

AHST 3320 Section 501
Course in Contemporary Art
Kinetics of Urban Sprawl
Dr. Charissa N. Terranova
Spring 2008
Monday, 7:00-9:45
03.17.2008

Conceptualism as Aesthesis: Robert Smithson and Dan Graham

Reminder: Written Assignment #2 Due March 31

Please take a photograph through your car or DART window while on the road. Identify where you were when you took the image. Using digital technology, glue or adhesive tape, upload or mount the photograph to your paper and describe the experience of seeing the landscape from the automobile. Your essay may describe the architecture, roads, highways, frame of the automobile, others in surrounding cars and on street corners, and the space-time experience of movement through the landscape.

QUIZ

How does Leo Steinberg define the "flatbed picture plane"?

117. Trestle and the Lake



118. Trestle, 1871



Art: Themes and the Usual Variations



“Religious Landscape” by James H. S. The Phillips & McPherson Art Collection





Homes for America

BY LINDSEY





Project: Homes for America
Location: [illegible]
Architect: [illegible]
Client: [illegible]





The project involved the construction of a new residential building designed to provide affordable housing for the community. The design focused on maximizing space efficiency and incorporating sustainable building practices. The structure features a mix of brick and wood siding, providing a warm and inviting aesthetic. The interior is finished with high-quality materials, ensuring durability and comfort for the residents.





The project was completed on time and within budget, resulting in a high-quality residential building that meets the needs of the community. The design team worked closely with the client to ensure that the final product reflected their vision and provided a safe and comfortable living environment for the residents.



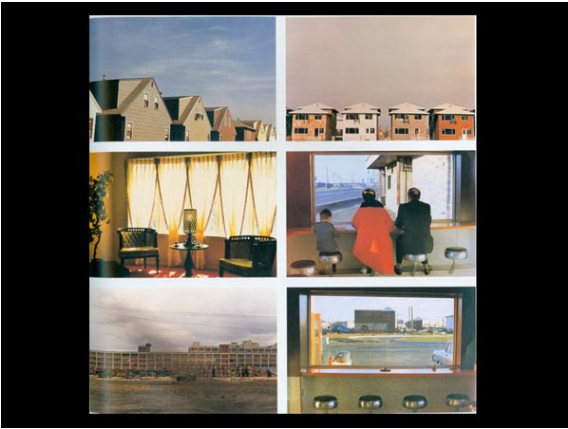
The project was a success, and the team is proud to have contributed to the development of a new and improved residential building for the community. The design team's attention to detail and commitment to quality ensured that the final product was a true reflection of the client's vision and provided a safe and comfortable living environment for the residents.



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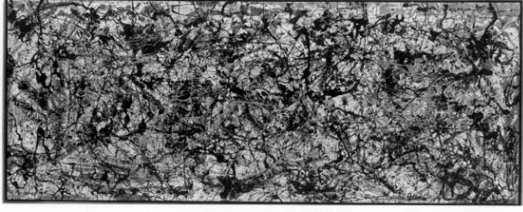
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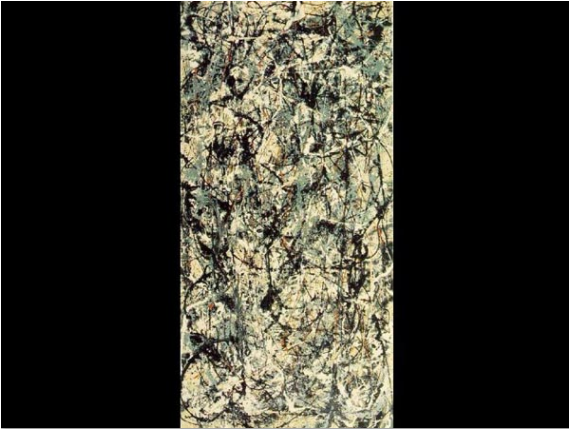


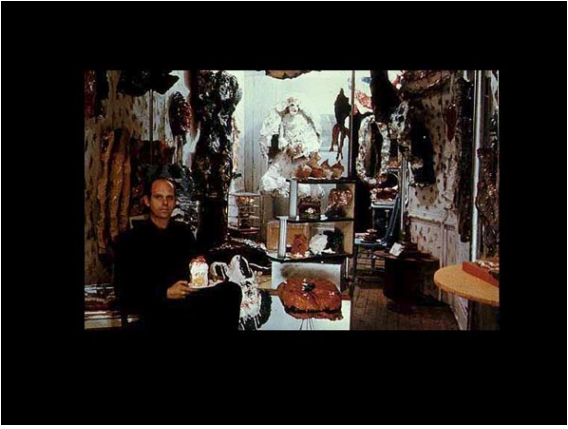
































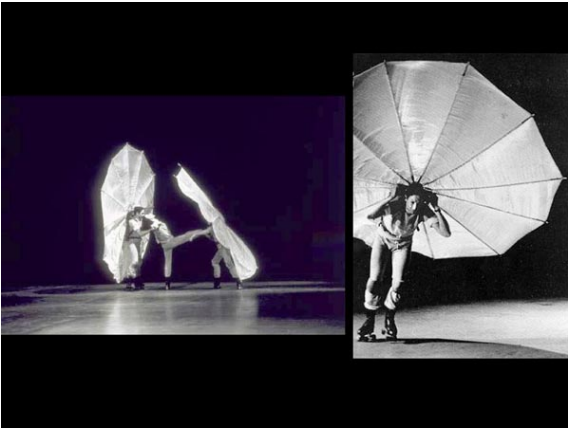


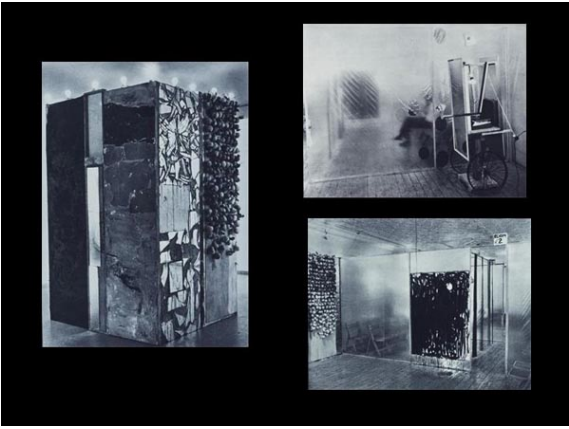










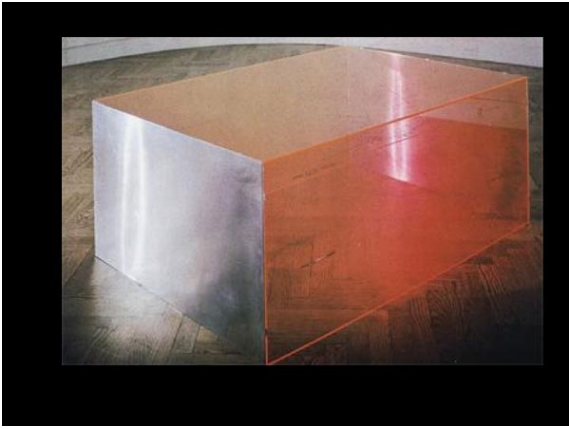


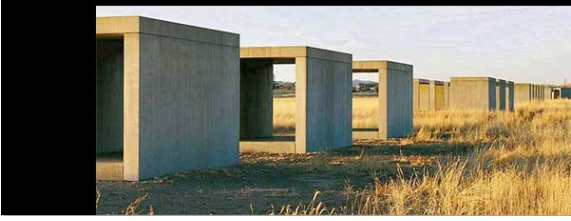




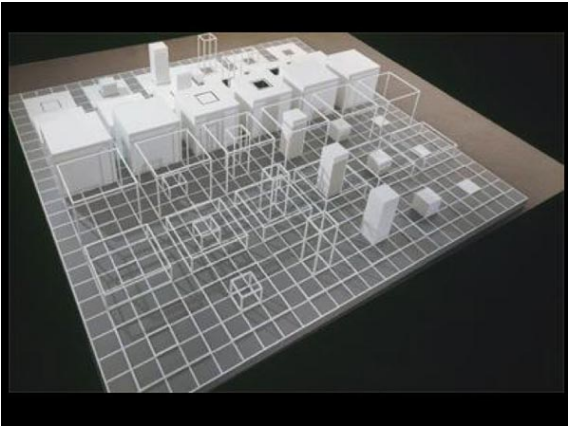










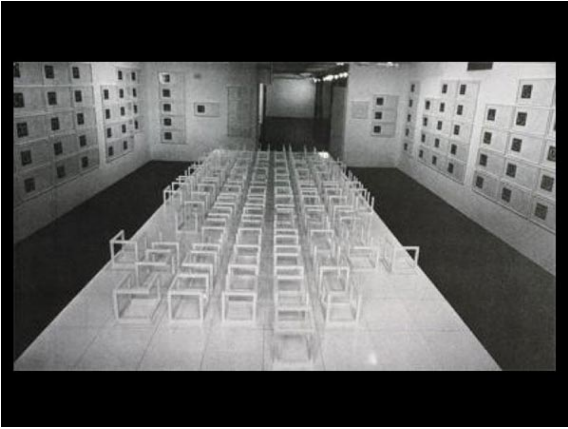


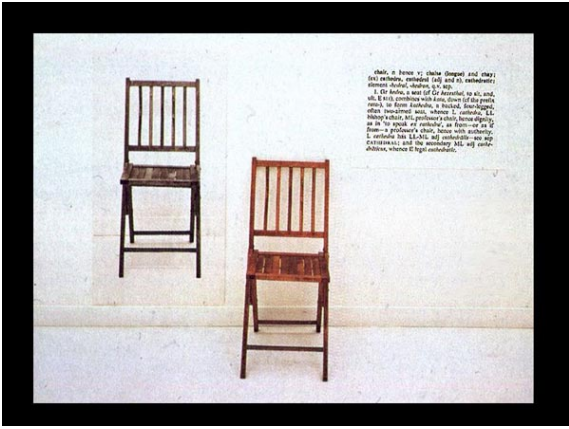
Sentences on Conceptual Art by Sol Lewitt

1. Conceptual artists are mystics rather than rationalists. They leap to conclusions that logic cannot reach.
2. Rational judgements repeat rational judgements.
3. Irrational judgements lead to new experience.
4. Formal art is essentially rational.
5. Irrational thoughts should be followed absolutely and logically.
6. If the artist changes his mind midway through the execution of the piece he compromises the result and repeats past results.
7. The artist's will is secondary to the process he initiates from idea to completion. His willfulness may only be ego.
8. When words such as painting and sculpture are used, they connote a whole tradition and imply a consequent acceptance of this tradition, thus placing limitations on the artist who would be reluctant to make art that goes beyond the limitations.
9. The concept and idea are different. The former implies a general direction while the latter is the component. Ideas implement the concept.
10. Ideas can be works of art; they are in a chain of development that may eventually find some form. All ideas need not be made physical.
11. Ideas do not necessarily proceed in logical order. They may set one off in unexpected directions, but an idea must necessarily be completed in the mind before the next one is formed.
12. For each work of art that becomes physical there are many variations that do not.
13. A work of art may be understood as a conductor from the artist's mind to another may induce an idea chain, if they share the same concept.
14. The words of one artist to another may induce an idea chain, if they share the same concept.
15. Since no form is intrinsically superior to another, the artist may use any form, from an expression of words (written or spoken) to physical reality, equally.
16. If words are used, and they proceed from ideas about art, then they are art and not literature; numbers are not mathematics.
17. All ideas are art if they are concerned with art and fall within the conventions of art.
18. One usually understands the art of the past by applying the convention of the present, thus misunderstanding the art of the past.
19. The conventions of art are altered by works of art.

20. Successful art changes our understanding of the conventions by altering our perceptions.
21. Perception of ideas leads to new ideas.
22. The artist cannot imagine his art, and cannot perceive it until it is complete.
23. The artist may misperceive (understand it differently from the artist) a work of art but still be set off in his own chain of thought by that misconstrual.
24. Perception is subjective.
25. The artist may not necessarily understand his own art. His perception is neither better nor worse than that of others.
26. An artist may perceive the art of others better than his own.
27. The concept of a work of art may involve the matter of the piece or the process in which it is made.
28. Once the idea of the piece is established in the artist's mind and the final form is decided, the process is carried out blindly. There are many side effects that the artist cannot imagine. These may be used as ideas for new works.
29. The process is mechanical and should not be tampered with. It should run its course.
30. There are many elements involved in a work of art. The most important are the most obvious.
31. If an artist uses the same form in a group of works, and changes the material, one would assume the artist's concept involved the material.
32. Banal ideas cannot be rescued by beautiful execution.
33. It is difficult to bungle a good idea.
34. When an artist learns his craft too well he makes slick art.
35. These sentences comment on art, but are not art.

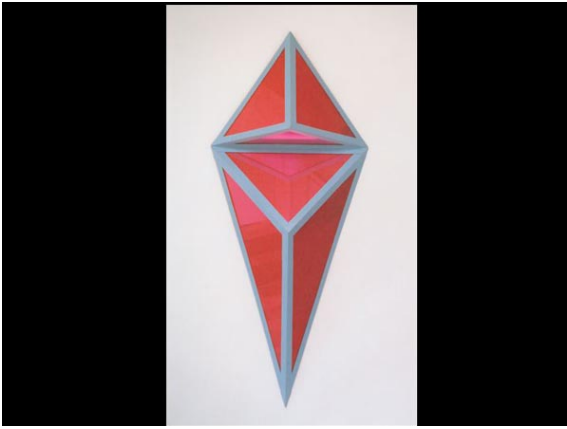
First published in 0-9 (New York), 1969, and Art-Language (England), May 1969





Art (art), *it*. ME. [a. OF. *art* = L. *ars*, prob. f. *ars* = to fit. The OF. *ars*, nom. (sing. and pl.), was also used.] I Skill. Sing. *art*; no pl. 1. *gen*. Skill as the result of knowledge and practice. 2. Human skill (opp. to *natura*) ME. 3. The learning of the schools; see II. 1. 1a. *spec*. The *trivium*, or any of its subjects -1573. 1b. *gen*. Learning, science (*ars*) 1588. 1c. *spec*. Technical or professional skill-1672. 6. The application of skill to subjects of taste, as poetry, music, etc.; *art*. in mod. use: Perfection of workmanship or execution as an object in itself 1620. 6. Skill applied to the arts of imitation and design, *Painting, Architecture*, etc.; the cultivation of these in its principles, practice, and results. (The most usual mod. sense of *art* when used simply.) 1668.







Objeto
1990, 1991, 1992, 1993
Por José María Gutiérrez, 1990

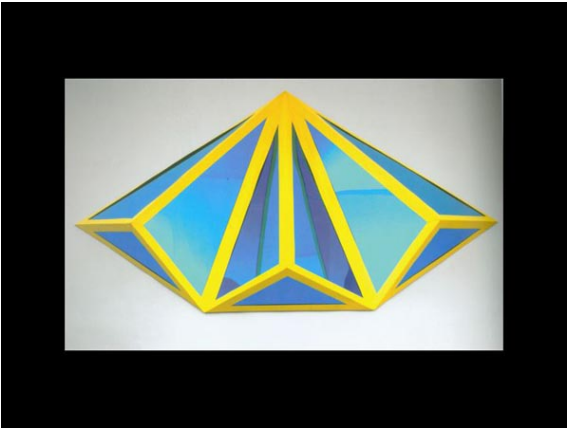
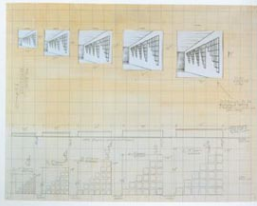






Figure 10.10
The Great Pyramid of Giza



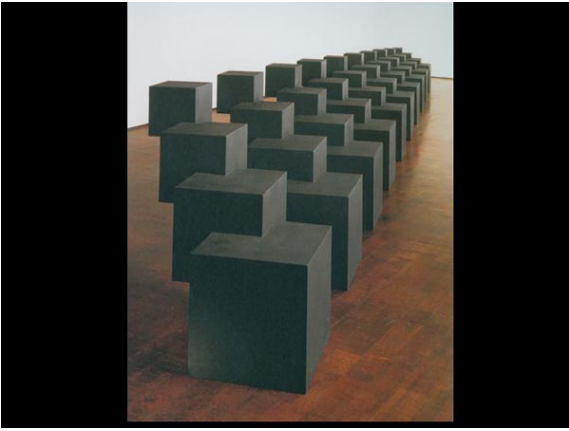


Fig. 7. Piers and the Chain of Continuity



Recreation of Piers, 1871



Art: Themes and the Usual Variations



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