

Armin Schmidt-Durkhardt

MACIUNAS' LEARNING MACHINES

FROM ART HISTORY
TO A CHRONOLOGY
OF FLUXUS

Second, revised and enlarged edition



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Maciunas Learning Machines From Art History To A Chronology Of Fluxus

Francis C. Moon



Maciunas Learning Machines From Art History To A Chronology Of Fluxus:

Maciunas' Learning Machines George Maciunas, Astrit Schmidt-Burkhardt, 2003 Below the level of the musical note lies the realm of microsound of sound particles lasting less than one tenth of a second Recent technological advances allow us to probe and manipulate these pinpoints of sound dissolving the traditional building blocks of music notes and their intervals into a more fluid and supple medium The sensations of point pulse series of points line tone and surface texture emerge as particle density increases Sounds coalesce evaporate and mutate into other sounds Composers have used theories of microsound in computer music since the 1950s Distinguished practitioners include Karlheinz Stockhausen and Iannis Xenakis Today with the increased interest in computer and electronic music many young composers and software synthesis developers are exploring its advantages Covering all aspects of composition with sound particles Microsound offers composition theory historical accounts technical overviews acoustical experiments descriptions of musical works and aesthetic reflections The book is accompanied by an audio CD of examples *Machine Art in the Twentieth Century* Andreas Broeckmann, 2016-12-16 An investigation of artists' engagement with technical systems tracing art historical lineages that connect works of different periods Machine art is neither a movement nor a genre but encompasses diverse ways in which artists engage with technical systems In this book Andreas Broeckmann examines a variety of twentieth and early twenty-first century artworks that articulate people's relationships with machines In the course of his investigation Broeckmann traces historical lineages that connect art of different periods looking for continuities that link works from the end of the century to developments in the 1950s and 1960s and to works by avant garde artists in the 1910s and 1920s An art historical perspective he argues might change our views of recent works that seem to be driven by new media technologies but that in fact continue a century old artistic exploration Broeckmann investigates critical aspects of machine aesthetics that characterized machine art until the 1960s and then turns to specific domains of artistic engagement with technology algorithms and machine autonomy looking in particular at the work of the Canadian artist David Rokeby vision and image and the advent of technical imaging and the human body using the work of the Australian artist Stelarc as an entry point to art that couples the machine to the body mechanically or cybernetically Finally Broeckmann argues that systems thinking and ecology have brought about a fundamental shift in the meaning of technology which has brought with it a rethinking of human subjectivity He examines a range of artworks including those by the Japanese artist Seiko Mikami whose work exemplifies the shift Fluxus Administration Colby Chamberlain, 2024-07-09 George Maciunas is typically associated with the famous art collective Fluxus of which he is often thought to have been the leader In this book critic and art historian Colby Chamberlain wants us to question two things first the idea that Fluxus was a group in any conventional sense and second that Maciunas was its leader Instead Chamberlain shows us how Maciunas used the paper materials of bureaucracy in his art cards certificates charts files and plans among others to subvert his own status as a figurehead of this collective

and even as a biographical entity Each of the book's chapters situates Maciunas's artistic practice in relation to a different domain: education, communication, production, housing, and health. We learn about his use of the postal service to make Fluxus into an international network, his manipulation of US copyright law to pursue a Soviet ideal of collective authorship, his intervention in Manhattan's zoning restrictions as founder and manager of the Fluxhouse artists' lofts in SoHo, and his performances protesting against normative ideals of health and family, focusing on his own ultimately failed medical self-management. Fluxus Administration is not a biography, but it does delve more deeply than any other book into Maciunas's life and work, showing the lengths to which the artist himself went to disrupt any easy account of himself.

Cartographies of Time Daniel Rosenberg, Anthony Grafton, 2013-07-02 Our critically acclaimed smash hit *Cartographies of Time* is now available in paperback. In this first comprehensive history of graphic representations of time, authors Daniel Rosenberg and Anthony Grafton have crafted a lively history featuring fanciful characters and unexpected twists and turns. From medieval manuscripts to websites, *Cartographies of Time* features a wide variety of timelines that in their own unique ways—curving, crossing, branching—defy conventional thinking about the form. A fifty-four-foot-long timeline from 1753 is mounted on a scroll and encased in a protective box. Another timeline uses the different parts of the human body to show the genealogies of Jesus Christ and the rulers of Saxony. Ladders created by missionaries in eighteenth-century Oregon illustrate Bible stories in a vertical format to convert Native Americans. Also included is the April 1912 Marconi North Atlantic Communication chart, which tracked ships including the Titanic at points in time rather than by their geographic location, alongside little-known works by famous figures, including a historical chronology by the mapmaker Gerardus Mercator and a chronological board game patented by Mark Twain. Presented in a lavishly illustrated edition, *Cartographies of Time* is a revelation to anyone interested in the role visual forms have played in our evolving conception of history.

Networking Tatiana Bazzichelli, 2009-02 Networking means to create nets of relations where the publisher and the reader, the artist and the audience act on the same level. The book is a first tentative reconstruction of the history of artistic networking in Italy through an analysis of media and art projects which, during the past twenty years, have given way to a creative, shared, and aware use of technologies from video to computers, contributing to the creation of Italian hacker communities. The Italian network proposes a form of critical information disseminated through independent and collective projects where the idea of freedom of expression is a central theme. In Italy, thanks to the alternative use of Internet during the past twenty years, a vast national network of people who share political, cultural, and artistic views has been formed. The book describes the evolution of the Italian hacktivism and net culture from the 1980s till today. It builds a reflection on the new role of the artist and author who becomes a networker operating in collective nets, reconnecting to Neoavant-garde practices of the 1960s: first and foremost Fluxus, but also Mail Art, Neoism, and Luther Blissett. A path which began in BBSes, alternative web platforms spread in Italy through the 1980s, even before the Internet even existed, and then moved on to Hackmeetings, to Telestreet, and

networking art by different artists such as 0100101110101101 ORG epidemic Jaromil Giacomo Verde Giovanotti Mondani Meccanici Correnti Magnetiche Candida TV Tommaso Tozzi Federico Bucalossi Massimo Contrasto Mariano Equizzi Pigreca Molleindustria Guerriglia Marketing Sexyshock Phag Off and many others

The Methuen Drama Companion to Performance Art Bertie Ferdman, Jovana Stokic, 2020-02-20 The Methuen Drama Companion to Performance Art offers a comprehensive guide to the major issues and interdisciplinary debates concerning performance in art contexts that have developed over the last decade. It understands performance art as an institutional, cultural, and economic phenomenon rather than as a label or object. Following the ever-increasing institutionalization and mainstreaming of performance, the book's chapters identify a marked change in the economies and labor practices surrounding performance art and explore how this development is reflective of capitalist approaches to art and event production. Embracing what we perceive to be the oxymoronic status of performance art where it is simultaneously precarious and highly profitable, the essays in this book map the myriad gestures and radical possibilities of this extreme contradiction. This Companion adopts an interdisciplinary perspective to present performance art's legacies and its current practices. It brings together specially commissioned essays from leading innovative scholars from a wide range of approaches including art history, visual, and performance studies, dance, and theatre scholarship in order to provide a comprehensive and multifocal overview of the emerging research trends and methodologies devoted to performance art.

Shock and the Senseless in Dada and Fluxus Dorothee Brill, 2010 A groundbreaking analysis of two movements of the historical avant-garde.

Musical Migration and Imperial New York Brigid Cohen, 2022-05-05 Through archival work and storytelling, *Musical Migration and Imperial New York* revises many inherited narratives about experimental music and art in postwar New York. From the urban street level of music clubs and arts institutions to the world-making routes of global migration and exchange, this book redraws the map of experimental art to reveal the imperial dynamics and citizenship struggles that continue to shape music in the United States. Beginning with the material conditions of power that structured the cityscape of New York in the early Cold War years, Brigid Cohen looks at a wide range of artistic practices: concert music, electronic music, jazz, performance art, and actors. She examines Charles Mingus, Yoko Ono, and Fluxus founder George Maciunas as they experimented with new modes of creativity. Cohen links them with other migrant creators vital to the city's postwar culture boom—creators whose stories have seldom been told: Halim El-Dabh, Michiko Toyama, Vladimir Ussachevsky. She also gives sustained and serious treatment to the work of Yoko Ono, something long overdue in music scholarship. *Musical Migration and Imperial New York* is indispensable reading, offering a new understanding of global avant-gardes and American experimental music, as well as the contrasting feelings of belonging and exclusion on which they were built.

Fluxus Natasha Lushetich, 2014-06-01 Focusing on the most definition-resistant art movement in history and departing from its two chief characteristics, intermediality and interactivity, this book develops an original theory of practice: the experiential philosophy of non-duality, which is the philosophy of dynamic co-constitutivity.

This is done by tracing the performativity of intermedial works that fall conceptually between the art and the life media such as Bengt af Klintbergs s event score Eat an orange as if it were an apple in five key areas of human experience language temporality the sensorium social rites and rituals and systems of economic exchange The main argument woven with the aid of the Derridian blind tactics the Gramscian production of social life and the Zen derived interexpression of Kitaro Nishida is that the practical philosophy of co constitutivity arises from the logic of the intermedium In pursuing this argument the book does three things 1 it theorises an oeuvre that has remained under theorised due to its fundamentally non discursive nature and in doing so reinstates Fluxus as an influential cultural rather than a merely artistic paradigm 2 it serves as a companion to thinking by doing since most Fluxus intermedia are ready made and as such readily available in the everyday environment and 3 it establishes the counter hegemonic logic of fluxing while tracing its legacy in contemporary practices as diverse as the culture jamming activism of The Yes Men the paradoxical performance work of Song Dong and the pervasive game worlds of Blast Theory Natasha Lushetich is an artist researcher and Lecturer in Performance at the University of Exeter UK Her specialist areas include intermedia live art performance and philosophy and questions of identity and ideology Her recent writings have appeared in Babilonia Performance Research TDR Theatre Journal Total Art Journal as well as in a number of edited collections

Art and Graphic Design Benoit Buquet, 2021-01-01 An innovative exploration of the intersection of graphic design and American art of the 1960s and 1970s This fascinating study of the role that graphic design played in American art of the 1960s and 1970s focuses on the work of George Maciunas Ed Ruscha and Sheila Levrant de Bretteville Examining how each of these artists utilized typography materiality and other graphic design aesthetics Benoit Buquet reveals the importance of graphic design in creating a sense of coherence within the disparate international group of Fluxus artists an elusiveness and resistance to categorization that defined much of Ruscha s brand of Pop Art and an open and participatory visual identity for a range of feminist art practices Rigorous and compelling scholarship and a copious illustration program that presents insightful juxtapositions of objects some of which have never been discussed before combine to shed new light on a period of abundant creativity and cultural transition in American art and the intimate though often overlooked entwined relationship between art and graphic design

Social Networks in the History of Innovation and Invention Francis C. Moon, 2013-11-19 This book integrates history of science and technology with modern social network theory Using examples from the history of machines as well as case studies from wireless radio and chaos theory the author challenges the genius model of invention Network analysis concepts are presented to demonstrate the societal nature of invention in areas such as steam power internal combustion engines early aviation air conditioning and more Using modern measures of network theory the author demonstrates that the social networks of invention from the 19th and early 20th centuries have similar characteristics to modern 21st C networks such as the World Wide Web The book provides evidence that exponential growth in technical innovation is linked to the growth of historical innovation networks

George Maciunas the Dream of Fluxus Thomas Kellein, 2007 George Maciunas 1931 1978 was the founding member and leader of the most radical and experimental art movement of the 1960s Fluxus whose members rejected the traditional systems of high art This biography will help to reveal the man and the artist hidden behind so many masks of his own devising to the wider public his accomplishments demand

Performance - Cinema - Sound Alfrun Kliems, 2020-02-20 This volume makes visible the cooperation between the Visegrad Fund and Humboldt University of Berlin With selections exploring the fields of performance cinema and sound it incorporates ideas from performance theory film and media studies art history philosophy and literary theory On the other hand it is the permeability of the media to each other as well as to other expressive forms such as theatre and happenings film and photography voice and writing that takes center stage Fifteen essays delve into questions of performativity with concrete examples from Central and Eastern Europe e g Czech Hungarian Russian Slovak and Soviet cinema the Polish Academy of Movement Tot Art and Orange Alternative the Hungarian performer Tam s Szentj by and post Fluxus phenomena Polish hobo poets like Marcin wietlicki works of the French Jean Fautrier the Czech Mikul Medek and the Slovak Dominik Tatarka on sound and voice Belarusian and Polish sung poetry as intermedial subversion of tradition and the textual performance of Dezs Kosztol nyi s disappeared voice The Palgrave Handbook of Intermediality Jørgen Bruhn, Asun López-Varela Azcárate, Miriam de Paiva Vieira, 2023-12-01 This handbook provides an extensive overview of traditional and emerging research areas within the field of intermediality studies understood broadly as the study of interrelations among all forms of communicative media types including transmedial phenomena Section I offers accounts of the development of the field of intermediality its histories theories and methods Section II and III then explore intermedial facets of communication from ancient times until the 21st century with discussion on a wide range of cultural and geographical settings media types and topics by contributors from a diverse set of disciplines It concludes in Section IV with an emphasis on urgent societal issues that an intermedial perspective might help understand

Punk Crisis Raymond A. Patton, 2018-09-04 In March 1977 John Johnny Rotten Lydon of the punk band the Sex Pistols looked over the Berlin wall onto the grey militarized landscape of East Berlin which reminded him of home in London Lydon went up to the wall and extended his middle finger He didn t know it at the time but the Sex Pistols reputation had preceded his gesture as young people in the Second World busily appropriated news reports on degenerate Western culture as punk instruction manuals Soon after burgeoning Polish punk impresario Henryk Gajewski brought the London punk band the Raincoats to perform at his art gallery and student club the epicenter for Warsaw s nascent punk scene When the Raincoats returned to England they found London erupting at the Rock Against Racism concert which brought together 100 000 First World UK punks and Third World Caribbean immigrants who contributed their cultures of reggae and Rastafarianism Punk had formed networks reaching across all three of the Cold War s worlds The first global narrative of punk Punk Crisis examines how transnational punk movements challenged the global order of the Cold War blurring the boundaries between

East and West North and South communism and capitalism through performances of creative dissent As author Raymond A Patton argues punk eroded the boundaries and political categories that defined the Cold War Era replacing them with a new framework based on identity as conservative or progressive Through this paradigm shift punk unwittingly ushered in a new era of global neoliberalism

On Turtles and Dragons and the Dangerous Quest for a Media Art Notation System (version 1.2) The Contributors,2013-04-22 This book arose as an attempt to collect and collate ideas and problems around notation that many of us have been dealing with on several levels We have processes of varying complexity we would like to work out ways to discuss them that move beyond the dichotomy of hand waving or looking at the deepest level of code We had many questions In an interactive situation how do we discuss the possibilities for interaction and the way a media should be playing given the actions of visitors How do we investigate the inner workings of an experience to see whether it makes sense without building it completely in advance We want to think of notation as an abstraction a simplification and intuitive or studied way of writing something down that succinctly summarises the important points of a given situation process object or system This book and its ideas should help us think discuss design build analyse and document the systems *The Scores Project* Michael Gallope,Natilee Harren,John Hicks,2025-05-06 A collection of essays examining experimental scores and source documents from the postwar avant gardes interpreted by experts on art music dance and poetry Individuals working in and across the fields of visual art music poetry theater and dance in the mid twentieth century began to use experimental scores in ways that revolutionized artistic practice and opened up new forms of interdisciplinary collaboration Their experimental methods associated with the neo avant garde neo Dadaism intermedia Fluxus and postmodernism exploded in notoriety during the 1960s in locales from New York to Europe East Asia and Latin America becoming foundational to global trends in contemporary art and performance The Scores Project provides an in depth view of this historical moment Through expert commentaries from an interdisciplinary team of scholars with accompanying illustrations this publication examines a series of experimental scores by John Cage George Brecht Sylvano Bussotti Morton Feldman Allan Kaprow Alison Knowles Jackson Mac Low Benjamin Patterson Yvonne Rainer Mieko Shiomi David Tudor and La Monte Young Ambitious provocative and playful The Scores Project is an illuminating resource to scholars and students who seek to understand this innovative and historically complex moment in the history of art An expanded edition of this open access publication is available for free online at www.getty.edu/publications/scores It includes more than 2 800 images audio video files and interactive features Also available are free PDF and EPUB downloads of the book

The Technical Image Horst Bredekamp,Vera Dünkel,Birgit Schneider,2019-04-10 In science and technology the images used to depict ideas data and reactions can be as striking and explosive as the concepts and processes they embody both works of art and generative forces in their own right Drawing on a close dialogue between the histories of art science and technology The Technical Image explores these images not as mere illustrations or examples but as productive agents and distinctive multilayered elements of the process of

generating knowledge Using beautifully reproduced visuals this book not only reveals how scientific images play a constructive role in shaping the findings and insights they illustrate but also however mechanical or detached from individual researchers choices their appearances may be how they come to embody the styles of a period a mindset a research collective or a device Opening with a set of key questions about artistic representation in science technology and medicine The Technical Image then investigates historical case studies focusing on specific images such as James Watson s models of genes drawings of Darwin s finches and images of early modern musical automata These case studies in turn are used to illustrate broad themes ranging from Digital Images to Objectivity and Evidence and to define and elaborate upon fundamental terms in the field Taken as a whole this collection will provide analytical tools for the interpretation and application of scientific and technological imagery Acta Historiae Artium ,2008 **Feltness** Stephanie Springgay,2022-09-23 Stephanie Springgay s concept of feltness which emerges from affect theory queer and feminist theory and feminist conceptions of more than human entanglements is a set of intimate practices of creating art based on touch affect relationality love and responsibility In this book she explores how feltness is a radical pedagogy that can be practiced with diverse publics including children who are often left out of conversations about who can learn in radical ways Springgay examines the results of a decade long project in which researchers artists students and teachers participated in events in North American elementary secondary and postsecondary institutions In projects that ranged from children learning to be critics and artists to university students experimenting with building a public through art participants blended participatory art creation with academic research to address social justice issues Springgay shows how feltness can redefine who is imagined to be capable of complex feeling experiential learning embodied practice social engagement and intimate care In this way feltness fosters learning that disrupts and defamiliarizes schools and institutions knowledge systems values and the legibility of art and research

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