

AHST 4342-001 (85802)
History of Media and New Media Art
Fall 2012
Dr. Charissa N. Terranova
University of Texas at Dallas
Arts & Humanities
Monday-Wednesday 1:00-2:15
Class Location: AH2 1.204

September 26, 2012

Kinetic Art: Motion, Duration, Illumination

Excerpts from Naum Gabo and
Anton Pevsner, *The Realistic
Manifesto* (1920)

Realistic but not naturalistic

The blossoming of a new culture and a new civilization with their unprecedented-in-history surge of the masses towards the possession of the riches of Nature, a surge which binds the people into one union, and last, not least, the war and the revolution (those purifying torrents of the coming epoch), have made us face the fact of new forms of life, already born and active.

What does Art carry into this unfolding epoch of human history? Does it possess the means necessary for the construction of the new Great Style?

Or does it suppose that the new epoch may not have a new style? Or does it suppose that the new life can accept a new creation which is constructed on the foundations of the old?

In spite of the demand of the resurgent spirit of our time, Art is still nourished by impression, external appearance, and wanders helplessly back and forth from Naturalism to Symbolism, from Romanticism to Mysticism.

The attempts of the Cubists and the Futurists to lift the visual arts from the bogs of the past have led only to new delusions.

Cubism, having started with simplification of the representative technique, ended with its analysis and stuck there.

The distracted world of the Cubists, broken in shreds by their logical anarchy, cannot satisfy us who have already accomplished the Revolution or who are already constructing and building up anew.

One could heed with interest the experiments of the Cubists, but one cannot follow them, being convinced that their experiments are being made on the surface of Art and do not touch on the bases of it, seeing plainly that the end result amounts to the same old graphic, to the same old volume, and to the same decorative surface as of old.

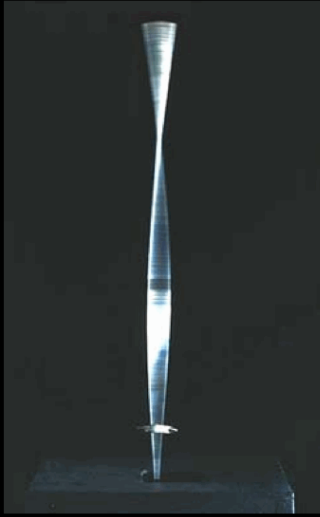
One could have hailed Futurism in its time for the refreshing sweep of its announced Revolution in Art, for its devastating criticism of the past, as in no other way could one have assailed those artistic barricades of "good taste" . . . powder was needed for that and a lot of it . . . but one cannot construct a system of art on one revolutionary phrase alone.



Naum Gabo, Constructed Head of a Woman, 1915 wood



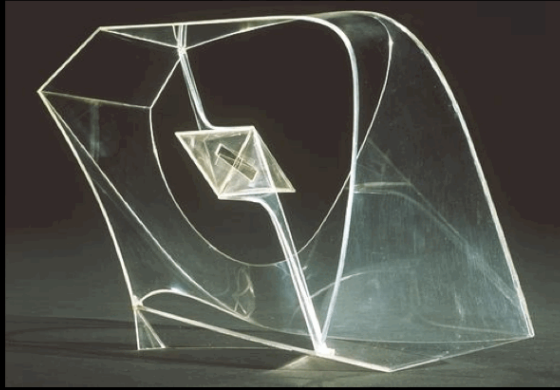
Naum Gabo, Constructed Head No. 2, 1916 (enlargement 1975) Stainless steel



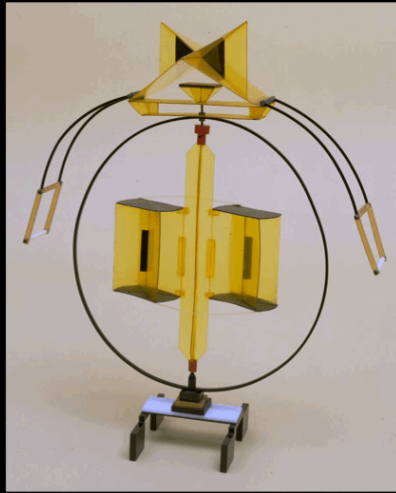
Naum Gabo, Kinetic Construction
(Standing Wave), 1919-20

Naum Gabo, Column, 1921





Naum Gabo, Construction in Space, c. 1925, rebuilt, 1985-6),

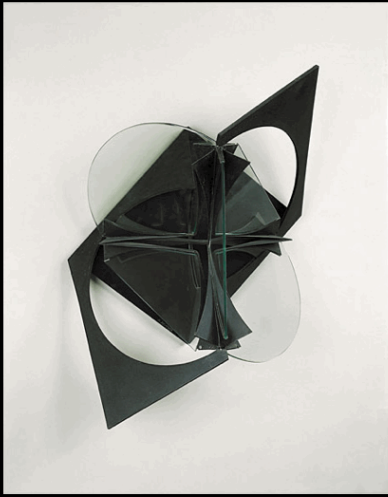


We renounce the thousand-year-old delusion in art that held the static rhythms as the only elements of the plastic and pictorial arts. We affirm in these arts a new element the kinetic rhythms as the basic forms of our perception of real time.

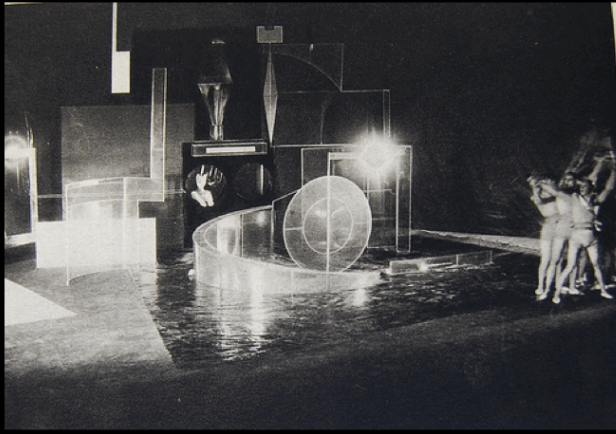
Gabo and Pevsner
Realist Manifesto

Naum Gabo, Model for 'Rotating Fountain'. 1925, reassembled 1986

Metal and plastic



Antoine Pevsner, Fountain, 1925



Set design made by the brothers Antoine Pevsner and Naum Gabo for the ballet *La Chatte*, 1927



Antoine Pevsner, Model for the Statue of Aphrodite in the Ballet 'La Chatte,' 1927



Naum Gabo, Model for
'Torsion', c.1928



Naum Gabo, Revolving
Torsion, Fountain, London,
1972-73



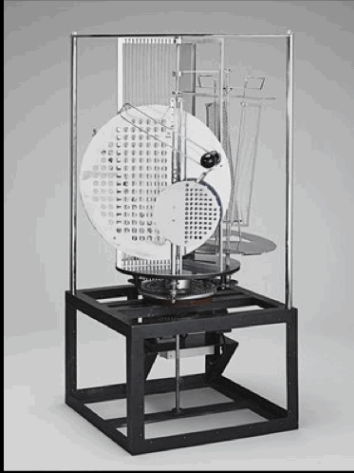
Laszlo Moholy-Nagy, Photogram,
1926

Laszlo Moholy-Nagy, *The New Vision*, c. 1928

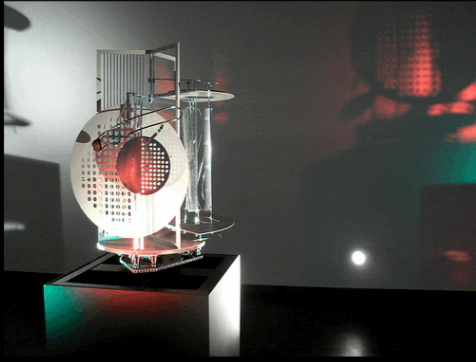
The New Vision was written to inform laymen and artists about the basic elements of the Bauhaus education: the merging of theory and practice in design. America is the bearer of a new civilization whose task is simultaneously to cultivate and to industrialize a continent. It is the ideal ground on which to work out an educational principle which strives for the closest connection between art, science, and technology.

To reach this objective one of the problems of Bauhaus education is to keep alive in grown-ups the child's sincerity of emotion, his truth of observation, his fantasy and his creativeness. That is why the Bauhaus does not employ a rigid teaching system. Teachers and students in close collaboration are bound to find new ways of handling materials, tools and machines for their designs.

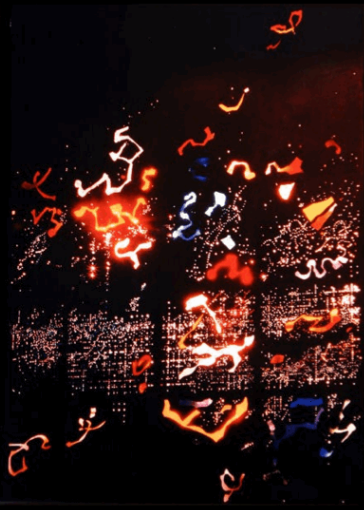
At present in art education we are striving toward the timeless biological elements of expression which are meaningful to all people and useful to all people. This is the first step to a creativeness for everyone, before culture (values of historic development) can be introduced. We are therefore less interested in the immediate production of the "objective" quality of expression usually called "art", than in the ABC of expression itself.



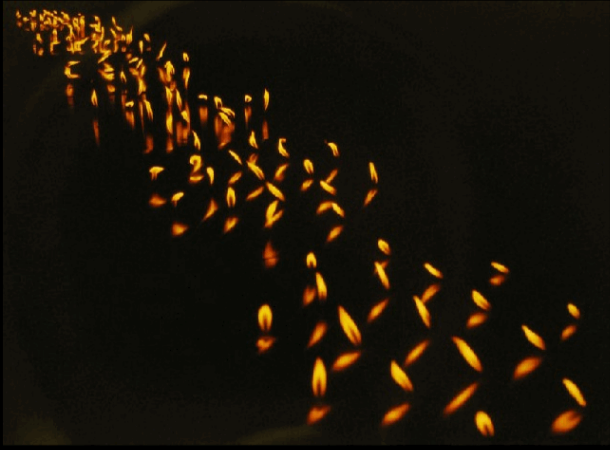
Laszlo Moholy-Nagy, Light-Space Modulator, 1923-30



Laszlo Moholy-Nagy, Light-Space Modulator, 1923-30
<https://www.youtube.com/watch?v=QYNO3DLIZe0>



Gyorgy Kepes's programmed light mural in the KLM ticket office, 5th ave. New York 1959



Kepes and Paul Earls, Flame Orchard, 1969

Lucio Fontana, *The White Manifesto*, 1946

"The discovery of new physical forces, the mastery of matter and space gradually impose on man conditions which have never existed heretofore in history. The application of these discoveries to all the forms of life produces a modification in the nature of man."

"We are living in the era of mechanics. Already painted and the plaster figure no longer make sense."

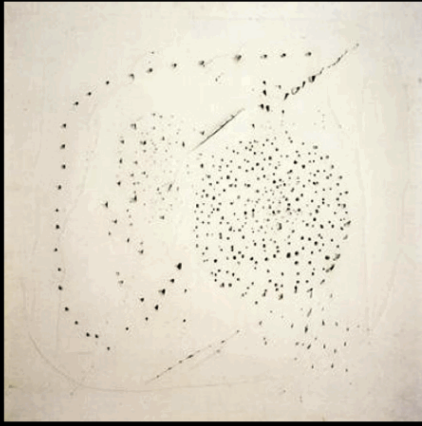
"We are abandoning the use of known forms of art and we are initiating the development of an art based on the unity of time and space."

"Matter, color and sound in motion are the phenomena whose simultaneous development is an integral part of the new art."

"The new art demands the functioning of all the energies of man in creation and interpretation. The Being manifests itself integrally, with the plenitude of its vitality."

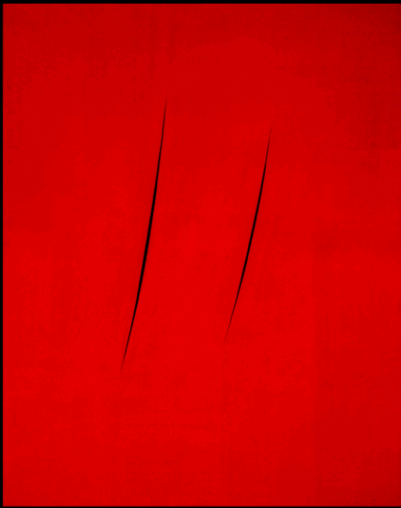


Lucio Fontana, Ninth Triennial fo
Milan Gran Staircase, 1951
(destroyed)



Lucio Fontana, Concetto Spaziale (Spatial Concept), 1949, White paper mounted on canvas





Lucio Fontana, Spatial Concept,
Waiting, 1960



Lucio Fontana in bombed out Milan, 1947

Lucio Fontana, Spatial Environment, 1968

