University of Texas at Dallas
Arts & Humanities
Fall 2013

Contemporary Art History
AHST 3318-501
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W 7:00-9:45

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

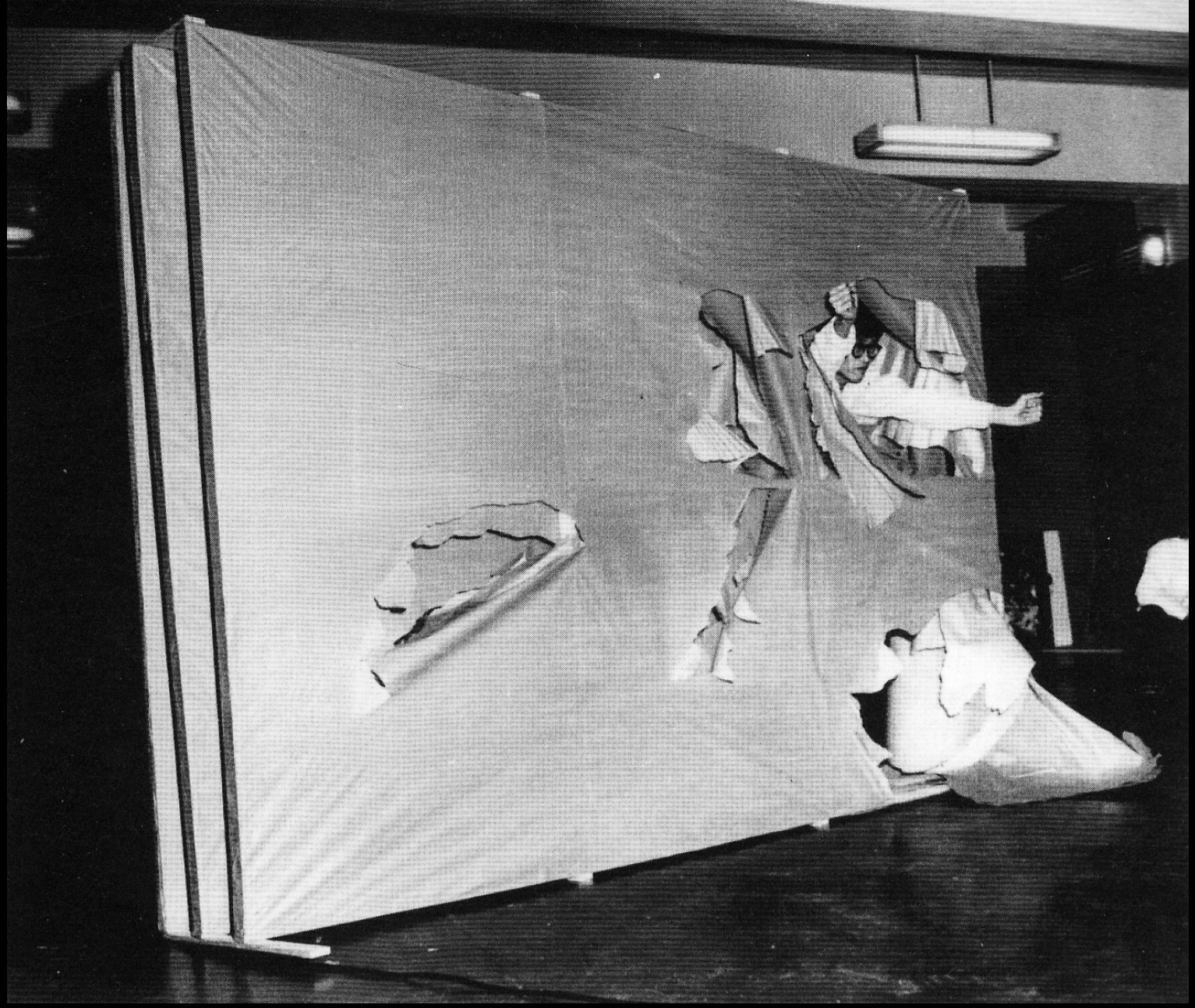
Wednesday October 2
The Splendid Playground of Japanese Art: The Gutai Group
John Cage, Fluxus, and Intermedia

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



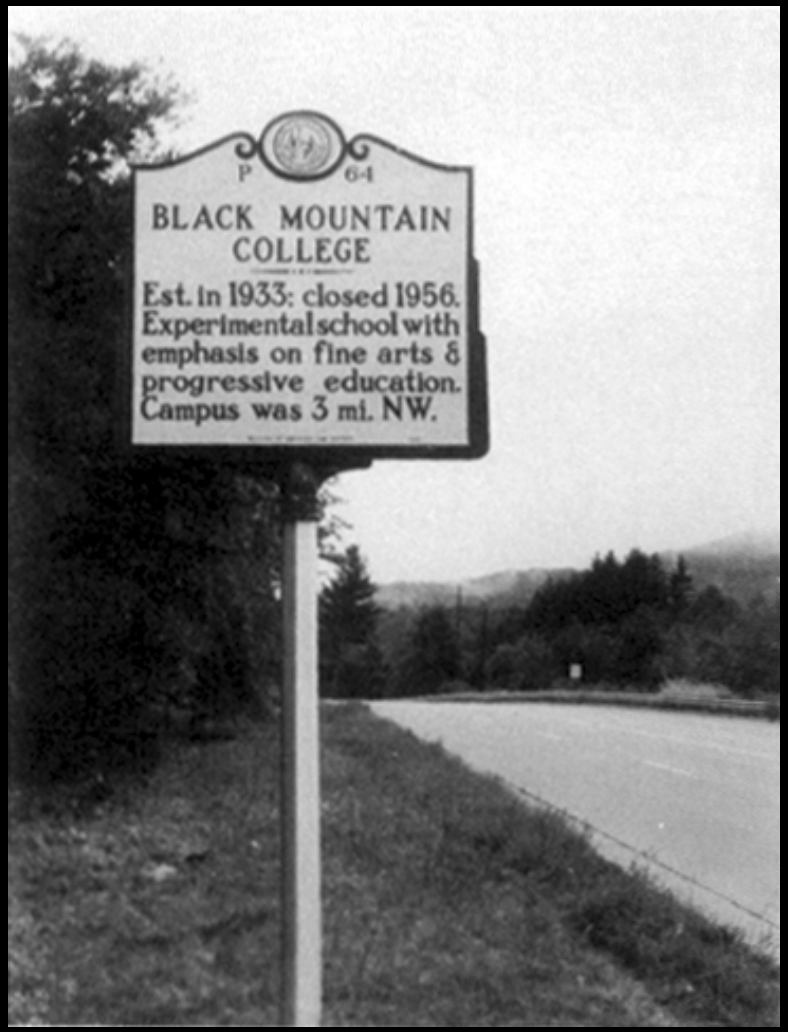
Saburo Murakami, At One Moment Opening Six Holes**,**
1955

Saburo Murakami, Passing Through, 1956

Kazuo Shiraga Challenging Mud 1955

Kazuo Shiraga making a foot painting

Kazuo Shiraga, Chizensei Kirenji, 1961



John Cage, David Tudor, Robert Rauschenberg, et. al., Theater Piece No. 1, 1952
Robert Rauschenberg, White Painting (Seven Panels), 1951

John Cage, New School for Social Research, 1956-1960

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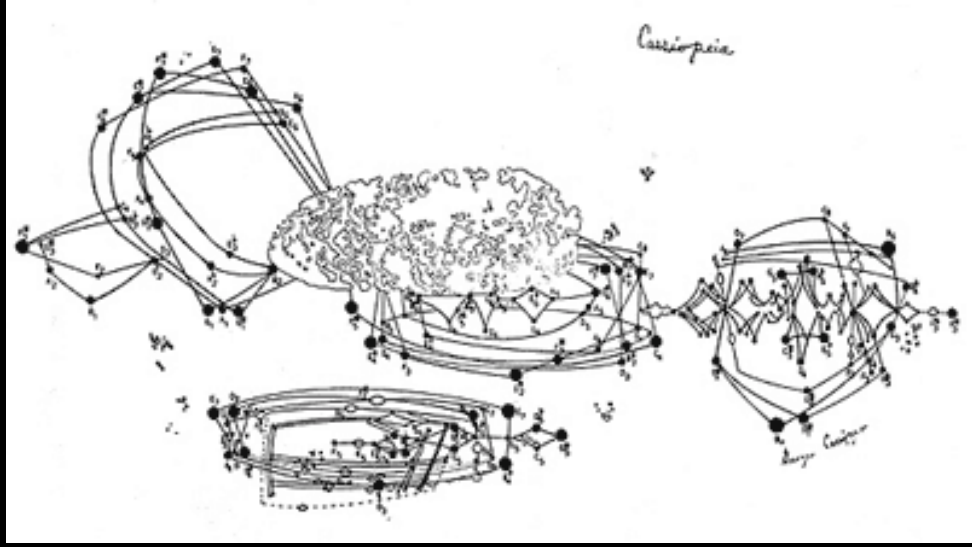
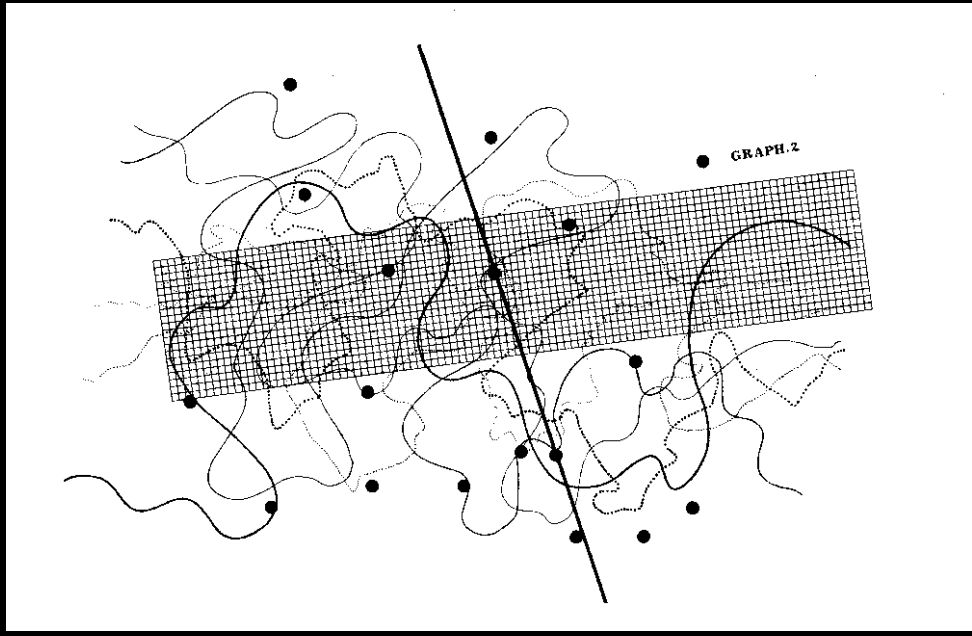
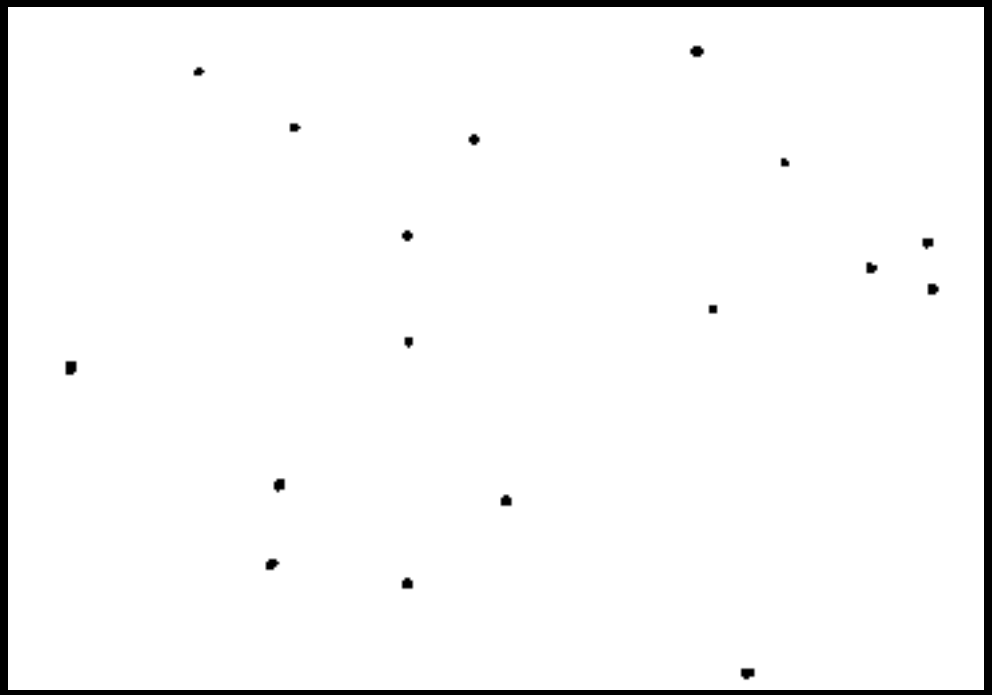
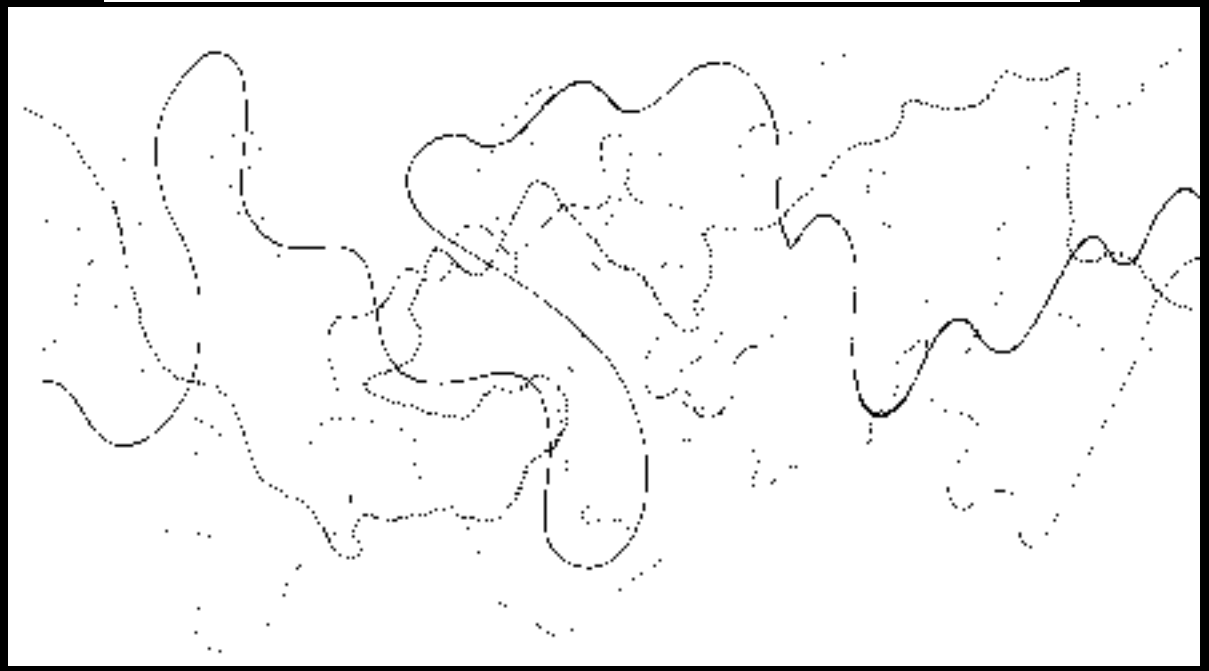


George Gacioppo, Cassiopeia, sound pictogram, 1962



John Cage, Fontana Mix, sound pictogram, 1958



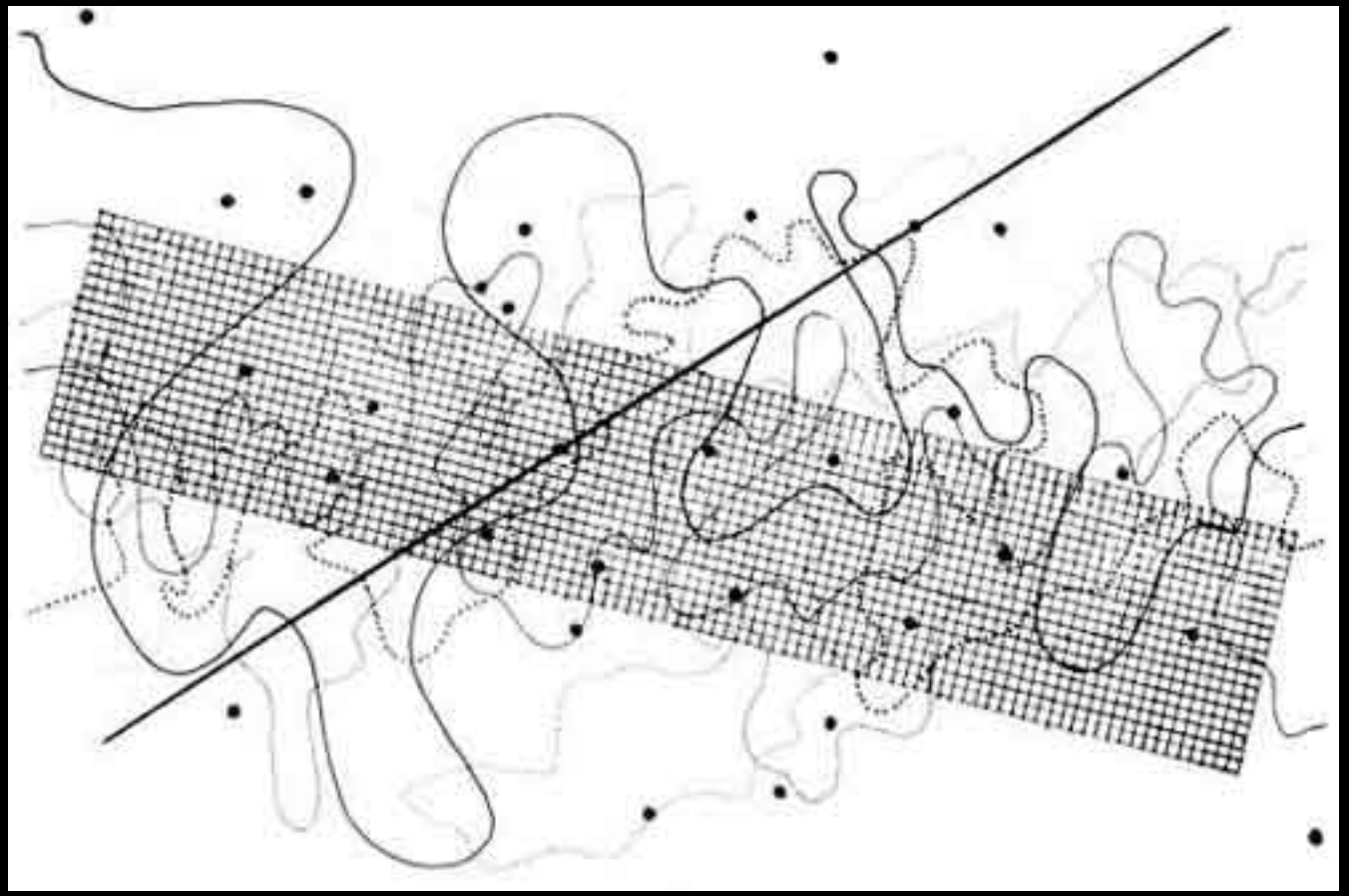


Artist: John Cage

Title: “Fontana Mix”

Date: 1958

Details: Experimental musical composition



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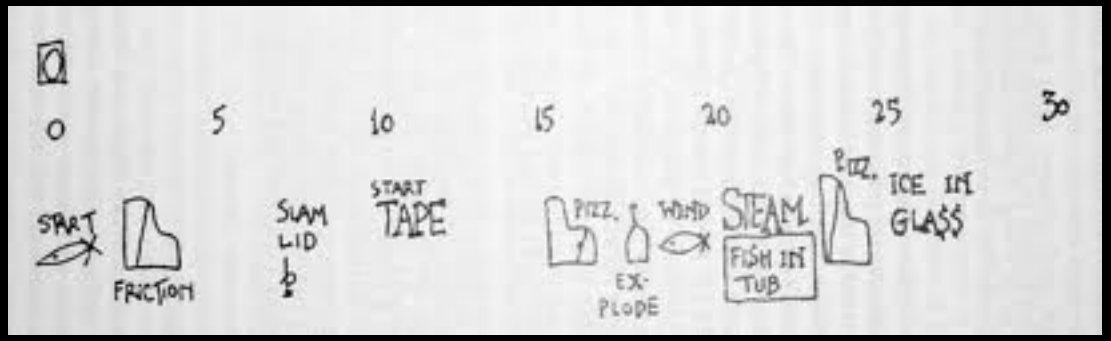
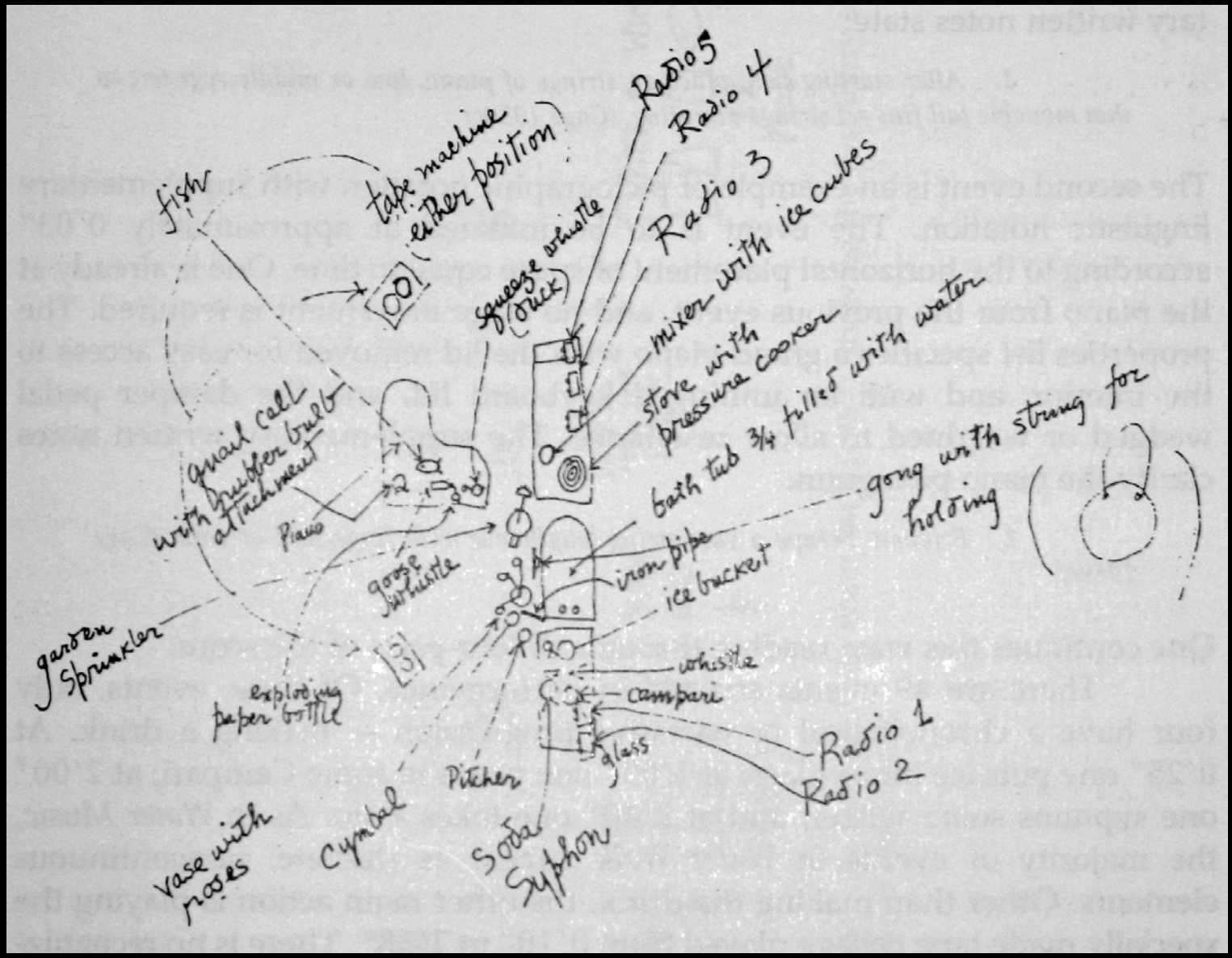


John Cage performing "**Water Walk**" in January, 1960 on the popular TV show I' ve Got A Secret



http://www.youtube.com/watch?v=SSulycqZH-U

STATEMENT ON INTERMEDIA

Dick Higgins [1966]

Art is one of the ways that people communicate. It is difficult for me to imagine a serious person attacking any means of communication per se. Our real enemies are the ones who send us to die in pointless wars or to live lives which are reduced to drudgery, not the people who use other means of communication from those which we find most appropriate to the present situation. When these are attacked, a diversion has been established which only serves the interests of our real enemies.

However, due to the spread of mass literacy, to television and the transistor radio, our sensitivities have changed. The very complexity of this impact gives us a taste for simplicity, for an art which is based on the underlying images that an artist has always used to make his point. As with the cubists, we are asking for a new way of looking at things, but more totally, since we are more impatient and more anxious to go to the basic images. This explains the impact of Happenings, event pieces, mixed media films.

For the last ten years or so, artists have changed their media to suit this situation, to the point where the media have broken down in their traditional forms, and have become merely puristic points of reference. The idea has arisen, as if by spontaneous combustion throughout the entire world, that these points are arbitrary and only useful as critical tools, in saying that such-and-such a work is basically musical, but also poetry. This is the intermedial approach, to emphasize the dialectic between the media. A composer is a dead man unless he composes for all the media and for his world.

George Maciunas (standing 2nd from the left) on June 9, 1962, during the "Kleines Sommerfest 'Après John Cage'", Galerie Parnass, Wuppertal (Photo Rolf Jährling)

Photograph of George Maciunas, June 9, 1962

Tuesday, September 8, at 8:00 P.M. Judson Hall (57th Street east of Seventh Avenue).

PICKET STOCKHAUSEN CONCERT!

"Jazz [Black music] is primitive... barbaric... beat and a few simple chords... garbage... [or words to that effect]" Stockhausen, Lecture, Harvard University, fall 1958

RADICAL INTELLECTUALS:
Of all the world's cultures, aristocratic European Art has developed the most elaborate doctrine of its supremacy to all plebeian and non-European, non-white cultures. It has developed the most elaborate body of "Laws of Music" ever known: Common-Practice Harmony, 12-Tone, and all the rest, not to mention Concert etiquette. And its contempt for musics which break those Laws is limitless. Alfred Einstein, the most famous European Musicologist, said of "jazz" that it is "the most abominable treason", "decadent", and so forth. Aristocratic European Art has had a monstrous success in forcing veneration of itself on all the world, especially in the imperialist period. Everywhere that Bach, Beethoven, Bruckner and Stockhausen are hackstered as "Music of the Masters", "Fine Music", "Music Which Will Ennoble You to Listen to It", white aristocratic European supremacy has triumphed. Its greatest success is in North America, whose rulers take the Art of West Europe's rulers as their own. There is a Brussels European Music Competition to which musicians come from all over the world; why is there no Competition, to which European Musicians come, of Arab Music? (Or Indian, or Classical Chinese, or Yoruba, or Bombey, or Tibetian percussion, or Inca, or hillbilly music?)

STOCKHAUSEN AND HIS KIND
Stockhausen is a characteristic European-North American ruling-class Artist. His magazine, The Series, has hardly condescended to mention plebeian or non-European music at all; but when it has, as on the first page of the fourth number, it leaves no category for it except "'light music' that can be summed up by adding a question-mark after 'music'". Stockhausen's doings are supported by the West German Government, as well as the rich Americans J. Brimberg, J. Blocken and A. Everett. If there were a genuine equality of national cultures in the world today, if there were no discrimination against non-European cultures, Stockhausen couldn't possibly enjoy the status he does now. But Stockhausen's real importance, which separates him from the rich U.S.cretins Leonard Bernstein and Benny Goodman, is that he is a fountainhead of "ideas" to shore up the doctrine of white plutocratic European Art's supremacy, enunciated in his theoretical organ The Series and elsewhere.

BUT THERE IS ANOTHER KIND OF INTELLECTUAL
There are other intellectuals who are restless with the domination of white plutocratic European Art. Maybe they happen to like Bo Diddley or the Everly Brothers. At any rate, they are restless with the Art maintained by the imperialist governments. To them we say: THE DOMINATION OF WHITE PLUTOCRATIC EUROPEAN ART HOLDS YOU TOO IN BONDAGE! You cannot be intellectually honest if you believe the doctrines of plutocratic European Art's supremacy, those "Laws of Art". They are arbitrary myths, maintained ultimately by the repressive violence that keeps oppressed peoples from power. Then, the domination of patrician Art-which is aristocrat-plutocrat in origin, as Opera House etiquette alone shows - condemns you to be surrounded by the stifling cultural mentality of social-climbing snobs. It binds you to the most parochial variety of the small merchant mentality, as promoted by Reader's Digest - "Music That Ennobles You to Listen to It". Even worse, though, the domination of imperialist white European plutocrat Art condemns you to live among white masses who have a sick, helpless fear of being contaminated by the "primitivism" of the colored peoples' cultures. Yes, and this sick cultural racism, not "primitive" musics, is the real barbarism. What these whites fear is actually a kind of vitality the cultures of these oppressed peoples have, which is undreamed of by their white masters. You lose this vitality. Thus, nobody who acquiesces to the domination of patrician European Art can be revolutionary culturally - no matter what else he may be.

THE FIRST TASK
The first cultural task of radical intellectuals, especially whites, today, is:
(1) not to produce more Art (there is too much already);
(2) not to concede in private that non-European culture might have an "ethnic" validity.

THE FIRST CULTURAL TASK is PUBLICLY TO EXPOSE AND FIGHT THE DOMINATION OF WHITE, EUROPEAN-U.S. RULING-CLASS ART!

Whatever path of development the non-European, non-white peoples choose for their cultures, we will fight to break out of the stifling bondage of white, plutocratic European Art's domination.

STOCKHAUSEN - PATRICIAN "THEORIST" OF WHITE SUPREMACY: GO TO HELL!

Action Against Cultural Imperialism
359 Canal Street, New York, N.Y. 10013.

(April 29,1964: First AACI Demonstration)

Henry Flynt, Action Against Imperialism, Picket Stockhausen Concert! 1964

fluxus

flux (flŭks), *n.* [OF., fr. L. *fluxus*, fr. *fluere, fluxum*, to flow. See FLUENT; cf. FLUSH, *n.* (of cards).] **1.** *Med.* **a** A flowing or fluid discharge from the bowels or other part; esp., an excessive and morbid discharge: as, the bloody *flux*, or dysentery. **b** The matter thus discharged.

2. Act of flowing: a continuous moving on or passing by, as of a flowing stream; a continuing succession of changes.
3. A stream; copious flow; flood; outflow.
4. The setting in of the tide toward the shore. Cf. REFLUX.
5. State of being liquid through heat; fusion. *Rare.*
6. A fusible glass used as a base for enamels; also, an easily fusible enamel used as a ground for enamel painting.
7. *Chem. & Metal.* **a** Any substance or mixture used to promote fusion, esp. the fusion of metals or minerals. Common metallurgical fluxes are silica and silicates (acidic), lime and limestone (basic), and fluorite (neutral). **b** Any substance applied to surfaces to be joined by soldering or welding, just prior to or during the operation, to clean and free them from oxide, thus promoting their union, as rosin.
8. *Math.* The integral over a surface of the normal component of a vector field. Cf. STOKES' THEOREM.
9. *Photom.* = 1st LIGHT, 18 b.
10. *Physics.* **a** The rate of flow or transfer of fluid or of energy across a surface. **b** By analogy, the surface integral of a vector distributed over a surface. Cf. ELECTROSTATIC FLUX, MAGNETIC FLUX.
11. *Plant Pathol.* A slime flux.

flux, *v.*; FLUXED (flŭkst); FLUX'ING. *Transitive*: **1.** To cause to become fluid; to fuse; to treat with a flux.
2. To affect, or bring to a certain state, by subjecting to, or treating with, a flux. "*Fluxed* into another world." *South.*
3. *Med.* To cause a discharge from, as in purging.
——, *Intransitive*: **1.** To flow freely. *Archaic.*
2. To become fluid; to melt.
3. To undergo a flux; specif., to bleed copiously. *Obs.*

flux (flŭks), *adj.* [L. *fluxus*, fr. *fluere*. See FLUX, *n.*]

George Maciunas, Fluxus Preview Review, 1963

Manifesto:

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Purge the world of bourgeois sickness, "intellectual", professional & commercialized culture, PURGE the world of dead art, imitation, artificial art, abstract art, illusionistic art, mathematical art, — PURGE THE WORLD OF "AMERICANISM"!

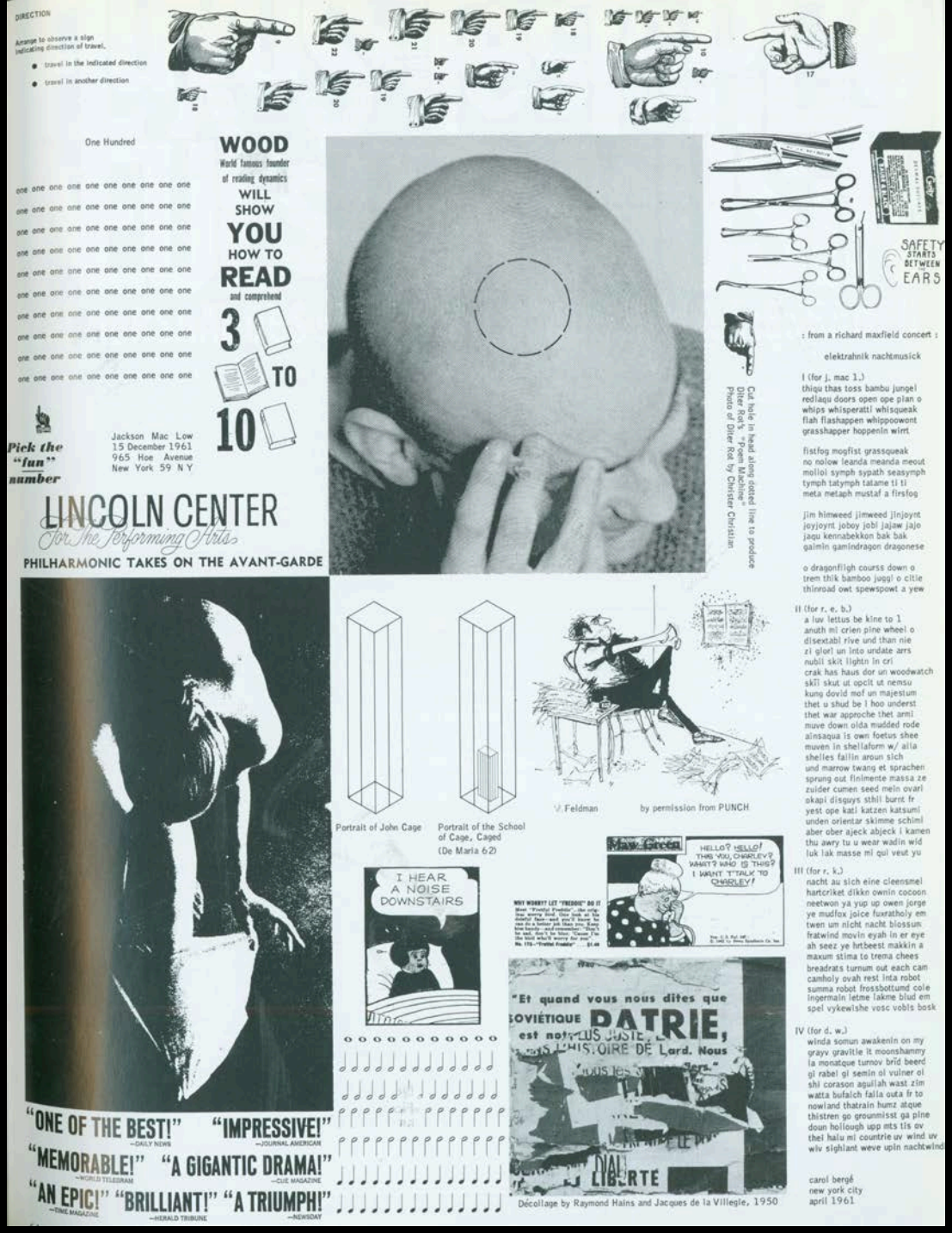
2. Act of flowing: a continuous moving on or passing by, as of a flowing stream; a continuing succession of changes.
3. A stream; copious flow; flood; outflow.
4. The setting in of the tide toward the shore. Cf. REFLUX.
5. State of being liquid through heat; fusion. *Rare.*

PROMOTE A REVOLUTIONARY FLOOD AND TIDE IN ART.
Promote living art, anti-art, promote NON ART REALITY to be ~~fully~~ grasped by all peoples, not only critics, dilettantes and professionals.

7. *Chem. & Metal.* **a** Any substance or mixture used to promote fusion, esp. the fusion of metals or minerals. Common metallurgical fluxes are silica and silicates (acidic), lime and limestone (basic), and fluorite (neutral). **b** Any substance applied to surfaces to be joined by soldering or welding, just prior to or during the operation, to clean and free them from oxide, thus promoting their union, as rosin.

FUSE the cadres of cultural, social & political revolutionaries into united front & action.

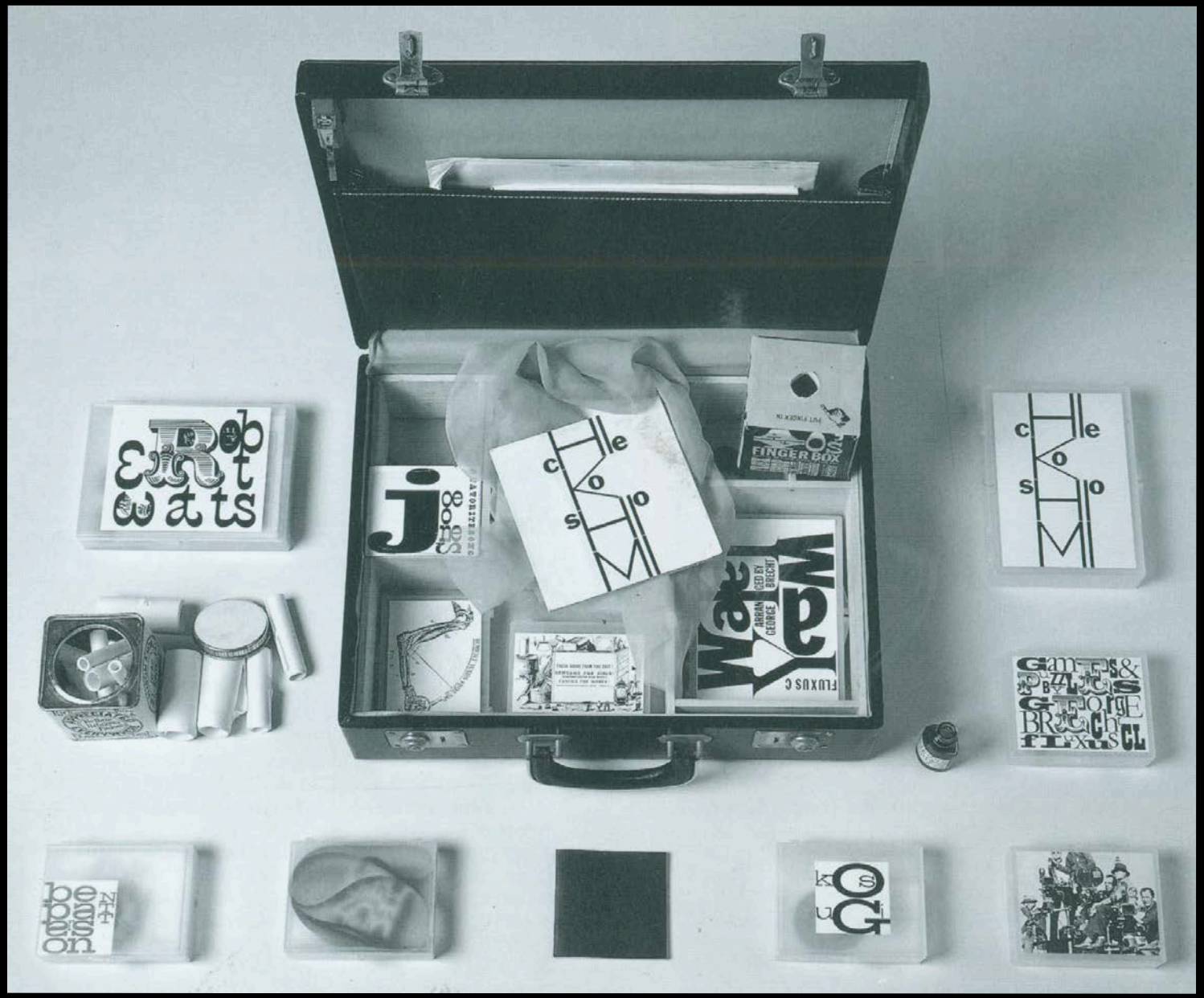
Joseph Beuys, Manifesto, 1970



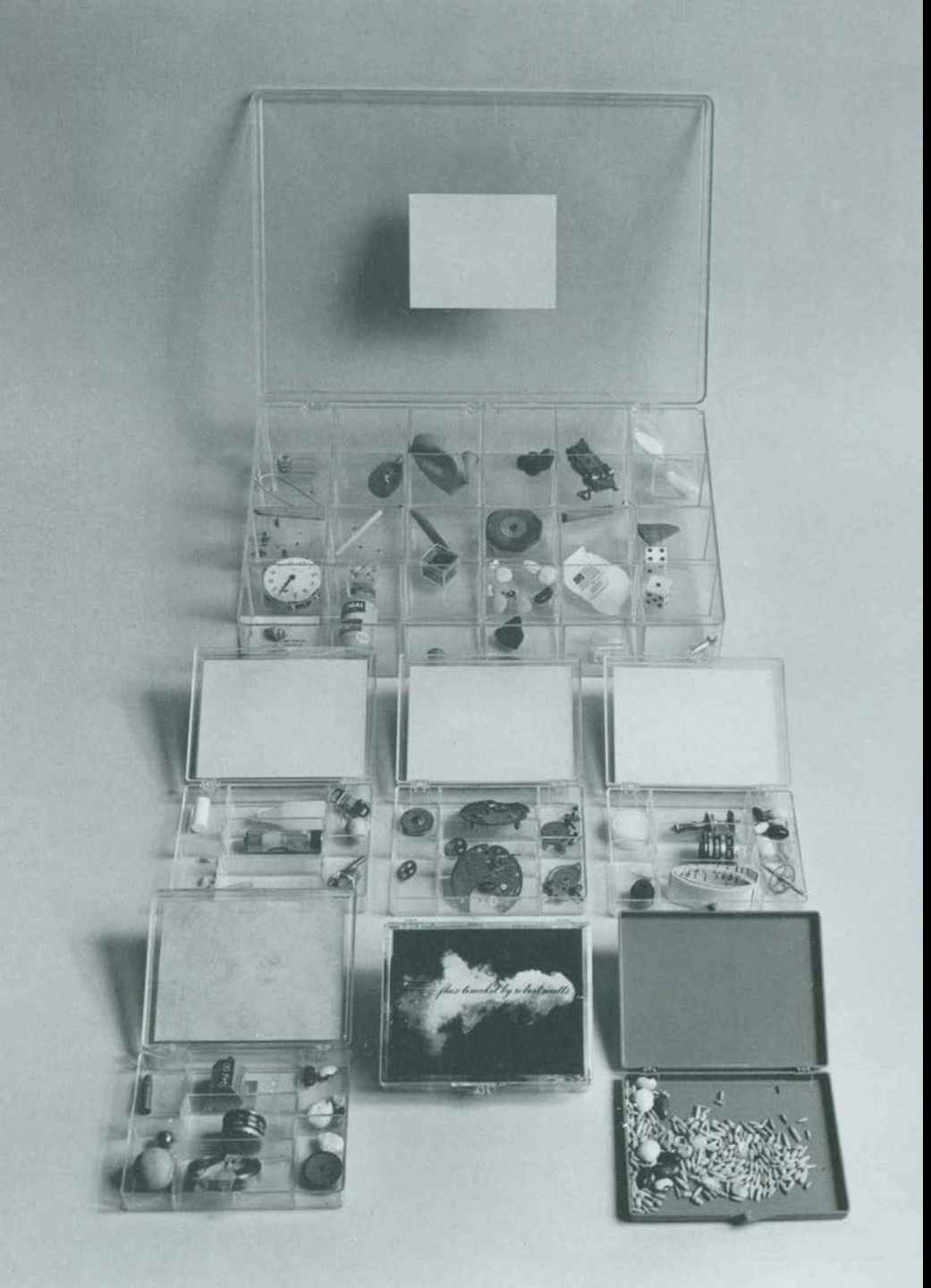
Fluxus Newspaper No. 1, January 1964

assembled by George Maciunas, Fluxus 1, 1961-65

assembled by George Maciunas, Flux Year Box 2, 1965-68

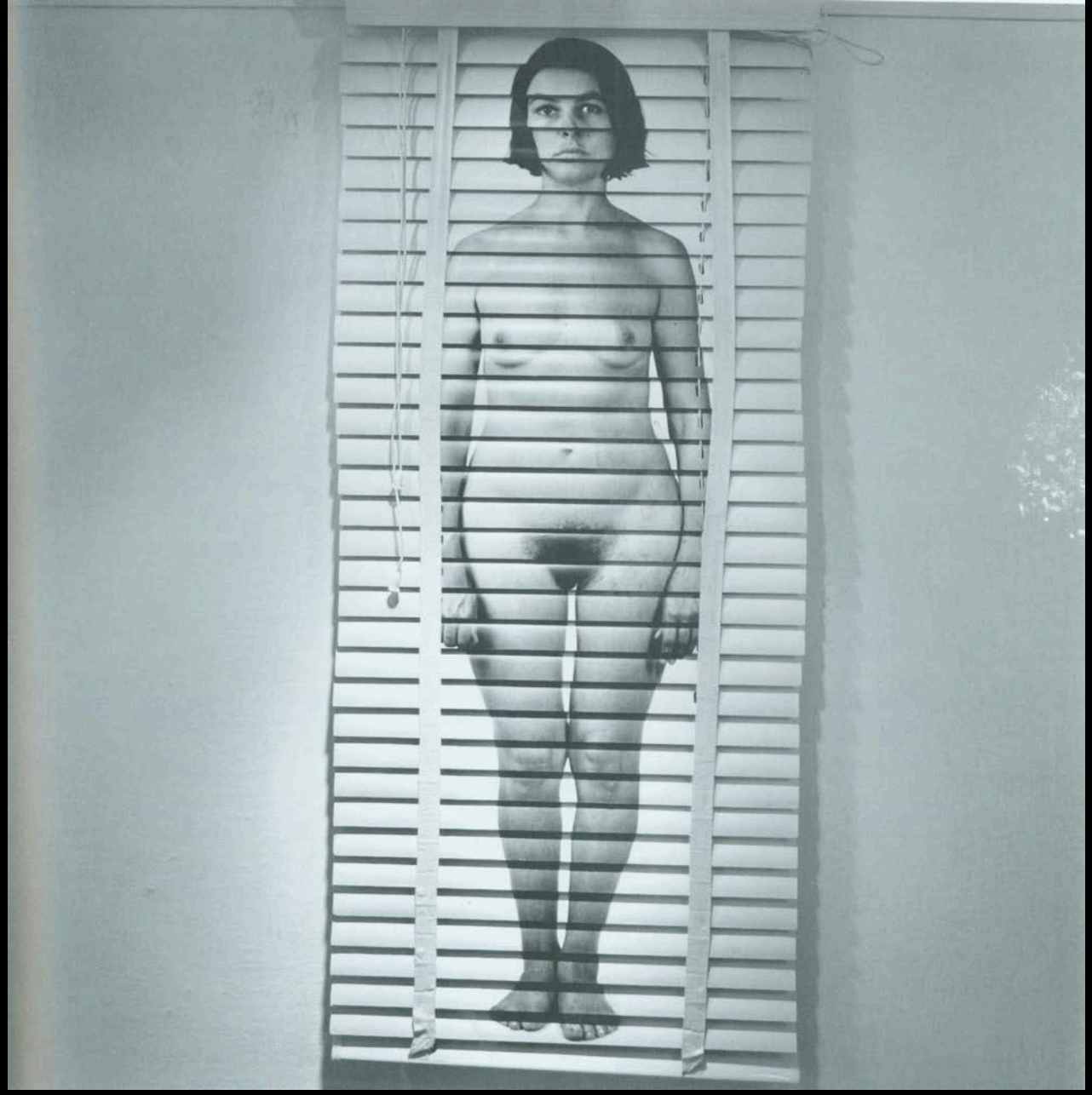


assembled by George Maciunas, Fluxkit, 1964



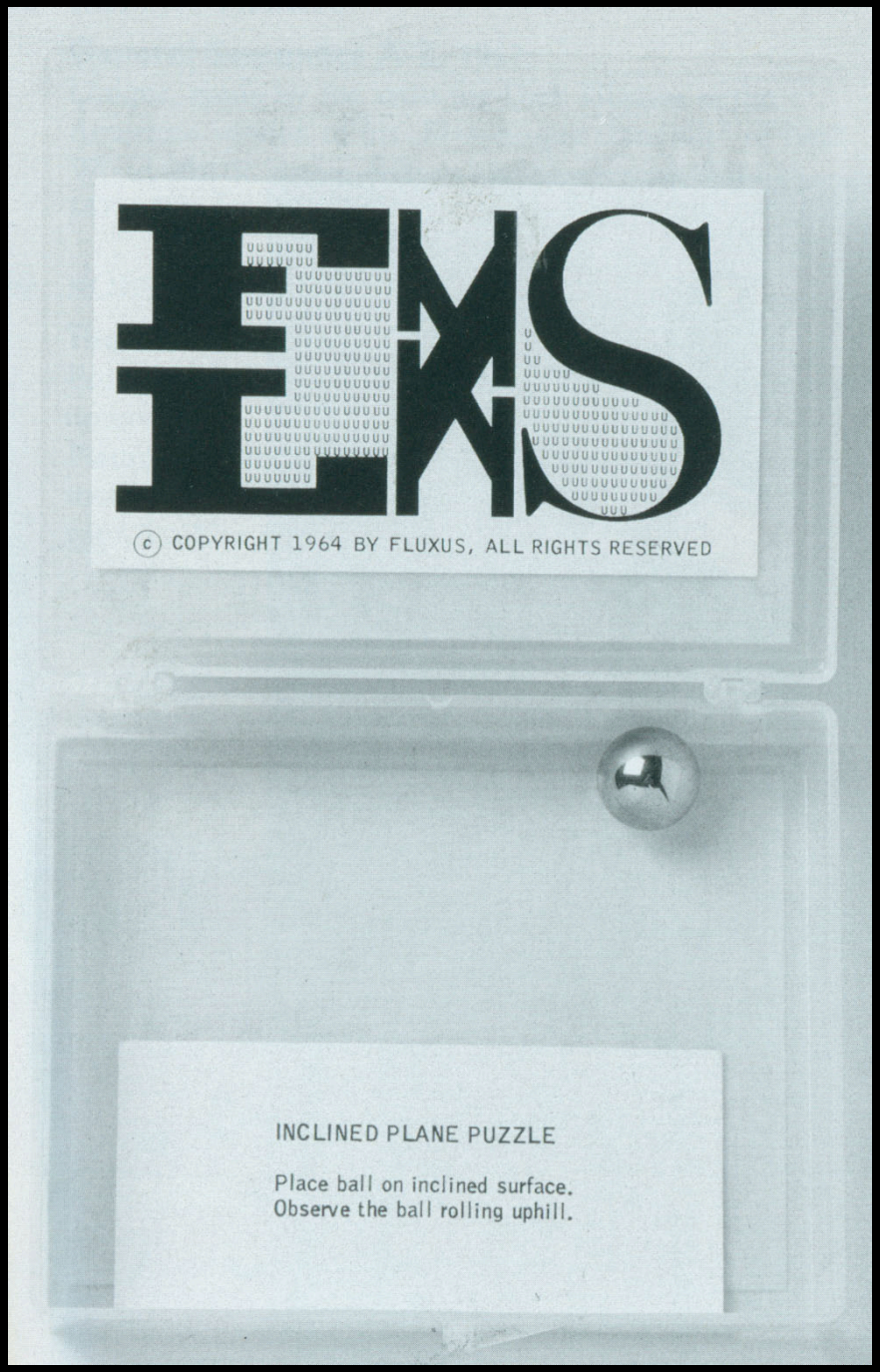
Robert Watts, assembled by Brian Buczak and Goeffry Hendricks, Flux Timekit, 1966/78

Peter Moore, Venetian Blinds, Side A & B, 1966-67



George Brecht, Medicine Cabinet, 1962

George Brecht, Water Yam, 1963-65



George Brecht, Games & Puzzles:
Inclined Plane Puzzle, 1965

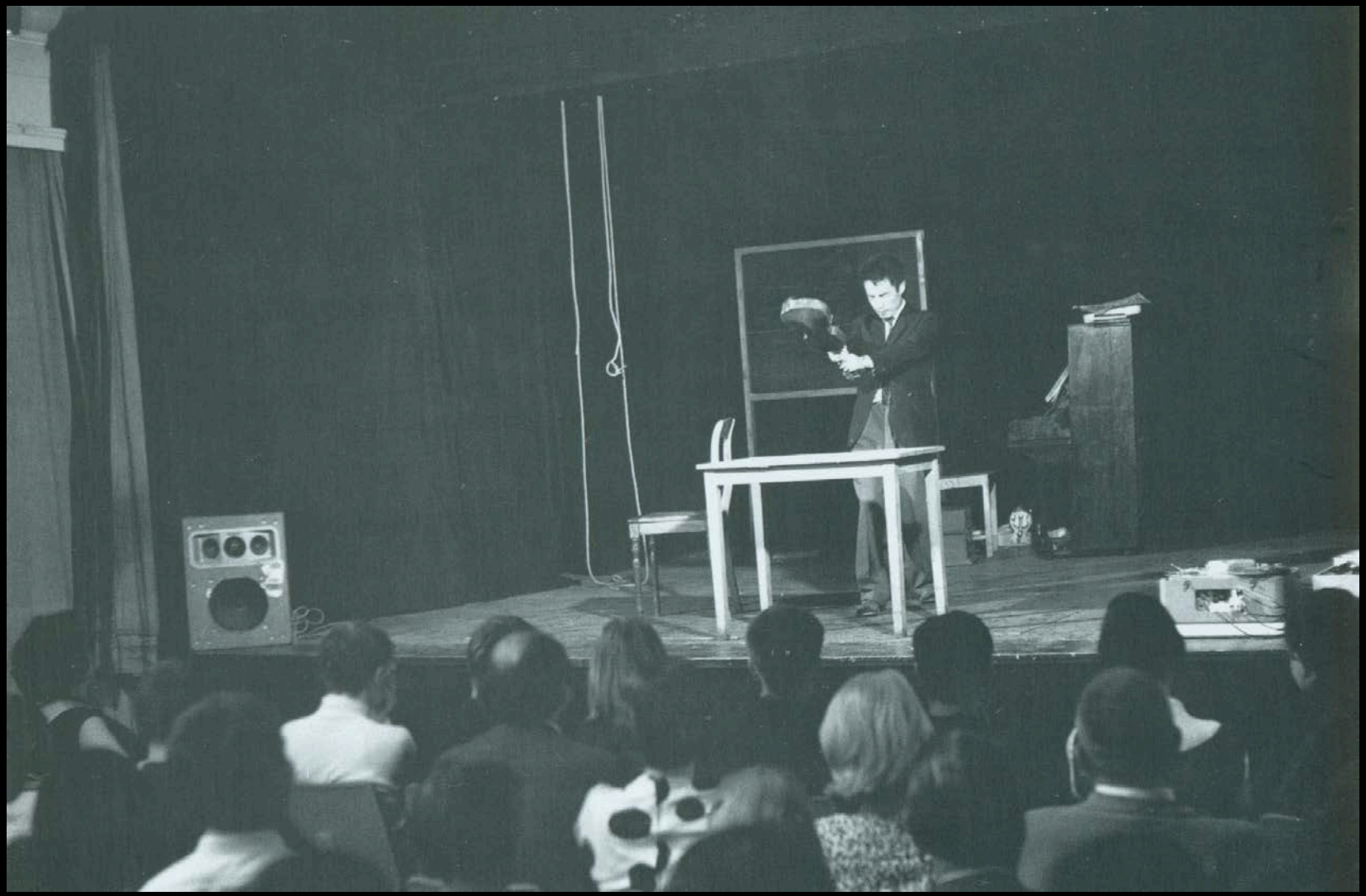
George Brecht, Solo for Violin, Part of Fluxus Street Theater, 1964

Dick Higgins, Danger Music No. 2, Wiesbaden, 1962

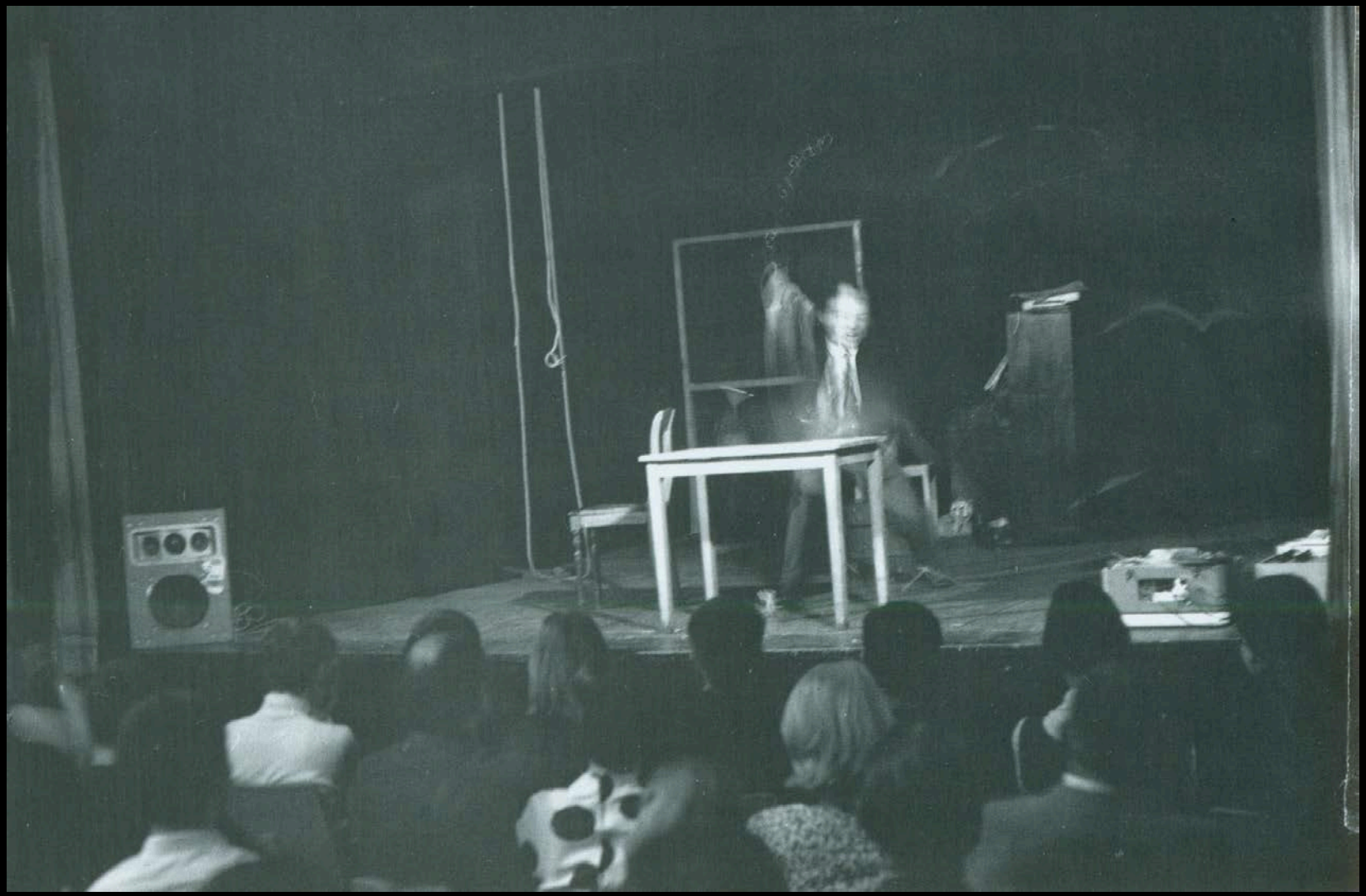
George Maciuinas, Dick Higgins, Wolf Vostell, Benjamin Patterson, Emmett Williams, Piano Activities, Wiesbaden, 1962

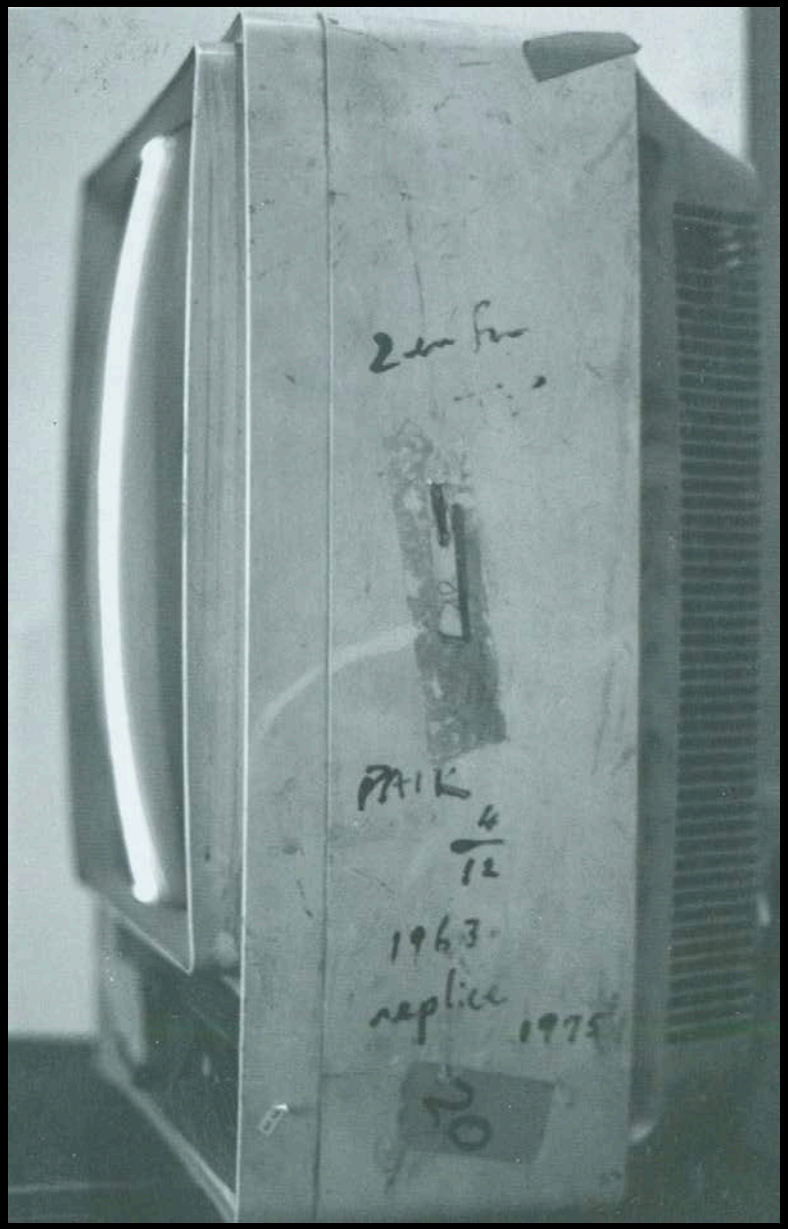
Nam June Paik at performance

Nam June Paik, Simple, Wiesbaden, 1962

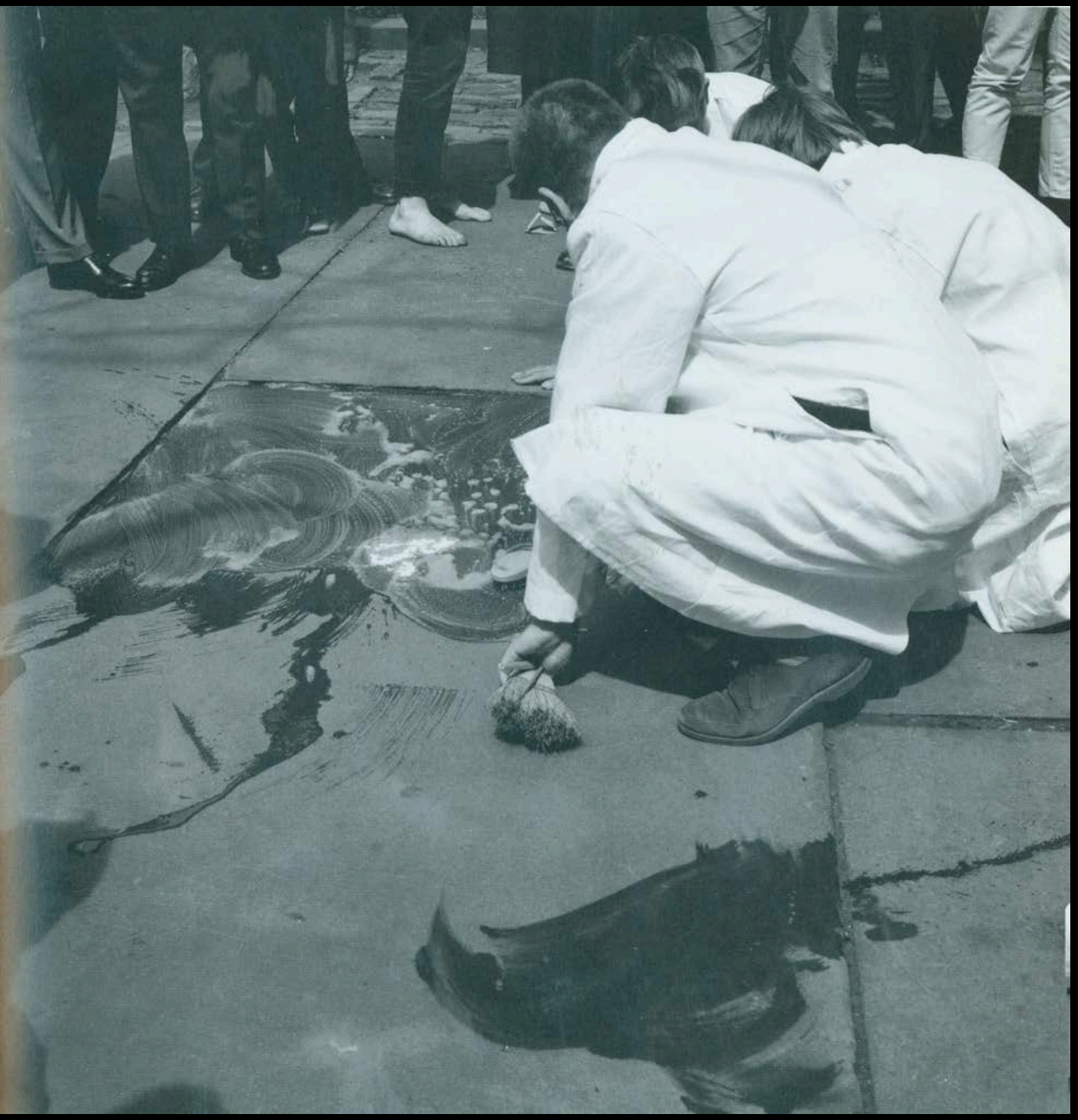


Nam June Paik, One for Violin, Düsseldorf, June 16, 1962





Nam June Paik, Zen for TV, 1963/1975



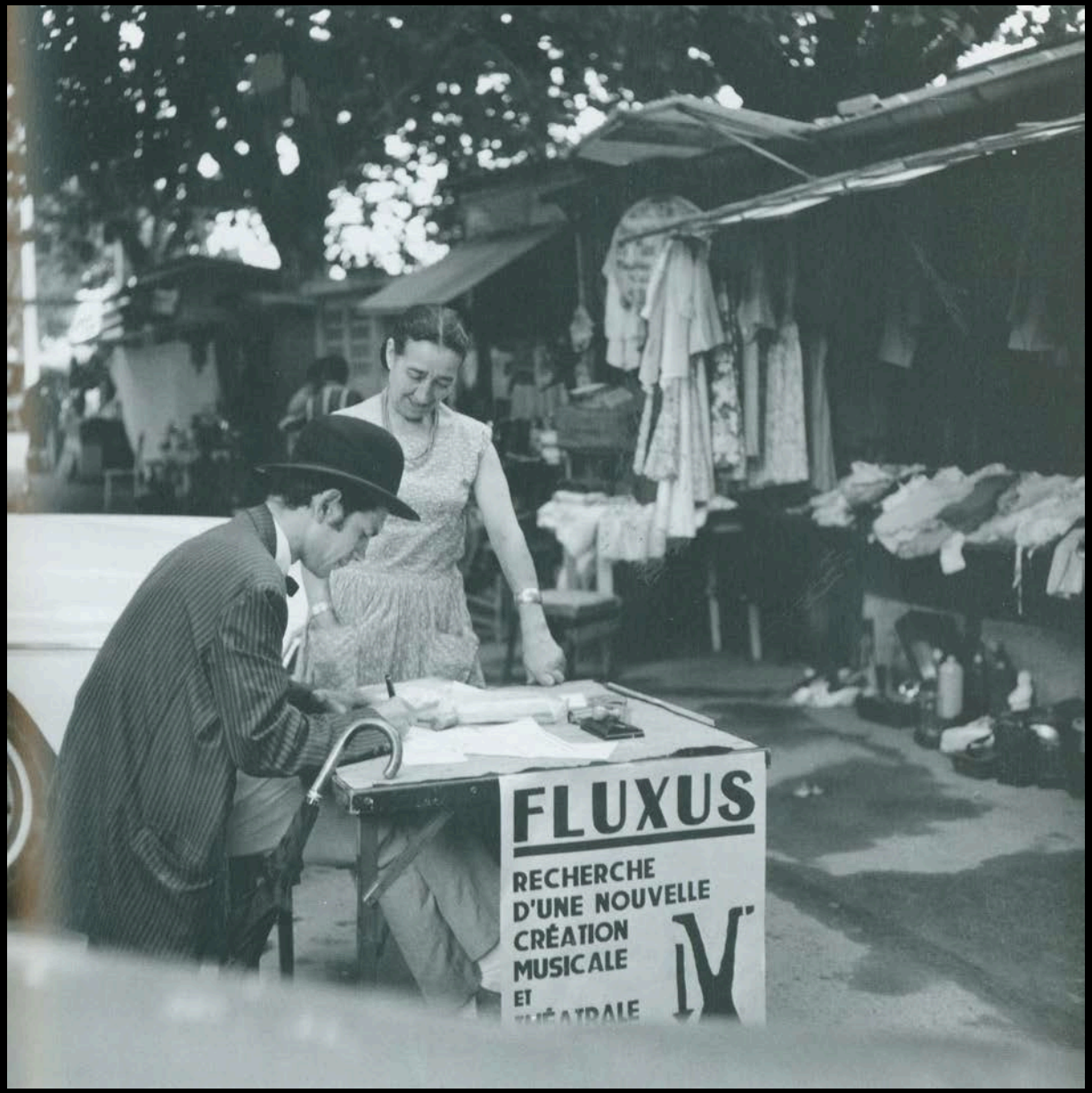
Hi Red Center,
Street Cleaning
Event, June 1966

ALMOND
掃除

Alison Knowles, Music by Alison, May 23, 1964

George Maciunas, Solo for Violin, May 23, 1964

Ben Vautier, Brushing Teeth, Nice, France, July 26, 1963



Ben Vautier, Signing of Certificates, Nice, France, July 27, 1963

Ben Vautier, One Must Be Wary of Words, 1993

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

Shigeko Kubota, Vagina Painting, 1965