

**University of Texas at Dallas
Arts & Humanities
Spring 2024**

**Contemporary Art
AHST 3318-001
(28096)**

**Dr. Charissa N. Terranova
We 1:00-3:45
JO 4.614
terranova@utdallas.edu**

**Office Hours: By appointment
Office Location: ATC. 2.704**

**02/14/2024
Fluxus
Global Pop!**

EVENT SCORES

THREE TELEPHONE EVENTS

- When the telephone rings, it is allowed to continue ringing, until it stops.
- When the telephone rings, the receiver is lifted, then replaced.
- When the telephone rings, it is answered.

Performance note: Each event comprises all occurrences within its duration.

Spring, 1961

THREE LAMP EVENTS

- on.
off.
- lamp
- off. on.

"It is sure to be dark
if you shut your eyes." (J. Ray)

Summer, 1961



Left: Fluxus
Women Mieko
Shiomi & Alison
Knowles
photographed by
Peter Moore, 1964

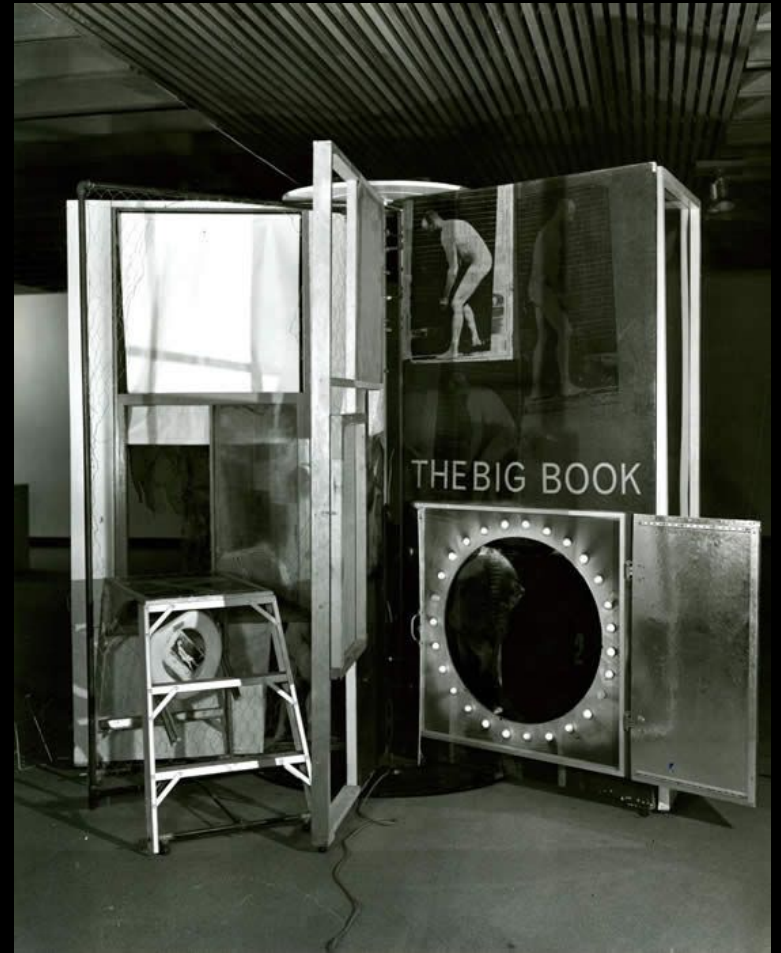
Right: Fluxus artist Alison
Knowles, b. 1933



“What I learned there was that I am an artist. What I should have learned there is that I am not a painter,” said Knowles in a 2006 interview.



Alison Knowles, The Bean Rolls, 1964

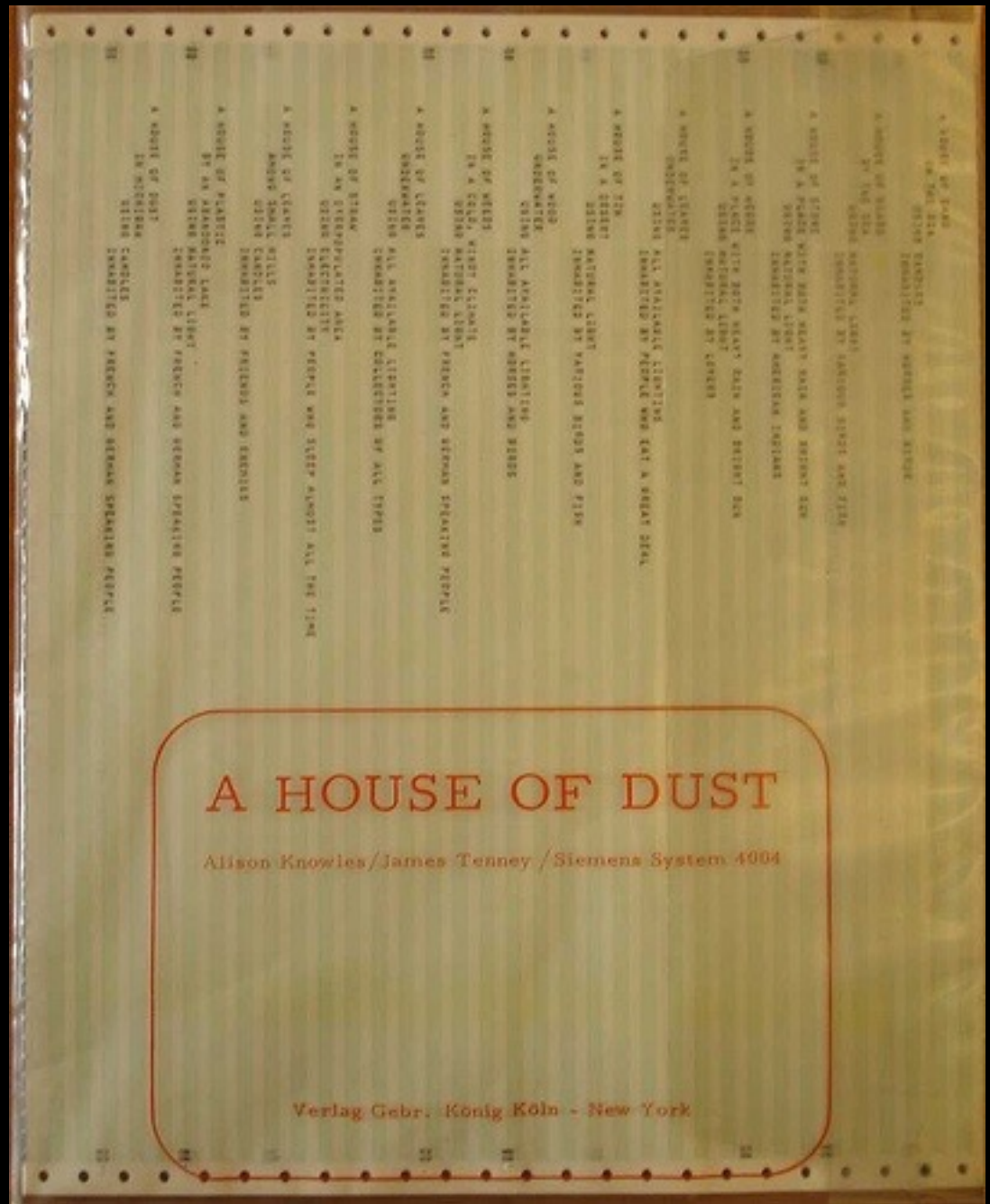


Alison Knowles, The Big Book, 1967



Allison Knowles
and James
Tenney,
The House of
Dust, 1974

From roughly 10,000 possible stanzas, Knowles selected one quatrain—“a house of dust / on open ground / lit by natural light / inhabited by friends and enemies”—as the basis for an interactive sculpture on the California Institute of the Arts campus in the early 1970s.





Alison Knowles' computer-generated poem and sculpture *House of Dust* was created in association with James Tenney. The work had its beginnings at an informal Fluxus seminar in 1967 in which Tenney, who had been a composer-in-residence at the Bell Labs in the early '60s, demonstrated how the Fortran programming language could be employed in chance operations in artmaking. Knowles' contribution to the session was a poem of the in which combinations of the variables were randomly generated. It's generally considered to be the first computer-generated poem. Knowles then embarked on the creation of a large interactive public sculpture and sound installation inspired by one quatrain of the poem ("a house of dust, on open ground, lit by natural light, inhabited by friends and enemies"), in which electronic sensors would control sound equipment in response to varying light levels. The sculpture was briefly installed on the lawn of New York's Penn South housing co-op, but it generated opposition from residents and was ultimately set on fire by an arsonist, a surprisingly violent expression of hostility toward a work of public art. In 1970 Knowles brought the reconstructed *House of Dust* with her to CalArts.



Gathering inside the House of Dust for a screening, c. 1971

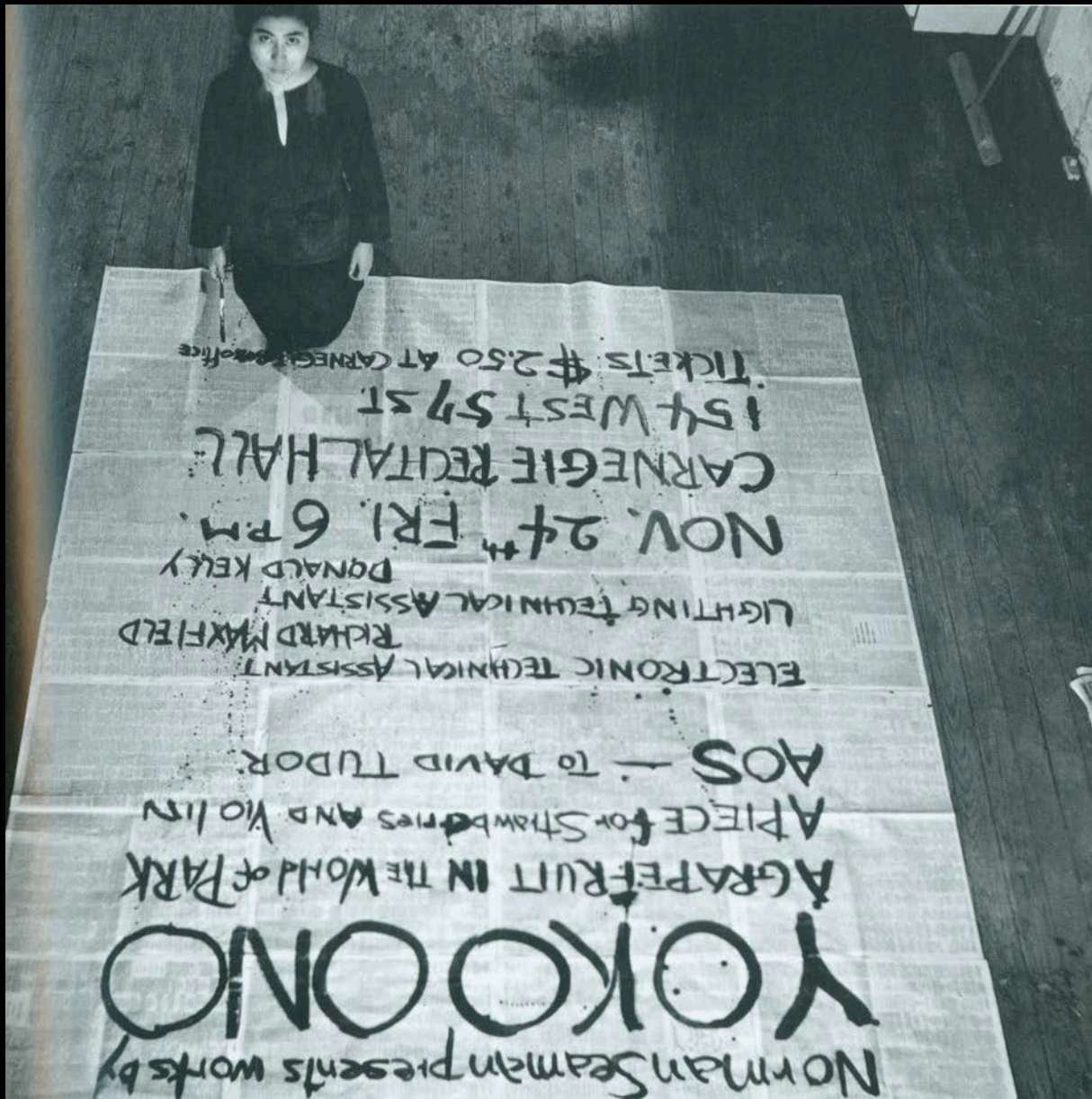




Alison Knowles, *Make a Salad* [Event Score], 1962/2012
Event scores involve simple actions, ideas, and objects from everyday life recontextualized as performance. While each iteration of the piece is unique, the basic ingredients include Knowles preparing a massive salad by chopping the ingredients to live music, tossing it in the air, then serving it to the audience.







Yoko Ono, A Grapefruit in the World of Park, 1961



Yoko Ono, Grapefruit, 1964
Artist's book

"a spiritual hybrid"



PAINTING FOR A BROKEN SEWING MACHINE

Place a broken sewing machine in a glass tank ten or twenty times larger than the machine. Once a year on a snowy evening, place the tank in the town square and have everyone throw stones at it.

1961 winter

Yoko Ono, Cut Piece, 1964

First performed in 1964 at the Yamaichi Concert Hall, Kyoto, Japan

She performed it in 1965 at Carnegie Hall





Founded in Tokyo by the artists Genpei Akasegawa, Natsuyuki Nakanishi and Jiro Takamatsu, Hi-Red Center created happenings and events that were socially reflective, anti-establishment and anti-commercial. The group used the urban environment as their canvas. One of their most famous performances consisted of an ironic action in which the artists scrubbed the streets of Tokyo during the 1964 Tokyo Olympic Games, in response to the government's demands that the city should present a clean image to the world. *

* <https://www.tate.org.uk/art/art-terms/h/hi-red-center>

Hi Red Center, Street
Cleaning Event, June
1966

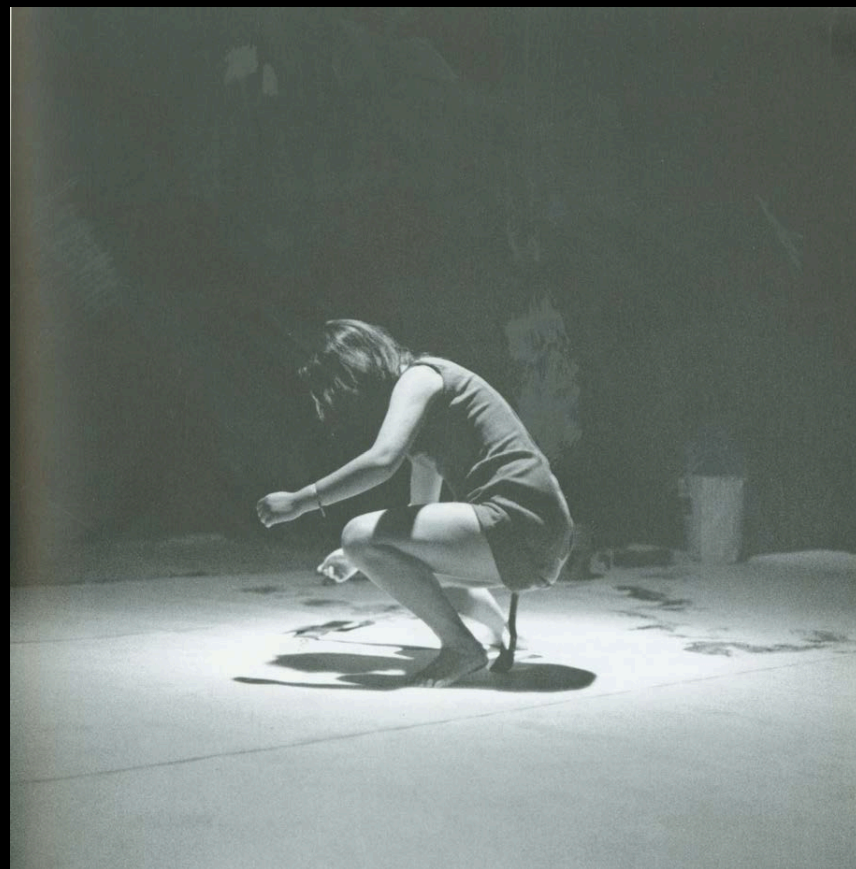




Shigeko Kubota, Vagina Painting, 1965



Jackson Pollock, c. 1951



Shigeko Kubota, Vagina Painting, 1965

Embodiment
Dematerialization

Gutai Manifesto

[December 1956]

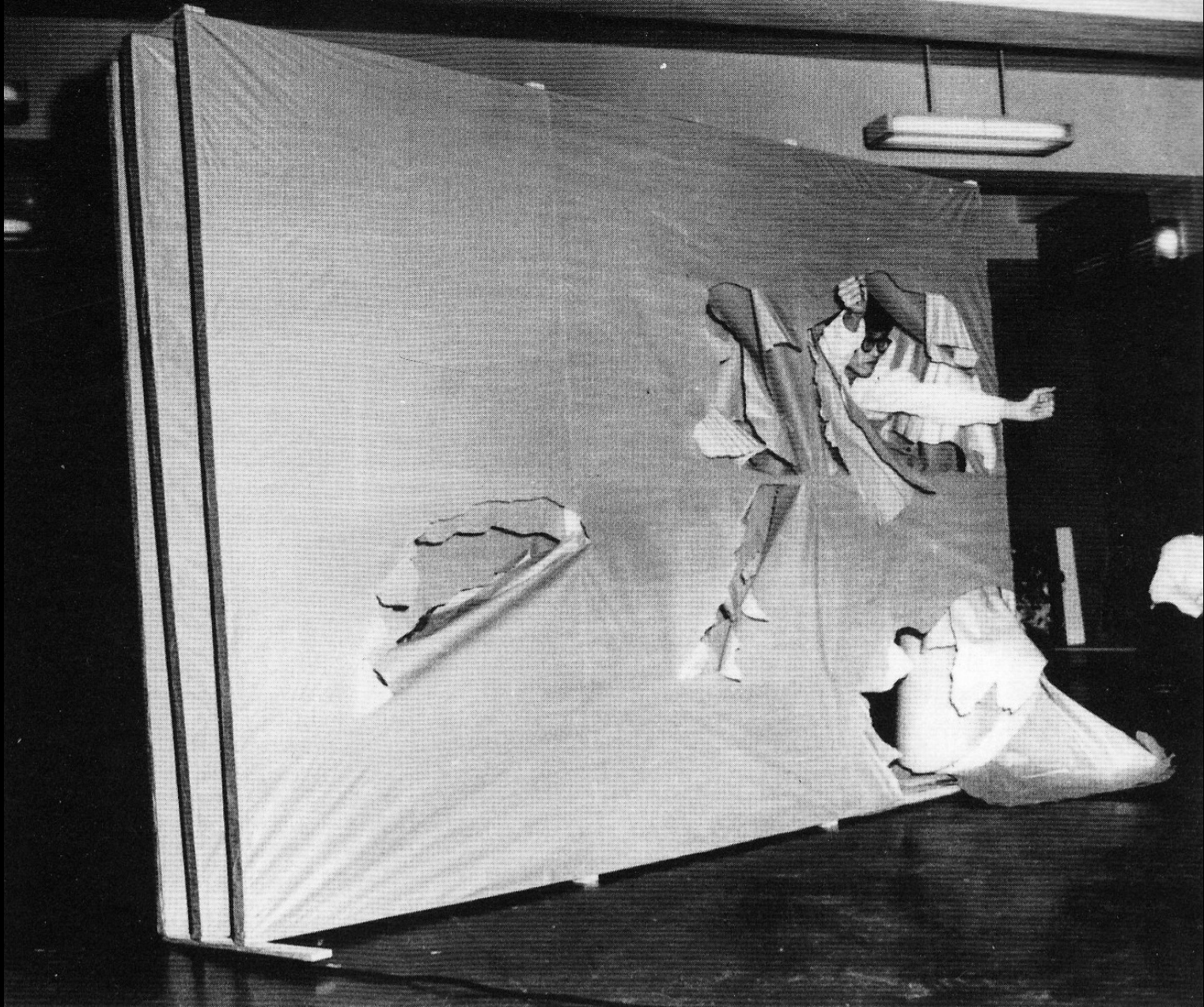
Lock these corpses into their tombs. Gutai art does not change the material but brings it to life. Gutai art does not falsify the material. In Gutai art the human spirit and the the material reach out their hands to each other, even though they are otherwise opposed to each other. The material is not absorbed by the spirit. The spirit does not force the material into submission. If one leaves the material as it is, presenting it just as material, then it starts to tell us something and speaks with a mighty voice. Keeping the life of the material alive also means bringing the spirit alive, and lifting up the spirit means leading the material up to the height of the spirit.



Atsuko Tanaka, Electric Dress, 1956



Atsuko Tanaka, Electric Dress, 1956



**Saburo Murakami, At One Moment Opening Six Holes,
1955**



Saburo Murakami, Passing Through, 1956





Kazuo Shiraga Challenging Mud 1955

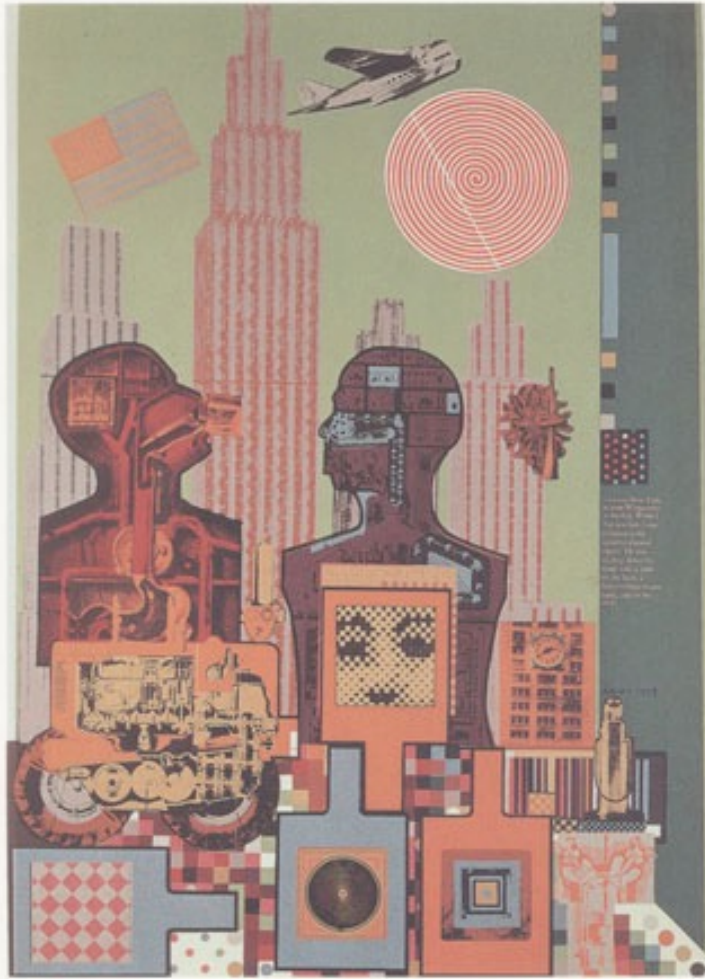


Kazuo Shiraga making a foot painting



Kazuo Shiraga, Chizensei Kirenji, 1961

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



I went to New York to meet Wittgenstein at the ship. When I first saw him I was surprised at his apparent physical vigour. He was standing down the ramp with a pack on his back, a heavy suitcase in one hand, cane in the other.

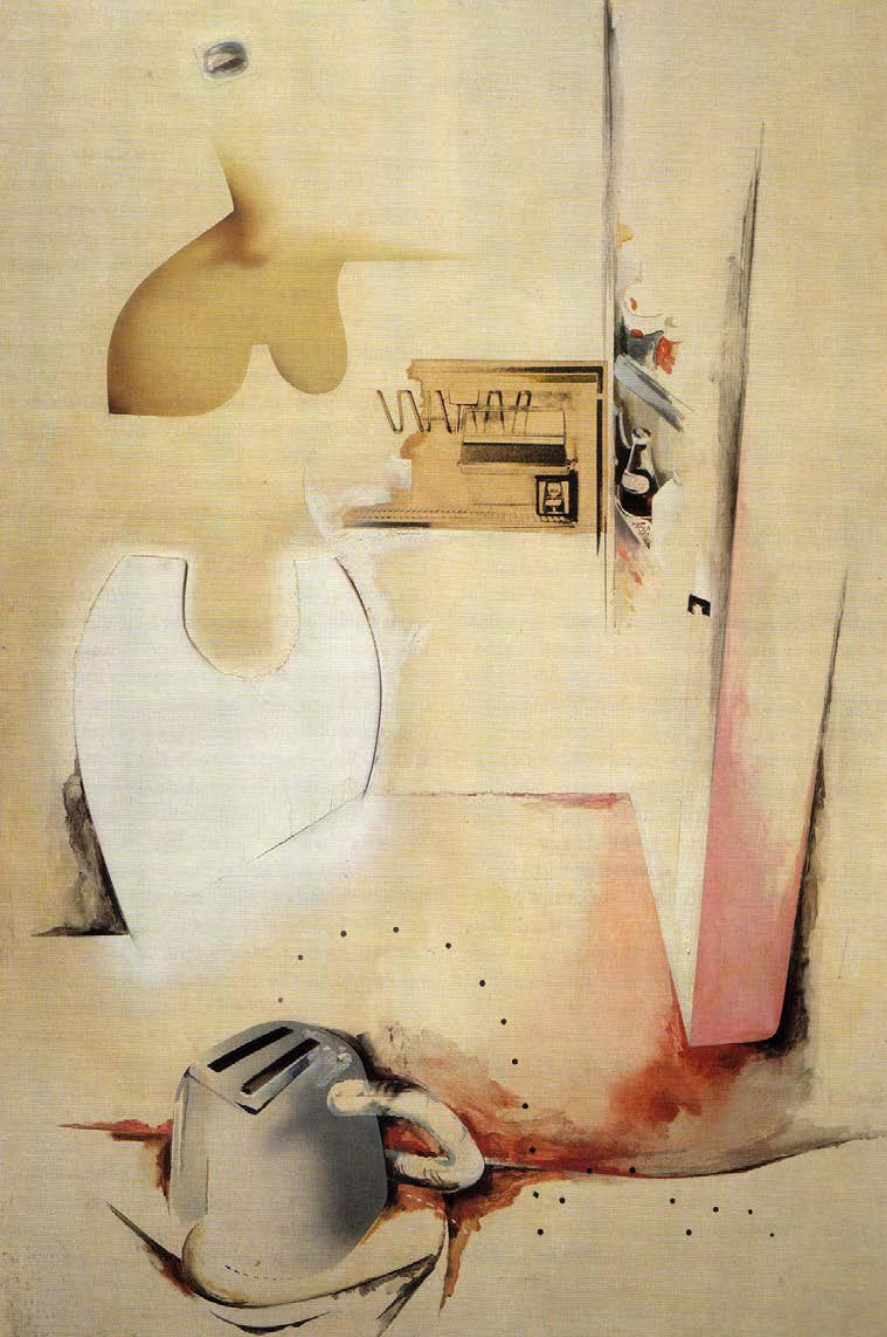
Eduardo Paolozzi 1964

Eduardo Paolozzi,
Wittgenstein in New York,
1964

Screenprint on paper – Part
of As Is When, a Series of
Screenprints about the life of
Ludwig Wittgenstein

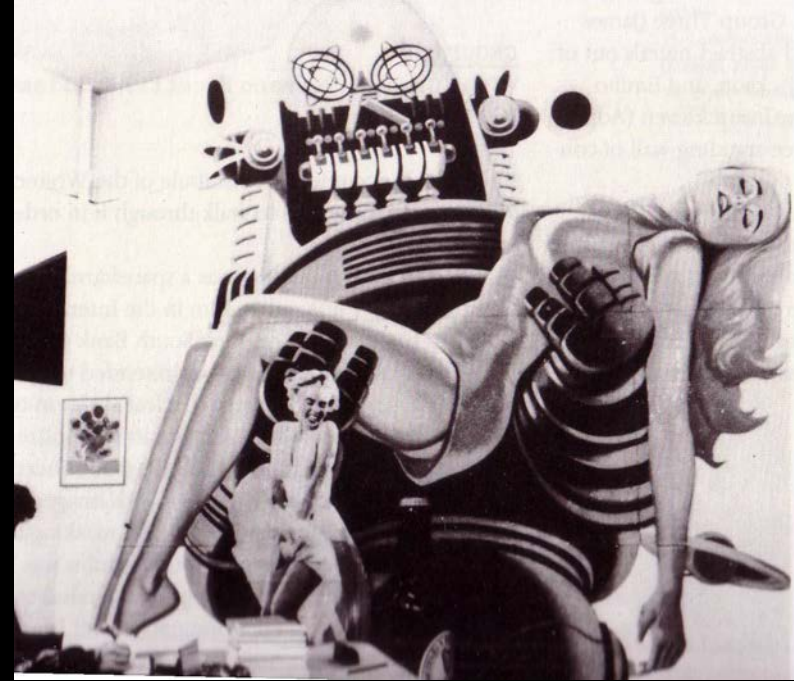


Far Left: Sir Roland Penrose
(1900-1984)
Center: Herbert Read
(1893-1968)



Richard Hamilton, *She*, 1958-61; oil and collage on panel

Modern
Sources:
Consumerism
Science
Fiction



Right Above: Wall
Panel with Robie
the Robot from

This is Tomorrow
Exhibition

Right: Cover used by
McHale as
illustration

Galaxy SEPTEMBER 1954
35¢
SCIENCE FICTION THE MAN WHO WAS SIX
By F. L. Wallace





Independent Group, London

Exhibition: Growth and Form, 1951

Institute for Contemporary Art

D'Arcy Wentworth Thompson
***On Growth and Form* (1917)**

Institute of Contemporary Arts, 17-18 Dover Street
10am-6pm. W1.
4 July - 31 Aug.

Growth and Form
exhibition

'Aspects of Form'
A symposium on Form in Nature and Art
published by Lund Humphries

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C
A

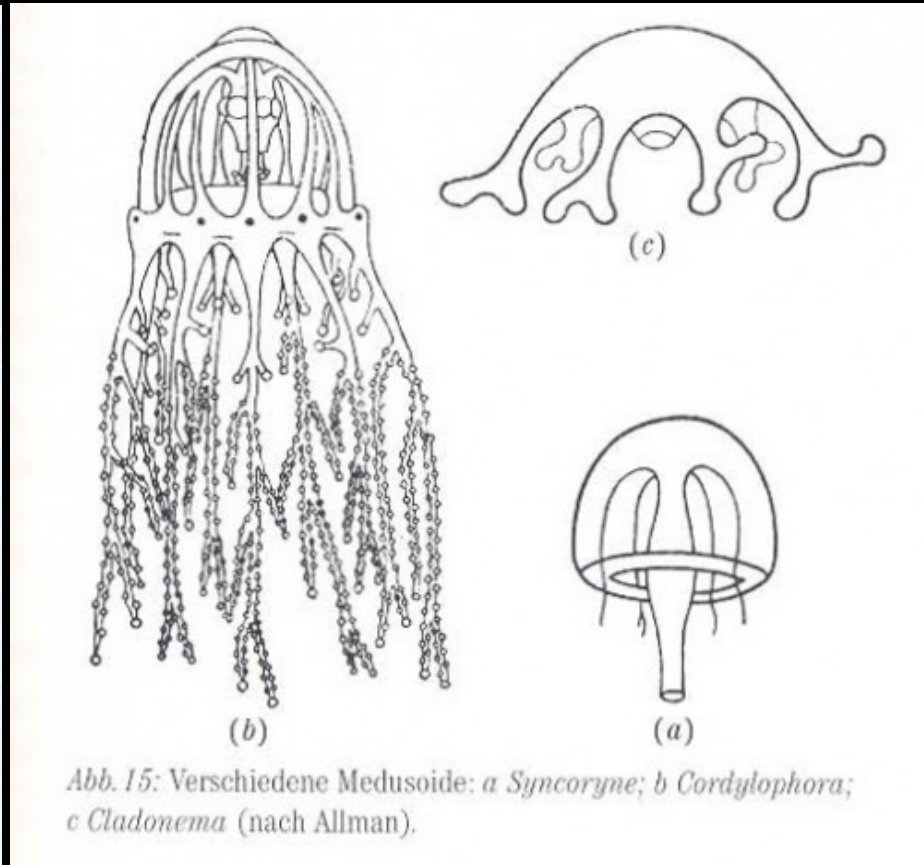


Abb. 15: Verschiedene Medusoide: a *Syncoryne*; b *Cordylophora*; c *Cladonema* (nach Allman).



Fig. 519 is an outline diagram of a typical Scaroid fish. Let us deform its rectilinear coordinates into a system of (approximately) coaxial circles, as in Fig. 520, and then filling into the new system,

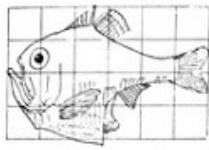


Fig. 517. *Anegoplatus Olfersi*.

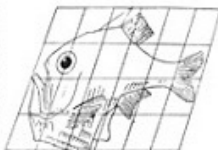


Fig. 518. *Sternopyge diaphana*.

space by space and point by point, our former diagram of *Scarus*, we obtain a very good outline of an allied fish, belonging to a neighbouring family, of the genus *Pomacanthus*. This case is all the more interesting, because upon the body of our *Pomacanthus* there are striking colour bands, which correspond in direction very closely



Fig. 519. *Scarus* sp.

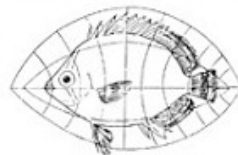


Fig. 520. *Pomacanthus*.

to the lines of our new curved ordinates. In like manner, the still more bizarre outlines of other fishes of the same family of Chaetodonts will be found to correspond to very slight modifications of similar coordinates; in other words, to small variations in the values of the constants of the coaxial curves.

Scorpaena (Fig. 523) are easily derived by substituting a system

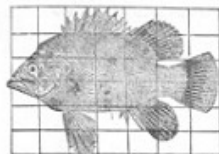


Fig. 521. *Polyprion*.

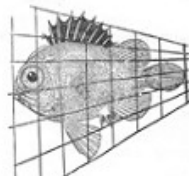


Fig. 522. *Pseudopriacanthus altus*.

of triangular, or radial, coordinates for the rectangular ones in which we had inscribed *Polyprion*. The very curious fish *Antigonia capros*, an oceanic relative of our own boar-fish, conforms closely to the peculiar deformation represented in Fig. 524.

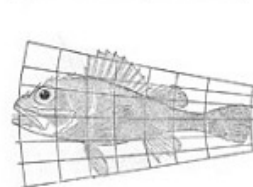


Fig. 523. *Scorpaena* sp.

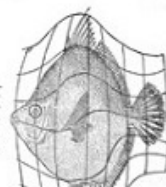
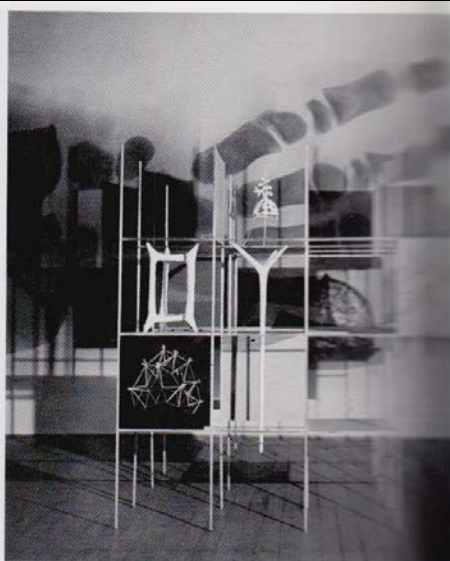
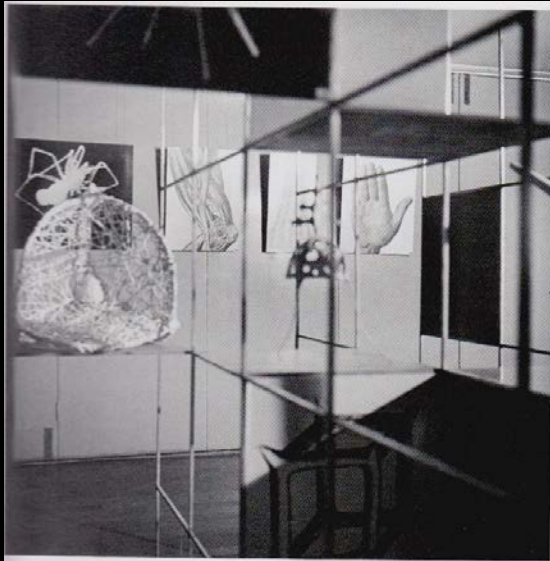
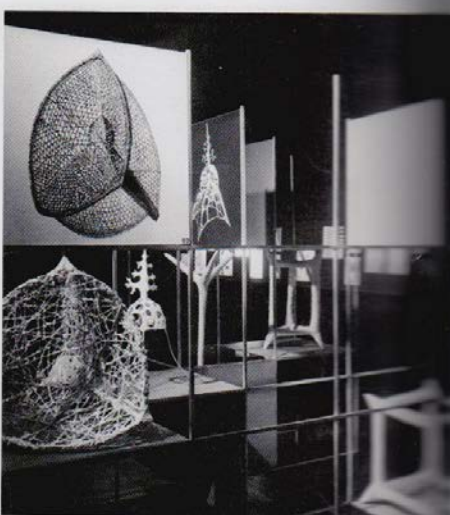
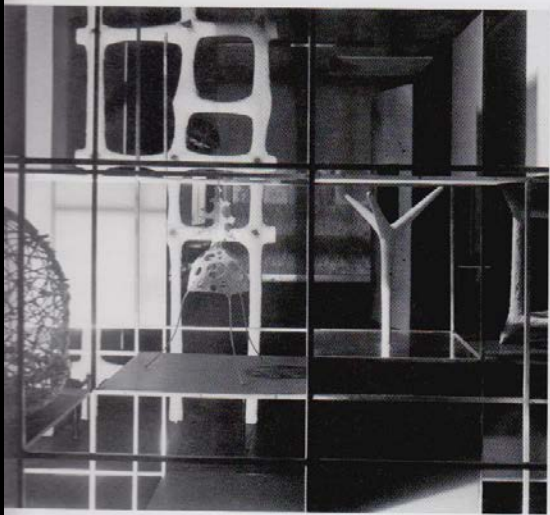


Fig. 524. *Antigonia capros*.

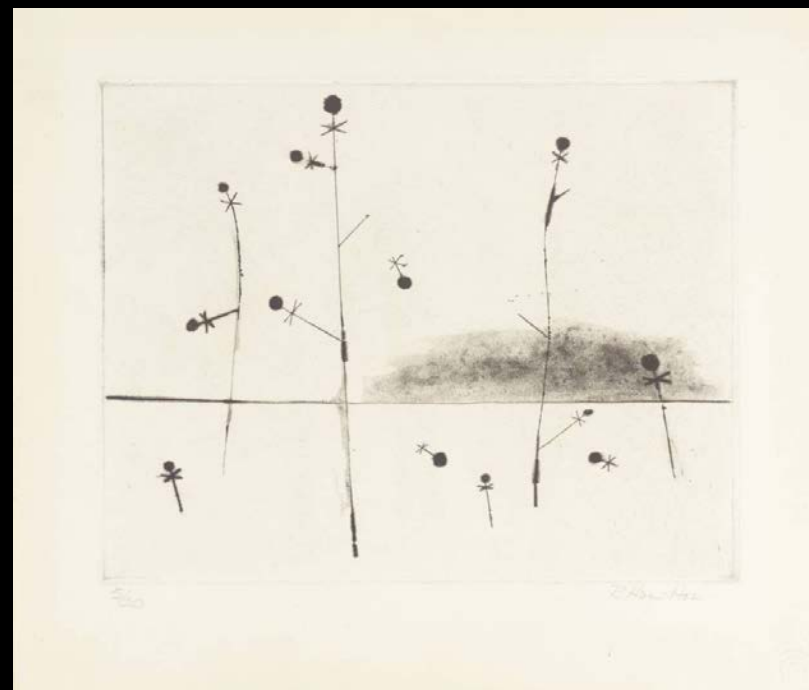
Fig. 525 is a common, typical *Diodon* or porcupine-fish, and in



Richard Hamilton [1922-2011]



Growth and Form, Institute for Contemporary Arts,
London, July 3-September 1, 1951



Left: Richard Hamilton, *Chromatic Spiral*, 1950

Above: Richard Hamilton, *Microcosmos Plant Cycle 1*, 1950

INSTITUTE OF CONTEMPORARY ARTS

Exhibition on Growth and Form

The project is organised by the Institute of Contemporary Arts, an independent, non-profit making educational body, founded in 1948 to encourage collaboration between various arts, and to promote the best experimental work on a non-commercial basis.

- PROJECT** (1) Subject: The exhibition (inspired by D'Arcoy Wentworth Thompson's book) will consist of large-scale models, cine-projections and photographs to demonstrate the development of natural structures and the beauty of the visual material of science.
- (2) Date: Tuesday, July 3rd, 1951 - Saturday, September 1st.
- (3) Place: Institute of Contemporary Arts, 17-18, Dover Street, Piccadilly, London, W.1.
To tour abroad (America and Europe) subsequently.
- (4) Concurrent Activities: A symposium volume, entitled "Aspects of Growth and Form", will be published for the I.C.A. by Lund Humphries simultaneously with the exhibition with contributions by scientists of the highest standing.
- Lectures.
Film Shows.

AIM The scientific study of natural forms has given rise to ideas of importance to all branches of contemporary thought - to the artist no less than the biologist. A review of these ideas can provide a valuable contribution to a new understanding of matter and organisms.

ORGANISATION A committee to direct the exhibition consists of the following members:-

	J.R.M. Brunwell (chairman)	
Herbert Read	Dr. J. Needham	Ronald Avery
E.C. Gregory	Dr. Bronowski	Ernest Pollak
Reiland Penrose	Dr. A.Camfort.	Richard Hamilton
L.L. Whyte	Prof. C.H. Waddington	Ewan Phillips

PROGRESS Leading industrial concerns whose work is related to the subject have been approached with a view to obtaining their support in any or all of three ways:-

1. Advice from technical specialists concerning specific exhibits
2. Production of exhibits
3. A contribution towards a fund to provide finance for the setting.

These companies have expressed interest:-

Shell Petroleum, Ltd.	Chance Bros., Ltd.
The Metal Box Co.	English Electric Co.
Courtauld, Ltd.	Dunlop Rubber Co., Ltd.
High Duty Alloys, Ltd.	G.B. Instructional Films
British Pottery	G.B. Equipments, Ltd.
Manufacturers' Association.	Glaxo Laboratories.

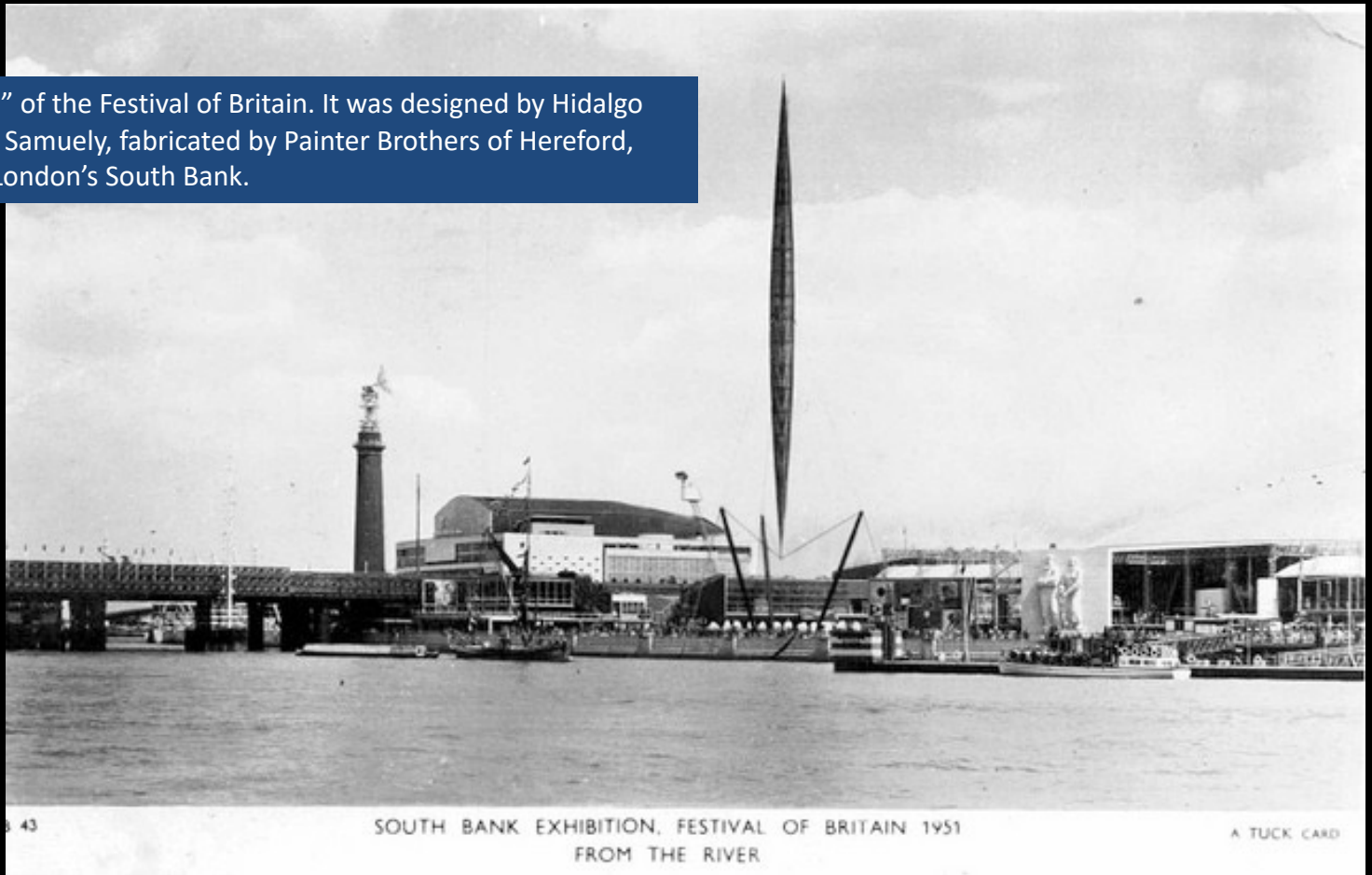
All work on the exhibition is being given voluntarily by scientists, designers and model makers. The fund will provide materials and special features to insure the highest standards of presentation.

REQUIREMENTS

1. Production must now begin and any contributions to the fund, which we have estimated will require £1500, will be welcome.
2. Liaison between exhibition representative and suitable technical consultant.



The Skylon, a “vertical feature” of the Festival of Britain. It was designed by Hidalgo Moya, Philip Powell, and Felix Samuely, fabricated by Painter Brothers of Hereford, England, and was located on London’s South Bank.



43

SOUTH BANK EXHIBITION, FESTIVAL OF BRITAIN 1951
FROM THE RIVER

A TUCK CARD



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



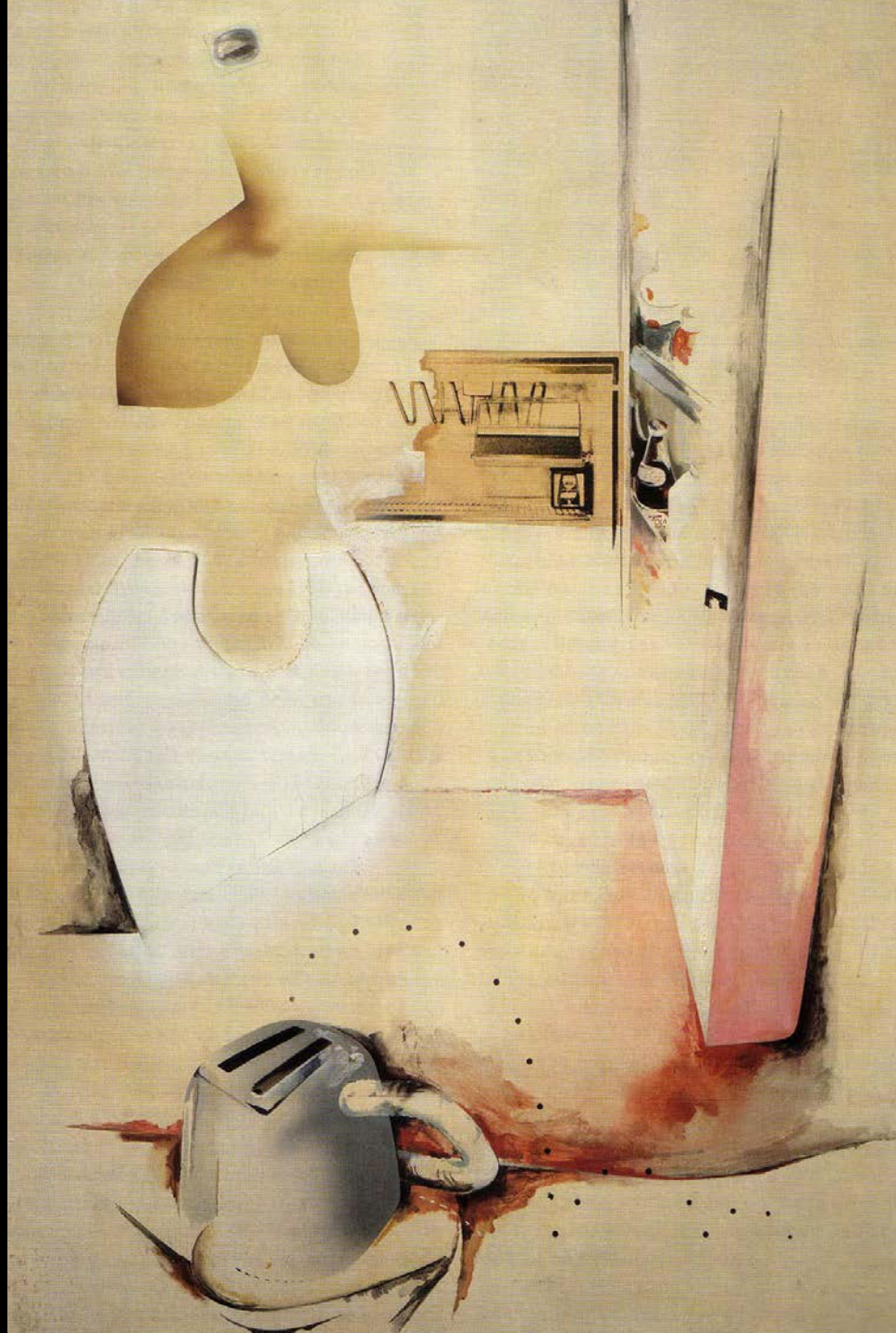
Independent Group, London
Exhibition: This is Tomorrow, 1956
Institute for Contemporary Art



Richard Hamilton

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

1956



Richard Hamilton, *She*, 1958-61; oil and collage on panel



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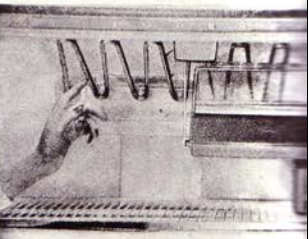
6

Now
FRIGIDAIRE
brings you
**FREEZING
WITHOUT
FROSTING**
in the 1959
FROST-PROOF
Refrigerator-Freezers!

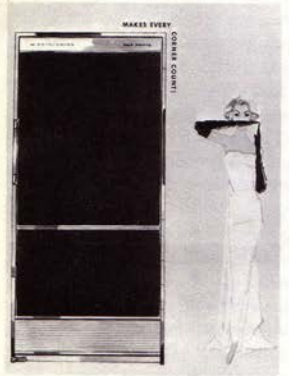
4



7



8



5

**PICKS UP MORE
DIRT... FASTER!**



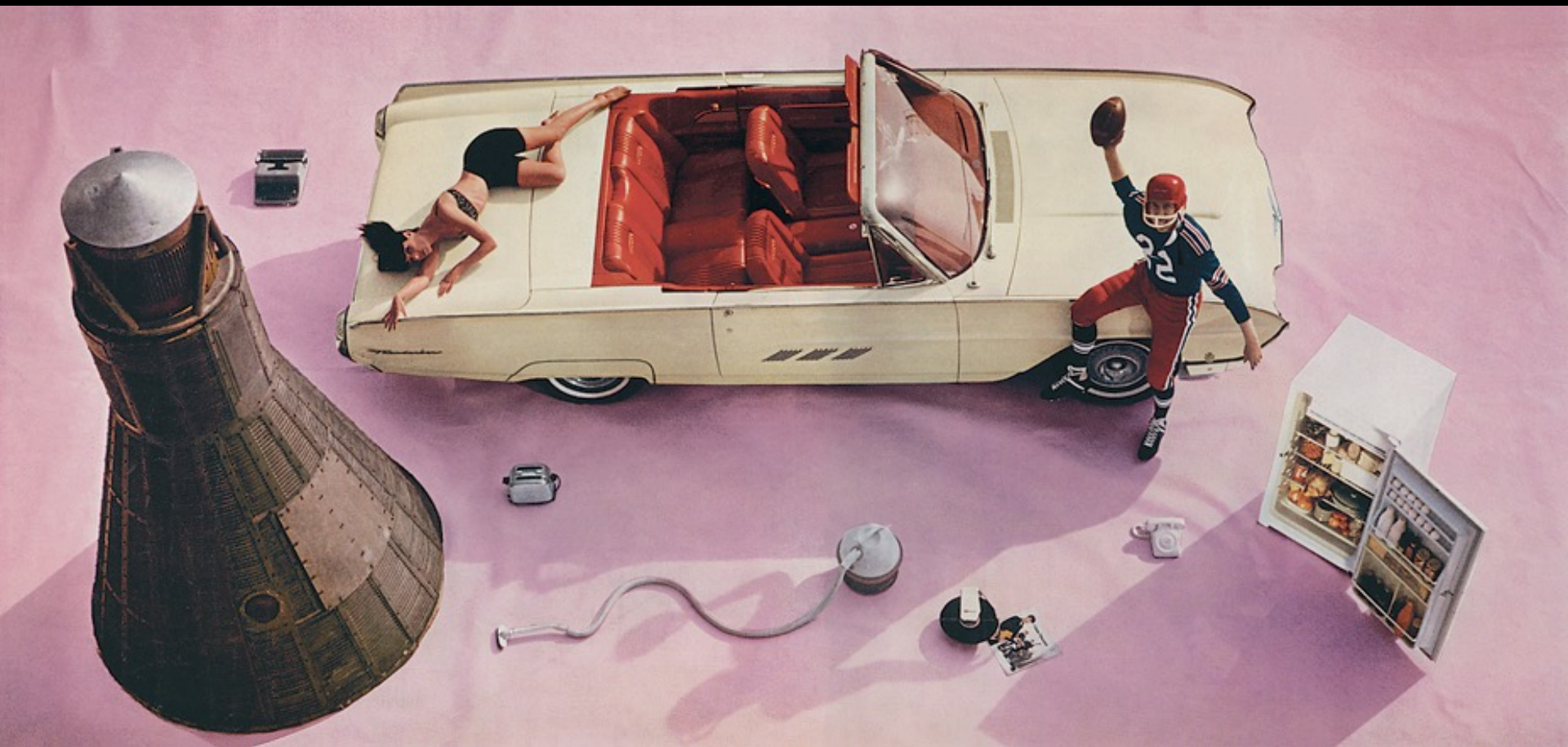
New Westinghouse
Speed Cleaner!

9

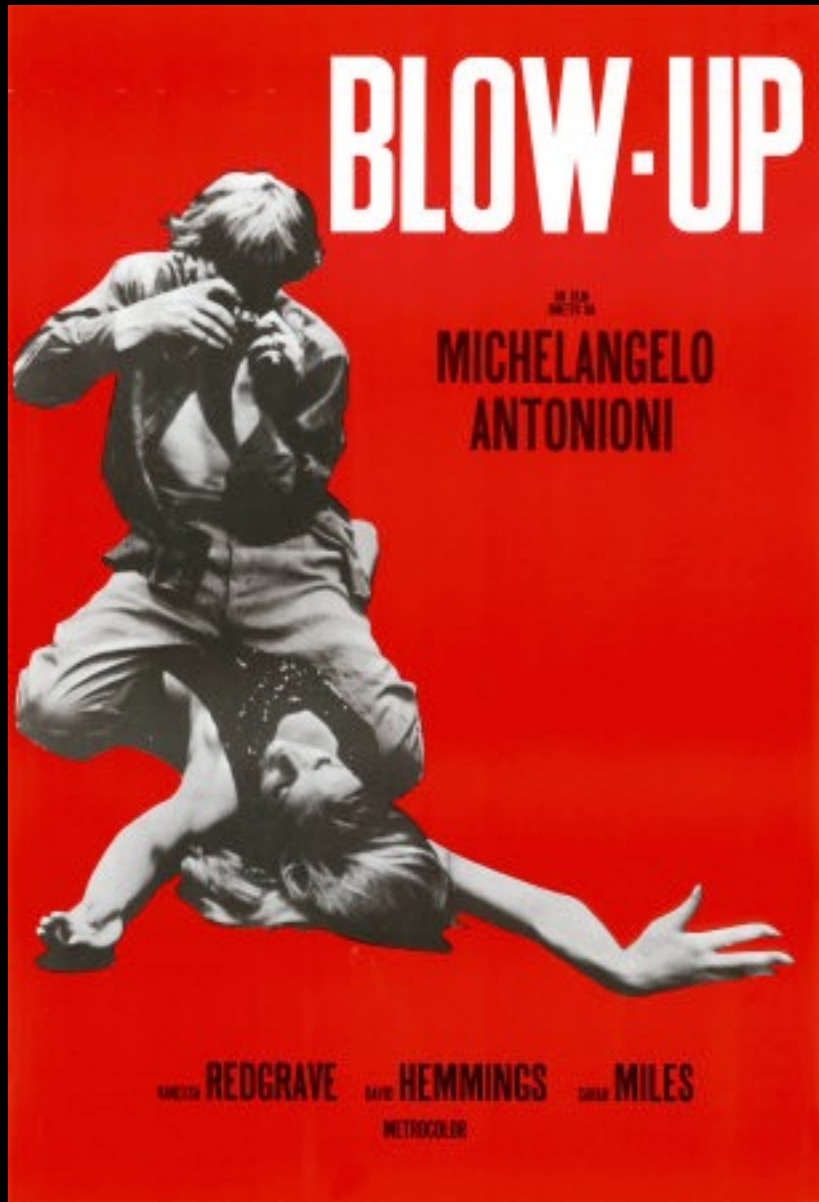


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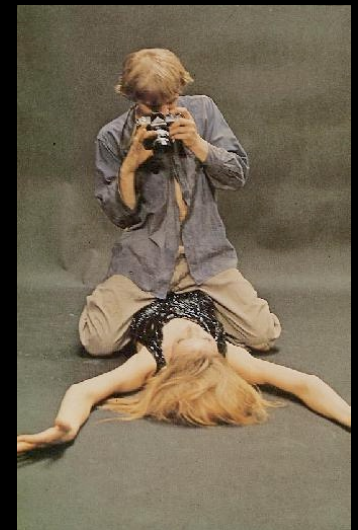


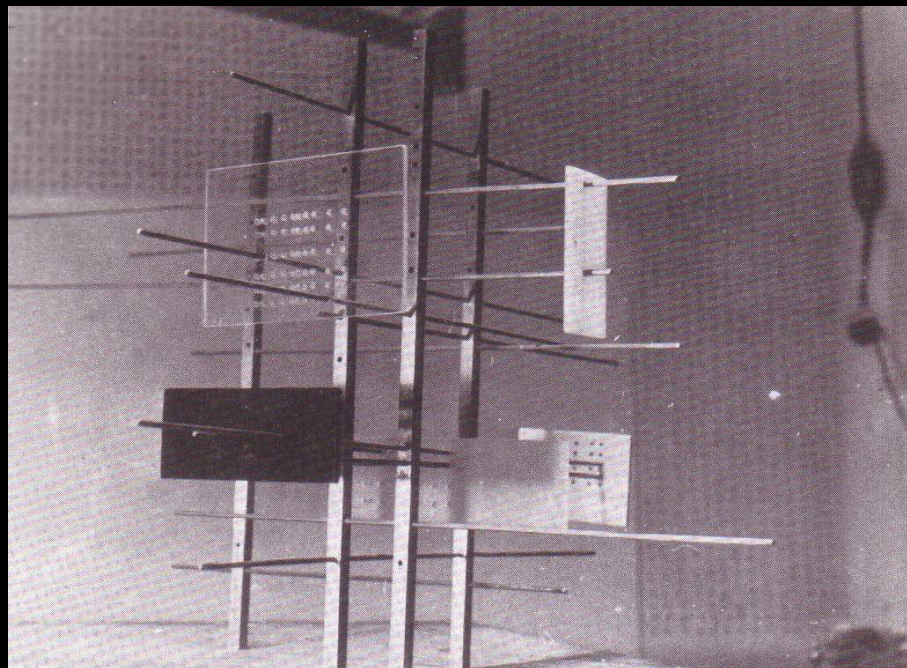
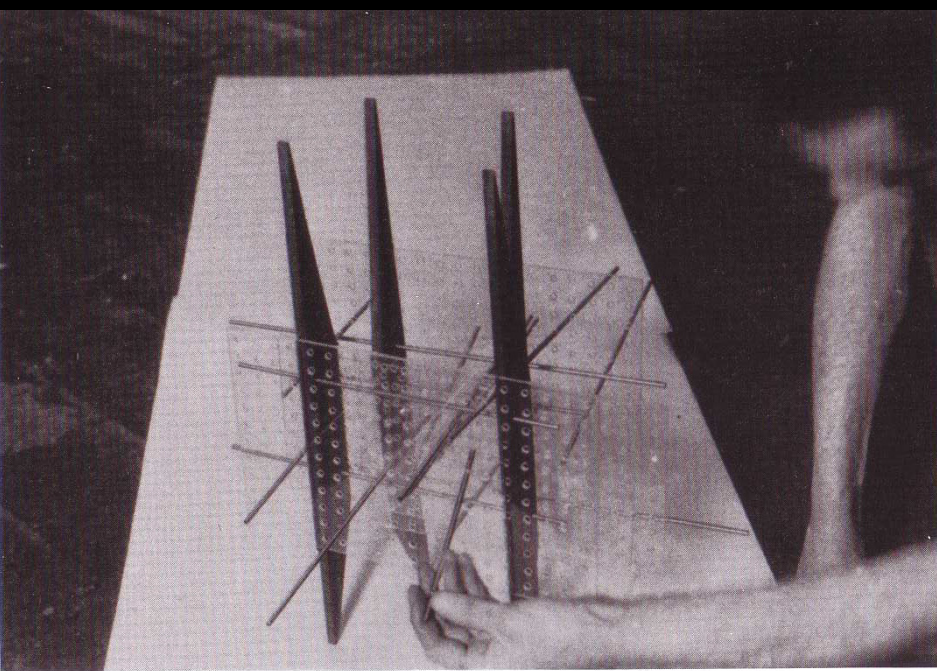
Richard Hamilton with photographer Robert Freeman, *Self-Portrait*, cover of *Living Arts*, 2 (1963)



“Swinging London”

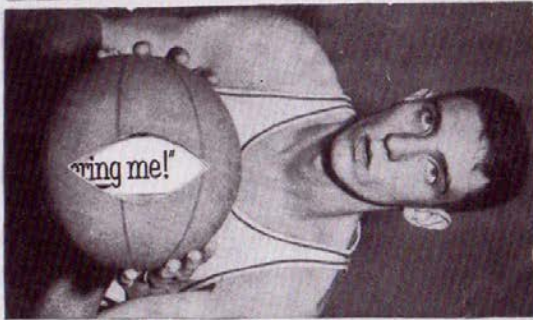
1960s





John McHale, Construction Kits, 1954

Some facts you should know



1. Coke Time... and all is well

IF YOU ARE SINGLE AND DON'T WANT TO BE

2. 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?



SHE PINS UP
THE POISON
PEN CARDS

Why
Not

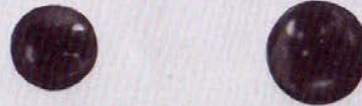
WHY I TOOK

to the washers

in luxury flats

Where travellers' cheques
are slave girls

THE ANTS OF ARBY ARE ON THE
WAPATH AGAIN. . . . They are
whooping over the elms again in



2

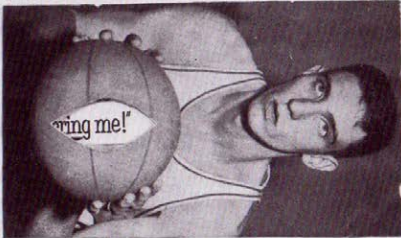


John McHale 54

John McHale, "Why I Took to the Washers

In Luxury Flats," 1954, collage book

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 promiss...

Do I have a deep interest in...

Do I laugh with affection?

Do I have any ingre...

do I "roll with the punches"?

do I feel a surge of passion?

**DON'T SHOOT
ARTHUR!**

**MANY NEVER
SUSPECT CAUSE
OF BACKACHES**



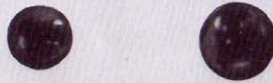
**SHE PINS UP
THE POISON
PEN CARDS**

Why
Not

**WHY I TOOK
to the washers
in luxury flats**

Where travellers' cheques
are slave girls

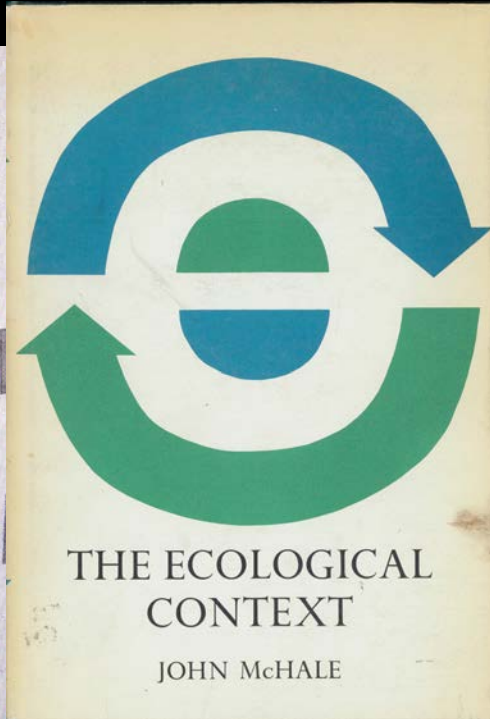
THE soldiers of ARMY are on the
warpath again... They are
shopping over the street again in



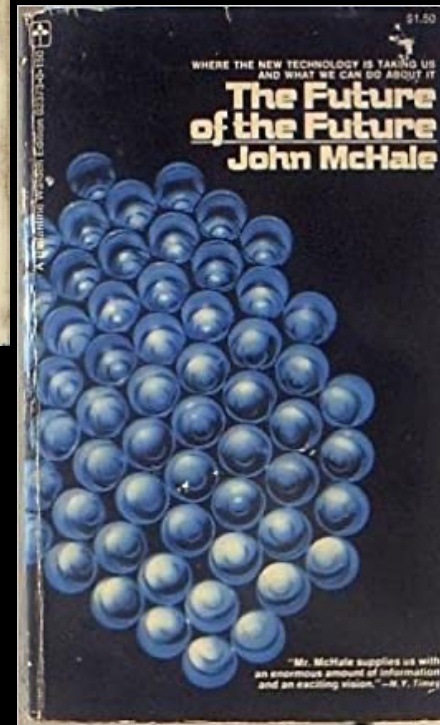
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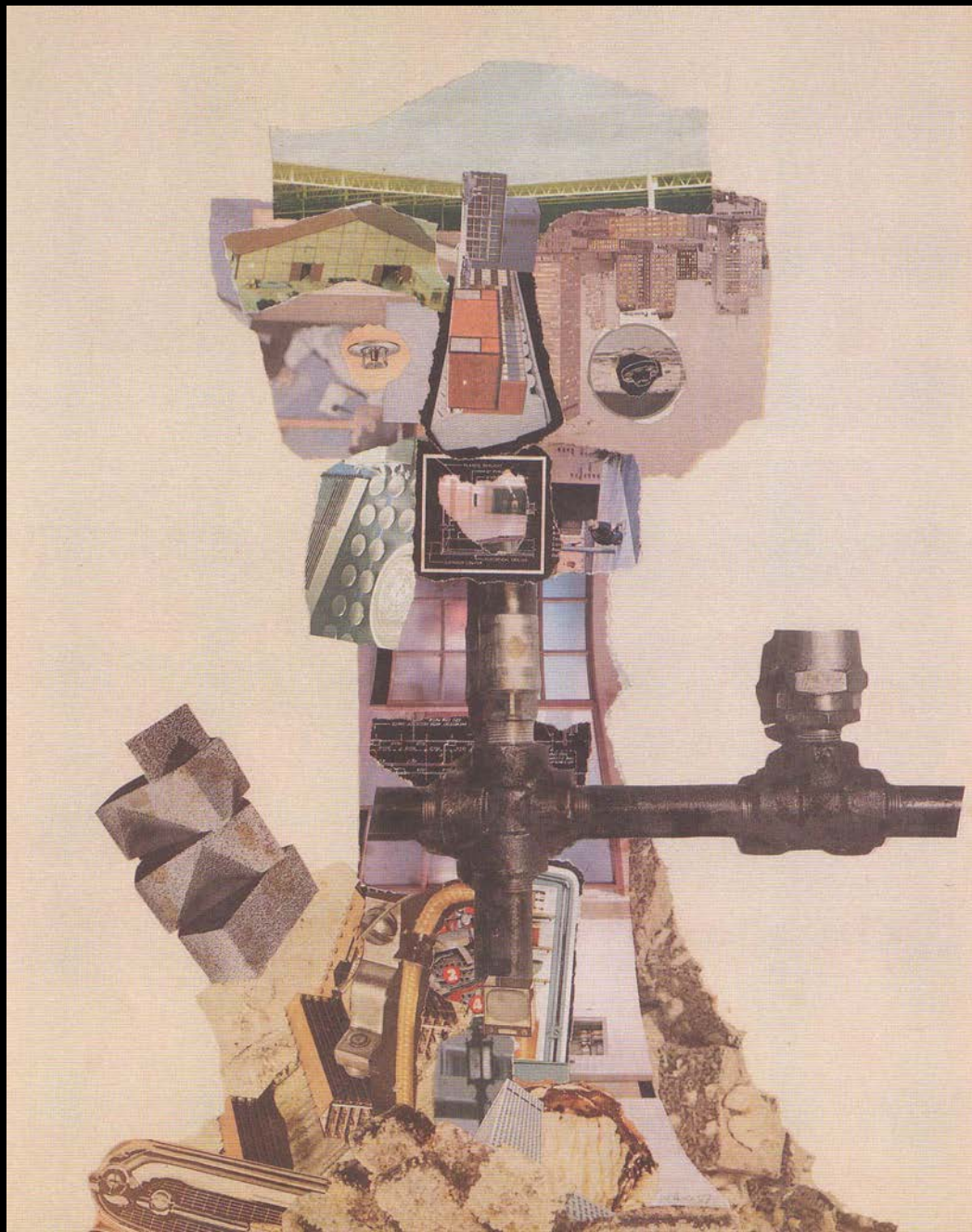


John McHale 54

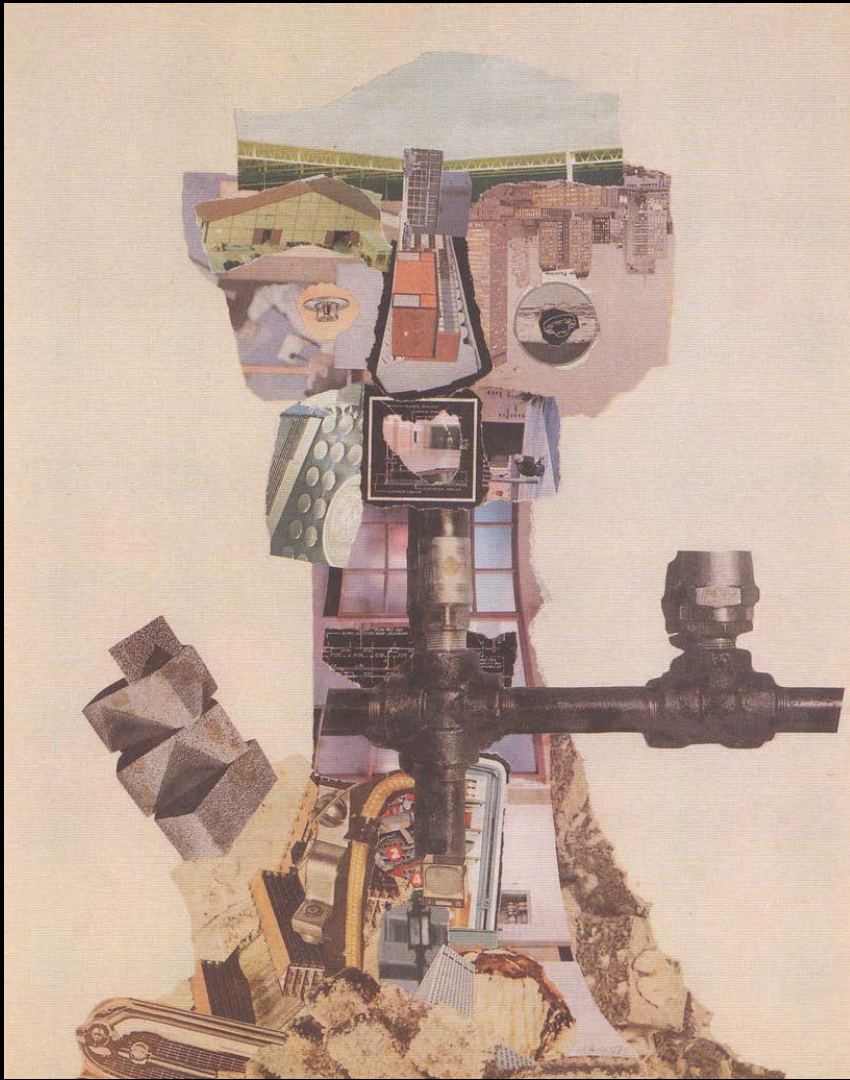


John McHale, "Why I Took to the Washers In Luxury Flats," 1954, collage book

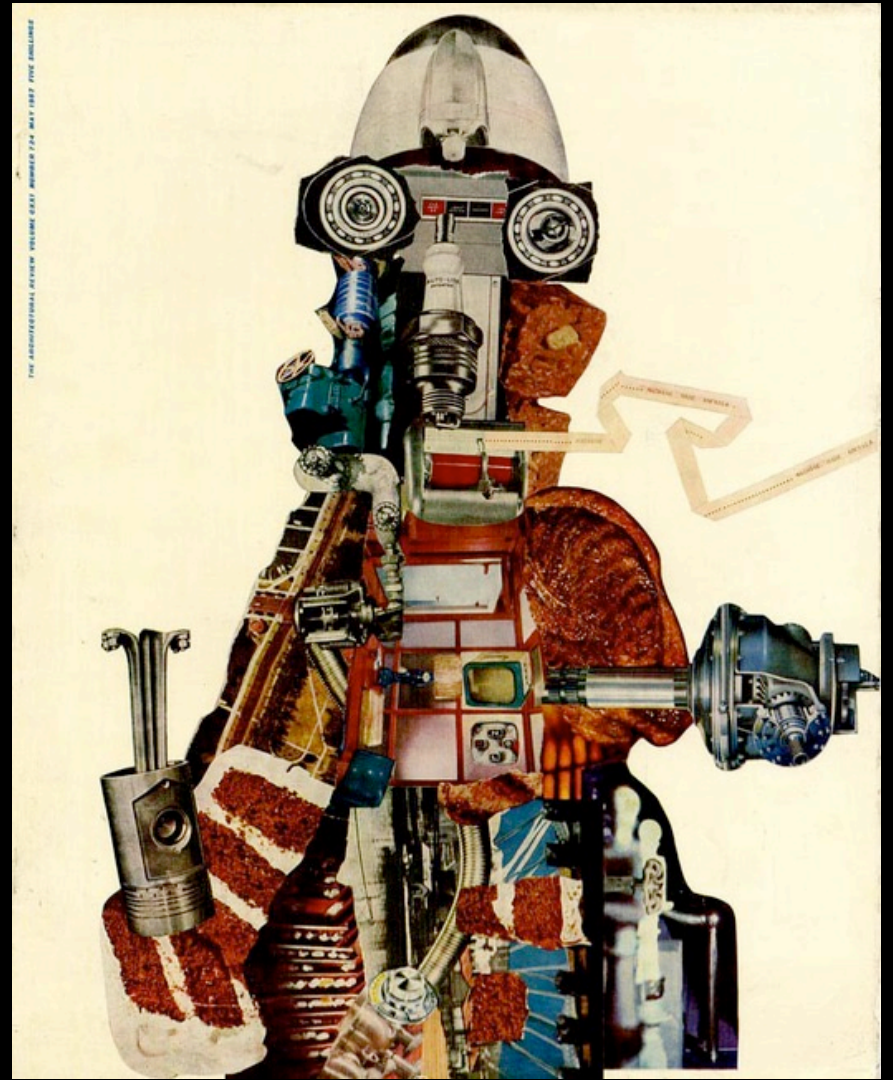




John McHale, "Machine-Made America I,"
1956-57, collage



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



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

MARGINALIA

Marginalia, like this month's cover, and his own spare head (right, a collage sculpture of beer-pocks and string) has been assembled from machine-made Americana by John Mellala, Glasgow-born collage artist, biographer of Buckminster Fuller (AR, July, 1956) and recent special student under Josef Albers at Yale.



Eames catalogue building

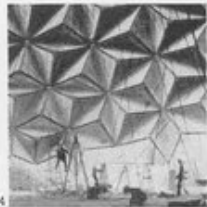
At this time distant, it seems remarkable that no sharp West Coast speculator has yet emulated the enterprise of Charles Eames, and produced a "U-Haul-it" kit for a full sized house, or perhaps, at lesser remove, something on the lines of the "customizing" items, advertised in U.S. car magazines, for giving that personal touch to the family auto. But, no doubt, even given such ac-



the same territory of Communications—a loudspeaker enclosure 2, the "Quadreflex," designed in collaboration with Stephens Truscon engineering staff.

Fuller: global encirclement

Though more amenable to catalogue treatment, and mass production, than the traditional building, the geodesic dome is still, generally, on a one-off basis, individually tailored to specific requirements. But the recent licensing, by Fuller, of commercial fabricators to produce domes, may change the situation. The biggest dome yet built—all aluminum, 144 ft. diameter and 57 ft. high—has been turned out by Kaiser Aluminum Co. This was erected in 20 hours by 38 men for a resort auditorium in Honolulu to seat 1,800 people. With locations such as this, Fuller domes grow more geographically widespread; radomes in the Arctic, a concert hall in the South Seas and the recent one in Kabul, Afghanistan. This latter, the Kabul Dome, 100 ft. diameter, of aluminum tube and nylon skin, was designed for the U.S. pavilion in the International Trade



Fair held there, and housed, among other items, an 80-ft. cinemascope screen. From initial inquiry by the client, through designing, fabrication, transport, to final erecting on the site, took around 8 weeks. After Kabul, it is touring the Far East, and will eventually come to Europe this year.

'Good to look at, pleasant to hold' From General Motors pop, look on styling, the above quote refers to an example of hand sculpture from Pratt Institute 5, which shares page honours



with a vacuum-type coffee machine, fender detail from a Pontiac dream car—and an egg. Hairier in the same document, visuals of frontier axes, Kentucky rifles and duelling pistols (as well as a miscellany ranging from



patently hand-crafted cherrywood mousetrap—with a difference! Its sleek curvaceous look is of the same sandwich construction as, now obsolete, wood moulds used in forming auto bodies. A neat way of including tradition in and incidentally producing a particularly impressive, and 'new,' desk design. Besides the hand

Gothic armour to fine rhina) list at a lineage for auto styling via the American tool-and-die tradition. Superficial visual parallels might be drawn when one compares a particularly over-hood match rifle 8, the Hammerli M1 452, with 7, the rear end of the 'Eight Sweep Year' Chrysler '67, but the real case for the curvy plastic helmet is implicit in current consumer preference, and these more directly original to car styling itself, as source, than the ergonomic hand tool. (These issues were fully discussed in AR April 1955, Machine Aesthetic, Reyner Banham.) Essentially the point, nowadays, about the auto is, that you don't handle it, but, see 9, Plymouth

and eye pleasure in its hard contours; the desk provides much manipulative therapy for the active executive by way of pushbutton panels for lighting, temperature and TV control, as well as a built-in waste basket.

Pushbutton Powerlite ad, get in and push the buttons. With G.M. Tech. Center interior detailing, the car industry, as consumer, shows the same capacity, as above, for the all-in, both-and, stance in styling. Prestige type, permanent rectangular aesthetics, with a Miesian flavour, are duly given their operational sphere, but when it comes to a desk 8, for king-pin of the styling section, Harley Earl, his staff turn out a



and eye pleasure in its hard contours; the desk provides much manipulative therapy for the active executive by way of pushbutton panels for lighting, temperature and TV control, as well as a built-in waste basket.



The driving advance of the year ...



Galaxy

SEPTEMBER 1954

35¢

THE MAN WHO WAS SIX

By F. L. Wallace



Cover used by McHale as illustration for

This is Tomorrow

Exhibition, Institute of Contemporary Arts, London, 1956

Intimate CONFESSIONS



I was a Rich
Man's Plaything
Ex-Mistress
I Confess
If this be Sin
Woman of the
Streets
Daughter of Sin



Real
Gold

Keep 'Em



Flying!



Serve
Coca-Cola
at home

Eduardo Paolozzi

"I Was a Rich Man's Plaything"

from *Bunk*

1947



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



Eduardo Paolozzi
"Cyclops"
1957
Bronze



John Cage, New School for Social Research, 1956-1960; Taught a groundbreaking courses on composition at the New Bauhaus, Black Mountain College, and The New School in NY; EVENT SCORES

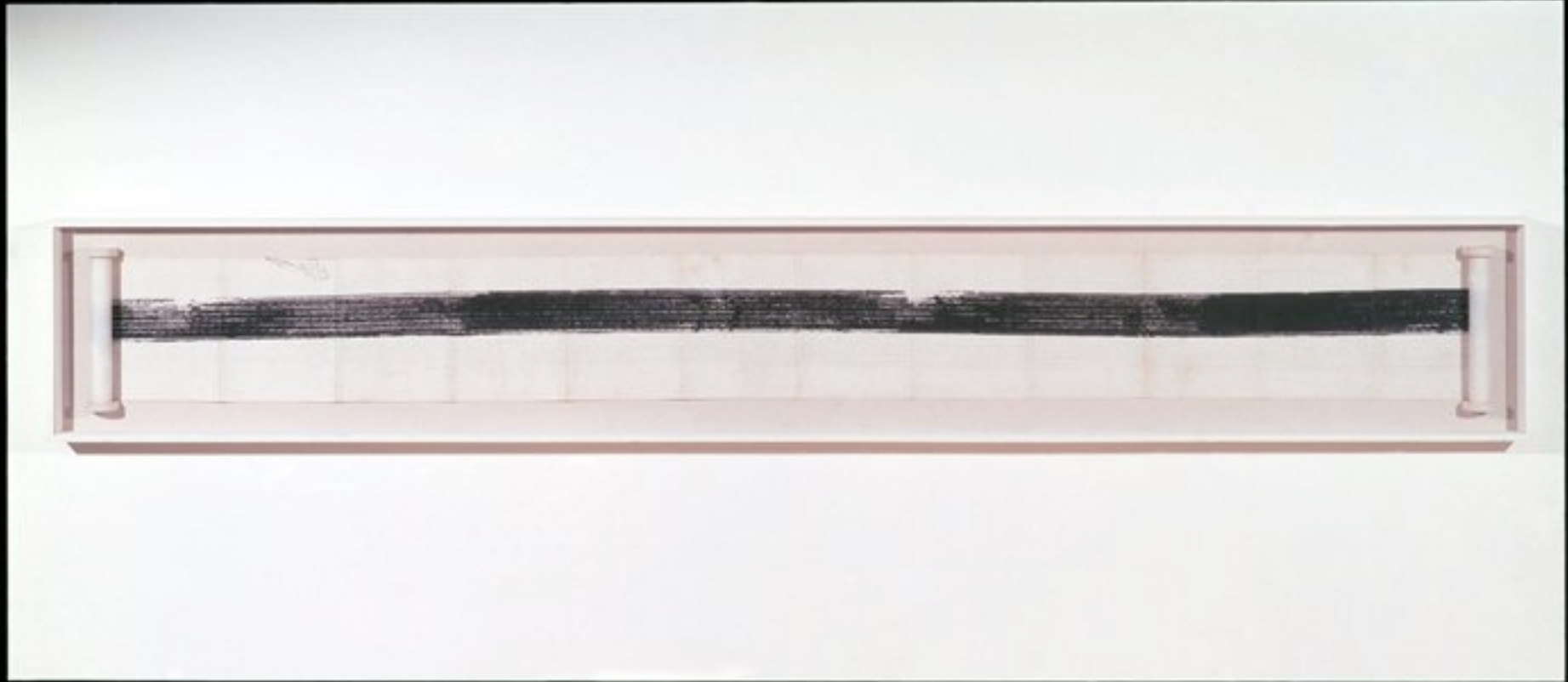


Jackson Pollock, Cathedral, 1947

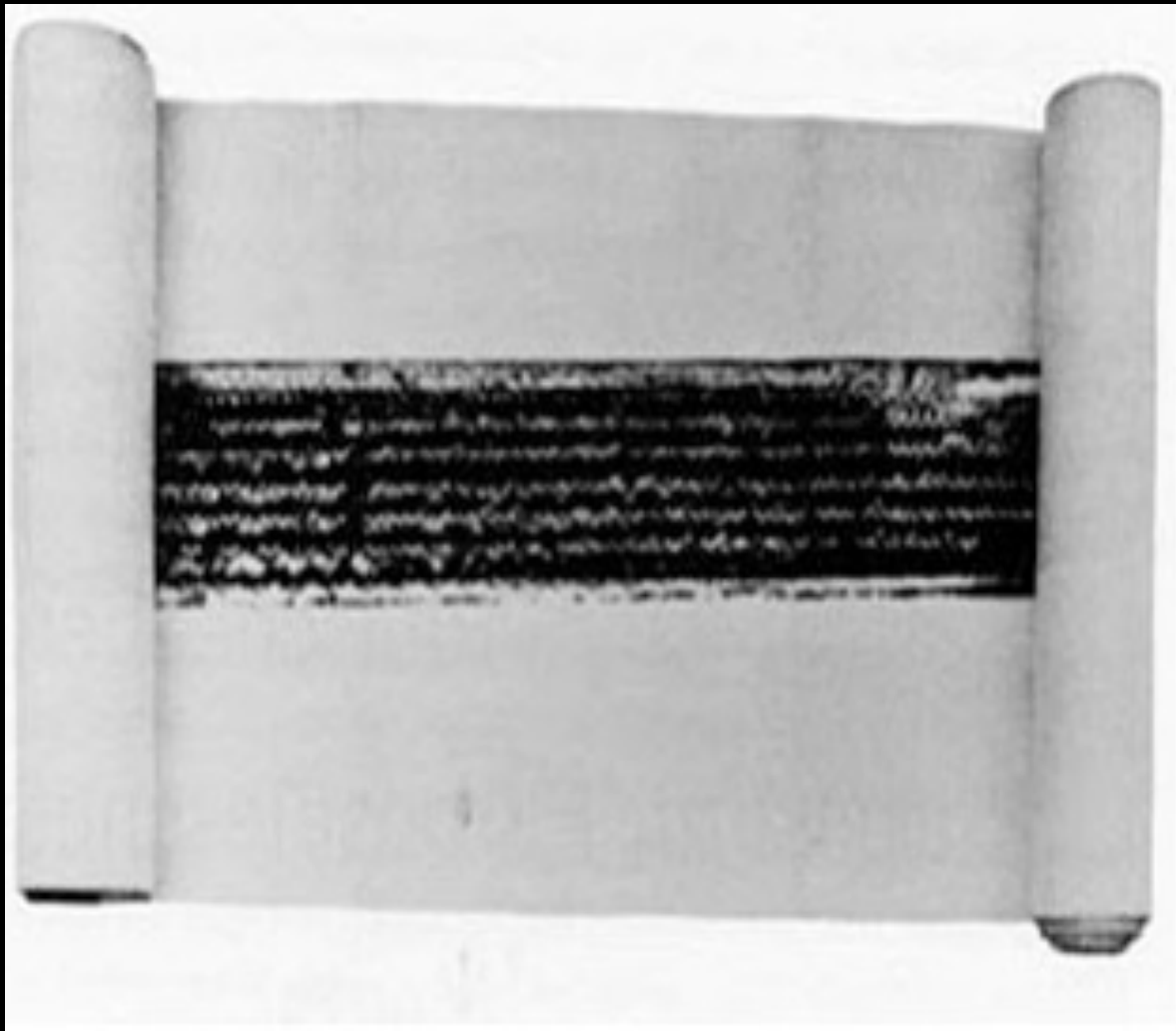


John Cage, David Tudor, Robert Rauschenberg, et. al., Theater Piece No. 1, 1952 – a happening
Cage was influenced by Eastern philosophies, especially in Zen, from which he gained a treasuring of non-intention.

Bottom right: Robert Rauschenberg, White Painting (Seven Panels), 1951



“Automobile Tire Print” (1953), by John Cage and Robert Rauschenberg, is a 23-foot-long automobile tire track on a scroll. It was a deliberate provocation to Abstract Expressionism, the dominant American art form of the early 1950s. Abstract Expressionism held dearly onto the painted mark as the unique trace of the individual who makes it. With one burned rubber streak, Rauschenberg and Cage ran over the Expressionists' claims to authenticity, spontaneity, and risk.



How is this anti-retinal?

How does this play with the idea of the “readymade”?

John Cage and Robert Rauschenberg, Automobile Tire Print, 1953

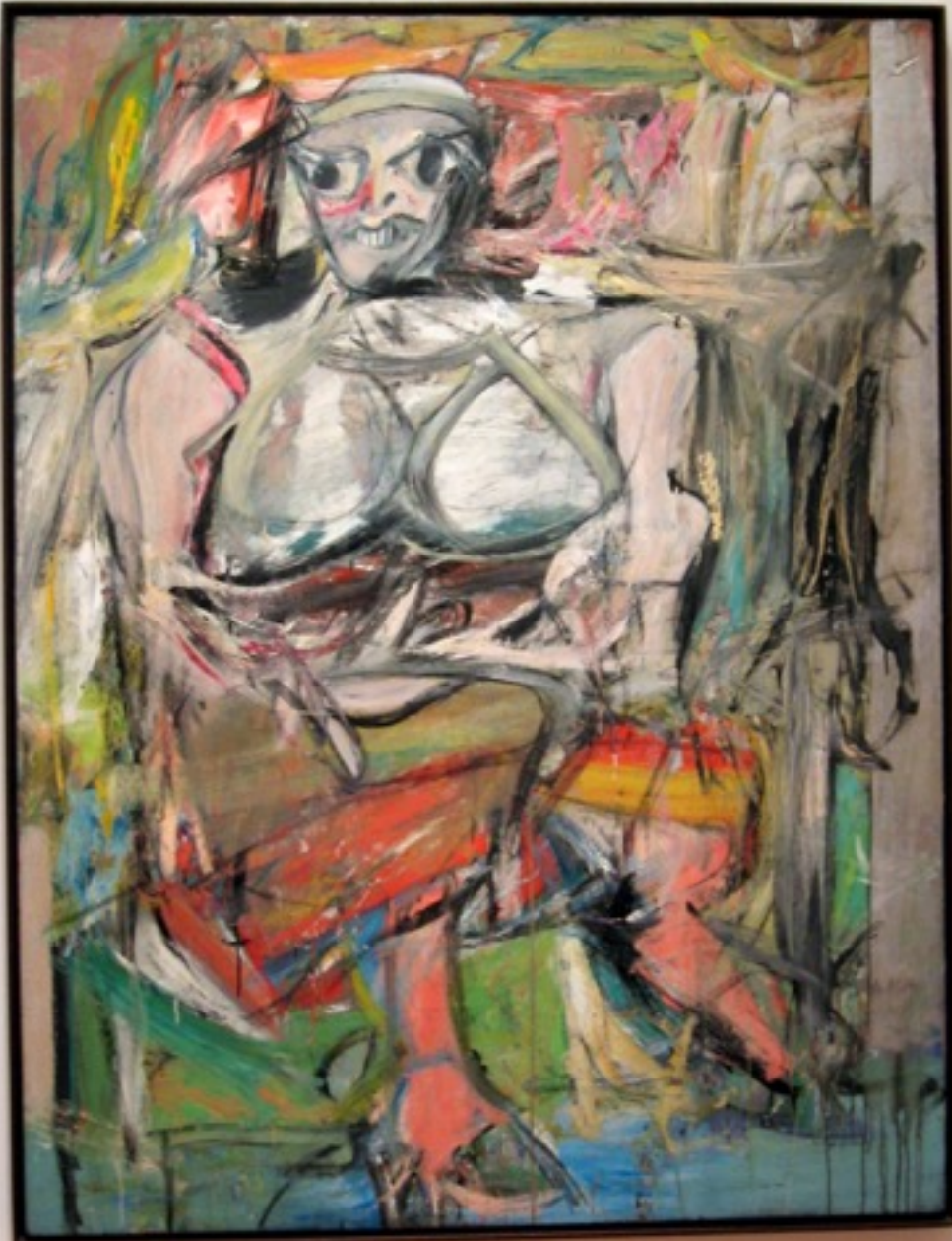


An Oedipal act?

Artist: Robert Rauschenberg

Title: "Erased de Kooning"

Date: 1953



Artist: Willem de Kooning

Title: "Woman I"

Date: 1950



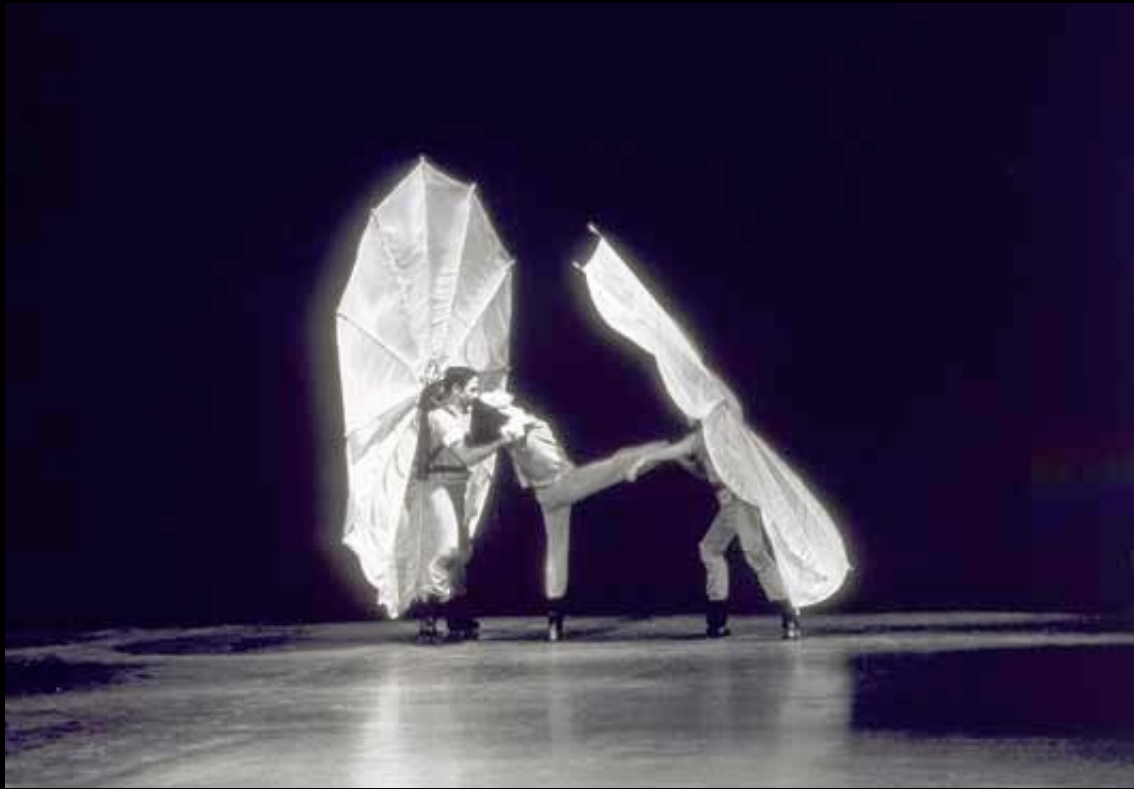
Robert Rauschenberg, Erased de Kooning, 1953



Robert Rauschenberg, White Painting
(Seven Panels), 1951

John Cage, in the midst of his studies of
Zen Buddhism and unintentional acts,
wrote a poem about the work that begins:

“To Whom/No Subject/No Image/no
Taste/No Object/No beauty...”



Robert Rauschenberg, Pelican, 1965



Jasper Johns (far right) and Robert Rauschenberg (far left)



Jasper Johns, Flag, 1954

Materials: encaustic, oil, newspaper on fabric mounted on plywood

The modern / contemporary art community was searching for new ideas to succeed the pure emotionality of the Abstract Expressionists. Johns' paintings of flags, targets, maps, invited both the wrath and praise of critics. Johns' early work combined a serious concern for the craft of painting with an everyday, almost absurd, subject matter.

It was a new experience for gallery goers to find paintings solely of such things as flags and numbers. The simplicity and familiarity of the subject matter piqued viewer interest in both Johns' motivation and his process. Johns explains, "There may or may not be an idea, and the meaning may just be that the painting exists."

How is this work deploying Duchamp's idea of the "readymade"?



Jasper Johns, Flag, 1954

Materials: encaustic, oil, newspaper on fabric mounted on plywood



Artist: Jasper Johns

Title: "Target with Plaster Casts"

Date: 1955



Artist: Jasper Johns

Title: "Flag"

Date: 1954



Artist: Jasper Johns

Title: "Painted Bronze Beer Cans"

Date: 1960



Artist: Robert Rauschenberg

Title: "Bantam"

Date: 1954

Artist: Robert Rauschenberg

Title: "Bed"

Date: 1955

Concept: FOUND OBJECT

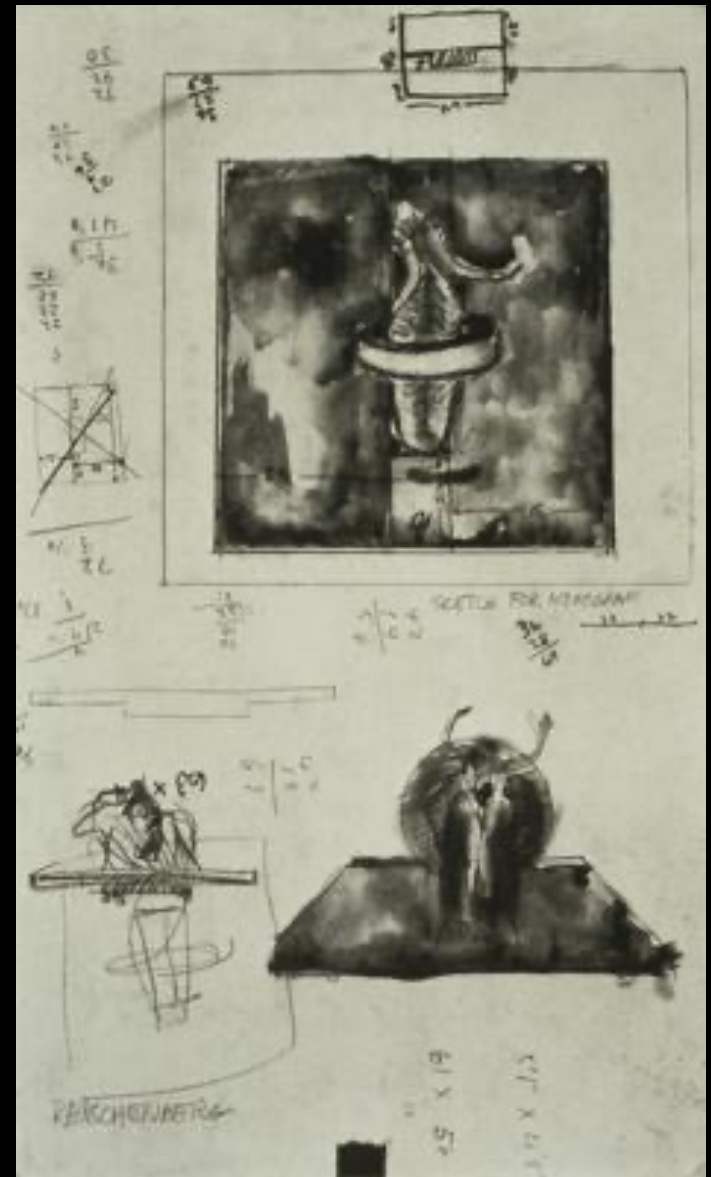




Robert Rauschenberg, Monogram, 1959 Concept: "Combine"



the "drip"



staging or triggering "chance"

FLATBED PICTURE PLANE

Leo Steinberg



Robert Rauschenberg, Monogram, 1957-59

I borrow the term from the flatbed printing press—‘a horizontal bed on which a horizontal printing surface rests’ (Webster). And I propose to use the word to describe the characteristic picture plane of the 1960s—a pictorial surface whose angulation with respect to the human posture is the precondition of its changed content.

But something happened in painting around 1950—most conspicuously (at least within my experience) in the work of Robert Rauschenberg and Dubuffet. We can still hang their pictures—just as we tack up maps and architectural plans, or nail a horseshoe to the wall for good luck. Yet these pictures no longer simulate vertical fields, but opaque flatbed horizontals. They no more depend on a head-to-toe correspondence with human posture than a newspaper does. ‘The flatbed picture plane makes its symbolic allusion to hard surfaces such as tabletops, studio floors, charts, bulletin boards—any receptor surface on which objects are scattered, on which data is entered, on which information may be received, printed, impressed—whether coherently or in confusion.

The all-purpose picture plane underlying this post-Modernist painting has made the course of art once again non-linear and unpredictable. What I have called the flatbed is more than a surface distinction if it is understood as a change within painting that changed the relationship between artist and image, image and viewer. Yet this internal change is no more than a symptom of changes which go far beyond questions of picture planes, or of painting as such. It is part of a shakeup which contaminates all purified categories. The deepening inroads of art into non-art continue to alienate the connoisseur as art defects and departs into strange territories leaving the old stand-by criteria to rule an eroding plain.

BODY-FESTIVAL 1967

KUSAMA



EXPLORE ALL POSSIBILITIES OF OUR TIME**
 THIS NEW LIFE IN INFINITE ORDER OF THE SUN, MOON, STARS AND
 EARTH WITH THE APPLE OF EYE ***
 LIFE THE FUTURE**
 BRAIN** UNLEASH** RELEASE**
 LET US ABUSE OUR SENSES FOR A TIME, IN OUR TIME **
 MAKE IN PRESENT ****
 FORGET THE CRUELTY , *LONGNESS , FOR A TIME*****
 TOGETHER IN THE POLKA DOT TIME,*****

WASHINGTON · SQUARE SUNDAY, 2 P.M.

YAYOI KUSAMA
 DIRECTOR HAPPENING POSTER COMP.
 604 E 14 STREET
 NEW YORK CITY (604 4437)

Embracing the rise of the hippie counterculture of the late 1960s, Kusama came to public attention when she organized a series of happenings in which naked participants were painted with brightly colored polka dots.

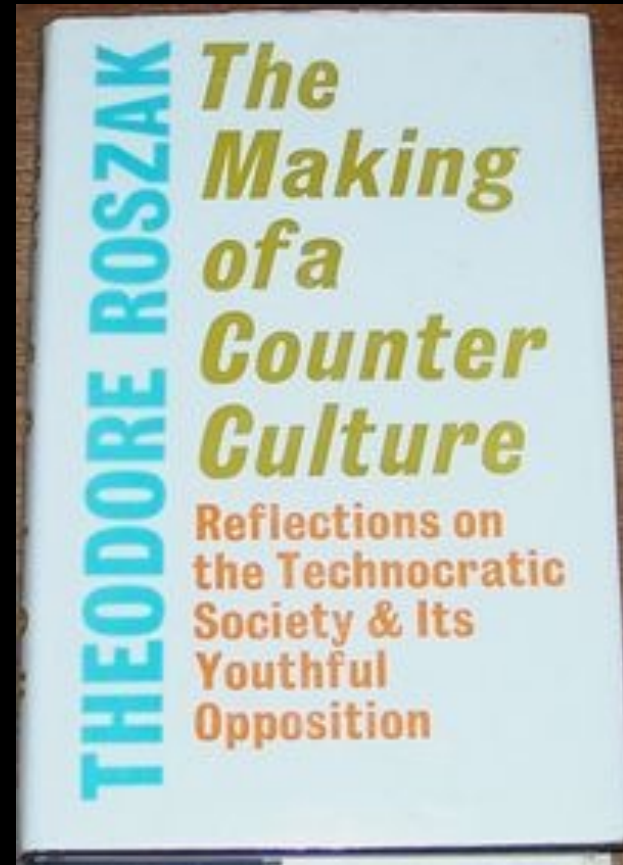
What is “counterculture?”

Yayoi Kusama, Happening, NYC, 1967

COUNTER CULTURE

Theodore Roszak, *The Making of a Counter Culture*, published 1969

Counter culture refers to youth culture rejecting technocracy, the regime of corporate and technological expertise that dominates industrial society.







Her innovation lay in configuring the entire exhibition as a single work, which consisted of one of her 'Accumulation' sculptures.

Yayoi Kusama, Compulsion Furniture, 1964





Kusama, Whitney Accumulation No. 1, 1963



Kusama, Accumulation, 1963



Yayoi Kusama, Dots Obsession, 2012 – INFINITY NETS



"New Realists" exhibition, Sidney Janis Gallery, New York, 1962

54 international artists, twelve of them Americans

They included Roy Lichtenstein, Claes Oldenburg, James Rosenquist, Andy Warhol, Tom Wesslemann, Jim Dine, Robert Indiana, George Segal, and Wayne Thiebaud.

There were also French, Italian, English, and Swedish artists.



Claes Oldenburg, Chocolates in a Box, 1961 Claes Oldenburg, Giant Blue Pants, 1962



Claes Oldenburg, Floorburger, 1962 – SOFT SCULPTURE

Oldenburg also infused many of the objects with an aggressive flair, which he described as an "unbridled intense satanic vulgarity." Oldenburg has explained, "I like to work in material that is organic-seeming and full of surprises, inventive all by itself."



Claes Oldenburg, *The Store*, 1961-62

The Store was an idea that came to Oldenburg while driving in P-Town on the tip of Cape Cod in Massachusetts with the artist Jim Dine. Oldenburg explains: "I drove around the city one day with Jimmy Dine. By chance we drove through Orchard Street, both sides of which are packed with small stores. As we drove, I remember having a vision of "The Store." I saw in my mind's eye a complete environment based on this theme. Again, it seemed to me that I had discovered a new world. I began wondering through stores – all kinds and all over – as though they were museums. I saw the objects displayed in windows and on counters as previous works of art."

The Store was presented in a storefront in Manhattan's Lower East Side, where the artist both made his wares and sold them to the public, thus avoiding the usual venue of the commercial gallery. He filled the shop floor to ceiling with sculptures inspired by the tawdry merchandise he saw regularly downtown. He is practicing and rethinking an old tradition in art, verisimilitude. Do you know what this word means? It means the appearance of truth; the quality of seeming to be true. The objects in Oldenburg's Store were made of plaster soaked muslin placed over wire frames which were then painted and priced for amounts such as 198.98. There was everything from lingerie, to fragments of advertisements, to food such as ice-cream sandwiches and hamburgers – all roughly modeled and garishly painted in parody of cheap urban wares.





For Oldenburg, such free-form theatrical events were closely tied to their environment: "The 'happening' is one or another method of using objects in motion, and this I take to include people, both in themselves and as agents of object motion." He makes the object performative. He tells us in 1962:

The performance is the main thing, but when it is over, there are a number of subordinate pieces, which may be isolated, souvenirs, residual objects. To pick up after a performance, to be very careful about what is to be discarded and what still survives by itself. Slow study and respect for small things. One's own created 'found objects.' The floor of the stage is like the street. Picking up after is creative. Also the particular life of objects must be respected.



Claes Oldenburg, Bedroom Ensemble, 1964



The shapes of the furniture are skewed as if rendered in a perspective drawing, giving an exaggerated illusion of depth. The theme of illusion is continued in the textures and materials of Oldenburg's Bedroom - in the commercial imitations of marble, fur and leather. None of the furniture is real; none of the accessories operate: the entire work is an illusion of functionalism.



Edward Kienholz, "Jane Doe," 1959



Robert Bucknam, Kienholz Delivering
"John Doe" to Ferus Gallery, ca. 1961

In 1957 Kienholz started the Ferus
Gallery with Walter Hopps.

Edward Kienholz, "John Doe," 1959

Why is John Doe like a piano?

Answer: Because he is square, upright, and grand.



Edward Kienholz, "Jane Doe," 1959; "John and Jane Doe"



Edward Kienholz, *The Beanery*, 1965









James Rosenquist, Artist with Billboard Workers from the Artkraft Strauss Co., NY, 1958



James Rosenquist, Flower Garden, 1961



Rosenquist's Process: gridding graphic imagery



Rosenquist's Process: collage of magazine graphics



James Rosenquist, Marilyn Monroe I,
1962

At 93" x 72" it is a large painting that pays homage to a new type of telegenic theology. Rosenquist was moved to make the painting upon the suicide of the screen icon and sex symbol. In it we see an inverted portrait of Monroe interwoven and superimposed with disjointed parts of Marilyn's name, image, and the trademark script of the Coca-Cola logo.

Rosenquist said, "Painting is probably more exciting than advertising – so why shouldn't it be done with that power and gusto, that impact? When I use a combination of fragments of things, the fragments or objects or real things are caustic to one another, and the title is also caustic to the fragments."



James Rosenquist, F-111, 1965



Probably his most famous painting, F-111 deals with the disturbing yet seductive nexus of consumerism and militarism. [Remember Eisenhower's speech of 1961 on the "military industrial complex."] The painting measures 10 feet high and 86 feet long. It was originally exhibited in the front room of Leo Castelli's townhouse gallery on East 77th Street, wrapping itself around the room's four walls.



<https://www.facebook.com/trent.straughan/videos/10155059212674640/?pnref=story>

https://drive.google.com/file/d/0B_XfGQQbTJaAUzE5dUhzbkpKcEE/view







Roy Lichtenstein, Blang, 1962

WHY, BRAD DARLING, THIS PAINTING IS A
MASTERPIECE! MY, SOON YOU'LL
HAVE ALL OF NEW YORK CLAMORING
FOR YOUR WORK!



Roy Lichtenstein, Masterpiece, 1962

WHAT? WHY DID
YOU ASK THAT?
WHAT DO YOU KNOW
ABOUT MY IMAGE
DUPLICATOR?



We see in Image Duplicator the famous technique of rendering the print procedure through **Benday dots**. The Benday Dots printing process was named after illustrator and printer Benjamin Day. Small colored dots are closely-spaced, widely-spaced or overlapping. 1950s and 1960s pulp comic books used Benday dots in the four process colors (Cyan, Magenta, Yellow and Black) to inexpensively create shading and secondary colors such as green, purple, orange and flesh tones. Lichtenstein has translated and transformed in scale the printing process to painting.

Roy Lichtenstein, Image Duplicator, 1963



Roy Lichtenstein, Little Big Painting, 1965



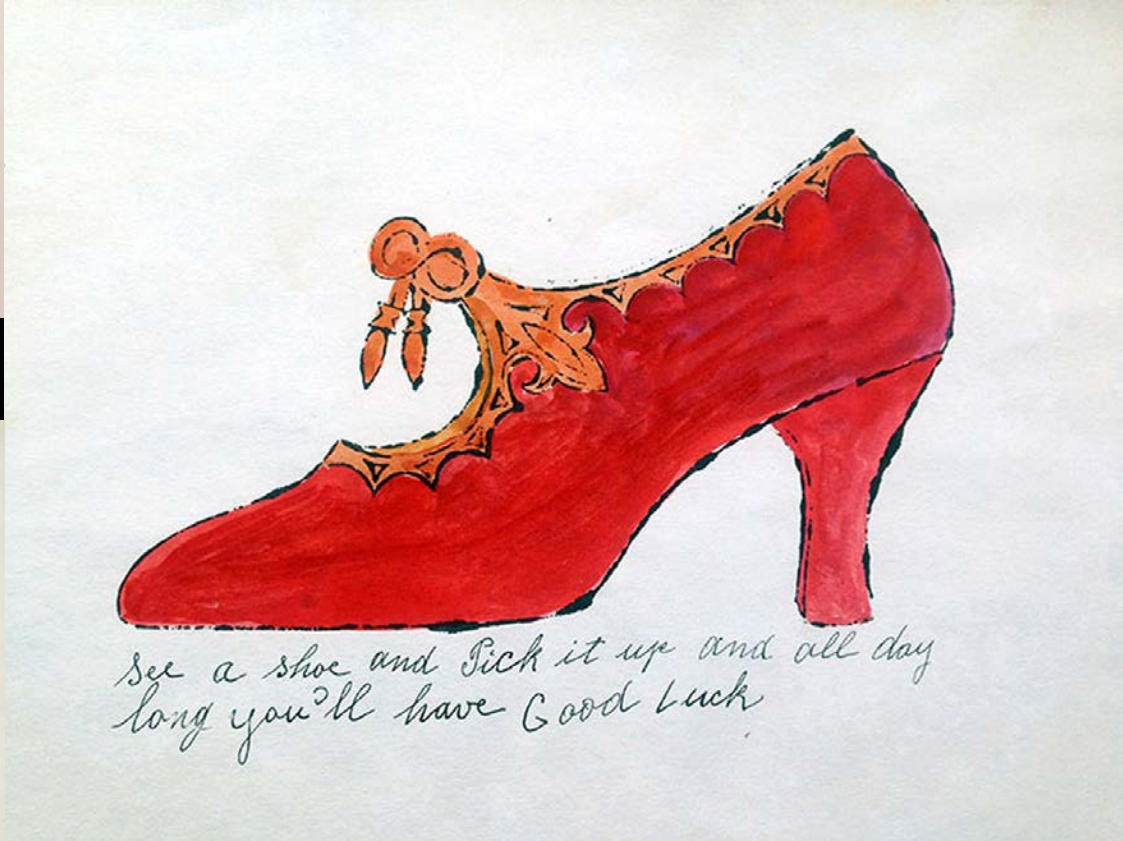
Roy Lichtenstein, Brushstroke, 1996,
Hirshhorn Museum, Washington, DC

enlarged and fabricated 2002-03
Painted aluminum



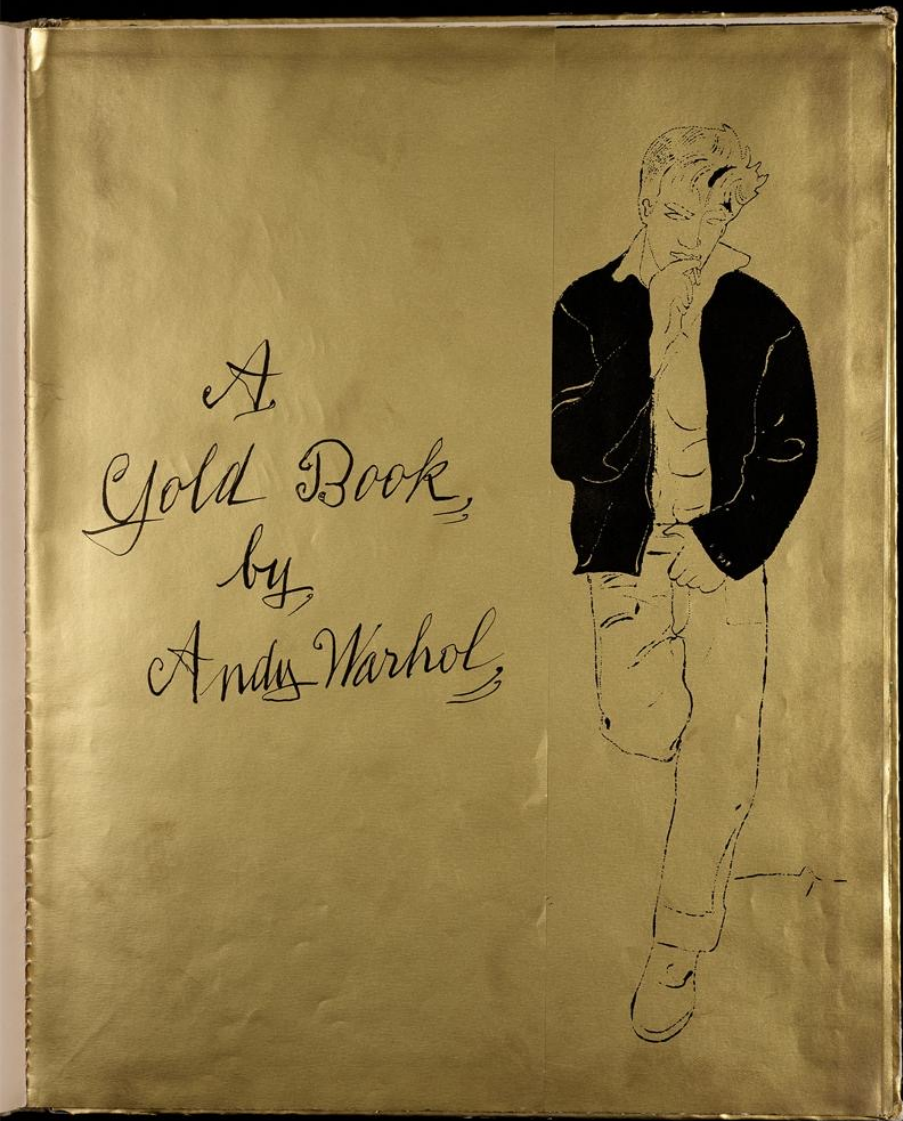
Andy Warhol (né Andrew Warhola) [1928-1987]

- Moved to New York in 1949 to work in the commercial world after studying commercial art in Pittsburgh at the Carnegie Institute of Technology.
- Over the next decade he produced numerous works as a commercial artist and illustrator.
- Many of his early works related to fashion, including drawings of shoes, purses, necklaces, and gloves. In the late 1950s he drew hundreds of shoe ads for I. Miller, which were published on Sundays in the *New York Times*.
- Some included captions distinctively written by his mother, Julia Warhola.



*See a shoe and Pick it up and all day
long you'll have Good Luck*

Throughout the 1950s, Warhol's illustrations appeared in magazines to accompany articles as advertisements.



Andy Warhol, Gee, Merrie Shoes, 1956
monoprint 9¼ x 8 in.



Bonwit Teller window display featuring artwork by Andy Warhol, 1960

the story of moondog

Moondog is a poet who versifies in sound, a diarist overcome by love, curiosity and amusement by everything that reaches his ears, all of which he transposes into a symphony of himself. It may be the roar from the streets; it may be the casual chatter in a room or, best of all, it will be that's ret music that seeps through imagination and memory. These experiences so dull to the dull but so alive to him, he orchestrates into a record of those enchanting conversations everyone can hold with himself would he only listen for a brief moment. They make up the script of that unique tragic comedy, the story of anyone's life. Picking up our ears would be so easy, yet it is seldom done. But when moondog compels us to do it, we are entranced and delivered willingly into new worlds of meaning.



The Story of Moondog, album cover illustrated by Julia Warhola, 1957

HEADLINES



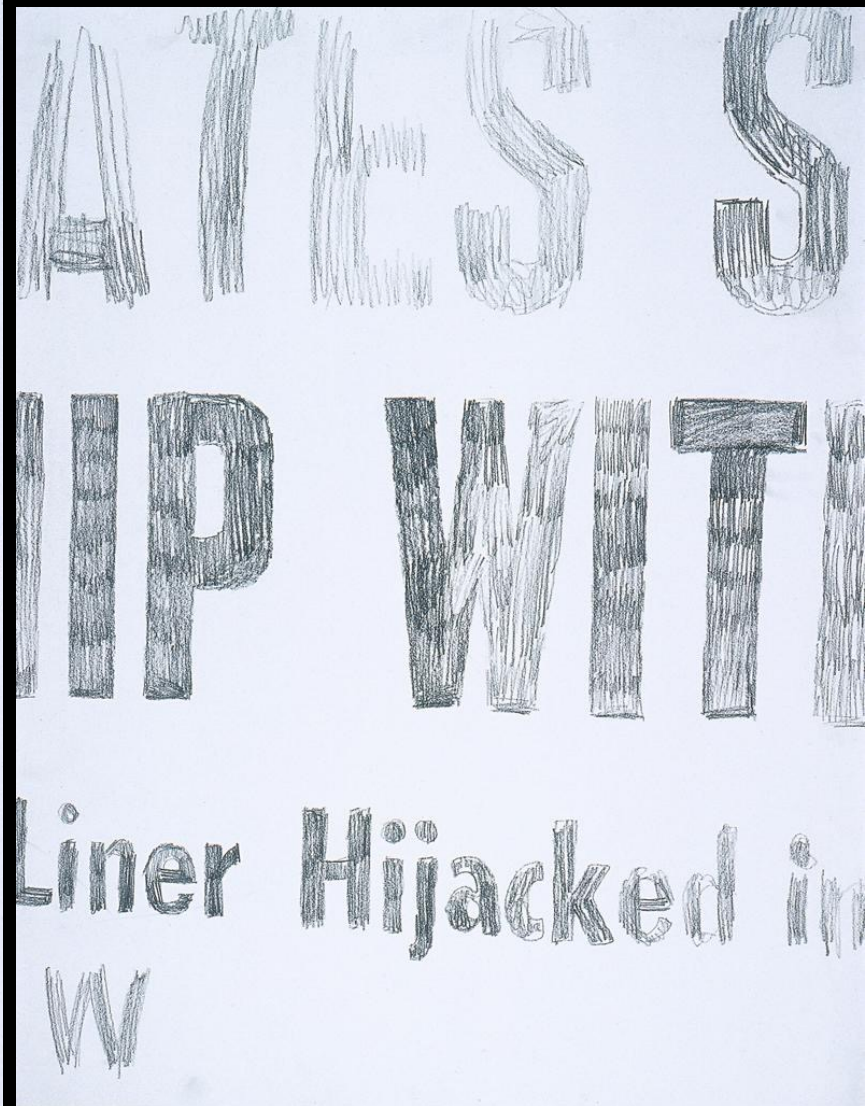
Andy Warhol,
National Ennquirer, 1958
ballpoint ink on paper



Andy Warhol
Pirates Sieze Ship, 1961



Andy Warhol, TV, 1961



Warhol, Liner Hijacked, 1961



Andy Warhol, Dick Tracy, 1960



Roy Lichtenstein, Girl with Ball, 1961



Roy Lichtenstein, Masterpiece, 1962

Benday dots -- The famous technique of rendering printed form; Used in comic strips



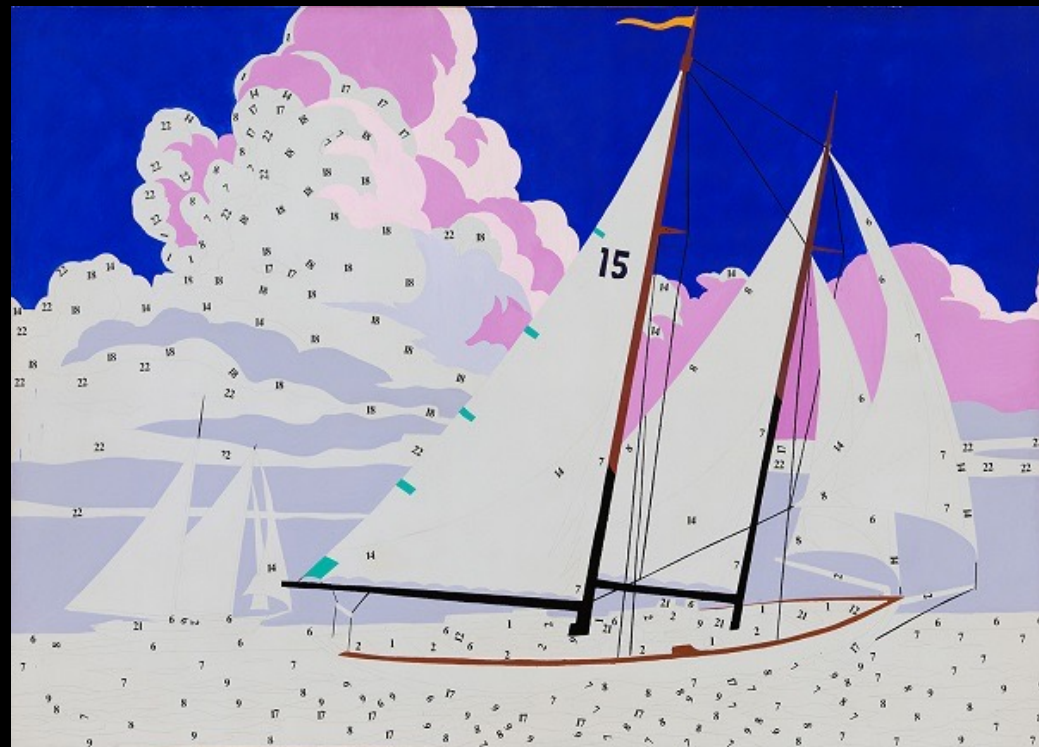
Andy Warhol, Dick Tracy, 1960



Andy Warhol, Do It Yourself (Seascape), 1962



Andy Warhol, Do It Yourself (Flowers), 1962



Andy Warhol, Do It Yourself (Sailboat), 1962



Warhol, Do It Yourself (Narcissus), 1962

Seriality, Repetition, Mass Production

Robert Indiana once said "I knew Andy very well. The reason he painted soup cans is that he liked soup."

And Marcel Duchamp said "If you take a Campbell's Soup can and repeat it fifty times, you are not interested in the retinal image. What interests you is the concept that wants to put fifty Campbell's Soup cans on a canvas."



A nearby supermarket piled up real Campbell's soup cans in their window, advertising them as "the real thing for only 29 cents a can."

Warhol, Tomato Soup, 1962

Six of the Warhol paintings were sold for \$100 each. The buyers included Don Factor, Betty Astor, Ed Jans and Bob Brown. Irving Blum ended up getting the buyers to relinquish their ownership so that he could keep the set together, and bought the entire series for \$1,000.00 from Warhol, paying him \$100.00 a month. A year after Warhol died, Irving Blum was offered \$10 million for the paintings.





Warhol, Marilyn Monroe, 2 Panels, 1962 -- SILK SCREEN OR SERIGRAPH