

Mary THE NEW YORK
BAUERMEISTER DECADE

SMITH COLLEGE MUSEUM OF ART
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Mary Bauermeister and Karlheinz Stockhausen:

A COLLABORATION IN
SOUND AND SPACE

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AFTER THE CATAclysm of World War II, a number of assumptions about art and music were radically challenged in Germany. The premises underlying the heroic Wagnerian *Gesamtkunstwerk*, or “total art-work,” became less appealing at the same time that the aesthetic of art as an illusion came into question. Did one need to put a painting in a frame? Was it necessary to have a fixed score—or even a score at all—for a musical composition? Lying in the heart of Cologne, Mary Bauermeister’s Lintgasse studio became a forum for interrogating traditional approaches to art, as well as an incubator for developing radical new ideas and techniques. Bauermeister inaugurated her first experimental Lintgasse program in March 1960, billed under the heading “Music-Text-Painting-Architecture.” This event drew an eclectic mixture of personalities from surrealist, neo-Dada, and proto-Fluxus circles, including George Maciunas, Joseph Beuys, David Tudor, John Cage, Nam June Paik, and Karlheinz Stockhausen.¹

The collaboration between Stockhausen (1928–2007) and Bauermeister (born 1934) proved to be long lasting and extraordinarily fruitful for both (fig. 28).

PLATE 32, CAT. 30.
Mary Bauermeister.
Layers, 1964