University of Texas at Dallas
Arts & Humanities
Fall 2013
Dr. Charissa N. Terranova

Contemporary Art History
AHST 3318-001
(88994)
M-W 2:30-3:45

AHST 3318-501
(88994)
W 7:00-9:45

AH2 1.204
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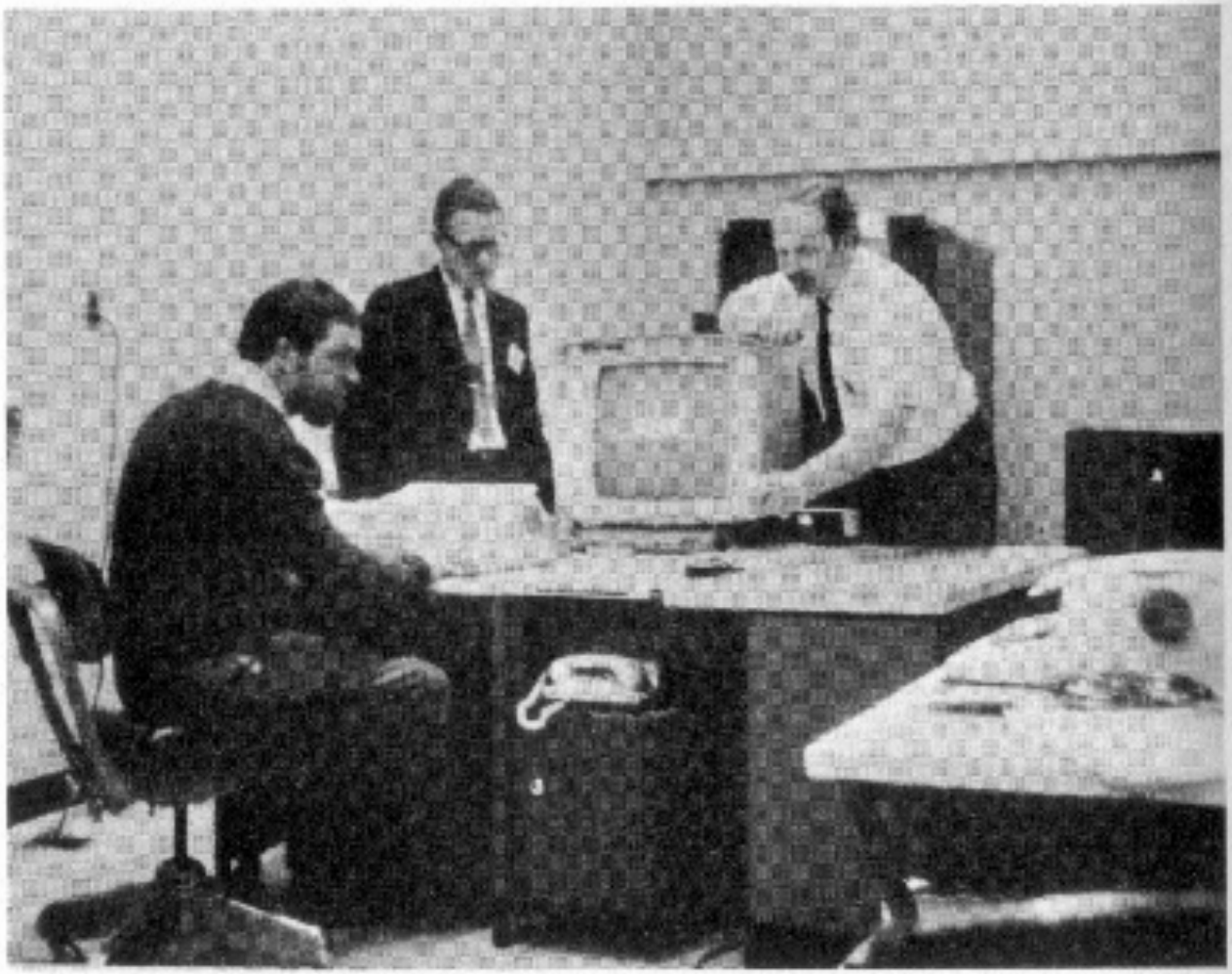
Office Hours: Wednesday 4:00-6:45
Office Location: JO 3.920

Monday November 11, 2013
What is Conceptual Art? Dematerialization between Language and the Computer

Jack Burnham at console, Computer Room, Massachusetts Institute of Technology, Lincoln Laboratory, Lexington, Mass., 1968



Systems Aesthetics

+

Kinetic Art

+

Conceptual Art

+

Dematerialization

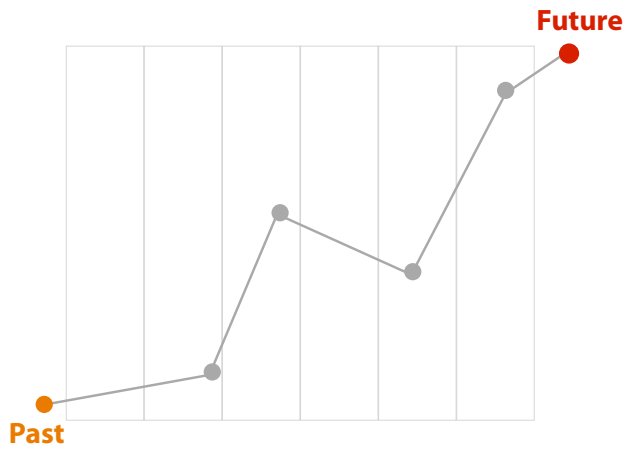
*Software, Information Technology: Its New Meaning for Art*Jewish Museum, NYC, fall 1970
Participating artists: Vito Acconci, David Antin, Architecture Group Machine M.I.T., John Baldessari, Robert Barry, Linda Berris, Donald Burgy, Paul Conly, Agnes Denes, Robert Duncan Enzmann, Carl Fernbach-Flarsheim, John Godyear, Hans Haacke, Douglas Huebler, Joseph Kosuth, Nam June Paik, Alex Razdow, Sonia Sheridan, Evander D. Schley, Theodosius Victoria, Laurence Weiner.

The evidence for stylistic change in art, of course, is in works of art themselves, laid out along a chronological scale. But this method of procedure traditionally has led to thinking about a stylistic series as something naturally structured in itself. Hence arise all kinds of speculations about the evolution of styles, and such thinking has led to a separation of art from all other kinds of artifacts, to a total repression of the simple and obvious fact that art is the consequence of behavior. For the spectator a work of art is the occasion for a certain behavior; from the perspective of the artist, it is the consequence…The connection between one work in a stylistic series and the next, even in the total work of a single artist, is *not immediate but mediated* by the behavior of the artist…

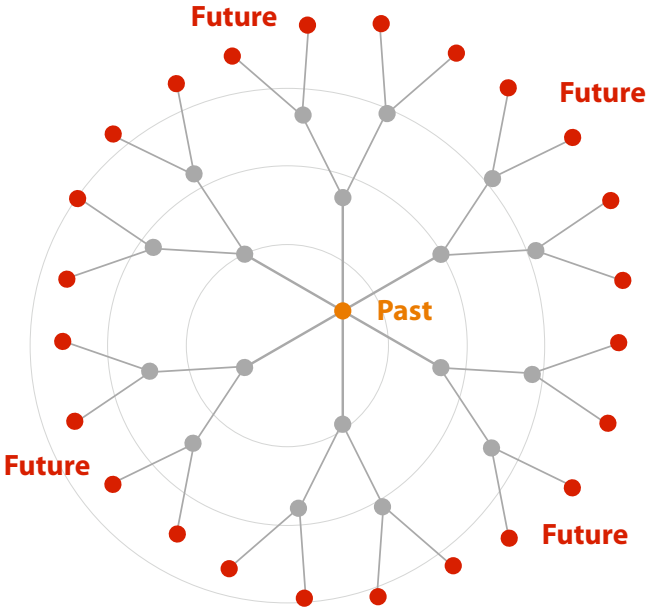
Culture *is* patterns of behavior; and artifacts, including works of art, are merely the consequences or deposits of that behavior."

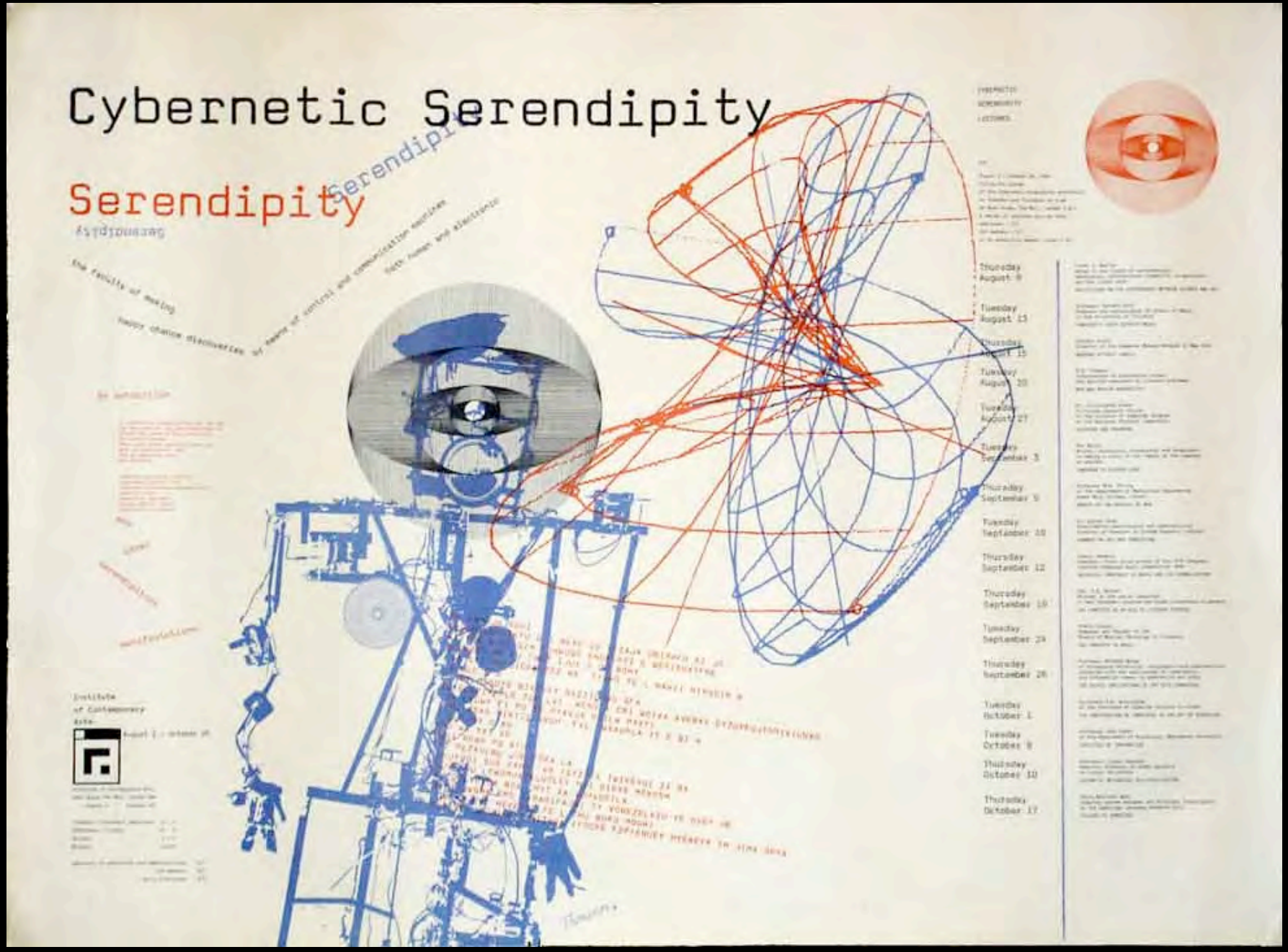
Morse Peckham, *Man's Rage for Chaos: Biology, Behavior and the Arts* (1965)

Hegel/Wölfflin - Linear Growth/Progress



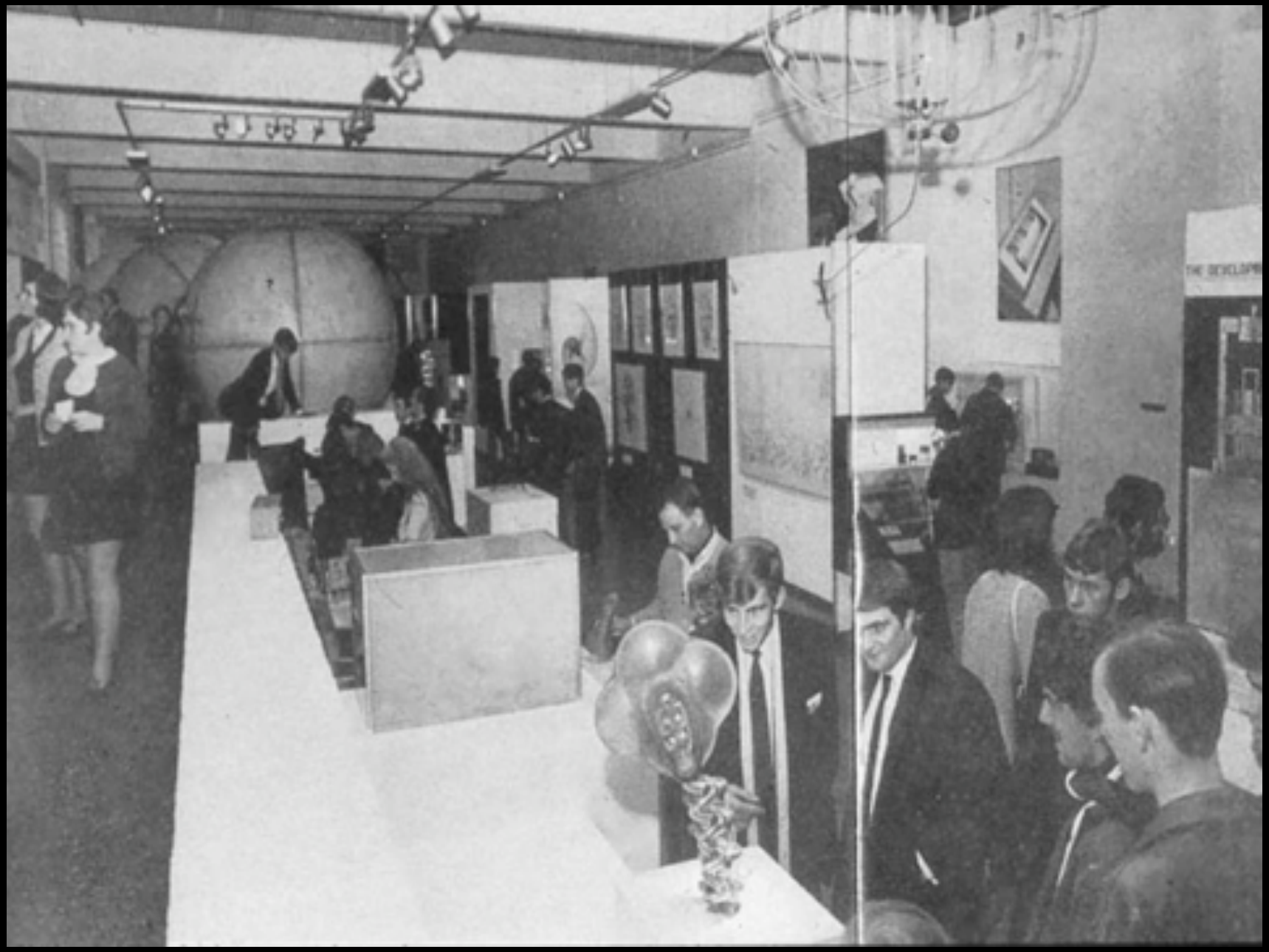
Peckham - Feedback (Exponential Growth)





Cybernetic Serendipity, curated by Jasia Reichardt at the ICA London August 2nd to October 20th, 1968

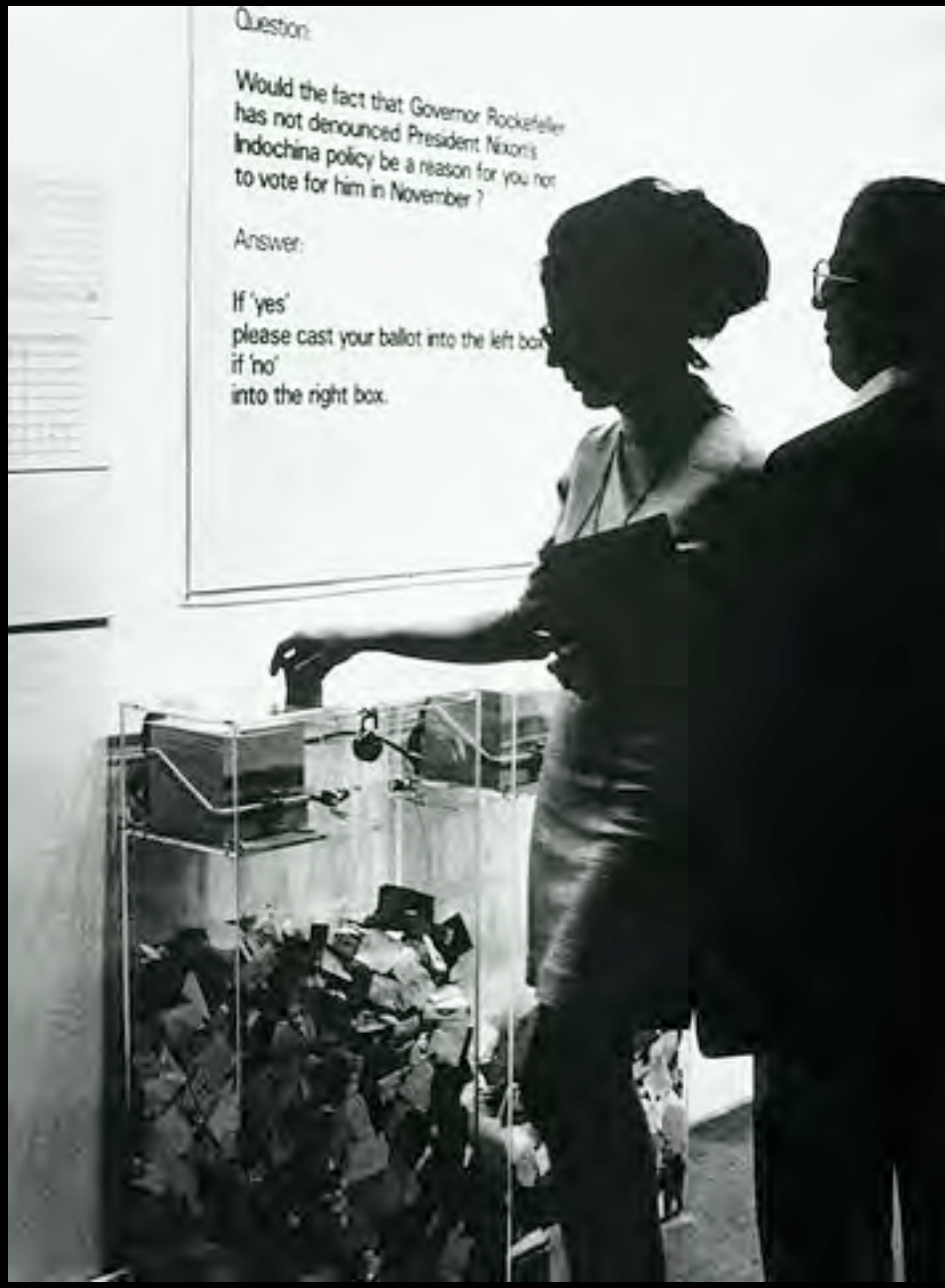

The history of Cybernetics



The Machine As Seen at the End of the Mechanical Age, New York, Museum of Modern Art, 1968

Art by Telephone, Chicago, Museum of Contemporary Art, 1969
On the LP the Museum's director, Jan van der Marck, interviews, by long-distance telephone, artists Siah Armajani, Richard Artschwager, John Baldessari, Iain Baxter, Mel Bochner, George Brecht, Jack Burnham, James Lee Byars, Robert H. Cumming, Francoise Dallegret, Jan Dibbets, John Giorno, Robert Grosvenor, Hans Haacke, Richard Hamilton, Dick Higgins, Davi Det Hompson, Robert Huot, Alani Jacquet, Ed Kienholz, Joseph Kosuth, Les Levine, Sol LeWitt, Robert Morris, Bruce Nauman, Claes Oldenburg, Dennis Oppenheim, Richard Serra, Robert Smithson, Guenther Uecker, Stan Van Der Beek, Bernar Venet, Frank Lincoln Viner, Wolf Vostell, William Wegman, and William T. Wiley, each discussing with van der Marck how to execute an artwork for inclusion in the show to be fabricated by in Chicago strictly by the artist's verbal instructions.

Information, curated by Kynaston McShine, Museum of Modern Art, New York, 1970



Hans Haacke, Poll, 1970

Information, Museum of Modern Art, New York, 2 July – 20 September 1970

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

Homes for America

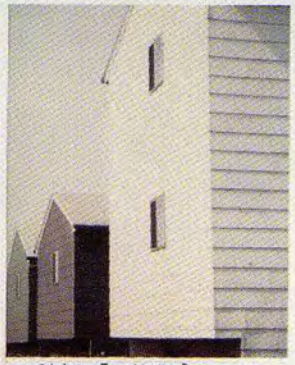
D. GRAHAM

Bellaplain	Garden City
Brooklawn	Garden City Park
Colonia	Greenlawn
Colonia Manor	Island Park
Fair Haven	Levitown
Fair Lawn	Middleville
Greenfields Village	New City Park
Green Village	Pine Lawn
Plainsboro	Plainview
Pleasant Grove	Plandome Manor
Pleasant Plains	Pleasantside
Sunset Hill Garden	Pleasantville

Large-scale tract housing developments constitute 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 in southern California speculators or 'operative' builders adapted mass production techniques to quickly build many houses for the demand, which was over-concentrated there. This 'California Method' consisted simply of determining to advance the exact amount and lengths 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 now having greater use of machines and factory prefabricated parts, assembly line standardization, multiple units were easily fabricated.

"The Serenade" - Cape Coral, Fla.

Each house in a development is a lightly constructed 'shell' although this fact is often concealed by fake (half-stone) brick walls. Shells can be added or subtracted easily. The standard unit is a box or a series of boxes, sometimes contemptuously called 'pillboxes.' 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, 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 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 Bedroom Duplexes, 'Two Horse House', Jersey City, N.J.

Center Court, Bedroom, Development, Jersey City, N.J.

Garden Development, Jersey City, Bayonne, New Jersey

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, quasi-discrete cells formed by subdividing laterally an extended rectangular parallelopiped into as many as ten or twelve separate dwellings.

Garden Development, Bayonne, New Jersey

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 sectioned into blocked-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.

In addition, there is a choice of eight exterior colors:
1 White
2 Moonstone Grey
3 Nickle

LAWN GREEN

4 Seafoam 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.

Dan Graham

Dan Graham, Homes for America, 1966-67

Homes for America

D. GRAHAM

Bellaplain
Brookdawn
Colonia
Colonia Manor
Fair Haven
Fair Lawn
Greenfields Village
Hazen Village
Highlands
Hillsdale
Hillsdale Bruce
Hillsdale Plains
Sunset Hill Garden

Garden City
Garden City Park
Greendawn
Island Park
Levittown
Middleville
New City Park
Pine Lawn
Plainview
Plandome Manor
Plessantside
Plessantville

Large-scale tract housing 'developments' encircle the new city. They are located everywhere. They are not particularly based to visible site considerations; they fail to develop either regional characteristics or separate identity. These projects date from the end of World War II. They in southern California specializes in 'upscale' highly adapted mass production technique to quickly build mass homes for the defense workers concentrated there. This following 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 cut rough lumber into those sizes. By this means, a certain use of machines and factory produced parts, accurate, fine standardization, multiple units were easily fabricated.

"The Serenade": Cape Cod, built, Pa.

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

Self-block, Jersey City, New Jersey

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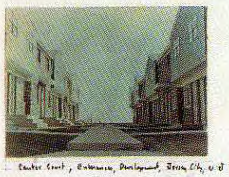
H The Rhapsody

Two Bedroom Bungalow, 'Two Home Homes', Jersey City, N.J.



Center Court, Entrance, Development, Jersey City, N.J.

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Developers usually build large groups of individual homes 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 sectioned into blocked-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.

Rising Development (one-story), Bryson, New Jersey

Rising Development, Two-story, Bryson, New Jersey

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

LAWN GREEN

4 Seafoam Green
5 Lawn Green
6 Bamboo
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Dan Graham

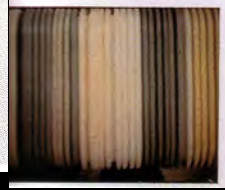
Interior of Model Home, Staten Island, N.Y.

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

Bedroom of Model Home, S.I., N.Y.

AABBCCDD	ABCDABCD
AABBDDCC	ABDCABDC
AACCBBDD	ACBDACBD
AACCDDBB	ACDBACDB
AADDCCBB	ADBCADBC
AADDBBCC	ADCBADCB
BBAADDCC	BACDBACD
BBCCAADD	BCADBCAD
BBCCDDAA	BCDABCDA
BBDDAACC	BDACBDAC
BBDDCCAA	BDCABDCA
CCAABBDD	CABDCABD
CCAADDBB	CADBCADB
CCBBDDAA	CBADCBAD
CCBBAADD	CBDACBDA
CCDDAABB	CDABCDAB
CCDDBBAA	CDBACDBA
DDAABBCC	DACBDACB
DDAACCBB	DABCDABC
DDBBAACC	DBACDBAC
DDBBCCAA	DBCADBCA
DDCCAABB	DCABDCAB
DDCCBBAA	DCBADCBA

Basement Stairs, House, 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	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, Staten Island, 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 Hop, 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 hops.

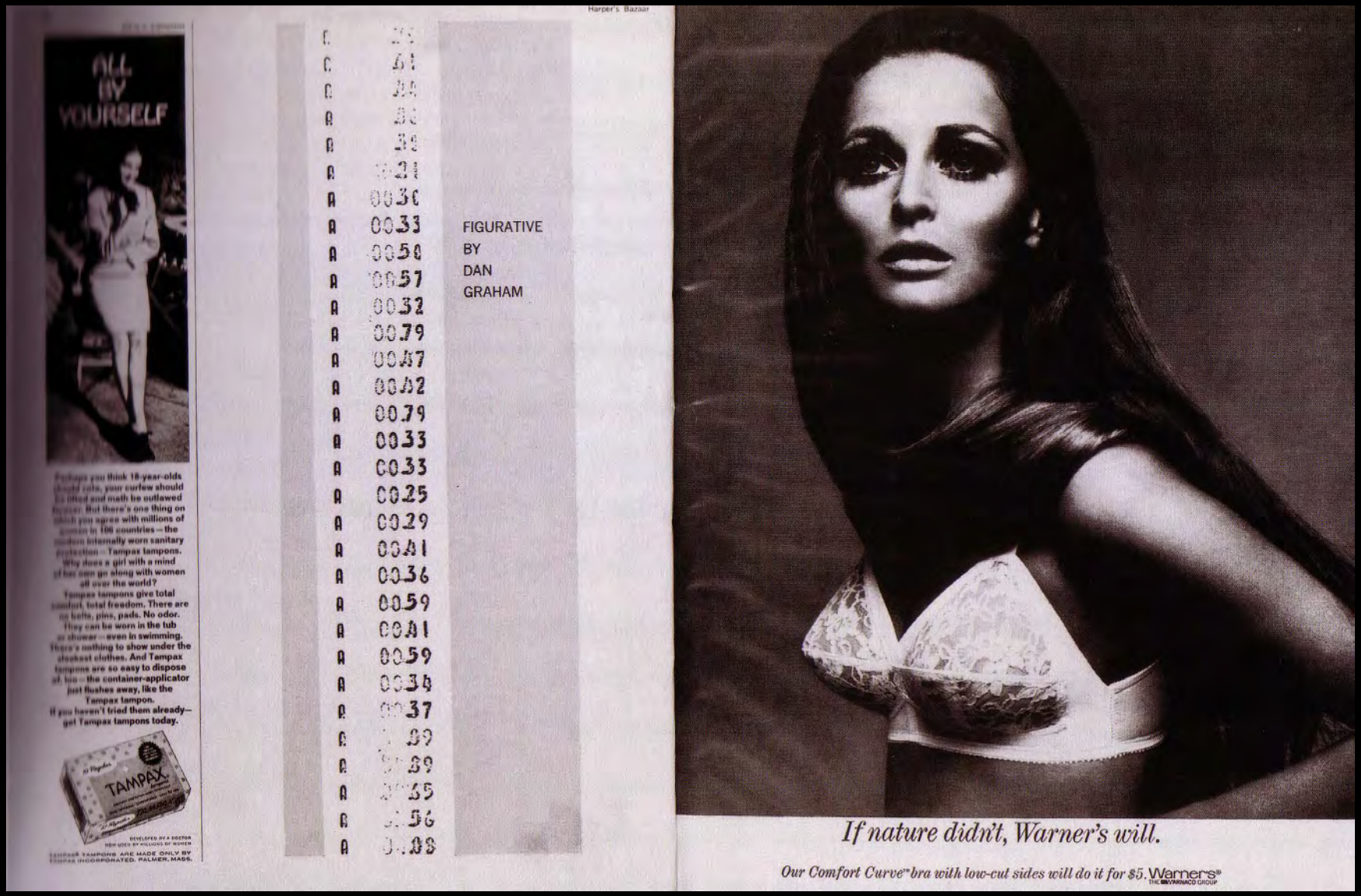
'Split-Level', 'Two Home Homes', Jersey City, N.J.

'Ground-Level', 'Two Home Homes', 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 façades 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.

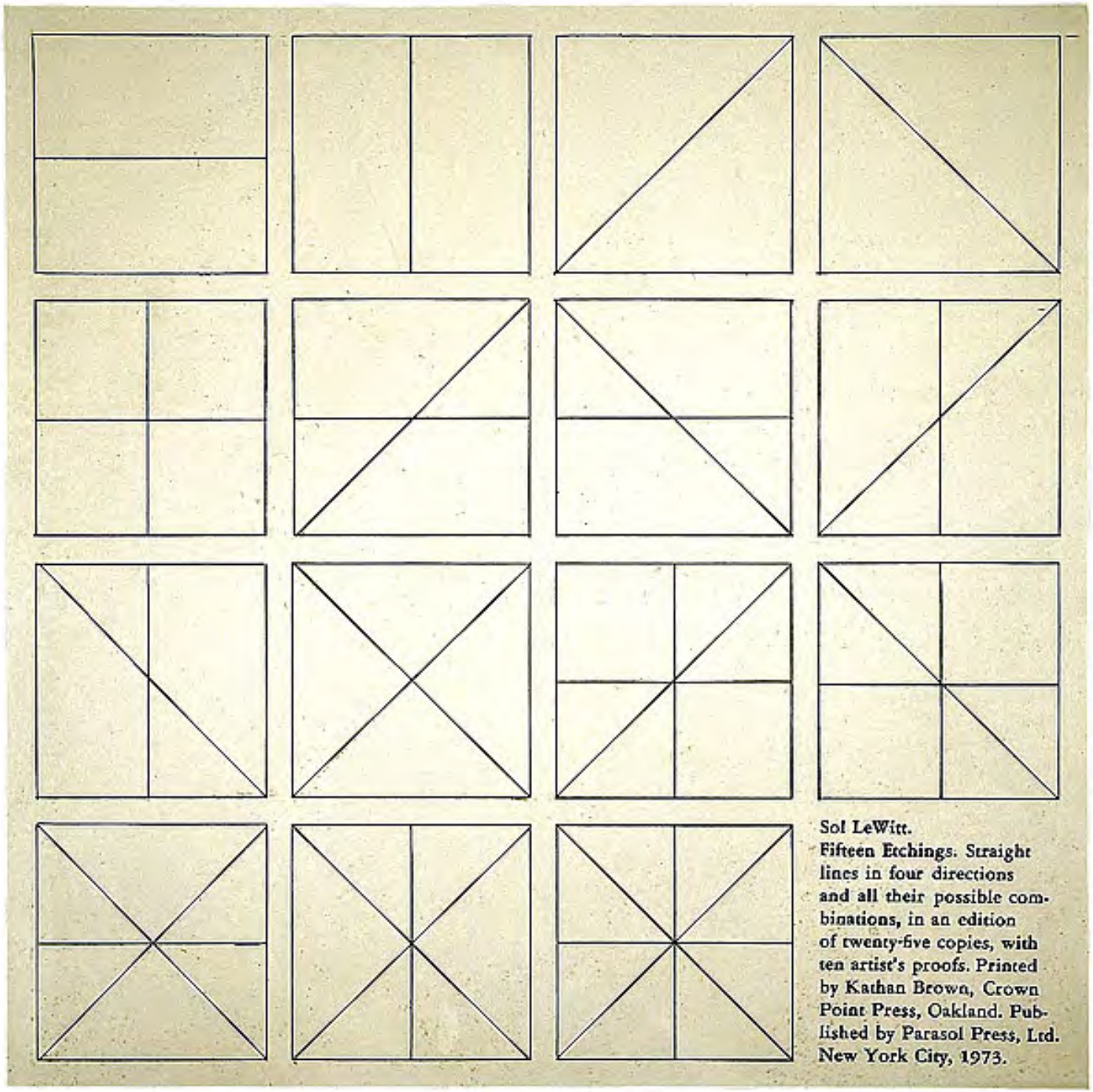
Kitchen Trays, 'Dormant Homes', New Jersey

Dan Graham, Homes for America, 1966-67



Dan Graham, Figurative, 1969

Sol LeWitt, Untitled, 1966



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

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.

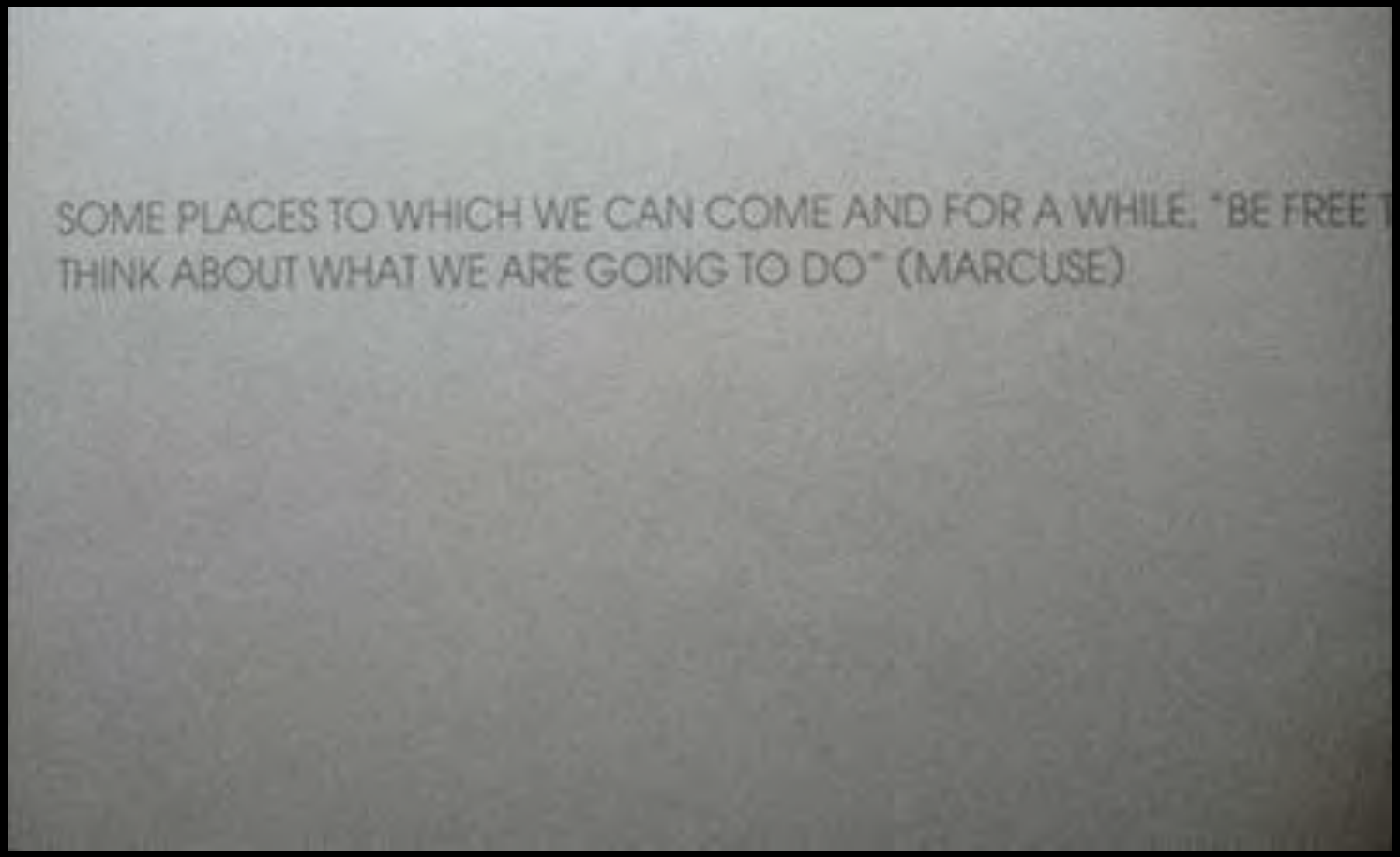
34.When an artist learns his craft too well he makes slick art.

35.These sentences comment on art, but are not art.

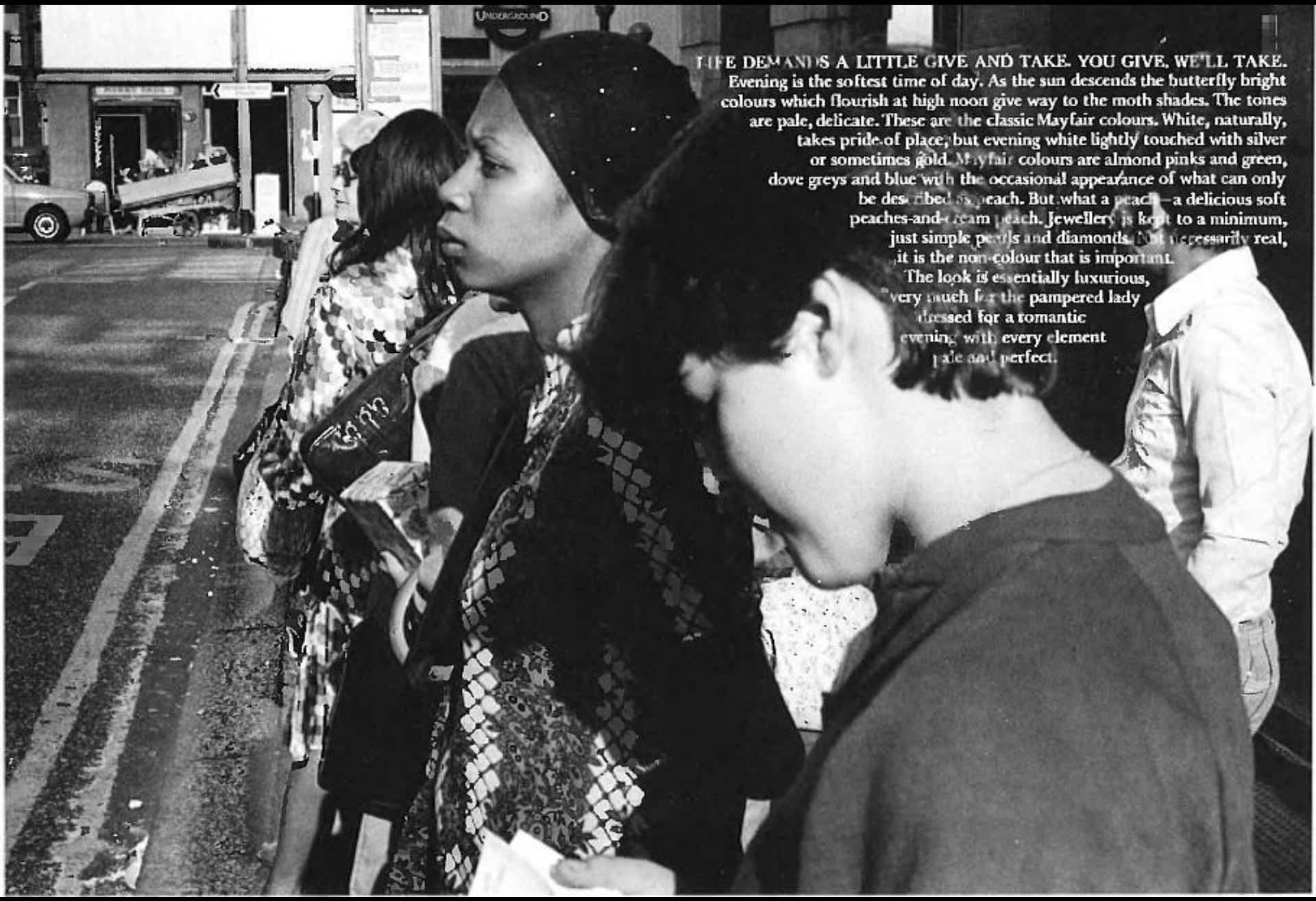
First published in 0-9 (New York), 1969, and Art-Language (England), May 1969

Robert Barry, Inert Gas Series, Argon, 1969

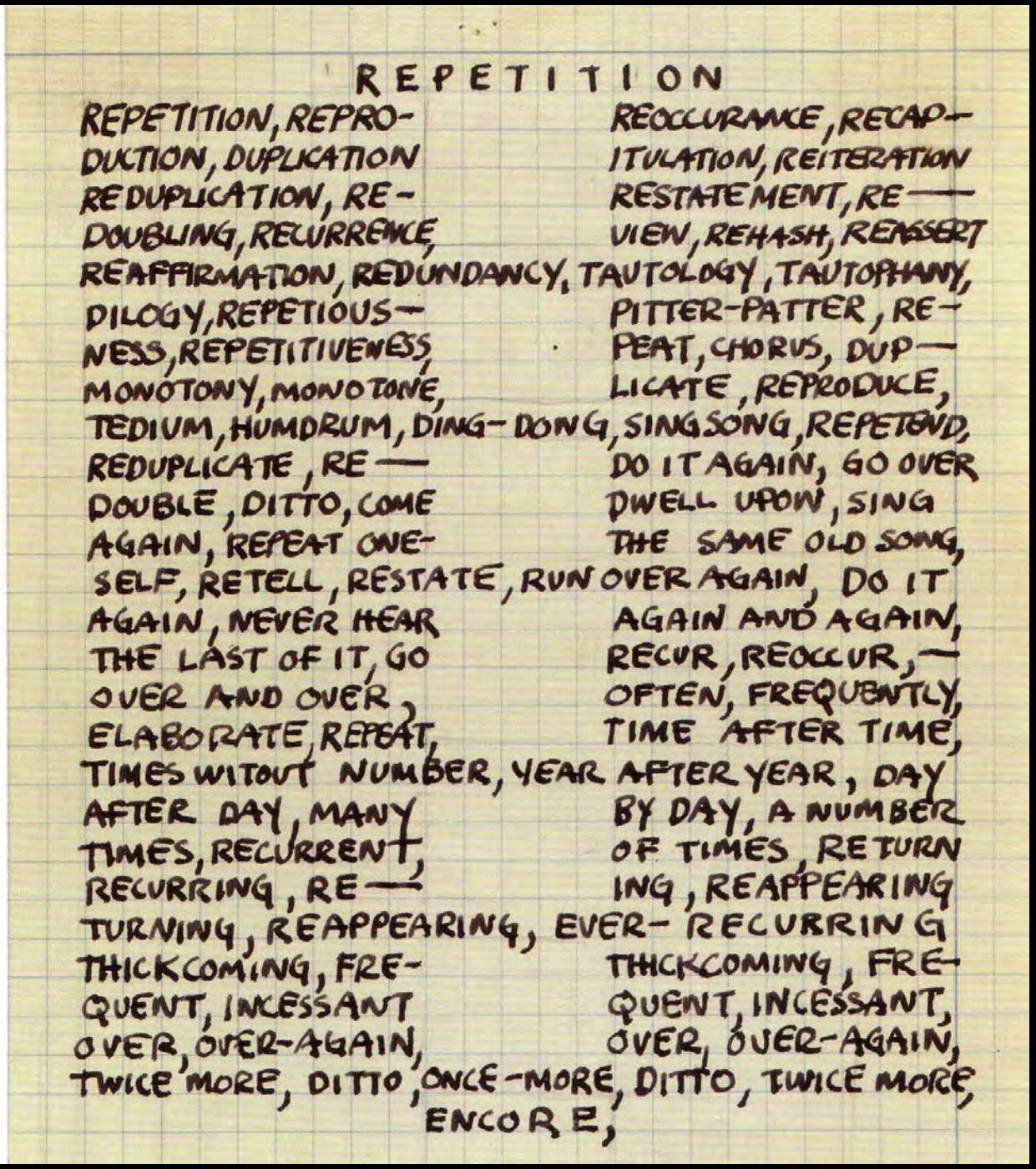
Robert Barry, Inert Gas Series, Helium, 1969



Robert Barry, Marcuse Piece, 1970



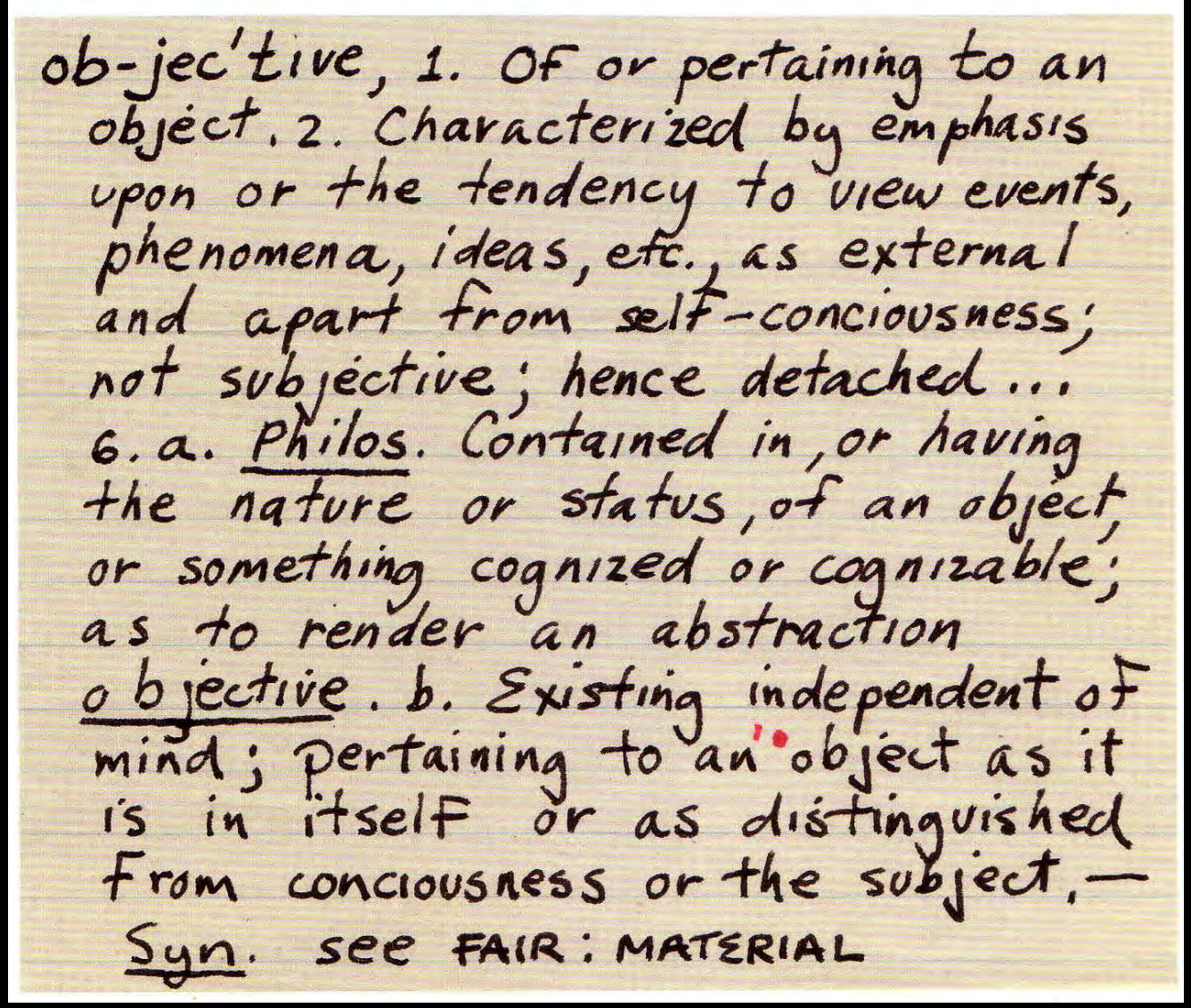
Victor Burgin, Life Demands a Little Give and Take, 1974



REPETITION

REPETITION, REPRO-
DUCTION, DUPLICATION
REDUPLICATION, RE-
DOUBLING, RECURRENCE,
REOCCURANCE, RECAP-
ITULATION, REITERATION
RESTATEMENT, RE—
VIEW, REHASH, REASSERT
REAFFIRMATION, REDUNDANCY, TAUTOLOGY, TAUTOPHANY,
DILOGY, REPETIOUS—
NESS, REPETITIVENESS,
MONOTONY, MONOTONE,
PITTER-PATTER, RE-
PEAT, CHORUS, DUP—
LICATE, REPRODUCE,
TEDIUM, HUMDRUM, DING-DONG, SINGSONG, REPETEND,
REDUPLICATE, RE—
DOUBLE, DITTO, COME
AGAIN, REPEAT ONE-
DO IT AGAIN, GO OVER
DWELL UPON, SING
THE SAME OLD SONG,
SELF, RETELL, RESTATE, RUN OVER AGAIN, DO IT
AGAIN, NEVER HEAR
THE LAST OF IT, GO
OVER AND OVER,
AGAIN AND AGAIN,
RECUR, REOCCUR,—
OFTEN, FREQUENTLY,
ELABORATE, REPEAT,
TIME AFTER TIME,
TIMES WITOUT NUMBER, YEAR AFTER YEAR, DAY
AFTER DAY, MANY
TIMES, RECURRENT,
RECURRING, RE—
BY DAY, A NUMBER
OF TIMES, RETURN
ING, REAPPEARING
TURNING, REAPPEARING, EVER-RECURRING
THICKCOMING, FRE-
QUENT, INCESSANT
THICKCOMING, FRE-
QUENT, INCESSANT,
OVER, OVER-AGAIN,
OVER, OVER-AGAIN,
TWICE MORE, DITTO, ONCE-MORE, DITTO, TWICE MORE,
ENCORE,

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-conciousness; 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 conciousness or the subject. — Syn. see FAIR: MATERIAL

Mel Bochner, Portrait of Donald Judd, 1966

Alfaville,

Godard's Apocalypse

by MEL BOCHNER

"Torpor is the enemy."—Eca de Quieroz

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 . . ."

"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.

Alphaville 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.

"My movies are blocks."—Jean-Lue Godard.

CAST:

Lemmy Caution.....Eddie Constantine
Natasha von Braun.....Anna Karina
Henri Dickson.....Akim Tamiroff

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.

Natasha and Lemmy suffering dumbly from certain external and unintelligible strains.

Lemmy: *This book you call The Bible . . . it's a dictionary.*
Natasha: *Is there a difference?*

"Logic pervades the world:
the limits of the world
are also its limits."
—Wittgenstein

If words define experience, then behavior becomes subject to the problems of language . . . tautology, conundrum, diffusion, paradox, ambiguity, contradiction, vicious circle.

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.

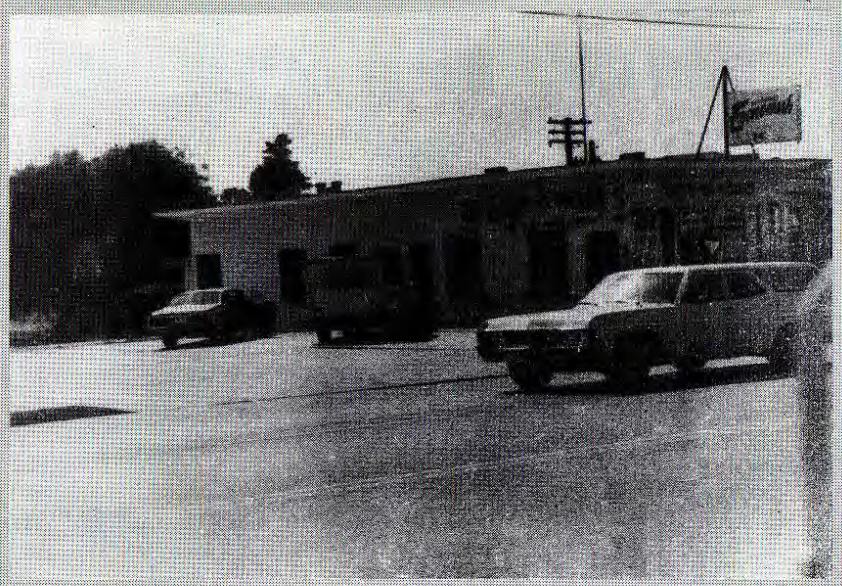
Wherever Lemmy Caution goes he takes snapshots with a Kodak Instamatic Camera and flashcube attachment.

A sign caught in the headlights:
LOGIC: SILENCE

Mel Bochner, Alfaville, Godard's Apocalypse, 1968

Joseph Kosuth, One and Three Chairs, 1965

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.

John Baldessari, National City Series, 1966-68

Art (ārt), *sb.* ME. [a. OF. :—L. *artem*, prob. f. *ar-* 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 *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.

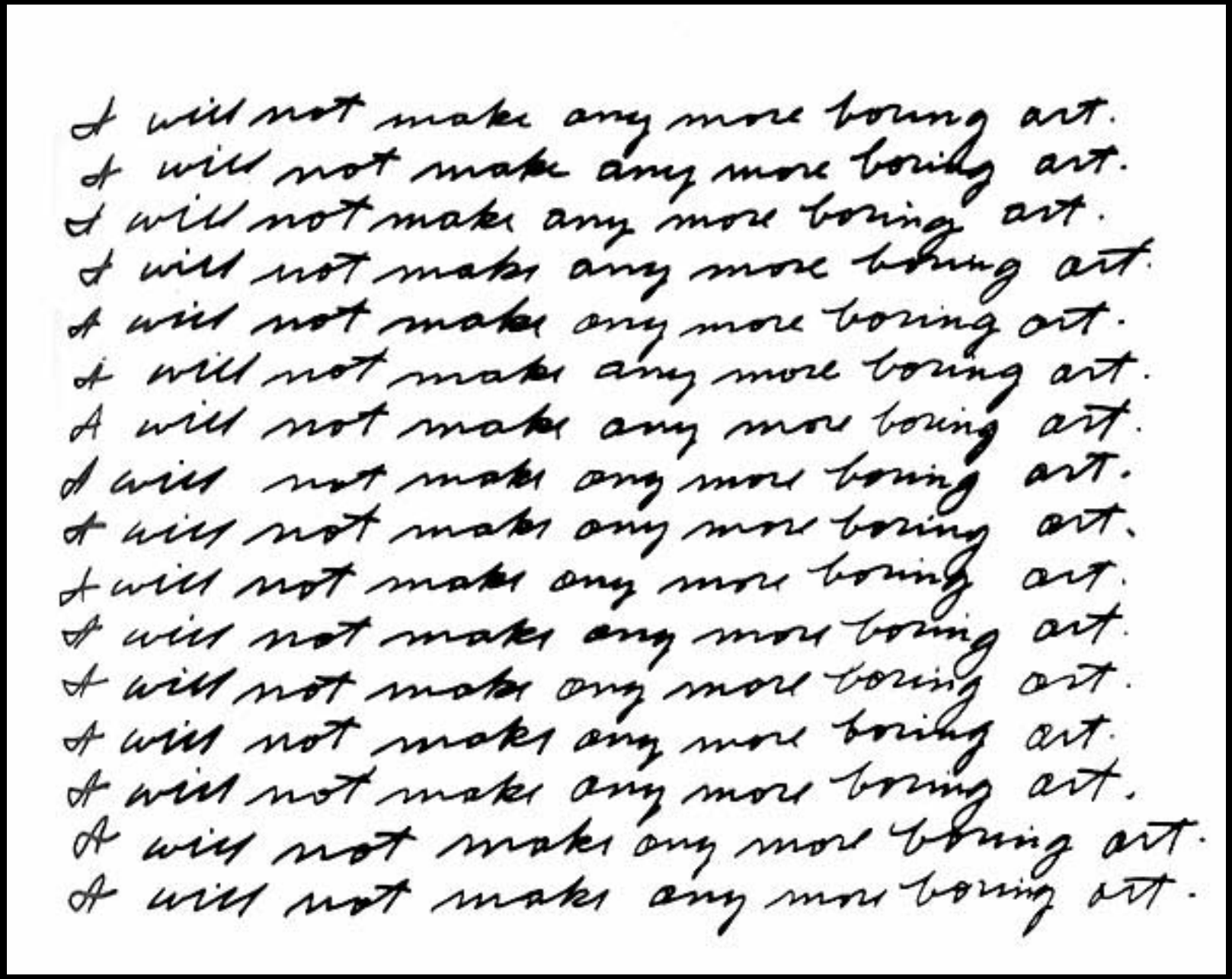
Joseph Kosuth, Art as Ideas as Art, 1967

John Baldessari, Quality Material, 1966-68

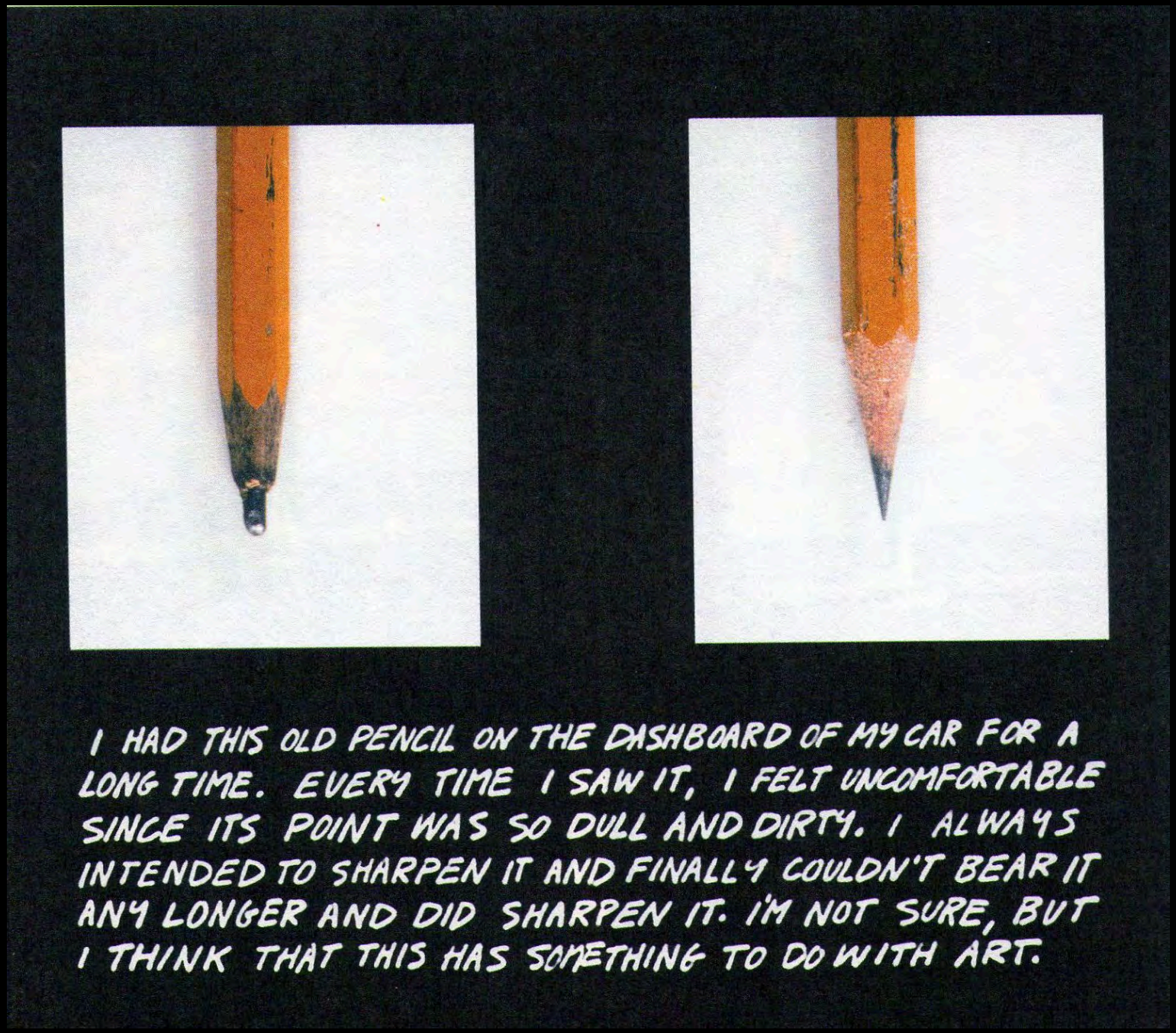
TERMS MOST USEFUL IN DESCRIBING CREATIVE WORKS OF ART:

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

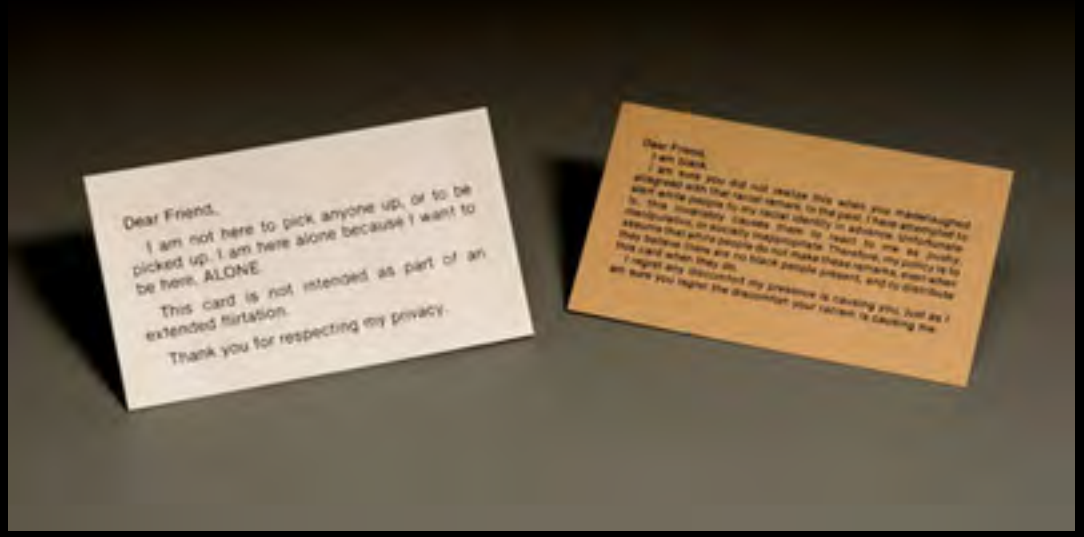
John Baldessari, Terms Most Useful in Describing Creative Works of Art, 1966-68



John Baldessari, I Will Not Make Any More Boring Art, 1971



John Baldessari, The Pencil Story, 1972-73



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.

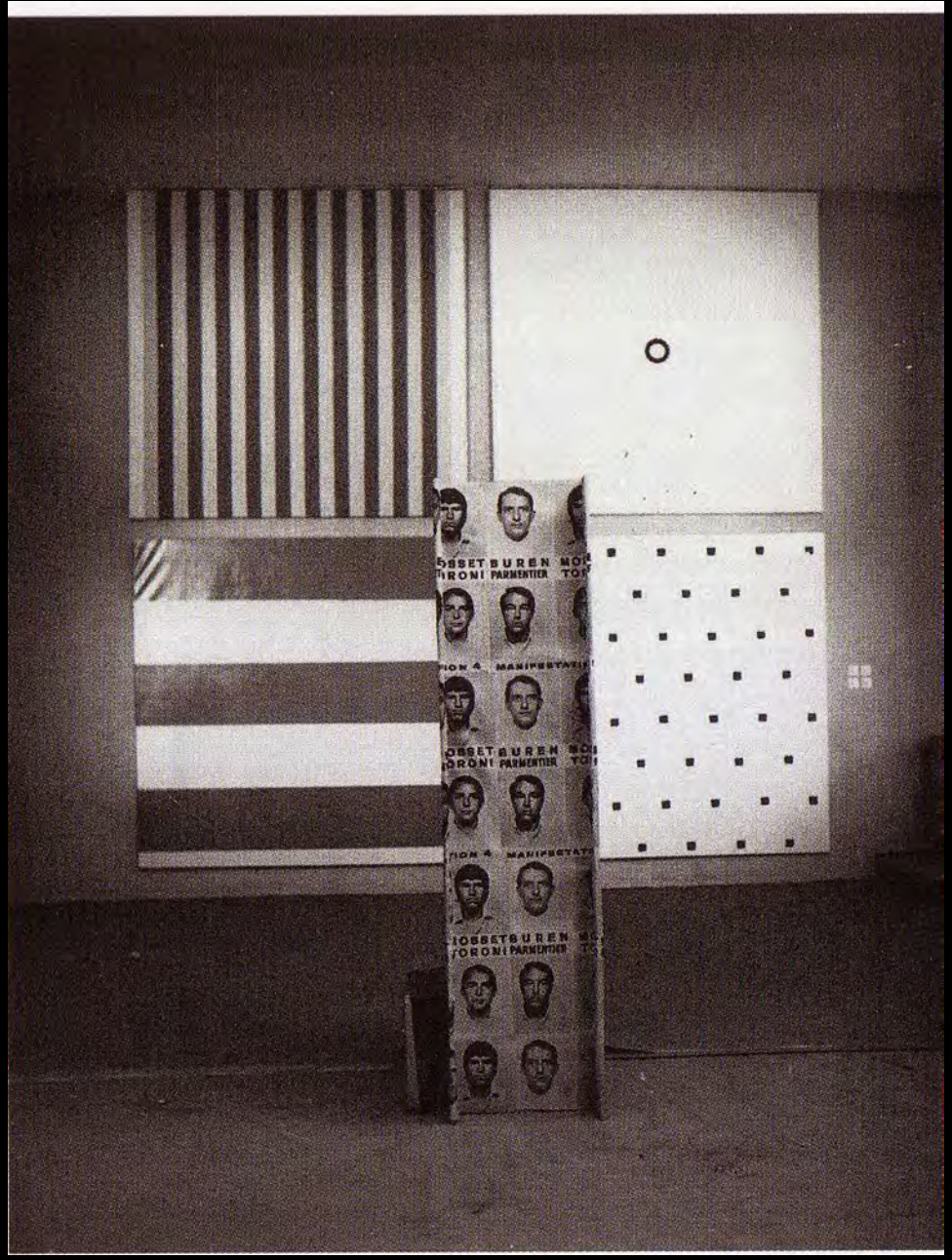
I regret any discomfort my presence is causing you, just as I am sure you regret the discomfort your racism is causing me.

On Kawara, Date Painting, May 7, 1975

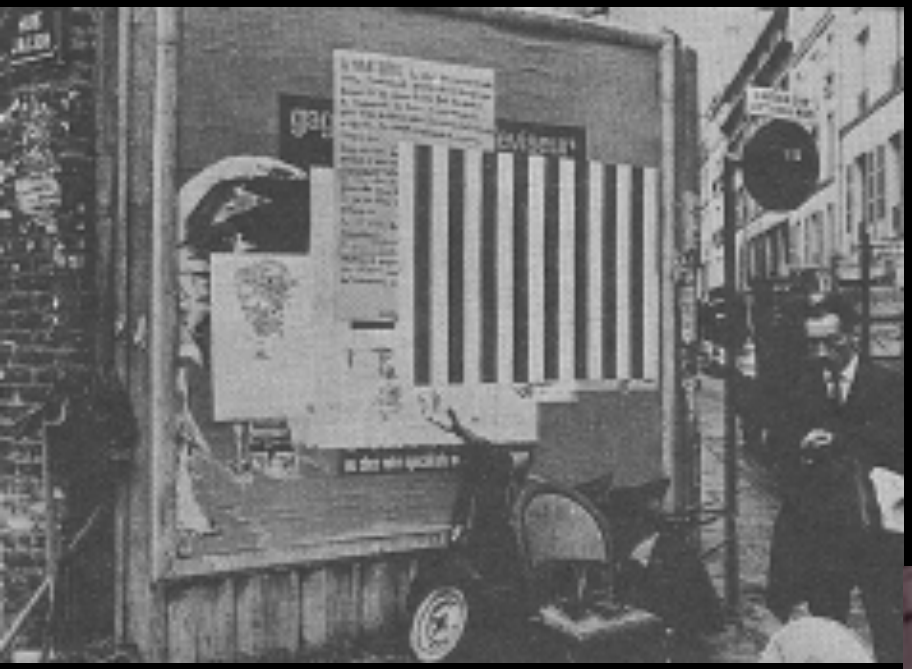
On Kawara, One Million Years –Past, 1971

On Kawara, One Million Years –Future, 2002

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

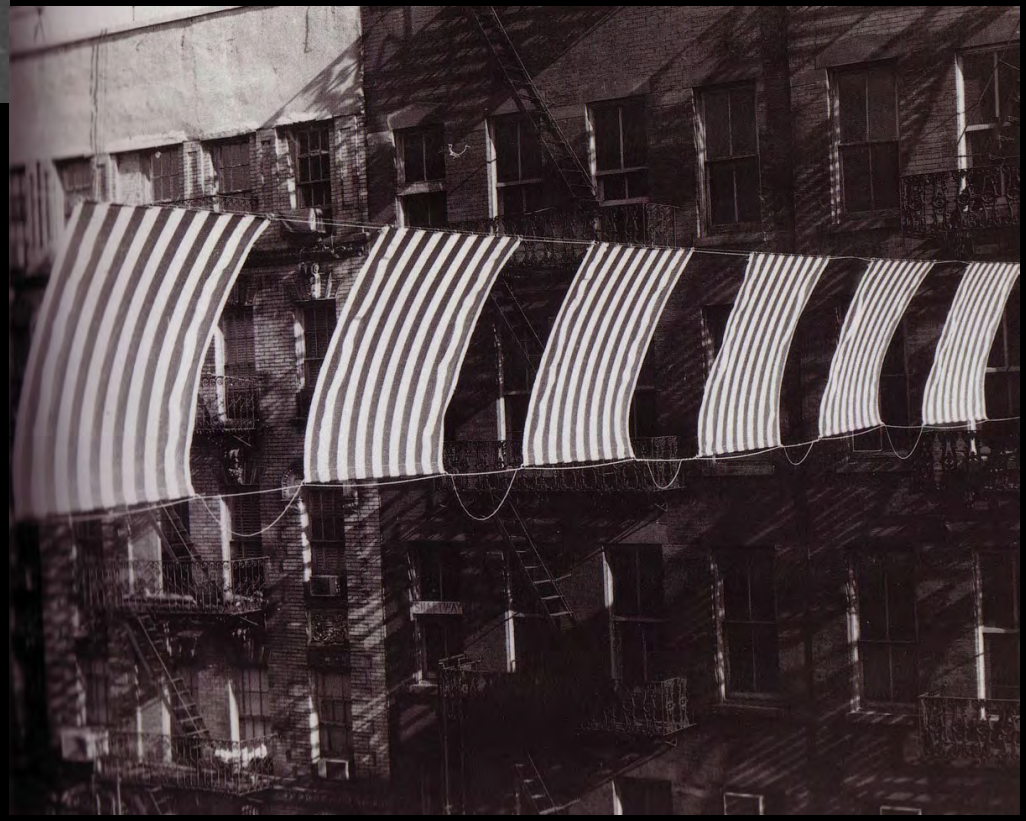


Installation of work by BMPT at the Musée des Arts Décoratifs, 1967

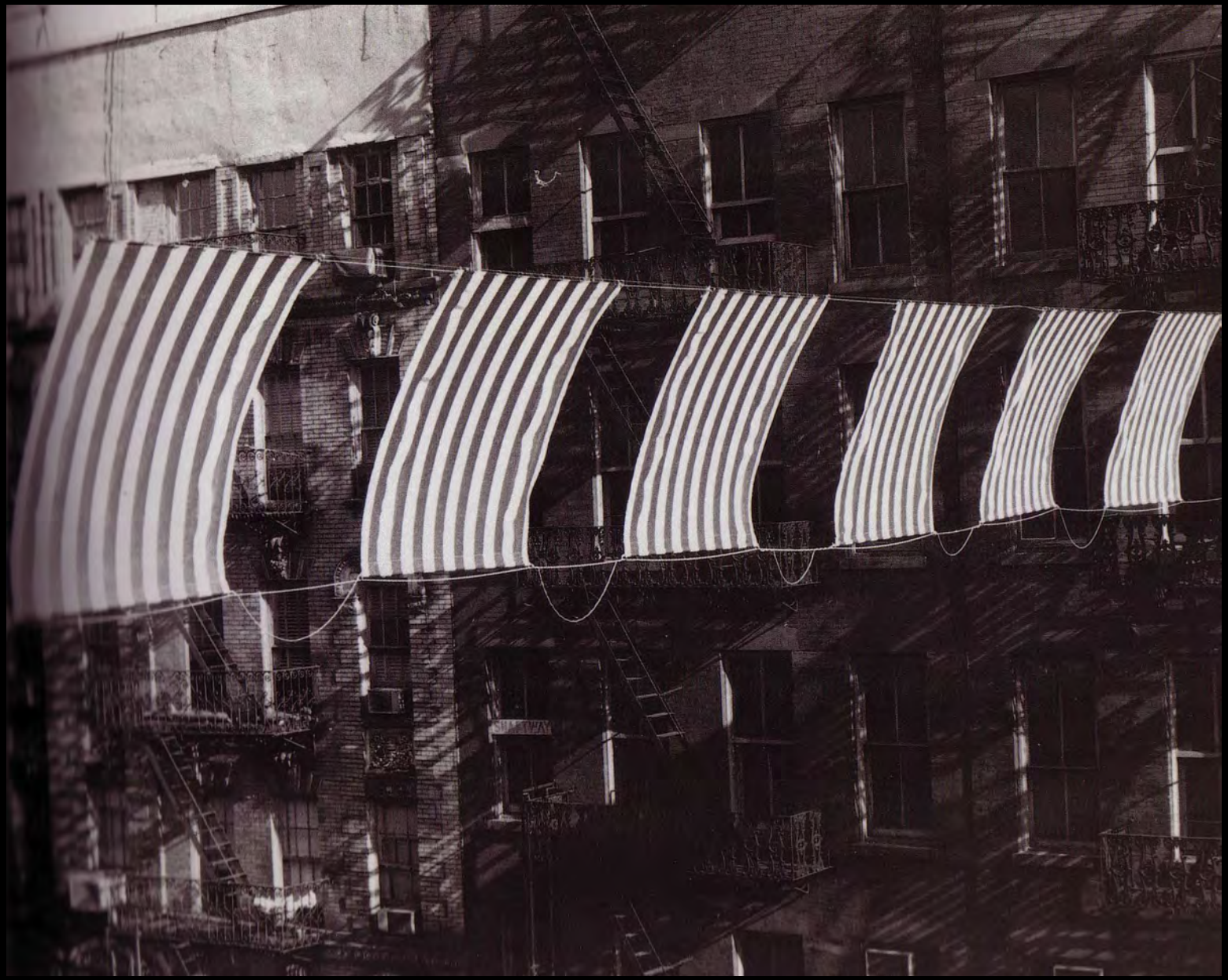


Daniel Buren, Poster, (1 of 200 in Paris), 1968

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 CHARVA
HARDWARE
QUALITY SELLS AND BUILDS

Daniel Buren, Photo-Souvenir, To Transgress, 1976

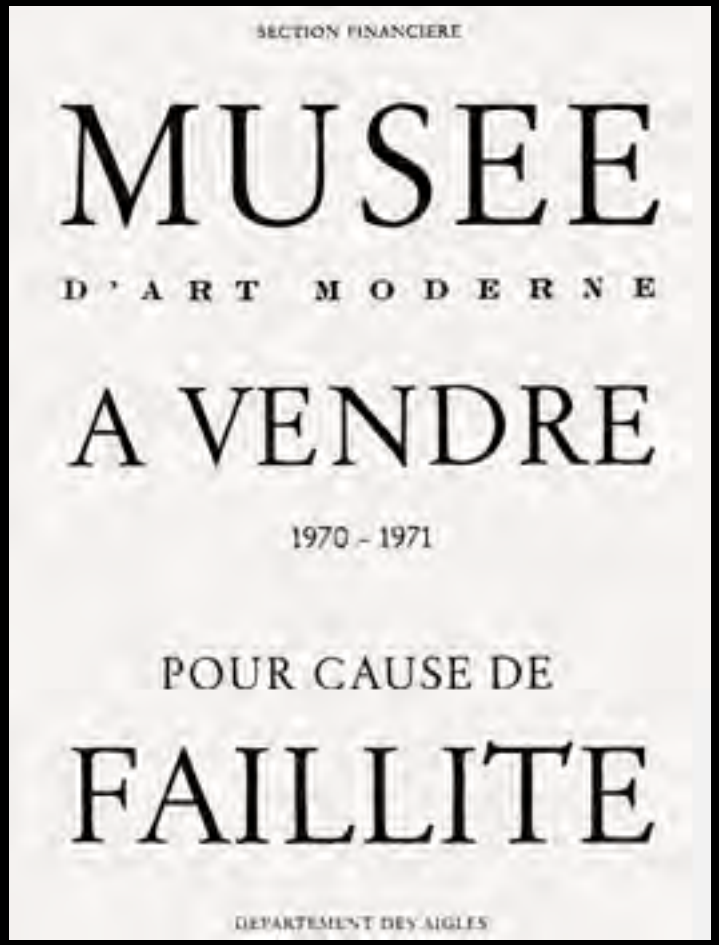
niel Buren, Exhibition of an Exhibition, A Piece in 7 Pictures, 1972

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

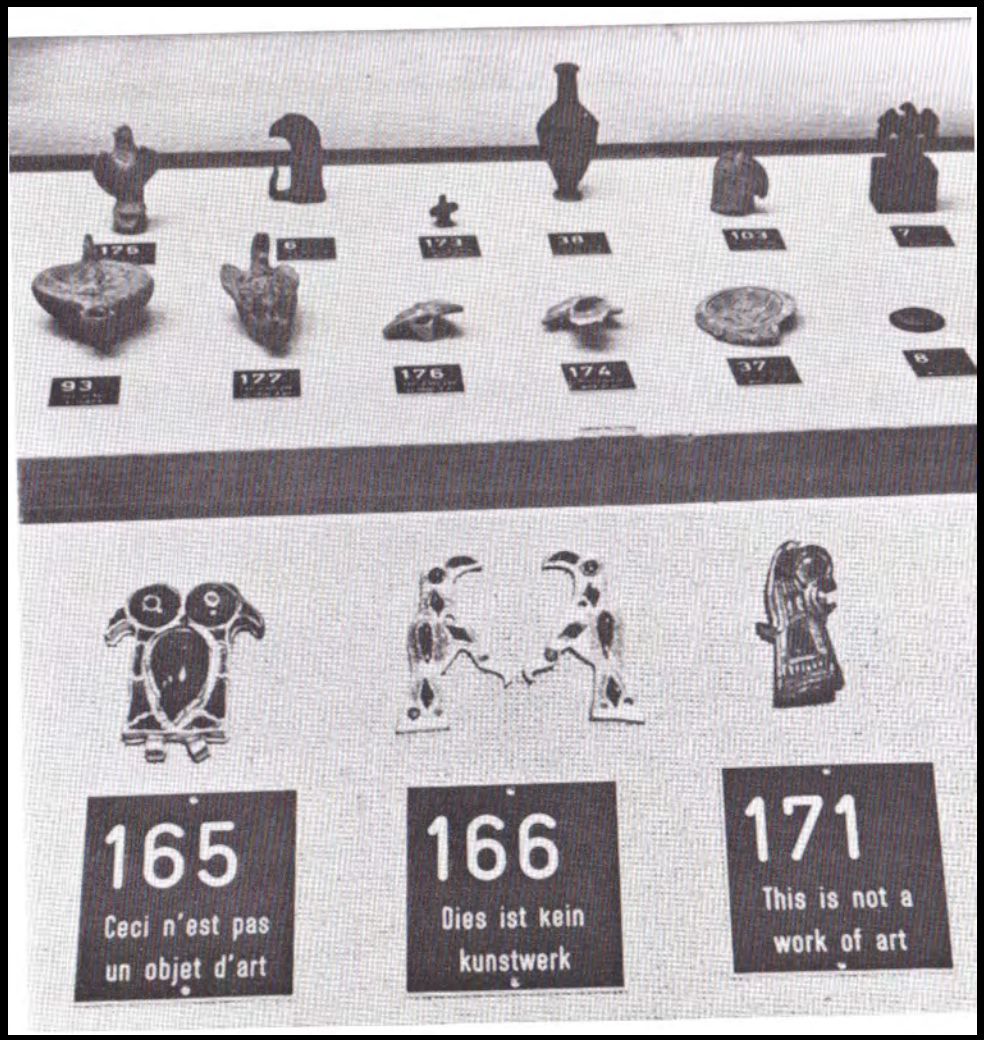
Daniel Buren, Eyes of the Storm, 2000-2005

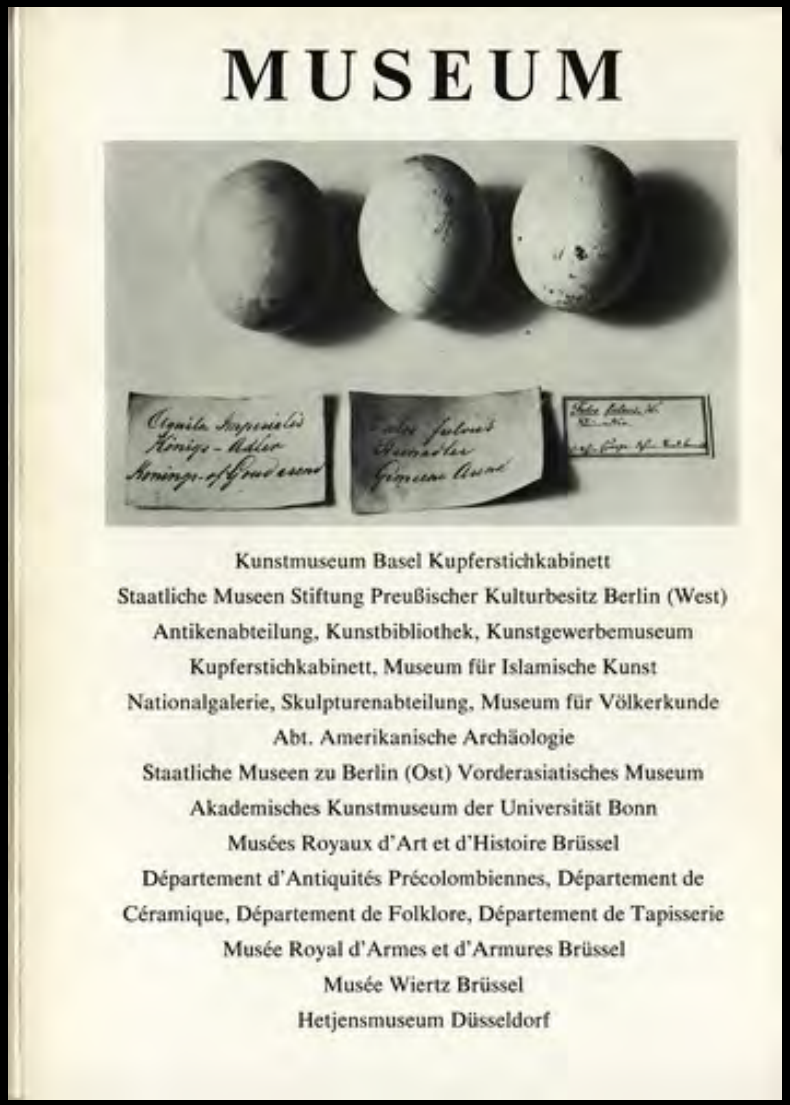
Michael Asher, 73rd American Exhibition, 1979

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



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





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

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

Musée d'Art Moderne, Section XIXe Siècle

VESTIAIRE

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DEPARTEMENT
DES AIGLES

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 XIXe Siècle

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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