

AHST 4342-001
History of Media and New Media Art
Fall 2014
Dr. Charissa N. Terranova
University of Texas at Dallas
Arts & Humanities
Monday-Wednesday 2:30-3:45
Class Location: AH2 1.204

November 5, 2014

Automotive Prosthetic: Rethinking Conceptual Art via Technology

FINAL EXAM

AHST 4342 HISTORY OF MEDIA AND
NEW MEDIA ART

Monday December 15 at 2:00 p.m.

Distribution of final exam review sheet: Monday December 1



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



chair, n hence v; chaise (Dongee) and chay;
(ex) cathedra, cathedral (adj and n), cathedraic;
element -hedra, -hedron, q.v. sep.

1. Gr *Andra*, n seat (cf Gr *Andra*, to sit, and, ult. E sit), combines with *kata*, down (cf the prefix *cata-*), to form *kathedra*, n backed, four-legged, often two-armed seat, whence L *cathedra*, LL bishop's chair, ML professor's chair, hence dignity, as in 'to speak *ex cathedra*', as from—or as if from—a professor's chair, hence with authority. L *cathedra* has LL-ML adj *cathedrālis*—see sep CATHEDRAL; and the secondary ML adj *cathedricus*, whence E legal *cathedralic*.

Joseph Kosuth, One and Three Chairs, 1965



Robert Barry, Inert Gas Series, Argon, 1969



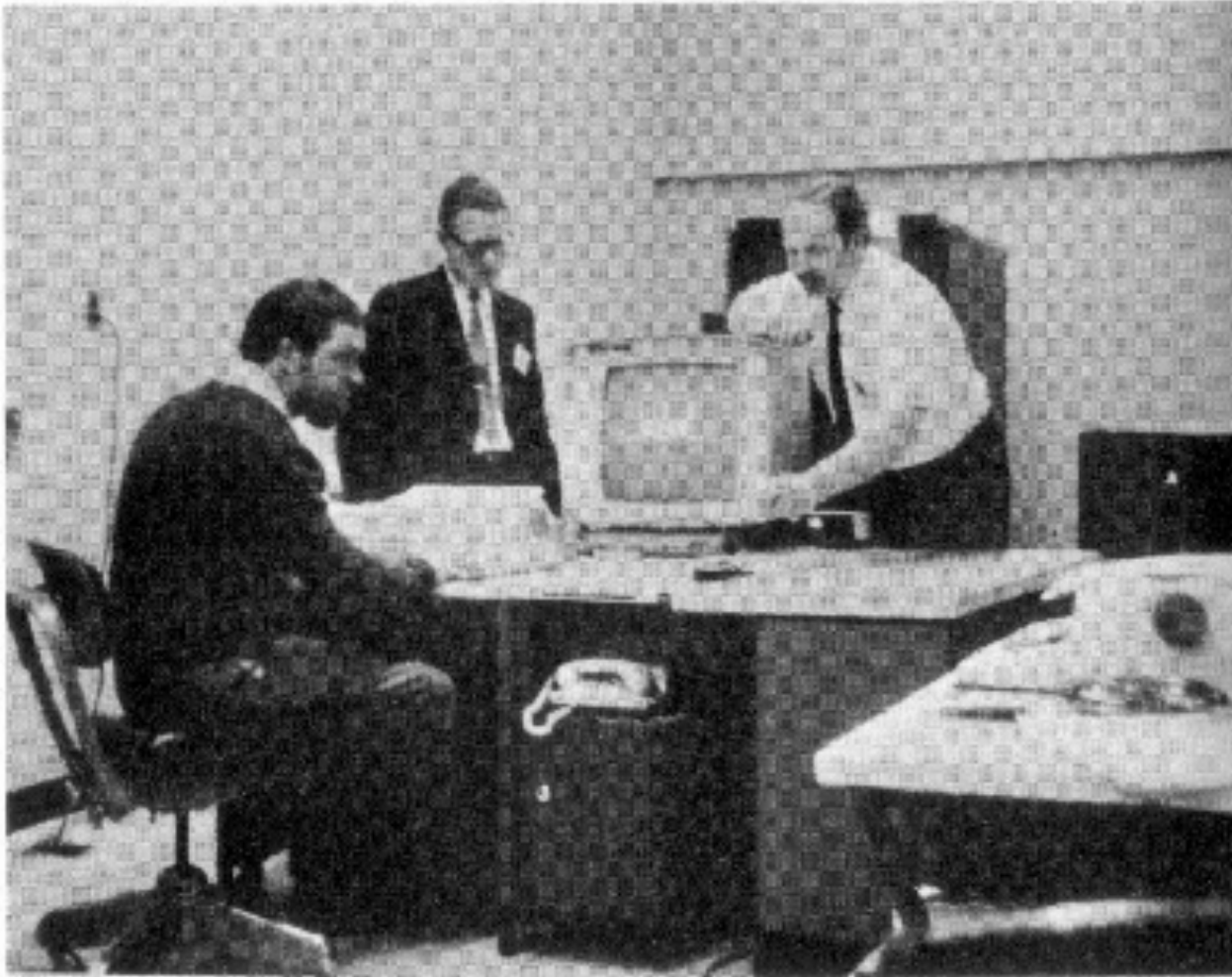
Robert Barry, Inert Gas Series, Helium, 1969

SOME PLACES TO WHICH WE CAN COME AND FOR A WHILE, "BE FREE TO
THINK ABOUT WHAT WE ARE GOING TO DO" (MARCUSE)

Robert Barry, Marcuse Piece, 1970



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



Systems
Aesthetics
+
Kinetic Art
+
Conceptual Art
+
Dematerialization

SOFTWARE

Information technology: its new meaning for art



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.

Cybernetic Serendipity

Serendipity

Serendipity

the faculty of making
happy chance discoveries in
ways that are not planned

the faculty of making
happy chance discoveries in
ways that are not planned

the faculty of making

the faculty of making

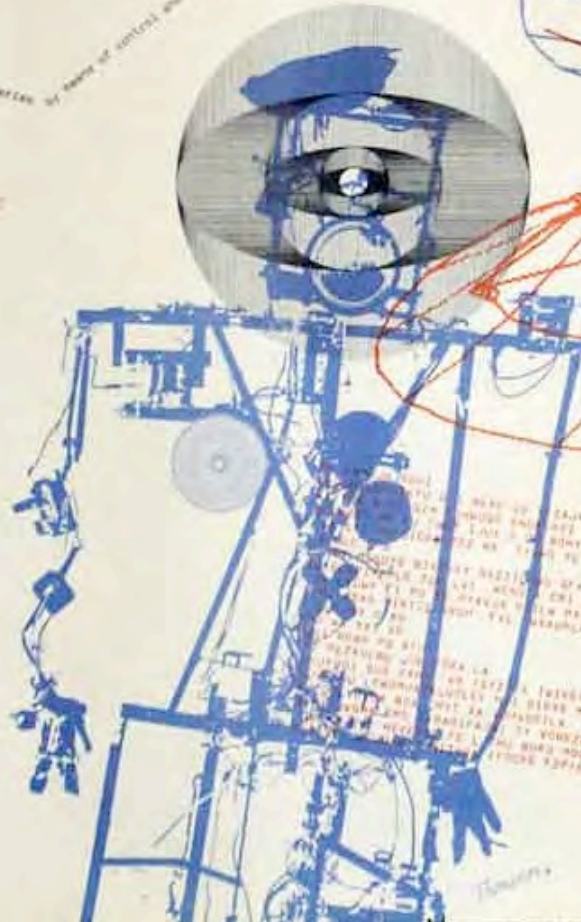
the faculty of making

the faculty of making

Institute
of Contemporary
Art



the faculty of making



the faculty of making

- Thursday August 8
- Tuesday August 13
- Thursday August 15
- Tuesday August 20
- Tuesday August 27
- Tuesday September 3
- Thursday September 5
- Tuesday September 10
- Thursday September 12
- Thursday September 19
- Tuesday September 24
- Thursday September 26
- Tuesday October 1
- Tuesday October 8
- Thursday October 10
- Thursday October 17

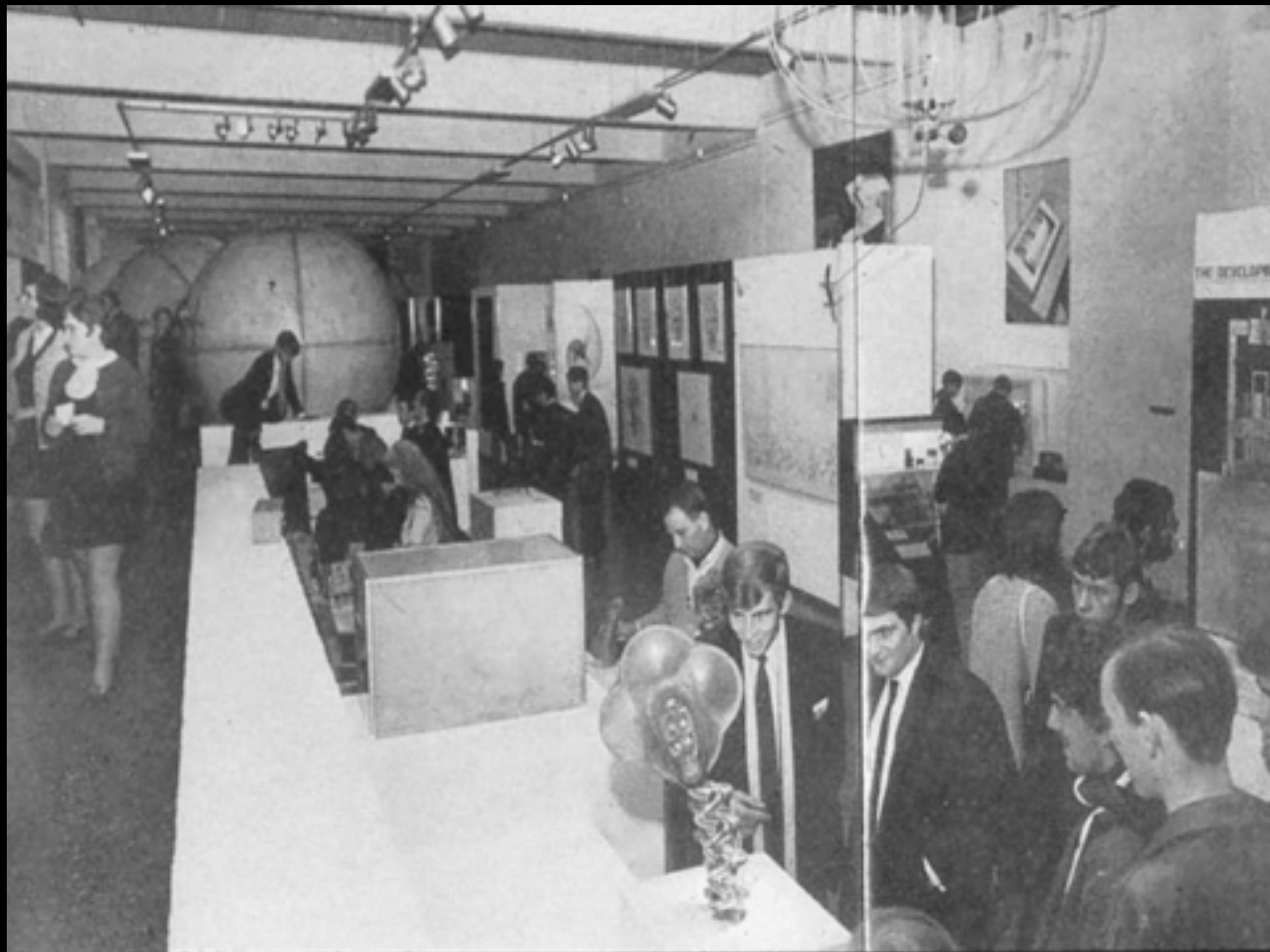
the faculty of making

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











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

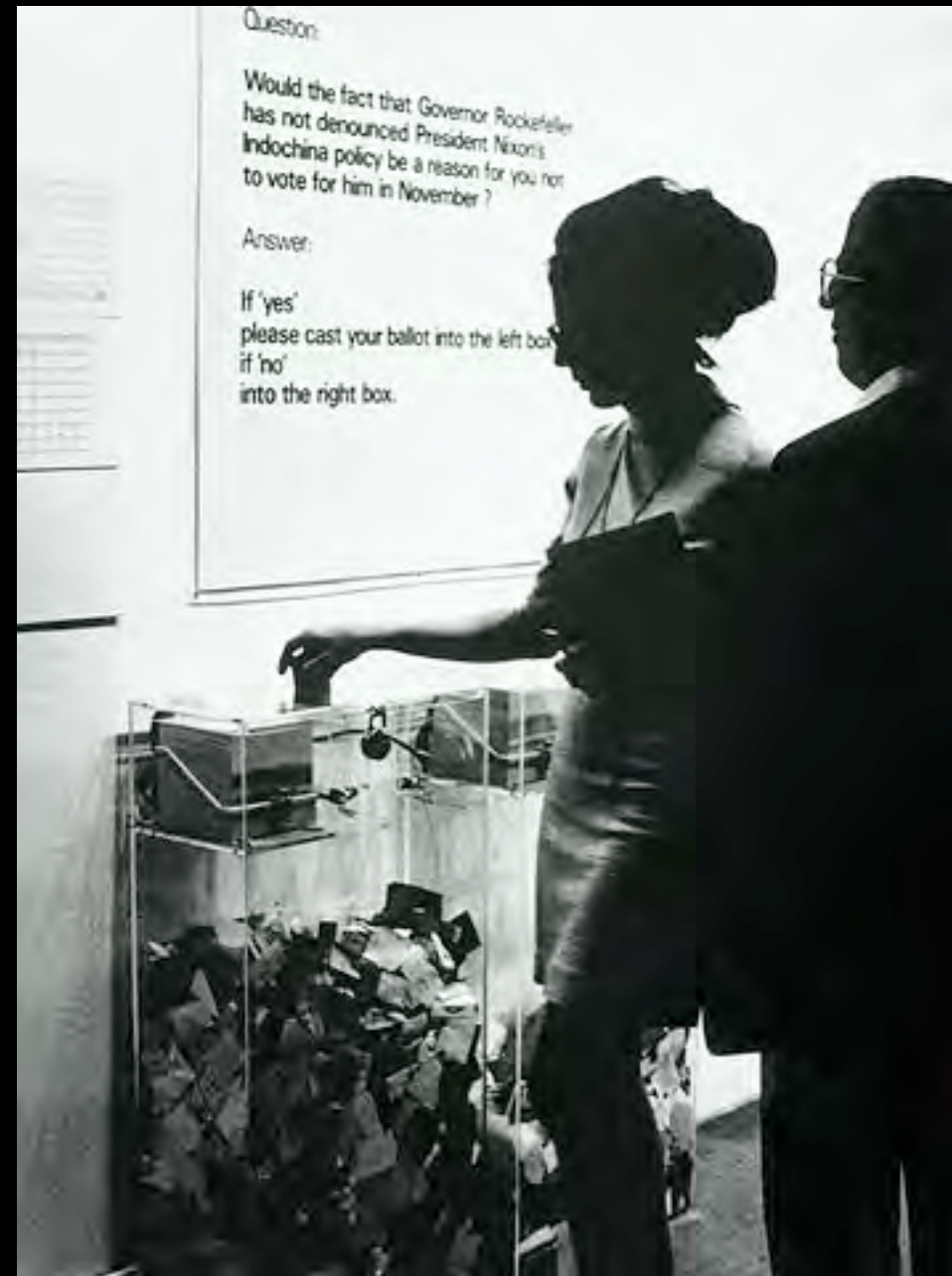


Art by Telephone, Chicago, Museum of Contemporary Art, 1969

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, Françoise Dallegret, Jan Dibbets, John Giorno, Robert Grosvenor, Hans Haacke, Richard Hamilton, Dick Higgins, David Hockney, Robert Huot, Alani Jacquet, Ed Kienholz, Joseph Kosuth, Les Levine, Sol LeWitt, Robert Morris, Bruce Nauman, Claes Oldenburg, Dennis Oppenheim, Richard Serra, Robert Smithson, Gunter Rambow, Stan Van Der Beek, Bernard 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



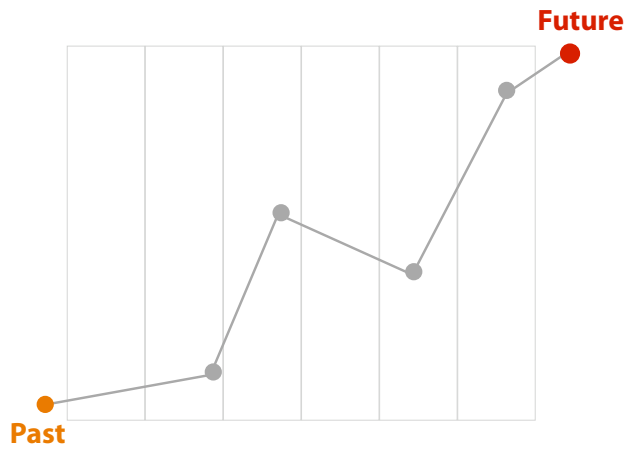
Information, Museum of Modern Art, New York, 2 July – 20 September 1970

The evidence for stylistic change in art, of course, is in works of art themselves, laid out along a chronological scale. But this method of procedure traditionally has led to thinking about a stylistic series as something naturally structured in itself. Hence arise all kinds of speculations about the evolution of styles, and such thinking has led to a separation of art from all other kinds of artifacts, to a total repression of the simple and obvious fact that art is the consequence of behavior. For the spectator a work of art is the occasion for a certain behavior; from the perspective of the artist, it is the consequence...The connection between one work in a stylistic series and the next, even in the total work of a single artist, is not immediate but mediated by the behavior of the artist...

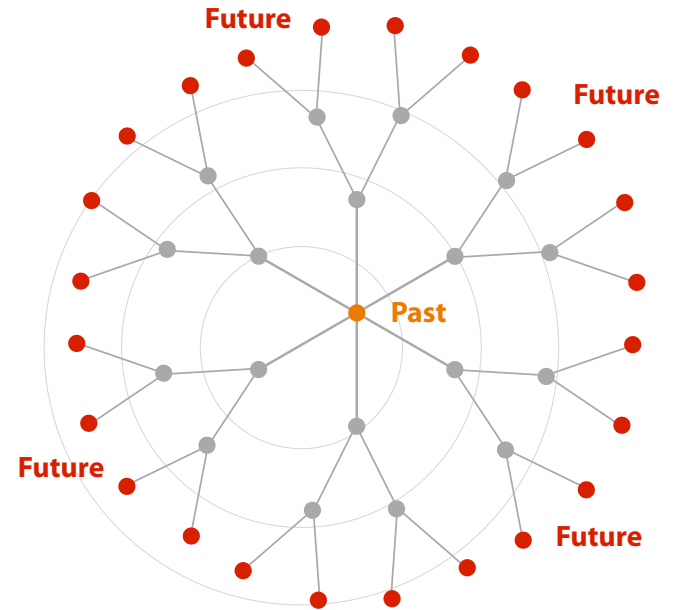
Culture *is* patterns of behavior; and artifacts, including works of art, are merely the consequences or deposits of that behavior.”

Morse Peckham, *Man's Rage for Chaos: Biology, Behavior and the Arts* (1965)

Hegel/Wölfflin - Linear Growth/Progress



Peckham - Feedback (Exponential Growth)

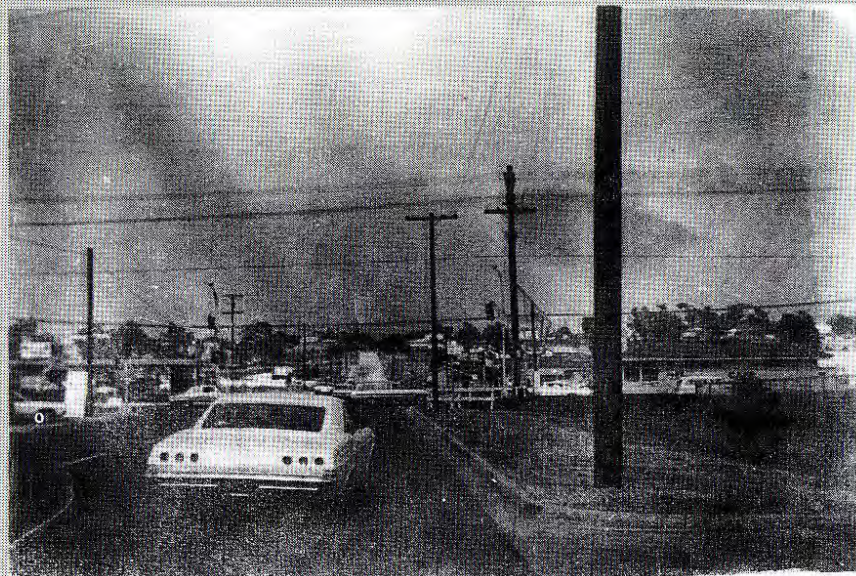




John Baldessari, The Back of All the Trucks While Driving from Los Angeles to Santa Barbara, 1963



ECON - O - WASH
14 TH AND HIGHLAND
NATIONAL CITY CALIF.



LOOKING EAST ON 4TH AND C
CHULA VISTA, CALIF.

Homes for America

D. GRAHAM

- Belmont
- Brookside
- Brookside Manor
- East Haven
- East Lawn
- Edgewater Village
- Edwin Village
- Edgewater
- Edgewater Manor
- Edgewater Plaza
- Edgewater Hill Garden

- Garden City
- Garden City Park
- Greenwood
- Island Park
- Lakewood
- Middleville
- New City Park
- Pine Lawn
- Pleasantview
- Pleasantville Manor
- Pleasantville



"The Bermuda", Cape Coral, Fla.

Each home in a development is a tightly constructed "shell" although this fact is often overlooked by like Dallasians' back walls. Shells can be added or subtracted easily. The standard unit is a bay or a series of bays, sometimes contemporaneously called "pillboxes". When the bay has a sharply oblique roof it is called a Cape Coral. When it is longer than wide it is a "tangle". A



Set-back, Jersey City, New Jersey

The logic relating each sectioned part to the entire plan follows a systematic plan. A development contains a limited set number of home 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



Cedar Court, Edgewater, New Jersey, Jersey City, N.J.



Two Homes, Jersey City, New Jersey

two-story house is usually called "colonial". If it consists of contiguous bays 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 houses 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 parallelogram 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 block-out areas containing a series of identical or essentially 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 Nickel



Lawn Green

- 4 Seabism 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.

Don Markham



Bedroom of Model Home, Staten Island, N.Y.

Block of houses is a self-contained sequence of no development — selected from the acceptable arrangements. As an example, a section was to contain eight houses of linear model types were to be used, any of permutations possibilities could be used:



Bedroom of Model Home, S.I., N.Y.

- AABBCDD
- AABBDCC
- AAACBDD
- AAACDDB
- AADDCCB
- AAADDBCC
- BBCCAAD
- BBCCDDA
- BBDDAAC
- BBDDCCA
- CCAAABDD
- CCAADDB
- CCBBDDA
- CCBBAAD
- CCDDAAB
- CCDDDBA
- DDAABCC
- DDAACCB
- DDBAACC
- DDBBCCA
- DDCCAAB
- DDCCBBA

- ABCDABCD
- ABDCABDC
- ACBDACBD
- ACDBACBD
- ADBCADBC
- ADCBADCB
- BACDBACD
- BCADBCAD
- BCDABCDA
- BDACBDAC
- BDCABDCA
- CABDCABD
- CADBCADB
- CBADCBAD
- CBDCABDA
- CDBACDAB
- CDBACDBA
- DACBDACB
- DACBDABC
- DBACDBAC
- DBACDBCA
- DCABDCAB
- DCBADCBA

'Like'

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

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



Car Wash, Jersey City, N.J.

'Dislike'

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

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



Car Wash, 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.



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



'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 facades 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 economies 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.



Car Wash, Jersey City, N.J.



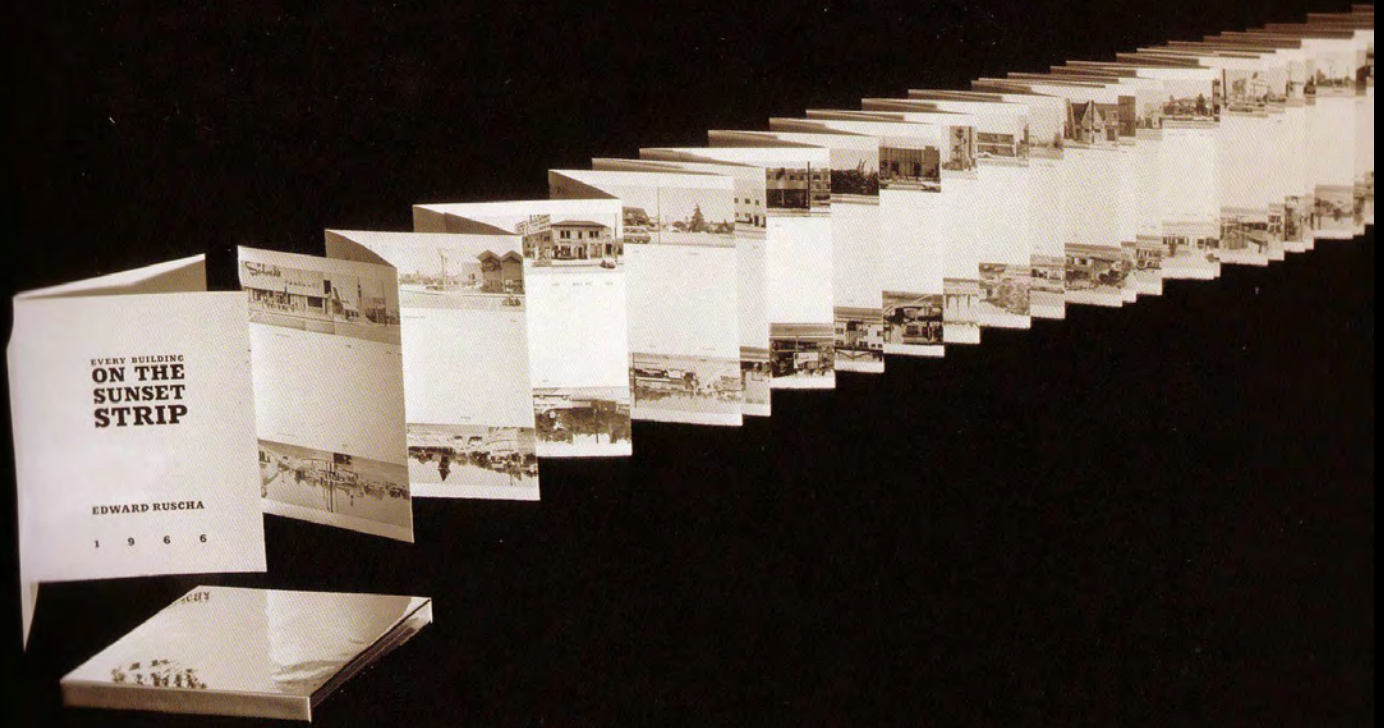
Dennis Hopper, Double Standard, 1961

EVERY BUILDING
ON THE
SUNSET
STRIP

EDWARD RUSCHA

1 9 6 6





EVERY BUILDING
ON THE
SUNSET
STRIP

EDWARD RUSCHA
1 9 6 6



8280

Harper

8280

8280

8282

8284

8272

8278

8280

8280

8282



8278

Hosbury

8282

8282

Ed Ruscha, Every Building on Sunset Strip, 1966



Ed Ruscha, Patrick Blackwell and Mason Williams, Royal Road Test, 1967



Paul McCarthy, Sunset Boulevard, 1970



Iain Baxter/N.E. Thing Co., Strip Mall, Toronto, Ontario, 1974



Martha Rosler, Rights of Passage, 1995-97



Sherrie Levine, After Walker Evans, 1979



Walker Evans, Bud Fields and His Family, Hale County, Alabama, 1936

Walker Evans and James Agee, *Let Us Now Praise Famous Men* (1941)



Sherrie Levine after Walker Evans, Metro Pictures Gallery, NY, 1981



comatose unconscious
passed out knocked out
 laid out
out of the picture
out like a light



loopy groggy loopy
right steamed up bent
folded floocy

Martha Rosler, The Bowery in Two Inadequate Descriptive Systems, 1974-75



Martha Rosler, Rights of Passage, 1995-97



Martha Rosler, Rights of Passage, 1995-97

Andy's Chevy Van



A 1980 Chevrolet
Owner's and Driver's
Auxiliary Information Manual
and
MFA Thesis

Contains Important & Trivial
Operational, Historical, and Personal Information.
Keep With Vehicle At All Times.

Andrew Junge, Andy's Chevy Van, 2002

VAN AS SELF PORTRAIT

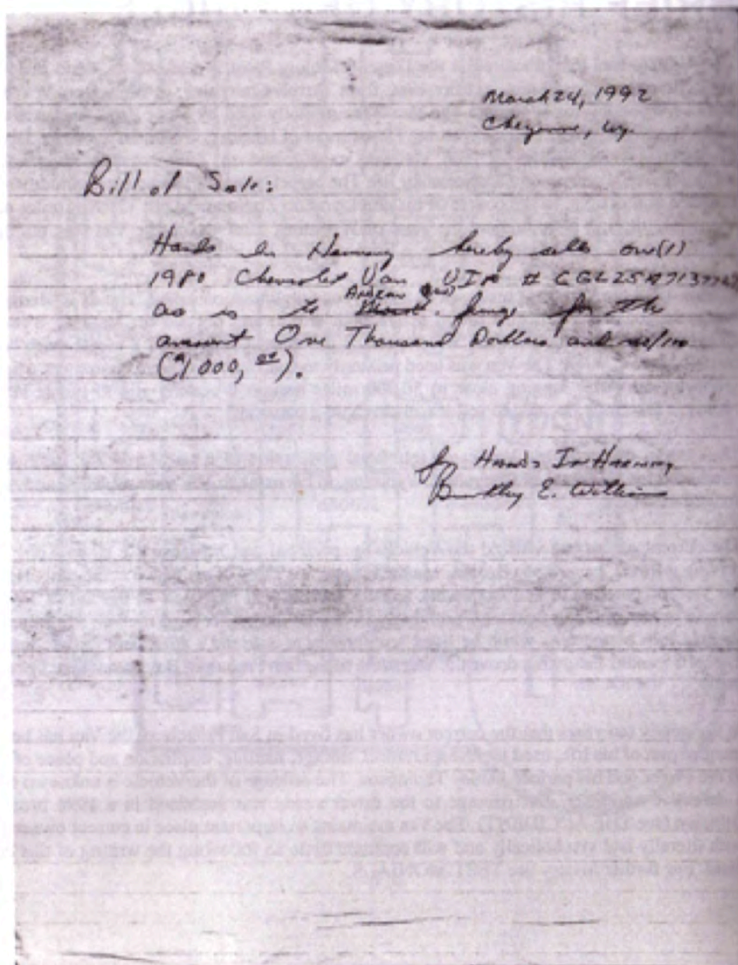
NOTICE: A vehicle is a projection of an owner's psychological self into the world. It reflects the needs, habits, aspirations, and priorities. The choice of a vehicle as a medium of transport can be seen as a statement of personal style - not unlike clothes or a haircut. Be it a sports car, 4x4 pickup, or station wagon - a vehicle communicates something about its owner and is loaded with associations relating to a particular culture. The owner may be wanted to be seen as sporting, fun-loving, practical, macho, stylish, wealthy, or may even want to be anonymous. Color, accessories, and customizations further enhance a vehicle's power of communication. On the most obvious level, bumper stickers, vanity plates, and other types of ornamentation make a vehicle a display board for expression of the owner's personal, political, or religious beliefs. Not having a choice of vehicle can also be indicative of the owner's station in life. Vehicle choice is often a matter of necessity and individual needs are directly related to desires and intentions. WE ARE OUR VEHICLES.



(FIG. 7)

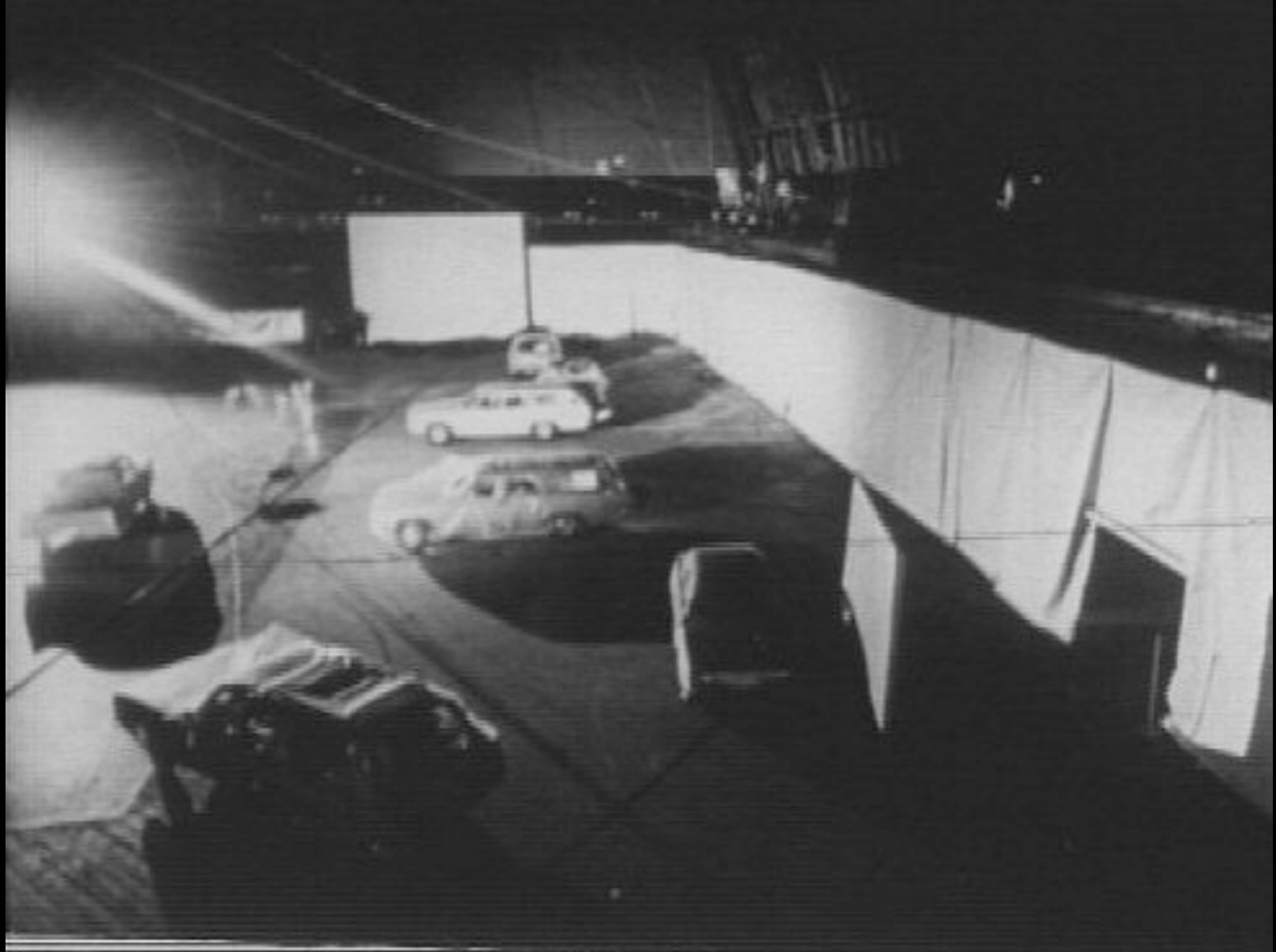
This Van is a "vessel of history" for the lives of its owners. It has been witness to, and participant in, major events within the last ten years of the current owner's life and the lives of his friends. The dents and scars speak of the roads traveled and the miles seen. The collective essence of past operators is worn into the Vehicle. The Van may be an object, but objects have memories. They are tied to the memories of those who utilize them.

This Van is an outward manifestation of its owner's personality -- in short, a symbol of the current owner. It is a hard worker, devoted, reliable, and trustworthy but full of quirks and special needs. It is white, pudgy and rough around the edges. It is American-made. It is capable of carrying heavy loads but has a tendency to complain when overworked. It has large fuel requirements, takes up lots of space and puts out noxious fumes. While resilient and tenacious, it is reliant upon others. It is at times clumsy, but generally versatile. In some respects it is commonplace, unassuming, even anonymous, yet it is unique. Its true personality is revealed within. It is utilitarian, strong, and hard to miss.



BILL OF SALE TO CURRENT OWNER, CIRCA 1992

(FIG. 6)



Robert Whitman, Two Holes of Water – 3, 1966

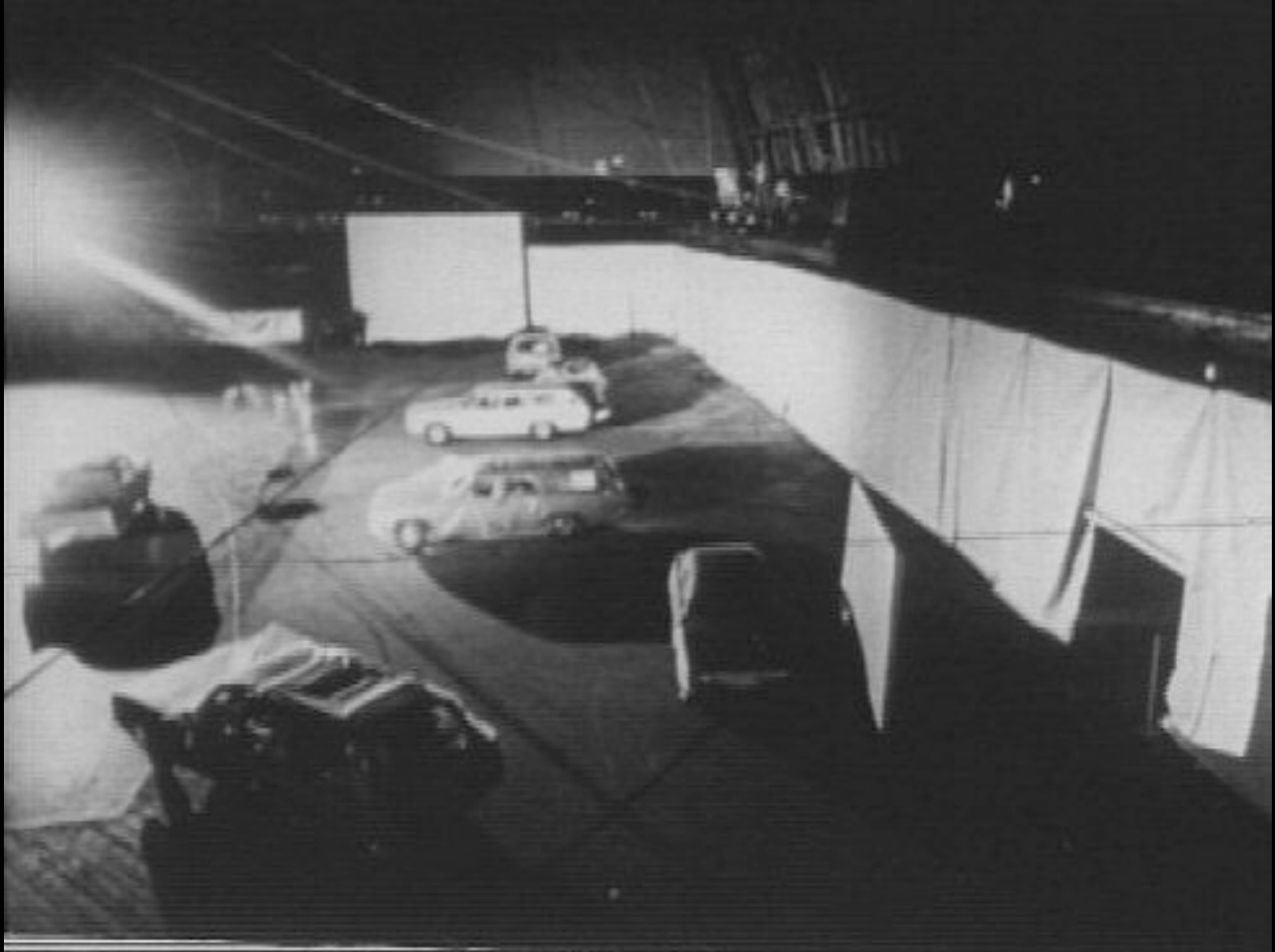
<http://www.fondation-langlois.org/html/e/page.php?NumPage=679>

In *Two Holes of Water-3*, Robert Whitman juxtaposed the time frames specific to film and video through a theatrical setting. He wanted to show that the first of these media records traces of events, while the second makes its content appear and disappear in real time (no recordings of TV broadcasts were used during the performance). To make his point, Whitman employed TV cameras on stage, and then projected the resulting image tracks side by side with excerpts of 16-mm films from various sources, some of which were made by himself. The stage environment evoked drive-in movie theatres (cars were used as projection booths).

First moment: Six projectionists in the cars, which were covered in semi-transparent tarpaulins and outfitted with projectors (three 16-mm and three video) waited for a signal from Robert Whitman before running their films. Hung from the balcony, a paper screen covered three sides of the Armory **(b)**. Two more smaller screens were placed to the right of the stage and on the ground. The engine of a seventh car started up and it emerged from a freight elevator (the sound of the car engine were amplified using a contact microphone placed on it's exhaust pipe). The car then came to a stop in front of the screen to the right. Behind it, a 16-mm projector was already showing a film **(c)**. The other vehicles slowly took up positions paralleling the large projection surface at the back of the stage.

Second moment: As each car came to a stop, the projector inside was switched on (handled to the participants, the power cables for these projectors were connected to Armory ceiling plugs). From his position in the balcony, Robert Whitman selected from each source and did a live montage **(d)**, **(e)**. From time to time, he transmitted a signal to the film projectionists in the cars to tell them to switch off their projectors. As pre-recorded material was played, real-time images were shot using seven video cameras.

Simultaneously: Les Levine and Suzanne de Maria stepped out of the vehicle parked in front of the screen to the right **(f)**. Levine was outfitted with a portable lens hooked up via a fibre optics system to a camera that filmed close-ups of de Maria's body. These images were relayed through a closed-circuit system **(g)**, **(h)**, **(i)**. During the break, another camera placed on the Armory floor filmed de Maria pouring water from a pitcher into a pair of shoes (the sound of the water was amplified). From the balcony, Toby Mussman trained his camera on Trisha Brown and Mimi Miller, who moved about slowly near a large mirror designed to produce optical effects **(j)**, **(k)**, **(l)**, **(m)**, **(n)**. Beneath the balcony, the image on the screen alternated between that of the two performers and that of their distorted reflections in the mirror. To the right of this area, on the balcony, Jackie Leavitt was filmed typing (the sound of the keys was amplified) **(o)**, and her image was shown via a video closed-circuit. At times she stopped typing, stood up and remained standing for some time in front of the camera lens **(p)**, **(q)**. A signal splitter made it possible to project two adjacent tracks representing her upper and lower body on the large screen. Other live image feeds came from TV stations picked up during the performance: these included, for example, a Pepsodent toothpaste commercial and news bulletins **(r)**. The film projections, for their part, ran back-to-back excerpts from documentary films and advertising featuring, for example, underwater film sequences and the flora and fauna of Alaska (penguins, honeybees, eagles, birds'-eye views of landscape, etc.) **(s)**, **(t)**, as well as films made by Whitman himself. These short features showed ordinary actions, like a woman dressing and undressing, or a man shaving **(u)**, **(v)**, **(w)**, **(x)**. Some of these actions were shot with an optical device that made use of two parallel mirrors to obtain several viewpoints at the same time. The film and TV program soundtracks were cut. Along with the sounds picked up by the contact microphones during the performance, Whitman played recordings of crickets made near a pond, and a speech by the philosopher Bertrand Russell, played so loud it became unintelligible. Whitman also occasionally asked the projectionists in the cars to honk their horns at the same time.



Robert Whitman, Two Holes of Water – 3, 1966

<http://www.fondation-langlois.org/html/e/page.php?NumPage=679>



Jonathan Schipper, *The Slow Inevitable Death of Muscle*, 2009



This sculpture is a machine that advances two full sized automobiles slowly into one another over a period of 6 days, simulating a head on automobile collision. Each car moves about three feet into the other. The movement is so slow as to be invisible. It is almost impossible to watch a modern action film without at least one automobile wreck. Why do we find interest and excitement in new versions of the same event? Why are we not satisfied? Cars are extensions of our body and our ego. We buy or modify cars that reflect our personalities and egos. When we see an automobile destroyed, in a way we are looking at our own inevitable death. This moment is, because of its inherent speed, almost invisible. We have slowed the event via film and video but only from a camera's perspective. We never get to see the transformation of a living breathing car too wreck in its entirety, in detail. This piece offers the viewer the ability to examine in three dimensions the collision of these cars. A moment that might take a fraction of a second in an actual collision will be expanded to take days. Car wrecks are spectacular moments. This piece by changing one of the key variables removes and changes the nature of the event. What was life threatening is now rendered safe. What was supremely spectacular is now almost static. The wreck has been broken down to its Newtonian components. We are left to contemplate our own mortality our own Newtonian components.

Jonathan Schipper

