

**University of Texas at Dallas
Arts & Humanities
Spring 2015**

**Contemporary Art History
AHST 3318-001
(25806)**

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T-Th 11:30-12:45
JO 4.102
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**Office Hours: Tuesday 1:00-3:00
Office Location: JO 3.920**

- **The Splendid Playground of Japanese Art:
Mona-ha and the Gutai Group**
- **French Pop! Nouveau Réalisme**

02/10/2015

Embodiment
Dematerialization

Art (ārt), *sb.* ME. [a. OF. :—L. *artem*, prob. f. *ar-* to fit. The OF. *ars*, nom. (sing. and pl.), was also used.] L. Skill. Sing. *art*; no pl. 1. *gen.* Skill as the result of knowledge and practice. 2. Human skill (opp. to *nature*) ME. 3. The learning of the schools; see II. 1. *fa. spec.* The *trivium*, or any of its subjects —1573. *b. gen.* Learning, science (*arch.*) 1588. †4. *spec.* Technical or professional skill —1677. 5. The application of skill to subjects of taste, as poetry, music, etc.; *esp.* in mod. use: Perfection of workmanship or execution as an object in itself 1620. 6. Skill applied to the arts of imitation and design, *Painting, Architecture*, etc.; the cultivation of these in its principles, practice, and results. (The most usual mod. sense of *art* when used simply.) 1668.



Atsuko Tanaka, Electric Dress,
1956

Gutai Group

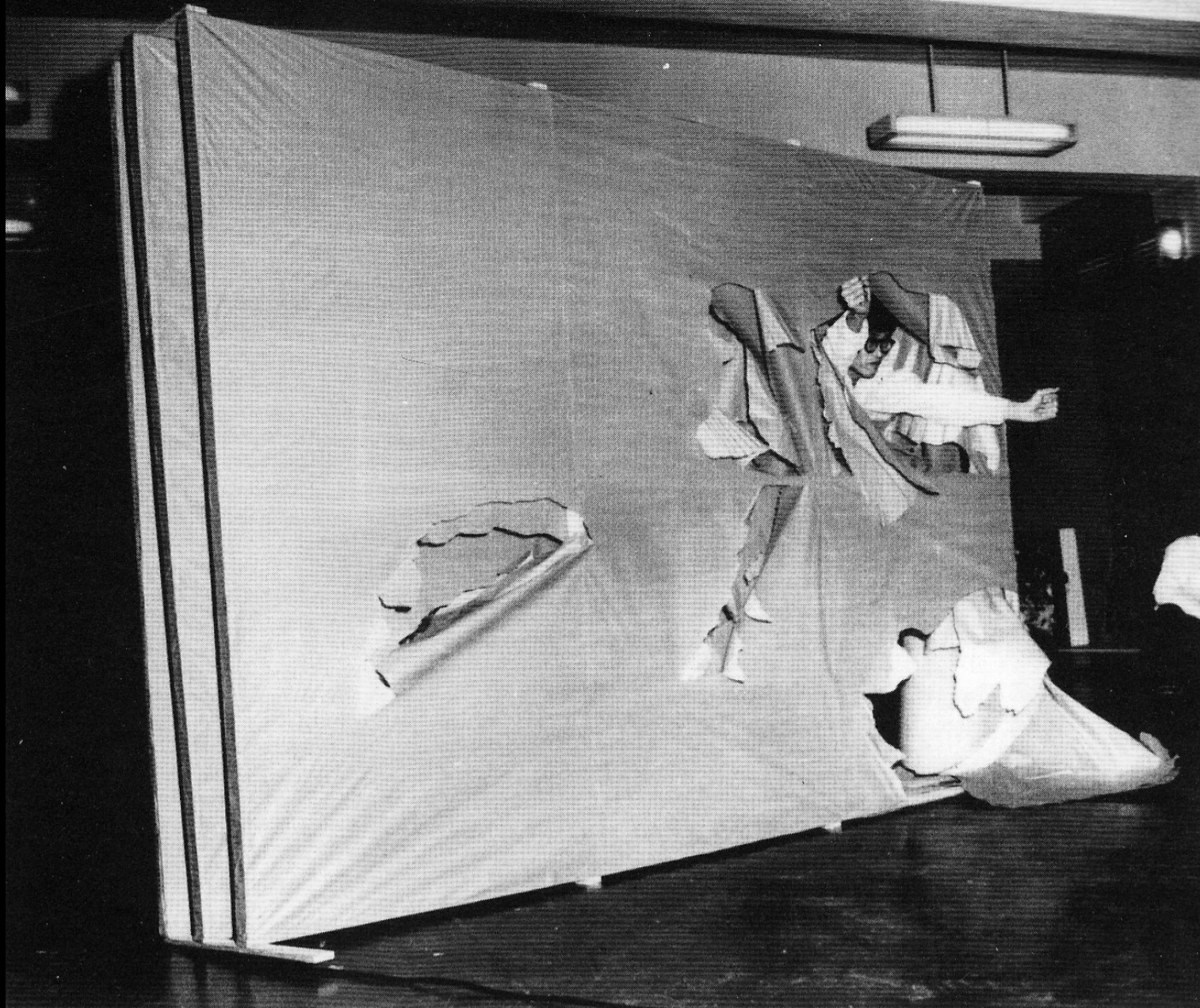
Gutai Manifesto

[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



**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

Mono-ha Movement



Nobuo Sekine, Phase Mother Earth, 1968





Lee Ufan, Relatum (Formerly Phenomena and Perception), 1968/2011

<https://www.youtube.com/watch?v=qaQrn6J69wk>

French Pop!

Nouveau Réalisme

Jean Fourastié

Les Trente Glorieuses

1945-75

en 1927
ma grand'mère avait déjà
son FRIGÉCO

en 1935
ma mère, à son tour, achetait
un FRIGÉCO

en 1955 moi aussi, bien entendu,
j'ai choisi FRIGÉCO

Et elle n'a d'ailleurs eu que l'em-
barras du choix car FRIGÉCO
présente 16 modèles de 50 à
225 litres à partir de 51.500 Frs
et, sur demande, les livre en trois
réglés différentes : Azur, Gold
ou Bagatelle.

Les FRIGÉCO Vitrines possè-
dent les aménagements inté-
rieurs les plus pratiques, varia-
bles suivant les modèles : contre-
porte à caissons, bacs à glace à
démontage instantané, bacs à
fruits ou à légumes, serrure à
clic, chévettes incassables.

Grâce à 25 ans d'expérience tech-
nique, FRIGÉCO offre les agré-
ments de la réfrigération la
plus sûre, la plus économique
et la plus silencieuse.

et n'oubliez pas
que vous pouvez
LOUER un
FRIGÉCO pour
moins de 100 Frs par jour,
les 6 premières semaines
sous déduction de 12% d'impôt.

PLUS DE 1000 AGENTS
EN FRANCE ET DANS L'UNION FRANÇAISE.
CENTRES D'EXPOSITION :
114, Champs-Élysées (S.T. 81-82)
88, Boulevard Haussmann (S.T. 81-82) - AG. 47-48, 56-57, 55-54
142, Rue de la Pompe (P.S. 26-27)
53 bis, Rue de Biot (S.T. 58-57)

FRIGÉCO
GENERAL ELECTRIC



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



Roland Barthes

Writing Degree Zero (1954)

Mythologies (1957)

"The Iconography of Abbey Pierre"

"The Death of the Author" (1968)





Nouveau Réalisme
Pierre Restany
Iris Clert



Arman, Poubelle menagère, 1960



Arman, Portrait-robot d'Iris Clert, 1960



Arman, Portrait-robot d'Yves Klein, 1960



Exhibition of César's Compressions, 2008

César, Directed Compression of Automobile, 1960



César, Directed Automobile
Compression, 1962



Cesar, Automobile Compression,
1980, Lithograph



Christo, Empaquetage, 1962



Christo, Portrait of Brigitte Bardot Wrapped, 1962



Christo, Look, 1963



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



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

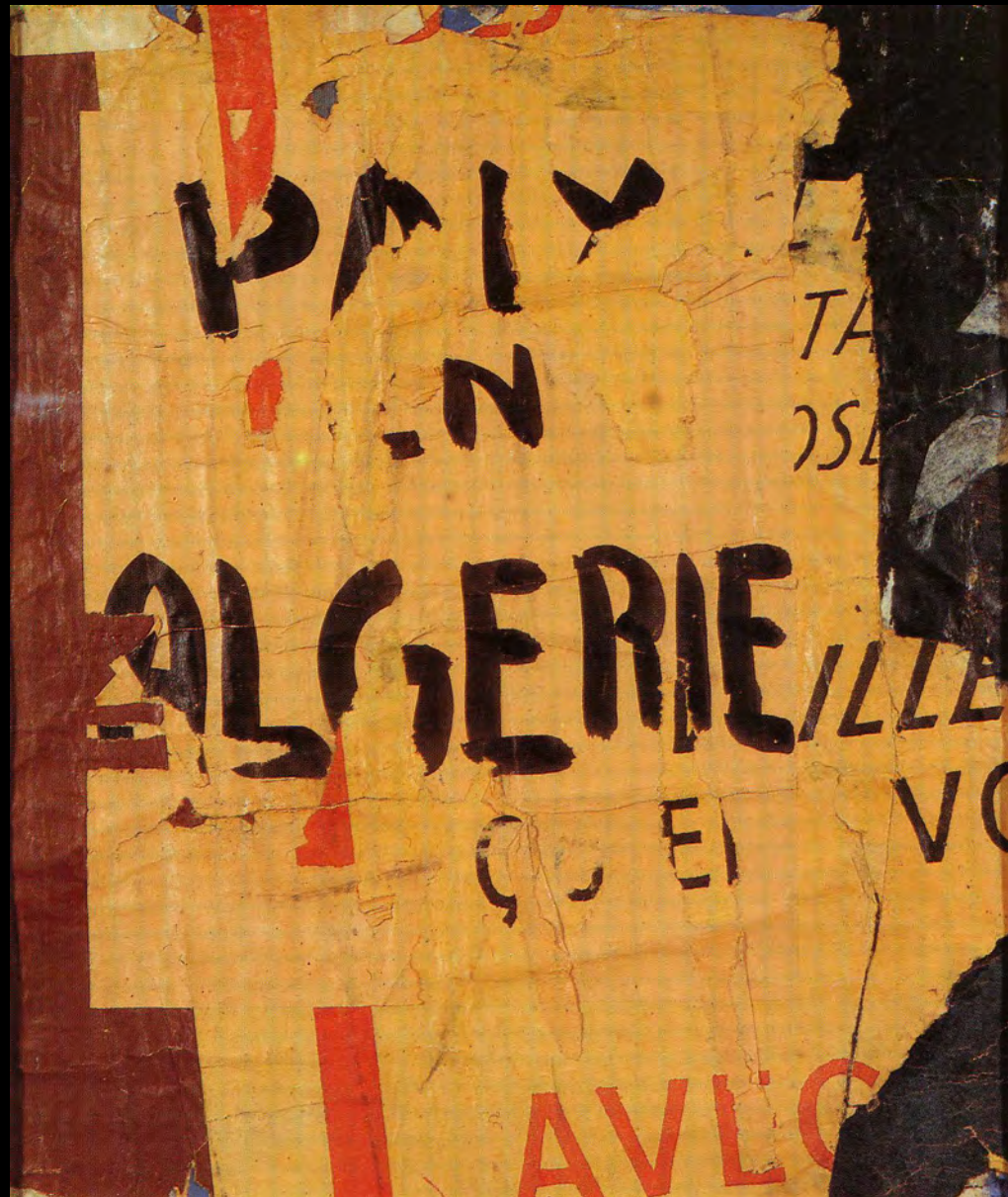
Affichistes



Jacques de la Villeglé, Angers, September 21, 1959



François Dufrêne, Backside Decoration, 1960



Raymond Hains, Peace in Algeria, 1956



Mimmo Rotella, The Immortal Monster, 1961

Tableaux pièges



Daniel Spoerri, Les Puces, 1961



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



Daniel Spoerri, Collection d'épices, 1963



Daniel Spoerri, Repas Hongrois, 1963



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



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



Banquets + Eat art concept



Daniel Spoerri, Banquets Series: Déjeuner sous l'herbe (Funeral of the snare picture), 1980

Eat art concept



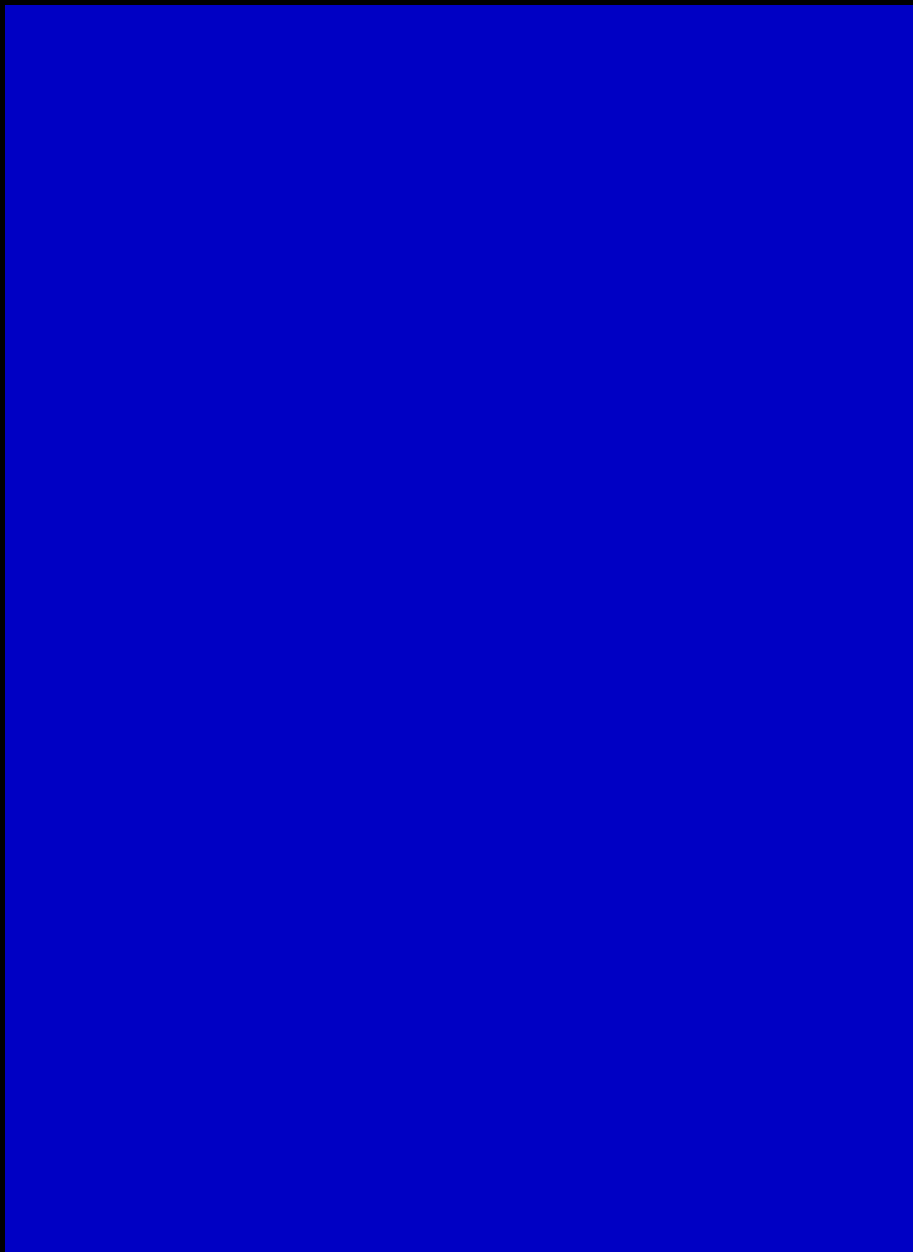
Manet, Luncheon on the Grass,
[Dejeuner sur l'herbe], 1863

Eat art concept – archeological dig 2010

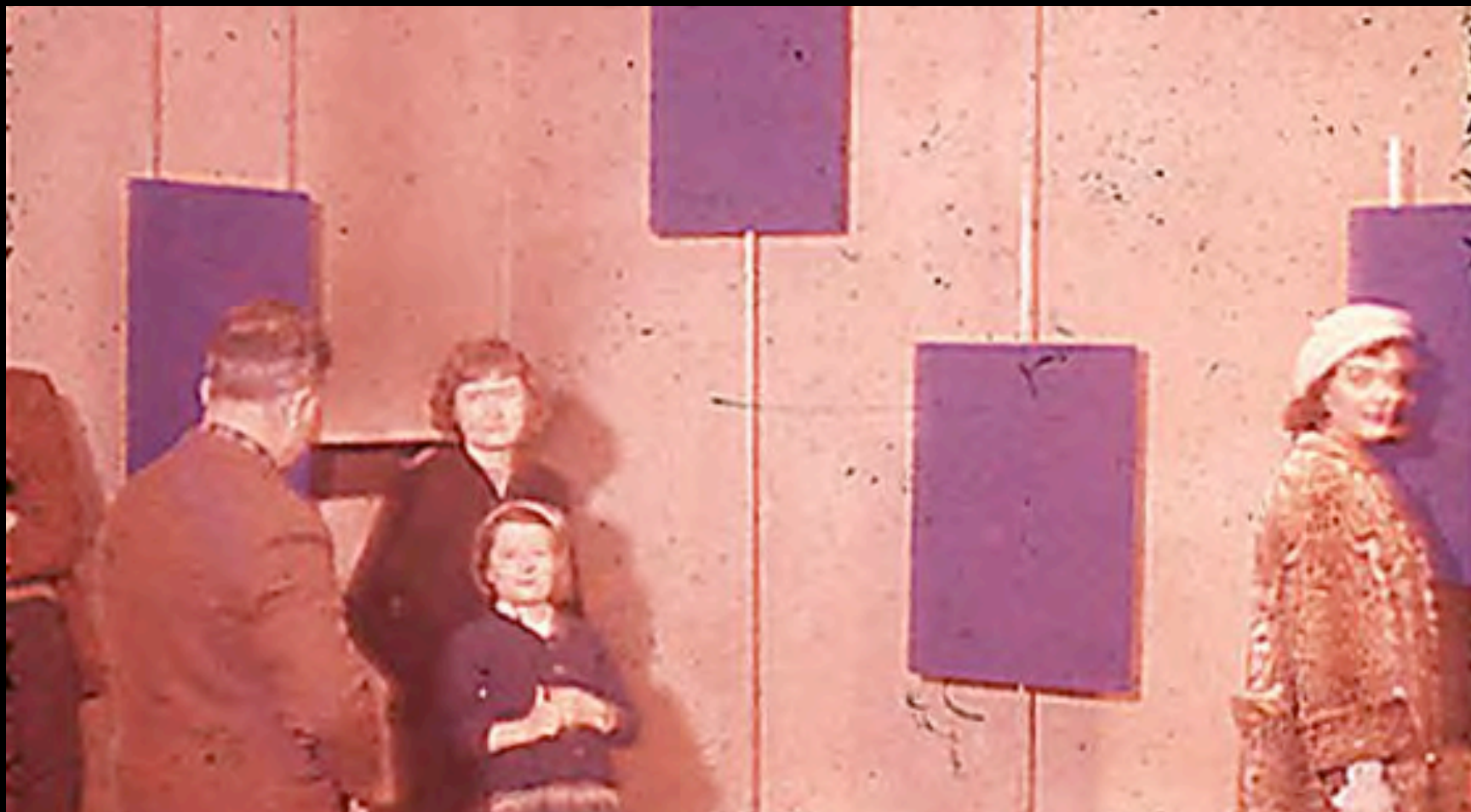




Arman, Portrait-robot d'Yves Klein, 1960

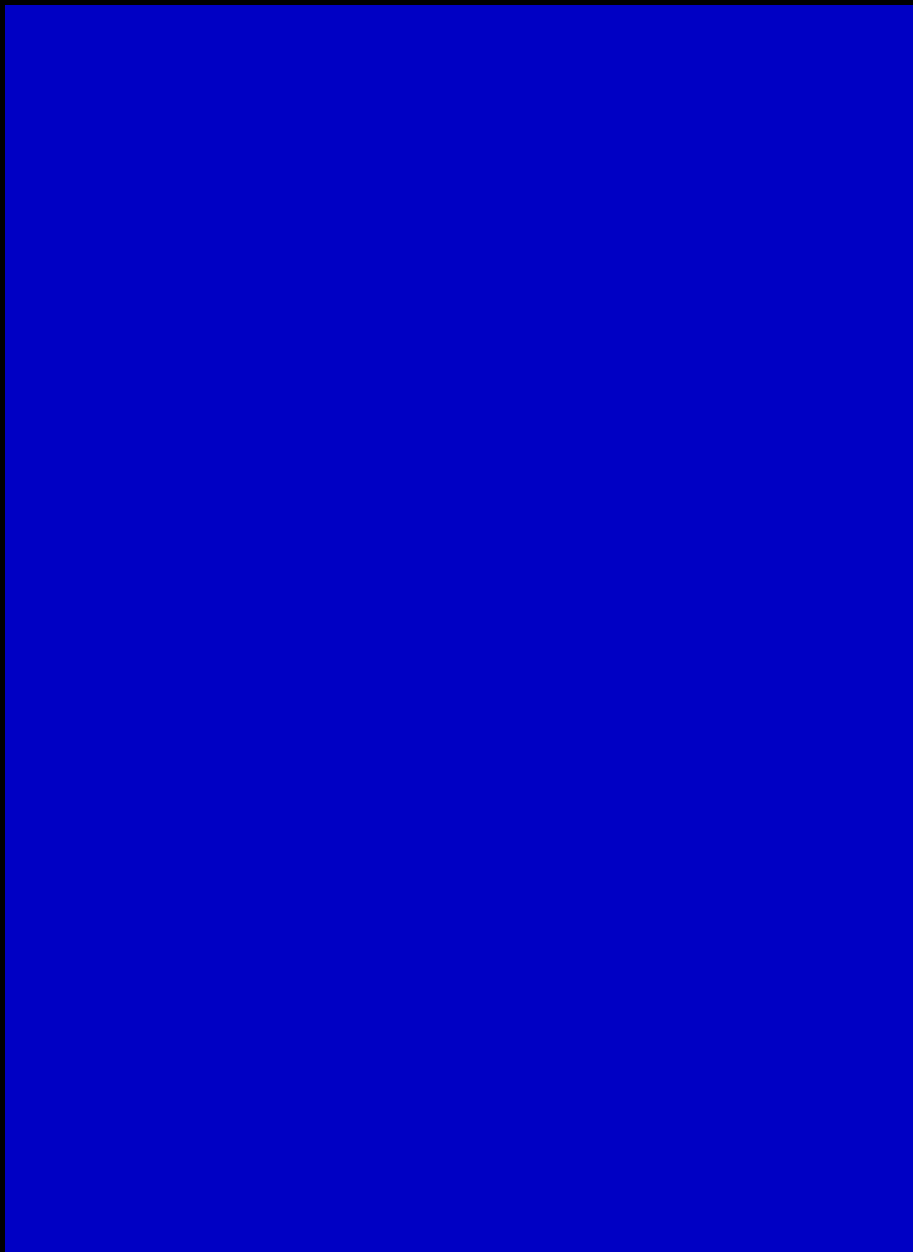


Yves Klein, Monochrome Bleu, 1957







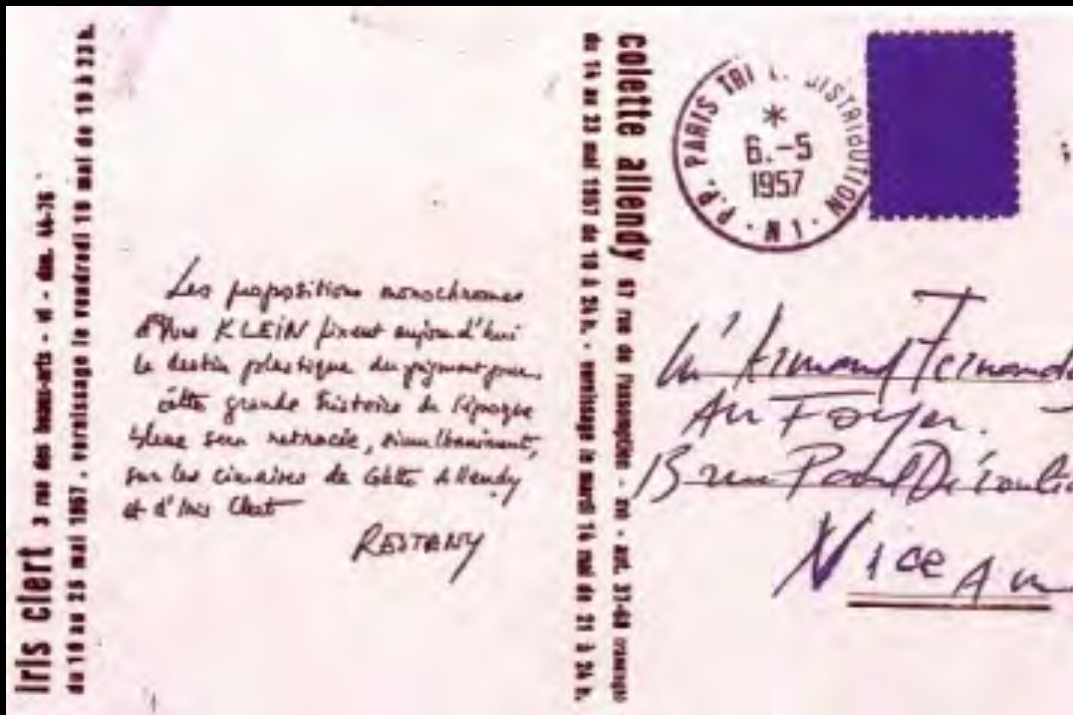


Yves Klein, Monochrome Bleu, 1957



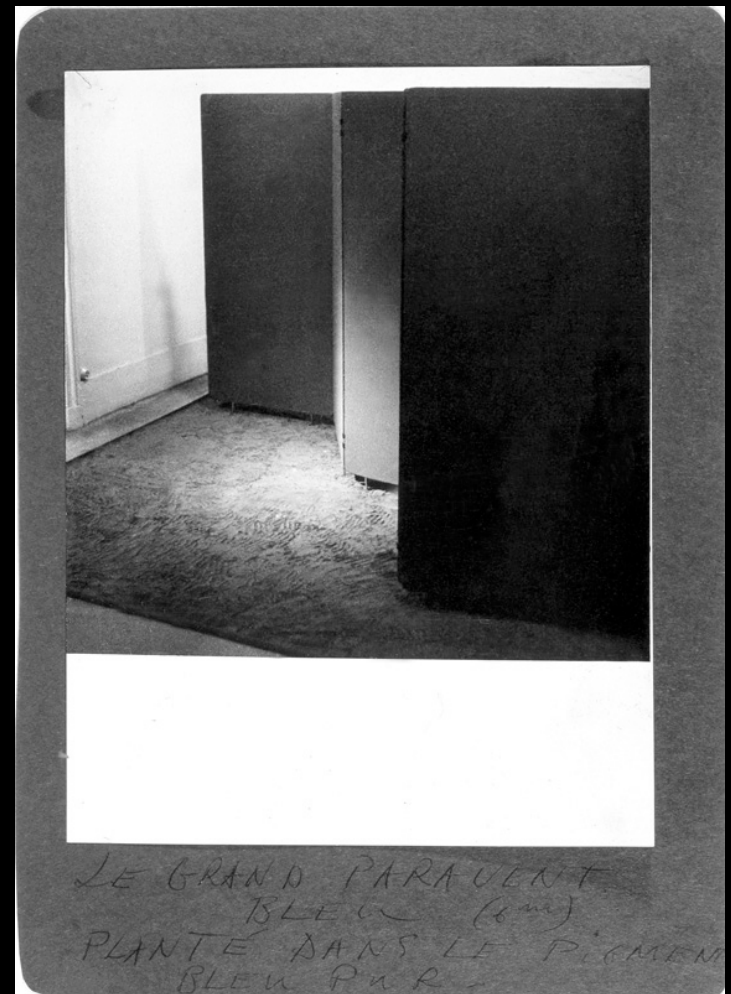
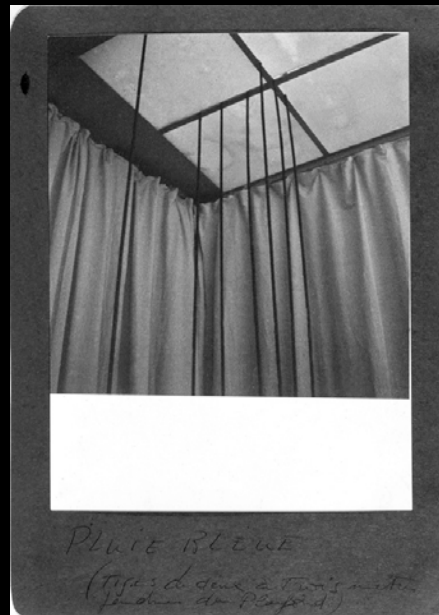
At Iris Clert's, Klein chose to present the *Monochrome Propositions* as he had shown them in Milan. The advent of the Blue Period was celebrated by the release of 1,001 blue balloons into the Paris sky during the inauguration. Klein referred to the gesture as a *Sculpture aérostatique* (*Aerostatic Sculpture*).

http://www.yveskleinarchives.org/documents/bio_us.html



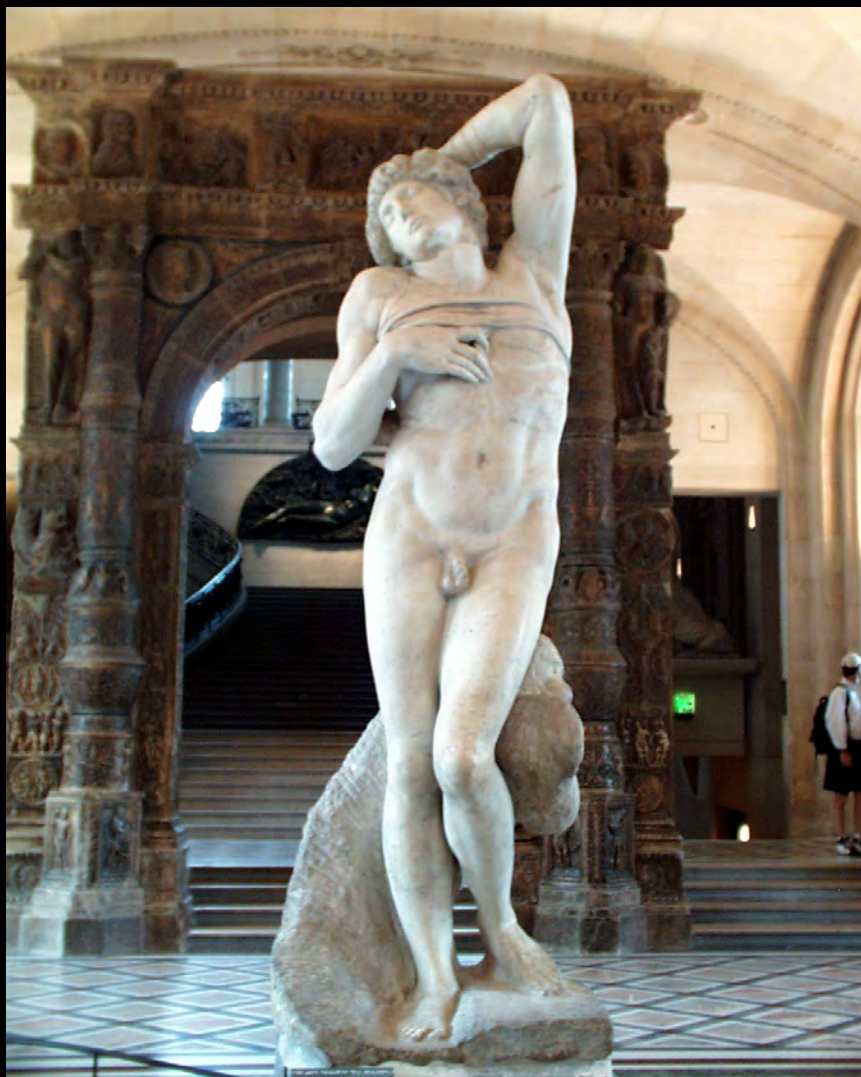
The single invitation card
to the two shows
included a text by Pierre
Restany and a blue
stamp made by Yves
Klein.

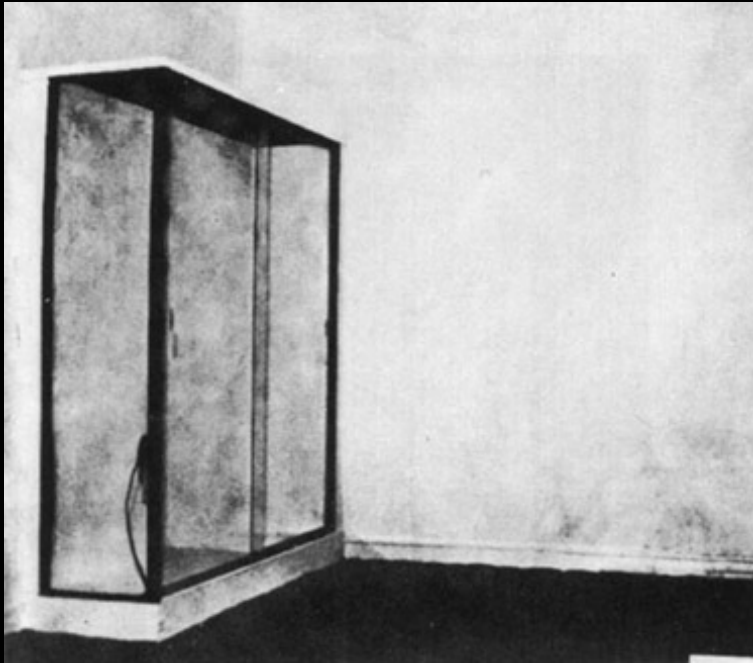
[http://www.yveskleinarchives.org/
documents/bio_us.html](http://www.yveskleinarchives.org/documents/bio_us.html)





Yves Klein, Dying Slave by Michelangelo, 1962





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

Yves Klein, The Painter Projects Himself into Space, 1960, Photo Harry Shunk-John Kender



— 200 —







Artist and Model Creating an Anthropometry Imprint, 1960



Untitled Anthropometry with Male and Female, 1960



Anthropometry Performance, Galerie International d'Art, 1960

