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Hans Haacke: Beyond Systems Aesthetics

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Abstract

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This dissertation expands the purview of scholarship on the work of the conceptual artist Hans Haacke. Well known for his commitment to politics and social justice, Haacke is one of the pioneers of institutional critique (a subcategory of conceptualism that attempts to illuminate the ways that art institutions affect the value and meanings of the objects they contain). My project examines a range of artworks produced from the early sixties until the present. Haacke's long artistic trajectory is typically viewed through a narrow scope. Artworks created before 1969 and after c.1975 generally receive limited attention. Rejecting previous narratives of a complete break in Haacke's oeuvre in 1969 with his initial pieces incorporating text, I explore continuities between the artist's earlier and later works. I argue that much of Haacke's art reflects a "systems esthetic," a concept developed by the critic Jack Burnham, his friend and frequent interlocutor in the sixties and seventies. In systemic works, the artist locates objects, spectators and institutions within interconnected circuits. Moreover, I develop new interpretative approaches uniting Haacke's oeuvre in other ways. Drawing upon the ideas of J. Hillis Miller, I describe his work as both pedagogic and "parasitic" (antagonistic and nourished by host institutions). Furthermore, I examine how the artist's projects activate audiences, often provoking them to become performers. Haacke's projects typically reprogram art institutions. By transmitting more information about their workings, prompting a shift in modes access, and enabling more active visitor participation, his artworks make art galleries and museums more democratic.

My introduction and first chapter address the intellectual and cultural milieu in which Haacke was creating artworks in the sixties and seventies, analyzing the turn towards artwork as system and the definitions of systems esthetics. The first chapter considers Haacke's early participatory works in relation to "ludic idiocy"—charges that such projects mentally castrate the viewer, inscribing him or her into a system of technologically determined control. I focus on the radical potential of adult play within the sixties and historically contextualize the ludic artworks made at the time. The second chapter is dedicated to the analysis of *Photoelectric Viewer-Programmed Coordinate System*, a kinetic-light installation that was hosted by The Howard Wise Gallery in 1968. I consider the work's relationship to a wide range of inter-media practices and developing notions of "theater." The third chapter, "Performing Conceptual Art," explores the way that apparently strictly conceptual art projects can possess bodily materiality and relate to developments in performance. Showing Haacke's oeuvre in a new light, I analyze Haacke's site-specific sound piece *On Sale at the Foundation Maeght* and the installation *The Key to an Integrated Lifestyle at the Top*. In the final chapter, I consider the effects of censorship and role of mechanical reproduction and writing in Haacke's oeuvre: often texts become sites of exhibition.

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The exposure to a wide range of ideas as a Helena Rubenstein Fellow of Critical Studies in the Whitney Museum of American Art's Independent Study Program was also very important for the development of this thesis. Thank you to Benjamin Buchloh (my tutor at the ISP) and to Ron Clark—whose respective insights about and recollections of the time periods and artworks I discuss were of utmost value.

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Hans Haacke: Beyond Systems Aesthetics

I've always been interested in systems and how they work, and at a certain point you understand that political and social systems are part of that, too, that they can't be escaped...¹

-- Hans Haacke

On page 221 of Rosalind Krauss's *Passages in Modern Sculpture*, the art historian discusses kineticism in relation to various forms of "theatrical" arts, which, as she perceptively notes, deal with time. As the author moves from interpretations of the artworks of George Rickey, to those of Yaacov Agam, to those of Ed Kienholz, the parenthetical "figs" skip from 165 to 167.² In the portion of text between the two numerals Krauss asserts that kinetic sculpture "makes the viewer complicit with its 'journey' through time; in being its audience, he becomes, automatically its performer." Turning to her illustrations, readers find errant figure 166 nested among the other photos: Hans Haacke's *Condensation Cube* (also known as *Weather Cube*) (1963-65) (fig.1). Haacke's work was proximate to the kinetic artworks described by Krauss, yet it was just beyond the scope of the history of modern sculpture and performance she traces.

Condensation Cube constitutes both "bad" kineticism and "bad" minimalism. The work is a Plexiglas box that contains a small amount of water, which journeys "through time" and state.³ The liquid unceasingly evaporates and condenses in response to the conditions of its environment.

¹ Hans Haacke quoted in Randy Kennedy, "Contrarian Stays True to His Cred: Hans Haacke Gets Establishment Nod of Approval," *New York Times*, October 23, 2014, accessed July 22, 2015,

http://www.nytimes.com/2014/10/24/arts/design/hans-haacke-gets-establishment-nod-of-approval.html?_r=0. Luke Skrebowski also made this observation in "All Systems Go: Recovering Hans Haacke's Systems Art," Presentation at The Revolution Will Not Be Curated: Twenty-First-Century Perspectives on Art and Politics, New York, NY, April 13, 2007.

² Rosalind Krauss, *Passages in Modern Sculpture* (Cambridge: MIT Press, 1977), 221.

³ Ibid.

While it is kinetic, the artwork is not mechanical: it consists of natural elements that move over a *longue durée*. The project morphologically resembles works of minimal art of the period.⁴ For Haacke, minimalism was too inert, as the objects failed to incorporate "real change." The artist intended the shape and materials of his container to be unremarkable: he hoped spectators would pay attention to the ongoing processes that were partially framed by his cube.

Condensation Cube is nourished by its surrounds and gallery-goers more literally than the other kinetic works Krauss analyzes. Normally invisible aspects of institutions become components of Haacke's artwork. The work registers the institutional environment and, depending on the potency of the heating and cooling systems, the effects of light and the presence of warm, moist bodies of spectators—who have no choice but to collectively become "its performers" in the gallery. Thus, the foggy indexes of Condensation Cube as well signal the costly climate control in place to protect and preserve the valuable class of things known as "art." The revelatory function of the work might inductively teach lessons about the ecology of the system of privileged objects that galleries and museums host.

The project's alternate title, *Weather Cube*, points in pedagogical directions too: Haacke considered meteorology to be metaphorically linked to politics and economics, as all rely on forecasting.⁷ The climate of museums also is dependent on the flows of capital and power in

⁴ Michael Fried dubs minimalist works "theatrical" in "Art and Objecthood." Fried affirms that theatre is a degenerate condition consisting of the mixing of the arts. Also, as minimalist art "persists in time," requires the presence of the spectator and is as well as objects that seem to have a kind of bodily presence, the gallery setting becomes a stage (144). See Fried, "Art and Objecthood" (1967), in *Minimal Art*, ed. Gregory Battcock (New York: Dutton, 1968), 116-147.

⁵ Haacke quoted in Jeanne Siegel, *Artwords: Discourse on the 60s and 70s* (Ann Arbor: Da Capo Press, 1985), 214. ⁶ Krauss, op. cit.

⁷ Looking back on his work in the late nineteen sixties the artist holds, "I understood weather as a prototypical example of a system of interactive physical components with metaphorical significance." Hans Haacke in Haacke and Cecelia Alemani, "Weather, or not," *The X Initiative Yearbook* (Milan: Elizabeth Dee and Mousse Publishing, 2010), 122. Economists also use natural metaphors, which suggest the processes they describe are not the result

economic and political systems. For "tuned in" visitors in the sixties, works like *Weather Cube* might have evoked sentiments of the counterculture. The artist's crystalline container catalyzes reflection on, in the words of Bob Dylan, "which way the wind blows" inside art institutions.⁹

This example, while anecdotal, points to a condition shared by many of Haacke's works. Aspects of Haacke's oeuvre are known to many, but his art is an uneasy fit in the canon. The artist's projects are related to "major" practices. However, because they often exceed the bounds "proper" to art—by implicating political and economic systems as well as the institutions that house them—many of Haacke's artworks are still too different (and possibly too difficult) that few art historians have written detailed analyses of the artist's projects.

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Haacke's *Condensation Cube* may have been too close to something else for Krauss: the writings and theories of her rival critic Jack Burnham. ¹⁰ Burnham, Haacke's friend and frequent interlocutor in the sixties and seventies, was an important voice in discussions of art and technology. He rejected formalist art criticism and instead developed theories of artworks as

artist. Haacke in conversation with the author, November 19, 2014. Also see Schumpeter, *Capitalism, Socialism, and Democracy* (London New York: Routledge, 1942). While Haacke seemed less familiar with John Maynard Keynes's ideas when we spoke, the economist's "natural" notion of "animal spirits" to describe the forces of optimism and pessimism at play in the economy is as well pertinent here.

Bob Dylan, "Subterranean Homesick Blues," in *Bringing It All Back Home*, Columbia Records, January 1965, 7" vinyl. Dylan's lyrics would go on to inspire the Revolutionary Youth Movement within Students for a Democratic Society (SDS): The Weathermen (and later, The Weather Underground), which formed in June of 1969. Moreover, their founding coincided with the creation of a position paper which circulated at an SDS convention in Chicago entitled, "You Don't Need a Weatherman to Know Which Way the Wind Blows," *New Left Notes*, June 18, 1969, reprinted online, accessed May 7, 2015, http://www.rrpec.org/documents/weather%5B1%5D.pdf.

In the same chapter ("Mechanical Ballets: Light, Motion, Theater") of *Passages in Modern Sculpture*, Krauss takes him to task. She suggests that Burnham's idea of "systems esthetics" is really a celebration of something more sinister: art of technologically determined control. The critic was a prominent figure in the art

of specific agency and should not be questioned. The "invisible hand of the market" theorized by Adam Smith as well as the notion of creative destruction—"Schumpeter's Gale"—proposed by Joseph Schumpeter interest the

world of the late sixties and seventies. He was an associate editor of *Arts* magazine from 1972-76 and a contributing editor of *Artforum* in 1971-72. However, Burnham has not maintained a high-profile legacy in the way that other regular contributors to the latter magazine—for instance, Rosalind Krauss or Michael Fried—have been able to do. A variety of factors can account for this: the critical and financial floundering of Burnham's 1970 *Software* exhibition, his association with overly gimmicky or commercial technological practices, and his turn toward Cabalism.

systems. Following Burnham, Haacke's artworks possess a "systems esthetic." These projects were understood to be nodes in a circuit that linked art, institutional frame, and visitors. My title, "Hans Haacke: Beyond Systems Aesthetics," alludes to the critic's rubric. His notions can fairly elegantly account for much of Haacke's oeuvre: beholders encounter the work in an art context (museum, gallery, or magazine) and find themselves implicated in a relationship with the piece, the surroundings, and other systems (e.g. housing markets, international politics, or corporate finance). Nonetheless, Burnham did not have the luxury of critical distance and the hindsight provided by the historian's view when penning most of his accounts. As the scope of Haacke's endeavors has expanded, the term "systems esthetics" has been stretched to its limits, failing to precisely explain the array of forms, techniques, and tactics that the artist has employed. In order to correctly inscribe Haacke's oeuvre into art history, it is necessary to consider his systemic works in relation to a wider range of historical practices and societal conditions: as my analysis of Condensation Cube proves, I go beyond systems esthetics and consider the pedagogic, "parasitic," and performance provoking aspects of Haacke's artworks.

The impulse to rub up against art-historical or critical taxonomies is in part preemptive in Haacke's creation process. ¹⁰ His work exceeds many of the prime categories of contemporary art.

⁸ For an extended account of Burnham's post-formalism see Melissa Ragain, "End Game: Systems as a PostFormalism," *Media-N*, CAA Conference Edition (2014), accessed June 16, 2015, http://median.newmediacaucus.org/caa-edition/.

⁹ Parasitic may sound like a censure of the artist. Following literary critic J. Hillis Miller, I consider parasitism as a model for critique (see extended discussion below).

¹⁰ Haacke has long attempted to avoid a signature style. He believes this would be a way of augmenting a "cult of the artist." Furthermore, he does not sign his works and since the late sixties has rarely allowed his photograph to circulate.

A few years after he created *Condensation Cube* the artist affirmed: "I don't consider myself a naturalist, nor for that matter a conceptualist or a kineticist, an earth artist, elementalist, minimalist, a marriage broker for art and technology, or the proud carrier of any other button that has been offered over the years." Haacke held the same sentiments nearly forty years later—adding that the categories of sculpture or conceptual art are not useful for interpreting his work either: "I think it's 'beyond." While some readers may understand "going beyond" as implying a break, this is not the meaning I wish to convey. Instead the term indicates a trajectory to a further side or territory, a taking up and exceeding, or a "both and." Following the analyses of parasites by literary critic J. Hillis Miller: "Para' is a... double antithetical prefix signifying at once *proximity and distance*, *similarity and difference*, interiority and exteriority, something at once *inside* a domestic economy and *outside* it, something simultaneously this side of the boundary line, threshold, or margin, and at the same time *beyond* it..." It is with the hope of exceeding prior histories of the artist's work that this account begins.

Contextualizing Hans Haacke

Hans Haacke (b. Cologne, 1936) is one of the leading political artists to emerge during the last half-century. His career is defined by a commitment to exposing the intersections of art, politics, and finance. A permanent New York resident since 1965, Haacke is a central figure of North American conceptual art. Along with Daniel Buren, Michael Asher, and Marcel

¹¹ Hans Haacke in Jeanne Siegel, "An Interview with Hans Haacke" (1971) reprinted in *Conceptual Art: A Critical Anthology*, ed. Alex Alberro and Blake Stimson (Cambridge, MA: MIT Press, 1999), 242.

¹² Haacke responding to "[Does your work fall] beyond the limits of discipline-based thinking?" in Kristin Hileman, "Romantic Realist: A Conversation with Hans Haacke," *American Art* 24, no. 2 (Summer 2010): 82. ¹⁶J Hillis Miller, "The Critic as Host," *Critical Inquiry* 3, no. 3 (Spring 1977): 439 (emphasis added).

Broodthaers, he is also considered of great significance for institutional critique, the sub-category of conceptualism that emerged in the late sixties, and which attempts to illuminate the ways that art institutions affect the value and meanings of the objects they contain. Nevertheless, Haacke's training and early career links the artist to the European neo-avant-garde as well. Soon after graduating from the Staatliche Werkakademie in Kassel, Germany in 1959, Haacke began his career as a "junior member" of the collective Group Zero, artists best known for their luminous, kinetic, and environmental works. ¹³ Forming part of the network was important for his early career.

One of Zero's founding members, Otto Piene, would arrange for Haacke to get his first US soloshow (*Wind and Water*) at Manhattan's Howard Wise Gallery in 1966. ¹⁴ A champion of timebased media art, Wise exhibited the work of many kineticists. Also among Wise's "stable" were a significant number of the artists—including Haacke—who would go on to form part of the core of the radical art organization the Art Workers Coalition (AWC). ¹⁵ Collaborating in the revolutionary group, Haacke found artists and critics with similar sentiments about the need to democratize art institutions. Perhaps mirroring his own immigration status as a "permanent resident alien" in the

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¹³ The core members of Zero were Otto Piene, Heinz Mack, and Günther Uecker.

¹⁴ The arrangement for the exhibition at Howard Wise was in fact a wedding present from the senior artist. Otto Piene in conversation with the author, March 12, 2013.

¹⁵ These Howard Wise artists who were core figures in the AWC in addition to Haacke were: Panagiotis "Takis" Vassilakis, Tom Lloyd, Wen-Ying Tsai, Len Lye, and Farman. See Matthew Israel, *Kill for Peace: American Artists Against the Vietnam War* (Austin: University of Texas Press, 2013), 131. All of the artists, with the exception of Lloyd, were foreign nationals—technically "aliens" in the US.

US (which continued until 2001), Haacke's artwork is at the crux of artistic tendencies stemming from both sides of the Atlantic.¹⁶

Haacke's long artistic trajectory is typically viewed through a narrow scope. Commentators treat a handful of his projects and often resist making comparisons to works by other contemporary artists. ¹⁷ With a few exceptions, artworks he created before 1969 and after c. 1975 receive limited attention. ²² Moreover, many art historians and critics argue that Haacke's work only took a political turn in 1969: that the artist's early systems approach is mutually exclusive to his later committed mode. ²³ I do not dispute understandings of Haacke as a pioneer of the critique of institutions. However, I reject the idea of a break in his career. Instead, I propose that the German-American artist's impulse to create politically inflected artworks began even earlier. Haacke has long been interested in politics and current events and these concerns have always colored his works. ²⁴ Projects he made in the decade of the sixties were attempts to intervene in the politics of art institutions.

My thesis addresses the gap in Haacke scholarship as well. This project focusses particularly on works made from 1962-70 and the eighties. The precise dialectical critiques Haacke mounts in relation to all manner of hosts and the way he tactically takes advantage of situations

¹⁶ Haacke's foreign status in the United States is emphasized by the Tate in the brochure that accompanied Haacke's self-titled exhibition in 1984. Haacke became a US citizen at his wife's urging after September 11, 2001. Linda Haacke in conversation with the author, May 30, 2012.

Both kinetic art and conceptual art should be viewed as transnational movements. While important exhibitions of conceptual art were staged in Europe (such as *When Attitudes Become Form*, 1969), many of the practitioners of conceptual art were concentrated on the East Coast of the United States. There were similarly numerous exhibitions of kinetic and light art held in the United States; however, a significant percentage of kinetic artists hailed from Europe or were based on the continent.

¹⁷ For a discussion of the "state of exception" of Haacke's work see Mark Godfrey, "From Box to Street and Back Again: An Inadequate Descriptive System for the Seventies," in *Open Systems: Rethinking Art c.1970*, ed. Donna De Salvo (London: Tate Modern, 2005): 24 - 49.

The following texts are some notable exceptions; they analyze lessor-studied works: Rachel Churner, "Hans Haacke's Zero Hour," *Athanor* 26 (2008): 107-115; Luke Skrebowski, "All Systems Go: Recovering Haacke's Systems Art," *Grey Room* 30 (Winter 2008): 54-83; Skrebowski, "Systems, Contexts, Relations: An Alternative Genealogy of Conceptual Art," (PhD Diss., Middlesex University, 2008); Philip Glahn, "Estrangement and Politicization: Bertolt Brecht and American Art" (PhD Diss., CUNY-Graduate Center, 2005); Caroline Jones, "Hans Haacke 1967," in *Hans Haacke* 1967, exh. cat. (Cambridge: MIT Press, 2011), 6-27.

Walter Grasskamp, Benjamin Buchloh, Rosalyn Deutsche, or curator Paul Wember affirm Haacke's oeuvre moves along a trajectory that begins with an interest in physical and biological systems and is followed by a shift to political work in c. 1969. See Wember, "Untitled Essay," trans. John Thwaites, in *Hans Haacke: Demonstration of Physical and Biological Systems*, exh. cat. (Krefeld: Museum Haus Lange, 1972), unpaginated; Buchloh, "Hans Haacke: Memory and Instrumental Reason" (1988), reprinted in *Neo-Avantgarde and Culture Industry* (Cambridge, MA: MIT Press, 2000), 203-241; Buchloh, "Hans Haacke: The Entwinement of Myth and Enlightenment," in *Hans Haacke: "Obra Social,"* exh. cat. (Barcelona: Fundació Antoni Tàpies, 1995), 45-60; Buchloh, "Hans Haacke: From Factographic Sculpture to Counter-Monument," in *Hans Haacke: For Real*, exh. cat., ed. Matthias Flügge and Robert Fleck (Dusseldorf: Richter, 2006), 42-59; Grasskamp, "No-Man's Land," in *Hans Haacke: Bodenlos*, exh. cat. (Ostfildern: Edition Cantz, 1993), 51-63; Grasskamp, "Kassel New York Cologne Venice," in *Hans Haacke: "Obra Social*," exh. cat. (Barcelona: Fundació Antoni Tàpies, 1995), 11-23; Grasskamp, "Real Time: The Work of Hans Haacke: in *Hans Haacke* (New York: Phaidon, 2004), 26-81; Grasskamp, "Kassel New York Cologne Venice Berlin," in *Hans Haacke: For Real*, exh. cat., ed. Matthias Flügge and Robert Fleck (Dusseldorf: Richter, 2006), 22-39.

Deutsche is primarily interested in the works Haacke make beginning in 1969. She notes these could be considered Haacke's early political works (seeming to imply those made even earlier were applifical). See Rosalyn Deutsche

Haacke's early political works (seeming to imply those made even earlier were apolitical). See Rosalyn Deutsche, "Property Values: Hans Haacke, Real Estate, and the Museum" in *Hans Haacke: Unfinished Business*, exh. cat., ed. Brian Wallis (Cambridge and New York: MIT Press and New Museum of Contemporary Art, 1986), 20-37.

See Burnham, "Steps in the Formulation of Real-Time Political Art," in *Framing and Being Framed: 7 Works* 197075 (Halifax: Nova Scotia College of Art and Design Press, 1975), 129.

presented by the art system have been not adequately accounted for by histories informed by the notion that Haacke's work represents systems until 1969 and only later makes visible the "economic entanglements" of museums and galleries. ¹⁸ While in many ways insightful, these narratives fail to address key questions: How do Haacke's early works relate to contemporary art and society? How do their forms make meaning? And what significances do they connote? As it is often essential that the spectator physically engage with the work, what are the political ramifications of audience activation? What role do agents inside institutions play in the production of Haacke's work?

My account is the first monographic dissertation on the artist in English. Hence, in part because of the scope proper to such an undertaking, I am able to consider works in-depth and trace

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¹⁸ Grasskamp, "Real Time," 45.

connections between Haacke's projects that have gone unexamined. Drawing upon contemporary criticism and recent studies of art, technology, and systems theory, this dissertation historically contextualizes Haacke's oeuvre. I marshal the voices of Haacke's contemporaries—such as those of the curator Willoughby Sharp, the critics Lucy Lippard and Gregory Battcock, or artists like Allan Kaprow and Yvonne Rainer—to shed light on his artwork. Many of the artist's projects call upon the audience to become performers and actively participate in the realization of the work. Thus, I furthermore chart parallels between Haacke's projects and artworks and performances by Rainer, Kaprow, and Robert Morris, among others.

Haacke's artworks are in dialogue with the issues and ideas that circulated in the sociopolitical climate of their epoch: the counterculture and its associated forms of activism, the Vietnam War, the Civil Rights Movement, the Anti-Apartheid Movement, the rise of neoliberalism, critiques of late capitalism and commodity culture, or the impact of the media on society all have some bearing on Haacke's projects. Theories of systems, cybernetics, media, and politics put forth by Ludwig von Bertalanffy, Marshall McLuhan, or Herbert Marcuse—who respectively analyze societal systems and consider the pros and cons of technological society—were very much in the air in the sixties and seventies. The diverse writings of these thinkers usefully illuminate many of Haacke's projects, which engage in dialectical criticism of technology and the other systems in which they are imbricated. Additionally, the philosophies and tactics of radical left-wing activist groups—especially Students for a Democratic Society (SDS)—as well resonate with Haacke's projects of the sixties and seventies. SDS emphasized democratic process over a fixed program and was also characterized by a certain antagonism toward the institutions they occupied. The organization's members similarly focused a critical lens on systems and the

status quo. Further indicative of sympathies, the AWC borrowed and adjusted aspects of SDS's *modus operandi* in their quest to reform the art system.¹⁹

In order to more specifically consider how Haacke's projects engage in democratic politics, it is necessary to outline democracy. Political theorist Chantal Mouffe argues that democratic politics consists of "agonism" or combative relations—as opposed to consensus building. ²⁰ She writes that we must distinguish between "the political" and politics. Mouffe defines the former as a field of contestation in which a plurality of groups with opposing views compete; political questions force actors to make choices between conflicting alternatives. The theorist describes politics as the maneuvers to determine a dominant order and "to organize human coexistence under conditions that are marked by 'the political'."²¹ As each hegemonic configuration is the result of a specific set of power relations, she emphasizes that such formations are always contingent and achieved at the cost of other possible organizing structures. Mouffe has also developed theories of the politics of art. Because "artistic practices play a role in the constitution and maintenance of a given symbolic order or in its challenging," she argues that all art is in some way political.²⁹ The theorist continues: "Critical art is art that foments dissensus, that makes visible what the dominant consensus tends to obscure and obliterate."²² Mouffe's ideas shed light on the politics of Haacke's projects, which are often adversarial toward their hosts and typically work to expose repressed or

¹⁹ In addition to sit-ins and boycotts of art institutions, the AWC had a similar non-hierarchical organization and meetings embodied the democratic process: anyone who attended could speak in turn and vote on issues brought to the floor. For an account of AWC meetings see Alex Gross, *The Untold Sixties: When Hope Was Born, an Insider's Sixties on an International Scale* (New York: Cross-Cultural Research Projects, 2009), 351-366.

²⁰ Antonio Gramsci, *Selections from the Prison Notebooks*, (New York: International Publishers, 1971), 243.

²¹ See Chantal Mouffe, *The Democratic Paradox* (London: Verso, 2000) and Mouffe, *On the Political* (London: Routledge, 2005). Mouffe, "Agonistic Democracy and Radical Politics," *Pavilion: Journal for Politics and Culture* 15 (May-July 2015), http://pavilionmagazine.org/chantal-mouffe-agonistic-democracy-and-radical-politics/. ²⁹ Mouffe, "Artistic Activism and Agonistic Spaces," *ART&RESEARCH: A Journal of Ideas, Contexts and Methods* 1, no. 2. (Summer 2007): 4.

²² Ibid.

hidden operations of museums. Furthermore, the artist's works—especially those made after c.1969—provoke spectators to take positions in opposition or in favor of the conditions he highlights.

Beginning in 1962 and continuing to the present, Haacke has created agonistic artworks that intervene in institutional politics. Following the artist, visitors to art institutions can be seen as their constituents.²³ By augmenting this population's agency in the production of the symbolic order Mouffe mentions, the realm of art might be democratized to an extent. Haacke's inchoate institutional critique initially took the form of a diverse range of Plexiglas containers filled with liquids that gallery goers could tactilely engage with (known as Waves, Columns, and Towers). The artist created more high-tech forms of audience activation at the conclusion of the sixties, such as the visitor-triggered light installation *Photoelectric Viewer-Programmed Coordinate System* (1966-68) (fig. 22). These artworks should be seen as attempts to catalyze ludic actions with revolutionary potential. The participatory works mark Haacke's rejection of retinal art; they are not solely pleasing to the eye. The projects implicated visitors' bodies, causing them to become performers. Haacke's works reconfigure museological power relations—although sometimes only momentarily—shifting the rules governing spectatorship and pluralizing authority in art museums and galleries: the privilege to touch was given to all and the artist's monopoly over creativity was in part divested. When addressed by later critics, they are regularly conceived of as fairly apolitical investigations of natural systems or a discrepant strand of kineticism.²⁴ At the very least, by

²³ See Hans Haacke, "The Constituency" (1976), reprinted in *Institutional Critique: An Anthology of Artists' Writings*, ed. Blake Stimson and Alex Alberro (Cambridge, MA: MIT Press, 2009), 156-163.

²⁴ See Buchloh, "Hans Haacke: Memory and Instrumental Reason," 213-216. Caroline Jones makes the case that Haacke considered "systems art as black-boxed form the human." She suggests that paradoxically while many works depend on spectators, Haacke wished to repress the audience's role. Thus, the implications of audience participation do not fall into the purview of Jones's study. See Jones, "Hans Haacke 1967," 13.

subverting norms of institutions and the art system, Haacke's participatory artworks teach lessons about contingency.

Moreover, these works, like many of the artist's projects, are in constant flux—a quality that sets them apart from older forms of art and contrasts with the Kantian ideals of timeless beauty that inform most museums' collection and conservation policies. Especially in the sixties and seventies, art institutions were seen by many artists as ossified structures that quite directly reflected the values of the status quo. The initial practitioners of institutional critique often assumed that museums were technologies that contributed to the production of rational, "bourgeois" subjects. Hence, works of art that were in conflict with institutional standards were considered political; their creators optimistically believed they could impact society at large. While measuring the net effects of Haacke's artwork is outside of the scope of my dissertation, it is safe to conclude that contentions about art's purchase on national politics were overblown. The Towers, Columns, and Waves as well as *Photoelectric* did not catalyze a total overhaul of institutions either.

The dissensus provoked by Haacke's early projects was largely temporary and quite restricted in reach. Although today we can grasp the limits of Haacke's participatory works and thus can be more skeptical of their achievements vis-à-vis period claims, in order to historicize them it is important to remember that both their maker and many of the artworks' users would have considered them to be politically radical.

By 1969, the artist too had realized the limitations of his earlier projects and had moved beyond solely addressing the politics of art and art institutions. Haacke was increasingly concerned with unequivocally exposing the way art connected to systems of politics and economics as well

²⁵ Frazer Ward, "The Haunted Museum: Institutional Critique and Publicity," *October* 73 (Summer 1995): 71-89.

as the role of mediated data in the creation of knowledge. Many of these projects also reprogrammed galleries, turning them into emitters of new ideas. For example, works such as *On Sale at the Fondation Maeght* (1970), *The Key to an Integrated Lifestyle at the Top* (1981), or *The Saatchi Collection* (*Simulations*) (1987) all utilize art institutions to inform viewers about the ideological functions of art.

Confounding ideas about a break in his methods, the artist returned to the meteorological issues he had investigated in *Condensation Cube* in more recent works. Making decisions about climate usually left up to conservators, Haacke left the windows open for the duration of *Weather*, *or Not* (2009-10) (fig. 2) at X Initiative (New York, NY). ²⁶ *Weather, or Not* was both an installation and exhibition. Haacke exhibited new projects alongside historic works, such as *Recording of Climate in Art Exhibition* (1970-2009)—which consists of instruments that measure gallery climate conditions turned into functional readymades. As the show was held in the middle of winter, cold air chilled the Chelsea galleries. The audience and artworks were immersed in the same weather system. Haacke's ecological interruption was pedagogical: the cold snap provided a sufficiently sharp contrast to normal museological conditions that some spectators were surely prompted to reflect upon the normally naturalized standards of institutional environments.

In addition, Haacke included a series of fans paired with a large, black, flashing light box emblazoned with the word "BONUS" in orange. *BONUS-Storm* (2009) consists of almost exactly the same components as a project from 1968-69, *Wind Room*: the only real difference is the textual appendage (figs. 3, 4). Updated for the current circumstances, Haacke's tactics in the recent work are largely the same as in its historical double. Both *Wind Room* and *BONUS-Storm* seem to evoke

²⁶ This exhibition formed part of gallerist Elizabeth Dee's year-long series of exhibitions for *X Initiative*, a temporary institution, which was located in the former Dia Art Center in Chelsea in 2009-10. The art foundation (Dia) could not afford renovations and they sold the building in 2007.

Bob Dylan's song lyrics (see above) in relation to the forces at play within and beyond art institutions. While 2009 marked a low point in prosperity for many as a result of the global financial crisis, an elite selection of executives continued to be handsomely paid. In some cases public funds seemed to flow quite directly in to the pockets of business leaders. For instance, top employees at American International Group (AIG) received nearly \$165 million in bonuses after the government spent \$170 million to bailout the firm.²⁷ The signage in *BONUS-Storm* confirms that Haacke does not just use fans to blow air: as is the case for many of his projects, the work's components and literal operations must be understood to always possess a metaphoric charge as well.

Weather, or Not was one of the final non-profit exhibitions held in the building at 548 West Twenty-Second Street, which was converted into a venue for parties, trade shows, and art fairs months later. The chilling relation between art and real estate development and the sense that culture might soon be left out in the cold surely also preoccupied the artist. The fate of the institution that housed his exhibition was a "barometric indicator" of the current state of economic affairs.

A History of Exhibition: From the Center to the Margins and Back?

Haacke enjoyed considerable success in North American and European art institutions in the sixties and early seventies. Indicative of his diverse range of working methods, Haacke's artwork appeared in important exhibitions of kinetic art, land art, systems art, and conceptual art:

²⁷ Because of the creation of new legislation created in response to the announcement of these bonuses, some of the money was recouped in taxes. See Edmund Andrews and Peter Baker, "A.I.G. Planning Huge Bonuses After \$170 Billion Bailout," *New York Times*, March 14, 2009, accessed August 26, 2015, http://www.nytimes.com/2009/03/15/business/15AIG.html? r=0.

His projects were exhibited in Peter Selz's *New Directions in Kinetic Sculpture* (1966), Pontus Hulten's *Machine at the End of the Mechanical Age* (1968), Willoughby Sharp's *Air Art* (1968) and *Earth Art* (1969), Kynaston McShine's *Information* (1970), Jack Burnham's *Software* (1970) and—albeit solely as "information" in the catalogue—Harald Szeeman's *When Attitudes become Form* (1969). The Solomon R. Guggenheim Museum's 1971 decision to cancel the artist's soloexhibition due to his works' explicit politics changed the course of Haacke's career: he was effectively "blacklisted" by major museums.²⁸ Haacke had a second brush with censorship in 1974. The Wallraf-Richartz-Museum (Cologne, Germany) determined *Manet-PROJEKT'74* to be inappropriate for the exhibition *PROJEKT'74*. Haacke's work consisted of a profile of the history of the ownership of the museum's *Bunch of Asparagus* (1880) by Edouard Manet, which included a description of the Nazi past of Hermann Abs, the painting's donor.

Despite the setbacks caused by the cancelled shows, Haacke continued to be represented by notable New York gallerists (Wise, John Weber, or Paula Cooper) and to exhibit works in university museums. The artist collective *Group Material* included Haacke's artworks in a number of their shows in the eighties. In addition, the artist employed texts as platforms of exhibition, which I discuss at length in chapter four. In part because Haacke has historically created work that has been "too radical" for museums, curators of perennial shows—where positions are expected to solely be held for a single iteration—have been particularly interested in Haacke's projects and

See Buchloh, "Hans Haacke: Memory and Instrumental Reason," in *Neo-Avantgarde and Culture Industry* (Cambridge, MA: MIT Press, 2000), 204-205.

²⁸ Benjamin Buchloh affirms:

Before 1986, which saw an atypical flurry of art world attention to his work, it would not have been the least inappropriate to categorize Haacke as a marginalized artist. As for the reputedly advance museums of Europe, and especially the former West Germany, they have indeed paid little collective attention to Haacke. Though devoted for the last twenty years to the reconstruction of a modernist and contemporary progressive culture on the pattern of the hegemonic American image, West German museums, with only one exception, have not acquired any of Haacke's mature—i.e. political—works, and none has yet given him a retrospective.

he has been successful in the context of large-scale international exhibitions. He made a sitespecific work critiquing apartheid (*One Day, The Lions of Dulcie September Will Spout Water in Jubilation*) for Jean-Hubert Martin's controversial *Magiciens de la terre* (1989), which, while problematic in its treatment of western and non-western artists, was a watershed global show. The artist exhibited work in various iterations of Documenta (1972, 1982, 1987, and 1997) and the Venice Biennale (1976, 1993, and 2009). Haacke won the Biennale's Golden Lion for best national pavilion in 1993 with his installation *GERMANIA* (fig. 6).²⁹

A little more than a decade after the Guggenheim censorship incident, a number of important retrospectives marked the return of the artist's work to leading museums: *Hans Haacke* (1984) at the Tate Gallery and *Hans Haacke: Unfinished Business* (1986) at the New Museum of Contemporary Art. In 1995 Manuel Borja-Villel mounted a retrospective of Haacke's work at the Fundació Antoni Tàpies (Barcelona, Spain): *Hans Haacke: "Obra Social"* (1995). Haacke produced three site-specific works for this exhibition. Despite being the focus of more exhibitions than in the decade prior, his artworks entered few museum collections in the eighties and nineties.

The new millennium saw the beginnings of a change in the artist's standing. Haacke created DER BEVÖLKERUNG (TO THE POPULATION) (1999-2000), a controversial installation in the Reichstag building that houses the German parliament. Oil Painting. Homage to Marcel Broodthaers (1982) entered into the collection of the Los Angeles County Museum of Art in 2001. A major retrospective, Hans Haacke: For Real (2006), was held at the Hamburg Deichtorhallen and the Akademie der Künste in Berlin. Aligning with the museological trend to remake prior exhibitions, Hans Haacke 1967 (2011) consisted of the refabrication and exhibition of many of

²⁹ The prize was shared with Nam June Paik, who was as well created a work for the German Pavilion.

the artist's works from a 1967 exhibition at MIT. The artist realized an ambitious new work, which accompanied a large exhibition, *Castillos en el Aire* (*Castles in the Air*) (2012), at the Museo Reina Sofía in Madrid, Spain. Further indicative of institutional approbation in the US, the Metropolitan Museum of Art and The National Gallery of Art acquired and exhibited historic works by the artist at the beginning of this decade. Most recently, Haacke was awarded the Mayor's Fourth Plinth commission—a rotating public sculpture prize—for which he created a site-specific work that occupies a section of London's Trafalgar Square. ³¹

Interpreting Hans Haacke's Parasitic, Pedagogic, and Performative Art

"Isn't the artist who does political work, a parasite feeding off the problems he pretends to be dealing with?" Walter Grasskamp asks the artist. 32 Given his sympathetic position towards Haacke, Grasskamp's question might initially seem puzzling. It appears that he hopes to anticipate more antagonistic critics or is enabling the artist to construct a defense against prior charges of parasitism. Grasskamp was by no means the first to employ this metaphor. The condition was implied by the *New York Times*; when describing actions of the AWC, the paper ran the headline "Metropolitan Is *Host* to Antagonists." Similarly, Guggenheim Museum director Thomas Messer justified the cancellation of Haacke's 1971 solo-show by stating that he was purging "an alien substance that had entered the art museum organism." The repeated invocation of parasitism

³⁰ The works in question are *Thank You, Paine Webber* (1979) and *Condensation Wall* (1963–1966/2013).

³¹ See conclusion for discussion of the project, which is titled *Gift Horse* (2013/2015).

³² Grasskamp and Haacke "Information Magic" (1981) reprinted in *Hans Haacke. Volume II*, exh. cat. (London and Eindhoven: Stedelijk Van Abbemuseum and The Tate Gallery Publications, 1984), 96.

³³ New York Times Headline, October 21, 1970, 38.

³⁴ Messer guoted in Buchloh, "Hans Haacke: Memory and Instrumental Reason," 208.

signals a logic present in Haacke's artworks (including those reproduced in texts), many of which operate "parasitically" in the discursive space of exhibitions. But what precisely is "parasitic" art?

Messer, informed in part by the museum's lawyers, considered three of Haacke's works with social systems "alien" to art because they communicate accurate facts without any poetic license; hence, they were too political. *Shapolsky et al. Manhattan Real Estate Holdings, a RealTime Social System, as of May 1, 1971* (1971) (fig. 46) is the best-known of the offending projects.

It became a metonym for the public debate that followed the Guggenheim's censorship. Haacke's project, which consists of 142 text-image pairings, six charts, and an explanatory panel, informs audiences about the monopoly ownership of slum housing in New York's Harlem and Lower East Side. Despite the existence of many shadow corporations, a single landlord, Harry Shapolsky, owned the numerous substandard properties. When the artist—supported by Guggenheim curator Edward Fry—refused to make major alterations to the project, Fry was sacked and the show definitively cancelled. As Haacke was unwilling to be a well-behaved guest and self-censor, many institutions in the US became wary of exhibiting his work.

The sense of aggression or agonism connoted by the term "parasitic" corresponds to the political nature of Haacke's projects. Indeed, politics is not characterized by symbiotic relations between actors. Rather, according to Italian Marxist Antonio Gramsci (who has been a major influence on Mouffe), it is a "war of position" between agents. Following the political theorist, this war is to be fought largely on the front of education, waged by intellectuals and cultural workers operating "in and against" dominant institutions. The Guggenheim director's assessment

³⁵ Antonio Gramsci, Selections from the Prison Notebooks, (New York: International Publishers, 1971), 243.

³⁶ See Peter Mayo, "'In and Against the State': Gramsci, War of Position, and Adult Education," *Journal for Critical Education Policy Studies* 3, no. 2 (October 2005), 1.

of Haacke's plan to transform his host into a platform to teach visitors about injustices in social systems reveals too that, in addition to political, "parasitic" might be almost synonymous with "didactic."³⁷

In the essay "The Critic as Host" J. Hillis Miller reassesses the term "parasite." Miller employs the figures of parasite and host as metaphors for the dialectical relationship between literature and the critical texts that cite and deconstruct it.³⁸ He asks, "What happens when a critical essay extracts a 'passage' and 'cites' it? ... Is the citation an alien parasite within the body of its host, the main text, or is it the other way around, the interpretive text the parasite which surrounds and strangles the citation which is its host?"³⁹ Similarly, I consider Haacke's parasitic behavior in a positive light. His mode of institutional critique parallels the operations Miller proposes for literary criticism: the artist's work is nourished by citations or appropriations as well as the institutions it occupies. When describing the relation of the parasite and host Miller states: "A curious system of thought, or of language, or of social organization (in fact all three at once) is implicit in the word parasite. There is no parasite without a host."40 With its nod to systems, Miller's theory aptly applies to Haacke's artwork. The artist's projects are hosted in the layered narrative spaces of museums, galleries, or art historical texts. Additionally, many of Haacke's works should be considered "para-sites," points of interface linking elements from within and outside the institution (as in Weather, or Not).

This parasitic paradigm, like systems esthetics, can be observed throughout Haacke's oeuvre. For much of his career, the artist has produced works which agonistically reside in

³⁷ See Theodor Adorno, "Commitment," *New Left Review* 87/88 (September-December 1974), accessed July 15, 2015, http://newleftreview.org/I/87-88/theodor-adorno-commitment.

³⁸ Miller, 439-47.

³⁹ Ibid., 439.

⁴⁰ Ibid., 442 (emphasis added).

institutions, feeding off and refunctioning elements of their hosts: *Rain Tower* (1962), which viewers needed to overturn—sending water cascading between clear acrylic modules—to complete; ⁴¹ *Condensation Cube* and the luminous environment *Photoelectric*—which consisted of lights and sensors bored into the walls of the gallery activated by spectators taking positions—both rely on elements of their institutional frame and the presence of gallery-goers; later works, like *The Key to an Integrated Lifestyle at the Top* (1981), repurpose elements of their hosts—critically mimicking aspects of exhibition design, publications, photographs, and quotations. Furthermore, Haacke parasitically capitalizes upon the type of close attention viewers pay to the contents of art spaces. In Brian O'Doherty's well-known analysis of the white cube, the author maintains that the structure is a "technology of esthetics. Works of art are mounted, hung, scattered for *study*." Haacke co-opts this "technology of esthetics," employing the gallery against the grain to transmit his own messages and prompting the *study* of facts, not solely line, form, and color.

Douglas Crimp, Anne Rorimer, and Leo Steinberg respectively identify "parasitic" tendencies in Haacke's works (though none employs the term). Each writer explores the manner that the artist's projects are nourished by their institutional frames. Focusing on *Oil Painting*. *Homage to Marcel Broodthaers*, Crimp dubs Haacke's work of the eighties an "art of exhibition." The critic's analysis, which stems from Haacke's own assessment of his artwork, refers to the creation of projects that do not pretend to be autonomous from institutions, but instead consist of

⁴¹ This is a paraphrase of Marcel Duchamp's statements in "the Creative Act." See Marcel Duchamp, "The Creative Act," *The Writings of Marcel Duchamp* (New York: Oxford, 1973), 138-140.

⁴² Brian O'Doherty, *Inside the White Cube: The Ideology of the Gallery Space* (Berkeley and Los Angeles: University of California Press, 1986), 15 (emphasis added).

⁴³ Crimp also mentions *US Isolation Box, Granada*, 1983 (1983). See Crimp, "The Art of Exhibition," *October* 30 (Autumn 1984): 49-81. Burnham makes a similar claim in relation to Les Levine. "There are two kinds of artists, those who work within the system and those who work with the system." Haacke, like Levine, come down on the side of the latter. See Burnham, "Real Time Systems" (1969), reprinted in *Great Western Salt Works* (New York: George Braziller, 1974), 37.

elements normally proper to the museological frame used as the raw materials of art: stanchions, signs, specific modes of hanging work, etc.

Rorimer sets Haacke's oeuvre (along with those of Broodthaers, Buren, Asher, John Knight, and Lothar Baumgarten) into a historic trajectory of works that utilize "context as content" to critique their hosts. Rorimer claims Haacke's antagonistic artworks are revelatory: by pointing beyond institutions, they lead to the recognition that art objects form part of "society's interwoven support structures" and expose the typically veiled connections between art, politics, and economics.⁴⁴

Steinberg analyzes Haacke's negotiations with host institutions and the deferred exhibition in texts or galleries of censored works. He argues that the artist creates works that spill over the boundaries of art to encroach upon art history: "Haacke had discovered what [Roy] Lichtenstein had searched for in vain, to wit, what could not be hung and where the limit of acceptable runs; if he had located one inhibition that art must not violate, then he had (with assistance from the museum) implemented a significant moment in the history of art. He had created an object that was *making art history*." Even though discussions of censorship partially eclipsed the issues *Shapolsky et al.* was meant to bring to light, coverage of the incident did continue to publicize Manhattan's housing problems too. Thus, Haacke had created a project that was parasitically *making history* as well.

Haacke has often employed techniques of displacement and recontextualization: he co-opts extant visual or verbal languages and uses direct citations to transmit information for purposes not intended by the original author. I term this deviant kind of mimetic technique repeatedly utilized

⁴⁴ Anne Rorimer, *New Art in the 60s and 70s: Redefining Reality* (New York: Thames & Hudson, 2004), 273. ⁵³ Leo Steinberg, "Some of Hans Haacke's Works Considered as Fine Art," in *Hans Haacke: Unfinished Business*, exh. cat. ed. Brian Wallis (Cambridge, MA: MIT Press, 1986), 9 (emphasis added).

by the artist "para*citation*."⁴⁵ Haacke makes precise graphic design decisions in terms of layout, typography, and materials. Haacke broadcasts information that is usually veiled by colliding distinct idioms to yield new significance or by ventriloquizing with trademark elements of branded identity. The artist often creates works that can be read as "bad" iterations of recognizable artistic styles. He shifts the meanings of the art forms he references, altering them by transcending art discourse and connecting them with non-art information. He affirms that his tactical mode of appropriation has a pedagogical function: "If I deal with corporate policy...I try to emulate a corporate look. I do not only quote the words of corporations, I also quote the visual presentation with which they approach the public. I appropriate styles, I don't create them. And I hope that that also helps to reveal the mechanics of appropriated styles."⁴⁶

On Social Grease (1975) (fig. 56), which was created only a few years before the artist made the above statement, is a particularly striking instance of paracitation. In this work direct quotes about the ways art sponsorship generates goodwill for business—inscribed on magnesium plaques, seeming to hail from corporate lobbies—indict their authors (business leaders, politicians, or both—often with ties to art institutions) when presented in the gallery space. For example, David Rockefeller's assertion that art sponsorship yields "direct and tangible" economic benefits raises questions about the disinterested benevolence of his family's funding for the arts. ⁴⁷ By revealing the potential for sound bites, editorial comments, or copy from corporate reports to be repeated "as farce," Haacke lays bare the harsh pragmatism that often underlies patronage. ⁴⁸

⁴⁵ This term as used in this dissertation is my neologism. For an extended discussion see my "Towards Para-Citation in Art," in *'Para-': An Anthology on Art and Parasitism*, ed. Yun Jin Woo (Seoul: Corners, 2014), 19-24.

⁴⁶ Haacke in Robert Morgan, "Interview with Hans Haacke" (1979) reprinted in *Artists, Critics, and Context*, ed. Paul Fabozzi (Upper Saddle River, NJ: Prentice Hall, 2005), 311.

⁴⁷ See panel 5 of *On Social Grease* in *Hans Haacke: Castillos en el Aire,* exh. cat. (Madrid: Museo Reina Sofía, 2012), 97.

⁴⁸ I refer of course to Karl Marx's oft-quoted "paracitation" of Hegel in *The Eighteenth Brumaire of Louis Napoleon:*

[&]quot;Hegel remarks somewhere that all great world-historic facts and personages appear, so to speak, twice. He forgot

The common prefix paracitation shares with parody should not be overlooked either. Walter Grasskamp is one of the few commentators to analyze Haacke's tendency to mimic forms and visual codes, which he "turns against themselves." Grasskamp says the artist's style of "subversive imitation" is often "parodistic." Parody typically consists of the satirical repetition or exaggeration of "signature" elements or punning literalizations. When citations are expressed in a new visual language, paired with other information, and embedded the matrices of Haacke's work—almost always without any modification by the artist—they can be rendered parodic. Linda Hutcheon's assessment of the criticality of the "device" in literature resonates with the operations of Haacke's artworks. She states: "Through a double process of installing and ironizing, parody signals how present representations come from past ones and what ideological consequences derive from both continuity and difference." The eighties saw debates about the critical purchase of the satirical mode. Frederic Jameson contested the political truck of postmodern "blank parody," which he viewed as "neutral" and as politically void as pastiche by its lack of "ulterior motives," "satiric impulse," and capacity to provoke "laughter." and sa postiche by its lack of "ulterior motives,"

Certainly, all quotations are not created equal: Haacke's repetition is a far cry from the cynical mimicry of popular forms by Jeff Koons in *Rabbit* (1986), *Kiepenkerl* (1987), or *Michael*

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to add: the first time as tragedy, the second time as farce. Caussidière for Danton, Louis Blanc for Robespierre, the Montagne of 1848 to 1851 for the Montagne of 1793 to 1795, the nephew for the uncle. And the same caricature occurs in the circumstances of the second edition of the Eighteenth Brumaire." See Marx, *The Eighteenth Brumaire of Louis Napoleon* (1852), reprinted online, Philosophical Explorations, 2015, accessed July 16, 2015, http://braungardt.trialectics.com/philosophy/political-theory/karl-marx/the-eighteenth-brumaire-of-louisbonaparte-karl-marx-1852/.

⁴⁹ Walter Grasskamp, "Kassel New York Cologne Venice," 19.

⁵⁰ Ibid.

⁵¹ See Linda Hutcheon, *A Theory of Parody: The Teachings of Twentieth Century Art Forms* (Urbana and Chicago: University of Illinois Press, 1985, second edition 2000), 32.

⁵² Hutcheon, *The Politics of Postmodernism* (New York: Routledge, 1989), 93.

⁵³ Fredric Jameson, *Postmodernism, or, the Cultural Logic of Late Capitalism* (Durham: Duke UP, 1991), 17. ⁶³ In the interest of clarity, I associate proper names with Haacke's work, even when influence was possibly more latent or indirect.

Jackson and Bubbles (1988). Koons's works do not analyze their subjects even while trading on an ironic, yet ambiguous, sense of superiority in relation to the reproduced content and visual languages. Indicating that Haacke's artworks citational operations diverge from those Jameson laments, his projects, though sometimes dry, are by no means dour. Haacke's is more an art of chortles and snickers and not belly-laughs. The artist often incorporates visual or verbal puns, such as the title Weather, or Not. His works are not intended as mere mockery; instead, they always inductively teach lessons about the systems in which they intervene.

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The artist is host to ideas as well. Haacke's artworks often betray the influence of other currents of thought. His projects are many times analogous to critical writings.⁶³ When I interviewed him in 2011, Haacke suggested his methods of art-making rarely involve one-to-one translations of theories into work. Rather than pledge total allegiance to any single author, he picks and chooses ideas that are useful. The artist says that concepts for works have often emerged out of a synthesis of his own thoughts and ideas he had read, which he then supports with research. Haacke has variously adapted and adopted concepts from a series of thinkers—many of whom would disagree on broader issues—in his dialectical art. His selective synthesis of notions from antagonistic authors could be seen as a strand of parasitism. As a result, I draw upon ideas from a range of—sometimes conflicting—sources in order to shed light on the artist's works.

Haacke seems to have acquired a certain optimism about new technology from McLuhan, an interest in the ever-expanding frame and interconnectedness of open systems from Bertalanffy, a commitment to modes of critique and liberation available against the order of consumer society from Herbert Marcuse, an awareness of the radical purchase of play from Johannes Huizinga, and a penchant for puns and readymades from Marcel Duchamp. In addition, Haacke explicitly

acknowledges the influence of Bertolt Brecht and Hans Magnus Enzensberger, each of which I address in greater detail below. Later in Haacke's career, Pierre Bourdieu's concern for the sociology of art converged with the artist's. Their common interest in confuting notions of art's autonomy, considering the diverse agents involved in the art field, investigating ways art might generate prestige led to the publication of *Free Exchange* (1995), a book-length conversation between the two men.

Haacke has long been very fond of Brecht's work.⁵⁴ His belief in art's potential to educate and alter its own means of production was absorbed from the playwright's writings. The artist selected Brecht's "Writing the Truth: Five Difficulties" for inclusion his Phaidon press monograph. Haacke's concern with using art to show that particular entities or individuals are responsible for barbarism closely relates to Brecht's sentiments about the need to precisely and cunningly present the truth. Moreover, the artist's decision to publish Brecht's text implies that he too believes that truth exists—and by dint of this, wrong and right positions. Hence, the agonistic political relations Mouffe outlines typify artistic truth telling.

In addition, Haacke "translates" Brecht's well-known concepts of "functional transformation" or "refunctioning" (*umfunktionierung*) and "estrangement" (*verfremdung*) to the space of galleries and texts with his projects. ⁶⁵ With "functional transformation" Brecht aimed to make familiar conventions, devices, or figures take on a new role in his learning plays. Estrangement, according to the philosopher Ernst Bloch, can be defined as the following: "The strange externality purposes to let the beholder contemplate experience separated, as in a frame, or heightened, as on a pedestal...this leads increasingly away from the usual and makes the

⁵⁴ Haacke was first exposed to Brecht while a high school student by a particularly progressive teacher. Haacke in conversation with the author, November 19, 2014.

beholder pause and take notice."⁶⁶ He adds, "Thus a faint aura of estrangement already inheres in the kind of spoken inflection that will suddenly make the hearer listen anew."⁶⁷ Aligning with Haacke's works, the two effects Brecht theorized and employed in his theatrical performances are arguably parasitic and pedagogic.

Hans Magnus Enzensberger's systems-inflected ideas were perhaps the most important for Haacke during the late seventies and eighties. Enzensberger provided him with theories that helped to explain the operations of the "consciousness industry" in relation to art.⁶⁸ The writer analyses the way that consciousness is "a 'social product' made up by people" acting alongside the media

⁶⁵ "Functional transformation/refunctioning" and "estrangement" are by no means the only possible translations for the U- and V-effects. I have settled upon the former options as they are the most commonly used. My motivation for employing the latter is explained below.

Umfunktionierung includes practices which attempt "to convert institutions from places of [mere culinary] entertainment into organs of mass communication." See Brecht, The Messingkauf Dialogues, trans. John Willet (London: Methuen, 1965), 41, quoted in William Burling, "Brecht's "U-effect": Theorizing the Horizons of Revolutionary Theatre" in Brecht, Broadway, and United States Theatre, ed. Chris Westgate (Cambridge: Cambridge Scholars Press, 2007), accessed July 22, 2015, www.cambridgescholars.com/download/sample/58051. Following Jameson and Ernst Bloch, I translate Verfremdung as estrangement rather than defamiliarization. See Jameson, Brecht and method (New York: Verso, 1998), 85-86, n13 and Bloch, "Entfremdung, Verfremdung": Alienation, Estrangement," TDR 15, no. 1 (Autumn 1970): 120-125. Additionally, following William Burling, Verfremdung is best grasped as a subset of Umfunktionierung (functional transformation/ refunctioning). See Burling, "Brecht's "U-effect": Theorizing the Horizons of Revolutionary Theatre" in Brecht, Broadway, and United States Theatre, ed. Chris Westgate (Cambridge: Cambridge Scholars Press, 2007), accessed June 25, 2014, www.cambridgescholars.com/download/sample/58051.

⁶⁶ Bloch, 123.

⁶⁷ Ibid.

⁶⁸ Enzensberger quoted in Haacke, "Museums, Managers of Consciousness," 60. (films, television, newspapers, or public relations). The "consciousness industry" attempts "to expand and train our consciousness—in order to exploit it"; it strives to "'sell' the existing order, to perpetuate the prevailing pattern of man's domination by man."⁵⁵⁵⁶

⁵⁵ Hans Magnus Enzensberger, "The Industrialization of the Mind" (1975) in *Critical Essays* (New York: Continuum.

⁵⁶), 10.

Haacke expanded the purview of Enzensberger's theories in order to analyze art institutions in the essay "Museums, Managers of Consciousness" (1984); the artist argues that the management of cultural institutions by directors with MBAs needed to be addressed and resisted.⁵⁷ Artworks Haacke made in the early eighties also bear the mark of the German theorist. They prompt viewers to consider how, why, and for whom consciousness is manipulated: for example, The Key to an Integrated Lifestyle at the Top (discussed at length in chapter three) interrogates art's relation to management training at the Banff Centre (Banff, Canada). Another example of art critiquing the consciousness industry came in Creating Consent (1981) (fig. 5), which investigated Mobil's funding of the Public Broadcasting System. A Mobil-blue oil barrel emblazoned with the firm's logo and quotes about their advertising strategies, topped with the "rabbit ears" antennae of a television, evokes the nickname PBS garnered because the oil firm's effusive sponsorship: the "Petroleum Broadcasting System." Unlike the financial support of "viewers like you," Mobil's contributions impacted the televisual content directly. In 1980 Milton Friedman's series Free to Choose, which lauds free-market economic policies, was broadcast on PBS.⁵⁸ Haacke's parasitic projects provide counter-pedagogy, questioning the current order of things by interrupting and changing the inflection of the messages inculcated by the mass-media so that spectators might view them anew.

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⁵⁷ See Haacke, "Museums, Managers of Consciousness," in *Hans Haacke: Unfinished Business*, exh. cat., ed. Brian Wallis (Cambridge and New York: MIT Press and New Museum of Contemporary Art, 1986), 60-72.

⁵⁸ J.S. Saloma, *Ominous Politics: The New Conservative Labyrinth*. (New York: Hill and Wang, 1984), 107. *Upstairs at Mobil: Musings of a Shareholder* (1981), a work made of cut up stock certificates then defaced with hand-written direct quotes from ads and corporate reports, also refers to Mobil's PBS sponsorship. *Upstairs, Downstairs* was one of the network's most popular programs at the time.

The fact Haacke is a Brechtian thinker licenses my use of other writings by Brecht to interpret the artist's oeuvre. Readers may be less familiar with Brecht's essay "The Radio as an Apparatus of Communication" (1932), which guides many of my arguments about Haacke's works as well. While I do not believe he actually ever read this essay, it yields insights that help interpret the artist's moves to "reprogram" galleries with his artworks. The German playwright and theorist proposes that radios be re-engineered in order to facilitate the production of active broadcasting, and not merely passive consumption of programming—precisely the same operations Haacke strives to achieve in art institutions.⁵⁹

Brecht's essay on the radio invokes another term pertinent to my reading of Haacke's projects: the apparatus. The *Oxford English Dictionary* provides the following definitions of the word: "The technical equipment or machinery needed for a particular activity or purpose. A complex structure within an organization or system. A collection of notes, variant readings, and other matter accompanying a printed text." The apparatus of art would hence be all components of the art exhibition system that are not "art": galleries (with their colored or white walls), wall texts, lighting, frames, maps, pamphlets, exhibition catalogues, art magazines, websites, plaques dedicated to donors, logos of sponsors, employees of institutions, etc. Supplementary non-art elements of the art system have long concerned Haacke, as they form an integral part of exhibitions and undoubtedly impact the meaning of the objects they frame.

⁵⁹ See Bertolt Brecht, "The Radio as an Apparatus of Communication," "Der Rundfunk als Kommunikationsapparat" in *Bjitter des Hessischen Landestheaters Darmstadt* 16, July 1932 translated and reprinted online, "*Telematic Connections: Reach Out and Touch the Telereal," Walker Art Center*, 2001, accessed August 3, 2014, http://telematic.walkerart.org/telereal/bit brecht.html. ⁷³ Oxford English Dictionary, Online ed., s.v. "Apparatus."

⁶⁰ The title of Haacke's artist's book, *Framing and Being Framed* (1975), as well indicates that matters of art's parergon concern the artist. Crimp's discussion of Haacke's "art of exhibition" implies as much too. See Crimp, "The Art of Exhibition," *October* 30 (Autumn 1984): 49-81.

Also germane to my interpretation of Haacke's artwork is another "apparatus": Louis Althusser's notion of the "ideological state apparatus" (ISA). ⁶¹ The political theorist describes ISAs as institutions not formally controlled by the state, but which serve to uphold the values and belief system linked to the current relations of production. In the eighties Althusser's "Ideology and Ideological State Apparatus" was widely read by artists and critics—like Haacke—associated with the Whitney Museum's Independent Study Program (ISP). ⁷⁶ Arguably, art institutions could be instances of ISAs. However, as the existence of the ISP seems to indicate, museums and galleries might at times be transmitters of ideas that critique the status quo as well. Thus, regarding art institutions as solely upholding the dominant ideology is an overly simplistic understanding of them. Indeed, it is Haacke's faith in institutions—and the potential to reform them—that drives the artist to make the kind of works he does.

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After being impregnated with any new information we slightly modify our positions, which will then cause us to slightly alter our way of acting in the world. Because of this, education might be considered parasitic. Jacques Derrida contends that two of the activities that concern Haacke—pedagogy and writing—possess the related logic of "the supplement." Derrida states that the supplement operates parasitically: It "harbors within itself two significations whose cohabitation is as strange as it is necessary. The supplement adds itself, it is a surplus, a plenitude enriching another plenitude …But the supplement supplements. It adds only to replace. It intervenes or insinuates itself in the-place-of; if it fills, it is as if one fills a void."⁶² Haacke's artworks are

⁶¹ See Louis Althusser, "Ideology and Ideological State Apparatuses (Notes towards an Investigation)," in *Lenin and Philosophy and Other Essays*, trans. Ben Brewster (New York and London: Monthly Review Press, 1971). ⁷⁶ Gregg Bordowitz in conversation with the author, October 31, 2011.

⁶² Jacques Derrida, *Of Grammatology*, trans. Gayatri Spivak (Baltimore and London: Johns Hopkins University Press, 1967), 144-145.

pedagogical and thus, also supplementary: when added to institutions, they change their hosts and the guests who encounter them.

Additionally, when located beyond the site where they are first shown, Haacke's artworks are regularly accompanied by supplementary texts written by the artist, which typically incorporate statistics and citations. Though these textual supplements are intended to teach viewers about the artworks' original context, they might also be read as parasitic. As well as suggesting possible significances for his work, Haacke's texts tacitly contest or supplant curatorial authority. His explanatory panels raise questions about what information should accompany art and who is authorized to generate its meanings.

Pedagogy can be defined as a process of collectively taking stances. By posing questions and bringing together facts, quotations, and visual languages, drawn from ads, periodicals, or archives, Haacke educates the public. He exposes connections that are normally difficult to perceive and ideally catalyzes a process of position-taking. For many, "didactic" is considered a "dirty" word in relation to art. Theodor Adorno employs it to censure the politically committed work of Bertolt Brecht and Jean-Paul Sartre. "Didactic" art should be understood as the opposite of "art for art's sake." Haacke subscribes to Mouffe's argument that "every form of art has a political dimension." Hence, his projects could be seen as parasitic to any host that avoids acknowledging the socio-economic aspects of art and their own role as a facilitator in the system. Nevertheless, it is usually in tandem with institutions—sometimes "colluding" with particular curators—that Haacke produces artwork that is a form of committed education.

⁶³ Theodor Adorno, "Commitment," *New Left Review* 87/88 (September-December 1974), accessed July 15, 2015, http://newleftreview.org/l/87-88/theodor-adorno-commitment.

⁶⁴ Chantal Mouffe, Rosalyn Deutsche, Branden W. Joseph, and Thomas Keenan, "Every Form of Art Has a Political Dimension," *Grey Room* 2 (Winter 2001): 100.

Demonstrating the proximity of pedagogy to systems art, we need only turn to Burnham's "Systems Esthetics" to encounter the following assertion about the impact of Marcel Duchamp: "The specific function of modern didactic art has been to show that art does not reside in material entities, but in relations between people and between people and their environment." Burnham's use of "didactic" likely owes much to the critic Barbara Rose. A year earlier, Rose linked the term to Marcel Duchamp's rejection of taste with the readymade. She notes in "The Value of Didactic Art" that contemporary works that operate similarly close to everyday objects expose the relation between viewer, environment, and "art." Thus, an interest in didacticism as well connects to the legacy of Duchamp, his exposure of the art system, and for Burnham (though not Rose), the possibility of exceeding the framework of art.

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My final overarching claim about Haacke's works is that they provoke performance. Many critics, artists, and art historians consider Haacke's oeuvre to epitomize a dry, serious, and even "heavy-handed" kind of conceptual art.⁶⁷ I attempt to expand the range of understandings of Haacke's artwork: rather than solely existing as dematerialized forms in the heads of their audiences, the artist's often playful and site-specific works typically implicate bodies as well. I

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⁶⁵ Burnham, "Systems Esthetics" (1968), reprinted in *Great Western Salt Works* (New York: George Braziller, 1974), 16 (original emphasis).

⁶⁶ Taking almost the opposite stance, Rose worried that these works were too specific to the art world. See Rose, "The Value of Didactic Art," *Artforum* 5, no. 8 (April 1967): 32-36.

⁶⁷ The term "heavy-handed" is used by many authors: see Arthur Danto, "Hans Haacke: Unfinished Business," *The Nation* (February 14, 1987): 190; Danto"The Kids Are Alright," *The Nation*, April 29, 2004, accessed June 1, 2014, http://www.thenation.com/article/kids-are-alright; Peter Schjeldahl, "Hans Haacke John Weber" (April 27, 1988) in *The 7 Days Art Columns*, 1988-1990 (Great Barrington, MA: Sun and Moon, Segue Inland Book Company, 1990), 18; Michael Kimmelman, "ART REVIEW: A New Whitney Team Makes Its Biennial Pitch," *New York Times*, March 24, 2000, accessed June 1, 2014, https://www.nytimes.com/2000/03/24/arts/art-review-a-new-whitney-team-makes-itsbiennial-pitch.html.

consider how members of the audience become performers, acting with and reacting to Haacke's artworks.

As Krauss's account in *Passages in Modern Sculpture* demonstrates, in the mid-to-late sixties ideas about parallels between various "arts of time" (performances, happenings, dance, body art, kinetic and light art) led to the understanding of an inter-mediatic constellation of theatrical art production, into which many of Haacke's earlier works should be set. 68 While a number of exceptions from the last decades exist, histories of art—particularly those presented in textbooks and survey courses—tend to separate conceptual art, kineticism, and various kinds of performance. 6970 Indeed, Haacke attended numerous performances in Lower Manhattan from the mid-sixties onward, regularly witnessing "theatrical" pieces by Yvonne Rainer, Robert Morris, or Charlotte Moorman and Nam June Paik (with whom he was acquainted socially as well). ⁷¹ Various chapters explore in-depth the types of performances Haacke's works catalyze. Betraying concerns that parallel those of many artists and thinkers of the time, his projects thwart notions of Cartesian dualism—the imaginary separation between brain and body. The activation of the beholder represents a change in agency within the gallery; contrasting with once-subversive artistic maneuvers—such as rejecting figuration or later abstraction or mixing media—the transformation of spectatorship into participation causes real alterations, which are not limited merely to the realm of representation. Haacke would affirm: "A system is not imagined; it is real." 86 It was important

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⁶⁸ Theater critic Michael Kirby puts forward this term in discussions of new forms of performance and art in *The Art of Time; Essays on the Avant-Garde* (New York: Dutton, 1969).

⁶⁹ Exceptions include Pamela Lee, *Chronophobia: On the Art of Time in the 1960s* (Cambridge, MA: MIT Press,

⁷⁰), Branden Joseph, *Beyond the Dream Syndicate: Tony Conrad and the Arts After Cage* (a "minor" History) (New York: Zone Books, 2008), and Sally Banes, *Greenwich Village 1963: Avant-garde Performance and the Effervescent Body* (Raleigh: Duke University Press, 1993).

⁷¹ Haacke in conversation with the author, September 30, 2014.

⁸⁶ Haacke, "Untitled Statement," September, 1967.

for him that his art actually shifted institutional dynamics—even if just temporarily—by implicating visitors.

The reprogramming catalyzed by Haacke's performance-provoking projects is a political action: it alters power relations within the space of art.⁷² Acts of spectatorship can be considered in relation to Judith Butler's proposals regarding performative "speech acts" and identity. Butler maintains: "If the 'reality' of gender is constituted by the performance itself, then there is no recourse to an essential and unrealized 'sex' or 'gender' which gender performances ostensibly express." Similarly, the "reality" of art institutions is in part produced by the activities that are performed in those spaces. Hence, with works of art that change performance, the gallery can be recoded, its norms shifted, and its visitors taught new lessons.

Reviewing an Oeuvre: Literature on the Work of Hans Haacke

In the nineteen sixties and seventies the collective and collaborative aspects of artworks with a systems esthetic were of great importance for both Haacke and Burnham. The two men's ideas were imbricated and often developed in tandem. Haacke's practice provided a formal corollary to Burnham's theory—alternately anticipating and illustrating the critic's ideas.⁷⁴ At the same time Haacke was explicitly investigating systems in his works, Burnham penned various

⁷² Pace Buchloh—who argues that with *Condensation Cube* "Haacke replaces the *once revolutionary* concept of an activating 'tactility' in the viewing experience by a move to bracket the phenomenological within the determinacy of 'system'"—I would consider tactility as potentially "still revolutionary" in the decade Haacke was creating these systemic and kinesthetic projects. See Buchloh, "Conceptual Art 1962-1969: From the Aesthetic of Administration to the Critique of Institutions," *October* 55 (Winter 1990): 134.

⁷³ Judith Butler, "Performative Acts and Gender Constitution: An Essay in Phenomenology and Feminist Theory," in *Performing Feminisms: Feminist Critical Theory and Theatre*, ed. Sue-Ellen Case (Baltimore: Johns Hopkins UP, 1990), 278.

⁷⁴ Luke Skrebowski, "All Systems Go: Recovering Hans Haacke's Systems Art," *Grey Room* 30 (Winter 2008), 60-61. For evidence of the prominent role of Haacke in Burnham's theories of art see "Theory and Practice in the Kinetic Revival" and "The Cybernetic Organism as Form" in Burnham's *Beyond Modern Sculpture* (New York: George Braziller, 1968), 262-283; 331-358 and Burnham's essays "Systems Esthetics" (1968) and "Real Time Systems" (1969).

texts discussing systems art. The critic's most widely read essay, "Systems Esthetics," suggests that humanity has experienced a paradigm shift. Reviewing arguments he first puts forward in his sweeping survey of sculpture, Beyond Modern Sculpture (1968), Burnham claims that society has undergone a metamorphosis: from an "object-oriented to a systems oriented culture" He argues that that increasingly artists were responding to the cybernetic conditions of modern life by creating artworks conceived to be elements in systems, literal couplings between spectators and their surroundings. Artists no longer produce forms or objects, but instead make aesthetic decisions.⁷⁶ The most important problems of the day relate to the organization of environments: for Burnham these are questions of correctly programming "software" and engineering "hardware" (information-technology metaphors the critic employed in relation to art).

The consideration of artwork as system enabled Burnham to identify similarities not considered valid under a formalist rubric of medium specificity (and given the taxonomies they now usually inhabit, might not be considered today either). The critic holds up Duchamp, MoholyNagy, and the Russian Constructivists as historical precedents in addition to GRAV, Gutai, Otto Piene, and the writings of Donald Judd as more recent predecessors. Burnham illustrates his essay with a range of contemporary examples: works by Robert Morris, Dan Flavin, Les Levine, Len Lye, Hans Haacke, and Allan Kaprow. 77 The works Burnham discusses teach lessons, showing visitors that art is not inherent to "material entities" nor is it autonomous from the rest of life; the critic affirms that a systems approach is not constrained by the "theater proscenium or the

⁷⁵ Burnham, "Systems Esthetics," 16.

⁷⁶ Ibid., 24.

⁷⁷ The artists Burnham discusses in relation to systems esthetics are almost exclusively male. His critical paradigm seems to uphold stereotypes about science, engineering, and artistic forms related to advancements in these fields as being masculine territory.

picture frame."⁷⁸ Incorporating critical analyses of art institutions into his ideas about new art, Burnham contends that systems art does not strive for traditional beauty, which he calls "the province of well-guarded museums."⁷⁹ Instead, art as system explores the contingent nature of its space of exhibition: "Its behavior determined by external conditions and its mechanisms of control."⁸⁰ As well as a politics of form, pushing the bounds of art, the ability for systems art to move outside of its traditional, institutional confines held the promise of a reconfiguration of society. Burnham observes, "What people do much better than computers—so far—is to evaluate situations or

entities which have significant qualitative differences. Traditionally we have called this esthetics, and also politics."81 Hence, systems esthetics, equally for Haacke and Burnham, is always also systems politics.

In addition to "Systems Esthetics," Burnham's "Real-Time Systems" (1969) and "The Aesthetics of Intelligent Systems" (1969) are important for my study. In the former essay Burnham emphasizes the connections between art and programming, an idea that he continued for his notorious *Software* exhibition (1970). 82 The critic proposes that the information-technology employed by the military, banks, or airlines could be misused for more poetic ends in an art context. 83 Haacke too believed rationalism could be "developed to a point" that it unfold[s] into something very poetical, weightless, and irrational. "84 Also like Haacke, the critic championed"

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⁷⁸ Burnham, "Systems Esthetics," 16, 17.

⁷⁹ Ibid., 16.

⁸⁰ Ibid.

⁸¹ Burnham, "Modern Art as a Mediocre Teaching Machine," Art Education 22, no. 8 (November 1969): 28 (emphasis added).

⁸² The ambitious project brought together works of performance art, conceptual art, and tech art. Unfortunately,

Software was plagued by technical glitches and vastly exceeded its projected budget.

⁸³ Burnham, "Real Time Systems," 30 (original emphasis).

⁸⁴ Haacke quoted in Jack Burnham, "Interview with Hans Haacke" (June 1966), *Tri-Quarterly Supplement* 1 (Spring 1967), reprinted in *Hans Haacke*, ed. Edward Fry (Cologne: Dumont, 1972), 30, quoted in Buchloh, "Hans Haacke:

works that constantly register change and are "built into and become a part of the events they monitor." ⁸⁵ In "The Aesthetics of Intelligent Systems" Burnham takes a decidedly McLuhanite tack. The critic underscores the fact that art should be viewed as a mode of communication—both really affecting spectators and affected by them. Despite Burnham's general sympathies toward the marriage of art and technology in the sixties and seventies, he did not celebrate every manifestation of the coupling. Indicating some disapprobation, he composed withering reviews of both Experiments in Art and Technology's (EAT) avant-garde blending of new media and performance, *9 Evenings: Theater and Engineering* (1966) as well as curator Maurice Tuchman's attempts to synergistically pair artists and businesses for LACMA's Art & Technology program (1967-71). ⁸⁶

The critic defined the trajectory of Haacke's career that formed the scaffolding for many accounts by subsequent commentators. Burnham asserts (as Grasskamp would continue to do some thirty years later) that Haacke's early work emerges out of a field of early nineteen sixties kinetic practices; the most important influences on the artist were Group Zero in Germany, the Parisian Groupe de Recherche d'Art Visuel (GRAV), and his encounter with the magnetic sculptures of Takis while residing in France (1960-61). Burnham sees Haacke's interest in systems as a constant: the focus of the artist's work just shifts from natural and biological systems in the early

Memory and Instrumental Reason," 214.

⁸⁵ Burnham, "Real Time Systems," 30 (original emphasis).

⁸⁶ See *Jack Burnham*, "Corporate Art," *Artforum* 10, no. 2 (October 1971): 66-71 and Burnham, "Art and Technology: The Panacea that Failed" (1980), in *The Myths of Information*, ed. *Kathleen Woodward* (New York: Coda Press, 1980), reprinted online, accessed July 10, 2015,

http://monoskop.org/images/4/4e/Burnham Jack 1980 Art and Technology The Panacea That Failed.pdf. ⁸⁷ See Burnham, "Steps in the Formulation of Real-Time Political Art," in *Framing and Being Framed: 7 Works 197075* (Halifax and New York: Nova Scotia College of Art and Design and New York University Press, 1975), 127; "The Clarification of Social Reality," *Hans Haacke: Recent Work*, (Chicago: The Renaissance Society at the University of Chicago, 1979), 1; Grasskamp, "Real Time" Hans Haacke (New York: Phaidon, 2004).

pieces and to social and political systems post-1968.⁸⁸ Though the proper name "Burnham" is at times shunted to the background, relegated to the footnotes, or suppressed entirely, his ideas about "systems esthetics" as central to the interpretation of Haacke's work have been variously adopted and adapted in accounts of the artist's early works penned by Walter Grasskamp, Anne Rorimer, and Benjamin Buchloh.

More recently, Caroline Jones, Luke Skrebowski, Sven Lütticken, and Edward Shanken have reassessed Burnham's contributions to the field. Both Jones's and Skrebowski's discussions of Haacke's "systems esthetics" are provocative. Jones employs an impressive range of primary and secondary sources in "Hans Haacke 1967." She provides an excellent reading of weather in relation to *Condensation Cube*. However, given the import of spectator participation in Haacke's work, the art historian's construction of the young Haacke as primarily concerned with post-humanism in the sixties diverges from my understandings of the artist. Skrebowski's "All Systems Go: Recovering Hans Haacke's Systems Art" ultimately seems to re-inscribe Haacke's work (including more recent pieces) too neatly into Burnham's systems model. Lütticken very briefly discusses Haacke's Polls in relation to real-time performance, an interpretation consonant to mine, though far more limited in scope. Despite their many merits, the above texts do not fully explore Haacke's connections to other contemporary artists as well as the systems politics of his works from the sixties and seventies.

⁸⁸ Burnham composed three texts that survey his friend's oeuvre; all clearly chart the artist's connections to systems theory: "Hans Haacke: Wind and Water Sculpture" (1967), "Steps in the Formulation of Real-Time Political Art" (1975) and "The Clarification of Social Reality" (1979).

⁸⁹ See Edward Shanken, "The House that Jack Built: Jack Burnham's Concept of 'Software' as a Metaphor for Art," Leonardo Electronic Almanac 6, no. 10 (November 1998): http://mitpress.mit.edu/ejournals/LEA/ARTICLES/jack.html. ⁹⁰ Jones substantiates this claim with the observation that Haacke's works are usually photographed without users. However, Haacke's goals of 1965 and my discussion of child spectators in chapter one complicate Jones's affirmations about spectatorship. See Jones, "Hans Haacke 1967," 11-15.

⁹¹ Jones's essay was composed for the catalogue for her important refabrication of a 1967 Haacke exhibition at MIT: *Hans Haacke 1967* (2011).

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Shapolsky et al. Manhattan Real Estate Holdings, a Real-Time Social System as of May 1, 1971 (1971) is probably Haacke's most widely discussed artwork, but it too is open to new readings. Many historical accounts of Shapolsky et al. focus on the work's censorship and photoconceptual format, overlooking the titular assertion that the project represents a "system." This oversight corresponds to a broader historiographic trend in Haacke studies.

Benjamin Buchloh, one of the leading authorities on the artist, claims Haacke distanced himself from systems in 1969—an understanding of the artist's career that has become dominant. While Buchloh is one of the most insightful interpreters of Haacke's artwork, his accounts of the German-American artist's oeuvre are in some ways flawed. Buchloh sees works made in 1969 and after as markedly different from earlier projects: he lionizes a selection of Haacke's "mature—i.e. political—works." The critic correctly understands the former to engage in pointed, fact-driven materialist critiques of specific situations or figures, implicating art institutions. Buchloh argues that earlier systems works are only *seeming*ly a "radical departure" from norms of spectatorship. These projects are politically null: "defined by a participatory neutrality that often reduced viewers to the status of participants in a behavioristic experiment." For the critic, Haacke's use of language is effectively synonymous with a turn to politics: artworks that consist of texts or textimages specifically deal with history and thus, they become communicative actions that directly relate to societal conditions.

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⁹² Jones's "Hans Haacke 1967" is a notable exception regarding the real estate work, though she does put system in quotes in relation to the project. Pamela Lee also alludes to this artwork in relation to her reading of Haacke's real-time artworks, but does not mention it explicitly by name. Lee does discuss *MOMA Poll* (1970) as an example of art that is "understood as a social system." See Lee, *Chronophobia*, 78.

⁹³ Buchloh, "Hans Haacke: Memory and Instrumental Reason," 214-15.

⁹⁴ See ibid., 220. Buchloh insightfully notes that Haacke's turn to language marks a break with other "conceptual" artists, who use texts to refer to art, rather than society.

Buchloh began to solidify his views about the artist in the process of composing "Hans Haacke: Memory and Instrumental Reason," an essay that came only a few years after the major retrospective *Hans Haacke: Unfinished Business* at the New Museum. The mid-eighties was a historical moment when the artist moved from being "marginalized" in the US to being again the object of much discussion.⁹⁵ "Memory and Instrumental Reason" also came at the time when

Buchloh was beginning to consider the (now dominant) historical trajectory he would outline in "Conceptual Art 1962-1969: From the Aesthetic of Administration to the Critique of Institutions," a contribution to the catalogue for *L'art conceptual: une perspective* (November 22, 1989February 18, 1990). This later text reads *Condensation Cube* as marking a threshold with minimalist practice and conceptual art: though cubic in form, the object is no longer central to the work; rather, a common system implicates the viewer, object, and architectural container. Buchloh sees Haacke's later *Visitor Profiles*, along with the work of fellow practitioners of institutional critique, Buren and Broodthaers, as the high-water mark of conceptual art. They are a continuation of the move away from sculptural objects and are instead rigorous reflections on socio-economics and institutional politics.⁹⁶

Given Buchloh's Marxian (even Marcusian) political views as well as the prominent role Haacke plays in the Harvard art historian's genealogy of conceptual art, it is perhaps comprehensible that he was concerned with shoring up a framing of Haacke as a "properly" political, committed artist.⁹⁷ Although Buchloh (perhaps more than any other commentator) resists

⁹⁵ Ibid., 204.

⁹⁶ See Buchloh, "Conceptual Art 1962-1969," 142-143.

⁹⁷ Buchloh's wariness of technology very much parallels Herbert Marcuse's sentiments. Clearly the critic is familiar with Marcuse's ideas: the title of his first essay on Haacke, "Hans Haacke: Memory and Instrumental Reason" alludes to Marcuse's ideas about technology.

Burnham's paradigm as applicable to the totality of Haacke's work, he does concede that pieces made from c. 1962-68 operate with a "systems aesthetic." Buchloh maintains that the artist's systems works are the result of a fusion of influences: "The extreme and suspicious mysticism... of Yves Klein and his West German followers, notably members of the Zero group" and "the American critique of modernist visuality articulated in minimalism." Contrasting with

Burnham's, Buchloh's histories are more concerned with establishing distance between Haacke's later artwork and this constellation of early influence. Buchloh makes a point of noting that it was Haacke's distaste for Yves Klein's "'romanticism'" and "'mysticism'" that pushed the German artist toward "techno-scientific rationality" systems theory seemed to provide—as opposed to foregrounding Burnham and Bertalanffy's respective influences. The critic was generally wary of systems theory as he deemed it an embrace of technological determinism, merely reproducing or extending the military industrial complex. Burnham's connections with MIT's Center for Advanced Visual Studies (CAVS), his role as a creator of tech art, and his early acceptance of the work of artists like Piene as well surely rendered his ideas suspect to Buchloh. 100

Playing down Haacke's associations with systems and tech art, Buchloh sees him updating a tradition of Benjaminian allegory and montage and motivated by an "anti-aesthetic impulse" to

⁹⁸ See Buchloh, "Hans Haacke: The Entwinement of Myth and Enlightenment," 49.

⁹⁹ Ibid., 48.

¹⁰⁰ Burnham—paralleling Haacke too—was actually extremely wary of the spectacularization of art. See for example Burnham, "Steps in the Formulation of Real-Time Political Art," 128-129.

While Burnham was very critical of MIT in the early eighties, he may have been associated with MIT's Center for Advanced Visual Studies (CAVS) in Buchloh's mind (Buchloh would also go on to be an employee of the same institution of higher learning) as he was a fellow of the center. CAVS put a legitimating humanistic veneer on an institution that had sponsorships from the department of defense as well as various corporations. For more on art at MIT see Matthew Wisnioski, "Why MIT Institutionalized the Avant-Garde: Negotiating Aesthetic Virtue in the Post-War Defense Institute," *Configurations* 21, no. 1 (Winter 2013): 85-116.

produce "factographic" work. ¹⁰¹ Fixing on the radicality of text-based art and factography (and overlooking the titles and performative aspects) in the artist's oeuvre, Buchloh states that Haacke's pseudo-sociological Polls—which ask participants to register their socio-economic status and political opinions—as well as his real estate works sever with minimalism's continuation (even reinforcement) of the medium of sculpture and ideal, non-specific viewing subjects: with this assertion, the rupture with systems aesthetics in 1969 was complete.

Systems Esthetics and Systems Politics

While Buchloh is incorrect about a break with systems, the critic's periodization of Haacke's oeuvre is not entirely off the mark: the assassination of Dr. Martin Luther King Jr. in April of 1968 *did* prompt Haacke to believe that artworks without overt politics were no longer tenable for artists committed to social justice. Nonetheless, he recycled many of the strategies he had used in earlier works—in which the politics were more latent and specific to art discourse—in projects created after the untimely death of the civil rights activist.

Although the artist's reputation changed in 1971 following the widely-publicized Guggenheim censorship—when the name Hans Haacke became regularly attached to "the political artist"—his interest in systems did not cease. ¹⁰³ In a 2010 interview Haacke maintains that in fact his turn to language and socio-political investigations was spurred by lessons learned from

¹⁰¹ See Buchloh "Allegorical Procedures: Appropriation and Montage in Contemporary Art," *Artforum* 21, no. 1 (September 1982): 43-56 and Buchloh " Hans Haacke: Memory and Instrumental Reason," 210. Buchloh's instance on the negligible "visual-aesthetic" content in Haacke's work prompts him to overlook societal information contained in *Sol Goldman and Alex DiLorenzo, Real Estate Holdings, A Real-Time Social System, as of May 1, 1971* (1971) see Buchloh, "From Factographic Sculpture to Counter-Monument," 47.

¹⁰² Haacke quoted in Burnham, "Steps in the Formulation of a Real-Time Political Art," 129.

¹⁰³ See For accounts of this labeling of the artist see Pamela Lee, *Chronophobia*, 78; Grasskamp, "Real Time," 53; or Greg Sholette, "News from Nowhere: Activist Art and After," *Third Text* 13, no. 45 (1998-99), 50. ¹¹⁹ Haacke in Hileman, 81.

Bertalanffy's systems theory:

When I was working with natural phenomena—water, air currents, with meteorology, plants and animals—a friend of mine, Jack Burnham, introduced me to systems theory. He recommended that I read a book by the Canadian biologist Ludwig von Bertalanffy on the topic. I read Bertalanffy's *General Systems Theory* and found that the terminology and concepts presented in the book were strikingly applicable to what I had been doing. They were close to my diffuse thinking. I lacked the appropriate terminology... I realized that, while until then I had only worked with biological or physical systems, the pervasive interdependence of multiple elements—fundamental to a system—also exists, of course, in the social sphere. A logical step, then, was to also deal with social relations. 119

Haacke's Polls—the surveys that pose politically-charged questions to gallery-goers—typically are understood to mark the break with his prior systems mode of working. Nevertheless, the first of these artworks, staged at the Howard Wise Gallery in 1969, was initially entitled *Gallery-Goers' Residence Information Gathering System* (it now referred to as *Gallery-Goers' Birthplace and Residence Profile*). In fact, "system" is an appellation common to almost all of the projects included in the exhibition. A work now known as *News* (1969), which sends printouts of newswire reports from around the globe spewing into the gallery, was titled *Communications System*. In addition, implicating social and postal networks, the artist considered the folded card announcing his show to be a multiple artwork. Reproduced on the exterior were the results of recent New York elections sourced from the *New York Times*. His working title for the printed project was *Quotes from New York Political System*, which underscores the harmonious intertwining of politics and systems analysis. 105

Haacke has made numerous works since 1969 that are studies of intersecting systems.

¹⁰⁴ "Untitled Exhibition Checklist," Howard Wise Gallery Archive, 1969.

¹⁰⁵ See Haacke in Paul Taylor, "Interview with Hans Haacke," *Flash Art* 126 (1986), accessed August 30, 2012, www.flashartonline.com/interno.php?pagina=articolo_det&id_art=371&det=ok&title=HANS-HAACKE.

Following Skrebowski, whose understanding of the artist's oeuvre coincides with mine, Haacke's *Rhine Water Purification Plant* (1972) (fig. 6) is a systems artwork. Haacke made the site-specific project for the Museum Haus Lange in Krefeld, Germany. It consists of polluted water from the Rhine river, a filtration system, and goldfish that swim in large, geometric Plexiglas tanks. The fish were made to signify, serving as indexes of the successful purification of the water that pumped in, through, and out of the Museum Haus Lange. The survival of the aquatic creatures was predicated on Haacke's successful refunctioning of the art institution as a node in a filter system. The work intervened in politics: the curator, artist, and institution were not the sole parties implicated; the fishes' health or lack thereof, was of course as well the responsibility of the firms pouring chemical waste into the river and the politicians and citizens of Krefeld. Tactically capitalizing on the state-funded museum's imbrication in the public sphere, the artwork successfully raised awareness about water quality, prompting some political activation and change.

Haacke's *Castillos en el Aire* (*Castles in the Air*) (2012) (fig. 7) saw the artist returning to investigations of real estate. The work explores that way that systems of economics, politics, and art all crystalized in Ensanche de Vallecas—a failed housing development on the outskirts of Madrid. With the global economic crisis, which manifested in Spain as a housing crisis, the climate changed: funds dried up and the real estate project ground to a halt in 2008. Some high-rises were never completed. Their geometric skeletons became brand new modernist ruins. The roads, signs, benches, and green spaces that were to accompany the residential towers had been installed by the municipal government in anticipation of the future construction. In an attempt to use art to augment the cachet of Ensanche de Vallecas, the streets were christened with names of artistic movements

that correspond to the holdings of the Reina Sofia Museum: "Minimal Art Street," "Hyperreal Art Street," "Conceptual Art Street," "Pop Art Street," etc. 106

A video installation and a photo series—depicting indexes of the economic crisis Haacke encountered, such as for sale signs or ads offering informal domestic labor—brought the peripheral site to the white rooms of the state museum in the city center. In the Reina Sofia's galleries, the artist evoked the idea of "building castles in Spain" with paper constructions. Four towers—concrete abstractions of the development—were built out of copies of deeds suspended from thin lines. Each corresponded to an apartment in Ensanche de Vallecas that was never completed. The deeds were accompanied by printouts from the website of LUBASA Inmobiliaria, the realtor that sold the off-plan units. ¹⁰⁷ These sheets depicted renderings of the never completed buildings. Spectators could stand among the delicate paper forms, which were actually elements in a kinetic environment. Like in *Weather*, or *Not*, the artist used a fan—here mounted above a doorway—to blow a stream of air that rippled the sheets and subtly indexed both the institutional ecology and in a sense, the crisis, which was at the time, very much in the air. By the final day of *Castles in the Air*, some of the folios had torn loose.

Paintings and sculptures curated by the artist surrounded the Haacke's modular, gridded constructions. These artworks hailed from the museum's permanent collection and that of the nearby Museo Thyssen-Bornemisza. In yet another instance of parasitism, the works of other artists

¹⁰⁶ This move as well seems to reprise the controversial Exposition Internationale du Surréalisme of 1938, in which street signs were posted in a nearly identical fashion--seemingly organizing the contents of the gallery based on trajectories through pre-extant urban space.

¹⁰⁷ The risk of fraud when buying property that is still under construction has been a concern for home buyers in Spain since the seventies. See, for example, "Detenido el constructor de Tordesillas que escapó con el dinero de cinco promociones," *20minutos.es*, September 5, 2008, accessed July 15, 2015,

http://www.20minutos.es/noticia/409637/0/valladolid/constructor/tordesillas/#xtor=AD-15&xts=467263 or Javier Moreno, "El constructor acusado de estafa dice que nunca cobró en dinero negro," El Norte de Castilla, November 3, 2011, accessed July 15, 2015, http://www.elnortedecastilla.es/v/20111103/valladolid/constructor-acusadoestafa-dice-20111103.html.

were hosted within Haacke's project. As the exhibition's title was the same as that of the work, the bounds between distinct forms of labor and production (art vis-à-vis curating) in the institution further blurred. Haacke's own taste did not drive his curation; the site beyond the museum determined the selection of artworks. Each work was accompanied by an exacting replica of the street signs from Ensanche de Vallecas that corresponded stylistically: "Conceptual Art Street" was appended to Joseph Kosuth's *One and Three Chairs* (1965) (fig. 8), "Minimalism Street" was next to Donald Judd's *Untitled* (1967-69), "Pop Art Street" accompanied to Andy Warhol's *Knives* (1982). Furthermore, recalling the tactics he used in *Shapolsky et al.*, Haacke posted histories of sales of the lots on every road (resulting in "one and three" iterations of each—with the original referent in the periphery of Madrid). *Castles* taught lessons about the power of art and the effects of the crisis in Spain. Moreover, it demonstrated the ways that the art system weaves through political and economic systems.

Despite examples of Haacke's interest in systems esthetics continuing up until the present, the artist did, in the mid-seventies, retitle of some of his earlier artworks and began to avoid the term "systems art." He pulled back from an emphasis on systems because both cybernetics and systems had come to have close associations with the military. Hassessing his career in a 1984 interview with Jeanne Siegel, Haacke takes a middle-of-the-road position on systems analysis: "I have not thought about systems theory for a long time. But I think my work today is compatible with systems concepts. Obviously, I believe that things are interconnected and affect each

¹⁰⁸ According to Manuel Borja-Villel, the Reina Sofía's curator on the project and the museum's director, the exhibition was very collaborative. In addition to selecting the works that would form part of his artwork, the artist worked with curators to determine which of his own works would also be in the show. Manuel Borja-Villel in conversation with the author, July 15, 2015.

¹⁰⁹ In *Framing and Being Framed* (1975) Haacke had excised the appendage "system" from the titles of his works. ¹¹⁰ Jones, "Hans Haacke 1967," 16; n41.

other."¹¹¹ As the epigraph proves, Haacke currently embraces notions of systems theory in relation to his politically charged projects. ¹¹²

Situating "Hans Haacke: Beyond Systems Aesthetics"

This dissertation forms part of a recent wave of scholarship reassessing tech art and ideas about artworks as systems that has emerged in the last ten to fifteen years. Art historians Luke Skrebowski, Francis Halsall, Marga Bijvoet and Edward Shanken were some of the first to explore critical writing and artworks of the sixties and seventies that had received little attention in subsequent decades. During the late nineties and into the two thousands the proper name Jack Burnham started to reemerge in art historical writings thanks to Bijvoet and Shanken and, slightly later, Skrebowski and Caroline Jones. More recent scholarship consonant to mine comes in Eve Meltzer's *Systems We Have Loved* (2013), Sven Lüttiken's *History in Motion: Time in the Age of the Moving Image* (2013), and Melissa Ragain's articles "Homeostasis is not Enough" (2012) and "End Game: Systems as a Post-Formalism" (2014). All of these texts reassess Burnham's ideas

¹¹¹ See Jeanne Siegel, "Leon Golub/Hans Haacke: What Makes Art Political?" [Interview], *Arts Magazine* 58. 8 (April 1984): 110.

¹¹² See Haacke quoted in Randy Kennedy, op. cit.

¹¹³ See Marga Bijvoet, "Art as a Set of Relations," in *Art As Inquiry: Toward New Collaborations Between Art, Science, and Technology* (Bern: Peter Lang, 1997) reprinted online, accessed July 17, 215, http://web.archive.org/web/20100430195432/http://www.stichtingmai.de/hwg/amb/aai/art as inquiry 04.htm; Edward Shanken, "The House that Jack Built: Jack Burnham's Concept of 'Software' as a Metaphor for Art;" Skrebowski, "All Systems Go: Recovering *Jack Burnham's* 'Systems Aesthetics,'" *Tate Papers* (Spring 2006), http://www.tate.org.uk/download/file/fid/; Francis Halsall, *Systems of Art: Art, History and Systems Theory* (Bern: Peter Lang, 2008). Many of these art historians were based in Europe, perhaps indicating the existence of a continental difference in the discipline.

¹¹⁴ Since becoming editor-in-chief of *Artforum*, Michelle Kuo has to an extent directed the magazine's focus of backward (and inwards) to the tech art of the sixties and seventies that had been avoided by many in the AngloAmerican art world. Kuo's "The Uncertainty of Objects and Ideas: Recent Sculpture" (February 2007) saw only the second invocation of Burnham on the pages of *Artforum* since 1988, when Thomas McEvilley interviewed the systems art critic (in the past five years Burnham has been mentioned in more than ten articles). Specific engagements and reassessments of Burnham's contributions to the history of art in *Artforum* come in Anne Wagner's discussion of his *Software* exhibit, "Data Almanac" and Jones's "System Symptoms: Caroline A. Jones on

and interpret works of art in relation to systems theory. For scholars of an older generation, like Krauss or Buchloh, an apparently utopian celebration of technology in art was to be viewed with the highest degree of skepticism. Among younger art historians, most of whom grew up constantly interfacing with personal computers and connected to the World Wide Web, the notion of coupling with art as system seems more provocative than anathema. The historical distance from systems art enables more critical consumption without the need for outright rejection. 115

With its emphasis on reception and performance, my project as well should be seen to form part of an "experiential turn" that the discipline of art history has undergone in roughly the same period that has seen the return of "systems esthetics." Analyses of performance art in the sixties and seventies by Carrie Lambert-Beatty and Sally Banes were of great help for comprehending the cultural climate Haacke was working in and the possible meanings and evocations of live, performing bodies. Claire Bishop's important scholarship on the politics of spectator activation tackles similar issues regarding participatory art. However, as they are more truly interactive, I believe Haacke's projects are more successfully emancipatory than GRAV's works analyzed by Bishop. In addition, Kirsi Peltomaki's "Affect and Spectatorial Agency: Viewing Institutional Critique in the Seventies," provides a useful model for recounting histories of reception. Like Peltomaki, I consider period criticism when interpreting Haacke's of works of art.

Jack Burnham," both in a 50th anniversary issue (Artforum 51.1, September 2012) on "Art's New Media."

¹¹⁵ Krauss in particular devotes a section of her *Passages in Modern Sculpture* (Cambridge, MA: MIT Press, 1977) to critiquing tech art, see "Mechanical Ballets: Light, Motion, Theater."

¹¹⁶ See Dorothea von Hantelmann, "The Experiential Turn," in *On Performativity*, ed., Elizabeth Carpenter, *Living Collections Catalogue*, vol. 1 (Minneapolis: Walker Art Center, 2014), http://walkerart.org/collections/publications/performativity/experiential-turn.

¹¹⁷ I refer to Claire Bishop, *Artificial Hells* (New York and London: Verso, 2012); also relevant is Bishop, "Antagonism and Relational Aesthetics," *October* 110 (Fall 2004): 3–22.

¹¹⁸ See Kirsi Peltomaki, "Affect and Spectatorial Agency: Viewing Institutional Critique in the Seventies," *Art Journal* 66, no. 4 (Winter 2007): 36-51.

In order to properly historicize artworks, I believe it necessary to comprehend how they relate the art discourse and artistic milieu of their time. However, works of art are neither made nor experienced in discipline-specific vacuums. Hence, it is also of utmost importance to go beyond the bounds of art and develop close readings of projects by exploring their relationship to developments in thought, technology, popular culture, and current events. Similarly, I consider the implications of the interface between art and audiences—attempting to consider the way that spectatorship was performed. Ultimately, art like Haacke's should be viewed as a form of knowledge production. Regardless of whether his projects include textual or spoken language, they very often provoke critical reflection on their surrounds; they work to both alter and cultivate understandings of the institutions that host them and the systems in which they are enmeshed. The artist believes that "a democratic society must promote critical thinking...without it, democracy will not survive." Even when seen years after their initial showing, Haacke's artworks impart lessons about history and the degree to which institutions and societies have the potential for change; moreover, as allegories, they raise questions about the continued connections between art, politics, and economics. 136

¹¹⁹ Haacke in Pierre Bourdieu and Hans Haacke, *Free Exchange* (Stanford, CA: Stanford University Press, 1995), 54. ¹³⁶ When shown at the Met in 2010 as part of *After the Gold Rush, Thank you, Paine Webber* (1979), a diptych juxtaposing images from the company's publications, one suggesting the firm cares about social welfare, the other depicting grinning executives in a richly decorated interior, seemed to resonate with images of corporate greed that drove the global economy into crisis in c. 2008. There was in fact a connection: Donald B. Marron, who in 1979 was president of Paine Webber went on to engineer the sale the company to UBS. By 2011 UBS had gained notoriety for various scandals. Although Marron left the Swiss bank in 2002, before it was bailed out and fined \$2.5 million by the Financial Industry Regulatory Authority, his connections UBS made it clear that Haacke's work did not just address issues that were solely relevant in the past. Today Marron occupies an important position in the art world: he is President Emeritus of the Museum of Modern Art.

Clearly my account of Haacke's oeuvre questions certain elements of other scholar's interpretations. While agonistic, I hope that it betrays less aggressive "parasitic" characteristics as well. Etymologically, "parasite" is derived from the Greek words meaning "beside the grain." Eve Kosofsky Sedgwick's notion of "beside" is germane to my history of the artist's career too. Kosofsky Sedgwick describes the notion as delimiting "a space of critical openness in which you assert your ideas next to rather than in opposition of other thinkers." Hans Haacke: Beyond Systems Esthetics" is one model of the history of contemporary art and technology. At times I refute accounts by scholars and critics like Buchloh, Krauss, Burnham, or Skrebowski—but I also hope my version of art history can occupy a position beside theirs too.

Chapter Outline

My first chapter primarily considers Haacke's early participatory works in relation to "ludic idiocy"—charges that they mentally castrate the viewer, inscribing him or her into a system of technologically determined control. My analysis centers on Haacke's Towers, Columns, and Waves: these Plexiglas containers filled with immiscible colored liquids were catalysts for altering spectatorship protocols, which I argue was a meaningful departure from then-current aesthetic experiences in art galleries. I focus on the radical potential of adult play within the nineteen sixties in order to historically contextualize the ludic artworks made at the time. I draw upon texts by the artist as well as the writings of contemporary critics and thinkers, such as Burnham, Marcuse, and Huizinga. I also consider the way the documentation of Haacke's works from this moment contributes to understandings of the projects as potentially infantilizing.

¹²⁰ Miller, 442.

¹²¹ Eve Kosofsky Sedgwick, *Touching Feeling: Affect, Pedagogy, Performativity* (Durham, N.C.: Duke University, 2003), quoted in Julia Bryan-Wilson, "Practicing *Trio A," October* 140 (Spring 2012): 72.

The second chapter is dedicated to the analysis of *Photoelectric Viewer-Programmed*Coordinate System, a kinetic-light installation that was hosted by The Howard Wise Gallery in 1968. In many ways relating to the earlier ludic projects, viewers were essential for *Photoelectric* to function. Indeed, the situation Haacke orchestrated with bodies in space undertaking quotidian movements for themselves and each other resembles contemporary performances by Yvonne Rainer or the Happenings of Allan Kaprow. As a result, I consider his work's relationship to a range of inter-media practices, developing notions of "theater," and the turn towards artwork as system.

Perhaps more than any other artwork, *Photoelectric* parallels the then-influential writings of Marshall McLuhan. However, in contrast to the utopian, technophile McLuhan—as well as more pessimistic readings of technology as totalizing—Haacke produces a dialectical iteration of a cybernetic environment. The work raises questions about who is programming whom? As in artworks and activist politics of the time—such as Anthony McCall's filmic installation *Line*Describing a Cone (1973), Rainer's Trio A (1966), or the progressive political actions of Students for a Democratic Society (SDS)—an emphasis on flux and process over final product was central to *Photoelectric*.

Building on the foundations already laid down regarding works with liquids and lights, the third chapter, "Performing Conceptual Art," explores the way that apparently strictly conceptual artworks relate to developments in performance. Showing the artist's oeuvre in a new light, I analyze Haacke's site-specific *On Sale at the Fondation Maeght* (1970) along with other projects he created for Dore Ashton's exhibition *L'Art vivant au États-Unis* (1970). A reaction against the claims of "liveness" and "American-ness" advertised by Ashton's title, *On Sale* was a deferred, mediated francophone performance, consisting of recorded price information from the book shop of the Fondation Maeght (St-Paul-de-Vence, France) interspersed with fragments of news stories that were phoned in and amplified. The chapter also discusses *The Key to an Integrated Lifestyle at*

the Top (1981), an installation at the Banff Centre that relates to television and film and in many ways parallels On Sale by its alternative educational goals: both works lay bare the links between finance and art, raising questions about the publically funded entities that host them.

In the fourth chapter I consider the role of mechanical reproduction and writing in Haacke's oeuvre. Like other conceptual artists, such as Dan Graham or Mel Bochner, Haacke created printed, multiple artworks for magazines. Unlike those of his peers, Haacke's textworks are not always discrete: some works are simultaneously gallery objects and printed matter. I explore the artist's interventions in systems of distribution, such as art magazines and catalogues. Haacke's authorship extends beyond the objects he produces. He also often performs the role of curator in within the space of text. Additionally, the artist regularly contributes writing to accompany images and insists that reproductions of his text-heavy works be legible. Even when illustrating the writings of others, Haacke's images, rendered in the same medium as their textual hosts, parasitically transmit further meanings. Ultimately the occupation of textual frames is political: as is the case with Haacke's artworks in brick-and-mortar galleries, his agonistic textworks interrogate norms of exhibition; they reprogram their hosts, presenting a wider range of data and points of view in order to educate reader-viewers.

"Ludic Idiocy"?: Playing to Reprogram the Art Institution

...I don't mind it if they are called toys. I want people to play. 122

-- Haacke to critic John Thwaites, 1965

We must remember that this "art coefficient" is a personal expression of art à *l'état brut*, that is, still in a raw state, which must be "refined" as pure sugar from molasses by the spectator. 123

--Marcel Duchamp, "The Creative Act," 1957

Entering a gallery space, you approach an arm-length, clear plastic cylinder filled with liquid. Colored blobs suspended in the container gingerly congregate, massing cell-like into a mound at the bottom. Before reaching out to touch the object you look back and forth nervously. Is anyone watching? Are you going to face a confrontation with the guard or gallerist? Will you be reprimanded? Finally, eyes furtively down, you test the rules and grasp the cool smooth tube, turning it over. Colored lava cascades down the interior, displacing the clear fluid below. From rush to crawl, the flows in the Plexiglas eventually diminish to a molasses shuffle. Now, more at ease, you grab the plastic container with confidence and flip it 180 degrees again. Other spectators observe you casting the diluvial root system, which sloshes to the base of the interior: sugar.

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During the nineteen sixties Hans Haacke produced various editions of multiples known as "Columns," "Towers" or "Waves" (figs. 9, 10, 11). As their tautological names respectively

¹²² John Thwaites, "Younger German Artists: Hans Haacke's Viewer Require the Viewer to Lend a Hand," *The Bulletin* (October 26, 1965), 8.

¹²³ Marcel Duchamp, "The Creative Act," *The Writings of Marcel Duchamp* (New York: Oxford, 1973), 139.

suggest, "Columns" are thin Plexiglas cylinders of varying sizes and circumferences filled with immiscible liquids, which are interrupted by plastic barriers; "Towers" consist of vertically stacked, interconnected units, with perforations through which liquids flow; "Waves" are long, narrow Plexi boxes suspended from two points on the ceiling and half-filled with liquid, which undulates when the containers are swung. 124 Because they incorporate real movement, the works were often classified as a variant strand of kineticism, in which, rather than electronic gadgetry, the artist used the natural properties of materials to create movement. In order to function, all must be played with or performed—set into motion, upturned, or rocked—by a gallery-goer mobilized as a collaborator.4 The activated spectator was not limited to these programs, and could, in theory, decide to perform the artworks in a variety of different ways. Equally, the visitor could choose not to play and still witness the work. Haacke's artistic systems differ from the majority contemporaneous participatory artworks with fixed programs. Troubling standard accounts of Haacke's oeuvre as shifting from closed physical or biological systems to social, economic, or political systems, the Towers, Columns, and Waves should be seen as already incorporating—or constituting—a rudimentary social system by the interface they required.

In 1965, around the time Haacke created these works, the artist issued an untitled statement outlining a variety of his goals. The text was penned for *NUL*, an exhibition that could be viewed as a Dutch "translation" of the collective, festival-like shows mounted by Group Zero. However, in subsequent exhibition catalogues during the rest of the decade, Haacke regularly submitted the

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¹²⁴ Tim Stott's *Play and Participation in Contemporary Arts Practices* (New York: Routledge, 2015), which was published after this chapter was written, provides an extended discussion of the role of play and participation in art of the mid-twentieth century. Stott briefly discusses Haacke's works in relation to systems theory. However, the art historian somewhat surprisingly does not mention the early works that the artist viewed as explicitly playful in his analysis.

same list of aims as his artist's statement, suggesting its continued validity for interpreting his work:

- ... make something, which experiences, reacts to its environment, changes, is nonstable... ... make something indeterminate, which always looks different, the shape of which cannot be predicted precisely ...
- ... make something, which cannot "perform" without the assistance of its environment make something, which reacts to light and temperature changes, is subject to air currents and depends, in its functioning, on the forces of gravity ...
- ... make something, which the "spectator" handles, with which he plays and thus animates it...
- \dots make something, which lives in time and make the "spectator" experience time \dots articulate something natural \dots ¹²⁵

Based on Haacke's above aims, we can extrapolate that his art as play was intended to change the nature of spectatorship. Of great importance for the artist is the fact that playing with art really makes both object and audience perform. Indeed, Haacke's scare quotes indicate that the encounter between spectators and the thing the artist makes was no longer achieved through vision alone; instead, contact was more direct. ¹²⁶ Furthermore, as play adds duration and chance to the art equation, Haacke's work became increasingly time-based. ⁷ Play implies a constant collective process of becoming, negotiated and renegotiated by the actors—the outcome of which, according to the artist, "cannot be predicted precisely." ¹²⁷

According Frazer Ward's reading of art institutions in relation to Jürgen Habermas's notion of the bourgeois public sphere, "The museum contributed to the self-representation and selfauthorization of the new, bourgeois subject of reason." Ward further argues that the critique

¹²⁵ The same goals were used in Peter Selz's *Directions in Kinetic Sculpture* and *Serielle Formationen: Studio Galerie*, 22 of 1967.

¹²⁶ Caroline Jones, "Hans Haacke 1967," *Hans Haacke 1967*, exh. cat., (Cambridge, MA: MIT Press, 2011), 15. ⁷ The notion of "The Art of Time" as a category that could link performance, kineticism, and works in new media was proposed almost simultaneously by Michael Kirby. Many of the critic's ideas were published in *The Art of Time: Essays on the Avant-Garde* (New York: E. P. Dutton, 1969).

¹²⁷ Haacke, op cit.

¹²⁸ Frazer Ward, "The Haunted Museum: Institutional Critique and Publicity," *October* 73 (Summer 1995): 74.

of institutions is often predicated on the assumption that "the conventions of art are produced or at the very least maintained by institutions...on structurally and often unconsciously ideological grounds, with the effect in turn of maintaining the category of artistic individuality that emblemizes bourgeois subjectivity."¹²⁹

Within their original context Haacke's projects were part of the period's Marxist (or Marxian) discourse. A type of proto-institutional critique, Haacke's playful works temporarily shifted the rules of "bourgeois" art institutions, resisting their standard order and catalyzing new forms of collaborative spectatorship and hence, intervening in some way in the process of subject production Ward describes. By changing institutional protocols they fulfill Chantal Mouffe's definition of critical, political art. The tactile works fleetingly "foment[ed] dissensus," as their users did not adhere to the rational, bourgeois behavioral norms that typically discipline gallerygoers. 131

Haacke believed the works especially appealed to working class spectators, who were not weighed down with prejudices about what constituted quality art. ¹³ Despite this, due to the quantity of middle and upper class visitors to museums and galleries, his viewer-programmed art ran the risk of being coopted—continuing to reflect "bourgeois" values, rather than catalyze revolutionary changes. Nevertheless, as Haacke discovered with his pseudo-sociological Polls (1969-),

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¹²⁹ Ibid, 83.

¹³⁰ Also relevant here is the idea of "*processus de subjectivation*," which hails from the writings of Gilles Deleuze. Deleuze argues that we should not speak about subjects, but instead the aforementioned processes. The activist theorist Franco "Bifo" Berardi considers the "refusal of work"—which could be undertaken by an embrace of play—as a means of developing "not the constitution of a subject, not the strong identification of human beings with a social destiny, but the continuous change of social relationships, sexual identification and disidentification..." See Berardi, Franco "Bifo" Berardi, "What is the Meaning of Autonomy Today?," *Real Public Spaces*, September 2003, accessed January 22, 2015,

http://republicart.net/disc/realpublicspaces/berardi01 en.htm.

¹³¹ Chantal Mouffe, "Artistic Activism and Agonistic Spaces," *ART&RESEARCH: A Journal of Ideas, Contexts and Methods* 1, no. 2. (Summer 2007): 4. ¹³ Haacke in Thwaites, 8.

gallerygoers tend to be more left-leaning and committed to social justice than museum trustees. The Columns, Towers and Waves enabled their users to experience a ludic alternative to the museological status quo, which surely changed the way they imagined art institutions. The works engage in institutional politics, which, given the weight of art museums in society, is far from inconsequential.

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"The extent which this participatory aesthetic was reduced during the nineteen sixties to a simplistic level that had taken an *infantilized viewer* for granted, is certainly one of the more astonishing facts of postwar history." With these words Benjamin Buchloh expresses his anxieties about the technological determinism imposed on beholders by kinetic light environments and other viewer-activated works produced by Haacke, Group Zero, Groupe de Recherche d'Art Visuel (GRAV), and countless of their peers. Although powered by the spectator, artworks in this mode do not empower her, Buchloh contends. Instead, the projects produce the opposite effect, rendering the user a kind of "ludic idiot." Furthermore, according to the critic, artworks that prompt participation, like those Haacke created until 1969 (concurrent with or slightly after his association with ZERO¹³⁴), do not actually yield a desirable form of collectivism—one that would see the audience exerting control over the artistic means of production and content, and hence, radically reconfiguring the gallery. For Buchloh, works that are supposedly actively consumed

¹³² Benjamin Buchloh, "Hans Haacke: Memory and Instrumental Reason," in *Neo-Avantgarde and Culture Industry* (Cambridge, MA: MIT Press, 2000), 214 (emphasis added).

¹³³ Buchloh in conversation with the author, November 2011.

¹³⁴ Per the conventions of the group, Zero refers to the work of the three core members (Otto Piene, Heinz Mack, and Günther Uecker). ZERO in all caps refers to the broader more permeable network of artists

¹³⁵ Collectivism, with in socialist political theory, is the belief that the people should own the means of production and distribution. Buchloh views Haacke's Polling pieces as successful examples of collectivist art. ¹⁸ Buchloh, "Hans Haacke: Memory and Instrumental Reason," 216.

actually use users and provide an "illusory equality": by their limited barriers to entry, they provide "a seeming sense of accessibility for the uninitiated." The German critic fears that all kinds of visitors will enjoy themselves uncritically—breeding false consciousness. Though superficially appearing democratic, the participation of many obscures real class differences. 136

In making such claims, Buchloh was concerned with distancing Haacke's oeuvre from works that seemed to smack too much of the kind of spectacularization and mysticism that is often associated with the artist Yves Klein. Klein, the *Nouveau Realiste*, is best known for his creations with his patented International Klein Blue as well as his orchestrations of women's nude bodies. The Frenchman collaborated extensively with ZERO in 1961 and had been a key influence since the group's beginnings. Klein's artwork, for Buchloh, epitomizes the worst elements of the age: it was a celebration of "the new techno-scientific society of consumption, spectacle, and control." Similarly, in "Hans Haacke: the Entwinement of Myth and Enlightenment," the critic rues the artworks of the Zero group, holding that they "operat[ed] along an axis between mystification of technology and the project of a scientific enlightenment freed from the suspicion of political ideologies, served as the perfect disguise of historical amnesia." His roots in ZERO locate

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¹³⁶ Herbert Marcuse identifies a similar function for consumer durables. Warhol's discussion of Coke points to an analogous understanding of goods. He notes Liz Taylor, the President, you, and a bum on the corner can all enjoy the sugary beverage, an affirmation that suggests access to products can ideologically mask the radical wealth disparities in society. See "Warhol in his own Words," in Kristine Stiles and Peter Selz, *Theories and Documents of Contemporary Art: A Sourcebook of Artists' Writings* (Los Angeles and Berkeley: University of California Press, 2012).

¹³⁷ Buchloh, "From Yves Klein's *Le Vide* to Arman's *Le Plein*," in *Neo-Avantgarde and Culture Industry* (Cambridge, MA: MIT Press, 2000), 259. In the quote I include the critic is describing Pierre Restany's discussions of neo-avantgarde works made in France during the late fifties and sixties. See pages 259-269 of the aforementioned essay for an extended discussion of Klein's various historical amnesias, erasures, and spectacularizations.

¹³⁸ Buchloh, "Hans Haacke: the Entwinement of Myth and Enlightenment," in *Hans Haacke: "Obra Social"*, exh. cat. (Barcelona: Fundació Tàpies, 1995), 47.

Haacke close—too close for Buchloh—to both Group Zero's Otto Piene and Yves Klein (Haacke even had a brief experience as a photographer of the Frenchman's work). 139

Buchloh's concerns about Klein and ZERO's respective practices are informed by Guy Debord's theories of "the society of the spectacle." Writing at the same historical moment that Haacke was producing his Waves, Columns, and Towers, Debord proposes that in late capitalism images and appearances—working in service of the status quo—increasingly dominate society. He defines the spectacle as "a social relation among people, mediated by images." ²³ Debord further contends: "From the automobile to television, all the goods selected by the spectacular system are also its weapons for a constant reinforcement of the conditions of isolation of 'lonely crowds."²⁴ Buchloh considered many light installations and carnivalesque performances to operate with much the same logic as the products Debord mentions. The German critic's affirmations are certainly comprehensible and in many ways correct. For example, it is not difficult to view Otto Piene's hypnotic and beautiful *Light Ballet* (1961-69) (fig. 12) in the fashion Buchloh implicitly proposes. Piene, the member of Zero Haacke most admired, created an installation in which a series of kinetic lamps project shifting dapple patterns throughout the gallery space. Visitors are immersed in flows of light that they have little control over; rather, as in the case of commercial television, the environment's programming is not in the viewers' hands. The installation prompts quiet introspection rather than interaction. Moreover, the idea for Light Ballet was born out of Piene's experience operating beams of light to track allied fighter planes in WWII. His aestheticizing reuse

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¹³⁹ The catalogue essay by curator Paul Wember written in conjunction with *Demonstrationen der physikalischen Welt Biologische und gesellschaftliche Systeme* (1972) held at Museum Haus Lange Krefeld (Germany) suggests that Duchamp and Klein had the greatest influence on Haacke—an affirmation that should be nuanced in the case of the former and largely rejected in the case of the latter artist.

Dennis Young's catalogue essay for *New Alchemy: Elements, Systems, Forces/ Nouvelle alchimie: éléments, systèmes, forces* at the Art Gallery of Ontario, Québec, also notes the importance of Klein and Zero, but affirms

(or misuse) of the bellicose technology must have struck Buchloh as a dangerous disavowal of history.

Thus, as alluded to in my introduction, in order to fit Haacke "correctly" into the history of rigorous conceptual art the German critic outlines in such later essays as "From the Aesthetic

that Haacke was beginning to break from these influences after 1961, when he first visited the US. Instead, Young sees parallels between Takis's works and Haacke's.

of Administration to the Critique of Institutions", the legacy of ZERO had to be downplayed. By the mid-late eighties, Buchloh viewed Haacke's work produced after 1969, safely distanced from ZERO, as possessing "the capacity to construct mnemonic experience...one of the few acts of resistance against the totality of specularization." Nevertheless, it is important to remember that although his work does owe much to ZERO, Haacke is not merely a clone of Piene or Klein. Haacke's early participatory art should not be dismissed with such alacrity; although less related to memory, many of the artist's early projects (those made before 1969) resist myth making and the spectacle. ²⁶

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Moreover, at the very least, is not "ludic idiocy" preferable to the "regular idiocy" of conventional spectatorship? In this chapter and the next I respond to the question of ludic idiocy.

 $^{^{23}}$ Guy Debord, *Society of the Spectacle* (1967) (Detroit: Black and Red, 2010), 2. 24 Ibid., 10.

¹⁴⁰ See Buchloh, "Introduction," *Neo-Avantgarde and Culture Industry*, xxv. Haacke did know Yves Klein in Paris, though the two were not particularly close. Buchloh makes a point of describing a falling out between the two men in his essay "Hans Haacke: the Entwinement of Myth and Enlightenment," in *Hans Haacke: "Obra Social*". ²⁶ According to Buchloh, Haacke's later environmental works, like *GERMANIA* (1993), are "spatio-temporal and performative operation[s]," activating spectators and turning them each into an "agent/participant/producer." The aforementioned qualities might as well be attributed to earlier works. See Buchloh, "Hans Haacke: From Factographic Sculpture to Counter-Monument," in *Hans Haacke: For Real: Works 1959-2000*, exh. cat., ed., Matthias Flügge and Robert Fleck (Dusseldorf: Richter, 2006), 56. ²⁷ Hans Haacke, letter to Howard Wise, July 25, 1966.

In order to comprehend Haacke's projects of the mid-sixties, I set them in their historical context and trace connections to contemporary artists and thinkers. The emphasis on time, processes, and viewer-activation locate Haacke's words and works (which he considers "statements," acts of communication as well) at the intersection of art, play, and politics—in dialogue with then-current art world debates about medium specificity and spectatorship as well as with the then-influential ideas of Herbert Marcuse and Johannes Huizinga.²⁷

The term "ludic" entered the English language soon after the publication of Huizinga's Homo Ludens: A Study of the Play Element in Culture (1938). 141 Defined by the OED as: "Of or pertaining to undirected and spontaneously playful behavior," the adjective first emerged in writings on psychiatry, employed to describe the drive to expend of excess energy without a specific purpose.²⁹ Subsequently, the term has been employed to describe the play impulse that is understood by the above theorists to characterize all varieties of cultural production. In the past decades art historians have used the term with increasing frequency to describe the playful projects of the historic avant-gardes, especially works associated with Dada and Surrealism. Pamela Lee draws on the Surrealist Georges Bataille's kindred notions regarding the "luxurious squandering of energy," to propose that the "parasitic" art of Gordon Matta-Clark—which typically consists of removals and displacements of sections of architecture—not be comprehended as work, but as play. 142 Similarly, I use "ludic" to describe Haacke's projects in order to suggest that they provoke

¹⁴¹ The adjective originated in c. 1940. See Oxford English Dictionary, online edition, s. v. "ludic."

¹⁴² Georges Bataille, The Accursed Share, vol. 1, trans. R. Hurley (New York: Zone Books, 1990), 21, quoted in Lee, Object to be Destroyed (Cambridge, MA: MIT Press), xv. Lee, Object to be Destroyed, xiii.

a process of disinterested play, allowing spectators to participate in "the play element of culture," and hence, alter norms of spectatorship. 143 Because gallery-goers must turn, flip, bump, and shove Haacke's Plexi containers, art only occurs in tandem with ludic actions.

Due to the shift in audience agency his projects achieve, I consider Haacke's ludic works' relation to performance (a category already very much imbricated with play). 144 Especially in the sixties, artworks as actions that breach the bounds of art and life were understood to have real and important effects. 145 By attempting to catalyze audience performances as part of the work, turning viewers into participants, Haacke, like many other artists involved in creating Happenings or dance, wished to explore ways of acting that were collaborative and not competitive, combative, or useful (i.e. yield economic profits); thus, they were understood to be liberated to some extent from the logics of both war and spectacular capitalism. 146 Additionally, projects often foregrounded live bodies of spectator-performers. This quality differentiates them from the dominant order, which, as Debord's definition of the spectacle implies, might largely be predicated on mediated interpersonal relations. 147 Debord argues that society had undergone "the degradation of being into having... and from having into appearing." 36 By creating artworks that required

¹⁴³ This quote is drawn from the second part of Huizinga's title: *Homo Ludens: A Study of the Play Element in Culture.*

¹⁴⁴ African art historian Sidney Kasfir proposes that masking performances are governed by the logic of play as outlined by Gregory Bateson in his "A Theory of Play and Fantasy." See, for example, Sidney Kasfir, "Introduction: Masquerading as a Cultural System," in *West African Masks and Cultural Systems (ed.),* (Tervuren, Musée Royal de l'Afrique Centrale, 1988).

¹⁴⁵ See Sally Banes, *Greenwich Village 1963* (Raleigh: Duke University Press, 1993), 145.

¹⁴⁶ For Yvonne Rainer the corporeal reality of her body on stage in performances of *Trio A* went against the grain of mediated entertainment and the society of the spectacle. See Lambert-Beatty, "Moving still: Mediating Yvonne Rainer's Trio A," *October* 89 (Summer 1999): 87-112.

Allan Kaprow permitted his early Happenings only be experienced live, rather than via mediated documentary images. The artist mandated they not be "preserved"; following Mildred L Glimcher, "they were meant to be fleeting and non-repeatable, like life." See Glimcher, *Happenings: New York, 1958-1963* (New York: Monacelli Press, 2012), 8.

¹⁴⁷ Debord, op. cit.

³⁶ Ibid., 17.

viewers to engage both each other and objects—and not by vision alone—Haacke went against the grain of the spectacle. His projects do not merely appeal to the gaze of the viewer; rather, they catalyze an experience of being together.

I primarily tackle the issue of "ludic idiocy" in relation to Haacke's Columns, Towers, Waves, and in the next chapter, the installation *Photoelectric Viewer-Programmed Coordinate* System. Various other works the artist made during the nineteen sixties could be understood as ludic in nature. While Haacke's works of the mid-sixties do not rigorously map the class structure of the art world, like Haacke's slightly later Polls, I disagree with Buchloh about the impact that the access early works provide "to the uninitiated." Although they have a limited reach, the playful artworks serve to democratize art in real and not "illusory" ways: by creating work he observed and intended to have popular appeal, Haacke altered the dynamics of the elitist art institutions that hosted his projects. 148 Although likely a limited number of "uninitiated" spectators encountered Haacke's Towers, Columns, and Waves, those who did would have felt empowered rather than alienated: the latter is often the response of spectators who do not understand a museum's contents. 149 It would be naïve to believe viewer-activated art could eliminate all power differentials and economic disparities between beholders. Nevertheless, playful, entertaining art is arguably more accessible to non-specialists who have not cultivated supposedly proper "bourgeois" taste via visits to museums and galleries and the study of art history.

¹⁴⁸ Buchloh, "Hans Haacke: Memory and Instrumental Reason," 216.

¹⁴⁹ I base this claim on conversations with numerous undergraduate students who were not familiar with contemporary art and thus, found it opaque and were intimidated by the institutions that house it. The readerships of the mainstream publications *Women's Wear Daily* and *TIME* were encouraged to experience exhibitions containing Haacke's participatory works—suggesting that they were not just used by art world insiders. ³⁹ Haacke in *Contra Media*, exh. cat., curated by Terry Berkowitz, (New York: Alternative Museum, January 29February 26, 1983), 6.

Given the great prestige associated with art collection and art institutions, access to and possible mastery of, artworks is not without consequence. Following Haacke, "If art contributes to...the way we view the world and shape social relations, then it does matter whose image of the world it promotes and whose interests it serves." While his Towers, Waves, and Columns fail to deal *explicitly* with the economics of art, the sociological approach Haacke would become famous for is not necessary to produce projects with a critical edge. Engaging in art politics, Haacke's ludic, participatory artworks interrogate modernist (then-conventional) definitions of spectatorship, media, and institutional bounds.

The late nineteen fifties and early sixties saw major changes in understandings of art reception. Marcel Duchamp's 1957 paper "The Creative Act," Umberto Eco's 1962 "The Open Work," or slightly later essays like Roland Barthes's 1967 "The Death of the Author"—while by no means identical—all propose a newfound importance for the receivers of artistic texts and, moreover, suggest that meaning is never solely within the purview of the author. With the increasing concern for the process of reception, came greater scrutiny of the frames or publications that mediated texts as well. In the same vein, Haacke's works many times made their institutional

frame an object of inquiry.

Also in stride with the aforementioned developments, Haacke's participatory art begins to slide spectatorship towards authorship—a move that parallels the dialogical mode of production

¹⁵⁰ As stated in the epigraph, Duchamp contends that the spectator synthesizes raw art material. Eco argues that works are open to interpretation and that interpretation by readers should be on par with the interpretation of music by orchestras. Barthes concludes his essay affirming that the death of the author enables the "birth of the reader."

¹⁵¹ Robert Morris's comments regarding his *Finch College Project* (1969) illuminate my discussion. See Morris, "Solecisms of Sight: Specular Speculations," *October* 103 (Winter 2003): 41.

Bertolt Brecht imagined could revolutionize radio: modifications to the apparatus would permit passive consumers to become active communicators. Haacke has long possessed a Brechtian sensibility. While it is not clear if he ever encountered Brecht's "The Radio as an Apparatus of Communication," his ludic artworks undoubtedly play with the rules of the "apparatus" of art in a similar fashion to Brecht's revised radio—a device for broadcasting and receiving. Haacke's projects provoke spectators to become co-producers and convert the gallery into a stage for action. The Towers, Columns, and Waves do not quite yield theater, but instead "para-performance"—a more minor and informal (even discrepant) kind of spontaneous real-time activity. Viewed as contesting institutional norms and drastically altering spectatorship, Haacke's playful and performative work, might be, in part, redeemed: his ludic art does not yield idiocy, but ludic activation.

Art as Play, Playing around Art

When considering what art as play might be, it behooves us to first ask, "What is 'play'?" And what does it mean to affirm that Haacke's projects can be set into a constellation of play? Activities that constitute play are freely entered into and generally enjoyable. Hence, play is considered by some a break from everyday tasks. Others might view it as an adornment or amplification of normal life.⁴⁴ Play is disinterested activity—not driven by profits or material gain.

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¹⁵² See Bertolt Brecht, "The Radio as an Apparatus of Communication," "Der Rundfunk als Kommunikationsapparat" in *Bjitter des Hessischen Landestheaters Darmstadt*, No. 16, July 1932 translated and reprinted online, *"Telematic Connections: Reach Out and Touch the Telereal," Walker Art Center*, 2001, accessed August 3, 2014, http://telematic.walkerart.org/telereal/bit_brecht.html.

¹⁵³ I employ this term rather than Sally Banes's notion of "para-theater," because I believe the dynamic works like Haacke's produce is distinct—less formal and related to an event. Following, Laurie Anderson, "Performance is freer [than theater] to be disjunctive and jagged and to focus on the incidents, ideas, and collisions..." See Banes, Subversive Expectations: Performance Art and Paratheater in New York 1976-85 (Ann Arbor: The University of Michigan Press, 1998), 5.

It yields order, but this organization is exempt from the strictures that typically govern interaction. Play is often spatially and temporally bounded—limited by playing fields, playgrounds, or playtimes. Nevertheless, participating in enjoyable play can alter players' sense of the passage of time, as the old adage "time flies when you're having fun" implies. Furthermore, most important for understanding the politics of ludic activities, including engagements with Haacke's art, play produces a temporary community of players who collectively interpret and create the rules of the playground.

Turning to the etymology of the term, we see that play has meant "free or unimpeded movement' of mechanisms, etc." since about 1200 CE. It quickly gained additional significances: "By early Middle English it could mean variously, 'a game, a martial sport, activity of children, joke or jesting, revelry'..." In c. 1400 CE the term as a noun entered into use to refer to theatrical

Following Deleuze and Guattari scholar, Gerald L. Bruns, becoming minor indicates a shift towards the variability. See Bruns, "Becoming-Animal (Some Simple Ways)," *New Literary History*, 38. 4 (Autumn 2007): 703-720. 44 See Leendert Mos and Casey Boodt, "Friendship and Play: An Evolutionary-Developmental View," *Theory & Psychology* 1991, vol. 1(1): 132-144.

performances. Later still, in the final years of the eighteenth century, the idea of "plays on words" emerged and language could readily be conceived as another playing field.⁴⁵ Many of Haacke's artworks from the sixties possess a sensibility that is compatible with all these meanings.

Play has been viewed in diverse ways throughout the history of western society. Numerous philosophers—from Heraclitus and Plato to Schiller, Hegel, Marx, Nietzsche, and Heidegger—have considered the importance of play for humanity. He Dutch historian Johan Huizinga is one of the most influential theorists of play to emerge in the twentieth century; his *Homo Ludens* (1938) has had a lasting impact, almost from the time it was composed. According to Huizinga, play is an activity that forms the essence of all cultural endeavors of humanity, *homo ludens*. The vision of man the player opposes the generalized eighteenth-century ideal of *homo faber* (man as creator

or worker) and the late-nineteenth and twentieth centuries' *homo economicus* (economic man) and posits that human activity is not always motivated by (supposedly) rational self-interest.⁴⁸

Due to its autonomy and disinterested nature, play can be understood as related to aesthetics (particularly of a Kantian variety). Huizinga affirms that play "seems to lie to such a large extent in the field of aesthetics. Play has a tendency to be beautiful. It may be that this aesthetic factor is identical with the impulse to create orderly form, which animates play in all its aspects...Play casts a spell over us; it is 'enchanting,' 'captivating.'"⁴⁹ While Huizinga views play as essential for

Online Etymology Dictionary, s.v. "Play," Online Etymology Dictionary, accessed September 14, 2014, http://www.etymonline.com/index.php?term=play.

Heraclitus was an important philosopher for Haacke in the latter half of the sixties. Other critics as well referenced this intellectual scaffolding. For example Dore Ashton writes: "A monument to a Heraclitan such as Hans Haacke is necessarily fleeting." See Ashton, "Monuments from Nowhere to Anywhere" (1970), *Idea Art*, ed. Gregory Battcock (New York: Dutton, 1973), 13.

Ernst Gombrich even uses ideas from Huizinga to create his description of the job of the art historian, comparing the focus of my vocation to a hobby horse. See Gombrich, *Meditations on a Hobby Horse and Other Essays on the Theory of Art* (1963) (New York: Phaidon, 1978).

Burnham mentions *homo arbiter formae* is the present iteration of man, a foil to the other versions I mention here. See Burnham, "Systems Esthetics" (1968) in *Great Western Salt Works* (New York: Braziller, 1974), 24. ⁴⁹ Huizinga, *Homo Ludens*, (London: Routledge, 2002), 10.

cultural formation, play is also something "natural." A wide variety of animals undertake voluntary, intrinsically motivated, apparently pleasurable activities that can certainly be classified as play. 154

The German author, Friedrich Schiller, anticipated and influenced aspects of Huizinga's thoughts on play. Schiller also enjoyed an afterlife in the radical political philosophy of the fifties, as an important source for Herbert Marcuse's *Eros and Civilization*. Ludic activity was central to Schiller's *On the Aesthetic Education of Man*. The author believed that play was at the heart of all

¹⁵⁴ Haacke's *Ten Turtles Set Free* (1970), mentioned in chapter three, as well as *Norbert* could be viewed as examples of intersections of play and liberation sent through the prism of animality. See especially Luke Skrebowski's suggestions about freeing the bird in "All Systems Go: Recovering Hans Haacke's Systems Art," *Grey Room* 30 (Winter 2008): 77.

artistic expression: "No error will ever be incurred if we seek the ideal of beauty on the same road on which we satisfy our play-impulse." He continues, "reason pronounces that the beautiful must not only be life and form, but a living form, that is, beauty, inasmuch as it dictates to man the twofold law of absolute formality and absolute reality." However, despite Schiller's ideas about play energizing art, the writer's views about what constitutes the object of the play-drive are fairly narrow: the transformation of the sensuous via aesthetics into the realm of the rational or moral.

Marcuse read Schiller to be potentially revolutionary in his embrace of adult play, which the political theorist considered the elder writer's most valuable contribution. He found in Schiller a way of converting labor into play and reimagining human actions. Ludic activity provides humanity with a way of harmonizing order and enjoyment (what Marcuse calls the "form-impulse" and the "sensuous impulse") and enables "the conquest of time, in so far as time is destructive of lasting gratification." Thus, adult play, a liberatory activity, "is nearly identical" with

"reconciling the reality principle and the pleasure principle." ¹⁵⁷

Marcuse was not alone in holding up adult play as meritorious. Due to his influence on Jack Burnham, the artist and critic's exploration the liberatory possibilities of interfacing with certain works of art owes something to Schiller's philosophical investigations. Following art historian Luke Skrebowski, the author of *On the Aesthetic Education of Man* searches for ways to achieve the "freedom intimated in Kant's account of aesthetic judgment (the free play of the subject's faculties in aesthetic response) as social freedom by means of aesthetic education of the

¹⁵⁵ Friedrich Schiller, *Letters Upon The Aesthetic Education of Man* (1794), reproduced online, "Modern History Sourcebook," *Fordham University*, accessed December 21, 2014, http://legacy.fordham.edu/halsall/mod/schillereducation.asp. ⁵² Ibid.

¹⁵⁶ Herbert Marcuse, *Eros and Civilization* (London: Routledge, 1956 [1998]), 193.

¹⁵⁷ Ibid.

populous."¹⁵⁸ In what Skrebowski considers a misreading of Marcuse, due to the emphasis on synthesis rather than dialectics, Burnham puts forth neo-Schillerian concepts in "Art in the Marcusean Analysis." He observes, "A fusion of artistic and technical reason is inevitable once art ceases to function as illusion and ideal appearance."¹⁵⁹ Hence, according to Burnham, by creating artworks that are real, not just representations, and which *really* cause play, there lies the possibility for authentic human actions and interactions. Because of their regular exchanges, Burnham's neoSchillerian views surely influenced Haacke's thinking as well. ¹⁶⁰ Haacke's works catalyze ludic activity within the bounds of art, a space already coded as autonomous—and hence, ripe for fostering play.

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By capitalizing on the proximity of play and aesthetics, Haacke's Towers, Columns, and Waves parasitically reprogram art institutions. Questioning the rules of the gallery and captivating the audience-participant, ludic works shift the gallery from a space of quiet consideration into a play space. In the act of playing with the art, the now-activated gallery-goers demonstrate new forms of collectivism.¹⁶¹ Thinking in Schiller's terms, engaging with the Towers, Columns, and Waves could serve to (inductively) *reeducate* the spectators, expanding or subverting their notions of aesthetics and enabling them to imagine other ways of interfacing with their environments and fellow citizens. While the play occurs within the bounds of the gallery, the shift in imagination and

¹⁵⁸ Luke Skrebowski, "After Hans Haacke," *Third Text* 27, no. 1 (January 2013), 128.

¹⁵⁹ Burnham, "Art in the Marcusean Analysis," *Pennsylvania State University Papers in Art Education*, (Philadelphia: Penn State University, 1969), 9, quoted in Skrebowski, "After Hans Haacke," 128.

¹⁶⁰ Skrebowski specifically holds that aspects of Burnham's "Neo-Schillerian" thought were taken up by Haacke in his "ecological works, which use art to model a non-exploitative relation to nature and thereby to model liberation itself ..." Skrebowski, "After Hans Haacke," 128.

¹⁶¹ My proposal owes much to Jacques Rancière's summary of Schiller: "The 'gratuitous' activity of play can simultaneously found the autonomy of a specific domain of art and the construction of forms for a new collective life. . .'" Rancière, "Aesthetics as Politics," in Rancière, Aesthetics and its Discontents, trans. Steven Corcoran (Cambridge: Polity, 2009), 29, quoted in Skrebowski, "After Hans Haacke," Third Text 27.1 (January 2013), 129.

attitude has ramifications beyond it. Indeed the artist aims for his projects to occupy a position between entertainment and education. Discussing his work in the early nineteen eighties, Haacke states that he does want his art to "be fun to look at." He adds: "I like to have a 'culinary' element—in the sense that Brecht used the term—so that it is provoking critical thought while being pleasurable."

Haacke's artworks also play with the bounds of epistemological categories, disturbing rigid disciplinary frontiers and expanding a spectator's knowledge and enlarging his or her imagination. For instance, the clear Plexi containers and their contained liquid flows evoke both sensuousness and scientific demonstrations—seemingly the amalgamation of artistic and technological reason Burnham describes (see above). The enlargement of knowledge the works might provoke as well signals ways that Haacke's ludic projects are pedagogically inflected. While school may not be synonymous with "fun and games" for many, we need only look at the etymology of the word to discover the ways education might relate to play. "Skhole" in Greek meant "spare time, leisure, rest ease; idleness; that in which leisure is employed." 163 Haacke's projects, like a significant percentage of artworks, are traditionally consumed as leisure, but the lessons they impart do not end at the gates of the museum or gallery. They achieve pedagogical ends by opposing the logic of work and attempt to resist a "corporate view of the world;" the artworks raise questions about societal status quo. 164

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¹⁶² Haacke in Tony Brown, "Artist as Corporate Critic" Hans Haacke Volume II (London: Tate, 1984), 103.

¹⁶³ Online Etymology Dictionary, s.v. "School," Online Etymology Dictionary, accessed June 14, 2014, http://www.etymonline.com/index.php?term=school.

¹⁶⁴ Haacke in Tony Brown, "Artist as Corporate Critic," 103.

Within the context of what dance historian Sally Banes dubs "the reimagined community of the Sixties avant-garde" there was a desire to return to a "prelapsarian" moment when unalienated work and play could occur. 165 Banes argues that by "embracing regression infantilism and the amoral pleasures of the polymorphous perverse body" artists rejected widely held ideas about what constitutes art and broke with the prior generation of avant-garde artists, whose artwork and public personas were characterized by seriousness." ¹⁶⁶ The dance historian suggests that there were four general tendencies of play that manifested in vanguard culture in the sixth decade of the twentieth century: one way was by exhibiting the unrepressed behavior of children; the second consisted of creating an atmosphere of revelry by a festival; the third was "the use of game structures, including chance operations"; the fourth was by evoking elements of sports, often in the spirit of parody. 167 Perhaps closest to Haacke's works, the Happenings of Allan Kaprow might be understood to span multiple categories (primarily the first three) proposed by Banes. Kaprow believed that ludic activity could revolutionize art, potentially activating the public, such that the audience was eliminated, replaced by players. Play could productively be continued—in various ways—into adulthood, not relegated to the past, nor practiced solely by infantile people.

Within the social ecology of the sixties avant-garde, being concerned with play was a way of opposing the dominant ideas of the prior generation of artists championed by Clement Greenberg. In 1953 Greenberg emphasized the importance of rationalism and work, calling for purity in this category too:

...it [work] had to be more sharply separated from everything that was not work; it had to be made more concentratedly and purely itself-in attitude, in method and, above all, in

¹⁶⁵ Banes, *Greenwich Village 1963*, 140.

¹⁶⁶ Ibid., 144.

¹⁶⁷ Ibid., 141.

¹⁶⁸ For an account of Haacke's hostility toward the critic see Yve-Alain Bois, *Painting as Model* (Cambridge, MA: MIT Press, 1990), xvii-xxix.

time. Moreover, under the rule of efficiency, seriously purposeful activity in general tended to become assimilated to work...The only solution for culture that I can conceive of under these conditions is to shift its center of gravity away from leisure and place it squarely in the middle of work.¹⁶⁹

While the critic was calling for a close analysis of the means of production, a requisite for Marxist thinkers of his time, his position as well precluded the possibility of socially committed art, art that was not created for its own sake, but toward practical ends. One way to break with Greenberg then, was to shift leisure into the center of focus and reject work. Following Banes, in the early-midsixties, play was seen by the waves of emerging avant-garde artists as "oxymoronically as alienated work." Play has often been viewed as occurring outside of quotidian existence; with their various boundary-blurring projects, artists attempted "to reinstate play in art *as a part of* daily life." Their playful spirit differentiated contemporary artists from of the often pompous seriousness of highmodernists. Moreover, engaging in art as play served to link the younger artists with the ludic aspects of the historic avant-garde. The production of the often pompous with the ludic aspects of the historic avant-garde.

Nevertheless, at the same historical moment play was beginning to get coopted for other purposes. Games and play were marketed to the new "baby-boom" demographic and also began to interest those who were older. Utopian predictions about a shift entirely to leisure enabled by the burgeoning post-war economy coupled with new technological developments as well began to circulate. While this technological utopianism was mostly relegated to the realm of science fiction, it does crop up in leftist thought. For instance, avant-garde architect and former situationist,

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¹⁶⁹ Clement Greenberg, Art and Culture (New York: Beacon Press, 1961), 31-32

¹⁷⁰ Maurizio Lazzaro's perceptive reading of Duchamp, *Marcel Duchamp and the Refusal of Work* (Los Angeles: Semiotext(e), 2014) reveals the ways that the French artist could be understood to also similarly focus on leisure: the renewed interest in Duchamp is hence, very much in line with the interest in ludic activity. ⁶⁹ Banes, *Greenwich Village 1963* (Durham and London: Duke University Press, 1993), 145.

¹⁷¹ Ibid.

¹⁷² See ibid., 144.

Constant, inspired by Huizinga, developed plans for *New Babylon* (1959-74)—an ever-shifting built environment conducive to "authentic" ludic and sensuous activity freed from capitalism.¹⁷³ In *Eros and Civilization* Marcuse argues "the more complete the alienation of labor, the greater the potential of freedom."¹⁷⁴ Also in the sixties, the Italian Operaists and Autonomists developed the obverse notion of the embrace of play: the "refusal of work." Following political theorist Franco

"Bifo" Berardi:

Autonomy is the independence of social time from the temporality of capitalism. This is the meaning of the expression refusal of work. Refusal of work means quite simply: I don't want to go to work because I prefer to sleep. But this laziness is the source of intelligence, of technology, of progress. Autonomy is the self-regulation of the social body in its independence and in its interaction with the disciplinary norm.¹⁷⁵

Disinterested play could represent the type of time away from capitalism that would constitute a refusal akin to that Berardi describes.

In addition, variations of play were used to uphold the system as well. Game theory is a branch of economics that studies human interactions mathematically. The economic discipline—a rationalizing of play—was employed for plotting and predicting economic actions, political moves, and potential acts of war. Game theory gained increasing truck as the Cold War intensified. It was presented to the public as a key component of America's arsenal in the fight against Communism. Journalist John McDonald, the figure most responsible for popularizing the image of game theory as infallible financial tool and military weapon, affirmed in 1950:

¹⁷³ Also inspired by Huizinga, the S.I. in general hoped to find spaces of play—and thus authentic non-alienating activity-

⁻ within existing urban topographies. See Bishop, Artificial Hells, 86.

¹⁷⁴ Marcuse, *Eros and Civilization*, 156.

¹⁷⁵ Franco "Bifo" Berardi, "What is the Meaning of Autonomy Today?," *Real Public Spaces*, September 2003, accessed January 22, 2015, http://republicart.net/disc/realpublicspaces/berardi01 en.htm.

"Mathematicians are discovering a perfect, fool-proof system for playing all cut-throat games including poker, business, and war." Hence, reclaiming play from game theory was a mode of questioning the dominant order and rejecting "cut-throat games."

New labor conditions that emerged at the same time that Haacke created interactive artworks also linked play to performance. Playful activities came to be viewed as a way of invigorating industry, primarily by the development of new inventions and products. Maurice Tuchman's LACMA Art & Technology initiative, a largely failed attempt to embed artists in industry, reveals the willingness of firms to permit a certain degree of ludic activity and experimentation—all in the name of profit generation.⁷⁸ Similarly, Billy Klüver brought numerous

⁷⁵ For an account of the role of game theory in society—especially during the Cold War see Steven Belletto, "The Game Theory Narrative and the Myth of the National Security State," *American Quarterly* 61, No. 2 (June, 2009): 333-357 The idea of mutually assured destruction (MAD), marshals game theory to justify the buildup of nuclear arms on both sides. Henry Kissinger was particularly interested in the strategic use of game theory, which he had himself studied at Harvard University.

See John McDonald, "Secret Weapon: Theory of Games," Science Digest, December 1950, 7.

For a more specific discussion of ways game theory filtered into culture see Pamela Lee, New Games:

Postmodernism After Contemporary Art (New York and London: Routledge, 2013).

Pamela Lee describes the Ken Kesey and the Merry Prankster's as well as other figures in the Bay Area

counterculture's interest in games. Playful activities were seen as a mode of injecting new energy to ameliorate the "perennial 'heaviness' of those involved in the anti-war movement." See Lee, *New Games*, 108.

artists to Bell Labs' Holmdel, New Jersey campus to learn about new technologies and collaborate on artistic endeavors. While Klüver's actions can certainly be seen as resistant to strict corporate culture (embodied by Eero Saarinen's massive gridded "mirror," the edifice that served as the company's headquarters), they were permitted to occur. Surely some of Bell's executives thought that visits by the likes of Andy Warhol, Marcel Duchamp, Robert Rauschenberg, or Robert Whitman would help breed increased creativity amongst their engineers, in whom Klüver sparked

⁷⁷ John McDonald, "Secret Weapon: Theory of Games," 7.

⁷⁸ For an extensive account of the project at LACMA see Pamela Lee, *Chronophobia: On the Art of Time in the 1960s* (Cambridge, MA: MIT Press, 2004), 9-26.

an interest in art-making. However, within the context of Bell Labs, creativity was nearly synonymous with productivity. Innovation and invention translated to earnings for the firm. The play drive was harnessed, bolstering the company's market performance. ¹⁷⁶

Thus, especially within the socio-political context of the nineteen sixties counterculture, "pure" play, understood as a rejection of work and war, could possess a radical spark. Ludic activity decoupled from work enables a playful performance that is not linked to markets. Speaking in the mid-sixties, artist and filmmaker Hans Richter argued kinetic artworks were of value precisely because of their lack of seriousness, as their levity engenders "a feeling of liberation from the purposefulness of all the machines that condition our life." Haacke's art-as-play enables disinterested actions, providing the viewer-participant with the opportunity to liberate themselves from a desire for consumer goods as well as the profit-generating enterprises that normally would occupy their time—at least while they are playing with the artwork. This respite from supposedly rational activities, at the very least expands the imagination, demonstrating unmediated social relations not undertaken in the name of capital gains or bellicose aims.

"Homo Ludens?": Playing to Transform the Institution

Haacke's fifth goal for his artworks in the mid-sixties explicitly mentions ludic activity:

¹⁷⁶ With the acceleration of post-Fordism, the model of laboratory as ludic incubator, a site for play, or more accurately, controlled play, has been implemented by firms like Google, Facebook, or Microsoft with substantial acclaim. For an extended discussion of Google and the cooption of the play drive, see Sven Lütticken, "Playtimes," *New Left Review* 66 (November-December 2009): 125-140.

¹⁷⁷ Hans Richter quoted in "The Movement Movement," *TIME*, January 28, 1966, 76.

¹⁷⁸ The purposeless, creative interaction was a rejection of the consumer system of late capitalism—in which agency is limited and accessibility to a finite set of choices masquerades as freedom. The option of extricating oneself from the artistic system and the relation to dropping out of consumer society is proposed by Claire Bishop regarding the GRAV's A Day in the Street, which by not enabling non-participation mirrored the logic of the society of the spectacle. See Bishop, *Artificial Hells*, (London and New York: Verso, 2012), 93.

"...make something, which the 'spectator' handles, with which he plays and thus animates..." 179

Critic John Thwaites's account of a visit to Haacke's studio suggests that the artist had achieved his objective. In his discussion of Haacke's work Thwaites invokes the then-fashionable theories of Huizinga and explicitly poses the question, "Homo ludens?" in his line of inquiry. 180 Haacke confirms the critic's suspicions about the ludic nature of the interface between the artist, audience, and artworks: "Yes, I like to play myself." 84

In Haacke's studio Thwaites encountered a thin, narrow crystalline box, about the size of a two by four, filled half way with liquid. The container was suspended from fishing line attached on either corner to the ceiling. In equilibrium, the work, a Wave, could be activated by spectators and swung along an X-axis, enabling users to occupy and divide the exhibition space. In addition, due to surface tension in the body of liquid, a line of light—which undulates when the box moves—limns across the frontal plane, cutting it in two. As the speed of rocking accelerates, this contour dematerializes into miniature breakers. Additionally, contrasting horizontal and vertical lines appear as a result the reflections on the joins of the Plexiglas panels. Recalling Duchamp's *Small Glass* and *Large Glass*, the surface of Haacke's Waves are both reflective and transparent. The rectangle interrupts, reframes, and refracts its surrounds. A 1965 photograph by Rudi Blesch shows Haacke activating a Wave (often titled *Amsterdam Wave* [1965]) (fig. 13). The encasement is superimposed over the artist's face. Haacke grasps the two edges, lightly pinching the long, lower side. Given the choppy liquid calligraphy in Blesh's documentation, Haacke seems to have rapidly

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¹⁷⁹ Haacke, "Untitled Statements," quoted in Thwaites, 8.

¹⁸⁰ For example, Richard Kostelanetz cites Huizinga in *The Theatre of Mixed Means* (New York: The Dial Press, 1968), 41. A Google Ngram search for the terms "Huizinga" and "homo ludens" shows a sharp increase in mentions of both in the fifties until c. 1980. Homo ludens reaches its peak in the second half of the seventies. ⁸⁴ Haacke, "Untitled Statements," quoted in Thwaites, 8.

halted his container's pendular swinging: designing with surface tension and with his actions, the artist demonstrates how his Waves permit all users to create a "drawing in space." ¹⁸¹

Thwaites's account of using Haacke's Wave in the artist's Cologne studio underscores the way that spectators' actions produce the aesthetic content of the art: "'Push it,' he said. I gave it a halfhearted shove – and a long wave-line ran the whole length through. Nothing else, but it was beautiful. Soon I was punching the thing to and fro, getting every effect up to that of Hokusai's The Wave or a wild storm at sea." 182 While Thwaites provides the work with an art-historical pedigree, the interviewer's actions otherwise deviate from the standard models of spectatorship available at the time: his intimate relationship with the artwork over a duration opposes the instantaneous retinal viewing celebrated by Michael Fried ("presentness is grace").

Haacke's oeuvre is not typically associated with beauty. According to Buchloh, much of his art is "anti-aesthetic." 87 Moreover, it is notable that the beautiful effects Thwaites observed are the result of his own acts. It is no longer solely the artist-genius who creates things of beauty, but the viewer-participant who becomes a co-creator of the work's aesthetic elements. In the same vein, the modular Towers and smooth, cylindrical Columns require active art publics and must be completed—played with—by viewers, who produce performances for themselves and each other.

¹⁸¹ This phrase is employed by Clement Greenberg (and subsequently Rosalind Krauss) to describe the sculptures of Julio Gonzalez. See Greenberg, "Collage" in Art and Culture (1959), reprinted online, "Clement Greenberg," Sharecom.ca, accessed January 16, 2015, http://www.sharecom.ca/greenberg/collage.html

¹⁸² Thwaites, 7 (emphasis added). The critic refers to an image known as *The Great Wave off of Kanagawa*, the most famous print from Hokusai's Thirty-Six Views of Mt. Fuji (c. 1831).

A brief description of reactions to Wave in Peter Selz's Directions in Kinetic Sculpture confirms Thwaites reaction occurred with a large number of gallery-goers in 1966: "The spectators happily pushed a long transparent box, suspended from the ceiling, making ocean waves from the water enclosed with layers of glass." See Lawrence Davies, "Moving Art Moves Viewers on Coast: Throngs at Berkeley Watch Kinetic Sculpture Show," The New York Times, March 21, 1966; ProQuest Historical Newspapers: The New York Times (1851-2009), 30 87 Buchloh, "Hans Haacke: Memory and Instrumental Reason," 227.

The minor gesture of pushing a transparent, crystalline container to and fro, getting momentarily caught up in the enjoyment of generating a wave or cascade, represents a kind of liberation from standardized strictures. The liquids plunge down, but rarely follow exactly the same trajectory, fulfilling the artist's goals to make something that reacts to its surroundings and "is nonstable...something indeterminate, which always looks different, the shape of which cannot be predicted precisely ..." Likewise, because the object is unfixed in the gallery, there is not a single, ideal perspective or range of perspectives from which to scrutinize it—a break with the Cartesian viewing subject of traditional, retinal spectatorship.

The production of spectatorship can be viewed as analogous to the production of gender as it is theorized by Judith Butler. Like the "reality" of gender, which is always defined and redefined in performative "speech acts," the "reality" of spectatorship comes in enactment and "is constituted by the performance itself." ¹⁸⁴ In the case of Haacke's ludic works there is an experience of spectatorship that bleeds into performance. Best termed para-performative, both within and improper to the category, Haacke's ludic works can be viewed as theatrical props. ¹⁸⁵ Confounding the typical binary of alternately active or passive spectatorship, when a visitor picks up, spins, or

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¹⁸³ Haacke, "Untitled Statements," 1965. Because the course of the work is to a certain extent aleatory, interest might be heightened to a pathological degree. Following BF Skinner in a 1969 talk at the Guggenheim (from a speaker series commissioned by Edward Fry and which included Marcuse and Burnham), unpredictable rewards, here aesthetic ones, prompt addiction: "A weak re-enforcer exerts a powerful control when effectively scheduled. All gambling systems and all games and sports "pay off" in a special unpredictable way. The behavior of placing a bet or playing a game is reinforced on a so-called "variable-ratio" schedule, and the schedule generates a high level of activity. On such schedules pigeons as well as men become pathological gamblers. We can create 'pathological' artists and viewers of art with the same system." See Skinner, "Creating the Creative Artist," in *The Future of Art*, ed. Edward Fry (New York: Viking Congress, 1970), 73.

¹⁸⁴ Judith Butler, "Performative Acts and Gender Constitution: An Essay in Phenomenology and Feminist Theory," in *Performing Feminisms: Feminist Critical Theory and Theatre*, ed. Sue-Ellen Case (Baltimore: Johns Hopkins UP, 1990), 278.

¹⁸⁵ "Theatre" for Michael Fried was anathema to fine art. He asserts in "Art and Objecthood" (1967), "Art degenerates as it approaches the condition of theatre. Theatre is the common denominator that binds a large and seemingly disparate variety of activities to one another, and that distinguishes those activities from the radically

shoves the shiny, plastic-aqueous objects in the gallery, he or she is part of the display, temporarily becoming a performer with the works. 91 Players are simultaneously the subject, producing content, and objects of their fellow's perceptions (fig. 14). 92

This performance is bracketed however: while imbricated with Haacke's work gallery-goers play themselves for fellow visitors. Afterwards, upon returning to the spectator position, they are largely absorbed into the environmental background again. Members of the public take turns in each role (performer and audience). There is a continual flux in and out of performance on the white cube stage. Stardom in the scenario Haacke orchestrates is democratically distributed. For the duration of their exhibition Haacke's transparent containers serve as theatrical supplements, provoking a transformation in the host institution: with the Columns, Towers, and Waves—as well as the artist's other tactile or participatory artworks—spectatorship is no longer characterized by contemplation but by para-performance.⁹³

different enterprises of the modernist arts. Here as elsewhere the question of value or level is central." See Fried, "Art and Objecthood" (1967), reprinted in *Minimal Art: A Critical Anthology*, ed. Gregory Battcock (New York: Dutton, 1968), 141.

As the photo of the artist using wave reveals, the face of the user is potentially framed behind a transparent rectangle—fellow gallery-goers are seen in a manner not so different to artworks covered by vitrines.

The type of performance temporarily exhibited aligns with Michael Kirby's notion of non-matrixed performance discussed in the next chapter in relation to *Photoelectric Viewer-Programmed Coordinate System*.

See my discussion of this term above. Some readers may be tempted to compare the model of spectatorship I have just described for the Towers, Columns, and Waves to that of works understood to epitomize Nicolas Bourriaud's "relational aesthetics." For instance, spectatorship in Haacke's projects varies significantly from that of

Rikrit Tiravanija's dinners or Liam Gillick's pavilion-like installations, which are famously critiqued by Claire Bishop in "Antagonism and Relational Aesthetics" in *October* 110 (Autumn 2004): 51-79. Bishop emphasizes the use value of both artists' projects, something which Haacke's tactile works do not possess. Furthermore, Haacke's artworks are sufficiently different from everyday objects that they do not read as elements of the quotidian service economy transposed to an art gallery. Unlike Gillick or Tiravanija's works, which turn art spaces into potentially spectacular

situations, spectators are not enveloped by Haacke's projects and must take turns using them; thus, visitors have some agency over the beginning and end of their experience.

Describing the activation of a "studiowork" created from a red balloon and vacuum cleaner engine, the artist told Thwaites, "Sometimes I almost go into a trance looking at it." The Waves, Towers, and Columns similarly can possess a hypnotic kind of beauty. Despite their mesmerizing aspects, Haacke's projects limit the spectators' mindless absorption in their workings. For instance, the shiny Plexi containers enable users to resist total entrancement because the works have a fixed temporality. Their liquids settle and the artworks must be set into motion again and again—by different spectators taking turns; when the flows cease, play is interrupted. As Thwaites's experience demonstrates, the spectator must decide if, and to what extent, she or he will activate and produce the work as a co-collaborator.

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In Haacke's modest constructions we find a proposal for releasing the grip of technological determinism. Utilizing modern technology to achieve an aesthetic end, the Plexi containers fulfill Herbert Marcuse's call for "a science and technology released from their service to destruction and exploitation, and thus free for liberating exigencies of the imagination." Liberation is a key concept in the writings of the German philosopher. Burnham's discussion of art submitted to a Marcusian analysis summarizes the theorist's critique of classical aesthetics, noting that—in contradistinction to philosophers like Kant and Schiller—for Marcuse, sensuousness did not have to be posed against rationality. Burnham also outlines Marcuse's position that labor and denial of

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¹⁸⁶ I use the Briony Fer's term "studiowork" to refer to incomplete experiments, much like those by Hesse, which remained in the studio and did not ultimately circulate as artworks. See Fer, *Eva Hesse: Studiowork*, exh. cat. (New Haven: Yale University Press, 2009).

Haacke quoted in Thwaites, 7.

¹⁸⁷ Marcuse, An Essay on Liberation (Boston: Beacon Press, 1969), 31.

⁹⁶ Burnham, "Art in the Marcusean Analysis," 20.

pleasure restrict society. Hence, "liberation consists of allowing full play for the libidinal and sensuous impulses in the human psyche." In fact, the critic understood Haacke's work to fulfill Marcuse's criteria; Burnham appreciated the "spark of sensuous playfulness" he found co-existing with cold precision in Haacke's engagements with fluids and air. 188

"Just one word...Plastics...There's a great future in plastics." ¹⁸⁹ The notorious career advice Mr. McGuire gives Dustin Hoffman's character Benjamin in *The Graduate* suggests that the Plexiglas Haacke used might evoke the burgeoning industry and the comfortable lifestyle enjoyed by its engineers and managers. ⁹⁹ Additionally, by their clean lines and "space-age" materials, many of his projects recall the interactive displays found in museums of science. Nevertheless, by their lack of scientific function and their appeal to the viewer's aesthetic sensibilities, Haacke's works exceed these kinds of displays as well. In spite of the look of his works, he was not attempting to develop technologies of the future. Unlike the San-Francisco-based artist Fletcher Benton, who, when assessing new art stated: "Buck Rogers is coming to life," Haacke was never interested in creating works of science fiction. ¹⁹⁰ Nor was he exactly aping those of the present: the works do not quite possess the cold streamlined forms found in cars, refrigerators, and other consumer durables of the time—at best they are a parody of such gadgets. His artworks with Plexiglas are not particularly technologically complex: their facture is transparent. While the artist puts the material toward productive ends, it is not the gainful kind of employment of a "proper bourgeois

¹⁸⁸ Burnham, "Hans Haacke Wind and Water Sculpture," *Tri-Quarterly* 1 (Spring 1967), 1.

¹⁸⁹ The Graduate, directed by Mike Nichols (1967), (Burbank, CA: MGM Video and DVD, 2009), DVD. ⁹⁹ Transparency was a hot topic at the time. See Colin Rowe and Robert Slutzky, "Transparency: Literal and Phenomenal," *Perspecta* 8 (1963): 45-54. Anonymous, "See-Throughs," *TIME*, February 9, 1968. Further linking industry and art in the 1960s, Burnham suggests that there might be parallels between artists who are interested in working with one material and wealthy families who are "in 'oil,' 'steel,' or "sugar.'" See Burnham, "Art in the Marcusean Analysis," 6.

¹⁹⁰ Fletcher Benton quoted in "The Movement Movement," *TIME*, January 28, 1966, quoted in Pamela Lee, *Chronophobia*, 97.

graduate." Instead, Haacke constructs an "object of use," levying a critique against the virtues of permanence and quiet distance inculcated by the "bourgeois" institution. His art is not just played with; it teaches something agonistic. The constant flux resists notions of eternal, ossified beauty.

Moreover, in some of the Towers, Columns, and Waves, the crystalline material is infected by something more foreign: a groovy kind of color.¹⁹³ Reproduced in the luscious photo spread from *TIME* Magazine's report on "The Movement Movement," there is a Plexiglas container that almost appears to hold orange Jell-O suspended in grape soda. Beyond evoking mid-century North American foodstuffs, Haacke's decidedly psychedelic tower, with its immiscible baroque KoolAid purple and orange liquids, suggests an aesthetic of the hippies (fig. 15). Despite the "trippy" evocations of some of Haacke's works, for John Perreault, his oeuvre was unlike contemporary kinetic constructions, which seemed "like toys for degenerated acid heads or four-year-olds." For Perreault, Haacke's works were exceptional both for their eschewal of gadgetry and for the way that visitors could interact with them.

The three types of playful containers came in multiple editions in a variety of different hues and shades. Although today the most commonly displayed Haacke works incorporate unadulterated water and the black-and-white photographic documentation makes it difficult to read the colors (fig. 16), the artist did often work with liquids of rich and intense hues (fig. 17). Haacke's

¹⁹¹ This turn of phrase hails from Peter Burger's description of constructivism ideals. See Burger "Avant-Garde and Neo Avantgarde: An Attempt to Answer Certain Critics of Theory of the Avant-Garde," *New Literary History* 41, no. ¹⁹² (2010): 697.

¹⁹³ Cf. Larry Bell's account of his transparent work as ideally "timeless." Members of the avant-garde collective Anonima criticized the artist Edwin Mieczkowski's work saying "Plexiglas is seductive, people enjoy it, they like such materials, it's not something to be taken seriously..." quoted in Michel Oren, "The Regrouping of the Avant-Garde: Some Contemporary American Groups and their Work" (January 1, 1980). *Electronic Doctoral Dissertations for UMass Amherst,* 160. All manner of commercial signage was constructed using Plexiglas at this time; hence, the material was also related to the desire provoked by the society of the spectacle. ¹⁰³ John Perreault, "Now There's Hans Haacke," *Village Voice,* January 25, 1968.

Towers, Columns, and Waves reconcile the sensuous and traditional artistic element of color with a contemporary and apparently scientific visual language. Seeming to owe as much to Gutai's polychrome "water hammocks"—as Burnham calls Sadamasa Motonaga's *Work (Water)* (1956) in "Systems Esthetics"— as to "far out" lava lamps or movie set science labs, the colored versions of the trio of ludic works are far more sensual that the austere plastic-aqueous constructions that have become the dominant image of Haacke's early oeuvre. 194

Rather like Donald Judd's contemporary works, Haacke's volumes possess a kind of "specificity": modern materials tie Haacke's works to their particular historical moment. ¹⁹⁵ In addition, while not quite as concerned with meticulous execution, Haacke shares some of Judd's sensibility. Although Haacke would disavow "form fetishism" later, Burnham observes that beginning with the early Plexiglas cubes the artist was extremely strict about the looks of his works, refusing to interrupt viewing with evidence of construction, such as screws, gaskets, or braces. ¹⁹⁶ Additionally, as is the case for Judd's works, Haacke's transparent containers—with their clear polymers housing polychrome blends—collide aspects of painting (color) and sculpture (volume) to produce something that is properly neither. His kinetic artworks, with constantlyshifting, inky flows, blur the lines between drawing or painting and sculpture more obviously than their clear counterparts. With their amorphous liquid contents recalling the pigment that is the *materia prima* of the mediums of painting or drawing, Haacke's works might also

¹⁹⁴ The 1972 installation of *Wave* at the Museum Haus Lange in Krefeld particularly recalls Motonaga's *Work* (*Water*), as Haacke's work was positioned next to a large glass window, such that spectators could look through the Wave outside.

¹⁹⁵ For an extended discussion of "specificity" in relation to Judd see James Meyer, *Minimalism: Art Polemics in the Sixties* (New Haven: Yale University Press, 2004), 56-60.

¹⁹⁶ Disavowing direct connections to Minimalist sculptures like those of Judd, Haacke claimed that "I am not aiming for a particular look, so visual terms do not apply." See Jeanne Siegel, *Art Words: Discourse on the 60s and 70s* (New York: Da Capo Press, 1992), 213.

conjure up images of Pollock's drip paintings or the pours of Morris Louis. Supporting such interpretations, when discussing similar artworks with Burnham, Linda Haacke, the artist's wife, compared them to a "Sam Francis painting in slow motion." Burnham himself even seems to imagine color in Haacke's "all whites," proposing that the artist could create clouds that float in a gallery that recall the softened quadrilaterals of Mark Rothko's paintings. With their scientific language of geometric, modern materials coupled with their potential for aesthetic stimulation and enjoyment,

Haacke's artworks effectively embody Marcuse's notion of "science and technology" liberated to expand the imagination, making the same case for the sensuality of art via more phenomenological means.¹⁹⁹

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Haacke holds that he wishes to "...make something, which lives in time and make the 'spectator' experience time ..." Given the artist's contentions about works in 1965, duration is clearly a concern as much as play. Pamela Lee argues that anxiety about time was a leitmotif of the sixties. However, Haacke's statements do not exactly betray chronophobia; the artist's emphasis is on time, but he strives to have spectators experience the passage of time differently.

¹⁹⁷ Burnham, "Haacke Wind and Water Sculpture," 7. While Francis' star has somewhat faded, he was a major figure in Europe. Indicative of his standing, numerous curators mention the artist in interviews with Hans Ulrich Obrist in *A Brief History of Curating* (Zurich: JRP/ Ringier, 2013).

¹⁹⁸ "All whites" is a term employed by Robert Rauschenberg for his monochromes. See, for example, Rauschenberg, Robert Rauschenberg - Erased De Kooning," *Youtube.com*, accessed January 20, 2015, https://www.youtube.com/watch?v=tpCWh3IFtDQ.

See Burnham, "Interview," Tri-Quarterly 1, 23.

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¹⁹⁹ Marcuse, *An Essay on Liberation*, 31.

²⁰⁰ Haacke quoted in Thwaites, 8.

Books like Michael Kirby's *The Art of Time*, which analyzes both performance and kinetic art, show too that Haacke was hardly alone in his interests.²⁰¹ Lee holds the increasingly voguish modes of thinking, cybernetics and systems theory (the latter of which would be of great importance for Haacke), are "fundamentally concerned with problems of time."¹¹² To a certain extent an artistic corollary to systems theory, Haacke's practice engages "problems of time" as well.

In the captions the artist wrote to accompany images of works in Phaidon Press's *Hans Haacke*, he suggests that *Wave*—the thin, Plexiglas box sent into motion by spectators—resembles a pendulum.²⁰² This device too is a staple of the science museum: numerous such institutions have examples of Foucault's Pendulum to demonstrate the rotation of the earth. The pendulum is as well a key component in time keeping; the pendulum clock was the fruit of Galileo's investigations.²⁰³ Haacke relates his towers to other devices for measuring time, holding they are "to be turned upside down like an hour glass."²⁰⁴ The artist was not alone in his sentiments. *TIME*'s caption below Haacke's orange and purple column makes the same claim. Correspondingly, Dennis Young, the curator of *New Alchemy* (1969) observes the importance of temporality for Haacke's Plexi containers, asserting of *Large Wave* (1965) "Once gently tilted the wave within the box took at least 20 minutes to subside."²⁰⁵

²⁰¹ Robert Whitman holds that Kirby's book is one of the most thoughtful and rigorous accounts of new genres of art and performance. See Whitman in Kostelanetz, *The Theatre of Mixed Media*, 239. ¹¹² Lee, *Chronophobia*, 67.

²⁰² Haacke, "Captions," *Hans Haacke*, ed. Walter Grasskamp, Molly Nesbit, and Jon Bird (New York: Phaidon, 2004), 35.

²⁰³ Given his longstanding passion for the work of Brecht, dating back to high school, *Galileo* (the play) was surely not too far from Haacke's mind.

²⁰⁴ Haacke, "Captions," 34.

²⁰⁵ Dennis Young, *New Alchemy* (1969), reprinted online, *Dennis Young: Collected Writings,* accessed May 4, 2013, http://www.dennis-young.ca/NewAlchemy.html.

The addition of temporality to the equation of art alters aesthetics and spectatorship. The move to emphasize flux challenges Kantian concepts of universal, and hence timeless, beauty. The linked ideas of universal value and eternal beauty are also concepts that many museums trade on to justify and explain the artworks they display, collect, and preserve. Because of the tactile and embodied aspects, the experience of art goes beyond solely the retinal. Spectatorship is no longer to be measured in seconds, minutes, and hours, but in periods of "Towers," "Waves," and "Columns." As each work has a certain temporality built in, Haacke's ludic projects reimagine the marking of time.

Charles Baudelaire bemoans the power of the clock in his poem "L'Horloge." Writing nearly a hundred years before the advent of Haacke's work, the French poet reminds us about the connection between profits and minutes:

Remember! Souviens-toi! prodigue! Esto memor!
(Mon gosier de métal parle toutes les langues.)
Les minutes, mortel folâtre, sont des gangues Qu'il
ne faut pas lâcher sans en extraire l'or!
(Remember! Souviens-toi, spendthrift! Esto memor!
[My metal throat can speak all languages]
Minutes, blithesome mortal, are bits of ore
That you must not release without extracting the gold!)²⁰⁶

The sense that "time is money" had only intensified by the middle of the last century. In contrast to the timepiece Baudelaire describes, the ever-changing contents of Haacke's Towers, Waves, and Columns are characterized by non-regimented flux—a duration outside of the strictures of the clock's standard measurements, which structure and discipline our lives: the tactile,

²⁰⁶ Baudelaire, "L'Horloge" (1857), reprinted online, "Charles Baudelaire's Fleurs du mal / Flowers of Evil," *Fluersdumal.org*, accessed January 18, 2015, <u>fleursdumal.org/poem/218</u>. ¹¹⁸ Marcuse, *Eros and Civilization*, 233.

crystalline containers enable viewers to experience a distinct kind of temporality, a play time, and perhaps by this, work to "defeat time in a world dominated by time." ¹¹⁸

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As already noted, in order to play with Haacke's containers it is necessary to bodily interface with the art object, a requisite that breaches standard protocols of museums and galleries. In his review of Pontus Hulten's ambitious *The Machine as Seen at the End of the Mechanical Age* (1968), Gregory Battcock critiques the numerous signs seeming to mandate forced play that accompanied the show's artworks. The critic then rather oxymoronically affirms, "The only signs I obey in museums, beside MEN and EXIT, are DO NOT TOUCH, and I quickly case the place and a steal a touch when the guard turns away. It's a peasant kick—like shoplifting." ²⁰⁷ As Battcock remarks, engaging the work furtively without detection affords an agreeable thrill, one which demonstrates the chinks in the surveillance systems of the gallery, undercutting institutional authority.

The imperative "do not touch" still guides most art spectatorship to this day. In the eyes of many, touching the work in a gallery is either indicative of inadequate self-control, a lack of manners, or ignorance regarding the norms of art spectatorship. Knowledge of appropriate behavior is often contingent on opportunities provided by elevated social status. Following Pierre Bourdieu, "the museum is reserved for those who, equipped with the ability to appropriate the works of art, have the *privilege* of making use of this freedom." Mary Coffey argues that historically art institutions have not just rewarded certain visitors, but also have enacted a kind of

²⁰⁷ Gregory Battcock, "Art: Something to be Thankful for," New York Free Press, December 5, 1968, unpaginated.

²⁰⁸ Pierre Bourdieu, Alain Darbel, and Dominique Schnapper, *The Love of Art: European Art Museums and Their Public*. (Stanford, CA: Stanford UP, 1991), excerpted and reprinted in *Museum Studies: An Anthology of Contexts*, ed. Bettina Messias Carbonell (New York: John Wiley and Sons, 2012), 456 (emphasis added).

behavioral control: "Patrons of the public museum learned to look but not touch, to follow predesignated routes, and above all to approximate bourgeois manners through demonstrating bodily restraint." Hence, touching the work would seem to refute the institutional status quo and enable a reimagining of the class of behaviors undertaken inside. By engendering play, Haacke becomes a "spoil-sport" in the game of art. According to Huizinga, "the spoil-sport breaks the magic world..." Using language that could better describe Haacke, Huizinga maintains that "conscientious objectors" and the figure of "the revolutionary" are spoil-sports who nevertheless do not cease to be driven by a play impulse. By creating objects that do not demand reverence, Haacke works to revolutionize the gallery with play.

Tactile contact with a work of art perhaps happens now more often than in the heyday of optical criticism—when, following Clement Greenberg, art would totally be consumed visually: the gaze would "render substance entirely optical." At the same time that Haacke was making the Towers, Columns, and Waves, Michael Fried's *Three American Painters* (1965) continued to emphasize the primacy of vision. Even today, touchable artworks are still a relative rarity, enough, so that even when permitted, physical contact with art continues to provoke "a pleasant kick." Though there is a certain amount of titillation involved in irreverent, tactile, participatory art projects, corporeal stimulation is not the only end result. Indeed, Jasper Johns's *Target* (1955),

²⁰⁹ Mary Coffey, "Of Bodies and Embodiment: Fred Wilson's *SO MUCH TROUBLE IN THE WORLD---Believe It or Not!*" in *Fred Wilson: SO MUCH TROUBLE IN THE WORLD*—Believe It or Not!, exh. cat. Barbara Thompson (Hanover: Dartmouth, Hood Museum of Art, 2005), 51. ¹²² Huizinga, 12.

²¹⁰ Clement Greenberg, "The New Sculpture" (1948/58), quoted in Krauss, *The Optical Unconscious* (Cambridge: MIT Press, 1993), 246. Krauss puts this phrase in quotes and attributes it to Clement Greenberg. However, no specific citation information is provided by the author.

²¹¹ Battcock, op. cit. In an interview with Carl Andre on his podcast Modern Art Notes, Tyler Green argues that Andre's work, which gallery visitors can step on, provokes a thrill because it enables seemingly deviant or subversive behavior. Andre responds that he understands that touching is an issue, because of the corrosiveness of human hand oil. See Green, *Modern Art Notes, No. 134: Carl Andre*, May 29, 2014, accessed March 3, 2015, http://manpodcast.com/portfolio/no-134-carl-andre/.

with its movable flaps, or Rauschenberg's *Broadcast* (1959) are important precedents for viewerobject interactions.²¹² The interactivity of *Broadcast* consisted of turning on three radios simultaneously, a move which suggests that "straight" (i.e. retinal) art and radio consumption might be similarly passive.²¹³

A desire to alter the rules of operation informed Brecht's 1932 essay "The Radio as an Apparatus of Communication." The dramatist laments the inability of listeners to become active broadcasters with radio. Much like a gallery, the radio is a technology that could be used equally for the reception and production of content; despite the multi-functional possibilities, both technologies had been introduced to society as only one-way forms of broadcast. Brecht writes about the shortcomings of radio, lamenting the fact that the medium does not "know" "how to receive as well as to transmit, how to let the listener speak as well as hear, how to bring him into a relationship instead of isolating him." He continues, "On this principle the radio should step out of the supply business and organize its listeners as suppliers. Any attempt by the radio to give a truly public character to public occasions is a step in the right direction." 215

Haacke's artworks stage change similar to that Brecht called for in radio in the institution of art, giving it a more "public character." Playing host to Haacke's ludic artworks, the gallery or museum is forced to "step out of the supply business" and must enable viewers to provide some of the content. Picking up, inverting, or shoving Haacke's objects required viewers to perform for their peers, bringing beholders into a relationship with the art and each other. Despite his work's

²¹² Robert Morris's *I-Box* (1962) could also be set into the art-historical genealogy of tactile artworks.

²¹³ The sound that was emitted from Rauschenberg's radios was cacophonous and served to interrupt a standard viewing experience.

²¹⁴ Brecht, "The Radio as an Apparatus of Communication," "Der Rundfunk als Kommunikationsapparat" in *Bjitter des Hessischen Landestheaters Darmstadt*, No. 16, July 1932 translated and reprinted online *Telematic Connections: Reach Out and Touch the Telereal*, Walker Art Center.

²¹⁵ Ibid. (emphasis added).

collaborative character, Haacke primarily continues to occupy the author position of the Towers, Waves, and Columns. Although the artworks do not completely overhaul the production of art, the power of the projects should not be discounted: the modest act of turning on or over an artwork reimagines the rules of the art game.

Huizinga contends that while there is a danger that "any game can at any time wholly run away with the players..." play is inherently worthwhile. He continues: "It is a significant function—that is to say, there is some sense to it. In play there is something 'at play' which transcends the immediate needs of life and imparts meaning to the action. All play means something." Building on Huizinga's analysis of play and the production of significance, I propose art as play personalizes the viewing experience, spreading subjectivity over the object. Ludic artworks enable spectators to generate the art in tandem with the artist—"interpreting" the work in a far more active fashion. In addition to photographic documentation, viewers have memories of being with the artworks (and each other). Rather than possess solely artist-, dealer-or curator-created significance—provided by written or verbal supplements—ludic works might open up authorship and democratize the process of creation and the making of meaning. Enabling

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²¹⁶ Huizinga, *Homo Ludens*, 8; 1.

²¹⁷ Umberto Eco makes a similar claim about newly developed musical forms. Haacke's audiences operate like the performers Eco describes:

A number of recent pieces of instrumental music are linked by a common feature: the considerable autonomy left to the individual performer in the way he chooses to play the work. Thus, he is not merely free to interpret the composer's instructions following his own discretion (which in fact happens in traditional music), but he must impose his judgment on the form of the piece, as when he decides how long to hold a note or in what order to group the sounds: all this amounts to an act of improvised creation. Here are some of the best-known examples of the process" (1). See Umberto Eco, "The Poetics of the Open Work," *The Open Work*, trans. Anna Cancogni (Cambridge: Harvard University Press), 1-23.

²¹⁸ While she hails from a different art historical moment, artist Tania Bruguera holds that for her "memory is the best form of documentation." Bruguera in conversation with Karen Finley, Solomon R. Guggenheim Museum, New York, NY, July 22, 2014.

viewers to create the significant contents of the gallery augments their agency rather than infantilizes them.

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If there are no signs to direct you, how do you know how to play? An example of ludic work closer to Haacke's artistic orbit comes in the work of the kineticist George Rickey. Rickey allowed spectators to set many of his projects into motion, a fact known primarily by art-world habitués, which sometimes provoked discussions of the norms within institutions. Haacke's Plexi containers are less imposing in scale than most of Rickey's artworks and are thus perhaps more conducive to play. With Haacke's work too there is a risk that spectators who possess insider knowledge will be the only public activated. Nevertheless, the viewers have the opportunity to teach each other. Upon seeing a fellow gallery-goer demonstrate a work successfully set into motion, others will follow his or her example.

Haacke's Towers, Columns, and Waves cause reactions more like the effects produced by Felix Gonzalez-Torres's stacks and candy piles, which enable spectators to flaunt (sometimes joyfully) the standard operating procedures of the gallery space. Non-specialist audiences in major institutions generally do not seem to be aware of the rules for Gonzalez-Torres's artworks. ²²⁰ Nonetheless, once someone removes a sweet or sheet, generally those seeing the work for the first time try doing it too. In the case of Haacke's containers in the sixties and Gonzalez-Torres's works today, visitors take the knowledge with them to future viewings—becoming experts of sorts. While these affirmations about new forms of art may sound overly optimistic in 2015, in 1968 artist and

²¹⁹ Journalist and Art Workers Coalition regular Alex Gross was told by a MoMA guard "you're not allowed to play with that" when he touched Rickey's work knowing it was allowed in 1969. See Gross, *The Untold Sixties* (New York: Cross-Cultural Research Projects, 2010), 328-29.

²²⁰ This affirmation is based on observations in museums and galleries and discussions of the works with undergraduate art history students.

writer Richard Kostelanetz claimed that the mix of happenings, kinetic environments, and performances he dubbed "The Theatre of Mixed Means" could be educational and enjoyable: "Through its pleasurable pedagogy, the new theatre enhances, at once, our perception of art and our enjoyment of life."²²¹ Although more predicated on politics than pleasure, with Haacke's ludic works, art is perceived differently too. Pedagogical communities momentarily emerge. These micro-collectives comprise a form spectatorship that drastically varies from that of the mass audience, so typical for spectacular forms of media. Indeed, the kind of small-scale social formations—play "groupuscules" perhaps—that emerge with tactile artworks might be a way of fracturing stultified constituencies, enabling new interpersonal connections.¹³⁵

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Even when permitted, the action of touching is both liberating and impacts the imagination, showing beholders the course to an alternative museology. As well as ludic activity, Haacke's containers prompt a slight reconfiguration of powers of ownership. For indeed, in addition to dealers, curators, and conservators, there is only a small sector of the population who are able to touch all the art they can buy: collectors. With Haacke's participatory, tactile works, the same privilege afforded to collectors is dispersed amongst the entire gallery-going population.²²² As the process of participation makes up the work, contractual private ownership is not requisite to feel some mastery over the object.²²³ Discussing Haacke's Polls (1969-), Rosalyn Deutsche proposes

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²²¹ Kostelanetz, *The Theatre of Mixed Means*, 42. Also see 40-41.

This term emerged in France in the mid-sixties to describe communist splinter groups that had broken with the Leninist position of the French Communist Party. See Martin Jay, *Marxism and Totality: The Adventures of a Concept from Lukács to Habermas* (Berkeley: University of California Press, 1984), 395.

²²² While there are exceptions, art collection is almost always an endeavor of either the state or the wealthiest people in society.

²²³ Moreover, Haacke's uses a modified version of the Projansky-Siegelaub contract, an agreement that all purchasers of his work must sign, which allows the artist a percentage of resale prices and control over where and how his work is displayed. As a result there is never totalized control over his artworks and thus, they are always collaborative to an extent.

a similar line of argument to that I have just outlined about discipline in galleries.²²⁴ Drawing on the theories of Michel Foucault, the art historian suggests that any artwork that causes the space of art to not be "governed quite so much" is trenchant. While a fairly humble contribution to reduce governmentality is offered by Haacke's liquid-container-audience interfaces, the existence of spectator-produced actions does alter institutions, making them more public.

Rain Tower (1962) or Column with Two Immiscible Liquids (1966) (figs. 10, 11), like so many of Haacke's works of this period, required visitors to perform the taboo-breaking gesture of upturning the artwork and treating it more like an everyday object. This breach of protocol (and sacrilege of art) surely serves to diminish the aura surrounding other contents of the galleries shared with the containers. The potential for cutting loose and breaking with the normal strictures of "serious" art spectatorship afforded by ludic participatory works might even prompt a reassessment of the criteria for inclusion in the category "Art." Much the same way that emphasizing temporal flux might resist notions of eternal beauty, the kinds of breaches in decorum described above, as well imagine new relationships with art and its institutions: rituals of veneration of sacred objects are no longer the model for art spectatorship. Moreover, as stated above, familiarity with "proper" museum behavior—and adherence to it—is traditionally a marker of social class. 225 Hence, by allowing (even goading) spectators to disregard the rules, the works question the historically established norms governing the actions of guests to the institution. The rules continue by their

²²⁴ See Rosalyn Deutsche, "The Art of Not Being Governed Quite So Much," in *Hans Haacke: For Real: Works 19592006*, exh. cat., ed., Matthias Flügge and Robert Fleck (Dusseldorf: Richter, 2006), 62-79.

²²⁵ A relative of mine, visiting from Scotland, once tried to enter the Smithsonian with his shirt totally unbuttoned (a reaction to the relatively tropical DC climate). His "uncouth" display of flesh was not permitted. He was informed that he had to button up the shirt or leave—a manifestation of a transferal of the rules that discipline the space of private businesses, "no shirt, no shoes, no service," to the museum context. I note that Churches also typically have dress-codes, another connection between art museums and ritual spaces. See Carol Duncan, "The Art Museum as Ritual." *Art Bulletin* 77 (1995): 673-75.

continued enactment or citation by visitors; the performance of alternative acts of spectatorship can test or even change them.

Robert Morris's participatory installation, *Bodyspacemotionthings* (1971/2009), at the Tate Gallery (and recreated at the Tate Modern) is a well-known example of an artwork that prompted a radical change in spectators' attitudes. According to a contemporary source, the public visiting the gallery "went bloody mad" when they began to play on Morris's wooden structures. ²²⁶ While his audiences do not generally lose control like the guests of the Tate in 1971, Haacke's works contain a radical spark similar to Morris's. In a more moderate way, the Tower, Columns, and Waves create the potential for a carnivalesque upturning of protocols. Haacke's activated viewers might be prompted to alter their ways of thinking about the order of things: Why can other objects not be touched? Could other museological norms be changed?

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In the mid-late sixties the Museum of Modern Art's lending collection held a number of Haacke's *Condensation Cubes*, Plexiglas containers with small amounts of water, which evaporates and condenses. When Burnham was first taken to see one of these works, "a secretary commented that museum personnel had been playing with it for day—it seemed to have caused more joyful curiosity than any number of sculptures...for those who watched the water box the aggregate emotion was that of delight and perplexity." While it is unclear precisely who used the *Condensation Cube* and how it was played with, the suggestion is that it was MoMA's

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²²⁶ Daily Telegraph, quoted in Steven Adams, "Tate to restage sculpture that sent public 'mad' in 1971," *The Telegraph*, April 5, 2009, accessed March 10, 2012, http://www.telegraph.co.uk/culture/art/artnews/5111254/Tate-to-restage-sculpture-that-sent-public-mad-in-1971.html.

²²⁷ Burnham, "Hans Haacke Wind and Water Sculpture," 6.

lowerlevel employees—a number of whom were artists.²²⁸ Although potentially engaging for spectators of all kinds, according to Burnham, MoMA "never thought seriously of buying it [Condensation Cube] as a 'work or art.'"²²⁹ Like the Waves, Columns, and Towers, the Cubes are not unique artworks, but instead these types of editioned objects within Haacke's oeuvre, closer to "lower" forms like prints or photos. There is not a definitive original.²³⁰ By their ludic design, the multipleworks were apparently too democratic in appeal and not sufficiently refined for the Modern's permanent collection (a similar sense of Condensation Cube's impropriety surely kept it in the margins of Krauss's Passages in Modern Sculpture).²³¹ Hence, by virtue of their popularity with those viewers who lacked the most elite taste, Haacke's Cubes could not properly be considered

"Art" by the institution.

When queried about reactions to his works during critic John Thwaites's studio visit, the artist replied: "It's different. Intellectuals mostly get in trouble. They don't know whether they

²²⁸ While the *Condensation Cubes* were not designed to be touched and yield a more passive collective portrait, playing with the works would seem to imply a flipping or rotating them so that water droplets ran down the interior.

²²⁹ Burnham, "Hans Haacke Wind and Water Sculpture," 6.

²³⁰ This mode of multiple production could be seen as link in logic between Haacke's earliest print work to the slightly later sculptural projects. Ideas about a hierarchy of mediums had more bearing in the sixties—before photography was collected widely and prices of photos soared. Looking back at his tendency to make multiples for many projects over the years, the artist states:

In the sixties there was a sense among some people that artwork should not have this aura of a unique fetish. If they could be produced in several copies, well, then there is no reason to rarify them. And do away with the fetish for one, and make them cheaper and more available to a greater number of people. There was perhaps a naïve notion of democracy associated with this, that was going too far. But I still believe that the fetish character of others is not a good thing. And if one see artists producing variations of the same work, then it's just circumventing and trying to support the fetish. I like that idea [laughs]. See Haacke in Judith O. Richards, "Interview of Hans Haacke," August 20, 21, and 28, 2009. Smithsonian Archives of American Art.

²³¹ This observation is made by Luke Skrebowski in, "All Systems Go: Recovering Hans Haacke's Systems Art," Presentation at The Revolution Will Not Be Curated: Twenty-First-Century Perspectives on Art and Politics, New York, NY, April 13, 2007. For more see also my introduction. ¹⁴⁶ Haacke in Thwaites, 8.

should take them seriously. And they want to put them into categories, naturally. But simple people, manual workers, mostly think them quite good fun... I don't mind it if they are called toys. I want people to play." ¹⁴⁶ Haacke's answer manifests the anti-taxonomical stance he would often take. His words further reveal a privileging of non-specialized viewers, another way that the artist broke from the generic phenomenological spectator of his minimalist peers (such as was imagined by Robert Morris) and anticipated his various visitor Polls.²³² Although Haacke's "ideal" spectator is gender-neutral, it is notable that the German artist locates a "proper" playful response to his projects in the working class, not in the elites (we suppose intellectuals in many cases are stifled because they possess "bourgeois" manners) or an imaginary classless viewer. Like the advanced type of writer Walter Benjamin describes in "The Author as Producer," Haacke "places himself on the side of the proletariat."233 Nonetheless, we might be somewhat skeptical of the artist's claims. It is unclear if "the proletariat" ever encountered his artistic production. How many of Haacke's "manual workers" visited avant-garde galleries? And, of those that did, how many were actually primed to be open to forms they might not easily recognize as art? They were likely played with by a greater quantity of "bourgeois" spectators. Despite potentially "reprogramming" this class of spectator and being coded "radical" at the time, it is possible that the works actual achievements were not so revolutionary.

The fact that Haacke's artworks do not necessarily appeal to good taste is still an important gesture. According to Pierre Bourdieu, "to the socially recognized hierarchy of the arts, and within

²³² Buchloh's critique of minimalism and Claire Bishop's critique of GRAV, both note the problematics of assuming a classless, genderless (but male), raceless spectator. See Bishop, *Artificial Hells*, 89.

²³³ Walter Benjamin, "The Author as Producer," *New Left Review* 62 (July-August 1970), accessed July 22, 2015, https://newleftreview.org/l/62/walter-benjamin-the-author-as-producer.

each of them, of genres, schools or periods, corresponds a social hierarchy of the consumers." ²³⁴ Continuing, the sociologist asserts that tastes tend "to function as markers of 'class." ²³⁵ Not appealing to vision alone and with few barriers to enjoyment, Haacke's ludic projects confound the hierarchies of culture and, following Bourdieu, society as well. The creation of works that span and exceed the category of art—as props in performances or toys to play with—is a tactical decision, as the artworks do not require or even apparently appeal to those with elite taste. Given his answer to Thwaites regarding the reactions of different classes of spectator, Haacke was also aware of the *de facto* prohibition on adult play. Following societal norms of behavior serious grownups—non-artists at least—are generally not supposed to play. Ludic activity by adults—"manual workers" or not—as well contained (and still contains) liberatory potential. Extrapolating from Haacke's statements, playing with art had period-specific connotations: it could be understood to constitute an anti-elitist rejection of institutional regulations of spectatorship and indeed represent an attempt at solidarity with the working class.

Suggesting that a proper response came from people with a more limited art background furthermore demonstrates the artist's desire to "deskill" spectatorship (and art), as the audience's active play was all that was required to complete the work.²³⁶ Thomas Crow observes that "since the University of California revolt in 1964, student protesters had decried excessive specialization of knowledge, which they argue led teachers and researchers to retreat into the protocols of

²³⁴ Pierre Bourdieu, *Distinction: A Social Critique of the Judgment of Taste* (Cambridge: Harvard University Press, 1984), 1.

²³⁵ Ibid.. 2.

²³⁶ Another notable example of an artwork by Haacke that turns amateurs into experts and potentially activates an audience outside of art is a project that involved Dan Graham depositing in the Saskatchewan River bottles with messages in various languages asking whoever found them to return the paper with an account detailing the location and time of the find (September 1969) See Willoughby Sharp, "Place and Process," *Artforum*, 8. 3 (November 1969).

individual academic disciplines and thus to surrender control over knowledge to bureaucrats, politicians, and the military."²³⁷ While many performers and artists experiment with deskilled artmaking or "democratic dance," such work is often still only legible to highly-specialized publics.²³⁸ It is certainly possible that Haacke's Towers, Columns, and Waves possessed barriers to entry. However, because they are aesthetically stimulating and bear some resemblance to both everyday objects static works of sculpture, they likely did not turn off untrained spectators in the same way that "difficult" performances, such as Yvonne Rainer's *Trio A* (1966) (fig. 27), can.²³⁹ By their potential accessibility to viewers without specific training in art or art history, Haacke's ludic projects attempted to disperse authority throughout the audience, ideally placing it quite literally in the hands of non-specialist gallery-goers.

The creation of art that mounted attacks on "good taste" was a strategy of the historic avantgarde that was picked up again in the nineteen sixties. Haacke's sentiments are echoed by Michael Kirby, who would hold at the same moment, "personal taste is no grounds for determining what is, or is not, art."²⁴⁰ Nonetheless, while called "toys" by some, the Columns, Towers, and Waves were generally still framed as "Art," and have the cultural weight of the term: by dint of being artworks they are regarded as important. While consuming the ludic works, the audience is also producing them; and hence, necessarily participating in the shaping and changing of the field

²³⁷ Thomas Crow, *Rise of the Sixties*, (New York, NY: Harry N. Abrams, Inc., 1996), 158.

²³⁸ The term "democratic dance" was used in relation to performances that did not require particular competence as a dancer, such as works created by Trisha Brown and Yvonne Rainer in the sixties and seventies. A more recent example comes in Thomas Hirschhorn's 2013 *Gramsci Monument*, which was a notable success, making art in a "deskilled" idiom available to a general, even deskilled audience—something not all of his initiatives achieve.

Whenever I showed students Rainer's work in a mandatory art history course taken by all undergraduates at St. John's University they reacted negatively and few were willing to analytically engage with the performance. Period critics acknowledged that the dance was tough to consume too. See Carrie Lambert-Beatty, "Moving Still: Mediating Yvonne Rainer's 'Trio A'," *October* 89 (Summer 1999): 87-112.

²⁴⁰ Kirby, Art of Time, 23.

(or at least their understanding of it). Tactile works, Haacke suggests, can partially wrench the category of "Art" from the grasp of elite spectators.

Infant Viewers: Infantile Activities?

Play has often been equated with the actions of children (as the dictionary definition in my second subsection indicates).²⁴¹ Moreover, play is considered to be primitivizing: it supposedly returns adults to a childhood state. Beyond this, adult play is viewed as an "irrational" rejection of work within a capitalist system. Imagining societies based around ludic activities rather than profit generation, evoked for many in the sixties avant-garde a "pre-capitalist," pre-modern utopia, in which both work and play were restored to "an unalienated role in everyday life." However, the notion that play is "primitive" markedly contrasts with relatively high technology of many works that were dubbed ludic. As already noted, Haacke's works are made of modern Plexiglas. Many of the projects included in *The Machine at the End of the Mechanical Age* were considered technological toys according to Battcock's account of the opening. ²⁴³ Participatory tech art potentially could be seen as doubly detrimental, both regressive and technologically determinist. Nevertheless, depending on the operations an artwork catalyzes, "infantilization" might not be negative. ²⁴⁴ Or, to think this issue another way, is the perception of signs of infantile regression

²⁴¹ See Lütticken, "Playtimes," *New Left Review* 66 (November-December 2009): 125-140. The art historian holds this association stems from nineteenth century bourgeois notions of children and childhood.

²⁴² Banes, *Greenwich Village* 1963, 140.

²⁴³ Battcock, "Art: Something to be Thankful for," unpaginated.

²⁴⁴ One example of "positive infantilization" is identified by *Village Voice* dance critic Jill Johnston. In "Play," a 1965 article reviewing the first two years of Judson Dance Theater, Johnston holds that, "the demonstration of play as a mode of action central to dance is a significant regression. Central to play is improvisation. To improvise is to compose on the spur of the moment, as the dictionary says. Children compose things offhand in this manner and don't [sic] worry about alternative ways of behaving. When children like something they've done, they repeat it, thus achieving a set form, such as hopscotch or red-light. Adults who regress to childhood ways do the same." See citation in Banes, *Greenwich Village 1963*, 143.

reason enough to totally dismiss ludic artwork? While we must certainly be wary of the mental castration and "false consciousness" that occurs with the insinuation of a viewer into mechanisms of control identified by Buchloh, the playful, bodily activity provoked by Haacke's art does have value. Play and idiocy need to be parsed out and separated.

In particular, Buchloh's notion of the "infantilized viewer", evoked in relation to the field of art in which Haacke was working (before making his "mature" works), merits further scrutiny.²⁴⁵ The art historian's assertions about the infantilization of the viewer quite possibly stem from assumptions about the negative, mentally debilitating results of play because of its associations with children's activities. The idea of artwork as play and hence, related to infantile activities, was compounded and seemingly confirmed by numerous photographs of participatory kinetic or tech art depicting children engaging with the objects. Images of children interacting with art circulated at such a rate that we might consider "the child and the machine" as an emerging trope or even sub-genre of art documentation in the nineteen sixties (fig. 19). In his analysis of dance documentation hailing from the period (c. 1964-74) Phillip Auslander observes, "the act of documenting an event as a performance is what constitutes it as such...it produces an event as a performance."²⁴⁶ By the same token, the documentation of use of artworks produces them as interactive and infantilizing; the content of images disciplines the way that interaction is imagined to occur. Through an investigation of the documentation of Haacke's artworks and a selection of those of his peers, we can see the way that notions of works "infantilizing" viewers might have

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²⁴⁵ Buchloh, "Hans Haacke: Memory and Instrumental Reason," 214.

²⁴⁶ Philip Auslander, "The Performativity of Performance Documentation," *PAJ: A Journal of Performance and Art*, no. 28 (September 2006): 5, quoted in Philip Auslander, "Performance Documentation and the New York Avantgarde, ca. 1964-74," On Performativity: Walker Living Collections Catalogue, accessed July 25, 2014, http://www.walkerart.org/collections/publications/performativity/surrogate-performances.

been exacerbated. The existence of photographs of child spectators enjoying the pieces does not necessarily mean that adult users of the very same works are rendered ludic idiots.

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Haacke's artwork was very often photographed alongside child spectators. Many of the articles in MIT's student newspaper, *The Tech*, reporting on the young German's work from his 1967 show on campus are accompanied by images of children using the art (fig. 19). Some of the photos were provided by the artist, but the student paper also took their own pictures of visitors to the gallery. It seems likely that both Haacke's and *The Tech*'s respective decision to include children was not merely the result of demographics and was as well swayed by the trends in documentation at the time.²⁴⁷ Though some others exist, the most commonly reproduced image of the installation *Photoelectric Viewer Programmed Coordinate System*, which I discuss in depth in the subsequent chapter, depicts a child and older man in Haacke's environment setting off the lights in the coordinate system (fig. 22). Finally, in Frank Popper's *The Origins and Development* of Kinetic Art the author reproduces a particularly artful shot of a child using Wave I (1964), his face visible through the Plexiglas surface, which as well reflects that of an adult male. Whether the documentary tendency reflects the demographics of actual viewing publics—if simply children enjoyed these interactive works far more than "regular" artworks—or instead, as I contend, if the trend largely reflects a particular construction of the works, is not completely clear in every case.

Why circulate images of children using works of tech art? On one level the answer is simple necessity. Given that most of these kinds of "open" works are conceived to require an audience, someone must ideally accompany them in documentation demonstrating their proper functioning.

²⁴⁷ Haacke believes that participatory works did probably have a higher percentage of child spectators than other varieties of works, because of their limited barriers of entry. Haacke in conversation with the author, November 19, 2014.

The requirement to show a user already marks tech art as different, perhaps even spectacularly so, from art in static media (i.e. still sculpture, painting, drawing and photography); artworks in traditional media are almost never documented with an audience and are typically decontextualized on the white pages of books and magazines.²⁴⁸ The gaze of the tech art user is often directed at the art object, a condition that as well prompts the artwork to resemble other kinds of entertainment or commodity forms. The images recall advertisements (for toys), which are the other most commonly circulated depictions of fascinated children.²⁴⁹ For instance, period publicity of the period for Samsonite's Lego System or A.C. Gilbert's Erector Set shows youngsters posed in very similar ways to those in art documentation (fig. 20).²⁵⁰ Within the image ecology of the media, tech art and toys might seem like exchangeable signs.

A short review of Haacke's first show at Howard Wise Gallery published in *Women's Wear Daily* in 1967 constructs the exhibition as both appealing to children and having the capacity to prompt adults to be infantilized. The anonymous critic describes the "wind and water sculpture" as "a series of plastic tubes through which different colored waters and inks pass. The colors go in waves, the concern is with the movement of the water. Never before seen in town, if you can trundle down to 50 West 57th Street on your skateboard this weekend, take it in. Recommended

²⁴⁸ I base my claim primarily on personal observations. Supporting my affirmation, Brian O'Doherty holds that in photos galleries are almost always depicted "sans figures" (i.e. free of spectators). See O'Doherty *Inside the White Cube: The Ideology of the Gallery Space* (Santa Monica: Lapis Press, 1986), 15.

²⁴⁹ The observation about advertisements was suggested to me by Eva Velasco Peña.

²⁵⁰ The ads often include copy that suggests the toys are future-themed or that the activities with the toys will train children for future careers as engineers or architects. In 1966 Lego advertisements had the slogan "Build a new world again and again with snap-together Lego bricks from Samsonite." As early as 1922 the message "Boys today—Men tomorrow" accompanied adverts for the erector set. Additionally, the fact that Lego was not just a toy, but a system locates the product very much in stride with society's interest in cybernetics and systems theory, which were also gaining mainstream recognition.

for the kiddies."²⁵¹ Although the reviewer mentions the formal elements of Haacke's works—color, movement, and materials—these are not linked to good taste, but to faddish juvenile actions. We learn that the work trades on its novelty value: the line, "never before seen," even smacks of P.C. Barnum-style promotion. *Women's Wear Daily* tells us too that while the show is apt for children, it might also appeal to adults with a proclivity for age-inappropriate activities, such as riding on a skateboard. Alternately, the skateboarding described by the reviewer may be suggestive of the work's ludic appeal, potentially making grown-ups more playful.

For tech art, the standard dismissal of modernist painting requires a slight modification. "Even my kid could do that," could be imagined as becoming the more approbatory, "even my kid would be interested in that." In the world of post-Greenbergian criticism, increasingly, interest would be an important criterion for art (cf. John Baldessari's repeated, tongue-in-cheek, "I will not make any more boring art" of 1971).²⁵² An audience of children demonstrates that one could enjoy the work without having developed the refined taste necessary to ascertain a work's "quality"—one of Greenberg's watchwords. Indeed, discussing the shift explicitly in relation to kinetic art, Willoughby Sharp maintains "we are embarking on a new phase of artistic awareness in which *interest*, partiality, and *involvement* are the chief characteristics." ²⁵³ Thus, the tendency by sympathetic critics to publish the photos of fascinated child spectators might even result from an over-determined desire to prove just how interesting new artworks could be.

²⁵¹ "Howard Wise" Women's Wear Daily, January 7, 1966, unpaginated.

²⁵² Kosuthian readings of Donald Judd's claim that: "A work needs only to be interesting" —such as Christopher Want, "Minimalism," in *Grove Art Online*, Oxford University Press, 2009—suggest "interest" was the factor that determined the difference between art and non-art. James Meyer points out that Judd did not just mean "intellectually stimulating" with the term and would not have understood his words in quite this fashion. See Meyer's discussion of Joseph Kosuth's (mis-)readings of Judd in *Minimalism: Art and Polemics in the Sixties* (New Haven: Yale, 2001), 141.

²⁵³ Willoughby Sharp, "Luminism and Kineticism," in *Minimal Art*, ed. Gregory Battcock (New York: Dutton, 1968), 345 (emphasis added).

Moreover, as Pamela Lee claims, kinetic works were viewed as "futuristic and forward looking" as well as "atavistic and primitivizing." Children fulfilled a dual semiotic function when cast as users. The hackneyed, yet aphoristic notion "children are our future" surely added a layer of significance to images of children using tech art, suggesting that indeed these kinds of projects were the art of the future. In the sixties, artists and critics certainly expressed utopian sentiments about "space-age" art. The art critic Katharine Kuh contends: "As we push deeper into the twentieth century, what resembled haphazard art symptoms are now taking shape to predict the future." Discussing creators of the late-twentieth and early-twenty-first century, kineticist Fletcher Benton observed, "think of the artists growing up today. They will know about computers, programming and electronics. Think of what they'll be able to do." 255

The notion of the child as ideal spectator marks a difference with past iterations of primitivizing artworks that mined children's creativity. While artists like Jean Dubuffet and certain Surrealists were interested in emulating children's art for its supposed purity and liberation from cultural norms, their intended audiences were adults. Because of their lack of enculturation or education children were believed to be closer to a supposedly truer, purer, state of human kind in nature. Furthermore, because children's intellects are less developed, youngsters were understood to fit into a field of "primitives"— believed to relate to those of non-western people and the mentally ill. On Alfred Barr's famous chart tracking the trajectories of modernism, the curator color codes cultural production: modern art (red) and its influences (black). Via this chromatic scheme, there is parity between non-western art (African masks, Japanese prints) and "machine

²⁵⁴ Katharine Kuh, "Recent Kinetic Art," in *Nature and Art of Motion*, ed. Gyorgy Kepes (New York: George Braziller, 1965), 116

²⁵⁵ Fletcher Benton quoted in "The Movement Movement," *TIME*, January 28, 1966, quoted in Pamela Lee, *Chronophobia*, 97.

esthetic" —both were understood to be the result of automatic or automated processes—either machines who do not think but just act, or people who are likewise instinctual. In the age of tech art we observe curious twist on the relationship towards modernism's "primitive" undercurrents: automated artworks with a "machine aesthetic" appeal to children, who are understood as not fully enculturated, and thus supposedly possess purer taste.²⁵⁶

The meaning of participatory work was to some extent impacted by mythic associations with children. Following Huizinga, play has a "primordial quality"; hence, compounded with the presence of children, there is an implication that ludic, participatory works have a "natural" appeal, as the child subjects have, in theory, received a more limited amount of socialization. ²⁵⁷ Additionally, the selection of young spectators as "poster children" suggests a "natural" tendency for the works to catalyze playfulness based on the assumption that the entirety of children's activity is ludic. As already mentioned, the "gee, whiz"-provoking scientific look of Haacke's objects recalls displays in museums of science. As these kinds of institutions and their interactive exhibitions are primarily frequented by youngsters, associations between "scientistic" tech art and children were also assumed as given. Thus, the documentation of the "child with the machine" is not merely a record of use. The images serve to signify too. They teach adult spectators that the proper way to engage the work is by child-like interaction and awe. The children depicted in this documentation provide a model and imply that viewers should approach the works as if they were

²⁵⁶ In addition to non-western cultures, children and machines represented other sources of "primitive" artists could emulate to escape rationality. While art of children and the mentally ill was not yet so in vogue, on Alfred Barr's famous chart, the machine aesthetic is circumscribed in a red box, presented in exactly the same fashion as non-western sources of inspiration.

²⁵⁷ Huizinga, *Homo Ludens*, 3.

children, playing with them in a completely uninhibited fashion. As *TIME*'s anonymous critic affirms: "The public...is now being urged by kinetic artists to have a rattling good time." ²⁵⁸

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Apparently resonating with Buchloh's assertion about the "infantilized viewer" being taken for granted, infant viewers were regularly naturalized, repeatedly shown as the best spectators of participatory works.²⁵⁹ A range of works in the field of tech art and kineticism were produced as "infantilizing." Moreover, relations between these diverse artworks were created by dint of assumptions about appealing to (the "poor" taste of) a "common" audience of non-specific children. Surely helping maintain the links between Haacke and ZERO in the imaginations or art audiences, striking examples of "the child and the machine" appear in Otto Piene's discussion of the history and activities of Group Zero published in *Art Education* in 1965. Piene did not provide the images, which were instead taken by a photographer named Mike Mitchell at the ZERO exhibition in Washington, DC. By the extra-textual elements in the journal, there is the tacit suggestion that kinetic work's ideal audience consists of children. Hence, Piene's works too were constructed as both appealing to children and thus, possibly a detriment to critical viewing. Nevertheless, due to the ostensible topic of the journal, the engagement with the works might form part of an aesthetic education, implicitly suggesting such pedagogies were only for children.

Les Levine, another artist championed by Burnham and whose projects would have been known by Haacke, found his art framed similarly. The documentation for Levine's participatory installation, *Environment III: Slipcover* (1967), as well shows solely children engaging with the work. The artist created what he dubbed a "place," covering the interior space of the Architectural League of New York in Mirro-Brite—a product for coating surfaces with mirrored finish. The end

²⁵⁸ Anonymous, "The Movement Movement," 73.

²⁵⁹ Buchloh, "Hans Haacke: Memory and Instrumental Reason," op cit.

result looks like a massive version of Warhol and Klüver's *Silver Clouds* (1966); the sheets' soft reflexive surfaces change the gallery environment. In a 1967 review in *The Telegraph*, Levine recounts: "Several people told me, 'that they feel like taking off all their clothes and running around the rooms naked." This reaction is curious. On one hand, it suggests that the desire to manifest corporeal materiality—something that Levine hoped the installation would achieve—is sufficiently strong that viewers wish to disrobe and run unfettered and uninhibited as children can. On the other hand, running naked—streaking in the gallery—could relate not just to play but to the improper exposure of the body as a resistance to the status quo: the naked body is made manifest and demonstrated as having the power to maneuver.

Perhaps more than any other artists at the time, the Gutai group emphasized their interest in children as collaborators. Their work is regularly documented with child users. For instance, in the Solomon R. Guggenheim Museum's recent exhibition, *Gutai: Splendid Playground,* slides of historic works were projected on the lower gallery wall, which showed children activating a number of the projects. Continuing the trend into the present, the online promotional video released by the museum solely depicts children making marks on the 2013 iteration of Yoshihara Jirō's *Please Draw Freely* (1956/2013).

Haacke's links to Gutai may seem less obvious today. However, in the nineteen sixties the artists formed part of a common field of international art and technology investigations. And, as is the case for Haacke, the body of spectator-participants was of considerable importance for their work; Gutai even translates to "embodiment." Due to their intersecting trajectories during the decade, analyses of Gutai shed some light on Haacke's artwork. In 1965 Haacke was excited to

²⁶⁰ Levine quoted in *The Telegram*, April 22, 1967, reproduced online, "Environment III: Slipcover," *Archleague.org*, accessed November 11, 2013, http://archleague.org/2011/01/environment-iii-slipcover/.

meet many members of Gutai at a *NUL* (the Dutch iteration of ZERO discussed earlier) exhibition at the Stedelijk Museum in Amsterdam, where both were showing work.²⁶¹ While translation issues prevented much "meaningful communication," Haacke felt a particular affinity to the Gutai artists, appreciating the group's "spirit of direct involvement with the forces of nature."²⁶² The artist was quite taken with Japanese aesthetics in the mid-sixties, celebrating the "precise but informal way" of making that he believed characterized design from Japan.²⁶³ Haacke compares his experiments with presentations of nature to haikus: both are "tiny universes of sensibility."²⁶⁴

Ming Tiampo, co-curator of *Gutai: Splendid Playground*, proposes a nuanced understanding of tech art and children. Tiampo holds that the work of major Gutai figure Yoshihara "embraced the possibilities of collective creativity, broke down the hierarchy between artist and audience, and harnessed the creativity of children."²⁶⁵ However, while the Gutai artists located the "child-labor" the art historian describes on the same playing field as the less visible adult participation, surely not all viewers would have grasped this. The evidently child-like behavior of the children serves as a model imagined for adult beholder-participants, perhaps permitting the spectator to think about ways of using the work in a less inhibited manner.

Despite the serious consideration of child artists by the Gutai group, children do not have the mental capacities of adults. However, appealing to the lowest common denominator and

²⁶¹ Norio Imai affirms in "Gutai and After" that exposure to ZERO "is what may have led me to make plastic and cloth reliefs with white undulations, such as the 'White Ceremony' series, 1966-2012." See Imai, "Gutai and After," *Artforum* 51, no. 6 (February, 2013).

²⁶² Burnham, "Hans Haacke Wind and Water Sculpture," 5.

²⁶³ Ibid., 6.

²⁶⁴ Ibid.

²⁶⁵ Ming Tiampo, *Gutai: Decentering Modernism* (Chicago: University of Chicago Press, 2011), 29. Tiampo further notes that Gutai gave children's art more or less equal treatment to that of adults, "not treating children's art as outsider art but treated it with the consideration they gave their own work, writing about it seriously, publishing and exhibiting it, even profiling individual children" (24).

infantilizing the entirety of spectators was not Gutai's intent. According to the Guggenheim's webpage for the 2013 exhibition, "Children were a primary audience for Gutai because they held the key to a future free of totalitarianism. By nurturing their creativity, children could be taught to think and act for themselves." Rather than infantilizing the viewers, the goal was to augment their capacity for critical thought. Surely nurturing the creativity of adults could yield a similar outcome.

By the same token, children viewing art came to represent the possibility of working though the trauma of the totalitarian past. As a result, ludic participatory projects could be understood to possess a therapeutic value as well. While there are surely other factors at play, a disproportionate percentage of sixties participatory, environmental art was produced by artists who had grown up under former and current totalitarian regimes, such as Vichy France, Mussolini's Italy, Hitler's Germany—like Haacke—or Franco's Spain.²⁶⁷ It is quite possible that these cultural producers shared the Gutai Group's sentiments about the need to provide children with an alternative education via art to varying degrees. The prompting of users to think differently and creatively could have been desirable for artists to attempt because it was a way of rejecting or resisting the legacy of strict totalitarian governments.²⁶⁸

²⁶⁶ "Arts Curriculum Online, Gutai: Splendid Playground," *Guggenheim*, accessed October 20, 2013, http://www.guggenheim.org/new-york/education/school-educator-programs/teacher-resources/arts-curriculumonline?view=item&catid=764&id=185&tmpl=component&print=1.

²⁶⁷ Haacke was born in 1936. Hence, the first years of his schooling occurred in Nazi Germany. Haacke's father, who was a civil servant, lost his job during the years of Nazi-dominated government in Germany because he refused to join the party. In addition, according to Walter Grasskamp, the career of one of Haacke's artistic "fathers"—the Bauhaus-trained abstract painter Fritz Winter—"had been interfered with by Nazism." See Grasskamp, "Survey" in *Hans Haacke*, ed. Molly Nesbit, Walter Grasskamp, and Jon Bird (New York: Phaidon, 2004), 26.

²⁶⁸ Certainly, while both are theatrical, the costumed bodies and balloons of the whimsical ZERO demonstrations are radically different to the starched uniforms and draped banners of Nazi parades. They teach radically different lessons about how collective subjectivity might be made manifest in public space. Nevertheless, as Buchloh correctly warns, with such radical difference, connections to history can be annihilated in the name of a desire for trauma-assuaging entertainment.

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Even in freer societies adult play is to some extent taboo: a breach of decorum. Though the photograph of an older man playing with his scarf in *Photoelectric* is testimony to its occurrence, there is something that could be considered slightly undignified about the actions depicted in the image—precisely because the man is not "acting his age." A lack of grace often characterizes adults at play in galleries; technical prowess is not usually a requisite. While documentation of deskilled activation of Haacke's work circulates freely, it is possible to imagine that other artists might prefer that their work be depicted provoking the acceptable playfulness of children, rather than with adult goofiness. Similarly, proponents of participatory kinetic artworks want the best poster children and not grown-ups who appear to be trying too hard to have fun.

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Indicative of a mindset informed by the above notions about decorum, Battcock lamented the ludic activity he encountered at the opening of MoMA's *The Machine*...: "There were a lot of nice people to look at, but some of them were getting too involved looking at and playing with the machines on display. I think it's pretty stupid for people to get all hung up with artworks and museum openings, which are parties and nothing more." Battcock took issue with spectators enjoying the work too much, rather than disregarding it completely in favor of socializing, drinking, and people watching—or possibly more coldly or seriously contemplating it. As I have already suggested, providing the audience "with nice people to look at" as well as artworks is precisely the radical change engendered and performed by works of collaborative tech art. Lee notes that its proximity to entertainment resulted in the multiple coding of works of kinetic art. On

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²⁶⁹ Battcock, "Art: Something to be Thankful for," unpaginated.

the one hand, art as programmed play prompts the "infantilizing regression" Battcock bemoans.²⁷⁰ On the other, the genre of work reflects "daunting futuristic ambition."²⁷¹ It is always in between "high seriousness and sheer goofiness."¹⁸⁷ Because his fellow visitors took their play too seriously and were merely entertained by art, Battcock charged them with ludic idiocy.

In *Homo Ludens* Huizinga includes a long footnote discussing the etymological connections between the muses and amusement, but surprisingly does not arrive at repositories of art.²⁷² With exhibitions like *The Machine*..., amusement, not just musing, becomes a duty of the museum. As critic Harold Rosenberg noted in 1967, a concern for motion "marks the end of contemplation."²⁷³ Barely a year later in *Air Art* Willoughby Sharp would ventriloquize Rosenberg's sentiments, adding "we now demand participation" and claiming that with it, "impartiality and disinterestedness" would cease as well.²⁷⁴ The museum's transformation into an amusement park and its accompanying dissipation of intellectual rigor is precisely what worries Battcock (and Buchloh). Indeed, the issue of art becoming too close to other forms of entertainment continues to be an issue debated by contemporary curators.²⁷⁵ The risk run by the images of children enjoying the works uncritically (and there is even room for debate about this), is that they

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²⁷⁰ Lee, Chronophobia, 101.

²⁷¹ Ibid. ¹⁸⁷

Ibid.

²⁷² Huizinga, 159 n1.

²⁷³ Harold Rosenberg, "Movement in Art," *Vogue* 149, no. 3 (February, 1967), 170-71.

²⁷⁴ Sharp, Air Art (New York: Kineticism Press, 1968), 9

²⁷⁵ See Michael Govan, "The Art Museum Today, in Discussion," Aspen Institute, Aspen, CO, May 13, 2013, accessed January 24, 2015, http://blogs.walkerart.org/centerpoints/files/2013/06/The-Art-Museum-Today-inDiscussion 0.pdf. While the issue of entertainment was brought to the discussion, concrete conclusions or solutions were not reached. Govan asserts, "The potential for big audiences and significant earned revenues from popular exhibitions has created the expectation that, properly managed, art museums can be sustained by paid admissions and memberships—a business model more akin to entertainment than public education and one that privileges non-challenging and popular subject matter and short-term investment in exhibitions rather than the long-term priorities of collecting, preservation, and research." Govan expresses some skepticism about attendance as the prime metric used to determine success. Furthermore, he notes that museums can function as public gathering places, which might provide an economic boost to a region as well.

suggest adult viewers might have similarly simple kinds of interactions. Their joyful absorption in the work raises questions about the potential for the projects to ultimately discipline and mentally castrate the spectators, who will then trundle off on their skateboards searching for the next bout of stimulation.

However, amusement was also linked in the mind of many creators of Haacke's generation to works opposing an old order of art. For example, Kaprow sides in favor of approaching nearlyspectacular leisure: "The modern museums should be turned into swimming pools and night clubs, or in the best-looking examples, emptied and left as environmental sculpture."²⁷⁶ The artist Ed Ruscha, known for spanning pop and conceptualism, has remarked that "even the driest kind of conceptual art has amusement," which for the artist means that something unexpected happens with the work.²⁷⁷ We might also turn to the words of Fluxus impresario George Maciunas to learn of other, more critical intersections of amusement, art, and the games of children. In 1965 Maciunas penned a manifesto on "art-amusement." His double-barrel term indicates foremost that regular art was not typically amusing; Maciunas posits that art-amusement is a mode of working that opposes serious, pretentious, and commercial art.²⁷⁸ While the Fluxus guru's proposal calls for cultural production totally outside of the frame of art, something quite different from Haacke's recoding of the host institutions, there are definite resonances between their projects: artamusement possesses "qualities of a simple natural event, a game or a gag. It is the fusion of **Spikes**

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²⁷⁶ Kaprow, "Where Art Thou, Sweet Muse? "(I'm Hung Up at the Whitney)" (1967) in *Institutional Critique*, ed. Alexander Alberro and Blake Stimson (Cambridge: MIT Press, 2011), 54.

²⁷⁷ Ruscha in *Conceptual Paradise*, film, directed by Stefan Römer (Germany: Kulturstiftung des Bundes, 2006), video.

²⁷⁸ See George Maciunas, "Manifesto on Art / Fluxus Art Amusement, 1965," *Art not Art*, accessed November 29, 2013, http://www.artnotart.com/fluxus/gmaciunas-artartamusement.html.

Jones Vaudeville, gags, children's games and Duchamp."279

Burnham contends that it is not just the abandon and fun of childhood to which Haacke's works catalyze a return. They also potentially forge a mnemonic link to the subject's (scholastic) past. While Buchloh was not considering precisely the kind of memory work Burnham proposes, he holds that the kind of move to remember constitutes "one of the few acts of resistance against the totality of spectacularization." Discussing *Condensation Cube*, Burnham asserts that, "here was an art of essential phenomenalism where the obligation to see was passed onto the spectator. The artist had structured the events—take it or leave it—the rest was up to the dimmed memory of the viewer: to remember what he had forgotten since childhood about the intimate effects of wind and water." Certainly in a North American context, condensation conjures up memories beyond the classroom, of the early morning school bus ride. And who has not written messages in the condensation that forms so easily on those windows?—a playful and sometimes deviant mode of communicating with other commuters, using the school vehicle to deliver unauthorized messages.

Live Airborne System (conceived 1965, realized 1968) (fig. 21), a work the artist cites as one of his earliest performances, involved Haacke travelling to Coney Island to feed Wonder bread to seagulls, as well suggests a return to infancy, or at the least, a performance of childlike activities.²⁸² In the project, ducks, the more traditional fowl for children to enjoy feeding, were

²⁷⁹ Ibid.

²⁸⁰ Buchloh, op. cit.

²⁸¹ Burnham, "Hans Haacke Wind and Water Sculpture," 6.

²⁸² When I asked Haacke about the role of performance in his work, he immediately mentioned *Live Airborne System* as an early instance of performance. Haacke in conversation with the author, November 19, 2014. ¹⁹⁹ When discussing this work at the Whitney ISP Haacke made sure to mention the brand of bread, conjuring up all-American foodstuffs consumed in childhood and connections to the pop art of James Rosenquist, whose bread and butter is consumer goods linked to the military industrial complex. Additionally, this action makes real in some ways the analogy in Barnett Newman's famous quip: "Aesthetics for artists is like ornithology...for the birds." Haacke touches art and ornithology together –all part of a systems esthetic. Curiously, Newman was

substituted with gulls.¹⁹⁹ The artist's numerous works involving balloons in air currents could equally be seen to trade on childhood nostalgia and ingrained associations of play.²⁸³ Following Burnham, with Haacke's explorations of fluid technologies, the artist also calls upon the spectator to return to the supposedly purer way of seeing that childhood affords, a time before lessons of good taste, decorum, and a pressure to appear sophisticated had been inculcated. Haacke's artwork can engender infantilization of a positive variety. As discussed above, proper "bourgeois" spectatorship of eternally beautiful, autonomous art objects might be linked to maintaining the current order of things is all walks of life. By enabling beholders to engage with art in a distinct mode, the works break with the ideology of permanence and ideally prompt spectators to rethink the status quo in other realms.

Idiocy, ludic or otherwise, was certainly not the end result some contemporary pedagogical theorists saw participatory works in new media yielding. Indeed, the educational possibilities of kinetic art were actively explored at the time in relation to children's engagement with moving, often tactile, artworks. Haacke's *White-Red Zig-Zag* (1965), a container with Plexiglas shoots that spurred contrasting colored liquids and bubbles to flow back and forth in sharply twisting trajectories was included in the Santa-Barbara-based Brooks Foundation's touring exhibition,

actually interested in ornithology and although he did not consider bird-watching an art he perhaps mixed his own metaphor in provocative ways as well.

²⁸³ I refer to *Sphere in Oblique Air Jet* (1965), *MIT Sky Line* (1967), or *Sky Line* (1967). The former projects were collective artistic interventions in landscapes—respectively the modern campus of MIT and Frederick Law Olmsted's Central Park. On one hand, *Sphere in Oblique Air Jet* is an instance of Bernoulli's principle: the air in the slipstream provokes a drop in pressure, because it moves faster than the otherwise relatively static air. If the balloon moves, the difference in pressure forces it to return to the lower pressure stream of air. In addition, the work marvelously showcases Von Bertalanffy's contention about the impossibilities of closed systems. Although shown in a relatively stabilized environment, almost as soon as viewers enter into the space the balloon is knocked of course, and sinks to the ground. The trace of the spectators' movement through the atmosphere of the gallery becomes visible and apparent. Additionally, *Sphere in Oblique Air Jet* invites a mischievous playfulness. As the spectator learns that he or she can alter the course of the balloon, there is a tendency to use lungpower to knock the orb from its pedestal of air. ²⁰⁰ Although Haacke's works employ weather balloons, the morphological similarity to the globes we might recall from childhood cannot be overlooked. The bobbing ovoid forms simultaneously

Kinetic Art Experience.²⁰¹ The 1966 show presented works spectators could handle or otherwise manipulate and featured contributions by more established kinetic artists such as Ed Kienholz or George Rickey. The Brooks Foundation, "dedicated to the establishment of new dimensions in human knowledge," staged the show in order to expose children in under-privileged areas to emerging developments in art.²⁰²

suggest science and ludic activity. Indeed, this connection continues in the outdoor projects too. Grace Glueck affirms that Haacke's work changed the nature of Central Park, rendering it a "wondrous toy." See Glueck, "The Great Big Park Was a Wondrous Toy," *New York Times*, 24 July 1967: 21.

Beyond bringing the youngsters (literally) in touch with avant-garde culture normally circumscribed by galleries and institutions that cater to elites, the foundation conducted a study of children's responses to the sculptures. This move, which rendered viewers test subjects, might be seen as problematic. The gallery and its contents were turned towards rationalizing, scientific ends. However, the collection of sociological data could equally have empowered the children, suggesting to the kids that their opinions actually mattered and enabling them to imagine museums with more liberated norms. Additionally, the youngsters were not forced to believe everything they saw was "great." Resonating with systems analyst Ludwig von Bertalanffy, who also believed in the great importance of cutting-edge technology in education, the Brooks Foundation's associate director, Don D. Bushnell, was particularly interested in the use of new media, both within and beyond the classroom. Bushnell hoped the exhibition and study would break new ground and "yield future possibilities for educational exhibits and research." 284

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²⁰¹ In addition to being possible to turn over the work, *White-Red Zig-Zag* had a detachable base and could be slotted in both horizontally and vertically.

²⁰² Letter Don Bushnell to Howard Wise, September 2, 1966.

²⁸⁴ Ibid.

That "infantilization of the spectator" that Buchloh describes was surprisingly "taken for granted" in the post-war period can be historically accounted for. Despite the construction of numerous images that suggest its appeal for children and castration of adult minds, playful participatory art does not automatically yield ludic idiocy. We must remember that while adults may behave in a child-like manner when interfacing with the work, their critical skills and analytical abilities are not automatically nullified. The kinetic artist Rickey was very aware of the various connotations of the newly developed art. He contends: "An artist who uses movement may behave like a clown or a philosopher or a school teacher or a research scientist."²⁸⁵ The figures he identifies as types for kineticists to emulate alternate between people who work largely with children and those who are at the frontier of knowledge production. In Haacke's case, the artist does not behave like one or another but all of them, producing art that is simultaneously fun, educational, and which prompts the exploration of new ideas. By playing this intermediate role he certainly does not relinquish all authority. Indeed, in many cases his works attempt to catalyze creative thinking and implicitly question the norms of institutions, mounting trenchant critiques of the status quo. If infantilization leads to adult play and liberation, then it could even be a desirable outcome.

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Bushnell published his ideas and findings in the *Computer in American Education* in 1967 and further explored the possibilities of distributing new media to residents of impoverished, urban Chicago neighborhoods. Bushnell is quoted in *The Chicago Defender* asserting that these neighborhoods are the sites of great creative potential, as opposed to the rioting that the author of the article reminds readers had recently occurred. Bushnell quoted in "Foundation to Study Performing Arts" *The Chicago Defender* (National edition, November 4, 1967: 6. Bushnell went on to become a co-founding dean of Fielding University (an institution specializing in educator training), and on the institution's webpage he still upholds the immense educational value of "the five principles of open systems: *Collaboration, openness, sharing, integrity and interdependence.*" See: http://giving.fielding.edu/why-i-give/donbushnell-joins-founders-circle-with-a-bequest-to-fielding/.

²⁸⁵ George Rickey, "Morphology of Movement," in *Nature and Art of Motion*, ed. Gyorgy Kepes (New York: George Braziller, 1965), 81.

Ludic Activation

"Too often puritanical Marxism throws out the baby of pleasure with the bathwater of ideology" 286 affirms film theorist Robert Stam. Stam holds that cultural forms can simultaneously "appeal to deeply rooted but social frustrated aspirations—for new, pleasurable forms... for solidarity, for festivity, for community..." He suggests that if art were "Aware of a double play of ideology and utopia, it would propose a double movement of celebration and critique. Aware of the inert weight of system and power, it would also see openings for their subversion." Haacke's ludic artworks lodge snugly within the double position of critique and celebration Stam identifies. Picking up shiny, Plexiglas containers and setting their polychrome contents into motion, spectators momentarily forget themselves and breach standards of adult behavior. The playful revelry prompted by this art is significant for the way it mounts an attack on the dominant standards of modernist art viewing. The institution is used in new ways. Play enables spectators to become performers and exert a new degree of control over artistic communication.

Works like Haacke's challenge the rituals of the art institution, which typically, following Kaprow, "still demands a worshipful attitude that reflects benignly on the spectator's cultivation and status." Performing with the Towers, Waves, and Columns, alters the reality of the gallery—the norms of which are the result of acts of spectatorship. According to Haacke, members of the working classes are those who feel the most comfortable with his ludic works. Indeed the works assail the notion that certain classes of spectator constitute the ideal viewing public: while art as

²⁸⁶ Robert Stam, *Subversive Pleasures* (Baltimore and London: The Johns Hopkins University Press, 1989), 238. Thank you to Kenneth Yanes for bringing this text to my attention.

²⁸⁷ Ibid.

²⁸⁸ Ibid.

²⁸⁹ Kaprow, "'Where Art Thou, Sweet Muse?' (I'm Hung Up at the Whitney)," 52.

play does not resolve material differences, its ease of access hardly comprises an illusory kind of equality.

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Commentators from Philippe de Montebello to Boris Groys hold up the importance of art in relation to power: "Art has its own power in the world, and is as much a force in the power play of global politics today as it once was in the arena of cold war politics."290 Hence, a sense of mastery over art might constitute a shift of power, albeit one that is somewhat limited in scope. Montebello contends that museums hold "the memory of mankind." By creating works that alter institutions (changing how those social formations are performed), Haacke reveals that the containers of history—and even government—are labile. With artworks that are not intended for exclusively an elite public (or insiders), he "fans a spark" of hope that "the memory of mankind" shall be that of various sectors of society.²⁹² Not precisely the memory work Buchloh refers to in "Hans Haacke: Memory and Instrumental Reason" (the essay in which most of the art critic's above quotes hail from), but so not far removed either. Enabling art spectatorship that is not predicated on "taste" and hence, social class, Haacke aims for a democratization of the gallery a change that has ramifications in terms of pedagogy and collectivism: according to the artist, "museums and other institutions that stage exhibitions play an important role in the inculcation of opinions and attitudes." ²⁹³ For the duration of their insinuation into the host, Haacke's often ludic

²⁹⁰ Boris Groys, *Art Power* (Cambridge: MIT Press, 2008), back cover.

²⁹¹ Montebello quoted in Bob Mondello, "A History Of Museums, 'The Memory Of Mankind,'" *NPR.org*, November 24, 2008, accessed September 12, 2013, http://www.npr.org/templates/story/story.php?storyId=97377145.

²⁹² I am riffing on Walter Benjamin's affirmation about the value of history. See Benjamin, "On the Concept of History" (1940), in Walter Benjamin, *Selected Writings 1938-1940*, ed. Michael Jennings (Cambridge: Harvard University Press, 2003), 401-424.

²⁹³ Haacke, "Museums Managers of Consciousness" (1984), in *Hans Haacke: Unfinished Business*, exh. cat., ed. Brian Wallis (Cambridge, MA: MIT Press, 1986), 66.

works reprogram institutions. With this parasitic infiltration come new ways of acting, understanding, and communicating: spectatorship as play and para-performance.

Technology that will not "Get with the Program": Inter-Media Performance and an Art of Democratic Process²⁹⁴²⁹⁵

...There is something in staying close to men and women and looking on them, and in the contact and odor of them, that pleases the soul well,

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²⁹⁴ This phrase is used by the drill sergeant in Stanley Kubrick's film *Full Metal Jacket* (Warner Brothers, 1987), a depiction of the Vietnam War. The idiom, which means do what is expected and adhere to the dominant worldview, emerged in the nineteen fifties and entered into fairly common use both in the military and more mainstream print culture. For some examples see the following: *Tide: The Magazine for Advertising Executives*, ²⁹⁵, accessed on July 22, 2015,

https://books.google.com/books?id=Pe9pzLUi6tkC&dq=TIDE+THE+NEWSMAGAZINE+FOR+ADVERTISING+EXECUTI VES&focus=searchwithinvolume&q=%22get+with+the+program%22; "Letters," Ebony 20, no. 12. (October 1965): 11; Directorate for Cost Reduction and Management Improvement Policy, Office of the Assistant Secretary of Defense (Installations and Logistics), Defense Management Journal 1-3 (1963): 34.

All things please the soul, but these please the soul well...

--Walt Whitman, "I Sing the Body Electric," 1855

The message of the electric light is like the message of electric power in industry, totally radical, pervasive, and decentralized.²⁹⁶

--Marshall McLuhan, Understanding Media, 1964

On January 7, 1968 the promotional materials issued by the Howard Wise Gallery for the latest show contained the following: "The *revolutionary principle* is that the viewer is actively involved. If he does nothing, the work will not come to life. These are works for the *homo ludens* of a time when automation makes leisure the rule, work the exception. But too they bear the mark of the inventor: One seems to have known them all one's life." The 57th Street gallery's text merits further remarks. The potential achievements of new art described in the passage resonate with ideas about the radicality of participation and emancipatory promises of technology espoused by Students for a Democratic Society (SDS) in their manifesto, the "Port Huron Statement," some six years prior. The projects that occupied the Wise Gallery were, like the actions of the SDS, in many ways "revolutionary."

One of the works made for the exhibition and its ludic audiences, *Photoelectric ViewerProgrammed Coordinate System* (1966-68)⁶ (fig. 22)—a site-specific light installation briefly mentioned in the previous chapter—is the focus of this chapter. I continue the reassessment of

²⁹⁶ Marshall McLuhan, *Understanding Media: The Extensions of Man* (New York: Signet/McGraw Hill, 1964), 25.

³ Howard Wise Gallery, "Untitled Statement," January 1968 (emphasis added).

Haacke's playful participatory artworks that I began in the last chapter. In *Photoelectric* I find parallels with then-contemporary dance and radical politics, forms in which process (as well as participation) was increasingly valued over final product. I historically contextualize Haacke's provocative, multivalent, environmental artwork and explore its relation to ludic activity,

⁴ Similar sentiments were expressed by SDS in the "Port Huron Statement" (1962) regarding participation and the emancipatory potential of technology. The group states that:

As a *social system* we seek the establishment of a democracy of individual participation, governed by two central aims: that the individual share in those social decisions determining the quality and direction of his life; that society be organized to encourage independence in men and provide *the media for their common participation*. In a participatory democracy, the political life would be based in several root principles: that decision-making of basic social consequence be carried on by public groupings; that politics be seen positively, as *the art of collectively creating an acceptable pattern of social relations*; that politics has the function of bringing people out of isolation and into community, thus being a necessary, though not sufficient, means of finding meaning in personal life; that the political order should serve to clarify problems in a way instrumental to their solution; it should provide outlets for the expression of personal grievance and aspiration; opposing views should be organized so as to *illuminate choices and facilities the attainment of goals*; *channels should be commonly available to related men to knowledge and to power so that private problems* -- from bad recreation facilities to personal alienation -- are formulated as general issues (emphasis added).

SDS further claims that with automation: "The world could be fed, poverty abolished, the great public needs could be met, the brutish world of Darwinian scarcity could be brushed away, all men could have more time to pursue their leisure, drudgery in work could be cut to a minimum, education could become more of a continuing process for all people, both public and personal needs could be met rationally." See SDS, "Port Huron Statement" (1962), accessed July 10, 2015, http://coursesa.matrix.msu.edu/~hst306/documents/huron.html.

Historian Christine Larocco argues that participatory artworks were both inspiring to members of SDS and inspired by New Left politics. See Larocco, "'Participatory Drama': The New Left, the Vietnam War, and the Emergence of Performance Studies," *Cultural Politics* 11, no. 1 (March 2015): 70-88.

cybernetics and systems theory, and newly emerging artistic and performative forms. In order to properly comprehend Haacke's multifaceted project within its artistic milieu, I draw comparisons to a wide range of contemporary works.

Like many of the artist's works *Photoelectric* exceeded categories in a productive fashion. In a review of *Hans Haacke*, the 1968 exhibition at the Howard Wise Gallery that included the work, critic John Perreault reaches a similar conclusion. The critic surveys Haacke's oeuvre,

⁵ Howard Wise Gallery, op. cit.

⁶ This artwork is also regularly called *Viewer-Controlled Coordinate System*. See below for a brief discussion parsing the two names.

contrasting it with prior artworks that Perreault considers to be related, but inferior. The critic states that he is prejudiced against both European art and kinetic art. The former seemed to "stink of museums"; of the latter the writer affirmed: "What I dislike most about Kinetic Art is its thoughtless banality." ²⁹⁷ Haacke's projects are exempt from such idiocy. Indicating the exceptional (even anomalous) nature of Haacke's artworks, the critic compares them to kinetic and op art by other Europeans (or artists based there)—such as the "gimmicks" of Nicolas Schoffer or the

"vapid" works of Victor Vasarely and Julio Le Parc—ending nearly every paragraph of the article "and now there's Hans Haacke." Perreault viewed Haacke's artwork—particularly the way the artist used technology—as a strong, yet discrepant form of kineticism: "Full of the kinds of poetry that can be conjured up...by the skillful manipulation of technology." The critic's sentiments still seem to ring true: *Photoelectric* was beyond singular categorization; it put technology to a poetic use and, while it evoked many developing art forms, it exceeded most then-contemporary works in terms of interest.

The "hardware" of Haacke's installation consisted of 28 evenly-spaced (a body width apart) white light bulbs, photoelectric cells and infrared beams, spectators, and the interior of the Howard Wise Gallery—the space that hosted *Photoelectric* for 21 days.²⁹⁹ The process of coupling the installation's components could be considered the "software" of *Photoelectric*. The artwork

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²⁹⁷ John Perreault, "Now There's Hans Haacke," Village Voice, January 25, 1968, 18, 19.

²⁹⁸ Ibid., 18.

⁹ Ibid.

²⁹⁹ Haacke's show at Howard Wise was held from January 13 – February 3, 1968. The work was reconstructed in the Deichtorhallen in Hamburg in 2006 for *Hans Haacke: For Real*.

In the catalogue essay for *Information* Jack Burnham, inspired by the ideas of computer scientist and mathematician Marvin Minsky, extends the metaphor to human bodies, which he deems our hardware. See Burnham, "Notes on Art and Information Processing," in *Software. Information Technology: Its New Meaning for Art*, exh. cat. (New York: The Jewish Museum, 1970), 11-12.

provided constant haptic feedback. When viewers' bodies intercepted the corresponding invisible beams, bulbs illuminated the otherwise dark gallery, rendering visible the work's mechanisms as well as the beholders. Depending on their relative positions, users of the light environment oscillated between silhouette and figure, their multiple shadows ricocheting around the space. With the lights continually reflecting their presence, users performed together, casting constantly shifting, dappled group portraits on the walls of the white cube. Documentation of the *Photoelectric* reveals an older man and a boy playing in Haacke's chamber. In another photo, a man of about thirty turns his scarf into a prop for an impromptu dance; the garment's undulations cause bulbs to clink into life and spot-light the performer, who composes with shadows. From a different angle, the same man and scarf become a single black form. The aesthetics of human movement, the beautiful processes Walt Whitman describes in "I Sing the Body Electric," were quite literally electrified and illuminated in Haacke's work of art.

As indicated by the title, the idea of "programming" an artwork, like the way one programs software, must not have been far from Haacke's mind when creating *Photoelectric ViewerProgrammed Coordinate System*. Underscoring their dialogical relationship, in September of the year following Haacke's exhibition, Jack Burnham proposed the metaphor of art as software in the article "Real Time Systems," a notion he would continue to explore in the paper "The Aesthetic of Intelligent Systems" and in his ambitious *Software* (1970) exhibition at the Jewish Museum. ³⁰⁰ Software consists of coding, using the binary—apparently rational—mathematical

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³⁰⁰ The notion of new media artworks as "radical software," was further underscored by an eponymous New York publication focusing on video art--as well as art and activism—which ran from 1970-74. Howard Wise, one of the earliest champions of video as an artistic medium, is mentioned numerous times in *Radical Software*. Wise mounted the first major exhibition of video art, *TV as a Creative Medium*, in May the year after Haacke's show. Given this connection, it is perhaps not surprising that publication relied on a similar metaphor of art as software; magazine's editor, Phyllis Segura, was concerned with many of the figures and events that interested Haacke and Burnham: "The Vietnam War cast a dark cloud over everything. All sorts of changes were in the air at the time, not the least being the rise of women's rights. My reading of Marshall McLuhan, Herbert Marcuse, Walter Benjamin,

language of zeroes and ones. Art as software converts the white cube into a node in a circuit of corporeal interaction. ³⁰¹ In a more direct fashion than the ludic works discussed in the last chapter, *Photoelectric* made spectators become performers: by eliminating any tangible art object, the visitors in concert with the environment constituted the work. By their actions and shared authorship, we might understand the viewers to be the generators of new operating protocols. Much like the Columns, Towers, or Waves—which likewise temporarily altered protocols of spectatorship, turning artwork into radical play—*Photoelectric* prompted a reprogramming of the gallery. Nevertheless, the roles of audience and artist were not totally collapsed. Both "programmers" and part of Haacke's programming, the actor-beholders recoded the art space.

Coupling with the Machine: Cybernetic Poetics and Systems of Control

The press release that accompanied *Photoelectric* describes the viewer as essential for its functioning as art.¹³ The kinds of human-human and human-machine couplings the artwork catalyzed also struck Jack Burnham as groundbreaking. For Burnham, a new poetics emerges from the inter-subjective (or cyborgian) interfacing that works like *Photoelectric* catalyze: "The continued evolution of both communications and control technology bodes a new type of aesthetic relationship, very different from the one-way communication of traditional art appreciation."³⁰²

Gregory Bateson, Samuel Beckett, Antonin Artaud, and Buckminster Fuller led me to question all sorts of societal norms and economic dysfunctions, as did my study of ecology, media ecology, spirituality, and Buddhism." See Phyllis Segura, "Creating Radical Software: A Personal Account," *Rhizome*, April 28, 2015, http://rhizome.org/editorial/2015/apr/28/creating-radical-software-personal-account/

³⁰¹ According to Burnham, "Software is not specifically a demonstration of engineering know-how, nor for that matter an art exhibition. Rather in a limited sense it demonstrates the effects of contemporary control and communication techniques in the hands of artists. Most importantly it provides the means by which the public can personally respond to programmatic situations structured by artists. Software makes no distinctions between art and non-art" (emphasis added). See Jack Burnham, "Notes on Art and Information Processing," 10. ¹³ Howard Wise Gallery, "Untitled Statement," January 1968.

³⁰² Burnham, "The Aesthetics of Intelligent Systems," in *One the Future of Art* (New York: Guggenheim Museum and Viking Press, 1970), 95-96.

Burnham foregrounded the role of corporeal interaction in the work. He implicitly suggests that the electronic intermix of bodies and subjects like that described in Whitman's poem could be catalyzed with new technology. According to philosopher Michael Shapiro, in "I Sing the Body Electric," the "I-subject become[s] an engaged body, and [Whitman's] Kantian fixation on consciousness, so evident in many of his poems, is displaced by a bodily charge he receives from other bodies." Similarly, Burnham notes that *Photoelectric* changed the dynamics of the gallery. No longer was there a beautiful object to disinterestedly contemplate. Instead the work consisted of "the spectator's relationship with the room and his ensuing aesthetic experience ... precipitated by his own bodily activities." ¹⁶

Visitors to the gallery were not the only collaborators on Haacke's work. The project relied on a variety of agents and actors: The "enlightened" gallerist, Howard Wise provided Haacke with expensive real estate (on Manhattan's 57th street) for twenty-one days without the expectation of any sales directly coming from the space occupied by Photoelectric. Haacke and Wise worked with Standard Instruments Corp., N.Y., the firm that provided the hardware. The aforementioned parties collaborated yet again with Garson-Bergman Inc., the contractor that actually built the installation. While Wise paid the utility bills, spectators were put to work powering the alluring installation. The fact that their performance surely resulted in some promotional gains for Standard Instruments and the gallerist, does not nullify the critical purchase of the work, which arguably put the hardware to non-standard use. Although the space was free, Wise did expect to be reimbursed for the materials out of Haacke's future sales. Thus, on one hand, the light environment becomes a promotional tool, created on speculation about its capacity to lure prospective clients and

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³⁰³ Michael Shapiro, "Whitman and the Ethnopolitics of New York," in *A Political Companion to Walt Whitman*, ed. John Seery (Lexington: University Press of Kentucky, 2011), 192. ¹⁶ Burnham, "The Aesthetics of Intelligent Systems," 109.

generate long-term profits. However, precisely because of its site-specific status, it was "not for sale," removed from the art market, and even displaced other saleable works. Haacke accepted the fact that the work was ephemeral and did not need a physical life beyond the three weeks at the Howard Wise Gallery.¹⁹

Photoelectric very much resonated with ideas about societal shifts analyzed in cybernetics and systems theory developed in the nineteen sixties. With his artwork Haacke effectively

¹⁷ Further linking the work to television and performance (see below), Garson-Bergman Inc. also built the Muppets Studio and did work for Broadway choreographer Jerome Robbins. See *Interior Design* February 1980, reproduced online at http://www.rhbpc.com/commercial/muppets/commupp article.htm and http://archives.nypl.org/uploads/collection/pdf finding aid/danrobpa.pdf.

In Haacke's installation shadows on white ground could be thought to fulfill a similar function to those cast onto Robert Rauschenberg's *White Paintings* (1951). After being shown at Betty Parsons Gallery, they became part of *Theater Piece #1 (1952), an important multimedia (hence, theatrical) collaboration between Rauschenberg,* John Cage, and Merce Cunningham. In *Theater Piece #1,* bodies of performers activated the surface of the canvases. The spectators in *Photoelectric* perform a similar role. John Cage described Rauschenberg's paintings with a technoscientific inflection. Through his description they seem to resonate with Haacke's installation: "The white paintings were airports for the lights, shadows, and particles." See Cage, *Silence: Lectures and Writings* (Middletown: Wesleyan University Press, 1973), 102. However, rather than a Zen meditation on whiteness or emptiness, the chiaroscuro mottlings on the walls of *Photoelectric* signify collaboration. The white paint of the gallery walls, like in Rauschenberg's paintings, was not applied by the hand of the artist and might be implicated as art, shifting the value of the labor performed to white-wash the cube. For more on the collaborative labor of painting the white paintings see Sarah Robertson, "White Painting [three panel]," SFMoMA, July 2013, accessed March 28, 2015, https://www.sfmoma.org/explore/collection/artwork/25855/essay/white_painting.

¹⁸Letter from Wise to Haacke dated December 21, 1967. The quoted price for the making of the work from GarsonBergman was \$1220.

addressed the same questions posed by Marshall McLuhan about new directions for society: "How shall the new environment be programmed now that we have become so involved with each other, now that *all* of us have become the unwitting work force for social change?" Haacke's choice of media also seems to betray the mark of McLuhan, who furthermore asserts: "The electric light

¹⁹ Again revealing the proximity of Haacke and Burnham's thinking and writing, in *Beyond Modern Sculpture* (New York: George Braziller, 1968) the critic asserts, "some artists see in Kinetics a need to restructure the commercial gallery system: this means either taking the artist off the market and supporting his work non-commercially, or creating new alliances between Kinetic artists and manufacturers so that successful constructions can be put into serial production" (264).

³⁰⁴ McLuhan and Fiore, *The Medium is the Massage* (Berkeley, CA: Gingko Press, 1996), 12 (original emphasis).

is pure information. It is a medium without a message, as it were, unless it is used to spell out some verbal ad or name. This fact, characteristic of all media, means that the 'content' of any medium is always another medium." Hence, the bodies of the spectators intervened in the flow of information, becoming part of the artist's multi-media complex. By turning on light bulbs ("pure information" following McLuhan), viewers communicated their presence to each other. They might further have realized how they were implicated in Haacke's system and become aware of the artwork's facture and the way it functioned. Hence, completing one of the pedagogical goals of McLuhan's text, visitors remained "unwitting" no longer; they increasingly were aware of their role as the "work force" in Haacke's "new environment." 1000

Although McLuhan's writing was better known by the general public, the systems theory of Ludwig von Bertalanffy held a greater appeal for Haacke. Like McLuhan, von Bertalanffy saw technology as an extension of the body. The body, the systems theorist describes photocells as "sense organs." Rather like neurons in a body, photocells (or photoelectric cells) are sensors that generate an electric change when triggered by changes in light levels. Bertalanffy celebrates the photocell along with the telegraph as examples of information transfer that occur with interruptions in flows of energy. Haacke's selection of components for *Photoelectric*—bodies interrupting beams on photoelectric cells—translated Bertalanffy's ideas to the gallery: bodies were electrified

³⁰⁹ Ibid.

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³⁰⁵ McLuhan, "The Medium is the Message," *Understanding Media* (1964), accessed July 20, 2015, http://web.mit.edu/allanmc/www/mcluhan.mediummessage.pdf.

³⁰⁶ Ibid

³⁰⁷ McLuhan argues: "Cities are an even further extension of bodily organs to accommodate the needs of large groups." See McLuhan, *Understanding Media*, 117.

³⁰⁸ Ludwig Von Bertalanffy, *General Systems Theory* (New York: George Braziller, 1968), 42. The show was held from January 13 – February 3, 1968.

and the gallery frame became a sensing (not quite sensual) cyborgian machine. 310

Photoelectric de-emphasized the individual creator and imagined an orchestra of spectatorparticipants making the work. Political theorist Jason Frank sees a similar goal in Whitman's poetry: like Haacke's installation, "I Sing the Body Electric" elaborates "the 'electric' or 'resonant' interconnections between the utter singularity of the self and the multitudinous and contending voices of democratic politics." Both insinuated into and disrupting the artist's circuitry, beholders reacted to the bare lights—which alternately illuminated and blinded—and each other's bodies, and together performed communal actions.

Photoelectric actually has two titles with a single word difference: Photoelectric ViewerProgrammed Coordinate System and Photoelectric Viewer-Controlled Coordinate System. These names reflect distinct modes of historicizing the project: early critics, like Burnham, call the piece "Viewer-Programmed," as does Luke Skrebowski. Critics less sanguine about technology and spectators as programmers, such as Buchloh and Walter Grasskamp, use "Viewer-Controlled" to refer to the work. Haacke does not have a preference. As famed cybernetician Norbert Weiner affirms, technology can equally be employed for communication and control. The fact two iterations of Photoelectric's title exist, indicates something about how art-technology is viewed. What kind of agency do programmers have over the machines and systems they interface with? With programming, do users control the machine, or are they programmed themselves?

³¹⁰ Further revealing his interest in the photoelectric cells, Haacke would use the same technology to count votes in *MOMA Poll* (1970).

³¹¹ Jason Frank, "Aesthetic Democracy: Walt Whitman and the Poetry of the People," *The Review of Politics* 69 (2007), 412.

³¹² Haacke in conversation with the author October, 2011.

³¹³ See Weiner Cybernetics: Or Control and Communication in the Animal and the Machine, 1948.

Popular media portrayed various faces of technology. For instance, in the same issue of TIME (January 28, 1966) magazine that presents "The Movement Movement" (see last chapter) there is a profile of the underground control center of NORAD (North American Aerospace Defense Command). The article explains that the base is designed specifically to survive nuclear war. A full-page color photo of a console with an operator's hand is accompanied by the large caption "Scientific Self-Defense." ³¹⁴ Underneath the photo is a smaller caption describing the panel, which "can call up 12 million bit of computerized information. Buttons light when information is available; by pressing one or more, operators can project the military status and weather condition of any NORAD region." ³¹⁵ By responding to lights and pushing buttons Americans were kept safe from nuclear attack. Conversely, technology is depicted as less of a panacea in an advertisement for Sheraton Hotels & Motor Inns in the same weekly periodical. The ad plays on anxieties about the mechanization of modern life. Captioned with "Keyed-up executives unwind at Sheraton," the company's publicity presents an image of a businessman making his way across the tarmac to a jumbo jet. In addition to his grey suit, hat, and briefcase, the man has a key sticking out of his back—suggesting he is a mechanical contraption. While it might be desirable to work like a machine and run like clockwork, the advertisement implies that this level of performance would have a mental and physical toll.

Haacke's artwork asked visitors to negotiate the above questions of technology and control. Because of this, *Photoelectric* should be understood to have operated at the intersection of technological determination and determined technology. Following Raymond Williams's wellknown analysis of television, it is necessary to complicate and nuance beliefs that technology

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³¹⁴ Anonymous, "Defense: A Mountain of Preparedness," *TIME* 87.4, January 28, 1966, 53.

³¹⁵ Ibid.

is either: A) one of the primary forces controlling human activity, or B) "a tool that human beings completely control." It is undoubtedly true that technologies can use their users, disciplining activities. While nearly never neutral, technologies are not always totalizing and opportunities for misuse, resistance, or play are not totally foreclosed. Williams believes that technology and politics are intertwined. By extending the functions of technology beyond advertising or commercial functions, an open communications system proper to "a genuine democracy" might be approached. Photoelectric did not merely serve commercial interests and was arguably imbued with a democratic spirit. The installation modelled the kind of open interaction Williams advocates as desirable.

Williams's ideas about technology resonate with Burnham's interpretation of *Photoelectric*. He argues that the work occupied a third position. It both controlled and was controlled its users. Burnham supported the poetic use or abuse of technology in the field of art. According to the critic, the installation was one of Haacke's most successful interrogations of "boundary situations." While frontiers have a disciplinary function, the demarcation of borders codes space and shapes knowledge. Boundaries "marked off beforehand" are as well essential for play, Huizinga maintains. Photoelectric used systems of control as a didactic demonstration of the forces at work in art-spaces.

The unruly, ludic bodily actions that occurred within Haacke's installation could not completely be predicted or contained by the strictures of the system. His light environment

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³¹⁶ Raymond Williams, "The Existing Alternatives in Communications," Originally published as a Fabian Society pamphlet in June 1962 as part of "Socialism in the Sixties" series. Reprinted with permission from the Fabian Society and reprinted online *Monthly Review* 65, no. 3 (July-August) 2013, accessed July 26, 2014, http://monthlyreview.org/2013/07/01/the-existing-alternatives-in-communications/.

³¹⁷ Ibid.

³¹⁸ Burnham, "Systems Esthetics," 22.

³¹⁹ Johan Huizinga, *Homo Ludens: A Study of the Play-Element in Culture* (Boston: The Beacon Press, 1955), 10.

dialectically negotiated liberation, play, and sensuality vis-à-vis rationality and instrumental reason. With the lights tracking viewers' every move, the work exhibited systems of control and revealed their limits. Rather than simply discipline, the boundaries and the systems that mark them became part of a playground. Appealing to suppressed ludic impulses, *Photoelectric* permitted activities that fly in the face of standard parental prohibitions regarding the improper employment of the lights: there is some over-determined childish joy incurred by the "deviant" act of repeatedly, almost automatically, turning an electric light on and off.³²⁰ Like Haacke's other ludic works, *Photoelectric* operated with the double logic of "celebration and critique" that Robert Stam champions (see last chapter): the artwork was both pleasurable and enabled trenchant reflection. Paradoxically then, the work's controlled situation might have yielded some liberation.

"...Make something indeterminate..."321

In the nineteen sixties new media were the order of the day. Furthermore, artists moved away from working in a single, pure medium. Returning to one of Haacke's stated goals during the sixties, we should consider *Photoelectric* a deliberate attempt to produce an inter-mediatic and categorically indeterminate artwork. Following art historian Francis Halsall, models of art history that are normally seen as distinct and irreducible—Burnham's "systems esthetics," Dick Higgins's "intermedia," Rosalind Krauss's "post-medium condition," or even Lucy Lippard's "dematerialization"—are all concepts that stem from a similar impulse: a reaction against Greenbergian accounts of the history of art, which focused on the history of mediums.

³²⁰ George Brecht's *Three Lamp Events* (1961) potentially engenders a similar flaunting of proper use and as well inscribes an everyday act into performance.

³²¹ Haacke "Untitled Goals" as published in Peter Selz's 1966 *New Directions in Kinetic Sculpture* as well as *Serielle Formationen*: Studio Galerie, 22 in 1967.

Halsall argues that the new varieties of artistic production described by the host of critical terms "radically challenged the faith in an ontologically stable, modernist art object; one that subsisted in a specific medium." Richard Kostelanetz's "theatre of mixed means"—which "emphasizes the process of creation, rather than the final product"—or Michael Kirby's "art of time" also refer to a parallel shift in attitude. Halsall's list should be amended to include Kirby and Kostelanetz's more explicitly performative paradigms. The ontological destabilization Halsall identifies marks a shift from a fixed object to unfixed process, and hence, one that necessarily occurs over time. This temporal turn in art reflected late-sixties society's augmenting chronological obsession. Over the course of the decade, durational encounters with the work, as opposed to the atemporal "presentness" described by Michael Fried, increasingly became a concern for artists.

In the early nineteen seventies the critic and art historian Lawrence Alloway proposed another way of comprehending the range of works being produced. He notes that "the *interface* between the work of art and the spectator" was a way of understanding connections between artworks that might today be separated into the discrete categories of Happenings, Earthworks, or

³²² Francis Halsall, "Systems Aesthetics and the System as the Medium," in *Systems of Art* (Bern: Peter Lang, 2008), accessed June 12, 2013, http://www.systemsart.org/halsall_paper.html.

³²³ See Kostelanetz, *The Theatre of Mixed Means An Introduction to Happenings, Kinetic Environments, and Other Mixed-Means Performances* (New York: The Dial Press, 1968) and Kirby, *Art of Time: Essays on the Avant-Garde* (New York: E.P. Dutton, 1968).

³²⁴ Pamela Lee compellingly analyzes the obsession with time in *Chronophobia* (Cambridge: MIT Press, 2004). Lee sees the interest in time as the stemming from a period an anxiety. Her sense that the shift to time-based works is the result of a fear of time does not really seem true for Haacke's projects.

³²⁵ Fried argues that art should be grasped in a single, present moment--rather than experienced like theater, over time and space. He summarizes these sentiments with the line "presentness is grace." See Fried, "Art and Objecthood" (1967), reprinted in *Minimal Art: A Critical Anthology*, ed. Gregory Battcock (New York: E.P. Dutton, 1968), 116-147.

Lee maintains that then-voguish modes of thought, cybernetics and systems theory are "fundamentally concerned with problems of time." See Lee, *Chronophobia*, 67.

Conceptual Art.³²⁶ The linkup of viewer and art hardware was as well requisite for *Photoelectric* to function. Consisting of interaction over time, *Photoelectric* epitomized the shifts in art—the emphasis on duration and interface—respectively identified by the critics. Encapsulating the artistic zeitgeist of the late sixties, Haacke's installation can be interpreted in relation to many mediums (dance, film, photography, television, or intermedia) and artistic styles or movements (kinetic art, *arte programmata*, conceptual art, or body art), but never fits properly into any category.

The Grid to Extend and Exceed Rationality

Photoelectric reproduced a gridded form, both by its crisscrossing matrix of beams and by the joins of the rectangular wall panels the technological devices were set into. Not constructed in a traditional artistic medium, Haacke's primary grid was invisible, made up of infrared beams extending over real space. Nevertheless, Photoelectric's formal structure connects it to a longer avant-garde tradition. Like gridded paintings, it did attempt to reflect its support. As Krauss argues in her classic essay, the grid is a structure that has long been used in abstraction, which continued to underpin many "non-objective" works made in the late fifties and sixties. 327 Haacke's artwork should be seen to parallel engagements with the grid by cultural producers now seen as hailing from separate phyla of art history: European artists creating light environments and American conceptualists. 328

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³²⁶ Lawrence Alloway, *Topics in American art since 1945* (New York: Norton, 1975), 193. He defines interface as the following: "1. a surface forming a common boundary off two bodies or two spaces; 2. The change-over from one system of communication to another."

³²⁷ See Rosalind Krauss, "Grids," October 9 (Summer 1979): 50-64.

³²⁸ For an extended discussion of European versus American tendencies see my introduction.

The grid was key to discussions of systematic art created in the years preceding Haacke's installation. Indicative of its centrality, "the repetitive field structure," Burnham claims, has united numerous then-contemporary artists. 329 Zero and Groupe de Recherche d'Art Visuel (GRAV), groups that influenced Haacke to the greatest extent, both employed the grid form. The grid was one of ZERO's ur-forms. According to curator Edward Fry, "matrixal composition systems" structure both a significant number of modular artworks made for ZERO exhibitions. 330 Variations on the grid appear in the semi-regular raised blobs of yellow paint in Otto Piene's Stencil Painting (1957-58) as well as in the geometric cavities of Jan Schoonhoven's R61-3 (1961), a work recalling a gigantic ice cube tray; the structure as well extended to the layout of displays in their textual platform, the little magazine also titled ZERO. 47 GRAV, a Paris-based collective whose members created artistic environments and modular works since their founding in 1960, also regularly employed grids. Close in spirit to Haacke's Photoelectric is Reflets dans l'eau déformés par le spectateur (1964) (fig. 23) by GRAV's François Morellet. Viewers added chance operations to the artist's project. Morellet asked each spectator to disturb water, upon which a grid was reflected. He subsequently documented the distorted forms on the modulated surfaces. Given the impact of both ZERO and GRAV on Haacke as a young artist, his extension of the grid into the real space

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³²⁹ Burnham, *Beyond Modern Sculpture*, 252. Gianni Colombo's (of the Italian kinetic collective gruppo T) *Spazio Elastico* (1967), an environment that renders the grid visible in three-dimensions, is another notable engagement with the form by a younger European artist. Colombo's installation consisted of a dark, black-lit space filled with intersecting white strands. These ligaments heave back and forth, forming a "trippy," slightly non-Euclidean grid in the gallery space.

 ³³⁰ Edward Fry, "Introduction to the Work of Hans Haacke" (1971), in *Hans Haacke 1967*, exh. cat., ed. Caroline Jones (Cambridge: MIT Press, 2011), 30. For further interpretations of the grid in modern art see Krauss, "Grids" (1978), in *The Originality of the Avant-Garde and Other Modernist Myths*, (Cambridge, MA: MIT Press, 1986), 9-22.
 47 Haacke affirms that for members of ZERO adhering to gridded forms was an anti-compositional strategy. It provided a "way out of questionable human nature into something else altogether." See Caroline Jones, "Zero in New York," *Artforum*, December 2009, reprinted on *Mutualart.com*, accessed July 15, 2015, http://www.mutualart.com/OpenArticle/-Zero-in-New-York-/D9750073F4572E5C.

of the third dimension (and real time of the fourth) seems like a logical development in his artistic trajectory.

In the Anglo-American context, the grid is prominently discussed in essays on a variety of systematic works by Lawrence Alloway and Mel Bochner. ³³¹ An important example of a contemporary US work with a grid structure is Sol LeWitt's *Serial Project #1 (ABCD)* (1966) (fig. 24), which in many ways is similar to *Photoelectric*. LeWitt's project consists of white modular scaffolding and volumes that cover an expanse of the gallery. ³³² Rather like Haacke's installation, which created an invisible matrix, *Serial Project #1 (ABCD)* overlays the floor with a latticework of regular units. LeWitt's artwork is a system of geometric structures. With the work's alternating closed containers and open frames, the artist explored numerous permutations of proportional forms. LeWitt's modules come in incremental heights and almost resemble large-scale architectural models. ³³³ The author of "Sentences on Conceptual Art" was thinking almost like a surveyor when he designed the work. The card circulated to advertise LeWitt's show at the Dwan Gallery in April 1967 depicts a drawing—used to create the physical manifestation of the work—of a totally gridded plan for the nine component parts that make up *Serial Project #1 (ABCD)*.

Following art historian Eve Meltzer, notions of visibility were undergoing a reconfiguration when Haacke and LeWitt developed their respective projects. Describing systemic painting at almost precisely the same time, Lawrence Alloway wrote, the "extendable grid…does

³³¹ Lawrence Alloway, "Systemic Painting" (1966), reprinted in *Minimal Art*, ed. Gregory Battcock (New York: Dutton, 1968), 37-60 and Mel Bochner, "Serial Art, Systems, Solipsism" in *Minimal Art*, ed. Gregory Battcock (New York: Dutton, 1968), 92-102. Alloway's text originally accompanied a 1966 exhibition at the Guggenheim Museum of the same name. An earlier version of Bochner's appeared in *Arts Magazine* in 1967. The fact that both essays were anthologized by Battcock underscores the importance of grids in relation to developing ideas about systems art within the field of minimalism. Indicating the grid was still of interest another discussion came a few years later: John Elderfield, "Grids," *Artforum* 10 (May 1972): 52-59.

³³² The title of the work seems to potentially be an ironic one-upping riff on Barbara Rose's essay "ABC Art" (1965). ³³³ Bochner call them "scale models." See Bochner, "Serial Art, Systems, Solipsism" in *Minimal Art*, ed. Gregory Battcock (New York: Dutton, 1968), 101.

not function as the invisible servicing of the work of art, but the visible skin. It is not... an underlying composition, but a factual display."³³⁴ Gridded works like Haacke's and LeWitt's move beyond the format of the paintings Alloway analyzes. The structure is incorporated into the projects as "factual display," but not as a "visible skin." LeWitt's hand-written notes that overlay the grid on the Dwan exhibition announcement make following claim: "These pieces should be made without regard for their appearance." While this comment could indicate a disregard for "slickness," it as well points to a "disavowal of the visual" according to Meltzer. ³³⁵

As in *Photoelectric*, shadows and lights—which both register presence and blind visitors—were an important part of *Serial Project #1 (ABCD)*. LeWitt's work also enlisted its host as a collaborator: the lighting in the Dwan Gallery, "which almost obliterated the white structure," further colluded against retinal spectatorship. ³³⁶ LeWitt remarked that with more powerful illumination, "the less one would see of the structure and the more one would see the shadow."³³⁷ Contemplation of an artwork like LeWitt's does not just occur through direct vision; the idea must be grasped by the mind. Meltzer suggests his project at Dwan anticipated Douglas Huebler's affirmation that: "Art is the thing that comes into your head—and not...a visual thing."³³⁸ Mel Bochner's reaction to *Serial Project #1 (ABCD)* seems to confirm the art historian's assessment:

³³⁴ Alloway, "Systemic Painting" (1966), reprinted in *Minimal Art*, ed. Gregory Battcock (New York: Dutton, 1968), 58.

³³⁵ See LeWitt, "Sentences on Conceptual Art" (1969) reprinted online: "Sentences on Conceptual Art," altX, accessed July 6, 2015, http://www.altx.com/vizarts/conceptual.html. Eve Meltzer, Systems We Have Loved (Cambridge: MIT Press, 2013), 33.

³³⁶ LeWitt quoted in Alicia Legg, *Sol LeWitt* (New York: The Museum of Modern Art, 1978), 65, quoted in James Meyer, *Minimalism: Art and Polemics in the Sixties* (New Haven: Yale University Press, 2001), 202.

³³⁷ Ibid.

³³⁸ Douglas Huebler, "Interview with Patricia Norvell," July 25, 1969, in *Recording Conceptual Art*, ed. Alex Alberro and Patricia Norvell (Berkeley: University of California Press, 2001), 142, 147. ⁵⁶ Bochner, "Serial Art, Systems, Solipsism," 101.

"By never adjusting to predetermined ideas about how a work of art should look, LeWitt arrives at a unique perceptual breakdown of conceptual order into visual chaos." ⁵⁶

Burnham made similar claims about an ambivalent relation to vision in Haacke's works: "In a systems context, invisibility, or invisible parts share an equal importance with things seen." In *Photoelectric*, the invisible grid of beams, which the dazzling lights indexed, prompted the grid to only exist in viewers' heads. Contrasting with the open and closed forms of LeWitt's *Serial Project #1 (ABCD)*—which as Bochner notes, possessed an "immediate presence in reality as separate and unrelated things" that resulted in "the demand we go around them"—Haacke's matrix required visitor penetration. Like LeWitt's project, Haacke's "invisible" art was not totally dematerialized: to comprehend the gridded system that regulated the space, users had to plant their bodies in it. Again paralleling the "mode of perception" Shapiro identifies in Whitman's poetry, *Photoelectric*'s spectatorship "[wa]s not merely optical; it [was] what Deleuze and Guattari refer to as 'haptic,' a mode of perception that includes one's bodily experience without hierarchizing the senses." and to plant their bodies in it. The property of the senses."

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Nonetheless, linking his structures to ludic activities—if only in his friends' imaginations—LeWitt used to deadpan that the wooden lattices were "playgrounds for his cats." See Dan Graham interviewed in Stefan Römer, *Conceptual Paradise*, 2006 [film]. See also Graham, "Sol's Humor" in *Nuggets*, (Vancouver: JRP | Ringier, 2014), 133.

341 In this sense *Photoelectric* perhaps shares something with Bochner's Xeroxed artwork/exhibition *Working Drawings and Other Visible Things on Paper Not Necessarily Meant to be Viewed as Art* (1966), which was full of gridded forms (and also includes the possibility of encountering ideas in the mind before they are executed or "viewed as art"). Grids structure nearly all of the drawings and diagrams. Some of the contributors to Bochner's project, such as John Cage and Michael Kirby, were individuals whose work spans art and performance. Hence, their diagrammatic forms had to be embodied to be completed. Milton Glaser's poster announcing *Working Drawings*, an adaptation of his diagram of a three-hole-punched folio on gridded paper, further advertises the centrality of the grid.

³³⁹ Burnham, "Systems Esthetics," 22.

³⁴⁰ Bochner, "Serial Art, Systems, Solipsism," 101.

³⁴² Shapiro, 191.

In *Photoelectric* Haacke imposed a "coordinate system" on the exhibition space. Superimposing a grid on space is a convention hailing from cartography. Thus, with the striated space of the installation, we might see the artist mapping the territory of the gallery, anticipating his later sociological projects. In some sense this real-world, real-time mapping collided reality and representation, indexing the invisible grid lines, which became a degree less imaginary than usual: despite the semiotic relationship I am projecting, there was little danger that the "map" would have been confused with the "territory" in Haacke's scenario. ³⁴³ Rather than simply underscore the way space could be rationally divided (although as will be discussed below, this sense is not totally lost), *Photoelectric* catalyzed ludic activity, something which might, following Burnham's proposal for technological art in "Art in the Marcusean Analysis," expand consciousness and go beyond "totalitarian rationality."³⁴⁴

The matrix as ground is common to various board games. Chess is perhaps the most metaphorically loaded in relation to art theory and art, given Duchamp's notorious turn to the game and Hubert Damisch's discussion of the pastime as a model for painting. ³⁴⁵ Chess as well structured the fictional space of Lewis Carroll's *Through the Looking Glass*. Carroll is repeatedly invoked in writing of authors sympathetic to the Left in the nineteen sixties. ³⁴⁶ We find references

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³⁴³ Gregory Bateson also dwells on this analogy in relation to play –noting that with ludic activity "the discrimination between map and territory is always liable to break down, and the ritual blows of peace-making are always liable to be mistaken for the 'real' blows of combat. In this event, the peace-making ceremony becomes a battle

⁽Radcliffe-Brown 12)." See Bateson, *Steps to an Ecology of Mind* (Chicago: University of Chicago Press, 1972), 182. ³⁴⁴ Burnham, "Art in the Marcusean Analysis," *Penn State Papers in Art Education* 6 (1969): 7, 5.

³⁴⁵ See Hubert Damisch, "The Duchamp Defense," trans. Rosalind Krauss, *October* 10 (Autumn 1979): 5-28 or Damisch, *Moves- Playing Chess and Cards with the Museum* (Rotterdam: Museum Boijmans van Beuningen, 1997). The pastime is also mentioned by ad guru Howard Gossage and psychologist BF Skinner in relation to the emergence of new media. See Gossage, "Understanding Marshall McLuhan," *Ramparts* (April 1966): 35 and Skinner, "Creating the Creative Artist," *On the Future of Art* (New York: Viking Press, 1970), 75.

³⁴⁶ Motifs and allusions frequently appear in *Ramparts Magazine*. See for instance Saul Landau, "Alice in Bondland" in the December 1965 issue, 74-78, Jonathan Middlebrook, "Alice in Junkland," in the November 1967 issue, 6-7, or Marianne Hinckle, "The Last Hurrah of Cardinal Patrick Aloysius" in the issue of December 14, 1968, 28. Further

in Burnham's "Alice's Head" or McLuhan's *The Medium is the Massage*. 347 Carrollian metaphor crops up in Robert Smithson's writings of the time as well. Carroll especially appealed to a younger generation of artists because his nonsense stories are not constrained by rational thought.

Nevertheless, Smithson writes that there is a connection between order and chaos in Carroll: "It is well to remember that the seemingly topsy-turvy world revealed by Lewis Carroll did spring from a well ordered mathematical mind." Haacke's installation had a consonant duality: although haunted by the grid, the well-ordered components of *Photoelectric* provided viewers the opportunity to "go crazy" or at least act in ways not totally governed by rationality. Unlike in a game of chess, Haacke's viewer did not have to defeat an opponent or abide by any rules governing movement. Rather than perform the typical protocol of contemplation—move; pause before the object; adjust to contrapposto; chin stroke—the light environment permitted users to exceed them and to go boogying around the gallery, playfully flicking lights on and off.

Towards a New Kineticism

A hybrid in numerous ways, *Photoelectric* was at the crux of two avant-garde artistic languages: luminism and kineticism.⁶⁷ Light and motion art were viewed as related emerging forms. According to Willoughby Sharp, the former is contained in the latter.⁶⁸ Though the two strands of kineticism had barely reached maturity in the nineteen sixties, there was a sense that

linking Carroll to the counterculture was the band Jefferson Airplane's 1967 album *Surrealistic Pillow*, which contains a variety of *Alice in Wonderland* references—most notably the song "White Rabbit." The hookah-smoking caterpillar and Alice's consumption of body altering pills also resonated with the burgeoning drug culture of the era.

³⁴⁷ See Burnham, "Alice's Head" (1969), reprinted in *Great Western Salt Works* (New York: George Braziller, 1974), 47-62. Another example come is Chris Marker's 1977 "essay film," *Le fond de l'air est frais*, which has the English title *A Grin without a Cat*, employing the same character of the Cheshire Cat that Burnham evokes in "Alice's

many artists worked in a stultified, academic way with the new media, creating forms that resembled works in either traditional mediums or rehearsed those of the early twentieth century

Head." The film focusses on events around May 1968—Vietnam, the Prague Spring, the rise of Fidel Castro, and Watergate—suturing footage together.

avant-garde. Perhaps because of the new directions he was exploring, Haacke explicitly questioned the term kinetic art in a press release issued for his 1967 exhibition at MIT: "...I have doubts about the proclaimed common basis for all examples of kinetic art. The only common denominator, naturally, would be something that moves." ³⁴⁸ Despite the artist's disavowal, his artworks continued to be read by others in relation to the art-critical taxonomy.

Jack Burnham and the curator and critic Willoughby Sharp were two of the most important voices in the definition of kineticism in the nineteen sixties. Burnham and Sharp focused on kinetic and light art in texts composed around the time of *Photoelectric*'s realization. Both men's writings featured Haacke's earlier works, locating his achievements within a genealogy of kinetic art. Hoping discoveries in art would outpace those of industry, Burnham and Sharp called for continued innovations: "We need an art of total environment...The old art is an object. The new art is a system," Sharp claims. ³⁴⁹ In "Systems Esthetics" Burnham condemns a derivative strand of working, which he terms "gallery" kineticism: "Kinetic art should be one of the more radical alternatives to the prevailing formalist esthetic. Yet this has hardly been the case. The best

Robert Smithson, "Entropy and The New Monuments" (1966), Essays, *Robertsmithson.com*, accessed March 31, 2014, http://www.robertsmithson.com/essays/entropy and.htm.

Willoughby Sharp would explore these critical taxonomies in exhibitions before and an eponymous essay created (to some degree) after the time of *Photoelectric*.

See Willoughby Sharp, "Luminism and Kineticism," in *Minimal Art*, ed. Gregory Battcock (New York: Dutton, 1968), 317-358.

^{348 &}quot;Press Release, Hans Haacke," MIT, 1967.

³⁴⁹ Sharp, "Luminism and Kineticism," 318.

publicized kinetic sculpture is mainly a modification of static formalist sculpture composition."³⁵⁰ Diverging from "gallery kineticism," in which works typically consist of small modular units that move in a set range over time, *Photoelectric* explored the directions Sharp and Burnham proscribed.³⁵¹ Not an art object that moves, instead Haacke's installation linked beholders, lights, and architecture in concert.

The new temporality of kinetic and luminic art is central to many analyses of art in the nineteen sixties. Focusing on emerging modes of spectatorship, Kirby suggests that dance, drama, and music parallel kinetic projects: all are arts of time and motion. The temporality of perceptual images, expectations about future movements based on past observations, and the tempo of motion are all important to comprehend the experience of viewing kinetic works. Moreover, Kirby adds that with light works particularly, commencement and conclusion can only be arbitrarily determined, thwarting of standard progressions of beginning-middle-end. Burnham contends that concerns for motion in the visual arts rapidly become concerns about "the dimension of time. The critic continues, time becomes the medium of expression, the means of measuring the dynamics of an event, so that beyond sculptural presentation, interest is sustained in kinetic activity itself. Burnham, however, keenly aware that "motion produces lassitude more quickly than complete stillness," suggests that most kinetic artists are not equipped to grapple with questions of time and fall back on familiar performative life cycles (exposition, rising action,

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³⁵⁰ Burnham, Beyond Modern Sculpture, 220.

³⁵¹ Jean Clay explores a similar topic in an editorial in *Robho* 2, the issue that prominently features Haacke's work. See "Le Cinétisme est-il un Académisme?" in *Robho* 2 (November-December 1967): unpaginated.

³⁵² Kirby, The Art of Time, 254.

³⁵³ Burnham, Beyond Modern Sculpture, 274.

³⁵⁴ Ibid.

climax, and resolution) to structure their programming. He suggests that avant-garde forms in other mediums—

"the school of Schoenberg, bop and some 'cool' jazz, the Theatre of the Absurd, the streamofconsciousness novel, and 'field' poetry techniques"—should be used as models for reimagining
form and chronology in the visual arts. 355 Likewise, Kostelanetz emphasizes that kinetic
environments are "structurally open in time...and capable of encouraging participational
attention." Photoelectric seems to precisely fit both men's criteria. The unstructured, improvised
movements of the viewers over the lifespan of the installation eschewed traditional temporal
sequences, such as narrative progressions, the repeated starts and stops of kinetic art, or even the
loops of film or video. As is the case in many of Haacke's works from the nineteen sixties and
seventies, the temporality is that of real-time. The installation, with its the three-week duration,
streams and trickles of visitors, and corresponding light fluctuations might not have been so far
removed in structure from the aleatory fluctuations of movement, flows, or condensation found in
the artist's contemporaneous projects with liquids, gases, and electricity.

Notably, kinetic and luminous installations by the contemporaneous Italian collectives, gruppo N and gruppo T were referred to as "arte programmata" ("programmed/programmatic

peculiar to verse alone and which will be, obviously, also different from the energy which the reader, because he is the third term, will take away?

This is the problem which any poet who departs from closed form is specially confronted by. And it involves a whole series of new recognitions. From the moment he ventures into FIELD COMPOSITION—

³⁵⁵ Ibid. Field poetry or composition by field, developed at Black Mountain College, is a form perhaps less well known than the others Burnham mentions. There are rather fascinating parallels between poetics and systems esthetics and related artistic developments in the late nineteen sixties. According to poet Charles Olson, a member of the Black Mountain school, field poetry is a matter of energy transfer and flux:

⁽¹⁾ The *kinetics* of the thing. A poem is energy transferred from where the poet got it (he will have some several causations), by way of the poem itself to, all the way over to, the reader. Okay. Then the poem itself must, at all points, be a high-energy construct and, at all points, an energy-discharge. So: how is the poet to accomplish same energy, how is he, what is the process by which a poet gets in, at all points energy at least the equivalent of the energy which propelled him in the first place, yet an energy which is

puts himself in the open—he can go by no track other than the one the poem under hand declares, for itself.

Thus he has to behave, and be, instant by instant, aware of some several forces just now beginning to be examined. (It is much more, for example, this push, than simply such a one as Pound put, so wisely, to get us started: "The musical phrase," go by it, boys, rather than by, the metronome.)

(2) is the *principle*, the law which presides conspicuously over such composition, and, when obeyed, is the reason why a projective poem can come into being. It is this: FORM IS NEVER MORE THAN AN EXTENSION OF CONTENT. (Or so it got phrased by one, R. Creeley, and it makes absolute sense to me, with this possible corollary, that right form, in any given poem, is the only and exclusively possible extension of content under hand.) There it is, brothers, sitting there, for USE.

Now (3) the *process* of the thing, how the principle can be made so to shape the energies that the form is accomplished. And I think it can be boiled down to one statement (first pounded into my head by Edward Dahlberg): ONE PERCEPTION MUST IMMEDIATELY AND DIRECTLY LEAD TO A FURTHER PERCEPTION. It means exactly what it says, is a matter of, at *all* points (even, I should say, of our management of daily reality as of the daily work) get on with it, keep moving, keep in, speed, the nerves, their speed, the perceptions, theirs, the acts, the split second acts, the whole business, keep it moving as fast as you can, citizen. And if you also set up as a poet, USE USE USE the process at all points, in any given poem always, always one perception must must must MOVE, INSTANTER, ON ANOTHER!

See Olson, "PROJECTIVE VERSE (projectile (percussive (prospective vs. The NON-Projective" (1950), reproduced and transcribed online at http://writing.upenn.edu/~taransky/Projective Verse.pdf.

art"). The groups asserted that their projects were *opera in divenire* ("works in becoming"): "A reality produced with the same elements that constitute that reality surrounding us, it is necessary that the work itself be in continuous flux."³⁵⁶ Recalling Haacke's idea of a "viewer-programmed" work, gruppo T's creations required and activated beholders. However, spectators did not have the same degree of agency in most *arte programmata* as was afforded to those of *Photoelectric*. For instance, gruppo T's *Ambiente per un test di estetica sperimentale* (1965) exposed users to algorythmically programmed cycles of different colored lights then asked them to take a standardized test and provide written feedback. The spectators of the Italians' programmed environments to some extent controlled the meaning after the fact, but not the work itself. In contrast to the continental models, *Photoelectric* enabled more direct control; viewers possessed the agency to actually program the content.

⁷⁷ Kostelanetz, *The Theatre of Mixed Means*, 6.

⁷⁸ See Bititie Vinklers, "Hans Haacke," *Art International* 8, no. 6 (September 1969): 45-46 for more on the temporality of Haacke's works.

³⁵⁶ Gruppo T, "Miriorama 1," 1959, quoted in Chris Salter, *Entangled: Technology and the Transformation of Performance* (Cambridge, MA: MIT Press, 2010), 308.

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Lygia Clark produced various kinds of artworks that were intended to be handled by spectators; many were designed to provoke human interaction. Clark's *Bichos* (*Critters*) (196066), geometric metal plates hinged together, enable viewers to intervene in the exhibition system and play with the objects in order to compose the art. 357 Her Dialogue Goggles (1968)—conjoined twin glasses that hamper rather than focus vision—forced users to negotiate with one another at a fairly intimate proximity, and catalyzed constantly-improvised bodily action and interaction as art, much like *Photoelectric*. In the sixties, Haacke and Clark's artworks circulated in the same transatlantic platforms for advanced art: the avant-garde magazines Robho and Signals. Both artists were concerned with activating publics with their time-based projects, which were understood as strong but discrepant forms in the emerging transnational field of kinetic art. 358 The critic Guy Brett traces a relationship between Clark's performed, ephemeral, mobile artworks and the automated tech art of Takis, the Greek kineticist. Takis, along with the likes of Pol Bury and Julio Le Parc, was a major figure in the "Movement Movement," and was also an influence on Haacke. 359 Indeed, the two European expats (Haacke and Takis) would go on to form part of the nucleus of the Art Workers Coalition. Given the common references for Clark and Haacke, Brett's interpretation of the Brazilian's work can be marshalled to read *Photoelectric*. Like Clark, Haacke valued constant change—both their oeuvres from the nineteen sixties resist being turned into relics (i.e. sacred objects of worship). Haacke's work, as Brett asserts is the case for Clark's, as well "encourages

³⁵⁷ The tactile engagement and arrangement of Clark's objects could arguably be considered to provoke a breakdown or democratization of authority in the institution: gallery-goers take on the tasks of curators.

³⁵⁸ Both created objects that were powered by spectators. Unlike many other kineticists, their work was generally free of mechanical gadgetry and was not beholden to a pre-extant program.

³⁵⁹ Guy Brett, *Kinetic Art: The Language of Movement* (London: Studio Vista Ltd., 1968), 65. For the relative importance of Takis, Le Parc, and Bury, see Sharp, "Luminism and Kineticism," 353.

the spectator to use his own energy to become aware of himself... a kind of kineticism of the body."360

Corporeal kineticism resonates with John Perreault's proposals for performance as well. Discussing artworks with a conceptual "attitude" in 1975, Perreault argues: "Performances can be looked upon as theater pieces, by artists, related to Happenings perhaps, but far more structured and stark, or as works of kinetic, environmental sculpture." The body is a hinge linking many of the newly emerging artistic forms. With the body read as part of a kinetic system, spectators become activated and perform for themselves and others. Haacke confirms the above proposal: "The people become integral parts of the work for the time of their presence." 85

Further licensing this reading, Lucy Lippard and John Chandler affirm that Haacke's kineticism was that of biological movement on the level of the "infra-thin" in *Grass Grows*. ³⁶² The artist's various works with animals, such as *Live Airborne System*, the seagull feeding project at Coney Island, similarly can be considered live bodies refunctioned as kinetic sculpture. ³⁶³ Indeed,

³⁶⁰ Brett quoted in Simone Osthoff, "Lygia Clark and Helio Oiticica," Leonardo 30 (1997): 280.

³⁶¹ John Perreault, "Introduction," *Tri-Quarterly* 32 (Winter 1975), unpaginated.

⁸⁵ Haacke in Vinklers, 45.

³⁶² Lucy Lippard and John Chandler, *Changing* (New York: E.P. Dutton, 1971), 262.

[&]quot;Infra-thin" is a term developed by Marcel Duchamp, an artist who has significantly influenced Haacke since the sixties. Duchamp describes infra-thin as an intangible, minute change in state of something: for instance, the degree to which the scissor blades are dulled after cutting through a sheet of paper. Duchamp composed an example of the term for the back cover of a special issue of the surrealist magazine *View* (March, 1945): "When the tobacco smoke smells also of the mouth which exhales it, the two odors marry by infra-thin." See Jonathan Bass, "Duchamp's Notes on the Infra-Thin," *Jonathan Bass*, accessed July 5, 2015, http://www.rci.rutgers.edu/~jbass/talks/mla06/infranotes.htm.

³⁶³ Haacke's other animal artworks include *Chickens Hatching* (1969), *Ant Coop* (1969), *Goat Feeding in Woods* (1970) and *Ten Turtles Set Free* (1970), which are discussed in chapter three; *Norbert: "All Systems Go"* (1970-71), a failed attempt at training a mynah bird named after the "father" of cybernetics, Norbert Weiner to say "all systems go"; and finally, *Rhine Water Purification Plant* (1972). See chapter three for a discussion of *Goat Feeding in Woods* and *Ten Turtles Set Free*. *Ant Coop* relates to my discussion of play and science explored in chapters one and two. The work is a formicarium, which employs a container nearly identical to those of the Waves. The insects' topography is almost a kind of slow wave. Moreover, the project evokes ant farms, which were mass produced for children beginning in the 1950s and sold via mail order. These "toys"—which like many consumer products of the time relied on mail systems for distribution—crossed science with play. See Valerie Nelson, "Milton Levine Dies at

in the photograph that produces the action as an event, the artist records seagulls, not his own casting out of branded bread. Given the role of the viewer in *Photoelectric*, it is hardly a stretch to suggest that human movement provoked by Haacke's installation could, much like in Clark's work, yield a "kineticism of the body" and, as will be discussed in due course, possibly have therapeutic effects much like Clark's artworks.

Ideally, as Brett suggests, this oscillation of bodies into art can prompt increasing selfawareness. Likewise, the temporality of spectatorship shifts to that of performance—rather than the alternately omnitemporal (eternally beautiful) or instantaneous ("presentness is grace") time of traditional fine art contemplation. In a play with difference, the beholder of *Photoelectric* saw others performing in diverse ways, in part predicated on personality or bodily conditions. Subsequently the realization dawned on the visitor that, for the duration of her or his participation, she or he too would face similar scrutiny from the gazes of others or even the redoubled mechanical gaze of the numerous photo sensors in the walls. *Photoelectric* went beyond kineticism or luminism; Haacke installed a lumino-kinetic system: bodies provided real motion, which was illuminated by the exposed bulbs.³⁶⁴

Kino Kineticism

"Motion art can develop through abstract cinema," Burnham claims; the artist and critic further maintains that there is a spectrum of viable directions in kinetic art.³⁶⁵ The term "kinetic"

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^{97;} Co-creator of Popular Ant Farm Toys," *Los Angeles Times*, January 26, 2011, accessed August 14, 2015, http://articles.latimes.com/2011/jan/26/local/la-me-milton-levine-20110126.

Burnham speaks of a similar concept, "organic kinematics," in relation to the photographic work of Eadweard Muybridge and Jules Etienne Marey. See *Beyond Modern Sculpture*, 223 and my discussion below.

³⁶⁴ Burnham, Beyond Modern Sculpture, 271.

³⁶⁵ Ibid., 242.

is not etymologically so far removed from cinema, both refer to movement. For polymaths and continental Europeans in general, such as Haacke, the connection to the other media of projection would have been abundantly clear.³⁶⁶ As a result of the shared etymology, it is difficult not to conceptually link *l'art cinétique* and the cinema (*ciné*) (or *ciné* and *cinétismo* or *kinetisk kunst* and *kino*).³⁶⁷

Haacke had already made cinematic art of a different variety while residing in France in 1961. His painting The *Corridors of Marienbad* (1961) references Alain Robbe-Grillet and Alain Resnais's now-classic *Last Year at Marienbad* of the same year. Many works by Haacke's peers involved projected light. Chrisie lles's *Into the Light: The Project Image in American Art*, the 2003 *October* issue on "The Projected Image in American Art of the nineteen sixties and nineteen seventies," Branden Joseph's *Beyond the Dream Syndicate: Tony Conrad and the arts after Cage* (a "minor" history), or more recently, Philippe-Alain Michaud's "Line Light: The Geometric Cinema of Anthony McCall" record and represent an inter-mediatic field that had, until the early years of this millennium, been forgotten. ³⁶⁸ Nonetheless, Haacke's name is absent from these accounts. The artist's Brechtian, rather than Cagean, performance sensibility differs from that of most other projects. ³⁶⁹ Moreover, Haacke is typically imagined to be the creator of dry, intellectual (not corporeal) conceptual art. As a result, his contribution to the field of light environments has largely been ignored. Like many of the other projects of the era hailing from the sphere of

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³⁶⁶ Haacke's French was sufficiently advanced that he wrote art criticism in the language. He also taught French at the college level when first living in the United States.

³⁶⁷ The relationship between arts of the fourth dimension—cinema and kineticism—is also explored in texts by Pontus Hulten and Roger Bordier in a pamphlet produced to accompany *Le Mouvement* at Galerie Denise René in 1955. The exhibition featured the work of Pol Bury, Yaacov Agam, Alexander Calder, Marcel Duchamp, Victor Vasarely, Robert Jacobsen, Jesus Soto, and Jean Tinguely.

³⁶⁸ See *October* 137 (Summer 2011): 3-22.

³⁶⁹ Hence, Haacke's work is possibly too minor for even Joseph's "minor" history.

avantgarde art, cinema, or performance, *Photoelectric* merged the white cube with the black box of cinema: the rays of light converted the spectator's architectural surrounds into screens.

Photoelectric was almost like a primitive version of Anthony McCall's filmic installations of the seventies, works in which projected lines of light take on a semblance of sculptural materiality. Projects such as Line Describing a Cone (1973) (fig. 25) yield luminous forms that cut through the darkness of the gallery space. As in McCall's work, in Photoelectric spectators interrupting the cones of light and the projection all formed part of the experience. In fact, revealing the importance of bodies interrupting beams, the documentation of McCall's films and Haacke's installation provide views of the dark outline of a spectator set between the lens and the lights. As a result of its medium, McCall's work is largely pre-programmed—limited by the information contained on the celluloid cells. In contradistinction, the beholders of Haacke's environment created their own director's cut—determining when beams sliced through blackness.

In the proposal for his never realized *Environment Transplant* (1969) (fig. 26) Haacke underscores his awareness of the potential—quite possibly acquired through *Photoelectric*—for collaborative "cinema." The artwork was to form part of Los Angeles County Museum of Art's Art and Technology Program, and, were the technological demands less ambitious, would have projected film recordings from a moving vehicle onto gallery walls.³⁷⁰ Outlining the work, Haacke writes: "Visitors will sometimes stand between projector and 'screen.' Consequently their shadows will appear on the wall and they themselves become the 'screen.'"³⁷¹ Similarly, in the environment

³⁷⁰ Haacke was able to realize a similar project as part of his 2012 installation *Castles in the Air*—which included a seven-screen projection of videos shot from a car that traversed the streets of Ensanche de Vallecas—the housing project that was the focus of Haacke's work.

³⁷¹ Hans Haacke, "Proposal for *Environmental Transplant*," 1969.

of *Photoelectric*, the walls turned to pictorial ground for the spectators, who simultaneously orchestrated the process of figuration with their silhouettes even as they too became screens.

A Photo-Kinetic Environment

Art historian James Nisbet considers *Condensation Cube* to behave like a photoless camera.³⁷² While the small contained chamber does not produce realistic images of its surrounds, Haacke's artwork yields "a visual environment for that which would otherwise remain formless."³⁷³ Nisbet argues: "The cube filters the changing conditions of thermodynamics that surround it, presenting these to the eye in real time on the surface of its walls."⁹⁸ The scholar compares the artist's Plexiglas cubes to photo-conceptual projects by John Hilliard or Jan Dibbets, created around the turn of the decade, which systematically explored and recorded photoenergy.³⁷⁴ Much like *Condensation Cube*, with *Photoelectric*, Haacke too creates a "camera" that presents images of gallery conditions changing in real time.³⁷⁵ The installation is a literal "camera lucida"—an

illuminable chamber (as opposed to the drawing aid)—which registers human use and photoenergy. The work possesses the paradoxical logic Barthes's ascribes to photography: it both presents "literal reality" and can as well connote meanings. The unfixed indexes formed and

³⁷² James Nisbet, *Ecologies, Environments, and Energy Systems in Art of the 1960s and 1970s*, (Cambridge: MIT Press, 2011), 203.

³⁷³ Ibid.

⁹⁸ Ibid.

³⁷⁴ The projects by Hilliard and Dibbets are respectively *Camera Recording Its Own Condition (7 Apertures, 10 Speeds, 2 Mirrors)* (1971) and *The Shortest Day at My House in Amsterdam* (1970).

³⁷⁵ Haacke suggests the cube's condensation is a graphic from of information: the work "communicates with its environment." See Haacke in conversation with Tyler Green, "Hans Haacke," *Modern Art Notes Podcast*, April 2014, accessed July 22, 2015, http://blogs.artinfo.com/modernartnotes/2014/04/the-modern-art-notes-podcasthans-haacke/.

³⁷⁶ Roland Barthes, A Barthes Reader, ed. Susan Sontag (New York: Hill and Wang, 1983), 196.

reality and representation. The environment became the medium, enveloping the spectators.³⁷⁷ The beholder-operators were confronted with redoubled indexes of their movements as shadows of their bodies were stretched over the walls and floor of the gallery. Haacke's chamber did not solely transmit messages "without a code," Barthes's famous description of photography. Instead, *Photoelectric* recoded the gallery, turning it into a space that signified collaboration—both between participants and the spectators and artist.³⁷⁸

With the illumination of the filament in each bulb, users would have heard a small clink—recalling the sound of flashes firing on a multitude of cameras. Performing light-percussion, *Photoelectric*'s participant-spectators beat out the temporality of their movements. They produced a kind of living chronophotography enacted in real time. As long as there was movement in the chamber, then the effects would even have approached those of a stroboscopic light—flashing and momentarily seeming to fix the users. Indeed, again revealing a dialectical, intermediate position vis-à-vis technology, Haacke's process almost exactly resembled that of Harold Edgerton. The visionary MIT scientist illuminated his classic *Milk Drop Coronet* (1957) using infrared beams of light linked to photocells, which then triggered the flash. ³⁷⁹ "Doc" Edgerton's aesthetically appealing images were "science" according to their maker, as his technique was developed to view motor synchronization. Haacke employed precisely the same components purely for art. Burnham explicitly links kinetic art to classic photographic studies of motion. He affirms that Marey and

³⁷⁷ These conditions seems to fulfill McLuhan's affirmation that "any understanding of social and cultural change is impossible without a knowledge of the way media work as environments." See *The Medium is the Massage*, 26.

³⁷⁸ Barthes, "The Photographic Message" (1961), 17, accessed July 14, 2015,

http://pages.ucsd.edu/~bgoldfarb/cocu108/data/texts/Barthes_photographic.PDF

³⁷⁹ See Bob Edgerton, *Visionary Engineer, Harold "Doc" Edgerton*, January 15, 2010, accessed July 23, 2015, http://edgerton-digital-collections.org/?s=hee-nc-57001#hee-nc-57001.

Muybridge were "pioneers of organic kinematics" in *Beyond Modern Sculpture*. ³⁸⁰ Of course, *Photoelectric* yielded real light and motion rather than still images. Haacke's project was chronophotogenic—a photoless camera that does not fix. ³⁸¹

Technology and Theater

The programming for 9 Evenings: Theater and Engineering (1966), particularly Yvonne Rainer's Carriage Discreteness as well as John Cage and Cecil Coker's Variations VII (which featured Merce Cunningham, David Tudor, and Robert Moog), in many ways seems to have laid the foundations for Haacke's installation. Rainer's performance consisted of ten dancers moving over a gridded space, with objects placed in each quadrant. The dancers were equipped with walkie-talkies. Their actions were dictated by instructions broadcast on these devices. For Variations VII, Coker engineered photoelectric cells that would trigger beams of light when dancers crossed over them.³⁸² In contradistinction to the mobile sensors used in 9 Evenings, Haacke's photocells were embedded in the gallery edifice itself. By literally boring into the walls

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³⁸⁰ Burnham, *Beyond Modern Sculpture*, 223.

Haacke was not alone in colliding photography with luminism: Sol LeWitt's *Muybridge I* and *II*, which much like Haacke's installation, involved flashing lights and evoked photography. For an extended discussion of LeWitt's work see James Meyer, *Minimalism*, 204-5. Following Meyer's Wittgenstein-inflected reading of the work, "LeWitt transformed the scientistic precision of Muybridgian optics into a language game, rendering the normative relationships of words and images incommensurate, absurd."

³⁸¹ Consistent with Haacke's desire to eschew style and make art in and between categories, *Photoelectric* should also be set into a broader history of performance and technology. The relation to Muybridge, lighting, and projection indicates that the work should be seen as relating to Robert Morris's Arizona, Waterman Switch, or Check, performances from the first half of the nineteen sixties, which consist of nearly the same elements as Photoelectric. Indeed, during the mid-nineteen sixties Yvonne Rainer, Robert Whitman, Allan Kaprow (in his "Cinema Work") as well as others, integrated projections and live performance in ways no so different to Haacke. The result of these experiments is the seemingly antinomious combination of ephemeral live actions in the here and now and recorded deferred actions from elsewhere. Live-ness was complicated by artists; as, in many cases projected moving images replaced or accompanied the bodies of performers. See Chris Salter, *Entangled*, 155 ³⁸² Cunningham's *Variations V* (1966) as well employed photoelectric cells that triggered lights and sounds, which were engineered by Billy Klüver.

and occupying them, the components in Haacke's system implicated the architecture, blurring the precise boundaries between the work and the Wise Gallery as well as performer, audience, and stage. Like Rainer's dance, Haacke's environment posed questions about mediated control. How much agency do users have over the systems they are inscribed into? Are communications technologies always a form of control? However, the participants in *Photoelectric* were positioned more ambiguously between performer and choreographer. They could both program and be programmed by the work. Even while they created content for their hosts, users of Haacke's installation consumed the frame as part of the performative art. By the lights and sensors reacting to the participants, the institution turned into a transmitter of visitor-controlled information.³⁸³

Further confirming his interest in EAT, in 1967-68 Haacke was actually involved with the group and participated in their activities: the artist had a work in the organization's exhibition at the Brooklyn Museum, *Some More Beginnings*, and even served as one of the group's representatives, trying to recruit engineers at a booth at the conference of the Institute of Electrical and Electronics Engineers (IEEE) in March of 1967. Beyond the connections to EAT and the formal and technological parallels with works from *9 Evenings*, *Photoelectric* linked to the other aspects of Rauschenberg and Klüver's crepuscular events: theater. ¹⁰⁹ The viewer of *Photoelectric* was not just playing, but performing: the gallery became a stage, "and all the men and women…players." ¹¹⁰

Burnham's assertion that Fried's notion of "theatricality" could be better understood as systems esthetics (mentioned above and in chapter one) as well licenses a parallel between systemic art and theatrics.¹¹¹ Indeed, James Meyer's summation of Fried's "theater" seems to

³⁸³ Kirsi Peltomaki describes the increased agency of the spectator, continuing the frame metaphor, in the following manner: "'You,' or the viewing subject, had become an integral part of the picture." See "Affect and Spectatorial agency: Viewing Institutional Critique in the 1970s," *Art Journal* 66, no. 4 (Winter 2007): (39)

encapsulate works like Haacke's: "And if theater in Fried's sense was an art occurring in real time, practice subsequent to minimalism rendered this theatricality explicit. Performance became an 'exemplary' medium of the seventies because it engaged the artist and viewer in a durational

In the nineteen sixties the term "theater" was employed to refer to various kinds of time-based activities that would now be dubbed "performance." For example, noted critic and photographer Michael Kirby used the term "theater" to refer to avant-garde performances. See Philip Auslander, "Performance Documentation and the New York Avant-garde, ca. 1964-74," *On Performativity: Walker Living Collections Catalogue*. In addition to *9 Evenings*, Judson Dance Theater is another clear example of theater relating to performance art.

William Shakespeare, *As You Like It*, ed. Michael Hattaway (Cambridge: Cambridge University Press, 2000), 124. Shakespeare means this more metaphorically. However, the idea of performance—specifically theater—spilling out into the world was espoused by John Cage, Michael Kirby, and Richard Kostelanetz, among many others, around the time of Haacke's installation. Marshall McLuhan also assessed *As You Like It*. He affirms "Shakespeare speaks of a world into which, by programming as it were, one can play back the materials of the natural world in a variety of levels and intensities of style. We are close to doing this on a massive scale at the present time electronically." See McLuhan, *Understanding Media*, 65.

The first part of the line also was adapted for *The World as a Stage* at the Tate-Modern (October 17 2007-January 1, 2008), which was an exhibition with numerous contemporary performance provoking works.

The lights of *Photoelectric* recall the wall of outward-pointing spots in Francis Picabia's foray into theater, *Relâche*. While lights would conventionally illuminate an on-stage performer, they are trained upon audience-actors. For a discussion of Picabia's performance in relationship to the history of tech art, see Krauss, *Passages in Modern Sculpture*, 207.

For a more extensive analysis of *Relâche* in relationship to cinema see George Baker, *The Artwork Caught by the Tail* (Cambridge, MA: MIT, 2007), 289-337.

Rosalind Krauss also confirms this reading in *Passages in Modern Sculpture*, affirming that "the entire range of kinetic sculpture can be seen as tied to the concept of theatricality. So theatricality is an umbrella term under which one could place both kinetic and light art, as well as, environmental and tableau sculpture, along with the more explicit performance art, such as "Happenings" or the stage properties Robert Rauschenberg constructed for the dances of Merce Cunningham" (204). This connection apparently escapes Vered Maimon, who asserts that only in contemporary art, such as the work of Paul Chan or Jeremy Deller, do we see an acceptance of the need for theater, one which "indicates that contemporary art now operates beyond the "great divide" of modernism and postmodernism and its models of critique." In many cases Haacke's work can be seen to anticipate the practices she poses against his. Works like *Photoelectric* precisely operated in a third space between transgression of theater and its avoidance. See Vered Maimon, "The Third Citizen," *October* 129 (Summer 2009): n29. encounter." ³⁸⁴ Resonating with Meyer's analysis (and anticipating works of the seventies),

Photoelectric demanded durational performance in order to function. In the light environment the real-time performance was realized by the spectators, who engaged in ludic activity over time and space. Thus, theater (in Fried's sense) broke out whenever viewers entered the work.

³⁸⁴ Meyer, *Minimalism*, 242 (emphasis added); LeWitt, "Sentences on Conceptual Art" (1969), quoted in Meyer.

In 1965 the critic Michael Kirby advanced arguments about "The New Theatre," noting that the developments in kinetic sculpture, various kinds of performance, and immersive art environments all encroached on the theatrical. Kostelanetz's "theater of mixed means" as well refers to a range of activities that resemble Kirby's selections under the term of theater. At the time, the link between kinetic or luminic art and performance was more obvious. Critic and *Artforum* editor Philip Leider, who had little sympathy for kineticism, held that for most kinetic sculpture, "content is quite exhausted after one or two "performances." Willoughby Sharp contends that light art was performance, but of a far more radical variety: the "spectacle" of luminism "makes the spectator abandon the closed, definitive static state of older attitudes. It reinvigorates the spectator because he has a role to play in the event."

Burnham too claims that a wide range of "kinetic constructions" provoke performance; they are "not an object but...the matrix for a possible event or 'happening." "388 *Photoelectric* was this kind of matrix. Burnham uses Kaprow's term for the performative situations he orchestrated, suggesting parallels can readily be drawn. In his paradigm-defining essay "Systems Esthetics," Burnham tacitly links Kaprow and Haacke, moving from a description of *Photoelectric* and citation by the German artist to a discussion of Kaprow's Happenings, performances the critic sees as "tangential" to systems works. ³⁸⁹ Further indicative of their compatibility, Haacke and Kaprow

³⁸⁵ See Kirby, "The New Theatre" (1965), reprinted in *The Art of Time* (New York: Dutton, 1968).

³⁸⁶ Leider, Artforum (May 1966), 41, quoted in Burnham, Beyond Modern Sculpture, 274 (emphasis added).

³⁸⁷ Sharp, "Luminism and Kineticism," 345.

³⁸⁸ Burnham, Beyond Modern Sculpture, 249.

³⁸⁹ Burnham, "Systems Esthetics," 22.

In addition, showing some intersections between Burnham, Haacke, and Kaprow's ideas, Kaprow's rather fascinating multi-media work, *Work* (1970), which consisted of an nightly advertisement depicting painters repainting a wall of the Jewish Museum, which could be of sponsored by a different firms, was included in Burnham's *Software*.

would go on to collaborate on a project in 1973.³⁹⁰ The elimination of spectators beyond the participants in Haacke's project resonates with Kaprow's guidelines for Happenings: "There should not be (and usually cannot be) an audience."³⁹¹ Like with some of the Happenings, *Photoelectric* brought everyday actions into the gallery. Kaprow furthermore asserts that, "Happenings have a freedom that lies in their use of realms of action that cannot be repeated."³⁹² Similarly, the movements performed by the actors in Haacke's situation are unrehearsed—or in a perpetual state of rehearsal—and tend toward free movement rather than any kind of direct disciplining of bodily motion, be it by Taylorist managers or choreographers and directors.

The performance elicited by *Photoelectric* is not solely the result of developments in the New York avant-garde. Although the work surpassed the Zero group's preprogrammed projects—such as the time-based, kinetic-light environment *Light Room (Hommage à Fontana)* (1964)—by employing technology to activate spectators, it did borrow tactics from the group's practice. Zero often compressed exhibitions into single evenings. Following Alloway, with this move "the exhibition became a performance, an event in real time, without the long-term consultability of fixed objects." *Photoelectric* had a more standard three-week run (not particularly remarkable for an exhibition in a commercial gallery), but was certainly void of fixed objects, and occurred in real time: though not a vernissage-exhibition, the work was an extended, collective performance

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³⁹⁰ The two artists collaborated on a two-part project in which students from UC-Santa Cruz conducted sociological research of their counterparts at CalArts. The process was then inverted and repeated at Santa Cruz. The findings became the materials for exhibitions at the locations where the artistic research was undertaken: *CalArts as Seen by UC Santa Cruz Students* (January 19- February 10, 1973) and *UC Santa Cruz as Seen by CalArts Students* (January 18 – January 27, 1973).

³⁹¹ Allan Kaprow, "Pinpointing Happenings," (1967) in *Essays on the Blurring of Art and Life*, ed. Jeff Kelley, (Berkeley and Los Angeles: University of California Press, 1993), 87, quoted in Lütticken, "Performance Art After Television," 117.

³⁹² Allan Kaprow, "The Happenings Are Dead: Long Live the Happenings!," in *Essays on the Blurring of Art and Life*, ed. Jeff Kelley, (Berkeley and Los Angeles: University of California Press, 1993), 63–4 quoted in ibid.

³⁹³ Alloway, "Viva Zero," in ZERO 1-3 (Cambridge: MIT Press, 1973), ix.

(analogous to the Polls I describe in the conclusion) and like the bodies in space that make the opening an event, corporeal presence made the work exist in a state of continual flux.

"There was...more than a little of the uptown discothèque in Haacke's gallery, Howard Wise," Burnham argues.³⁹⁴ While such dance halls could be characterized by "chic superficiality"—the way Burnham says Haacke views many kinetic or light events in 1975, the radicality of such venues and projects in the late nineteen sixties should not be discounted.³⁹⁵ *Photoelectric* seems to be a relative of the *boîtes de nuit* (literally "night boxes," a term which suggests parallels with the cubic form of the gallery), *discothèques*, or rock concerts—all spaces for informal dance—that emerged as part of the sixties burgeoning youth culture. In fact, only a year prior, Haacke's former Zero comrades, Günther Uecker and Heinz Mack, founded their own disco in Düsseldorf, Creamcheese (1967-76). Lacking the multi-colored lights and psychedelic music of Mack and Uecker's project, Haacke's work nonetheless, created a space for bodily interaction.

Luke Skrebowski states that *Photoelectric* enabled viewers to engage in an improvised dance.³⁹⁶ Dance is a back-and-forth dialogical process, which constantly comes into being as long as the participants are engaged. However, the danced "dialogue" that emerged between viewers is always a kind of miscommunication—susceptible to the same errors as most human interactions. As the dancing that happens in the space was constantly improvised in a continual rehearsal, spectators may even have been prompted to stop dancing and start talking to plan or coordinate

³⁹⁴ Burnham, "Steps in the Formulation of Real-Time Political Art," in *Hans Haacke: Framing and Being Framed, 7 Works 1970-1975* (Halifax, Canada: The Press of the Nova Scotia College of Art and Design, 1975), 129.

³⁹⁵ Ibid, 128.

³⁹⁶ See Skrebowski, "All Systems Go: Recovering Hans Haacke's Systems Art," *Grey Room* 30 (Winter 2008): 55.

their actions.³⁹⁷ Hence, the work constituted an, albeit inchoate, social system. The "dance" enabled by *Photoelectric* consisted of more complex interrelation than solely the beholders' actions and speech. Particularly because spectators' movements were amplified by the illumination system—translated into "photoelectric lightbulb coordinates"—the installation could be viewed as a multi-directional mode of broadcasting information.¹²⁶ It provoked change that was analogous to the functional transformation Brecht imagined for the radio: the gallery played host to usergenerated content.

A "Big Brotherly" Game of Tag

If the spectator becomes an actor and audience is redefined, is someone or something still watching? The title of the *TIME* review of Haacke's exhibition, "Kinetics: Big Brother," proposes one idea. The Orwellian notion of total dystopian surveillance is entertained by Skrebowski as well. Complicating the reading of *Photoelectric* as pure play, Skrebowski asserts:

Yet one can suggest with equal plausibility that the rigid grid of motion sensors and the harsh glare of naked light bulbs in *Photoelectric* constituted a clear warning about the advanced surveillance made possible by technological development rather than a technophilic promotion of liberatory play and viewer emancipation. Lured by promises of free interaction, the viewer is in fact ensnared in a highly controlled cell, his or her every

³⁹⁷ Yvonne Rainer describes this process occurring in relation to her dance, the Morris-inspired *Continuous Project - Altered Daily* (1969). Language and debate entered into the performance because it had not ever been rehearsed and dancers had to negotiate with each other about what would happen next. Rainer, "Untitled Presentation" (presentation at Whitney Independent Study Program, September, 2011).

By creating an art of intuitive actions, Haacke seems to prompt the viewers to operate at the intersection of artistic intuition and what Antonio Gramsci calls, adapting Henri Bergson's ideas about art to politics, "political intuition." Gramsci argues: "Political intuition does not occur in the artist, but in the 'leader'; and by 'intuition' one must understand not 'cognition pertaining to individuals,' but the rapidity of connecting among themselves apparently extraneous facts, of conceiving the means appropriate to the end in order to find the interests at stake, and of arousing human feelings and channeling them toward a determinate action." Gramsci furthermore asserts, considering a collective "leader": "The 'expression' of the 'leader' is 'action' ...that is, to bring about a deed or to prevent the occurrence of a determinate action..." See Gramsci, *Prison Notebooks*, Volume 2, Joseph Buttigieg, ed. and Trans. (New York: Columbia University Press, 1996), 381. 126 Perreault, "Now There's Hans Haacke," 18.

movement tracked and scrutinized. On this account, participation amounts to no more than the freedom to live out a completely routinized existence.³⁹⁸

Skrebowski's suggestion that Haacke's work alerted visitors to technological vigilance or control using perfidious play is not sufficiently nuanced however. His proposal that the actions in the light chamber of *Photoelectric* are "routinized" is difficult to swallow. The purposeless, community-building movements were not totally disciplined. What is more, the artwork's evocation of other forms—such as closed-circuit television or motion detectors—with difference, means it was never completely like the rest of existence (technologically determined or otherwise). Moreover, while it evoked surveillance systems, there was no one watching over Haacke's project and tabulating the data. Skrebowski's conception of *Photoelectric* as "false" play that ensnared the viewer, inscribing him or her into a system of control seems like only the beginning.

In fact, later Skrebowski suggests that Haacke's oeuvre is more complex than his initial reading lets on, and requires thinking beyond "either an affirmative technophilia or a negative technophobia as the only possible modes of relation between cultural and industrial production." However, other than the spectators' agency in the choreography he mentions at the start of his article, Skrebowski does not speculate about additional ways of comprehending *Photoelectric*. The anonymous reviewer at *TIME* saw Haacke's work as in between categories: as ludic surveillance. Specifically, the journalist suggests the light bulbs "chasing him around the room" in Haacke's work sent the viewer spinning into "a Big Brotherly game of tag." In this contemporary account too there is a sense of entrapment in the system, which was "an ingenious way of getting the viewer

³⁹⁸ Skrebowski, "All Systems Go: Recovering Hans Haacke's Systems Art," 76.

³⁹⁹ A similar proposal has been made by Felicity Scott in relation to rAndom International's *Rain Room* (2012), which she sees are similar to Haacke's project. See Scott, "Limits of Control" in *Artforum* (September 2013), accessed October 13, 2013, https://artforum.com/inprint/issue=201307&id=42636.

⁴⁰⁰ Ibid, 77.

⁴⁰¹ "Kinetics: Big Brother," *TIME* 91.6, February 9, 1968, 56.

to turn on the art without really trying."⁴⁰² It is interesting to note the role of technology as "it" in the game of tag, vis-à-vis Skrebowski's contention that the beholders try "to catch lag time in the lights, latency in the system."⁴⁰³ Who was pursing whom?

That the work could inspire two interpretations—divided by nearly 40 years—again implies *Photoelectric* operated at the interstices of what Raymond Williams called technological determinism and determined technology. If it were only the former Haacke's project would merely have been a tool for disciplining users and accelerating "technological rationality": Herbert Marcuse's idea that with the widespread adoption of new technologies societal notions of rational behavior alter to keep pace with them. 404 While the installation's motion-sensing technology might have suggested "technological rationality," as it seemed to prompt certain kinds of actions from users, it most certainly did not just use them; visitors programmed the photoelectric system as well. A statement Haacke made while developing the installation confirms that it was intended to be situated at this crux of totalizing control and freedom. His phrasing suggests that the artist was attempting to use technology to defy the very processes Marcuse identifies: "The seemingly contradictory nature of" Haacke's work stems from the fact he "believe[s] that a rational, almost positivist approach, a certain sobriety" can be pushed to the point that it becomes "very poetical, weightless and irrational..." 2405

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Augmenting the possibilities the artist was familiar with the theorist's ideas at the time, Marcuse also had recently published a paper delivered in 1967 at SVA. See Marcuse, "Art in the One-Dimensional Society," *Arts Magazine* 41, no. 7 (May 1967): 26-31.

⁴⁰² Ibid.

⁴⁰³ Skrebowski, "All Systems Go: Recovering Haacke's Systems Art," 55.

⁴⁰⁴ See Herbert Marcuse, *One-Dimensional Man* (Boston: Beacon Street Press, 1964).

⁴⁰⁵ Haacke quoted in Jack Burnham, "Interview with Hans Haacke" (June 1966), *Tri-Quarterly Supplement* 1 (Spring 1967), reprinted in *Hans Haacke*, ed. Edward Fry (Cologne: Dumont, 1972), 30 quoted in Buchloh, "Hans Haacke: Memory and Instrumental Reason," 214 (emphasis added).

Technology's role in *Photoelectric* differed greatly from its function in light installations developed by Haacke's mentor Otto Piene. In contradistinction to those of the elder member of Zero, Haacke's works are not attempts to exorcise his own demons via a mythologizing of past activities. Piene states that his experiences as a flak gunner in WWII were the primal scenes for his *Light Ballets*: the tracer patterns of the weapon he operated inspired him to develop his installations. He describes the genealogy of his projects with Goya-inflected language: "Fright inspires inventiveness and gives birth to giant monsters." Immersion within the luminous environments he creates does not prompt much, if any, critical reflection on a Nazi past. As Buchloh suggests, Piene's poetic "misuse" of the instruments of war constitutes a disavowal of his own implication in the bellicose actions. Haacke's art does not deploy beauty to obscure the conditions of its own making. His use of technology is far more ambiguous: it is both captivating and capable of prompting reflection.

The apparent control of the spectator in *Photoelectric* could also been seen to relate Haacke's installations to projects by the collective GRAV as well. According to Claire Bishop, many of GRAV's works re-educate the spectator. ⁴⁰⁸ The group possessed a scientistic antiRomanticism that very much opposes the sentiments held by the members of Zero. For

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⁴⁰⁶ I refer to Goya's statement that "the sleep of reason produces monsters" from No. 43 of the *Caprichos* (1799). Piene quoted in "The Movement Movement," *TIME*, January 28, 1966. Expressing similar sentiments, Piene allowed himself to propose in 1965 "the exploding atom bomb would be the most perfect kinetic sculpture, could we observe it without trembling." (Otto Piene, "Wege zum Paradies," *ZERO 3* (1961) in Churner, 111. Mack apparently also committed a similarly callous aestheticization of technologies of mass destruction. He asserts of the ground zero sign found at the atomic test site: "We used the same font." Mack quoted in Churner, 111. While they may have viewed aesthetic possibilities that could be offensive to certain sensibilities, Group Zero did intend to resist technological determination or administration: "Our suspicion of the soulless efficiency and shabby neatness... was fundamental. We despised the encompassing Christian materialism and saw in it a Western version of the Socialist materialism of the Marxist world, or as American materialism in miniature." See Piene quoted in John Anthony Thwaites, "The Story of Zero," *Studio International* (July 1965): 2.

⁴⁰⁷ This disavowal of history is Buchloh's prime issue with Group Zero. See introduction.

⁴⁰⁸ Bishop uses dance theorist Richard Schechner's claims about Happenings to read GRAV's works. See Richard Schechner, "Happenings," *Tulane Drama Review* 10, no.2 (Winter 1965): 229-232.

instance, GRAV accompanied their 1963 *Labyrinth*, a series of immersive, environmental experiences, with a manifesto: "Assez des Mystifications" (Enough Mystifications). Among the goals listed in the

short document were the following:

...We want to free the viewer from his apathetic dependence that makes him passively accept, not only what one imposes on him as art, but a whole system of life... We want to make him participate.

We want to place him in a situation that he triggers and transforms.

We want him to be conscious of his participation.

We want him to aim towards an interaction with other viewers.

We want to develop in the viewer a strength of perception and action.

A viewer conscious of his power of action, and tired of so many abuses and mystifications, will be able to make his own "revolution in art." 409

Bishop suggests that GRAV's work did not reach their rather lofty goals.⁴¹⁰ The range of responses provided for audiences in *Labyrinth* was quite limited. Very often the interactions with artworks were primarily individual, rather than collective. Additionally, to a far greater degree than in Haacke's similarly-structured goals of 1965 cited in the last chapter, the language employed by the group to describe the operations of their work is very much one of coercion and control.

Following historian of technology Matthew Wisnioski: "In an environment of napalm babies and men on the moon, *technology* was *the* ascendant theme of the cold war era." ⁴¹¹ Nationalistic desire to win the space race yielded a climate conducive to advancements in science and technology—especially after the Soviet Union launched Sputnik. In the mid-sixties technology

⁴⁰⁹ GRAV, "Assez des mystifications," in *Groupe de recherche d'art visuel 1960-1968*, ed. Luciano Caramel (Paris: Electa, 1975), 36, trans. Claire Bishop, quoted in Bishop, *Artificial Hells* (New York and London: Verso, 2012), 89. ⁴¹⁰ For an account of the group's shortcomings see Bishop, 89-90.

⁴¹¹ Matthew Wisnioski, "Why MIT Institutionalized the Avant-Garde: Negotiating Aesthetic Virtue in the Post-War Defense Institute," *Configurations* 21, no.1 (Winter 2013): 105 (original emphasis).

began to be seen as a possible threat to a range of progressive causes, from the Anti-War Movement to the Civil Rights Movement. At the conclusion of Maurice Tuchman's LACMA Art and Technology Program artist Richard Serra imagined technology in this oppressive light. Serra argues: "Technology is not art—not invention. It is a simultaneous hope and hoax... Technology is what we do to the Black Panthers and the Vietnamese under the guise of advancement in a materialistic theology." In addition to being instrumentalized to attack the enemies of the United States at home and abroad, technology is a form of ideology. The sculptor suggests that technology plays a similar role to that Marx ascribes to religion: a new opiate of the masses that is taken on faith, but is ultimately false.

Neither tapping into the awe-inspiring sublime of war like Piene, submitting spectators to the rationalizing behavior modification like GRAV, nor ostensibly rejecting technology like Serra, Haacke dialectically critiqued technology. The idea of "Big Brotherly Tag" deftly describes the effects of *Photoelectric*—which spanned both technological surveillance and play, and hence, was properly neither. As Norbert Wiener argues, communication between humans and humans and machines can also be a form of control, as participants must abide by certain rules and protocols. In *The Human Use of Human Beings: Cybernetics and Society*, Weiner affirms that interactions can be viewed as games, possibly driven by play, but also possessing winners and losers. 414 Conversely, if ludic activity is disinterested, constantly negotiated, and always in flux, a different

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⁴¹² Ibid.

⁴¹³ Gail R. Scott, "Richard Serra," in Maurice Tuchman, ed., *Art and Technology: A Report on the Art and Technology Program of the Los Angeles County Museum of Art, 1967–1971*, exh. cat. (New York: Viking, 1971), 300. Richard Serra was also quoted in Burnham, "Corporate Art," *Artforum* 10, no. 2 (October 1970), 68.

⁴¹⁴ "Thus an adequate theory of language as a game should distinguish between these two varieties of language, one of which is intended primarily to convey information and the other primarily to impose a point of view against a willful opposition." Weiner, *The Human Use of Human Beings: Cybernetics and Society* (Boston: Da Capo Press, 1954), 93.

understanding of the exchanges *Photoelectric* catalyzed emerges. When users played in Haacke's installation their experience was conditioned by a synthesis of apparently opposing forces: constraint and creativity.

Photoelectric anticipated shifts in art and thought that occurred in the few years following the work's realization. The psychologist B.F. Skinner—who participated in the same speaker's series ("On the Future of Art") as Burnham and Marcuse at the Guggenheim Museum in 1969 advocated a rethinking of coercion and behavioral control. 415 Skinner forwards the dubious proposal for the development of art with a potentially ludopathological appeal, works that would engage the beholder in the same fashion as (mass-mediated) professional sports or gambling (respectively characterized by passions, either of belonging to an imagined community or compulsion). 416 The following year Skinner published a best-selling psychology book, in which he argues for a kind of behaviorialism he calls "cultural engineering." ⁴¹⁷ Skinner states that "questioning control exercised by autonomous man and demonstrating the control exercised by the environment" would enable humanity to avoid future tragedies. 418 However, while it did control viewers to a certain degree, Haacke's dialectical project revealed and interrogated the structures that modify behavior. Certainly, as *Photoelectric* evoked disciplinary technology and rendered it strange—enabling users to manipulate it poetically—the light environment could be understood as a tool to teach Skinner's lessons without turning visitors into fanatical art junkies.

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⁴¹⁵ Photoelectric illustrates the printed version of Burnham's paper, "The Aesthetics of Intelligent Systems," in *On the Future of Art*.

⁴¹⁶ See BF Skinner, "Creating the Creative Artist," On the Future of Art, 64-65; 72-73.

⁴¹⁷ Skinner, *Beyond Freedom and Dignity* (New York: Bantam Books, 1971), 21.

⁴¹⁸ Ibid.

Critic Gregory Battcock perceptively critiques Skinner's ideas and identifies a trend in art that resonates with the psychologist's theses. 419 Battcock contends that artworks attempting to modify the nature of spectatorship are to some extent examples of behaviorism—even those works that liberate spectators from the standard strictures of comportment are included. He cites "the happening, political 'guerilla' street theatre, in particular the Guerilla Art Action Group" as prime examples of the development of "an art of behavioral control." While the participatory work was not accepted everywhere, Battcock observed examples in various "prestigious and trendsetting galleries in New York" and at the iterations of the Venice Biennale and Documenta held in 1972. The Thirty-Sixth Biennale was even titled *Opera o Comportamento (Work or Behavior)*. Further evincing the ideas were thick in the air in certain areas of the art world, Lucy Lippard's Six Years: The Dematerialization of the Art Object from 1966 to 1972 commences with a quote from the artist Roy Ascott, which also reveals a concern for process and control: "To discuss what one is *doing* rather than the artwork which results, to attempt to unravel the loops of creative activity, is, in many ways, a behavioral problem. The fusion of art, science, and personality is involved..."421 The danger is that "liberatory" works just result in new forms of control rather than critically reflexive modes of emancipation.

Play enables communicators to exert agency and push back at the rules structuring a situation. However, ludic activity can turn into gaming when it becomes calculating and predictions about rational decisions and endgames start to enter the field of play. The proximity of play, game theory, and systems weighed on the mind of many in the nineteen sixties. For example,

⁴¹⁹ See Battcock, Why Art? (New York: Dutton, 1977), 54.

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⁴²¹ Roy Ascott, "The Construction of Change," *Cambridge Opinion* 37 (January 1964), quoted in Lucy Lippard, *Six Years: The Dematerialization of the Art Object from 1966-1972* (Berkeley and Los Angeles: University of California Press, 1997), 1 (emphasis added).

in "Systemic Painting," critic Lawrence Alloway reviews contemporary uses of the term, defining "systemic" in relation to game theory. The proximity of art and systematic analysis was not solely noted by Alloway. Allan Kaprow was also wary of the danger of play slipping into the game theory. Kaprow views "play as inherently worthwhile, play stripped of game theory, that is, of winners and losers." Play in Kaprow's scenario was ideally collaborative and not competitive.

Viewing human interactions through the lens of the economic discipline of game theory was undesirable because it would imply both the need to strive for outcomes that are Pareto-optimal—maximizing economic efficiency—and further, that social exchanges are always competitions. Furthermore, as game theory was employed to try to outmaneuver the Soviet Union and her allies in the Cold War, the mode of analysis acquired further associations with US jingoism and the military-industrial complex.⁴²³

While the economy did not rely on immaterial labor to the same degree it does today, at the conclusion of the nineteen sixties, creative impulses were beginning to be coopted for capitalist ends. In some sense *Photoelectric* anticipated and reproduced the shift in the economy that was occurring concurrent with its lifespan. It could be argued that spectators were coerced into becoming "temp workers" for Howard Wise, their immaterial labor powering the gallerist's spectacular (and parasitic) installation—which could be lure for further audiences, including

⁴²² Kaprow, "The Education of the Un-Artist, Part II," in *Essays on the Blurring of Art and Life* (Berkeley: UC Press, 1993), 121, quoted in Sven Lütticken, "Playtimes" *New Left Review* 66 ((November-December 2010): 130.
⁴²³ See chapter one for a longer discussion of game theory and nationalism. For an extended account of game theory and games see Pamela Lee, "New Games," in *New Games: Postmodernism After Contemporary Art* (London and New York: Routledge, 2013), 97-157.

The language of systems and ideas of play infused the New Left and counterculture. Describing Timothy Leary and Richard Alpert's mindset, Todd Gitlen writes "all political systems were equal oppressors and power-trippers. Political news was game-playing...Indeed, all social institutions were games; the LSD game was simply the best game in town. The antidote to destructive games was—more playful games." See Gitlen, *The Sixties: Years of Hope, Days of Rage* (New York: Bantam, 1987), 208-209.

paying customers. 424 Nevertheless, the fact that some of the artworks shown at the Howard Wise Gallery were for sale, did not eliminate the critical reflection *Photoelectric* provokes, nor the merits of elevating of the beholder to the status of collaborator. Based on the documentation, people did seem to enjoy themselves inside the work, arguably here a fair compensation. As the entry into the work was voluntary, there was always a choice about the position to take. Haacke intended the project this way: "As long as they stay there, it is give and take. One could regard it as a symbiotic relationship." Indeed, the decision about whether to withhold labor or play Haacke's game, was largely up to the visitor.

While the installation's title speaks to the viewer agency it permitted, the obverse or inverse—a viewer controlled or programmed by the system—was as well part of the work. 426 *Photoelectric* could aptly have performed the function of a tool for rationally plotting all of the permutations of visitors' positions in the space—becoming an environment governed by game theory. Following the definition of the *Stanford Encyclopedia of Philosophy*, "Game theory is the systematic study of interdependent rational choice... Game theory may be used to explain, to predict, and to evaluate human behavior in contexts where the outcome of action depends on what

⁴²⁴ The Howard Wise Gallery was hardly Google. The internet firm emphasizes its playful corporate culture, promoting play among employees in order to improve profits.

⁴²⁵ Haacke quoted in Vinklers, 45.

⁴²⁶ A fairly clear instance of technology as control comes in the Architecture and Machine Group and Nicholas Negroponte's *Seek* (1970). In some ways not so far removed from *Photoelectric*, *Seek* debuted at Burnham's *Software* and consisted of an environment for gerbils made of modular blocks that were constantly moved by reacting (reactionary?) robot arms. The work reproduces on a small scale Constant's *New Babylon*, an ever shifting environment conceived by the situationist architect as the ultimate space of free play. Here hide and seek is no longer a game but a protocol obeyed and enacted by the environment. The connection to human users is made very clearly in the catalogue: "Even in its triviality and simplicity Seek metaphorically goes beyond the real-world situation, where machines cannot respond to the unpredictable nature of people (gerbils)." See *Software*, exh. cat. (New York: The Jewish Museum, 1970), 23. Suggesting the experiment would not be so good to try on humans, the gerbils did not do well in *Seek*: after a month the inhabitants of *Seek* attacked each other.

Certainly the indexes of *Photoelectric* could have been harnessed for predictive power. The system thus has the potential to serve as a way of evaluating spectator behavior. *Photoelectric*, in a sense, anticipates (and even alters) the user's every move: the motion-triggered bright lights might even have made some spectators momentarily stop in their paths. Others would have deliberately moved in order to turn on the light and command the machinery that envelops them. While this operation might feel like viewer agency, as Skrebowski to some extent suggests, it is possible to view it as control as well: the project needed to use the users' energy. Although the work evoked a notion of free mobility, only a certain range of maneuvers were actually available to the gallery-goer who decided to participate; as the playground is bounded, architecture provided the ultimate limit. Nevertheless, as I have already mentioned, even the *TIME* reviewer whose analysis seems to hew closer to an interpretation of *Photoelectric* as an experiment in game theory run by "Big Brother," did not see technological determinism totally foreclosing the possibility of reflexive viewing.

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The potential for the beholder to critically analyze the situation begs further exploration. Insinuation into Haacke's coordinate system was not necessarily as smooth and seamless as the *TIME* citation above might have us believe ("getting the viewer to turn on the art without really

⁴²⁷ "Game Theory and Ethics", *The Stanford Encyclopedia of Philosophy* (Summer 2010 Edition), ed. Edward N. Zalta, accessed July 23, 2015, http://plato.stanford.edu/archives/sum2010/entries/game-ethics/.

⁴²⁸ Photoelectric was made at a transitional moment. Following Gilles Deleuze society was undergoing a shift from being dominated by disciplinary institutions to a kind of self-disciplined control prompted by ideology and technological rationality. Haacke's installation evokes both tendencies Deleuze describes. The work employs an institution to teach lessons about indirect control. See Deleuze, "Postscript on the Societies of Control," *October* 59 (Winter 1992), 3-7.

trying"). The charges of technological subterfuge are exaggerated: the viewer was hardly tricked into making the art "without really trying." To start with, the mechanisms the work employed to "ensnare" the viewers were revealed to them. Spectators realized how the piece was produced and perhaps even comprehended the steps taken for its manufacture.

Moreover, the bulbs stuck out from the wall. When illuminated, the lights dazzled the audience. They could not comfortably be looked at head on—the flashes interrupted the gaze (and the sovereignty of the Cartesian subject) and were then retained as the blobby rainbow-hued modulations of the afterimage. Interaction in *Photoelectric* markedly differed from tech artist Roy Ascott's celebratory ideal of a "telematic embrace" between human and machine. Interfacing with *Photoelectric* was not pure (visual) pleasure. "With *increasing aggressiveness*, one of the artist's functions, I believe, is to *specify how technology uses us*" Burnham asserts. ⁴²⁹ Interrupting pleasure, Haacke's aggressive-yet-educational moves, might even have suggested spectacular representations of discipline: the lamp-lit interrogations of TV police dramas. However, it was the frame that was rendered suspect; shocked by the minor aggressions, viewers ideally considered their role within the system. *Photoelectric* afforded opportunities for the momentarily blinded gallery-goers to free themselves from technologically determined incarceration.

Media theorist Alexander Galloway states: "Any mediating technology is obliged to erase itself to the highest degree possible in the name of unfettered communication, but in so doing proves its own virtuosic presence as technology thereby undoing the original erasure." Viewed in terms of Galloway's theories, *Photoelectric* should be considered a deliberately designed failure. It is an example of unsuccessful mediation. The dazzling lights and other agents added real friction

⁴²⁹ Burnham, "Real Time Systems" (1969), in *Great Western Salt Works*, 38 (emphasis added).

⁴³⁰ Galloway quoted in Alexander Provan, "Gestural Abstraction," Artforum 51, no. 7 (March 2013), 128.

to the system, revealing to users how they were coerced into using it. 431 This collaborative "friction" constituted the poetics of Haacke's installation. The artwork as well resisted the proper operations of "useful" technologies. Jean-Francois Lyotard argues that "technology is ... a game pertaining not to the true, the just or the beautiful, but to efficiency: a technical 'move' is 'good' when it does better/expends less energy than another." Though the work did not exemplify traditional beauty, it possessed a systems aesthetic. *Photoelectric*'s lack of profitable use and the communications it enabled, prevented it from optimally managing its participants, contrasting it with rationalizing economic systems.

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The bright lights in the walls interrupted another mediating technology, one that has formed part of the dominant paradigm of art exhibition since the Vienna Secession: the white cube. The normally naturalized mode of display was illuminated and thrown into relief by *Photoelectric*. More than just punctuating sight and thwarting retinal spectatorship, the "nudity" of the light bulbs laid bare was a strategy that evoked the dramaturgical theories of Brecht, once more bringing the work in touch with theater of a radical variety. The German playwright advocated for exposing the lighting grid above the stage as a way of revealing the artificiality of support structure to the audience. In only an apparent contradiction, the demonstration of real lights elucidates the status of theater as representation, and not reality, to the public. Brecht was also concerned with teaching spectators about the way lighting might be used to manipulate their feelings and judgment of a scene. As the playwright's work was known in progressive, intellectual circles in New York,

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⁴³¹ This understanding perhaps constitutes conceptual friction.

⁴³² Lyotard, *The Postmodern Condition: A Report on Knowledge,* trans. Geoffrey Bennington and Brian Matsumi (Minneapolis: University of Minnesota Press, 1984), 44.

Haacke's use of exposed lights would have registered with many visitors as "Brechtian." Indeed, indicative of its widespread purchase, the bared device, which had "become merely another theatrical convention," is deemed old hat by Fried in "Art and Objecthood." Though Fried believed the bulbs to less than radical on stage, the transfer of the theatrical convention to the space of fine art was an avant-garde maneuver in 1968. Like Brecht's bulbs, the aggressive lights of *Photoelectric* signaled the constructed nature of their frame: the gallery.

By using lighting as an artistic material, Haacke heightened the visibility of this aspect of the apparatus and forced spectators to contemplate it. 435 Like Brecht, the artist called upon the viewer to consider the way that illumination can generate value: a simple spotlight in a gallery changes the nature of the material on display from object to artwork. It is not just techniques of exhibition that were held up for Brechtian analysis in *Photoelectric*. Along with spectators, the electronic security system—found in numerous museums—was one of various elements from institutions Haacke repurposes. The photoelectric sensors that gave his work its name were commonly employed in security systems protecting artworks. 436 Burnham notes that in "these repositories of individualism [museums]... 'On Guard' electronic systems are usually hidden to the casual observer. 437 Here however, Haacke made the devices particularly visible, highlighting the ways institutional disciplinary structures operate. The artist continues to view museums in relation to security. Some thirty years after *Photoelectric*, Haacke was invited to participate in *Give*

⁴³³ Advertisements for New York performances of Brecht's plays can be found around the same time in the underground paper, the *East Village Other (EVO)*. See, for instance, *EVO*, May 14, 1969, 17.

⁴³⁴ See Fried, "Art and Objecthood," in *Minimal Art: A Critical Anthology*, ed. Gregory Battcock (New York: Dutton, 1968), n20. Fried mentions Brecht in the body of the essay with limited explanation in relation to theater that attempts to defeat theater, suggesting that the German's work would obviously be familiar to his readership: "The relevant texts are of course Brecht and Artaud." See Fried, "Art and Objecthood," 139-140.

⁴³⁵ See introduction for a broader discussion of my use of the term "apparatus."

⁴³⁶ See Burnham, "Problems of Criticism," in *Idea Art*, ed. Gregory Battcock (New York: E.P. Dutton, 1973), 51-52. ⁴³⁷ Ibid.. 51.

& *Take*, a series of artist-curated exhibitions with the permanent collection of the Victoria and Albert Museum. In an essay in the catalogue describing his contribution as artist-curator, Haacke affirms: "Among the many institutional constraints affecting the realization of curatorial ideas are those imposed by the departments of conservation and security." In *Photoelectric* the security system did not so much constrain as promote ephemeral actions: the playful, hybrid dances of beholders and lights.

Additionally, *Photoelectric* upturned standard conventions of architecture, locating fixtures typically found on ceilings horizontally on the wall.⁴³⁹ The placement of the lighting flies in the face of best practices for institutional illumination. Exhibition designers typically avoid dark shadows and extreme contrasts in illumination. ⁴⁴⁰ Haacke's rearrangement of the standard components of exhibition spaces too can be grasped under the sign of Brecht. ⁴⁴¹ For with this separation and improper use (*umfunktionierung*) of the elements of the institution the artist rendered strange (*verfremdung*) the gallery frame. ⁴⁴² Frederic Jameson defines the so-called "Ueffect," often discussed as a co-option, as a "radical restructuration," which "changes everything." The "V-effect" estranges the everyday and prompts further estrangements in its very definition Jameson contends. He continues, "it intrudes upon us and our fellow 'actors'; as Gramsci liked to put it, ordinary people are all also revealed to be intellectuals, or theorists, in their

⁴³⁸ Haacke, "Mixed Messages," *Give & Take: One Exhibition, Two Sites,* exh. cat. (London: Victoria and Albert Museum, 2001), 47. The exhibition Haacke curated was actually in the Serpentine Gallery, which became a parasite of the V & A.

⁴³⁹ This compositional maneuver recalls those found in the work of Dan Flavin since 1962, which Burnham as well illustrates and discusses in relation to systems esthetics. See "Systems Esthetics," 21-22.

⁴⁴⁰ See Mark Rea, *The IESNA Lighting Handbook: Practice and Application* (New York: The Illuminating Engineering Society of North America, 2000).

⁴⁴¹ Suggesting the Brechtian aspects of the installation would not have been missed by audiences in 1968, Mel Bochner made precisely this argument about Dan Flavin's fluorescent light installations at the same moment. See Bochner "Serial Art, Systems, Solipsism," 100.

⁴⁴² See introduction for extended discussion of these terms.

⁴⁴³ Frederic Jameson, *Brecht and Method* (New York: Verso, 1998), 174.

own right."⁴⁴⁴ Haacke does not specifically mention Brecht and Gramsci in statements from the period. Nonetheless, he asserts (see last chapter) his ludic works operate in precisely the fashion Jameson describes, potentially enabling ordinary people to exert mastery over the rarefied field of art. Further confirming a Brechtian viewpoint, in the late sixties Haacke maintained that "an estrangement from the normal is indispensable."⁴⁴⁵ It was by Haacke's use of the U- and V-effects that spectators were prompted to analyze the systems of surveillance and illumination already active in most art spaces that Burnham points out.

But it was not just the technologies of surveillance that *Photoelectric* called for critical reflection upon. Additionally, because its grid of censors and lights were burrowed into the gallery walls, the project asks spectators to reassess the bounds of art. As it was environmental and objectless, precisely where the work ends and the frame begins is unclear. Architecture too becomes part of Haacke's machine. Benjamin Buchloh's assessment of a similar misuse of lights illuminates *Photoelectric*: The installation at Howard Wise was rather like David Lamelas's "reverted... recontextualization" of fluorescent lights in *Conexión de Tres Espacios* (1966). Haacke's use of the lighting and walls catalyzed "a ... reflection on the structure of the exhibition as a *discursive* and as an *architectural* parcours..." An instance of parasitic composition, *Photoelectric* was nourished by elements typically proper to the frame—locating the work both within and beyond it. This blurring of boundaries had major implications, as it caused the apparatus of art to be part of the exhibit: the technology of representation was itself presented.

⁴⁴⁴ Ibid. 84.

⁴⁴⁵ Haacke quoted in Burnham, *Beyond Modern Sculpture*, 349.

⁴⁴⁶ Buchloh, "Structure, Sign, and Reference in the Work of David Lamelas" (1997), in *Neo-Avantgarde and Culture Industry*, 316-17.

In a 1965 analysis of Happenings performance historian Richard Schechner claims that "the rejection of packaging" (a kind of framing he sees uniting the consumption of both products and ideas) that the new art performs is its most important political function. Schechner views the elimination of the frame as tantamount to liberation, but that the move as well performs a radical pedagogical function: "Forcing on the receiver the job of doing the work usually done by the artist/educator/propagandist." 447 Photoelectric represented a deviant strand of the operations Schechner describes. The work obviated the "packaging" by colonizing it. In his classic analysis, artist and critic Brian O'Doherty describes the white cube display format as a "technology of esthetics," in which "works of art are mounted, hung, scattered for study." ⁴⁴⁸ In contradistinction to the traditional mode of display, and extrapolating from Schechner and O'Doherty's affirmations, in Haacke's installation the viewer became an agent; he or she was an actor rather than a beholder or a disembodied eye. 449 Nevertheless, the gallery to some extent remained programmed with its traditional charge to users: look closely. Within the cube *Photoelectric* inhabits, the esthetics were systemic and relational. The guests positioned themselves as they chose in order to mount their own show, studying the art institution and each other.

Embodied Therapy

"The resemblance between the process of therapy and the phenomenon of play is, in fact, profound," Gregory Bateson writes in his important 1955 essay "A Theory of Play and Fantasy,"

⁴⁴⁷ Richard Schechner, "Happenings," *Tulane Drama Review* 10, no.2 (Winter 1965): 231.

⁴⁴⁸ O'Doherty, *Inside the White Cube: The Ideology of the Gallery Space* (Berkeley and Los Angeles: University of California Press, 1986), 15.

⁴⁴⁹ Robert Morris's *Finch College Project* (1969), also an installation with projections, as similarly marking a major break with solely optical spectatorship: "We have a different space when a) the space of the viewer's body is invaded or when b) he is provoked to movement or c) his image becomes part of the work." See Morris, "Solecisms of Sight: Specular Speculations," *October* 103 (Winter 2003): 33.

which was very much still in the air in the late sixties. The anthropologist continues, emphasizing framing as central to play and therapy: "Both occur within a delimited psychological frame, a spatial and temporal bounding of a set of interactive messages. In both play and therapy, the messages have a special and peculiar relationship to a more concrete or basic reality." The idea of framing is even more apt for art, as Haacke's *Framing and Being Framed* of 1975 suggests. Indeed, art might function in a congruent way to that which Bateson sees play and psychotherapy operating. Anticipating Haacke, Bateson argues that the frame signals a need to focus and interpret its contents differently from their surrounds. Framing is of profound significance for curing pathologies. In a passage that recalls the logic of *Photoelectric*, Bateson states that psychotherapy consists of framed two-person interactions "in which the rules are implicit but subject to change. Such change can only be proposed by experimental action, but every such experimental action, in which a proposal to change the rules is implicit, is itself a part of an ongoing game." Bateson asserts that in order for patients to progress they often need to alter their relation to the frame, something which might be achieved with the "talking cure."

Following from Bateson's assessment of therapy, "sessions" in Haacke's installation might have provoked reflections on framing and augmented understandings of the exhibition process.

The open interface between users prompted by Haacke's installation and its programmable frame changed protocols of spectatorship and ideally resulted in more than interaction: Haacke's game involved a working over of the host. The artist improperly utilized the "language" of exhibition. His design enabled users to manipulate the intervals and syntax of art and frame. Hence, Haacke

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⁴⁵⁰ Bateson, "Theory of Play and Fantasy" (1955/1972), in *The Game Design Reader*, ed. Karen Salen and Eric Zimmerman (Cambridge: MIT Press, 2006), 326.

⁴⁵¹ Links between psychology, play, and art are also mentioned by Michael Kirby in his introduction to *The Art of Time*. Kirby contents that experiments conducted by Elliot Aronson and J. Merrill Carlsmith recording the value

invited spectators to join the dialogue by the position and velocity of their bodies. By turning the entire gallery into an "art" environment, Haacke effectively called upon users to closely analyze their surrounds. Revealing and scrutinizing the white cube, psychopathologies of the art world might start to be addressed. The repression of explicit political content could have been one such "ailment" that afflicted many art institutions. Confirming my suggestion, in the introduction to *Information*, a show that contained a number of critical, committed works, including Haacke's *MOMA Poll* (1970), curator Kynaston McShine maintains that the new art "enables us to

children placed on toys they were told they would receive various degrees of punishment for touching parallels the way that value is generated for works of art. See Kirby, 34-35.

participate, quite often *as in a game*; at other times it seems almost *therapeutic*, making us question ourselves and our responses to unfamiliar stimuli. The constant demand is a more aware relation to our natural and artificial environments."⁴⁵² Haacke's contributions to the field performed both operations McShine describes.

Marshall McLuhan maintains that works like *Photoelectric* could fortify the psyche, albeit with a risk:

I am curious to know what would happen if art were suddenly seen for what it is, namely exact information of *how to rearrange one's psyche* in order to anticipate the next blow from our own extended faculties...At any rate, in *experimental art*, men are given the exact specification of coming violence to their own psyches from their own *counterirritant* or *technology*...but the counterirritant usually proves a greater plague that the initial irritant, like a drug habit. ⁴⁵³

¹⁸¹ Bateson, 323.

¹⁸² Ibid., 327.

¹⁸³ See Burnham, "Problems of Criticism," 50.

⁴⁵² McShine, "Introduction to *Information*" (1970), in *Conceptual Art*, ed. Alex Alberro and Blake Stimson (Cambridge: MIT Press, 1999), 214 (emphasis added).

⁴⁵³ Marshall McLuhan, *Understanding Media*, 71.

Thus, "experimental art" might enact a parasitic position, serving as a productive kind of irritant. Filled with constant stimulation provided by other viewers and bright glaring lights, does the work exacerbate the pathologies of modern life or help to cure them? Certainly, the artwork's full title, *Photoelectric Viewer-Programmed Coordinate System* (or *Photoelectric Viewer-Controlled Coordinate System*), seems to suggest some mastery or agency being acquired by the viewer—who is either controlling or programming the work—over new technologies. The desire to command technology coupled with a fear of being controlled it was very much in stride with increasing anxieties about new technological advancements in warfare and the impact the accelerating pace of mediation. Indeed, as McLuhan suggests, desensitized spectators would perhaps start to crave the thrills of a spectacular kinetic-light environment like Times Square. Haacke's installation augmented the sense of machinic surveillance in order to catalyze critical reflection on the gallery host, a possibly disquieting aspect of the work. While shock therapy is one of its functions, *Photoelectric* does not just consist of habit-forming technological stimulus. The interpersonal interactions catalyzed inside the installation were also valuable.

While today an average reader might not associate tech art and therapy, the notion that art with a systems aesthetic possessed a therapeutic value was by no means foreign to Haacke's intellectual milieu in the nineteen sixties. Ludwig Von Bertalanffy devotes a significant number of pages of *General Systems Theory* to psychotherapy and systems. ⁴⁵⁶ Echoing McLuhan,

⁴⁵⁴ The Cuban Missile crisis of October, 1962 renewed anxieties about of nuclear weapons in the nineteen sixties. Indeed the incident helped concretize the Anti-Nuclear Movement. See for example Sheldon Stern, *The Cuban Missile Crisis in American Memory: Myths versus Reality Again* (Stanford: Stanford University Press, 2012) and Leonard Scott, *The Cuban Missile Crisis and the Threat of Nuclear War* (London and New York: Continuum, 2007). For accounts of worries regarding technology's impact on everyday life see Marcuse, *One-Dimensional Man*.

⁴⁵⁵ Moreover, seductive new art forms might even be harnessed for pathological ends—shifting into precisely the kind of mindless entertainment Burnham—and later Buchloh—bemoans. See Burnham's statements about Howard Wise Gallery as an "uptown discotheque" above.

⁴⁵⁶ Bertalanffy's book is still read by students of family therapy according to a psychotherapist I spoke with.

Burnham, Howard Wise, and curator and critic Willoughby Sharp (the champions of systems art) believed that all manner of luminous and kinetic artworks helped spectators cope with changing conditions of mediation and the kinetic-light installations encountered daily in everyday modern, urban life. 457 Sharp declares that the projects were homeopathic: "The single most important function" of the presentation of physical movement and real light "is to facilitate our acclimation to the rapidly changing kinetic climate of our age." Burnham argued that new forms of art "reveal psychic truths." Works like *Photoelectric* would not just teach users "how to rearrange one's psyche," but were more revolutionary: the critic believed the work would rearrange "the existing societal homeostasis." 192

Neuroscientist Bruce Wexler discusses the concept of "neuroplasticity" in relation to architecture. According to Wexler, environmental and physical conditions affect brain shape and development. We are the product of our environments: "a homology is created between the external environment and internal structures." However, unlike most other species, we also "shape and reshape" our surrounds and hence, our modes of thinking. Because of this relationship, the scientist asserts that human brain structure depends on sensory input to a far greater degree than that of other mammals. Following Wexler, installations like *Photoelectric* would have had some small neurological purchase on visitors' minds. Haacke's artwork directly

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⁴⁵⁷ See Wise quoted in Sharp, "Luminism and Kineticism," n 31 (344).

⁴⁵⁸ Sharp, "Luminism and Kineticism," 318.

⁴⁵⁹ Burnham, "Real-Time Systems," 38.

¹⁹² McLuhan, 71; Burnham, op. cit.

⁴⁶⁰ See Bruce Wexler, "Shaping the Environments that Shape our Brains" in *Cognitive Architecture: From Bio-politics to Noo-politics*, ed. Deborah Hauptmann and Warren Neidich (Rotterdam: 010 Publishers, 2010), 142.

⁴⁶¹ Ibid., 143.

⁴⁶² Ibid., 142.

⁴⁶³ Ibid.

reacted to users actions, enabling them to collectively alter their own environment. As a result, in addition to programming the work, spectator-performers "programmed" themselves with the installation.

Burnham and French art critic Jean Clay both suggest that Haacke's Towers (mentioned in the last chapter) achieve, via their tactility, a therapeutic effect. Burnham argues that art should be seen as a "psychic dress-rehearsal" for the future. Haacke's tactile and participatory artworks—by their direct interface with users—provoke a Marcusian "authentic sensual involvement," Burnham contends. 464 Because beholders actually touched and interacted with the flowing physical systems, he calls the artworks "natural medicine."465 Clay's publication, *Robho*, was also the platform for the discussion of Lygia Clark's works, which could also be touched and changed, like Haacke's. The Brazilian artist was as well very much concerned with her artworks serving as "avant-garde therapy"—catalysts for a therapeutic process by the physical sensations they provoked in their users' bodies. 466 Though Haacke was not so explicitly preoccupied with therapy, parallels between the two artist's oeuvres in the nineteen sixties can be drawn here too, as the German artist's works of the same period prompted similar end results: viewer activation and interaction.

Haacke observed the effects of what might be termed "object therapy" on the users of his works: "It is more related to what human beings have known in terms of natural motion. I watched many people during my exhibitions. I was surprised and happy to see them loosening up after handling some of my objects."⁴⁶⁷ The artist further extrapolated on this point for an interview with

⁴⁶⁴ Burnham, "Wind and Water Sculpture," 10.

⁴⁶⁵ Ibid. Caroline Jones also picks up on this comment in her discussion of Haacke and Burnham in her essay for *Hans Haacke 1967*. Nevertheless, she thinks about "natural medicine" in terms of a vague spiritual uplift possibly provided by art or nature and does not discuss the psychotherapeutic implications. See Jones, "Hans Haacke 1967," 8, 11, 16.

⁴⁶⁶ Clark in Eduardo Clark, *O Mundo de Lygia Clark*, 1973 (film).

⁴⁶⁷ Burnham, "Hans Haacke Wind and Water Sculpture," 19.

Burnham in 1967: "I like this physical involvement. It establishes interdependence between viewer and object. In larger pieces which would not allow handling, I would use photocells to retain this intimate relationship." Resonating with von Bertalanffy's claim that in systems photoelectric cells are "sense organs," (see above) Haacke suggests that bodily contact could occur, via technology, mediated on the gallery walls. *Photoelectric*—still in its inchoate phase when his comments were recorded—brought these ideas to fruition. Thus, the photocells of *Photoelectric* were surrogates for kinesthetic interface and the gallery was intimately engaged becoming in McLuhan's words, an "extension of man." McLuhan's words, an "extension of man."

Retuning to Whitman's "I Sing the Body Electric," there is a therapeutic—"soul pleasing" in the poet's terms—value in becoming aware of myriad aspects of the body that might also have become apparent in the experience of *Photoelectric*:

The voice, articulation, language, whispering, shouting aloud,/Food, drink, pulse, digestion, sweat, sleep, walking, swimming,/ Poise on the hips, leaping, reclining, embracing, arm-curving and tightening,/ The continual changes of the flex of the mouth, and around the eyes,/ The skin, the sunburnt shade, freckles, hair,/ The curious sympathy one feels when feeling with the hand the naked meat of the body,/ The circling rivers the breath, and breathing it in and out,/ The beauty of the waist, and thence of the hips, and thence downward toward the knees.

The poet continues, attempting to put into language the importance of corporeal interface: "There is something in staying close to men and women and looking on them, and in the/ contact and odor of them, that pleases the soul well,/ All things please the soul, but these please the soul well..." Being together in Haacke's installation catalyzed the experience of well-being Whitman

⁴⁶⁸ Burnham quoted in Shanken, "From Cybernetics to Telematics," in *Telematic Embrace: Visionary Theories of Art, Technology, and Consciousness*, ed. Edward A. Shanken (Berkeley: University of California Press, 2003), 44. (Shanken does not provide citation info); Haacke in interview with Burnham in *Tri Quarterly*, 23.

²⁰² See McLuhan, *Understanding Media: The Extensions of Man*.

celebrates. *Photoelectric* enabled spectators to work through technology with each other: a mode of embodied therapy.

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Photoelectric brought multiple individuals together, causing them, as has already been noted, to dance. The field of dance therapy also began to crystallize in almost the same period (the mid nineteen sixties) and geographic location (New York) where Haacke's artistic career was taking off. This artistic medical practice was very much in stride with concerns for breaking down the mind/body divide, which steadily gained urgency in the nineteen sixties. Indeed, Burnham devotes a significant section of his catalogue essay in Software to discussing the "duality of the mind-body question." 469 The critic returns to his central mechanical metaphor and concludes: "Our bodies are hardware, our behavior software." Further indicative that the split between mental activity and corporeality was a major topic for the field of systems theory as well, various authors weighed in on the subject. Gregory Bateson's important Steps to an Ecology of the Mind (1971) proposes striving for a unity between mind, body, and environment. Bertalanffy composed his own critique of the split in 1964: "The Cartesian Dualism between matter and mind, objects outside and ego inside, brain and consciousness is incorrect." ⁴⁷¹ In 1967 Arthur Koestler published The Ghost in the Machine, which took its title from Gilbert Ryles's earlier (1949) attack on the dogma of Cartesian dualism, and attempted to explain humankind's tendency toward selfdestruction, specifically the nuclear bomb, from the perspective of evolutionary psychology.⁴⁷²

⁴⁶⁹ Burnham, "Notes on Art and Information Processing," in *Software*, 11.

⁴⁷⁰ Ibid. Burnham justifies this claim by suggesting that machines like computers are –perhaps unconsciously—made in the image of their human creators.

⁴⁷¹ Von Bertalanffy, 220 (original emphasis).

⁴⁷² Von Bertalanffy mentions Koestler's text in a note on page 214 of *General System Theory*. The recent exhibition at the New Museum, *Ghosts in the Machine* (2012), which included a number of Haacke' works from the midnineteen sixties, strangely fails to discuss either Ryles or Koestler's texts in the introductory essay. The exhibition

The primary goal of dance therapy (or dance/movement therapy [DMT]) is to enable patients to better understand the "mind/body interface," or following neurologist Antonio Damasio the way the "brain and the rest of the body constitute an indissociable organism," which "interacts with the environment as an ensemble." Certainly the interactions with other spectators of *Photoelectric*, tentative though they might have been in some cases, would have prompted embodied (and "not just embrained") connections. Installations like *Photoelectric* underscore the corporeal aspects of aesthetic contemplation, never isolating either the body or mind in accordance with the standard Cartesian division. Haacke's decision to confound the mind/body divide, is indicative of a changing societal logic: the reconsideration of corporeal phenomena as linked to mental processes.

Of the dancers orbiting in the same artistic solar system as Haacke, it is Anna Halprin, whose ideas about the therapeutic components of dance help read *Photoelectric* as a deviant form of therapy. An important figure as a teacher, like the German artist, Halprin made an explicitly political turn in her work earlier than Haacke. She led dance classes and desegregated performances in LA's historically black Watts neighborhood just after the violent unrest of 1965. While Halprin's interest in ritual, spirituality, and aspects of dance as universal would not really jive with Haacke's mindset, there are other important parallels between the two. Beginning in the fifties, Halprin began to explore the healing powers of dance. 474 Using systems-influenced language, Halprin asserts that, as "...a dancer, I feel this connection in the feedback process

included a range of interactive technological works of art. Rosalind Krauss's 1994 exhibition *Robert Morris: Mind/Body Problem* at the Guggenheim Museum proposed that the issue of transcending Cartesian dualism was a central motif in Morris's oeuvre too.

⁴⁷³ Antonio Damasio, *Descartes's Error* (Rutherford: Putnam Publishing, 1994), xvi.

⁴⁷⁴ Tamalpa Institute, "About Tamalpa," accessed October 26, 2013, http://www.tamalpa.org/about/index.html.

between movement, feeling and association (imagery). The integration of those three takes me to another level, like a symbiotic relationship...it can take you to another level" where you feel that "universality connects you to everything around you." Not precisely Haacke's oft quoted line from Lenin, "everything is connected to everything else," but pretty close.

Along with her daughter, Daria Halprin, Anna Halprin founded the Tamalpa Institute, which is dedicated to training dance therapists. Although framed differently to the actions of *Photoelectric*, all of the techniques the Institute suggests can be employed therapeutically—body, movement/dance, voice/sound, drawing, dialogue, improvisation and play, performance, and reflection—form part of Haacke's installation. It is only "drawing" that is more metaphorically linked to the practices activated by *Photoelectric*. 476477

Halprin's "experiments in the environment" (1966-69)—a collaboration with her husband Lawrence—also resonate with Haacke's installation. These workshops brought together students of dance and architecture who were prompted to reflect upon their movements and interactions with their built surrounds when developing performance scores based on rudimentary actions.

⁴⁷⁵ Halprin quoted in Ilene Serlin, "Interview with Anna Halprin," *American Journal of Dance Therapy* 18, no. 2 (Fall/Winter 1996): 116. For examples of Halprin discussing systems and systematic dance in the mid-nineteen sixties see her interview with Yvonne Rainer.

⁴⁷⁶ In Cornelia Butler and Katherine de Zegher's romp through drawing in the catalogue that accompanied their exhibition *On Line: Drawing in the Twentieth Century* the two note the proximity of Haacke's *Circulation* (1969), a series of thin clear tubes filled with liquid and air that circulates through them powered by a motorized pump—which the authors see as a kind of drawing executed on the gallery floor (real ground as ground)—and dance. Linking both Haacke and Halprin's oeuvres to Duchamp's *3 Standard Stoppages*, they affirm, "In those years artists like Pina Bausch, Trisha Brown, Simone Forti, Anna Halprin, and Yvonne Rainer were working to dissociate the body from representation and narrative structures, just as artists were doing with line" (104). See Butler and de Zegher, *On Line: Drawing in the Twentieth Century* (New York: Museum of Modern Art; London: Thames & Hudson, 2010). Arguably Haacke's *Photoelectric* operates in a similar space: spectators' bodies are presented (not representing anything in particular) and fixed narrative is eschewed in favor of open ended, improvised action.

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Following Lawrence Halprin's account of the dances, "outcome itself emerges as a result of

interactions with the environment and with group members; flexible, intense and life affirming."478

The architect's words could equally describe the impromptu interactions and choreographies of

Photoelectric, a dance between spectators and architecture, which might too have yielded "life

affirming" feelings.

Stage of War? Bodies in Motion as Anti-Spectacular Images

The spirit and body of our [art] is on our TV screens...

--Allan Kaprow⁴⁷⁹

The basic message of television is television itself, the process, just as the basic message of a book

is print.⁴⁸⁰

--Howard Gossage on the writings of Marshall McLuhan

Yvonne Rainer's Trio A (1966) (fig. 27) consists of a stream of at times choppy or

mechanical choreographed movements that flow without gaps one into another. The dance is

notable for rejecting standard conventions of performance: there are no legible breaks between

passages, it can be performed in regular clothes, some of the movements are pedestrian, performers

are not perfectly synchronized, and there is no musical accompaniment. Trio A is also significant

⁴⁷⁸ Lawrence Halprin, "Words from Lawrence Halprin," About Anna Halprin, *Annahalprin.org*, accessed October 26, 2013, http://www.annahalprin.org/about bio.html.

⁴⁷⁹ Kaprow, "Where art thou, sweet muse? (I'm hung up at the Whitney)," in *Institutional Critique: An Anthology of* Artist's Writings, ed. Alexander Alberro and Blake Stimson (Cambridge: MIT Press, 2009), 54.

⁴⁸⁰ Howard Gossage, "Understanding Marshall McLuhan," Ramparts (April 1966): 36 (emphasis added).

for the way it explicitly foregrounds the bodily presence of the performer. The authorship of the dance is democratic, as Rainer affords anyone she has taught the right to further disseminate *Trio A* as "official" choreographers. Boundaries of medium or genre have prevented considering Haacke's work in relation to performance. However, *Photoelectric* hails from almost exactly the same historical moment and a similar cultural milieu as Rainer's dance. Haacke's activated audience, moreover, bears an important resemblance to the performers in *Trio A*. Carrie Lambert-Beatty's reading of Rainer's iconic performance can be used to shed light on Haacke's work: *Photoelectric* too can be considered as a corporeal form of resistance to the "society of the spectacle" and the associated Vietnam War. ⁴⁸¹ While Rainer's dance is often compared to minimal art, perhaps it would be best to turn again to Burnham and link the performances to a common inter-mediatic field of "theater" pronounced "systems esthetics."

Rainer described $Trio\ A$ as an assertion of the materiality and temporality of the body. It is a pedagogical work that functions as a rejection of televised bellicose images, representations of the Vietnam War and fictional violence—which were consumed in the same manner. 482483 LambertBeatty argues $Trio\ A$ maintains a dialectical relationship with the spectacular mass media: "The body's obdurate physicality is meant to act as ballast in a 'disintegrating' world of

⁴⁸¹ See Carrie Lambert-Beatty, "Moving Still: Mediating Yvonne Rainer's 'Trio A'," *October* 89 (Summer 1999): 87112. The author specifically refers to Guy Debord's idea of the "society of the spectacle;" Debord argues that human interactions are increasingly mediated by spectacular images and that the images "create a pseudo-world apart" from material reality.

⁴⁸² Rainer quoted in Lambert-Beatty, "Moving Still: Mediating Yvonne Rainer's 'Trio A'," *October* 89 (Summer ⁴⁸³): 100. Bryan-Wilson asserts the connection to education and *Trio A* in "*Practicing* Trio A" *October* 140 (Spring 2012): 66. Information about the war came from the same sources that provided art information. Indeed if readers of the *TIME* review of Haacke's work had looked at the magazines front cover, which has a banner that read "days of death in Viet Nam," or paged through the rest of the magazine of February 9, 1968, they would have a read about the Tet offensive or the hardships faced by black GIs returning from Vietnam and facing racism at home.

insubstantial images." ⁴⁸⁴ While Rainer's dance could seem remote from politics by its lack of explicit content,

the dancer did not view it as politically void. *Trio A* is an artistic meditation on mediation.

In a statement accompanying her work Rainer says that the piece is a reaction to: "The horror and disbelief upon seeing a Vietnamese shot dead on TV—not at the sight of death, however, but at the fact that the TV can be shut off afterwards as after a bad Western. My body remains the enduring reality." The politics of an "enduring reality" of the body were central to *Photoelectric* as well. The press release that accompanied *Photoelectric* reads: "He [the viewer] is always in the center of the lights. Without the viewer the work does not exist." Coupled with bodies in space, the complex of technological components in Haacke's installation registered physical presence, asserting the continued existence of the material realities of corporeal being.

Haacke's understanding of his artworks as spectator-driven suggests that the programming elicited by the title must be understood to occur in bodily action rather than solely in the mind. *Photoelectric* was not (just), "Live in Your Head," to cite the less commonly used part of the full title of Harald Szeeman's *When Attitudes Become Form*. A breakdown in Cartesian dualism is also at the crux of Rainer's work. The title for the performance in which *Trio A* initially appeared, *The Mind is a Muscle*—implying the mind is one more force-generating element of the body not a separate entity—might be equally apt for Haacke's artwork. Like Rainer's dance, *Photoelectric* happened in real time within and between bodies. The German-American artist's work blurred the

⁴⁸⁴ Lambert-Beatty, 100.

⁴⁸⁵ Rainer, "Statement," 71, quoted in Lambert-Beatty, 99.

⁴⁸⁶ Howard Wise Gallery, Release Hans Haacke January 13 – February 3, 1968.

⁴⁸⁷ Burnham also picks up on this virtual aspect of conceptual art in the article "Alice's Head." In the article he suggests, following McLuhan, that the idea medium for conceptual artworks would be telepathy—hence, rendering such work totally dematerialized. See Burnham, "Alice's Head," 47.

disjunction between mind/body as well. While *Trio A* and *Photoelectric* were embedded in the culture wing of the system of media, institutions, and images theorist Hans Magnus Enzensberger would soon dub the "consciousness industry," they resisted its totalizing logic. ⁴⁸⁸ As I have already posited, *Photoelectric* did not hypnotize spectators or obscure the conditions of its own exhibition. Instead quite the opposite occurs: the devices Haacke installed enabled the gallery-goers ensnared in the system to retain agency and criticality.

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It was not solely Rainer who believed bodies that resist discipline could be understood to question the status quo beyond art. Parallel ideas gained truck in society during same time period. Certainly the growth of hair—part of a generalized resistance to the disciplining of bodily flows—that accompanied the counterculture is indicative of the fact that politics can be made manifest corporeally; belief systems are not solely located in the mind. With the insertion of the performance of playful bodily interface, driven by reactions to and with the sensors and light, in Haacke's installation, the erotics of systems aesthetics emerge: the object and subject slide one into the other, coupled as part of a common system. As other contemporary cultural documents, the film *Easy Rider* (1969) and the Five Man Electrical Band's "Signs" (1970), as well teach us, bodily elements, specifically the long hair of the hippies, signified a particular political platform (or at least opposition to one). 489 Manifestations of corporeality, especially the body's unruly growth and

⁴⁸⁸ See Enzensberger, "Constituents of a Theory of the Media," New Left Review 64 (1970): 13-36.

⁴⁸⁹ "Signs" tells the story of a "long-haired freaky" person who is discriminated against by potential bosses. See Five Man Electrical Band (Les Emmerson), "Signs," *Goodbyes and Butterflies*, Capitol Records of Canada, 1970. In *Easy Rider* the protagonists, a couple of "long-hairs," are harassed by locals and local authorities and then attacked by the locals. See *Easy Rider*, directed by Dennis Hopper (1969; New York, NY: The Criterion Collection, 2010), DVD. Further resonating with my discussion, Warren Hinckle's 1967 "The Social History of the Hippies" reveals that the ludic activities of the hippies were seen as yet another important way of resisting the system. Hinckle compares arch-hippie Ken Kesey and Truman Capote, holding that "Capote, as long as his game is accepted by the system, is free to be as mad as he can. So he tosses the biggest, most vulgar ball in a long history of vulgar balls, and achieves the perfect idiot synthesis of the upper middle and lower royal classes. Kesey, who cares as much about the

flows, implied a resistance to getting with the program. In Carl Oglesby's "Trapped in a System" speech, the SDS member decries the left-leaning voters and politicians who continued to permit the waging of the Vietnam War, dubbing them "a nation...of beardless liberals." ²²³

In 1965 the performance critic Robert Schechner identified the educational value of new inter-mediatic works. Such projects teach audiences about alternative ways of creating art and using technology, neither of which would involve passive consumption. Schechner contrasts the experience of such projects with the linked spectatorship of spectacle culture and older forms of art: "The single-focus stage and the framed picture are identified with the billboard and the press, and rejected."224 Jo Baer expresses similar sentiments when she explores "Concept Art and Color Painting" in a statement for Artforum's call for responses in 1970 on "The Artist and Politics." 225 Baer claims that the divide that seems to exist between the two art forms is as false as the split of "the mind body problem." 226 She suggests that traditional mindsets result in art making that yields "entertainment commodities." These works "posit no radical changes and deal with conundrums not problems. Their net political effect is a tacit support of the present system."228 New forms of art were comprehended not just to be rejections of prior artistic traditions; they signified new ways of thinking and acting: a rejection of the status quo. Betraying parallel beliefs, Kynaston McShine saw painting as politically impotent and unviable in c. 1970: "If you are living in the United States, you may fear that you will be shot at, either in the universities, in your bed or more formally in

While the "Electrical" in Five Man Electrical Band surely alludes to the variety of instruments the band plays, the group's name seems to resonate with Haacke's title. If the weather projects of the earlier nineteen sixties rendered Haacke a kind of artistic "weatherman," then the artist's decision to plug in seems to also parallel Dylan's shift to electric guitar in 1966.

²²³ Carl Oglesby, "Trapped in a System" (1965), The New Left: A Documentary History, accessed March 13, 2014, http://www.robmacdougall.org/4301/4301.19.NewLeft.pdf.

system as he does about the Eddie Cantor Memorial Forest, invents his own game." See Hinckle, The Social History of the Hippies," Ramparts 5, no. 9 (March 1967), 11.

Indochina. It may seem too inappropriate, if not absurd to get up...and apply dabs of paint from a little tube to a square of canvas."⁴⁹⁰ Hence, by creating work in new media, which never existed solely in the mind, Haacke implicitly questioned the belief system that buoyed late capitalism and accepted the Vietnam War.

Other new art forms were optimistically understood as a possible mode of rejecting the dismal actions of the American government at home and abroad. Old art authorities like Clement Greenberg—the champion of "American-type painting"—suggested both that political art could not be of high quality and that "art solves nothing." Rejections of established aesthetic standards became intertwined with rejections of the establishment. Following Seth Siegelaub, the Vietnam War was as well of utmost importance for understanding conceptual art: "You can't even talk about our period without talking about the impulse behind that." Critic Lil Piccard, writing in the underground publication *East Village Other*, had nearly identical beliefs about the work shown by Siegelaub as well as others. Picard particularly holds up the importance of "bodies in action" and affirms "in times of war, fear, revolution and violence, the action-events of artists who 'care'... are the most relevant Art forms at the end of the sixties."

²²⁴ Schechner, "Happenings," 231.

²²⁵ Jo Baer, "The Artist and Politics: A Symposium," *Artforum* 9, no. 1 (September 1970): 35.

²²⁶ Ibid.

²²⁷ Ibid.

²²⁸ Ibid.

⁴⁹⁰ McShine, "Introduction to *Information*" (1970), reprinted in *Conceptual Art: A Critical Anthology*, ed. Alex Alberro and Blake Stimson (Cambridge: MIT Press, 1999), 212.

⁴⁹¹ Clement Greenberg, "Interview Conducted by Lily Leino," published in "USIS Feature" by the United States Information Service, April 1969.

⁴⁹² Siegelaub interviewed in Stefan Römer, *Conceptual Paradise*, 2006 [film].

⁴⁹³ Lil Picard, "Non-Art-Event," *East Village Other* 4, no. 24, May 14, 1969, 17.

⁴⁹⁴ Ibid.

On Kawara's painting, *Title* (1965), a triptych with the text "One Thing, 1965, Viet-Nam," reveals the urgency and perhaps overwhelming presence of the war. The Japanese artist deviated from the form of presentation that would characterize his subsequent long-running series of date paintings. In *Title*, the date of which marks the beginning of the widespread US bombing of Vietnam, Kawara uses a striking magenta—a bright color—rather than the black or

Robert Morris, whose multi-media works were featured alongside those of both Haacke and Rainer, evokes the idea of artwork "as vacuum waiting to be activated by the viewer" in relation to Finch College Project (1969) (FCP). 495 FCP consists of an immersive projection of a film that rotates like a search light through the darkened gallery space (fig. 28). The film, recorded with a rotating camera, shows performers attaching mirrors and images of an audience to the gallery walls; these additions are then unstuck, leaving a sloppy series of dots that evoke a grid. With the beams of its projection—a mechanization of the real camera operator's movements seeming to chase visitors around the gallery, Morris's artwork is in many ways similar to Haacke's Photoelectric. Morris states that FCP was not primarily driven by the "utopian" notion of embracing the audience (as Ascott proposes), so much as expressing "[r]esistance" that "was the order of the day."496 The artist recalls, "it was a time when fire hoses and dogs were being set against African Americans; national leaders, Civil Rights workers, and college students were being murdered; and a criminal war was being prosecuted in Southeast Asia."497 Activation then, a result of bodies positioned (and repositioned) in (art)space, had become synonymous with "resistance" by the late nineteen sixties.

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The late sixties was also a time when American homes were increasingly equipped with color television sets. As Rainer's statements suggest, it was via these devices that all manner of

blue that would become his standard hues. The artist also adhered stars to the canvases; these details recall those on the American flag, to the corners of each canvas in the triptych. James Rosenquist's *F-111* (1965) explores the intersections of the consumer society, spectacular images, and American imperialism at almost exactly the same ideas as Kawara in the idiom of pop art, further indicative of the weight of ideas about links between commoditydriven culture and the war industry in the New York art world.

⁴⁹⁵ Robert Morris, "Solecisms of Sight: Specular Speculations," *October* 103 (Winter 2003): 41.

This project was shown in the aforementioned *Into the Light: The Projected Image in American Art 1964–1977*, 2001.

⁴⁹⁶ Ibid.

⁴⁹⁷ Ibid.

bellicose and spectacular images permeated everyday life. Haacke's artwork diverged from Rainer's in its relation to television. His was work of art made after TV. 498 For, rather than reject it outright, *Photoelectric* refunctions the medium, setting the live, unruly bodies that are the antithesis of TV within a televisual environment. Haacke's pioneering work was not unique in this sense. Evincing analogous concerns slightly after Haacke's work, Billy Klüver uses televisual language to describe the EAT Pepsi Pavilion (made for EXPO '70 in Osaka, Japan). Klüver held he was striving to create a situation for "live" programming, which would react to viewers in contrast to the typical "dead programming" of pavilions at Expos. 499

While today it is difficult not to think of television as the 30- or 60-minute programs broadcast via the "idiot box," in the sixties notions of TV were not quite so concretized. Indeed, the definition of television from *Webster's English Dictionary* is still sufficiently broad that it could encompass works of art like *Photoelectric*: "An electronic system of transmitting transient images of fixed or moving objects together with sound over a wire or through space by apparatus that converts light and sound into electrical waves and reconverts them into visible light rays and audible sound." The flickering projections emitted from the bulbs in *Photoelectric* converted the gallery walls into screens programmed by the users' bodies, aspects of the work that recall TV. ⁵⁰¹

⁴⁹⁸ For more on this concept see Sven Lütticken, "Performance Art After TV," *New Left Review* 80 (March/April 2013): 109-130.

⁴⁹⁹ See Billy Klüver in Randall Packer, "The Pavilion: Laboratory for Social Experimentation," The Pavilion: Into the 21st Century, http://www.zakros.com/projects/pavilion/socialexperiment.html/ Accessed on November 11, 2013. ⁵⁰⁰ Webster's English Dictionary, online edition, s.v. "Television."

Further helping to engender a redefinition of the medium on both sides of the Atlantic, was the increasing use of Sony Portapaks by artists beginning in 1967.

⁵⁰¹ The logic of Haacke's installation is quite similar to Peter Campus's *Mem* (1974-75), in which the live feed from a video camera in the gallery is projected onto the wall. For a discussion of this work of video art, see Krauss, "Video: The Aesthetics of Narcissism," *October* 1 (Spring 1976): 59-64.

In an account of the history of television and art, Christine Mehring claims that Europeans often had a different relationship to the emerging mass medium. Mehring contends that there is an "inherent duality in television between its definition as a mass medium and its purely technical and formal possibilities." ⁵⁰² Due to his biography, Haacke's engagements with the televisual were surely inflected by what Mehring dubs "the continental difference." 503 As, unlike Rainer, Haacke did not grow up in the United States, the artist was perhaps more able to imagine television in myriad ways—not solely as a spectacular medium for passive entertainment, but also to consider other uses for the technology. According to the pioneering kinetic art curator Peter Selz, the host site of *Photoelectric*, the Howard Wise Gallery, was one of "the few, select galleries which exhibited European art during the xenophobic period" in New York. 504 Moreover, perhaps because of the European relation to television, within the context of the Howard Wise Gallery there was a great interest in "the potential of TV as the medium for their expression." 244 About a year after Haacke's show Wise held TV as Creative Medium (February 1969), the first exhibition solely dedicated to television art. Wise subsequently went on to found Electronic Arts Intermix (EAI), an organization that has supported many innovative video and television projects since its beginnings in 1971. According to Wise, "television is kinetic art, it only needs to be organized by an artist." 505 In the case of Haacke's installation, we see a tactical inversion of Wise's claim: *Photoelectric* was an abstraction of the mass medium, deconstructed by an artist.

⁵⁰² Christine Mehring, "Television Art's Abstract Starts: Europe circa 1944–1969," *October* 125 (Summer 2008): 32.

⁵⁰⁴ Peter Selz, *Howard Wise: Exploring the New* exh. cat. (New York: Moeller Fine Art, 2013), unpaginated. ²⁴⁴ Howard Wise, *TV as a Creative Medium* (exhibition brochure), (New York: Howard Wise Gallery, 1969), unpaginated, quoted in Marita Sturkem, "TV as a Creative Medium: Howard Wise and Video Art," *After Image* (May 1984): 5.

⁵⁰⁵ Howard Wise, "Kinetic Light Art," *American Home* (October 1969): 32.

Artists and critics writing slightly after the Vietnam era also weighed in on the nature of television. Les Levine's description of the medium recalls *Photoelectric* even more closely than the Webster's definition. Levine affirms: "Television is an incidental light system. We are looking directly into something that generates light as if looking into a light bulb." Similarly, Rosalind Krauss describes video art (a variation or extension of the televisual) as "producing instant feedback;" at its essence the medium consists of "a body centered between the parenthesis of camera and monitor," words which could as well describe the operations of *Photoelectric*. Strauss observes in her classic essay that many video projects are driven by narcissism. While Haacke's work could enable narcissistic behavior, with the luminous feedback producing an image of the user, the patterns of lights and the associated actions were ideally collective, the result of multiple visitors programming the space.

Haacke's installation presented a version of the televisual that confounded the spectacular North American order of the mass medium. Following Martha Rosler, whose contemporaneous series *Bringing the War Home* (1967-72) investigated the representation and consumption of war in a different manner, TV increasingly rendered viewers "audience spectators rather than citizen participants." Unlike the model of spectatorship Rosler identifies with television, *Photoelectric*

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⁵⁰⁶ Les Levine, "One-Gun Video Art" *New Artists Video*, ed. Gregory Battcock (New York: E.P. Dutton, 1978), 86. ⁵⁰⁷ Krauss, "Video: Aesthetics of Narcissism" *October* 1 (Spring 1976): 53.

⁵⁰⁸ See Mehring, 30-32. "In addition, if the essence of the medium opened up, rather than closed down, possibilities, this is consistent with the fact that television in its early years was a medium without "content," as Raymond Williams has noted, and this opened the door for artistic explorations of its material and technical makeup. If early television had no content, in the sense of programming that made use of the medium's technical possibilities, early abstract television art gave the medium content of a different kind. What was "essential" to the medium in technical and formal terms became closely intertwined with a variety of historical and cultural meanings specific to the contexts from which early television art arose—including National Socialism and World War II, geographical shifts in the postwar art world, Europe's delayed economic growth, and the Cold War—and thus proved the most intrinsic matters of this medium to be always extrinsic as well."

⁵⁰⁹ Martha Rosler, "Bringing the War Home: House Beautiful," quoted in Francis Frascina, *Art, Politics and Dissent* (Manchester: Manchester University Press, 1999), 172.

required participants. The gallery-goers became real-time "partners" in its creation, both with the artist (via the elements he installed) and with each other in a dance. McLuhan placed a great deal of faith in television, imagining the technology to be an important interface that extends beyond solely visuality to implicate other senses. Hence, *Photoelectric* seems to align with McLuhan's optimistic vision of the medium: "Television demands participation and involvement in depth of the whole being. It will not work as background. It engages you...images are projected around you. You are the screen. The images wrap around you." Haacke's installation was a televisual environment, which engaged and enveloped the user. However, Haacke was less sanguine about TV than the Canadian media theorist. Were it not for the interruptions, the dazzling and distancing caused by the lights already mentioned, *Photoelectric* could have recalled McLuhan's utopian technophilia—the pleasant dream of the mass medium.

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For the duration of *Photoelectric* at Howard Wise Gallery, flows of illumination could always be turned on and off at will by the users; the live programming was in part determined by the spectator and brought into the space by his or her actions and seen on the walls as screens. *Photoelectric* provided entertainment distanced from commercialism, suggesting that television need not buoy the society of the spectacle. The flux of viewer-programmed light displays recalled the flows of always shifting televisual illumination, but was directed by the user and disconnected

Like Haacke, Rosler was influenced by radical politics. Her title comes from Weatherman John Jacobs's call to "bring the war home" in 1969.

Frascina notes that color television sales began to soar beginning in 1964; by 1971 the number of color TVs sold outpaced domestically produced sets.

⁵¹⁰ In untitled statements of 1967 Haacke asserted that his systems works operated in a distinct form to static sculpture: "Compared to traditional sculpture, it has become a partner of the viewer rather than being subjected to his whims."

⁵¹¹ See McLuhan, *The Medium is the Massage*, 125.

⁵¹² Ibid.

from the strictures of content and the standard temporality of the medium. The activated spectatorship of *Photoelectric* differed on a geo-temporal level to the split and doubled time of live television, which is simultaneously in the living room and elsewhere.⁵¹³

According to Willoughby Sharp, works like Haacke's radically affect the users' sense of temporality: "Time is now measured as the spectator's perception of the duration of a witnessed activity. Duration begins with divisions of time into units. Since a luminic work is not segmental, measured time is not experienced." ⁵¹⁴ Haacke's artwork's ever-changing programming was characterized by non-regimented flow—which contained a kind of temporality outside of the strictures of the clock's standard measurement of the passage of time, beyond even US televisual time, marked by standardized programming blocks. Following Levine, there is a further connection to time built into domestic, commercial TV, not just in terms of programming, but on a structural and perhaps semiconscious or unconscious level:

There are sixty individual parts to each second of television...the fact that TV is produced in sixty cycles is of considerable importance, because sixty cycles turns out to be the way we count time. Time again is always coming up on television...there seems to be a direct relationship between the nature of the way television is produced and the nature of the way we naturally count time...we can say TV is our time base.²⁵⁵

By real-time temporality of spectatorship, *Photoelectric* liberated television from standard time, ordering it by bodily time (embodied time). Enabling new passages of time and space, the installation "...articulate[d] something natural..." and implicitly posed questions about the nature and naturalness of regimented temporal units (like minutes or hours): the installation yielded a temporality of long play.

⁵¹³ See Samuel Weber's discussion of the paradoxical absence and presence of TV in *Mass Mediauras: Form Technics, Media* (Sydney: Power Publications, 1996), 117.

⁵¹⁴ Sharp, "Luminism and Kineticism," 344.

²⁵⁵ Levine. "One-Gun Video Art." 81.

In the documentation of *Photoelectric* we discover another connection to Lambert-Beatty's assessment of *Trio A*. Like the difficult-to-digest, democratic dance, Haacke's work both resisted and demanded photography. She observes that within the documentation of *Trio A*, there are many depictions of blurred body parts. Lambert-Beatty proposes that beyond signifying motion, movements too fast for the camera to sharply register can be read more poetically: "...I would rather view these passages as miniature acts of rebellion within the photographs themselves. It is almost as if the dancers of 'Trio A' are rubbing out the photographic surfaces, scrubbing away something of the image's ability to fix their bodies' movement into spectacular pictures." 257

Today *Photoelectric* exists and circulates as a handful of modest photos documenting spectators in motion; like the dancers of *Trio A*, their bodies always are blurry, moving too fast for the lens to totally hold in focus. The blur of the bodies in motion of the anonymous spectators of *Photoelectric* is a testament both to human use and resistance to photographic capture. Turning to the history of images of bodies in motion, the indistinct, moving body can be understood to oppose the technophilia and discipline of images in the tradition of Eadweard Muybridge's chronophotographic *Locomotion Studies* or Harold Edgerton's mid-nineteen sixties photographs of motion (mentioned above in relation to photographic aspects of Haacke's environment).

Moreover, the documents produced representing both Haacke and Rainer's works vary greatly from depictions of bodies in advertisements, which to this day, are almost exclusively crisply focused. The lack of complete clarity underscores the unruliness of the bodies in *Photoelectric*.

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⁵¹⁵ Similar assertions were made about Haacke's moving works, like *Wide White Flow*, which Kenneth Baker in the *Christian Science Monitor* described as, "the most attractive Piece in the show....the ripples moving along the surface produce transient effects of light and shadow which photographs cannot begin to suggest." See Baker, "Art," *Christian Science Monitor*, Mar 24, 1969: 6. ²⁵⁷ Lambert-Beatty, "Moving Still," 112.

The corporeal actions that are documented exceed the scientific rationality of Muybridge or Edgerton's modes of capture and the grasp of the spectacle—shifting even fixed images of the installation into the realm of poetics.

In addition, the photos of *Photoelectric* are antinomious to those of exhibitions in the ideal white cube analyzed by O'Doherty; it is a space that, as the artist-critic argues, is traditionally imagined to be empty, and in which all traces of bodies are repressed when the gallery is photographed. Installation views, the iconic mode of art documentation, O'Doherty contends, are almost always "sans figures." ⁵¹⁶ Haacke's immersive environments break with the rules or conventions of installation shots, providing an alternative set of images, which are individualized by various spectators and tell stories of actual use to subsequent visitors. ⁵¹⁷ Members of Haacke's audience of performers similarly never quite seem to allow themselves to be caught and fixed on camera. Because of the way the artwork was triggered, it was impossible for a photographer to enter the installation without further illuminating the space—something which was potentially conducive to desirable conditions for photography. Moreover, unlike in most documentation, there was a registration of the documentarian's presence. ⁵¹⁸ Hence, *Photoelectric* spilled over from the gallery into art history. The record of use embedded in the documentation of the work implies that the documented viewers' actions as well as those of the documenter are part of the art.

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⁵¹⁶ O'Doherty, *Inside the White Cube*, 15.

⁵¹⁷ This is a tactic Haacke still employs. The catalogue for *Castillos en el Aire* contains photographs with people looking at art works taken some time after the opening.

⁵¹⁸ Ideas about acknowledging the effects of the presence of a camera have become more common in the last couple decades. More documentarians have registered the trace of their own presence in film and photography. In 1968 there were relatively fewer instances. Warhol's films from the same period have traces of their facture. Notable exceptions also come in Jean-Luc Godard's fictional films; Brechtian devices often reveal the artificiality of cinema. More recently, Susan Vogel embraced the necessarily constructed nature of documentary in *The Future of Mud* (2007) a film focusing on life in Djenné, Mali. The subjects/actors played versions of themselves, potentially gaining greater agency in the documentary process.

Furthermore, it fulfills (at least in the imagination) the goals of systems esthetics: connect visitors to each other and their surrounds, letting them be (as well as *homo ludens*) "*Homo Arbiter Formae* ...man the maker of esthetic decisions"—Burnham's characterization of humanity in 1968. 519

Rebel-Programmed Process

The concept of process (linked to discussions of play and performance by dint of their existence as durational forms) was very much in vogue in the nineteen sixties. Anticipating a shift marked by Harald Szeeman's groundbreaking, international exhibition *When Attitudes Become Form: Live in Your Head* (1969) as well as Kynaston McShine's *Information*, the issue of process is of particular importance for the German artist. In contrast to the dematerialized conceptualism championed by Seth Siegelaub and implied by the latter part of Szeeman's title, *Photoelectric* consistently engaged the body and mind of the spectator, never isolating either in accordance with the standard Cartesian mind/body division. While his focus shifted during the course of his career, an interest in process is manifest in many of Haacke's works. Szeeman believed the artworks he included in *Attitudes* connected directly to the counterculture; the curator

⁵¹⁹ Burnham, "Systems Esthetics," 24 (original emphasis).

⁵²⁰ Arguably this interest in process and bodily performance extends beyond solely the world of contemporary art as Herbert Cole's description of Igbo art as a verb (also 1968), or for that matter, Michel Foucault's interest in the body suggest. Haacke's works seem to anticipate the shift towards performance as the dominant mode of art making in the seventies described by Douglas Crimp in "Pictures" *October* 8 (spring 1979): 77.

The 1966 Finch College exhibitions on *Art in Process* by Elayne Varian or Mel Bochner or Bochner's *Working Drawings and Other Visible Things on Paper Not Necessarily Meant To Be Viewed as Art* (1966) are as well instances of this tendency to focus on works in process.

Telematics": "The emergence of this emphasis on 'process' may be traced to the gesturalism of postwar painting, and it became increasingly as pervasive area of artistic inquiry in the late nineteen sixties and nineteen seventies" (42). David Shapiro's review of Kynaston McShine's *Information*, "Mr. Processionary at the Conceptacle," *Art News* 69.5 (September 1970): 58-61 evinces the then-contemporary understanding of the exhibition as dealing as much with process as with concept-driven art.

postulates that works by "a younger generation of artists" betray the indelible mark of the absorption of "hippie philosophy, the rockers and the use of drugs." Szeeman's affirmations surely reflect a general attitude held by avant-garde artists and should been seen to extend to Haacke's projects at the time. Works of art that emphasized process were understood to reflect a position tantamount to a resistance of the status quo. 523

Returning to my contention in the introduction that systems esthetics is also always systems politics, I posit that *Photoelectric* enabled the audience to participate in the art process and selforganize. The work possessed a parallel underlying logic to the operations of Students for a Democratic Society. SDS, like the AWC, advocated for the need to reform, reorganize, and democratize institutions. The group's mode of running meetings was adapted a year later for reunions of the AWC. *Photoelectric* then, might even be considered to anticipate the radical, politicized activities Haacke would participate in less than twelve months later; the installation's alterations of the gallery predicted the AWC's thirteen demands to "reprogram" MoMA. S26

SDS was very much in the public eye at the historical moment. In 1969 the group, along with the Black Panthers, "were dramatic examples for the artists to follow" according to Therese Schwartz, writing on the politicized art scene around the time of Haacke's exhibition on the pages

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⁵²² Szeeman quoted in Crow, "Head Trip," *Artforum* 52, no.1 (September 2013): 324. Crow insightfully points out that the original German used by Szeeman --"*Hippietum*" and "*Rockerexistenz*"-- indicates a greater degree of gravitas, relating to a general worldview that had emerged, Szeeman's beginnings in theater production may also have enabled the curator to more readily imagine audience members within an art exhibition as performers of sorts.

⁵²³ Ibid.

⁵²⁴ For a further discussion of art and self-organization see Jean Leering in Hans Ulrich Obrist, *A Brief History of Curating* (Zurich: JRP/ Ringier, 2013), 74.

⁵²⁵ See SDS, "Port Huron Statement" (1962), accessed July 15, 2015,

http://coursesa.matrix.msu.edu/~hst306/documents/huron.html.

⁵²⁶ See AWC, "13 Demands" (1969), reprinted online, *Eyeteeth.org*, accessed June 12, 2015, http://eyeteeth.blogspot.com/2010/05/art-workers-coaltion-13-demands-and.html.

of *Art in America*.⁵²⁷ Schwartz's assertion should be taken in tandem with Susan Leigh Foster's argument that protest is performative and that dance can be a way of modelling coalition and community. Thus, Haacke's performance-provoking installation is made *after* SDS.⁵²⁸

I quote sociologist Stanley Aronowitz at length on the characteristics of SDS, as various parallels with Haacke's work and the organization emerge in Aronowitz's assessment:

Historians of this "new left" have frequently mocked the SDS for spending the first half of any meeting adopting the agenda and defining the rules of debate, and even sympathetic observers have sometimes ascribed this strange ritual to inexperience or to the absence of a viable political culture. This criticism misunderstands the nature of the New Left, summarized in a single word: *process*. 529

Aronowitz's description of the "rite" or constant negotiation of rules as part of the game, matches almost exactly with Bateson's analysis of play, and certainly also with the improvised dynamic of *Photoelectric*. Aronowitz also asserts that one of the goals of SDS's unstructured politics was to allow members of the population to "control their own lives"—exactly what Haacke's title proposes for the spectator within the field of art. ⁵³⁰ In his account of the New Left in the sixties, activist Todd Gitlen affirms that to form part of the "expressive dramaturgy" of the movement": "You put your body on the line. Actions were believed to be the guarantees and preconditions of ideas." ²⁷³ Being in *Photoelectric* required a similar corporeal positioning: the placement of bodies in the coordinate system.

⁵²⁷ Therese Schwartz, "The Politicization of the Avant-Garde, II," Art in America 60, no. 2 (March 1972): 77

⁵²⁸ See Susan Leigh Foster "Choreographies of Protest," *Theater Journal* 5, no. 3 (October 2003): 395-412. Similar arguments about the political value of bodies congregating in space are proposed by Judith Butler in "Bodies in Alliance and the Politics of the Street" *Transversal* (September 2011), Online *eipcp*, http://www.eipcp.net/transversal/1011/butler/en eipcp.

⁵²⁹ Stanley Aronowitz, "When the New Left Was New," Social Text 9/10, The 60's without Apology (Spring - Summer, 1984): 19-20 (emphasis added).

⁵³⁰ Aronowitz affirms that investigating "process" was one of the key goals of the group. See ibid., 19.

²⁷³ Todd Gitlen, *The Sixties: Years of Hope, Days of Rage* (New York: Bantam, 1987), 135; 84.

An interest in process and change—vis-à-vis institutionally determined permanence—certainly undergirded much of the artwork and exhibitions made during the same decade. Moreover, following historian Christina Larocco, the issues SDS grappled with in politics directly related to those in performance art. SDS members looked to "performers and other artists" to develop new tactics. ⁵³¹ It was necessary to alter political dynamics and get the citizens President Nixon dubbed "the silent majority"—who by their reluctance to speak out tacitly endorsed the president's policies in South Asia—to act. Larocco argues that the audience activation that occurred in installations like Haacke's was a corollary to political activation: "The silent majority, participatory democracy, and an aesthetic that blurred performer and audience member—were fundamentally interrelated. All three, moreover, were connected to the continuation and escalation of the Vietnam War…" The historian argues that the same underlying questions were at stake within the in the interwoven fields of art and politics: "Should its [a democratic society's] members sit quietly and watch the drama unfold…? Or should they raise their voices and demand to be a part of the action, as in the New Left vision of participatory democracy?" ⁵³³

Political theorist Jason Frank suggests Whitman's writings also emphasize process; they call for "an embrace of a world always in the process of becoming other than it is." Frank finds in Whitman's "I Sing the Body Electric" what he terms "aesthetic democracy," a way of imagining the blurring of the individual and the collective that parallels the polity building orchestrated in

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⁵³¹ Christine Larocco, "'Participatory Drama': The New Left, the Vietnam War, and the Emergence of Performance Studies," *Cultural Politics* 11, no. 1 (March 2015): 75.

⁵³² Ibid.

⁵³³ Ibid.

⁵³⁴ Jason Frank, "Aesthetic Democracy: Walt Whitman and the Poetry of the People," 404.

Haacke's work.⁵³⁵ SDS's central document, the Port Huron Statement, addresses almost identical sentiments regarding the creation of polities. "As a *social system* we seek the establishment of a democracy of individual participation, governed by two central aims: that the individual share in those social decisions determining the quality and direction of his life; that society be organized to encourage independence in men and provide the *media* for their common participation."⁵³⁶ The elementary social system that was *Photoelectric*—an unfinished project in constant flux—might similarly serve as the media to rehearse "aesthetic democracy."⁵³⁷

Evincing further commonalities, while Haacke's work was installed at Howard Wise, George Kennan of the *New York Times Magazine* attacked SDS, calling them "rebels without a program." Instead, rather than programless, SDS was actually rebel-programmed, much like Haacke's "viewer-programmed" work. *Photoelectric* activated gallery-goers causing some rebellion against standard spectatorship. Engaging in a politics of representation, more than in the real politics of SDS, Haacke's user-participants created a program for the artwork. Given the resonances, Haacke's installation could be an allegory of the "'participatory democracy" of the New Left. As the actions circumscribed by the art world are still in the world, the situation Haacke staged must be seen as aligned with the projects of SDS. With its participatory aesthetics and politics, *Photoelectric* performed operations analogous to those dance historian Sally Banes

⁵³⁵ Ibid.

⁵³⁶ SDS, "Port Huron Statement" (1962).

⁵³⁷ With "unfinished project" I evoke Susan Buck Mors's affirmation that, riffing on Habermas's claims about modernity, democracy is an unfinished project. See Buck-Mors, "Democracy: An Unfinished Project," *boundary: A Journal of Theatre and Culture* 2 41, no. 2 (2014): 71-98, accessed on May 14, 2015, http://boundary2.dukejournals.org/content/41/2/71.full.pdf+html.

⁵³⁸ See George Kennan, "Rebels Without a Program" *The New York Times Magazine*, January 21, 1968. Very similar critiques were mounted on the pages of the *Times* critiquing the Occupy Movement in 2011. Carl Oglesby wrote a response that was published in *Ramparts* (February 1968), "A Program for Liberals."

⁵³⁹ The idea of artwork as allegory for future political action was inspired by Pamela Lee's similar analysis of the work of David Medalla and Lygia Clark: their works "heralded collectivism and activism." See *Chronophobia*, 131133. ⁵⁴⁰ This was another goal. See Kennan, op. cit.

ascribes to the "revolutionary dance" of Judson Dance Theater: the artwork makes tangible "democracy's body."⁵⁴¹

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Following the assassination of Martin Luther King Jr. in April 1968 a distraught Hans Haacke wrote the following words to Jack Burnham: "No cop will be kept from shooting a black by all the light environments in the world."285 From this quote we can understand that luminous installations, though then indeed viewed as political, were no longer sufficient for Haacke. The artist was compelled to shift to linguistic systems in order to undertake the specifically critical projects that will be the subject of the next chapters. Haacke's quote should not however be understood to suggest that the artist radically changed his way of working: his systems were always political. Although his stage has shifted over the years, an interest in ludic and performative environments continues to manifest in the artist's projects. For example, according to Buchloh, Haacke's GERMANIA (1993) induced "spatio-temporal and performative operation[s]," activating spectators and turning them each into an "agent/participant/producer." The qualities Buchloh applies to Haacke's destructive intervention in the German pavilion in Venice, which involved breaking the floors of the central gallery, can be attributed to earlier works, especially Photoelectric. 286 By the same token, neither work can easily be recreated and pack the same affective punch. They have a fixed and particular temporarily.

⁵⁴¹ Jill Johnston, "Judson Concerts #3, #4," *Village Voice*, 19, quoted in Sally Banes, *Democracy's Body* (Ann Arbor: UMI Research Press, 1980), 104. Banes claims that the performances at Judson paralleled the politics of the time. Paralleling the claims of the Wise Gallery regarding Haacke's works, *Village Voice* dance critic Jill Johnston saw that with Judson Dance Theater (JDT): "A revolution in dance [wa]s now upon us" (104). Following Banes, there was certainly a belief at the time about the political truck of avant-garde performance put forth in the contemporary responses to JDT in Johnston's columns as well as those of others. Banes notes that "extending the definition of

As the seventies progressed, Haacke increasingly created situations in which viewers no longer played so literally with his works. Instead, it was the artist who played with codes, retransmitting messages to viewers. Looking back on his oeuvre, Haacke recently asserted that

dance as a form, the rejection of personal choice through the use of chance techniques and photographic scores, all seemed to lead to an unaffected, unvarnished style. The critics—especially Jill Johnston, who tried to open her writing style in parallel ways—rhetorically associated these aspects of the Judson work to the political and social ambiance: the freedom and youth valorized during the Kennedy era." See Banes, 133.

²⁸⁵ Haacke "Letter, 1968," excerpted in *Art and Social Change: A Critical Reader*, ed. William Bradley and Charles Esche (London: Tate/Afterall, 2007), 174.

²⁸⁶ See Buchloh, "Hans Haacke: From Factographic Sculpture to Counter-Monument," *Hans Haacke: For Real*, 56. artworks spanning the run of his career can be construed to relate to performance and play: "I set up the stage. I provided some but not the whole... I gave the rules of the game, but how it then is played out is how chance enters into the game." ⁵⁴² Participation allows chance, but also viewer control to enter the equation. ⁵⁴³ Enabling a range of actors and voices to coexist within the art space, rather than a limited number of authorities, converts the institution into what Brecht calls "an apparatus of communication." Programmed by the visitors, the gallery is transformed—not merely a space of reception or control: "Bodies electric" command the process.

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⁵⁴² Haacke in conversation with Alexander Alberro, "On Site Specificity," Slought Foundation Online Content, November 29, 2012, accessed September 20, 2013,

https://slought.org/resources/hans haacke on site specificity.

⁵⁴³ The catalogues produced for *Once Upon a Time* (2010) and *Castillos en el Aire* (2012) include documentation of visitors inspecting the work, emphasizing the artist's desire for corporeal participation.

Performing Conceptual Art: Denaturalizing the Fondation Maeght and Banff Centre

Today, art has got to begin to perform. Art should either be entertaining, outrageous, provocative, or inciteful...The failure of the art educator in recognizing the proper questions in art is only surpassed by the failure of the modern artist who has allowed himself to be collared and leashed and led down the path of philosophy and poetry. ⁵⁴⁴

--Gregory Battcock, "The Warhol Generation," November 1970

"Conceptual artists [dramatic pause] are mystics rather than rationalists. They leap to conclusions [another pause] that logic cannot reach," John Baldessari sings slightly off-key—paraciting Sol LeWitt's "Sentences on Conceptual Art" (1969). *Baldessari Sings LeWitt* (1972) clearly bridges the categories of conceptualism and performance: the work is very much linguistic; yet its language is necessarily embodied by Baldessari. Similarly, figures such as Robert Morris, Bruce Nauman, Chris Burden, or Vito Acconci all created projects spanning body art and conceptualism. ⁵⁴⁵ Hans Haacke is not a name many would associate with performative works of art. Instead, his projects are typically seen as the epitome of dry, factual, text-heavy conceptual art. ⁵⁴⁶

⁵⁴⁴ Battcock, "The Warhol Generation" (1970), in *The New Art*, ed. Gregory Battcock (New York: E.P. Dutton), 28.

For an account of Burden and Acconci's work as both performance and conceptual art see Frazer Ward, "Some Relations between Conceptual and Performance Art," *Art Journal* 56, No. 4, Performance Art: (Some) Theory and (Selected) Practice at the End of This Century (Winter 1997): 36-40. Another relevant text that propose connections between George Brecht's scores and the conceptual art of Joseph Kosuth is Julia Robinson's "From Abstraction to Model: George Brecht's Events and the Conceptual Turn in Art of the 1960s," *October* 127 (Winter 2009): 77–108.

⁵⁴⁶ See Buchloh, "Hans Haacke: Memory and Instrumental Reason" (February, 1988), reprinted in *Neo-Avant-Garde* and *Culture Industry* (Cambridge: MIT Press, 2000), 203-241.

Conventional art-historical wisdom might suggest a chasm existed between Haacke's oeuvre and artworks with live bodies. However, in the nineteen sixties and seventies the artist regularly attended events at Judson Church as well as other venues in Lower Manhattan. He was thus very much abreast of developments in avant-garde performance art. ⁵⁴⁷ British curator Catherine Wood affirms that in the nineteen sixties and seventies Yvonne Rainer made pieces with qualities that indicate the dancer had very similar concerns to conceptual artists. ⁵⁴⁸ I propose to take up the obverse side of Wood's claim. ⁵⁴⁹ This chapter will revise understandings of Haacke's oeuvre post-

1969, undertaking close readings of a handful of artworks and exploring the ways the artist's conceptual projects dialogue with performance art.⁵⁵⁰ Seeming to fulfill Gregory Battcock's goals for new art outlined in his 1970 article, "The Warhol Generation," Haacke's pedagogical performances capitalized on audiences' captive states in order to educate them about their institutional hosts.

⁵⁴⁷ Haacke in conversation with the author, September 30, 2014.

⁵⁴⁸ See Catherine Wood, Yvonne Rainer: The Mind is a Muscle (London: Afterall Books, 2007).

⁵⁴⁹ Indicative of the range of artworks in distinct mediums (or in between them) that were comprehended to be interrelated, the late nineteen sixties saw a variety of practices associated under the rubric of "minimal art." This taxonomy could also encompass much of the cultural production that was concurrently termed "theater" or "systems esthetics" (see last chapter). Gregory Battcock's important anthology, *Minimal Art*, includes discussions of projects by both Yvonne Rainer and Hans Haacke, locating them in a common field of cultural production. *On Sale at the Fondation Maeght* (1970), my primary focus in this chapter, is a work that mixes numerous media, seemingly a forceful rejection of Greenbergian medium purity.

⁵⁵⁰ In a section on conceptual art in "Allegorical Procedures," *Artforum* 21, no. 1 (September 1982) Buchloh claims, "conceptualism would finally integrate Greenberg's self-referential formalist analysis of the pictorial/sculptural construction with the historical ramifications of Duchamp's readymade and its consequences...In the work of such artists as Michael Asher, Marcel Broodthaers, Daniel Buren, Dan Graham, Hans Haacke, and Lawrence Weiner, we encounter both an examination of the framework that determines the reading conventions of artistic signs, as well as an analysis of the structuring principles of the sin itself" (47). Buchloh discusses Haacke's *On Sale at the Fondation Maeght* and *Manet-Projekt'74* (1974), setting both the "performance" (in scare quotes) and the text and image work into a history of primarily text-based conceptual art.

Enter Through the Gift Shop: Parasitic Performance at the Fondation Maeght⁵⁵¹

Rather than withholding socially critical work from the art-system, every trick in the book should be employed to inject such works into the mainstream art world...

--Hans Haacke, Untitled Response to Goran Dordevic's proposal for International Strike for Artists, 1979

In 1970 Haacke created a series of agonistic "events" for *L'Art vivant aux États-Unis*, an exhibition curated by the critic Dore Ashton and held at the non-profit Fondation Maeght (St-Paulde-Vence, France). Located in a picturesque region of southeastern France, the foundation houses the important modern art collection of the Parisian dealer Aimé Maeght (the founder and namesake of the institution). In addition to the sculptures and oil paintings in its galleries, the Fondation Maeght has numerous outdoor sculptures sited in its lush grounds. Ashton's exhibition brought a range of artworks and artists from the United States to the foundation. While a diverse range of styles were represented, the show primarily privileged abstract expressionism and color field painting. Works by more august American artists were exhibited in the spare, white galleries of the institution (fig. 29): contributors included Josef Albers, Helen Frankenthaler, Jasper Johns, Robert Rauschenberg, Willem de Kooning, Robert Motherwell, Mark Rothko, Frank Stella, Barnett Newman, and Ellsworth Kelly (who created the catalogue's cover design). State Hesse and Sol LeWitt were exceptions, a decade the junior of the others who were asked to show objects.

⁵⁵¹ My subsection heading riffs on *Exit Through the Gift Shop* (2010), the title of a documentary by the street artist Banksy's title refers to clandestine ways of leaving museums after illicitly altering their contents.

⁵⁵² "Events" is the term used in the catalogue for the exhibition. See Dore Ashton, *L'Art vivant aux États-Unis*, exh. cat. (Paris: ARTE, Adrien Maeght, 1970), 161.

⁵⁵³ Given Kelly's expatriation in France from 1948-1954, he was perhaps a particularly appropriate choice for an exhibition of American artwork in France.

Younger artists working in the newer artistic idioms of conceptualism, minimalism, performance, or kineticism—Haacke, Carl Andre, Robert Israel, and Robert Whitman—were invited solely to create more ephemeral projects.

Three of Haacke's contributions to *L'Art vivant aux États-Unis* took the form of punning literalizations of Ashton's title. His works were actually living ecological interventions on the grounds of the foundation: *Transplanted Moss Supported in Artificial Climate, Goat Feeding in Woods*, and *Ten Turtles Set Free* (all 1970) (figs. 30, 31, 32).⁵⁵⁴ The fact that Haacke's live artworks were a pun on "*l'art vivant*" meant they improperly supplemented their host's specific framing.

The works implicitly contested Ashton's curatorial precepts regarding "l'art vivant." Transplanted Moss Supported in Artificial Climate, Goat Feeding in Woods, and Ten Turtles Set Free contrasted with all of the other artworks in terms of vitality, revealing the inertness of most of the projects in the show.

Following Jack Burnham's assessment, "One must envision the elegant sculpture gardens of the Fondation and the surrounding Mediterranean hillsides" (fig. 33) to comprehend the shocking difference of Haacke's tautologically titled ecological systems. ⁵⁵⁵ The artist's flora and fauna were also markedly different than other more monumental works found outside, such as

Haacke's interest in puns continues until this day. His recent *Gift Horse* (proposed 2013, realized 2015) could also be seen as an instance of a punning literalization of language.

⁵⁵⁴ A review for the French art magazine *Opus International* reveals that Ashton too understood Haacke's artworks to possess a certain vitality: "*Décharge à haut voltage, qui consiste en deux fils le long desquels un diablotin de flammes animées circule d'avant en arrière, sans but mais avec tellement de vivacité.*" See Ashton, "Les systèmes du Hans Haacke," *Opus International* 17 (April, 1970): 44.

⁵⁵⁵ Jack Burnham "The Clarification of Social Reality," *Hans Haacke: Recent Work* exh. cat. (Chicago: The Renaissance Society at The University of Chicago, 1979), 3.

Joan Miró's non-functional *Weather Vane* (1961-64) or Alexander Calder's giant metal arachnoids, *Morning Cobweb* (1969) (fig. 34).⁵⁵⁶ Ashton understood Haacke's interventions in "natural situations" as "challenges... [to] the very notion of monuments that has dominated our culture in the West." ⁵⁵⁷ Much like the works I describe in chapters one and two, his projects for the

Fondation Maeght questioned the notion that artwork should appeal primarily to vision. Haacke's American art was "hard to see." According to Burnham, the artist's plant and animal works that cohabitated with the viewers' did not privilege retinal spectatorship: "Their near invisibility created a tension with the Giacometti and Arp sculptures in the Foundation's Garden." 559

The works hosted by the Fondation Maeght followed in the lineage of *Live Airborne System*—the 1966 artwork with seagulls that Haacke also considered a performance. Following Burnham's claims, Haacke's projects of 1970 were barely more legible as art than his earlier ornithological action, which was staged at Coney Island, far away from art institutions (see chapter one). ⁵⁶⁰ Rather like the gulls of *Live Airborne System*, the plants and animals at the Fondation Maeght might not have been recognized as art by audiences. Nonetheless, it is possible to imagine both

⁵⁵⁶ Indeed, this is the way Dore Ashton understood Haacke's projects as interventions in "natural situations" that negated monumentality: "He challenges, as do many other artists working in the outdoors, the very notion of monuments that has dominated our culture in the West." See Ashton, "

⁵⁵⁷ Dore Ashton, "Monuments for Nowhere or Anywhere" (1970), in *Idea Art*, ed. Gregory Battcock (New York: Dutton, 1973), 13-14.

⁵⁵⁸ I refer to Robert Frost's poem –now used by the Whitney Museum—"America is Hard to See" (1951). In the poem Frost expresses a certain degree of skepticism about Christopher Columbus, who the poet imagines still haunts American bodies of water.

⁵⁵⁹ Burnham "The Clarification of Social Reality," 3.

⁵⁶⁰ Haacke's *Live Airborne System* upsets standards of performance. While the artist took a photograph of seagulls, which produces the work as a kind of event, his own body was absent from the documentation. Additionally, there was no audience for the action, beyond other people on the boardwalk—who were unaware they were witnessing anything remarkable.

aware and unwitting members of the public—and not just the artist—interacting with or avoiding the goat and turtles and alternately stepping on or skirting around the moss.

Transplanted Moss Supported in Artificial Climate comprised of an occupation of the gardens: a geometric plot of the Kelly green plant carpeted an otherwise-wild wooded section. Above the living color field were a series of thin metal pipes and sprinklers suspended from the surrounding trees. This structure produced a deviant variety of artistic climate control: not an air conditioner or dehumidifier, it was an irrigation system that created "artificial rain." A pair of thick orange conduits linked the project to the foundation's plumbing system. While certainly distinct from Arp or Giacometti's works, Haacke's contraption was not totally alien to developments in sculpture. The structure morphologically resembled a Kenneth Snelson artwork—an evocation that would not have been lost on the audience at the Fondation Maeght, as

Snelson's tubular sculpture was another foreign import brought in for Ashton's show.

Goat Feeding in Woods consisted of a coffee-colored goat that was tied up to a pole. The beast also intervened on the grounds. It consumed much of the flora within the radius allowed by its tether, reducing "to stubble" a "circular patch of forest." Goats are notoriously stubborn and resistant to control. Hence, while the creature would have reacted to the presence of the beholders, it was in some ways far more autonomous than many of the modernist artworks in its habitat.

Nevertheless, the project too evokes—and one-ups—the work of another artist in L'Art vivant aux États-Unis: Goat Feeding in Woods seems to owe something to the artwork of Robert

Rauschenberg, who six years earlier had very successfully represented America in Europe at the

⁵⁶¹ See Hans Haacke, *Hans Haacke 1967*, exh. cat. (Cambridge: MIT Press, 2011), 64-65.

⁵⁶² Burnham, "The Clarification of Social Reality," 3.

Venice Biennale. A "bad" Rauschenberg, Haacke's tethered, living goat was compositionally not so far removed from the taxidermied centerpiece of *Monogram* (1959)—also a goat inscribed in a circle.

By creating works with a morphological similarity to artistic precedents, Haacke alluded to developments within the sphere of art, even while transcending this realm of discourse. *Ten Turtles Set Free*—by the choice of medium as well—recalls another Rauschenberg project, *Spring Training* (1965) (fig. 35). For this earlier "happening," Rauschenberg attached flashlights to the backs of turtles and set them loose in an otherwise dark studio space. Unlike Rauschenberg's turtles, which were rented, Haacke's unbounded turtles were not recaptured. *Ten Turtles Set Free* could also be understood as a paracitation of another artist who was included in the performance series too: La Monte Young. Young's *Composition* 1960 #5 (1960) has the same program as Haacke's work—it is simply executed with a different species of creature. Nevertheless, while

Young approached the sound of the butterflies' wings flapping as a kind of Cagean koan, Haacke was surely less concerned with the nature of silence and more fixed on the fact that the turtles represented live, real-time systems.

Ten Turtles Set Fee was perhaps the least visible project. After the initial liberation of the creatures, they effectively became part of the environment, moving unhindered through the gardens and beyond. As flowers are one of the amphibians' food sources, Haacke believed that the manicured gardens of the Fondation Maeght would be an amenable habitat for the turtles. ⁵⁶⁴ The

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⁵⁶³ Rauschenberg kept one turtle as a pet, calling him Rocky. See Susan Davidson and Kara Vander Weg,

[&]quot;Chronology," Rauschenberg Fondation, 2010, accessed July 20, 2015,

http://www.rauschenbergfoundation.org/artist/chronology/1965%E2%80%9369.

⁵⁶⁴ Haacke in conversation with the author, November 19, 2014.

artist purchased the creatures at a pet store; thus—while tortoises and turtles do live in the wild in the south of France—he may have introduced a non-native species to the grounds. ⁵⁶⁵ Furthermore, in Haacke's photographic documentation of the event of the turtles' release, there are not actually ten turtles. 566 I would suggest that this means the project was already success: one of the creatures was not even captured photographically. The fact that the documentation does not seem to confirm the titular assertion reveals the limitations of documentary methods and their possible fallibility. Multiply parasitic, the moss, turtles, and goat, were literally nourished by their surroundings. Possibly because they consisted of aggressions against the gardens and incorporated very little "hardware," Burnham describes these projects as "aesthetic irritants," some of Haacke's, "crudest and freest ecological works." Furthermore, the live artworks were located beyond the white cube galleries, upsetting the order of things at the foundation: they muddled the normally discrete categories of art, zoology, and horticulture. Their situation prompted inquiries that other outdoor projects at the Fondation Maeght did not elicit: one reporter asked Haacke about the difference between his art and the rest of the "opulent...prodigiously watered" gardens. 568 The artist responded that his work with moss was "not a garden." However, the journalist's question implied there was an equivalence between the grounds and artworks. They were artificial supplements to the institution that seemed in many ways natural. However, the goat was leashed,

⁵⁶⁵ It was quite common for North American turtles to be sold in French pet shops. As many of these creatures subsequently were introduced into the wild, they became a threat to native species by the mid-nineties. See Marlise Simons, "Europe Fights Invasion of Aggressive American Turtles," *New York Times*, July 5, 1994, accessed July 21, 2015, http://www.nytimes.com/1994/07/05/science/europe-fights-invasion-of-aggressive-americanturtles.html.

⁵⁶⁶ This observation was made by Luke Skrebowski in "All Systems Go: Recovering Jack Burnham¹s Systems Aesthetics" (paper given at Open Systems Graduate Symposium, London, September 19, 2005). In addition, and this may be due to translation issues, the amphibians seem to actually be tortoises rather than turtles.

⁵⁶⁷ Jack Burnham "The Clarification of Social Reality," 3; Burnham, "Steps in the Formation of Real-Time Political Art," in *Framing and Being Framed* (Halifax: Nova Scotia School of Art and Design, 1975), 137.

⁵⁶⁸ Pierre Schneider, "Paris: Tarzan Returns in Full Swing," New York Times, August 24, 1970, 36.

⁵⁶⁹ See ibid.

the moss—rather like the garden's many other flowers—required the creation of a special microclimate; and—while the turtles thrived in the environment—they may well have been an invading species not normally found there. Haacke's unruly artworks exceeded the framework and control of the institution. Surely because of the revelatory shock potentially provoked by digesting his projects as art (as opposed to nature), Haacke affirmed that his works at the Fondation Maeght drew "people's attention to the nature of their environment." The artist's projects aimed to make tangible some of the systems in place on the grounds and raised questions about the naturalness of the institution's gardens.

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Haacke's investigation of "the nature of" the environment did not end with the grounds. The artist called attention to aspects of institutional ecology that typically pass free of interrogation with *On Sale at the Fondation Maeght (En vente à la librairie de la Fondation Maeght)* (1970)

(fig. 36). Like the works with plants and animals, the piece dialectically engaged with the frame. The work was a mediated, less-than-live, and, as will be explained, not-particularly-American event. Following Carrie Lambert-Beatty, "performance implies the necessity of presence." ⁵⁷² In his projects at the Fondation Maeght, Haacke pushed the limits. He played with absence and presence:

Haacke's turtles, goat, and climate performed with the absence of an audience; even when beholders were present, the flora and fauna to some extent disappeared into the gardens. In *On Sale*, the lack of a visible performer caused the institutional frame to come into sharper focus. In

⁵⁷⁰ See discussion in n 19.

⁵⁷¹ Haacke quoted in Schneider, 36.

⁵⁷² Carrie Lambert-Beatty, *Being Watched* (Cambridge: MIT Press, 2008), 71.

every case, Haacke's works raised questions about who or what was performing and what might have constituted a performance.

On Sale was made as response to the host's request he contribute specifically to the series of avant-garde performances arranged to accompany Ashton's exhibition: the "Nuits de la Foundation Maeght, Festival 1970: Les États-Unis" (figs. 37, 38). Unlike the other artworks at the foundation, On Sale was not photographed and exists only as hand-written notes, merely a score or trace of what occurred.⁵⁷³

On the evening of July 22, 1970 visitors to the Fondation Maeght came primed for an avant-garde spectacle. Instead of seeing the performance of *L'Art vivant aux États-Unis* they were promised, the audience's gaze met an empty stage. The sound system began to broadcast *On Sale at the Fondation Maeght*. Haacke's project consisted of a tape-recorded female voice listing the contents of the institution's book shop. The speaker provided rudimentary facts about prints that were on sale, noting the artist, title, medium, size of run, and price. The linguistic artwork's stream of information was punctuated by a male voice providing a litany of, in Benjamin Buchloh's words, "news agency teletype reports read over the phone from the office of the newspaper *NiceMatin*." ⁵⁷⁴ The barely adequate performance began with the following:

« SPIRALE » de Jack Youngerman Lithographie originale signé et numérotée Tiré à 50 exemplaires 1200 Frs. pièce

. . .

« Fouilles » de Ellsworth Kelly Lithographie originale signé et numérotée

⁵⁷³ As a result of the documentary limitations, my interpretation is based largely on an imagined reconstruction of the event extrapolated from Haacke's and Benjamin Buchloh's respective descriptions of the work. See Buchloh, "Allegorical Procedures," *Artforum* (1982), 48 and Hans Haacke, *Hans Haacke: Unfinished Business*, exh. cat., ed. Brian Wallis (Cambridge: MIT Press, 1986), 80. I as well spoke with Haacke about his memories of the performance. Haacke in conversation with the author November 19, 2014.

⁵⁷⁴ Buchloh, "Allegorical Procedures," 46.

Tiré à 75 exemplaires 1200 Frs. pièce

...

« Le Chiffre Nuit » de Tàpies Eau forte originale en 2 couleurs, signé et numérotée Tiré à 75 exemplaires 1300 Frs. pièce

...

While the Fondation Maeght was officially supposed to be a non-profit, the book shop held more than 965,640 francs (\$190,000; some \$1,140,770 in 2014 dollars) in signed, limited edition prints by artists from the Galerie Maeght, a fact that Haacke presented at the close of the crescendo of growing prices, and which served as the conclusion of the piece. ⁵⁷⁵ Providing facts about art rather than beautiful visual stimulation, the work might have appealed more to clerks than connoisseurs.

Making context his content, Haacke mined the Fondation Maeght's book shop and newspapers, taking their contents nearly readymade for the work. ⁵⁷⁶ Haacke's parasitic project had various targets: The sonic work made of information rejected older art forms beholden to the limits of a single medium. The French-language piece mixed names, title, and prices with international news and hence was not totally American; it questioned the museological convention of organizing of art and exhibitions by national school. ⁵⁷⁷ Offering more to think about than to look at, the project rejected opticality: the sonic work moreover valorized spoken language over texts or images. A collaboration between Haacke and various anonymous parties, *On Sale* rejected singular authorship. By both bringing in everyday material to the institution and exposing situation of the

⁵⁷⁵ As will be explained in greater detail, Galerie Maeght was the more explicitly commercial enterprise of the foundation's founder, Aimé Maeght. Hans Haacke, *Unfinished Business*, 80.

⁵⁷⁶ I borrow the first turn of phrase from Anne Rorimer, who argues that Michael Asher's artwork employs "context as content." See Rorimer, "Michael Asher: Context as Content," originally published as 'Michael Asher: Kontext als Inhalt' in *Texte zur Kunst Herbst* 1990, reprinted in *InterReview*, 2004, accessed November 16, 2014, http://web.mit.edu/allanmc/www/asher1.pdf.

⁵⁷⁷ Haacke similarly questioned the notion of national style in *GERMANIA* (1993).

foundation within the "vulgar" economic system of the art market, it rejected the false perception of autonomy of the private art institution and its contents.

Within Haacke's oeuvre, *On Sale* is a quite unique example of the artist being commissioned to create an "event." The conceptual performance also constituted one of the earliest instances of pointed institutional critique. With its serial listing of prices, *On Sale* possessed, in some sense, what Buchloh calls "an aesthetic of administration." The work uses many of the strategies the critic thought were proper to conceptual art of the prior decade. The German critic states that conceptual artists:

Destabilize[d] the boundaries of the traditional artistic categories of studio production, by eroding them with modes of industrial production in the manner of Minimalism, but they went further in their critical revision of the discourse of the studio versus the discourse of production/consumption. By ultimately dismantling both along with the conventions of visuality inherent in them, they firmly established an aesthetic of administration.³⁸ However, like Haacke's later polling works, *On Sale* critiqued its host with "its bureaucratic rigor and deadpan devotion to the statistic collection of factual information."⁵⁸¹ Nevertheless, as a performance, Haacke's event at the Fondation Maeght took a turn away from the history of conceptual art Buchloh recounts.

In addition to an aesthetic of administration, Haacke's project possessed a systems

aesthetic. *On Sale* worked to forge and illuminate links between art, economics, and politics. It explicitly investigated the seemingly contradictory commercial aspects of the institution. The parasitic performance paired two types of data—neither of which is traditionally supposed to enter the ethereal realm of art—in a seemingly strange fashion. By its radical juxtapositions, the project

⁵⁷⁸ Haacke's *Sky Line* (1967), a 100 – 200 yard string of white balloons, was another work he considers to be very clearly an "event." See Haacke in Judith O. Richards, "Interview of Hans Haacke," August 20, 21, and 28, 2009. Smithsonian Archives of American Art.

⁵⁷⁹ Benjamin Buchloh notes the advanced nature of *On Sale* in "Allegorical Procedures," *Artforum* 21.1 (September, 1982): 48.

⁵⁸⁰ Buchloh, "Conceptual Art 1962-1969: From the Aesthetic of Administration to the Critique of Institutions," *October* 55 (Winter 1990):105. ³⁸ Ibid., 133.

⁵⁸¹ Ibid., 141. Like many of Haacke's projects from the late sixties and seventies, *On Sale* arguably employs an "aesthetic of administration" to critique institutions.

raised didactic questions about the relationship of prices and headlines—perhaps prompting a reconsideration of both. ⁵⁸² *On Sale* threw into relief the absence of real, tangible didactic information in the foundation's galleries and as well made evident the commercial functions of the not-for-profit institution.

In a review written months before *L'Art vivant aux États-Unis*, Ashton leads Haacke's art "down the path of philosophy and poetry" (see epigraph).⁵⁸³ She defangs the artist's works. Ashton compares them to poems and existing forms of visual art and affirms that the systems he presents yield a certain aesthetic enjoyment: "Pleasure for the spectator comes in making connections; I continue to think it is not so different from the pleasure of contemplating the appearance of a work of art, which, like a poem, is insinuated into the spirit of the reader." At the Foundation Maeght, Haacke's systems "beg[a]n to perform" a critique of the hosts. While *On Sale* does have some poetic virtues (see below), it is politically charged and was definitely not pleasurable for all at the foundation to contemplate. The artist's radical confluence of sales information and news items was unacceptable for the foundation's director, Jean-Louis Prat. Due to the surfeit of data revealing connections that normally remained veiled as well as the dearth of conventional aesthetic content

⁵⁸² Buchoh, "Allegorical Procedures," 48.

Walter Benjamin proposes that photographs and phonographs might have a similar capacity to bring information and beholders into contact. He also argues "in photography it [technological reproduction] can bring out aspects of the original that are accessible only to the lens (which is adjustable and can easily change viewpoint) but not to the human eye; or it can use certain processes, such as enlargement or slow motion, to record images which escape natural optics altogether." See Benjamin, "The Work of Art in the Age of Its Technological Reproducibility: Second Version," in Walter Benjamin, *The Work of Art in the Age of Its Technological Reproducibility and Other Writings on Media*, ed. Michael Jennings, Brigid Doherty, and Thomas Levin, trans. Edmund Jephcott, Rodney Livingstone, and Howard Eiland (Cambridge: Harvard University Press, 2008), 21.

Perhaps hearing prices that are normally read silently reproduced could as well bring into focus things which typically escape natural registration.

⁵⁸³ Gregory Battcock, "The Warhol Generation," 28.

⁵⁸⁴ Dore Ashton, "Les systèmes du Hans Haacke," *Opus International* 17 (April 1970): 44 (my translation).

⁵⁸⁵ This wording is also Battcock's. See Battcock, op. cit.

provided by the work, he wanted the performance stopped. As Prat was unable to develop a good reason to justify the paralysis of Haacke's project to the public, it ran in its entirety.⁵⁸⁶

Haacke's moves to flood the space of art with current events in *On Sale* also parallel those the artist made with his earlier *News* (1969), which consists of printers that send a stream of newswire stories into the gallery in real-time (fig. 39).⁵⁸⁷ In addition to educating gallery-goers and bringing everyday events into the hallowed space of art, *News* parasitically fills the gallery with an ever-growing, formless (*informe*) paper trail. Sculpture is a bi-product of Haacke's systems. *On Sale* does not possess the same degree of materiality as *News*, but in other respects it was quite similar: it too infected the space of art. The newsfeed—with stories from around the world hailing from very different realities to that found in St-Paul-de-Vence—was phoned in live to the art institution from outside its walls. The flow of telephonic data located *On Sale at the Fondation*

Maeght within and beyond the foundation. The work punctured the cloistered art space, "polluting" this sanctuary apart from the everyday with quotidian and potentially incendiary material. Haacke

⁵⁸⁶ See Haacke, *Unfinished Business*, 80.

⁵⁸⁷ News and On Sale as well resemble David Lamelas's The Office of Information about the Vietnam War at Three Levels: The Visual Image, Text, and Audio (1968). For the thirty-sixth Venice Biennale the Argentine artist broadcast streams of visual, auditory, and written information into galleries. Curiously, when discussing his work some years later in Frieze, Lamelas claims: "I didn't want to make art that was political. I chose the topic because it was the most important information at the time. I didn't want to make something against the Vietnam War. It would not have been my choice to be a critic of the political system at that moment. It was the information itself that interested me." See Sally O'Reilly, "David Lamelas," Frieze 111 (Nov-Dec, 2007), accessed May 4, 2015, http://www.frieze.com/issue/review/david lamelas1/. Indicating that Lamelas was not alone in these kinds of sentiments, Ashton favorably reviewed Haacke's 1969 Howard Wise Gallery exhibition in similar terms. She reads News's teletype flows of events into the gallery as a poetic demonstration of information, rather than a political action (see op. cit.). While we should not deny Haacke's similar interest in an (anti-)aesthetic of information, his use of news was intended to be political on multiple levels: it breaches the art-life divide and potentially prompts a process of position taking in relation to the current events it teaches about. News, which was also shown in Burnham's Software, consists of a continuous printout of AP headlines that can be read by visitors in real time. The artwork was included the San Francisco Museum of Modern Art's The Art of Participation: 1950 to Now (2008) one of the few exhibitions in the last decades to connect more recent works that activate audiences with a longer history of such projects.

knew that reports of American military actions in the former-French colony of Vietnam would in all likelihood be transmitted. It was paramount for him his work teach visitors that "the gallery remains part of the big world. And the Vietnam War was still going on, whether you went into the holy precincts of art or not." As daily papers are known as "quotidiens" in French, the idea that mundane matter had rent a hole in art would have been even more obvious to the francophone audience.

For Buchloh, Haacke's event was a work of conceptual art with "allegorical qualities." ⁵⁸⁹ It served "to reintroduce repressed elements in cultural production into the official face and functioning of cultural institutions," a procedure which demonstrated the critical value of the work. ⁵⁹⁰ While Buchloh's contentions are undoubtedly on-point, *On Sale at the Fondation Maeght* is sufficiently complex that it merits a longer treatment than the critic is able to provide in "Allegorical Procedures." ⁵⁹¹ Further scrutiny reveals specific parallels with contemporary performance and affords more profound understandings of the critique Haacke mounted with the artwork.

Against the Frame

Dore Ashton intended the plurality of styles of artworks presented in L'Art vivant de ÉtatsUnis to demonstrate the pluralism of contemporary American society.⁵⁰ The artists whose

⁵⁸⁸ Haacke in Judith O. Richards. This use of information could be seen to parallel Andy Warhol's paintings with headlines. Furthermore, Jean-Luc Godard uses a similar device to introduce war casualty numbers into *Pierot Le Fou*: the characters listen to a radio broadcast while driving.

⁵⁸⁹ Buchloh, "Allegorical Procedures," 48.

⁵⁹⁰ Ibid.

⁵⁹¹ Buchloh also mentions the work briefly in "Hans Haacke: Memory and Instrumental Reason." In this later essay he suggests that the project—as well as *Gallery-Goers' Profile* (1969) and *MOMA Poll* (1970) might be separated from the work of Haacke's fellow conceptual artists and be considered as more closely related to later projects by

works were included were generally quite established: mostly abstract expressionists or those working in line with what Ashton calls a "constructivist tendency," generally color field painters.⁵¹ The former were dubbed "American-type" painters by Clement Greenberg.⁵² With the exhibition title *Three American Painters* (1965), Michael Fried emphasized the American-ness of younger artists who extended the project of modernist medium specificity. Acknowledging the nationality of artists creating post-painterly abstraction, Buchloh calls practitioners of the latter style "American-type formalists."⁵³ Both groups of American artists made work aligned with an older, outmoded definition of art: art that was autonomous and promised a "private esthetic of contemplative experience."⁵⁴

Despite having an open mind about new developments, Ashton has generally championed abstract expressionism. She was even fired by the *New York Times*'s senior, anti-modernist critic John Canaday for her support of the New York school.⁵⁵ The artists that have interested her tend

Mary Kelly, which she calls "oppositional Postmodernism" (art that is not merely an analytical proposition about art, but which has a social purpose). See Buchloh, "Hans Haacke: Memory and Instrumental Reason," 219-20. ⁵⁰Ashton, *L'Art vivant aux États-Unis*, 9.

⁵⁴ Ibid. Buchloh contends that until the early nineteen sixties, "American-type formalism" and abstract expressionism are dominant artistic forms characterized by an interiorizing, quiet mode of contemplation ⁵⁵ *Dictionary of Art Historians*, s.v. "John Canaday." https://dictionaryofarthistorians.org/canadayi.htm to be painters or sculptors working within the bounds of their mediums. Indicating this preference, the catalogue for *L'Art vivant aux États-Unis* isolates artworks into discrete sections on "painting and drawing," "sculpture," and "events." ⁵⁹² Ashton's major publications before the show, *The*

⁵¹ Ibid., 10 (my translation). During the period "constructivism" was commonly used to refer to all manner of artworks with geometric, modular components.

⁵² See Clement Greenberg, "'American-Type' Painting" (1955) in *Art and Culture* (Boston: Beacon Press, 1965) 208229.

⁵³ Buchloh, "Conceptual Art 1962-1969," 119.

⁵⁹² LeWitt's eighth sentence on conceptual art points to ways that Ashton's medium-based organization could have raised the heckles of conceptualists: "When words such as painting and sculpture are used they connote a whole tradition and imply a consequent acceptance of this tradition, thus placing limitations on the artist who would be reluctant to make art that goes beyond the limitations." See LeWitt, "Sentences on Conceptual Art" (1969)

Unknown Shore: A View of Contemporary Art (1962) and *Reading Modern Art* (1969), focus almost entirely on painting and hence, provide a somewhat narrow view of the state of art in the mid-twentieth century.⁵⁹³

Ashton's preferred variety of art (abstract expressionism) would have made her seem close to the establishment in 1970.⁵⁹⁴ Taking a stand against abstract expressionism was of great importance for artists working in newer styles.⁵⁹⁵ As Max Kozloff and Eva Cockcroft would argue, "American-type painting" was instrumentalized by the CIA and Rockefeller brothers to spread "American values" during the Cold War.⁵⁹⁶ In contradistinction to supporters of the style who were as well in favor of the expansion of North American capitalism, such as Haacke's nemesis Hilton

reprinted online: "Sentences on Conceptual Art," altX, accessed July 6, 2015, http://www.altx.com/vizarts/conceptual.html.

⁵⁹³ For example, Jean Tinguely is one of very few artists mentioned by Ashton whose work does not conform to prior standards of art-making. Ashton's books chart developments in philosophy and science in relation to the history of art, proving she was not Greenbergian. The reviewers note that Ashton marshals an impressive range of sources to interpret painting. See Susan Compton, "Reviewed Work: *A Reading of Modern Art* by Dore Ashton," *Leonardo* 4.2 (Spring 1971): 185 or F. David Martin, "Review of *A Reading of Modern Art* by Dore Ashton," *The Journal of Aesthetics and Art Criticism* 29, no. 3 (Spring 1971): 421-423.

⁵⁹⁴ In the late sixties, Ashton was best known for her criticism and *The Unknown Shore*, which focusses on abstract expressionism. See Gregory Battcock's introduction to Ashton in *The New Art*, 1.

⁵⁹⁵ Battcock argues: "What is important is the attitude of the artists and their relationship first to the Abstract Expressionist aesthetic and, beyond that, to the whole history of Western art since Impressionism, and second, to the complex, profoundly self-deceiving society in which they exist." See "Humanism and Reality—Thek and Warhol," in *The New Art*, 13.

Also see my discussion of ways of resisting Greenbergian modernism in chapter 1.

⁵⁹⁶ In the fifties and sixties there were a number of travelling exhibitions that served a propaganda function. See Eva Cockcroft, "Abstract Expressionism, Weapon of the Cold War" and Max Kozloff, "American Painting During the Cold War," reprinted in *Pollock and After: The Critical Debate*, Francis Frascina, ed. (London: Harper and Row, 1985).

Kramer, Ashton should be considered "progressive." Very much a member of the Old Left, the critic is not blindly patriotic. She does not discount the political possibilities of painting. Nevertheless, Ashton has found works of art than span media and reject traditional artistic competences less compelling and continues to celebrate the aesthetic potential of art. What is more, she garnered various awards for criticism in the early nineteen sixties. Ashton won the College Art Association's Frank J. Mather Award for art criticism in 1963 and was the recipient a Guggenheim fellowship in 1964. She became the head of the Department of Art and Architecture at Cooper Union soon after. Given these achievements and accolades, it would not have been unsurprising if some younger artists viewed the critic as an authority figure to be resisted. Despite the fact Ashton was Haacke's colleague and generally a positive reviewer of his work, the two did not see totally eye to eye about art. Ashton's curatorial paradigm was taken to task by Haacke's projects.

Nevertheless, Ashton's interest in tech art was somewhat limited. In an interview for the Archives of American Art with George Samson she states the following: "And although I was never very much interested in technology, I was interested in Billy. So when — he organized the nine evenings, and I think I wrote about it, covered it for some

⁵⁹⁷ See Dore Ashton, "The Place of Spanish Art in Modern Experience," Meadows Museum Dallas, Dallas, TX, May 2, 2013. Available online: http://www.youtube.com/watch?v=loWPmc0459w.

For instance, Ashton along with Meyer Shapiro, Lee Krasner, and 65 others signed a letter to the editor critiquing the interruption on an art exhibition in Moscow. See "Letters to the Editor," *New York Times*, September 25, 1974, 38. In 1977 Ashton was a co-organizer of an exhibition made to draw attention to the assassination of Chilean ambassador to the US, Orlando Letelier, by the Pinochet regime. See Grace Glueck, "Art People: True to Yale and England," *New York Times*, April 29, 1977, C21.

⁵⁹⁸ Ashton's take on Robert Motherwell seems to epitomize her position. See Dore Ashton, "The Place of Spanish Art in Modern Experience."

⁵⁹⁹ See *Dictionary of Art Historians*, s.v. "Dore Ashton." Online:

http://www.dictionaryofarthistorians.org/ashtond.htm.

⁶⁰⁰ Haacke viewed Greenberg as "both obsolete and dogmatic." See Yve-Alain Bois, *Painting as Model* (Cambridge: MIT Press, 1990), xvii-xix.

⁶⁰¹ While Ashton stayed true to her taste, she did acknowledge the changing field of art in such reviews as "The End of An Age," her assessment of Pontus Hulten's *The Machine at the End of the Mechanical Age* (1968-69). This piece of criticism, penned in 1969, incidentally contains one of the earlier English-language discussions of Walter Benjamin's "Work of Art" essay in relation to contemporary art. Drawing on Benjamin, Ashton concludes that artists must be ever vigilant about their art being coopted and used politically when striving to break down autonomy.

Ashton's curation linked Haacke's work to the interwoven fields of theater and systems esthetics (see chapter one). 66 The German-American artist—along with Carl Andre, Robert Israel, and Robert Whitman—was invited to contribute an "event" to the exhibition.⁶⁷ The posters advertising the performance series concurrent with Ashton's exhibition, "Les Nuits de La Fondation Maeght: l'art vivant aux États-Unis," (figs. 37, 38) located the four artists' projects even more squarely in the realm of performance. They were billed under the heading "Ensemble Evening for New Music." Additionally, unlike the works of painting and sculpture in L'Art vivant au États-Unis, the men's pieces do not appear documented in Ashton's catalogue. Instead, on the anti-penultimate page, which resembles both in layout and typography a George Brecht score, is the word "events" (fig. 40). Below this heading on the white folio are the artists' names, evenly spaced and alphabetically ordered. The font used to render the names is smaller than the typeface that identifies the many color figures on the other pages (fig. 41). Their author positions are literally writ small in comparison to the other creators of "l'art vivant" within the tome.

While he ultimately accepted the invitation to be in Ashton's show, which was not funded by the US government, Haacke had expressed his worries about participating in the American section of the Sao Paolo Biennial in 1969. In a letter to Gyorgy Kepes, organizer of the US exhibition in Sao Paolo, Haacke affirms, "I have finally arrived at the conclusion that I am unable to participate in an exhibition that represents the United States abroad...The American government

Ashton, "Oral history interview with Dore Ashton," Archives of American Art, November 21, 2010; March 9, 2011, accessed May 3, 2015, http://www.aaa.si.edu/collections/interviews/oral-history-interview-dore-ashton-15918. Ashton refers to Rauschenberg's Open Score (1966), which included Frank Stella as a tennis-playing performer. 66 Battcock's Minimal Art: A Critical Anthology proposes that the apparently diverse modes of working of the

different artists who made events for L'Art vivant aux États-Unis might be also be understood as fitting into a field of minimalism.

⁶⁷ Based on the exhibition catalogue, it seems Ashton was expecting Haacke to create an "Earthwork" of some kind, which was to be unveiled in conjunction with the events. See Ashton, *L'Art vivant aux États-Unis*, 6. While Whitman is best known for his theatrical pieces, he also created kinetic sculpture; his work along with Haacke's was shown in Willoughby Sharp's *Cinetismo/Kineticism* (1968). is pursuing an immoral war in Vietnam." Ashton too had been very critical of Kepes's American

section, from which many artists in addition to Haacke pulled out in protest. 69 L'Art vivant aux États-Unis—her pluralistic vision for a US-centric show in the French Republic, as opposed to the totalitarian state of Brazil—might be viewed as a constructive reaction, modelling the way the curator believed a national exhibition should be mounted. The idea of representing the United States may still have been difficult for Haacke to stomach: He was not a US citizen and continued to disapprove of American aggressions in the Vietnam War. Perhaps because he was not being directly enlisted as a US government public relations agent, Haacke made a tactical shift. The artist's choice to participate L'Art vivant aux États-Unis aligns with the sentiments he expressed to Goran Dordevic in 1979: "Socially critical work" should be inserted into "the mainstream art world." Haacke's possible reservations about the curatorial paradigm coupled with his status as a "resident alien" in the US meant that the project he injected into the art system contested the frame and was in many ways not American.

Haacke was highly critical of what he viewed as minimalism disavowal of change. He states: "All the way down there's absolutely nothing static...nothing that does not change, or instigate real change. Most minimal work disregards change. Things claim to be inert, static, immovably beyond time. But the status quo is an illusion, a dangerous illusion politically." 604

⁶⁰² Haacke letter to Gyorgy Kepes, New York, April 22, 1969, Julio Le Parc Archive, Paris (my translation). ⁶⁹ See Ashton letter to Jack Burnham, June 30, 1969, quoted in Burnham, "Steps in the Formulation of Real-Time Political Art," 131.

⁶⁰³ See Haacke, op. cit.

⁶⁰⁴ Haacke quoted in Jeanne Siegel, Artwords: Discourse on the 60s and 70s (Ann Arbor: Da Capo Press, 1985), 214.

Hence, given his interest in "real change," he surely had considerable trouble swallowing the term "*l'art vivant*" as descriptor for artworks of prior generations—whose modes of production had not altered significantly over time and seemed completely untenable to many artists in the late sixties and seventies. In the minds of younger artists, work created in more traditional artistic idioms suggested a tacit acceptance of the status quo. 605

In the introduction to *L'Art vivant aux États-Unis* Ashton discusses contemporary trends in art and alludes to contemporary politics. The curator and critic speaks in vagaries when acknowledging the chaotic state of American society, the current social and political crisis, and the "the redoubtable hurdles of the violence that currently afflicts and is inflicted by America." She assesses "so-called conceptual art," which she dubs "the obverse of populist art." By this assertion, the critic seems to suggest that conceptual art might be elitist. Ashton furthermore reveals some skepticism regarding conceptualism's more utopian claims. She writes that conceptual art is "believed to be free of all institutional rules and beyond the reach of the purview of both bourgeois consumption and the technological society." Although history has largely proven Ashton right, her sentiments would not have been well received by artists who were working in the most radical way available to them at the time. Other than Haacke and LeWitt (and possibly Andre, who, like Haacke, was asked to create an "event"), there were not really any others

⁶⁰⁵ See chapter two for an extended discussion of new art forms in relation to resistance or perceived resistance to the dominant order of things. While Haacke did not personally favor certain modes of art making, he—unlike his friend Lucy Lippard—did not deem artists working in more traditional mediums automatically anathema. In fact, when Lippard asserted that conceptualism was the "official" idiom of the Art Workers Coalition, Haacke opposed her. See Alex Gross, *The Untold Sixties: When Hope Was Born, an Insider's Sixties on an International Scale* (New York: Cross-Cultural Research Projects, 2009), 399-400; 422-23.

Also see LeWitt's "Sentences on Conceptual Art," 1969.

⁶⁰⁶ Ashton, L'Art vivant aux États-Unis, 12 (my translation).

⁶⁰⁷ Ibid., 11. With the term "populist (*populiste*)," Ashton refers to pop art. I have not translated it this way in order to retain the connotations of populist as well.

⁶⁰⁸ Ibid. (my translation and emphasis added).

who could be considered "conceptual" artists.⁶⁰⁹ As a result, Haacke might have taken Ashton's critique of conceptualism quite personally.

The exhibition catalogue for *L'Art vivant au États-Unis* was published about a month before Haacke performed *On Sale at the Fondation Maeght*. Thus, the artist would have had time to read the Ashton's book before determining the final form of his event. Haacke's artwork evidently dialogued with the curator's text: it specifically treated the impact of the United States in the world, turning the spotlight on the issues Ashton merely mentions indirectly. Moreover, the work was a riposte to Ashton's assessment of conceptual art. Indeed, all of the projects the artist created for the Fondation Maeght seem to have actually achieved precisely what Ashton implied conceptual artists *only believed* their works were capable of. *On Sale* raised awareness about rules that govern art institutions, it reflected upon the increasing mediation of technological society, and, while consumed by the *grande bourgeoisie*, was a sufficient affront to decorum and good taste that organizers wanted to censor it.⁷⁷

The catalogue's introduction is not the only text that Haacke responded to. Ashton's preface begins with the following reflection: "History is not grasped day to day. It is not drawn up but over time, and the distinctions between great and small history, between major and minor events, are meaningless when viewed in the aforementioned fashion." To a greater degree than the other works of art in the exhibition, Haacke's performance presented the flow of history Ashton mentions. In the same vein, the temporality of the performance—both up-to-date and deferred—revealed the importance of historical distance and established an equivalency between all of the

⁶⁰⁹ Though Andre is not typically considered a conceptual artist, the circulation of his work within Seth Siegelaub's publications/exhibitions suggest that he, like LeWitt, could perhaps be understood as a conceptualist (partially by dint of his artistic associations). Lucy Lippard viewed Andre's first solo-exhibition of Styrofoam shafts as "conceptual extremism The styrofoam logs are not attached, only laid on top of one another, so that the

structures are dismantled after the show, ceasing to exist as anything but ideas." Lucy R. Lippard, "New York Letter," *Art International* 9, no. 6 (September 20, 1965), 58, quoted in James Meyer, "The Minimal Unconscious," *October* 130 (Fall 2009): n. 33. As Meyer describes, Count Giuseppe Panza notoriously misread the work of various minimalists as a form of conceptual art, which the collector believed allowed him the ability to create artworks based on artists' drawings. For an account of Panza's activities see James Meyer, "The Minimal Unconscious," *October* 130 (Fall 2009): 141–176.

I employ the term "grande bourgeoisie" to describe the generally wealthy audience of the Fondation Maeght in order to evoke Ashton's claims about conceptual art. ⁷⁸ Ashton, *L'Art vivant aux États-Unis*, 5. components of *On Sale at the Foundation Maeght* (the descriptions and events) perhaps deflating the import of the art prints.

Furthermore, Haacke likely felt compelled to incorporate a registration of US actions in Vietnam into his project, indicating the United States' interest in the art of war should not be forgotten when contemplating the nation's fine art, even when it was displaced and recontextualized at the foundation. Only the day before Haacke performed, representatives of the US government were involved in peace talks held in Paris, and President Richard Nixon convened a National Security Council meeting. As a result, it is likely that the war was injected into the space of art. ⁶¹⁰ In contradistinction to Ashton, who avoids naming the precise historical issues America was grappling with—the Civil Rights Movement, the Antiwar Movement, or Stonewall Riots—Haacke broadcast specific information live. Ashton asserts that it is "remarkable" that painters, sculptors, and artists working in new forms were able to create "living" art. ⁸⁰ Surely Haacke found it more remarkable that most other artists were not explicitly engaging the political issues at hand.

⁷⁷ Buchloh, "Allegorical Procedures," 48.

⁶¹⁰ Unfortunately, there is no record of precisely which news items were phoned in from *Nice-Matin*. Haacke did not recall precisely what information was broadcast. Haacke in conversation with the author, November 19, 2014. Nevertheless, given Rainer's sentiments about the ubiquity of the Vietnam War (see chapter two), it seems very

likely that some of the headlines covered the US conflict in South Asia. On July 22, 1970 the *New York Times* mentioned Vietnam in eleven articles.

For a discussion of then-current events see Anonymous, "Nixon Confers on War," *New York Times*, July 22, 1970, 4. ⁸⁰ Ashton, *L'Art vivant aux États-Unis*, 14 (my translation).

He directly presented the material of history, rejecting the kind of veiled allusions that Ashton employs in her essay.

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Following critic Pierre Schneider, the selection of work in the *L'Art vivant aux États-Unis* was eclectic and even agonistic (in general, "too startling" for the general public and "too conservative" for specialists); most of all, the exhibition "reflect[ed] Miss Ashton's personal tastes—a brave act in this time so prone to delegating personal responsibility to ideologies." Schneider's assessment holds true for any number of shows. Exhibitions often reflect the subjective tastes of the organizers. However, as *L'Art vivant aux Étas-Unis* eschewed almost any pretense of a theme—with the exception that the artists have some connection to the United States—its lack of objectivity seemed more apparent. Despite the ostensible claims for "liveness" and "Americaness," the exhibition did not arrange artworks around a single, tangible motif. Rather, *L'Art vivant aux États-Unis* presented the good taste of a singular authority, "a subject that knows": Dore Ashton. 612

Similarly, while control was in part relinquished to Ashton for the show, conviction about individual taste was an organizing principle of the entire Fondation Maeght, which showcases the personal collection of the art dealer and impresario Aimé Maeght. The Fondation Maeght holds one of the most illustrious collections of artworks by Miró, Giacometti, Calder, or Chagall. The shrewd Maeght was able to acquire many of these as a result of his position as the owner of a

611 Schneider, 36.

⁶¹² Michel Foucault's notion of "the subject that knows" as I use it here is provocatively expanded and explored in the "Forward" of Athena McLean and Annette Leibing's *The Shadow Side of Fieldwork. Exploring the Blurred Borders between Ethnography and Life* (New York: Wiley, 2008), xiv-xvi. McLean and Leibing affirm: "This subject was endowed with 'the power to present himself with representation' and thus could stand as sovereign in his own right—as 'author'" (xv).

"leading, powerful, adventurous...commercial art gallery," one which dealt in the work of the same modern artists held in the Fondation Maeght. During his lifetime, Maeght was the principal authority over the foundation. His heirs continue to be involved in running it. According to Haacke, the French institution's namesake certainly seemed to hold himself in high regard, acting rather like an aristocratic lord of the manor: "I got really pissed off with M. Maeght because he treated artists who were invited to do work on their sites like dogs. He was incredibly arrogant—ending up dealing with the artists as his servants."

In an article in *Pictet Perspectives* (a publication issued by the Swiss bank Pictet), Maeght's granddaughter, Yoyo Maeght, describes her grandfather's foundation: "The spirit is very important. There are very different aims for public and private places. A public gallery or museum has obligations, but a private foundation does not—and it can therefore express the passion of the founder." Yoyo Maeght's assertion reveals her view that the institution's value is predicated on the preservation of her grandfather's singular vision "immovably beyond time"—maintaining exactly the "dangerous illusion" of permanence that worried Haacke. This unwavering faith in individual taste is coupled with the belief that the institution should have more limited accountability to the public (despite all the while enjoying tax breaks from the public's government due to its non-profit status).

⁶¹³ Jan Birksted, *Modernism and the Mediterranean: The Maeght Foundation* (Burlington, VT: Ashgate, 2004), 3. Notably, in the next sentence, Birksted spins Aimé Maeght's invitation to Haacke as an example of the progressive, "revolutionary and anti-bourgeois sympathies" of the gallerist.

⁶¹⁴ Haacke in taped conversation with Jack Burnham, May 4, 1975, quoted in Burnham, "Steps in the Formulation of Real-Time Political Art," 137.

⁶¹⁵ Yoyo Maeght, "In Conversation with Yoyo Maeght," *Pictet Perspectives*, September 9, 2012, accessed November 11, 2013, http://perspectives.pictet.com/2012/09/09/a-non-museum-in-the-sun/.

⁶¹⁶ Haacke in Siegel, 214.

⁶¹⁷ Under French tax law, the profits made by non-profit organizations are not taxed at the normal corporate tax rate; instead they are subject to a significantly lower rate (today 24% rather than 33%). See Laurence Clot and Coralie Dedieu, "France: Tax Incentives of Non-Profit Organisations," Bird & Bird, November 1, 2014, accessed July

In addition to naming Ashton's exhibition, the term "*l'art vivant*" formed part of the titles of various enterprises produced by Aimé Maeght: his monthly art magazine, *Chroniques de l'art vivant*, and the performance series "Les Nuits de La Fondation Maeght: l'art vivant aux États-Unis." The consistent phrasing or "branding" of the cultural events and publication likely would have linked all in the minds of participating artists and visitors. By dint of the shared terminology, all connote the presence of Maeght's hand (or eye). Haacke's project straddled the various forms of culture associated with Maeght: fine art, music, and print. 618 Moreover, *On Sale* calls attention to the founder's broader empire, pointing to a fourth Maeght platform outside of St-Paul-de-Vence: the patron's commercial gallery in Paris, where *l'art vivant*, by the same artists shown in the museum and bookstore, was unabashedly sold for profit.

The headline "France Presents a Variety of the World's Finest Art" announced the foundation as well as Ashton's exhibition to a North American readership; the institution was a must-see stop on a touristic jaunt through the south of France. The critic Grace Glueck also profiled the opening of the Fondation Maeght. Her article ran with the eye-catching (or eye-browraising) titular subtitle: "It's good to give a work of art, better a whole museum." Glueck, who would go on to champion Haacke, describes the design of the art institution, noting that the

^{21, 2015, &}lt;a href="http://www.twobirds.com/en/news/articles/2014/global/tax/oct-14/france-tax-incentives-of-non-profitorganisations">http://www.twobirds.com/en/news/articles/2014/global/tax/oct-14/france-tax-incentives-of-non-profitorganisations. Although not as large as possible deductions within the US tax system, donations to foundations in France do result in tax breaks too. See Roxana Azimi, "Why France's Big Brands Love a Foundation," *The Guardian*, August 5, 2014, accessed July 21, 2015, http://www.theguardian.com/business/2014/aug/05/france-corporatesponsorship-foundation-decline.

⁶¹⁸ Indicative of the potential for confusion or complication, the notes regarding the performance in the entry accompanying the online documentation of the work in the image library system at the University of Pennsylvania affirm that Haacke's "event" was created instead for the "Nuits..." themselves, with no mention of not for Ashton's show. See "Haacke, Hans Christoph, On Sale at the Fondation Maeght," Fine Arts Image Library, accessed November 22, 2014, http://dla.library.upenn.edu/dla/fisher/record.html?id=FISHER_v002350.

⁶¹⁹ See Jennifer Wood, "France Presents a Variety of the World's Finest Art," *Chicago Daily News Service*, printed in *The Times – Picayune*, New Orleans, LA, August 23, 1970, section 4, 14. Proquest.

⁶²⁰ Grace Glueck, "Art Notes: Donors: It's Good to Give a Work of Art, and Better a Whole Museum," *New York Times*, May 24, 1964, X20.

entire complex is devoted to autonomy. It was designed to separate art from life and maximize beauty, such that works would provoke disinterested pleasure and eschew use value. Glueck writes that the foundation was conceived as a break from everyday reality—exactly the function of the

Metropolitan Museum of Art that Burnham abjures in "Real-Time Systems"—with further respites from art built into its architectural program. 622

As Glueck's headline signals, Maeght was among a growing number of donors of entire museums. 623 Often these kinds of institutions lionize the founder and his or her vision of the collection and preserve his or her individual taste (as Yoyo Maeght's above statements suggest). In an analysis of institutions dedicated to a single person's collection, the art historian Carol Duncan argues: "Visitors call upon an idealized donor who, in the ritual of the museum visit, may achieve a kind of eternal (and eternally aristocratic) life." 624 In the case of the Fondation Maeght in 1970, the donor was still alive and in control the institution and its expansive grounds—actually enacting the aristocratic life. With the "ritual" of every visit, Maeght's cache would increase. 625

A number of articles from the mid-nineteen sixties touch upon the glitz and glamour of the Fondation Maeght. 626 Along with the beautiful surrounds, the elitism of the foundation was one of its more remarkable qualities. The architecture critic Ada Louise Huxtable outlines the Fondation

⁶²¹ For a further discussion of the Kantian autonomy I allude to (and simplify) see Casey Haskins, "Kant and the Autonomy of Art," *The Journal of Aesthetics and Art Criticism* 47, no. 1 (Winter 1989): 43-54.

⁶²² See Burnham, "Real-Time Systems," in *Great Western Salt Works* (New York: George Braziller, 1974), 28.

⁶²³ Glueck, X20.

⁶²⁴ Carol Duncan, "The Museum as Ritual," in "The Problematics of Collecting and Display, Part 1" Janet Catherine Berlo, Ruth B. Phillips, Carol Duncan, Donald Preziosi, Danielle Rice, and Anne Rorimer, *The Art Bulletin* 77, no. 1 (March 1995), 12.

⁶²⁵ For, as Walter Benjamin contends in "The Work of Art in the Age of Mechanical Reproduction," "aura is parasitic to ritual." See Benjamin, op. cit.

⁶²⁶ See Anonymous, "A Museum in the Sun," New York Times, September 27, 1964, SM36.

Maeght in the following manner in 1965: "Housed in a year-old group of interrelated buildings by Catalan-born architect Jose Luis Sert [fig. 42], who is head of the Harvard Graduate school of Design, the Maeght Museum has the infallible snob appeal of money, culture and the collector's collection, in a setting that has long been the playground of the very, very rich."⁶²⁷ Underscoring the way the foundation was instrumentalized to link Maeght to other kinds of "*haute*" culture, Huxtable writes about the foundation's hosting of a fashion show. This exclusive marketing event evidently prompted the closure of the institution to the general public. Describing the bikini-clad model depicted in the institution's glossy brochure, the critic also details the connections to fashion and leisure that were a prominent part of the museum's self-presentation.⁶²⁸

In 1970 the foundation was open to the public just two days a week. ⁶²⁹ Given the Art Workers Coalition's January 1969 call for free museums, which would be open "two evenings until midnight," the Fondation Maeght's hours of operation must have struck Haacke as totally unacceptable. For, in comparison, even MoMA appeared downright generous to visitors in terms of access. ⁶³⁰ In the description of *On Sale* composed some sixteen years later, Haacke explicitly reveals some skepticism about the public service provided by the institution: "Reportedly, the Fondation was created by the Parisian art dealer Aimé Maeght as part of a settlement of a dispute

⁶²⁷ Ada Louise Huxtable, "The Maeght Museum: Trouble in Paradise," *New York Times*, November 7, 1965, X21. Huxtable's view on the views is shared by Grace Glueck. Glueck mentions that the natural beauty of the views from the air-conditioned museum might constitute works of art themselves. See Glueck, X20.

⁶²⁸ Maeght also produced fashion and art collaborations, enlisting the likes of Giacometti to design fabric patterns for deluxe scarves in 1960. See "Fashion Scoops: VIP Room... Smooth as Silk... Cream of the Crop..." *Women's Wear Daily*, 194.118 (December 05, 2007): 14, http://search.proquest.com/docview/231244893?accountid=10747. Maeght helped Ellsworth Kelly to get a commission from collector and Swiss textile (silk) magnate Gustav Zumsteg. See Yve-Alain Bois, *Ellsworth Kelly: The Years in France*, 1948-1954, exh. cat (Washington, D.C.: National Gallery of Art, 1992), 192. Thank you to James Meyer for bringing this fact to my attention.

629 Glueck, X20.

⁶³⁰ Much of the energies of the AWC were related to reforming the Museum of Modern Art. Their thirteen demands were presented to Bates Lowry, MoMA's director at the time.

with French tax authorities. It was to be structured as a not-for-profit institution..."⁶³¹ Furthermore, if we take into account Haacke's sentiments regarding the need to distance his work from the fashion industry in 1966—when one of his Waves appeared unauthorized in the background of a *Cosmopolitan* photo shoot—in tandem with his views about the need to democratize art, in German-American artist's eyes, the foundation surely epitomized the worst aspects of the art world.⁶³²

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On Sale is another instance of what I have termed paracitation: Haacke simply directly quoted information accessible to any visitor to the foundation and repurposed it. The act of representing and highlighting data has particular consequences. By re-citing an invoice of the bookshop as art—rather than as art administration or management—the artist threw the sales data into high relief and created new and different knowledge about the bookkeeping of the organization that hosted his living art. Haacke's performance was a presentation of the commodity status of art. It furthermore drew heightened attention to the normally invisible effects of the capitalist system—which can turn objects and subjects into signs in the form of prices.

In *On Sale* the fine art prints were rendered as figures, abstracted into spoken and recorded proper names, titles, and monetary values (ranging from about 1200 to 18,000 French francs)—a very different mode of abstraction to that which characterized most of the other works in Ashton's

⁶³¹ Haacke, Unfinished Business, 80.

⁶³² See Haacke letter to Howard Wise, July 25, 1966. The artist, unsure if Wise had authorized the use of his work, complains about a Wave appearing in a *Cosmopolitan* fashion shoot without the artist's permission.

⁶³³ This is arguably the effect of *News* (1969). For a longer discussion of parasitic representation see my introduction.

⁶³⁴ Buchloh makes a similar point when he affirms *On Sale at the Fondation Maeght* is "One of the first works that actually incorporated the commodity structure directly into the elements of presentation." See "Allegorical Procedures," 48.

show.⁶³⁵ While this process of abstraction is brutally manifest in any auction—where artworks are fleetingly rendered little more than dollars, pounds sterling, euros, or yen—prices are rarely clearly displayed in galleries and not always easily available to the general public.⁶³⁶ *On Sale* forced the point that works of art are saleable goods, flaunting rules of decorum and inciting reflection upon the commercial aspects of the non-profit space. Haacke's performance parasitically took elements both from the margins of the institution and from beyond it, in order to make them "part of the displayed work of art." A probable reason that *On Sale* was nearly censored was the unease of the direction of the not-for-profit museum regarding speaking about art prices in the open. The hawking of artworks is "supposed" to go on privately, behind the closed door of the gallerist's office. Haacke's challenge to decorum rendered the operations of the book store both public and "vulgar" within the value system of the directors of the foundation.⁶³⁷

The Fondation Maeght contains numerous site-specific works, a fact that it today advertises prominently on its webpage. Various renowned painters and sculptors collaborated on projects with architect Josep-Lluís Sert. The institution's website presently highlights the fact it houses the following: "The Giacometti courtyard, one of the world's most famous 'in-situ' works, the Miró

⁶³⁵ In today's dollars the quantities are slightly higher than the numeric prices from 1970. The exchange rate at the time was about 5.5 francs/dollar. 1970 dollars are worth a little more than 6 times 2014 dollars.

⁶³⁶ For a discussion of the contemporary art world and a lack of visible prices see Robin Pogrebin and Kevin Flynn, "As Art Values Rise, So Do Concerns about Market's Oversight," *New York Times*, January 27, 2013, www.nytimes.com/2013/01/28/arts/design/as-art-market-rise-so-do-questions-of-oversight.html? r=0.

¹⁰⁷ Jack Burnham, "Systems Esthetics" (1968), reprinted in *Great Western Salt Works*, 17.

⁶³⁷ This revelatory operation might in some ways predict Michael Asher's 1974 removal of Claire Copley's back wall to expose the gallery office. In Asher's work, Copley's performance of the labor of art administration became the subject of art. Like with Haacke's projects, the artwork was an intervention that heightened awareness of operations of the art system. It is notable that Haacke ambushed the Fondation Maeght in a way Asher did not with Claire Copley. Nonetheless, Copley could not exactly predict the somewhat awkward social interactions that would occur when visitors were confronted with her normally private business operations and apparently no art objects.

labyrinth filled with sculptures and ceramics, the mural mosaics by Chagall and Tal-Coat, the pool and stained glass window by Braque, the Bury fountain..."⁶³⁸ Paralleling the modernist projects, *On Sale* was highly site-specific. The work was tailored to the situation within the foundation. Unlike the modern artists who were welcomed into the museum, Haacke and his peers were treated quite poorly:

Travel and living expenses were paid, but the food, accommodations, and working conditions...were Spartan at best. Haacke felt there was an ironic contradiction between the dignity and opulent hospitality that the museum's founder, Aimé Maeght, accorded his private guests and his provisions for the group of young American artists who were expected to provide avant-garde diversion.¹¹⁰

In part a reaction to being treated like a second-rate guest, the artist mounted barbed attacks against the host institution. ⁶³⁹ If the "great" modernist works in situ are understood as Maeght's coproduction with an architect and artists, Haacke's project should be seen as his unauthorized, even coercive, collaboration with Maeght. Further abetting his subversion, the artist had an agent inside the host: Haacke enlisted a sympathetic sound engineer as a collaborator for *On Sale* (surely much to Maeght and Prat's chagrin), who made sure the audio continued to be broadcast for the full duration of Haacke's work. ⁶⁴⁰

Each audio snippet "portrayal" of the contents of the book shop commenced with titles and proper names, which were followed by the size of the edition; the prices associated with each print followed shortly after. *On Sale at the Fondation Maeght* constantly reminded the audience of the

⁶³⁸ See "The Maeght Foundation, A Unique Site Dedicated to Art," *Fondation Maeght*, accessed June 15, 2015, http://www.fondation-maeght.com/index.php/en/the-foundation ¹¹⁰ Burnham, "The Clarification of Social Reality," 3.

⁶³⁹ See Haacke in taped conversation with Jack Burnham, May 4, 1975, quoted in Burnham, "Steps in the Formulation of Real-Time Political Art," 137.

⁶⁴⁰ See Haacke, *Unfinished Business*, 80. This was very possibly electronic George Ritscher, who was close to EAT circles. According to Jan Williams's caption Ritscher was the engineer for the "Nuits": See Jan Williams, "George Ritscher at the Nuits de la Fondation Maeght, 1970: L'Art vivant aux États-Unis," *Digital Collections*, accessed July 21, 2015, http://digital.lib.buffalo.edu/items/show/11035.

between names and prices would have emerged. Haacke taught fairly rudimentary lessons about exchange and sign value that are often repressed inside galleries: depending on the stature of the artist and the narrowness of the print run, the price increases. Again, drawing on Burnham's critical insights, the sales prices Haacke publicized are an often coveted form of art information.⁶⁴¹ While artworks' aesthetic qualities may escape language or appeal to spirit and their styles may be as plural as the society that produced them, all the works could be translated via markets into the *lingua franca* of capital: French francs.⁶⁴²

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The artist's procedures—linking low or middle (the news) to high (artworks) brows of print—suggested that art and art sales possess a parity with news information. On Sale does more than just insinuate life into art. With the work, Haacke proposed that art can become a mediated "social relation among people" and be just as spectacular as other mediatic events. He "Nuits de l'art vivant" were important for Maeght's image and indeed, were a spectacle of "authentic" performance, a demonstration of "true" artistic spirit—all in the service of maintaining the dealer's continued reputation as a progressive patron of the arts.

Herbert Marcuse's analysis of art appealing to the soul is germane here: "The music of the soul is also the music of salesmanship. Exchange value, not truth value counts... As the great works of freedom and fulfillment are pronounced...on the screens and radios and stages, they turn into

⁶⁴¹ Burnham, "Real-Time Systems" (1969), 27.

⁶⁴² See Yoyo Maeght's affirmations above.

⁶⁴³ The newspaper is not exactly kitsch, but it is certainly common and is proximate to many of the forms of culture Clement Greenberg deems to fall into the category: "Magazine covers, illustrations, ads, slick and pulp fiction, comics." See Greenberg, *Avant-Garde and Kitsch* (1939), reprinted in Sharecom.ca, accessed July 21, 2015, http://www.sharecom.ca/greenberg/kitsch.html.

⁶⁴⁴ Guy Debord, *Society of the Spectacle* (1967) (Detroit: Black and Red, 2010), 2.

meaningless sounds which obtain meaning only in the context of propaganda." ⁶⁴⁵ Haacke capitalized on the Fondation Maeght's "salesmanship": it was quite possibly a desire to retain the "hip" reputation that was good for sales that caused the museum director not to ultimately censor Haacke's event. He had been outmaneuvered by the artist. Although Prat wanted to stop the artist's show, he could not come up with a sufficiently valid justification for doing so.⁶⁴⁶

With his literal title, *On Sale at the Foundation Maeght*, and recitation of prices Haacke exposed a central paradox. Although the entire institution and its contents were the fruit of countless art deals, the museum was designed with autonomy in mind. Haacke's performance was a kind of "bad" publicity (almost a parody of proper ads). *On Sale* announces that commodities were on sale in the non-profit and highlights connections between the foundation and its commercial sibling, Galerie Maeght. Moreover, while his barebones, commercial language does indeed advertise the wares of Maeght's art institutions, the deadpan approach to salesmanship evacuates much of the commodities' glamorous appeal, interrupting the normally smooth flow of high-end commerce.

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For "Les Nuits de La Fondation Maeght: l'art vivant aux États-Unis," held in the summer of 1970, Maeght brought avant-garde musicians, such as Sun Ra, Cecil Taylor, and La Monte Young, to his foundation. Unlike the other performers, Haacke did not employ instruments or produce any totally original content. Instead he employed the system of audio reproduction for production. Haacke's project, deemed an "event" by organizers, prompts meditation on event status itself by interweaving numerous other "newsworthy" occurrences into its fabric. *On Sale*

⁶⁴⁵ Marcuse, *One-Dimensional Man* (New York: Routledge Classics, 2002), 68.

⁶⁴⁶ Buchloh, "Allegorical Procedures," 48.

⁶⁴⁷ For an account of Maeght's relation to musicians see Edwin Pouncy, "Life with Lions," *The Wire*, January 2003, 32-37.

operated at the crux of realness and representation, problematizing what might normally be thought of as discrete categories of mediation and lack thereof. While the piece's component parts were amplified mechanical reproductions (recordings and telephonic sound), much like the prints whose prices were listed, the staging of the broadcast for an audience at the foundation was a unique and singular event—one that was apparently not documented.

In order to dialectically critique the organizing premise of the exhibition, "L'Art vivant," Haacke's On Sale at the Foundation Maeght both adopted and interrupted the logic of the mass media. Normally it is the media that create "events," turning occurrences into multiply circulating texts and images. The mediatic translation I have just described as well recalls the logic of the spectacle according to Guy Debord, a process by which "the real world becomes real images." Though it engaged with spectacular society, On Sale was nevertheless devoid of images, evacuating the potential seduction of visuality or any appeal to scopophilia from the piece. Nevertheless, news items were telescoped into the event and paired with commercial information, which further forged a connection between the "Nuits de la Fondation Maeght" and the society of the spectacle.

Haacke's performance yielded a sonic corollary to the collage of reproduced artworks and mass-mediated content on Rauschenberg's "pictorial surface." Leo Steinberg views Rauschenberg's pictorial conventions as a reflection of his time and place: "The world of men who turn knobs to hear a taped message, 'precipitation probability ten percent tonight,' electronically transmitted from some windowless booth." While the society Steinberg describes sounds like a dismal, technophilic dystopia, turning a knob to hear (and see) a recorded message is of course

⁶⁴⁸ Debord, 18.

⁶⁴⁹ Leo Steinberg, "Reflections on the State of Criticism," reprinted in *October Files: Robert Rauschenberg*, ed. Branden Joseph (Cambridge, MA: MIT Press, 2002), 34.

nearly exactly what happens when we turn on the radio, television, or click on a video hyperlink. Haacke maneuvered in such a fashion that his work literally represented the variously mediated modern reality—and, a bit like Steinberg's automated weatherman, the artist also assessed the climate of his surrounds.

Despite being mediated through telecommunications and amplification systems, the news events presented as art were broadcast live. Hence, paradoxically, because of its "liveness," *On Sale at the Fondation Maeght* sat uneasily in the category of "*l'art vivant*," which encapsulated the pieces presented that evening. A few months before Haacke's performance, Jack Burnham employed a similar analogy to Steinberg in order to situate conceptual art within a McLuhaninfluenced account of reception: "Live in your head' means that the printed page is to Conceptualism what the picture plane is to illusionistic Realism: an unavoidable belaboring of the point, inelegant communication." Like other works of conceptual art, the performance had a tautological title, was deskilled and automatic, and took the vast majority of its content readymade from other sources. Consisting of an absent presence: deferred (not-live) spoken text, and offering little to look at, *On Sale at the Fondation Maeght* appeals to the intellect. It arguably came to life in the heads of the audience. By its status as nearly immaterial performance, Haacke's project transcended the optical limits in place of for all of the other works in the exhibition—and perhaps even the "Guttenbergian" limits of conceptual art as well. 651

⁶⁵⁰ Burnham, "Alice's Head" (1970) reprinted in Alberro and Stimson, *Conceptual Art* (Cambridge: MIT Press, 2001), 216.

⁶⁵¹ Nevertheless, *On Sale* seems to fulfil one of the mandates of conceptual art according to Benjamin Buchloh: "The prohibition of any and all visuality as the inescapable aesthetic rule for the end of the twentieth century." See Buchloh, "Conceptual Art 1962-69," 119.

Beyond Conceptual Art

On Sale was neither properly performance nor conceptualism, but a monstrous admixture. Haacke's employment of the tape recording and feed of newspaper text in On Sale at the Fondation Maeght did not just rely upon strategies of conceptual art; the work as well borrowed aspects from experimental performance. In the catalogue for Unfinished Business Haacke calls his work a performance and emphasizes this categorization by mentioning that it was made in conjunction with performances by Bob Israel and Robert Whitman. Nevertheless, suggesting On Sale was both more and less than a performance, Buchloh indicates the provisional nature of the project in the artistic category by placing the term in scare quotes in his analysis of the work over a decade later.

As was the case for many then-contemporary performances by dancers associated with Judson Dance Theater, Allan Kaprow's Happenings, or John Cage and Merce Cunningham's collaborative projects, *On Sale at the Fondation Maeght* operated at the boundaries of mediums.⁶⁵⁴ Carrie Lambert-Beatty draws upon Hal Foster's "The Crux of Minimalism" to situate Judson Dance Theater at the crossing of the medium specificity of high modernism and the tendency

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⁶⁵² With "monstrous" I imply that the work is "improper" and not easily categorized—an abomination to art history. I also aim to evoke the polyglot punning idea that the monster is something that demonstrates (*motrer*). 125 There was also, slightly later (1971), a literal proximity between Haacke and Merce Cunningham, who both resided in the same apartment building, Westbeth. When I visited Haacke's office in 2011, I observed, prominently displayed on one of his shelves, a drawing by Cunningham. Haacke's performance with recorded material and news has a formal parallel to Cunningham's collaborations with John Cage, such as *Variations VII* (1966). Cage's *Imaginary Landscape No. 4, Symphony for 12 Radios* (1951) seems like another important precedent. 126 See Haacke, *Unfinished Business*, 80.

⁶⁵³ See "Allegorical Procedures," 48. The use of scare quotes may equally suggest Buchloh's own reticence about deeming something a performance made by an artist he considers a conceptualist.

⁶⁵⁴ Cunningham and Cage along with David Tudor and Gordon Mumma participated in the same performance series at the Fondation Maeght as Haacke. Hence, the genealogy I am charting was implied by the performers' occupation of a common stage.

toward contingency and interdisciplinarity that would characterize postmodernism.⁶⁵⁵ Haacke's piece emerged from a similar position. The highly contingent work betrayed modernist medium specificity gone wrong: an event made of events and an artwork hewn from art information rendered in the media of tape and telephone.

The tape recorder was a central device for vanguard dance, theater, and music created around the same time as Haacke's work. The artist's decision to use this technology of reproduction again resonates with Brecht's call to reinvent the radio as an apparatus of communication (mentioned in chapters one and two). Presenting taped content as a central part of a performance aligns with nearly contemporary ideas about the importance of recording espoused in the German experimental music journal *Die Reihe*. Beginning in the fifties, mechanical reproduction or post-production were reimagined as active modes of composition within the field of experimental, electronic music. The shift in the avant-garde anticipates the changes in pop music that would occur in the late seventies and into the eighties.

⁶⁵⁵ See Lambert-Beatty, Being Watched, 38

⁶⁵⁶ Jan van der Marck's *Art by Telephone* (1969) at the ICA-Chicago, which included Burnham and Haacke's works also changed modes of broadcasting art. Rather than use a standard catalogue, a vinyl LP record was created and texts by the curator and artists grace the cover. We might consider this exhibition, where the mechanically reproduced phonograph is used to transmit the information as another possible precedent for Haacke. Brian O'Doherty's *Aspen* 5+6 (Fall 1967) is another precedent of note. See my discussion of this publication in chapter four.

⁶⁵⁷ The trends in music outlined in *Die Riehe* recall Brecht's assertions about the potential role of the radio mentioned in chapter II. See Herbert Eimert, "What is Electronic Music," *Die Riehe* 1 (1955) trans. 1958, 3. Eimert asserts: "The normal studio technique of broadcasting is transformed into a compositional means. Tape recorder and loud-speaker are no longer 'passive' transmitters; they become active factors in the preparation of the tape. This is the essential secret of electro-acoustical technique. One might say that today we have perfected a 'keyboard' of this elaborate and differentiated sphere of radio transmission; now we lack only the virtuosi to master it."

⁶⁵⁸ When referring to pop music, I am specifically thinking of hip-hop. Artists like DJ Kool Herc or Grand Wizard Theodore similarly used already-made music and the manipulation of means of reproduction to produce a new musical form. Moreover, while hip-hop may have best performed this media revolution, the rise of the creation of mix tapes and the tendency to consider the DJ as author should be seen as part of a wider cultural tendency. For a thoughtful analysis and history of sampling see Wayne Marshall, "Giving Up Hip-Hop's Firstborn: A Quest for the Real After the Death of Sampling," *Callaloo* 29. 3 (Summer 2006): 868–92.

connections between the worlds of advanced art and music was Paul Maenz's 1967 important exhibition *Serielle Formation*, which included one of Haacke's early works.⁶⁵⁹ The

Galerie Maenz show took its title from the "serielle compositions" of musicologist Konrad Boehmer and the "Studio voor Elektronische Muziek van de Rijksuniversiteit te Utrecht;" there is thus an implication that a common serial logic courses through the works in the exhibition and informed their makers' processes. ⁶⁶⁰ Given Haacke's involvement with Maenz's exhibition, it is very likely he was somehow aware of the developments in music related to the blurring of reproduction and production.

Kaprow partially anticipated *On Sale* with *Communication* (1958), a work created for a lunchtime guest speaker's series at Douglas College (New Brunswick, New Jersey). Rather than give a lecture, Kaprow produced a unique event that troubled the norms of live presentations.

According to the artist, "I chose to enlarge and complicate the idea of communicating by turning a speaking occasion into a *multimedia activity*...my speech was not given by me but by three audio tape recorders placed around the balcony of the auditorium." Kaprow tactically took advantage of the performance space available, which he was expected to fill with a spoken lecture, and reprogrammed it—producing something closer to experimental theater. Like Kaprow's piece, *On Sale* was a "multimedia activity," one that explored the edges of mass-communication while

⁶⁵⁹ The Galerie Maeght show exhibited an ink on paper work by the artist, *Formation* (1963).

⁶⁶⁰ Siegfried Bartels, *Ausstellung: Serielle Formationen*, exh. cat. Peter Roehr and Paul Maenz, May 22- June 30, 1967, unpaginated.

In addition, while Haacke was no longer part of ZERO at the time of *On Sale's* creation, it is notable that Günther Uecker had similar interests regarding new modes of experiencing music and combining music and art in the psychedelic discotheque, Creamcheese (1967-76).

⁶⁶¹ Allan Kaprow Papers, Getty Research Institute, Los Angeles, CA, quoted in Mildred Glimcher, *Happenings: New York, 1958-1963*, exh. cat. (New York: Pace Gallery, 2012), 16 (emphasis added).

mounting a site-specific, historical materialist critique of the art institution.⁶⁶² Haacke too was able to capitalize on an invitation to perform, occupying the space with unexpected and trenchant programming.

In contradistinction to Cage and Cunningham's *Variations V* (1965), Robert Morris's *Waterman Switch* (1965) or *21.3* (1964), Alex Hay's *Leadville* (1965), or Lucinda Childs's *Street Dance* (1964)—all performances propelled by tape-recorded content—there was not a visible body of a performer interacting with the reproduction device in Haacke's piece: solely the technological apparatus appeared on stage. *On Sale* parsed the performer from the performance.⁶⁶³ This splitting is a move that as well slides Haacke's performance at the Fondation Maeght away from the physical materiality of modernist mediums and towards what Lucy Lippard calls "dematerialization." By this term Lippard meant art consisting primarily of ideas—not auratic, singular objects—typically expressed in language.⁶⁶⁴

The prying of the body from the action also recalls Samuel Weber's discussion of television: "The unity of television as a medium of presentation this involves a *simultaneity* that is highly ambivalent. It overcomes spatial distance but only by *splitting the unity of place* and with it the unity of everything that defines its identity with respect to place: events, bodies, subjects." According to media theorist Andrew McNamara, this simultaneity yields the sense of immediacy

⁶⁶² See ibid.

⁶⁶³ The splitting of performer from performance allowed audiences to "know the dancer from the dance," to cite Yeats's final line from "Among School Children." My invocation of Yeats's "How can we know the dancer from the dance?" is a deliberate decision to connect with discussions of medium specificity in relation to abstract expressionist painting. In particular, Craig Owens affirms Paul de Man's reading of the verse from "Among School Children" parallels Rosalind Krauss's comprehension of Pollock and Newman's paintings as emblematic. See Owens, "The Allegorical Impulse: Toward a Theory of Postmodernism Part 2," *October* 13. (Summer 1980): 58-80. ⁶⁶⁴ Lippard affirms that in conceptual art "the idea is paramount and the material form is secondary, light weight, ephemeral, cheap, unpretentious…" See Lucy Lippard, *Six Years: The Dematerialization of the Art Object from 1966 to 1972* (Berkeley and Los Angeles: University of California Press, 1997), vii.

⁶⁶⁵ Samuel Weber, *Mass Mediauras: Form Technics, Media* (Sydney: Power Publications, 1996), 117.

regardless of whether the content is live or not.⁶⁶⁶ Haacke's performance, culled from the printed page and prints, capitalized on this kind of televisual directness and simultaneity: *On Sale* broadcast information about the artworks and live current events, using mediation to provoke perceptions of equivalency between art and the raw material of history (reminding us that despite disciplinary borders, art history is part of history).

Once again, in a fashion not so different from Yvonne Rainer's performances—which, following Lambert-Beatty, oscillated between photographic freeze and ever-changing dance—Haacke's work was both sequence and stream. Mechanically delivered, steadily augmenting prices were interrupted by the apparently random flow of current events.¹⁴¹

« Leku III » de Eduardo Chillida Eau forte originale, signé et numérotée Tiré à 50 exemplaires 1400 Frs. pièce

...

« Papouse » d'Alexander Calder Lithographie originale en 3 colleurs, signé et numérotée Tiré à 75 exemplaires 6000 Frs. pièce

. . .

« Le bonheur » de Marc Chagall Lithographie originale en 5 colleurs, signé et numérotée Tiré à75 exemplaires 7500 Frs. pièce

...

« Objet inquiétant I » d'Alberto Giacometti Lithographie originale, signé et numérotée Tiré à 75 exemplaires 10,000 Frs. pièce

Also see my discussion of Rainer in relation to *Photoelectric* in chapter two.

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⁶⁶⁶ See Andre McNamara, "Modernism and the Medium: On Greenberg and Weber," in *Experimenting: Essays with Samuel Weber*, Simon Wortham and Garry Hall, ed. (New York: Fordham University Press, 2007), 168. ¹⁴¹ See Lambert-Beatty's assessment of Rainer's *Trio A* in relation to McLuhan's assessment of film in *Being Watched*, 143.

Although the fine art print "tombstone" information even resembles stanzas when transferred to Haacke's paper score, the work transcends pure poetics. The common elements of title and artist, medium, run size, and price structure the contents, which likely resulted in the development of a certain rhythm as *On Sale at the Fondation Maeght* progressed. For every print, the recitation of the cost and heteroglossic names would be roughly the same duration. While all of the news information would have been fairy terse—in the manner of a sound bite (a mediatic form that was only just emerging)—it surely varied to a greater degree. ⁶⁶⁷ Frederic Jameson affirms that Brechtian poetics could consist of repurposing "the language of journalism" for fiction writing, impregnating a text with the aesthetic of "a news report." While factual, Haacke's performance possesses a similar kind of Brechtian poetics: it is a performance tinged with journalism and bookkeeping. By the inclusion of two readymade varieties of information, *On Sale at the Fondation Maeght* oscillated between litanies of uniformly formatted sales data and the ebb and flow of news speech.

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The use of the newspaper—both to structure *and* subvert traditional modes of arranging performance—was also a strategy that had gained traction within the New York dance world in the prior decade. 668 In some ways, we might see the trend as the obverse or inverse of the

⁶⁶⁷ For more on the history of the sound bite see Michael Kazin, Rebecca Edwards, and Adam Rothman, *The Concise Princeton Encyclopedia of American Political History* (Princeton: Princeton University Press, 2011), 401. ¹⁴³ Jameson, *Brecht and Method* (London: Verso, 2000), 71. Jameson views John Dos Passos as the master of this technique. Although their politics align, Dos Passos renders his fictional accounts in the speech of the press conference while Haacke is more concerned with facts. Suggesting a certain proximity could exist, the artist's son,

Paul Haacke, devotes a chapter of his 2011 PhD dissertation, "The Vertical Turn: Topographies of Metropolitan Modernism," to a consideration of architecture in Dos Passos's writing

⁶⁶⁸ Leo Steinberg also compares the horizontality of Rauschenberg's flatbed paintings to that of the newspaper. See Steinberg, "Reflections on the State of Criticism," 28.

development of textworks in journals and newspapers by conceptual artists: these artworks—which mimic the forms of articles or advertisements—were published and thus set into the sphere of the everyday, bridging the gap between life and art (see next chapter). For dance historian Sally Banes, many news-driven performances employed a "recontextualization" of the mundane—injecting the quotidian into the realm of art as a way of creating new forms of expression. 669

In 1963 Carolee Schneemann created *Newspaper Event*, a dance in which performers sculpted newspapers and then writhed and romped on top of piles of broadsheets. Steve Paxton's *Flat* (1964) drew upon images from the mass media. The scantily clad dancer mimicked a series of stock masculine poses—freezing after each in order to locate his actions in direct conversation with photojournalism. Closest in spirit to Haacke's event was Elaine Summers's *Daily Wake* (1962) also known as *Newspaper Dance*. Summers employed the front page as a choreographic diagram—a map to position dancers on the floor. Following Lambert-Beatty's assessment of *Daily Wake*, "the number of paragraphs and incidence of headlines became *systems* for cuing dance phrases." Dancers performed actions based on the content of the texts and images in the *New York Daily News*. Hence, the participants looked for inspiration in reported current events in the outside world rather than turn to the history of dance. Haacke's performance positioned the newspaper in a very similar way to Summers's piece, a move that prompted reflection on the paper's contents and catalyzed questions about "how much information we are getting" and whom that information served. Date of the page of the page

⁶⁶⁹ Sally Banes, "Gulliver's Hamburger: The Defamiliarization of the Ordinary in the Nineteen Sixties Avant-Garde," in *Reinventing Dance in the Nineteen Sixties: Everything was Possible*, ed. Sally Banes (Madison: University of Wisconsin Press, 2003), 6.

⁶⁷⁰ Lambert-Beatty, *Being Watched*, 43 (emphasis added).

⁶⁷¹ Summers quoted in ibid., 43.

Because of the continual coming into being of the news, periodicals could be considered a random content generator, á la Merce Cunningham's die rolls and coin tosses. The use of aleatory subject matter is not the only way *On Sale* dialogues with the dancer's ideas. In "ABC Art" Barbara Rose cites Cunningham: "Since our lives, both by nature and by the newspapers are so full of crisis that one is no longer aware of it, then it is clear that life goes on regardless, and further that each thing can be and is separate from each and every other, viz: the continuity of the newspaper headlines." ⁶⁷² By representing headlines, shifting them from written to verbal language, and breaking them up with sales information, Haacke disrupts the standard, naturalized way of understanding mediated events according to Cunningham. ¹⁴⁹ Breaking the continuity of the headlines' crises and instead suggesting that "everything is connected to everything else," Haacke created an interruption that potentially re-sensitized the primed audience and raised awareness of the constructed nature of the bounds between art and life. ⁶⁷³

Nonetheless, the newspaper also points in the opposite direction from chance: toward actors with agency. Even in a telephonic format, the events reported on the Agence France Press wire were hardly entirely aleatory. Based on historic relations and economic or political interests, certain geographic regions and particular kinds of developments are covered with greater frequency than others.⁶⁷⁴ Vietnam was the subject of many headlines at the time because of the

Haacke would return to this theme in subsequent works, especially those critiquing Mobil's instrumentalization of the mass media. For example, in *Upstairs at Mobil* (1981) and *Creating Consent* (1981) Haacke raised awareness of the corporation's sponsorship of PBS and their "advertorials" in the *New York Times*.

⁶⁷² Rose, "ABC Art" (1965), reprinted in Paul Fabozzi, *Artists, Critics, Context* (New York: Prentice Hall, 2002), 190. ¹⁴⁹The act of reading a newspaper aloud for collective simultaneous entertainment and information transfer, recalls the reading of *Granma* by workers for workers in Cuban tobacco factories. I do not believe Haacke would have been aware of the Cuban practice. However, the collectivism coupled with a pedagogical bent of the Cuban readings is not far removed in spirit from Haacke's more agonistic broadcast.

⁶⁷³ Haacke has often invoked this phrase, a Lenin quote, which was also employed by Charles Saatchi for an annual corporate report. See next chapter for an extended discussion.

⁶⁷⁴ Alfredo Jaar's *Untitled (Newsweek)*, 1994, a work that reproduces magazine covers made during the period of the Rwandan Genocide until the time the event becomes a front page story in *Newsweek*, more explicitly

stakes the US placed on the conflict there. Indeed, the category of "newsworthy" items is contingent, subjective, and influenced by particular interests, conventions, and taste to much the same extent as the contents of an art gallery and the associated book shop. ¹⁵² *On Sale* produced a "mosaic"—to draw on one of McLuhan's preferred analogies—from the newsfeed. ⁶⁷⁵ Following the Canadian media theorist, this tiled structure made of "numerous data and quotations in evidence offers the only practical means of revealing causal operations in history." ⁶⁷⁶ With the roll of the newswire—bracketed within Haacke's work—chance was in part eliminated. ⁶⁷⁷

Contrasting in affect and materiality to Schneemann's disordered stacks of papers in *Newspaper Event* or the invading piles of data in Haacke's *News*, the audio streams of *On Sale at the Fondation Maeght* communicated information to the audience more directly. Haacke's tape recording and phoned-in reel of news items would have commanded the audience's rapt attention in a way that the only partially legible information in the gallery or on stage did not.

Based on documentary images in the archives of the University of Buffalo Libraries showing musicians setting up for the "Nuits" (fig. 43), the performances took place on a stage

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interrogates the contents of the news. Jaar's work exists on multiple platforms. In addition to a gallery version, he as well created a hypertextual iteration (see

http://www.alfredojaar.net/rwanda_web/95newsweek/newsweek.html). On April 28, 2015 Jaar performed an adaptation of the *Untitled (Newsweek)* as part of a "duologue" at the Solomon R. Guggenheim Museum. Some recent commentators noted the privileged condition of certain news stories, which became apparent when comparing coverage of Boko Haram vis-à-vis the Charlie Hebdo terrorist shootings. See for example, Maeve Shearlaw, "Why Did the World Ignore Boko Haram's Baga attacks?" *The Guardian*, January 12, 2015, accessed June 7, 2015, http://www.theguardian.com/world/2015/jan/12/-sp-boko-haram-attacks-nigeria-baga-ignored-media. ¹⁵² Haacke's "All the Art that's Fit to Show," written only a few years later in 1974, proposes precisely this analogy between newspaper and gallery.

⁶⁷⁵ Haacke as well uses McLuhan's metaphor. Justifying the value of continuing to work within major art institutions, he suggests the art field be viewed as a mosaic: "Add more red tiles and you can change the whole picture." Hans Haacke, "Untitled Presentation" at Whitney ISP, September 30, 2014.

⁶⁷⁶ Marshall McLuhan, *The Gutenberg Galaxy: The Making of Typographic Man* (Toronto: University of Toronto Press, 1962), lxii.

⁶⁷⁷ I am of course riffing on Stéphane Mallarmé's famous poetic aphorism: "A role of the die does not eliminate chance."

underneath a large white and red striped tent, which recalls a circus big top or a massive Daniel Buren Affiche Sauvage. As in any enclosed theater, it would have been rather awkward and difficult to exit the space without bumping in to other patrons, breaching rules of decorum, and thus, becoming an object of visual interest. We might imagine that the patrons were ensuared in a trap Maeght was coerced into setting. Haacke, who was in situ before developing the final version of his event, decided to tactically take advantage of the performance platform. Although the work provided the audience with a paucity of visual pleasure, there were still some audio-visual stimuli. Given the strictures of the venue, it would have been quite difficult to avoid contemplating the art context (the empty stage) and paying some attention to the content that Haacke piped through the amplification system. This condition perhaps reveals how *On Sale* might not have been so different from John Cage's 4'33" (1952). Cage's classic work broke with established programming norms and initially turned audience members—especially those who spoke up or walked out—into performers. Spectators expect visual stimulation—and search for it in the surroundings if it is not available on the proscenium stage. 678 Rather than provoke a meditation on the nature of silence, On Sale asks the spectators to consider the emptiness of the stage their expectant gazes were fixed upon (at least initially). Like the ambient noises that become the focus of Cage's audiences, proving "there is no such thing as silence," the institutional environment that frames performances turned into the focal point for Haacke's public. 679

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⁶⁷⁸ As Mary Cassatt's painting *In the Loge* (1878)—which contains a play of gazes and notably includes a man with binoculars apparently staring at the viewer—reveals, all kinds of viewings are to be expected, endured, or even enjoyed at a theatrical performance.

⁶⁷⁹ John Cage quoted in Richard Kostelanetz, *Conversing with John Cage* (New York: Routledge, 2003), 70. Readers should remember that a contemplation of the environment was the artist's goal. See Haacke quoted in Schneider, 36.

The content of *On Sale* as well as its form mounted a critique on the idea of a clear author position, the myth of the heroic artist-genius, and the associated signature style that much of the artwork Ashton included in *L'Art vivant aux États-Unis* trades on. Even works by artists known for their subversion of traditional notions of originality, such as those of Sol LeWitt, are singly authored when framed by the institution (as is much of Haacke's work). Haacke did not actually perform in the collective work and solely acted as a kind of choreographer or stage manager: a named conduit in a system linking the other collaborators. Spoken texts with various degrees of mediation coexisted to make up a single "event." By including two speakers of different genders, the artist made it very clear there were multiple contributors. Their speech furthermore suggested a conversation—one which was perhaps at cross purposes. ⁶⁸⁰ In addition, both varieties of information that Haacke tapped for *On Sale at the Fondation Maeght* are multiply authored—but they contain such rudimentary, spare details so as to seem nearly authorless. ⁶⁸¹ Indeed, Haacke used newswire reporting as he strived for maximum objectivity and believed this source minimized editorializing. ¹⁶⁰

On Sale's creation required a dearth of artistic judgments and almost a zero degree of virtuosity. It hence confounded the taste-based criteria that undergirded the Maeght Foundation and L'Art vivant au États-Unis. Additionally, Haacke, the scheduled, primary author of the work, was nowhere to be seen, a decision that goes against the grain of mediatic stardom, where visibility

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⁶⁸⁰ Haacke's creation of "art by telephone" as well recalls Moholy-Nagy's various *Constructions in Enamel* and the ICA *Art by Telephone* show, which Burnham lauds for extending the boundaries of art to incorporate the production process. See Burnham, "Systems Esthetics," 17.

⁶⁸¹ Until the past decade it was quite common for articles in continental European newspapers to lack a byline. ¹⁶⁰See Haacke discussing *News* in Christopher Andreae, "Haacke explains his 'astonishing' show: Artist and

electricity," *Christian Science Monitor*, November 24, 1969, 10.

and image are requisites.⁶⁸² As many of the other performers were musical "auteurs," providing the audience with highly subjective, technically competent performances, *On Sale at the Fondation Maeght*'s deliberate failings would have been self-evident. As the artist was not present, the piece might even have seemed like a partial boycott—a radical variety of refusal employed both within cultural institutions and on the streets in the sixties.⁶⁸³ Equally, because the work spread knowledge while it antagonistically occupied space, it could, rather like *Photoelectric*, also be seen to parallel the teach-ins organized by SDS. Beginning in 1965, these events combined occupation with alternative education—often about the Vietnam War.¹⁶³ The fact that *On Sale* did not resemble the other programming permits us to imagine that the artwork was both a performance and an interruption.

Un-American Art

On Sale at the Foundation Maeght resists easy categorization in any national school, a characteristic that is yet one more tacit critique of the *L'Art vivant aux États-Unis*. For On Sale Haacke paracited French coverage of the Vietnam War, providing a foreign perspective on, and throwing into high relief, the actions of the US government that are veiled in Ashton's essay.⁶⁸⁴

⁶⁸² Haacke has long limited the circulation of his own image and moreover does not sign works. Haacke believes these measures prevent the growth of the cult of the artist.

⁶⁸³ Haacke was very concerned about the Civil Rights Movement (see chapter two) and would have been familiar with this activist tactic. Haacke remarked, "The art world in the nineteen sixties was quite alert in the way artists reacted to world events by deciding not to participate in major art exhibitions such as the Venice Biennial in 1968 and the Sao Paulo Biennial in 1969." See Haacke cited (but without citation info) in Claudia Calirman, *Brazilian Art under Dictatorship: Antonio Manuel, Artur Barrio, Cildo Miereles* (Durham: Duke University Press, 2012), 29. ¹⁶³ Left-wing faculty members also contributed to these protest events. The first major teach-in was held at the University of Michigan on March 24, 1965.

⁶⁸⁴ The notion of "un-American" art owes much to Julia Bryan-Wilson's call for papers for the 2016 CAA conference.

As much of the information broadcast came from *Nice-Matin*, the regional French paper was the *de facto* author of a significant portion of the work. ¹⁶⁵ In part due to the sources and speakers Haacke chose, as well as his own capacity to speak the Gallic tongue, the German expatriate's work was rendered in the language of Proust (not that of Whitman or Twain). Following Benedict Anderson's claim that a common language and print culture link groups of people in "imagined communities" (a notion anticipated by McLuhan), Haacke's linguistic selection located his work within or proximate to French nationality. ¹⁶⁶ Thus, while included in Ashton's show, Haacke's work was alien—and by dint of this status, perhaps verges on being "un-American": both in the sense of the term as used by Senator Joseph McCarthy, but as well engaged in a negative dialectic with America. ¹⁶⁷

Although the critic was by no means acting as immigration agent-cum-curator and solely selecting American citizens, Ashton's show was organized around the notion of certain commonalities existing between artworks produced in a single nation-state, an idea that hails back to early modern times. As Haacke was fresh off of participation in *Information* and *When Attitudes Become Form*, early instances of "global" shows, Ashton's selection criterion must have

Haacke's work follows in the footsteps of contemporary New Wave cinema. Jean-Luc Godard similarly employs the tactic of using news reports to bring historical materialist information into the realm of culture in films like *Pierrot le Fou* (1965).

For *News* (1969), Haacke also avoided American news. He drew upon a global system of sources, tapping US outlets as well as international wire services.

See Benedict Anderson, *Imagined Communities* (London: Verso, 1983) and McLuhan, *Understanding Media*, (New York: Signet, 1964), 155-162. On page 155 the Canadian media theorist describes "the printed word" as "the architect of nationalism."

On Sale is probably the earliest work made by the artist that critiques national identity. Later projects by Haacke that operate in a similar way are analyzed in Christian Kravagna, "A Rose is a Rose: A Nation is a Nation. Hans Haacke and the Critique of Imaginary Community," in *Mia San Mia*, ed. Sabine Breitwieser (Wien and Dresden: Generali Foundation and Philo Fine Arts, 2001), 30-51.

According to George Washington University's online glossary: "The House Un-American Activities Committee (HUAC) was created in 1938 to investigate alleged disloyalty and subversive activities on the part of private citizens, public employees, and those organizations suspected of having Communist ties." See "The House

UnAmerican Activities Committee," *The Eleanor Roosevelt Papers Project,* accessed July 9, 2015, http://www.gwu.edu/~erpapers/teachinger/glossary/huac.cfm.

¹⁶⁸To Ashton's credit, one possible overarching motif is diversity, which is one the virtues of her show. seemed in some ways rather parochial to the artist. Furthermore, Haacke's unruly work confounded extant categories of artistic production. In keeping with Arthur Danto's discussion of the 1997 Whitney Biennial, which is also a manifestation of the work of living American artists,

"Not knowing what we are looking at is the artistic counterpart of not altogether knowing who we are." 685 On Sale was a denaturalizing force in every sense of the word: the work rejected citizenship and thus, not only threatened notions of "Americanity," but fixed identity in general.

Not Buying Institutional Ideology

The Fondation Maeght book store is a supplement to the institutional experience. Like countless other gift shops, it gives visitors the opportunity to enact and extend the fantasy of consumption beyond scopophilia. As Craig Owens argues in an analysis of Haacke's *Seurat's 'Les Poseuses' (small version) 1888-1975* (1975)—a project anticipated by *On Sale*, which traces the provenance Seurat's eponymous painting—the act of viewing a work contains the promise of possession. This fantasy is partially realized through the consumption and control of images of artworks. As is the case for buyers of replica artworks sold in gift shops at art centers ranging from Atlanta's High Museum to the Met to the Brooklyn Museum, people are driven to consume by the appeal of collecting the collection (in the specific case of Fondation Maeght, collecting the

⁶⁸⁵ Arthur Danto, "The 1997 Whitney Biennial (Whitney Museum of American Art, New York, New York)," *The Nation*, June 2, 1997, quoted in Donald Preziosi, "Hearing the Unsaid," in *Art History and Its Institutions: Foundations of a Discipline*, ed. Elizabeth Mansfield (New York: Routledge, 2002), 35.

⁶⁸⁶ Owens, "Posing" in *Beyond Recognition* (Berkeley and Los Angeles: University of California Press, 1994), 202. ¹⁷¹The Brooklyn Museum has hosted provocative (though not unproblematic) breakdowns of the gift shop's secondary status. For instance, accompanying the "regular" works of art in the gallery during *© MURAKAMI* (2008) was a stand selling luxury Luis Vuitton handbags with a cherry design by the artist. In conjunction with a recent Jean Paul Gaultier exhibition, *From the Sidewalk to the Catwalk* (2014), the gift shop sold authentic Gaultier tshirts.

collector's collection) and owning something that has the aura of the art institution.¹⁷¹ In addition, the purchase of any item from the gift shop functions like a standard souvenir: a catalyst for memories of the experience of visiting the institution, which for many is part of the sustained leisure time of a holiday. However, the prints' status as authentic, documented, multiple originals meant that buyers, in a sense, really did acquire works of art from Maeght's holdings. Each print provided its owner with an—albeit tenuous—connection to the art dealer, allowing purchasers to share in a little bit of Maeght's glamour when visiting the luxury vacation destination he called home.

Some might argue that making art available for purchase was in fact a democratic gesture, a way of further disseminating the works of "great" artists. Nonetheless, it would be more correct to view the distribution as an instance of liberal free market consumerism masquerading as democracy. Marcuse perceptively discussed this kind of ideological "flattening out of... contrast" via the false equality of consumption:

If the worker and his boss enjoy the same television program and visit the same resort places, if the typist is as attractively made up as the daughter of her employer, if the Negro owns a Cadillac, if they all read the same newspaper, then this assimilation indicates not the disappearance of classes, but the extent to which the needs and satisfactions that serve the preservation of the Establishment are shared by the underlying population. ⁶⁸⁷

"If they possess the same taste in art or music..." could easily be added to Marcuse's list of ideological blinders. Understood as a technology for indoctrination, the Fondation Maeght largely preserves the status quo, inculcates taste, and helps to uphold the system of private property that enabled Maeght to acquire his collection in the first place. Moreover, in Maeght's art institution, a particular, private individual's notion of "great" art is given special protection and tax status from the government. To this day, the foundation remains family-controlled and conserves the

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⁶⁸⁷ Marcuse, 8.

privileged individualistic vision of its founder, all the while receiving public support. By dint of its backing by the French state, the institution is presented to the general population as reflective of their collective best interests. Maeght, a leader of taste, was effectively ennobled and held up as a model to be emulated—though the closest approximation that most citizens could undertake was achieved by visiting his gallery and purchasing prints from the gift shop.

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On Sale interrupted the untroubled consumption of both luxury mementos and, more importantly, the messages typically broadcast by the institution—replacing art for art's sake with a study of commerce and contemporary events. Critically dialoguing with the various frames, the work was a productive irritant. By his "improper" performance Haacke made manifest the material truths of the Maeght empire to a captive audience. Paraciting sales and news data and raising questions about its own status as fine art, performance, newscast, or advertisement, Haacke's project taught lessons that do not form part of the institution's standard discourse.

By bringing in non-art content, the work reinterpreted and interrogated the mission of the Maeght Foundation: "Recognized as a public service, it is intended to receive, acquire, restore, preserve and exhibit artworks to the public and give artists the opportunity to meet and work together. As André Malraux and the founders declared on the day of its opening, the Maeght Foundation's mission is to devote itself to creators and creation." On Sale possessed a deviant strand of the collaborative sprit that the museum aspired to cultivate. Undercutting institutional authority, Haacke questioned the absolute sovereignty of the cultural leadership of Maeght—who did not strike the artist as being particularly "devoted" to creators—and highlighted economic

⁶⁸⁸ France Media Platform, "50th Anniversary of the Maeght Fondation: Press Kit," *France Media Platform*, February 3, 2013, accessed February 8, 2015, http://us.media.rendezvousenfrance.com/en/node/397.

realities repressed by the foundation. Haacke's creation contested its host's claim of "public service," emphasizing the fact that the Fondation Maeght served private interests.

Reciting Management's Rhetoric: Looping Back on the Leadership Myth⁶⁸⁹

In *The Key to an Integrated Lifestyle at the Top* (1981) (fig. 44) Haacke investigates the changing nature of performance beyond the stage or sphere of art. *The Key* spurred gallery-goers to consider the roles they play in economic systems. Haacke's project as well interrogates shifts in management and the "capitalist cult of leadership." By this turn of phrase I refer to an overemphasis—both in terms of compensation and media coverage—on directors of firms as well as the celebration and inculcation of the performance of myriad forms of "leadership," which represents a further shift in discourse. Haacke and a number of collaborators created the installation for an exhibition series entitled *Vacation/Vocation*. *The Key to an Integrated Lifestyle at the Top* occupied the Phillips Gallery at the Banff Centre (Banff, Canada) for in November of 1981. Like *On Sale*, the work dialectically critiques its host, a combination ski resort and school, offering artist's residencies and management training.

The Key was staged in a darkened gallery space, its walls stripped of the normal cladding to decrease reflectivity. Inside of this black box, a single slide was projected onto a screen during the entire course of the exhibition.⁶⁹⁰ The projection depicted a clearly posed group portrait. An

⁶⁸⁹ Eva Velasco Peña's insightful critiques of the US emphasis on leadership and the increasing hollowness of the term were essential for enabling me to formulate this subsection.

⁶⁹⁰ This strategy to use pedagogical or administrative devices for poetic ends resonates with Zero's *Lichtraum* (Hommage à Fontana) (1964), made for Documenta IV, in which a series of rotating reflective and luminous objects were displayed alongside a single slide of one of Lucio Fontana's works. According the Edouard Derom, assistant curator on the Guggenheim's *Zero: Countdown to Tomorrow*, it is not clear which of Fontana's works was projected. Derom in conversation with the author, December 19, 2014.

image of success: about a dozen rugged skiers pose in the snowy landscape. They are almost all white and all beaming; their corporate, North American smiles reveal flawless orthodontics (fig. 45).⁶⁹¹ Projected above the image, piercing the darkness, were the following words: "The Banff Centre announces: *The Key to an Integrated Lifestyle at the Top*" and below these, "Your employees look to you not merely as a source of income, but also as an example for successful living." Haacke rendered the texts he incorporated in the same Arial typeface mandated for use—to achieve brand consistency—in the entire institution.¹⁷⁷

As was the case in *On Sale*, the content of *The Key* primarily consists of mediated performances. Two speakers on either side of the screen broadcast looped, tape-recorded texts, spoken by alternating male and female voices (those of Steve Gauley and Karen Skidmore), which resonated within the tenebrous gallery. Their lines—some of which doubled those written above and below the slide image—were direct citations from three promotional publications issued by the Banff Centre, which include quotations from former participants in their leadership seminars:¹⁷⁸

Male voice: The executive office is traditionally the symbol of accomplishment and success, fame and fortune, and with that image come the responsibilities of leadership. Your employees look to you not merely as a source of income, but also as an example for successful living. The behavioral norms of your company are set at the top. Female voice: This seminar is an experience which totally removes you from everyday

life—both physically and mentally—providing a fresh perspective on the stress you deal with constantly. During the seminar, you will face experiences that you have never before met: skiing through a mountain pass, awakening to the crystal clear dawn, and watching the sun on nearby peaks.

. . .

Male voice: "Absolutely the finest experience in my adult education."

⁶⁹¹ While the school is located in Canada, it also attracts US clients. I am by no means the first to suggest that certain types of smiles might be associated with distinct nationalities. See Francis Tapon, "Defending the American Smile," *Wanderlearn*, 2012, accessed July 6, 2015, http://francistapon.com/Travels/Western-Europe/Defendingthe-American-Smile. In a study of children's teeth around the globe *The Economist* states: "American adults are

Female voice: "I have never done a single thing that has had such a significant effect on

my life."

Male voice: "The best ten damn days I've spent, ever!"

. . .

renowned for having perfect sets of pearly whites." See "Say 'aaaarrrghhhh'!," economist.com, December 8, 2009, accessed July 6, 2015, http://www.economist.com/node/15060097.

¹⁷⁷See Jan Pottie and Tom Sherman, *Vocation/Vacation: Banff Information Base*, vol. 1, exh. cat. (Banff, Alta: Banff Centre, 1981.), unpaginated.

¹⁷⁸ Curiously, the same two speakers were used in a similar fashion by Michael Asher in the Phillip's Gallery's next show. For Asher's project the pair read excerpts from Walter Benjamin's writing interspersed with a text on making rugs. See Vocation/Vacation, vol. 2 (Banff, Alta: Banff Centre, 1981.), unpaginated.

Male voice: "The Banff Wilderness Seminar is the key to an integrated lifestyle at the top. 692693

The words were accompanied and periodically interrupted by "music of the type that is used for the presentation of a company's annual report." ⁶⁹⁴ The polyphonic recordings in tandem with the "misuse" of institutional utterances, underscored the potential for multiple voices—rather than that a singular curator or artist—to exert authority in the gallery. Also, in contrast with the official fliers of the Banff Centre, whose experts were all men, the work enlisted a woman's voice to make meaning.

In addition, a third speaker in the furthest corner of the gallery emitted a different kind of noise: the sounds of industrial manufacture. Multiply coded, these metallic clangs and grindings forged a connection to production. The artist hoped the sounds would emphasize the fact that there are "industrial aspects" to art. They implied that the Banff Centre was a node in "the consciousness

⁶⁹² Text excerpted from the following: "The Management of Stress/A Banff Wilderness Seminar," March 6-16,

^{693; &}quot;Executive Health Seminar/A Banff Wilderness Seminar," June 7-13, 1981, and "The Management of Stress/A Banff Wilderness Seminar," August 6-16, 1981qouted by Hans Haacke, Vocation/Vacation, vol. 2 (Banff, Alta: Banff Centre, 1981.), unpaginated.

⁶⁹⁴ Haacke, Vocation/Vacation, vol. 2.

industry"—producing art in order to achieve prestige, good will, and positive public relations. ⁶⁹⁵

The Key is a corollary to "Museums, Managers of Consciousness," a paper Haacke presented only two years later. He drew upon political theorist Hans Magnus Enzensberger's ideas about the inculcation of ideology by the media in his assessment of the rising "managerialism" in the art world. ¹⁸² The artist asserts that museums and galleries operate in much the same fashion that Enzensberger argues newspapers, films, television, newspapers, and advertising do: art institutions work to "'sell'" the dominant order. ⁶⁹⁶

The industrial noise was also a sonic reminder of the processes of production that were being drowned out and discursively governed by the rise of neo-liberal, market-driven managerialism. Haacke observes that with this shift in the economic landscape, there was increasingly a caesura between production, marketing, and management. Discussing the trend in relation to the professionalization of art he states: "Being trained primarily as technocrats, they [museum directors with business rather than art training] are less likely to have an emotional attachment to the peculiar nature of the product they are promoting." 697

The Banff Centre bills itself in a fashion that is not so different from the Fondation Maeght (see above): it too is concerned with fostering creativity of all kinds. ⁶⁹⁸ The institution runs a wide variety of art and music classes, sponsors residencies for artists and writers, and also specializes

⁶⁹⁵ Haacke, "Museums, Managers of Consciousness," in *Hans Haacke*: *Unfinished Business*, exh. cat., ed. Brian Wallis (Cambridge: MIT Press, 1986), 60. When delivering the paper, Haacke accompanied his presentation with slides of volcanos and surfers purchased in a Hawaiian airport. In the textual version these deviant, confounding illustrations appear in the margins. ¹⁸² Ibid.

⁶⁹⁶ Hans Magnus Enzensberger, "The Industrialization of the Mind" (1975) in *Critical Essays* (New York: Continuum. 1982), 10.

⁶⁹⁷ Haacke, "Museums, Managers of Consciousness," 61.

⁶⁹⁸ See Jan Pottie and Tom Sherman, *Vocation/Vacation: Banff Information Base*, vol. 1 and 2 (Banff, Alta: Banff Centre, 1981.), unpaginated. In addition, see the "about us" section of the Banff Centre's website, accessed May 28, 2015, http://www.banffcentre.ca/about/: "New art and ideas are born at the Banff Centre every day./ We support ground-breaking artists./We inspire visionary leaders./ We convene trailblazing researchers."

in corporate leadership development. The center is effectively a microcosm of the elements of the art world that concern Haacke. The limited range of functions performed at the site make clear the proximity of art and industry (or finance). The remote, picturesque location in a number of ways parallels the setting of the Fondation Maeght: both are playgrounds for the wealthy; the "richards" only need choose between beaches and snow-covered mountains. Like the cultural institution in St-Paul-de-Vence, part of the Banff Centre's appeal comes from the kind of disconnection it claims to provide. The citations from the brochure that Haacke included in the recordings that made up *The Key to an Integrated Lifestyle at the Top* underscored the supposed autonomy of the vacation destination: "The seminar is an experience which totally removes you from everyday life...this is a wilderness experience in its purest form."

The quote Haacke projected—"Your employees look to you not merely as a source of income, but also as an example for successful living"—suggested that "the flattening out... of contrast" that Marcuse identified as an ideological blinder had undergone a mutation since 1970.⁷⁰¹ No longer did different classes of workers potentially "visit the same resort places."⁷⁰² Instead, the status quo was maintained by a more psychopathological relation. Business leaders provided an aspirational image for their employees; bosses embodied workers' fantasies. The Banff Centre's message implies that conspicuous consumption in the form of travel by managers was construed as actually a service to workers. The citation further suggests that business leaders' function as

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⁶⁹⁹ "Richards" is a reference to one possible interpretation of the pseudonym Marcel Duchamp used for Fountain, which he famously submitted under the name Richard Mutt (R. Mutt) to the Exhibition of Independent Artists. Richard in French roughly translates to "rich jerk." It has been speculated that in his punning collision of high and low culture, Duchamp aimed an attack squarely at the wealthy patrons of the arts (like Walter Arensberg) and their potentially bourgeois taste.

⁷⁰⁰ See transcript of sound track loop reproduced in *Hans Haacke, Volume II* (London: Tate Gallery, 1984), 68.

⁷⁰¹ See Marcuse, op. cit.

⁷⁰² Ibid.

role models is nearly as important as the wages they pay their employees. Thus, according to this perverse logic, the lavish compensation garnered by corporate elites is more than justified. The institution instills in those who underwent its training sessions a sense of benevolent superiority. While isolated and recontextualized in Haacke's installation, the inflection of the message changed: the paternalistic and arrogant claim becomes more preposterous when it is held up for inspection outside of the management classroom.⁷⁰³

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For Benjamin Buchloh *The Key* possessed the logic of Benjaminian allegory and montage. The critic draws on Walter Benjamin's insights to interpret Haacke's project: "The allegorical mind arbitrarily selects from the vast and disordered material that its knowledge has to offer. It tries to match one piece with another to figure out whether they can be combined. This meaning with that image, or that image with this meaning. The result is never predictable since there is no organic mediation between the two." ⁷⁰⁴ Haacke utilized the allegorical procedures of superimposition, fragmentation, and confiscation of already extant materials; he combined sources to tease out truths regarding the consumer society and institutions that created them. Both the bumpy soundscape and images are fragments that were reformed or re-performed. It is important to remember that montage has its origins in avant-garde films, particularly those of Soviet directors like Sergei Eisenstein. ⁷⁰⁵ Indeed, the black box presentation as well as the projection with sound recording in *The Key* invoked cinema too. All of the components were there. The artist even refers to the audio with the term "sound-track loop." ¹⁹³ Nevertheless, by colliding two forms of

⁷⁰³ This is one of the functions achieved by Brecht's estrangement effect according to Ernst Bloch. See Bloch,

[&]quot;Entfremdung, Verfremdung": Alienation, Estrangement," TDR 15, no .1 (Autumn 1970), 120-125.

⁷⁰⁴ Walter Benjamin, "ZenIralpark," 681, quoted in Buchloh, "Allegorical Procedures," 46.

⁷⁰⁵ Again suggesting a parallel with cinema, the back and forth of male and female voices laid over an image recalls the dialogues in the soundtrack of Godard's *Pierrot Le Fou* (1965). ¹⁹³ See Haacke, *Hans Haacke, Volume II*, 68.

presentation and by including a relatively greater amount of audio information vis-à-vis a single, still projected image, the installation upturned standard modes of cinematic and fine art viewing—privileging auditory or visual information.

The role of projection in *The Key* recalled that of Haacke's earlier audience-generated projections in *Photoelectric* (see chapter two). The 1981 work potentially involved spectators similarly to Haacke's 1968 luminous installation. Visitors were enveloped by the unwavering beam of light. In some ways mirroring the implications of the line justifying bosses' luxurious lifestyles, the spectacular image of the "leaders" was projected onto the spectators (see above). However, visitors also became allegorists of sorts when their bodies interrupted the shaft of light: their superimposed shadows obscured and fragmented the image—disturbing the phantasy. Additionally, working in concert with the audio, the gallery-goers' movements produced sounds that echoed alongside the programmed loops.

Beyond fine art, Haacke's static slide show conjured up another realm of knowledge: art history. Following Donald Preziosi, the pedagogic methods and devices that generate art history recall filmic presentation: the dark amphitheater and slide lecture, which "is always orchestrated as a still in a historical movie." By dint of its cinematic character, the discipline has an additional truth value; the information possesses "the discursive logic of realist cinema." Art history might then not be so far removed from film, its more spectacular cousin. According to philosopher and media theorist Douglas Kellner: "Film has long been a fertile field of the spectacle, with 'Hollywood' connoting a world of glamour, publicity, fashion, and excess... Films are hyped into spectacle through advertising and trailers which are ever louder, more glitzy, and razzle-dazzle." ⁷⁰⁸

⁷⁰⁶ Donald Preziosi, *Rethinking Art History: Mediations on a Coy Science* (Chelsea, MI: Bookcrafters, Inc., 1989), 73.

⁷⁰⁸ Douglas Kellner, *Media Spectacle* (London and New York: Routledge, 2003), 6.

Haacke's inter-media installation, free of the splashy effects or quick cuts that characterize Hollywood productions, drew upon advertising and other forms of mediation—intertwining the systems—to present a kind of uncanny iteration of the spectacle and art history.

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All of the linguistic elements of *The Key*—which were paracited from the Banff Centre's promotional and didactic materials—were turned against themselves. Infinitely looped during the term of the exhibition, the same messages played again and again for visitors who stayed long enough hear them. By its endless repetition, the overblown corporate language's hollowness became clearer. The relentlessly recitation of the numerous superlatives rendered them suspect and insincere. Though more sophisticated in terms of its graphic elements than *On Sale*, *The Key to an Integrated Lifestyle at the Top* struck a position in relation to advertising that resembles that of the work at the Fondation Maeght: the project too was a form of "bad" publicity for the host.

The 1981 installation, an artwork as infomercial, was re-run in such a manner that the content recalled the dregs of late-night television programming. Nevertheless, it could not be surfed over by spectators in quite the same way. Buchloh notes that the experience of viewing the advertising image in the dark was a kind of performance: both ritualistic and highly choreographed. He maintains that "this aggressive enforcement of 'aesthetic' experience—harking back to the traditional techniques of creating spaces and states of semi-conscious, seemingly transcendental gloom, generated the opposite experience [than it normally would in the outside world] in Haacke's work." ⁷⁰⁹ Confronting recontextualized, pared-down, even rarefied, commercial elements, viewers became aware of the "violence" of the daily bombardment of advertisements.

⁷⁰⁹ Buchloh, "Montage and Allegorical Deconstruction," in *Vocation/Vacation*, vol. 2, exh. cat. (Banff: Walter Phillips Gallery, 1981), unpaginated.

For this reason, Buchloh also praises *The Key*: "It is in this system of substitutions—the ritual for the aesthetical, the spectacular for the latent manipulation—that Haacke's work performed its task to change the aesthetic into the political most successfully."⁷¹⁰ Based on the critic's description and analysis, the artwork, albeit with a certain degree of control, catalyzed—in the name of pedagogy—a "functional transformation" (umfunktionierung) of the Phillips Gallery. 711 The project misused the host's didactic materials, turning the art space into a site for learning new lessons.

The employment of the slide projector as the central presentation system evoked other spaces of authority designed for heightened attention and the production of knowledge: the classroom (as already noted) and the boardroom. Slideshows are typically used to enrich presentations by business people and teachers (although, in the early eighties, their relationship to memories of travel and tourism would have been clear too). 712 Even if they had not encountered slide projections in the other rooms of the center, the managers would have been accustomed to receiving data via 35mm slides in a business context. The audience was already primed to respond to the method of delivery Haacke devised.

Due to the nature of the host, the majority of the visitors to the gallery would have been concurrently enrolled in the pedagogical offerings of the Banff Centre. There was a further confrontation with, or short circuiting of, institutional authority in the artwork's programming. Very similar pamphlets to the ones Haacke sourced were distributed in classrooms during the term

⁷¹⁰ Ibid.

^{711 &}quot;Functional transformation" is a concept Bertolt Brecht employed in his learning plays, in which conventions, devices, or figures that were familiar took on a new function.

⁷¹² See Robert Gaskins, Sweating Bullets: About the Inventing of Powerpoint (San Francisco: Vinland Books, 2012), 392-

For a discussion of slide projections in relation to tourism see Monica McTighe, Framed Spaces: Photography and Memory in Contemporary Installation Art (Hanover: Dartmouth College Press, 2012), 102-104.

of his work. Furthermore, some members of the audience would surely have been convinced to attend courses by identical or nearly identical promotional materials to those para-cited for *The Key*. The mode of presentation, image, text, and words the spectators encounter were familiar, but these elements were rendered strange in the translation into the installation and made to go against the teachings of the institution. While some spectators tuned out or were turned off by the montage of content Haacke rebroadcast, others might have been prompted to rethink the messages they received in the courses at the Banff Centre in light of the artist's intervention.

Following Jean-François Lyotard, in the postmodern economic climate of the nineteen seventies and eighties, "truth" became more labile. Indeed what mattered was "performativity": "the best possible input/output equation. The State and/or company must abandon the idealist and humanist narratives of legitimation in order to justify the new goal: in the discourse of today's financial backers of research, the only credible goal is power." The French theorist further affirms, "The games of scientific language become games of the rich, in which whoever is wealthiest has the best chance of being right. An equation between wealth, efficiency, and truth is thus established." With his interjections into the verbal and visual idioms of management, Haacke moved against performativity. Transmitting deviant messages, he resisted exclusion from the language "game of the rich" and remained on the discursive playing field.

The scientific "truth" of management theory—inculcated in the corporate leadership training sessions—also caused a real distancing, as production was sent overseas in the name of

⁷¹³ Jean-François Lyotard, *The Postmodern Condition: A Report on Knowledge,* trans. Geoffrey Bennington and Brian Matsumi (Minneapolis: University of Minnesota Press, 1984), 46.
⁷¹⁴ Ibid., 45.

⁷¹⁵ The condition in which certain individuals or groups are excluded from language games—rather than outplayed—constitutes "terror" for Lyotard (46). For more on language games see *The Postmodern Condition: A Report on Knowledge*, trans. Geoffrey Bennington and Brian Matsumi (Minneapolis: University of Minnesota Press, 1984), 9-11.

efficiency. With *The Key* Haacke staged a deferral that could be viewed as an allegory for the gap between the managers trained in the cold of the wilderness and the apparatus of production or equally the disjunction between finance capital and the manufacturing process. Moreover, the artwork denaturalized the data presented at the Banff Centre. The artist's collaborative work showed that people with a variety of competences could have a voice regarding management, industry, and economics.⁷¹⁶

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In many ways Haacke's installation anticipated the arguments put forth in Gary Gemmill and Judith Oakley's "Leadership: An Alienating Social Myth?" Gemmill and Oakley's article is one of only a handful of management texts that critically analyze the trend to emphasize the merits and necessity of leadership. Focusing on leadership training or celebrating an individual's "leadership skills" is a phenomenon that has only accelerated in recent years. The authors argue that while "leadership is viewed as having a positive connotation," actually "it is a serious sign of social pathology...a special case of an iatrogenic social myth that induces massive learned helplessness among members of a social system." By repeatedly rebroadcasting his cut-up version of the mythic information regarding the value of leaders, Haacke induced visitors to review or re-listen to it. The deferral from the original source enabled spectators to approach the data with a critical distance.

⁷¹⁶ Fred Lonidier anticipates some of Haacke's concerns in *Certified Loser* (1976), a work exploring both the authority of certain forms and institutions to determine value and questioning the need for peak performance in the name of profit generation. Lonidier implies that being branded a "loser" might not be such a terrible thing.
⁷¹⁷ According to Google Ngram data, use of the term "leadership" rose steadily up to the nineteen sixties, dropped slightly during the nineteen seventies and eighties and rose back in the nineteen nineties and two-thousands.
Since reaching a peak in the nineteen sixties, the term business leader has been on the rise since 1980; it is now at a level of use close to that of the nineteen sixties.

⁷¹⁸ Gary Gemmill and Judith Oakley, "Leadership: An Alienating Social Myth?," Human Relations 45 (1992): 114115.

The Key attempted to provide a counter-education to the management training of the Banff Centre. Upon experiencing the work, the "top level executives and managers" were confronted with a series of issues: Why was their experience so unique?—especially if recalled those of numerous others. Were they so particular as to merit the designation of "leader"? Was their performance so objectively valuable? Is leadership actually necessary? Whether they chose to answer these possible lines of self-inquiry or ignore them was in their own hands. In addition, the more sympathetic audience of artists and writers in residence as well would have been spurred to analyze their own role in the Banff Centre: Whose tuition payments were subsidizing their stay? How was their work, even presence, instrumentalized? What role did they play in the art system? Where was their voice in the game?

With the repetition with difference achieved by Haacke's acts of paracitation, the flows of rhetoric were interrupted and could not be consumed unhampered. The work highlighted the ways economic and cultural systems flow one into another. Even as the Phillips Gallery became an agonistic transmitter, it did not lose all of its institutional authority. The cultural weight of the gallery frame inflated the import of the art information it enclosed (a fact that Haacke has often employed tactically). As Haacke points out, the gallery was already didactic, as most "institutions that stage exhibitions play an important role in the inculcation of opinions and attitudes. Indeed, they...present themselves as educational organizations." Hence, the artist's lessons acquired additional truck when framed in the Phillips Gallery. The space was reprogrammed to contradict the teachings of the larger pedagogical apparatus that serves as host (the Banff Centre), ideally asking visitors to interrogate the leadership myth. Surely, the artwork did also teach artists-inresidence about the possibilities of producing critical work that rubbed against the host

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⁷¹⁹ Haacke, "Museums, Managers of Consciousness," 66.

institution. 720 The corporate executives may have given *The Key* limited heed. Nonetheless, at the very least, Haacke's artistic maneuvers inspired even unsympathetic audiences to understand that institutions are not monolithic and that art galleries are always "political institution[s]" rather than "nonpartisan" temples of culture. 721 Furthermore, with this realization, visitors might have, in the words of Lyotard, "recall[ed] that science and industry are no more free of the suspicion which concerns reality than are art and writing."722 The "truth" in all spheres of knowledge is not absolute; it might even be redefined by interventions like *The Key*.

Returning to the nexus of conceptualism and performance that began this chapter, Baldessari and LeWitt can help carry us forward: "Number 19: The conventions of art are altered by works of art. Number 20: Successful art changes our understanding of the conventions by altering our perceptions. Number 21: Perception of ideas leads to new ideas..." Both spanning time-based media—cinema and performance—and text-and-image-based conceptual art, The Key and On Sale confronted audiences with information that was normally veiled or repressed by art

⁷²⁰ While the exact purchase any work had can be difficult to trace, it seems as though there is at least one clear instance of artists who had seen The Key creating similar critical work—arguably, they may have already been predisposed to do so. Following Haacke's exhibition, artists in residence Jan Pottie and Tom Sherman created a booklength, pseudo-sociological critique of the Banff Centre: their at times very humorous text "is a mixture of information they gathered and personal experiences and feelings they developed during their four week stay" which was from November to December of 1981, concurrent with Haacke's show. Sherman, seeming to have absorbed some lessons from Haacke begins the text: "I am currently struck with the similarities between the contemporary artist and the Consultant." Other parts of their work that bear the trace of Haacke come in sections titled "There are Seldom Paintings of Mooses' [sic] Asses in the Walter Phillips Gallery" and "Artists on Parade." They describe the relationship between artists and executives (who can be told apart based on the former's lack of name tags), reflect upon the way art is instrumentalized in the Banff Centre, and discuss the corporate structure of the school, analyzing the institution as a means of production. Pottie and Sherman also reproduce a letter they composed to the Banff Centre communications team, complaining that—while they are not married and are cocollaborators on the project—they were addressed as "Tom Sherman and wife." See Jan Pottie and Tom Sherman, Vocation/Vacation: Banff Information Base, vol. 1, unpaginated.

⁷²¹ Haacke, "Museums, Managers of Consciousness," 66.

⁷²² Lyotard, 76.

institutions. Haacke's works brought the commercial or industrial functions of art to the fore. With

the artist's projects, it is not just the conventions of art that shift. His artworks catalyzed meaningful

engagements with broader historical conditions of the period. The parasitic and pedagogical

projects advanced new ideas and denaturalized old ones—at times with a certain aggression—

altering perceptions about political and economic systems. Engaging Haacke's critical artworks

galvanizes a process of transformation: information becomes knowledge. With new

understandings, our way of acting in and on the world is slightly altered: following Battcock's

proscriptions with which I started, learning incites us to perform differently.⁷²³

The Context as Host: Hans Haacke's Art of Textual Exhibition

Metropolitan Is *Host* to Antagonists

--New York Times headline, October 21, 1970, for article on the Art Workers Coalition (emphasis

added)

Conceptual art is an art of documentation. 724

--Jorge Glusberg

Hans Haacke is perhaps best known for Shapolsky et al. Manhattan Real Estate Holdings, a

RealTime Social System, as of May 1, 1971 (1971), a work of institutional critique that was initially

⁷²³ See Battcock, "The Warhol Generation," 28.

⁷²⁴ Jorge Glusberg, "Untitled Statements," in Lucy R. Lippard with the collaboration of Jorge Glusberg, 2,972,453 (Buenos Aires: Centro de Arte y Comunicación [CAYC], 1970), unpaginated (my translation).

not shown (figs. 46, 47).⁷²⁵ The widely reproduced, photo-conceptual artwork documents property ownership and plots the displacement of the artist across Manhattan and into the archives of the department of records. Most students of contemporary art have read discussions of the work's censorship and the cancellation of Haacke's Guggenheim show. The dispute primarily played out textually, in the space of the public sphere; it was reported in both the mainstream media and art press. Haacke's transgressions, according to museum director Thomas Messer, numbered the use of "political means to achieve political ends" and "muckraking." Messer deemed it necessary to purge Haacke's work due to its overt politics. After the Guggenheim fallout, many institutions were wary of showing Haacke's artwork. The for nearly forty years, related factors further contributed to a lack of visibility of his work: Haacke faced additional censorship (of *Manet-PROJEKT* '74 [1974] and an untitled project for the Fundació Miró in 1991) and, relative to artists of similar renown, has sold few works. Because, until quite recently, there was a dearth of pieces in museum collections, many of Haacke's artworks are known primarily as reproductions.

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⁷²⁵ The other real estate artwork deemed problematic by the Guggenheim, *Goldman and Alex DiLorenzo Manhattan Real Estate Holdings, a Real Time Social System as of May 1, 1971,* is mentioned and reproduced with far lesser frequency. *Shapolsky et al.* has been exhibited in various contexts: for instance, in 1972 at *Art Without Limits* at the University of Rochester, at the Gallery Paul Maenz, in the *'Megalopolis' Show* also of 1972, and at Documenta X in 1997. Today the two editions of *Shapolsky et al.* are respectively part of the collections of the Whitney Museum of American Art and the Museu d'Art Contemporani de Barcelona (joint ownership) and the Pompidou Center.

⁷²⁶ Thomas Messer, "Gurgles Around the Guggenheim: The Cancellation of Haacke's Exhibition: Thomas M. Messer's 'misgivings,'" *Studio International* 181, no. 934 (1971): 248, 249.

⁷²⁷ Haacke had few shows in museums did not form part of universities in the decade following his cancelled Guggenheim exhibition. For an extended discussion see my introduction as well as Buchloh "Hans Haacke: Memory and Instrumental Reason," 204-205 and Kristin Hileman, "Romantic Realist: A Conversation with Hans Haacke," *American Art* 24, no. 2 (Summer 2010): 76-77.

⁷²⁸ Since c.2010 Haacke's works have entered the collections of the Metropolitan Museum of Art and the National Gallery. In addition, during the same period, the artist's works were included in a number of high-profile exhibitions: Helen Molesworth's *This Will have Been: Art, Love and Politics in the 1980s* (2011–12), Massimiliano Gioni and Gary Carrion-Murayari's *Ghosts in the Machine* (2012), or Mark Rosenthal's *Regarding Warhol: Sixty Artists, Fifty Years* (2012). Haacke also enjoyed two solo shows, Caroline Jones's *Hans Haacke: 1967* (2011) and Manuel Borja-Villel's *Castillos en el Aire* (2012).

The fact that Haacke's projects circulate as images is by no means completely exceptional. After all, art history is, to some degree, the study of mechanical reproductions of art and not works themselves (although we imagine the latter to be in museums somewhere). Precisely how Haacke's artworks operate when printed in textual space as well as the way publications can be a platform for the exhibition of art is the focus of this chapter. 729 I undertake close readings of projects that plumb the gap between art and documentation. As will be explained in due course, Haacke occupies a liminal position too. He performs functions that are proper to art historians, graphic designers, curators, and artists. My study covers the following textworks: "On Social Grease*" (from Art Journal, Summer 1982), various appearances in October 30 (Autumn 1984), "Text and Images" for "Images of Rule: A Power Pack" (Art Journal, Summer 1989); Haacke's contribution to Inserts (May 1988), a textual exhibition curated by the artist collective Group Material; and a selection of the artist's interventions in exhibition catalogues. 730 In addition to the projects mentioned above, I shall touch upon the ways that assorted censored artworks have experienced what medievalist Patrick Geary terms "second careers," and are simultaneously re-presented in both texts and galleries. In particular, I consider the afterlives of *Shapolsky et al.*—the real estate work Thomas Messer termed the "alien substance that had entered the art museum organism." ⁷³¹

Drawing on the theories of J. Hillis Miller mentioned in my introduction and expanding the purview to consider images, I posit that almost any reproduction of Haacke's informationladen

⁷²⁹ For a similar analysis of *October* as a site of display, rather than just documentation see Peter Muir, "Signs of a Beginning: October and the Pictures Exhibition," *Word & Image* 20.1 (October-January 2004): 52-62.

⁷³⁰ These textworks, following John Baldessari's tongue-in-cheek assessment of LeWitt's "Sentences on Conceptual Art" *in Baldessari Sings LeWitt* (1972), have actually "been in hidden in exhibition catalogues for too long." ⁸ See Patrick Geary, "Sacred Commodities: The Circulation of Medieval Relics," in *The Social Life of Things*, ed. Arjun Appadurai (New York: Cambridge University Press, 1986), 169–91.

⁷³¹ Ibid. quoted in Benjamin Buchloh, "Hans Haacke: Memory and Instrumental Reason," in *Neo-Avantgarde and Culture Industry*, (Cambridge, MA: MIT Press, 2000), 208.

artwork can function "parasitically" when situated inside other texts. Miller considers parasites as an essential part of a deconstructionist program of knowledge production. The literary critic poses the following line of questions: "What happens when a critical essay extracts a 'passage' and 'cites' it? ... Is the citation an alien parasite within the body of its host, the main text, or is it the other way around, the interpretive text the parasite which surrounds and strangles the citation which is its host?"⁷³² A chain of parasites, guests, and hosts emerges, Miller affirms. Is Haacke's work subdued and smothered by its textual frame? Conversely, how do Haacke's agonistic engagements with printed sites of display interface with, dialectically interrogate, and even deconstruct the apparatus of art?⁷³³ Ultimately, the logic of institutional critique that characterizes Haacke's gallery practice extends to his projects in the space of text: the artist's works trouble epistemological boundaries, question the authority of the frame, and slightly reprogram their hosts, causing them to transmit politically charged messages.¹²

A Little History of Textworks

Textworks have existed in various forms since at least the late nineteenth century. Members of the French Arts Incohérents group were some of the first to utilize texts as platforms for art exhibition. Undoubtedly, little magazines played significant roles for various early twentiethcentury avant-garde movements: as a means of forwarding new artistic ideas, as modes for showing art, as ways of muddling media, and as sites for exploring the edges of art and life. For instance, Haacke might be seen to parallel Marcel Duchamp, who was able to employ the

⁷³² J. Hillis Miller, "The Critic as Host," *Critical Inquiry* 3, no. 3 (Spring 1977): 439.

⁷³³ By the term "agonistic," I invoke Chantal Mouffe's theories of agonism and politics as a "war of position," epitomized by conflicts and tactical alliances, not consensus. The notion is central to Mouffe's oeuvre. See, for example, Nico Carpentier and Bart Cammaerts, "Hegemony, Democracy, Agonism and Journalism: An Interview with Chantal Mouffe," *Journalism Studies* 7, no. 6 (2006): 964–75.

pages of *The Blindman* to spread information about *Fountain* (1917) and its censorship by the Society of

Independent Artists in 1917. Duchamp's radical artwork provides lessons about the manner in which the correct discursive framing can generate art value for all manner of objects.

Although it has long been possible to conceive of the mass-produced magazine or tome as a site for the display of artwork, not solely documentation, the nineteen sixties saw an expansion of the range of forms works in the space of text might take. For Jack Burnham, the notion of artwork as system (as is the case of *Shapolsky et al.... a Real-Time Social System*) permits an understanding of graphic reproductions—for example, catalogues, reviews, advertising, and contracts—as effectively "works of art in their own right." When making his rather broad

For a definition of "apparatus" see my introduction. Robert Smithson's idea of the apparatus of art is invoked by Craig Owens to describe the operations of institutional critique. See discussion below.

perceived radicalism of textual distribution during the nineteen sixties and seventies, Siegelaub

of the Great Bear," or Dan Graham's "Homes for America" (both 1966). 734 Reflecting the

¹² Curator Christophe Cherix affirms that it would be "dangerous" to view textworks like artists' books, "as a medium in and of itself that should be understood in isolation from other modes of expression." See Cherix in "Foreword," Clive Phillpot, *Booktrek* (Zurich and Dijon: JRP I Ringier & Les Presses du Réel, 2013), 4.

¹³ Jack Burnham, "Real-Time Systems," in *Great Western Salt Works* (New York: George Braziller, 1974), 28. assertion, Burnham was surely thinking of conceptual art exhibitions curated by Seth Siegelaub, which solely existed as texts, obviating galleries, as well as "neo-avant-garde" textworks like Ed Ruscha's *Twenty-Six Gasoline Stations* (1963), Mel Bochner and Robert Smithson's "The Domain

⁷³⁴ For a discussion of the neo-avant-garde see Hal Foster, *The Return of the Real: The Avant-Garde at the End of the Century* (Cambridge, MA: MIT Press, 1996). I employ Foster's term in order to gesture to the existence of an earlier, avant-garde tradition of textual display (Dada or Surrealist magazines for instance) that did not function in precisely the same way as the works from the nineteen sixties but is still an important precedent. While the historic avantgarde did use entire magazines as sites of display, the practice of creating articles or advertisements conceived as artworks, then circulating them via a host publication did not really exist.

saw his mode of showing art as analogous to "guerilla' activity."⁷³⁵ Possessing a similar spirit, all of the aforementioned works furtively coexist with non-art and serve to further expose the mechanics of art distribution and, hence, the art system.⁷³⁶

Texts were as well employed artistically in spheres beyond the realm of North American conceptualism. Group Zero, with whom Haacke was affiliated at the outset of his career, also created magazines. Zero to some extent bypassed galleries, using their publications as a secondary location to collect and disseminate ideas, works, and otherwise ephemeral material. Indeed, indicative of accelerating interest in (and the importance of) art in the space of text, in 1972 Clive Phillpot began writing "Feedback," a monthly column about artists' books and other textworks in *Studio International*. In the last decades a handful of scholars have recognized the important role of printed matter in the dissemination of conceptual art. Alexander Alberro's *Conceptual Art and the Politics of Publicity* (2003) explores parallels between works of conceptual art and advertising. Gwen Allen's more recent *Artist's Magazines: An Alternative Space for Art* (2011) considers a series of publications that were imaged to show art, rather than solely documents. Nevertheless, neither author touches upon Haacke's particular contributions to this textual mode of art exhibition.

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⁷³⁵ Siegelaub quoted in Hans Ulrich Obrist, *A Brief History of Curating* (Zurich and Dijon: JRP/Ringier & Les Presses du Réel, 2013), 119.

⁷³⁶ By "non-art" in this sentence I refer to the traditional contents of art magazines: art criticism, advertisements for exhibitions, and documentation of artworks.

Further underscoring the aptness of the historical trajectory sketched above, Mel Bochner contends that, "'The Domain of the Great Bear,' the piece that Smithson and I wrote together is arguably the first institutional critique—the first thing to deal with the way that architecture and art deal with institutions." See Miwon Kwon, "Portable Ideas: An Interview with Mel Bochner," *Documents* 20 (Spring 2001): 19. Smithson, rather like Siegelaub, points to the revolutionary nature of the work, describing it as a "bomb in the art system." See Yves-Alain Bois, "What If...," in *Solar Systems and Restrooms: Writings and Interviews 1965–2007*, ed. Roger Conover (Cambridge, MA: MIT Press, 2008), xi–xvi.

While the employment of text as a platform for disseminating art by Group Zero and various North American conceptual artists surely influenced Haacke, it is in Marcel Broodthaers's Studio International (October 1974) (fig. 48) cover where we find an example that is probably the most closely related to the German artist's mature practice. Broodthaers, a Belgian artist known for his mischievous critiques of institutions, has inspired a variety of Haacke's works over the years. 737 Broodthaers's cover, a rebus of sorts, consists of the letters F I N and R T S inscribed in cream circles on a black ground. In addition, respectively after the N and before the R, drawings of an eagle labeled "E. Eagle" and a donkey labeled "A. Ass" occupy identical circles; the images of the two beasts, which apparently hail from a children's alphabet, take on the value of "A" and "E" and, simultaneously, efface those letters. According to Rosalind Krauss, Broodthaers proposes an explicit collision of fine arts and fin arts, a move suggesting the end of the category. 738 Below the text and images is copy that reads "Feuilleton," suggesting the textwork—or even the entire magazine, a special issue on the art of Belgium—is a kind of supplement. With his cover, the Belgian artist implies that the deconstruction of art could perhaps as well be performed by the fine artwork's inhabitation of the "frame" of mass-produced printed matter. Haacke has arguably carved out a unique space in this tradition of textual display too. Akin to Broodthaers's work, the German-American artist's projects ambivalently occupy the space of text, supplementing, and at times supplanting, their hosts.

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⁷³⁷ The clearest instance of inspiration comes in Haacke's installation *Oil Painting. Homage to Marcel Broodthaers* (1982), which I discuss below.

⁷³⁸ Rosalind E. Krauss, "A Voyage on the North Sea": Art in the Age of the Post-Medium Condition (New York: Thames & Hudson, 2000), 9.

It is also notable that Broodthaers collides languages in the textwork. By his reuse of the English children's alphabet, he almost seems to propose that Belgian artists are just learning the language of the international art world.

"Framing and Being Framed" 739

In a discussion of the exhibition catalogue Rodin Rediscovered, Krauss argues that "the Institution of the Frame" can be defined as "an ... excision that simultaneously establishes and reaffirms conceptual unities."²⁰ Monographs, magazines, and other art historical publications are all this type of frame. As sites for disseminating information about art and bringing together works of art (or at least images of them), they fulfill a similar function to museums and galleries. Both "the Institution of the Frame" and framing institutions are targets for Haacke's brand of institutional critique. In his essay, "All the 'Art' that's Fit to Show," Haacke maintains that "museums and comparable art institutions" confer status to artists and works of art. 740 Parity is established by the title, which plays on the New York Times's slogan ("all the news that's fit to print"): the museum determines "art" in the same way the paper determines "news." 741 Furthermore, Haacke's textual practice might be linked to ideas circulated by the Art Workers Coalition (AWC). Haacke was one of the most active members of this organization, which formed in 1969 with the goal of revolutionizing and reforming museums. In actions related to the AWC, Haacke called for "a radical decentralization, a dispersal of the Museum's activities into all areas of the city."⁷⁴² Books and magazines certainly serve to disperse museums' activities. They can also confer "art" status in certain cases. Magazines and catalogues form part of the art world. Like the physical space of the museum, they are intersections of power relations: sites where meanings

⁷³⁹ This is the title of an artist's book by Haacke, published by the Nova Scotia School of Art and Design in 1975 ²⁰ Krauss, "Sincerely Yours" (1982) in *The Originality of the Avant-Garde and Other Modernist Myths* (Cambridge, MA: MIT Press, 1986), 193.

⁷⁴⁰ Hans Haacke, "All the 'Art' that's Fit to Show," in *Conceptual Art: A Critical Anthology*, ed. Alexander Alberro and Blake Stimson (Cambridge, MA: MIT Press, 1999), 302. It is also important to recall Messer's charge of "muckraking," a term which hails from the world of (yellow) journalism.

⁷⁴¹ For an extended discussion of Haacke and the news see Julia Bryan-Wilson, *Art Workers: Radical Practice in the Vietnam War Era* (Berkeley: University of California Press, 2009), 173–213.

⁷⁴² Hans Haacke, statement in AWC, "Open Hearing," 46–47, quoted in Bryan-Wilson, *Art Workers*, 183.

of artworks are made and history is recounted. These texts are equally sites where the value, history, and significance of art might be contested or supplemented by Haacke's texts and images. The parasitic logic that characterizes Haacke's projects in galleries—in which the frame typically serves as a medium for the artist—extends to his works in texts, which are similarly nourished by their surrounds. Haacke's printed projects also trouble standard notions of how work should be represented and, by reimagining the roles performed by the artist, question institutional authority and problematize the division of labor in the framing process.

There is yet an additional link between the magazine, monograph, and museum: all can be understood as elements of the public sphere. The public sphere must not be seen as unitary. It is rather, following Simon Sheikh, "agonistic and a platform for different and oppositional subjectivities, politics, and economies." One need only consider Haacke's discussion of critic Hilton Kramer's use of the *New Criterion* to disseminate conservative ideas about art and politics to observe the artist's awareness of the power of print. In a conversation with the sociologist Pierre Bourdieu, Haacke reveals that he is just as familiar with the structure and funding sources (primarily the John M. Olin Foundation) of the right-wing magazine as he is those of any art institution. He notes that Kramer "clamored" for the reduction of National Endowment for the Arts (NEA) funding for art writers critical of the US government; Samuel Lipman, a Reagan appointee to the National Arts Council, was convinced by the critic's arguments: the grants were cut and many dissenting voices were eliminated—a state of affairs that worried the artist. For both Haacke and Kramer, the platforms of the magazine and the museum are linked: they have

⁷⁴³ Simon Sheikh, "In the Place of the Public Sphere?" *European Institute for Progressive Cultural Politics*, June 2004, accessed on April 12, 2010, http://eipcp.net/transversal/0605/sheikh/en.

⁷⁴⁴ Pierre Bourdieu and Hans Haacke, *Free Exchange* (Stanford, CA: Stanford University Press, 1995), 46–55.

⁷⁴⁵ Ibid., 47.

⁷⁴⁶ Ibid.. 53.

real, political consequences.⁷⁴⁷ Moreover, as Haacke notes in "The Constituency," an essay first published in *Skira annuel* 77, the audience that concerns him does not necessarily vary between those who visit museums and who read art texts: "There is a remarkable demographic resemblance between the art professionals, the art public at large, and probably the readership of this publication."⁷⁴⁸ Although the "battleground" has shifted with works in the space of text, the stakes are essentially the same: to make the (art) public aware of modes of ideology production, particularly those employing art or related to the art world.⁷⁴⁹

Haacke's own method of artmaking might not seem very compatible with the use of textual space as gallery: "I often work with the specific context of the place for which I produce a piece—both the physical as well as the social and political context.... When a work...is shown outside its original context, background information needs to be provided so that the viewers can understand the references and the impact it might have had." When mechanically reproduced works are presented in the realm of text, exhibitions become "virtual." They are no longer located in a single physical place or time but, instead, many. Nevertheless, texts, even when multiples, certainly can fulfill the artist's latter criteria. Additionally, according to linguists Michael Halliday and Ruqaiya Hasan: "Every text is a context to itself. A text is characterized by coherence. It hangs together. At any point after the beginning, what has gone before provides the environment for what is coming

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⁷⁴⁷ Kramer writes that, "The museum has more and more become one of the crucial battlegrounds upon which the problems of democratic culture are being decided." See Hilton Kramer, "The National Gallery is Growing: Risks and Promises," *New York Times*, June 9, 1974, 137.

⁷⁴⁸ Haacke, "The Constituency" (1976), reprinted in *Institutional Critique: An Anthology of Artists' Writings*, ed. Blake Stimson and Alex Alberro (Cambridge, MA: MIT Press, 2009), 160.

⁷⁴⁹ See Haacke and Bourdieu, *Free Exchange*, for discussion of the public sphere as battleground.

⁷⁵⁰ Haacke quoted in Molly Nesbit and Hans Haacke, "Interview: Molly Nesbit in Conversation with Hans Haacke," in *Hans Haacke*, ed. Walter Grasskamp, Molly Nesbitt, and Jon Bird (London: Phaidon, 2004), 12–13.

next."⁷⁵¹ Thus, if Haacke textworks react to their printed, socio-political surroundings, they too would be marked by a similar logic of site-specificity.

Within texts, artworks are represented: converted into figures. However, because of the way we tend to read photographic reproductions—partially eliding the distinction between sign and referent—we also gain a sense of primary sight (presentation). Hence, although images of works in texts seem present artworks, these works are always deferred and simultaneously decontextualized and then recontextualized. Haacke's comments indicate that decontextualization (here, read as reproduction) can be problematic. The situation calls for the artist to perform the role of art historian or journalist and provide an interpretation to contextualize his own artwork. It is further important to note that much of Haacke's gallery work is already implicated in the realm of text. Mining newspapers or other types of written records, the "artist-researcher" synthesizes and translates textual information. These data might even be seen as one of the raw materials Haacke "sculpts." Thus, while the book or magazine constitutes a distinct mode of transmission, it is not one far removed from his normal methods.

As Alberro has detailed, "dematerialized," text-based works were never really outside of markets. This is not to say that that they are devoid of all critical purchase, but rather that some claims about what the work licenses, such as utopian, democratic free access to art, become less tenable. The magazines and books that hold them are commodities: mass-produced, saleable, and

⁷⁵¹ Michael Halliday and Ruqaiya Hasan, *Language, Context, and Text: Aspects of Language in a Social-Semiotic Perspective* (Oxford: Oxford University Press, 1985), 48.

⁷⁵² This conflation of reality and representation is the result of the use of photographs that are closely cropped, include limited context, and are framed white surrounds.

⁷⁵³ "Artist-Researcher" is a term drawn from James Meyer's reading of Haacke in *What Happened to the Institutional Critique?* (New York: American Fine Arts, 1993), unpaginated.

⁷⁵⁴ See Haacke and Nesbit, interview 13.I take the notion of "sculpting" information from Buchloh's assertions in "Hans Haacke: From Factographic Sculpture to Counter-Monument," in *Hans Haacke: For Real: Works 1959–2006*, exh. cat., ed. Matthias Flügge and Robert Fleck (Düsseldorf: Richter, 2006), 45–59.

often made for profit. The Even Haacke's work in academic journals is not exempt from markets. In one online bookshop, Haacke's occupation of the textual site of *Art Journal* is cited as a reason for collecting the edition: "Special issue... crammed with a litany of contributions... and if that weren't enough, Hans Haacke contributed a 1975 piece called 'On Social Grease'..." Nevertheless, Haacke's pieces slide art toward mass communication. They inherently question categories of cultural production, as the works are at the interstices of art, design, and publishing. His projects are not singular auratic originals made of valuable materials. Instead, they are more ephemeral and inexpensive: large-run multiples on newsprint or semi-gloss stock. Furthermore, as the artist's optimistic comments about decentralization from the AWC rally suggest, mechanical reproduction harbors a radical potential. Using printed space for display allows political messages contained in the artwork to be spread far wider. Who is using whom? As Miller notes, the roles of host and parasite are by no means fixed.

From Art Documentation to Art?

In *Art Power* Boris Groys describes a recent shift in both exhibitions and scholarship: an increased interest in art documentation rather than art. Art, he maintains, is "no longer present," but absent and hidden. Groys asserts that "Art documentation refers to art... one might say that these are art events that were present and visible at a particular time, and that the documentation that is exhibited later is intended merely as a way of recollecting them..." For Groys, art documentation is neither the making present of a past event nor the promise of a coming artwork.

⁷⁵⁵ See Alexander Alberro, *Conceptual Art and the Politics of Publicity* (Cambridge, MA: MIT Press, 2003).

⁷⁵⁶ "Art Journal [Summer 1982] – Phillpot, Clive [guest editor]," *Ruggle's Books*, accessed March 15, 2010, http://www.rugglesbooks.com/?page=shop/flypage&product_id=160

⁷⁵⁷ &CLSN 865=1270447608865283ae5848d450c347f2 (emphasis added).

⁷⁵⁸ Boris Groys, *Art Power* (Cambridge, MA: MIT Press, 2008), 53–54 (emphasis added).

Instead, documents are the only possible reference to an artistic activity that cannot be shown in any other way.

Haacke's works in texts fit uneasily into Groys's paradigm, pushing at the seams of the theorist's concepts. The notion of "recollection," a term which evokes both memory and the acquisition of objects (think: re-collection), aptly describes artworks already shown and brought into a frame. However, when some elements are new—the writing usually in Haacke's case—or reconfigured, and others more faithful reproductions, do we face resistance to recollection? While the reproductions of works readers have actually seen span a remembered past and the present, artworks that are supplemented when reproduced might even alter memory, and be both in the possession of many viewers and located in an inaccessible, distant space. Modes of documentation are as well modes of representation, which can signify alternately more or less than their original referent. Is then, as Groys suggests, the "art" hidden in images of Haacke's work? Though the image is incomplete, the artist's explanatory, even didactic, written accounts accompanying works in texts unveil processes that could be obscured in the initial showing—a tactic recalling Bertolt Brecht's use of language as a caption for live action in his learning plays. The processes that documentation cannot make present again, or, put more tersely, represent?

In my exploration of the above questions I ascribe to the artist a fair degree of agency in graphic design, a reading confirmed by conversations with the artist as well as the observation of a consistent style of representation of works across many textual sites and the fact that Haacke

⁷⁵⁹ For the possibility of a more radical form of collection and recollection see Walter Benjamin, *Das Passagen-Werk*, vol. 1 of 5, ed. Rolf Tiedemann (Frankfurt am Main: Suhrkamp, 1982), 271 quoted in Douglas Crimp, "This Is Not a Museum of Art," in *On the Museum's Ruins* (Cambridge, MA and London: MIT Press, 1993), 202.

⁷⁶⁰ Bertolt Brecht often projected or displayed explanatory texts on stage during his plays in order to underscore and interrupt the material represented on stage. Brecht has been an important figure for Haacke since he was a teenager. Hans Haacke in conversation with the author, November 19, 2014

requests images be legible in reproductions.⁷⁶¹ What is more, he regularly composes texts and selects images to accompany his artwork in textual space. Thus, Haacke's authorship expands into the frame. His parasitic text-works can occupy both categories and range between art and art documentation. For, as Miller contends, "A thing in 'para' is, moreover, not only simultaneously on both sides of the boundary line between inside and outside. It is also the boundary itself..."⁷⁶²

Haacke's Art of Art Documentation

After a lengthy quotation from Walter Benjamin's "Theses on the Philosophy of History," charging that the historical materialist must "brush history against the grain," Douglas Crimp states: "The work of Hans Haacke, prominently represented in this issue of *October*, implements just such a task." The issue in question, *October* 30, contains the following: "A Conversation with Hans Haacke," "Broadness and Diversity of the Ludwig Brigade," an article/artwork by the artist; Grasskamp's "An Unpublished Text for an Unpainted Picture," originally destined for a catalogue; and Crimp's "The Art of Exhibition," which discusses *Ölgemälde, Hommage à Marcel Broodthaers* (*Oil Painting. Homage to Marcel Broodthaers*) (1982), the artist's contribution to Documenta 7. The magazine's contents represent a selection of the types of texts written by and about Haacke, all compressed into the same textual frame. The only other article in *October* 30 is Benjamin Buchloh's "From Faktura to Factography," a text discussing the Soviet constructivism and productivism—a tradition that some commentators saw Haacke reviving.

⁷⁶¹ Jeannine Tang, Unpublished Draft of "Future Circulations: On the Work of Hans Haacke and Maria Eichhorn" in Gail Feigenbaum, *Provenance: An Alternate History of Art* (Los Angeles: Getty Publications, 2012), 171-194.

⁷⁶² Miller, "The Critic as Host," 441.

⁷⁶³ Douglas Crimp, "Editorial," October 30 (Autumn 1984), 4.

⁷⁶⁴ Buchloh would later make the claim that *Shapolsky et al.* was an instance of "factographic sculpture." See Buchloh, "Hans Haacke: From Factographic Sculpture to Counter-Monument" in *Hans Haacke: For Real*, exh. cat., ed. Matthias Flügge and Robert Fleck (Dusseldorf: Richter, 2006), 42-59. Craig Owens argues that the seventies and

"A Conversation..." is interspersed with reproductions of Haacke's works and textual explanations by the artist—not the *October* editors who interview him—of up to a page in length (fig. 49).⁴⁵ Curiously, unlike the leaves of the magazine with the transcript of the interview, the folios with artworks and texts by Haacke are not paginated, nor do they bear the customary marginal text—alternately the title of the article on the odd pages and "OCTOBER" on the evens. The font used is the same as in the rest of the magazine, Times New Roman; however the size has been decreased. These minor design differences site the pages with reproductions of work clearly on the support, but slightly outside the *October* frame. Every photograph of the artwork is accompanied by information about where each was "first shown." In almost all cases, the image depicts the original art object in an architectural setting. This siting in space is achieved by economical means: the inclusion of solely some floor or wall. Due to the artist's textual framing, in tandem with the photographs, the original context (location and date) is evoked. In addition, information regarding the history of the work and the socio-political context appears described in the text.

U.S. Isolation Box, Grenada, 1983 (1984), a work resembling minimalist pine sculptures by Donald Judd—actually an exacting reproduction of semi-mobile detainment cells used by the American military during their invasion of the island nation named in the title—is discussed by the *October* editors in relationship to art and objecthood.⁴⁶ Haacke confirms that he was building on the legacy of Duchamp, alluding to the Frenchman's proposal for a "reciprocal readymade" (a Rembrandt used as an ironing board): he "recycle[d] 'minimalism' and put it to a contemporary

eighties saw a return of productivist methods. See Craig Owens, "From Work to Frame, or, Is There Life After the 'Death of the Author'?" in *Beyond Recognition: Representation, Power, and Culture*, ed. Scott Bryson, Barbara

Kruger, Lynne Tillman, and Jane Weinstock (Berkeley: University of California Press, 1992), 122-139 and below for expanded treatment of Owens's essay.

⁴⁵ See Yves-Alain Bois et al., "A Conversation with Hans Haacke," October 30 (Autumn 1984): 23–48. ⁴⁶ Douglas

Crimp states: "Isolation Box, Grenada...makes no pretense to being a work of art." Yve-Alain Bois subsequently makes the perceptive quip that the project "in a way...becomes a bad piece of minimal sculpture." See Crimp and Bois in "A Conversation with Hans Haacke," October 30 (Autumn 1984): 28. use." 1965 In the statement that accompanies the documentation of U.S. Isolation Box, Grenada, 1983 within the body of the interview, the artist clarifies what precisely that use was; he discusses the project in historical, rather than art historical terms and quotes a variety of newspaper sources to support his points. Drawing on David Shribman's reports for the New York Times, Haacke raises awareness about recent history. He tells readers that during the November 17, 1983 American invasion of Grenada, US troops detained prisoners in poorly ventilated containers nearly identical to U.S. Isolation Box, Grenada, 1983. The artist helps his audience imagine the original use value: Haacke explains that detainees were forced to crawl into the stuffy boxes via small, knee-high doors. He further details the context in which his project was shown (an exhibition staged by Artists Call Against US Intervention in Central America) and the negative reception of his work in February of 1984 in a Wall Street Journal editorial. These citations allow the reader-viewer

However, it behooves us to consider Haacke's supplementary, pedagogical writings in a more positive light. Following Miller, "parasite" etymologically hails from the Greek, *parasitos*, "beside the grain": the parasite is "a fellow guest, someone sharing the food with you." Not just

greater insights into the context surrounding the work. Haacke acts as a siphon with this system of

allusions, bringing contemporary politics into the space of art (the pages of October). In what could

be seen an inverted iteration of Miller's parasitism, Haacke, the guest, partially strangles his

surrounds.

⁷⁶⁵ Haacke in ibid. See Marcel Duchamp, *The Writings of Marcel Duchamp* (New York: Da Capo Press, 1973), 32.

⁷⁶⁶ See Haacke in ibid., 29.

⁷⁶⁷ Miller, 442.

going "against the grain," the artist apportions didactic information that enriches the contents readers consume.⁷⁶⁸ Given Haacke's sense that *October* typically focuses on what might be dubbed a "politics of form" or "politics of medium," rather than always dealing with current political issues, he performs an action that rules of decorum might prevent the other contributors from doing so explicitly.⁵¹ Content that is slightly alien enters the publication: the typically charged, political debates that concern Haacke.

"Broadness..." is more artwork than art documentation. The piece consists of reproductions of a socialist-realist style painting and a Trumpf billboard. Trumpf was the chocolate brand owned by Peter Ludwig, a now-deceased art collector—with a taste for both East German socialist realism and West German and North American pop art—and major player in the German business world. The painting, a parodic portrait executed by Haacke, depicts Ludwig as a kind of confectioner-Lenin: bald and with angular features, he majestically grasps a mixing bowl and

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⁵¹ While *October* does generally take a leftist position, the articles in the journal have at times been woefully free of contemporary politics. While it is important to discuss a historical political context in the writing of modern and contemporary art history, it seems equally important for scholars who claim to have a political commitment to connect their research to the politics that are emerging at their own time (as far as is possible). The written narratives and visual presentation of art history matter: museums and academic texts provide art historians with political platforms (in the case of the latter, one with a fairly limited reach). Choosing not to take advantage of these opportunities whenever possible, would be to deny the political nature of works of art. Haacke believes every from of art has a political dimension.

By taking the name *October*, the journal suggests a political revolution. However, according to Ron Clark, Rosalind Krauss—one of the founding editors—clarified that for her, the title referred to "the movie, not the revolution" (she referred to Sergei Eisenstein's *October*) (Ron Clark in conversation with the author, August 13, 2014). Hence, the publication is perhaps better thought of as staging a revolution within the discipline of art history and criticism. "About OCTOBER," the journal's first editorial, is more ambiguous: "We have named this journal in celebration of *that moment* in our century when revolutionary practice, theoretical inquiry and artistic innovation were joined in a manner exemplary and unique" (emphasis added) In addition to mentioning Marxist interpretations of culture, the editors specifically discuss the socio-political situation of their time in relation to artistic practice, specifically socialist-realist painting: "We will not contribute to that This content downloaded from social critique which, swamped by its own disingenuousness, gives credence to such an object of repression as a mural about the war in

⁷⁶⁸ See Crimp, "Editorial."

Vietnam, painted by a white liberal resident in New York, a war fought for the most part by ghetto residents commanded by elements drawn from the southern lower-middle-class." See The Editors, "About OCTOBER," October 1 (Spring 1976): 3-5.

Haacke certainly expected *October* to more directly relate to current politics. He critiques this situation in relation to a more recent American invasion in a 2008 questionnaire, stating the following: "For their spring issue of 2003, on the eve of the U.S. invasion of Iraq, the editors of *October* wrote a forceful editorial in which they unequivocally stated 'this war is morally and politically wrong,' and they warned against the catastrophic consequences, which they correctly anticipated. Contrary to what one would expect after this editorial, I could not find a single article in *October* addressing the repercussions of this fatal move." See Hans Haacke, "In What Ways Have Artists, Academics, and Cultural Institutions Responded to the US-Led Invasion and Occupation of Iraq?," *October* 123 (Winter 2008):

spoon.⁷⁶⁹ Ludwig is flanked by two female workers, who compositionally appear to support the businessman; however, as the women actually carry placards protesting their employment conditions in his chocolate factories, they undercut the paternalistic benevolence he exudes. The documentation of the painting and billboard are accompanied by a photo of an installation of a show (*Nach allen Regeln der Kunst* or *Govern for All the Art*) held during the autumn of 1984—simultaneous with the publication—and a short article by Haacke describing the context in which his work was made.⁷⁷⁰ The text highlights the way Ludwig's business and art dealings at times intertwined. Though images might be understood to illustrate the essay, their relationship is more complex. The text in some sense illustrates the images for viewers out of the initial setting.

After the essay, the billboard and painting are reproduced on separate pages (fig. 50). These folios are completely free of additional textual information. Absent are the typical artist, title, and date, which would indicate the images' status as figures. In "A Voyage on the North Sea:" Art in the Age of the Post-Medium Condition, Krauss maintains that Broodthaers's reaction to the equivalency of "every material support, including the site itself—art magazine, dealer's fair booth, or museum gallery...," was to consider everything to be in the realm of representation.⁵⁴ In projects

⁷⁶⁹ Haacke's painting mimics a portrait of Ludwig by the East German painter Bernhard Heisig, which Haacke reproduces in his article too. The portrait is multilayered. Ludwig's body and posture also recall those of the subject of August Sander's *Confectioner* (1928).

⁷⁷⁰ Haacke translates this in English as: "According to/after the Rules of the Game/Art."

⁵⁴ Krauss. "A Vovage...." 15.

like *Section Cinéma* (1972) Broodthaers attached signs indexing this representational status (what Krauss calls "Fig.'s") to all manner of objects and images (fig. 51). By the absence of such indicators of representation, the inverse of Broodthaers's proposition, Haacke's selections speak to the possibility of parity by a reductive tack.

Haacke plays on the possible equivalence in order to blur lines between production and reproduction. In "Broadness..." the images are presented frontally and centered in the space of otherwise perfectly white pages. The use of the apparently neutral, snowy page without any text resembles the strategy of presentation in the white cube gallery. Drawing on John Welchman's reading of Brian O'Doherty's famous discussion of this latter mode of display, we learn it ideally is "isolated," "subtractive," and "flooded with the conditions of semantic minimization." Though Haacke's text-heavy work is not semantically minimal, the two-dimensional support does fulfill the outlined requisites. The translation of the white cube to a textual site capitalizes on spectators'

associations with this form: it signifies art space.

On the final page of the article is an image of the installation, a type of art production already inflected or infected by a photographic logic. Etymologically, the term is derived from captions accompanying images, describing them as an "installation view." Here the beholder realizes that she or he has been missing something (fig. 52). The real gallery has a replica of a small section of the Berlin Wall. Apropos of the art category's history, it is at this point that art documentation reemerges. The suture point of the pages and the spine in the textual para-site cannot equal the materiality of the wall. Nevertheless, in order to capture the wall and works, there is a significant amount of distortion by perspective; the artworks on either side require a moment

⁷⁷¹ John Welchman, *Invisible Colors: A Visual History of Titles* (New Haven: Yale University Press, 1997), 361.

to read as the same pieces from the previous pages (Haacke's parodic painting and the readymade billboard). The anamorphism prompts the gallery to be understood as "elsewhere." The viewer must reconcile the fact that the various representations are simultaneously spatially located. Donald Preziosi discusses a similar phenomenon in anamorphic painting, which he asserts "displaces the viewer to another locus, one not directly opposite the vanishing point of the perspectival work (hence, not perpendicular to the picture plane)." Further following Preziosi, the position opposite the vanishing point is the most common place for the spectator. As a consequence, she/he is able to insinuate her-/himself more easily into the viewpoint of the decontextualized images depicted on the other pages. They recall gallery spectatorship not just because of the support, but by their frontality. These images do in fact enforce a point of view, but their precise cropping hides their set perspective. Hence, they provoke an illusionistic sense of primary sight and achieve a kind of presentness.

Grasskamp's "An Unpublished Text..." follows Haacke's "Broadness...." The art historian's essay was determined to be grounds for a possible lawsuit by Ludwig, causing the catalogue entry to be excluded from its original publication. As a result of the magazine's codexform, Grasskamp's first page with title is juxtaposed against the image of the installation mentioned above. The textual proximity underscores connections between the artist's and art historian's contributions. The art historian's text parallels Haacke's, doubling it in some ways. Both he and Haacke use photos of books on East German painting by artist Louise Lawler to illustrate their essays, both discuss Peter Ludwig's business dealings, and both describe the same

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⁷⁷² Donald Preziosi, *Rethinking Art History* (New Haven: Yale University Press, 1991), 57–58.

⁷⁷³ Walter Grasskamp, "An Unpublished Text for an Unpainted Picture," *October* 30 (Autumn 1984): 17.

painting: *Broadness and Diversity of the Ludwig Brigade* (1984).⁷⁷⁴ Grasskamp affords the reader further insights into the display of Haacke's artworks, suggesting ways of analyzing the artist's contributions. The art historian notes that "Haacke's installations are specific...particularly in terms of the geographic and historical setting that determines the subject and form of the installation." Grasskamp continues, stating that when works are exhibited again they teach lessons about history: "Therefore, it is legitimate to show Haacke's works...in places for which they were not originally designed." The pages of *October* are such a place.

As well as context, the text refers to an "unpainted painting" that seems to resemble closely (what was going to be) the canvas reproduced in "Broadness...." The temporality is belated. Haacke's preceding artwork/article just before seems like a case of prefiguration. Though there is some disjuncture in the correspondence, the displaced work—shown in *October*, not the gallery—can be insinuated into the space of the nomadic "unpublished" exhibition text's missing signified: the "unpainted picture" Grasskamp's title alludes to might be Haacke's portrait of Ludwig described above. With the exclusive pairing of Haacke's and Grasskamp's contributions, *October* operates as a site of display and representation, uniting their pieces in a common narrative by dint of their position as guests in the single frame.

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In 1989 *Art Journal* inaugurated a section with a similar function to *October* 30: "Images of Rule: A Power Pack." This textual space includes the work of Hans Haacke and Leon Golub.

⁷⁷⁴ Lawler is another artist who blurs lines between art and art documentation. Therefore, in these articles we have a complicated intertwining of categories. ⁵⁹ Grasskamp, "Unpublished Text," 17.

⁷⁷⁵ Ibid., 18.

⁷⁷⁶ Ibid., 20–21.

According to Robert Storr's introductory text, the section is imagined as an exhibition site within the magazine: "A complement to the art-historical portion of this number...." Storr concludes: "We wish to express our special thanks to these artists who have generously donated their work...." Hence, it is space that can be filled with work made by artists and that is complementary to, but ultimately is not, "art-historical"—in other words, a lot like "art." Though he was not the figure he is today, Storr had created numerous shows when the piece appeared. Hence, his explanatory text and commissioning of artists' projects mirrors his role as curator in real space.

Haacke's contribution is titled "Text and Images." Despite Storr's interlocution in the introduction, the artist also strikes a curatorial stance here. Unlike in Golub's "Images," in which only titles are juxtaposed against artworks, Haacke's section includes his own writing, which affects the meaning of his artwork. The inclusion of this form of communication has clear effects on the conceptualization of the work. Notably, in the JSTOR archive, the "power pack" is separated. Storr's introduction is attached to Golub's entry, while Haacke's "Text and Images" floats free of the curator's framing, affirming its own authority.

Haacke's title functions in further ways. With "Text and Images" Haacke asserts the difference between this "work" and the representation of *The Saatchi Collection (Simulations)* (1987). The image of the installation view in the journal is just one element within the space the artist was afforded for the piece. The textwork begins with a page of writing tracing Saatchi & Saatchi Company PLC's mergers, acquisitions, and political ties. This is followed by an image of the *The Saatchi Collection (Simulations)* (fig. 53), apparently in the site where it was "first exhibited... at the Victoria Miro Gallery." While he does not mention it in his text, in the project

⁷⁷⁷ Robert Storr, "Images of Rule: A Power Pack," Art Journal 48, no. 2 (Summer 1989): 180.

⁷⁷⁸ Haacke, "Text and Images," Art Journal 48, no. 2 (Summer 1989): 186.

Haacke co-opts the visual languages of Jeff Koons and Haim Steinbach. Modular, geometric shelving units in orange, white, and blue recall the former artist's armatures. Again evoking Steinbach's mode of facture, on top of this triangular Formica support Haacke placed a series of kitschy components: boxes reproducing advertisements, a plastic bucket with rolled up advertisements and a paint roller, and a mirror-coated sculptural portrait head of Vladimir Lenin, filled with miniature union jacks artificial red roses. The head, with its streamlined metal surfaces, recalls Koons's chrome Rabbit (1986). Haacke's parasitic and parodic citations of these "simulationist" artists rely on their recognizable modes of artmaking, even as he forges their signature styles, pushing them out of the author position. Haacke "recycles" Koons's and Steinbach's techniques to make new meanings: they evoke the Saatchi empire, as the brothers collected and promoted the work of the simulationists; moreover, with the notion of flag waving that is suggested by the miniature banners, spectators might have considered the Saatchis' important role in the election of Margaret Thatcher, a politician who made appeals to nationalism—especially in her management of the Falklands War (1982)—which buoyed her popularity. In addition, Haacke alludes to connections between nations that supposedly have different values. The orange, white, and blue color scheme corresponds to the flag of South Africa during apartheid; the little banners and roses symbolize Britain and England respectively: Saatchi's trophy head is the sleek conduit between the two.

The exhibition-exposé then continues: there is more on Saatchi & Saatchi. Haacke details in writing the company's dealings in South Africa. KMP-Compton, a South African advertising agency and a subsidiary of Saatchi & Saatchi, designed the ad campaign for a new constitution—examples of which were inside the bucket—which only concretized the then-current system of apartheid and continued the disenfranchisement of black South Africans. The links Haacke

symbolically proposes with the forms appropriated from Saatchi, Steinbach, and Koons crystalize when taken in tandem with the written text.

The artist additionally includes a series of primarily image-based elements demonstrating distinct levels of reproduction, possibly another resonance of the title "simulations." Here Haacke seems to have taken a page from Marcel Broodthaers's *Musée d'Art Moderne, Département des Aigles* (1968–70). Like the Belgian artist's photograph of an egg and photograph of the photograph of the egg—both included in his catalogue and themselves examples of art including art documentation—Haacke's piece too plays with deferral. He telescopes certain elements further backward or forward in time and space by photographic means. A close viewer is made aware of the relative "realness" of the distinct elements made equivalent. On the lower inch and threequarters of the third page (188) is a subtextual region, which, upon first glance, looks like an advertisement for "KMP-Compton, A Saatchi and Saatchi Co. Worldwide Agency" (fig. 54). But this is not normal publicity; it makes visible information Saatchi & Saatchi would probably prefer the readers of Art Journal not know. For, when engaging the text above it, the "ad" seems more sinister: KMP-Compton is described as having "distinguished itself by working for the South African government and the ruling National Party of P.W. Botha." "779

KMP-Compton also created publicity for tourism in South Africa. Reproductions of unadulterated copies of advertisements for the nation taken from the US and European press appear in the article and on the shelf in the gallery for *The Saatchi Collection (Simulations)*. However, by re-inserting the KMP-Compton advertisement into the space of text, Haacke performs an even more effective from of critique. Undertaking acts of paracitation, Haacke utilizes the very font and language of Saatchi & Saatchi to an end the company surely would not appreciate. This precise

⁷⁷⁹ Ibid., 188.

mimicry is both playful and has critical weight. Parodically quoting recognizable designs and words in order to interrupt flows of information and produce short-circuits gives spectators pause for reflection. In a conversation with Pierre Bourdieu, Haacke states: "One can learn a lot from advertising. Among the mercenaries of the advertising world are very smart people, real experts in communication. It makes practical sense to learn techniques and strategies of communication. Without knowing them, it is impossible to subvert them."⁷⁸⁰ The Saatchis of course, among other things, are ad men.

On the upper-left of page 188 in *Art Journal* of summer 1989 is an image of a framed photograph of Charles Saatchi. The isaccompanied by a quotation from his firm's 1985 annual report: "As Lenin said, 'everything is connected to everything else." Saatchi's statement is paired with his image to appear almost like a comic speech bubble (fig. 55). The photo and image combination appears, hung and framed, in the depiction of the Victoria Miro installation on the previous page. The inclusion of the representation of a "real" frame in both images adds to the sense of deferral from reality. Moreover, on the first page of his text, Haacke cites the same Saatchi quotation, which actually consists primarily of the words of Vladimir Lenin. Depending on the context that hosts it, Lenin's line shifts in significance. Although the words exist in different mechanically produced realms, the graphic and photographic, the statement is legible in all: the result is redoubling. Following Craig Owen's assertion in "Photography 'en abyme,'" redoubling "may well be the sign of the subject's entry into a symbolic order." This repeated call of attention to the phrase might signify a number of things. It can evoke the equivalence of many layers of representation in the spectacular space of advertising. This reading might be continued

⁷⁸⁰ Haacke in *Free Exchange*, 107.

⁷⁸¹ Haacke took this photograph of Saatchi while the advertising executive and art collector was exiting an auction.

⁷⁸² Craig Owens, "Photography 'en abyme,'" October 5 (Summer 1978): 82.

to propose an equivalence of Saatchi & Saatchi—a firm that is already doubled semantically—and its holdings of companies the world over. Furthermore, the absurdity and flexibility of capital can be observed in the deft unmooring of the Communist leader's words from any historical significance.

Of course, the notion that "everything is connected to everything else" might equally serve as a mantra for the artist. 783 Ideologically obscured interconnectedness of many types of systems is precisely what Haacke makes visible in his works. 784 By snatching Lenin's words back from

Charles Saatchi, Haacke creates meaning by mimesis.

On Social Grease is an artwork Haacke created in 1975. The project consists of a series of quotations from politicians as well as corporate and museum executives highlighting the ideological use of art sponsorship to deflect from other less savory activities (fig. 58). The six citations are engraved on magnesium plaques mounted on aluminum, which mimic the design of corporate signage. A number of the figures quoted—Richard Nixon, Nelson Rockefeller, and C. Douglas Dillon—also held important government positions during the Vietnam War (thus, the work, rather like On Sale at the Fondation Maeght, prompted viewers in the seventies to see that some of the same people who were responsible for America's more bellicose foreign affairs were

⁷⁸³ Consider Owens's affirmations on age 81 as well: "The latter might be expected to be contingent upon a previous act of duplication, and thus to result in what is actually a triplication or quadruplication of an original object or quantity (the ambiguity results from the possibility of taking either the original or its double as the object of the second doubling). However, the excess implicit in the concept of reduplication has been sublimated. Duplicate and reduplicate have been reduced to synonymy; both refer to a single signified: 'to double."

⁷⁸⁴ Haacke in fact does use the citation himself with some frequency. He employed Lenin's line, without referring to the Saatchis, in an email exchange with Caroline Jones in the process leading up to the exhibition Hans Haacke: 1967. See Haacke quoted in Caroline Jones, Hans Haacke: 1967 (Cambridge, MA: MIT Press, 2011), 11.

also concerned with art and its institutions). ⁷⁸⁵ Dillon's plaque highlights art as a form of investment; it reads: "Perhaps the most important single reason for the increased interest of international corporations in the arts is the limitless diversity of projects which are possible. These projects can be tailored to a company' specific business goals and can return dividends far out of proportion to the actual investment required." Nelson Rockefeller takes a stand in favor of beauty and against artistic intentionality: "My appreciation and enjoyment of art are esthetic rather than intellectual. I am not really concerned with what the artist means; it is not an intellectual operation—it is what I feel." Suggesting art might be a form of diplomacy "by other means," the Nixon plaque reads: "The excellence of the American product in the arts has won worldwide recognition. The art have the rare opportunity to help heal divisions among our people and to vault some of the barriers that divide the world." ⁷⁸⁸

Seven years later, *On Social Grease* was included in the "Words and Wordworks" issue of *Art Journal*. This framing demonstrates an awareness of the potential for Haacke's pieces to be photographed and operate as "wordworks" in the space of the magazine. Describing the logic of representation, the guest editor, Clive Phillpot (then a MoMA curator), argues that text-based works, "once photographed and printed, become multiple artworks which have an independent life in every copy of this issue of the *Art Journal*... the work is not a reproduction, since it was not designed to come into existence until it was printed, over and over, in each copy of the

⁷⁸⁵ Nixon presidency ran from 1969-1974; Rockefeller was vice-president from 1974-77; C Douglas Dillon was secretary of the treasury from 1961-65.

⁷⁸⁶ C. Douglas Dillon, "Cross-Cultural Communications Through the Arts," Columbia Journal of World Business (September-October 1971) quoted in Haacke, *On Social Grease*, 1975.

⁷⁸⁷ Nelson Rockefeller quoted in Grace Glueck, *The New York Times*, May 1, 1969, 50, quoted in Haacke, *On Social Grease*, 1975.

⁷⁸⁸ I refer to General Carl von Clausewitz's line that diplomacy is "war by other means."

Richard Nixon, Address to Congress in Support of the National Endowment for the Arts, in *The Wall Street Journal*, January 2, 1970, 6, quoted in Haacke, *On Social Grease*, 1975.

magazine."⁷⁸⁹ However, unlike other artists' contributions to the issue, Haacke's artwork takes a more ambivalent stance regarding its simultaneous presentation and representation. There is a tension that occurs in the "showing" of *On Social Grease* as a "wordwork." Despite the host's (Phillpot's) claim that the projects presented in *Art Journal* are to be understood as original and autonomous, ⁷⁹⁰ Haacke's work in the space of the text is new in some ways, but also asserts a degree of distance from the "real-world" original that circulates in galleries.

The first page of Haacke's section consists of information written by the artist that recalls a museum wall text. This is a form that functions as part of the framing apparatus in brick-andmortar institutions. If we consider the text to be analogous to the elements of the museum, then Phillpot's curatorial control of the "exhibition" is being partially undermined: Haacke is reframing his work. His mode of presentation is unique. While the contributions of other artists are identified, they are framed exclusively by the editorial introduction. With his addition of writing, Haacke historicizes and amends his piece, adding insights into the creation process that did not appear in the original gallery context. At the top of the page is a title: "On Social Grease*." Moving down the page, the viewer-reader learns that the asterisk refers to an acknowledgment of Carl Andre's role in inspiring the title of the work. The asterisk has an additional function: it slightly alters the title. What is shown in *Art Journal* is not *On Social Grease* (1975), but rather its double: "On Social Grease*"—a similar piece, but not the same one. ⁷⁹¹ If originality is predicated on newness

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⁷⁸⁹ Clive Phillpot, "Words and Wordworks," *Art Journal* 42, no. 2 (Summer 1982): 95.

⁷⁹⁰ I do not mean to suggest the work is "autonomous" in the sense of the bourgeois art object — i.e. separate from "life" — rather, I wish to imply not linked by strands of reference to some other "original."

⁷⁹¹ For more on the concept of "doubling" in the work of Robert Smithson and Eve Hesse see James Meyer, "The Logic of the Double," *Artforum* 46, no. 6 (2008): 251-257,

http://search.proquest.com/docview/214339878?accountid=10747. Haacke's artworks with balloons—such as *Sky Line* and *Sphere in Oblique Air Jet*—made at approximately the same time as Hesse and Smithson's projects described by Meyer are even more similar in their logic.

and difference, then the addition of text and translation into mechanical reproduction printed in ink on paper might achieve this condition. However, these are as well the moves needed for a transfer into art documentation.

Imitating the logic of the presentational museum wall labels, Haacke includes the original date, size, material, and photographic credits for the images in the journal (fig. 57). He also gives information about the owners of the work at the time: "Coll. Gilman Paper Co., New York." 792 Though many institutions acknowledge the provenance of their works, they tend not to give the precise details Haacke provides. He notes the location of the headquarters, the names of the heads of the company, etc. In addition, his text mentions the place where the work was first shown, an art-historicizing element Haacke almost always includes. Information at the bottom of the page reads: "Since this work was originally executed some of the credentials of the people quoted or referred to have changed, and some of the people have died."⁷⁹³ Furthermore, the font employed by Haacke in his texts is the "standard" Art Journal typeface. Conversely, other artists included in the number, such as Jenny Holzer or Lawrence Weiner, use their own "signature" fonts (respectively, variations of Futura Condensed and Franklin Gothic Compressed). By utilizing the same typography as art historians or critics, Haacke's words formally connect to the framing technologies and documentary operations. All of the information refers to another past site; one that is not the space of the magazine, but simultaneously inside and out of its boundaries, a parasite.

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⁷⁹² When the company eventually did decide to sell the work they had to wrangle with another "textwork" of sorts: an artist's contract based on Robert Projansky and Seth Siegelaub's "The Artist's Reserved Rights Transfer and Sale Agreement." See discussion below.

⁷⁹³ Haacke, "On Social Grease," Art Journal 42, no. 2 (Summer 1982): 137.

Finally, in "On Social Grease*" there is an insistence on physicality as requisite for status as an original. This position is both made in the textual description of the components of the work and by the use of photographs of the plaques. The flat metal planes exist as images of palpable objects as well as texts. Though the plaques are cropped so as to give no additional context, their materiality serves to create one. Because of the mounting, the aluminum section tends to read as wall surrounding the work, rather than as an element within it. The dark metal support seems to be a context that prompts the pieces be read as reproductions of the work in another deferred location. The condition of being read as reproductions prevents the slippage of representation into presentation. Unlike the "pure" texts of other artists, which solely consist of typographies on the page, Haacke's photographs appear less embedded in the support. Though both words and images are made from the same material, ink adhering to paper fibers, the photo retains an inescapable attachment to the objecthood of its metallic referent. Moreover, the ownership information Haacke provides on the first page also suggests that possession is based on the physical object. The paper company, more than the subscriber to Art Journal, is the owner of an artwork; the reader merely has documentation. Nevertheless, what is documented in Art Journal is more than just On Social Grease. The additional material in the magazine is the index of a performance by Haacke. The artist uses the structures of the frame for an artistic presentation. Yve-Alain Bois juxtaposes Bertolt Brecht's "On the Restoration of Truth" with On Social Grease. Bois's contentions concerning Haacke's mimicry of corporate aesthetics yield a possible reading of "On Social Grease*": "Haacke is stealing a language and not merely commenting upon it. But both pieces convey the same acute attention to the smallest detail of the signifier; both criticize (put into crisis) a political message by scrutinizing its forms, by voluntarily remaining on the surface of its signs."⁷⁹⁴ By

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⁷⁹⁴ Bois, "The Antidote," October 39 (Winter 1986): 131.

coopting the support and using the fonts and language associated with the frame to go against the intentions of the editor, the artist resists control and asserts his own role as a curator of sorts.

Curation is in part predicated on commissioning and representing something. Haacke too does not directly exhibit his own work; rather he shows photographs of it (in the case of "On Social Grease,*" by Walter Russell). According to the *Oxford English Dictionary* definition, the etymology of "curator" brings the following connotations to the term: "One appointed as guardian of the affairs of a person legally unfit to conduct them himself, as a minor, lunatic, etc.; used in *Roman Law*, esp. for the guardian of a minor after the age of tutelage." The artist inhabits the position of curator, proving his own authority. Haacke's works, and metonymically the artist himself, are no longer in the custody of another. By arranging images, co-opting the frame, and inscribing meaning by writing, the artist demonstrates he is not an incomplete subject; instead, he is an autonomous political actor. From the performance as "curator" in the space of the magazine, Haacke produces art by the exhibition of documentation.

The Supplement Supplants...

On May 22, 1988 some New Yorkers discovered a rather anomalous series of folded newsprint broadsheets along with numerous other fliers inside their copies of the *Sunday Times*. *Inserts*, a collective project organized by Group Material, consists of the co-option of an extant form of information transfer, the advertising supplement. Rather than contain any explicitly commercial content, the pages of this insert showcase works of art. The initiative, sponsored by the Public Art Fund, operates as a kind of textual exhibition. It is a forum for a wide variety of

⁷⁹⁵ Oxford English Dictionary, Online ed., s.v. "Curator."

voices; ten artists contributed a half folio each.⁷⁹⁶ The contents of the "virtual" show vary: there are figurative drawings and appropriation art—such as, a portrait by Mike Glier and a Richard Prince joke—as well as more clearly committed art. While their project advanced art in new directions, it seems as though Group Material took some inspiration from Haacke regarding techniques of

"guerilla" curating in the space of text.⁷⁹⁷ Teaching lessons as well, *Inserts* models ways that a newspaper could become the hosting platform of an alternative exhibition.⁷⁹⁸

Group Material's parasitic initiative might be considered an embodiment of the "Fairness in Broadcasting Act of 1987" (known as the Fairness Doctrine), a Congressional bill that attempted to codify a democratic and diverse press and "ensure the widest possible dissemination of information from diverse and antagonistic sources." The bill was vetoed by President Ronald Reagan who believed that Congress should not impact the contents of the news in any way; it was acceptable for networks to solely showcase dominant perspectives. Reagan justified stymying the act by deeming it "antagonistic to the freedom of expression guaranteed by the First

Archives, June 19, 1987, accessed August 13, 2015,

http://www.reagan.utexas.edu/archives/speeches/1987/061987h.htm.

⁷⁹⁶ The artists whose works were included are: Mike Glier, Jenny Holzer, Richard Prince, Carrie Mae Weems, Nancy Spero, Felix Gonzalez-Torres, Louise Lawler, Barbara Kruger, Nancy Linn and Haacke.

⁷⁹⁷ Although influence travelled in both directions and the elder artist borrowed ideas from Group Material—in particular regarding critiques of Baudrillard--Haacke was certainly a reference for younger artists at the time. Given his unwavering political commitment, brushes with censorship, and membership in the Art Workers' Coalition, Haacke represented the ideal "political artist," inspiring and instructing new producers in the nineteen eighties. Greg Sholette, one such younger artist, considers Haacke's work essential for demonstrating to his generation "the kind of social subject matter a rigorous practice like conceptual art might sanction." See Sholette, "News from Nowhere: Activist Art and After," *Third Text* 13, no. 45 (1998-99), 50.

⁷⁹⁸ Members of the artist collective were certainly focused on pedagogy at the time. During the same month Group Material held a roundtable on "Education and Democracy," which was part of an eponymous exhibition in their year-long Democracy project.

⁷⁹⁹ Fairness Doctrine quoted in Congressional Bills 108th Congress, US Government Publishing Office, June 24, 2004, accessed August 13, 2015, http://www.gpo.gov/fdsys/pkg/BILLS-108hr4710ih/html/BILLS-108hr4710ih.htm. ⁸⁵ Ronald Reagan, "Message to the Senate Returning Without Approval the Fairness in Broadcasting Bill," Reagan

Amendment." ** Inserts enables reader-viewers to imagine the kind of plural press the president did not wish to protect.

Haacke's page in *Inserts* reproduces what is apparently an uncropped press photograph accompanied by a short text and the headline: "Reagan's Freedom Fighters Were Here" (fig. 58). 800 The image depicts two men and a woman standing on a dirt road surrounded by a luscious forest. By dint of their skin tone, the woman's hair style, and the setting, they appear to be indigenous Latin Americans. Their clothing is somewhat plain: the men wear shirts and jeans (the man in the center dons a wide brimmed cowboy hat); the woman is clothed in a long skirt and sleeveless tshirt. Gazing longer upon the photo, it becomes clear that there are more morbid elements. The man on the left carries a coffin, the man in the center holds a wooden cruciform grave marker, and the woman grasps a length of rope and flowers. They are on their way to a burial.

Below the photograph in "Reagan's Freedom Fighters Were Here" there is a long caption—primarily a primary source quotation—that contextualizes the image and provides information about its facture and author, the photo-journalist Arturo Robles. The text reads:

Arturo Robles, the photographer of this picture, wrote to JB pictures, his New York photo agency: "I am sending you, enclosed here within, a pack of ten rolls:

- -Photos of 4 dead contras, shot in the streets.
- -Photos of 9 corpses of Sandinista soldiers and 4 civilians who died during the fire fight. These corpses are in coffins.
- -Relatives of the dead carrying a cross, flowers, and a coffin.

The clash occurred in San José de Bocay on June 16, lasting for about 6 hours. The total number of dead was twenty-five: 12 contras, 9 Sandinista soldiers, 7 civilians."

Rather like "On Social Grease*", Haacke's textwork for *Inserts* was a slight modification or translation into text of an artwork made the same year. "Reagan's Freedom Fighters Were Here"

⁸⁰⁰ I use the title "Reagan's Freedom Fighters Were Here" to refer to the work in *Inserts*.

and the installation *The Freedom Fighters Were Here* (1988) (fig. 59) are doubles. ⁸⁰¹ The projects are not precisely the same, but possess sufficient common elements that they must be understood to have been formed from a common conceptual nucleus. Both artworks include the same photograph. However, the gallery version of the image lacks sprocket holes, is enlarged and in color, and is mounted on a light box. Additionally, the disparity in titles marks a slight shift in emphasis. While both ironically interrogate the type of "freedom" that was being fought for in Nicaragua, in the textwork, US president Ronald Reagan's role in sponsoring right-wing paramilitary units (Contras) is further highlighted. Moreover, perhaps because the audience would be more willing to read when consuming the horizontal newspaper iteration, "Reagan's Freedom Fighters Were Here" is accompanied by the explanatory text cited above, which is absent from *The Freedom Fighters Were Here*. ⁸⁰²

The freedom fighters works form part of a broader period trend in Haacke's oeuvre: artworks that speak truth to powerful politicians. Haacke employed a number of elements found in the doubled 1988 works six years earlier, also in relation to a confrontation with Reagan: *Oil Painting. Homage to Marcel Broodthaers* (fig. 60) includes a wall-sized reproduction of protesters facing off against a gold-framed, naturalistic portrait of the president of the United States. The two mediums Haacke uses are integral to the work's structure: the oil painting connotes bourgeois

⁸⁰¹ The gallery version was on show from April 9-30 at the John Weber Gallery. It seems likely that this version was developed slightly earlier, but it is nonetheless not totally clear which design came first.

⁸⁰² The notions of "horizontal" and "vertical" media are explored by Walter Benjamin in "Painting and the Graphic Arts," in *The Work of Art in the Age of Its Technological Reproducibility and Other Writings on Media*, ed. Michael Jennings, Brigid Doherty, and Thomas Levin (Cambridge and London: Belknap Press of Harvard University Press, 2008), 219. Benjamin suggests that typically "pictures are set vertically and signs horizontally." Hence, encountering a data-rich artwork in a horizontal plane augments the chances it will be read and not just looked at or looked over.

⁸⁰³ Haacke seems to update the rhetorical device of parrhesia (speaking candidly to power) for the postmodern world. He made numerous works about Ronald Reagan. British Prime Minister Margaret Thatcher is also critiqued in a number of Haacke's projects, most famously *Taking Stock* (*Unfinished*), 1983-84. His depictions of the

taste; the photomural resuscitates a progressive, modern form associated with the historic avantgarde—particularly with the Bauhaus and Soviet productivism.⁹¹ The distinct mediums in which the images are rendered stress that the subjects portrayed represent differing ways of viewing the world. Haacke borrows devices from Broodthaers, who used similar carpets and stanchions in *Décor* (1975) to provoke reflection on the norms of the museum environment.⁹² In *Oil Painting* a red carpet—resembling those tread upon by visiting heads of state and Hollywood actors—spans the gallery. Spectators could step on to it and become part of the work; they were implicated in the system of spectacle. Visitors were additionally forced to strike a position vis-à-vis Reagan and the protesters, as Haacke's intervention on the floor linked the images, which hang on opposing walls.

politicians parallel more popular portrayals lampooning them by activists. Hence, much like his works of the sixties and seventies that I argued were made after SDS, Haacke's projects in the eighties could be considered a kind of art after activism as well.

⁹⁰ The photo that accompanies *Oil Painting* changed in each location the work was shown (Reagan visiting Bonn by Udo Reushling, anti-nuke demonstration in Hyde Park by Ed Barber, and Michael v. Graffenreid photo of protest at Bundesplatz, and of particular interest, Eva Cockcroft's image of an anti-nuclear protest). Hence, Haacke's work possesses a kind of transnational political subjectivity or invokes international imagined community; this constitutes a collectivism that defies the corporate, globalized, neo-liberal order championed by Reagan and Thatcher. Following Chantal Mouffe: "It is the construction of the very identity of the consumer which is at stake in the techniques of advertising." Ads do not promote specific goods and services she affirms, "but aim at producing fantasy worlds with which the consumers of goods will identify...to buy something is to enter into a specific world, to become part of an imagined community. To maintain its hegemony, the neoliberal system needs to permanently mobilize people's desires and shape their identities" See Mouffe, "The Art Biennial as a Global Phenomenon," *Open* 16 (2009): 38. Haacke's project—with its image of dissent—could produce a form of counter-hegemonic identification. ⁹¹ As the mediums signify, Haacke work seems to exemplify the idea that: "The medium is the message"— McLuhan's most often cited line.

⁹² In some ways Documenta 7 was conceived as a tribute to Marcel Broodthaers. However, Haacke felt that the curators, led by Rudi Fuchs, had misunderstood the work of the man they celebrated. Nevertheless, as a result, *Décor* was concurrently on display at Documenta 7. For an extended account see Buchloh, "Documenta 7: A Dictionary of Received Ideas" October 22 (Autumn 1982): 104-126.

Further evoking glamour and exclusivity, stanchions with velvet ropes surround the painting of the president, such that it could not be approached closely.⁸⁰⁴

In *Oil Painting* sprocket holes appear around the edges of the photomural, which emphasize the documentary nature of the image and suggest that the negative was unadulterated, possibly connoting veracity. Haacke revised this tactic for the *Inserts* textwork: the edges signify "truthfulness" but as well undercut it. Unlike the sprocket holes that are visible in *Oil Painting*—revealing the type of branded film stock used to make the image—those found in the image for "Reagan's Freedom Fighters Were Here" are extra-pictorial elements appended by the artist. These edges imply the contingency of photographs, which can be re-captioned or re-contextualized to serve a range of interests. There is an ever present possibility of framing and reframing images, enabling them to be realigned with any number of interests.

The sprocket holes in "Reagan's Freedom Fighters Were Here" take on an additional valence: rather like *Oil Painting*'s red carpet, they signify "film," as opposed to just a documentary image. The sprocket holes recall those found in depictions of ribbons of celluloid that appeared in advertisements and logos for film studios and production companies as well as theaters and video rental shops. Indeed, this evocation of the movies is confirmed by *The Freedom Fighters Were Here*: a synthetic polymer sheet with detachable letters, which is surrounded by a halo of light bulbs in the style of a North American movie theater marquee, accompanies the nearly life-size color photo in the brick-and-mortar gallery version. Five years earlier Reagan had relied on tropes that seem proper to the Manichean realm of action movies when presenting policy initiatives in the so-called "Evil Empire" and "Star Wars" speeches. ⁸⁰⁵ The mediatic president was also a former

⁸⁰⁴ Haacke's use of these elements that are proper to the frame prompts Douglas Crimp to affirm his work consists of an "art of exhibition." See Crimp, "The Art of Exhibition," October 30 (Autumn 1984): 49-81.

⁸⁰⁵ Reagan's speeches in question are respectively officially called "Remarks at the Annual Convention of the National

Hollywood star. His film roles and real life merged in the American public's imagination. For example, one of his popular nicknames, "the Gipper," was originally that of a character (George Gipp) he played in the 1941 film *Knute Rock*, *All American*. Hence, the death and destruction, the traces of which appear in the photo of the funeral procession, might be understood as a kind of "Ronald Reagan production." Although, unlike actors or film producers, whose names are prominently displayed in publicity, the "Leader of the Free World" likely did not want his authorship of atrocities in Latin America advertised. Though embedded in the language of the filmic, the barbarism indicated by the image of rural Nicaragua was very real.

There are further lessons regarding representation that can be gleaned from Haacke's works. The citation he included in "Reagan's Freedom Fighters Were Here" discusses strategies that evoke those of the historic avant-garde—which, as I suggested, the artist had already tactically redeployed in *Oil Painting*. The contents of Robles's "ten rolls," which remain unseen, sound very much like a systematic photo series—a "factographic" depiction of the event. According to Soviet writer Sergei Tretiakov, factography can provide an account of something that is supposedly closer to the truth. Nevertheless, while Haacke turned back to the once-radical productivist artistic procedures of the past, he also acknowledged their limitations in the nineteen eighties. Despite the potential for Robles's ten-roll photo series to provide a veracious vision of the conflict, Haacke elected to merely show one image. His motivations may have been heuristic; for the artist raised questions about the production of news even as he intervened in the stream of

Security," March 23, 1983. Reagan did not actually utter the words "Star Wars" in relation to the missile system. Nevertheless, the media applied the term "Star Wars" to Reagan's Strategic Defense initiative and the term stuck.

Nevertheless, the possibility of reframing the image to align with new images I mention, suggests the *Oil Painting* too demonstrates a certain awareness of the shortcomings of strict productivism as an artistic strategy in the eighties.

See Sergei Tretiakov, "From the Photoseries to the Long-Term Photographic Observation," in *Proletarskoje Foto*, IV (1931), 20, reprinted in German translation in *Zwischen Revolutionskunst und Sozialistischem Realismus*, ed. Hubertus Gassner and Eckhart Gillen, Cologne, Dumont Verlag, 1979, 222ff quoted in Buchloh, "From Faktura to Factography," *October* 30 (Autumn 1984), 108. information. As evinced by the text Haacke incorporated, the images we receive are always incomplete sets. However, based on searches of the digital archives of the *New York Times* and other papers, the violence Robles had captured on June 16 in Nicaragua was not just incomplete. It was evidently "unrepresentable"—not "fit to print"—and never reported in the US. 806

Thus, by its insinuation into the periodical, there was an amending history and a reminder

of the effects of the semi-clandestine imperialism of US foreign policy in Nicaragua. Contemporary readers' reception of the event was belated. However, this would not have detracted from a further resonance and relation to current news: the Iran-Contra hearings had begun in Congress only about a year before (May 5, 1987). Hence, in its original context, Haacke's textwork became a bit stickier and less likely to slip off the "Teflon president" (Reagan's moniker, referring to his ability to survive scandals unscathed). Interestingly, while numerous other advertising supplements appear reproduced in the *Times* microfilm in the archive, Group Material's contribution to the paper is absent. Nevertheless, the counter-history Haacke presents continues to circulate. Rotation in the sequence of the ephemeral, mass-produced project's status as "art" that copies of *Inserts* can be found in libraries (and at bookstores carrying artists' books).

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⁸⁰⁶ This term I lift from Buchloh's concluding sentence in "Hans Haacke: Memory and Instrumental Reason": "For Haacke, as for many other contemporary artists (including those who are hidden from the art world's eyes), it now seems increasingly obvious that it is the forms of representation that restrict themselves voluntarily to the purely cultural, the forms of representation that do not at least engage in a desperate attempt to represent those issues termed 'unrepresentable,' that are at this moment truly barbaric." See Buchloh, *Neo-Avantgarde and Culture Industry*, 241.

The only incident of June 16, 1987 reported was the death of an American, the pro-Sandinista Benjamin E. Linder, who was killed by the Contras.

[&]quot;Fit to print" alludes to the slogan of the New York Times.

⁸⁰⁷ The textwork made as an editorial for *The Nation, CBS Ashtray* (1995), mimicked an advertisement to such an extent it has been excised from the digital archives compiled by EBSCO. See Hans Haacke, "CBS Ashtray," *The Nation* (New York) 261, no. 10 (December 11, 1995): 734. Similarly, another work made for *The Nation, Barbie's Liberty*

"The supplement, however, is not a simple addition; it also supplants" writes Craig Owens. Roup Material's supplement operated with the potentiality to supersede that Owens describes. Clearly, May '88 was no May '68 and many readers surely promptly discarded their copies of *Inserts*. Following Benedict Anderson, "imagined communities" are fomented in the (perceived simultaneity or congruency) of reading texts, viewing of common content, or performing communally. Haacke's brand of pedagogy too contains the possibility for building political entities. The project resists the (false or largely fictive) collectivity of consumer desire offered by other "special advertising sections." For those who did engage with the multiple textwork, an alternative "imagined community" of critical readers was temporarily created.

"Why Write?": From "The Death of the Author" to "The Author as Producer"

"Why write?" The artist Daniel Buren—who, like Haacke, was also a pioneer of institutional critique—poses this question in the same issue of *Art Journal* as Haacke's "On Social Grease*." What type of authority does writing connote? Who is a legitimate author? Buren—

(1996), is, in the online archive, grouped with a related article by Eyal Press, "Barbie's Betrayal." Haacke is credited in small print, but his textwork effectively becomes an illustration. See Hans Haacke, "Barbie's Liberty." *The Nation* 263, no. 22 (December 30, 1996). Nevertheless, the work had a second career on the cover of *The Chronicle of Higher Education*, XLV. 9 (October 23, 1998).

⁸⁰⁸ Owens, "Detachment: From the Parergon," in Beyond Recognition (Berkeley: UC Press, 1994), 32.

⁸⁰⁹ See Benedict Anderson, *Imagined Communities: Reflections on the Origin and Spread of Nationalism*, rev. and extended ed. (London and New York Verso, 1991). Fraser Ward maintains that the museum fulfills a similar function: "The museum contributed to the self-representation of and self-authorization of the new bourgeois subject of reason. More accurately, this subject, this 'fictitious identity' of property owner and human being pure and simple, was itself an interlinked process of self-representation and self-authorization. That is, it was intimately bound to its AQ5 cultural self-representation *as a public*" (emphasis in original). See Frazer Ward, "The Haunted Museum: Institutional Critique and Publicity," *October* 73 (Summer 1995): 71–89, 74.

⁸¹⁰ I draw here upon Chantal Mouffe's notion that advertisements sell identities/memberships in imagined communities in "Art as an Agonistic Intervention in Public Space" *Open* 14, 2008. For a discussion with similar conclusions, focusing on the commodification of information, see Laura Trippi and Gary Sangster, "From Trivial Pursuit to The Art of the Deal: Making Art in the 1980s," in *The Decade Show* (New York: Museum of Contemporary Hispanic Art, The New Museum of Contemporary Art, The Studio Museum in Harlem, 1990), 62. ¹⁰² See Daniel Buren, "Why Write?," *Art Journal* 42, no. 2 (Summer 1982): 108-09.

though he acknowledges writing can be pleasurable or bring (small) economic gains—affirms that he is "first and foremost" motivated by "necessity" and "urgency" to "palliat[e] the defaults and the obvious mediocrity of available criticism." ⁸¹¹ His writing is a kind of corrective counterdiscourse. Similar questions regarding the authority of authors arose in continental literary criticism during the sixties and seventies (as in the work of Roland Barthes, Michel Foucault, and Jacques Derrida) and subsequently concerned many artists and art critics in the US. The above strands of inquiry continue to matter, especially when considering artworks, and representations of those works, hailing from the postmodern milieu of the nineteen eighties. ⁸¹²

In "From Work to Frame, or, Is There Life After the 'Death of the Author'?" Craig Owens accounts for reasons why artists like Haacke might make artworks that serve a meta-critical function. Barthes's "Death of the Author" was commissioned for the North American experimental art magazine *Aspen* 5+6 (fall 1967) and to some extent reflects upon its host. ⁸¹³ The French critic argues that the weight of authorial intention was diminishing and that "the birth of the reader ...at the cost of the death of the Author" (implying that reception trumps intent) was the order of the day. ⁸¹⁴ Owens suggests that precisely because of the crisis of authorship the theorist identifies, by the mid-sixties artists were no longer the primary generators of the significance and value of their

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⁸¹¹ Ibid., 108.

⁸¹² As Andrea Fraser points out in a discussion of her own education (during the eighties), questions of authorship and reproduction impacted her then inchoate notions of art. Nevertheless, Fraser did not so much question the authority of the critics and artists she names, as help to foment their positions: "It could even be that our very reception of *ten-or fifteen-year-old works, reprinted texts, and tardy translations* (by the likes of Douglas Crimp, Asher, Buren, Haacke, Rosler, Buchloh, and Burger), and our perception of those works and texts as canonical, was a central moment in the process of institutional critique's so-called institutionalization (emphasis added)." See Andrea Fraser, "From the Critique of Institutions to an Institution of Critique," *Artforum* XLV, no. 1 (September 2005): 278-283,332. http://www.proquest.com.proxy.library.emory.edu/.

⁸¹³ For an extended discussion of the essay in relation to *Aspen* see Gwen Allen, *Artist's Magazines: An Alternative Space for Art* (Cambridge: MIT Press, 2011), 57. This siting indicates that the history of textual exhibition and theories of authorship are very much intertwined.

⁸¹⁴ Barthes, "The Death of the Author" (1967), reprinted in Image – Music – Text (New York: Hill and Wang, 1978), 148.

works. The art critic affirms that Barthes's essay marks "a historical watershed between the avantgardes of the tens and twenties and the institutional critique of the seventies, and that to regard the latter as a revival or renewal of the former can only lead to misapprehension about contemporary practice." 815

Drawing upon Robert Smithson's prediction that "the investigation of the apparatus the artist is threaded through" would increasingly be an issue for artists, Owens states that beginning in the seventies many artists shifted their attention to the institutions that authorize the worth and meaning of their artworks: museums, galleries, auction houses, magazines, or art history. Because of this turn to investigate the means of generating significance and value, works of institutional critique are better understood a return of productivism: "specifically, of the demand (to paraphrase Walter Benjamin) that artists refuse to supply the existing productive apparatus without attempting to change it." Benjamin's "The Author as Producer," seemed to resonate with (or even signal) artistic modes of resistance. Benjamin's essay—which, as Owens's

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⁸¹⁵ Owens, "From Work to Frame, or, Is There Life After the 'Death of the Author'?," in *Beyond Recognition: Representation, Power, and Culture*, ed. Scott Bryson, Barbara Kruger, Lynne Tillman, and Jane Weinstock (Berkeley: University of California Press, 1992), 127.

⁸¹⁶ Robert Smithson in Bruce Kurtz, "Conversation with Robert Smithson on April 22nd, 1972," in The Writings of Robert Smithson, ed. Nancy Holt (New York: New York University Press, 1979), 200 quoted in Owens, "From Work to Frame." 122.

⁸¹⁷ Owens, "From Work to Frame," 127.

⁸¹⁸ Walter Benjamin originally presented "The Author as Producer" as a talk at the Institute for the Study of Fascism in Paris in 1934. It was not published until 1966, when "Der Autor als Produzent" appeared in a collection of Benjamin's writings on Bertolt Brecht, *Versuche über Brecht*, ed. Rolf Tiedemann (Frankfurt: Suhrkamp Verlag, 1966), 95-116. See Maria Gough, "Paris, Capital of the Soviet Avant-Garde," *October* 101 (Summer 2002): n 1. Some instances of texts adapting Benjamin's "The Author as Producer" are: Benjamin Buchloh's "After Realism there was..." in *Art & Ideology*, exh. cat. (New York: The New Museum, 1984), 5-11, David Deitchner's "Public Works" in *Art and Social Change, USA*, exh. cat. (Oberlin, OH: Allen Memorial Art Museum, 1982-83),77-81, Hal Foster's, "Some Uses and Abuses of Russian Constructivism" in *Art into Life*, ed. Richard Andrews (New York: Rizzoli, 1990) and the chapters "Subversive Signs" and "For a Concept of the Political" in *Recodings* (Port Townsend, WA: Bay Press, 1985), or Craig Owens's "The Indignity of Speaking for Others': an Imaginary Interview" in *Art and Social Change, USA*, 83-85. Owens also assigned the essay to his students. See "Bibliography: The Political Economy of Culture," 346 in "Pedagogy" section of *Beyond Recognition* (Berkeley: UC Press, 1994).

819 Benjamin's full line from "The Author as Producer" in *Art After Modernism*, ed. Brian Wallis, trans. Edmund Jephcott (New York: The New Museum, 1984) resonates with Haacke's assertions: "Rather than ask, 'What is the

remarks indicate, was enjoying an afterlife in the Anglo-American art world in the early eighties—discusses the artistic strategies of Brecht and the Soviet writer Sergei Tretiakov.

Owens argues that artists in the seventies and eighties revived the productivist spirit with projects that investigate the sites where publics encounter artwork and, furthermore, emphasize the fact that the production and reception of art form part of a social system. 820 Haacke's work seemingly epitomizes the postmodern trend the critic identifies. The artist's authorial authority extends beyond his works and into the frame in a way that few others enjoy. This is especially true of Haacke's textworks. In many cases, because they are accompanied by the artist's writings, these textual projects involve an advance further into the territory of the frame than is accomplished by his artworks in galleries. As writing is simultaneously representation, documentation, and performance of an authorial position, Haacke's projects confound the boundaries of frame and artwork—and those separating artist and curator as well.

Returning to Owens's claims, productivist strategies needed retooling to contest the conditions of increasingly mediatized contemporary society. Given the economic landscape, pressing questions of sexual and racial difference (issues which cannot be inscribed into a traditional discourse of class), and contemporary relations of knowledge and power, the place of production could no longer be the motor for social change: artists interested in critiquing the status quo had to expand their focus to consider codes of representation as well as the productive apparatus. Haacke's paracitational tactics—which involve playing with visual and verbal

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attitude of a work to the relations of production of its time?' I should like to ask, 'what is its position in them [original italics]?"

⁸²⁰ Ibid, 126.

languages—interrogate the way meaning and value are produced in contemporary society, when, following McLuhan, "the medium" had increasingly become "the message."⁸²¹

Benjamin advances the notion that "the revolutionary writer" must teach others to become writers and work toward activating his or her public. Refer to while they may not be prompted to create their own artworks, the spectators of Haacke's projects are empowered and develop understandings of how all manner of frames generate significance and value. They learn that the sovereignty of the museum, as well as that of the artist, is not absolute. By taking over the role of curator, critic, or graphic designer—a move that upturns the traditional museological order—the artist draws attention to the ways that meaning is made for artworks. Haacke's works do not just transmit political messages; they take stances in the politics of representation as well. His writing provides an otherwise absent dialogical foil for art historical authorities. The mere presence of his voice serves a heuristic purpose: reader-viewers might reconsider naturalized institutional functions. Must it be the artist who makes the work and art historians, critics, and curators who interpret it?

Writing, Performance, and Power

For Haacke, writing is essential—a fact that becomes clear to any reader of his monographic catalogues or magazine pieces. In contrast to Buren—an artist who is also a fairly prolific writer—Haacke not only creates artworks that consist of texts and images, composes essays, but (as was suggested above) accompanies almost every single reproduced piece with

⁸²¹ See Marshall McLuhan and Quentin Fiore, The Medium is the Massage (Berkeley, CA: Gingko Press, 1996).

⁸²² Benjamin writes "The reader is indeed always ready to become a writer, that is to say, someone who describes or even who prescribes." See Walter Benjamin, "The Author as Producer," trans. John Heckman, *New Left Review* 62 (July-August 1970): 83–96.

explanatory texts. 823 The artist believes all types of artworks, even those that are figurative or appeal to a traditional aesthetic sensibility, need written accompaniments.

Haacke has long been concerned with composing didactic texts in addition to making works of art. He rejects the modernist tendency to leave artworks "untitled" and isolated in the white cube. The artist states: "Many people think this [writing] isn't necessary for other kinds of art. Of course that's a fallacy." In fact, there is often a contractual stipulation that Haacke be entitled include his own information in catalogues and galleries. Some remarks by Lawrence Weiner illuminate the situation: "When you are dealing with language there is no edge that the picture drops off. You are dealing with something completely infinite." Writing then is an open system; thus, Haacke's addition of texts to artworks could be a way of eschewing any definitive reading of them. Nevertheless, when the artist was invited to curate an exhibition at the Museum Boijmans Van Beuningen (Rotterdam, Netherlands), entitled *Viewing Matters*, he determined it necessary to exert authorial control: "All publications of the Museum regarding the exhibition had to represent my ideas (also that is by no means a matter of course in today's art world)." Haacke's final parenthetical observation is correct. It is the rare artist who is allowed near-ubiquitous textual participation in the framing of his or her works.

Writing is certainly a tool of power. As Jacques Derrida argues, "writing befalls power...it can ally itself to power, can prolong it by complementing it, or can serve it...writing and power never work separately, however complex the laws, the system, or the links of their conclusion may

charge that the messages transmitted by his works of art are "obvious." Moreover, his decision not to comment on the Duchamp-related works could even relate to a dialectical engagement with Joseph Beuys's affirmation that "the

⁸²³ This tendency is so widespread that when artworks lack accompanying texts, most notably in works relating to Duchamp, *Baudrichard's Ecstasy* (1987), *Broken R.M.* (1986), or *Nothing to Declare* (1992), it seems conspicuous. By leaving these pieces "open" to a greater degree, Haacke provokes the viewer's curiosity and perhaps contests the

silence of Marcel Duchamp is overrated." See Beuys quoted in "Art and Life," Walker Art Center, accessed July 6, 2015, http://www.walkerart.org/archive/4/AA4369952FB4FEDD6169.htm 115 Haacke and Nesbit, 13.

Buren on the other hand, takes a more ambivalent stand on writing. He maintains: "Nor do I feel that a piece of visual work should automatically be accompanied by a written piece-far from it. But it seems that art can't do without it. At least, that would seem to be confirmed by the abundance of literature that they plastic arts spawn." See Daniel Buren, "Why Write?,"108.

- 116 Lawrence Weiner quoted in Anne Rorimer, "Siting the Page" in *Rewriting Conceptual Art*, ed. Michael Newman and Jon Bird (Critical views. London: Reaktion, 1999), 12.
- 117 Haacke, Viewing Matters (Rotterdam: Museum Boijmans Van Beuningen, 1997), 13.

be."824 Thus, if the museum, magazine, or catalogue are sites of contested power relations, one way of politicking is by using written forms of communication. Similarly, Edward Said points to an impulse to jockey for position: "All texts essentially dislodge other texts or, more frequently, take the place of something else."825 Haacke undertakes the kind of insertions or displacements Said describes with the longer accompanying texts he writes for magazines and catalogues as well as his captions under images. The artist demonstrates the political weight of sites often perceived to be neutral and hence, unnecessary to contest. Haacke, aware of the subjective nature of all texts, always provides more information than is customary. For example, as alluded to in my discussion of "On Social Grease*," he includes the location of the work's original showing, which conjures up visions of a specific site in the reader/viewer's imagination. Haacke's self-framing means that he conducts operations normally performed by employees of art institutions. His written extensions of his work raise questions about authority; they reveal that all types of information—or the absence thereof—must be interrogated and not consumed outright.

⁸²⁴ Jacques Derrida, "Scribble (Writing-Power)," Yale French Studies 58 (1979): 117.

⁸²⁵ Edward Said, The World, the Text, and the Critic (Cambridge, Mass: Harvard University Press, 1983), 45.

Said expresses similar opinions regarding his understanding of Antonio Gramsci in "Opponents, Audiences, and Constituencies": "We are to understand that in the realm of culture and of thought each production not only to earn a place for itself but to displace, win out over, others." See Said, *Reflections on Exile and Other Essays* (Cambridge: Harvard University Press, 2000), 130.

⁸²⁶ This process of insertion or intervention might be seen to parallel Haacke's earlier systems work. According to Emily Taub-Webb's discussion of *Spray of Ithaca Falls Freezing and Melting on Rope* (1969), it is by addition (of a rope) that, "Haacke demanded that viewers perceive that spot–not often experienced in the dead of winter–as an individual place." As in *Spray of Ithaca Falls*, The beholder is made aware of the otherwise overlooked by the artist's actions. See Emily Taub-Webb, "On Site-Specificity: A Genealogy," (unpublished dissertation, Emory University, 2010), 154.

Although control is an issue, Haacke's writing is not solely a disciplinary practice. By providing interpretations, Haacke lifts the shroud of mystery that can surround artworks. 827 Nonspecialist audiences often find works of contemporary art to be quite opaque. A diminished barrier of entry is one benefit of Haacke's supplements. Providing information about works democratizes art, making the contents of institutions accessible to a range of audiences, not just those whose schooling and upbringing involved the inculcation of "refined" taste. His messages are transmitted to many; they are then engaged or discarded as the spectator sees fit. Furthermore, Haacke always attempts to provide translations of his explanations in the local language(s) where his work is shown. Beholders outside of the Anglophone world do not need to have a command of English to comprehend the work. 828

Haacke's impulse to "infest" textual space sometimes continues into the space of writings by others. A great number of the publications featuring the artist take the shape of conversations or interviews. 829 Granting interviews permits a dialogical engagement between creators: the artist has a greater possibility of affecting content as it is being produced. Critic Jennifer Peterson's take on *Free Exchange*, the book length conversation between Haacke and Pierre Bourdieu, indicates that I am not the only reader to observe this tendency: "It's always heartening to see a piece of

⁸²⁷ According to one journalist, "He attacks an art world short on mystery and poetry by producing an art short on mystery and poetry." See William Wilson, "Notorious Hans Haacke: Mysterious Artist Raises a Maelstrom of Questions," *LA Times*, September 06, 1987, accessed April 10, 2010, http://articles.latimes.com/1987-0906/entertainment/ca-6323 1 art-world.

⁸²⁸ For a discussion of the importance of avoiding English language hegemony in the art world see Gerardo Mosquera, "Alien-Own/ Own Alien," in *Complex Entanglements: Art, Globalisation and Cultural Difference*, ed. Nikos Papastergiadis (London: Rivers Oram, 2003).

Results the seem to be far more "conversations" with Haacke than any other artist I have ever researched. See Haacke's selected bibliography at: www.paulacoopergallery.com/assets/0000/1377/HH Bib.pdf

collaborative work, although Haacke rather dominates the discussion and Bourdieu comes off like a fan in the bleachers."830

Additionally, when critics write about the artist's work, he is regularly quoted and sometimes crowds out his host. Although ideally texts represent an exchange of ideas, at times the information Haacke provides infects the critic's prose and there are more citations or paraphrasing than interpretation. A particularly striking example of the artist's words overwhelming those of the author comes in Owens's From Work to Frame. In his paragraphs on Haacke's work, the critic alternates between description and citations from the artist. A caveat here. I concede it is possible that Owens is attempting a performance of the "death of the author" (mentioned in the article's subtitle) in his writing by allowing Haacke to choke him out. Regardless of the poetics, the power relations are made very clear. The artist's voice forces Owens's into the margins: the critic really only gets in a few sentences on Haacke's projects in the essay.

Owens claims that Haacke is not interested "in properties of the work of art, but in the work of art as property"; he follows this clause with a description of Haacke's artworks that track provenance (Manet-PROJEKT'74 and Seurat's 'Les Poseuses' (small version) 1888-1975), before citing the artist at length on the woes of corporate funding. The next paragraph describes MetroMobilitan (1985), a paracitational artwork that highlights the role of corporate sponsorship at the Met. The project contains a pastiche of the Fifth Avenue museum's architecture and banners—elements that cover up a large photomural of a funeral in for black South African killed by the police. The work also reproduces information the museum published about the public

⁸³⁰ See Jennifer Peterson, "Free Exchange by Pierre Bourdieu; Hans Haacke," *Chicago Review* 41.4 (1995): 139-142.
¹²⁵ Haacke has, on occasion, exercised a degree of control not normally afforded to artists: following the critic Robert Atkins, he "demands input on editing his quotes for clarity." See Robert Atkins, "Touching the Rawest Nerves," *Contemporanea* (November 1989): 51.

relations value of art for firms like Mobil (who happened to have subsidiaries in South Africa). Owens re-cites quotations the artist embedded in the project. Finally, the third paragraph that mentions Haacke is primarily made up of a quote from "Museums, Managers of Consciousness,"

In my experience, Haacke is not in the least controlling of quotes. He was happy for me to record an interview and granted me permission to reproduce images for an article without requesting that I send him any texts for final approval.

For a recent example, see Andrew Russeth, "The Art of Good Business: Hans Haacke Goes After a Koch, Readies London Plinth," *Artnews*, December 9, 2014,

http://www.artnews.com/2014/12/09/the-art-of-good-business-hanshaackes/.

Owens, "From Work to Frame, or, Is There Life After the 'Death of the Author'?," 131. 128 lbid., 132

which details the "industrial" aspects of art. 831 The reader must go to the notes to find more detailed interpretations of the artist's work by the critic. 832

For his Phaidon monograph Haacke chose a text by Bertolt Brecht to include along with an interview and art-historical analysis. All the artists in the series are afforded this kind of selection opportunity by the publisher. In a clear contrast to most every other artist in Phaidon's collection, Haacke provided all of the captions and marginal notes accompanying reproductions of his works in this volume. Captioning is not always considered of great importance. However, the short texts play a major role in the construction of an image's meaning. By composing even these small, marginal texts, Haacke supplements the writings of the other authors. For the Reina Sofia's 2012 solo-show, *Castillos en el Aire (Castles in the Air)*, the artist's impulse to gloss extended into real space (for an extended discussion of the exhibition, see introduction) (figs. 8, 9). In addition to the institution's wall labels and tags, supplementary texts by Haacke in the galleries provided updates and contextual information for works such as *Cowboy with Cigarette*

⁸³¹ Ibid.

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⁸³² See Ibid., notes 22, 23.

(1990) or *Helmsboro Country* (1990)—which deal with particular historical issues that would not have been easily grasped by Spanish visitors in 2012: Jesse Helm's role in the "Culture Wars" and Philip Morris's sponsorship of avant-garde art as well as the conservative politicians who attacked avant-garde art.

Haacke's Designs in and on Catalogues and Institutions

Beyond writing, Haacke enriches documentation of his works in catalogues with the "language" of images. On a number of occasions Haacke has contributed to the design of the interiors of books that reproduce his work. The presence of the artist's supplemental graphic material, rather like that of his writing, raises questions about who should exert control over design in publications. Usually publishing houses or layout designers determine the contents of exhibition catalogues. The catalogue for *Hans Haacke: "Obra Social"*, a 1995 exhibition curated by Manuel Borja-Villel at the Fundació Tàpies (Barcelona, Spain), contains the most interesting examples of the artist taking over graphic design duties. Haacke juxtaposes numerous images—both found and those he made himself—with the documentation of his works. He creates a montage with documentary photos, his own photographs, postcards, and advertising images. Interspersing them throughout the tome, they add layers of historical sediment. In almost all cases, the images provide additional context, educating readers about the situations that concerned the artist.⁸³³

For example, a photo of General Francisco Franco posing with Josep Vilarasau (fig. 61) accompanies Haacke's discussion of "*Obra Social*" (1995) (fig. 62), a site-specific project made in Barcelona exploring "La Caixa" Bank's activities. Making connections with greater emotional

⁸³³ In his Phaidon Press monograph Haacke operated in a similar way, though less dramatically. Next to the documentation of *The Saatchi Collection (Simulations)* are images of works by Koons and Steinbach from the same period (see my discussion of the connections above). See *Hans Haacke* (New York: Phaidon, 2004), 64-65.

punch than can easily be achieved with words, the artist visually forges links between the ruler of Fascist Spain and the former Falangist politician Vilarasau—who, in 1995, was the chief executive officer of "La Caixa". "*Obra Social*" exposes links between the "La Caixa," the bank's culture wing—known as "*Obra Social*" (which could translate to "good deeds for society" or "social work")—and particular political and economic interests. 834 Haacke added quotation marks that mimic those in the bank's name to suggest the dubious social value of their social work. Recalling his real-estate works of the seventies (and anticipating his later *Castles in the Air*), Haacke plumbed the links between art and development. 835 Some of the "*Obra Social*" monies, which were earmarked for "culture," got funnelled into the construction of Port Aventura, a commercial theme park that combines rides with representations of five "exotic" locales, and which is partially owned by the bank. Haacke's interest in exploring "La Caixa" prompted Barcelona's Fundació Miró to cancel his proposed exhibition four years earlier; the art institution was courting the bank's support at the time. 836

The artist's own photographs, which represent a kind of visual anthropology of the art world, provide further supplements to his work.⁸³⁷ Among the documentation of his artworks in *Hans Haacke: "Obra Social"* is Haacke's "Caught between Revolver and Checkbook." This essay, which takes its title from two different reactions to hearing the word culture: that of Herman Goebbels and that of a movie producer in Jean-Luc Godard's *Le Mepris* (1963), analyses the various propaganda functions of art. At the conclusion, there is an image of a uniformed team of

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⁸³⁴ See Haacke, *Hans Haacke: "Obra Social"* exh. cat. (Barcelona: Fundació Antoni Tàpies, 1995), 264.

⁸³⁵ This observation was made by Manuel Borja-Villel, Borja-Villel in conversation with the author, July 15, 2015.

⁸³⁶ Haacke, Hans Haacke: "Obra Social", 263.

⁸³⁷ This anthropological or sociological bent in his photography runs the course of his entire adult life. Haacke began his career taking photographs of visitors to Documenta II.

Philip Morris hostesses at the entrance to the Venice Biennale (fig. 63). ⁸³⁸ The photo reports on the state of art sponsorship in 1993. The image was taken the same year Haacke was awarded the Biennale's Golden Lion for *GERMANIA* (his "de-installation" of the German Pavilion), which is documented only pages later. The artist trains a critical lens on the corporation's use of culture and acknowledges his own contrasting activities within the same system. Revealing a kind of surrealist bent too, an image of a poster advertising a Duchamp exhibition at the Palazzo Grassi (Venice, Italy)— partially covered over with an announcement by the Communist Federation of Venice—seems to evoke Haacke's artistic lineage and political commitments simultaneously. ¹³⁷

More recently, the artist has translated his strategy to augment projects with additional documentation to galleries—spatializing his photo archive and juxtaposing images with objects. These photographs often confront gallery-goers with material conditions that can be forgotten in institutions—whited out by white-walled spaces of culture. For example, in the exhibition *Weather, or Not* (2009-2010) Haacke showed images of immigrant street vendors in Venice (fig. 64); these were set against shots of revellers on a luxury yacht also taken in the north-eastern Italian city (fig. 65). The artist counted on the fact that many of the visitors to his X Initiative show in New York's Chelsea would also have attended the Venice Biennale. While they might have given limited heed to the West African men selling bootleg luxury merchandise in the Italian city, they were asked to contemplate the situation further: How did their touristic displacement differ from the displacement of the immigrants? In what ways did the international vendors and their wares found on the streets relate to the international art of the Biennale? In *Castles in the Air* Haacke presented numerous views of a semi-abandoned housing development in the periphery of Madrid.

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⁸³⁸ See Hans Haacke: "Obra Social", 211.

¹³⁷ See ibid., 61.

With this project too, Haacke forced confrontations with realities that are normally out of sight and out of mind in the city center.

Other images Haacke publishes relate more directly to the "afterlives" of his works. Despite Haacke's best attempts to control his artworks, the artist's projects have been put towards unintended ends. Rather than repress these, Haacke adds documentation of this material to the catalogue, letting images recount a dialectical history in the tome. In 1988 the Haus der Kunst created an advertisement for Ways to Abstractions. 80 Masterpieces from the Thyssen-Bornemisza Collection (fig. 66), which was based on a photograph of the side of Oil Painting. Homage to Marcel Broodthaers with the painting of Reagan. Instead of including Haacke's presidential portrait, gold letters on a regal purple ground appeared within the frame to announce the exhibition. The unauthorized use of the artist's work is revealing. Haacke had intended the "genteel" gold parergon and stanchions to respectively evoke the kind of frames found on donor portraits and the deluxe control devices that discipline movement in banks (as well as museums and theater). 839 Apparently, the associations with wealth and power of the components of Haacke's installation were so apt that the advertisement's designer decided to reuse them to emphasize the prestige of Baron Hans Heinrich Thyssen-Bornemisza and the modern artworks he collected. Furthermore, by including the photo in the catalogue, Haacke signals the fluidity of signs—much like the words of Lenin, his work too is not immune from co-option.

Haacke documents another instance of "counter-paracitation" in his artist's book *Framing* and Being Framed and again in Castillos en el Aire: Robert Kingsley's (then Exxon's Manager of

⁸³⁹ Haacke letter to Rudi Fuchs, April 18, 1982.

Urban Affairs in the Department of Public Affairs) (fig. 67) decision to pose for a photograph with the plaque in *On Social Grease* depicting his quote at the John Weber Gallery. 840 Reviewing Haacke's project in 1975, the unsympathetic critic Susan Heinemann suggests this photo opportunity might serve as "an astute reversal of Haacke's work, underlining its own availability as a commodity."841 However, Haacke's artwork is no typical commodity. Since 1971 Haacke has used a variation of the Artist's Reserved Rights Transfer and Sale Agreement, also known as the Projansky-Siegelaub artist's contract. This "paperwork" too is an instance of the artist using an institution against the grain: civil law protects Haacke's freedom of expression and author's rights. He exerts control despite the fact his projects have been sold to others. Although it probably has impeded sales over the years, Haacke's contract lets him decide precisely who can purchase his works and where and how they might be shown.⁸⁴² John Weber was one of a limited number of gallery owners at the time sympathetic to Haacke's agreement and the argument that artists should be allowed to some agency over the fate of their artworks. Hence, given these conditions, while Kingsley could access the gallery, he would not have been able to purchase the artwork—turning it into a commodity as Heinemann suggests—unless Haacke had desired it.843

⁸⁴⁰ See Hans Haacke, *Framing and Being Framed* (Halifax: Nova Scotia College of Art and Design, 1975), 121 and *Castillos en el Aire*, 94.

⁸⁴¹ Susan Heinemann, "Hans Haacke at John Weber Gallery," Artforum 14, no. 1 (September, 1975): 75.

⁸⁴² See Haacke quoted in Maria Eichhorn, *The Artist's Contract* (Cologne: Verlag der Buchhandlung Walther König, 2009), 69. In some cases the result has been that his projects effectively lose their art status. As they rarely circulate as "art," the works potentially turn into what Arjun Appadurai calls "enclaved commodities." See Arjun Appadurai, "Introduction: Commodities and the Politics of Value," *The Social Life of Things*, 24.

⁸⁴³ Discussing the Artist's Reserved Rights Transfer and Sale Agreement in relation to an exhibition titled *The Contract* at the gallery Essex Street the artist affirmed: "There were some who wanted to buy a work of mine and started to negotiate. I said, 'I'm not negotiating.' And that was the end of the sale. I am pretty stubborn." See Haacke quoted in Andrew Russeth, "The Art of Good Business: Hans Haacke Goes After a Koch, Readies London Plinth," *Artnews*, December 9, 2014, http://www.artnews.com/2014/12/09/the-art-of-good-business-hans-haackes/. Haacke determined that Peter Ludwig, whose collecting tendencies and business enterprises he profiled in *Der Pralinenmeister (The Chocolate Master)* (1981), would not be able to purchase his work unless he signed the contract, which Ludwig balked at.

Nonetheless, the fact that Kingsley would even come to Haacke's exhibition reveals the close connections between art and business, precisely the linkages that Haacke is attempting to explore and expose with *On Social Grease*. In addition, the photograph of Kingsley with *On Social Grease* only seems to solidify his position as part of the moneyed elite of late capitalism. The executive poses next to his almost lewdly suggestive lines: "EXXON's support of the arts serves the arts as a social lubricant. And if business is to continue in big cities, it needs a lubricated environment." ⁸⁴⁴ Kingsley looks every bit the part of corporate executive—slicked-down hair, conservative business suit—seeming to confirm and redouble what many visitors would expect from an oil firm's Public Affairs Manager. Haacke surely includes the documentation of Kingsley in order to illustrate the kinds of agents who typically have the most power in the art game.

Critic Tony Brown (evidently unaware, or feigning a lack of awareness) asks Haacke about the effects of this kind of contra-critique. In response, the artist maintains that he is not attempting merely to provoke corporate sponsors of art. Instead, he wishes to inform a particular public about the discourse on art as publicity that typically circulates in private meetings and specialty publications. He utilizes the museum and its publications to educate visitors about the way institutions and their contents are instrumentalized: "The audience is all those people who are unfamiliar with the corporate rationale for the support of art…reading the quotes they become visibly angry at those [supposedly] good corporate citizens…"845

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⁸⁴⁴ Kingsley quoted in Marylin Bender "Business Aids the Arts... And Itself," The New York Times, Oct. 20, 1974, section III, page 1, quoted in Haacke, *On Social Grease*, 1975

⁸⁴⁵ Haacke in Tony Brown, "Artist as Corporate Critic," *Hans Haacke Volume II* (London: Tate, 1984), 101. Whether visitors today would be visibly angry or not is perhaps debatable. The works—even those referring to specific past situations—certainly do continue to educate contemporary audiences about the ideological role of art. See my introduction for a discussion of the continued relevance of *Thank You, Paine Webber* (1979), which was displayed at the Metropolitan Museum of Art in 2010.

Haacke's intervention in the 2000 Whitney Biennial (fig. 68) catalogue augments the polyphony of the text: various voices—whose perspectives are not unified, nor subordinated by that of the institution—make meaning. 846 Documentation of the work of each artist is accompanied by a short commentary by the museum's curators. Haacke's pages contained a counter-blurb and documentation of the museum. The curatorial text mentions the fact that Haacke had not designed his work at the time of printing and very briefly discusses some of his historic works that deal with corporate sponsorship of the arts, such as On Social Grease. The artist states in his text: "In my works, I often allude to the context in which they are first seen, in that vein I submit for this catalogue two photos I took in the Orientation Gallery of the Museum's exhibition The American Century: Art & Culture 1900-2000."847 This was a wide ranging exhibition of American art, which was sponsored by the Intel Corporation and aggressively promoted by a marketing campaign that outdid that of any contemporary art museum to date. 848 Haacke uses the remaining space as a political platform: he censures Mayor Rudolph Giuliani's reactions to the Brooklyn Museum's Sensation exhibition. 849

⁸⁴⁶ See "Hans Haacke," in Maxwell Anderson, Michael Auping, Valerie Cassel, Hugh Davies, Jane Farver, Andrea Miller-Keller, and Lawrence Rinder, Whitney Biennial: 2000 Biennial Exhibition, exh. cat. (New York: Whitney Museum of American Art, 2000), 126-127.

For discussions of polyphony see Mikhael Bakhtin, *Problems of Dostoevsky's Poetics*, trans. Caryl Emerson (Minneapolis, MN: University of Minnesota Press, 1984). Bakhtin describes polyphony as the coexistence of voices that do not reach a consensus or defer to one leading authority.

⁸⁴⁷ Haacke, "Hans Haacke," in Maxwell Anderson, Michael Auping, Valerie Cassel, Hugh Davies, Jane Farver, Andrea Miller-Keller, and Lawrence Rinder, Whitney Biennial: 2000 Biennial Exhibition, exh. cat. (New York: Whitney Museum of American Art, 2000), 127.

⁸⁴⁸ Hilton Kramer, "The fiasco of 'The American Century'," *New Criterion* (November 1999), http://www.newcriterion.com/articles.cfm/The-fiasco-of--ldquo-The-American-Century-rdquo--2777. Kramer notes in his review that critics who could agree on almost nothing else could agree that, for various reasons, the exhibition merited censure.

⁸⁴⁹ The Mayor was horrified by a number of works in *Sensation*, especially Chris Ofili's *The Virgin Mary* (1996), which he (incorrectly) believed was anti-Catholic. The project Haacke ultimately made, *Sanitation* (2000), consisted of direct citations of the Mayor in the Gothic Fraktur font that was at one point used by the Nazis. He paired Giuliani's words with layered up real American flags--evoking Jasper John's *Three Flags*, which appears on the cover of the *American Century* catalogue.

At the time of the 2000 biennial, it was a relative rarity for guests to be allowed to take pictures in art institutions. Museums controlled the circulation of images of their holdings to a greater extent than they do today. 850 Haacke tactically took advantage of his invitation to be in the biennial and created his own not-exactly-authorized documentation of the history of the host institution. The first of Haacke's images of *The American Century* depicts a prototype Intel Pentium III PC Tower and the Intel Pentium III PC Tower that actually processed all of the data for the pseudo-documentary slideshow of texts images projected in the gallery. Both machines were displayed in a vitrine as if they were works of sculpture. Reflected on the vitrine's panes mirrored but still legible—are the name of the exhibition and beneath it: "Presented by Intel Corporation" followed by the IT firm's logo. The didactic text on the plinth supporting the hardware can also be read. It explains that the mediated information broadcast by the museum all comes from branded products: a "most powerful" Intel processor, a Marantz Home Theater System and a Mitsubishi x200 portable projector. The other photo Haacke took depicts the closing shot of the video consumed via the high-end gadgets, which the Whitney created for *The American* Century. 851 The dark blue screen in his photograph contains the azure words "make some sense of America." Haacke's paracitation of the host's text prompts readers to "make sense" of the American art museum and implicitly raises questions about what kinds of objects are displayed and why. Intel had donated six million dollars to the Whitney for *The American Century*. 852

⁸⁵⁰ By having the power to grant permission about the use of images, museums acquire some of the author function for the works they control. Issues of copyright and fair use of images are still very much an issue for art historians. Not having permission to include illustrations of works stifles scholarship. See "Fair Use: Code of Best Practices," *College Art Association*, January 12, 2015, accessed July 9, 2015, http://www.collegeart.org/fairuse/best-practices.

⁸⁵¹ The image of the vitrine is shot in such a way that it makes the museum look crowded and almost messy: the subject is not framed in the center of the photo. Haacke's documentation is far cry from the types of official images of exhibitions, which typically represent museums and their contents as clean and ordered.

⁸⁵² In addition, the firm provided the museum with extra support staff and hardware. See Carol Vogel, "Intel Gives

According to the *New York Times*'s coverage, the donation was "thought to be the largest made to an art museum for a specific exhibition." Apparently an instance of *quid pro quo*, the exhibition elevated Intel's top-of-the-line PC and prototype—which, as a brand-new design, had scant historical value—to the rarefied heights of "art." The coverage of Intel's donation and the apotheosis of the processors was a public relations coup for the firm.

In the catalogue for Jean-Hubert Martin's *Magiciens de la terre* there is an Englishlanguage

advertisement for Rembrandt Van Rijn cigarettes (fig. 69). It is more than ad however: this assisted readymade is yet one more instance of "bad" publicity in Haacke's oeuvre. Rather than contribute documentation of the site-specific project he would create for the exhibition (*One Day the Lions of Dulcie September Will Spout Water in Jubilation* [1989]), Haacke created a separate textwork for the catalogue. 854 Along with the image and copy on the right hand page, there is a text rendered in the same fonts and located on an extension of the same cream-colored ground that surrounds the image in the advertisement. The page of text shifts understandings of the cigarette company's adjoining publicity. Haacke functionally transforms the advertisement—which he had taken nearly readymade—employing a spectacular idiom to transmit data the corporations would surely prefer remained occluded. The written section publicizes the South African Rembrandt Group's economic connections to other firms whose names are better known in Europe and the US (and not sullied by connections to apartheid): Cartier, Lord, or Dunhill. With this move, the artist provokes a Brechtian estrangement effect (*Verfremdung*), which ideally

^{\$6} Million To Whitney for a Show," *New York Times*, September 24, 1996, http://www.nytimes.com/1998/09/24/arts/intel-gives-6-million-to-whitney-for-a-show.html.

⁸⁵³ Ibid.

⁸⁵⁴ See Jean-Hubert Martin, *Magiciens de la terre*, exh. cat. (Paris: Centre Pompidou, 1989), 146-47. This project could also be considered a kind of double. Though quite different in form, the work is similar in function to the installation *Les Must de Rembrandt* (1986).

prompts spectators to consider the materials he presents anew and in depth. 855

In addition, Haacke improperly engages the themes of Martin's exhibition. An important precedent for large-scale, global shows, *Magiciens* juxtaposed works by non-western artists with those of western artists; the curator hoped to reveal connections between artists working who hail from distinct regions. Haacke too, with deliberate irony, takes on issues of globalism: he exposes links between western corporations and their business ventures in the Southern Hemisphere. In the text he plays on the exhibition's title and cigarettes. He writes "Rembrandt is the magician of the western world. Smoke him!" The artist informs readers that the real magic performed by art is its capacity to affect public opinion and serve as an ideological smokescreen for firms' less savory activities.

Moreover, by the apparent displacement with the ad, as opposed to documentation of his contribution to *Magiciens*, Haacke suggests the (at times tacit) influence sponsors have upon what enters the spaces of art. Though it may seem surprising, the practice the artist subverts (ads in catalogues) does in fact occur. For instance, in the catalogue of Documenta 8 a number of companies took out full-page advertisements: Tempo, Lufthansa, and HEWI-Design. Haacke's

⁸⁵⁵ As noted in the introduction, following Frederic Jameson and Ernst Bloch, I translate *Verfremdung* as estrangement rather than defamiliarization. See Jameson, *Brecht and method* (New York: Verso, 1998), 85-86 n13 and Bloch, "*Entfremdung*, *Verfremdung*": Alienation, Estrangement," *TDR* 15, no. 1 (Autumn 1970), 120-125. According to Bloch's definition of estrangement, "The strange externality purposes to let the beholder contemplate experience separated, as in a frame, or heightened, as on a pedestal. As has been suggested, this leads increasingly away from the usual and makes the beholder pause and take notice. Thus a faint aura of estrangement already inheres in the kind of spoken inflection that will suddenly make the hearer listen anew" (123). Additionally, following William Burling, *Verfremdung* is best grasped as a subset of *Umfunktionierung* (functional transformation/refunctioning). See Burling, "Brecht's "U-effect": Theorizing the Horizons of Revolutionary Theatre" in *Brecht, Broadway, and United States Theatre*, ed. Chris Westgate (Cambridge: Cambridge Scholars Press, 2007). ¹⁵⁵ See Haacke in Jean-Hubert Martin, *Magiciens de la terre*, 147 (my translation). As in English, in French, "smoking someone" can be a slang term meaning killing them.

⁸⁵⁶ Haacke's work seems to undertake a critical rereading of lines from the preface to the catalogue, in which curator Jean-Hubert Martin asserts: "All these objects, from here and elsewhere, have in common that they have an aura. These are not mere objects or tools for practical and material use. They are intended to act on the mind and on the ideas of which they are products..." See *Magiciens de la terre*, 8 (my translation).

artistic critique of this form of art sponsorship as publicity as well disrupts the flow of art documentation in the text. Like an emblem, it provokes a flash of aporia—the doubt which catalyzes and "haunts all knowledge-building." ⁸⁵⁷ Furthermore, Haacke's textwork arms the spectator with facts, and by this, opens up the possibility of questioning the dominant corporatized order of things both within and outside of the art world.

Text, Image, and Excess

Both texts and images have lives outside the control of their makers and framers. Discussing this phenomenon in the field of writing, Edward Said affirms, "once the text goes into more than one copy the author's work is in the world and beyond authorial control." W.J.T. Mitchell expresses similar sentiments regarding images, which transmit consciously intended values and "radiate new forms of value formed in the collective, political unconscious of their beholders. As objects of surplus value, of simultaneous over- and underestimation, these [images] stand at the interface of the most fundamental social conflicts."

Reading Said's and Mitchell's assertions in tandem let us return to *Shapolsky et al.* This project consists of graphic information: maps, charts linking real estate and owners, and 142 pairings of photographs and texts detailing the properties. The Manhattan buildings are tightly cropped and shot from below, at street level. As a result, all the images possess common elements: vertical emphasis, rectangular architectonic forms, and high-contrast tones. The photographs depict apparently uniform, dark, and imposing edifices against light sky. Each is similar, but not

⁸⁵⁷ Suzanne Diamond, "Embracing Aporia? The Lessons of Popular Knowledge," *Postmodern Culture* 19, no. 1 (September 2008). www.muse.jhu.edu.

⁸⁵⁸ Said, 33.

⁸⁵⁹ W.J.T. Mitchell, What Do Pictures Want? The Lives and Loves of Images (Chicago: University of Chicago Press, 2005), 105.

identical. Vehicles, signs, passers-by, piles of trash, or residents sitting on the stoops differentiate every one. Because of the public debate and protests following the Guggenheim's decision to cancel Haacke's 1971 show, the well-known controversy is often the sole focus of the authors who reproduce *Shapolsky et al.* The work has come to transmit additional connotations it did not originally. In a 1984 interview Jeanne Siegel expresses the widely held (erroneous) belief that the Guggenheim trustees owned the buildings in *Shapolsky et al.* Haacke, excited by the unintended consequences, responds: "This is really fantastic! Everybody suspects that somehow or other the trustees were implicated.... It also means that people would not be surprised to hear that the trustees of the Guggenheim Museum are slumlords." The artwork has come to be the carrier of a counter-truth, a notion circulated in good faith, which is factually inaccurate. Hand and the shadowy buildings juxtaposed with text signify nothing more than corrupt trustees and museum officials; that, or the obverse, a libelous artist.

However, because of its form and Haacke's usual requirements about scale, even when *Shapolsky et al.* is fragmented in reproductions (which almost always must occur), the work is still legible and, hence, disseminates meanings. While not totally unique in this regard, the style of representation contrasts with that of many other serial works of the era. For example, when illustrating a text, the set of all thirty-two of Andy Warhol's *Campbell's Soup Cans* (1962) is almost always reproduced in its entirety. Art historian Thomas Crow's *The Rise of the Sixties* is typical of representations of Haacke's project: only one panel appears (fig. 70). Though not

⁸⁶⁰ Haacke in Jeanne Siegel, "Leon Golub/Hans Haacke: What Makes 1105 Art Political?," Arts Magazine 58, no. 8 (April 1984): 111.

⁸⁶¹ For an expanded discussion of the counter-truth, which Derrida maintains originates in the news media, see Jacques Derrida, "The History of the Lie: Prolegomena," in *Without Alibi*, trans. Peggy Kamuf (Stanford, CA: Stanford University Press, 2002), 28–70.

complete, nor original, the artwork still transmits much of its initial significance. The text—image piece functions like a parasite. Not only can Haacke's text be read within the space of Crow's tome, but the Courier type, surrounded by ample margins in a white rectangle, is—while slightly smaller—more easily read. Moreover, when viewing the photo, the surfeit of information inherent to that medium is more readily perceived. His documentation augments Crow's text, which does not mention in detail the housing conditions Haacke investigated: the image transmits a sense of the specific material conditions of the historical context. The work, though deadpan, is a fairly adequate representational system. Elements with indexical meanings referring to specific societal conditions are visible: decay on the façade or a Coca-Cola sign gracing a gated storefront.

In other instances, such as the catalogue for Lisa Phillips's *The American Century*, multiple panels of *Shapolsky et al.* are reproduced on a smaller scale (fig. 71). ⁸⁶² This diminishment, possibly a decision by Kevin Callahan, the catalogue's designer, alters legibility. ¹⁶³ Haacke's words become patterns, and the elements differentiating the properties cannot be perceived. By pulling back, siting the reproduction with other plates (numbered and separated from the essay), including multiples, and seemingly sepia-tinting the image—an aspect not found in the original—*The American Century* shifts the meaning. ⁸⁶³ Scale is important for many artists' pieces inside the gallery; it similarly has implications in representations. ⁸⁶⁴ Following Susan Stewart, miniaturization of artworks in the space of text removes them from history and places them in "a

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⁸⁶² The American Century was a large-scale survey of American art held at the Whitney Museum in 1999–2000.

¹⁶³ As stated above, this violates the normal conditions Haacke places on his works: textual elements should be legible when reproduced.

⁸⁶³ The typed paper below each photo has yellowed with time. However, the photographs have not become browner—as they appear in the catalogue.

⁸⁶⁴ For more on scale and contemporary art see James Meyer, "No More Scale: The Experience of Size in Contemporary Sculpture," *Artforum* 42, no. 10 (Summer 2004): 220–28.

time particular to their own boundaries."⁸⁶⁵ Furthermore, the use of sepia sends the artwork spiraling into the realm of nostalgia, which can be defined as a longing for an ahistorical recollection of an idealized past.⁸⁶⁶

Phillips's commentary for *Shapolsky et al.* parallels the maneuvers with the images. To some extent delegitimizing Haacke's work, the curator parrots Messer's initial critique, calling his project a "distinctive form of muckraking." While the manipulation of the image may have been unintentional, Phillip's unoriginal words are impossible to understand in a positive light; the net effect of the textual reframing is that Haacke's artwork, its contents, and the controversy surrounding the cancellation of the solo-show recede from the present. As it is only discussed as yellow journalism, the project's message continues to be suppressed. There is a suggestion that the housing issues the artist grappled with were largely mendacious—not precisely real in the nineteen seventies and not relevant today. Rendered nearly identical, the "cells" that make up the artwork seem to refer primarily to themselves. This shift can be illuminated by Benjamin Buchloh's contention that "an object only takes on aesthetic meaning when its referentiality has been abolished." Hence, the work moves from its original social significance and towards an aesthetic one. Haacke's images have become the host to Phillips's designs. This "aesthetic" potential is new.

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⁸⁶⁵ Susan Stewart, *On Longing: Narratives at the Miniature, the Organic, the Souvenir, the Collection* (Durham, NC: Duke University Press, 1993), 66.

⁸⁶⁶ For a more in-depth analysis of the potential to induce nostalgia with sepia-toning in advertisements see Takashi Kusumi, Ken Matsuda, and Eriko Sugimore, "The Effects of Aging on Nostalgia in Consumers' Advertisement Processing," *Japanese Psychological Research* 52, no. 3 (September 2010): 150–62.

⁸⁶⁷ The American Century: Art & Culture 1950–2000 (New York: Whitney Museum of American Art in association with W.W. Norton, 1999), 219. Given Phillips's commitment to the inclusion of societal context and mass culture in *The American Century* in general, the treatment of Haacke's work seems somewhat surprising. However, Phillips left the Whitney nearly nine years before the institution ultimately bought Haacke's work. She was not involved in the 2007 acquisition of *Shapolsky et al.*

⁸⁶⁸ Benjamin H. D. Buchloh, *Neo-Avantgarde and Culture Industry* (Cambridge, MA: MIT Press, 2003), 227.

¹⁷⁰ Ibid., 211.

Indeed, Buchloh reads *Shapolsky et al.* to be "anti-aesthetic." With distance and representation other possibilities can creep in.

Perhaps the most striking parasitical infestation comes in the illustrations in Buchloh's "Hans Haacke: Memory and Instrumental Reason" on the glossy pages of Art in America (February 1988). Color reproductions of Haacke's works nearly overwhelm the critic's text. The viewer may be initially seduced by the artist's slick mimicry of spectacular forms; Haacke paracites some of the tactics of advertising to transmit his political lessons. Because of the design and deployment of the images, Haacke's projects distract the reader's attention away from Buchloh's writing, all the while illustrating it—alternately interrupting and enhancing the critic's positions. As Buchloh does not address all of the images in depth, they assert their own meanings in the nexus of engagement with the viewer and frame (fig. 72). For example, Buchloh analyses Haacke's Voici Alcan (1983) in terms of thwarting visual pleasure. Part of the reproduced artwork consists of a close-up, color image of the slain anti-apartheid activist Stephen Biko—who died in police custody in 1977—framed by Alcan brand aluminum windows (fig. 73). Quite possibly because the activist was widely recognized at the time, the critic does not provide an extensive discussion of South African history in his essay. Nonetheless, in case there was any doubt, a caption under the documentation of *Voici Alcan* briefly explains the contents of the project. While the magazine's graphic design team surely had a hand in representing the work, the reproduction is sized so that per Haacke's norms—readers of Art in America could view the writing that is part of the project. Unexpectedly encountering the photo of Biko's corpse in the art magazine potentially brings the reader from the contemplation of aesthetics to politics. The image catalyzes a mnemonic chain and thus, a possible consideration of apartheid, the Soweto uprising, and then, certain firms' continued economic ties to South Africa in 1988.

Another example of parasitism in Buchloh's article comes in the text-based *Manet-PROJEKT '74*, which profiles the ownership of Manet's *Bunch of Asparagus* (1880). The representation is as successful as the real artwork when shown within *Art in America* (fig. 74). This work, created for the exhibition *PROJEKT 74* at Cologne's Wallraf-Richartz Museum, and disclosing board member Hermann J. Abs's Nazi connections, was doubly censored: once prior to the opening and second time when Daniel Buren pasted photostats of Haacke's artwork into his contribution to the show. ⁸⁶⁹ As Buchloh even became a willing agent for the German artist, collaborating with Buren in producing the reproductions of *Manet-PROJEKT '74*, it seems likely the critic had a hand in "infesting" *Art in America* with Haacke's pedagogies. ¹⁷² And, doubtless, because Haacke's work occupies a printed page, rather than being found framed in a gallery, it is more likely to actually be read closely and insinuated into memory.

Observing this potential for transmission, questions of the parasite and host become more slippery. Though he does hold the copyright, the selection of images is not completely under Haacke's control. Does Haacke's work express political views shared by Buchloh, but which the critic feels he cannot explicitly state given the conventions and possible strictures of art criticism? ⁸⁷⁰ Are both guests parasites? Does the inclusion of a "notorious" artist whose

⁸⁶⁹ Curiously, this relation itself was doubled in the space of *Avalanche* in December 1974. In this issue, Haacke's work is reproduced alongside an interview with Buren that has photos of his synthetic rehanging of Haacke's project. ¹⁷² Buchloh also assisted in the production of the second iteration of *Manet-PROJEKT'74*, helping to procure the photostats for Buren. Buchloh in conversation with the author, August 13, 2012. Images of the critic overseeing the installation of Haacke's work into Buren's can be found in Sophie Richard's *Unconcealed* (London: Ridinghouse, 2009).

⁸⁷⁰ I certainly do not deny that Buchloh has regularly discussed political questions in his writing on art. However, he is most concerned with the repression of Nazi history or vaguer worries about spectacle culture and technological reason. I intend this observation as a criticism of Buchloh's work. Connections to the present do not always appear in rigorous studies of the past. As far as I am aware—and though he seems sympathetic to this mode of creating art history—his texts rarely deal with specific political issues of their own time.

"mediaura" has been augmented by the press increase the cachet of the magazine?⁸⁷¹ Do Haacke's works displace other types of texts, like ads, which would otherwise coexist with the writing on the pages? Is Buchloh's article or *Art in America* the host? Perhaps it is all of these.⁸⁷² Indeed, as Miller argues, "the relation in question is always a chain... [the] parasite is always already present within the host...." The fact that there is contestation means that the artworks engage in and provoke dialogue; the agonism of dialectic cohabitation is part of their value. We might also provisionally answer by concluding as we began, turning once more to the news headlines: "Study: Parasites Sometimes Essential." ⁸⁷⁴

⁸⁷¹ For more on "mediaura" see Samuel Weber and Alan Cholodenko, *Mass Mediauras: Form, Technics, Media* (Sydney: Power Publications, 1996).

⁸⁷² Haacke may have had an agent on the inside as well: Walter Robinson, one of *Art in America*'s editors at the time, was a former participant in the Whitney Independent Study Program and had also created his own experimental publication *Art Rite*; he surely had sympathetic feelings toward Haacke.

⁸⁷³ Miller, "The Critic as Host," 444, 446.

⁸⁷⁴ Richard Harris, "Study: Parasites Sometimes Essential," *NPR*, July 23, 2008, accessed April 4, 2010, http://www.npr.org/templates/story/story.php?storyId=92836917.

Conclusion: Reprogramming the Future

Haacke has been creating artworks that alter the dynamics of galleries for nearly the entirety of his career. As I have shown, the artist's parasitic works do not merely attack their frames; his alien elements nourish institutions as well. Like with the artist's early Towers, Columns, and Waves, artworks from Haacke's later oeuvre as well take cues from Brecht and reprogram their institutional frames. In every case I have discussed, the injection of Haacke's agonistic projects into the hosts democratizes the sites: his works augment the transparency of museums, spread expertise among various individuals, or enable spectators to actively participate; galleries broadcast a wider range of voices. Additionally, many gradual alterations to the place of art's production owe something to practices such as Haacke's. Curators and other museum professionals have certainly learned lessons and made changes to the apparatus of art because of institutional critique.⁸⁷⁵

In order to further prove the validity of my claims about the pedagogic, parasitic, and performative methods spanning Haacke's oeuvre, I read a selection of projects—most quite canonical—through my trio of analytical lenses. Refer As I have detailed throughout this thesis, Haacke's artworks often require (or even demand) collaborators—recruited both from the constituency of visitors as well as from institutions themselves. Beyond altering spectatorship, many of Haacke's projects interrogate labor within the host. The artist's works engender shifts in institutional power and as well alter the kind of functions performed by employees and visitors

⁸⁷⁵ Jens Hoffmann describes these institutional changes in "The Curatorialization of Institutional Critique," in *Institutional Critique and After*, ed. John Welchman (Zurich: JRP I Ringier, 2006), 323-334.

⁸⁷⁶ This selection I provide here by no means exhaustive. The mode of analysis could be applied to numerous other works by the artist.

alike. Indeed, in the situations Haacke's projects catalyze, work (as performed verb) is very much part of the work of art.

Posing Audiences, Composing Democracy

Haacke's Polls (1969-) consist of the pseudo-sociological gathering of data about art audiences. The results are tabulated and then displayed graphically. These Polls are often seen as the pinnacle of document-based conceptual art; they are some of the most discussed in Haacke scholarship.⁸⁷⁷ These canonical projects constitute clear instances of art catalyzing a conversion from beholder to participant—and thus are very much related to *Photoelectric* or the Towers, Columns, and Waves. The artist's visitor profiles are often imaged to solely exist as dry conceptual information: Benjamin Buchloh affirms that the projects demonstrate "bureaucratic rigor and deadpan devotion to the statistic collection of factual information."⁸⁷⁸ Though the graphs and charts (fig. 75)—which bridge the gap between work and documentation—are the outcome of the artistic undertakings, actions are always required as well. As a result, Haacke's polling works should be read as "task-based" performances, collaborative corporeal actions that tactically take advantage

of the art system they measure and infiltrate.

877 Benjamin Buchloh sees the Polls as the culmination of the trajectory of conceptual art. See Buchloh, "Conceptual Art 1962-1969: From the Aesthetic of Administration to the Critique of Institutions," *October* 55 (Winter 1990): 105-143. They are prominently featured in Anne Rorimer, *New Art in the 60s and 70s: Redefining Reality* (New York: Thames & Hudson, 2004). Rosalyn Deutsche focusses exclusively on the Polls and their democratizing functions. See Deutsche, "The Art of Being Governed a Little Bit Less," in *Hans Haacke: For Real* exh. cat., ed. Matthias Flügge and Robert Fleck (Dusseldorf: Richter, 2006), 62-79. Sven Lütticken also describes them—albeit very briefly—in relation to performance art. See Lütticken, "Performance Art after TV," *New Left Review* 80 (March/April 2013), accessed July 19, 2015, http://newleftreview.org/II/80/sven-lutticken-performance-art-aftertv. Less sympathetic commentators focus on these projects too. See Kirsi Peltomaki, "Affect and Spectatorial Agency: Viewing Institutional Critique in the 1970s," *Art Journal*, 66:4 (Winter 2007): 36-51 and Vered Maimon, "The Third Critizen," *October* 129 (Summer 2009): 85-112.

⁸⁷⁸ Buchloh, "Conceptual Art 1962-69: Aesthetic of Administration to the Critique of Institutions," 141.

Haacke describes one such polling work, *John Weber Gallery Visitors' Profile I*, as an "installation for audience participation" that results in "29 sheets of drawing paper." The Polls recall group Zero's *Demonstrations*, in which exhibitions lasted only the length of the opening—a characteristic that prompts Lawrence Alloway to consider the group's events to be performances. Similarly in Haacke's polling works, the gallery-goers perform for and with one another during the *vernissage*. With his visitor profiling project, Haacke also places the other authors' bodies on display (fig. 76). Like *Photoelectric*, the Polls enable a demonstration of everyday life in the exhibition space—an operation that turns the entire gallery into an object of investigation, the host to a real, live performance.⁸⁸⁰

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On the night of October 7, 1972 the John Weber Gallery is packed: near the front of the line that traces around the gallery—a bodily drawing in space—collector Howard Conant waits, his brow slightly furrowed above thick, black Buddy Hollies. He adjusts his tie and unbuttons the jacket of his ash gray suit. John Baldessari wears a dark nearly-form-fitting turtleneck that appears to have been slept in; his large, lanky frame listlessly leans—one arm crossed—back against the white wall. A safe distance away, but trying to look equally hip, Joseph Kosuth (sunglasses still on) strikes a more rotund iteration of the same languid pose, his bleached blond pate lolling slightly to the side as he waits in the line. Jog back some more and you'll find Carl Andre, dressed in his ubiquitous pair of denim overalls—polished on the joints with constant wear. He debates loudly

⁸⁷⁹ Hans Haacke, *Hans Haacke: Unfinished Business*, exh. cat., ed. Brian Wallis (Cambridge: MIT Press, 1986), 102.
⁸⁸⁰ This maneuver to achieve "real" performances parallels the goals of the Russian Constructivist film director Aleksei Gan in his "uncompromising war on art." In a manner not so different to Gan's movie camera framing live action to inscribe into signification, Haacke implicates his participants in a project with wider meanings and valences. See Kristin Romberg, "Labor Demonstrations: Aleksei Gan's Island of the Young Pioneers, Dziga Vertov's Kino-Eye, and the Rationalization of Artistic Labor," *October* 145 (Summer 2013): 38-66.

with the people next to him, his beard wagging intensely as barbed words shoot out in a Boston brogue. Hop over a few more queuers, and here, clad in a dark waistcoat and an untucked buttondown, Daniel Buren stands erect, head slightly scrunched forward gazing into space; his hands are clasped, fingers interwoven. Are they giving away Guggenheim grants? What is everyone lining up for?

Strangely the answer to the above questions was "paperwork": according to Gregory Battcock, the "many famous New York art world people... [were] all waiting on line for a chance at one of the hole-punchers." In *John Weber Gallery Visitors' Profile I* and *II* Haacke asked visitors to complete serious questionnaires (fig. 77) in a carnivalesque atmosphere. As Tom Sawyer realizes, even drudge-work, like whitewashing, might become desirable if it is framed correctly—as play rather than labor. Haacke posed questions that inquire about demographics and contemporary politics:

"Where do you live?..."

As a result, the work recalled voting and hence produced a constituency. The results of the first polling exercise were later posted within the gallery space during a second poll.

From the mid-twentieth century onwards polling has been used to predict consumer and voter behavior. 882 Haacke's forms and results were perhaps not so far removed from advertising—

http://wps.ablongman.com/long sobel pto 1/40/10417/2666775.cw/index.html.

[&]quot;What is your annual income?..."

[&]quot;Assuming the prescriptions of the MIT (Club of Rome) study for the survival of mankind are correct, do you think the capitalist system of the US is better suited for achieving the state of almost zero economic growth required than other socio-economic systems?..." Do you think the bombing of North Vietnam favors, hurts, or has no effect on the chances for peace in Indochina?"

⁸⁸¹ Gregory Battcock, "New York," Art and Artists 8, no. 5 (August 1973): 48.

⁸⁸² For a discussion of the history of polling see Eric Shiraev and Richard Sobel, "A Brief History of Polling," *Pearson Education*, 2010, accessed on August 27, 2015,

though no products or candidates are explicitly promoted. He employed the prediction technique in order to publicize the political sentiments and material conditions of the art world. Furthermore, in what could be seen as mimicry of marketing moves—perhaps a kind of parasitic "bundling"—the artist's opening was tactically coordinated with those of others in order to achieve maximum audience. 883 The Weber Gallery was one of a number of high-profile galleries housed in the same building at 420 West Broadway, which was known as "the Pentagon."884 Beyond solely tapping the patrons of John Weber Gallery, Haacke's Poll drew on the audiences of Castelli, Sonnabend, and Emmerich—whose openings all coincided—implicating a wider range of institutions and populations in his artwork. In his description of the project published in *Artforum* (a textual parasite of the work, reproducing some questions and answers) Haacke reveals his awareness of the fact that the presence of various other galleries at the same address would help attract more visitors: "The public of each of these galleries usually also visits the other exhibitions in the building."

In addition to institutional collaboration, the artist was also concerned with co-authorship. He makes sure to state that at the John Weber Gallery there were simultaneously artworks by Andre, Nancy Holt, Laurie James, Brenda Miller and Mary Obering during the first iteration of the *Visitors' Profile*; Haacke's polling information was accompanied by works by Robert Ryman for *John Weber Gallery Visitors' Profile II*. Indicating his interest in mining the art system as well as his acknowledgement of the proper names of his "collaborators"—who were more willing than those implicated in *On Sale at the Fondation Maeght*—Haacke specifically notes that works by

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⁸⁸³ Bundling is a term used by economists to describe goods that are sold in packs. Examples include: season tickets, value meals, computer hardware and software. Consumers desire to acquire one of the products prompts them to purchase items—at a discount—that they might not normally demand.

⁸⁸⁴ Hans Haacke in conversation with the author, November 19, 2014.

⁸⁸⁵ Haacke, "Hans Haacke's Gallery Visitor's Profile," Artforum 11, no. 10 (June 1973), 44.

Hanne Darboven, Baldessari, Miriam Shapiro, Donald Judd, Robert Morris, Bruce Nauman, Robert Rauschenberg, Richard Serra, Frank Stella, Jannis Kounellis, and Sylvia Stone were on view in the building simultaneous to his Polls. The multiple authorship that emerged at the opening is also an instance of polyphonia—Russian literary critic Mikhail Bakhtin's notion that multiple voices can co-exist in a single text, democratizing it. For anyone present (and sufficiently in the know to recognize the art celebrities) or readers of Battcock's review, the artwork was not just created by Hans Haacke, but also a series of other authors.

Kirsi Peltomaki argues that: "Haacke's polling projects might align with the already comfortable social identities of the gallery goers." However, in the microcosm of Haacke's experimental situation, the "art stars" in the audience as well as the small number of collectors had to complete the same simple task as others, queuing like everyone else in order to fully experience the work. Rather than promoting an art-world variety of "false consciousness" between different classes of participants who all "play" together, it would be better to think about the situation Haacke stages as an enforcement of ideals of democratic access that generally do not exist in art institutions: members, buyers, dealers, VIPs, critics, and other assorted insiders often get preferential treatment. Although the work is already in the rarefied space of the art world, it denies spectators some of the social privilege they are normally afforded—providing a momentary glimpse or model of a more egalitarian society. Haacke also took advantage of the fact that visitors to art openings are not always particularly concerned with beholding the artworks: the social aspects of the event matter too. The experience of sharing a voyage through the line with other

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⁸⁸⁶ For discussions of polyphonia see Mikhail Bakhtin, *Problems of Dostoevsky's Poetics*, trans. Caryl Emerson (Minneapolis, MN: University of Minnesota Press, 1984).

⁸⁸⁷ Kirsi Peltomaki, "Affect and Spectatorial Agency: Viewing Institutional Critique in the 1970s," Art Journal, 66, no. 4 (Winter 2007): 48.

patrons allows for unstructured interactions beyond the typical, almost scripted pleasantries about how and what one is doing professionally. Participation was perhaps predicated on professional interest and passion for art—characteristics that the results revealed are in part predicated on social class. Nevertheless, Haacke's Polls created a forum in which collective social actions could emerge. 888

The situation Haacke choreographed as well rhymes with Allan Kaprow's Happenings, an art form in which the audience cannot be divided from the performers. Writing in 1967, Kaprow held that specifically in what he dubbed "Activity" Happenings—which he affirmed could recall "political demonstrations"—the participant "partakes in the unconscious daily rituals of the supermarket, subway ride at rush hour..." The labor Haacke extracts from the participants whose data he tallies is very similar to that required to make Kaprow's work. The everyday actions mentioned by Kaprow potentially share the social "ritual" of queuing, which was a central element of Haacke's project on its opening night. Audience members were lined up and posed for study. The presentation of real people, many of whom were famous artists, caused Gregory Battcock to reflect that art is as much about a star system and social networks as the content of work. 890

Following Rosalyn Deutsche, "all polls used the apparatus—ballots, ballot boxes, keypunch cards, questionnaires—of some of the core institutions of representative democracy—

⁸⁸⁸ As Claire Bishop notes, there is a possibility in works with a relational aesthetic to turn into networking opportunities. Bishop affirms that Nicolas Bourriaud's claims about works like those of Rikrit Tiravanija being emblematic of democracy are severely exaggerated. See Claire Bishop, "Antagonism and Relational Aesthetics" *October* 110 (Fall 2004): 67.

⁸⁸⁹ Allan Kaprow, *Essays on the Blurring of Art and Life* (Berkeley and Los Angeles: University of California Press, 1993), 87.

⁸⁹⁰ Gregory Battcock, "New York," Art and Artists 8, no. 5 (August 1973): 48.

voting, demographic studies, opinion surveys..."⁸⁹¹ Although he mimicked their form, Haacke was not merely playing at elections. In spite of not putting any politicians into office, the opinions of a constituency were registered and subsequently rendered in a tangible graphic form. Furthermore, *John Weber Gallery Visitors' Profile I* and *II* prompted spectators to engage in a more democratic action than just vote-casting: in addition to the structures mentioned by Deutsche, queuing itself is a profoundly democratic social practice. ⁸⁹² The act of lining up is peaceful and cooperative—as long as participants agree to the de facto rules—much like ideals for protests at the time, and dramatically contrasting with the wider climate, which dance historian Deborah Jowitt calls "an increasingly bellicose America."

Von Bertalanffy touches upon queuing theory in the introduction to *General Systems Theory*; hence, Haacke would have been at least vaguely familiar with this strand of systems analysis. ⁸⁹⁴ According to sociologist Leon Mann, whose study of lines in Australia came out the same year as Haacke's first polling work, queuing is an excellent manifestation of a real-time social system in action: The corps of participants "formulat[es] its own set of informal rules to govern acts of pushing in and place keeping, leaves of absence, and the application of sanctions." ⁸⁹⁵ He continues: "cultural values of egalitarianism and orderliness are related to respect for the principle of service according to order of arrival which is embodied in the idea of a queue. The importance

⁸⁹¹ Rosalyn Deutsche, "The Art of Not Being Governed Quite So Much," in *Hans Haacke: For Real*, exh. cat., ed. Mathias Flügge and Robert Fleck (Dusseldorf: Richter Verlag, 2006), 66.

⁸⁹² Recently the Guardian reported on democratic elections in Tunisia contending that the indignant cries of protesters "The queue, the queue! Democracy starts there!" when Rachid Ghannouchi, one of the candidates, came to vote and attempted to skip the line.

⁸⁹³ Deborah Jowitt, *Time and the Dancing Image* (Berkeley and Los Angeles: UC Press, 1988), 327. Similarly, Jowitt considers the task-based performance and dance games of various Judson dancers to operate as a foil to the aggression enacted on the streets and viewed on television.

⁸⁹⁴ See Ludwig von Bertalanffy, *General Systems Theory* (New York: George Braziller, 1968), 23-24.

⁸⁹⁵ Leon Mann, "Queue Culture: The Waiting Line as a Social System," *American Journal of Sociology* 75, no. 3 (November 1969): 340.

of time in Western culture is reflected in rules relating to 'serving time' to earn one's position in line." Mann's emphasis on the temporality of queues certainly resonates with artistic concerns with time and performance in the late sixties and seventies. The sociologist's description of the (almost exclusively) peaceful negotiation of lines suggests the activity mirrors democratic politics: there is a constant renegotiation of rules; the protocols governing the line ideally reflect the participants' needs and wants and are in the best interest of society. However, in many modern parliamentary systems this ideal is not actually realized. Instead, some citizens (or groups of citizens) have more power, thanks to their socio-economic position.

Moreover, as the Polls related to current events—the Vietnam War, women's rights, the economy, George McGovern's presidential run—they surely did catalyze particular thoughts and impassioned conversations. Epitomizing the essence of democracy according to Mouffe, the work prompts participants to take opposing stands on the issues. ⁸⁹⁸ Visitors' Poll was reproduced in Artforum and issued as an "unlimited Xerox" multiple. Gallery-goers' preferences about presidential candidates were published in Pontus Hulten's print portfolio Works by Artists in the New York Collection for Stockholm (1973). Other Polls have been featured in various catalogues. ⁸⁹⁹

Hence, Haacke's questions were broadcast to a fairly large audience, potentially prompting readers to reflect on their views of the world and strike positions too, even when solely read as results.

⁸⁹⁶ Ibid

⁸⁹⁷ For a summary of Mouffe's ideas see, for example, Nico Carpentier and Bart Cammaerts, "Hegemony, Democracy, Agonism and Journalism: An Interview with Chantal Mouffe," *Journalism Studies* 7, no. 6 (2006): 964–75.

⁸⁹⁸ See introduction as well as Chantal Mouffe, "Agonistic Democracy and Radical Politics," *Pavilion: Journal for Politics and Culture* 15 (May-July 2015), http://pavilionmagazine.org/chantal-mouffe-agonistic-democracy-andradical-politics/.

⁸⁹⁹ I am not clear about the actual numbers of the "unlimited" edition. However, one copy is available for consultation—and further copying—in the holdings of the MoMA libraries.

Viewing the Polls as performance again refutes ideas about Haacke's work as approaching total dematerialization—just being live in the heads of spectators. Indicative of Haacke's concerns for materiality, in a 1969 interview the artist states, "I don't trust the imagination...there has to be a fact...and writing is not enough of a fact in my terms." Given his sentiments, we must consider the "fact" of the body: spectators physically occupy art galleries in tandem with the artist's textimages. While Haacke's questionnaires and graphs can enjoy a second career as successful textworks, the more ephemeral, performed components of his polling projects cannot be overlooked: the bodies in space are an essential part of the conceptual artworks. Thus, while possible lessons from the data collected and presented in the Polls are valuable, the collective performances are requisite for recoding the occupied galleries and institutions. By this kind of performative action—which claimed the site for the performers—even spaces that have connections to private interests become a bit more public.

Caring for Art and the Reworking Host Institutions

Grass Grows (1967-1969) (fig. 78), a pile of soil nine feet in diameter and three feet high planted with winter rye grass, does not offer much to look at. While it does change over time, the artwork provides limited stimulation. In some ways the work might seem dumbly humorous: spectating is exactly "like watching grass grow." ⁹⁰¹ However, the project performs more complicated work than merely literalizing an idiomatic expression. Haacke made *Grass Grows* for

⁹⁰⁰ Haacke cited in Christopher Andreae, "Haacke explains his 'astonishing' show: Artist and electricity," *Christian Science Monitor*, November 24, 1969, 10

⁹⁰¹ Like his *Ten Turtles Set Free* (1970) and *Goat Feeding in Woods* (1970) this work too seems related to the oeuvre of Robert Rauschenberg. Rauschenberg's *Dirt Painting (For John Cage)* (1953) also produced a crop of grass. According to the artist it was not deliberately seeded. However, once the grass began to grow the question of conservation—as a form of care—came to the fore. "I was working on one dirt painting underneath a bird cage. Then grass started growing on it and I had to take care of it," Rauschenberg told Barbara Rose. See Barbara Rose, *An Interview with Robert Rauschenberg* (New York: Vintage Books, 1987), 56. Spectators at the time understood

Willoughby Sharp's famous *Earth Art* exhibition at Cornell University. For the exhibition artists showed works in the galleries of the Andrew Dixon White Museum and created site-specific installations throughout the campus (Haacke made *Spray of Ithaca Falls Freezing and Melting on Rope*, which marked a site of flux). Haacke's indoor turf intervention radically clashed with the institutional surrounds. As the *LIFE* magazine photo of the work reveals, the spring green mound stood out rather marvelously from the museum's regal dark wood paneling. The processes of germination and photosynthesis that *Grass Grows* demonstrated seemed unnatural in the moody baroque interior. Additionally, as Haacke's project was made mostly of soil, the gallery had to be sullied by the artist for the work to be successfully realized.

Grass Grows prompted a transformation of institutional labor too. 902 In order to maintain the living work, it was necessary for curators Willoughby Sharp and Thomas Leavitt to perform the job of gardeners, regularly watering Haacke's project (fig. 79). 903 In a recent interview Haacke stated: "The watering is also doing something to the environment." In addition to changing the activities of museum professionals, it surely worked against the ideal conditions of the gallery, serving a kind of micro aggression against climate control. When Grass (the same artwork under a slightly different title) was shown at MIT in 1967, rowdy students trampled the green (fig. 80).

Rauschenberg's work with soil to be a precedent. David Bourdon mentions the anecdote Rauschenberg recounted to Rose. See David Bourdon, "What on Earth!" *LIFE*, April 25, 1969, 85-86.

⁹⁰² An earlier version known as *Grass* was made for the artist's 1967 show at MIT. The work is also sometimes referred to as *Grass Mound*. See Dennis Young's catalogue essay for *New Alchemy: elements, systems, forces*. *Nouvelle alchimie: éléments, systèmes, forces* at the Art Gallery of Ontario.; Québec (Province). Musée d'art contemporain.

⁹⁰³ Suzaan Boettger, *Earthworks: Art and the Landscape of the Sixties* (Los Angeles: University of California Press, 2004), 161.

⁹⁰⁴ Haacke quoted in Tyler Green, "Hans Haacke," *Modern Art Notes Podcast*, accessed May 22, 2015, http://blogs.artinfo.com/modernartnotes/2014/04/the-modern-art-notes-podcast-hans-haacke/. ³¹ Caroline Jones, "Hans Haacke 1967," in *Hans Haacke 1967*, exh. cat., (Cambridge: MIT Press, 2011), 18. ³² As the work was commissioned by the university it could well have made an easy and visible target for student resistance to MIT's authority. The physical plant workers likely had less choice about whether to respect institutional authority. ³³ See chapter one.

According to Caroline Jones, Haacke's grassy knoll was eventually "adopted" by the "janitorial staff'—who thus became curators of sorts—and "fought to defend it from students." While, as Jones points out, both students and physical plant employees may have initially been skeptical of the value of the work as art, the students were in the position of privilege (as paying "clients" rather than employees) that allowed them to damage Grass.³² In this case too, Haacke's suggestion that his early works appeal to a working class population seems in some ways correct.³³ Resonating with Mary Kelly's film Nightcleaners (1975) or Mierle Laderman-Ukeles Maintenance Art (1969-80), Haacke's projects of the same epoch threw a raking light on the hierarchies implicit in different kinds of work. In addition to interrogating concepts of "nature." his works involving live animals in the gallery, such as *Chicks Hatching* (1969), prompt guards or curators to take on the role of zookeeper. Museum employees were required to care for living, breathing, eating, shitting bodies—rather preserving inanimate things. The artworks with flora and fauna raise questions about how we value labor and the way occupations are classed. With animal and plant works, curators must perform additional job functions—the most lowly elements of animal husbandry or horticulture—that would normally be considered "below" their high-status position. Or, alternately, the guards might take on the more prestigious task of caring for art. While these alterations were not always visible to the general public, they surely caused debates within the institutions that became habitats for Haacke's living art.

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Conversely, in other instances, Haacke called upon spectators to do more that spectate. In *MOMA Poll* (1970) (fig. 81) Haacke empowered the audience—not simply by requesting that they "vote" "yes" or "no" on the question: "Would the fact that Governor Rockefeller has not denounced President Nixon's Indochina Policy be a reason for you not voting for him in

November?" Given Rockefeller's family's important position in the Museum of Modern Art, the artist was surely worried about his ability to react. In instructions in the *Information* catalogue, Haacke charged viewers and employees with the duty of observing the artist's "elections." He asks them to contact him "immediately" if they observed any interference with Haacke's polling. The artist's moves do not solely turn the audience into voters, but also convert them to guards or watchdogs, and the museum personnel into his agents. 905

GERMANIA, Haacke's 1993 Venice Biennale installation, most famously involved the demolition of the Nazi-era marble floor marble floor of the central gallery of the German Pavilion at the Venice Biennale. It is a work that Buchloh sees as representing the culmination of a key strategy of conceptual art: sculpture as cut. Because viewers needed to traverse the unsteady, fragmented floor, the critic considers GERMANIA superior to artworks by Lawrence Weiner or Michael Asher that employ a similar mode of sculptural incision: Haacke's intervention as well created an experiential environment, "a structure that displaced the static objecthood of the Duchampian readymade, transforming it into a spatio-temporal and performative operation." The cut is a negative interruption that has the potential to draw attention to architectural frames and expose the myth of their supposed "neutrality." The work as well calls upon earlier artistic precedents and employs ludic strategies for serious ends. As with Photoelectric and the Towers, Waves, and Columns, spectators became participants; their normally smooth trajectories through the gallery were interrupted. The change in institutional terrain Haacke achieved also recalls that

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⁹⁰⁵ See Haacke in Kynaston McShine, *Information*, exh. cat. (New York: MoMA, 1970), 57.

⁹⁰⁶ Buchloh, "From Factographic Sculpture to Counter-Monument," in *Hans Haacke: For Real*, exh. cat., ed. Matthias Flügge and Robert Fleck (Dusseldorf: Richter, 2006), 56.

of the adventure playground of tires found in Kaprow's *Yard* (1961). While it engages art world issues, Haacke's 1993 installation transcended art discourse and evoked a specific history that had been repressed: that of the art sponsorship of the Third Reich. Moreover, when visitors traversed the jagged ruins of the floor, they inevitably further splintered and crushed the broken tiles: in Venice, Haacke's audience became ludic vandals, colluding to pulverize the marble floor that at one time was polished to honor the presence of Hitler and Goebbels.

Institutional Critique Beyond Citizenship

The reprogramming of the Bundestag that has occurred with *DER BEVÖLKERUNG (TO THE POPULATION)* (1999-2000) (fig. 82) is an instance of Haacke's tactics operating in institutions that do not primarily house art. *DER BEVÖLKERUNG* is Haacke's floral bed installation that is implanted at the center of the Reichstag. The work riffs on the lapidary inscription on the building's façade: "To the German people." Haacke employs the selfsame Fraktur (*Gebrochene Schrift* in German) typeface found on the exterior, but takes a stance inspired by Brecht and instead produces a dedication to the population. The artist shows the continued relevance of the playwright's ideas. Brecht writes: "Anyone who says *population* in place of *people* or *race*, and *privately owned land* in place of *soil*, is by that simple act withdrawing his support from a great many lies." ⁹⁰⁸ As is still the case, in 1999 Germany hosted numerous guest workers (*Gastarbeiter*). These immigrants lived on German land, contributed to the German economy, and paid German taxes—but were not German people: they made up the population.

⁹⁰⁷ Kaprow saw the introduction of tires into the gallery as a way of making it closer to a "dump"—an institution that serves the opposite function to those of art. See Kaprow in Nisbet, *Ecologies, Environments, and Energy Systems* (Cambridge, MA: MIT Press, 2014), 13.

⁹⁰⁸ Bertolt Brecht, "Appendix A: Writing the Truth: Five Difficulties" (1934-35), Galileo (New York: Grove Press, 1991), reproduced in *Hans Haacke* (New York: Phaidon, 2004), 96.

Hence, with Haacke's installation, there is a suggestion that the government serves all residents, German or not, who live within the borders of the country. *DER BEVÖLKERUNG* is arguably an example of the artist continuing to work in ways Burnham identified nearly forty years prior: with "boundary situations." ⁹⁰⁹

In 1999 DER BEVÖLKERUNG initially prompted an intense debate in the parliament about whether it should even be installed; Haacke's artwork became the focus of the programming of the legislative chamber. The dispute was as well closely followed by journalists. After the project was approved, the artist required each politician to bring 50kg of soil from the region they represent to fill in the common planting box that surrounded the words "Der Bervölkerung." The work was host as well as parasite: certain elected officials brought earth collected from sites where immigrant homes had been firebombed, literally bringing traces of foreign blood inside the soil at the heart of the national body. 910 Others insinuated contents with seeds inside, which then sprouted. Haacke welcomed this collaboration. The continually shifting wild growth in the "work in progress" is photographed twice a day. The images are archived and published daily on a website (http://www.derbevoelkerung.de/bilder/index.html); the page, which in some sense is a hypertextual double of installation, is freely accessible for internauts to survey (fig. 82). 40 While some politicians were reticent to participate, Haacke's supporters as well as those who had been less sanguine, realized the act of bringing earth to the artwork could function as good publicity. Because of the buzz the work generated due to the parliamentary debate, the act of installing it was a mediated event—which further drew attention to its messages.

⁹⁰⁹ Burnham, "Systems Esthetics" (1968), in Great Western Salt Works (New York: George Braziller, 1974), 22.

⁹¹⁰ John Roberts, *The Intangibilities of Form* (London and New York: Verso, 2007), 175.

⁴⁰ Haacke, "Caption," Hans Haacke (New York: Phaidon, 2004), 141.

DER BEVÖLKERUNG enacts its own parasitic transformation: by his addition of a competing caption—mimicking the original design—to shift the meaning of the site, Haacke implicitly casts doubt on the authority of the historic words on the façade. The work, moreover, tactically insinuated its own rules into the government entity. Rather than make laws, the representatives became temporary manual laborers (a type of work that is often performed by immigrant guest workers in Germany) (fig. 83). 911 In some cases the results verged on the ridiculous. When giving the art tour of the Reichstag, the otherwise-fairly-serious guide acted out the scene of haughty politicians awkwardly hauling their allotments of soil, much to the amusement of the group. 912 While the general tone of the presentation of the national art collection within the seat of German government was respectfully celebratory—a tone compounded by the imposing and awe-inspiring architectural formations—DER BEVÖLKERUNG enabled a breach; content critical of members of the government entered our host's presentation. In addition to designing an installation that prompts a rethinking of the nation and national belonging, the artist had programmed a collision of various types of labor—and even humor—into the high-profile work: when elected officials played his game, change was catalyzed.

Gift Horse: A Parasitic and Pedagogic Anti-Monument

With the headline "Contrarian Stays True to His Cred: Hans Haacke Gets Establishment Nod of Approval," *New York Times* art critic Randy Kennedy affirmed Haacke's recent project for

⁹¹¹ For an account of immigrant labor in Germany in the mid-nineties see "German Immigration Reforms Expected," *Migration News* 3, no. 8 (August 1996), accessed August 3, 2014, http://migration.ucdavis.edu/mn/more.php?id=1011 0 4 0.

⁹¹² My observations are based on taking the Reichstag art tour in July 2012. This tour program is only available in German and so the audience primarily consists of domestic tourists.

the Mayor's Fourth Plinth signified the artist's acceptance by "the establishment." Kennedy's title evokes the agonistic qualities of Haacke's work, suggesting his reputation as a political artist gave him the "cred" that help to get his work, *Gift Horse* (proposed 2013, realized 2015) (fig. 84), onto the plinth in Trafalgar Square. The project is now sited very publicly in the monumental heart of London, close to the city's financial district and abutting the United Kingdom's National Gallery. In spite, or perhaps because of its proximity to the establishment, Trafalgar Square has also historically been a site of dissent—host to major protests over the years. Despite the fact *Gift Horse* was an "official" selection, it is not toothless in its critique.

Haacke's artwork parodically mimics the permanent occupants of the square that hosts it: the statue is a larger-than-life, naturalistic bronze equestrian skeleton with no rider. Though *Gift Horse* was realized through the same artisanal and outmoded sculptural technique as its neighbors, it starkly contrasts with the gallant steeds and noble, powerful riders on the other plinths: George IV by Sir Francis Chantrey, General Sir Charles James Napier by George Cannon Adams, and Major-General Sir Henry Havelock by William Behnes. ⁹¹⁴ The horse serves as an accessory in the three other monumental statues—an addition that since Roman times has signified military capacity, leadership, and grandeur. Haacke's riderless skeleton supports no "great" leader: *Gift Horse* is pure supplement, in part an artwork that interrogates the conventions of armature.

⁹¹³ Randy Kennedy, "Contrarian Stays True to His Cred: Hans Haacke Gets Establishment Nod of Approval," *New York Times*, October 23, 2014, accessed July 22, 2015,

http://www.nytimes.com/2014/10/24/arts/design/hanshaacke-gets-establishment-nod-of-approval.html? r=0. 914 The artist's decision to use an outmoded artistic technique seems to evoke "creative destruction"—Joseph Schumpeter's 1942 concept of economic development as a "gale." See my introduction, n9, for more on weather metaphors and economics. While politically, the two would not have seen eye to eye, Walter Benjamin composed words that are not so far removed from Schumpeter's. Discussing the "angel of history," who faces backwards, he writes: "The storm irresistibly propels him into the future to which his back is turned, while the pile of debris before him grows skyward. This storm is what we call progress." See Benjamin, "On the Concept of History" (1940), in Walter Benjamin, Selected Writings 1938-1940, ed. Michael Jennings (Cambridge: Harvard University Press, 2003), 401-424.

Producing disharmony in the ensemble of statues, Haacke's work embodies the potential for oppositional ideas to circulate in the public sphere.⁹¹⁵

Beyond artistically dialoguing with the other "guests" in the square, Haacke mined local art history for inspiration. His design is based off of an image by famed British artist George Stubbs. In a sense the work is a citation, one that has been translated from drawing into the medium of sculpture. There are nonetheless some key differences in Haacke's design: the right foreleg is raised and wrapped in a bow—a punning literalization of its title. The bow's surface contains an LED light display, along which flows a ticker of prices from the London Stock Exchange. While the work does inform interested viewers and citizens about real-time stock prices, it delivers the data in a strange fashion. The financial information is reprogrammed and amplified by its monumental representation: it commemorates playing the market; but this speculation is metaphorically linked to death and equated with "playing the ponies." Finance capital—Haacke seems to suggest—is in constant flux, might possess a logic that verges on the pathological, and cannot always be trusted to bring a rosy future or even the basic conditions for life. Thus, *Gift Horse* is as well a kind of Trojan horse: a parasitic and pedagogic proposition that co-exists with citizens in the urban, late-capitalist environment.

Unlike the foggy registration of simple bodily presence observable in *Condensation Cube*, the indexes of shifting finances are not directly provoked by spectators. However, almost everyone is implicated in and impacted by the global financial systems represented abstractly by the blue lights on the ribbon's spool. The artist calls for a consideration of systems politics and the status quo as well: Has the market—driven by its "animal spirits" or "invisible hand"—come to occupy

⁹¹⁵ See Simon Sheikh, "In the Place of the Public Sphere?" *European Institute for Progressive Cultural Politics*, June 2004, accessed on April 12, 2010, http://eipcp.net/transversal/0605/sheikh/en.

a sovereign position? Precisely who is most affected by stock fluctuations? What agency do different actors have in the system? Haacke also seems to suggest that we should not be so complicit in the system and shows that ideas about a need to alter the political and economic climate might also come from inside—or just beyond—institutions.

The title of the work evokes the English saying "Don't look a gift horse in the mouth." This phrase means be grateful that you have been given something and do not question the quality and value of the gift—at least in the presence of the giver. The artist's horse skeleton lays bare the whole horse—not just the traditional indexes of its worth—allowing the viewer to know it does not have any concrete use value. As is the case for many of Haacke's works, the project and its title are multivalent, charged with layers of metaphoricity. The related literal idea of the horse as gift to the city signals something more knotty: the artwork is a gesture that begins a gift economy. Gift Horse freely provides information and a certain aesthetic enjoyment; unlike the temporary shows at the National Gallery, there is no fee to see it (which is true of their permanent collection) and no preferential treatment given to any members. As opposed to the system of supposedly rationally driven operations in capitalist economies, gift giving is an ethically motivated culture of exchange. Anthropologist David Graeber argues that with gift economies: "Communism as a principle of morality, rather than as a property arrangement, comes into play in any transaction even commerce." The two systems are not mutually exclusive, as Graeber notes. Gift Horse situated in a common space—might serve as a reminder of the fact that in some ways "we are already communists" and catalyze thinking that goes beyond the notion that we are in a totalized

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⁹¹⁶ David Graeber, "On the Moral Grounds of Economic Relations: A Maussian Approach," originally published as "Mauss vivant -- The Living Mauss," *Revue du MAUSS Semestrielle* 36 (October 2010): 51-70, available online, accessed July 20, 2015,

 $[\]frac{http://openanthcoop.net/press/http:/openanthcoop.net/press/wpcontent/uploads/2010/11/Graeber-On-the-Moral-Grounds-of-Economic-Relations4.pdf.$

system: armed with the knowledge that "communist" ideas and values already inhabit ostensibly capitalist societies, like Britain's, makes it not quite so hard to imagine an alternative hegemony. 917

The idea of the gift raises further questions: Is the work a present from Mayor Boris Johnson to the population? Or from the artist? The critic J.J. Charlesworth claims that Haacke's *Gift Horse* is "propaganda we can all agree with." He argues that Haacke's work lacks real political bite: ultimately it serves the conservative mayor's agenda. The critic states (citing Johnson): "London's Fourth Plinth serve[s] to 'get us talking,' but only about those issues that those in power want us to talk about." The question of who is parasite and who is host emerges in Trafalgar Square. As J. Hillis Miller proposes, the roles are rarely fixed. I am skeptical about Charlesworth's affirmation that Haacke's project only produces a discourse that serves power. For, at the very least, the work—in contradistinction to all of the others that have occupied the plinth—taught him systemic lessons: *Gift Horse* prompted the critic to assess the way London's government might use art to polish its own image.

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Asked about the possible critical import of his work by a more sympathetic art critic at *The Guardian*, Haacke returned to Marshall McLuhan's metaphor of the media as mosaic:

Sometimes people think that thereby the whole thing is smothered, and doesn't rub any more. But that's not how I understand it. For better or worse, museums and institutions are the channel through which you can reach, even in a superficial way, very large audiences. And that can also be picked up by the press and others, and then it has a chance to become part of the public discourse. So in a very indirect way, you can play a part in shaping what people think and talk about and even who is going to be running the

⁹¹⁷ See Graeber, "We are Already Communists," presented at MAUSSvivant, June 15, 2015, available online, accessed July 22, 2015, https://www.youtube.com/watch?v=lcK7rkajHKE&.

⁹¹⁸ J.J. Charlesworth, "Hans Haacke Fourth Plinth Gift Horse: Is This Propaganda We Can All Agree With?" *Artnet News*, March 17, 2015, accessed July 22, 2015, https://news.artnet.com/art-world/hans-haacke-fourth-plinth-gifthorse-propaganda-279083.

⁹¹⁹ Ibid.

⁹²⁰ See J. Hillis Miller, "The Critic as Host," *Critical Inquiry* 3, no. 3 (Spring 1977): 439-47.

government. Not that politics is everything. And I have no delusions of grandeur. This is just one small stone in a large mosaic. But that one little stone? It really can change the color and look of the whole mosaic. 921

That mosaic is what we call democracy—a system that Haacke believes will not survive without "a constant critique of itself." ⁹²²

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Similarly, this dissertation humbly aims to change "just one small stone" in the configuration of the history of contemporary culture. Injected into art history, Haacke's projects will continue to teach lessons both about the events they profile and ways in which art institutions can be used to generate value and transmit a range of information. In the end, you can judge the accuracy of my assertions yourselves. I suspect that even when mediated and supplemented by my text, Haacke's pedagogical artwork still will have served to produce new knowledge, the ramifications of which are open: taking positions accordingly is as well up to you.

⁹²¹ Haacke in See Nicholas Wroe, "Horseplay: What Hans Haacke's Fourth Plinth Tells Us about Art and the City," *The Guardian*, February 27, 2015, accessed July 20, 2015, http://www.theguardian.com/artanddesign/2015/feb/27/hans-haacke-horseplay-city.

⁹²² Haacke in Pierre Bourdieu and Hans Haacke, *Free Exchange* (Stanford, CA: Stanford University Press, 1995), 54.

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FiguresAll artworks by Hans Haacke unless otherwise noted

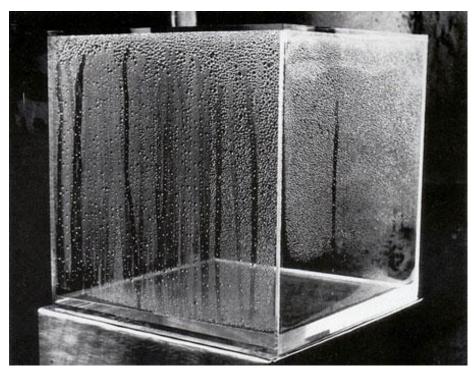


Figure 1. *Condensation Cube* (*Weather Cube*), 1963-65. Plexiglas, steel and water. Edition of 10. Dimensions: 30 x 30 x 30 cm. Tate Modern, London. © Hans Haacke/Artists Rights Society.

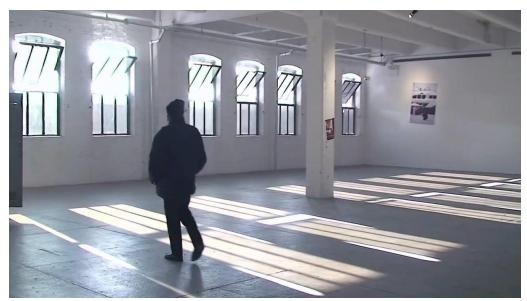


Figure 2. *Weather, or Not*, 2009-10. Open windows during exhibition, installation view, X Initiative. © Hans Haacke/Artists Rights Society.



Figure 3. *BONUS-Storm*, 2009. Flashing light box and six wall-mount industrial fans. © Hans Haacke/Artists Rights Society.

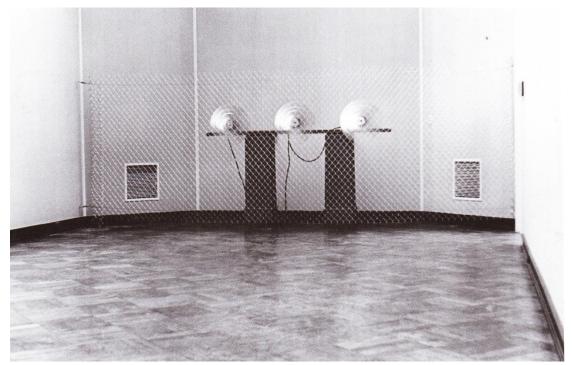


Figure 4. Wind Room, 1968-1969. Fans, chain-link fence. © Hans Haacke/Artists Rights Society.



Figure 5. *Creating Consent*, 1981. Painted oil barrel, rabbit ears. Dimensions: 85.4 x 58.4 cm. Collection FRAC Rhône-Alpes, Lyon. © Hans Haacke/Artists Rights Society.



Figure 6. *GERMANIA*, 1993. Installation in the pavilion of the Federal Republic of Germany at the Venice Biennale, 1993, © Hans Haacke/Artists Rights Society.

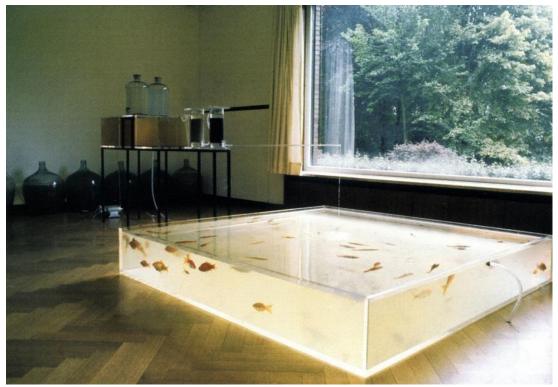


Figure 7. *Rhine Water Purification Plant*, 1972. Plexiglas tank, filters, tubing, polluted Rhine water, pump, drain, and goldfish. Installation at Museum Haus Lange, Krefeld. © Hans Haacke/ Artists Rights Society.





Figure 8. Castillos en el Aire (Castles in the Air), 2012. Installation views. Copies of deeds, fishing line, fan, photographs, video displays, assorted artworks, wall labels. Installation at the Museo Nacional Centro de Arte Reina Sofía, Madrid. © Hans Haacke/Artists Rights Society.



Figure 9. Detail of street sign and lot information next to Joseph Kosuth, *One and Three Chairs*, 1965 as reproduced in *Castillos en el Aire* (*Castles in the Air*) exhibition catalogue (Madrid: Museo Nacional Centro de Arte Reina Sofía, 2012), pages 156-157. © Joseph Kosuth/Artists Rights Society and © Hans Haacke/Artists Rights Society.

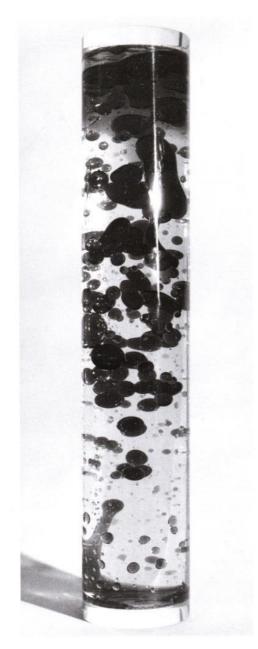


Figure 10. Säule mit zwei Flüssigkeiten (Column with two liquids), 1964. Acrylic plastic, two immiscible liquids. Dimensions: height 31 cm, diameter 6.5 cm. © Hans Haacke/Artists Rights Society.

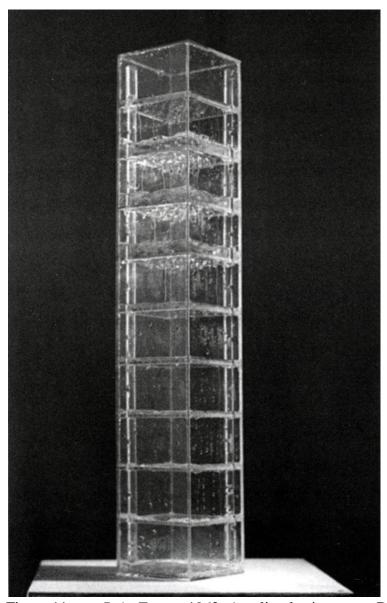


Figure 11. *Rain Tower*, 1962. Acrylic plastic, water. Dimensions: 83 x 10 x 20 cm. © Hans Haacke/Artists Rights Society.

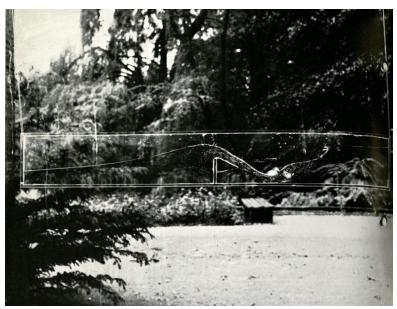


Figure 12. *Welle mit Unterbrechung (Interrupted Wave*), 1965. Acrylic plastic, water, nylon fishing line. Dimensions 142 x 22 x 1.5 cm. As installed at Museum Haus Lange, Krefeld. © Hans Haacke/Artists Rights Society.



Figure 13. Otto Piene, *Light Ballet (Light Satellite)* (top) and *Light Ballet (Light Drum)*, 1969. Chrome, glass, and light bulbs. Dimensions: sphere diameter: 38 cm; drum height: 45.7 cm, diameter: 124.5 cm. Moeller Fine Art, New York. © Otto Piene. Photo: Courtesy Moeller Fine Art, New York.



Figure 14. *Welle (Wave)*, 1965. Acrylic plastic, water, nylon fishing line. Dimensions 142 x 22 x 1.5 cm. Photo by Rudi Blesch. © Hans Haacke/Artists Rights Society.



Figure 15. "Mother and child" with Hans Haacke, *Tower*, 1962 as reproduced in *TriQuarterly* 1 (1967). © Hans Haacke/Artists Rights Society.

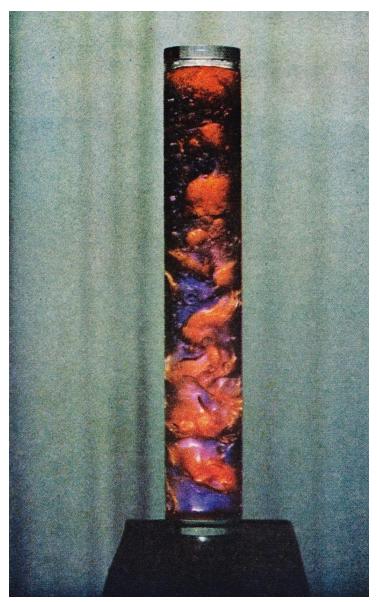


Figure 16. *Column with Two Immiscible Liquids*, c. 1965. Acrylic plastic, purple and orange immiscible liquids. Dimensions: height 31 cm, diameter 6.5 cm. Galerie Schmela, Dusseldorf. Photo by Eric Schaal. © Hans Haacke/Artists Rights Society.

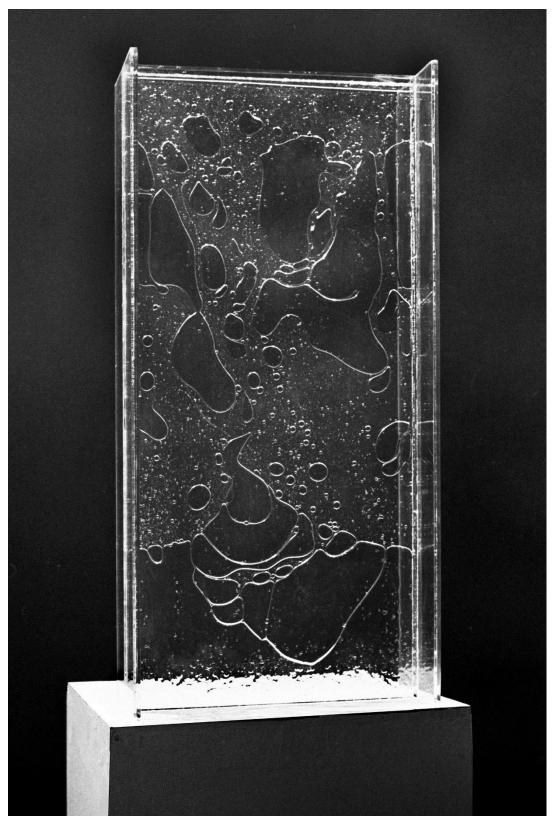


Figure 17. *Clear Flow*, 1966. Acrylic plastic, water. Dimensions: 59.7 x 19.7 cm x 1.5 cm. © Hans Haacke/Artists Rights Society.



Figure 18. *Scylla and Charybdis*, 1965. Acrylic plastic, blue liquid. Dimensions: 59.7 x 19.7 cm x 1.5 cm. © Hans Haacke/Artists Rights Society.



Figure 19. Children documented with Haacke's works at *Hans Haacke* at MIT in 1967. Bottom photo © MIT, *The Tech*. Top and middle photos by Hans Haacke © Hans Haacke/Artists Rights Society.

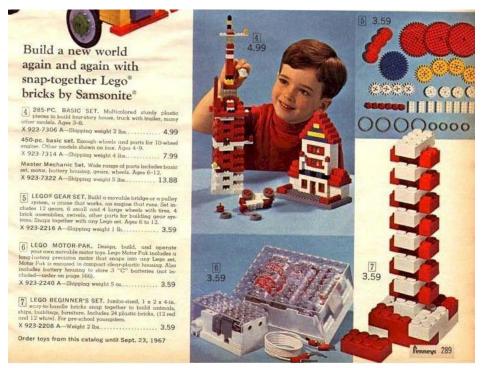


Figure 20. Lego Advertisement in J.C. Penny Catalog, 1967. © Lego Corporation.



Figure 21. *Live Airborne System*, conceived 1965, realized November 30, 1968. Coney Island, New York. Breadcrumbs, seagulls. © Hans Haacke/Artists Rights Society.



Figure 22. *Photoelectric Viewer-Programmed Coordinate System*, 1966-68. Installation at Howard Wise Gallery. 14 infrared projectors, 14 photoelectric sensors, 28 light bulbs. © Hans Haacke/Artists Rights Society.

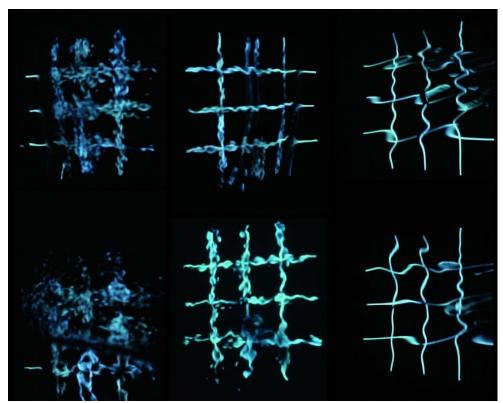


Figure 23. François Morellet, *Reflets dans l'eau déformés par le spectateur*, 1964. Photographs of neon lights reflected on water in wooden tanks disturbed by beholders. Dimensions: 240 x 108 x 108 cm © François Morellet /Artists Rights Society.

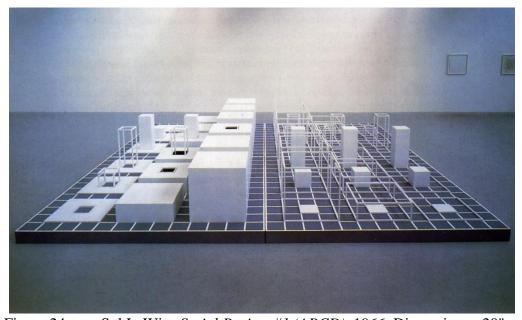


Figure 24. Sol LeWitt, *Serial Project #1 (ABCD)*, 1966. Dimensions: 20" x 13' 7" x 13' 7" (50.8 x 398.9 x 398.9 cm). Baked enamel on steel units over baked enamel on aluminum. Museum of Modern Art, New York. © 2015 Sol LeWitt/Artists Rights Society (ARS), New York.



Figure 25. Anthony McCall, *Line Describing a Cone*, 1973. 16mm Film. 30 minutes. Projection: 3000 x 4000 mm, overall display dimensions variable. Tate Modern, London. © Anthony McCall, courtesy Sean Kelly Gallery, New York.

ENVIRONMENT TRANSPLANT

A large white room in the shape of a vertical cylinder. In the center equipment for visual projection mounted on a slowly turning turntable so that projections would sweep over the curved walls like the beams of a light house. Loudspeakers are situated behind the walls all around the room so that sound emission can actually follow the sweeping of the projected images (a less desirable though cheaper version would be to mount a single loudspeaker on the turntable).

Corresponding to this set-up in the museum sound and image recording devices are mounted on a truck. Like the projection equipment the recording equipment is fixed onto a slowly spinning turntable. It continuously scans the "horizon". During the exhibition hours the truck drives through the entire Los Angeles Metropolitan Area constantly recording the sights and sounds of the streets it goes through.

The recorded material is immediately without any time lag transmitted into the museum and projected onto the walls or emitted through the loudspeakers of the room. Visitors will sometimes stand between projector and "screen". Consequently their shadows will appear on the wall and they themselves become the "screen". Whatever noises they make will also mingle with the streetmoises piped from the truck into the room.

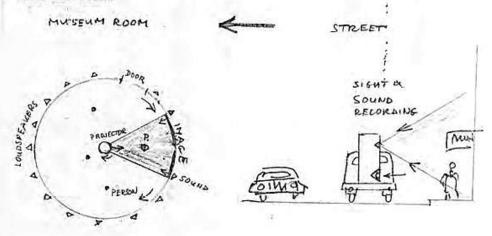


Figure 26. Plan for *Environment Transplant*, 1969. Unrealized proposal for Maurice Tuchman's Art and Technology Program at LACMA. © Hans Haacke/Artists Rights Society.



Figure 27. Yvonne Rainer, Trio A, 1966. Dance. © Yvonne Rainer/ Artists Rights Society.

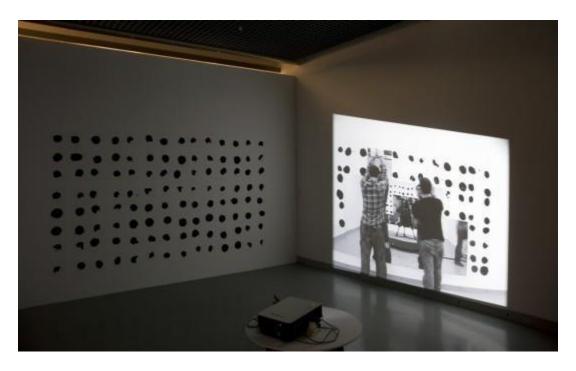


Figure 28. Robert Morris, *Finch College Project*, 1969. Film Installation. Grid of mirrored squares, adhesive, black-and-white photograph of a movie audience, turntable. Courtesy of Sonnabend Gallery. © Robert Morris/Artists Rights Society.



Figure 29. Fondation Maeght permanent collection installation view, Fiftieth Anniversary Exhibition: A Place in the Sun, 2014. Fondation Maeght, St-Paul-de-Vence. © Fondation Maeght.



Figure 30. Transplanted Moss Supported in Artificial Climate, July 1970. Moss, spray nozzles, hoses and pipes, water; transplantation of moss from nearby mountains supported by sprinkler system. Executed at Fondation Maeght, Saint-Paul-de-Vence. © Hans Haacke/Artists Rights Society.



Figure 31. Goat Feeding in Woods, 1970. Tethered goat. Executed at Fondation Maeght, Saint-Paul-de-Vence. © Hans Haacke/Artists Rights Society.



Figure 32. *Ten Turtles Set Free*, 1970. Turtles from a pet store were set free. Executed at Fondation Maeght, Saint-Paul-de-Vence. © Hans Haacke/Artists Rights Society.



Figure 33. Gardens surrounding the Fondation Maeght. St-Paul-de-Vence.



Figure 34. Alexander Calder, *Morning Cobweb* (1969). Sheet metal, bolts, and paint. Dimensions: 350 3/8 x 212 5/8 x 199 5/8 inches. Fondation Maeght, St-Paul-de-Vence. © Alexander Calder Foundation.

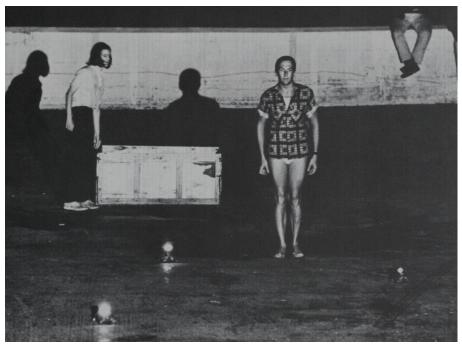


Figure 35. Robert Rauschenberg, *Spring Training*, 1965. Performance for New York Theater Rally, Dance Concert II. The piece consists of turtles with flashlights attached flashlights, the amplified sound of pages being ripped from a phone book; water poured onto dry ice to create a cloud that envelops Rauschenberg; and such props as a shopping cart full of alarm clocks, stilts, tin cans, and a watermelon. During one segment, slides of the Empire State Building, the New York City skyline, canned food, and other scenes are projected onto a screen carried on a dancer's back.

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En vente à la Librairie de la Fondation Maeght:

SPIRALE" éle Dack Youngerman
"Litungeraphie originale signée et minératée,
tiré à 30 examplaires
1200 Frs. pièce.

Feuilles" de Ellsworth kelly
"Litungraphie originale, signée et minératée
thre à 75 exemploires
1200 Frs. pièce

"Le chiffre huit" de Tapiès
eau forte originale en 2 conteurs, signée et minératée
trie à 75 exemploires
1300 Frs. pièce.

"Leken III" de Edouardo antiida
eau forte, originale, signée et minératée
trie à 50 exemploires
1400 Frs. pièce.

"Poupouse" de Alexander Colder
Litungraphie originale en 3 conteurs, signée et minératée
tiré à 75 exemplaires
Litungraphie originale en 3 conteurs, signée et minératée
tiré à 75 exemplaires
Laborator Colder
Litungraphie originale en 3 conteurs, signée et minératée
tiré à 75 exemplaires
Laborator Frs. pièce.
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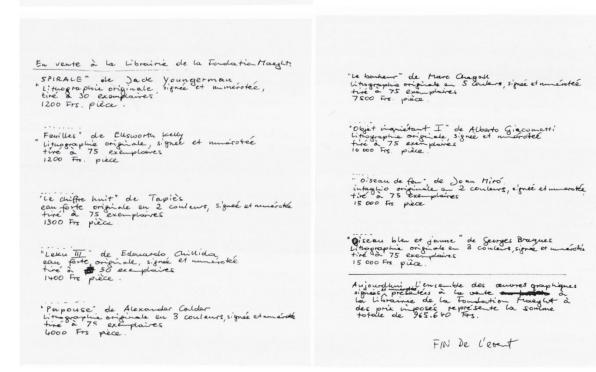


Figure 36. Hand-written score for *On Sale at the Fondation Maeght* (*En vente à la librairie de la Fondation Maeght*), July 22, 1970. Sound performance. Created for "Nuits de la Foundation Maeght, Festival 1970: Les États-Unis," 1970. © Hans Haacke/Artists Rights Society.

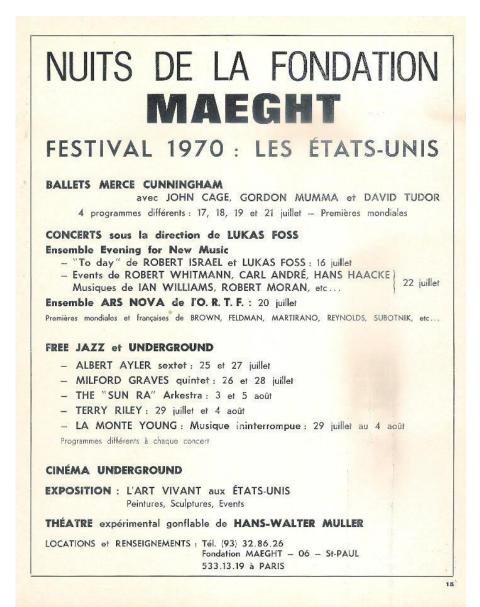


Figure 37. Advertisement for the "Nuits de la Fondation Maeght, Festival 1970: Les ÉtatsUnis," 1970. © Fondation Maeght.



Figure 38. Saul Steinberg, *Announcement/program for the "Nuits de la Foundation Maeght, Festival 1970: Les États-Unis,*" 1970. Offset lithograph. Dimensions: 88.9 x 57.3 cm. Museum of Modern Art, New York. © 2015 The Saul Steinberg Foundation / Artists Rights Society (ARS), New York.

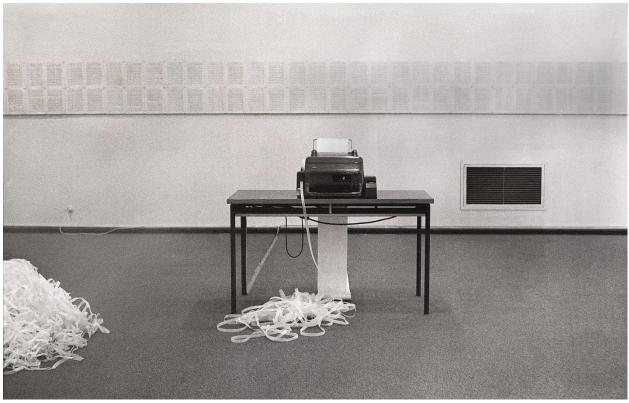


Figure 39. News, 1969. Tele-type machine, wire service. Dimensions variable. © Hans Haacke/Artists Rights Society.

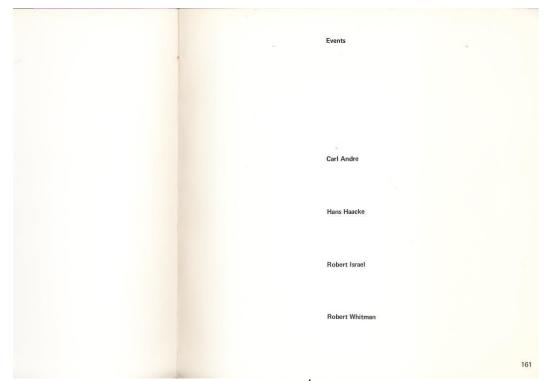


Figure 40. Dore Ashton, *L'Art vivant aux États-Unis*, exhibition catalogue (Paris: ARTE, Adrien Maeght 1970), page 161 acknowledging "Events" by Carl Andre, Hans Haacke, Robert Israel, and Robert Whitman.

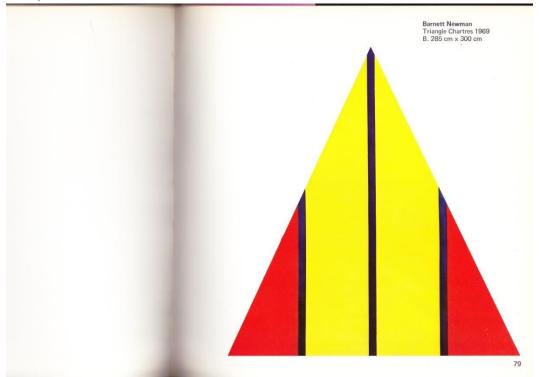


Figure 41. Dore Ashton, *L'Art vivant aux États-Unis*, exhibition catalogue (Paris: ARTE, Adrien Maeght 1970), page 79, color reproduction of Barnett Newman, *Triangle Chartres*, 1969.



Figure 42. Josep-Lluis Sert, Fondation Maeght Gallery Building, 1964. St-Paul-de-Vence.

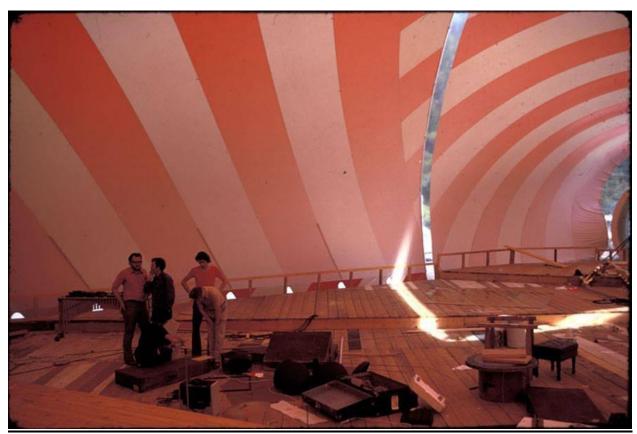


Figure 43. Musicians setting up for the "Nuits de la Foundation Maeght, Festival 1970: Les États-Unis," July 1970. Fondation Maeght, St-Paul-Vence. © Jan Williams

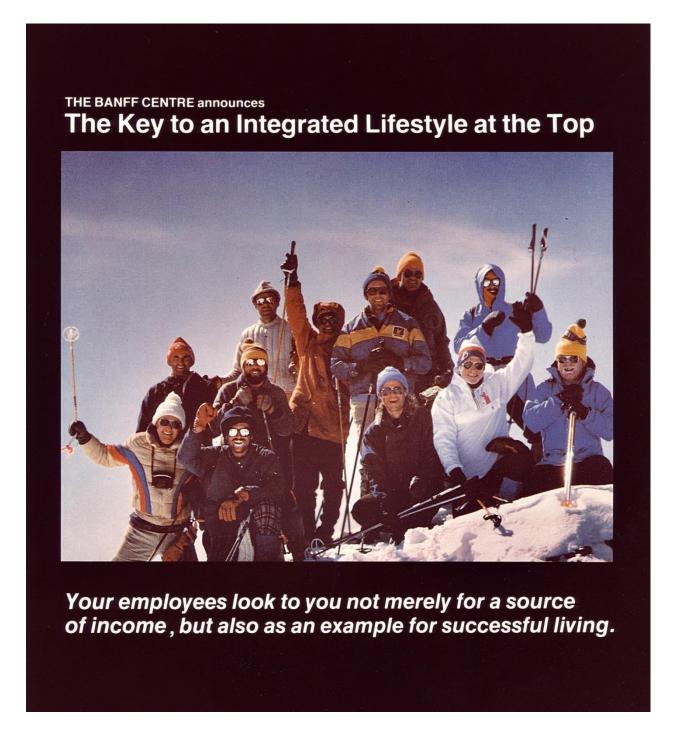


Figure 44. *The Key to an Integrated Lifestyle at the Top*, 1981. Installation, removal of cladding from walls, sound track, single projected slide. Banff Centre, Phillips Gallery, Banff. © Hans Haacke/Artists Rights Society.



Figure 45. Detail of image of *The Key to an Integrated Lifestyle at the Top*, 1981. © Hans Haacke/Artists Rights Society.

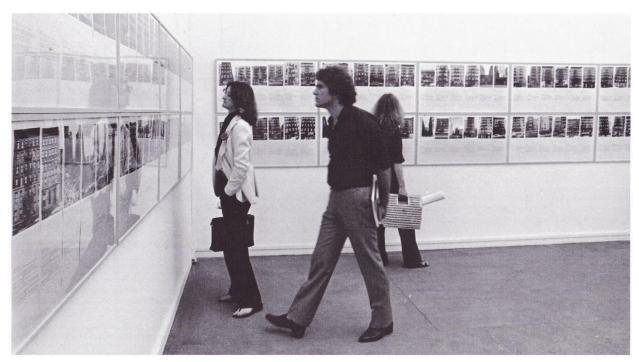


Figure 46. Installation view of *Shapolsky et al. Manhattan Real Estate Holdings, a RealTime Social System, as of May 1, 1971*, 1971. Photographs, data sheets, and charts. Dimensions variable. Edition of two. One copy owned by the Centre Georges Pompidou. The other owned jointly by the Whitney Museum of American Art, New York and the Fundació Museu d'Art Contemporani de Barcelona. © Hans Haacke.

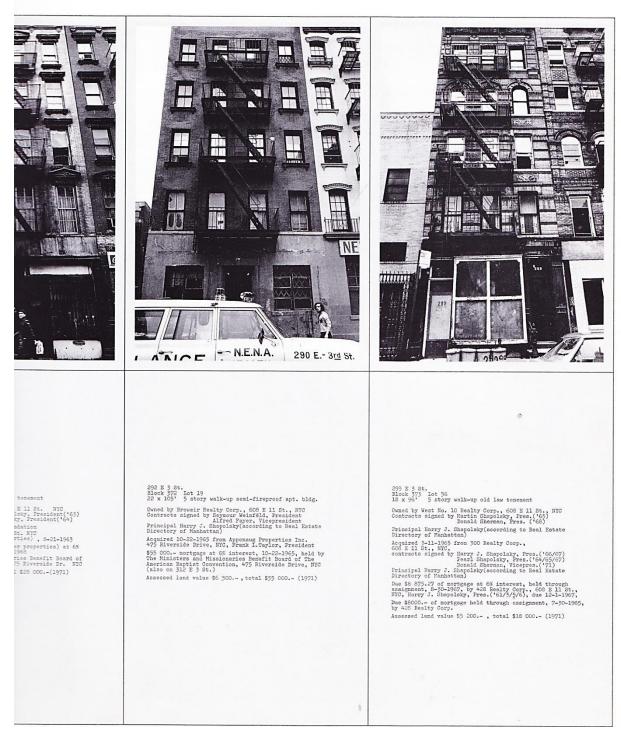


Figure 47. Detail of *Shapolsky et al. Manhattan Real Estate Holdings a Real-Time Social System, as of May 1 1971*, 1971. Photographs, data sheets, and charts. Dimensions variable. Photographs, data sheets, and charts. Dimensions variable. Edition of two. One owned by the Centre Georges Pompidou. The other owned jointly by the Whitney Museum of American Art, New York and the Fundació Museu d'Art Contemporani de Barcelona. © Hans Haacke.

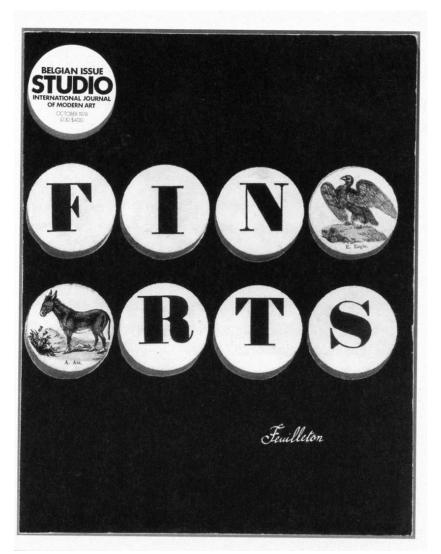


Figure 48. Marcel Broodthaers, front cover of *Studio International* 188, No. 974, October 1974. © The Estate of Marcel Broodthaers.

Hans Haacke. U.S. Isolation Box, Grenada, 1983. 1984. First shown in conjunction with Artists Call Against U.S. Intervention in Central America in the public mall of the Graduate School and University Center of the City University of New York, January 1984.



David Shribman reported in the New York Times, November 17, 1983, that the U.S. troops that had invaded Grenada detained prisoners in boxlike isolation chambers at the Point Salines airport. The wooden boxes measured approximately eight by eight feet, had four small windows so high that one could see neither in nor out, and had a number of ventilation holes with a radius of half an inch. Inside one box a prisoner had written, "It's hot in here." The prisoners were forced to enter these boxes by crawling through a hatch that extended from the floor to about knee level.

Shortly after the exhibition opened, the administration of the Graduate School moved the sculpture into a dark corner of the mall and turned it in such a way that the inscription was hardly visible. Only after strenuous protests was the work restored to its original position.

An editorial in the Wall Street Journal, February 21, 1984, attacked this work and a gravelike mound of earth in memory of Maurice Bishop, the slain prime minister of Grenada, by the New York artist Thomas Woodruff. The Journal found these two

works to be "in proper company" with "America's greatest collection of obscenity and pornography" a few blocks down 42nd Street. The writer of the editorial also called the Isolation Box "the most remarkable work of imagination in the show."

Artists Call Against U.S. Intervention in Central America, an ad hoc coalition of artists in the U.S. and Canada, staged numerous exhibitions, performances, and other events in over twenty cities from January to March 1984. They were organized in protest against U.S. policy in Central America and in solidarity with the victims of that policy. Claes Oldenburg designed the poster. In New York, more than 700 artists of all ages and styles participated, among them both internationally renowned and totally unknown artists. Established commercial galleries such as Leo Castelli, Paula Cooper, and Barbara Gladstone, as well as alternative galleries, made their spaces available. Artists Call took out a three-quarter-page advertisement in the Sunday edition of the New York Times. Most art journals reported the events extensively. Arts Magazine carried the Oldenburg poster on its cover.

Figure 49. Reproduction of Hans Haacke, *U.S. Isolation Box, Grenada, 1983* (1984) in "A Conversation with Hans Haacke" *October* 30 (Autumn 1984): 29. © Hans Haacke.



Figure 50. Reproductions of elements from Hans Haacke, *Broadness and Diversity of the Ludwig Brigade*, 1984 as reproduced in Hans Haacke, "Broadness and Diversity of the Ludwig Brigade," *October* 30 (Autumn 1984): 14-15. © Hans Haacke.



Figure 51. Marcel Broodthaers, Installation; recreation of *Section Cinéma* (1972) at 12 Burgplatz, Düsseldorf. Projected film, screen, and chalkboard. Dimensions variable. Courtesy of the Estate of Marcel Broodthaers, Brussels and Marian Goodman Gallery.

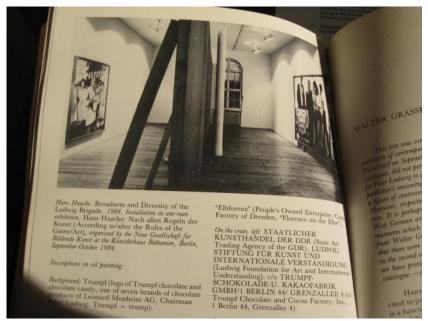


Figure 52. Captions and reproduction of installation view of Hans Haacke, *Broadness and Diversity of the Ludwig Brigade*, 1984 as reproduced in Hans Haacke, "Broadness and Diversity of the Ludwig Brigade," *October* 30 (Autumn 1984): 16. © Hans Haacke.



Figure 53. The Saatchi Collection (Simulations) 1987 Wood, Formica (orange, white, blue), artificial roses, fiberglass head with mirror coating, photos, plastic cut-outs, bucket, paint-roller. Overall dimensions: 96 x 76 x 15". © Hans Haacke.



Detail of "KMP-COMPTON" advertisement in Hans Haacke, "Text and Images," Figure 54. Art Journal 48, no. 2 (Summer 1989): 188. Compilation © College Art Association. This page was first published by CAA in the summer 1989 issue of Art Journal. © Hans Haacke.



ideas, and the management of people. In 1982, major South African advertising agencies joined the Saatchi orbit. One of them in particular, KMP-Compton, has distinguished itself by working for the South African government and the ruling National Party of Pieter W. Botha. KMP-Compton ran the 1983 campaign for the acceptance of

Corporation, and the South African Mint. KMP-Compton also works for governmental agencies in the so-called homelands, to which the indigenous black population, stripped of its South African citizenship, is confined accord-

ing to the country's apartheid laws.

In the fall of 1986, a KMP-Compton designed campaign broke in the U.S. and European press, wooing tourists to visit South Africa. One of the full-page advertisements, with the image of an open-mouthed hippopotamus, pro-claimed in bold letters: "IF 'HIP-POCRACY' BORES YOU . . . COME SEE THE REAL SOUTH AFRICA." And it continued: "Hypocrisy can be a real yawn. Exercise your individual right to see and understand the real situation . . . in the real South Africa.' After offering a package travel deal and speaking about "big game fever," the advertisement went on: "But best of all, let yourself be pleasantly surprised by the difference between the South Africa on your evening news . . . and real South Africa that's living, breathing, and changing for the better every day.' Another ad, showing a baby baboon riding on its mother's back urged:

Figure 55. Detail of portrait of Charles Saatchi in Hans Haacke, "Text and Images," *Art Journal* 48, no. 2 (Summer 1989): 188. Compilation © College Art Association. This page was first published by CAA in the summer 1989 issue of *Art Journal*. © Hans Haacke.

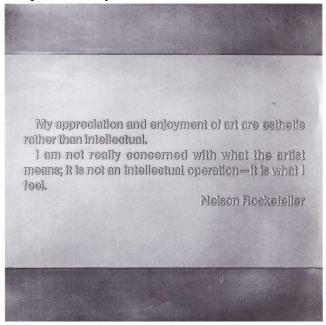


Figure 56. Panel from *On Social Grease* (quote by Nelson Rockefeller). 1975. Six engraved magnesium panels mounted on aluminum. Each 76.2cm x 76.2cm. The Collection of Gilbert B. and Lila Silverman, Detroit, Michigan. © Hans Haacke/VG Bild-Kunst.

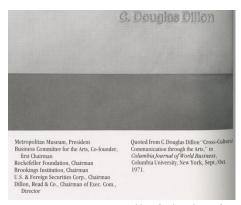


Figure 57. Detail of citation from Hans Haacke, "On Social Grease*" *Art Journal* 42, no. 2 (Summer 1982): 138. Compilation © College Art Association. This page was first published by CAA in the summer 1982 issue of *Art Journal*. © Hans Haacke.

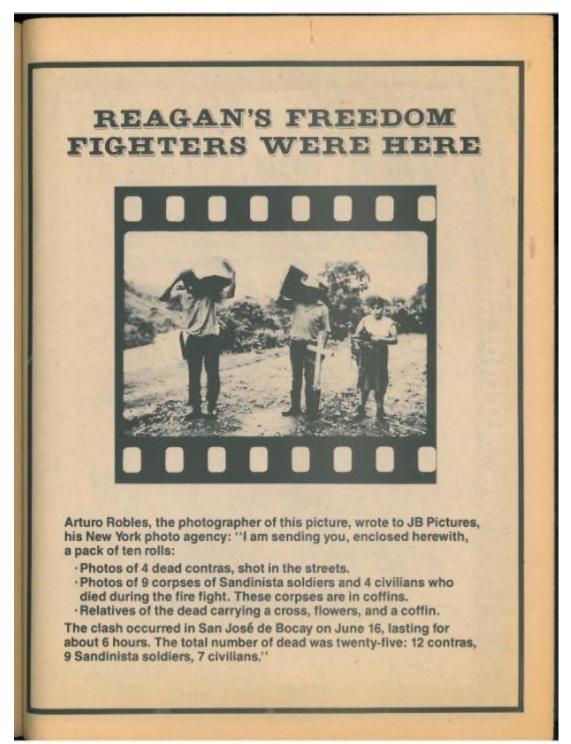


Figure 58. *Untitled* / "Reagans Freedom Fighters Were Here" for Group Material *Inserts*, May 1988. Ink on newsprint. © Hans Haacke/Artists Rights Society.

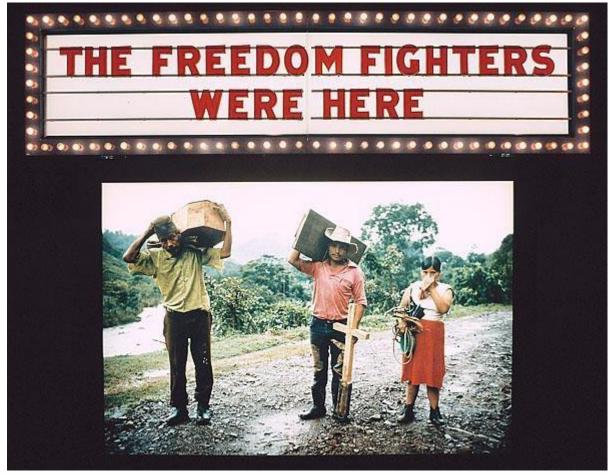


Figure 59. *The Freedom Fighters Were Here*, 1988. Photographic transparency, synthetic polymer sheet and letters, electric lights. Dimensions: 311.0 h x 308.0 w x 35.0 cm. National Gallery of Australia, Canberra. © Hans Haacke/Artists Rights Society.

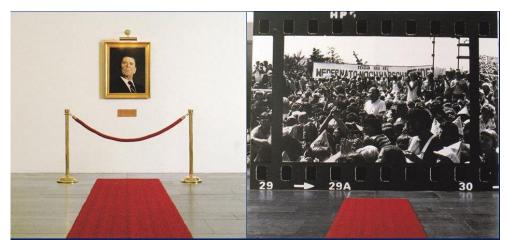


Figure 60. *Oil Painting. Homage to Marcel Broodthaers*, 1982. Painting of Ronald Reagan, wall mounted lamp, plaque, photomural of protesters, stanchions with velvet rope, red carpet. LACMA, Los Angeles. © Hans Haacke/Artists Rights Society.



Figure 61. Photo of General Francisco Franco posing with Josep Vilarasau in 1968 (left side of right page) as reproduced in the documentation for "*Obra Social*" in *Hans Haacke: "Obra Social*" exhibition catalogue (Barcelona: Fundació Tàpies, 1995), pages 264-265. © Hans Haacke.



Figure 62. Details of "Obra Social", 1995. Acrylic, silkscreen printing, photographs, vinyl. All photographs taken in May 1995 at theme park Port Aventura, Vila-sec i Salou (Tarragona). 12 panels in total, each 100 x 50 cm. © Hans Haacke/Artists Rights Society.

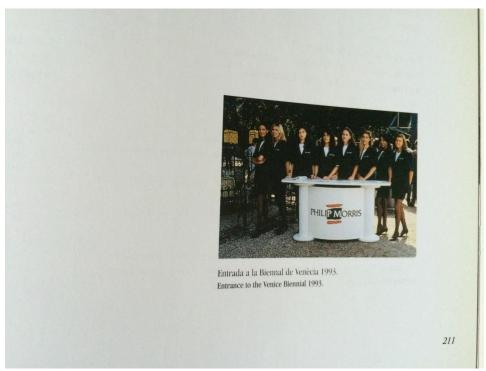


Figure 63. Detail of image of Philip Morris Hostesses at entrance to Venice Biennale 1993 as reproduced in *Hans Haacke: "Obra Social"* exhibition catalogue (Barcelona: Fundació Tàpies, 1995), page 211. © Hans Haacke.



Figure 64. *Venice, Prada*, 2009. Installation for *Weather, or Not* at X Initiative, 2009. © Hans Haacke/Artists Rights Society.



Figure 65. Venice, Riva dei 7 Martiri, 2009. Installation for Weather, or Not at X Initiative, 2009. © Hans Haacke/Artists Rights Society.



Figure 66. Documentation of Hans Haacke *Oil Painting. Homage to Marcel Broodthaers*, 1982 including poster from *Ways to Abstractions. 80 Masterpieces from the Thyssen-Bornemisza Collection* from *Hans Haacke: "Obra Social"* exhibition catalogue, (Barcelona: Fundació Tàpies, 1995), pages 126-127. © Hans Haacke.

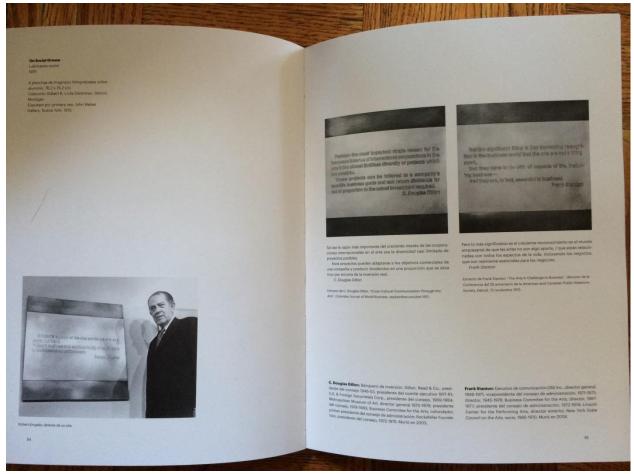


Figure 67. Documentation of Hans Haacke, *On Social Grease*, 1975 including an image of Robert Kingsley with a panel from *Castillos en el Aire* exhibition catalogue, (Madrid: Museo Nacional Centro de Art Reina Sofia, 2012), pages 94-95. © Hans Haacke.



Figure 68. Hans Haacke pages in 2000 Whitney Biennial exhibition catalogue (New York: Whitney Museum of American Art/ Harry Abrams, 2000), page 126-127. © Hans Haacke.



Figure 69. *United* contribution to *Magiciens de la terre* exhibition catalogue (Paris : Centre Pompidou, 1989), pages 146-147. © Hans Haacke.

ty - the content t imagined - was hin avant-garde laboratory of a ever be the pro-1 1960s, certainly, een the demands the demands of lically conceived. 1970s, however, ie dynamic that e. The social and hat had gone on e Left now set rt. Nowhere was forcing of femole prominence; had all too often auvinism of the nd a large numrew determined he future. In its ith symbols, peritions, this was nd the art world staging area for ising phase of the

there emerged sir practice might ticized working gound and floorheir daily efforts sace and means of the early 1970s, price shocks (as I their losses on forced art dealupport they had unsalable forms r, lowered propists to strike back erative, not-foran districts like-



116. HANS HANG Shapolsky et al. Real Estate Holc Time System as 1971 (detail), 15

The work was o of two maps, on Lower East Side of Harlem, indic properties descr 142 typewritten attached to phot giving each prop address, block a code, the corpor address and its o date of acquisiti owner, mortgage assessed tax valu showed how ins exchanges disgu ownership. Shar operated entirely established syste serial logic that advanced art of - chiefly Minim sculpture. But b only one allowa the matter dispo system – in this interlocking, cla ownership netw fabulously lucra slum properties generated an ec X-ray of both the and class system York City. Despi rigorous exclusion commentary or Haacke's work s a notoriously ex response when t and board of the Guggenheim Mi banned its exhib

Figure 70. Detail from *Shapolsky et al.*, 1971 as reproduced in Thomas Crow, *The Rise of the Sixties: American and European Art in the Era of Dissent* (New York, N.Y: Harry N. Abrams, Inc., 1996), page 180. © Hans Haacke.

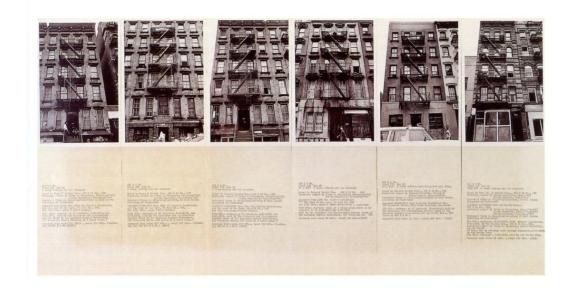


Figure 71. Detail from *Shapolsky et al.*, 1971 as reproduced in Lisa Phillips, *The American Century: Art & Culture, 1950-2000* (New York: Whitney Museum of American Art in association with W.W. Norton and Co., 1999). © Hans Haacke.



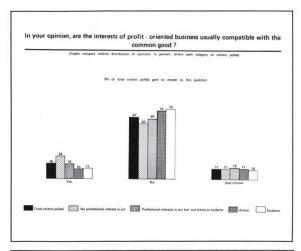
Figure 72. *Voici Alcan*, 1983 as reproduced in Benjamin Buchloh, "Hans Haacke: Memory and Instrumental Reason," pages 100-101. Originally published in *Art in America*, February 1988. Courtesy BMP Media Holdings, LLC. Images © Hans Haacke.



Figure 73. *Broadness and Diversity of the Ludwig Brigade*, 1984 as reproduced in Benjamin Buchloh, "Hans Haacke: Memory and Instrumental Reason," pages 104-105. Originally published in *Art in America*, February 1988. Courtesy BMP Media Holdings, LLC. Images © Hans Haacke.



Figure 74. *Manet-PROJECKT '74*, 1974 installation view and details of three panels as reproduced in Benjamin Buchloh, "Hans Haacke: Memory and Instrumental Reason," pages 102-103. Originally published in *Art in America*, February 1988, Courtesy BMP Media Holdings, LLC. Images © Hans Haacke.



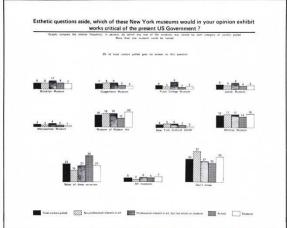


Figure 75. Detail of two blueprints, *John Weber Gallery Visitors' Profile I*, 1972. Results: twenty-one blueprints mounted on walls with masking tape. Dimensions: each 61 x 76 cm. © Hans Haacke/Artists Rights Society.



Figure 76. Poll takers with prints from *John Weber Gallery Visitors' Profile I* mounted on wall in background for Hans Haacke, *John Weber Gallery Visitors' Profile II*, 1973, installation view, John Weber Gallery, New York City. © Hans Haacke/Artists Rights Society.

		October 7 through 24, 1972				
P1	Please fill out this questionnaire and drop it into the box pr	rovided for this. Dont sign!				
1)) Do you have a professional interest in art (e.g. artist, o	dealer, critic, etc.)?				
3)	3) Where do you live? City	y County State				
3)	3) It has been suggested that artists and museum staff member museums. Do you think this is a good idea?	rs be represented on the Board of Trustees of ar Yes No Dont know				
4)	6) How old are you?					
5)) If elections were held today, for which presidential candidate would you vote? MC Govern Nixon None Dont know					
6)	5) In your opinion, are the interests of profit-oriented busing	iness usually compatible with the common good? Tes No Dont know				
7)	7) What is your annual income(before taxes)?	* · · · · · · · · · · · · · · · · · · ·				
8)	Do you think present US taxation favors large incomes or low incomes, or is distributing the burden correct- ly? Favors large incomes Favors low incomes correct					
9)	What is your occupation?					
10	(0) Would you bus your child to integrate schools?	Yes No Dont know				
11	1) Do you have children?	Yes No				
12	2) What is the country of origin of your ancestors (e.g. Afri	ica, England, Italy, Poland etc.)?				
13	Esthetic questions aside, which of these New York museums would in your opinion exhibit works critical of the present US Government?					
	Brooklyn Museum Finch College Museum Guggenheim seum Museum of Modern Art New York Cultural Cent None of these museums Dont Know	Nuseum Jewish Museum Netropolitan Mu- ter Whitney Museum All museums				
(4)	4) Are you enrolled in or have you graduated from college?	Yes No				
(5)	5) Assuming the prescriptions of the M.I.T. (club of Rome) at you think the capitalist system of the US is better suited growth required than other socio-economic systems?	tudy for the survival of mankind are correct, do d for achieving the state of almost zero economic Yes No Dont know				
6)	6) Do you think civil liberties in the US are being eroded, h gained or lost during the past few years? Broded					
7)	') What is your religion? Catholic	c Protestant Jewish Other None				
3)) Sex?	Male Penale				
9)) Do you think the bombing of North Vietnam favors, hurts, or china?					
))) Do you consider yourself politically a conservative, libera Conse	al or radical? ervative Liberal Radical Dont know				

Figure 77. Questionnaire for *John Weber Gallery Visitors' Profile I*, 1972. Results: twentyone blueprints mounted on walls with masking tape. Dimensions: each 61 x 76 cm. © Hans Haacke/Artists Rights Society.

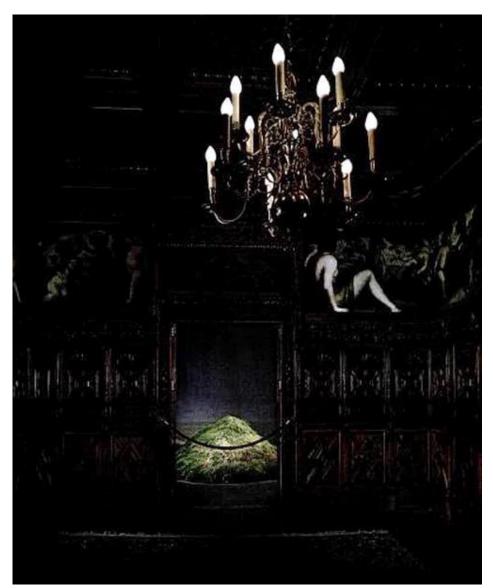


Figure 78. *Grass Grows*, 1967-1969. Installation view of *Earth Art*, Andrew Dixon White Museum, Cornell University, 1969. A pile of soil nine feet in diameter and three feet high planted with winter rye grass. Photograph *LIFE* Magazine. © Hans Haacke/Artists Rights Society.



Figure 79. Willoughby Sharp and Thomas Leavitt watering *Grass Grows*, 1967-1969. © Hans Haacke.



Figure 80. Grass Grows, 1967-1969. A pile of soil nine feet in diameter and three feet high planted with winter rye grass. © Hans Haacke/Artists Rights Society.

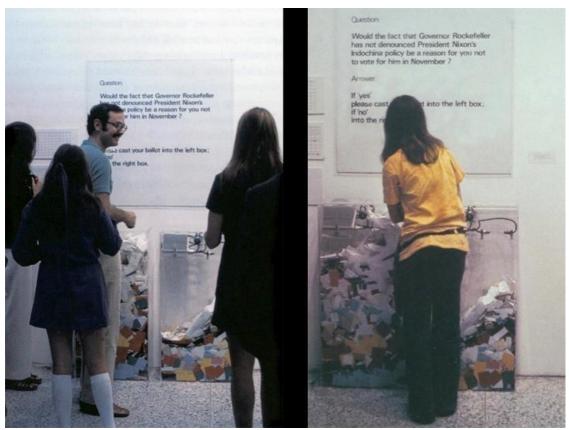


Figure 81. *MOMA Poll*, 1970. Transparent acrylic ballot boxes, each 101.6 x 50.8 x 25.4 cm, equipped with photoelectrically triggered counting device able to record any piece of paper dropped through a slot in the top of the box. One box marked "yes," the other "no." Ballots, question posted above the boxes. Installed as part of the international group exhibition Information, at the Museum of Modern Art, New York, June 20-September 20, 1970. © Hans Haacke/Artists Rights Society.



Figure 82. *DER BEVÖLKERUNG (TO THE POPULATION)*, (1999-2000). Neon letters, frame, earth. Dimensions: Frame 680 x 208 x 30 cm; neon letters h 60 cm, l 120 cm. Image generated from Reichstag webcam (http://www.derbevoelkerung.de/cgibin/search.pl). © Hans Haacke/ VG Bild-Kunst, Bonn 2015.



Figure 83. Members of Bundestag hauling and pouring soil for *DER BEVÖLKERUNG (TO THE POPULATION)*, 1999-2000. © Hans Haacke/Artists Rights Society.



Figure 84. *Gift Horse*, proposed 2013, realized 2015. Bronze with black patina and wax finish stainless steel fasteners and supports, and stock ticker bow: 5mm flexible LED display stainless steel armature polycarbonate face. Dimensions: 15 feet, 3 inches x 14 feet, 1 inch x 5 feet, 5 inches. Photo by Hans Haacke, courtesy the artist and Paula Cooper Gallery, New York. © Hans Haacke/Artists Rights Society.

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