AHST 4342-501 (27532)
History of Media and New Media Art
Spring 2018
Dr. Charissa N. Terranova
University of Texas at Dallas
Arts & Humanities
T-Th 1:00-2:15

Tuesday 04/10/18

Experimental Exhibitions

CONCEPTUAL ART BETWEEN LANGUAGE AND TECHNOLOGY
Defining Conceptual Art

Lucy Lippard and John Chandler, "The *Dematerialization* of Art," *Art International* Vol. 12, no. 2 (February 1968), pp. 31-36

During the 1960s the anti-intellectual, emotional intuitive processes of art-making characteristic of the last two decades have begun to give way to an ultra-conceptual art that emphasizes the thinking process almost exclusively. As more and more work is designed in the studio, but executed elsewhere by professional craftsmen, as the object becomes merely the end product, a number of artists are losing interest in the physical evolution of the work of art. The studio is again becoming a study. Such a trend appears to be provoking a profound dematerialization of art, especially of art as an object, and if it continues to prevail, it may result in the object's becoming wholly obsolete.

Lucy Lippard and John Chandler, "The Dematerialization of Art," *Art International,* Vol. 12, no. 2 (February 1968), pp. 31-36.

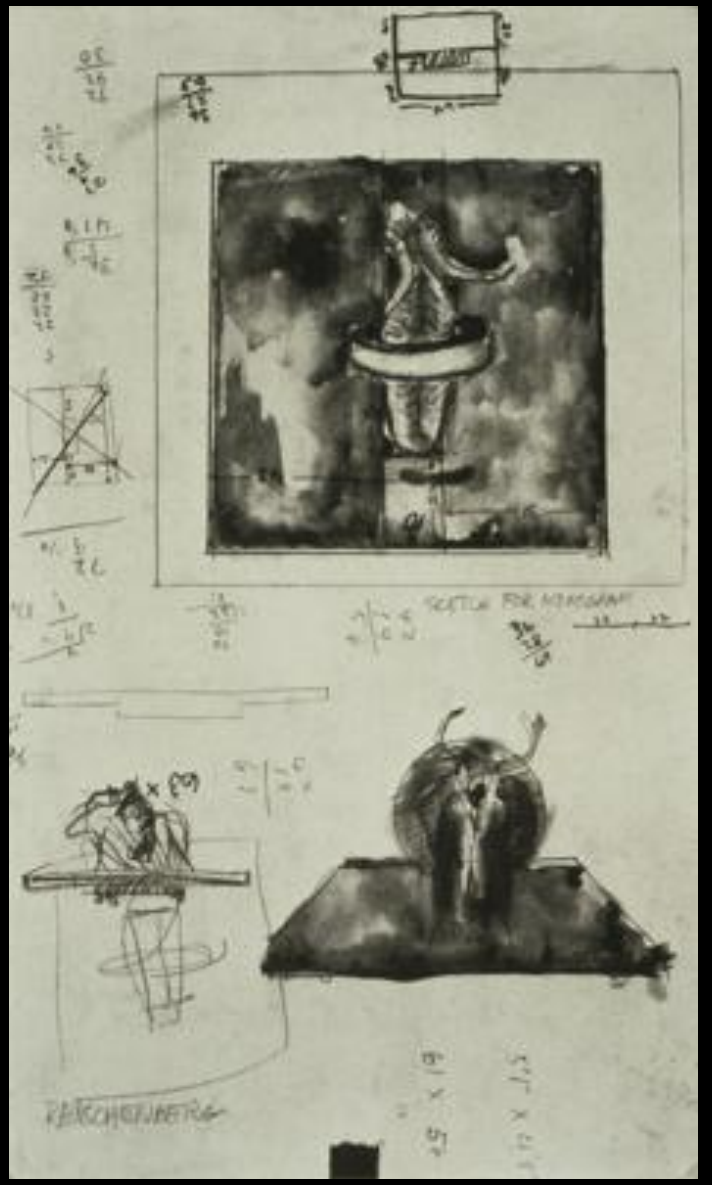
FLATBED PICTURE PLANE
Leo Steinberg

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.

To repeat: it is not the actual physical placement of the image that counts. There is no law against hanging a rug on a wall, or reproducing a narrative picture as a mosaic floor. What I have in mind is the psychic address of the image, its special mode of imaginative confrontation, and I tend to regard the tilt of the picture plane from vertical to horizontal as expressive of the most radical shift in the subject matter of art, the shift from nature to culture.

the “drip”



staging or triggering “chance”

Edward Kienholz, “Jane Doe,” 1959

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

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

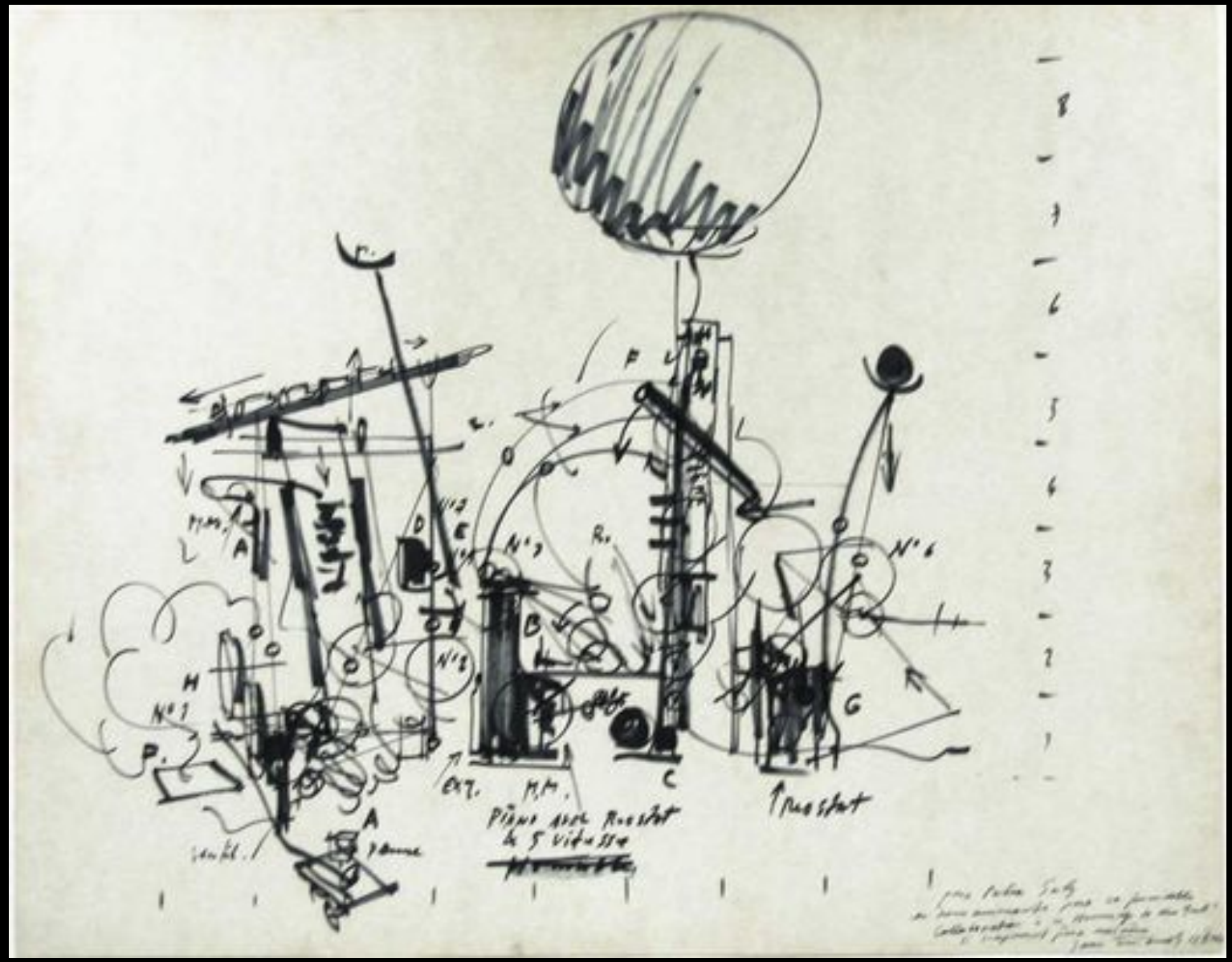

DRAFT BEER
35¢
Larger Glass
BOTTLED BEER
40¢
Domestic


GYMNASIUM

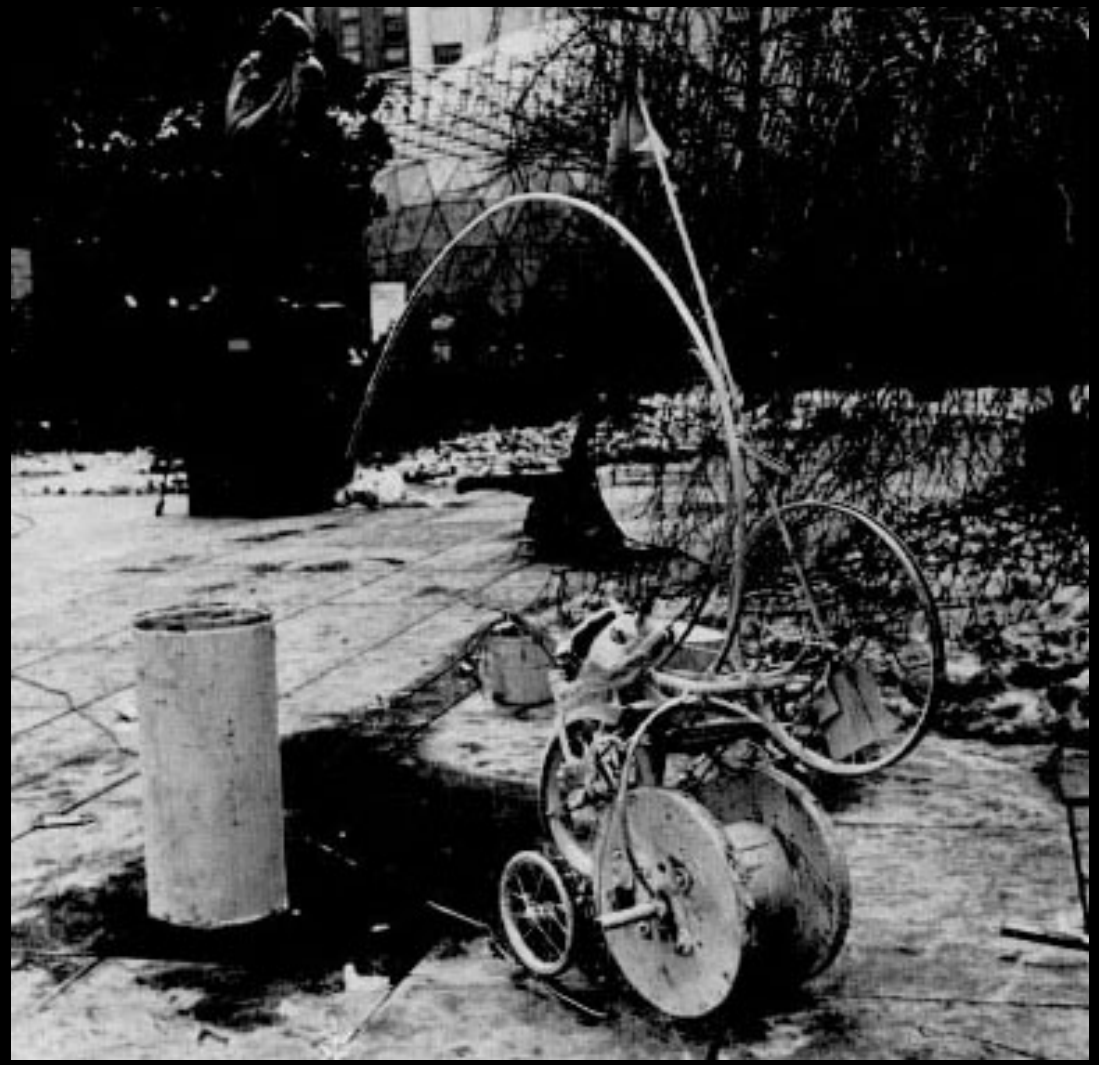

FAGOTS-STAY OUT


EXIT

Jean Tinguely, Méta-Matic #17, 1959

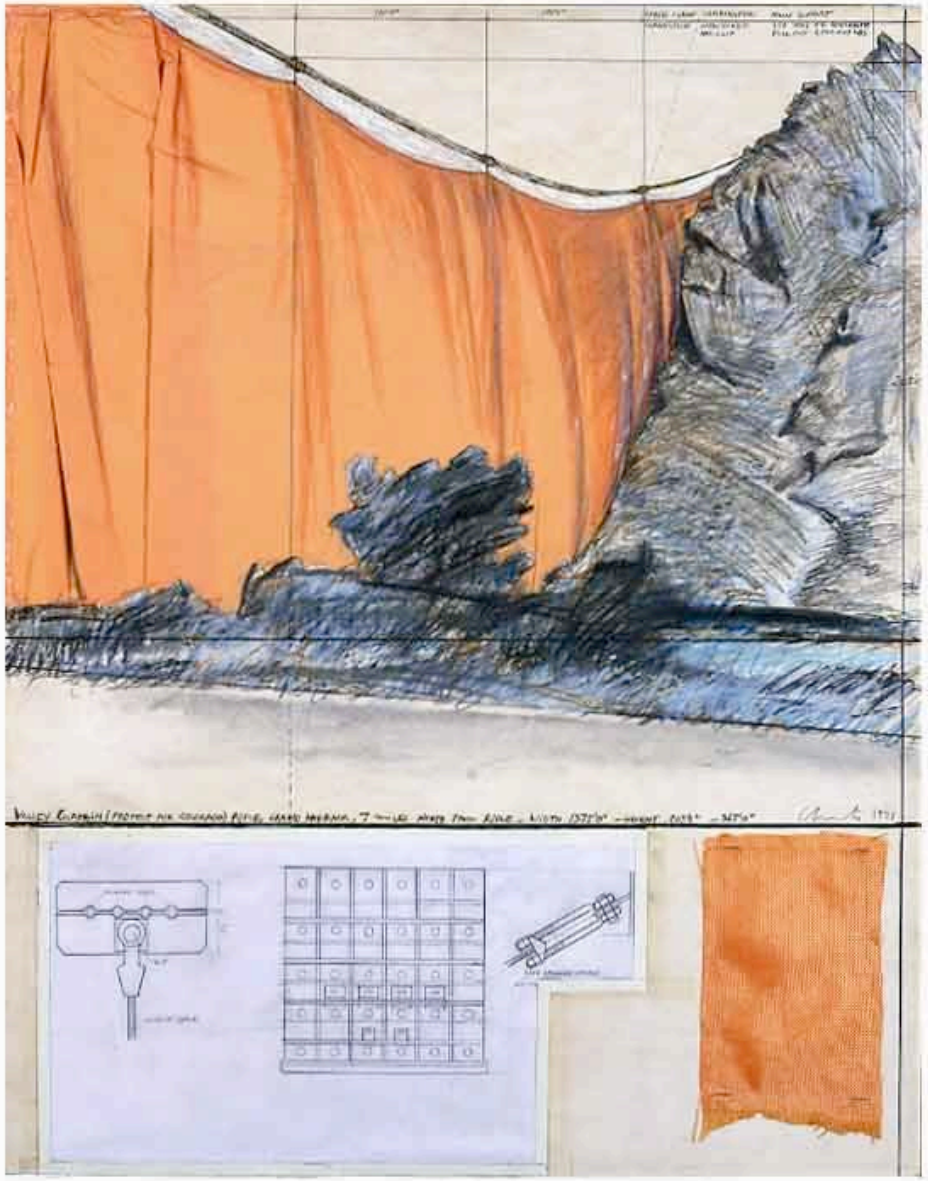


Jean Tinguely, Homage to New York, 1960



Christo [June 13, 1935-] and Jeanne-Claude [June 13, 1935-November 18, 2009]

Christo, Valley Curtain, Rifle Gap, CA, 1970-72



Christo
Valley Curtain, Project for Colorado.
Collage 1971. 71,1 x 55,9 cm. (28 x 22")
Pencil, fabric, wax crayon, hand-drawn technical data, fabric sample, tape and staples
Photo: Harry Shunk.
Copyright Christo 1971.

Christo
Valley Curtain, Project for Colorado.
Collage 1971. 71,1 x 55,9 cm. (28 x 22")
Pencil, fabric, wax crayon, topographic map and tape.
Photo: André Grossmann.
Copyright Christo 1971.

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

Robert Smithson: Partially Buried Wood Shed Kent State University, Ohio, 1970

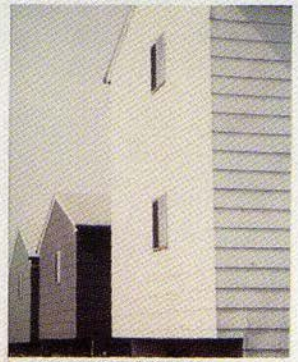
Robert Smithson, Spiral Jetty, Great Salt Lake, Utah, 1970

Homes for America

D. GRAHAM

Bellaplain	Garden City
Brooklawn	Garden City Park
Colonia	Greenlawn
Colonia Manor	Island Park
Fair Haven	Levittown
Fair Lawn	Middleville
Greenfields Village	New City Park
Green Village	Pine Lawn
Plainsboro	Plainview
Pleasant Grove	Plandome Manor
Pleasant Plains	Pleasantside
Sunset Hill Garden	Pleasantville

"The Serenade" - Cape Coral, Fla.



Set-back, Jersey City, New Jersey

Large-scale tract housing developments construction the new city. They are located everywhere. They are not particularly bound to existing communities; they fail to develop either regional characteristics or separate identity. These projects date from the end of World War II when in southern California speculators or "operative builders adapted mass production techniques to quickly build many houses for the dense workers once concentrated there. This "California Method" consisted simply of determining in advance the exact amount and lengths of pieces of lumber and multiplying them by the number of standardized houses to be built. A cutting yard was set up near the site of the project to cut enough lumber into those sizes. By mass-farming, greater use of machines and factory produced parts, assembly line standardization, multiple units were easily fabricated.

Each house in a development is a lightly constructed 'shell' although this fact is often concealed by fake (half-stone) brick walls. Shells can be added or subtracted easily. The standard unit is a box or a series of boxes, sometimes contemptuously called 'pillboxes.' When the box has a sharply oblique roof it is called a Cape Cod. When it is longer than wide it is a 'ranch.' A

Two California Bungalows, "Two Home Homes", Jersey City, N.J.

The logic relating each sectioned part to the entire plan follows a systematic plan. A development contains a limited set number of house models. For instance, Cape Coral, a Florida project, advertises eight different models:

A The Sonata
B The Concerto
C The Overture
D The Ballet
E The Prelude
F The Serenade
G The Nocturne
H The Rhapsody

Center Court, Outerbridge, Staten Island, Jersey City, N.J.

Garden Apartments, Bayonne, New Jersey

Garden Apartments, Bayonne, New Jersey

two-story house is usually called 'colonial.' If it consists of contiguous boxes with one slightly higher elevation it is a 'split level.' Such stylistic differentiation is advantageous to the basic structure (with the possible exception of the split level whose plan simplifies construction on discontinuous ground levels).

There is a recent trend toward 'two home homes' which are two boxes split by adjoining walls and having separate entrances. The left and right hand units are mirror reproductions of each other. Often sold as private units are strings of apartment-like, quasi-discrete cells formed by subdividing laterally an extended rectangular parallelopiped into as many as ten or twelve separate dwellings.

Developers usually build large groups of individual homes sharing similar floor plans and whose overall grouping possesses a discrete floor plan. Regional shopping centers and industrial parks are sometimes integrated as well into the general scheme. Each development is sectioned into blocked-out areas containing a series of identical or sequentially related types of houses all of which have uniform or staggered set-backs and land plots.

In addition, there is a choice of eight exterior colors:
1 White
2 Moonstone Grey
3 Nickle

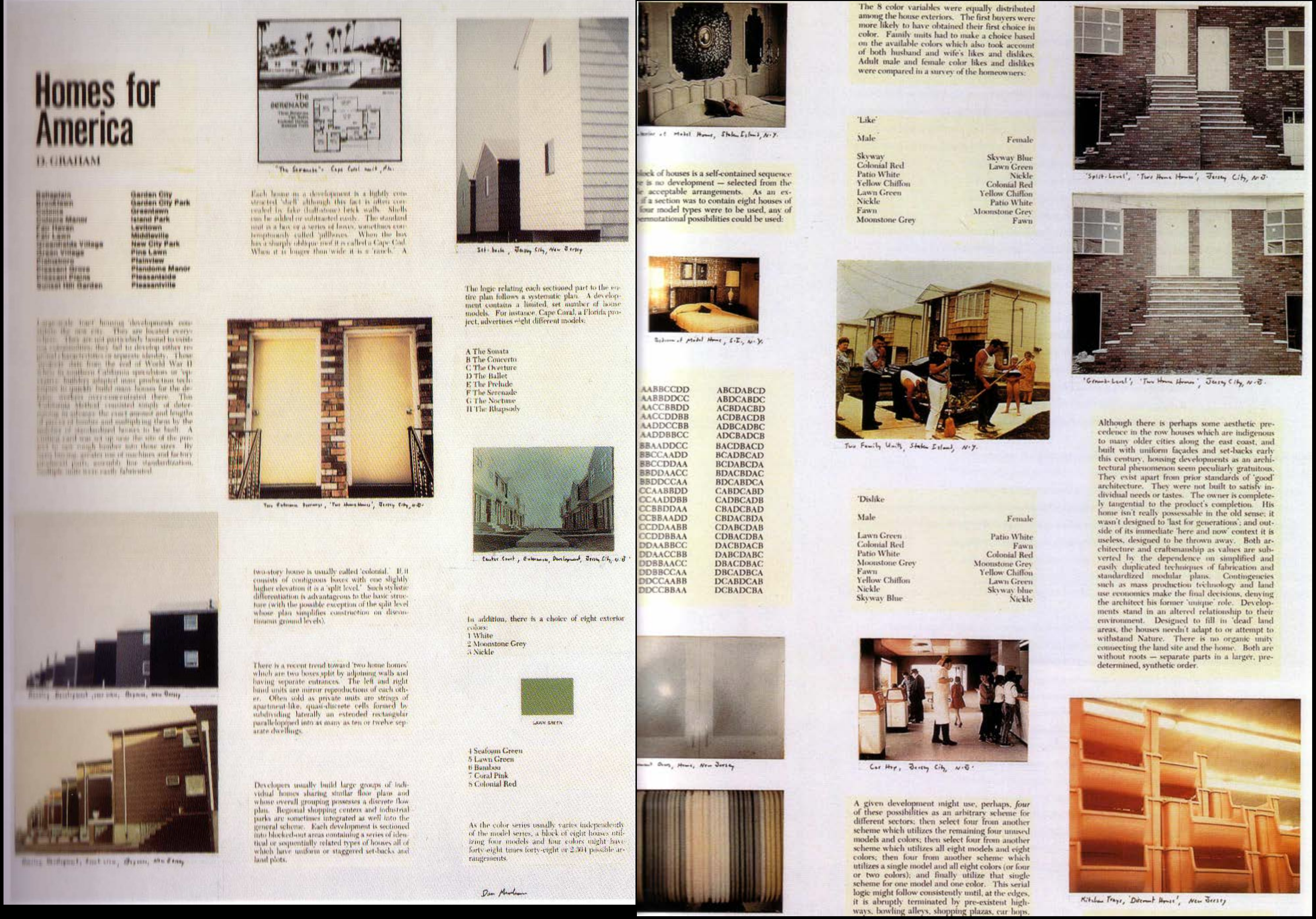
LAWN GREEN

4 Seafoam Green
5 Lawn Green
6 Bamboo
7 Coral Pink
8 Colonial Red

As the color series usually varies independently of the model series, a block of eight houses utilizing four models and four colors might have forty-eight times forty-eight or 2,304 possible arrangements.

Dan Graham

Dan Graham, Homes for America, 1966-67



Homes for America

D. GRAHAM

Belleplain	Garden City
Brooklawn	Garden City Park
Colonia	Greenlawn
Colonia Manor	Island Park
Fair Haven	Levittown
Fair Lawn	Middleville
Greenfields Village	New City Park
Green Village	Pine Lawn
Plainsboro	Plainview
Pleasant Grove	Plandome Manor
Pleasant Plains	Pleasantside
Sunset Hill Garden	Pleasantville

"The Serenade", Cape Coral unit, Fla.

Each house in a development is a lightly constructed 'shell' although this fact is often concealed by fake (half-stone) brick walls. Shells can be added or subtracted easily. The standard unit is a box or a series of boxes, sometimes contemptuously called 'pillboxes.' When the box has a sharply oblique roof it is called a Cape Cod. When it is longer than wide it is a 'ranch.' A two-story house is usually called 'colonial.' If it consists of contiguous boxes with one slightly higher elevation it is a 'split level.' Such stylistic differentiation is advantageous to the basic structure (with the possible exception of the split level whose plan simplifies construction on discontinuous ground levels).

Set-backs, Jersey City, New Jersey

There is a recent trend toward 'two home homes' which are two boxes split by adjoining walls and having separate entrances. The left and right hand units are mirror reproductions of each other. Often sold as private units are strings of apartment-like, quasi-discrete cells formed by subdividing laterally an extended rectangular parallelopiped into as many as ten or twelve separate dwellings.

Developers usually build large groups of individual homes sharing similar floor plans and whose overall grouping possesses a discrete flow plan. Regional shopping centers and industrial parks are sometimes integrated as well into the general scheme. Each development is sectioned into blocked-out areas containing a series of identical or sequentially related types of houses all of which have uniform or staggered set-backs and land plots.

The logic relating each sectioned part to the entire plan follows a systematic plan. A development contains a limited, set number of house models. For instance, Cape Coral, a Florida project, advertises eight different models:

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As the color series usually varies independently of the model series, a block of eight houses utilizing four models and four colors might have forty-eight times forty-eight or 2,304 possible arrangements.

...lock of houses is a self-contained sequence ...e is no development — selected from the ...e acceptable arrangements. As an ex... if a section was to contain eight houses of four model types were to be used, any of ...ermutational possibilities could be used:

AABBCCDD	ABCDABCD
AABBDDCC	ABDCABDC
AACCBBDD	ACBDACBD
AACCDDBB	ACDBACDB
AADDCCBB	ADBCADBC
AADDBBCC	ADCBADCB
BBAADDCC	BACDBACD
BBCCAADD	BCADBCAD
BBCCDDAA	BCDABCDA
BBDDAACC	BDACBDAC
BBDDCCAA	BDCABDCA
CCAABBDD	CABDCABD
CCAADDBB	CADBCADB
CCBBDDAA	CBADCBAD
CCBBAADD	CBDACBDA
CCDDAABB	CDABCDAB
CCDDBBAA	CDBACDBA
DDAABBCC	DACBDACB
DDAACCBB	DABCDABC
DDBBAACC	DBACDBAC
DDBBCCAA	DBCADBCA
DDCCAABB	DCABDCAB
DDCCBBAA	DCBADCBA

The 8 color variables were equally distributed among the house exteriors. The first buyers were more likely to have obtained their first choice in color. Family units had to make a choice based on the available colors which also took account of both husband and wife's likes and dislikes. Adult male and female color likes and dislikes were compared in a survey of the homeowners:

'Like'

Male	Female
Skyway	Skyway Blue
Colonial Red	Lawn Green
Patio White	Nickle
Yellow Chiffon	Colonial Red
Lawn Green	Yellow Chiffon
Nickle	Patio White
Fawn	Moonstone Grey
Moonstone Grey	Fawn

Two Family Units, Staten Island, N.Y.

'Dislike'

Male	Female
Lawn Green	Patio White
Colonial Red	Fawn
Patio White	Colonial Red
Moonstone Grey	Moonstone Grey
Fawn	Yellow Chiffon
Yellow Chiffon	Lawn Green
Nickle	Skyway blue
Skyway Blue	Nickle

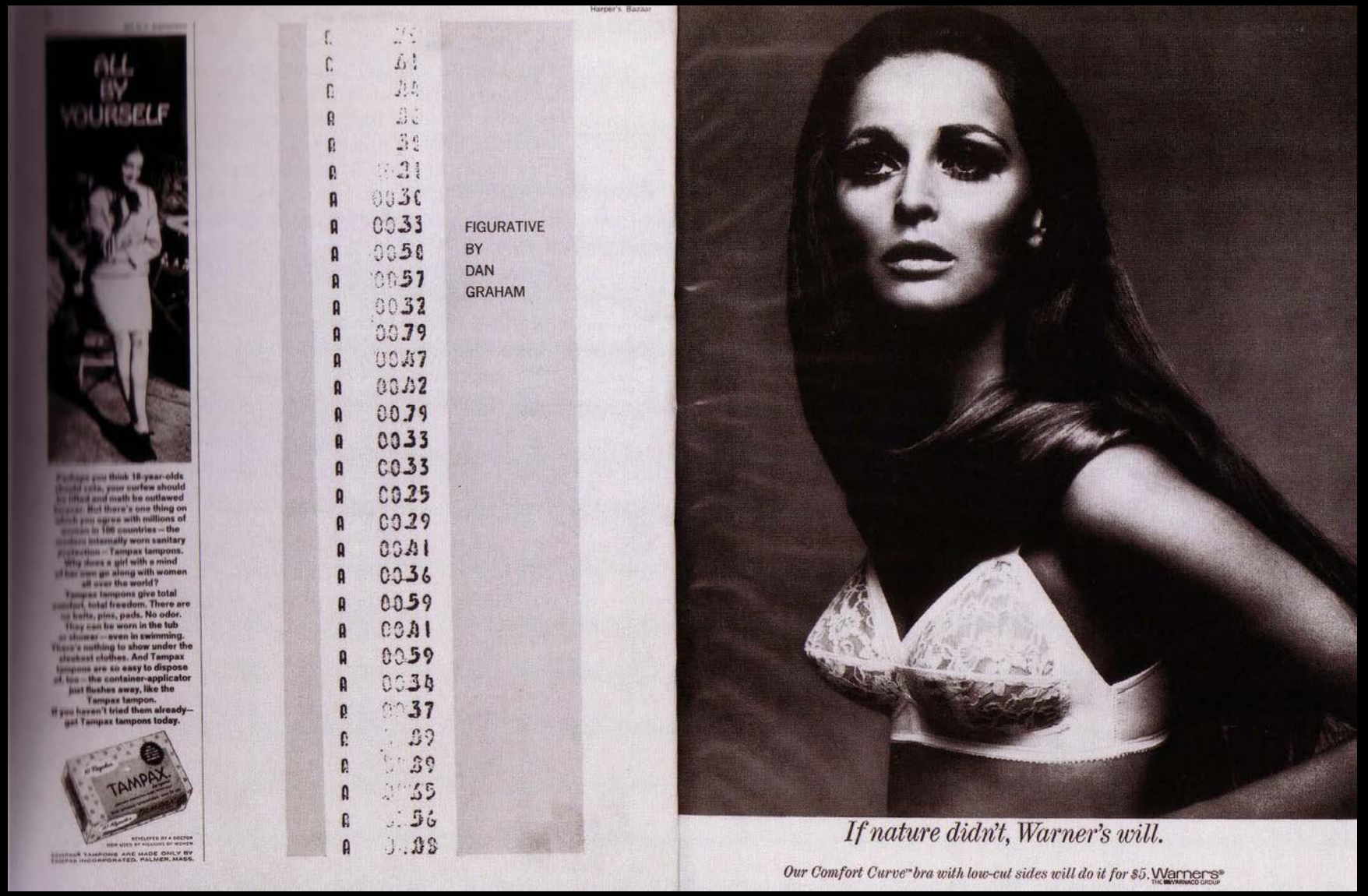
Car Hop, Jersey City, N.J.

A given development might use, perhaps, *four* of these possibilities as an arbitrary scheme for different sectors; then select four from another scheme which utilizes the remaining four unused models and colors; then select four from another scheme which utilizes all eight models and eight colors; then four from another scheme which utilizes a single model and all eight colors (or four or two colors); and finally utilize that single scheme for one model and one color. This serial logic might follow consistently until, at the edges, it is abruptly terminated by pre-existent highways, bowling alleys, shopping plazas, car hops,

'Ground-Level', 'Two Home Homes', Jersey City, N.J.

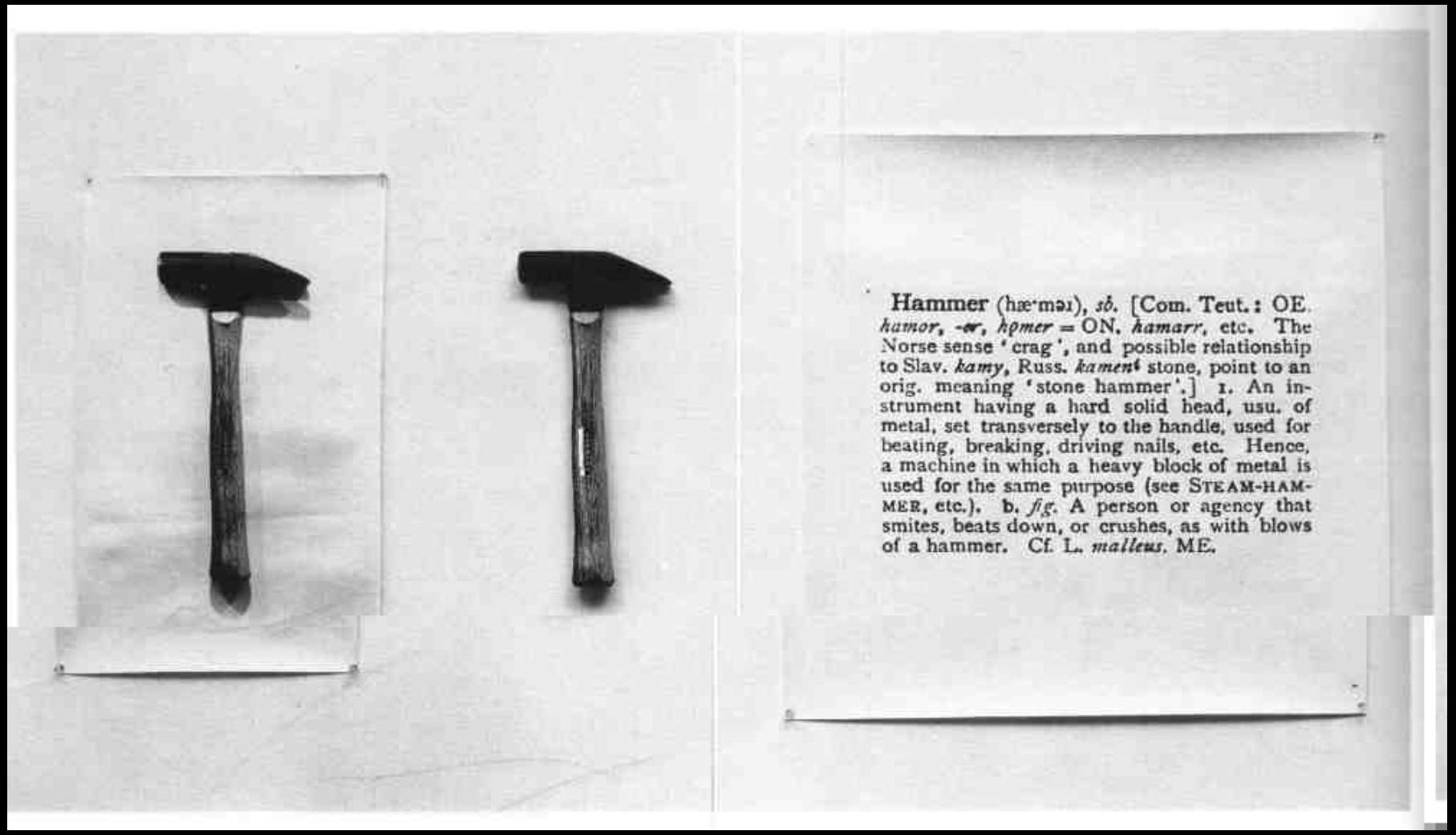
Although there is perhaps some aesthetic precedence in the row houses which are indigenous to many older cities along the east coast, and built with uniform façades and set-backs early this century, housing developments as an architectural phenomenon seem peculiarly gratuitous. They exist apart from prior standards of 'good' architecture. They were not built to satisfy individual needs or tastes. The owner is completely tangential to the product's completion. His home isn't really possessable in the old sense; it wasn't designed to 'last for generations'; and outside of its immediate 'here and now' context it is useless, designed to be thrown away. Both architecture and craftsmanship as values are subverted by the dependence on simplified and easily duplicated techniques of fabrication and standardized modular plans. Contingencies such as mass production technology and land use economics make the final decisions, denying the architect his former 'unique' role. Developments stand in an altered relationship to their environment. Designed to fill in 'dead' land areas, the houses needn't adapt to or attempt to withstand Nature. There is no organic unity connecting the land site and the home. Both are without roots — separate parts in a larger, predetermined, synthetic order.

Dan Graham, Homes for America, 1966-67



Dan Graham, Figurative, 1969

Joseph Kosuth, One and Three Chairs, 1965



Joseph Kosuth, One and Three Hammers, 1965

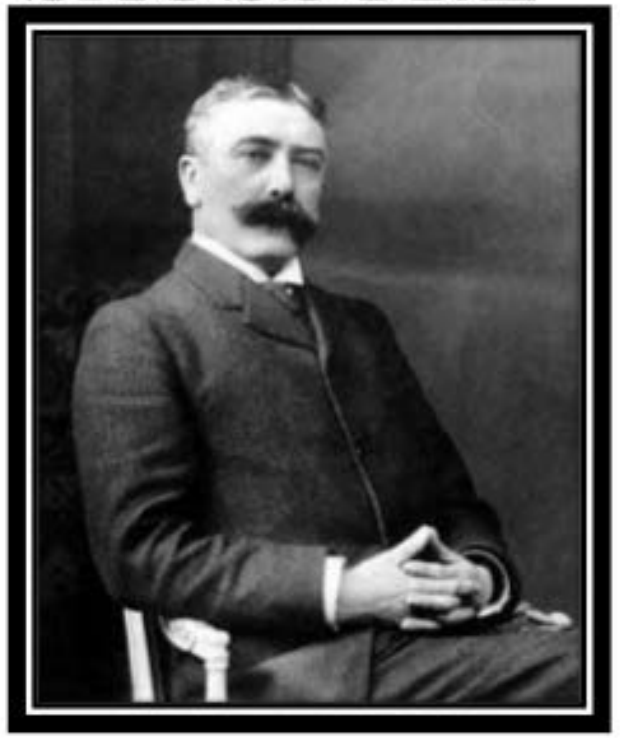
STRUCTURALISM

FERDINAND DE SAUSSURE

1857 - 1913

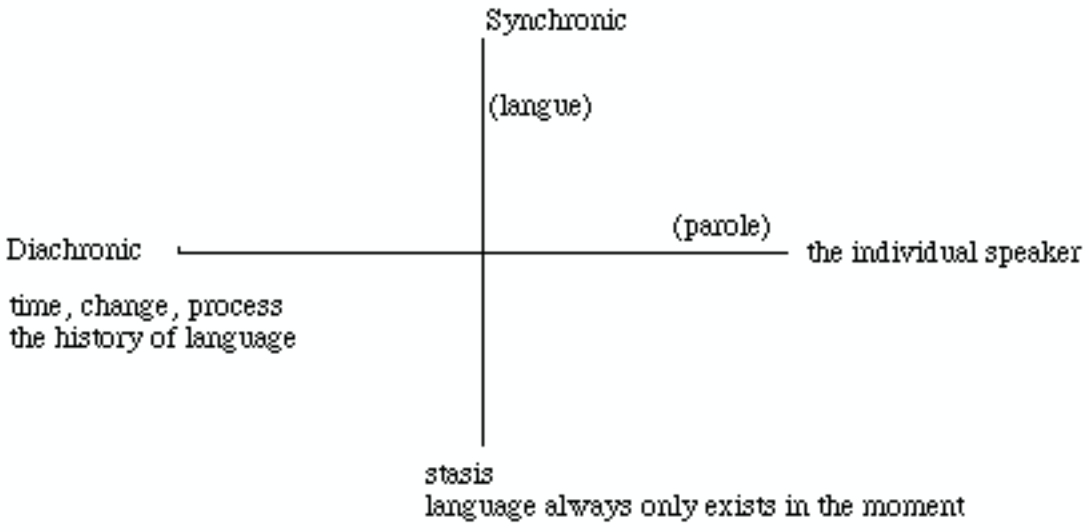
Swiss Linguist – Father of Modern Linguistics

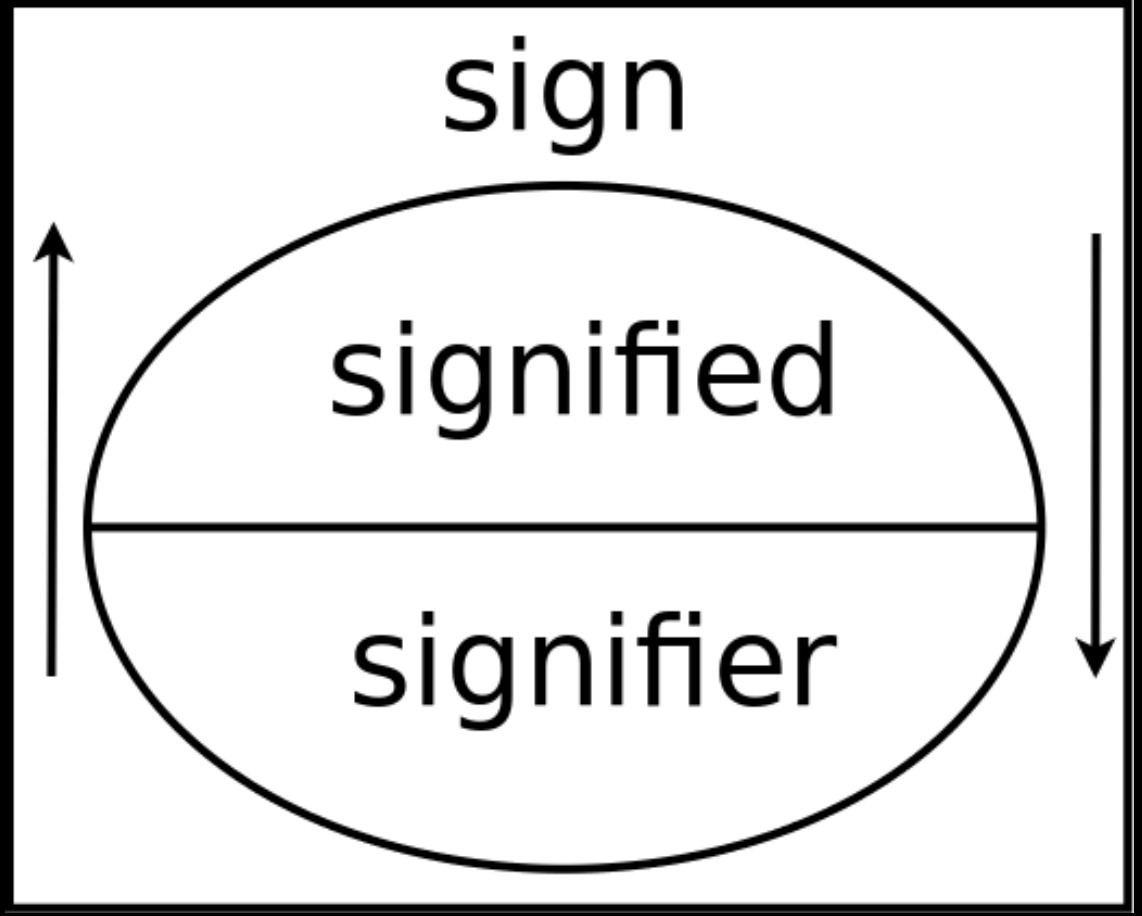
Swiss linguist whose ideas on structure in language laid the foundation for much of the approach to and progress of the linguistic sciences in the 20th century. He was the first who said that no language superior rather all the languages are equal. And we do not compare the language we investigate on the language .



BORN
November 26, 1857
Geneva, Switzerland

DIED
February 22, 1913
Switzerland

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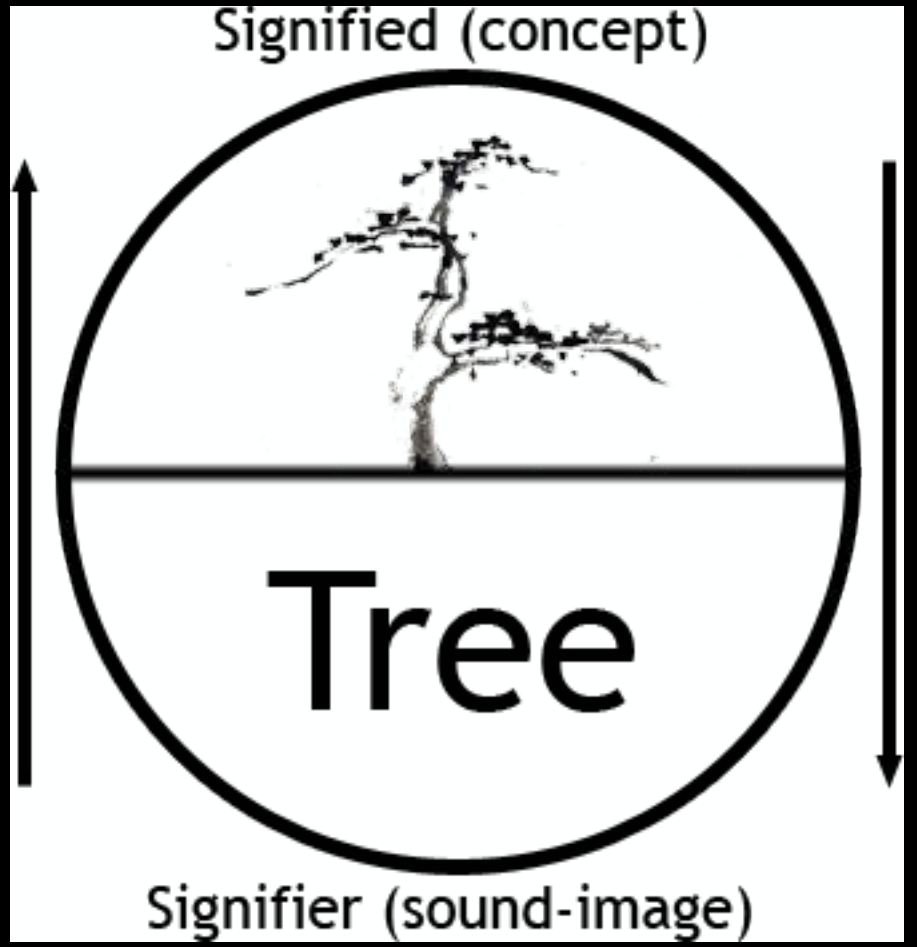
signified
signifier


Signified (concept)
Tree
Signifier (sound-image)

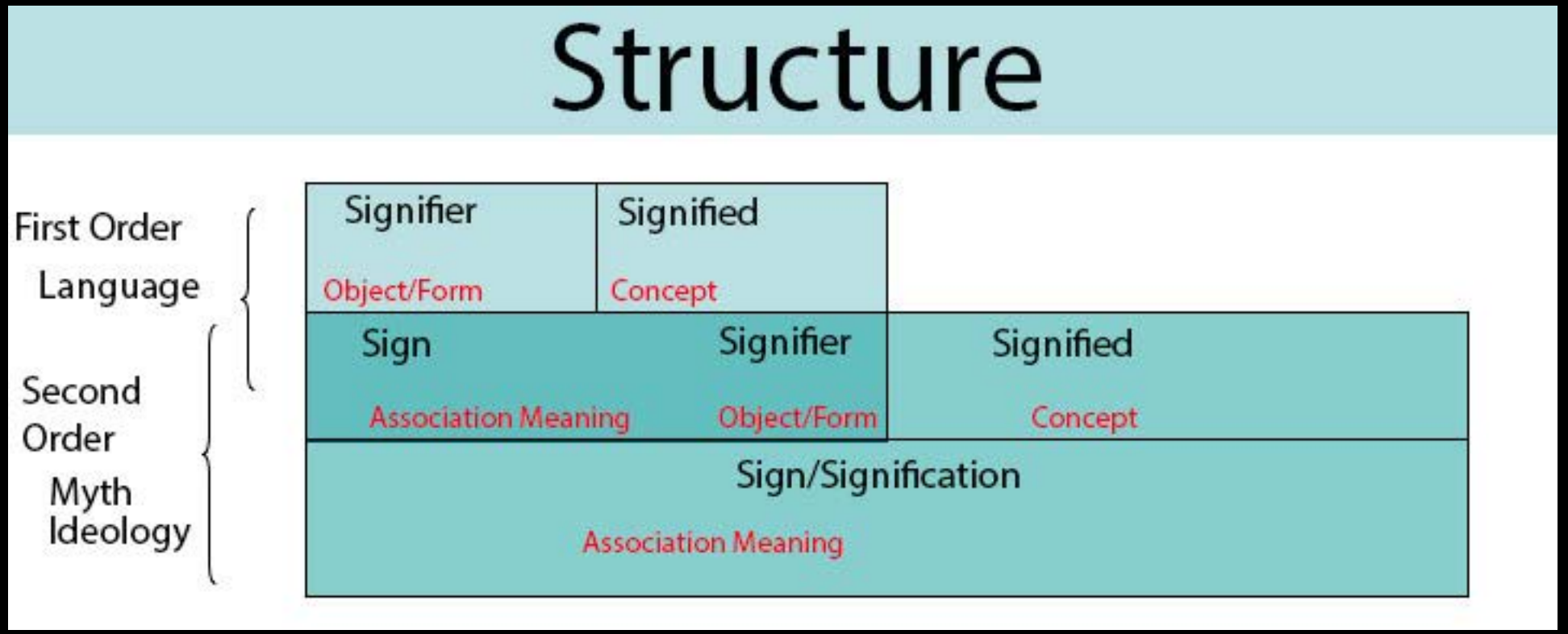
Sign: Mcdonald Icon	
Signifier Mcdonald Icon	**Signified** Mcdonald brand

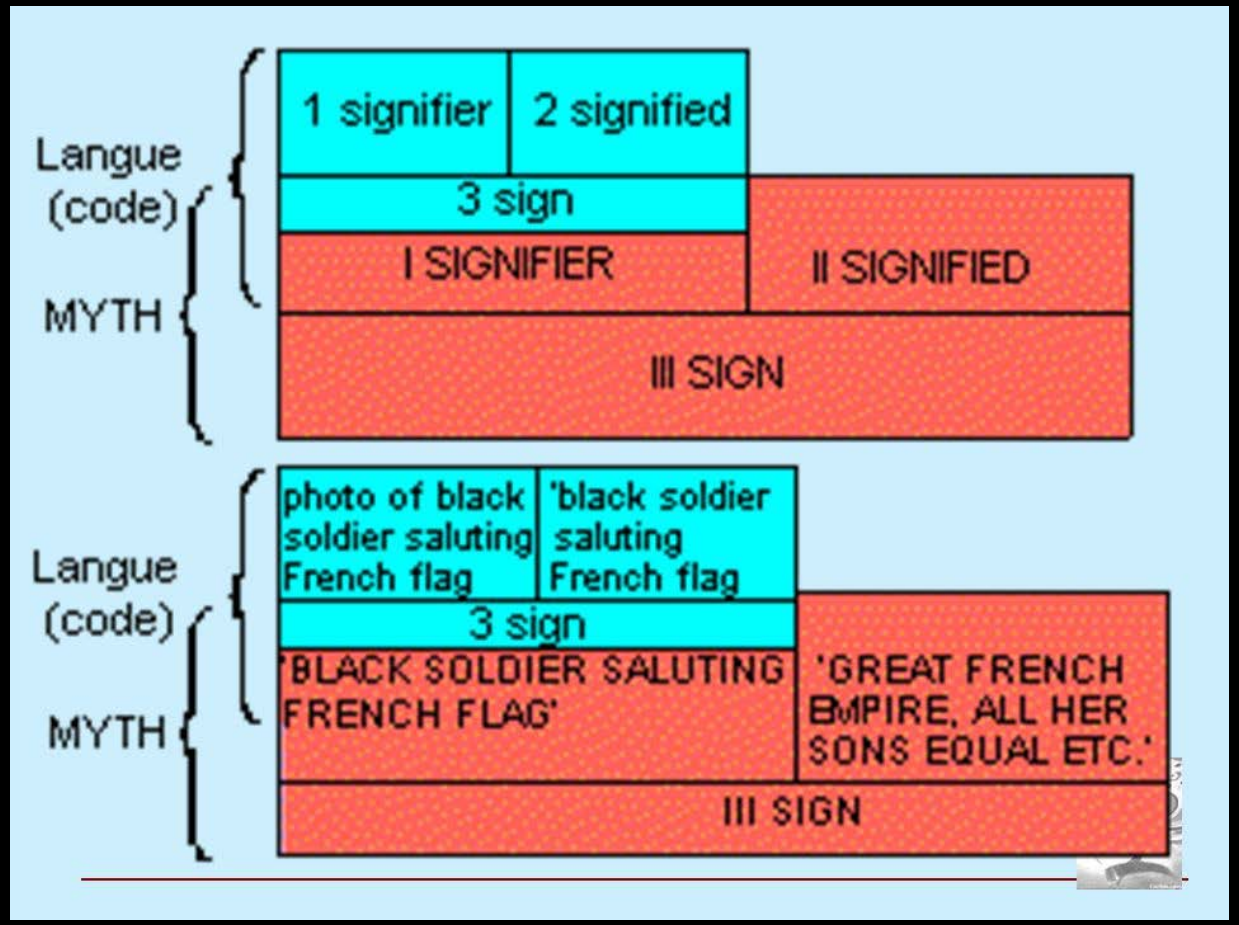
Signification

Mcdonald restaurant in mind

Roland Barthes [1915-1980]

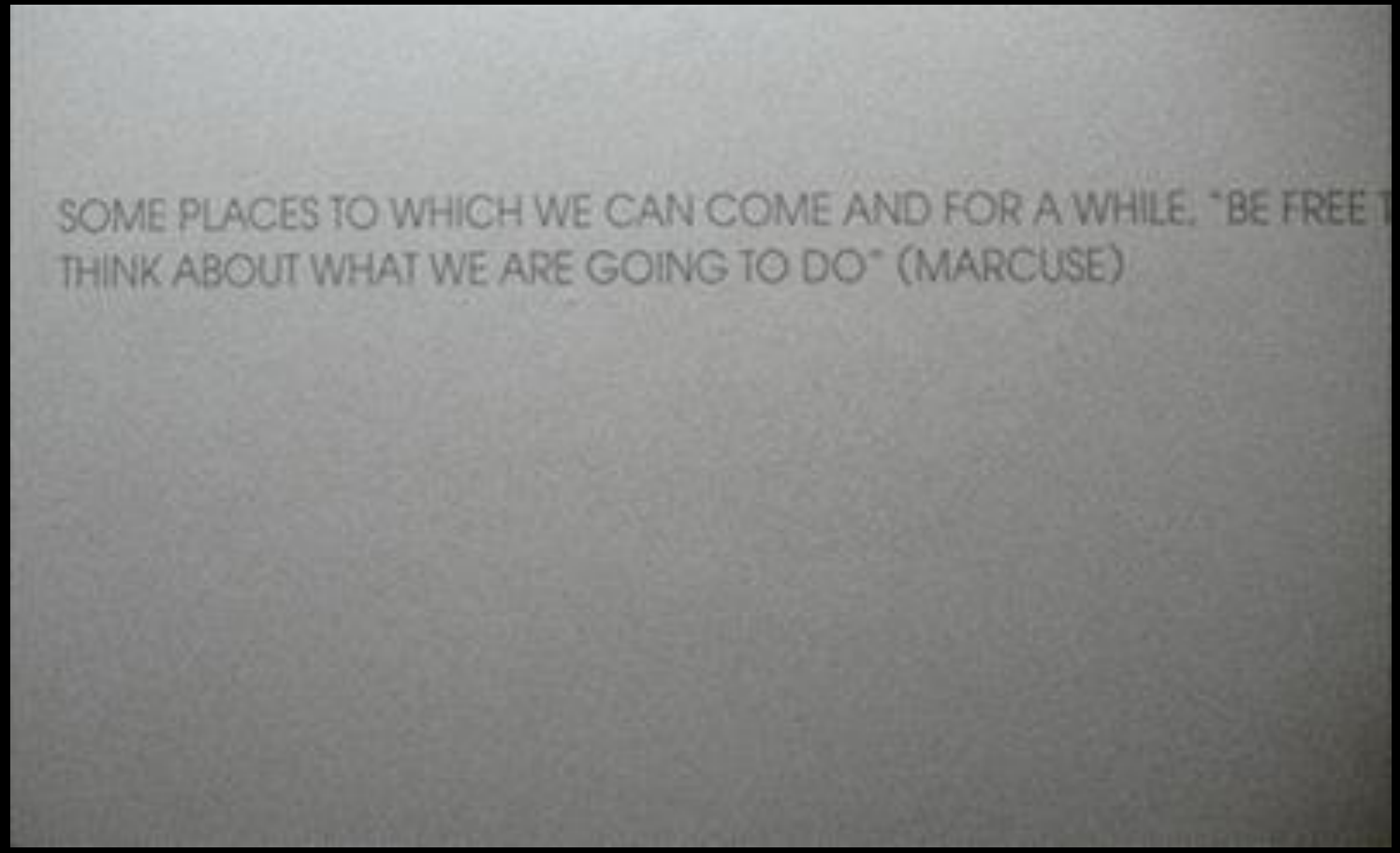
- *Writing Degree Zero* (1954)
- *Mythologies* (1957)
- “The Iconography of Abbey Pierre”
- “The Death of the Author” (1968)




Langue (code)
MYTH
1 signifier
2 signified
3 sign
I SIGNIFIER
II SIGNIFIED
III SIGN
Langue (code)
MYTH
photo of black soldier saluting French flag
'black soldier saluting French flag
3 sign
'BLACK SOLDIER SALUTING FRENCH FLAG'
'GREAT FRENCH EMPIRE, ALL HER SONS EQUAL ETC.'
III SIGN


PARIS MATCH
N° 326 25 JUIN - 2 JUIL. 1955 50 fr.
LE NAUFRAGE DE RIVA-BELLA
Les enquêteurs recherchent les responsabilités et revivent par la photo les dix minutes d'horreur de
LA TRAGÉDIE DU MANS
LES NUITS DE L'ARMÉE

John Baldessari, Everything is Purged from this Painting, 1966-68



Robert Barry, Marcuse Piece, 1970

Sol LeWitt, Untitled, 1966

Sentences on Conceptual Art by Sol Lewitt , 1969

1.Conceptual artists are mystics rather than rationalists. They leap to conclusions that logic cannot reach.

2.Rational judgements repeat rational judgements.

3.Irrational judgements lead to new experience.

4.Formal art is essentially rational.

5.Irrational thoughts should be followed absolutely and logically.

6.If the artist changes his mind midway through the execution of the piece he compromises the result and repeats past results.

7.The artist's will is secondary to the process he initiates from idea to completion. His wilfulness may only be ego.

8.When words such as painting and sculpture are used, they connote a whole tradition and imply a consequent acceptance of this tradition, thus placing limitations on the artist who would be reluctant to make art that goes beyond the limitations.

9.The concept and idea are different. The former implies a general direction while the latter is the component. Ideas implement the concept.

10.Ideas can be works of art; they are in a chain of development that may eventually find some form. All ideas need not be made physical.

11.Ideas do not necessarily proceed in logical order. They may set one off in unexpected directions, but an idea must necessarily be completed in the mind before the next one is formed.

12.For each work of art that becomes physical there are many variations that do not.

13.A work of art may be understood as a conductor from the artist's mind artist to another may induce an idea chain, if they share the same concept.

14. The words of one artist to another may induce an idea chain, if they share the same concept.

15.Since no form is intrinsically superior to another, the artist may use any form, from an expression of words (written or spoken) to physical reality, equally.

16.If words are used, and they proceed from ideas about art, then they are art and not literature; numbers are not mathematics.

17.All ideas are art if they are concerned with art and fall within the conventions of art.

18.One usually understands the art of the past by applying the convention of the present, thus misunderstanding the art of the past.

19.The conventions of art are altered by works of art.

20.Successful art changes our understanding of the conventions by altering our perceptions.

21.Perception of ideas leads to new ideas.

22.The artist cannot imagine his art, and cannot perceive it until it is complete.

23.The artist may misperceive (understand it differently from the artist) a work of art but still be set off in his own chain of thought by that misconstrual.

24.Perception is subjective.

25.The artist may not necessarily understand his own art. His perception is neither better nor worse than that of others.

26.An artist may perceive the art of others better than his own.

27.The concept of a work of art may involve the matter of the piece or the process in which it is made.

28.Once the idea of the piece is established in the artist's mind and the final form is decided, the process is carried out blindly. There are many side effects that the artist cannot imagine. These may be used as ideas for new works.

29.The process is mechanical and should not be tampered with. It should run its course.

30.There are many elements involved in a work of art. The most important are the most obvious.

31.If an artist uses the same form in a group of works, and changes the material, one would assume the artist's concept involved the material.

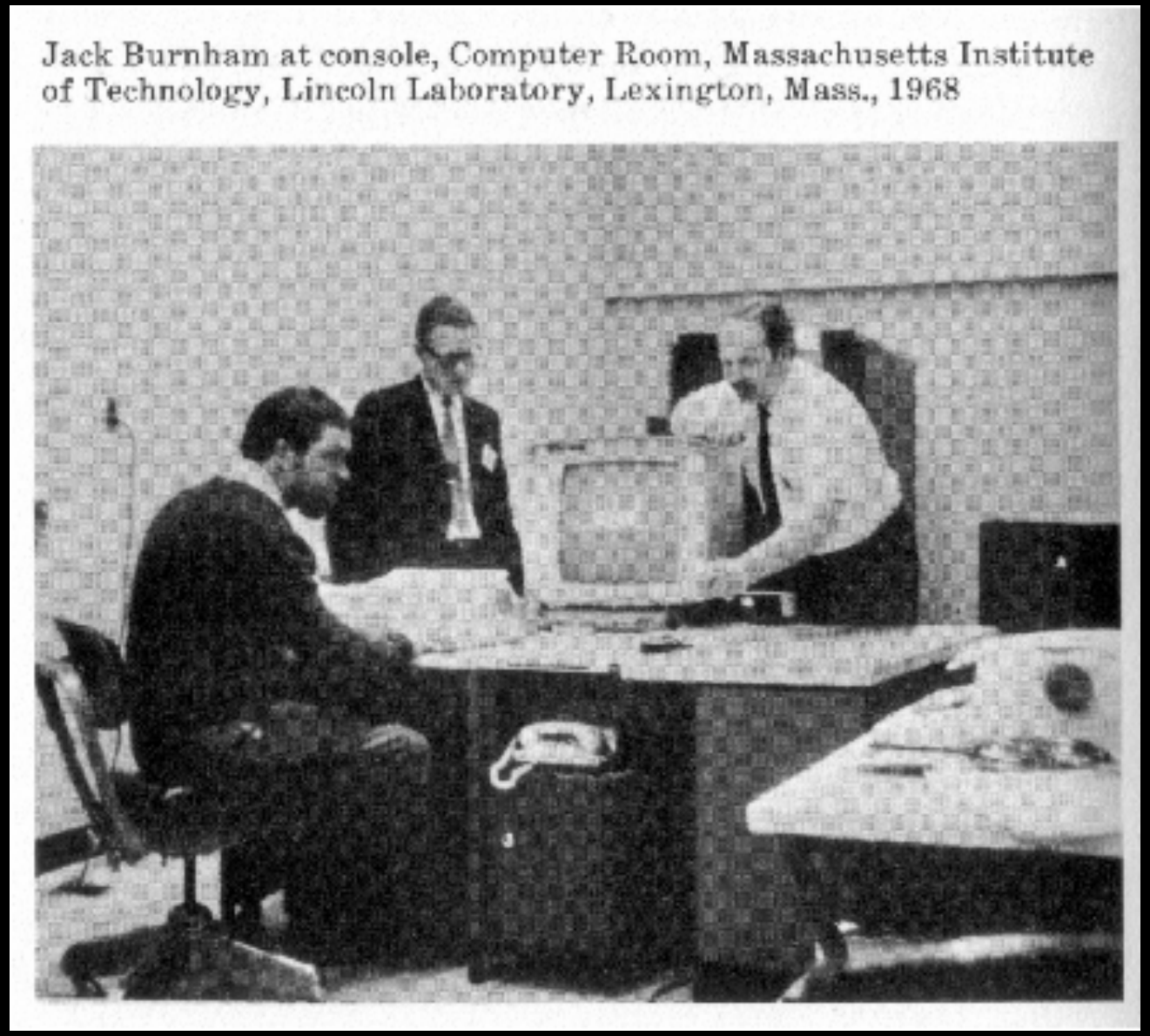
32.Banal ideas cannot be rescued by beautiful execution.

33.It is difficult to bungle a good idea.

34.When an artist learns his craft too well he makes slick art.

35.These sentences comment on art, but are not art.

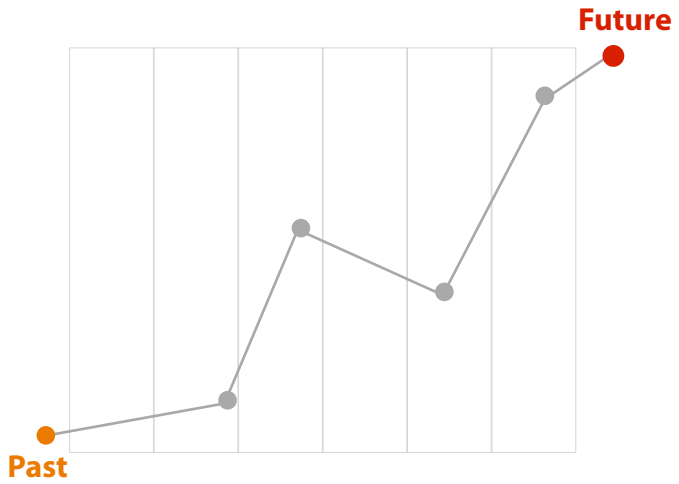
First published in 0-9 (New York), 1969, and Art-Language (England), May 1969



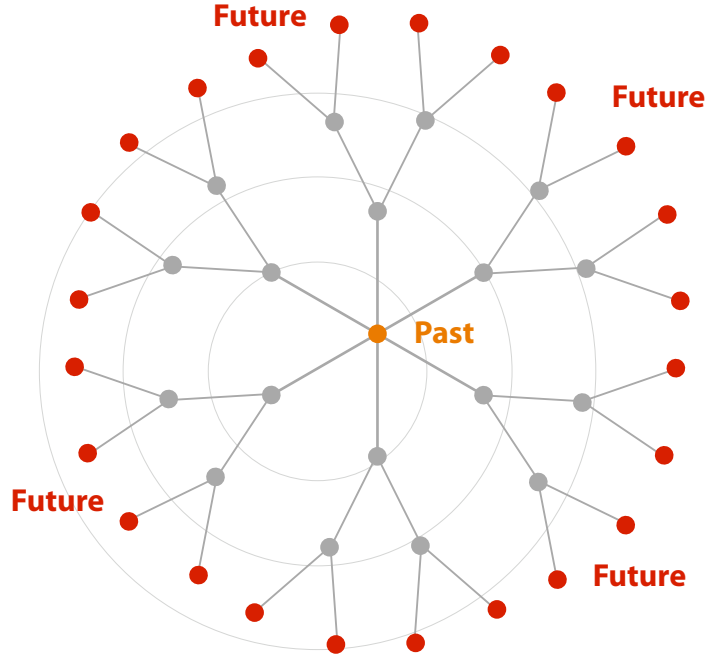
Jack Burnham at console, Computer Room, Massachusetts Institute of Technology, Lincoln Laboratory, Lexington, Mass., 1968

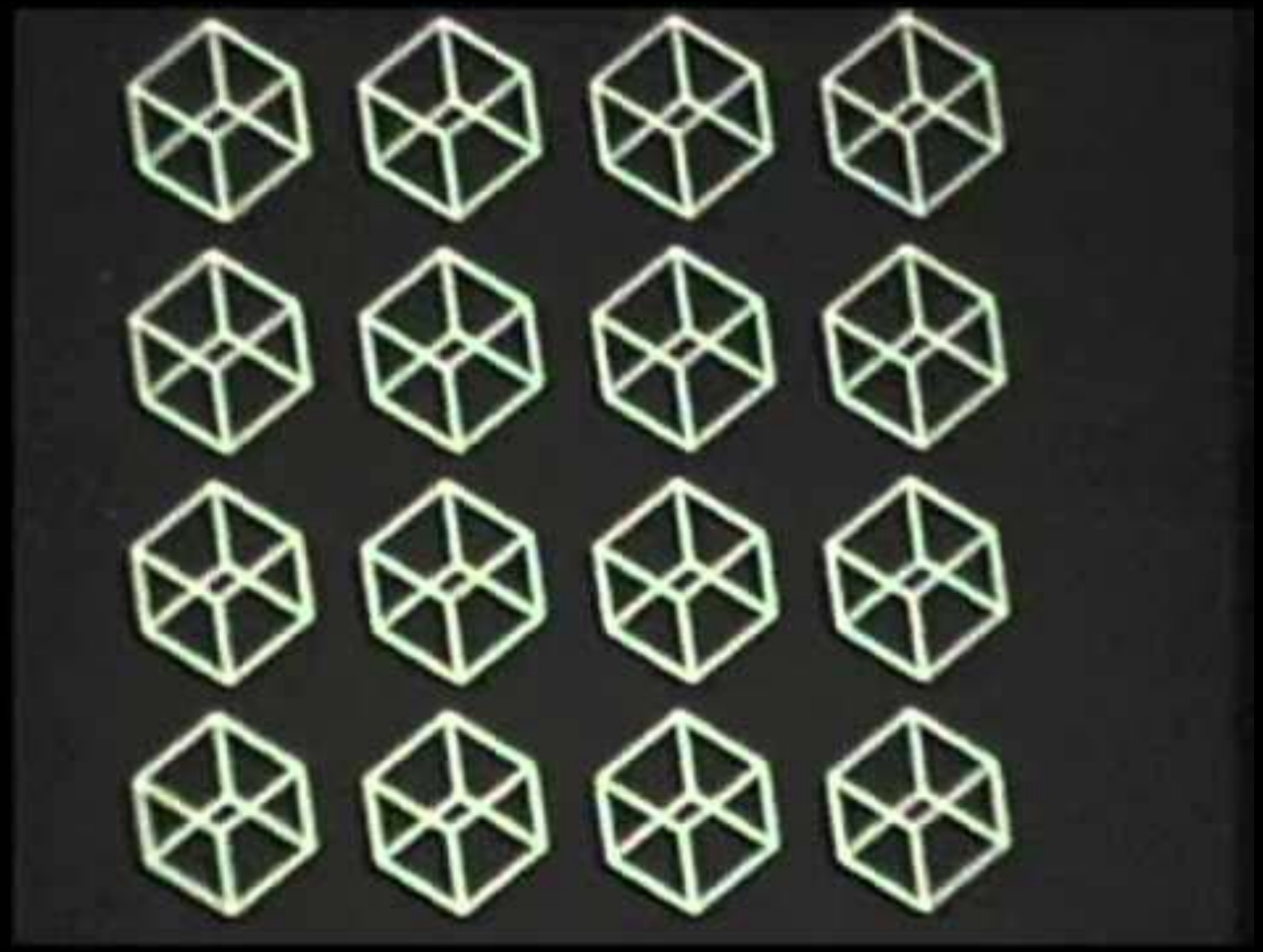
Systems
Aesthetics
+
Kinetic Art
+
Conceptual Art
+
Dematerialization

Hegel/Wölfflin - Linear Growth/Progress

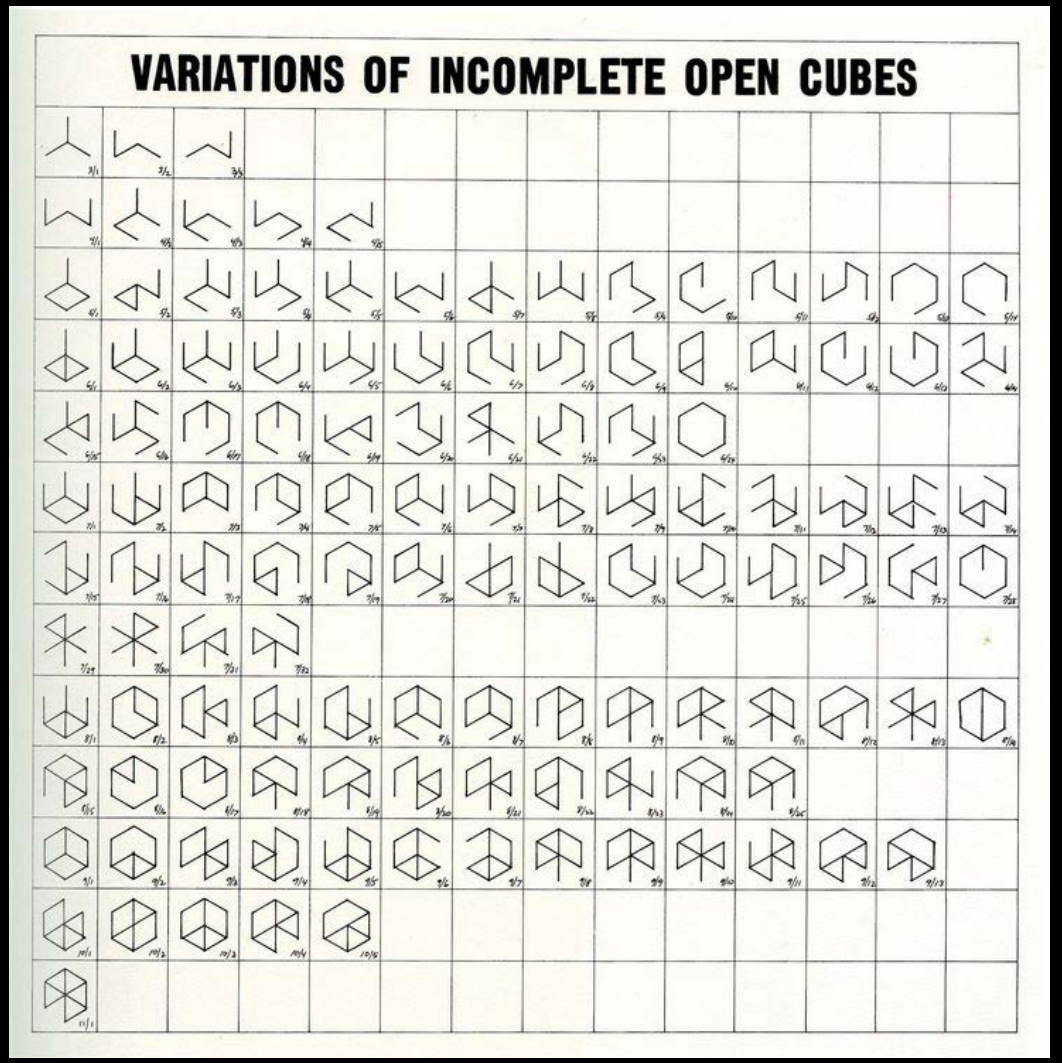


Peckham - Feedback (Exponential Growth)



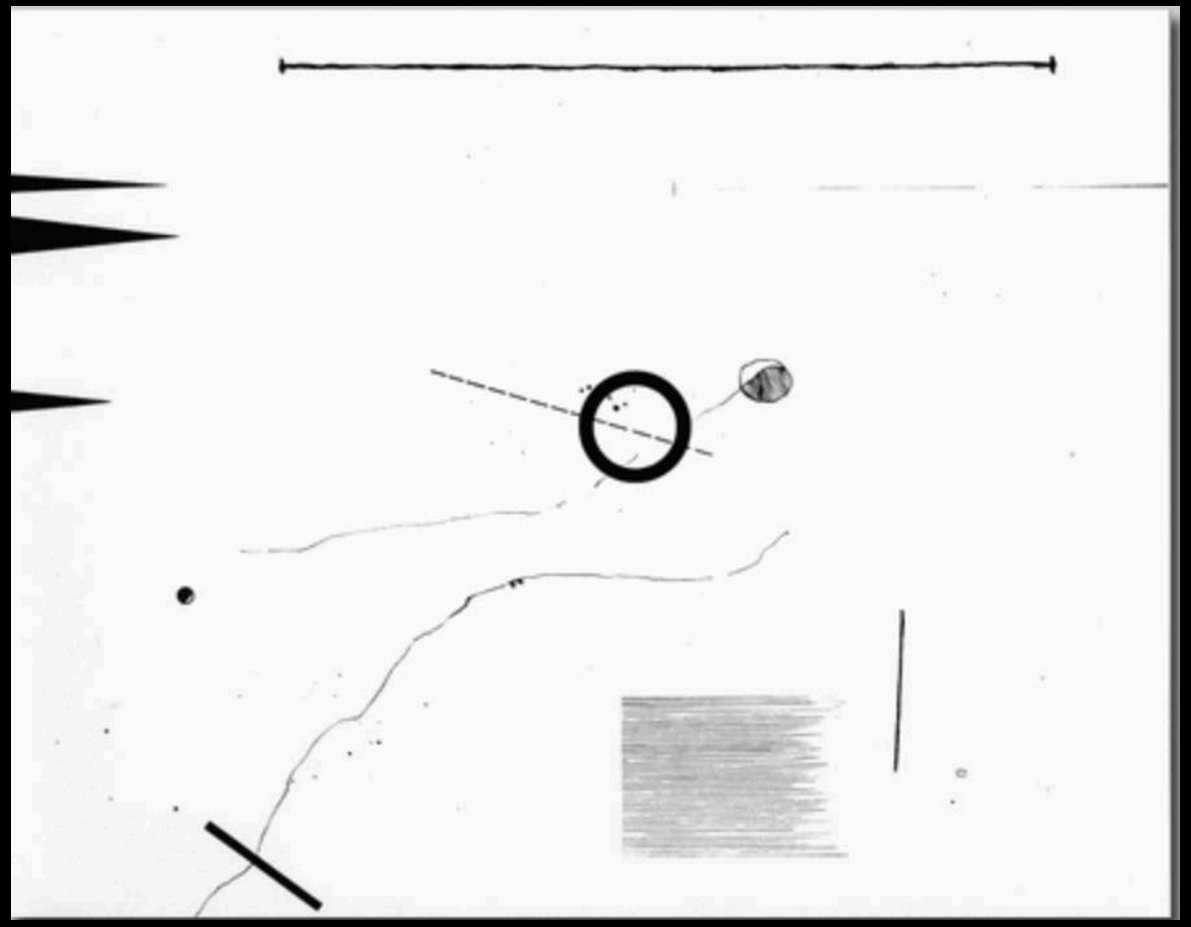


Manfred Mohr, Cubic Limit, film, 1974
https://www.youtube.com/watch?v=j4M28FEJFF8

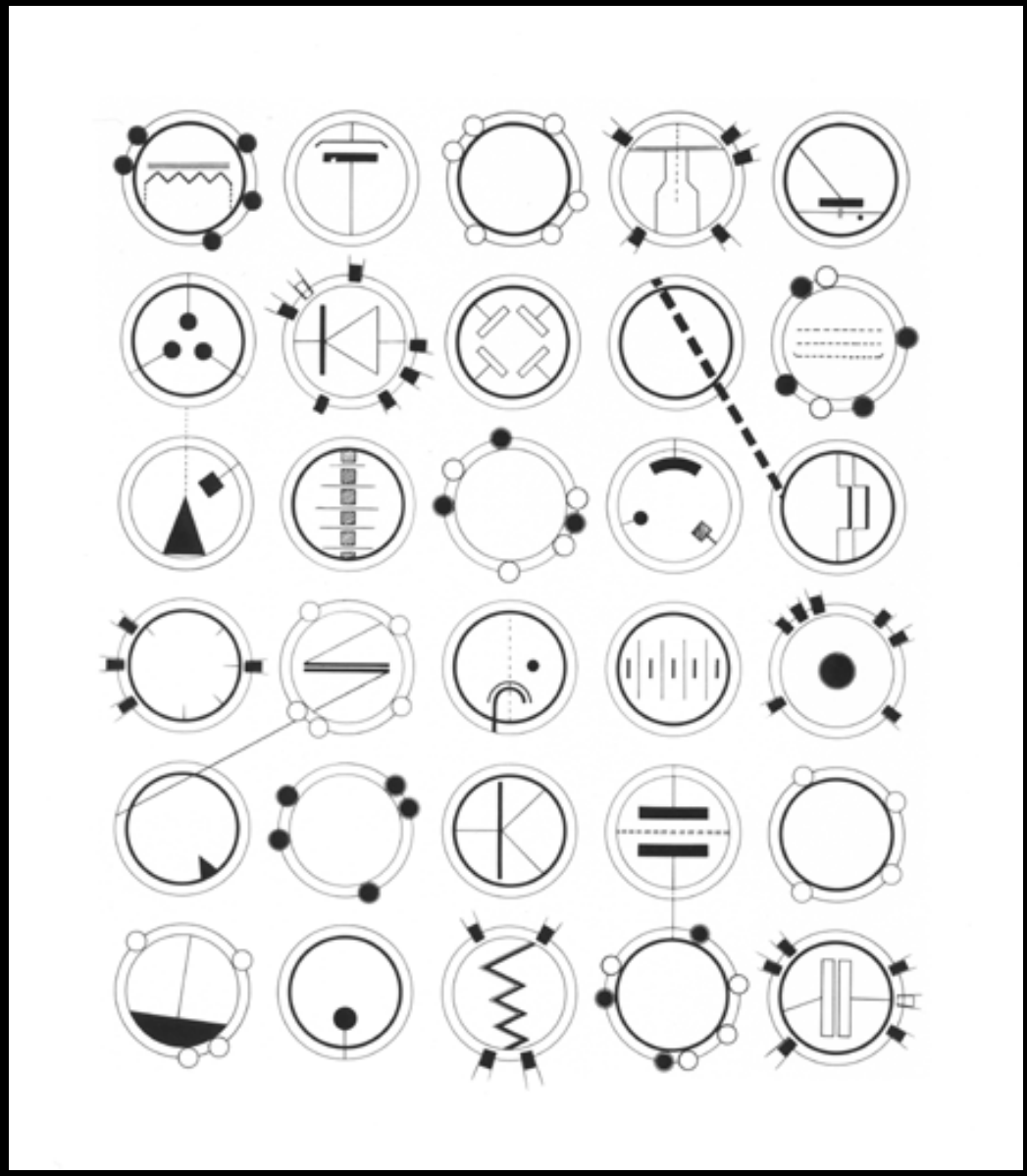


Sol LeWitt, Variations of Incomplete Open Cubes, 1974

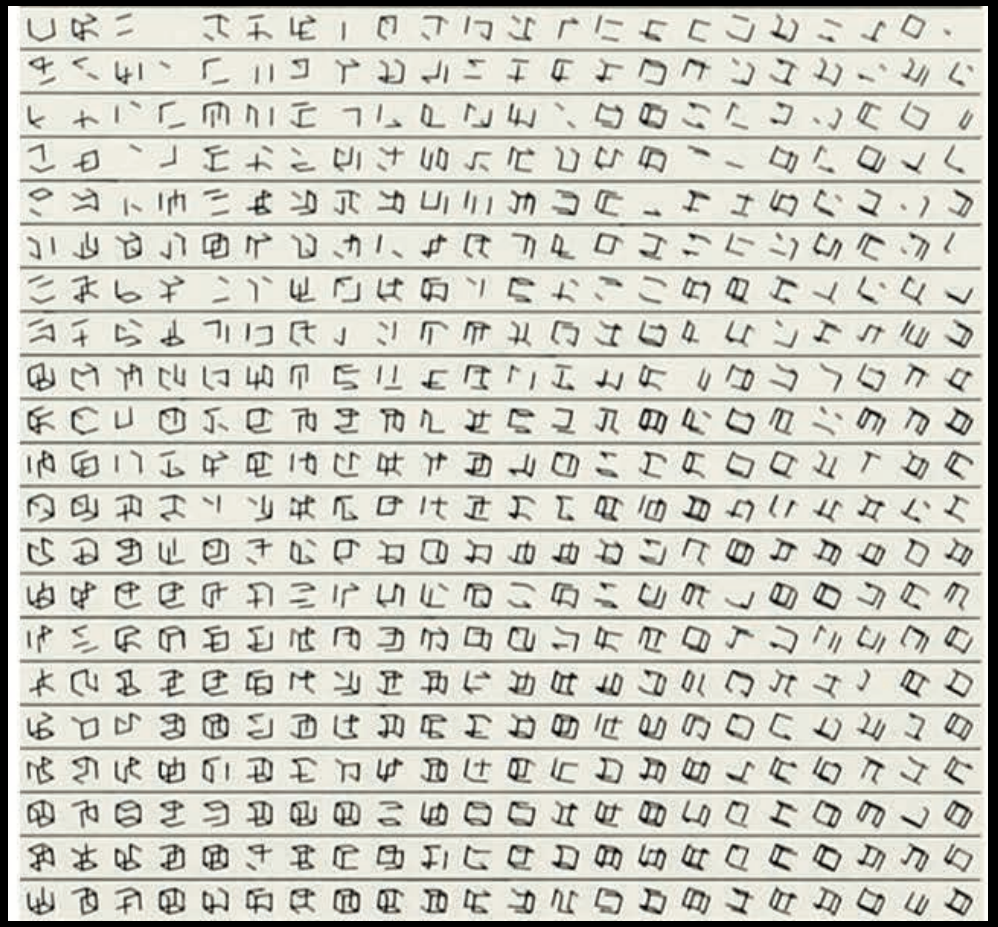
Born in Germany in 1938, NY-based artist Manfred Mohr began his career as an action painter influenced by jazz and Abstract Expressionism.



Manfred Mohr, Bild 12/366, Tempera/Leinwand, 1966

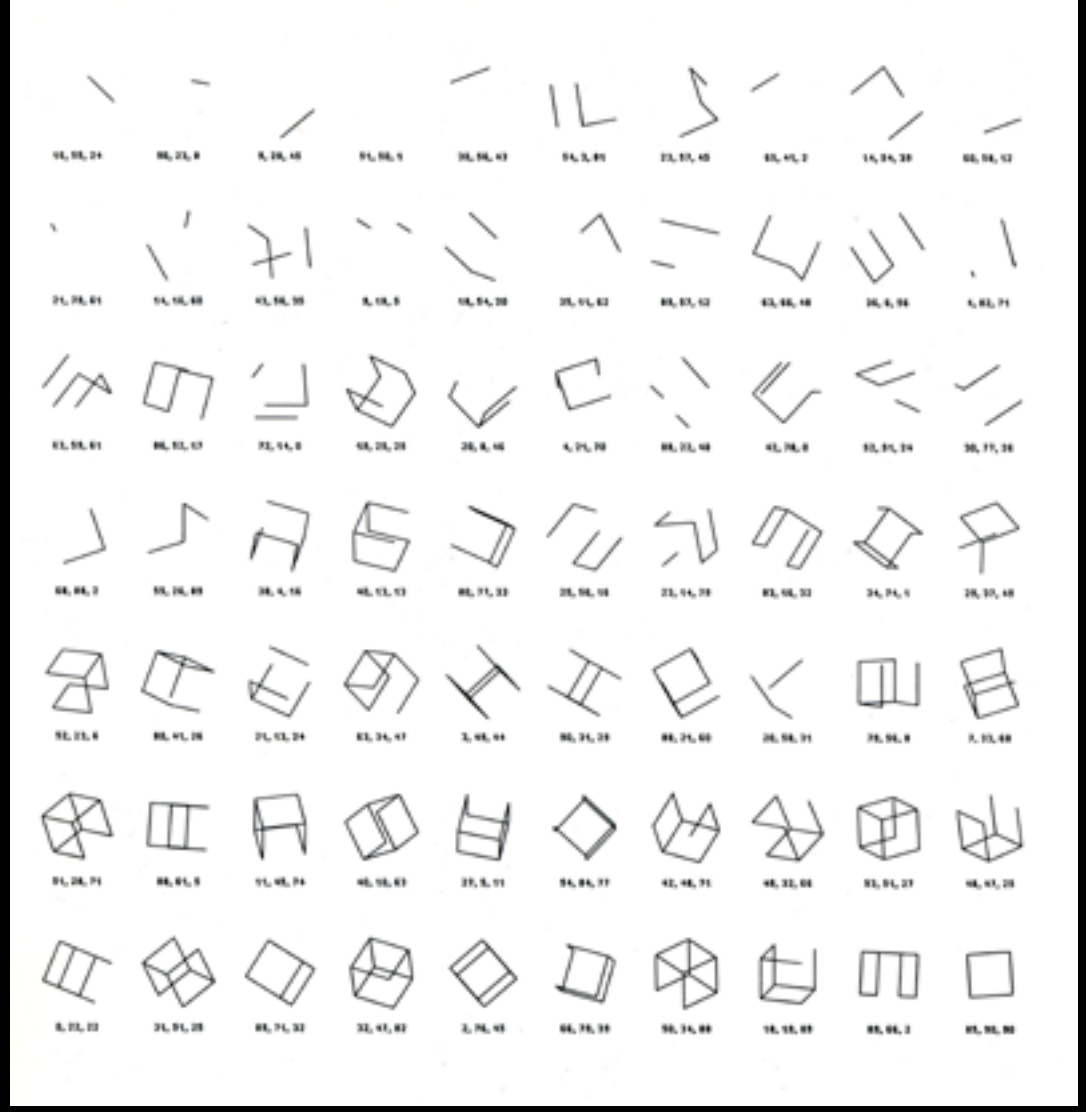


Manfred Mohr, Zeichnung A, Ink and paper, 1967

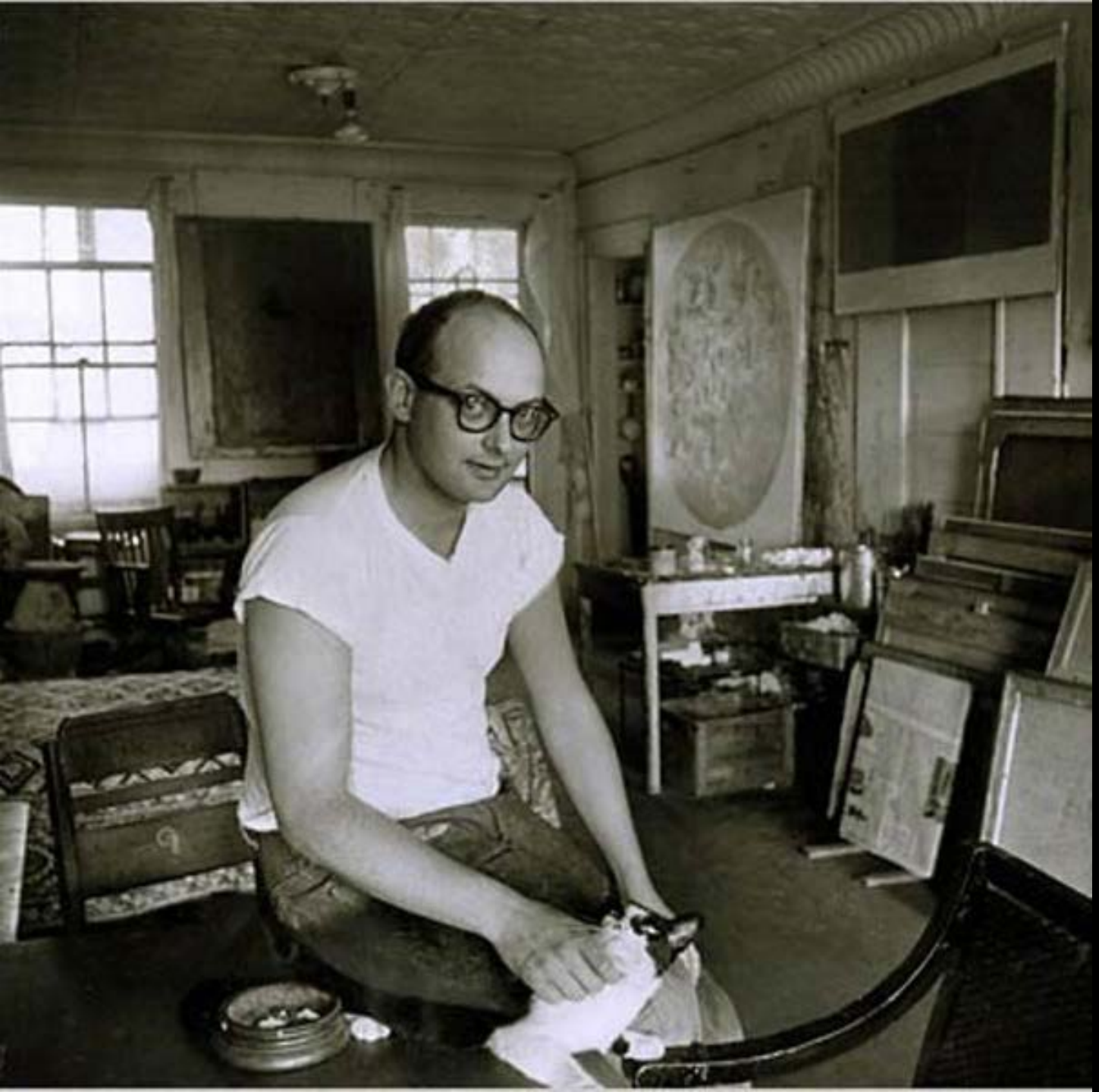


Manfred Mohr, *P-155-bb*, 1974

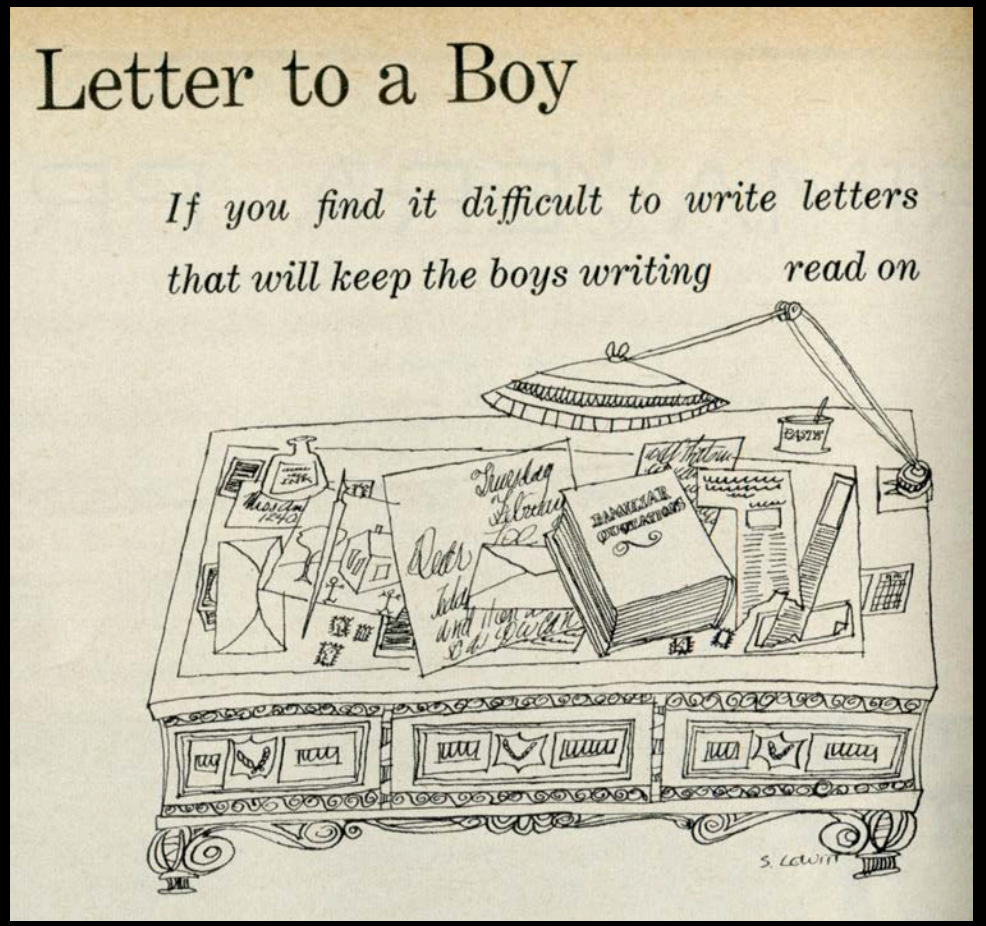
Using the combinatorics of the elements of a cube which have been broken down into minute particles of lines, Mohr accomplishes a type of storyboard for an abstract animation. As a two-dimensional surface, however, it plots a gradual intensification of the lines in the center. The reduction of the title to character combinations reflects Mohr's interest in aesthetic and semiotic questions and results, as opposed to the production of art-works in the traditional sense. What counts for Mohr is not the single graph, or line, but the complete ensemble of statistical relationships that manifest themselves in a series of aesthetic constructions and structures. (Media Art Net)



In Cubic Limit, Manfred Mohr introduced the cube into his work as a "fixed system with which signs are generated. In the first part of this work phase (1972-76), an alphabet of signs is created from the twelve lines of a cube. In some works, statistics and rotation are used in the algorithm to generate signs. In others, combinatorial, logical and additive operators generate the global and local structures of the images." (Ed Shanken)

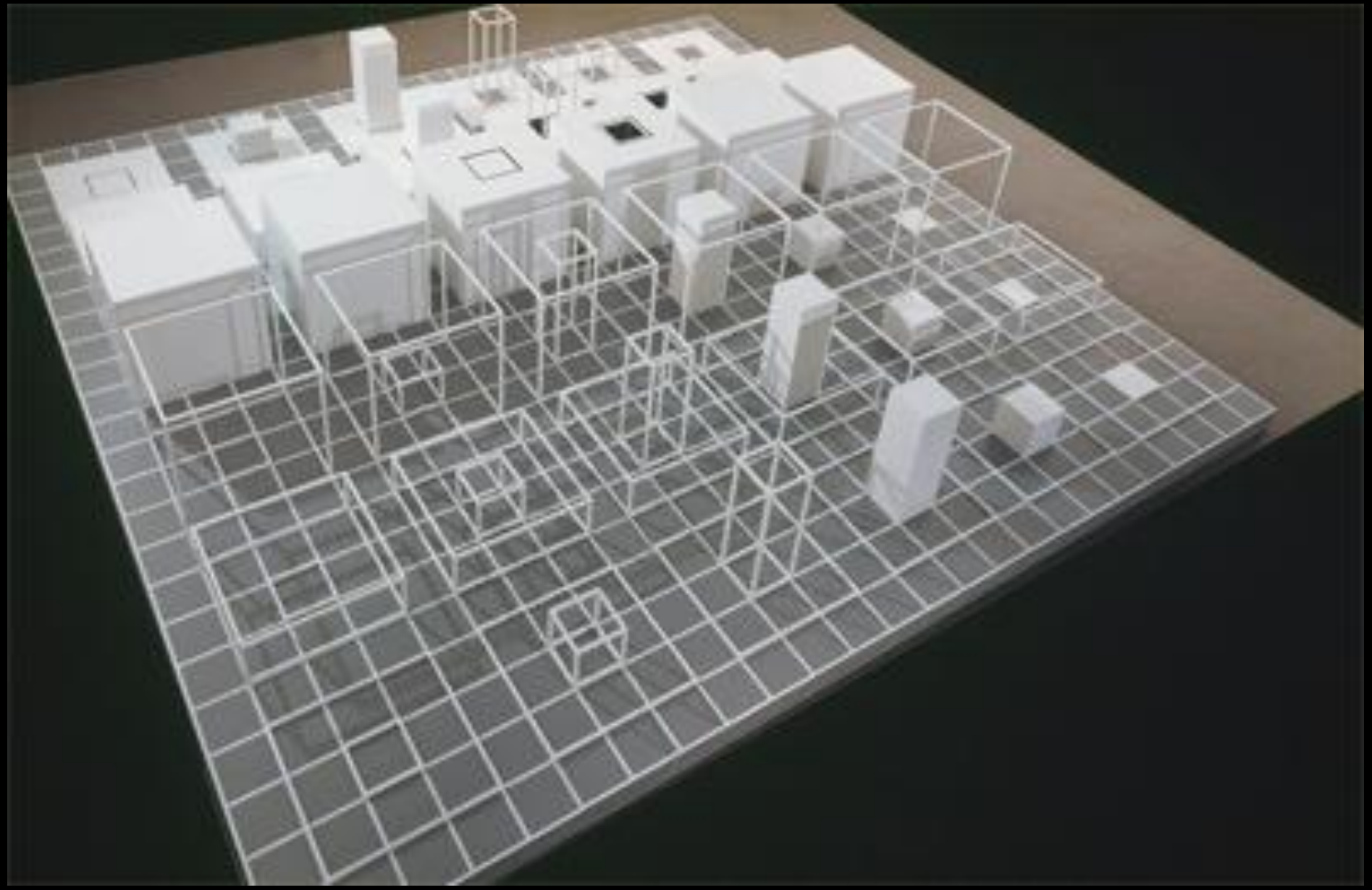


In 1953, Sol Lewitt (1928-2007) moved to New York City, where he studied at the Cartoonists and Illustrators School (now SVA/School of Visual Arts) and worked for Seventeen Magazine, making paste-ups, mechanicals and Photostats. He was then hired as a graphic designer in IM Pei's architecture firm.

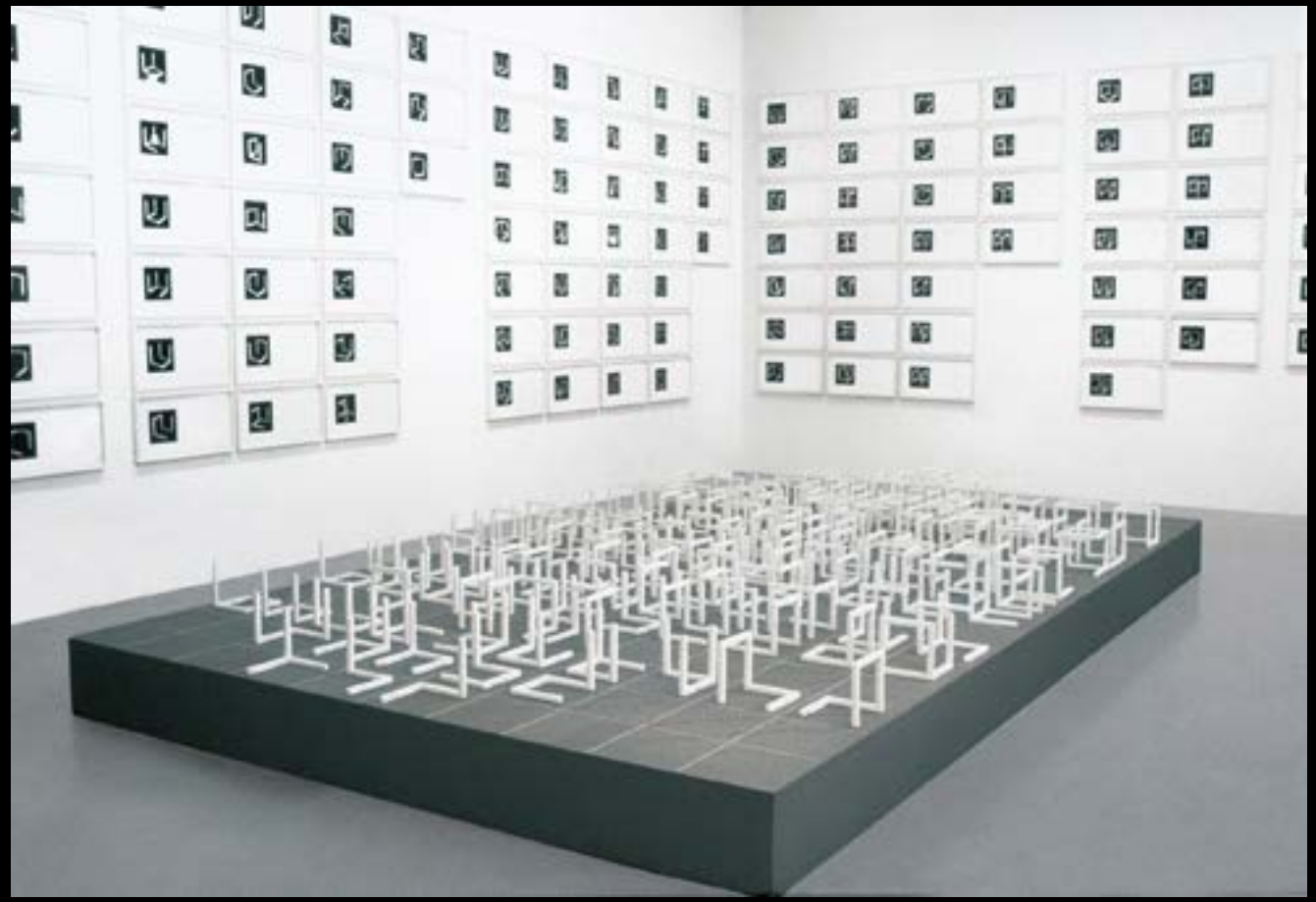


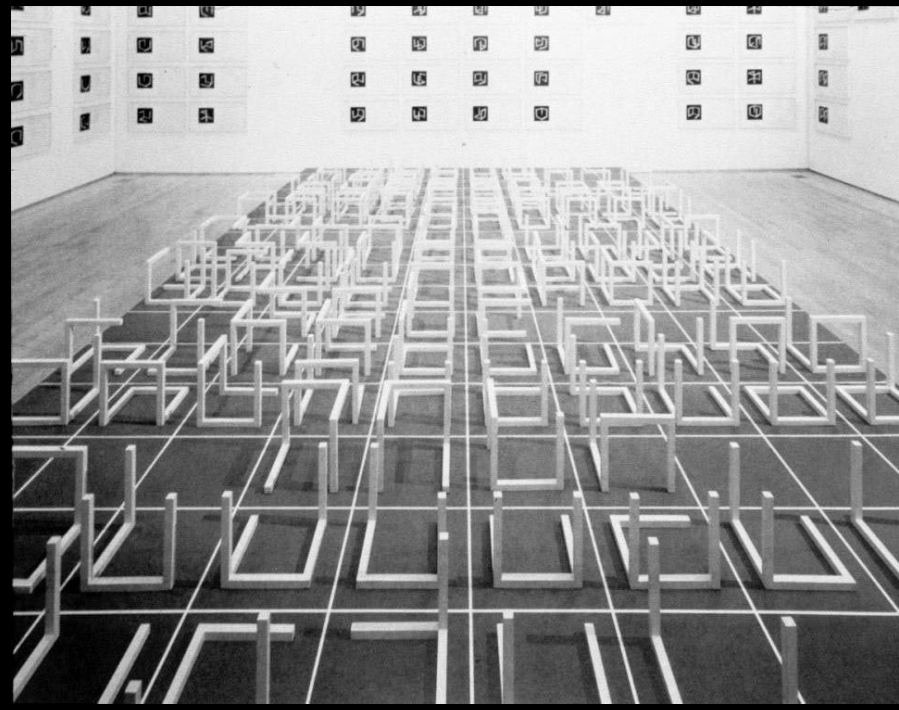
Sol LeWitt, Seventeen magazine illustration, February 1955

Sol LeWitt, Untitled, 1966



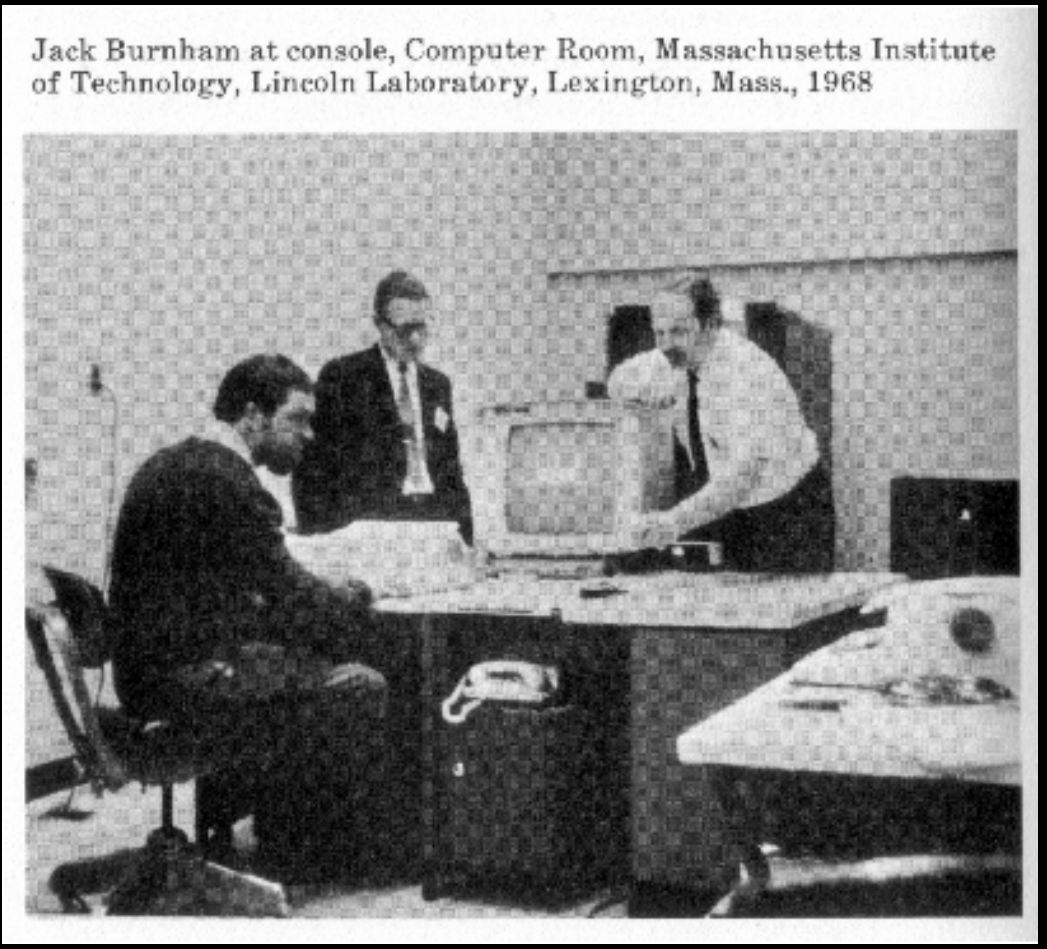
Sol LeWitt, Serial Project No. 1 ABCD, 1966



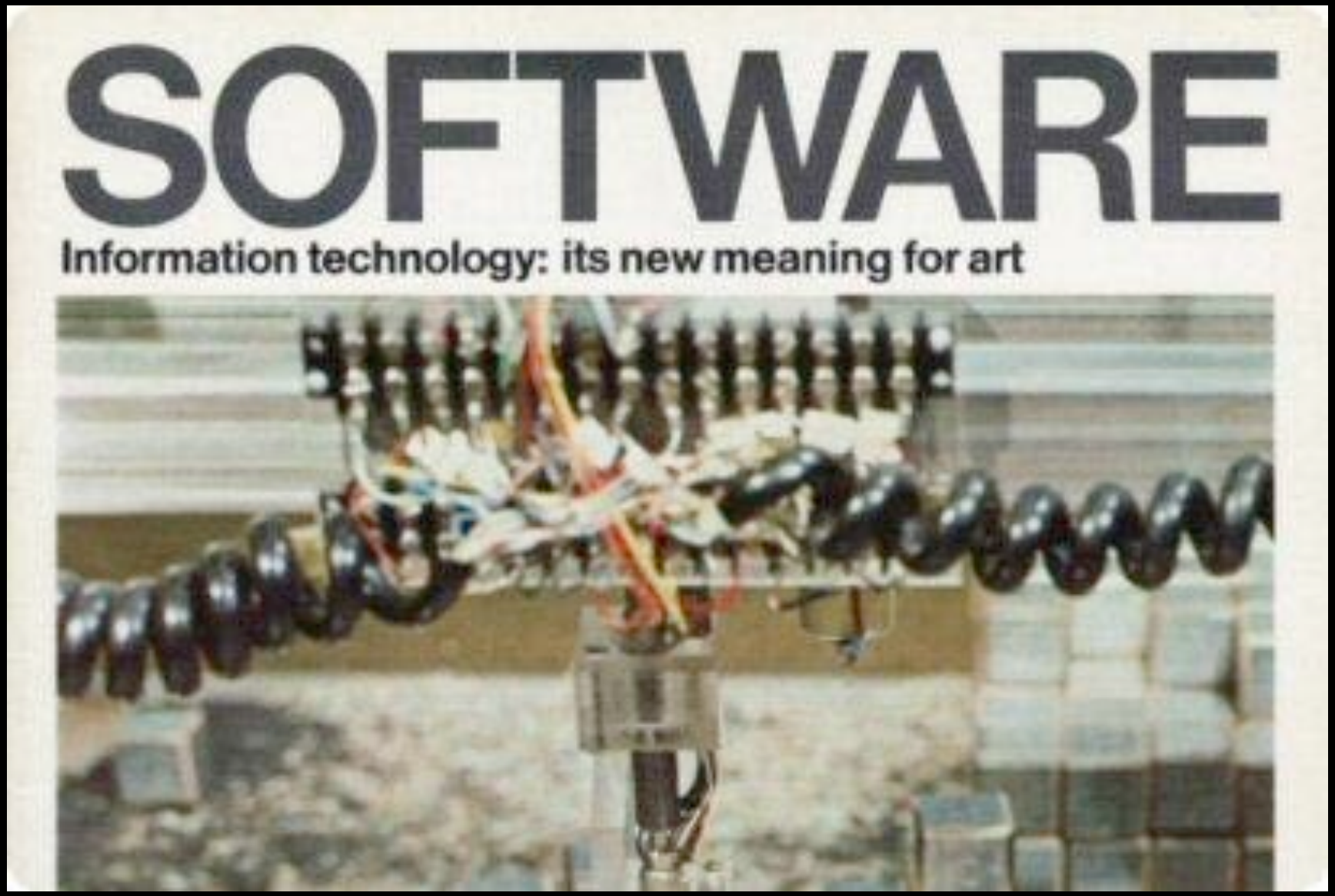


Sol Lewitt, Variations of Incomplete Open Cubes , 1974
Wood sculptures with white paint (122 pieces)
Each piece: 20.3 cm square 8" square
Framed photographs and drawings (131 pieces),
Each piece: 66 x 35.6 cm 26 x 14" Base: 30.5 x 304.8 x 548.6 cm 12 x 120 x 216"
Each of the 122 sculptural forms is derived by subtracting one or more of the lines or edges from the cube’s basic unitary form. An idea is systematically translated and deployed into a variety of media and scales to become, in LeWitt's words, "a machine that makes the art.” (Ed Shanken)

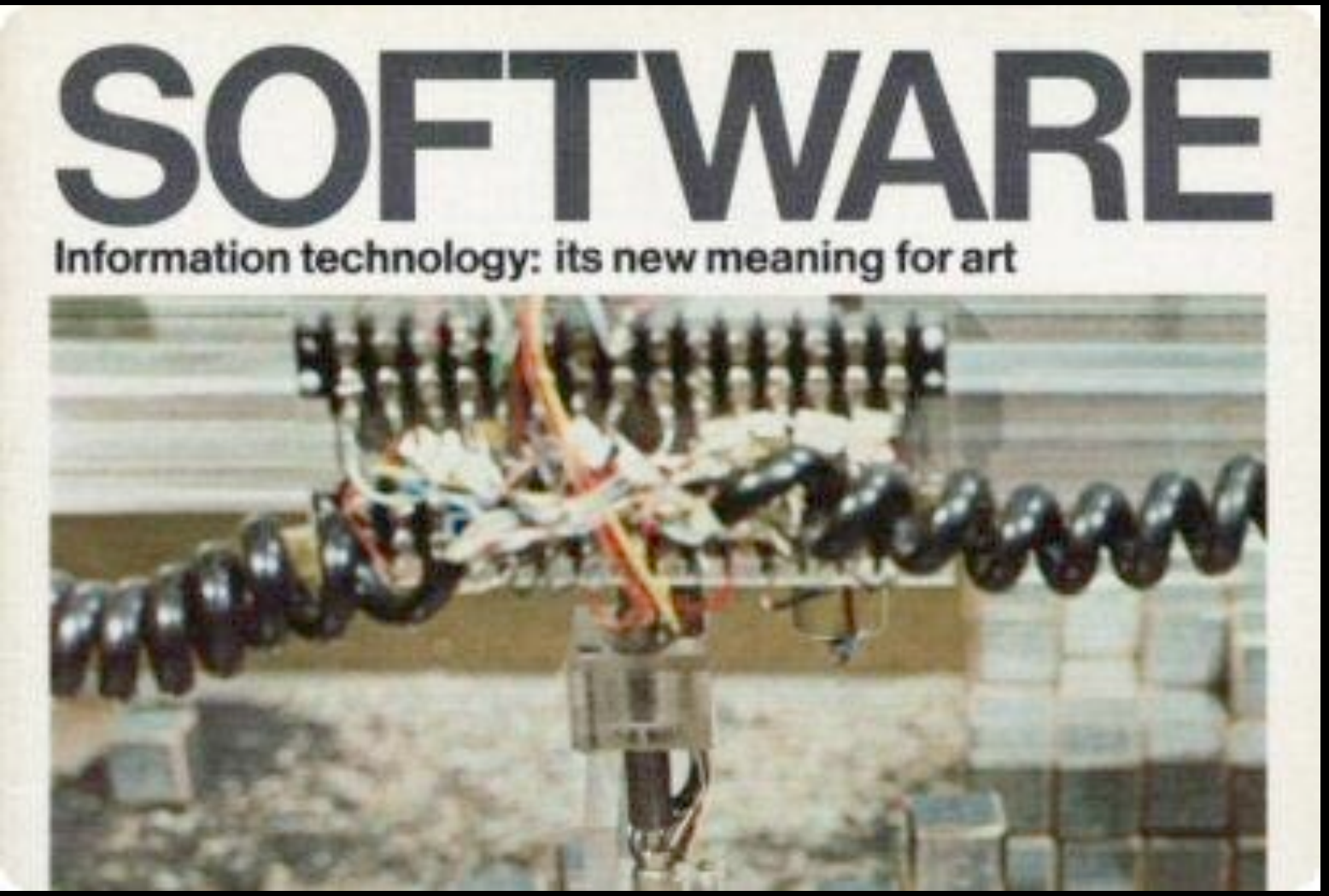
Jack Burnham (1931-)


Jack Burnham at console, Computer Room, Massachusetts Institute of Technology, Lincoln Laboratory, Lexington, Mass., 1968

- Objet to System: “It becomes apparent that the Kinetic construction is not an *objet d’art* in the conventional sense, but a *système d’art*. It is a system in the sense that any series of interacting components may need repair and adjustment from time to time. This hardly fits the description of the traditional inert painting or sculpture.”
- Object to Matrix: “They reject the Kinetic construction as an object but regard it as the matrix for a possible event or ‘happening’.”
- “The specific function of modern didactic art has been to show that art does not reside in material entities, **but in relations between people and between people and the components of their environment.”**

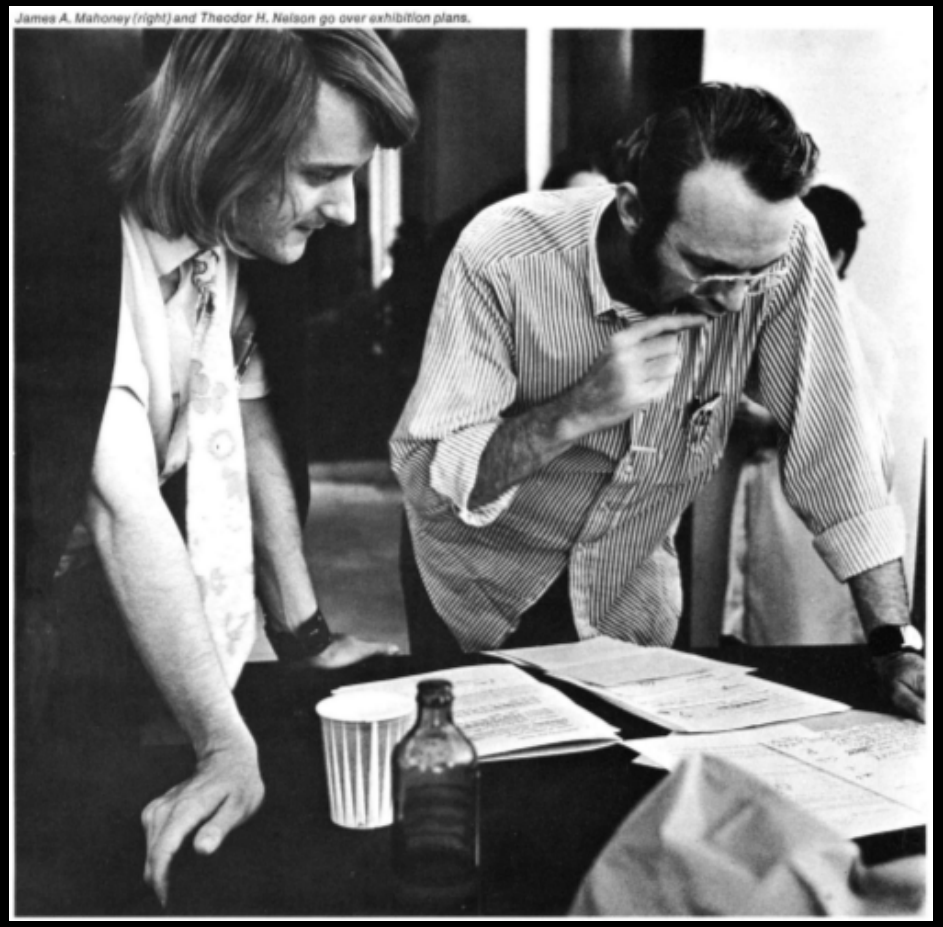


*Software, Information Technology: Its New Meaning for Art*Jewish Museum, NYC, fall 1970
Participating artists: Vito Acconci, David Antin, Architecture Group Machine M.I.T., John Baldessari, Robert Barry, Linda Berris, Donald Burgy, Paul Conly, Agnes Denes, Robert Duncan Enzmann, Carl Fernbach-Flarsheim, John Godyear, Hans Haacke, Douglas Huebler, Joseph Kosuth, Nam June Paik, Alex Razdow, Sonia Sheridan, Evander D. Schley, Theodosius Victoria, Laurence Weiner.

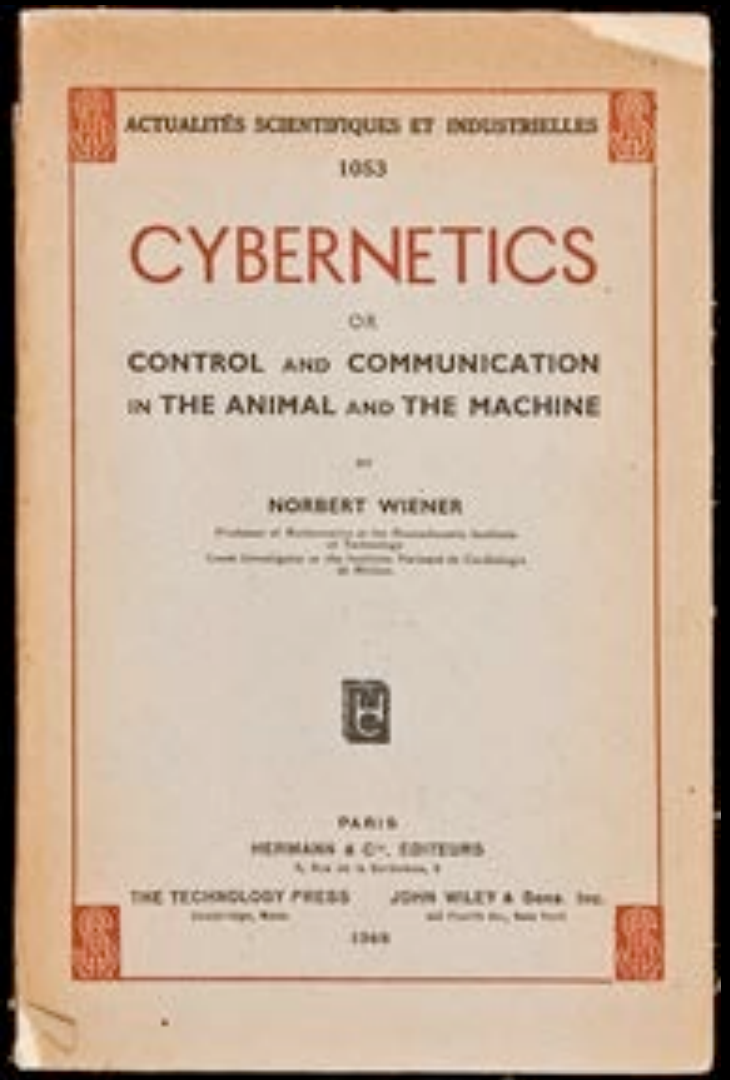


The exhibition Software proved that art was a system as such. For Burnham, the logic of the art in Software was relational, a matter of people interacting with information, be it other living creatures, commands written on the wall, printed teletexts, or various kinds of machines. Before launching into his explanation of the terms “software” and “hardware” in the catalog essay for the show, Burnham made clear that an ecological paradigm had superseded the traditional understanding of the ontologically freestanding and disparate art object made according to the conventionally bound and separate medium. According to Burnham, “In just the past few years, the movement away from art objects has been precipitated by concerns with natural and man-made systems, processes, ecological relationships, and the philosophical-linguistic involvement of Conceptual Art. All of these interests deal with art which is transactional.”

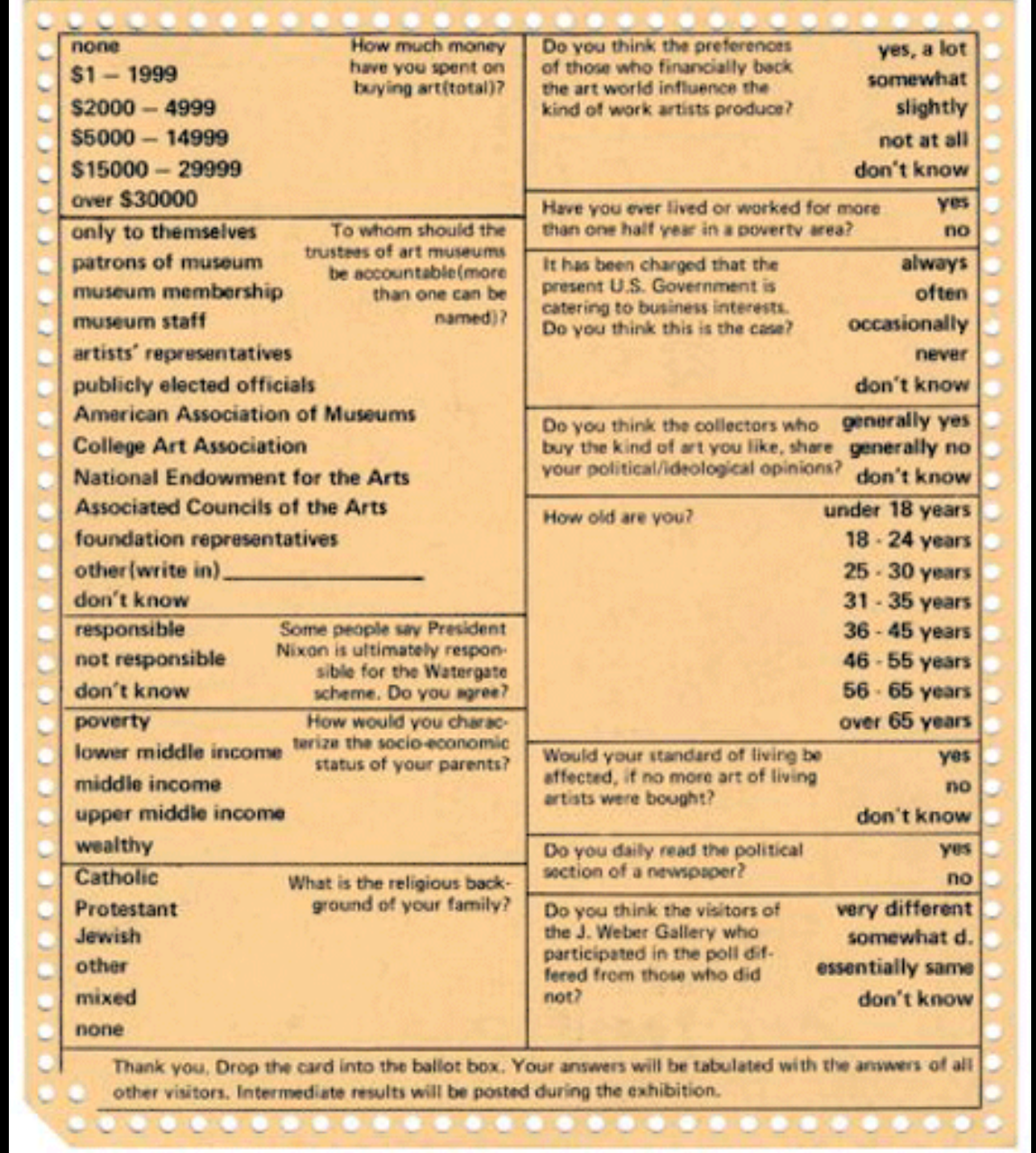
As transactional work, the art of Software mediated ideas and interaction between artist, viewer, and world. Intimating the coming rise of the personal computer, for example, Ned Woodman and Theodor H. Nelson's "Labyrinth: An Interactive Catalogue" was a participatory text retrieval system. It had a round keyscope for a screen and an F-key and R-key for visitors to move text forward and backward. Reflecting the ever-increasing importance of demographic information, Hans Haacke's "Visitor Profile" required museumgoers to answer questions about themselves and their beliefs in the creation of a statistical database. Bringing the transactional action into the public realm of the city and mass media, Joseph Kosuth's "The Seventh Investigation (Art as Idea as Idea) Proposition One" was made up of four ambiguous texts placed in different public contexts: a billboard in Chinese and English in the Chinatown neighborhood of New York City; an advertisement in The Daily World; a banner in Italian in Turin; and a text in the exhibition Information at the Museum of Modern Art in New York. The constant movement of information – ideas flowing through various conduits and modes of mediation – was more important than any single, separate object. Artwork in this instance becomes catalyst and connector. Thinking art through systems theories further dislodged its form and matter from market-created hierarchies of value. Burnham explained that the art in the show dealt with, "underlying structures of communication or energy…for this reason most of Software is aniconic; its images are usually secondary or instructional while its information takes the form of printed materials." In giving life to the terms "software" and "hardware," Burnham carefully treaded Cartesian waters, explaining, "our bodies are hardware and our behaviour software." Tempering the Cartesianism, though, the inculcation of systems theory would transform this would-be binary into a rhizomatic reticulation of harry bodily interconnection.



Ted Nelson (left) in collaboration with programmer Ned Woodman created an interactive exhibiion catalog for the show called "Labyrinth", "by choosing their own narrative paths through an interlinked database of texts, then receive a print-out of their particular "user history." The self-constructed, non-linear unfolding of Labyrinth shares affinities with structuralist critiques of authorship, narrative structure, and "writerly" (as opposed to "readerly") texts, made by Barthes. [...] It should be noted that this first public exhibition of a hypertext system occurred, and this was perhaps not just a coincidence, in the context of experimental art." [Shanken]



Les Levine, Contact: A Cybernetic Sculpture, 1969
9 monitors, video cameras
http://news.google.com/newspapers?nid=1817&dat=19690418&id=biceAAAAIBAJ&sjid=BZwEAAAAIBAJ&pg=5429,4061379



How much money have you spent on buying art(total)?
- none
- $1 – 1999
- $2000 – 4999
- $5000 – 14999
- $15000 – 29999
- over $30000

To whom should the trustees of art museums be accountable(more than one can be named)?
- only to themselves
- patrons of museum
- museum membership
- museum staff
- artists' representatives
- publicly elected officials
- American Association of Museums
- College Art Association
- National Endowment for the Arts
- Associated Councils of the Arts
- foundation representatives
- other(write in)_____
- don't know

Some people say President Nixon is ultimately responsible for the Watergate scheme. Do you agree?
- responsible
- not responsible
- don't know

How would you characterize the socio-economic status of your parents?
- poverty
- lower middle income
- middle income
- upper middle income
- wealthy

What is the religious background of your family?
- Catholic
- Protestant
- Jewish
- other
- mixed
- none

Do you think the preferences of those who financially back the art world influence the kind of work artists produce?
- yes, a lot
- somewhat
- slightly
- not at all
- don't know

Have you ever lived or worked for more than one half year in a poverty area?
- yes
- no

It has been charged that the present U.S. Government is catering to business interests. Do you think this is the case?
- always
- often
- occasionally
- never
- don't know

Do you think the collectors who buy the kind of art you like, share your political/ideological opinions?
- generally yes
- generally no
- don't know

How old are you?
- under 18 years
- 18 - 24 years
- 25 - 30 years
- 31 - 35 years
- 36 - 45 years
- 46 - 55 years
- 56 - 65 years
- over 65 years

Would your standard of living be affected, if no more art of living artists were bought?
- yes
- no
- don't know

Do you daily read the political section of a newspaper?
- yes
- no

Do you think the visitors of the J. Weber Gallery who participated in the poll differed from those who did not?
- very different
- somewhat d.
- essentially same
- don't know

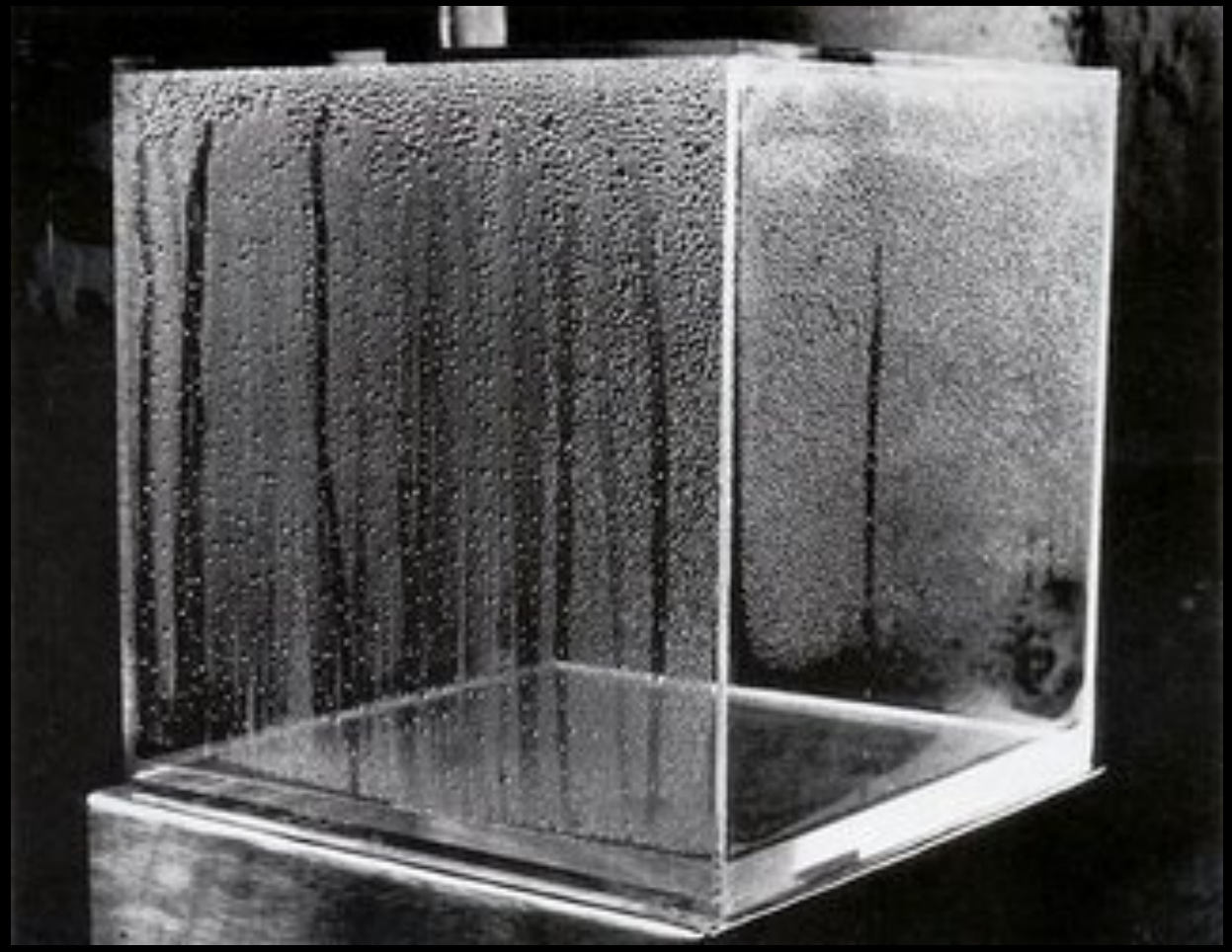
Thank you. Drop the card into the ballot box. Your answers will be tabulated with the answers of all other visitors. Intermediate results will be posted during the exhibition.

Hans Haacke, Visitor's Profile, 1970

The piece consisted of a questionnaire about contemporary events that was distributed to museum visitors to a group exhibition in Milwaukee. While Haacke had used questionnaires in his works before, this particular questionnaire was the first time that he successfully used a computer to compile the results and generate a statistical profile of the exhibition's audience. The work introduced the idea of visitors playing an active role in their information environment and "completing" the work of art.

Joseph Kosuth, The Seventh Investigation (Art as Idea as Idea) Proposition One, 1970

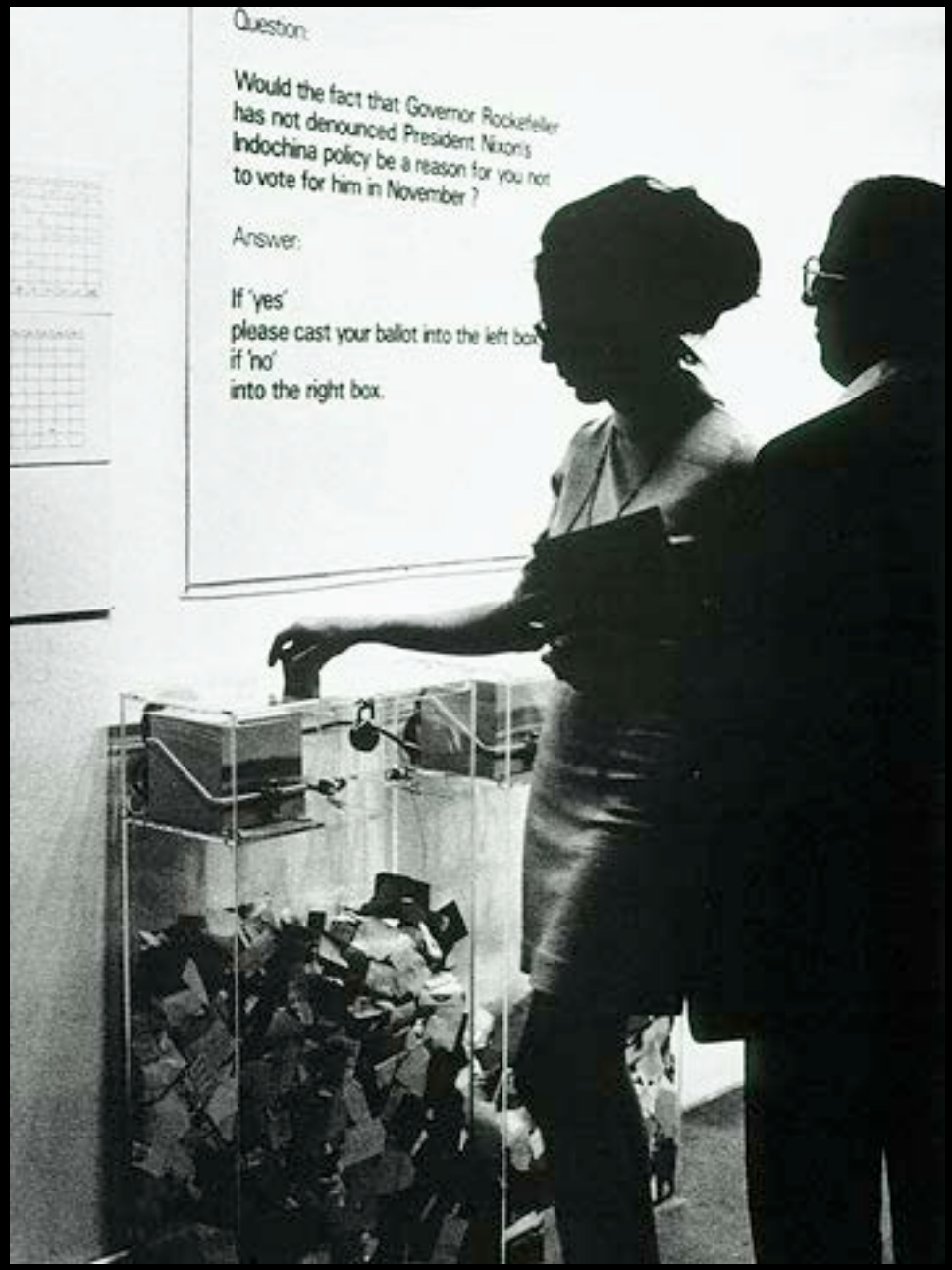
Joseph Kosuth, One and Three Chairs, 1965



Hans Haacke, Framing (Condensation Cube), 1963-65

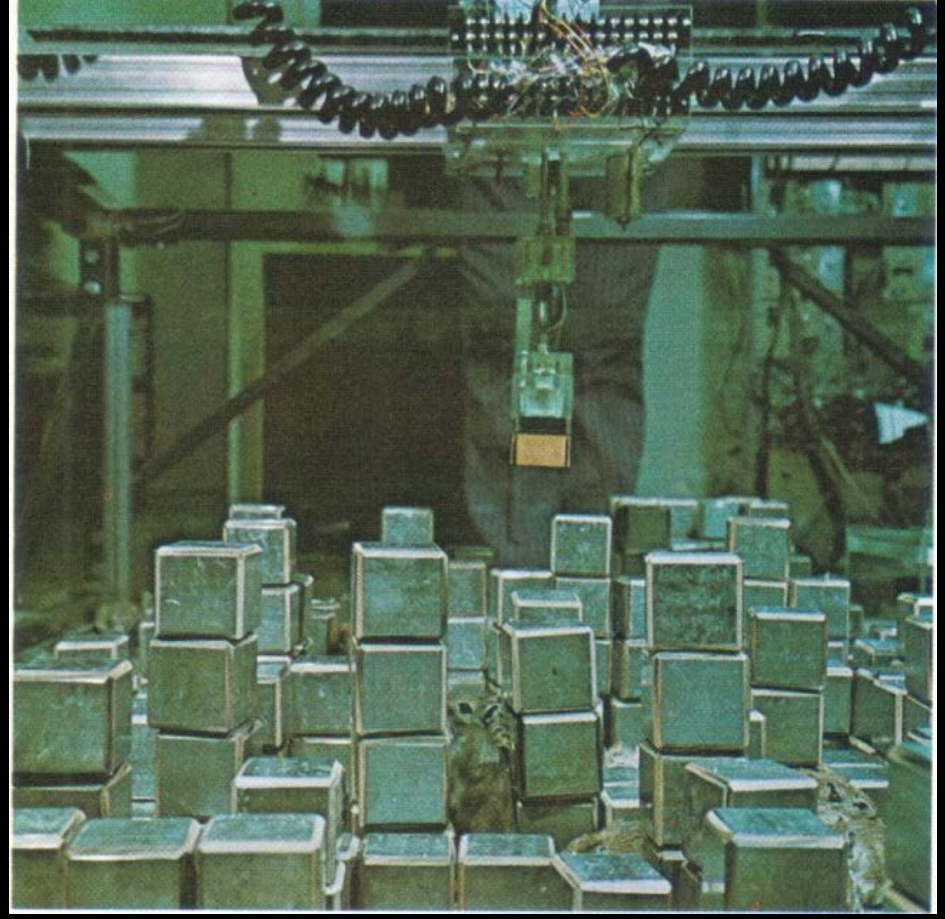
Hans Haacke,
Chickens Hatching,
1969

In *Chickens Hatching,* Haacke installed eight small incubators in the Art Gallery of Ontario and placed inside fertilized chicken eggs, which he synthetically monitored with a feedback system of lamps and thermostats until they hatched.

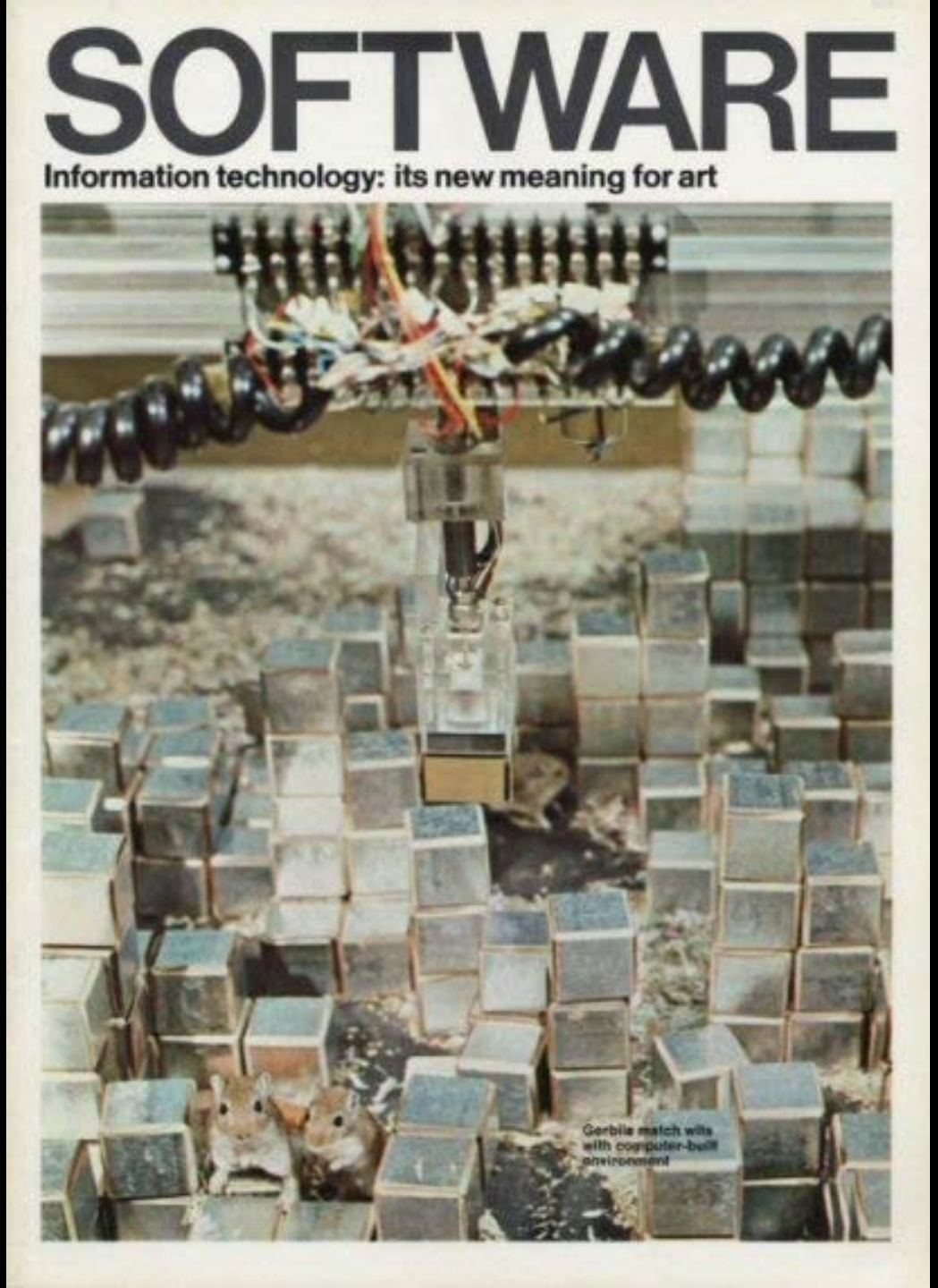


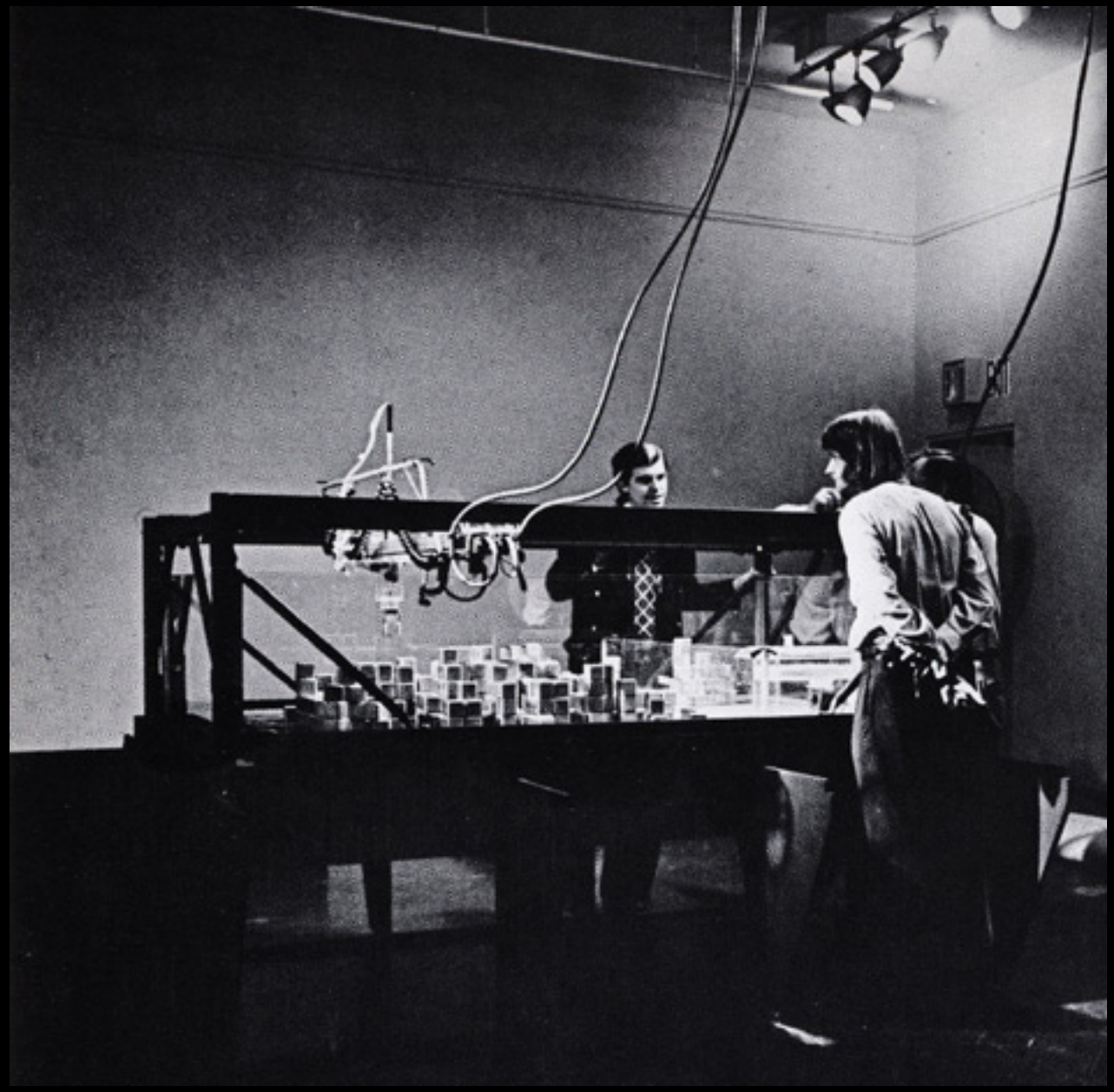
Hans Haacke, Poll, 1970

At *Software,* Agnes Denes programmed her computer display with the assistance of Theordor H. Nelson and The R.E.S.I.S.T.O.R.S.

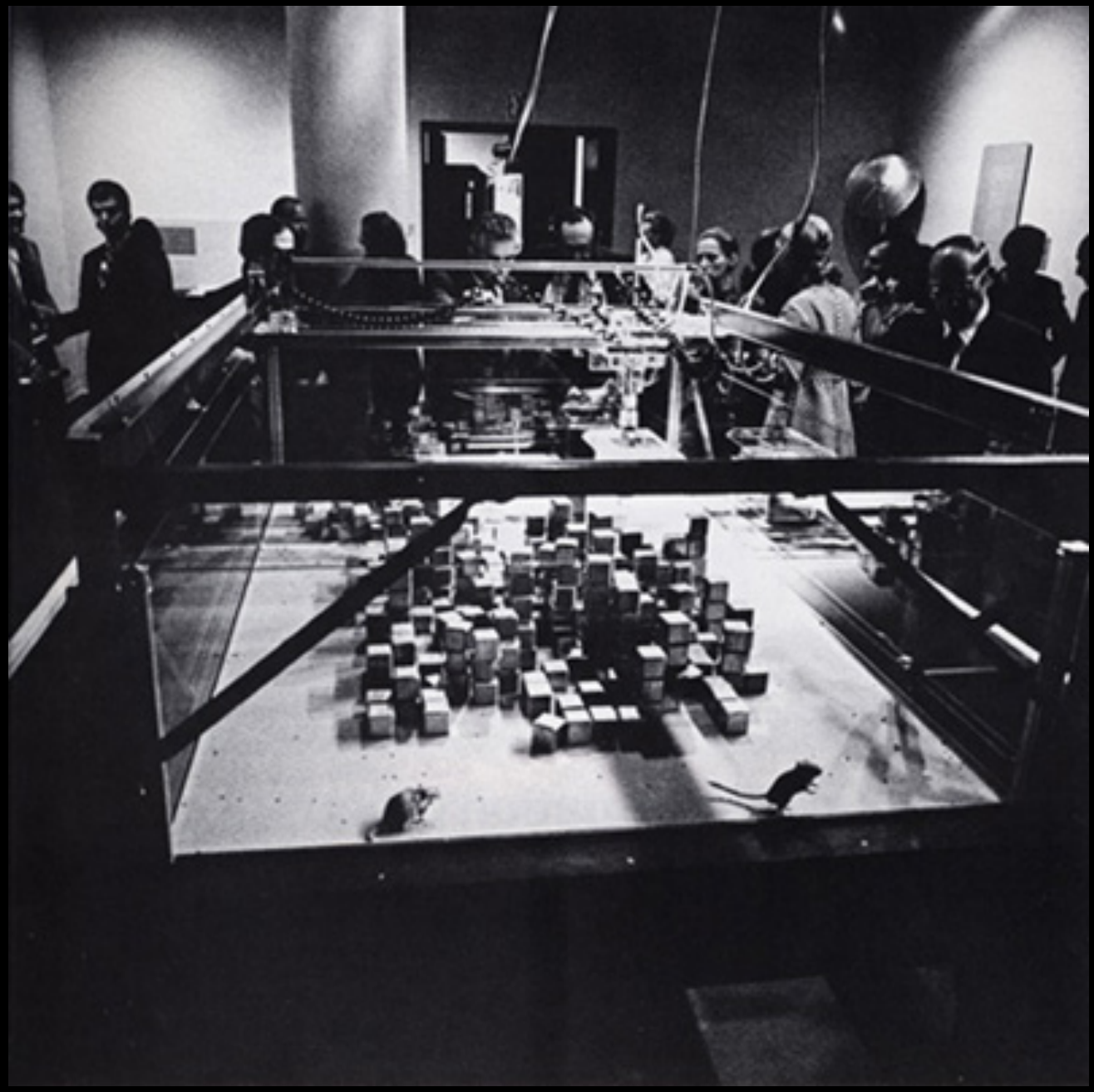


"Seek", 1970 by Nicholas Negroponte with the Architecture Machine Group , M.I.T. Originally shown at the "Software" exhibition, curated by Jack Burnham for the Jewish Museum in New York 1970. This piece consisted of a Plexiglass encased, computer-controlled environment full of small blocks and inhabited by gerbils, who continuously changed the position of the blocks. Following instructions programmed by the authors the robotic arm automatically rearranged the blocks in a specific pattern. Once the arrangement was disrupted, a computer-controlled robotic arm rebuilt the block configurations in a manner its programmers believed followed the gerbil's objectives. The designers, however, did not successfully anticipate the reactions of the animals, who often outwitted the computer and created total disarray. The exhibit was also referred to as "Blocksworld".

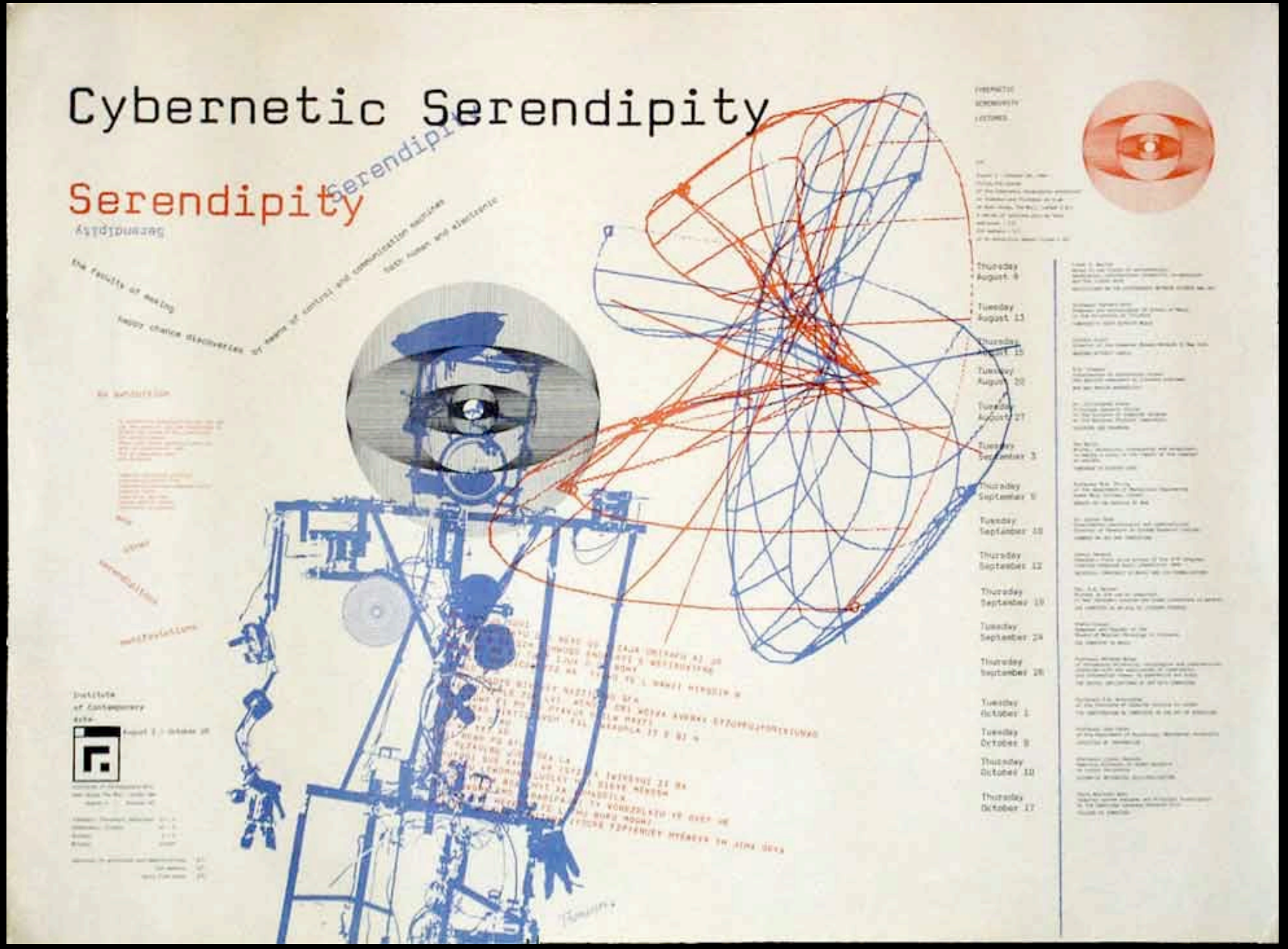




The Architecture Machine Group, MIT, Seek, 1969-70

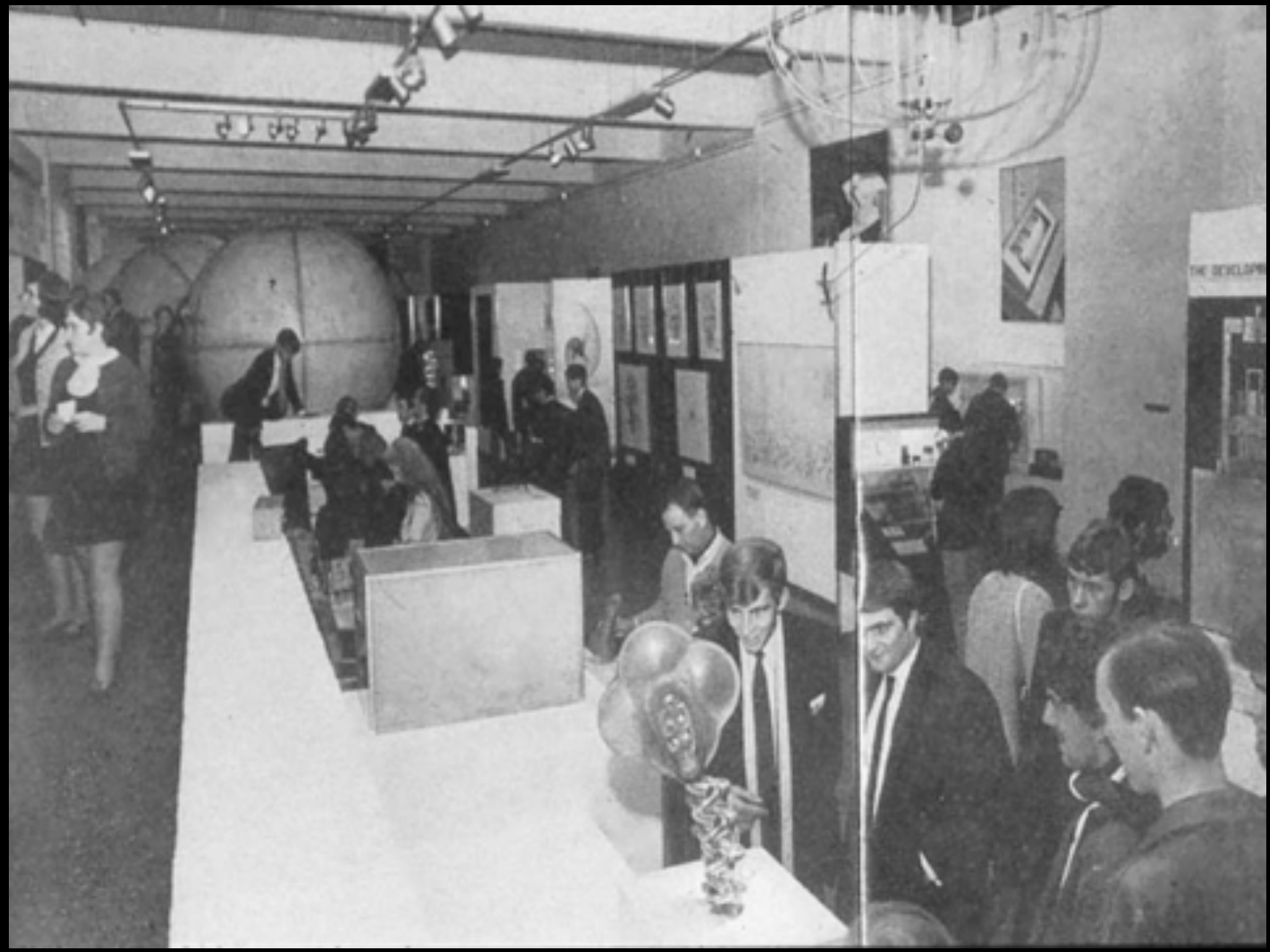


The Architecture Machine Group, MIT, Seek, 1969-70



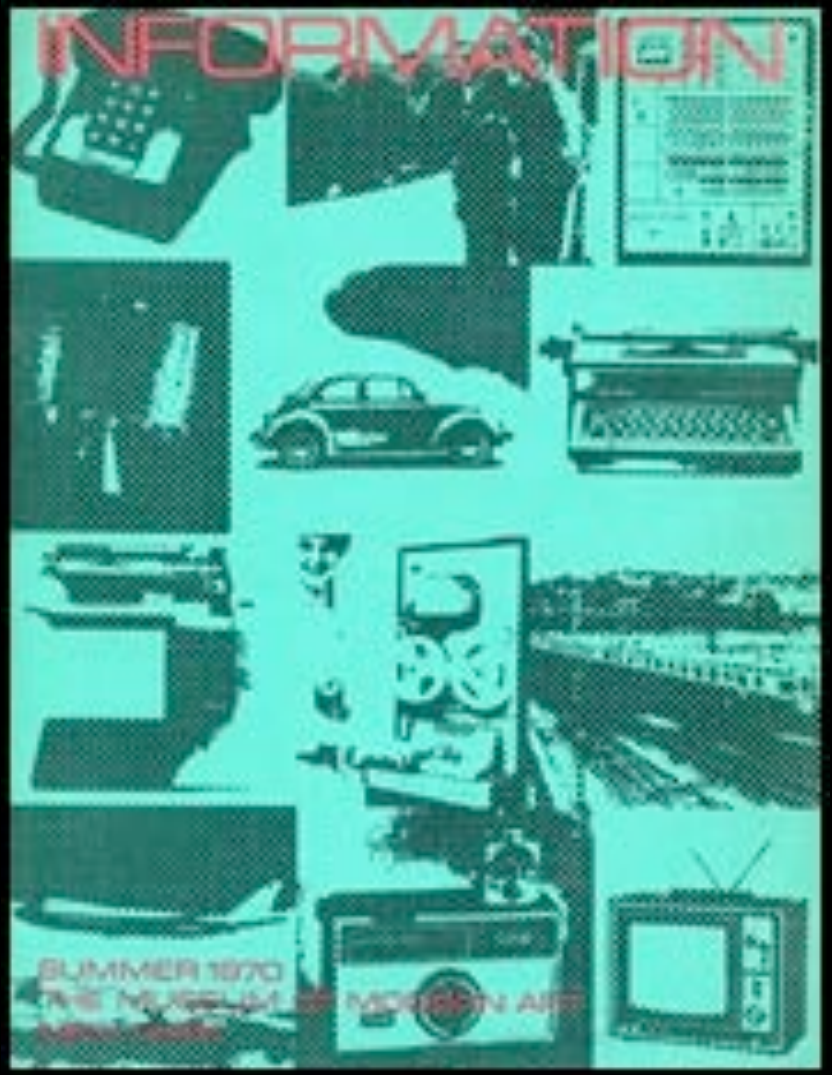
Cybernetic Serendipity, curated by Jasia Reichardt at the ICA London August 2nd to October 20th, 1968


The History of Cybernetics

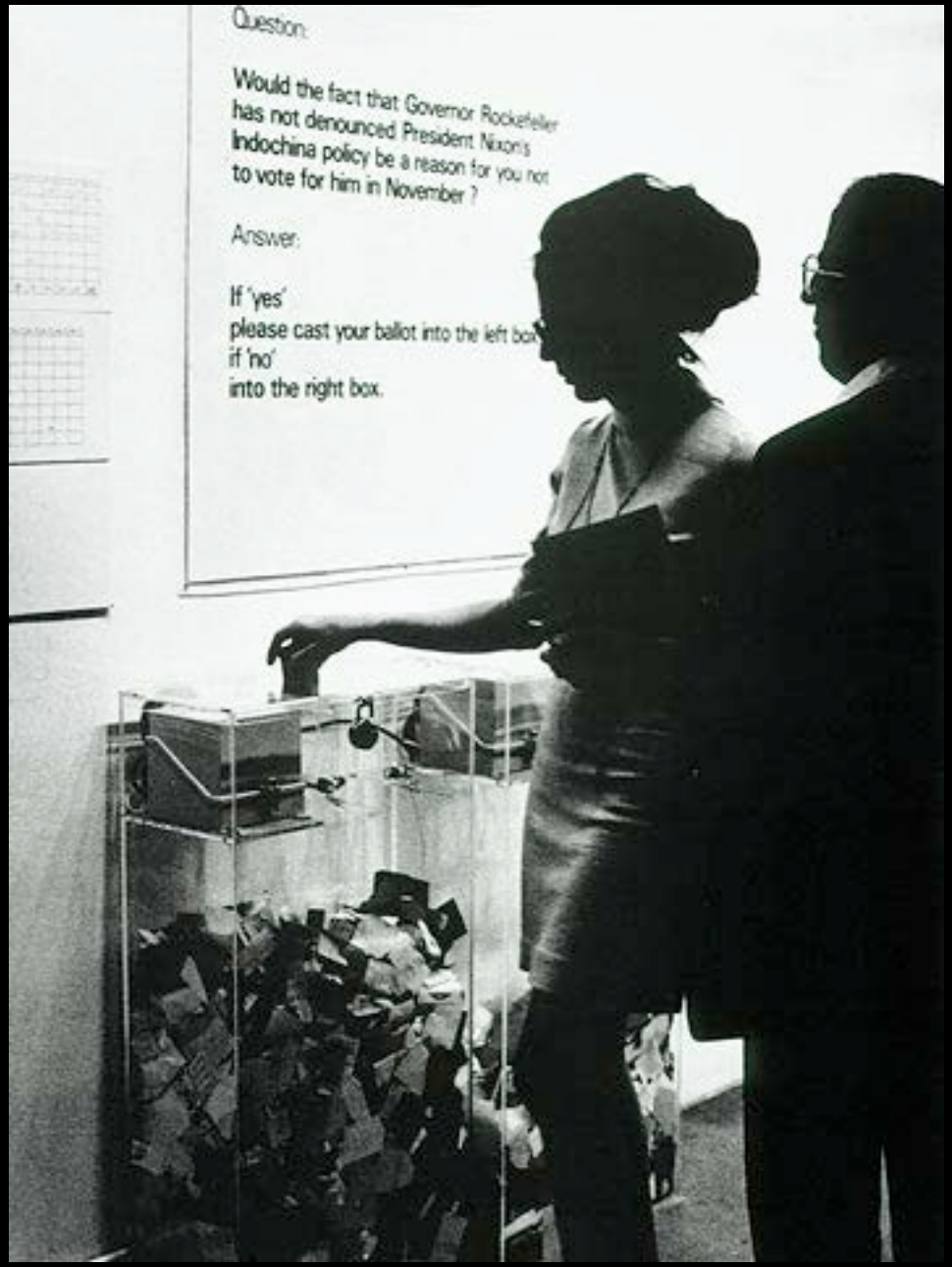


The Machine As Seen at the End of the Mechanical Age, New York, Museum of Modern Art, 1968

Art by Telephone, Chicago, Museum of Contemporary Art, 1969
On the LP the Museum's director, Jan van der Marck, interviews, by long-distance telephone, artists Siah Armajani, Richard Artschwager, John Baldessari, Iain Baxter, Mel Bochner, George Brecht, Jack Burnham, James Lee Byars, Robert H. Cumming, Francoise Dallegret, Jan Dibbets, John Giorno, Robert Grosvenor, Hans Haacke, Richard Hamilton, Dick Higgins, Davi Det Hompson, Robert Huot, Alani Jacquet, Ed Kienholz, Joseph Kosuth, Les Levine, Sol LeWitt, Robert Morris, Bruce Nauman, Claes Oldenburg, Dennis Oppenheim, Richard Serra, Robert Smithson, Guenther Uecker, Stan Van Der Beek, Bernar Venet, Frank Lincoln Viner, Wolf Vostell, William Wegman, and William T. Wiley, each discussing with van der Marck how to execute an artwork for inclusion in the show to be fabricated by in Chicago strictly by the artist's verbal instructions.



Information, curated by Kynaston McShine, Museum of Modern Art, New York, 1970



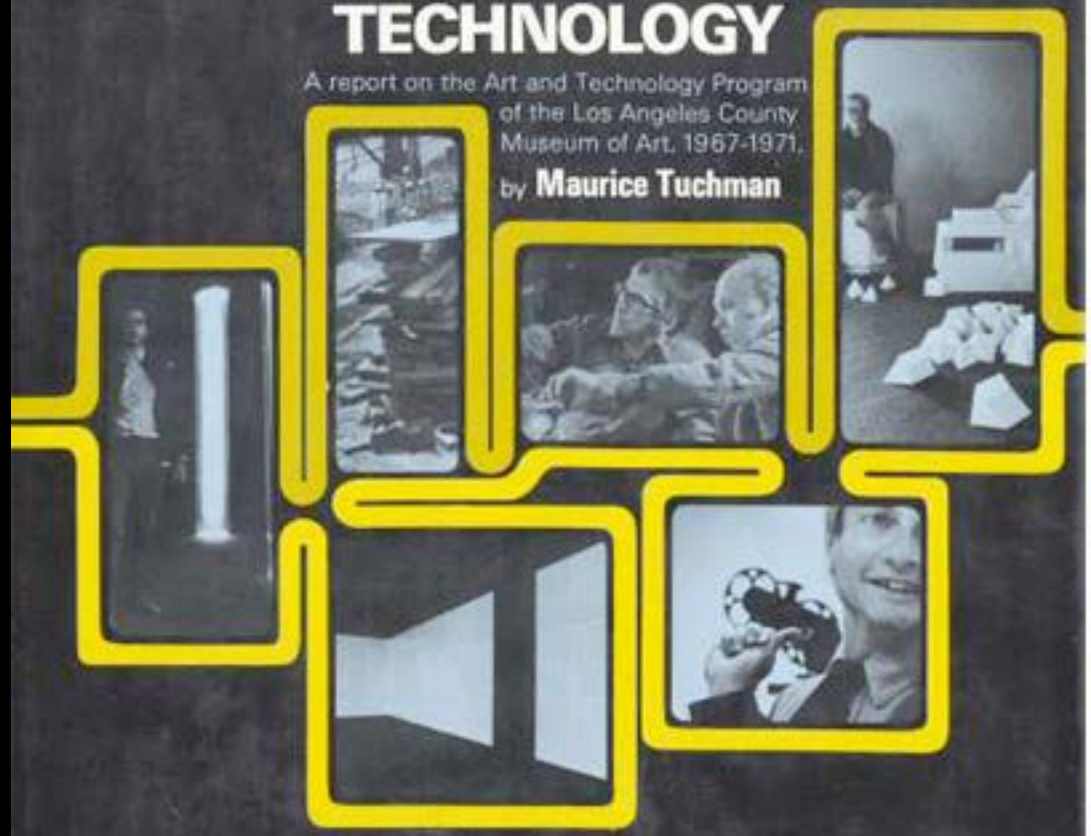
Hans Haacke, Poll, 1970

Information, Museum of Modern Art, New York, 2 July – 20 September 1970

ART AND TECHNOLOGY

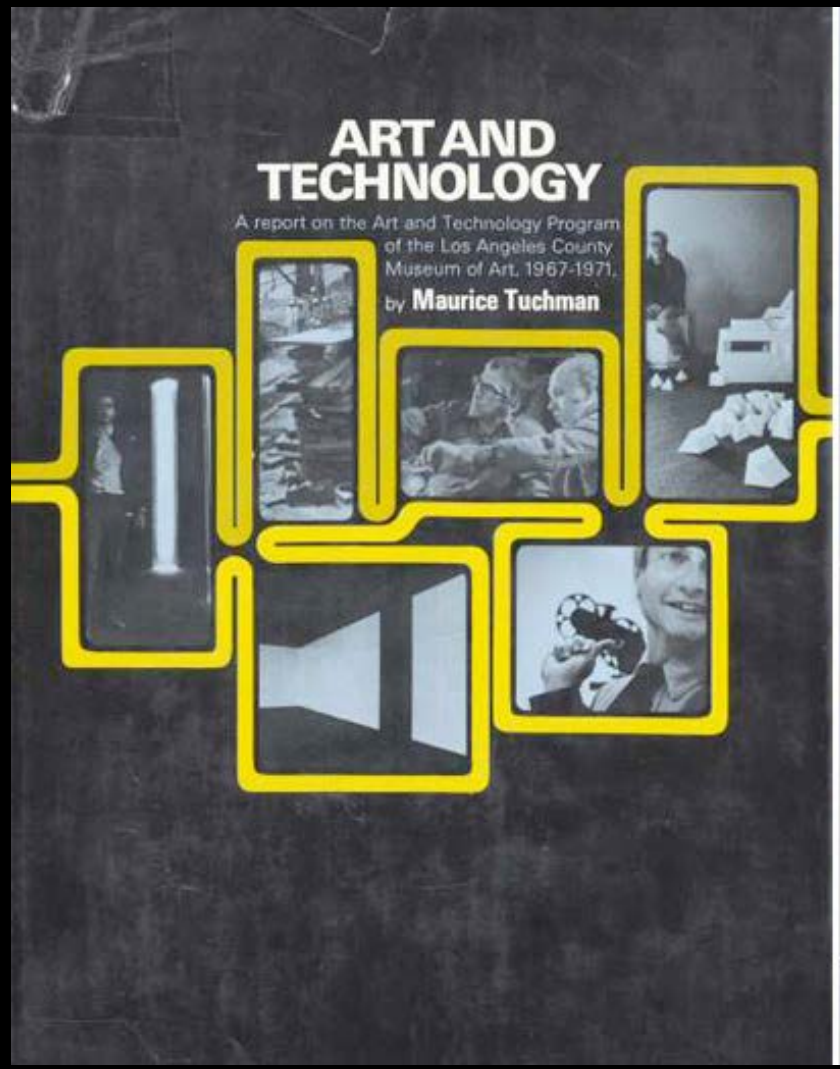
A report on the Art and Technology Program of the Los Angeles County Museum of Art, 1967-1971.

by **Maurice Tuchman**



The Art and Technology Program at LACMA—or A & T as it came to be known—was a forward-thinking initiative run by the museum from 1967 to 1971. The brainchild of curator Maurice Tuchman, A & T paired artists with corporations in the areas of aerospace, scientific research, and entertainment. Although some of the matches (such as James Turrell and Robert Irwin's well-known collaboration with Garrett Corporation) did not result in completed artworks, other partnerships led to ambitious projects that were exhibited at the 1970 World Exposition in Osaka, Japan, and at LACMA in 1971.

Among the artists who realized work through A & T were Oyvind Fahlstrom, Newton Harrison, R. B. Kitaj, Rockne Krebs, Claes Oldenburg, Robert Rauschenberg, Richard Serra, Tony Smith, Andy Warhol, and Robert Whitman. This installation features photographs, correspondence, and ephemera documenting the original Art and Technology Program at LACMA.



Robert Irwin and James Turrell in the anechoic chamber at the University of California, Los Angeles. The artists explored the concept for an unrealized project with the Garrett Corporation as part of the original Art and Technology program at LACMA. They experimented sensory deprivation chambers, meditation processes and ganzfields (fields of sight with no objects in them to focus on), measuring the reactions volunteers had to various sensory experiments. At first, they thought they would build some kind of sound-free anechoic chamber for the LACMA show, but reading through the notes, memos and interview transcripts from the last stretch of the project, is like watching the three men gradually disengage themselves from goals and order.

The Art and Technology Program was the brainchild of LACMA's **curator** of Modern Art,Maurice Tuchman. According to Tuchman, "Much of the most compelling art since 1910 has depended upon the materials and processes of technology, and has increasingly assimilated scientific and industrial advances. Nevertheless, only in isolated circumstances have artists been able to carry out their ideas or even initiate their projects due to the lack of an operative relationship with corporate facilities. Our objective now is to provide the necessary meeting ground for some eminent contemporary artists with sophisticated technological personnel and resources. Naturally we hope that this endeavor will result not only in significant works of art but in an ongoing union between the two forces. It is our conviction that the need for this alliance is one of the most pressing esthetic issues of our time."

PARTICIPATING CORPORATIONS

Artist Newton Harrison (right) and Jet Propulsion Laboratory technician Ray Goldstein examining a preliminary design for Harrison's Art & Technology installation of glow discharge tubes, 1969
https://unframed.lacma.org/2014/07/07/art-and-technology-in-the-archives-at-the-balch-art-research-library