

**Contemporary Art  
University of Texas at Dallas  
Arts & Humanities  
Fall 2021**

**AHST 3318-001  
(87424)**

**Dr. Charissa N. Terranova  
T-Th 11:30-12:45  
JO 4.102**

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**09/28/2021**

**John Cage, Fluxus, and Intermedia  
Color Field Painting and Kinetic Art**

# John Cage, Fluxus, and Intermedia



John Cage (1912-1992)

- 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
- 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, David Tudor, Robert Rauschenberg,  
et. al., Theater Piece No. 1, 1952  
Robert Rauschenberg, White Painting (Seven  
Panels), 1951

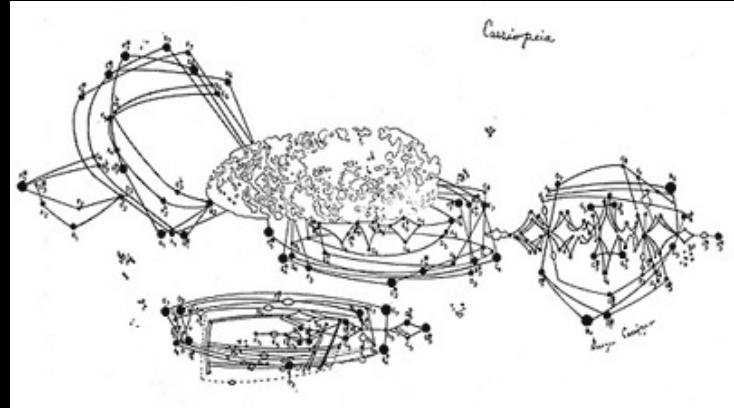




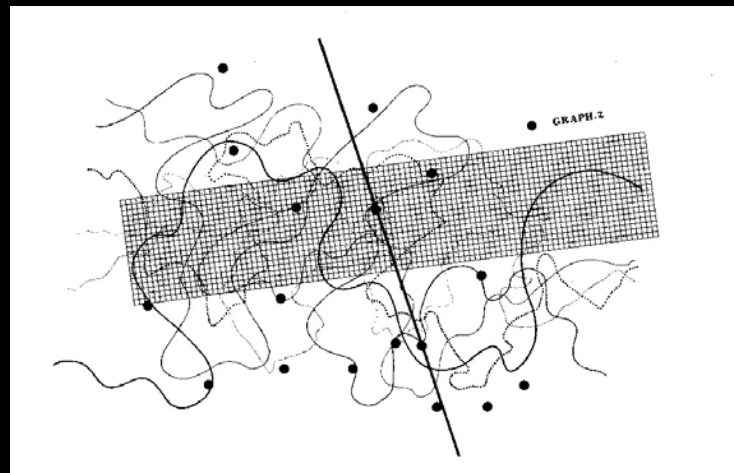


John Cage, New School for Social Research, 1956-1960

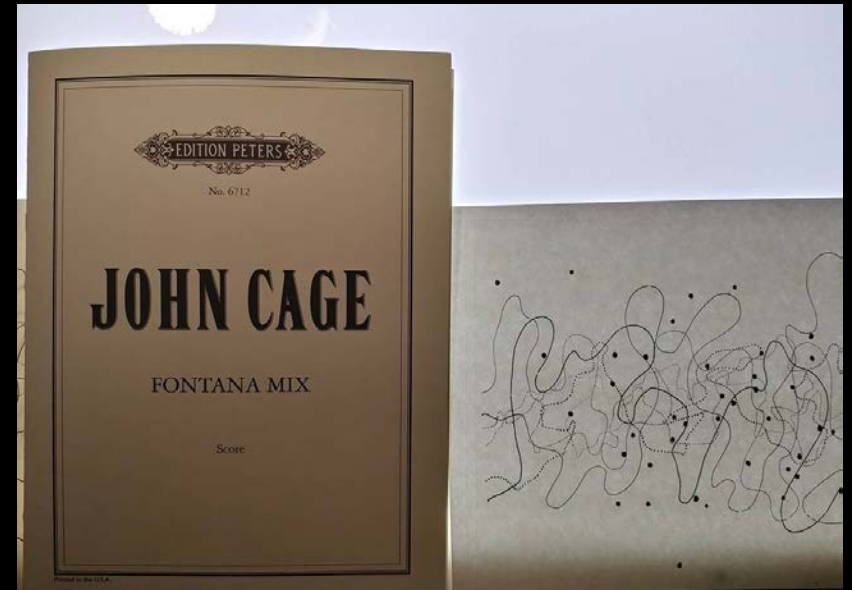
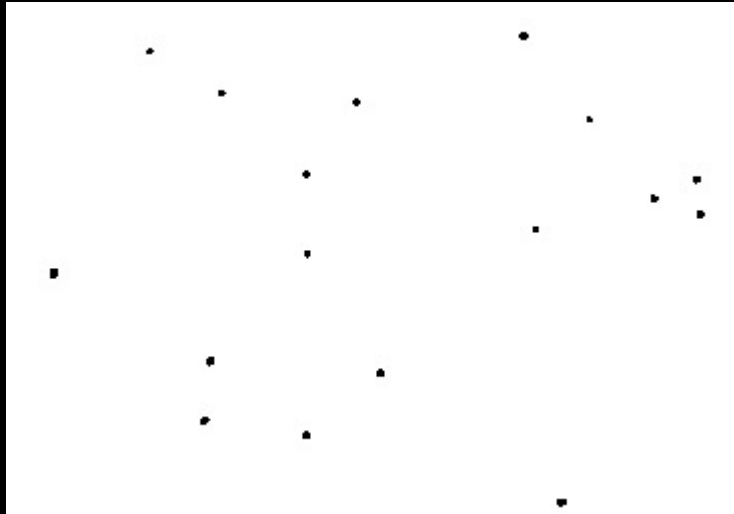
John Cage describing "silence":  
<https://www.youtube.com/watch?v=pchNl7aS64Y>



George Gacioppo, Cassiopeia, sound pictogram, 1962



John Cage, Fontana Mix, sound pictogram, 1958

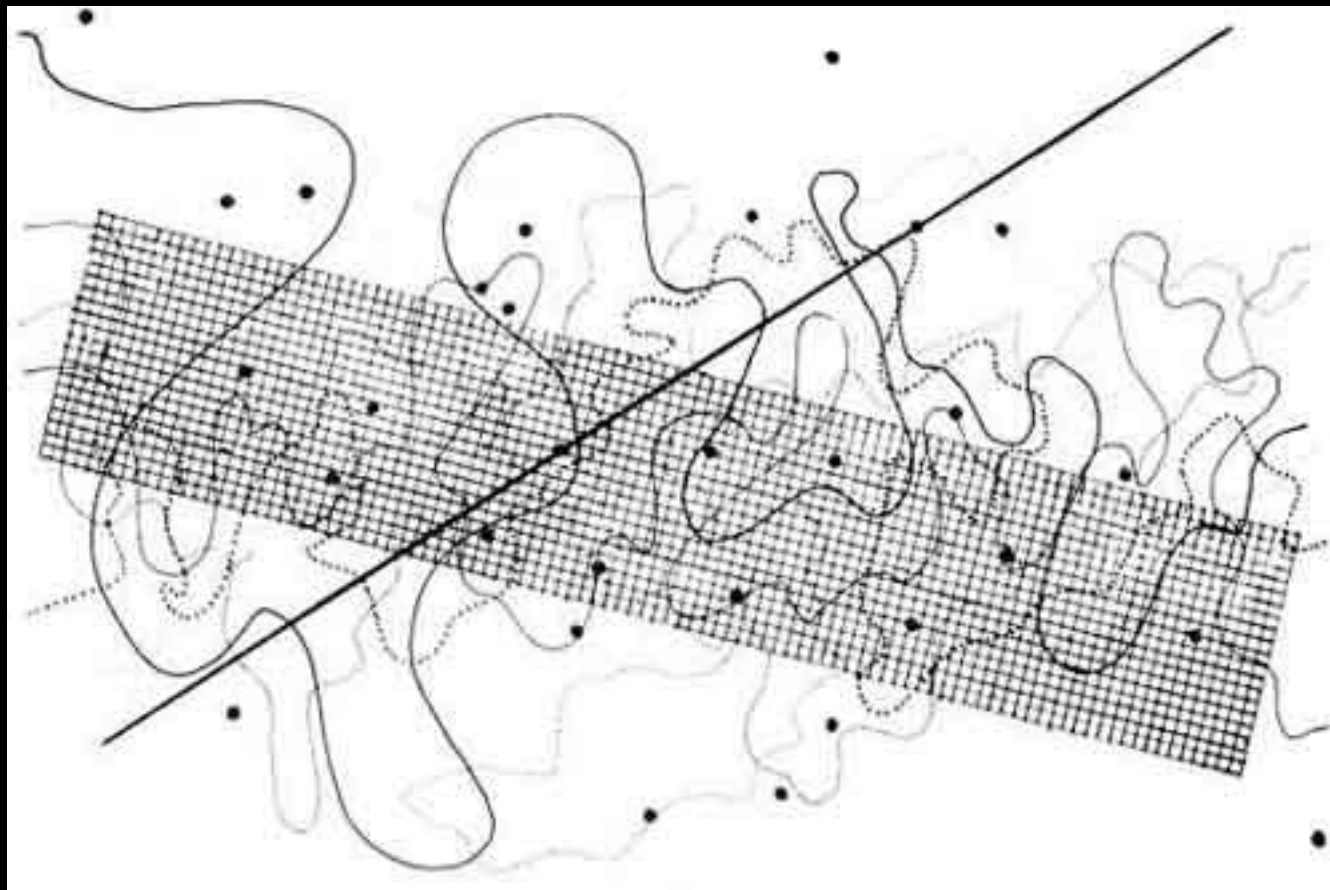


Artist: John Cage

Title: "Fontana Mix"

Date: 1958

Details: Experimental musical  
composition



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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/>

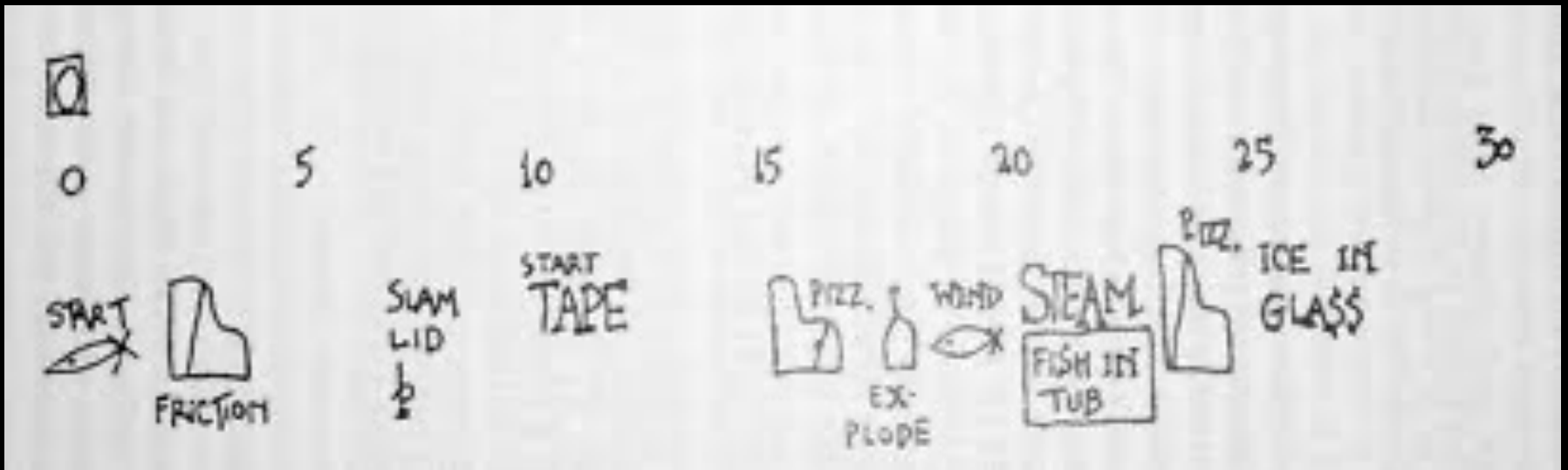


John Cage performing "Water Walk" in January, 1960 on the popular TV show I've Got A Secret:

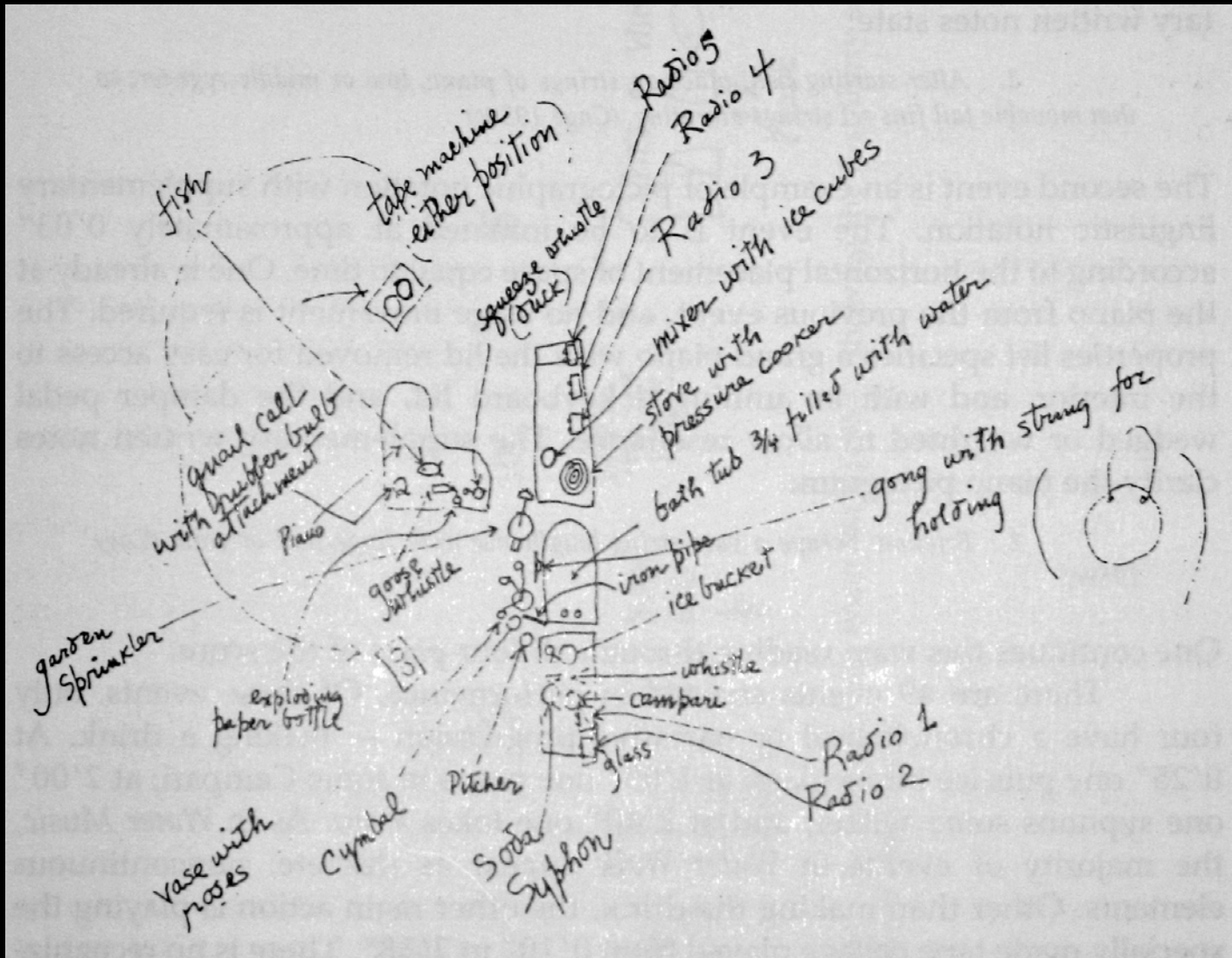
<https://www.youtube.com/watch?v=gXOIkT1-QWY>

Contemporary version of John Cage Water Music (1952):

[https://www.youtube.com/watch?v=h\\_ik4VMcLkA](https://www.youtube.com/watch?v=h_ik4VMcLkA)







# Bodies in Art

- **Abstract Expressionism: Jackson Pollock's technique [haptic vs. Clement Greenberg's "opticality"]**
- **Allan Kaprow: from painting to happening**
- **Leo Steinberg's "flatbed picture plane"**
- **John Cage's silence as a means of embodiment**
- **FLUXUS**



George Maciunas (standing 2<sup>nd</sup> from the left) on June 9, 1962, during the "Kleines Sommerfest 'Après John Cage'", Galerie Parnass, Wuppertal (Photo Rolf Jährling)

Tuesday, September 8, at 8:00 P.M. - Judson Hall (57th Street east of Seventh Avenue)

## PICKET STOCKHAUSEN CONCERT!

"Jazz [Black music] is primitive... barbaric... beat and a few simple chords... garbage... [or words to that effect]" Stockhausen, Lectura, Harvard University, Fall 1958

**RADICAL INTELLECTUALS:**  
 Stockhausen is a characteristic European North American ruling-class Artist. His magazine, *The Series*, has hardly condescended to mention plebeian or non-European music at all but when it has, as on the first page of the fourth number, it leaves no category for it except "light music" that can be summed up by adding a question-mark after "music". Stockhausen's delaps are supported by the West German Government, as well as the rich Americans - J. Birnbaum, J. Glitsken and A. Everett. If there were a genuine equality of national cultures in the world today, if there were no discrimination against non-European cultures, Stockhausen couldn't possibly enjoy the status he does now. But Stockhausen's real importance, which separates him from the rich U.S. creators Leonard Bernstein and Benny Goodman, is that he is a fountainehead of "ideas" to show up the doctrine of white plutocratic European Art's supremacy, enunciated in his theoretical organ *The Series* and elsewhere.

**STOCKHAUSEN AND HIS KIND**  
 There are other intellectuals who are restless with the domination of white plutocratic European Art. Maybe they happen to like Bo Diddley or the Everly Brothers. At any rate, they are restless with the Art maintained by the imperialist governments. To them we say: **THE DOMINATION OF WHITE PLUTOCRATIC EUROPEAN ART HOLDS YOU TOO IN BONDAGE!** You cannot be intellectually honest if you believe the doctrine of plutocratic European Art's supremacy, those "Laws of Art". They are arbitrary myths, maintained ultimately by the repressive violence that keeps oppressed peoples from power. Then, the domination of patrician Art - which is aristocrat-plutocrat. In origin, as *Opéra Nouvel* etiquette alone shows - condemns you to be surrounded by the stifling, cultural mentality of social-climbing snobs. It binds you to the most snarling variety of the small merchant mentality, as promoted by *Reader's Digest* - "Music That Embodies You to Listen to It". Even worse, though, the domination of imperialist white European plutocrat Art condemns you to live among white masses who have a sick, helpless fear of being contaminated by the "primitivism" of the colored peoples' cultures. Yes, and this sick cultural racism, not "primitive" music, is the real barbarism. What these whites fear is actually a kind of vitality the cultures of these oppressed peoples have, which is undreamed of by their white masters. You lose this vitality. Thus, nobody who acquiesces to the domination of patrician European Art can be revolutionary culturally - no matter what else he may say.

**BUT THERE IS ANOTHER KIND OF INTELLECTUAL.**  
 There are other intellectuals who are restless with the domination of white plutocratic European Art. Maybe they happen to like Bo Diddley or the Everly Brothers. At any rate, they are restless with the Art maintained by the imperialist governments. To them we say: **THE DOMINATION OF WHITE PLUTOCRATIC EUROPEAN ART HOLDS YOU TOO IN BONDAGE!** You cannot be intellectually honest if you believe the doctrine of plutocratic European Art's supremacy, those "Laws of Art". They are arbitrary myths, maintained ultimately by the repressive violence that keeps oppressed peoples from power. Then, the domination of patrician Art - which is aristocrat-plutocrat. In origin, as *Opéra Nouvel* etiquette alone shows - condemns you to be surrounded by the stifling, cultural mentality of social-climbing snobs. It binds you to the most snarling variety of the small merchant mentality, as promoted by *Reader's Digest* - "Music That Embodies You to Listen to It". Even worse, though, the domination of imperialist white European plutocrat Art condemns you to live among white masses who have a sick, helpless fear of being contaminated by the "primitivism" of the colored peoples' cultures. Yes, and this sick cultural racism, not "primitive" music, is the real barbarism. What these whites fear is actually a kind of vitality the cultures of these oppressed peoples have, which is undreamed of by their white masters. You lose this vitality. Thus, nobody who acquiesces to the domination of patrician European Art can be revolutionary culturally - no matter what else he may say.

**THE FIRST TASK**  
 The first cultural task of radical intellectuals, especially whites, today, is:  
 (1) not to produce more Art (there is too much already)  
 (2) not to concede in private that non-European culture might have an "ethnic" validity.

## THE FIRST CULTURAL TASK IS PUBLICLY TO EXPOSE AND FIGHT THE DOMINATION OF WHITE, EUROPEAN-U.S. RULING-CLASS ART!

Whatever path of development the non-European, non-white peoples choose for their cultures, we will fight to break out of the stifling bondage of white, plutocratic European Art's domination.

**STOCKHAUSEN-PATRICIAN "THEORIST" OF WHITE SUPREMACY: GO TO HELL!**

Action Against Cultural Imperialism  
 359 Canal Street, New York, N.Y. 10013.

(April 29, 1964: First AACI Demonstration)



Stockhausen, the modern composer, declares "Jazz [black music] is primitive...barbaric...beat and a few simple chords...garbage."

They respond "Of all the world's cultures, aristocratic European Art has developed the most elaborate doctrine of its supremacy to all plebeian and non-European, non-white cultures....There are other kinds of intellectuals who are restless with the domination of white

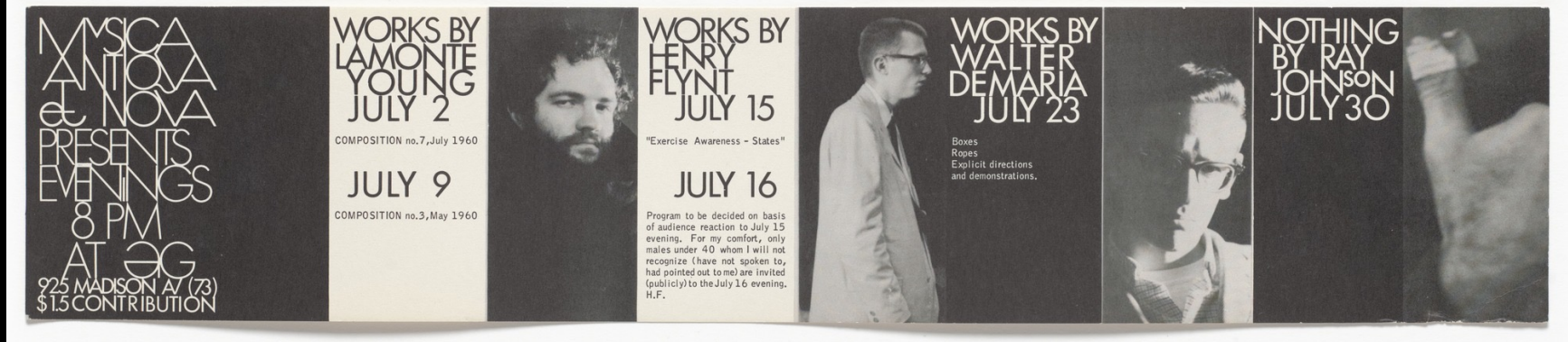
plutocratic European art...Nobody who acquiesces to the domination of patrician European Art can be revolutionary culturally -- no matter what else he may be.

The first cultural task of radical intellectuals, especially whites, today is: 1.) Not to produce more Art (there is too much already) 2.) not to concede in private that non-European culture might have an 'ethnic' validity."

## FLUXUS and Post-colonial dialogue

Left: Photograph of George Maciunas [1931-1978], June 9, 1962  
 Right: Henry Flynt, Action Against Imperialism, Picket Stockhausen Concert! 1964





George Maciunas, Announcement card for *Evenings*, AG Gallery, New York, July 1961



George Maciunas, Self-portrait, 1961, black-and-white photograph

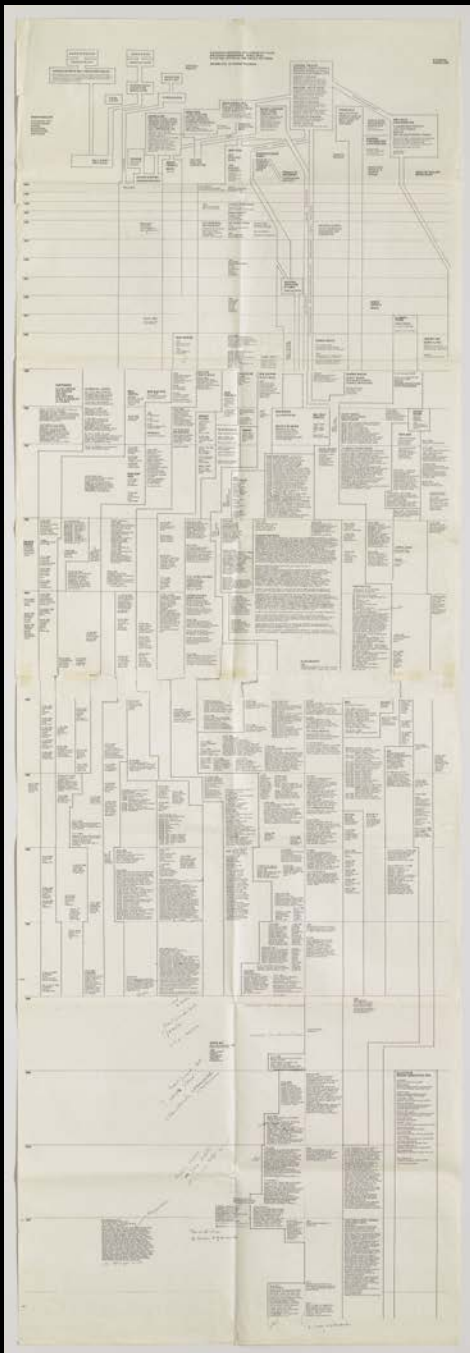


Right: George Maciunas, Fluxshop Stationery (recto), c. 1963





Paintings & Drawings of Yoko Ono at AG Gallery (1961)



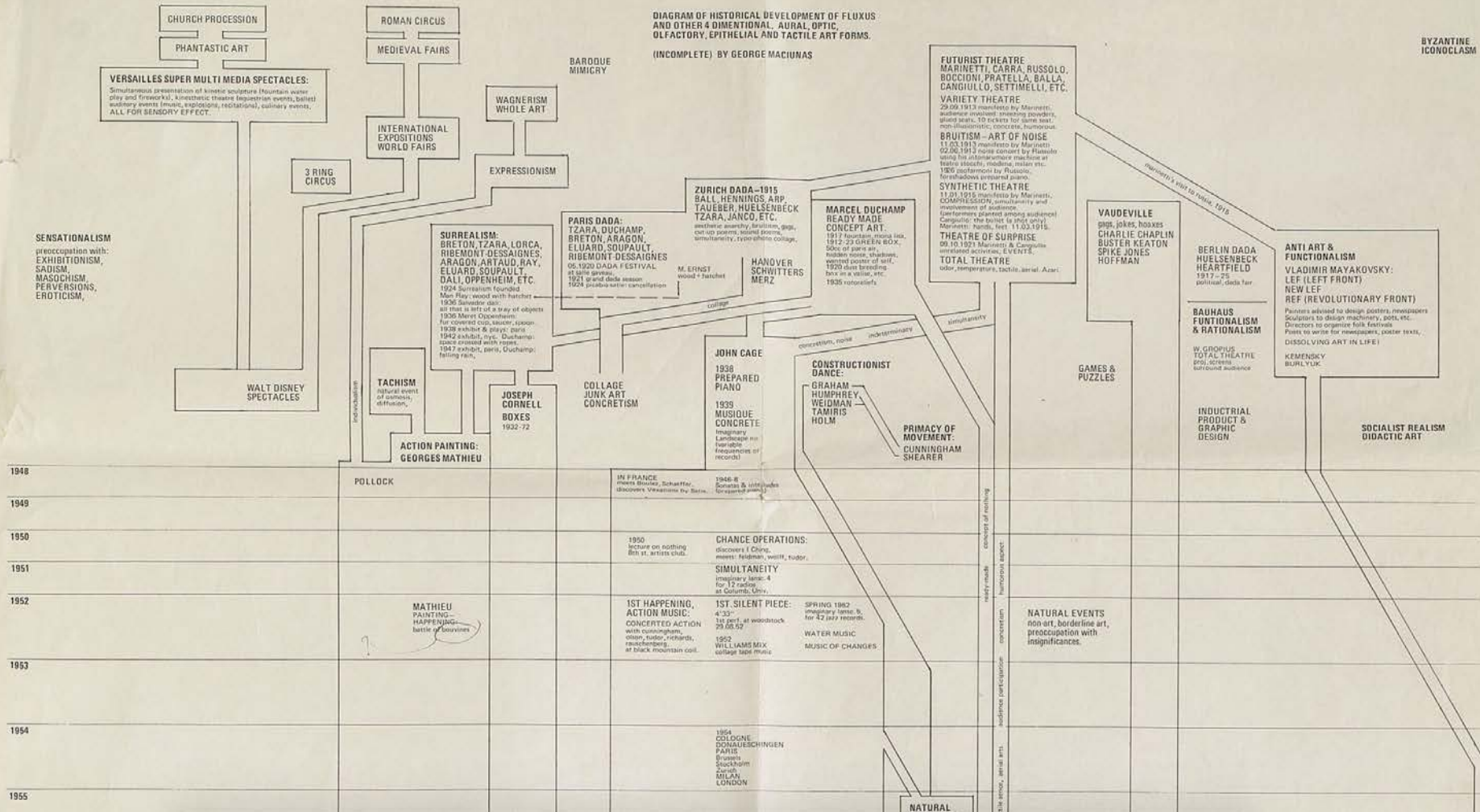
Rather than stylistic cohesion,  
the Fluxus group should  
instead be understood  
according to individual  
experiences.

George Maciunas, Diagram of Historical  
Development of Fluxus and Other 4  
Dimensional, Aural, Optic, Olfactory, Epithelial  
and Tactile Art Forms, c.1973

DIAGRAM OF HISTORICAL DEVELOPMENT OF FLUXUS AND OTHER 4 DIMENSIONAL, AURAL, OPTIC, OLFACTORY, EPITHELIAL AND TACTILE ART FORMS.

(INCOMPLETE) BY GEORGE MACIUNAS

BYZANTINE ICONOCLASM







# FLUXUS

**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.

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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. 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.

Left: George Maciunas, Fluxus Preview Review, 1963

Right: Maciunas' Fluxus Manifesto, copies of which were thrown into the audience at the Festum Fluxorum Fluxus, Düsseldorf, February 1963



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AMERICAN STUDENTS & ARTISTS CENTER, 261 Bd. RASPAIL, PARIS 14<sup>e</sup>  
 CENTRE DE MUSIQUE (direction MUSICALE - Keith HUMBLE) PRESENTE

# FESTUM FLUXORUM

POESIE, MUSIQUE ET ANTIMUSIQUE EVENEMENTIELLE ET CONCRETE

3 DECEMBRE 1962 LUNDI 20.30 HRS. CONCERT NO.1, MUSIQUE EVENEMENTIELLE. RAUL HAUSMANN: POESIE PHONETIQUE / JOSEPH BYRD: PIECE FOR R. MAXFIELD / JACKSON MAC LOW: THANKS II / ROBERT WATTS: NEWS & TWO INCHES / EMMETT WILLIAMS: ALPHABET SYMPHONY / G.BRECHT: DRIP MUSIC & DIRECTION / GEORGE MACIUNAS: IN MEMORIAM TO ADRIANO OLIVETTI / DICK HIGGINS: CONSTELLATION NO.7 & 4 / BENJAMIN PATTERSON: SEPTET FROM "LEMONS" AND SOLO FOR DANCER / LA MONTE YOUNG: COMPOSITION 1961 NUMBER 29 / NAM JUNE PAIK: ONE FOR VIOLIN SOLO & SERENADE FOR ALISON / WOLF VOSTELL: DECOLLAGE MUSIQUE "KLEENEX" / ALISON KNOWLES: PROPOSITION / TERRY RILEY: EARPIECE / G. BRECHT: WORD EVENT.

4 DECEMBRE 1962 JEUDI 20.30 HRS. CONCERT NO.2, MUSIQUE INSTRUMENTALE ET VOCALE. JACKSON MAC LOW: LETTERS FOR IRIS NUMBERS FOR SILENCE & BIBLICAL POEMS / DICK HIGGINS: GRAPHIS 82 / EMMETT WILLIAMS: 4-DIRECTIONAL SONG OF DOUBT FOR 5 VOICES / GEORGE MACIUNAS: SOLO FOR UKULELE & SOLO FOR MOUTH AND MICROPHONE / BENJAMIN PATTERSON: VARIATIONS FOR DOUBLE BASS / GEORGE BRECHT: CARD PIECE FOR VOICE, FLUTE SOLO, STRING QUARTET AND SAXOPHONE SOLO / LA MONTE YOUNG: COMPOSITION 1960 NO. 7 (STRING QUARTET)

5 DECEMBRE 1962 MARDI 20.30 HRS. CONCERT NO.3, DANIEL SPOERRI: COMPOSITION NO. X / KENJIRO EZAKI: DISCRETION / TOSHI ICHIYANAGI: STANZAS AND MUSIC FOR ELECTRIC METRONOME / YASUNAO TONE ANAGRAM FOR STRINGS / EMMETT WILLIAMS: LITANY AND RESPONSE / TAKENISHA KOSUGI: MICRO I & ANIMA I / ROBERT PAGE: GUITAR SOLO / NAM JUNE PAIK: TO BE DETERMINED

6 DECEMBRE 1962 MERCREDI 20.30 HRS. CONCERT NO.4, ROBERT FILLIOU: POI POI SYMPHONY NO. 2 / ARTHUR KOPCKE: MUSIC WHILE YOU WORK / ROBERT WATTS: EVENT 13 / SYLVANO BUSSOTTI: PIECE FOR PAIK / SIMONE MORRIS: DANCE CONSTRUCTION / GEORGE BRECHT: CANDLE PIECE FOR RADIOS / DICK HIGGINS: DANGER MUSIC NO. 17 / DIETER SCHNEBEL: VISIBLE MUSIC II, (SOLO FOR ONE CONDUCTOR) / TOSHI ICHIYANAGI: IBM FOR MERCE CUNNINGHAM / B. PATTERSON: TWO PIECES FROM METHODS & PROCESSES / LA MONTE YOUNG: COMPOSITION 1960 NO. 3

7 DECEMBRE 1962 VENDREDI 20.30 HRS. CONCERT NO.5, POUR PIANO. TOSHI ICHIYANAGI: MUSIC FOR PIANO NOS. 2, 5 AND 7 / LA MONTE YOUNG: 566 TO HENRY FLYNT / GYORGY LIGETI: TROIS BAGATELLES / PHILIP CORNER: PIANO ACTIVITIES (FOR 10 PIANISTS) / GEORGE MACIUNAS: PIANO PIECE NO.1 FOR N.J.P. / GIUSEPPE CHIARI: GESTI SUL PIANO / GRIFITH ROSE: SECOND ENNEAD / TERRY RILEY: PIECE FOR 2 PIANOS & MAGNETIC TAPE / YORIAKI MATSUDAIRA: CO - ACTION / GEORGE BRECHT: INCIDENTAL MUSIC / LA MONTE YOUNG: PIANO PIECE FOR D. TUDOR NO.

8 DECEMBRE 1962 SAMEDI 19.00 HRS. CONCERT NO.6, MUSIQUE ENREGISTREE ET FILMS. JOHN CAGE: MUSIC FOR THE MARRYING MAIDEN & FONTANA MIX / RICHARD MAXFIELD: COUGH MUSIC, RADIO MUSIC, PASTORAL SYMPHONY AND NIGHT MUSIC / STAN VANDERBEEK: (FILMS) A LA MODE, WHAT WHO HOW ACHOO MR. KEROCHEV / CIONI CARPI: POINT AND COUNTERPOINT / GEORGE BRECHT: YELLOW EVENTS, AND 2 DURATIONS / NAM JUNE PAIK: FILMS / DICK HIGGINS: REQUIEM

8 DECEMBRE 1962 SAMEDI 21.00 HRS. CONCERT NO.7 POESIE OUVERTE. FRANÇOIS DUFRENE: LE TOMBEAU DE PIERRE LAROUSSE / ROBERT FILLIOU: PERE LACHAISE NO.1 / BRION GYSIN: PERMUTATIONS SANS FILM / JEAN-CLARENCE LAMBERT: X ALÉAS / GHERASIM LUCA: QUART D'HEURE DE CULTURE METAPHYSIQUE. SOIREE ORGANISEE AVEC LE CONCOURS DU DOMAINE POETIQUE. LA PARTICIPATION DE JACQUES GRUBER ET JEAN-LOUP PHILIPPE.

PLACES: 4 N.E., 2 N.E. ETUDIANTS, 20 N.E. ABONNEMENT POUR LES

Left: Maciunas' Fluxus Manifesto, copies of which were thrown into the audience at the Festum Fluxorum Fluxus, Düsseldorf, February 1963  
 Right: Billet for Festum Fluxorum in Paris

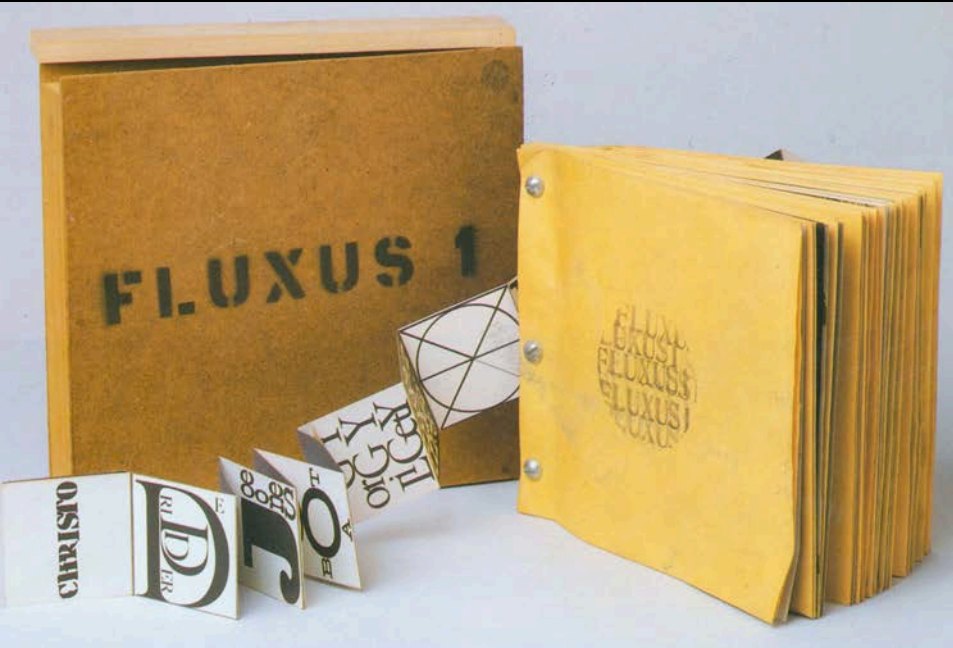




## author as group

The French literary critic Roland Barthes would say “that neutral, composite, oblique space where [her] subject slips away, the negative where all identity is lost, starting with the very identity of the body of writing.” Barthes criticizes the reader's tendency to consider aspects of the author's identity—his political views, historical context, religion, ethnicity, psychology, or other biographical or personal attributes—to distill meaning from his work. The word “composite” in the quote suggests that the author is a construction, a figure made bodily by way of the convergence of forces brought together by the overlap of larger social and linguistic structures. The figure of the author is a participant and product in a social structure.

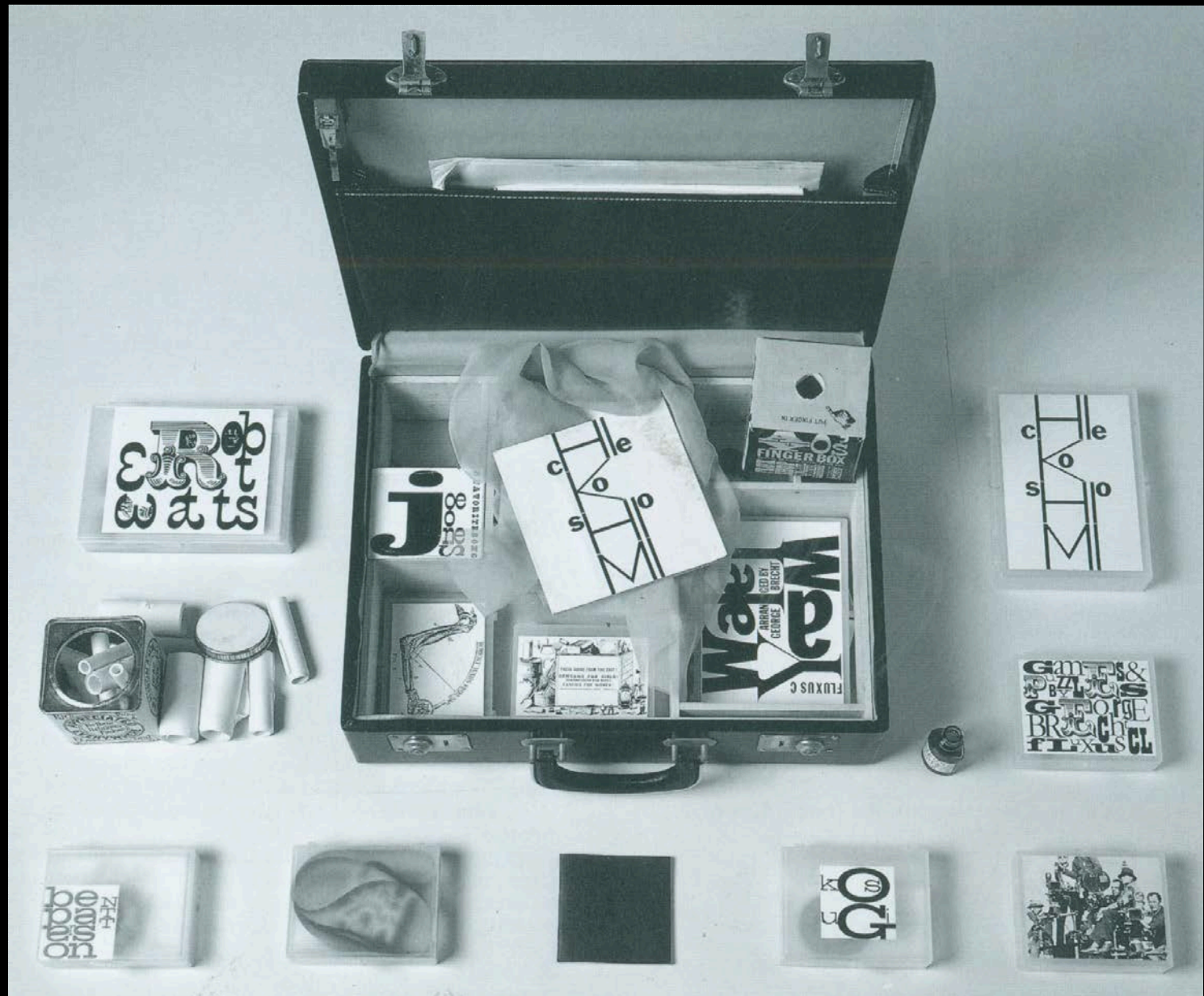




assembled by George Maciunas, Fluxus 1,  
1961-65



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



assembled by George Maciunas, Fluxkit, 1964

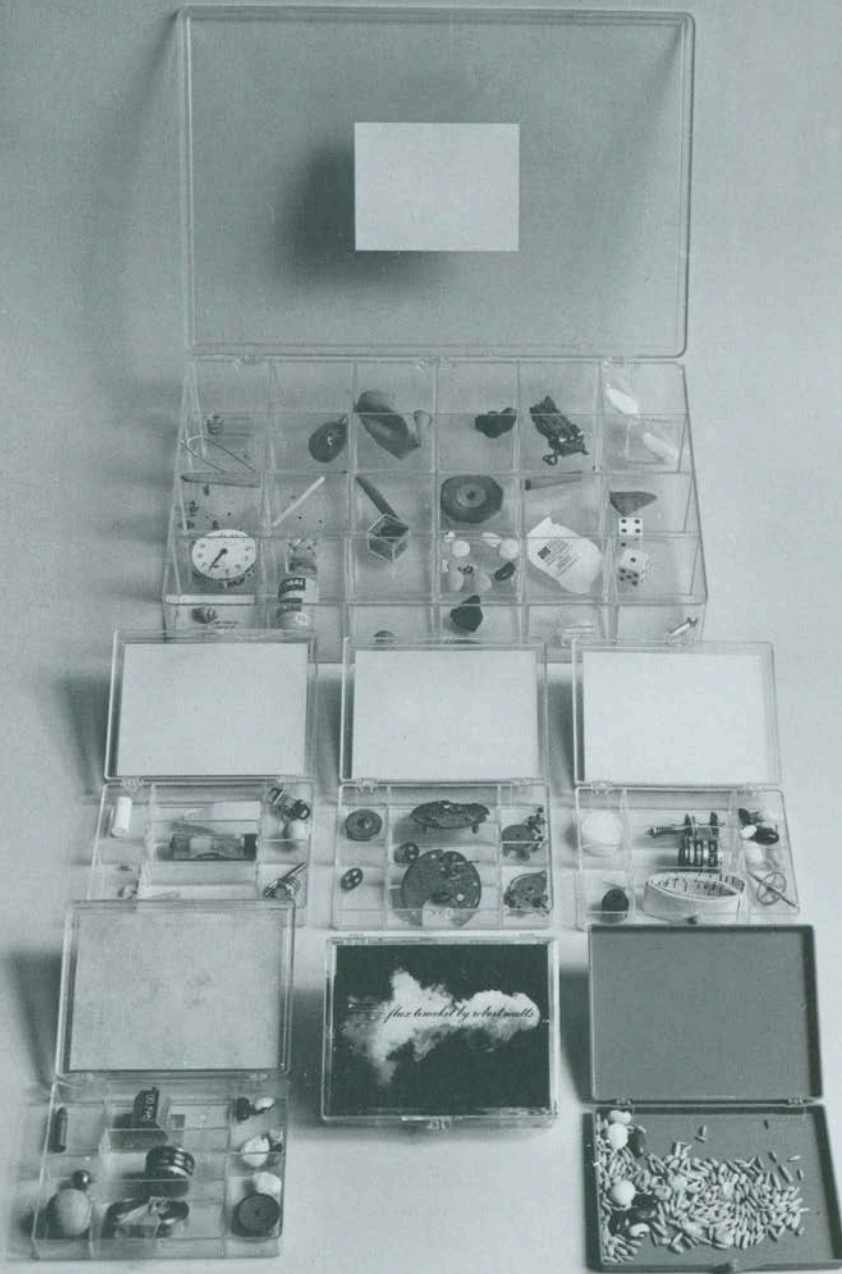


# Concretism

Maciunas explains:

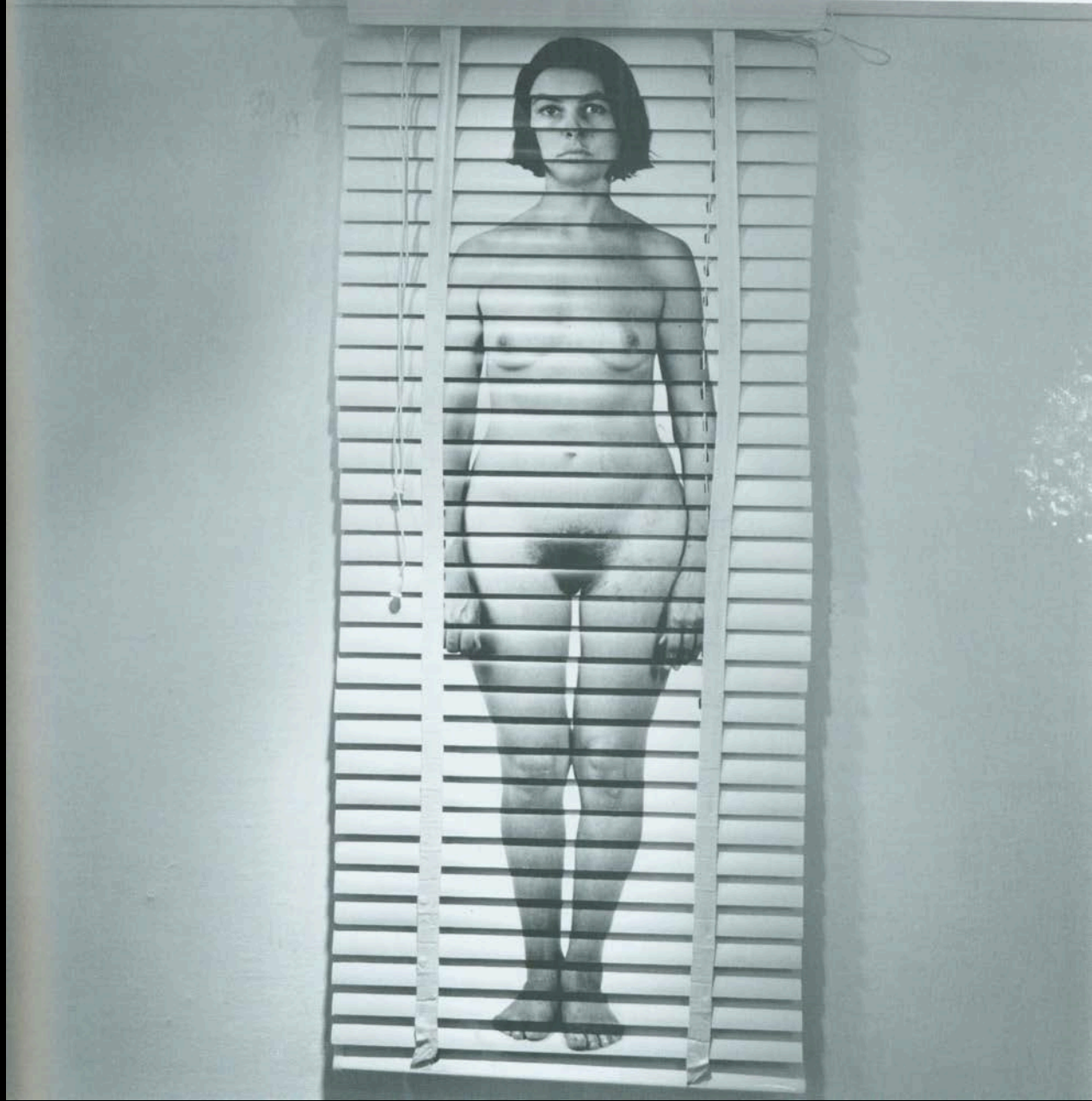
Concretists prefer unity of form and content. They prefer the world of concrete reality rather than the artificial reality of abstraction. Thus in the plastic arts for instance, a concretist perceives and expresses a rotten tomato without changing its reality of form. In the end, the form and expression 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

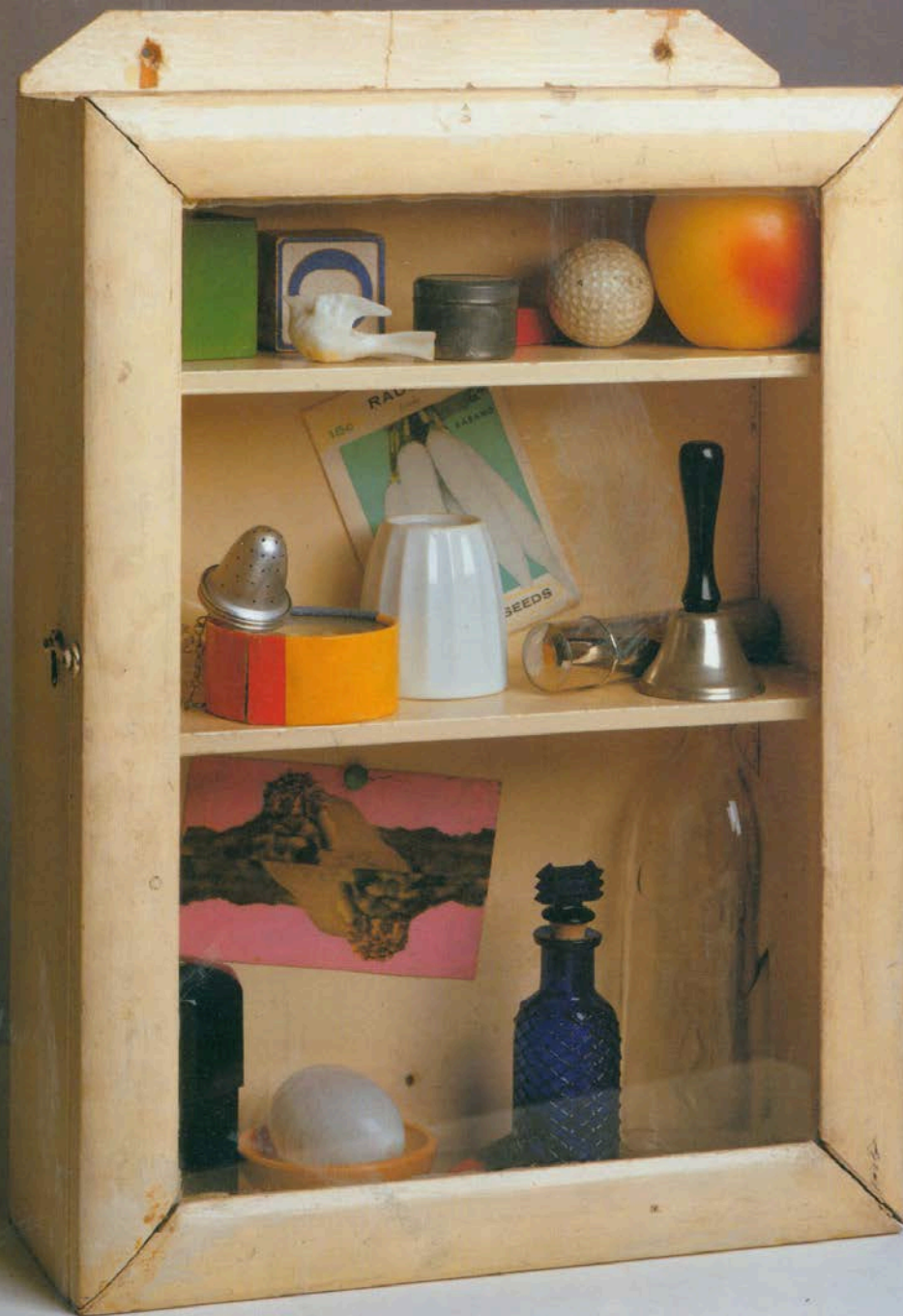




Peter Moore, Venetian Blinds, Side A & B, 1966-67







George Brecht, Medicine Cabinet, 1962



Left Above: Joseph Cornell, Tagilioni's Jewel Casket, 1940  
Left Below: Joseph Cornell, Untitled (Hotel Eden), 1945  
Right Above: George Brecht, Medicine Cabinet, 1962





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.

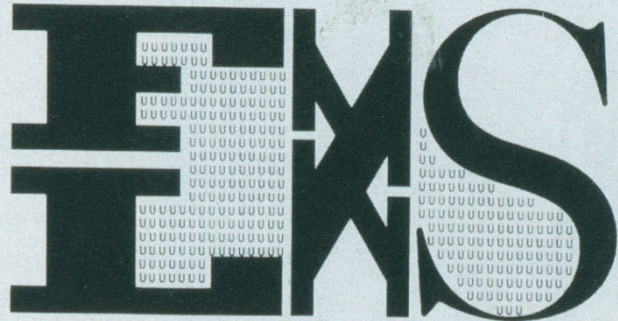
Spring, 1961

## THREE LAMP EVENTS

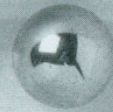
- on.  
off.
- lamp
- off. on.

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

Summer, 1961



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#### INCLINED PLANE PUZZLE

Place ball on inclined surface.  
Observe the ball rolling uphill.

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."



# Art and Iconoclasm



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

In Fluxus there has never been any attempt to agree on aims or methods; individuals with something unnameable in common have simply naturally coalesced to publish and perform their work. Perhaps this common something is a feeling that the bounds of art are much wider than they have conventionally seemed, or that art and certain long-established bounds are no longer very useful. At any rate, individuals in Europe, the US, and Japan have discovered each other's work and found it nourishing (or something) and have grown objects and events which are original and often uncategorizable in a strange way.

George Brecht



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

## 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.





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



In the performance "Simple," Paik did the following scripted act: 1.) threw peas into auditorium; 2.) smeared shaving cream on his body; 3.) put rice in shaving cream; 4.) slowly unwound a roll of paper; 5.) went into a pool of water; 6.) came back and played piano with baby doll in mouth.

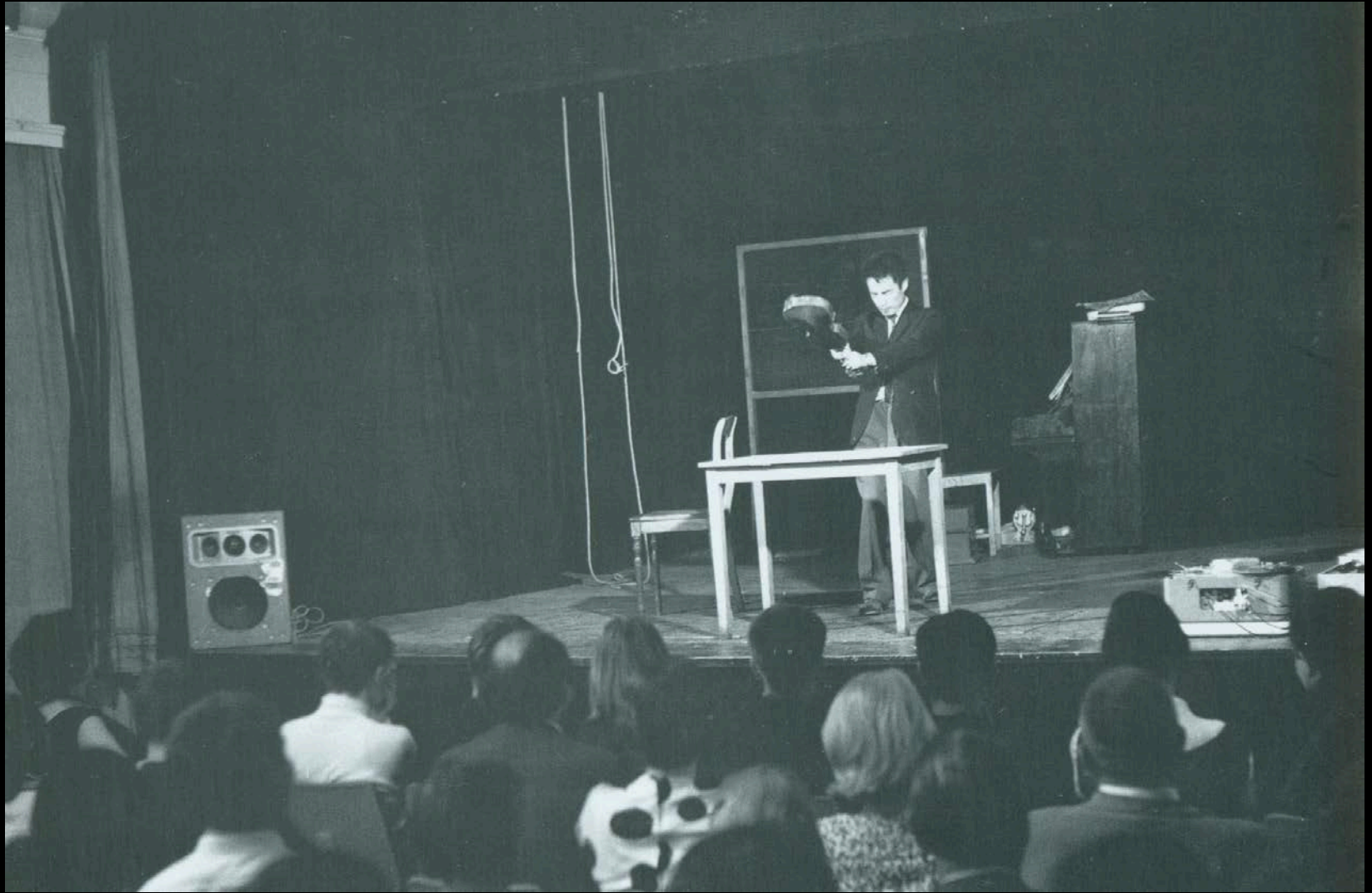
Nam June Paik at performance



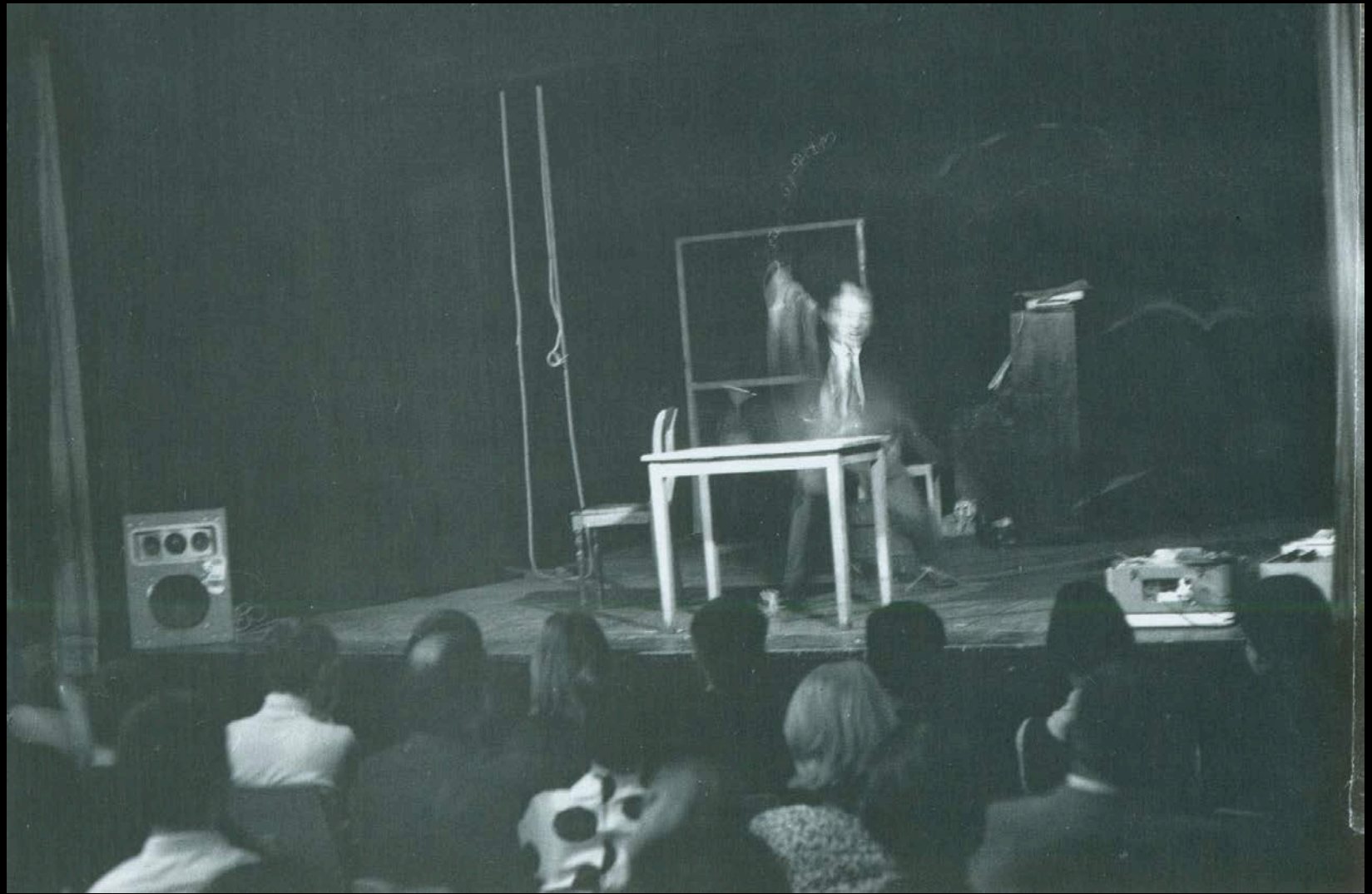


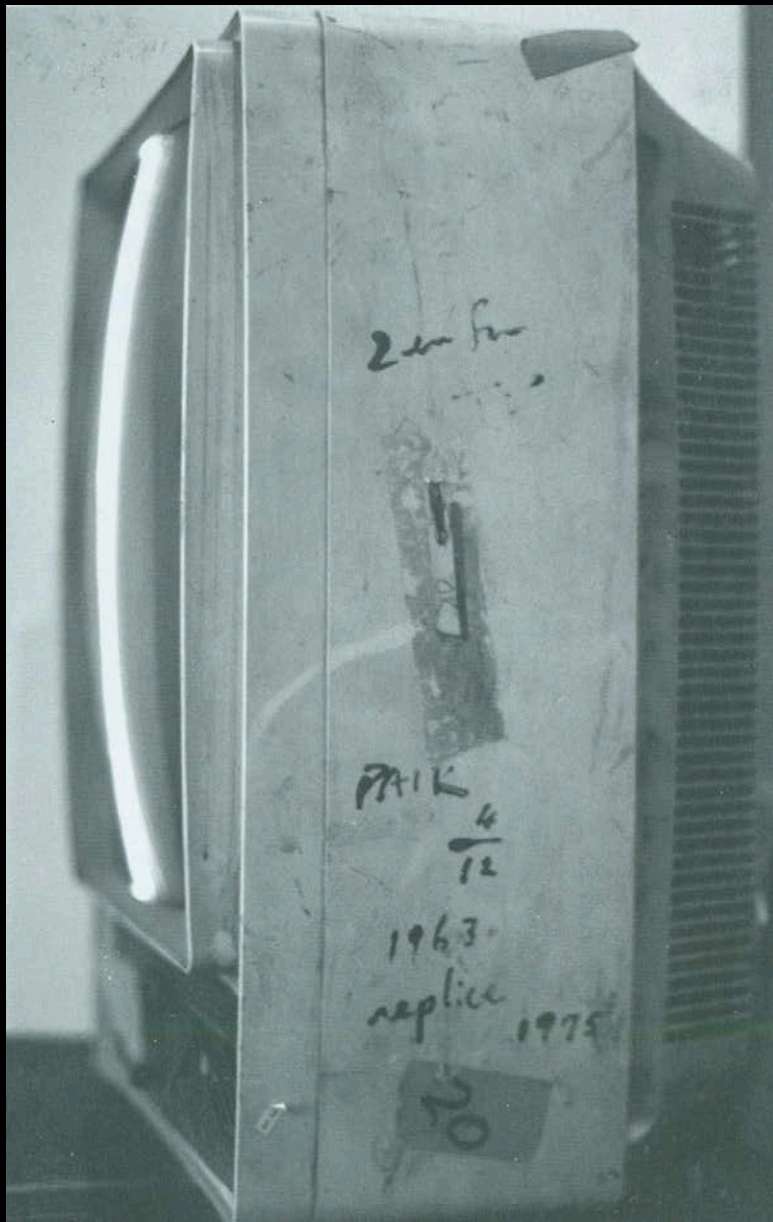
Nam June Paik, Simple, Wiesbaden, 1962





Nam June Paik, One for Violin, Düsseldorf, June 16, 1962





Nam June Paik, Zen for TV, 1963/1975





Founded in Tokyo by the artists Genpei Akasegawa, Natsuyuki Nakanishi and Jiro Takamatsu, Hi-Red Center created happenings and events that were socially reflective, anti-establishment and anti-commercial. The group used the urban environment as their canvas. One of their most famous performances consisted of an ironic action in which the artists scrubbed the streets of Tokyo during the 1964 Tokyo Olympic Games, in response to the government's demands that the city should present a clean image to the world. \*

\* <https://www.tate.org.uk/art/art-terms/h/hi-red-center>

Hi Red Center, Street  
Cleaning Event, June  
1966







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

Right: Fluxus artist Alison  
Knowles, b. 1933





“What I learned there was that I am an artist. What I should have learned there is that I am not a painter,” said Knowles in a 2006 interview.

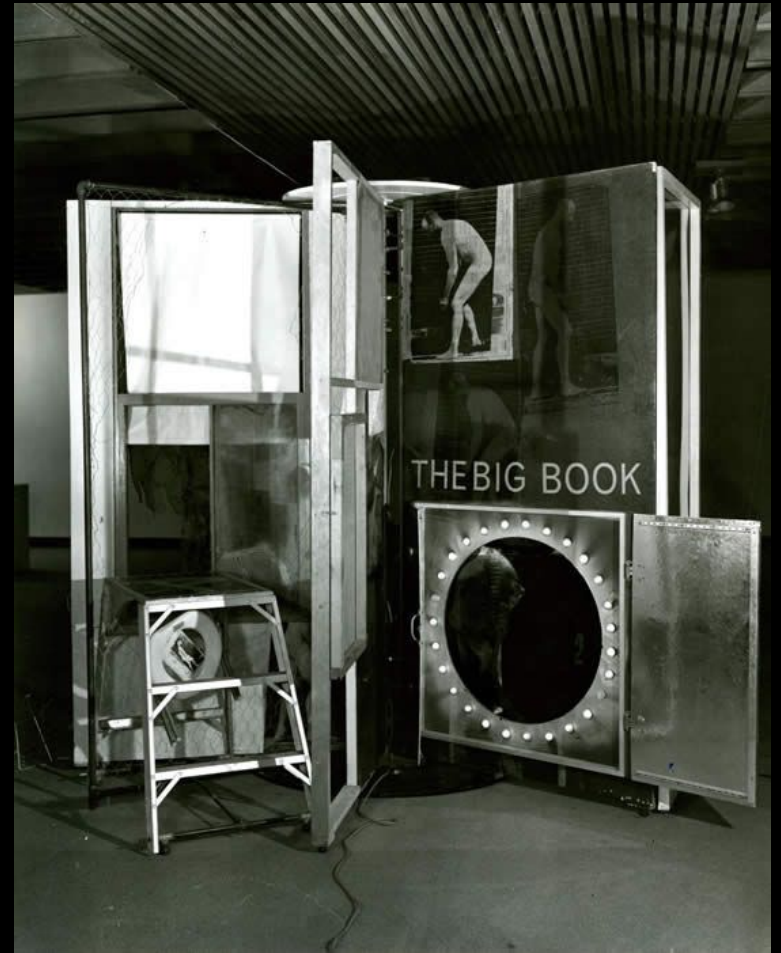


Alison Knowles, Music by Alison, May 23, 1964



Alison Knowles, The Bean Rolls, 1964





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



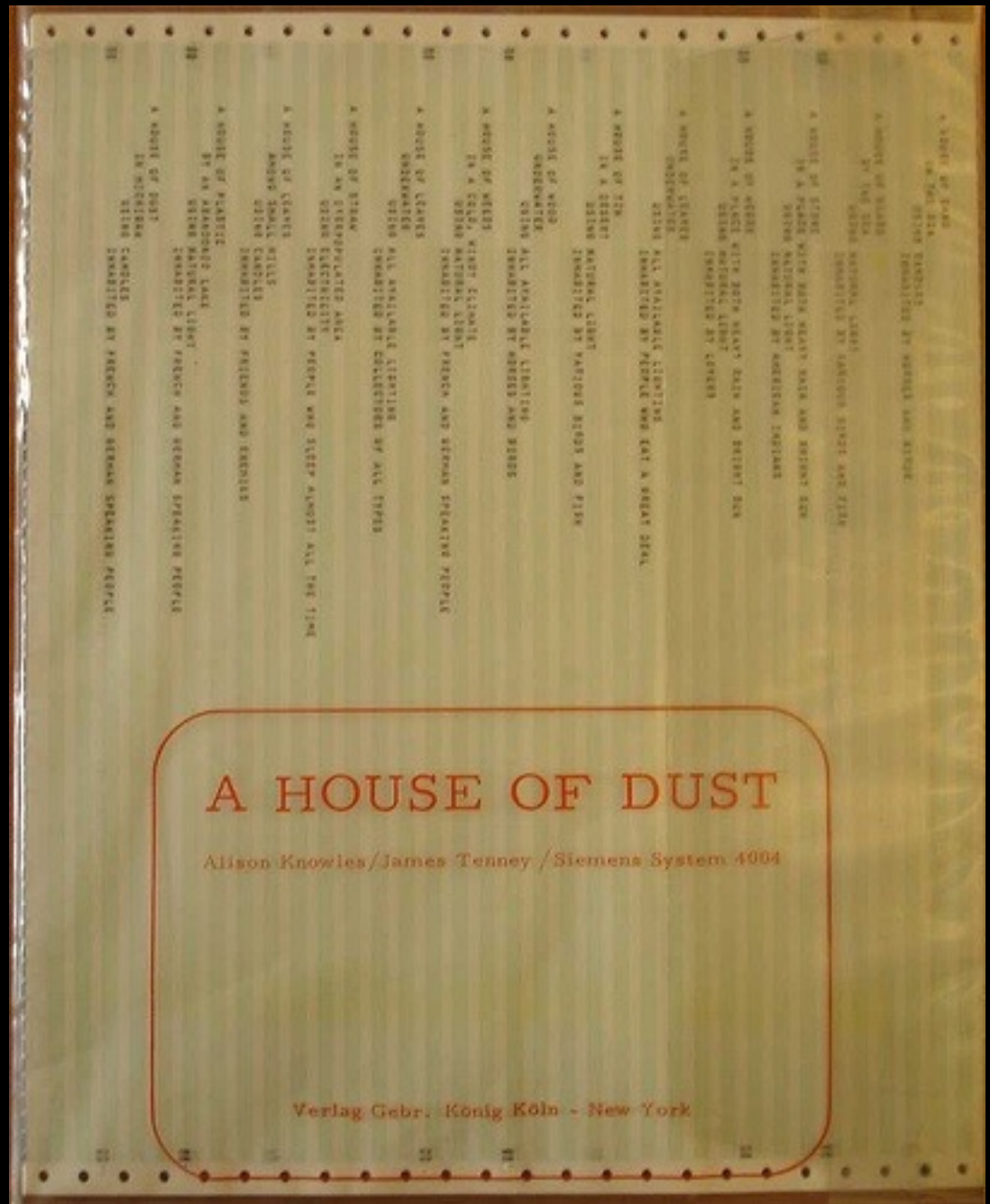




Allison Knowles  
and James  
Tenney,  
The House of  
Dust, 1974



From roughly 10,000 possible stanzas, Knowles selected one quatrain—“a house of dust / on open ground / lit by natural light / inhabited by friends and enemies”—as the basis for an interactive sculpture on the California Institute of the Arts campus in the early 1970s.



A HOUSE OF DUST  
IN A DESERTED FACTORY  
USING NATURAL LIGHT  
INHABITED BY PEOPLE WHO ENJOY EATING TOGETHER

A HOUSE OF STONE  
UNDERWATER  
USING NATURAL LIGHT  
INHABITED BY PEOPLE WHO ENJOY EATING TOGETHER

A HOUSE OF GLASS  
IN SOUTHERN FRANCE  
USING CANDLES  
INHABITED BY VERY TALL PEOPLE

A HOUSE OF TIN  
ON THE SEA  
USING CANDLES  
INHABITED BY NEGROS WEARING ALL COLORS

A HOUSE OF MUD  
INSIDE A MOUNTAIN  
USING CANDLES  
INHABITED BY NEGROS WEARING ALL COLORS

A HOUSE OF WEEDS  
IN AN OVERPOPULATED AREA  
USING ALL AVAILABLE LIGHTING  
INHABITED BY HORSES AND BIRDS

A HOUSE OF ROOTS  
IN JAPAN  
USING ELECTRICITY  
INHABITED BY PEOPLE WHO EAT A GREAT DEAL

A HOUSE OF ROOTS  
AMONG HIGH MOUNTAINS  
USING CANDLES  
INHABITED BY PEOPLE WHO SLEEP VERY LITTLE

A HOUSE OF SAND  
INSIDE A MOUNTAIN  
USING CANDLES  
INHABITED BY NEGROS WEARING ALL COLORS

A HOUSE OF WEEDS  
IN A PLACE WITH BOTH HEAVY RAIN AND BRIGHT SUN  
USING CANDLES  
INHABITED BY PEOPLE WHO EAT A GREAT DEAL

A HOUSE OF BROKEN DISHES  
ON THE SEA  
USING ALL AVAILABLE LIGHTING  
INHABITED BY LOVERS





Alison Knowles, *Make a Salad* [Event Score], 1962/2012  
Event scores involve simple actions, ideas, and objects from everyday life recontextualized as performance. While each iteration of the piece is unique, the basic ingredients include Knowles preparing a massive salad by chopping the ingredients to live music, tossing it in the air, then serving it to the audience.









George Maciunas, Solo for Violin, May 23, 1964

LIVING SCULPTURE





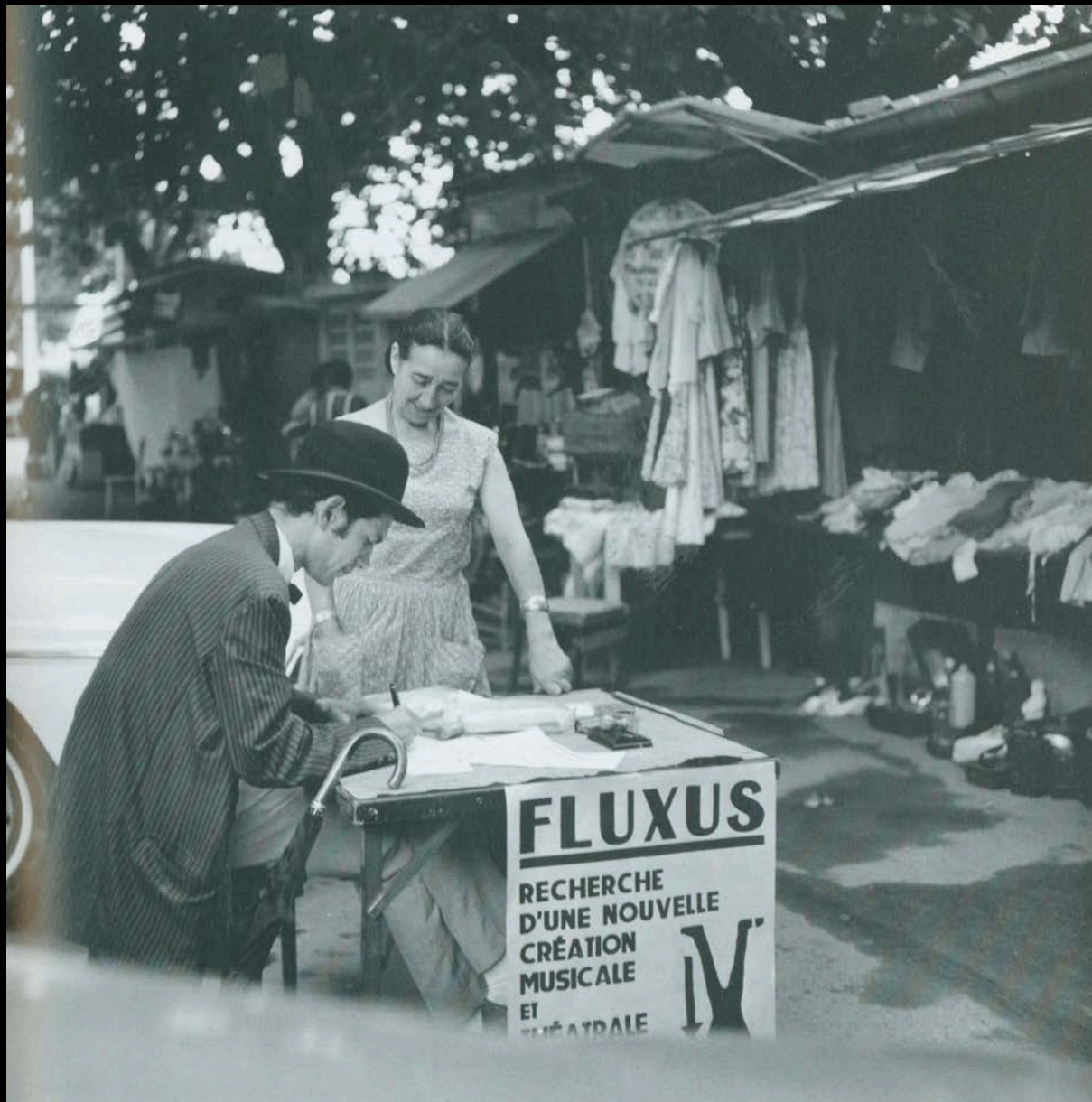
Living Sculpture was a performance-installation work that required the artist to live and work for two weeks in the sidewalk window of a London gallery.

Ben Vautier, Living Sculpture, 1962



Ben Vautier, Brushing Teeth, Nice, France, July 26, 1963 -- LIVING SCULPTURE





Ben Vautier, Signing of Certificates, Nice, France, July 27, 1963





Ben Vautier, One Must Be Wary of Words, 1993



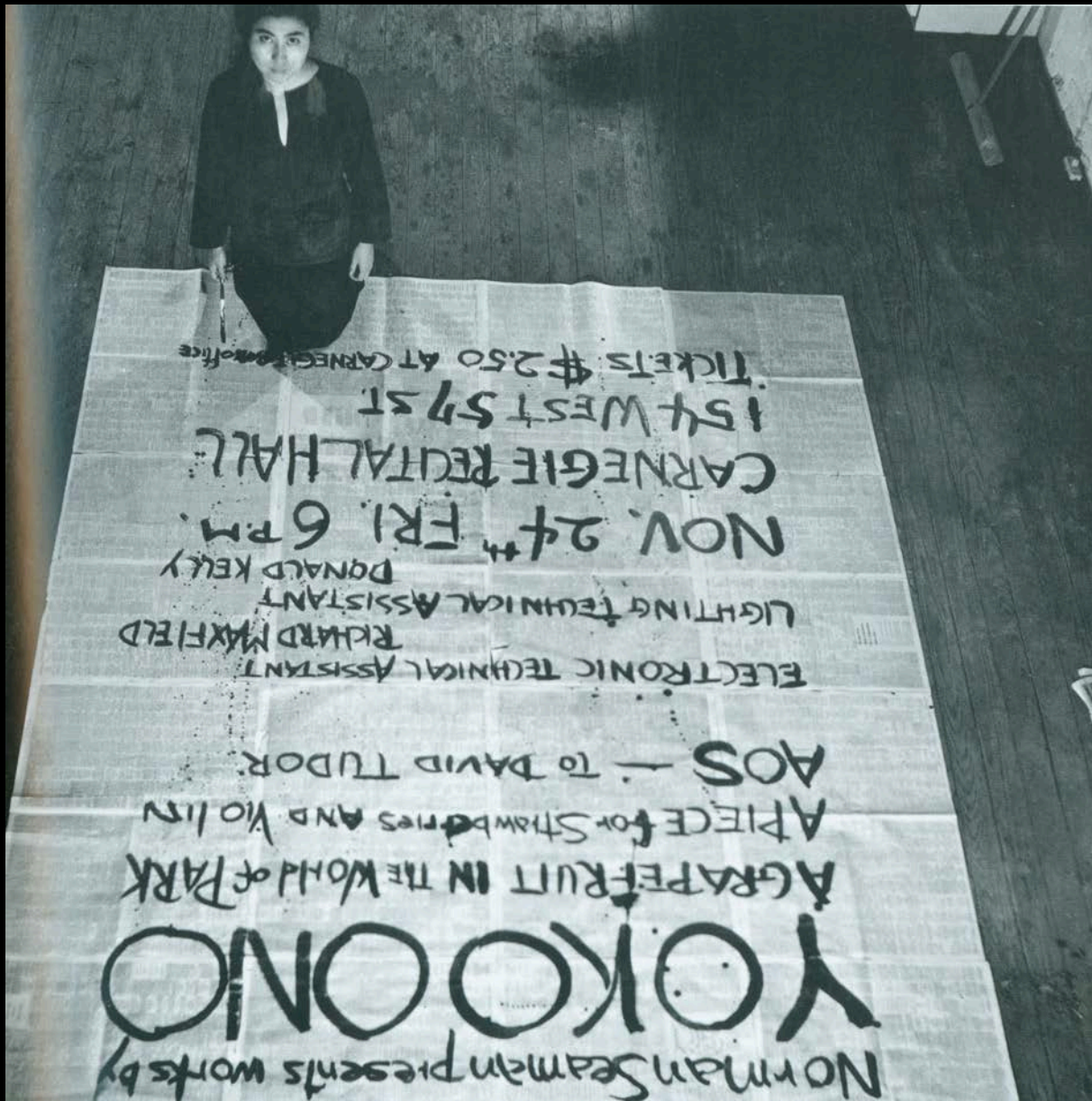
*Ceci n'est pas une pipe.*

René Magritte, The Treachery of Images, 1928-29



Ben Vautier, One Must Be Wary of Words, 1993





Yoko Ono, A Grapefruit in the World of Park, 1961



Yoko Ono, Grapefruit, 1964  
Artist's book

"a spiritual hybrid"





## PAINTING FOR A BROKEN SEWING MACHINE

Place a broken sewing machine in a glass tank ten or twenty times larger than the machine. Once a year on a snowy evening, place the tank in the town square and have everyone throw stones at it.

1961 winter

Some of these pieces were dedicated to the following names. Some people only received the title of the pieces. Some received the message from others that a piece was dedicated to him. From personal or impersonal reasons, most pieces were never sent to the persons. Most persons were never informed that the piece was dedicated to them.

John Cage  
David Tudor  
Toshi Ichiyonagi  
Nam June Paik  
Anthony Cox  
La Monte Young  
Alfred Wonderlick  
Simone Morris  
Peggy Guggenheim  
Terry Jennings  
George Macuinan  
Isamu Noguchi  
Yuji Takahashi

I am indebted deeply to Anthony Cox and Toshi Ichiyonagi for having constant faith in me; Nam June Paik for encouraging me during my hardest days; George Macuinan for his patience; and, finally, La Monte Young for many quarrels and many understandings.

#### SNOW PIECE

Think that snow is falling.  
Think that snow is falling everywhere  
all the time.  
When you talk with a person, think  
that snow is falling between you and  
on the person.  
Stop concerning when you think the  
person is covered by snow.

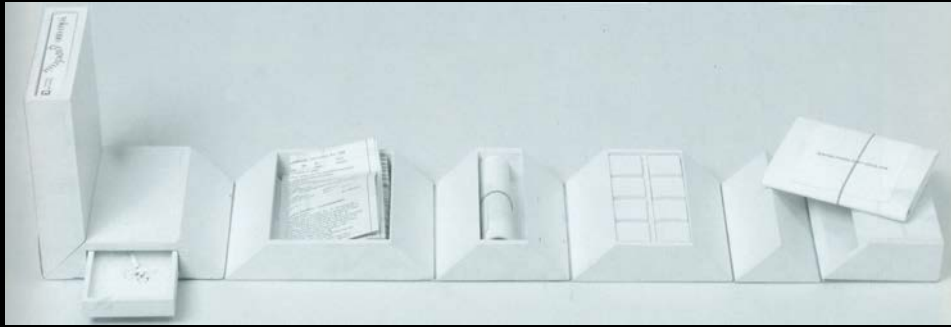
1963 summer

#### CLOUD PIECE

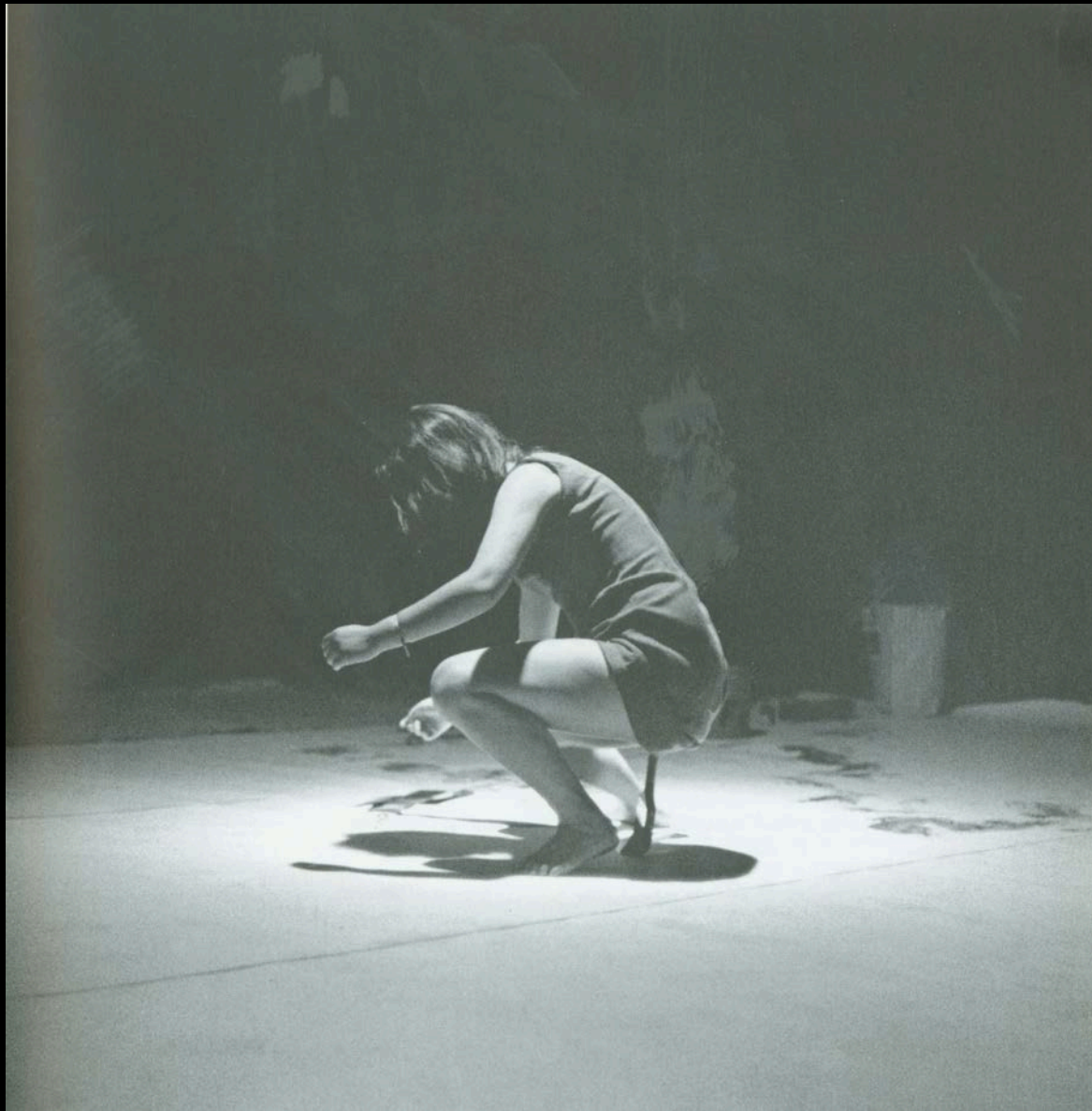
Imagine the clouds dripping.  
Dig a hole in your garden to  
put them in.

1963 spring





Yoko Ono, Everson Catalogue Box, 1971 -- Includes work by Yoko Ono and John Lennon; Wooden box with paperback copy of Grapefruit, glass, offset lithograph, acrylic on canvas, plastic boxes, and mixed media; packaging designed by George Maciunas; served as the catalogue for Yoko Ono's exhibition, This Is Not Here, Everson Museum, 1971



Shigeko Kubota, Vagina Painting, 1965



Jackson Pollock, c. 1951



Shigeko Kubota, Vagina Painting, 1965



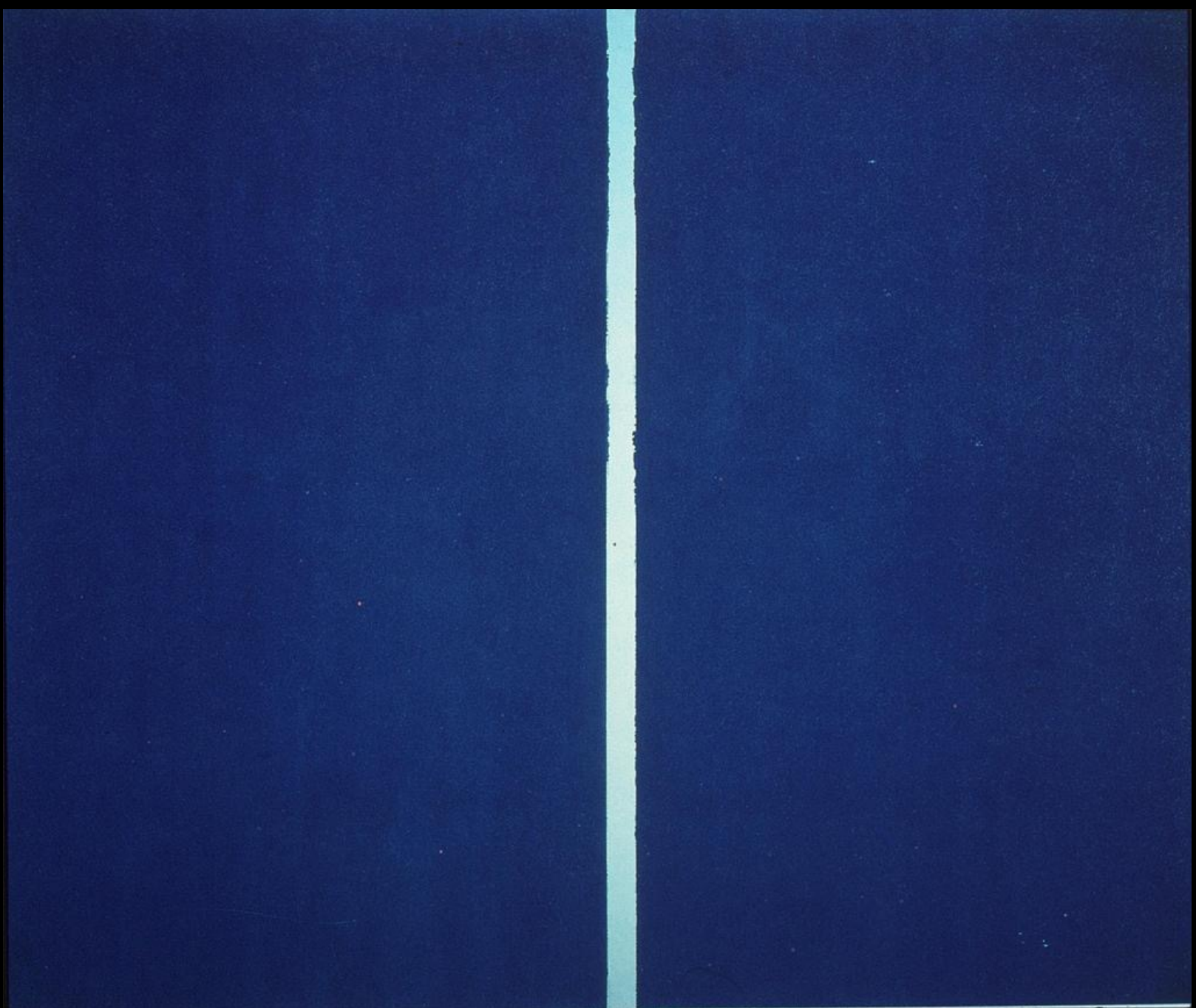
# Color Field Painting

Painting after Abstract Expressionism



The seeds of Color Field painting

Mark Rothko, Untitled, 1949



Barnett Newman, Onement IV, 1953





Post-Painterly  
Abstraction, Los Angeles  
County Museum of Art  
1964  
Clement Greenberg



In his essay titled "Post-Painterly Abstraction," Greenberg introduces the subject in the following way: "The great Swiss art historian, Heinrich Wölfflin, used the German word, *malerisch*, which his English translators render as 'painterly,' to designate the formal qualities of Baroque art that separate it from High Renaissance or Classical art. Painterly means, among other things, the blurred, broken, loose definition of color and contour. The opposite of painterly is clear, unbroken, and sharp definition, which Wölfflin called the 'linear.' The dividing line between the painterly and the linear is by no means a hard and fast one. There are many artists whose work combines elements of both, and painterly handling can go with linear design, and vice versa. This still does not diminish the usefulness of these terms or categories. With their help -- and keeping in mind that they have nothing to do with value judgments -- we are able to notice all sorts of continuities and significant differences, in the art of the present as well as of the past, that we might not notice otherwise."

Sixties Abstraction

Clement Greenberg

Heinrich Wöfflin, *Principles of Art History*, 1915/1932  
-*das malerisch versus das lineare*;  
the painterly versus the linear

...Post-Painterly Abstraction

“The Tenth Street touch...”



In the essay, Greenberg describes the standardization of AbEx through the term “the Tenth Street Touch.” With this term he described “The stroke left by a loaded brush or knife frays out, when the stroke is long enough, into streaks, ripples, and specks of paint.”

Just as Wölfflin contrasted the painterly quality of the Baroque with the crisp linearity of High Renaissance art, so Greenberg identified Post-Painterly Abstraction with more sharply defined compositions and less emphasis on evidence of the artist’s gesture. According to Greenberg “By contrast with the interweaving of light and dark gradations in the typical AbEx picture, all the artists in this show move towards a physical openness of design, or towards linear clarity, or towards both.”

This painting is marked by an elimination of the emotional, mythic or the religious content and the highly personal and gestural and painterly application of Abstract Expressionism.



Sam Francis, Blue Balls, 1960



Sam Francis, Untitled, from the Blue Balls Series, 1960-61



Sam Francis, Mako, 1966





Joan Mitchell, Hemlock,  
1956

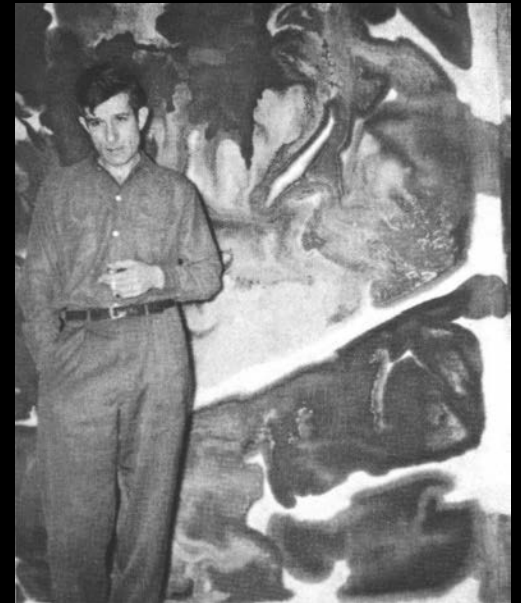
# HELEN FRANKENTHALER

## SOAK-STAIN TECHNIQUE

Soak-stain technique is the act of staining canvases! This method of collapsing color into canvas by manipulating thinned acrylic washes into the unprimed cotton fabric had an immediate impact on Morris Louis, who would translate it into his own idiom in a series of poured paintings created by gravity-pulled streams of luminescent color.

Left: Helen Frankenthaler (1928-2011) in her studio

Right: Morris Louis (1912-1962) with a painting







LIFE





She was the first American painter after Jackson Pollock to see the implications of the color staining of raw canvas to create an integration of color and ground in which foreground and background cease to exist.

<http://www.lisicontemporaryart.com/frankenthaler/>

Helen Frankenthaler,  
Interior Landscape, 1964



Helen Frankenthaler, Magic Carpet,  
1964

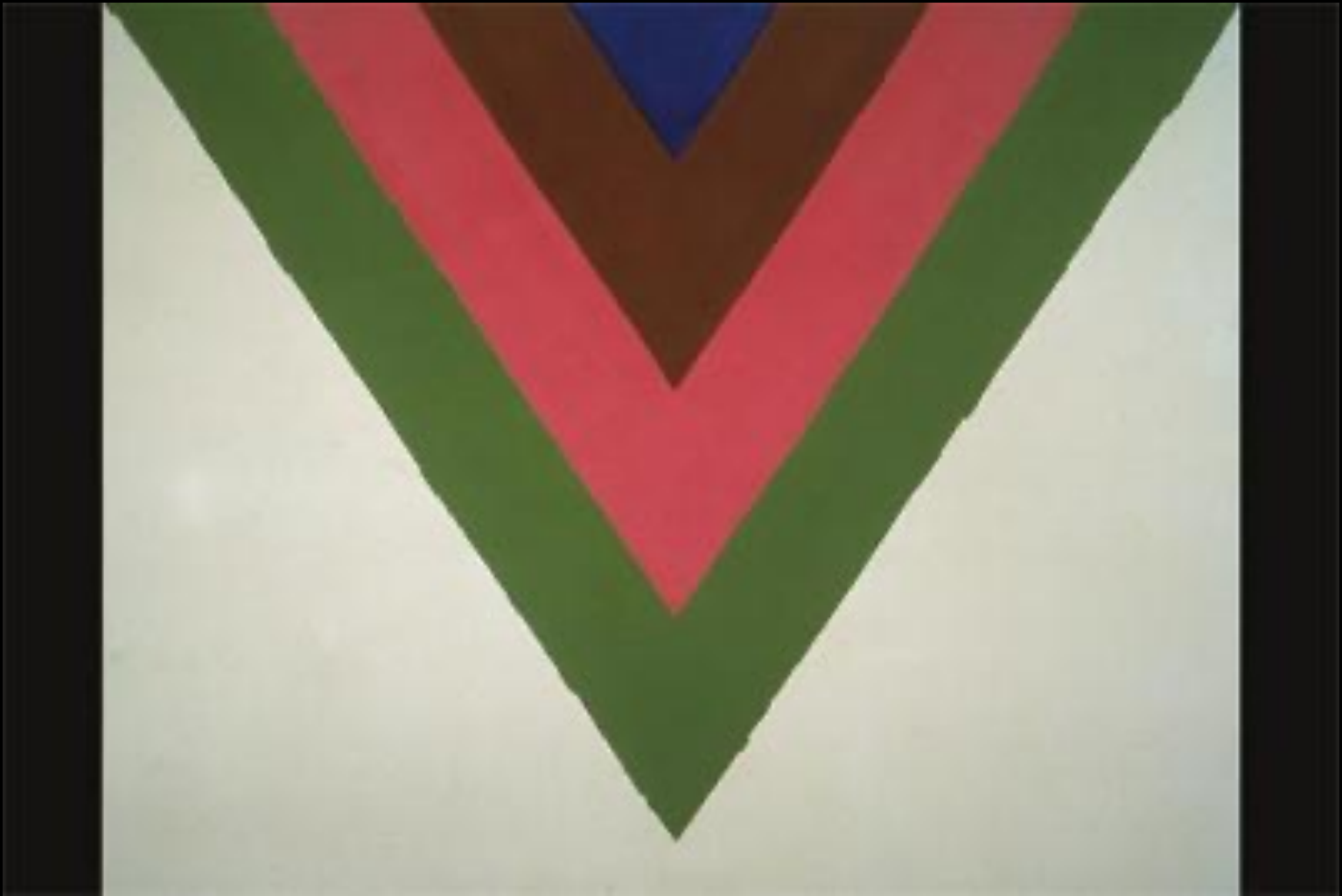


Morris Louis, Alpha Lambda, 1960





Morris Louis, 1-99, 1962



Kenneth Noland, Chevron Four in Series, 1964

## The Washington Color School



Kenneth Noland, *Chevron Four in Series*, 1964



Kenneth Noland, Helen  
Frankenthaler, and Clement  
Greenberg



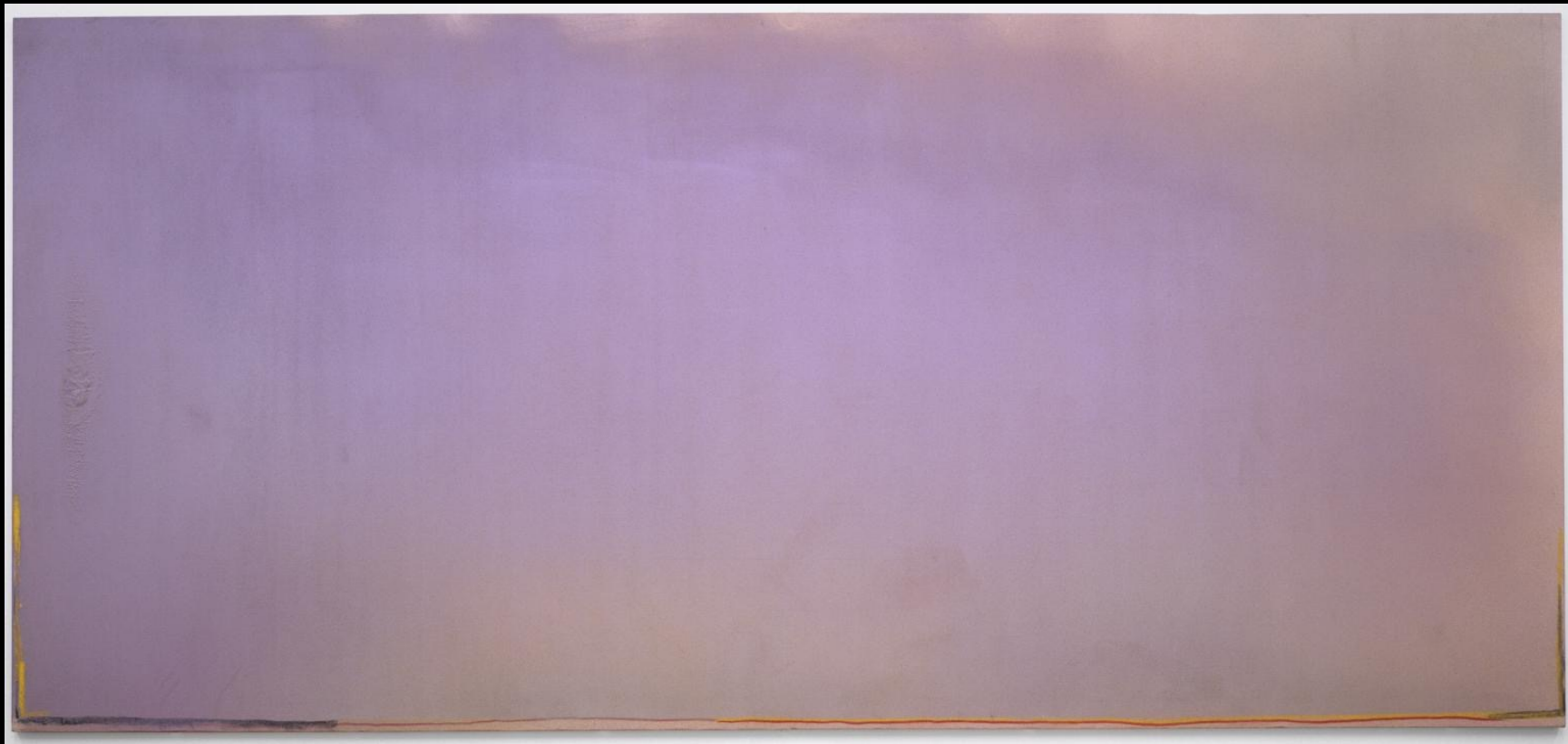


Kenneth Noland, Graded Exposure, 1967



Exploring the autonomy of materials in terms of a completely flat definition of shape and color ...

Jules Olitski, Fatal Plunge Lady, 1963



Jules Olitski, Instant Loveland, 1968  
115" x 254" / 9.5' x 21.2'





Larry Poons, Nixe's Mate, 1964



Figures and  
Abstraction

Richard Diebenkorn, Berkeley  
Landscape, 1954



Richard Diebenkorn,  
Interior with Book,  
1959





Richard Diebenkorn, Ocean Park No.  
30, 1970



Cy Twombly, Untitled, 1956



Cy Twombly, Bay of Naples, 1961



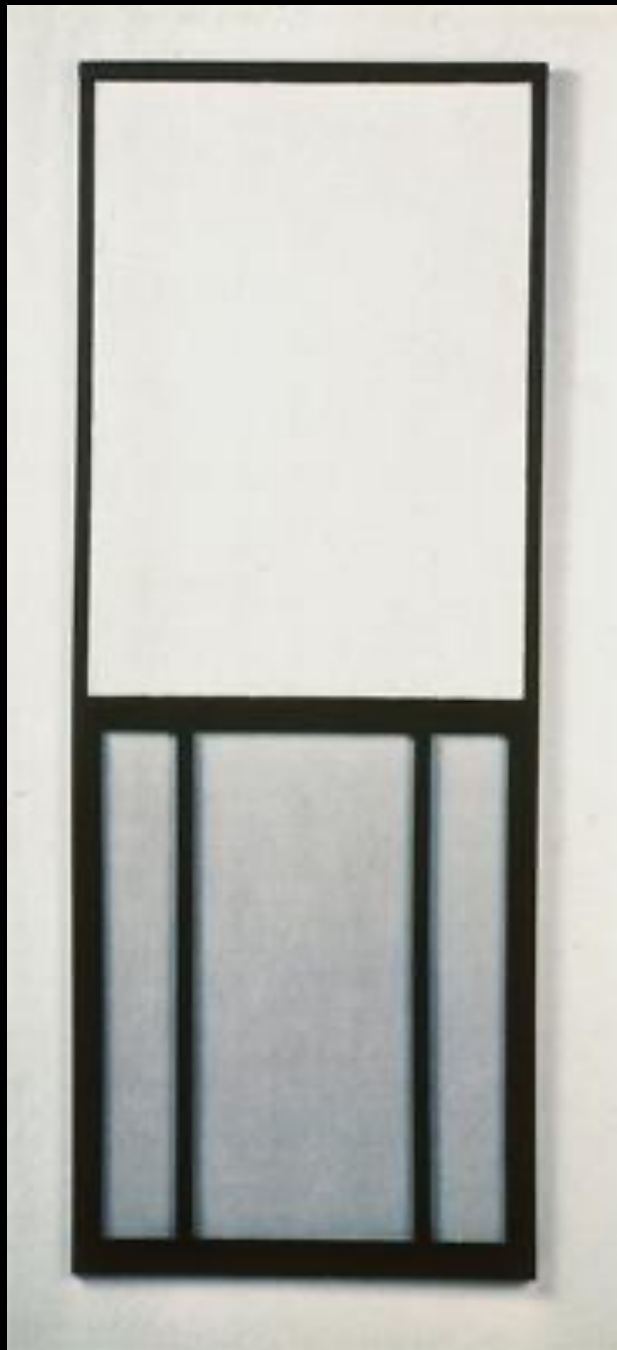


Ellsworth Kelly, Coenties Slip, 1957



Ellsworth Kelly, Black Green Red,  
1961

towards Hard Edge Painting



Ellsworth Kelly, Window, Museum of Modern Art, Paris, 1949





## Hard Edge Painting

Ellsworth Kelly, Blue on White, 1961

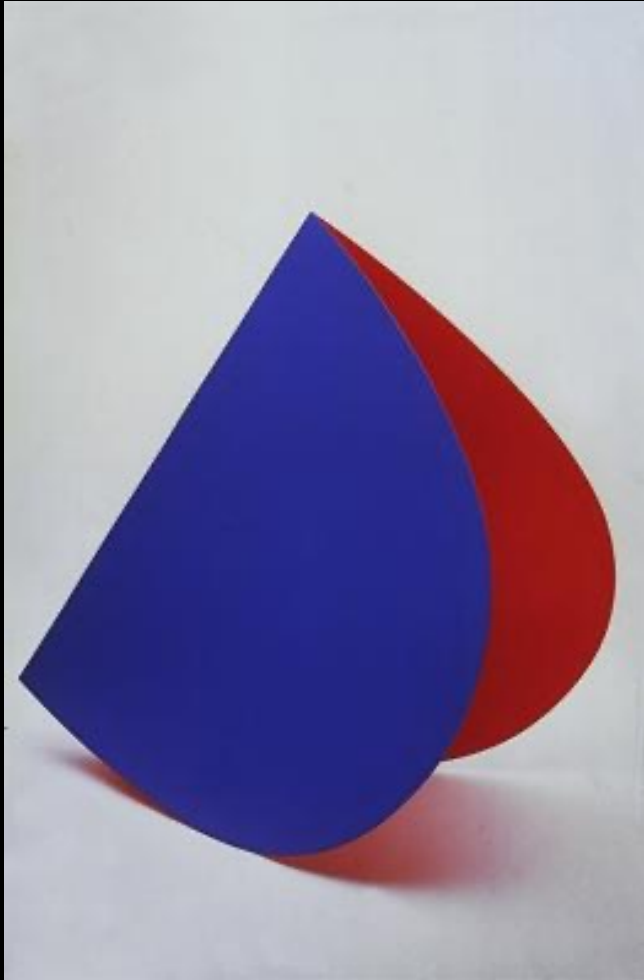


Ellsworth Kelly, Blue on Blue,  
1963

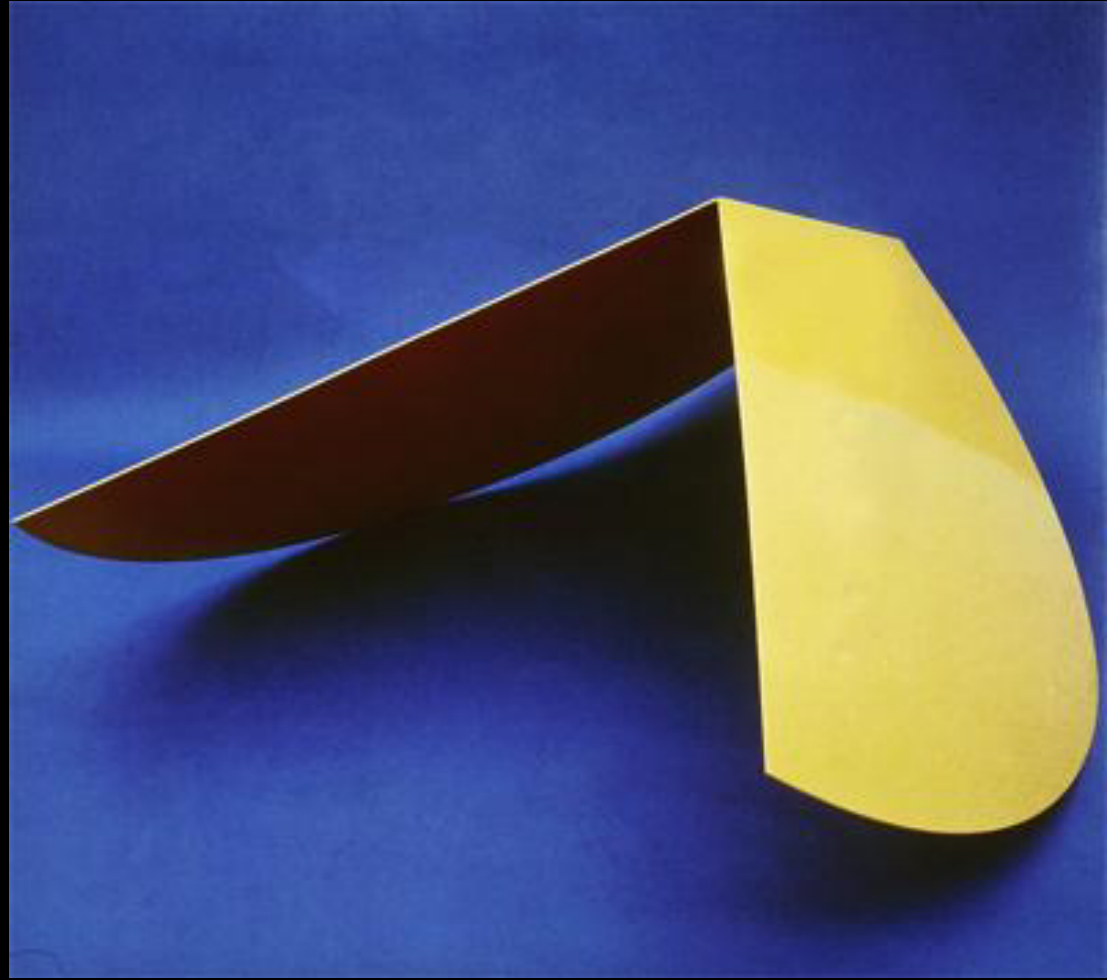
The term “hard-edge painting” was coined by the California critic Jules Langsner in 1959, and then given its current definition by Lawrence Alloway in 1959-60. Hard-edge painting is defined in opposition to geometric art.

According to Gregory Battcock, “The ‘cone, cylinder and sphere’ of Cezanne fame have persisted in much 20<sup>th</sup>-century painting. Even when these forms are not purely represented, abstract artists have tended toward a compilation of separable elements. Form has been treated as discrete entities,” whereas “forms are few in hard-edge and the surface immaculate...The whole picture becomes the unit; forms extend the length of the painting or are restricted to two or three tones. The result of this sparseness is the spatial effect of figures on a field is avoided.”





Ellsworth Kelly, Pony, 1959



Ellsworth Kelly, Red Blue Rocker, 1963

# Kinetic Art

kinesis

entropy

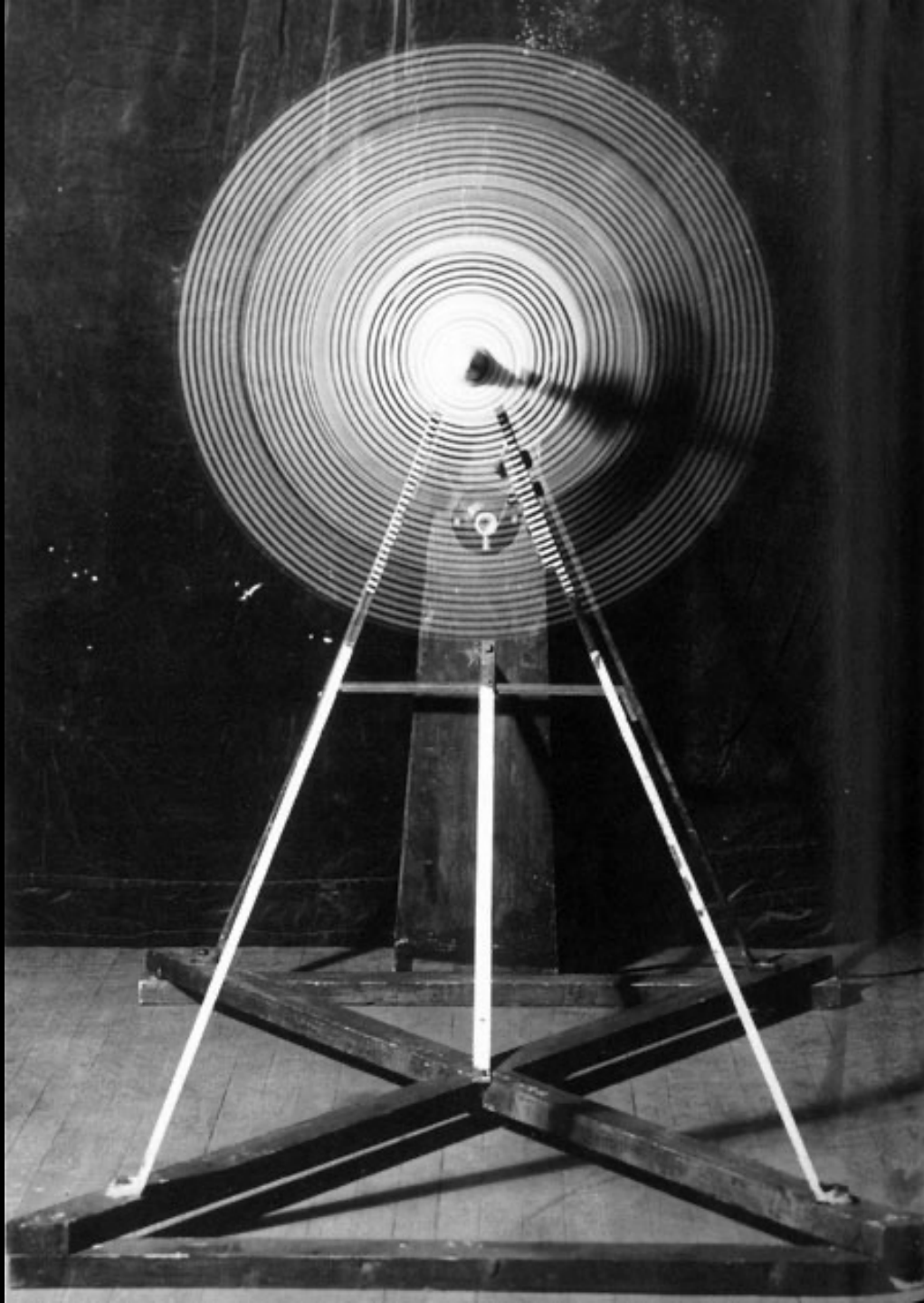


Marcel Duchamp, Nude Descending a Staircase 2,  
1912





Marcel Duchamp, Bicycle Wheel, 1913



Marcel Duchamp, Rotoreliefs, 1965  
(above)

<http://www.youtube.com/watch?v=G7y20VFOuY0>

Marcel Duchamp, Rotoreliefs, 1935 (left)

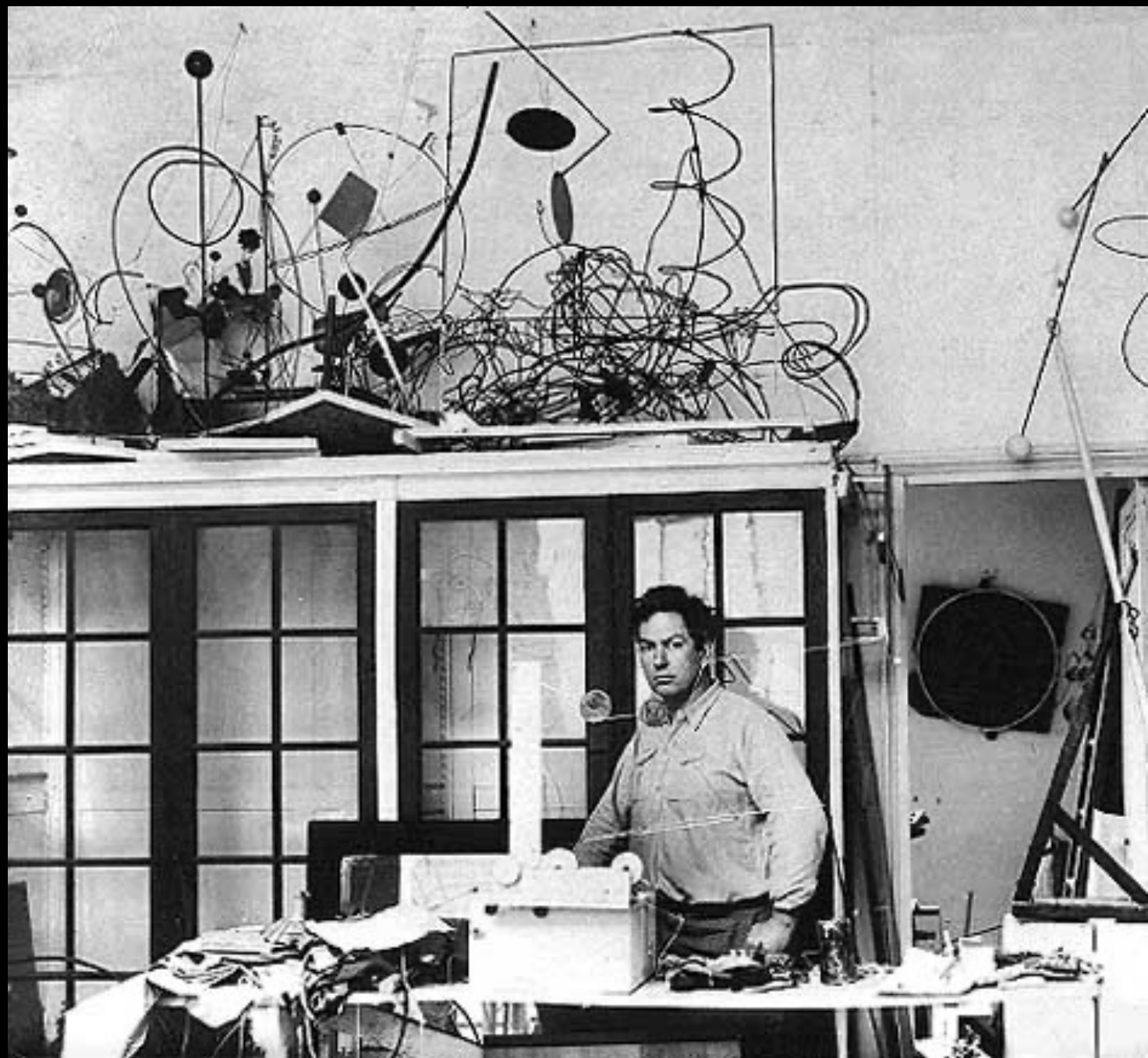


Alexander Calder (1898-1976)





Calder, Six Day Bike Race, 1924

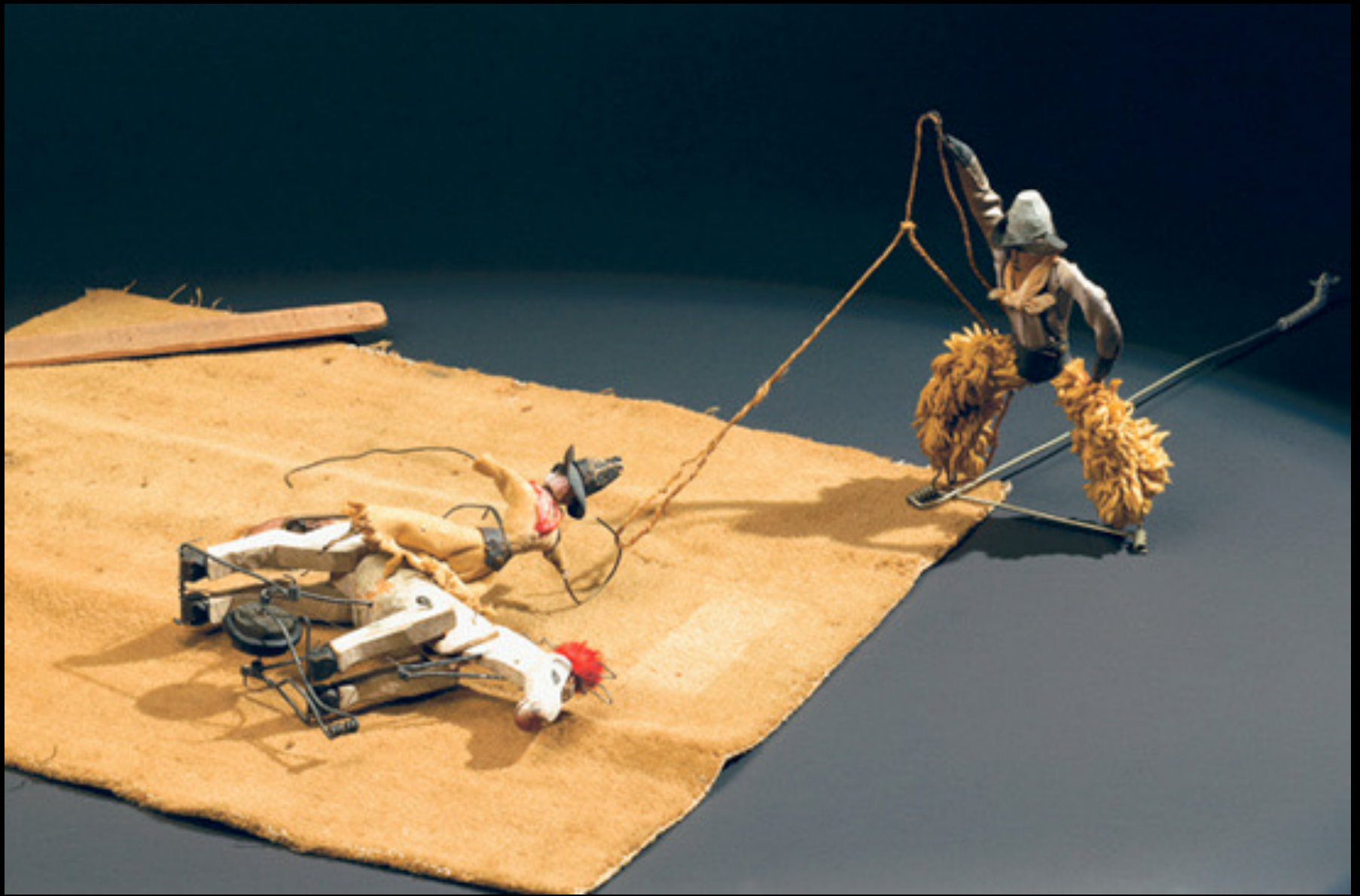




Alexander Calder, Circus: Cowboy, Cowgirl, Horse, 1926-31

[https://www.youtube.com/watch?v=iT\\_qA\\_WI47U](https://www.youtube.com/watch?v=iT_qA_WI47U)



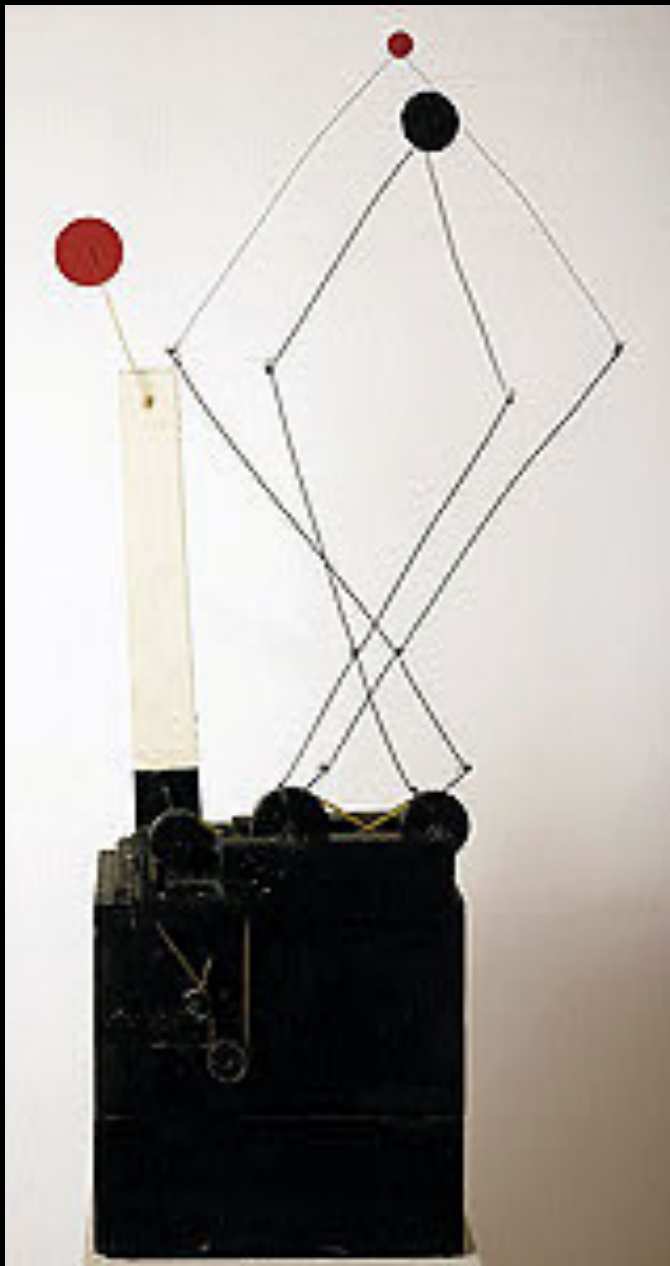


***"I think best in wire."***

Alexander Calder, Circus: Cowboy, Cowgirl, Horse, 1926-31

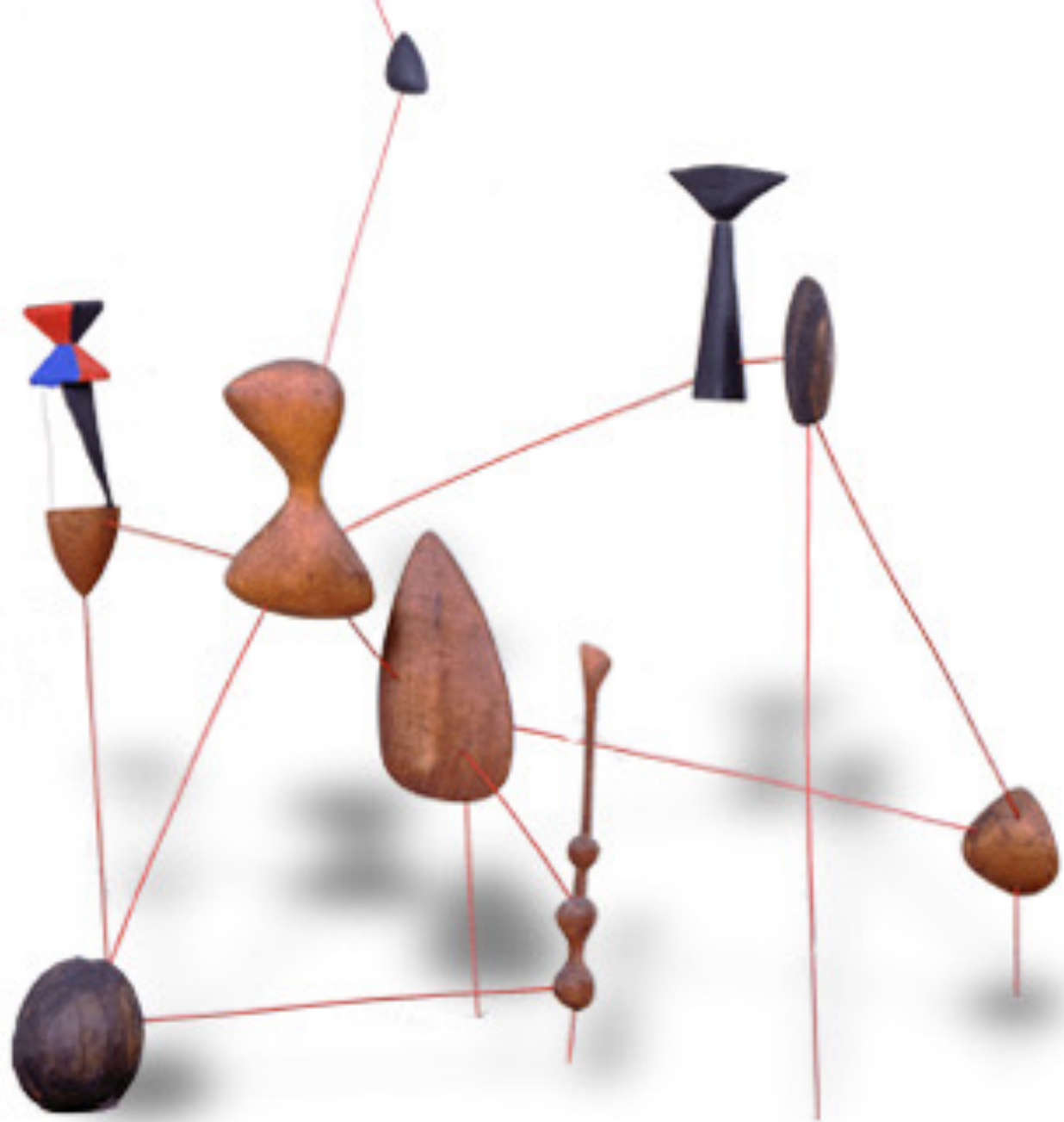


Alexander Calder, Circus: Little Clown/Trumpeter, Bearded Lady, 1926-31



Alexander Calder, Pantograph, 1931





Alexander Calder, Vertical Constellation with Bomb, 1943



Alexander Calder, Sumac II, 1952



Alexander Calder, Gallows and Lollipops, Hewitt University Quadrangle (Beinecke Plaza), Yale University, 1960

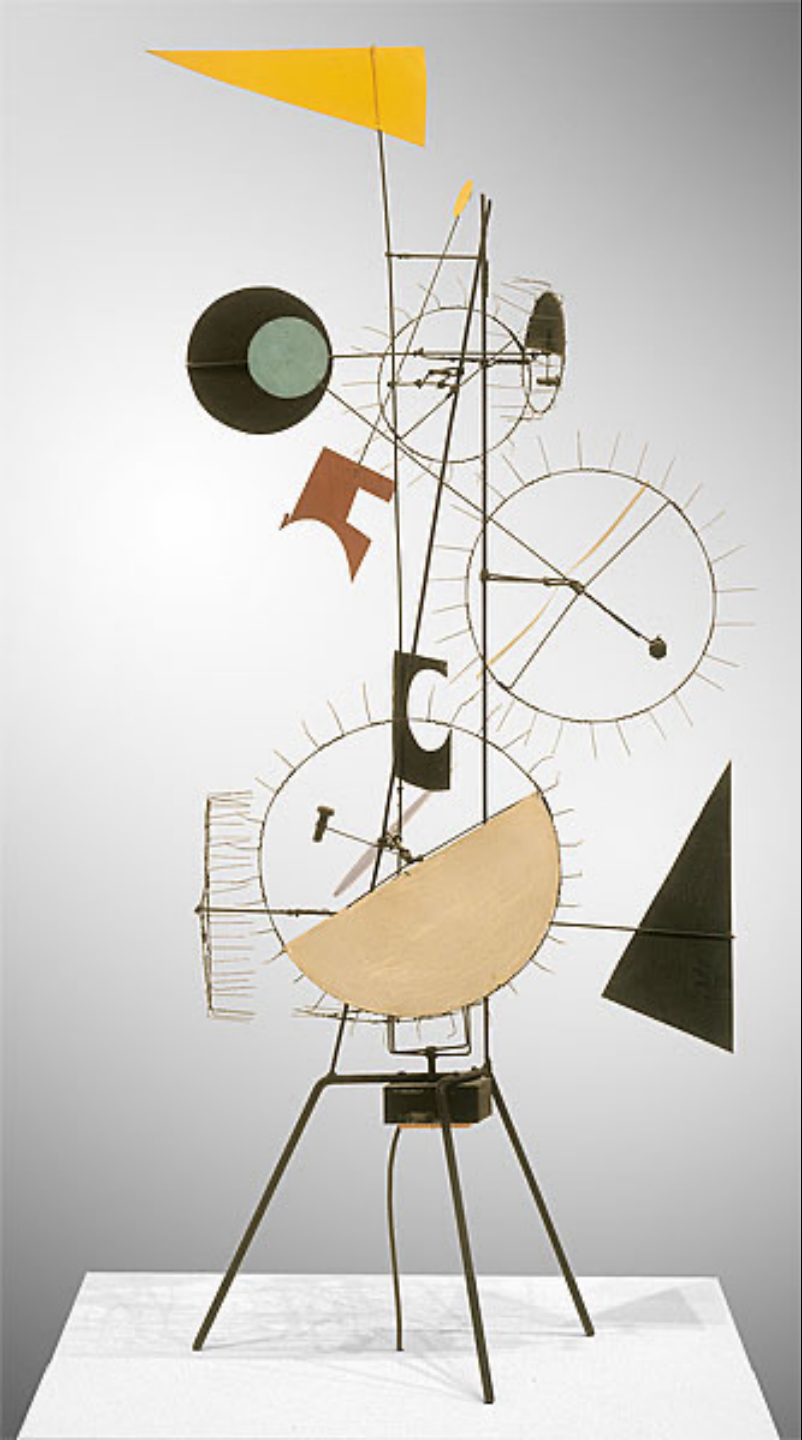


Alexander Calder, Crinkly with Red Disk, Stuttgarter Schlossplatz, Stuttgart, Germany 1973

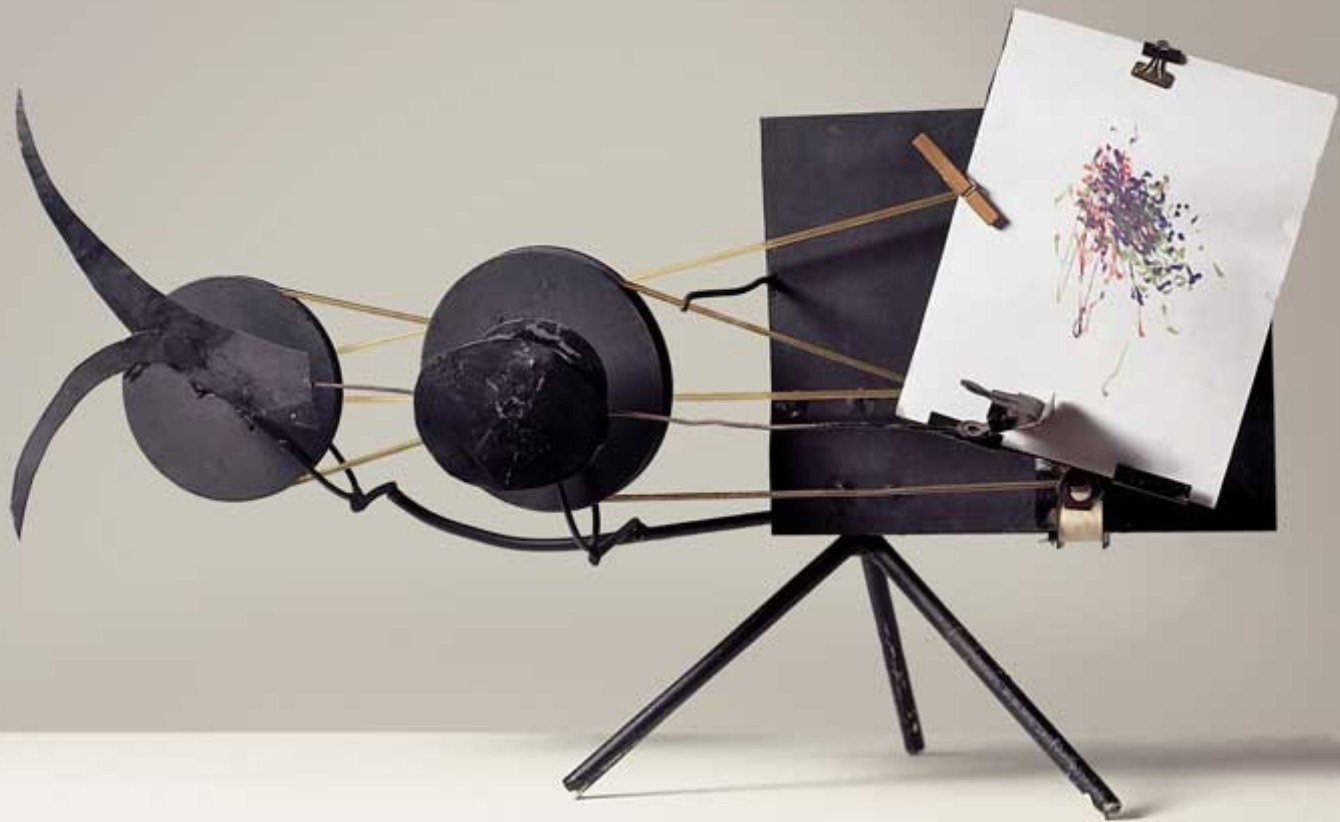




Jean Tinguely (1925-1991)

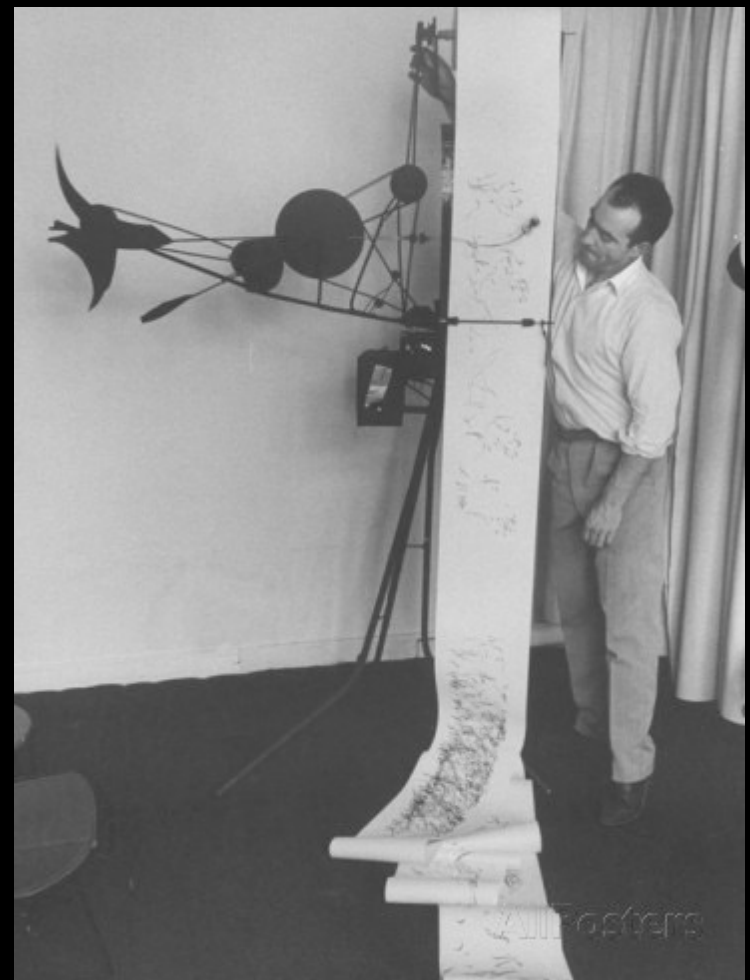


Jean Tinguely, Metamechanical, 1954



Jean Tinguely, Metamechanical #6, 1959





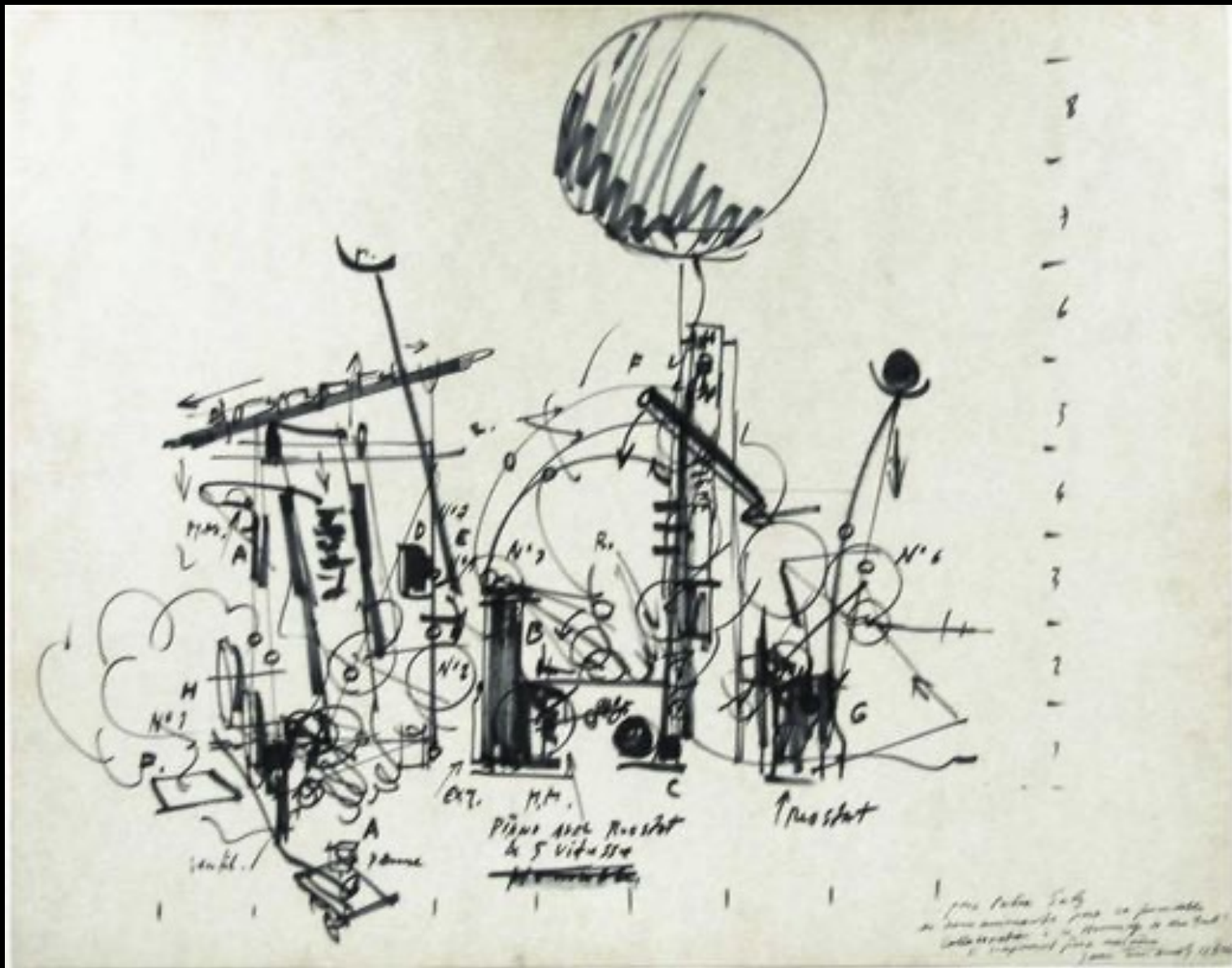
Tinguely at Iris Clert Galerie, 1959

Jean Tinguely, Méta-Matic #17, 1959



Le Mouvement, Galerie Denise René, 1955, Paris





Jean Tinguely, Homage to New York, 1960





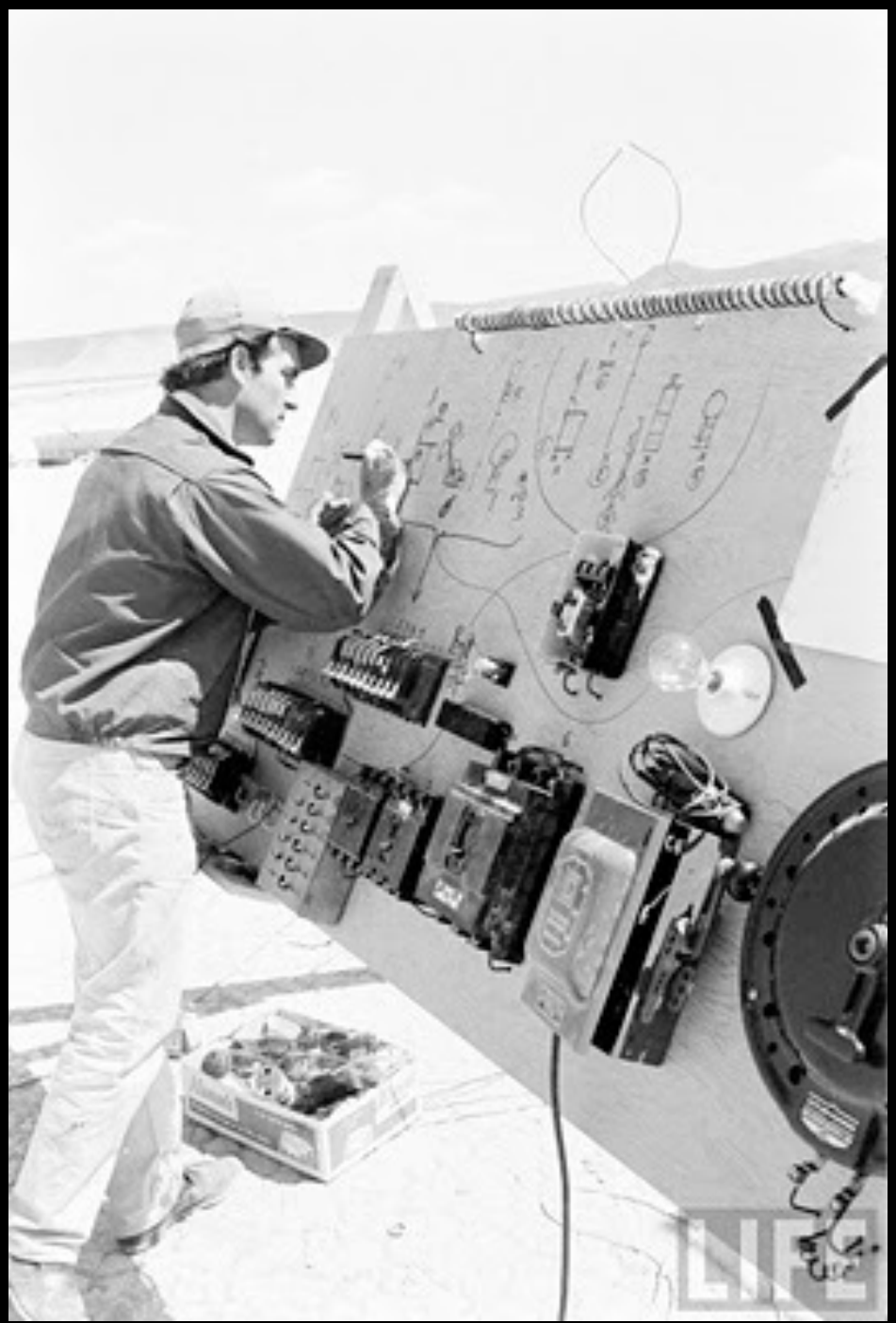




Study for an End of the World,  
No. 2 , 1962

Tinguely in Nevada desert  
outside of Las Vegas, 1962









**LIFE**





Jean Tinguely in Nevada Desert Trying Out His Self-Destruction Machine Sculpture

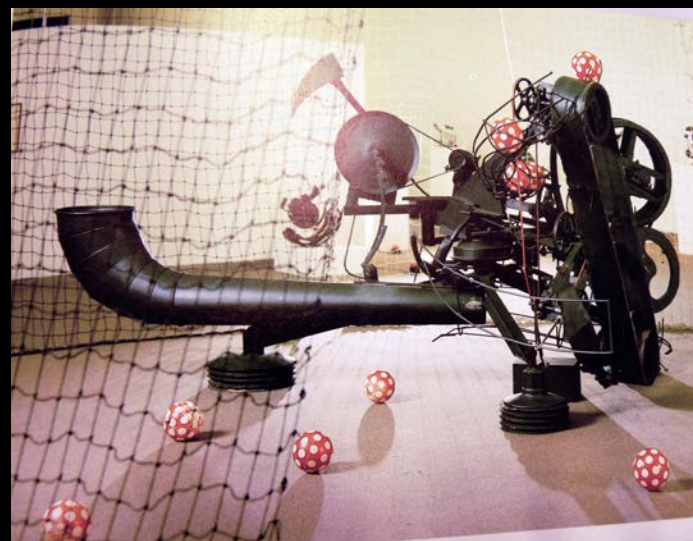


# Rotozaza Series





Jean Tinguely, Rotozaza No. 1, 1967, debuted at Galerie Alexandre Iola in Paris

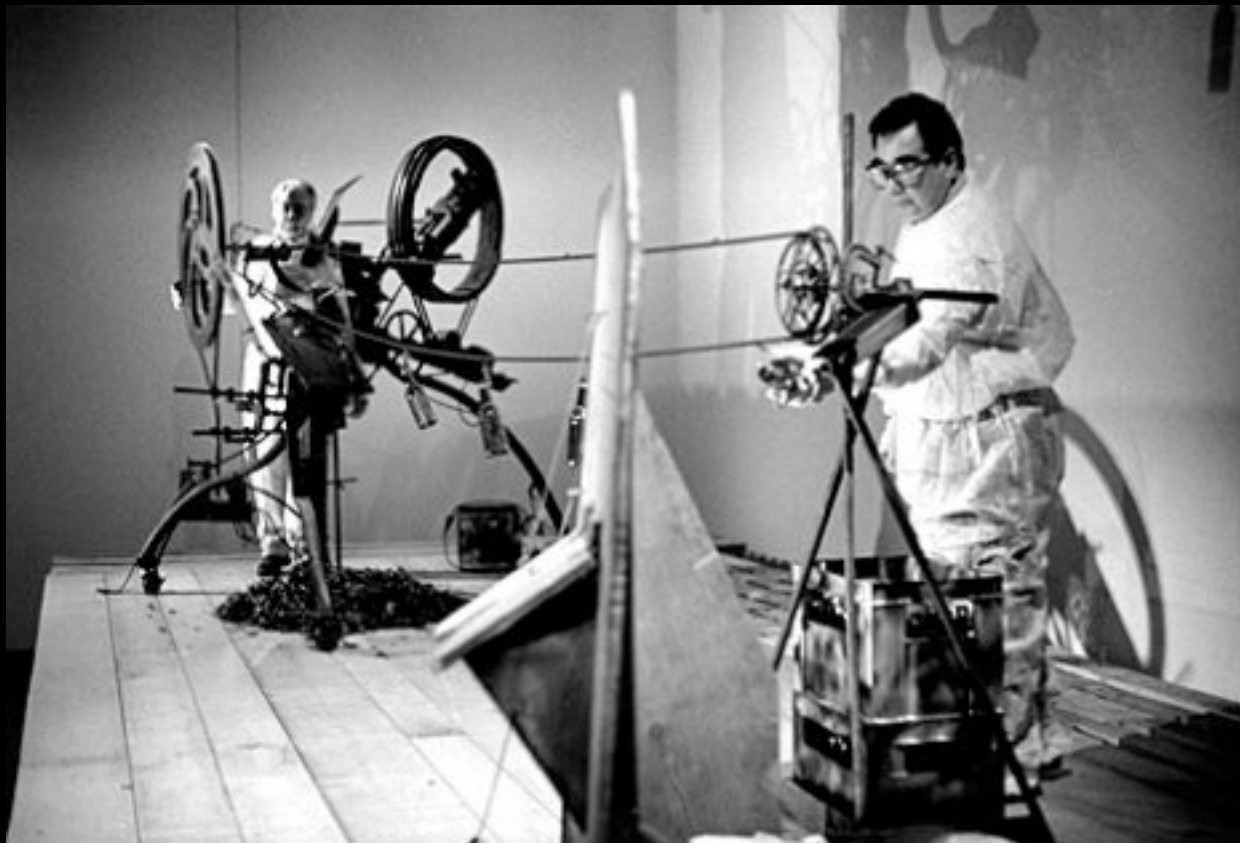




Jean Tinguely, Rotozaza No. 2, 1967, created for the Second World Congress on Communication in a Changing World, which took place at New York University's Loeb Student Center

Welded scrap iron, Plexiglas, bicycle chain, 110V electric motor

<https://www.youtube.com/watch?v=QLVOTM5rKrc>





“Rotozaza No. 3” was put on display in the shop window of the Loeb department store in Bern in October 1969. There, it steadily smashed plates instead of the beer bottles that were the fodder for No. 2.

No. 3 was subsequently destroyed.

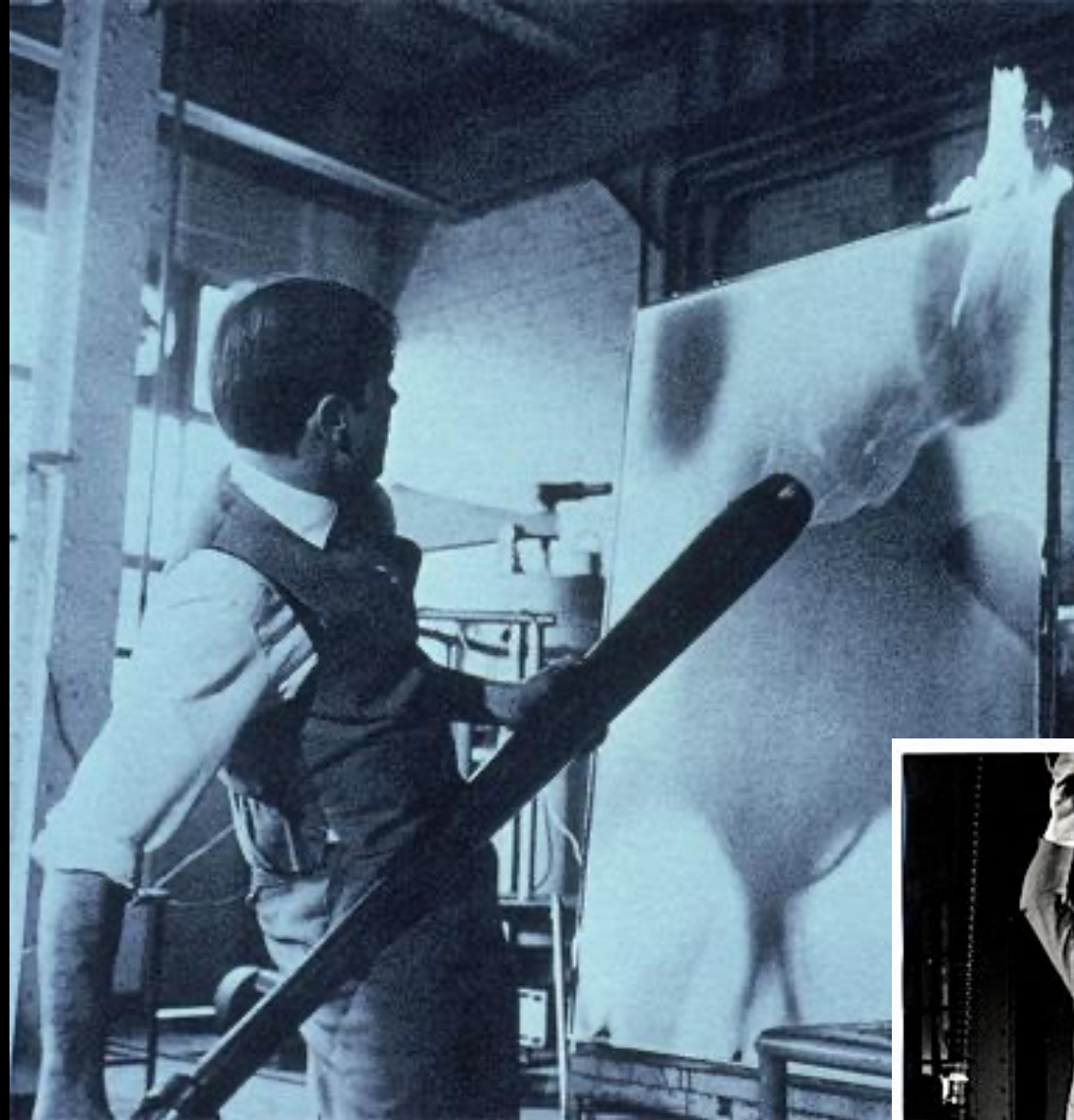
<http://www.swissinfo.ch/eng/multimedia/moving-art--recycled/33846304>



# Kinetic Art: Performance and Entropy



Yves Klein, Body  
Paintings, 1960







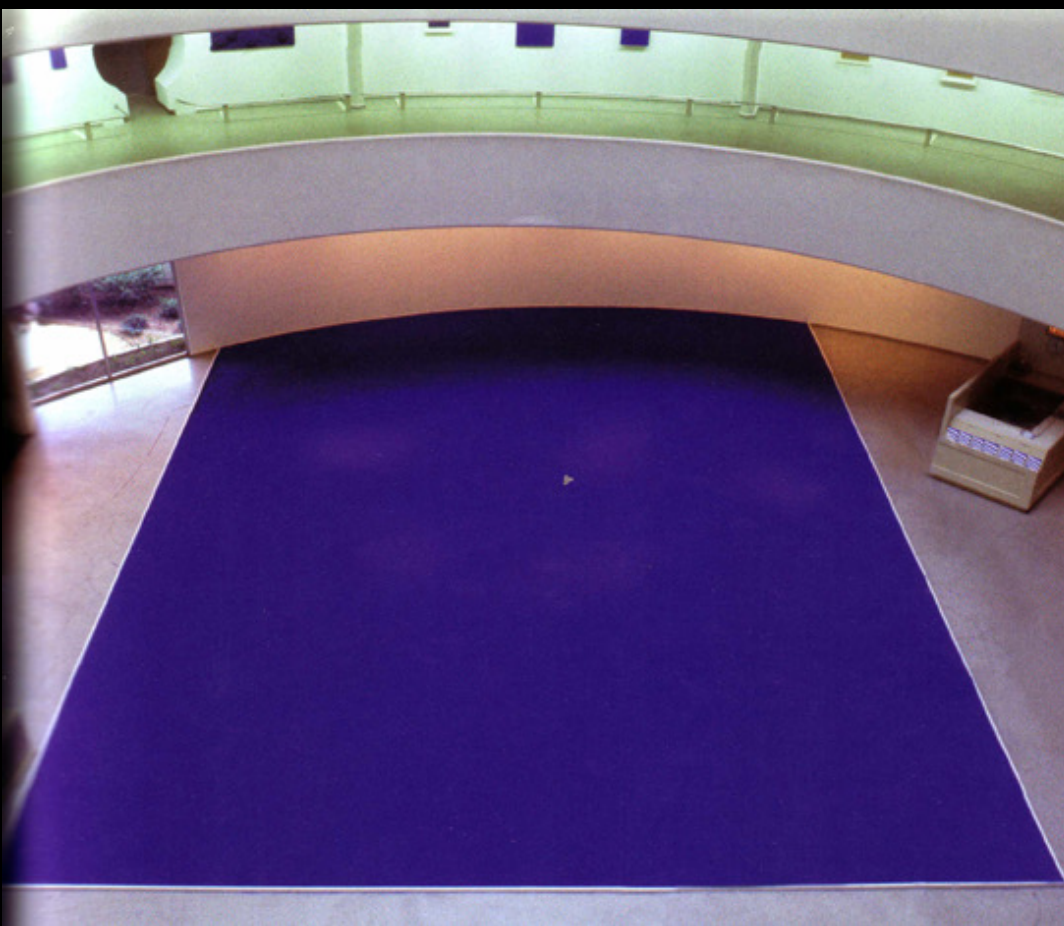


Yves Klein, Fire Painting, 1961

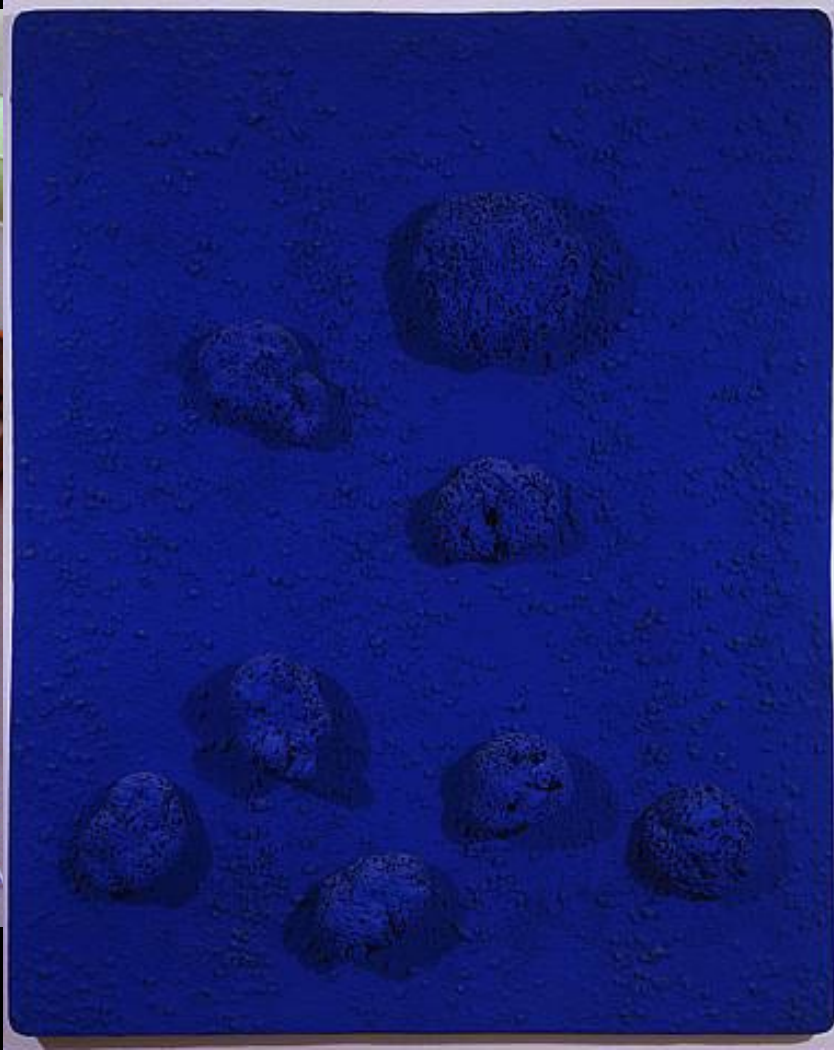


Klein, Fire Painting F 25, 1961

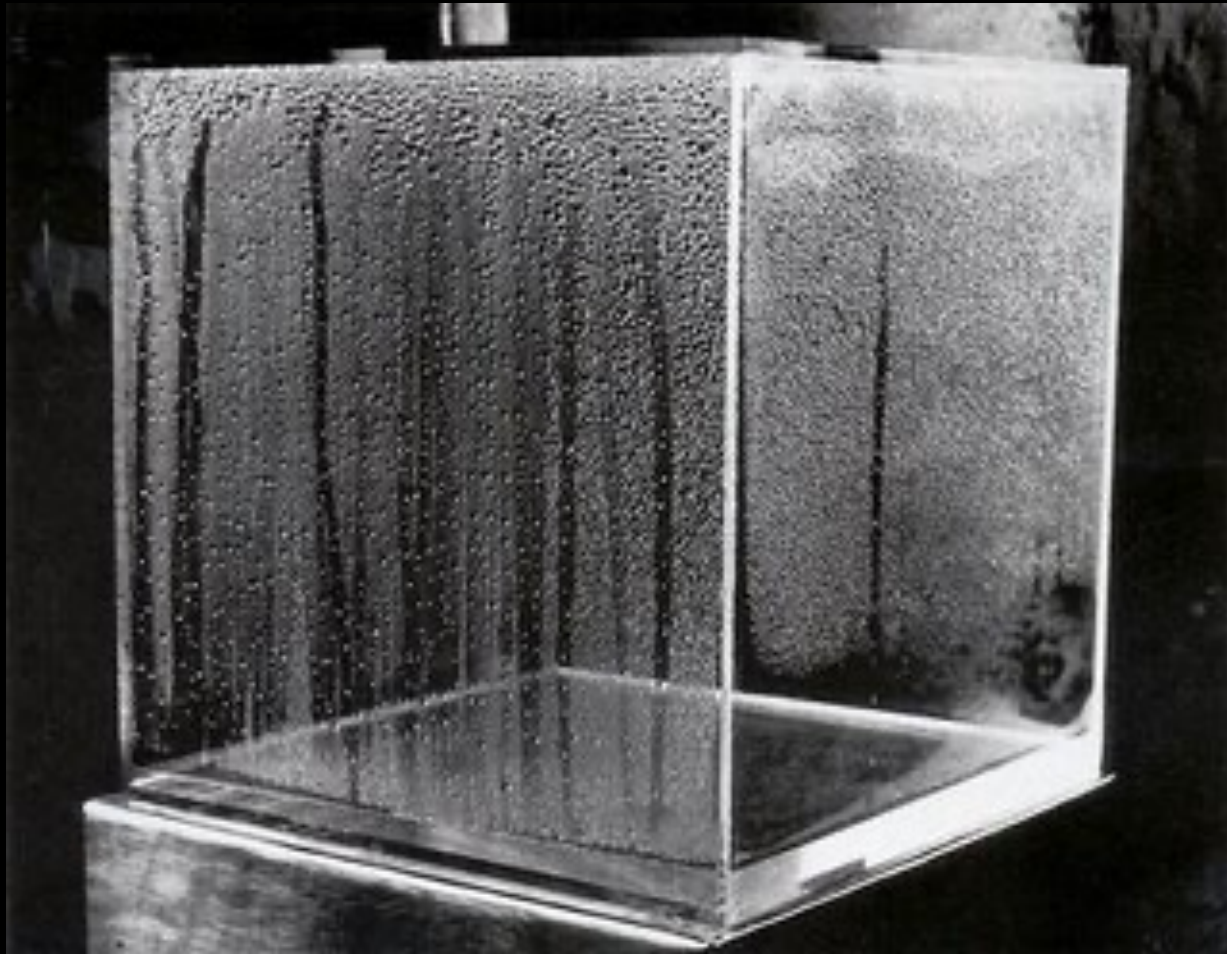




Installation view from Yves Klein: A Retrospective,  
Guggenheim, NYC, 1982-83



Yves Klein, Untitled, 1960



Hans Haacke, Framing (Condensation Cube), 1963-65



The artist Hans Haacke posited this SYSTEM as art: a query, a response algorithm, and its visual feedback.

*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.***

'Ballots' were dropped into either of two plexi-glass ballot boxes [visitors chose "yes" twice as often as "no"]. New York Governor Nelson Rockefeller was a member of the board of trustees of MOMA and planning a run for the U.S. Presidency at the time.





Christo, Empaquetage, 1962



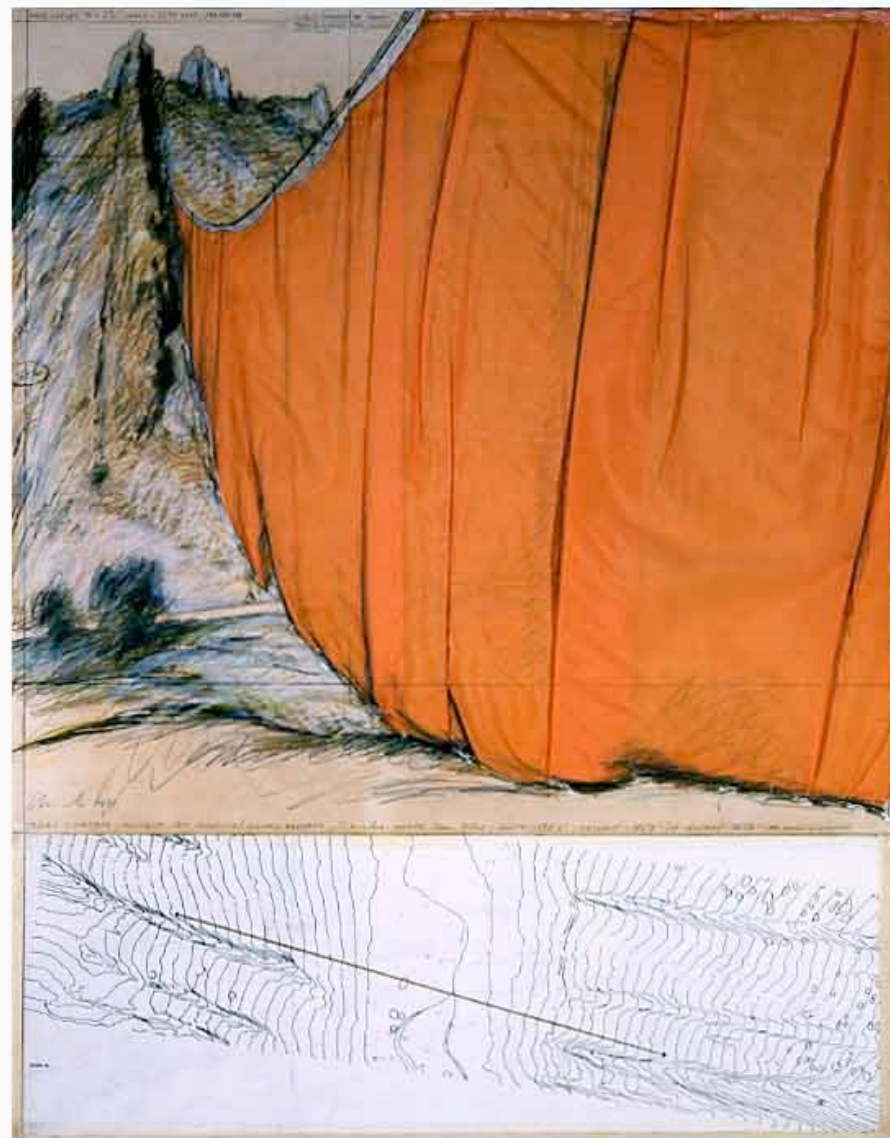
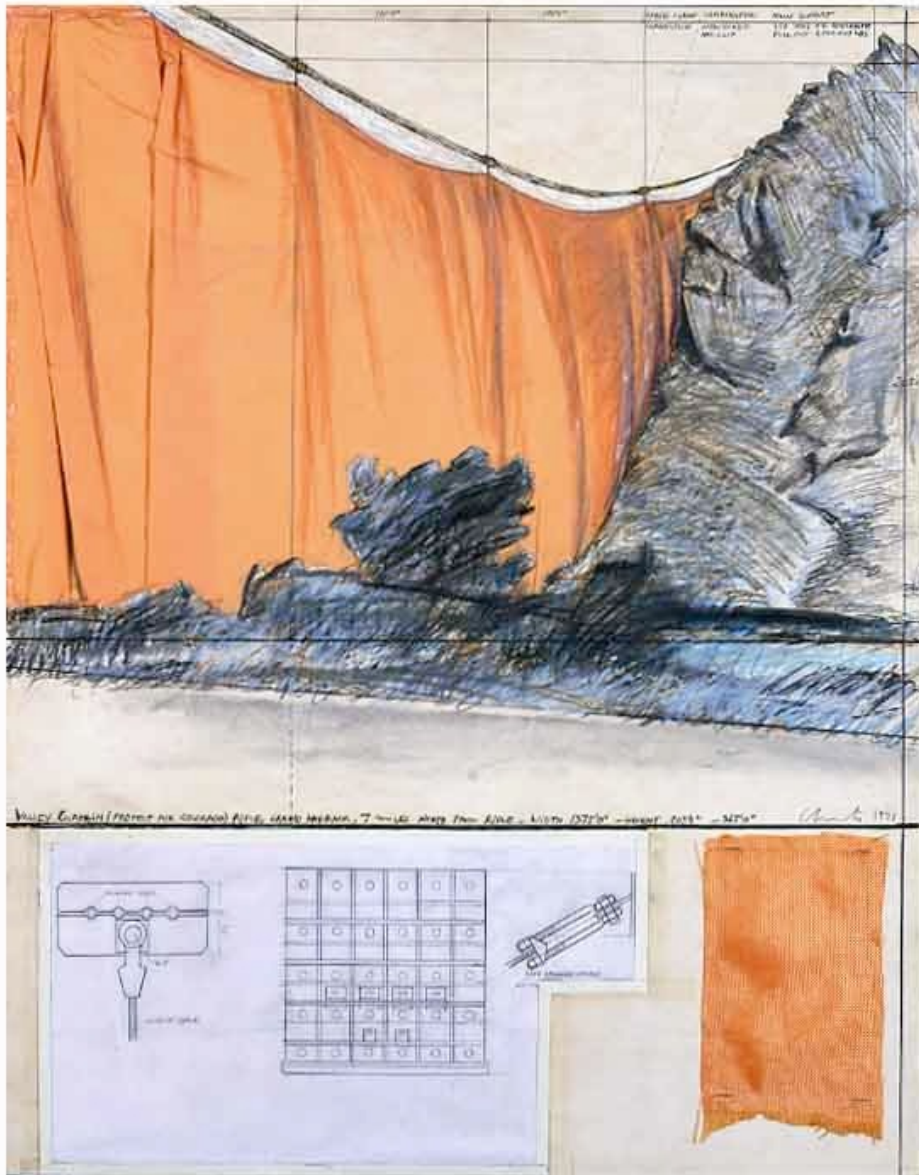
Christo and Jeanne Claude





Christo and Jean Claude, Valley Curtain, Rifle Gap, CA,  
1970-72





Christo  
 Valley Curtain, Project for Colorado.  
 Collage 1971, 71,1 x 55,9 cm. (28 x 22")  
 Pencil, fabric, wax crayon, topographic map  
 and tape.  
 Photo: André Grossmann.  
 Copyright Christo 1971.

Christo  
 Valley Curtain, Project for Colorado.  
 Collage 1971, 71,1 x 55,9 cm. (28 x 22")  
 Pencil, fabric, wax crayon, hand-drawn technical data,  
 fabric sample, tape and staples  
 Photo: Harry Shunk.  
 Copyright Christo 1971.







Christo and Jeanne-Claude, Surrounded Islands, Biscayne Bay, 1981-83





Christo and Jeanne-Claude: *Wrapped Reichstag*, Berlin 1971-95, Germany

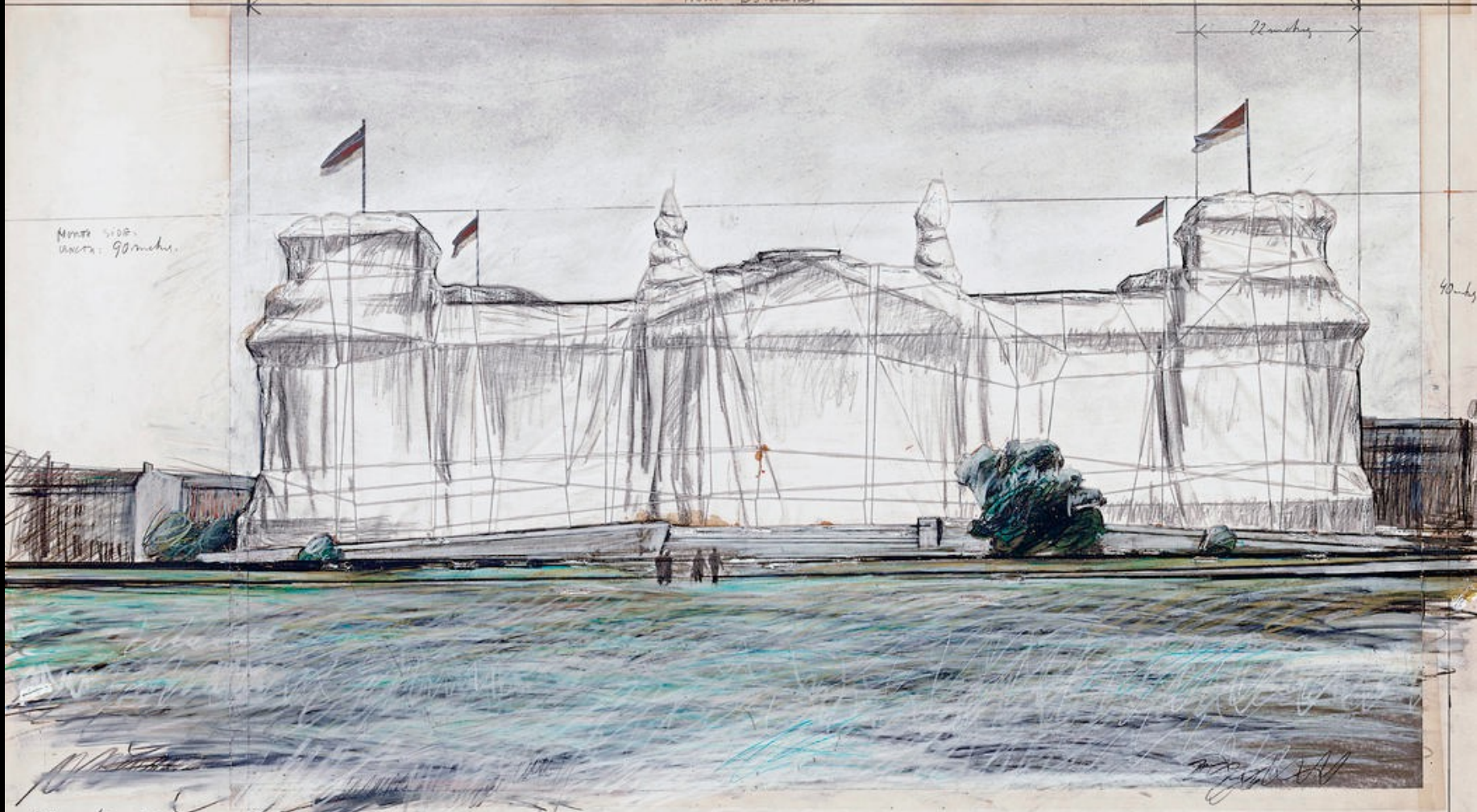


FRONT - 135 meters

22 meters

HEIGHT 5100  
DENSITY: 90 meters

40-42



Christo 1972

WRAPPED REICHSTAG (PROJECT FOR WEST-BERLIN - "DER DEUTSCHE REICHSTAG") IN TIERGARTEN, PLATZ DER REPUBLIK - REICHSTAGPLATZ UND SCHEIDTMANNSTRASSE

SYNTHETIC MATERIAL:  
WOVEN POLYPROPYLENE  
PER 1CM: 10 X 10 -  
- 12 X 10 -



REICHSTAG: 1. May 1950: Feierfest/Feierabend auf dem Platz von Republik



Wolfgang Siegent

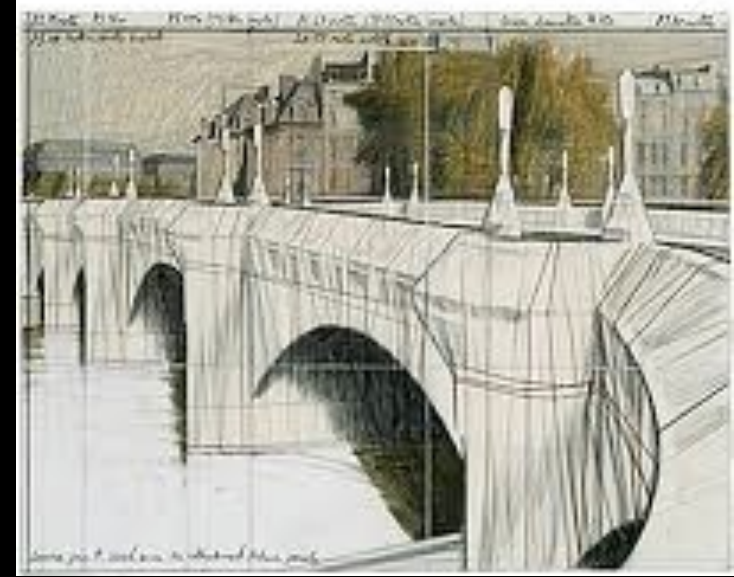




Christo and Jeanne-Claude: *The Pont Neuf Wrapped, Paris, 1975-85*

Christo and Jeanne-Claude: *The Pont Neuf Wrapped, Paris, 1975-85*







Christo and Jeanne-Claude, *The Gates*, 1979-2005











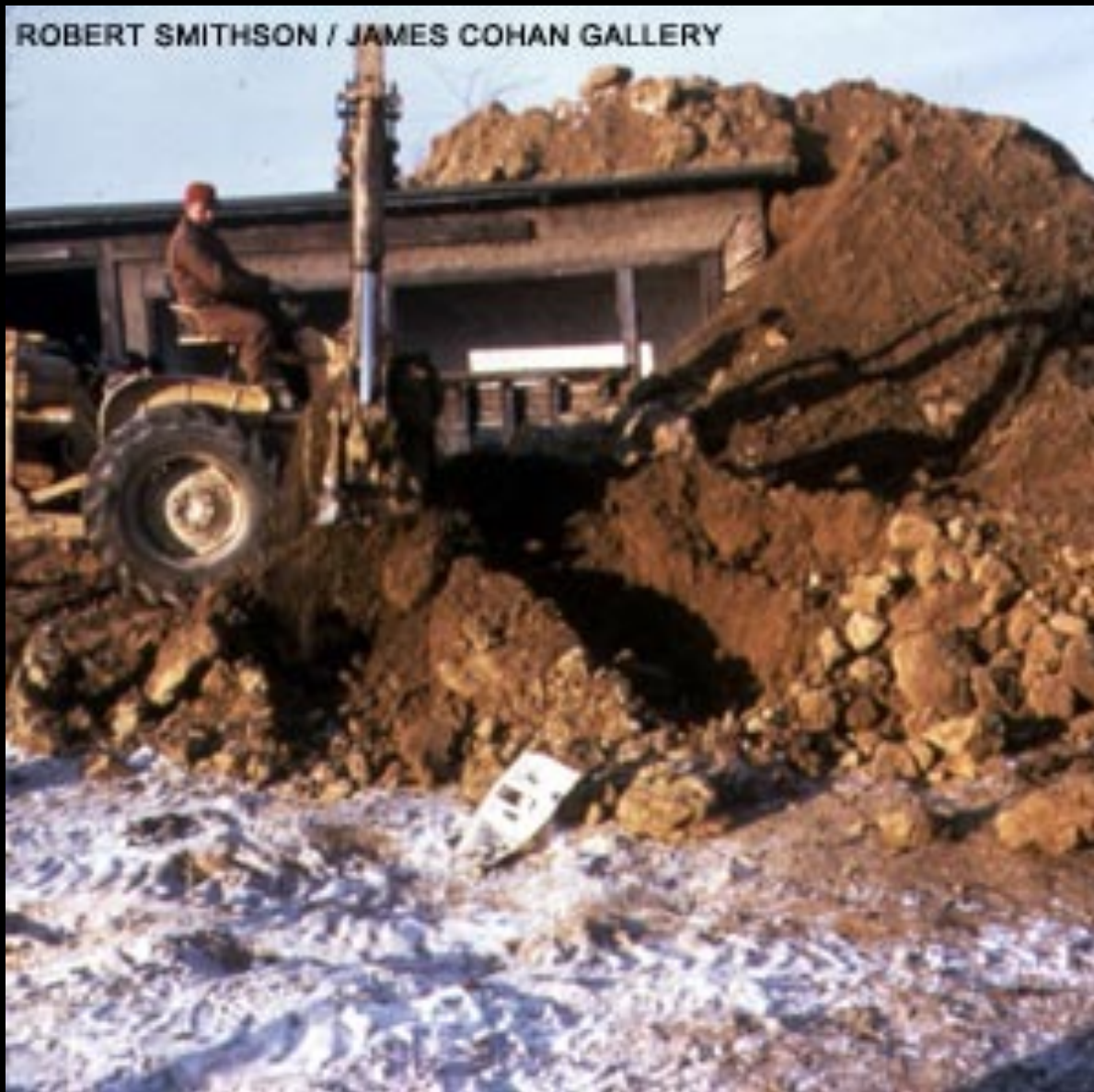
Robert Smithson: Partially Buried Wood Shed Kent State University, Ohio, 1970







ROBERT SMITHSON / JAMES COHAN GALLERY



ROBERT SMITHSON / JAMES COHAN GALLERY



ROBERT SMITHSON / JAMES COHAN GALLERY





ROBERT SMITHSON / JAMES COHAK GALLERY















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

