947



Eduardo Paolozzi
“Meet the People”
From *Bunk*
1948



Eduardo Paolozzi
"Will Man Outgrow Earth?"
From *Bunk*
1948



Eduardo Paolozzi
“Fountain”
1951-52
Steel, copper alloy and paint



Eduardo Paolozzi
“Cyclops”
1957
Bronze



Magda Cordell
“Skin”
1956
Mixed Media on Board

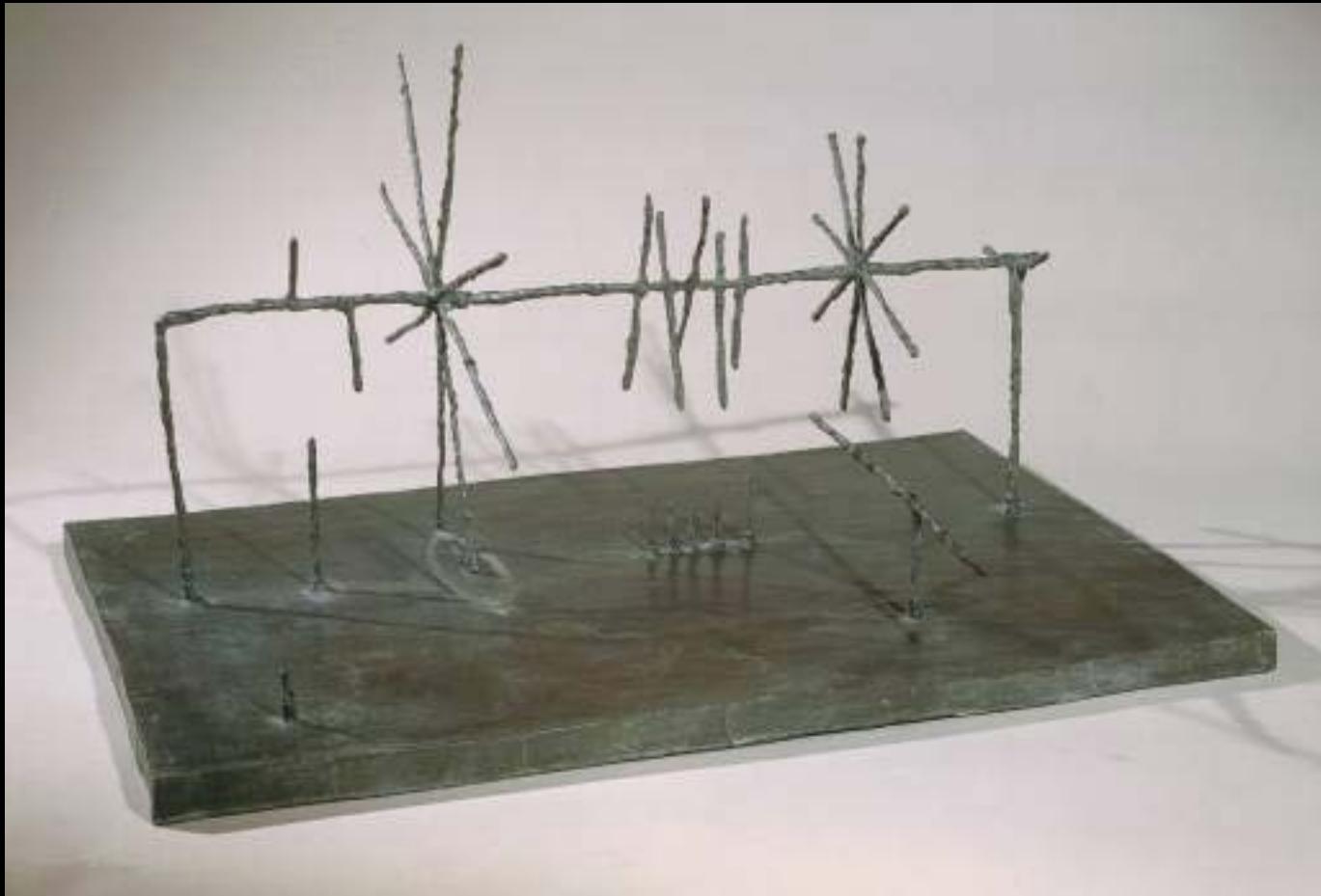


Magda Cordell

"Figure II"

1956

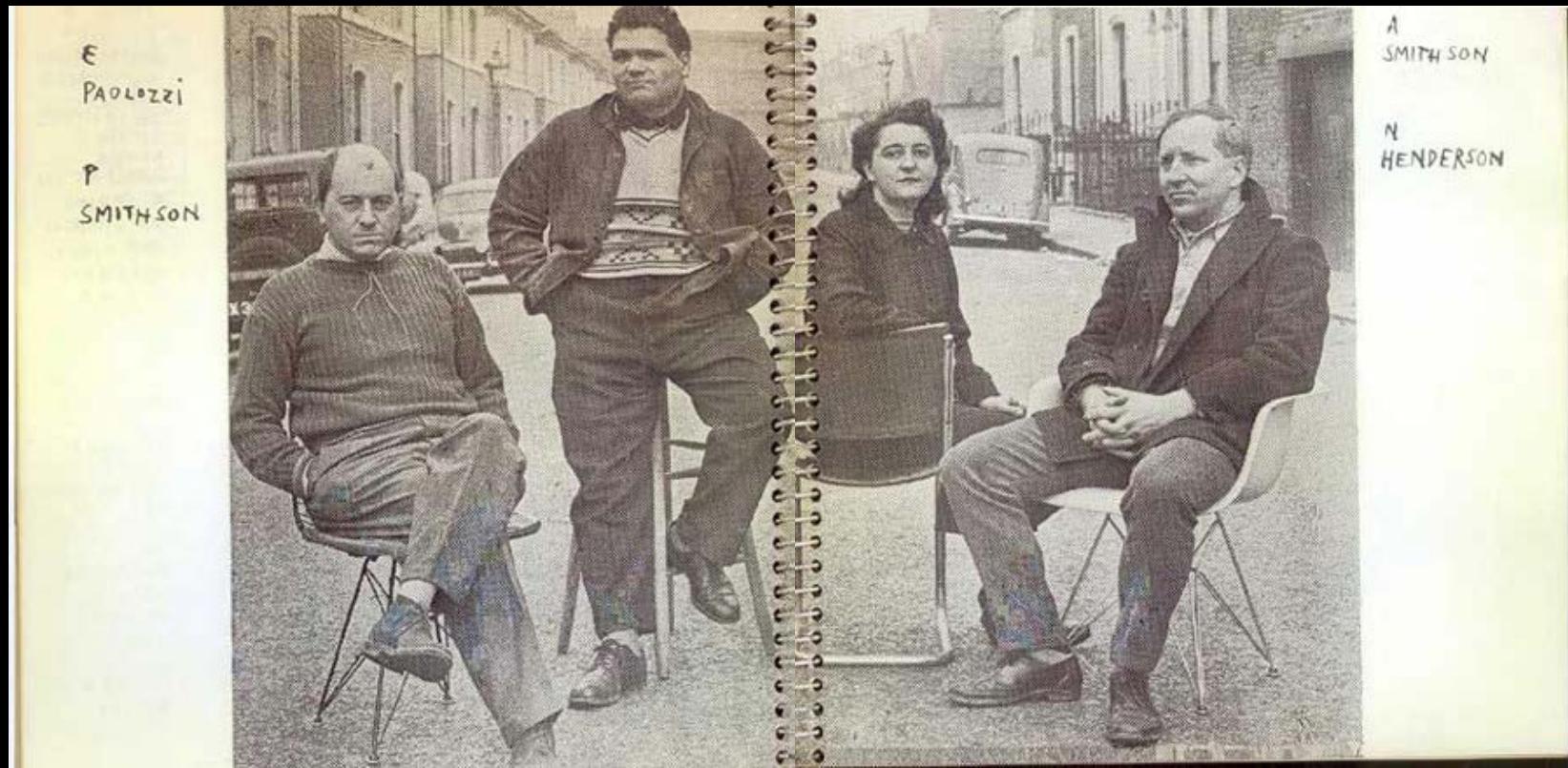
Mixed Media on Board



William Turnbull, Mobile Stabile, 1949, Bronze



William Turnbull
"Mask I"
1953
Bronze



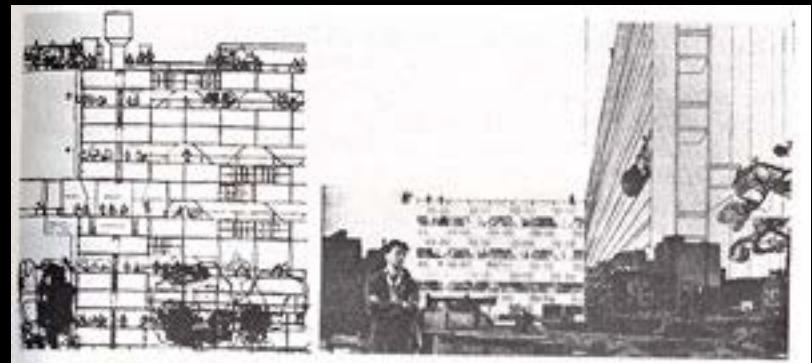
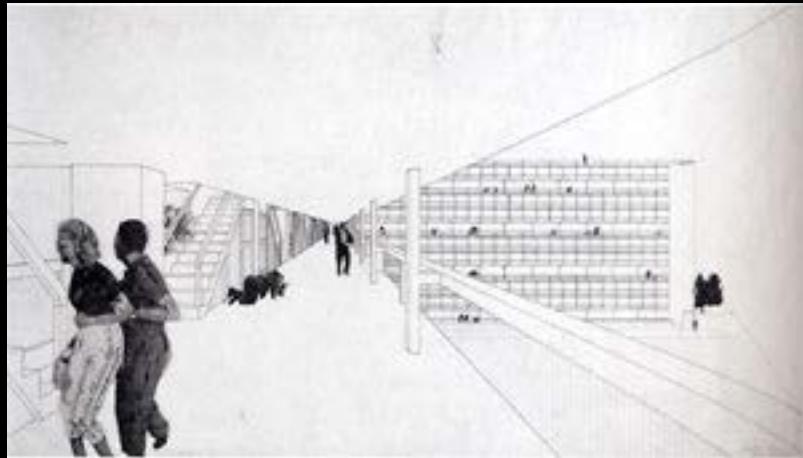
E
PAOLozzi

P
SMITHSON

A
SMITHSON

N
HENDERSON

Pages from catalog, This is Tomorrow, 1956

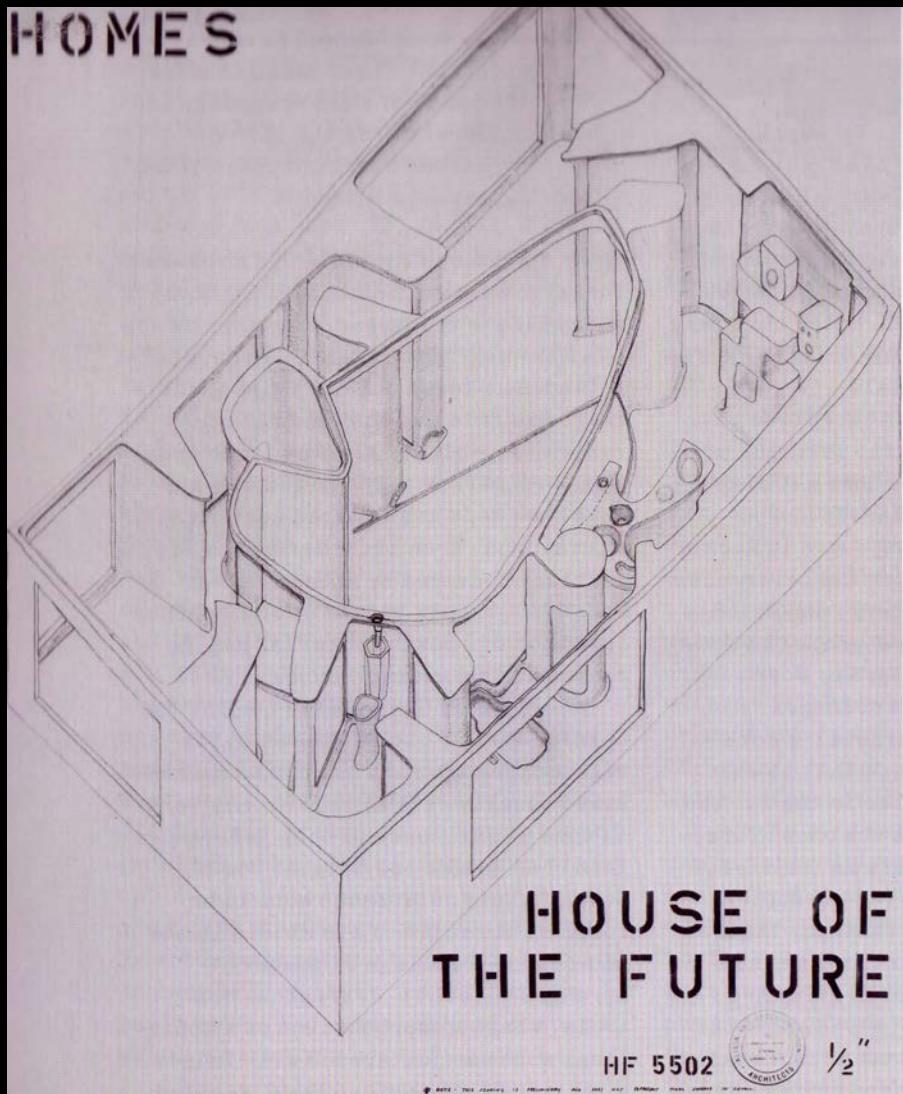


Peter and Alison Smithson, Competition Submission for the Golden Lane Housing Project, 1952



Peter and Alison Smithson, Golden Lane Housing Project, 1952, collage, photographs, magazine cutouts, and pen on paper

HOMES



Peter and Alison Smithson, Axonometric of the House of the Future, 1956, Daily Mail Idea Home Exhibition



Peter and Alison Smithson, House of the Future, 1956,
Daily Mail Idea Home Exhibition



Peter and Alison Smithson, House of the Future, March, 1956,
Daily Mail Idea Home Exhibition





Peter and Alison Smithson, House of the Future, March, 1956,
Daily Mail Idea Home Exhibition

Nouveau réalisme

New Realism



Jean Fourastié
Les Trente Glorieuses
1945-75



FIGURE 2.5. Frigéco advertisement, *Elle*, May 1955.



Roland Barthes

Writing Degree Zero (1954)

Mythologies (1957)

“The Iconography of Abbey Pierre”

“The Death of the Author” (1968)





Nouveau Réalisme
Pierre Restany
Iris Clert



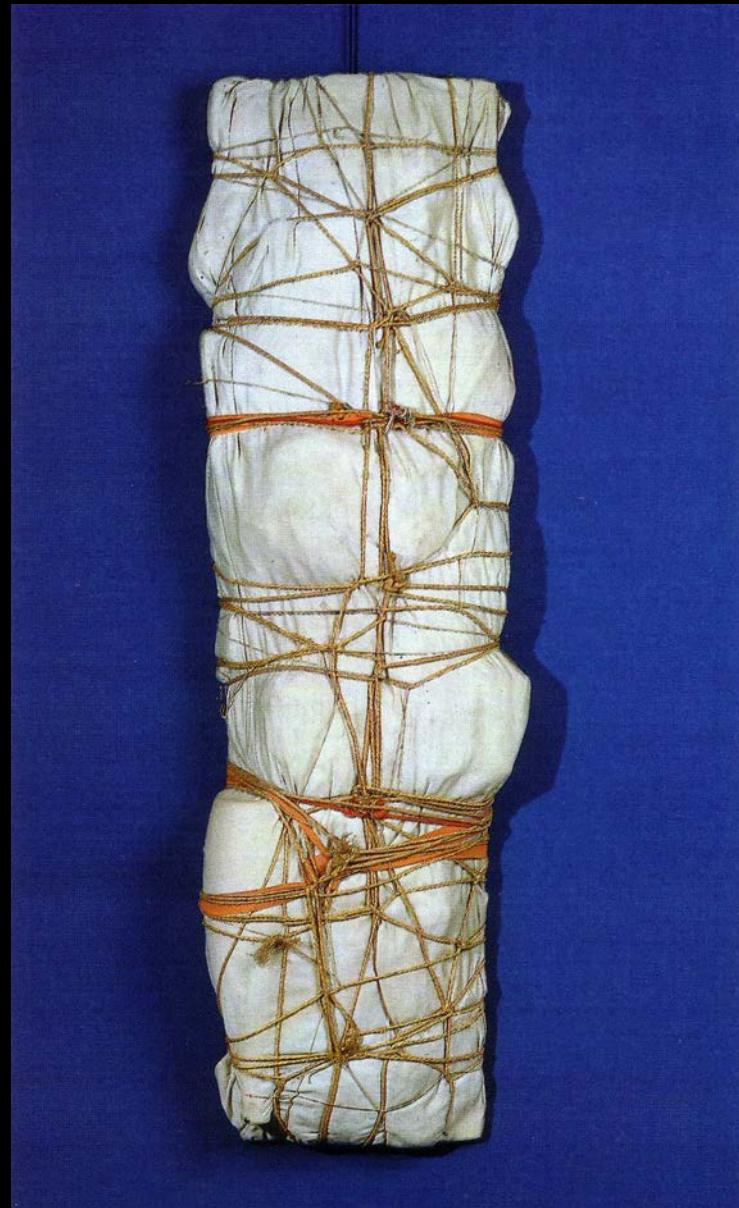
Arman, Poubelle menagère, 1960



Arman, Portrait-robot d'Iris Clert, 1960



Arman, Portrait-robot d'Yves Klein, 1960



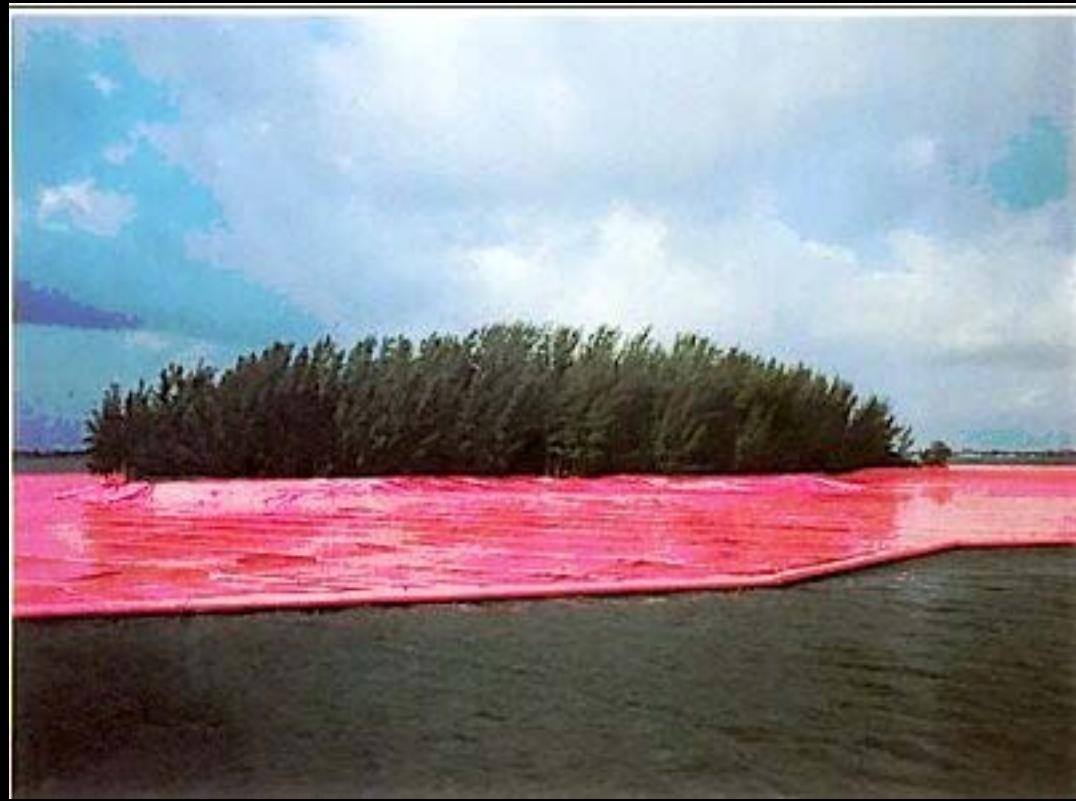
Christo, Empaquetage, 1962



Christo, Portrait of Brigitte Bardot Wrapped, 1962



Christo, Look, 1963



Christo and Jeanne-Claude, Surrounded Islands, Biscayne Bay, 1981-83



Christo and Jeanne-Claude, The Gates, 1979-2005

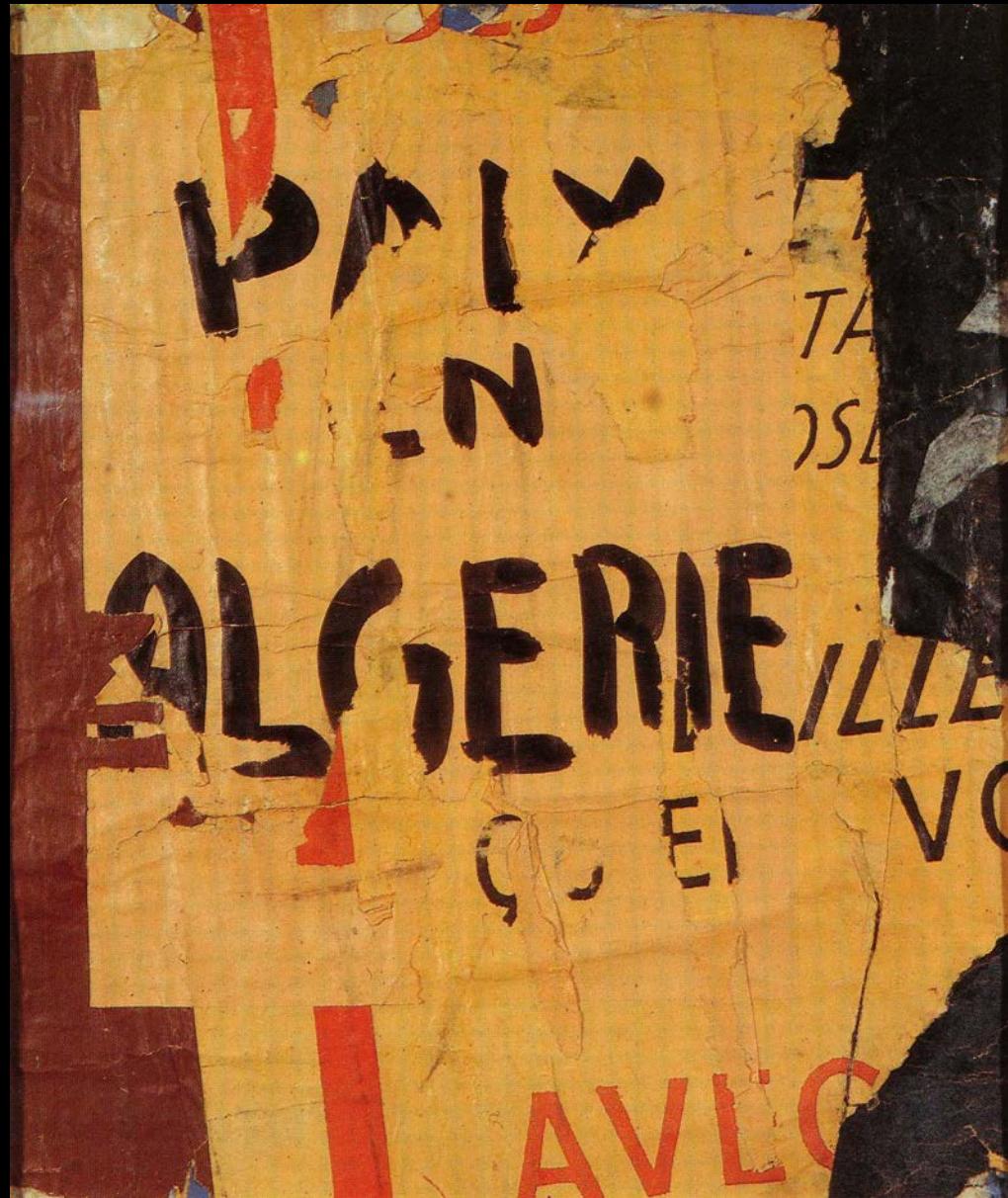
Affichistes



Jacques de la Villeglé, Angers, September 21, 1959



François Dufrêne, Backside Decoration, 1960



Raymond Hains, Peace in Algeria, 1956



Mimmo Rotella, The Immortal Monster, 1961

Tableaux pièges



Daniel Spoerri, Les Puces, 1961



Daniel Spoerri, La Douche (Détrompe l'oeil), 1962



Daniel Spoerri, Collection d'épices, 1963



Daniel Spoerri, Repas Hongrois, 1963



Spoerri, Eaten by **Marcel Duchamp**, 1964

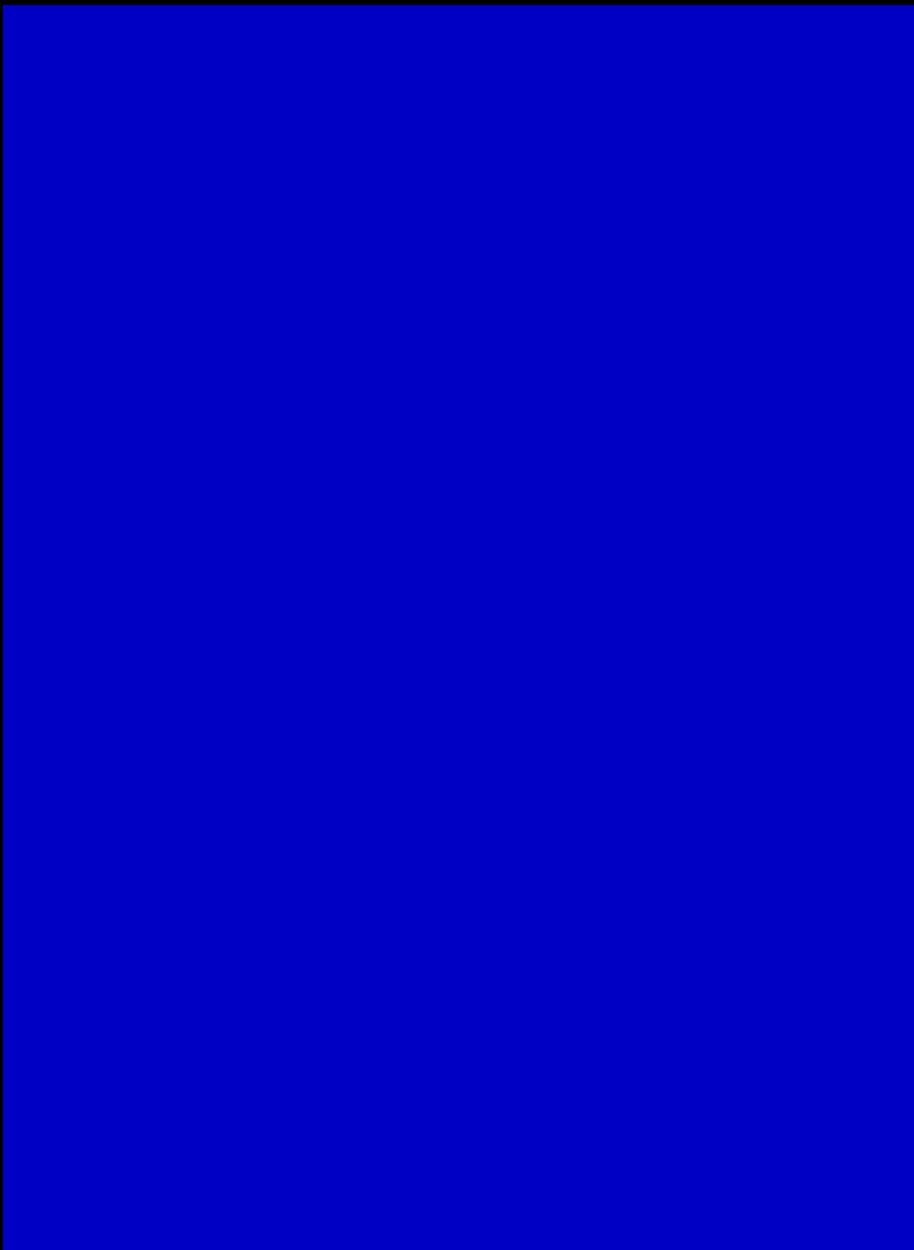


Daniel Spoerri, "Eaten partly by: Visitors of the Biennale of Sydney 1979," 1978-79. Dinner debris: knives, forks, plates, bread, bottle, glasses, glued to a screenprinted tablecloth mounted on wood





Arman, Portrait-robot d'Yves Klein, 1960



Yves Klein, Monocrhome Bleu, 1957



pittori della scuola di parigi

Pierre RESTANY presenta

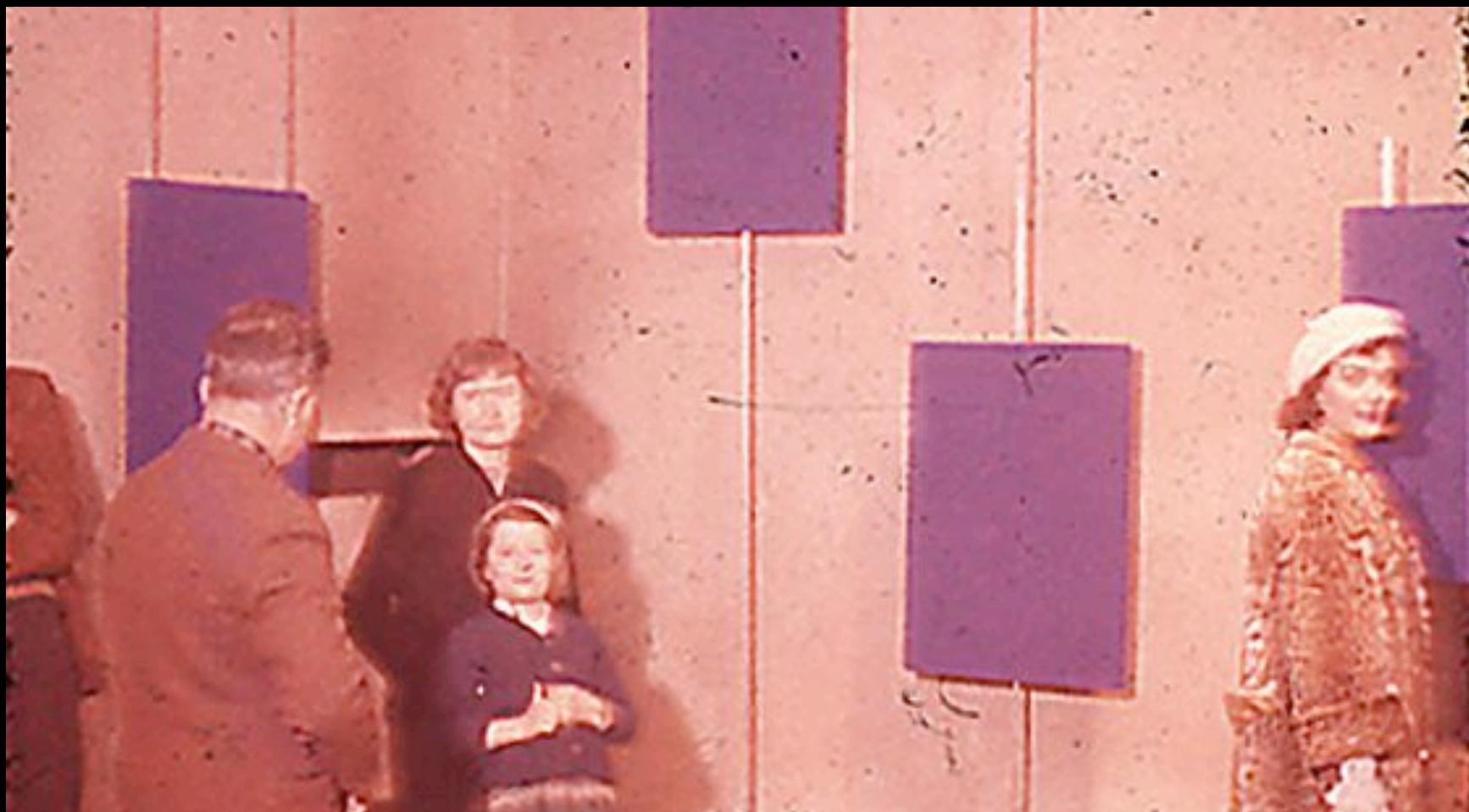
YVES KLEIN

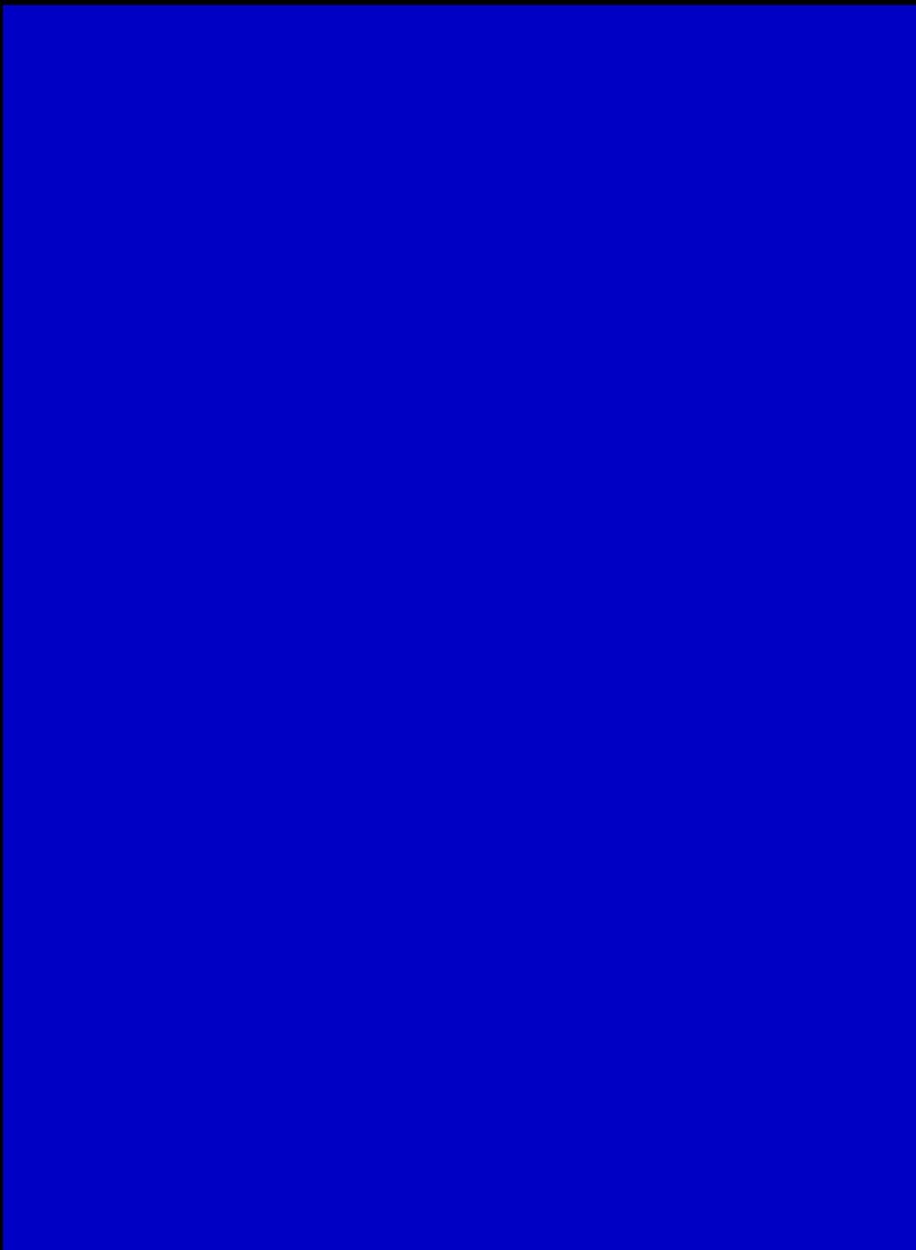
(dal 1962 al 1967)

proposte monochrome
espos. Blu

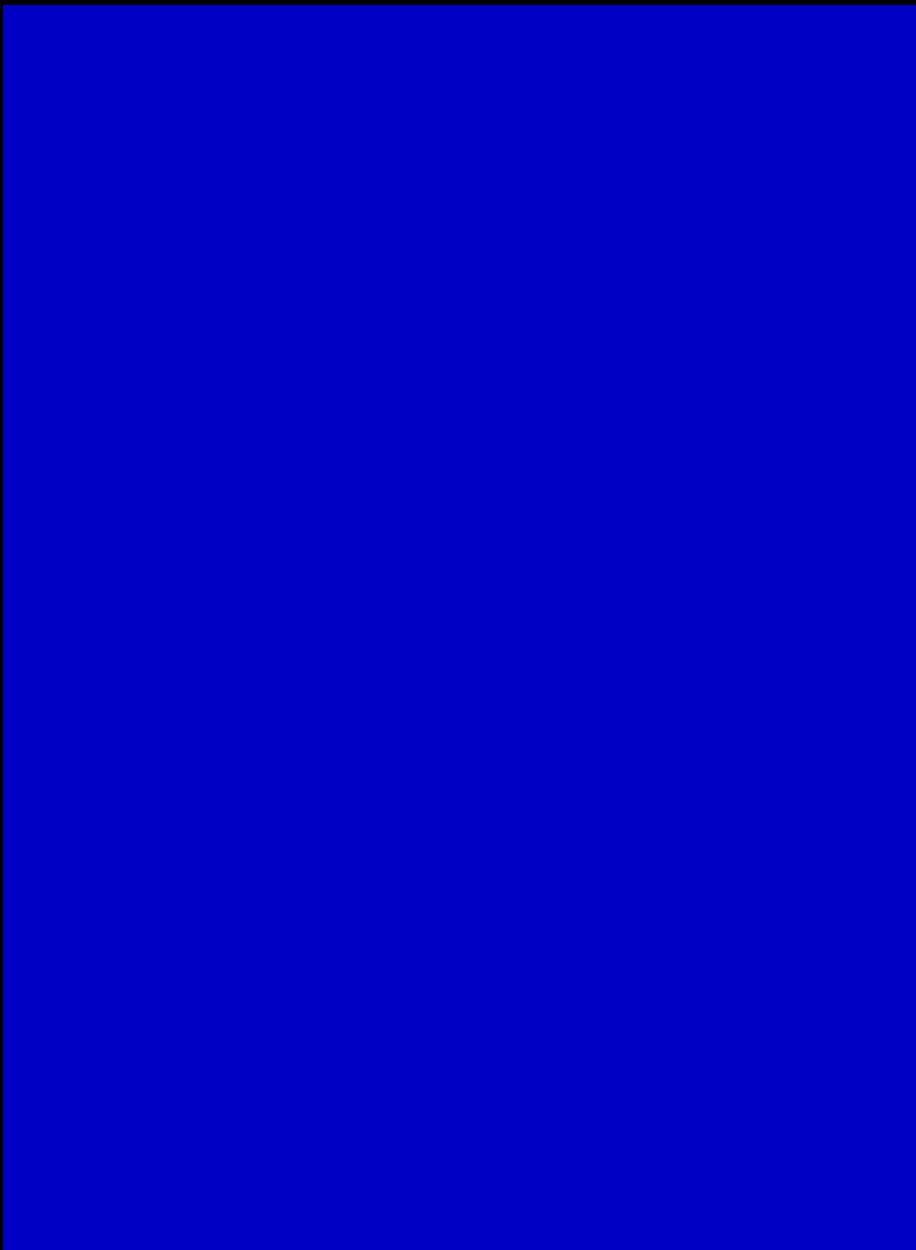
galleria Apollinaire
7-12 gennaio 1967

galleria Apollinaire
piazza delle erbe, 1 - 20121 MILANO
tel. 02/5000000





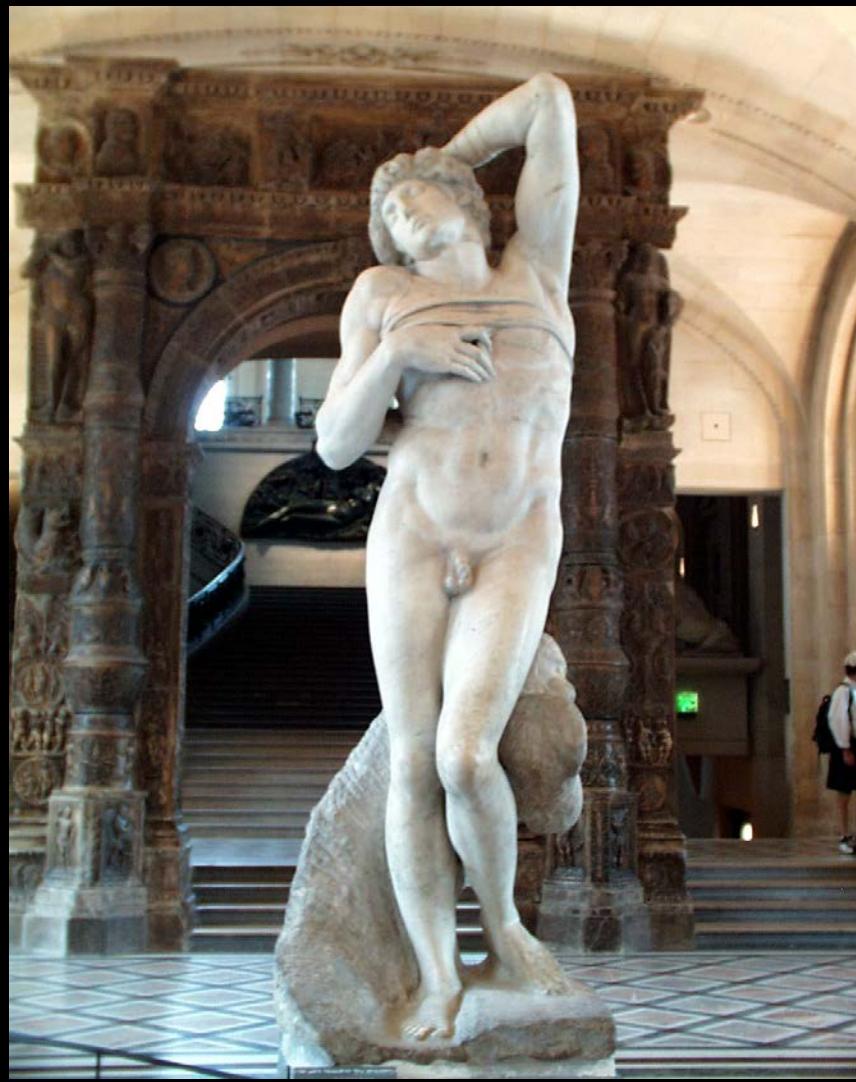
Yves Klein, Monocrhome Bleu, 1957

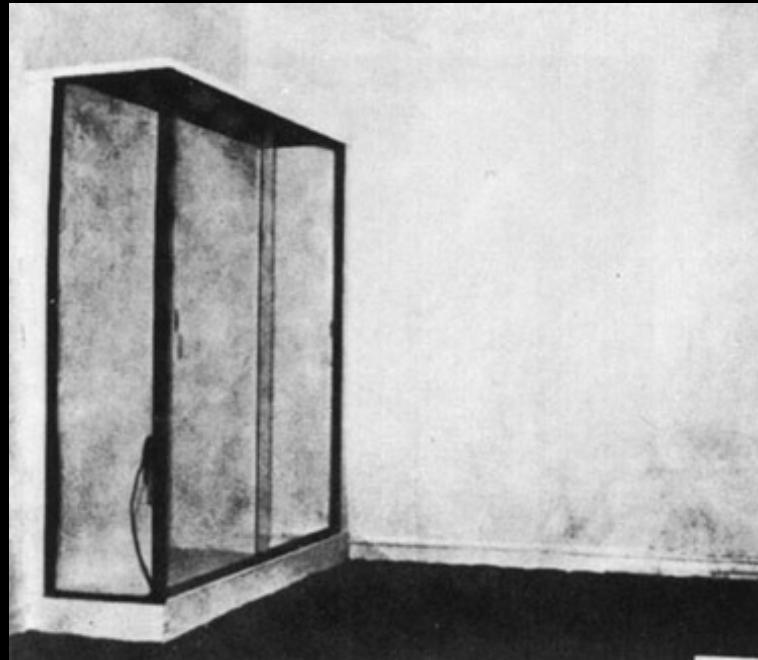


Yves Klein, Monocrhome Bleu, 1957



Yves Klein, Dying Slave by Michelangelo, 1962



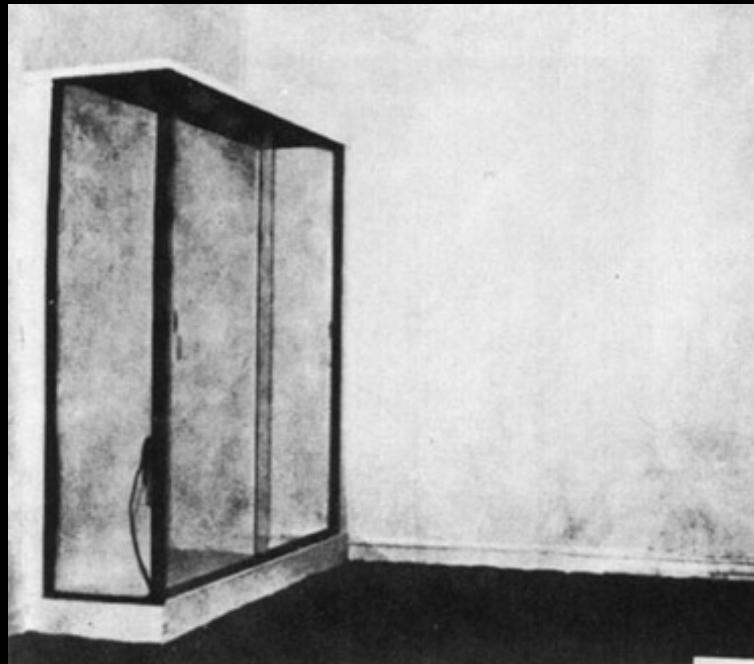


Yves Klein, The Void, exhibition at Iris Clert, April 1958



Yves Klein, The Painter Projects Himself into Space, 1960





Les propositions monochromes
d'Alain KLEIN fixent aujourd'hui
le destin plastique du pigment pour
cette grande histoire de l'époque
éclatée sans retracé, simultanément,
sur les cinquines de Colette Allendy
et d'Yves Klein.

RESTANY

Colette Allendy 67 rue de l'Assomption - 75 - tel. 317-49 orange
du 14 au 22 mai 1957 de 10 à 20 h. vernissage le mardi 14 mai de 21 à 24 h.



Un hommage à Fernande
au Foyer.
15 rue Paul De Jonchère
Nice au

EXPOSITIONS ET MARCHÉS D'ART
DU 14 AU 22 MAI 1957 - 10 H. - 20 H. - 15 H.

Ille et Vilaine



Artist and Model Creating an Anthropometry Imprint, 1960



Untitled Anthropometry with Male and Female, 1960



Anthropometry Performance, Galerie International d'Art, 1960

