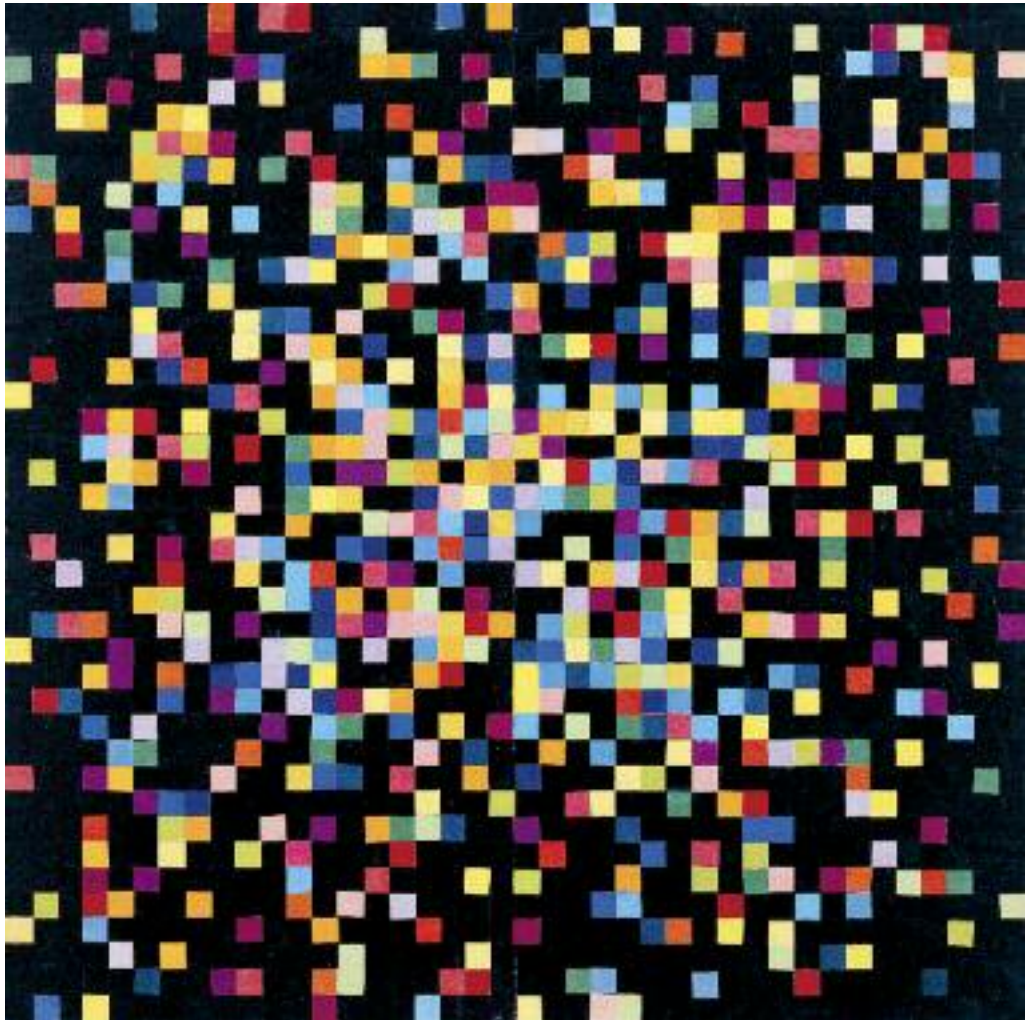


CHANCE

A E S T H E T I C S



September 18, 2009 – January 4, 2010

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Hans Namuth, photograph of Jackson Pollock, 1950

This guide was prepared by Sydney Norton, museum educator and coordinator of public programs at the Mildred Lane Kemper Art Museum. Unless otherwise noted, the exhibition overview and information on individual works of art are based on essays from the exhibition catalog *Chance Aesthetics*, written by curator Meredith Malone with contributions by Bradley Bailey, Emily Hage, Susan Laxton, and Janine Mileaf.

Cover: Ellsworth Kelly, *Spectrum Colors Arranged by Chance V*, 1951. Collage on paper, 39 x 39". Collection of the artist.
© Ellsworth Kelly

This Connections Guide serves as a companion to the exhibition *Chance Aesthetics*, held at the Mildred Lane Kemper Art Museum at Washington University from September 18, 2009, to January 4, 2010. Its primary aim is to help museum visitors engage with and make meaning of the artworks on view. The guide contains information on selected artworks, contextualizing them within the sociohistorical environments out of which they developed. It also offers thought-provoking questions to encourage visitors of any age to further explore the works on view and experience the exhibition in new and exciting ways. A timeline (pages 4–5) and glossary (pages 18–19) help provide access to the avant-garde movements and terms that are central to this exhibition.



Niki de Saint Phalle, *Grand tir-séance Galerie J*, 30 June–12 July 1961



André Masson, *Untitled*, 1926

Featured on pages 20 and 21 and the back cover of this guide are educational programs that the Museum is offering in conjunction with the exhibition. *Try Your Hand at Chance* offers student and community groups of all ages the opportunity to create an artwork or poem by incorporating the unpredictability of chance and play into personal creative practices. *Chance Readings* is a program geared toward high school, college, and adult groups that explores chance in literature, and encourages participants to draw meaningful connections between avant-garde art and key literary texts of the twentieth century. Designed to be carried out in tandem with an exhibition tour, these programs will help participants develop a deeper understanding of the central importance of chance procedures in the work of artists associated with movements such as Dada, Surrealism, Abstract Expressionism, and Fluxus. Additional public programs accompanying the exhibition are listed on the back cover.

CHANCE

AESTHETICS

Overview

Chance has functioned as a liberating compositional principle in modern art throughout the twentieth century. The more than forty artists whose works are featured in this exhibition embraced creative processes that enabled them to relinquish an element of artistic autonomy, and thereby allow for unexpected aesthetic outcomes to unfold. Jean Arp made collages by dropping pieces of paper onto a surface and gluing down the pieces where they fell. François Morellet produced abstract compositions by plotting numbers from a Paris telephone book onto graph paper, connecting the coordinates, and then transferring the resultant composition to a Plexiglas surface using industrial tape. Dieter Roth allowed the decay of organic materials, including mayonnaise and cheese, to determine his compositions, while composer John Cage flipped coins to specify the order of sounds in his musical scores. The ongoing tension that existed between these artists' embrace of chance procedures and their interest in maintaining some degree of artistic control is the productive dynamic at the heart of this exhibition.

The works in *Chance Aesthetics* span numerous disciplines and media, ranging from drawing, painting, **collage**, and sculpture, to music, poetry, and

“The aesthetics of accident is central to modernism and postmodernism, and twentieth-century art defines itself explicitly in contrast to an over-organized society. That’s partly because during World War I the dream of reason bred monsters, technological rationality was harnessed to horrific ends, and the process was repeated even more dramatically in the familiar but inescapable litany of Auschwitz and Hiroshima.”¹

— Jackson Lears

Historical Events

1901 Sigmund Freud publishes *The Psychology of Everyday Life*, positing basic notions of the unconscious and conscious (rational) mind.

1914 World War I begins.

1916 Albert Einstein’s theory of relativity introduces the idea that distance and time are not absolute, causing revolutionary shifts in human conceptions of time, space, and gravity.

1918 World War I ends.

1927 Werner Heisenberg’s uncertainty theory posits the impossibility of measuring energy and time simultaneously with complete accuracy, thus establishing uncertainty as a property of the universe.

1929 The Great Depression begins.

1900

1910

1920

1930

1940

1916 The **Dada** movement is founded in Zurich at the Cabaret Voltaire by Hugo Ball, Tristan Tzara, and Richard Huelsenbeck, among others.

1917 Marcel Duchamp submits one of his first **readymades**, an upturned and signed urinal, to the Society of Independent Artists in New York. It is rejected.

1924 André Breton issues the first *Manifesto of Surrealism*.

Art Events

conceptual art. Their makers rejected the notion of the artist as genius, focusing instead on the creative possibilities of accident, **indeterminacy**, and viewer participation. Having moved beyond conventional methods of artistic expression, these artists represented the cutting edge of the European and American avant-garde. Throughout the twentieth century, practitioners of chance aesthetics have embraced accidental procedures as a means of destabilizing traditional worldviews. **Dadaists** and **Surrealists** active in the 1910s and 1920s implemented chance operations as an attack on Western forms of rationalism and logic that they believed led to the mass carnage caused by World War I. Similarly, artists creating works after World War II revisited chance procedures as a way of critiquing patterns of rational thought that they connected with the horrors of the Holocaust and nuclear devastation. The games and arbitrary structuring devices employed by the Dadaists and Surrealists of earlier years were adapted and redeployed in works by avant-garde artists in the 1950s, 1960s, and 1970s, as they served as welcome counterpoints to the increasing standardization and corporatization of postwar consumer societies.

The exhibition is arranged thematically in three sections: “Collage, Assemblage, and the Found Object,” “Automatism,” and “Games and Systems of Random Ordering.” This tripartite design functions as a basic framework through which visitors can compare and contrast the diverse range of objectives and chance-based strategies employed.

About Chance

Chance is defined as something that happens unpredictably without discernible human intention or observable cause. During ancient times people turned to chance mechanisms, such as drawing lots and throwing dice, to limit the power of human intervention and to provide a channel through which the gods could express their divine will. In our modern world, chance—be it a stroke of luck or an unexpected misfortune—is often understood in terms of destiny, something that is “meant to be.” Some people engage with chance by gambling or playing the stock market, while others take out expensive insurance policies to shield themselves and their families from the risk of unforeseen events.

Take a few minutes to reflect on your own assumptions about luck and chance and its many manifestations: **accident**, fortune, **probability**, and **indeterminacy**. As you walk through the exhibition, consider how artists have incorporated chance processes into their creative practices and how that confirms or challenges your understanding of art.

1939 World War II begins.

1945 The United States drops atom bombs on Hiroshima and Nagasaki, Japan.

1945 World War II ends; the Cold War begins.

1957 The Soviet Union launches the world's first artificial satellite, Sputnik I, into outer space.

1959 The Vietnam War begins.

1965 The United States deploys its first combat units in Vietnam.

1969 Neil Armstrong becomes the first man to walk on the moon.

1975 The Vietnam War ends.

1940 1950 1960 1970 1980

1940 **Surrealist** artists André Breton, Salvador Dalí, Max Ernst, André Masson, Roberto Matta, Yves Tanguy, and others live in exile in New York City for the duration of World War II.

Early 1950s **Art informel** flourishes in Paris and other parts of Europe, while **Abstract Expressionism** becomes the first internationally celebrated American art movement.

1954 The Gutai Art Association, known for unconventional **action painting** and performance art, is founded by Jiro Yoshihara in Osaka, Japan.

1960 **Nouveau Réalisme** is founded in Paris.

1960–61 The Fluxus International Festival, held in Wiesbaden, Germany, marks the official launch of the **Fluxus** movement.

1965 **Minimalist** art, characterized by simplicity of form, flourishes in the United States.

1970s **Postminimalism** reacts against the emphatic object qualities of **Minimalist** art and the commercial art world by embracing contemporary practices such as conceptual, performance, process, and video art.

Collage, Assemblage, and the Found Object

In order to test and dismantle the established mediums of painting and sculpture, many avant-garde artists turned to the processes of **collage**, **assemblage**, and the use of found objects (*objets trouvés*). Some artists combined chance-based procedures with these practices in a gesture of nihilism, as a way of liberating their art from purposeful organization or rational control. Others implemented random processes in their selection of found objects, but carefully arranged, applied, or manipulated their findings according to strict standards of composition.

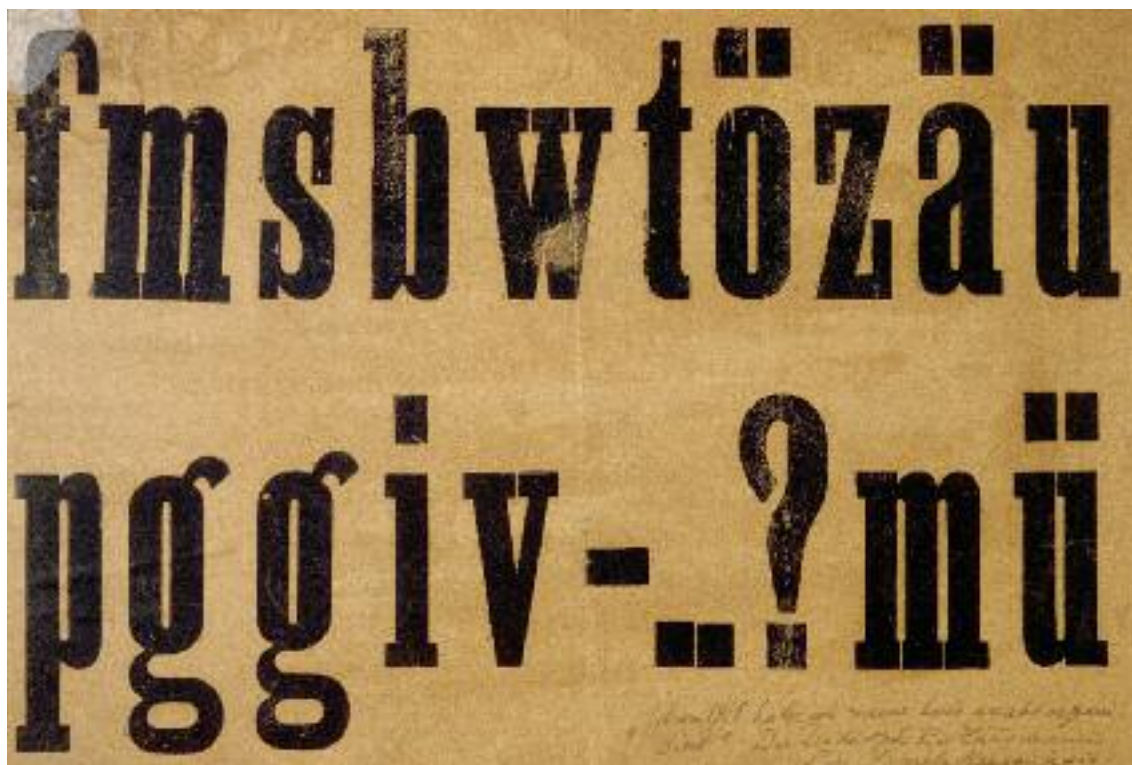
The **Dadaists**, active during the late 1910s and early 1920s, regarded the rhetoric that endorsed militant nationalism and the ensuing destruction caused by World War I as proof of the failure of Western systems of thought. They viewed any semblance of coherence or institutional order with contempt, and embraced chance as an irreverent means of shocking bourgeois viewers and overthrowing the status quo. Beginning in the mid-1920s, the **Surrealists**, many of whom developed out of Dada, created dreamlike works by combining unrelated found objects in strange, intriguing ways. Artists who came of age in the years following World War II found the strategies of collage, assemblage, and use of found objects compelling in their critical examination of mass culture. They incorporated junk from the streets, advertising posters, and commercial objects into their art, making ironic commentary on modern consumerism.



Jean Dubuffet, *Tête barbue* (Bearded Head), 1959

*"I'm a glutton for banality, a roadway free of any unevenness or peculiarities, a dirty floor, a bare and dusty terrain that no one would ever dream of looking at.... [These] are reaches of intoxication and jubilation for me."*²

— Jean Dubuffet

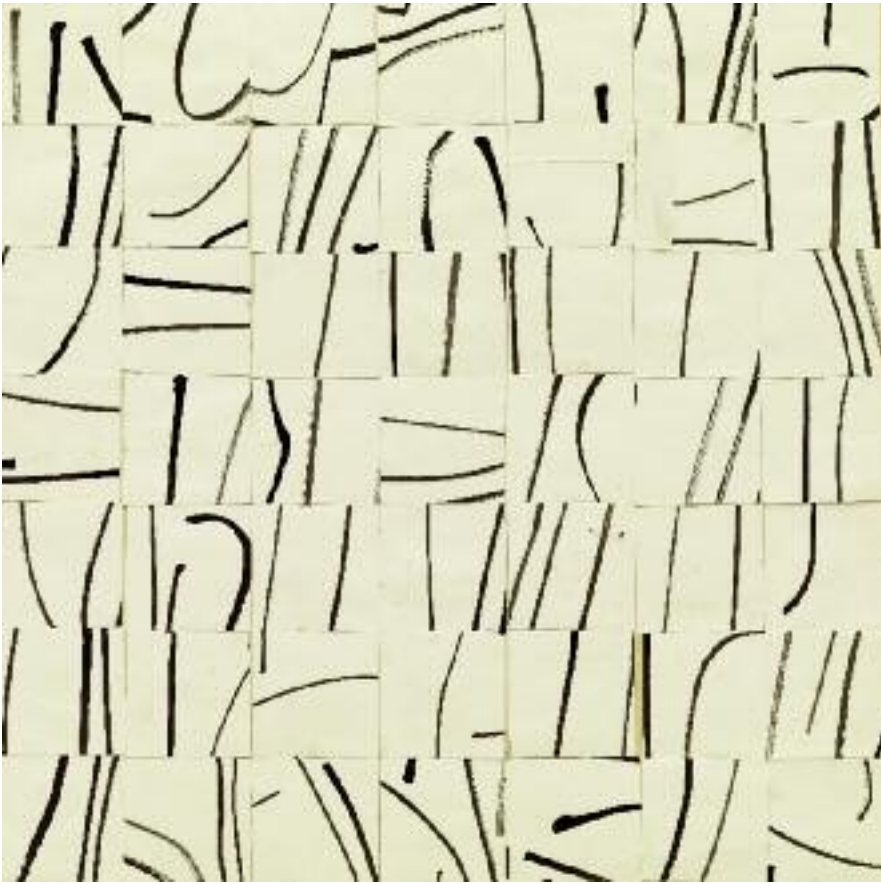


Raoul Hausmann (Austrian, 1886–1971)

Fmsbwtözäu, 1918

Fmsbwtözäu is one of four phonetic poster poems created by Berlin Dadaist Raoul Hausmann. Composed of nonsensically combined print block letters, the poem is intended for both auditory and visual effect. Revolted by the nationalistic rhetoric that helped generate widespread public support for their countries' involvement in World War I, Hausmann and fellow Dadaists attacked conventional language as debased and empty. By focusing on the abstract, arbitrary, and acoustic qualities of letters and words, they challenged the notion of a fixed and authentic linguistic meaning.

Fmsbwtözäu is a string of letters and punctuation marks that do not appear to have any logical relationship with one another. To create the poem, the artist asked his printer, Robert Barth, to select large letters "as they came out of their box—just according to his own mood and chance."³ Hausmann later acknowledged that he exerted some artistic agency in the arrangement of the letters in order to achieve the desired acoustic effect while performing the poem. The artist's live readings revealed more variables of chance, as he would punctuate his performances with expressive bursts and welcome the random noises of his audiences in the café where he performed.



Ellsworth Kelly (American, b. 1923)

Brushstrokes Cut into Forty-Nine Squares and Arranged by Chance, 1951
© Ellsworth Kelly

American artist Ellsworth Kelly created this **collage** during the years he lived in Paris (1948–1954), where he first became fascinated by the notion of chance as a compositional strategy. Here the artist encountered French artist Jean Arp’s Dadaist collages that were “arranged according to the laws of chance,” and that tapped into the creative potential of accidental aesthetic forms (see illustration on page 20). Intrigued, Kelly investigated the possibilities that unfolded when he eliminated aspects of subjective choice from his own artistic process. Through these initial experiments with chance, the artist developed a distinctive body of work.

Kelly soon began to apply chance-based strategies within a strictly ordered system. Of particular interest was the order of the grid, the rigid structure of which framed the artist’s **aleatory** processes in striking ways. To create *Brushstrokes Cut into Forty-Nine Squares and Arranged by Chance*, Kelly applied stripes with a paintbrush to a piece of paper. He then cut the drawing into identically sized squares, scattered the pieces, and reglued them side by side onto another piece of paper with the original drawing’s dimensions. The result is a grid in which numerous lines intersect with one another in unexpected combinations—an intriguing arrangement of nonaligned fragments that nevertheless maintain a compositional consistency, suggesting the artist’s creative intervention in the final result.

Mimmo Rotella (Italian, 1918–2006)

La Dernière Marilyn, 1966

La Dernière Marilyn is an example of *décollage*, the artistic practice of ripping fragments of already lacerated posters directly from city walls and presenting the results as a kind of *readymade* work of art. Italian artist Mimmo Rotella began his first *décollages* during the early 1950s in Rome, within a climate of rising consumerism. At that time most of the city's inhabitants were struggling to rid themselves of the memory of fascism. "To tear posters down from the wall," Rotella wrote, "was the sole compensation, the only means of protest against a society that had lost its appetite for change and transformation."⁴

The artist would take down scraps of torn advertising posters, glue them onto canvas, and then cut and tear the posters again to form complex juxtapositions of color and texture. Initially, Rotella was mostly interested in formal outcomes, but by the early 1960s he became increasingly intrigued by the posters' pictorial content—images that appeared in conjunction with brand names and ads for popular entertainment. Some of

Rotella's most iconic pieces include fragments of film posters produced by the Cinecittà Film Company of Rome, many of which featured the seductive figure of Marilyn Monroe. The vertical tears in *La Dernière Marilyn* echo the gestural brushstrokes that characterize *art informel*, a form of abstract painting popular in Europe in the 1950s. Yet Rotella's practice of *décollage* demonstrates a clear shift away from painterly abstraction, calling attention instead to everyday life in Rome and to the city's emergence as an international media capital.

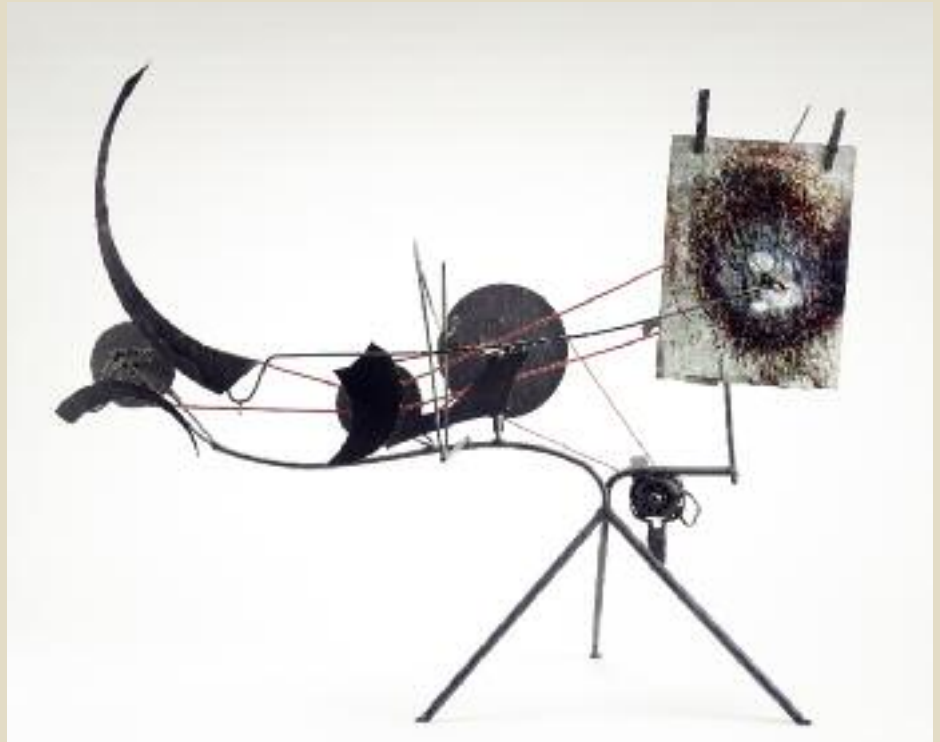


A Closer Look

- After viewing Raoul Hausmann's *Fmsbwtözäu* and listening to the live recording playing in this gallery of the artist reciting his poem, turn your attention to the visual and acoustic components of the simultaneous poem by Tristan Tzara, Richard Huelsenbeck, and Marcel Janco in this same room. How does this work's subversion of language compare to that of Hausmann's? As you proceed through the exhibition, locate other works in which words or letters are central to the composition. How does the use of language inform the artwork?
- Both Mimmo Rotella's *La Dernière Marilyn* and Jacques Villeglé's *Rue de Crimée, 28 novembre 1969* make use of found objects—in this case already torn advertising posters—as a means of blurring the boundaries between everyday life and art. Locate other works in the exhibition—you need not limit yourself to this section—in which found objects are fundamental to the composition. In what ways do these mundane objects impact your interpretation of the work?

Automatism

The primary aim of **Surrealism** was to bypass the conscious mind, circumvent conscious control, and destabilize perceptions through modes of creative expression unconnected with rational thought. To accomplish this, the Surrealists turned to “automatic” procedures, including **automatic drawing** (drawing motivated by the artist’s unconscious impulses), **frottage** (rubblings taken from different surfaces), and **decalcomania** (spreading paint on a given surface and then pressing it onto paper or canvas). They referred to these explorations of unexpected forms as “**automatism**,” a term borrowed from the fields of psychiatry and physiology.



Jean Tinguely, *Metamatic No. 9*, 1958

A diverse range of artists employed Surrealist automatic techniques throughout the post-World War II period. **Art informel**, an abstract painting style that flourished in Europe, was closely aligned with automatism in that the artist’s unconscious desires dictated aesthetic outcome. The influx of Surrealist exiles into the United States during World War II also proved crucial to the formation of American **Abstract Expressionism**. Jackson Pollock and Robert Motherwell were among numerous American artists who adopted automatic techniques, experimenting with the chance effects of gravity and momentum on falling paint. Ultimately, however, the Abstract Expressionists renounced the abdication of subjectivity, favoring instead the notion of the painterly gesture as a manifestation of artistic free will.

In the late 1950s and 1960s, a new generation of artists working within a rapidly growing consumer society began to critically reassess the liberatory and metaphysical rhetoric surrounding these automatic techniques. Swiss sculptor Jean Tinguely, for example, poked fun at the celebrity status of the “artist as genius”—like Jackson Pollock and other Abstract Expressionists—creating automatic drawing machines that moved in unpredictable jerks to produce “gestural abstractions” completely detached from the artist’s hand. **Conceptual artist** William Anastasi’s subway drawings, in which a subway car’s twists and turns determine how the artist’s hand moves a pencil over paper, underscores the sheer physicality involved in the artmaking process, rather than any expression of the artist’s unconscious drives. Such works also illustrate the desire on the part of artists from this period to move beyond the traditional confines of the two-dimensional canvas by incorporating elements of space, time, and movement into their works.



Max Ernst (German, 1891–1976)

The Habit of Leaves, from the portfolio
Histoire naturelle, 1926

Max Ernst, a German painter, sculptor, graphic artist, and poet, was a primary pioneer of the Dada and Surrealist movements. Expressing an irreverent attitude to conventional art and mores, Ernst experimented with a wide variety of automatic techniques, including automatic writing, automatic drawing, and decalcomania.

In August of 1925, Ernst discovered a new technique that he referred to as *frottage*, or rubbing. Intrigued by the grooves on floorboards, he placed sheets of paper randomly on the floor and rubbed them with a pencil. "In gazing attentively at the drawings thus obtained," Ernst wrote, "I was surprised by the sudden intensification of my visionary capacities and by the hallucinatory succession of contradictory images superimposed, one upon the other, with the persistence and rapidity characteristic of amorous memories."⁵

Ernst's enthusiasm for his newfound technique highlights the Surrealists' aim to explore the creative possibilities that develop out of altered and intensified states of mind. Taking advantage of nature's endless supply of unforeseen imagery, the artist continued to practice *frottage* on a variety of surfaces, ranging from "leaves and their veins" to "the ragged edges of a bit of linen."⁶ *The Habit of Leaves*, part of a series of thirty-four photogravures (photographic etchings) titled *Histoire naturelle*, derives from a graphite rubbing of a leaf centered between two vertical panels. It is evident from Ernst's carefully selected combinations of surfaces and meticulous control over the shapes and textures how essential precision was to the *frottage* technique.

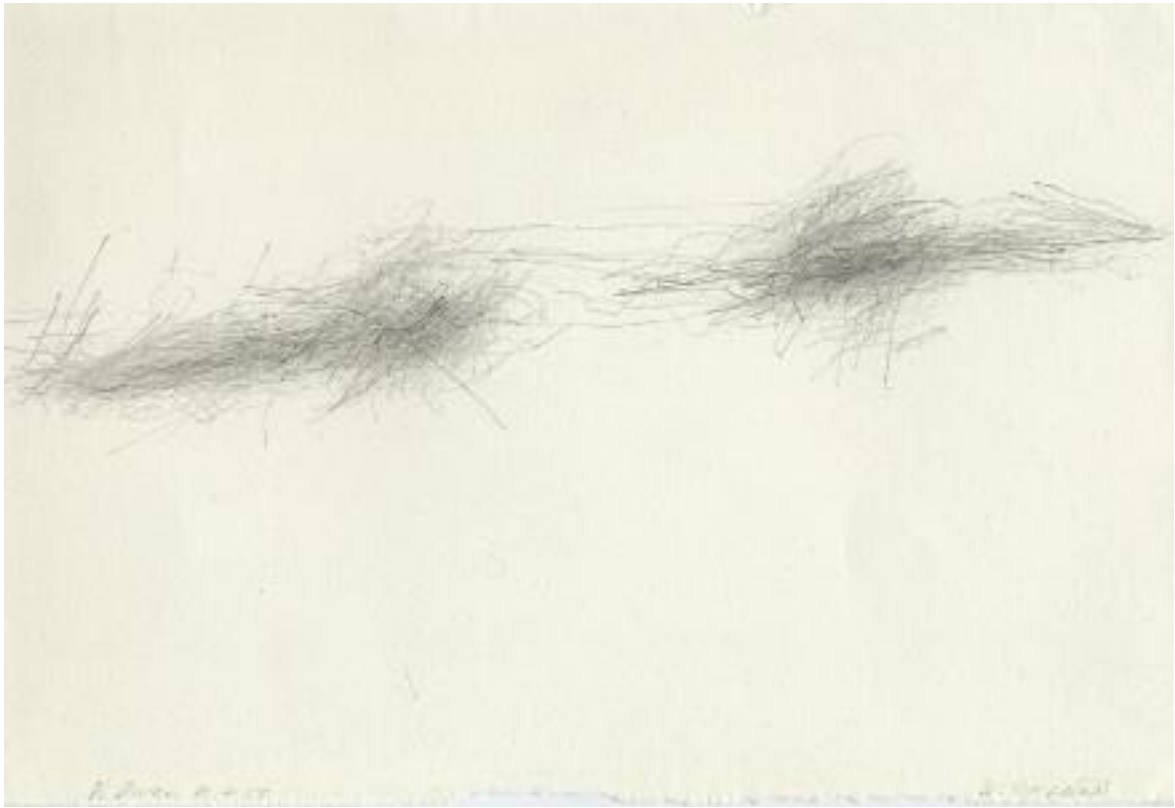


Jackson Pollock (American, 1912–1956)

Untitled, 1949

Jackson Pollock's spontaneous dripping and pouring of paint was inspired in part by Surrealist automatism. Yet the artist was also motivated by practices of Navajo sand painters, the experimental painting techniques of the Mexican muralist David Alfaro Siquieros, Jungian psychoanalysis, and Herbert Matter's use of strobe lights and multiple exposures to capture motion in photography. Pollock's then-radical defiance of the convention of painting on an upright surface, combined with his incorporation of the powers of gravity into the painting process, helped transform him into an American cultural icon. By the early 1950s, he had become the most celebrated representative of **Abstract Expressionism**, known for expressing his creative subjectivity in monumental, even heroic terms.

Untitled features vivid swirls and drops of black, white, and rust-colored paint that pulsate energetically across the canvas. The artist described these seemingly random drips and splatters, caused by the chance effects of gravity, as "energy and motion made visible."⁷ Yet, ironically, giving up considerable control of the creative process was difficult for the artist, who was plagued by self-doubt and feared that he would be revealed to the world as a "phony." His ambivalence on the issue of chance is made clear in interviews and writings, in which the artist boisterously asserted, "No chaos, dammit!" and "I deny the accident."⁸ Pollock's vacillation between an embrace of chance-based strategies and a celebration of artistic autonomy aptly conveys the dynamic tension that characterizes his work. His drip paintings are iconic examples of art that simultaneously defies and demonstrates order.



William Anastasi (American, b. 1933)

Untitled (V.Dwan 10.4.67), 1967

In the 1960s, William Anastasi began a series of “unsighted” works—blind drawings, pocket drawings, and subway drawings—with the aim of bypassing artistic control by submitting the graphic process to chance. Inspired in part by Marcel Duchamp’s systematic use of chance as a compositional principle, Anastasi established situations dependent on a combination of accident and predetermined limitations.

To create his “subway drawings,” a series that is still ongoing today, the artist takes a seat on a train, places a sketch pad on his lap, places a pencil in each hand, rests the points on the paper, holds his elbows stiffly at a ninety-degree angle, is careful not to allow his back to touch the seat, and closes his eyes. He also wears firing-range headphones to block out all sound, transforming a cacophonous situation into an almost meditative one. By relinquishing creative use of his hands and eyes, Anastasi lets the movement of his body, dictated by the rocking of the subway, determine the composition of each drawing.

All of the subway drawings resemble one another, yet each one is unique, depending on the length of the artist’s subway ride and the twists and turns of a given route. Anastasi’s rejection of conscious compositional control shares affinities with Surrealist automatism, yet unlike the Surrealists the artist claims no psychological goals. Rather, he places emphasis on physicality and **phenomenology**. His body becomes, in essence, a device to absorb and record subtle movements over a given period of time.

“I wear these headphones that make it very quiet, and it could be a train full of people, but once I close my eyes, I am able, for a couple of minutes... not to be there, and to not be there in art, to be somewhere else, away from the artist in me.”⁹

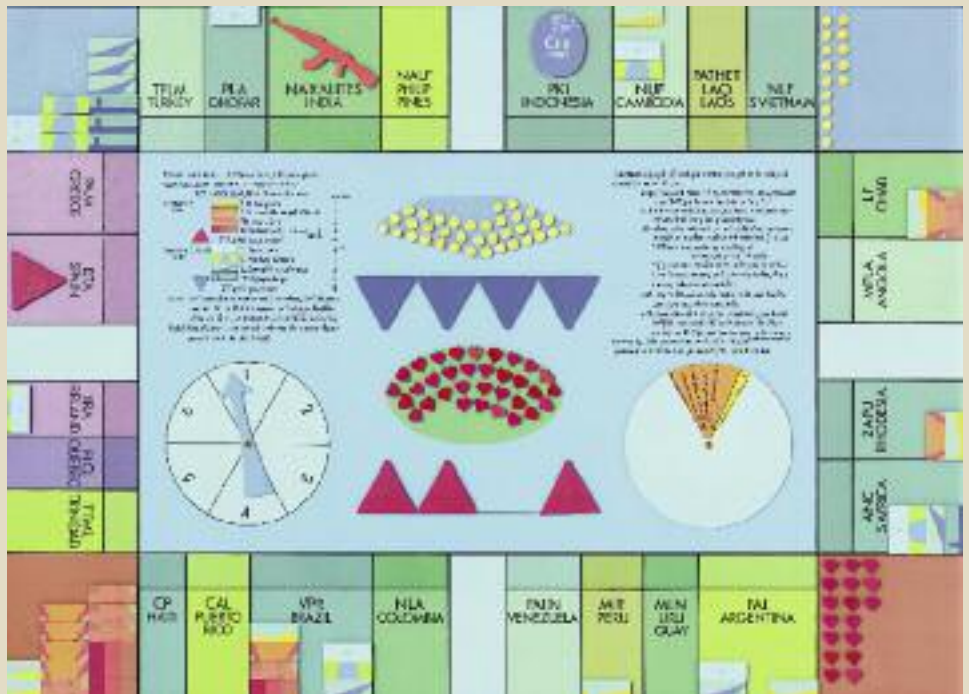
— William Anastasi

A Closer Look

- Take some time to examine the other automatic works that are on view in this gallery. Do some of these works convey a greater element of artistic control than others? If so, how?

Games and Systems of Random Ordering

Tossing coins, rolling dice, playing cards, and using random numbers to determine compositional elements are just a few of the techniques employed by avant-garde artists to diminish subjectivity from the art-making process. All of these strategies involve elements of chance, but also rely on mechanical procedures, **generative systems**, and the laws of probability.



Öyvind Fahlström, *C.I.A. Monopoly (small)*, 1971

Marcel Duchamp implemented chance-based systems to circumvent the insertion of his own judgment or taste as early as 1913 in Paris. Intrigued by the dynamic tension that occurs between the implementation of chance effects and artistic control, Duchamp contained his chance procedures within a set structural system. Outside forces might determine the aesthetic outcome of an artwork, but the artist would define its parameters. Duchamp coined the term “canned chance” to describe this premeditated control of random occurrences in his art. His pioneering efforts continue to inspire avant-garde sculptors and painters, as well as contemporary artists from the disciplines of poetry, dance, and music.

During the 1930s, the Surrealists employed collaborative writing and drawing games, such as *cadavre exquis*, or exquisite corpse, to free the mind of critical control. Three decades later, painters François Morellet and Ellsworth Kelly combined chance operations with rigid systems through the use of charts, grids, and random numbers.

Among the most influential practitioners of “chance operations” was the experimental composer John Cage. Beginning in the 1950s, Cage flipped coins and employed the Chinese *I Ching* (*Book of Changes*) to determine the order of sounds within a given composition. Cage’s groundbreaking efforts motivated a generation of artists associated with **Fluxus** in the 1960s to devise chance-based puzzles, game boxes, and **event scores** that invited open interpretation and viewer participation. Swedish artist Öyvind Fahlström’s 1971 *C.I.A. Monopoly*, deriving from the Cold War climate of political intrigue and game theory, provides a more politically engaged and ironic take on the idea of a game. In it, the C.I.A. is pitted against Third World liberation fighters — players must spin a wheel of chance to determine the game’s outcome.

André Breton (French, 1896–1966)

Jacqueline Lamba (French, 1910–1993)

Yves Tanguy (French, 1900–1955)

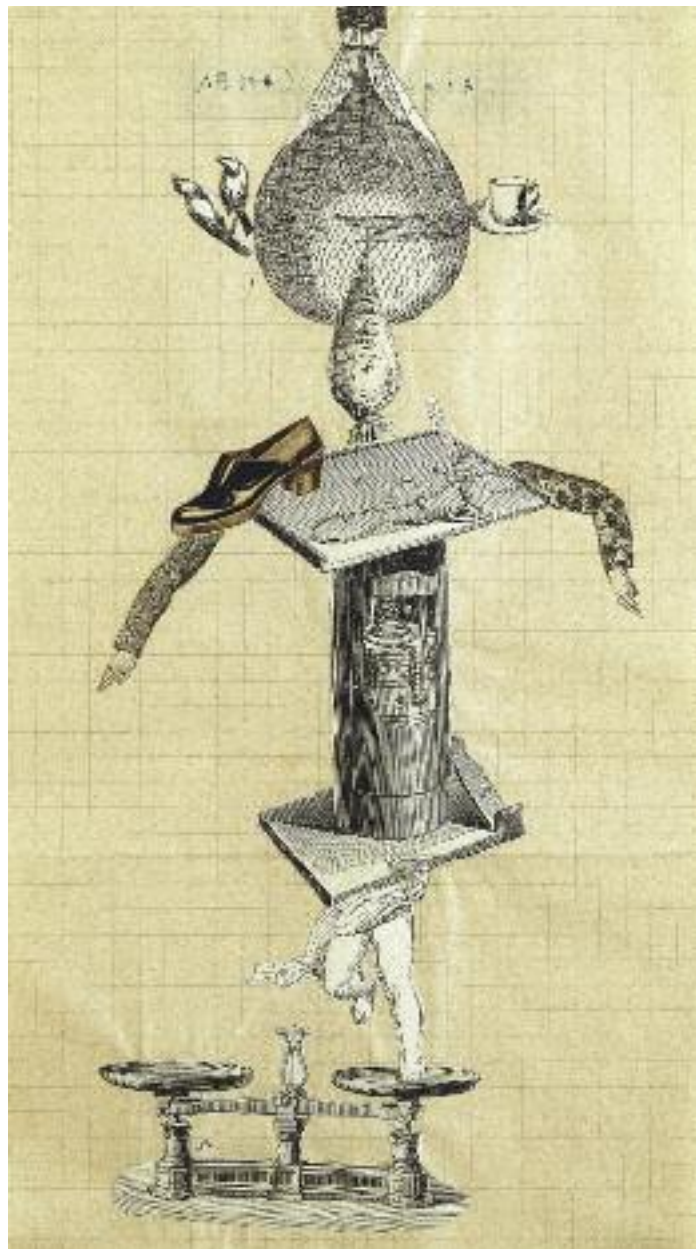
Untitled “*Cadavre exquis*” (*Exquisite Corpse*), 1938

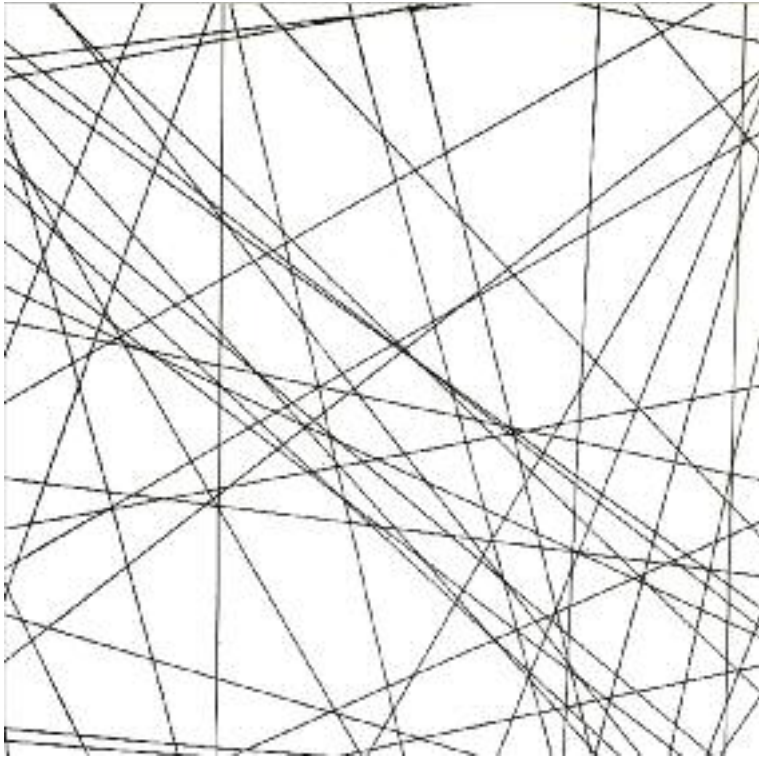
The **Surrealists** began creating what they called exquisite corpse texts and images in 1925. The technique for making these compositions is based on a parlor game, and involves the random creation of a text or figure according to a set of rules. In the written version of the game, each collaborator adds to a composition in sequence, either by writing a series of predetermined parts of speech (adjective, verb, noun, et cetera) or by responding to the last word of a phrase written by the previous participant. The name comes from a phrase that resulted from one of the first sentences the Surrealists produced while playing the game: “Le cadavre exquis boira le vin nouveau” (“The exquisite corpse will drink the new wine”).

The visual version of the game involves the first player drawing a head (or head-shaped form), then folding the paper over so that what has been drawn cannot be seen by the second person, who draws the next portion of the body, folds the paper again and passes it along to another. The process continues until the figure is complete. Surrealist practitioners of the game often drew objects that substituted body parts, creating hybrid figures comprised of incongruous pieces that required the viewer to use his or her imagination to interpret the results. The collaborative nature of the exquisite corpse method appealed to the Surrealists, who valued the resultant deemphasis of skill and single authorship, while reveling in the endless number of combinations possible from within the strictures of the game.

“The goal is to provide the most paradoxical confrontation possible between the elements of speech, so that human communication, diverted thus initially from its logical path, should impart the greatest possible sense of adventure to the mind recording it.”¹⁰

— André Breton





“My turn to chance awakened those of my systems which lay dormant, resting on their laurels. I loved the irritations, the accidents caused by programmed chance and not by the subjectivity of my own arbitrary decisions.”¹¹

— François Morellet

François Morellet (French, b. 1926)

50 lignes au hasard, 1967

Since the early 1950s, François Morellet has created paintings using simple, obvious systems. Possessing little interest in subjective expression, the artist was first associated with **Concrete art**, an avant-garde movement that valued structure and order as primary tools to help achieve an ideal universal language. After a few years, however, Morellet shifted away from this purely rationalist approach and adopted chance as the principle partner in organizing his compositions.

In *50 lignes au hasard*, the artist employed dual strategies of system and chance. After first delineating a square on a piece of graph paper comprised of twenty-five units on each side, he numbered each unit in order from 0 to 99, beginning at the top left and continuing counterclockwise along the four sides. He then chose the last four digits in a series of telephone numbers from an arbitrarily selected page in a telephone book, and used these numbers as coordinates for his grid, plotting them and then connecting them with straight lines. Only after he mapped out the pattern on graph paper did he transfer the composition to Plexiglas, using black industrial tape to connect the coordinates. The tape and plastic surface served as replacements for the traditional paintbrush and canvas. To further detach the final work from his own subjective biases, Morellet delegated the actual production of the work to an assistant. This composition is part of a larger series of works with similar titles, such as *5 lignes au hasard*, *20 lignes au hasard*, et cetera, and represents just one of the endless possibilities that this **generative system** can produce.

Alison Knowles (American, b. 1933)

A House of Dust, 1968

Alison Knowles's *A House of Dust* is an early example of computerized poetry that plays on the unlimited possibilities of the random juxtapositions of words. To create this work, Knowles produced four word lists that were then translated into a computer language and organized into quatrains according to a random matrix. Each of the four lists contains terms that describe the attributes of a house: its materials, location, lighting, and inhabitants. The computer program imposed a nonrational ordering of subjects and ideas, generating unexpectedly humorous phrasing and imagery, such as "A house of dust, in a hot climate, using all available lighting, inhabited by all races of men represented, wearing predominantly red clothing," or "A house of broken dishes, on the sea, using natural light, inhabited by vegetarians."



Printed on perforated tractor-feed paper common to dot matrix printers of the time, Knowles printed out numerous pages of these phrases in the form of a long scroll. She then created a book of sorts by tearing off a block of approximately twenty pages at a time, folding it in the manner of an accordion, and placing it in a plastic pouch. Hundreds of variations of houses are possible, as every version of the poem begins and ends with a different set of quatrains. Knowles's collaboration with the computer highlights the underlying arbitrariness of language, demonstrating how words acquire different meanings through structural relationships and shifting contexts.

A Closer Look

- Games and play are a part of everyday life. As you explore this gallery, try to identify the diverse ways that artists have incorporated the strictures of games into their creative process. How does their implementation of games alter the function of the work of art?
- The Surrealist exquisite corpse drawings involve collaboration in the form of multiple players. In what ways do other compositions in the exhibition reveal how different artists interpret and expand upon the notion of collaboration?

Glossary of Terms¹²

CHANCE¹³—The falling out or happening of events; also, a casual or fortuitous circumstance. Other words connected with the phenomenon of chance that appear within the context of this exhibition are **ACCIDENT** (an unforeseen and unplanned event or circumstance); **ALEATORY** (of or relating to chance); **CONTINGENCY** (the state of being subject to chance or unseen causes); **INDETERMINACY** (the quality or state of not being determined or fixed); **LUCK** (an unpredictable, uncontrollable force that shapes events favorably or unfavorably for an individual, group, or cause); **PROBABILITY** (the relative frequency of an event's occurrence based on the ratio between its occurrence and the average number of cases necessary to ensure its occurrence viewed over an indefinitely extended period of time); and **RANDOMNESS** (the state of lacking a definite purpose or pattern).

ABSTRACT EXPRESSIONISM—A movement within modern American painting dating from the late 1940s and early 1950s, sometimes referred to as the New York School, concerned with various forms of abstraction and spontaneous self-expression. More of an attitude than a uniform approach, the movement encompassed a wide variety of painting styles ranging from Jackson Pollock's drip paintings to Mark Rothko's color fields.

ACTION PAINTING—Term applied to the work of American Abstract Expressionists such as Jackson Pollock and Willem de Kooning and to the art of their followers at home and abroad during the 1950s. Art critic Harold Rosenberg popularized the term in 1952 with the publication of his article, "The American Action Painters." An alternative, but slightly more general, term is gestural painting.

ART INFORMEL—European counterpart of Abstract Expressionism, sometimes referred to as tachism, *art autre*, or lyrical abstraction. It was a type of abstraction in which form became subservient to the expressive impulses of the artist, and it was thus diametrically opposed to the cool rationalism of geometric abstraction. The term was coined in 1950 by French critic Michel Tapié.

ASSEMBLAGE—A technique in which natural and manufactured, traditionally non-art materials and found objects are appropriated directly from everyday life and assembled into three-dimensional structures. As such, it is closely related to collage.

AUTOMATIC DRAWING—A form of automatism in which drawings are produced by improvisational marks and scribbles believed to originate from the artist's unconscious mind rather than from technical deliberation or reasoning.

AUTOMATISM—A method of painting, drawing, or writing in which conscious control is suppressed, allowing the subconscious to take over. André Breton wrote in the first *Manifesto of Surrealism* in 1924 of a "pure psychic automatism," of art being produced in a state of a dream.

COLLAGE—A pictorial technique in which pieces of cut paper of all shapes and types are combined and stuck down on to another surface to create an image. Already popular with children and amateurs, the technique was taken up by major artists in the early twentieth century beginning with the Cubists, who incorporated fragments of newspapers and photographs, among other non-art materials, in order to make oblique reference to the conventional pictorial reality they were trying to destroy. Collage was later adopted by the Dadaists and Surrealists, who emphasized the juxtaposition of disparate and incongruous imagery. The term derives from the French *coller*, meaning to glue.

CONCEPTUAL ART—The term came into use during the late 1960s and describes a wide range of artistic practices that no longer take the form of a conventional art object. Conceptual artists think beyond the limits of traditional media, such as painting or sculpture, working out their concepts or ideas in whatever materials and whatever form they deem appropriate. Thus the concept takes priority over the media and form.

CONCRETE ART—A term coined by Dutch artist Theo van Doesburg, who issued the manifesto *Art Concret* in Paris in 1930. It describes abstract art that is deliberately devoid of any figurative or symbolic content. Van Doesburg stated that there was nothing more concrete or real than the line, the square, or the plane. Swiss artist Max Bill later became the lead proponent for Concrete art, organizing the first international exhibition for the movement in Basel, Switzerland, in 1944.

DADA—An anarchic movement established in Zurich, Switzerland, in 1916 that developed out of a general disillusionment caused by World War I. Dadaists commonly scorned established bourgeois institutions and conventions of form, beauty, and language. The artists randomly selected the word Dada, the French word for hobby horse, from the pages of a dictionary. Crediting chance with a valid role in the act of creation, the Dadaists abandoned traditional media such as painting and sculpture in favor of collage, photomontage, readymades, sound poems, and improvisational performances. By the end of the war Dada had spread to a number of cities, including Berlin, Cologne, Hanover, Paris, and New York.

DECALCOMANIA—An automatic technique in which paint or ink is pressed between two surfaces (paper to paper, glass to canvas), then separated to create abstract images. The resulting uneven areas of paint create a texture of organic designs and a somewhat eerie sense of space. The term derives from the French term *décalquer*, meaning to copy by tracing.

DÉCOLLAGE—An artistic practice that involves ripping large fragments of already lacerated posters directly from city walls and presenting the results as readymade works of art. The term derives from the French word *décoller*, meaning to unstick.

EVENT SCORES—Short instruction-like texts that introduced an extended conception of the musical score into the realm of visual arts. Involving simple actions, ideas, and common objects, event scores served as proposals for actions and were intended to engage performers in one or more activities based on everyday situations. The realization of these texts is left open to a number of complex or simple, public or private, individual or collective interpretations on the part of the performer. Fluxus artists were celebrated for their creation of event scores in the early 1960s.

FLUXUS—International avant-garde group of artists founded by American artist George Maciunas in 1962, whose members included George Brecht, Alison Knowles, Dick Higgins, and Yoko Ono, among others. Fluxus artists explored media ranging from performance art to poetry to experimental music. Opposed to tradition and commercialism in the arts, Fluxus artists shifted the emphasis from the esteemed art object to chance-based games and participatory events.

FROTTAGE—An automatic technique involving the creation of an impression of an object, such as wood, stone, or fabric, by placing a sheet of paper over it and rubbing the paper with crayon or pencil. Frottage was popular with the Surrealists, specifically Max Ernst. The term derives from the French term *frotter*, meaning to rub.

GENERATIVE SYSTEM—A system that implements a few rules to yield extremely varied and often unpredictable patterns.

I CHING (*Book of Changes*)—According to Chinese tradition, it is one of five books written or compiled by Confucius in the fifth or sixth century B.C. The *I Ching*, which began as an oracle involving instruments of chance, consists of 64 hexagrams and their associated interpretations. By making use of a chance device, such as coin tossing, one eventually arrives at two of these hexagrams to predict one's own fortune.¹⁴

NOUVEAU RÉALISME—A loosely organized movement founded in 1960 by the French critic Pierre Restany. Working in a variety of media, Nouveaux Réalistes rejected the prevailing aesthetic of *Art informel*. They favored the use of materials taken from everyday urban life, including junk and commercial objects. Yves Klein, Jean Tinguely, and Daniel Spoerri were among the group's primary practitioners.

OBJET TROUVÉ (found object)—an object found by an artist and displayed, with little or no alteration, for its aesthetic value. The object can be natural, such as a pebble or a shell, or manmade, as in a piece of pottery or torn poster.

PHENOMENOLOGY—A philosophy or method of inquiry based on the premise that reality consists of objects and events as they are perceived or understood in human consciousness and not of anything independent of human consciousness; also, a modern philosophical movement based on this, originated about 1905 by Edmund Husserl.¹⁵

READYMADE—A term used by Marcel Duchamp to describe preexisting, mass-produced objects, which he selected and subsequently accorded the status of works of art.

SURREALISM—A movement that flourished in the 1920s and 1930s in rejection of the rational and formal qualities of Cubism. Unlike Dada, out of which many of its precepts developed, Surrealism emphasized the positive rather than the nihilistic. Originally a literary movement, it sought access to the subconscious and to translate this flow of prerational thought into artistic terms. Central practitioners of Surrealism included André Breton, Max Ernst, Salvadore Dalí, and André Masson.

Educational Programs

School and Community Programs

The Mildred Lane Kemper Art Museum invites school and community groups to schedule a tour of *Chance Aesthetics* and to participate in one of the following educational programs being offered in conjunction with the exhibition.

Contact **Sydney Norton** at sydneynorton@wustl.edu or **314.935.7918**.

Teacher resources, suggestions for further readings, and useful web links connected with these programs are downloadable from the education website:

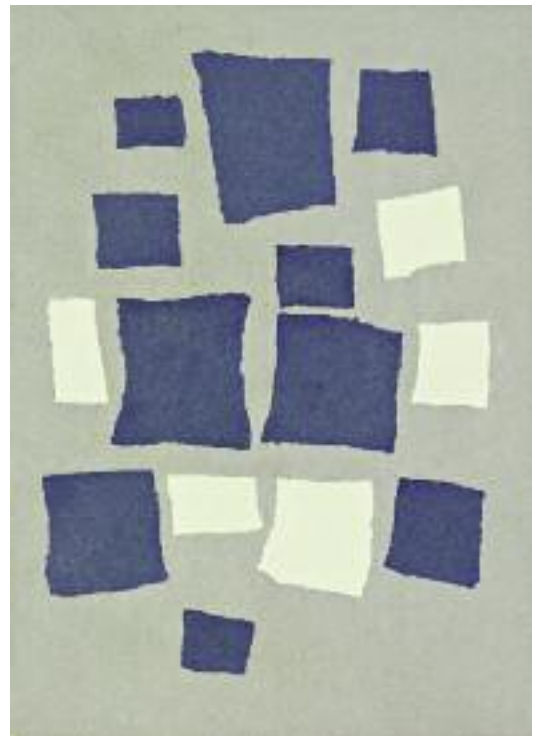
kemperartmuseum.wustl.edu/education.

Program I: Try Your Hand at Chance

(recommended for student groups of all ages)

Make an artwork using chance processes: The artists featured in *Chance Aesthetics* produced intriguing and thought-provoking works by implementing chance-based strategies that helped determine aesthetic outcome. After touring the exhibition, participants will select an envelope from a box. The contents inside will determine which strategy to implement in order to create individual chance-based artworks. Creative decision-making may still be necessary in order to successfully complete this project, but the final creations will be just as much defined by elements of arbitrariness as by personal choices.

After making artworks, the group will discuss ways in which chance-based creations alter preconceptions about the role of the artist and art itself. To participate in this program, please call to schedule a tour.



Jean Arp, *Untitled (Collage with Squares Arranged according to the Laws of Chance)*, 1916–17.

Readings and discussion questions are also downloadable as PDF files from the education website kemperartmuseum.wustl.edu/education.

Program II: Chance Readings

(recommended for high school age and older)

Profile: André Breton

(born 1896 in Tinchebray, Normandy; died in Paris 1966)

Chance Readings explores key Surrealist writings by the French poet, essayist, and critic André Breton. Founder of the Surrealist movement, Breton is considered one of the great writers of the twentieth century. His prose and poetry demonstrate a dynamic linguistic power and an unsurpassed lyric imagination.



André Breton

His collection of prose poems titled *Soluble Fish (Poisson Soluble)*, written in 1924, is an early example of automatic writing (see [automatism](#)) that served as inspiration for Surrealist artists André Masson, Max Ernst, Salvador Dalí, and others. The novel *Mad Love (L'Amour Fou)*, written in 1937, is a series of autobiographical reminiscences about the author's romantic involvement with the painter Jacqueline Lamba. More broadly, it is a poetic rumination on the liberating power of irrational love.

Both of these works serve as monuments to Surrealism in that they convey one of the movement's primary goals: to reinvent the world through the powers of associative thinking and language. They demonstrate the writer's insistence on freedom and "the dazzling revenge" of human imagination against the limits of the rational mind.¹⁷

After touring *Chance Aesthetics*, we will discuss key points articulated in Breton's literature, and draw meaningful connections between these influential texts and the works featured in the exhibition. To participate in this program, please call to schedule a tour. Participants will receive copies beforehand of excerpts from these two works by Breton.

Further Resources

Exhibition Catalog

An extensive, fully illustrated color catalog accompanies this exhibition. The volume includes essays by Susan Laxton, Meredith Malone, and Janine Mileaf that draw connections across media and disciplines while linking the genesis of chance-based artistic production to larger sociocultural, historical, and theoretical contexts. *Chance Aesthetics* also features extended entries on all works in the exhibition. The publication is available onsite in the Museum shop, from the University of Chicago Press, or from Amazon.

Education Resources Online

The Kemper Art Museum's education department provides downloadable PDFs for this guide, as well as all educational materials related to *Chance Aesthetics* and other exhibitions currently on view. To access these files, visit the Museum's education webpage, kemperartmuseum.wustl.edu/education.

Schedule a Tour

Docent-led tours of *Chance Aesthetics* are available at no charge and can be tailored to the interests and education level of the participants. To schedule a tour for your group, organization, class, or friends and family, please contact Sydney Norton, museum educator and coordinator of public programs, at sydneynorton@wustl.edu or 314-935-7918.

Acknowledgments

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List of Illustrations (alphabetical by artist)

William Anastasi

Untitled (V. Dwan 10.4.67), 1967

Pencil on paper drawing,

7 1/2 x 11 1/2"

Collection of the artist

Jean (Hans) Arp*

Untitled (Collage with Squares Arranged according to the Laws of Chance), 1916–17

Torn-and-pasted paper and colored paper on paper,
19 1/8 x 13 5/8"

The Museum of Modern Art, New York.

Purchase

©2009 Artists Rights Society (ARS),

New York / VG Bild-Kunst, Bonn

André Breton, Jacqueline Lamba, Yves Tanguy

Untitled "Cadavre exquis" (Exquisite Corpse), 1938

Collage on graph paper,

10 15/16 x 5 1/2"

Collection of Timothy Baum

©2009 Yves Tanguy / Artists Rights Society (ARS),

New York / ADAGP, Paris

Jean Dubuffet

Tête barbue (Bearded Head), 1959

Driftwood with barnacles,

11 1/8 x 8 1/2 x 4"

Mildred Lane Kemper Art Museum, Gift of Florence S. Weil, 1982

©2009 Artists Rights Society (ARS), New York / ADAGP, Paris

Max Ernst

The Habit of Leaves, from the portfolio *Histoire naturelle*, 1926

Photogravure,

19 5/8 x 12 3/4" (portfolio)

Department of Special Collections,

Washington University Libraries, St. Louis

©2009 Artists Rights Society (ARS), New York / ADAGP, Paris

Öyvind Fahlström

C. I. A. Monopoly (small), 1971

Acrylic and india ink on magnets and vinyl,

25 3/8 x 35 1/2"

Private collection, New York

©2009 Sharon Avery-Fahlström / Artists Rights Society (ARS),

New York / VG Bild-Kunst, Bonn

Raoul Hausmann

Fmsbwtözü, 1918

Photomechanical reproduction with

typography on brown paper,

12 13/16 x 19"

Centre Pompidou, Paris, Musée national d'art moderne /

Centre de création industrielle

©2009 Artists Rights Society (ARS), New York / ADAGP, Paris

Ellsworth Kelly

Brushstrokes Cut into Forty-Nine Squares and Arranged by Chance, 1951

Cut-and-pasted paper and ink,

13 3/4 x 14"

The Museum of Modern Art, New York.

Purchased with funds given by Agnes Gund, 1997

©Ellsworth Kelly

Ellsworth Kelly

Spectrum Colors Arranged by Chance V, 1951

Collage on paper,

39 x 39"

Collection of the artist

©Ellsworth Kelly

Alison Knowles

A House of Dust, 1968

Ink on paper, variable dimensions
The Museum of Modern Art, New York and
The Museum of Modern Art Library
Research Library, The Getty Research Institute
Los Angeles, California (95-B3662)

André Masson

Untitled, 1926

Pen and black ink on off-white laid paper,
16 13/16 x 12 1/2"
University of Michigan Museum of Art, Museum Purchase
©2009 Artists Rights Society (ARS), New York / ADAGP, Paris

François Morellet

50 lignes au hasard, 1967

Adhesive on Plexiglas,
45 11/16 x 45 11/16"
Collection of the artist
©2009 Artists Rights Society (ARS), New York / ADAGP, Paris

Hans Namuth*

Photograph of Jackson Pollock, 1950
Courtesy of the Center for Creative Photography,
University of Arizona
©1991 Hans Namuth Estate

Jackson Pollock

Untitled, 1949

Oil and enamel on canvas mounted on masonite,
18 x 23"
Private collection

Mimmo Rotella

La Dernière Marilyn, 1966

Décollage on canvas,
53 1/2 x 37 3/4"
Private collection, courtesy of Fondazione
Mimmo Rotella, Milan, and Knoedler & Company
©2009 Artists Rights Society (ARS), New York / SIAE, Rome

Niki de Saint Phalle

Grand tir-séance Galerie J, 30 June–12 July 1961

Plaster, paint, wire mesh, string, and plastic,
56 5/16 x 30 5/16"
Niki Charitable Art Foundation
©2009 Artists Rights Society (ARS), New York / ADAGP, Paris

Jean Tinguely

Metamatic No. 9, 1958

Round rubber belt, steel rods, painted sheet metal, wire
wooden pulleys, two clothes pins, and electric motor,
35 1/2 x 56 5/8 x 14 1/4"
Museum of Fine Arts, Houston. Gift of D. and J. de Menil
©2009 Artists Rights Society (ARS), New York / ADAGP, Paris

* Work not included in the exhibition

Notes

- 1 Jackson Lears, in David Serlin, "Rolling the Dice: An Interview with Jackson Lears," *Cabinet* 19 (Fall 2005): 7.
- 2 Jean Dubuffet, "Célébrations du sol," *Les Lettres nouvelles* (April 1959), translated and reproduced in Mildred and Marc Glimcher, *Jean Dubuffet: Towards an Alternate Reality* (New York: Abbeville Press, 1987), 167.
- 3 Raoul Hausmann, "Zur Geschichte des Lautgedichtes," in his *Am Anfang war Dada* (Steinbach, Giessen: Anabas-Verlag G Kämpf, (1972), 43, as translated by and quoted in Rudolf E. Kuenzli, "The Semiotics of Dadaist Poetry," in *Dada Spectrum: The Dialectics of Revolt*, ed. Stephen C. Foster and Rudolf E. Kuenzli (Madison, WI: Coda Press Inc.; Iowa City: University of Iowa, 1979), 62.
- 4 Mimmo Rotella, "Autopresentazione" (1957), as translated by and quoted in Tomasso Trini, *Rotella* (Milan: Giampaolo Prearo, 1974), xv.
- 5 Max Ernst, "On Frottage" (1936), in his *Beyond Painting*, trans. Dorothea Tanning (New York: Wittenborn, Schultz, 1948), 429.
- 6 Ibid.
- 7 Jackson Pollock, from a handwritten statement on the back of a photograph in the collection of the Museum of Modern Art, reprinted in *Jackson Pollock: A Catalogue Raisonné of Paintings, Drawings, and Other Works*, vol. 4, ed. Francis V. O'Connor and Eugene Victor Thaw (New Haven, CT: Yale University Press, 1978), 253.
- 8 Pollock's assertion "I deny the accident" was made during a radio interview with William Wright in 1950. For a transcript of the interview, see *Jackson Pollock: Interviews, Articles, and Reviews*, ed. Pepe Karmel (New York: Museum of Modern Art, 1999), 20–23. "NO CHAOS DAMN IT" was written by Pollock in a telegram to the editor of *Time* magazine in response to the article "Chaos, Damn It!" (November 20, 1920): 70–71.
- 9 William Anastasi, interview with Anne Barclay Morgan, *Art Papers* 19, no. 6 (November / December 1995): 25.
- 10 André Breton, "The Exquisite Corpse, Its Exaltation" (1948), in his *Surrealism and Painting*, trans. Simon Watson Taylor (New York: Harper & Row, 1972), 288.
- 11 François Morellet, as quoted in Stephanie Jamet, "Chronology," in *Morellet* (Kunzelsau: Museum Würth, 2002), 251.
- 12 Unless otherwise noted, these definitions have been adapted from *The Oxford Concise Dictionary of Art Terms*, 1st ed.
- 13 *The Oxford English Dictionary*, 2nd ed.; all other definitions of words connected with chance are taken from *Merriam-Webster's Collegiate Dictionary*, 10th ed.
- 14 Deborah J. Bennett, *Randomness* (Cambridge, MA: Harvard University Press, 1999), 36.
- 15 *The American Heritage Dictionary of the English Language*, 4th ed.
- 16 André Breton, "Manifesto of Surrealism" (1924), reprinted in *Manifestoes of Surrealism*, trans. Richard Seaver and Helen R. Lane (Ann Arbor: University of Michigan Press, 1969), 26.
- 17 See Mary Ann Caws, "Translator's Introduction," in André Breton, *Mad Love* (Lincoln: University of Nebraska Press, 1987), xi.

Special Events and Public Programs

September 18, 7–9 pm

Chance Aesthetics Exhibition Opening and Public Reception
Kemper Art Museum

September 23, 5:30 pm

Panel Discussion: *Chance Aesthetics*
Steinberg Hall Auditorium

Meredith Malone, exhibition curator, will moderate this panel discussion featuring professors from across departments at Washington University who will address themes of chance, randomness, and probability as they relate to the disciplines of art, music, literature, architecture, and anthropology.

Panelists: Bruce Durazzi, assistant professor of music
John Klein, associate professor of art history and archaeology
Stamos Metzidakis, professor of French and comparative literature
Eric Mumford, professor of architecture
Herman Pontzer, assistant professor of anthropology

October 7, 6:30 pm

Chance Aesthetics Concert
560 Building (560 Trinity Ave.)

A collaboration with Washington University's music and dance departments, this event focuses on the aleatory compositions by John Cage and other experimental composers who use chance processes. The concert features Cage's *Music of Changes*, Terry Riley's [*in C*], and *The Oracle*, a contemporary collaborative work composed and performed by music and dance faculty from Washington University. A light reception will cap the evening.

October 14, 6–8 pm

Playing with Chance: Duchamp, Chess, and Roulette
Kemper Art Museum

Marcel Duchamp was an avid chess player and continually probed the boundaries between chance and choice, luck and skill, in his work. For this event, co-sponsored with the Chess Club and Scholastic Center of Saint Louis in coordination with the 2009 U.S. Women's Chess Championship held in St. Louis this year, a game combining roulette and chess will be played in the atrium by the newly-crowned Women's Chess Champion and a special guest. The game, which was inspired by Duchamp's idea to combine the ultimate game of strategy — chess — with the ultimate game of chance — roulette, was developed for the event by Jennifer Shahade, two-time US Women's Chess Champion, author of *Chess Bitch: Women in the Intellectual Sport*, and coauthor of *Marcel Duchamp: The Art of Chess*, and chess and art scholar Larry List. The players will spin the wheel to determine which piece they move.

This event will be followed by a gallery talk on seminal works by Duchamp in *Chance Aesthetics*, led by Bradley Bailey, Saint Louis University assistant professor of art history, co-author of *Marcel Duchamp: The Art of Chess*, and curator of the exhibition *Marcel Duchamp: Chess Master*.

November 9, 6:30 pm (Reception at 6 pm)

Lecture: *Chance Encounters: John Cage, François Morellet, Ellsworth Kelly*
Speaker: Yve-Alain Bois, Steinberg Auditorium

Yve-Alain Bois is a specialist in twentieth-century European and American art and is recognized as an expert on a wide range of artists, from Henri Matisse and Pablo Picasso to Piet Mondrian, Barnett Newman, and Ellsworth Kelly. He is currently a faculty member at the School for Historical Studies at the Institute for Advanced Study in Princeton, NY. The lecture is co-sponsored by the department of art history and archaeology.

December 2, 12–2 pm

Chance Poetry Workshop
This workshop, led by Eileen G'Sell, instructor in the English department and publications assistant at the Museum, focuses on the ways in which poets have historically integrated chance into their artistic practice, and offers insights and ideas about how contemporary poets can draw inspiration from these processes. No prior creative writing experience is necessary. Space is limited and registration is required; visit the Calendar at kemperartmuseum.wustl.edu for additional details.

December 4, 6–8 pm

Chance Poetry Reading
Poets and lovers of poetry alike are invited to join us for an informal reading. Read your own work inspired by chance, bring your favorite Surrealist poem to share, or simply come to listen and enjoy. Light refreshments will be available.

Gallery Talks and Exhibition Tours

October 11, 2 pm

Curator-led tour featuring highlights and insights from the exhibition

October 14, 7 pm

Gallery Talk: Marcel Duchamp and *Chance Aesthetics*
Speaker: Bradley Bailey, assistant professor of art history, Saint Louis University (Note: this is part of the *Playing with Chance* event listed above)

November 18, 5 pm

Gallery Talk: Ellsworth Kelly and *Chance Aesthetics*
Speaker: Tricia Y. Paik, assistant curator of modern and contemporary art, Saint Louis Art Museum

December 13, 2 pm

Curator-led tour featuring highlights and insights from the exhibition

 Washington University in St. Louis
SAM FOX SCHOOL OF DESIGN & VISUAL ARTS

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