

# The Computer Age

- **Conceptual Art**
  - The meaning of art lies in the artist's intention, not in the actual artwork
  - Art can be made out of anything and by anybody
  - The real essence of art is language and ideas
  - The visual experience is secondary
  - The artist can even not know what the artwork will look like (“what will happen will happen” philosophy)
  - Gutai Bijutsu Kyokai (1954) and Allan Kaprov's happenings (1958)
  - Very international
  - Peak: 1968-74

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- **Conceptual Art/ Body Art**
  - **Marina Abramovic (1946, Yugoslavia)**

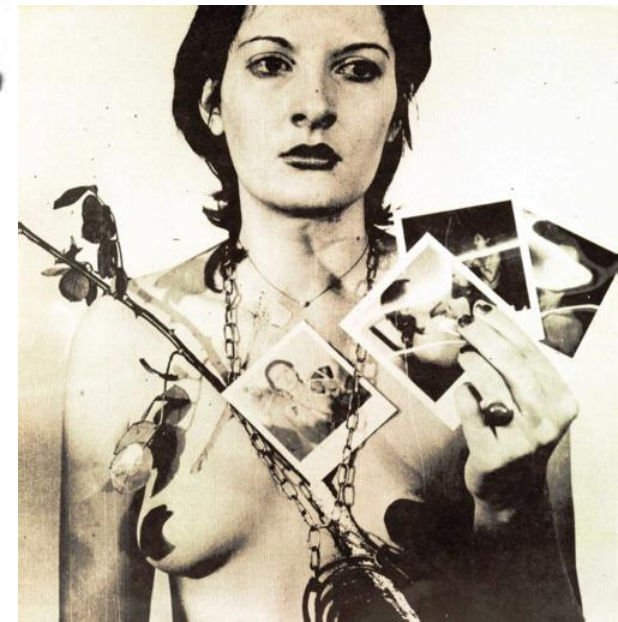
“Imponderabilia”  
(1977)



“Rhythm 10” (1973)



“Rhythm 0” (1974): *“There are 72 objects on the table that one can use on me as desired. I am the object. During this period I take full responsibility”*



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  - **Marina Abramovic (1946, Yugoslavia)**

"The House With the Ocean View"  
(2002): for 12 days the artist lives on  
three platforms in an art gallery  
without eating



"Lips of Thomas" (1975): the artist  
carves a pentagram in her abdomen  
and whips herself senseless



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- **Conceptual Art/ Body Art/ The Art World gone Crazy**
  - **Confluence of dadaism, abstract expressionism, body art, conceptual art**
  - **1968: Gunther Brus (1938, Austria) urinates and defecates on a stage, then masturbates while singing the Austrian national anthem**
  - **1971: Chris Burden (1946, USA) has himself shot in the arm**
  - **1972: Vito Acconci (1940, USA) masturbates while fantasizing about the audience and the audience can hear him (“Seedbed”)**
  - **1972: Ana Mendieta (1948, Cuba) decapitates a chicken and lets blood spurt over her naked body**
  - **1989: Bob Flanagan (1952, USA) nails his penis to a wooden board**

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- **Body Art**
  - **Ana Mandieta (1948)**



"Tree of Life" series (1977)

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- **Body Art**
  - **Rebecca Horn (1944, Germany)**



“Einhorn” (1972)

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- **Body Art**
  - **Karen Finley (1956)**



"We Keep Our Victims Ready" (1989): The artist covers her naked body with chocolate, candy hearts, bean sprouts and tinsel, all symbolizing a way that women are treated by society.

This is a chapter in piero scaruffi's "A Visual History of the Visual Arts": <http://www.scaruffi.com/art/history>