

AHST 3319-001 (87067)
20th Century European Art:
Avant-Garde and Aftermath
Dr. Charissa N. Terranova
Fall 2017
Thursday 1:00-3:45
SOM 1.110

11/16/17

1950-1978 Fluxus (neo-avant-garde continued)

Tachisme, Art Informel, Art Brut, New Brutalism in Architecture

Due Thursday November 30 Assignment #2 The Avant-Garde in Public Space

Henry Moore's three-piece sculpture, "The Dallas Piece," sits in a plaza in front of Dallas's City Hall located downtown at 1500 Marilla St, Dallas, TX 75201. The focus of this written assignment is public space and public art. For this written assignment, photograph the work of art on-site and include the photograph in your paper. Your short written piece should focus on the way the building designed by IM Pei and the sculpture by Moore function in the service of the public. How does the avant-gardism of this building and sculpture resonate or not? What does the sculpture do in space? What kind of space does it create? Is it avant-garde? How does it relate to the architecture? Is it ornamental? What are their roles together, the building and the sculpture, in the promotion of civic ideals? And, how do those civic ideals relate to avant-garde ideals?



FINAL TEST

- **Thursday December 14**
- **2:00 pm**
- **SOM 1.110**

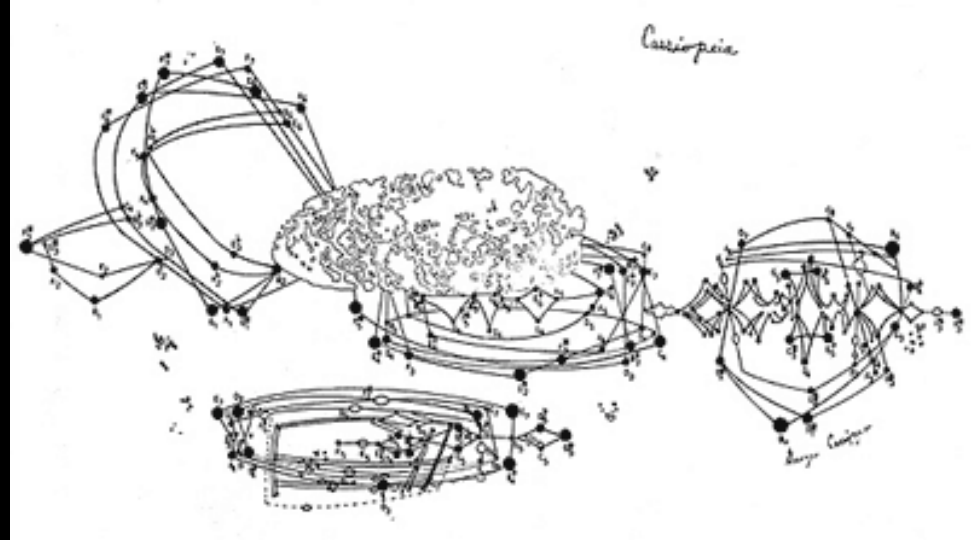
Neo-Avant-Garde (continued)

Thinking the Body in Space

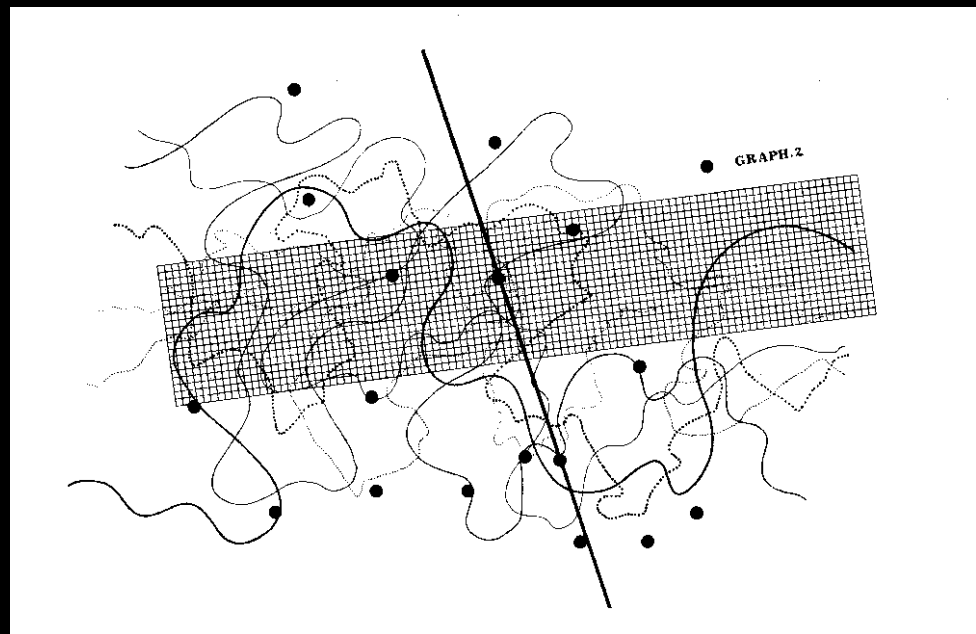
- verticality versus horizontality
- Leo Steinberg's "flatbed picture plane"
- optic versus haptic
- Duchamp's anti-retinal stance
- Performance, engaging the street, and happenings



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



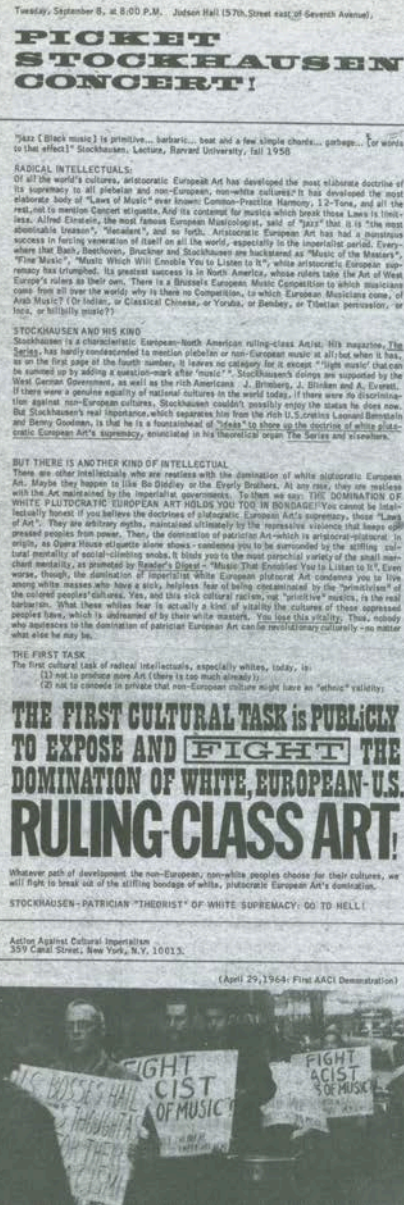
George Gacioppo, Cassiopeia, sound pictogram, 1962



John Cage, Fontana Mix, 1958



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



Post-Colonialism

Algerian War
1954-1962

Civil Rights Movement
1954-1968

FLUXUS

Frantz Fanon
(1925-1961)

Edward Said
(1935-2003)

Gayatri Spivak
(1942-)

Homi K. Bhabha
(1949-)

Left: Photograph of George Maciunas, June 9, 1962

Right: Henry Flynt, Action Against Imperialism, Picket Stockhausen Concert! 1964

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. REFLEX.

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. *Physica.* **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:

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3. *Med.* To cause a discharge from, as in purging.

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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.

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. REFLEX.

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.

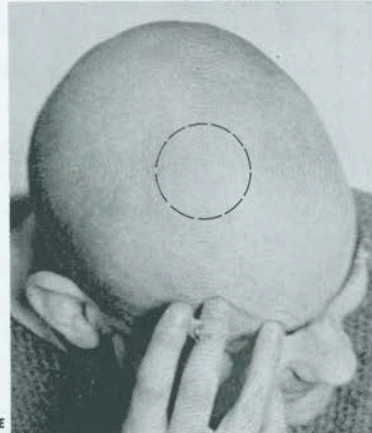


- travel in the indicated direction
- travel in another direction

[illegible]

Jackson Mac Low
15 December 1961
965 Hoe Avenue
New York 59 NY

WOOD
World famous founder
of reading dynamics
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and comprehend
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carol bergé
new york city
april 1961

LINCOLN CENTER
For The Performing Arts



Portrait of John Cage



Portrait of the School
of Cage, Caged
(De Maria 62)



V. Feldman

by permission from PUNCH

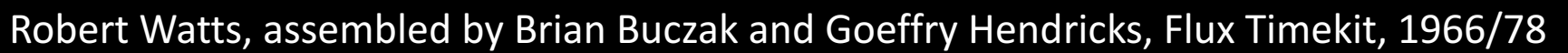


Décollage by Raymond Hains and Jacques de la Villegle, 1955

"ONE OF THE BEST!" —DAILY NEWS
"MEMORABLE!" —WORLD TELEGRAM
"AN EPIC!" —TIME MAGAZINE
"IMPRESSIVE!" —JOURNAL AMERICAIN
"A GIGANTIC DRAMA!" —CINE MAGAZINE
"BRILLIANT!" —L'ESPRESSO
"A TRIUMPH!" —L'ESPRESSO

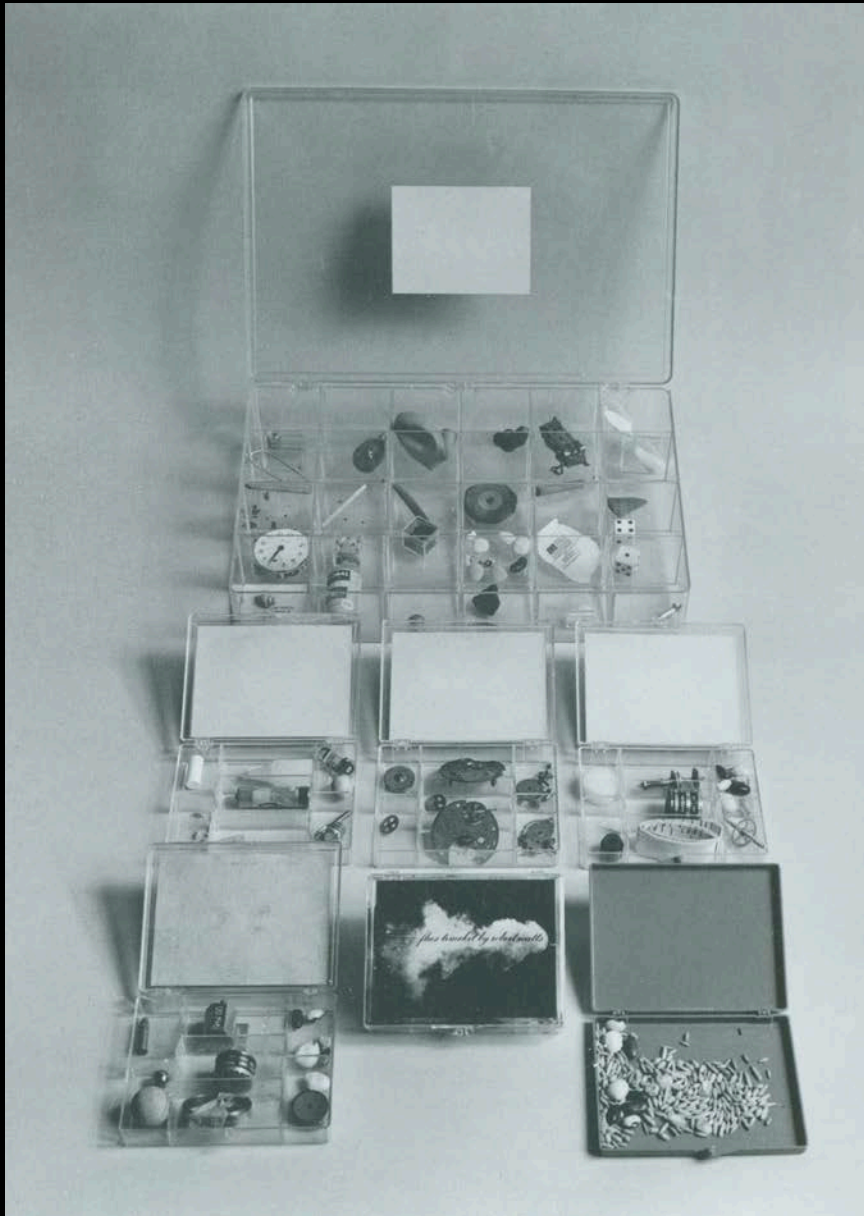


Top: assembled by George Maciunas, Fluxus 1, 1961-65
Bottom: assembled by George Maciunas, Fluxkit, 1964





The Bride Stripped Bare by Her Bachelors, Even (The Green Box), September 1934



assembled by George Maciunas, Fluxkit, 1964

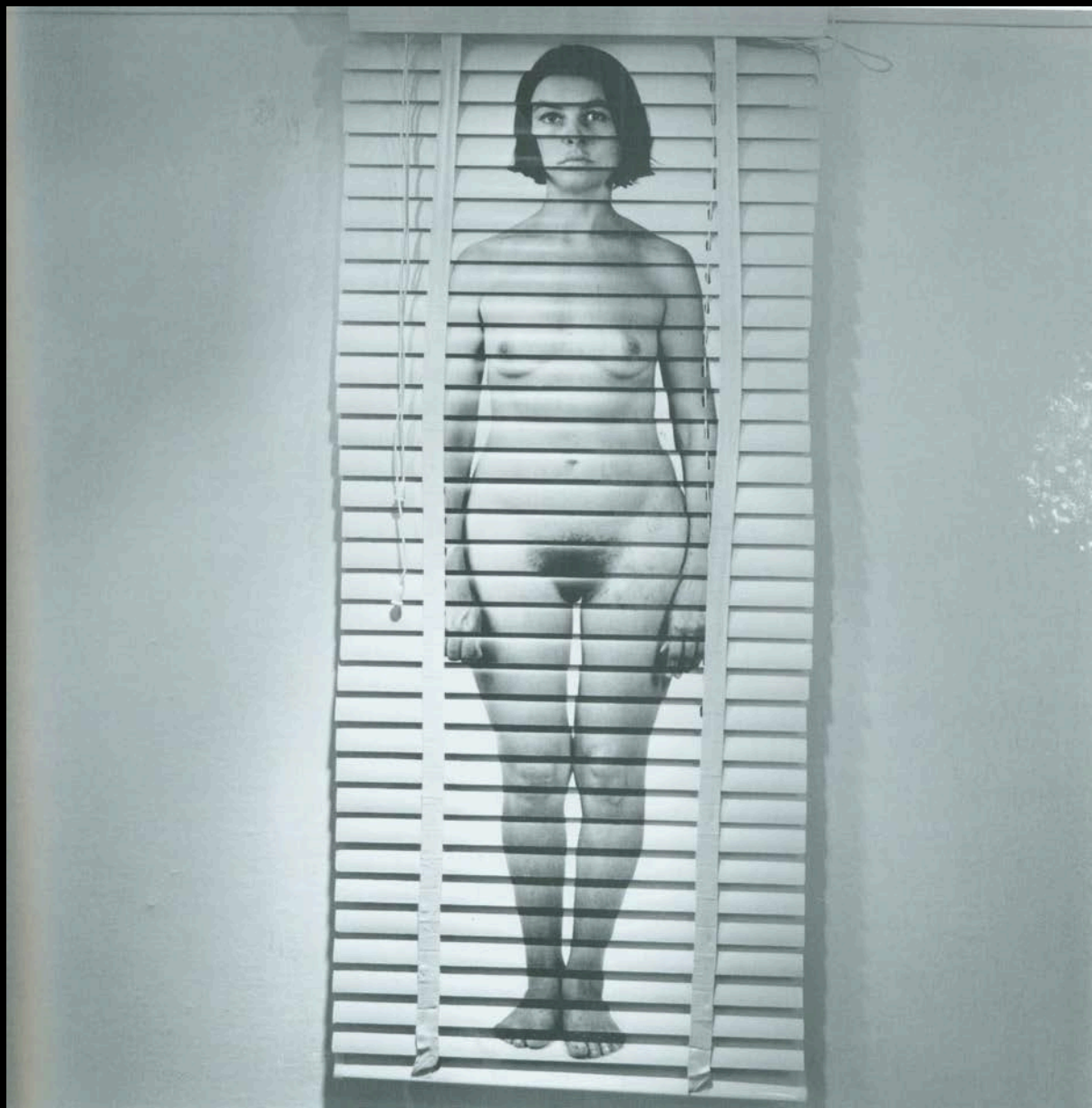
Concretism Concretists

Concretists prefer unity of form and content. They prefer the world of concrete reality rather than the artificial reality of abstraction. Thus in plastic arts for instance, a concretist perceives and expresses a rotten tomato without chanting 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 inherent polychromy and pitchlessness and incidentalness, rather than the immaterial abstracted and artificial sound of pure pitch.

George Maciunas



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

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.

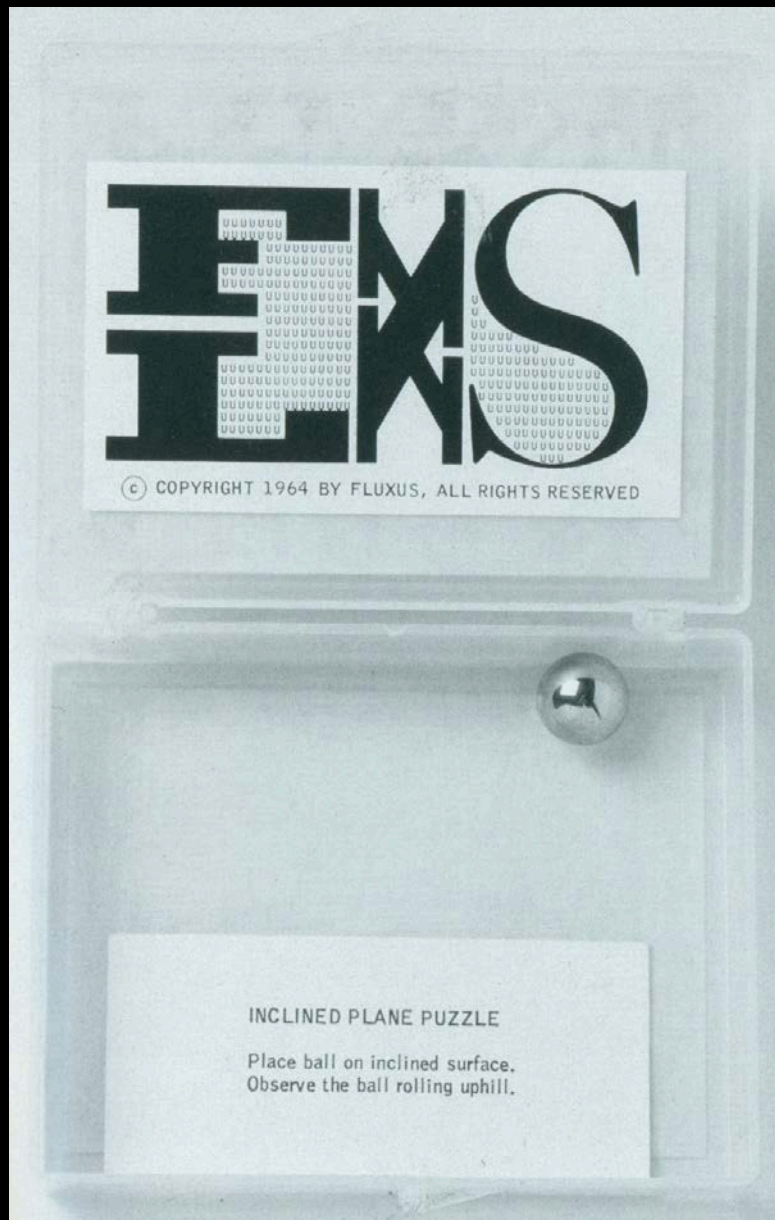
"It is sure to be dark
if you shut your eyes." (J. Ray)

Summer, 1961

ICONOCLASM INTERNATIONALISM

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



George Brecht, Games & Puzzles: Inclined Plane Puzzle, 1965



Brecht's 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."

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



Dick Higgins, *Danger Music No. 2*, Wiesbaden, 1962



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

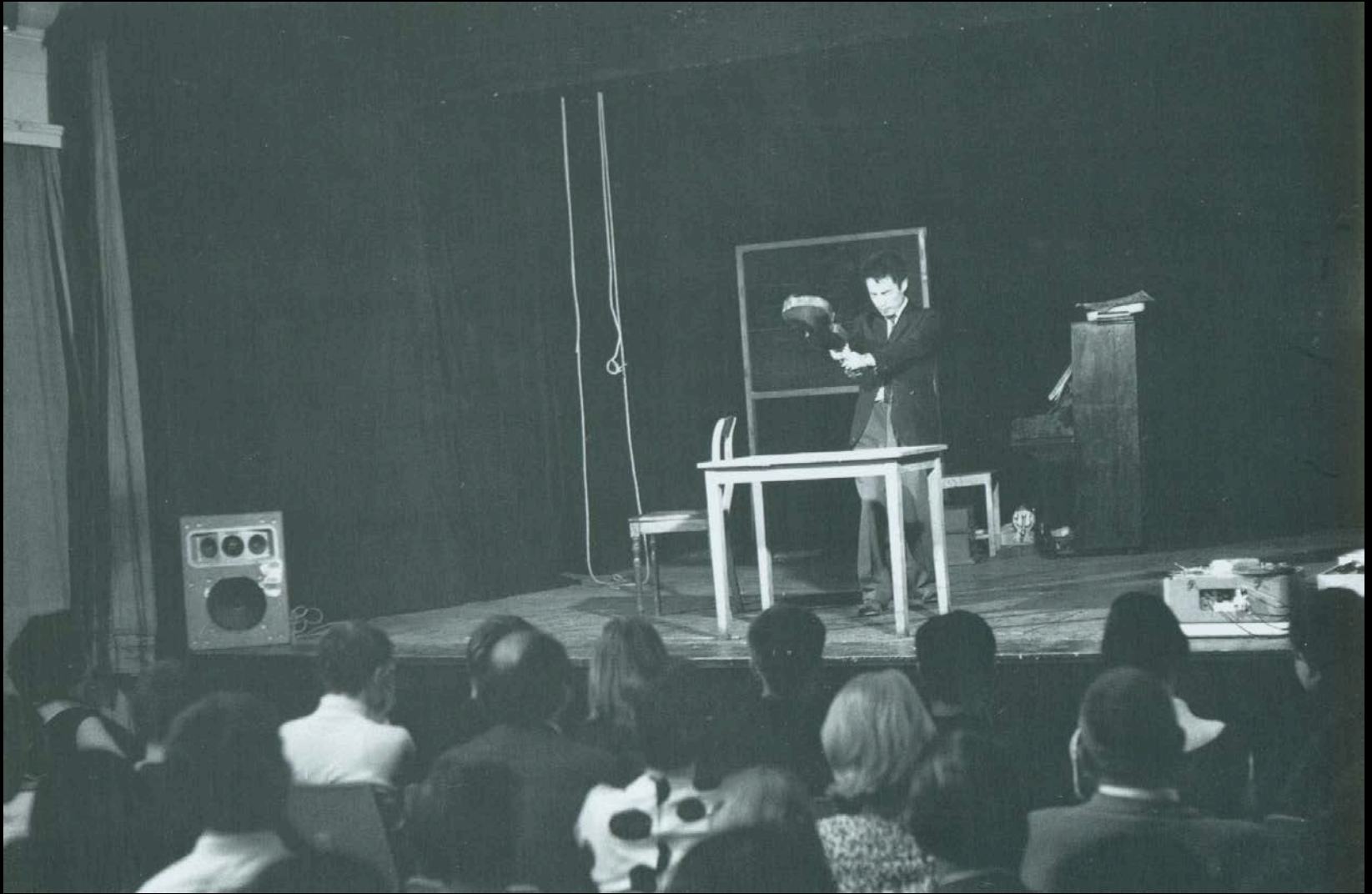


Nam June Paik

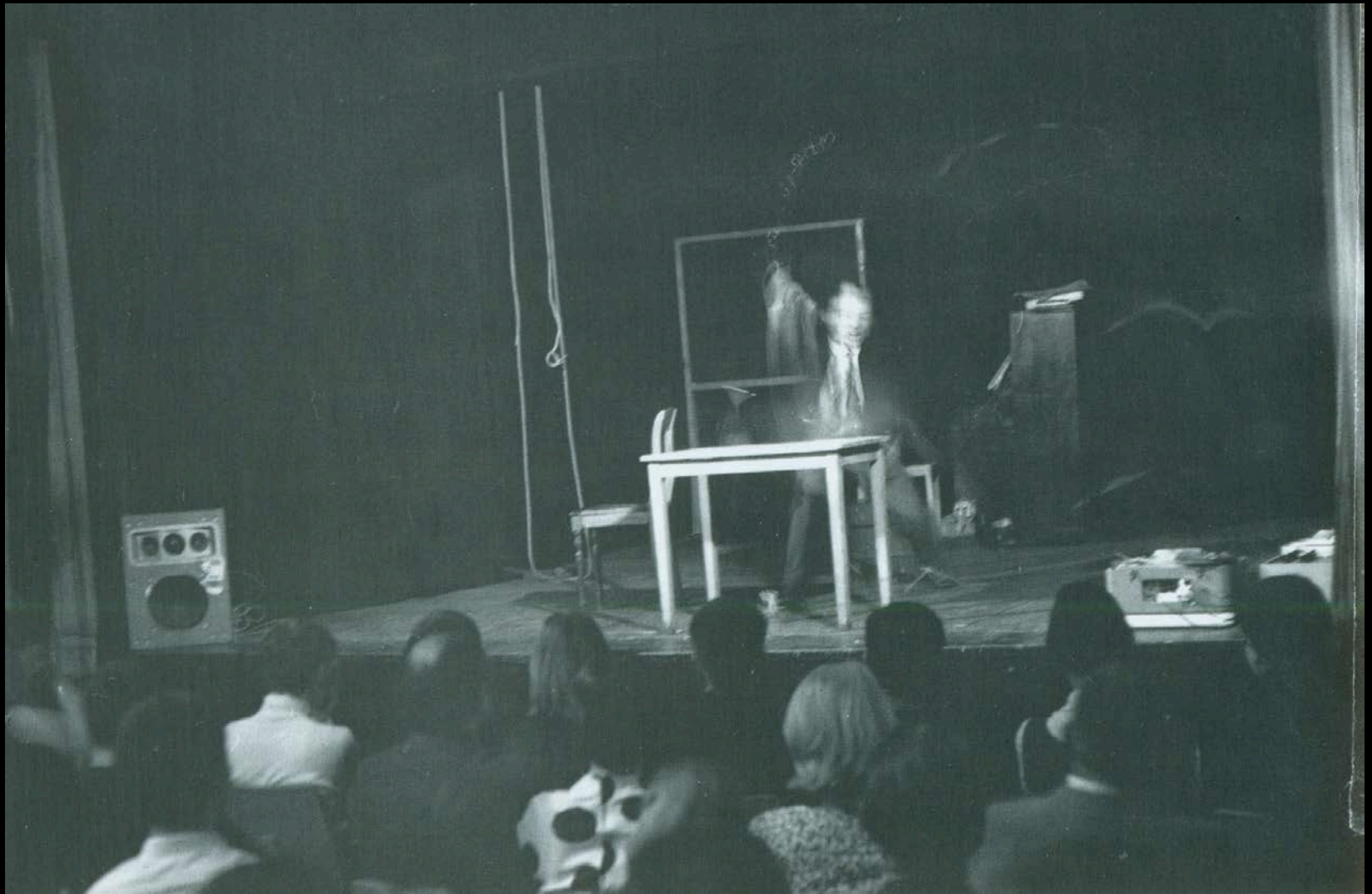


Nam June Paik, Simple, Wiesbaden, 1962

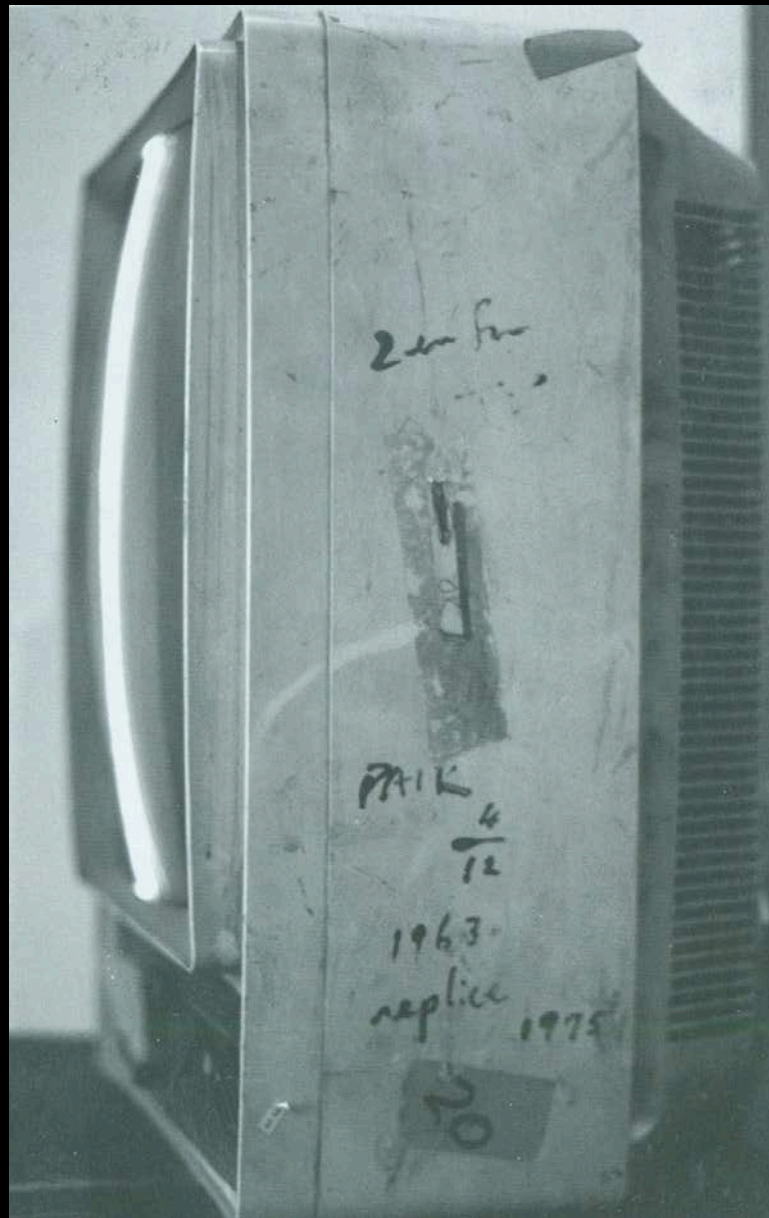
- 1.) threw peas into auditorium
- 2.) smeared shaving cream on his body
- 3.) put rice in shaving cream
- 4.) slowly unwound a roll of paper
- 5.) went into a pool of water
- 6.) came back and played piano with baby doll in mouth



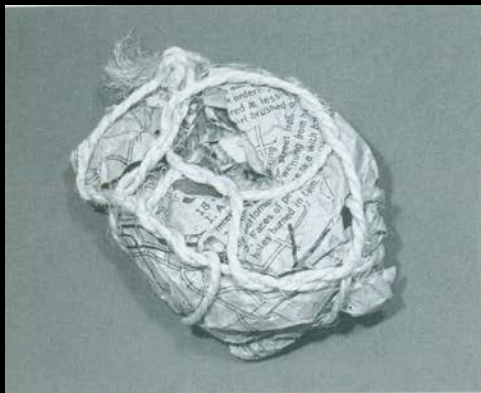
Nam June Paik, One for Violin, Düsseldorf, June 16, 1962



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

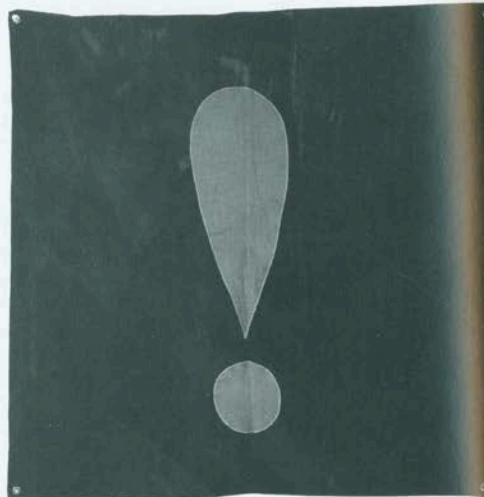


Nam June Paik, Zen for TV, 1963



95 HI RED CENTER

„!“ (Exclamation point), 1966
Fluxus Edition
Black and red cloth flag with metal grommets
73 x 73 cm



95



96 HI RED CENTER

Street Cleaning Event, June 1966
Grand Army Plaza (58th & 5th Ave.) New York City
3 Photographs by George Maciunas
51 x 41 cm each

Top Left: Hi Red Center, Bundle of Events, 1965
Center Right: Hi Red Center, Exclamation Point, 1966
Bottom Left: Hi Red Center, Canned Mystery, 1964



Hi Red Center, Street Cleaning Event, June 1966



Alison Knowles, Music by Alison, May 23, 1964



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

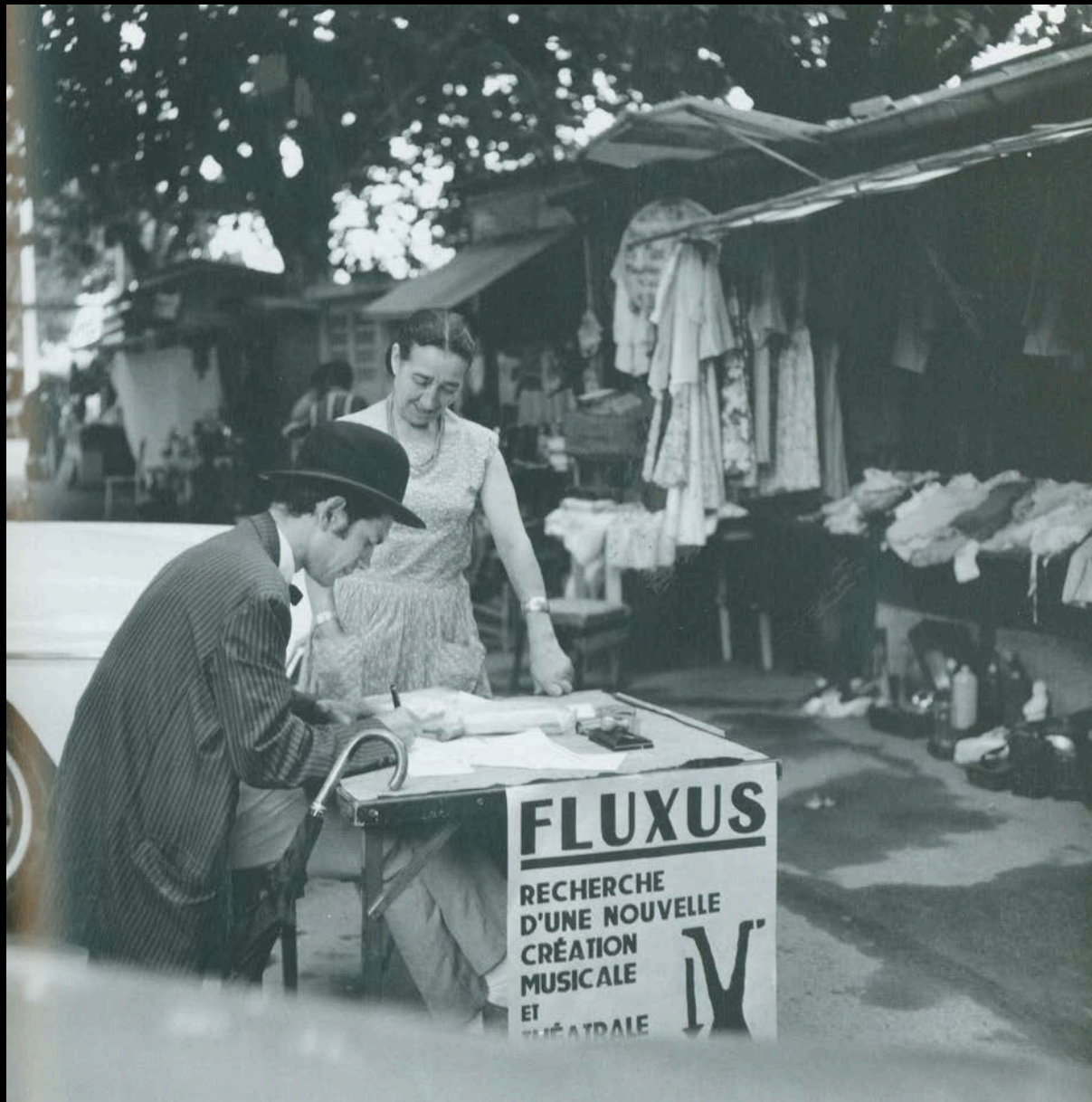


Living Sculpture was a performance-installation work that required the artist to live and work for two weeks in the sidewalk window of a London gallery.

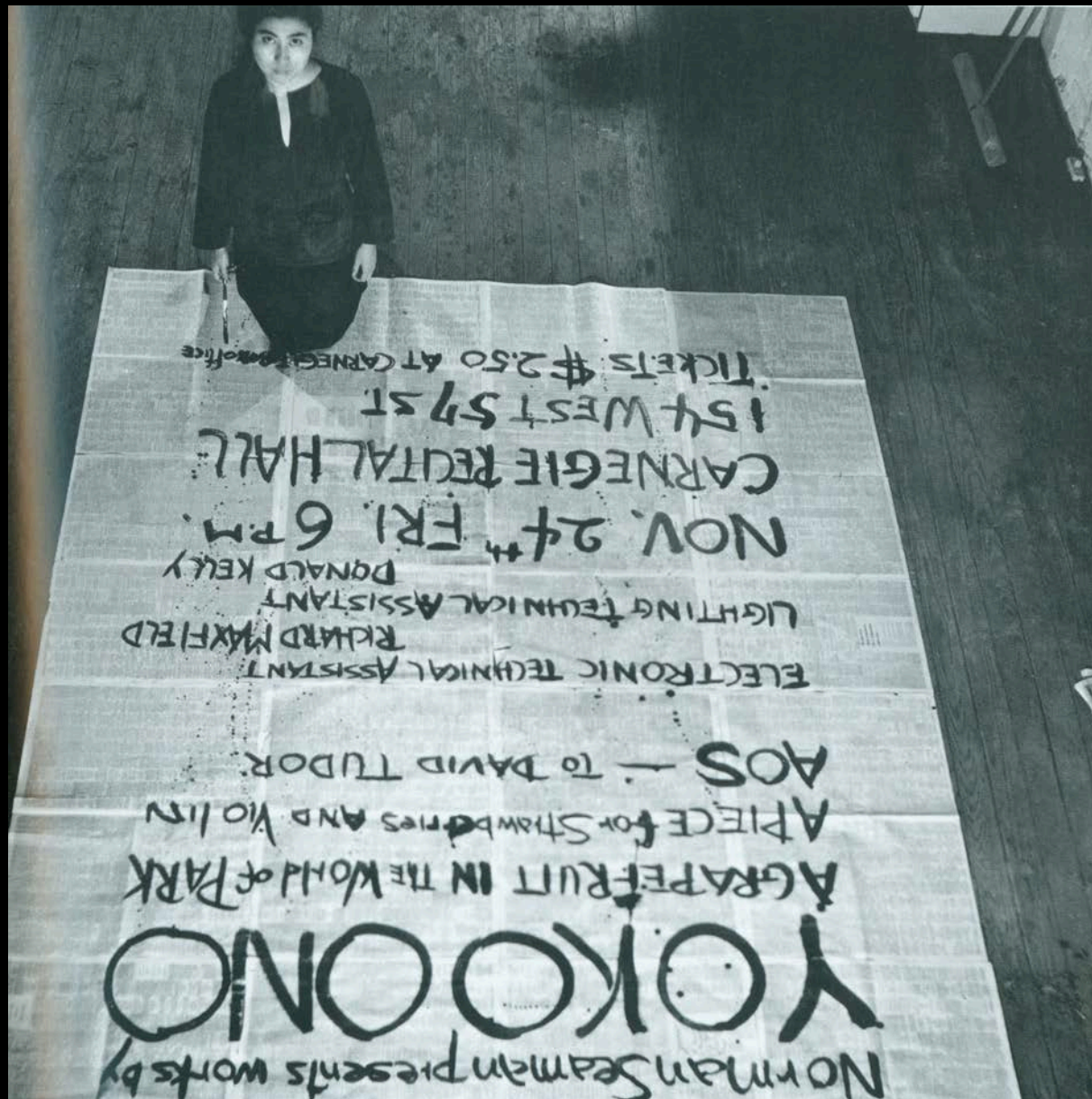
Ben Vautier, Living Sculpture, 1962



Ben Vautier, Brushing Teeth, Nice, France, July 26, 1963



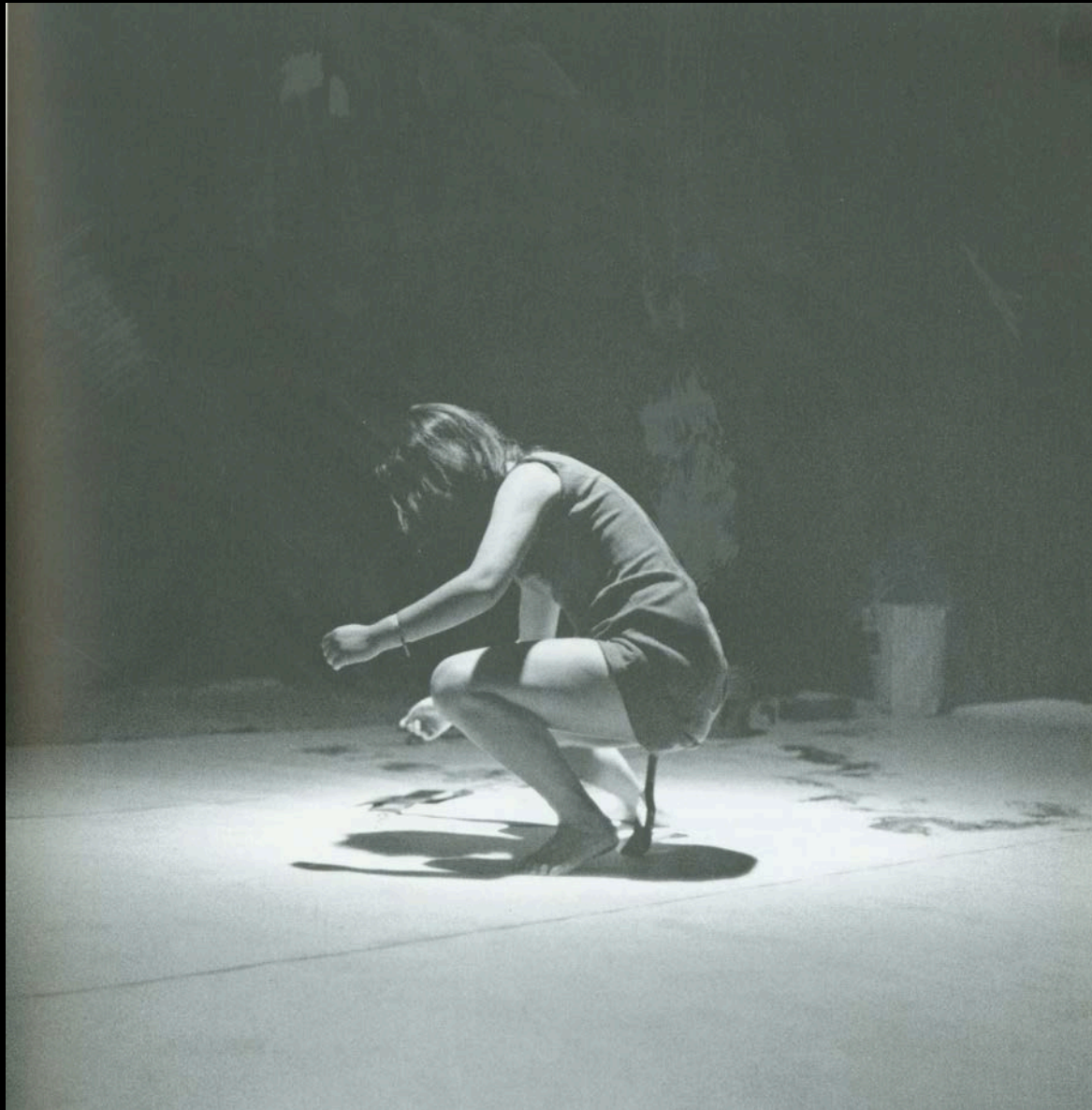
Ben Vautier, Signing of Certificates, Nice, France, July 27, 1963



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



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



Shigeko Kubota, Vagina Painting, 1965



Sartrean Authenticity

Jean-Paul Sartre (1905-1980)

Existentialism

In the novel *Nausea*, Sartre describes the becoming-nature of the body: I understood that I had found the key to Existence, the key to my Nauseas, to my own life. In fact, all that I could grasp beyond that returns to this fundamental absurdity. Absurdity: another word; I struggle against words; down there I touched the thing. But I wanted to fix the absolute character of this absurdity here.

He continues describing the “blackness” of a tree root: That black against my foot, it didn't look like black, but rather the confused effort to imagine black by someone who had never seen black and who wouldn't know how to stop, who would have imagined an ambiguous being beyond colours. It *looked* like a colour, but also . . . like a bruise or a secretion, like an oozing—and something else, an odour, for example, it melted into the odour of wet earth, warm, moist wood, into a black odour that spread like varnish over this sensitive wood, in a flavour of chewed, sweet fibre. I did not simply see this black: sight is an abstract invention, a simplified idea, one of man's ideas. That black, amorphous, weakly presence, far surpassed sight, smell and taste. But this richness was lost in confusion and finally was no more because it was too much.



Giacometti and Samuel Beckett in Giacometti's studio in front of tree designed by Giacometti for *Waiting for Godot*, 1961



Alberto Giacometti,
Suspended Ball, 1930-
31



Giacometti, Head of a Man on a Rod, 1947



Giacometti, City Square, 1948

In 1951 the French poet Francis Ponge offered his own interpretation of Giacometti: "Man--and man alone--reduced to a thread--in the ruinous condition, the misery of the world--who looks for himself--starting from nothing. Thin, naked, emaciated, all skin and bone. Coming and going with no reason in the crowd."



Giacometti, Three Men Walking II, 1949

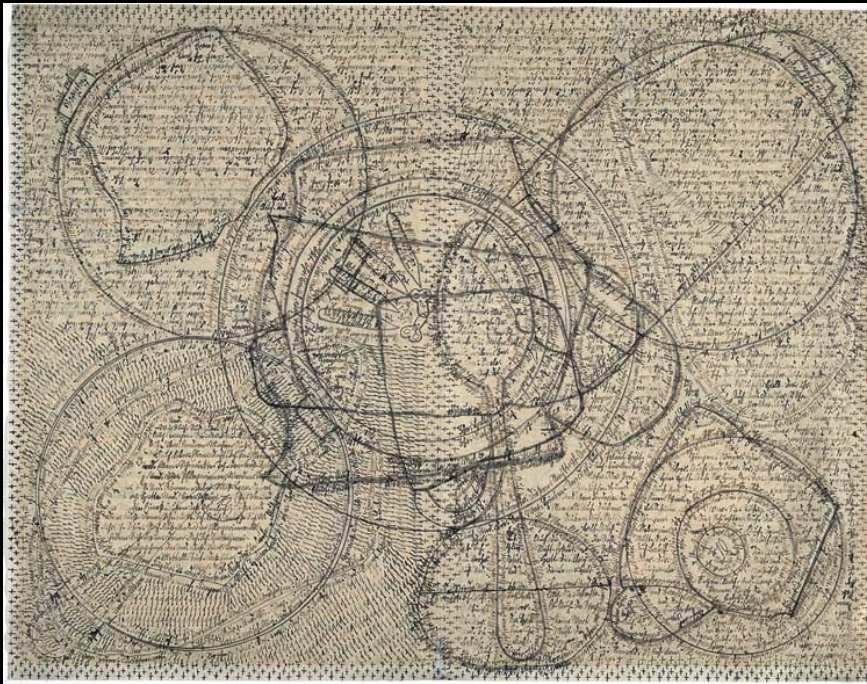
For art historian Rosalind Krauss, “Giacometti's figures might have projected nonbeing for Sartre as a function of the mottled, pitted surfaces that could emit the flash of an expression or the lift of a breast as seen from a distance but which would never yield any more solidly wrought details of surface or shape when seen up close, thus making nonbeing function as the motivation of perception.

But this same work could signal nonbeing for Ponge as ‘the ruinous condition’ of “starting from nothing.’ For him the cage pinned man as ‘at once executioner and victim,’ or the flayed surface produced him as “at once the hunter and the game’.”

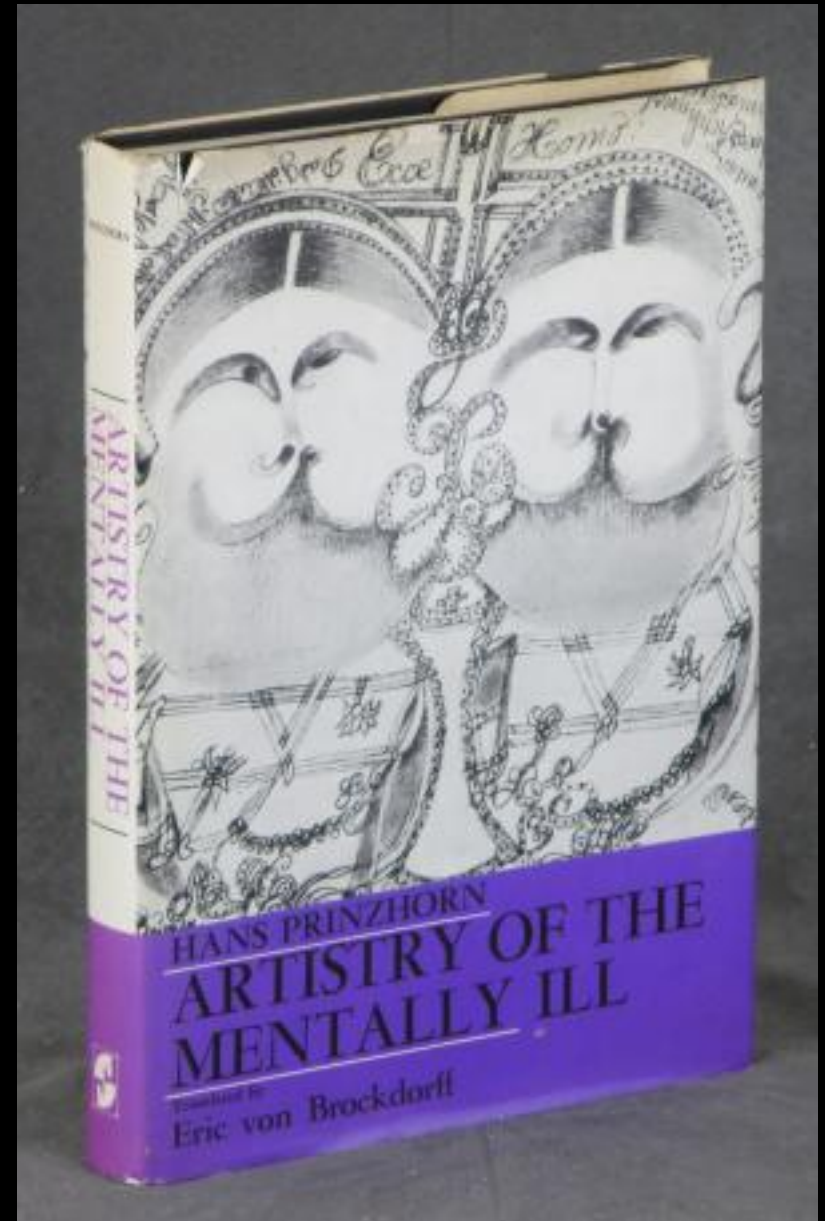
How do we understand “being” and “non-being” here?

Ontology

Art Brut Raw Art



Hans Prinzhorn, *Artistry of the Mentally Ill: A Contribution to the Psychology and Psychopathology of Configuration* (1922)





Dubuffet, Paris: The Life of Pleasure, 1944

Dubuffet tells us “remember that there is only one way to paint well, while there are a thousand ways to paint badly: they are what I’m curious about.”



Dubuffet, Ponge feu follet noir [Ponge as the Will-o'-the-Wisp, 1947; Oil on canvas on Pavatex

haute pâte/matter painting
textural effects

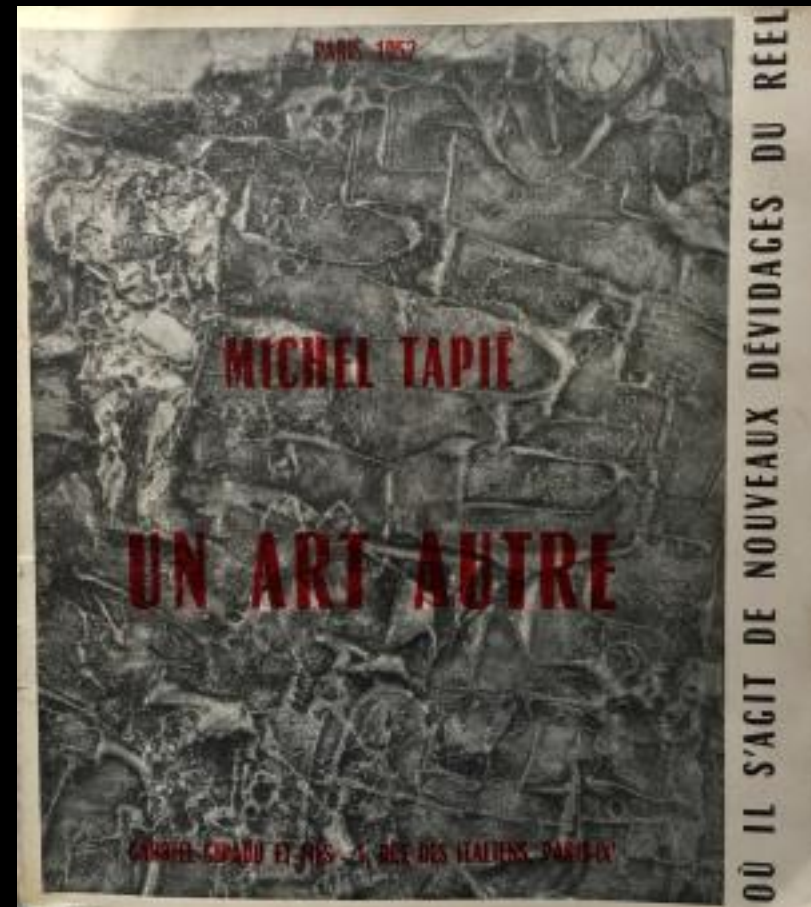


Dubuffet, The Gossiper II, 1969-70;
polyurethane over metal

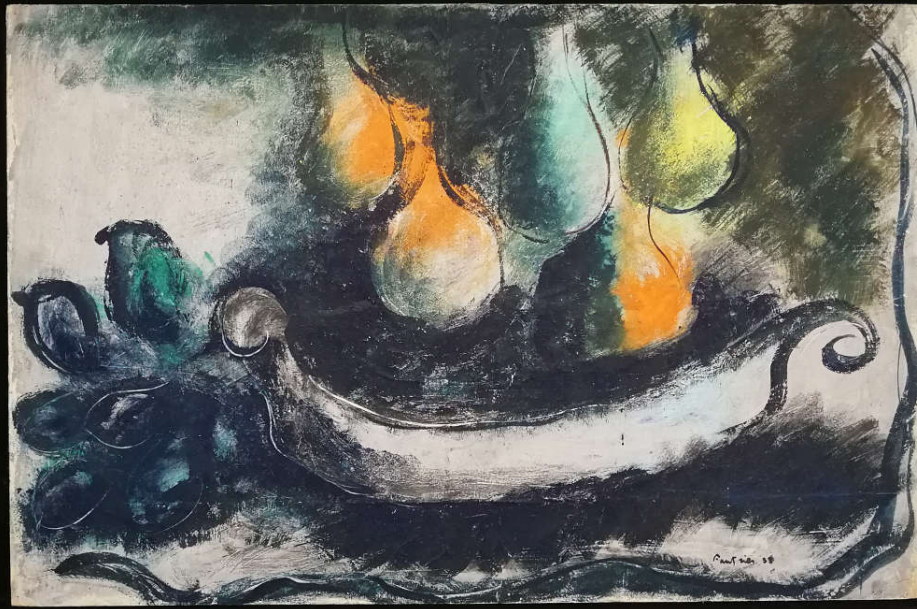
Grafitti
Sinuous graphisms

Tachisme/Art Informel/Lyrical Abstraction

Michel Tapié, *Un Art
autre* (1952), or "Art of
Another Kind"



Also known as art informel, art autre translates as 'art of another kind' and was used to describe the dominant trend of abstract art in the 1940s and 1950s characterized by an improvisatory approach and highly gestural technique.



Jean Fautrier, Poirets dans une vasque, 1938

Fautrier was a leading practitioner of Art Informel. Prior to WWII he painted in a figural vocabulary. The turning point was the war and a series of small abstract works he called Hostages.



Jean Fautrier, Head of a Hostage no 14, 1944

Fautrier began working in a heavy paste of clay, paint, glue and other materials creating an almost relief-like abstraction. *Nude* was made the year he won the grand prize at the Venice Biennale. “No art form,” he tells us “can produce emotion if it does not mix in a part of reality.” We find abstraction bringing here a new type of realism and materialism.



Jean Fautrier, *Nude*, 1945



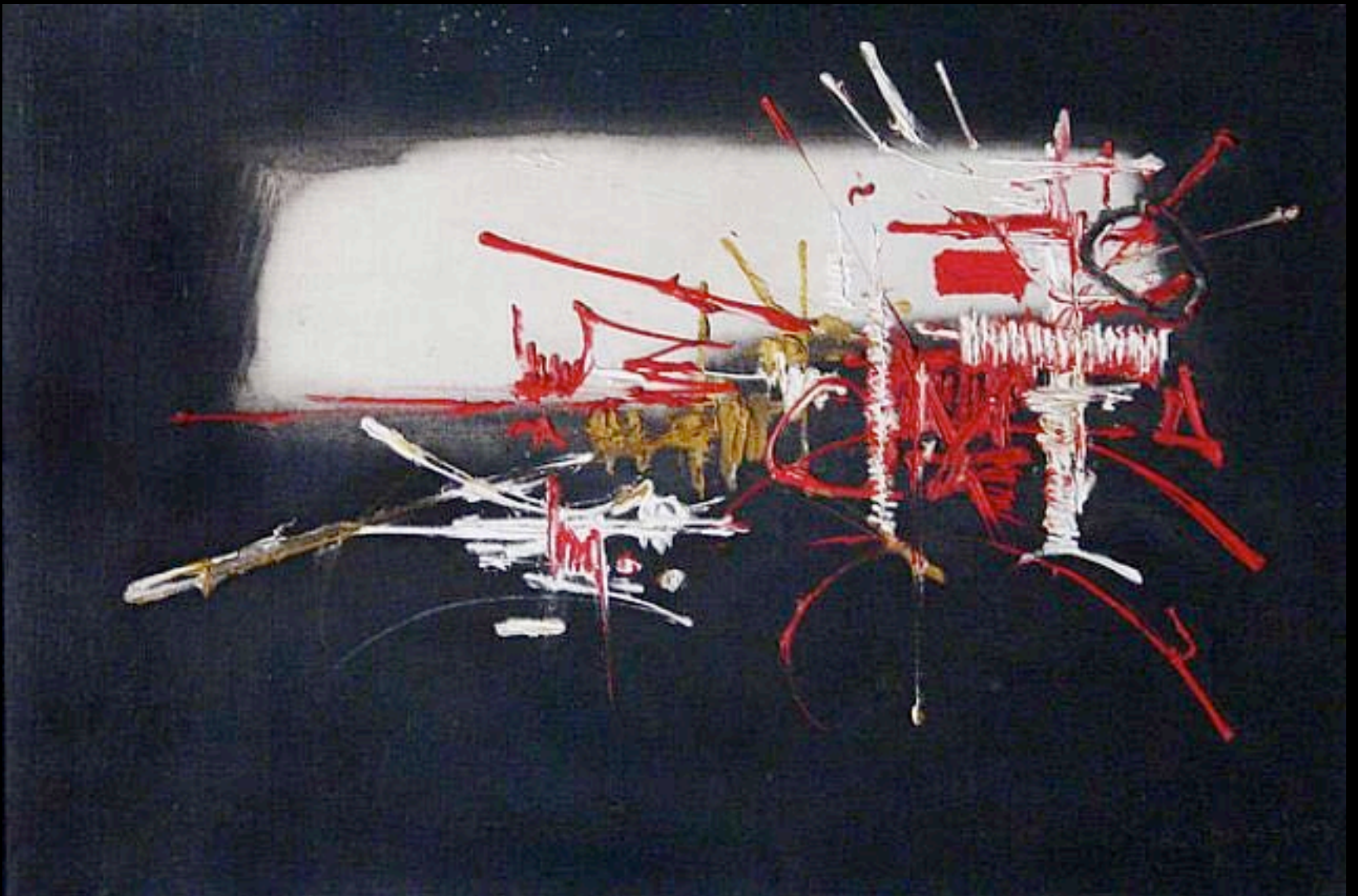
Hans Hartung, T1963-R6, 1963



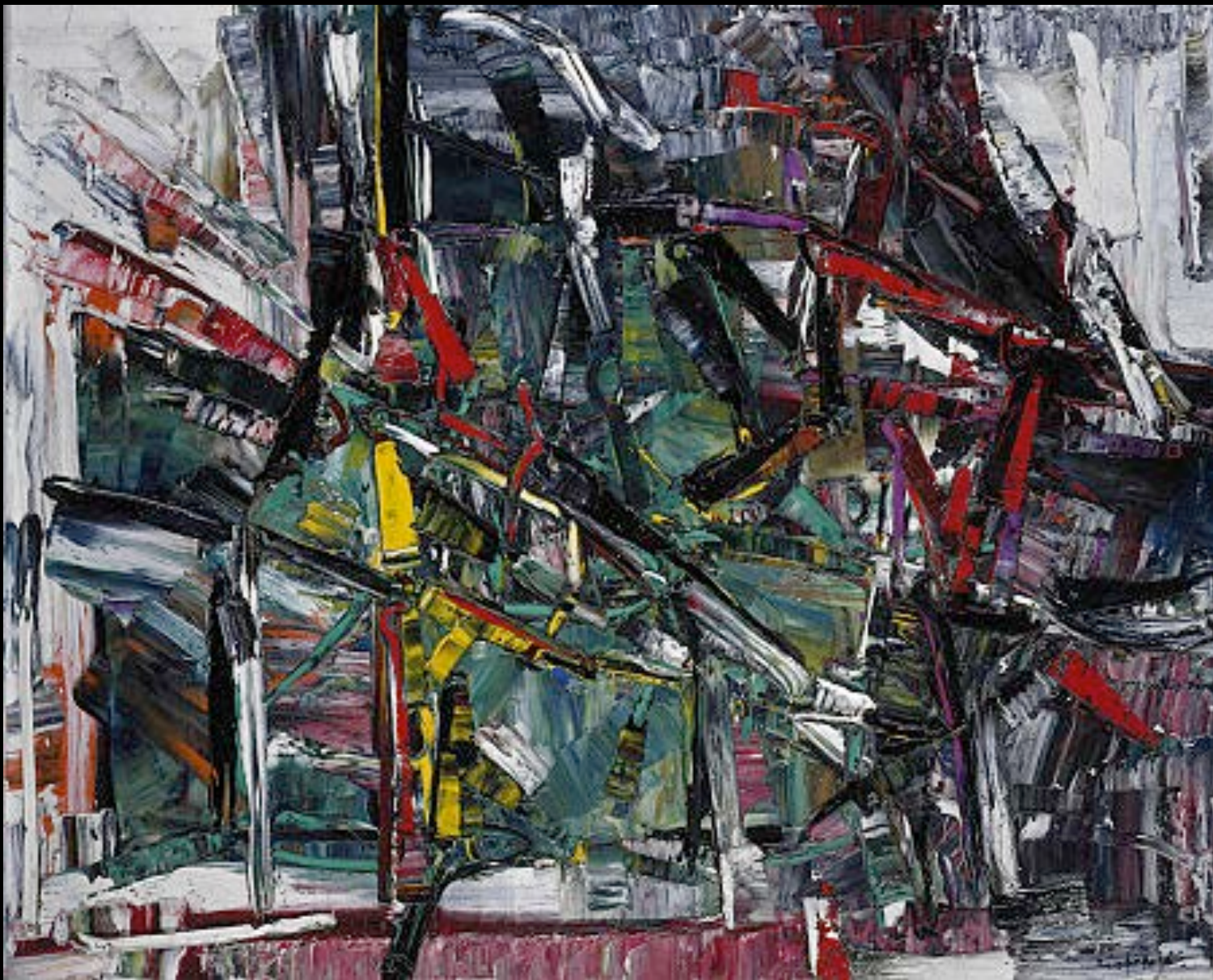
Pierre Soulages, Painting, 23 May 1953, 1953



Georges Mathieu painting, 1957
Lyrical Abstraction



Georges Mathieu, Untitled, 1959



Jean-Paul Riopelle, Ventoux, 1959



Nicholas De Staël, Nice, 1954



Above Left: Hundertwasser, Thermal Village, Blumau, Austria, 1993-97. Compost toilets fertilize the green roof, closing the waste cycle.

"Man must take care that the cycle functions," Hundertwasser said.

Below Left: Friedensreich Hundertwasser, Yellow Houses: It Hurts to Wait with Love if Love is Somewhere Else, 1966

Right: Hundertwasser Model- Houses Under Meadows



Egon Schiele, *The Self-Seer II (Death and Man)*, 1911



Friedensreich Hundertwasser, *The Big Way*, 1955

Singularity of Hundertwasser

***Mould Manifesto against Rationalism in Architecture* by Friedensreich Hundertwasser (1958)**

The individual's desire to build something should not be deterred! Everyone should be able and have to build and thus be truly responsible for the four walls in which he lives. And one must take the risk into the bargain that such a fantastic structure might collapse later, and one should not and must not shrink from human sacrifice which this new mode of building demands, perhaps demands. We must at last put a stop to having people move into their quarters like chickens and rabbits into their coops.

If such a fantastic structure built by the tenants themselves collapses, it will usually creak beforehand, anyway, so that people will be able to escape. But from then on the tenant will deal more critically and more creatively with the housing he lives in and will bolster the walls and beams with his own hands if they seem too fragile to him.

Functional architecture has proved to be the wrong road to take, similar to painting with a straight-edged ruler. With giant steps we are approaching impractical, unusable and ultimately uninhabitable architecture.

The great turning point – in painting the absolute tachistic automatism – is in architecture its absolute uninhabitability, which has yet to come, because architecture lags thirty years behind. Just as today, after crossing beyond total tachistic automatism, we are already witnessing the miracle of transautomatism, we will only experience the miracle of a new, true and free...



Above Left: Hundertwasser on the Eurovision programme 'Make a Wish' with Dietmar Schönherr, Dusseldorf, 1972, explaining green roofs
 Below Left:
 Right: Hundertwasser, Hundertwasser Haus, Vienna, 1983-86



Hundertwasser and Joseph Krawina, Hundertwasserhaus, Vienna, Austria, 1983-85



The *Hundertwasserhaus* apartment block in Vienna has undulating floors, in keeping with Hundertwasser's feeling that "an uneven floor is a melody to the feet." It also has a roof covered with earth and grass and large trees growing from inside the rooms, with limbs extending from windows. He took no payment for the design of *Hundertwasserhaus*, declaring that the investment was worth it to "prevent something ugly from going up in its place."

New Brutalism

CIAM [International Congress of
Modern Architecture] and Team X

Le Corbusier

Mies van der Rohe

Alison and Peter Smithson



Unité d'habitation, Marseilles, France, 1946-52

City in the Sky

Unité d'Habitation, Nantes-Rezé, 1955

Unité d'Habitation, Berlin, 1958

Unité d'Habitation, Briey, 1963

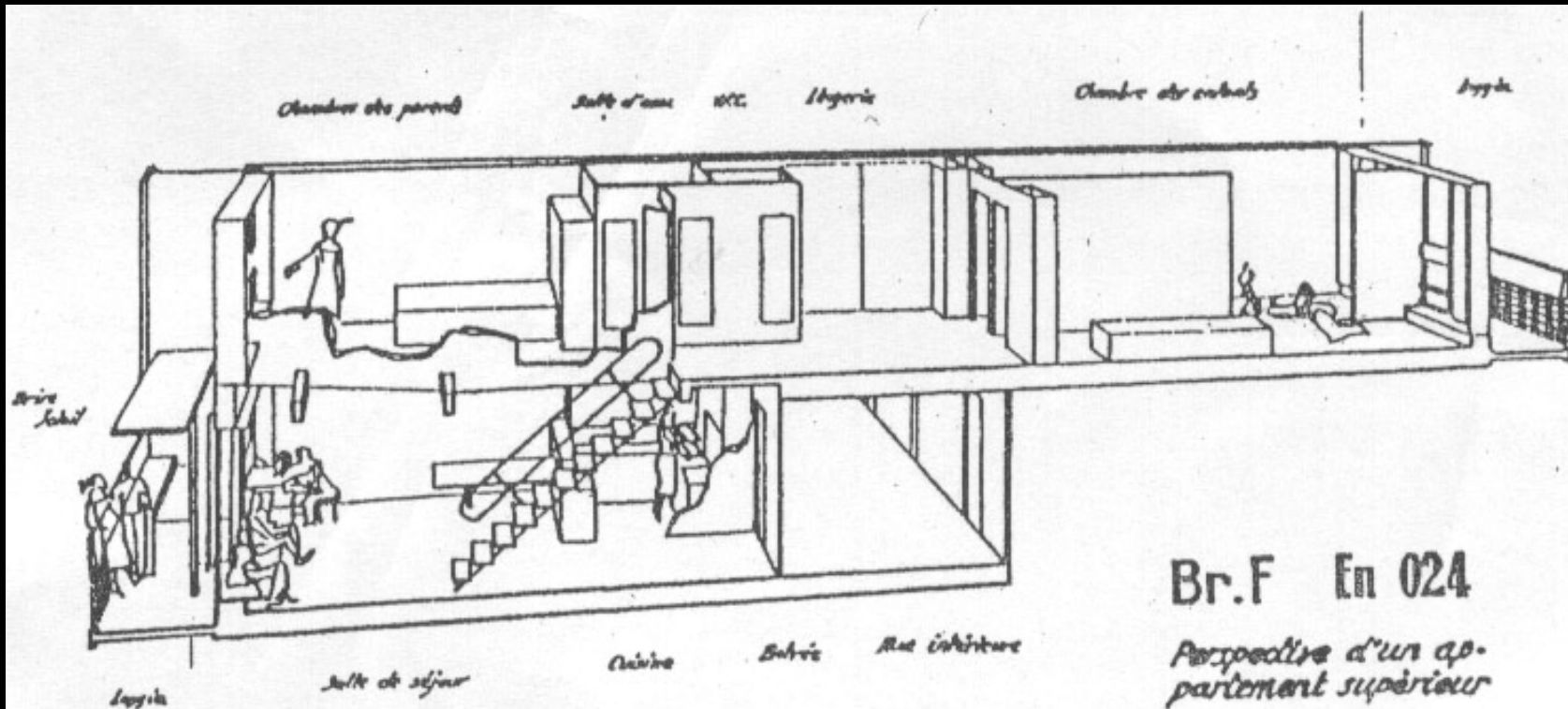
Unité d'Habitation, Ferminy, 1965

béton brut

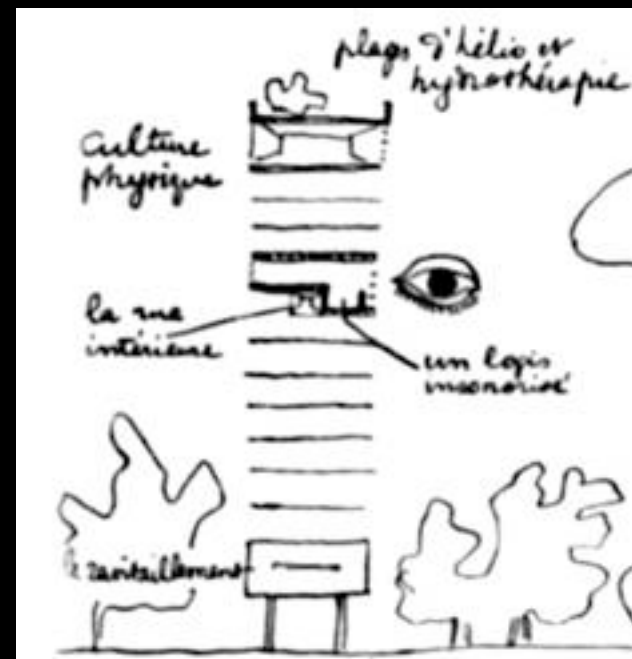
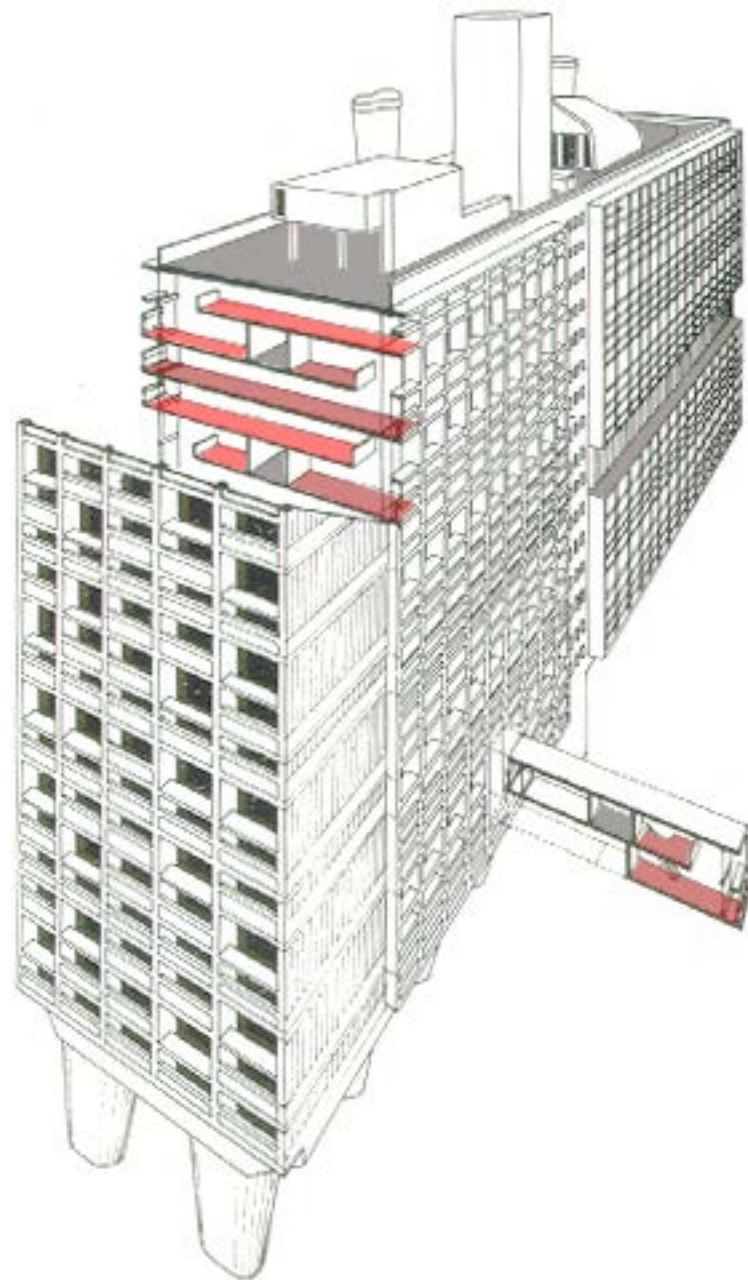
raw concrete



béton brut
raw concrete



FLC 17322 - "œuvre de Le Corbusier : © Fondation Le Corbusier"



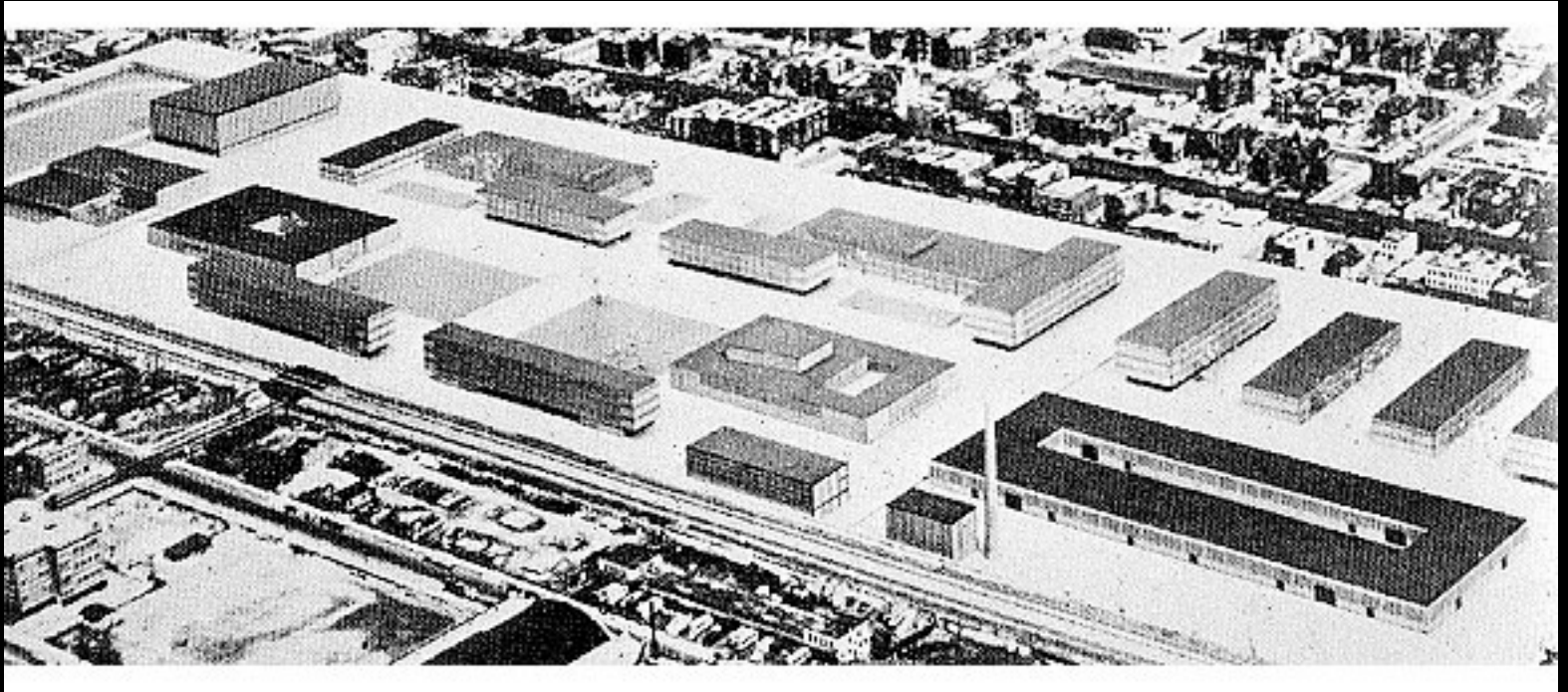












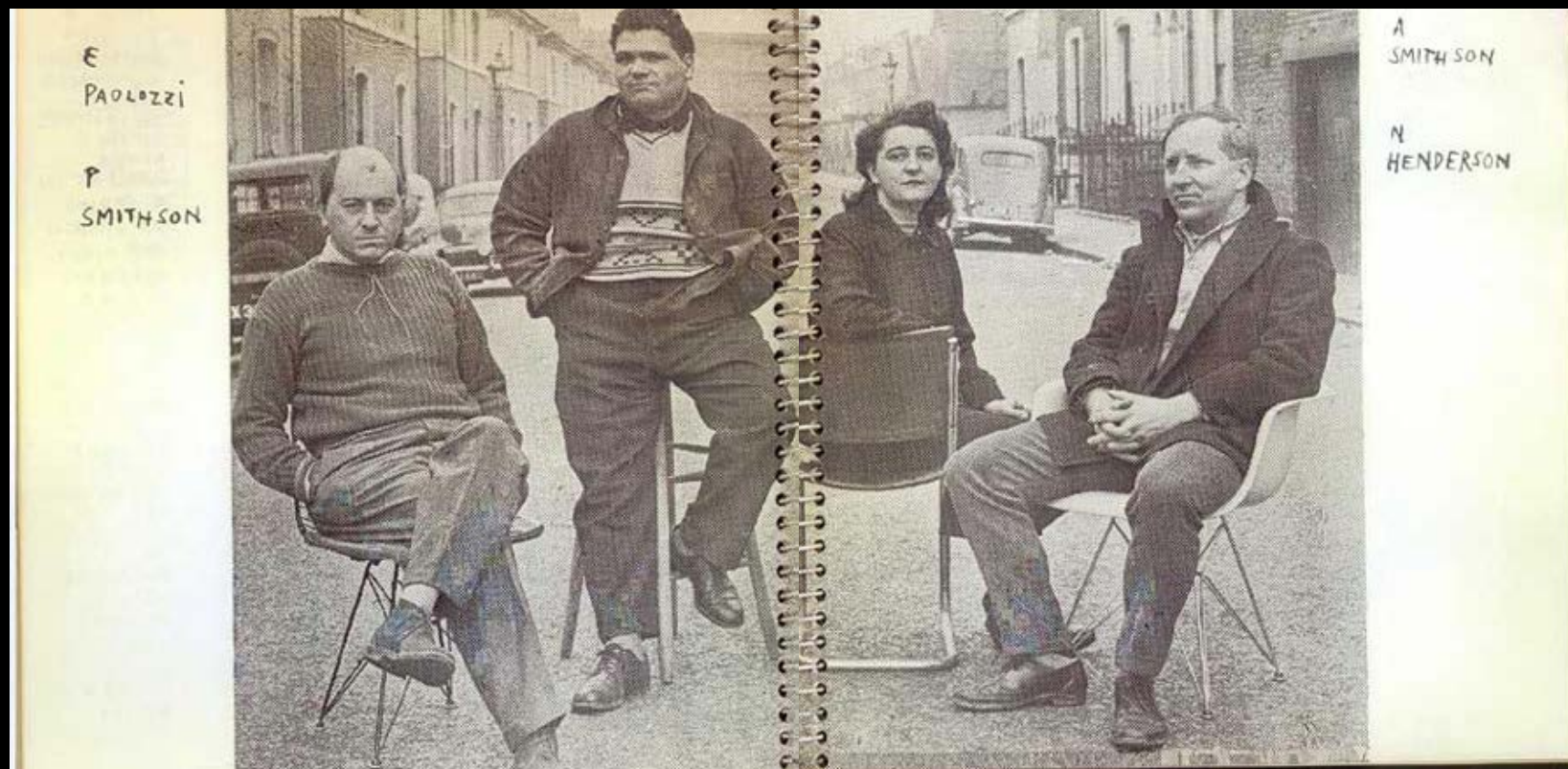
Ludwig Mies van der Rohe, Illinois Institute of Technology, Chicago, 1942-43



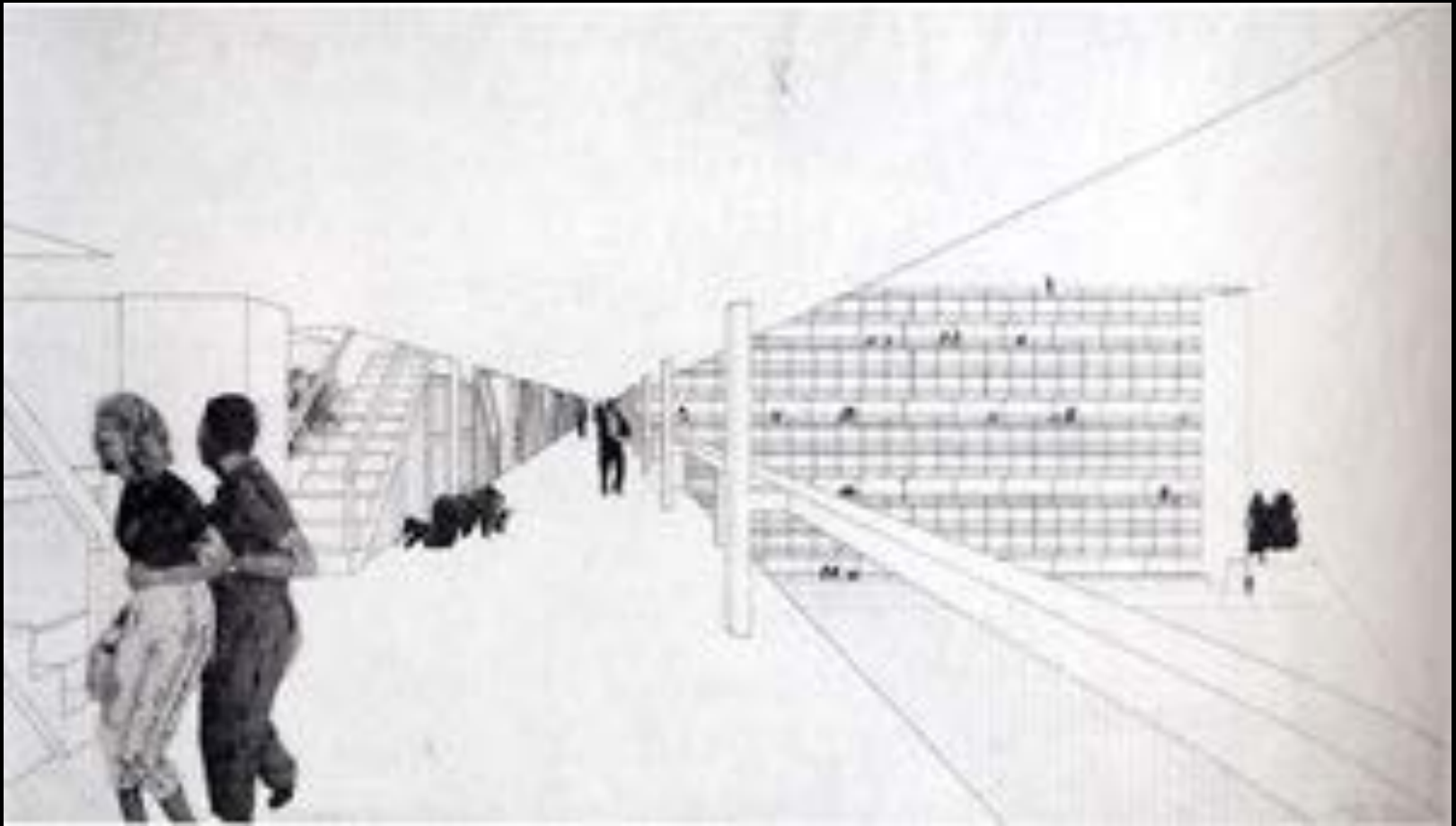
Crown Hall







Pages from catalog, This is Tomorrow, 1956



Peter and Alison Smithson, Competition Submission for the Golden Lane Housing Project, 1952



Peter and Alison Smithson, Golden Lane Housing Project, 1952, collage, photographs, magazine cutouts, and pen on paper

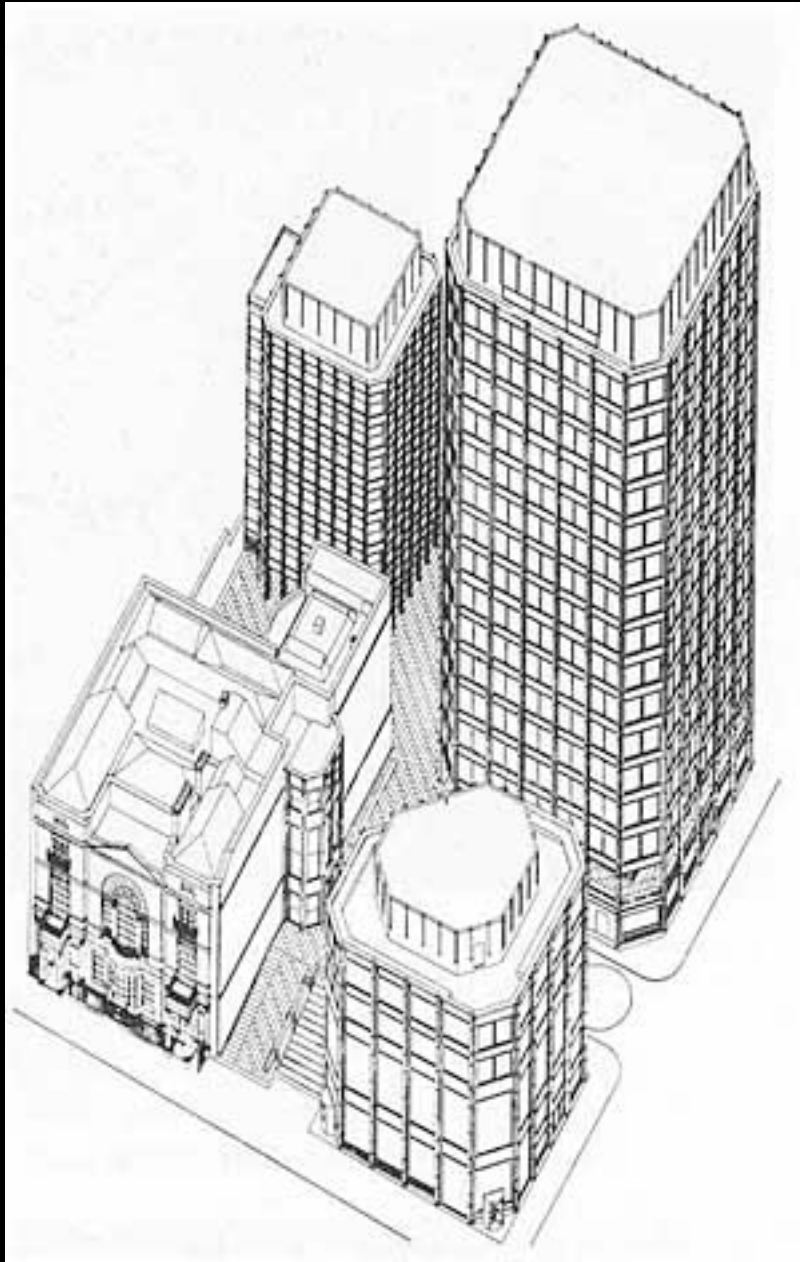


Peter and Alison Smithson, Hunstanton School, Britain, 1949-1954



Peter and Alison Smithson, Hunstanton School, Britain, 1949-1954



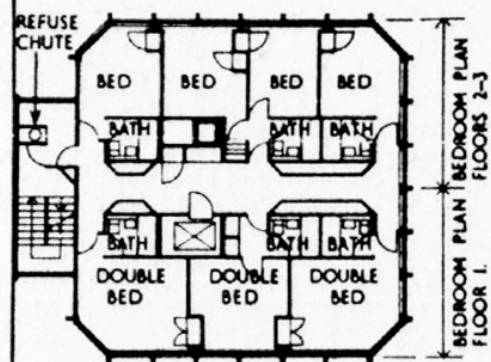


Alison and Peter Smithson, Economist Plaza, London, 1959-64

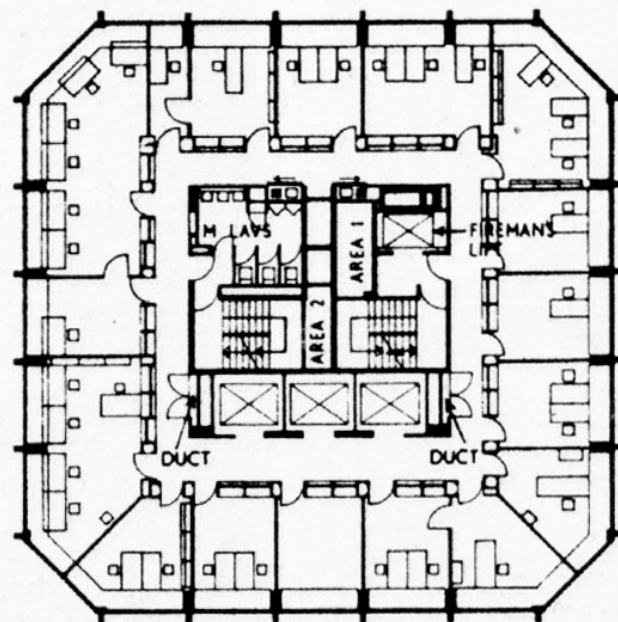
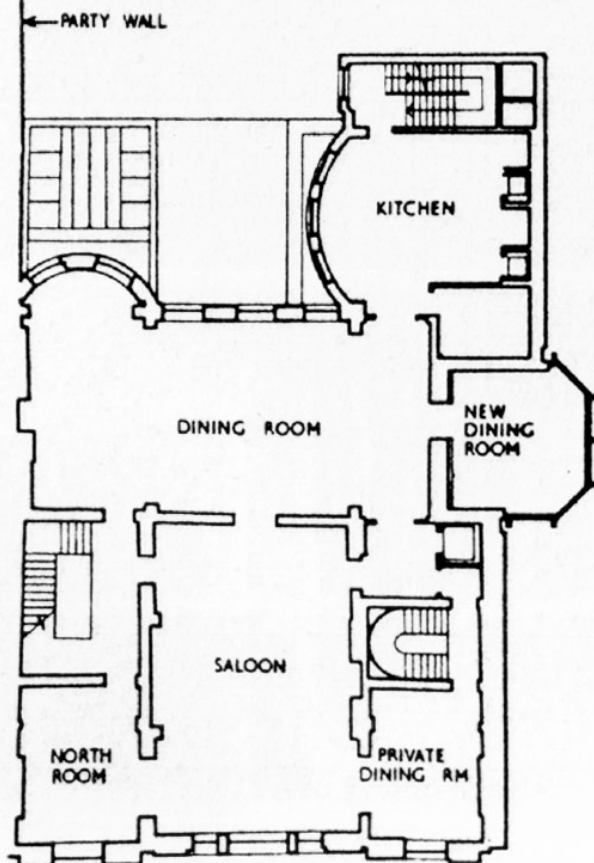




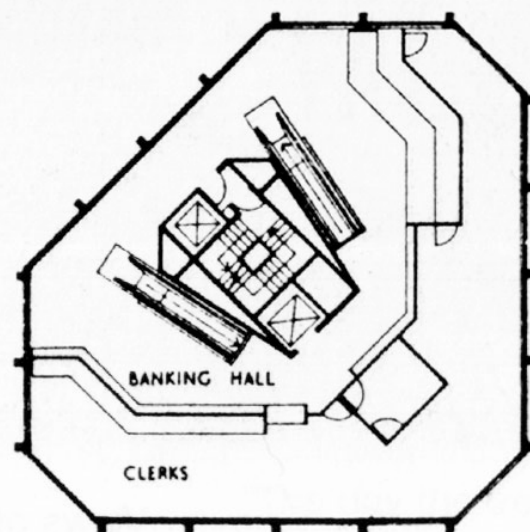
Scenes from Antonioni's *Blow Up*



RESIDENTIAL BLOCK FLOORS 1-3



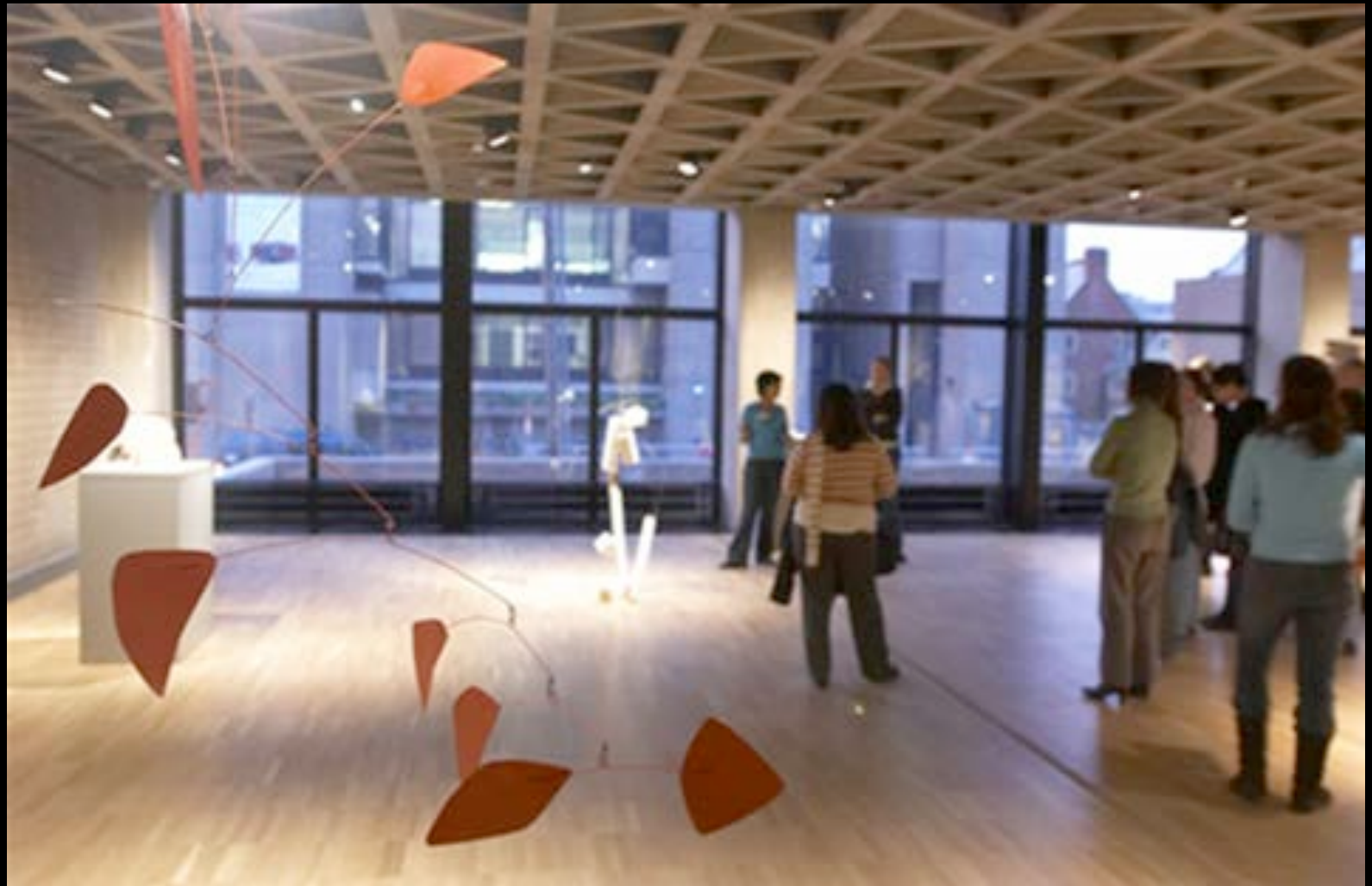
ECONOMIST TOWER FLOORS 9-13

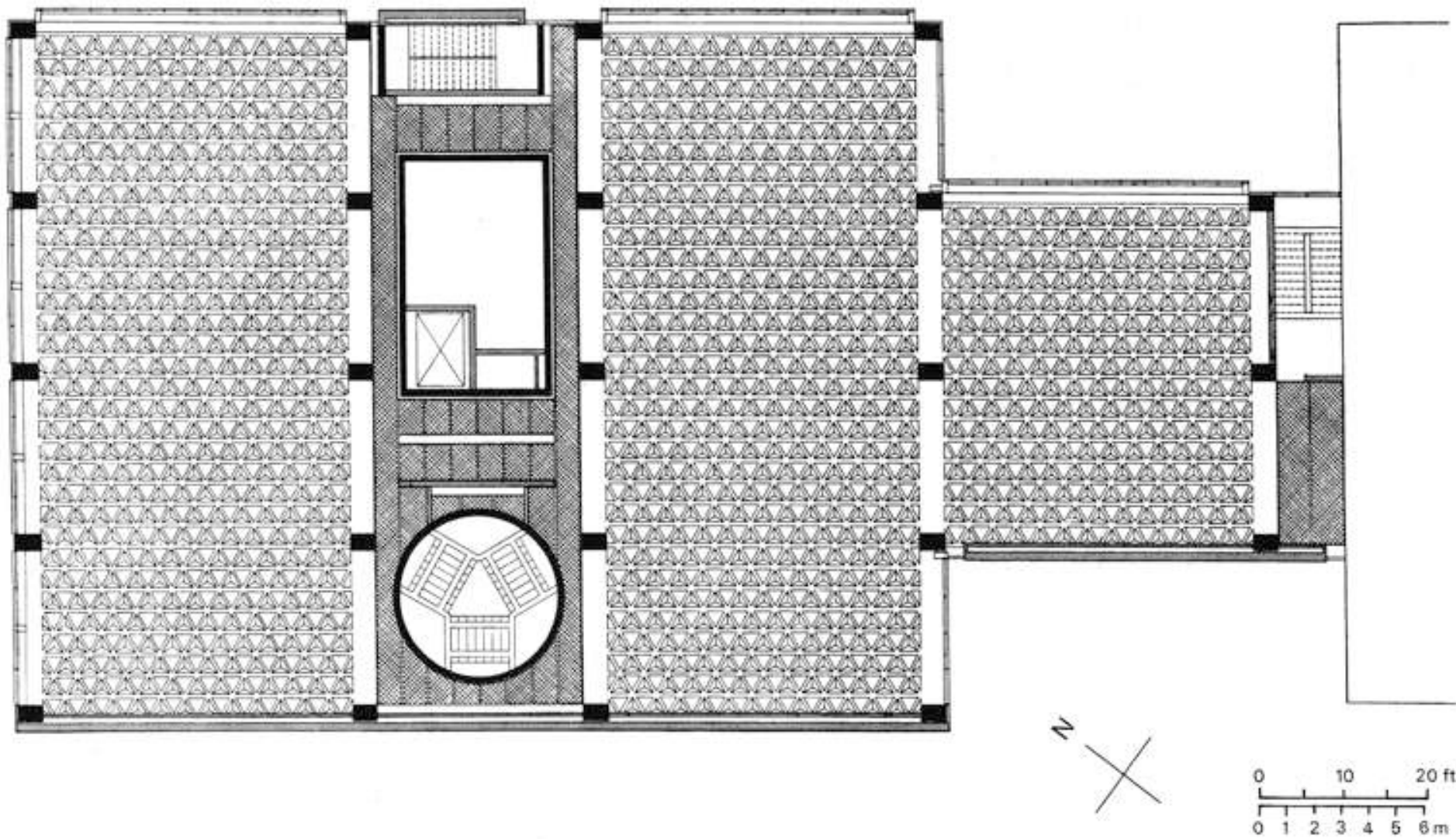


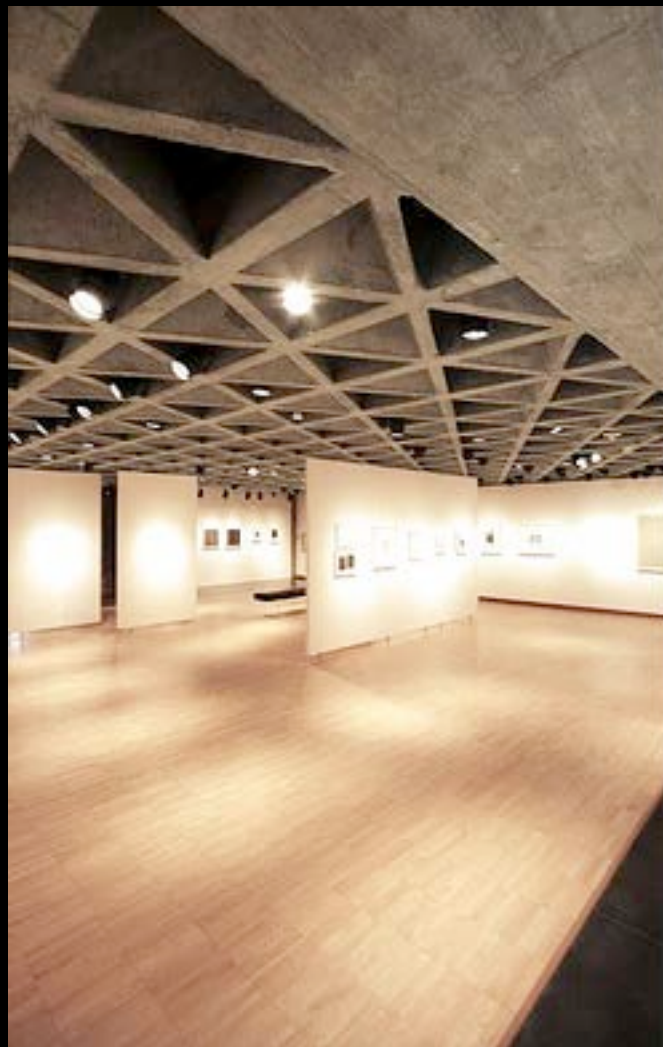
Louis Kahn

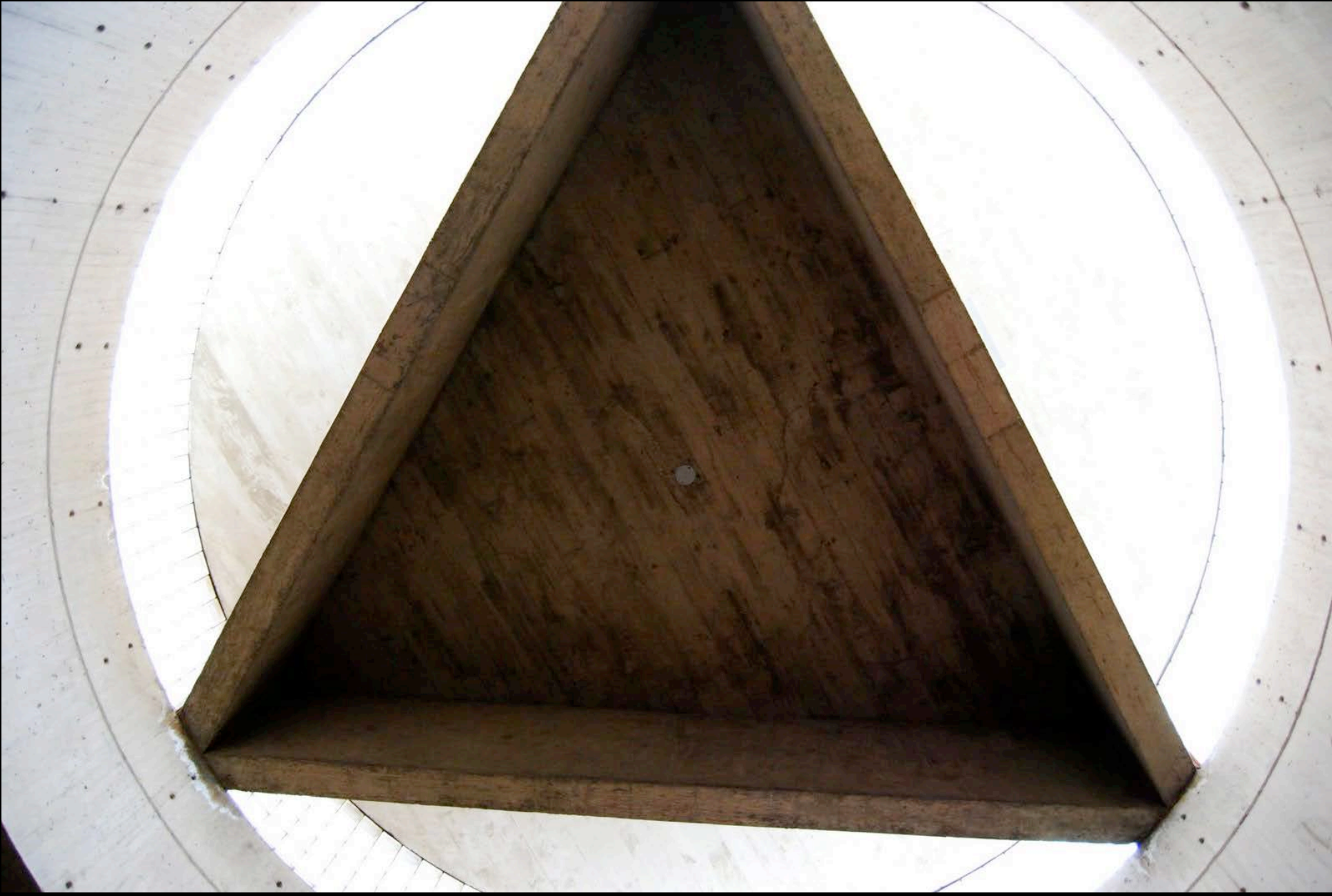


Louis Kahn, Yale University Art Gallery, New Haven, CT, 1951-53

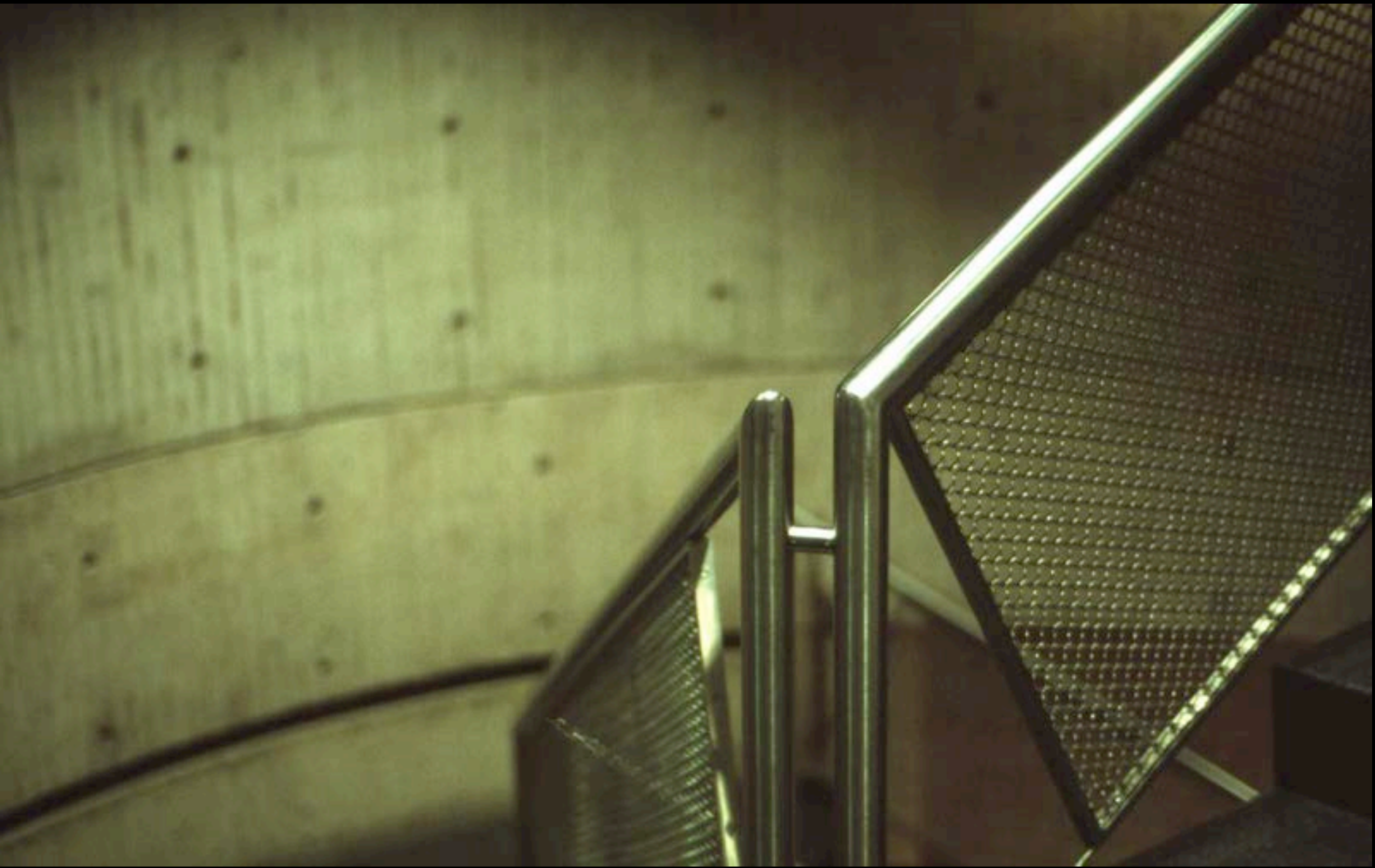










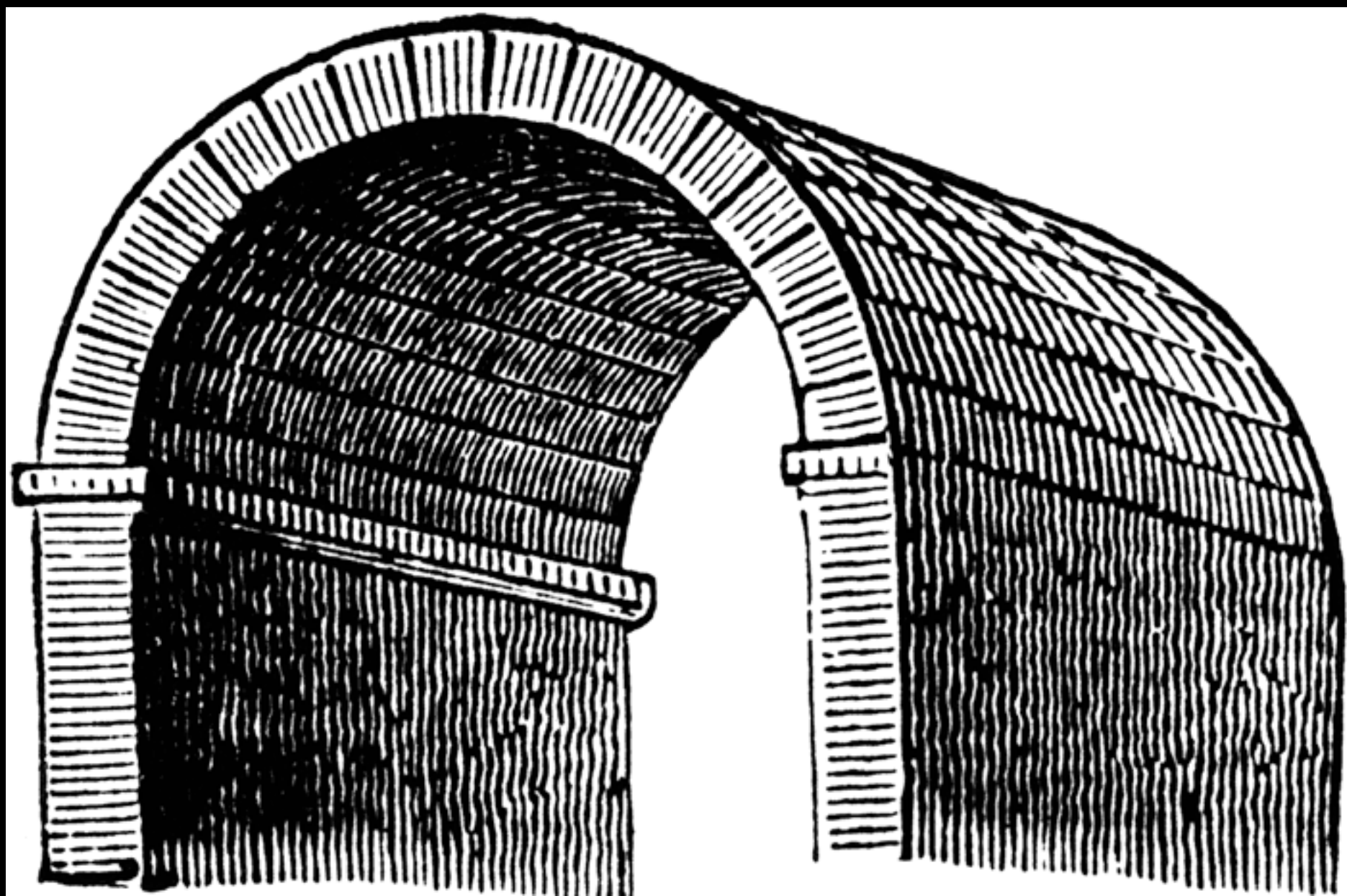




Louis Kahn, Kimbell Museum, Fort Worth, TX, 1972









Barrel Vaults, Pompeii, Italy, c. 79 CE



