



EXPERIENCE FLUXUS

HANNAH HIGGINS

Fluxus
Experience

Fluxus Experience

Robert Adlington



Fluxus Experience:

Fluxus Experience Hannah Higgins, 2002-12-12 Hannah Higgins explores the influential art movement Fluxus. Daring, disparate and contentious Fluxus artists worked with minimal and prosaic materials now familiar in post World War II art. Higgins describes the experience of Fluxus for viewers as affirming transactions between the self and the world. **Chance, Phenomenology and Aesthetics** Ian Andrews, 2020-11-12 In drawing upon the work of Jacques Derrida, Edmund Husserl and Martin Heidegger and aligning it with a new trend in interdisciplinary phenomenology, Ian Andrews provides a unique look at the role of chance in art and its philosophical implications. His account of how the composer John Cage and other avant garde creatives such as Marcel Duchamp, Tristan Tzara, Sol LeWitt and Ed Ruscha used chance in their work to question the structures of experience and prompt a new engagement with these phenomena makes a truly important contribution to Continental philosophy. Chance, Phenomenology and Aesthetics will appeal to scholars and advanced students in the disciplines of phenomenology, deconstruction and hermeneutics as well as being compelling reading for anyone interested in pursuing sound studies, art theory and art history through an interdisciplinary post phenomenological lens.

Background Noise, Second Edition Brandon LaBelle, 2015-01-29 Background Noise follows the development of sound as an artistic medium and illustrates how sound is put to use within modes of composition, installation and performance. While chronological in its structure, Brandon LaBelle's book is informed by spatial thinking, weaving architecture, environments and the specifics of location into the work of sound with the aim of formulating an expansive history and understanding of sound art. At its center, the book presupposes an intrinsic relation between sound and its location, galvanizing acoustics, sound phenomena and the environmental with the tensions inherent in what LaBelle identifies as sound's relational dynamic. For the author, this is embedded within sound's tendency to become public, expressed in its ability to travel distances, foster cultural expression and define spaces while being radically flexible. This second, expanded edition includes a new chapter on the non-human and subnatural tendencies in sound art, revisions to the text as well as a new preface by the author. Intersecting material analysis with theoretical frameworks spanning art and architectural theory, performance studies and media theory, Background Noise makes the case that sound and sound art are central to understandings of contemporary culture.

Background Noise Brandon LaBelle, 2006-01-01 The rise of a prominent auditory culture reveals the degree to which sound art is lending definition to the 21st Century. And yet, sound art still lacks related literature to compliment and expand the realm of practice. Background Noise sets out an historical overview while at the same time shaping that history according to what sound art reveals: the dynamics of art to operate spatially through media of reproduction and broadcast and in relation to the intensities of communication and its contextual framework. **Material Imagination** Natalie Adamson, Steven Harris, 2017-07-24 Material Imagination examines the interrelated concepts of matter, materialism and materiality in postwar European art from 1946-1972. Provides a unique perspective on European art by prioritizing material

dimensions over concept or context while also paying attention to theoretical and historical concerns Explores artists methods and materials in order to better understand the social and cultural environments in which their works of art were made Demonstrates how materials can be harnessed to affect the critical interpretation of artwork Brings together exceptional illustrations and new research in eight essays by art historians and scholars *Beholding Ken*

Wilder,2020-05-14 *Beholding* considers the spatially situated encounter between artwork and spectator It argues that artworks created for specific places or conditions structure a reciprocal encounter which is completed by the presence of a beholder These are works which demand the beholder's share but not as Ernst Gombrich famously claimed to sustain an illusion Rather *Beholding* reconfigures Gombrich's notion of the beholder's share as a set of licensed imaginative and cognitive projections Each chapter frames a particular work of art from the remit of a complementary theoretical text The book establishes a transhistorical notion of the spatially situated encounter and considers the role of the architectural host in bringing the beholder's orientation into play The book engages a diverse range of practices from Renaissance painting and group portraiture to intermedia practices of installation and performance art Written within the broad remit of reception aesthetics the book proposes a phenomenological theory of beholding argued through an in depth examination of artworks and their spatial contexts selected for their explanatory potential These various encounters allocate different constitutive roles to the beholder bringing not only spatial and temporal orientation into play but also a repertoire of anticipated ideas and beliefs **Motion(less) Pictures**

Justin Remes,2015-02-24 Conducting the first comprehensive study of films that do not move Justin Remes challenges the primacy of motion in cinema and tests the theoretical limits of film aesthetics and representation Reading experimental films such as Andy Warhol's *Empire* 1964 the Fluxus work *Disappearing Music for Face* 1965 Michael Snow's *So Is This* 1982 and Derek Jarman's *Blue* 1993 he shows how motionless films defiantly showcase the static while collapsing the boundaries between cinema photography painting and literature Analyzing four categories of static film furniture films designed to be viewed partially or distractedly protracted films which use extremely slow motion to impress stasis textual films which foreground the static display of letters and written words and monochrome films which display a field of monochrome color as their image Remes maps the interrelations between movement stillness and duration and their complication of cinema's conventional function and effects Arguing all films unfold in time he suggests duration is more fundamental to cinema than motion initiating fresh inquiries into film's manipulation of temporality from rigidly structured works to those with more ambiguous and open ended frameworks Remes's discussion integrates the writings of Roland Barthes Gilles Deleuze Tom Gunning Rudolf Arnheim Raymond Bellour and Noel Carroll and will appeal to students of film theory experimental cinema intermedia studies and aesthetics *The Cinema of Scandinavia* Tytti Soila,2005

Modernism and the Architecture of Private Life offers a bold new assessment of the role of the domestic sphere in modernist literature architecture and design Elegantly synthesizing modernist literature with architectural plans room designs and

decorative art Victoria Rosner's work explores the collaborations among modern British writers interior designers and architects in redefining the form function and meaning of middle class private life Drawing on a host of previously unexamined archival sources and works by figures such as E M Forster Roger Fry Oscar Wilde James McNeill Whistler and Virginia Woolf Rosner highlights the participation of modernist literature in the creation of an experimental embodied and unstructured private life which we continue to characterize as modern *Theories and Documents of Contemporary Art* Kristine Stiles,1996 Enth u a S 74 Concrete art 1936 49 Max Bill S 74 77 The mathematical approach in contemporary art 1949 Max Bill S 301 304 Dieter Roth **Narratives Unfolding** Martha Langford,2017-07-18 Somewhere between global and local the nation still lingers as a concept National art histories continue to be written some for the first time while innovative methods and practices redraw the boundaries of these imagined communities Narratives Unfolding considers the mobility of ideas transnationalism and entangled histories in essays that define new ways to see national art in ever changing nations Examining works that were designed to reclaim or rethink issues of territory and dispossession home and exile contributors to this volume demonstrate that the writing of national art histories is a vital project for intergenerational exchange of knowledge and its visual formations Essays showcase revealing moments of modern and contemporary art history in Canada Egypt Iceland India Ireland Israel Palestine Romania Scotland Turkey and the United Arab Emirates paying particular attention to the agency of institutions such as archives art galleries milestone exhibitions and artist retreats Old and emergent art cities including Cairo Dubai New York and Vancouver are also examined in light of avant gardism cosmopolitanism and migration Narratives Unfolding is both a survey of current art historical approaches and their connection to the source art making and art experience happening somewhere Musical Models of Democracy Robert Adlington,2023-11-03 This book offers the first in depth study of how musicians have sought to embody democracy through musical processes and relationships Author Robert Adlington uses modern democratic theory to explore what he terms musical modelling of democracy as manifested in modern and experimental music of the global North and interrogates the contingencies and interests on which such visions of democracy are premised **Bioart Kitchen** Lindsay Kelley,2016-03-07 What do new technologies taste like A growing number of contemporary artists are working with food live materials and scientific processes in order to explore and challenge the ways in which manipulation of biological materials informs our cooking and eating Bioart or biological art uses biotech methods to manipulate living systems from tissues to ecologies While most critiques of bioart emphasise the influences of new media digital media and genetics this book takes a bold alternative approach Bioart Kitchen explores a wide spectrum of seemingly unconnected subjects which when brought together offer a more inclusive expansive history of bioart namely home economics the feminist art of the 1970s tissue culture methodologies domestic computing and contemporary artistic engagements with biotechnology *Art and Engagement in Early Postwar Japan* Justin Jesty,2018-09-15 No detailed description available for Art and Engagement in Early Postwar Japan **Critical**

Fabulations Daniela K Rosner, 2018-07-17 A proposal to redefine design in a way that not only challenges the field's dominant paradigms but also changes the practice of design itself In *Critical Fabulations* Daniela Rosner proposes redefining design as investigative and activist personal and culturally situated responsive and responsible Challenging the field's dominant paradigms and reinterpreting its history Rosner wants to change the way we historicize the practice reworking it from the inside Focusing on the development of computational systems she takes on powerful narratives of innovation and technology shaped by the professional expertise that has become integral to the field's mounting status within the new industrial economy To do so she intervenes in legacies of design expanding what is considered design to include long silenced narratives of practice and enhancing existing design methodologies based on these rediscovered inheritances Drawing on discourses of feminist technoscience she examines craftwork's contributions to computing innovation how craftwork becomes hardware manufacturing and how hardware manufacturing becomes craftwork She reclaims for example NASA's Little Old Ladies the women who built information storage for the Apollo missions by weaving wires through magnetized metal rings Mixing history theory personal experience and case studies Rosner reweaves fibers of technoscience by slowly reworking the methods and margins of design She suggests critical fabulations as ways of telling stories that awaken alternative histories and offers a set of techniques and orientations for fabulating its future *Critical Fabulations* shows how design's hidden inheritances open different possibilities for practice **New Ritual Society** Gianpiero

Vincenzo, 2018-07-27 Consumerism has established itself as a dominant lifestyle but the reasons behind this are often unclear This study revisits a large amount of diverse research and argues that consumerism is a powerful ritual machine that can make up for the modern lack of values with new symbols and rituals Consumerism made its claim between the end of the 19th and the beginning of the 20th century when the traditional symbolic world had ended and a new one had not yet emerged Slowly but progressively consumerism began to develop new symbolic forms and new social rituals becoming the basis for new mimetic behaviours As nationalism has progressively declined consumerism has permeated the entire social fabric Supermarkets and shopping malls must be interpreted in the light of their ritual significance as temples and holy cities of a new symbolic order In the consumeristic era many people are led to think and imagine in consumer terms to identify themselves through consumption rituals The impact of consumerism on culture from literature to art should not be underestimated Many artists have tried to develop their aesthetics by triggering a dialectical or openly critical confrontation with consumerism This book also takes into account the development of violence and the effects of consumerism on childhood and new generations The book contains a preface by the German anthropologist Christoph Wulf and the images illustrating the text are by Belgian artist Michel Couturier **Erik Satie: Music, Art and Literature** Caroline

Potter, 2016-05-13 Erik Satie 1866 1925 was a quirky innovative and enigmatic composer whose impact has spread far beyond the musical world As an artist active in several spheres from cabaret to religion from calligraphy to poetry and

playwriting and collaborator with some of the leading avant garde figures of the day including Cocteau Picasso Diaghilev and Ren Clair he was one of few genuinely cross disciplinary composers His artistic activity during a tumultuous time in the Parisian art world situates him in an especially exciting period and his friendships with Debussy Stravinsky and others place him at the centre of French musical life He was a unique figure whose art is immediately recognisable whatever the medium he employed Erik Satie Music Art and Literature explores many aspects of Satie s creativity to give a full picture of this most multifaceted of composers The focus is on Satie s philosophy and psychology revealed through his music Satie s interest in and participation in artistic media other than music and Satie s collaborations with other artists This book is therefore essential reading for anyone interested in the French musical and cultural scene of the late nineteenth and early twentieth century

American Culture in the 1950s Martin Halliwell,2007-03-13 This book provides a stimulating account of the dominant cultural forms of 1950s America fiction and poetry theatre and performance film and television music and radio and the visual arts Through detailed commentary and focused case studies of influential texts and events from Invisible Man to West Side Story from Disneyland to the Seattle World s Fair from Rear Window to The Americans the book examines the way in which modernism and the cold war offer two frames of reference for understanding the trajectory of postwar culture The two core aims of this volume are to chart the changing complexion of American culture in the years following World War II and to provide readers with a critical investigation of the 1950s The book provides an intellectual context for approaching 1950s American culture and considers the historical impact of the decade on recent social and cultural developments

Utopia and Dissent in West Germany Mia Lee,2019-01-22 Just as Chancellor Konrad Adenauer was seeking re election on a campaign of no experiments art avant garde groups in West Germany were reviving the utopian impulse to unite art and society Utopia and Dissent in West Germany examines these groups and their legacy Postwar artists built international as well as intergenerational networks such as Fluxus which was active in D sseldorf Wiesbaden and Cologne and the Situationist International based in Paris These groups were committed to undoing the compartmentalization of everyday life and the isolation of the artist in society And as artists recast politics to address culture and everyday life they helped forge a path for the West German extraparliamentary left Utopia and Dissent in West Germany traces these connections and presents a chronological map of the networks that fed into the extraparliamentary left as well as a geographical map of increasing radicalism as the locus of action shifted to West Berlin These two maps show that in West Germany artists and their interventions in the structures of everyday life were a key starting point for challenging the postwar order

Welcome to Painterland Anastasia Aukeman,2016-08-09 The Rat Bastard Protective Association was an inflammatory close knit community of artists who lived and worked in a building they dubbed Painterland in the Fillmore neighborhood of midcentury San Francisco The artists who counted themselves among the Rat Bastards which included Joan Brown Bruce Conner Jay DeFeo Wally Hedrick Michael McClure and Manuel Neri exhibited a unique fusion of radicalism provocation and community

Geographically isolated from a viable art market and refusing to conform to institutional expectations they animated broader social and artistic discussions through their work and became a transformative part of American culture over time Anastasia Aukeman presents new and little known archival material in this authorized account of these artists and their circle a colorful cultural milieu that intersected with the broader Beat scene

Sound Commitments Robert Adlington, 2009-02-19 The role of popular music is widely recognized in giving voice to radical political views the plight of the oppressed and the desire for social change Avant garde music by contrast is often thought to prioritize the pursuit of new technical or conceptual territory over issues of human and social concern Yet throughout the activist 1960s many avant garde musicians were convinced that aesthetic experiment and social progressiveness made natural bedfellows Intensely involved in the era's social and political upheavals they often sought to reflect this engagement in their music Yet how could avant garde musicians make a meaningful contribution to social change if their music remained the preserve of a tiny initiated clique In answer **Sound Commitments** examines the encounter of avant garde music and the Sixties across a range of genres aesthetic positions and geographical locations Through music for the concert hall tape and electronic music jazz and improvisation participatory events performance art and experimental popular music the essays in this volume explore developments in the United States France West Germany Italy the Netherlands the Soviet Union Japan and parts of the Third World delving into the deep richness of avant garde musicians response to the decade's defining cultural shifts Featuring new archival research and or interviews with significant figures of the period in each chapter **Sound Commitments** will appeal to researchers and advanced students in the fields of post war music cultures of the 1960s and the avant garde as well as to an informed general readership

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