

**Contemporary Art
University of Texas at Dallas
Arts & Humanities
Fall 2021**

**AHST 3318-001
(87424)**

**Dr. Charissa N. Terranova
T-Th 11:30-12:45
JO 4.102**

**10/21/21
Conceptual Art**

Conceptual Art
Dematerialization
Language



The era of Conceptual art – which was also the era of the Civil Rights Movement, Vietnam, the Women’s Liberation Movement and the counter-culture – was a free-for-all, and the democratic implications of that phrase are fully appropriate, if never realized.

-- Lucy Lippard

Lucy Lippard and John Chandler, "The Dematerialization of Art," *Art International* Vol. 12, no. 2 (February 1968), pp. 31-36



During the 1960s the anti-intellectual, emotional intuitive processes of art-making characteristic of the last two decades have begun to give way to an ultra-conceptual art that emphasizes the thinking process almost exclusively. As more and more work is designed in the studio, but executed elsewhere by professional craftsmen, as the object becomes merely the end product, a number of artists are losing interest in the physical evolution of the work of art. The studio is again becoming a study. Such a trend appears to be provoking a profound dematerialization of art, especially of art as an object, and if it continues to prevail, it may result in the object's becoming wholly obsolete.

Lucy Lippard and John Chandler, "The Dematerialization of Art," *Art International*, Vol. 12, no. 2 (February 1968), pp. 31-36.

“Conceptual art means...work in which the idea is paramount and the material form is secondary, lightweight, cheap, unpretentious and/or ‘dematerialized’.”

-- Lippard and Chandler

FLATBED PICTURE
PLANE (1972)
Leo Steinberg

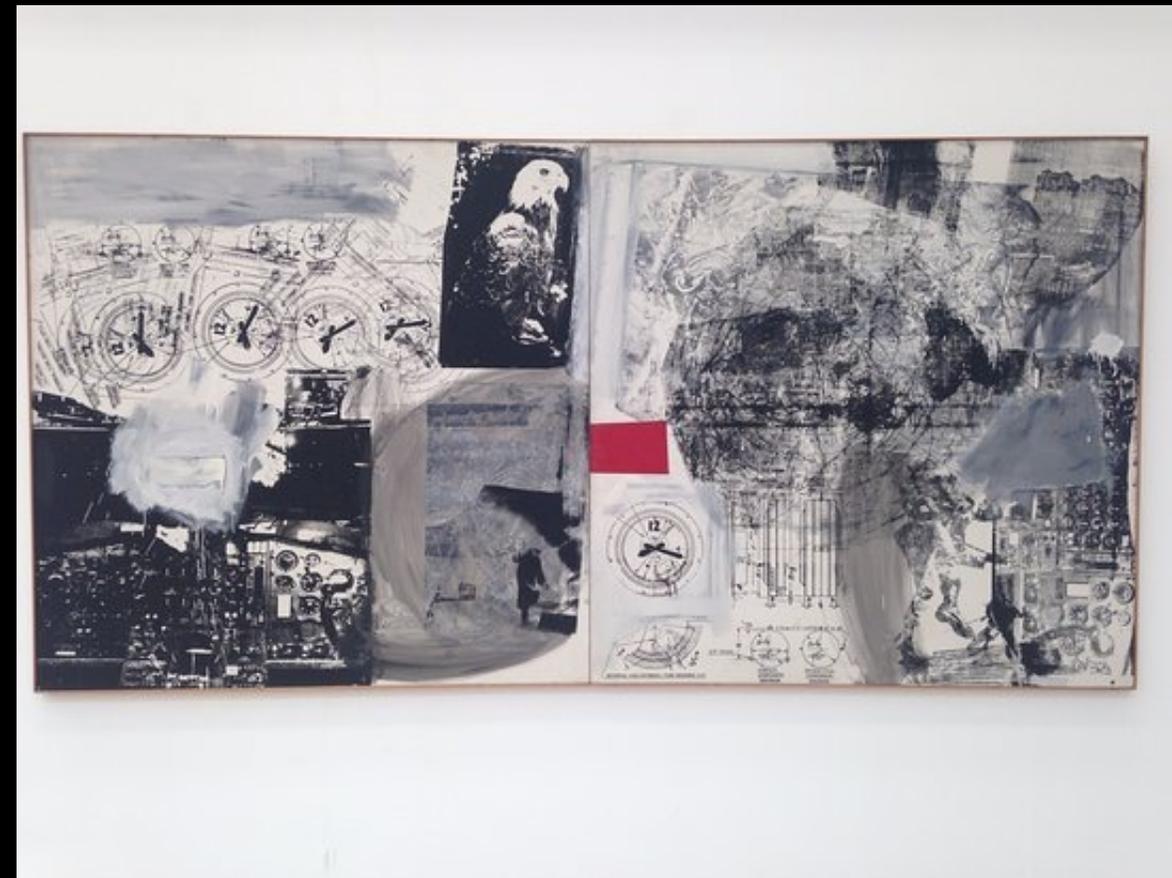
Robert Rauschenberg, Monogram, 1957-59

COMBINE



The all-purpose picture plane underlying this post-Modernist painting has made the course of art once again non-linear and unpredictable. What I have called the flatbed is more than a surface distinction if it is understood as a change within painting that changed the relationship between artist and image, image and viewer. Yet this internal change is no more than a symptom of changes which go far beyond questions of picture planes, or of painting as such. It is part of a shakeup which contaminates all purified categories. The deepening inroads of art into non-art continue to alienate the connoisseur as art defects and departs into strange territories leaving the old stand-by criteria to rule an eroding plain.

This picture plane, as in the enormous canvas called *Overdraw* (1963), could look like some garbled conflation of controls system and cityscape, suggesting the ceaseless inflow of urban message, stimulus, and impediment. To hold all this together, Rauschenberg's picture plane had to become a surface to which anything reachable-thinkable would adhere. It had to be whatever a billboard or dashboard is, and everything a projection screen is, with further affinities for anything that is flat and worked over—palimpsest, canceled plate, printer's proof, trial blank, chart, map, aerial view. Any flat documentary surface that tabulates information is a relevant analogue of his picture plane—radically different from the transparent projection plane with its optical correspondence to man's visual field. And it seemed at times that Rauschenberg's work surface stood for the mind itself—dump, reservoir, switching center, abundant with concrete references freely associated as in an internal monologue—the outward symbol of the mind as a running transformer of the external world, constantly ingesting incoming unprocessed data to be mapped in an overcharged field.



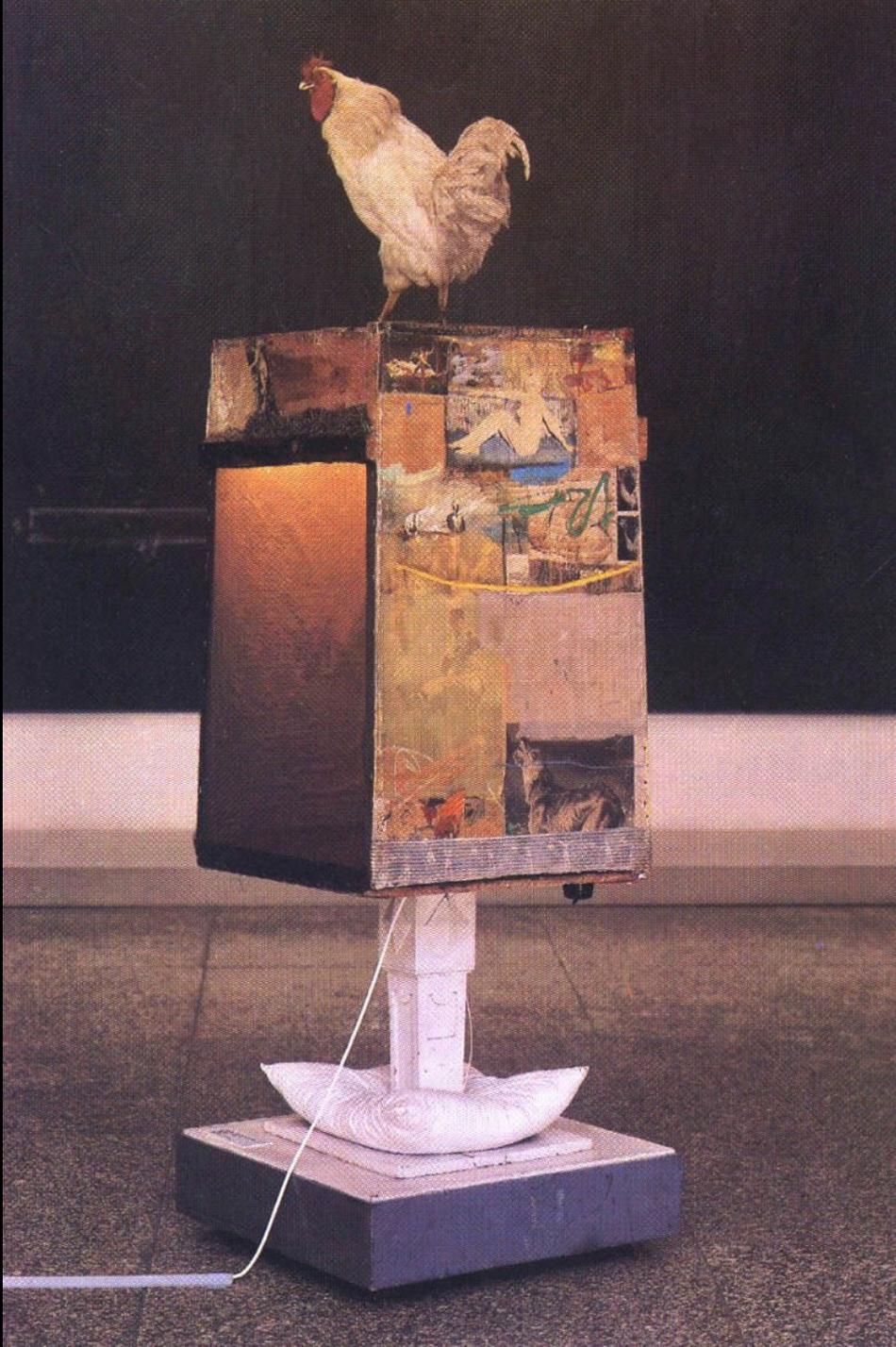
Robert Rauschenberg, *Overdraw*, 1963



Robert Rauschenberg,
Overdraw, 1963



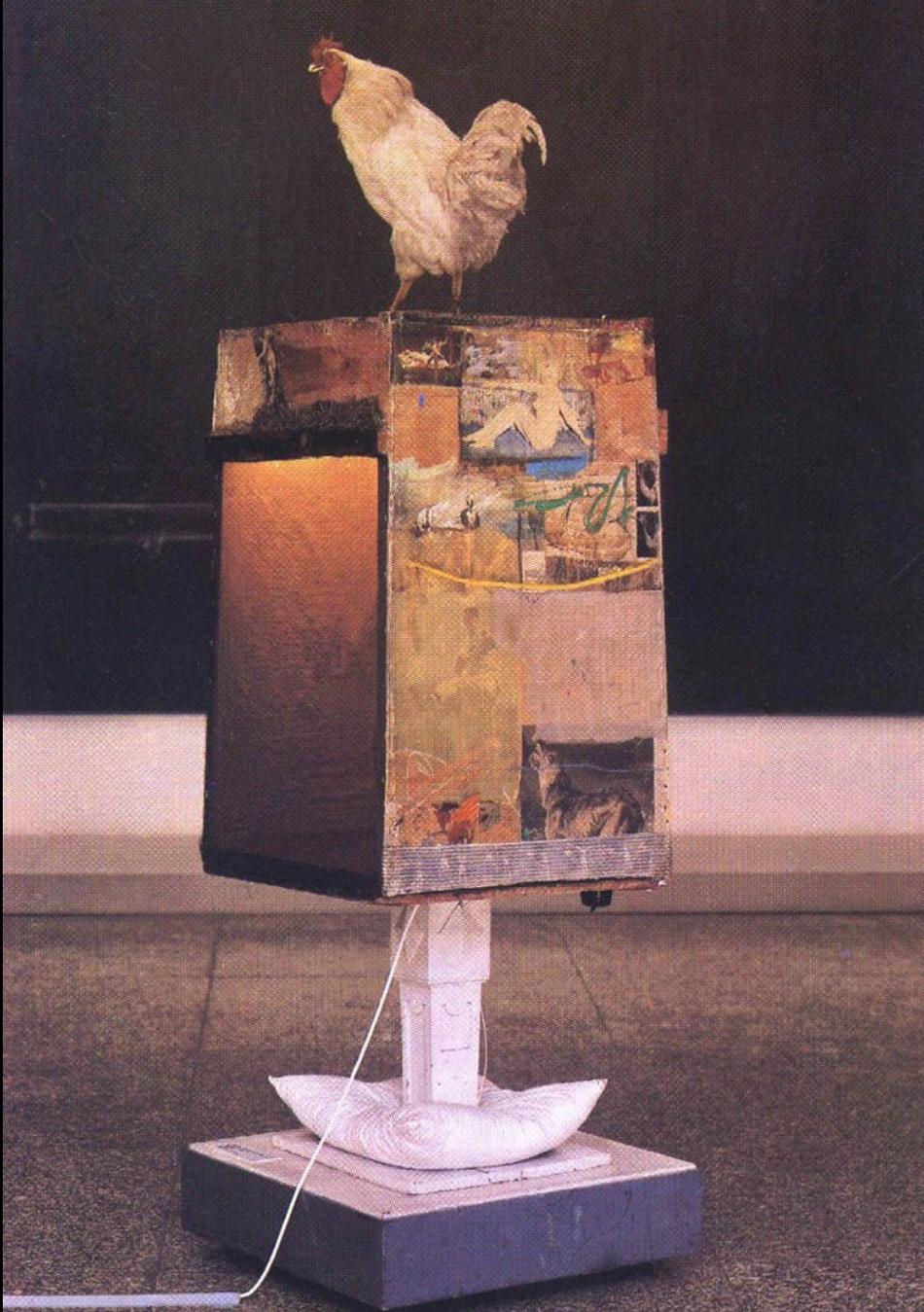
Jasper Johns (far right) and Robert Rauschenberg (far left)



January 12–February 6, 1959:
Rauschenberg participates in *Art and the Found Object*, Time-Life Reception Center, New York.
Exhibits *Odalisk* (1955/1958), *Gloria* (1956),
and *Interior* (1956). Rauschenberg purchases a
ready-made by Marcel Duchamp, *Bottle Rack* (1914,
fourth version 1960), from the exhibition for \$3



Left: Rauschenberg, *Odalisk*, 1956/59
Right: Marcel Duchamp, *Bottle Rack* (Readymade), 1914



Left: Rauschenberg, *Odalisk*, 1956/59
Right: Marcel Duchamp, *Bottle Rack (Readymade)*, 1914



Odalisk is a painting and freestanding *Combine* that rests on the floor like a sculpture. It is a vertical construction made from a box open on two sides, topped with a rooster, and fastened to a white post mounted on a board with casters. A pillow is inserted between the white post and the base. The stuffed bird, a recurring theme in the *Combines*, moves from the global structure of the artwork into the actual space. The rooster is an obvious sexual allusion, the phallic complement to the odalisk figure. The artwork is covered with collages of images of female nudes from magazine photos and reproductions of erotic paintings – like *Love and Psyche* (1817) by François-Edouard Picot and *Pastoral Concert* (1509) attributed to Giorgione or the young Titian – echoing the motif of the recumbent concubine in a harem, reflected in the title *Odalisk*.

READYMADE

COMBINE/ASSEMBLAGE

HAPPENING/PERFORMANCE/EVENT SCORES

SYSTEMS

LANGUAGE

CONCEPTUALISM

Homes for America

D. GRAHAM

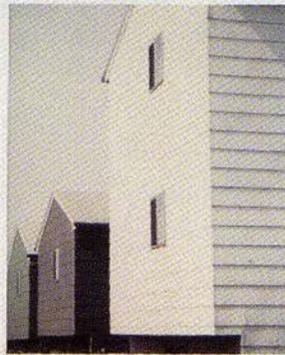
- Belleville
 - Brooklawn
 - Colonie Manor
 - Fair Haven
 - Fair Lawn
 - Greenfields Village
 - Green Village
 - Plainsboro
 - Pleasant Grove
 - Pleasant Plains
 - Sunset Hill Garden
- Garden City
 - Garden City Park
 - Greenlawn
 - Island Park
 - Leylawn
 - Middletown
 - New City Park
 - Plainview
 - Plandome Manor
 - Pleasantville
 - Pleasantville

Large-scale tract housing developments continue to grow in the new city. They are located everywhere. They are not particularly bound to existing communities; they fail to develop either regional characteristics or separate identity. These projects date from the end of World War II when the southern California speculators or 'apartment' builders adopted mass production techniques to quickly build mass housing for the defense workers over-concentrated there. This 'California Method' consisted simply of determining in advance the exact amount and lengths of pieces of lumber and multiplying them by the number of standardized houses to be built. A cutting yard was set up near the site of the project to saw rough lumber into those sizes. By mass buying, greater use of machines and factory production plants, assembly line standardization, multiple units were readily fabricated.



"The Serenade" - Cape Coral unit, Fla.

Each house in a development is a lightly constructed 'shell' although this fact is often concealed by fake (half-story) brick walls. Shells can be added or subtracted easily. The standard unit is a box or a series of boxes, sometimes contemptuously called 'yulboxes'. When the box has a sharply oblique roof it is called a Cape Cod. When it is longer than wide it is a 'ranch'. A



Set-back, Sunny City, Fla. Derby

The logic relating each sectioned part to the entire plan follows a systematic plan. A development contains a limited set number of house models. For instance, Cape Coral, a Florida project, advertises eight different models:

- A The Sonata
- B The Concerto
- C The Overture
- D The Ballet
- E The Prelude
- F The Serenade
- G The Nocturne
- H The Rhapsody



Two entrance, Sunray, 'The Homesites', Sunny City, Fla.

two-story house is usually called 'colonial'. If it consists of contiguous boxes with one slightly higher elevation it is a 'split level'. Such stylistic differentiation is advantageous to the basic structure (with the possible exception of the split level whose plan simplifies construction on discontinuous ground levels).

There is a recent trend toward 'two home houses' which are two boxes split by adjoining walls and having separate entrances. The left and right hand units are mirror reproductions of each other. Often sold as private units are strings of apartment-like, quasi-discrete cells formed by subdividing laterally an extended rectangular parallelepiped into as many as ten or twelve separate dwellings.

Developers usually build large groups of individual houses sharing similar floor plans and whose overall grouping possesses a discrete flow plan. Regional shopping centers and industrial parks are sometimes integrated as well into the general scheme. Each development is sectioned into block-out areas containing a series of identical or sequentially related types of houses all of which have uniform or staggered set-backs and land plots.



Tucker Court, Baltimore, Pennsylvania, Sunny City, Fla.

In addition, there is a choice of eight exterior colors:

- 1 White
- 2 Moonstone Grey
- 3 Nickel



LAWN GREEN

- 4 Seaford Green
- 5 Lawn Green
- 6 Bamboo
- 7 Coral Pink
- 8 Colonial Red

As the color series usually varies independently of the model series, a block of eight houses utilizing four models and four colors might have forty-eight times forty-eight or 2,304 possible arrangements.

Don Morham



Dan Graham, Homes for America, 1966-67

Homes for America

D. GRAHAM

- | | |
|-----------------|------------------|
| Bahama | Garden City |
| Boston | Garden City Park |
| Carroll | Greenview |
| Carroll Manor | Island Park |
| Carroll Park | Levittown |
| Carroll Village | Midtown |
| Carroll Village | New City Park |
| Carroll Village | Pine Lawn |
| Carroll Village | Plainview |
| Carroll Village | Pleasanton Manor |
| Carroll Village | Pleasanton |
| Carroll Village | Pleasantville |

Large-scale tract housing developments consist of row cities. They are located every where. They are not particularly bound to specific communities. They tend to develop either in great concentrations or in separate clusters. These row cities date from the end of World War II when in southern California speculators or apartment builders adopted mass production techniques to quickly build many houses for the dollars market over-saturated there. The Leitchman Method consisted simply of determining in advance the exact amount and length of pieces of lumber and multiplying them by the number of standardized houses to be built. A factory built each one up near the site of the project to get rough borders into those sizes. By using better grade lumber and machinery and factory produced parts, assembly line standardization, multiple units were readily fabricated.



The Sonata, Terrace, 'Two Home Home', Jersey City, N.J.

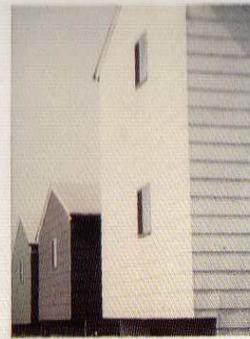
A two-story house is usually called "colonial." If it consists of contiguous boxes with one slightly higher elevation it is a "split level." Such stylistic differentiation is advantageous to the basic structure (with the possible exception of the split level whose plan simplifies construction on discontinuous ground levels).

There is a recent trend toward "two home homes" which are two boxes split by adjoining walls and having separate entrances. The left and right hand units are mirror reproductions of each other. Often sold as private units, are strings of apartment-like, quadrilateral cells formed by subdividing laterally an extended rectangular parallelogram into as many as ten or twelve separate dwellings.

Developers usually build large groups of individual houses sharing similar floor plans and whose overall grouping possesses a discrete flow plan. Regional shopping centers and industrial parks are sometimes integrated as well into the general scheme. Each development is sectioned into blocks or areas containing a series of identical or sequentially related types of houses all of which have uniform or staggered set-backs and land plots.



'The Sonata', Cape Canal, Fla.



'The Sonata', Jersey City, New Jersey

The logic relating each sectioned part to the entire plan follows a systematic plan. A development contains a limited set number of house models. For instance, Cape Canal, a Florida project, advertises eight different models.

- A The Sonata
- B The Concerto
- C The Overture
- D The Ballet
- E The Prelude
- F The Serenade
- G The Nocturne
- H The Rhapsody



The Sonata, Terrace, Development, Jersey City, N.J.

In addition, there is a choice of eight exterior colors:

- 1 White
- 2 Moonstone Grey
- 3 Nickel



- 4 Seaford Green
- 5 Lawn Green
- 6 Bonito
- 7 Coral Pink
- 8 Colonial Red

As the color series usually varies independently of the model series, a block of eight houses utilizing four models and four colors might have forty-eight times forty-eight or 2,304 possible arrangements.

Don Marlowe



Interior of Model Home, Plaza, Elmhurst, N.Y.

A block of houses is a self-contained sequence of no development — selected from the acceptable arrangements. As an example, a section was to contain eight houses of four model types were to be used, any of combinatorial possibilities could be used:



Interior of Model Home, S.E., N.Y.

- | | |
|----------|----------|
| AABBCDD | ABCDABCD |
| AABDDCC | ABDCABDC |
| AACBBDD | ACBDACBD |
| AACDDBB | ACDBACDB |
| AADDCCB | ADBCADBC |
| AADDCCB | ADCBADCB |
| BBAADCC | BACDBACD |
| BBCAADD | BCADBCAD |
| BBCDDAA | BCDABCD |
| BDDAAC | BDACBDAC |
| BDDCCAA | BDCABDCA |
| CCAABDD | CABDCABD |
| CAADBCD | CAADBCDB |
| CCBDDAA | CBADCBAD |
| CCBAADD | CBADCBDA |
| CCDDAAB | CDBACDBA |
| CCDDBBAA | CDBACDBA |
| DDAABCC | DACBDACB |
| DDAACCB | DABCDABC |
| DDBAACC | DBACDBAC |
| DDBBCCA | DBCADBCA |
| DDCCAAB | DCABDCAB |
| DDCCBAA | DCBADCBA |



Model Home, Jersey City, New Jersey



The 8 color variables were equally distributed among the house exteriors. The first buyers were more likely to have obtained their first choice in color. Family units had to make a choice based on the available colors which also took account of both husband and wife's likes and dislikes. Adult male and female color likes and dislikes were compared in a survey of the homeowners:

'Like'		
Male		Female
Skyway Blue		Skyway Blue
Colonial Red		Lawn Green
Patio White		Nickle
Yellow Chiffon		Colonial Red
Lawn Green		Yellow Chiffon
Nickle		Patio White
Fawn		Moonstone Grey
Moonstone Grey		Fawn



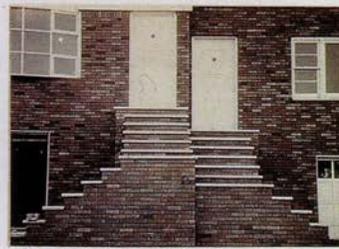
Two Family Units, Plaza, Elmhurst, N.Y.

'Dislike'		
Male		Female
Lawn Green		Patio White
Colonial Red		Fawn
Patio White		Colonial Red
Moonstone Grey		Moonstone Grey
Fawn		Yellow Chiffon
Yellow Chiffon		Lawn Green
Nickle		Skyway Blue
Skyway Blue		Nickle

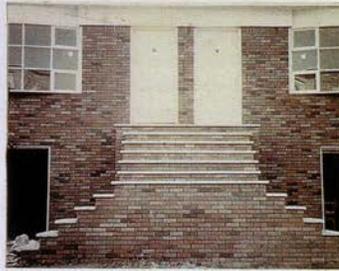


Car Stop, Jersey City, N.J.

A given development might use, perhaps, four of these possibilities as an arbitrary scheme for different sectors; then select four from another scheme which utilizes the remaining four unused models and colors; then select four from another scheme which utilizes all eight models and eight colors; then four from another scheme which utilizes a single model and all eight colors (or four or two colors); and finally utilize that single scheme for one model and one color. This serial logic might follow consistently until, at the edges, it is abruptly terminated by pre-existent highways, bowling alleys, shopping plazas, car lots.

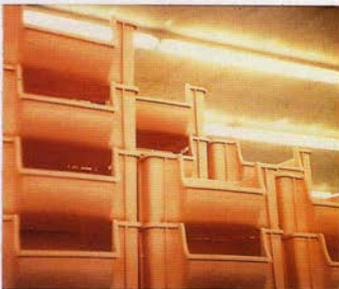


'Split-Level', 'Two Home Home', Jersey City, N.J.



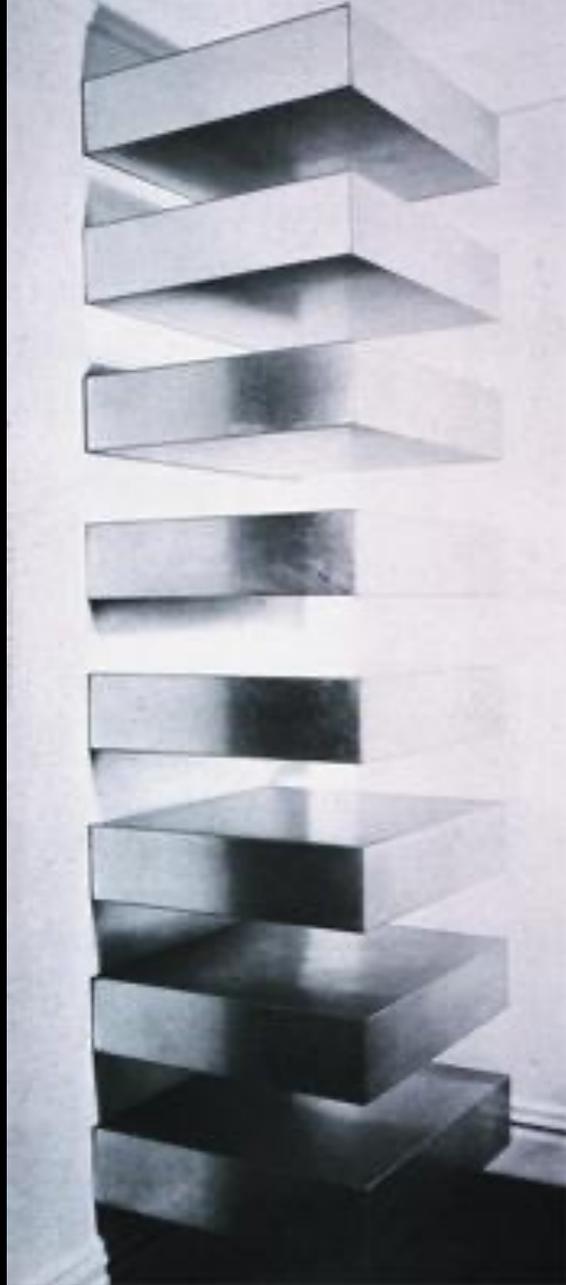
'Grand-Level', 'Two Home Home', Jersey City, N.J.

Although there is perhaps some aesthetic precedence in the row houses which are indigenous to many older cities along the east coast, and built with uniform facades and set-backs early this century, housing developments as an architectural phenomenon seem peculiarly gratuitous. They exist apart from prior standards of good architecture. They were not built to satisfy individual needs or tastes. The owner is completely tangential to the product's completion. His home isn't really possessable in the old sense; it wasn't designed to "last for generations" and outside of its immediate "here and now" context it is useless, designed to be thrown away. Both architecture and craftsmanship as values are subverted by the dependence on simplified and easily duplicated techniques of fabrication and standardized modular plans. Contingencies such as mass production technology and land use economics make the final decisions, denying the architect his former "unique" role. Developments stand in an altered relationship to their environment. Designed to fill in "dead" land areas, the houses needn't adapt to or attempt to withstand Nature. There is no organic unity connecting the land site and the home. Both are without roots — separate parts in a larger, predetermined, synthetic order.



Kitchen, 'Detroit House', New Jersey

STRUCTURE OF INFORMATION



Donald Judd, Iron Stacks, 1965-8

Homes for America

D. GRAHAM

- Belleplain
- Brooklawn
- California
- Colonia Manor
- Fair Haven
- Fair Lawn
- Greenfields Village
- Green Village
- Hamlet
- Pleasant Grove
- Pleasant Place
- Sunset Hill Garden

- Garden City
- Garden City Park
- Greenlawn
- Island Park
- Levittown
- Middleville
- New City Park
- Pine Lawn
- Plainview
- Plandome Manor
- Pleasantville

Large-scale mass housing developments contain the new city. They are located everywhere. They are not particularly bound to existing communities; they fail to develop other regional characteristics or separate identity. These projects date from the end of World War II when, in southern California, speculators or "system" builders adapted mass production techniques to quickly build mass housing for the immediate postwar environment there. The "Levittown Method" consisted simply of determining in advance the exact amount and lengths of pieces of lumber and multiplying them by the number of standardized houses to be built. A continuous run was set up near the site of the project to saw rough lumber into these sizes. By using heavier, greater size of raw lumber, and factory mounted gears, sawdust like standardization, multiple units were easily fabricated.



The Sorento, Cape Coral, Fla.



The Sorento, Cape Coral, Fla.



The Sorento, Cape Coral, Fla.

Each house in a development is a highly constructed shell, although this fact is often concealed by false half-story porch walls. Shells can be added or subtracted easily. The standard unit is a box or a series of boxes, sometimes continuously called "jillions." When the box has a sharp, oblique roof it is called a Cape Cod. When it is longer than wide it is a ranch. A

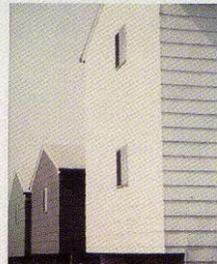


The Sorento, Cape Coral, Fla.

two-story house is usually called "colonial." It consists of contiguous boxes with one slightly higher elevation it is a split level. Such stylistic differentiation is advantageous to the basic structure (with the possible exception of the split level whose plan simplifies construction on discontinuous ground levels).

There is a recent trend toward "two house houses" which are two boxes split by adjoining walls and having separate entrances. The left and right hand units are mirror reproductions of each other. Often sold as private units are strings of apartment-like, quasi-shedule cells formed by subdividing laterally an extended rectangular parallel, lapped into as many as ten or twelve separate dwellings.

Developers usually build large groups of individual houses sharing similar floor plans and whose overall grouping possesses a discrete floor plan. Regional shopping centers and industrial parks are sometimes integrated as well into the general scheme. Each development is enclosed into blocked-out areas containing a series of identical or semantically related types of houses all of which have uniform or suggested setbacks and land plots.



Silt-bark, Shamp City, New Jersey

The logic relating each contained part to the system plan follows a systematic plan. A development contains a limited set number of house models. For instance, Cape Coral, a Florida project, advertises eight different models.

- A The Sonata
- B The Concerto
- C The Overture
- D The Ballet
- E The Prelude
- F The Serenade
- G The Nocturne
- H The Allegro



Duke Court, Baltimore, Maryland, Shamp City, N.J.

In addition, there is a choice of eight exterior colors:

- 1 White
- 2 Moonstone Grey
- 3 Nickel



- 4 Seafair Green
- 5 Lawn Green
- 6 Bamboo
- 7 Coral Pink
- 8 Colonial Red

As the color series usually varies independently of the model series, a block of eight houses, utilizing four models and four colors, might have forty-eight times forty-eight or 2,304 possible arrangements.

Don Graham



Model Home, Shamp City, N.J.

Block of houses is a self-contained sequence or no development — selected from the acceptable arrangements. As an example, a section was to contain eight houses of four model types were to be used, any of organizational possibilities could be used:

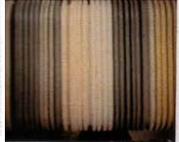


Model Home, Shamp City, N.J.

- | | |
|----------|----------|
| AABBCDD | ABCDABCD |
| AABBDCC | ABDCABDC |
| AACCBDD | ACBACBDC |
| AACDDBB | ACDBACDB |
| AADDCCB | ACDBACDB |
| AADDBBC | ACBACBDC |
| BBAADCC | BACBACDC |
| BBCAADD | BCADBCAD |
| BBCDDAA | BCDABCD |
| BBDDAAC | BDACBDAC |
| BBDDCAA | BCDABCPA |
| CCAAABDD | CABCAED |
| CCAADDDB | CADBCADB |
| CCBDDAA | CBADCBAD |
| CCBAADD | CCBACBDA |
| CCDDAAB | CCBACBDA |
| CCDDBA | CCBACBDA |
| DDAABBC | DDAABBC |
| DDAACCB | DDAABBC |
| DDDBAAC | DDDBAAC |
| DDDBCAA | DDDBAAC |
| DDCCABB | DDCCABB |
| DDCCBAA | DDCCABB |



Model Home, Shamp City, N.J.



Model Home, Shamp City, N.J.

The 8 color variables were equally distributed among the house elevations. The first buyers were more likely to have obtained their first choice in color. Family units had to make a choice based on the available colors which also took account of both husband and wife's likes and dislikes. Adult male and female color likes and dislikes were compared to a survey of the homeowners:

- | Male | Female |
|----------------|----------------|
| Skyway | Skyway Blue |
| Colonial Red | Lawn Green |
| Patio White | Nickle |
| Yellow Chiffon | Colonial Red |
| Lawn Green | Yellow Chiffon |
| Nickle | Patio White |
| Fawn | Moonstone Grey |
| Moonstone Grey | Fawn |



Two Family Units, Shamp City, N.J.

- | Dislike | Female |
|----------------|----------------|
| Male | Patio White |
| Lawn Green | Fawn |
| Colonial Red | Colonial Red |
| Patio White | Moonstone Grey |
| Moonstone Grey | Yellow Chiffon |
| Yellow Chiffon | Lawn Green |
| Nickle | Skyway Blue |
| Skyway Blue | Nickle |



Cat Her, Shamp City, N.J.

A given development might use, perhaps, four of these possibilities as an arbitrary scheme for different sections. Then select four from another scheme which utilizes the remaining four named models and colors; then select four from another scheme which utilizes all eight models and eight colors; then four from another scheme which utilizes a single model and all eight colors (or four or two colors); and finally utilize that single scheme for one model and one color. This serial logic might follow consistently until, at the edges, it is abruptly terminated by pre-existent highways, bowling alleys, shopping plazas, etc. hope.

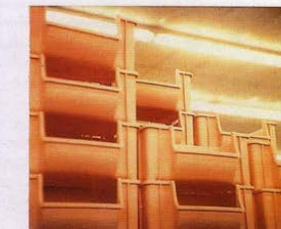


Split-Level, 'Two House Home', Jersey City, N.J.



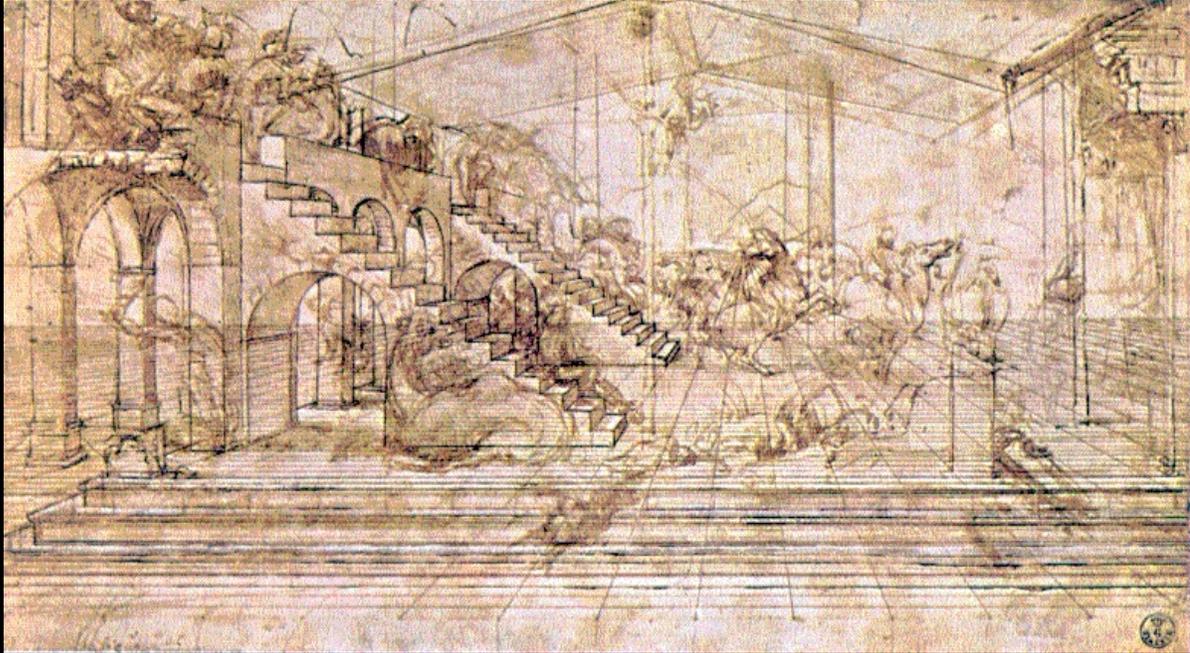
Split-Level, 'Two House Home', Jersey City, N.J.

Although there is perhaps some aesthetic precedence in the row houses which are indigenous to many older cities along the east coast, and built with uniform facades and setbacks early this century, housing developments as an architectural phenomenon seem peculiarly gratuitous. They exist apart from prior standards of good architecture. They were not built to satisfy individual needs or tastes. The owner is completely tangential to the product's completion. His home isn't really possessable in the old sense; it wasn't designed to last for generations, and outside of its immediate "here and now" context it is useless, designed to be thrown away. Both architecture and craftsmanship as values are subverted by the dependence on simplified and costly duplicated techniques of fabrication and standardized modular plans. Contingencies such as mass production technology and land use economics make the final decisions, denying the architect his former "unique" role. Developments stand in an altered relationship to their environment. Designed to fill in "dead" land areas, the houses need to adapt to or attempt to withstand Nature. There is no organic unity connecting the land site and the home. Both are without roots — separate parts in a larger, predetermined, synthetic order.

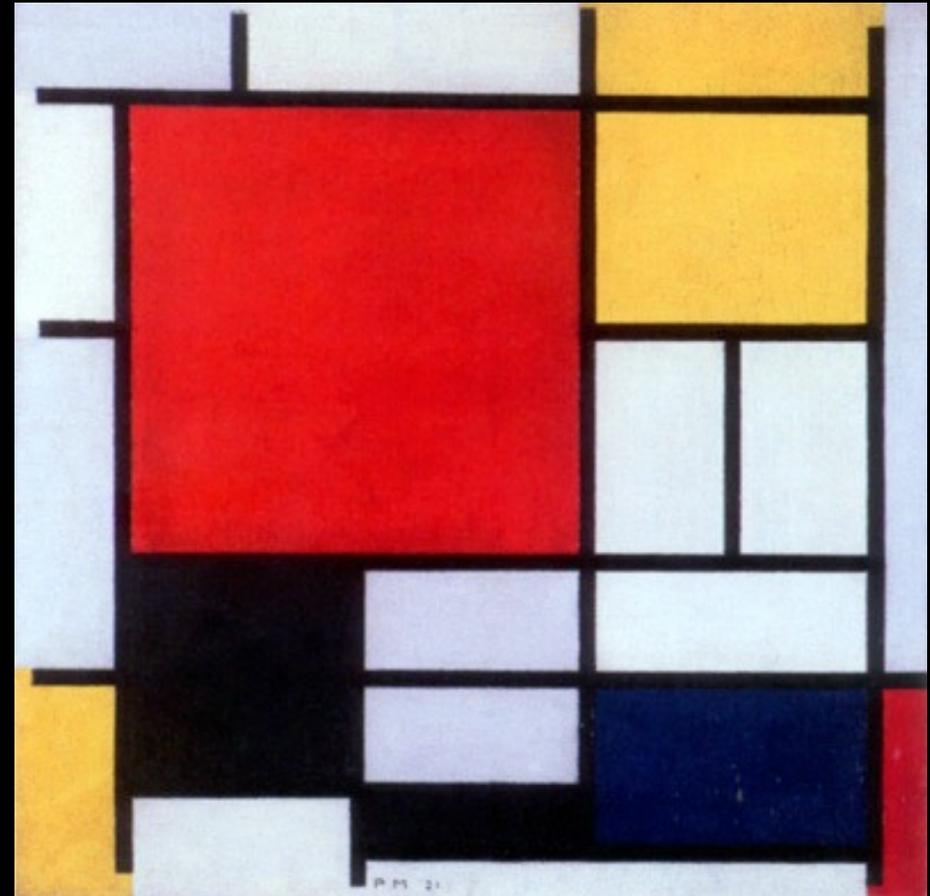


Kitchen, 'Dorm House', New Jersey

“Just one thing after another...”
Donald Judd



Leonardo da Vinci, Adoration of the Magi, 1481
Painting and the GRID



Piet Mondrian, Composition with Red, Yellow, Blue, and Black
1921
Painting and the GRID



Perhaps you think 18-year-olds should vote, your curfew should be lifted and math be outlawed forever. But there's one thing on which you agree with millions of women in 100 countries — the modern internally worn sanitary protection — Tampax tampons.

Why does a girl with a mind of her own go along with women all over the world?

Tampax tampons give total comfort, total freedom. There are no belts, pins, pads. No odor. They can be worn in the tub or shower — even in swimming. There's nothing to show under the tightest clothes. And Tampax tampons are so easy to dispose of, too — the container-applicator just flushes away, like the Tampax tampon.

If you haven't tried them already — get Tampax tampons today.



DEVELOPED BY A DOCTOR
NOW USED BY MILLIONS OF WOMEN
TAMPAX TAMPONS ARE MADE ONLY BY
TAMPAX INCORPORATED, PALMER, MASS.

C 29
C 61
C 24
R 30
R 39
R 021
R 0030
R 0033
R 0050
R 0057
R 0032
R 0079
R 0047
R 0042
R 0079
R 0033
R 0033
R 0025
R 0029
R 0041
R 0036
R 0059
R 0041
R 0059
R 0034
R 0037
R 0039
R 0039
R 0035
R 0056
R 0038

FIGURATIVE
BY
DAN
GRAHAM



If nature didn't, Warner's will.

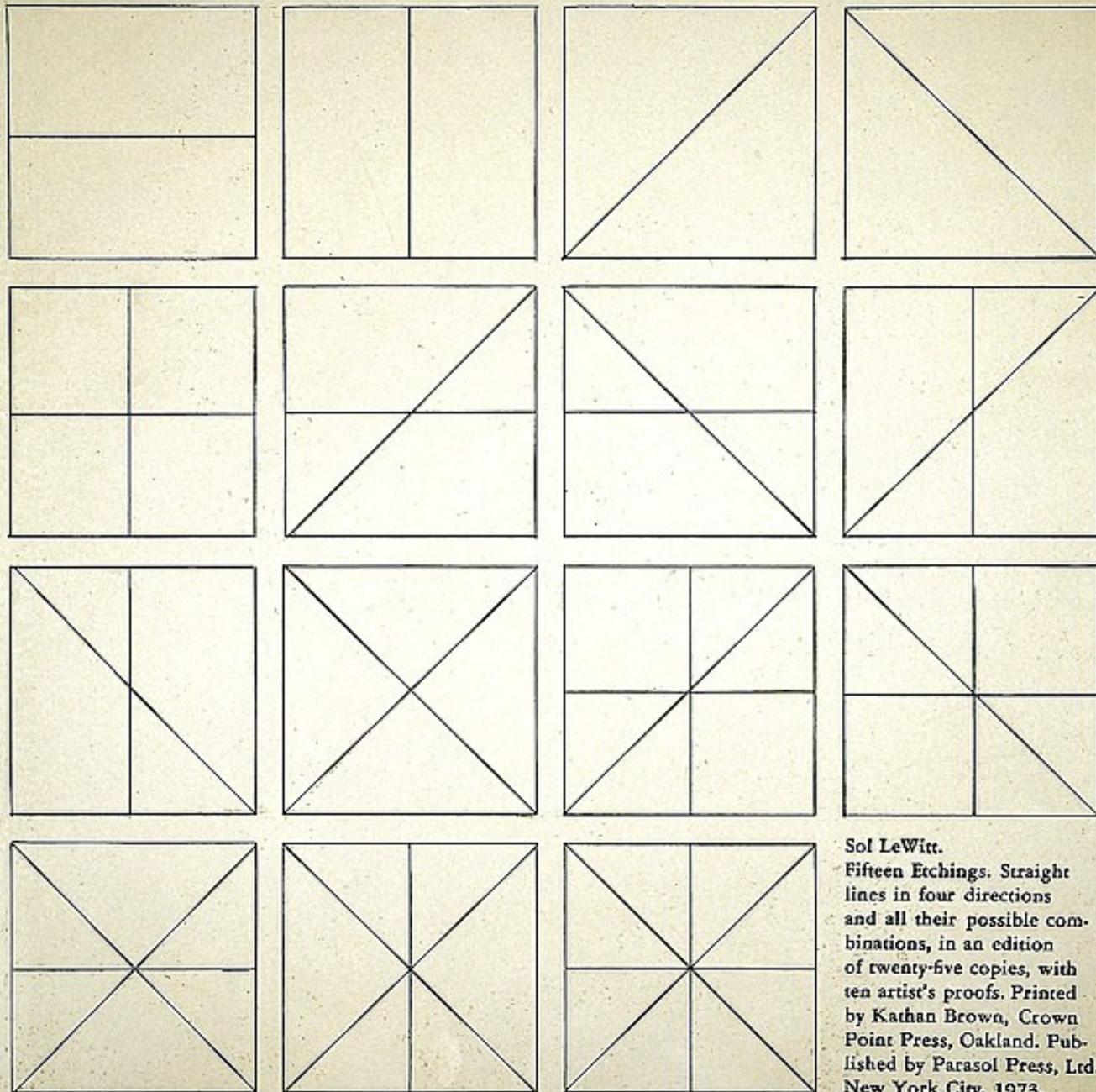
Our Comfort Curve™ bra with low-cut sides will do it for \$5. Warners®
THE WARNER GROUP

Dan Graham, Figurative, 1969



The linchpin of Sol LeWitt's work is the "structure": both the literal materiality of art but also the structures of discourse, language, and institutions.

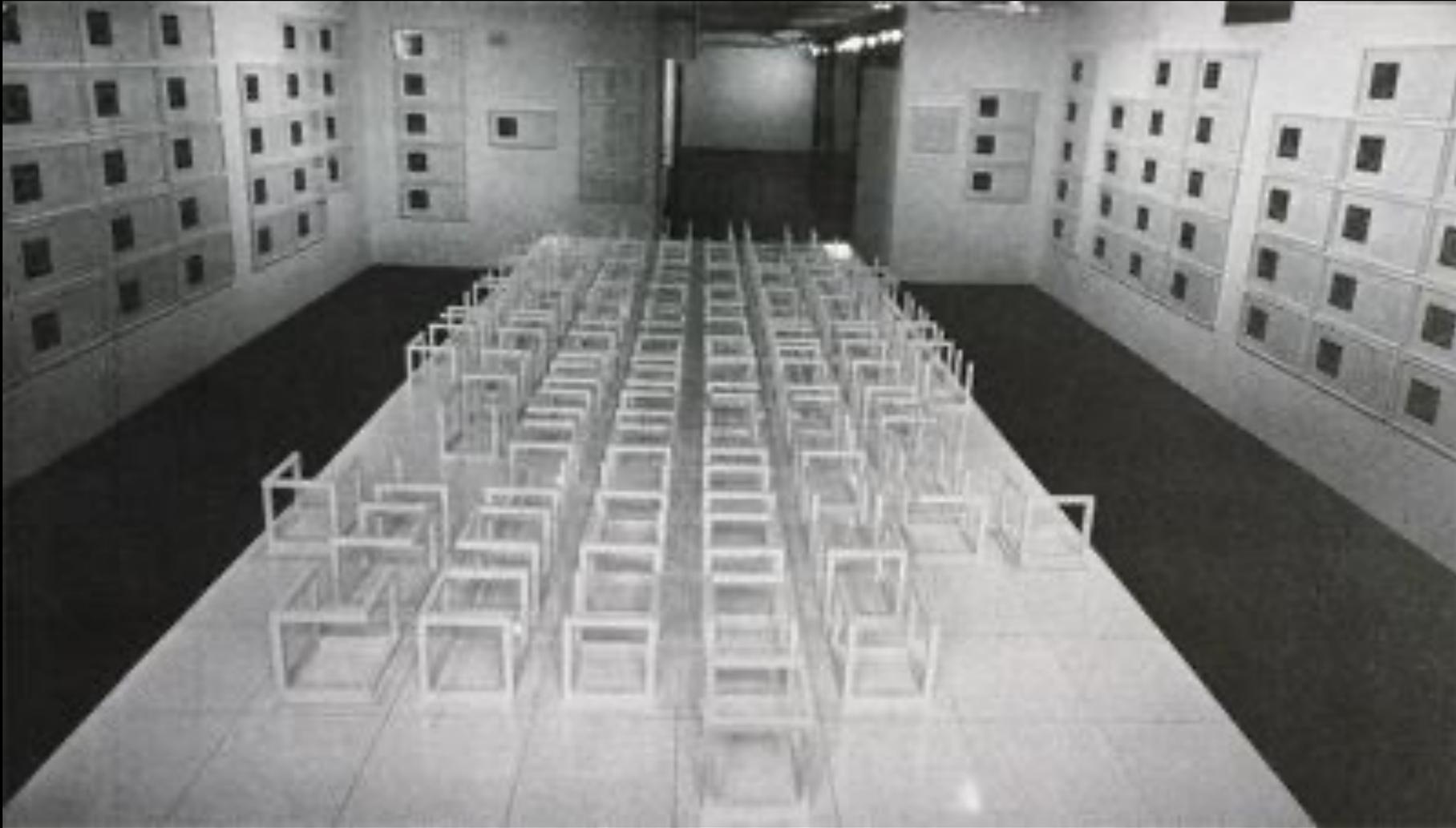
Sol LeWitt, Untitled, 1966



Sol LeWitt.
Fifteen Etchings. Straight lines in four directions and all their possible combinations, in an edition of twenty-five copies, with ten artist's proofs. Printed by Kathan Brown, Crown Point Press, Oakland. Published by Parasol Press, Ltd. New York City, 1973.

With the Title Page from *Straight Lines in Four Directions and All Their Possible Combinations*, a portfolio of etchings, we find the basic and elemental square shot through with an aesthetic of information. Though part of portfolio of etching, it is reminiscent of his book art. The art book is a Conceptualist genre rooted in dada and Surrealism. Artist's books are meant to facilitate the easy dissemination, delivery and consumption of ideas...revolutionary ideas. As LeWitt explained: "Artist's books are, like any other medium, a means of conveying art ideas from the artist to the viewer/reader. Unlike most other media they are available to all at a low cost. They do not need a special place to be seen. They are not valuable except for the ideas they contain. Art shows come and go but books stay around years."

Sol LeWitt, Title page from *Straight Lines in Four Directions and All Their Possible Combinations*, 1973



Sol LeWitt, All Variations of Incomplete Open Cubes, 1974
122 Permutations

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 wilfulness 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 artist 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 O-9 (New York), 1969, and Art-Language (England), May 1969



Robert Barry, Inert Gas Series, Argon, 1969

Barry uses “nothing” as a palette: “There something about void and emptiness which I am personally very concerned with. Nothing seems to me the most potent thing in the world.”

He is preoccupied with representing the unseeable and invisible.



Robert Barry, Inert Gas Series, Helium, 1969

“The ‘Inert Gas’ pieces were an attempt to use material - inert gas - which is an undetectable material, you can’t smell it or see it, and use this material to create a kind of large environmental sculpture, if you will. It was one of the last works that I did in '69, where I actually used physical material. And so it was a kind of transitional work, in that I was still using material, even though one’s understanding of the work and appreciation really had to be totally mental. One would have to use one’s imagination. I used inert gas - neon, helium, xenon, krypton - because they were, first of all, called the “noble gases”. I always thought they were sort of romantic. They were completely unknown about 100 years ago, we didn’t know they existed, and yet we breathe them in and exhale them, we live around them and move in these inert gases. They have very beautiful names, like “new”, “hidden” - their names in Greek are quite nice. So, I just kind of liked that as a material. And we take it from the atmosphere - we can’t manufacture them – they’re in the atmosphere, so they must be removed from the atmosphere. They’re used in industry they’re used for certain kinds of lighting. If an electrical charge is put into neon, for instance, it creates a certain kind of light, which is what they’re used for primarily, but there are other uses for them. So it was a very interesting material for me to work with and I felt that this was something that I could deal with and fit into what I was trying to do at the time.”

-- Robert Barry

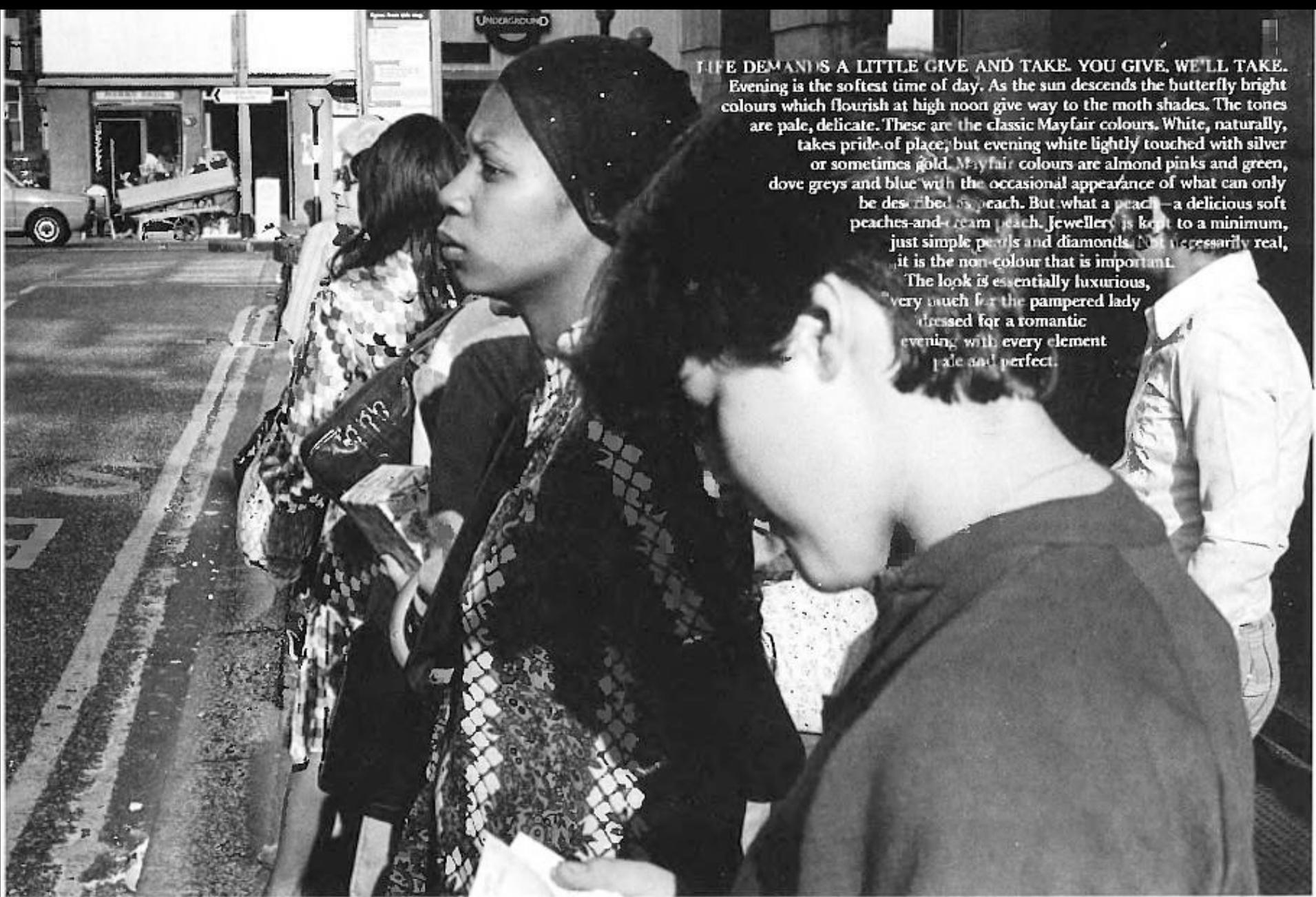


Robert Barry, Inert Gas Series, Helium, 1969

SOME PLACES TO WHICH WE CAN COME AND FOR A WHILE. "BE FREE TO
THINK ABOUT WHAT WE ARE GOING TO DO" (MARCUSE)

Robert Barry, Marcuse Piece, 1970 -- From German philosopher Herbert Marcuse's "An Essay on Liberation:"
'Some places to which we can come and for a while "be free to think about what we are going to do".'





LIFE DEMANDS A LITTLE GIVE AND TAKE. YOU GIVE, WE'LL TAKE.
Evening is the softest time of day. As the sun descends the butterfly bright colours which flourish at high noon give way to the moth shades. The tones are pale, delicate. These are the classic Mayfair colours. White, naturally, takes pride of place; but evening white lightly touched with silver or sometimes gold. Mayfair colours are almond pinks and green, dove greys and blue with the occasional appearance of what can only be described as peach. But what a peach—a delicious soft peaches-and-cream peach. Jewellery is kept to a minimum, just simple pearls and diamonds. Not necessarily real, it is the non-colour that is important.
The look is essentially luxurious, very much for the pampered lady dressed for a romantic evening with every element pale and perfect.

Victor Burgin, Life Demands a Little Give and Take, 1974 PHOTOCONCEPTUALISM

REPETITION

REPETITION, REPRODUCTION, DUPLICATION
REDUPLICATION, REDOUBLING, RECURRENCE,
REAFFIRMATION, REDUNDANCY, TAUTOLOGY, TAUTOPHANY,
DILOGY, REPETIOUSNESS, REPETITIVENESS,
MONOTONY, MONOTONE, TEDIUM, HUMDRUM, DING-DONG,
SINGSONG, REPETEND, REDUPLICATE, RE—
DOUBLE, DITTO, COME AGAIN, REPEAT ONESELF,
RETELL, RESTATE, RUN OVER AGAIN, DO IT AGAIN,
NEVER HEAR THE LAST OF IT, GO OVER AND OVER,
ELABORATE, REPEAT, TIMES WITHOUT NUMBER,
YEAR AFTER YEAR, DAY AFTER DAY, MANY TIMES,
RECURRENT, RECURRING, RE—TURNING, REAPPEARING,
EVER-RECURRING, THICKCOMING, FREQUENT,
INCESSANT, OVER, OVER-AGAIN, TWICE MORE, DITTO,
ONCE-MORE, DITTO, TWICE MORE, ENCORE,

REOCCURANCE, RECAPITULATION, REITERATION
RESTATEMENT, RE—VIEW, REHASH, REASSERT
PITTER-PATTER, REPEAT, CHORUS, DUPLICATE, REPRODUCE,
DO IT AGAIN, GO OVER DWELL UPON, SING THE SAME OLD SONG,
AGAIN AND AGAIN, RECUR, REOCCUR, —OFTEN, FREQUENTLY,
TIME AFTER TIME, BY DAY, A NUMBER OF TIMES, RETURNING, REAPPEARING
THICKCOMING, FREQUENT, INCESSANT, OVER, OVER-AGAIN,
ONCE-MORE, DITTO, TWICE MORE, ENCORE,

“The question that interested me was, how do you use language and not wind up writing poetry? What transforms it from the literary to the visual?”
-- Mel Bochner

Mel Bochner, Portrait of Robert Smithson, 1966



Robert Smithson: Partially Buried Wood Shed Kent State University, Ohio, 1970



Robert Smithson, Spiral Jetty, Great Salt Lake, Utah, 1970



REPETITION

REPETITION, REPRODUCTION, DUPLICATION
REDUPLICATION, REDOUBLING, RECURRENCE,
REAFFIRMATION, REDUNDANCY, TAUTOLOGY, TAUTOPHANY,
DILOGY, REPETIOUSNESS, REPETITIVENESS,
MONOTONY, MONOTONE, TEDIUM, HUMDRUM, DING-DONG,
SINGSONG, REPETEND, REDUPLICATE, RE—
DOUBLE, DITTO, COME AGAIN, REPEAT ONESELF,
RETELL, RESTATE, RUN OVER AGAIN, DO IT AGAIN,
NEVER HEAR THE LAST OF IT, GO OVER AND OVER,
ELABORATE, REPEAT, TIMES WITHOUT NUMBER,
YEAR AFTER YEAR, DAY AFTER DAY, MANY TIMES,
RECURRENT, RECURRING, RE—TURNING, REAPPEARING,
EVER-RECURRING, THICKCOMING, FREQUENT,
INCESSANT, OVER, OVER-AGAIN, TWICE MORE, DITTO,
ONCE-MORE, DITTO, TWICE MORE, ENCORE,

REOCCURANCE, RECAPITULATION, REITERATION
RESTATEMENT, RE—VIEW, REHASH, REASSERT
PITTER-PATTER, REPEAT, CHORUS, DUPLICATE, REPRODUCE,
DO IT AGAIN, GO OVER DWELL UPON, SING THE SAME OLD SONG,
AGAIN AND AGAIN, RECUR, REOCCUR, —OFTEN, FREQUENTLY,
TIME AFTER TIME, BY DAY, A NUMBER OF TIMES, RETURNING, REAPPEARING
THICKCOMING, FREQUENT, INCESSANT, OVER, OVER-AGAIN,
ONCE-MORE, DITTO, TWICE MORE, ENCORE,

“The question that interested me was, how do you use language and not wind up writing poetry? What transforms it from the literary to the visual?”
-- Mel Bochner

Mel Bochner, Portrait of Robert Smithson, 1966

ob-jec'tive, 1. Of or pertaining to an object. 2. Characterized by emphasis upon or the tendency to view events, phenomena, ideas, etc., as external and apart from self-consciousness; not subjective; hence detached...

6. a. Philos. Contained in, or having the nature or status, of an object, or something cognized or cognizable; as to render an abstraction objective. b. Existing independent of mind; pertaining to an object as it is in itself or as distinguished from consciousness or the subject. —

Syn. see FAIR; MATERIAL



Left: After Hans Holbein the Younger, Henry VIII, 1536/37
Right: Gilbert Stuart, Portrait of Horatio Gates, 1793-94



Hans Holbein the
Younger, The
Ambassadors, or Jean
de Dinteville and
Georges de Selve,
1533

MEMENTO MORI

ob-jec'tive, 1. Of or pertaining to an object, 2. Characterized by emphasis upon or the tendency to view events, phenomena, ideas, etc., as external and apart from self-consciousness; not subjective; hence detached ...
6. a. Philos. Contained in, or having the nature or status, of an object, or something cognized or cognizable; as to render an abstraction objective. b. Existing independent of mind; pertaining to an object as it is in itself or as distinguished from consciousness or the subject, —
Syn. see FAIR; MATERIAL



Left: Mel Bochner, Portrait of Donald Judd, 1966

Right: Donald Judd, Untitled, 1966

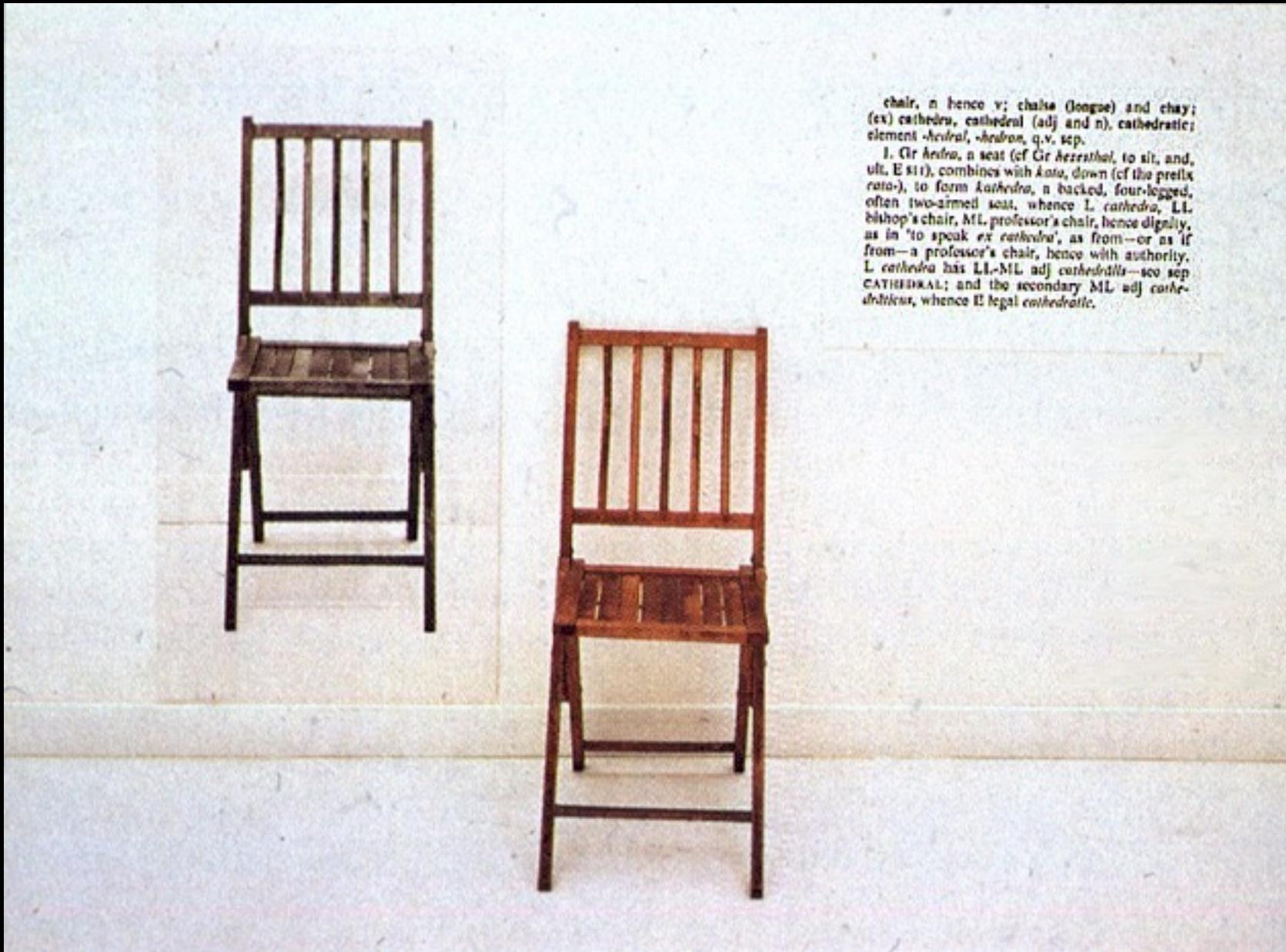
STRUCTURE OF INFORMATION

THE GRID

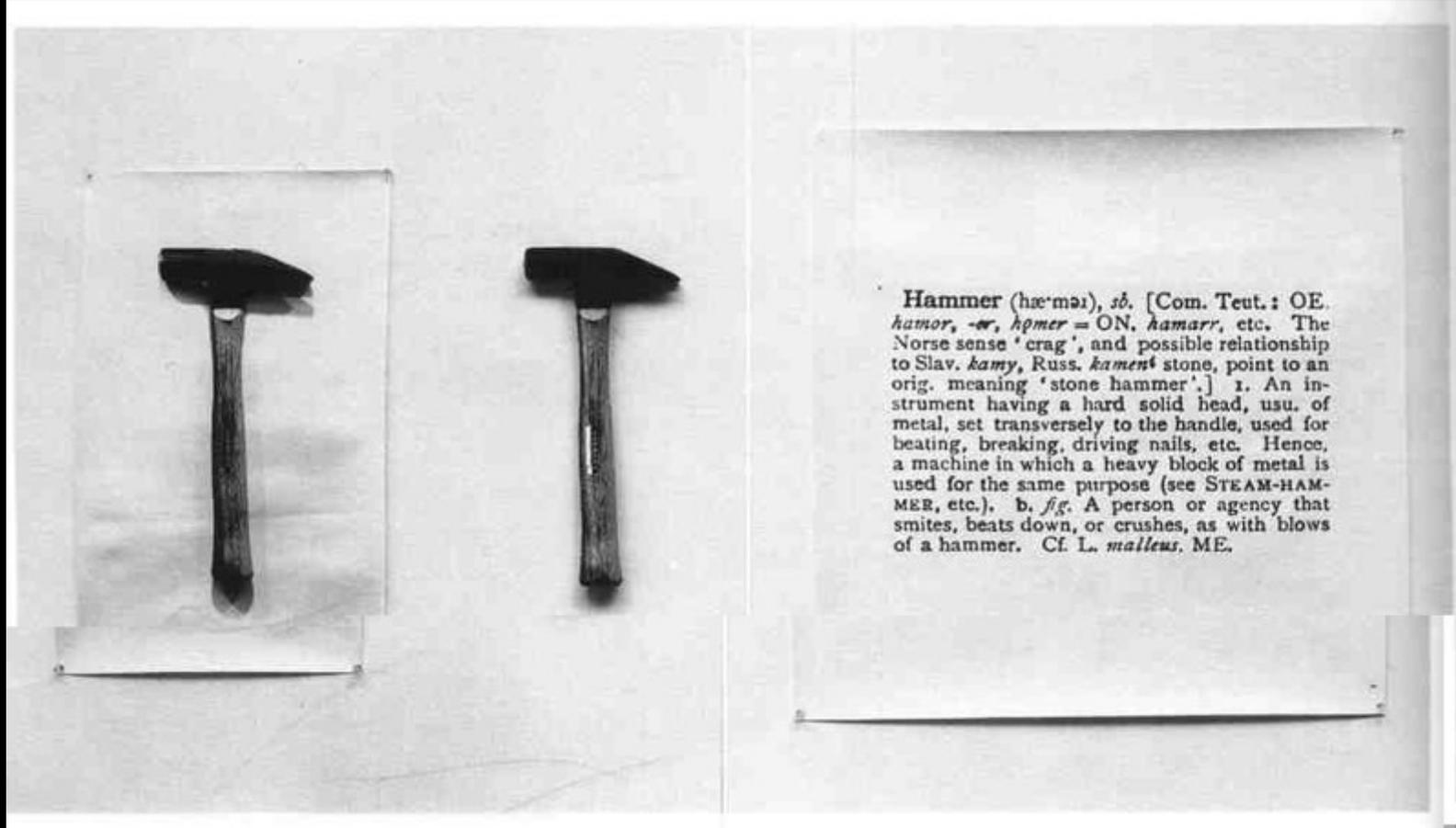
With *Alfaville*, the “movie stars are found objects.”

<p>Alfaville, Godard's Apocalypse</p> <p>by MEL BOCHNER</p> <p><i>"Torpor is the enemy."—Eca de Queiroz</i></p>	<p>A centrally located circular light, too intense to look at, blinks on and off at regular intervals. The sound track opens in a raspy, monotone: "Sometimes . . . reality . . . is . . . too . . . complex . . . Fiction . . . gives . . . it . . . form . . ."</p>	<p><i>"In a series of pictures he transforms the nothingness of listless and uniform days into an oppressive condition of repugnancy, boredom, false hopes, paralyzing disappointments and piteous fears. Nothing happens but that nothing becomes heavy—a grey and random human destiny moving towards its end." Erich Auerbach on Flaubert's Madame Bovary.</i></p>
<p>Alfaville Locations: Deserted lobbies, parking lots, shopping plazas, cloverleaf intersections, curtain-wall buildings, self-service elevators, hotel bathrooms, phone booths, circular staircases, highways around large cities, a bedroom with a juke box.</p>	<p>"My movies are blocks."—Jean-Luc Godard. CAST: Lemmy Caution Eddie Constantine Natasha von Braun Anna Karina Henri Dickson Akim Tamiroff</p>	<p><i>Alfaville — society of the present-future — ruled by a mad physicist outcast from earth — governed by a computer, "Alfa 60," which acts always in the "common good" — phenomena maintained by a "crisis constant" — the state provides strangers with women — anxiety as an operational value — behaviorism — drive—cue—response—reward —. For Alfa 60 the boundary of life is language—. "There is nothing else to experience except words; as long as words keep their meanings and meaning its words" — political executions are carried out in a swimming pool.</i></p>
		
<p>Natasha and Lemmy suffering dumbly from certain external and unintelligible strains.</p>		
<p>Lemmy: <i>This book you call The Bible . . . it's a dictionary.</i> Natasha: <i>Is there a difference?</i></p> <p>"Logic pervades the world: the limits of the world are also its limits." —Wittgenstein</p>	<p><i>If words define experience, then behavior becomes subject to the problems of language . . . tautology, conundrum, diffusion, paradox, ambiguity, contradiction, vicious circle.</i></p> <p>Words are suspect, the dictionary is altered at the whim of the "authorities," convention collapses. Communication ceases. Thought becomes impossible. Symbols separate from their assigned meanings, questions go unanswered, answers go unquestioned, words substitute for action. Action becomes impossible. Stasis.</p>	<p><i>Wherever Lemmy Caution goes he takes snapshots with a Kodak Instamatic Camera and flashcube attachment.</i></p> <p>A sign caught in the headlights: LOGIC: SILENCE</p>

Mel Bochner, *Alfaville*, Godard's
Apocalypse, 1968



Joseph Kosuth, One and Three Chairs, 1965



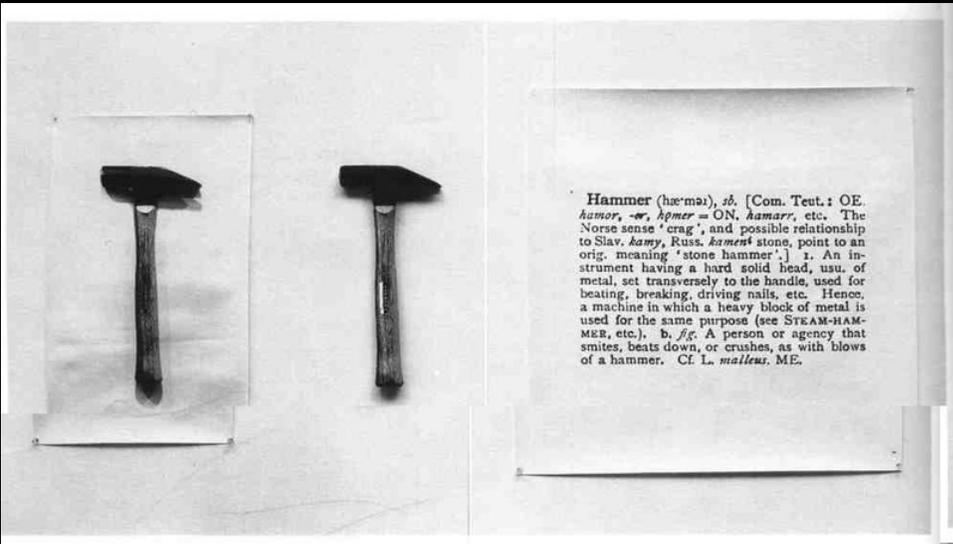
EPISTEMOLOGY

LANGUAGE

SEMIOTICS

CONCEPTUAL
ART

Kosuth, One and Three Hammers, 1965



Kosuth, One and Three Hammers, 1965



Magritte, Treachery of Images, 1929

Art (āit), *sib.* ME. [a. OF. :—L. *artem*, prob. f. *ar-* to fit. The OF. *ars*, nom. (sing. and pl.), was also used.] L. Skill. Sing. *art*; no pl. 1. *gen.* Skill as the result of knowledge and practice. 2. Human skill (opp. to *nature*) ME. 3. The learning of the schools; see II. 1. †a. *spec.* The *trivium*, or any of its subjects —1573. b. *gen.* Learning, science (*arch.*) 1588. †4. *spec.* Technical or professional skill —1677. 5. The application of skill to subjects of taste, as poetry, music, etc.; *esp.* 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.

“I felt I had found a way to make art without formal components being confused for an expressionist composition. The expression was in the ideas, not the form – the forms were only a device in the service of the idea.”

Joseph Kosuth



Rosetta Stone, 196 BCE,
decree on behalf of Ptolemy
V in two written languages
(Egyptian and Greek), using
three scripts (hieroglyphic,
demotic and Greek)
(45 × 28.5 × 11 in)

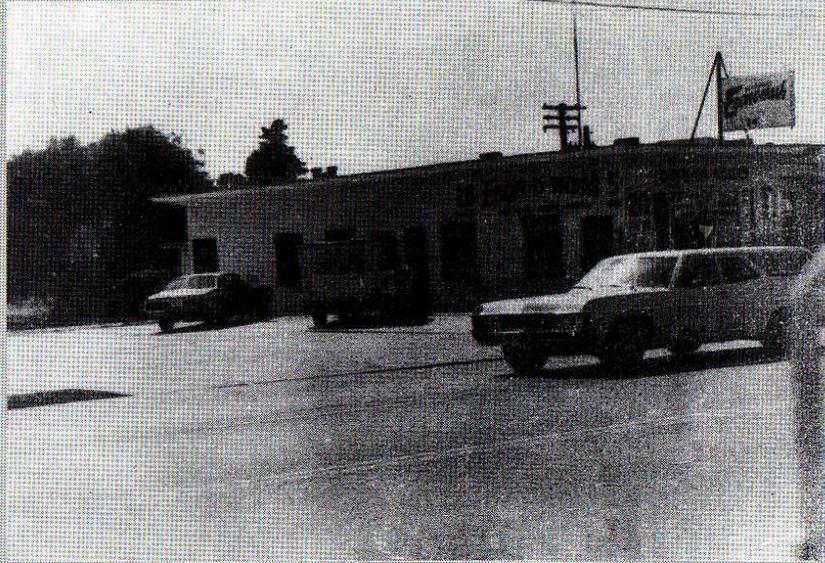
Joseph Kosuth, Place des Écritures, (Copy of Rosetta Stone), 1991, Figeac, France, birthplace of Jean-François Champollion, Egyptologist and decipherer of hieroglyphs







John Baldessari, The Back of All the Trucks While Driving from Los Angeles to Santa Barbara, 1963



ECON - O - WASH
14 TH AND HIGHLAND
NATIONAL CITY CALIF.



LOOKING EAST ON 4TH AND C
CHULA VISTA, CALIF.

QUALITY MATERIAL ---

CAREFUL INSPECTION --

GOOD WORKMANSHIP.

ALL COMBINED IN AN EFFORT TO
GIVE YOU A PERFECT PAINTING.

John Baldessari, Quality
Material, 1966-68

TERMS MOST USEFUL IN DESCRIBING CREATIVE WORKS OF ART:

GIVE VISION	ENJOY	DISCIPLINE
DIRECTION	CHARM	DELICATE
FLAVOR	INFLUENCE	COMMAND ATTENTION
A NEW SLANT	INTEREST	EXALT
FORCE	DELIGHT	DEVELOP
UNIQUENESS	AROUSE	SATISFY
PERMANENCE	COMMUNICATE	BEAUTIFY
INSPIRATION	CULTIVATE	IDENTIFY
A GLOW	NURTURE	INSPIRE
MOTIVATION	PLAN INTELLIGENTLY	ORIGINATE
ENCHANTMENT	DETACH	CREATE
BLEND	TRANSFER	ASSOCIATE
ENLIGHTEN	CHALLENGE	CHERISH
INVIGORATE	ELEVATE	ALTER
ENTHRALL	SATIATE	REVISE
TAKE SERIOUSLY	IMPROVE	CRITICIZE
PRECISE CARE	VALUE	IMPRESS
OUT OF THE ORDINARY	FLAGRANCE	IMPART

John Baldessari, Terms
Most Useful in
Describing Creative
Works of Art, 1966-68



John Baldessari and friends, Cremation Project, 1970

The ashes from the paintings were baked into cookies and placed into an urn, and the resulting art installation consisted of a bronze commemorative plaque with the destroyed paintings' birth and death dates, as well as the recipe for making the cookie.





John Baldessari and friends, Cremation Project, 1970



Jean Tinguely, Study for an End of the World, No. 2 , 1962

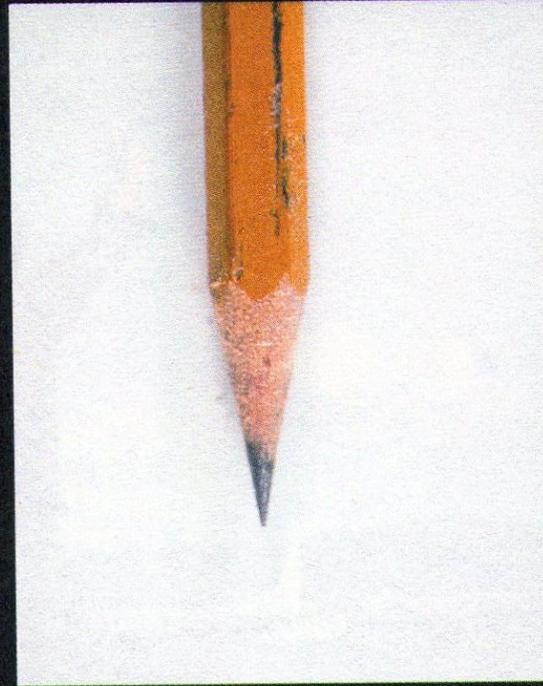


Jean Tinguely, Homage to New York, 1960

DESTRUCTION AS A
CREATIVE TOOL

DESTRUCTION AS
GENERRATIVE

I will not make any more boring art.
I will not make any more boring art.



I HAD THIS OLD PENCIL ON THE DASHBOARD OF MY CAR FOR A LONG TIME. EVERY TIME I SAW IT, I FELT UNCOMFORTABLE SINCE ITS POINT WAS SO DULL AND DIRTY. I ALWAYS INTENDED TO SHARPEN IT AND FINALLY COULDN'T BEAR IT ANY LONGER AND DID SHARPEN IT. I'M NOT SURE, BUT I THINK THAT THIS HAS SOMETHING TO DO WITH ART.

Dear Friend,

I am not here to pick anyone up, or to be picked up. I am here alone because I want to be here. ALONE.

This card is not intended as part of an extended flirtation.

Thank you for respecting my privacy.

Dear Friend,
I am black.

I am sure you did not realize this when you merrily laughed along with that racist remark. In the past, I have attempted to warn white people to my racial identity in advance. Unfortunately, this inequality causes them to react to me as pushy, manipulative, or socially inappropriate. Therefore, my policy is to assume that white people do not make these remarks, even when they believe there are no black people present, and to distribute this card when they do.

I regret any discomfort my presence is causing you, just as I am sure you regret the discomfort your racism is causing me.

Adrian Piper, My Calling Card, #1, 1986

Dear Friend,

I am black.

I am sure you did not realize this when you made/laughed at/agreed with that racist remark. In the past, I have attempted to alert white people to my racial identity in advance. Unfortunately, this invariably causes them to react to me as pushy, manipulative, or socially inappropriate. Therefore, my policy is to assume that white people do not make these remarks, even when they believe there are no black people present, and to distribute this card when they do.

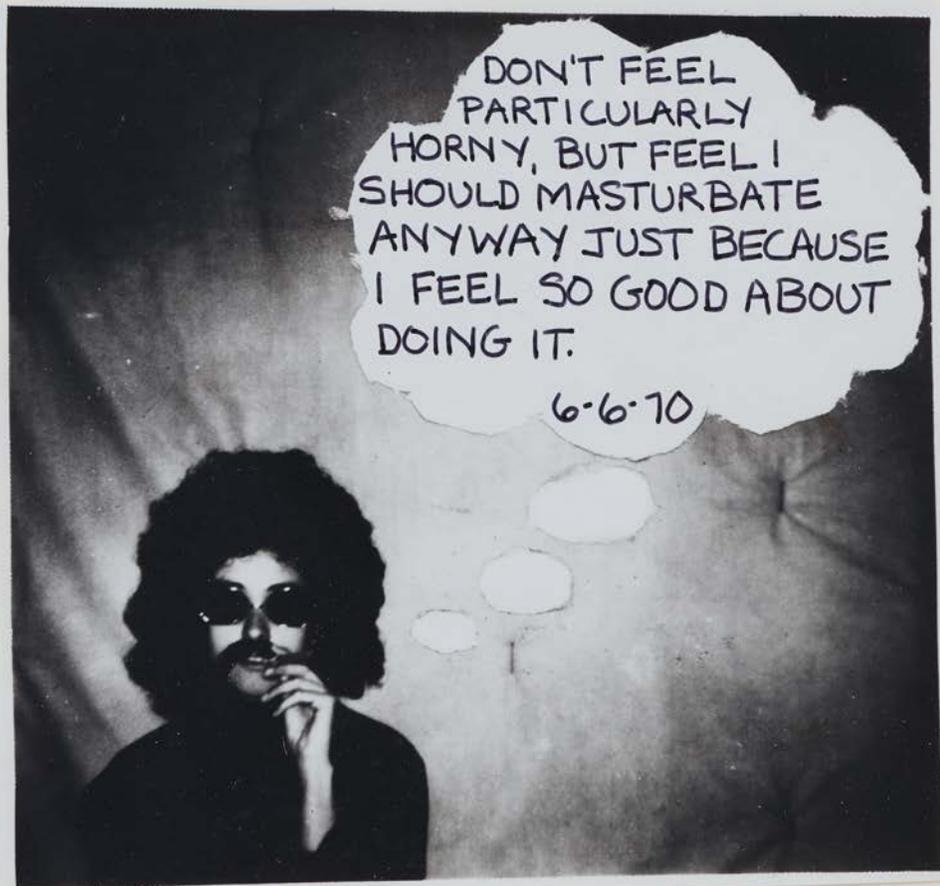
I regret any discomfort my presence is causing you, just as I am sure you regret the discomfort your racism is causing me.



Adrian Piper, Catalysis III, 1970

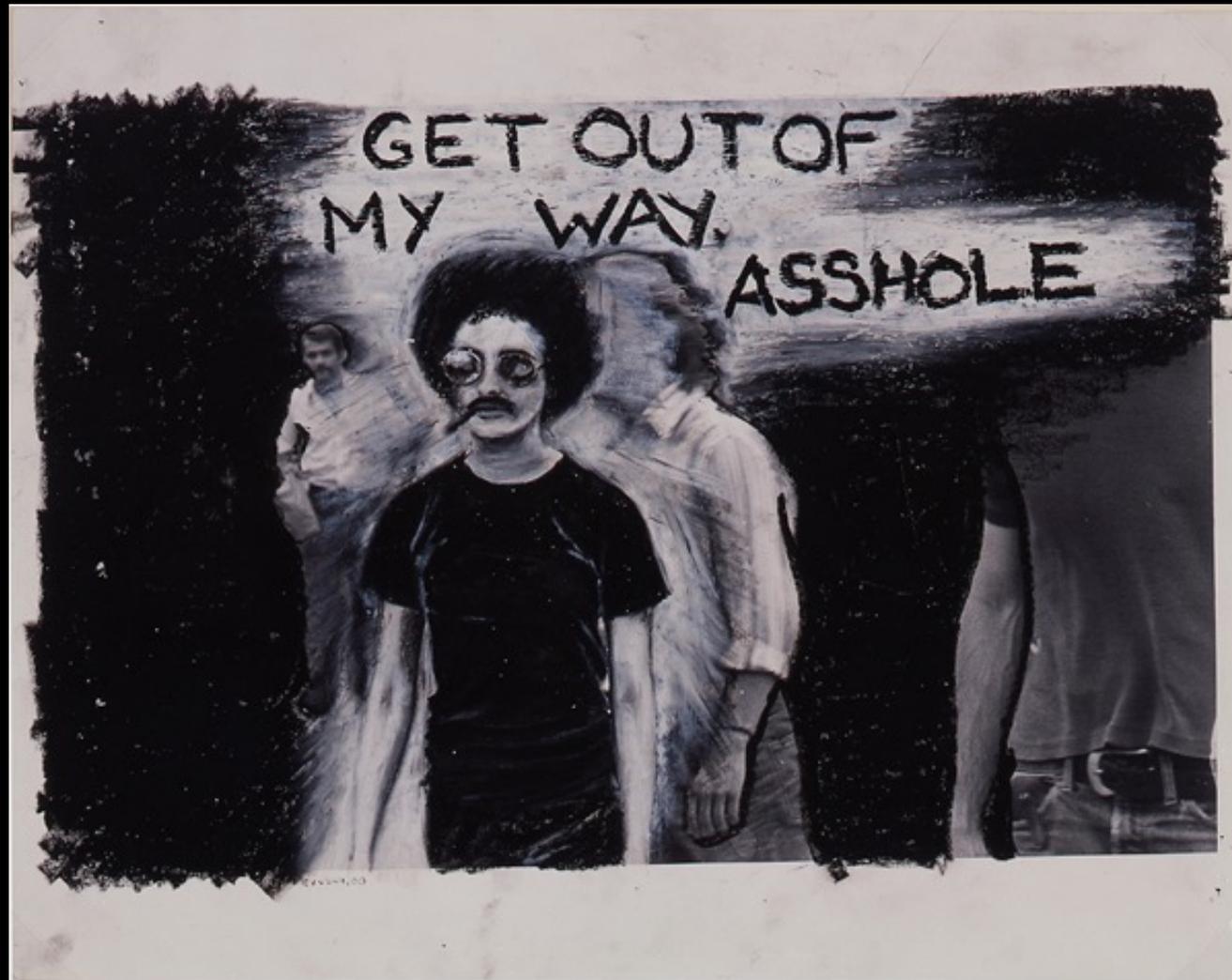


Adrian Piper, Catalysis IV, 1971



[CAPTION:] *The Mythic Being, Cycle I. (Censored from the Village Voice, Thursday, June 27, 1974)*

please include caption



Adrian Piper, *I am the Locus (#5)*, 1975, oil crayon

Adrian Piper, *The Mythic Being, Cycle I*: 6/6/70
https://www.youtube.com/watch?v=jVcXb8En_Tw

MAY 7, 1975



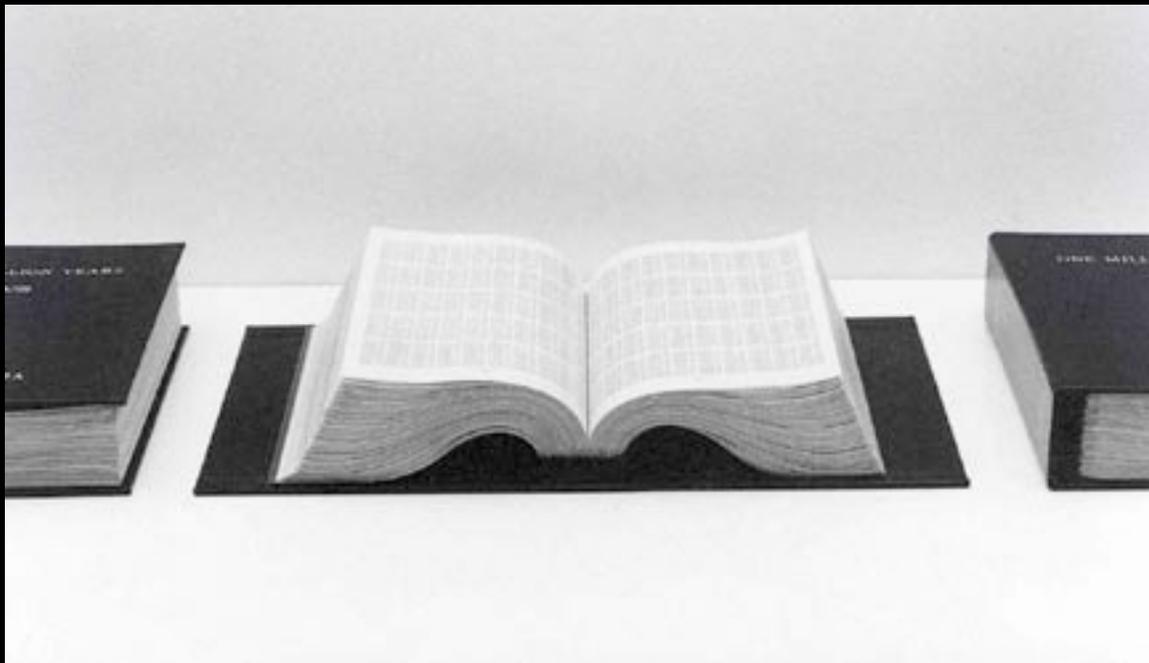
On Kawara, Date Painting, May 7, 1975

To make date paintings, Kawara works by a rigid set of self-imposed rules or constraints (think here about algorithms). The letters and numbers are always centralized on the rectangle, hand-painted in a basic sans serif font. The depth of each canvas is the same and each is painted on the sides where the canvas wraps round the edge of the stretcher. The process here involves the application of four or five coats of paint and outlining the date by hand. If Kawara does not finish a canvas by midnight, he destroys it. Once finished, the canvas is catalogued and then placed in a cardboard box especially made for its size alongside a clipping from a newspaper published in the same city and on the same day that the artist made the painting. History as recorded in daily events, whether global, national, or local, is bound together with the residues of individual activity and memorialized under the rubric of the date. In addition to the title, determined by the day on which the work was executed, a subtitle may be appended. These vary widely from diaristic notes to impersonal records, as the following examples from January 1966 attest: "I thought about memory and sense," "Janine came to my studio," "I am painting this painting," "USA began to bomb North Vietnam again."





One Million Years is made up of ten volumes inside of which one finds the recording of dates. Past - For all those who have lived and died Future - For the last one. The first volume "For all those who have lived and died" starts in 998031 BC and ends in 1969 AD, namely one million years later.



On Kawara, One Million Years –Past, 1971

This 24 CD boxed set was produced in association with the live reading and recording of "One Million Years (Past and Future)" by On Kawara (September 3 - November 23, 2002).

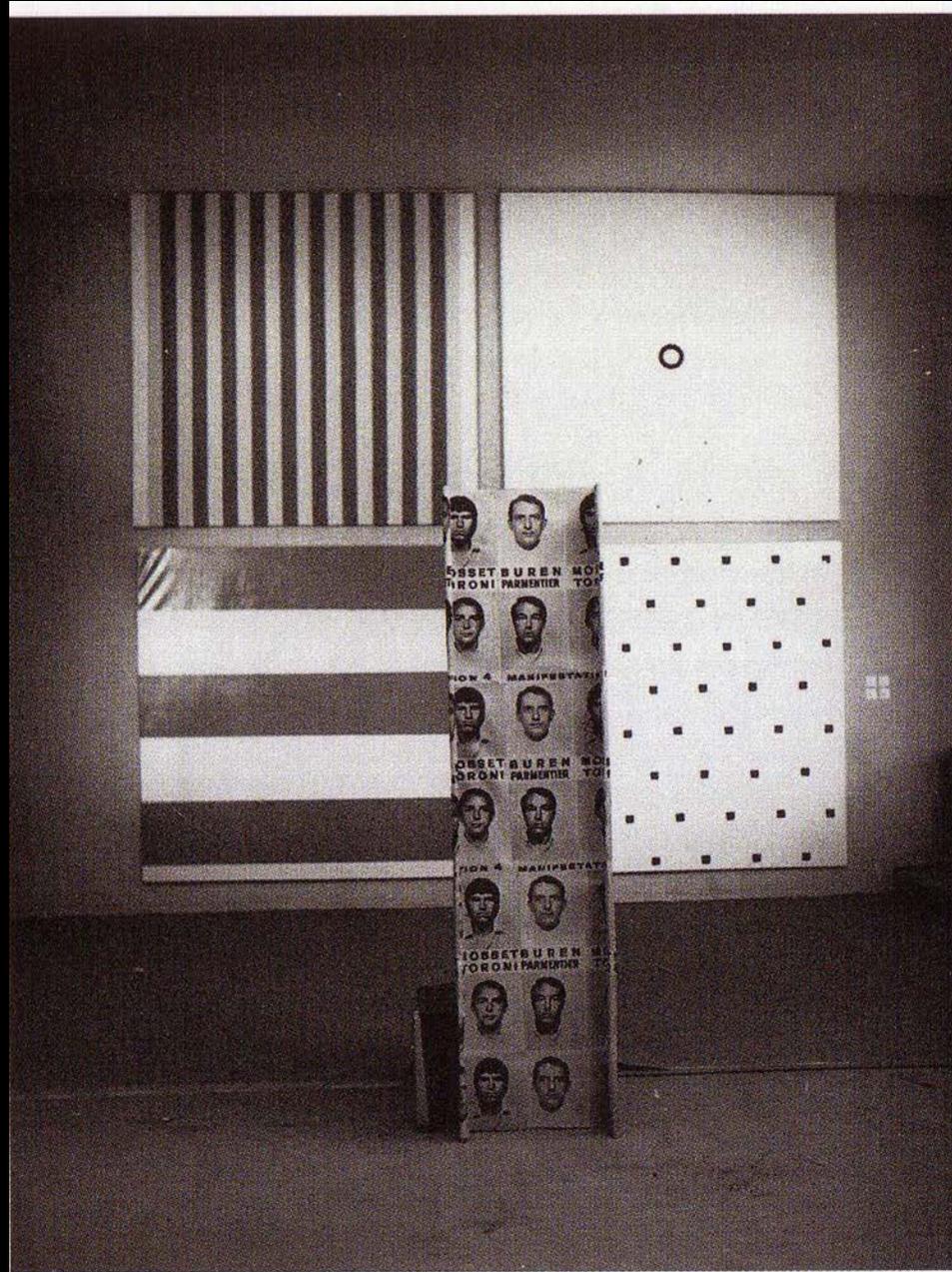


On Kawara, One Million Years –Future, 2002



For Buren, Mosset, Parmentier and Toroni, "painting is no longer what art has always been: a distraction. It is no longer a blindfold placed in front of the spectator's eyes so that he doesn't have to look at reality. All that painting [as practised by BMPT] does is exist."

Installation of work by BMPT at the Musée des Arts Décoratifs, 1967
Daniel Buren, Olivier Mosset, Michel Parmentier, and Niele Toroni



Installation of work by BMPT at the Musée des Arts Décoratifs, 1967

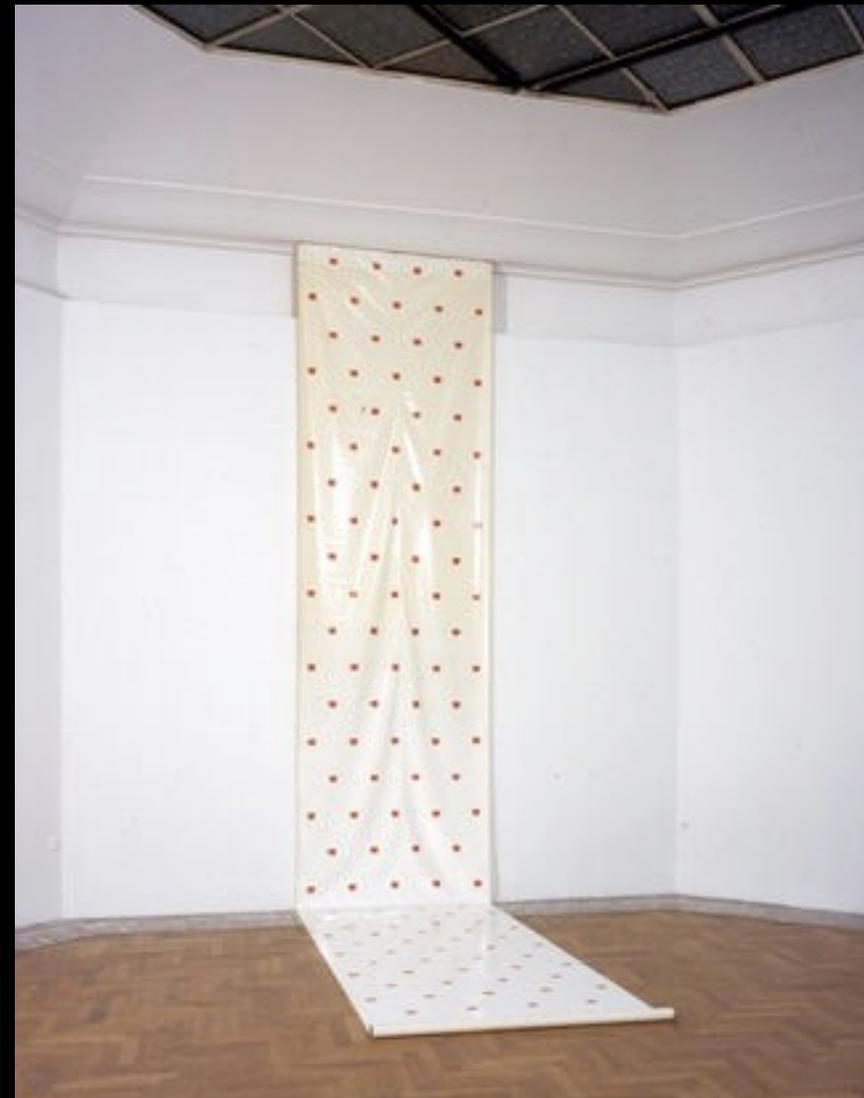


Olivier Mosset, *Zero Degree*
Painting, One of over 200
identical paintings, 1966-
1974

Roland Barthes, *Writing*
Degree Zero, 1953



Niele Toroni's metric square brush strokes of oil on canvas



Niele Toroni – Imprints of a No. 50
Paintbrush Repeated at Regular Intervals of
30 cm., 1968



Michel Parmentier,
Painting No. 10, 1965



Daniel Buren, Poster, (1 of 200 in Paris), 1968

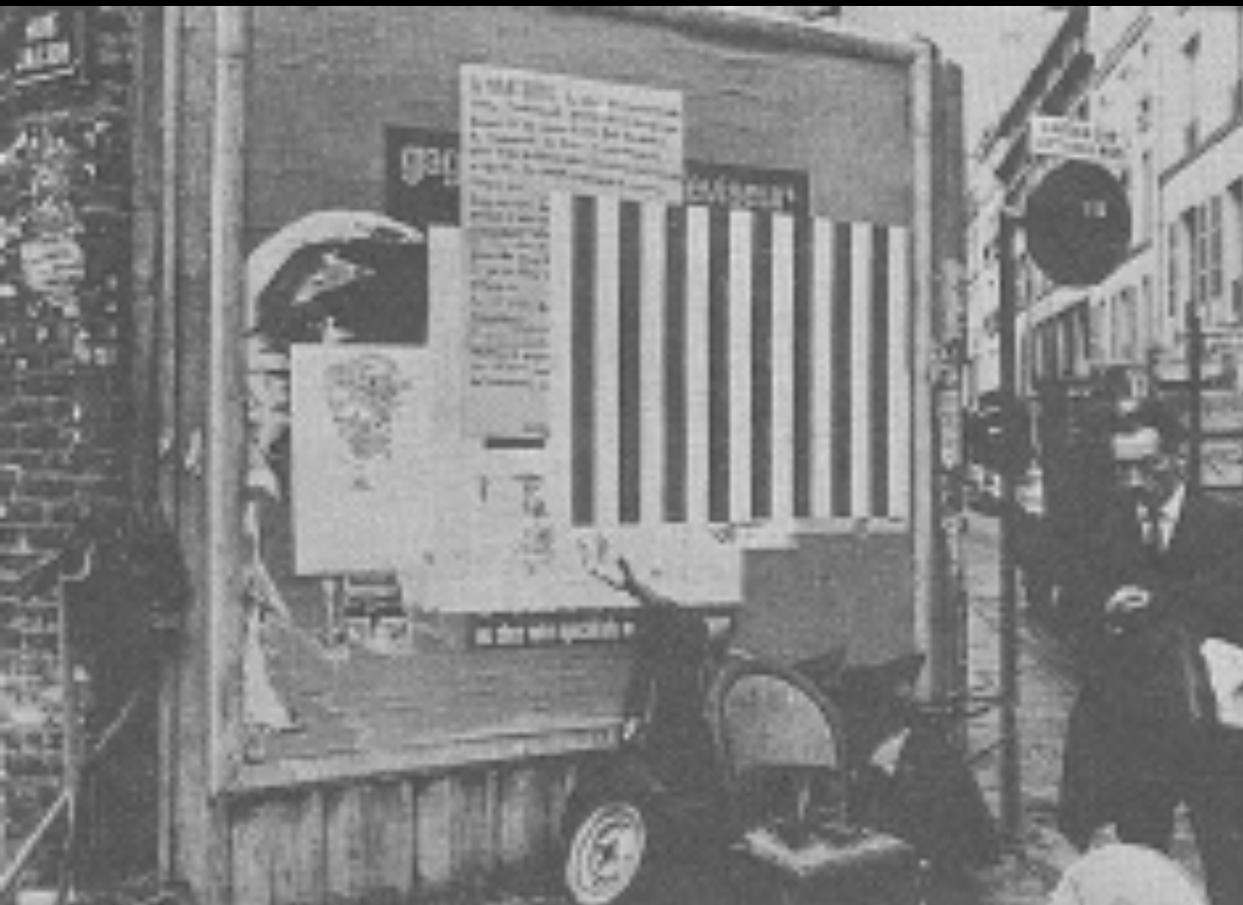


Daniel Buren, Sandwich Men, Paris, 1968



Students and workers rally in Paris in May 1968 –Paris, France



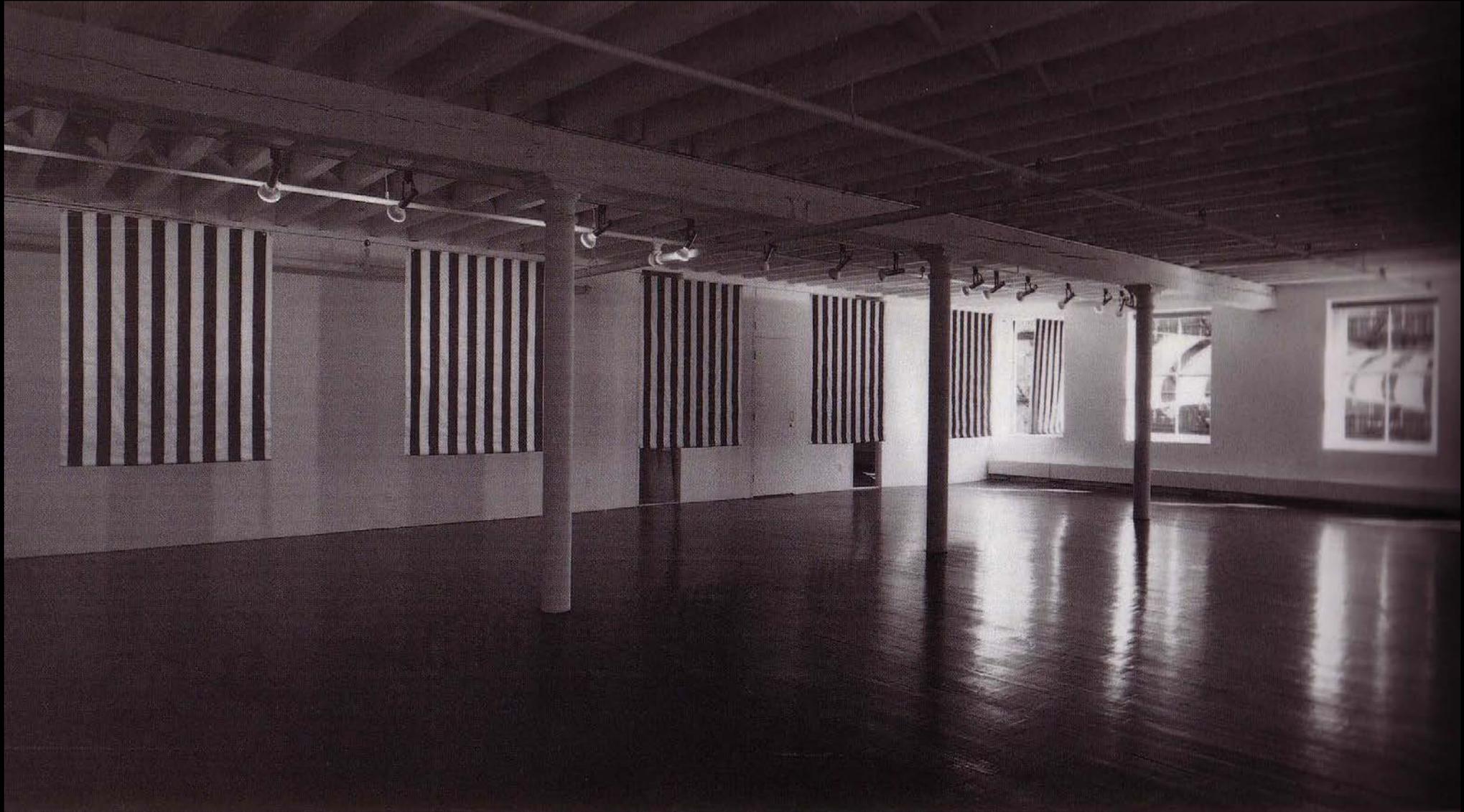


Daniel Buren, Poster, (1 of 200 in Paris), 1968

Daniel Buren, Untitled, 1971, Paris



Daniel Buren, Photo-Souvenir, Within and Beyond the Frame, 1973



Daniel Buren, Photo-Souvenir, Within and Beyond the Frame, 1973



Daniel Buren, Photo-Souvenir, Within and Beyond the Frame, 1973



AL CHAYN

STREET

MAKING
POLICE

QUALITY BELLS AND BUILDS



Daniel Buren, Photo-Souvenir, To Transgress, 1976



Daniel Buren, Exhibition of an Exhibition, A Piece in 7 Pictures, 1972



Daniel Buren, Photo-Souvenir of Painting-Sculpture, 1971



Daniel Buren, Eyes of the Storm, 2000-2005





Michael Asher, 73rd American Exhibition, 1979

Asher had the bronze cast of Jean-Antoine Houdon's late-eighteenth-century sculpture of George Washington moved from the front steps of the museum and installed inside one of the European Painting and Sculpture galleries.



Art handlers move
statue into place for
Michael Asher's untitled
installation for the 73rd
American Exhibition,
Gallery 219, Art Institute
of Chicago, 1979

Michael Asher, 73rd American
Exhibition, 1979



INSTITUTIONAL CRITIQUE

POST-MEDIUM CONDITION



“I get everything that satisfies my soul from bringing together objects that are in the world, manipulating them, working with spatial arrangements, and having things presented in the way I want to see them.”

Fred Wilson, Mining the Museum , 1992-3 INSTITUTIONAL CRITIQUE

-- Fred Wilson



In 1992, a huge sign was hanging from the façade of the Maryland Historical Society announcing that “another” history was now being told inside. The sign referred to African-American artist Fred Wilson’s exhibition project “Mining the Museum,” which presented the museum’s collection in a new, critical light.

Incorporated in 1844, the Maryland Historical Society was founded to collect, preserve, and study objects related to the state’s history. This mission included accounts of colonization, slavery and abolition, but the museum tended to present this history from a specific viewpoint, namely that of the its white male founding board. It was this worldview that Wilson aimed to “mine.” He did so simply by assembling the museum’s collection in a new and surprising way, deploying various satirical techniques, first and foremost irony.

Fred Wilson, Mining the Museum , 1992-3 INSTITUTIONAL CRITIQUE

-- Elisabeth Ginsberg



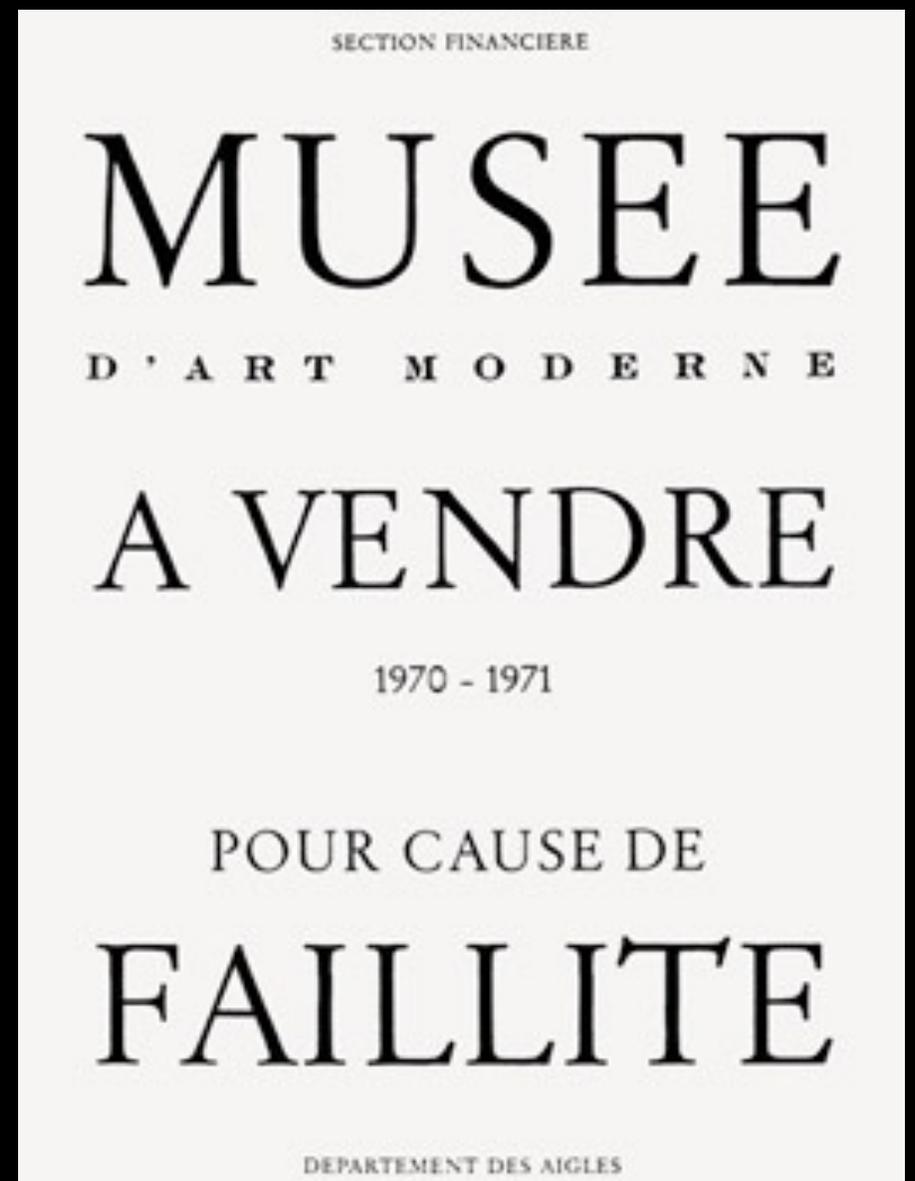
METALWORK
1793-1880



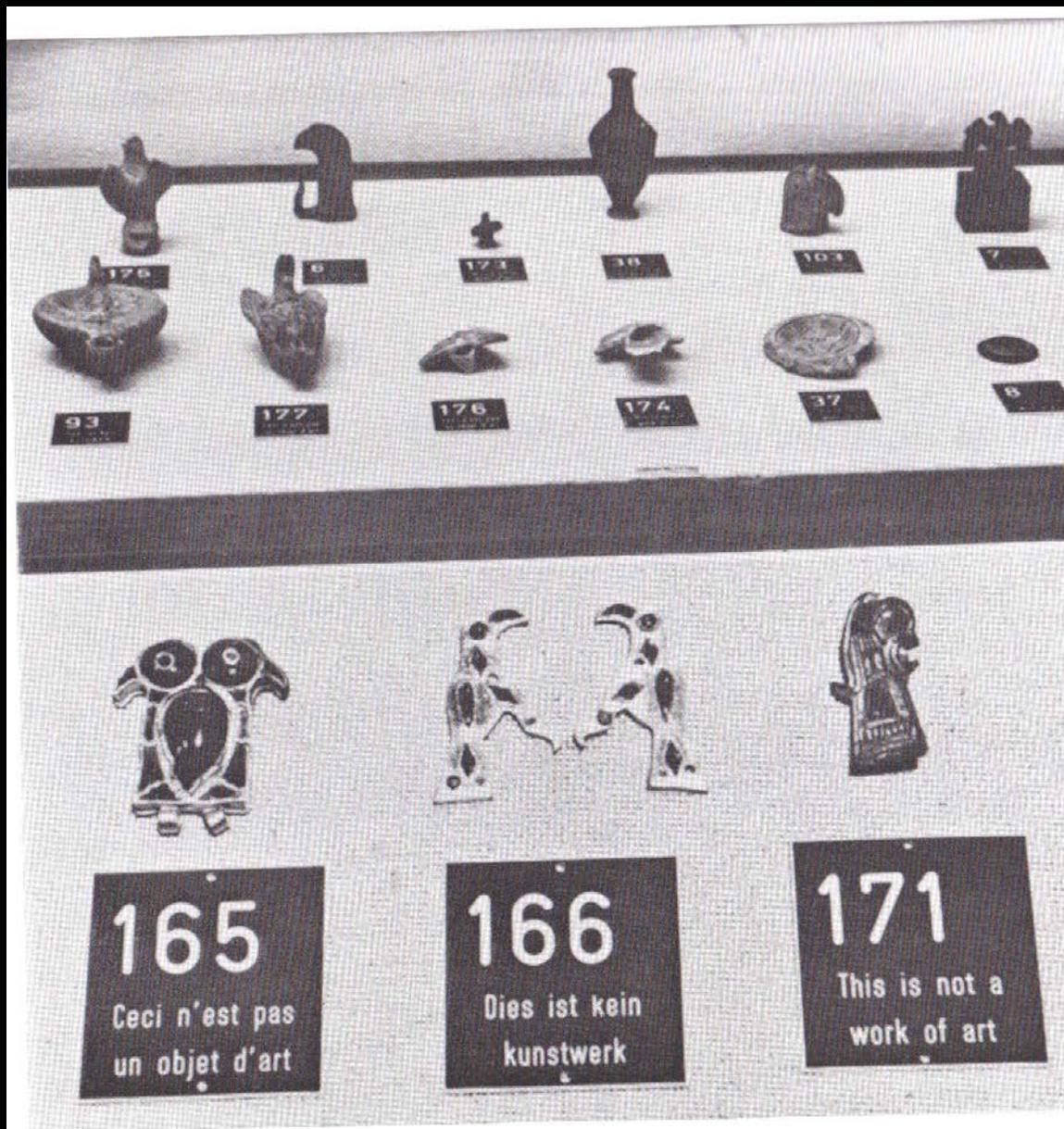
Fred Wilson, Cabinet
Making, Mining the
Museum, 1992-93
Maryland Historical Society



Fred Wilson, Mining the Museum , 1992-3 Maryland Historical Society
INSTITUTIONAL CRITIQUE



Marcel Broodthaers, Museum of Modern Art, Department of Eagles Series, 1968
POST-MEDIUM CONDITION

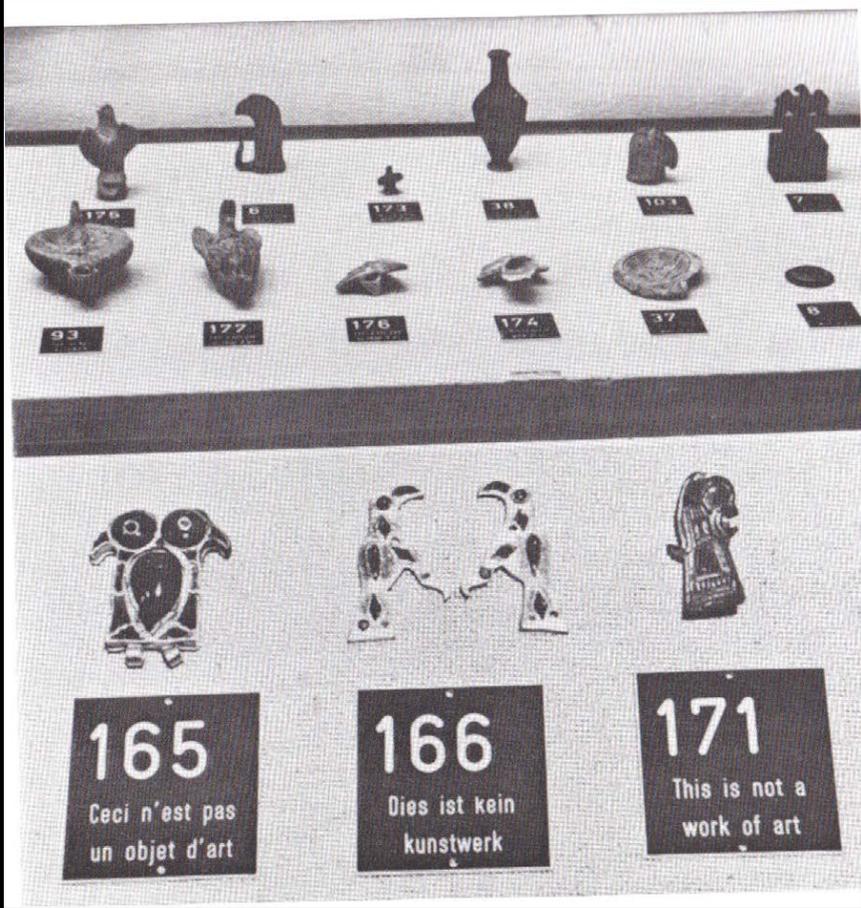


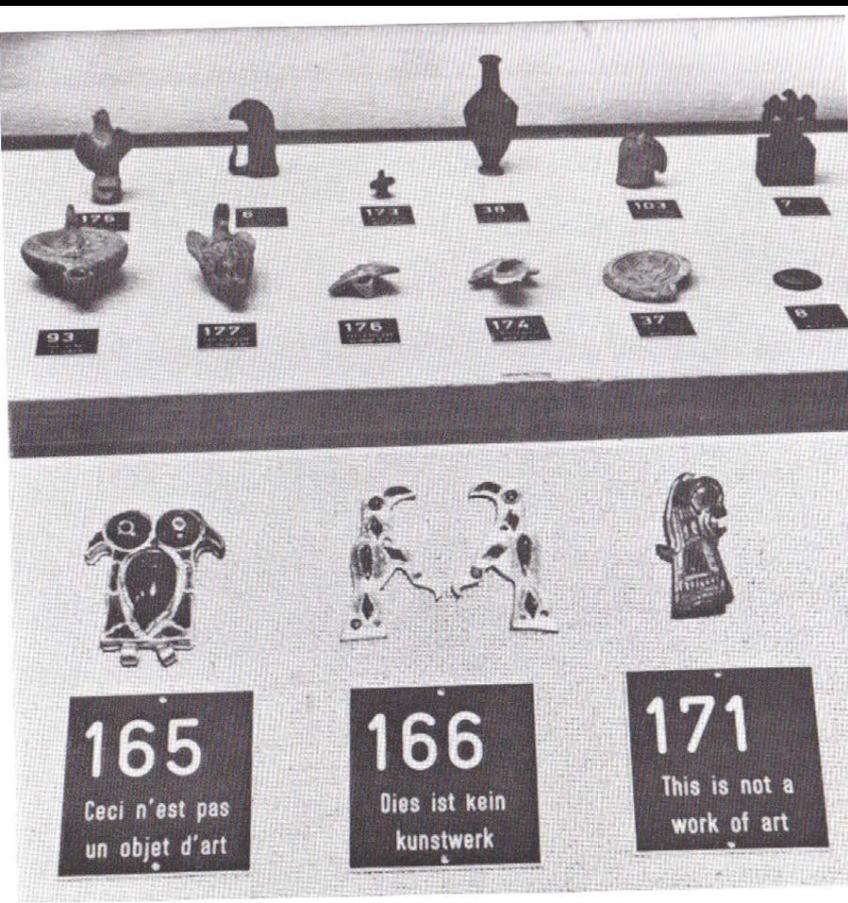
MUSEUM



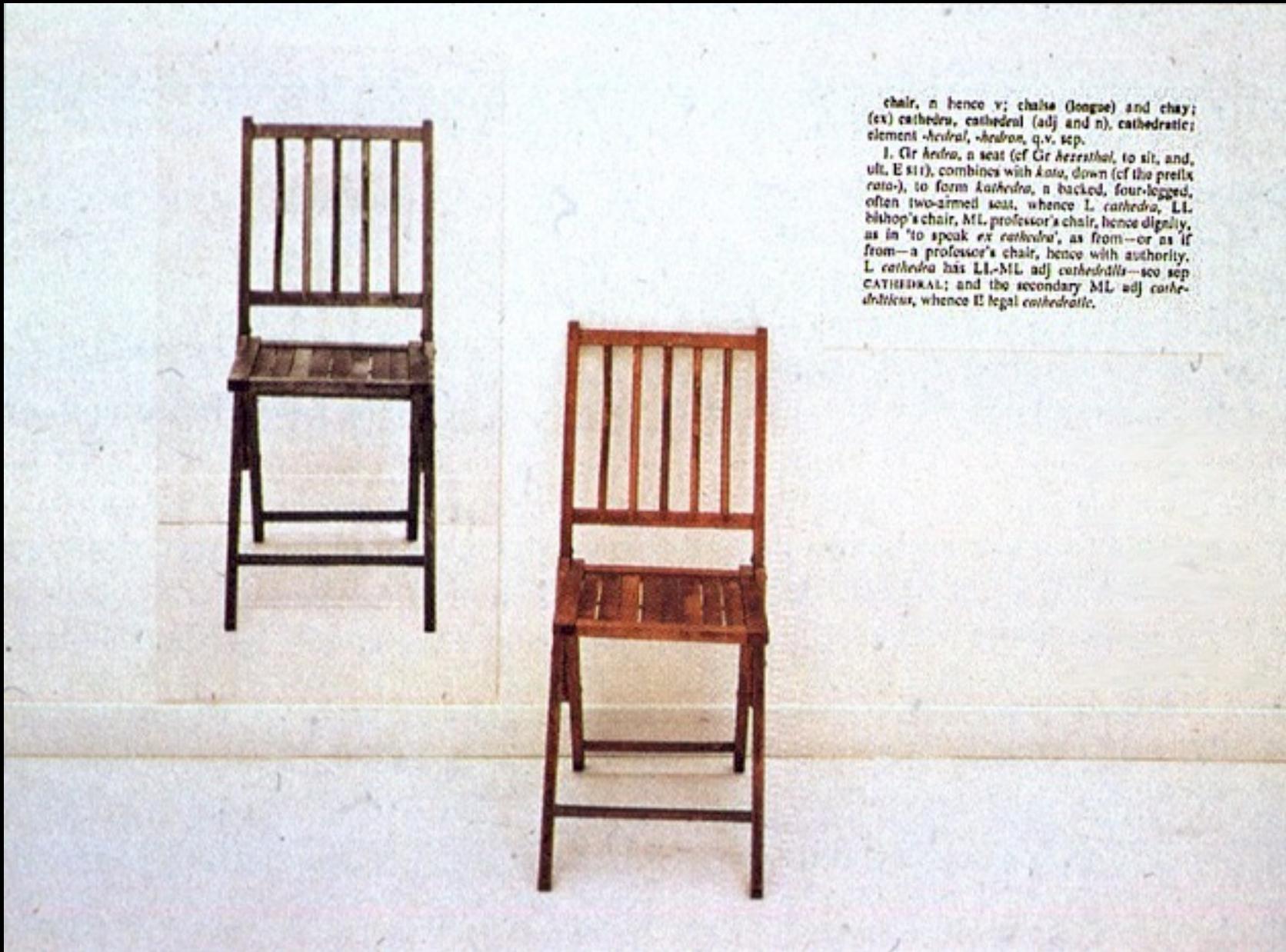
Kunstmuseum Basel Kupferstichkabinett
 Staatliche Museen Stiftung Preußischer Kulturbesitz Berlin (West)
 Antikenabteilung, Kunstbibliothek, Kunstgewerbemuseum
 Kupferstichkabinett, Museum für Islamische Kunst
 Nationalgalerie, Skulpturenabteilung, Museum für Völkerkunde
 Abt. Amerikanische Archäologie
 Staatliche Museen zu Berlin (Ost) Vorderasiatisches Museum
 Akademisches Kunstmuseum der Universität Bonn
 Musées Royaux d'Art et d'Histoire Brüssel
 Département d'Antiquités Précolombiennes, Département de
 Céramique, Département de Folklore, Département de Tapisserie
 Musée Royal d'Armes et d'Armures Brüssel
 Musée Wiertz Brüssel
 Hetjensmuseum Düsseldorf







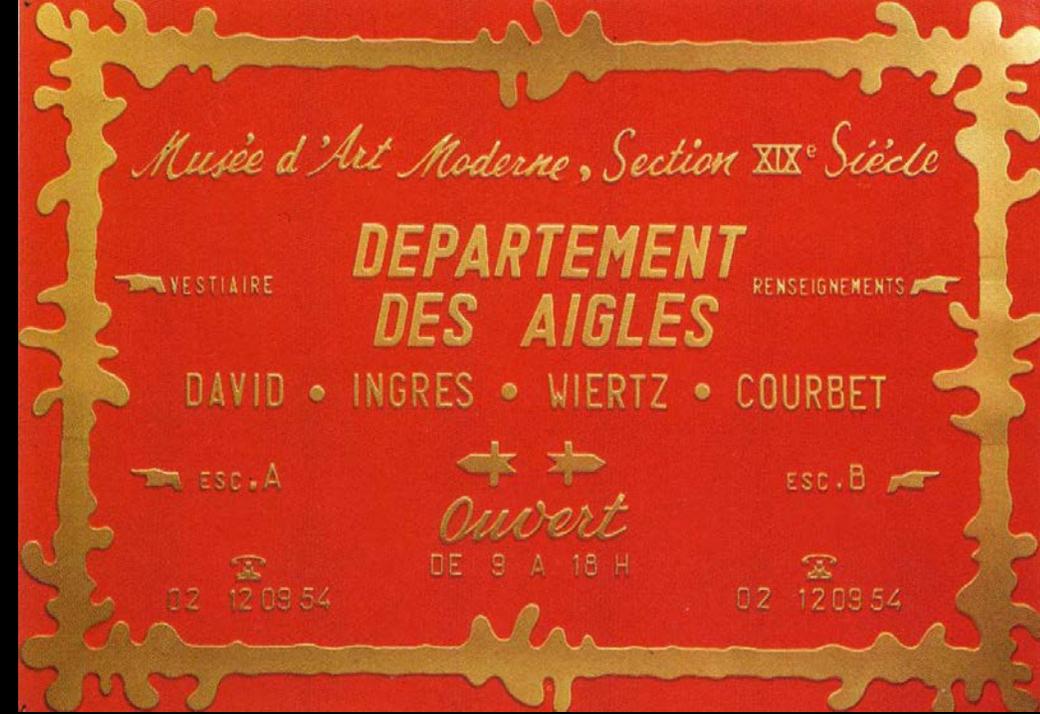
Magritte, Treachery of Images, 1929



chair, n hence v; chaise (longue) and chay;
(ex) cathedra, cathedral (adj and n), cathedraic;
element -hedra, -hedron, q.v. sep.

1. Gr *Andra*, n seat (cf Gr *Andra*, to sit, and,
ult. E sit), combines with *kata*, down (cf the prefix
cata-), to form *kathedra*, n backed, four-legged,
often two-armed seat, whence L *cathedra*, LL
bishop's chair, ML professor's chair, hence dignity,
as in 'to speak *ex cathedra*', as from—or as if
from—a professor's chair, hence with authority.
L *cathedra* has LL-ML adj *cathedrālis*—see sep
CATHEDRAL; and the secondary ML adj *cathē-
draticus*, whence E legal *cathedralic*.

Joseph Kosuth, One and Three Chairs, 1965



Musée d'Art Moderne, Section XIX^e Siècle

**DEPARTEMENT
DES AIGLES**

← VESTIAIRE

RENSEIGNEMENTS →

DAVID • INGRES • WIERTZ • COURBET

← ESC. A



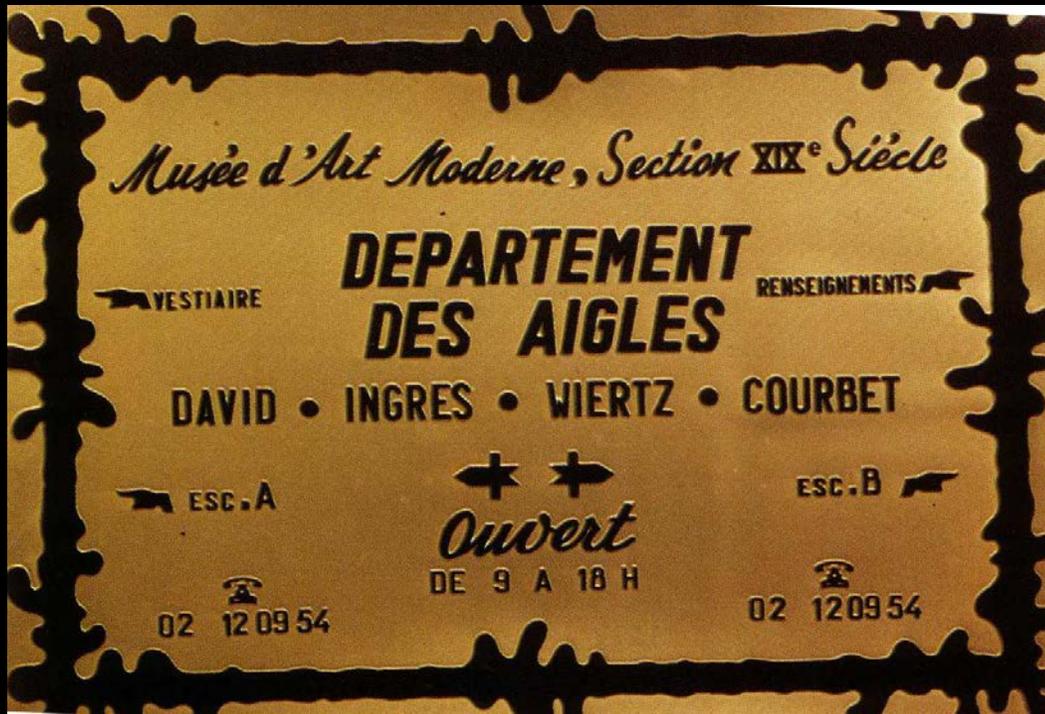
ESC. B →

Ouvert

DE 9 A 18 H

☎ 02 12 09 54

☎ 02 12 09 54



Musée d'Art Moderne, Section XIX^e Siècle

**DEPARTEMENT
DES AIGLES**

← VESTIAIRE

RENSEIGNEMENTS →

DAVID • INGRES • WIERTZ • COURBET

← ESC. A



ESC. B →

Ouvert

DE 9 A 18 H

☎ 02 12 09 54

☎ 02 12 09 54

Rosalind Krauss, *“A Voyage on the North Sea” Art in the Age of the Post Medium Condition* (1999)



“For the eagle principle, which simultaneously implodes the idea of an aesthetic medium and turns everything into a readymade that collapses the difference between the aesthetic and the commodified, has allowed the eagle to soar above the rubble and to achieve hegemony once again.”

Marcel Broodthaers, Museum of Modern Art,
Department of Eagles Series, 1968