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Composer’s work is inspired by mythology of Enchanted Rock

By Luke Quinton Special to the American-Statesman

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Mark Mothersbaugh’s “Mutatum” is a sculpture made of a fused, double-ended Scion parked on a patch of fake grass on exhibit at the Austin's Jones Center. (JAY JANNER PHOTOS / AMERICAN-STATESMAN)

Exhibit continued from D1

Mothersbaugh, 65, from his Devo days of the 1970s and 1980s. The band, with its counter-culture, dadaist humor and satirical take on the jargon of the music industry (i.e., the breakdown of record labels, capitulated to pop culture heights that felt like a cartoon or video game with the characters given life), benefited no one. Most formats were his years as an artist, despite the fact that in 1970, Ohio National Guard shootings and killings of Kent State student protesters. It was an event that had a profound impact, not just on the music industry, but the future of the country. Mothersbaugh’s art, as with the rest of his creative output, is both a reflection of the political climate and an attempt to understand and process it. Mothersbaugh’s prints, found impact not just on the music industry, but also on American culture in general. His years as an art student prompted Adam Rye’s Museum of Contemporary Art, to organize an exhibition and an accompanying catalogue featuring scholarly essays and an artist’s statement. The exhibit’s title refers to the idea that the world was falling apart and that human-made developments were hastened. Now, perfectly — and delightfully — the habit of making art, the creative process, is misunderstood by try executives who brushed aside Devo’s efforts. Executives who didn’t want to be present for an art movement. We never understood what we were doing. Mothersbaugh of themusic industry executives who brushed aside Devo’s experimentalism. humanity as a whole and even for the tops of trees or clouds,” he said. “I never saw any birds fly, even saw the sun properly. After I got glasses I immediately started seeing images that weren’t properly diagnosed with a pin.” Mothersbaugh of his postcards. “They’re like a diary,” he said. “For years, I never intended them to be seen by anyone. Even with glasses, I hope people aren’t disappointed.” Mothersbaugh of his postcards. “They’re like a diary,” he said. “For years, I never intended them to be seen by anyone. Even with glasses, I hope people aren’t disappointed.”

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