~~Oct 29~~

... Carolee Schneemann, was an actor in happening, but also an artist
(set alongside de Kooning: gestural abstraction but figure structuring cpst°)
She articulates both feminine desire (enalish of male nude & T. and the 3 cats)
She performs her own happenings ⇒ female subjecthood
Eye Body (mix of painterly backdrop and found objects)
emphasis of the channel · In opposit° to Kaprow, she advances the femme subjet

[Recovered during office hours:]

Part I: - Mathieu surrealism turned into pure channeling of emotion
- Rosenberg: describe painting more in terms of the action rather than an event
abex is action - unthinkable without the pollock work in process picture.
- Fluid industrial paint; he would stop and reflect, he would see the mid-way composition with different angles (conscious contemplation, more spontaneous half-conscious
- number 1A about gesture & energy: the muscular excertion that went trough them, hand prints: exact registers of the body; fulle, gestural engagement (read that deKooning, Klein, Lee Krasner, read as as having a fully embodied gesture)

- Rosenberg has a diff explanation of why representation had to be expunged from the painting (it's about the action, not about emphasizing flatness like Greenberg) ⇒ Purity of the medium
- R is immersed in existentialism (Giacometti isolated figures, absence around the sculptures read as part of the work)
- Concept of authenticity: action has to be authentic to the individual
// Sartre: act in ways which are true to yourself / epitomy of method acting with actor Brando who kept the action spontaneous and fresh (conveying authenticity)
- The catcher in the Rye (book from 1951) / tradition of alienation in American education

- Pollock simulates authenticity
- Wagner on Krasner: there is a language of form that he can learn and speak with (not the language of authenticity - it can't be learned)

[Recovered - second part of missed lecture 10]

Part I (suite)

- Moment where you have to differentiate between good and mediocre action painting; two sources of worry:
  1) Fashion / decor - the feminine : it's just apocalyptic wallpaper
  2) Commercialization (Pollock as a jigsaw puzzle)
- Authentic action painting vs inauthentic action painting

Part II:

- Mathieu shows in New York, he gets favorably reviewed - much to the despair of NoEx painters (the Rosenberg dilemma)
- When he paints in this performative mode, he invokes the French nation, medieval Paris (Pollock can claim the American Cowboy) but it's not the same as claiming the whole nation. His authenticity comes from the French nation - to a longer history
- Even when he "sells out", he sells out to Air France (!)
- Yves Klein is the bad dream of Harold Rosenberg

[Missed] Lecture 18

// Actions via Rosenberg; then Paris Cant inferno) Mathieu invoking Medieval France

Part III: From action to happening

Pollock's legacy, how to further the actions

Allan Kaprow (legacy of Jackson Pollock) : Pollock has taken painting to the point where we ask if we're gna continue & push technique, or take Pollock to completely different methods : people depart from Pollock

Hans Namuth pictures

18 Happenings in 6 Parts : loose set of wooden dividers breaks the space

Foreshadowing of the legacy to the essay :

- Go into the environment (mural-size painting dominate space in a way that easel painting did not)
  Push that further by creating an overall experience of space
- Actions, the happening was a performed event, actions engage all the senses (orange are being peeled). The actions would stop, check your seat assignment, change, repeat.

=> Derivations of Pollock (enveloping space + emphasis on act's executed performed in real time in front of an audience)

BUT in claiming that he's deriving all ideas from Pollock, he's overlooking how much he took from John Cage. He took Cage's class three times, he took a lot from Cage : the activate of multiple events simultaneously. Kaprow is strategic to discount the legacy of Cage (& with it Duchamp, Dada) and go straight to Pollock.

In Yard, he's doing an all-over composite

Generative like Whitman, Oldenburg all have happening performances

Take authors as an object moving about audience

Action (register of inner expression, Rosenberg : inner struggle)

Happening (automaton, actors emotionally operate as human objects, rendering actions. That treatment is problematic with casting women)

~~[illegible]~~

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