



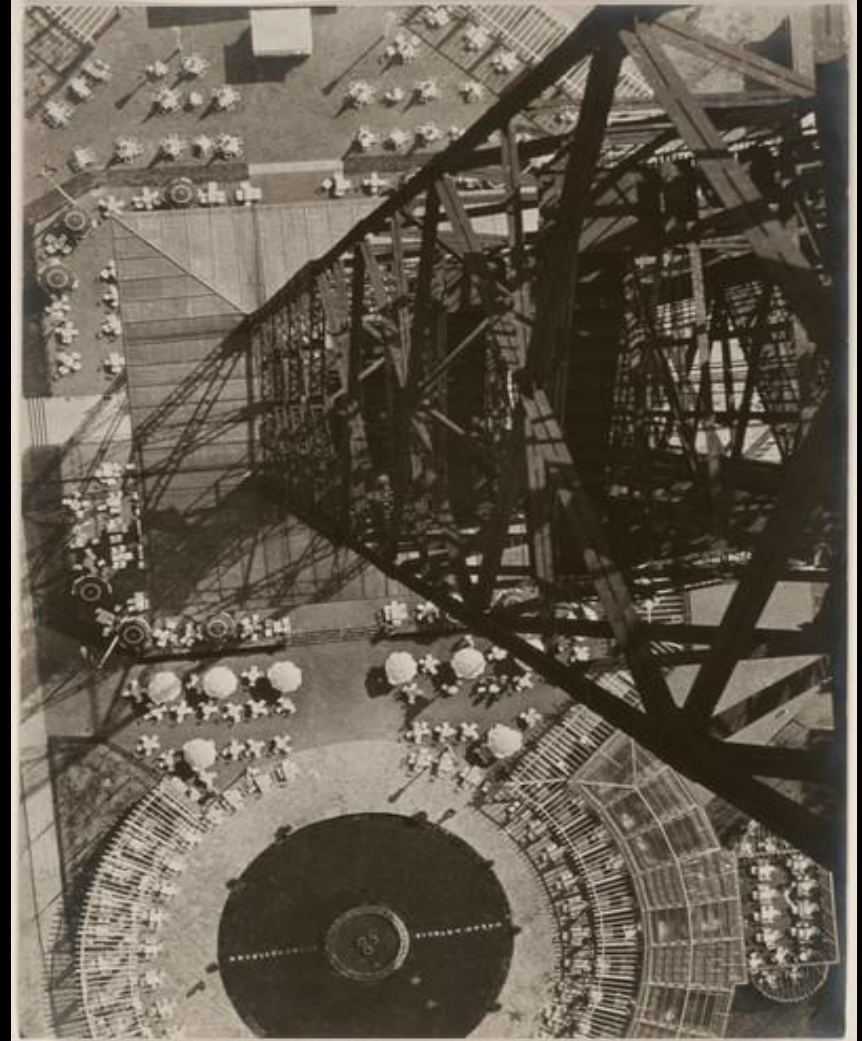
**Art by Telephone (Chicago:
Museum of Contemporary Art,
exhibition catalogue, 1969.**

Laszlo Moholy-Nagy

- Theorized “new vision” due to Cameras.
- “in the future we would need a camera as much as paper and pen”, *The New Vision*.
- Developed modern vision through his image-making processes.



Photogram and view from the Berlin Radio Tower, photographic series.



Moholy-Nagy's 'telephone pictures' wherein he explained to a fabricator over the phone how to make them.

1923.

Emphasizing the fact that an intellectual approach to the creation of art was not inferior to an emotional approach.



Concept - kənˌsept/ noun

1. an abstract idea;
2. a general notion.

Hack /hæk/ verb

1. To solve a problem by “cutting through” it. (I hacked it)
2. Cut with rough or heavy blows. (hack off)
3. Use a computer to gain unauthorized access to data in a system.
4. Manage; cope. (to “hack it”)



M. Duchamp, *Tonsure de 1919*. Star shaved into artist's hair by Man Ray.

Marcel Duchamp, 1889-1968.

Bicycle Wheel, 1913

In Advance of the Broken Arm, 1915

Fountain, 1917 (by R. Mutt/The Baroness)

L.H.O.O.Q. 1919

Rotary Glass, 1920.

Rotary Demisphere, 1925.

La boîte-en-valise, 1935-41.



Ready-mades

Remediate/re-purpose an ordinary commodity i.e shovel, wheel, plumbing.

- Remove its “use value” and remake it as a work of art.
- “Claim it”

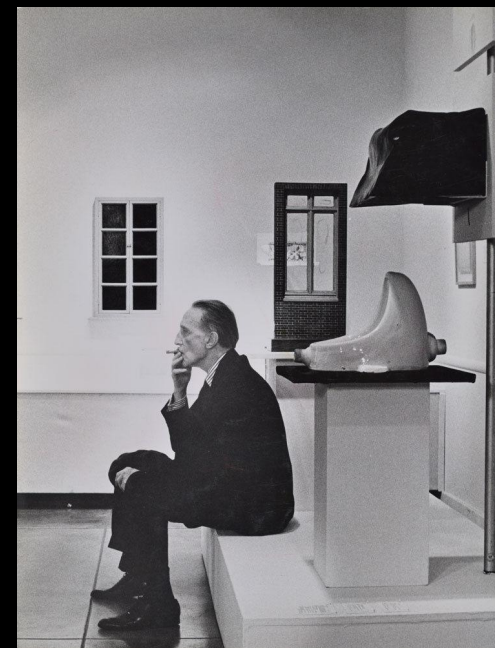
Duchamp, *In Advance of the Broken Arm*, 1915



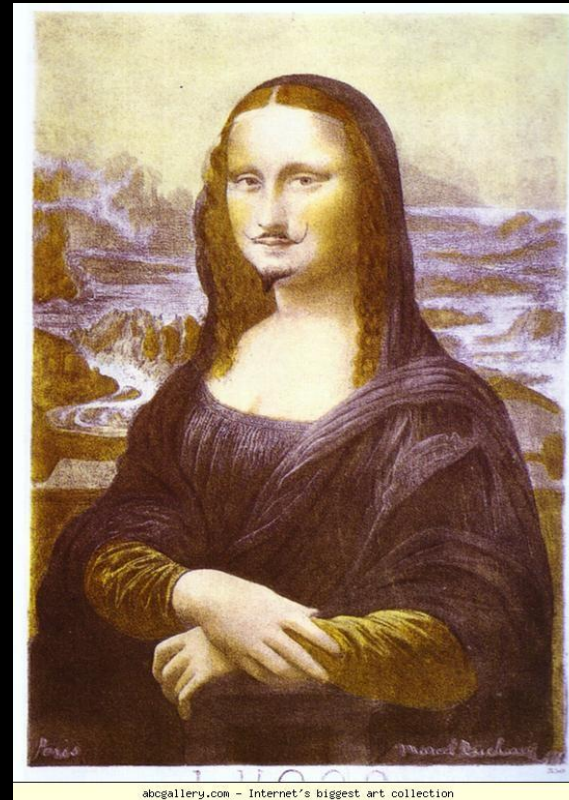
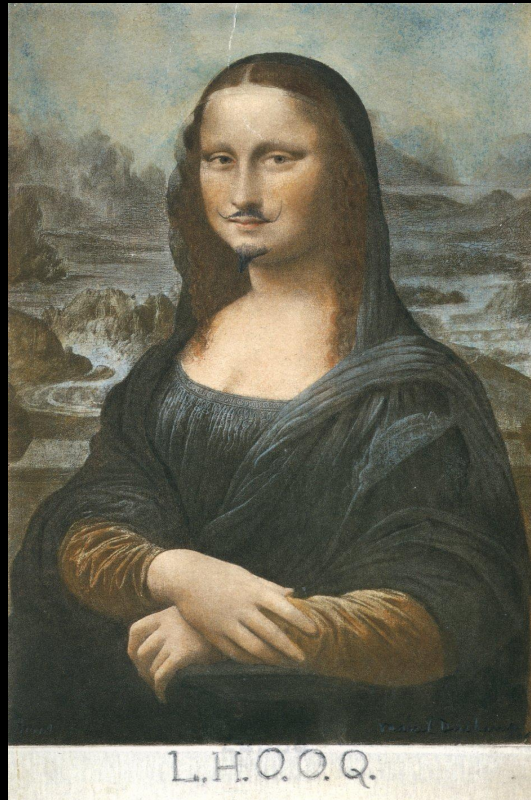
Freytag-Loringhoven/M. Shamberg, *God*, 1917.



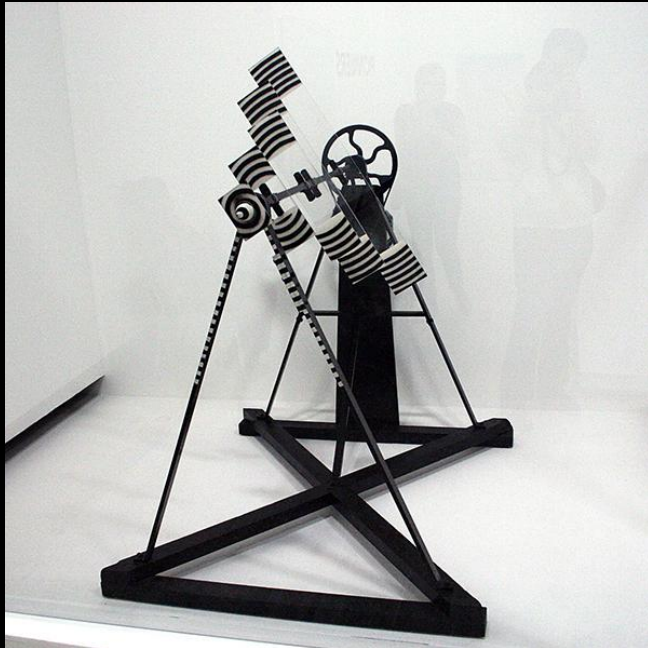
Fountain, 1917.
(w/Elsa von Freytag-Loringhoven)



M. Duchamp, L.H.O.O.Q., 1919.
“Ready-made” postcard, renamed and with artist-drawn moustache.



M. Duchamp, *Rotary Glass*, 1920.



<https://youtu.be/dq9DcUcUxbY>

M. Duchamp, *Rotary Demisphere*, 1925.



La boîte-en-valise.

Portable exhibition/portfolio made by Duchamp for his move to New York during WW2.



M. Duchamp, *Rotorelief paper diskettes*, for use on a 40-65 rpm turntable, c. 1935.



John Cage (1912-1992)

Musician, Composer, Theorist.

Influences: Marcel Duchamp, Arnold Schönberg

[On Silence](#) - Interview with Cage in New York (late 80s?)

[4'33" performed by K2Orchestra](#)

[Living Room Music](#)

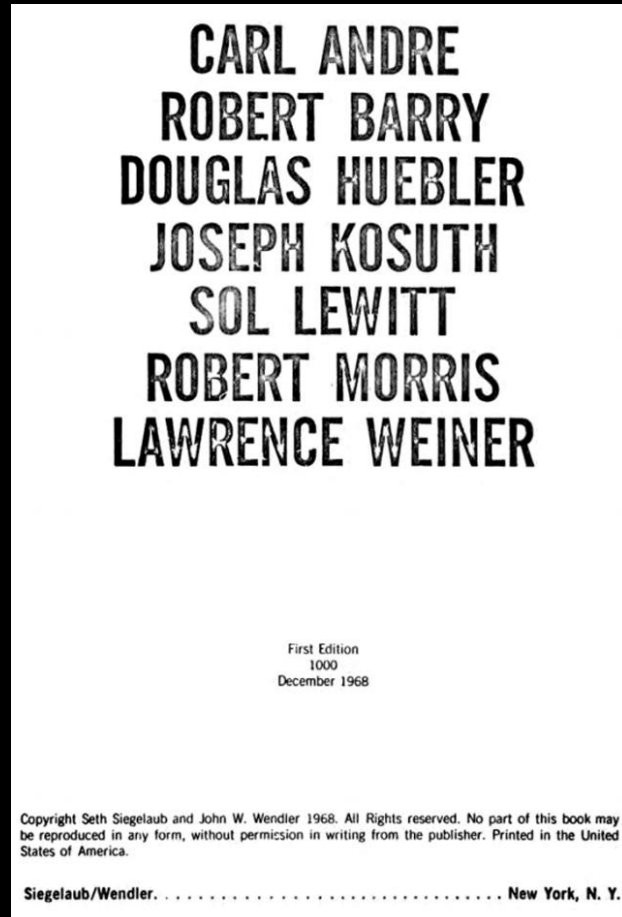
Lucy Lippard: “Dematerialization of the Art Object” (with John Chandler)

- Against heroic, patriarchal Art myths (political)
- Unfettered by “object status”
- Imagination ran rampant.
- Cleared path to see where Art was located. (long view)
- Idea is paramount, material form is secondary (dematerialized)
- Concerned with representation and relationships.
- Conceptual Exhibitions



Joseph Kosuth, *Museum of Normal Art*, blank stationery.

Conceptual Exhibitions



Seth Siegelau and John W. Wendler, *The Xerox Book*, 1968.

New Media and 1960s Conceptual Art (in Escape Attempts)

Video

Performance

Photography

Narrative

Text

Action



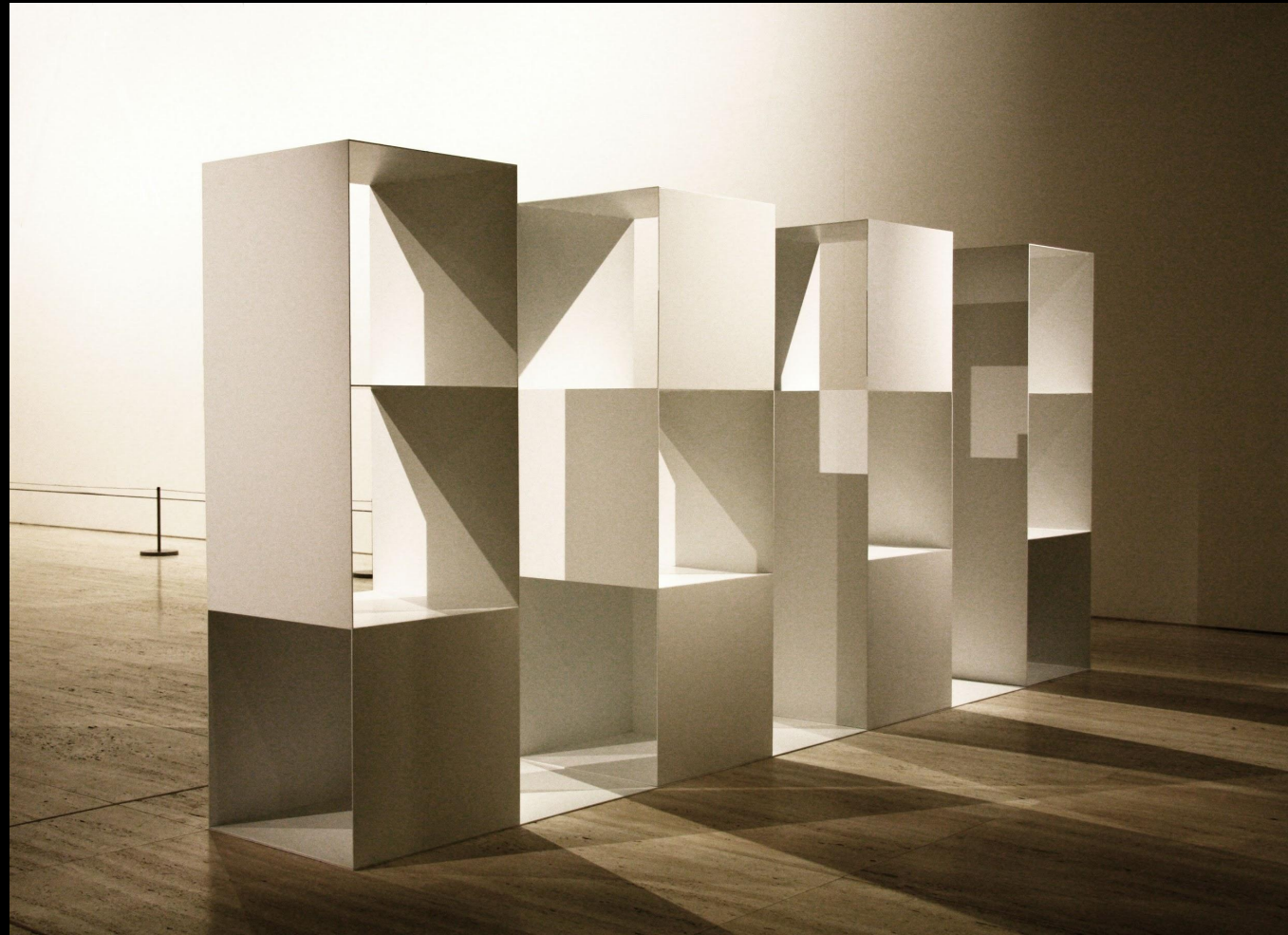
Artists Ann Arien and Lucy Lippard
protest outside the Whitney
Museum, 1970.

Sol Lewitt (1928-2007)

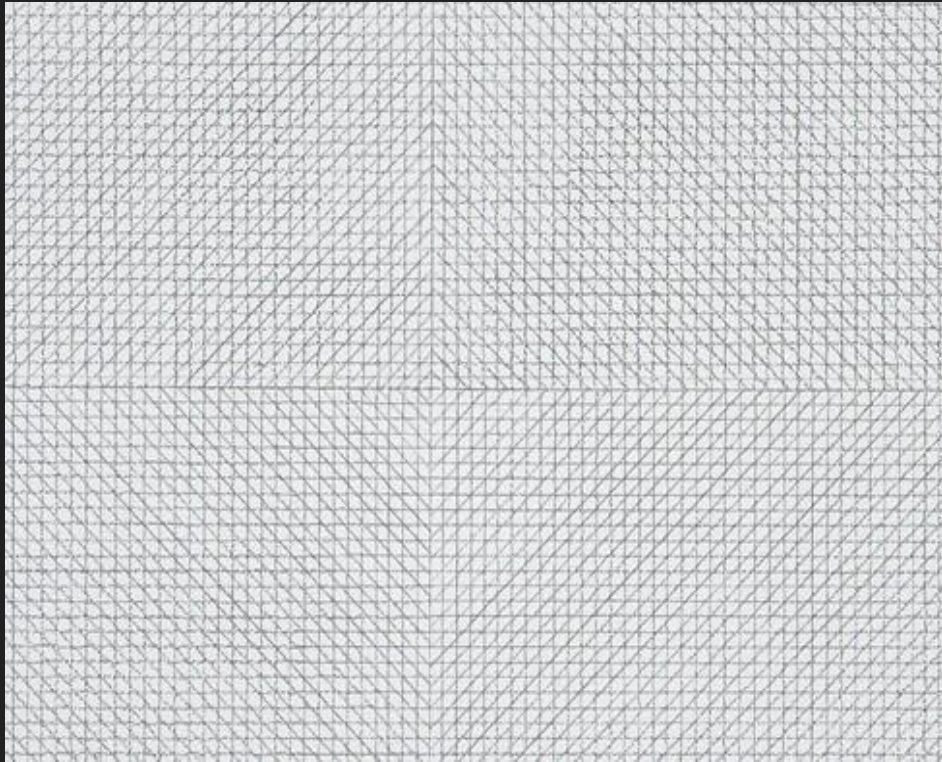
Minimalist and Conceptual artist, c. 1964-65.



Sol Lewitt, *Incomplete
Open Cubes*, 1964.



Sol Lewitt, *Three part Variations on the Three Different Kinds of Cubes*, 1967 - 1979.



Sol Lewitt, Wall Drawing #11, 1968. First drawn at Paula Cooper.



Wall Drawing,
#17.

Wall Drawings - late 1960s to present. "Post-medium condition" Rosalind Krauss.

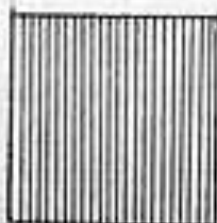
WALL DRAWING / FOUR BASIC COLORS (BLACK, YELLOW, RED & BLUE) & ALL COMBINATIONS

YELLOW	BLACK	RED	BLUE	YELLOW BLACK	YELLOW RED	YELLOW BLUE	BLACK RED	BLACK BLUE	RED BLUE	YELLOW BLACK RED	YELLOW BLACK BLUE	YELLOW RED BLUE	BLACK RED BLUE	YELLOW BLACK RED BLUE
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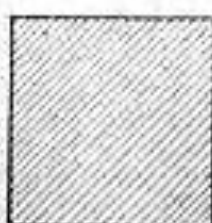
TO BE DRAWN USING COLORED GRAPHITE IN LINES ABOUT $\frac{1}{16}$ " TO $\frac{1}{8}$ " APART CONSISTENTLY THROUGHOUT, ON A WHITE WALL, RENDERED BY COMPETENT CRAFTSMEN, PLACED IN AN ADEQUATE SPACE, PERIODICALLY PAINTED OUT AND REDRAWN TO SPECIFICATION. THE ENTIRE WALL FROM FLOOR TO CEILING SHOULD BE USED



YELLOW/HORIZONTAL



BLACK/VERTICAL



RED/DIAGONAL
RIGHT



BLUE/DIAGONAL
LEFT

THIS IS A CERTIFICATION

S.H. LAMONT

LONDON, JULY 6, 1975

Lewitt's scripts, typed or handwritten, including diagrams or not, for his Wall Drawings.

Technology is not subverting without opposition. The New
 Combine, to put it another way, has become, honorable enemies
 —many of them deeply involved. On every level, with content
 poetry work. Their complaints, whatever the source or the vo-
 cabulary, reveal at base certain familiar dispositions—to see
 technology as an alien, inhuman force, to associate its use
 with mere "gimmickry," and, finally, to fear any perspective
 controlled by the artist himself over the technological material
 involved in his work.

To oppose technology in art is to oppose it in life, for tech-
 nology is as much a part of them as his home or his road or his
 clothes; in company with all these, technology is simply workman,
 but man alone can render it inhuman. It is man alone, moreover,
 who reduces material of any kind to the level of gimmickry. There
 is nothing inherently superficial in a light bulb, as there is nothing
 inherently noble in pigment. If the years of oil wasted upon imita-
 tion of the great abstract painter in the 1960s did not wash
 away the feeling, something over will. It seems we must learn again
 that *art* incorporates any material and any process, when em-
 ployed in the service of the imagination.

That technology is a neutral, not a negative tool, is con-
 sidered by the best of the humanists, by those engaged in a courageous
 defense of Western art and civilization against what they consider
 the excesses of the present, both in politics and in art. When Lewis
 Mumford, the dean of these guardians, expatiated technology to
 the walls of a prison, he also took pains to add that we built the
 walls, "even condemned ourselves to a life-term. . . . But those . . .
 walls are not eternal."

On the difficult issue of "human control" however, the split
 between new and old is profound. It is no accident that the literary
 and critical establishments received their greatest scorn over so
 long a period for John Cage, who has shilled in his articles and
 lectures, as well as his music, the ideas most repugnant to the
 humanists; they are ideas, moreover, that have been realized in the
 work of many artists, among them Robert Rauschenberg, Jasper
 Johns, Allan Kaprow, Robert Whitman, the choreographer Merce
 Cunningham and a whole train of young composers. When Cage
 recommends, to take just one example, the use of chance methods
 in composition—the flipping of a coin to determine the order of
 sounds in music—on the ground that "each procedure, being as
 close to nature in her manner of operating, as it is to the
 work of Western esthetics as it has been devised since the Renais-
 sance. (To Mumford, for example, one of the central tasks is to
 "arrest life in its perpetual flux . . . detach itself . . . in the face of
 final perfection.")

Cage has not been the only influence on the movement variously
 described as neo-dada, to be sure; surrealism, Oriental philoso-
 phy, Marcel Duchamp, all have contributed, as well as dada.
 There are wide differences of approach between Cage and Du-
 champ, Rauschenberg and Kaprow, dada and surrealism, but the
 chief effect of the wide prodromed by them has been an erosion of the
 line between art and life, between, in effect, greater and lesser
 degrees of subjective control. The "found objects" in a combine
 by Rauschenberg are not so different from the work, away from art, as
 to the "found sound" in a Cage concert; when we perform in a
 happening, we perform as ourselves, not as created (and there-
 fore arrested) characters.

Poetry, mystery and pleasure

It is only natural, then, that these artists—and all those in-
 fluenced by them, deeply or slightly, from Robert Morris to
 Charles Yser—should embrace technology with unbridled
 hope. For the machine offers the belief of all roads away from the
 self and its inherent limitations. Let the computer then provide us
 with tables of random numbers, let random sound waves light our
 senses, let the evening's television film provide us with images for
 our leap across (as in Robert Whalen's "Two Hours of
 Water-3," presented as a part of "Nine Evenings?"). The more
 independence we can cede the machine, from a given point of
 view, the more interesting, indeed, the more *poetic* the occasion, for
 it takes time to be thoughtful one might imagine. Recall that Billy
 Kluver compiled his preparatory remarks for "Nine Evenings?"
 with a reference to the Chinese fireworks of three thousand years
 ago as "maybe the first use of advanced technology to give poetry,
 mystery and pleasure to the people. I feel that our performance
 will have some affinity to these long forgotten fireworks."

If it is difficult for the humanist to endorse this position, he
 can—and must—come to terms with its historicity. There is not
 only the whole tradition of *art* behind it, but also certain
 analogous responses, responses based so deeply in our sensibilities
 that they barely admit rational explanation. When we play the
 machine for our own sake—and enjoy it on the same basis—we
 surely confirm on a new level that love for the thing itself, implicit
 in abstract expressionism as well as the found object. The ab-
 stract painters taught us to discard the search for illusion and for
 meaning in a canvas, to look upon form only as form, color only
 as color; it is a lesson transferable to computer graphics. The dis-
 position to enjoy the *Ding an sich* is beyond recall; no amount
 of lecturing in defense of meaning can stay its course.

There is, for all that, a strong countercurrent on the issue of

Sol LE WITT
 Born 1928, Hartford, Connecticut
 Lives in New York


PROPOSAL FOR WALL DRAWING, INFORMATION SHOW

Within four adjacent squares,
 each 4' by 4',
 four draftsmen will be employed
 at \$4.00/hour
 for four hours a day
 and for four days to draw straight lines
 4 inches long
 using four different colored pencils;
 9H black, red, yellow and blue.

Each draftsmen will use the same color throughout
 the four day period,
 working on a different square each day.

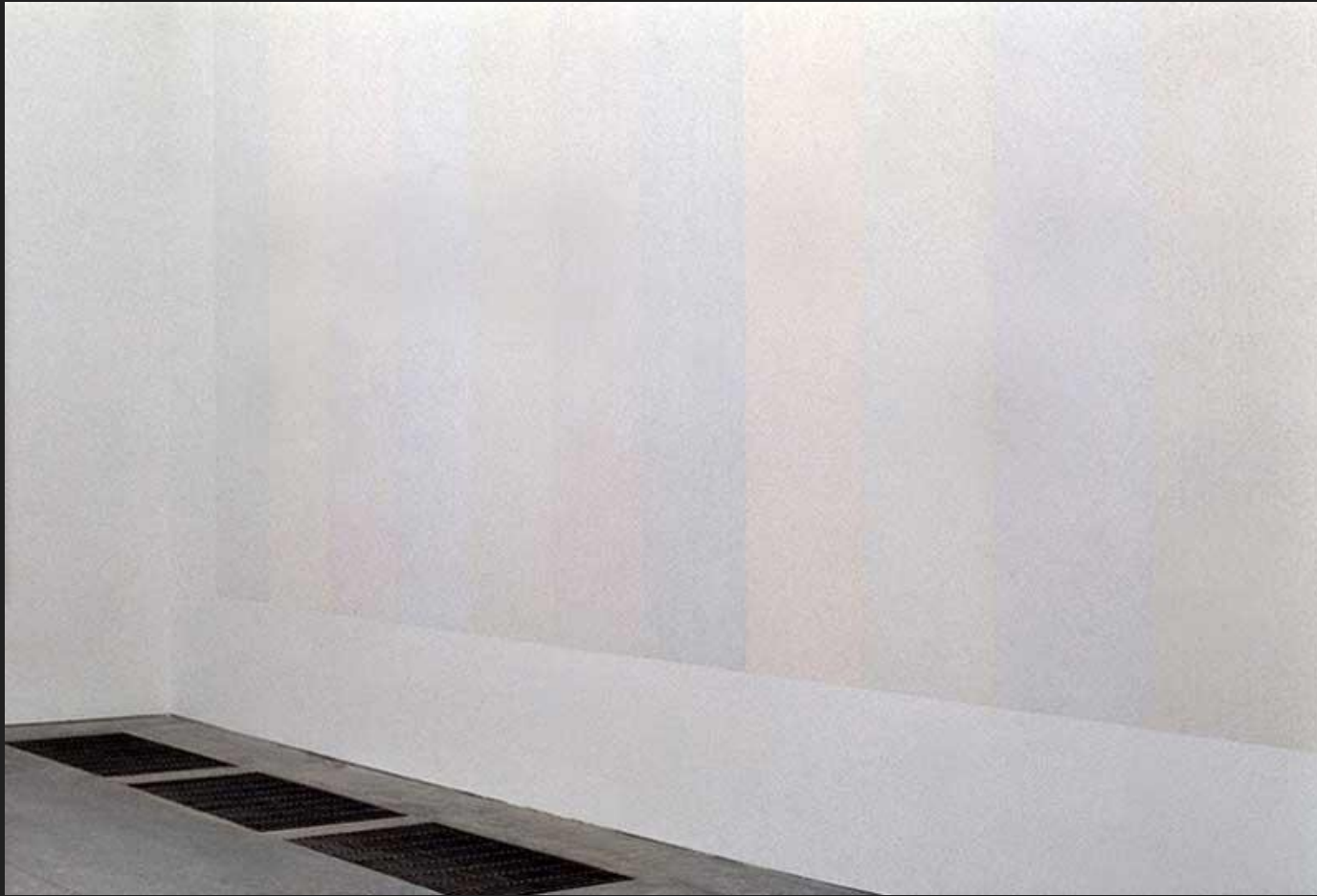
73

DIAGRAM



This is a diagram for the Sol LeWitt wall drawing number 70. . . . It should accompany the certificate if the wall drawing is sold or otherwise transferred but is not a certificate or a drawing.

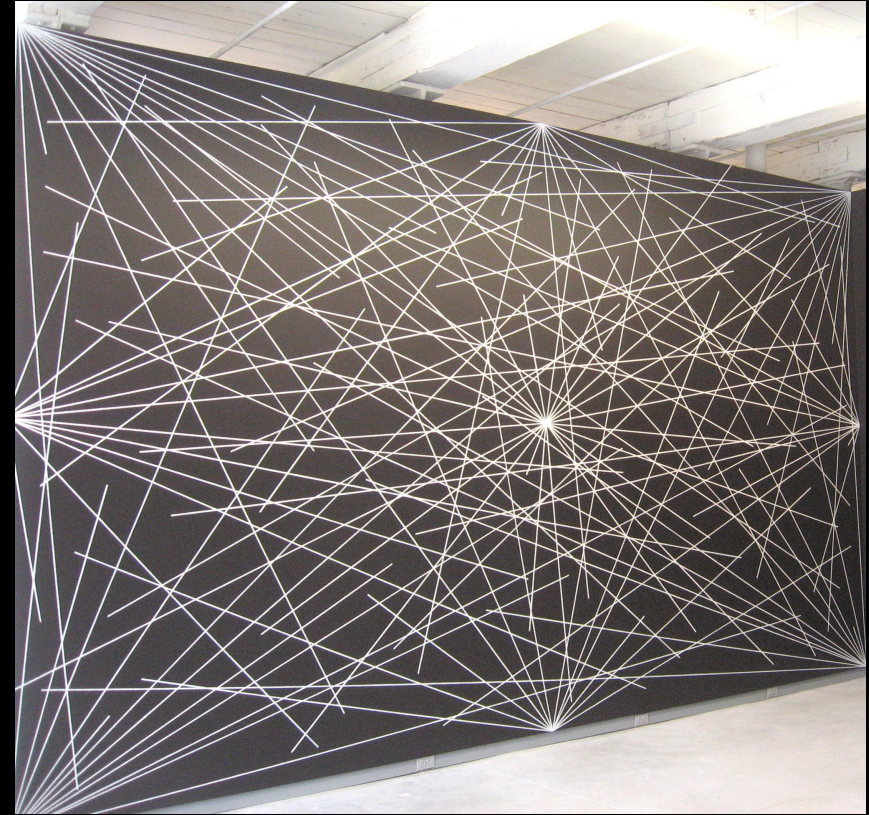
Sol LeWitt From the word 'art': blue lines to 4 sides, and red lines between the words, 1972



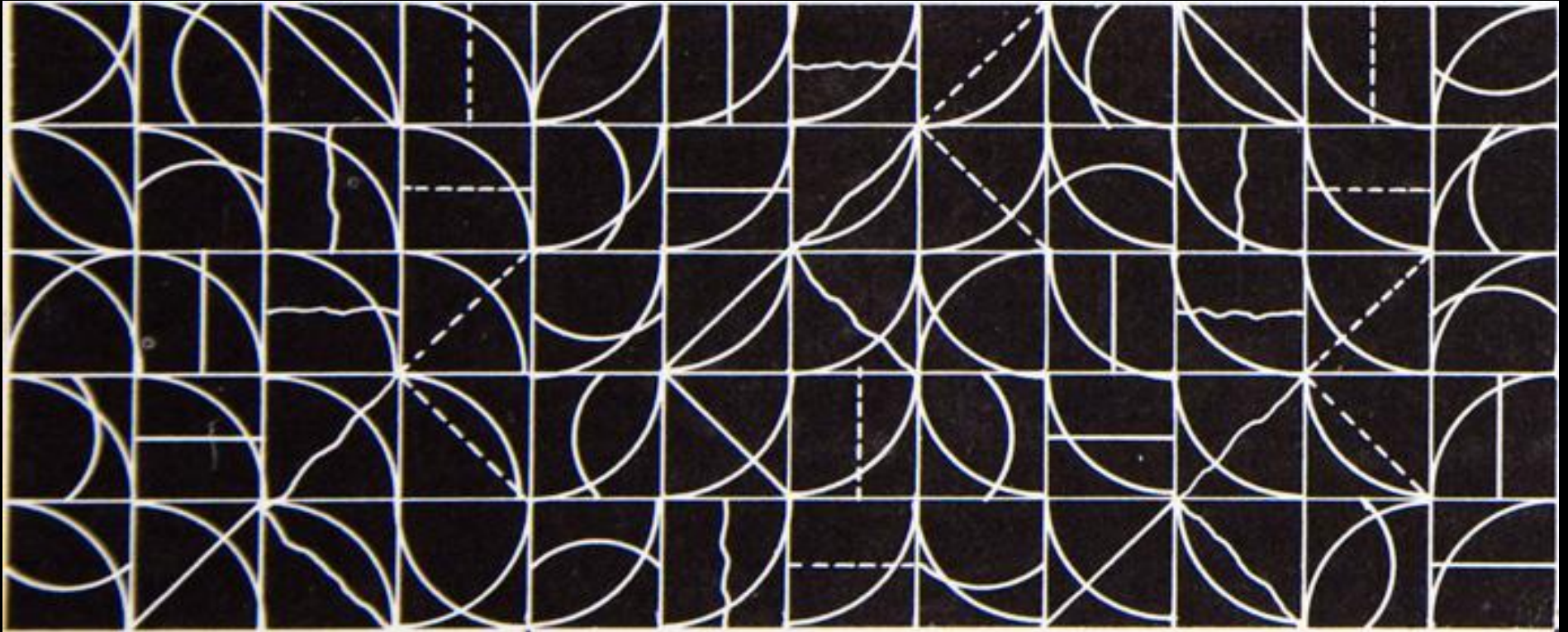
Sol LeWitt, *A Wall Divided Vertically into Fifteen Equal Parts, Each with a Different Line Direction and Colour, and All Combinations* 1970 Graphite on wall, Tate Modern, London 2000.

synon

idea, notion, conception, abstraction



Instructions would include measurements, medium to be used, and script by Lewitt. Drawing #260.

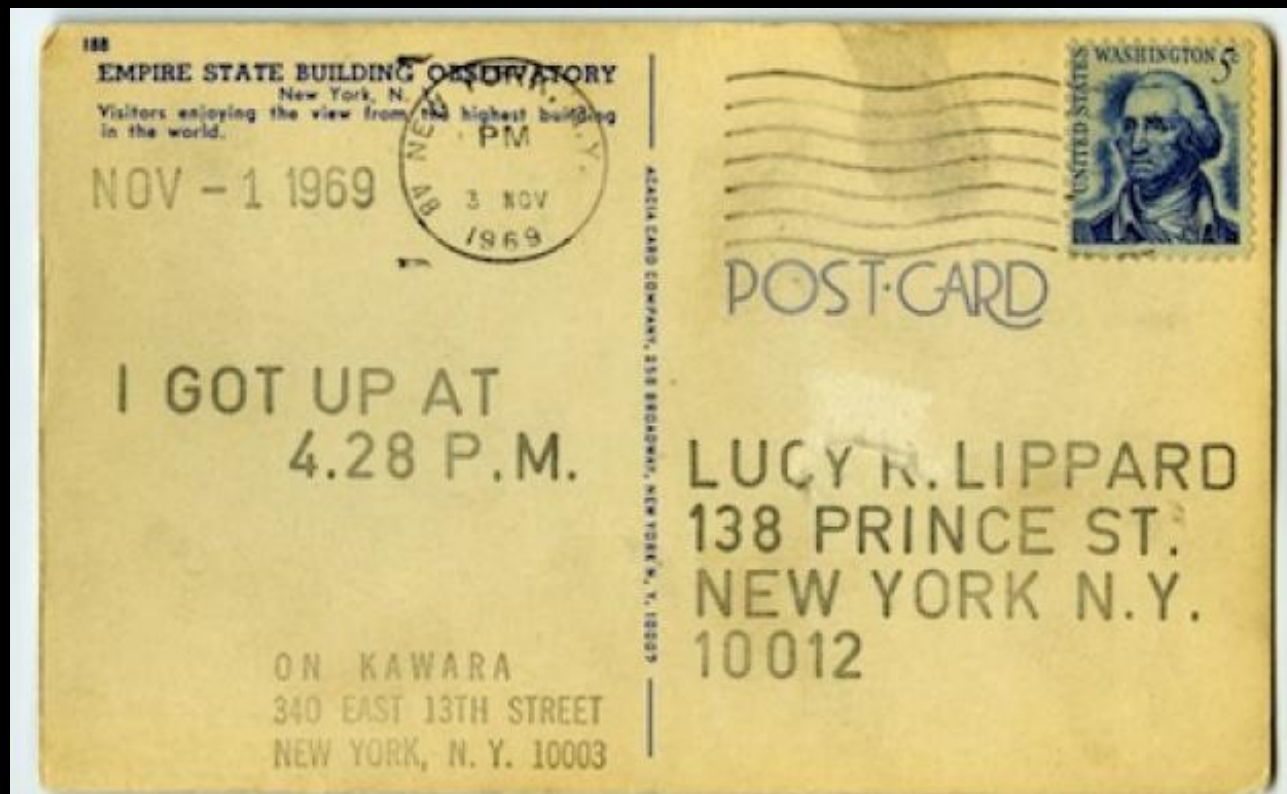






Lucy Lippard on the “Dematerialization of the Art Object”

“Mobile” Art and Information Art



Postcard addressed to Lucy Lippard from On Kawara's "I Got Up..." (1975)

I GOT UP AT
9.43 A.M.

POST CARD
WERNER LIPPERT
PLITERSDORFER
STRASSE 66
5300 BONN-BAD
GODESBERG
W.GERMANY
AIR MAIL



FEB 16 1978
I GOT UP AT
9.55 A.M.

POST CARD
WERNER LIPPERT
PLITERSDORFER
STRASSE 66
5300 BONN-BAD
GODESBERG
W.GERMANY
AIR MAIL



MAR 6 1978
I GOT UP AT
12.13 P.M.

POST CARD
WERNER LIPPERT
PLITERSDORFER
STRASSE 66
5300 BONN-BAD
GODESBERG
W.GERMANY
AIR MAIL



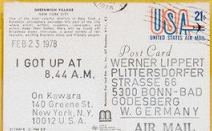
I GOT UP AT
10.44 A.M.

POST CARD
WERNER LIPPERT
PLITERSDORFER
STRASSE 66
5300 BONN-BAD
GODESBERG
W.GERMANY
AIR MAIL



FEB 11 1978
I GOT UP AT
9.31 A.M.

POST CARD
WERNER LIPPERT
PLITERSDORFER
STRASSE 66
5300 BONN-BAD
GODESBERG
W.GERMANY
AIR MAIL



MAR 1 1978
I GOT UP AT
10.24 A.M.

POST CARD
WERNER LIPPERT
PLITERSDORFER
STRASSE 66
5300 BONN-BAD
GODESBERG
W.GERMANY
AIR MAIL



MAR 13 1978
I GOT UP AT
10.02 A.M.

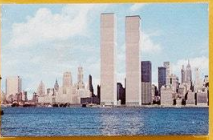
POST CARD
WERNER LIPPERT
PLITERSDORFER
STRASSE 66
5300 BONN-BAD
GODESBERG
W.GERMANY
AIR MAIL

MAR 19 1978
I GOT UP AT
9.15 A.M.

POST CARD
WERNER LIPPERT
PLITERSDORFER
STRASSE 66
5300 BONN-BAD
GODESBERG
W.GERMANY
AIR MAIL

I GOT UP AT
6.39 A.M.

POST CARD
WERNER LIPPERT
PLITERSDORFER
STRASSE 66
5300 BONN-BAD
GODESBERG
W.GERMANY
AIR MAIL



FEB 18 1978
I GOT UP AT
8.57 A.M.

POST CARD
WERNER LIPPERT
PLITERSDORFER
STRASSE 66
5300 BONN-BAD
GODESBERG
W.GERMANY
AIR MAIL

FEB 24 1978
I GOT UP AT
9.13 A.M.

POST CARD
WERNER LIPPERT
PLITERSDORFER
STRASSE 66
5300 BONN-BAD
GODESBERG
W.GERMANY
AIR MAIL



MAR 8 1978
I GOT UP AT
10.10 A.M.

POST CARD
WERNER LIPPERT
PLITERSDORFER
STRASSE 66
5300 BONN-BAD
GODESBERG
W.GERMANY
AIR MAIL



I GOT UP AT
10.10 A.M.

POST CARD
WERNER LIPPERT
PLITERSDORFER
STRASSE 66
5300 BONN-BAD
GODESBERG
W.GERMANY
AIR MAIL



FEB 20 1978
I GOT UP AT
11.59 A.M.

POST CARD
WERNER LIPPERT
PLITERSDORFER
STRASSE 66
5300 BONN-BAD
GODESBERG
W.GERMANY
AIR MAIL



MAR 3 1978
I GOT UP AT
9.31 A.M.

POST CARD
WERNER LIPPERT
PLITERSDORFER
STRASSE 66
5300 BONN-BAD
GODESBERG
W.GERMANY
AIR MAIL



MAR 15 1978
I GOT UP AT
9.53 A.M.

POST CARD
WERNER LIPPERT
PLITERSDORFER
STRASSE 66
5300 BONN-BAD
GODESBERG
W.GERMANY
AIR MAIL

MAR 21 1978
I GOT UP AT
8.31 A.M.

POST CARD
WERNER LIPPERT
PLITERSDORFER
STRASSE 66
5300 BONN-BAD
GODESBERG
W.GERMANY
AIR MAIL

I GOT UP AT
10.25 A.M.

POST CARD
WERNER LIPPERT
PLITERSDORFER
STRASSE 66
5300 BONN-BAD
GODESBERG
W.GERMANY
AIR MAIL



FEB 27 1978
I GOT UP AT
10.01 A.M.

POST CARD
WERNER LIPPERT
PLITERSDORFER
STRASSE 66
5300 BONN-BAD
GODESBERG
W.GERMANY
AIR MAIL



MAR 10 1978
I GOT UP AT
9.25 A.M.

POST CARD
WERNER LIPPERT
PLITERSDORFER
STRASSE 66
5300 BONN-BAD
GODESBERG
W.GERMANY
AIR MAIL



Hans Haacke, Absentee Landlords, 1970s.



2602 Lexington Ave.
 Block 1207, Lot 27
 27 x 30' - 5 story walk-up old low tenement
 Owned by 57 Columbia Trus., 608 E 11 St., 222
 Contracts signed by Harry J. Skowling, President (1970)
 Harry J. Skowling, President (1970)
 Jerome S. Lurie, Secretary (1970)
 Harry J. Skowling, Secretary (1970)
 Principal Harry J. Skowling (according to Real Estate
 Directory of Manhattan)
 Acquired 2-15-1970 from associates and trustees of late
 Will of Sophie Lurie deceased
 1968 500,000 - purchase lease 19 10 1970, 10/1/70
 for 20-107, held by The Trustees and Associates
 Realty Trust of the American Hospital Association,
 400 Broadway, New York, NY 10013, 100-107, held by
 100-107, 2 1/2 St. 29'
 Assessed land value \$27,500.-, total \$47,000.- (1971)

2602 Lexington Ave.
 Block 1207, Lot 27
 27 x 30' - 5 story walk-up old low tenement
 Owned by 57 Columbia Trus., 608 E 11 St., 222
 Contracts signed by Harry J. Skowling, President (1970)
 Harry J. Skowling, President (1970)
 Jerome S. Lurie, Secretary (1970)
 Harry J. Skowling, Secretary (1970)
 Principal Harry J. Skowling (according to Real Estate
 Directory of Manhattan)
 Acquired 2-15-1970 from associates and trustees of late
 Will of Sophie Lurie deceased
 1968 500,000 - purchase lease 19 10 1970, 10/1/70
 for 20-107, held by The Trustees and Associates
 Realty Trust of the American Hospital Association,
 400 Broadway, New York, NY 10013, 100-107, held by
 100-107, 2 1/2 St. 29'
 Assessed land value \$27,500.-, total \$47,000.- (1971)

2601 Madison Ave.
 Block 2027, Lot 20
 27 x 20' - 5 story walk-up old low tenement
 Owned by Elizabeth Development Corp., 408 E 11 St., 222
 Contracts signed by James Callaghan, President (1970)
 James Callaghan, President (1970)
 Harry J. Skowling, Secretary (1970)
 Principal Harry J. Skowling (according to Real Estate
 Directory of Manhattan)
 Acquired 2-15-1970 through foreclosure from
 Zahel Realty Trus., 44 E 21 St., 230, 4/1/68
 19 200 - mortgage 41 3 1/2 E (interest), 4-10-1961, due
 4-13-1970, held by the City of New York
 Assessed land value \$2,800.-, total \$20,000.- (1971)

215 Madison St.
 Block 220, Lot 42
 30 x 100' - 3 story walk-up apt. bldg.
 Owned by Two Realty Corp., 408 E 11 St., 222
 Contracts signed by Harry J. Skowling, President (1970)
 Harry J. Skowling, President (1970)
 Alfred J. Rosen, Secretary (1970)
 Principal Harry J. Skowling (according to Real Estate
 Directory of Manhattan)
 Acquired 4-1-1970 from Two Realty Corp.
 contracts signed by Harry J. Skowling (10/1/68)
 Harry J. Skowling, Secretary (10/1/71)
 George Swensberg, Treasurer (10/1/71)
 Principal Harry J. Skowling (according to Real Estate
 Directory of Manhattan)
 1970 500,000 - installment and scheduled mortgage of 10 1/2 interest
 1-10-1970, due 11-10-1977, held through assignment, 2-9-1970,
 by the Fidelity Trust Corp.
 Assessed land value \$7,000.-, total 776,000.- (1971)

497 Madison Ave.
 Block 1240, Lot 25
 27 x 30' - 5 story walk-up old low tenement
 Owned by Ralph Realty Trust Co., 108 E 11 St., 222
 Contracts signed by Harry J. Skowling, President (1970)
 Sam Skowling, President (1970)
 Harry J. Skowling, Secretary (1970)
 Harry J. Skowling, Secretary (1970)
 Principal Harry J. Skowling (according to Real Estate
 Directory of Manhattan)
 Acquired 4-17-1970 through foreclosure from
 408 E 11 St., 222, 10/1/68, 10/1/71, 10/1/71, 10/1/71
 100,000 - mortgage of 20 interest, 2-25-1970, held by
 100 W 11 St., Fidelity Corp., 108 E 11 St., 222,
 Harry J. Skowling, President
 Assessed land value \$4,000.-, total \$15,500.- (1971)

2602 Madison Ave.
 Block 1240, Lot 25
 27 x 30' - 5 story walk-up old low tenement
 Owned by Ralph Realty Trust Co., 108 E 11 St., 222
 Contracts signed by Harry J. Skowling, President (1970)
 Sam Skowling, President (1970)
 Harry J. Skowling, Secretary (1970)
 Harry J. Skowling, Secretary (1970)
 Principal Harry J. Skowling (according to Real Estate
 Directory of Manhattan)
 Acquired 4-17-1970 from 100 W 11 St., 222,
 100,000 - mortgage of 20 interest, 2-25-1970, held by
 100 W 11 St., Fidelity Corp., 108 E 11 St., 222,
 Harry J. Skowling, President
 Assessed land value \$4,000.-, total \$15,500.- (1971)

Ricardo Dominguez + the b.a.n.g. Lab.

Transborder Immigrant Tool, programmer: Brett Stallbaum.

- “Virtual sit-in” - Mexican World Bank website crash with Flood Net software.
- Thing.net (New York City independent server for artists/hackers)

Objective: To use phones for human rights and prevent unnecessary deaths due to dehydration and prolonged exposure of those trying to cross the US Mexican border. (Frequently reported in early 21st c.) To make a “local autonomous network”.

- Programmed for inexpensive cell phone (c. 2010/Best Buy Tijuana) adaptation.





The interface reinvents navigation and tracking:

GPS-enabled directional compass mapping Agua/water locations and directions to the border.

Spanish poetry for the spirit.

Collaboration with human rights groups.