

FA12/Intermedia II/Unit I: **The Audience**

Description

While modernist ideas about art valorized the independent artist's pursuit of autonomous masterpieces, since the mid-twentieth century the audience has become increasingly central to the life of the artwork. Today, audiences are routinely invited to 'complete' the work by interacting with it in some way, either directly or via technology. At the same time, art has escaped the confines of the gallery and museum and can be sited literally anywhere, leading to sometimes heated debates about the kinds of spaces and audiences it engages and how. Whether a work is friendly or antagonistic, playful or critical, today's artist needs to consider who the audience is, where it is, and what kind of relationship to have with it.

Readings

Roland Barthes, "Death of the Author" (1968) in *Image Music Text*, trans. Steven Heath (New York: Hill and Wang, 1977), 142-148

Seth Price, "Dispersion 2002-" (2008). Available online at <http://www.distributedhistory.com/Disperzone.html>.

In-class screening

Excerpts from *Aspect: The Chronicle of New Media Art*, "Public"

- Robert Ladislav Derr, "Chance"
- Heather Clark and Matthew Mazzotta, "Buscycle"
- Suzanne Hagood, "Community Collaboration"
- Specters of Liberty, "The Ghost of the Liberty Street Church"

Mini-Project: When I Say...

Taking Valerie Tevere's "When I say..." as a model, collect video responses to art-related words (e.g. art, installation, audience, museum, gallery, review, critic, curator, etc.). Please observe good camera skills and use the kits provided. Edit these together using the new Final Cut X software in the computer lab, export, and place your short video in the instructor's drop box for review and discussion in class.

Shared Presentation

Select one of the projects below and research as much as you can learn about it in one week's time. Pay particular attention to where the piece was presented, who its audience was, and how the audience did (or did not) interact with the project. What kind of relationship did the artist

establish with his audience: playful, antagonistic, controlling, respectful, etc.? How do secondary audiences (such as ourselves, viewing documentation) come to learn about the project, and what kind of relationship can we have with it.

In your research, consult multiple sources, both on the Internet and in the Art Library (including digital databases) to develop a sense not just of what the project was and looked like but how it was received at the time and how it has entered into the art historical record. More recent works may have limited citations in art historical literature. Distill your research into a 5-7 minute explanation and add images, links, and notes to the shared Google Presentation.

Performance

Allan Kaprow, "18 Happenings in 6 Parts" (1959)
Yoko Ono, "Cut Piece" (1965)
Marina Abramovic and Ulay, "Imponderabilia" (1968 and 2010)
Martha Rosler, "Garage Sale" (1973)
Dan Graham, "Performer, Audience, Mirror" (1975)
Suzanne Lacy, "Inevitable Association" (1976)
Joseph Beuys, "7000 Oaks" (1982)
Rirkrit Tiravanija, "Untitled (pad thai)" (1990)
Daniel Joseph Martinez, "I can't/Imagine/Ever Wanting/To be white." (1993)
Andrea Fraser, "Untitled" (2003)
Marina Abramovic, "The Artist is Present" (2010)

Installation

VALIE EXPORT, "Ping Pong" (1968)
Peter Campus, "Interface" (1972)
Group Material, "Democracy," (1988)
Edgar Hachivi Heap-of-Birds, "Native Hosts" (1988-present)
Felix Gonzalez-Torres, "Untitled (Public Opinion)" (1991)
N55, "LAND" (2000-present)
Olafur Eliasson, "The Weather Project" (2003)
Center for Tactical Magic (2005)
Pablo Helguera, "Aelia Media" (2011)

Video/Sound

John Cage, "4'33" (1952)
Vito Acconci, "Theme Song" (1973)
Bill Viola, "Reverse Television" (1984)
Adrian Piper, "Cornered" (1988)
Surveillance Camera Players, "George Orwell's 1984" (1998)
Janet Cardiff, "Villa Medici Walk" (1999)
Iñigo Manglano-Ovalle, "The Kiss" (1999)
LIGNA, "Radio Ballet" (2003)
Christina Kubisch, "Electrical Walks" (2003-)
Free103point9, "Radio 4x4" (2003- present)

New Media

Nam June Paik, Joseph Beuys, Douglas Davis, "Documenta 6 Satellite Telecast" (1977)

Paul Sermon, "Telematic Dreaming" (1992)

Mendi and Keith Obadike "Blackness for Sale" (2001)

Radical Software Group, "Carnivore" (2002)

Harrell Fletcher and Miranda July, "Learning to Love you More" (2002-2009)

Steve Lambert, "Simmer Down Sprinter," (2006)

George LeGrady, "Cell Tango" (2008)

Lee Walton, "F'book: What My Friends are Doing on Facebook" (2009)

Golan Levin and Zachary Lieberman, "ReFACE: Anchorage" (2010)

Project Prompt

In the medium or media of your choice, create a project that refigures the traditional relationship between the artwork and its audience. Your goal is to create an artwork that causes your audience to rethink **both** the role of the artwork (typically a completed object of private aesthetic contemplation) and the audience (typically the passive receiver of the heightened aesthetic experience offered by the art object).

Use one or more of the following characteristics to guide you in the development of your project.

Spaces: gallery, museum, Internet, media, outdoor public space, commercial space, personal space

Approaches: friendly, shocking, informative, personal, uncomfortable, democratic, domineering, generous, antagonistic, lighthearted, collaborative, deliberative

Audiences: cognoscenti, everyman, children, elders, mass, interpersonal

You will be graded on the criteria outlined in the syllabus. Due for critique in class September 17 and 19.