WEEK 2: AUDIENCE & RECEPTION
“[Artist] became the genius: solitary, like a holy man; inspired, like a prophet; in touch with the unseen, his consciousness bulging into the future.”

_The Death of the Artist_ by William Deresiewicz
“Liquid network is an environment where you have lots of different ideas connected through people’s mind, different backgrounds, different interests, jostling with each other, bouncing off each other -- that environment is, in fact, the environment that leads to innovation.”

Steven Johnson
‘The Death of the Author’
ROLAND BARTHES
“As soon as a fact is narrated [...] this disconnection occurs, the voice loses its origin, the author enters into his own death, writing begins.”

“Once the Author is removed, the claim to decipher a text becomes quite futile. To give a text an Author is to impose a limit on that text, to furnish it with a final signified, to close the writing. [...] a text is made of multiple writings, drawn from many cultures and entering into mutual relations of dialogue, parody, contestation, but there is one place where this multiplicity is focused and that place is the reader, not the author.”

- Roland Barthes, The Death of the Author (1968)
‘The Poetics of the Open Work’
UMBERTO ECO
“Open works, insofar as they are in movement, are characterized by 
the invitation to make the work together with the author and that, on 
a wider level there exist works which, though organically completed, 
are "open" to a continuous generation of internal relations which the 
addressee must uncover and select in his act of perceiving the totality 
of incoming stimuli. Every work of art, even though it is produced by 
following an explicit or implicit poetics of necessity, is effectively open 
to a virtually unlimited range of possible readings, each of which 
causes the work to acquire new vitality in terms of one particular 
taste, or perspective, or personal performance.”
Henri Pousseur, *Scambi (Exchange)*, 1957
“In this model art is nothing but an active dialogue between the artist and audience. Therefore, the process of reception is affected by the fact that reader's interpretation always differs from what the artist intended. This situation is called **Aberrant Decoding**.”
“Suggestion is an act of imposing an idea on the brain of another.”

- Emil Coue
“The boy's action is more meaningful to others than to himself. His arm becomes the ultimate inanimate object onto which others project their own symbols and meanings.”

-Tim Crouch, about “My Arm”
Fluxus was an international network of artists, composers, and designers noted for blending different artistic media and disciplines in the 1960s.

Fluxus emphasized ephemeral actions and playful intervention of the audience in the pieces.

“Fluxus remains the most complex – and therefore widely underestimated – artistic movement (or “non-movement,” as it called itself) of the early to mid-sixties... Fluxus saw no distinction between art and life, and believed that routine, banal, and everyday actions could be regarded as artistic events, declaring that ‘everything is art and everyone can do it.’”

- Hal Foster, Art Since 1900
Happening

Improvisational performances and events in which the involvement of audience is the main component.

Allan Kaprow, American painter and performance artist, coined this term in 1957 to design a set of performances wherein he was supplying the place, objects, props and some guidelines for action, and the rest was up to audience.
Roland Kirk
Sound Theory
From the collection of Yoko Ono’s instruction pieces. These scripts could be performed or imagined in the mind of the viewer.

**PAINTING TO BE STEPPED ON**

Leave a piece of canvas or finished painting on the floor or in the street.

1960 winter

**PAINTING TO SEE THE SKIES**

Drill two holes into a canvas. Hang it where you can see the sky.

(Change the place of hanging. Try both the front and rear windows, to see if the skies are different.)

1961 summer

**LAUGH PIECE**

Keep laughing a week.

1961 winter
Yoko Ono
Cut Piece, 1964
Yoko Ono
Add Color Painting, 1966
“So it was positive. I felt relieved. It's a great relief when you get up the ladder and you look through the spyglass and it doesn't say NO or FUCK YOU or something.”

John Lennon, describing his reaction to Ceiling Painting when first viewed in 1966
Erwin Wurm
One Minute Sculpture, 2000

[Image of a person standing with a wooden chair on their head, with another person holding a wooden chair in a similar position]
Erwin Wurm
One Minute Sculpture, 2000
Erwin Wurm
One Minute Sculpture, 2000