

AHST 3320 Section 501
Course in Contemporary Art
Kinetics of Urban Sprawl
Dr. Charissa N. Terranova
Spring 2008
Monday, 7:00-9:45
03.24.2008

Conceptualism as Aesthesis: Robert Smithson, Dan Graham,
John Baldessari, and Dennis Hopper

Quiz

Semiotics

Semiotics-noun (used with a singular verb)1.the study of signs and symbols as elements of communicative behavior; the analysis of systems of communication, as language, gestures, or clothing.2.a general theory of signs and symbolism, usually divided into the branches of pragmatics, semantics, and syntactics.

Structural Linguistics-noun1.a usually synchronic approach to language study in which a language is analyzed as an independent network of formal systems, each of which is composed of elements that are defined in terms of their contrasts with other elements in the system.2.a school of linguistics that developed in the U.S. during the 1930s-1950s, characterized by such an approach and by an emphasis on the overt formal features of language, esp. of phonology, morphology, and syntax.

Semiotics

Diachronic-adjective Linguistics. Of or pertaining to the changes in a linguistic system between successive points in time; historical: *diachronic analysis*.

Synchronic-adjective Linguistics. Having reference to the facts of a linguistic system as it exists at one point in time without reference to its history; *synchronic analysis*.

Relevant thinkers and texts-

Ferdinand de Saussure, *Course in General Linguistics* (1910)

Claude Lévi-Strauss, *Tristes tropiques* (1955)

Roland Barthes, *Elements of Semiology* (1964), "Death of the Author" (1967)

Aesthesis

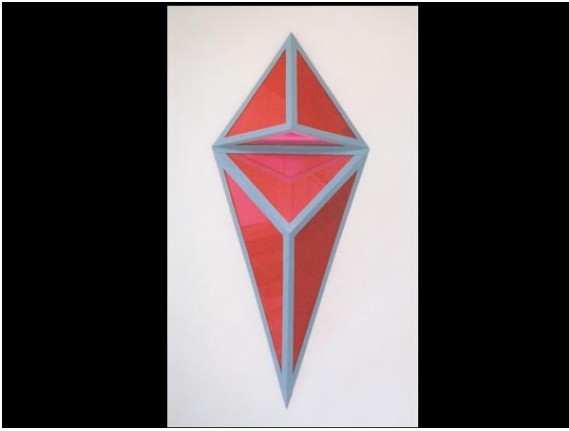
Aesthesis-noun. Sensation, experience, or perception;[Gk *aísthésis* sensation, perception]

Relevant thinkers and texts linking experience and Conceptualism-

Leo Steinberg, "Flat-bed Picture Plane" in *Other Criteria: Confrontations with Twentieth-Century Art* (1972)

Lucy Lippard, *Six Years: The Dematerialization of the Art Object from 1966 to 1972* (1968)







Objekt
1960er Jahre
Holz, Eisen, Leder, 1960

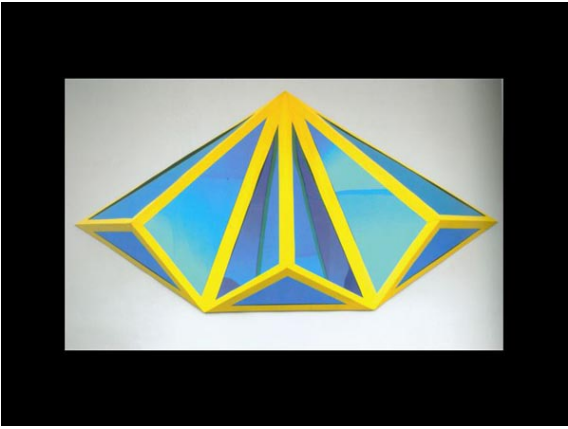
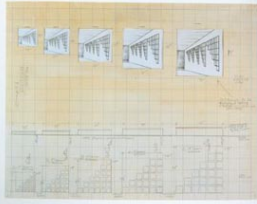


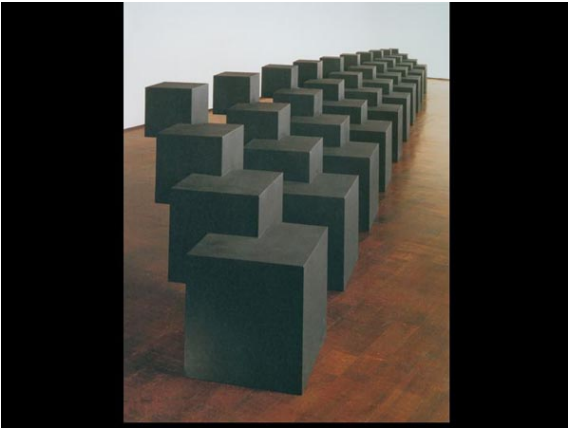






Figure 10.10
The Great Pyramid of Giza





1877 Towers and the Long Suspension



Millions of Pines, 1871



Art: Themes and th Usual Variations

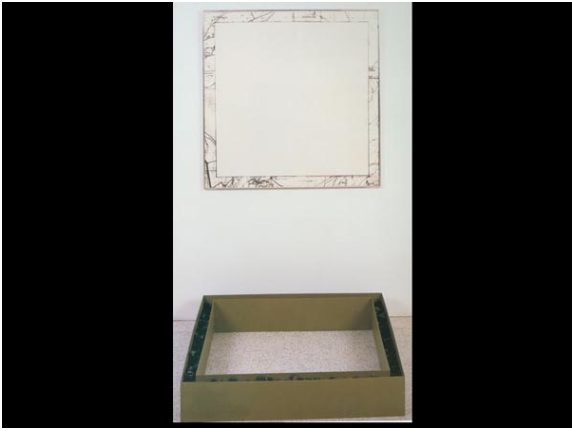


"Waterfront Landscape" by Edward F. B. Mox, displayed at the Birmingham Art Museum





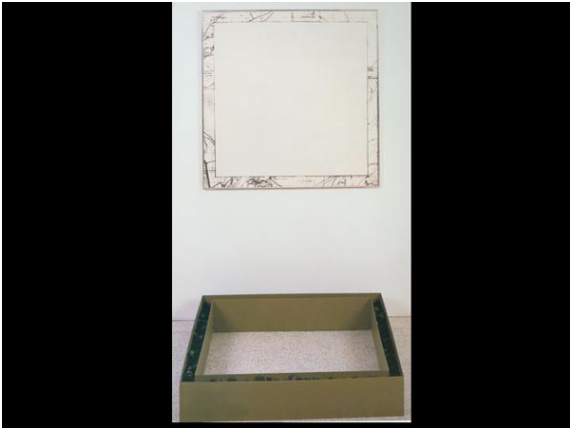






























Homes for America

By [Name]



When you buy a house, you are buying a lifestyle. The location, the size, the style, and the price are all factors that can affect your choice. It is important to do your research and to find a house that meets your needs and budget.



The first step in finding a house is to determine your needs. How many bedrooms do you need? How many bathrooms? Do you need a large yard? Do you need a garage? These are all questions that you should ask yourself before you start looking for a house.



Once you have determined your needs, you can start looking for houses that meet those needs. There are many ways to find a house, including online real estate websites, real estate agents, and newspaper advertisements.

When you are looking for a house, it is important to visit the house in person. This will allow you to see the house from the inside and to get a sense of the neighborhood. You should also ask the real estate agent for information about the house and the neighborhood.



Once you have found a house that you like, you should make an offer. This is a written document that states the price you are willing to pay for the house. The seller will then decide whether to accept your offer or to reject it.



After you have made an offer, you will need to get a mortgage. A mortgage is a loan that you use to buy a house. The lender will require you to make monthly payments to pay back the loan.



Once you have a mortgage, you can move into your new home. It is important to make sure that you have everything you need for your new home, including furniture, appliances, and household items.



Now that you have your new home, it is time to settle in. This may involve making some changes to the house, such as painting the walls or landscaping the yard. It is also important to get to know your neighbors and the community.



Buying a house is a big decision, but it can be a rewarding experience. It gives you a place to call home and a place to build your future. So take your time, do your research, and find the house that is right for you.



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Homes for America

By CRISTIAN

Architecture
Interior Design
Landscape Architecture
Urban Planning
Environmental Design
Product Design
Industrial Design
Graphic Design
Fashion Design
Automotive Design
Aerospace Design
Marine Design
Agricultural Design
Medical Design
Consumer Electronics Design
Aerospace Design
Marine Design
Agricultural Design
Medical Design
Consumer Electronics Design

The design process is a complex and iterative one, involving a wide range of disciplines and expertise. From the initial conceptualization and research to the final production and distribution, each stage is crucial to the success of a project. This article explores the various stages of the design process, from the initial idea to the final product, and the role of each discipline in creating a successful design.



The floor plan is a critical tool in the design process, allowing designers to visualize the spatial organization of a building. It provides a clear overview of the layout, including room sizes, circulation paths, and structural elements. This stage is essential for ensuring that the design meets the functional requirements and aesthetic goals of the project.



The photograph captures the exterior of a modern building, highlighting its architectural features and the use of glass and metal. This visual representation is a key part of the design process, allowing stakeholders to see the proposed design in a realistic context and provide feedback.

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John Graham. One still from *Two Correlated Rotations*. 2 Super-8 film projections.

360.

Two performers with camera's viewfinder to their eyes are each other's subjects (observed) as they are simultaneously each other's objects (observers) are subjects to each other's objects in the filming of each other; the process is a relation of dependent, reciprocal feedback.

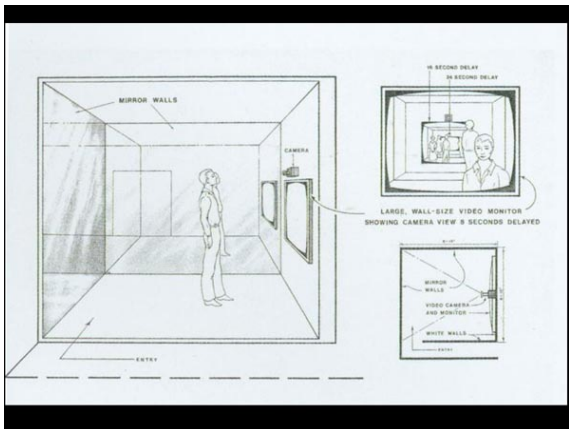
In the gallery, the spectator "sees" the feedback loop in a very close time between the camera's recorded images: 2 object/subject *I's* in relation to his *I* on 2 screens at right angles to each other.

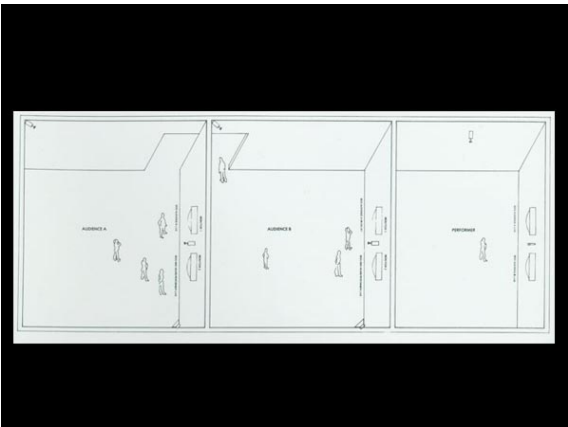
The 2 cameramen spiral counterclockwise, the outside performer walking outward while his opposite walks inside toward the center. The filming ends when the inside performer approaches the inward limits of the center of his spiral. As they walk, their "objective" is to as nearly as is possible be continuously centering their camera's view on the position of the other. This is more complex at times for the inside performer who, in order to maintain a continuous view of the outer walker would have to swivel on his neck a complete 360°. So it is necessary for him to shift at times his vantage from over one shoulder to over the other side of his neck (the movement of this is seen in the film as a rapid, approximately 100° pan along the horizon line).



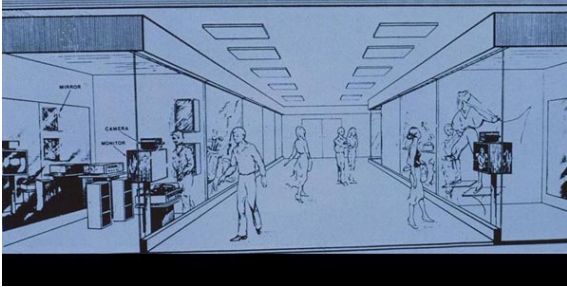


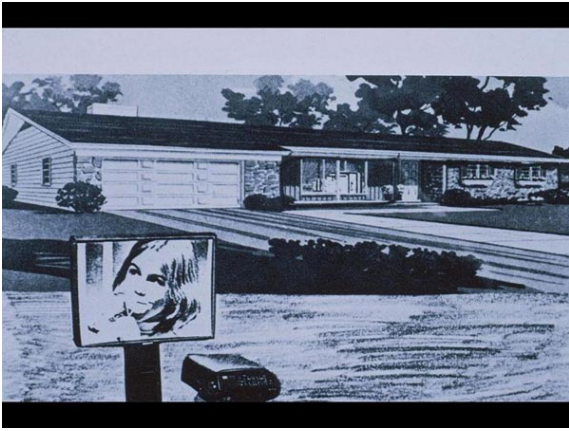
The camera captures the moment of the man's return to the scene. He is seen in profile, looking towards the woman. The woman is standing with her back to the camera, looking towards the man. The scene is set on a wooden floor, and the background is a plain, light-colored wall. The lighting is dramatic, with strong shadows and highlights.



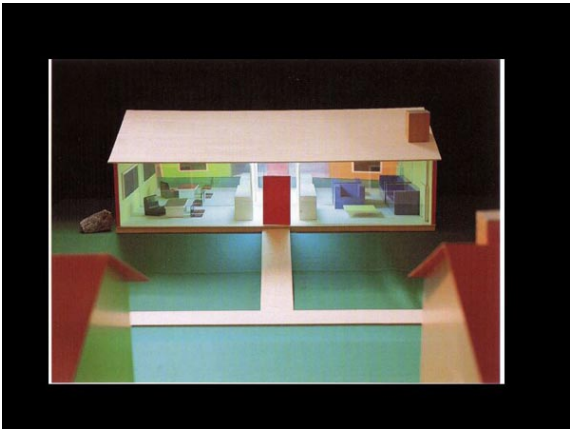


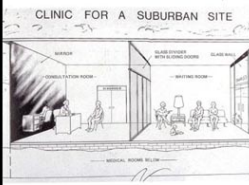
VIDEO PIECE FOR SHOP WINDOWS
IN AN ARCADE





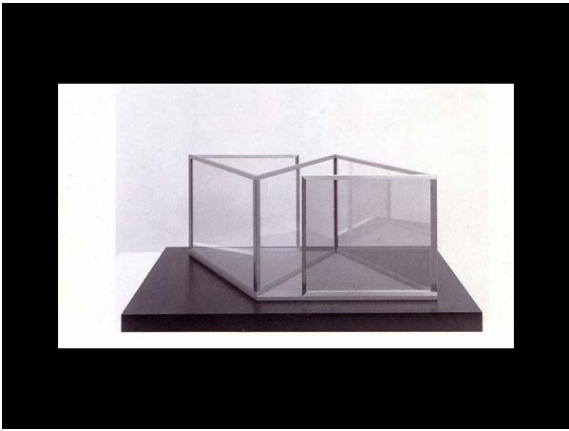


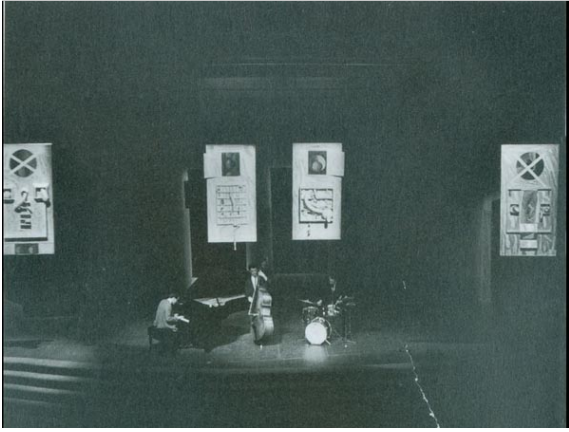




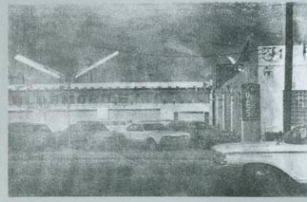












RYAN OLDSMOBILE
NATIONAL CITY, CALIF.



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



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



WRONG



AN ARTIST IS NOT MERELY THE SLAVISH
ANNOUNCER OF A SERIES OF FACTS,
WHICH IN THIS CASE THE CAMERA HAS
HAD TO ACCEPT AND MECHANICALLY
RECORD.



THE SPECTATOR IS COMPELLED TO LOOK DIRECTLY DOWN THE ROAD AND INTO THE MIDDLE OF THE PICTURE.



PLACE A BOOK IN A STRONG LIGHT AND THIS IS WHAT YOU WILL SEE.

PAINING FOR KUBLER

THIS PAINTING OWES ITS EXISTENCE TO PRIOR PAINTINGS. BY LIKING THIS SOLUTION, YOU SHOULD NOT BE BLOCKED IN YOUR CONTINUED ACCEPTANCE OF PRIOR INVENTIONS. TO ATTAIN THIS POSITION, IDEAS OF FORMER PAINTING HAD TO BE RETHOUGHT IN ORDER TO TRANSCEND FORMER WORK. TO LIKE THIS PAINTING, YOU WILL HAVE TO UNDERSTAND PRIOR WORK. ULTIMATELY THIS WORK WILL AMALGAMATE WITH THE EXISTING BODY OF KNOWLEDGE.

PURE BEAUTY

QUALITY MATERIAL ---

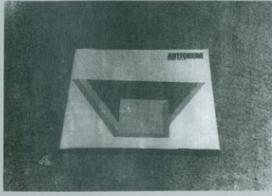
CAREFUL INSPECTION --

GOOD WORKMANSHIP.

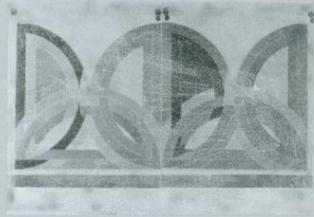
ALL COMBINED IN AN EFFORT TO
GIVE YOU A PERFECT PAINTING.

WHAT THIS PAINTING AIMS TO DO.

IT IS ONLY WHEN YOU HAVE BEEN PAINTING FOR
QUITE SOME TIME THAT YOU WILL BEGIN TO RE-
ALIZE THAT YOUR COMPOSITIONS SEEM TO LACK
IMPACT-- THAT THEY ARE TOO ORDINARY.
THAT IS WHEN YOU WILL START TO BREAK ALL THE
SO-CALLED RULES OF COMPOSITION AND TO
THINK IN TERMS OF DESIGN.
THEN YOU CAN DISTORT SHAPES, INVENT FORMS,
AND BE ON YOUR WAY TOWARD BEING A CRE-
ATIVE ARTIST.



THIS IS NOT TO BE LOOKED AT.



A 1968 PAINTING



A PAINTING BY ELMIRE BOURKE



A PAINTING BY WILLIAM BOWNE



A PAINTING BY DANTE GUIDO



