

AHST 4342-001
History of Media and New Media Art
Fall 2014
Dr. Charissa N. Terranova
University of Texas at Dallas
Arts & Humanities
M-W 2:30-3:45
Class Location: AH2 1.204

December 1, 2014

Bodies, Surrogates, and Emergent Systems

Embodiment
Dematerialization

Art (āit), *sb.* ME. [a. OF. :—L. *artem*, prob. f. *ar-* to fit. The OF. *ars*, nom. (sing. and pl.), was also used.] L. 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. *fa. 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.



Atsuko Tanaka, Electric Dress,
1956

Gutai Group

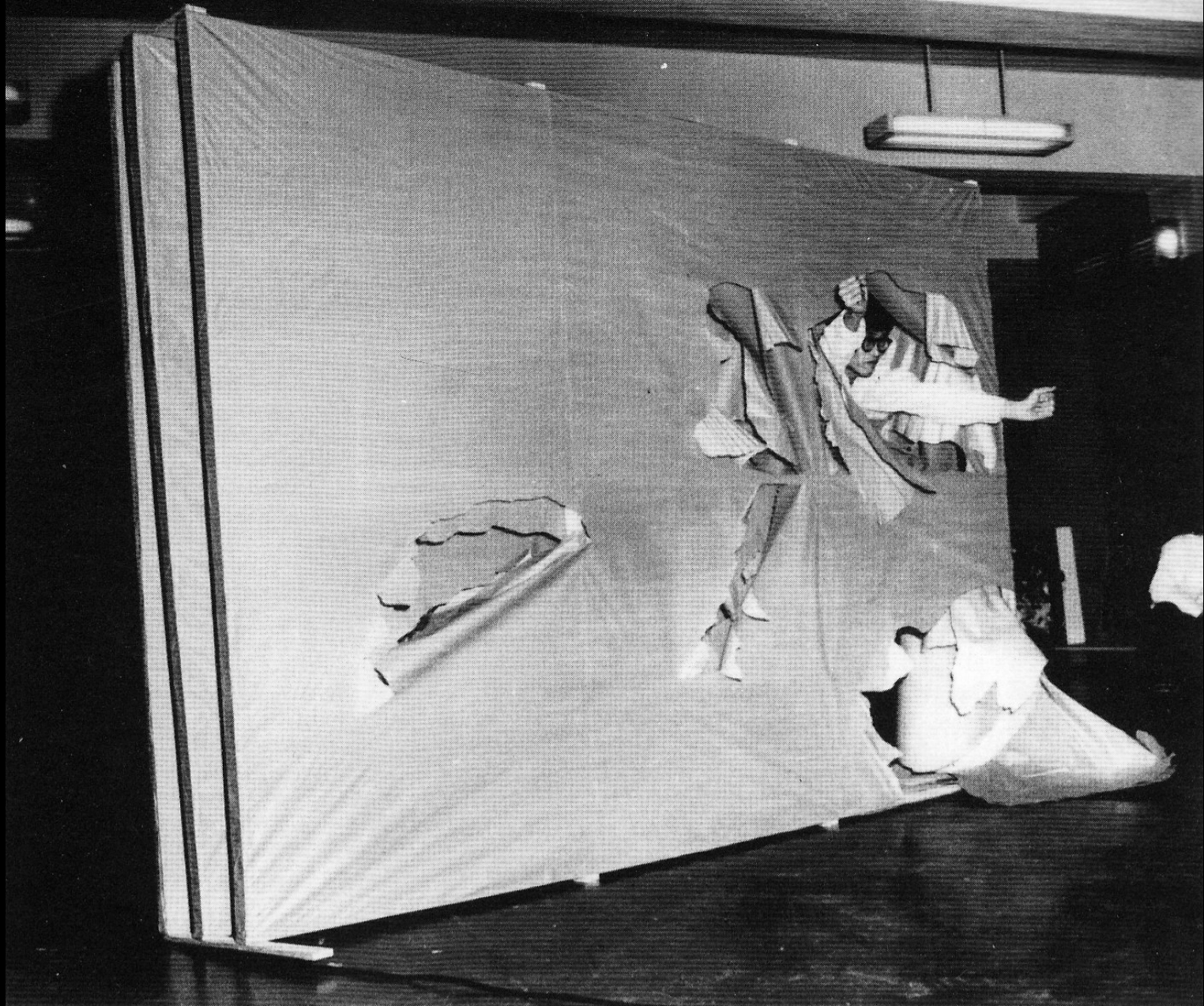
Gutai Manifesto

[December 1956]

Lock these corpses into their tombs. Gutai art does not change the material but brings it to life. Gutai art does not falsify the material. In Gutai art the human spirit and the the material reach out their hands to each other, even though they are otherwise opposed to each other. The material is not absorbed by the spirit. The spirit does not force the material into submission. If one leaves the material as it is, presenting it just as material, then it starts to tell us something and speaks with a mighty voice. Keeping the life of the material alive also means bringing the spirit alive, and lifting up the spirit means leading the material up to the height of the spirit.



Atsuko Tanaka, Electric Dress, 1956



**Saburo Murakami, At One Moment Opening Six Holes,
1955**



Saburo Murakami, Passing Through, 1956





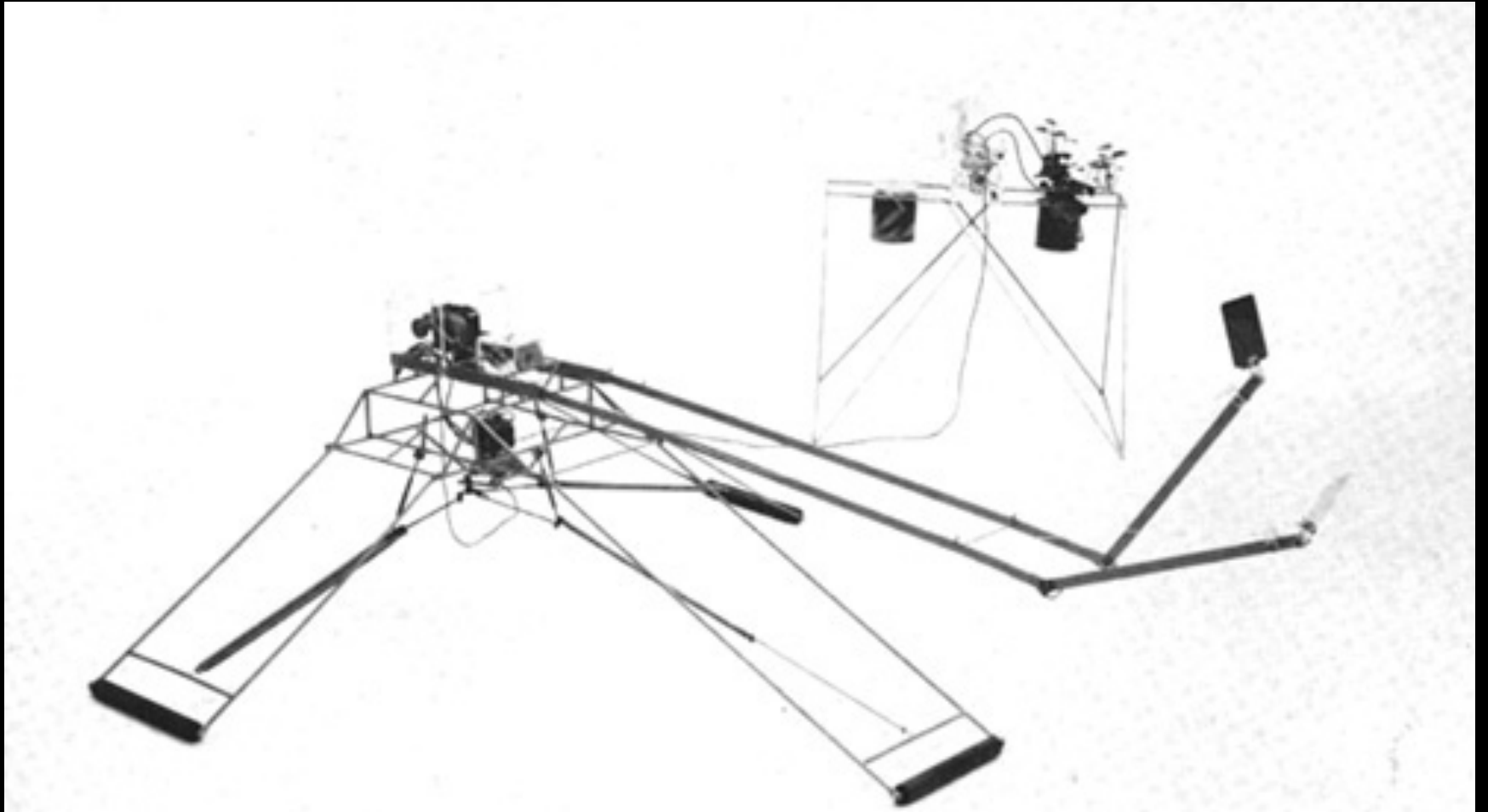
Kazuo Shiraga Challenging Mud 1955



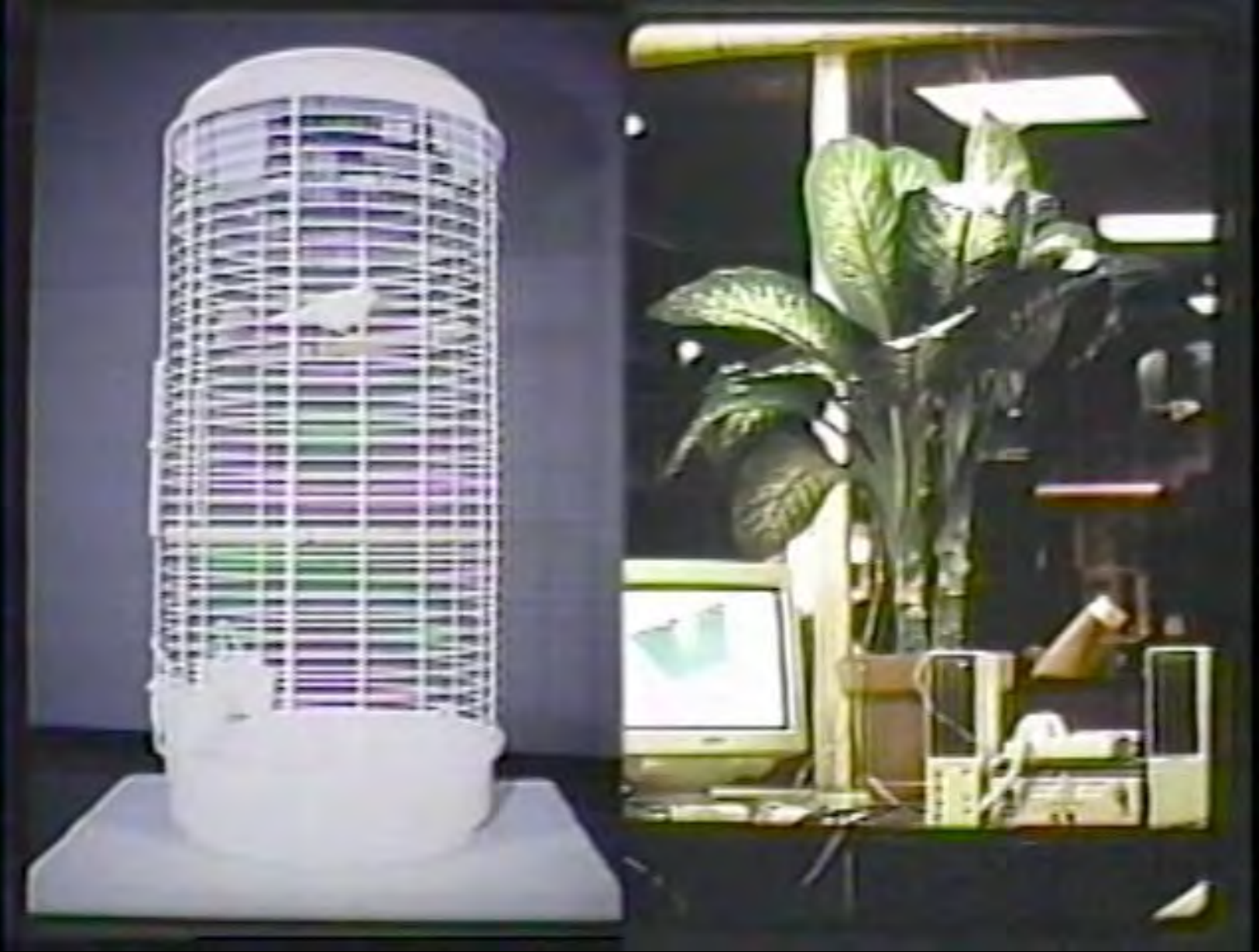
Kazuo Shiraga making a foot painting



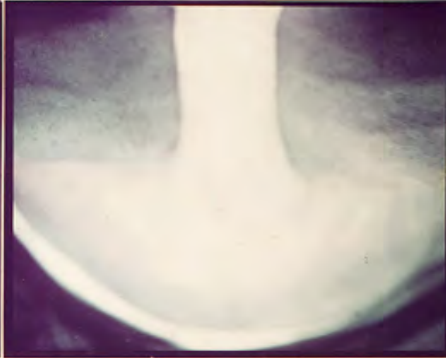
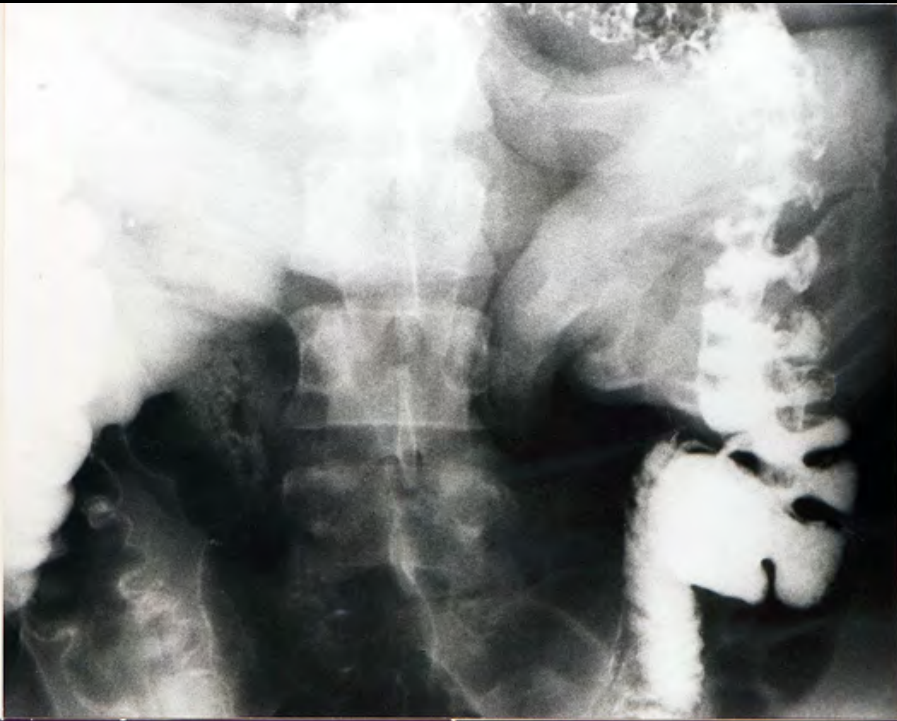
Kazuo Shiraga, Chizensei Kirenji, 1961



Thomas Shannon, Squat, 1968, electricity, metal, plant



Eduardo Kac, Essay Concerning Human Understanding, 1999



Dennis Oppenheim, Stills from
Stomach X-Ray, 1970

*Stills from Stomach X-Ray, 1970. In 1970, the year, when, Oppenheim
first used the X-ray in the traditional detail of female material
is found here. The chosen begins an exploratory surface, close to
relating sensation of "what if this X-ray to be found". I recall
with a clear spirit, looking further only with myself.*

Dennis Oppenheim 1970



Dennis Oppenheim,
Reading Position for
Second Degree Burn,
1970



Dennis Oppenheim,
Annual Rings, 1968





Chris Burden, Doorway to Heaven, 1973



Chris Burden, Shoot, 1971 <http://www.youtube.com/watch?v=JE5u3ThYyI4>



Chris Burden, Transfixed, 1974



David Rokeby, *Very Nervous System*, in the street in Potsdam in 1993
1986-2000

<http://www.davidrokeby.com/vns.html>

“What we’re up against here are two of contemporary art’s guiding imperatives. Rule 1) Justification by meaning: the worth and interest of a work resides in what it’s about. Rule 2) Absolute freedom of interpretation: a work is “about” anything that can, at a pinch, be said about it. In short, meanings are arbitrary, but compulsory. And this double bind holds almost universal sway. Whenever you learn that a work explores or investigates or raises questions about something, that it’s concerned with issues around this or notions of that or debates about the other, you know you’re in its grip. It’s weird how people can’t resist. If you want to make art sound serious, this is simply the way you do it. Read any gallery wall-caption or leaflet or catalogue, and see how long it is before the writer commends the work solely on the basis of what it’s about. And then note how it is isn’t really about that at all.”

-- David Rokeby



Chico MacMurtrie, *The Amorphic Landscape*, 2004



A portion of *The Amorphous Landscape*. Visible (from left to right) are the *Tree* with the drumming *Mulabundas*, *Geck* (hanging from the *Tree* branch), the xylophonic *House* and *Rude Boy* (in the background), *Electro Drummer*, *Landscape Mountains*, the *Rope Climber*, *Feisty Children* (in the aperture), and *Transparent Body*.



Chico MacMurtrie and Rick W. Sayre, Tumbling Man, 1991

<http://www.youtube.com/watch?v=9n3xRbnyojo>



Chico MacMurtrie, Totemobile, 2008

http://www.youtube.com/watch?v=BdfNFhHxF7I&feature=youtube_gdata_player



Critical Art Ensemble in Halle/Saale, Germany performing "Radiation Burn: A Temporary Monument to Public Safety", October 15th 2010



Critical Art Ensemble with Beatriz da Costa and Shyh-shiun Shyu,
Free Range Grain, 2008



Esther Polak and Eva Auzina with Marcus The, MILK, 2004



Locative media provides a democratic conceptual framework, by which to examine certain technological assemblages and their potential social impacts. Locative media strives, at least rhetorically, to reach a mass audience by attempting to engage consumer technologies, and redirect their power.





MVRDV, Pig City, 2000

The Rotterdam firm of architects MVRDV is known for its experimental design and is responsible for a good deal of the present Dutch architectural time. They proposed a futuristic concept to overcome the future pork production struggles in the Netherlands. With a production of 16.5 million tons of pork, the Netherlands is the chief exporter of pork within the European Union. In 1999, 15.2 million pigs and 15.5 million humans inhabited the Netherlands. One pig needs an area of 664 m², including current food processing: composed of 50% intensive grain production and 50% industrial by-products. In the case of organic farming, pigs would be fed with 100% grain, leading to a required 130% more field surface due to reduced grain production. This would cause a demand of 1726 m³ per pig, including the organic food processing. This would mean that there would be only 774 m² per person left for other activities. In other words 75% of the Netherlands would be dedicated to pigs. Therefore MVRDV came up with “vertical farming” instead of expanding the production grounds over the Netherlands they will rise up to the sky forming “Pig City” which comprises 76 towers, each 622 meters high and with floors measuring 87 by 87 meters on which pigs are to be kept, so called “Pig flats”.





Each flat will be inhabited by an appropriate to the species' number of pigs. Even a balcony to watch the sundown is included.



MVRDV, City Pig/Pig City, 2009

<http://www.youtube.com/watch?v=x1r5GutrXX4>