

AHST 4342-001 (87272)

History of Media and New Media Art

Fall 2019

Dr. Charissa N. Terranova

University of Texas at Dallas

Arts & Humanities

T-Th 10:00-11:15

Tuesday 11/12/19

Mainframe Experimentalism, TVs, and Distributed Networks (cont'd)

Experimental Exhibitions

TV Charged Environments and Distributed Networks

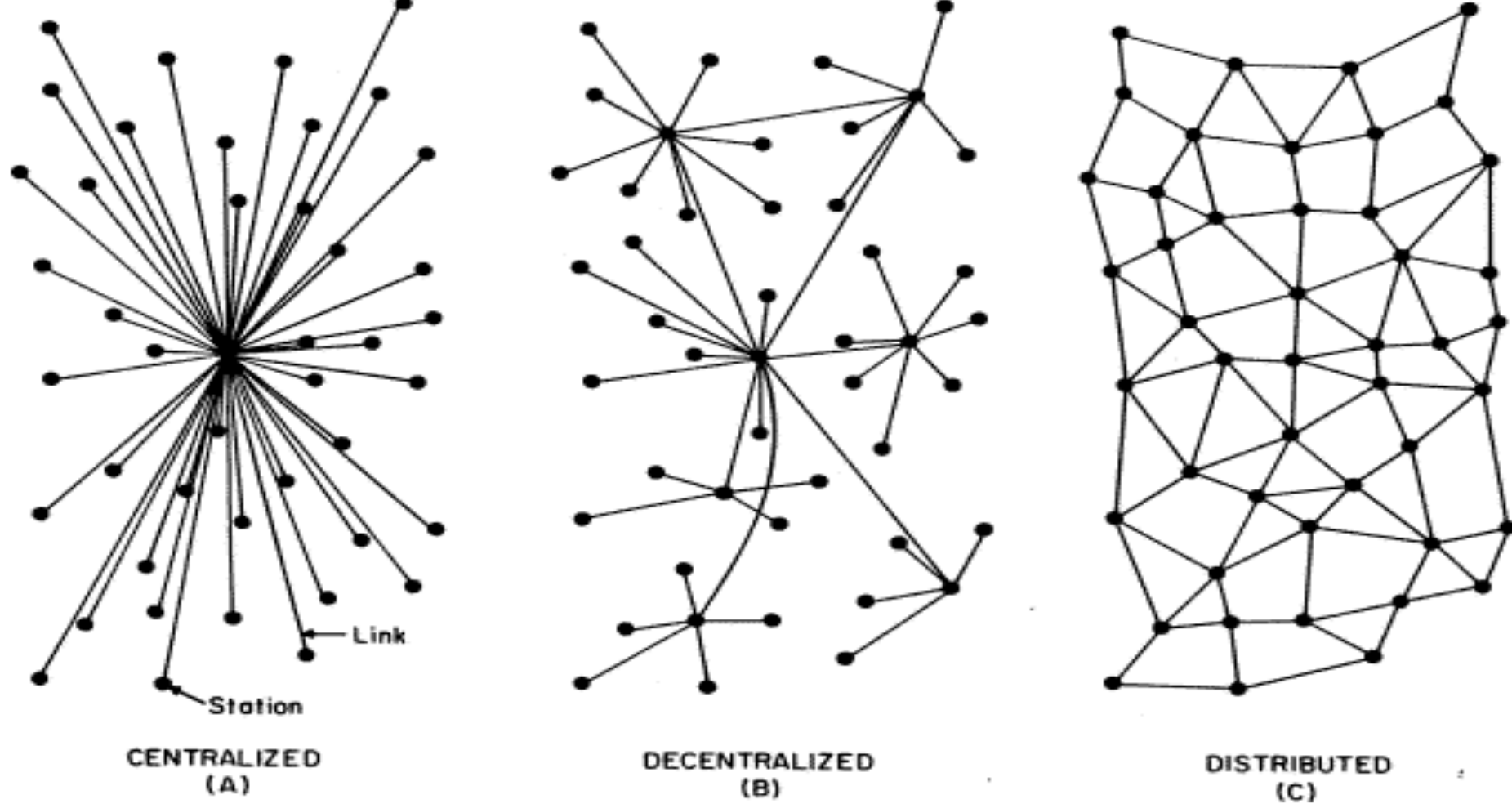
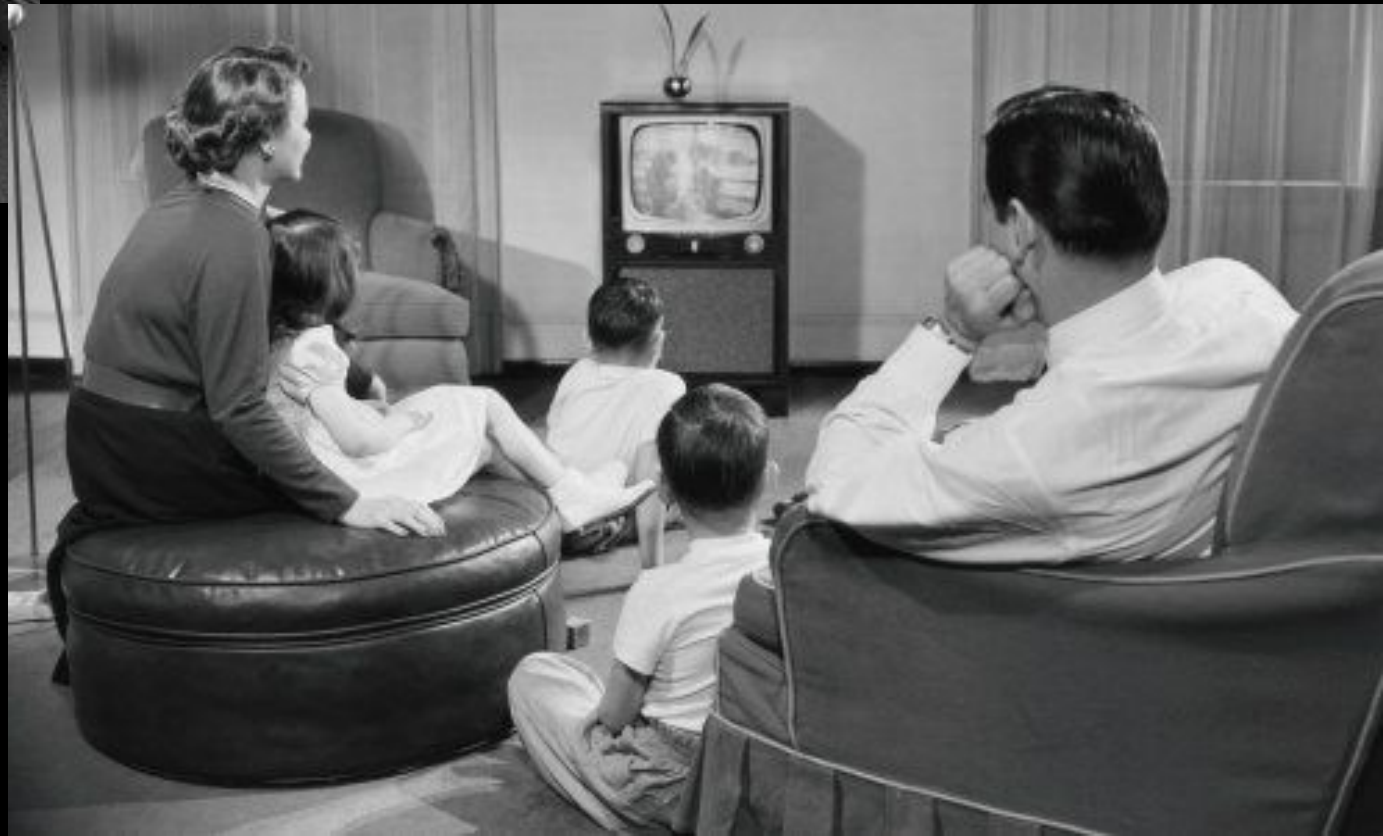


FIG. 1 — Centralized, Decentralized and Distributed Networks

Diagram of Centralized, Decentralized, and Distributed Networks from Paul Baran, *On Distributed Communications: I. Introduction to Distributed Communications Networks* (Santa Monica, CA: RAND Corporation, 1964).





FLUXUS = NEO-
DADA/POST-NEO-
DADA/CONCEPTUALISM

Nam June Paik [1932-2006]



Nam June Paik, Zen for TV, 1963

TELEVISION,
COMPUTERS,
AND
VISUAL POETRY



Nam June Paik, Magnet TV, 1965

Interactive TV

From Passive to Active, Cold to Hot Medium



Nam June Paik, Participation TV, 1963-66

<https://vimeo.com/49988167>



Nam June Paik and Charlotte Moorman,
Cello Performance with TVs, 1971

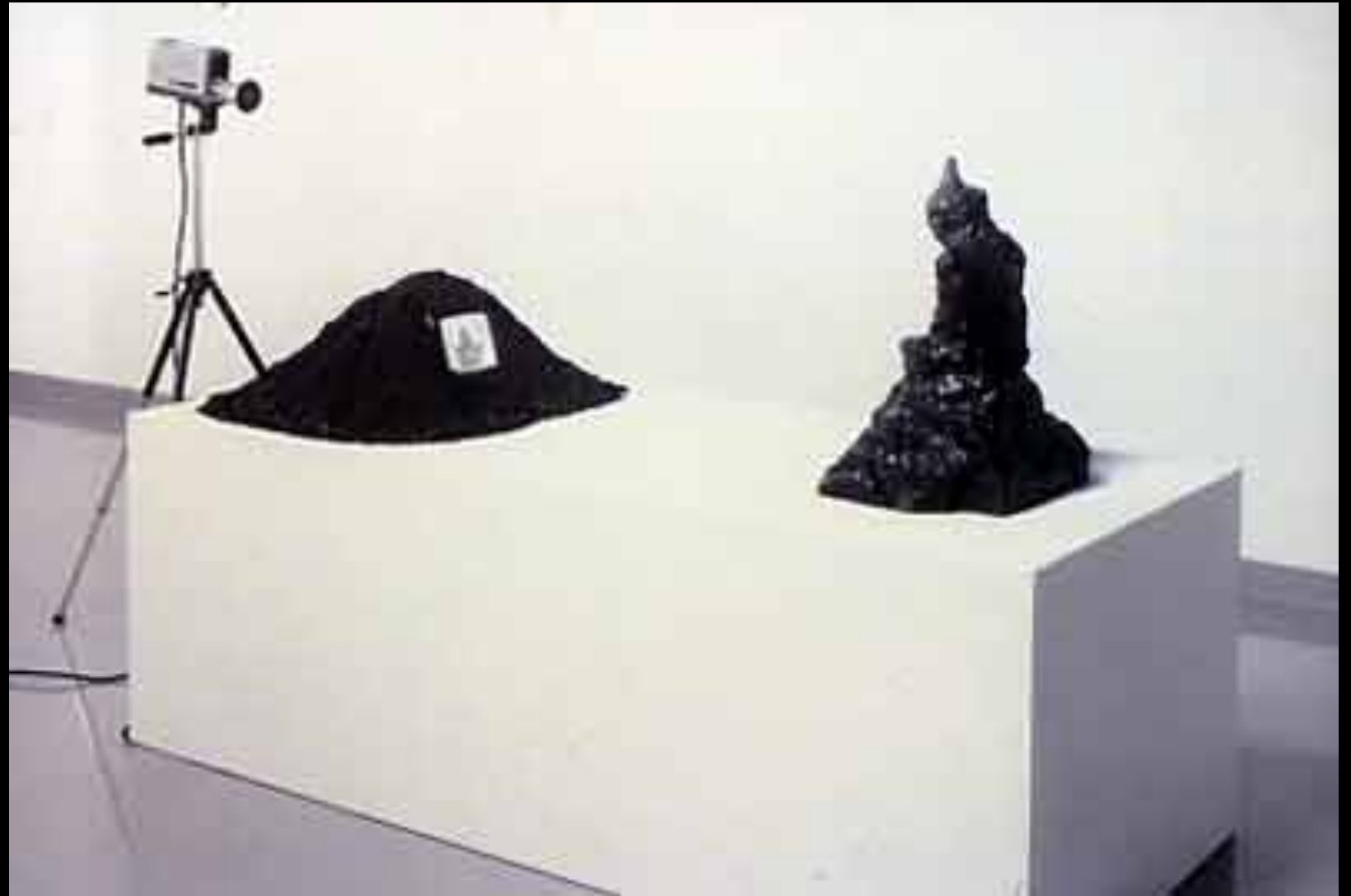
Nam June Paik / Charlotte Moorman - TV
Bra for Living Sculpture (1969) and
Chamber Music (1969):

<https://www.youtube.com/watch?v=3G3XomkkTPY>

How is a
feedback loop at
work here?

How is the self-
reflexivity of art
at work here?

How is irony at
work here?



Nam June Paik, Video Buddha, 1981

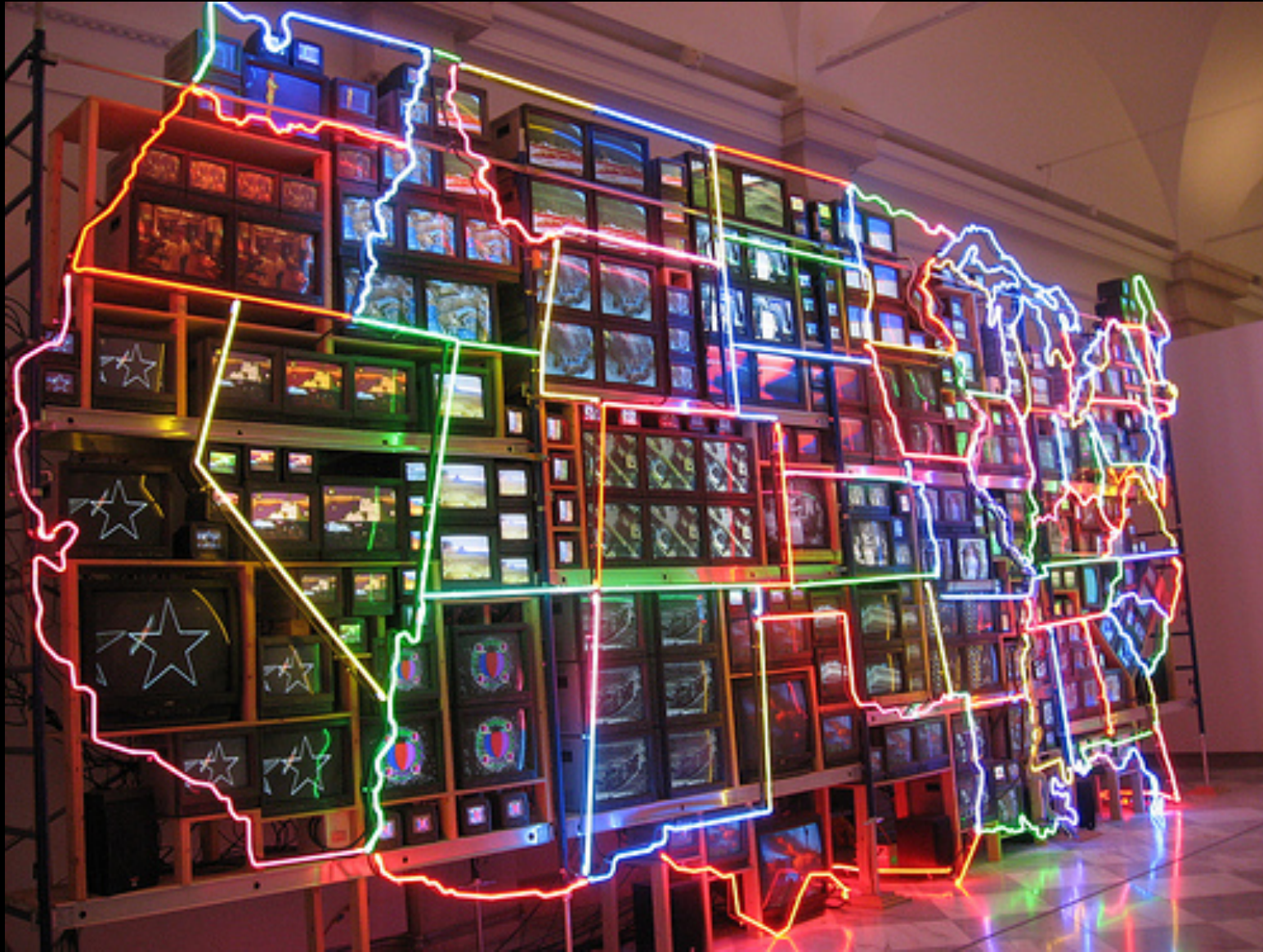


Nam June Paik, Reclining Buddha, 1993-94

Titian, Venus of Urbino, 1538



Nam June Paik, Reclining Buddha, 1993-94



Nam June Paik – *Electronic Superhighway: Continental U.S., Alaska, Hawaii, 1995*, fifty-one channel video installation (including one closed-circuit television feed), custom electronics, neon lighting, steel and wood; color, sound, approx. 15 x 40 x 4 ft., at the Smithsonian American Art Museum



Wolf Vostell, German View from the Black Room Cycle, 1958-63
DÉCOLLAGE



Wolf Vostell [1932-1998]



- After an apprenticeship as photolithographer Wolf Vostell studied at the Wuppertal "Werkkunstschule" from 1954 to 1955.
- He traveled extensively and in 1954 Paris developed the concept of "décollage" made from torn billboards, which subsequently also determined his later oeuvre.
- After further studies at the Paris École des Beaux-Arts and a disappointing return to the Düsseldorf academy, the artist decided in 1958 that art must take place in the street and integrated the audience in his first happenings.
- Together with Maciunas and Paik, Wolf Vostell was one of the first members of Fluxus in 1962, fighting for an identification of life with art.
- Vostell's prints, videos, environments and installations such as "Fluxus-Zug - das mobile Museum Vostell" (1981) were always influenced by socio-political motives and must be understood as a form of his commitment to the design of public spaces.

Top: Wolf Vostell, Beton-TV/ Concrete-TV, 1980

Bottom: Wolf Vostell, Stationary Traffic, Cologne, 1969

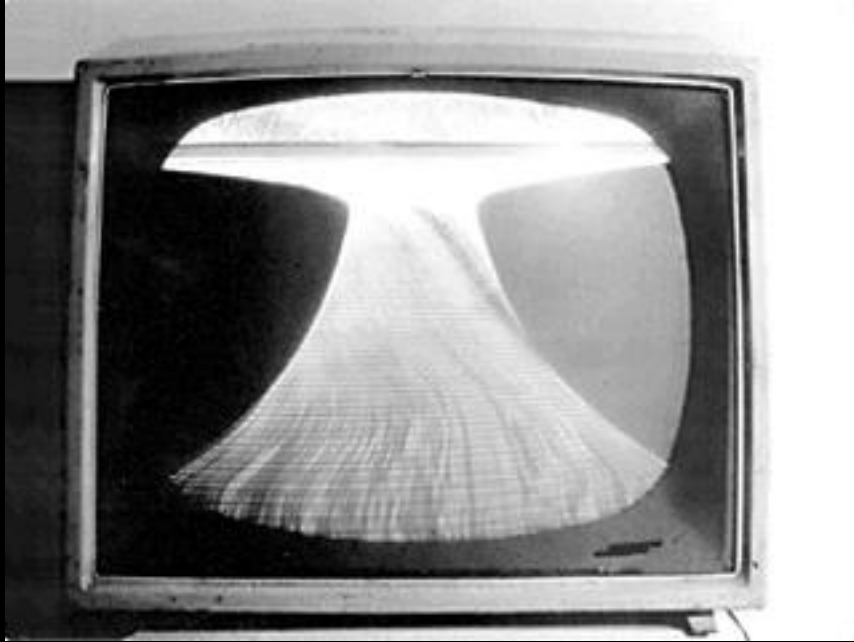


from Collage to Décollage



A burnt piece of wood with barbed wire, and newspaper cuttings about the Soviet Army and the military organization of the East German police force evokes associations with the political situation of the time and the existence of two German states. The 'Black Room' series is made up of three object montages. The 'German View' section features a built-in TV set with program running, as well as barbed wire, newspapers, bones and a children's toy.

Wolf Vostell, German View from the Black Room Cycle, 1958-63
DÉCOLLAGE



Wolf Vostell, TV for Millions, 1959 – 1967

Vostell wrote a score in 1963 based on TV-Dé-collage Events for Millions. It was a project planned for a TV broadcast in which the TV audience participates and acts. The events; images; words; recommendations or commands are aimed to rouse in the viewers active participation, involvement, and thoughts and actions running parallel to the broadcast.



LE THÉÂTRE EST DANS LA RUE

2 / 1958
Paroles jouées sur un seul
et un même lieu public
en face de la rue
de la Tour de Vanves
à Paris

3 / 1958
Drame musical en 1 acte
à la Tour de Vanves
à Paris

4 / 1958
Paroles jouées sur
un seul et un même lieu
public en face de la rue
de la Tour de Vanves
à Paris

5 / 1958
Paroles jouées sur
un seul et un même lieu
public en face de la rue
de la Tour de Vanves
à Paris

6 / 1958
Paroles jouées sur
un seul et un même lieu
public en face de la rue
de la Tour de Vanves
à Paris

7 / 1958
Paroles jouées sur
un seul et un même lieu
public en face de la rue
de la Tour de Vanves
à Paris

8 / 1958
Paroles jouées sur
un seul et un même lieu
public en face de la rue
de la Tour de Vanves
à Paris

9 / 1958
Paroles jouées sur
un seul et un même lieu
public en face de la rue
de la Tour de Vanves
à Paris


10 / 1958
Paroles jouées sur
un seul et un même lieu
public en face de la rue
de la Tour de Vanves
à Paris

Wolf Vostell, Theater Is in the Street, 1958, documentation of the Happening/Rue de la Tour de Vanves, Paris, photograph on emulsified canvas

Text of the performance Theater Is in the Street



TELEVISION
DECOLLAGE
& MORNING
GLORY 2 PIEC
ES BY VOLF
VOSTELL 63
EDITOR 3RD
RAILGALL
ERY 49 E BWAY
NEW YORK C.



Wolf Vostell, Television Décollage, 1963



Wolf Vostell, Sun in Your Head (Television Décollage), 1963

<https://www.youtube.com/watch?v=IJcOQ5FAIGw>



Vostell's large-scale happening '9 Nein Décollagen' ('9 No – Décoll/ages) took place on 14 September 1963 in nine different locations in Wuppertal, and was organized by the Galerie Parnass.

The audience was ferried by bus from location to location, including a cinema that screened 'Sun in your head' while people lay on the floor. The film transfers to the moving image Vostell's principle of 'Décollage'. While up to then Vostell had altered TV pictures as they were being broadcast, he was now able to compose the temporal sequence. Since no video equipment was available in 1963, Vostell instructed camera-man Edo Jansen to film distorted TV images off the TV screen. The film was re-edited and copied to video in 1967.

<http://www.medienkunstnetz.de/works/sun-in-your-head/>



Wolf Vostell, Electronic Décoll/age, Happening Room, 1968

by WolfVostell

...INSTEAD OF BOMBS

.....AMERICAN PLANES IN VIET NAM

.....SHOULD DROP...

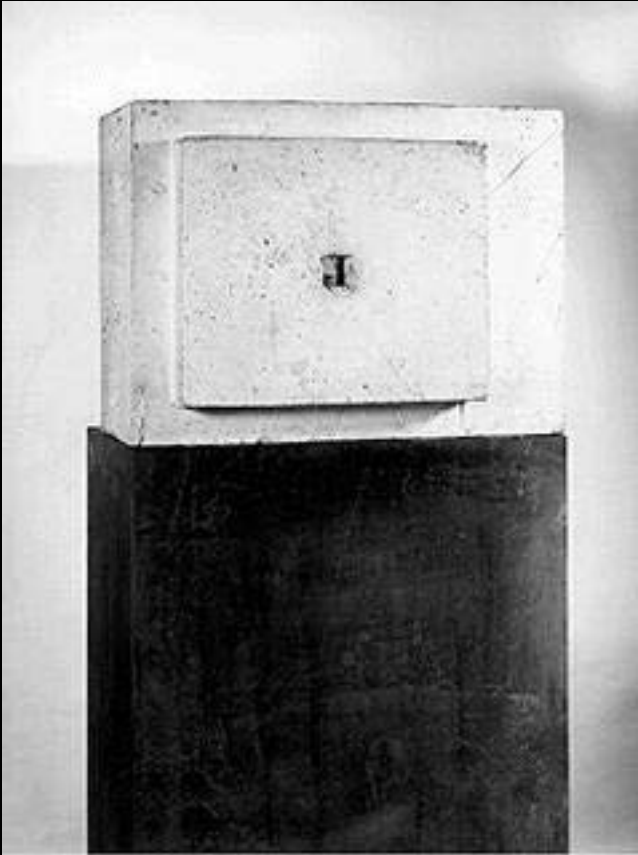
TV DINNERS LOLLIPOPS RICE BROMO-SELTZER LIPSTICK SUBWAY TOKENS
BREAD HARDWARE BAGELS COCA-COLA FIELD GLASSES SAFETY PINS
GAS MASKS BATMAN MASKS NYLON SHIRTS HARPER'SBAZAAR EAU DE
COLOGNE KETCHUP BEANS BUTTERMILK

NEW YORK

MARCH 1966



Wolf Vostell and Peter Saage,
Electronic Décollage/Happening Room
(Homage à Dürer), 1968



Left: Vostell, TV from Endogen Depression, 1974-1980

Right: Vostell, Concrete TV Paris, 1974-1981
A functioning TV set has been embedded in concrete. One tiny hole reveals a glimpse of the screen. From 1969, Vostell recurrently worked with concrete.



Vostell, Endogen
Depression, Beton
TV (Concrete TV),
1974-1980

There have been approximately nine versions of *Endogen Depression*, a work that Vostell started in roughly 1974-75 at the Hannover Art Museum, Germany. This installation consists of approximately forty objects; including tables, dressers and tube televisions that together bring up references of a traditional domestic home. All the televisions are half embedded in concrete and about ten of them will be turned on. In the original installation, all of the televisions were turned on with the sound turned very low. And while many of the earlier versions (pre 1980) included a group of dogs, another version included a group of live turkeys that were left to wander about the space. The turkeys bring up references to classic American themes, especially in relationship to the purely American holiday, Thanksgiving.





Vostell, Concrete Traffic, 1970
Concrete Traffic is a large-scale outdoor public sculpture consisting of a 1957 Cadillac, which, save for its undercarriage and whitewall rubber tires, is encased in several tons of concrete.



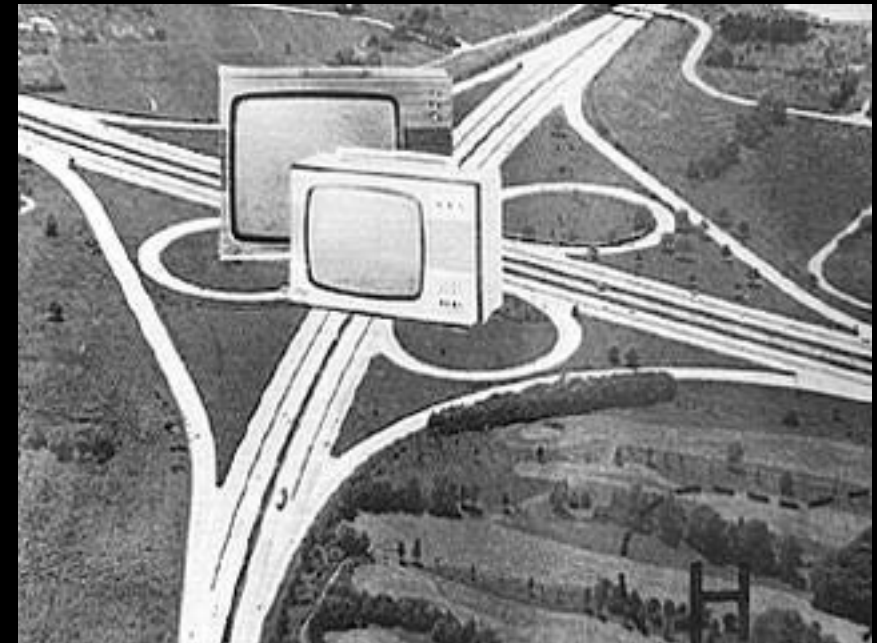


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Wolf Vostell, "Project for a Drive-in Museum," 1970

A museum in the form of two huge television sets on a motorway junction. Vostell's notes state: "On Screen 1, c. 50x50 m, one art-work will be projected each day. Interior: hotel, with library and video service available in all rooms. Screen 2 shows a West German TV program according to choice. Interior: film and TV museum, & art and science laboratory."

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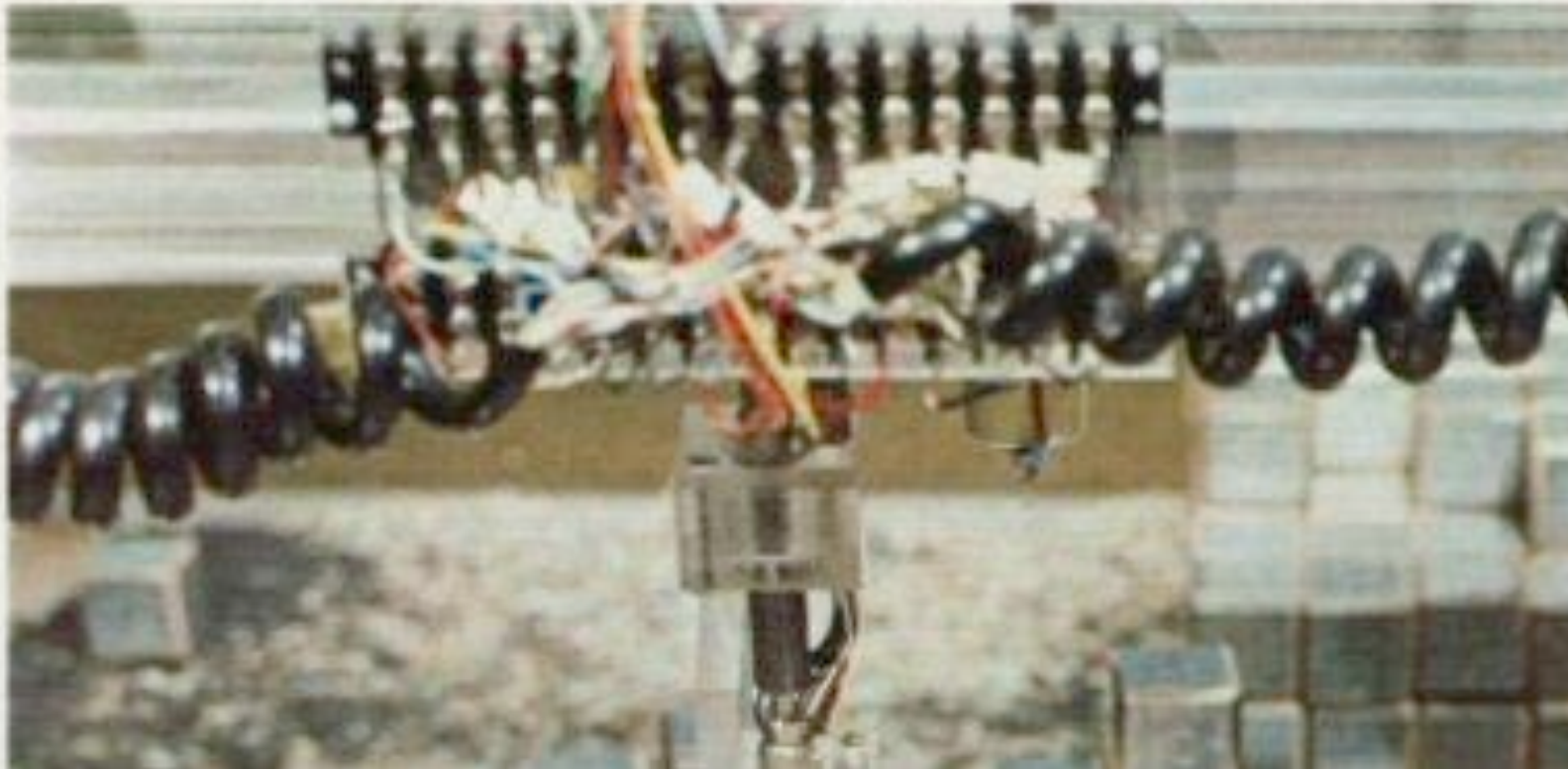


Wolf Vostell's "Concrete Traffic" being transported to the University of Chicago, June 1970. Collection Museum of Contemporary Art Chicago Library and Archives. /Photo: Jean-claude LeJeune

Experimental Exhibitions: Art and Technology

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 Burgy, 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.

Conceptual Art and the *dematerialization* of the
art object....

Into action in the streets

Into language

Into the environment

Into technology and systems



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 (1968)

Leo Steinberg



I borrow the term from the flatbed printing press—‘a horizontal bed on which a horizontal printing surface rests’ (Webster). And I propose to use the word to describe the characteristic picture plane of the 1960s—a pictorial surface whose angulation with respect to the human posture is the precondition of its changed content.

To repeat: it is not the actual physical placement of the image that counts. There is no law against hanging a rug on a wall, or reproducing a narrative picture as a mosaic floor. What I have in mind is the psychic address of the image, its special mode of imaginative confrontation, and I tend to regard the tilt of the picture plane from vertical to horizontal as expressive of the most radical shift in the subject matter of art, the shift from nature to culture.

Robert Rauschenberg, Monogram, 1957-59



the "drip"



staging or triggering "chance"

Conceptual Art and the dematerialization of the
art object....

Into language

Homes for America

D. GRAHAM

Belleplain
Brooklawn
Columbia
Colonia Manor
Fair Haven
Fair Lawn
Greenfields Village
Green Village
Pine Lawn
Plainboro
Pleasant Grove
Pleasant Plains
Sweet Hill Garden

Garden City
Garden City Park
Greenlawn
Island Park
Levittown
Middletown
New City Park
Pine Lawn
Plainview
Plandomo Manor
Pleasantdale
Pleasantville

Large-scale tract housing developments characterize the new city. They are located everywhere. They are not particularly bound to existing communities; they fail to develop either regional characteristics or separate identity. These projects date from the end of World War II when in southern California speculators or "apartment" builders adapted mass production techniques to quickly build many houses for the defense workers now concentrated there. The California method consisted simply of determining in advance the exact amount and lengths of pieces of lumber and multiplying them by the number of standardized houses to be built. A cutting yard was set up near the site of the project to saw rough lumber into those sizes. By mass-laying, greater use of machines and factory production, greater use of machines and factory production, assembly-line standardization, multiple units were readily fabricated.



"The Serenade" - Cape Cod unit, Fla.

Each house in a development is a lightly constructed shell although this fact is often concealed by fake half-stone back walls. Shells can be added or subtracted easily. The standard unit is a box or a series of boxes, sometimes contemptuously called "jiffboxes." When the box has a sharply oblique roof it is called a Cape Cod. When it is longer than wide it is a "ranch." A

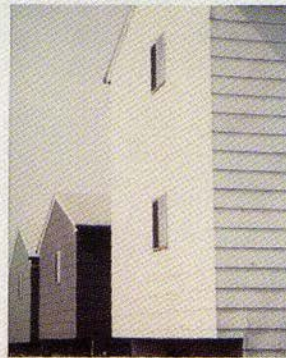


Two "two-home homes," "The Abner House," Jersey City, N.J.

two-story house is usually called "colonial." If it consists of contiguous boxes with one slightly higher elevation it is a "split level." Such stylistic differentiation is advantageous to the basic structure (with the possible exception of the split level whose plan simplifies construction on discontinuous ground levels).

There is a recent trend toward "two-home homes" which are two boxes split by adjoining walls and having separate entrances. The left and right hand units are mirror reproductions of each other. Often sold as private units are strings of apartment-like, quasi-discrete cells formed by subdividing laterally an extended rectangular parallelepiped into as many as ten or twelve separate dwellings.

Developers usually build large groups of individual houses sharing similar floor plans and whose overall grouping possesses a discrete flow plan. Regional shopping centers and industrial parks are sometimes integrated as well into the general scheme. Each development is sectioned into block-out areas containing a series of identical or sequentially related types of houses all of which have uniform or staggered set-backs and land plots.



"Sail-Back," Jersey City, New Jersey

The logic relating each sectioned part to the entire plan follows a systematic plan. A development contains a limited set number of house models. For instance, Cape Coral, a Florida project, advertises eight different models.

- A The Sonata
- B The Concerto
- C The Overture
- D The Ballet
- E The Prelude
- F The Serenade
- G The Nocturne
- H The Rhapsody



"Cedar Court," Baltimore, Maryland, Jersey City, N.J.

In addition, there is a choice of eight exterior colors:

- 1 White
- 2 Moonstone Grey
- 3 Nickel



LAWN GREEN

- 4 Seafoam Green
- 5 Lawn Green
- 6 Bamboo
- 7 Coral Pink
- 8 Colonial Red

As the color series usually varies independently of the model series, a block of eight houses utilizing four models and four colors might have forty-eight times forty-eight or 2,304 possible arrangements.

Don Morrison



Dan Graham, Homes for America, 1966-67

Homes for America

D. GRAHAM

- Belknapton
- Brookwood
- Centerville
- Clayton Manor
- East Haven
- East Lawn
- Edgewater Village
- Edwin Village
- Edgewater
- Edgewater Terrace
- Edgewater Plaza
- Edgewater Hill Garden

Large-scale tract housing developments came into the new city. They are located every where. They are not particularly bound to existing communities, they tend to develop either residential concentrations or separate clusters. These developments date from the end of World War II when in southern California speculators or operators built up entire tracts from the design office and pre-construction there. The California method consisted simply of determining in advance the exact amount and length of lots, a grid of basins and multiplying them by the number of standardized houses to be built. A typical tract was set up over the site of the project by one single builder into three areas. By using housing greater use of standardization and factory production parts, assembly line standardization, multiple units were easily fabricated.



The Sunsets, Jersey City, N.J.



The Sunsets, Jersey City, N.J.

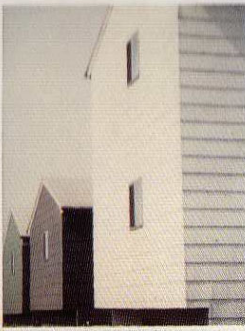


The Sunsets, Cape Coral, Fla.

Each house in a development is a tightly constructed shell, although this fact is often concealed by fake (illusory) back walls. Shells can be added or subtracted easily. The standard unit is a bay or a series of bays, sometimes even horizontally called 'pillboxes'. When the bay has a sharply oblique roof it is called a Cape Cod. When it is larger than wide it is a 'ranch'. A



The Sunsets, Jersey City, N.J.



Set-backs, Jersey City, N.J.

The logic relating each sectioned part to the entire plan follows a systematic plan. A development contains a limited set number of house models. For instance, Cape Coral, a Florida project, advertises eight different models:

- A The Sonata
- B The Concerto
- C The Overture
- D The Ballet
- E The Prelude
- F The Serenade
- G The Nocturne
- H The Rhapsody



Carter Court, Edgewater, New Jersey

two-story house is usually called 'colonial'. If it consists of contiguous boxes with one slightly higher elevation it is a split level. Such stylistic differentiation is advantageous to the basic structure (with the possible exception of the split level whose plan simplifies construction on discontinuous ground levels).

There is a recent trend toward 'two home houses' which are two boxes split by adjoining walls and having separate entrances. The left and right hand units are mirror reproductions of each other. Often sold as private units are strings of apartment-like, quasi-discrete cells formed by subdividing laterally an extended rectangular parallelpiped into as many as ten or twelve separate dwellings.

Developers usually build large groups of individual houses sharing similar floor plans and whose overall grouping possesses a discrete flow plan. Regional shopping centers and industrial parks are sometimes integrated as well into the general scheme. Each development is sectioned into blocked-out areas containing a series of identical or essentially related types of houses all of which have uniform or staggered set-backs and land plots.

In addition, there is a choice of eight exterior colors:

- 1 White
- 2 Moonstone Grey
- 3 Nickel



Lawn Green

- 4 Seafog Green
- 5 Lawn Green
- 6 Bamboo
- 7 Coral Pink
- 8 Colonial Red

As the color series usually varies independently of the model series, a block of eight houses utilizing four models and four colors might have forty-eight times forty-eight or 2,304 possible arrangements.

Don Muehlen



Model Home, Edgewater, N.J.

Block of houses is a self-contained sequence in no development — selected from the acceptable arrangements. As an example, if a section was to contain eight houses of four model types were to be used, any of permutations possibilities could be used:



Model Home, Edgewater, N.J.

- AABBCDD
- AABBDDCC
- AAACCDD
- AAACDDBB
- AAADDCCB
- AAADDCCB
- BBAAADCC
- BBCCAADD
- BCCDDAA
- BBDDAAC
- BBDDCCAA
- CCAAABDD
- CCAADDBB
- CCBBDDAA
- CCBBAADD
- CCDDAABB
- CCDDBBAA
- DDAAABCC
- DDBAACCB
- DDBBAAAC
- DDBBCCAA
- DDCCAAAB
- DDCCBBAA
- ABCDABCD
- ABDCABDC
- ACBDACBD
- ACDBACDB
- ADBCADBC
- ADCBADCB
- BACDBACD
- BCADBCAD
- BCDABCA
- BDACBDAC
- BDCABDCA
- CABDCABD
- CADBCADB
- CBADCBAD
- CBDACBDA
- CDABCDAB
- CDACBDAB
- DACBDACB
- DACBDACB
- DBACDBAC
- DBACDBAC
- DCABDCAB
- DCBADCBA



Model Home, New Jersey



Model Home, New Jersey

The 8 color variables were equally distributed among the house exteriors. The first buyers were more likely to have obtained their first choice in color. Family units had to make a choice based on the available colors which also took account of both husband and wife's likes and dislikes. Adult male and female color likes and dislikes were compared in a survey of the homeowners:

'Like'

- | | |
|----------------|----------------|
| Male | Female |
| Skyway Blue | Skyway Blue |
| Colonial Red | Lawn Green |
| Patio White | Nickle |
| Yellow Chiffon | Colonial Red |
| Lawn Green | Yellow Chiffon |
| Nickle | Patio White |
| Fawn | Moonstone Grey |
| Moonstone Grey | Fawn |



Two Family Units, Edgewater, N.J.

'Dislike'

- | | |
|----------------|----------------|
| Male | Female |
| Lawn Green | Patio White |
| Colonial Red | Fawn |
| Patio White | Colonial Red |
| Moonstone Grey | Moonstone Grey |
| Fawn | Yellow Chiffon |
| Yellow Chiffon | Lawn Green |
| Nickle | Skyway Blue |
| Skyway Blue | Nickle |



Car Hop, Jersey City, N.J.

A given development might use, perhaps, four of these possibilities as an arbitrary scheme for different sectors; then select four from another scheme which utilizes the remaining four unused models and colors; then select four from another scheme which utilizes all eight models and eight colors; then four from another scheme which utilizes a single model and all eight colors (or four or two colors); and finally utilize that single scheme for one model and one color. This serial logic might follow consistently until, at the edges, it is abruptly terminated by pre-existent highways, bowling alleys, shopping plazas, car hops.

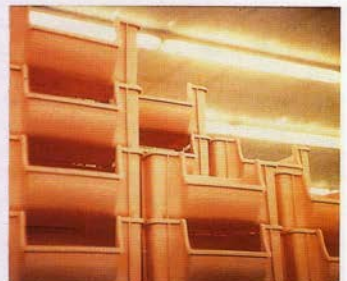


Split Level, Jersey City, N.J.



Two Home House, Jersey City, N.J.

Although there is perhaps some aesthetic precedence in the row houses which are indigenous to many older cities along the east coast, and built with uniform facades and set-backs early this century, housing developments as an architectural phenomenon seem peculiarly gratuitous. They exist apart from prior standards of 'good' architecture. They were not built to satisfy individual needs or tastes. The owner is completely tangential to the product's completion. His home isn't really possessable in the old sense; it wasn't designed to 'last for generations'; and outside of its immediate 'here and now' context it is useless, designed to be thrown away. Both architecture and craftsmanship as values are subverted by the dependence on simplified and easily duplicated techniques of fabrication and standardized modular plans. Contingencies such as mass production technology and land use economies make the final decision, denying the architect his former 'unique' role. Developments stand in an altered relationship to their environment. Designed to fill in 'dead' land areas, the houses needn't adapt to or attempt to withstand Nature. There is no organic unity connecting the land site and the home. Both are without roots — separate parts in a larger, pre-determined, synthetic order.



Kitchen Party, Edgewater, N.J.



Perhaps you think 18-year-olds should vote, your curfew should be lifted and math be outlawed. Great. But there's one thing on which you agree with millions of women in 100 countries — the modern lady wears sanitary protection — Tampax tampons. Why does a girl with a mind of her own go along with women all over the world?

Tampax tampons give total comfort, total freedom. There are no leeks, pins, pads. No odor. They can be worn in the tub or shower — even in swimming. There's nothing to show under the tightest clothes. And Tampax tampons are so easy to dispose of, too — the container-applicator just flushes away, like the Tampax tampon.

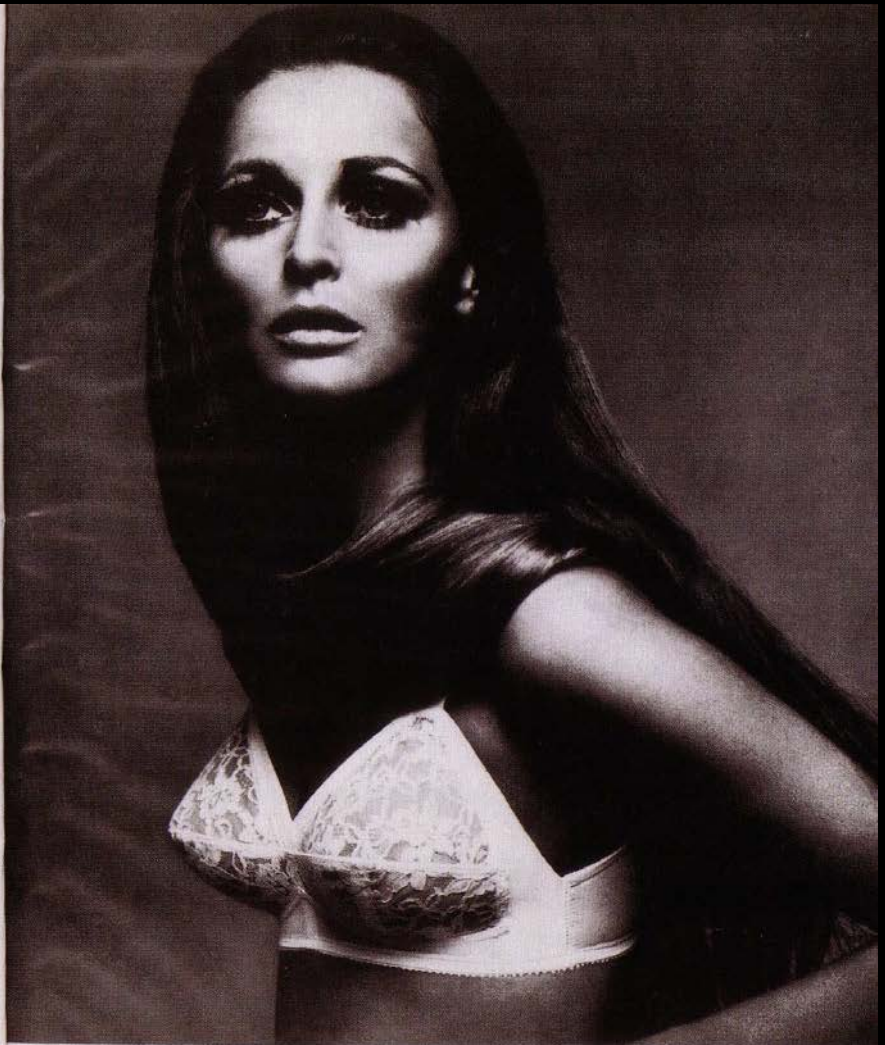
If you haven't tried them already — get Tampax tampons today.



DEVELOPED BY A ROYAL
NEW YORK BY MILLIONS OF WOMEN
TAMPAX TAMPONS ARE MADE ONLY BY
WALLEN PAPERMAN, WALKER, MASS.

C 0030
C 0031
C 0032
R 0033
R 0034
R 0035
R 0036
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FIGURATIVE
BY
DAN
GRAHAM



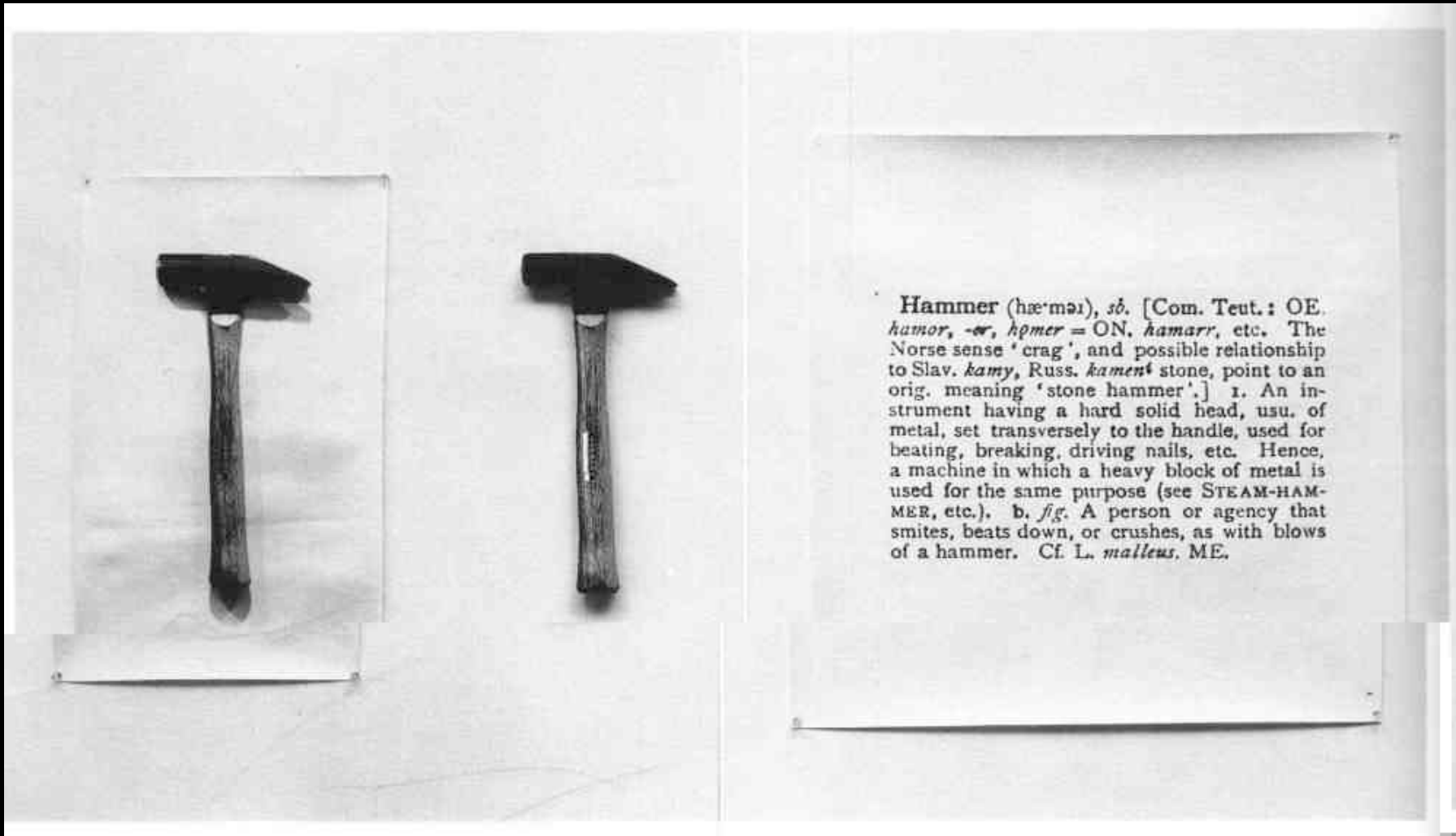
If nature didn't, Warner's will.

Our Comfort Curve™ bra with low-cut sides will do it for \$5. Warners®
THE WARNER-BROS. GROUP

Dan Graham, Figurative, 1969



Joseph Kosuth, One and Three Chairs, 1965



Joseph Kosuth, One and Three Hammers, 1965

REPETITION

REPETITION, REPRODUCTION, DUPLICATION
REDUPLICATION, REDOUBLING, RECURRENCE,
REAFFIRMATION, REDUNDANCY, TAUTOLOGY, TAUTOPHANY,
DILOGY, REPETIOUSNESS, REPETITIVENESS,
MONOTONY, MONOTONE, TEDIUM, HUMDRUM, DING-DONG,
SINGSONG, REPETEND, REDUPLICATE, RE—
DOUBLE, DITTO, COME AGAIN, REPEAT ONESELF,
RETELL, RESTATE, RUN OVER AGAIN, DO IT AGAIN,
NEVER HEAR THE LAST OF IT, GO OVER AND OVER,
ELABORATE, REPEAT, TIMES WITHOUT NUMBER,
YEAR AFTER YEAR, DAY AFTER DAY, MANY TIMES,
RECURRENT, RECURRING, RE—TURNING, REAPPEARING,
EVER-RECURRING, THICKCOMING, FREQUENT,
INCESSANT, OVER, OVER-AGAIN, TWICE MORE, DITTO,
ONCE-MORE, DITTO, TWICE MORE, ENCORE,

REOCCURANCE, RECAPITULATION, REITERATION
RESTATEMENT, RE—VIEW, REHASH, REASSERT
PITTER-PATTER, REPEAT, CHORUS, DUPLICATE, REPRODUCE,
DO IT AGAIN, GO OVER DWELL UPON, SING THE SAME OLD SONG,
AGAIN AND AGAIN, RECUR, REOCCUR, —OFTEN, FREQUENTLY,
TIME AFTER TIME, BY DAY, A NUMBER OF TIMES, RETURNING, REAPPEARING
THICKCOMING, FREQUENT, INCESSANT, OVER, OVER-AGAIN,
ONCE-MORE, DITTO, TWICE MORE, ENCORE,

“The question that interested me was, how do you use language and not wind up writing poetry? What transforms it from the literary to the visual?”
-- Mel Bochner

Mel Bochner, Portrait of Robert Smithson, 1966



Left: After Hans Holbein the Younger, Henry VIII, 1536/37
Right: Gilbert Stuart, Portrait of Horatio Gates, 1793-94

ob-jec'tive, 1. Of or pertaining to an object, 2. Characterized by emphasis upon or the tendency to view events, phenomena, ideas, etc., as external and apart from self-consciousness; not subjective; hence detached ...


6. a. Philos. Contained in, or having the nature or status, of an object, or something cognized or cognizable; as to render an abstraction objective. b. Existing independent of mind; pertaining to an object as it is in itself or as distinguished from consciousness or the subject. —

Syn. see FAIR; MATERIAL



Left: Mel Bochner, Portrait of Donald Judd, 1966

Right: Donald Judd, Untitled, 1966



EVERYTHING IS PURGED FROM THIS PAINTING
BUT ART, NO IDEAS HAVE ENTERED THIS WORK.

John Baldessari, Everything is Purged from this Painting, 1966-68

Conceptual Art and the dematerialization of the
art object....

Into the environment

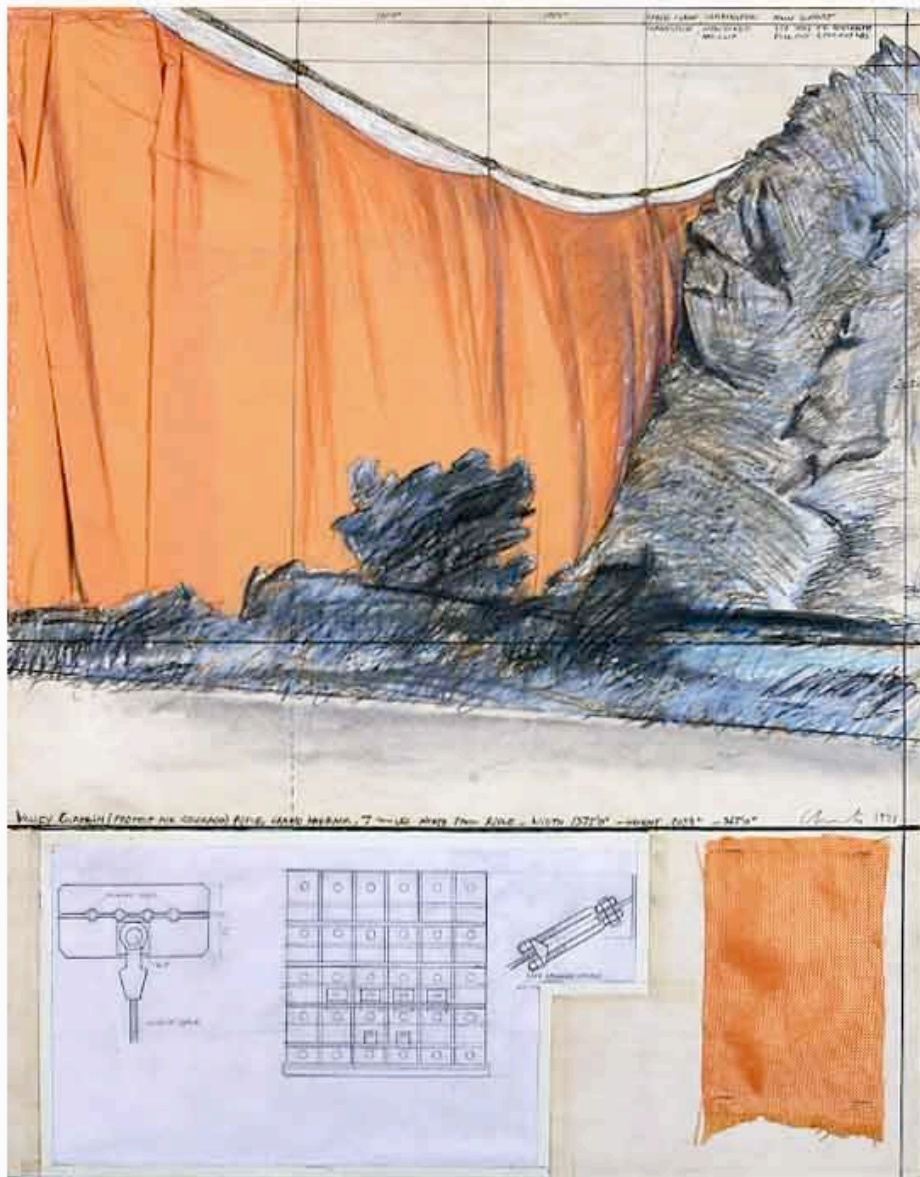


Christo [June 13, 1935-] and Jeanne-Claude [June 13, 1935-November 18, 2009]

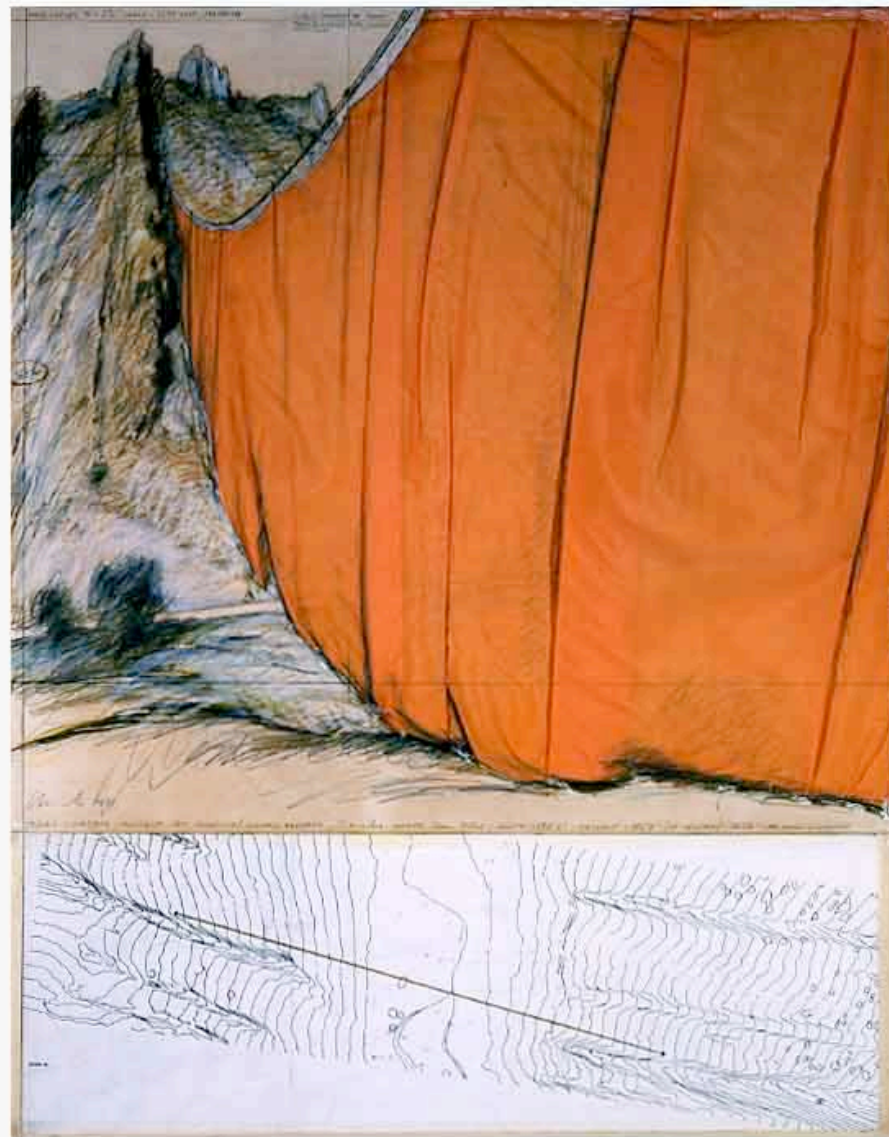




Christo, Valley Curtain, Rifle Gap, CO, 1970-72



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
 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.

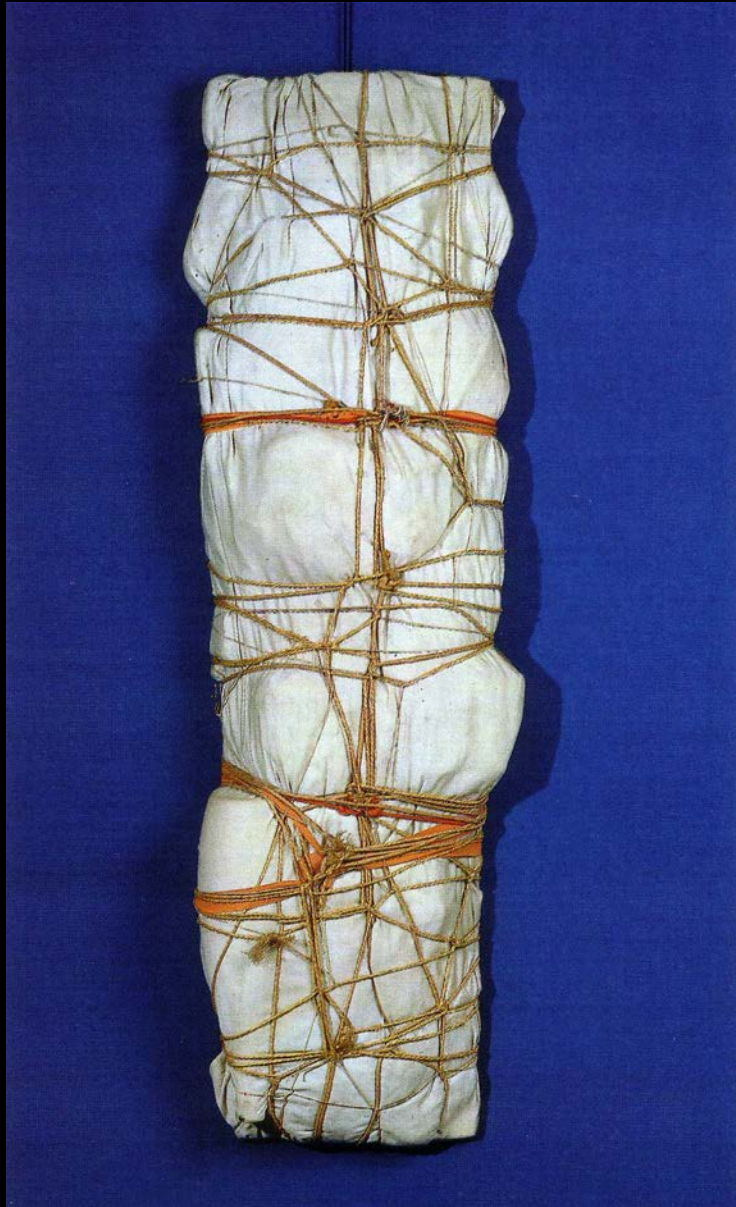




Christo and Jeanne-Claude, Surrounded Islands, Biscayne Bay, 1981-83



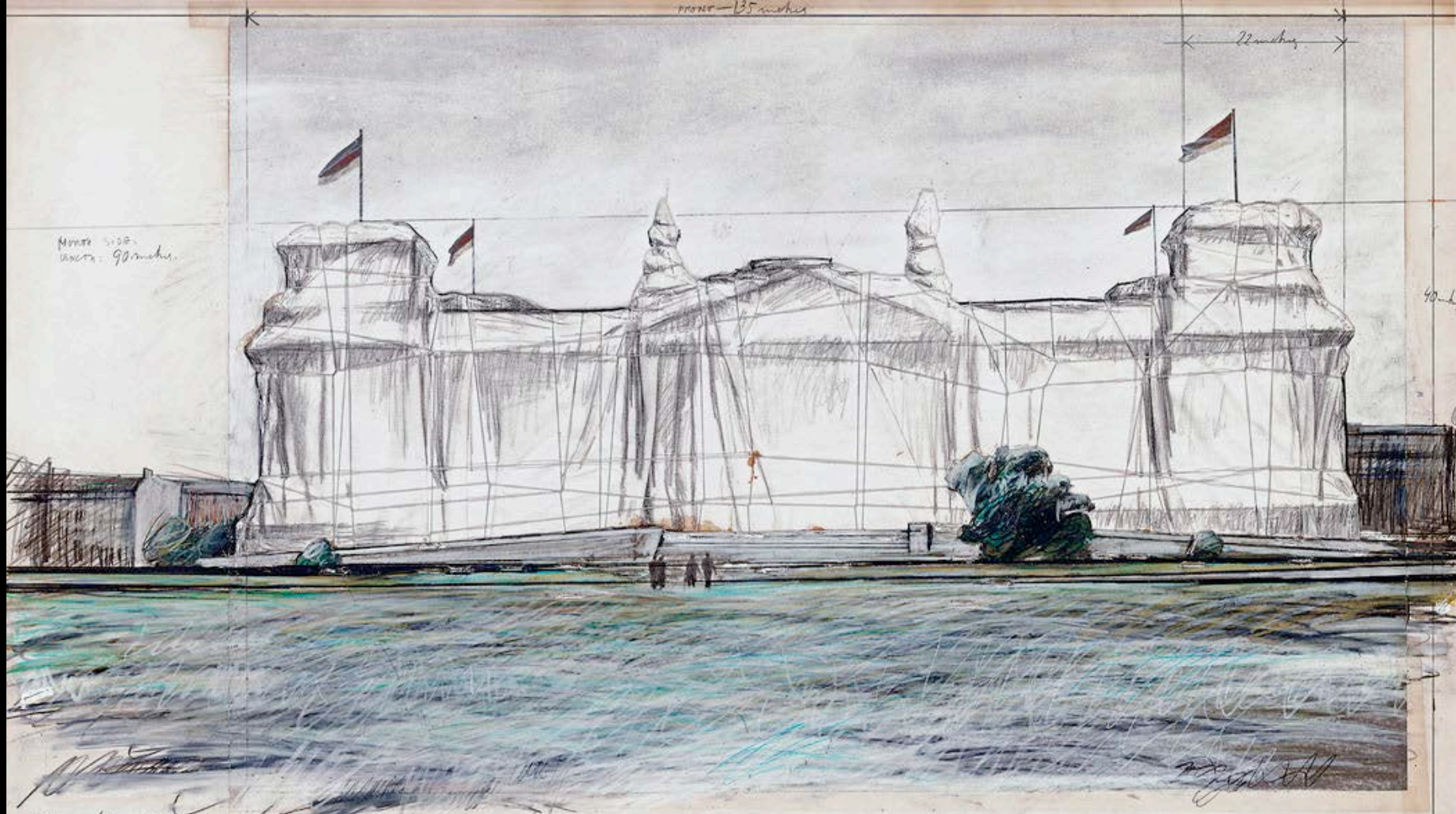
Christo and Jeanne-Claude: *Wrapped Reichstag*, Berlin 1971-95, Germany



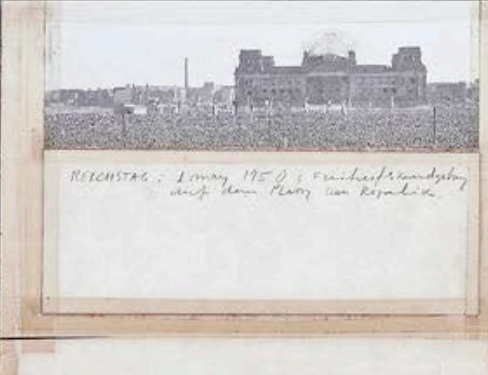
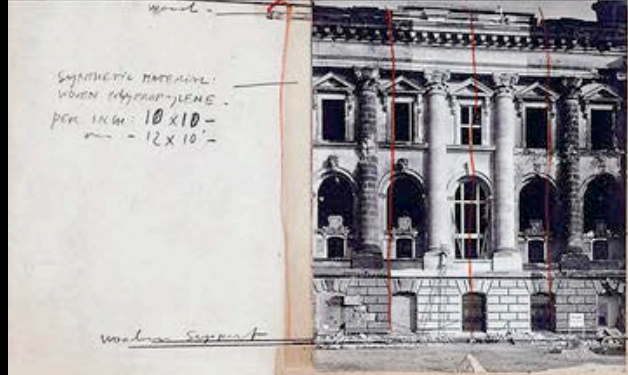
Christo, Empaquetage, 1962



Christo, Portrait of Brigitte Bardot Wrapped, 1962



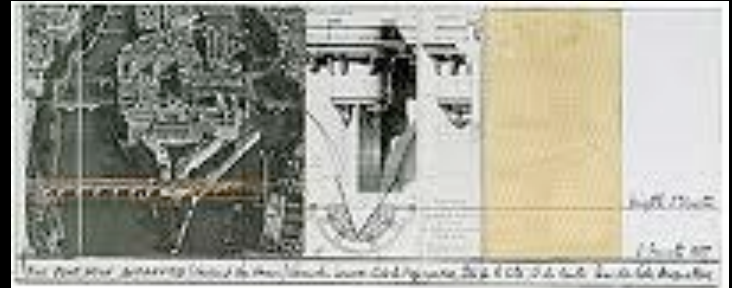
Christo 1972 WRAPPED REICHSTAG (PROJECT FOR WEST BERLIN - "DER DEUTSCHE REICHSTAG") IN TIERGARTEN, PLATZ DER REPUBLIK - REICHSTAG PLATZ UND SCHEIDTMANNSTRASSE





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

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



- The total materials used according to the artists were 5,390 tons of steel, 315,491 feet (96 km) of vinyl tubing, 99,155 square metres of fabric, and 15,000 sets of brackets and hardware. The gates were assembled in a 25,000 square foot (2,300 m²) Long Island facility, then trucked to Central Park. The textile was produced and sewn in Germany.
- The steel bases rested upon, but remained unattached to, the walkways, so that no holes were drilled and no permanent changes were made to the park.
- Reporter Greg Allen itemized the costs and could account for about \$5–10 million, given reasonable estimates for parts, labor, and costs related to the staffing of the installation.
- The artists sold pieces of their own artwork, including preparatory drawings for *The Gates*, to finance the project.



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







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

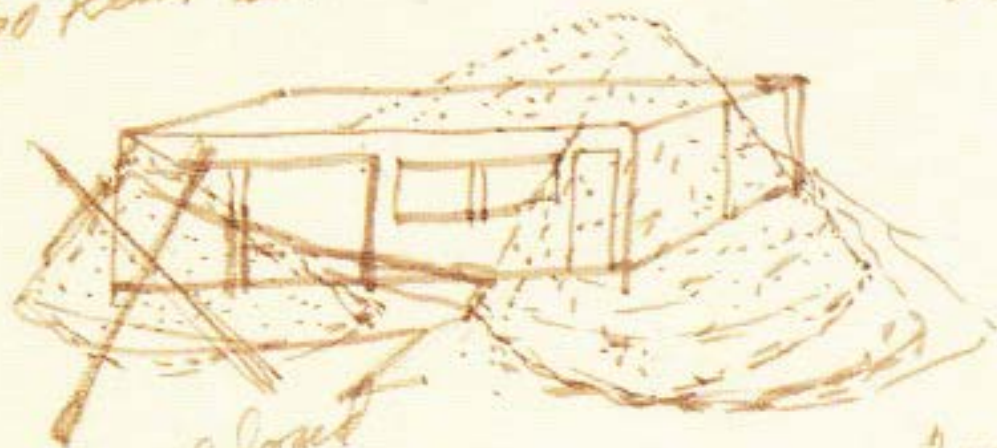




Robert Smithson: Partially Buried Wood Shed Kent State University, Ohio, 1970

R. Smithson
70 Kent St.

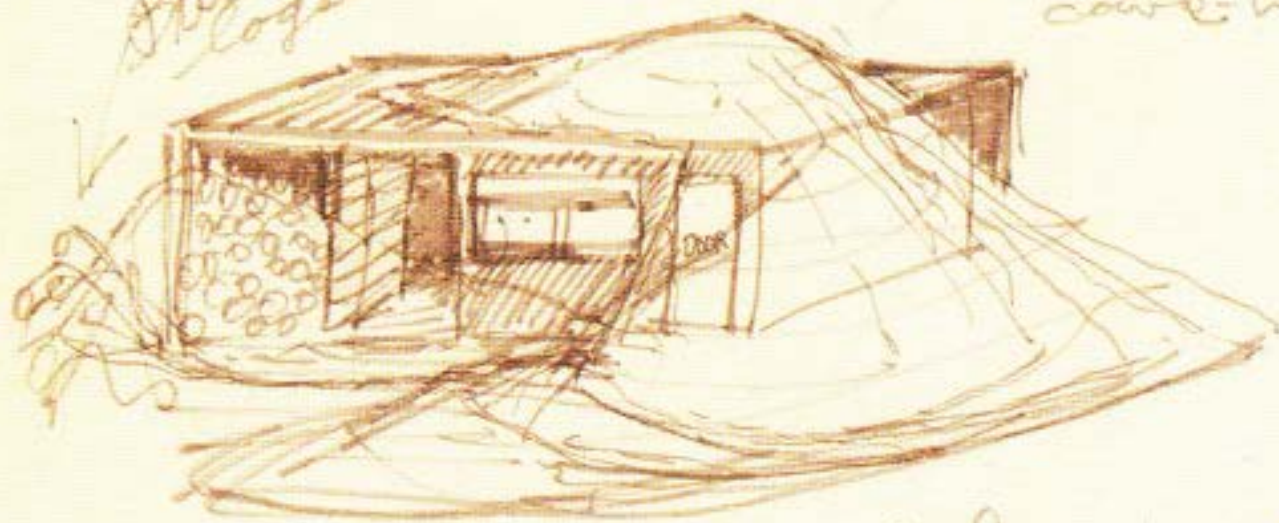
20 truck loads
of Raw Earth



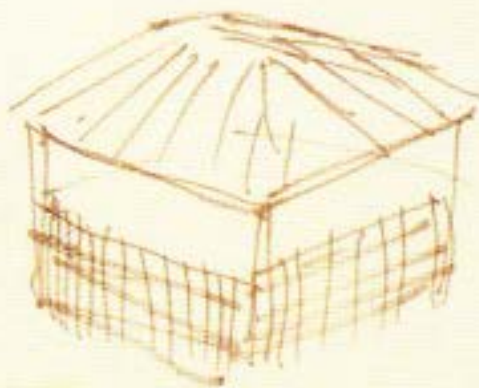
Skidded
logs



Accepted
cave in



Partially Buried
Wood Shed





Robert Smithson, *Shed with Asphalt*, 1970-71



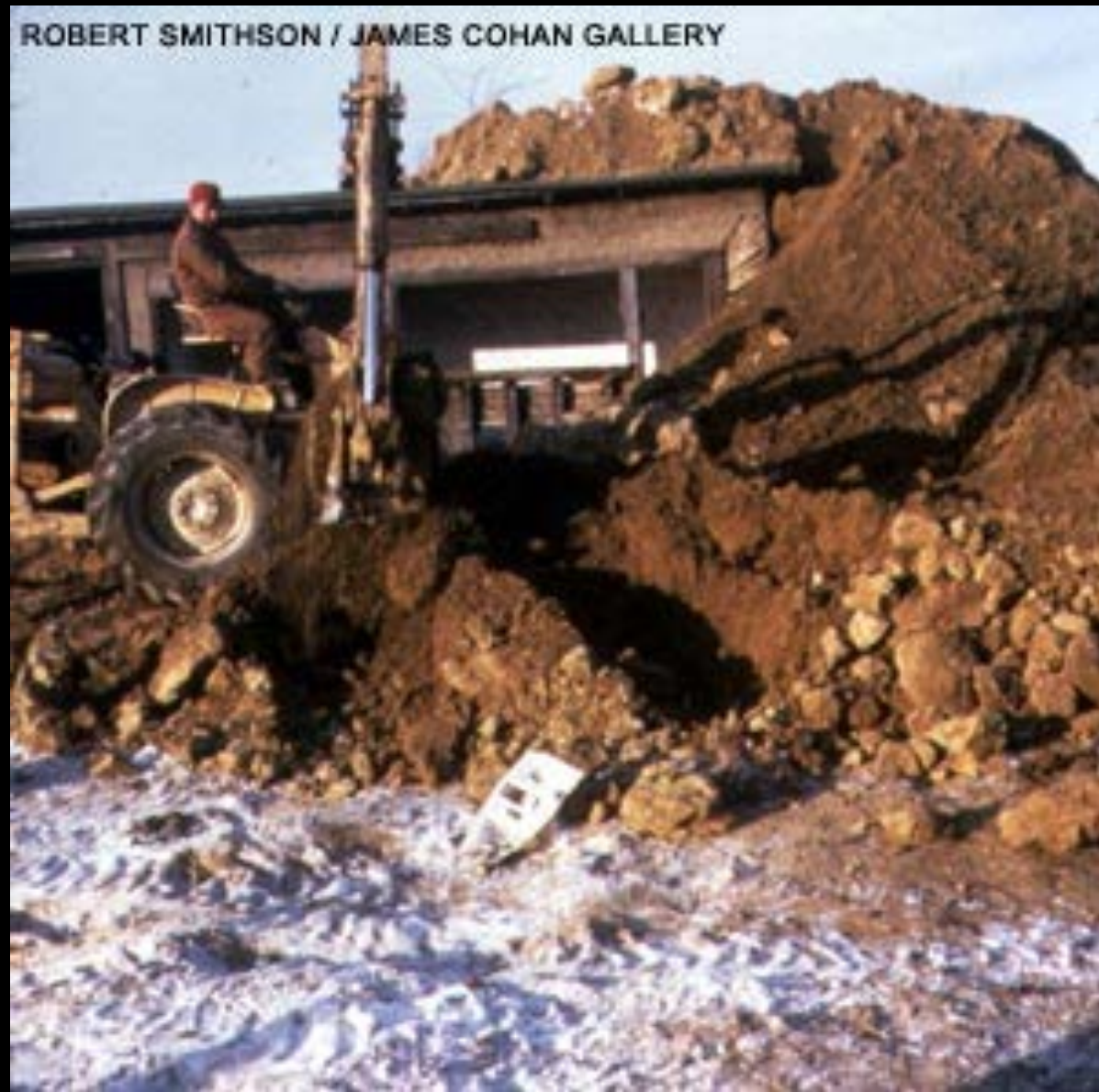
Kent State Shootings, May 4, 1970
Unarmed college students were shot by members of the Ohio National Guard at Kent State University in Kent, Ohio, during a mass protest against the bombing of Cambodia by United States military forces. Twenty-eight guardsmen fired approximately 67 rounds over a period of 13 seconds, killing four students and wounding nine others, one of whom suffered permanent paralysis.

ROBERT SMITHSON / JAMES COHAN GALLERY

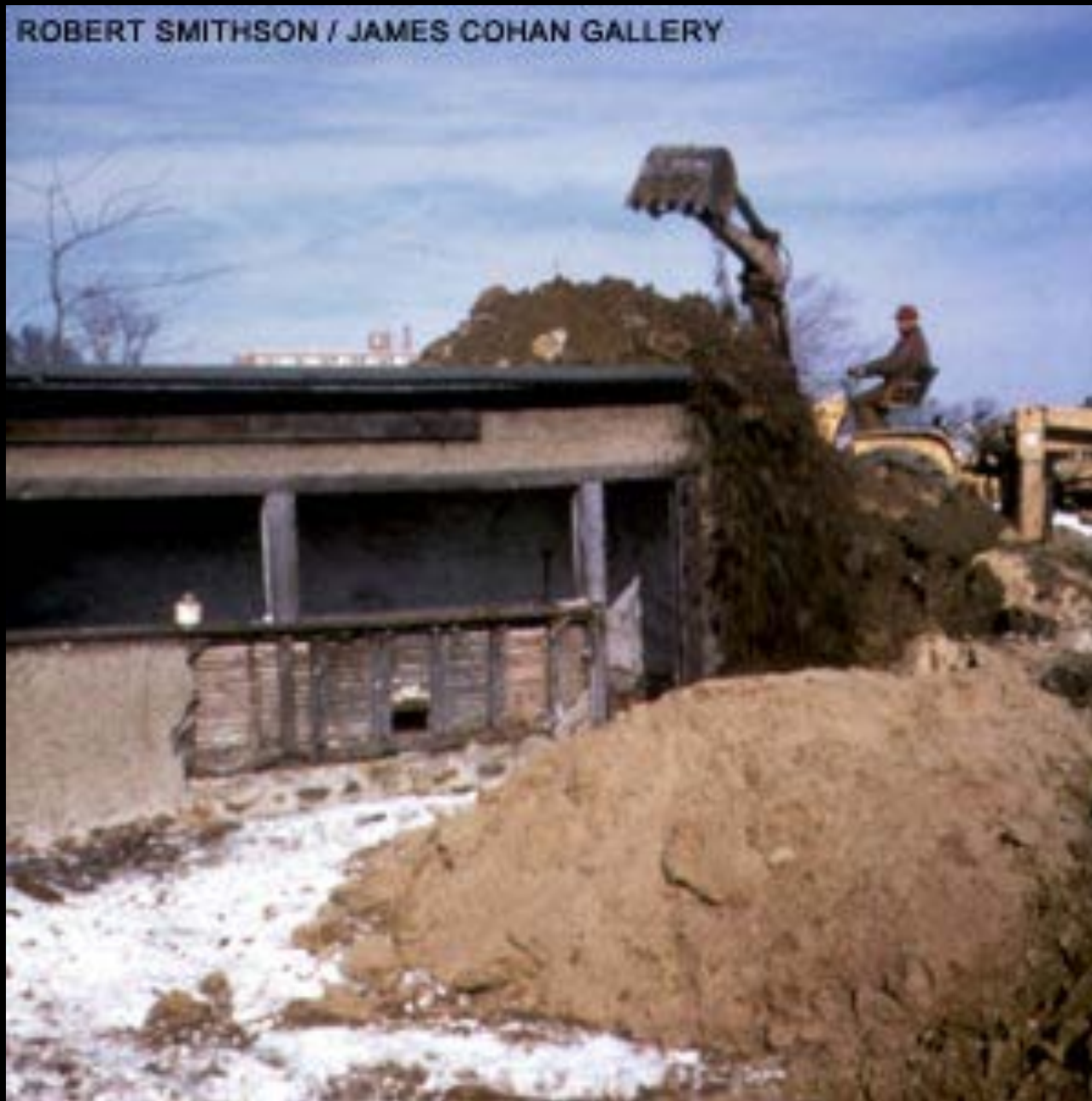




ROBERT SMITHSON / JAMES COHAN GALLERY



ROBERT SMITHSON / JAMES COHAN GALLERY



ROBERT SMITHSON / JAMES COHAK GALLERY







Conceptual Art and the dematerialization of the
art object....

Into technology and systems

Charged Environments and Distributed Networks

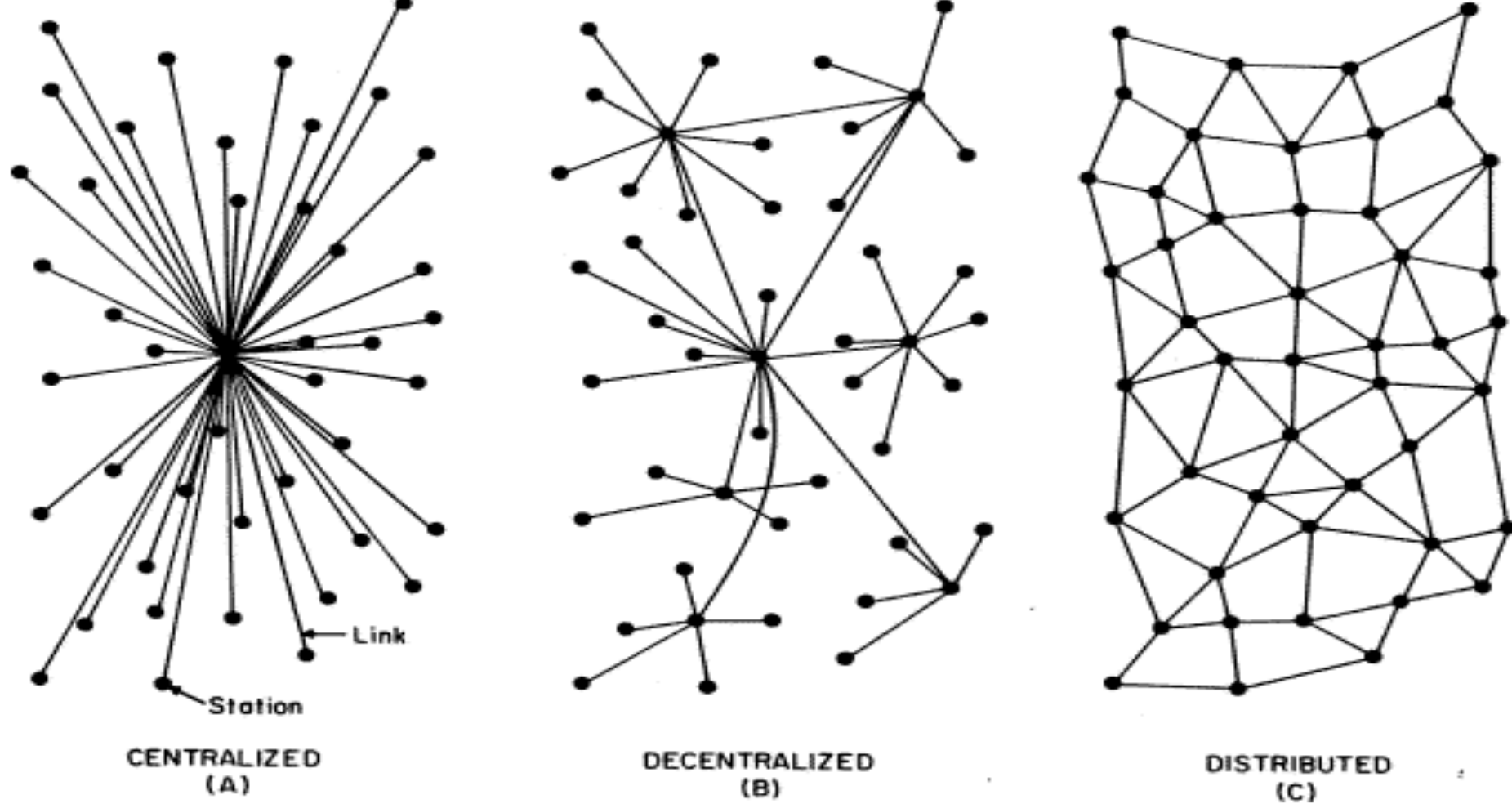
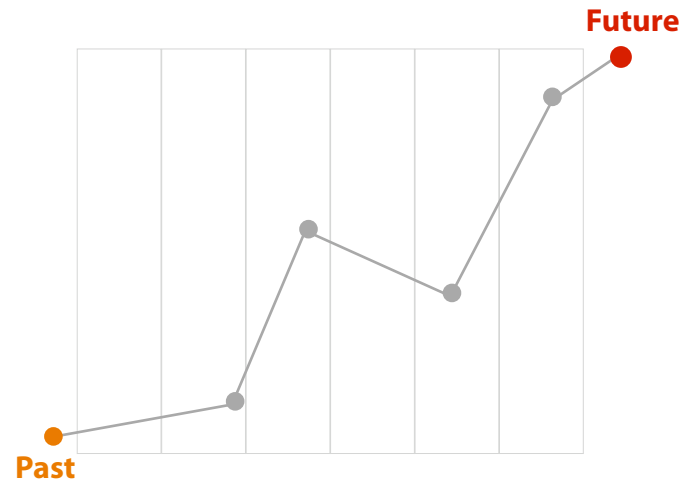


FIG. 1 — Centralized, Decentralized and Distributed Networks

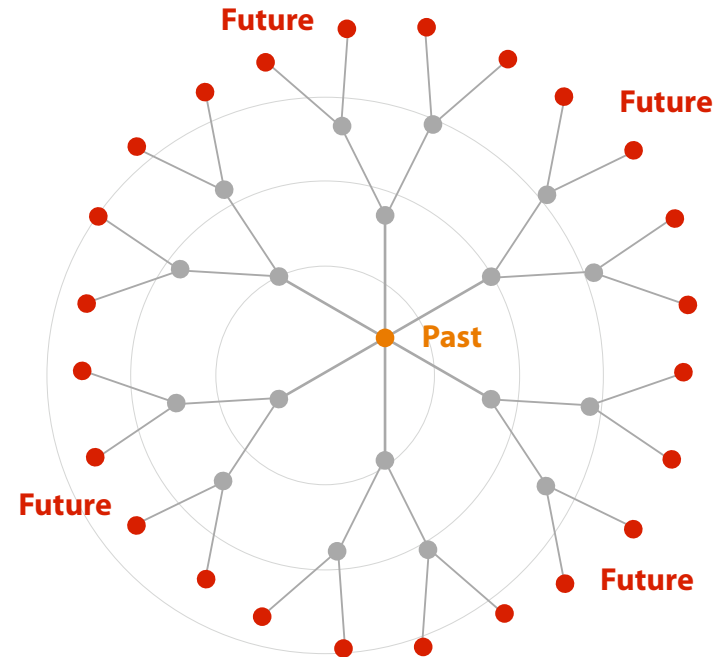
Diagram of Centralized, Decentralized, and Distributed Networks from Paul Baran, *On Distributed Communications: I. Introduction to Distributed Communications Networks* (Santa Monica, CA: RAND Corporation, 1964).

Art History: From teleology to distributed systems

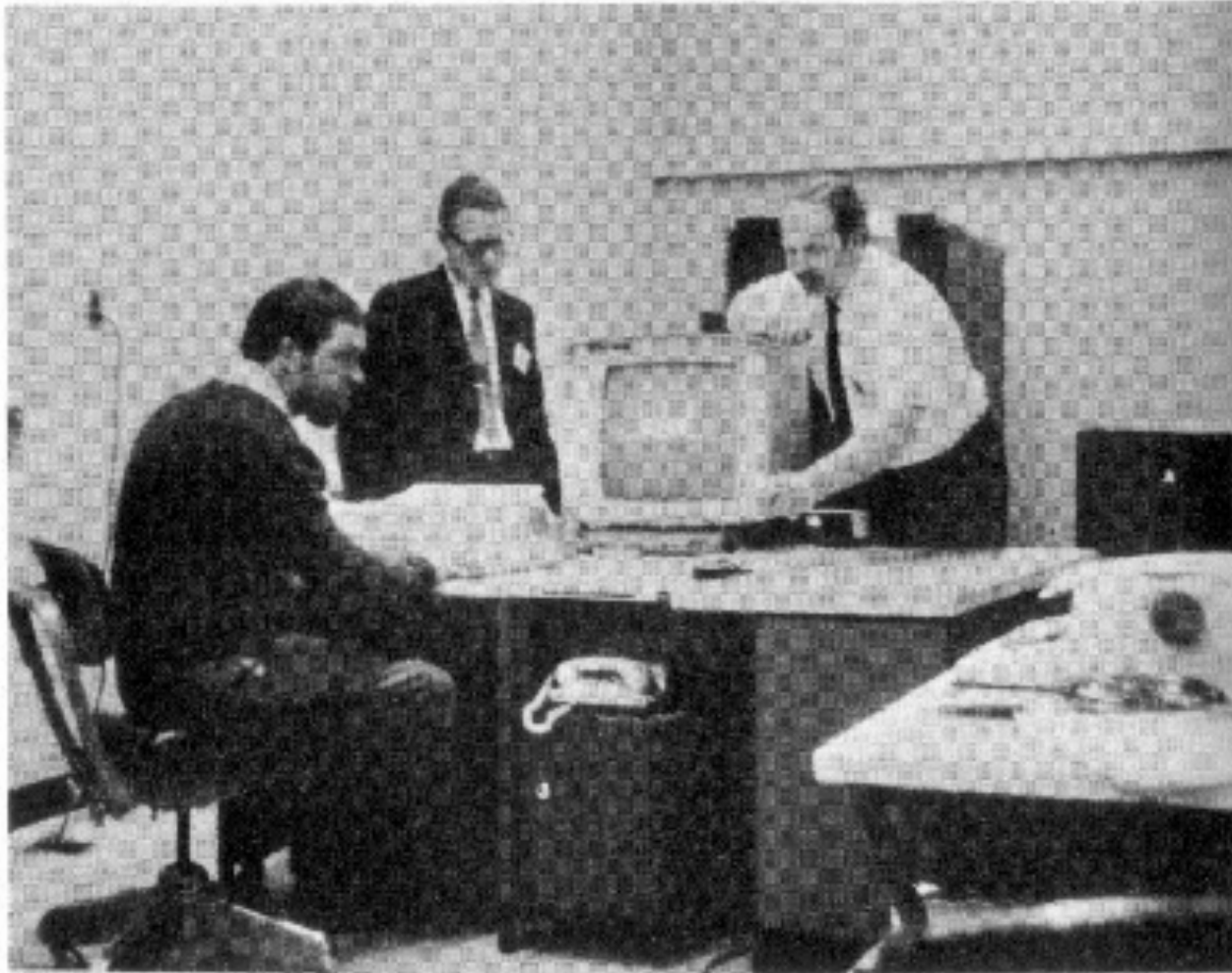
Hegel/Wölfflin - Linear Growth/Progress



Peckham - Feedback (Exponential Growth)



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



Systems
Aesthetics
+
Kinetic Art
+
Conceptual Art
+
Dematerialization

Jack Burnham (1931-2019)

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



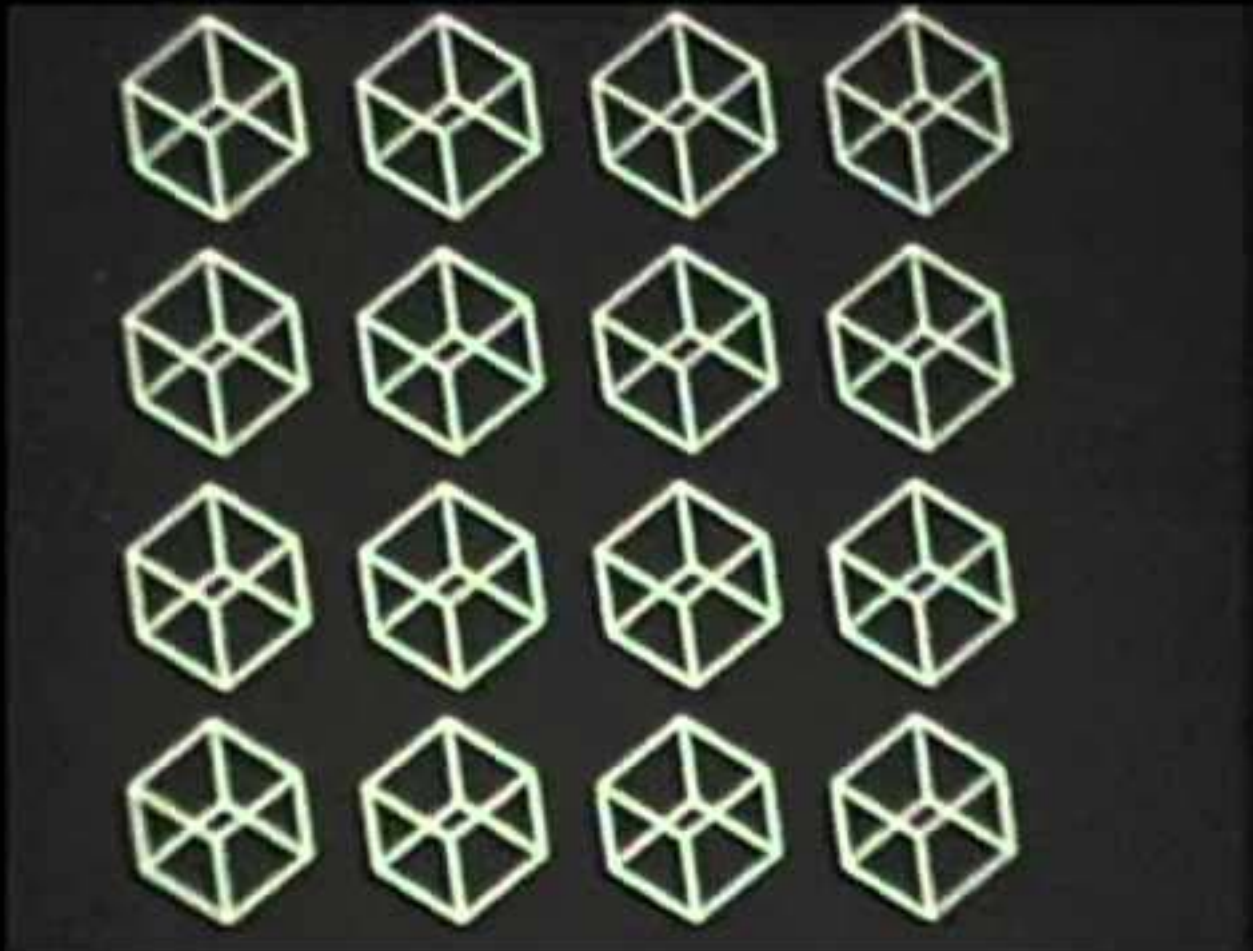
- **Objet to System:** “It becomes apparent that the Kinetic construction is not an *objet d’art* in the conventional sense, but a *système d’art*. It is a system in the sense that any series of interacting components may need repair and adjustment from time to time. This hardly fits the description of the traditional inert painting or sculpture.”
- **Object to Matrix:** “They reject the Kinetic construction as an object but regard it as the matrix for a possible event or ‘happening’.”
- “The specific function of modern didactic art has been to show that art does not reside in material entities, but in relations between people and between people and the components of their environment.”

Contemporary Art meets New Media Art

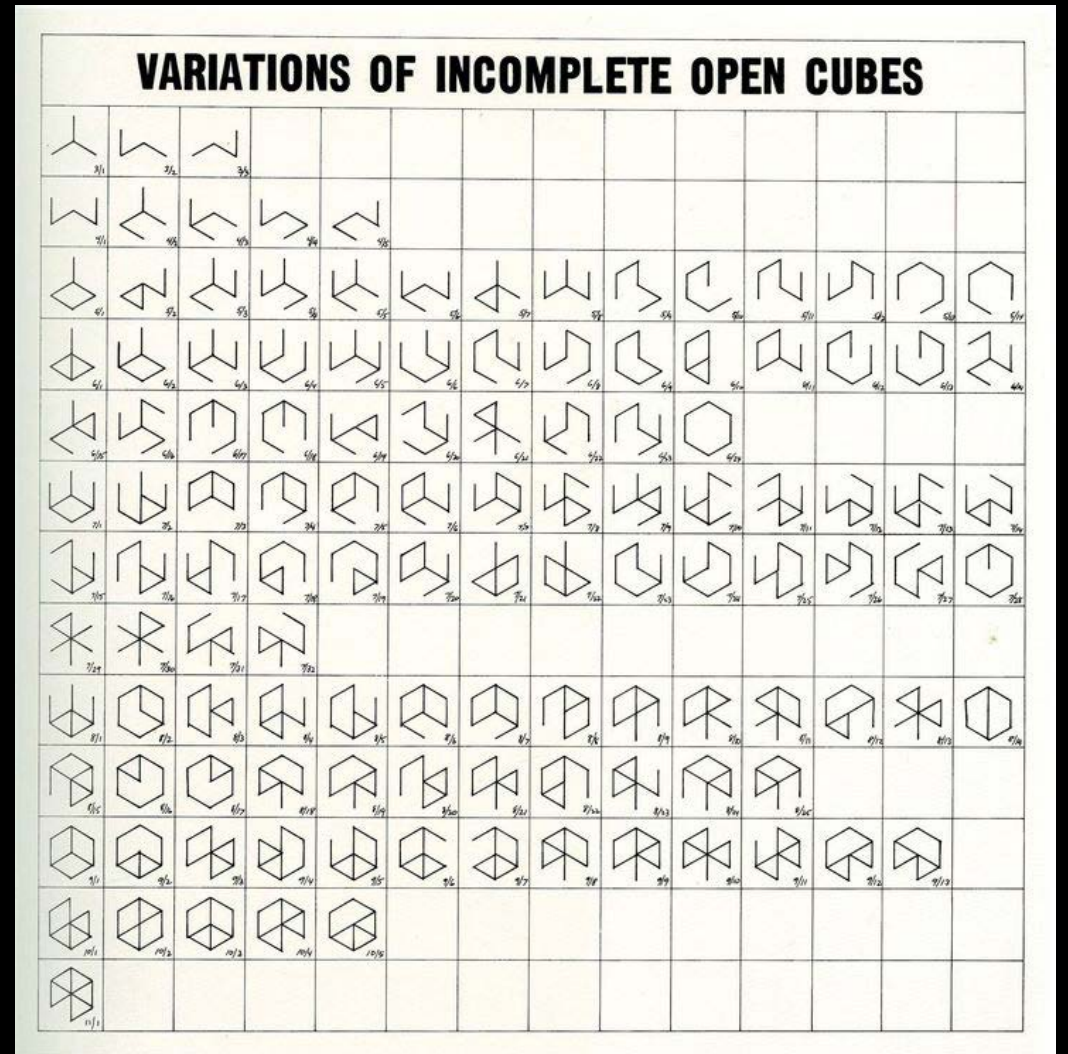
Contemporary Art versus New Media Art



Sol LeWitt, Untitled, 1966

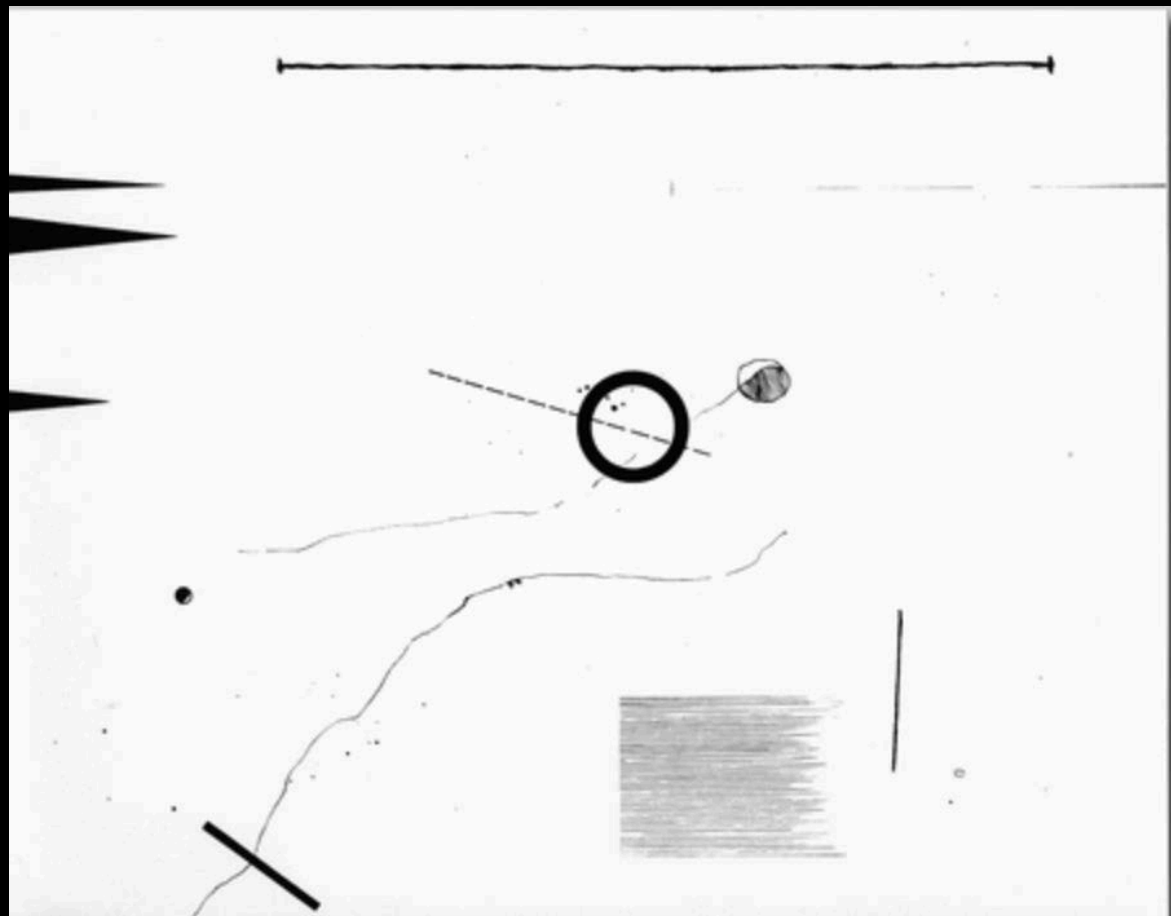


Manfred Mohr, Cubic Limit, film, 1974
<https://www.youtube.com/watch?v=j4M28FEJFF8>

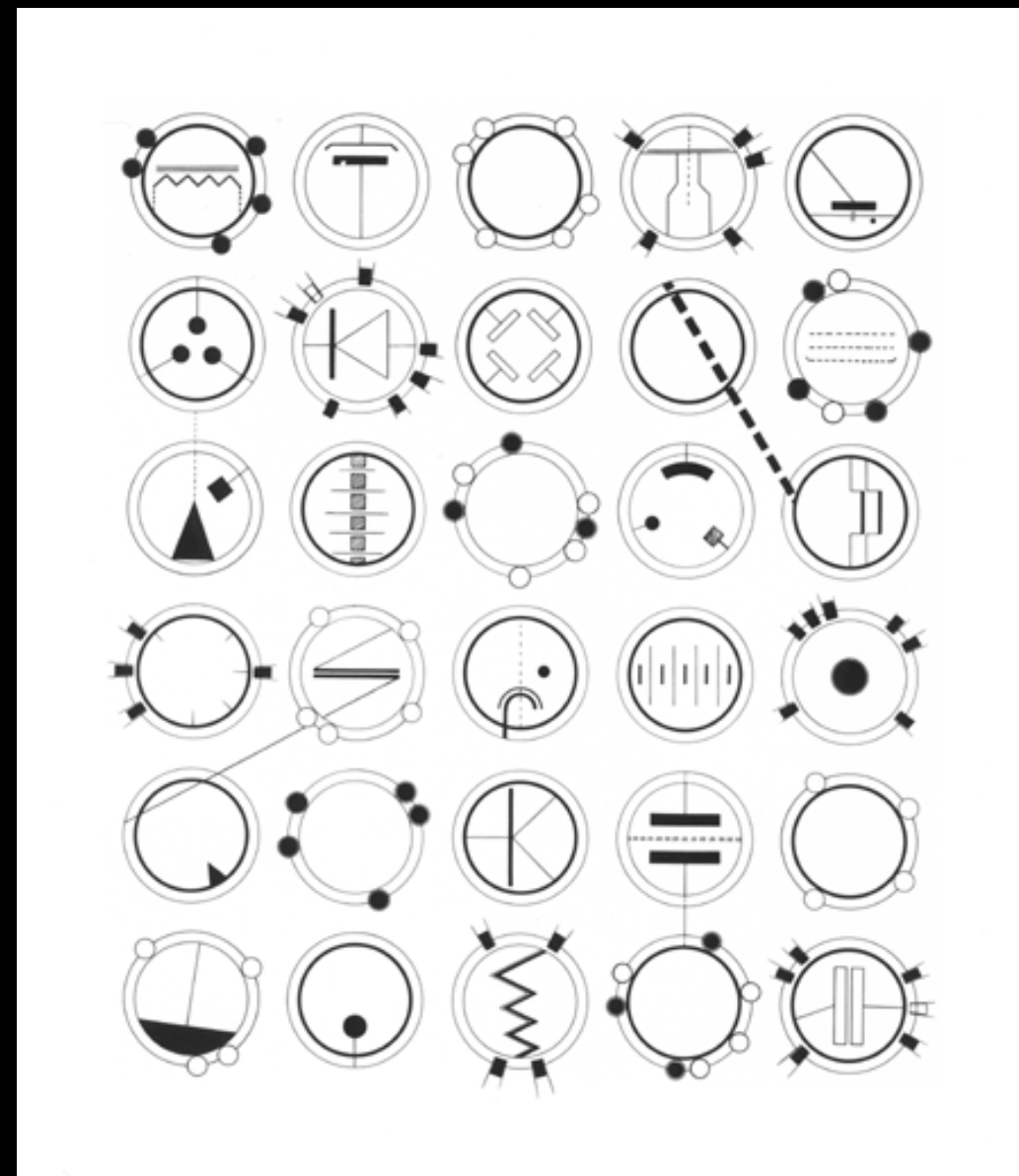


Sol LeWitt, Variations of Incomplete Open Cubes, 1974

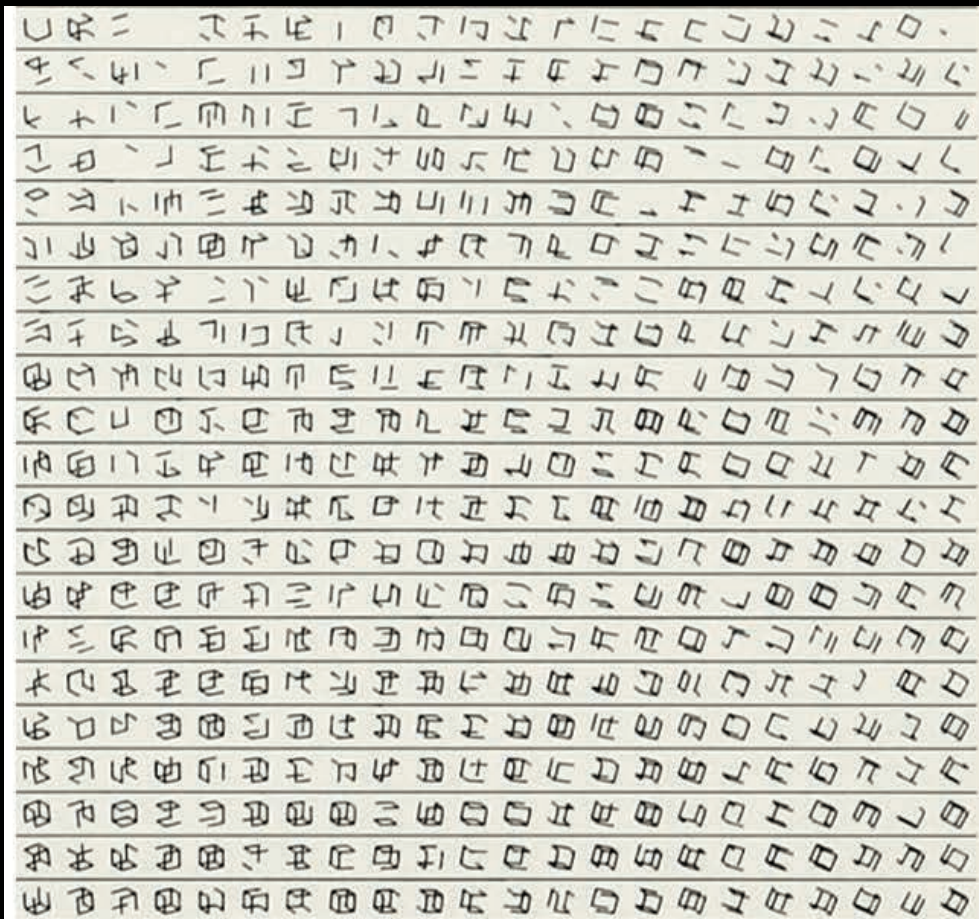
Born in Germany in 1938, NY-based artist Manfred Mohr began his career as an action painter influenced by jazz and Abstract Expressionism.



Manfred Mohr, Bild 12/366, Tempera/Leinwand, 1966

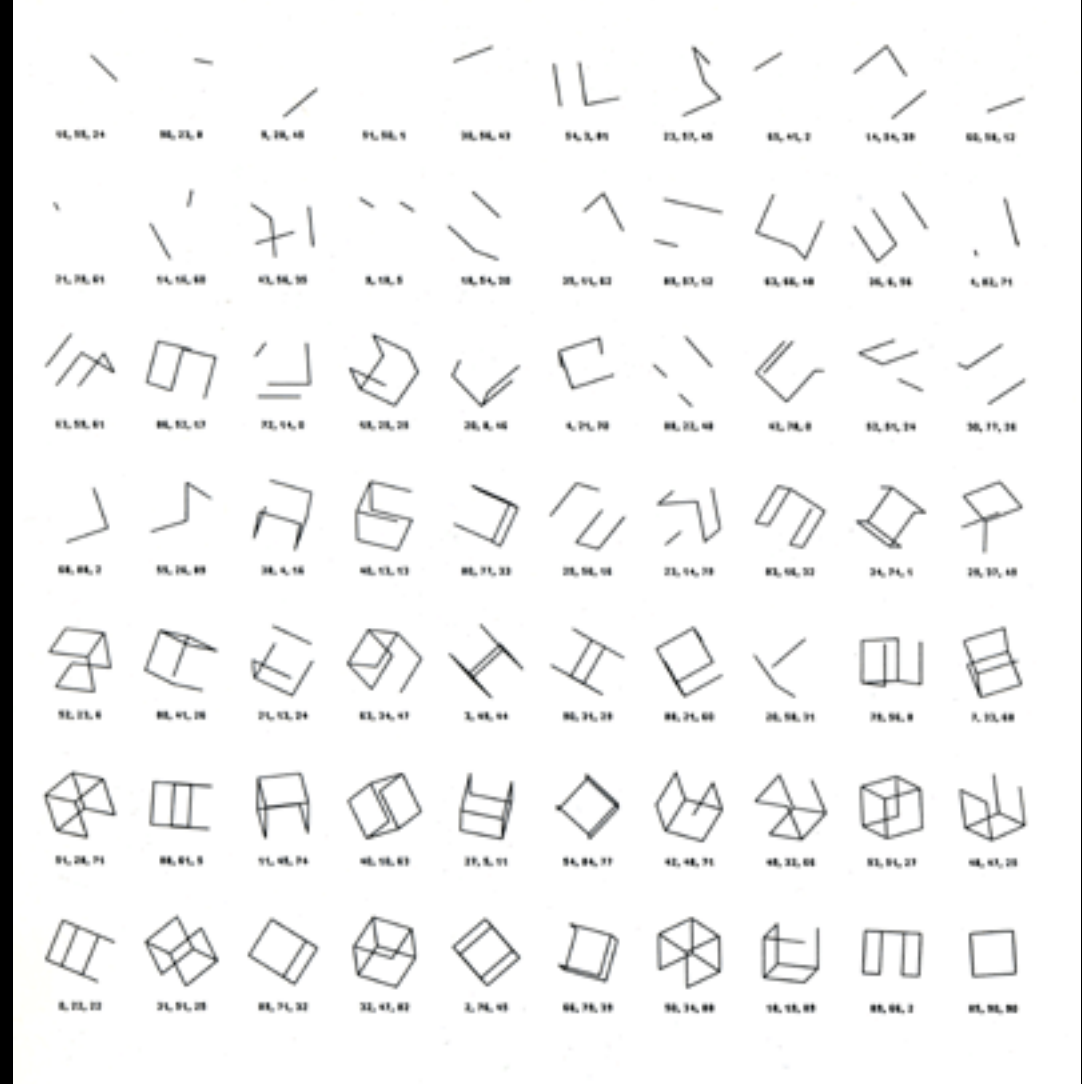


Manfred Mohr, Zeichnung A, Ink and paper, 1967

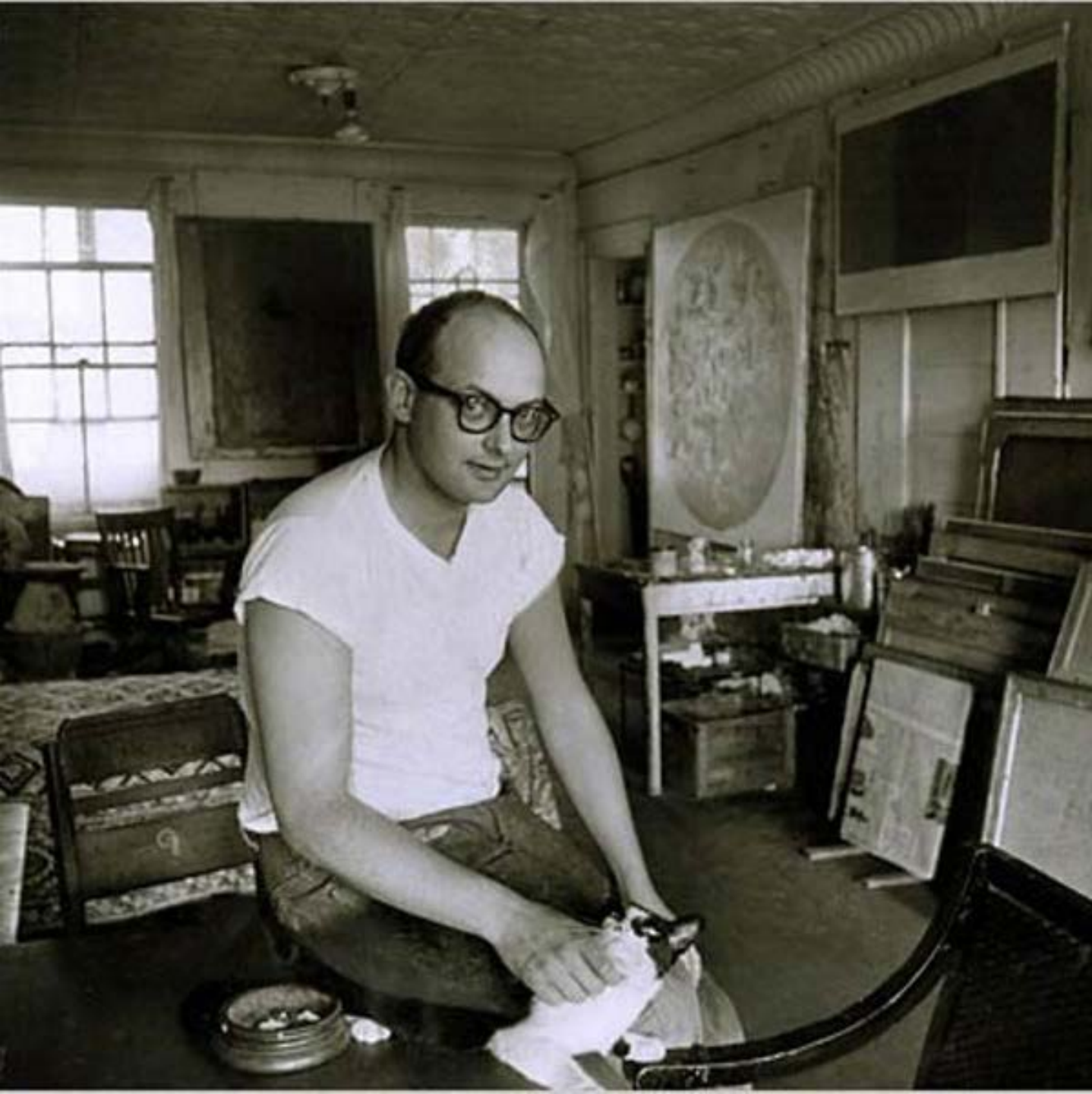


Manfred Mohr, *P-155-bb*, 1974

Using the combinatorics of the elements of a cube which have been broken down into minute particles of lines, Mohr accomplishes a type of storyboard for an abstract animation. As a two-dimensional surface, however, it plots a gradual intensification of the lines in the center. The reduction of the title to character combinations reflects Mohr's interest in aesthetic and semiotic questions and results, as opposed to the production of art-works in the traditional sense. What counts for Mohr is not the single graph, or line, but the complete ensemble of statistical relationships that manifest themselves in a series of aesthetic constructions and structures. (Media Art Net)



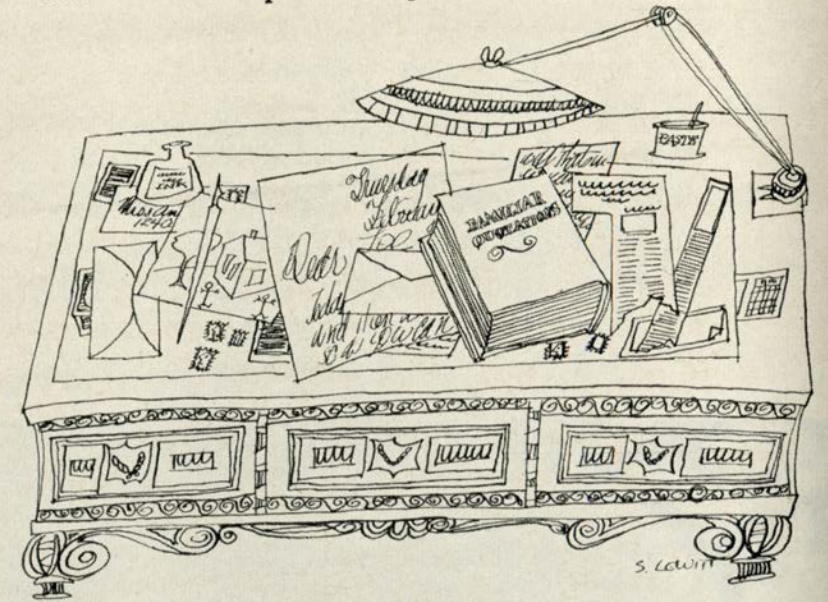
In *Cubic Limit*, Manfred Mohr introduced the cube into his work as a "fixed system with which signs are generated. In the first part of this work phase (1972-76), an alphabet of signs is created from the twelve lines of a cube. In some works, statistics and rotation are used in the algorithm to generate signs. In others, combinatorial, logical and additive operators generate the global and local structures of the images." (Ed Shanken)



In 1953, Sol LeWitt (1928-2007) moved to New York City, where he studied at the Cartoonists and Illustrators School (now SVA/School of Visual Arts) and worked for Seventeen Magazine, making paste-ups, mechanicals and Photostats. He was then hired as a graphic designer in IM Pei's architecture firm.

Letter to a Boy

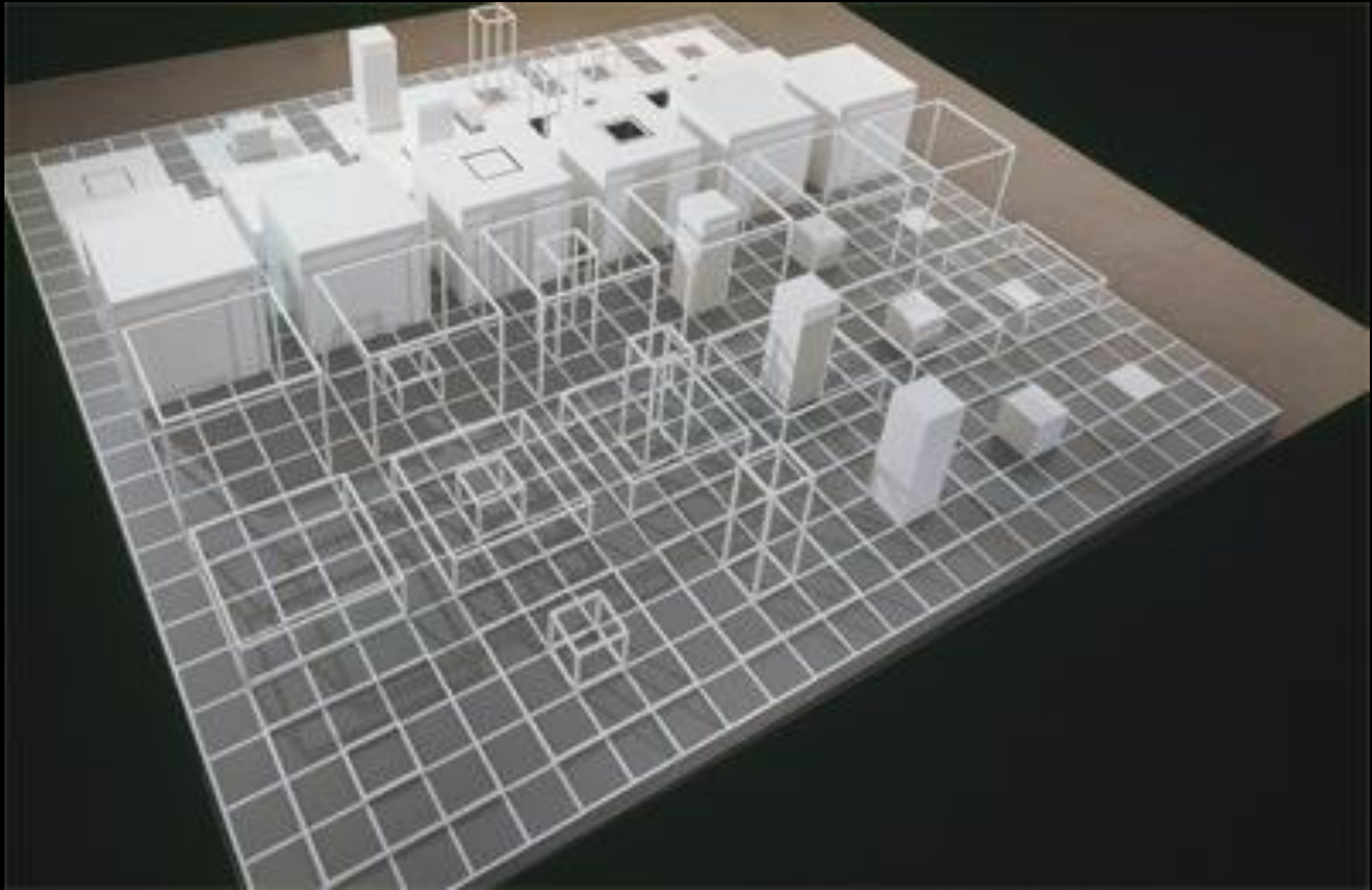
*If you find it difficult to write letters
that will keep the boys writing read on*



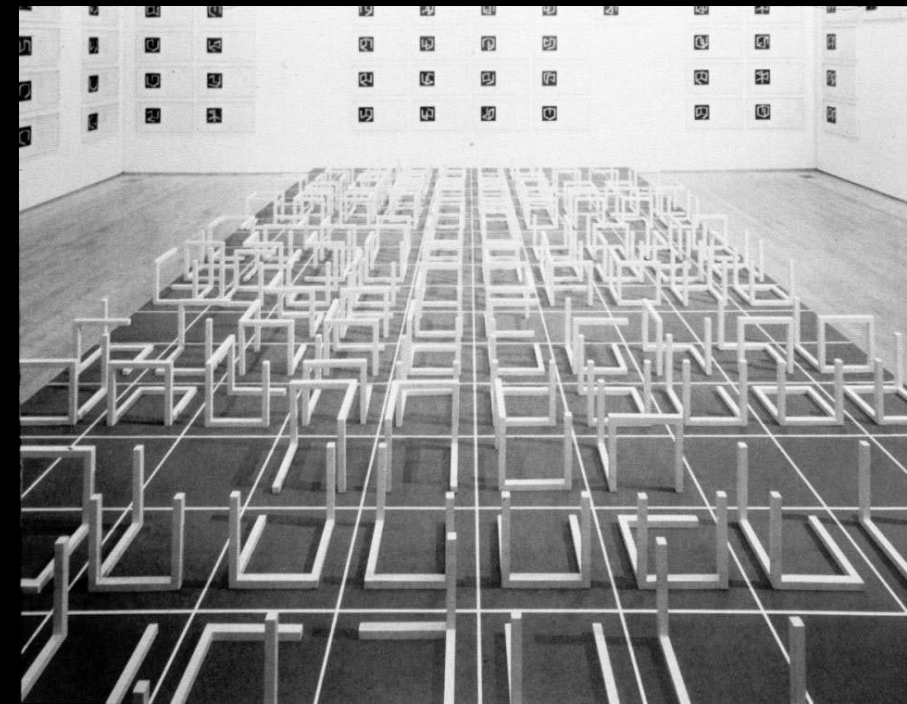
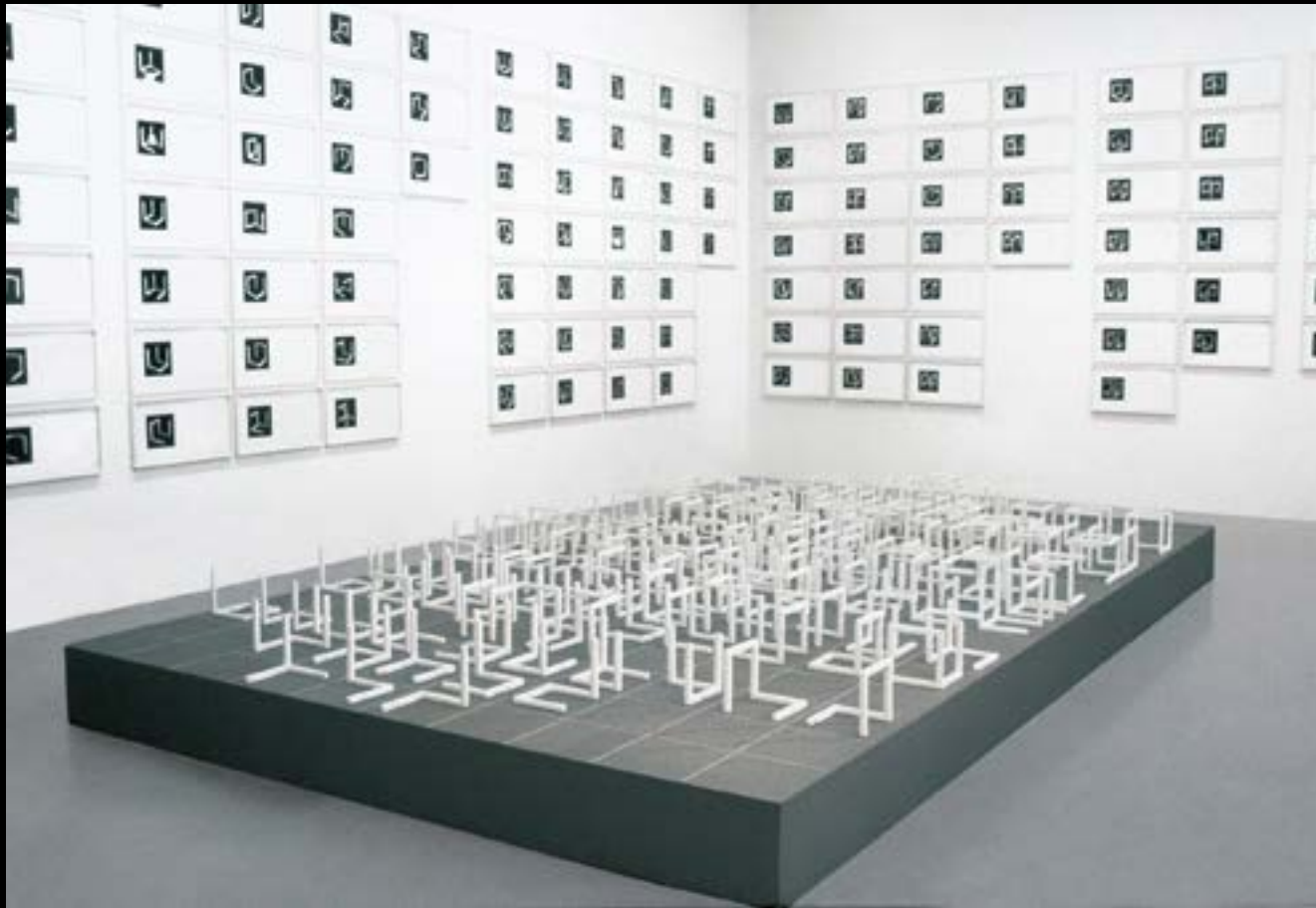
Sol LeWitt, Seventeen magazine illustration,
February 1955



Sol LeWitt, Untitled, 1966



Sol LeWitt, Serial Project No. 1 ABCD, 1966



Sol Lewitt, Variations of Incomplete Open
Cubes , 1974

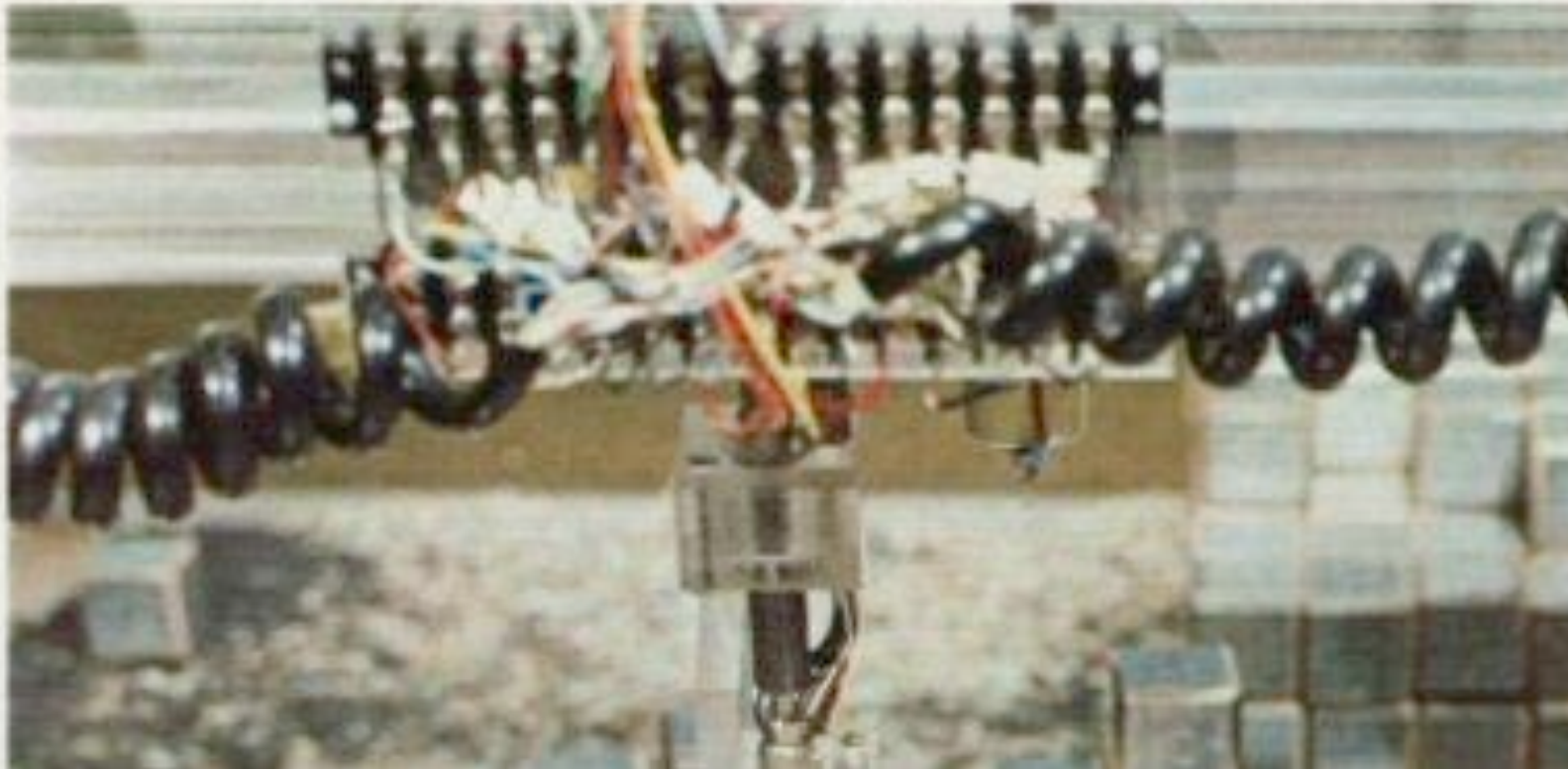
Wood sculptures with white paint (122 pieces)
Each piece: 20.3 cm square 8" square
Framed photographs and drawings (131 pieces),
Each piece: 66 x 35.6 cm 26 x 14" Base: 30.5 x
304.8 x 548.6 cm 12 x 120 x 216"

Each of the 122 sculptural forms is derived by subtracting one or more of the lines or edges from the cube's basic unitary form. An idea is systematically translated and deployed into a variety of media and scales to become, in LeWitt's words, "a machine that makes the art."
(Ed Shanken)

Experimental Exhibitions: Art and Technology

SOFTWARE

Information technology: its new meaning for art

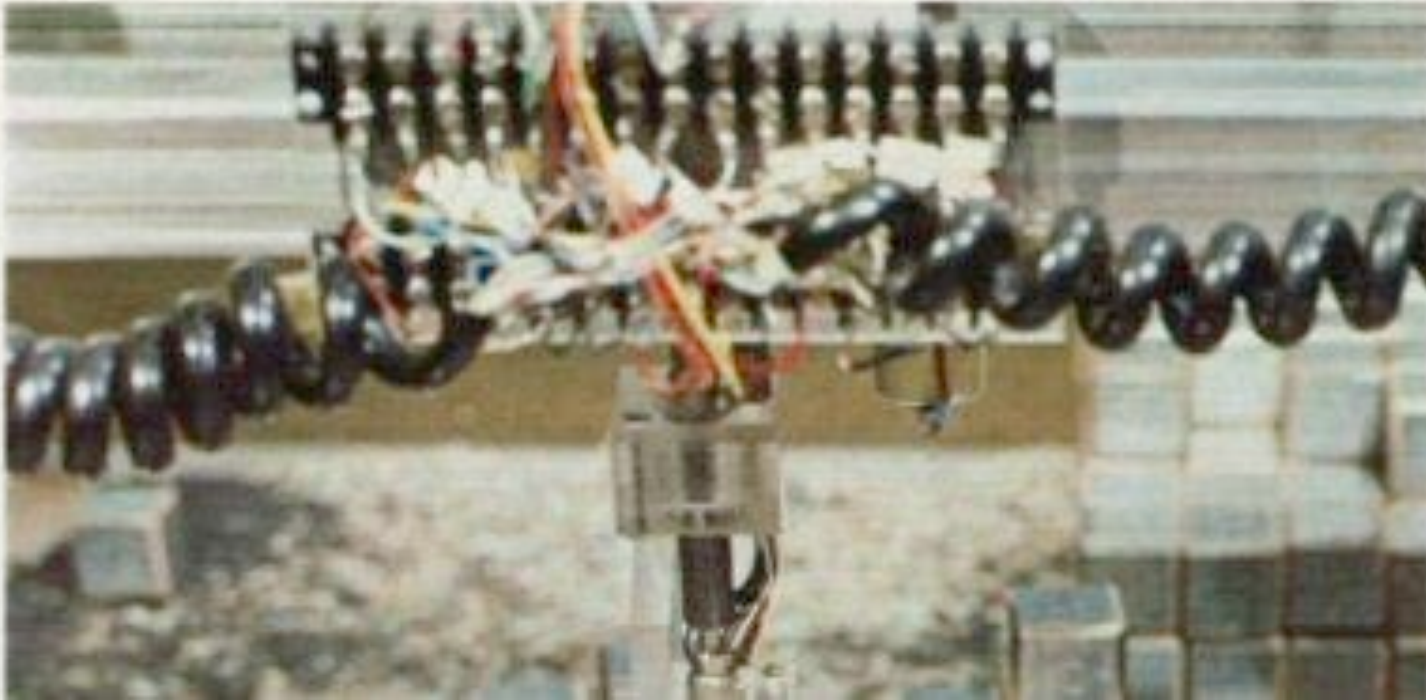


Software, Information Technology: Its New Meaning for Art Jewish Museum, NYC, fall 1970

Participating artists: Vito Acconci, David Antin, Architecture Group Machine M.I.T., John Baldessari, Robert Barry, Linda Berris, Donald Burgy, 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.

SOFTWARE

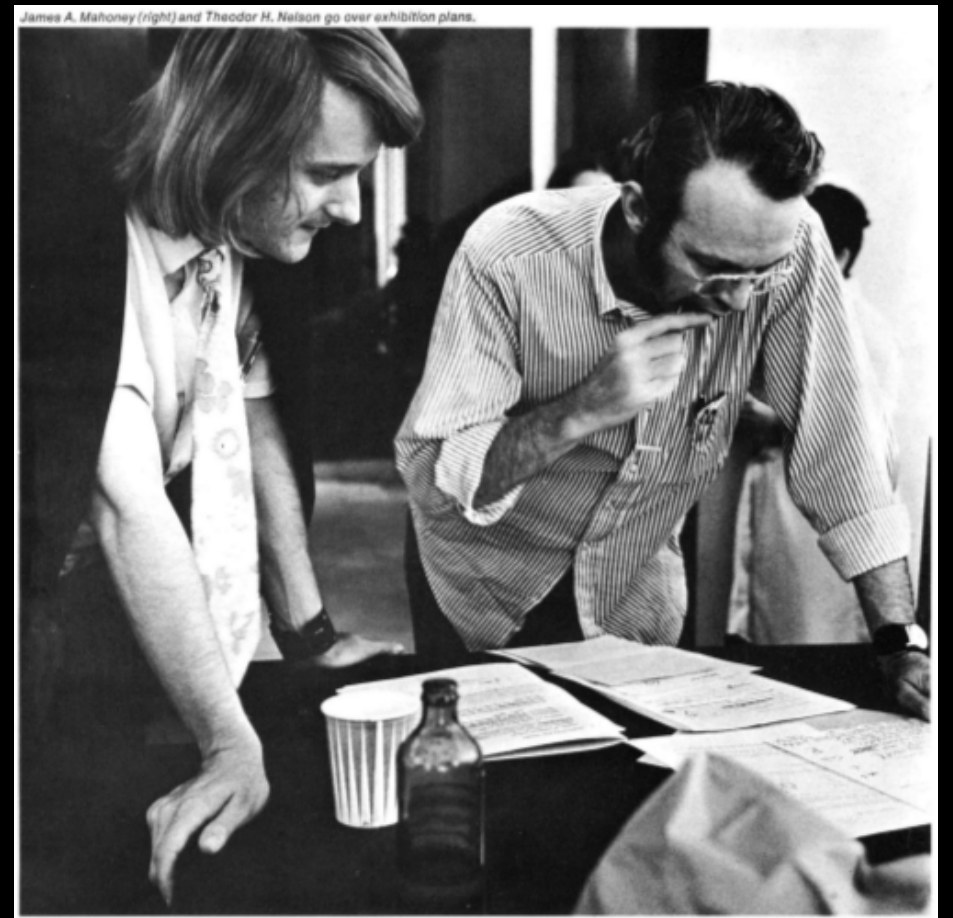
Information technology: its new meaning for art



The exhibition Software proved that art was a system as such. For Burnham, the logic of the art in Software was relational, a matter of people interacting with information, be it other living creatures, commands written on the wall, printed teletexts, or various kinds of machines.

Before launching into his explanation of the terms “software” and “hardware” in the catalog essay for the show, Burnham made clear that an ecological paradigm had superseded the traditional understanding of the ontologically freestanding and disparate art object made according to the conventionally bound and separate medium. According to Burnham, “In just the past few years, the movement away from art objects has been precipitated by concerns with natural and man-made systems, processes, ecological relationships, and the philosophical-linguistic involvement of Conceptual Art. All of these interests deal with art which is transactional.”

As transactional work, the art of Software mediated ideas and interaction between artist, viewer, and world. Intimating the coming rise of the personal computer, for example, Ned Woodman and Theodor H. Nelson's "Labyrinth: An Interactive Catalogue" was a participatory text retrieval system. It had a round keyscope for a screen and an F-key and R-key for visitors to move text forward and backward. Reflecting the ever-increasing importance of demographic information, Hans Haacke's "Visitor Profile" required museumgoers to answer questions about themselves and their beliefs in the creation of a statistical database. Bringing the transactional action into the public realm of the city and mass media, Joseph Kosuth's "The Seventh Investigation (Art as Idea as Idea) Proposition One" was made up of four ambiguous texts placed in different public contexts: a billboard in Chinese and English in the Chinatown neighborhood of New York City; an advertisement in *The Daily World*; a banner in Italian in Turin; and a text in the exhibition Information at the Museum of Modern Art in New York. The constant movement of information – ideas flowing through various conduits and modes of mediation – was more important than any single, separate object. Artwork in this instance becomes catalyst and connector. Thinking art through systems theories further dislodged its form and matter from market-created hierarchies of value. Burnham explained that the art in the show dealt with, "underlying structures of communication or energy...for this reason most of Software is aniconic; its images are usually secondary or instructional while its information takes the form of printed materials." In giving life to the terms "software" and "hardware," Burnham carefully treaded Cartesian waters, explaining, "our bodies are hardware and our behaviour software." Tempering the Cartesianism, though, the inculcation of systems theory would transform this would-be binary into a rhizomatic reticulation of harry bodily interconnection.

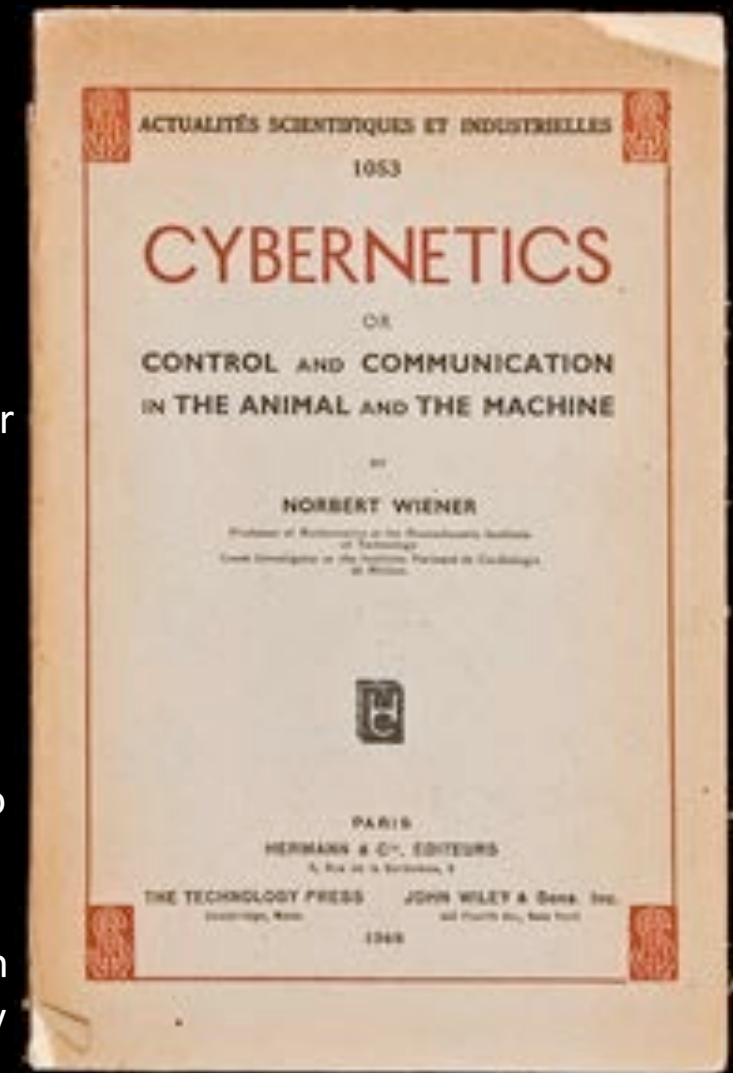


Ted Nelson (left) in collaboration with programmer Ned Woodman created an interactive exhibition catalog for the show called "Labyrinth", "by choosing their own narrative paths through an interlinked database of texts, then receive a print-out of their particular "user history." The self-constructed, non-linear unfolding of Labyrinth shares affinities with structuralist critiques of authorship, narrative structure, and "writerly" (as opposed to "readerly") texts, made by Barthes. [...] It should be noted that this first public exhibition of a hypertext system occurred, and this was perhaps not just a coincidence, in the context of experimental art." [Shanken]



Les Levine, Contact: A Cybernetic Sculpture, 1969
9 monitors, video cameras
<http://news.google.com/newspapers?nid=1817&dat=19690418&id=biceAAAAIBAJ&sjid=BZwEAAAAIBAJ&pg=5429,4061379>

"I don't tend to think of my work purely in psychological terms," he explains, "but one must assume some psychological effect of seeing oneself on TV all the time. Through my systems the viewer sees himself as an image, the way other people would see him were he on television. In seeing himself this way he becomes more aware of what he looks like. All of television, even broadcast television, is to some degree showing the human race to itself as a working model. It's a reflection of society, and it shows society what society looks like. It renders the social and psychological condition of the environment visible to that environment."



Levine is fascinated with the implications of self awareness through technology of closet circuit TVs.

none \$1 – 1999 \$2000 – 4999 \$5000 – 14999 \$15000 – 29999 over \$30000	How much money have you spent on buying art(total)?	Do you think the preferences of those who financially back the art world influence the kind of work artists produce?	yes, a lot somewhat slightly not at all don't know
only to themselves patrons of museum museum membership museum staff artists' representatives publicly elected officials American Association of Museums College Art Association National Endowment for the Arts Associated Councils of the Arts foundation representatives other(write in) _____ don't know	To whom should the trustees of art museums be accountable(more than one can be named)?	Have you ever lived or worked for more than one half year in a poverty area?	yes no
		It has been charged that the present U.S. Government is catering to business interests. Do you think this is the case?	always often occasionally never don't know
		Do you think the collectors who buy the kind of art you like, share your political/ideological opinions?	generally yes generally no don't know
		How old are you?	under 18 years 18 - 24 years 25 - 30 years 31 - 35 years 36 - 45 years 46 - 55 years 56 - 65 years over 65 years
responsible not responsible don't know	Some people say President Nixon is ultimately respon- sible for the Watergate scheme. Do you agree?		yes no don't know
poverty lower middle income middle income upper middle income wealthy	How would you charac- terize the socio-economic status of your parents?	Would your standard of living be affected, if no more art of living artists were bought?	yes no don't know
Catholic Protestant Jewish other mixed none	What is the religious back- ground of your family?	Do you daily read the political section of a newspaper?	yes no
		Do you think the visitors of the J. Weber Gallery who participated in the poll dif- fered from those who did not?	very different somewhat d. essentially same don't know

Thank you, Drop the card into the ballot box. Your answers will be tabulated with the answers of all other visitors. Intermediate results will be posted during the exhibition.

Hans Haacke, Visitor's Profile, 1970

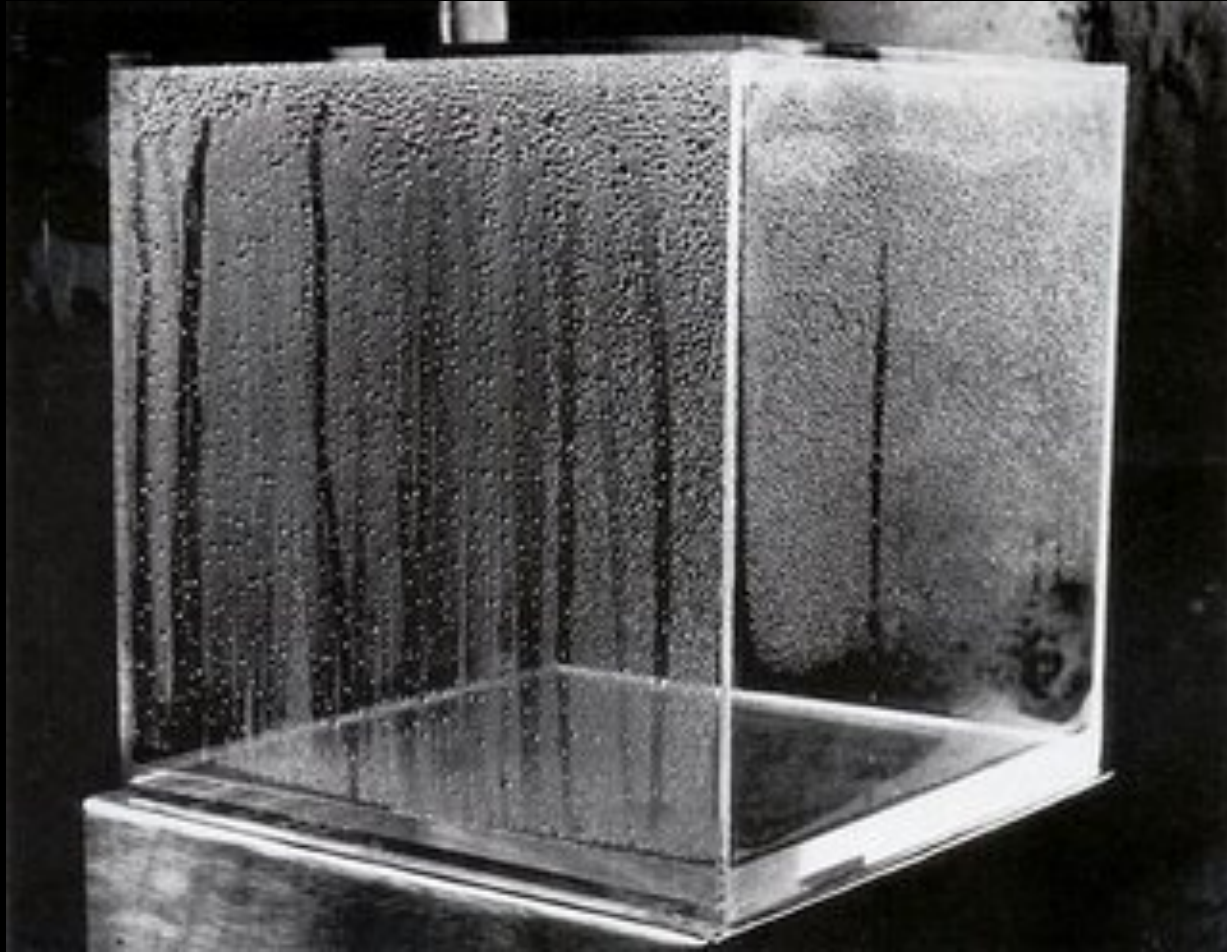
The piece consisted of a questionnaire about contemporary events that was distributed to museum visitors to a group exhibition in Milwaukee. While Haacke had used questionnaires in his works before, this particular questionnaire was the first time that he successfully used a computer to compile the results and generate a statistical profile of the exhibition's audience. The work introduced the idea of visitors playing an active role in their information environment and "completing" the work of art.



Joseph Kosuth, The Seventh Investigation (Art as Idea as Idea) Proposition One, 1970



Joseph Kosuth, One and Three Chairs, 1965



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



Hans Haacke,
Chickens Hatching,
1969

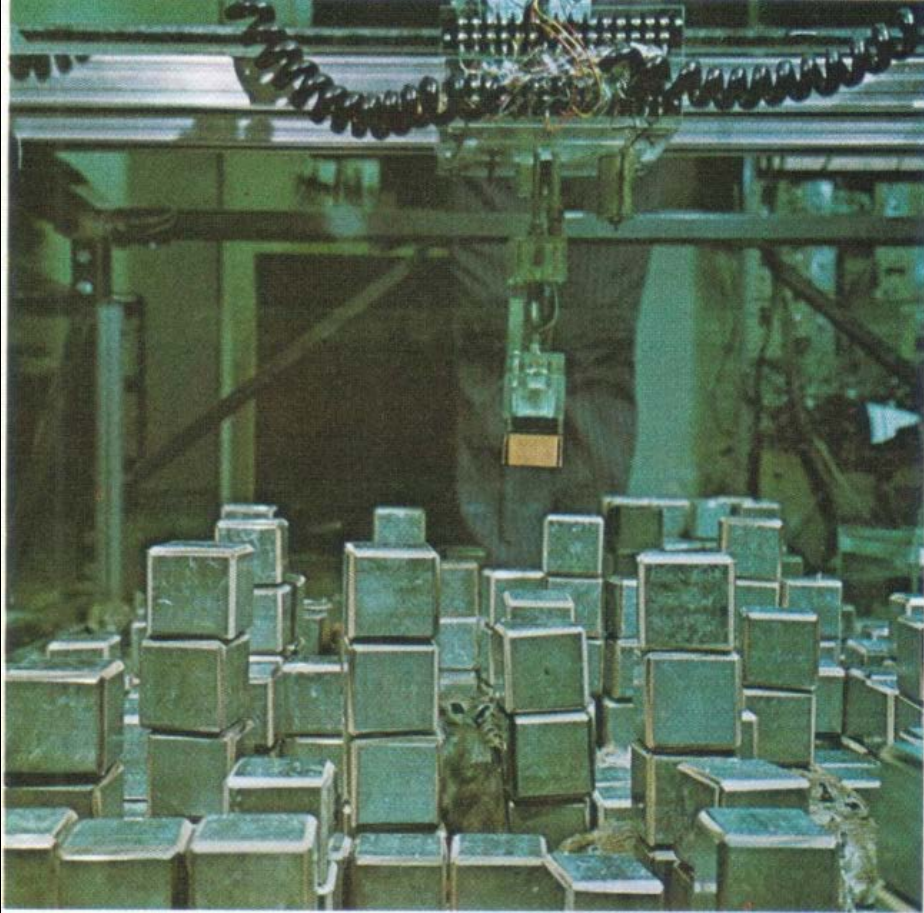
In *Chickens Hatching*, Haacke installed eight small incubators in the Art Gallery of Ontario and placed inside fertilized chicken eggs, which he synthetically monitored with a feedback system of lamps and thermostats until they hatched.



Hans Haacke, Poll, 1970



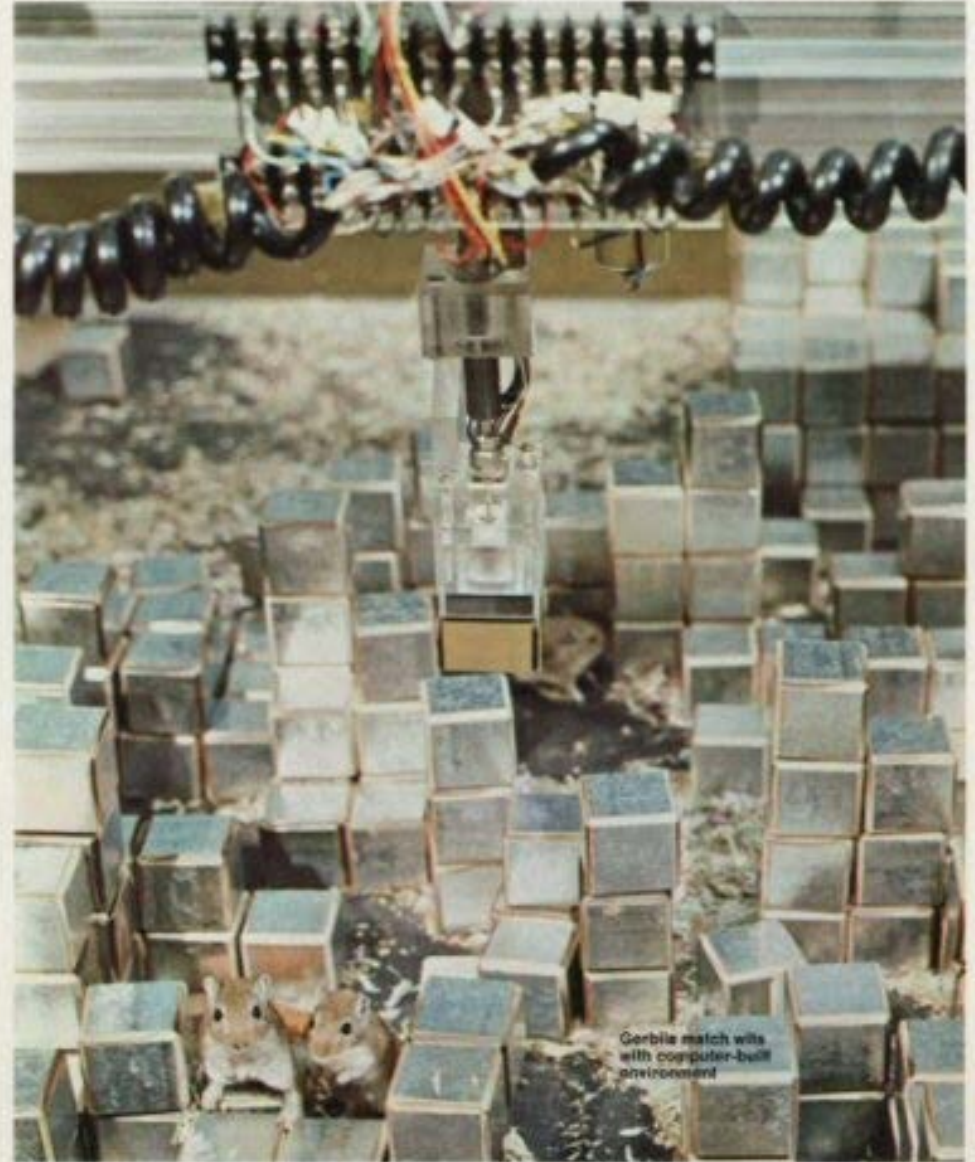
At *Software*, Agnes Denes programmed her computer display with the assistance of Theodor H. Nelson and The R.E.S.I.S.T.O.R.S.

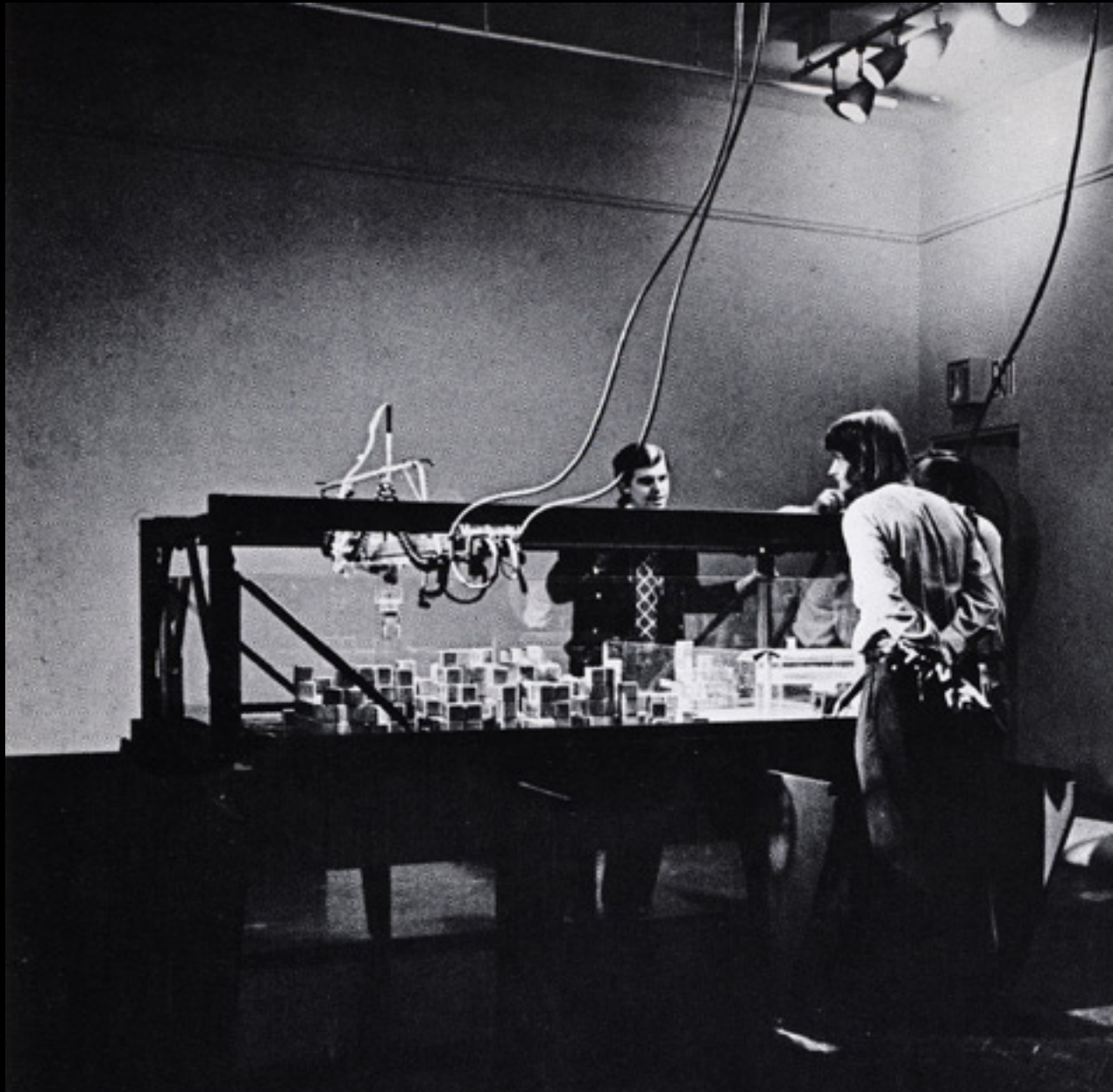


"Seek", 1970 by Nicholas Negroponte with the Architecture Machine Group , M.I.T. Originally shown at the "Software" exhibition, curated by Jack Burnham for the Jewish Museum in New York 1970. This piece consisted of a Plexiglass encased, computer-controlled environment full of small blocks and inhabited by gerbils, who continuously changed the position of the blocks. Following instructions programmed by the authors the robotic arm automatically rearranged the blocks in a specific pattern. Once the arrangement was disrupted, a computer-controlled robotic arm rebuilt the block configurations in a manner its programmers believed followed the gerbil's objectives. The designers, however, did not successfully anticipate the reactions of the animals, who often outwitted the computer and created total disarray. The exhibit was also referred to as "Blocksworld".

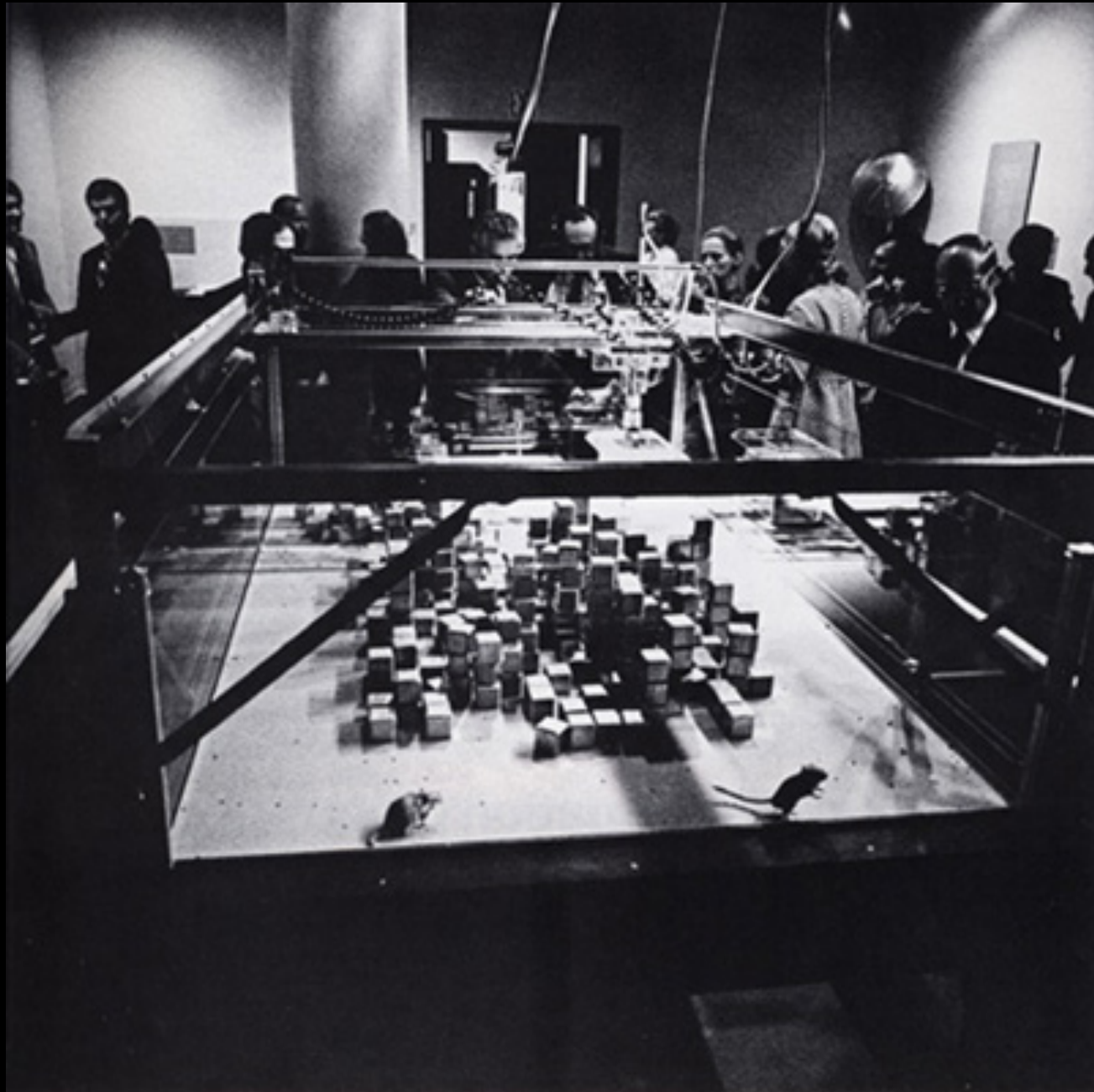
SOFTWARE

Information technology: its new meaning for art





The Architecture Machine Group, MIT, Seek, 1969-70



The Architecture Machine Group, MIT, Seek, 1969-70

Cybernetic Serendipity

Serendipity

Asydipuzrag

the faculty of seeing

happy chance discovery of new or cultural and communication techniques
by human and electronic

As Serendipity

As Serendipity

As Serendipity

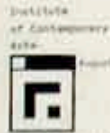
As Serendipity

As Serendipity

As Serendipity

As Serendipity

As Serendipity



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Secretary: Jasia Reichardt

Assistant Secretary: Jasia Reichardt

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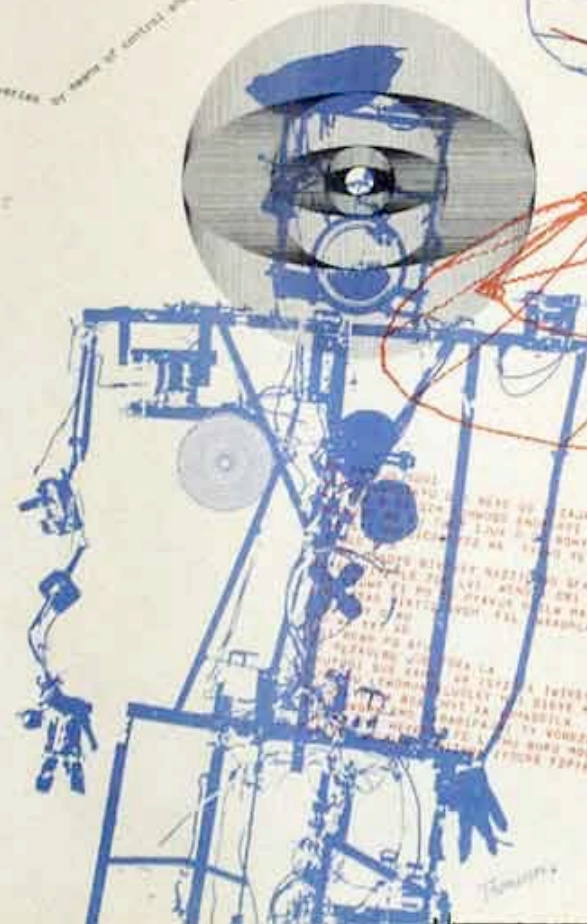
Director of Education: Jasia Reichardt

Director of Publications: Jasia Reichardt

Director of Research: Jasia Reichardt

Director of Technical Services: Jasia Reichardt

Director of Administration: Jasia Reichardt



PROGRAMME
SERENDIPITY
LECTURES



Thursday August 9
Tuesday August 13
Thursday August 15
Tuesday August 20
Thursday August 27
Tuesday September 3
Thursday September 6
Tuesday September 10
Thursday September 12
Thursday September 19
Tuesday September 24
Thursday September 26
Tuesday October 1
Tuesday October 8
Thursday October 10
Thursday October 17

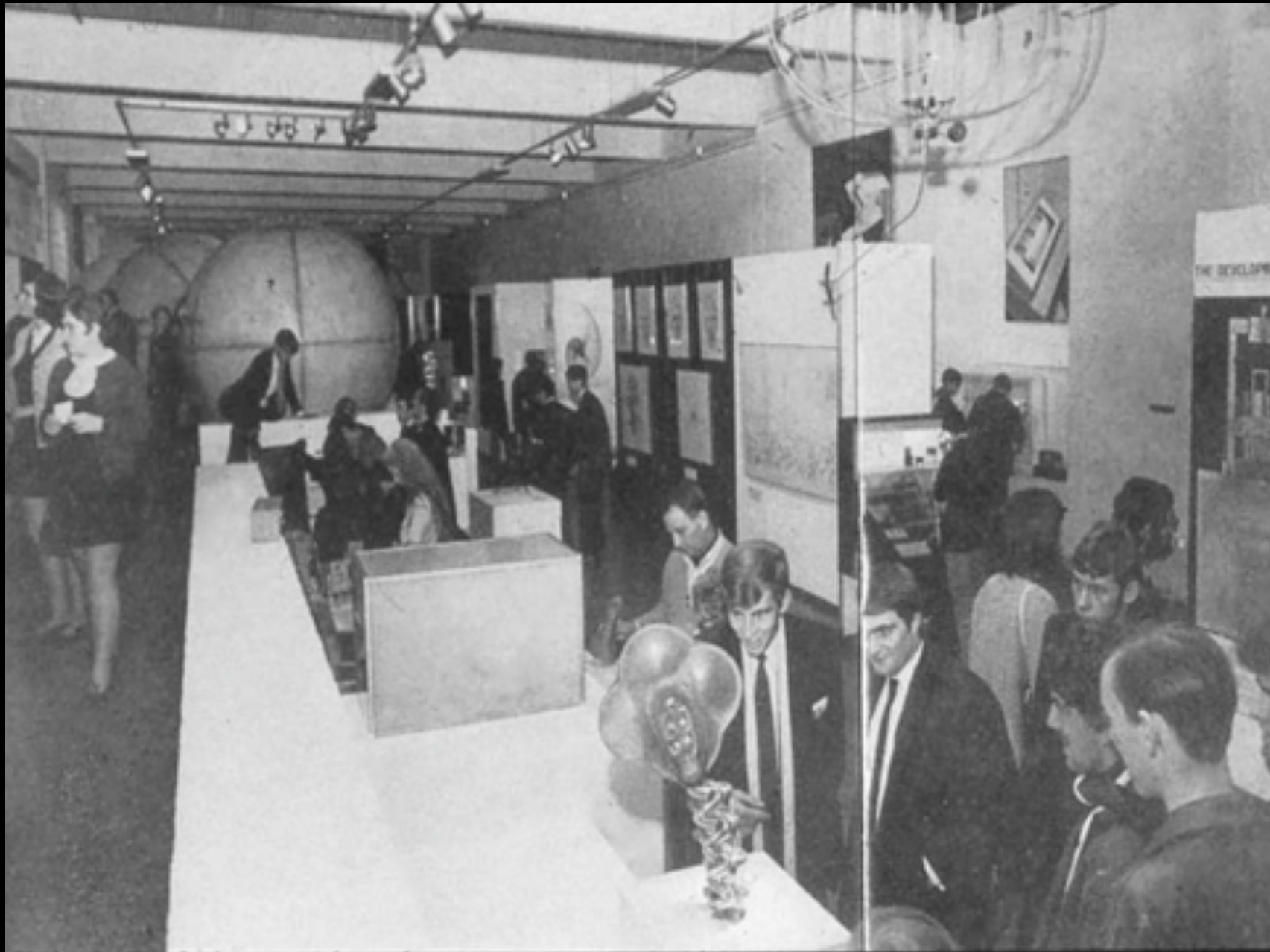
Thursday August 9
Tuesday August 13
Thursday August 15
Tuesday August 20
Thursday August 27
Tuesday September 3
Thursday September 6
Tuesday September 10
Thursday September 12
Thursday September 19
Tuesday September 24
Thursday September 26
Tuesday October 1
Tuesday October 8
Thursday October 10
Thursday October 17

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









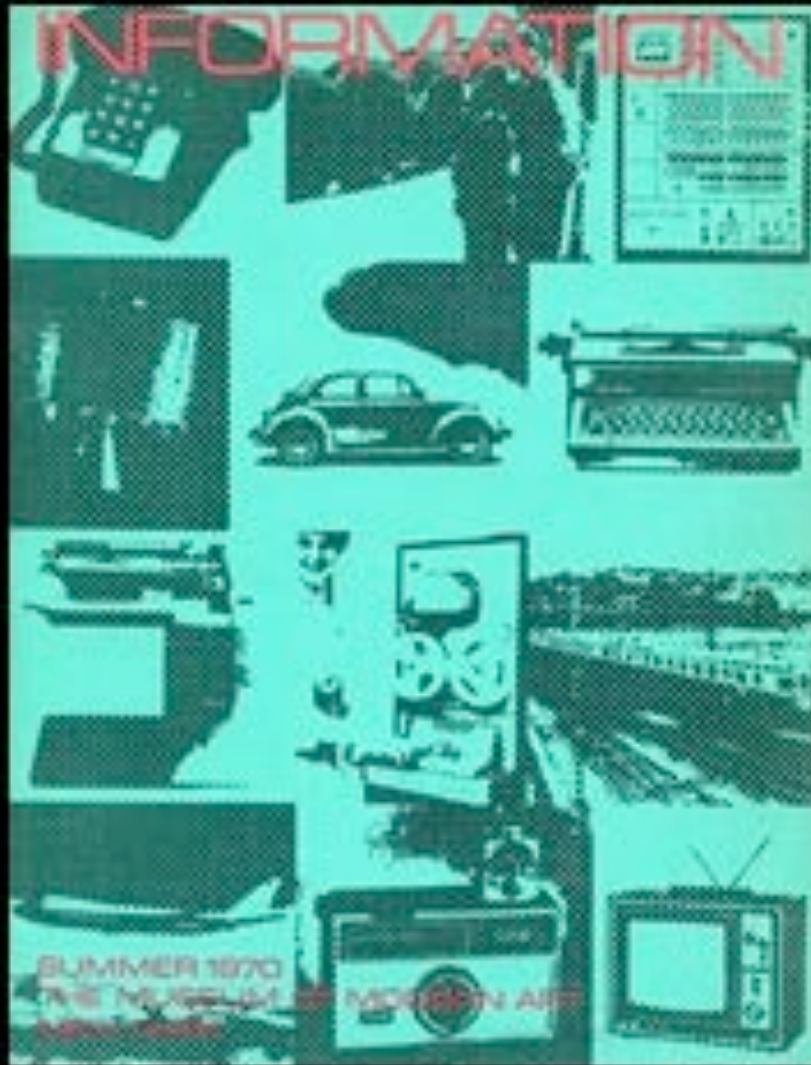


*The Machine As Seen at the
End of the Mechanical Age,
New York, Museum of Modern
Art, 1968*

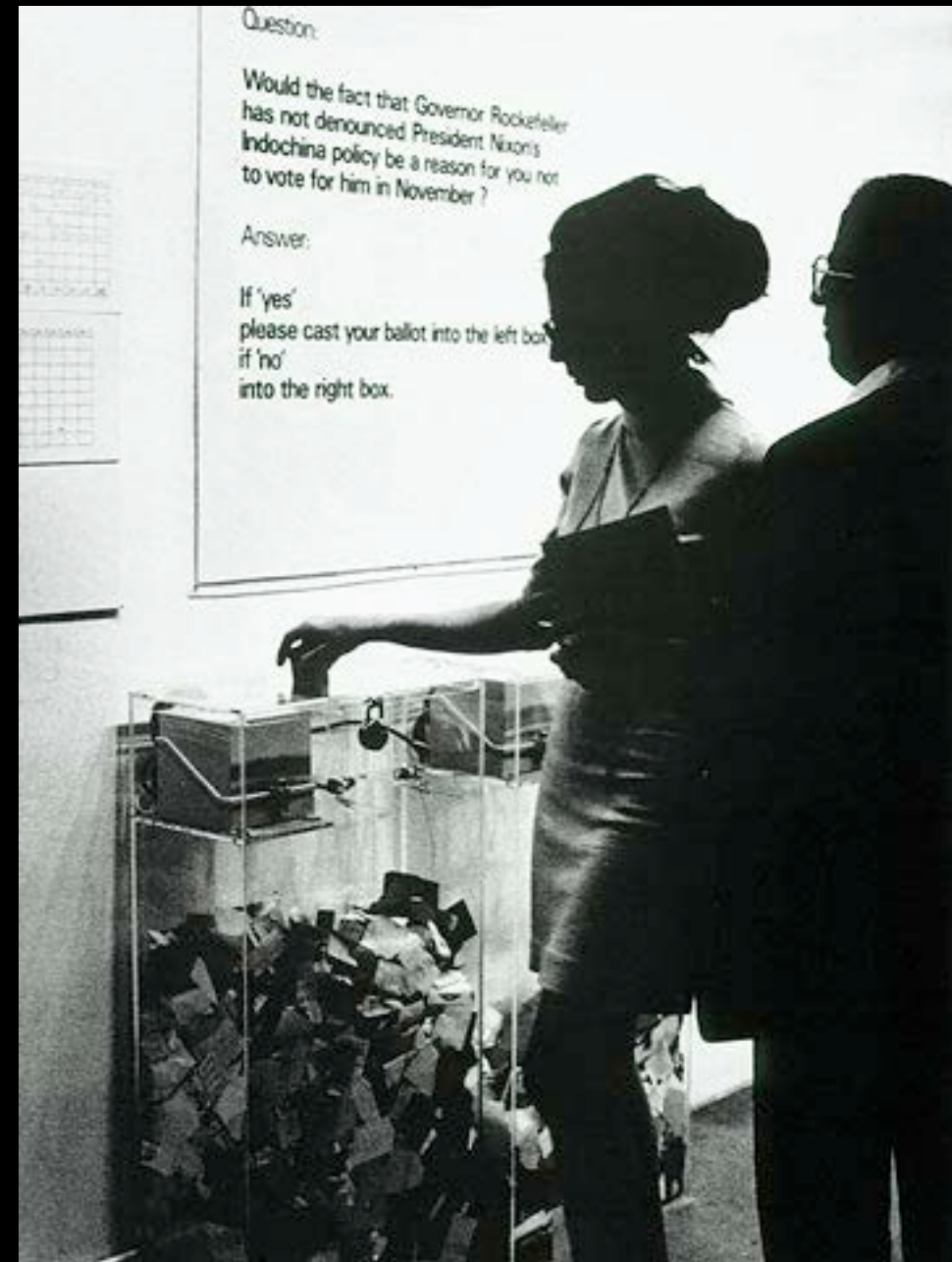


Art by Telephone, Chicago, Museum of Contemporary Art, 1969

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, Gunter Rambow, Stan Van Der Beek, Bernard 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

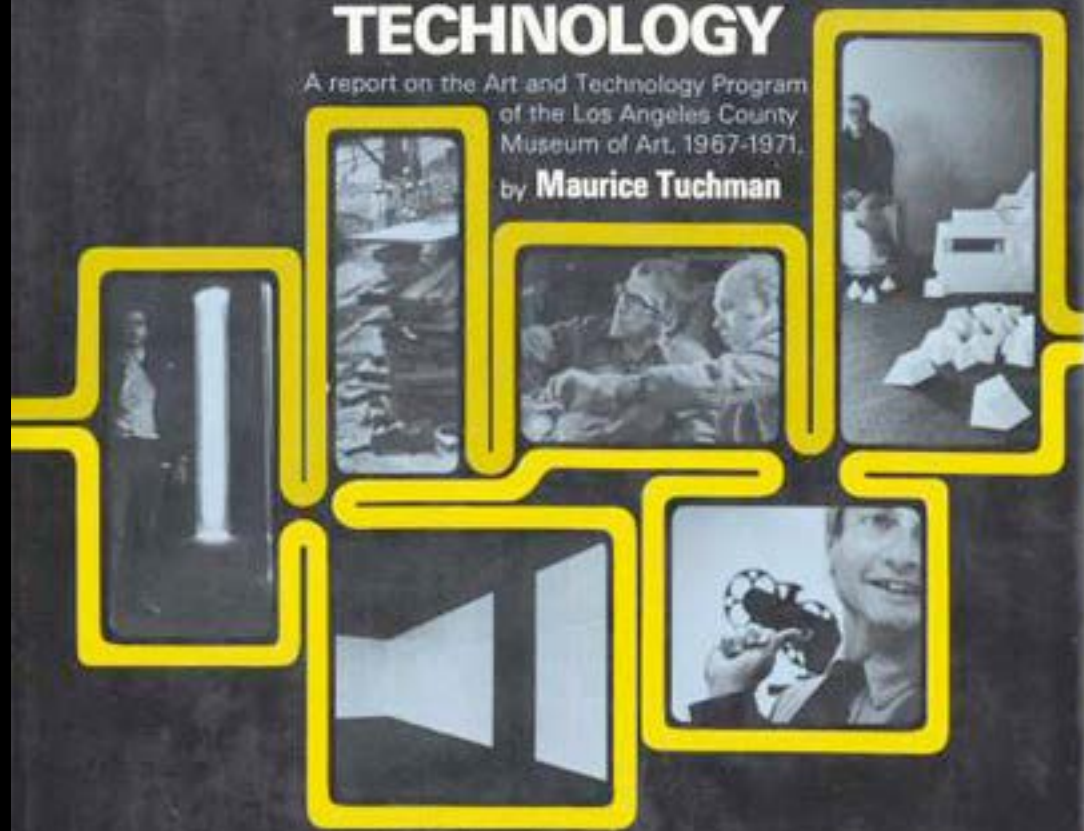


Information, Museum of Modern Art, New York, 2 July – 20 September 1970

ART AND TECHNOLOGY

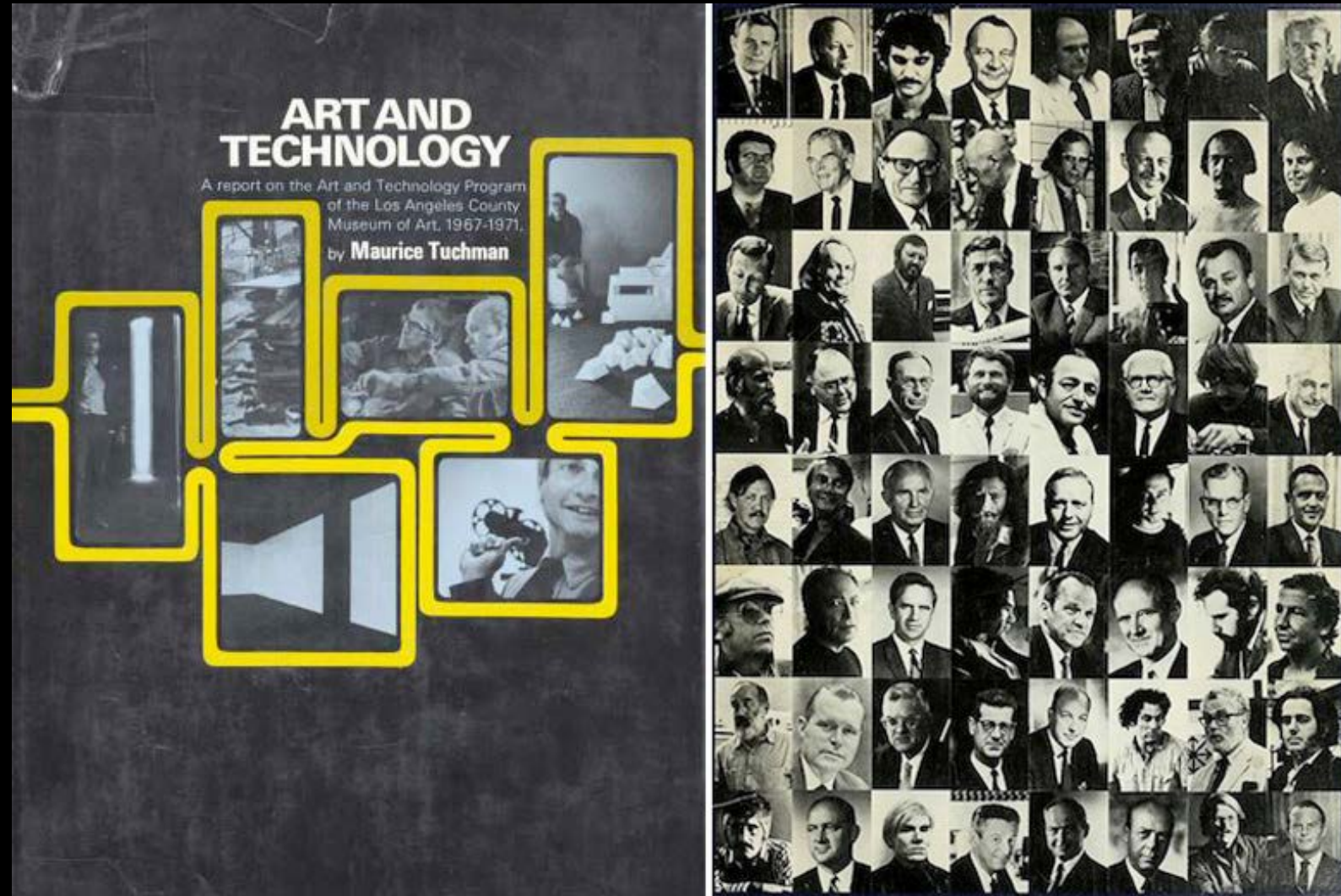
A report on the Art and Technology Program
of the Los Angeles County
Museum of Art, 1967-1971.

by **Maurice Tuchman**



The Art and Technology Program at LACMA—or A & T as it came to be known—was a forward-thinking initiative run by the museum from 1967 to 1971. The brainchild of curator Maurice Tuchman, A & T paired artists with corporations in the areas of aerospace, scientific research, and entertainment. Although some of the matches (such as James Turrell and Robert Irwin's well-known collaboration with Garrett Corporation) did not result in completed artworks, other partnerships led to ambitious projects that were exhibited at the 1970 World Exposition in Osaka, Japan, and at LACMA in 1971.

Among the artists who realized work through A & T were Oyvind Fahlstrom, Newton Harrison, R. B. Kitaj, Rockne Krebs, Claes Oldenburg, Robert Rauschenberg, Richard Serra, Tony Smith, Andy Warhol, and Robert Whitman. This installation features photographs, correspondence, and ephemera documenting the original Art and Technology Program at LACMA.





Robert Irwin and James Turrell in the anechoic chamber at the University of California, Los Angeles. The artists explored the concept for an unrealized project with the Garrett Corporation as part of the original Art and Technology program at LACMA. They experimented sensory deprivation chambers, meditation processes and ganzfields (fields of sight with no objects in them to focus on), measuring the reactions volunteers had to various sensory experiments. At first, they thought they would build some kind of sound-free anechoic chamber for the LACMA show, but reading through the notes, memos and interview transcripts from the last stretch of the project, is like watching the three men gradually disengage themselves from goals and order.

The Art and Technology Program was the brainchild of LACMA's curator of Modern Art, Maurice Tuchman. According to Tuchman, "Much of the most compelling art since 1910 has depended upon the materials and processes of technology, and has increasingly assimilated scientific and industrial advances. Nevertheless, only in isolated circumstances have artists been able to carry out their ideas or even initiate their projects due to the lack of an operative relationship with corporate facilities. Our objective now is to provide the necessary meeting ground for some eminent contemporary artists with sophisticated technological personnel and resources. Naturally we hope that this endeavor will result not only in significant works of art but in an ongoing union between the two forces. It is our conviction that the need for this alliance is one of the most pressing esthetic issues of our time."

PARTICIPATING CORPORATIONS





Artist Newton Harrison (right) and Jet Propulsion Laboratory technician Ray Goldstein examining a preliminary design for Harrison's Art & Technology installation of glow discharge tubes, 1969

<https://unframed.lacma.org/2014/07/07/art-and-technology-in-the-archives-at-the-balch-art-research-library>

Source of information at right: <http://theharrisonstudio.net/wp-content/uploads/2011/03/artasinqury1.pdf>

HELEN MAYER HARRISON - NEWTON HARRISON: The Ecological Argument

A Self-generating Eco-system

Although Newton Harrison taught painting at the University of San Diego since 1967, his interest soon switched to experiments with forms of colored light, such as glow discharge tubes, to see if light could behave like color. Thus, when he was invited to participate in the *Art and Technology Program* of the Los Angeles County Museum of Art in 1969, he submitted a proposal on “light as color.”²⁵³ Because the program set out to bring artists in touch with scientists, he was put in touch with Dr. Robert Meghreblian and some of the other plasma experts from the Jet Propulsion Laboratories (JPL) in Pasadena, California. After this meeting “evolved (into) a productive problem solving situation,” a rapport was established between Harrison and JPL staff which existed throughout the collaboration. Harrison’s research resulted in an installation of five plexiglass tubes, made by a local plastics firm, containing liquid crystals, which would change color under heat and pressure. Newton described the final effect: “...in the first tube I put an arc that was a mixture of helium and argon. The helium helped the arc path; the argon guaranteed that it would be a shocking pink-violet arc. We set it up so that the gas was injected in such a way that it started out as lightning, staying lightning for about two minutes; became an arc; stayed the arc for about three minutes; became a glow - a total glow in the tube ... the glow started to break down into platelets and then I shot more gas in so it would be an arc again. This was a ten minute cycle.”²⁵⁴