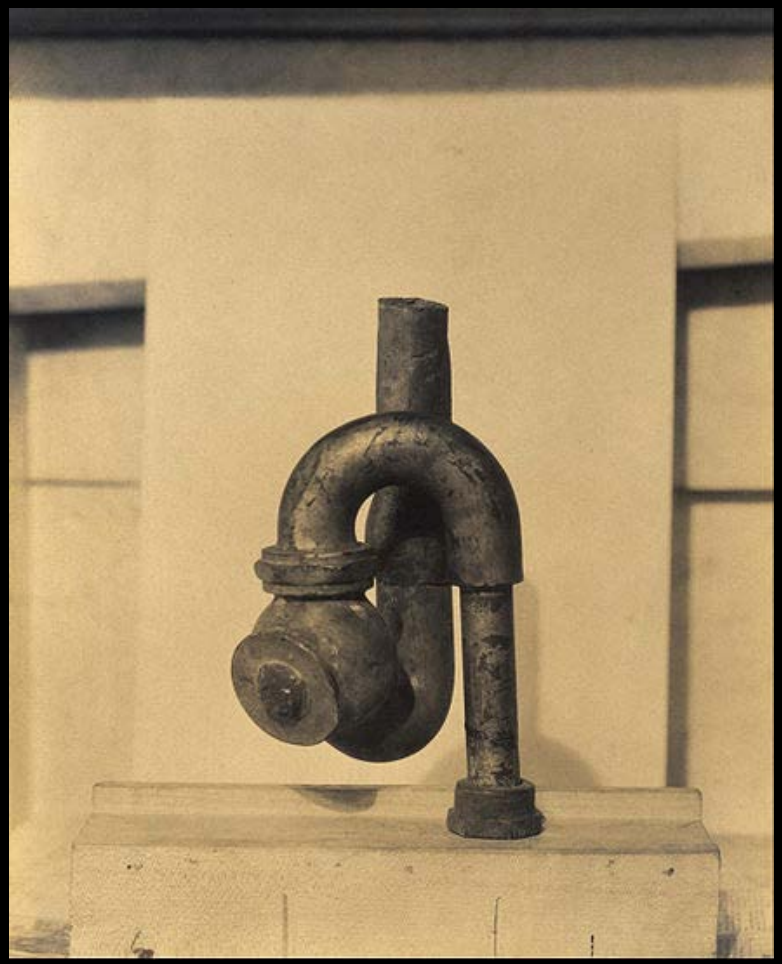
Pipilotti Rist, Still from “Open My Glade,” 2000

HUAS 6320-591
(53061)
Readings in Contemporary Art
Dr. Charissa N. Terranova
June 28-August 1, 2018
University of Texas at Dallas
Arts & Humanities

Meeting Time: T-Th 5:30-10:00 pm
Location: JO 3.906
Office Hours by Appointment
Office Location: ATC 2.704
Contact: terranova@utdallas.edu

Thursday July 12
Post-Medium Condition

Elsa Hildegard Baroness von Freytag-Loringhoven (1874-1927)

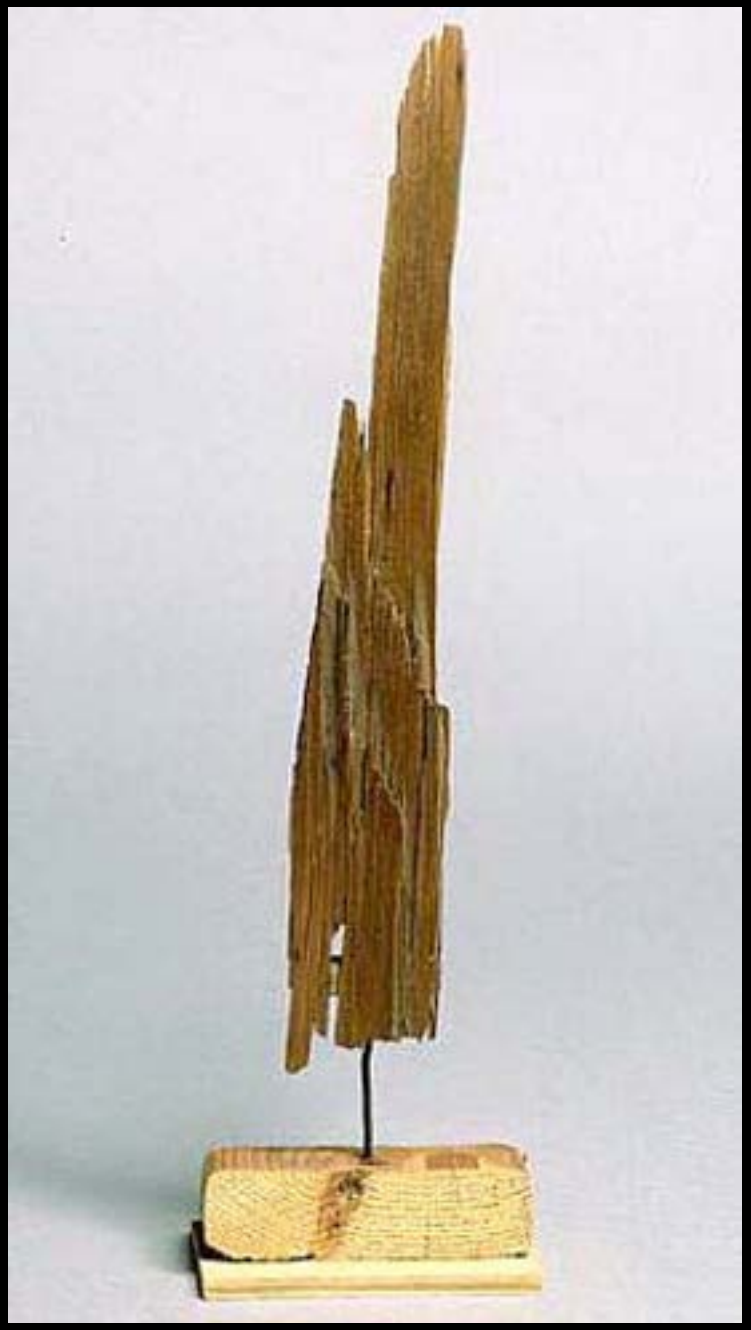


Baroness Elsa von Freytag-Loringhoven and Morton Schamberg, God, 1917

In a letter written by Marcel Duchamp to his sister Suzanne dated April 11, 1917 he refers to his famous readymade, Fountain (1917), and states: "One of my female friends under a masculine pseudonym, Richard Mutt, sent in a porcelain urinal as a sculpture."

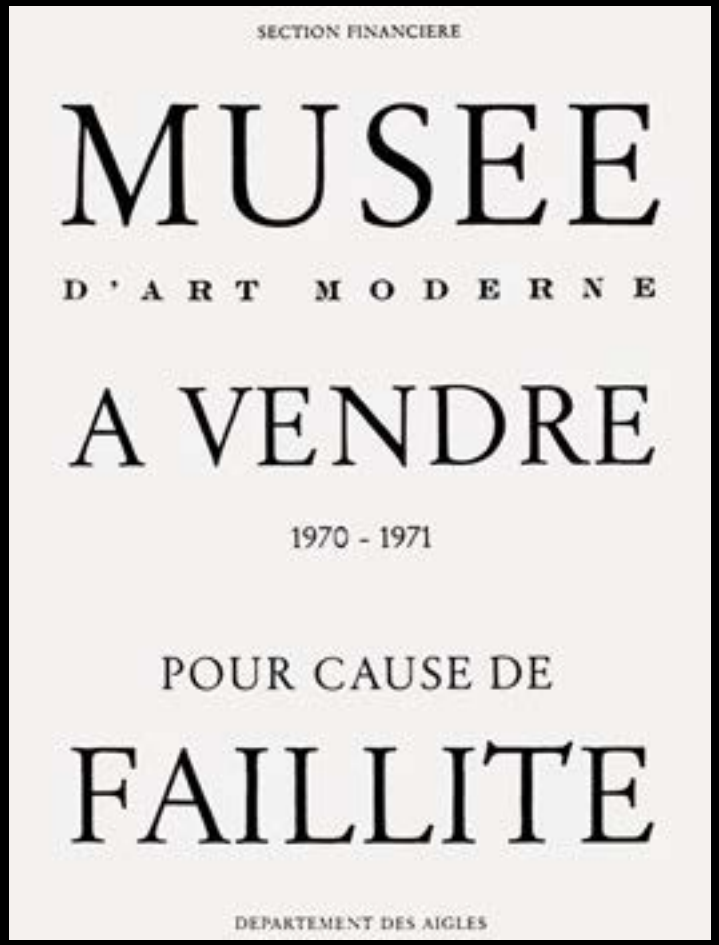
https://vimeo.com/274454873

Dada
Irrational Modernism
Body/Body Art

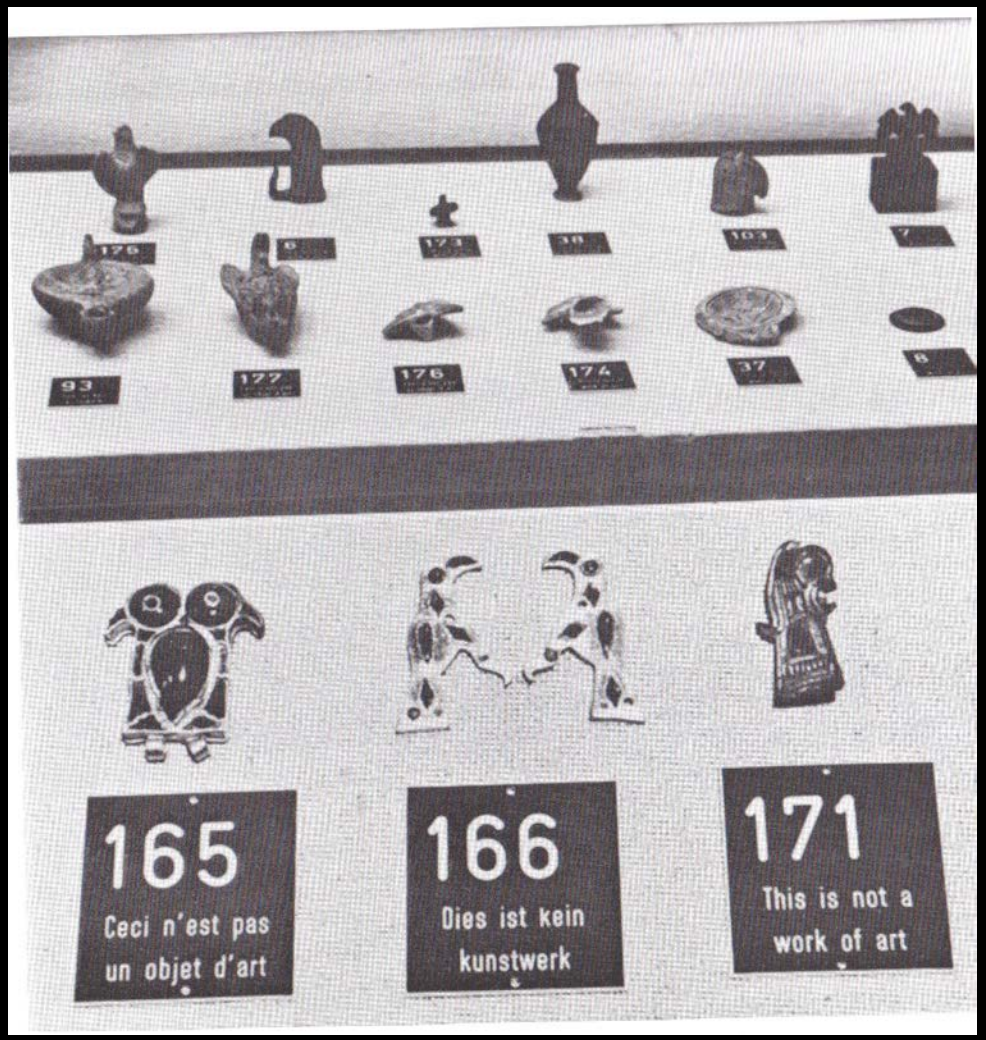


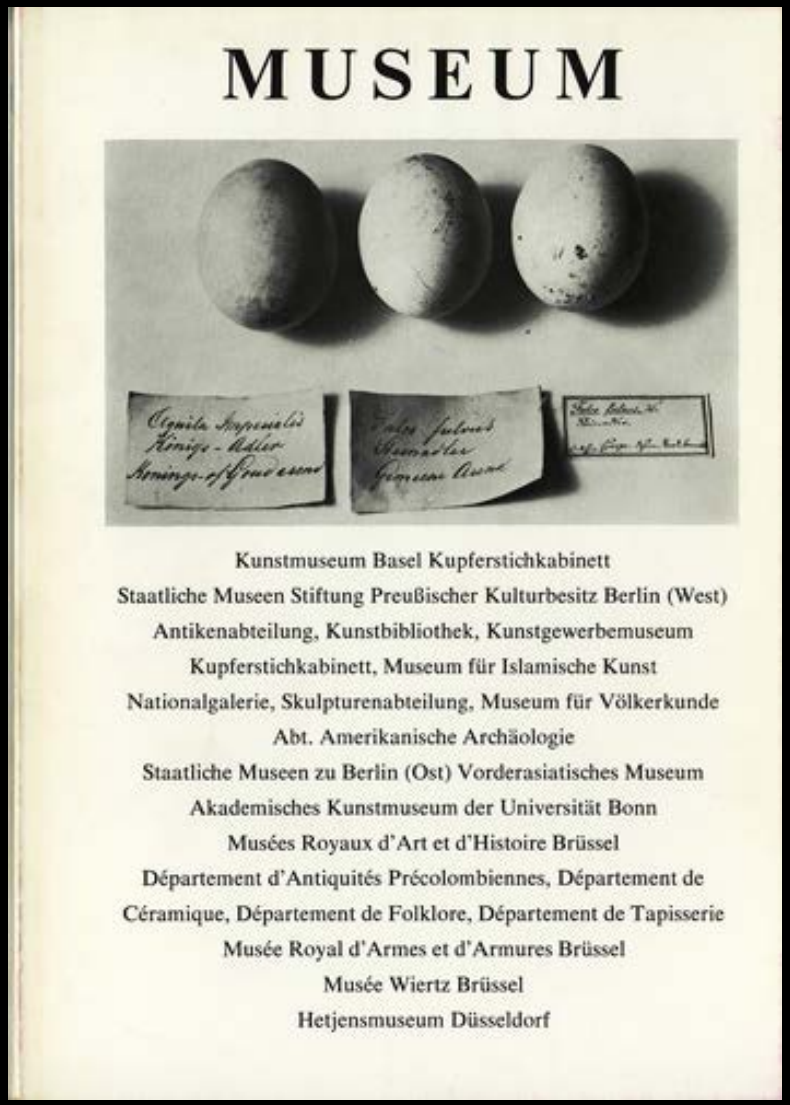
Left: Baroness Elsa Von Freytag-Loringhoven, Limbswish, 1917-1918
Right: Baroness Elsa Von Freytag-Loringhoven, Cathedral, 1918

Rosalind Krauss, *"A Voyage on the North Sea" Art in the Age of the Post Medium Condition* (1999)



Marcel Broodthaers, Museum of Modern Art, Department of Eagles Series, 1968





MUSEUM

Kunstmuseum Basel Kupferstichkabinett
Staatliche Museen Stiftung Preußischer Kulturbesitz Berlin (West)
Antikenabteilung, Kunstbibliothek, Kunstgewerbemuseum
Kupferstichkabinett, Museum für Islamische Kunst
Nationalgalerie, Skulpturenabteilung, Museum für Völkerkunde
Abt. Amerikanische Archäologie
Staatliche Museen zu Berlin (Ost) Vorderasiatisches Museum
Akademisches Kunstmuseum der Universität Bonn
Musées Royaux d'Art et d'Histoire Brüssel
Département d'Antiquités Précolombiennes, Département de Céramique, Département de Folklore, Département de Tapisserie
Musée Royal d'Armes et d'Armures Brüssel
Musée Wiertz Brüssel
Hetjensmuseum Düsseldorf

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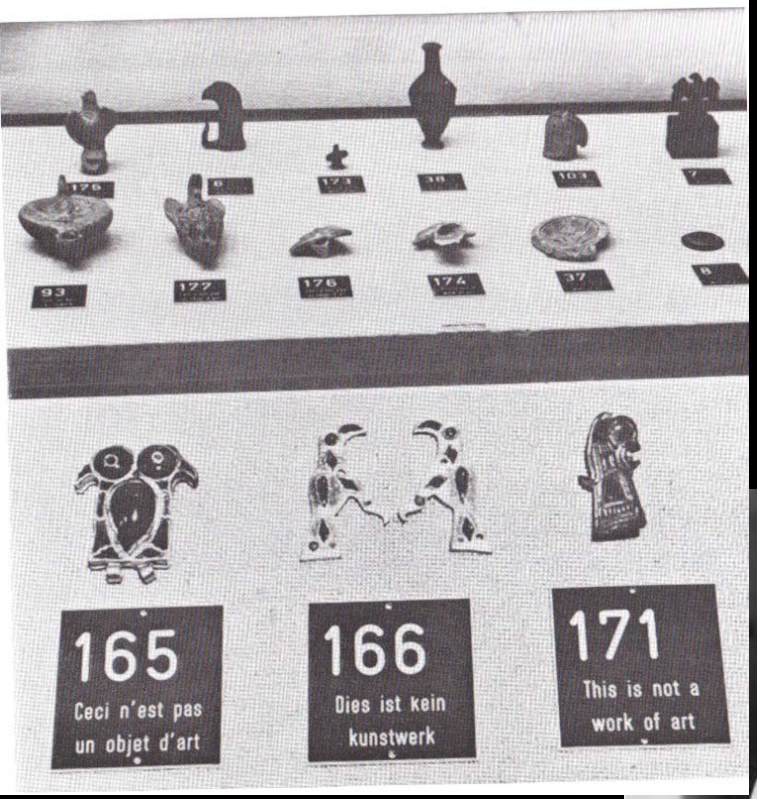
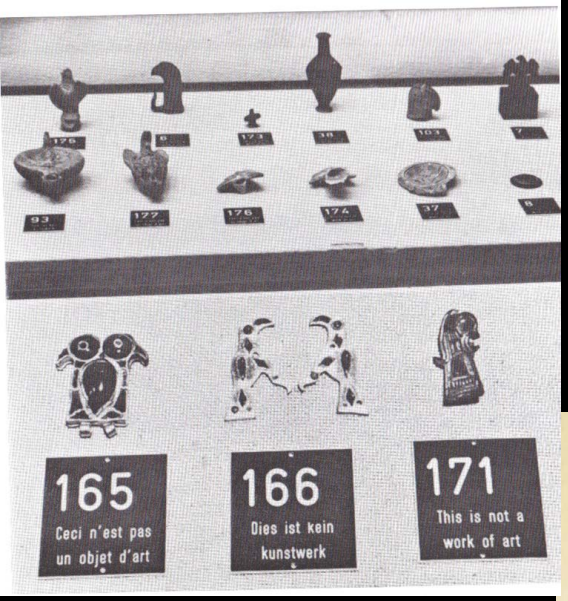
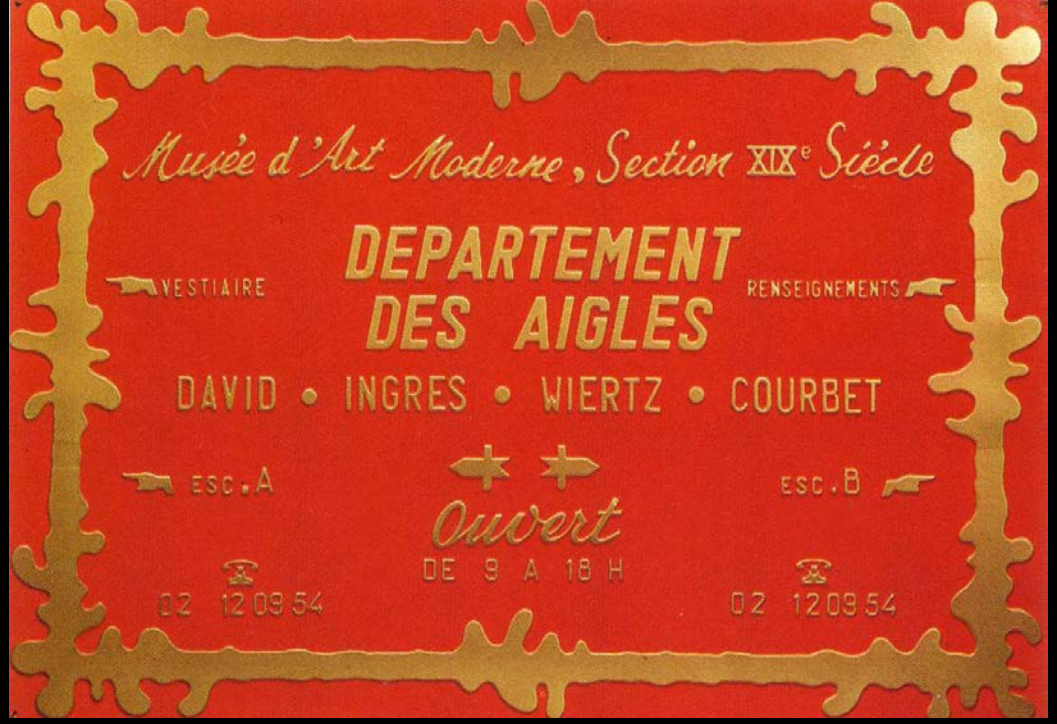

165
Ceci n'est pas un objet d'art
166
Dies ist kein kunstwerk
171
This is not a work of art

Aigle
ASSOCIATION VINICOLE
MARKENEIER
67
This is not a work of art



Magritte, Treachery of Images, 1929


Musée d'Art Moderne, Section XIXe Siècle
DEPARTEMENT
DES AIGLES
VESTIAIRE
RENSEIGNEMENTS
DAVID • INGRES • WIERTZ • COURBET
ESC. A
ESC. B
Ouvert
DE 9 A 18 H
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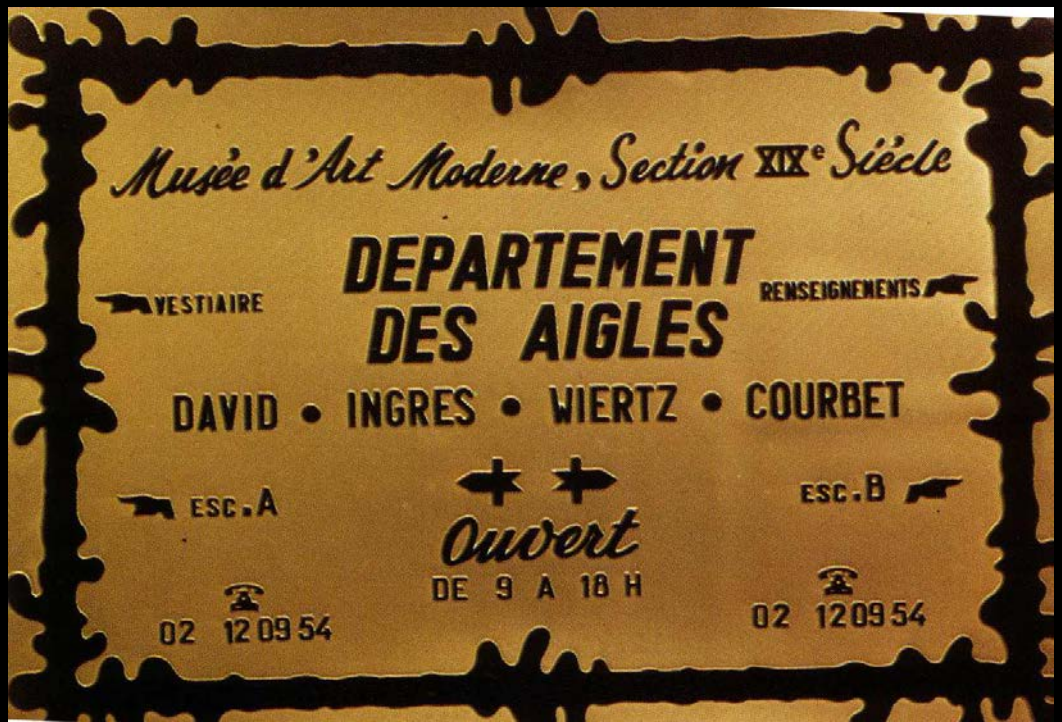
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Joseph Kosuth, One and Three Chairs, 1965

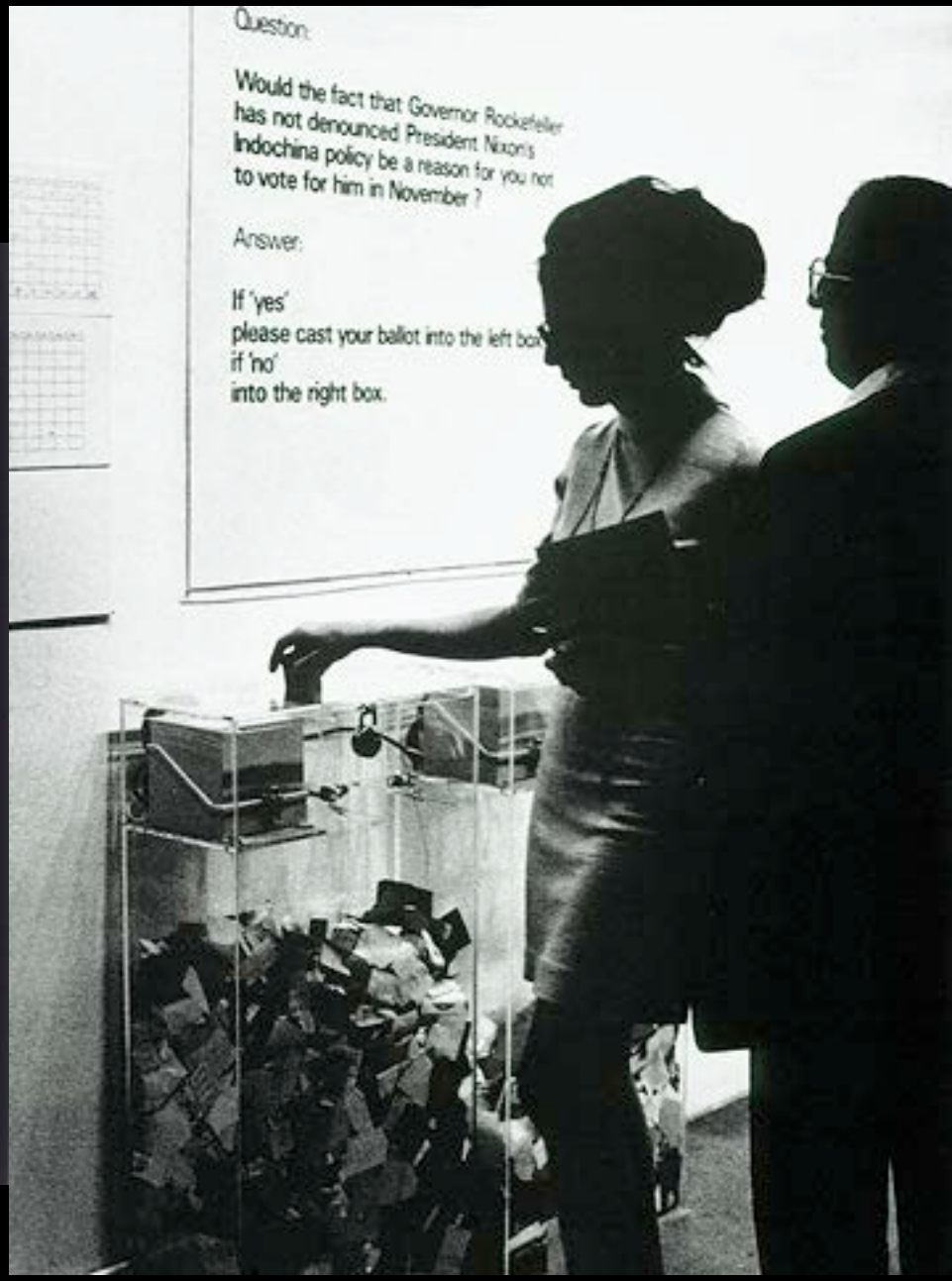
Art (ārt), *sb.* ME. [a. OF. :—L. *artem*, prob. f. *ar-* to fit. The OF. *ars*, nom. (sing. and pl.), was also used.] I. Skill. Sing. *art*; no pl. 1. *gen.* Skill as the result of knowledge and practice. 2. Human skill (opp. to *nature*) ME. 3. The learning of the schools; see II. 1. †a. *spec.* The *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.

Joseph Kosuth, Art as Ideas as Art, 1967

Rosetta Stone, 196 BCE, decree on behalf of Ptolemy V in two written languages (Egyptian and Greek), using three scripts (hieroglyphic, demotic and Greek) (45 × 28.5 × 11 in)

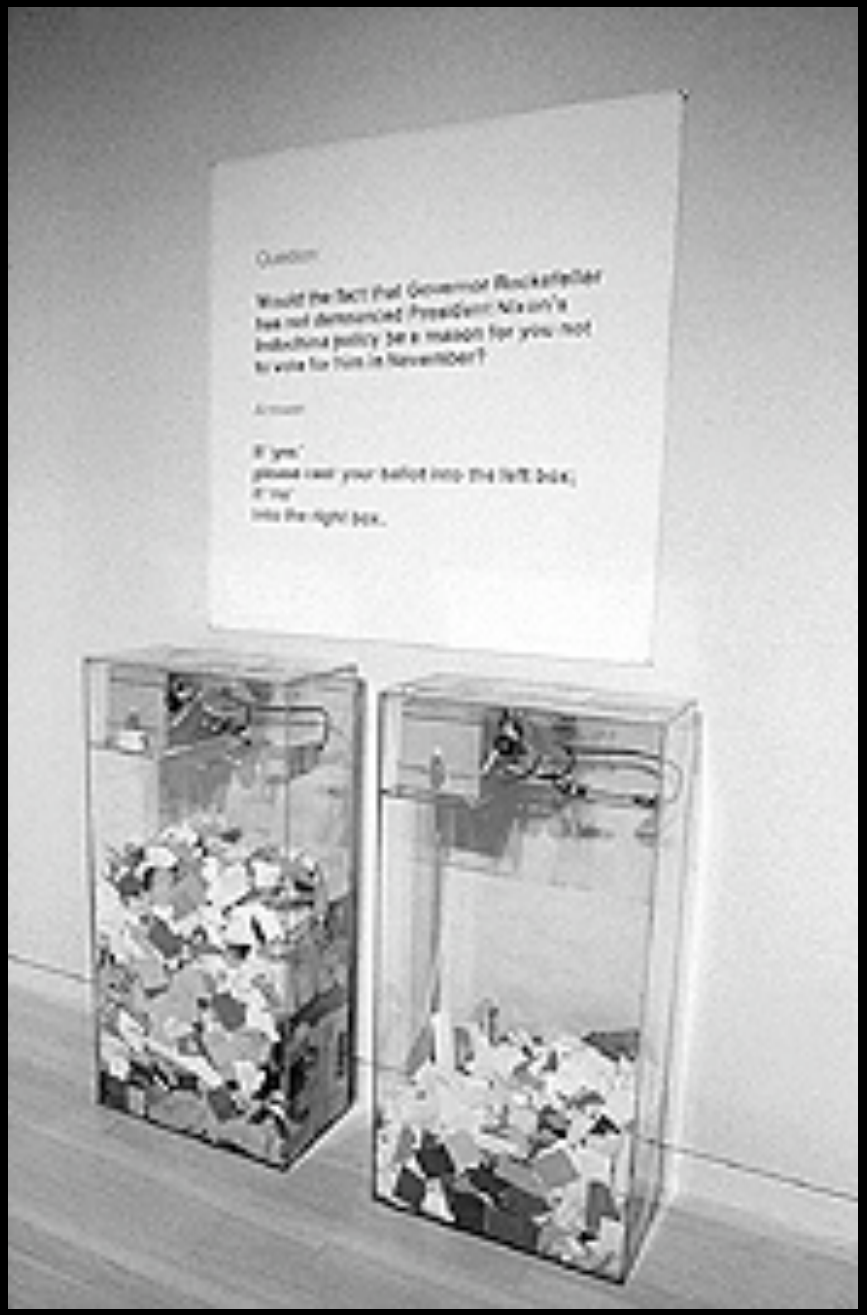
Joseph Kosuth, Place des Écritures, (Copy of Rosetta Stone), 1991, Figeac, France, birthplace of Jean-François Champollion, Egyptologist and decipherer of hieroglyphs

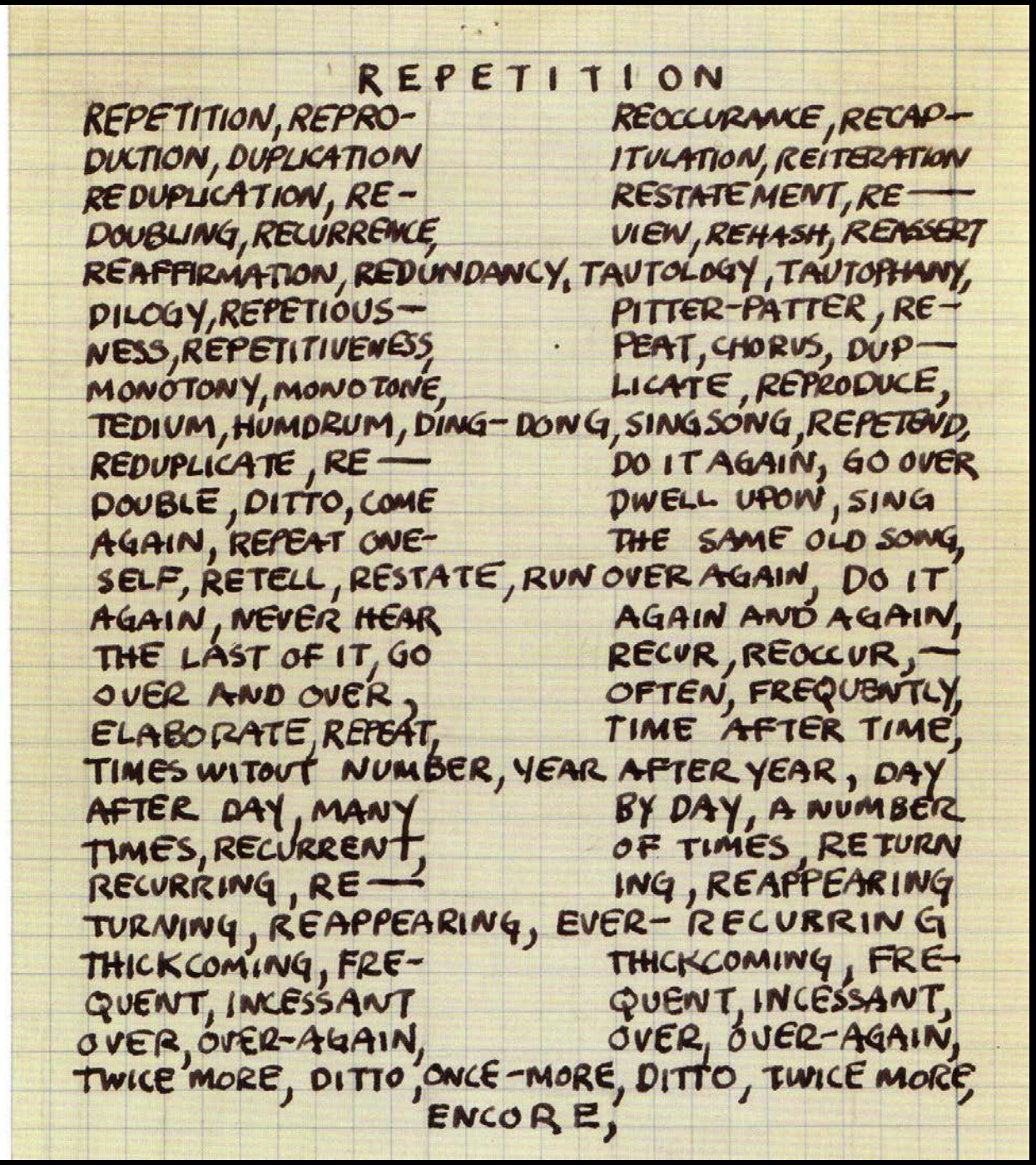
mean·ing (mēn′iŋ), ***n.*** 1. what is meant; what is intended to be, or in fact is, signified, indicated, referred to, or understood: signification, purport, import, sense, or significance: as, the *meaning* of a word. 2. [Archaic], intention; purpose. ***adj.*** 1. that has meaning; significant; expressive.



Joseph Kosuth, Art as Idea as Idea, 1970

Hans Haacke, Poll, MoMA, 1970


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.



REPETITION

REPETITION, REPRO-
DUCTION, DUPLICATION
REDUPLICATION, RE-
DOUBLING, RECURRENCE,
REAFFIRMATION, REDUNDANCY, TAUTOLOGY, TAUTOPHANY,
DILOGY, REPETIOUS-
NESS, REPETITIVENESS,
MONOTONY, MONOTONE,
TEDIUM, HUMDRUM, DING-DONG, SINGSONG, REPETEND,
REDUPLICATE, RE—
DOUBLE, DITTO, COME
AGAIN, REPEAT ONE-
SELF, RETELL, RESTATE, RUN OVER AGAIN, DO IT
AGAIN, NEVER HEAR
THE LAST OF IT, GO
OVER AND OVER,
ELABORATE, REPEAT,
TIMES WITOUT NUMBER, YEAR AFTER YEAR, DAY
AFTER DAY, MANY
TIMES, RECURRENT,
RECURRING, RE—
TURNING, REAPPEARING, EVER-RECURRING
THICKCOMING, FRE-
QUENT, INCESSANT
OVER, OVER-AGAIN,
TWICE MORE, DITTO, ONCE-MORE, DITTO, TWICE MORE,
ENCORE,

REOCCURANCE, RECAP-
ITULATION, REITERATION
RESTATEMENT, RE—
VIEW, REHASH, REASSERT

PITTER-PATTER, RE-
PEAT, CHORUS, DUP—
LICATE, REPRODUCE,

DO IT AGAIN, GO OVER
DWELL UPON, SING
THE SAME OLD SONG,

AGAIN AND AGAIN,
RECUR, REOCCUR,—
OFTEN, FREQUENTLY,
TIME AFTER TIME,

BY DAY, A NUMBER
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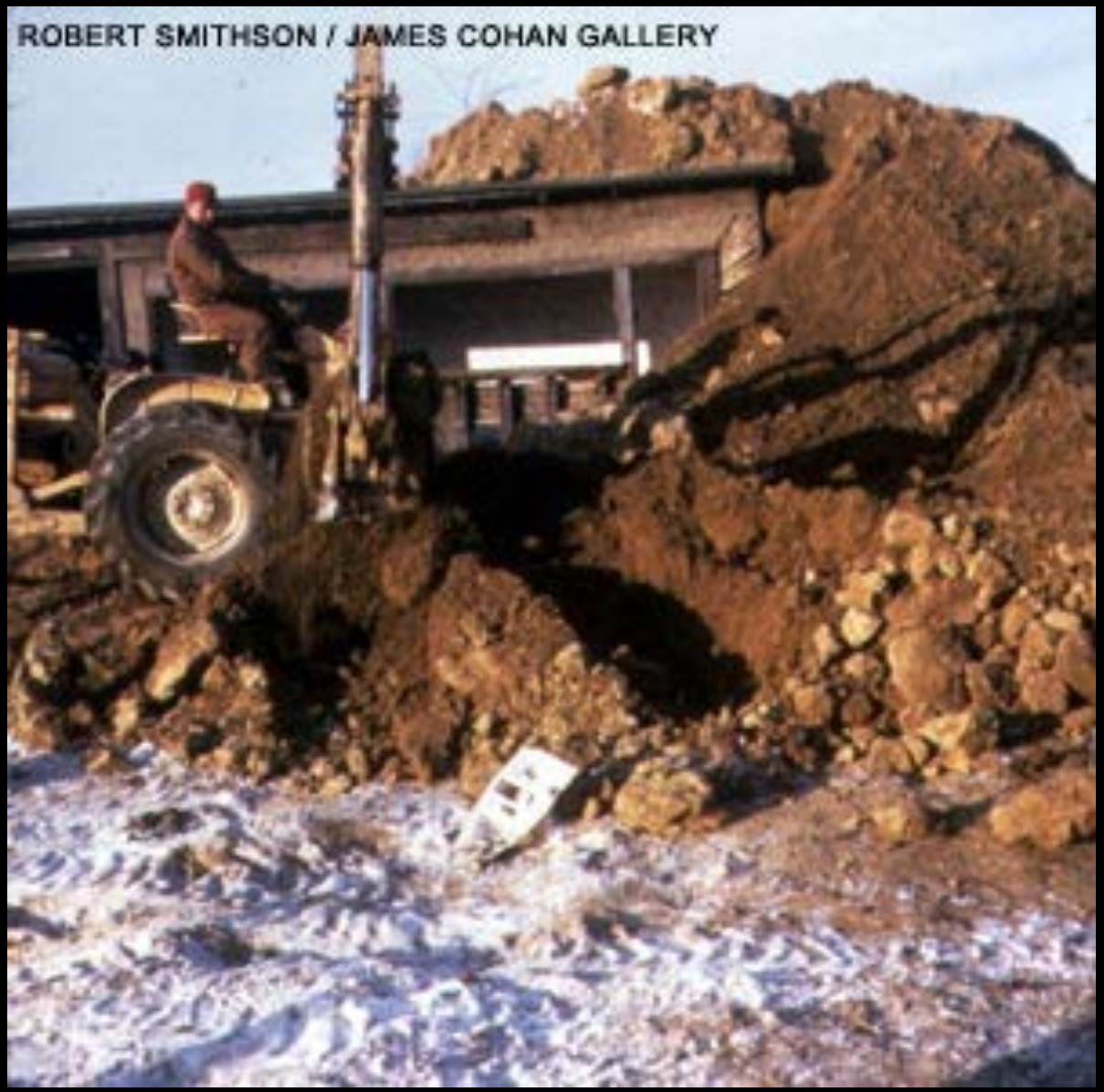
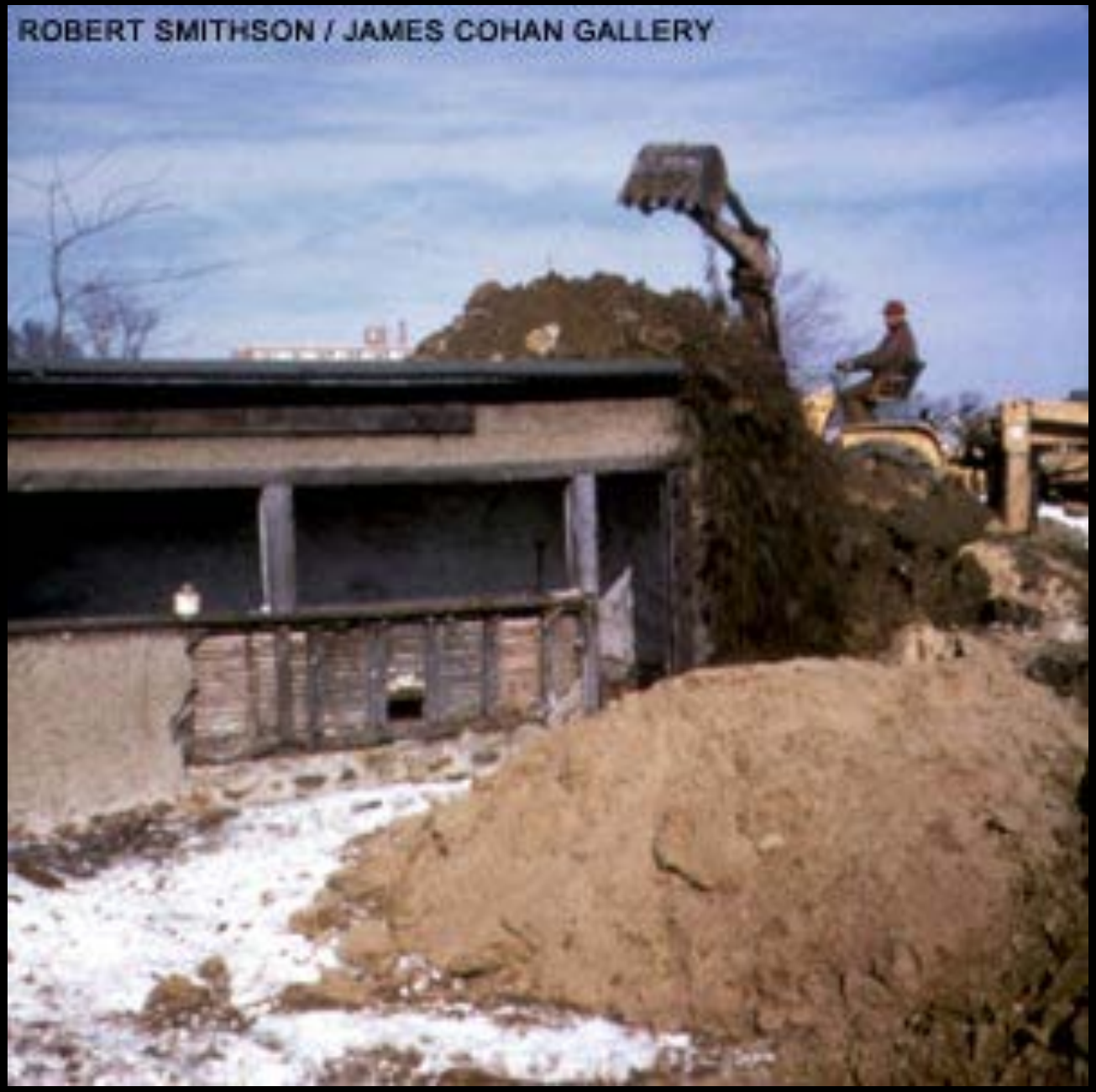
Mel Bochner, Portrait of Robert Smithson, 1966

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

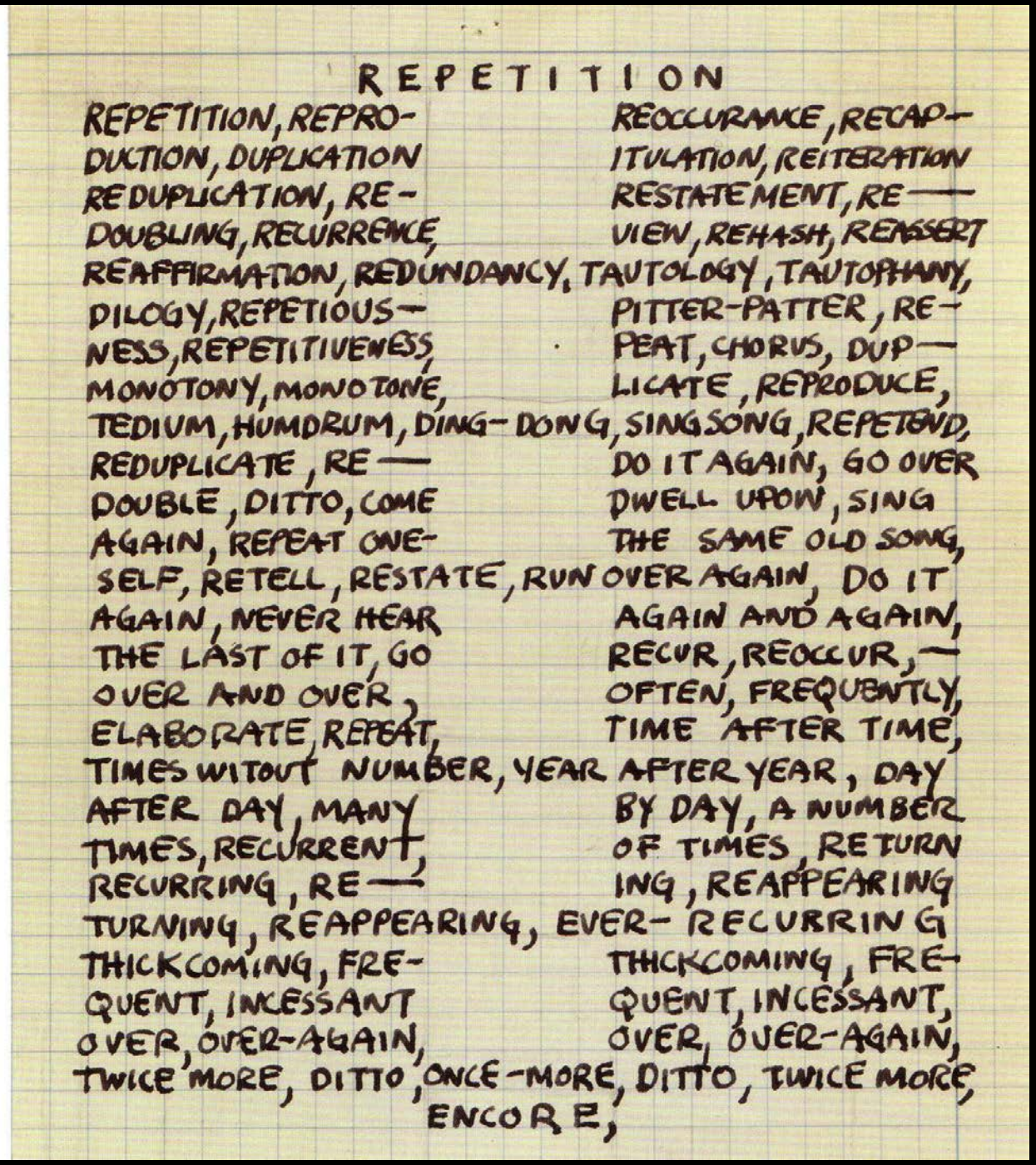

ROBERT SMITHSON / JAMES COHAN GALLERY


ROBERT SMITHSON / JAMES COHAN GALLERY

ROBERT SMITHSON / JAMES COHAN GALLERY
MAY 4 KENT 70

ROBERT SMITHSON / JAMES COHAN GALLERY

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



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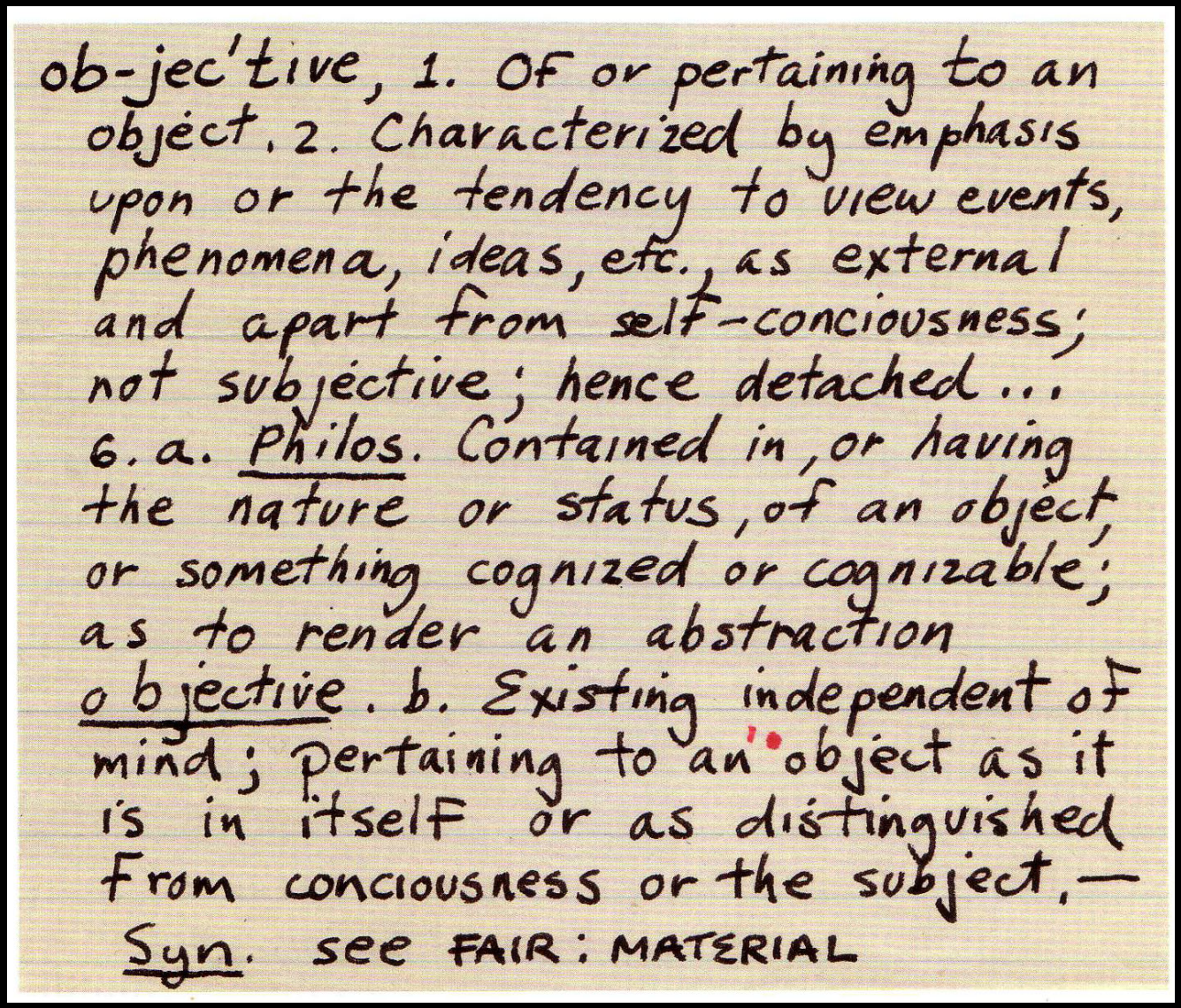
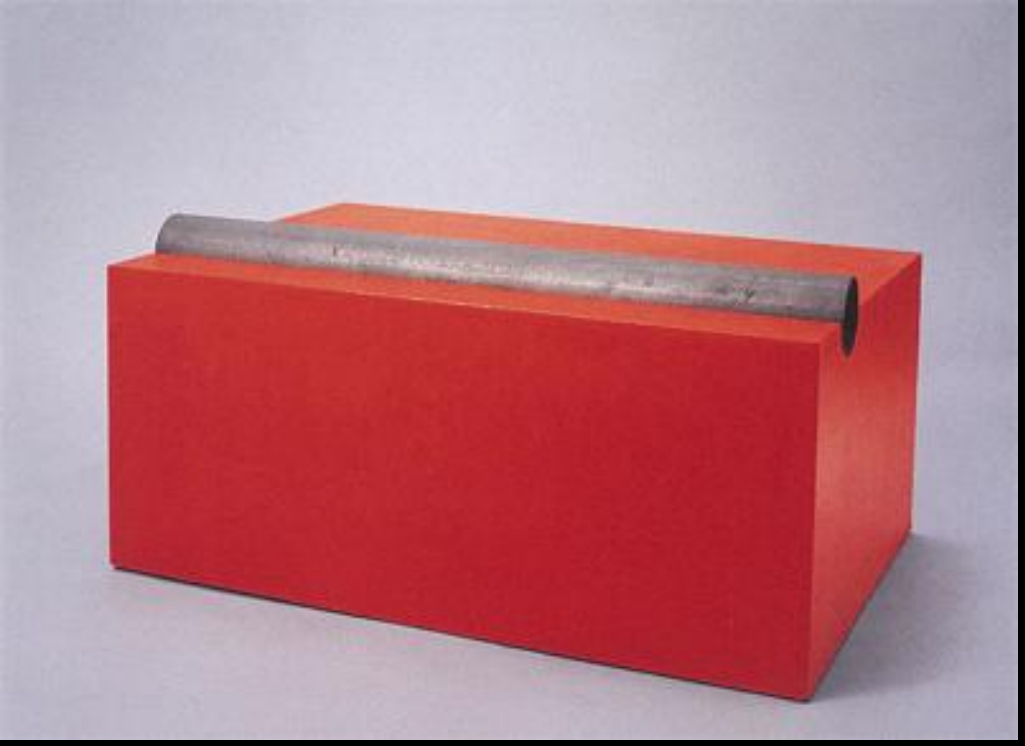


ob-jec'tive, 1. Of or pertaining to an object. 2. Characterized by emphasis upon or the tendency to view events, phenomena, ideas, etc., as external and apart from self-conciousness; not subjective; hence detached ... 6. a. Philos. Contained in, or having the nature or status, of an object, or something cognized or cognizable; as to render an abstraction objective. b. Existing independent of mind; pertaining to an object as it is in itself or as distinguished from conciousness or the subject. — Syn. see FAIR: MATERIAL

Mel Bochner, Portrait of Donald Judd, 1966



Donald Judd, Untitled, 1963
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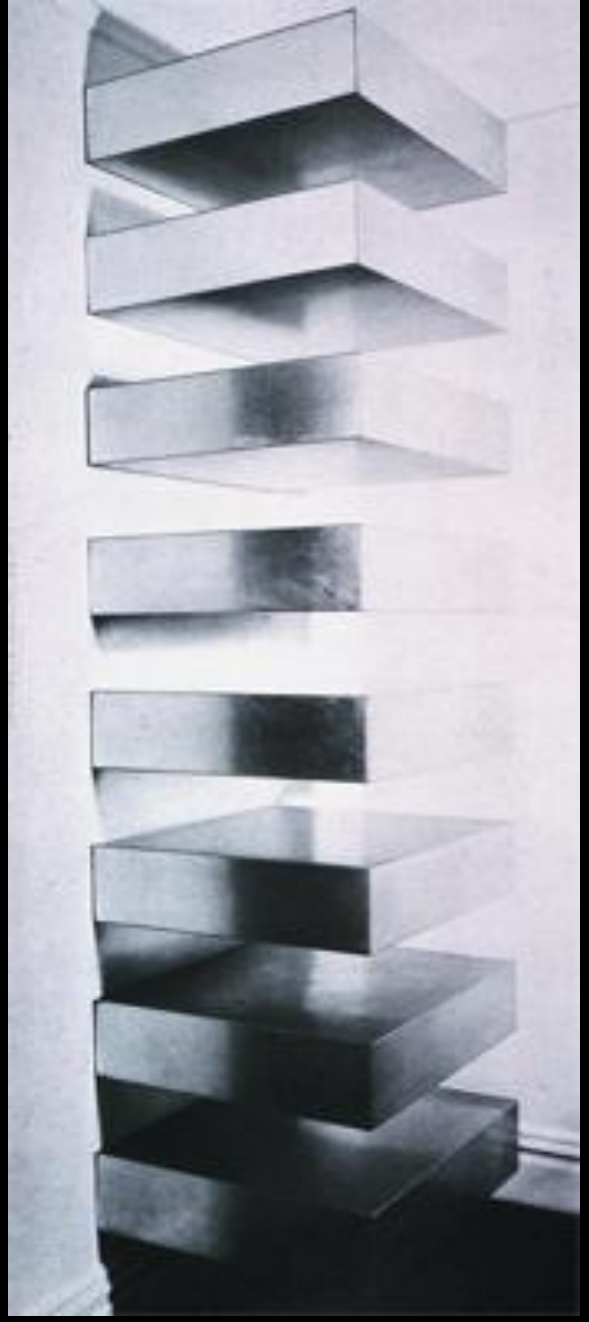
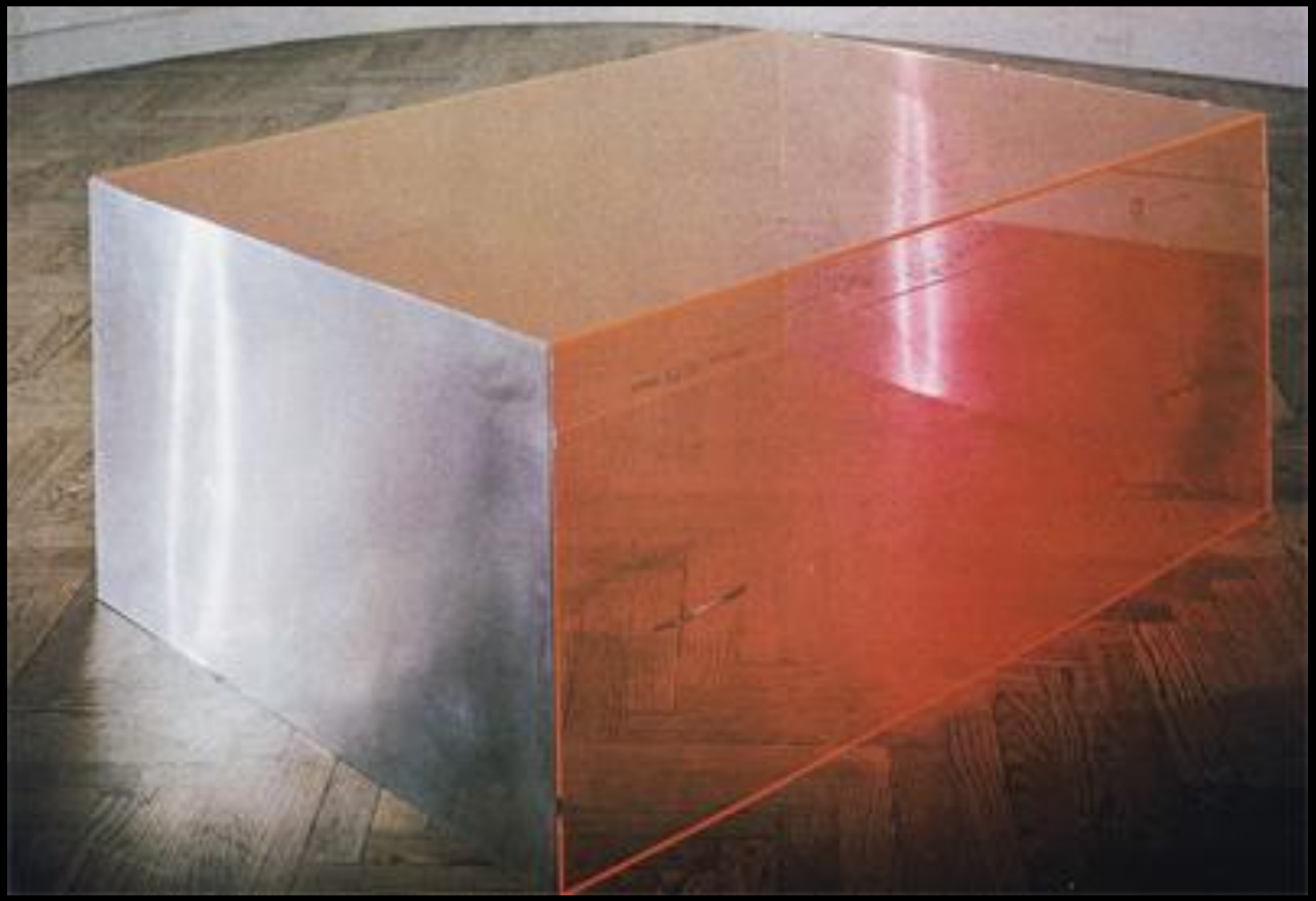


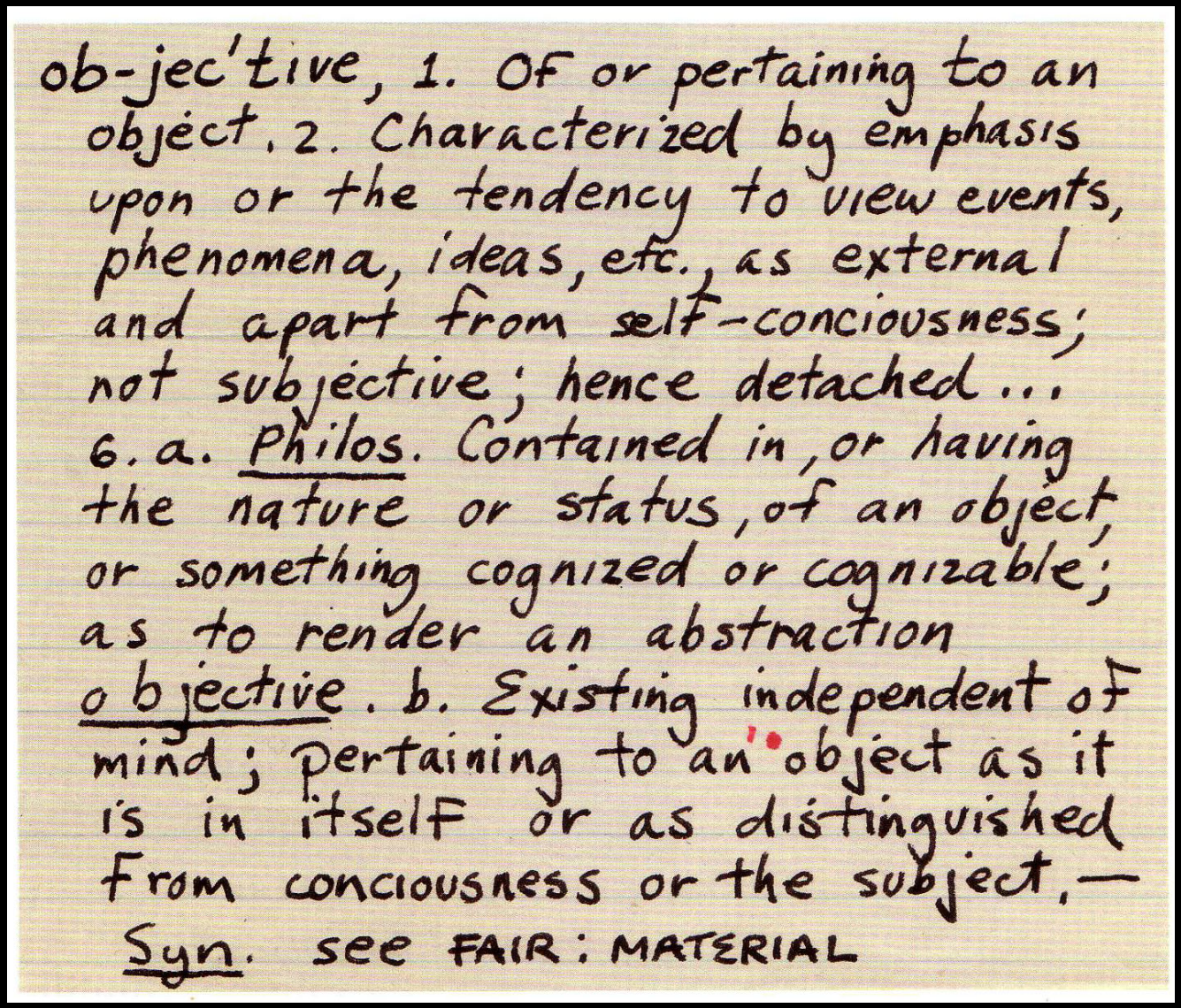
Donald Judd, Iron Stacks, 1965-8

Donald Judd, Untitled, 1966



Donald Judd, Untitled, 1966

Donald Judd, Permanent Installation, Chinati Foundation, Marfa, TX, c. 1979-1985



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Mel Bochner, Portrait of Donald Judd, 1966

Rosalind Krauss, *"A Voyage on the North Sea" Art in the Age of the Post Medium Condition* (1999)

"For the eagle principle, which simultaneously implodes the idea of an aesthetic medium and turns everything into a readymade that collapses the difference between the aesthetic and the commodified, has allowed the eagle to soar above the rubble and to achieve hegemony once again."

Marcel Broodthaers, Museum of Modern Art, Department of Eagles Series, 1968

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

Dick Higgins (1938-1998)

Still from video at Drawn from Score, an exhibition Feb. 2018 at the Beall Center for Art and Technology, University of California, Irvine

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

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.*]

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.
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4. The setting in of the tide toward the shore. Cf. REFLUX.
5. State of being liquid through heat; fusion. *Rare.*

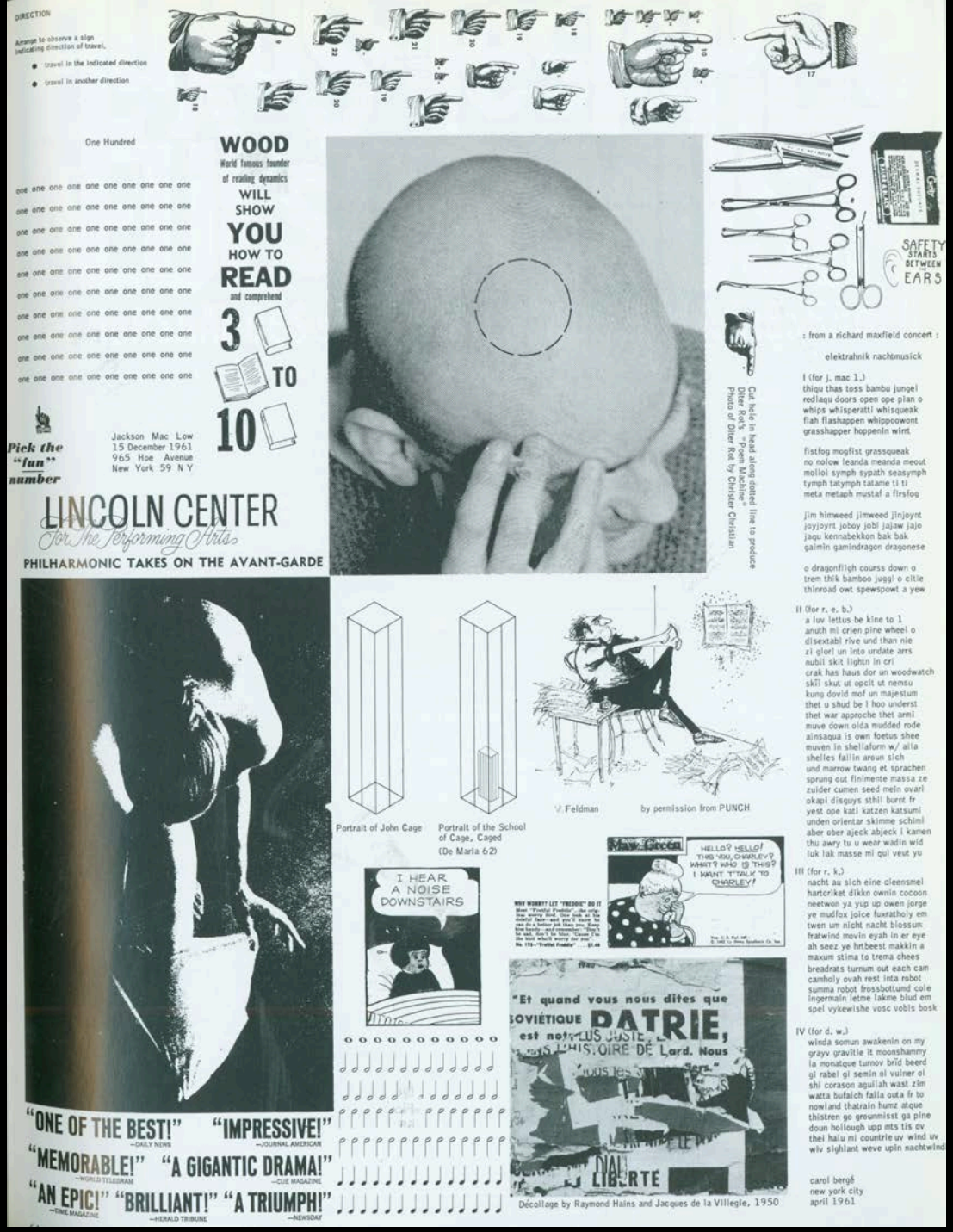
PROMOTE A REVOLUTIONARY FLOOD AND TIDE IN ART,
Promote living art, anti-art, promote NON ART REALITY to be ~~fully~~ grasped by all peoples, not only critics, dilettantes and professionals.

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

George Maciunas, Fluxus Preview Review, 1963 Joseph Beuys, Manifesto, 1970

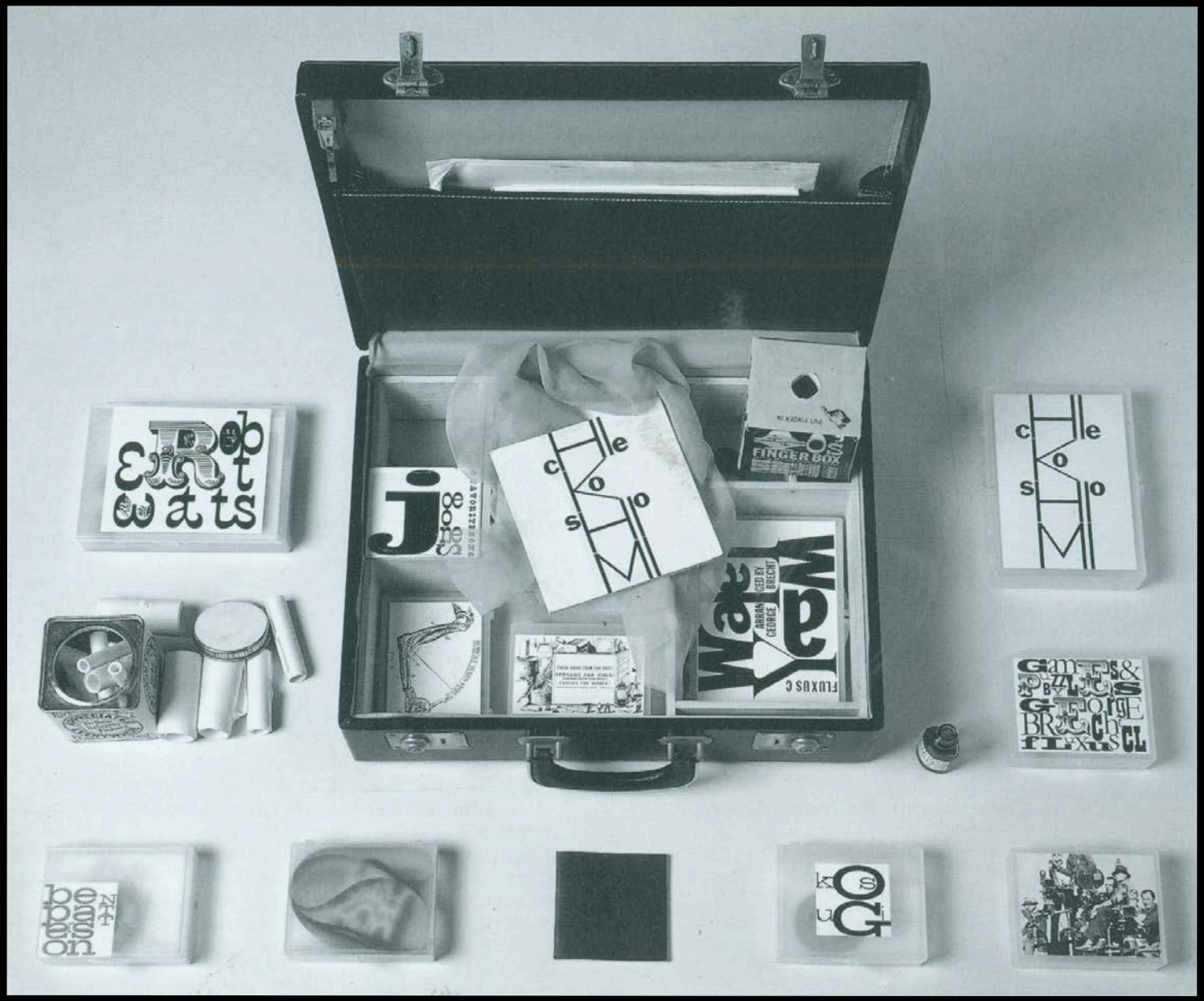


author as group

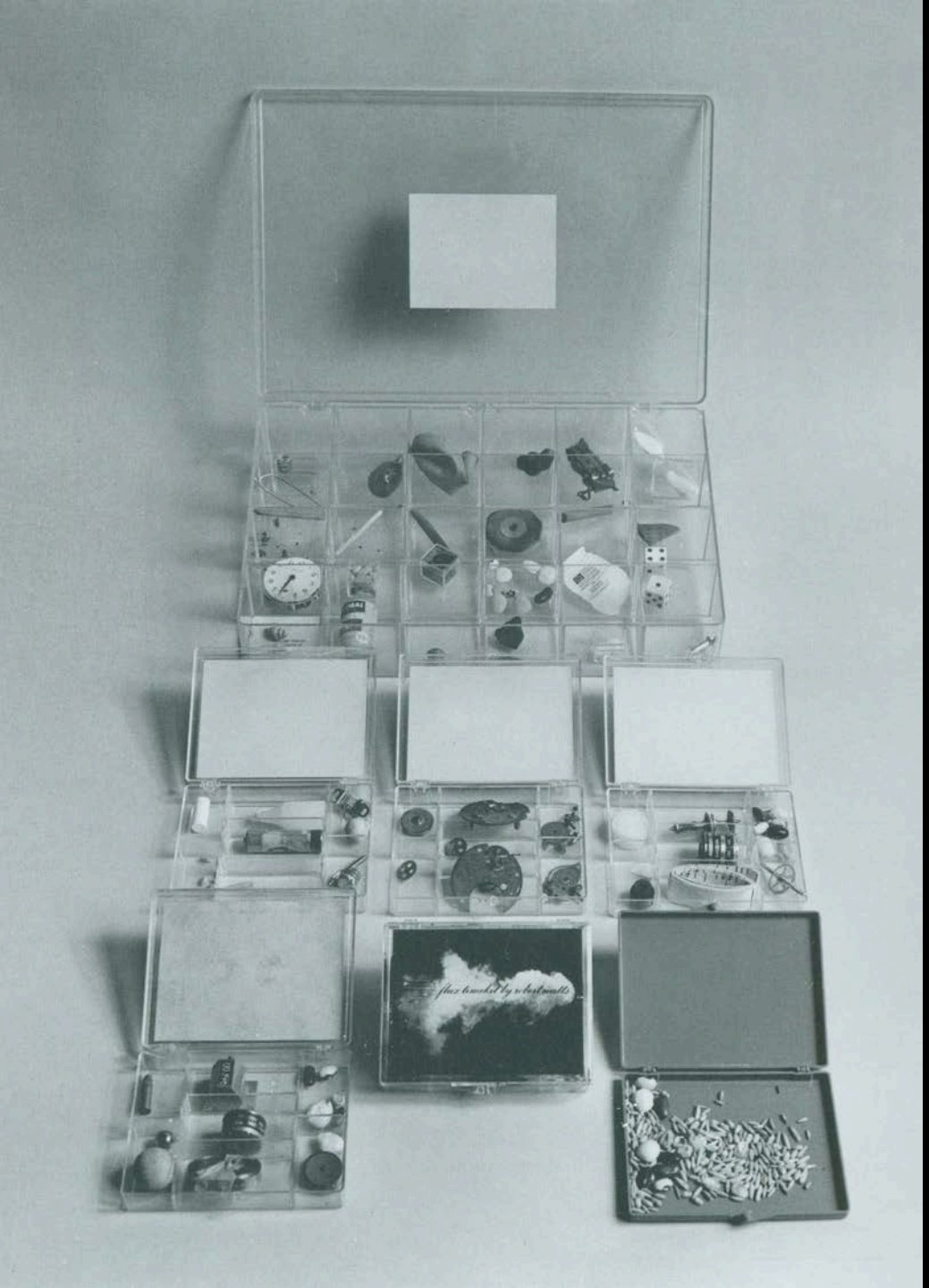
Fluxus Newspaper No. 1, January 1964

assembled by George Maciunas, Fluxus 1, 1961-65

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



assembled by George Maciunas, Fluxkit, 1964



Concretism

Maciunas explains:

Concretists prefer unity of form and content. They prefer the world of concrete reality rather than the artificial reality of abstraction. Thus in the plastic arts for instance, a concretist perceives and expresses a rotten tomato without changing its reality of form. In the end, the form and expression remain the same as the content and perception…In music a concretist perceives and expresses the material sound with all its polychromy and pitchlessness and incidentalness, rather than the immaterial abstracted and artificial sound of pure pitch.

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

George Brecht, Water Yam, 1963-65

EVENT SCORES

THREE TELEPHONE EVENTS

- When the telephone rings, it is allowed to continue ringing, until it stops.
- When the telephone rings, the receiver is lifted, then replaced.
- When the telephone rings, it is answered.

Performance note: Each event comprises all occurrences within its duration.

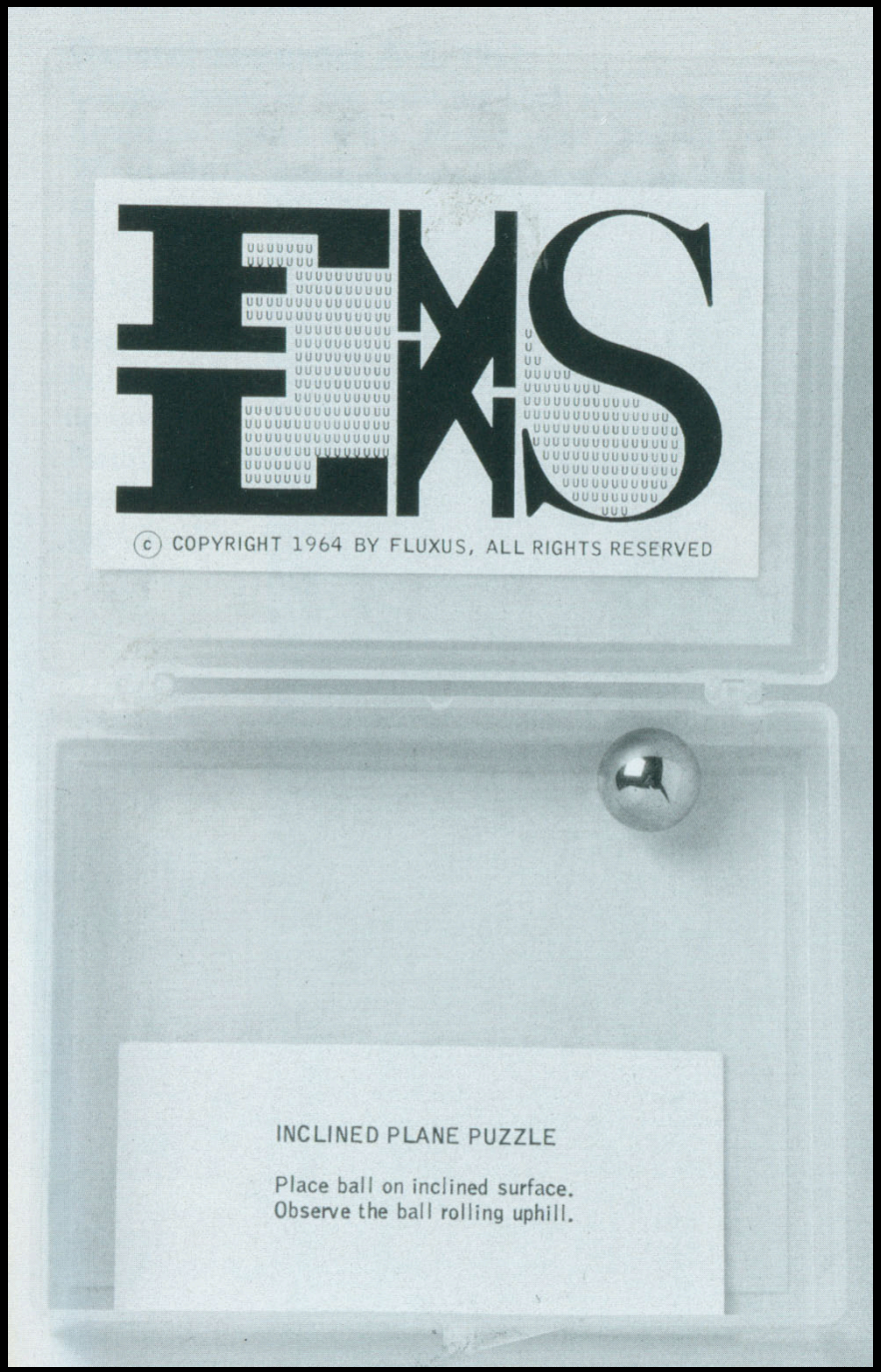
Spring, 1961

THREE LAMP EVENTS

- on.
  off.
- lamp
- off. on.

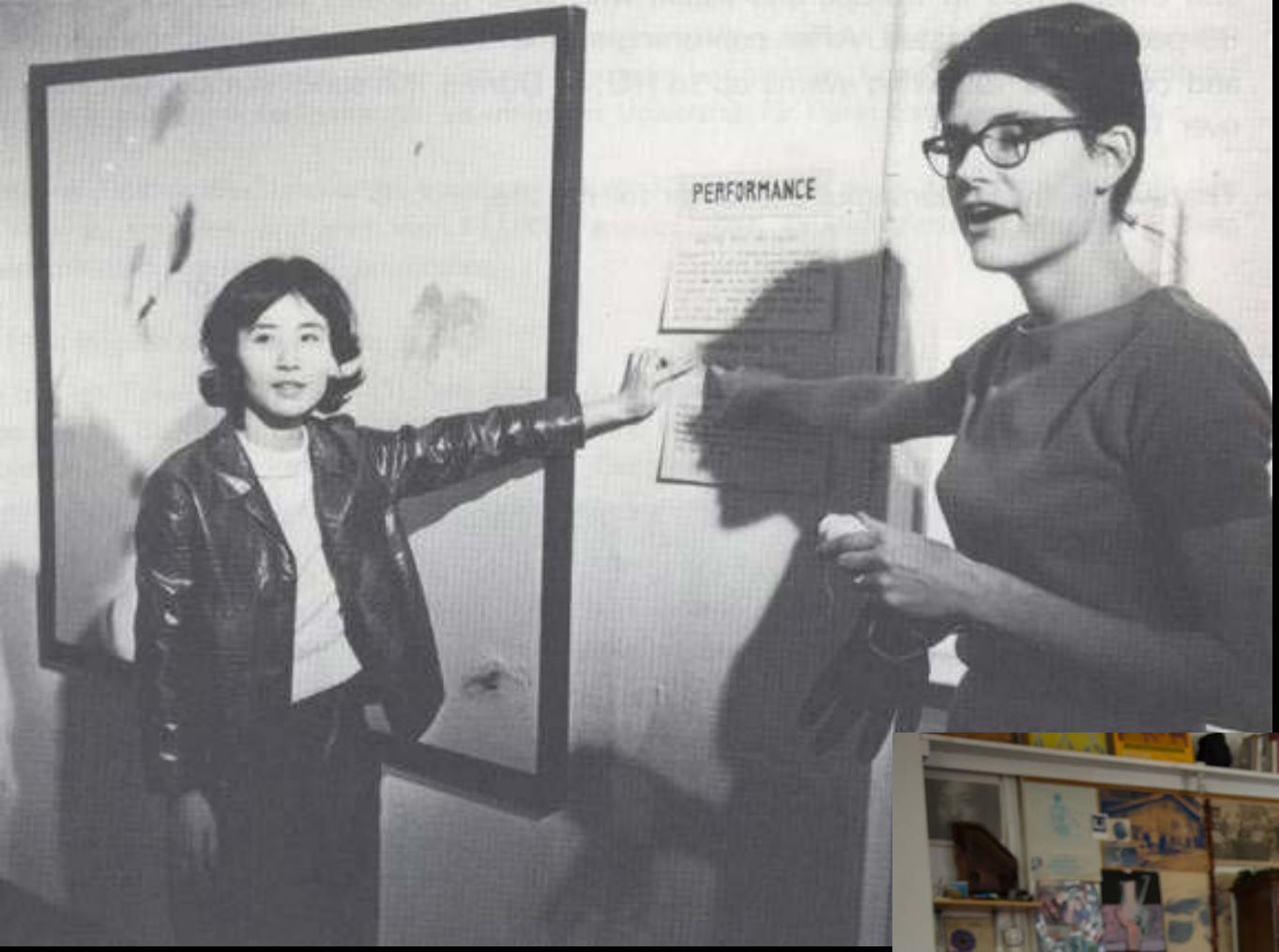
"It is sure to be dark
if you shut your eyes."(J. Ray)

Summer, 1961



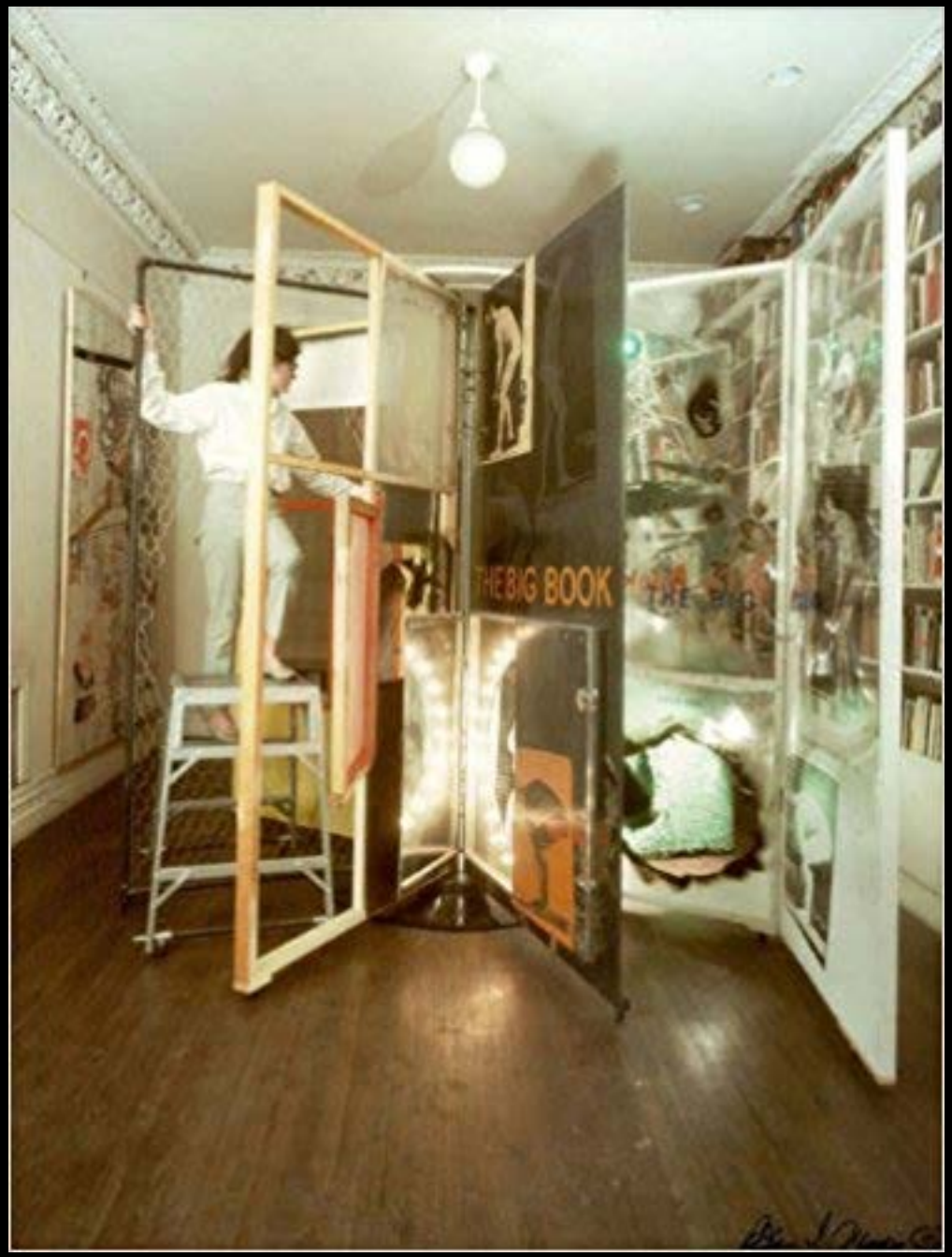
Another performance by Brecht, Concerto for Orchestra, Fluxversion 3, involved the following. "The orchestra is divided into two teams, winds and strings, sitting in opposing rows. Wind instruments must be prepared so as to be able to shoot out peas. This can be accomplished by inserting a long, narrow tube into wind instruments. String instruments are strung with rubber bands which are used to shoot paper missiles. Performers must hit a performer on the opposite team with a missile. A performer hit three times must leave the stage. Missiles are exchanged until all performers on one side are gone. Conductor acts as referee."

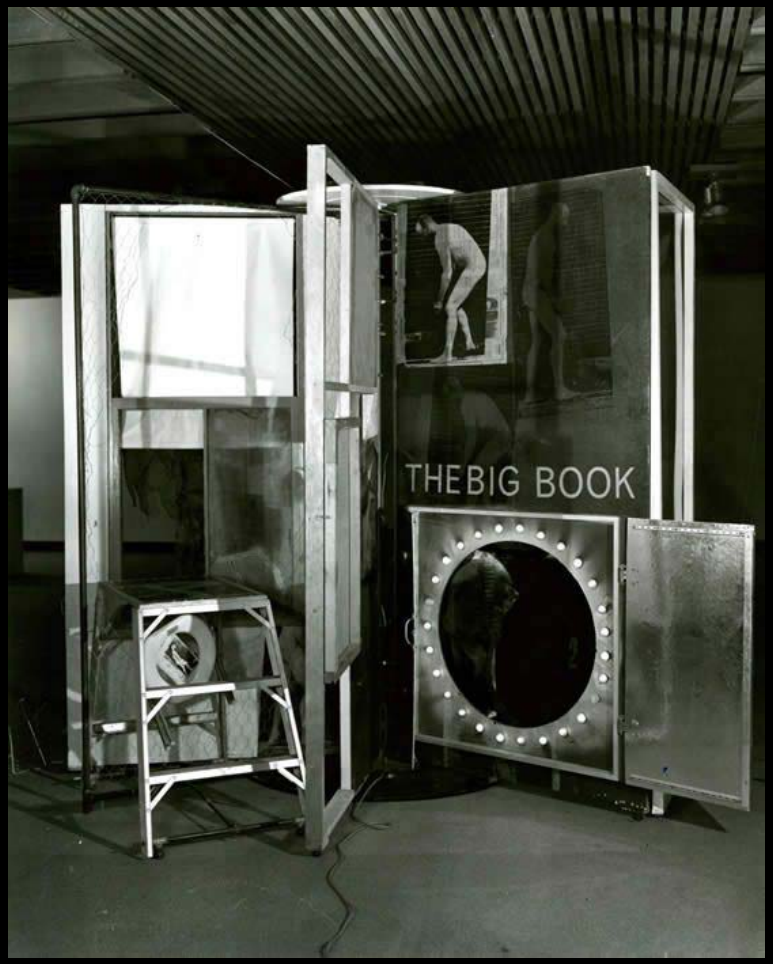
George Brecht, Games & Puzzles: Inclined Plane Puzzle, 1965



Left: Fluxus Women Mieko Shiomi & Alison Knowles photographed by Peter Moore, 1964

Right: Fluxus artist Alison Knowles, b. 1933





Alison Knowles, The Big Book, 1967

Alison Knowles' computer-generated poem and sculpture *House of Dust* was created in association with James Tenney. The work had its beginnings at an informal Fluxus seminar in 1967 in which Tenney, who had been a composer-in-residence at the Bell Labs in the early '60s, demonstrated how the Fortran programming language could be employed in chance operations in artmaking. Knowles' contribution to the session was a poem of the in which combinations of the variables were randomly generated. It's generally considered to be the first computer-generated poem. Knowles then embarked on the creation of a large interactive public sculpture and sound installation inspired by one quatrain of the poem ("a house of dust, on open ground, lit by natural light, inhabited by friends and enemies"), in which electronic sensors would control sound equipment in response to varying light levels. The sculpture was briefly installed on the lawn of New York's Penn South housing co-op, but it generated opposition from residents and was ultimately set on fire by an arsonist, a surprisingly violent expression of hostility toward a work of public art. In 1970 Knowles brought the reconstructed *House of Dust* with her to CalArts.

Gathering inside the House of Dust for a screening, c. 1971-74

Allison Knowles and James Tenney, The House of Dust, 1974

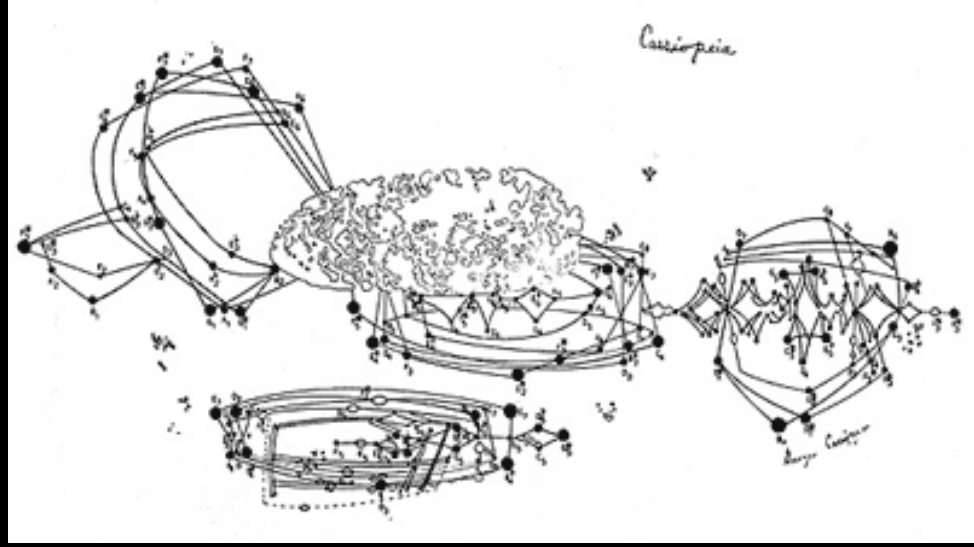
- Born in Los Angeles to John Milton Cage, Sr., an inventor, and Lucretia ('Crete') Harvey, an amateur artist and occasional journalist for *The Los Angeles Times*.
- Worked during the heyday of Abstract Expressionism
- Honed his skills in the midst of the growing American avant garde. Neither a painter or a sculptor,
- Incorporated unconventional instrumentation and the idea of environmental music dictated by chance.
- Approach to composition was deeply influenced by Asian philosophies, focusing on the harmony that exists in nature, as well as elements of chance.
- Famous not only for his radical works, like *4'33"* (1952), in which the ambient noise of the recital hall created the music, but also for his innovative collaborations with artists like Merce Cunningham and Robert Rauschenberg.
- These partnerships helped break down the divisions between the various realms of art production, such as music, performance, painting, and dance, allowing for new interdisciplinary work to be produced.
- Cage discovered that chance was as important of a force governing a musical composition as the artist's will, and allowed it to play a central role in all of his compositions. Although each piece has a basic, composed structure, the overall effect varied with each performance as different variables like the location and audience directly affected the sounds that were produced.
- By breaking with the historically determined preconception that music was made by musicians using traditional instruments to perform structured and prearranged compositions, Cage opened up a new wealth of possibilities within modern art. His revolutionary performances ushered in an era of experimentation in all media and shifted the focus away from the artist's inner psyche to the artist's contemporary environment.
- Cage focused his compositional career on the incorporation of unconventional elements such as kitchen gadgets, metal sheets, various common objects, and even silence into his works to change the way modern audiences listened to music and appreciated their surroundings.
- Taught a groundbreaking courses on composition at the New Bauhaus, Black Mountain College, and The New School in NY
- Many artists, such as R. Rauschenberg, E. Kienholz, and members of the Fluxus group, too Cage’s course in experimental composition at The New School, which he taught from 1956 to 1961.

John Cage (1912-1992)

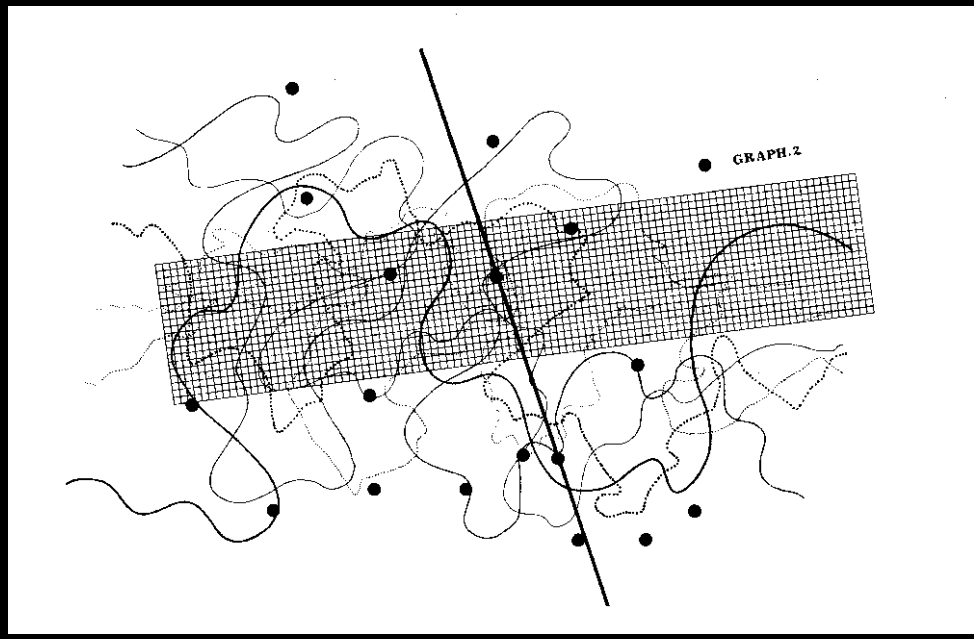
John Cage, New School for Social Research, 1956-1960

John Cage, Music of Changes, 1951 composed for pianist David Tudor – indeterminate music; Cage used coin tosses, and the I Ching, a Chinese text bearing a symbol system used to identify order in chance events, https://www.youtube.com/watch?v=eAjKD12RkEY

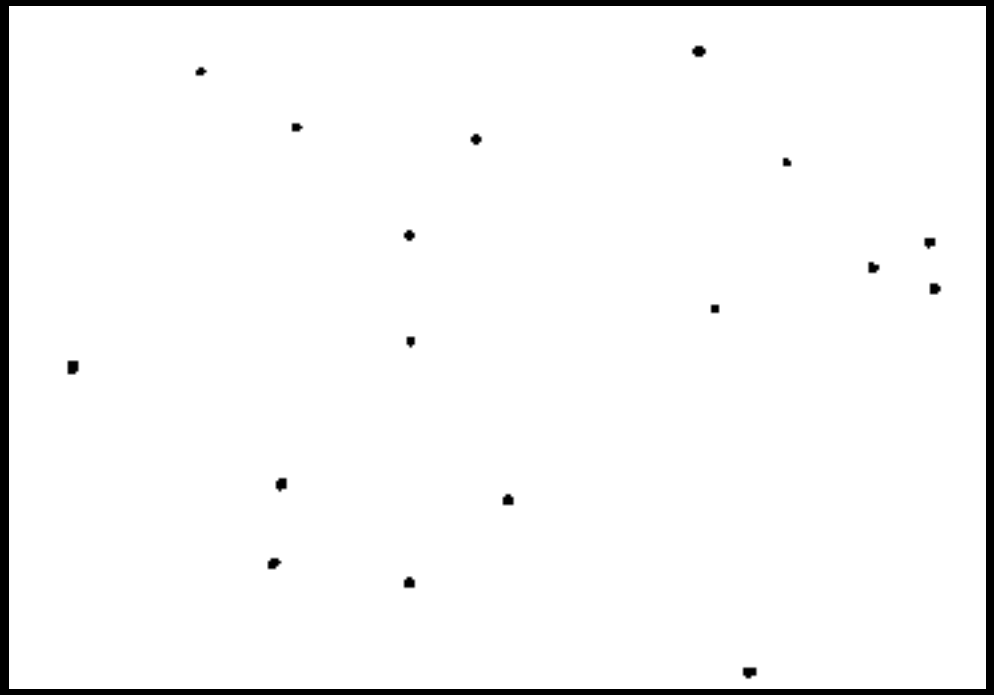
John Cage, New School for Social Research, 1956-1960

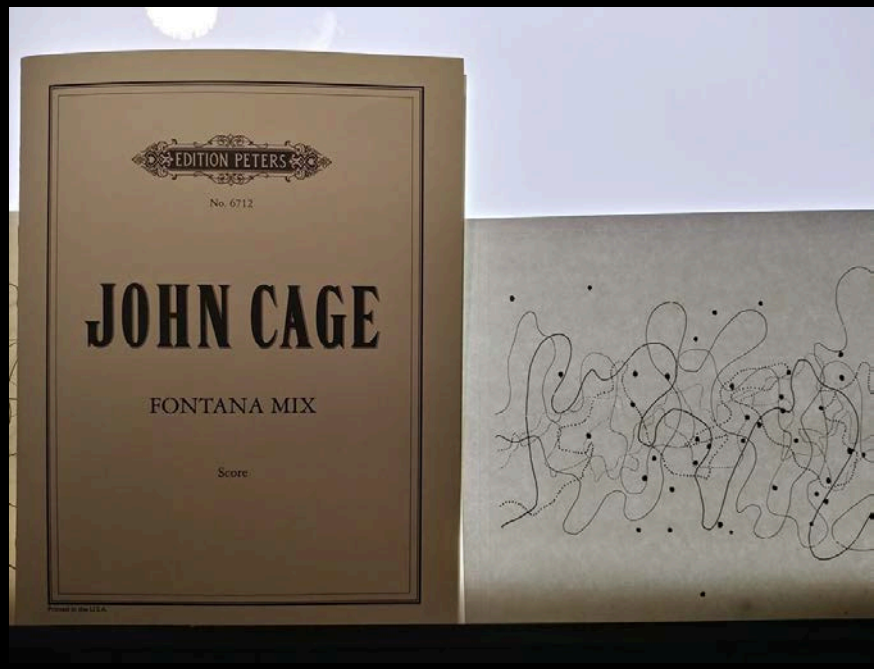


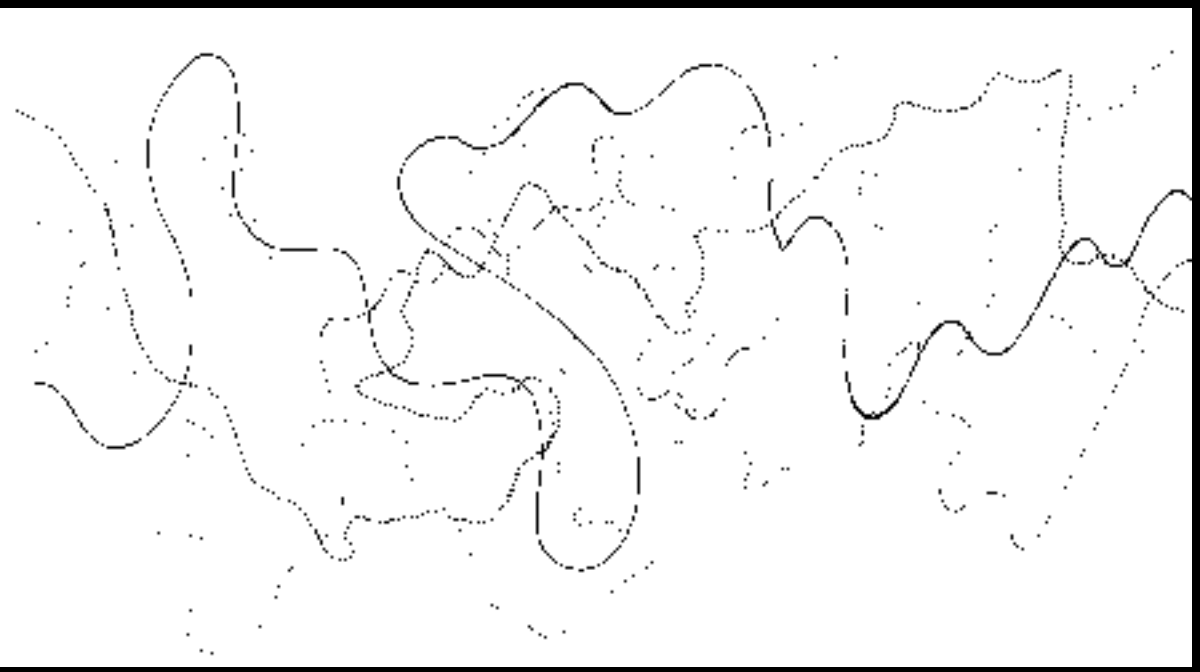
George Gacioppo, Cassiopeia, sound pictogram, 1962



John Cage, Fontana Mix, sound pictogram, 1958





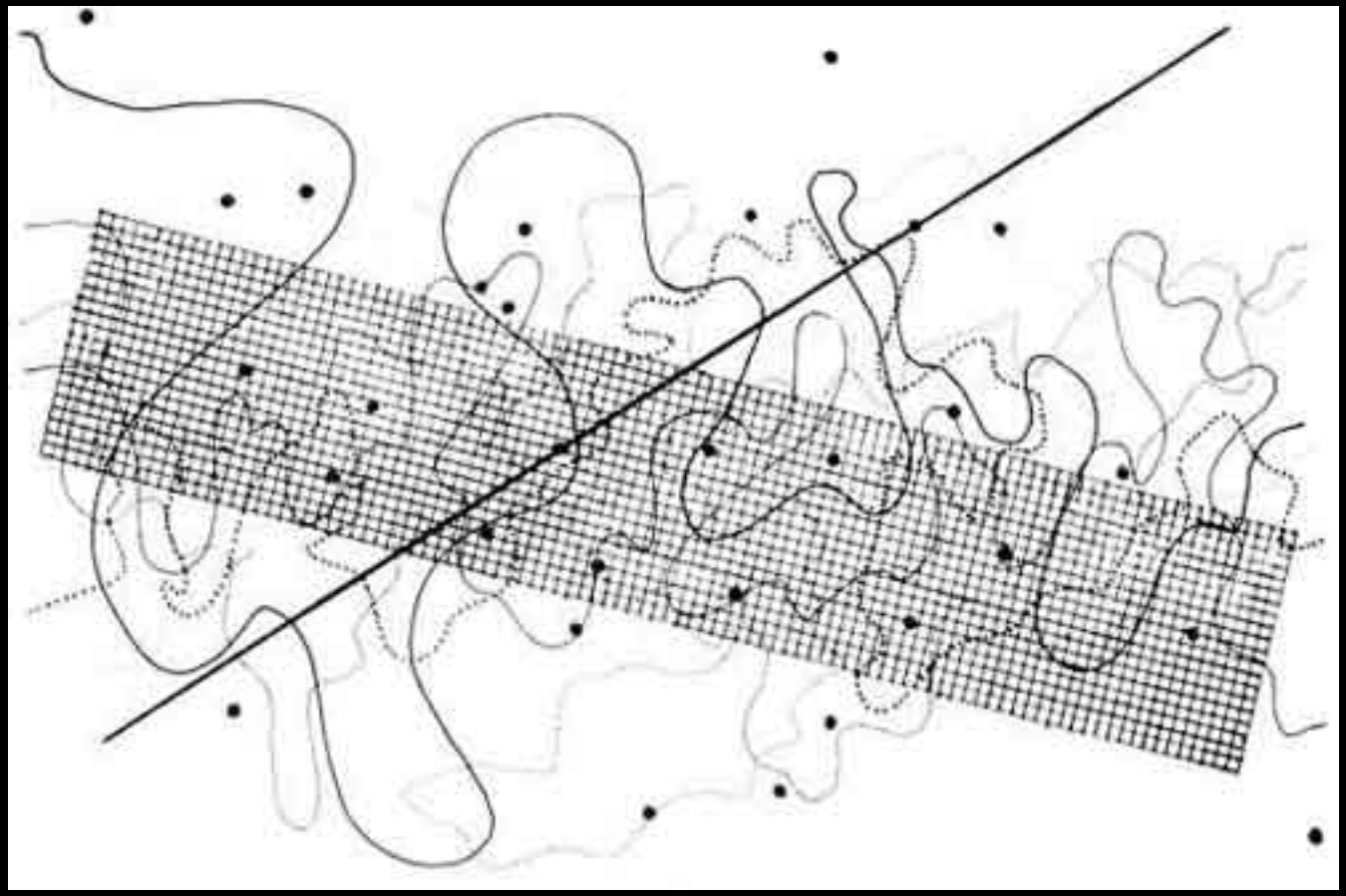


Artist: John Cage

Title: “Fontana Mix”

Date: 1958

Details: Experimental musical composition



Artist: John Cage

Title: “Fontana Mix”

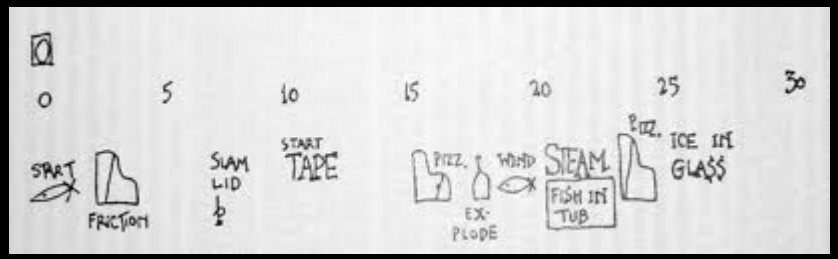
Date: 1958

Details: Experimental musical composition

https://www.youtube.com/watch?v=05wBPhWD44U

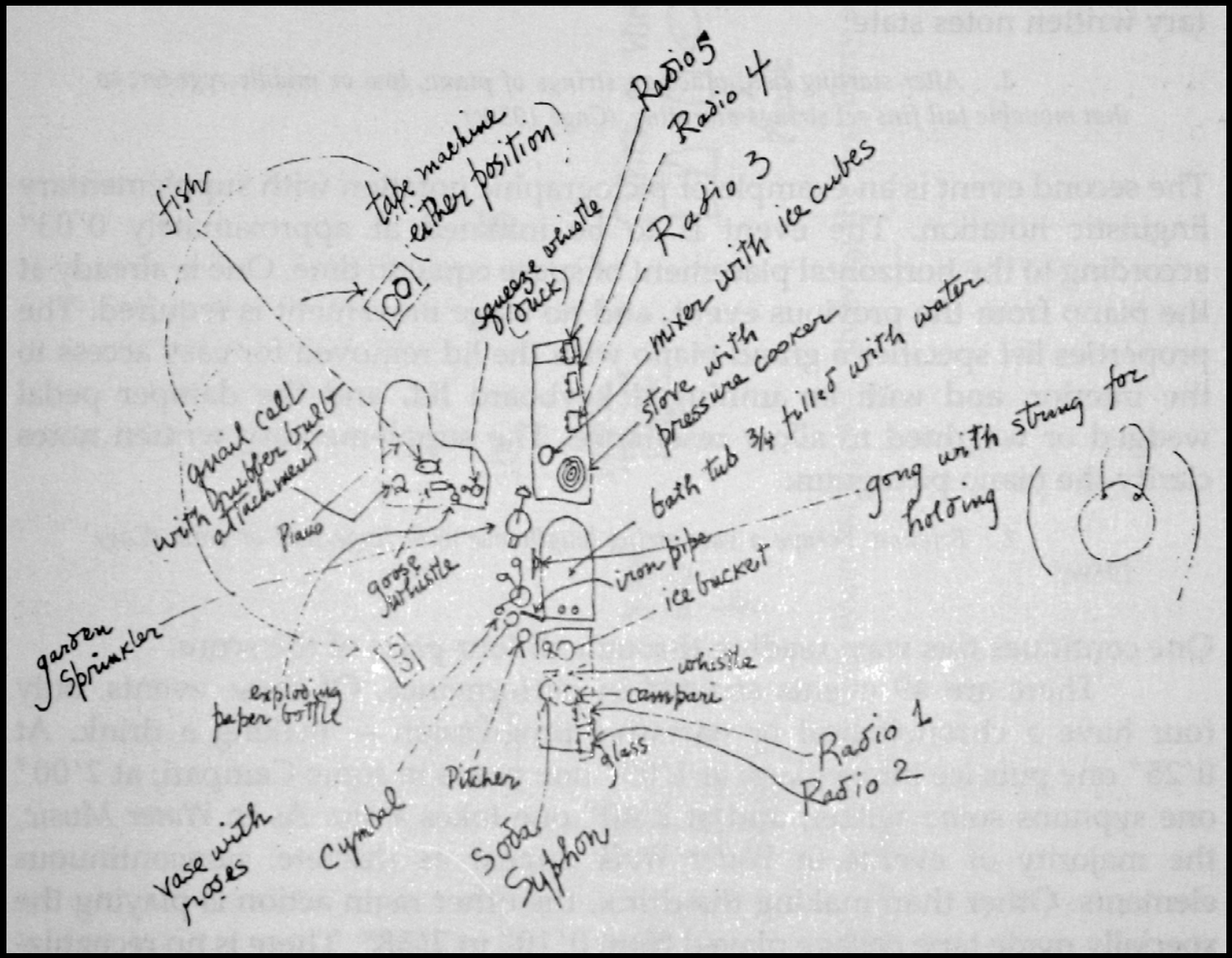
Fontana Mix consists of a total of 20 pages of graphic materials: ten pages covered with six curved lines each, and ten sheets of transparent film covered with randomly-placed points. In accordance with a specific system, and using the intersecting points of a raster screen, two of the pages produce connecting lines and measurements that can be freely assigned to musical occurrences such as volume, tone color, and pitch. The interpreter no longer finds a score in the customary sense, but rather a treatment manual for the notation of a composition.

http://www.medienkunstnetz.de/works/fontana-mix/



John Cage performing "**Water Walk**" in January, 1960 on the popular TV show I've Got A Secret: https://www.youtube.com/watch?v=gXOIkT1-QWY

Contemporary version of John Cage Water Music (1952): https://www.youtube.com/watch?v=h_ik4VMcLkA


fish
tape machine either position
squeeze whistle (duck)
Radio 5
Radio 4
Radio 3
mixer with ice cubes
stove with pressure cooker
bath tub 3/4 filled with water
gong with string for holding
quail call with rubber bulb attachment
Piano
goose whistle
iron pipe
ice bucket
garden sprinkler
exploding paper bottle
whistle
campari
glass
Radio 1
Radio 2
Pitcher
Cymbal
Soda Syphon
vase with roses

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.