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UNIVERSITY OF CALIFORNIA

Los Angeles

Aesthetic Anthropology:

Theory and Analysis of Pop and Conceptual Art
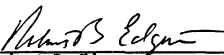
in America

A dissertation submitted in partial satisfaction of the

requirements for the degree Doctor of Philosophy
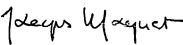
in Anthropology

by

Marilyn Ekdahl Ravicz

1974

The dissertation of Marilyn Ekdahl Ravicz is

approved, and it is acceptable in quality for publication

on microfilm.

Robert B. Edgerton

G. Edward Evans

Jacques Maquet

Richard T. Morris

David Epstein, Committee Chairman

University of California, Los Angeles

1974

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List of Figures and Special Texts

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June 4, 1929 -- Born, Marcus, Iowa

1951 -- A.B., Augustana College

1953-1954 -- Personnel work and travel, Western Europe and
North Africa

1955 -- M.A.,- Radcliffe College and Harvard University
interdepartmental degree, History and
Philosophy of Religions.

1956-1957 -- Teaching Assistant, Department of Philosophy,
Harvard University

1957-1958 -- Research Assistant to the Department of
Psychiatry, Massachusetts General Hospital,
Boston, Massachusetts.

1958-1963 -- Intermittent periods of fieldwork in Mexico
primarily pursuant to an interest in indigenous
peoples.

1965-1968 -- M.A. University of California, Los Angeles in
Anthropology.

1971-1972 -- Field work in Timbuctoo, Mali, and six months
in the foothills of the Himalayas interviewing
Tibetan refugees.

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Abstract of the Dissertation

Aesthetic Anthropology:

Theory and Analysis of Pop and Conceptual Art

in America

by

Marilyn Ekdahl Ravicz

Doctor of Philosophy in Anthropology

University of California, Los Angeles, 1974

Professor David E. Epstein, Chairman

Aesthetic Anthropology: Theory and Analysis of Pop
and Conceptual Art in America has as its basic purpose the
utilization of a specific research design in order to
acknowledge that Aesthetic Anthropology is an organized
discipline, the sub-categories and methodologies of which
appertain not only to Anthropology but also to the general
field of Aesthetics. To accomplish this end, the study
employs essentially two basic conceptual approaches. The
first is the elaboration of what is essentially a point of
view about visual aesthetic phenomena, projected as
potentially useful for an anthropological investigation of
the relationship of aesthetic experience and phenomena to
the non-aesthetic aspects of perception and culture.
Secondly, a theoretical point of view is forged - by

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relating data of an interdisciplinary nature - and subsequently used as a framework for the analysis of two specific art movements which flourished in the United States starting in the decade of the sixties.

The overall theoretical goal of this study, therefore, is (1) to analyze the psychobiological aspects of the aesthetic experience, approached from a standpoint which includes the importance of the evolutionary process to the formation of the human sensing system; and (2) to employ the more traditional anthropological techniques, including the analysis of the social networks which interrelate the artist, collector, critic, educator, museum personnel and the media in American society, in order to understand the specific art movements (Pop and Conceptual) selected for attention.

This theoretical framework is not propounded as a total alternative to more traditional studies of visual aesthetic phenomena and behavior; rather, it is intended to offer an additional standpoint which may facilitate the understanding and identification of the range of psychobiological as well as the sociocultural functions to which aesthetic phenomena are related.

The subject matter of this study is organized into

three sections. Chapters I through VIII comprise the introductory statements as well as the development and elaboration of the interdisciplinary theoretical framework specifically adopted in this research. The second section, chapters IX through XIV, represents the utilization of the viewpoint and theoretical stance applied in section I to the specific case histories of Pop and Conceptual art. The organizational plan of section II is calculated to fulfill two functions: (1) to reveal the systematic and structural interrelatedness of sociocultural networks and institutions with visual aesthetic phenomena; and (2) to apply the more traditional techniques of Anthropology to a specific problem in order to analyze the ways in which aesthetic phenomena and non-aesthetic cultural elements and behavior are connected.

The point of view which regards aesthetic visual phenomena in their psychobiological as well as their social context is one by which artistic phenomena or activities encountered in one's own or in any other culture can essentially be approached.

In the third and final section of the study, including chapters XV through XVII, a series of interpretive and analytic statements about Pop and Conceptual art are

developed, based on the data and patterns documented in previous chapters. These statements appertain to the interdisciplinary theoretical framework formulated, and are calculated to raise the explanatory level of the social scientific approach to visual art phenomena beyond what might be attained in the more traditional investigation of the same phenomena.

The presence of visual art phenomena appears to be a cultural universal, inasmuch as it is ubiquitous trans-culturally and has great historical depth. Looking at visual aesthetic phenomena and behavior from the inter-disciplinary and heuristic point of view, which is uniquely consistent with anthropological tenets at any rate, reveals the essential qualities of the making and experiencing of aesthetic phenomena to be functionally involved both with the heightening of awareness and with man's interpretation of his perceived relationship to the physical and socio-cultural environments. As such, the actual and potential importance of art in the fields of ritual, learning, ex-ploratory behavior, and the general enhancement of well-being should be clarified through future basic research.

I. Introduction:

Orientation and Methodology

There is a greater distance between Gainsborough's
Blue Boy and Duchamp's readymade urinal than is accounted
for in years; or between Cezanne's Apples and Michael
Heizer's gigantic trenches reshaping the surface of the
earth. Yet each of these represents an accepted work of art
in fairly recent Western traditional Fine Arts. The reasons
for this seeming paradox light the unfamiliar corners of our
own cultural heritage, and show it to be as complex and
alien at times as any exotic preliterate society of fisher-
men. How is it then that anthropologists have tried to
study instances of visual art extending through such a wide
range of time and space that the possibility of reasonable
'success' in this enterprise seems remote?

> "The new painter creates a world, the elements
> of which are also its implements....The new
> artist protests: he no longer paints (symbolic
> and illusionist reproduction) but creates -
> directly in stone, wood, iron, tin, boulders -
> locomotive organisms capable of being turned in
> all directions by the limpid wind of momentary
> sensation. All pictorial or plastic work is
> useless: let it then be a monstrosity that
> frightens servile minds, and not sweetening to
> decorate the refectories....I love an ancient
> work for its novelty. It is only contrast
> that connects us with the past" (Tristan Tzara
> (1918) in Lippard 1971b:16).

This quotation characterizes the energetic shifting
about in styles and fashion, purpose and media, which has
marked the history of modern Western visual Fine Arts. This

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tradition, then, furnishes an excellent opportunity for anthropological research. In fact this study will propose to address itself to this problem, but not without first assuring the reader that this task is cast in the shape and formalities of 'social science'. Whatever is meant by "the spirit of art", the "presence" of a great painting and so forth are not touched upon. These categories are too noumenal for this research; the phenomenal represents a formidable enough task for Aesthetic Anthropology.

One of the purposes of this study will be to acknowledge, through the utilization of a specific research design, that Aesthetic Anthropology is an organized discipline, the sub-categories of which appertain both to the general field of 'Aesthetics', as well as to that of 'Anthropology'. To accomplish this particular end, and because it seemed more generally productive to do so, an interdisciplinary approach to the subject matter has been adopted and developed.

The thrust of the study is twofold: the elaboration of what is essentially a point of view about aesthetic visual phenomena projected as potentially fruitful for the anthropological consideration of the relationship of aesthetic experience and phenomena to the non-aesthetic aspects of society. Secondly, the point of view adopted and defined by relating the implications and data of an interdisciplinary nature, is utilized as a background or basis for the analysis of two specific art styles selected from among the

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several which flourished in the United States during the decade of the sixties; these are Pop and Conceptual art.

The general approach of this study, therefore, is to utilize both the psychobiological and the social approach combined into a heuristic and programmatic framework within which to consider aesthetic visual phenomena. This standpoint is offered as a more productive methodology to structure anthropological studies of aesthetic phenomena and activities than are more limited theoretical positions.

The subject matter of this study is divided into three sections. Chapters I through VIII comprise the introductory statement, plus the development and elaboration of the theoretical framework specifically adopted in this study for Aesthetic Anthropology. This view is developed through the interrelating of research data and guidelines from such diverse disciplines as: experimental psychology, traditional aesthetics, philosophy, art history, art criticism, biology, animal and human ecology, and anthropology, including specific aspects of human evolution.

The second section, including chapters IX through XIV, represents the utilization of the viewpoint and theoretical stance applied in section I to the specific case histories of Pop and Conceptual art.

The organizational plan for section II is calculated to fulfill two functions: (1) to reveal the systematic and structural interrelatedness of sociocultural networks and

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institutions with aesthetic visual phenomena; and (2), to apply the more traditional techniques of anthropology to a specific problem such as that designated by the phrase "aesthetic segment", in order to analyze relevant data in such a way that the "intricate relationships which connect aesthetic phenomena to other cultural phenomena" is revealed (Maquet 1971:19). The detailing of the relationships of aesthetic to general sociocultural patterns follows an analytic scheme discussing the aesthetic phenomena with respect to: (a), the technological or productive characteristics of the society (eg., American society of the sixties) and (b), the social organizational level in which the different networks and communication patterns within the culture operate as channels for the exchange of ideas, goods, services, and other interactive patterns characteristic of the art establishment. Lastly (c), some attention is extended to the ideological implications of the visual phenomena of the aesthetic locus as they represent expressive behavior of a specific kind.

The point of view which regards aesthetic visual phenomena in their psychobiological and social context is essentially one with which artistic phenomena or activities encountered in one's own or in any other culture could be approached, and which would facilitate an understanding and identification of the psychobiological as well as the sociocultural functions to which such phenomena might be related.

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That there are many other profitable ways in which to approach the study and analysis of visual arts is incontrovertible. Nor is it denied that great art from any period or culture has an aesthetic 'presence', or what has often been referred to as a 'noumenal' meaning and power within it. Yet, to reveal or explicate these factors is not the province of this study. This paper is not an exercise in Aesthetics as such, with an orientation to the evaluation, or critical assessment of the quality of visual aesthetic phenomena. On the contrary, the most phenomenal, empirical, morphological, and stylistic characteristics comprise the focus of this approach, inclusive of such factors as media, techniques, subject matter, content, as well as the exchange patterns of artistic phenomena. When value judgments are mentioned in this study with respect to aesthetic phenomena, they are specifically linked to statements by informants, garnered from the works of critics and labelled as such, or quoted from some other similar and designated source.

The thrust of the proposed method of this study is also calculated to raise the explanatory level of the social scientist's approach to visual art phenomena beyond what might be attained in the more traditional analyses of the same phenomena. The utilization of the particular view of aesthetic behavior, experiences, situations, and phenomena adopted in this study is considered as 'explanatory' in the sense that it establishes a certain set of conclusions which

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are at least more probable than is the case of their negation. This viewpoint, shaped from the juxtapositioning of data from several relevant disciplines, rests on nomological generalizations from what is assumed to be the intelligible patterning of empirically derived patterns.

As such, this explanatory framework is further judged to be heuristic and instrumental. That is, the actual function of espousing the systematic view proposed here is that those students of Aesthetic Anthropology, to whom such a view appears plausible, might be moved to initiate somewhat different attitudes and research goals than they might have otherwise undertaken. In short, the plausibility of this explanatory framework is not one of logical necessity, but one which hopefully will encourage efforts to improve techniques and methodological tools for subsequent research. As heuristic, this explanatory scheme is loosely paradigmatic; and, since it is generalized, will hopefully operate to stimulate further inquiry, and shed light on new materials, situations, and definitions of relationships for Aesthetic Anthropology.

In the third and final Section, including chapters XV through XVIII, a series of interpretive and analytic statements are developed, based on the data and patterns documented in previous chapters of the study. These interpretive statements appertain to the ideological as well as to the social aspects of the aesthetic phenomena selected

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for investigation and inquiry. These comments are related
to both the psychobiological approach developed in Section I,
and to the sociocultural paradigm of Section II.

The burden of the interdisciplinary approach developed
in this study is to broaden the theoretical basis and
orientation upon which the discipline of Aesthetic Anthro-
pology is based. Many of the earliest works in Anthro-
pology dealt frequently with aesthetic phenomena, their
manufacture and meaning; then, for some period of time,
and until very recently, a noticable dearth in the system-
atic research and elaboration of these earlier views has
been apparent. Visual Aesthetics became almost entirely
the province of the art and culture historians, critics,
philosophers, and a few sociologists of art. This study
represents an arguement that inasmuch as Anthropology is a
complex discipline whose unique province it is to study a
whole range of human behavior from the biological and
evolutionary to the symbolic level, it is especially suited
as a methodological and conceptual framework for the study
of aesthetic experience and phenomena.

The tools utilized to gather information and document
the conclusions and interaction networks isolated for this
study are essentially twofold in nature. The first tech-
nique consisted of library research in periodicals, books,
singular articles, gallery notices, plus the auditing of
lectures and so forth to gather whatever information was

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judged relevant to structure the theoretical background
of this study. The scope of information sought included
the perusal of journals and books ranging in focus from
experimental psychology and philosophy, to the works of art
historians, critics, and culture historians. A consider-
able amount of notes and information written by the rele-
vant artists has been published by lesser known or 'avant
garde' presses, and is found only in such places as the
Special Collections section of the Graduate Research library
at University of California at Los Angeles, or at the
California Institute of the Arts in Valencia, California,
by correspondence with the artists, or by order and purchase
from such specialized presses as the Something Else Press
of Vermont. Detailed study of a series of comprehensive
contemporary art periodicals published in the United States
made it possible to monitor and document museum and gallery
exhibitions which were not possible to visit due to their
geographical spread. Newspapers from large urban areas,
as well as museum bulletins and publications proved to be
another source of valuable data. The international cata-
logues from the major auction houses of the world (i.e.,
primarily Sotheby Parke Bernet, Inc., Christies, and in
Paris, the Hôtel Drouot) afforded information about the art
works sold during the period of interest and provided price
lists both of the estimated and actual sales prices of these
items.

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The second type of data gathering technique utilized is consistent with the more traditional anthropological field procedures, or with those of social science in general. That is, participant-observation was employed in the situations and activities deemed relevant to the research, and informants were sought and interviewed in order to elicit specific information on selected topics. More particularly, many interviews were conducted with artists, advanced art students, gallery owners and operators, private art dealers, museum personnel, and with two professors of art history. No live interview of critics was attempted inasmuch as their opinions are published consistently and abundantly enough to offer all the data necessary.

Other primary sources of data were tapped through participant-observation such as: numerous trips to art galleries, in order to monitor exhibitions, to see the particular works selected and to note the orientation and tone of the presentation, as well as to observe the responses of visitors and the numbers and prices of works sold. Secondly, numerous trips were made to art museums (locally) in order to monitor the patterns and content of exhibitions, to note the patterning of their presentation (e.g., whether didactic, objective, grouped by style, media, trend, contemporaneity and so forth), as well as to gather some indication of audience response to specific works.

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Local auctions, especially of the Los Angeles branch of Sotheby Parke Bernet, Inc., were attended to study the number and prices of sales, and to ascertain the items of apparently high desirability for a specific clientele.

Focused interviews of individuals were arranged and conducted in a variety of situations, and specific information was elicited with respect to the personal goals, orientations, interests, as well as opinions concerning whatever projected problems or potentialities are considered as relevant to the category of persons or institutions whom each individual represented.

In addition to these, and when it was impossible to conduct interviews in person, a number of questionnaires were sent to selected persons in urban centers representing a cross section of the United States, eliciting information on the same questions used in live interviews. Such questionnaires were sent to the following personnel: advanced art students (350 were sent with a total reply of 62); art museum directors or curators (80 were sent, and 22 usable responses were received, plus three apologies for lack of response due to pressing work loads); 72 gallery owners or dealers were contacted by mail, and 15 responded with completed forms. The editors of four art journals with wide readership were contacted to solicit information detailing a profile of their readers. Two responded, one stating that they had no such information, and the other

(Art News) happily included a copy of an extensive reader-
ship profile study. To gather more data about the cross-
cultural appearance of ephemeral art in order better to
understand the peculiarities and contexts of such phenomena,
a questionnaire was sent to 378 anthropologists in the
United States, who had indicated field work or interest in
geographic areas with which the author is unfamiliar. This
mailing was organized from information in the International
Directory of Anthropologists from the Current Anthropology.
Fifty-nine anthropologists responded with examples; they
often included ethnographic details, and a few offered
photographs and copies of relevant articles.

In the conclusions of this study (Chapter XVIII), some
summary statements are made relating the points of view and
theoretical schema developed in Section I as related to the
information gained and propounded in Section II. A few
generalizations are derived about the importance of style,
and the direction of developments in contemporary art,
as well as some sociocultural implications of these trends
with respect to the art world.

Finally, a few predictive statements are appended to
this chapter. These are projections summarily stated, but
are intended to be concise enough to operate, when re-
phrased, as potential hypotheses from which limiting pro-
positions could be derived with the possibility for
validation by existing operational techniques and measures.

The stylistic directions and events predicted could be validated by future field work, and the monitoring of periodicals, records, and the events and activities of the institutions of the art world.

The names and personal identifications of students, artists, and museum or gallery personnal have been deliberately omitted and not recorded along with their opinions, unless these were previously published, or express permission was given to do so. Frank opinions or bitter criticism by one faction of the art world against another are important to note, inasmuch as they supply information to the interested student regarding the motivations and ethos of the aesthetic and social complex of our subject; it is neither necessary nor advisable to link specific personalities to these shared opinions.

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II. Aesthetic Theory:

Highlights and Influences on Anthropology

A rapid perusal of some of the most important theories in aesthetics of the late nineteenth and the twentieth centuries is useful, inasmuch as they contributed in a general way to the attitudes which influenced the anthropological approach to aesthetic phenomena. These theories can be reviewed and considered predominantly from the standpoints of: Psychology, Social theory, and Philosophy.

A. Psychology

In spite of the complexity of aesthetic phenomena, they were among the first to be researched by the new science of experimental psychology. Fechner's name is tied to the foundation of experimental psychology, and the first studies of what can properly be termed "experimental aesthetics" were his work. In 1876, Fechner published Vorschule der Asthetik (Elementary Aesthetics), which included both experimental and theoretical data. He called his work "aesthetics from below" in order to contrast it with the philosophic approach of "aesthetics from above". Fechner, in fact, developed the three basic techniques still used in experimental aesthetics: the method of choice (in which the subject is presented with a number of objects and asked to compare and evaluate them); the method of production (the subject is asked to produce an object or drawing to conform as far as possible to his taste); and

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the method of use (the examination of selected works of art the presupposition being that their most commonly shared characteristics are also those which have most widespread cultural approval) (Fechner 1876; Berlyne 1971:10-11). Fechner's influence can be detected later in the work of Thorndike and his students.

The aim of the experimental studies in aesthetics was, and still is, to relate preferences to the properties of the objects or stimuli presented, in an attempt to isolate empirically observable patterns. These studies have varied as the techniques for scaling have improved, and have now arrived at the point of incorporating sophisticated methods of multidimensional scaling (Coombs 1964; Osgood 1960).

Some of the early works in anthropology dealing with perception, objects, and aesthetic interest were clearly imbued with some of the same scientific attitudes and attention characterizing the essentially experimental and comparative attitude toward perception and enculturation (Rivers 1901, 1905; Boas 1955; Malinowski 1927). A quotation from Hallowell will serve to encapsulate this scientific attitude to cultural modification of perceptive processes:

> What becomes perceptually significant to the eingestellt human organism cannot be considered apart from a continuum that views the human individual as an adjusting organism....the psychological field in which human behavior takes place is always culturally constituted in part, and man's responses are never reducible in their entirety to stimuli derived from an 'objective'

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or surrounding world, in the physical or
geographic sense....so that in any given
perceptual situation such factors take on
a differential direction importance (Hallowell
1951:167).

From another standpoint, psychoanalytic theory has
often been brought to bear on art. Freud had important
things to say about art as well as about most aspects of
psychodynamics. In the main, psychoanalytic theory
extrapolated from its experimentation and observation of
other psychodynamic patterns to the subject and context of
art. Usually, psychoanalytic studies took the form of
analyses of individual artists or works (eg., Freud on
Michelangelo and Leonardo DaVinci). According to Freudian
theorists, the explanation of artistic behavior is linked
with other creative processes (such as imagination) and is
interpreted as a disguised vehicle for suppressed and un-
fulfilled desires. This explanation seems to be composed
of a kind of hydraulic theory of the submerged energy
supplied by the libidinous _id_ which emerges in other more
socially acceptable expressions through the work of the ego
and the superego (Berlyne 1971:13-14). The unconscious
content of a work of art, therefore, has universal
implications, and through it the artist "finds a way back
to reality....(through)....truths of a different kind, which
are valued by man as precious reflections of reality"(Freud
1958:224).

Inasmuch as psychoanalytic theory provided an excellent

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framework for understanding universal drives and culturally conditioned responses and patterns, it was readily adopted by many psychologically oriented anthropologists, and played a prominent part in the development of the whole Culture and Personality school (Honigmann 1967: 278-295). Nevertheless, anthropologists were also among the first to criticize the generalization of psychoanalytic theory from the context of its discovery to all cultures (Malinowski 1927; Mead 1935).

In spite of this, psychoanalytic theory has provided an implicit or explicit theoretical framework for much of what anthropologists have said about aesthetic behavior. The range in methodological approach and sophistication of this theory as applied by anthropologists is wide, and varies from the more orthodox (DuBois 1944; Linton 1949; Roheim 1950) to the more sophisticated reformulations of Freudian theory made more compatible with data from related fields (Wallace 1950; Sears 1961; Devereux and LaBarre 1961).

The modal or basic personality approach to shared values, inasmuch as it depends upon personality theory which explains adult patterns as resulting from culturally sanctioned dynamics of childrearing is Freudian in attitude. Similar concepts have shaped what some anthropologists have maintained about the patterned expression of values in general and of art in particular (Child et al 1969b;

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Ehrenzweig 1962, 1967; Kris 1952; Child and Iwao 1968;
Waelder 1965; Devereux 1961).

The view of another school of thought relevant to
aesthetics is that formulated by the Gestalt psychologists,
whose first expressions are found in a paper by Koffka
(1940), and in the more recnt work of Arnheim (1954, 1969).

The Gestalt school offered two unique and important
ideas to aesthetics. The first is "Physiognomics", or the
concept that certain human actions and postures, natural
as well as fabricated, are inherently expressive of certain
emotional states, inasmuch as they essentially possess the
same structure as do those states (Berlyne 1971:15-17).
Many conceptual elements associated with this idea of
Physiognomics have been utilized in theoretical approaches
analyzing symbolic systems and behavior.

The second and most important contribution of Gestalt
theory deals with the properties of wholes which are not
simply the sums of their parts. This concept concerns the
idea of "goodness of configuration"; that is, we do not
see or perceive isolated visual or aural elements, but
rather "configurations" or "Gestalten", which in fact
depend upon the processes of perceptual organization which
occur in the nervous system. Some configurations, it is
concluded, are "better" than others, and the brain's
perceptual and organizational activities gravitate toward
them according to the law of "Prägnanz". The elements

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defining a gestalt as "better" are those which tend to balance and symmetry, as well as to organized simplicity and regularity (Werner 1956). The increase in experimental information, which has been amassed during the last ten to twenty years, lends credence to those concepts of Gestalt psychology which are compatible with recent data on brain physiology. In the main, however, any theory which depends overmuch on symmetry and equilibrium is inadequate, and inconsistent with contemporary research on the reticular brain-stem formation (Berlyne 1971:17-18; Peckham 1965:301 ff.). The gestalt work which influenced the anthropological approach can be detected in the use of such phraseology as "stresses", "forces", "stability" and "equilibrium", applied both in the analysis of creative behavior and as descriptive of aesthetic objects and phenomena.

With the advent of information theory, an entirely new methodological framework was extended to biology, physiology, and psychology. Much of this work grew out of Wiener's delineation of cybernetic theory (1948), conjoined with the mathematical analysis of communication processes (Shannon and Weaver 1949). The basic concepts isolated in these fields were adopted with some modification, and were found to be particularly useful for analyzing interactions between parts of the same human organism, and between the whole organism and the external environment. Information theory is seen as an aid to exact quantitative measuring, and as

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such was applied to the concept of "goodness of configuration" (Hochberg and McAllister 1953; Attneave 1954, 1959). Although these thinkers were basically interested in perception, their work became involved with defining "structure" and the formal aspects on which aesthetic reactions are said to depend. Consequently, their work is important to aesthetic theory (Berlyne 1971:38-39).

The increased use of computers to analyze and correlate the statistical properties of artistic material has been especially elaborated by the Franco-German school of "information theory aesthetics" (Moles 1958; Bense 1965).

Although information theory has furnished only a very general background influence for anthropologists, some of the concepts from information theory have been conjoined with linguistic theory and methodology, and then utilized as theoretical structure in areas relevant to aesthetics (Levi-Strauss 1963, 1964; Bateson 1955, 1972).

B. Social Theory

Distinct from but related to philosophy and psychology are the more sociological theories of aesthetics some of which have been important to anthropologists, especially inasmuch as they combine theories of societal dynamics with valuational aspects relevant to art activities.

The sociological study of visual aesthetics has traditionally taken two directions: the first, primarily forwarded by art theorists and historians, who are interested

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to see how changing socioeconomic systems are related to and reflected in art styles; and secondly, interpretations by those social theorists who seek to determine the ways in which the individuals or institutions in a culture influence or are in turn influenced by the arts (Osborne 1968:272).

Aside from the Spencerian initiated evolutionary theory of art as it relates to society, the predominant socioeconomic interpretation of art was led by Marx and Engels. Marxist theory is important to art history inasmuch as it dominates the aesthetic expressions of the communist world today. In this way it both represents an important theoretical framwork, and an example of the same theory applied to historical circumstances. The Marxian approach to aesthetics maintains that socioeconomic factors predominantly shape the attitudes toward art, artists, and the production and consumption of art objects and phenomena. Since factors of production are systemically related to ideology and expressive forms, the phenomenon of taste and preference are also explained by these social variables. By the same token, expressive and aesthetic phenomena are subject to the same criticsm and evaluation supported by the Marxian approach to purpose and history (Marcuse 1970).

Hippolyte Taine (1875) likewise stressed the sociological approach to art history and aesthetic phenomena, but emphasized the role of the psychological "climate" in

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which these things are created. He emphasized such factors as social and physical environment, heredity, the timeliness of patterned expressions, and he proposed an objective and empirical approach to the study of aesthetics.

Another tradition of social theory which did not search for diachronic or evolutionary patterns, but which dealt mainly with the systemic qualities of social solidarity stemmed from the work of Comte, through Durkheim to the school of structural-functionalism (Sorokin 1937:254). Durkheim's approach to cultural phenomena regarding the structural conditions of social cohesiveness and social solidarity are especially relevant, inasmuch as they were further developed by Radcliffe-Brown. According to this approach, aesthetic phenomena, their appreciation and creation, express shared values and in turn excite sentiments of a sociotropic nature which contribute to social solidarity in the minds and actions of observers. (Durkheim 1933; Radcliffe-Brown 1922). Most of the work (aside from the evolutionists) which deals with aesthetics in anthropology was influenced by some combination of the aforementioned views in social theory and psychology. Aside from these two general categories, some consideration must be accorded to the discipline of Philosophy, inasmuch as "aesthetics" as a discipline has traditionally been subsumed under this discipline. For this reason, and because until recently a university education invariably included

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some training in philosophy, one can trace the influences of a few dominant philosophical ideas in the work of some of the social scientists interested in the problems of aesthetic behavior and evaluations.

C. Philosophy

Post-Kantian aesthetics theory broke into various camps, some philosophers primarily investigating the status of judgments of taste (British and American analytic traditions), while others combined one or another form of philosophic idealism with intuitionistic ideologies (Croce 1922; Collingwood 1938). Santayana developed a "naturalistic aesthetics" denying that beauty is an objective property of things, and instead granting considerable importance to the physiological and psychological factors involved in aesthetic experience (Santayana 1955).

Psychology and philosophy are conjoined in the work of John Dewey, who is the American progenitor of much of modern aesthetics. Dewey's unceasing attack on dualisms (1934), and his instrumental epistemology which views knowledge and objects of perception as instruments in the life and experience of any organism interacting with the environment furnishes an excellent background for contemporary interpretation. The evolutionists who preceeded Dewey had pointed out the mutability of art forms, and this helped to give impetus to the more naturalistic interpreations of artistic behavior, one trend of which was carried on by

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Dewey. Instrumentalism emphasized the biological functions and origins of intelligence, adaptation to environment, and above all, the continuity of aesthetic experience with ordinary life and perceptions (Dewey 1934). Dewey's pragmatism, when fused with the thinking and experimentation done by Ames, Ittleson, and Kilpatrick, gave rise to the psychological epistemology of "transactionalism" (Allport 1955:438ff.). According to this view, perception itself is but an abstraction from a total process including space, time, environment and organism in an indissouble transactional system.

From Husserl, Heidegger, through Sartre and Merleau-Ponty, there has developed a kind of philosophical psychology based on phenomenology. While this complex and fruitful tradition has been extremely influential on the Continent, it has influenced English speaking social scientists to a much lesser extent. Phenomenological methodology is (like Transactionalism) based on an eradication of the "subject" and "object" dualism. A careful analysis of what is present ot consciousness itself while the perceptual apparatus is "focused" on stimuli-to-which it has a dialectical relationship-will reveal the essential qualities of sets of experiences which actually define the objective world (Merleau-Ponty 1945). Phenomenology has influenced the work of Levi-Strauss to some extent (1962), and to a high degree characterizes the recent study by Armstrong (1971).

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The collective work of the analytic philosopher seems to afford consistent and concerted data indicating that theory - at least in the formal sense - is not forthcoming in aesthetics. The Western philosophy of art has been concerned since Classical Greek times to isolate the necessary and sufficient conditions or properties which define the nature of aesthetic phenomena, primarily in order that a better understanding or validation of the ground of artistic judgments be established.

However, it seems evident from the plethora of theories elaborated to date, most of which conflict as to the necessary and sufficient properties of art, that the basic misconception of this approach lies in the concept of art as it is entertained. It seems that art as such is not amenable to any real or "true" limiting definition. A battery of criticisms can be levelled against these philosophic theories such as: they are insufficient, circular, incomplete, untestable, and so forth. The concept of art embraces so many complex attributes and situations, that to define its necessary and sufficient properties is an endless therefore useless enterprise. It appears, therefore, that art is an 'open concept' (Wittgenstein 1953:30e-38e; Weitz 1956:89-91).

In aesthetics, the initial problem for modern philosophy is to elucidate the actual employment of the concept of art to generate an analytic description of the actual

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functioning of the concept. Wittgensteins' work is
characteristic of this trend, inasmuch as he maintained that
such general terms as "art" and "beauty" must be clarified
by the disclosure of "family resemblances" among their
established uses; furthermore, the work of aesthetics
should consist of pinpointing the overlapping and inter-
acting criteria actually applied in the criticism and
assessment of the various arts, rather than trying to
isolate a mythical "essence of artistic excellence"
(Osborne 1968:252-253; Wittgenstein 1953:31e-36e).

In this way, these philosophers set about to illus-
trate the logical structure of classification in order to
reveal the impossibility of applying culturally conditioned
value terminology and categories derived from one culture
to the aesthetic phenomena of other cultures, as if this
application connoted and denoted the same sphere of
meaning.

This approach from Philosophy does much to prevent
studies from aesthetics and related disciplines from
repeating old errors. More precisely, Wittgenstein's
discussion of "what is a game?" is especially relevant. A
traditional philosophic answer would be to work up an ex-
haustive set of traits common to all games (i.e., familiar
technique in anthropological taxonomies). But after such
exhaustive wor, one finds that there are no necessary and
sufficient properties forthcoming, but only "a complicated

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network of similarities overlapping and criss-crossing";
so that one can only say that games form a conceptual unit
with "family resemblances". In answer, then, to "what is a
game?", one can logically only pick out examples, describe
them, and add the caveat "that these and similar things
are games". This approach is adequate, however, because
knowing what a game is, is not knowing some "real" defini-
tion or abstract theory; but it is rather the ability to
see and in practice recognize or explain games as opposed
to non-game phenomena.

So it is with art. If we really look and see what is
called "art", we also find no logically common properties,
but rather strands of functional if not phenomenal
similarities. Knowing what art is then, is to look at the
context of the usage of the term, and then to be able to
explain these phenomena by virture of their family re-
semblances or similarities. Such concepts as "games" or
"art" are <u>open</u>, for which <u>paradigms</u> but not logical sets
of necessary and sufficient conditions can be given (Weitz
1956:88-89; Wittgenstein 1953, 30e ff.).

A concept is "open" if the conditions of its applica-
tion are emendable, or if a situation can be found or
imagined in which some sort of decision to extend the con-
cept to cover it or not is implied. Such is the case with
empirically descriptive and normative concepts (as opposed
to mathematics and logic), if we are not arbitrarily to

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close these concepts as is often done.

1. history of aesthetic theory and criticism is the best witness to the verity of Wittgenstein's stand; each theory in its own way points out the inadequacies and is critical of the previous one(s). Aside from the inadequacy of each theory to totally "account" for art, these conceptual sets usually rest on predominantly unverifiable hypotheses.

Within the general "open" concept art, it is possible to subsume genuinely closed concepts, but only those whose conditional boundaries have been defined as such for a special purpose. For example, the difference between "European Dada of the early twentieth century", and "Dadaism" comes to mind. The first is closed inasmuch as the phenomena and conditions to which the term can be correctly applied are conceivably "all in", and so a boundary can be in principle drawn on the properties contained therein. But the second concept, "Dadaism", is open, inasmuch as the possibilities of new conditions and on-going Dadaist phenomena similar to previous ones but somehow unique are very real.

The usual procedure among aestheticians and anthropologists has been to choose a class of samples for which they give a phenomenologically true or verifiable account of common properties; then they construe this account of the closed (e.g., culturally defined) class as a projected

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definition of the whole (e.g., open) class of such phenomena. It has been observed that to do this amounts to a transformation of correct criteria for <u>recognizing</u> members of any legitimately closed class of works of art into recommended criteria for <u>evaluating</u> any putative member of that class through extrapolation (Weitz 1956:91).

Usually "definitions" in art are in fact classificatory categories based on the rejection or acceptance of a set number of preconceived characteristics as to what comprises the class "art objects". The <u>extension</u> of any term comprises the class of objects to which that term is applicable. That is, the collection of attitudes or characteristics determine whether or not an object belongs to a given class (Koller 1967:59). But psychologists and social scientists in reality deal only with <u>intension as connotation</u> (subjective intension), which may differ in patterned ways across any population of subjects or peoples. The set of necessary and sufficient properties for a term is another way of looking at class intension (this is what the philospher calls "connotation"); and we have already shown what difficulties we encounter here with respect to the theory of art.

In addition to this philosophic clarification of classificatory limitation, anthropologists may encounter additional problems. Inasmuch as they often work in exotic cultures where familiarity with language and general

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cultural configurations is the goal not the possession of
the anthropologist, the primary recognition of any pheno-
menon as "art" or "non-art" is anything but automatic or
straightforward. In English, the ambiguity of the applica-
tion of the term "art" is a purely _descriptive_ sense to all
"painting" is clear; not all paintings are included in the
value-defined class "art". The descriptive and the
evaluative sense of "that painting is a work of art" can be
confounded; such linguistic ambiguity complicates even our
own cultural sense of thinking about the aesthetic. Both
of these statements are in fact open to question, due to
historical and preferential circumstances.

In summary it appears that all the debates about the
supremacy of many theories or preferential criteria for
art are essentially summaries made as "recommendation to
attend in certain ways to certain features of art" (Weitz
1956:94).

In addition to these philosophic strictures, all the
evidence from anthropological research illustrates exactly
the same point in issue; that is, the extreme variability
of both artistic creations and the form, content, media,
social context, and so forth of their production and
appreciation mitigates against a total theory or logically
definable concept of art, because the properties of such a
concept are not all "in". The elaboration and on-going
creation of varying artistic phenomena is ever in process

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transculturally. Such a study as the cross-cultural compar-
ison of <u>Bakwele</u> and American aesthetic evaluations regarding
specific sculptures (Child and Siroto 1965) does not in-
validate this statement; for this study was not conceived to
accomplish anything more general than the empirical investi-
gation of the latitude and concidence of aesthetic pre-
ference across two cultures with respect to specific art
works. No generalization from the specific cases could be
drawn or was intended.

All of this philosophic niggling naturally arouses a
question as to what (if any) approach anthropologists might
adopt for a more productive investigation of aesthetic
visual phenomena, while avoiding the pitfalls of covert
cultural biases, or confounding descriptive with normative
categorizations? How can art or the aesthetic be separated
from other categories or experiences? It seems likely that
we "know" what art is just as we "know" what science and
history are in our culture. Indeed, art is usually con-
ceived to be open to people in a way that "science", for
example, is not. But "art" like "science" and "history" are
all "open", inasmuch as a radical redefinition of each of
these fields may be periodically forthcoming. Art, thus,
cannot be distinguished logically from many other classi-
ficatory concepts, although their contents are clearly
distinct, since art works always exist in sociocultural
contexts.

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Many researchers judge that an appeal to the aesthetic experience itself can be utilized to distinguish art from non-art objects, because the former are consciously created for the purpose of being experienced aesthetically. It has further been argued that aesthetic perception is "intrinsic perception" (Racy 1969:346) for all of the senses; so that from the nature of this experience, one can isolate the center if not the boundaries of the concept of art. Yet it seems doubtful on the basis of empirical observations that we are able to perceive some objects in a manner distinct from all other objects; and it is not clear to what extent aesthetic perceptions are intentional or not (Clammer 1970:149-150). Some natural objects or phenomena may "force" an aesthetic perception on us (i.e., the ocean), while in another mood one looks for-or is open to - an appreciation of aesthetic properties in objects or phenomena perhaps not created originally with purely artistic purpose in mind (i.e., Duchamp's readymades, or some machines).

This "open" or "looking for" mood is important as we shall see in the second portion of this study. This cognitive quality illustrates the complex nature of the aesthetic experience. The commingling of various attributes and felt perceptions at one time may be quite unique from those experienced at another; further, the complex nature of "aesthetic experience" arouses a question as to whether even _it_ can be circumscribed and defined in a general way.

One cannot argue on purely perceptual grounds whether these perceptions focus on an awareness of the sensory qualities in one's own body, or whether they are attributed to the objective realm. (Clammer 1970:150). Obviously the appreciation of an artistic phenonenom commences with perception; but in this it is not unlike our appreciation of anything else. It seems likely, therefore, that like the attempt logically to define the concept of art, defining ar art by an appeal to aesthetic experience is impossible due to operational difficulties in comparing interior states of consciousness for validation. The subject eludes us inasmuch as there is no specifically generalizable "aesthetic experience". Indeed, the term "aesthetics" is used to designate such a wide range of objective phenomena as well as psychological states, that one paradigm cannot be judged to fit them all. It is especially difficult to investigate the occurence of synaesthesia. It seems rather that the "aesthetic experience" must be viewed as structurally comprised of a variable number of complex motivational, cognitive, and perceptual aspects neither logically nor in any way definable in a non-dynamic way, but invariably structured by cultural and situational specifics.

This apparent digression is not meant to mystify so much as to serve as a framework for the realization of the complexity of aesthetic phenomena, as well as to arouse an awareness of the conceptual orientation which anthropologists

might finally entertain, should they wish to distinguish between the aesthetic and the non-aesthetic when confronted in the field by a complex of phenomena.

The temptation is great, when one is in new sociocultural circumstances, to apply previously learned criteria and attitudes to the recognition and description of these new phenomena without appreciating their dynamic qualities in their own psychocultural context. What should remain in our awareness, then, is an appreciation of the conceptual limitations in approaching the field of the visually aesthetic from the classical or from the subjective point of view. Nevertheless, visual art is universally present across cultures (Maquet 1971:9-10), and aesthetic phenomena are everywhere appreciated or preferred for culturally defined and variable reasons. It would seem possible, then, to discover the phenomenal and definable aspects related to visual art. Such properties must appertain to the production, perception, and appreciation of aesthetic phenomena, and be discernible for consideration.

To achieve this end, perhaps we can approach our apparently universal subject from the standpoint of that which man derives through his common evolutionary heritage, and which structures all human response capabilities; that is, the perceptual apparatus seen from the standpoint of psychobiology. With that as a basic assumption, the anthropologist can approach the study of art more concertedly in its specific sociocultural contexts.

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III. Aesthetics and Anthropology

Throughout the developing history of the discipline,
anthropologists have evinced an interest in art, and have
studied the relationship between "visual aesthetic
phenomena" and other cultural aspects in a variety of ways.
There are perhaps five general analytic categories into
which anthropological works in aesthetics can be classified.
For the purpose of this study, the related fields of dance,
drama, and film will be ignored except as they impinge on
the subject matter under consideration. The five following
categories are to be understood as only heuristic and
suggestive classifications, and not as conclusive or fixed
taxonomies.[1]

A. The majority of anthropologists have focused on
aesthetic visual phenomena as if they comprised the ex-
pressive statements or objectified projections of the ethos,
values, or cognitive orientations of the culture which pro-
duced them. Within this general field, two characteristic
sub-categories are discernible:

(1) Some anthropologists, most often archaeologists,
focus upon the physical, stylistic , formal, and/or tech-
nical aspects of the more aesthetic artifacts which are
perceived as a kind of code or as symbolic metaphors,
characteristic of the values of the culture in which they
were manufactured. Archaeologists define and catalogue
the stylistic and technical aspects of the objects in order

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to define a cultural focus, horizon, or a seriation pattern. With these style-derived taxonomies, they reconstruct sociocultural patterns or the development and change pertaining to the society whose material remains they have studied and analyzed (Willey and Phillips 1958; Gayton and Kroeber 1927; Rouse 1967; Willey 1962; Spinden 1913; Fagg 1945, 1959; Movius 1961; Ehrich 1965; Proskouriakoff 1958).

In the case of primitive art, the historical and evolutionary diffusionists also focused on the physical aspects of material and art objects as diagnostic clues symptomatic of development in simple or preliterate societies (Balfour 1890, 1899; Ucko and Rosenfeld 1967; Pitt-Rivers 1874a, 1874b). Some of these anthropologists sought to establish the geographic patterns by which the diffusion of objects spread, and they used stylistic earmarks as the boundary and trade route markers of the diffusion of whole cultural complexes as well. The diffusionists traced the transmission of culture traits and associated patterns from one culture area to another, based upon the presence of objects sharing physical similarities (Heine-Geldern 1937, 1959, 1960, 1966; Ekholm 1953; Estrada and Meggers 1961; Buck 1935; Speiser 1966).

(2) Another group of anthropologists studied the physical object and analyzed its stylistic and decorative elements, but applied different methodologies suited to their theoretical presuppositions relating to the expressive

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qualities of art objects. Some used a system functionally analogous to the Psychoanalytic or Gestalt methodologies. Through a consideration of the visual arts, which they tended to view much as projective test protocols, they attempted to arrive at a deeper understanding of the axiological orientations, the "personality" or the ethos of the members of the culture of which these objects were the physical expressions. Oftentimes only a few cases were used in their type sample. It was judged unnecessary to use large samples, inasmuch as a small number of such artifacts is equally representative of general ideological patterns. According to this approach, art style is viewed as a projection of community ideology and structure (Fraser 1955, 1966; Devereux and LaBarre 1961; Kardiner 1949; Redfield 1971; Geertz 1957; Linton, 1949; DuBois 1944; Hsu 1953).[2]

In such cases, the final analytic description comprises a kind of "diagnosis" arrived at by cracking the visual code in order to interpret the connotative themes expressed by the artist. The presence of similar stylistic elements synergistically across a range of arts was considered by some anthropologists to indicate a high degree of social and cultural integration (Schapiro 1953; Bunzel 1938).

These studies range in scope from what is now considered to be methodologically naive and overly facile

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(Benedict 1934), to those which are more sophisticated methodologically. These latter studies approach visual aesthetic phenomena as if they were a non-linguistic communication system which represents a culturally defined categorization of experience (Wallace 1950; Munn 1962, 1966, 1973; Fischer 1961; Dark 1954; Rundstrom et al 1973).[3]

Approaches such as these imply the presence in a culture of a basic personality structure which is shared by the bulk of its members as a result of early adaptive techniques and experiences common to them. This view implies that they share the circumstances and patterns of creativity, as well as the impulse to express their shared value orientations in similar physical embodiments (Kavolis 1965c, 1966). The intervening variables which structure modal or basic personality types are linked or related to child rearing patterns, subsistence patterns, and generally to the ways in which the adaptive mechanisms of a culture are institutionalized (Hsu 1953; Wallace 1950; Barry 1957; Kavolis 1964, 1965b).

For other anthropologists, the form and often the content itself of visual aesthetic phenomena are viewed as analogous to such systematic expressions as language, which reflect culturally conditioned but universally relevant modes of conceptualization (Fernandez 1966; Schneider 1971).

Lévi-Strauss and those anthropologists who propose the structuralist approach to the analysis of sociocultural

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phenomena, represent a separate but related sub-group with their own unique theoretical and methodological procedures. The concept of structural analysis is based on the functional systemic view of society, along methodological lines influenced by the modern structural linguistics of Troubetzkoy (1949) and Roman Jakobson (1952). In his analysis of aesthetic phenomena, Lévi-Strauss works out his explanation by operating between the structures of the social institution or organization, and those incorporated in the works of plastic art. Actually, Lévi-Strauss deals with works of plastic arts primarily as instruments operating within the whole social process. The structure of this process, rather than the intrinsic characteristics of the works of art are what he and other structuralists seek to elucidate (Nodelmann 1970:79-84).

> "To derive from language a logical model which, being more accurate and better known, may aid us in understanding the structure of the other forms of communications, is in no sense equivalent to treating the former as the origin of the latter" (Lévi-Strauss 1963:83).

> "Anthropology should become than, a science of relationships. It seems to be a semiological science and takes as its guiding principle that of meaning" (Ibid. 364).

Since art is communication, according to the structuralists, the analysis of aesthetic products follows the paradigm which Lévi-Strauss proposed for analyzing mythology and other symbolic systems. Lévi-Strauss sees art as halfway between sicence and magic. It is thus characterized

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by 'miniaturization', or a simplification by reduction in scale of its properties, through the creative transformation of an event into a structure. The "reality" of a work of art consists in the full texture of all its relations with its environment. These relationships are modes of action, the understanding of which depends upon utilization of some of the insights gained from contemporary studies both in linguistics and semiotics. The work of art is thus recognized as essentially referential in nature. In a manner which is similar to that propounded in Husserlian phenomenology (exclusive of the concept of epoché), the strategies of structural analysis impose a series of interrogations upon the phenomena to reveal one after another their modes of relationship or action.

The value of such hermeneutics for comparative analyses is apparent; the investigator is directed seriatim to the various relationships of the art object or phenomenon with the whole culture, focusing on its content, its formal principles, the occasion and manner of its execution, and the context of its function until the homology or consistency relationships obtaining between the structure in the social system and the form and content of the plastic work of art is revealed (Lévi-Strauss 1961, 1962, 1963).

Within this general category, which focuses variously on the emotive, symbolic, semiotic, or cathartic aspects of the aesthetic phenomenon, there are a few studies which

consider the actual function or purpose of art works within
the society which produced them from one or another of the
above viewpoints (Linton 1954; Fernandez 1970; Firth 1961);
or as related to their presence in rituals (Geertz 1957;
Valentine 1961; Forge 1970); or as concerning the enforce-
ment or criticism of social controls (Seiber 1962a, 1962b)
and of modal values (Chipp 1971, Harley 1950; Tumin 1971).

It is usually conceded that art objects enforce group
solidarity through the associationist emotions of empathy
(Vastokas 1967; Himmelheber 1963; Ray D. 1967; Rattray
1927), or can promote the sublimation of hostile impluses
into productive and socially acceptable emotions (Radcliffe-
Brown 1922; Turney-High 1968).

B. As a second general category, some few anthropolog-
ists have investigated the roles, statuses, or personalities
of artists qua artists, both within their societies and
with respect to their work patterns. These studies range
from those which view the artist first as a member of
society, and secondly as a creative artist (Bunzel 1929;
Goodale and Koss 1971; Diaz 1966; O'Neall 1932; Forge 1966,
1967, Bascom 1969; Biebuyck 1969), to those studies which
focus primarily on the role content of the artist as artist,
including references to their personalities (Mead 1963;
Benedict 1928), or to their creative development and
aesthetic judgments (Gerbrands 1971; Armstrong 1971;
Fernandez 1966; Bohannan 1961).

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In addition to positioning the artist within the social system, some of these studies also discuss more general problems: such as the artist's view of aesthetic categories (Armstrong 1971; Schneider 1966; Bunzel 1929), or the special domain and "use" of the artist in ritual or secular circumstances (Lommel 1967; Lewis 1961; Sieber 1959: Mountford 1961).

C. A third type of study seeks to correlate the stylistic or formal characteristics of the art object and its technical production with specific organizational characteristics of the society, and/or the natural or constructed physical environment within which it was produced. This approach typically links the social and the aesthetic orders (Firth 1936; Mills 1959; Schneider 1966), or explains the presence of differential modes of formal or stylistic changes on sociocultural organizational grounds (Sieber 1959; Graburn 1967; Kubler 1946, 1948; Haddon 1895; Robbins 1966; Firth 1925, 1961:155 ff.; Bird 1963; Lommel 1970).

As the result of early field work and the energetic collecting of artifacts, the nineteenth century anthropological passion for classification was linked with an attempt to trace the development of ornamentation from realistic figures to geometrical designs, analogous to an evolutionary social process (Pitt-Rivers 1874a, 1874b; Balfour 1890, 1899; Haddon 1895).

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Some of these scholars modelled their research on the methodological pattern of the biological sciences, rather than the aesthetic theories which were dominated by the philosophic doctrines prevalent the last quarter of the nineteenth century. They separated form from function, but emphasized the level of technology achieved in a society as correlated with representational styles.

Boas, who stood in opposition to the late nineteenth century evolutionists, argued that artifacts should be studied on their own grounds, and with an aesthetic appreciation which is at the same time highly aware of the implications and influence of materials and technology upon the formal aspects of art objects. Boas maintained that the technical excellence of some primitive art is as sophisticated and "rational" as that styled and created in Western Europe. Boas stressed the close relationship existent between the formal aspects of the artifact and the environment of the society producing it. This relationship bonds the art style, the medium, and the technical aspects of creativity with the natural world of its locale. (Boas 1955, 1966). Several of Boas's students worked to elaborate upon these ideas by documenting the relationship among the materials used, the techniques adapted, the economic or subsistence pattern, and the collective effect of these upon the form and structure of art objects (Gunther 1962; Holmes 1886, 1906; Lowie 1956; Bunzel 1938; Holm 1965;

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Kroeber 1951).

Some anthropologists have investigated the art-
environment relationship from a slightly different stand-
point. Their work may show an influence from communication
theory (Hall 1966:71ff., 1970; Bateson 1972:128-152; 177-
193), or from studies in ecological psychology and per-
ception (Segall et al 1966:10-48). A careful analysis of
the art works of a culture should be accompanied by an
astute evaluation of the ecological environment of the
artist if the goal is to discover how the artists use their
senses, organize their sensory world, and how they shape
their perceptions into concrete forms for perceivers
(Carpenter 1959, 1961).

D. A fourth category of studies is also oriented to-
ward the structural-functional relationship of the aesthe-
tic with non-aesthetic social phenomena, but more partic-
ularly from a cross-cultural comparative standpoint. A
few studies were done to analyze artistic response to
acculturative pressures (Graburn 1967; Beier 1960), while
others focused more directly upon the influences of culture
on perception (Robbins 1966) and organized expression in
the material world (Fraser 1968). Most of the studies of
a principally cross-culture comparative nature fall into
two general categories:

(1) The attempt to discover or isolate significant
correlations between patterned sociocultural phenomena,

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such as role differentiation or child rearing, and specific
art styles or forms (Wolfe 1969; Fischer 1961; Barry 1957;
Kroeber 1957; Mead 1945, 1950, 1959).

(2) Studies to determine the presence or absence of
valid cross-cultural criteria of aesthetic excellence, or
similar trans-cultural interpretations of artistic forms
(Bohannan 1961; Redfield et al 1959; Child and Siroto 1965;
McElroy 1952; Ford, Terry et al 1966; Sumiko and Child
1966; Sierksma 1960; Leach 1961; Stout 1971).

Although the relationship between the visual arts
and perception is complex and has remained relatively un-
defined for anthropology, it will be seen from the refer-
ences and collations included in this study that a sub-
stantial body of work has been done in the general area of
the relationship between culture and learning, and visual
preference and perception. These studies have important
implications for aesthetic anthropology (see also:
Hallowell 1951; Segall et al 1966; Roubertoux 1970; Knapp
1959, 1963; Kaplan and Lawless 1965; Ford 1966; Lowenthal
1967).

(E) Finally, a small number of articles and books
have been published in which anthropologists have adopted
a more pointedly theoretical stance toward the field of
aesthetics and anthropology. Some of these studies com-
prise an attempt to furnish corrective definitions and re-
orientations for the general focus in research of aesthetic

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phenomena (Armstrong 1971; d'Azevedo 1958; Mills 1957; Merriam 1964; Haselberger 1961; Marshack 1972). Other studies have presented a more succinct conceptual apparatus and methodological considerations in order to stimulate more and better structured studies in the area of aesthetics and anthropology (Maquet 1971; Kroeber et al 1962; Gjessing 1962; Linton 1954).

It should be reiterated that this list and classification is not conclusive. Many of the studies cited could be included under several of the categories mentioned inasmuch as they include multi-methodological approaches and discussions. Nor was this taxonomy meant to be exhaustive, for it is obviously selective and many sources (especially a large corpus in other languages) were omitted for our purposes. The previous analysis into the categories selected stands only as heuristic, and as introductory to the body of this study. In addition to these sources, a large body of literature exists attesting to research done in psychology, philosophy, sociology and history, some of which is also relevant to work in Aesthetic Anthropology. The display of studies which could be listed attests to the complexity of the problems under the aegis of anthropology and aesthetics, and indicates that perhaps to employ careful interdisciplinary methodologies and research might be the most fruitful approach at this point in time.

One of the basic orientations of this study will be to

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redefine the conceptual approach with which anthropologists typically investigate aesthetic phenomena, contexts, and experiences. Another orientation will be to extend the focus of Aesthetic Anthropology to include a study whose subject matter is contemporary and representative of a complex social system.

IV. Human Evolution:

Background for the Aesthetic Experience

It is a commonplace observation that "art" is found in all known human societies; therefore, it can rather safely be considered as a "cultural universal". Although this fact would seem to indicate something about the degree of the importance of the aesthetic experience as it is linked to the perception of certain phenomena, one can in no way argue - except in an _ad hominum_ fashion - for the original "cause" of the aesthetic experience, or even about its functional efficacy in the past.

However, the aesthetic experience is judged in this study to be a most important phenomenon with adaptive aspects. When placed in the context of what we know about the ecological circumstances of human evolution on the one hand, and of the structure of perception and cognition on the other, a more total understanding of the essential nature and dynamic structure of aesthetic experience can be gained.

In a sense, the case of contextual explanation which will be developed in this study can be designated as a "functional explanation". However, in this particular approach it should be clarified that no holistic _theory_ of functionalism as such is espoused (in which logic necessitates that everything in the system be purposive), but rather that functional explanation is considered to be

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acceptable. Furthermore, <u>explanation</u> here is regarded as
an open <u>program of inquiry</u> (Kaplan 1964:365-367).

In order to find explanations for given patterns of
behavior, one can attempt to delineate the purpose or
purposes they might be serving. When certain experiences
are understood to be "aesthetic experiences", then an
investigation of the context of their occurence might well
serve to occasion the discovery of the stimuli which evoked
these responses, as well as the relevant results of their
occurence.

There are minimally two characteristics of scientific
or "causal" explanations: that they enable us to appreciate
connections, and that they help us to predict the future.
For the purpose of this study, the attempt to "appreciate
connections" will provide an organizing principle for
general procedure. Since aesthetic experience and phenomena
appear to occur in all known human cultures, one is led
inevitably to consider that they must have been rudimentarily
coeval with the first occurences of the adaptive patterns
to which we apply the term "culture". Aesthetic experience
should therefore be approached with the same set of pre-
suppositions by which we understand the existence of culture
itself. In this way, one is inevitably led to consider the
context and process of human evolution itself for an under-
standing of the perceptual processes necessary to the
appearance of aesthetic phenomena.

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The only way in which we can approach the understanding of human evolution with respect to our specific subject matter, the aesthetic experience and art, is by referring to the functional relationships obtaining in selective adaptation. This consideration places the ecological approach to human behavior foremost. Simply put, we need to develop an understanding which may "account" for the presence and continuation of art-centered behavior patterns. In the final section of this study we shall again return to this original orientation, and evaluate how it might help us to fulfill the second scientific characteristic, and aid us in predicting the future with respect to aesthetic experience.

Since it is agreed that art and the aesthetic experience appear essentially coevally with human culture, and are present in all of the cultures of which we have knowledge, what does our evidence of the general history of human evolution permit us to understand about the context or "connections" of the development of aesthetic experience?

The bulk of anthropological work in aesthetics approaches both artistic behavior and artistic productions from a social and/or psychological standpoint. But the work of physical anthropologists, researching and interpreting human development through the history of evolution, directs us to realize that all human behavior is also ultimately dependent upon biological processes. Secondly, behavior

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is structured by two mechanisms which define it as adaptive:
(1) the procedural principle which structures bodily and
psychobiological patterns throughout organism-environment
interactions; and (2), learning, or any form of behavior
resulting from an organism's specific reaction to its
environment (Berlyne 1971:6-8).

The majority of anthropological studies in art place
the "explanation" for the phenomenon itself, or for the
existence of specific styles, within the culture of which
the art is the expression. This approach comprises an
undoubtedly valid method, but only insofar as one is seeking
the "explanation" or elucidation of specific pattern of
artistic activities or phenomena, and not of artistic
behavior in general. Universal behavior complexes must
ultimately be placed in a biological perspective, if one
wishes to establish a platform for understanding the pre-
sence itself of any class of behavior (i.e., such as
aesthetic). The implication of this viewpoint is that the
presence of aesthetic experience itself is to be related
to the context of natural selection and biology as well as
to that of learning and culture.

Human behavior patterns depend heavily on biology or
anatomical structures, including those characteristics of
the human nervous system which were selected for and evolved
inasmuch as they aided human survival. We assume (incon-
trovertibly as contrary evidence is lacking) that species-

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wide behavior patterns depend upon both inherited characteristics as well as those preserved through learning as successful adaptive patterns. This summation is as true for aesthetic acts and productions as for all other widespread patterned human activities. For this reason, investigation of the aesthetic behavior complex should in general include, or at least be aware of and consistent with, the biological presuppositions appertaining to the origins of art.

We must assume, therefore, that the bioneurological structures and behavior patterns developed and retained through natural selection during evolution were advantageous to successful competition for the life necessities of sustenance and safety (Bartholomew and Birdsell 1953).

During the last decade, much attention has been focused on the investigation and elucidation of the interaction of biological responses with psychological and chemicoglandular processes which aid the organism to maintain maximal adjustment to his environment. Information garnered from various fields as initially disparate as cybernetics and information theory, to fossil evidence and primate ethology, population genetics, and neurological research have combined to enrich the complex study of human ecology. The results of this new interdisciplinary research have been incorporated into a substantially improved systematic and theoretical approach to the history

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of human evolution. It is to this corpus of work that we can turn first in our search to understand the biological origins and support mechanisms for cognitive behavior in general, and for aesthetic activities in particular.

It has been stated that "in a very real sense our (human) intellect, interest, emotions, and basic social life - all are evolutionary products of the success of the hunting adaptation" (Washburn and Lancaster 1968:293). The selection pressures upon any hunting-gathering subsistence pattern are so parallel in basic respects, that populations of homo sapiens are still members of the same species every-where, in spite of the high phenotypic variability present in a wide adaptive radiation. The crucial formative evolution of man took place during the time he was a hunter. The presence of agriculture is limited roughly to the last seven or eight thousand years, and archeological research defines this period as apparently unaccompanied by further basic biological changes (Ibid., 200-300).

Perhaps it might be productive to make an analytic distinction between the biological aspects of man's evolution as a hunter and the concomitant sociopsychological aspects, and consider these latter foci as a background for our study of the more biological aspects of man today. In reality it must be acknowledged that the biological and the sociocultural are as systematically related in ecological adaptation now as they were in earlier hominid evolution

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(Alland 1973:190-273), and that to discuss them separately
is only valid as an analytic device (Washburn and Howell
1960:33-56; Dubos, 1965, 1967).

Hunting is a complex sequence-behavior pattern usually
commencing in childhood (Laughlin 1968:318). The process
of hunting has been analyzed according to the following
diagram, which both clarifies the complexity in the sequenc-
ing involved, and emphasizes the point that hunting is a
way of life involving patterned variations in different
ecological niches.

PROCESS OF HUNTING

FEEDBACK		"Pets"		Decoys	Fabricational Materials	
SEQUENCE PATTERN	PROGRAM Observation Factual Information Interpretive Action Systems	SCAN	STALK	IMMOBILIZE Kill Capture	RETRIEVE
INFORMATIONAL COHERENCE		Knowledge of Animal Behavior			Knowledge of dietary and fabricational uses and transport logistics	
TEMPORAL COHERENCE	Childhood	Adult (few days span)				

Figure 1. The Process of Hunting. (Laughlin 1968:310).

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The amount of planning, skill, cooperation, and communication involved in hunting is related to the very great and complex neurological development evinced by man the hunter. The size of the brain doubled during the rise of hunting, concomitant with the intensive selective forces at work. Hunting, and its attendant sequence of actions, reshaped the brain by placing a selective premium on the capacity for remembering, planning, and comparing; in short, for learning in general (Pfieffer 1969:133-134; Washburn 1968; Laughlin 1968:309). Even more specifically, hunting affected certain portions of the brain more than others, especially those dealing with a development in the complexity of the neural integrating circuits, and of the centers which help to receive and analyze the flow of messages coming in from the sense organs, and which then trigger the appropriate actions on the basis of analyses and comparisons. An expansion of the frontal areas of the cerebral cortex is differentially concomitant with the increased planning of activities (Pfeiffer 1969:137). It is now established that people with damaged cortex may not be able to carry out an _ordered_ sequence of activities. Rosenzweig _et al_ (1972) through their experimentation have recently illustrated that cortical changes occur in a direct ration correlated with a controlled degree of enrichment of the environment.

The neocortex (the nature of which is admittedly poorly understood) is extremely complex, and aside from

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what is known about its motor and sensory areas seems to have been shaped by pressures favoring the generalized function of association (Birdsell 1972:132-134).

Hunting is an active way of life, which places physical motion and acute sensory directedness into the evolutionary heritage of man. The awareness of ecological relationships is evinced in human morphology, technology, and social organization. Hunting involves goals and motivations, a perception-cognition system for which an inbuilt neurologically based inhibition system has been developed (Laughlin 1968:304-306). Since hunting involves such a positive reward for proper remembering and problem-solving, and such strong penalties as hunger and death for failure, it contributed much to the advance of the human species, and to holding it together within a single species (Ibid.:305 Washburn 1968:293-294; Pfeiffer 1969:151-170).

To understand how hunting affected human evolution, perhaps we should consider it as a sequence pattern of behavioral complexes which actually comprise a complex way of life, defined by a close interdependence with the environment. These behavior complexes consist of the following: (1) programming the child; (2) scanning or the collection of information; (3) stalking or the pursuit of game; (4) immobilization and/or killing or capture of game; and (5) the retrieval of the game (Laughlin 1968:305).

As such, this behavior system has functioned as a

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catalyst or an integrating function for the nervous system, as well as for the chemico-organic and musculovascular structures which support the human anatomy. Hunting sequences structured the motivations and affective behavior linked with the cognitive aspects of enacting plans for living.

Behavior complex (1), programming the child, can be seen as composite and as involving: observation; knowledge of animal behavior; and the ability to make predictions about appropriate actions for living with and utilizing animals.

Man's slow maturation rate permits complete programming of plans and information, as well as adequate opportunities for developing physical exercise of a relevant nature through play, games, and perhaps ceremonies sanctioned by the group of adults in charge.

(2) Scanning or searching out the animals and areas for hunting involves an application of knowledge gleaned from previous experience and learning, and thus acts as an impetus to effective memory. This process also entails the exercise of the perceptual apparatus to a high degree, inasmuch as a detailed focus on the environment is necessary.

(3) With the sight of game, stalking commences; and we know from contemporary hunting societies that this se-quence can involve up to several days and considerable travelling. The hunter wants to glean all the information

available about the potential prey: its age, numbers present, condition, sex, general rate of travel, the presence of aggressive signs, etc., in order to get as close as possible to the animal and use his technology effectively. So the hunter depends upon a correct application of the knowledge he has gained, and also upon a high degree of awareness of even the most subtle shift in the environment.

(4) It should also be clarified that the killing or capture of the game is not as simple as one might imagine, but depends upon plans and decisions (often of a corporate nature), defining the best place which would be advantageous for subsequent butchering, portage of meat, and so forth. At this point, the situational factors of the environment, terrain, presence or distance of home base and the group, are all relevant to decision-making. Corporate decisions, again, are important here.

(5) The retrieval of game represents the end point in the sequence and the second point at which the technological aspect and manipulation of tools according to plans for the distribution of the quarry are involved (Laughlin 1968:309-311; Pfeiffer 1968:127-150).

The hunting paradigm, therefore, involves numerous already complex sequence behavior patterns, which comprise the adaptive mechanisms in relation to which the pressures of selection operate on human evolution. For this reason, their detailing is significant.

All of this physiological brain development was accompanied by and systematically related to both sensory and locomotor proliferations. Observation and scanning, careful attention to the subtleties of color, form, and motion present in the environment are imperative for successful hunters. During evolution, the development of accomodative vision in man made great mobility and inter-action with the environment possible, establishing the eyes as the leading sense. The pattern of visual develop-ment made the supervision of any manipulation by the hands possible, which in turn when linked with man's locomotor capabilities, structures his ability to modify the environment (Washburn 1963, 1968; Spuhler 1959).

Bipedal posture freed man's hands, enabling him to manipulate objects and bring them up closer to the eyes and the organs of touch, vision, and smell. This aspect of adaptation delegated these organs, along with the use of the arms and hands, to the position of the principal nexus of interaction with the environment (Spuhler 1959). In turn, the rich output of sensory data to the brain fostered the development of associative areas for the storage of exerience, forming the neurological patterning for comparisons and making of new plans.

The use of objects or tools interposed between the environmental stimuli and general organismic response, contributed to the development of a pattern of neural delay,

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which is necessary to the cessation of all purely in-
stinctual behavioral responses; and the implications of
this process to the conscious awareness of alternatives
are clear (Spuhler 1959).

Touch and the visual experience of space are inter-
related as channels of information in which the individual
scans with both senses. The sense of touch is extremely
important in relating man to the environment in which
he lives. During the early evolutionary period of hunting,
as well as today, the visual, tactile, and kinesthetic
systems are interrelated. The appreciation of movement,
color, form, texture, and the kinesthetic sense of moving
about in given environments, structure the possibility for
a cross-modality of appreciation and sensitivity (Spuhler
1959).

Again, consider the nature of the hunter's way of life.
Conclusions formulated from the overwhelming evidence of
archeology, coupled with ethnographic data gathered from
contemporary hunting societies imply that moving about is
characteristic of a hunter's range of experience and
seasonal pattern. Movement means exposure to a high degree
of variability, which it is to the hunter's advantage to
observe and retain in his memory. The strictures of food
attainment provide a most potent incentive for dealing
with variability in ecological situations and various
seasons. Patterned variations in animal behavior with

respect to adaptation to environment are also character-
istic (Dubos 1965:1-34). It seems clear that a premium
was placed on larger brains to accomodate more complex
memory and related associative processes (Pfeiffer 1969:135;
Dobzhansky 1966:201ff.).

The best way to understand the development of man's
remarkable ability to order the chaotic stimuli received
from the "external" world into meaningful patterns, is to
consider that the conscious ability to perceive and evalu-
ate environmental cues representing potential food, danger,
or socialization possibilities, when coupled with the co-
gnitive ability to consider alternatives, is of primary
evolutionary importance, because it enhances adaptation in
all environmental situations.

The complexities of brain physiology should be con-
sidered to thoroughly understand the possible explanations
for whichever neurological structures actually support
consciousness and "conceptualization"; but this study is
not the occasion for such an enterprise, as this would not
contribute directly enough to our understanding of the
evolutionary background for the aesthetic experience
(D'Aquili 1972).

It was also in the context of hunting life that homo
sapiens developed into an adjustor of twigs and pebbles, a
manipulator, a homo fabricans. Due to the nature of hunting
as a way of life, many elements converge to structure a

collective life as the most effective living unit. Al-
ready in primate evolution, as a spate of recent etho-
logical studies has illustrated, selective pressures had
operated to favor social as opposed to solitary patterns
of living (DeVore 1963; Lawick-Goodall 1971; Itani and
Suzuki 1967:355-381; Imanishi 1960).

Among protohominids, those individuals characterized
by having the strongest attachments to others in the group
would have been the most likely to remain with them, and
thus to survive predators' attacks and pass on their genes
to the next generation. It seems clear that the evolution
of man includes the evolution of his nervous system which
is structured by a subjective feeling of pleasure, or some
such positive motivation, when stimulated by the physical
proximity of members of the same species.

A long and interesting list of additional factors
supporting the positive evolutionary potential of primate
groups over individuals could be drawn and elaborated;
suffice it to mention a few to fill out the "way of life"
syndrome we are elucidating for man the evolving hunter.
The carnivorous-omnivorous diet has implications for social
organization inasmuch as successfully cooperating hunters
were able to gain a large quantity of protein food at one
time, some of which could be carried a short distance to a
home base for consumption. This "home base" pattern, when
coupled with man's highly developed biochemical and

glandular timing mechanism of circadian rhythm patterns,
gave impetus to the use of shelters of increasing struct-
ural complexity (Chapple 1970:58-71; Ravicz 1972).

Another crucial behavioral aspect of high adaptive
significance would be the cortical control of sexual im-
pulses. This control pattern is tied to neural relays and
glandular interrelationships that are systematically related
to the motivational system as well as to slow maturation;
this sub-system permits expanded learning through long-term
child rearing and a close mother-child dyad. At any rate,
this factor acted as a tremendous boost toward the estab-
lishment of the biological family as a functional social
unit characterized by long-term relationships, division of
labor, the use of successive occupation sites and so forth
in an orderly and predictable manner (Spuhler 1959; Roe
1963:320-323; Dobzhanksky 1966:194ff.).

It is precisely in the areas of communication and co-
gnition that homo sapiens shows his unique qualities and
capabilities most clearly; for these processes designate the
most important psychobiological presuppositions
and determinants of culture (D'Aquili 1972; Roe 1963:320-323,
326).

The ability to use symbols and signs, and to attribute
to them fixed, learned denotations and connotations, and
thus to relate individual entities and experiences seems to
be a function found only in man. This set of attributes

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appears to be somehow related to the development of the dominant inferior parietal lobule. Some researchers have decided that the associative areas operate like intrinsic systems in which items are stored much as are their counterparts in computer memory banks. They view many of man's cognitive processes as analogous to the operations of a computer; whose behaviors are organized as plans. A plan is "any hierarchical process in the organism that can control the order in which a sequence of operations is performed" (Pribam 1969:60; Roe 1963:325ff.)

The motor cortex area of the human brain shows large areas devoted to the mouth, and another area devoted to the hand. Just how speech, language and thought are linked is complex; but the certainty of their interrelationship is established. The exact manner and time during evolution in which this pattern developed is open to speculation since fossil and artifactual remains furnish only clues to this problem.

When we recall our structured consideration of how man the hunter adapted to his environment, we can see that one could posit any number of additional factors most likely involved: the need for protection and security; the perpetuation of socialization patterns; the sharing of information about objects to search for and others to avoid and so forth (Roe 1963:323-4).

This preliminary descriptive model of the evolution of

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man as hunter is delineated in order to frame or set the stage for our succeeding discussion of the psychobiological aspects of the aesthetic experience. It will be useful to keep this orientation in mind as the theoretical portion of this paper is developed, especially inasmuch as the sensory and perceptual apparatus of man is the crucial focal point between the discussion of human evolution and the aesthetic experience.

As we have noted, anthropologists attest to the
universal occurence of aesthetic phenomena, or at least
to those experiences which we assume to fulfill specific
criteria so as to be categorized as "aesthetic". These
experiences and phenomena appeared very early in pre-
historic sites and are evidenced in all investigated cul-
tures (Maquet 1971:9). We might now pose the question
as to why this universality occurs? This question is
usually sidestepped or disregarded, as art and aesthetic
phenomena are usually relegated to the position of
accompaniments to other cultural institutions, and as
existing by virtue of the universality of the latter.
Maquet has sought to shed light on this problem, inasmuch
as he wishes to develop the grounds for a programmatic
approach to and development of an area of study such as
"Aesthetic Anthropology". In doing so, he has cited or
postulated a "universal aesthetic sensibility" to account
for the universality of aesthetic phenomena. This
sensibility is defined as "the capacity to be aesthetically
aware but not necessarily to respond the same way to the
same stimuli" (Maquet 1971:9).

This definition is acceptable as far as it goes; for
logically speaking, one cannot attend to a phenomenon such
as aesthetic appreciation which occurs universally, without

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positing the existence of such a category as "universal aesthetic sensibility". So far as this stands, it does so largely as a tautological postulate, rephrasing the _fact_ of the aesthetic experience into an hypostatized conscious sensibility to the collective qualities comprising the experience. It is conceivable that anthropology can go beyond this stance, and marshall some of the psychobio= logical aspects of human evolution and behavior as an explanatory framework which will break the circularity of the original definition. To accomplish this, we shall attempt to analyze what Maquet has articulated as the "universal aesthetic sensbility" into its component parts. In proceeding in this way, it is hoped that the abstracted concept of "universal aesthetic sensibility" will gain explanatory power as a more scientific statement for the future orientation of Aesthetic Anthropology.

One must first account for the fact that perception is the _sine qua non_ involved in the awareness of an aesthetic object or phenomenon. It has also been observed that while the sense organs are exposed to and receiving stimulation from an 'aesthetic' stimulus field, that bodily activity is often minimal. The internal psychological activity involved with the "perception" in point is oftentimes qualitatively described as "pleasure" or simply as "emotion".

Perception includes more than the immediate processes by which information originating in external events, or

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such internal activities as interoception or proprioception, is received, analyzed, and synthesized within the nervous system. It is now understood that perception and cognition are simply two ends of a continuum; and that perception is complex and involves such things as selective rejection of information, and a merging with information from within the organism already patterned by learning and past experiences (Bruner 1957; Kilpatrick 1961:2-6).

The complexity and flexibility of the nervous system developed through evolution is evidenced in at least two ways during perception. First is the aspect that the information in any present stimulus situation is unlikely to be sufficient; so that the decisions and consequences of the actions possible may depend on past, future, or distant events, not reflected in the stimuli of which the sense organs are aware at any one moment. For this reason, it is necessary to combine the information received at any given present time with that stored in the organism through previous learning. Secondly, much of the information coming from the internal and external environments must be discarded as irrelevant to the most efficient adaptive behavior. Only a minute proportion of the information coming in from the environment can be 'selected' for processing through the limited channel capabilities of the nervous system, and then reflected in subsequent action. Perceptual processes thus serve to reject information which

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is useless for adaptive behavior and which would perhaps
be detrimental to organismic efficiency (Berlyne 1971:96-
98). This interpretation of perception as "directive-
state" (so named by Allport), which posits a mediation
model of the processing of stimuli _in advance_ of conscious
response levels, has gained increasing support with sub-
sequent work in brain physiology (Berlyne 1968).

The higher mammals, and especially the primates, spend
much of their time performing actions that have no other
function than to bring the sense organs into contact with
stimuli of particular kinds; so that they essentially
perceive-create their own on-going environments by
structuring their reception of preferred stimuli. Much of
what animals and humans do constantly changes their ex-
ternal and internal stimulus situations. Some of these
changes are sought and actualized as they deal with the
potential satiation of hunger, fatigue, and other bio-
logical drives. Other forms of behavior expose the organ-
ism to stimuli which have no direct or observable bio-
logically important effect on the whole organism, other
than the sense organs and the nervous system. These forms
of behavior belong to a class Berlyne has designated as
"exploratory behavior" (1960, 1963, 1966b, 1971:99ff.).

We shall further investigate the category of 'explora-
tory behavior', because as we shall see from the development of
our argument, it is likely that such behavior is directly

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relevant to aesthetic experience.

The behavior of an organism looking for a mate, for food, or for some specific information which will directly influence subsequent acts which have biologically valuable goal-aspects of their own, can be called "extrinsic exploratory behavior". In other instances, exploratory activities are accomplished to secure access to stimuli which do not directly influence subsequent goal-directed activity of the organism; such actions can be designated as "intrinsic exploratory activity" (Berlyne 1971:99).

In this study, a case will be made on the basis of the theoretical background proposed, that much of what we ordinarily designate as aesthetic behavior consists of intrinsic exploratory activity. We shall ultimately have to deal with the problem of why and how it is that stimuli which are apparently biologically neutral (i.e., neither beneficial nor noxious in themselves, nor associated with positive or negative events) are sought after; and further, how it is that their experience is accompanied by a heightened awareness sometimes concomitant with pleasure-associated aspects. It is likely that this apparently biologically and functionally neutral aspect of aesthetic experience, when previously recognized, has incited many thinkers to define art or the aesthetic as that which is essentially characterized as non-utilitarian. Yet, when art is characterized as non-utilitarian, or as an experience

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or series of activities in which practical interests are suspended, this description accounts for only one aspect of aesthetic phenomena. This does not comprise an exhaustive definition, nor does it effectively set art apart from non-art (Berlyne 1971:100).

It is important at this point to make a further distinction dealing with function. Some exploratory behavior occurs when someone is left in a state of uncertainty and conflict because of insufficient information due to novelty, unfavorable conditions for perception, or - on the cognitive level - because one has received conflicting information in a symbolic form (i.e., written, depicted, spoken, or in one's own thought processes). Uncertainty of this nature can generate the motivational condition which can be termed "curiosity". Curiosity related to this kind of exploratory circumstance can be called "perceptual curiosity" if it relates to non-symbolic perceptual processes (as in optical ambiguities), and "epistemic curiosity" if it deals with symbolic structures (Berlyne 1960, 1971:90ff.).

Exploratory activities which eventuate in curiosity can result in two kinds of response patterns. If curiosity excites further action to obtain additional stimulation and information from or about the object of curiosity, we can speak of specific exploration. On the other hand, one can seek out stimuli which have been initially shown to have

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appealing stimulatory properties, regardless of their source or content. Such activity has nothing to do with specific exploration, and may even be activated by a state of boredom or inactivity. This latter type of search behavior can be designated as <u>diversive exploration</u> (Berlyne 1971:100-101).

Specific exploration is very likely connected with rewards, inasmuch as it leads to arousal reduction when and if the adverse conditions of curiosity, ambiguity, or uncertainty are satisfied. Diversive exploration seems to be related more often to feelings of positive affect which are concomitant with moderate arousal increment. It is probable that <u>both</u> kinds of exploratory behavior are constituents of aesthetic experience, inasmuch as they are both influenced by specific collective stimulus properties (Berlyne 1971:100).

Exploratory responses in part determine what kinds of stimuli will reach the sense organs, probably before the sense organs are actually stimulated. Once the stimulation of the sense organs takes place, further selective processes are enacted, since one can only respond at one time to a small portion of the vast number of stimuli bombarding the sense organs. The processes of <u>selective attention</u> (influenced by experience), place behavior under the control of particular receptor cells, so that information from one sense modality is admitted, while information coming from

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others is blocked.

A second element, _abstraction_, deserves some explanation in our discussion of perception. Abstraction denotes selection according to property rather than according to location. In many animals, this can occur by innate responses to specific properties (i.e., color patterns in mating periods); but for the human species, as well as for some other higher mammals, discrimination learning experiences direct one to approach a stimulus pattern characterized by specific properties, and to ignore those not linked with a learned reward (Berlyne 1971:101).

It is apparent, therefore, that learning structures modification of attention inasmuch as abstraction takes place at the level of perception. For an anthropologist, this implies that cultural conditioning according to patterned responses such as learning or adaptation to specific environments takes place at the most basic levels of stimuli reception. It is at this level, therefore, where the relative acceptance or rejection of stimulus properties as more or less pleasing commences, and aesthetic preferences patterns are initially differentiated across cultures.

There are some aspects of Gestalt psychology which have proven fruitful and have been validated to some degree through experimentation. The human organism does not react to _a_ stimulus, (i.e. stimulus of a single receptor cell).

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Behavior is related to patterns or <u>configurations</u> of
stimuli received, each consisting of a collection of
elements arranged in certain ways. The manipulation of
behavior responses through controlled stimulus configura-
tions or patterns has been widely demonstrated in condition-
ing experiments and situations.

Again we see that an important part of any perceptual
activity consists of determining which stimulus properties
to group together in order to evoke a response. There are
invariably different ways in which groupings can be
accomplished. Those elements controlling which factors
will predominate include: similarity, spatial and temporal
proximity and so forth. It seems likely (contrary to most
Gestalt theorists) that learning probably plays a bigger
role in the structuring of these factors than do the innate
properties of the nervous system (See: Parts three, four,
and five <u>passim</u> of Price-Williams 1969:95-200).

A substantial amount of research in psychology, has
been conducted during the post World World II period:
principally to define the roles of inference and categoriza-
tion in perception and cognition (Bruner <u>et al</u> 1956, Bruner
<u>et al</u> 1966). Several experiments and subsequent theoretical
inferences have extended the analysis of perceptual pro-
cesses to include the texture and patterning of expectations
which individuals hold about the regularity and predictabi-
lity of events in their physical and social environments

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(Ittelson and Cantril 1954; Tagiuri 1968; Kilpatrick 1961).

Many psychological and a few anthropological studies of the influence of the sociocultural factors on perception and categorization, are based on the idea of <u>functional salience</u> which structures both the perception of and response to the environment (Tafjel 1968; Campbell 1961, 1964; Maccoby and Modiano 1966). At this point it seems legitimate to maintain that in the articulation of the individual with the environment, percept and concept are joined (Greenfield 1969; Price-Williams 1969). The spatial field is differentially endowed with diverse meanings by different individuals who, because of their past experience, apprehend in environmental cues "schemata of variable significance". This view of perception seems eminently reasonable and consistent with the evolutionary context of selective pressures which operated on the sensory systems of protohominids and on Early Man as hunter.

There seems to be common agreement that the process of perception in its entirety is a highly adaptive one, albeit the actual mechanisms by which it proceeds are exceedingly complex and not completely understood, or agreed upon (Gibson 1970:105-106; Piaget 1961; Helson 1959).

Behavior also seems to be affected by the <u>relations</u> among stimuli; therefore, the comparison of stimulus elements among themselves is also an activity or set of operations implicit to the process of perception. Some of

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the main aspects of perceptual comparison, whether or
not of stimuli co-present have been delineated as:

(1) Exploratory and emotional responses (eg., increases
and decreases in arousal) dependent upon whether or not
stimuli are novel or familiar, or according to the degree
of deviation from the expected stimulus, along a surprising-
expected dimension (Berlyne 1971:106).

(2) The _direction_ of the particular stimulus variation, or
whether a stimulus has more or less of a specific property
which can affect the organism's action.

(3) Oftentimes, the response depends both upon the extent
and the direction of the differences between present and
earlier stimuli. Helson has repeatedly illustrated in
experimentation that a subject has at any time an adaptation
level (depending upon the kind of stimuli he experienced
in the relatively recent past). For this reason, how com-
plex a pattern is judged to be, depends upon the existence,
extent, and direction of differences among its simultaneous-
ly present elements as their perception is structured by
past experience (Berlyne 1971:107 ff.).

(4) Perception (expecially if visual) is subject to
possible illusion, so that the information gathered in a
quick single glance may be an unreliable basis for action.
A number of glances from slightly different points of view
(decentering) may mitigate distortions so that a more ob-
jective view of the object or phenomenon can be obtained
(Piaget 1961).[4]

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The result of all these and other sub-processes, which comprise the complex of intimately related elements in perception, are activated when object(s) or events are perceived. The outcome of all these processes which make perceptual "sense" is information, which is needed for the selection of any course of action. But stimuli are often examined without leading to any specific overt course of action, which as many have observed, is exactly the case in most instances of what is called "aesthetic appreciation". The context or circumstances of aesthetic experience do not, however, change the processes of perception *per se*, inasmuch as the original biologically grounded structure and functions of the latter remain. It must be concluded that the perceptual apparatus and the perceptual processes used in aesthetic and non-aesthetic activities are the same. The differences between 'art' and 'non-art' lie elsewhere than in the most immediate perceptual responses to a field of stimuli.

Perception has been observed to entail emotional or motivational factors ranging from a minimal to a high degree; so the import of this vector must be considered, since affect is inevitably tied up with aesthetic behavior (Berlyne 1971:113 ff.).

Perception is not instantaneous even if it seems to be so. It takes time to derive information from the raw per- ceptual patterns. Early tachistoscopic experiments

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verified this conclusion (Freeman 1929), and subsequent
experimentation, inclusive of data from information theory,
reaffirms the results of these earlier experiments (Miller,
G., et. al. 1954).

Perception also seems to admit of various degrees of
difficulty and effort, expecially at the earlier stages,
or in the event of uncertainty or conflicting cues.
Difficulty and effort will be greater when patterns are
more complex, novel, or surprising. By "difficult" is
meant that competing response tendencies which are linked
to interfering processes occur at the same time in the
brain, so that only some responses will reach completion.
There are certain emotional or affective characteristics
related to "effort" and exertion. These entail a high level
of energy arousal which continues until exhaustion or res-
solution are achieved. This high arousal is an uncomfort-
able condition whose removal through the overcoming of the
difficulty will be felt as pleasurable or rewarding in some
way (Berlyne 1960, 1971:112-113).

This arousal vector of perception leads us to the con-
clusion that it very often entails emotional or motiva-
tional accompaniments. Only stimuli evoking unlearned re-
flex reactions, or those which have been practiced so often
as to become automatic would seem to be totally devoid of
affective components. Examples of non-affective stimuli
would include stimuli which have been repeated often in a

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short period without biologically relevant accompaniments, or from which attention has been effectively deflected. With these exceptions, stimuli usually evoke the "orientation reactions", or a "defensive reaction" (Berlyne 1971: 113).

Perception, therefore, can have positive hedonic concomitants apart from any help which these components would supply in the actual selection of actions. Perception difficulties may drive arousal up to the aversive level thereby creating the subsequent possibility of relief through cessation. Or perception may entail a moderate arousal increment, which gives rise to reward and pleasure through the arousal increase mechanism, dependent on the primary reward system.

The new conceptions of behavior and its relation to the central nervous system emphasize both the elements of inhibition and selection. Neurophysiological discoveries have changed the old image of the organism as a rather passive recipient of stimuli to that of a dynamic center or actor. In order, therefore, to understand better why some responses are selected for expression and others not, the problem of inhibition has become a focus for research and study.

Developmental studies of infants recently illustrated not only that the inhibitory and selective processes commence very early in development, but that ultimately

inhibition is based on multiple sources including both the
biological constitution as shared by all human nervous
systems, but also the psychodynamic elements linked to the
behavioral response distinctions which ultimately structure
any human personality (Kagan 1970:200-208; 1966:490 ff.).

Reference to all of these sub-processes which struc-
ture the whole complex which perception is, help clarify
the general basis of how social patterning can and necessar-
ily does occur. It is likely that even the topographical
and climatic features of the physical environment also help
to structure taste and preference (Lowenthal (ed.) 1967,
passim; Sonnenfeld 1969; Shafer 1969)[5]

Beyond merely acknowledging these processual relation-
ships, we should proceed to examine some of the grounds of
aesthetic preference and evaluation at this point, placing
them also in the psychobiological framework of perception
which we are elaborating.

VI. Perception and the Characteristics of
Aesthetic Phenomena

By now it should be apparent that the perceptual
process is complex and itself structured by multiple socio-
cultural and environmental factors. We shall now proceed
to examine more specifically the case of aesthetic exper-
ience, and particularly the perceptual-cognitive-motivation-
al triad which comprises the aesthetic experience. This
discussion will be divided into two sections: the first
dealing primarily with an analytic description of the
observed components typical of artistic phenomena, and
some theoretical attitudes toward them; the second de-
tailing some of the experimental evidence for the structural
components isolated in the first portion of this chapter.

I. The history of aesthetic theory, which has often
been concerned with the definition of the characteristics
of art or the aesthetically pleasing, is full of contra-
dictions. Differences of opinion witness to the fact that
most theoretical explanations of aesthetic phenomena by and
large represent the distillations of specific tastes and
preferences. Such limited canons are themselves notori-
ously subject to the dynamics of cultural conditions and
to social change.

In spite of this, the repetition of certain recurring
themes should direct our attention first to their con-
sideration, with the added caveat that repetion is not

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tantamount to verification.

The problem of "beauty" has repeatedly been judged to be _the_ central problem of aesthetics. It is often concluded, therefore, that when this problem is "solved", so too will the problems of art be understood. This limited approach is subject to the same conceptual flaws as are similar explanations; for the components offered as specific criteria defining beauty show themselves to be as variable as are those regarding other aspects of taste or preference characterized by periodicity and change.

Many definitions of visual art have commenced with the observation that the phenomena which are characterized as aesthetically pleasing or interesting very often have no purpose outside themelves, and that they therefore comprise ends-in-themselves (Newton 1950; Morris, D. 1962; Maquet 1971).

Some corollaries of this view comprised a portion of the last wave of Romanticism apparent in the United States as late as the forties, and which is epitomized in the motto "_ars gratia artis_". The reasons supporting this approach to aesthetic phenomena are relatively easy to isolate. They are best understood in their context of the history of European and American traditions. In this shared general ideological tradition, it is maintained that art is disassociated from the practical concerns of daily life, and that art objects usually exert very little effect

on the non-art aspects of life and society. Accordingly,
art objects are placed in isolated environments (museums)
or used as decorative elements on walls. It has been
repeatedly observed that well-designed and beautiful tools
remain so even during disuse. Perceiving patterns
which elicit the kind of pleasure associated with aesthetic
reactions do not, it has been observed, lead to any overt
adjustment of behaviors in many or most cases.

In accordance with the theoretical posture adopted in
this study, it is held that the basic factors involved in
all processes of perception are the same. Furthermore, it
is agreed that the designation "aesthetic" does not depend
on a disassociation of the non-utilitarian from the
utilitarian. The psychological components of aesthetic
perception are not different in and of themselves from the
basic sub-processes of perception itself. Some of the same
elements of perception are included in both the appreciation
of a fine and well-designed tool, and in the appreciation
of great painting. Indeed, the aesthetic aspect of much of
the modern design and functional relevance of architecture,
familiar to us as inspired from the Bauhaus, are exemplary
of this maxim.

It is conceivable, however, that additional sources of
pleasure are tapped in the cognitive and perceptual
experience of potentially aesthetic phenomena than are in-
volved in non-potentially aesthetic stimuli. There are

several complexes of behavior such as games, play, and
other exploratory activities which may also be pleasurable
in themselves irrespective of such extrinsic rewards as
fame and fortune which may be attendant upon their skillful
manipulation in specific socioeconomic contexts. The
factors which excite intrinsic motivations and positive
emotional reward with respect to all these complexes of
behaviors, can and often are also associated with extrinsic
sources of reinforcement and motivation (Berlyne 1971:117).

One result of maintaining the position that art and the
aesthetic is characterized principally by being non-utili-
tarian, is that the inclusion of specific instances in this
category is subject to constant revision, inasmuch as
evidence is consistently forthcoming from cross-cultural
and cross-temporal comparisons which may alter the classi-
fication (Smith (ed.) 1961 passim). The position that any
activity is totally self-rewarding cannot be literally
"true", inasmuch as rewards do not come from the particular
performances per se of isolated specific actions, but rather
from the internally felt consequences of these actions
(i.e., from a complex of results from both external and/or
proprioceptive stimulation). The exact relationship of
these processes to basic overall biological goals, such as
exercise, hunger, sex and so forth is unknown. Or perhaps
they relate simply to the functional efficacy of the sen-
sory organs or nervous system. Since research on sensory

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deprivation has made a substantial contribution to our knowledge of the importance of such factors as variation and sensory stimulation this definitional question (eg., of the aesthetic as essentially non-utilitarian) will consistently arise as a problem in concept inclusion (Morris, C. 1956).

A further distinction should be made to illustrate that some rewards which are connected with biologically important effects are not solely confined to the organism and its nervous system; rather, these effects also act upon or structure other kinds of behavior related to sociocultural activities such as: building, rituals, games, and the creation and use of objects which are culturally defined as "useful" (in the case of ritual or religion), or adornments as status markers. The ambiguity of such a position is shown inasmuch as useful or symbolic objects or phenomena from one culture may, if regarded in a certain light, be accepted as purely aesthetic (i.e., comprise of non-utilitarian characteristics) to members of another culture. When the rewards attendant upon the perception of anything depend solely upon the kinds of stimulation that reach the sense organs, and on the relations between the neurological processes they catalize within the brain, they can be designated as "intrinsic values", or, as intrinsically rewarding. This is not to gainsay that fact that these consequences ultimately depend mainly upon the formal or

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interrelated structural elements of the stimulus field of the external phenomena themselves. These formal or structural characteristics are comprised of the collative stimulus properties that seem to have a directly pleasurable effect on the nervous system. The term "collative", first coined by Daniel Berlyne, refers to the fact that in order to 'decide' how novel, surprising, complex, and so on a pattern is, one must first collate or compare information from two or more sources (Berlyne 1971:69-70).

The fact is that the precise manner in which most of these stimuli are experienced as pleasurable or exciting is not totally related to the shaping of the perceptual processes within a given sociocultural and environmental condition; and a realization of this fact will curtail any attempt to define art with any single paradigm, or any specific constellation of collative stimulus properties.

The artist and observer both find stimului patterns in art works or events which evoke pleasurable or rewarding effects in their nervous systems, whether or not they relate to previous or subsequently parallel or analogous cathected values or satisfactions. In this sense, collative stimulus properties are worthy of attention in themselves. Whether or not they expediate appreciation among all spectators comprises another problem to be considered later. The complexities of this problem relate to what is actually the "ontology" of aesthetics, and cannot be directly

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analyzed in this study. Nevertheless, the question of
the relationship of collative stimulus properties to
sociocultural conditioning deserves additional investigation
by researchers who might be trained both in anthropology
and philosophy (eg., Cavell 1972).

Another facet of this problem is that attention,
especially aesthetic attention, has been observed to pro-
duce less bodily activity than that ordinarily displayed,
even if the content of that which is being perceived is
highly emotive in character. There are evidently differ-
ences between emotions stimulated by events generated in
the non-aesthetic and those in the aesthetic realms.
Whether the emotions aroused through aesthetic stimulation
are genuine (Dewey 1934), merely symbolic for emotions
linked to contemplation (Langer 1953; Pratt 1931), or only
spurious emotion is a matter for definition not amenable
to solution at this time.

Nevertheless, it seems clear that during aesthetic
experience emotions may be evoked, but that these "organized
perceptions....do not condition any objective reaction;....
aesthetic information does not have the goal of preparing
for decisions" (Moles 1968:15, 135).

The reasons evoked to explain this quiescent state of
aesthetically evoked emotion or arousal are various. Most
of these theories depend upon a hydraulic-like interpreta-
tion of energy or neural discharges occuring at central or

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peripheral poles and so forth (Vygotski 1971). Or, it is
said that these absorbed and quiescent states are due to
conflicting arousals, which by definition lead to suppress-
ion of overt action.

Berlyne and the corpus of recent studies in experimen-
tal aesthetics direct us to what appears to be a more likely
explanation, in the light of the lack of verification of
earlier views. This recent view explains that since works
of art are in fact somewhat like systems of symbols, it is
the case that symbols can and do evoke some but not all of
the components of the behavior patterns associated with
their significates. Most symbolic processes contribute
to central neural processes and ideation more directly than
to immediate action; and the selective discriminations or
inhibitions of responses are the result of learning. The
appropriate overt response (or lack thereof) is partly,
therefore, the result of learned expectancies tied to
circumstances which are culturally defined.

These inhibition patterns which accompany aesthetic
perception and contemplation, depend on the learning of
cues that "X" is not to be taken as "real", and thus overt
reactions which would be either unnecessary or negatively
sanctioned are obviated. These important cues, as we have
stated, are culturally defined and as such are generally
recognized by members of the culture. Examples of these
"cues" in our own culture consist largely of situational

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and architectural features such as: certain phenomena and events are circumscribed to concert halls, theaters, museums, art galleries, to the walls and plinths of private residences or public buildings, and so forth. A purposeful 'playing' with and alteration of these cues is one of the hallmarks of avant garde art in our contemporary culture, and will be a subject for discussion later in this study.

Ever since the theories of Plato and Aristotle were widely accepted, the avoidance of extremes has been conceived by many to characterize the essence of the beautiful and the aesthetically pleasing. In his "Principle of the Aesthetic Mean", Fechner approximated this view, as did Wundt with his idea of "Wundt's Curve". The latter propounds that perceptible objects and phenomena which deviate too much from the mean values preferred for their aesthetic quality, will appear less pleasing and even as displeasing.

Even Dewey speaks of "two limits" between which the aesthetic lies (Dewey 1934:40-41). Moles applied information theory hypotheses to this problem and states that the aesthetic lies between "perfect originality" (the totally unpredictable), and "total redundancy", that which would entail endless repetition (Moles 1968).

Despite the differences among these concepts and among other variations deriving from the same themes, an area of common agreement is evident. It is generally accepted that in aesthetic experience there are always present one or more

stimuli factors such as complexity, multiplicity, variety, and so forth, which are able to incite arousal; and there are always present another complex of factors, such as unity, order, lawfulness, and repetition, which are expected to control or lower the arousal level (Berlyne 1971:128-30). Each theorist usually elects to accent one pole or the other of these configurational complexes; but it is clear that both sets of factors are necessary to achieve stimulation within controllable bounds. In this way, the organism can consistently reorient itself to the environment through psychophysiological changes. The amount of arousal increment is important; yet, the interplay of factors that can lower arousal is also critical, inasmuch as extreme arousal will be experienced as painful, and the lack of enough arousal value will be inadequate for the maintenance of focussed perception and interest.

Empirical evidence seems to confirm that for vision, at least, neither a steady flow nor an unpatterned random flux of stimuli can be perceived and organized into experience. The central role of stimulus field patterns and the change of pattern seem to indicate to us that our response system both demands new information or novelty, and at the same time, needs pattern and regularity (Platt 1961:403-405; Riggs et. al. 1954). Experimentation has demonstrated that when a "stabilized image" is mechanically produced on the retina, vision ceases within a fragment of a second.

Due to the dependence of vision on movement, it appears that the human optical system is not equipped to detect really steady inputs (Held 1961).

It would seem that the central nervous system demands information to process. Consistent with its evolutionary circumstances and the functions it was selected to perform, the sensing system oscillates searching for information; that is, for those ecological variables which are different, novel, or contrasting. If these variables are scarce or absent, the central nervous system invents them (Riesen 1961). This complex interrelationship of stimulus field phenomena with the human sensory and nervous system may comprise the biological basis of a range of psychological characteristics which essentially define a number of experiences ranging from curiosity, attention, and boredom, to the hallucinations and aberrations induced experimentally under conditions of sensory deprivation (Platt 1961:409; Solomon, P. et. al. 1961).

What are these variables, then, which research indicates can and do raise arousal, and in what circumstances do they operate? Evidence seems to indicate that the possibility for aesthetic response depends basically upon the degree and nature of the similarity or difference between stimulus elements which are co-present, or comparison between or among separate but remembered instances (Berlyne 1971:141). Responses to stimuli are never isolated,

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but they are attuned to the experiential context or pre-
cedents of the perceptual field. To construct a stimulus
field whose perception entails discernment among unique
co-appearing qualities is one of the most simple and basic
ways to achieve arousal increment. It is a common observa-
tion, moreover, that changes of pace in form, color, and
rhythm which increases then decrease in variability, are
standard stylistic devices by which to change mood, pace,
and to enhance aesthetic excitation and interest.

The problem of <u>novelty</u> in stimuli components is
important to any consideration of the nature of the
aesthetic experience. "Novel " as a complex term may
refer to several phenomenal states ranging from those
characterized by absolute novelty (probably only true in
the earliest days of infant learning), to those of relative
novelty. Relative novelty may consist of previously
encountered phenomena in unprecedented combinations or
contexts; or it may admit of subtle variations of pre-
viously known stimuli in ordinary situations. The nervous
system appears to react differently; it adjusts to novel
stimuli which are repeated at intervals of a few seconds
or minutes, and then a rapid lowering in arousal occurs
which can only be regained after a period of absence of
these stimuli. When we compare this pattern with a situa-
tion in which novel stimuli are repeated many times but at
long intervals, the effect-curve of this pattern shows a

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slow or negligible decline in arousal reaction (Berlyne 1971:142-3). The functional efficacy of this kind of propensity in perceptual adjustment for man evolving as a hunter is apparent.

The kind of intermittent attention which is usually directed to aesthetic objects or events, even when they occur in the environment or in daily life, shares the quality and structure of the process of long-term novelty. Consistent with many similar observations, Peckman has pointed out that: "the artist's role....requires him to innovate new devices....a discontinuous relation between a work of art and its predecessors in the same category" (Peckham 1965). The degree or latitude of aesthetic innovation permissible in order to win approval, depends upon the values and historical circumstances of the cultural context in which the style change or "discontinuity" occurs.

Another factor of visual importance is that of complexity. Complexity is associated with the number of independently discernible elements a pattern contains; or, if the number of elements in any two patterns is equal, the pattern with less redundancy or less similarity among elements is the more complex one (Berlyne 1971:149). Visual artists have consciously manipulated this continuum stylistically to include either more embellishment or fewer heterogeneous details, textures, dissimilar colors and so forth, depending on the degree of doubt, uncertainty, or

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temporary inhibition of arousal judged necessary for dramatic purposes.

Stimuli received by human organisms evoke <u>anticipatory</u> mobilizations of a psychological nature which are usually inclusive of muscular or concomitant glandular mobilizations. When succeeding stimuli occur, perception will be facilitated when they are as expected, and misperception may take place if discrepancies occur. If the latter are severe, they usually lead to further exploratory behavior.

Expectations are felt as subjective probabilities which admit of degrees of certainty; therefore, they coexist with alternative hypotheses. Expectations originate through past experience and learning, due to a kind of conditioning process activated by previously experienced combinations or sequences of stimuli or events. Expectancy may be structured by information reported from others, or deduced through reasoning based on information gained from past learning.

Sets of expectations derived from generalized daily experience as well as those sets directly incurred with respect to aesthetic phenomena are both interrelated in artistic processes. In fact, the deliberate manipulation of changing and alternating expectations, is a technqiue often consciously employed by artists in order to heighten interest (Kreitler and Kreitler 1972:258ff.). Some artists' work and stylistic trends gain wide recognition

because of the patterned way in which they structure
their own transitional patterns related to culturally
defined expectations.

Surprise and incongruity are also important collative
variables. In the case that a stimulus pattern does not
agree with a felt expectation, or when there occurs a
simultaneous combination of unexpected elements, the
spectator experiences surprise and/or an awareness of in-
congruity. The surprising can also be novel and vice versa;
but logically they are not isomorphic.

Again, surprise can come from the overall structure of
a work of art, or from the internal structure or semantic
content it contains. These collative elements are con-
sciously employed by artists, but it should be clear upon
consideration, that they are not all requisite to the
aesthetic experience. Much of the content in any dramatic
literary tradition, or in the linking of aesthetic aspects
with religious rituals or implements is not surprising or
incongrous to the celebrant, since it often reoccurs or is
based on well-known thematic elements. This curious fact
brings us to a subject which will be designated in this
study as "ephemeral art", and about which more will be
written later. Surprise and incongruity remain among the
principal means of eliciting arousal. This is clearly
exemplified by the extensive use of metaphor both in
literature and in the visual arts. Surrealist themes and

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such items as the <u>objet trouvé</u> of Duchamp provide examples from the history of Western art.

Let us return again to a consideration of the structural reasons for the psychological fact that complexity, novelty, surprise and incongruity operate as elements which incite arousal and interest through perceptive processes. Any one or a combination of these elements is apt to induce a kind of neurologically based conflict in the brain, since they are occuring simultaneously but do not fit well together. As such, their thrust is to drive the organism toward differing adjustments or adaptations.

What, then, are the circumstances by and under which this arousal is either mitigated or resolved, so that what we have termed "conflict" is not experienced as stressful or painful?

Much of what could be aversive in arousal, due to the collative stimuli in an aesthetic situation is in fact mitigated by the insulated circumstances or context in which the spectator receives the stimuli involved. Previously, we referred to the fact that learned cultural expectations involving familiar complexes of ecological variables create "as if" situations in which overt decisions or actions are neither called for nor felt as immediate in their urgency. The analogy of art and play is apt in this respect. In any game which is comprised of a known set of values and rules, appropriate behaviors are elicited such

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that, whether it be as Cowboys and Indians or in Monopoly, aggressive behaviors utilized in strategies are expected to be confined to the game period, and not to require actual vendetta-like actions, arrests, or declarations of bankruptcy afterwards. The generation of inequality is recognized as generally "unreal" and situation-specific in games.

Aside from "context" clues. (such as the aesthetic experience taking place in a museum or art gallery), the artist or creator may also utilize stimulus devices or means which characteristically control arousal levels within his work of art. A few examples of these controls are: the production of miniatures, the use of subdued colors or of vivid hues but in a highly controlled and patterned distribution, the use of repetition within the work of art, or of leading the spectator to a resolution within the art creation by a kind of conditioning process of style. The latter technique is more frequent in drama or literature than in painting or sculpture.

So we see that the work of art has its own ecological variables, comprised of the manner, location, and timing of its appearance. A substantial part (yet undertermined) of this aspect of the aesthetic experience is subject to cultural conditioning: first with respect to the meaning of the physical and cultural context in which the art work appears, and then with respect to the meaning of its

semantic _content_, or the arrangements of the component
elements intrinsic to the work (Peckham 1965:49ff.).

A beautifully carved African mask, calculated to in-
spire fear and reverence when used in the context of a
ritual dance in Africa, will evoke admiration or disinterest
in the non-African spectator who sees it in another cultural
and ecological context. The content of the beautiful high-
relief sculptures on the temples of Kathmandu, Nepal, may
be experienced as non-aesthetic and even as sexually vulgar
to the more fastidious foreign vistor, whereas they evoke
associations of love, beauty, and cosmic regeneration to
the acculturated spectator. A plethora of examples could be
elaborated at great length to verify this point.

All of these considerations bring us to pose the
question of whether or not there is such a thing as _the_
"aesthetic attitude". How is it then that the actual
content, as well as the way in which it is depicted, can
arouse the spectator in a moderate way? The relationship
of sign to significate or of symbol to symbolized is so
complex that it can only be skirted in this study.
Philosophers of many persuasions ranging from idealism to
phenomenology or linguistic analysis, have argued about
what is essentially the ontological status or the sub-
jective-objective relationship of the designates of these
terms. I shall avoid these analyses, not because they are
not interesting or crucial, but because specifications or

decisions as to the ontological nature of these variables are not necessary for our focus.

It is more relevant to explore what psychology has been able to ascertain about the cognitive relationships of symbol to symbolized, since in the case of visual art it seems clear that the portrayal of something is very seldom confused with that which is portrayed. It is at this juncture that the existence of what has been variously called aesthetic "contemplation" or the "disinterested quality of aesthetic experience" is involved. It has been observed that the visual content of works of art ordinarily linked to strong emotional reactions may be transmuted to the pleasurable through the disinterested or contemplative mode of experience (Maquet 1971:34-35).

At the most general level, one can say that when the depicted content of a work of art acts as a symbol or sign of something else in the 'real world', it does so by association. Through felt association (whether by similarity or because the original content was derived from past situations, ideals, events, persons, and other experiences), various subsequent stimuli can evoke associations similar to the emotional aura generated by previous experience. In normal states, this aura is immediately recognized as specifically emanating from the aesthetic stimulus situation, and not from the world which requires overt adaptive responses.

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Forms of behavior which constitute substitutes for normal and/or overt expression of any directive motivational state into actions, have been the focus of some interesting research among ethologists. These studies also seem to be consistent with the biophysiological approach utilized by some experimental psychologists (Berlyne 1971: 164).

"Displacement" is the term often used to indicate such behavior; and the circumstances under which displacement occurs have been observed to be conditional to the absence or inaccessibility of the stimulus, or to the blocking of direct expression through the presence of conflicting drives (Lewin 1935; Miller N. 1944). The displacement action in which the organism reacts inwardly to the aesthetic content, somewhat as it would to the normal stimulus or goal, is presumably due ꞇ the stimulus generalization from original learning situations, and also to learned controls related to the concomitant recognition that the stimuli in question are in fact also dissimilar from the original experiences. It seems also that the range of similarity permissible in stimuli which evoke positive or approach responses is wider than is the range of those which evoke negative responses. This relatively greater strength in the range of positive as opposed to negative response tendencies admits of a degree of verification from learning theory experiments.

So art objects, due to built-in contrasts between art as sign and that which it represents, can be seen and understood as furnishing opportunities for substitute satisfactions, even when the original objects experienced in the real world incite strong motivations or involve strong deterrents or frustrations. The degree to which approach or avoidance behavior has been thoroughly learned or insisted upon is probably associated with the degree to which a representational work must agree or contrast with its significate for any possible aesthetic enjoyment to occur (Berlyne 1971:166-172; Miller, N. 1958).

The question as to why some cultures or individuals demand realistic and detailed depictions of subject matter, while others prefer distortions or adherence to abstract or formalistic rules of portrayal is an open one for future research.

The quality of perception and motivation attendant upon the presentation of aesthetic stimuli which evoke arousal, therefore, is controlled in successful works of art to the extent that it remains positively pleasurable or rewarding; this is accomplished either through the visual employment of design or controlled structural qualities, or because the emotions occasioned by the content stimuli are mitigated by displacement, due to the ecological context structuring realization that the stimulus situation is not "reality" in the usual sense. This effect

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is more easily controlled, of course, with respect to two-dimensional paintings and three-dimensional sculptures which are confined to museums and galler es.

Through the repetition of theme, imagery, or of multiple occurences of the familiar either within a work or through time, familiarity can curb the force of novelty or the surprising in art. Similarly, the presentation of elements which are alike in some respects but different in others comprises a variation on the expected. This practice is an aesthetic device of obvious arousal value (Berlyne 1971:168-169).

Peckham (1965) speaks of the "insulation" which surrounds an aesthetic situation and marks it off from the non-aesthetic. "Insulation" is a good descriptive term for the case made in this study to pin the aesthetic attitude (as disinterested and contemplative) to a specific locus of stimuli, namely the ecological conditions and contexts defined by cultural patterns as appropriate for the occurence of aesthetic phenomena. The theoretical acceptance of some slice of experience described as an "aesthetic attitude" or "aesthetic contemplation" is far from automatic in modern terms. Many aestheticians describe components of this mental experience, but do not ground this description in any theory or framework which would make it either rational or scientific; that is, amenable to experimental manipulation ultimately. Although the

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essential elements or aspects of this aesthetic attitude need research and definition, what is stated in this study is a preliminary attempt to describe an experiential complex, which while minimally recognized, is not in opposition to the presuppositions of psychobiology, and which might furnish a framework for social science research.

It should be clear at this point in time that no such thing as a full-fledged "aesthetic theory" accounting for the production, observation, and appreciation of aesthetic phenomena exists. Indeed, not a single portion of this triad is clearly understood. Yet, with the conjunction of the results of relevant experimentation garnered from the work in psychology, anthropology, neurophysiology, and other relevant disciplines, one can begin to determine the existence of patterns and configurations in the structural elements and properties of aesthetic works, when and where they are experienced. It must be remembered, nevertheless, that much of the experimentation to date is based on the presentation in laboratory conditions of more simple and artificial stimuli than are representative of much of aesthetic experience. In this way, however, researchers can begin to approach the perceptual and motivational bases of aesthetic behavior.[6]

In addition and as auxiliary to this experimental approach, there should be studies which deal with genuine specimens of artistic creation, or full-scale in situ cases

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of aesthetic appreciation. An understanding of these more realistic situations would help with the analysis of socio-psychological and anthropological factors in aesthetic behavior. The actual appreciation of any art work is extremely complex psychologically, and is subject to influences from learning, semantic content, and social customs, all superimposed on the basic psychobiological properties of the nervous system.

VII. Experimentation:

Background and Context of Aesthetic Experience

The stimulus properties that govern or evoke aesthetic appreciation in the spectator consist of those which have "arousal potential". "Arousal" in the most general sense, is comprised of attention of the sort that is characteristic of an orientation reaction. Such psychophysical variables as intensity, color, pitch, size extremes, and so forth effect arousal. These elements are associated with ecological variables; that is, those phenomenal aspects which have biological significance as they require careful discrimination for a variety of reasons modifying overt reactions. Most importantly, the collative variables are influential for arousal of an aesthetic potential. Elements such as long or short term novelty, surprise, complexity, and the power to produce uncertainty or conflict are all potentially relevant (Berlyne 1971:176).

Many published articles are available which detail summaries of experimental work relating expressed aesthetic judgements to the psychophysical properties of controlled stimuli. In the following collations of these works, only a select number will be mentioned (Woodworth 1958; Valentine 1962; Child 1969a; Berlyne 1970).

While there has been some experimentation in the past on visual forms, color, pitch, size, volume, and so forth, little has been done on what Berlyne calls the "collative

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variables", until recently. Experimentation or research on the motivational qualities invoked by specific occurences of these collative variables is and will be of especial importance to aesthetics.

The theoretical position espoused in this study is that aesthetic experience and behavior can be better understood in the context and background of the evolutionary process as evinced in the human organism today, as well as in the context of the intricate learning and conditioning processes which shape each individual in his socio-cultural environment.

The discriminatory powers of the human organism as it is shaped through learning, and exercised by the intricate perceptual-conceptual apparatus of the human neurological system, are basic to aesthetic behavior, inasmuch as the ability to distinguish between the represented and the representation is so important in art.

Although there exists a long catalogue of what specific animals do or assemble which may appear to be "aesthetic" or "pleasing" to us, it is clear that these activities or colorful phenomena have for these animals nothing like the significance which aesthetic behavior or experience has for man.

The non-human activities and phenomena which are most interesting and directly relevant to a study of human art are those involved with the painting and scribbling

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behavior of apes or other primates (Schiller 1951).
Schiller studied over two hundred drawings from a chimpan-
zee (Alpha), who had been provided with pencils and sheets
of paper on which some colored patches had been delineated;
he found that Alpha's scribbles were neither random nor
chaotic. Morris later compared Alphas's work with that
of another chimp (Congo) with whom he experimented. He
found that: (1) the chimpanzee's drawing developed and
changed through time; (2) individual patterns could be
found among chimpanzees, somewhat like burgeoning "style"
potentials (Morris, D. 1962:22 ff., 102).

It is especially important to notice that the chimpan-
zee tends to mark within central solid or outline figures,
to balance asymmetrical figures with scribbling, to balance
off-set figures, and to ignore scattered random spots
(Morris, D. 1962;102ff.) See Figure 2.

Additional research establihed that when given paints,
other chimpanzees, an Orangutang, and even a gorilla seemed
fond of finger or brush painting, and produced some
fairly respectable tachiste type painting; some of these
paintings have even been exhibited.

Morris has also observed that individual primates
evince unique response styles. In general, one could say
that given a paper with a figure on it, the object has
"valence" for the primate, or minimally three properties
according to the size of the figure when compared to the

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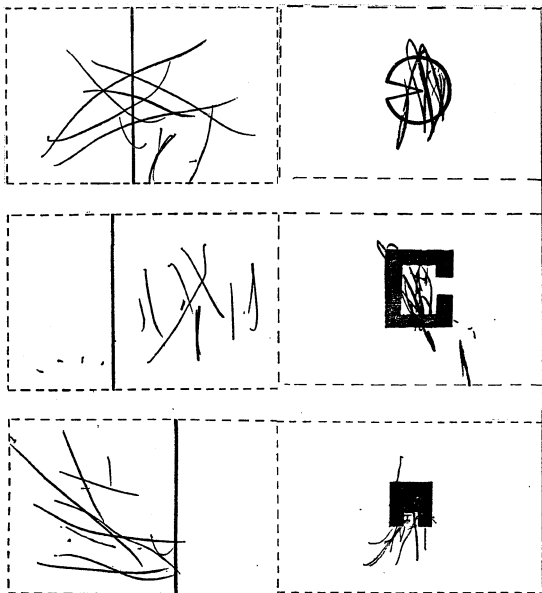
Figure 2. Typological responses by primates in drawing
(Morris, D. 1962:88-89).

paper itself: a large figure is a space to be marked inside; a medium figure is perceived as an object to be marked over; a small figure is a spot and is to be ignored (Morris, D. 1964:76-77).

Morris also noted that there are numerically six principles of especial interest characteristic to picture-making, whether it derive from apes or human artists: (1) self-rewarding activation; (2) compositional control (steadiness, symmetry, repetition, rhythm); (3) calligraphic differentiation; (4) schematic variation; (5) optimum heterogeneity; (6) universal imagery. The last factor is conditioned by musculature, which modifies ease of arm and hand movement, plus the optical and other psychobiological factors.

To clarify factor three (calligraphic differentation), the work of Rhoda Kellogg is important inasmuch as she has analyzed over 200,000 children's drawings from several cultures, and has proposed an ontogeny of drawing from the first marks or scribbles to pictorial representations. These are summarized in the following diagram. See Figure 3.

The phrase "self-rewarding stimuli" simply means that the sheer activity itself produces intrinsically interesting proprioceptive and phenomenal stimuli. Scribbling and painting were of interest to children and apes only insofar as these activities leave traces. The substitution of

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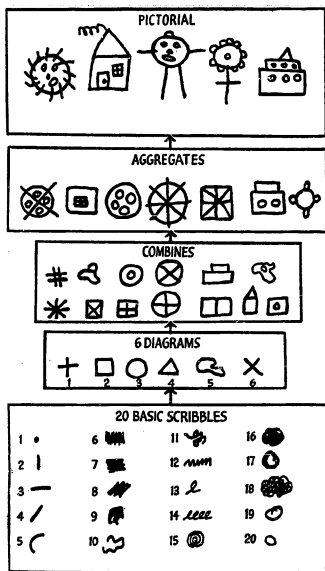
Figure 3. Diagram by Rhoda Kellogg showing the five
basic stages of calligraphic development
in the human infant (after Kellogg 1951,
as pictured in Morris, D. 1962:116).

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tools which eliminate visible traces seems to elicit adverse effects of disinterest.

Animals lower in the evolutionary scale than primates also seem to be attentive and responsive to variation in stimulation. The use of novel environments has afforded a laboratory technique to explore this behavior complex in mice (Berlne 1960, 1966b; Dember and Earl 1957; Dember et. al. 1957; Welker 1967). The presentation of stimuli of varying complexity to a crow, a jackdaw, and two monkeys surprisingly elicited a preference for patterns exhibiting bilateral or radial symmetry (Kellogg 1969; Kellogg and O'Dell 1967).

Exploratory behavior is involved with the deliberate and gradual exposure of the sensory receptors to the perceptible field of the environment. The link between exploratory behavior in general and aesthetic behavior in particular, is that with exploration there occurs a maximization of the amount of stimulus variability or complexity available to the organism (Dember 1967). For this reason it is of importance to this study. Experimental psychology reveals that for the human and the non-human organism, this interest in the environment seems to be manifest as paying attention to one portion of the environment as opposed to the surrounding area. Such motivation and interest occurs predominantly in the absence of strong specific needs, and often where it seems to be an end in

itself (Maddi 1967:254-255; Welker 1967).

It seems reasonable, on experimental evidence, that one kind of complex exploratory behavior is what we also call "play". As investigatory behavior, however, play seems to be different from sheer exploration by virtue of its being: (1) longer in duration; (2) it must also involve a more vigorous interaction with the environment than does generalized exploratory behavior (Maddi 1967:255; Welker 1967:175ff.; Berlyne 1963: 284-364).

Loizos (1967) makes the point that "play" is often used to denote activity without <u>obvious</u> survival value, or as an activity opposed to work activities. However she maintains that play actually has survival value, inasmuch as it uses the same strategies and patterns as do activities in ordinary contexts; and further, that play differs inasmuch as its motions are exaggerated and often occur in a different chronological order from ordinary behavior patterns.

The exaggerated uneconomical movements of play, plus the reordering of behavior sequences makes play behavior similar in some respects to ritual. Play also shares with ritual a lowered perceptual threshold and heightened focused awareness, an increase or decrease in speed of performance, and the tendency toward or repetition of performed patterns (Loizos 1967:176-180).

The conditions which research indicates permit or

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encourage play to occur include an environment without
obvious danger, a freedom from acute physiological pressures
and the presence of a moderate increase of arousal related
to motivation (Millar 1973). Perhaps the most obvious
motivation accompanying play is simply due to the level
of arousal which characterizes it (Bindra 1959: Duffy 1957;
Hebb 1955). Whether one feels that play is a rehearsal for
real life activities (Dobzhansky 1966:313-314), or to en-
hance fitness (Maddi 1967:264), it seems clear that it does
resemble aesthetic behavior at least in its general relation-
ship to arousal, its involvement with motivation, its focus
on the skillful domination of medium in non-utilitarian
situations, and in the large sense as exploratory behavior
(Loizos 1967:179ff.)

One level of research links play as exploratory
behavior with preferences organized by neurons in the brain
itself, supporting "preferences" or judgements of "interest-
ingness". Proprioceptive input as well as distance re-
ceptors (eyes, nose, ears) are important in this area.
Instances of adaptation and learning pattern proprioception
into structures fed into neurological enforcement centers,
thus insuring repetition of this particular perception, and
of acts searching it out and/or producing it. Play, there-
fore, may be a tentative exploration activity "testing"
different proprioceptive patterns for goodness of fit.
If this is true, play deprivation would also entail sensory

deprivation. This approach, too, can link aesthetic
behavior with pleasure received through biologically
appropriate activities similar to exploratory behavior
(Klopfer 1970:399-402).

The recovery of responsiveness to stimuli after
periods without stimulation counters the habituation
of interest often encountered with consistent exposure
(Welker 1961:176). It would seem that in many respects
sometimes more and sometimes lesser complex stimulus
patterns are attractive to individuals; that is, it seems
as if an optimal level of functioning or activation pre-
dominates for the human organism. Again, this level is
related to the presence or absence of exploratory behavior.

Certainly novelty, complexity, surprise, and/or
incongruous stimuli may evoke exploratory behavior and
heightened attention to a selected portion of the environ-
ment (or sequentially to several portions). Inasmuch as
these collative variables can arouse simultaneous but in-
compatible responses in the organism, it seems that (in the
Hullian sense) they are sometimes experienced as curiosity
and sometimes as conflict. Experimentation indicates that
these collative stimuli contribute to activation by in-
volving the brain stem reticular formation of the neuro-
logical system, which in turn is linked to exploratory be-
havior responses. This theory assumes that there exists a
latitude or optimal range of neurological activation, so

that exploratory behavior is understood as an attempt to reduce arousal to this optimal level, by reducing the curiosity or conflict activated by ambiguous stimuli, through the gaining of additional information (Maddi 1967: 269-271; Berlyne 1960, 1970).

"Conflict" as the term is used here, should be understood to indicate a state of tension induced by perceptual ambiguities or novelties, and is meant to account for the fact that certain classes of perceived stimuli often eventuate in exploration. Exploratory behavior occurs with ramifications in both neurophysiological and kinesthetic patterns and bases (Dember and Earl 1957a).

Variation in stimulation is responsible for maintaining the normal level of neurophysiological and psychological awareness. In the absence of strong specific motivation, and when the intensity and meaningfulness of stimuli is limited or low in quantity or quality, the activation level falls below the optimum. This deviation from the norm is experienced usually with negative affect. In order to increase the impact of incoming stimulation, exploratory responses attempt increasingly to expose the sensory receptors to the environment, consistent with the organism's need to maintain an adequate variation in incoming stimuli.

It appears that exploratory behavior is complex itself, and associated with more than one motivated state.

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The need for variation may or may not differ with person-ality types; some research indicates that within general limits patterned differences appear to occur with respect to the relative need for variation or alternation behavior (Dember 1967).

When we think of exploratory behavior in the explanatory frame of biological evolution, it appears that man has consistently developed high levels of competence in interacting with his environment. Man has few innately patterned response mechanisms, and consequently must learn much. Selection favors those organisms with motivation to develop higher levels of competence in interaction with both their physical and social environments. Inasmuch as exploratory behavior is characteristic of motivated learning in general, its development in human infants has become the subject of extensive research during this past two decades (Piaget 1952; Berlyne 1958a, 1958b; Fantz 1964; Kagan 1966, 1968, 1970; Kagan et. al. 1966).

Much of this experimental research is provocative and warrants elaboration. The theoretical implications of the view of behavior which links perception, cognition and affect to the central nervous system also emphasizes the concepts of inhibition and selection. Motivational patterns are also seen as linked to the structuring of perception from the early days of infancy (Kagan 1970:200). Related research also reveals that collative stimuli, especially

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when linked to cathected values (i.e., due to mother/or caretakers, or specific aspects of the physical and social environment), attain directive aspects which are imbued with motivational properties. Infantile curiosity and exploration is attracted in particular by novel, irregular, or surprising stimuli (Berlyne 1971:186-188; Saayman et. al. 1964; Charlesworth 1966; Kagan 1970).

Research also confirmed that after a succession of appearances, novel stimuli lose their motivating effect as different, and in a short time become less and less able to revive flagging orientation reactions (Day 1966; Leckart 1967). Inasmuch as research also resulted in some conflicting data, it should be understood that the relationship between complexity and novelty is still not well understood. The use of different stimuli or of varying techniques in their presentation, coupled with the diversification of responses elicited, render the exact implications of these experiments inconclusive and subject to manifold interpretations. Nevertheless, the thrust of these results is generally consistent with the explanatory principle isolated by past research: "positive affect is the result of smaller discrepancies of a sensory or perceptual event from the adaptation level of the organism; negative affect is the result of larger discrepancies" (Berlyne 1971:192). These findings also seem generally amenable to interpretation in terms of Wundt's curve. See

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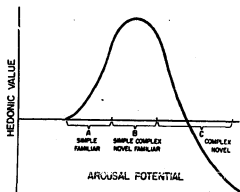
Figure 4.

Figure 4.   Diagram showing the effects of novelty and
            complexity on hedonic value (Berlyne 1971:
            193).

        This chart, read from right to left, indicates that

a stimulus will have maximum novelty and arousal potential

when it first appears, and that this arousal potential

lessens as repetition diminishes its novel aspect. Repeti-

tion makes the experience of a novel stimulus change from

unpleasant or ambiguous to a high peak of pleasantness, and

then move to indifference after repetition increases.

Analogous to this psychological movement are many socio-

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psychological parallels such as fluctuation in styles, fashions, and trends in art and other phenomena which will be discussed later in the study.

It appears that the Wundt curve offers a gross indication of how to conceive of such phenomena as aesthetic stimuli and their concomitant reward systems. Deliberate manipulation of novel and complex visual stimuli within the repetition of a familiar theme or image, or the manipulation of time lapses between stimulation and so forth, all affect arousal potential as it is linked to aversiveness or pleasantness in ways which only approximate their depiction in the Wundt curve which deals primarily with moderate arousal increments. The many secondary reward systems which are brought into operation through learning and experience certainly enforce and to some extent alter the simple paradigm to which we have referred as useful in a general way.

The potentially wide range of research results which can be brought to bear upon the psychobiological approach to aesthetics has been indicated in this introduction. Using this approach as a heuristic framework, we shall proceed to link this theoretical position to other psychocultural data. After a brief consideration of the relationship of personality factors to aesthetics, the succeeding chapters of this study will focus on specific art movements.

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VIII. Aesthetics:

Style, Culture and Personality

The general background of our discussion has been to focus on the explication of the essential qualities of perception and cognition which afford a basis for those aspects of human behavior in which stimulation and contact with the environment are sought, and when mild arousal and excitement are pleasurable. During such contact, novelty and variety are apparently sought for their own sake. Interaction with the environment has largely replaced primary drive theory as the most fundamental element structuring motivation (Woodworth 1958). Recent experimentation indicates that there is no necessity to identify pleasure or reinforcement with drive reduction. Nor is it necessary to conceive of motivation as requiring energy sources external to the nervous system (White 1967:279). It appears increasingly reasonable that the "reticular activation system" in the brain stem itself supports a kind of general neurological state of readiness, which in turn is responsive to change in sensory stimulation (Hebb 1955; Miller, N. 1958; Dell 1963).

Many kinds of behavior such as visual exploration, grasping, crawling, walking, attention and perception, language and cognitive functions, exploring novel objects tactually, and manipulating the environment to promote effective changes, all have a common biological significance.

These behaviors comprise the general processes whereby the organism learns to interact effectively with his environment. These activities seem somehow to be intrinsically motivating in the healthy organism, and direct its transactional relationship to the environment (White 1967: 324; Piaget 1952).

These links of behavior typically involve a circular chain of events: stimulation, cognition, action, effected environment, new stimulation from altered environment and so forth. They proceed with selective emphasis on the environment, according to the learned competence of the organism to seek interesting feedback. This kind of motivated affectance behavior obviously had and has high adaptive value for man (Fiske and Maddi 1967:54ff.).

Consistent with this psychobiological adaptive approach, we have sought to link aesthetic creation and appreciation with specific trends in research and thinking about human responses and motivational behavior, rather than to account for them solely on grounds of personality psychodynamics or enculturation. Beyond the minimal fact of the existence of aesthetic phenomena, our attention is often focussed on the myriad of styles, trends, and interpretations which works of art and their equally varied contexts manifest. How can these possibly be "explained" by such elementary examinations of the implications of psychobiology and evolution, even if fortified by the

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reasonably sophisticated experimental research results
and data assembled here? The "answer" offered again calls
our attention to the distinction between the very _fact_ of
the _existence_ of the aesthetic experience, which must
logically be accounted for by variables outside of the
complex category of phenomena which occasion it (eg., art
objects and their appreciation), and the _content_ or
occasion of any specific aesthetic experience of art
objects; the latter category relates to another and dif-
ference complex of variables for its "explanation". The
first category includes simply a range of perceptual
experience _per se_, and the second refers to any specific
display of objects, events, and stimuli related to concrete
situations designated as aesthetic.

Such aspects or elements of visual art as style, formal
or structural trends, content, context of creation and use,
exchange, appreciation of visual aesthetic phenomena and
so forth, pluse all of the devices utilized to exploit
aesthetic awareness, provide intellectual problems for:
the history of art, cultural anthropology, the critic's
role, and for specific aspects of personality and culture
dynamics. The latter foci are equally legitimate areas for
research and concern. Indeed, these two foci for attention,
one dealing with the psychobiological requisites and var-
iables which structure aesthetic experience, and the other,
focussing on the taxonomic aspects of styles, criteria of

excellence, context, and the critical language dealing
with art, should together ~enrich the formal focus of the
study of visual aesthetics. In fact, each approach should
act as a corrective to the potential errors or oversights
of the other.

Clearly, aesthetic reactions reflect differences
among individuals within one society or culture, as well
as variations characteristic of specific historical periods.
The dynamics and pressures associated with social change
have oftentimes been evoked to explain stylistic changes
(Kavolis 1968:175ff.). Art historians have equally often
maintained, without reference to social context, that
artistic creation contains certain intrinsic "forces" which
themselves entail a pattern of continuous change and
variation in style and technique. Some theorists maintain
that art styles evolve in the direction of complexity either
within the collective corpus of an individual, or in the
historic evolution of various arts in their contexts (Munro
1963). These theories fail to relate or test their hypot-
heses against the psychobiologically based model of aesthe-
tic creation and appreciation evidenced by most research
data; they therefore fail to ground their speculations in
potentially operational propositions.

The question as to whether or not one can place art
objects into any developmental scheme of historical
evolution is complex and problematic. Some critics and

historians are content to develop stylistic taxonomies
on the basis of inductively derived patterns of the formal,
semantic, or expressive aspects of art objects. The more
basic question of whether or not a specific object or event
is to be included within the general class of objects or
phenomena designated as "art" is equally problematic. To
solve the question as to which formal elements all art
objects and phenomena have in common - even if they differ
in other respects - is an impossible task; the list of
attributes whould be seemingly endless if one were to admit
all the cross-cultural examples of the potential class
"art". Definition by ostension is not a true case of
definition at any rate. One cannot reason or infer much
about the defining attributes of a category from one member
of the class "art" in comparison to another member from
simple knowledge of its class membership, although this is
often attempted. Every taxonomy is a provisional and
implicit theory (Kaplan 1964:53), and our ability to for-
mulate concepts sufficient to generate adequate theory to
explain aesthetics at this point in time is lacking.

The idea of a "disjunctive category" might be more
fruitful for this study. The membership of such a category
is fixed by social convention (Peckham 1965:49), and this
type of classification places verification in the realm of
empirical observation and correlation. Taking our cue from
the apparent lessons of cross-cultural research into the

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varieties of art, one can better define "art" in an
operational way. That is, one can say that a work of art
is that object or event in the presence of which one plays
an aesthetically oriented role (defined by social conven-
tion), which is a learned and socially transmitted com-
bination of behavior patterns (Peckham 1965:48-49).

Art trends and styles do change; but the changes in
the objects and events are the result of changes in the
behavior of artists. It is in this sphere where empirically
observable and accessible data "explaining" stylistic
patterning and changes should be sought. Since style
change implicates something new in activity patterns, art
trends can be viewed as innovative behavior on the part of
the artist. Cultural patterns in behavior are structured
by the demands made upon individuals through their relation-
ships to the physical and social environments in which they
live and learn. There are always some differences among
individuals, with respect to value orientations, and
innovative persons initiate novel responses to environmental
demands as the felt need arises (Barnett 1953). A highly
flexible interaction with the environment shaped through
learning and cognitive orientation, results in the higher
possibility of innovation. To identify a style is to point
out a set of features either in the behavior patterns of
the artist, or in the artifacts which this individual pro-
duces. Stylistic features are considered excellent

predictive signs of innovation, but this is only "true" insofar as one already knows the phenomenal system. One cannot assert a causal operation between attitude or cognitive orientation and stylistic feature, without first gaining empirical knowledge about the statistical probability of the co-occurence of any set of features in a style.

Stylistic drift occurs even in fairly rigid social systems where aesthetic canons are grounded in a religious or cosmological orientation. This drift is in turn noticed and rewarded or disapproved according to the social context and attitudes regarding the acceptance of innovations. Taxonomic procedures in art history operate in a way similar to classical archeological taxonomic systems; that is, phenomenal marker traits are selected from a sample of artifacts or phenomena; these are hypostasized into a descriptive category. This conjunction of marker traits, then, becomes the criterion for subsequent classification. Hypostatization in fact overlooks the fact that the phenomenal aspects of aesthetic objects and events invariably exist as a continuum or construct. The cognitive category that gives or produces order in the experience of variable examples is an assumption; and usually any individual art work has features which are in reality inconsistent with the ideal type or style marker (Peckham 1965:25-32). Such classifications should always remain in

the language of hypotheses, for this is in fact what they
represent.

This caveat is only included as a methodological
warning, since it is obvious that the social sciences in
general must operate by using some assumptive categories
of this nature.

Within contemporary cultures, the observer might better
study the role of both the artist's and the non-artist's
attitudes toward whatever comprises the aesthetic locus
of the society. It might even be necessary for the anthro-
pologist to discover who in fact the artist _is_ in any
specific culture; or to ascertain which objects, phenomena,
and experiences are aesthetic.

Since aesthetic-centered attitudes and roles are to
some extent products of social conventions, it should be
understood that the observer is only trying to share in
the observed culture to the extent that he too can approxi-
mate or make statistically valid probability predictions
about sequences or ranges of bits of behavior in the ob-
served culture. The word "range" is important here. The
individual in any culture typically learns a range of
behavioral possibilities and values appertaining to
specific situations, the general consensus of which he
shares with some (or _the_) dominant sample of population
in his environment (Wallace 1961). Individuals remain
individuals and entertain unique patterns of activities and

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values because structured <u>ranges</u> of possible reaction patterns are learned.

To elucidate similar ideas, Peckham (1965) adopted Goffman's extensive use of the role and dramatic metaphor as a methodological tool, while adding to it some elements of game theory. Peckham applied this framework to selected aspects of artistic behavior, and summarized that "artist" simply designates the role which subsumes the activities by which perceptual fields are constructed which occasion the role of aesthetic perceiver (Peckham 1965:60-61). To accomplish this role "successfully", an artist must be able to predict or also play the role of aesthetic observer. In the development of any new form of art media, a kind of game theory comes into play, with predictions, calculated risks, and other variables which modify the role and status of "artist". The more the perceiver's role is structured or institutionalized, the more predictable is the role of the artist in constructing a perceptual field for aesthetic experience. The element of ecological setting is often-times crucial here, and must be understood as itself defined by the culture (i.e., as in the case of museums, galleries, and other settings). The implications of this dynamic theory are important, and should be recalled in the second section of this study. Ecological setting is relevant to some contemporary artists' assertions about the ambiguities implicit in role playing both as artist and observer.

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The facts of stylistic continua are most easily explained by enculturation and by the pressure to communicate successfully to receivers who share the same semiotic system of a given culture. The successful enactment of the roles of both artist and perceiver are to be understood in this kind of framework. The basis of stylistic discontinua and innovation is more difficult to explain. Like innovative behavior in general, stylistic discontinua appear in all cultures and in different temporal periods. The ubiquity of their presence implies that variables basic to the biological disposition of man are involved.

Stylistic traits appear to be non-functional on the face of it. They comprise neither the necessary nor sufficient conditions for the successful operation or service of whatever object or event they adorn. Their explanation must lie in referring their presence to the structure and characteristics of perceptual and cognitive experience itself.

We shall again turn our attention to the previous discussion of perception, and to a consideration of the nature of the evolutionary implications of the selective processes structuring the human nervous system. If one accepts the view essentially espoused and elaborated by the transactional psychologists, and most particularly the set-expectancy view of perception, we understand that stylistic criteria comprise exactly the set of expectancies

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entertained by any perceiver of aesthetic phenomena. With
any notable change in style, the set of expectancies is
violated, and the perceiver (in his role as aesthetic
witness) is conscious of disorientation, discontinuity,
surprise, or incongruity with past experience. The result
of this felt disorientation is that the preceiver initiates
some other behavior, generally in the form of a search
procedure, to "account for" the discrepancy in his exper-
ience. The particular form of this search behavior will
be structured by personality factors as well as by culturally
conditioned options.

Depending upon these factors of personality and
cultural conditioning, the search behavior of the art per-
ceiver will culminate in: withdrawal from the phenomena
characterized by discontinuity of stylistic criteria; a
series of tentative re-exposures and considerations; and/or
the acceptance of the disparity in stylistic criteria with
some appreciation of the stimulation the change excited or
afforded. Because of the biological importance of search
behavior and the arousal state it implies, as structured
through human evolution, it is usually accompanied by some
degree of affect activated by the sympathetic nervous
system.

A corollary of the view of perception propounded here
is that search behavior, excited by such elements as sur-
prise, incongruity and so forth in stylistic innovations,

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is analogous in some respects to problem-solving. One of the differences between this kind of problem-solving with its affect, and problem-solving as initiated in and motivated by the daily world, lies in the recognition that the aesthetic situation is relatively insulated from the non-aesthetic, and thus a more contemplative state of mind is involved. Consideration of aesthetic stimuli may involve a high degree of affect, but does not indicate overt actions.

When the artist is rewarded with praise and whatever status the culture typically extends to this role, it is through a recognized appreciation of his performance of the artist's role in such a way that the general culturally defined level of awareness and contemplation is raised by his creations. Clearly, stylistic change is one of the most innovative techniques by which to accomplish this aesthetic appreciation. Differential exposure to changing or discontinuous stylistic criteria is linked to differential patterns of perceptual and cognitive adaptation. For this reason, various groups of people who have been differentially exposed to style dynamisms, because of sex, status, ethnic, or age considerations, often perform their perceivers' roles differently; they usually make their aesthetic preference judgements from varying standpoints.

Although the problem of the relationship of personality types to aesthetic preference patterns is not directly

relevant to this study, the subject remains of interest and deserves more careful attention and research. The preliminary work in this area could serve to generate enough hypotheses to structure productive research for some time to come (Barron and Welsh 1952; Barron 1953; Child 1962; Child and Siroto 1965; Child and Sumiko 1968; Eisenman et al 1969; Eisenman and Coffee 1964; Eysenck 1941, 1947, 1967; Knapp 1964; Knapp and Ehlinger 1962; Knapp et al 1962; DeGrazia 1964; Roubertoux 1970).

In the first section of this study, based on a consideration of the structure and complexity of the aesthetic experience, we have made the observation that anthropologists should be aware of both the psychobiological aspects of aesthetic perception and experience, and of the artist's interrelationship with his sociocultural system. The latter includes the artist, his work, and its disposition in the society.

Retaining the psychobiological approach to aesthetic phenomena and experience as a significant part of our conceptual framework, we now turn to an investigation of two specific art styles from the standpoint of the anthropological systemic approach to social data.

Not every investigation of any facet of these topics must necessarily deal with visual aesthetics from the standpoint of both of these interrelated points of view. Yet, discussions of style, the relationship of art to ideological

and social conditions, or merely discussive description of aesthetic phenomena are usually undertaken as if totally independent of such processes as perception, cognition and motivation, or without an awareness of how these are conditioned by biological aspects. The desire to review the complexities of both the psychobiological and the sociocultural approaches to aesthetic phenomena in the light of interdisciplinary research has provided the motivation for the preceeding section.

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IX. Art of the Sixties:

Background and Context

With the strictures implicit in the background which
has been developed in the first section of this study, we
shall turn to the second portion for a perusal of the
development of two selected art movements or trends which
developed in the decade of the nineteen sixties in urban
United States, and which are characterized by a high degree
of stylistic discontinua. This period was replete with
such a richesse and variety of art trends as to stagger
the art historian as well as the untutored observer. A
rapid turnover of styles, often accusingly designated as
mere trends by the general public and even by some of the
more traditional critics, was concomitant with the general
climate of change and reevaluation which seemed to permeate
the uneasy sixties. While this brief description is a
gross generalization, similar interpretations have been
documented in greater detail by social historians of
Americana (Brown 1968; Schlesinger 1968).

Out of the maze or morass (depending upon one's point
of view) of scintillating visual art changes, two stylistic
trends were selected to be the foci of this study; one art
movement is usually designated as "Pop Art"; and the second
has been roughly referred to as "Concept Art". It should
first be clarified that some art historians and critics
(as well as artists) object to the terms by which these

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stylistic patterns have been designated. Nevertheless, because this is an anthropological study and not a paper in art criticism, these terms will be used, inasmuch as they designate most succinctly the body of data with which this research is concerned. The various artists whose works will be discussed here are each quite unique, and their inclusion in a "style" designated as "Pop", for example, is made because they share some general phenomenal characteristics, an era, and certain media and patterns of communication. That Pop art actually comprises an art "movement" has been frequently attested in recent publications and exhibitions.[7]

The term "Concept art" designates a category which embraces such broad and varied phenomena that one is hard pressed to initiate even minimal order in the data. Yet, the shared orientations and points of view of the Concept artists comprise a discernible pattern which overrides the semiotic and media differences among their individual works. For ease in communication and mobilization of references, therefore, we shall employ the terms "Pop" and "Concept" art as taxonomic indicators as they have been frequently used in recent publications.

In large part, the development and dissemination of Pop art emanated from New York, just as did Abstract Expressionism during the late forties and the fifties. New York continues to be the art center of the United States,

in spite of notable activity in other urban centers on the East and West coasts. We shall discuss Pop art in its historical context, as well as describe some of its essential features. Among the artists to be most notably included in the general paradigm delineated for our purposes are: Andy Warhol, Roy Lichtenstein, Claes Oldenburg, Tom Wesselman, Jasper Johns, Robert Rauschenberg, Jim Dine, Allan d'Archangelo, James Rosenquist, George Segal, Robert Indiana, Larry Rivers, Red Grooms and Billy Al Bengston.

The general characteristics of the Pop works are defined by such unique stylistic discontinua that art critics and historian have been particularly acute in searching for and referring to possible stylistic precedents for this trend within the history of American art.

Immediately preceeding the sixties, a powerful art style known as Abstract Expressionism presented to the world the first visual Fine Art style which could be designated as almost exclusively American in its inception, and whose most important innovators were centered in New York. With its eventual success after World War II, Abstract Expressionism effectively transferred the art capitol from Paris to New York for the first time. Largely a phenomenon of painting rather than sculpture, Abstract Expressionism strikingly represented the expressive aspects of the inner self-searching and existential confrontation with the world which was characteristic of the avant garde

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of the late forties and fifties. Powerful brushstrokes, the emotive use of color or black and white, and rich non-objective imagery all characterize this style as it was epitomized in the works of Kline, Rothko, Pollock, much of Gorky, Motherwell, and some of DeKooning. These painters were masterful portrayers of the deeply personal expressed on canvas. These same deeply personal and obscure statements of the Abstract Expressionists inspired a generation of learned critics whose function it was to interpret and explain this genuinely important but cryptic movement in painting. It seemed to many, however, that Abstract Expressionism had gone as far as it could in expressing the personal and subjective in two dimensions and visually. What appeared to be esoteric but creative could only become imitative and hieratic to a second generation of painters.

A second trend which in some ways preceded and then accompanied the Pop movement is that of <u>Assemblage</u>. "Assemblage" is a broad term for three-dimensional collage (or collage-sculptures), which use objects and/or pasted papers (Lippard 1966:72; Seitz 1961:6). Again, the work of the Assemblage artists invoke traces or memories of Dada and Cubism in the perceiver; for example, Duchamp's bicycle wheel mounted on a stool, John Cornell's subtle and delicate boxes, and the tasteful arrangements in some of Schwitter's works.

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The Assemblage ranged in size from small boxes or pieces to entire environments, such as those created by Ed Kienholz. Assemblage made its official debut in 1960, in the MarthaJackson gallery of New York. Then, in 1961, it received the _imprimatur_ of a Museum of Modern Art Exhibition (See: Seitz 1961 _passim_). This art form was comprised of a dizzying variety of objects; lights, signs, metal scraps, stuffed animals, bottles, toys, pipes, and a host of other detritus from our industrialized "collage environment". It is the province of the art historian to assess the meaning of the Assemblage movement within art history; but minimally one can point out that it represents an emphasis on the non-picturesque, and a movement away from the subjective sentiments and statements of the Abstract Expressionists, toward the portrayel of the objective aspects of the manufactured commercial environment of the contemporary world. The tradition and substance of Assemblage is urban in emphasis. Lawrence Allowway has described such phenomena as:

> "Junk culture is city art. Its source is
> obsolescence, the throwaway material of cities,
> as it collects in drawers....waste lots , and
> city dumps.. Objects have a history....Assemblages
> of such material come at the spectator as bits of
> life, bits of the environment. The urban environ-
> ment is present, then, as the source of objects,
> whether transfigured or left alone" (Alloway in
> Seitz 1961:73).

Within the on-going tradition of American art, there has always been present a continual preoccupation with the

American environment. The American brand of Social Realism
in painting focused on the common everyday world, and often-
times on the shabby urban environment (as in the noted case
of the Ash Can School). Stuart Davis, for example, has
been cited as a more direct prototype of the Pop painters,
inasmuch as he painted single commercial images such as the
Lucky Strike package (1921), and the Odol disinfant bottle
(1924) (Lippard 1966:13; Russell in Russell and Gablik
1969:27).

Other more general art influences could be mentioned,
such as some of the images of Matisse, Fernand Leger, Jean
Dubuffet, Charles Demuth, and Edward Hopper, all of whom
intermittently portrayed genre items.

Although Pop art was extremely innovative, it was not
entirely without precedent. It is clear the Dada has
several characteristics which were similar to those of the
Pop movement, albeit the differences in the sociopolitical
philosophies and orientations out of which these two move-
ments emerged are great. The attitudes they often expressed
with reference to their subject matter emerge as nearly in
opposition. Nevertheless, the great expressive and con-
ceptual qualities of Duchamp's enigmatic work received
great appreciation in the United States commencing with
the sixties. This appreciation has directed our attention
to certain aspects of his work. For example, Duchamp was
the 'inventor' of the readymade; the one who first took

common articles (such as urinals, bird cages, combs, doors, bottles, irons, etc) out of their ordinary utilitarian environment, and placed them in some special environment such as a gallery or museum. Thus, by fiat or choice, and a signature, he claimed them to be somehow like aesthetic objects or art. In doing this, Duchamp forced into public consciousness the question of what art is and does in Western society. By heightening the awareness of manufactured objects and therefore of modern environments, he revealed the potential power of patterned responses to the status of any physical object, simply by manipulating the culturally defined expectations regarding its occurence or proper context (i.e., museums or galleries versus the real world). Duchamps's readymades, and the work of such artists as Kurt Schwitters or Joseph Cornell, who used elements of printed matter and common objects conjoined into 'sculptures' or boxes, furnish exemplary precedents to Pop art of the sixties.

Man Ray's early experimentations in mechanistic collage styles, the use of the "aerograph" or spray-gun technique in painting, but especially his photographic objects and collages (sometimes in collaboration with Duchamp) furnish additional precedents for later Pop imagery and techniques (Lippard 1971b:143, 155; Motherwell 1961 passim).

A phenomenon expecially related to the sensibility of the sixties, and obliquely of interest to the development

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of the visual art trend of Pop imagery is that of the
"Camp" category. "Camp" is an adjective or classificatory
term applied to a wide variety of phenomena, the core
aspects of which are ambiguous but important to define
for our subject. "Camp" is actually a mode of aestheticism.
"It is one way of seeing the world as an aesthetic pheno=
menon....not in terms of beauty, but in terms of the degree
of artifice, or stylization" (Sontag 1968:90).

Camp emphasized style and neutralized content, thus
structuring an attitude disengaged from politics or ethical
values. The camp category especially included clothes,
furniture, and elements of visual decor. It can also in-
clude literature and musical or dramatic forms. Camp
objects are high in artifice, with a love of the exaggerated,
especially of the type which converts objects into some-
thing else as did Art Nouveau; lamps become lily plants,
clock sinuous houris on couches, walls were painted into
illusions, and entryways appeared to be grottos. The
Camp attitude sees life as almost an aspect of theater,
peopled by androgynous forms in a kind of elegant-decadent
splendor.

Another hallmark of Camp is the spirit of extravagance
and passion in which it is conceived and executed, but in
which the spectator is in no way really involved. Camp
taste does not function on the good-bad axis of traditional
aesthetics, but offers some supplementary set of standards

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for life _and_ art. Camp seems to celebrate aesthetics over
morality, and style over content; but only if the serious
and involved are dethroned, and artifice and theatricality
are the means of going beyond the pompousness of High Art
and Life. Camp proposes a cool comic attitude toward the
world, and in this aspect resembles Pop art.

As they "transcend" the serious and involved, Camp
phenomena make no distinction between the unique or mass-
produced, but Camp "transcends the nausea of the replica"
(Sontag 1968:102). The Camp connoisseur is amused, de-
lighted, and appreciative of vulgarity. Camp lives on
playfulness as an attitude toward life itself, including
its daily trappings. Camp maintains that there exists "a
good taste of bad taste". One of the prerequisites of true
Camp is that the object or phenomenon, whether it be a
poster or a Bat-Man cartoon shirt, be created with real
affection. The absence of this affection may result in
simple _Kitsch_, which is not so enjoyable (because its
pretensions are too serious), or because it approaches
human realities with more contempt than endearment (Sontag
1968:101-105; Greenberg 1957).

Some of Pop art is also Camp. On the other hand, much
of Pop art is even more detached and without the same affect-
ive aspects as the Camp sensibility. Absence of the
affection for the awkwardness of "the little triumphs of
mass production" renders most of Pop art more nihilistic,

and more cool and abstract than Camp. Nevertheless, Camp and Pop are alike in their attitude of acceptance for the mass-produced over the world of real nature, of the cool and amoral over the serious and the didactic, while Conceptual art reacts with greater intensity and purpose, even when it has humor.

During the sixties, many social institutions were held up for criticism throughout the country; Universities, government offices, social and political practices, a long and disgusting war, racism, sexism, violence in the streets, and the apparent unequal distribution of goods and services all became objects and subjects for active complaint. Like universities, art museums as institutions were highly visible; it became apparent to artists that the museums especially represented the Art Establishment. They served the Establishment in tangible ways, and so became the subject of artist's protests in increasing rumbles, until finally near the end of the decade - in 1968 - an incident of protest touched off the organization of activists called the Art Workers Coalition. Though it had been relatively quiet in the political arena for artists during most of the sixties, the increasing politicization of a number of them became apparent as they mobilized slowly through the decade.

Many artists were thus enlisted into the corps of political poster-makers and street mural-painters on behalf

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of a more vocal and militant political group (Ashton 1969; Willard 1969), but the Pop contingent remained immersed in the world of art and withdrawn from social action to a high degree. It seemed as if their cool portrayal of everyday or even hot social subject matter resembled their objective disinterested attitude toward social involvement. In this both Camp and Pop are related.[8]

In order to understand better both the characteristics and the meaning of the Pop art movement, we shall proceed according to the outline previously detailed, and first consider this style with relationship to the technology and production-consumption patterns of the United States in the sixties.

X. Pop Art:

Relationship to Technology and Science

It is not important at this point to discuss the
developmental history of the Pop movement in detail, as
this has been well done in other studies (Lippard 1966;
Finch 1968; Russell and Gablik 1969; Calas and Calas 1968;
Amaya 1966). Suffice it to mention that the rise and
popularity of the Pop movement was more rapid than any
previous "Fine Art" movement of which we have modern re-
cords. In spite of acute stylistic discontinua with pre-
cedent art styles which were well accepted by the cogno-
scenti, from 1961 to 1963 interest grew so rapidly that
"Pop" as a descriptive term had become a household word.
Exhibitions with "Pop" printed in brochures and gallery
notes appeared from New York to Buffalo, Kansas City,
Washington, Houston, Oakland, and Los Angeles. By 1964,
Pop works appeared in the Venice Biennale; and for the
first time an American, Robert Rauschenberg, was awarded
the first prize. By this same year, American Pop works
had also been shown in London, Amsterdam, Stockholm,
Copenhagen and Vienna. Pop immediately gained some support
from the critics, and in spite of bitter protests by two
 important 'classicists' in particular (i.e., devotees of
Abstract Expressionism: Clement Greenberg and Harold
Rosenberg), its vivid imagery and imaginative techniques
became widely publicized and appreciated rapidly.[9]

According to our proposed schema, therefore, we shall proceed to analyze and relate Pop art first to the level of the general productive patterns of the society, and to the characteristic technological means utilized. This level deals with the material basis or segment of the society (Maquet 1971:22).

It has been widely observed that, since visual art phenomena often represent and/or mirror the material objects or constructions of a society, they tend to use the same materials and technological developments generally available in the culture. In contemporary pre-literate societies and in archeological sites, oftentimes the aesthetic aspect of the artifact is taken as a precise witness to the level and technological development of a particular society. Aesthetic excellence of technique operates as an indicator of the upward potential in technique available to the culture from which the artifact came. Such material objects were, in other words, considered as evidence for the creative capabilities available in any culture.

There is no reason to believe that the basis of this relationship is any different in modern American culture than it has been before. Upon an examination of the art products of the Pop movement, it is clear that industrialized techniques of production and marketing have deeply affected this style of aesthetic phenomena. This

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technological influence is clearly reflected in Pop art in two general aspects, and will be discussed in successive sections: firstly, with respect to the objects, iconography, and subject matter which the Pop artists utilized; and secondly, in the actual techniques and media employed. Both the semiotic and the material aspects of the art object are of interest to us.

A. The production and consumption of goods in the United States has assumed such enormous proportions that the isomorphic patterning of mass-produced objects is all-pervasive in daily life. Consumer goods figure prominently in the American normative ideology regarding what comprises "the good life". The New Art (i.e., Pop art) adopted the actual configurations and iconography of these manufactured material items. In some instances, it actually employs these objects with or without modification either as form or content, subject or object, in its art works.

The American techno-economic system, dependent as it is upon high level mass production, is interrelated with a high rate of mass consumption of these same manufactured items. Saturation usage, coupled with built-in factors of obsolescence and conspicuous waste patterns, as evinced by an abundance of throw-away items in slick packaging, all combined to create an object-glutted environment which seemed to act as a catalyst to the innovative imaginations of the Pop artists. The super-marketing, the buying and

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selling of this mass of consumer-goods - including most of
the processed foods and furnishing of daily life - far ei·
exceed the realization of the nineteenth century dream of
the entrepeneurial mission of the United States.

This entire state of affairs has changed and restruc-
tured the essential quality of life; the daily environment
of urban living is geographically and socially defined
largely through this mass-produced syndrome. From one
coast to the other, within the limitations imposed by
different socioeconomic standards, the same food and
manufactured items can be encountered in most kitchens,
bedrooms, and bathrooms. The Pop artists portrayed this
uniquely American environment of ad-man fame.

A list of some of the representative iconography of
the Pop movement will be enlightening in order to understand
the semiotic aspect of Pop art:

FOOD

Item(s)	Artist(s)
scrambled eggs	Oldenburg
hamburgers	OOldenburg
hot dogs	Oldenburg, Watts
Coca Cola	Ramos, Berlant, Wesselman, Marisol, Warhol, Oldenburg
drugstore sandwich	Oldenburg, Lichtenstein, Watts
baked potatoes	Oldenburg
popsicles	Oldenburg, Thiebaud
roasts	Oldenburg
pies	Oldenburg, Thiebaud
jawbreakers (gumballs)	Thiebaud
cakes	Oldenburg, Thiebaud
Danish pastry	Oldenburg
spaghetti	Rosenquist
Jello	Warhol, Oldenburg

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<u>Food</u> (cont.)

Item(s)	Artist(s)
fruit	Wesselman, Oldenburg, Rosenquist
soup	Warhol
drugstore soda	Rosenquist, Lichtenstein
candy canes	Thiebaud
Velveeta ("Val Veeta")	Ramos
cheese	Rosenquist
cigarettes	Oldenburg
Ale cans	Johns
7 Up	Wesselman
turkey	Lichtenstein
coffee	Lichtenstein
Ice cream sundaes	Oldenburg, Thiebaud
Spam	Ruscha
milk	J. Goode, Ruscha
tea bag	Oldenburg
Heinz catsup boxes	Warhol
peanuts	Rosenquist
vegetables	Ruscha
Kellogg's corn flakes	Warhol
french fries and catsup	Oldenburg
tinned tunafish	Warhol

FOOD RELATED OBJECTS

toasters	Oldenburg, Dine, Hay
Mixmaster	Oldenburg
cups, plates, etc.,	Oldenburg, Lichtenstein, Rosenquist, Wesselman
brillo boxes	Warhol
soap box	Warhol
silverware	Rosenquist
electric juicer	Oldenburg
stove with food on it	Oldenburg

OBJECTS FOR USE

typewriter	Oldenburg
eraser	Oldenburg
giant billiard ball set	Oldenburg
hammers, drills, saws, sawhorses etc.,	Dine
lawnmower	Dine
rake	Dine
iron/iron with board and shirt	Oldenburg
fire plug	Oldenburg

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OBJECTS FOR USE (cont.)

Item(s)	Artist(s)
paper bags	Hay
calendar	Oldenburg
clocks	Rauschenburg, Wesselman
watch	Lichtenstein
electric fan	Oldenburg
money	Warhol, Hefferton, Oldenburg, Lichtenstein, O'Dowd
flashlight	Johns
eyeglasses	Johns
ruler	Johns
lightbulb	Johns
golfball	Lichtenstein
electric chair	Warhol
piano/accordian/guitar clarinet	Lichtenstein
nails	Rosenquist

TRANSPORTATION AND COMMUNICATION

telephone	Wesselman, Oldenburg
radio	Wesselman
TV	Kienholz, Wesselman
cars and car parts	Oldenburg, Wesselman, Indiana, Rauschenberg, Rosenquist
airplanes/parts	Bengston, Rosenquist
Rockets/space craft	Rauschenberg
newspapers/sheets from papers	Warhol, Rauschenberg
cartoons, cartoon characters	Lichtenstein, Oldenburg, Warhol, Ramos
highways/road markers and signs	d'Archangelo, Indiana
airplane tickets	Warhol
stamps (letters)	Warhol
trading stamps	Warhol

SOCIAL ICONS AND THEMES

science and industry signs	Lichtenstein
Chemistry	Lichtenstein
space travel	Rauschenberg
flags	Johns, Oldenburg, Hefferton
chevrons badges	Bengston, Indiana

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SOCIAL ICONS AND THEMES (cont.)

Item (s)	Artist(s)
letters and words, phrases	Oldenburg, Johns, Wesselman, Rosenquist, Warhol, Ruscha, Bengston, Dine, Rivers, Rauschenberg
great heroes of history	Rivers, Warhol
numbers	Johns, Indiana, Oldenburg
baseball/baseball manager/game	Warhol, Lichtenstein
Elsie Borden Cow	Warhol
sparkplugs	Ramos
Dutch Masters	Rivers
dance charts	Warhol
"Fifth" of July	Copley
No Nox gas attendant	Warhol
Before/After (nose job)	Warhol
Alka Seltzer	Lichtenstein
race riot, Saturday night disaster, Bellevue, electric chair, car crashes	Warhol
most wanted men	Warhol

MEDIA PERSONALITIES

newspaper famous people	Warhol, Rauschenberg
movie stars	Warhol, Rosenquist, Grooms
rock stars	Warhol, Grooms

HOUSES/ROOMS/FURNISHINGS

bedrooms	Oldenburg, Wesselman, Dine
bathrooms	Oldenburg, Dine, Wesselman, Segal
doors	Lichtenstein, Rauschenberg
lightswitches	Oldenburg, Lichtenstein
drain pipes	Oldenburg
sinks	Dine, Oldenburg, Wesselman
toilets	Oldenburg, Wesselman, Lichtenstein
bathtubs	Segal, Oldenburg, Wesselman, Lichtenstein, Thiebaud
showers	Dine
chairs, tables, divans, etc.,	Wesselman, Oldenburg, Dine, Rauschenberg, Rosenquist

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HOUSES/ROOMS/FURNISHINGS (cont.)

Item(s)	Artist(s)
ping-pong table	Oldenburg
architectural ideas	Oldenburg

PEOPLE/BODY/BODY PARTS/BODY CARE

Great American Nudes	Wesselman
Lips	Wesselman
knees	Oldenburg
entire bodies in environments; sitting in: bathrooms, theaters, bus/ cafeterias, making love, cleaners, etc.	Segal
coats/pants/blouses	Oldenburg, Dine, Rosenquist
shoes/boots	Oldenburg, Dine, Warhol, Johns
tennis shoes	Oldenburg, Lichtenstein
hands	Lichtenstein
foot/foot medication	Lichtenstein
hair spray can	Lichtenstein
zipper	Lichtenstein
hats	Dine, Lichtenstein
sexy "girlies"	Ramos
torsos, body parts	Oldenburg, Wesselman, Ramos, Wesselman
neckties	Dine
vests	Dine
bathrobes	Dine
collars	Lichtenstein
combs	Rosenquist
eyeglasses	Rosenquist
hair dryer	Rosenquist
cuff-links	Oldenburg

THINGS DEALING WITH ART/ART HISTORY/PUNS ON ART

many approaches, especially 3D, incorporating objects as "combines", all black and all white paintings; erasing a de Kooning drawing, sending a telegram saying: "This is a portrait of Iris Clert if I say it is".	Rauschenberg
palettes as subjects of paintings	Dine, Arman

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Item(s)	Artist(s)
paint brushes	Dine, Johns
rulers	Johns
do-it-yourself numbered painting kits	Warhol
puns on art history, mimicking previous styles on: Matisse, Mondrian, Picasso, Cezanne, Monet, Braque	Lichtenstein
pun on Duchamp's ball of twine as painting of brush-strokes, re: Abstract Expressionism	Warhol
pun on Mona Lis of Da Vinci	Warhol
parody of concept of seascapes, still life, and landscape	Lichtenstein, Wesselman, Oldenburg, Rosenquist
parody of classical architecture: pyramids, cathedrals, Greek temples	Lichtenstein
parody of monumentality in general:	
many projects: "books" of parking lots, Los Angeles apartments, Gasoline stations, empty lots, Sunset Strip and so forth	Oldenburg Ruscha
portraits of people in the American art scene:	
Rauschenberg	Warhol
Warhol	Warhol
Oldenburg	Oldenburg
Sidney Janis, Leo Castelli, Irving Blum	Warhol
Edith Scull	Warhol
Geldzahler	Marisol, Segal
parodies of art museums	Oldenburg, Ruscha

This listing is not complete, nor are the categories

used exhaustive. The items listed are meant to be

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representative of the general thrust of Pop iconography. In addition to this American listing of items, the Pop movement in England utilizes a similar list of images; and oftentimes the same objects and subjects are repeated exactly.

The omnipresence of automation, consumer products, images from communications and media, and the generally mechanical and technological is clearly reflected in the list of objects portrayed. The environment is seen and interpreted as full of household appliances and reminders of the importance of consumption, advertising and the media. Some of the words and phrases evocative of the omnipresence of slogans and the printed word in the United States, frequently comprise a physical part of either Pop paintings or objects. This tendency, conjoined with the dependence on transportation envisioned as related to cars, planes, buses, spaceships, and so forth, adds another basic focus of attention for the artists of the Pop art movement.

The visual patterns and role-content of American mass communications and media, such as the comic-strip character, the film star, television or Rock star, the magazines, slick billboard advertising, the daily newspaper and so forth are all utilized by the artists of the Pop persuasion. The "portraits" offered by the Pop artists are of the world famous (Jackie Kennedy, John Kennedy, Mao,

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Nixon, Che Guevara; or the "Stars"(Marilyn Monroe, John
Wayne, Elvis Presley, Liz Taylor, Marlon Brando); or they
portray some personality connected with the art establish-
ment (Henry Geldzahler, Edith Scull, Leo Castelli, Irving
Blum, Andy Warhol, and Robert Rauschenberg). In short,
selected are all of "the famous" as Warhol says, whom
we only know from the constant barrage of American
periodicals. They "exist" for the public only in their
media characteristics and profiles, and it is in this style
the Pop artists depict them.

A number of the Pop "landscapes" depict some of the
same kinds of "canned" violence or space-defying techno-
logical victories which are offered daily on television, in
the newspapers, and in magazines. Usually these have a
heavy photographic emphasis on assassinations, lynchings,
grisly automobile accidents, electric chairs, or the "most
wanted men" list. All these images are offered with a
candor equalled in spaghetti ads, Campbell's soup cans,
space shots or lunar landings, Brillo pads, and the Great
American Nudes with red lips, bikinis, and no faces. The
cool and impersonal way in which these icons are depicted
presents them to the spectator, offers them usually without
emotion or comment, and in a straightforward way.

Pop art is true to the mood and pictorial technique
of mass communications and television. In these, one is
daily barraged with the faces of scarred and starving

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children, riots, rapes, and police brutality one moment, and at the next ad-break, soothed with the "pause that refreshes", the toothpaste "with sex appeal", or how to eliminate underarm stains. All of this proceeds without a change of pace or emphasis. It seems patent that the iconography of Pop art is totally interrelated with the production-consumption patterns of United States technology.

B. Secondly, it is interesting to note that the actual techniques and the media used by the artists in the Pop movement are often the same as, or use some of the same production processes, as the technology developed by industry, and/or the cinematic or advertising world which popularizes mass-production (Coplans 1970). As an example, consider that while the construction of multiples, found object assemblage, combines, vacuform painting, and the expanded use of new materials such as plastics and neon, the "oil" silk-screen and so forth, had a few analogous precursors in the Bauhaus and Dada movements, their concerted use in the Pop movement was specifically tailored by the influence of the general industrial technology and the production-consumption ethos of the whole urban scene.

Again, it might be interesting to review a listing of some of the newer techniques from industry or advertising employed by the artists designated:

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1. A great increase in the use of improved acrylic paint which it is possible to mix and thin with water, or to thicken with a modelling compound. With this medium, one can produce any effect from that of a transparent watercolor, to a thick impasto. The colors produced are capable of great brilliance and depth. Durability is enhanced, and drying-time greatly diminished.

2. Industrial enamels were widely used by the Pop painters. Some of these colors are especially shiny and brilliant, particularly the "Da-Glo" variety.

3. A variety of new fabrics manufactured of plastic and synthetics, such as shiny, pliable, and tough vinyl textiles were often used by Oldenburg, and by Wesselman and Bengston in wall-hangings; and by Warhol for various effects.

4. Vacuform casting in plastic resin (transparent and opaque) was perfected, and was adopted by Oldenburg, Wesselman, and others. It has become almost a popular technique among post-Pop artists as well.

5. The technique of photomontage was developed and adopted as an art medium. It was popular especially to adapt diverse newspaper-like photos and notices, giving the art product an air of candid reportage with respect to the images portrayed.

6. The development of new media which are plastic during manipulation, and permit shaping; they dry to a hard durable state afterwards. For example, the use of "plastic wood", casting resin, and such things as Sculpmetal (Johns) was notable.

7. Different silk-screen and printing techniques had been developed principally by advertisers. These were frequently used by the Pop artists. Warhol, for example, selected photographic images, which could then be mechanically transferred to a silkscreen. These images could be printed on paper or cloth mechanically, or - as the artists often chose - by hand. The surfaces selected for printing were various: plastic, paper, canvas, or metal sheeting.

8. The use of polyurethene sheeting and foam rubber permitted the construction of interesting forms and fluid shapes.

9. The use of neon and/or florescent lights alone or in combination with other media became adopted into "fine art".

10. Improved automatic paint spray guns were used to attain a variety of desired effects, especially by Rosenquist and Dine.

11. The use of sound equipment, such as tape systems, were used to add another dimension of interest to the visual imagery created; sound became a part of 3D creations.

12. The use of film to project images either along or to contrast with non-filmic images (Lichtenstein); the use of film by Andy Warhol as a unique aesthetic document requires treatment in a section apart, inasmuch as it was prototypical.

As Warhol developed his approach to aesthetic phenomena, he moved from the single stationary image quickly to serial imagery. From this point he moved into the use of film quite naturally.

Warhol has consistently displayed a rare talent for choosing or singling out the right image to stand for or communicate the essential qualities of a complex of connotations and contexts. Warhol's serial silkscreens, using the same image in a series but painted either with great variations or micro-variations in color and hand printing techniques, alert the perceiver to a genuinely studied consideration of the portrayed. This consideration usually is transmuted to a feeling of curiosity and cool appraisal. A lowering of emotive and overt response incentives seem to make the image itself remain longer and more graphically in the memory.

Warhol turned to film early, probably simply incited

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by an interest in the photographic image and in serial variations. With film, Warhol's aesthetic sensibilities are clearly apparent in the way he subtly manipulated both time and the context of image; and by his not seeming to intrude in the film-making process and experience itself.

> "With film you just turn on the camera and photo-
> graph something. You leave the camera running
> until it runs out of film because that way I can
> catch people being themselves. It's better to act
> naturally than to set up a scene and act like
> someone else. You get a better picture of people
> being themselves instead of trying to act like
> they're themselves". (Warhol, in Mekas in Coplans
> 1970:141).

Warhol selected a slice of life and filmed it, often without changing the natural time involved. That is, the time of the actual event or actions filmed is isomorphic with the complete length of the film (i.e., "Sleep", "Blowjob", "Chelsea Girls", "The Nude Restaurant", "Drunk", "Empire", "The Imitation of Christ").

Although Warhol may have roughly outlined the story-line to his "Superstars" (whom he selects and uses for films from among his daily contacts), essentially these Superstars add much of their own interpretation, dialogue, and so forth. Events proceed on film much as they would in ordinary life, although situationally they may be bizarre.

This focusing on the purely phenomenal aspect of reality, the playing out of little acts and small events (eg. eating, sleeping, sexual interludes) has the result of forcing the spectator to observe them more carefully.

Finally, one either refuses to attend to the film at all, or one shifts focus from the phenomenological inspection to a different and more contemplative attitude toward these activities. Seeing a Warhol film is much like learning directly from the actions or events of life, inasmuch as his films do not seem to stand for something else beyond themselves. Warhol says:

> "All my films are artificial, but then everything is sort of artificial. I don't know where the artificial stops and the real begins....I'm trying to decide whether I should pretend to be real or fake it....to pretend something real, I'd have to fake it. Then people would think I'm doing it real". (Warhol; see Mekas in Coplans 1970:142).

Thus Warhol's films ask more of the spectator than do traditional films. They ask of the perceiver much of what any real situation asks of him: perusal, consideration, cognitive "figuring" out, empathy, rejection , acceptance, appreciation, and - in the case of often intentional bore-dom - the perceptive acuity or imagination to overcome the repetition and banality of the uneventful in the environ-ment of life.

When one approaches such films as "Eat", "Sleep", "Haircut", or "Kiss" openly, "adjusting to the period of aesthetic weightlessness" (Mekas 1970:144), they reveal new proportions and meanings; the potentiality of a new scale and perceptual interest is added to everyday acts. The recording of life events and processes as they are, resembles the <u>ciné verité</u> in many respects; but Warhol's

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films are made without accent of pace, without stress, and are therefore almost without illusion in and of themselves.[10]

Warhol's films are not "removed" from reality in the usual cinematic sense. The rediscovery of daily reality and the common environment carries with it an intrinsic excitement, and its own brand of "humanism". In this aspect, Warhol's films appear to be true "Pop" phenomena. Warhol often focuses on a single act, face, shoulder, leg, buttocks, collar, and so forth, so that a kind of abstraction from emotive meaning takes place. This abstraction contributes to the "coolness" of these films, and adds a dimension of contemplation in their viewing. Many critics feel that Warhol's films in this latter sense are endowed with a kind of neo-modern dignity and humanism (Battcock 1966:240).

Warhol's films are differently projected in the spirit of experimentation: singly, as overprints, or with more than one projector. Much of this sort of "bricolage" with technology went on among Warhol and his assistants in his silver New York studio, aptly named the "Factory".

It has been marked that Warhol's selection of a portion of the whole (shoulder, lips, ear, or whatever) like that of other Pop artists, along with direct frontal portrayals without any real context, leave the spectator with a heightened awareness of the image without its usual context; this technique raises some epistemological questions in the perceiver, both as to the genuineness and the meaning

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of media images. The slight uneasiness experienced in the face of the ultra-familiar is utilized to aesthetic advantage in film by Warhol (Antin 1966:58-59).

Warhol's interest in technology as entertainment, film, and the communications media excited him also to turn his attention to taped novels, and to open a discotheque (The Emploding Plastic Inevitable, with music by the "Velvet Underground"), in which he showed his films, produced light shows and so forth. He even tried his hand at soap operas, and is now (1973) publishing a newspaper-journal entitled "Andy Warhol's Interview".

Warhol's penchant for experimentation with popular imagery, using technological and/or industrial techniques, makes him the example par excellence of the Pop artist. His innovative stylistic devices are clearly representative of what happened repeatedly in the era of the sixties.

13. One of the media phenomena associated with the Pop movement in a significant way is the production of "multiples". The production and reproductive potentialities of industrial processes were exploited to manufacture art objects in multiples. That is, artist designed or made objects were manufactured in editions ranging from a few to several hundred, in the same way that graphics or prints were previously produced.
Multiples range in media from felt or fabric hangings to metal sculptures, plexiglas, ceramic, wood, glass, ink or paint on paper, and many other materials.

The idea of the controlled reproduction of an art object which was designed or only selected by the artist, then machine-reproduced in editions for more widespread consumption, is modelled on the larger manufacturing system

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prevalent in the United States consisting of designed objects which are produced in enormous quantities for mass consumption.

14. The use of fairly complex gear and hydraulic systems in order to make some objects move, and others actually change shape or metamorphize florescend in the sixties, especailly through the work of Rauschenberg and Oldenburg. The development and use of electronic selector systems, the workings of which could control a series of pneumatic valves, which in turn activated a substance in a large container is an excellent example of the use of technical equipment for special effects (eg., Rauschenberg's Mud Muse).

More detailed examples of these technical media will be discussed in a succeeding section of this study, describing the case of a large cooperative effort between artists, scientists and industry, which lasted from 1966 until 1971, and culminated in several full-scale exhibits.

It should be clear by now, that several of the artists of the Pop movement utilized new techniques and media, many of which were either developed for and/or used by the American contemporary industrialized technology. When some of these artists were invited by the Los Angeles County Art Museum, which sponsored a program entitled "Art and Technology", to collaborate with selected voluntary industries who had agreed to offer some financial and technical support to chosen artists and projects, their opinions varied as to the desirability or potential success of the enterprise. Among the several positive responses to the County Museum's invitations, we can select for more detailed examination the projects of artists who are relevant to our immediate

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focus of interest in Pop phenomena.

Sixty-four artists, principally from the United States, were approached for collaboration, and only three categorically refused any association with "Art and Technology" from the beginning.[11] Four case-studies will be selected for discussion, inasmuch as they carefully detail the inter-relationship of Pop Art with its contemporary technological environment.

A. Roy Lichtenstein worked with Universal Studios developing a project which combined graphics with film; these visual art works were combined to produce a series of seascapes, a portion of which were kinetic. In these graphics, for example, the water portrayed appeared to be rocking. For a final exhibition, several graphics were selected and shown combined with a complicated three-projector display of film loops also portraying natural seascapes. Lichtenstein, with the help of a technician, also selected and filmed the natural seascapes for the film loops.

When Lichtenstein was asked to give his opinion about his association with Universal Studios and its technologists with relation to art in general, he maintained a certain degree of skepticism:

> "The thing that's advanced scientifically is the theory, and artists don't get anywhere near the theory;....Very few artists are using anything that can be considered advanced technology....There's something disturbing connected with both the artist using technology and the scientist

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wishing he were an artist....it's a longing
for something, to be something you're not...
To invent the theory is really being the in-
ventor; to use a product is the same thing
as using the paint brush" (in Tuchman 1971:
198-199).

In spite of this view, and inasmuch as Lichtenstein

decidedly went much farther than using the technology as

"a paint brush", the collaboration appeared to have been

productive; and it was subsequently noted that Lichtenstein,

"perhaps alone of all the artists who worked in this program

....completely altered the conventional nature of his

medium" (Tuchman 1971:199).

B. When Claes Oldenburg was approached to collaborate

with Art and Technology, he demurred at first saying that

the "Yellow Pages" provided enough technology for him.

However, after a second request, he agreed to reconsider;

and it was finally arranged that he go with the Disney

Studios to develop a project. He worked for a period of

a few weeks at the studio and proposed several alternatives:

an elaborate moving environment called "Oldenburg's Ride",

which included a series of "magical mechanical sculptures"

enclosed in a specially designed small amphitheater; a

giant toothpaste tube which would rise and fall, and again

be raised by its paste; a colossal rising and falling screw

which released oil at its top; a large object such as a car

or piano made of soft material mounted on a machine, which

would then twist, compress, and change its shape (the

machine was suggested to him by seeing Disney's materials-

testing device); a large undulating green jello mold with fruits suspended inside; a bowl of cornflakes with banana slices falling from an inverted disk; a cup would break and then reconstitute itself; a plate on which eggs are cracked, scrambled, thrown, and then reconstituted as whole eggs; a pie case in which pies would gradually disappear, as if being eaten, and then be reassembled; a "chocolate earthquake" made of giant chocholate bars, which would shift precariously, crack open, and settle back (suggested probably by the then current earthquake scare in California) and a giant mobile articulated icebag.

Studies and/or models were constructed for all these designs, each of which is an excellent example of what we have here called "Pop" imagery. A common denominator to all these proposals is the act of disintegration and/or metamorphosis and reconstitution. Principally due to financial limitations, it did not materialize that Olden-burg continued to work with the Disney Studios. A series of smaller companies were then engaged in the project, all of whom contributed according to their capabilities to the termination of a portion of the proposal of the Giant Icebag, which was the project selected for immediate enact-ment and completion. Companies such as Allied Research and Development, (which deals with inflatable structures), Gemini G.E.L. (a graphic and multiples manufacturing company company), General Displays Company, Vickers (hydraulic

systems), Krofft, Conquip, and Featherlike Products Company, were all consulted and cooperated in some facet of solving the problems related to Oldenburg's design of a giant articulated icebag. The close and motivated interaction which developed between Oldenburg and the technical personnel during this extended period affords an intriguing side aspect to the collaboration itself.

After the successful completion of "Giant Icebag", Oldenburg was interviewed about his involvement with Art and Technology. Because Oldenburg is especially facile verbally, his comments are most descriptive and deserve special attention for our study.

> "....there was an advance (in my work) on the front of mechanics - that is, a structure was built with a gear system and a hydraulic system, which all cost quite a bit of money and took a lot of expert help, and this motor enabled the sculpture to move ....The whole problem with technology is that you can't achieve the directness that your fingers can make when you alter something the way you want it in the studio....Technology is an available material, which is very different from certain conventional ideas of artistic activity in that it involves a lot of other people....and skills which the artist doesn't necessarily possess...it would be very difficult to feel like a modern artist if you weren't in some way coping with the presence of things that you do not understand....the artist is supposed to be the person who can unify or make a whole out of diverse things....if he doesn't ....(deal with technology) he limits himself.
> I think perhaps my approach to technology is to remove the difficulty of technology, and make it do some very foolish thing....I would take all this complexity which technology can provide and direct it towards a simple solution that equates it more with nature." (in Tuchman 1971:264-265, parentheses supplied).

Oldenburg judged that it is important for art and man-

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kind today to "achieve harmony between the two natures -
that of the machine and true organic nature". He drew up
the following chart to indicate the transformations an
artist should undergo in order to work successfully in the
corporation-technology arena:

Artist in Studio	Artist in Collaborative Situation
intolerant	tolerant
impatient	patient
rigid	flexible
uncooperative	cooperative
violent	restrained
proud	self-effacing
magic applied without reservations	magic applied circumspectly
image of self	image of more than self
alienation	participation
obsessive (primitive mind)	scientific

(abbreviated from Oldenburg in Tuchman
1971:269).

    C. The collaboration between Robert Rauschenberg and
Teledyne was a long and successful one. It lasted over
two years during which time the artist worked intermittently
with Teledyne personnel. Rauschenberg had first envisioned
as his project building a large tank, and filling it with
viscous fluid (later drilling mud was selected) through
which a less viscous liquid or gas would be released. This
release was to be mechanically controlled and governed by
the sensing and processing of selected noises in the en-
vironment. These noises were to be tape recordings of
natural and man-made sounds which Rauschenberg selected
and recorded over a two year period.

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When completed, the Mud Muse (as it was entitled)
comprised a nine by twelve foot tank full of drilling mud.
The tank had disguised compressed air inlets both in the
sides and bottom, which were in turn connected to three
manifolds by low pressure tubing. Sounds activated the
continuous boiling or eruption of the mud at different
levels of intensity. These were controlled by special
sound tracks tied in with a selector system controlling
pneumatic valves. The valves were activated by taped
sounds selected by the artist.

Rauschenberg developed interest enough through
collaboration with the Art and Technology project that he
became one of the founders of E.A.T. (Experiments in Art
and Technology), a group which has been consistently active
in a large and even international scale. Rauschenberg's
comments about collaboration are notable inasmuch as he
speaks from a general and humanistic standpoint. In spite
of his ability at this time to elaborate a fairly objective
approach, when queried as to his relationship to technology,
he stated the following:

> "My piece "Mud Muse" only exists in sensation and
> is exactly what I thought was missing from the
> phenomenon of art and technology, because usually
> whatever the artist does in relationship to
> technology tends most often to look like exploit-
> ation of technology....or is so primitive and
> simple in depth (compared) to the profound qualities
> of technology....But one of the big problems (re.
> collaboration)....is the....sociological problem -
> the wooing of industry to even care" (Rauschenberg
> in Tuchman 1971:284, parentheses supplied).

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"The thrill of making another dollar has carried
us so far out of our lives and any real sense of
what technology is about and what it does mean
to us....(we have) lost any realistic sense or
even need for it".

"You were talking about the fact that industry
needs a conscience, and it seems to me that the
artist is the only person to hire because nearly
every other phase of the professional world is
already caught up in it, and the artist is the
last freelance professional person. The reason
he is not involved....is because of the sense of
dealing with the totality instead of a speciali-
zation."

"(As an artist, Rauschenberg explains his project
Mud Muse in part as)....It was to exhibit the fact
that technology is not for learning lessons but is
to be experienced....Pure waste sensualism,
utilizing a pretty sophisticated technology....
(Rauschenberg in Tuchman 1971:282-287, parentheses
supplied).

Rauschenberg feels that if problems occur in collabora-

tion between the artist and the technician, they do so

either because of misconceptions on the part of some people

in industry, usually the middle-man and not the researcher

or management; or on the part of the artist, with respect

to the goals and meaning of technology or art. Yet, colla-

boration with technology apparently is important to him

inasmuch as he has elected to work with scientists several

times. He does so with the hope of in a sense vivifying

the spectator into an _experiencing of technology_ on a

sensual level. He says:

"('Mud Muse') is primitive, but I hope in being
primitive that it can be simple and the intent
be legible. It is an existing fact that the
world is interdependent; the ideal of art very
often tends to illustrate some solitary indepen-
dent content....and it's unrealistic (Rauschenberg
in Tuchman 1971:287, parentheses supplied).

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D. Andy Warhol was originally enlisted for the "Art
and Technology" project to work with a company (Ampex) on
a project utilizing lasers and the creation of holographic
images. He proceeded to create three project ideas in-
volving some sort of 3D image and a wind machine. By the
time Warhol had selected his choice, it was apparent that
a hologram large enough to accomodate his imagery techni-
cally could not be produced at that time. He turned to a
consideration of 3D printing on a large scale, and he was
assigned to work with the Cowles Communication Company
where technicians utilize "Visual Panographics", a process
of 3D printing.

Andy then developed a project using the rain machine,
against a background of 3D images of colored plastic
flowers in front of a bed of artificial grass and plastic
foliage. Problems arose repeatedly, but they were solved
during the development and construction of Warhol's pro-
ject. Some problems arose due to the size of the image,
and the fact that Warhol finally decided to let tubings of
the rain mechanism be exposed forthrightly, and even
rather crudely. At this point he said, "you know this 3D
process isn't all that glamorous, new, or exciting". He
opted, therefore to present the flower image with a naked
and unembellished structure, so that they would "reveal
themselves" in their somewhat vulgar and certainly imper-
fect quality (Tuchman 1971:334-335).

An interesting aspect of this collaboration was how
Andy Warhol consistently readjusted his aesthetic sense
to the real situation; each time the technological aspects
could not be accomplished as planned, Warhol reassessed
his design until the final project was displayed. The
finished product was compelling inasmuch as "its strangely
tough and eccentric quality" projected a genuine Warhol
Pop image.

Other examples could be cited, but these are adequate
and exemplary of the focus of this study dealing with the
interrelationship of the artist with production and the
technological base of society.

It is interesting to note that all four of the "Art
and Technology" projects mentioned (Icebag, Mud Muse,
Kinetic Seascapes with film, and the Rain Machine with
Flowers) were selected to represent United States contem-
porary art in the Expo at Osaka, Japan, in 1970.

All of the artists cited (each of them quite successful
in his career endeavors) noted some malaise at working with
the machinery, personnel, and/or environment of industry
and technology; yet, each of them is notable for his
successful and unique elaboration in this collaborative
situation. Each of these artists has also continued to
develop technologically-grounded media and machinery in
his work.

The history of the ideological and the actual inter-

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relationship between art and technology is generally anal-
ogous to that of art and science. Through the history of
the Western world at least, a certain ambivalence in this
respect has been evinced by a periodic humanistic insistence
on absolute independence from the world of science and
technology. This attitude alternated with periods of
distinct experimentation in the possible relatedness of art
and science or industry, most notably in architecture, or
in design principles such as those of the Bauhaus or
Futurist movements. These variable interactions often
bore with them an implicit general philosophic orientation
usually of the "for" or "against" variety.

Apparently not even during the sixth decade of the
twentieth century has an easy relationship been established
between art and the technological and productive mechanisms
of the society. Yet, it is also apparent, at least in the
work of the Pop movement, that a working relationship is
being established, incited and catalyzed by an urban
environment replete with industrial products, housed in
machine-made modules and synthetic architectural structures
and furnishings. The "systems" attitude, as it is embodied
in our contemporary communication, transportation, and
production-consumption cycle, has permeated the thinking
of artists and non-artists alike.

Within the general class of "visual artists", some
individuals have opted to utilize technology-based media

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and/or even to collaborate with technicians and industry; other artists have avoided this relationship with science. Both in its imagery and media, the Pop movement represents the first concerted modern movement in the direction of adaptation to a realistic portrayel of and working with the products which dominate the physical environment of the technological society in which we live.

In the second portion of this study, it will be of importance to note the similarities and differences between the profile drawn of the Pop movement, as it meshes with the technological level of the society in which it flourished, and that of the Conceptual movement from the same period.

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XI. Art and Social Networks

In their societal aspect, visual aesthetic phenomena
are involved in some of the same networks through which
the activities and goals of the members of the society are
generally organized (Maquet 1971:22).

Considerations of the level of social organization,
of the manner in which the art objects or phenomena are
produced, their selection, the social status and role
content of the artist's life, as well as the socioeconomic
networks through and by which these phenomena travel and
are seen or shared in any society, all comprise a complex
problem. Anthropologists have to some extent begun to
document the status, role, and function of the artist and
artistic phenomena in non-literate and simple societies.
In such a highly inflected and industrialized society as
that of the contemporary United States, the enormities of
this sort of investigation are only now being realized.
This is a fertile field for future full-scale research.
In this study, which is both heuristic and general in
scope, we can only begin to approach the complexity of such
a problem.

For the sake of simplicity in organization, the
general subject of aesthetics and social organization will
be again sub-divided into general categories. We shall
first turn our attention to the artist himself in this
chapter, including some considerations with respect to his

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manner of selection, training, social status, ideological influences and so forth, plus some information on the intra-art world: social influences and networks.

In the succeeding chapter, we shall turn to an examination of Pop art as it articulated with what is generally referred to as the "art world" or "Art Establishment". This aspect of the aesthetic locus will include some considerations pertinent to galleries, museums, critics and art periodicals, collectors, and the financial implications of collecting; finally, in a subsequent chapter, the consideration of Pop art will be concluded with a section on the Pop phenomena considered as aesthetic or as an artistic level itself.

The form, content, and subject matter of art phenomena are influenced by other cultural patterns, and understanding something of the communications network of the socioeconomic world of the artist and his work should help the spectator to understand these objects on both the aesthetic and non-aesthetic levels.

Any diagrammatic representation of the social networks surrounding the artist and his works would reveal the almost inevitable two-way relationship between and among the nodes or foci of the art establishment. Such a diagram would include as its basic repertory of personnel: the artist, art dealer and gallery or auction representatives, museums and museum personnel, collectors, the publications

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echelon, critics, and art school or university departments and teachers.

The analysis contained in this and the succeeding chapter will be done in greater detail for Pop Art, inasmuch as the social network and Art Establishment setting is much the same for these artists as for the Concept artists, whose work will be discussed in a succeeding section.

Artists have, it seems, long consorted primarily with artists in Western culture. In the Medieval and Renaissance periods, artists lived and were trained together; they passed much of their lives from apprenticeship to old age actually living and working with other artists who labored in the same media or related techniques. When art was freed from its previous ties with religion and politics, it slowly became imbued with the Romantic aura of the creative genius as a creature born to work out his destiny in part isolated from the general mass of population. To survive in this heady but impecunious environment, artists still tended to remain together and apart from other professions, artisans or craftsmen. With the advent of industrialization, photography and a host of other changes in society, art was pushed to the economic periphery of the culture, along with the artist. Financial problems and precarious living accompanied the creative attempts of most of the innovators of Western modern art; and again, the

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artist remained apart from the populace, by this time often characterized as a questionable and Bohemian character.

During the sixties of the twentieth century, with the rather spectacular rise of the Pop artists both in financial and social success, it became clear that they no longer stood at the edge of society, or beyond its dominant socio-cultural network. Rather, the successful artist became at times almost indistinguishable from other upper middle-class people. The comings and goings of the Pop 'Superstars' were reported on the society pages of metropolitan news-papers; they were invited to attend hosts of dinner parties of the sort which the hard-core Abstract Expressionists would not have recognized.

The Pop artists were much better educated as a group than were their predecessors. Many of them came from solidly middle-class families. Most had shared the common environment of the urban or suburban American life, with its paraphenalia of packaged cereals, tinned food, and tied to a communication circuit which permeated daily life with newspapers, Life and Time magazines, and a dependence on cars and highways. These artists represent the first generation who were influenced to any extent by the media and television. While they originated in many states across the country, they all gravitated to New York either to study or work in the electric atmosphere. generated by that city.

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Since only minimal research has been accomplished to date on the recruitment and socialization of artists in modern industrial society, only vague generalizations about trends can be noted with respect to defining the social forces which encourage or discourage an individual from entering the visual arts as a profession.

The very definition of who is or is not to be included within the category of "artist" is increasingly vague in contemporary America. This ambiguous state of affairs is complicated by the movement in the sixties to erase the old division between what could be referred to as "Fine Arts" as opposed to "Commercial" or "Applied" arts. The inclusion of Pop art with its commerical images and techniques was instrumental in this change.

There are few regulations and rules with respect to the recruitment and training of artists since the days of the guilds have passed. The persons or variables controlling the selection and entrance requirements for potential artists comprise an open category. Since we live in a society which harbors an expanding need for visual aesthetic phenomena, one can assume that recruitment is accomplished on a fairly open basis. This assumption is by and large true, although it appears that almost all of the visual artists have had some formal training in academic circumstances. The Pop artists are unusual with respect to the extent of their all-around training.

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Of fifteen notable artists most involved in the Pop
movement, only one did not attend a college or university
as well as having had formal training in art. Most of
these artists graduated with a Bachelor of Arts degree from
a variety of colleges and universities, and two (Segal and
Lichtenstein) received their Masters of Arts degree as
well.

During the late forties and the early fifties, the
status of the artist was still relegated to a kind of
fringe position. Much of the Romantic nineteenth century
idea of the artist as bizarre, Bohemian, of dubious moral
dedication, and in general as something we now call "fringy"
was still prevalent. In earlier periods of history, the
relationship of the artist to the consumer was a closer
and more personal one. Consumers (whether they represented
political, economic, or religious institutions) dealt often
on a face to face basis with the artist. This relation-
ship was ordinarily enforced by a highly common aesthetic
taste and interest. The patronage-client relationship or
system in art endured through much of European and like-
wise early American history; the big shift in market
relations in the plastic arts had come with the break from
the relgious and secular patronage system (Bensman and
Gerver 1970:662-663).

In the eighteenth and nineteenth centuries, with the
growth of a significant secular-based middle-class, a mass

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market for art objects developed which expedited a subsequent change in the style and content characterizing portraiture, still-life, and the landscape. The production of easel painting, of small decorative bronzes and so forth increased as the consumption of these art objects grew. At the same time, the growth and spread of the book as a commodity available to an increasingly general public was an incentive to the development of graphics and illustrations. The root of modern commerical art and imagery styled to sell was increasingly developed.

As technological and industrial development increased, especially through the impetus of two World Wars, the artist found himself increasingly personally removed from the consumer public, and from his audience in general.

The growth of photographic and printed reproductions, and the spread of these in myriad forms from postcards to art books - an enormous segment of the fine books market today - further depersonalized the relationship between artist and audience.

This new impersonality characteristic of the market place which has developed in art oftentimes makes it difficult for the artist to share the client's world of values and images. The appreciation of art is highly associated in the social sphere with the price tag or high prices contrived to restrict original art phenomena to a smaller circle of communication and exchange; therefore,

the quantity and especially the quality of the aesthetic
stimuli in the visual art realm actually available to the
general population had been limited. The great majority
of the population, unable to purchase original artworks,
was limited to viewing them either in museums (and few
actually attended exhibits), or as reproductions in books
and periodicals.

Today, the newer art consumers with more differentiated
backgrounds, interests, and tastes have replaced the small
patron groups of earlier eras, and the canons of art con-
comitantly have become less stable and predictable
(Bensman and Gerver 1970:663).

The artist of the twentieth century has therefore to
choose between satisfying a plurality of consumers in a
routine way; that is, to choose between the role of
"commerical" artist with commerical ends, or that of "Fine
Arts" with its implicit goals. When an artist selects a
mass audience, the style, form and content of his work must
conform to the economic middleman, and to the market place
which handles and diseminates his work. If he fails in this
respect, he is doomed to failure as a commerical artist.
Since art is a kind of communication, it could be said that
such an artist simply was not able to communicate if his
style and technique was too alien from the modal tastes and
preferences of his general audience.

Serious artists have dealt with multiple audiences in

two general divergent ways: by rejecting them and creating
their own aesthetic forms and theories of expression (avant-
gardism), or by an intense interest in the maintenance of
past Fine Art standards through imitation (Academicism)
(Bensman and Gerver 1970:663; MacDonald 1957:62-63; Green-
berg 1957: 99-100).

By the late forties and during the fifties, a whole
group of New York based artists had indeed moved away from
mass tastes and the market place. They created an art
form and techniques which developed ultimately into
Abstract Expressionism. The reams of information written
about this movement, and of the genuinely elegant and
powerful statements these artists made, shows them in the
main hostile or indifferent to industrialism and the middle-
class way of life and attitudes.

Since the Abstract Expressionists did effectively
disassociate themselves from the entrepreneurs and solidly
bourgeois tastemakers of their time, they created from and
returned to those standards more structurally internal to
the visual arts enterprise, and which have often nurtured
artists' interest in their own work, as well as to the
interpretation of internal psychological states. A re-
surgence of technically exploratory painting emerged, based
on but greatly developed beyond the early non-objective
work of artists on the Continent in Cubism and Express-
ionism. Abstract Expressionism became known as "painterly";

the constraints of form, composition, and of virtuosity
in technique and power through brushstrokes were all
important. The personal lives of the artists of the New
York School became even further separated from those of
the general middle class public. Their life patterns and
value orientations either disregarded or were acutely
critical of those of the bourgeoisie.

The artistic attitude of the Abstract Expressionists
conjoined with their manner of aesthetic expression; they
pondered and tried to paint their interpretation of free-
dom, their rather awesome existentialistic ethos with a
heavy dose or awareness of solitariness, independence, and
of the import of the moment captured in paint. They
externalized in pigment the psychologically introverted,
and made it "public" for the select few who managed to
care for and appreciate these statements.

In the late forties and the fifties, the New York
artist's community was close knit (Rosenberg, B. and
Fliegal 1965, 1970b: 501 ff.) Painters' lofts and a few
select taverns such as the Cedar Street Tavern were scenes
of constant visits and much camaraderie. Group-organized
lectures and socializing bouts of heraldic proportions
were punctuated with pronouncements of their herculean
attitudes toward middle class attitudes, politics, morals,
and so forth. Initiation by social repudiation conjoined
these artists with similar reactions against the slick

glossiness of what had developed into a mass culture, and spawned a rarified creative atmosphere. These artists first comprised their own audience. To this end they organized their own meeting places outside of their private residences in, for example, The Club, Studio 35, The School, and so forth (Sandler 1965:27-31; Burnham, S. 1973:4-12).

Avant garde art, as a minority culture, attacked and denied the mass culture. To the artist, the mass culture was a pseudo-culture, materialistically based, and the inauthentic product of a communication-dominated society. Stylistic subjectivity, personal, social, and oftentimes economic isolation characterized the lives of the artists of the dominant art movement of the fifties. By the time some of the Abstract Expressionist painters had "made it" in a substantial financial way, as a few of them ultimately did, the movement was almost a thing of the past. Indeed, some of the artists were already middle-aged or deceased (i.e., Pollock). This general subject has been treated in much greater detail and in a more analytic way elsewhere (Poggioli 1970; Greenberg 1961; Rosenberg, B. and Fliegl 1965; Rosenberg, H. 1962, 1964).

The art of the sixties built upon the aesthetic patterns of the fifties; it reacted to the Abstract Expressionist trend and developed into a New Realism or Pop, as we have called it, with a return to the imagery of the real. The plastic arts also proliferated into a variety

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of other stylistic movements: Minimal art, Op, Color Field painting, Post-painterly abstraction, Kinetic art, and so forth. Artists by choice denied themselves the traditional rules guiding aesthetic creations, and so were forced to continue their aesthetic explorations more openly.

Some of the young artists who were gravitating to New York commenced to express their interpretations of art and the environment with stylistic discontinua of an initially startling nature. New York was rapidly replacing Paris as a world center in the visual arts (Hess 1966).

This new wave of artists, each unusually well-trained albeit quite young, also gained much in psychological support and interaction from one another. However, their activities were not directed predominantly for themselves alone, and indeed often took the form of an interesting new expressive form related to dramatic performance, namely, that of the 'Happening'.

In addition to their aesthetic-centered activities of the moment, these artists were fully aware of the commercial world and of its implications. Indeed, most of them had worked as commercial sign or advertising painters to support themselves at various times (eg., Rosenquist, Warhol, Rauschenberg, Thiebaud, Johns). Some of them were extremely literate and intellectual in their verbal talents. Oldenburg was a Yale Graduate and had worked as a reporter. Johns has a very literary approach to his verbalizations.

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Their intellectuality was a comparatively prominent feature in their approach to life. Their collective attitude toward science and industry, technology, philosophy, and economics (in spite of the intense Americanism of their imagery) was less naive and more cosmopolitan than that of the generation of painters preceeding them. Although some of these artists lived in close proximity (eg., Johns and Rauschenberg, Oldenburg and Dine), each had already embarked on individualistic styles and careers before they knew one another.

"Happenings" were peculiarly expressive of the ideas and attitudes of this new group of artists. Happenings, especially as championed by Allan Kaprow, who was most instrumental in their articulation, were quasidramatic interludes which took place either informally or on a planned ticket-sell basis in old churches, meeting halls, backyards, or galleries. Happenings were characterized by being informal or formally skeletal, and with minimal planning or structuring. They ranged in mood from the hilarious to the serious and profound. Kaprow, in the interests of defining this form of quasi-dramatic art, drew up some "rules of the game", inasmuch as Happenings represent an enterprise analogous to visual art.

Happenings are of especial interest for our study, because such key Pop artists as Dine, Rauschenberg, and Oldenburg were personally and early involved in this move-

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ment in New York. The rules of the "Happenings Games" briefly are: (1) the line between Happenings and daily life should be kept as fluid and perhaps indistinct as possible (in order that the reciprocation between the ready-made and the man-made will be powerful); (2) themes, materials, actions, and the associations they evoke, are to be taken from anywhere except the arts, their derivatives or milieu; (3) Happenings should if possible be dispersed over several widely-spaced sometimes moving locales (even global in scope); (4) time, closely bound up with things and spaces, should be variable and independent of the dramatic convention of continuity (that is, things should happen in their natural time); (5) the composition of all materials, actions, images, and their times and spaces, should be undertaken in as artless and practical a way as possible (with the avoidance of formal theories, and within an unencumbered aesthetic, like children's play, and perhaps as cooperative among several individuals; (6) Happenings should be unrehearsed, and performed by non-professionals, preferably once only (nothing requires professionalism, only interest and unfixed realms of action); (7) it usually follows that there should not be (and usually cannot be) a genuine audience to watch a Happening (the participant knows only the general scenario, and contrary to what Fine Arts usually require from their audience which is an attentive passive observer, Happenings

require an active attitude, so that creation and realiza-
tion, artwork and appreciator, art work and life itself
be inseparable) (Kaprow 1966:36-39, 1968; Hansen 1965).

These attitudes about spontaneous activity, the inter-
relationship of life and art, the incorporation of elements
of chance, the erasing of the division between artistic and
dramatic time, between formal, aesthetically motivated plot-
lines and life as it is lived, were all elements which
were at the same time isomorphic with the motivational
elements structuring the work of the Pop artists.

Typical of some of the early Happenings held in the
early sixties are the following selections:

RAINING (to be performed at the discretion of the partic-
        pants during rain).

Black highway painted black
Rain washes away

Paper men made in bare orchard branches
Rain washes away

Sheets of writing spread over a field
Rain washes away

Little gray boats painted along a gutter
Rain washes away

Bare trees painted red
Rain washes away.
                        (Kaprow 1966:12)

BIRDS (Sponsored by the University of Illinois, Carbondale,
       February 1964).

Setting:
        A patch of woods near a lake on the campus. A
        road leading to a small wooden bridge over a dry
        brook filled with rocks. On the bridge, a patio
        table loaded with packages of cheap white bread

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and strawberry jam, a bright beach umbrella
opened over this. Women in trees are widely
separated and some can only hear each other.
Below each woman is a mass of old furniture
hung on ropes.

Events:

-1-

Tree women swing hanging furniture,
and bang trees with sticks.

Wall men build wall of rocks on edge of bridge.

Bread man hawks bread and jam,
"Bread! Bread! Bread!", etc.
blows toy pipe whistle.

-2-

Bread man silent.

Wall workers go to tree women, taunt them,
band with sticks and rocks on trees.

Tree women drop furniture.

-3-

Wall workers carry furniture to pile
under edge of bridge.

Tree women blow police whistles.

Wall workers bomb furniture with rocks from wall.

Bread man resumes hawking.

-4-

Wall workers leave quietly one by one when finished.

Bread man continues hawking.

Tree women silent after first wall worker leaves.

-5-

Bread man slowly bombs rubble with bits of bread,
leaves when finished.

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Tree women rhythmically yell in unison
"Yah! Yah! Yah!", like crows, as Bread
man does this, and when he leaves they
are silent.

                              (Kaprow 1966:14-15).

GIFT EVENT II

Start by giving away different colored glass bowls.

Have everyone give everyone else a glass bowl.

Give away handkerchiefs and soap and things like that.

Give away a sack of clams and a roll of toilet paper.

Give away teddiebear candies, apples, suckers, and
  oranges.

Give away pigs and geese and chickens, or pretend
  to do so.

Pretend to be different things.

Have the women pretend to be crows, have the men
  pretend to be something else.

Talk Chinese or something.

Make a narrow place at the entrance of a house and
  put a line at the end of it that you have to stoop
  under to get in.

Hang the line with all sorts of pots and pans to make
  a big noise.

Give away frying pans while saying things like "Here
is this frying pan worth $100 and this one worth $200.

Give everyone a new name.

Give a name to a grandchild or think of something and
  go and get everything.

(a Happening adapted by Rothenberg (1966:6) from an article
by Helen Codere, "The Amiable Side of Kwakiutl Life: The
Potlatch and the Play Potlatch", American Anthropologist,
Vol. 56, 1951, pp. No. 2, April 1956).

A myriad of these happening scenarios exists, but

these three examples are sufficient to afford a flavor of

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their essential qualities. Dine, Rauschenberg, and Oldenburg created, enacted, and made "sets" for many of these events. In an interview, Lichtenstein has characterized the influential aspect of the happenings in the following way:

> "Although I recognize their great influence now (eg., Johns, Rauschenberg) I wasn't that aware at that time. I was more aware of the Happenings of Oldenburg, Dine, Whitman, and Kaprow. I knew Kaprow well; we were colleagues at Rutgers. I didn't see many Happenings, but they seemed concerned with the American industrial scene. They also brought up in my mind_ the whole question of the object and merchandising" (Lichtenstein in Coplans 1963:31).

The work of John Cage embodies an attitude toward creativity and the arts which was very influential among the personnel of the Pop movement. As teacher, friend, and artist Cage was a member of the social network of the community of artists on the East coast during the late fifties and sixties.

Cage himself, whose lifework is a momument to serious and exciting experimentation in aesthetics, has been more than superficially influenced by Oriental ideologies, especially as they are embodied in Zen Buddhism. It is relevant to note some of his ideas which have been influential in the mood of the visual arts of the sixties. Cage seriously questions that art is meant to communicate ideas and emotions which organize life into meaningful patterns, or to realize universal truths. Instead, consistent with the Buddhist metaphysical doctrine of the

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actual relatedness of all things (be they events, actions, or emotions), Cage proposes an art born of <u>apparent</u> chance and indeterminacy. Such art is related to life in an ambiguous way, depending upon the attitudes, perceptive and cognitive patterning of the participant or observer. Cage seeks to distinguish the artist's own personality by urging a process of artistic discovery as occuring in daily life (Tomkins 1968:72-73).

The "purpose" of engaging in aesthetic activity is "purposeless play....this play is an affirmation of life - not an attempt to bring order out of chaos nor to suggest improvements in creation, but simply to wake up to the very life we're living which is so excellent once one gets one's mind and desires out of its way" (Cage 1961, 1963).

Cage is convinced that the quality of life is and will be changing rapidly and drastically, rendering our traditional attitudes of thought obsolete; the true function of art in our time is to open up the minds and hearts of contemporary people to the immensity of these changes, "to lift the human awareness of this relationship to his environment, his world" (Tomkins 1968:100ff.; Cage 1967). Research indicates that this remark by Cage succinctly describes much of what has emerged to be the essentiall quality of the art movements selected for attention in this study.

Cage's relationship to Rauschenberg and Johns has

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been one of personal friendship and occasional aesthetic collaboration. Each has been influenced by and influential on the others in this triad, without diminishing the geuine originality of any one of them. Rauschenberg has been perhaps the greatest experimenter with objects from both the world of nature and of man, including: texture experimentation, collage, combine--paintings, silkscreens, scuptural work, lighting works, costumes, using art and technology, founding organizations to investigate the possible interrelationship of experimentation in art and technology, and creating ideas for and performing with Merce Cunningham and other dance companies, and in general searching for new expressive forms.

Johns was influenced throughout this period by an ongoing exchange of ideas with John Cage. In A Year From Monday (1963), Cage published a chapter of comments about Jasper Johns, and included some of John's own ideas, stories and interpretations of some of his paintings (cf. Battcock 1966:210 ff.; Tomkins 1968:126ff.).

Johns and Rauschenberg had studios in the same building on Pearl Street, and daily consulted and discussed with one another the goals, ideas, and the work they were doing. John's careful and more cerebral approach to painting includes the belief that since the canvas is flat, the illusion of depth would be untrue; so nothing but flat objects and icons should be painted on it, such as flags,

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numbers, letters, and targets. Depth relatedness could be
expressed along with these elements by simply adding things
to the canvas by mechanically affixing real objects to the
painting (Tomkins 1968:213ff.). Johns also worked with
Merce Cunningham as well as with John Cage. These men
all shared some aspects of a basic ideology in their
approach to life and art.

Johns' work has also been influenced by Wittgenstein's
idea that language is a game, and that painting is a
language game. This game approach is clear in the visual
puns in some of his painting where words and objects also
appear on the surface.

As previously mentioned with reference to Dadaism, the
life and works of Marcel Duchamp present an enigmatic
backdrop against which the painters of the sixties received
either new ideas and interpretations, or conviction and re-
confirmation of those they had already discovered for them-
selves. Duchamp more than any other figure in art (ad-
mittedly he was both in and out of art for years) offered
a posture of aesthetic experimentation which was world
and reality directed.

Although Duchamp has enjoyed a certain world-wide
reputation since 1912 when he painted his celebrated "Nude
Descending a Staircase", it was not until 1954 that this
painting, along with most of his other major works, were
placed on permanent exhibit as the Arensberg Collection

in the Philadelphia Museum of Art. Duchamp became an
American citizen in that same year, and he has since
exerted an enigmatic pressure and presence in the art
world of New York, appearing now and than at gallery or
museum openings and talking with young artists. Finally,
in 1963, a hugh Duchamp retrospective appeared at the
Pasadena Art Museum. This summed up and reaffirmed the
awareness of the aesthetic debt contemporary art owed to
Marcel Duchamp, and again turned the attention of the world
to him (Tomkins 1968:11). Indeed, it often seems as if a
whole generation of painters, starting with the late
fifties, were engaged in enacting and working out some of
Duchamp's suppositions and aesthetic problems. When the
mass media began bombarding him with publicity, Duchamp
accepted this cheerfully saying with characteristic humor
that he had now entered his "sex maniac phase" and was
ready "to rape and to be raped by everyone" (Tomkins 1968:
11).

In his use of the readymade, which Breton had defined
as "manufactured objects promoted to the dignity of objects
of art through the choice of the artist", Duchamp's comment
on art was derisive. Duchamp maintained (in opposition to
the Surrealists) that he did not select "readymades" on the
basis of their aesthetic beauty, and that their notable
lack in this respect functioned as a comment on art trad-
ition and dogma. In this spirit he selected bicycle wheels,

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bottle racks, chairs, doors, windows, urinals, and so
forth and displayed them not at all or minimally altered
(Tomkins 1968:25). Duchamp added that the readymades, which
he limited to a fixed number per year, were one way to get
"out of the exchangeability, the monetarization of the work
of art, which was just beginning about then" (Tomkins 1968).

Similarly, Duchamp always insisted that the spectator's
role comprised part and parcel of the creative act. He
defined the artist as a "mediumistic being, who does not
really know what he is doing or why he is doing it. It is
the spectator who....deciphers and interprets the work's
inner qualifications, relates them to the external world,
and thus completes the creative (Duchamp in Tomkins 1968:9).

In accordance with this insight, art moved away from
offering a perceptual field for passive viewing only to
structuring a set of stimuli to arouse a more dramatic
interactional process in the spectator. Purely retinal
art was deposed in favor of the more conceptual approach
to appreciation. With the notable exception of Op art,
this latter approach is characteristic of much of the visual
art of the nineteen sixties. Duchamp's pechant for irony,
punning, undermining the history of traditional Fine Arts,
his "going underground" as artist, and his Dadaist select-
ion of everyday items for exhibition and as art objects
all contrive to make him a kind of ideological father to
many of the Pop and Conceptual artists of recent times

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(Gray 1969:20-44).[12]

These were the kinds of individuals and some of the ideological influences which were prevalent among the artist groups during the late fifties and the early sixties. The general cultural atmosphere of social change, of rejection of past values and techniques, coupled with a critical attitude toward the purpose and meaning of art in society, all combined to structure the network of communications and interactions which touched the lives of those who worked on the frontiers of the plastic arts during this period.

XII. Art and Social Networks:

The Art Establishment

Aside from intra-artist social networks, artists by
profession are related to the 'Art Establishment' by ties
of an economic and social naturel. The ideological atmos-
phere of the large urban population conglomerates in the
United States during the sixties were shaped by a growing
awareness of social change and its implications. This
included: economic change, changing roles and statuses,
changes in race and sex relations, technological triumphs,
plus the demoralization accompanying a long and, to many,
ill-justified war, waged by the consensus of the military-
industrial complex. Polarization and experimentation
characterized many social processes: "Establishment" versus
"anti-Establishment", the generation gap, feverish experi-
mentation with mind expansion sometimes drug-induced, a
penchant for strobe-lighted acid-rock filled environments,
the Demonstration, underground presses and electronic media,
outlandish androgynous fashions, and the New Left; all were
invented and/or resuscitated during the sixties. In short,
non-conformity became both more frequent and more patterned.
The "avant garde", contrary to its original meaning, no
longer stood ahead or truly outside of the sociocultural
mainstream (Alloway 1971a; Ashberry 1968; Egbert 1967).

Many aspects of the increased sociocultural integration
of the artist depend upon the interrelated networks of two

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sectors of the larger society, as it is pre-figured in the 'Art World'. These networks comprise the economic aspects of the visual arts, which relate the artist to the gallery-collector-critic-museum complex, and the communications network which included an enormous expansion in coverage and variety of publications and programming. This last complex includes the much expanded role of critic as intermediary among the various other sectors of the Art Establishment.

The economic rise of the preceeding generation of Abstract Expressionist painters and sculptors was slow and modest most of them did not realize a substantial gain from their aesthetic endeavors until the late fifties, if they were still living (Elkhoff 1970:314-315). Henry Geldzahler, the then Associate Curator of American Painting and Sculpture at the Metropolitan Museum of Art, once held a party at which some of the older Abstract Expressionist painters met with some of the younger painters of the sixties. Afterwards, Robert Motherwell, as a representative of the old school, commented that the younger ones were "more polite and sweet, so much less angry and brawly" than his generation had been at their age (Elkhoff 1970:315).

The meteoric speed at which the prices of Pop art pieces (as well as those of a few of the Post-Painterly Abstractionists and so forth) rose, both galvanized and frightened the gallery world; no-one really knew in whom

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to invest next. The Pop revolution was a prime example of the often voiced suspicion that the small compact world of modern painting, through a closely knit social network system, could be mobilized and influenced more quickly than any of the other cultural worlds.

The fact that three of four well-known American collectors in particular shifted their collecting habits from Abstract Expressionism to Pop art helped to frame establishment anticipations of rapid success for both the artists and their gallery dealers. Among these collectors were: Mr. and Mrs. Robert Scull; Mr. and Mrs. Burton G. Tremaine Jr.; Mr. and Mrs. Albert A. List, and Mr. Philip Johnson, the famous architect. They were all early admirers and purchasers of Pop art items, soon followed by other collectors such as Mr. and Mrs. Harry Abrams, Leon Mnuchin, Richard Brown Baker and several others (Zinsser 1963).

The shift of the visual art world center from Paris to New York was witnessed also by the opening of branches in the United States by such prestigious galleries as the Marlborough-Gerson, as well as by the famous and powerful auction houses of Sotheby and Parke-Bernet (now conjoined).

Shortly after 1960, it became apparent that art auctions were to play an increasingly important role in the arena of the price-setting network not only for museums and art dealers, but for private collectors as well. A

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youthful Larry Rivers happily sold his painting of
"Washington Crossing the Delaware" for $2,500.00. By 1966,
he sold a smaller painting for $15,000.00, and immediately
wondered if he should have asked $20,000.00. Rivers, like
Johns, Oldenburg, Rosenquist, and Rauschenberg all moved
in the social and society networks which included a range
from movie stars and producers, to politicians and scions
of old New England families (Zinsser 1963). The great and
the elegant, as well as the hyped and the wits of sub-
terranean decadence" congregated at Warhol's gleaming silver
Factory where their interactions actualized in almost
ritualistic repetition the preoccupations of the sixties
(Koch 1973).

Johns, like Rivers and Rauschenberg, began to live
well from his paintings when he was only twenty-nine. His
paintings now sell for a range from perhaps $30,000 to -
in one case - $225,000. John's mural-sized <u>Dymaxion Map</u>
was sold to a German collector for the largest price ever
paid for an American living painter.[13]

Jim Dine moved from Ohio to New York when he was
twenty-three. By the time he was twenty-six, he had had
over twenty-three European shows, and was living well from
his paintings and other work. Other examples could be
listed, but these suffice to communicate the pattern. Each
of these successful artists has at times expressed a
malaise with the suddenness of their fame and high prices.

Some fear that it won't last long because the public - in-
cluding collectors - seem to be more fashion conscious
today than ever before. Their tastes, it is feared by many
artists, are too-shaped by trends and for the need to
purchase and own "le dernier cri" (Elkhoff 1970:318-321).

The more the art world acts as a "Bourse", the more
the artists feel like commodities. The more the artists
feel a pressure to justify their high salaries, the more
some artists complain that they experience a lack of free-
dom caught in the network of such expectations. Henry
Geldzahler, who knows most of the Pop artists well has
stated:

> "The American artist has an audience, and there
> exists a machinery - dealers, critics, museums,
> collectors to keep things moving....Yet there
> persists a nostalgia for the good old days,
> when the artist was alienated, misunderstood,
> and unpatronized" (Geldzahler as quoted in Selz
> 1963:138).

A brief description of the operation of one important
pace-setting gallery, the Leo Castelli gallery, might be
interesting to detail, since the manner in which this
dealer utilizes his own techniques and networks has
virtually became an institutionalized model of what the
new gallery promoter-cum-public-relations-man dealer is
like. Castelli is said to watch the market like a research
analyst; he is known to have urged - for example - while
he sponsored a Lichtenstein show that another New York
gallery stage a Rosenquist show, thereby creating a sense

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of "movement" which would be reported by the press to collectors and museums (Elkhoff 1970:321-322).

In conversation with almost any artist of nearly any stylistic persuasion, the name of "Leo Castelli" and what he represents in gallery and dealer activities, is almost invariably mentioned at some time. The tone of the artist's conversation is clearly ambivalent. They recognize with respect his proficiency in promotion and selling, but they also fear the degree of control which he represents from both the selling and collecting standpoints.

Some artists fear that if fame moves fast, it can fade as quickly. It was felt expedient by some artists, therefore, to rationalize and stabilize their production in a way analogous to that used by the small businessman. Linked with this supply-demand interpretation, there emerged a new kind of professionalism, such as that represented by the Leo Castelli, Pace, Sidney Janis, or a few other galleries. This new type of gallery was marked by proficiency, good public-relations, characterized by operating as an efficient information source and a center of business-like operations.

Today the artist, who is middle-class himself, can be nearly an instant success with a unique style or invention. There is a vaste audience for the products of the artist, but it is the kind of audience whose main characteristic is to consume manufactured articles. The production-

advertising link comprises the key to the typical success pattern in America. In the sixities, the arts became less differentiated from industry in this respect. Artists too seem to be more aware that their audience is value-conscious, because the basis of the value usually has to do with investment measures (Pellegrini 1969; 300; Rosenberg, H. 1972:229-235).

The meteoric rise to fame of the Pop artists and of their style was in large part made possible by the communication network which linked the New York and the Los Angeles galleries and museums; the news and information regarding shows and exhibits in major cities filtered back to New York via Chicago, Dallas, and Minneapolis, and were fed back into the point of view from which the New York artists continued to develop.

Concident with the popularity of this movement, and clearly systemically linked to it, were the social conditions which in general gave rise to the pattern which Toffler has called the "Culture Consumers". For example, the large and growing power of a middle class which has been university or college trained was implicated. Most of this formal education or training included a vague reference to the History of Art, or some such general education culture-hatcher course. The enormously increased florescence of activities in museums and galleries, plus the increased coverage by periodicals greatly raised the

general public consciousness of contemporary visual
aesthetic phenomena. This new interest can be documented
in many ways.

A perusal of the contents of the art periodicals re-
flects the heavy interest in and commentary generated by
the Pop art phenomenon. Recent improvements in color
printing techniques which enabled better printing and re-
productions for mass produced periodicals, plus the in-
crease of interest in contemporary trends contributed to
the greatly increased circulation these specialty
magazines enjoyed during the sixties.

The fact that Pop art became a "movement" quickly,
enabled critics and museum personnel to grasp its historical
proportions and relationships rapidly. A plethora of
interpretative and documentary articles peppered the pages
of both art journals and urban newspapers. Such titles as
the following were included in art periodicals or exhib-
ition catalogues: "Pop and Mod"; "Pop goes the Easel";
"Has Pop reached Bottom?"; "Who's Nutty Now - Pop Artists
Getting Rich Quick"; "Snap, Crackle, Pop"; "Pop Gun
Weddings"; "Art in a Coke Climate"; "The Slice of Cake
School"; "Superman Comes to the Art Gallery"; "Look! It's
Esthetic, It's Business, It's Supersuccess!". (Gathered
at random from bibliographies).

Many of these articles seemed preoccupied with the
content or subject matter of Pop's startling imagery, often

eliminating or minimizing any focus on the formal or
technical aspects of the art works. Actually, much of the
Pop work, although couched in various forms, retained much
from previous painterly aspects; this is especially notable
in the work of Larry Rivers, Jasper Johns, and Robert
Rauschenberg.

A quick perusal of some excerpts from the critical
commentaries placed in chronological order can serve to
document what is a much larger but analogous corpus of
writings referring to the growth and spread of the Pop
Movement.

1958: Lawrence Alloway (in Architectural Design)

"....the elite, accustomed to set aesthetic standards,
has found that it no longer possess the power to
dominate all aspects of art. It is in this situation
that we need to consider the arts of the mass media...
because mass art is urban and democratic.....In fact,
stylistically, technically, and iconographically, the
mass arts are anti-academic....Sensitivieness to the
variables of our life and economy enable the mass arts
to accompany the changes in our life far more closely
than the fine arts....with technical change as
dramatized novelty (and)....is characteristic not only
of the cinema, but of all the mass arts....An
important factor in communication in the mass arts is
high redundancy".

1961: Paul Berg (in St. Louis Post Dispatch)

(Berg simply notes the new trend and continues to
describe it as): "stark, blatant, literal, representa-
tion of everyday objects. (re. Lichtenstein and
Rosenquist)....the importance of their work, and the
aspect arousing such interest in art circles, is that
there are several others artists - in New York, the
Middle West, and on the West Coast - who unknown to
each other, also have started to paint, in realistic
and surrealistic styles, the mass-produced, neon-
plastic-pushbutton objects of modern American life....

suggests a new art movement may be gestating".

1961: Robert Indiana (in interview)

"I am American. Only that I am of my generation, too
young for regional surrealism, magic realism, and
Abstract Expressionism, and too old to return to the
figure....I have lived and worked....where signs are
much more profuse than trees - farewell nature - and
much more colorful than the people- farewell humanity
and the scene much too busy for calm plastic relation-
ships - farewell, Pure Intellect) - .....I propose to
be an American painter....possibly I intend to be a
Yankee".

1962: Hilton Kramer (in The Nation)

"(Pop's) artistic failure is thus twofold: It neither
revivifies the moribund abstract language that
determines all its internal decisions nor does it
succeed in conferring new meaning on the objects and
motifs of popular culture it seeks to utilize".

1962: Irving Sandler (in New York Post)

"The combination of abstraction and illustration
accounts for the astonishing popular success of New
Realism. It is 'way-out' while twanging America's
heartstrings, playing on its yearning for childhood
goodies - funnies, pies, candies, etc. its sent-
imental nostalgia for a 1930s-type homespun content,
and an easily read trompe l'oeil naturalism that is
as old as Plato's 'Art is imitation' dictum".

1962: John Coplans (in Art Forum)

"Man having engineered a society to an undreamed of
state of mass production, now labors solely in order
to consume with the same ferocity as he produces.
He is constantly and with enormous pressure, subjected
to visual affects conditioning him to selling and
consumption, that is message carrying to inform and
induce him to act. This new art of Common Objects
springs from the lashback of these visual effects and
has nothing to do with any form of descriptive realism.

1963: Henry Geldzahler (in a panel discussing Pop)

"We live in an urban society....ceaselessly exposed to
mass media. Our primary visual data are for the most
part secondhand. Is it not logical that art be made
out of what we see?....Why are we mistrustful of an

art because it is readily acceptable?....For the
first time in this century there is a class of
American collectors that patronizes its advanced
artists. The American artist has an audience, and
there exists the machinery....to keep things moving".

1963: **Ivan C. Karp** (dealer, in conversation at an
interview)

"The American urban landscape is fantastically ugly....
The Common Image Artist observes the landscape....his
philosophy is that all things are beautiful....By
rendering visible the despicable without sensibility,
Common Image Art (eg., Pop), sets aside the percept
that the means may justify the subject....(The Images)
do not invite contemplation. The style is happily
retrograde and thrillingly insensitive....Common Image
Painting....is perfectly revealed in a strangely time-
less mode of encompassing the conventions of commerical
and cartoon imagery".

1963: **Jim Dine** (in interview with Gene Swenson, Art News)

"I don't deal exclusively with the popular image. I'm
more concerned with it as a part of my landscape".

1963: **Roy Lichtenstein** (in interview with Gene Swenson,
Art News).

"....the use of commerical art as subject matter in
painting....It was hard to get a painting despicable
enough so that no one would hang it....the one thing
everybody hated was commercial art; apparently they
didn't hate that enough either....it is an involve-
ment with what I think to be the most brazen and
threatening characteristics of our culture, things
we hate but which are also so powerful in their
impingement on us....Outside is the world; it's
there....Pop art looks out onto the world; it appears
to accept its environment".

1964: **David Sylvester** (Art in a Coke Climate)

"Coca-Cola is....a set of tribal tastes and customs
which implies certain values and attitudes and a set
of conceptions of what life could ideally be....Pop
Art's preoccupation is not so much with cult-heroes
and cult objects as with the means of communication
by which they are popularized....modern artists have
a strong tendency to use art as a form of meditation
about art and about its relations to reality....Pop
art can use motorcars and cigarette packs as

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Renaissance art used antique sculptures of Venus and
Apollo because its models too are part of mythology.
The design of objects in common use is more sysmbolic
in our Coke culture than in any previous phase of
Western civilization. To find such a wealth of
symbolism in everyday equipment you must turn to
primitive societies".

1964: John Canaday (in New York Times)

"....Why were any critics interested in Pop in the
first place, and what induced dealers to take it on
and where did the dealers find the first purchasers
to crack a market that seemed cornered by exactly
the opposite type of commodity - abstract art? In
all three categories....a large element of opportunism
is mixed with more admirable stimuli....Aside from
critical opportunism, there is the more creditable....
that any hint of a new movement....explains the extreme
receptivity of critics to anything that takes a new
turn".

1964: Max Kozloff: (in The Nation).

"In fact because their first line of defense (of Pop
artists) commercial imagery - is becoming more
penetrable....various artists are falling back on
schemata whose implications are essentially abstract..
..If you cannot distinguish between the conventional
and the explorative in such artifacts, it is because
the process of displacement keeps them both open-ended.
Under such conditions in which the identities of the
work are refashioned before one's eyes,....commentary
becomes by comparison a trivial by-product....(Pop
art) takes on the accouterments of an environment....
modes of visual statement....have much to do with the
way we interpret and accomodate works of art to our
experience".

1964: James Rosenquist (in interview with Swenson, Gene,
                         Art News).

"When I was a student I explored paint quality. Then
I started working doing commerical painting....I'm
amazed and excited and fascinated about the way things
are thrust at us....our minds and our senses (are)
attacked by radio and television and visual communica-
tions, through things larger than life....So I geared
myself like an advertiser....to this visual inflation
in commerical advertising which is one of the founda-
tions of our society....Painting is probably more
exciting than advertising - so why shouldn't it be

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1964: James Rosenquist (cont.)

done with that power and gusto....My metaphor - is my
relations to the power of commercial advertising which
is in turn related to our free society".

1965: Tom Wesselman (in Rublowsky, 1965).

"In my painting I use the most traditional kind of
situation - portraits, still-lifes, nudes, and more
recently, landscapes. Billboards, bathrooms, and
kitchens did not excite me until I realized that
they have a kind of superreality that could be
exploited in painting....Commerical displays provide
materials of extravagent quality and size, and I try
to capitalize on this aspect in a particular painting".

1966: Roy Lichtenstein (in Art Forum)

"When we consider what is called Pop art....we assume
these artists are trying to get outside the work....I
wanted to look programmed or impersonal, but I don't
really believe I'm being impersonal when I do it....
I don't really believe you can do a work of art and
not really be involved in it".

1966: Claes Oldenburg (in Art Forum)

"My work makes a great demand on a collector....anyone
who comes into contact with it is inconvenienced....
made aware of its existence, and of my principles....
The cloth work is decidedly 'sculptural ...by which I
mean that it emphasizes masses, the dynamic element
here is flaccidity....gravity is my favorite form
creator".

1967: Claes Oldenburg (On Happenings, in Store Days)

"Nothing is communicated or represented except through
its attachment to an object (even though the object
will mean different things at the same moment to
different people)....It is the play of consciousness
in reaction to certain objects....This differs from
conventional theater in that the communication is less
fixed....this theater aims to make man compose ex-
perience as it changes, a constant pleasure and an
instrument of survival (Parenthesis by Oldenburg).

The fact that the store represents American popular
art is only an accident, an accident of my surroundings
my landscape, of the objects which in my daily coming
and going my consciousness attaches itself to ....in

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1967: Claes Oldenburg (cont.)

my art I am concerned with perception of reality and composition....by setting an example of how to use the senses....I imitate these (objects) because I want people to get accustomed to recognize the power of objects, a didactic aim....This elevation of sensibility above bourgeois values....will destroy the notion of art and give the object back its power. Then the magic inherent in the universe will be restored, and people will live in sympathetic religious exchange with the materials and objects surrounding them....my desire to imitate extends to the event or activity or making the thing I imitate... that is, to be for a moment a sign painter, in another for a moment a baker of cakes....".

1968: Andy Warhol (in his catalogue for the Stockholm exhibition)

"The reason I'm painting this way is because I want to be a machine. Whatever I do and do machine-like, is because it is what I want to do. I think it would be terrific if everybody was alike....I love Los Angeles, I love Hollywood. They're beautiful. Everybody's plastic - but I love plastic. I want to be plastic. In the future everybody will be famous for fifteen minutes.

I still care about people but it would be so much easier not to care....I don't want to get too close... I don't want to touch things....that's why my work is so distant from myself". (Information in parentheses supplied, except where noted).

These statements by artists and critics alike should give a fair indication of the sentiments and sensibilities which both generated the Pop work and the reception, critical and positive, afforded it.

The great rise in the publication and circulation of art magazines, plus an increase in the reporting of art world events, to keep pace with their increased occurence, all contributed to the continued economic and cultural

interest in the visual arts of the sixties.

The characteristics of the audience which was espe-
cially open to the acceptance of Pop art deserves some
attention inasmuch as its characteristics help to explain
the nature of the rapid growth of this style phenomenon.
Before World War II, "culture" was monopolized by a small
segment of the American population composed principally of
a few social components: the Europe-oriented rich; the
alienated intellectuals, critical of the materialistic
aspects of society; and artists and world-be artists. The
culture-audience was solidly adult, and largely female.
It lacked much representation from either the character-
istically middle-class, or from the urban working class
people or farmers (Toffler 1964:25-27).

After World War II, the spread of technology and of
communications and the media, as well as a rising income
and the growth of a university educated middle-class have
contrived to change the profile of the culture-consumers.
Those interested in the visual arts are prominent among
these culture-consumers. By 1962, American museums totalled
an annual attendance figure of between two hundred and two
hundred and fifty million, which when reduced by revisit
counts, probably still represents visits by approximately
fifty million individuals annually. This figure is still
on the slow rise.

Individual polls of museum, theaters, and concert

halls, show that male participation as audience in the arts has increased significantly to equal that of females. An Art News poll indicated that by 1972, a break-down in their subscriber list showed the reader sex percentage as: 42.7% males; and 57.3% females.[14]

Along with this shift in sex ratios represented, the age level of those interested specifically in cultural fields and activities as consumer or audience member has lowered significantly. This fact, if current research on the attitudes of youth means anything, forces the conclusion that the general arts audience has a more open mind toward the advance of styles or innovative trends (Toffler 1964:27-28). The Art News magazine, which represents a fairly middle-of-the-road reportage, represents the age break-down in their readership in 1971 as the following (Table 15, 1971):

> 18 to 24 years of age: 14.7%
> 25 to 34 years of age: 20.3%
> 35 to 54 years of age: 40.1%

Harry Abrams, America's largest publisher of art books, has established that his audience is heavily between 25 - 45 age bracket. These art books represent an expenditure of a substantially higher price per book than does the ordinary book. All of these statistics must be seen in their proper perspective, since the median age in the United States population had decreased until in 1966-67,

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fully 50% of the population was under 25 years of age. The implications for the visual arts of this demographic situation has yet to be carefully studied.

The net result of this brief profile does show that despite the general democratization of the arts, the culture consuming public still represents a special sub-group of the entire American population. Couple this conclusion with the fact that in this segment there is an undoubtedly uneven representation across ethnic and economic sub-groups. In spite of the increasing general geographical and economic mobility of some segments of the lower through middle-class population, a general picture of the Post World War II art-aware public commences to come into focus.

A special characteristic of this culture-consuming sub-group is that it has experienced a vast exposure to communications. The average culture consumer spends an hour a day reading a major newspaper and a slightly longer time with a periodical. He still listens to the radio; and the use of FM tuners makes radio listening time rise sharply to an average of two to three hours daily (Toffler reporting on the Opinion research group in Princeton on America's Tastemakers, in 1964:36-37). This higher degree of saturation in communications, coupled with the higher median incomes and the level of education represented by a more youthful audience, provide a background for under-

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standing the possibility of the rapid rise and success
of radical stylistic discontinua and innovative patterns
in the visual arts.

In March of 1971, _Art News_ magazine conducted a sub-
scriber survey (tabulated by Data Computing Corporation),
which received the following answers to the question about
the length of time in total the reader spends reading an
average issue of _Art News_ (Table 3, 1971):

            1/2 hour to one hour: 27.5%

            1 hour to 2 hours   : 39.2%

            over 2 hours   : 26.9%

The total _subscription_ membership of _Art News_ was
37,065 at the time of the survey, although it unboubtedly
has a substantially higher readership. _Art News_ subscribers
also reported (Table 5) that in their households 49% had
one reader of the magazine; and 39.2% had two readers.
89.1% reported that they read the advertisements as well
as the articles (Table 7). 22.9% of the _Art News_ sub-
scribers _also_ subscribe to _Art in America_; 12.8% to _American
Artist_, and 11.1% to _Art Forum_ (Table 8).

Art News subscribers indicated the focus of their
interest in art activities (Table 9) roughly as:

            30.7 collectors

            33.9 professional painters

            31.6 amateur artists.

79.7% indicated that they had formally studied art history

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or painting in school.

With respect to income, the subscribers of Art News magazine are represented with the above average income per household of $25,376.00 (with a median of $18,249.00). 19.8% earned from $25,000 - $49,999; and fully 11.5% earned over $50,000.00 annually (Table 17). This population further reports that it is widely travelled internationally, and spends substantial funds on the visual arts in collecting and so forth (Figure 5).

In a rapidly increasing rate, therefore, communications have carried reporting, critical analysis, and advertising copy about the availability of art products. Among the various publics to which the artist of the sixties had to relate in an important way, was that of the art critic.

A perusal of the mood of the articles and language used in reference to the Pop art movement of the sixties, reveals some of the characteristics of the changing roles of the critic as it related to and was expedited by the sudden growth of Pop art. These characteristics will be summarized into five main points.

(1) It is clear from reading the critical articles in art periodicals from the end of the fifties and the beginning of the sixties, that the particular qualities of the then most important art movement (Abstract Expressionism) gave impetus to the importance of the role of the critic. In

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Question: "Could you please give us a rough estimate of the amount of money you have spent on the following items in the past 6 months?"

Items For Which Money Was Spent		Number of Subscribers	Per Cent	Total Amount Spent	Average Amount Spent
Modern Painting & Sculpture	–	9,007	24.3	$21,409,639	$2,377
Old Master Paintings & Sculpture	–	927	2.5	491,310	530
Primitive Arts	–	2,261	6.1	1,951,243	863
Oriental Arts	–	2,446	6.6	1,254,798	513
Original Prints, Multiples	–	8,562	23.1	3,912,834	457
Antique Furniture, Porcelain, Silver, etc.	–	5,486	14.8	3,637,218	663
Art Books	–	31,060	83.8	3,074,940	99
Artists' Colors	–	24,129	65.1	1,471,869	61
Artists' Brushes	–	20,979	56.6	650,349	31
Artists' Canvas	–	17,569	47.4	1,036,571	59
Artists' Paper	–	19,014	51.3	779,574	41
Miscellaneous	–	704	1.9	547,008	777
TOTAL		*142,144	383.5	$40,217,353	$1,083

FIGURE 5 – Table (11) from the Art News 1971 Subscriber Study illustrating expenditures for Art and art supplies during the previous six months.

spite of the fact that non-objective painting and sculpture was meant to speak directly to the perception and mind of the spectator, the abstruse and complex characteristics of this art style needed to be explained. A few critics became spokesmen for this movement and developed the complex vocabulary in which the aesthetic and formalistic interpretation of the non-objective imagery was framed (see the critical writings of Harold Rosenberg, Greenberg, Fried, and Kozloff for examples). In this way, a critical machinery was first evolved which then supplied specific formal principles of art criticism and aesthetic evaluation to other contemporaneous movements in painting and sculpture (Pellegrini 1969;307-308; Geldzahler 1966:96-97).

(2) With the sixties came the sudden and sweeping growth not only of Pop art, but also the emergence in art of a complex and varied array of movements such as: Op art, Minimal art; Hard Edge painting; Post Painterly Abstraction; Tek art; Kinetic art; Photo-realism; Concept art, and so forth. This amazing versatility and embarrassment of riches itself needed ordering, explanation, and guidelines for understanding. The Pop movement especially briefly signalled the return and mobilization of an avant garde; this network created a genuine exchange of ideas among critics and audiences after what the critic Sidney Tillim called "two generations of apocalyptic utterances" (Tillim 1965).

In addition to this, the nature of the subject matter
of Pop art signalled a return from subjectivity and
personal imagery to a shared social world of common imagery.
These new yet familiar icons brought forth a different kind
of interest on the part of the critics, an interest in
relating images to social reality. Harold Rosenberg re-
marked that in the sixties the eye alone could not always
distinguish art from non-art; and that the conceptual
aspects of perception were brought to the fore through the
verbalizations of critical annotations and explanations
(Rosenberg, H. 1972:56-57). The younger, better educated,
more middle-class artist spoke to this larger, more sophis-
ticated audience in a new kind of dialogue.

(3) As the economic aspects of the art system assumed a
pattern more analogous to that of the industrial-advertis-
ing pattern prevalent in other institutions of the American
society, a new need grew from generating and educating the
potential clientele to assume the critical-explanatory
function. The amount of verbal data involved with the Pop
art movement greatly increased: television and radio
produced programs explaining the new art form and intro-
ducing the artists themselves to their audience through
interviews; museums assumed a larger dedication to teach-
ing, and the printed museum catalogue accompanying ex-
hibitions became a repository of critical information;
gallery dealers and personnel wrote (or hired critics to

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write) blurbs for their exhibition announcements which
could educate, inform, and incite interest in the minds
of the prospective spectators and clients. Although the
line between art and daily life was being eroded, aesthetic
phenomena were not about to be reduced to their physical
data. Words and cultural explanations helped to maintain
the distinctive insulation between the art object with its
setting, and all other objects. Rosenberg, H. 1972:57-58).

The growth in the publication and consumption of the
art book with its contents of reproductions and historical
and critical explanations, deserves special notice in our
analysis of the communications network. While the specta-
tor-audience of actual paintings, sculpture and other
visual art phenomena has been growing, it has not kept
pace with the vast new audience of the less expensive art
publication (i.e., Malraux's 'Pocket Museum').

Although any reproduction in an art book lacks the
scale, materiality, texture, and quality of the original,
art-book art has the great advantage to the public that it
appears in the context of explanation and knowledge
(Rosenberg, H. 1966:198). The appetite for knowledge about
contemporary art (and much of past art for that matter),
has emerged concomitant with the idea of art as a legitimate
branch of learning and knowledge. So integral has art be-
come to the world of language communication, that there is
difficulty in detaching the success of an art style from

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its literary and critical context. In the context of language, critics, museum directors, and artists alike have turned actual works of art into art history at once with their appearance. Since the new stylistic trends (i.e., Pop art) have often assumed a visual function analogous to questions posed to the history of art by artists and spectators alike, they have automatically assumed a more self-conscious elaboration of, or reaction to, the context of history. An art audience which is aware of the history of art makes these contextual relationships and judgements more readily. This aspect of the communication network helps to explain why the existence of the avant garde - if it can be said to exist at all anymore - is extremely brief. Information saturation occurs rapidly, and transforms the new into the familiar and predictable in record time.

Through the art book and other similar publications, therefore, the material environment of art has far exceeded its traditional museum - gallery setting, and has attained the value of experience for a much larger audience than those who actually possess art works (Rosenberg, H. 1966: 100).

(4) Another interesting aspect of the new criticism is that it includes an enlarged use of the artist himself as critic, not only in conversations with artist friends as before, but rather in print and with a reading audience

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of thousands. Ad Reinhardt, who preceded the Pop movement, pioneered this new role. With his all-black canvases, Ad Reinhardt struck his own version of the death knell for the monolithic dominance of the Abstract Expressionist school. His published criticisims, manifestos, commentaries, and formalistic "rules" proposed for the new approach to art prefigure much of the post Abstract Expressionist criticism on the part of the artists themselves (Reinhardt in Battcock 1966:200-209).

With the refocus in imagery on the objects and environment of American life, the artists, too, took over some of the functions of the critic; several artists assumed the critical function of verbalizing aesthetic judgements, while at the same time creating stylistic discontinua in their art works. The reader of recent art periodicals finds an increase in the number of artists who write critical analyses of their own or other artists' productions. This trend was encouraged by a few younger critics as well, who felt that to implicate the artist in the critical role was more consistent with the newer forms of art phenomena (Lippard 1971a:13ff., 23ff.; Russell and Gablik 1969). Some of the most literate and enlightening critical explications and commentaries on Pop art can be found in the notes and statements composed by the artists themselves, in periodicals, interviews, and in museum and gallery catalogs (Morris, R. 1969, 1973).

The commentaries and the actual works of art by the Pop artists show them to be highly aware of the history of the art within which they were working. This knowledge has led to a closer interactional relationship between art and criticism, and has permitted the artist to talk more articulately about his work (Battcock 1968: 25-26). Many contemporary paintings and sculptures relate as puns or as parody upon the work of previous artists, or upon the romantic myth surrounding the art world, along with its self-conscious self-critical approach.

(5) Lastly, the <u>content</u> of the newer criticism as compared to that of the pre-Pop era bears witness to the fact that the roles and functions of the critic are changed. The concepts furnishing the background for the critical apparatus and enterprise, as well as the language in which criticism is now couched, illustrate divergent goals between previous critical functions and those of growing importance in the sixties (Battcock 1968). As critics began to reappraise their roles, several articles were published which were written by critics about criticism (Steinberg 1970; Kozloff 1966; Fried 1968; Rosenberg, H. 1961, 1966, Rose 1969; Lucie-Smith 1968, 1971).

This growing awareness of the necessity to reevaluate the critic's role and function came about in large part (as can be noted in the content of these articles) due to a malaise aroused by the Pop phenomenon among the established

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critics. It became apparent that the critical apparatus
and language previously used to analyze Abstract Express-
ionism was both irrelevant and inadequate for these new
stylistic phenomena (Kozloff 1966:126; Lippard 1971).

The complexity of the art scence during the sixties,
including as it did so many trends, promoted a further
differentiation among the artists themselves, and this
incited a need to avoid a simplistic critical apparatus to
accomodate such a variety of art forms. The criticism of
the fifties was largely structured by the formal criteria
dealing with the painterly qualities of form, color, and
the subtlties of composition or aesthetic relationships
among elements or forms on the surface of the work of art.
The newer critics eschewed much of this critical apparatus
for an interest in art as a complex event which exists in
direct interrelationship to the spectator.

Harold Rosenberg has made the remark that contemp-
orary art during the sixties was half art material and
half words (Rosenberg 1972:55). Rosenberg has tried to
bridge the gap between Greenbergian formalist criticism,
and the work of the newer critics who claim not to operate
under any critical "systems" at all (Lippard 1971:12).

The newer critic deals not so much in critical
judgments and evaluations as in placing the art work in the
perspective of its time and environment. These critics
interpret only in T. S. Eliot's sense of explicating "less

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accessible facts", and not in the older sense of presenting
the spectator with canonical analyses, explaining the
mysteries of the work, and/or 'canning' or reducing the
work to formalistic criteria for the literate spectator.
To record rather than reform; to discuss rather than
dispose; and to have only perceptions in place of pre-
conceptions is a kind of goal for the recent critics
(Lippard 1971:25; Battcock 1968:19-36; Kozloff 1966: 141).
The new critics try to discuss the content of what the
artist does within the context of how he does it, in order
to clarify why and what the artist is saying about his
times and environment (Leepa 1966:145-152).

The newer criticism brings with it increasing infor-
mation from psychology, as well as from history, sociology,
and contemporary politics, when compared with the previous
formalistic criticism which relied more on categories
directly relevant and descriptive of only the canvas or
scupltural piece itself.

Some critics are critical of one another, as well as
of the artists whose products they cannot subsume under
what they can accept as "art" (Canaday 1962; Sontag 1966:
152-160).[15]

There exists a tension, however, which remains between
the artist and the critic, since each prefers to be the
ultimate arbiter of what is good art or not. Artists are
aware that a power hierarchy exists among critics, and

that often the more innovative elements of their work are in opposition to the most established critics who represent the most widely respected institutions of the art world. Since these institutions are often allied with the moneyed elements of the art establishment, and have wealthy collectors on their boards and as clients, a double-bind is often experienced by artists and critics (Rosenberg, B. and Fliegel 1970b:513-515).

The power of critics as tastemakers is feared by some artists and resented by others; this fact probably explains why some of the Pop artists were willing and eager to undertake some of the work of the critics on their own behalf. In-built ambiguities characterize the network linking the critic with other members of the art world: with respect to artists, whether or not the critic accepts the work of artists as gifts, and therefore might experience a conflict of interests; with respect to museums and dealers, as to whether or not he becomes a pseudo-dealer in his critical role, advancing artists of his own interest and possession to the detriment of a general educatory function; and in general with respect to the political and social ideologies which invariably color his attitudes and critical faculties with respect to controversial art works. The basic source of these problems is directly linked to the rising economic gain and importance of art as a commodity during the sixties (Burnham, S., 1973:107-108; 121-137; 132-

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135; 123-128; 135-158).

This analysis of the importance of communication for the rapid popularity and dissemination of the works of the Pop artists is meant to illustrate how the information network ties together factions of what has become known as the "Art Establishment".

Within this art-world system, the key nodes are: the artist, the critic, museums and their personnel, galleries and dealers, auction houses, critics, collectors, and the body of advertising and commentary published in books, magazines, and newspapers which ties all of these nodal elements together. There exists a common area of interest and orientation among these interacting personnel; but there also exists a high degree of tension, generated by the conflicting ends or divergent means by which they operate, even when they share goals. The artist-artist relationship is usually the closest, as has been mentioned before; and artists maintain social ties and interactions patterns most often with other artists. These artists usually share the same aesthetic area of focus, or perhaps are in related fields such as music, theater, or poetry. At the outer rim of this circle are friendships generated often by a basically common interest in art, such as those with critics, museum personnel, or perhaps with business men and women who are also collectors.

It is commonly agreed by most members of the art

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world, that it is riddled and rife with gossip, jealousies, self-aggrandizing motives, self-serving activities, and that it functions on the flotsam and jetsam of rumors, misinformation, secrecy, and the desire for economic gain (Rosenberg, H. 1966; Burnham, S. 1973). Sophy Burnham's book The Art Crowd (1973) as well as Taylor and Brooke's The Art Dealers (1969), or Wraight's The Art Game (1966) contain enough documentation of this condition to suffice and support this conclusion. Personal interviews with many West Coast artists and interested persons reveal the same preoccupation, intensified by the frustration of operating on the West Coast when it is generally conceded that the financial center of the art world is New York. It is in New York where all the art Journals are published (Art Forum failed to survive on the West Coast), where all the largest and most affluent galleries are operating, and out of which the principal critics operate (Levine, E. 1972).[16]

An artist's relationship to his dealer and gallery is important inasmuch as by and large it represents his economic life-line to the public. In spite of the fact that issues of Art Gallery Magazine (centered and published in New York) lists 800 to nearly a thousand art galleries actually operating in a handful of metropolitan American cities, it is clear to anyone who "knows" that no more than a dozen of the twenty to thirty principal large and powerful dealers handle really important Contemporary art originals

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(as opposed to graphics and multiples).[17]

In 1961, there were about 450 dealers concentrating in various styles of art in New York; by 1970, there were about 1,000 operating. The Wall Street Journal estimated that the potential United States market for the Fine Arts could climb as high as five billion a year (Burnham, S. 1973:32).

Most dealers of contemporary art handle and sell art works on a commission basis, and take from one-third to nearly one-half of the selling price for their commission. A few dealers occasionally buy art works outright (as from auctions), such as is the practice in Europe, and then try to sell them at higher prices. A few sell on consignment from owners.

For his obligation, the dealer agrees to publicize the artist, to include him in one-man shows or with a small and select group; and to act as a center of information about him to critics, museums, the media, and the general collecting public.

Some of the most successful galleries in New York have pioneered in the commerical treatment of art objects with a slick and efficient trade emphasis much like that of the industrial organization. One can speculate in art as one does in the market. The gallery becomes the promotor, and uses publicity and expensive caviar and champagne openings to manipulate trends. It assumes an air of gala opulence as an occasional center of social

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entertainment with what has become institutionalized as the pre-show "Opening" (Rosenberg, B. and Fliegl 1970a; Burnham. S., 1973).

The successful gallery selects and binds to its "stable" the artists it wishes to represent, oftentimes by a formal contract. These contracts usually insure the dealer of exclusive gallery rights for the sale of the artist's works, in turn for operating as the middleman for the artist and the collecting public. Dealers help control the law of supply and demand, and operate in both managerial and promotor capacities. For these obligations, the dealer usually gains from thirty to forty percent of the gross sales of his inventory. Seitz has referred to the young artists and their critic-gallery galaxy of interaction as the "Pepsi Generation" of artists and critics (Seitz 1967).

Another arrangement between artists and dealers is the comparatively new practice which some of the more solvent dealers have adopted of supporting the artist on a stipend. The artist is sent a monthly check to support him and buy his supplies, while the gallery keeps a running account of his stipend. When the gallery sells the artist's productions, the appropriate bookkeeping entries are made and the artist is paid any overage. The necessity for formal contracts is apparent, due to some of the problems contingent upon word of mouth arrangements which have not worked out well usually for the artist. Some dealers

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complain that in fact their expenses are so high and their
duties so diverse that their profit margin is small and
renders the maintenance of an art gallery an insecure and
unrewarding task (Burnham, S. 1973:47ff.).

Interviews with artists reveal the five most frequent
complaints registered by them about dealers in general:
(1) a feeling of insecurity and suspicion between artist
and dealer due to the fact that the artist really knows
very little about what the dealer is actually doing to sell
their work. The dealer fails to keep in touch with the
artist, or forgets to send him or her a check promptly,
or deliberately throws up a smoke-screen to hide any lack
of success.
(2) the complaint that the dealer in fact is not pushing
for, or working hard enough for the artist, but is rather
concerned with some other artist, or other affairs.
(3) various complaints about the secrecy of pricing
practices, relationships with collectors, undeclared
intentions to change support either in style or to change
his "stable" of artists, leaving the artist without support.
(4) accusations of actually cheating the artist by failing
to return works to him (given on verbal contract only), or
by not declaring actual sale price, or by taking too high
a commision, and so forth.
(5) complaints of dealing with the artist as if he or she
and his or her works were only commodities to be hawked in

the marketplace, and of totally turning art into a commodity; or further of not offering the necessary psychological and social support on the individual-to-individual basis. This complaint includes a sub-category indicting the dealer with general disinterest in younger lesser known artists to the detriment of their potentialities, and of favoritism for those who simply "sell".

Two related phenomena of the sixties have influenced the world of the dealer, and in part they have changed both his status and the general behavior patterns relating to collectors and especially museums. Again, these two phenomena are clearly tied to the great rise in the economic importance of art in the sixties. The first of these is the great increase of actual fakes and forgeries which have appeared both in collections and museums, often through the auspices of legitimate and innocent dealers (Irving 1969). An increasing uneasiness or actual suspicion about the reputation of dealers in general has naturally accompanied this phenomenon (Burnham, S. 1973:67-68; 78-87; Bower 1968).

The second phenomenon of interest is the rise of the auction house as an important manipulator and dealer in the art marketplace of the United States and in the world. Before World War II, ninety percent of the art business in New York was conducted through dealers; but by 1971, dealers account roughly for about fifty percent of the

world art market. Because auction houses make their record of sales public, they have become the important central reference for pricing used by dealers, museums, and collectors alike. By the end of the sixties, Parke-Bernet, a subsidiary of Sotheby's, announced an annual American sales turnover of $38,524,966.00. Verification of this claim is available in their annual collection of catalogues and price lists which are available in most libraries, and they serve as a barometer of prices on individual art styles or artists as well.

In August of 1964, Sotheby acquired Parke Bernet, and instituted the system of reserve which it had practiced before in London. Although difficult to prove, it is attested that the use of the secret reserve system was one of the reasons that art in general reached such spectacular proportions during the sixties (Burnham, S. 1973:55-57).

An undisclosed reserve is the lowest price a seller will accept, and which he may put on his own entry. If the bidding during the auction does not reach the reserve level, the art work is automatically "bought-in" (a "buy-in" or "B-I"); in that case the original owner pays the auction gallery 5% instead of the 12.5 to 20% that a regular buyer would have paid, and he retains possession of the object. During the sixties, Buy-Ins were simply listed as sales; thus the opportunity for manipulating the market price was often abused by dealers and collectors, who by

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paying 5% per item, were able to raise the recorded selling price of any work they entered with an appropriately high reserve bid.

Because of the problem of encountering fakes, and of the unscrupulous few among dealers who knowingly or naively dealt in these, plus the economic complications sometimes contingent upon the increased power of auctions with the abuses linked to the practice of the undisclosed reserve and Buy-In, and numerous other friction-producing situations, the Art Dealers Association was established. This association was (and is) comprised of prominent dealers who were concerned to establish and promote ethical practices for the trade. The Art Dealers Association has been at least partially successful in raising the level of awareness of these problems, and has on occasion successfully closed galleries discovered dealing in fakes or refusing to comply with their ethical codes (Schumach 1972:33-37).[18]

Largely through the pressure of the Art Dealers Association, in 1971 Sotheby Parke Bernet was forbidden to list reserves under the "Sales Prices" column, but rather enjoined to include reserve bids under a separate "Final Bids Received" column (Burnham, S. 1973:57). Several lawsuits were tendered during the sixties in the art world, which attested to the problems present between and among artists, dealers, and collectors. These cases have been

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detailed in periodicals and newspapers (Burnham, S. 1973:88-92; Colin 1966).

But what of museums which had for so long held the reputation of being the most important public repositories of artistic efforts? Changes also occured within museums during the sixties, contingent upon a greater elaboration and awareness of art, so that few museums escaped without a substantial change of goals, methodologies of operation, internal reorganization, or without seeking to change their "image" in the minds of the public.

After World War II, when the members of the art world became conscious that their holdings involved large sums of money, the question of the directorship and staffing of museums no longer dealt simply with the selection of in-dividuals trained and experienced in "curatorial" functions, but also with seeking established men of business and professional background. Museums experienced a kind of identity crisis as institutions during the sixties. This process seemed to approach a climax near the end of the decade. A nation-wide rash of directorship hiring and firing was activated, and disgruntled artists in New York organized attacks on established museum practices through the Art Workers Coalition. They selected to strike the most prominent of museums, the Museum of Modern Art.[19]

Before the middle of the fifties, American art museums had always conceived of themselves as serving a

small but interested community comprised of the culturally dedicated and elite, who collected, donated, and came to see and appreciate the masterpieces produced predominantly by European artists. With the shift in international recognition to include modern American painters and sculptors as established "greats", more museums were forced to reevaluate their collecting habits in this respect. Secondly, during the late fifties and during the sixties, art commenced to involve much larger sums of money; this fact redefined collecting habits, the appointment procedures of boards of trustees, complicated by an awareness that a burgeoning interest in things cultural made a difference in the composition of the growing audience to be served by these institutions. Thirdly, the sixties, in general, had championed the question of relevance as a central issue for all service institutions. Museums were clearly caught in the felt-necessity to redefine their over-all goals and philosophies, as well as their physical plants and exhibition techniques.

To document these areas of institutional change more succinctly, the case study method will be used here to characterize the changes in five of the most important museums in the United States. Several smaller museums experienced similar problems, and their resolutions (or lack thereof) also seem analogous in efficacy, direction, and orientation.

THE METROPOLITAN MUSEUM OF ART

James Rorimer was Director of the Metropolitan from
1955-1966; he was thoroughly trained as a Medievalist, and
had worked at the museum in various capacities since 1927,
when he had graduated from Harvard. His dedication to the
Metropolitan was so complete as to be the focus of his
entire life and devotion. During his directorship, the
organization and quality of exhibitions as well as the
physical organization of the plant were greatly improved
(Tomkins 1970:327ff.). Rorimer's relationships with rich
collectors were friendly and filled with trust (eg., John
D. Rockefeller and the Fould's estate), and so the level
of acquisitions did not suffer. On the question of how
to expand or reorganize the educational functions of the
museum, he remained a conservative, asserting that schools-
not museums - should shoulder this burden. Artists
complained that the Metropolitan did not pay enough
attention to American artists, and that the Metropolitan
missed some excellent international loan shows by not being
prepared spatially, or for other reasons (Tomkins 1970:343-
344). These complaints gathered momenteum during the
sixties as the art world embarked on more rapid change and
increased exposure to general societal shifts.

Upon Rorimer's death, Thomas Hoving was appointed as
the new and youngest director (age 36) of the Metropolitan
in 1967. Hoving, too, had been trained as a Medievalist

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at Princeton. He had served a brief period at the
Cloisters under Rorimer, and then at Mayor John Lindsay's
request had became the New York Commissioner of Parks.
While at this post, Hoving received much favor, and seemed
dedicated to serving the public by rendering Central Park
safe for enjoyment. He further established a park-centered
air of vitality, replete with Happenings, kite-flying,
cycling paths, public paint-ins, and so forth.

Hoving, in a desire to answer the mood which charged
all institutions with the need for relevance, doubled the
education staff at the museum and established a Department
of Contemporary Art, with a controversial avant garde
critic, Henry Geldzahler, as Curator. These actions
automatically embroiled the museum in conflict with the
remaining traditionalists on the Board of Directors.

Hoving's philosophy stated that a museum must be more
than a cultural generator, where people recharge their
aesthetic batteries, but rather "....a crusading force to
see that quality and excellence is known more broadly....
and (bring about)....a true and active enhancement of the
quality of life in New York City" (Hoving as quoted in
Tomkins 1970:352, parentheses supplied).

When Hoving assumed the Directorship, he stated:

> "These are revolutionary times....The social order is
> in flux and we must be relevant to it. The question
> is not whether but exactly how we're going to get
> into the swim. The alternative is the possibility
> of being pushed in" (Hoving in Burnham, S. 1973:168).

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The basic problem, clarified as internal protest and siege of the museum increased, was that of redefining basic goals. Should a museum be devoted to the preservation of past excellence in the material culture, for and by primarily elitest audiences; or should its exhibits use mass technology and be democratized for a mass audience? Hoving took the position that since the Metropolitan is publically as well as privately funded, it must answer to wider needs than it had in the past.

In spite of this, in 1969 when the Metropolitan presented the first show in any museum of black culture entitled "Harlem on My Mind", designed to be "relevant" to a large segment of the population, it was attacked as racist by blacks, as anti-semitic by Jews, and as superficial by the art world (Burnham, S. 1973:130; Tomkins 1970:353).

By 1969, the Metropolitan was embattled on many fronts; by surburban whites who wanted it to decentralize instead of expanding on the grass of Central Park, and thus destroying trees in its advance; secondly, by a few vocal blacks and Puerto Ricans who demanded that there be more representation of their work in the central museum, and not in branches in Harlem or Queens; thirdly, by the pressures of the concerted Centennial Birthday Celebrations, which included plans for an over fifty million dollar expansion program. In January of 1971, Art News devoted an entire

issue to museums; the tone of the articles was relatively uniformly negative, and they were written by some of the most distinguished names in the art world.

Hoving garnered the assistance of a black leader, Tom Lloyd, an artist and activist in the Art Workers Coalition, to administer a grant from the Rockefeller Brothers and the New York Council on Human Arts to send workers into the ghettos to study attitudes toward the decentralization of the museum and exhibitions. The affair ended badly, with a split involving violence and mistrust between Lloyd and his ghetto workers and artists.

By the end of the decade, Hoving felt that failure characterized all his attempts at relevance. His enthusiasm remained high, however, with respect to acquisitions. It remains to be seen how his enthusiasm for working with the Art Workers Coalition, the people of New York, and his own trustees can mesh in a productive program for the seventies. His policies with respect to exhibitions and administrative procedures are often criticized; and his occasional efforts to "deaccessionize" and sell pieces of art have also aroused ire (Rewald 1973:25-30).

THE SMITHSONIAN INSTITUTION

A similar loss of orientation and purpose experienced by the Metropolitan Museum was reflected in the Smithsonian Institution, an entirely publically supported system of multiple semi-autonomous bureaus (fourteen in all),

operating in various places of the world. In general, the
museum was shaken into wakefulness in the late sixties,
when S. Dillon Ripley II arrived, eager to make the museum
more relevant.

The National Collection of Fine Arts, has always been
noted principally for neglect and poor collections. In
spite of its expressed founding directive in 1937 to
"....foster....a growing appreciation of art....(and) en-
courage the development of contemporary art", the
Smithsonian's general attitude toward the first directive
had been to forget it, and toward the second, to ignore it.
The Smithsonian had harbored a distaste for the modern and
for anything remotely avant garde under its long-time
Director Thomas Beggs (1948-1963).

David Winfield Scott joined the staff in 1963 as
Assistant Director, and he decided to build the National
Gallery into an important collection. This plan proved
difficult, as he discovered that - except for two water-
colors - the collection had only two paintings done after
World War II (Burnham, S. 1973:200ff.). Scott was fired
by Ripley over a disagreement fomented by alledged rowdy
and destructive actions by anthropologists during a dinner
for an anthropological symposium ("Man and Beast;
Comparative Social Behavior" (sic)) held in the Lincoln
Gallery against Scott's wishes (Burnham, S. 1973:208). A
terrible scandal erupted over charges and counter-charges

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with respect to the selling of government property without express permission, the frivolous use of public funds by the Director, and so forth; this was all duly reported by columnist Jack Anderson. The Art Gallery was blamed for "unnecessary expenditure", and a Congressional Inquiry in the summer of 1970 established that the Smithsonian was indeed out of funds. No genuine resolution in this quarter seems forthcoming.

MUSEUM OF MODERN ART

The Museum of Modern Art (MOMA) is a privately supported museum, and the Mecca of New York's lovers of modern art. MOMA too did not escape the idological shuffle of the sixties. The Museum of Modern Art, founded in 1929, had a great deal of collecting to do in order to catch up with the plethora of great art produced between 1880 and 1929. When it caught up in its purchases, it had to make a basic decision in the early sixties: whether to become a more scholarly center for the study of modern art, by sponsoring exhibitions delineating the historical contexts of this art; or to forge ahead, selecting and buying avant garde work while it is still less expensive. The directorship of the Museum of Modern Art chose the latter course as more relevant. Consistent with the end selected, MOMA did secure - for example - three Jasper Johns paintings from his first one-man show. Then, as the prices of the Pop artists mushroomed, the Museum of Modern Art was hard-

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pressed to secure more of what it wanted. MOMA had
acted as a pace-setter to its own financial detriment.

In choosing the path of relevance in a time of
artistic change and social struggle, the museum seems to
have incurred problems on several fronts. On the art
front, the museum had acted as a tastemaker in aligning it-
self with the avant garde, and was forced to continue
choosing form the vanguard what it considered worthy of
exhibition. Many of the museum's decisions and shows
heightened tension among its adversaries. Critics, who
felt their functions usurped, attacked MOMA for using
crowd acceptance and public interest as the basis for
important decisions. In accepting the vanguard position,
the museum alienated many artists (whether or not they were
selected for exhibition), and also the trustees who could
not accept such an avant garde policy. All of these
elements seemd to obfuscate the issue of objective ex-
hibition and measured scholarly presentation (Burnham, S.
1972:227-228).

Although the Museum of Modern Art seemed to be open
to new ideas and concepts of relevance, it was clearly
helpless to answer all the pleas of the various activist
groups which formed during the late sixties, even when
their cause was just. Charges against the museum for
anti-feminist policies, for example, are patently true and
verifiable. Many artists selected to state demonstrations

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against MOMA for various reasons, and some tendered refusals to display their artworks there.

Bates Lowry was fired from the Museum of Modern Art after scarcely serving nine months in the directorship in 1968. Confusion over goals and methodologies which had engendered $`_{\ldots}$ personality conflicts erupted, and were inflamed by the financial problems omnipresent at the museum. In the midst of reevaluation and planning of new goals, Lowry was asked to resign or be fired (Burnham, S. 1973:266-279; Shirey 1972).

MUSEUM OF CONTEMPORARY ART, CHICAGO

The establishment of the Museum of Contemporary Art in Chicago at first showed a similar profile of confusion and internal division. After the museum finally opened in 1967, Jan Van der Marck was appointed as Director. He lasted during three difficult years, trying to institute a philosophy which included the exhibition and sponsorship of more avant garde artists (i.e., Flavin's neon tubs, Christo's project to wrap the museum in 8,000 square yards of tarpaulin, and art-by-telephone projects), against the more conservative philosophy and ideas of Joseph Schapiro, the President of the Museum's Board of Directors. Agitated by the rumors and internal policies, Van der Marck resigned in 1970. Mario Amaya agreed to take the post, then at the last moment turned it down, leaving the museum without a course or directorship all during 1971 (Schulze

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1972:96-99).

The Pasadena museum had a succession of four directors
in seven years, with many members of the board periodically
disagreeing and losing interest. The museum constructed a
new four and a half million dollar building to house a
basic collection (the Scheyer) which it had acquired
fifteen years before. This bequest included primarily
works by Jawlensky, Klee, Feininger, and Kandinsky. John
Coplans managed to update the collection by acquiring over
half a million dollars worth of art, mostly as gifts from
artists. Then, in a blistering letter of resignation,
Coplans attacked the trustees for excessive self-interest
with respect to their own aquisitions, and of using the
museum to their own ends, of bad management, ignorance,
abuse, and of inadequately funding their small staff
(Burnham, S. 1973:247-248).[20]

This case history section regarding art museums could
be enlarged, but the examples cited are adequate to
document their changing role, image, policies, and public
as experienced commencing with the sixties.

The artist's relationship to museums during the
early sixties had assumed the rather ambivalent pattern
of complaining about their exhibition policies, often
because they felt them socially or artistically unrepre-
sentative. Yet, the artists were aware of the problems

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entailed as a double-bind in the position of the museums on the one hand as a bastion of objectivity and as repositories of artistic works open to any public, and on the other hand with the function of the museum as pace-setter and tastemaker.

To conclude this section, therefore, we shall briefly summarize the thrust of the bulk of data relating to the technological and socioeconomic network, as it permeated and expressed the dominant messages of the sixties.

The overriding factor which operated to activate change in the sociocultural aspects of the art world was that of a changed and expanded economic base. In a period of five years, American contemporary art became a more desirable and extremely high-priced commodity, of interest to the collectors and museums not only in the United States, but also in other highly industrialized countries such as: Germany, Japan, England, Holland and Sweden.

This expanded economic base, explained in part by the presence of more available money in an enlarged middle-class supported by a growing and stable economy, affected every aspect of the art establishment. The artists were suddenly more solvent during their youth, and drawn into the society at large by a network of entrepreneurial and social ties, rather than remaining at its edge and alienated as so many of their predecessors. These new artists, being relatively well-educated, fit into the modern

American social patterns in predictable ways. They were courted as personalities in their own right. Their opinions were sought, and some even became de facto members of the Jet Set. Art was fashionable, "in" and chic. The ownership and cultivation of art and artists was a sign of high social status and financial success, inasmuch as such an avocation represented an expensive commodity.

Art represented a highly visible consumption of wealth, and supported in a more lucrative manner than before, such ancillary businesses as: book and periodical publishers, and the manufacturing and marketing of arts and crafts material. one began to talk of art primarily as an investment. Early in 1955, Fortune magazine had already published a lengthy two-part article entitled "The Great International Art Market" (Hodkins and Parker 1955). Sears and Roebuck merchandized graphics and originals under the title and aegis of the "Vincent Price Collection" in its major stores throughout the United States. Banks and Investment Companies were speculating in the art market; and art historians and critics advised these art-investment companies and combines.

Art collectors in the United States found it suddenly both socially and economically profitable to buy art. They used art as a hedge against inflation and taxes. Oftentimes, a collector who donated a work of art to a non-profit organization or charitable institution (such as museums,

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colleges, or some universities), could deduct up to 30 per cent of his adjusted gross income for such gifts. For many years, the donor could still keep the art work in his home or on his walls while claiming a tax deduction. According to a new law, a donor or any art work must now turn it over to the institution, unless he donates it by a series of fixed annual percentages, deducting percentage from his taxes and keeping the work of art until it is entirely a gift. This practice, on more than a few occasions, has led to collusion between museums who desired bequests and collectors who desired better tax breaks in the form of high appraisals for their gifts by museum personnel or dealer-appraisers.

A second social factor affecting the art establishment was a change in the composition of the potential and actual audience for art. The culture boom in general was linked with such factors as the relative youth of a larger and more solvent segment of the population who were highly aware of fashion, enjoyed visual imagery, and who had expanded purchasing power. Museums felt pressed to expand their resources and services greatly. This situation led to a confusion of roles and goals, as well as much hasty expansion and poorly planned acquisitions. The status of a museum trustee or member of the board of directors is quite high in American culture. Consequently, the trustees of large museums were without exception wealthy and in

positions of power. These trustees were oftentimes collectors as well (thus following the advice of dealers, critics, and museum curators), and yet it was their business to formulate museum policy. A trustee's favor and agreement was sought inasmuch as it was hoped that at some point the trustee's collection would be bequeathed to the museum. Then his estate would receive a needed tax break and deduction in return. Such a situation in which trustees and directors held power largely by virtue of wealth, led to tension between the predominantly conservative and elitest values of such governing boards of institutions, and the new mandates by which museums and educational institutions were urged to serve a more democratic purpose and audience.

The expanded art public could not always afford an original art work, but it could and did invest in graphics and multiples. Concomitant with the technological advances in printing (especially lithography) and reproduction facilities, artists and public alike became more interested in lithographs, silk-screens, serigraphs, and in the production of artist-designed objects called "multiples". This trend greatly helped the smaller galleries to expand their business; thus, an entire segment of the dealer's world dealt principally with graphic and multiples.

A third factor, which combined with the first two mentioned to introduce change within the art establishment,

was comprised of the combination of characteristics de-
fining the art being produced during the sixties. To an
elitist audience only recently and partially converted to
the acceptance of the Abstract Expressionist style, the
startling return to the figurative in the form of a style
which, while it was clearly meant to be a Fine Art form,
was comprised of imagery from the popular material culture,
proved unnerving.

The first "relevant" move toward acceptance on the
part of the establishment was to exhibit this avant garde
art in the Jewish Museum in Brooklyn which was usually
reserved for the historic tradition Hebraica. Alan Solomon,
the Director, elected to display the works of Rauschenberg,
Johns, Larry Rivers, Ad Reinhardt, as well as those of
Tinguely and other avant garde artists. With the con-
version to Pop of the important Janis gallery, along with
Leo Castelli, the Green gallery, and a few others, the
"Movement" was on (Rosenberg, H. 1964; Burnham, S. 1973:164-
165).

While major museums in cities all over the industrial-
ized world sought to own some examples of the new art, the
same mass industrial-advertising complex, which had first
given impetus to the iconic soupcans, Brillo boxes,
Dormeyer mixers, slick cars, and media heroes, was busily
turning these items back into consumer items, brightened
by the new twist of the chic consciousness of the Pop image.

The general public was more willing to accept these stylistic innovations on the level of decorative items than as "Fine Art". "Pop" as a general descriptive term came through popular usage to denote any visual image using bright often primary colors (even Da-Glo), trade marks labels, or anything using shiny, bright, or obviously synthetic materials (Melly 1971:146-148).

The bright, colorful, and fascinating iconography of Pop as Fine Art (as well as Op, but to a lesser extent) became associated with a popularized version of the revolution of life style in general. This trend profoundly influenced a wide range of phenomena in the material culture including: clothing fashions, home decorations, book covers, record jackets, the interior design of automobiles, airplanes, and leisure vehicles; advertising layout, the packaging of mass-produced manufactured items; toys, cartoons, films, and so forth. There were Pop fashions, incorporated with the "Mod" look from England; Pop pillows, Op wallpaper, Pop waste-baskets, flower pots, towels, fabrics, breakfast cereals, chairs, and so forth endlessly; these objects and styles all took their design inspiration from the revolution in the Fine Arts to include popular imagery.

This mélange of Pop characteristics became linked with "camp" or "kitsch" styles, both of which designated the elevation of working class styles and material culture to the level of the chic and the "in" world of fashion

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(Dorfles 1969). *Vogue*, *Harpers Bazaar*, and all the popular women's magazines contained articles and fashion based on references to these items.

The concept of "Pop" had grown to include the reality or at least connotations of a designated way of life. "Pop" came to refer to a self-conscious way of being (contrary to the unconscious attitude of the working class from which its characteristics are largely derived), including a youth-oriented sophisticated reaction against Establishment values. It was dedicated to living in the present a life of pleasurable experiental interludes in discotheque-like environments. Multi-media psychodelic stimuli, replete with plain or acid rock, and the use of all the new cosmetic and fashion accoutrements attested to the new values of studied spontaneity and what came to be called a "swinging" way of life (Melley 1971). The Pop way of living vectorized the generation and value-gap.

World marketing was affected by this stylistic revolution, and trade-ties between England and the United States received an upward trend. The Japanese were quick to adapt Pop styles to a vaste range of their export items, inclusive of a range from transistor packaging to the ubiquitous decorated T-shirt; meanwhile, Japanese periodicals were replete with negative articles about how their youth were being "infected" with some of the characteristics and consumption patterns of the "Pop" way of life.

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The role confusion which is often concomitant with the process of social change was doubly apparent in the art establishment of the sixties in America. Artists became middle-class, respectable, and if successful, quite rich. More importantly, critics sometimes acted as dealers; and dealers and artists acted like critics. Museum personnel acted like critics at times, and thus became inadvertently linked to the activities of the art dealer. Collectors themselves were setting policies in museums, and acting like critics and dealers in many instances. Sophy Burnham, at the conclusion of her study The Art Crowd (1973), saw fit to include four pages of proposed changes to be adopted by segments of the art establishment, in order to delimit confusion and to relieve the obvious tension being generated by rapid change (Ibid.: 306-310).

This section, which has briefly analyzed the socio-cultural network which structured the intergration of the Pop movement with that of the art establishment, as well as with the general culture of the sixties, has been delineated in some detail inasmuch as it will also serve to define the general framework for our discussion of a second art style which developed in the sixties: that is "Conceptual" or "Concept" art.

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XIII. Concept Art:

Technology and Social Networks

On the sociological level, we shall see that Concept
art in part represents a move on the part of the artists
to side-step the entire art establishment wherever possible.
Awareness of the self-interest, collusion, and conflicts
characteristic of the art world during the sixties
furnished the grounds and impetus for a reaction against
some practices. This is not to say that Concept art
represents only a sociocultural reaction to the art
establishment. On the aesthetic level, Concept art rep-
resents many creative and insightful incorporations of
unique stylistic elements and ideas. The expressive forms
of social tensions can be shaped in many ways. The Concept
artists are artists precisely because they selected to
express themselves in innovative ways. Their expressions
are characteristic of an aesthetic orientation, although
it will be clear that their 'solutions' were not con-
sistent with the circle of criteria or canons traditionally
evolved to analyze more culturally predictable visual
phenomena such as paintings, sculpture, and graphics.

The art world of the sixties continued to develop. It
fragmented into sub-groups whose styles largely represent
continued work in the resolution of the visual problems
posed by earlier artists. Post-painterly Abstraction built
upon the work of previous Abstract Expressionists. Op art

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utilized modern technology, plus recent data both on perception and the laws of optics. Op artists applied this information to a stunning art form calculated to work directly on the optic nervous system, without a need for extraneous conceptualization or interpretation. During this period, sculpture was in part paralleling the movement toward Minimalist art and a new Formalism. This process is too complex to document in the narrow reference frame of this study, and it is well-detailed in other studies (Burnham, J. 1968; Battcock 1968).

Among the various styles in progression, especially from the middle to the end of the sixties, one can discern a pattern of parallel attempts to problem-solving within the Concept art movement. Under this designation, which can only operate as an umbrella term, is included a startling variety of styles and techniques. The principle shared by these various approaches is characterized by one or two important mobilizing attitudes and variables which, as this study will describe them, can be seen to hold the classification together.

Again, this conceptual approach came about partially as an exploration into problem solving, and in part as a reaction against practices both in the art world and in the larger social and physical environment. Concept artists seemed to react not so much to Abstract Expressionism and the fifties, as they did to the immediate social situation,

and to their perception of the on-going art establishment of the sixties (Lippard 1973:5ff.; Shirey 1969:32 ff.; Meyer 1972).

Indeed, the spectrum of projects to be considered as Concept art is so broad that to categorize these works, is automatically to do some violence to the essential thrust of their meaning, by selecting out some elements to hypostatize into analytic criteria. With this caveat in mind, we can proceed to speak of 'Concept art' as a general classification, inasmuch as this study is meant to be informational and descriptive rather than to comprise an exercise in art history or aesthetic criticism.

We shall employ the same framework used in the previous discussion of the Pop movement, and first focus on the relationship of Concept art to the technology of contemporary American culture. What in the technological level conditioned the artist's response, and what did he select to use as his media? It will become increasingly clear that to use our previous analytic scheme is more difficult when dealing with Concept art; the three analytic levels of technology, social networks, and ideology merge in an unusual way in this style. We shall formulate a list of some of the equipment or media used by Concept artists, in spite of the fact that oftentimes no object perdures after the Conceptual project is finished. The following list is partial, and focuses on American artists.

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Medium or Media	Artist(s)
television and/or video cameras	(Flanagan, Dan Graham, Nam June Paik, Keith Sonnier, Moroni, Nauman).
film	(Vito Acconci, Tom Moroni, Smithson, Oppenheim, Ruscha).
tape recorders	(Acconci, Kozlov, Nauman, Venet, Sonnier).
still photography	(Art and Language group; Barry, Dibbets, Oppenheim, Ruscha, Huebler, Graham, Burden, Smithson, Eleanor Antin, and many others).
xerox sheets/dissemination of information	(Ian Burn, Friedman, Kosuth, Fluxus group).
United States Postal Service	(On Kawara, Friedman, Ray Johnson, Eleanor Antin, Celender, and others).
Setting up and using a press, specifically for the publishing of Concept art projects.	(Something Else Press, N. E. Thing Co. (in Canada)).
lasers	(Nauman, Krebs).
computer technology	(Jackson MacLow, Haacke).
strobe and lighting systems of a complex nature	(Pulsa group at Yale, Mefferd, Irwin, Krebs).
scientific charts	(Venet, Artschwager, Smithson, Huebler, Brecht, Oppenheim, the Harrisons).
telephone	(Brecht, Byars).
short wave receivers and speakers	(Sonnier).
scientific experimentation; eg., Anechoic chamber and perception experimentation	(Irwin and Turrell)
experimentation in animal behavior	(The Harrisons, Dibbets).

experimentation in pseudo-   (Whitman, Nauman)
    scopic imagery and
    optics.

neon tubing and lights   (Nauman, Krebs)

In spite of the fact that it is possible to lengthen this list considerably, it should be apparent that the Concept artists as a group do not show the same kind of broad interest in the utilization of technology as did the Pop artists. Their interest in using technology or the media is restricted to one or two sub-groups or specific artists within the general category of Concept or project art, and is primarily focused on the technology of communication.

Documentation of various kinds is an important aspect of much Concept art, inasmuch as these projects often consist of merely noting an event or occasion in some way. If memory, subsequent references, or the dissemination of information about these projects is to be facilitated, they must be documented with the use of cameras, videotapes, tape recorders, and so forth. Oftentimes maps or documents of planned phenomena and special occasions are first hand-made; and the substance of the art project lies actually only in the occasion, or even in the idea for a potential occasion. The document is only actually considered to be a post-aesthetic reminder of the art piece.

The Concept artist's relationships to other artists of similar conviction and stylistic persuasion is a very close

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one. Many of their projects are visited, shared, supported
by, experienced, and/or collaborated on with other inter-
ested artists. Although some of their projects are often
presented openly and for any interested public, few of the
passersby or spectators become actively involved in a
serious way. There are many and obvious exceptions to this
generalization (eg., Friedman's Omaha Flow Systems Piece,
or Hans Haacke's computer works). Those who do share in
one or two Conceptual projects often become devotees of the
Concept art approach to art and related activities.

When discussing Concept art, it is most important
consciously to set aside the usual categories of aesthetic
appreciation relevant to visual arts with respect to form,
color, composition, style, and so forth. It must be
emphasized that a _new aesthetic_ - "new" in the sense of
non-traditional to Western criteria - must be employed
with respect to thinking about Conceptual art phenomena.
Concept art consciously abrogates traditional canons
and media. [21]

One can think of several precedents or specific in-
fluences shaping this recent development. Some of those
same influences which operated for Pop artists were present
and important in the environment of the Concept artists as
well. The work of John Cage, Marcel Duchamp, and of the
Happenings movement, or of Dada could again be mentioned.
Each of these precedent styles employed the use of chance

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and/or kinetic elements. Each of them sometimes used the everyday and/or the ephemeral as a part and substance of the content or form of their art works. Each of them consciously interrupts the flow of the expected and the ordinary, either of everyday life or in the realm of Fine Arts.

In some respects it appears that Concept art also claims Dadaism and to a lesser extent Futurism in its intellectual background and orientation. Both Dada and Concept art share an emphasis on sponteneity, chance, a moral committment to remake the world through an analogic process, that is by bringing together elements from distinct spheres, and of trying to radicalize response patterns through heightening awareness (Caws 1970:6ff.). Both movements are critical of bourgeois values, depend upon the use of experimentation and the investigation of the boundaries of experience and language, and often deliberately confuse such categories as games and art works. They share an overwhelming interest in producing phenomena which, while they may not resemble what has traditionally been accepted as visual or linguistic "art", are meant to create a universe of cognitive and emotive relationships through contrasts and the deliberate confusion of familiar symbols and expectations (Caws 1970). Beyond these general resemblances, it is not implied that Concept art is simply a development from or a type of Dadaism, however.

The Conceptual art movement stands in an especially close relationship to some of the experimental attitudes toward life and communication which mushroomed in the late fifties and during the sixties: the underground press movement, the establishment of living groups sharing in novel ethical and demographic bases (such as the Diggers and the Transcendentalists), inasmuch as they represent parallel attempts at experimentation in the relational aspects of social and economic ties (Fairfield 1972). Kozloff has stated the following with reference to the "new American arts":

> "In one sense, this whole phase of sensory explora-
> tion is an outgrowth of Abstract-Expressionism,
> especially in its cult of immediacy and improvisa-
> tion, but now pushed out into the realm of the
> social, the animal, and the ephemeral....It is like
> the Wagnerian dream of synthesis of the arts upon
>   which has been superimposed junk culture. There
> have been Futurist and Dada antecedents for this
> too, but none with such a curious dualism of
> optimism and anarchy that seems to embrace real
> life most literally, but also so restlessly...."
> (Kozloff 1965:111-112).

Concept art represents a much more radical departure from and revolutionary attitude toward two spheres in particular than did the work of the Pop movement: (1) a rejection of the entire art establishment definition of what is acceptable as "art" to such a degree that this impetus as such comprises much of the structural foundation of the Concept movement; (2) an implicit (oftentimes explicit) departure from some of the basic sociopolitical values of the dominant culture in the United States, accompanied by a

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didactic purposeful attitude toward changing them in a constructive way; namely, through a cognitive perceptually-induced reorganization of awareness. When no value change is intended, at least a heightened level of awareness is sought.

As we proceed to discuss this movement, it should be also understood that Concept art involves a world-wide network to a much greater degree than did Pop Art. Although well-developed and similar Pop movements occured and still are in process in England, Sweden, Canada, Germany, Japan and to a much lesser degree in Italy and France, these schools are easily distinguishable; and the predominant American school standardized both style and content (Alloway 1969, Finch 1969, Melley 1971). In the case of Concept art, the communication network is such that although some of the important artists are not permanently resident in the United States, much of their work has been communicated to, or exhibited in American institutions or cities. Many American Concept artists reside, work, or perform intermittently in Europe or Japan; and foreign artists work or reside in the United States for extended periods of time. This geographical complexity is such that it will not always be entirely clear from the contexts of the exemplary listings which will be discussed where they occurred, although an attempt has been made, within the exigencies of length and the focus of the study, to give

American artists the predominant representation in
discussion.

The relationship of Concept art to the larger socio-
cultural system can be delineated by detailing the refer-
ence to the two ideas capsulated before.

I. Rejection of the Art Establishment and accepted
    aesthetic standards.

    A. Relationship to Dealers and Galleries:

    Most conceptual artists are deeply disturbed by and
react to the handling of art as a commodity through the
gallery-dealer system, and they hope for a more fluid and
personal relationship with the perceiver of a piece of art
or project (Friedman 1972b:57). Actually, their refusal
on some occasions to produce or to share art objects as
such is said to have been generated in part by the desire
to foil the commodity art system entirely. To make art
not something one can purchase and possess but something
which is necessarily to be experienced, learned, and
emotionally cathected is a dominating motivation for them
(Lippard 1973:8-9; Meyer 1972:xvii; Les Levine in Battcock
1968:26-27). "The object - by virture of being a unique
commodity - becomes something that might make it impossible
for people to see the art for the forest" (Weiner in Meyer
1972:217).

    "There are no collectors, for there is nothing to
collect....My exhibition at the Art and Project Gallery in

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Amsterdam in December, 1969, will last two weeks. I asked
them to lock the door and nail my announcement on it,
reading: 'For the exhibition the gallery will be closed.'"
(Barry in Meyer 1972:40-41).

"One of the main reasons that such art (i.e., dealing
with objects of any kind) seeks connections on some level
to the traditional morphology of art is the art market.
Cash support demands goods. This always ends in a
neutralization of the art proposition's independence from
tradition" (Kosuth in Lippard 1973:148).

Those individuals doing Conceptual art, therefore,
have often sought to establish a new kind of relationship
with the interested "buyer"; this relationship is something
essentially closed to that linked to the system of
patronage or sponsorship. For example, Ken Friedman set
up a procedure whereby he sells his services as a "
"professional"; he has further carefully designated that
one facet of the role of the artist today should be that
of "public servant". In this latter capacity, Ken
Friedman offers to match one art work for sale to benefit
another person or group, for every art work or project
which he sells for this own subsistence. In addition to
this, Friedman does not advocate fixed prices; rather the
buyer or sponsor of the project establishes his own price,
with the aid of guidelines established by the artist.
These guidelines (printed out and given to prospective

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buyers) call attention to any particular current financial
needs or pressing needs of the artist with respect to
subsistence, charities, and so forth. The artist then
lists the factors he wishes the buyer to account for, such
as the artist's income, the meaning of the work, and/or
the use of the proceeds as Friedman wishes to disperse
them. The purchaser then establishes the price, after
this careful consideration, and Friedman abides by this
decision (Friedman 1972:52, 57-58).

Of the thirty-one galleries who answered queries
either by mail or in personal interviews (during 1973),
only five said that they planned ever to "sponsor" or act
as intermediary in the sale or exhibition of Project or
Conceptual art projects or pieces. These galleries were
selected for polling inasmuch as they advertised themselves
as dealing in "contemporary" American or European artists
and styles. Some very prestigious galleries are to be
accounted among those who said they would show and have
shown Conceptual pieces.[22]

Lucy Lippard, an interested and most perceptive critic,
feels that the desire to remain free of the dealer-gallery
spoke of the art establishment wheel is impossible to
realize. In the Postface of her work of "The
Dematerialization of the Art Object" she states:

> "Hopes that 'conceptual art' would be able to avoid
> the general commercialization, the destructively
> 'progressive' approach of modernism were for the most
> part unfounded....Three years later, the major

conceptualists are selling work for substantial
sums here and in Europe; they are represented
(and still more unexpected - showing in) the
world's most prestigious galleries (Lippard 1973:
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One can mention here some of the exchange networks
which the Concept artists have set up to accomplish their
ends. Inasmuch as a substantial portion of the projects
in Concept art lends itself to or is comprised of verbaliza-
tion, documentation, photographs, charts and/or diagrams,
or linguistic studies, this work can be included in printed
books and periodicals, or desseminated inexpensively
through the mails. In this way, Concept artists and
interested individuals are able to communicate with one
another as well as to make their works available to an
interested audience through exchange organizations
established to handle such exchanges. For example, the N.
E. Thing· Co., under the aegis of Ian Baxter, President,
operates out of Canada, and specializes in conjoining new
modes of perception and publication as "Visual Sensibility
Information" (V.S.I.). The company's ACT and ART depart-
ments issue certificates with photos and documentation of
"Aesthetically Claimed Things" and "Aesthetically Rejected
Things", ranging in subject matter from icy landscapes to
well-stocked supermarkets (Meyer 1972;xiii; Lippard 1973:
99). The humor and irony of this approach should be
apparent to those who are objective and aware of the
contemporary physical and social environment.

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Art and Project bulletins appear with photos and documentation of exhibited pieces, or including original pieces of concept or project art associated with the Art and Project Gallery in Amsterdam. Books and phamphlets, often published by small and experimental presses, have become an increasingly important medium for the dissemination of Conceptual art. The Art-Language group (based in England) publishes the work of specific artists who deal with language as art in the form of regularly appearing bulletins.

The Something Else Press in the United States, actually a related off-spring of the Fluxus movement engendered during the last decade, publishes the work of Conceptual and related artists. In this way, books, periodicals, pamphlets, bulletins, videotapes, and exchange correspondence partially - at least - take the place of the traditional exhibit. These communications tie together with one another an international community of conceptual artists and interested parties, by disseminating information and ideas for what seems to be a slowly growing and substantial number of participants. Fluxus itself has international centers of an informal nature, but which act as communication links; they operate through casual affiliations with such sympathetic groups as: Aktual, Zaj, and the Total Art Groups in Europe, and with the Japanese Gutai group, and the Rosario Group in Argentina (Friedman 1972:43). The

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Dwan Gallery has sponsored annual Art-Language shows also.

Concept art represents not so much an art movement in the traditional sense (there are many who do not use the work "art" at all with reference to these created phenomena), as it represents a position or conceptual orientation for creative visual or multi-sensory activity. The first major group of individuals associated by similar interests in these undertakings was the Fluxus group established in 1963 by Harry Flynt, who actually named Concept art, and defined it as "first of all an art of which the material is 'concepts', as for example the material of music is sound" (Friedman, lecture May 2, 1973; Friedman 1972:39).

In the late fifties and early sixties, Flynt's exploratory work in Concept art and culture, politics, mathematics, and linguistic philosophy fulminated in a 1961 publication on Concept art.[23] From 1958 to 1961, the Fluxus group and the Happenings movement were comprised of some of the same personnel and basic orientations. Under George Maciunas, they sponsored, enacted, and even published some of their experimental projects or "gushings forth" (the meaning of "Fluxus") Hansen 1965:68-70). The truly international aspect of this movement is now borne out by its many international communications, and through an awareness of germinal similarities independently conceived in the urban centers of Japan, Europe, and especially the

United States (Friedman lecture May 2, 1973; Hansen 1965: 22ff.).

Some of the artists of the Pop movement (eg., especially Rauschenberg, Segal, Dine, Red Grooms, Oldenburg) were also associated with the performance aspects of the same group of artists at this time. It is apparent that a shared awareness of early directions permeated the avant garde members of what ultimately became two divergent stylistic movements (Swenson. 1966:31ff). Of the Pop artists, Oldenburg more than any of the others retained a conceptual element even though his work is primarily sculptural and graphic; the others went on to a more concerted concentration on popular imagery objectified and materialized.

By 1966, Fluxus members had increased in number, and by the end of the decade there were centers of operation in: New York, Southern California; in San Francisco; in Exeter, England; and in Scandinavia, Holland, Germany, and France. This international group sends communications among its members, and occasionally interested individuals meet for "flux-fests" or intermedial happenings-exhibitions when this is possible (Friedman, Lecture May 2, 1973).

Consistent with the broad ranges of activity included under the anti-art movement, is the realization that many of the new "artists" are not artists in the traditional sense of the term. How then should they be characterized?

That is, what roles and statuses do these individuals occupy as members of society, other than as creators of process or concept art projects?

Some of these concept artists were and are solely involved with producing artworks, but the majority are also involved with teaching, or function as lecturers on a permanent or a part-time basis. They represent minimally - on a partial survey - the following professions and roles: chemist, book-keeper, photographer, restaurant manager, publisher, lawyer, pressmen, journalists, zookeeper, encyclopedia salesman, recording engineer, musician, minister, cooks, students and many more positions (Friedman 1972:4)[24]

These artists strive to turn their sense of vision and an impetus to experimental exploration toward all human concerns and conditions of contemporary existence, each selecting as a matter of interest and/or expertise an area or areas within which to work.

B. The relationship of the Concept Artist with museums has received little attention to date in the articles in art journals. When there is no physical or enduring object, quite often there is very little to exhibit or to evaluate. Nevertheless, some museums have exhibited a willingness to display documentation, maps, photos, videotapes, pertinent memorabilia and so forth, relating to different aspects of Concept art or as actual concept works themselves. As

noted examples: the Jewish Museum in Brooklyn had a
"Software" Show in 1970; the Museum of Modern Art in New
York sponsored the "Information" exhibit in 1970; Finch
College Museum had a show of what was essentially Concept
art as early as 1960, using as thematic some of
Rauschenberg's post-Duchampian ideas about measurement;
the New York Cultural Center in 1969, 1970, and 1974 had
Concept pieces on exhibit; the National Gallery of Canada
in 1969 had a show of interest to Americans also. More
recently, the Pasadena Museum of Contemporary Art
sponsored the "Southern California: Attitudes 1972", and
in 1973, hosted the Guggenheim "Amsterdam - Paris -
Duesseldorf" show. The Chicago Museum of Contemporary Art
sponsored a project of Christo's and the "Art by Telephone"
show in 1969. The Whitney Museum in New York has housed
and shown various pieces of conceptual art, as have most
of the major world museums by now. San Francisco boasts
the only American museum devoted exclusively to concept
art projects, entitled fittingly the "Museum of Conceptual
Art". This museum, established and directed by Tom Moroni
(also an artist), is a place where art processes and pieces
can be experienced or housed, and it operates really as a
center of Concept art activity.

University and College museums as well as Art
Departments have also sponsored or furnished gallery space
for shows of a conceptual nature. In fact, it is at such

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academic environments as the following that one notes most
of the exhibition accreditations: Finch College Museum;
Claremont Colleges (which sponsored a three day symposium
on Concept Art in May, 1973); the Allen Memorial Art Museum
(Oberlin); Moore College of Art (Philadelphia); Reed College
Art Museum; Art Gallery, University of California, Irvine;
Eastern New Mexico University (Portales); Cal Arts in
Valencia, and many others.

C.   The relationship of Conceptual art and artists to
critics provides us with another example of change in
function and role expectations. The two basic functions
of the critic and the artist were traditionally divided,
the artist's work being confined to the creation of the
art work, and that of the critic to its interpretation and
evaluation. It was noted in the discussion of Pop art how
the names of the artists commenced appearing more frequently
in connection with the interpretation and criticism of
their own work, as well as of the work of peers. With the
Conceptual movement, the division between critic and artist
has been totally eroded. Conceptual artists often take
over the function of critic, inasmuch as they frame their
own propositions, ideas, and concepts. Kosuth (an
information artist) notes:

> "Because of the implied duality of perception and
> conception in earlier art, a middleman (critic)
> appeared useful. This art (Conceptual) both
> annexes the functions of the critic and makes the
> middleman unnecessary" (Kosuth in Meyer 1972:viii).

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An important aspect of Conceptual art is that the artists define their intentions as materially and ideologically identical with their work. It is appropriate, therefore, that Conceptual art be explained and understood through an examination of its own representations, i.e., through the actual experiencing of Concept art pieces.

Critical interpretation has rested on two elements which are inimical or at least irrelevant to Conceptual art: the fact that critical interpretation frames and uses propositions not eidetic with those of the artist, and which might lessen or confuse the aura and meaning of the work; secondly, the critical apparatus has formally been comprised of such concerns as evaluations of visual forms, internal composition of mass and line, color, and texture, all of which are patently irrelevant to this art form (LeWitt 1967:79-83; Kosuth 1969:160-161; Siegelaub 1969:202-203; Morris 1969:50-55).

The concept artist, Joseph Kostelanetz , has stated the following with reference to critics:

> "Why do you waste your time and mine by trying to get value judgements? Don't you see that when you get a value judgement, that's all you have? Value judgements are destructive to our proper business, which is curiosity and awareness" (Kostelanetz 1968, emphasis supplied).

Conceptual art makes its ideational premise known usually through statements or documentation offered by the artists; this enterprise is in contrast to other art, which leave its intention unknown and focuses on the phenomenal

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appearance of the work. A few of the younger critics have moved ideologically to accept this new definition of the role of the critic; they attend to Conceptual art phenomena principally by documenting its occurence, and seek to transmit accurate descriptive information about it rather than to evaluate it. They have proceeded to write accordingly in their published works and lectures (Lippard 1971a, 1973; Meyer 1972; Battcock 1968:26-28).

On several occasions, these critics, who earlier had functioned in the more traditional role as "evaluator", themselves produced or enacted with artists specific art projects, and thus actually became conceptual artists on these occasions (Lippard 1971a:299-320; Battcock in Meyer 1972:44-45).

D.   Several examples symptomatic of the breakdown and merging of roles and attendant functions among the positions of artist, critic, and dealer have already been listed. It might be helpful to mention two individual artists, Seth Siegelaub and Ken Friedman, who interact with different social networks and perform specific and diverse functions exemplary or characteristic of this 'new' way of being an artist. Seth Siegelaub has been involved with the Concept art movement in diverse roles previously assigned to dealers, publishers, and as curator-at-large. The last phrase "curator-at-large" refers to his numerous inter-national activities in organizing projects, travelling

exhibits, publications, and of creating specific Concept
pieces as well.

The organization and logistics of an exhibit of
Conceptual art involve certain problems intrinsic to its
physical characteristics, which are irrelevant to an
exhibit of more typical objects of art. The importance
of setting, catalogue information - often part and parcel
both as content and subject of the exhibition - the
documentation and related aspects all increase, when the
"art" and the "presentation of art" are no longer coin-
cident (Siegelaub 1969:202). The core of Siegelaub's
function he delineates as "distributing art and art
information". He says:

> "I am concerned with getting art out into the
> world and plan to continue publishing in multi-
> lingual editions....it is more important to send
> artists to exhibitions than to send art....Artists
> go (to art centers) because of (1) geographic and
> climatic factors (2) access to other artists
> (3) access to information and power channels and
> (4) money. These factors are now becoming balanced
> throughout the world. To be part of this changing
> situation interests me very much" (Siegelaub 1969:
> 203; Lippard 1973:127-33, 40-44, 71, 79-80, 124-
> 126).

Through his many activities, Ken Friedman assumes an
even greater number of roles: artist, teacher, writer,
lecturer, dealer, and critic, as well as doing much of the
administrative work as the head of Fluxus West. Friedman's
writings include a range from aesthetic theory to poetry
and chants. His work as artist includes projects as diverse
as sculpture, poetry, correspondence school art, essays

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on creativity and education, and such long-range and complex projects as the Omaha Flow Systems.

Friedman has delineated his own _credo_ as to the various roles now appropriate to the persona as "artist"; he published it, and offers it to other individuals of like-interest. He describes the artist as "essentially a communicator", concluding that therefore his work as aesthetician, as teacher of experiences, as expeditor of a communication system, as a resource bank, and as a "living statement of the possibility of vision" are all implicit in the role of Concept artist. Thus the term "artist" embraces several roles, each with its own rights and obligations. The artist as "worker" must be able to conduct his earning of a living in a dignified way; to this end, Friedman defines his fees for lectures and consultations on an hourly basis, and the sponsorship or sale of works along a sliding scale accomodating the purchaser's income.

Secondly, the artist as "public servant" has a right to renew or change the public and the culture, thus in-curring a responsibility to the society which he can ful-fill by offering every second art work as a gift or for the benefit of another person or group; and the artist can make himself available for non-profit or service causes on an expense only basis.

Thirdly, the artist as "prophet" assumes a role

automatically incurred inasmuch as art is a visionary, prophetic, and a culture-changing activity <u>since it raises consciousness and awareness</u>. As such, honesty and availability of adequate information (about society) are necessary concomitants of this prophetic role.

Next, the artist is to be considered as a kind of "natural resource" belonging to a society; while he is enjoined by the previously mentioned responsibilities, he should also share in some of the privileges and protections. Among these rights are honesty among dealers, critics, fellow artists, and an openness and sharing of information. From the government, the artist as 'resource center' should command financial and material aid to benefit his work, and thereby also assist the public (Friedman 1972: 50-53).

Or again, the role of artist also implies that of "teacher". As such, the artist should encourage and assist the student or interested perceiver to surpass his or her own teachings, and to move into a more individualistic flowering and greater awareness of self and environment.[25]

Finally, since art is at its roots the deepest form of therapy, in the sense of inner exploration, the artist must be aware of his implicit role as "therapist", and hope to cooperate with other disciplines until, through research and thought, a science such as the anthropology

or psychology of the arts will develop. This envisioned science would have utilitarian and therapeutic aspects, and would offer guidelines which would replace the usual critical apparatus which attends upon the visual arts in a superficial and self-avowed non-utilitarian way.

This last complex of suggestions are largely posed by one artist; but since this artist to some extent represents the Fluxus group, and inasmuch as most of his statements (at least of purpose) seem consistent with the activities and statements made by others in the conceptual movement, Friedman has been selected for discussion as a type case. Something of the nature of Conceptual art should by now be emerging through this recitation of the roles and functions of artists. The importance of relating art to the broad spectrum of life, the didactic and thaumaturgical aspects of the Conceptual art enterprise should become more understandable.

Conceptual art, therefore, generally takes a more critical and militant attitude toward the dominant culture of the society which it represents than did Pop art. Concept artists mesh with the total social and environmental system more completely than did the Pop artists, inasmuch as the studio is not more their workshop than are the city streets, the United States Postal system, classrooms and parks. Futhermore, usually the Conceptual artist occupies more than one professional or work role with one activity

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complex; he or she may even have another profession through which he serves and gains from the community. Yet, their ideas and the methodology which these artists select to enact or concretize them, are often counter-cultural. It is clear that this art is conceived to be didactic or functional in the sense of heightening awareness, or, of bringing into focus the critical faculties of the populace, rather than to act as an objective cool reflection or parody of the environment and world. In this way Conceptual projects act as catalytic agents to bring about the psychologically aware state which is the sine qua non of creative and rewarding adaptations to changing physical and social environments.

XIV.   The Aesthetic Locus and Concept Art:

General Framework

The best way in which to understand Concept art is to
experience it; second best is through a perusal of published
examples. When we proceed to the level of the aesthetic,
and to a consideration of the art object - or in this case -
the phenomena *qua* aesthetic, we find that a different set
of criteria than those previously accepted in Western
history are appropriate for a discussion of the stylistic
discontinua of Concept art. On the other hand, it is also
clear that the critical apparatus for poetry or drama is
no better suited to this art form, although many of the
examples of Concept art are reminiscent of concrete poetry
and drama. Nor can we use the criteria by which a carto-
grapher or scientist would appraise a chart or map,
although many examples of Concept art have the form of the
latter. Yet the meaning and substance of Concept art
pieces are neither isomorphic with those of traditional
art nor of science. One cannot separate the media from
the form and style of a Concept art piece for analytic
purposes, because the critical tools and canons have not
yet been formulated to do so. Intermedia is an important
hallmark of the major body of work of the Conceptual or
process artists.

Placed in the context of the history of art, Concept
art represents a more radical departure from tradition than

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perhaps any previous movement except Dadaism. The abolition of the supreme importance of the visual object - whether as a painting or a sculpture - eliminates the whole paradigm of critical concern for style, quality, permanence, and personal handwork. Neither the criterion of excellence in execution, nor of permanence and uniqueness are pertinent to Concept art.

Concept art completed a schism with traditional aesthetics initiated by the Dadaists and developed by Duchamp. Duchamp rejected the myth of the precious and the stylish art object as a commodity for the benefit of museums and status seekers. He turned his interest from tradition of painting and conventional sculpture to the challenge of psychological exploration and the more cerebral invention of phenomena often complicated by complex symbolic connotations (Burnham, J. 1972; Meyer 1972:ix; Roth, Moira and William 1973:72ff.). Duchamp said:

> "'Stupid like a painter'. The painter was considered stupid, but the poet and the actor were intelligent. I wanted to be intelligent. ....All of my work in the period before the Nude (Descending the Staircase) (1912) was visual painting. Then I came to the idea. I though the ideatic formulation a way to get away from influences." (Duchamp in Roberts 1968: 46-47).

"All art after Duchamp is conceptual in nature because art only exists conceptually" (Kosuth 1969).

Art has often been considered as a source of social information; the scope, content, and the patternrs in which

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it is formulated are seen as expressively related to the particular adaptive patterns of each particular socio-cultural period. The type of appreciation proferred to art objects in the traditional way actually cultivates taste instead of heightening sensibility. The artist's choice, and the subsequent manipulations of the institutionalized art world through its dualistic evaluations of "art-as-experience" and "art-as-investment", keep art in a closed system, issuing from the dichotomization between the critical and creative functions (Meyer 1972:xvii). Thus, the conscious movement by creative artists away from the marketplace of objects and sales is accounted for on motivational grounds structured by the novel goals and media of concept artists.

In order to avoid the double bind obtaining between creating for purely aesthetic or creative impulses, and creating to satisfy commissions or critical audiences, the "objective" link between these conflicting impulses is purged of its traditional decorative purpose and meaning.

A case could be made for saying that much of the history of modern art relates to a process of increasingly substituting a new perceptually structured cognition of complex situations and experiences in place of the traditional visual formal values. Typically it could be said that Conceptual or "anti-art", as it has also been called, was reacting to the compartmentalization and

commercialization occuring in the recent history of art, and _ipso facto_ to the organizational premises of the society which structures the art establishment against which it moved.

Anti-art also represents a reaction against the startling and, to many young artists, controlled ease with which the Pop movement was exploded into acceptance by the Jet Set and the art establishment. It also harbors a resentment against the manufacture-to-sell economy, which immediately grasped the cool colorful depiction of everyday objects which Pop had selected as its language of imagery, and turned it into a million dollar business boost con-. sisting of still more slick objects for consumption. Anti-art also reacted against some of the stylistic directions of recent art, such as the increasingly large physical size of some of the painting and sculpture which had developed especially within the Minimal and the Post-painterly abstraction movements with their "art for art's sake" emphasis.

Thomas Messer, Director of the Solomon Guggenheim Museum of New York, and David Shirey, Art Editor of _Newsweek_ have designated the general collection of conceptual art activities and phenomena as "impossible art" for several reasons. These are: the unwieldy quality of some of the Conceptual art, which is problematic to accomodate; the fragility or ephemeral quality of much conceptual work; the

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frequent use of subject matter which touches the taboos
of American society and forces comparisons which assume
a threatening posture toward the dominant sociocultural
system; and lastly, because conceptual art insists on
reworking the whole art world as we know it (Messer 1969:
31; Shirey 1969:32).

The best way to understand the critical and didactic
stance of the bulk of conceptually oriented art 'second
hand' is to proceed to consider some selections from the
actual corpus of these works. The scope and complexity of
these projects and phenomena is immense; suffice. it to
say that for simplification, they will be considered under
an incomplete but heuristic classification based on
apparent similarity of formal purpose or media selected.

I. Documentation

The use of documentation in Conceptual and process
pieces is varied and frequent. Documentation may consist
of: videotapes, maps, charts, X-rays, photographs, medical
records, commercial or newspaper announcements, post-cards
and letters, telegrams, xeroxed items, movie film, sound
tape, and any kind of recording in written words or sound
of schedules for projects. The function or importance of
the documentation for any specific project varies: (1) the
documentation may be the _sole_ overt attribute of the art
works; (2) it may precede or accompany some other phenomena
to which it calls a focus of attention, or adds additional

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complexity; (3) it may succeed some other phenomenon, acting as a visual reminder, collectible, or communications medium informing others who were absent of the precedent occasion or project.

Documentation itself, in one or another of the ways listed, accompanies much of the activity of conceptual artists, and so it enters into the other categories of Concept art which will be mentioned. An explicit example or two for each of these categories will be offered in order to clarify the meaning intended.

(1) The work of the Art-Language group of England and the United States use verbal documentation as art. For example, they may postulate sets of criteria derived from an examination of art situations couched in the form of a series of theoretical constructs as a treatise, as they did in the "Lecher System". This critical documentaion stands <u>qua</u> itself as the art piece as well as commentary on aesthetic phenomena in general (in Meyer 1972: 22-25).[26]

In <u>The Grammarian</u>, Ian Burn and Mel Ramsden investigate the ways language can be used as the actual material of art. <u>The Grammarian</u> does not function simply as a proposition of intentions, but as an investigation of art-language itself; it thus functions with an evolving language about language, or a meta-language meant to be aesthetic in some sense.

"The redefinition of artwork as syntactical in-
dicates that there may be no limit to that
abstractness, and that art's manner of operation
can move from the myriad permutations of iconic
hardware into a study and application of the
category itself, where category is interpreted
as being a context of rule and conditions" (Ian
Burn and Mel Ramsden in Meyer 1972:xix).

This is the most "archetypal" form of Conceptual art
inasmuch as the existing object upon which the "content"
is organized (i.e., paper with print upon it) is not the
art object; the art object is not any object. This overt
visual component merely specified the art phenomenon,
which is in fact entirely conceptual (Atkinson in Meyer
1972:9ff.). These Art-Language artists have usually been
influenced by the Analytic school of philosophy prevalent
during the last two decades. They assert that essentially
art is a form of communication, often assuming the structure
of a question. Works of art are (in the sense which Ayer
designated, one concludes) analytic propositions, which
if viewed within their context - as art - provided no
information whatever about any matter of fact. Art has,
in common with logic and mathematics, the fact that it is
a tautology; that is, that the "art idea" and the art work
or art are the same, and can be appreciated as art without
going outside the context of art for verification (Kosuth
1969).[27]

The position of concrete poetry, and poetry conceived
and executed through the use of computers, stands in an
ambivalent position in this category. In much of concrete

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poetry, the words are made to <u>look</u> like something, either
a pattern or image of some kind (Williams 1967b,<u>passim</u>).
Poetry or literary forms generated through the use of
computers represent a thought-provoking manipulation of
technology, the conceptual content of which structured
the selection of a machine on the basis of known possibili-
ties of its technology, the selection of a program or code,
and the subsequent appraisal and appreciation of the
print-out (i.e., work of Jackson MacLow for the Art and
Technology Project in Tuchman 1971:202-223; Young and Mac-
Low 1963).

    (2) Any selection of photographs accompanying some
earthwork; for example, the 1100' x 42' x 30' trench with
40,000 tons of displaced earth excavated in Neveda by
Michael Heizer known to most people through photographs.
Or Douglas Huebler's sculpture-project of fixing on a map
fourteen locations along the 42° parallel stretching across
the United States. This project is made up of three parts:
the graphic representation of the trip on a map; the actual
trip experience made by Huebler; and the communications and
pictures about the trip subsequently imparted by Huebler.

    (3) Any series of photographs which is intended to
document the artist's selection or claim as "aesthetic"
any specific phenomenon of the visually accessible 'real'
world. The work of Jan Dibbets with serial photographs of
landscapes, or of Ed Ruscha, with his straight-forward

photographs of gasoline stations, Los Angeles apartments, and "various small fires and milk" are characteristic of this approach (Bourdon 1972). Ruscha comments on his photographic work:

> "My pictures are not that interesting, not the subject matter. They are simply a collection of "facts"; my book is more like a collection of Ready-mades" (Ruscha in Meyer 1972:206ff.).

From these examples, it should be clear that documentation can stand as an art-phenomenon itself, or as the only overt perceptually retrievable referent to the art-phenomenon, which is in fact only conceptual. Or, documentation will appear with other types of art projects as one of several overt manifestations of a complex of activities or phenomena (as Acconci's use of photography along with specific 'body' projects).

II. Use or Manipulation of Natural Phenomena or Ecological Systems

(1) Earthworks: Many of the artworks which deal with selection or manipulation of natural phenomena are conceptual by virtue of the fact that they are visually ephemeral, and their more enduring aspects consist in the planning and imagining they involve, and in the memory of their execution and morphology.

With earthworks, artists accomplish a variety of things in their manipulation of rocks, earth, and sand, as well as through trenching, heaping, mixing, transporting,

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and exchanging these solids into other environments and/or configurations.

The reasons for the selection of this kind of art work range from an intellectual and perceptual interest in volume, form, and negative spaces on a large scale, to a more tactile interest in earth, rocks, and sand, as an antidote to the manufactured and non-natural aspect of our usual urban environment. The latter represents a desire to achieve some kind of escape from, or a heightened interest in, some basic substance of nature (Shirey 1969: 33ff.).

Some examples of these artworks are the following:

Robert Smithson piled rocks into sleek metal bins, to be placed anywhere in a non-rural environment (i.e., as non-sites in a gallery or museum).

Robert Morris heaped into a mound a mixture of earth, tar, felt, and some gelatinous sticky substance (in the Dwan Gallery).

Walter de Maria placed ten tons of earth into a gallery for perusual, smelling, touching, and so forth by potential perceivers.

Michael Heizer dug a 120' long trench (commissioned by Robert Scull) in Massacre Dry Lake in Nevada. The trench was then left to change and disappear as nature eroded it season by season.

Robert Smithson's "Spiral Jetty" is an especially

notable project. In April of 1970, with the aid of dump
trucks and other machinery, Smithson laid out and had built
a spiral jetty of black basalt rocks as a gigantic coil
approximately 15' wide and 1500' long. It reached from
the salt crusted shore out into Great Salt Lake, Utah; the
whole project was comprised of black basalt, salt crystals,
earth, and the vividly red water (algae induced) of the
lake. The Ace Gallery of Los Angeles (which along with the
Dwan Gallery sponsored this project) photographed this
work, and Smithson himself with the aid of a helicopter
filmed the process for a subsequent cinematic project.
Smithson's comments on the Spiral Jetty succinctly state
some of the motivating interests of the "Earthworks" con-
cept artists:

> "The scale of the Spiral Jetty tends to fluctuate
> depending on where the viewer happens to be. Size
> determines an object, but scale determines art.
> A room could be made to take on the immensity of
> the solar system....depends on one's capacity to
> be conscious of the actualities of perception....
> For me scale operates by uncertainty. To be in
> the scale of the Spiral Jetty is to be out of it..
> ..The Spiral Jetty could be considered one layer
> within the spiraling crystal lattice, magnified
> trillions of times....it suggests both a visual
> and an aural scale, in other words it indicates
> a sense of scale that resonates in the eye and
> the ear at the same time....So it is that one
> ceases to consider art in terms of an 'object'.
> The fluctuating resonances reject 'objective
> criticism', because that would stifle the gen-
> erative power of both visual and auditory scale..
> ..One seizes the spiral, and the spiral becomes
> a seizure" (Smithson 1970:225-226)[28]

    (2) _Air_: Through the use of air, artists make a
commentary on technology as well as call attention to the

world and the natural environment of the sky, the atmos-
phere, clouds, and so forth.

Forest Myers, by shooting four brilliant arc lights,
made a glowing display of light paths which permeated a
calculated volume of twenty billion cubic feet in the night
sky.

James Lee Byars made a presentation of a "rocket
piece", consisting of a "pretend plane" constructed with a
fuselage of hundreds of yards of shimmering pink satin
surrounding the artist's seat in the middle, and with room
all around for the guests to come "aboard".

Byars also "gave" to space a helium-filled ballon,
to which was attached a mile long gold shimmering thread.

Peter Hutchinson photographed moving and dispersing
clouds in a timed serial sequence of six shots. While
doing this, he used a Hatha Yoga technique involving the
intense concentration of pranic energy which claims power
over natural phenomena as an experiment.

Douglas Huebler did a "Location Piece #1" in which
the airspace over thirteen states between New York and Los
Angeles was intermittently documented by making photographs
as the camera was pointed straight out of the airplane
window. The photographs were subsequently joined together,
thereby "joining" the east and the west coasts, as each one
marks one of the thirteen states traversed in the trans-
continental flight.

Some artists have tried to become specialists in the manipulation of the perceiver's consciousness of space and spacing, by using a series of spatial markings or by measuring these spaces in some fashion oftentimes defined by the quality of their perception.

For example, Michael Asher did an environmental space project for Pomona College. For this, two large rooms were simply left open for observation through both day and night. This situation permitted the perceiver to gain the experience of these walled environments as shaped by the circadian rhythms of lights and sounds which entered the empty architectured spaces.

Some of Sol LeWitt's sculptures which define space and locations by outline-structures or repetitions of hollow wire box-like constructions perform much the same subtle perceptual structuring.

Some artists have interested themselves in movement, and in the dispersement of different types of air. In Robert Barry's "Inert Gas Series", argon and other gases were released and their displacement into surrounding air was filmed and noted.

Robert Morris constructed a steam-producing mechanism which made clouds of steam arise all around the Corcoran Museum in Washington, D.C.

Robert Smithson combined an interest in earth and the air for his design of the development of an air terminal

between Dallas and Forth Worth, Texas. He designed a series of wandering earth mounds and gravel pits to flank the freeways; these mounds would present a formalized intermingling of earth and air on an interesting and changing pattern for the arriving and departing passengers.

(3) <u>Fire</u>: Since fire is another naturally occuring phenomenon which is active, and changes the form and substance of all that it touches, it became a matter of interest to a few process-oriented artists.

Ed Ruscha published a small picture book, each plate of which had a photograph of a different small fires. The last plate pictured a glass of milk, thus completing the study which was entitled, "Various Small Fires and Milk".

John Baldessari used fire both to change the form of something, and as the embodiment of a kind of ritual of purification. The text for this project, which also describes it is the following:

> "<u>Cremation Piece</u>: One of several proposals to rid my life of accumulated art. With this project I will have all of my accumulated paintings cremated by a mortuary. The container of ashes will be interred inside a wall of the Jewish Museum. For the length of the show, there will be a commemorative plaque on the wall behind which the ashes are located. It is a reductive and recycling piece" (Baldessari in Meyer 1972: 32).

(4) <u>Water</u>: Water, as one of the natural elements which is most meaningful to man, has often been the focus of interest for several concept artists. Examples of their work can be cited:

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Ian Baxter, in his snow-work which became a water-work, designed a project for which he plunged chrome poles in a row into the Columbia Glacier. The poles worked their way down to the river as the snow melted, and were borne by the force of the water to new areas and to new perceivers' eyes.

The Pulsa Group, a Yale based six-man crew of technicians, produce art on a large scale, and often use water as the focal point of their environments. Recently, they placed fifty-five xenon strobe lights underwater in a four acre pond in the Boston Gardens. Around the pond and above water, they situated fifty-three poly-planar speakers programmed by elements of analogue and digital computers. Since neither sets of equipment were visible, when activated they produced an effect which was perceived as sounds coordinated with light flashes, in a shimmering interaction of light, sound and water. The Plusa group's statement about this project frames their focus well:

> "Television and films and the complex interplay
> of urban sounds and lights, and experiences such
> as driving on highways at night through darting
> streams of automobile headlights have involved
> our culture in areas of new perception....We try
> to make meaningful and pleasurable these exper-
> iences which are constantly present in our daily
> lives" (Pulsa statement in Kepes 1970:208ff.).

Dennis Oppenheim, interested in the plastic qualities of water and ice, travelled to upper New York State where, with the use of a big-toothed saw, he cut huge pieces from the ice on a lake; then he proceeded to Maine, and worked

natural snowscapes into new shapes.

Ian Baxter has set up his own "organization" called ACT, an acronym for "Aesthetically Claimed Things". He goes around to specific sites - for example to a lake in the Arctic - where he claims and photographs phenomena as "Aesthetically claimed". By doing this, he forces the perceiver who knows about this new claimed status, to be aware of the object or phenomenon and to endow it with special consideration; in this way heightened awareness and contemplative consideration of an otherwise ordinary site is accomplished. Through these works, one also perhaps becomes aware of the process itself of aestheticization, and the role of conscious awareness in this respect.

III. Archiworks

Inasmuch as "Archiworks" usually entail overt structures, some would not consider them to be within the category of conceptual art. They are included here, because the most important aspect of their creation is the role that "conceptual aspects" play in their appreciation (Shirey 1969:45). That is, the most important characteristic of archiworks is the conceptual approach which structures their imaginative manipulation or proposed alteration of existent architecture.

The size and complexity of the typical megalopolis, with its shafts of high-rise buildings, and its endless

acres of row houses each one isomorphic with the other,
with differences consisting mainly of size, embodies for
many the urban environment, which is felt to press so
monotonously on human perception. Some artists have
posed an alternative, a substitute world of architecture,
large in scale and rich in parody. Most of these projects
have remained in the conceptual realm, or have ended
merely as drawings and small models; but one or two have
actually been constructed.

Christo designed and had erected a twenty-nine story
inflatable air structure. This was a 180 ton air-pressured
cylinder as tall as the Seagram Building, and in the form
of a polyethylene "Bratwurst" presented at the Documenta
exhibition in Kassel, Germany. The pun on word and
representation or iconic symbolism should be clear.

Other projects designed by Christo include the
"packaging" of entire buidlings with sheets of polyethylene
and ropes. His proposal to package the Museum of Modern
Art in New York was turned down because of fire safety
laws, but he has already succeeded in wrapping museums in
Bern, Switzerland, and the Museum of Contemporary Art in
Chicago.

Other artists have designed an "Archigram", an immense
city that walks; others have settled for inflatable
communities which rise (literally) as used, then deflate
after use. With an obvious satirical twist, they claim

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that the city may someday be measured in terms of 8001 x
2,0008 x five months (Shirey 1969:46).

Claes Oldenburg has proposed several monumental
structures for the great cities of the world. These often
take the shape of the favorite foods in specific areas.
In this spirit, he has designed a colossal frankfurter to
approximate the "Ship of State" for Staten Island, New
York. He suggests that the Pan American building of New
York be rebuilt as a gigantic Good Human Bar. Or again, he
designed a colossal underground building in the shape of an
inverted drain-pipe, which can be observed by "looking down
into the earth". Oldenburg whould like to see the Los
Angeles County Art Museum rebuilt as a prone package of
cigarettes (an obvious parody of its actual slick design).
Oldenburg goes on to landscape the environment surrounding
buildings; for example, he suggests that the Thames in
England be decorated with a gigantic toilet-ball float,
obviously with the unstated premise that only such a
gigantic flushing mechanism could clear it of the pollu-
tion it contains. While Oldenburg's buildings have re-
mained "conceptual" as yet, a few of his gigantic sculp-
tures have been actualized to decorate the areas around
existing structures: a hugh lipstick monument erected on
a tank (for the Yale Campus); a gigantic three-way plug;
and a giant geometric Mickey Mouse.

A final example of a satirical turn is the proposal

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designed by Ed Kienholz for a "cement store" to service
a town with a population of 50,000. This proposal, in
the form of a contract drawn up and signed (by his
thumbprint), is to construct a store, stock it with its
complete complement of consumer goods, fill it with
cement, the artist then leaves town. This represents, to
say the least, a bitter conceptual comment on the monu-
mental petrification involved in the daily use of and
realtionship to the trivia of consumer goods.

Finally, one could mention John Grady's sign proposal
for the highway landscape outside of our largest American
megalopolis which simply states: "New York will return
April - June".

IV. Constructed Ecological Works and Systems

Related to this interest in the environment and in
natural systems and elements, some of the conceptual and
process artists have conceived and executed projects which
either imitate or call our attention to the ecological
systems which sustain life as we know it. Examples of this
category are various:

In 1969, Jan Dibbets constructed what he called a
"sculpture" entitled "Robin Redbreast's Territory Sculpture"
In this project, Dibbet's had decided to altar a robin's
territory by placing small poles spatially interspersed in
it. To prepare for this, he read a number of books including
Ardrey's The Territorial Imperative, and Lack's The Life of

the Robin. With the aid of photography, he planned where
to place the poles in a form through space which would be
pleasing. The final sculpture was actually comprised by
the movements of the robin among the erected poles of its
altered environment. This work was one of a series by
Dibbets which involved the visualization of ecological
systems (See Lippard 1973:138-9).

Peter Hutchinson did a project called "Paricutin
volcano". For this "Ecologic Work", he placed 450 pounds
of bread in a 250' long path along the lip of the volcano;
he dampened and covered this path with plastic in order to
create an ideal mold-producing ecology. This in fact
made a greenhouse environment in a heretofore sterile one.
The mold grew then until it was made visible, and color
changes were made perceptible and photographable. By
doing this, Hutchinson was juxtaposing a microcosmic as
against a macrocosmic landscape in such a way that the
former was made visible. At the same time, he was re-
duplicating the earliest Precambrian geological periods,
as well as recent past history, when molds and algae first
appeared on new volcanoes which were pushed up from the sea.
(See Lippard 1973:88).

A special contingent of artists is beginning to
evince interest in the growth and harvest cycles of nature.
In 1971, Newton Harrison set up a fish farm at an American
Exhibition in London. Here, fish were grown in special

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tanks during several weeks in preparation for a ritual
meal. The fish were than "harvested" and prepared for
frying and stews at and during the opening of the art
exhibition. For Harrison, this display of "survival
ecosystems" far from being sadistic as several observers
claimed, was simply calling attention to the way that
human life necessarily feeds on less-developed life forms;
and that rather than suppressing this relationship as
modern processed life permits us to do, the artist should
reveal such critical facets of the life-chain

Harrison and his wife also prepare "pastures" or soil
for planting in special ways, timing their working of the
soil with shovels and hoes, and coordinating their hand
manipulation of the soil and water with controlled
breathing and posture patterns. Harrison's wife tends
the plants, talking to them and promising them warmth,
attention, food, water, and companionship (Burnham, J.
1973a:41ff.).

A third of Harrison's projects, called "Lagoon",
consists of an outdoor microsystem of an 8' x 10' tank
containing 1,500 gallons of water. Ocean water is used
in the tank, and lamps assembled to maintain it as an
equatorial temperature estuary. In this controlled
environment, the human element completes the ecosystem as
Harrison furnishes food to the crab population in the
'Lagoon'. He further interacts with this natural system

by transacting with the crabs; he assumes their postures
and scuttling movements, and learns their territorial
and other habits, thus further substituting for nature.
The ritual aspects of these works are notable, and will be
considered later in this study.

Mel Bochner simply grows a plant in the same way any-
one of a million individuals care for a houseplant; but he
also charts its development on the wall behind it with
carefully measured lines (painted) which define its growth
patterns. He further documents the growth of the plant
with photographs taken at fixed intervals.

Hans Haacke photographed snowy landscapes, then
coordinated his awareness of changes in the landscape with
successive documents, such as xeroxed copies of the local
climatological charts.

At the simplest level of explanation and without
adding interpretation, it is clear that these artists are
calling attention to the natural rhythms and ecological
systems which are basic to the maintenance of global and
human life systems. They do this, they maintain, because
the awareness of these systems and relationships often
excapes our daily consciousness.

V. Destructive Works

Some artists who do not entirely agree with the idea
that art should be totally reduced to ideas and concepts,
go on to produce temporary works which are subsequently

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destroyed either by the artist, by inbuilt mechanisms of
the project, or through a natural inability to perdure
due to the medium used in its execution. Many of these
projects take a very active antagonistic stance against
the objects and symbols of the world, and more occasionally
against the human body itself. The desire to triumph over
both physical permanence and the unquestioned maintenance
of bourgeois values in day to day life patterns, per-
meates these nihilistic gestures with critical meaning.
Even during the early days in New York, as the Happening
movement was gathering momentum, some of the informal
events depicted had elements of nihilism in them; some-
times these were symbolized by such things as the use of
animal carcasses, rotting meat, of stylized fights and
battles between individuals or groups, or of public
urination and defecation (cf. with Earlier Dada-fests;
see Melzer 1973:74-78).

The Pop movement was relatively free of such
emotively nihilistic aspects, since even the erotic themes
in Pop art were notably vacuous and cool both in intent
and fabrication. The nihilistic tendency returned in
the Conceptual and process art movement, and developed
into a higher degree and exploration of criticism. Some
of the nihilistic gestures are simply statements against
American object-fetishism or against the desire for
enduring phenomena. Examples of these projects are:

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Ian Baxter buried a steel water pipe, which when it was activated simply eroded away the little dirt mound constructed around it, until nothing was left but the destroyed wreck of a miniature hillock.

Bici Hendricks makes ice sculptures in which she embeds such things as flags, stones, and other odds and ends in a block or cake form. The ice is festooned with burning candles and then the artist proceeds to hack away at this with an ice pick until the ice melts, and it all settles down into a soggy heap.

Claes Oldenburg hired union gravediggers to dig a trench in back of the Metropolitan Museum of Art under his careful supervision, and than had it immediately filled up again.

Yoko Ono's project in which she sat on a stage quietly remaining there until her blouse was ripped into shreds from her torso by the passing audience, who were instructed to act in this manner.

Mike Heizer created a "symbolic" destruction of the Whitney Museum in New York by ferreting under its foundation in various places. According to the artist's statement, this meant that "those depressions....(were assertions) that the museum is now impossible in our society. It can exist only as a source of information".

Harold Paris made a series of hard, soft, smooth, and rough forms for the Whitney Museum in New York, which were

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then put into a room which the artist sealed off; and the public was left only to contemplate or imagine the contents from a bench positioned in front of the 'hermetic' room.

Bruce Nauman polished one side of a metal slab to perfection, and then buried this most interesting part in the ground leaving the dull surface exposed. "Art should raise questions", asserts Nauman.

Several additional projects could be cited, but these suffice to describe one aspect of nihilism. Several nihilistic artists have grouped themselves into an organization called the "Destruction in Art Symposium" (DIAS), which has bi-annual meetings. One of these symposia was held in London in 1966, and another in New York in 1968. Some of the things they do - reminiscent in spirit of the work of the deceased French artist Yves Klein to whom they feel a stated bond of fellowship - are: the burning or slashing of canvases; the construction of machines which destroy themselves; the building of light sculptures which could blind the eyes if actually observed. Ralph Ortiz, who sees his work as a kind of dramaturgical therapy, kills chickens on stage to give expression freely to his "killer instincts", but on less important creatures than man.

A very few of the nihilists have turned their destructive projects toward the human body itself. These works carry with them not only the exploration of the most

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extreme situations possible in life, but many are bitter parlodies of the accepted patterns of social life, which if objectively seen in a compressed time period, could be revealed as destructive. For example:

Chris Burden bolted himself to a wall, and then experienced and revealed at first hand to others the possibility of execution, as he had someone shoot him in the arm with a 22 caliber rifle.

This same artist (who survived his arm wound), also styles himself as "The People's Prick"; in this role, he wears a special costume and ambles about performing ritualistic actions on behalf of those individuals or groups whom he encounters. Burden had himself handcuffed to the floor of an open garage between live wires and buckets of water, so that anyone who wanted to might kick over the pails and electrocute the artist. No one did, even though he insists that American are killers (at that time) daily and freely in Viet Nam.

Barbara Smith created a "sensorium" at the Museum of Conceptual Art in a private, deeply cushioned room, where under low lights a tape loop softly played repeatedly "feed me"; there she offered her body for sexual inter-course with any one who was willing "to take advantage of her". According to the artist's commentary, this project was meant to be a negative commentary on empty egocentric sexual acts, which are essentially secretive, since they

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are without the context of life.

Bonnie Sherk in an "All Night Sculpture Exhibition" in San Francisco, invaded a rooftop sanctuary for pigeons with loud music; she displaced and disturbed the birds through a series of aggressive acts and gestures which culminated in the scrambling and eating of eggs in front of the nesting pigeons.[29]

Undoubtedly the most nihilistic performance of all was accomplished in New York by a visiting Austrian artist the late Rudolph Schwarzkogler, who, early in 1973, amputated his penis bit by bit until he bled to death, thus preempting the position of extremity in this area for some time to come.

VI. Technical and Communication Systems

We recall that one of the motivational elements in the Conceptual movement was the desire to rescue art from the stultification and commercialization of an art establishment system, and from a commodity-dealing environment which artists feel is inimical to the production of true and free art. As a by-product of this motivation, but shaped also by other considerations, some of the Concept and Anti-art artists have concluded that art is a kind of communication; as such, it can aptly utilize communication technologies to its own ends. For example, some artists have used the United States Postal system. Since this is an open and public system, inexpensive to use, and capable

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of establishing contact and communication among a great
number of people, it is especially suitable for the
dissemination of information.

On Kawara uses the mails frequently as he constantly
travels around the world putting himself in contact with
a great number of people. For example, he has sent tele-
grams to the same person (see Lippard 1973:162), stating:

December 5, 1969:   "I am not going to commit
                      suicide - don't worry."

                                        On Kawara

December 8, 1969:   "I am not going to commit
                      suicide - Worry"

                                        On Kawara

December 11, 1969:   "I am going to sleep -
                      Forget it".

                                            On Kawara

In January of 1970, Kawara sent one postcard every day
for a month from Tokyo to Ursula Meyer in New York; each
was hand-printed with rubber stamp letters, and stated the
time he got up every morning.

In order "to explore the realm of the impossible, in
order to stimulate innovative and creative approaches to
bringing art to the masses", Don Celender brainstormed by
himself until he formulated several proposals of how this
work might occur. He then sent to each chief executive of
twenty-five major organization a copy of his proposals,
plus copies of those proposals sent to the other princi-
pals involved, so that every recipient would know the

scope of the project. Celender also solicited their
opinions and answers to the proposals. He sent these
principally to corporations whose practical orientations
where challenged by aesthetics and the artful; he proposed
impractical extensions or uses for their products. He
also sent proposals to Art Museums, in order to incite
them to innovation and a wider dissemination of art
information. Celender also sent proposals to mass media
companies, in order that the media might be incited to
develop public art awareness. He also sent proposals to
divergent organizations such as the Ku Klux Klan and the
Black Panthers. Copies of one of his museum correspondences
is included. (Figure 6).

James Lee Byars used the telephone to investigate the
nature of questions. He set up "The World Question Center"
replete with telephones, a copy of Who's Who, and enough
time to phone over 2,500 people. On the telephone he
introduced himself as James Byars at the Hudson Institute,
where he was running the World Question Center; then he
solicited some questions from them. Hostility, incredulity,
bad manners, and even a few good questions were the result
of this project. Byars concluded that the nature of
questions is profound and should be investigated seriously;
and further that maybe all speech and communication is
basically interrogative.

Joseph Kosuth did a "show" which took place

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Mr. Sherman E. Lee, Director   January 12, 1970
Cleveland Museum of Art
1150 East Boulevard
Cleveland, Ohio

Dear Mr. Lee:

Your museum has been selected for inclusion in my
Cultural Art Movement. I would like you to execute,
to the best of your ability, the following proposal:

    Assemble 1,000 of the best Far Eastern
    artifacts from your permanent collection
    and place them into a weather balloon.
    Fly the balloon across the state of
    Alabama releasing a work of art (attached
    to a parachute) every thirty seconds until
    the supply has been exhausted.

Please reply at your earliest convenience and describe
the method you intend to use to expedite my proposal.
Thank you.
Enclosures.

                Sincerely,
                Don Celender
                Cultural Art Movement
                Saint Paul, Minnesota 55110

Mr. Don Celender
15 Duck Pass Road
St. Paul, Minn. 55110

Dear Mr. Celender:

I have your letter of January 12 with its enclosures relating to the
Cultural Art Movement and the Corporate Art Movement.

May I first congratulate you on the amount of time, research, imagi-
nation, and wit which has been so tellingly combined to produce the
letters included in the Cultural Art Movement portfolio.

Since all art is in the mind of the beholder, I am told, then this
obviously is the means I propose to use in expediting your proposal.
I have mentally performed the proposal for Cleveland and despite the
exhaustion attendant upon unaccustomed rigorous use of my imagination
I can report that the mission has been accomplished. How fortunate
for Alabama!

                Sincerely yours,
                Sherman E. Lee
                Director, The Cleveland Museum of Art

FIGURE 6. Correspondence between Don Celender and Sherman
            E. Lee, Director of the Cleveland Museum of Art
            (from Lippard 1973:160-161).

internationally by means of the publication of several
categories verbatim from the Thesaurus; these were placed
in advertising boxes of local newspapers and magazines all
over the world.

Instances of the use of the video camera, film, and
closed circuit television by information artists have been
so varied and numerous that it is unnecessary to offer
further examples.

For more than a decade Ray Johnson has used the United
States Postal system, as he is one of the originators of
the "Mail Art" movement, which by now includes a vast but
indeterminate number of people. For the price of a post-
card or paper, inks, and postage stamp, letters and cards,
each containing their own remarks, pictures, personal
doodles, and so forth, have been circulating among a large
network of people, often who are personally strangers
(Zack 1973:46-53).

VII. Social System Works

Finally, it is apparent that criticism aimed at the
history of art, especially as it is embodied in the art
establishment of the contemporary world, as well as against
the prevailing sociocultural patterns and values, motivates
and permeates many of the categories of conceptual art to
which references have been made. Some artists have con-
ceived of projects which are specifically oriented toward
creating a conscious awareness of overly familiar social

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relationships and systems. Since much of concept art is
didactic in nature, social criticism is implicit or
explicit in many of these projects. Some projects are
"instructive pieces", consisting of instructions to per-
form certain acts. These are usually meant to raise the
level of awareness and arouse questions about the nature
of activities in general.

For example, note Donald Burgy's piece, "Inside-
Outside Exchange # 1" (July, 1969):

> "Put some of you inside outside.
> Take that outside back inside.
> Put some inside far outside.
> Take that outside back inside.
> Increase the distance of exchange
>   each time until finished."
> (Text in Lippard 1973:136).

Daniel Buren's project: "The thing to see is alternate
grey and white vertical stripes of 8.7 cm. each whatsoever
may be their place, number, author....". (Photo with
appended notice, Lippard 1973:192).

Joseph Beuys' project entitled "How to Explain
Pictures to a Dead Hare" is of interest here. For this
work, Beuys covered his head with honey and gold leaf,
transforming himself into a sculpture (see Beuys, 1970:19-
21). He cradled the dead hare in his arms. He explains
that he took the dead hare to the pictures and that:

> ...."and I explained to him everything that was
> to be seen. I let him touch the pictures with
> his paws and meanwhile I talked to him about
> them....I explained to him because I do not
> really like explaining them to people....A hare
> comprehends more than many humans beings with

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their stubborn rationalism....I told him that
he needed only to scan the picture to under-
stand what is really important....You know the
hare can turn on a dime."(Beuys in Meyer 1970:
54-57,71).

Another example would be Donald Burgy's piece
entitled "Checkup". For this project, Burgy spent several
days in the hospital and underwent all the detailed tests
usually performed for a physical check-up. The composite
of pictures, X-rays, charts, EEGs, diagrams, graphs, and
so forth is what defines and communicates his state of
health, a very important personal factor. This he shares
with any interested participant.

David Askevold has done an interesting work for an
art exhibition at the Museum of Modern Art, consisting of
posting the following four cell square (Lippard 1973:178):

	SHOOT	DON'T SHOOT
SHOOT	Death for both	Death for one
DON'T SHOOT	Death for one	Life for both

Both Tom Moroni and Vito Acconci created dramatic
body-art projects which are calculated to raise the
perceiver's awareness and consideration of sheer activity,
and of bodily movements, changes, and their physical and
social meanings. They both use video-tape at times to
record "performances", and let themselves be observed

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while, for example: getting slowly drunk, stepping up and down from a stool as long as possible during specific hours and months; pushing one's hand into one's mouth until choking commences, releasing it, and then repeating this (for Acconci see: _Avalanche_, No. 6, Fall 19?2).

James Collins' "Introduction Piece" is relevant to our study. For this, Collins takes one stranger with him to effect an introduction between this stranger and another one. Photographs are taken of the introduction, and an affadavit to "verify" it is secured from both parties. (Lippard 1973:177).

One of Kaprow's Happenings in 1967 was performed for the Pasadena Art Museum with the aid of volunteer crews and anyone interested. For this project, the building of ice-houses, during three days blocks of ice were delivered to fourteen specific sites varied in their ecology. In each of these sites, work crews labored hard to construct ice houses under the hot sun, and endured both aching arms and cold hands. Upon its completion, each house was left to melt. The "construction workers" emulated real laborers, taking coffee breaks, asking for double-time, or "kidding" and acting out friendships and hostile impulses generated by the work. The commentary on labor, the building of isomorphic homes like boxes without functional windows and doors, and which are destroyed rapidly (ie., are obsolete) since they are poorly conceived for the life and climate

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they are meant to sustain, is clear. The people (i.e., the workers) had to move on, always building and then watching their work diminish into nothing (eg., Lecture by Allan Kaprow at UCLA, July, 1973).

Darryl Sapien and Michael Hinton performed a ritual battle for the San Francisco Art Institute. An empty room, the end walls of which were painted orange and blue respectively, with a ten foot mylar-covered reflecting disc with bright lights hanging above, comprised the environment. There were as props: one jar of vaseline, one can each of orange and blue paint, one black blindfold, and 20' length of rope bolted to each end wall. In the center was a 10' diameter circle of steer manure. The combatants (Sapien and Hinton) enter naked except for dyed skull-caps; one man was painted orange, and the other blue. They outlined one another in the same color chalk as each had on his end wall, anointed themselves with vaseline jelly, tied the ropes each around his own waist; then each blindfolded himself, each stepped into his own tray of paint, then approached the center as a celebrant, leaving a trail of 'magically' appearing footsteps. The battle ensued; slow wrestling, straining, rolling about in the manure until each was exhausted. They then untied themselves and left the room. Left behind them was the homogenized mixture of paint, manure, the energy and heat generated by the combat, memories, tangled ropes,

footprints, and outlines on the wall. Those who entered the room afterwards could reconstruct the combat through the then "mythological" battle tracings left (Burnham, J. 1973a:38-39).

Although this list could be expanded, enough exemplary projects have been listed that the nature and variation of this generalized body of art projects can be gained.

It is clear that, in spite of some protests, these projections even when called "anti-art" are meant and conceived to function as "art". What is clearly not meant, is that the same historically defined formalistic aesthetic systems be applied to their projects or permutations, to guide the perceiver's experience, evaluation, or inter-pretation.

At the Joslyn Art Museum an interesting project was done by artist Ken Friedman which combines many diverse elements of social and communications systems in an in-terrelated way. Five thousand artists all over the world received special announcements inviting them to participate in the project by sending a work to the museum. These works could consist of drawings, video-tapes, ideas for projects, photographs, documents, songs, films, philoso-phical statements and so forth. The public experienced these as exhibits first at the museum, but also at depart-ment stores, shopping malls, and at several 'Orbital Flow Systems sites' operating at adjacent universities and

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colleges. Visitors to the museum or orbital sites could select and take a work with them, but only after replacing it with one of their own. The exchanges were documented, and the visitors were asked to write to the artist and give their opinions of their chosen work. In addition, children from statewide schools and in twenty-three nations were contacted to have their ideas and art represented. Response to this project ranged locally from condemnation to praise and sympathy. Friedman maintained that the common-sense humanistic enjoyment possible in this project was possible "even before they can get into all the aesthetic implications".

To record some of the artists' statements descriptive of their orientations and interests might help to clarify some of the characteristic attitudes and orientations of this varied group. The following quotations are selected from various publications, interviews, and exhibition catalogues.

Dennis Oppenheim: "In ecological terms, what has transpired in recent art is a shift from the "primary" homesite to the alternate of "secondary" homesite. With the fall of galleries, artists have sensed a similar sensation as the organism when curtailed by disturbances of environmental conditions. This results in abandoning of homesite. The loft organism (i.e., artists) stifled by the rigidity of his habitat just works on, not recognizing his output waning...." (from the catalogue of the "Square pegs in Round Holes" exhibit, at the Stedelijk Museum, Amsterdam, 1969).

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Douglas Huebler: "The essential quality of existence
    concerns where one is at any instant in time; that
    locates everything else. Location, as a phenomenon
    of space and time, has been transported by most art
    forms into a manifestation of visual equivalences..
    ..I am interested in transposing location directly
    in to "present" time by eliminating things, the
    appearance of things, and appearance itself. The
    documents carry out that role, usuing language,
    photographs, and systems in time and location".
    (Phrases included in various passages of Lippard,
    1973, passim).

Hans Haacke: "The working premise is to think in
    terms of systems; the production of systems, the
    interference with, and the exposure of existing
    systems. Such an approach is concerned with the
    operational structure of organizations, in which
    transfer of information, energy, and/or material
    occurs. Systems can be physical, biological, or
    social, they can be man-made, naturally existing
    or a combination of any of the above. In all cases
    verificable processes are referred to". (from the
    catalogue "Systems Statements", of an exhibition
    in the Howard Wise Gallery in New York, 1969).

Bernard Venet: "My work is a manifesto against
    sensibility, against the expression of the personality
    of the individual. In my work, the final manifes-
    tation of my personality, my last choice, will have
    been to opt for objectivity".

Ian Wilson: "I present oral communication as an
    object....all art is information and communication.
    I've chosen to speak rather than sculpt. I've freed
    art from a specific place. It's now possible for
    everyone. I'm diametrically opposed to the pre-
    cious object. My art is not visual, but visualized".
    (in conversation with Meyer, and included in Meyer
    1972:220).

Ian Baxter: "Canvas, which should be left for the
    tent and awning makers, is returning in my work in
    the form of tents and awnings".

Daniel Buren: "Every act is political and whether one
    is conscious of it or not, the presentation of one's
    work is no exception. Any production, any work of
    art is social, has a political significance (Quote
    included in Lippard 1973:51ff.).

Robert Smithson: "For too long the artist has been
    estranged from his own "time". Critics, by focusing
    on the 'art object', deprive the artist of any
    existence in the world of both mind and matter.
    The mental processes of the artist which take place
    in time is discovered, so that a commodity value can
    be maintained by a system independent of the artist...
    ..this becomes a convenient way to exploit the artist
    out of his rightful claim to his temporal processes...
    ..criticism, dependent on rational-illusions, appeals
    to a society that values only commodity type art
    separated from the artist's mind" (in Lippard 1973:
    87ff.).

Although it is not the focus of this study to evaluate

any of these projects with respect to their aesthetic

worth or success or failure, one might ask if such evalua-

tion is possible. At a conference at Claremont Colleges

in March of 1973, the author heard a panel of active

concept artists discuss precisely this problem. The range

of the several answers offered and the argumentation

generated, indicated that these projects could or would be

evaluated; but that agreement as to which canons and

measures to use was not forthcoming, and that perhaps this

was ultimately not as important as the fact of their being

debated. It was agreed that good projects are "interesting";

they arouse awarenss or curiosity about some facet of

experience, and a playful mental attitude. The precise

guidelines for generating aesthetic criteria, these

artists conclude, relate to the context of each situation

in which an 'art project' occurs, and do not represent

the guidebook approach to critical canons.

The successful Concept artist must have the insight

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to produce and select what is interesting or arresting in specific situations, and not in the traditional sense of producing an object with balance, symmetry, color, or good composition. The dramaturgical elements in much of the conceptual work have innate power to attract interest, and they necessitate some participation. The one criterion of success which was universally agreed upon was if a work succeeded in generally <u>raising the level of consciousness in a constructive way</u>, inclusive of both cognitive and motivational aspects on the part of the observer or participant.

In some instances, Conceptual art uses the same systems which American urban industrial society has evolved in order to spread information and interest among a mass audience. To send a personalized instruction or message, one can freely use the postal system, the telephone, newspaper advertising, Western Union, or even videotape and cameras. Playing with words and ideas, one can initiate ideas and questions in the minds of all perceivers and participants. Through exaggeration and selection, the curious and ineffectual premises of much of urban architecture and housing can be pointed up, as in the case of "Funk Architecture".

If necessary, the concept artists mock the fact that the society and its individual consituents seem to tend to a protective entropy which engulfs many of the daily

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activities with a shield of unthinking automatism. They
do this by forcing the observer to consider some of the
dangerous and extreme moments of life and death; or by
pointing up the logical end of some destructive practices.
Concept artists are teachers, didactic by word or example,
acting in order to raise both art and the awareness of
experience from the "I-it relationship" as Ken Friedman
phrases it, to the "Thou-thou dialogue".

Although the concept and process artists are not
adverse to using modern technology, and do so freely when
the interaction with a computer or a laser beam can create
the desired end, it is clear that they have not adapted
as many of the available new technological improvements as
they could. Their printing of books is often purposely
primitive stylistically, using xerox-like techniques,
mimeographing or photo off-set of typed pages and with
simple bindings if any. This gives a special non-slick
'everyday' quality to their work, and makes it cheaper for
those who wish to purchase or disseminate publications at
their own expense. (Bourdon 1972)

In the third or concluding part of this section, an
expanded interpretation of the works of both Pop and
Concept art will be delineated, in which the frameworks
not only of sociocultural systems will be used to enhance
the understanding of the meaning of such an art movement,
but the phenomena resulting from Pop and conceptual

projects will be considered in the light of the
psychobiological approach to aesthetic phenomena which
was proposed in the opening sections of the study.

I. Breakdown of the Dichotomy Between Art and Life

In the concluding section of this study, the two
movements which have been selected for attention and
investigation will be discussed within the frameworks
judged most productive as potentially explanatory for the
Aesthetic Anthropologist. The first of these is the socio-
cultural framework, more familiar to the traditional work
of anthropology, and which was used in part as the guide-
line for the preceeding descriptive portion of this study
as well. The second framework is the psychobiological
approach to aesthetic phenomena and experience which was
briefly delineated in the opening chapters of this study.
The reasons for assuming that the psychobiological approach
to the aesthetic experience is both relevant and heuristi-
cally productive for Anthropology have already been de-
fined. The justification for this approach is further
related to the opening discussion of the conditions of
human evolution because the sensory and cognitive character-
istics of man, as well as his creative and inventive role
as fabricator, were defined by his ties to his environment.
It is evident that a study in Aesthetic Anthropology could
proceed without directly using either of these frameworks,
as in the case when linguistic, ethnoscientific, or
multidimensional scaling techniques are used to investigate
the axiological or connotative aspects of taste, preference,

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and so forth. Nevertheless, it is also the case that
Aesthetic Anthropology remains in the formative stage of
its development, and that because of the unique and com-
plex nature of its subject matter, it might be better to
coordinate interpretive frameworks of an interdisciplinary
nature at this time. Hopefully in future investigations,
problem-oriented research dealing with more specific
aspects of Aesthetic Anthropology will be able to isolate
and define units for comparison in order to confirm or
deny correlative variables, and thus define patterns along
a more operational basis. For the present, it is only
possible to delineate more general patterns which might
direct attention to potential foci of research interest.

It is usually not the focal enterprise for an Aesthetic
Anthropologist to make judgments as to whether or not any
given phenomenon is to be classified as true "art" or "non-
art"; when evaluative criteria enter into such a categoriza-
tion, except as expressly stated by members of the society
with which one is dealing, problems of objectivity are
implicit. The criteria of such axiological classifications
should be immediately understood by anthropologists to be
invariably culture-bound, inasmuch as they represent the
distillation into formalistic canons of phenomenologically
derived and culturally conditioned stylistic elements. The
broad range of styles, media, and content exhibited by a
cross -section of the world's prized material or aesthetic

artifacts should have disabused anthropologists of any
favored or monolithic stylistic predispositions long ago.
While many anthropologists have sensed, and in many cases
openly stated an awareness of such complexities and
hazards, they have responded by being hypercritical of
their own capabilities as untutored "humanists". More
often, they have simply avoided even reporting what com-
prises the "aesthetic segment" of the societies where they
do their field investigations. The tradition and influence
of British Social Anthropology upon American sociocultural
anthropology has further complicated this tendency by
emphasizing the structural-functional interrationship of
social units, rather than that linking the social with the
material culture or with concomitant ideological sets.

     As previously stated, the theoretical stance of this
study is that it might be more profitable to commence
looking at both the sociocultural conditioning factors as
well as the psychobiological bases of the aesthetic
experience, in order to approach the field of visual art
with an open awareness to the recognition of phenomena
which might possess certain perceptible characteristics
not otherwise readily recognized or selected for attention
as aesthetic by the anthropologists.

     It is the burden, therefore, of the last portion of
this study to approach selected phenomena in the American
environment which occured or commenced during the sixties,

and to use these as case types or examples of such an
approach.

The two described movements were selected because one
was marginal but still recognizably within the tradition
of the visual arts in the history of Western art (Pop art);
and the other (Concept Art), because it includes a broad
spectrum of phenomena usually excluded from American art
history, but which seem prototypical of what one might
find cross-culturally in a wide range of societies. For
example, the informally organized extemporaneous dramatic
enactments of New Guinea natives, incited by events in
their immediate social and physical environments, can be
compared with the informal Happenings played out by the
'natives' of the lofts of New York; or, the ritualistic
approach to human and man-nature relationships epitomized
in some conceptual pieces, and are like replications or
ritualistic enactments of interaction patterns throughout
the world. In both cases, many "qualified" judges in
American culture (qualified first by their sharing in or
being members of the same society who presumably share in
the perceptual and social values defining "art" phenomena;
and secondly "qualified" as members of the accredited group
who through their training and interest occupy positions
as critics in the American art establishment) openly deny
ready admittance of some contemporary art movements to the
category of "Fine Arts" (Greenberg 1961, 1968; Canaday 1962,

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1964).

Stylistic changes in art simply reflect or result from changes in the behavior of artists. While we have previously described some of these stylistic changes, especially as they relate to technological and social networks, one should inquire as to what elements characterized the social and physical climate of the sixties which incited artists to innovate new devices, and to produce the _particular_ patterns of stylistic continua which they did from their interpretation of the environment. Educated artists, and the particular sample for this study included predominantly this type of artist, react in part to the history of art, as it is filtered or interpreted by them, and consistent with their general acceptance or rejection of the immediate cultural circumstances.

No one seems to debate the assessment of the sixties in the United States as characterized by a high degree of social change. Accompanying the social change, was a heightened awareness of the actual social patterns and practices which originally activated ideological shifts and the reevaluation of accepted values and patterns.

In this last section of our study, our interpretation and understanding of the two art movements selected for investigation will be framed and guided by reference to: (1) the general sociocultural framework in which they did and are occuring, already largely described in the previous

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sections of this study; and (2), the structural elements
of psychobiological aesthetics as they were defined in the
first section of this study. Our discussion will be
divided into three topics, each of which has been selected
as a basic characteristic defining the dominant attributes
which characterize both Pop and Conceptual art. These are:
(1) the breakdown of the traditional dichotomy between art
and everyday life; (2), the impetus toward ephemeralization
and/or dematerialization of art objects and phenomena; and
(3), an elaboration of the interrelationship between art
and language.

I. The Breakdown of the Traditional Dichotomy between Life
     and Art.

     Since a complex network of interrelated social and
ideological changes was occuring in the sixties, one could
perhaps have expected that artists would respond by
developing several stylistic trends. This is, in fact,
what did happen in the sixties; and many of the trends
built upon or developed from the dominant art styles of
the forties and fifties (Rosenberg, H. 1969a:73). Most of
these trends, as mentioned before,continued to elaborate
or develop the characteristics of previous painting and
sculpture, and remained within the museum-gallery-collector
system developed to handle such works. Both the Pop and
the Conceptual movements, however, developed a concerted
attempt to break down the traditional dichotomy separating

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the artist and art from interrelating with the world of
everyday life and objects.

In the section on Pop art, several statements of in-
tent, phrased by the artists themselves, commented on this
aspect of their work. In the content or subject matter of
their productions, they selected to portray the actual
mass produced commodities and images which have become the
daily business of Americans of all social classes to consume.
They portrayed famous people or (in the case of Segal and
Wesselman) typological social or sexual types, inasmuch
as these, too, are commodities for consumption through
the media of television, movies, newspapers, and a full
collection of slick periodicals. Warhol's characteriza-
tions of the famous Superstars in the American repertoire,
and Wesselman's Great American Nudes, defined only by red
lips, plastic-like breasts, perhaps a cigarette and bikini
bottoms, are notable examples of this attitude. Most of
the Pop artists (notably excepting Warhol) in differing
degrees actually incorporated objects from the real world
into their productions. Oldenburg created a counter-
every-day world, not of people, but of gigantic or
diminutive objects   food items; an Alice-in-Wonderland
environment in which things are iconically familiar, yet
perceptually very different because of a process of con-
ceptual and design reversals he went through. Small things
become gigantic: cigarette butts, vacuum cleaners, baked

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potatoes, billiard balls, or typewriter erasers dwarf the
spectator. Soft things become hard and vice versa:
enormous electric fans of slick black vinyl hang droopily
suspended from the ceiling, their gigantic blades sagging.
Sinks, tubs, and toilets of white canvas droop as "ghost
versions" of their omnipresent originals; while familiar
small animated figures like Mickey Mouse become large
hard-edged geometric mouse sculptures. The familiar and
the useful ice-bag grows to sixteen feet and gyrates with
a dance of its own. Up becomes down, and down up; buildings
are designed as drainpipes to be buried in the earth, and
popsicles are proposed as colorful skyscrapers. Olden-
burg felt that reconstructing the physical environment
"would show (and also stimulate) a high degree of con-
sciousness" (Oldenburg 1971:37). To this end, he proposed
a design for the New York Stock Exchange as a girdled
torso, between the legs of which is the entry door framed
in marble slabs. He added, "the walls should be soft -
people could lean into them at lunch time" (Oldenburg 1971:
30-31).

    Oldenburg recognized the overwhelming importance of
advertisting and commercial products, and consciously con-
structed his art to usurp and transfer the attention usually
directed to this visual complex. For example, he designed
a twelve foot high monumental sculpture of a toothbrush
(without a handle) covered with toothpaste; he added, "The

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paste form would apotheosize the passionate representation
of cream of all kinds in American ads....Adverstisements
are calculatedly body-referential, and I collect the most
obvious or appealing examples of 'object pornography'....
This viewpoint in advertisments makes a building or a
landscape out of any small objects....'Colossal mounuments'
creat_ themselves, and I just have to complete them, site
them" (Oldenburg 1969: notes to drawing # 7).

Rauschenberg, Larry Rivers, and Jasper Johns present
us with images and objects of daily life, but in curiously
original techniques, or in ways which move back and forth
between reality (Objective, non-illusion) and painting
(illusion). John's imagery borrows freely from the school
room icons of measurement and learning: maps, rulers,
alphabets, numbers, and pencils, along with familiar images
which in the sixties evoked ambivalent questions and
connotations, such as targets and American flags. Dine
paints the image, then hangs the real object near it, often
titling it with a stencilled name as well; thus he deals
with a three-way pun on the literal, uselessness and
illusion. Segal's life-size casts of plaster figures
stolidly inhabit their familiar American ecological niches
fabricated of real objects and furniture. They appear to
the spectator to comprise scenarios such as one would see
from the window of a speeding elevated train or car,
familiar yet impersonal, inasmuch as all interaction is

negated by the typical circumstances in which they are viewed. These examples could be greatly multiplied, but this is unnecessary as previous description should recall additional items.

The Pop artists became less like traditional painters and sculptors, and more like designers, workmen, co-workers in the industrial technological world of the manufacturer; one who designs to order, and then sends his creation on to the appropriate shop where it is actually manufactured. Art objects were no longer simply one of a kind productions, but were often replicated by the hundreds to be made available to a wider segement of the population. Since the personal mark or hand of the artist-creator was no longer a prerequisite, multiples were accepted on a large scale as fine art objects.

Thus in content, media, and method of production, the work of the Pop artists helped to erase the dichotomy between art and life which had dominated the American tradition of visual art. The line or construct of illusion, which operated in previous genre paintings of still lifes and so forth to separate the objects depicted from those in the "real" world, was often totally obliterated, as in the case of Warhol's Brillo Boxes, which - until they are touched or lifted - appear to the perceiver as if they were

"real" Brillo cartons from the supermarket storeroom. When the illusion which usually characterized the work of

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the visual artist is not maintained in some form or another, the lack of emotive material in the straightforward depictions of the images or icons usually mark them as 'cool' and uninvolved.

The content and methods adopted by the Pop artists represent a reaction to their sociocultural and physical environment. Why, one could ask, did they seem to want to erase the line between art and daily life, or the objects and images characteristic of daily life? That their work represents a reaction to the extreme subjectivism and emotionality of the Abstract Expressionists is a partial explanation. The <u>particular</u> configuration or character- istics of their innovative trends are not in any way ex- plained by this reference, however. Further reference to the ways in which attention of an aesthetic nature can be visually engaged, according to information suggested by psychobiological aesthetics, may help further to explain the peculiar physical characteristics of some of the stylistic disconinua selected to set work off from previous and co-existent visual art works.

The human response system, as it is stimulated through sensory mechanisms, needs both new information and novelty (Platt 1961:403ff). The Pop artists managed to manipulate these two elements of novelty with pattern or familiarity on several levels. Their selection of subject matter or content was guided almost entirely by the most familiar

items - usually commodity items - which are characteristic
of American life. A lengthy search for unusual subject
matter among the works of the Pop artists did not reveal
one extraordinary, original, or exotic icon or image.
The linguistic designation selected to refer to this art
movement or style, 'Pop'- whatever it may have designated
in the beginning - refers to 'popular' in the minds of
those who think about this style.

      The selection and depiction of such familiar items
and icons becomes arresting by virture of the size, manner,
or media of their manufacture; or, they are interesting,
due to the situation or circumstances in which they
occurred. The straightforward rendition of a Campbell's
Tomato Soup can is one thing; but a three foot high painting
of it is another, especially when it is found hanging on
the walls of a famous art gallery or museum. A brashly
colored silk screen of Marilyn Monroe is not unusual, but
especially characteristic of any theater marquee all over
the United States; but a series of oil painted silkscreen
Marilyns of subtly manipulated variations lining an entire
wall of an art gallery or museum is both surprising and
a novelty. The same criteria apply to ale cans (be they
of bronze or aluminum), fabric baked potatoes six feet long,
whole paintings depicting multiple two dollar bills or
postage stamps, Elvis Presley, or the Saturday Night
Disaster. Ordinary and familiar icons and images become

arresting, interesting, and vie for attention when they appear either in extraordinary environments, forms, or sizes.

To place or interrelate phenomena or materials in unprecedented combinations or contexts is an innovative device adopted by all the Pop artists. Responses to stimuli are never isolated from a context or from pre-ceeding perceptual fields. To construct a perceptual field whose experience automatically entails a comparison between unique co-appearing qualities, and previously known similar stimuli which evoke known connotations irrelevant or inappropriate to the present occasion, is deliberately to introduce novelty or surprise.

Although the simple depiction of a Pop image may be straightforward and not complex, the situation in which it is found, and perhaps the gigantic size in which it occurs, introduce elements of complexity and ambiguity into its consideration. The perusal of a Pop image is very quickly preempted from sheer perceptual reception to the level of the cognitive awareness of signs and significates because of the ambiguities it entails. Most symbolic processes contribute to central neural processes and to ideation more directly than they do to action. Since the context in which the Pop image occurs negates the necessity for action (such as eating, viewing, driving, listening, bathing, or whatever is usually done with commodity objects when they

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are encountered in the everyday environment), ideation is
deliberately stimulated.

The colors selected by the Pop artists are oftentimes
bright, saturated, and included large topographical ex-
panses. The linear qualities of Pop paintings are usually
simple and direct, and the composition uncomplicated.
Their phenomenal attraction lies partly in their cool
depiction of familiar consumer items offered for contemp-
lation rather than consumption.

Except in the work of Jasper Johns, Rauschenberg, and
to some extent Larry Rivers, the actual 'virtuoso'
quality of the painting or hand work on a painting or
collage is secondary to some other elements which arouse
aesthetic interest. For example, the number '5' is not
unusual, nor are letters of the alphabet, or simple words
like 'eat', 'die', 'Hollywood', and so forth. Yet, when
Johns paints '5', or letters of the alphabet, the com-
bination of the painterly qualities of his work, plus the
surprise and novelty of seeing all this talent lavished on
such a simple, familiar, and direct sign arouses the per-
ceiver's interest. When Robert Indiana paints a '5', he
does so in a straightforward emblematic manner and tech-
nique, not unlike that confronting us daily from sign
boards, highway markers, and so forth. The curiosity and
interest aroused by this work is more related to the curious
and ambiguous nature of its presence as a sign without the

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usual world of concrete referents, than it is to the painting as painting. The latter is also true for the chevrons of Billy Al Bengston, as it is for the highway lines and signs of d'Arcangelo.

This points to the fact that the ideational element is stimulated and becomes of greater importance for Pop art than it was for many previous styles in painting. Warhol's work is extremely arresting, but hardly because his _tour de force_ is as a masterful painter. This fact curiously in no way detracts from his position as an original and creative artist.

In general one could say with respect to the Pop movement, that its aesthetic component depends more heavily upon the realization of such qualities as surprise, incongruity, and novelty, and thus upon the ideational patterns excited by the perception of the collative variables in Pop works, than upon such characteristics as the painterly or profoundly personal touch of individual artists. The same generalization is true for the work of Oldenburg, who oftentimes did not actually make his own soft sculptures. This is not to say that these artists were incapable of drawing or painting in the traditional sense of excellence; any perusal of the sketches or plans of, for example, Oldenburg or Rauschenberg, Johns or Rivers, should disabuse one of that prejudice. Part of their innovative technique primarily was not to exploit the

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traditional aspect of artistic creation in the same degree
as had been previously done, and to offer a new field of
stimuli characterized   . by deliberate stylistic dis-
continua.

In spite of the fact that Pop artists began to break
down the dichotomy between art and life in their previous
portrayals of commodity items, American superstars, symbols
and emblems with which almost every member of the popula-
tion was equally familiar, as artists they remained more
firmly ensconed in the social status of the middle class,
and were associated almost entirely with the very bourgeois
values which they parodied with cool detachment. They did
succeed in destroying some of the romantic myths about the
Bohemian excesses of the artist's life, and in some in-
stances acted politically to expedite the formation of the
Art Workers Coalition; or perhaps they donated a few of
their works to sponsor demonstrations to gain money and
interest for the Peace movement.

By calling concerted attention to the dominant aspects
of some elements of the environment, they had begun to
break down the idea that art objects and aesthetic
phenomena only portrayed or dealt with the extraordinary,
unique, romantic, exotic, hermetic or existential aspects
of life.

The Concept artists, although of a profoundly eclectic
turn, chose methods and characteristics even more completely

allied with daily life; they dealt less with the commodities, but more with the living patterns of every day actions and relationships. Some of the artists in this tradition have even rejected the name 'art' as a designation for their endeavors, saying that their work is, if anything, an 'anti-art' form.

Again, they tried to call attention to daily life and ordinary activities instead of to unrelated art, art objects, or the art establishment. One of the techniques they use to accomplish this end, is to turn the spectator into a participant as often as possible. The observer could no longer merely look, buy, or consider an object in the light of the formalistic aesthetic criteria learned in the past from critics, museums, or textbooks on the visual arts. One had rather to smell, hear, move about, learn, write, read, move one's body, touch, manipulate, recreate, empathize with the stimuli and so forth, according to the express design of the artist, or through his structuring of a situation instead of an object.

As we continue to review the relationship of conceptual art both to the sociocultural environment which helped to engender it, and to the actual techniques artists used to accomplish their ends, it will become more clear that the critical stance these artists adopted toward their tradition is much stronger as a motivation, than it was among the Pop artists.

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'Art' was suddenly no longer objectified as a painting or a sculpture, or even as a collage or combine-painting, using real objects along with traditional techniques. Concept artists often adopt a didactic approach; they instruct, and their messages are intended to heighten awareness of one's place in the environment, the quality itself of the environment, one's position in the social system, or to the actual quality and implications of the dominant cultural patterns in the social system. Oftentimes, concept art becomes virtually indistinguishable from the natural or social environment, and becomes 'art' only through an act of ideation. The choice or selection of content and technique directed or manipulated by the artist in his project, places the spectator or participant in the position of considering that situation as somehow different, or as worthy of special recognition for the moment. Clearly, if one were to approach the concept art projects which have been previously described as if they were art productions subject to aesthetic judgements based on previously adopted aesthetic criteria or canons, this would present an impossible mental gymnastic. The conclusion one must draw, therefore, is that aesthetic values on the stylistic level, are as relative as are most of the values which define life-styles and human relationships across groups and cultures.

The myth of Fine Art is closely linked to the dominant

values and techniques of the culture. In a period during
which most of the cherished and carefully guarded myths of
our industrial culture are being questioned, it is incon-
ceivable that the myth of the Fine Arts and the Establish-
ment supporting their existence should also escape
detection. Whatever the myths of our society may be, they
center in many respects around the belief in progress, the
inevitable betterment of man through science and technology,
and in certain premises about the superiority of the
American political and economic system. As the illusions
surrounding these basic myths (in the sense in which Lévi-
Strauss might use this word as descriptive of the dynamic,
central, and basic themes of a culture) are under attack
and destroyed, so will their presence in the sub-systems
of aesthetics and art become changed.

Concept artists have assumed an essentially re-
volutionary attitude toward recent developments in art
and to the sociocultural system in general. In doing so,
they have rejected the bulwarks of the entire system,
inclusive of the presence of the art object whenever nec-
essary. Avant-gardism may be the most difficult stance to
maintain in the contemporary media permeated urban world;
for avant garde phenomena can be transmuted almost immed-
iately into widely communicated phenomena, which, failing
acceptance, are rendered ineffectual as avant garde by
their very notoriety. Acceptance is equally dangerous;

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inasmuch as this implies immediate perversion and sub-
sumption into the very system against which it wished to
move. Many Concept artists, therefore, have left the
role of full-time artist, and function as politicians,
teachers, scientists, and so forth. Their relationship
to everyday life, as well as to their projects which they
continue to plan are often reduced to one plane, one
system of communication, where the symbols manipulated may
be identical with those used by everyone else; in this case,
only the conceptual awareness engendered by their selection
and context sets them apart. The evaluative principle of
thinking is more important; therefore, the desired approach
is not merely the acceptance of previous attributes and
canons. The logical conclusion is that the locus of art
then has also changed; it has become in fact situational,
and its core is ideational.

In his rejection of the role of artist as maker-of-
artifacts characterized by being the almost uniquely non-
utilitarian objects among a plethora of objects, the
Concept artist has rejected the position and the role
assigned to him by his cultural tradition. He seeks in-
stead to interpret to the interested party through his
work, the position of large numbers of individuals in
contemporary society vis à vis the natural and cultural
environments. He assumes the position of interpreter, of
mediator; and thus, a kind of primitivization has taken

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place both in the roles of the Concept artist, as well as in the characteristic content and form of his work.

In almost every conceivable way, some aspects of the role of artist have changed. The Concept artist doesn't necessarily have a studio. His work may take place in a class-room, on a bit of farmland, in a snowy woods, or in a room full of computers, at a desk, on the telephone, in a publications office, hospital, restaurant, or on a street corner. Over a decade ago, Marcel Duchamp suggested that the artist might have to "go underground" to accomplish his real ends. The role of artist, then, is essentially that of doing something, of creatively mediating somehow between nature and culture; of supplying the "missing" in technological systems, and revealing to the society its own boundaries, as these artists see them. It is clearly irrelevant, then, whether or not one is trained in the traditional techniques of 'artistic' fabrication; nor is it necessary that recruitment take place in the art schools or art departments of universities.

This view of art and of the role of the artist is in part reminiscent of Lévi-Strauss's concept of the artist as "bricoleur". The bricoleur is a kind of handyman who "makes do" with the materials available; he is inventive, imaginative, responds to the needs of the situation and environment. The form his art takes changes as relational characteristics and needs change (Lévi-Strauss 1966:16-36).

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This new kind of artist may therefore be a 'part-time' artist; he may receive remuneration or subsistence in part for his work as artist, and in part (or even wholly) from some other profession or series of duties he performs for his community. In this way, the role of the concept artist probably more closely resembles the role of artist during much of human history, and until the complexity and/or technological advance of social systems functioned to separate the role, status, and work of the artist from religion, teaching, curing, divining, or from that of a mystical interpreter of basic values. Early art was probably essentially a social act with broad community implications.

The work of anthropologists has frequently illustrated that the roles of artists in most societies which are pre-literate or of emerging complexity, even today, is not that of the fulltime fabricator of non-utilitarian objects which are destined to be admired in and of themselves for their purely decorative characteristics. The artist may also be a farmer, a shaman, a wife and mother, a fisherman, and/or may occupy any one of a number of other roles and statuses which he or she may enact along with the occasional one of "artist". This role of visual "artist" may be activated not only through the fabrication of physical objects, but through being an actor, dancer, curer or in enacting some other performance role, with or without

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props which he or she may fabricate.

These roles of the artist as shaman, as teacher, as healer, as interpreter of ecological boundaries and basic values, suit the goals and predispositions of many of the Concept artists better than those more recently assumed in the traditional Fine Arts. Concept artists often admire, learn from, and even emulate the works or "projects" of artists in primitive societies. In interview situations the investigator was asked several times to furnish a bibliography or suggestions about information relating to ritual situations, chants, the paraphenalia of priests and shamans, and other similar things.

The didactic or therapeutic role adopted by some of the Concept artists is manifest in many of their statements and actual works (Burnham, J. 1973b:64-65, 1973c; 28-32; Albright 1972:14; Friedman 1972:17ff.; Levine, L. 1973:201).

> "Animals, vegetables, and minerals take part in
> the world of art. The artist feels attracted by
> their physical, chemical and biological possibili-
> ties, and he begins again to feel the need to make
> things of the world, not only as animated beings,
> but as a producer of magic and marvelous deeds.
> The artist-alchemist organizes living and vegetable
> matter into magic things, working to discover the
> root of things, in order to re-find them and extol
> them....What interests him....is the discovery,
> the exposition, the insurrection of the magic and
> marvelous value of natural elements...the artist
> mixes himself with the environment, camouflages
> himself ·....He has chosen to live within direct
> experience, no longer the representative - the
> source of pop artists - he aspires to live, not
> to see" (Celant 1969:225).

Since the words 'ritualistic' or 'shaman' have been used in this study to describe some of the characteristic tendencies of some Concept artists and their work, a more detailed investigation of this aspect of the art of the sixties should be undertaken. This is especially true, inasmuch as this aspect of contemporary art, while aligning art to important areas of everyday life and living, is totally outside of the tradition of the visual artist for American culture.

The history of Anthropology and of Art contain many references to phenomena exemplifying the idea that the role and work of the artist emerged out of some aspect of religion (eg., the Vienna School of Ethnology, Weltfish 1953; Lommel 1970; Levine, M. 1957). It is not the concern of this study to study the validity of this assertion, but many contemporary artists are mindful of the ideological and psychological aspects of art which they speak of as "therapeutic" or "teaching". Some artists conclude that the function of putting individuals in touch with the elements of nature and the fundamental aspects of life itself is a part of the task of artists. A significant amount of the visual arts of the sixties was moved from the arena of the production of artifacts to the dramaturgical, and lately even to situations involving the roles of artist and celebrant, rather than spectator only. In some respect, therefore, some art has taken on many of the elements of

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ritual.

A comparison of most of the examples we have of
rituals shows that one general characteristic they share
is that they are repetitive. They occur again and again,
perhaps daily or perhaps only once in widely separated
periods of time. Rites of passage, funerary rituals, and
similar ceremonies by definition occur only once for each
individual. But individuals may participate in the re-
peated performances of some of these rituals as they occur
as social activities for other celebrants. The framework
of these rituals usually remains the same through many
repetitions, and innovation usually only occurs if expedited
by severe alterations in the total adaptive responses of
the system.

It is commonly thought that all or most of the
individuals participating in a ritual activity hold a
common interpretation of its basic meaning, as well as of
the meanings of the implements and objects used. It is
becoming increasingly clear through ethnoscientific field
techniques as well as from other reports, that the
differences in interpretation as well as the levels of
knowledge individuals hold with respect to ritual activities
are varied albeit patterned, and complex oftentimes.
Similarity in cognitive constructs and patterned inter-
pretations of symbolic systems is probably a function of
the organizational properties intrinsic to isolating

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perceptual patterns and coding these into patterned expec-
tations based on the probabilities derived from functions
that they have assumed in previous contexts. So each
reappearance of such ephemeral phenomena in any extra-
ordinary circumstances contains an element of novelty.

A significant aspect of ritual, however, seems to be
that in fact individuals who hold somewhat unique connota-
tions with respect to signs and symbols, respond to them in
significantly patterned ways.

Since this is not a study on the function and structure
of rituals, suffice it to say that ritual behavior is
basically comprised of the same elements as non-ritual be-
havior. That is, rituals represent complexes of behaviors
involving at the same time cognitive, motivational or
emotional aspects, and involving the brain and neurological
systems, as well as the hypothalmic-limbic-reticular
systems. The order or duration of behavior units in ritual
may be reversed, exaggerated, lengthened, or otherwise
manipulated. The fact that rituals themselves are often
repeated or involve internal repetition, and are usually
accomplished with skeletal-muscular involvement, helps one
to see why ritual serves to reduce variability, and at the
same time increases the probability that particular re-
actions will be followed; it involves a kind of holistic
programming, including both the muscular and sensory
systems (Fernandez 1965; Chapple 1970:316).

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Whether a ritual is a rite of passage, of inten-
sification, or oriented towards purification or therapy,
all rituals seem to share the reinstatement of an equili-
brium which structures subsequent interaction patterns as
a goal.

It also appears that the emotional component in much
of ritual behavior is higher than normal. In many cultures,
a variety of techniques are used to intensify interaction
forms of rituals: for example, the taking of drugs, fasting,
the use of repetitive behaviors such as chanting, dancing,
or other physical rhythmically involving actions.

Participants in ritual situations experience a
lowering of sensory thresholds with respect to perception,
and also to stress. This is expedited precisely by an
awareness that the situation is extraordinary. The staging
or context of rituals entails a manipulation of stimuli
involving the use of symbols which produce a heightened
awareness, and a focus toward the interactional process
as indicated. One could, therefore, assume that during
the time when there are co-present a lowered threshold
toward interactional cues, along with some stress toward
possible asynchronic or deviate behavior, that learning
will be facilitated. Even if the ritual as such is not
repeated, the subsequent conscious use of some of the
ritualistic components and patterns previously experienced
would accomplish some of the same ends.

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Disparities between expected and actual behavior in specific situations, and/or between the ordinary and the extraordinary, contribute to a disturbance of patterning which itself may be salutary as a prelude to exploration and learning. The exercise of heightened awareness also recognizes whichever patterns do not deviate too much from the norm, nor are overly stressful; such alertness might have an over all functional survival value in terms of adaptation to environment.

In the case of Concept art, overt ritualization of apparently meaningless elements of the culture, as well as the unusual juxtaposition of familiar and unfamiliar cultural elements and symbols, can lead to a generally heightened awareness of meaningless, non-functional or atrophied interaction patterns. Such a procedure can call attention to the subtly changed aspect of daily relationships in an otherwise overly familiar pattern or environment.

During the sixties, some artists adopted some of the elements of ritual in order to enhance and make their projects more affective. Art and ritual have frequently been interrelated during much of human history. Why is it, therefore, that in a period during which modern art seems finally to have freed itself from conditioning political and religious relationships, that artists are turning back to a more primitive form of making art?

The artists reply that in a modern society such as ours, with its economic base almost entirely devoted to technology and industry, mass production and consumption patterns, that the old ritual interaction patterns, such as rites of passage and intensification, have lost their power as they were diversified and secularized. This situation has resulted in emotive loss. The quest for the replacement or restructuring of these atrophied interaction patterns has increased lately and can be descerned in a variety of activities oriented basically toward finding a local community and relationships which engender satisfying emotional experiences.

Concept artists complain that with increasing social complexity, interaction becomes too formalized; role specifications have become so monolithic that they engender a kind of role-oriented anxiety about sharing in the basic positions and statuses offered by the society. Seeking for a new symbolic universe with its own instrumental rituals in which anyone can participate, has expedited the awareness of new interaction forms and new situations or contexts in which to channel the emotional expressions which permit a new equilibrium.

The whole panorama of the sixties, involving as it did the questioning of standardized pervasively accepted patterns, and the experimentation of searching for new ways is directly related to the experimental attitude among

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artists as well. The feeling of being "cut -off" from the natural environment and satisfying human relationships is repeatedly referred to by many artists.

What is being referred to in this study as the 'primitivization' of some art work is to be considered against the background information described. 'Primitivization' is meant simply to designate that both the doing and the product of the creative enterprise in some instances assumed patterns analogous to those of less complex societies. Primitization thus involves a deescalation of the separation of the artist, his professional roles, the media, form, and appreciation of the art product from the everyday world. That is, artist and art were again intermittently related to some special aspects of life, but other than the museum, walls, plinths, or more decorative spatially defined situations.

The concept of artist as teacher, as therapist, as seer or mediumistic purveyor of mystic insights, developed into one notable pattern among the several dominant trends. Bruce Nauman's famous neon tubing dictum stating. "The true artist helps the world by revealing mystic truths", is a peculiar witness to his works; many of these create a sense of mystery, sensory strain, and even force one to interact in a kinesthetic way. In this manner, a phenomenological investigation of felt-responses auto-matically entails learning conjoined with an awareness of

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collative variables and of sensory relationships
(Livingston and Tucker 1973:31).

If one accepts the minimal description of ritual as
a series of behaviors so organized and styled that they
become vehicles for the establishment of a kind of new
equilibrium state, through the experience as participants
or spectators in a dramatic learning situation which in-
volves cognitive and motivational aspects symbolizing
important components within the environment of any group,
a better understanding of the purposeful activity of art
in the sixities will be gained (Chapple 1970:317-319;
Rappaport 1968:4, 90, 164, 263; Lévi-Strauss 1963:180-181;
Wallace, 1966:103ff).

The fact that the primitivization of art, and attempts
to make art more a part of daily life deal in part with an
impetus to recreate an interface of art-ritual between the
human-environment and human-human relationships, is
attested to both in statements by many artists, and in the
content and form of many artists' projects exemplary of
this approach (Burnham, J. 1973c:28ff., 1973a: 38-41 and
passim). Les Levine, an artist and writer-spokesman for
the Concept movement has said:

> "It is the artists job to mold the world into
> a sphere; to show us the shape of what we've
> got, and how it works" (Levine, L. 1973:199).

Joseph Kosuth, a Concept artist and the American Editor
of Art-Language, a Concept art periodical, states:

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"In this period of man, after philosophy and
religion, art may possibly be one endeavor
that fulfills what another age might have
called 'man's spiritual needs'....it might
be that art deals analogously with the state
of things 'beyond physics'" (Kosuth 1973:91).

The movement of art away from the aesthetic object

has often brought it into the realm of dramatic enactment;

for example, the Happenings movement, the Guerilla Street

theater (so named by Ken Friedman), and many projects

both in the United States and abroad resemble dramatic

interludes. By 1972, the important Thirty-sixth Biennale

Internazionale d'Arte had as a theme "Opera o Comportamento"

(Work or Behavior). In this thematically important ex-

hibition, artists generally advocated behaviorist and

ritualistic approaches to aesthetic phenomena.

The entended work of the international artist Joseph

Beuys, who was also a university professor until he

started his own political party and was forced to resign,

exemplifies this elemental approach clearly (Lippard 1973:

17-18; lecture and panel discussions at Claremont in March

1973). The many works to which Allan Kaprow has referred

or created call attention to the fact that many art

projects are in fact models of social behavior (Kaprow

lecture in Pomona and Claremont 5/3/73, and at UCLA in

July 1973, 1966, 1968; Hansen 1965, Meyer 1973). They

isolate and repeat interactions; but usually these actions

are not in their traditional context, or appear with such

physical props or situations that they appear as unexpected,

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bizarre, extraordinary, and oftentimes have ritualistic overtones.

The most immediate all-around effect of the primitivization of modern art is to place its content and techniques more squarely into daily life.

> "It is the duty of an artist to impose his
> sensibilities on interpreting existing social
> systems, which are changing and affecting our
> lives at a more rapid pace than we can finesse
> our culture to cope with them (Levine, L. 1973:
> 201).

This movement to focus on the ordinary also shares some of the motivation, impetus and stylistic elements of such predominantly Minimalist artists as Hesse, Judd, LeWitt, Sonnier and others. While these artists sill use some visual phenomena which they construct or assemble, the selection of forms and materials are minimally different from those used in everyday life; this presentation of stimuli structured by minimal differences from almost all other stimuli, yet presented with the situational caveat that they are somehow "special", places all of this kind of work in great tension with most familiar criteria for saying that art is and what it is not.

The collative elements of surprise, incongruity, complexity, or novelty still operate on our perceptual apparatus in the experiencing of most instances of Conceptual art, but in most cases their operation entails a predominantly conceptual component. That is, it is both ambiguous and surprising to find these phenomena called

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'art' and to be in "art situations" according to dominant
cultural conditioning as to what comprises the acceptable
aesthetic situation. The conceptual elements entailed in
the perception of incongruous and ambiguous phenomena, as
detailed before, are accentuated inasmuch as such complex
collative variables stimulate curiosity and exploratory
behavior. The psychobiological aspects usually entailed
in ritual behavior have been partially cathected by these
artists to their own realm of activities.

Some concept artists through actual verbal pronounc-
ments "claim" some selected aspect of the ordinary world,
as "aesthetic", as in the case of the N.E. Thing Co., and
their "Aesthetically Claimed Things" (ACT) projects.
Instead of presenting the extraordinary to the spectator,
they try to frame the ordinary as intermittently extra-
ordinary. In doing this, by example and as illustration
they point the direction to the awareness of the possibility
that each person is able to do the same thing. The
implication is that by using one's perceptual and cognitive
make-up as a "tool", anyone can "claim" selected elements
of ordinary life and environment as "aesthetic".

The implicit hypothesis that all these artists make
is that the aesthetic experience is a valued one which has
positive therapeutic aspects. When questioned about this,
the author found that without directly stating them, some
artists have 'intuitively' discovered and were acting on

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many of the premises of psychobiological aesthetics. That
is, they were utilizing some of the collative stimuli
not only in the visual sense, but in the juxtapositioning
of signs and symbols which are normally incompatible or
incongruous into new situations or contexts. Their adoption
or creation of models of social systems and ritual tech-
niques employ a larger cognitive component than does most
previous art. The visual factor in thier work often
furnishes merely the preliminary step in its ultimate
experience.

     The awareness of a need to reevaluate the precepts of
art education, the kinds of institutions which house this
enterprise, and the teachers who direct it, is increasing.
The fact that the old role of the artist is being changed
in many instances, means that the recruitment and training
of artists must also change or atrophy. Training must
accomodate not only those artists who remain in the
tradition of producing formally aesthetic objects, but also
those who move into more widely ranging activities and
experimentation (Battcock 1973a; Rosenberg, H. 1969b;
Griff 1968).

     A subsidiary characteristic of the art of the sixties
which we have investigated is that of _experimentation._
This attitude often focused on the premises of visual art
itself, and on how to relate art to life. Both Pop and
Concept artists share a general approach of experimentation

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with respect to the content, form, and the stylistic elements of their productions. The experimental attitude permeates the reaction of the artist toward the history of art and the art establishment as he sees it, and it furnishes a reflection or a reappraisal of the social and physical environment. Art as a poser of questions characterized much of the "aesthetic ethos" of the sixties.

Art entered the systems and field of technology in a way which had not occured in several hundred years of Western visual arts history. The Pop artists used the modern technology both as content and media for their work. Other artists, like Les Levine, consider the television to be an environmental tool, inasmuch as it is so integrated into our lives that it is virtually "invisible". Levine used television not to generate or replicate patterns, but to create a responsive environment by showing himself as a group of television images, clearly responsive to self-changes. Television like much of modern art, then, becomes environment with which we associate everyday reality (eg., the Loeb Student Center at the New York University exhibit, 1968).

As computers of various types have become more familiar to the educated layman during the late fifties and sixties, the whole concept of interrelated systems, cybernetically structured so that changes in one part of the system can initiate a programmed response and change

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in another part, has inspired some artists to imitate
computers, or actually use them in art projects. Some of
the examples which come to mind have already been mentioned,
but one or two more will suffice to concretize the point
about general environments. Hans Haacke's "Photo-Electric
Viewer-Programmed Coordinate System" consists of a grid of
infrared light beams and photo-resistor switches which are
nearly invisible to the spectator. The light switches
control the lights about the spectator, so that the
spectator <u>defines his own presence</u> by reading the light
grid. A participant's relationship with the room, and his
ensuing aesthetic experience are precipitated by his own
bodily activities; and no contemplation of or empathizing
with an object is necessary (Burnham, J. 1970:109). The
basic element behind much of the new interest in cybernetic
systems is the desire to understand communication itself
better, and the potential aesthetics of its relationship
to sensory and conceptual manipulation. Bruce Nauman's
oeuvre to date comprises a concerted record of experimenta-
tion with a wide variety of bodily activities and actions
in relation to manipulated variables in ordinary environ-
ments (See Livingston and Tucker 1973).

Nauman's work comprises a kind of ontological invest-
igation systematically exploring human activity. It is
arresting in the same sense that a phenomenological invest-
igation of the commonplace can and does reveal such

perceptual and conceptual subtleties that the ordinary is elevated to the extraordinary. Once this cognitive journey is experienced, new dimensions and meanings in the commonplace are revealed, and compared; and arousal and awareness are stimulated. To the Concept artist, this enterprise comprises the core and locus of the artistic enterprise.

XVI. Concluding Section:

II. The Dematerialization and Ephemeralization

of the Art Object

Another set of characteristics which is notable about
the selected aesthetic phenomena of the sixties is the
related process of <u>dematerialization</u> of the art product,
and/or the <u>ephemeralization</u> of the art object, and there-
fore of the increased impossibility of the repeated
experience of the same stimuli. Although the investigator
arrived at these two generalizations through a field
approach to the perusal of actual art phenomena, it was
found that interested critics offered additional verifica-
tion of this conclusion in some of their descriptions of
art (Rosenberg, H. 1964, 1972; Lippard and Chandler 1968;
Lippard 1973; Burnham, J. 1971). Dematerialization and
ephemeralization can be considered or understood both in
the manner in which they relate to the history of
twentieth century art and sociocultural conditions, and
also as they relate to the principles isolated by psycho-
biological aesthetics.

Duchamp, reacting to his view and observation of the
history of Western European art, discussed the limitations
of the stimulatory power of the enduring art work.
Referring to the "short life of a work of art", he concluded
that a painting possesses an aesthetic "smell or emanation"
which persists from twenty to thirty years, after which it

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dissolves and the work dies. He used his own celebrated
painting "Nude Descending a Staircase" as a case in point.
Now, he maintained, "the Nude is dead, completely dead".
What Duchamp was really underlining was the roughly one
generational period which the history of modern art at
that time conferred as the reasonable life-span of
stylistic fashion as discerned from the history of
stylistic variations. By the time of the fifties and
sixtiés, what happened in art showed that not only had
this processual change of stylistic continua stepped-up
pace considerably, but also that the amount of sheer
variation in contemporaneous patterns or styles flourished
and increased.

     The essentially short-lived work of art, as for
example Tinguely's intentionally self-annihilating machine
assembled for the garden of the Museum of Modern Art
(Tomkins 1968), the whole history of the Happenings move-
ment, most process art, and even some of the objects pro-
duced by the Pop artists (such as felt hangings and cloth
sculptures), characterize the art product as an _event_ more
than an object (Tomkins 1968; Rosenberg, H. 1964:90ff.).

     Considered from the standpoint of the history of art,
what has been referred to as the dematerialization of the
art object in our Western tradition probably has its
commencement in the work of the Cubists, who depicted the
physical form of the object from several standpoints at

the same time. In the fifties, the portrayal of recogniz-
able objects disappeared entirely from many major canvases.
This process was carried further during the sixties, until
the art object as such totally disappeared or existed only
for a brief time.

The meaning of an artist's work rests in the totality
of the experience it engenders while it endures, and in-
sofar as perception is modified by it, and the memory re-
tains traces of it. This idea is directly opposed to the
traditional idea of the art object as worthy of considera-
tion in itself; and that once-created it is independent of
its human circumstances. Gilson, the philosopher and
metaphysician, epitomizes this classical point of view when
he writes of art as "in keeping with the physical mode of
existence that belongs to painting....and the mode of
spatiality (which) will uphold the values of stability and
permanence" (Gibson 1966:1-38). The painting as object
(culminating in Gilsons's idea that the still life is the
supreme object in painting, for in it nothing gesticulates
but simply is) is opposed by artists who favor psychic
interaction between the artist and the spectator
(Rosenberg, H. 1966:92-94).

The artist as selector, as performer instead of
creator of objects, is the prototype of this new trend. A
movement to include the ephemeral in the category of
'visual Fine Art' during the sixties seems to reflect a

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general change with respect to three main facets of man's relationship to his environment. Firstly, man's relationship to the environment of objects is clearly undergoing reevaluation. As a variation on the usual theme of modern man, which is to manufacture and surround himself with objects which are eidetic in form and function, and which after use are discarded and immediately replaced by others, the artist created or structured an environment, event, or an object calculated briefly to comprise a part of the environment and experience; it would than vanish, destruct, disappear without replacement, or remain recorded through documentation of some kind. It seems that one of the artful acts today is to occasion some phenomenon which does not leave garbage, pollution, or stultify the senses with its omnipresent twin. Secondly, the appearance of ephemeral art in a serious vein alters man's usual manner of perceiving or considering his aesthetic environment; in short, it intensifies one aspect of his world of perception. Cultural conditioning has influenced American observers to perceive and structure the potentially aesthetic environment in a certain way: in museums, in galleries, or on wall or plinths, and in non-utilitarian contexts with the hallowed aura partaking of enduring, formally derived aesthetic forms and colors. Ephemeral art often appears on streets, on the beaches, in the U.S. mails, by telephone, in anyone's home or apartment, and perhaps only

occasionally in galleries or museums.

This art is not made merely to be looked at. It may be something to listen to, interact with, smell, touch, roll around on, surround oneself with, write a letter to, read, and so on. The multi-media aspects of this way of doing art exercised all of the senses oftentimes, not exclusively that of vision.

Thirdly, the very nature of ephemeral art poses a question about the basic premise of a certain value; that is, of creating non-utilitarian objects of permanence, uniqueness, and as enduring artifacts embodying "universal aesthetic values". These latter ideas represent standards more appropriate to a world which created fewer objects, and which patronized a small taste-making elitist group which supported and consumed the total "art" market. With the world of mass production today, the artist finds some of these techniques inappropriate as the total definition and goal of art. Taking the high rate of cultural change and stylistic obsolescence into consideration, one recognizes that symbolic imagery is transient. The artist replaces the scramble to produce a series of expendable icons with a momentary balance of forms and perceptions, whose essence is to present themselves to experience only for a brief time.

In art, transcience or the successive replacement of styles, concepts, systems, and finally of works themselves,

seems to be the order of the sixties. This pattern seems
to be related to the more general cultural pattern of sys-
tem change and replacement; this means that even in the
Fine Arts, the old forms of elitism and permanence are
dysfunctional in some important ways. (McHale 1959, 1969a,
1969b; Toffler 1970).

The aesthetics of impermanence stresses the approach
that the work of art and its appraisal and appreciation
represent an interval in the life of both the artist and
the spectator. Art works which incorporated everyday
objects from the material culture, as did Rauschenberg's
combines and Jim Dine's 3D paintings of tools with their
appendages of real tools, make these works subject to the
laws of decomposition and ageing on the same time continuum
as any object from our daily life.

Art objects which deteriorated more or less visibly
represent one reaction on the part of the artist to the
history of academic Western aesthetics, which has tradi-
tionally insisted on formalistic visual styles and highly
valued aesthetic objects, which are individually created
to endure and further perpetuate stylistic criteria. The
art object was in part valued because it was considered as
a non-utilitarian object, set aside, controlled, and ex-
changed or traded in and among a circle of interested
elitist personnel.

The Pop artists began to make their art not only

stylistically characteristic of the material culture of our increasingly commodity oriented industrialized environment, but they imitated and took over some of the same mechanical technology in their production techniques as we have seen.

The two patterns of divergence from the permanent aesthetic art object take roughly the two paths of considering art as concept and art as action (Lippard and Chandler 1968:155-156). The art-as-concept direction has been adequately documented before with examples. The art-as-action pattern merges visual art with other traditional arts of drama, music, and dance; and it uses intermedia freely. From the "Happenings" movement, to many of the ecological and body art projects, as well as including other manifestations which have been described in Chapter XII of this study, the previous art of the studio became the art of the performance (i.e., Avalanche, Fall 1972 (No. 6). As artists sought not only to overcome the art-life dichotomy in the reflection of their selected subject matter, techniques, or content, they overcame the strong formal aesthetic criteria supporting permanence, and which structured the syntax of the visually static. Artists accomplished this by merging art forms which dealt specifically with actions, sounds, events, and life; that is with drama and modern dance. In many instances, the synaesthetic elements of the newer art forms merged with

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the non-art surroundings in such a genuine way as to be
purposely confusing to the spectator. Just as the artist
had in part taken on the role of performer, the spectator
could no longer remain aloof, but sometimes became an
actual participant.

While interviewing artists, three of them remarked
that it would be a great help to them to be like an
anthropologist, inasmuch as they felt their attitude to-
ward their own culture would then not be that of a blind
participant or a vehicle for traditional goal-oriented
reactions, but more like that of the participant-observer,
who could, theoretically, isolate patterns of behavior
and values objectively. Their implicit reason for this
desired approach is that they wish to be didactic, though
not so much by percept as by example. Learning, they
concluded, is less efficient if it is not grounded in
active and shared experience. To accomplish this objective
the artists must be the markers of "anti-environments",
(in McLuhan's terms 1968:126), which permit one to per-
ceive the actual environment, and thus make transformation
possible.

The Pop artist's frequent use of serial imagery as
parody, not only made explicit the actual degree of serial
repetition and sameness of the content and structure of our
physical and Admass environment, but it represented a
movement toward a new relationship to time. That is, the

time involved in the perception of images projected through time and space, were manipulated experimentally by extension, compression, or reversal. The perception of created images each slightly different, as in serial imagery, is a natural process concomitant with the technology of a media-permeated generation, to whom film and television have become a familiar mode of exercising perception and attention. Lippard and Chandler pointed out (1968) that a visual series is also an appropriate vehicle for an ultra-conceptual art, since thinking or ratiocination partakes of discovering the fixed relation-ships, ratios, and proportions between things in time as well as merely in space (ibid., 1968:257).

With the deliberate introduction of ephemerality into a culturally patterned situation previously defined by permanence, the senses are assailed by and attuned to the ambiguities implicit in socially defined patterns of expectations. The grammar and syntax of past experience are deliberately destroyed, so that predictions are part-ially obviated; curiosity and heightened awareness are greatly incited, structuring exploratory behavior again at the sensory, motivational, and cognitive levels.

To insure that the aesthetic experience is not a mere repetition of sensory stimuli embedded in the context of high or total predictability, requiring nothing but sub-sequent assent or affirmation upon recognition, temporal

relationships and stimulatory visual or sensory properties
are altered. Changes into blatant ephemerality are often
invoked to help accent this ambiguity.

In doing research for this study, it was noted that
the creation and disposition of art objects as they are
accomplished in the modern world, comprises an exception
to many more traditional patterns of artists' roles and
the dissemination of their works, either through history
or in most of the non-industrial societies even today.
It became apparent that during much of human history, the
majority of art objects or phenomena were produced by
part-time specialists, by curers or priests as a portion
of their duties; or by anyone who was somehow involved in
the specific occasion for which the object was to be
created (i.e., through ties of kinship, politics, and so
forth).

> "The Balinese say: 'We have no art - we do
> everything as well as possible.' ....In a
> preliterate society art serves as a means
> of merging the individual and the environ-
> ment, not as a means of training perception
> upon the environment. Archaic or primitive
> art looks to us like a magical control built
> into the environment. Thus to put the arti-
> facts from such a culture into a museum or
> anti-environment is an act of nullification....
> Today what is called 'Pop art' is the use of
> some object in our own daily environment as if
> it were anti-environment (McLuhan 1968:124).

Furthermore, a varying percentage or proportion of the
traditional aesthetic production is accomplished through
ephemeral forms which are created to last for brief periods

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of time. In order to understand this phenomenon better, inasmuch as ephemerality suddenly appeared as a significant characteristic of American art in the sixties, questionnaires were sent to anthropologists who had field experience in various areas of the world unfamiliar to the author, eliciting additional information or data on ephemeral art and its context. Ethnographies and travel accounts were also consulted to garner additional examples. By "ephemeral art" the following is designated: by "ephemeral" is meant those visual objects or phenomena which are created or assembled with the conscious knowledge that they will be destroyed, dismantled, and/or permitted to decompose or perish within hours, days, or at the most within <u>about</u> a two month period of time. By "art", in this context, would be included visual arts or phenomena made or assembled in such a manner that they consciously incorporate non-utilitarian, decorative, and/or some other characteristic apparently considered to be aesthetically rewarding to the perception of the members of the culture in which these objects are made.[30]

Of the eighty examples of ephemeral art garnered from a wide variety of places and cultures (this is not a conclusive but a genuinely representative sample), all but a few were connected to the performance of some ritual. The majority of these rituals were religious or sacred in nature, even when much of the celebration or ancillary

events surrounding them admitted of some degree of
secularization; as for example does Christmas in our
culture. On occasions, ephemeral art phenomena are con-
nected with purely secular celebrations such as fireworks
displays on the Fourth of July, floats and decorated
structures to celebrate Homecomings, such elaborate pro-
cessions as the Rose Bowl Parade, and ice sculptures for
winter carnivals or Escoffier dinner tables.

In a few instances, ephemeral art is utilized in
order to enhance some object or complex of objects to
render them more desirable to the spectator or buyer, and
thus to insure greater profits for the seller. Examples
of this type can be seen in the flower decorated boats
of Xochimilco in Mexico whose owners vie to take tourists
and Mexicans for outings; or the use of elaborate window
and store decorations and displays; or the street drawings
in colored chalk done by art students in London or Paris
to elicit money from admiring passers-by.

The elaborate scarecrows constructed by farmers and
gardeners, especially in the Northeastern part of the United
States and of Europe, often warrant aesthetic appreciation
due to the workmanship and imagination they embody; yet,
they are meant to function primarily as scarecrows, and
thus have a utilitarian and economic basic purpose.

Many cultures, most notably those in Asia, expend
great effort to present their cuisine in an aesthetically

pleasing fashion, often involving the sculpting of fruit, vegetables, and the use of leaves, herbs, and flowers for garnishing. Cuisine is obviously ephemeral, and lasts only until the hungry patron demolishes it.

Play is another non-ritual category of activities (even though some play invokes ritualistic aspects), instances of which on occasion involve the creation of ephemeral art. A few examples which can be mentioned are: the making of special snowmen; kites, sand castles at the beach; and occasionally the creation of miniature buildings, alters, and so forth by both children and adults. These objects are only to be considered as "ephemeral art" when they surpass the ordinary, and represent a considerable expenditure of imagination and skill.

Aside from these examples, the remainder of the references to ephemeral art gathered in this cursory survey were all related to ritual occasions, and include the elaboration of the setting and/or the ritual implements themselves used for the special rite. In order better to understand the function or systemic correlates for the appearance of ephemeral art during the decade of the sixties, we shall first turn to a consideration of the contexts of visual aesthetic ephemera in general, and as we have ascertained they occur transculturally.[31]

In the structure of ritual, a notable characteristic is the occurence of repetition and stereotype within the

ritual; this pattern is further repeated inasmuch as rituals usually reoccur so that their over-all structure is also characterized by repetition. It might be useful to consider the interrelationship of ephemeral art and the context of ritual as a background to a consideration of ephemeral art today in its social context, inasmuch as the latter art also sometimes assumes some of the characteristics of ritual.

Many elements in rites which have been called repetitious are in fact related to the circumstances of staging the ritual. The established place and time in which a ritual occurs are culturally fixed and highly predictable. The use of repetitious physical movement or well-known songs, dances, chants, themes, or other dramatic elements, help to restrict potential distractions from other perceptual fields, so that orientation and concentration on the ritual complex is more firmly established.

The social roles linked to the participation in rituals are usually defined into recognizable 'packages' of behaviors. The failure in the performance of significant portions of these behaviors, usually designates the failure of the ritual. The problem of unpredictability with respect to most aspects of rituals is usually remote, inasmuch as examples or role models of ritual behaviors are frequently conspicuous in societies; they are important

(i.e., positively valued) as they exemplify concretely the value of the culture.

The behavior involved in rituals has a functional or purposive characteristic. The presence of aesthetic ephemera during rituals, oftentimes marked by some degree of originality, attests to their creation with attention to some quality of interest, or pleasingness, or of the elaboration of non-functional stylistic elements. This 'aesthetic status' raises the question as to the overall purpose of their presence in the complex of any ritual.

There are many variables, both psychological and social in nature, which might be cited to explain the frequent presence of ephemeral art in rituals. It seems important to consider what reasons may structure specifically the ephemerality of such phenomena. Why is it that these items are not simply constructed to endure through several usages? It is true that ephemera may in some instances be directly related to the economic or technological characteristics of the culture. For example, nomadism, very severe climatic extremes, or primitivism may limit the great availability or variety of raw materials which endure, or render the presence of increased baggage an impediment. Yet these ecological strictures are infrequent; and due to the widespread presence of ephemeral art in societies of many levels of complexity and location, it seems justifiable to assume that these

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ephemera also relate to psychobiological bases, and to the interrelationship of perception with cognition and motivation in the human organism.

Oftentimes when the implements or images used in rituals are not essentially ephemeral, they are relegated to a large category of permanent objects whose appearance or perceptual availability is ephemeral, or limited to special occasions. The masks and costumes of the lama dancers in sacred chams, the hiding of kachinas in kivas, the controlled appearances of the gods on the Northwest coast of America, the occasional parading of specially decorated images in Latin American processions are examples of such a category.

Many anthropologists have "explained" this pattern by saying that the holiness or sacred quality of these ritual objects required hiding. This idea does not, however, explain why sacred objects should remain hidden, or why some are never hidden; it only describes the phenomena involved. The reasons why sacred or important objects appear to gain more power by their intermittent presence and concealment are related also to general psychobiological principles, since this pattern occurs transculturally.

The psychological concomitants of important ephemeral appearances are related to perception, memory, and the collative principles of surprise, interest, complexity, and novelty. The effectiveness and the arousal level of

interest attained is directly related to the appearance
of ephemera which are sufficiently interesting, or full
enough of "information" to stimulate adequate re⁀onse.
The ephemeral nature of these objects helps proclaim
the ritual situation to be something extraordinary. This
special status is often enhanced by the non-utilitarian or
symbolic conspicuous consumption of goods actually commonly
used in the economy. Such substances are incorporated
as media for the ephemeral art object, implements, or
offerings. Examples of such goods are: butter, money,
grain, precious metals, feathers, meat, paper, fruit, and
so forth.

Inasmuch as this aspect of the ritual is frequently
open to the general public of the community, the actual
manufacture of the ephemeral art phenomena is a focus
of planning, attention and shared interests and activities.
Such related activities often comprise the principal
contribution to the ritual for non-officiating personnel.
The results of the survey indicate that in most cases the
manufacture of the aesthetic ephemera is carried out by
non-professional, or by part-time professionals. There are
only occasional strictures, (eg., sexual or dietary) to
suggest an attributed special status to the task, but only
in a few cases is the manufacture of these items restricted
to full-time specialists or artists.

The brief survey suggests that those who make the

aesthetic ephemera are more often representative of the
community or group of celebrants served by the ritual, and
are selected or designated on the basis of custom, personal
or familial implication in the ritual, or simply by
volunteering.

More often than not, the media and materials involved
in the creation of these ephemeral art objects or
phenomena are of no great or intrinsic value. They are
often merely items selected from the natural environment,
or from commonplace objects or resources, somehow elaborated
or decorated with non-functional stylistic elements. Bread
pulverized minerals, flowers, sand, mud, feathers, bits of
plastic, plant fibers and plant stalks, wood, stones,
flour, various pigments, bottle caps, and similar found
trivia, colored string, straw, and a wide variety of fruit
and vegetable parts, all of these and others not detailed
comprise a large portion of the materials of all these
ephemeral items. The use of naturally occurring or
contrived ice, air, fire, or water is sometimes incorporated
into the objects themselves, or into their manipulation
or destruction.

Aside from the more obvious social aspects of the use
of ephemeral art within ritual, the psychological import-
ance of their presence is complex but basic. Ephemera
offer a decided relief from or contrast to the stereotype
and repetition of many elements of the ritual. Their

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visual aesthetic qualities, consistent with the sensibili-
ties and taste of the culture whose values they express,
perform some of the same functions as do other less ephe-
meral aesthetic phenomena trans-culturally.

At the most general level, rituals can be seen to
serve as organized communication devices or techniques, the
performance of which is calculated to arouse in the partic-
pant a certain psychobiological receptiveness to engage in
a specific complex of motivational or cognitive patterns
and/or overt behaviors.

Anthropologists have consistently described ritual
behavior as being sterotyped. Depending upon the nature
of the individual rite, each ritual comprises a particular
sequence of events, the signalling of which progresses in
a specified order and without much deviation. By saying
that rituals are steroetypic, one can differentiate them from
other activities (such as play), in which repetition may
also occur, but often without knowing the character of
their outcome. On the other hand, rituals differ from
stereotyped physical labor or work processes which are
highly predictable, inasmuch as the primary function of
the former is to communicate, and not to manipulate
materials to some immediate utilitarian end (Wallace
1966:234). Rituals, as important communications, prepare
the human organism to act by mobilizing resources and
motivations through the reduction of anxiety and the

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focussing of attention. These rites can be solitary or
social in character and implication.

It is likely that the stereotype noted so often as
characteristic of ritual functions is meant to lower
anxiety. This is facilitated through an increase in
predictability and familiarity, as well as through the
complex interaction of the psychobiological patterns in-
volved in habituation. A message can be meaningless either
because its information value is too high (because its
signals and components are too arbitrary), or because
the receiver is unable to respond to it. At the level of
ritual meaningfulness (i.e., its degree of effectiveness
in eliciting the desired response), it is not necessary
to maintain that the meaning is learned or conscious; or
even that language is necessarily involved at all, although
it usually is.

At the semantic level of meaning, the receiver of
signals can or does translate them into a set of equivalent
other signals; from this set of alternative signals one is
able to infer back to the properties of the class of events
referred to in the original signal. Those inferred
relationships can be extended then to other classes of
events by reasoning.

The signals or sequencing of a ritual may signal an
extremely complex conjuction of conscious and unconscious
symbols and meanings, therefore, which are multiple rather

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than singular. The stereotypy of the ritual reduces the
level of complexity and disorder, and enlarges the degree
of confidence felt by the participant. Since rituals are
calculated to restructure experience, they involve some
kind of learning or reaffirmation of previous learning.
The kind and amount of learning depends on the characteris-
tic purpose of the ritual. That is, whether it is a one
time occurence in the life of an individual, as in the
case of certain rites of passage; or whether the learning
is in fact a 'relearning', as it is in communal or
calendrically repeated occasions.

     The characteristics of ritual <u>learning</u> must be similar
to those of any learning process, yet have their distinct
aspects inasmuch as ritual is also disassociated from
daily life and patterns. The cues which mark the rituals
as non-ordinary are structured in such a way that the
attention and perception of the celebrant is channeled away
from irrelevant stimuli. The techniques ritually used to
accomplish the structuring of perception in general are
varied and include : sensory deprivation by physical isola-
tion and/or distracting noises; the use of drugs which
interfere with the reception of previously meaningful
stimuli; the imposition of physical stress to restrict
attention; the juxtapositioning of unusual physical or
social contexts; the use of repetitive and/or monotonous
stimuli; or a combination of these (Wallace 1966:240).

The purpose of this sensory limitation and channeling of attention and perception is to facilitate structured learning, at a time when a state of awareness combined with suggestibility is achieved. In this way, the cognitive material or message of the ritual is more easily received and synthesized by the participant or observer. The quality and structuring of the stimuli or cues is offered as part of the ritual package in order to maintain motivation at a high level. After the completion of the ritual, the celebrant is expected to act in accordance with the new cognitive orientation attained in the rite; or with a newly restructured affective structure reinforced through the ritual, as in the case of rites of intinsification.

During the sixties in the United States, it has been observed a high degree of change marked the society, including geographical mobility and a proliferation of roles and status changes. Shifts in the roles and statuses of individuals involved in the art establishment occured also, and this change occasioned an elaboration of new or revived ritualistic approaches to relationships and business practices. The relationship of the gallery and dealer to the public and private collector became institutionalized in a new way. The opening of new exhibits in galleries and museums, replete with the ubiquitous champagne punch and hors d'oeuvres, became one of the "in" category of

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events to attend. The emphasis was on seeing and being seen in "the scene"; to be costumed in the latest of expressive garb, and to circulate among the invited guests, attending to the art in a secondary fashion if at all. Pre-opening cocktails were even more exclusive, and tokened the mark of the real initiate and of the inner circle of collectors or patrons. The structuring of the interaction rituals of openings and their related activities, were calculated to inform and motivate potential collectors and/or donors (in the case of museums) toward a specific way of relating both to aesthetic objects and to the art establishment world.

The society columns of metropolitan newspapers found these events newsworthy enough to announce the comings and goings of artists; they noted what they wore, and to whom they talked at social gatherings. Although this is impressionistic, it seems likely from observation that the vocabulary and topics open for discussion on these occasions were highly predictable and carefully patterned. In a similar way, museum shows were preceded sometimes by two sets of preopening events, serving specific groups according to their values as supporting members of the institution. Other examples of these rites of internsification could be given.

Of greater interest for our study is the fact that especially during the last half of the sixties, the actual

form and content of art qua art, or of aesthetic phenomena
selected or structured by the artist himself, often usurped
some of the characteristics of true rituals.

There are minimally two types of mobility which are
present in all cultures, and much of ritual is articulated
toward facilitating their successful completion. These
two types of mobility are: role changes and/or geographical
movement (Wallace 1966:127). In both instances of change,
those who are experiencing the mobility must adjust to the
abandonment of attachements, habitual relationships, and
familiar ways of doing things. That is, they must learn
a new way, and become accustomed to a new set of predictive
hypotheses to guide their decisions and behavior. The
fifties and sixties in the United States abounded in a pro-
liferation of both kinds of mobility; and both individuals
and groups reacted by structuring new rites of passage to
facilitate these role and geographical changes. Van Gennep
long ago pointed out that rites of passage always minimally
involved three states : the separation from the old group,
area, and/or relationships; a transition state; and the
incorporation into a new group and/or relationships
(Van Gennep 1960).

While this is not a study on the elaboration of new
rites to deal with the unique social transitions neces-
sitated by an industrialized urbanized technocracy, the
number and nature of previous rites of passage were

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inadequate to facilitate a mobility-propelled society with its coterie of new roles and statuses, plus a new consciousness of age-grades, each with its sub-culture and so forth. The awareness of the need for change is relevant to our discussion of the fashioning of different criteria and new expressions.

To help restore a sense of community and affective relationships in the face of increasing mobility and general sociocultural change, new ways of relating were developed to enhance a positive awareness of the general values shared or structured across different communities. These new ways of structuring learning and of creating affect include a wide range of newly institutionalized programs ranging from the modernized neighborhood "Welcome Wagon", to computerized dating and social pairing techniques. The need for what has traditionally been called "rites of intensification" can be discerned in many of these newly founded procedures.

In the face of motivational frustration, when mobility could not be directed or controlled, whole segments of the population vented their collective frustration against the hypertrophied maintenance of dysfunctional systems and values. What we know of the psychological effect of too much redundancy, however, should focus our attention and curiosity on the problems attendant upon the too prevalent repetition of known symbolic elements. The inevitable

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result of total predictability is a lowering of attention and motivation, of awareness and involvement. This lessening of information entails the general increase of disinterest in rituals which have become "empty" of affect in their inability to recreate arousal. For this reason, as well as for others which deal with complex involvements of endocrinal and muscular cybernetic systems, the introduction of new, changed, or surprising aspects into the structure of a ritual, help to incite interest, perceptual awareness, and keep the level of information (in the communication sense) high.[32]

In this study, since we are dealing primarily with the visual components of experience, we shall not pursue what these hypotheses might mean in terms of the accompaniments of ritual (such as chants or music), or proxemics, or kinesics. Instead, we might consider the visual aspects of some of the objects or paraphenalia which accompany ritual procedures, especially as these are of interest aesthetically.

When we translate our previous statements concerning the importance of maintaining a careful balance in ritual between elements of information with those of redundancy to the sphere of the purely visual components of the rite, we might be approaching yet another way of talking about the widespread phenomena previously designated as "ephemeral art".

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Our attention is again focuses on a possible and
partial explanation of the consistent presence of emphe-
meral art in ritual situations. If, as previously stated,
rituals can be seen to serve as organized communication
techniques or media, the performance of which are calcul-
ated to arouse in the participant a heightened state of
psychobiological receptiveness to engage in a specified
complex of motivational or cognitive patterns or be-
haviors, the question as to what function is fulfilled by
the specific use of ephermeral art is more exactly framed.

When considered in the theoretical framework of the
psychobiological arousal levels stimulated in the presence
and manipulation of the collative variables, as previously
defined, a more complete view of the significance of aesthe-
tic ephemera is possible. Ephermeral art phenomena are in
part responsible for activitating and focusing attention
on the circumscribed stimuli specifically relevant to the
ritual situation. They help to maintain the psychic in-
sulation against irrelevant stimuli which might detract
from the accomplishment of the desired reduction of both
variability in action and anxiety, and the concomitant
arousal of motivated awareness which expedites learning.
Such phenomenal variables as interest, surprise, complexity,
and novelty in the perceptual field of stimuli presented
by the ephemeral art objects, help exclude from conscious
awareness the envrionmental cues associated with

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miscellaneous previous learning. Their presence operates
as organizing cues, immediately relevant to the elements
to be cognitively-affectively organized in learning
(Wallace 1966:240).

Apart from their collative characteristics, the sheer
fact of ephemerality is important. Were these objects or
phenomena continually present in their form as aesthetic
configurations, much of the force of their stimulatory
power (as evinced through the collative variables) would be
vitiated. Oftentimesritual objects which are not ephemeral
in nature, but which are aesthetically masterful in their
formation, are sequestered from public view between periods
of use. Examples such as: the masks and costumes of Chams
or lama dances, many African and some New Guinea materials,
the whole coterie of economically valuable images, special
paintings, icons, and trappings of many organized religions,
can be mentioned.

The importance of novelty and the alternative loss in
the stimulatory effectiveness of a perceptual field which
is always or usually present, helps to explain why the use
of ephemeral art objects and phenomena is especially
affective.

Many of the aesthetic objects and phenomena produced
or manufactured in diverse societies of various levels of
sociocultural complexity are in fact ephemeral in nature.
We have remarked before on the unusual aspect of our

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cultural history, in which the category "art" has been
reserved almost exclusively to designate objects which
have been created by hand to endure, and to be unique in
their morphology. Across both diverse cultures and levels
of complexity in social organization, impulses to create
aesthetic visual expressions have been carried out as a
part-time occupation (in a yet undetermined percentage of
societies and by non-specialists or semi-specialists).
Their creation served such specific purposes as: the
decoration of materials or furnishings for the residence;
the aesthetic or additional decorative elements on tools,
containers, or garments; and to elaborate such status
markers as jewelry, or emblematic regalia. It is also
clear from the previous preliminary cross-cultural analysis
of the contexts in which ephemeral art most often occurs,
that these aesthetic creations are meant to be used or
associated with rituals which occasion the interactional
link between the individual (who may or may not have
created these objects) and the spectator-celebrant.

What has been learned or isolated for attention in
this detour involving the survey of some of the condition-
ing variables and contexts of ephemeral art phenomena on
a transcultural and general basis, is calculated to furnish
some framework for understanding the effectiveness and
purpose of their sudden presence in the category of "art"
in the United States during the sixties. Due in part to

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its psychobiological bases, dematerialized or ephemeral art objects and phenomena offered the opportunity for an aesthetic exercise of experience, as well as an antidote to both the increasingly effete stylistic obscurities of recent non-objective art, and further to the omnipresent sameness of an increasingly commodity-filled and repetitious physical environment. On the social level, such art appeared to offer the alternative of escaping the more oppressive aspects of the dealer-collector-critic art establishment which perpetuated the separation of aesthetic objects both from daily life and from general availability and appreciation.

The fact that a portion of the dematerialized or ephemeral art phenomena of the sixties - especially those within the Conceptual movement - also display some of the characteristics of rituals is therefore consistent with their didactic purposes. They are calculated to expedite a cognitive-affective learning process, catalyzed by a heightening in the general awareness of the physical and social environment. In their relationship to a media-jaundiced population is explained their frequent employment of dematerialized art projects or of 'aesthetic ephemera' in semi-ritual contexts.

III. Art and Language, or Linguistic Infrastructure

One of the dominant characteristics of the recent changes in the visual arts, is that art has been placed more substantially within a linguistic infrastructure, which was previously used by poets, art critics, and art historians. These linguistic elaborations surrounding much of recent art extend both to the documentation of the conditions under which objects are perceived (i.e., as in books and periodicals), and to some of the processes themselves by which aesthetic status is attributed to experience and objects. In this manner, aesthetic systems are being designed, which can - if desired - generate objects or external phenomena, rather than the previous condition in which the artist concentrated his creative energies upon the production of an art object itself.

During the entirety of the modern period in art, painters and sculptors have been engaged in the increasing elimination of the object or of subject matter from their works, in order that there might be a more direct relationship between the response of the eye and the optical data. Signs, symbols, and verbal correlatives were eliminated from much of visual art, culminating in the works of the Abstract Expressionists during the fifties and the early sixties. The explanatory and critical apparatus which accompanied the appearance of these stylistic developments

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grew, and became more abstruse and complex as the art became more abstract and expressionistic. It became of primary importance that the conceptual or intellectual framework in which these art objects were presented be sustained, either in museums and galleries (through catalogues and the explanations of dealers), or in periodicals and books. As art objects came increasingly to resemble the materials or the images of everyday life, as in Minimal art, the verbal debate which placed these phenomena in the tradition of art history helped to sustain the taboo against totally assimilating these objects into the everyday world. If this had occurred, the art establishment would have suffered a severe blow and partial collapse, because of the elimination of the middle-man functions and economic exchange patterns.

As some of the artists worked to subvert aspects of the traditional pattern of art, and chose to do so by reacting against the production of art objects at all, they carried to the logical extreme one element of the tendency toward more linguistic elaboration as an aura around art, until the very material or media of their 'art' creations explicitly assumed the form of language (Rosenberg, H. 1973: 153-155). It appeared as if the artists assumed that much of the state of 'arthood' had been conferred on the Abstract Expressionists by the verbal magic of the critics and historians; therefore, they sought to short-circuit this

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process, by conferring the status of 'arthood' directly
on the linguistic enterprise itself, since the essential
quality of both procedures is conceptualization. Much of
what has happened in the history of recent art is better
understood as a series of reactions to art and of artists
questioning their own tradition; the rapidity and logi-
cally direct way in which much of this development occurred
must be placed in the framework of sociocultural factors to
be understood, inasmuch as our collative variables have
less importance in this respect.

Duchamp mentioned, as did Ad Reinhardt later, that
the spectator who reacts today to the "Nude Descending the
Staircase" with great excitement, is in fact stimulated by
the thing he has learned" (eg., the history of art),
rather than by the object itself. There is clearly, then,
a distinction between art history and the aesthetic
experience.

The whole movement toward art as event diminishes the
importance of inherent spatiality and morphological con-
figuration, and emphasizes the aspect of arts function in
a given human environment. In terms of what it does, "the
chief attribute of a work of art in our century is not
stillness, but circulation" (Rosenberg, H. 1966:93).

In its circulation and event-like structure, art be-
comes history rapidly; it is kept "alive" only through its
influence in art books, journals, and periodicals,

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exhibition catalogues, films, TV and university lectures,
and the treatises of art critics and historians. The
linguistic references place the visual art phenomena into
more intellectual or conceptual linkages through language.
Harold Rosenberg, a critic and art and culture historian
has been concerned with this shift, and has commented:

> "....art has become part of 'language', it is a
> writing of sorts; and there is a growing difficulty
> in detaching the work from meanings of a literary
> and theoretical order....art has become a question
> to itself. The interrogation of paintings by
> painters which has been the major force of creation
> in our epoch has brought forth a succession of
> enigmas - and this too has served to enlarge the
> roles of the art book....The liberation from
> 'literary subject matter' boasted of by modern
> painting and sculpture has been accomplished by
> their transformation into literature....As the
> painting is swallowed up in interpretations of
> it, the disparity between its physical reality
> and its published image vanishes, or as we have
> indicated, the advantage comes to lie with the
> latter....By extending its influences beyond the
> material environment of the work, that is by
> setting itself afloat as 'culture', art has
> succeeded in achieving value with a public unable
> to prize it as a possession" (Rosenberg, H. 1966:
> 199-201).

All of these aspects bear witness to the changed
relationship between art and society; and this in turn
structured the characteristics and stylistic discontinua
of art itself. With the Pop artists, the visual components
and the linguistic components are structurally interrelated
through cross-sensory fields of stimulation characterized
by parody, metaphor, and sometimes satire - themselves
literary or language related devices. This semantico-visual
component linked with recognizable objects or phenomena has

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historical precedents in the Dada and Surrealist movements,
when both poets and artists crossed the traditional creat-
ive boundaries of their 'fields', and used the technical
tools and media of the other. A perusal of The Dada
Painters and Poets (Motherwell 1951), which is comprised of
texts and examples of Dada, documents concretely this merging
of visual arts with literature are the other. Textual be-
came 'textural', as in the case of concrete poetry, then,
as well as in the sixties (Williams 1967a, 1967b).

The Pop artists deliberately manipulated the semiotic
aspects of signs and symbols, achieving surprise and
novelty through the complexity of physical stimuli excited
by juxtaposing old meanings and associations within a new
syntax of unprecedented size, situation, and meanings.
The actual use of words or language especially by Dine,
Oldenburg, Rivers, Johns, Indiana, and Rauschenberg added
a conceptual element to the visual component. Ed Ruscha
has most strongly developed the conceptual aspects of
language and image, and has published a series of 'books'
with a heavily conceptual component (Ruscha in Meyer 1972:
206-209). The ideational element compounded the impact
of the collative variables, inasmuch as the implicit
ambiguity and incongruity of juxtaposed icons and words
excites exploratory aspects within the response pattern.

Within the Conceptual art movement, even more of
conventional semiotics is discarded; and in such groups as

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the 'Art-Language' artists, conceptual or linguistic relationships are explored. Kosuth, a spokesman-artist for the Art-Language group, has noted that "art-lives" not by existing as the physical residue of an artist's ideas, but through influencing other art and consciousness. Here again, the emphasis moves from having to knowing and experiencing.

With reference to modern artists, John Cage comments, "We are getting rid of ownership, substituting use". From interview information, it appears that artists' new attitudes toward the materials of art are shaped by the attitudes toward materality in general in their culture. The interactability of materials generated by modern technocracies, and the high rate of turnover characteristic of ownership patterns, has begun to pose problems in the society, ranging from sociopolitical questions about the legitimacy of elitest consumption patterns, to problems in the logistics of disposal of the sheer waste of the relics of consumption. Why add another object to a world too full of objects? A quotation from Lawrence Weiner, a Concept artist, garnered from a conversation with critic Ursula Meyer serves to epitomize this viewpoint on behalf of the artists:

> "Industrial and socioeconomic machinery pollutes the environment and the day the artist feels obligated to muck it up further art should cease being made. If you can't make art without making a permanent imprint on the physical aspects of the world, then maybe art is not worth making.

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In this sense, any permanent damage to
ecological factors....only necessary for
the illustration of an art concept, is a
crime against humanity....I personally am
more interested in the _idea_ of the material
than in the material itself. Art that im-
poses conditions - human or otherwise - on
the receiver for its appreciation in my eyes
constitute aesthetic fascism" (Weiner in Meyer
1972:217-218).

Attitudes toward art are still shaped principally by

and are consistent with the laws of conspicuous consumption

and thus with the high evaluation of aesthetically accepted

objects which perdure. The Pop artists offered a cool

objective parody of the laws of conspicuous consumption,

commenting on various aspects of the advertising mystique

as a way of life; but their work was handled and achieved

notoriety within and partly because of this same system.

The Conceptual artists are more rejective toward these

patterns, or a least try to remain so. While remaining

aloof from the art-object production line, they try to

appeal to the cognitive-affective-motivational inter-

relationship by structuring stimuli (often linguistic

implicity if not explicitly) which engage the spectator as

participant in the art 'enterprise', not only as an

observer. In this way, situations are generated which by

their nature present to the observer structured perceptual

fields which stimulate sensory experience which is

situationally and phenomenologically complex. That is,

the art object has been replaced by a "package", often

posed as a problem or incongruity of some kind, so that

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exploratory behavior is a requisite to 'having' or
experiencing the art work. Oftentimes this is achieved
entirely through documentation and linguistic elaboration,
relating the act of imagining to the context of cognition
and ideation. These artists seemed to have tapped the
integral relationship between cognition and language.
Some statements by the artists themselves might offer the
best evidence through which to understand some of the more
hermetic linguistic aspects of Conceptual art.

> "....Then I made paintings which incorporated
> as part of their design the wall on which they
> hung. I finally gave up painting for the wire
> installations....Color became arbitarary....
> Eventually the wire became so thin it was
> virtually invisible, or at least not perceiv-
> able in the traditional way. It was at this
> point that I discarded the idea that art is
> necessarily something to look at....I'm not
> only questioning the limits of our perception
> but the actual nature of perception....By just
> being in this show, I'm making known the
> existence of the work. I'm presenting these
> things in an artistic situation, using the
> space and the catalogue (Robert Barry in Rose,
> A. 1973:141-142).

Douglas Huebler answered the following to a question of how
does his work "enter the mind":

> "Through a system of documentation which includes
> the use of maps, drawings, photographs, and
> descriptive language....What I want is to use
> the documents to create a condition of absolute
> coexistence between 'image' and 'language'.
> For example, the 'image' of my New York Variable
> Piece # 1 is a description of space made from the
> location of 'points' that are either static or
> move vertically and horizontally in a random
> disposition. There is no possible way in which
> this piece can be experienced perceptually. It
> can be totally experienced through its documenta-
> tion. (Huebler in Rose, A. Ibid.:143).

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Joseph Kosuth, who now sub titles his works "Art as Idea as Idea" defines his approach as the following:

> "I began to realize that the sensitive and
> intelligent people in my environment had
> experiences with nonart portions of their
> visual world that were of such quality and
> consistency that the demarcation of similar
> experiences as art would make no appreciable
> difference....It was the feeling I had about
> the gap between materials and ideas that let
> me to present a series of photostats of the
> dictionary definition of water. I was inter-
> ested in just presenting the _idea_ of water....
> The words in the definition supplied the _art_
> _information_; just as the shape and color of
> a work could be considered its art information...
> Inherent in the artist's intentions are his ideas,
> and the new art is dependent upon language not
> much less than the philosophy of Science".
> (Kosuth in Rose, A. _Ibid._:144-147).

Such mile-stone exhibits in New York as the "Software" and the 'Information" shows, illustrate this movement of art as merging with aural and visual linguistic aspects. In a sense, modern art revolutionized itself out of the realm of objectivity. The highly developed dedication to the ideal of change and 'progress' characteristic of this culture at the social level, and the psychological patterns which structure perceptual and cognitive excitation and engage interest, _both_ mitigate against the overall con- servation of old forms and stylistic criteria. A quotation from Lévi-Strauss pertains to this aspect of our subject:

> "....we have reached a sort of _impasse_ and realize
> that we are tired of listening to the kind of
> mustic we have always listened to, looking at the
> kind of painting we are used to looking at every
> day and of reading books written according to
> the patterns we are familiar with....at the present
> time, when people are trying deliberately and

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systematically to invent new forms, and that in my view is precisely the sign of a state of crisis" (Lévi-Strauss quoted in Charbonnier 1969:80-81).

Whether or not art is isomorphic or identical with communication, it is a form or communication to the extent that the degree of "shared-ness" or the ground for understanding received messages is basic to the perpetuation of the code or style. If fewer receivers are capable of participating in the semiotic aspects of art as visual phenomena, the code, content, and semiotic structure necessarily changes.

The "aesthetic bundle" comprised of stimuli received from a perceptual field, and their synthesis somewhere (in the case of the visual arts) between the retina and the visual cortex, where they have been modified to provide information that is already linked to a learned response, is always located partly in real space, and partly in psychological space. Evidently what reaches the cerebral cortex is simply evoked by the external world (no ontological judgement indicated here), but is hardly a replica of it (Pribam 1969). As far as we know, 'real' and 'conceptual' objects are therefore appreciated in analogous manners. The implications for the differences in the quality of these experiences lies in the realm of operationalism, whereby verification is linked to potential usage and actual usage; and everyday activities structure awareness toward the statistically weighted probabilities

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that guide expectations and evaluations. Collative variables are extremely important to the exercise of these evaluations regarding any assessment of the physical environment, inasmuch as they indicate comparison by their very presence.

Without becoming overly philosophic or pedantic about it (except for the British Art-Language group which is partially modelled on Analytic or 'Everyday Language' philosophy), the artists have come to a realization that the ontology of art is directly involved in the epistemological questions generated by its experience. These are often questions generated by a desire to understand the aesthetic experience; and some of these problems are tantamount to posing questions about the nature of experience itself.

Some of the Concept artists are experimenting with the permutations of this problem. A high percentage of their experiments result in pure documentation or linguistic reporting of intent. Some projects result in a material manifestation or phenomenon. The future acceptance or rejection of what one assumes will be the continuing presence of not one, but of several contemporaneous art styles and interpretations, will very likely include some aspect or component of linguistic investigations on the nature of art and art as critical experience.

All these general statements comprise what is

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essentially a problem for both epistemology and psychology. The latter discipline helps to understand not only the structure and implications of normal perception, but also the differences between the verification and motivation patterns which structure chronic misperception, or an inability to appreciate given aesthetic styles.

The former, epistemology, is concerned with veridical perception conclusively, and not to establish some set of empirical statements as true - as is commonly thought - but rather with questions of justification (Koller 1967: 98-99). Questions of justification in the Social Sciences reduce themselves primarily to issues in methodology, which are basically important to help the researcher to understand the implications and limitations of the process of scientific inquiry itself with respect to any specific discipline. At this point in time, this study is concerned to clarify that the problems of Aesthetic Anthropology are both epistemological and psychological, and that more confusion will obtain if the one approach is subverted into the other or vice versa.

Far from accepting that the field or locus of visual aesthetic phenomena appertains only to such aspects as decoration, design, and/or perceived excellence of workmanship or virtuosity in the traditional accepted areas of painting, sculpture, architecture, weaving, costume, ceramics, and so forth, it must be clarified that the arena

of the aesthetic must be <u>discovered</u> and understood in each specific culture; and within complex societies such as ours, perhaps aesthetic loci may be found to vary across cultural sub-groups.

Complex and ambiguous information from our own culture, coupled with a more rigorous examination of the aesthetic experience itself reveals that critical practices and definitions of our own tradition have deterred us from truly objective investigatory premises and procedures. The question of whether or not X object or phenomenon is "aesthetic" is an open one, and must remain so until empirical evidence brought to bear on this hypothesis (i.e., that X is aesthetic) enables the researcher to arrive at a satisfactory answer. This means that the criteria for verification or negation of the hypothesis will be placed more firmly on operational or empirical grounds involving the specific function and context of the phenomena in question, and not on the grounds of analogy wherein the phenomena are judged by their apparent similarity to previous objects or phenomena accepted as aesthetic in another more familiar culture.

The answers to these problems will not be immediately forthcoming, but the substantial importance of aesthetic phenomena in the history of man should act to establish a greater priority for these questions than has recently been accorded them. The psychobiological structure of man, as

an upright bi-pdeal animal with adroit hands and a complex
sensory system, works to establish minimal (and as yet un-
determined) criteria for stimulus fields offering the
opportunity for aesthetic experience. When visual aesthe-
tic phenomena are seen, not from the standpoint of our
comparatively recent Western tradition which views and
often defines them as essentially non-utilitarian, in their
wider context of rich historical and cross-cultural vari-
ability, a more realistic judgement of their importance
can be attained. Those elements of the aesthetic exper-
ience which deal with heightened awareness and motivation
are echoed sometimes in the paradigms of play and learning.
The concerted manipulation and application of these
elements to enrich the experience of the environment would
seem to be a common goal.

During the last century, modern art has increasingly
offered paintings and sculptures as complex fields of stimuli
meant to question previous styles, and to restate the artist's
interpretation of what the visual aesthetic experience
implies. Implicit (and sometimes explicit) in these series
of stylistic discontinua are changing reevaluations of the
substance and meaning of the aesthetic experience itself, as
it relates to the contemporary social and physical environ-
ments. Since much of the contemporary environment includes
a questioning of substantive doctrines and theories, which
daily produce a plethora of experiential concomitants, the

development of an 'art' which has as its content and sub-
stance the questioning of aesthetics and aesthetic exper-
ience itself is not surprising. That it takes as its form
and content the discursive technique, juxtaposing the
verbal with the portrayed or the 'real', represents a com-
plex cultural summation of a series of precedent trends
both in literature and the visual arts.

XVIII. Summary Statements

To conclude this study, it might be profitable to make a few summary statements about several aspects of Psychobiological Aesthetics and Anthropology, and about Aesthetics and modern society, based on the previous sections of this paper.

As detailed in Chapter VI, the usual explanation for stylistic phenomena deals exclusively with sociocultural conditions, and with the culture changes which structure and are structured by them. It is correctly and generally accepted that the subject, content, and stylistic direction of change is related to many sociocultural factors, as we have documented in our study of the art of the sixties in the United States. We have seen that visual artists reflected and perhaps helped to formulate or enforce for an interested audience an awareness of the general condition of value change, role and status shifts, and a general climate of questioning and experimentation toward the axiological presuppositions of many social institutions. But the sociocultural factors implicated in any stylistic change are alone inadequate to _explain_ this phenomenon, and their complexity is seldom appreciated by the social scientist.

Vytautas Kavolis has proposed several rather more specific hypotheses relating to stylistic changes and concomitant sociocultural conditions than is typical of

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sociologists of art. It might be fruitful before moving
to some final statements about stylistic change itself, to
consider some of Kavolis's hypotheses since they are par-
adigmatic. The specific configuration of a style is
affected by the interaction of a complex of sociocultural
variables, and by accumulated artistic traditions and
attitudes toward them, Because we lack both baseline
studies and the sophisticated tools for operationally
linking these phenomena in detailed patterns for meaningful
conclusions, it is assumed that only probable ranges of
stylistic diversity and their contexts can be identified
and predicted. The actual degree of sociocultural reflec-
tion in art styles may also be minimized or exagerrated by
such aspects as the concomitant allocation of resources,
political conditions, the production and consumption
patterns surrounding aesthetic phenomena, or the religious
and ritual prerequisites of the society. The influence of
artistic productions upon social awareness can also be
modified by a number of variables such as the size of the
population, the number of artists and supporting personnel
involved in art production and marketing, as well as by
the amount of attention which members of the various socio-
economic strata devote to art as compared to their other
interests.

Kavolis has posited hypothetical linkages between
social classes with reference to artistic appreciation.

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Aside from the fact that the class alignments in taste
orientation are now in flux in the United States, with the
upper socioeconomic classes imitating working class be-
havior and tastes (eg., Camp and Folk styles), there is not
enough evidence that the new middle-class, based in
bureaucratic and technological ways of life rather than in
entrepeneurial patterns as before, will share the same
taste patterns as art and social historians have pre-
viously linked with American middle-class preferences
(Kavolis 1968:81ff.). Even gross generalizations are
problematic, especially since the range of their appli-
cability is minimal inasmuch as the universe from which
the paradigmatic cases were selected is often poorly
defined, and the supporting data is limited in scope.
Or, generalization from specific and even careful research
projects is ambiguous due to the complexity of aesthetic
stimuli. For example, Knapp, Brimmer, and White (1959)
found that "lower class adolescents prefer open, simple
designs embodying bright and saturated colors in bold
contrast". It was further ascertained that blacks in
Lexington, Kentucky, preferred paintings "in which un-
blended red, green, yellow, and blue covering broad areas"
are found (Knapp et al 1959:277-284). It might be inter-
esting to note that these descriptions also closely re-
semble some of the most elegant visual art produced by the
Post Painterly Abstractionists, or by the Hard Edge

Colorists of the sixties, such as Noland, Stella, Kelly,
Albers and others. These painters create works of cal-
culated cerebral elegance highly appreciated by aesthetics
of modern art. The findings of Knapp _et al_ should now be
formulated as hypotheses to be tested perhaps by presenting
as stimuli some of the paintings mentioned, along with
others of diverging style, to a different black adolescent
population for eliciting judgements of relative preference
on a broad scale. At least in this way, the legitimate
range of generalization limited by negative findings could
be ascertained. Much work remains to be done before one
can maintain with any sense of certainty that specific
socioeconomic patterns are correlated with specific styl-
istic preferences. It is equally conceivable (although
equally little researched), that stylistic preference
varies _more_ consistently with personality factors cross-
cutting class, than it does with simple class-defined
populations.

Rather than refer to stylistic analysis invariably
from the standpoint of phenomenal morphology and concomitant
sociocultural factors, it might be interesting to turn to
the fact of style _qua_ style, and to inquire first as to its
presence and function. Studies of stylistic dynamism,
rates, and direction of change are not only legitimate
subjects to pursue, but should be more carefully researched;
but at this point, our question relates more directly to

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the prior fact of the very existence of stylistic dynamism. In other words, why is it that when pleasing or somehow perceptually rewarding configurations are invented or created, these expressions do not remain adequate and therefore unchanged in morphology? Why does the behavior of artists invariably include the creation of stylistic discontinua; and why are these innovations appreciated and oftentimes institutionalized by aesthetices.

In a very real sense, the problem of stylistic dynamism deals with the very essence of the roles of both art creator and art perceiver. It is also one of the basic problems relating to the recognition of the very existence of aesthetic phenomena. When is an object or event aesthetic, and when is it not? the fact that style changes always do occur transculturally and through history is incontrovertible, as archaeological remains and anthropological fieldwork document clearly. The burden of this study has been to demonstrate that in order to understand such aesthetic problems, our attention must also be directed to what is basic in human experience and therefore basic as the presupposition or condition for cultural modification: that is, to the psychobiological aspects of perception as structured by human evolution.

It is again important to remind ourselves that the senses did not come about only as instruments of cognition, but as biologically based information channels involved

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with both reasoning and affect, and involved in survival
itself. During evolution, selection operated to enhance
the possibilities for survival of those biological systems
which best perceived those aspects of the physical en-
vironment relevant to adaptation. For this reason, per-
ception is rightly understood to be purposive, linked to
cognition and motivation, and essentially selective.
Selectivity is such a basic component of vision, for
example, that the total organism is geared to attend
primarily to variations and changes in the environment.
Change is absent in immobile things, but also in phenomena
which repeat or persevere in the same patterns or varia-
tions (Arnheim 1969:20, Bruner 1957:123-152; Bruner and
Minturn 1955:21ff.; Ditchburn and Fender 1955). Even
rather primitive organisms stop reacting when saturation is
accomplished, and when a given stimulus reaches them re-
peatedly. The sensory deprivation studies generally
document the logical limits of what happens in extreme
conditions of environmental monotony. On an elementary
level, the studies of Lettvin et al (1959) remind us that
it is likely that motion is distinguishable from immobility
even at the retinal level. Previously-held distinctions
between sensation, perception, and cognition are being
modified as a better understanding of the whole perceptive-
cognitive-affective process is being developed.

Habituation inevitably occurs in the repeated

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perception of similar patterns or fields of stimuli, so
that the underline contrast between stimulus patterns encountered in
art (as well as those encountered in ordinary life, since
all perception occurs with the same apparatus) serve to
heighten the arousal value of the work. Much of this
arousal value is dependent upon the "collative variables"
to which we have previously referred in detail (Berlyne
1965, 1971:140ff.). The factors included as collative
variables involve comparison and response to the nature of
the similarity or difference between stimulus elements that
may be co-present or held in the memory. Summarily
returning in this fashion to the structure of perception,
which the artist and the art perceiver both share, shapes
our understanding of these roles, inasmuch as search or
exploratory behavior and evaluation is characteristic of
the way they are both played. This search behavior, as
has been described, is stimulated by awareness of dis-
continuities and the comparison of differences. It belongs
to the role of the artist, who is especially sensitive to
visual habituation, to create deliberate discontinuities;
to innovate, and to experiment with visual solutions which
heighten interest and awareness, until a decision is made
as to which discontinuities are interesting enough to in-
corporate in a patterned way. When several artists, for
complex social and psychological reasons which are not
well understood, decide to adopt similar discontinuities,

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these similar patterns accumulate into stylistic continua
(Peckham 1965:258-264). Since these changed patterns of
stimuli may be or are non-functional with relation to the
vehicle (object or phenomena) which supports or occasions
them, the aesthetic itself has often been defined as non-
utilitarian. Thus the non-functional nature of the
connection between specific stylistic configurations and
the medium which supports them is apparent (both
Rauschenberg's and Van Gogh's paintings are equally
paintings in spite of vast phenomenal differences).
Nevertheless the fact of stylistic change and the creation
of deliberate visual discontinuities by artists is
functionally related to the successful arousal of aware-
ness; it operates to negate the effects of habituation,
inattention, and total predictability. The direction and
rhythm of stylistic dynamism are related to sociocultural
factors and must be understood from an examination of
these factors inasmuch as they condition the artist's
environment; this structures his creative output, as well
as the art-perceiver's responses to it. Both psycho-
biological and sociocultural elements are involved in the
evolution of aesthetic visual style.

Based on the background delineated in this study, and
in order to draw together some of the disparate threads of
events and ideas discussed, one could inquire if it is
possible to make some predictions about the future stylistic

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trends of such a complex and varied set of phenomena as
the visual arts of the United States?

Based on an interdisciplinary approach, we could
summate a kind of minimal descriptive designation of
aesthetic visual art as comprised of perceptual sets of
visual and/or mixed media phenomena, created or selected
by the artist, and which arouse in the perceiver a
positively rewarding perceptual, cognitive, and emotional
awareness of his psychological, physical or sociocultural
environment, inclusive perhaps of his position within it.

A. Art and Technology

With respect to the relationship of Art and the
technological aspects of American society, it seems likely
to predict that in the future an even more close interact-
ion than previously noted will obtain. Such organized
attempts at dealing specifically with the interrelationship
of art and technology initiated in the sixties as the
Experiments in Art and Technology organization, the Center
for Advanced Visual Studies (founded in 1967 at the
Massachussetts Institute of Technology), and the Aesthetic
Research Center of Venice, California, are to be considered
as prototypical; they are likely to be emulated and ela-
borated in the future.

One could further predict that major American
universities will structure new departments specifically
oriented to the training of those interested in cooperative

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enterprises between artists and scientists, or to operate
as centers to develop the machinery for visual and
intermedial projects utilizing advanced technology. The
effect of this trend on artists and scientists will be
minimally to heighten and increase each disciplines
awareness of the potentials, implications, and methodological
patterns of the other discipline.

This predicted florescence should not be considered
merely as the 'humanizing' of technology so devoutly de-
sired by the more traditional interests in this area;
rather it will probably represent - if the contemporary
model is at all indicative - a kind of playful approach
to the expansion of the possibilities of both art and
science. To experiment with and to investigate the
potentialities of constructing experiential fields for
which the specific technological and scientific theory,
method, or equipment was not originally intended, and to
invent and innovate new expansions and applications of the
methods and goals of each discipline for the other, with a
kind of highly sophisticated bricolage, will be charact-
eristic of this projected and expanded interrelationship.

This projection indicates, as far as art products or
phenomena are concerned, that there will be a burgeoning
of continuing aesthetic productions using technology in
three general ways: (1) as the actual material of the art
phenomena (eg., TV used as only art, or the use of

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artificial lights as a medium of sculpture); (2) using the
methodology and techniques of art as applied to activate
and structure other phenomena (eg., computer-provided
tables of random numbers to structure sound patterns,
light systems, or graphic images); and (3) the use of new
imagery as inspired or suggested by existing forms of
technology (eg., laser holographic images).

It is predictable also that there will be an increase
in occasions when the artist will actually work to apply a
scientific inference or a technologically sophisticated
machine in the creative process itself. The use of
computers not only to create computer graphic fields, but
also as extension tools enabling control and manipulation
of more complex variables than previously possible will be
applied toward the creation of unique perceptual aesthetic
fields or total environments.

Some artists view the present limited interaction with
science and technology as interesting because it permits
an _increase_ of control in creativity of a rather orthodox
manner (eg., Donald Judd's use of metal fabricators to
insure the controlled desired aspect of finish for his
metal sculptures, or Larry Bell's use of the High Vacuum
Optical Coating Machine to insure a controlled gradation
of subtle delicate irridescence on his glass boxes). Other
artists use the technological in order to _decrease_ their
control, and heighten the feeling of freedom and joy in

the disinterested use of automation to create a kind of
mysterious, pleasurable, or previously unimaginable per-
ceptual phenomenon (as when artists use randomness or
chance operations in aleatory music).

Both of these trends represent more of a turning out
toward the world around man as the focus and content of
art than characterized much of the work of previous visual
artists (notably the Expressionists), who selected to re-
present the psychological and ontological conditions of man
through the creation of non-objective imagery. One could
perhaps predict that this exploratory attitude toward the
external phenomenal world re-activated in the sixties, will
continue to grow in proportion to the various technological
aspects of the industrial scientific apparatus which has
become the basis especially of modern urban culture.
Interaction with machines or with mass-produced items is
much more 'the case' for modern man, than is a daily
interactive relationship with the physical earth or organic
items. This new screen of machine-structured networks with
the mass-produced world will be reflected increasingly in
the aesthetic realm of the visual arts.

The relationship of art with technology and science
is not new; rather it represents a very old tradition of
artists working as scientists (DaVinci), or as accomodating
to scientific discoveries and principles (Bauhaus), or
using technological means to increase a sense of awe or

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wonder in specific situations (the fusion of artists and architects), or the use of science (deliberately) to manipulate the environment as shamans have often done with their control and application of special knowledge about astronomical occurences, for example, to orchestrate dramatic scenarios for ritual enactments. It seems that contemporary artists increasingly understand that technology is no longer a servant to be mandated or ignored, but a total environment and arena for daily interaction. They react to this realization as artists always have, by objectifying their insights and responses (Davis 1973).

This new relationship will be described and depicted increasingly, and in more varied complexes. This is not to say that the painting of pictures or the creation of sculptural forms will totally disappear. One might suggest that such aesthetic preoccupations will continue to engage man's interest and appreciation in actually experiencing the manfacture and creation of an artifact, ingeniously conceived and well-executed. It might be that our Fine Arts of today will assume the position of a Folk Art tradition in the future.

Finally, the increasing size or scale of contemporary and probably future art is often linked to the use of technological methods and equipment. The wide use of complex light and sound systems, and the ultimate creation or structuring of entire environments with these elements will

be used more extensively. Communication systems will be elaborated, and with them will be the increased proliferation of more conceptual approaches to art to be disseminated along international networks.

B.   Art and Social Networks

Many artists and critics alike have insisted that the new world-oriented aesthetic productions, especially created with a view to a potentially much larger and less elite audience, represent a democratization of the Fine Arts. We shall not deal here with the philosophic problems of judgements which equate a wider distribution of eidetic objects or phenomena with 'better' or a 'democratization'. Aside from value judgements, it is apparent that the social implications of creating, handling, and disseminating such art to a wider audience imply necessary changes in the social and economic networks of the art world.

The making of art objects or phenomena is never only 'aesthetic' behavior; it is also intimately related to the larger social system in many ways. If, as predicted, the art trends of the near future will continue to involve - aside from some on-going traditional trends - events, performances, technological projects, a conceptual emphasis, and occupy more space, time, and more public or collective awareness than ever before, certain shifts in the social system surrounding and comprising the basis of the art world will occur more radically than is now apparent.

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In spite of a few politically based protests on the part of the artists toward the end of the sixties, such as the post-Democratic Convention Chicago boycott of the artists, with its spate of ensuing anti-Daley exhibitions, or the organization and growth of the Art Workers Coalition with its protests and demands submitted to the Museum of Modern Art, artists were not highly political or protest-oriented in their motivations. Yet based on a consideration of the broad aspects of the Conceptual movement, one could prognosticate that instead of becoming increasingly political or activist, artists will react to the traditional limitations present in a changing society by evolving alternatives in social interaction and networks, instead of merely protesting the old patterns.

As many cases of blatant discrimination against women artists on the part of museums, critics, and galleries were recognized and even openly acknowledged during the sixties, a slow but significant change is occuring in the art world. More women are now being considered for museum shows, whereas their entries were oftentimes previously not acknowledged or merely ignored. More representation and exposure to the art world public engenders further interest in women artists, and raises the probability that their work will sell. One could predict, therefore, that as a more open attitude toward women artists is established, the readiness of dealers to handle their works will

increase, and critics will place an appropriately greater emphasis on reviewing their shows, not because they are women, but because they are artists.

Such projects as the neighborhood-centered Studio Museum in Harlem (1968), and the Museum in New York, an art cooperative event and exhibition hall, run and governed by artists themselves to be "used and enjoyed by the whole art community" (Schwartz 1972:74), can be viewed as early forms of what is here suggested will become modal in the future.

It is suggested, therefore, that radical innovation will characterize art increasingly in the future. Some of the newer forms and patterns of aesthetic phenomena necessitate new channels between artists and viewer. It does not seem likely that the merchandising-purchasing pattern of traditional and even of modern art will be totally subsumed into very similar exchange patterns; there-fore, some alteration in typical gallery-dealer activities is more likely to occur than a total obviation of old patterns. The entrepeneurial basis governing the dissemination of art productions will not be totally absent, but will change in structure and content. Already many dealers have abandoned the "gallery-exhibition" system to become what are essentially art brokers.[33] John Gibson, who operates out of a New York 'non-gallery' office in Manhattan, may be a precursor of one tradition. Economics

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exercised great sociological and psychological control over the artist, his training and his career. This system, supported and interpreted by the critics to the art public, established behavioral standards and career-building patterns for the artist. It has defined the acceptable social and economic network for the artists to serve and be served by.

It is likely that industry and large corporations will show a sharply increased interest in visual arts in the future. This will be manifest in the form of sponsorship of art projects, some of which will be used to enhance the environments of their offices and plants. Large companies and groups of investors will be buying art both as expenditures which will offer profitable returns, and possibly as tax-deductible purchases of works which will be donated to museums or non-profit educational institutions.

With the increased realization that the visual arts perform useful and salutary functions to enrich and vary the sameness of our contemporary environments, it would be advisable for the government to enlarge the present miniscule program they entertain toward the advancement and support of the arts. It is not necessary to list the various countries throughout the world who, with less solvent and substantial economies than that of the United States, manage to support creative and vital art programs. Increased government support and subsidization of artists

and art projects seems imperative if America is to effect
the difficult change from a heavy-industralized labor
intensive economy and way of life to the future which
will entail the need for fewer laborers, less work-time,
and increased regimentation of environment and spaces.
Increased leisure time is nearly at hand, and it is un-
likely that the palliative of contemporary television will
accomplish anything but increase boredom if it continues
in its present rigid and repetitive form. Artists as
creative individuals represent a valuable and previous
asset to any society and should receive security and re-
wards to practice their skills. In former times of need,
the United States effected a small but viable art program
in the W.P.A. which gave support and impetus to many young
artists who went on to do important and creative work. In
spite of the problems which seem to be an inevitable part
of such programs, their merit far out-balances their faults.

The innovative tendencies recently initiated in the
visual arts depend on a concerted offering to the spectator-
audience of some degree of unfamiliar visual phenomena, or
of familiar phenomena juxtaposed with unfamiliar locations,
purposes, sizes, scale, or situations. Large exhibition
spaces - if they are to be made readily available in urban
areas - are found only in the largest buildings or outside
spaces. This usually means that only public buildings,
squares, and park areas will be able to accomodate such

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scale or environmental manipulation. Yet, the avant garde
artist of today is accustomed to and desirous of working
freely and innovatively; he would perhaps encounter some op-
position or general disapproval or misunderstanding were he
to use public spaces and engage the interest of wide audiences.
His art- unlike previous public art which embodied more
commonly shared aesthetic, religious, and political ideals-
strives for the unfamiliar, that which is contextually exotic
to past experience.

   With increased projected government and industrial
sponsorship and support for the visual arts, it will be in-
teresting to see what in fact develops to mitigate this in-
built clash of values. Perhaps an alternative or specialized
art form will develop to serve public needs and spaces, par-
taking of some of the characteristics of architecture, or
diversely structured as ephemera, dedicated to change and the
occasional enhancement of standardized environments.

   Seth Siegalaub, who was previously mentioned, gains a
living as a go-between, a middle-man operating between artist
and any sponsor. He arranges for any number of gigantic art
events ranging from wrapped skyscrapers (Christo) to ocean
projects (Dennis Oppenheim). Such a role as art broker may
be instituted as corporations are showing greatly increased
interest in sponsorship (Jacobs 1970:64). Such art
will undoubtedly entail a greater use of scale,

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technology, and the procedures of heavy industry on the part of the artists.

Artists' working drawings, scale maps, written notes, photographic mock-ups, and projected ideas linguistically expressed will play an increased role as collectibles for the interested conventional collector. The growing impatience felt by artists against producing the singular object which stresses the significance of the unique personality, or the unique and insulated role of art, will continue. Coupled with this is the increased tendency for artists to view gallery-exhibition systemsas artificial, expensive, and restrictive.

Fourteen out of twenty art dealers, representing major urban areas in different parts of the United States, when queried for this study acknowledged that contemporary anti-art or Conceptual art "represents a small trend which will remain as a limited but constant pattern in visual arts of the future". Four dealers judged these art forms as "a passing trend which will diminish in the next decade or so"; and only two of the twenty interviewed agreed that these new art forms were "substantial enough to necessitate the redefinition of the functions of galleries, dealers, and critics". Based on information gathered from artists themselves, it is predicted that *more* changes will be necessitated in the gallery-dealer system than is accepted or judged possible by most entrepreneurs of art.

The manufacture of Multiples will increase as a
patterned way of creating the 'art object', and making it
available to a broader audience than the cultural and
financial elite. The large and important galleries have
survived the changes already evident in art by increasing
their exhibition and storage areas greatly, and by
offering their artists alternative forms of agreements for
sale, representation, percentage and credit arrangements,
and by increasing their public relations functions. One
could predict, therefore, that in the future 'art dealers'
will operate increasingly as consultants, arrangers,
information centers, agents, and as brokers between artists
and sponsors or audiences.

If, as it is here judged likely, the evolution and
development of Conceptual and related art forms continues
to elaborate, either an alientation or shift from trad-
itional gallery, museum, and career patterns seems in-
evitable. Both galleries and museums, plus the 'art
object'have long been a problem for artists, and the
future elaboration of public or community art will perhaps
be in the nature of what we now designate as 'design',
specifically oriented to fulfilling limited functions and
goals. Out of seventy-two advanced art students who
consented, in interview or by questionnaire, to select one
favored position (among four divergent ones) defining how
artists should approach their work, sixty-one embraced the

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position that "artists should do whatever they feel like, it doesn't matter".[34] Only six out of twenty-six art museum personnel queried for this study would even consent to predict what general trends they thought would be operative in the visual arts during the next two decades in the United States. The six who gave predictions were not patterned except to include the mentioning of the increased use of photography and more technologically based media. More than any other institution of the art world, the art museum seems to be in a quandary as to direction, the necessity to serve multiple audiences and interest groups, and the lack of funding to move freely in diverse experimental directions, without incurring grave subsequent limitations in donations and support.

Whatever complex of directions the visual arts will assume, there seems to be little doubt that they are of increasing generalized importance. Furthermore, since the definition and the content of the role of the artist is changing, it is inevitable that the recruitment and training of artists will assume different aspects (Rosenberg, H. 1969b; Kaprow 1971, 1973; Griff 1968).

From interviews, and in data contained in questionnaires sent to advanced art students in all areas of the United States for this research project (seventy-six usable responses in total), an interesting disparity was noted. While the majority of students listed what can only be

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termed as acknowledged traditional and modern masters as
their 'favorites', they were extremely critical of the
contemporary art establishment, including the entire dealer-
gallery-museum-art school constellation, as being too ultra
conservative. Their social and political philosophies are
thus more avant garde and less traditional than is their
collective taste in the visual arts!

If art and technology is to comprise one important
direction of future artistic elaboration and cooperation,
artists may indeed be scientists who have become interested
in the expressive possibilities of their technological
apparatus; or some artists will be trained in centers for
visual arts appended to scientific or polytechnical in-
stitutions.[35] Since the parameters of art have been
vastely widened, and some artists may never hold a paint
brush or work with a chisel or clay, the imaginative ex-
pressions of individuals who otherwise function as teachers,
housewives, gardeners, journalists, or whatever could be
increasingly tapped and disseminated for experiencing by
a para-gallery system.

It is difficult to see how a crisis in the orientation
and curriculum of art schools or departments can be averted
inasmuch as the direction of much art and the pedagogical
techniques now used to train art students are increasingly
divergent. As in any rapidly shifting discipline, alter-
natives in didactic goals will necessarily evolve.

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Art students frequently complain that they feel their academic training to be inadequate or perhaps inappropriate to their future work. They are critical of the inability of most people in their society to accept and support with appreciation their chosen role as artists. Out of sixty-eight answers on a questionnaire posing alternative imagined impediments to eventual success as an artist, thirty-nine selected the lack of financial support and security as the greatest threat. Twenty-five of these students also noted that the social pressures in American culture are not supportive to artistic endeavors. Their fears of failure are more closely related to what they interpret as a hostile environment to creativity, than to fears about their own inabilities or limitations in artistic energy.[36] Aside from the commercial art field, the culture is seen as offering very few incentives to become an artist. For advanced art students, their reasons for wanting to become artists lie mainly within themselves; that is, they want or need to express themselves in the visual arts as they feel themselves to have a talent or special ability in this area, in spite of a fairly realistic appraisal of the economic limitations characteristic of most artist's lives.

A final statement, clearly indicative of a subjective and personal response to the data acquired while doing research, would be to assert that aesthetic experiences,

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along with the phenomena eliciting or enabling them to occur, are not to be considered as optional or 'frosting' for man. It is hoped that their psychobiological nature, roots, and subsequent implications have been adequately clarified in this study, along with an example or two of their sociocultural patterning, so that a renewed consideration of their importance might be initiated.

The intimate relationship which obtains between the affective motivational aspects, the heightening of awareness, the predisposition to perceptual attention and cognitive focussing which have been described as intrinsic to the aesthetic experience, continue to make it an important concomitant to learning situations. Future education might profit in a profoundly important way if it were to incorporate more aesthetic stimuli and experiences into the pedagogical approach to subject matter. The 'aesthetic' is not to be confused with 'art', and most decidedly not with the Friday afternoon drawing class, in which an entire class makes dreary copies of even drearier originals displayed somewhere near the front blackboard.

The profound importance of the ability and impetus to construct an exciting perceptual field in such a way as to heighten the awareness and motivation of the percipient to explore some of the fundamental categories of human existence, while taking pleasure in the meaningful stimulation thus derived, appertains to the general evolutionary

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heritage of exploratory behavior and play. The natural
world in which man evolved offered the senses a constant
and stimulating panorama of subtle change; and the goals
and activities involved with survival tied him more closely
to an appreciation of the environment through cognitive
and emotive ties of the highest import.

The physical environment for most of man has changed
radically; man's relationship to the world of artifacts
is usually restricted to their manipulation, and not to
their manufacture first hand. Leisure time increases for
many, and as the powerful reinforcers of rudimentary needs
are increasingly mechanically and routinely satisfied, the
weaker or less conspicuous reinforcers emerge. Play, and
a variety of physical and social games, gambling, or
systems dependent upon the excitement of contingency, the
use of synthetic reinforcers of a chemical and narcotic
nature, or the spectatorship of technologically dispersed
media-structured events, all take over a portion of the
burden of excitation (Skinner 1970:65). The insulation
from ordinary life, and the repetitive characteristics of
many of these reinforcers render their on-going effective-
ness limited. The art of structuring alternative environ-
ments and of bring about and increasing creative explora-
tory behavior of a rewarding nature, in an environment
which presently discourages first-hand exploration and
fails to stimulate satisfying awareness, will be the burden

of the aesthetic visual arts of the future.

Man's earliest art revealed his intimate ecological ties, his high affect and appreciation of the natural world, as well as his desire to manipulate it, utilize it, and honor the essential mystery and power revealed through it.

Man's earliest art called attention to the environment and his vital relationship to it. In their similar imagery, Picasso and Miro drawings and early Paleolithic cave painting reveal the important thread of conservasion wich has held into continuity thousands of years of artistic expression. Yet, it is not imperative that the visual arts go on accomplishing this same task in the same way. Anthropologists have demonstrated that the evolution or development of styles do not progress along a steady and constant continuum of correlation in time and degree of phenomenal shifts. What a perusal or comparison of the earliest and the latest artistic endeavors does reveal, however, is that they both represent objectified codifications as visual statements, exploring the relationship of man to his physical, social, and psychological environment. The ability of artistic visual stimuli to excite perceptual, conceptual, and affective focus still defines them as a generalized form of elemental human communication, beyond the separate codes of linguistics, proxemics, or kinesics, sound or rhythmic patterns, but perhaps sharing in the elegant aesthetic solutions which have been sometimes present in all of them.

1.   The decision to eliminate from consideration such important visual aesthetic phenomena as dance, drama and film was made not because the author considers them in any sense less important, but because they represent other complexes of data which would vastly complicate and extend the boundaries of the present project and research beyond the practicable.

2.   The books and studies listed in this bibliography are not an exhaustive listing of works expounding the same point of view. There exists a sizable corpus of related studies illustrating the same ideological approach, but which are actually the work of psychologists, historians, critics and so forth. The studies noted here are simply those which are more traditionally within the boundaries of Anthropology.

3.   A number of studies are conceived principally from the standpoint of psychoanalytic theory. These represent the work of psychoanalysts or psychoanalytically oriented researchers whose interest in art and ethnology is primarily aimed at 'explaining' the dynamics of observed patterns of expressive behavior according to psychoanalytic theory. Other studies depend more upon contemporary theories about semiotics, symbols, and signs. For example, Rundstrom et al 1973 use both film and ethnography in order to analyze a dramatic ritual situation which has a heavy aesthetic investiture in symbolic movements, objects, and kinaesthetic aspects.

4.   While the interrelationship of cognitive, sensory and kinaesthetic systems has been well documented in the history of experimental psychology - especially through the work of the Transactionalists - it is useful to note that the best phenomenological documentation of the formative process and development of these interacting systems is in the work of Piaget. The relevance of this corpus of work to an understanding of how learning, cognition, motivation and expressive activities are linked is seldom realized as yet. Cross cultural research in precisely this area would provide the social sciences with needed raw data for better understanding the processes involved in both the creation and appreciation of aesthetic phenomena.

5.   The whole problem centering on the ecological variables, or the way in which the physical and social environment relate to aesthetic phenomena or objects, needs more attention by anthropologists. In its own way, this problem of discovering or defining the sphere or domain of

the 'aesthetic' is analogous to that which expedited the innovative methodologies linked both with structuralism or with ethnoscience.

Ethnoscience employs specific eliciting procedures designed to discover emic categories or domains, and to avoid the imposition of etic classifications on raw data during field research. Structuralism views the contexts (cultural) of behaviors and symbols as holding the key to the analysis of the deeper structure or underlying meaning of social and expressive activities or communications.

Discovering the 'aesthetic locus', in Maquet's sense of the phrase (1971), in emic terms describes the problem succinctly. The 'aesthetic locus' entails physical, social and psychological variables; this means that it is comprised of a network of physical and cognitive inter-relationships and activities. The ecological variables defining the 'aesthetic locus' of one culture will not be eidetic with those of another; therefore, to carry an expectancy set of culturally conditioned attitudes or implicit judgments from one society to the investigation of another is misleading.

6.   For a more complete review of research projects which offer relevant data from primarily biology and experimental psychology, consult Berlyne (1971:175-220). These pages include a review of both old and new experimental data relevant to aesthetics. Or see Kreitler and Kreitler (1972:394-453).

7.   The number of titles, for either book length studies or articles, in which the terms "Pop Art" or "Concept" or "Conceptual Art" are used should dispell any serious trepidation about using these terms to designate the appropriate stylistic trends.

8.   Although based largely on impressionistic data at this time, my opinion would be that almost all of the artists interviewed, or whose published views were consulted, would tend to be politically liberal. Although they are not as tuned - in to social protest as were some of their illustrious predecessors, their viewpoints (and sometimes their actions as in the case of making posters or art works whose sale proceeds go to McGovern or Peace Demonstrations) are not conservative.

9.   The British had developed a similar and flourishing Pop style. Additional information relevant to a comparison of British and American Pop art, along with some documentation of chronology and development can be found in Pop Art Redefined, Russell and Gablik 1969:28-30; and in Pop Art Object and Image, Finch 1968, passim.

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10. Additional listings of Andy Warhol's films, in-
clusive of dates, brief descriptions, length, plus minimal
technical information is included in: the "filmography" by
Jonas Mekas in Andy Warhol (Coplans ed. 1970:146-156); and
in (Gidal, Peter 1971:80ff.).

11. Frank Stella apparently couldn't abide the idea
of working in an industrial plant. Edward Kienholz stated
that in theory he was not opposed to such collaboration,
but that he didn't see what technology could do particularly
for him which he couldn't do himself. Jasper Johns re-
fused, explaining that his art is "about the move of a hand
from one point in space to another nearby", and that to him
the possiblity of moving in a social situation to make art
was "unthinkable" (Tuchman 1971:17).

12. Duchamp published the following (here abridged)
notice about the celebrated entry of the urinal (signed
'Richard Mutt' in the Society of Independent Artists ex-
hibition in New York in 1917. This was published anony-
mously in "The Blind Man" (1917), an occasional Dadaist
periodical.
> "They say that any artist paying six dollars may
> exhibit. Mr. Mutt sent in a fountain. Without
> discussion this article disappeared and never
> was exhibited....Now Mr. Mutt's fountain is not
> immoral, that is absurd, no more than a bathtub
> is immoral....Whether Mr. Mutt with his own hands
> made the fountain or not has no importance. He
> CHOSE it. He took an ordinary article of life,
> placed it so that its useful significance dis-
> appeared under the new title and point of view -
> created a new thought for that object....The only
> works of art America has given are her plumbing
> and her bridges" (abridged from Lippard ed., 1971:
> 143).

13. On Thursday, October 18, 1973, Robert Scull sold
fifty selected works from his private collection in a
widely publicized Sotheby Park Bernet auction in New York.
A good measure of price rise can be drawn from this sale.
The kind of Rosenquist painting which sold for about
$500.00 when he was unknown in 1961, sold for $21,000.00
at this sale. A Larry Rivers painting worth about
$2,000.00 in 1962, sold for $21,000.00 at this auction.
A few other prices can be quoted to document the
international value of these Pop paintings by 1973, inas-
much as several were sold to collectors and museums out-
side of the United States:
> Jasper Johns, encaustic and collage on canvas:
> Target, 1961 sold for $125,000.00.

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encaustic and collage on canvas: <u>Double</u>
<u>White Map</u>, 1965, sold for $240,000.00.
Robert Rauschenberg, combine painting on canvas:
<u>Double Feature</u>, 1959, sold for $90,000.00.
Claes Oldenburg, eight objects of various material
fixed into a box (16½ x 13 3/4 x 4"):
<u>Street Ray Guns</u>, 1959, sold for $11,000.00.
Andy Warhol, large oil silk screen painting;
<u>Flowers</u>, 1964, sold for $135,000. (Prices
and descriptions are from the Sotheby Parke Bernet catalog
(New York, 1973)).

14. In answer to the question "Are you a man or a
woman?" included in the 1971 <u>Art News</u> Subscriber Study,
42.7% were males, and 57.3% were females.

15. It can be noted that for the reader interested in
the documented details of an interesting case of exemplary
art establishment internecine warfare, it would be advis-
able to consult Sophy Burnham's reporting of the Canaday and
Dore Ashton Affair in <u>The Art Crowd</u> (1973:109-119, 334ff.).

16. The number of art galleries in Los Angeles which
have become defunct during the last six years is substan-
tial. Some dealers have shifted from gallery operations
primarily to art brokerage (eg., Frank Perls, Herbert
Palmer). Others have closed in Los Angeles and moved to
New York (eg., Dwan, Landau). Still other dealers (eg.,
Irving Blum) have closed their Los Angeles galleries and
become attached to the staffs of large international gallery
operations. The reasons for this situation are complex and
involve many variables ranging from a lack of broad-based
interest in avant garde or contemporary art in Los Angeles,
to the fact that many substantial West Coast collectors are
conditioned to buy from New York, or increasingly through
private brokers or auctions. Also involved would be the
particular kind of art phenomena being offered at this time.
Artists, caught up in the New York first syndrome, often
wind up leaving the West Coast in order to be in the heart
of the action in New York, leaving additional voids in
activity and interest in Los Angeles.

17. One or two examples should suffice: Leo Castelli,
perhaps the most powerful gallery in New York for contem-
porary art, plus one or two others such as the Janis Gallery.
Ivan Carp (who had worked for Castelli) opened his own
gallery. Ileana Sonnabend (Castelli's ex-wife) owns and
operates galleries in Paris and New York. These galleries
all deal with roughly the same kind of art, and often ex-
change resources and contacts with one another. Although
I am not privy to their relationships with galleries on the
West Coast, it is my distinct impression that there exist

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economic ties and agreements between these geographical
points as well. All of this contrives to erect a powerful
fairly closed circuit for certain stylistic patterns as
well.

18. As an example, the author once witnessed an event
in which Frank Perls (a prominent member of the Art Dealers
Association) while attending an auction, loudly protested
the in-process sale of a dubious Whistler drawing, rendering
its purchase risky to say the least.

19.

13 DEMANDS

submitted to Mr. Bates Lowry, Director of the
Museum of Modern Art, by a group of artists and
critics on January 28, 1969.

1. The Museum should hold a public hearing during
   February on the topic "The Museum's Relationship
   to Artists and to Society," which should conform
   to the recognized rules of procedure for public
   hearings.
2. A section of the Museum, under the direction of
   black artists, should be devoted to showing the
   accomplishments of black artists.
3. The Museum's activities should be extended into
   the Black, Spanish and other communities. It
   should also encourage exhibits with which these
   groups can identify.
4. A committee of artists with curatorial responsibili-
   ties should be set up annually to arrange exhibits.
5. The Museum should be open on two evenings until
   midnight and admission should be free at all times.
6. Artists should be paid a rental fee for the exhibition
   of their works.
7. The Museum should recognize an artist's right to
   refuse showing a work owned by the Museum in
   any exhibition other than one of the Museum's
   permanent collection.
8. The Museum should declare its position on copy-
   right legislation and the proposed arts proceeds
   act. It should also take active steps to inform artists
   of their legal rights.
9. A registry of artists should be instituted at the
   Museum. Artists who wish to be registered should
   supply the Museum with documentation of their
   work, in the form of photographs, news clippings,
   etc., and this material should be added to the
   existing artists' files.
10. The Museum should exhibit experimental works
    requiring unique environmental conditions at loca-
    tions outside the Museum.
11. A section of the Museum should be permanently
    devoted to showing the works of artists without
    galleries.

19. (cont.)

20. The present philosophy of the Pasadena Art
Museum, under William Agee, the Director, acknowledges that
museums must be generally more accountable to the public.
Pasadena's policy now has a large investment in working with
younger contemporary artists, without sacrificing excellence
for relevance. In addition to this, they try to be open to
the community through their lecture series, courses, and
with a large educational program including both a regular
school, plus week-end programs in art for children.
          It was recently announced (February 1974) that
William Agee will leave Pasadena for the Directorship of the
relatively new Art Museum in Houston, Texas.
          In May of 1974, it was announced that in turn for
assuming many of the debts the Pasadena Museum has incurred,
the Norton Simon Collection would be displayed in three
quarters of the museum space; since Simon's collection is
notably not modern, the vanguard position of the only
notably West Coast contemporary Art Museum has been
effectively deleted.

21. Characteristic influences of such ideologies as
Zen Buddhism, or the work of the Dadaists especially through
the unique impetus of Duchamp, can be best documented by
consulting the artists' published comments from interviews
or notes. A perusal and comparison of their actual works
with those of the earlier Dadas, is also relevant. For
example see: Friedman's comments in (Albright 1972:8-9);
several editions of the periodical entitled *Aspen*;
Oldenburg's notes; selections from Dadaist statements in
(Lippard 1971, *passim*; or ideas embodied in (Motherwell 1951,
passim). The influence of the Futurists is less important
or negligible, except as they did define an attitude toward
painting which incorporated both the objects and feeling
appropriate to contemprary life and technology; for a
comparison see (Apollonio 1973:13, 21-25, 149, and *passim*).

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22. Most notably the Castelli, Dwan, Pace, Sonnabend, Weber, Ace, and Wilder galleries have been the most frequent hosts to Conceptual art and/or projects. The actual question posed to the gallery manager was: "Have you or do you plan to 'sponsor' or act as intermediary in the sale or exhibition of project pieces (eg., process art body art, earthworks, art-language, etc.), or any other phenomena in the list of "Conceptual" or "Anti-art". Robert Ravicz, after a visit to New York in which the gallery offerings were surveyed, noted that an increasing number of prestigious galleries are including work of this nature in their shows, and actively seeking to sponsor pieces.

By March, 1974, Channel 28 of the Los Angeles television network presented two evening programs on Concept art. These were hosted by Allan Kaprow, and featured the videoworks of William Wegman, one evening, and the Conceptual projects of John Baldesani the other night.

23. I was unable to find and actually consult this work by Flynt, but have discussed it with others who read it, and have found references from it included in other published materials.

24. No statistics exist as to who has been or is regularly employed as a lecturer or teacher. This information was gathered from personal interviews, published references, attending such lectures by artists, or from information shared by one artist about others.

25. The author has noticed an interesting and seemingly spontaneous convergence of interests between some of the Conceptual artists and a few individuals working in the field of education. It is as if the psychological and ideological premises from which this study was written have been taking concrete form in a few research and planning efforts. See: (Battcock 1973a, _passim_) and the recent work and some of the projects reported in the relatively new periodical entitled Journal of Aesthetic Education, published in Urbana, Illinois, at the University of Illinois Press.

26. Typically members of this group are: Terry Atkinson, David Bainbridge, Michael Baldwin, Harold Hurrell, Ian Burn, and Mel Ramsden and Joseph Kosuth. For exemplary excerpts of their linguistic productions see: (Meyer 1972: 93-103).

27. It should be noted that this particular chain of "reasoning" is subject to grave criticism from the same philosophic discipline from which it assumes an analogous "style". But to deal with the Art-Language group from the critical stance of a logical or ontological problem is not

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the focus of this study. True to its premises, the
ontological status of art is established cognitively, and
verification of the aesthetic status (like a Cartesian
proof) is finally tautological, according to the Conceptual
artist. Thus language is an obvious candidate for great
attention in this ideology. To deal with "verification" or
"proofs" in this way, however, is another example of the
subversion of the logical to the psychological orders; and
of reducing epistemology to the question of how we know
something (Koller 1967:148ff., and passim).

28. Michael Heizer is especially interesting in this
respect. As his work continues to develop and proliferate,
it deals with questions of mass, form, volume, and negative
and positive aspects of these on a large scale. Some pro-
jects are created to endure (egs., contemporary earth works
with structures in Nevada, and large glass windows on which
elegant tracings and forms have been etched with silica
"blasting"). Heizer thinks of himself in a sense as a
"painter", whether the area of his aesthetic field of
activity is a twenty acre tract of land, a zinc tablet, or
a large pane of glass.
      Robert Smithson died in an airplance crash while
surveying a project of his in Texas, during the summer of
1973.

29. Some of these activities took place at the Museum
of Conceptual Art in San Francisco, and were described by
the museum Director, Tom Moroni, during a three day con-
ference on Conceptual Art at the Claremont Colleges, in
May of 1973.

30. Due to reasons already indicated in this disserta-
tion, I am not satisfied with the definition of "aesthetic"
which has been used in my questionnaire on "ephemeral art".
Many phenomena probably are not attended to precisely be-
cause of this definition, and thus escape our list of
examples by which we are trying to learn more about trans-
itory fields of stimuli for aesthetic experiences. The
definition used in the questionnaire is minimally adequate
for this study however, inasmuch as it comprises a small
portion of the focus of attention. I would hope in the
future to address further research specifically to this
problem, in order to indicate in a more operational way the
characteristics of the domain of activities and/or phenomena
which might be justifiably applicable trans-culturally to a
definition of "ephemeral art", its context and meaning.

31. I should like to extend my gratitude to the
following colleagues who were kind enough to send me infor-
mation on "ephemeral art". There were others who returned
questionnaires, but who did not indicate their names; while

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I am unable to list them here, my appreciation for their assistance is indicated.

E. Pendelton Banks	David W. Plath
Harold K. Schneider	V. E. Garfield
James L. Peacock	P. K. Bock
Jack Conrad	Don Messerschmidt
Sigrid Töpfer	Henry G. Burger
Robert K. Dentan	Robert A. Ibarra
E. P. Conant	Beth Dillingham
Walter Clark	Robert A. Fernea
Simon D. Messing	Douglas Osborne
Ethel Nurge	Robert C. Euler
E. A. Kracke	Fred Adelman
Lilo Stern	Omer C. Stewart
Adrienne L. Kaeppler	James Faris
Nancy Munn	Wolfram Eberhard
Nancy Lurie	E. N. Anderson Jr.
Margaret L. Arnott	George E. Simpson
Charles K. Warriner	Anna P. McCormack
Rob Burling	David Ames
William Crocker	F. K. Lehman
Richard N. Henderson	James E. Fitting
Gina Holloman	Judith K. Brown
John C. Ewers	Ernestine Friedl
Shirely D. Stout	Gottfried Oosterwal
Edward M. Weyer	Ruth Boyer
Cara Richards	Walter P. Zenner
Leonard D. Borman	Jane R. Hanks
Eva Cockcroft	George Kubler
Louise S. Spindler	Victor W. Turner
Karl G. Heider	

.32. Based on a cursory observation and consonant with our theory about cognition and rituals, one could hypothesize that rituals which deal predominantly with learning - such as rites of passage - would be comprised of fewer elements of 'noise' or genuine repetition, and a larger overall informational component than are rituals which deal primarily with reinforcement or motivational aspects, such as rites or intensification. Rites of intensification, therefore, should hypothethically contain a larger number of more frequent repetitions of predictable symbolic elements with generally predicatable motivational connotations.

33. I should like to extend my special thank you to Herbert Palmer who shared his wide knowledge of the art scene freely with me, both with respect to activities in New York and Los Angeles, and by offering interpretive ideas on many subjects of interest.

34. The actual problem posed to the artist was to make a choice among the following:

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Please check the <u>one</u> you <u>most</u> agree with:

    (a) artists should be critical of and act as corrective teachers for social change.

    (b) artists should not become involved with social causes or with socially critical art.

    (c) artists should try to image or interpret not the <u>social</u> but rather the <u>human</u> condition.

    (d) artists should do whatever they feel like; it doesn't matter.

35. While someone like James Seawright offers an excellent example of the artist who developed both training and expertise in the sciences in order to be able to work in a chosen medium such as complex electronic sculptures, Billy Kluver is a prototype of a trained scientist who has made numerous important contributions to contemporary art. Klüver graduated from the Royal Instute of Technology in Stockholm and received a Ph.D. in electrical engineering from the University of California, Berkeley. He holds an excellent position on the staff of the Bell Telephone Laboratories where he works on the physics of infrared lasers. He holds ten patents, has published widely both technical papers and writing on art. Klüver is influential in the E.A.T. (Experiments in Art and Technology, Inc.), and has collaborated with Rauschenberg, Cage, Tingueley, Johns and Warhol. Klüver has arranged no less than seven important art exhibitions, and coordinated the epic "Nine Evenings: Theater and Engineering" in New York in 1966. Such individuals can be considered as prototypes of future roles and interactions in the visual arts.

36. The actual phrasing of the problem is the following: Which of the following do you feel will offer the greatest impediment to your eventual success in your chosen artistic work?

    (a) lack of financial support and security while working to perfect your artistic expression.

    (b) The social pressures of American culture are not supportive to artistic endeavors.

    (c) Most urban life and environments are a

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drag and bring creative impulses down.

(d) You feel your energy might not last long
enough for you to be able to make it on
your own.

(e) other; please specify.

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