



Pipilotti Rist, Still from "Open My Glade," 2000

**HUAS 6320-091
(53560)**

Readings in Contemporary Art

Dr. Charissa N. Terranova

July 6-August 4, 2020

University of Texas at Dallas

Arts & Humanities

Meeting Time: T-Th 1:00-5:15 pm

Location: On-line via WebEx

Office Hours by Appointment

Contact: terranova@utdallas.edu

Tuesday July 21

Post-Medium Condition

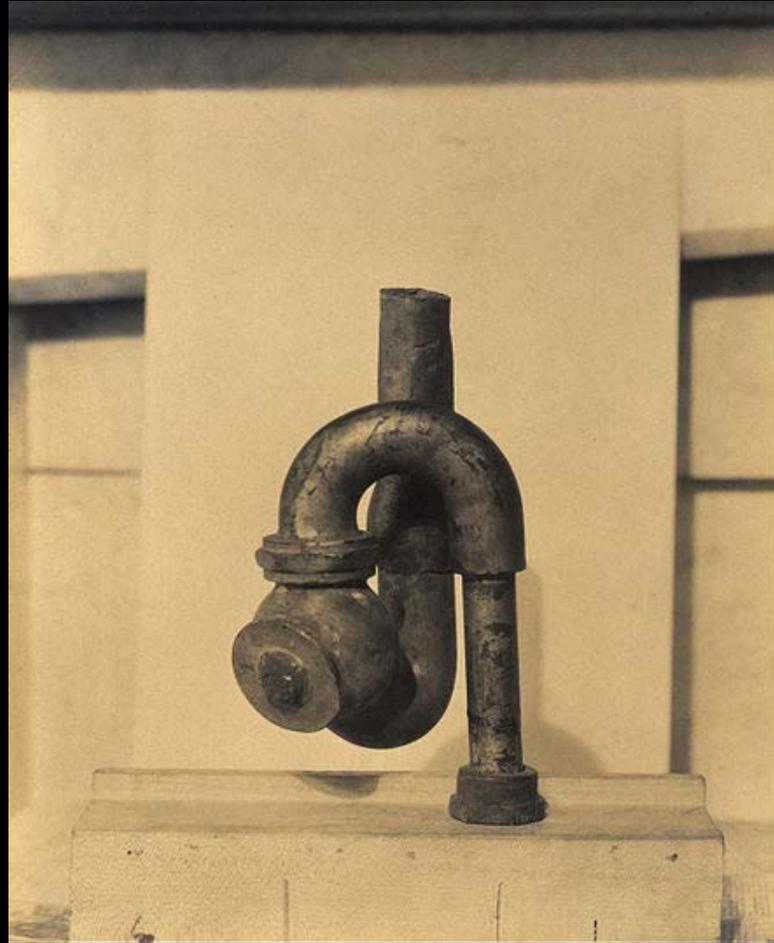


In a letter written by Marcel Duchamp to his sister Suzanne dated April 11, 1917 he refers to his famous readymade, Fountain (1917), and states: "One of my female friends under a masculine pseudonym, Richard Mutt, sent in a porcelain urinal as a sculpture."

<https://vimeo.com/274454873>



Elsa Hildegard Baroness von Freytag-Loringhoven
(1874-1927)



Baroness Elsa von Freytag-
Loringhoven and Morton
Schamberg, God, 1917

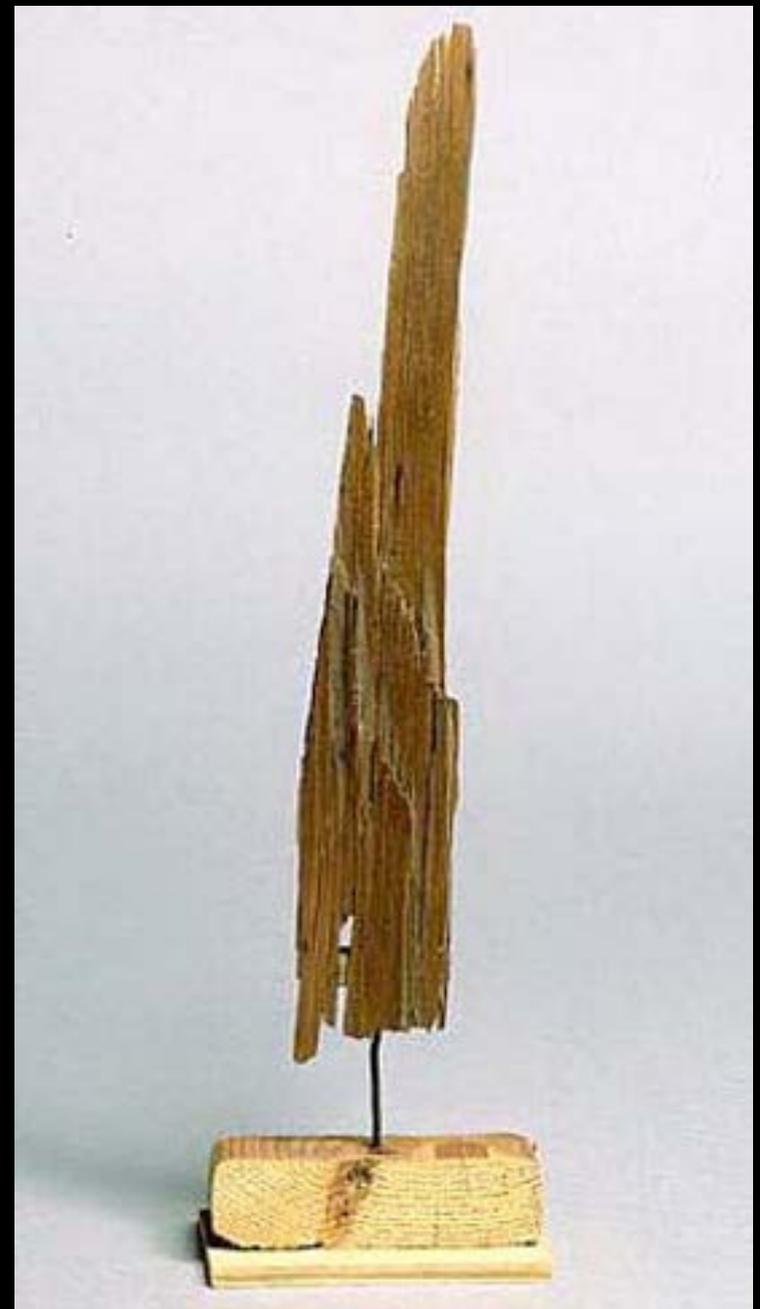
Dada
Irrational Modernism
Body/Body Art



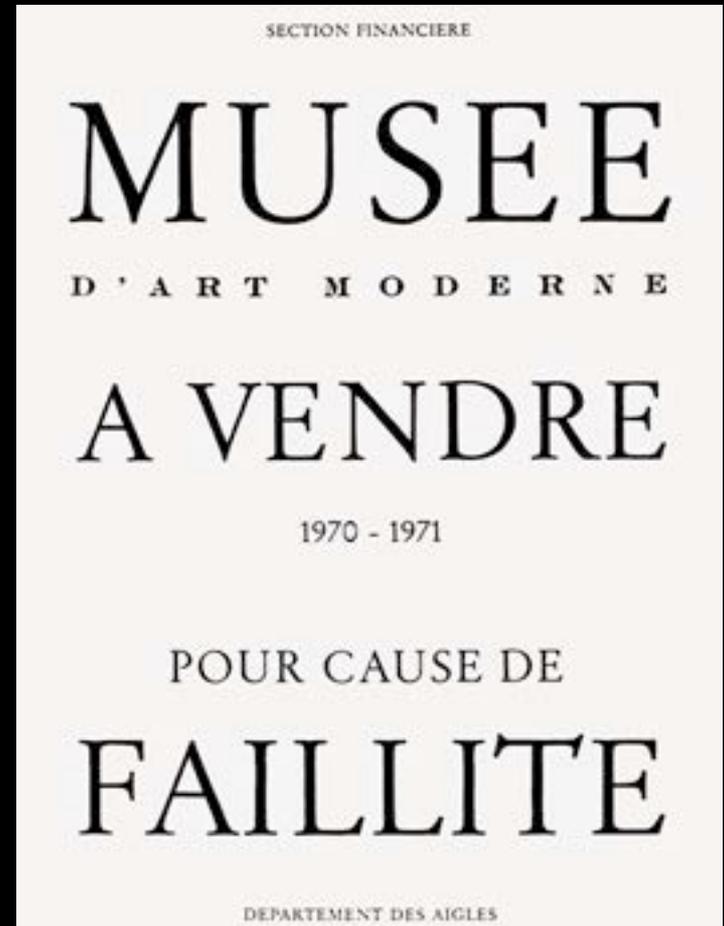


Left: Baronesse Elsa Von Freytag-Loringhoven, Limbswish, 1917-1918

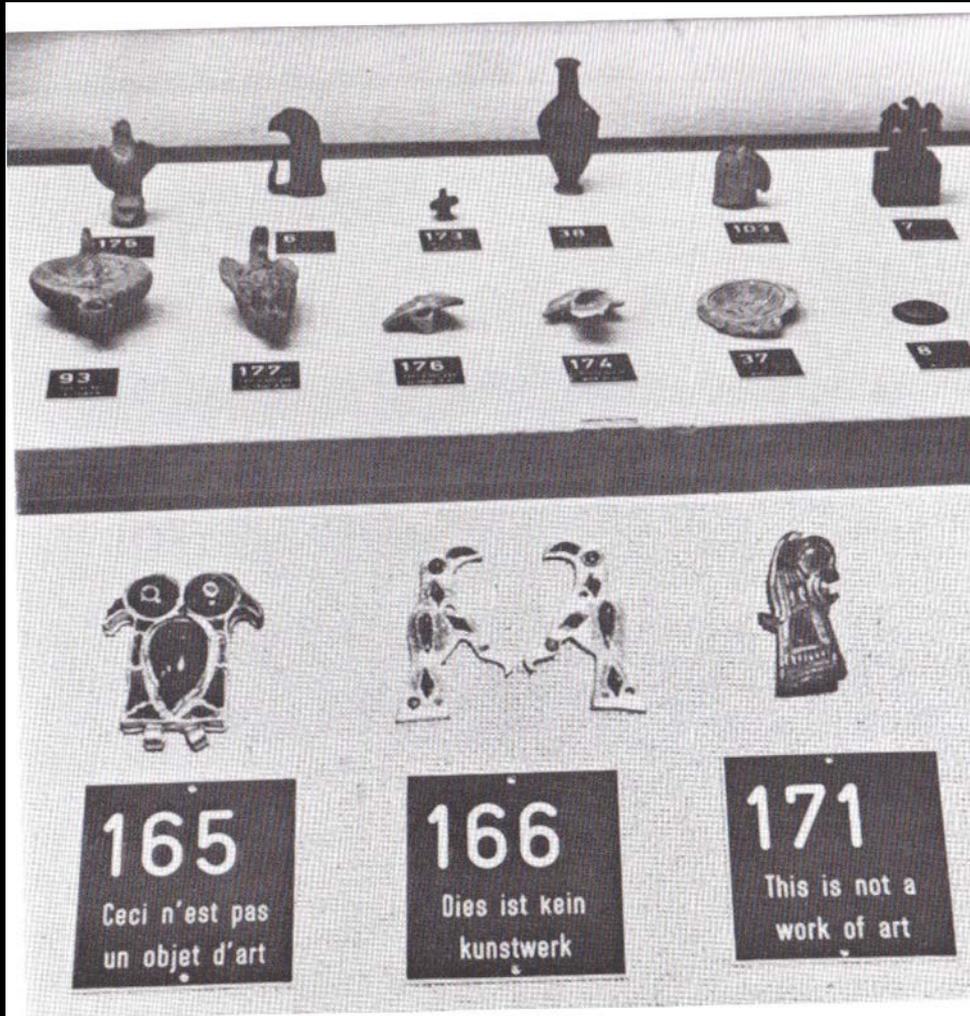
Right: Baronesse Elsa Von Freytag-Loringhoven, Cathedral, 1918



Rosalind Krauss, "A Voyage on the North Sea" *Art in the Age of the Post Medium Condition* (1999)



Marcel Broodthaers, Museum of Modern Art, Department of Eagles Series, 1968



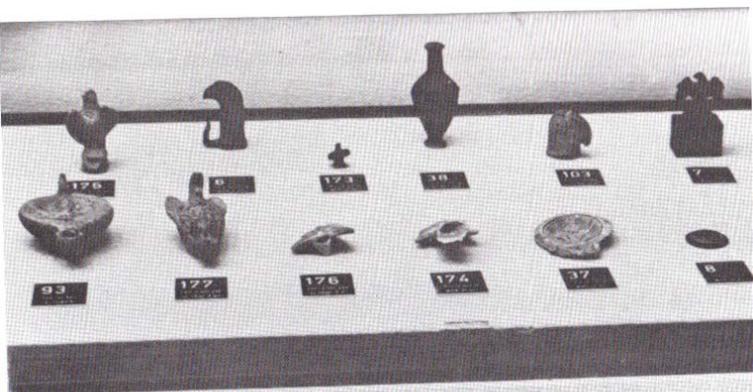
MUSEUM



Kunstmuseum Basel Kupferstichkabinett
 Staatliche Museen Stiftung Preußischer Kulturbesitz Berlin (West)
 Antikenabteilung, Kunstbibliothek, Kunstgewerbemuseum
 Kupferstichkabinett, Museum für Islamische Kunst
 Nationalgalerie, Skulpturenabteilung, Museum für Völkerkunde
 Abt. Amerikanische Archäologie
 Staatliche Museen zu Berlin (Ost) Vorderasiatisches Museum
 Akademisches Kunstmuseum der Universität Bonn
 Musées Royaux d'Art et d'Histoire Brüssel
 Département d'Antiquités Précolombiennes, Département de
 Céramique, Département de Folklore, Département de Tapisserie
 Musée Royal d'Armes et d'Armures Brüssel
 Musée Wiertz Brüssel
 Hetjensmuseum Düsseldorf

Marcel Broodthaers, Museum of Modern Art, Department of Eagles Series, 1968





178
179
173
18
109
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93
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176
174
37
8



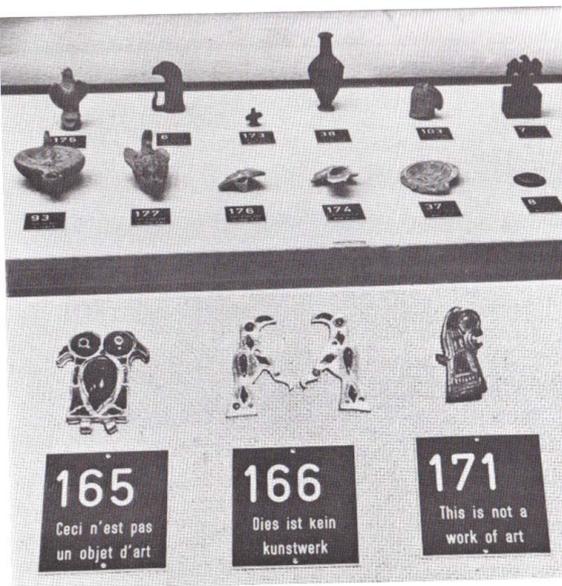
165
Ceci n'est pas
un objet d'art

166
Dies ist kein
Kunstwerk

171
This is not a
work of art



67
This is not a
work of art



Ceci n'est pas une pipe.

Magritte

Magritte, Treachery of Images, 1929

Musée d'Art Moderne, Section XIX^e Siècle

VESTIAIRE

**DEPARTEMENT
DES AIGLES**

RENSEIGNEMENTS

DAVID • INGRES • WIERTZ • COURBET

ESC. A



ESC. B

Ouvert

DE 9 A 18 H

02 12 09 54

02 12 09 54

Musée d'Art Moderne, Section XIX^e Siècle

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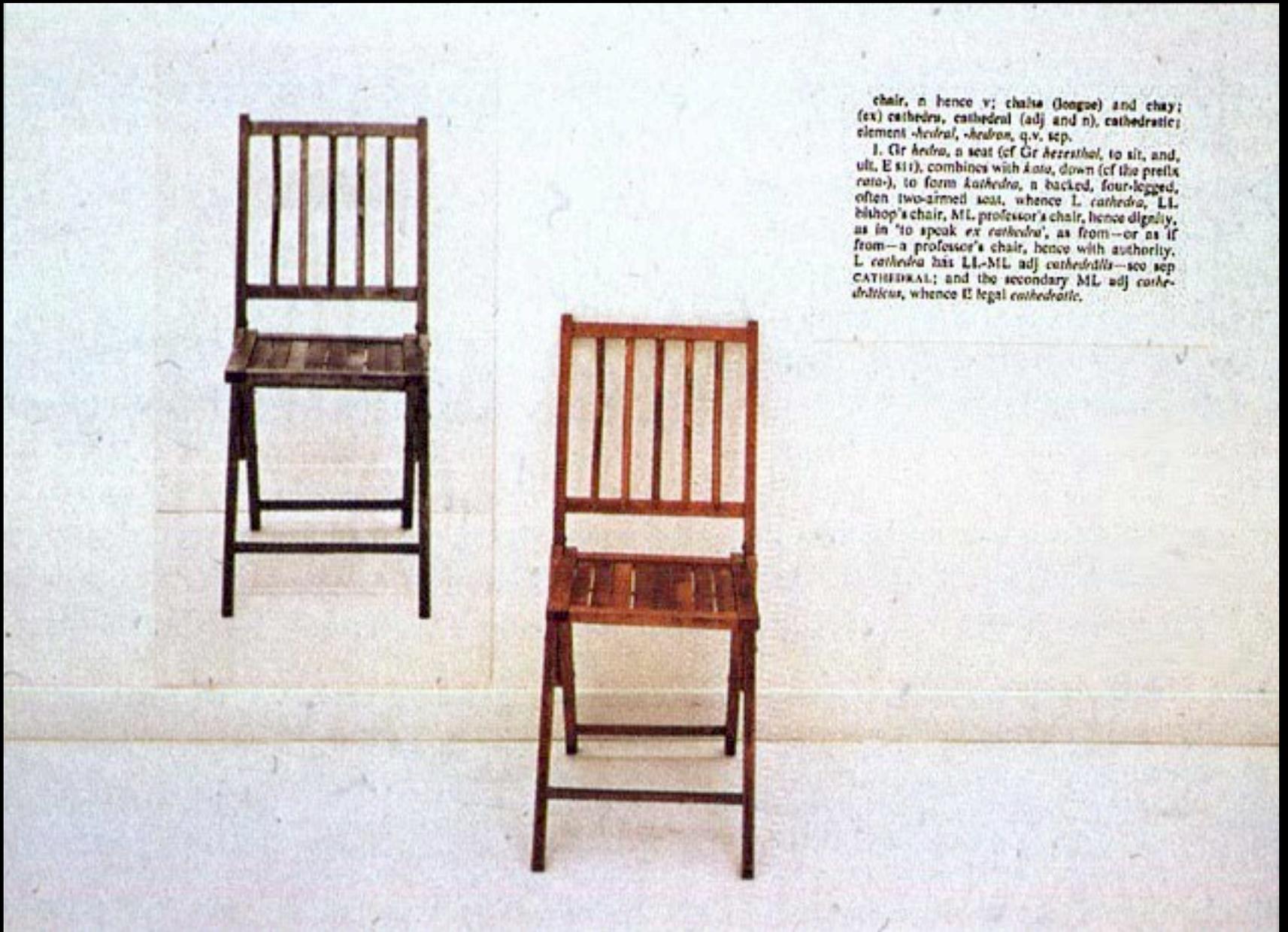
ESC. B

Ouvert

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chair, n hence v; chaise (longue) and chay;
(ex) cathedra, cathedral (adj and n), cathedraic;
element -hedra, -hedron, q.v. sep.

1. Gr *hedra*, a seat (cf Gr *hazethal*, to sit, and, ult. E *sti*), combines with *kata*, down (cf the prefix *cata-*), to form *kathedra*, a backed, four-legged, often two-armed seat, whence L *cathedra*, LL bishop's chair, ML professor's chair, hence dignity, as in 'to speak *ex cathedra*', as from—or as if from—a professor's chair, hence with authority. L *cathedra* has LL-ML adj *cathedrālis*—see sep CATHEDRAL; and the secondary ML adj *cathedrālicus*, whence E legal *cathedralic*.

Joseph Kosuth, One and Three Chairs, 1965

Art (ārt), *sō.* ME. [a. OF. :—L. *artem*, prob. f. *ar-* to fit. The OF. *ars*, nom. (sing. and pl.), was also used.] I. Skill. Sing. *art*; no pl. 1. *gen.* Skill as the result of knowledge and practice. 2. Human skill (opp. to *nature*) ME. 3. The learning of the schools; see II. 1. †a. *spec.* The *trivium*, or any of its subjects —1573. b. *gen.* Learning, science (*arch.*) 1588. †4. *spec.* Technical or professional skill —1677. 5. The application of skill to subjects of taste, as poetry, music, etc.; *esp.* in mod. use: Perfection of workmanship or execution as an object in itself 1620. 6. Skill applied to the arts of imitation and design, *Painting, Architecture*, etc.; the cultivation of these in its principles, practice, and results. (The most usual mod. sense of *art* when used simply.) 1668.



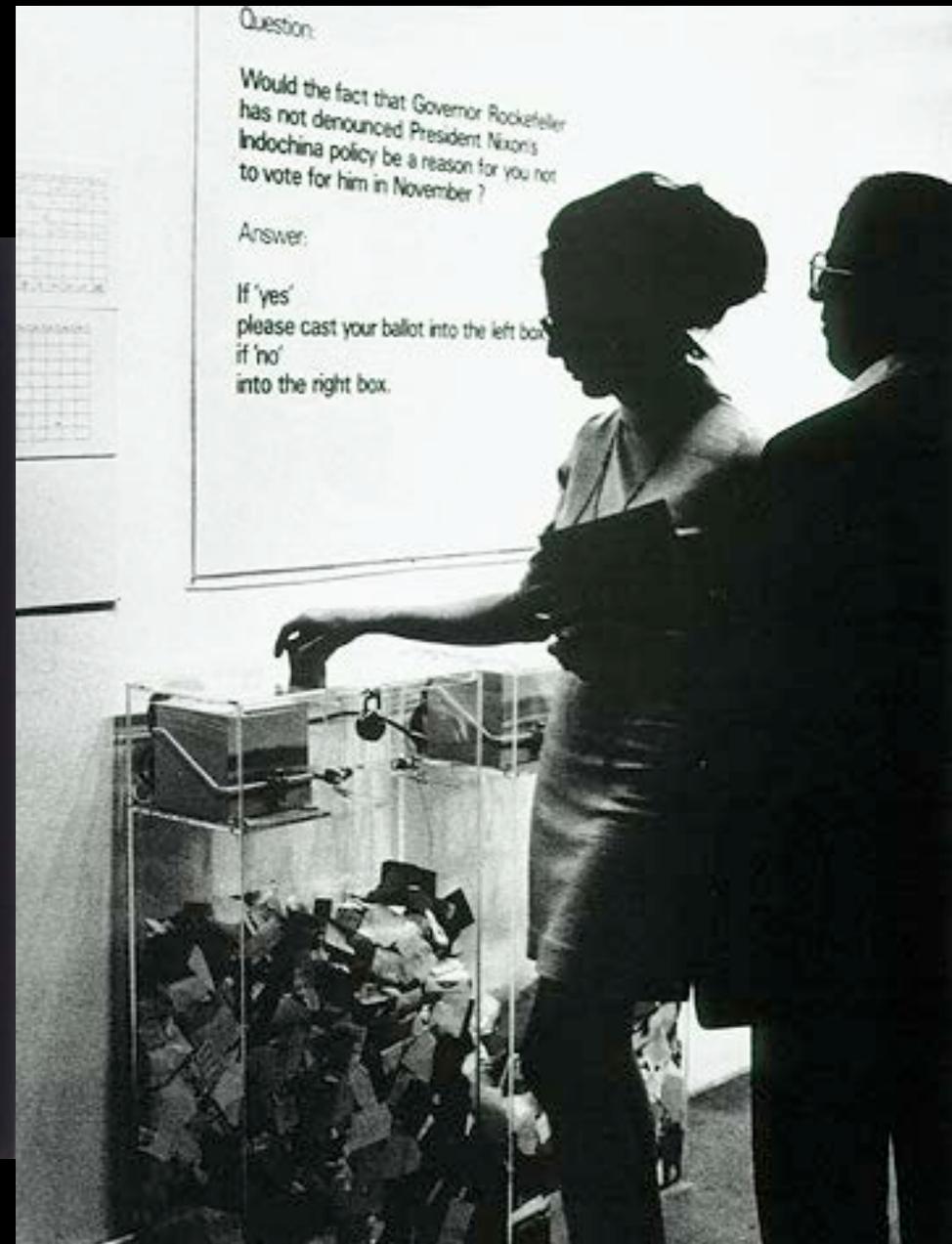
Rosetta Stone, 196 BCE, decree on behalf of Ptolemy V in two written languages (Egyptian and Greek), using three scripts (hieroglyphic, demotic and Greek) (45 × 28.5 × 11 in)

Joseph Kosuth, Place des Écritures, (Copy of Rosetta Stone), 1991, Figeac, France, birthplace of Jean-François Champollion, Egyptologist and decipherer of hieroglyphs





mean·ing (mēn'īŋ), *n.* 1. what is meant; what is intended to be, or in fact is, signified, indicated, referred to, or understood; signification, purport, import, sense, or significance: as, the *meaning* of a word. 2. [Archaic], intention; purpose. *adj.* 1. that has meaning; significant; expressive.



Joseph Kosuth, Art as Idea as Idea, 1970

Hans Haacke, Poll, MoMA, 1970

Question

Would the fact that Governor Rockefeller
has not denounced President Nixon's
indochina policy be a reason for you not
to vote for him in November?

Answer

If 'yes'
please cast your ballot into the left box;
if 'no'
into the right box.



R E P E T I T I O N

| | |
|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------------------------------------------------|
| REPETITION, REPRODUCTION, DUPLICATION | REOCCURANCE, RECAPITULATION, REITERATION |
| REDUPLICATION, REDOUBLING, RECURRENCE, | RESTATEMENT, REVIEW, REHASH, REASSERT |
| REAFFIRMATION, REDUNDANCY, TAUTOLOGY, TAUTOPHANY, | PITTER-PATTER, REPEAT, CHORUS, DUPLICATE, REPRODUCE, |
| DILOGY, REPETIOUSNESS, REPETITIVENESS, MONOTONY, MONOTONE, | TEDIUM, HUMDRUM, DING-DONG, SINGSONG, REPETEND, |
| REDUPLICATE, REDOUBLE, DITTO, COME AGAIN, REPEAT ONESELF, RETELL, RESTATE, RUN OVER AGAIN, DO IT AGAIN, NEVER HEAR THE LAST OF IT, GO OVER AND OVER, | DO IT AGAIN, GO OVER DWELL UPON, SING THE SAME OLD SONG, AGAIN AND AGAIN, RECUR, REOCCUR, OFTEN, FREQUENTLY, TIME AFTER TIME, |
| ELABORATE, REPEAT, TIMES WITHOUT NUMBER, YEAR AFTER YEAR, DAY AFTER DAY, MANY TIMES, RECURRENT, RECURRING, RETURNING, REAPPEARING, EVER-RECURRING, THICKCOMING, FREQUENT, INCESSANT OVER, OVER-AGAIN, TWICE MORE, DITTO, ONCE-MORE, DITTO, TWICE MORE, ENCORE, | |

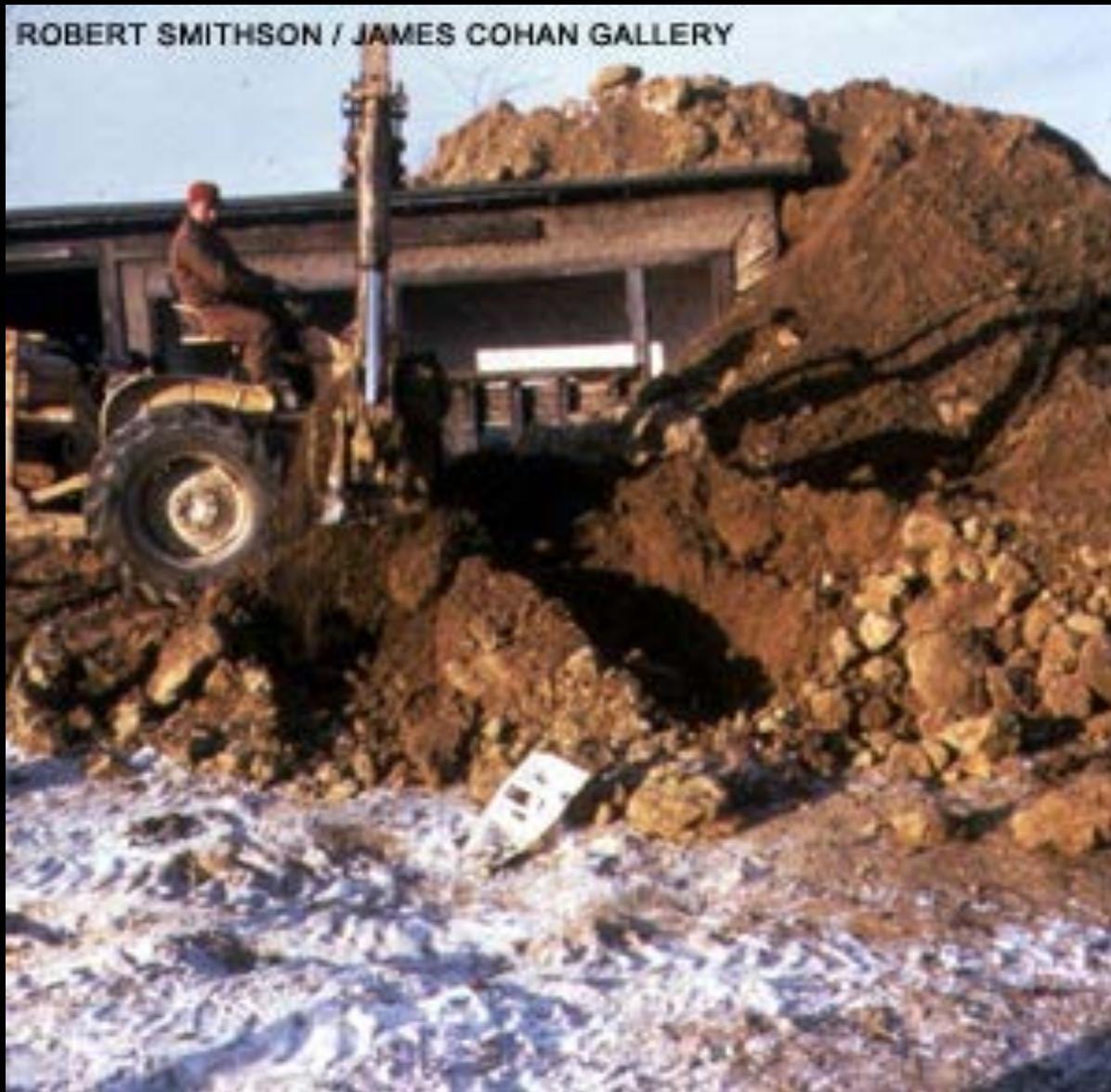
Mel Bochner, Portrait of Robert Smithson, 1966



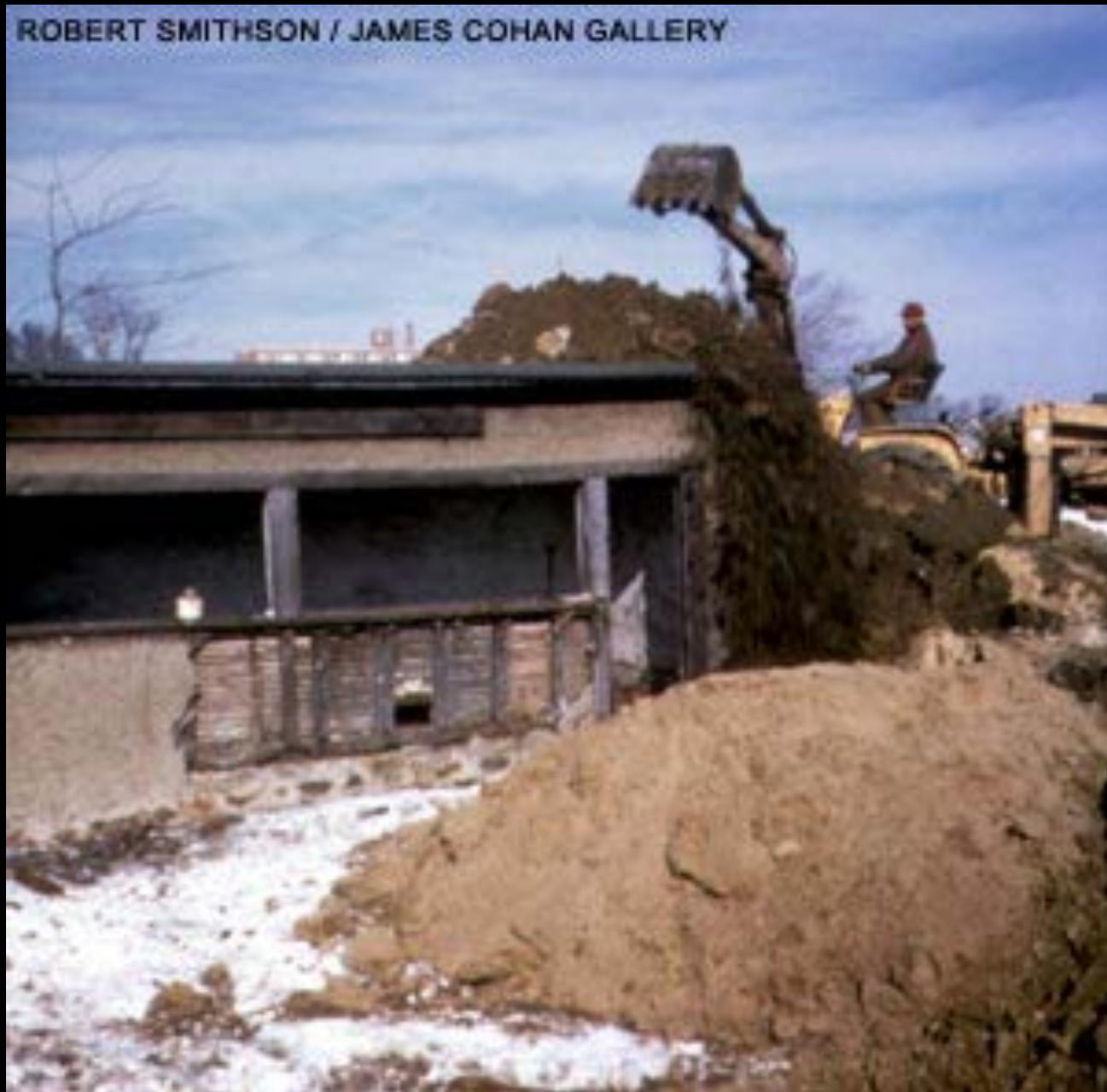
Robert Smithson: Partially Buried Wood Shed Kent State University, Ohio, 1970



ROBERT SMITHSON / JAMES COHAN GALLERY



ROBERT SMITHSON / JAMES COHAN GALLERY



ROBERT SMITHSON / JAMES COHAN GALLERY



ROBERT SMITHSON / JAMES COHAK GALLERY









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



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 ONE-
SELF, 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, FRE-
QUENT, 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, DUP-
PLICATE, REPRODUCE, DO IT AGAIN, GO OVER
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AGAIN AND AGAIN, RECUR, REOCCUR, —
OFTEN, FREQUENTLY, TIME AFTER TIME,
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THICKCOMING, FRE-
QUENT, INCESSANT,
OVER, OVER-AGAIN,

Mel Bochner, Portrait of
Robert Smithson, 1966

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 ...

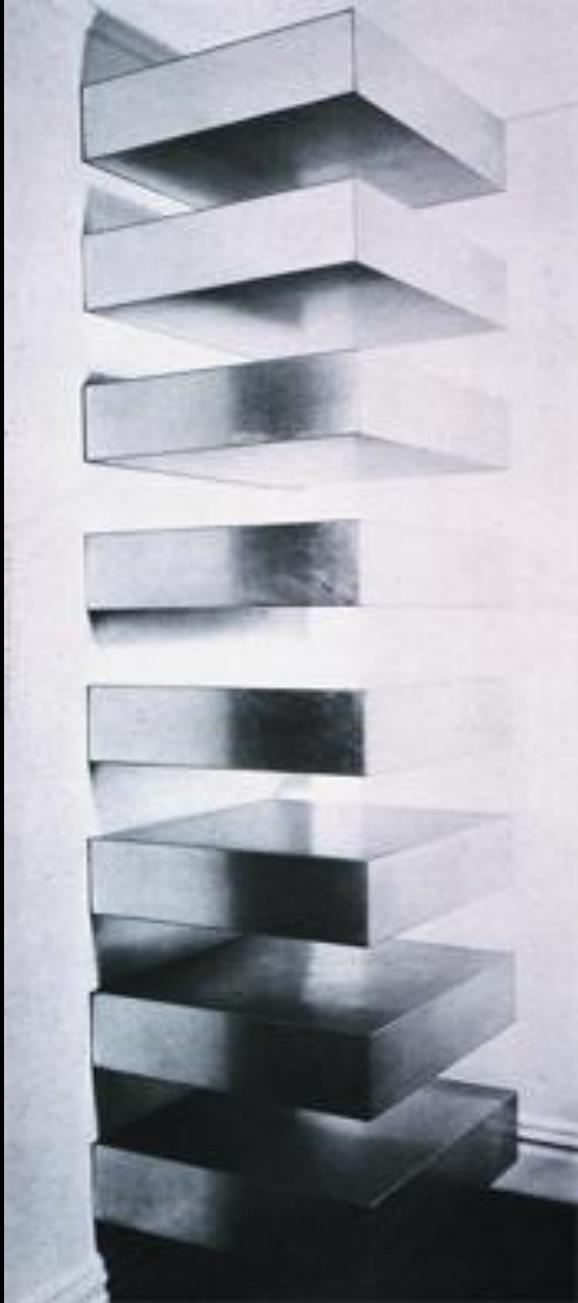
6. a. Philos. Contained in, or having the nature or status, of an object, or something cognized or cognizable; as to render an abstraction objective. b. Existing independent of mind; pertaining to an object as it is in itself or as distinguished from consciousness or the subject. —

Syn. see FAIR; MATERIAL



Donald Judd, Untitled, 1963
Donald Judd, Untitled, 1963

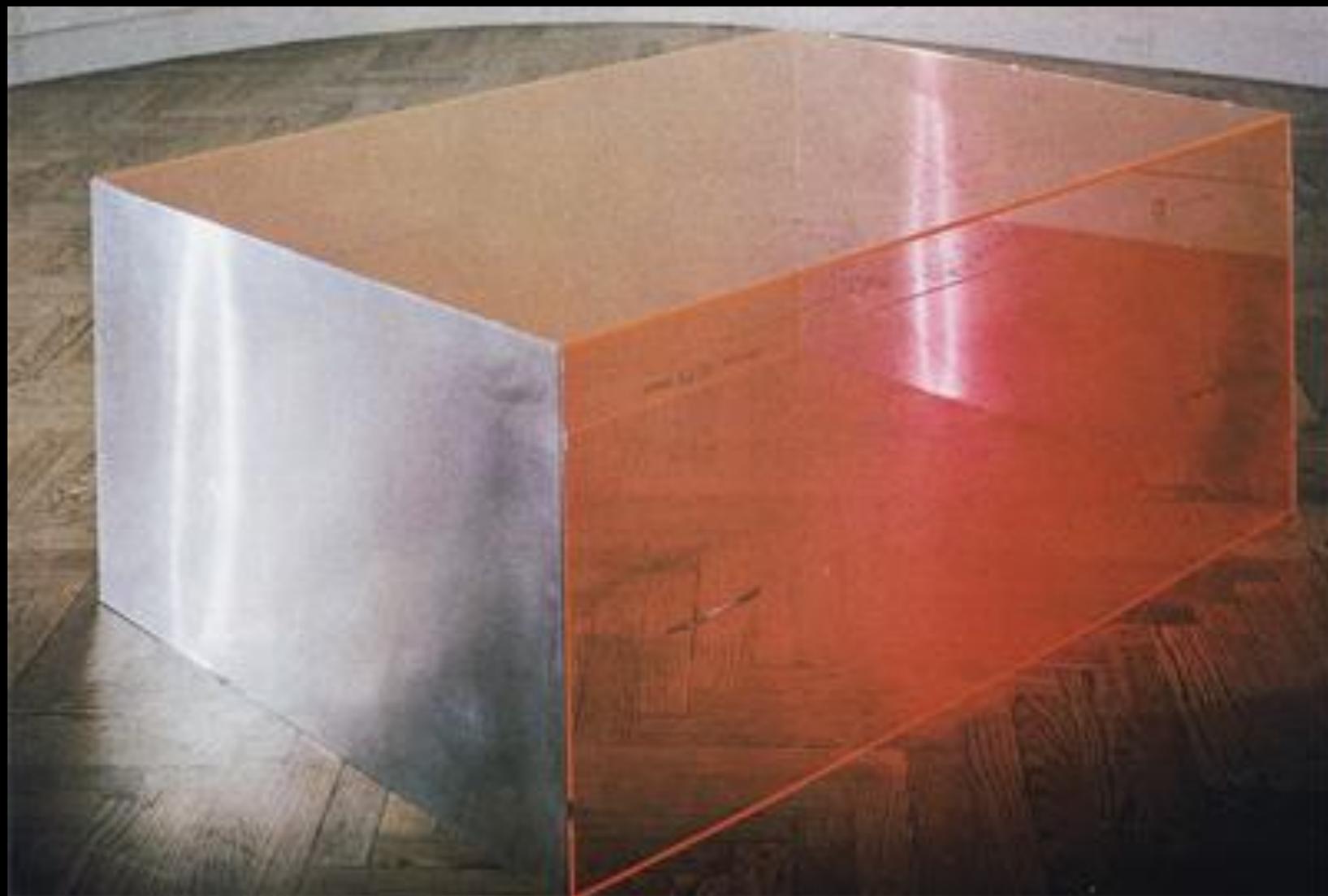




Donald Judd, Iron Stacks, 1965-8
Untitled, 1966



Donald Judd,



Donald Judd, Untitled, 1966



Donald Judd, Permanent
Installation, Chinati Foundation,
Marfa, TX, c. 1979-1985



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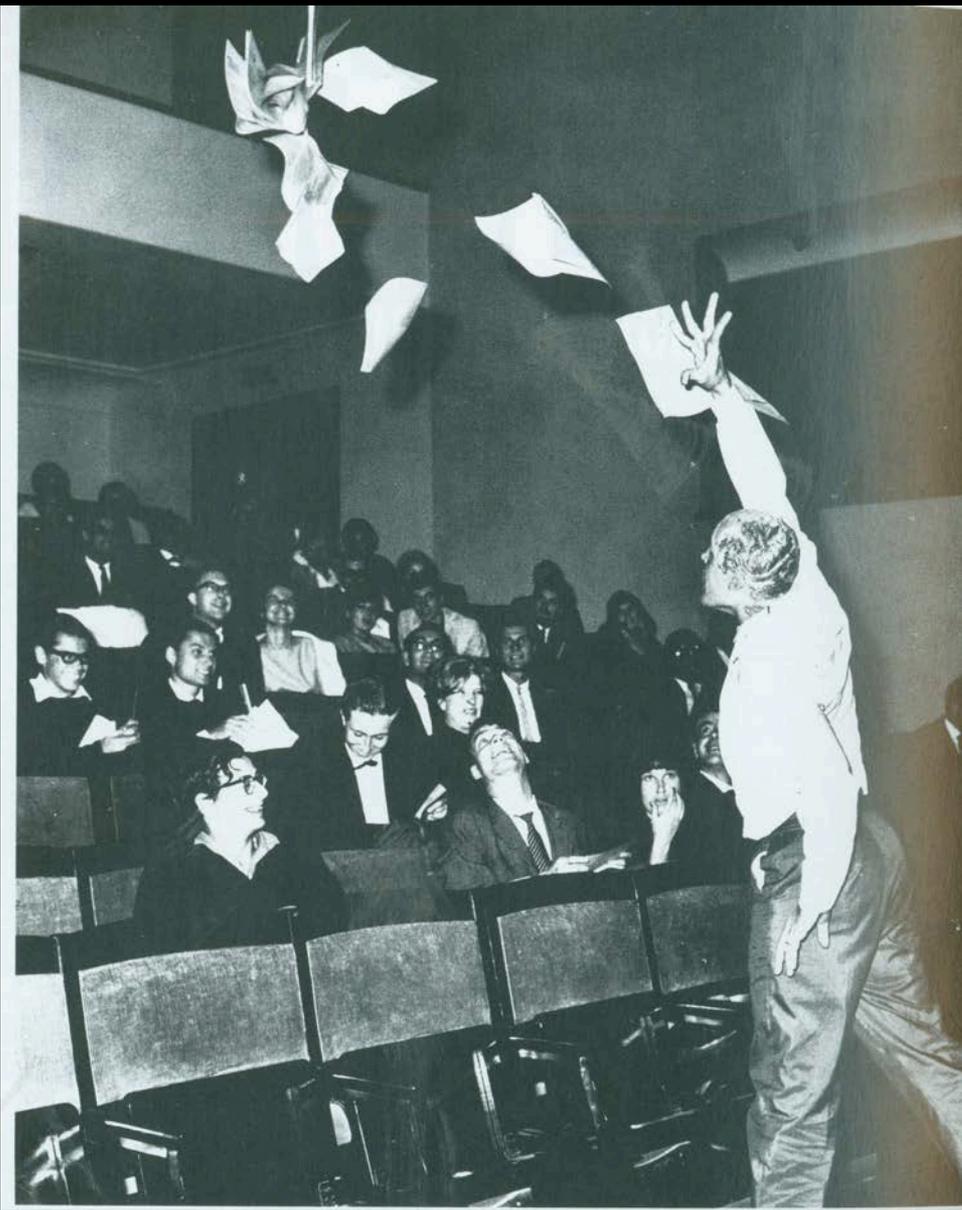
Syn. see FAIR; MATERIAL

Rosalind Krauss, *“A Voyage on the North Sea” Art in the Age of the Post Medium Condition* (1999)



“For the eagle principle, which simultaneously implodes the idea of an aesthetic medium and turns everything into a readymade that collapses the difference between the aesthetic and the commodified, has allowed the eagle to soar above the rubble and to achieve hegemony once again.”

Marcel Broodthaers, Museum of Modern Art,
Department of Eagles Series, 1968



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]

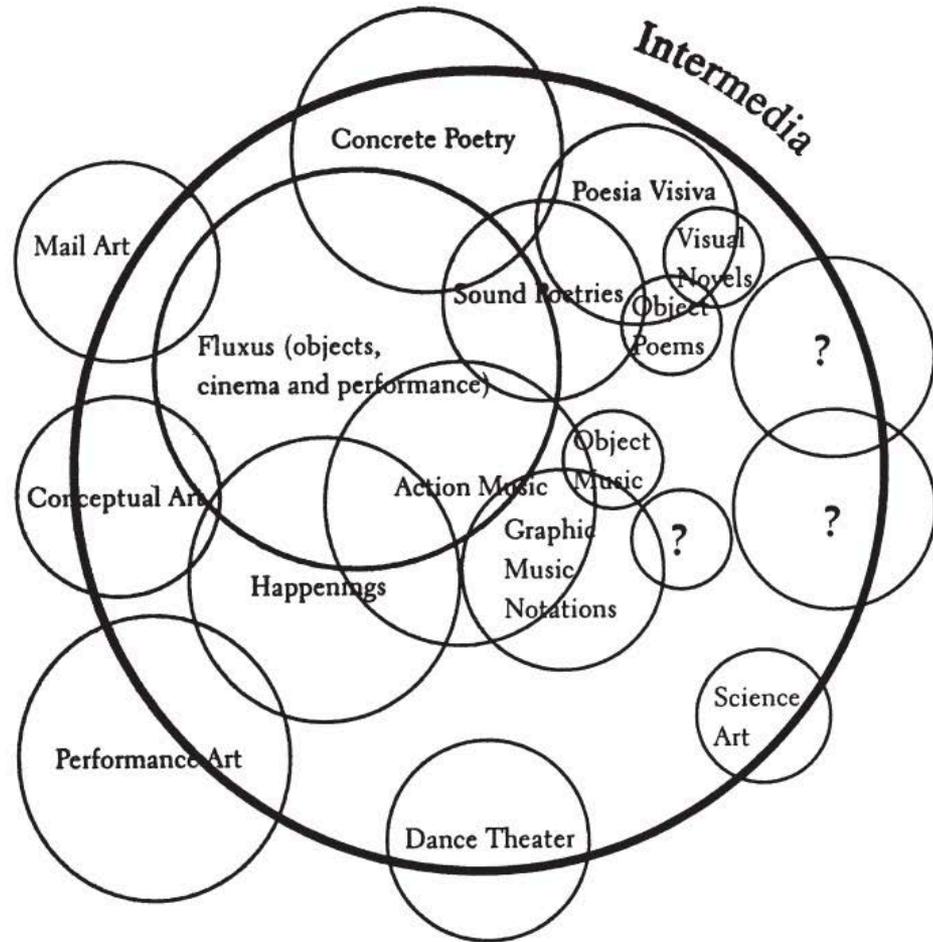
Art is one of the ways that people communicate. It is difficult for me to imagine a serious person attacking any means of communication per se. Our real enemies are the ones who send us to die in pointless wars or to live lives which are reduced to drudgery, not the people who use other means of communication 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.

Intermedia Chart

Dick Higgins



Molvena Italy
19 January, 1995

Fig. 1. Intermedia Chart, 1995. (© Estate of Dick Higgins) The chart shows concentric and overlapping circles that appear to expand and contract in relationship to the “Intermedia” framework that encompasses them.



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

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*.
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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"*

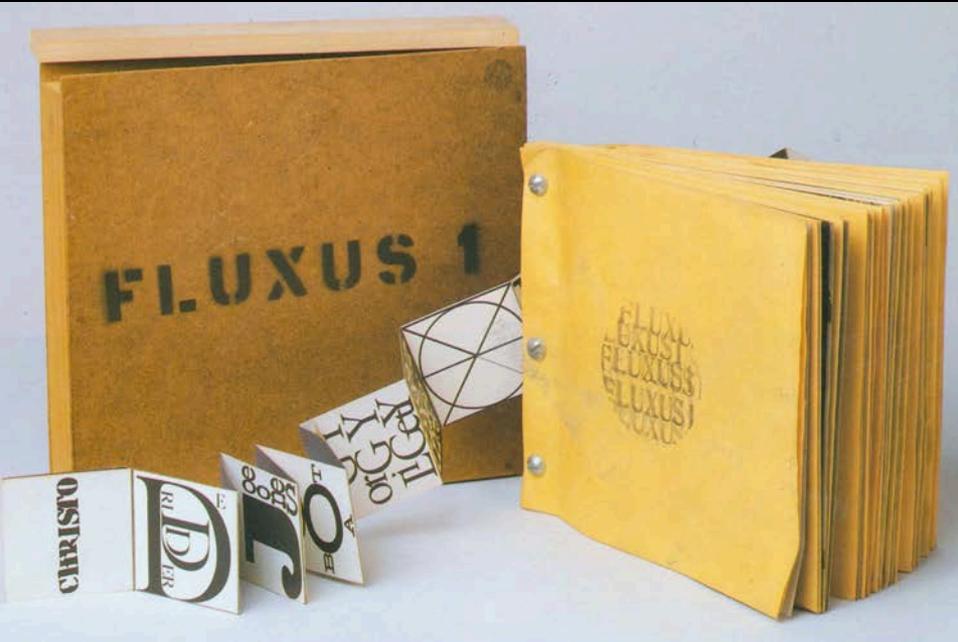
2. Act of flowing: a continuous moving on or passing by, as of a flowing stream; a continuing succession of changes.
3. A stream; copious flow; flood; outflow.
4. The setting in of the tide toward the shore. Cf. **REFLUX**.
5. State of being liquid through heat; fusion. *Rare*.

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

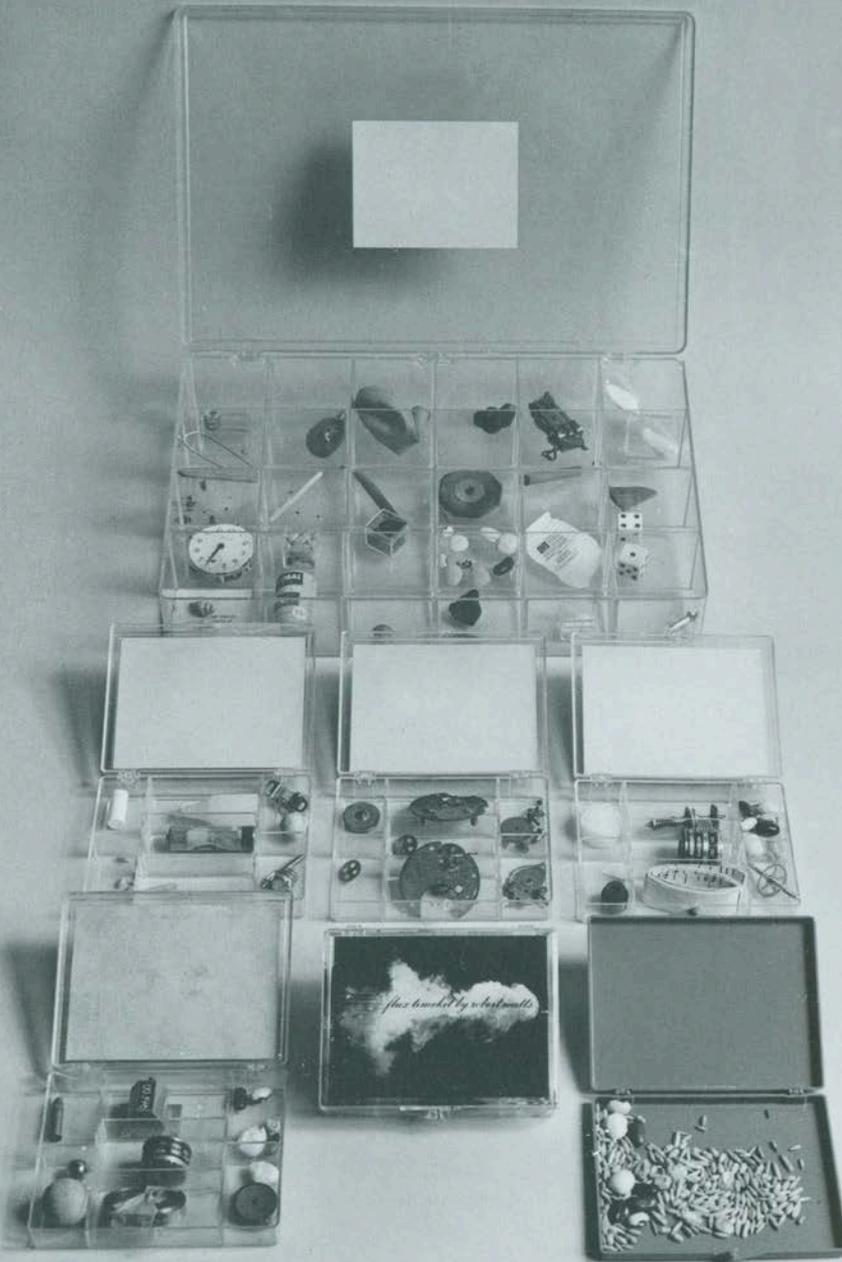


Concretism

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
Goefrey Hendricks, Flux Timekit, 1966/78





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)

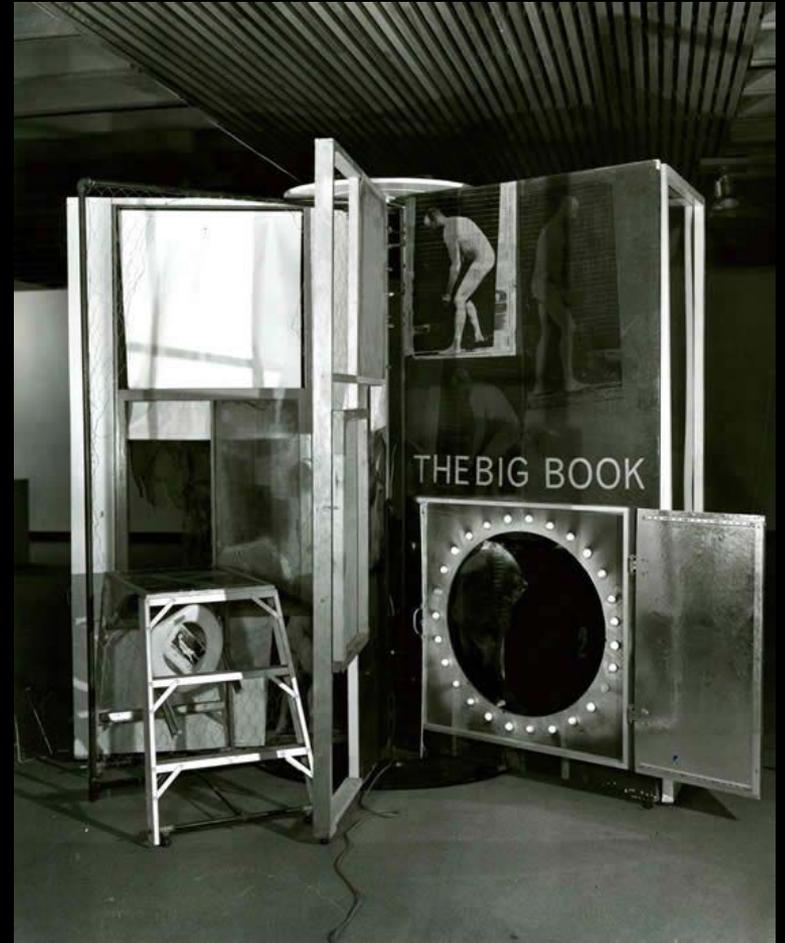
Summer, 1961



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

Right: Fluxus artist Alison
Knowles, b. 1933





Alison Knowles, The Big Book, 1967

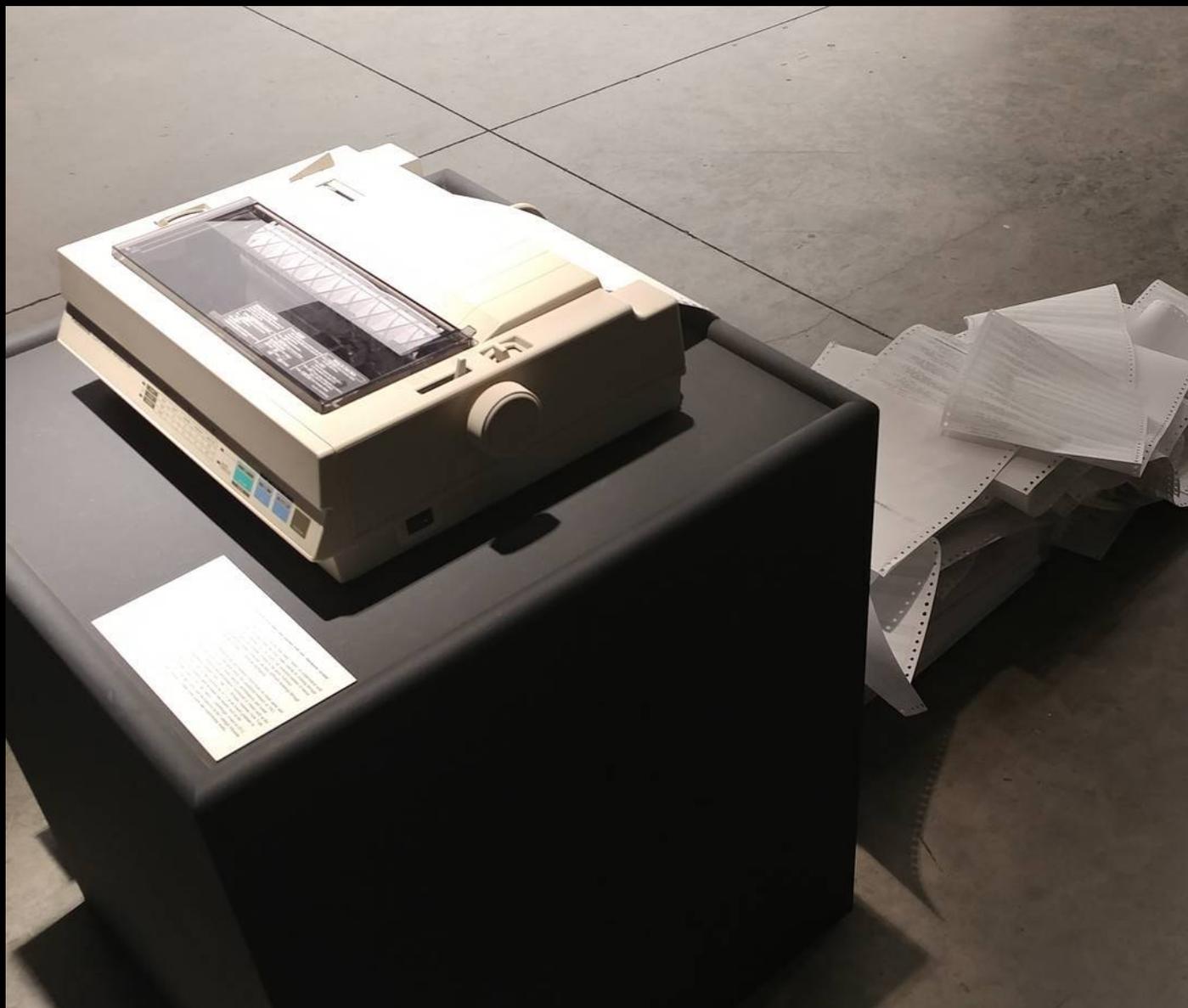


Alison Knowles' computer-generated poem and sculpture *House of Dust* was created in association with James Tenney. The work had its beginnings at an informal Fluxus seminar in 1967 in which Tenney, who had been a composer-in-residence at the Bell Labs in the early '60s, demonstrated how the Fortran 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. 1971-74

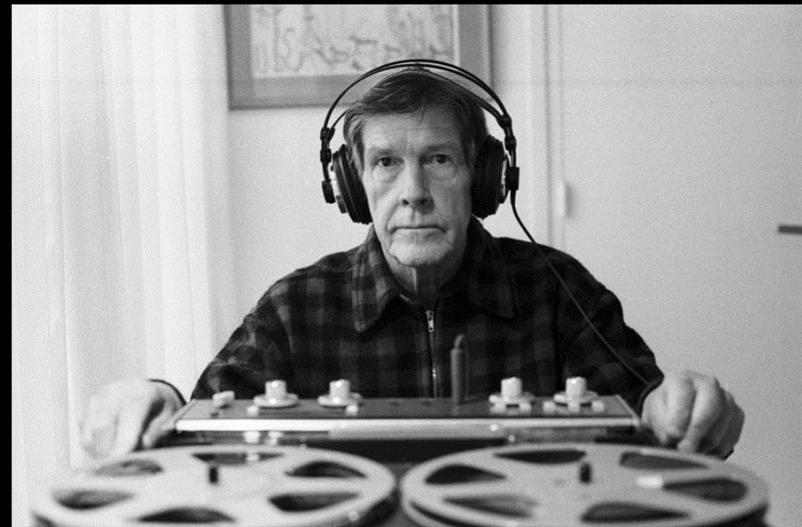




Allison Knowles
and James
Tenney,
The House of
Dust, 1974

- 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 (1912-1992)





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

JOHN CAGE

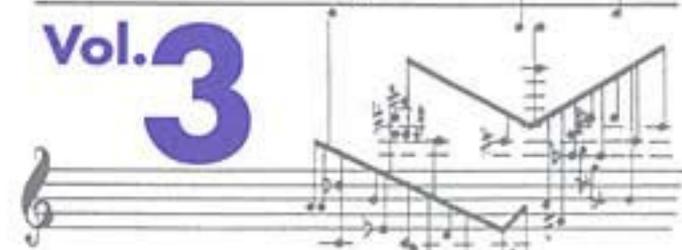
Complete Piano Music


SCENE



„Music of Changes“

Vol. **3**



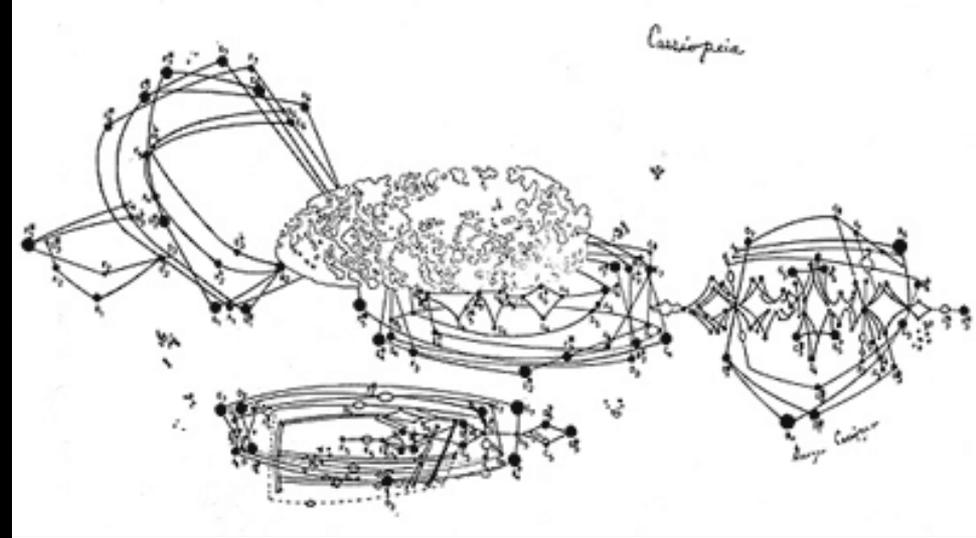
Steffen Schleiermacher

John Cage, Music of Changes, 1951 composed for pianist David Tudor – indeterminate music; Cage used coin tosses, and the I Ching, a Chinese text bearing a symbol system used to identify order in chance events,

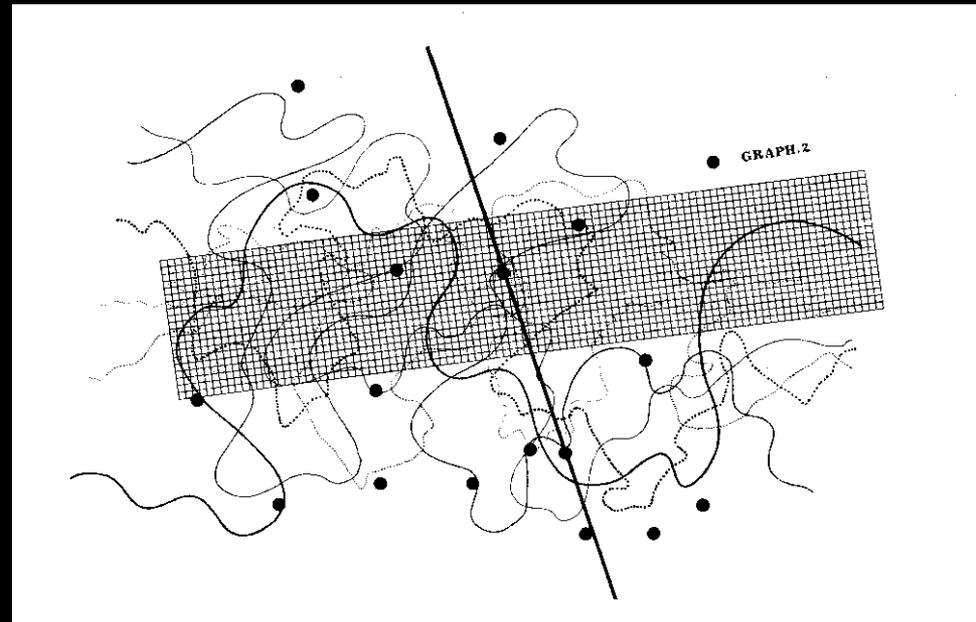
<https://www.youtube.com/watch?v=eAjKD12RkEY>



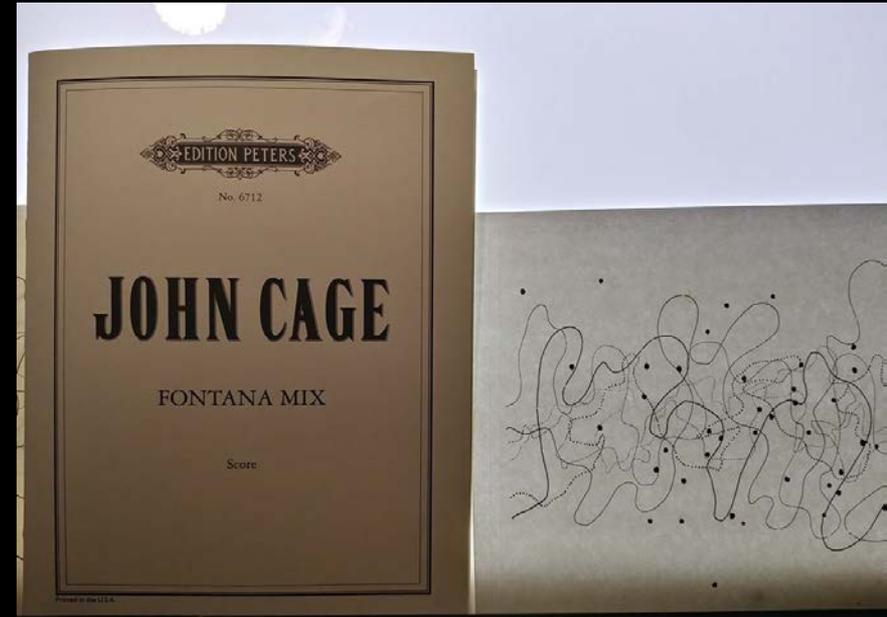
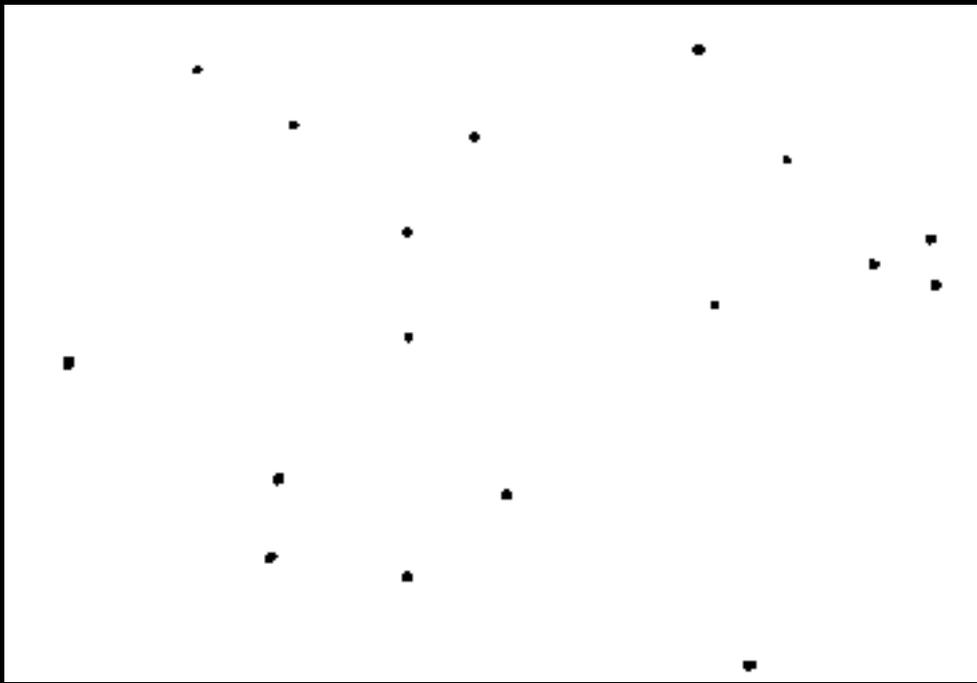
John Cage, New School for Social Research, 1956-1960



George Gacioppo, Cassiopeia, sound pictogram, 1962



John Cage, Fontana Mix, sound pictogram, 1958

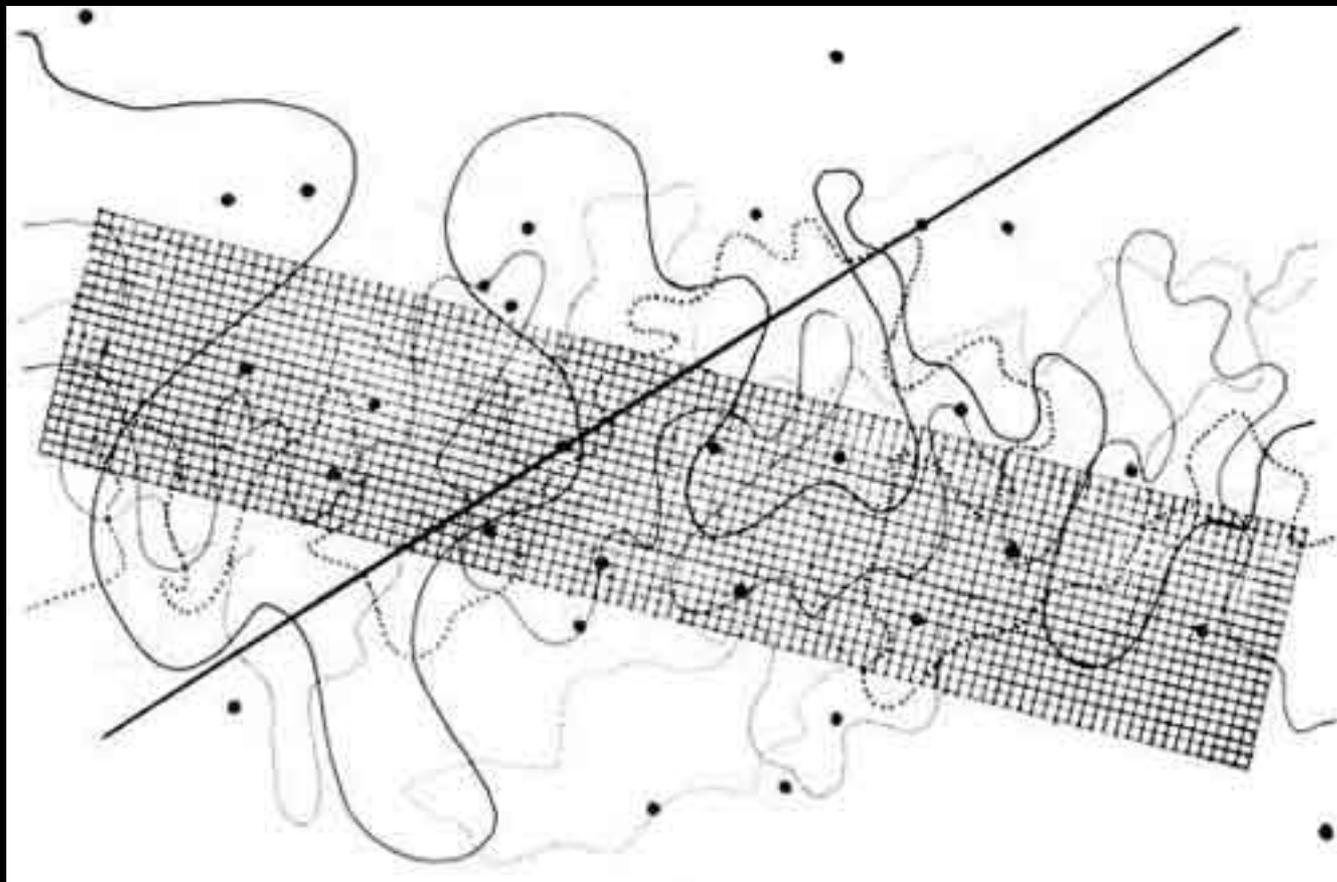


Artist: John Cage

Title: "Fontana Mix"

Date: 1958

Details: Experimental musical
composition



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<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/>

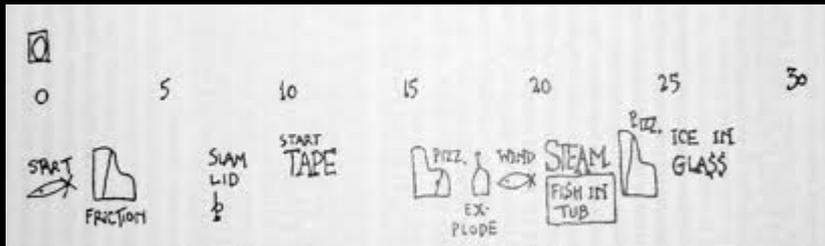


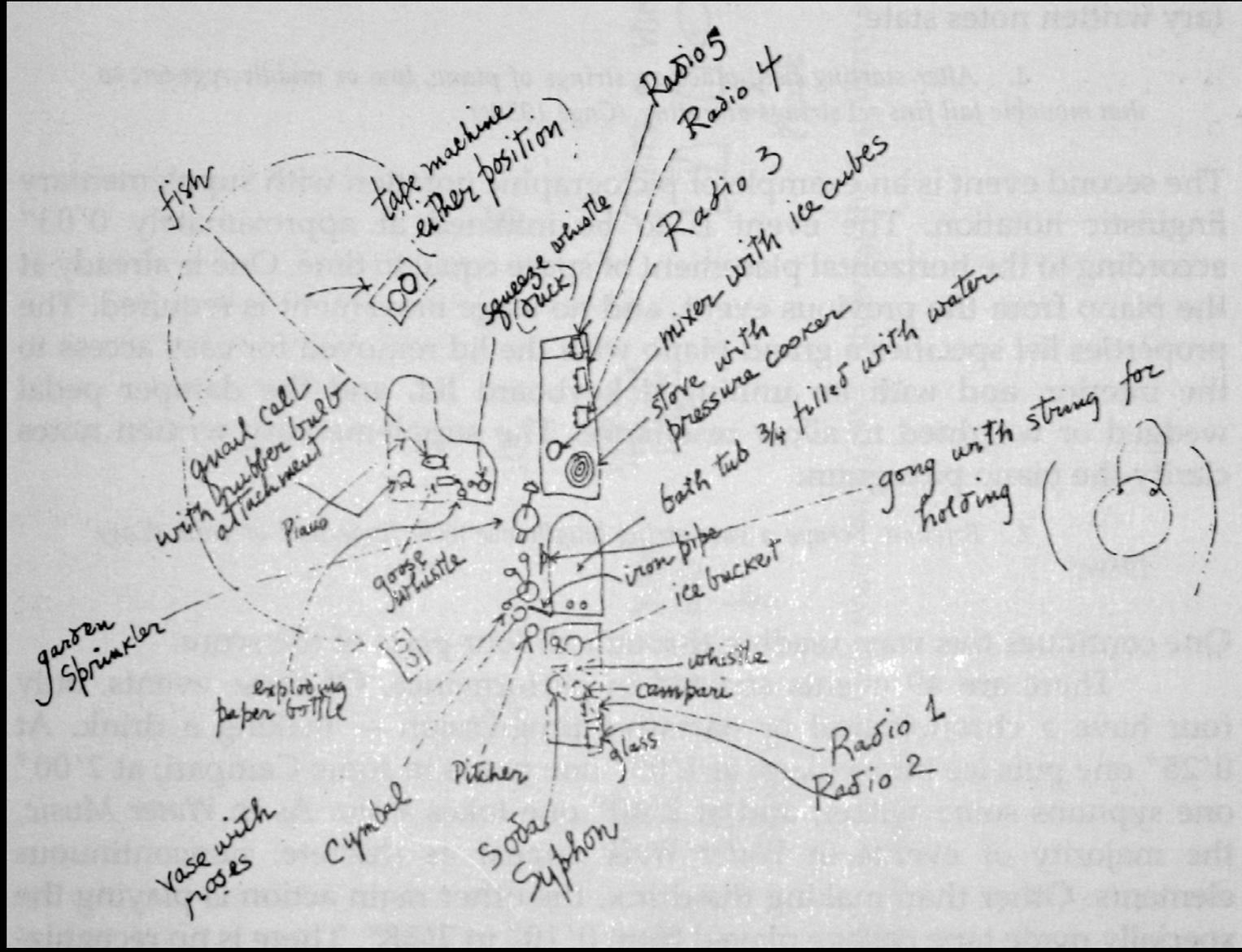
John Cage performing "Water Walk" in January, 1960 on the popular TV show I've Got A Secret:

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

Contemporary version of John Cage Water Music (1952):

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





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.