

**University of Texas at Dallas
Arts & Humanities
Fall 2018**

**Contemporary Art History
AHST 3318-501
(87353)**

**Dr. Charissa N. Terranova
W 7:00-9:45 pm
ATC 1.305**

09/19/18

**French Pop! Nouveau Réalisme
John Cage, Fluxus, and Intermedia**

French Pop!
Nouveau Réalisme

en 1927
ma grand-mère avait déjà
un FRIGÉCO

en 1935
ma mère, à son tour, achetait
un FRIGÉCO

en 1955 moi aussi, bien entendu,
j'ai choisi FRIGÉCO

*"Je l'ai eue,
et il fonctionne parfaitement"*

"J'en suis toujours enchantée..."

Et elle n'a d'ailleurs eu que l'em-
barras du choix car FRIGÉCO
présente la gamme de 70 à
115 litres à partir de 51.500 Frs
et, sur demande, les livre en trois
relais différents: Azur, Gold
ou Bagatelle.

Les FRIGÉCO Véronde possè-
dent les aménagements tech-
niques les plus prestigieux, variés
selon les modèles: contre-
porte à cassier, bacs à glace à
démontage instantané, bacs à
fruits ou à légumes, serrure à
clés, chapeaux insubmersibles.

Grâce à 22 ans d'expérience tech-
nique, FRIGÉCO offre les agré-
ments de la réfrigération la
plus sûre, la plus économique
et la plus silencieuse.

et n'oubliez pas
que vous pouvez
LOUER un
FRIGÉCO pour
moins de 100 Frs par jour,
sur 5 premières semaines,
sans dépôt ni tax d'achat.

PLUS DE 1 000 AGENTS
EN FRANCE ET DANS L'UNION FRANÇAISE
CENTRES D'EXPOSITION:
114, Cours Foch - 91 - 91-81
95, Boulevard Beaumarchais 75, St-Germain - 80 - 17-11, 96-81, 95-54
141, Rue de la Harpe - 75 - 17-17
83-90, Rue de Brest - 13 - 83-87

FRIGÉCO
GENERAL ELECTRIC



Jean Fourastié

Les Trente Glorieuses/ Thirty Glorious
Years

1945-75

FIGURE 2.5. Frigéco advertisement, *Elle*, May 1955.



Roland Barthes

Writing Degree Zero (1954)

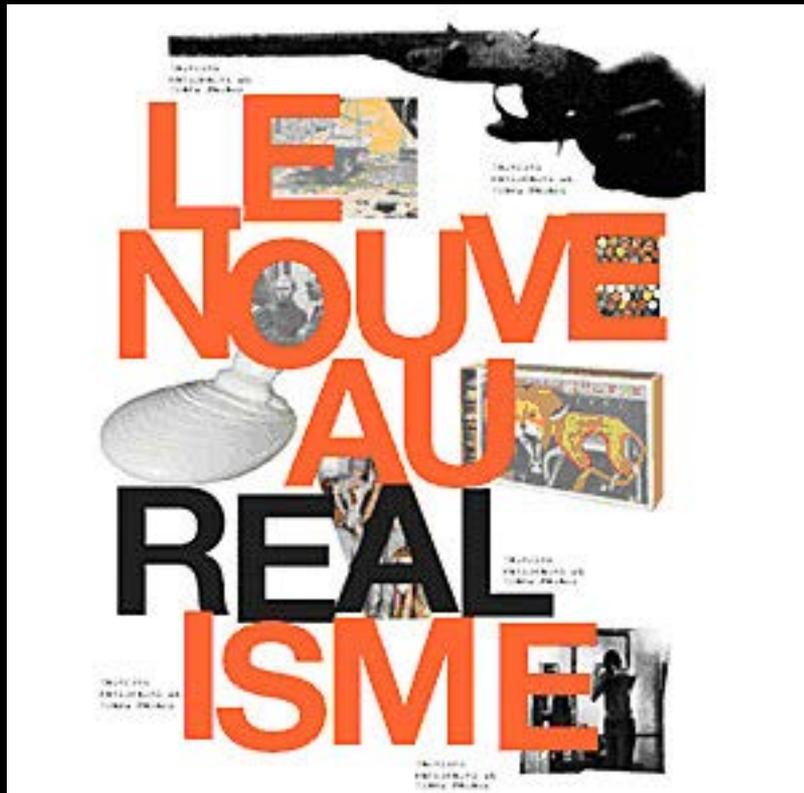
Mythologies (1957)

“The Iconography of Abbey Pierre”

“The Death of the Author” (1968)

MYTH/MYTHOLOGIES





Nouveau Réalisme/ New Realism

Pierre Restany (1930-2003)

Iris Clert (1917-1986)

Iris Clert's single-room gallery, above right, was located on 3 rue des beaux-arts in Paris and was open 1955-1971.





Restany theorized about the extraordinary in the ordinary and the presence of art in the banal reality of everydayness, or as he called it “the material of urban sociology.”

Restany would claim:

Easel painting (like every other type of classical means of expression in the domain of painting or sculpture) has had its day. At the moment it lives on in the last remnants, still sometimes sublime, of its long monopoly. What do we propose instead? The passionate adventure of the real perceived in itself, and not through the prism of conceptual or imaginative transcription. What is its mark? The introduction of a sociological continuation of the essential phase of communication.

Guido Le Noci, Pierre Restany, and Yves Klein, Milan 1961



Arman, Portrait-robot d'Iris Clert, 1960



Arman, Portrait-robot d'Yves Klein, 1960



Exhibition of César's Compressions, 2008

César, Directed Compression of Automobile, 1960

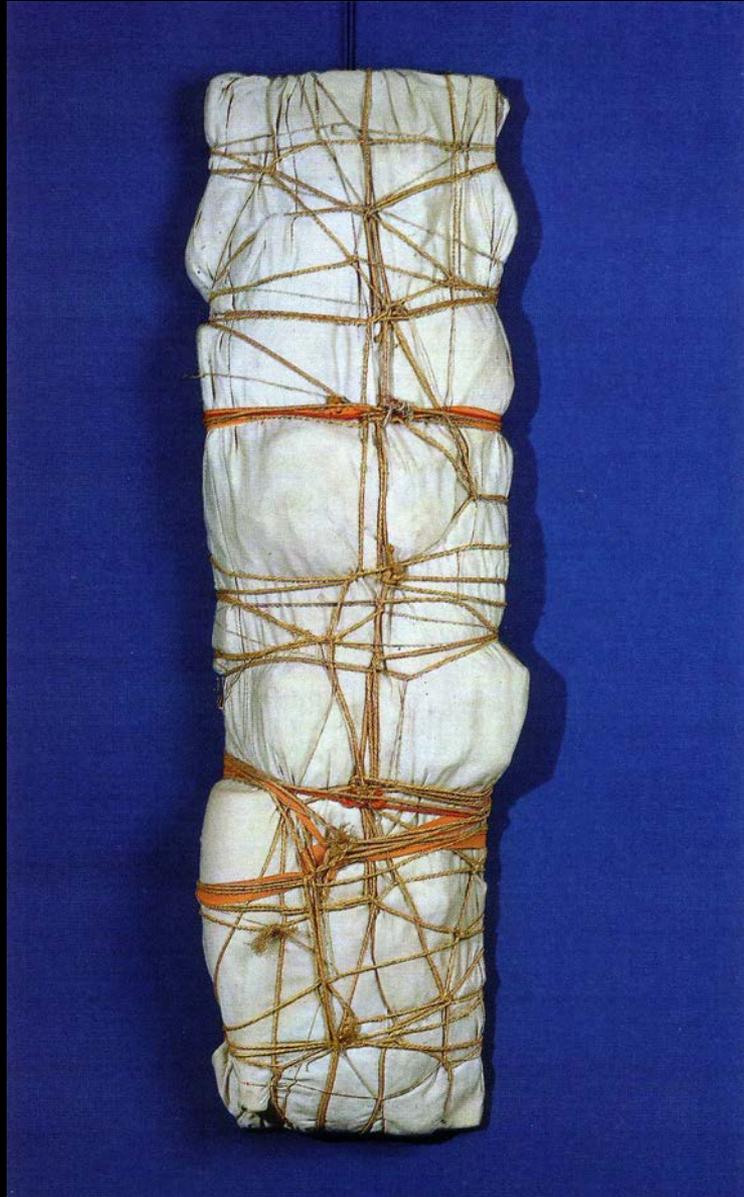
The discovery of industrial
and urban nature...



César, Directed Automobile
Compression, 1962



Cesar, Automobile Compression,
1980, Lithograph



Christo, Empaquetage, 1962



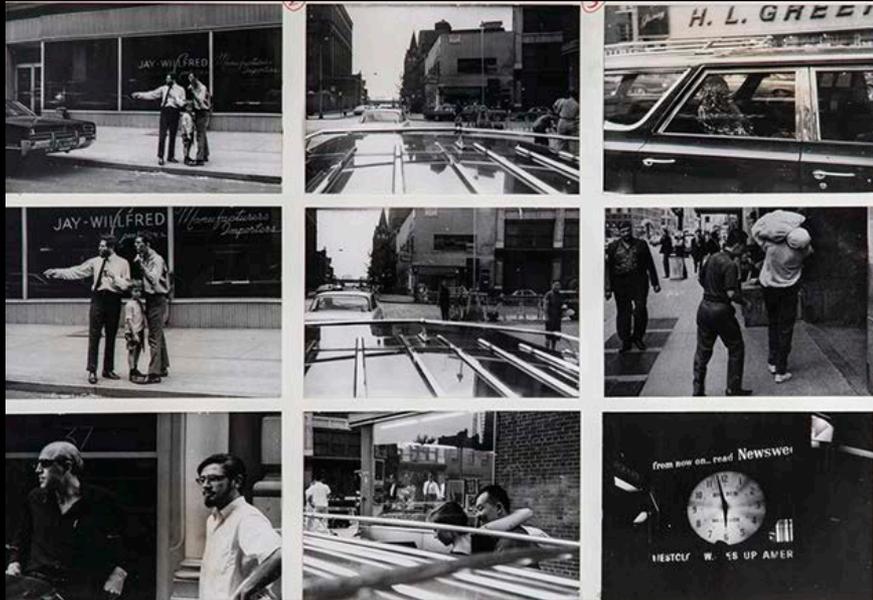
Christo, Portrait of Brigitte Bardot Wrapped, 1962



Christo, Look, 1963



Jean-Claude Wrapped for Allan Kaprow's "Calling" in 1965



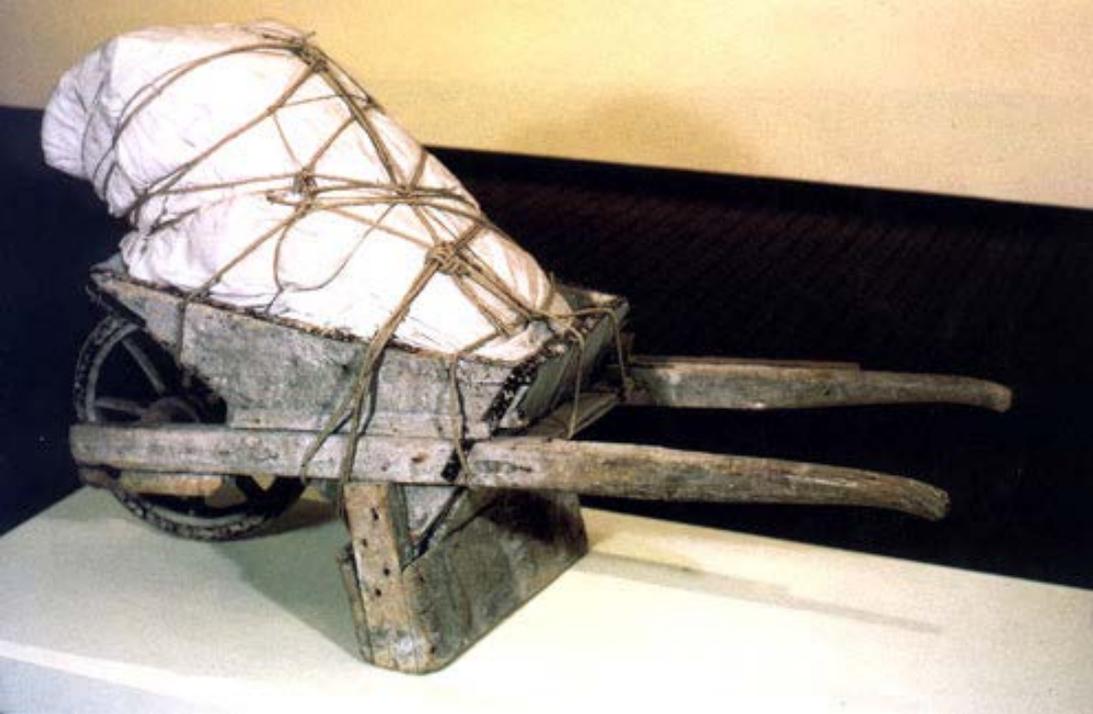


Christo (June 13, 1935-) and Jeanne
Claude (June 13, 1935-2009)





Christo with "Wrapped Woman, 1961" at the home of Yves and Rotraut Klein



Left: Christo, Package on
Wheelbarrow, 1963

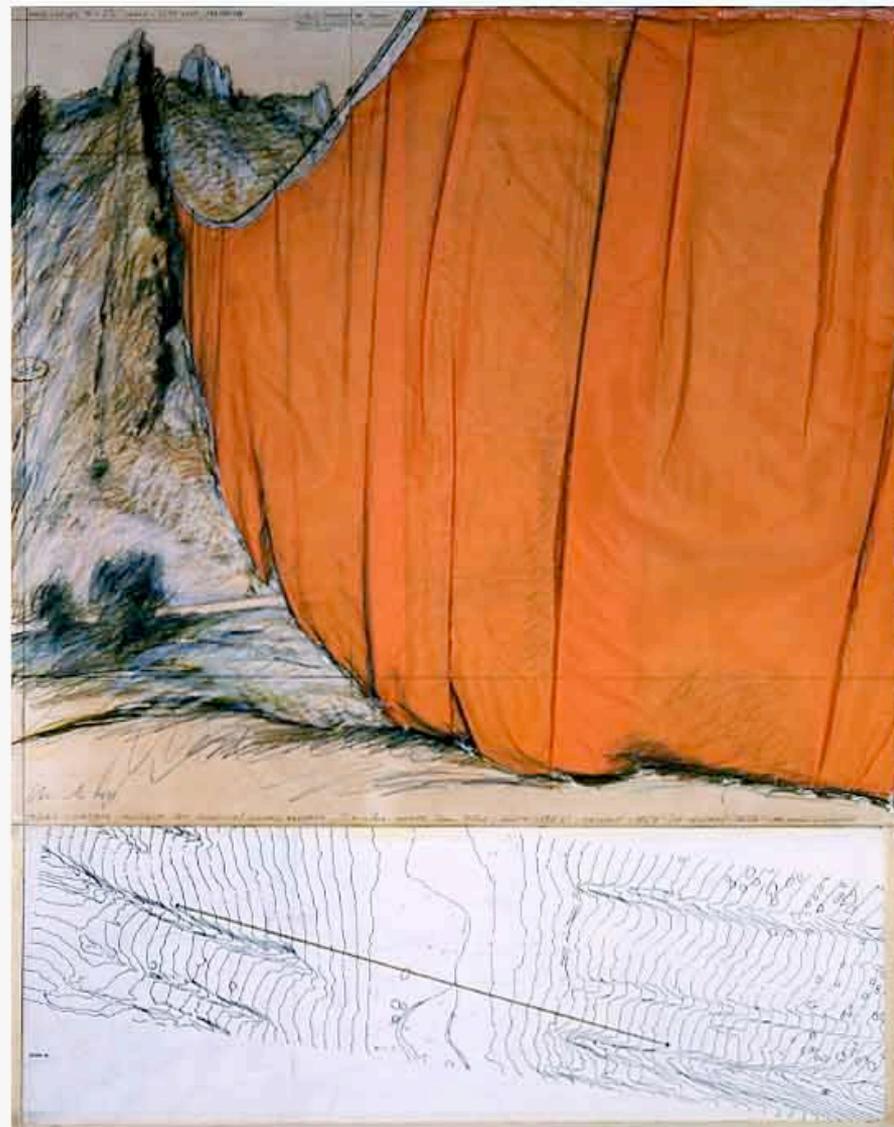
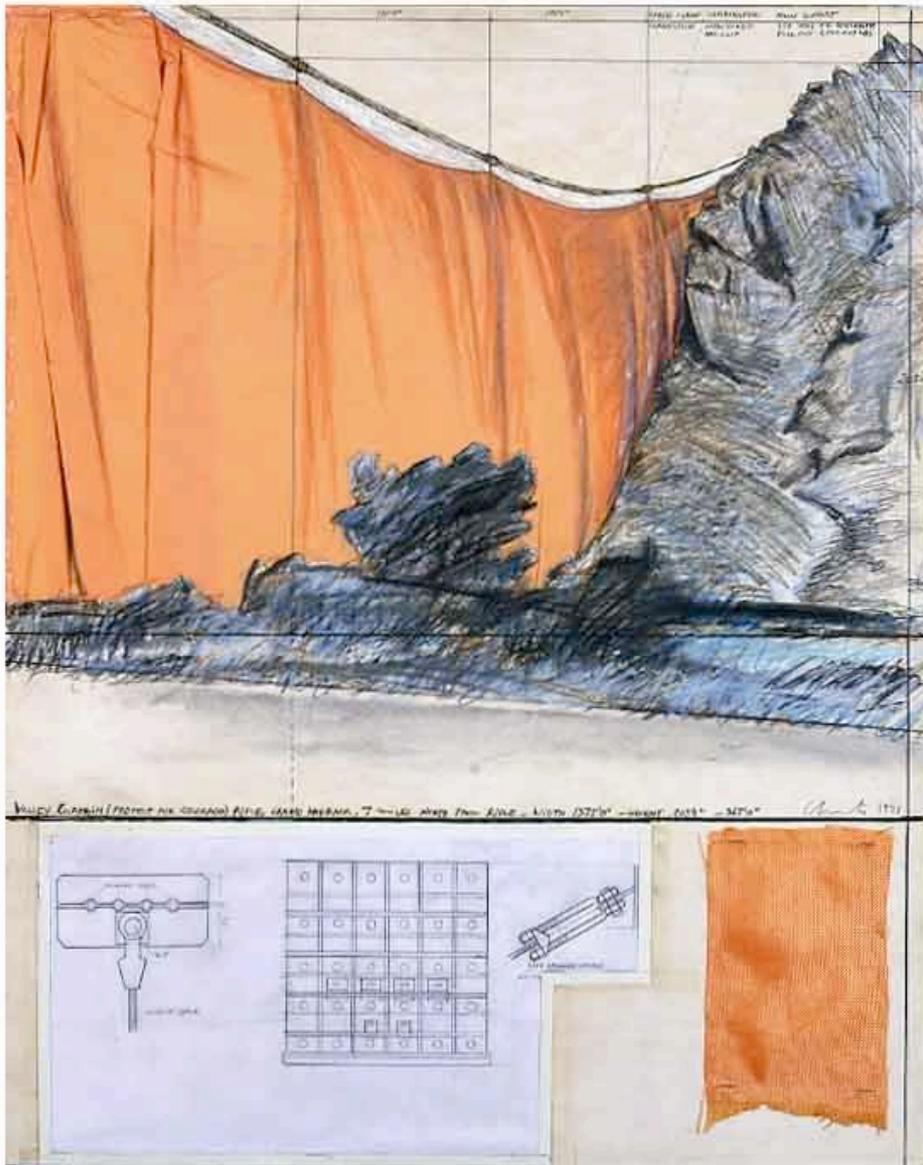
Left Below: Christo, Wrapped
Package, 1960

Right Below: Christo, Wrapped Live
Model, c. 1961





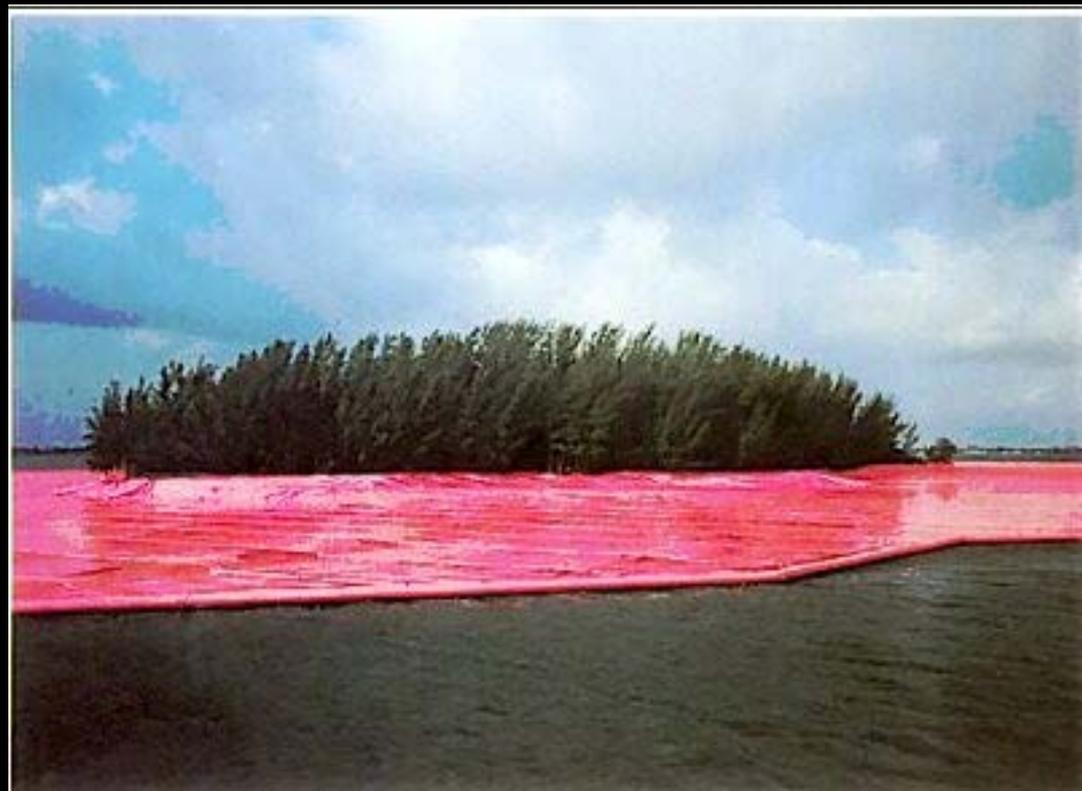
Christo, Valley Curtain, Rifle Gap, CO, 1970-72



Christo
 Valley Curtain, Project for Colorado.
 Collage 1971, 71,1 x 55,9 cm. (28 x 22")
 Pencil, fabric, wax crayon, 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, *The Gates*, 1979-2005





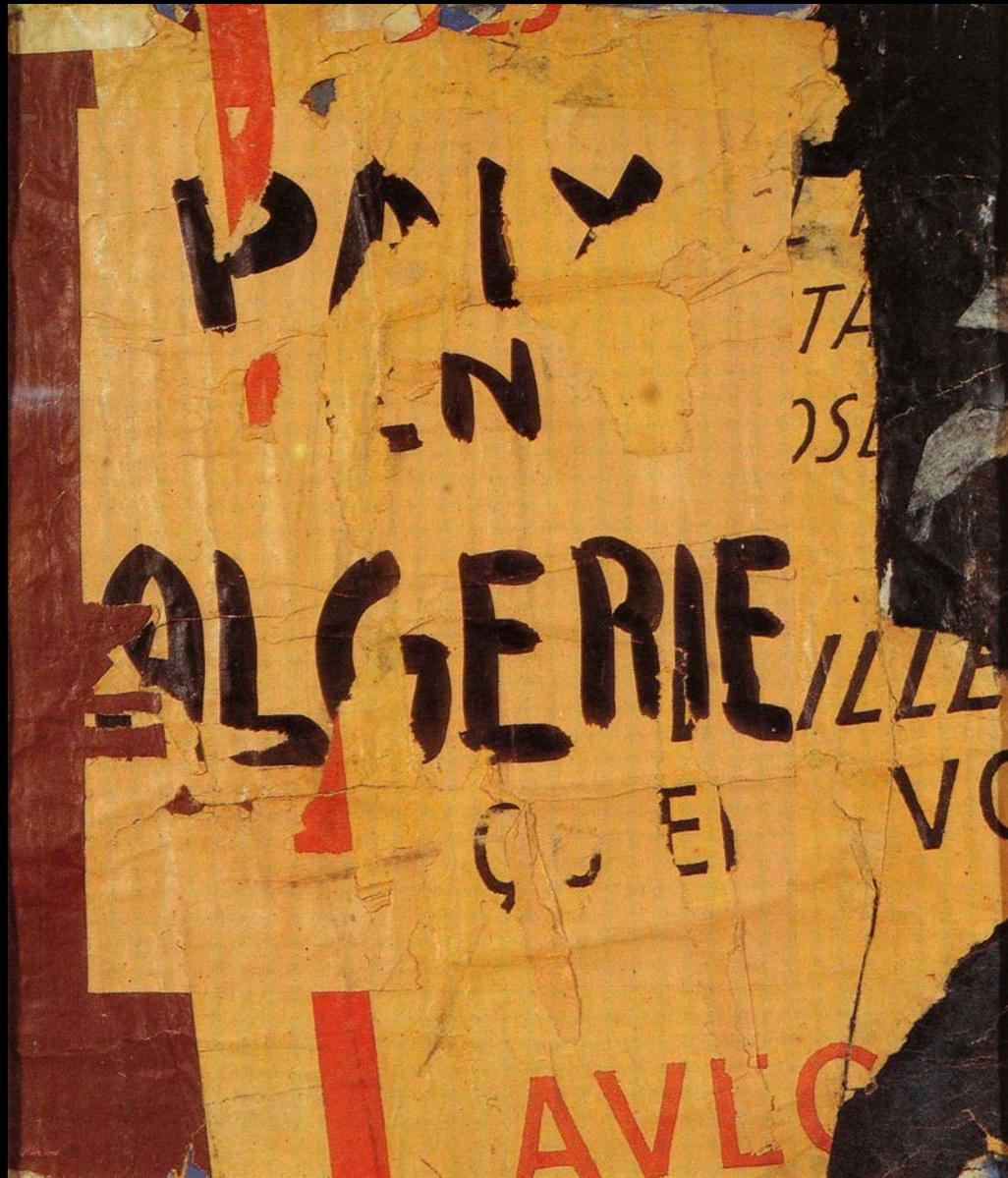
Affichistes
Poster Makers
From Collage to Decollage



Jacques de la Villeglé, Angers, September 21, 1959



François Dufrêne, Backside Decoration, 1960



Raymond Hains, Peace in Algeria, 1956

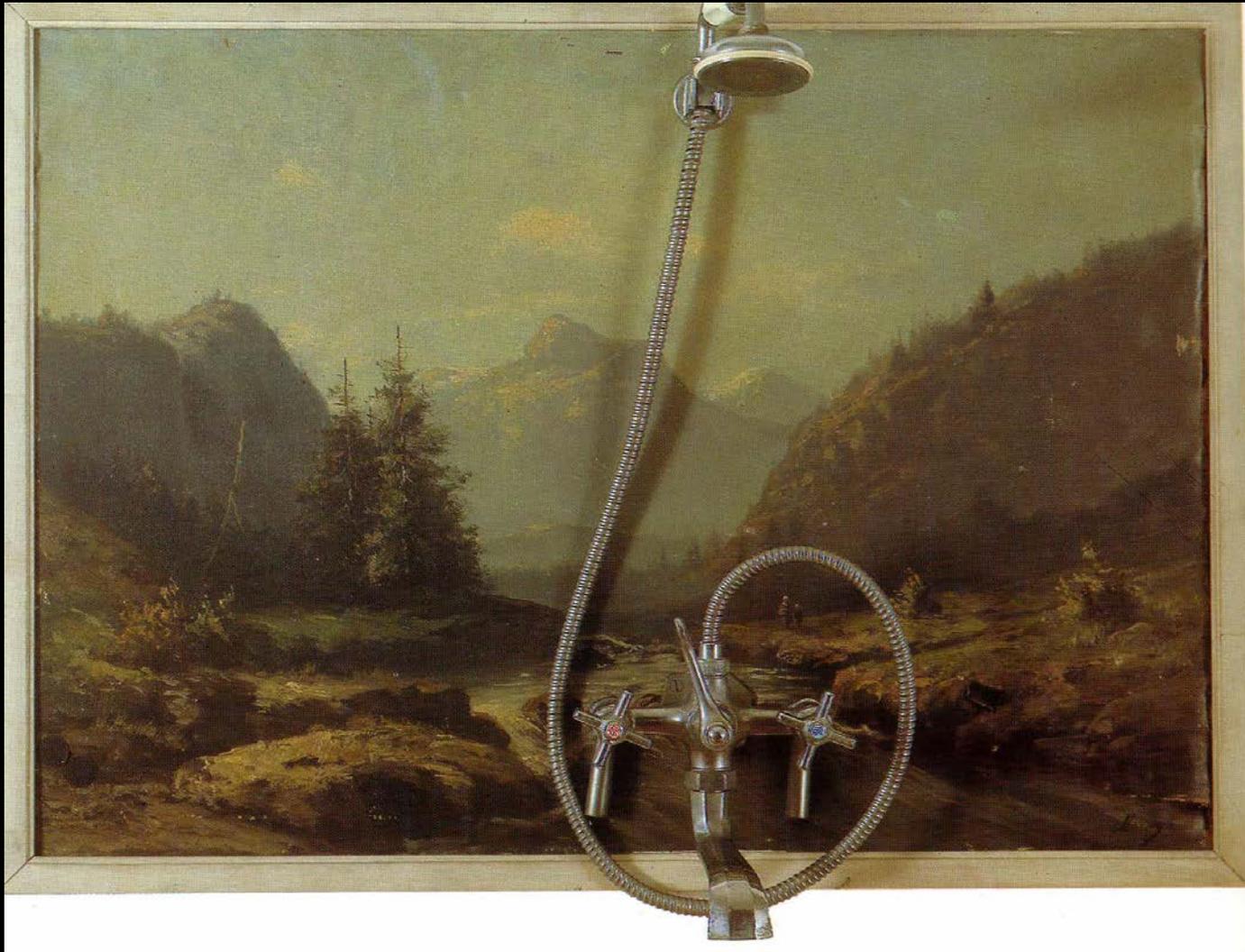


Mimmo Rotella, The Immortal Monster, 1961

Tableaux pièges – Snare Pictures



Daniel Spoerri, Les Puces, 1961



Daniel Spoerri, *La Douche (Détrompe l'oeil)/Shower (Un-fooling the eye)*, 1962



Daniel Spoerri, La Douche (Détrompe l'oeil), 1962



Duchamp, Bicycle Wheel, 1913



Duchamp, Fountain, 1917



Daniel Spoerri, Collection d'épices, 1963



Spoerri, Eaten by **Marcel Duchamp**, 1964



Daniel Spoerri, "Eaten partly by: Visitors of the Biennale of Sydney 1979," 1978-79. Dinner debris: knives, forks, plates, bread, bottle, glasses, glued to a screenprinted tablecloth mounted on wood



Banquets + Eat art concept



Daniel Spoerri, Banquets Series: Déjeuner sous l'herbe (Funeral of the snare picture), 1980

Eat art concept



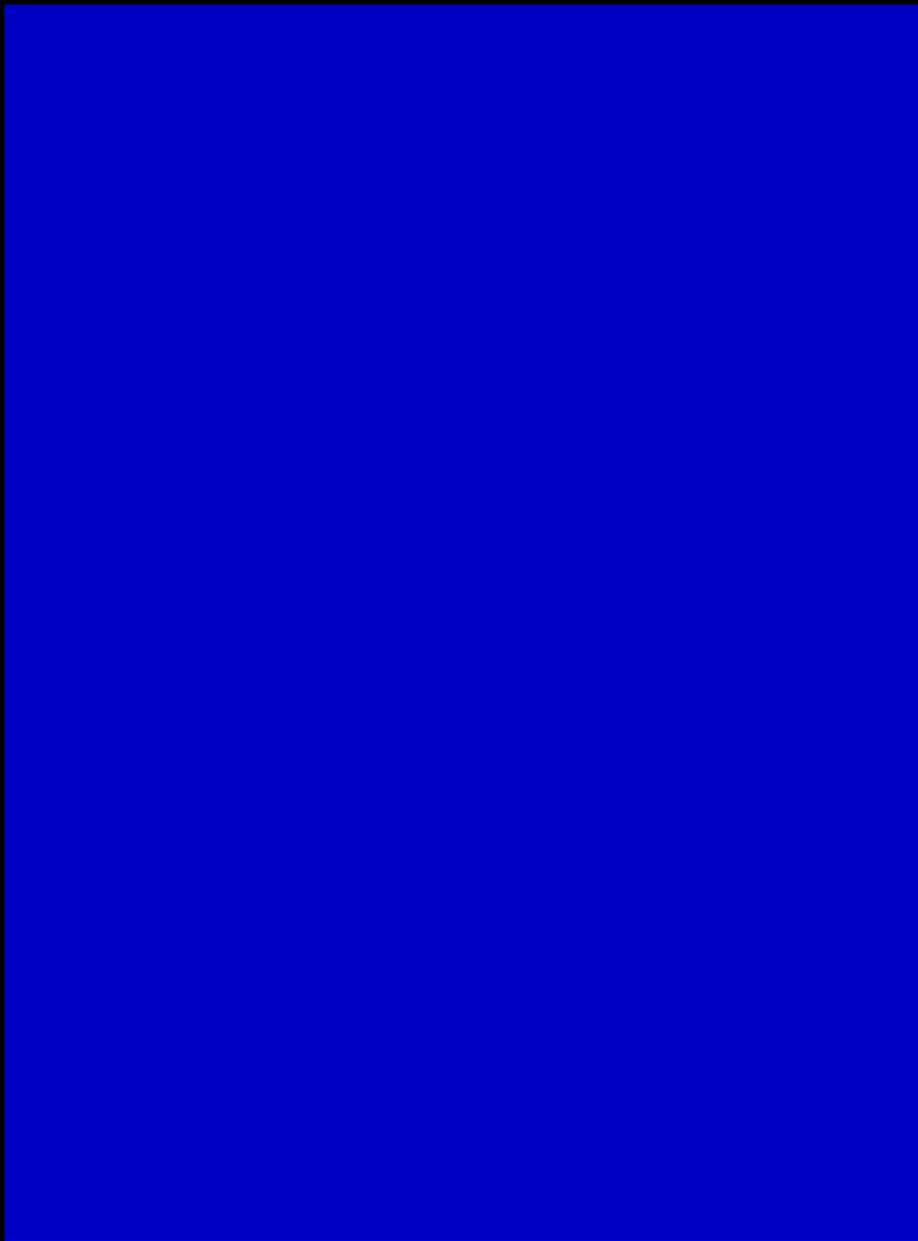
Manet, Luncheon on the Grass,
[Dejeuner sur l'herbe], 1863

Eat art concept – archeological dig 2010

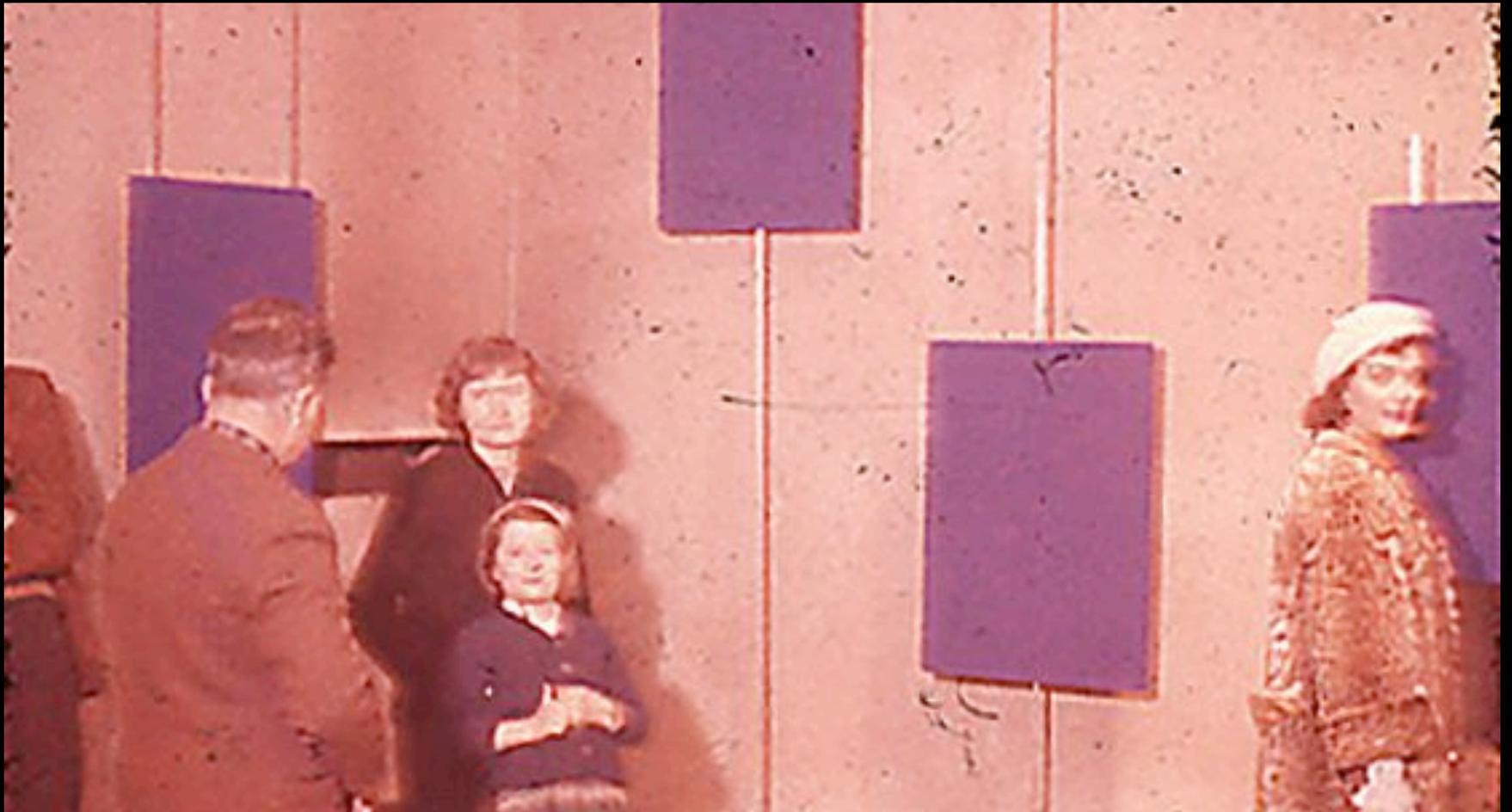




Arman, Portrait-robot d'Yves Klein, 1960



Yves Klein, Monochrome Bleu, 1957



Klein explained:
Each blue world of each painting, although the same blue and treated in the same way, presented a completely different essence and atmosphere. None resembled any other - no more than pictorial moments resemble each other - although all were of the same superior and subtle nature (marked by the immaterial) ... The most sensational observation was from the "buyers". They chose among the eleven exhibited paintings, each in their own way, and each paid the requested price. The prices were all different, of course.





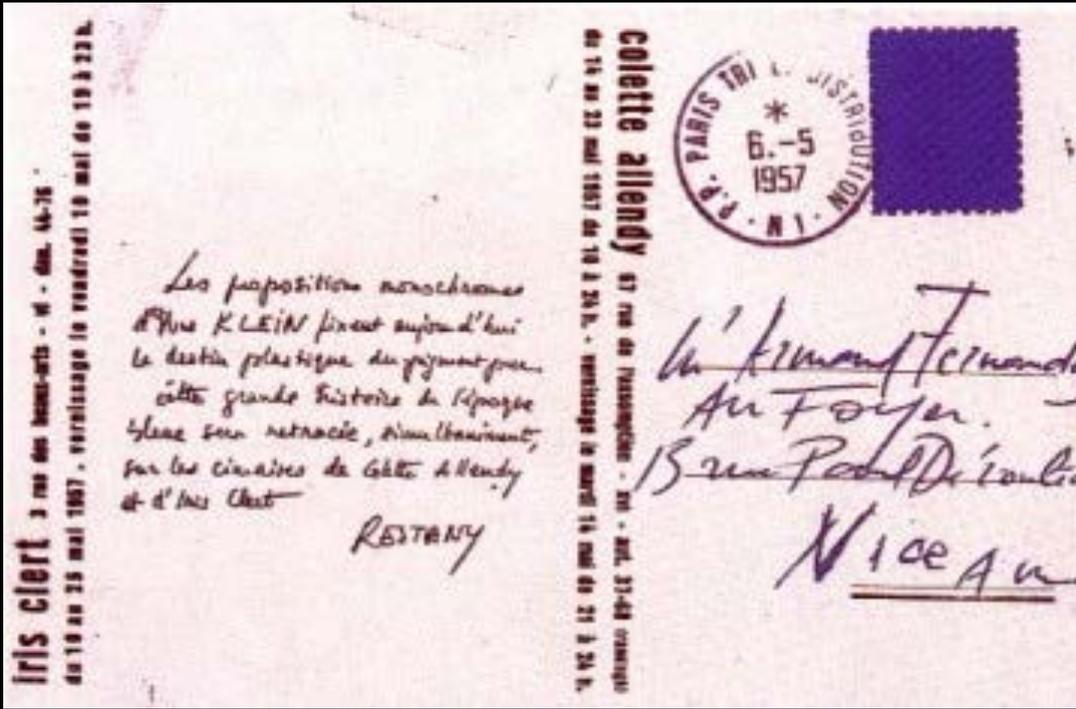


Yves Klein, Monochrome Bleu, 1957



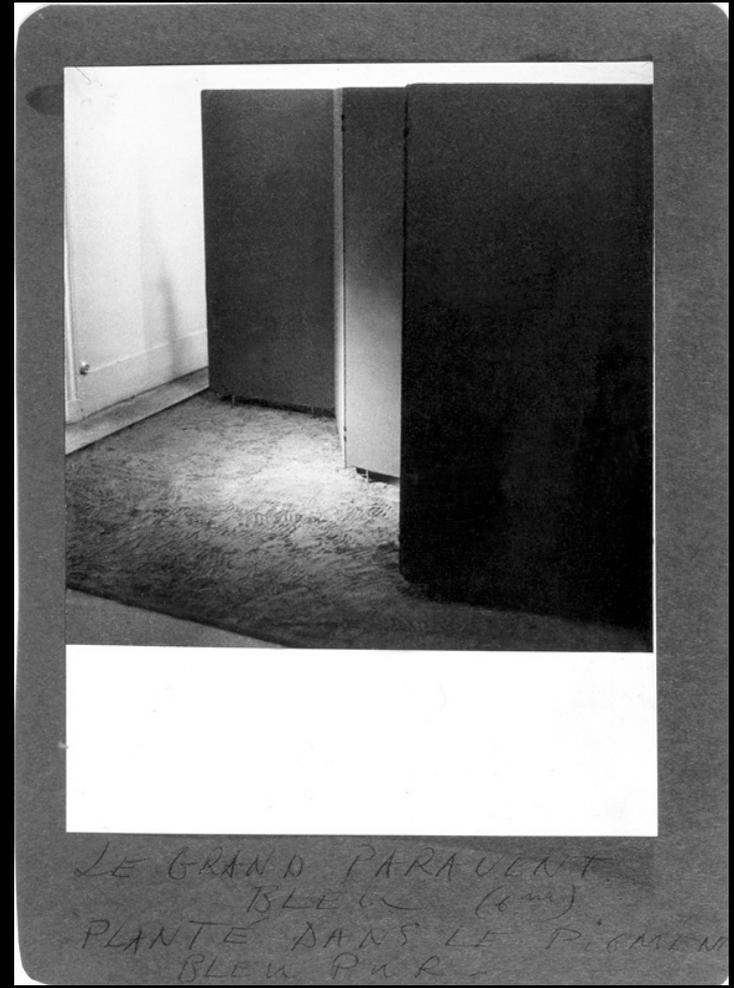
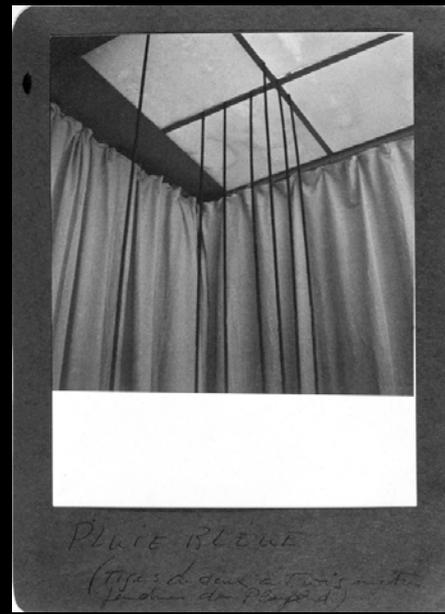
At Iris Clert's, Klein chose to present the *Monochrome Propositions* as he had shown them in Milan. The advent of the Blue Period was celebrated by the release of 1,001 blue balloons into the Paris sky during the inauguration. Klein referred to the gesture as a *Sculpture aérostatique* (*Aerostatic Sculpture*).

http://www.yveskleinarchives.org/documents/bio_us.html



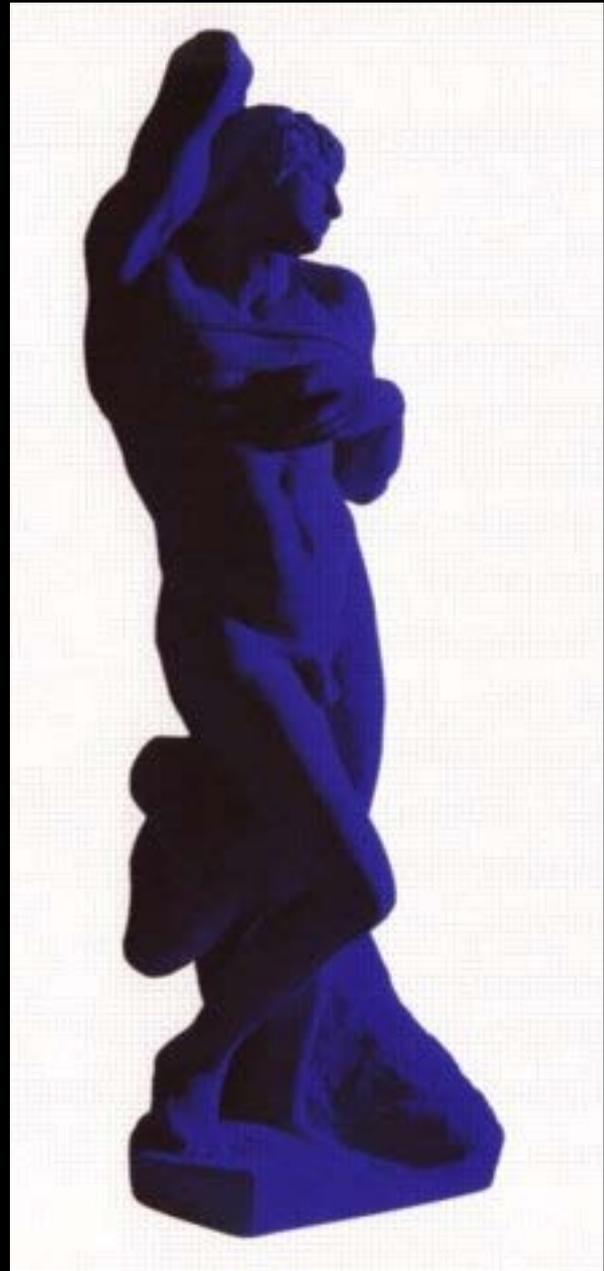
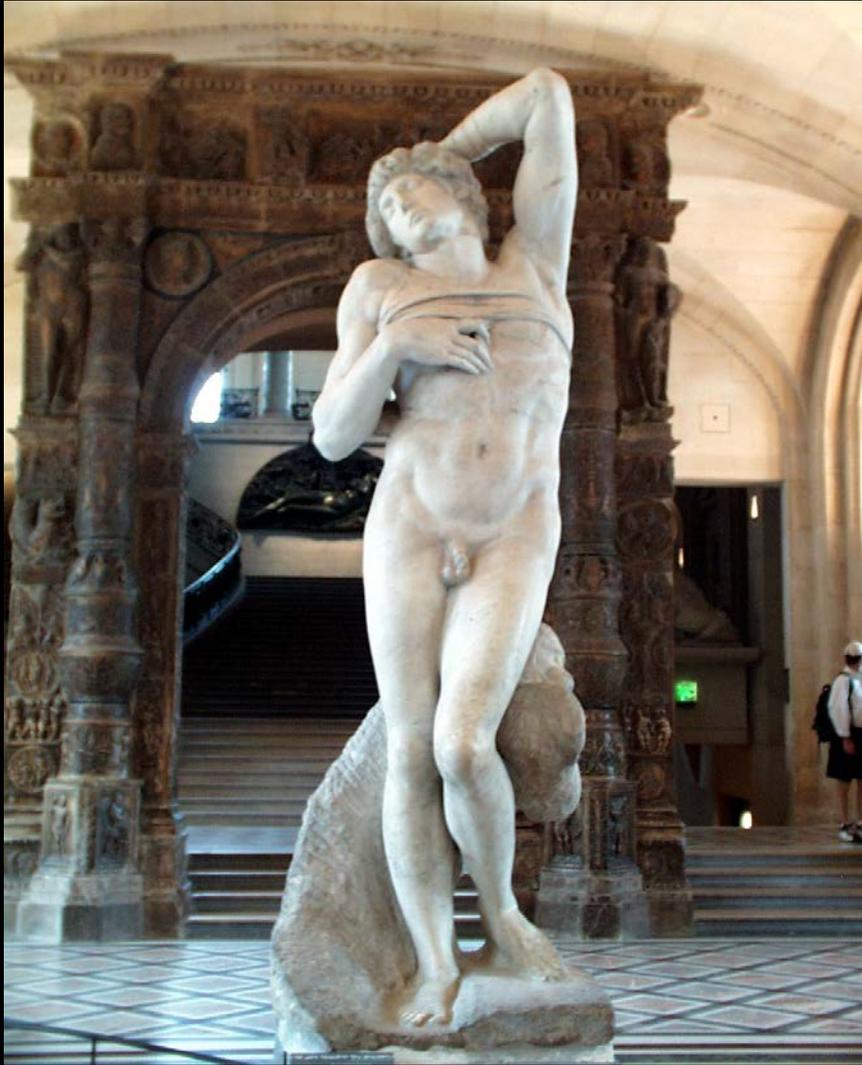
The single invitation card to the two shows included a text by Pierre Restany and a blue stamp made by Yves Klein.

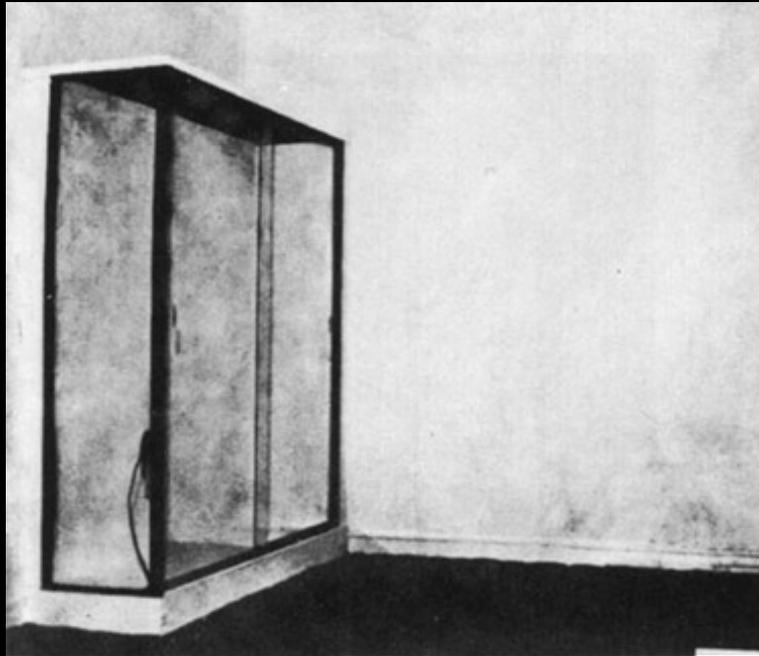
http://www.yveskleinarchives.org/documents/bio_us.html





Yves Klein, Dying Slave by Michelangelo, 1962





Yves Klein, *The Void*, exhibition at Iris Clert, April 1958



Yves Klein, *The Painter Projects Himself into Space*, 1960, Photo Harry Shunk-John Kender







Artist and Model Creating an Anthropometry Imprint, 1960



Untitled Anthropometry with Male and Female, 1960



Anthropometry Performance, Galerie International d'Art, 1960

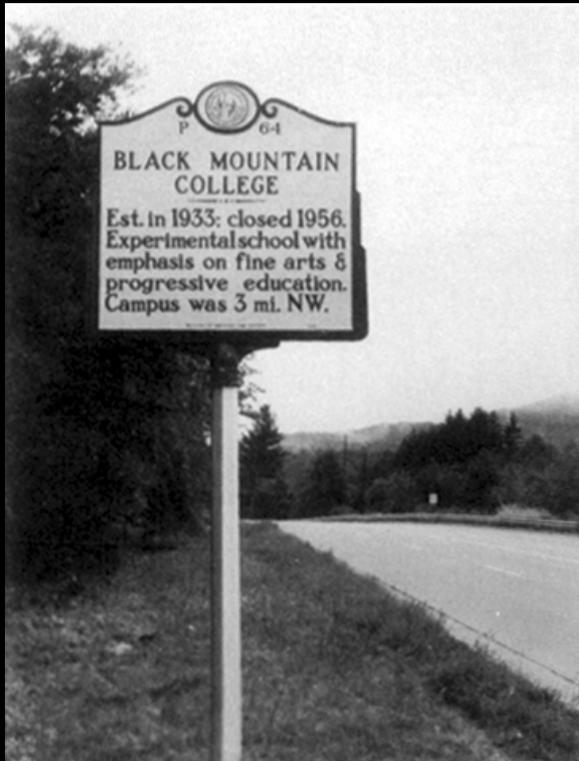


John Cage, Fluxus, and Intermedia

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
- Honed his skills in the midst of the growing American avant garde. Neither a painter or a sculptor,
- 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.



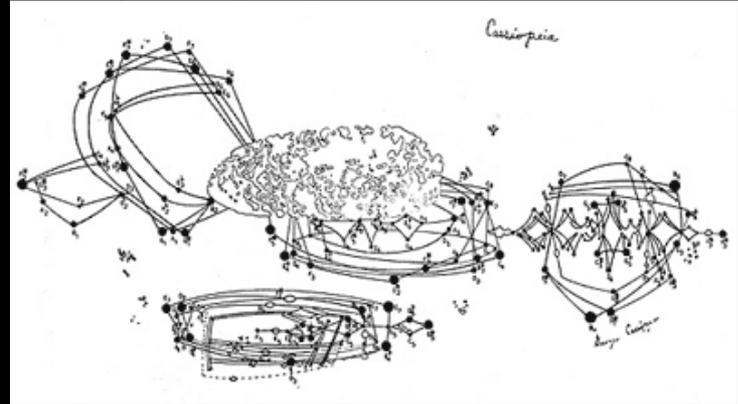
John Cage, David Tudor, Robert Rauschenberg,
et. al., Theater Piece No. 1, 1952

Robert Rauschenberg, White Painting (Seven
Panels), 1951

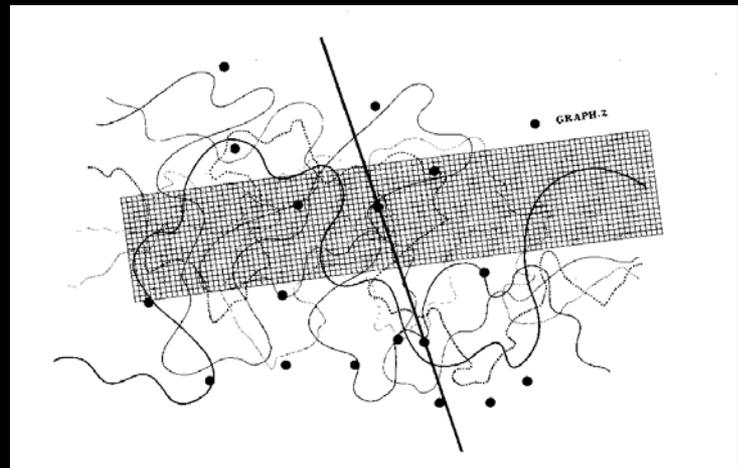




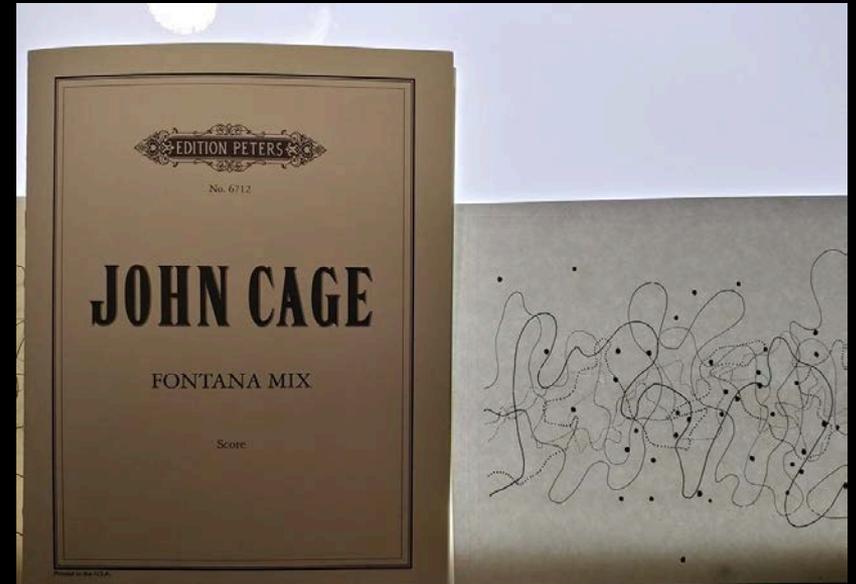
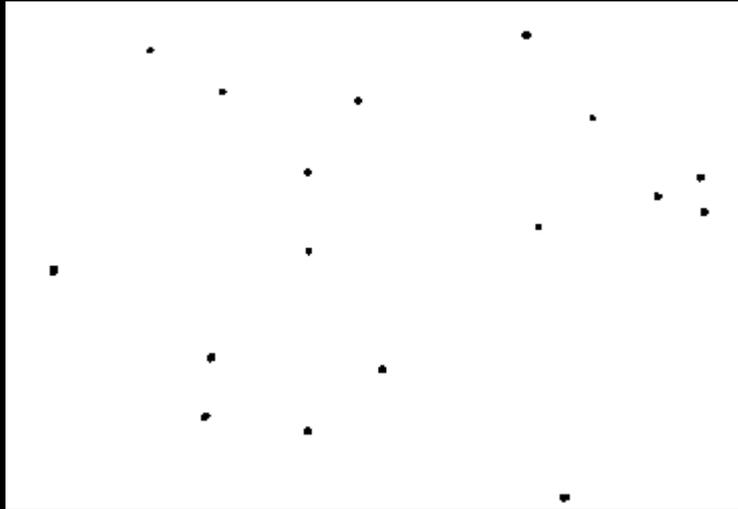
John Cage, New School for Social Research, 1956-1960



George Gacioppo, Cassiopeia, sound pictogram, 1962



John Cage, Fontana Mix, sound pictogram, 1958

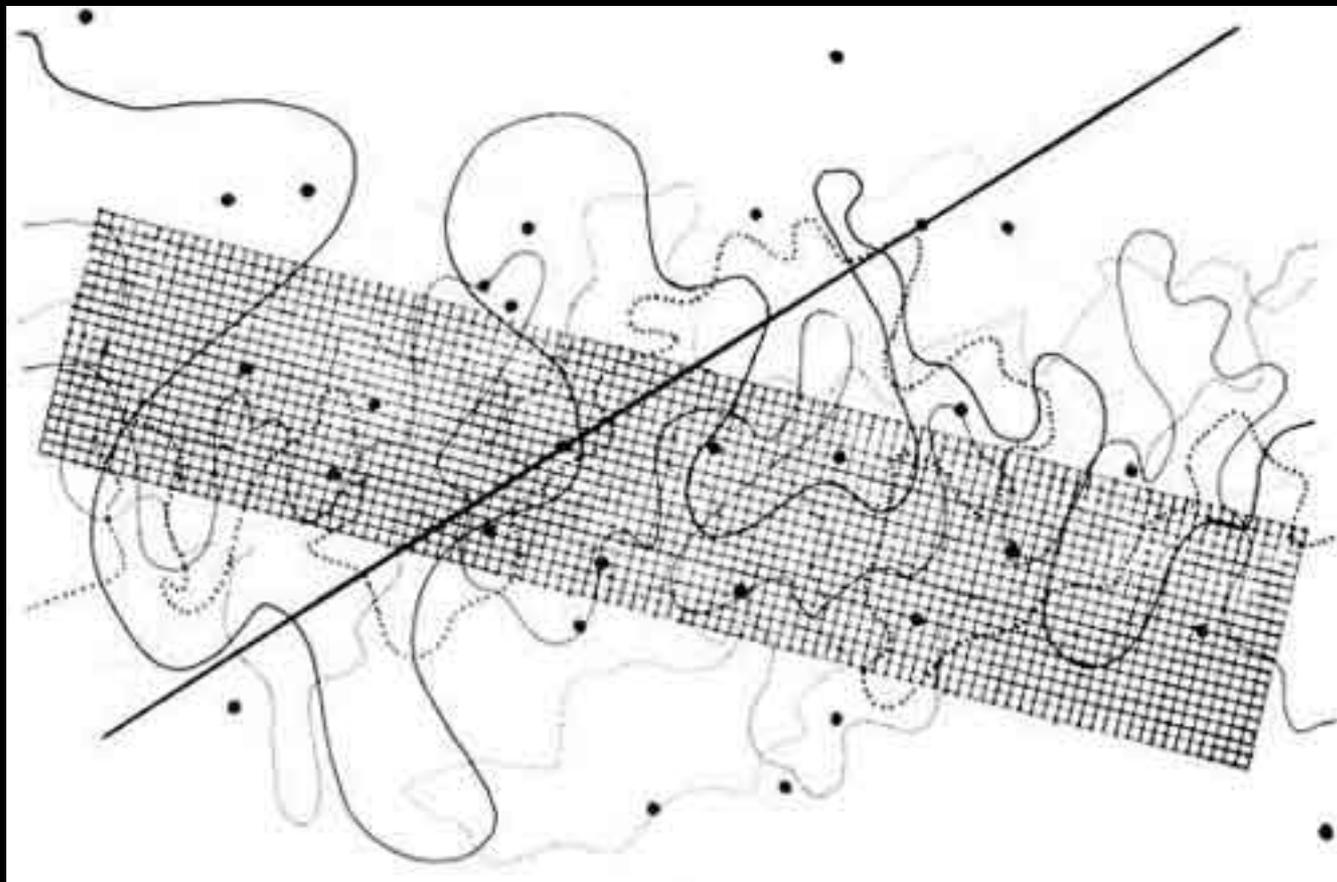


Artist: John Cage

Title: "Fontana Mix"

Date: 1958

Details: Experimental musical
composition



Artist: John Cage

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/>



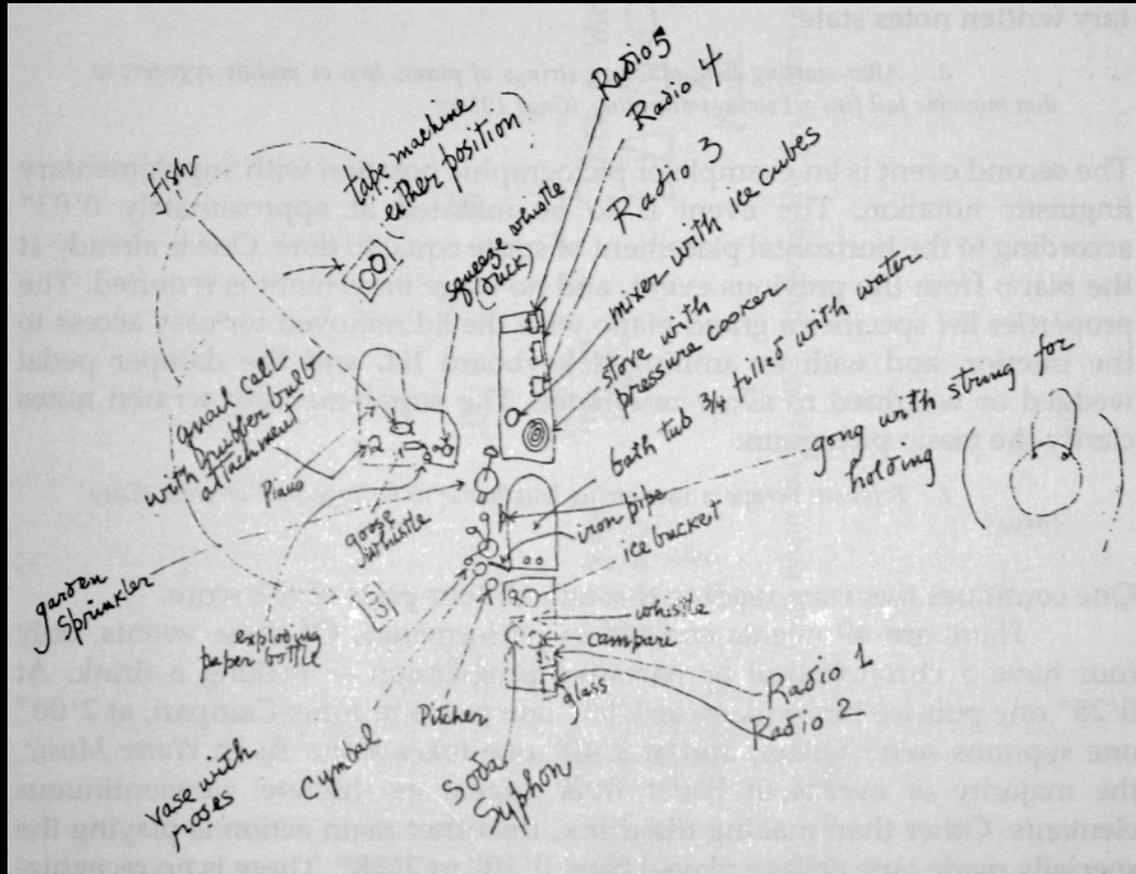
John Cage performing "Water Walk" in January, 1960 on the popular TV show I've Got A Secret:

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

Contemporary version of John Cage Water Music (1952):

https://www.youtube.com/watch?v=h_ik4VMcLkA





<http://www.youtube.com/watch?v=SSulycqZH-U>



George Maciunas (standing 2nd 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, Lecture, Harvard University, Fall 1958

RADICAL INTELLECTUALS:
 Stockhausen is a characteristic European North American ruling-class Artist. His magazine, *The* *Stockhausen*, 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 deities are supported by the West German Government, as well as the rich Americans - J. Birnberg, J. Blinken 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 fountainhead of "ideas" to show up the doctrine of white plutocratic European Art's supremacy, enunciated in his theoretical organ *The Seven* 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 doctrines 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 *Opus 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 Embrides 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 slow, 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 unshared 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 be.

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 doctrines 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 *Opus 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 Embrides 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 slow, 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 unshared 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 be.

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."

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. **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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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"**

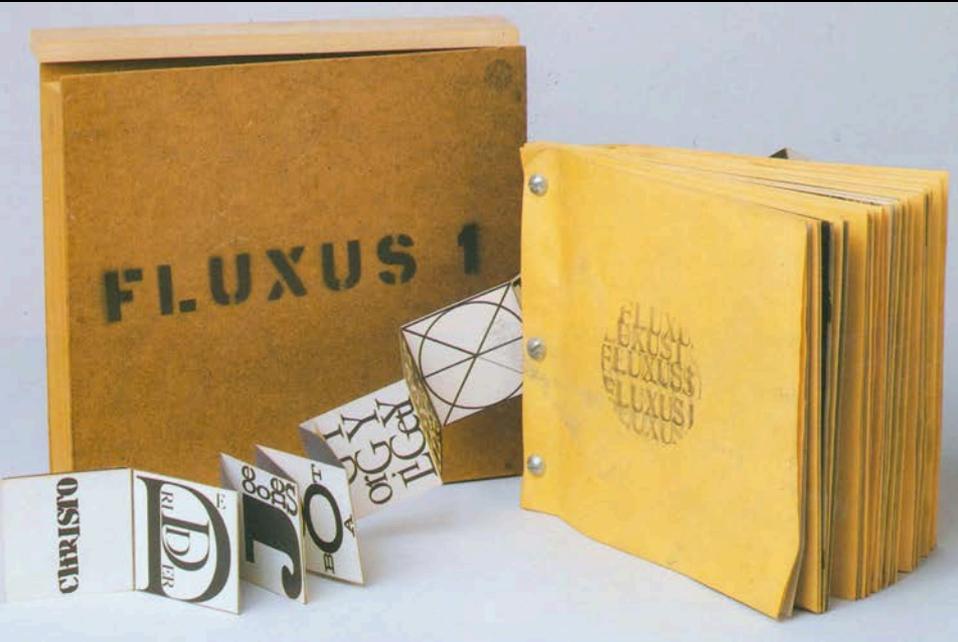
2. Act of flowing: a continuous moving on or passing by, as of a flowing stream; a continuing succession of changes.
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4. The setting in of the tide toward the shore. Cf. **REFLUX**.
5. State of being liquid through heat; fusion. *Rare*.



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.

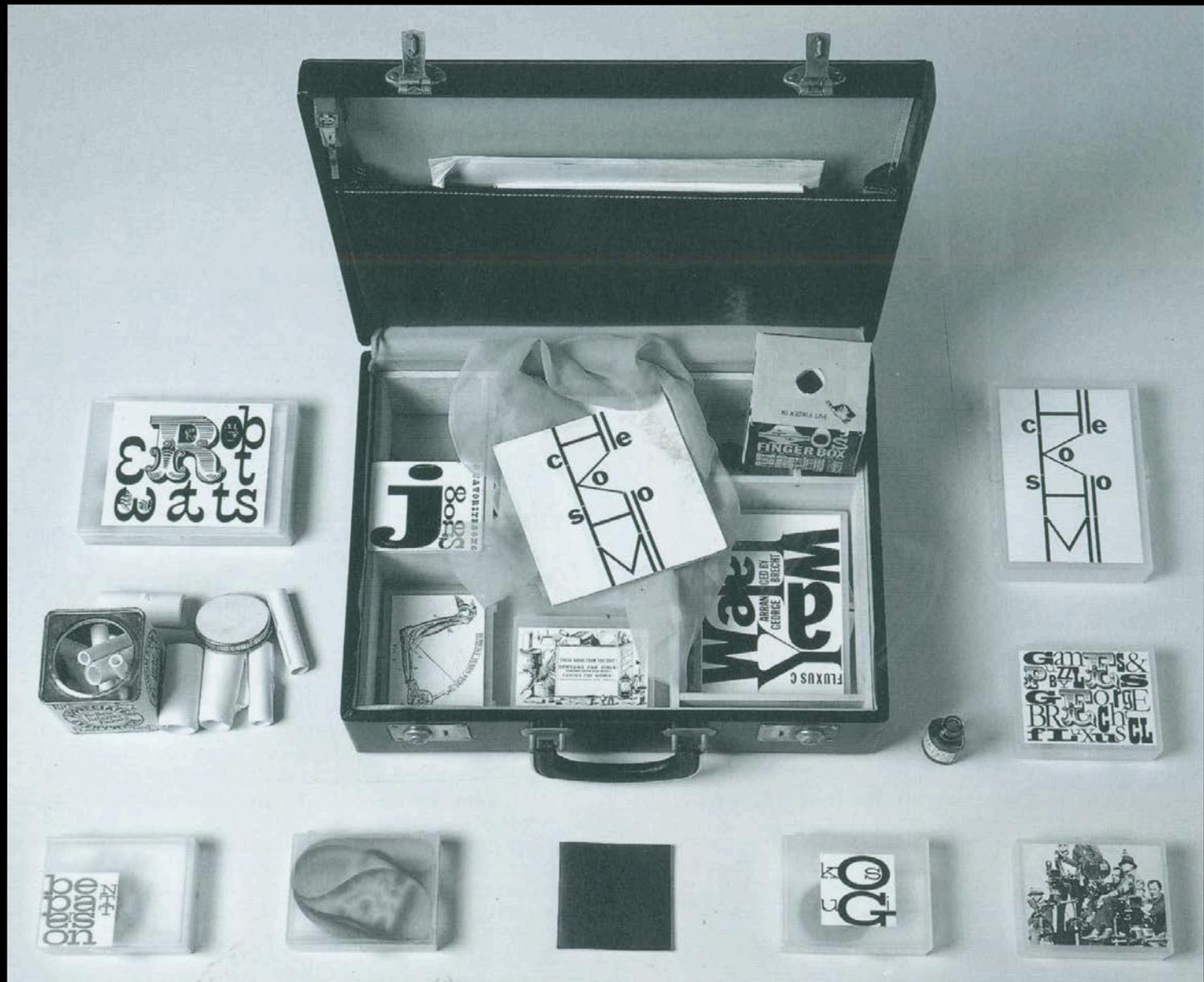
FUSE the cadres of cultural, social & political revolutionaries into united front & action.



assembled by George Maciunas, Fluxus 1,
1961-65



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



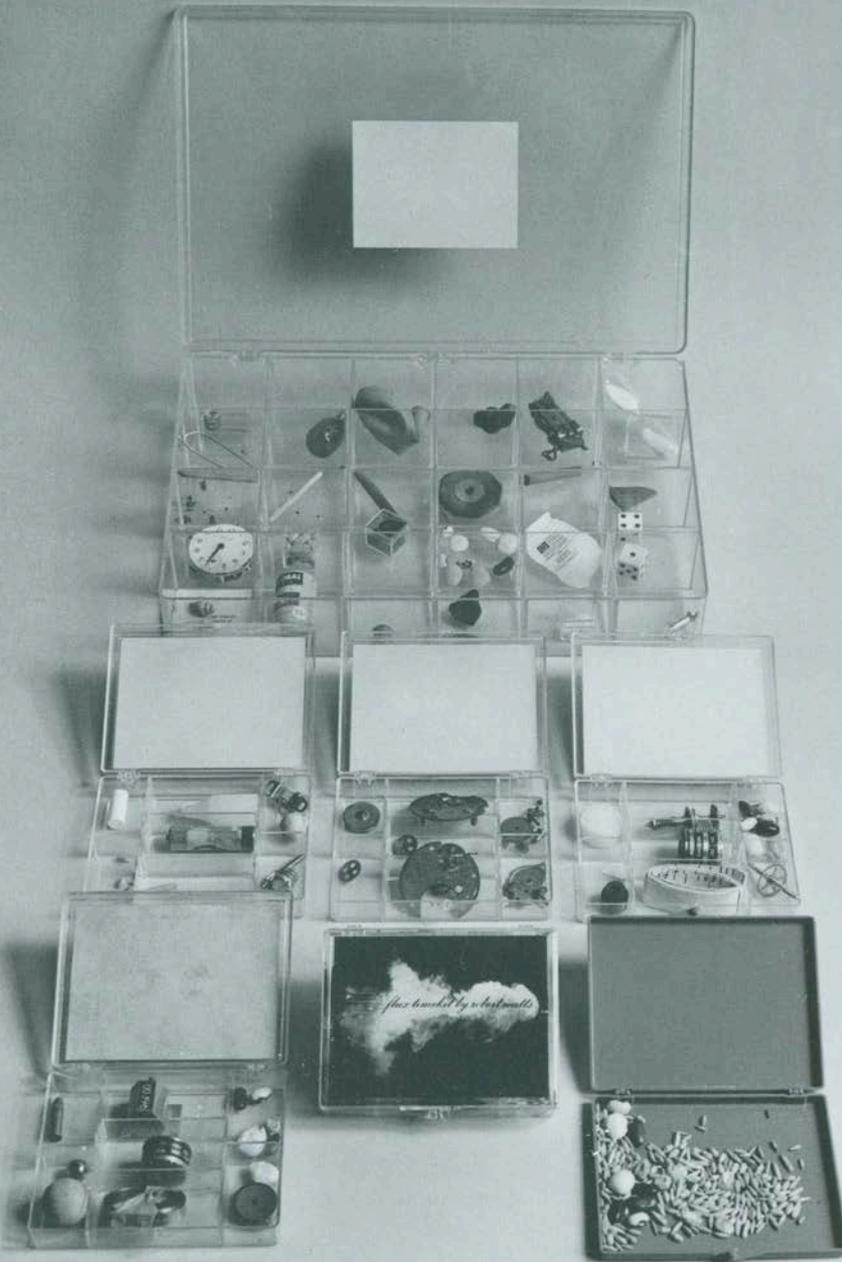
assembled by George Maciunas, Fluxkit, 1964

Concretism

Maciunas explains:

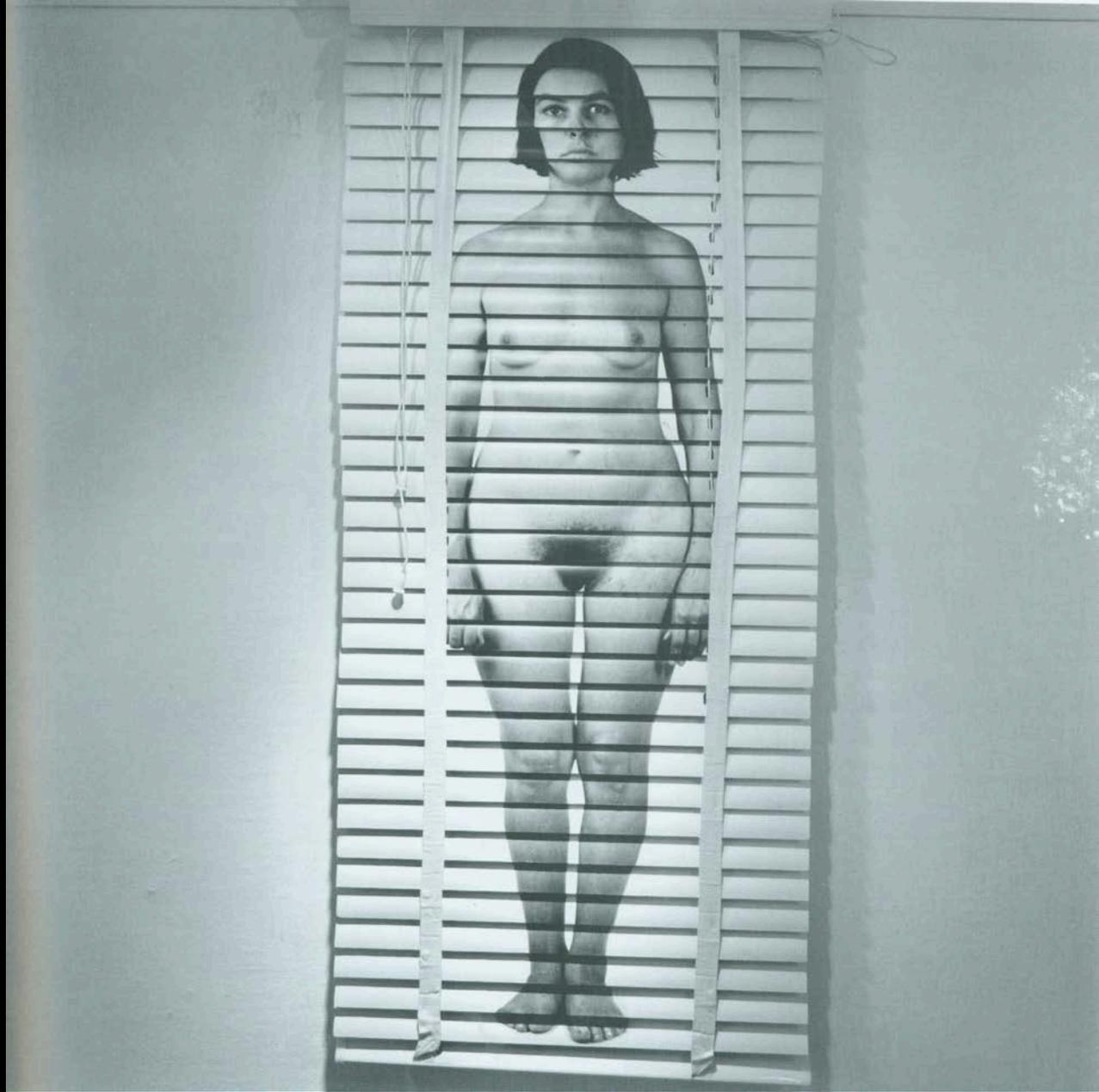
Concretists prefer unity of form and content. They prefer the world of concrete reality rather than the artificial reality of abstraction. Thus in the plastic arts for instance, a concretist perceives and expresses a rotten tomato without changing its reality of form. In the end, the form and expression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



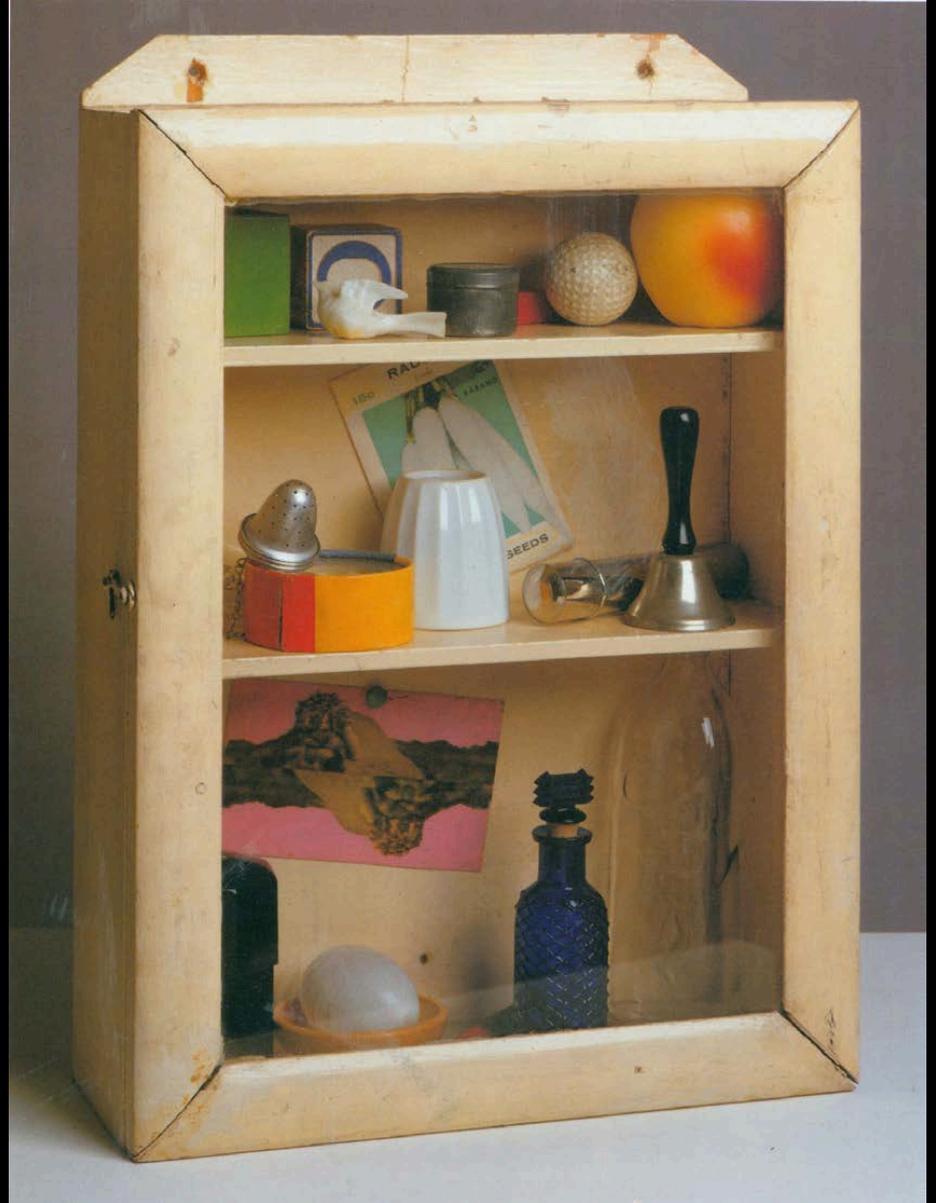


Peter Moore, Venetian Blinds, Side A & B, 1966-67





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

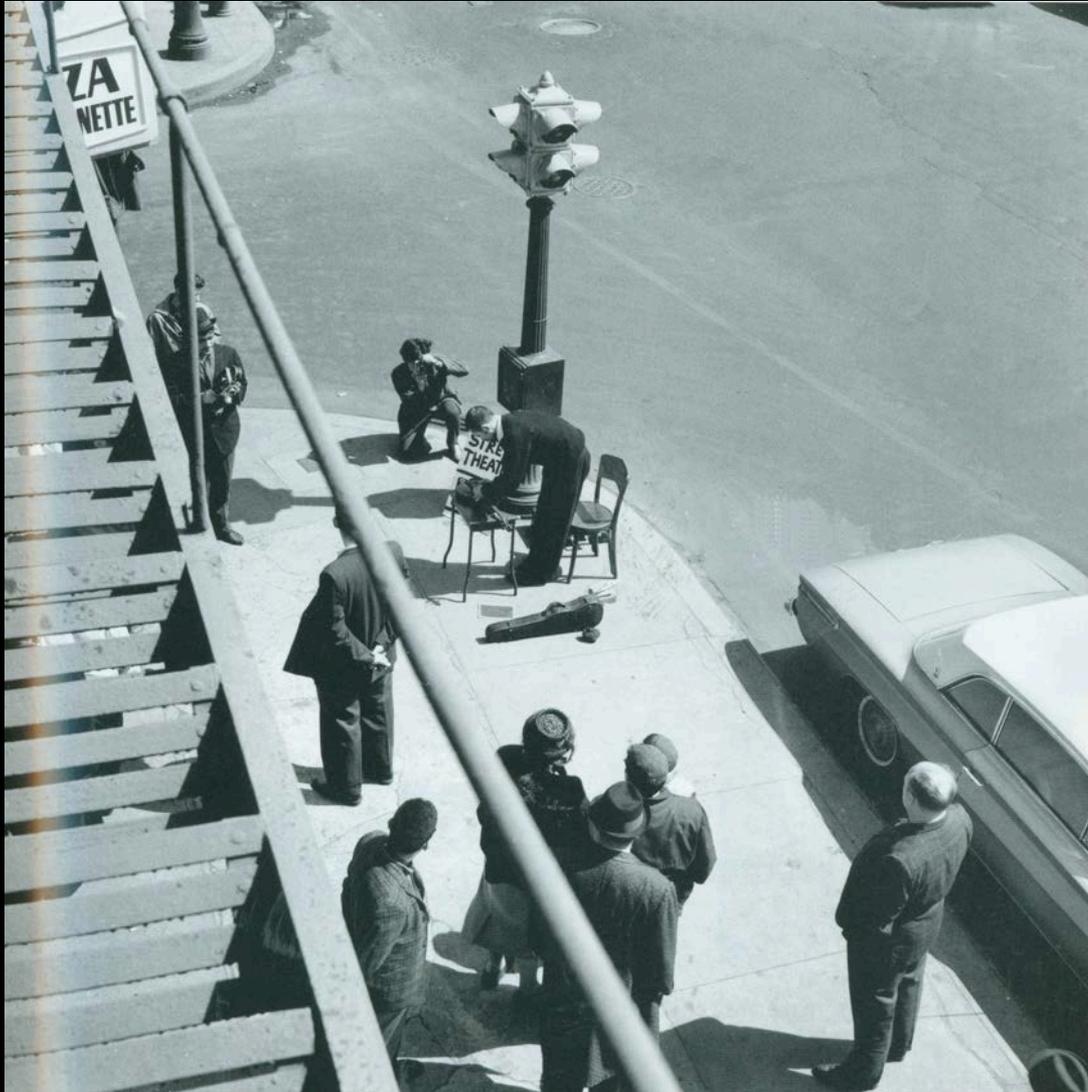
THREE LAMP EVENTS

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

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

Summer, 1961

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.

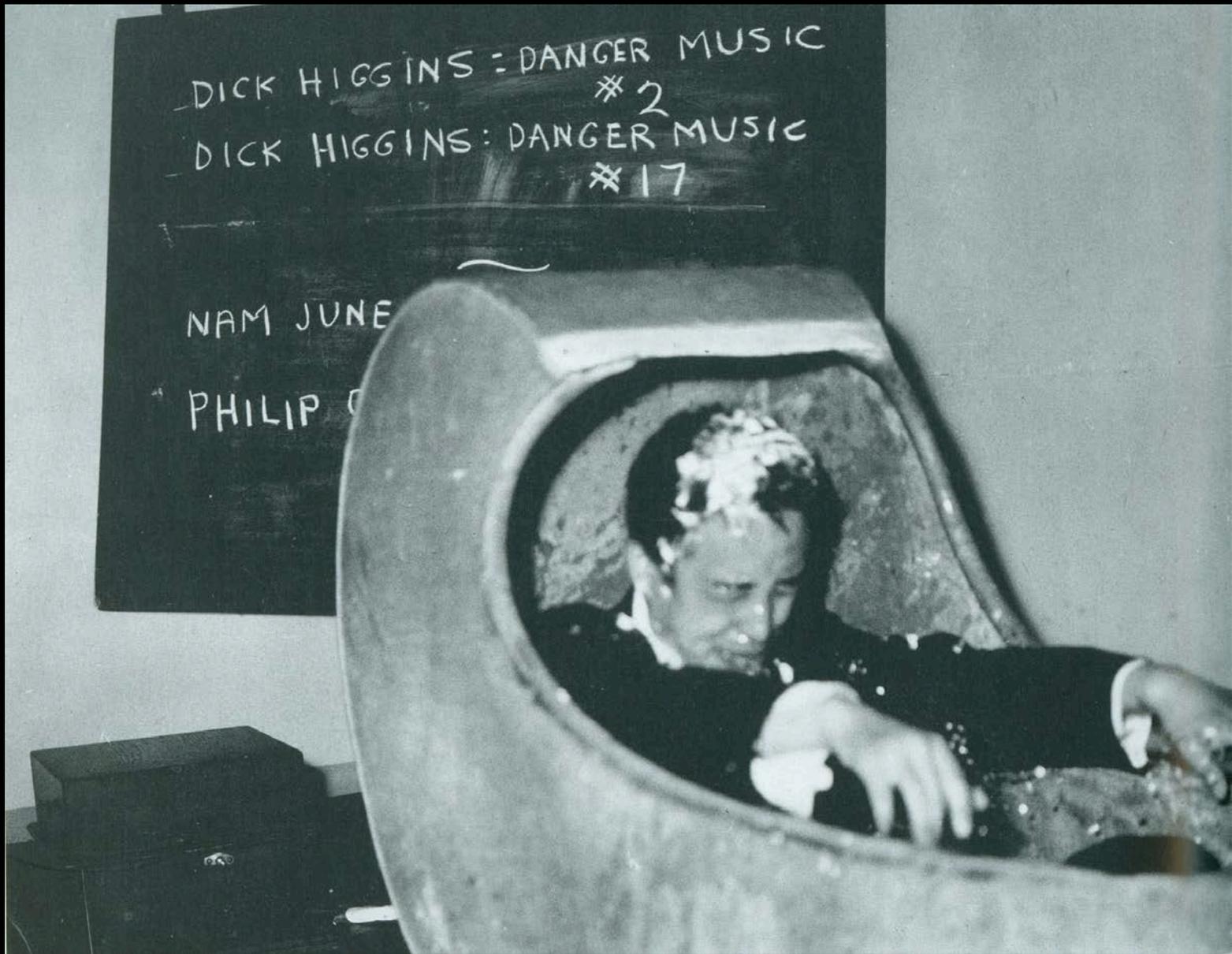


George Maciuinas, Dick Higgins, Wolf Vostell, Benjamin Patterson, Emmett Williams, Piano Activities, Wiesbaden, 1962

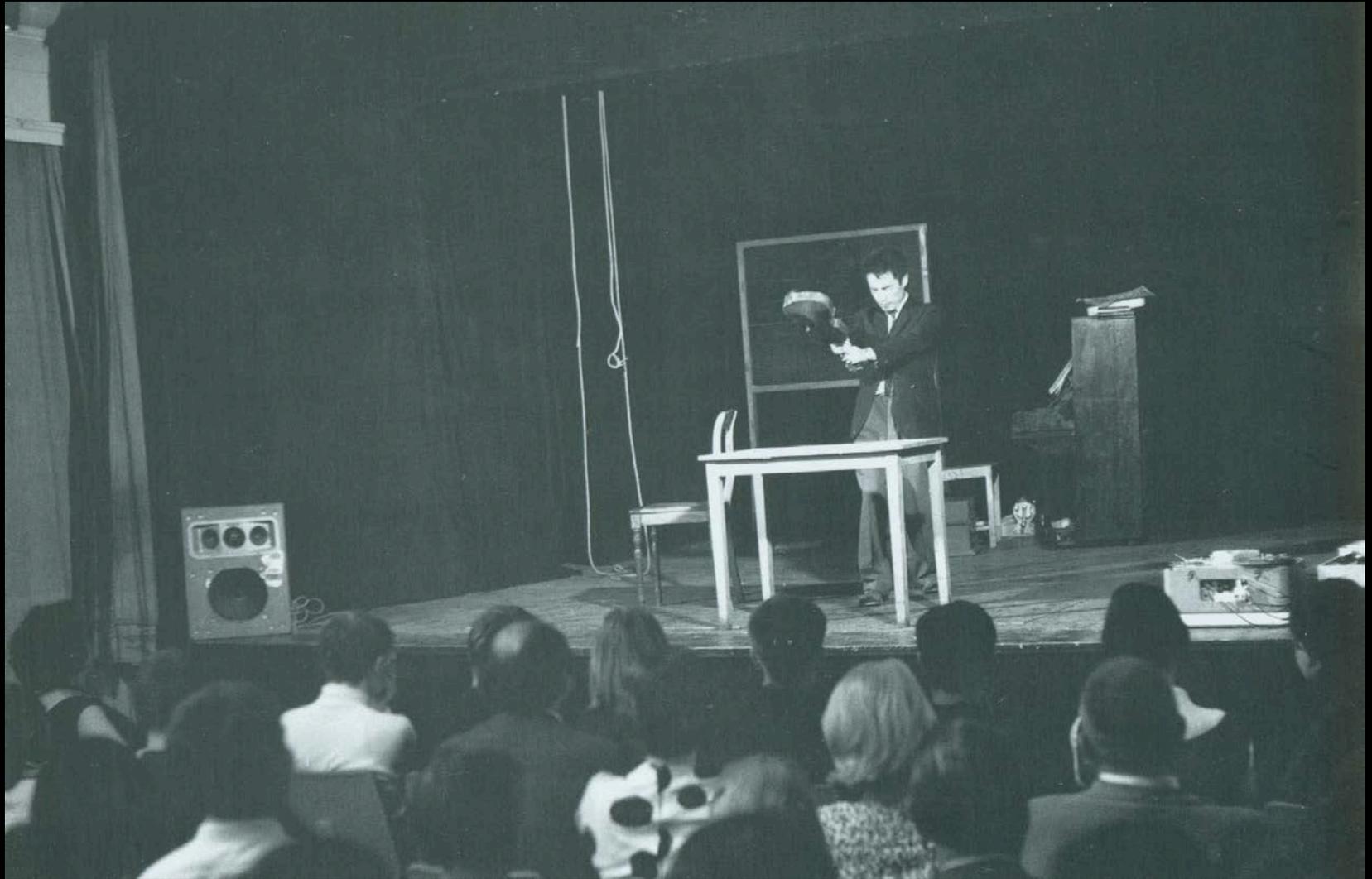


In the performance "Simple," Paik did the following scripted act: 1.) threw peas into auditorium; 2.) smeared shaving cream on his body; 3.) put rice in shaving cream; 4.) slowly unwound a roll of paper; 5.) went into a pool of water; 6.) came back and played piano with baby doll in mouth.

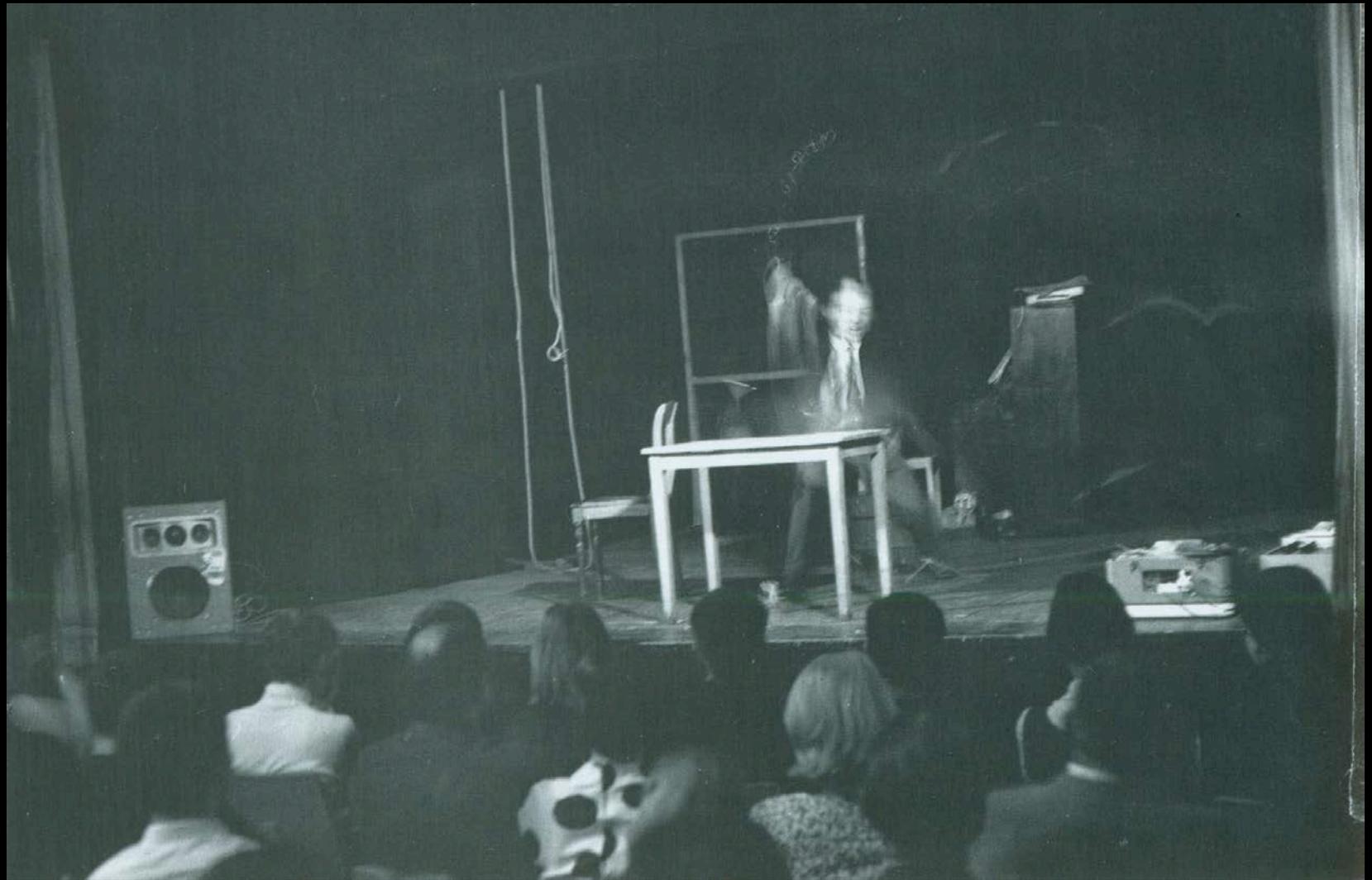
Nam June Paik at performance

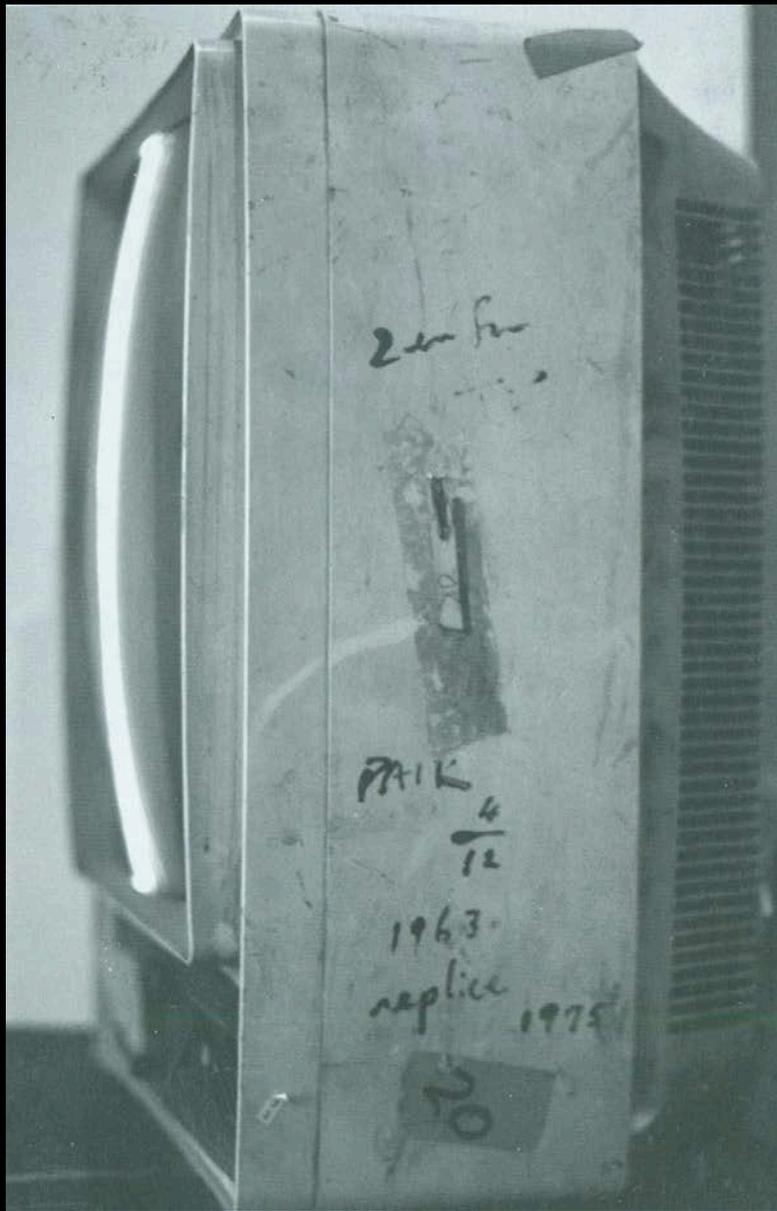


Nam June Paik, Simple, Wiesbaden, 1962



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

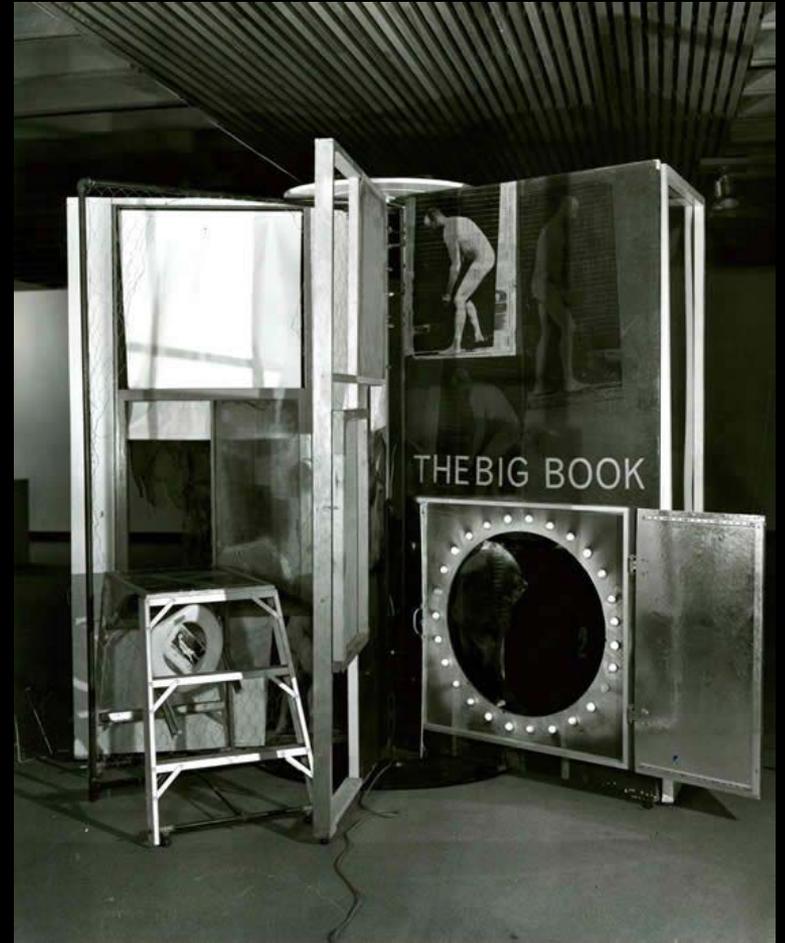




Alison Knowles, Music by Alison, May 23, 1964



Alison Knowles, The Bean Rolls, 1964



Alison Knowles, The Big Book, 1967

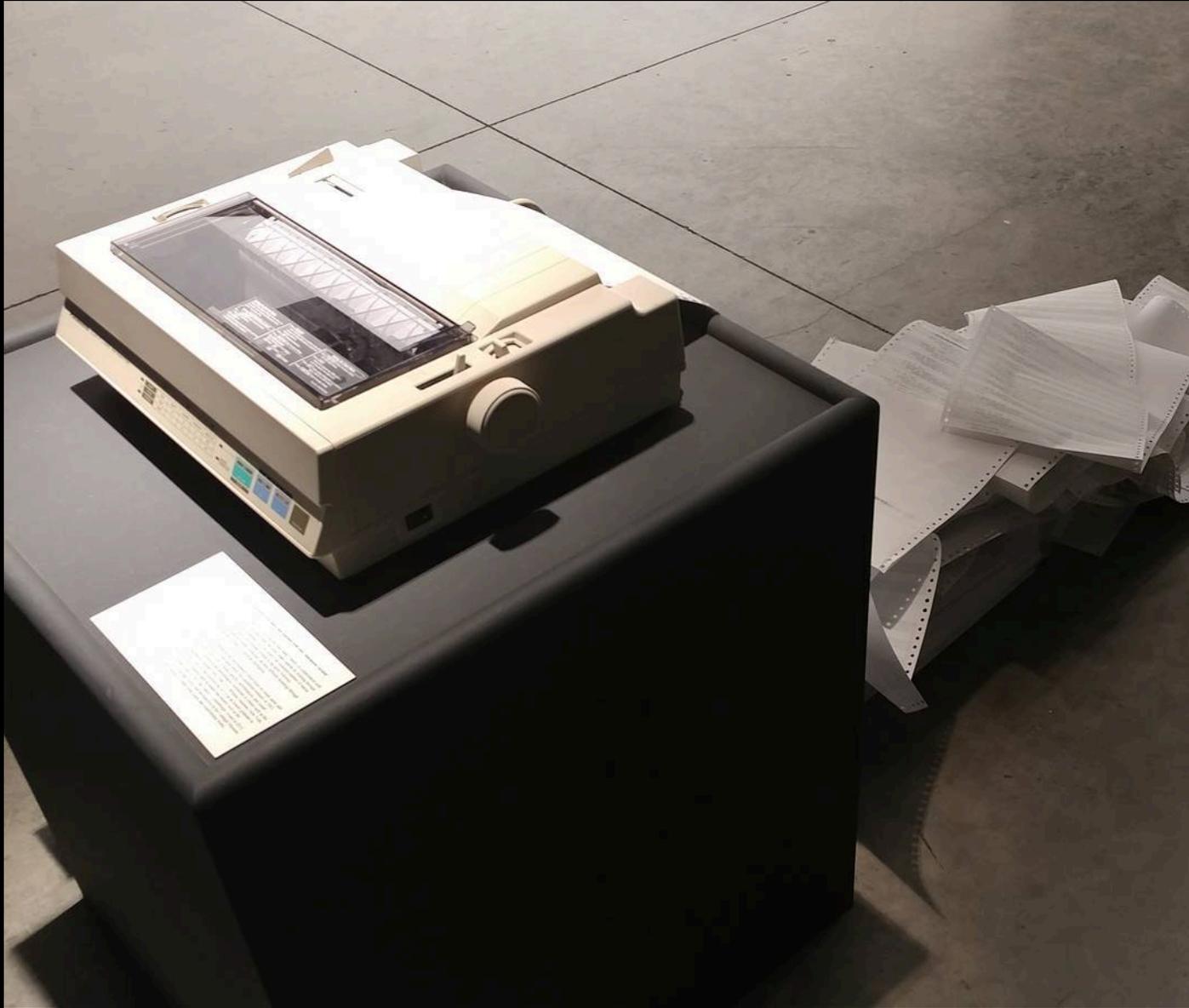


Alison Knowles' computer-generated poem and sculpture *House of Dust* was created in association with James Tenney. The work had its beginnings at an informal Fluxus seminar in 1967 in which Tenney, who had been a composer-in-residence at the Bell Labs in the early '60s, demonstrated how the Fortran 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.



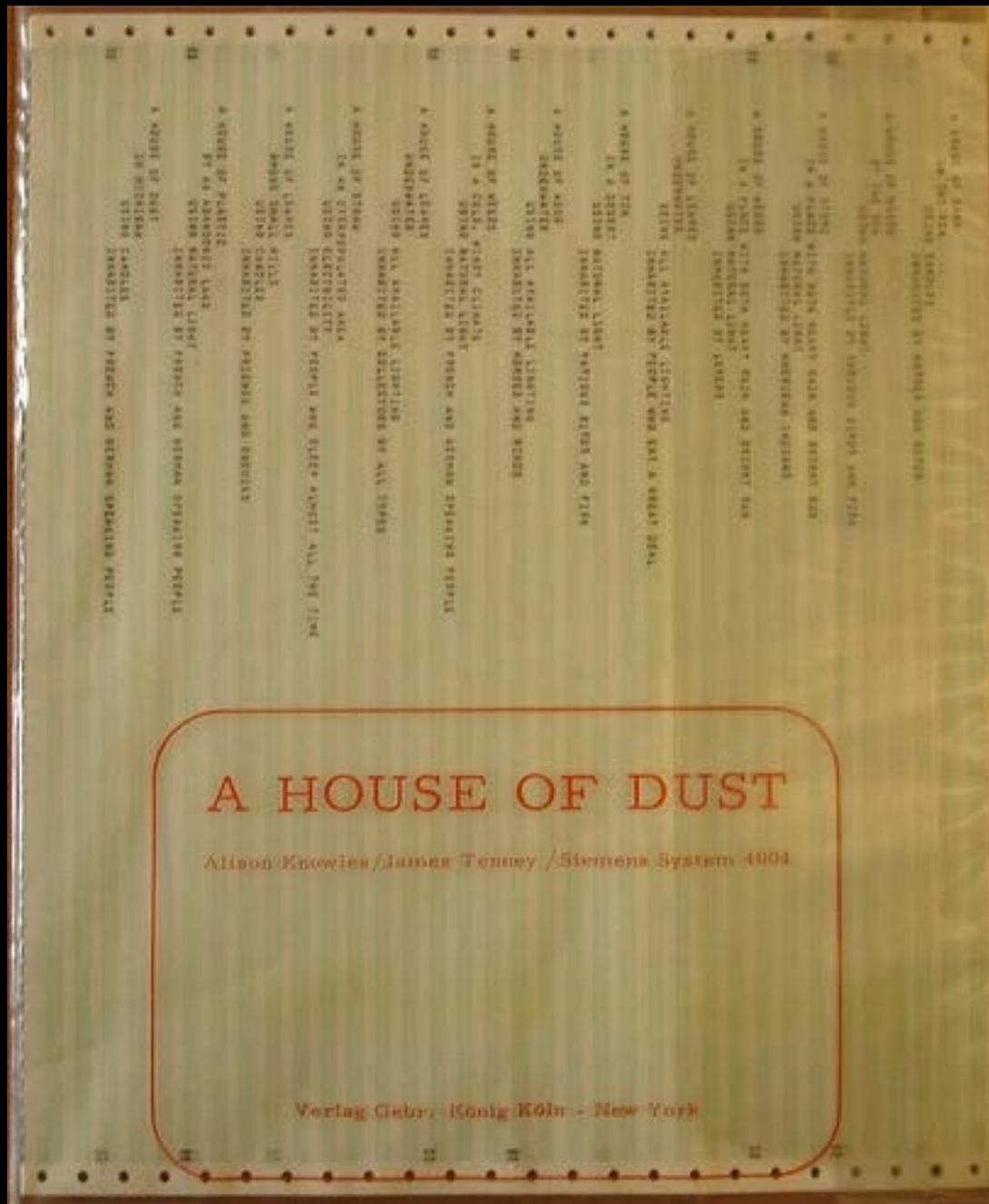
Gathering inside the House of Dust for a screening, c. 1971





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 IRON

ON THE SEA
USING CANDLES
INHABITED BY NEGROES WEARING ALL COLORS

A HOUSE OF HIDE

INSIDE A MOUNTAIN
USING CANDLES
INHABITED BY NEGROES WEARING ALL COLORS

A HOUSE OF WOODS

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 NEGROES WEARING ALL COLORS

A HOUSE OF WOODS

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

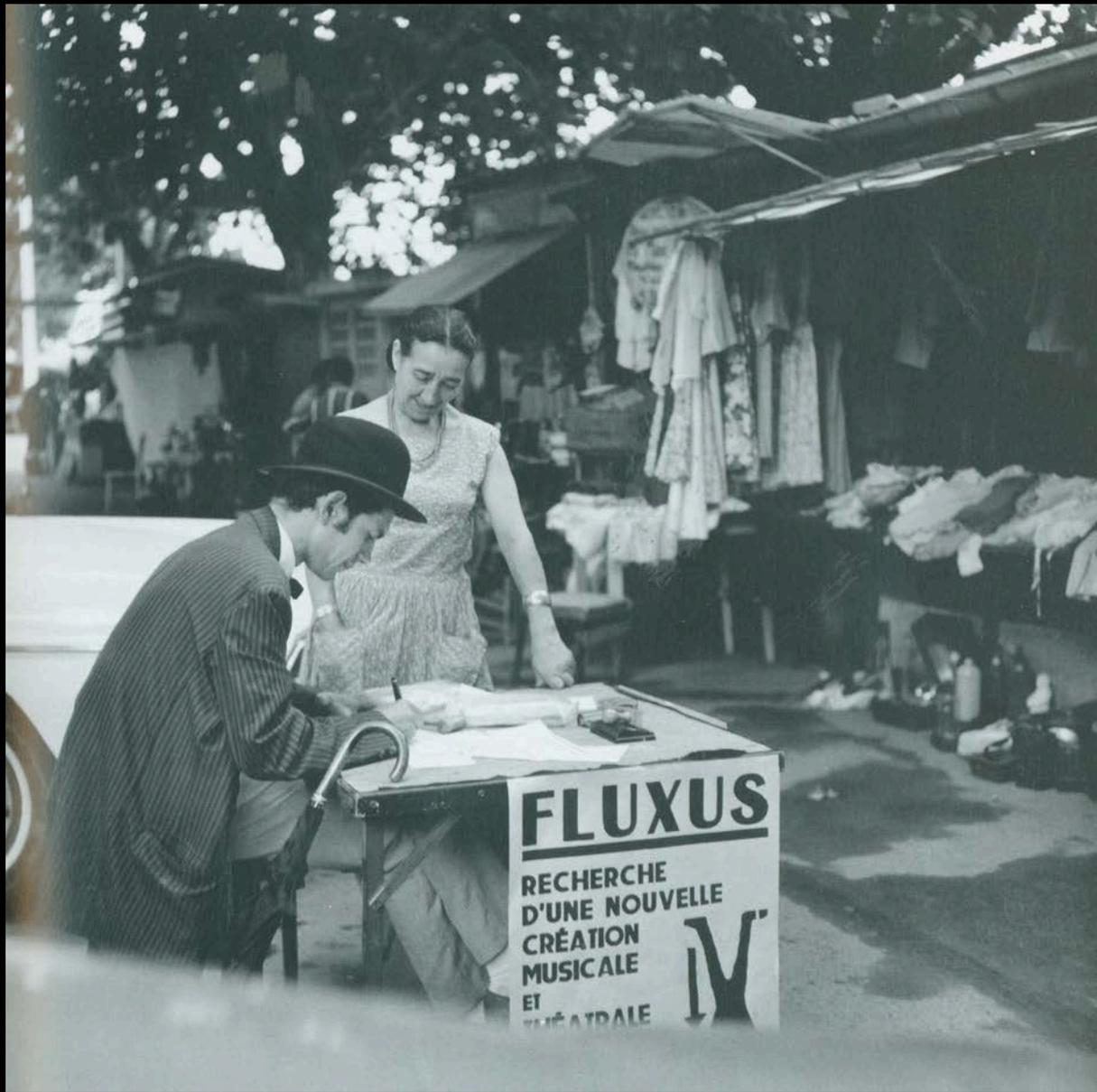


Living Sculpture was a performance-installation work that required the artist to live and work for two weeks in the sidewalk window of a London gallery.

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

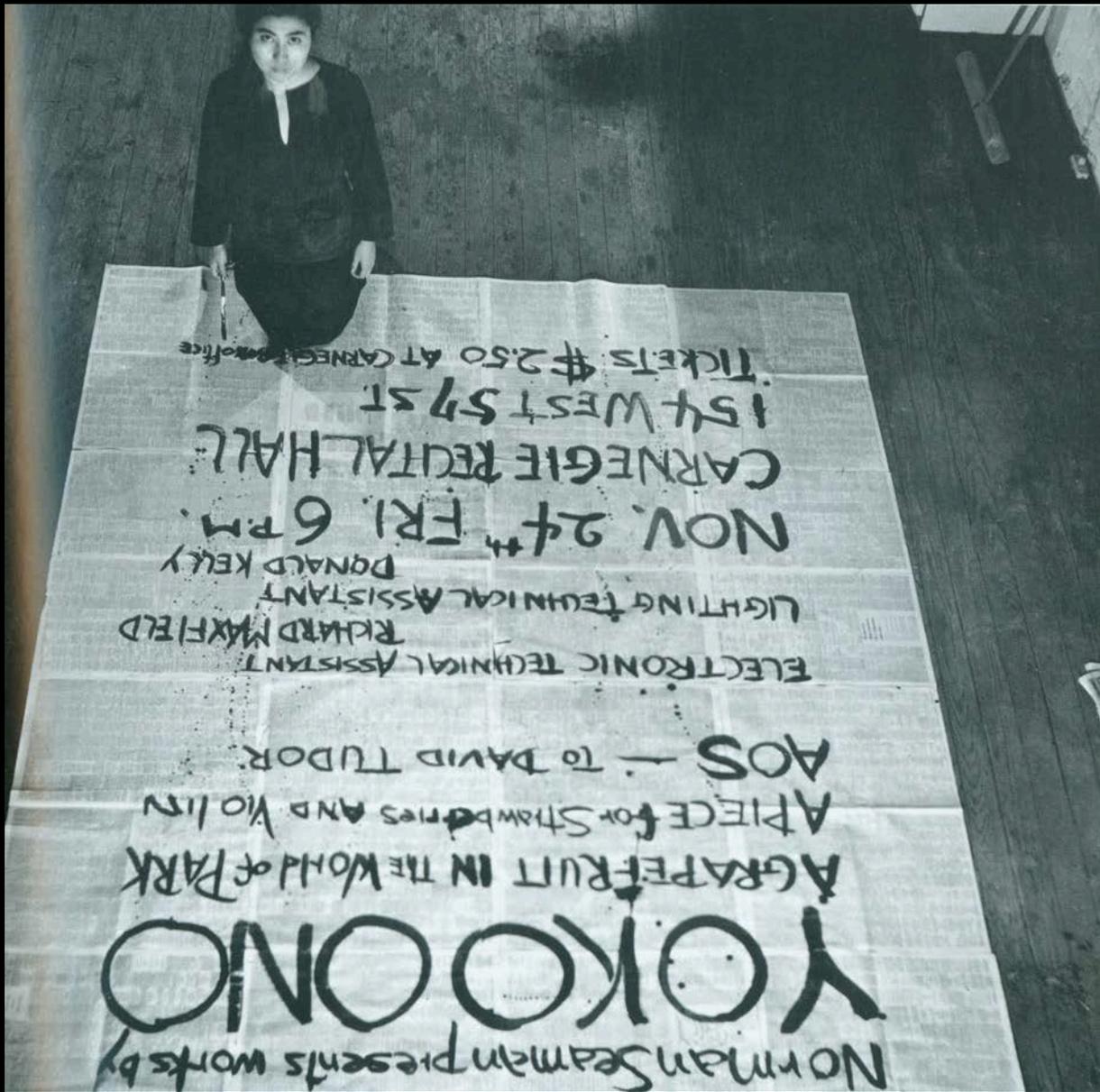


Ceci n'est pas une pipe.

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

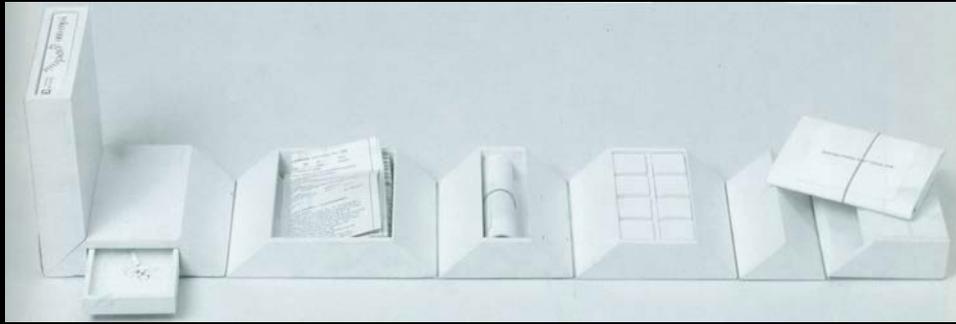
Think that snow is falling.
Think that snow is falling everywhere
all the time.
When you talk with a person, think
that snow is falling between you and
on the person.
Stop censoring when you think the
person is covered by snow.

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