

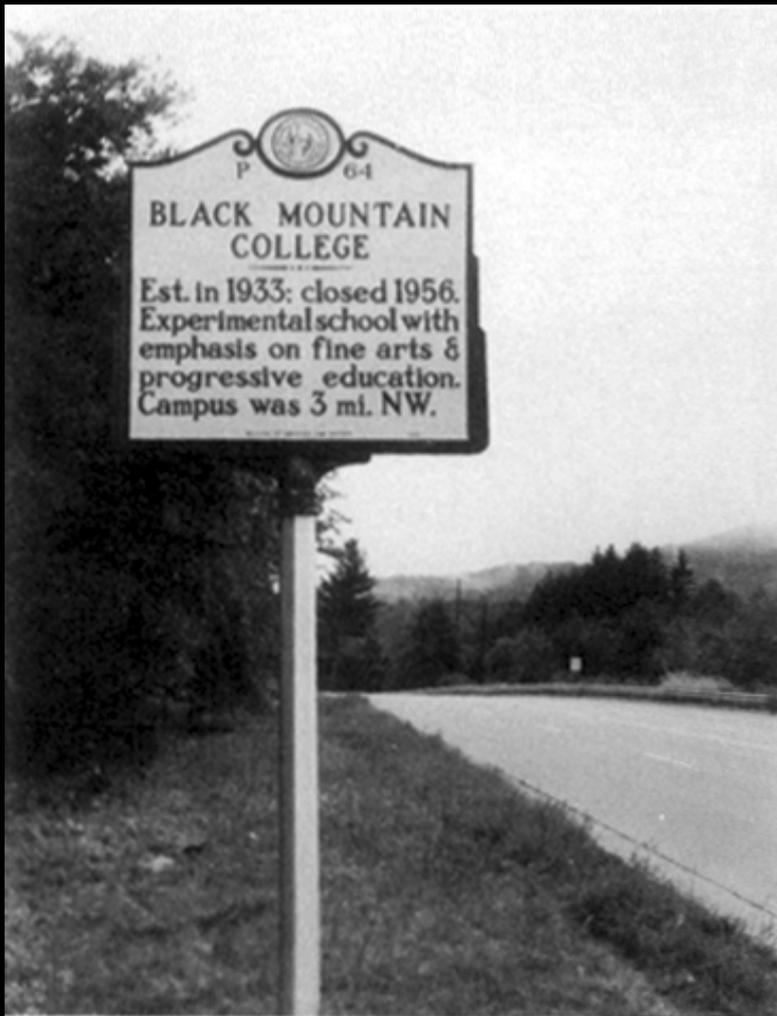
**University of Texas at Dallas
Arts & Humanities
Fall 2013**

**Contemporary Art History
AHST 3318-001
(88994)**

**Dr. Charissa N. Terranova
M-W 2:30-3:45
AH2 1.204
terranova@utdallas.edu**

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

**Monday September 30
John Cage, Fluxus, and Intermedia**

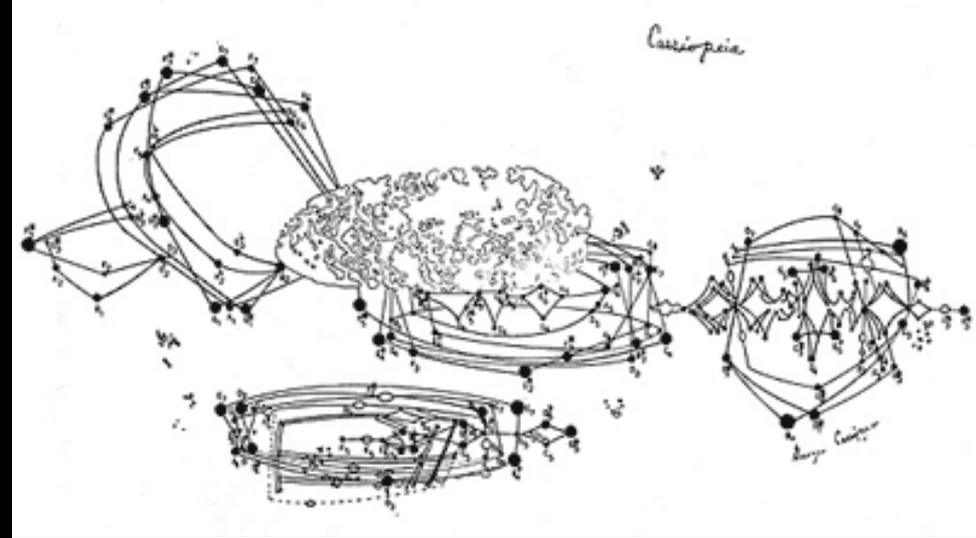


John Cage, David Tudor, Robert Rauschenberg, et. al., Theater Piece No. 1, 1952

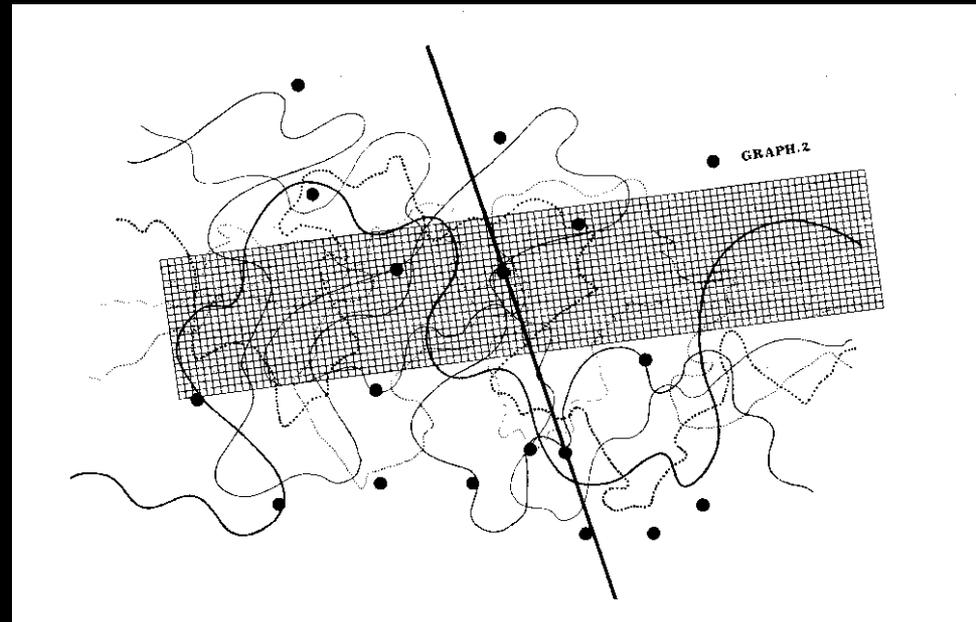
Robert Rauschenberg, White Painting (Seven Panels), 1951



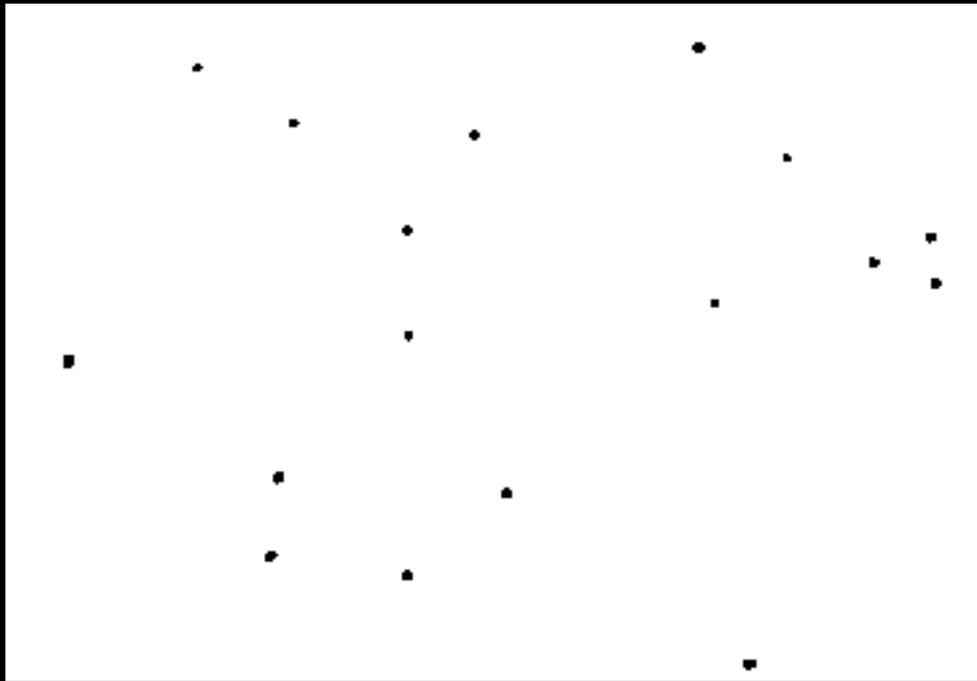
John Cage, New School for Social Research, 1956-1960



George Gacioppo, Cassiopeia, sound pictogram, 1962



John Cage, Fontana Mix, sound pictogram, 1958

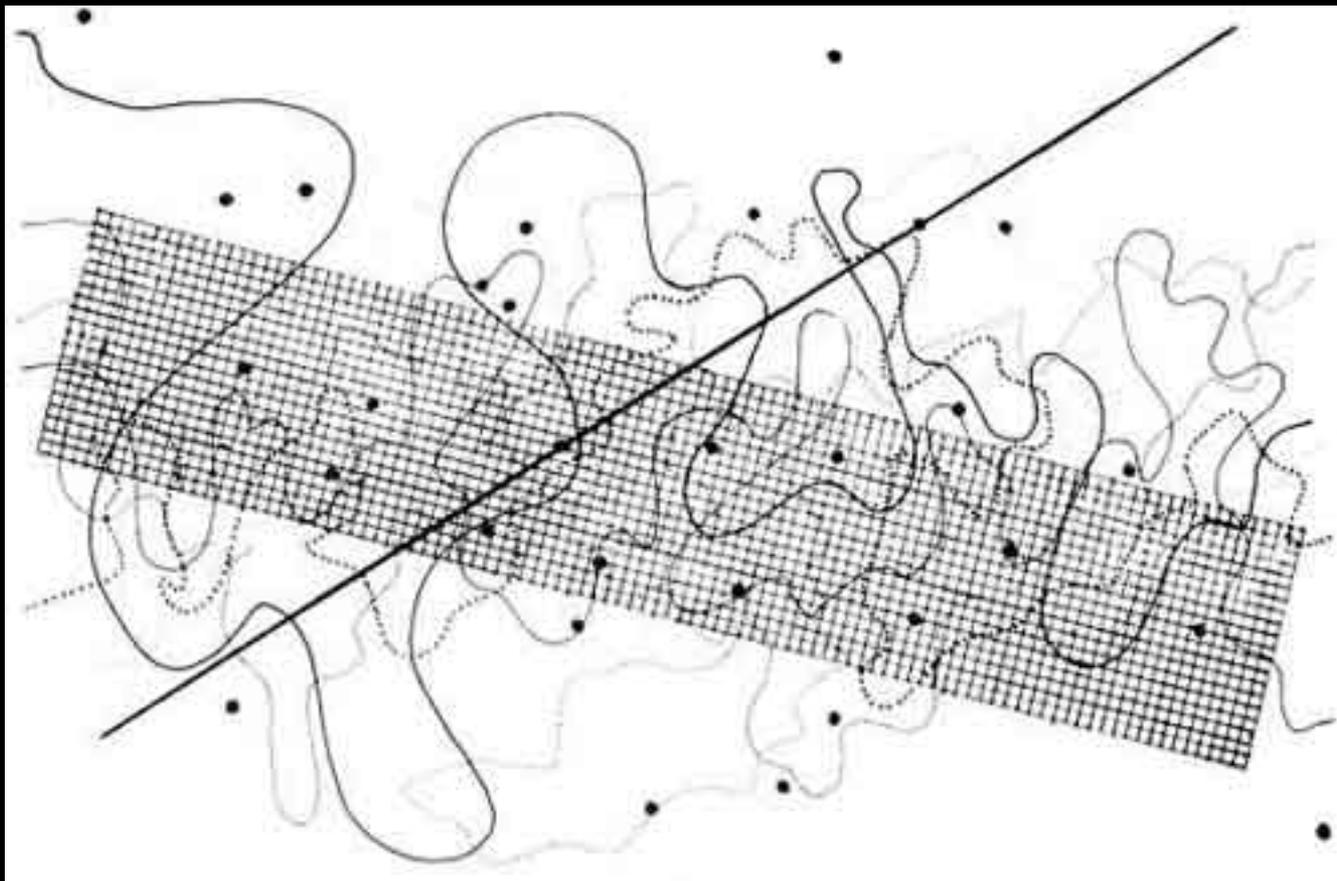


Artist: John Cage

Title: "Fontana Mix"

Date: 1958

Details: Experimental musical
composition

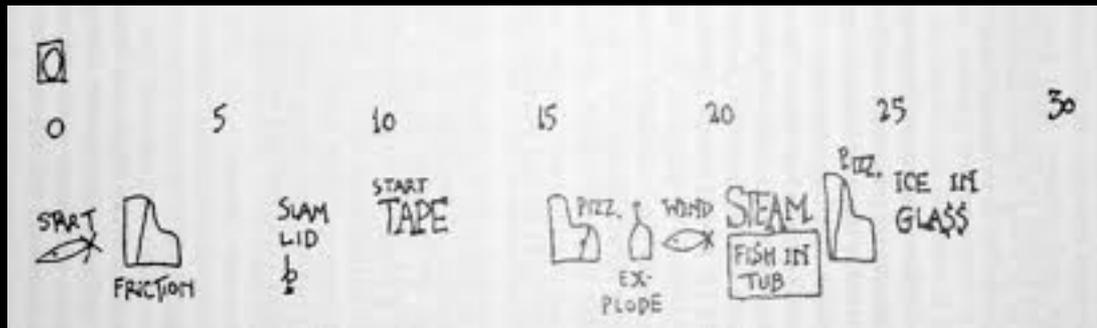


Artist: John Cage

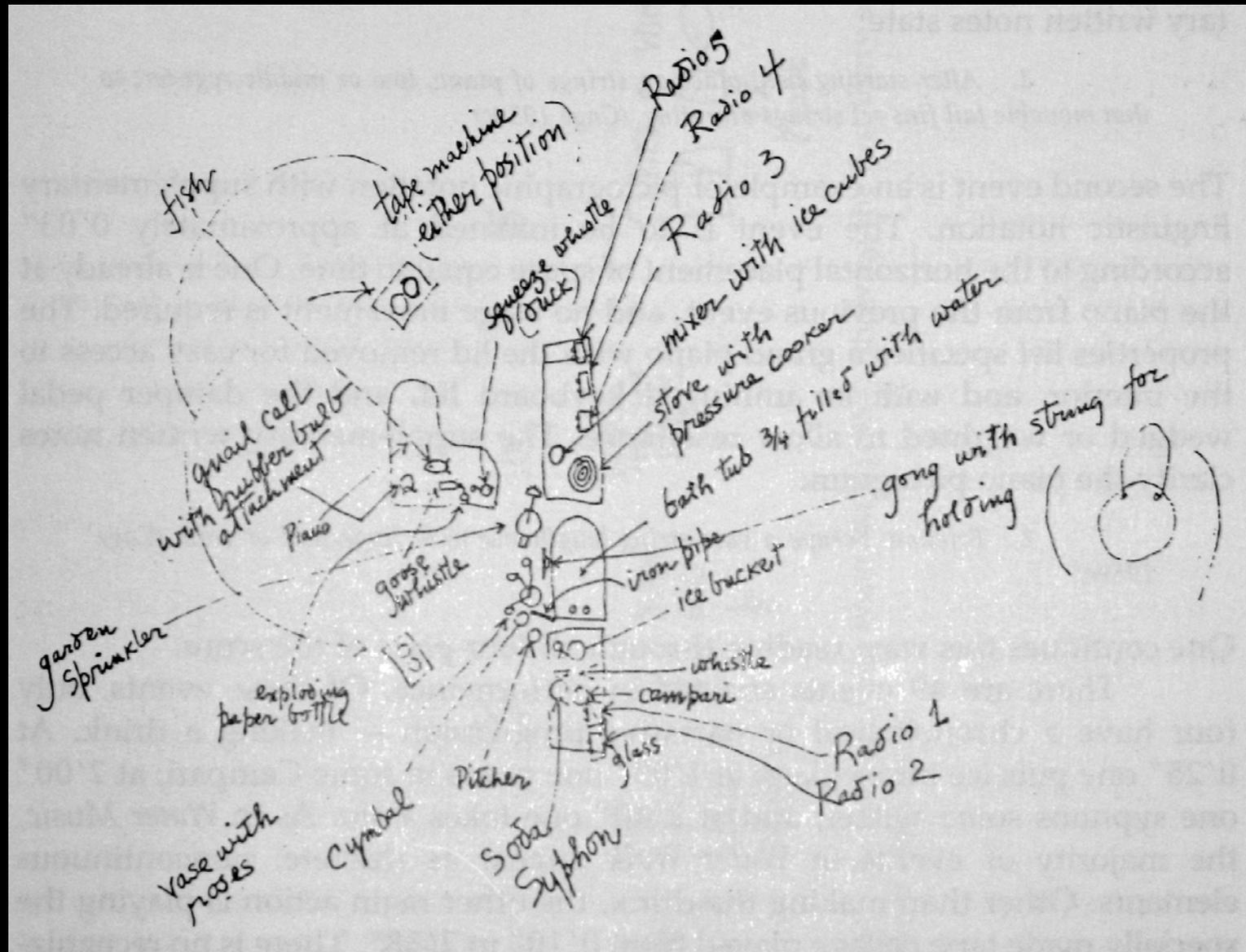
Title: "Fontana Mix"

Date: 1958

Details: Experimental musical composition



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.

FLUX

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

Manifesto:

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.

flux (flüks), 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.

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"

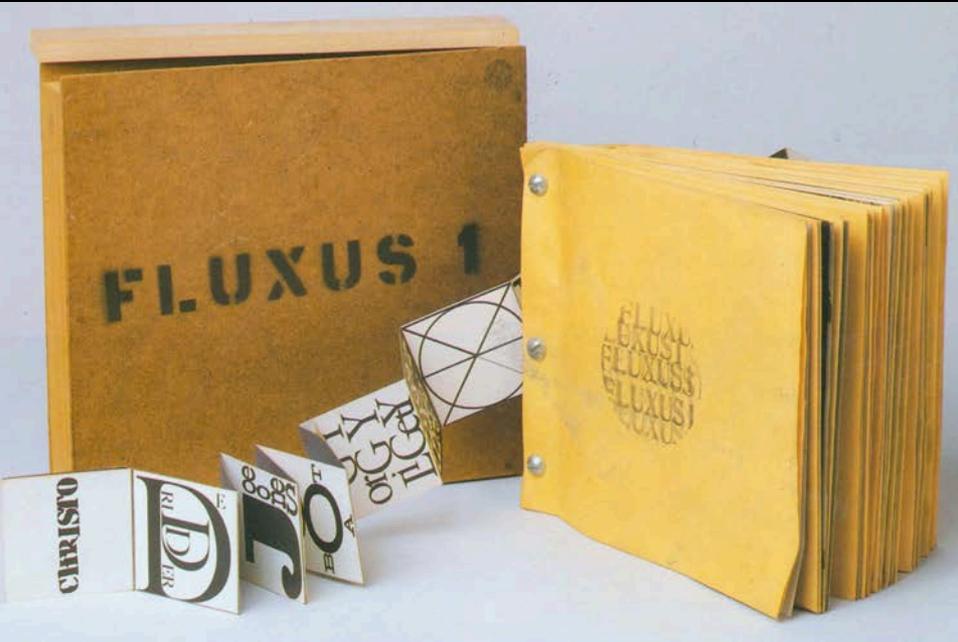
2. Act of flowing: a continuous moving on or passing by, as of a flowing stream; a continuing succession of changes.
 3. A stream; copious flow; flood; outflow.
 4. The setting in of the tide toward the shore. Cf. **REFLUX**.
 5. State of being liquid through heat; fusion. *Rare*.



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.

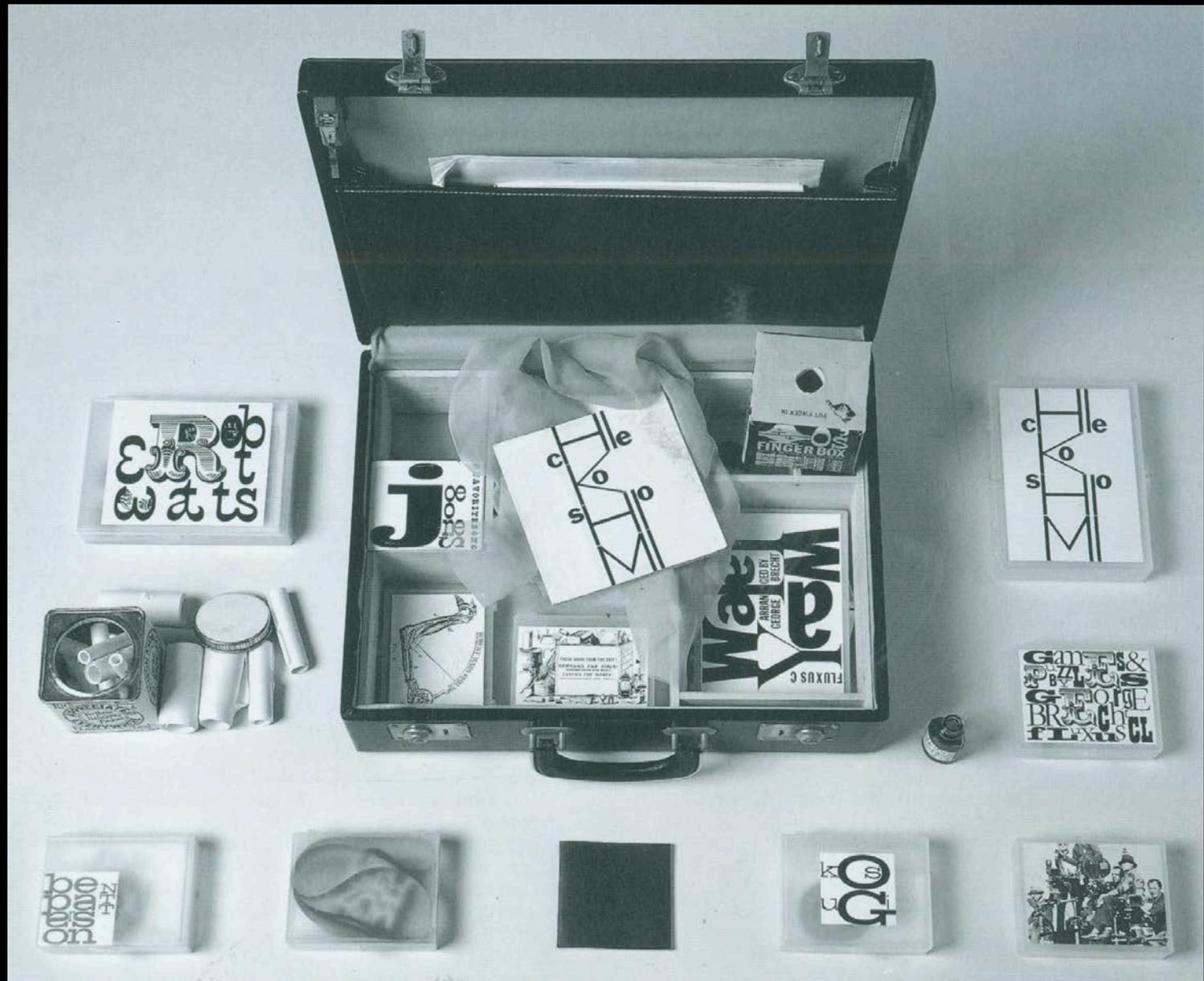


assembled by George Maciunas, Fluxus 1,
1961-65

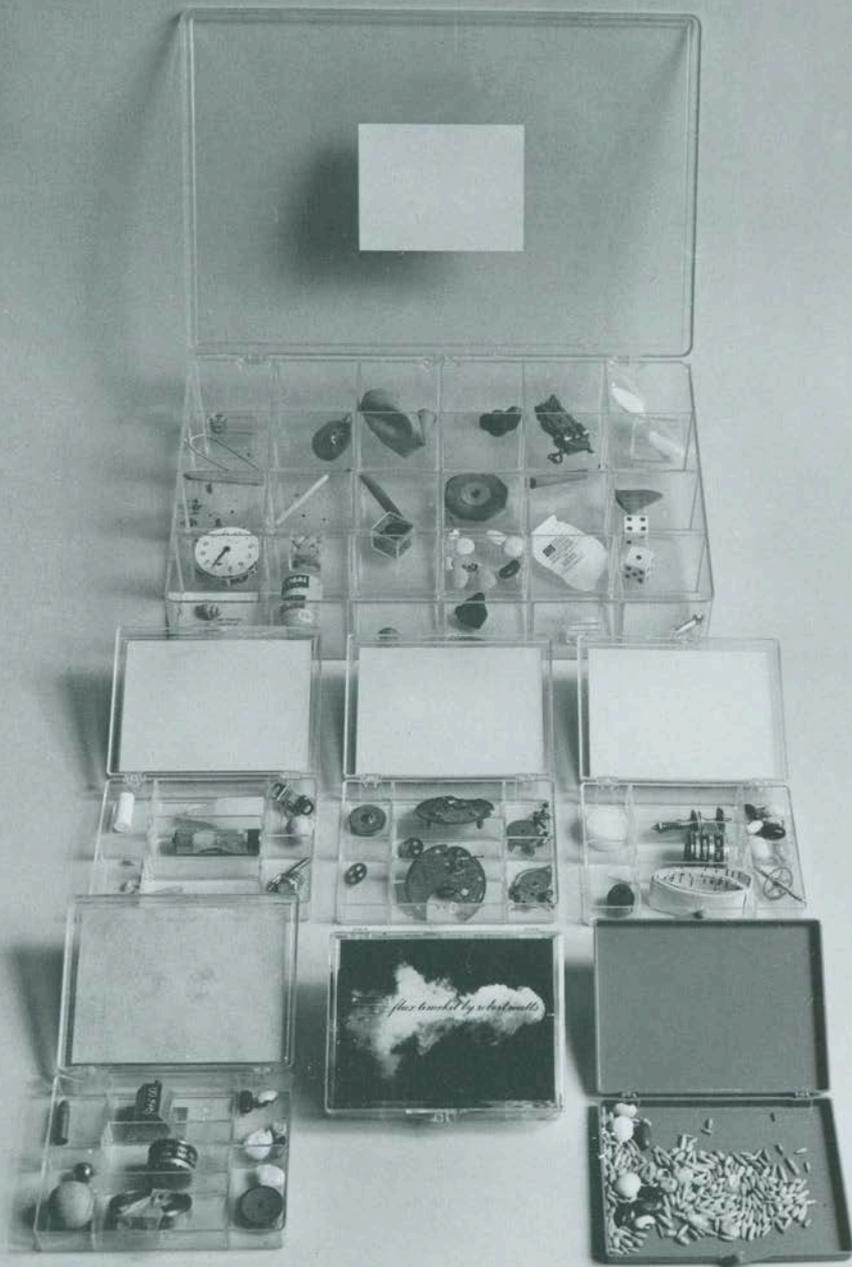


assembled by George Maciunas, Flux Year
Box 2, 1965-68





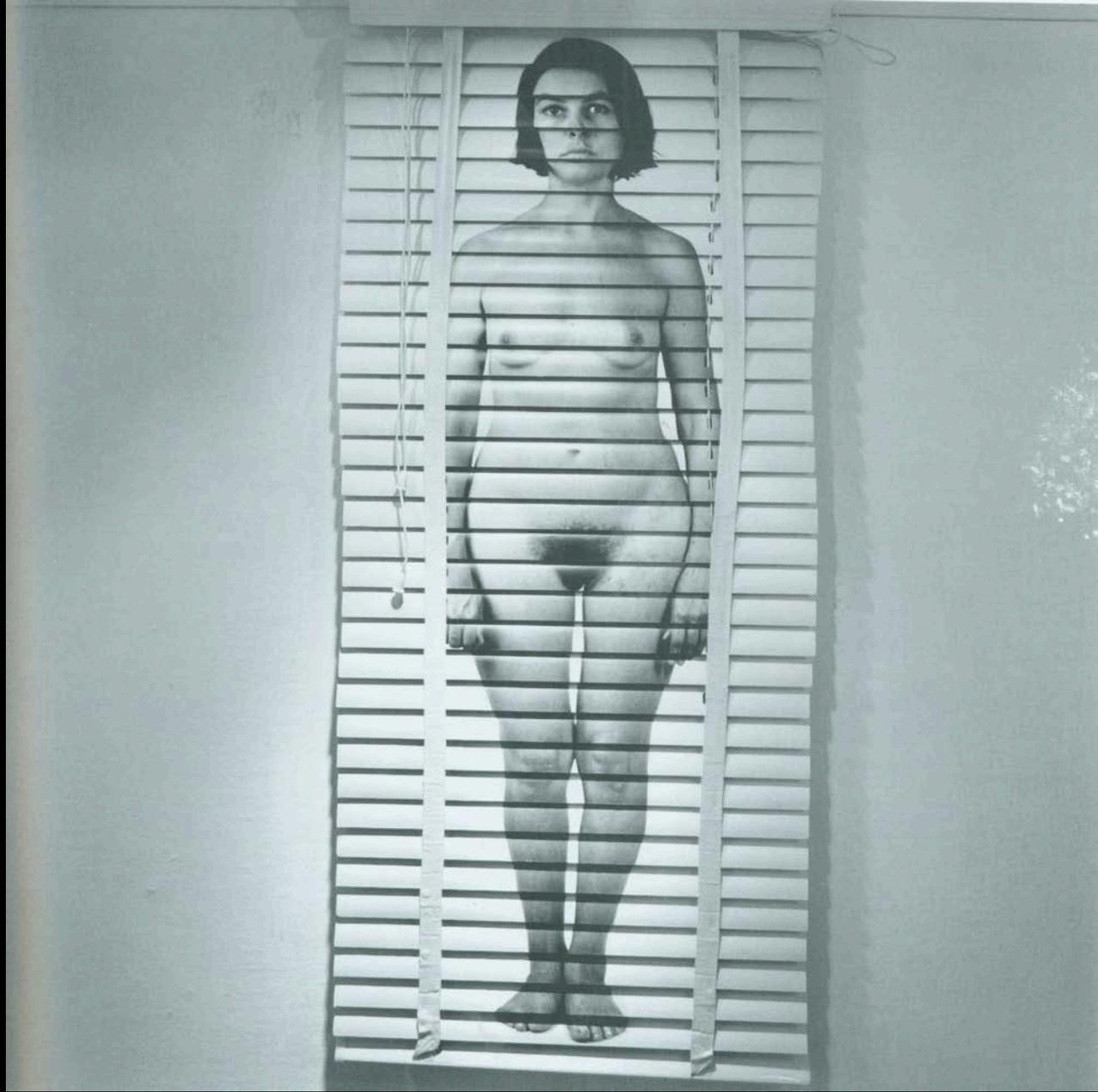
assembled by George Maciunas, Fluxkit, 1964



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



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





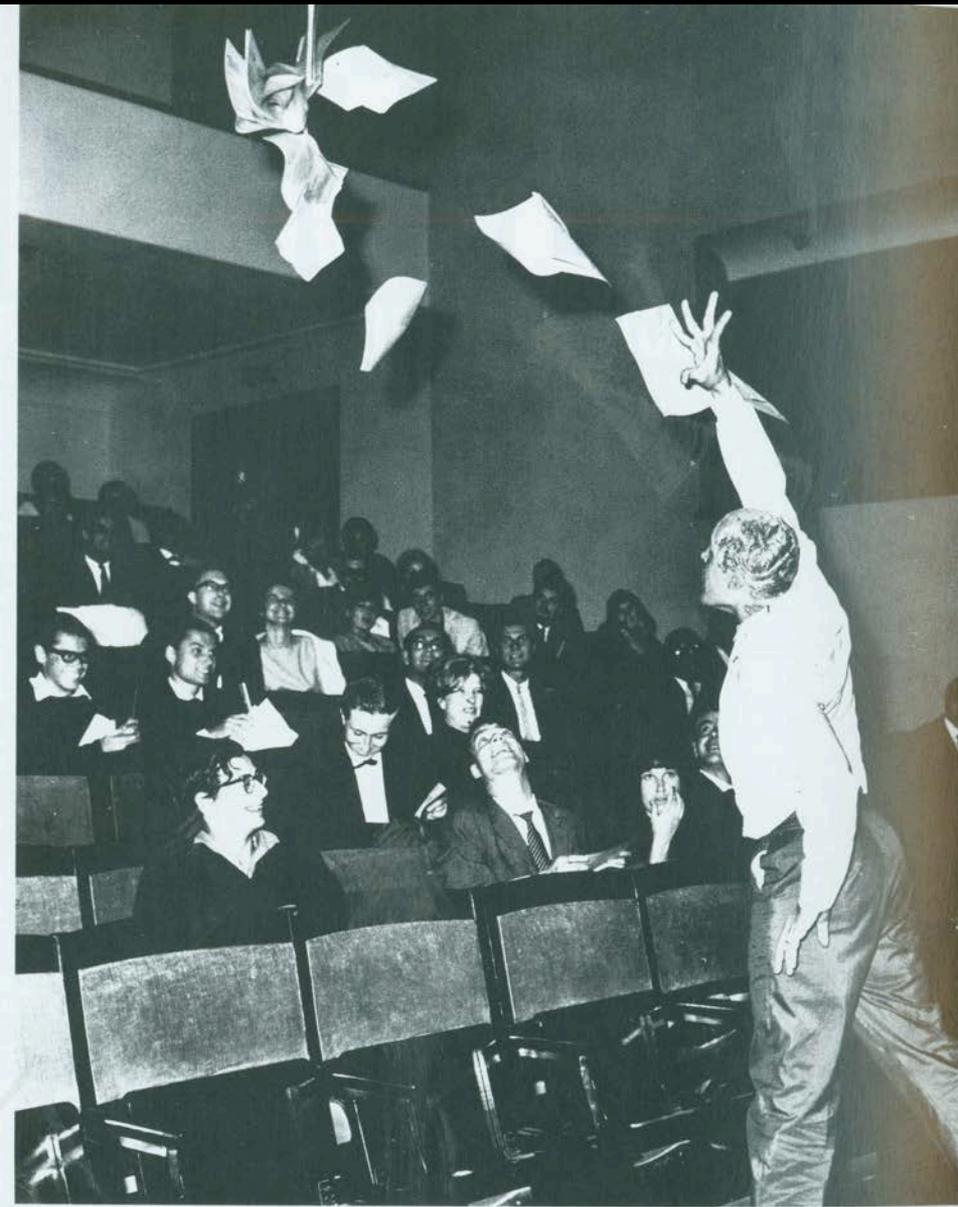
George Brecht, Medicine
Cabinet, 1962



George Brecht, Water Yam, 1963-65



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



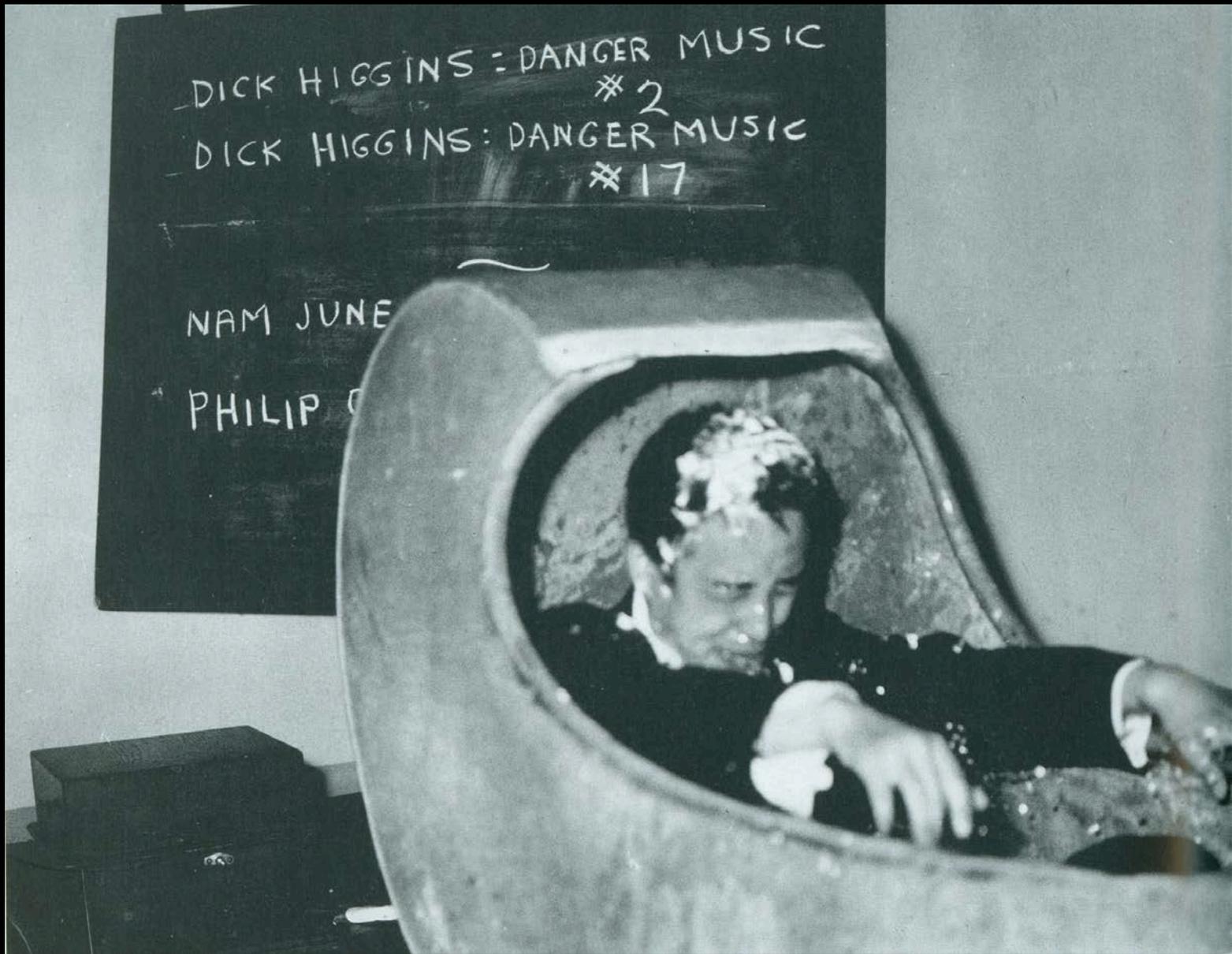
Dick Higgins, *Danger Music No. 2*, Wiesbaden, 1962



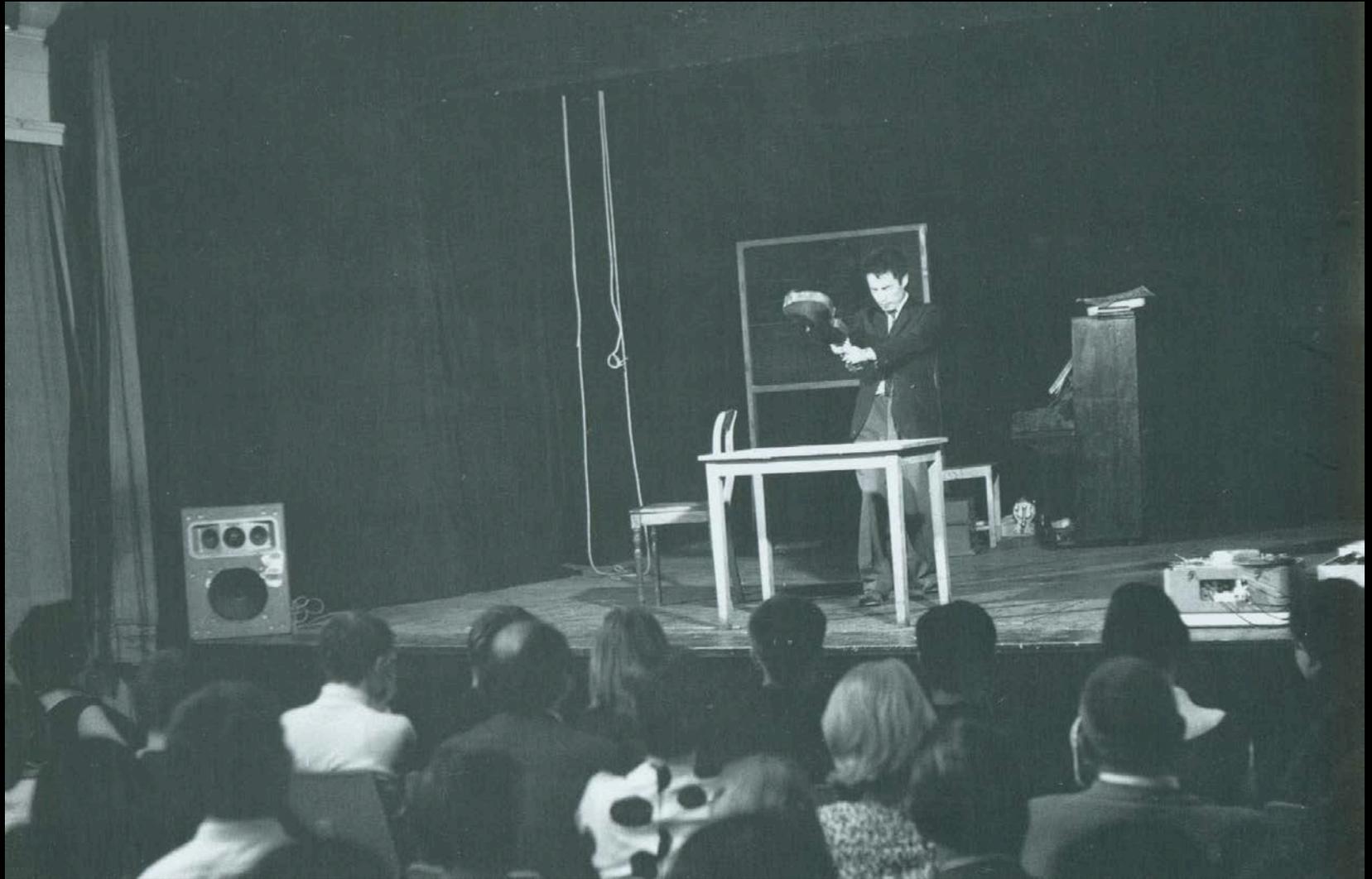
George Maciuinas, Dick Higgins, Wolf Vostell, Benjamin Patterson, Emmett Williams, Piano Activities, Wiesbaden, 1962



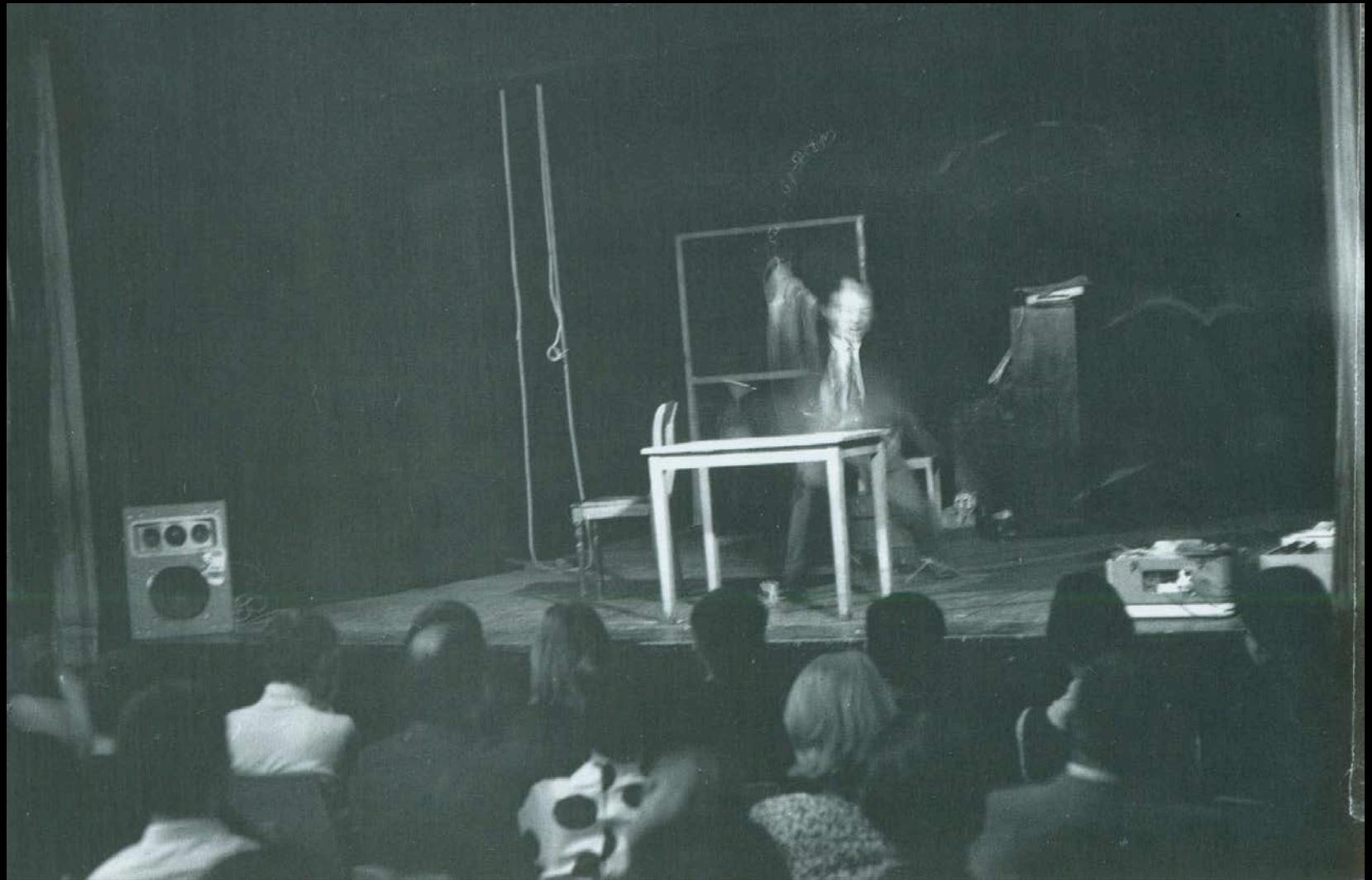
Nam June Paik at performance

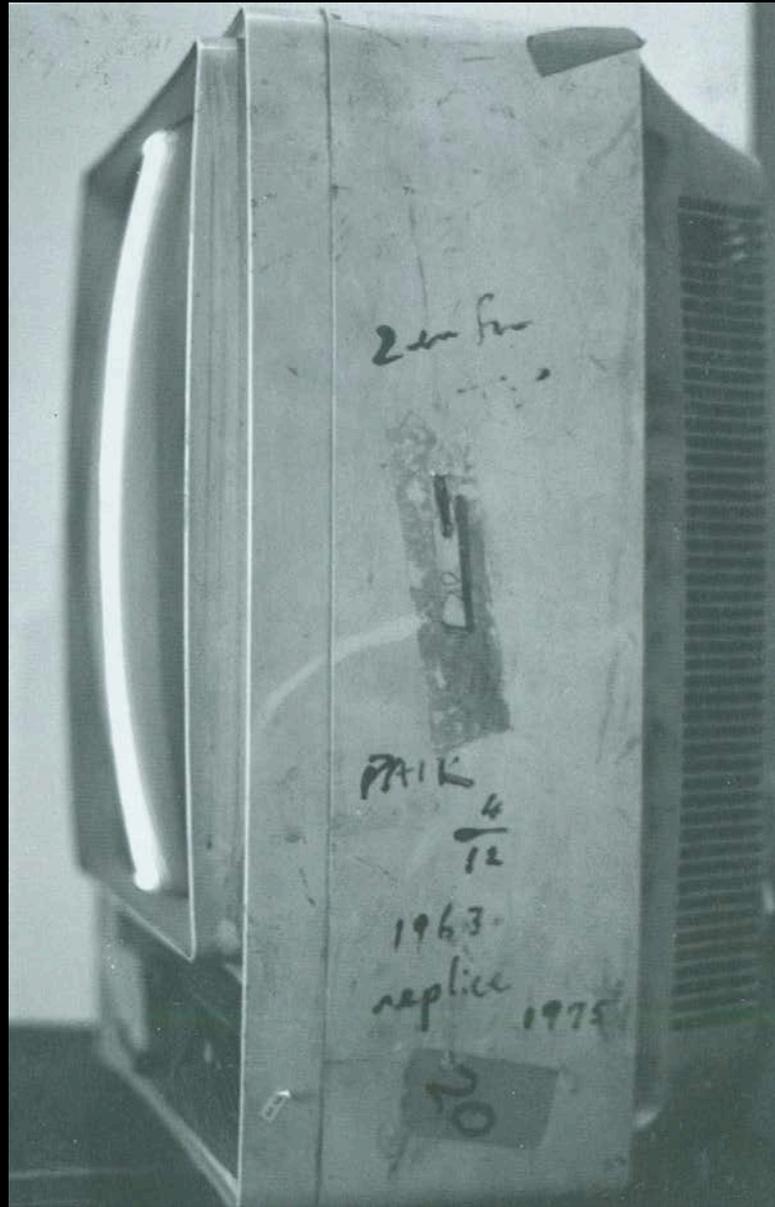


Nam June Paik, Simple, Wiesbaden, 1962



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





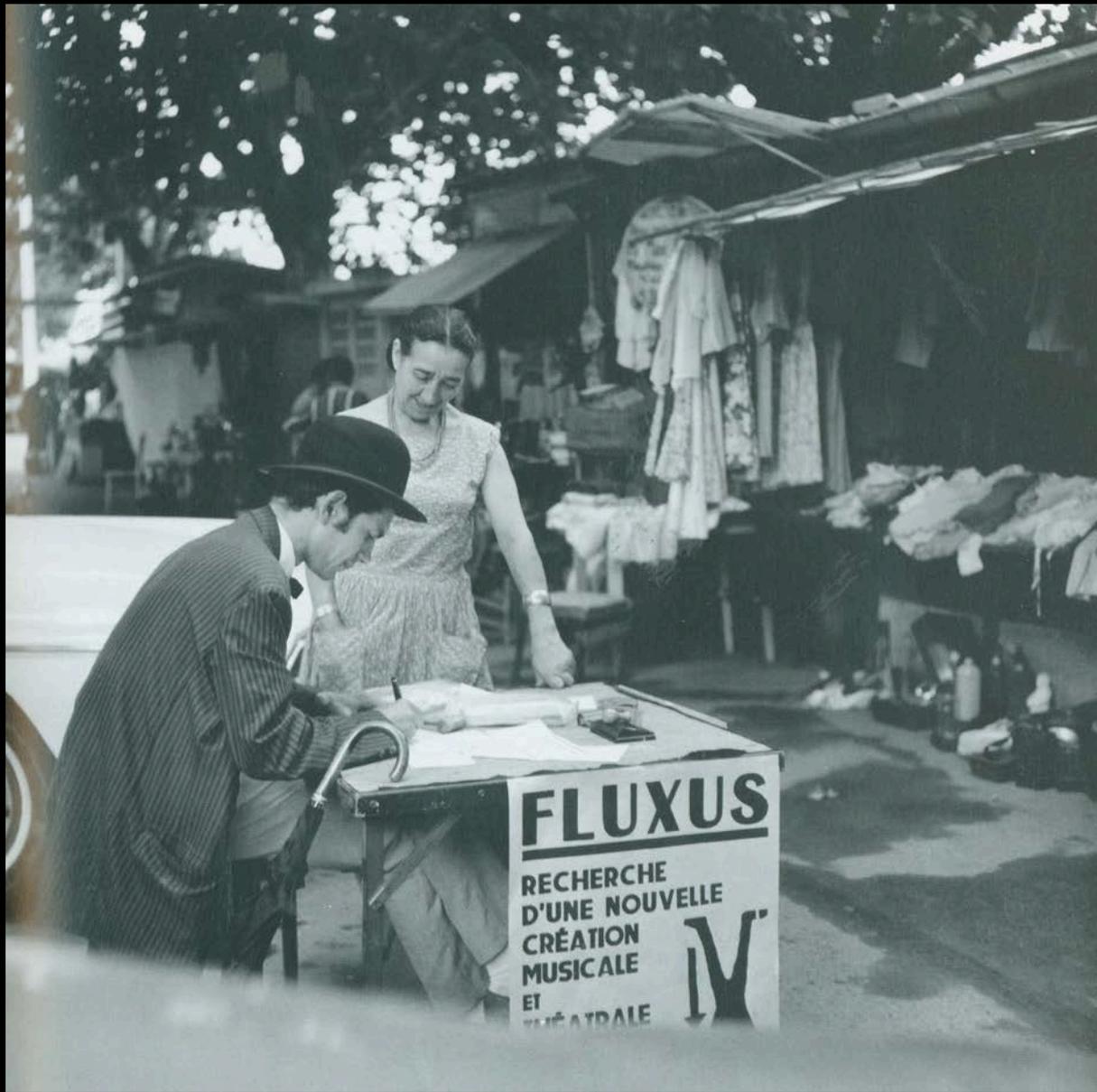
Alison Knowles, Music by Alison, May 23, 1964



George Maciunas, Solo for Violin, May 23, 1964



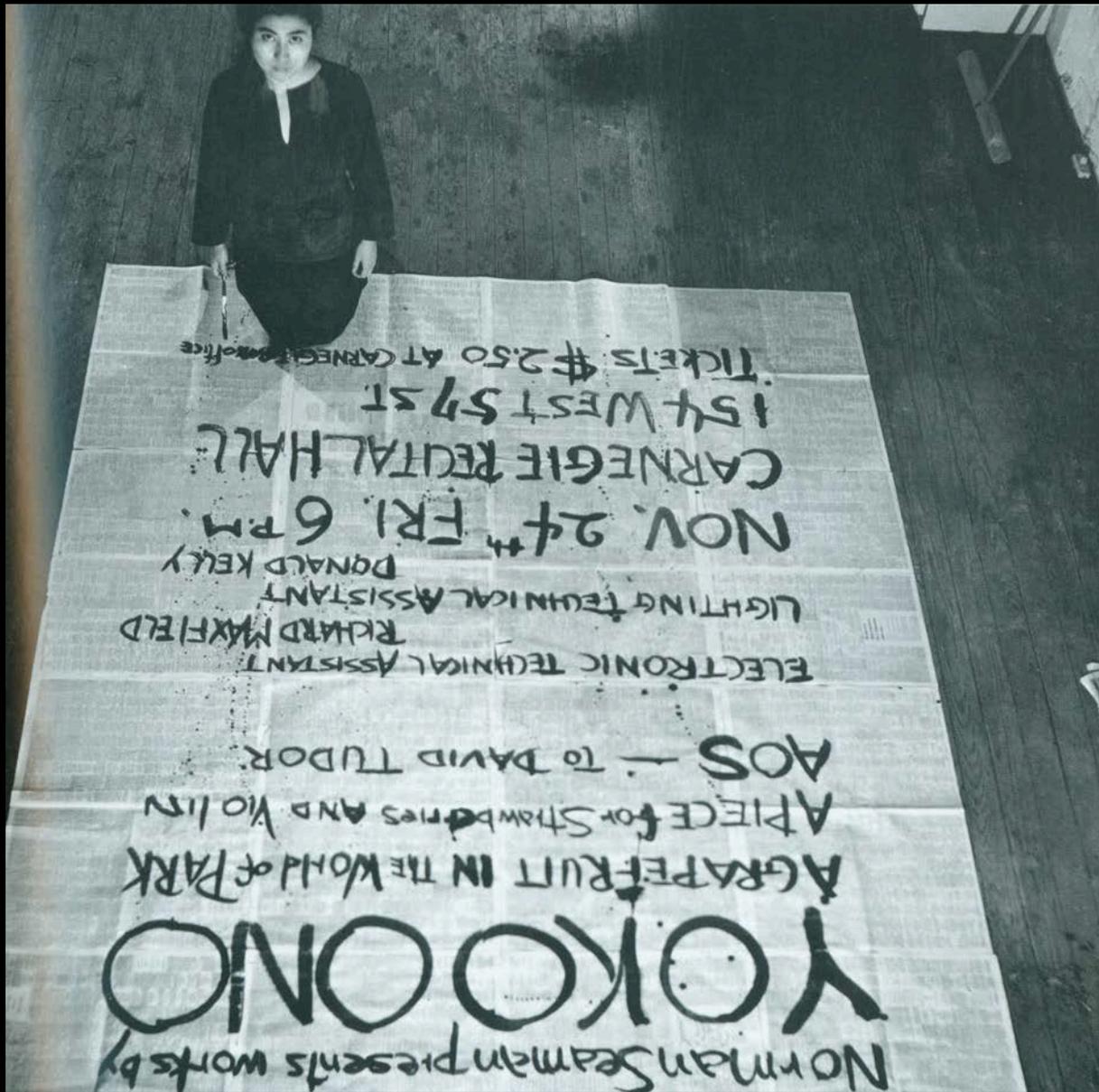
Ben Vautier, Brushing Teeth, Nice, France, July 26, 1963



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