



Pipilotti Rist, Still from "Open My Glade," 2000

**HUAS 6320-091
(53560)**

**Readings in Contemporary Art
Dr. Charissa N. Terranova
July 6-August 4, 2020
University of Texas at Dallas
Arts & Humanities**

**Meeting Time: T-Th 1:00-5:15 pm
Location: On-line via WebEx
Office Hours by Appointment
Contact: terranova@utdallas.edu**

**Tuesday August 4
Relations and Relational Aesthetics**

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



Jack Burnham
(1931-)

Systems
Aesthetics

+

Kinetic Art

+

Conceptual Art

+

Dematerialization



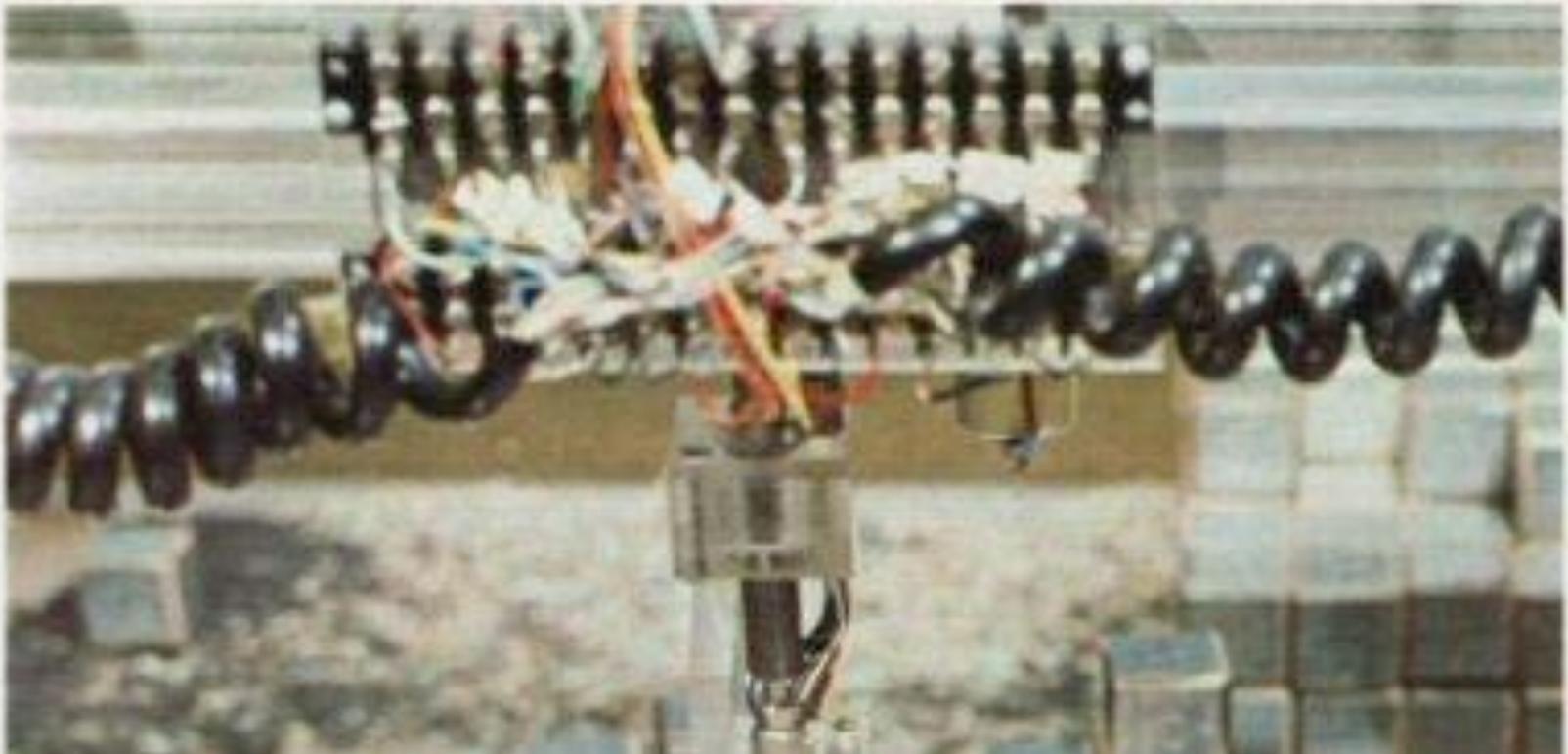
Lucy Lippard and John Chandler, "The *Dematerialization of Art*," *Art International* Vol. 12, no. 2 (February 1968), pp. 31-36

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.

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

Aspidourag

the faculty of seeing

happy chance discoveries of laws of nature and communication between
body, human and abstract

in connection

the faculty of seeing

happy chance discoveries

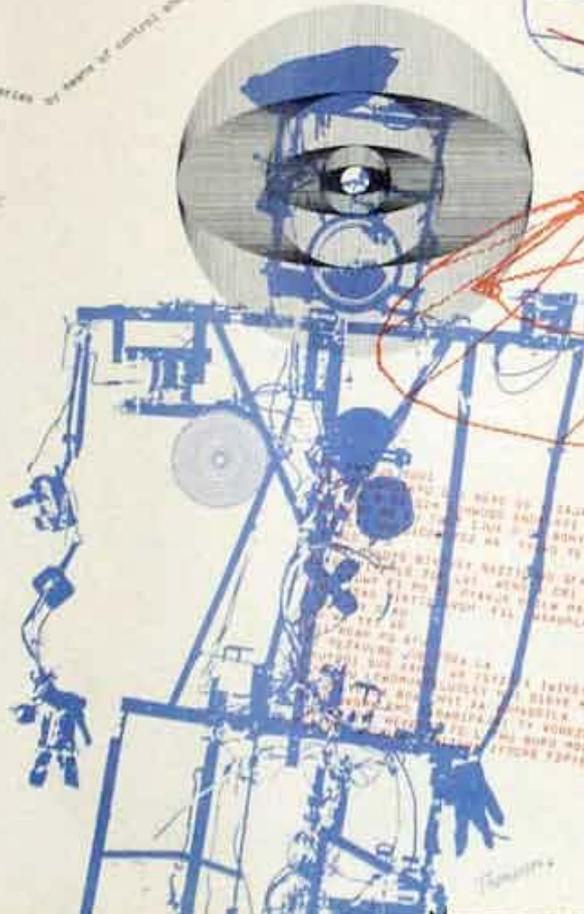
happy chance discoveries

Institute of Contemporary Art

August 2 - October 20



Director: Jasia Reichardt
Curator: Jasia Reichardt
Assistant Curator: Jasia Reichardt
Secretary: Jasia Reichardt
Address: 199, Regent Street, London, W1B 4AL
Telephone: 01-262 5111



PROGRAMME

Thursday August 9
Tuesday August 13
Thursday August 15
Tuesday August 20
Thursday August 27
Tuesday September 3
Thursday September 6
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

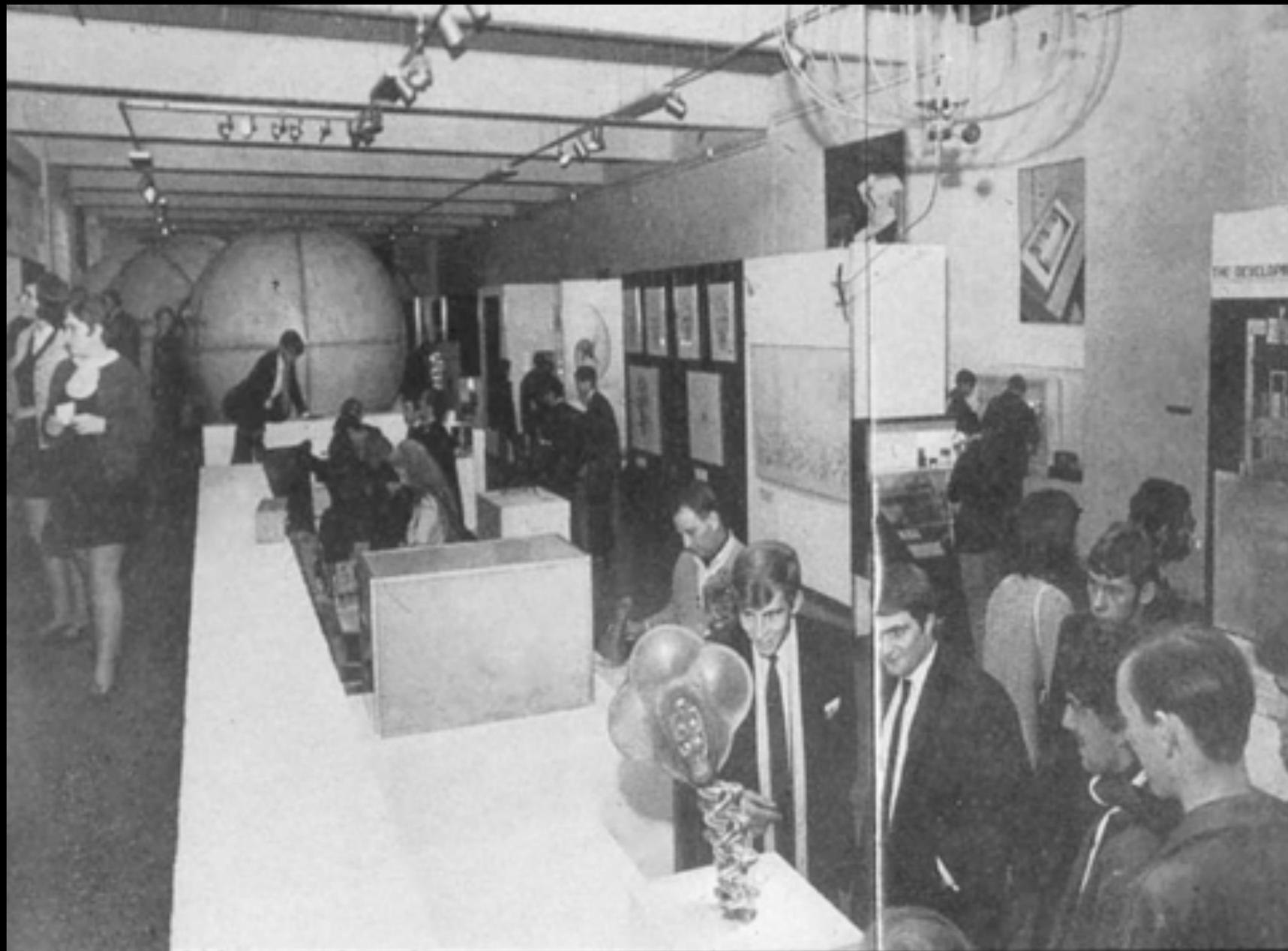
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Cybernetic Serendipity, curated by Jasia Reichardt at the ICA London August 2nd to October 20th, 1968









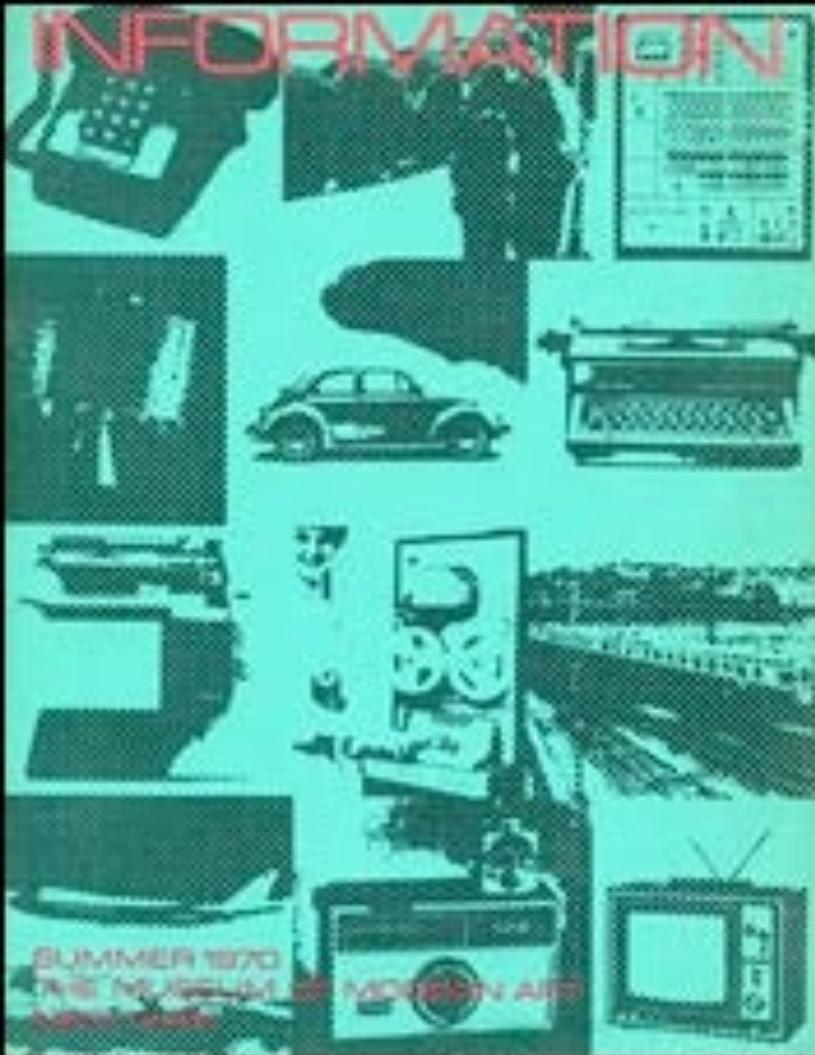


*The Machine As Seen at the
End of the Mechanical Age,
New York, Museum of Modern
Art, 1968*

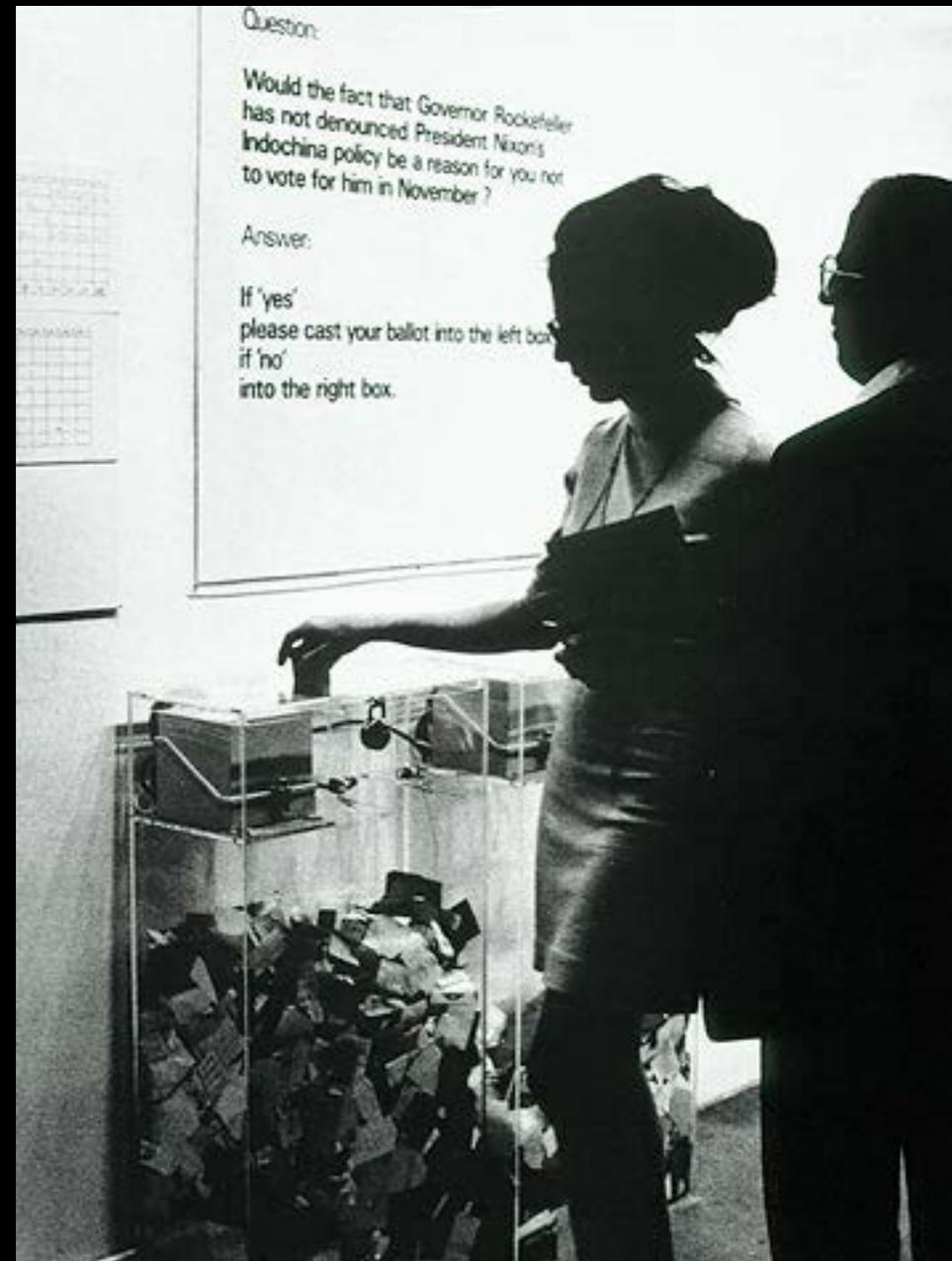


Art by Telephone, Chicago, Museum of Contemporary Art, 1969

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 Humpson, 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

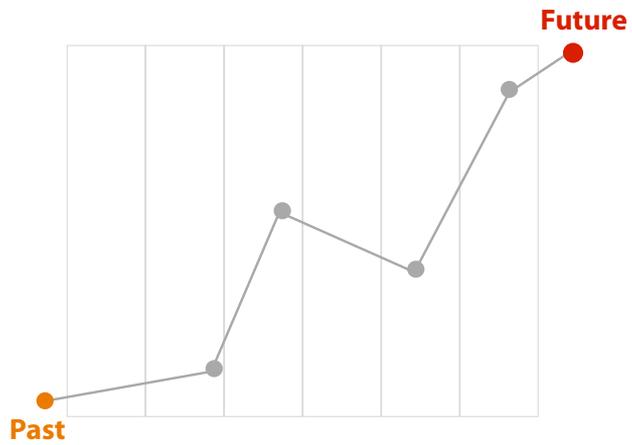


Hans Haacke, *Poll*, 1970

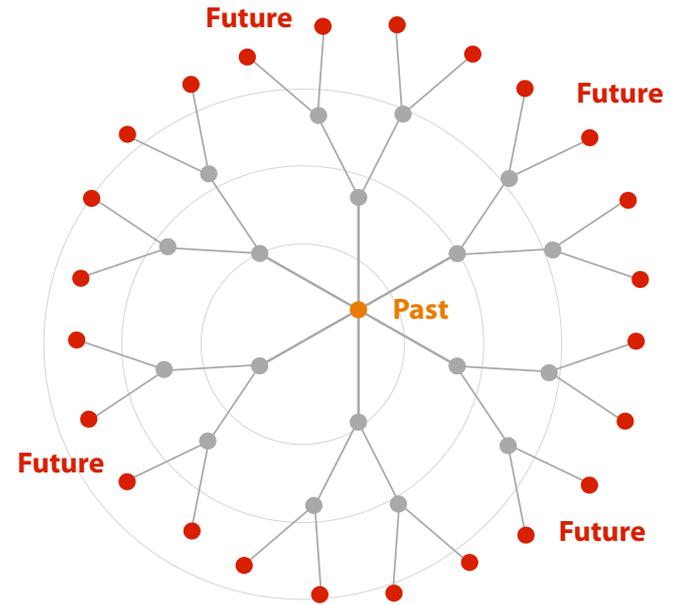


Information, Museum of Modern Art, New York, 2 July – 20 September 1970

Hegel/Wölfflin - Linear Growth/Progress



Peckham - Feedback (Exponential Growth)



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.”

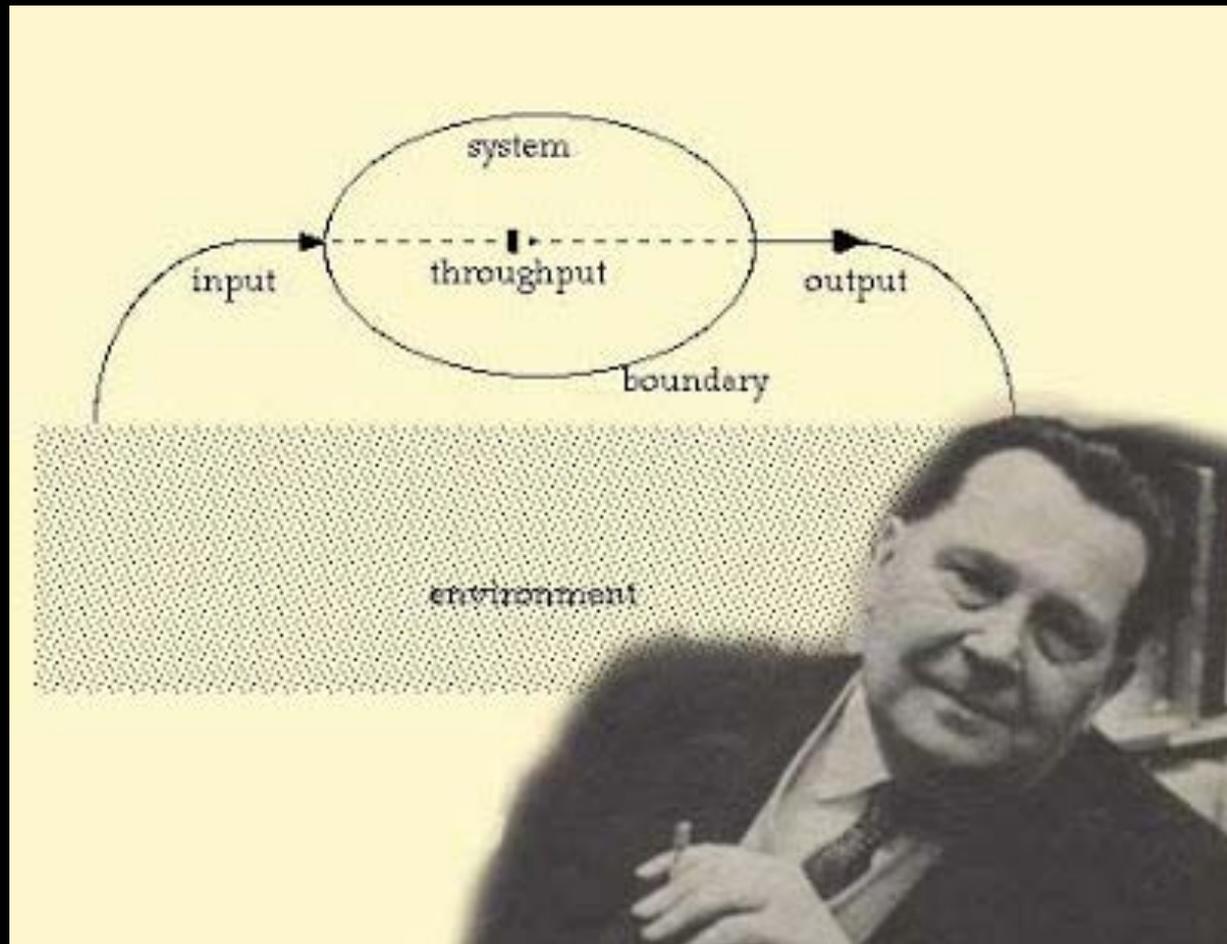
Morse Peckham, *Man's Rage for Chaos: Biology, Behavior and the Arts* (1965)

Systems Esthetics (1968)

Jack Burnham

“A polarity is presently developing between the finite, unique work of high art, that is, painting or sculpture, and conceptions that can loosely be termed *unobjects*, these being either environments or artifacts that resist prevailing critical analysis.”

“The systems approach goes beyond a concern with staged environments and happenings; it deals in a revolutionary fashion with the larger problem of boundary concepts. In systems perspective there are no contrived confines such as the theater proscenium or picture frame. Conceptual focus rather than material limits define the system. Thus any situation, either in or outside the context of art, may be designed and judged as a system. Inasmuch as a system may contain people, ideas, messages, atmospheric conditions, power sources, and so on, a system is, to quote the systems biologist, **Ludwig von Bertalanffy**, a "complex of components in interaction," comprised of material, energy, and information in various degrees of organization.”



Karl Ludwig von Bertalanffy

(September 19, 1901, Vienna – June 12, 1972, Buffalo, New York)

Modern Theories
of Development:
An introduction to
theoretical biology

Bertalanffy, Ludwig von

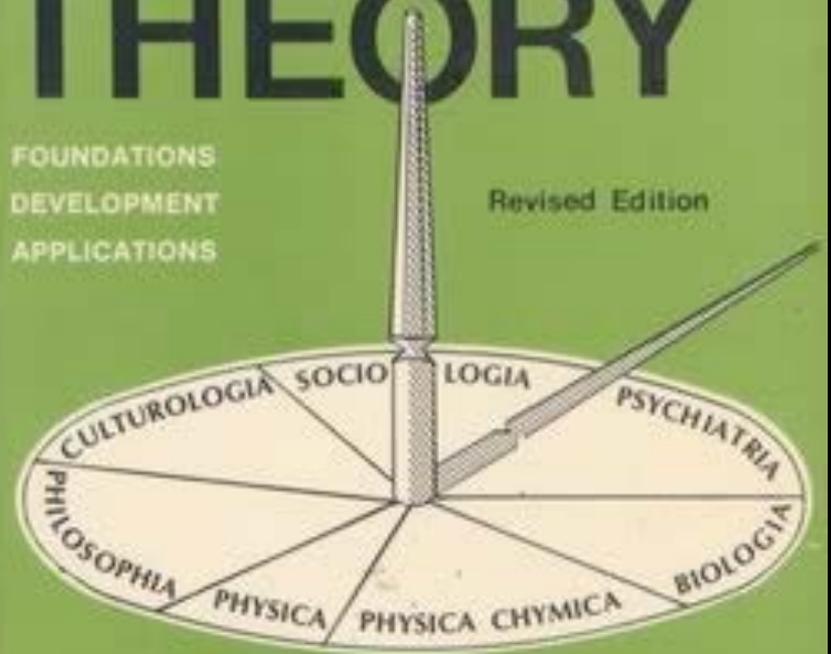
Note: This is not the actual book cover

1928/1933

General
SYSTEM
THEORY

FOUNDATIONS
DEVELOPMENT
APPLICATIONS

Revised Edition



by Ludwig von Bertalanffy

An authoritative introduction to one of the most important
theoretical and methodological reorientations in contem-
porary physical, biological, behavioral and social sciences

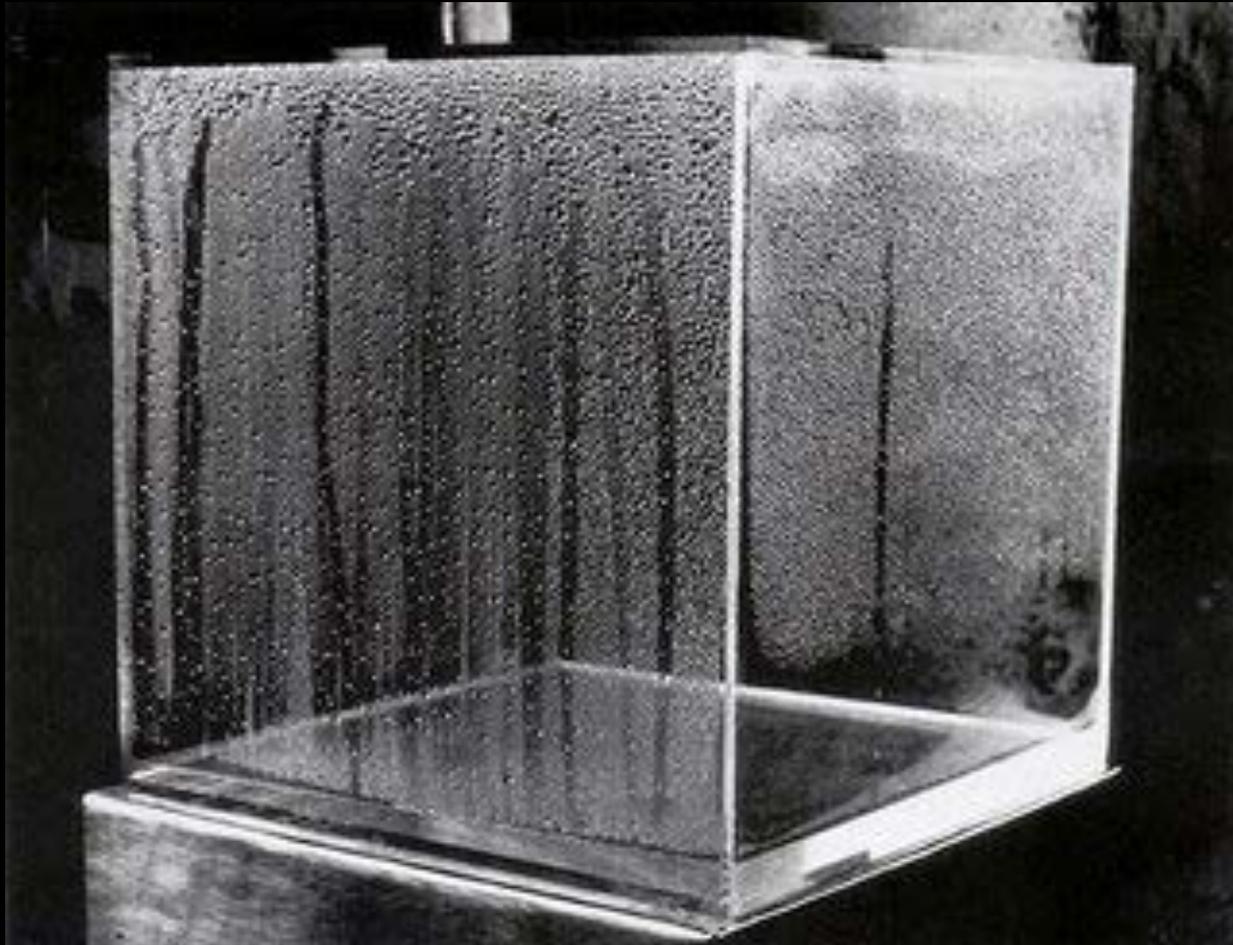
1968



Hog Pasture: Survival Piece #1" (1970-71) by Helen Mayer Harrison & Newton Harrison: "In the exhibition, which was held in mid-Winter, the green of the work, the smallness of the room, the quality of the light, the odor of the air attracted a continuing audience. The earth was made as part of the earlier earth-making ritual. As a consequence for a while, hog pasture grew at about half an inch a day. We attempted to introduce a small hog to our pasture. The museum refused."

[http://theharrisonstudio.net/hog-](http://theharrisonstudio.net/hog-pasture-survival-piece-1-1970-71)

[pasture-survival-piece-1-1970-71](http://theharrisonstudio.net/hog-pasture-survival-piece-1-1970-71)



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, MoMA Poll, 1970

The artist Hans Haacke posited this SYSTEM as art: a query, a response algorithm, and its visual feedback.

Question:

Would the fact that Governor Rockefeller has not denounced President Nixon's Indochina policy be a reason for you not to vote for him in November ?

Answer:

If 'yes'

please cast your ballot into the left box

if 'no'

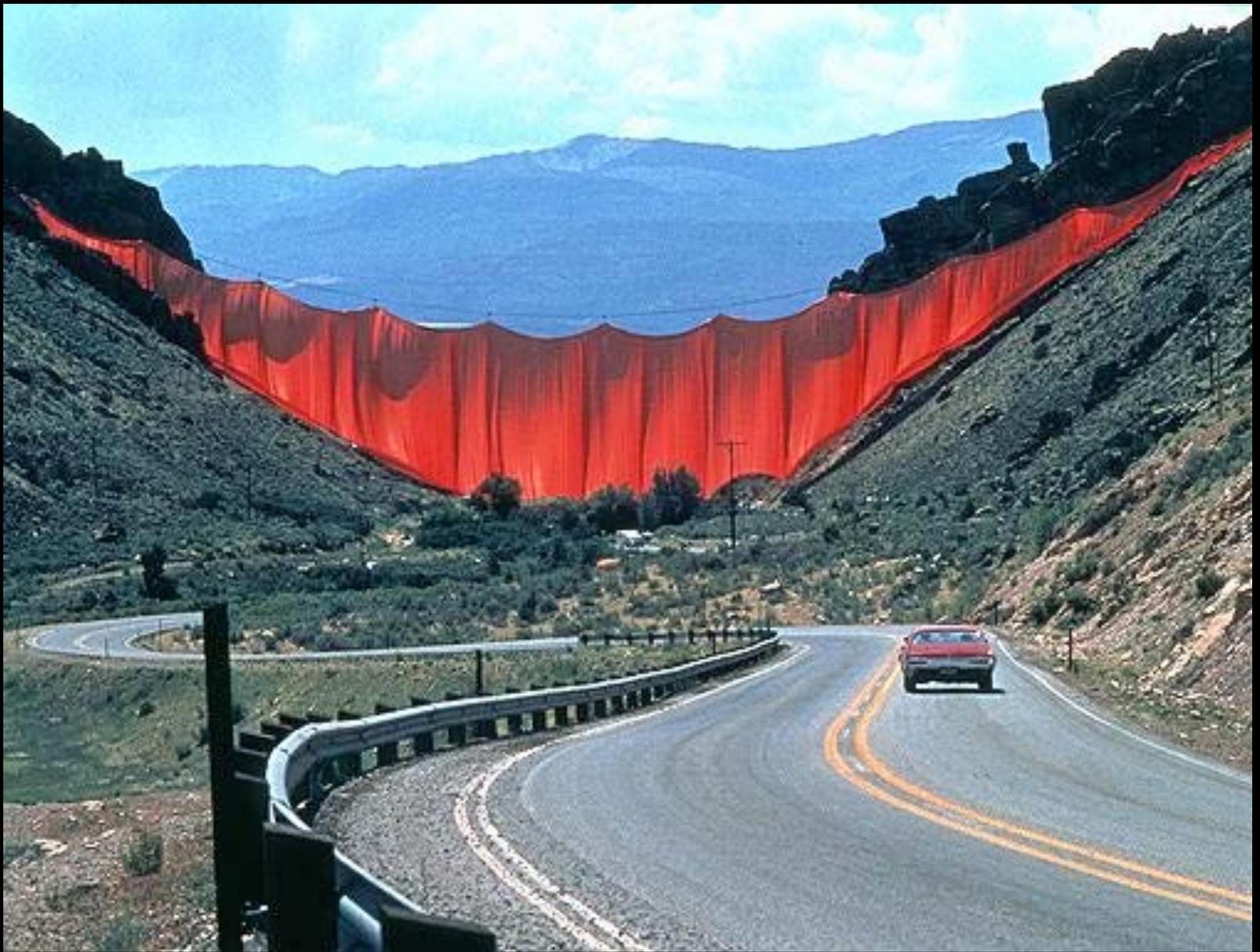
into the right box.

'Ballots' were dropped into either of two plexi-glass ballot boxes [visitors chose "yes" twice as often as "no"].

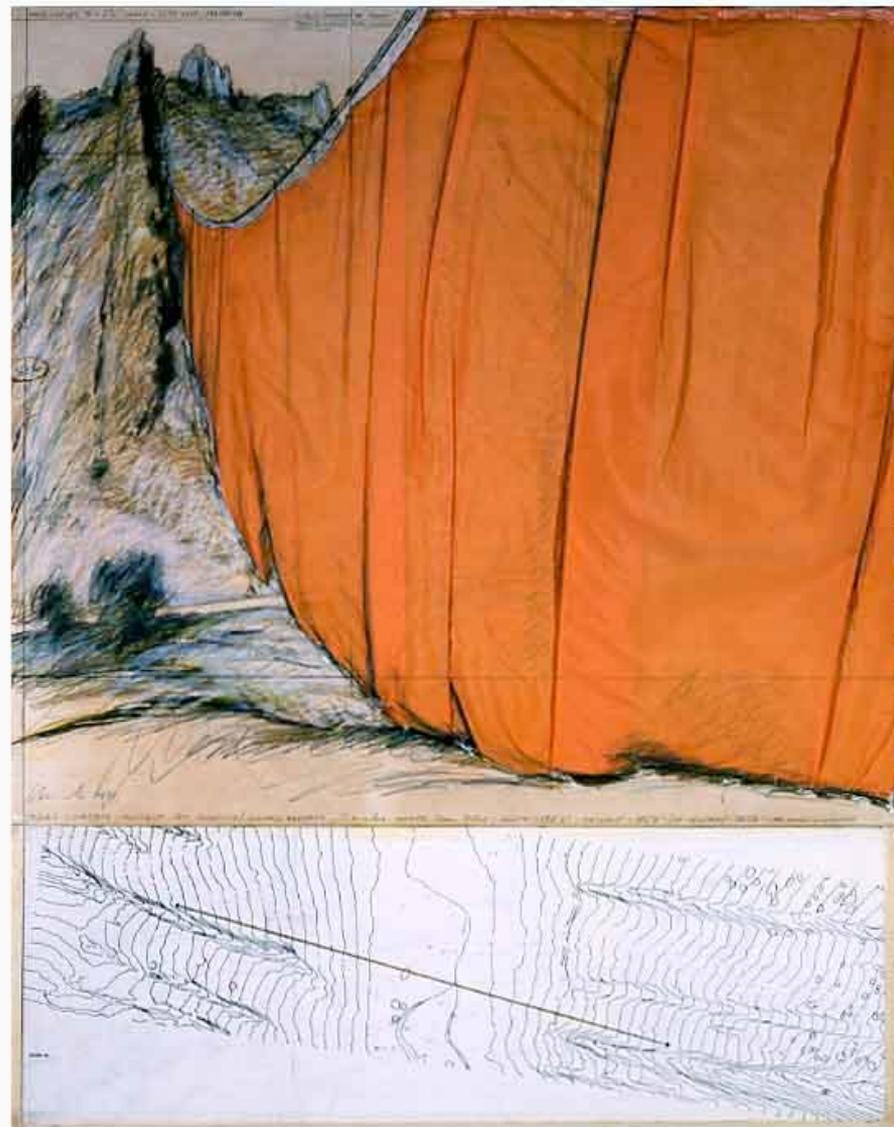
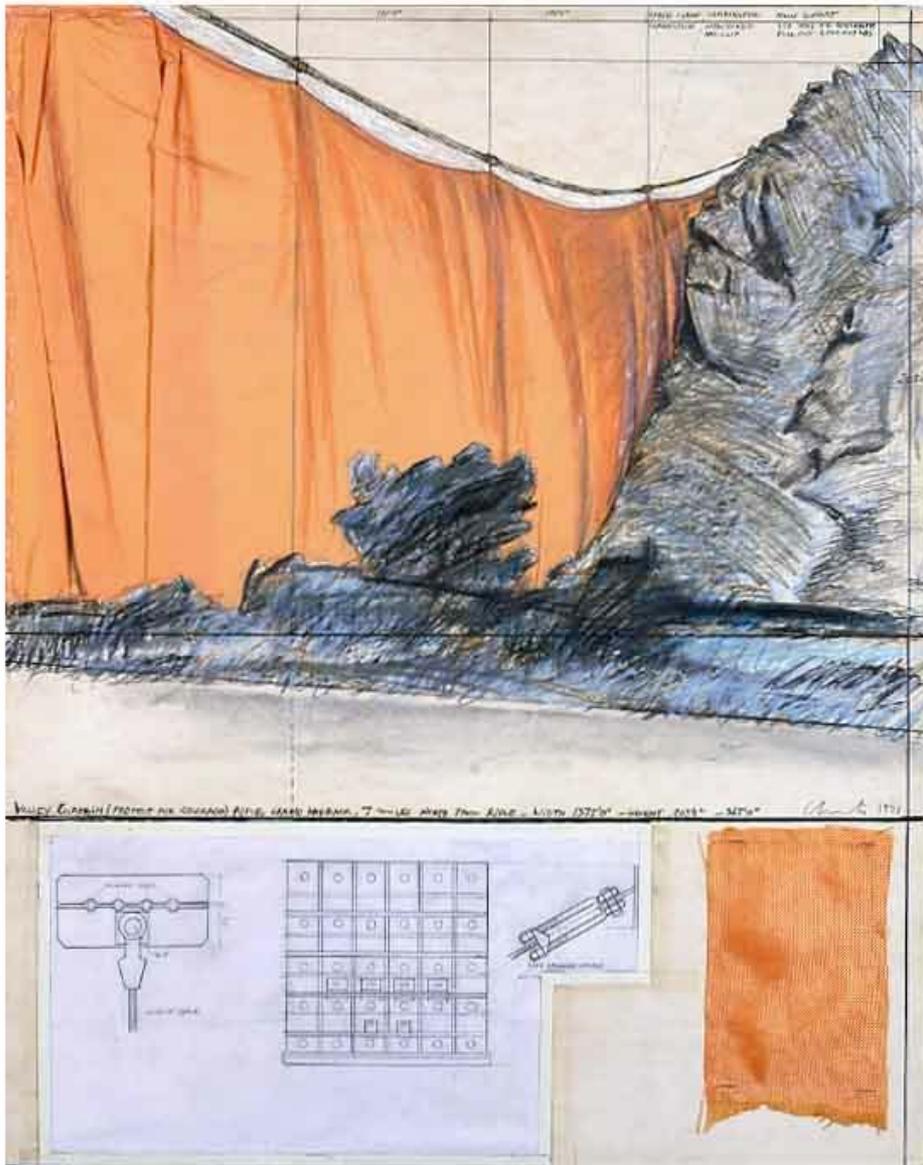
New York Governor Nelson Rockefeller was a member of the board of trustees of MOMA and planning a run for the U.S. Presidency at the time.



Christo and Jeanne Claude



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



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
 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 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





Nicolas Bourriaud, *Relational Aesthetics*
(1998/English version 2002)

“In 1962, Ben lived and slept in the One Gallery in London for a fortnight, with just a few essential props. In Nice, in August 1990, Pierre Joseph, Phillippe Parreno and Phillippe Perrin also “lived in” the Air du Paris Gallery, literally and figuratively, with their show *Les Ateliers du Paradise*. It might be hastily concluded that this was a remake of Ben’s performance, but the two works refer to two radically different worlds, which are as different in terms of their ideological and aesthetic foundation as their respective period can be. When Ben lived in a gallery, it was his intent to signify that the arena of art was expanding, and even included the artist’s sleep and breakfast. On the other hand, when Joseph, Parreno and Perrin occupied the gallery, it was to turn it into a production workshop, a ‘photogenic space’ jointly managed by the viewer, in accordance with very precise rules of play.”



Rirkrit Tiravanija, Exhibition View, Secession 2002



Rirkrit Tiravanija, Untitled 2002 (he promised)



Rirkrit Tiravanija, Untitled, 2002 (the raw and the cooked)



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





Daniel Spoerri, Collection d'épices, 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



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

