

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

October 31, 2012

Automotive Prosthetic: Rethinking Conceptual Art via Technology



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

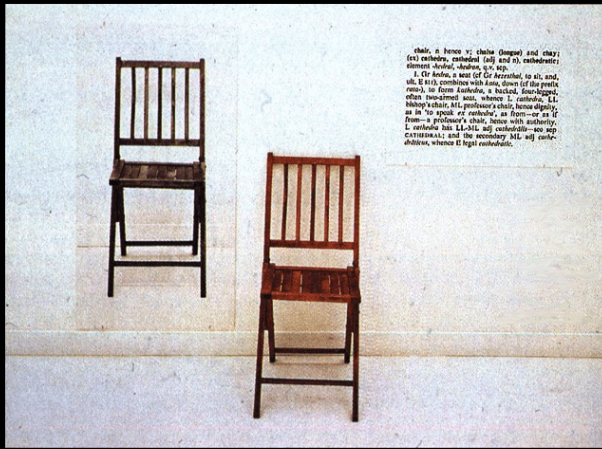
During the 1960s the anti-intellectual, emotional intuitive processes of art-making characteristic of the last two decades have begun to give way to an ultra-conceptual art that emphasizes the thinking process almost exclusively. As more and more work is designed in the studio, but executed elsewhere 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.

FLATBED PICTURE PLANE
Leo Steinberg



Robert Rauschenberg, Monogram, 1957-59



Joseph Kosuth, One and Three Chairs, 1965



Robert Barry, Inert Gas Series, Argon, 1969



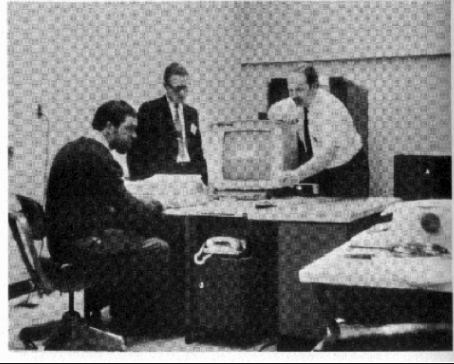
Robert Barry, Inert Gas Series, Helium, 1969

SOME PLACES TO WHICH WE CAN COME AND FOR A WHILE, "BE FREE"
THINK ABOUT WHAT WE ARE GOING TO DO" (MARCUSE)

Robert Barry, Marcuse Piece, 1970



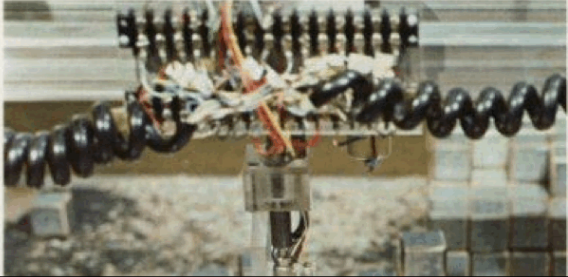
Jack Burnham at console, Computer Room, Massachusetts Institute of Technology, Lincoln Laboratory, Lexington, Mass., 1968



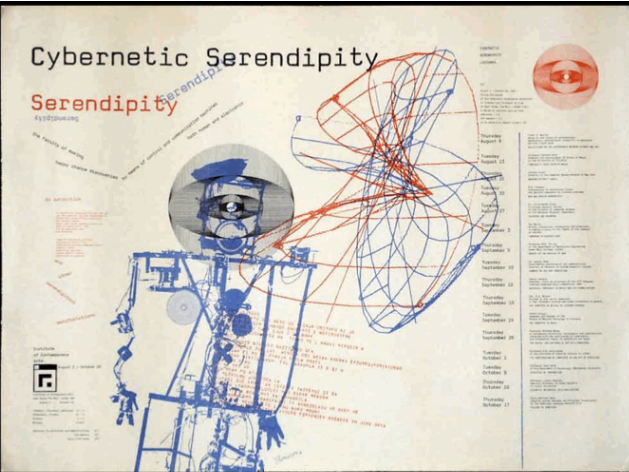
Systems
Aesthetics
+
Kinetic Art
+
Conceptual Art
+
Dematerialization

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 Burgoyne, 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.

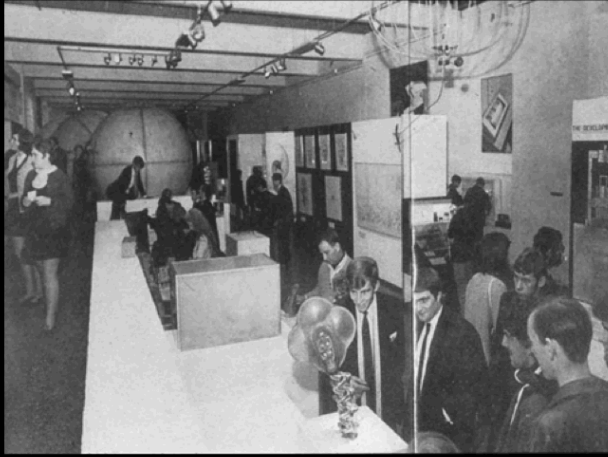


Cybernetic Serendipity, curated by Jasia Reichardt at the ICA London August 2nd to October 20th, 1968











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

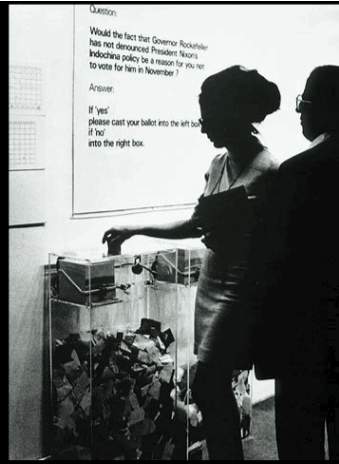


Art by Telephone, Chicago, Museum of Contemporary Art, 1969

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, Guenther Uecker, Stan Van Der Beek, Bernar 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

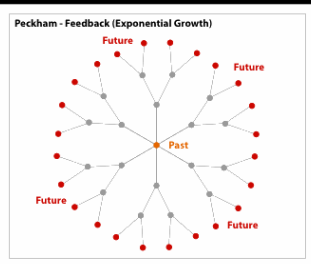


Information, Museum of Modern Art, New York, 2 July – 20 September 1970

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)





John Baldessari, The Back of All the Trucks While Driving from Los Angeles to Santa Barbara, 1963



ECON - O - WASH
14 TH AND HIGHLAND
NATIONAL CITY CALIF.



LOOKING EAST ON 4TH AND C
CHULA VISTA, CALIF.

John Baldessari, National City Series, 1966-68

Homes for America

By DAN GRAHAM

THE HOUSE OF THE FUTURE is not a pipe dream. It is a reality that is being built today. It is a house that is designed to meet the needs of the people of the future. It is a house that is built with the best materials and the best workmanship. It is a house that is built to last.

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Photo: [unreadable]



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Photo: [unreadable]



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Dan Graham, Homes for America, 1966-67



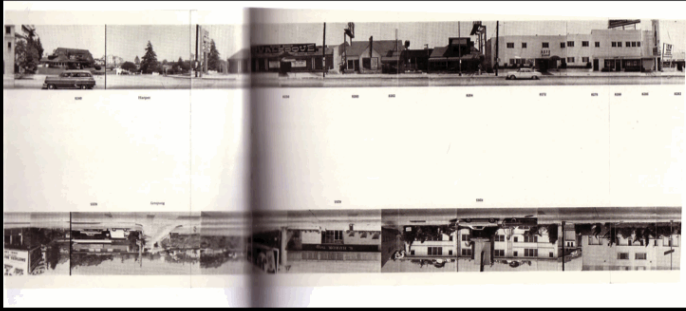
Dennis Hopper, Double Standard, 1961

ON THE
SUNSET
STRIP

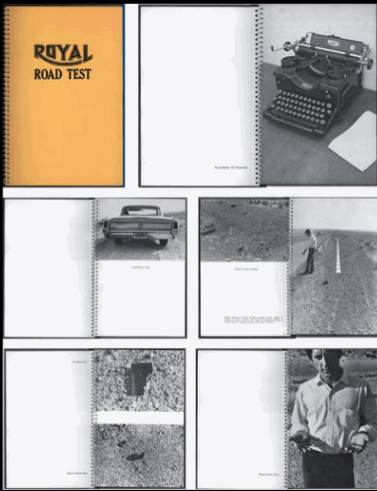
EDWARD HUGHES
1914







Ed Ruscha, Every Building on Sunset Strip, 1966



Ed Ruscha, Patrick Blackwell and Mason Williams, Royal Road Test, 1967



Paul McCarthy, Sunset Boulevard, 1970



Iain Baxter/N.E. Thing Co., Strip Mall, Toronto, Ontario, 1974



Martha Rosler, Rights of Passage, 1995-97



Sherrie Levine, After Walker Evans, 1979



Walker Evans, Bud Fields and His Family, Hale County, Alabama, 1936

Walker Evans and James Agee, *Let Us Now Praise Famous Men* (1941)



Sherrie Levine after Walker Evans, Metro Pictures Gallery, NY, 1981



comatose unconscious
passed out knocked out
laid out
out of the picture
out like a light



loopy groggy loopy
right steamed up bent
folded floocy

Martha Rosler, The Bowery in Two Inadequate Descriptive Systems, 1974-75



Martha Rosler, Rights of Passage, 1995-97



Martha Rosler, Rights of Passage, 1995-97

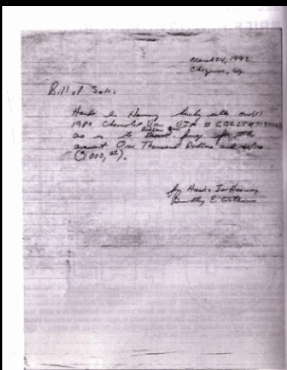
Andy's Chevy Van



**A 1960 Chevrolet
Owner's and Driver's
Auxiliary Information Manual
and
MFA Thesis**

Contains Important & Trivial
Operational, Historical, and Personal Information.
Keep With Vehicle At All Times.

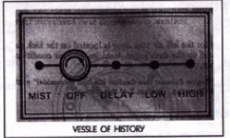
Andrew Junge, Andy's Chevy Van, 2002



BILL OF SALE TO CURRENT OWNER, CIRCA 1992
(FIG. 6)

VAN AS SELF PORTRAIT

NOTICE: A vehicle is a projection of an owner's psychological self into the world. It reflects the needs, habits, aspirations, and priorities. The choice of a vehicle as a medium of transport can be seen as a statement of personal style - not unlike clothes or a haircut. Be it a sports car, 4x4 pickup, or station wagon - a vehicle communicates something about its owner and is loaded with associations relating to a particular culture. The owner may want to be seen as sporty, fun-loving, practical, macho, stylish, wealthy, or may even want to be anonymous. Color, accessories, and customizations further enhance a vehicle's power of communication. On the most obvious level, bumper stickers, vanity plates, and other types of ornamentation make a vehicle a display board for expression of the owner's personal, political, or religious beliefs. Not having a choice of vehicle can also be indicative of the owner's station in life. Vehicle choice is often a matter of necessity and individual needs are directly related to desires and intentions. WE ARE OUR VEHICLES.



(FIG. 7)

This Van is a "vessel of history" for the lives of its owners. It has been witness to, and participant in, major events within the last ten years of the current owner's life and the lives of his friends. The dents and scars speak of the roads traveled and the miles seen. The collective essence of past operators is worn into the Vehicle. The Van may be an object, but objects have memories. They are tied to the memories of those who utilize them.

This Van is an outward manifestation of its owner's personality - in short, a symbol of the current owner. It is a hard worker, devoted, reliable, and trustworthy but full of quirks and special needs. It is white, polgy and rough around the edges. It is American-made. It is capable of carrying heavy loads but has a tendency to complain when overworked. It has large fuel requirements, takes up lots of space and puts out noxious fumes. While resilient and inviolent, it is reliant upon others. It is at times clumsy, but generally versatile. In some respects it is commonplace, unassuming, even anonymous, yet it is unique. Its true personality is revealed within. It is utilitarian, strong, and hard to miss.



Jonathan Schipper, *The Slow Inevitable Death of Muscle*, 2009



This sculpture is a machine that advances two full sized automobiles slowly into one another over a period of 6 days, simulating a head on automobile collision. Each car moves about three feet into the other. The movement is so slow as to be invisible. It is almost impossible to watch a modern action film without at least one automobile wreck. Why do we find interest and excitement in new versions of the same event? Why are we not satisfied? Cars are extensions of our body and our ego. We buy or modify cars that reflect our personalities and egos. When we see an automobile destroyed, in a way we are looking at our own inevitable death. This moment is, because of its inherent speed, almost invisible. We have slowed the event via film and video but only from a camera's perspective. We never get to see the transformation of living breathing car to wreck in its entirety, in detail. This piece offers the viewer the ability to examine in three dimensions the collision of these cars. A moment that might take a fraction of a second in an actual collision will be expanded to take days. Car wrecks are spectacular moments. This piece by changing one of the key variables removes and changes the nature of the event. What was life threatening is now rendered safe. What was supremely spectacular is now almost static. The wreck has been broken down to its Newtonian components. We are left to contemplate our own mortality our own Newtonian components.

Jonathan Schipper

