



Pipilotti Rist, Still from "Open My Glade," 2000

**HUAS 6320-091
(53560)**

Readings in Contemporary Art

Dr. Charissa N. Terranova

July 6-August 4, 2020

University of Texas at Dallas

Arts & Humanities

Meeting Time: T-Th 1:00-5:15 pm

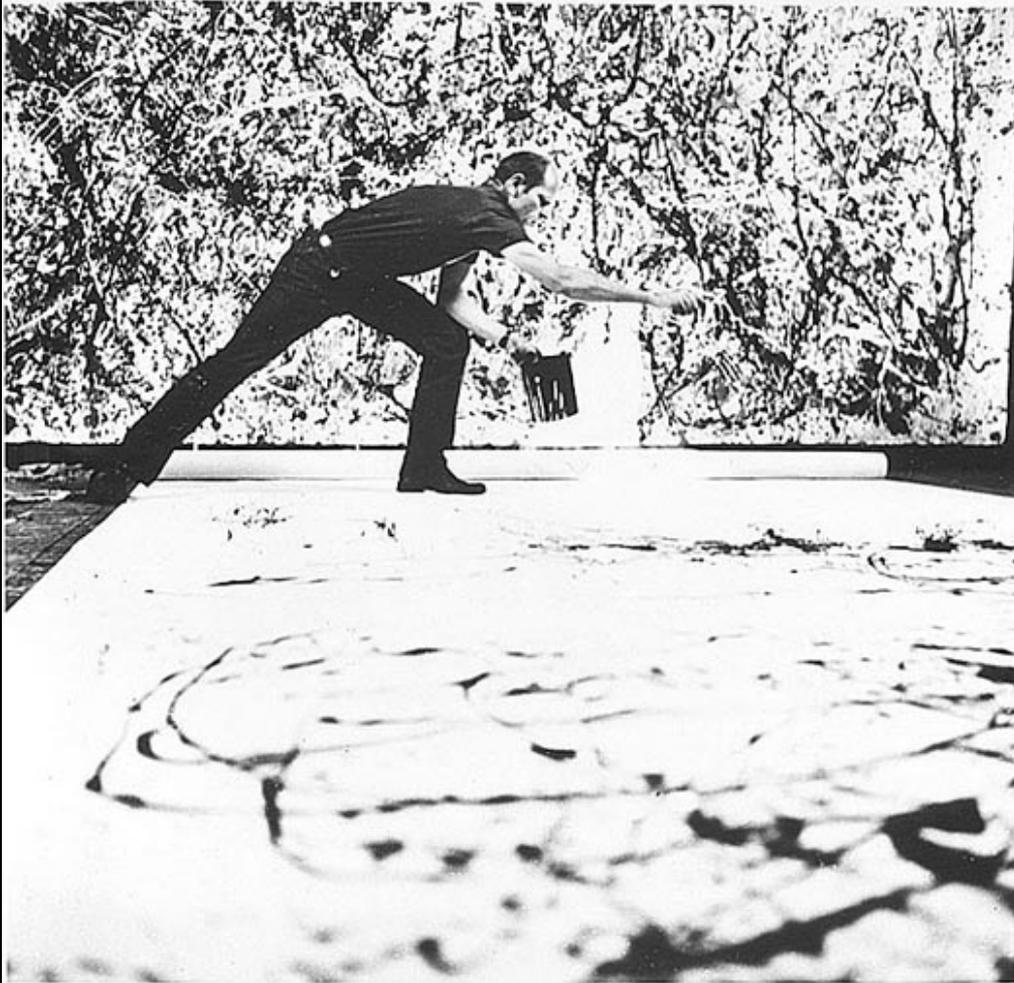
Location: On-line via WebEx

Office Hours by Appointment

Contact: terranova@utdallas.edu

Thursday July 23

Dematerialization and Deskillling



Jackson Pollock making a
drip painting

“The Legacy of Jackson Pollock” (1958)

Allan Kaprow

- “He [Pollock] created some magnificent paintings. But he also destroyed painting.”
- “I am convinced that to grasp a Pollock’s impact properly, we must be acrobats, constantly shuttling between an identification with the hands and body that flung the paint and stood ‘in’ the canvas and submission to the objective markings, allowing them to entangle and assault us. This instability is indeed far from the idea of a ‘complete’ painting. The artist, the spectator, and the outer world are much too interchangeably involved here.”
- “Then Form. To follow it, it is necessary to get rid of the usual idea of “Form,” i.e., a beginning, middle and end, or any variant of this principle – such as fragmentation. We do not enter a painting of Pollock’s in any one place (or hundred places). Anywhere is everywhere, and we dip in and out when and where we can.”

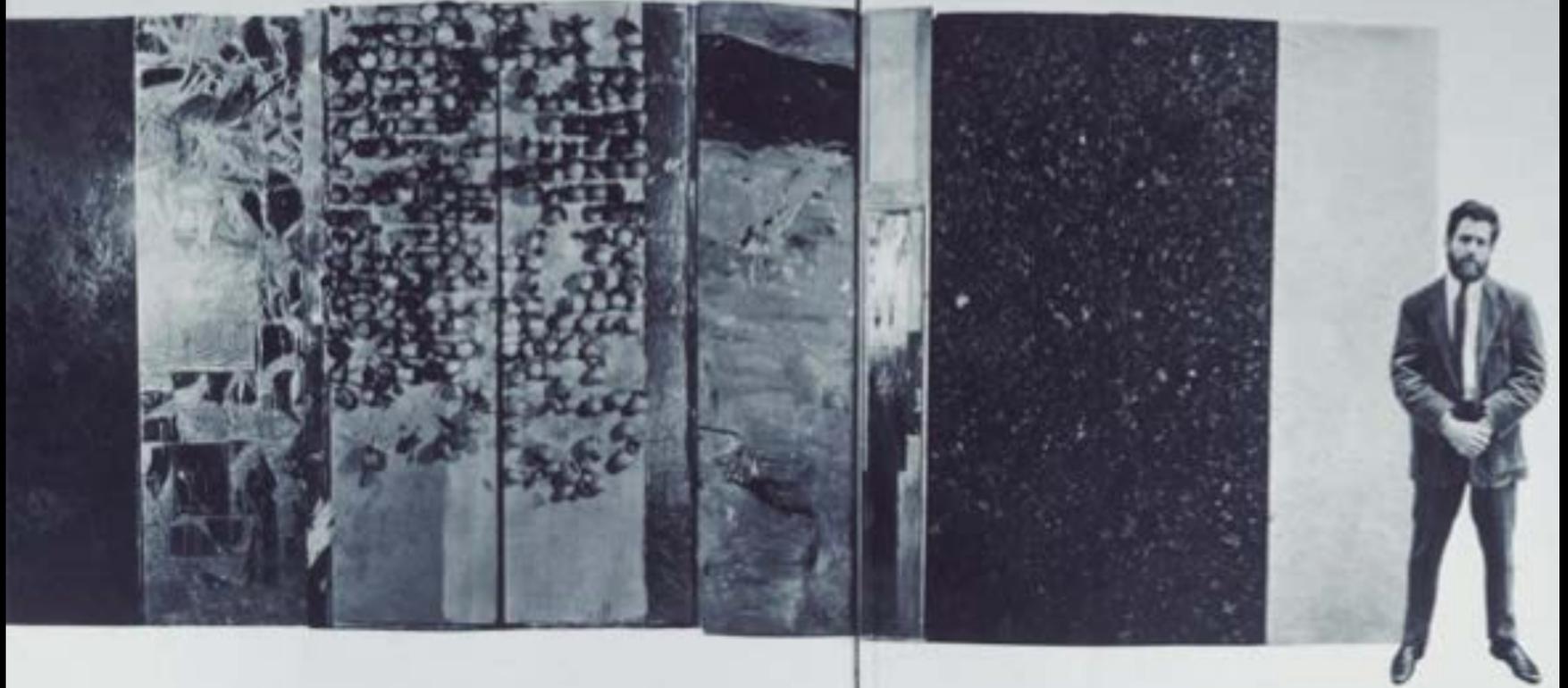


Allan Kaprow, Penny Arcade, 1956



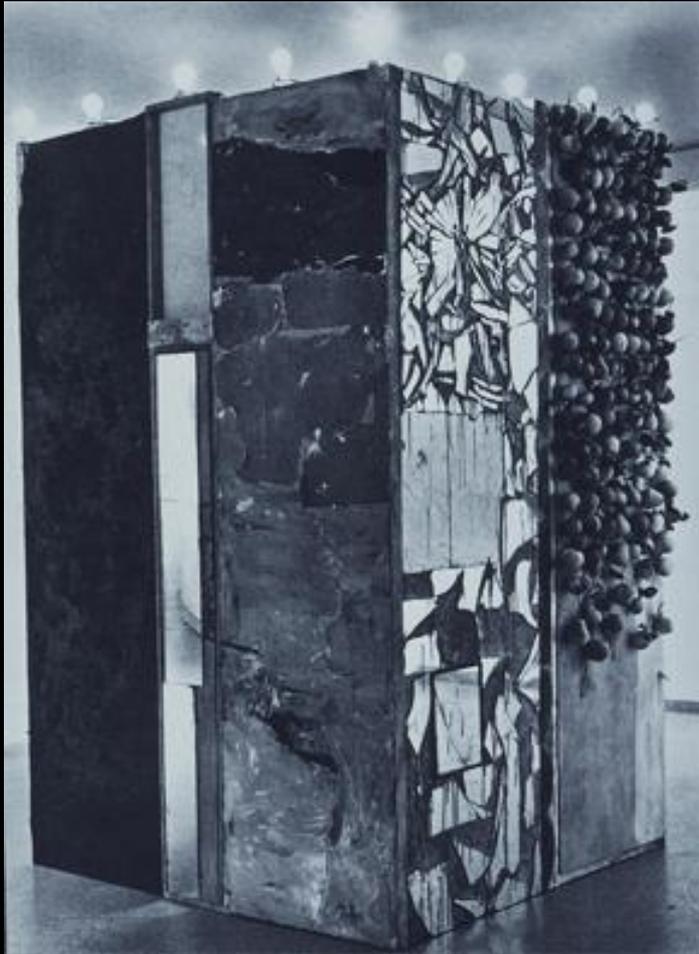
Allan Kaprow, Baby, 1956

17. JOHN BURRILL, Wall (1957-59, Bannockburn, Illinois)

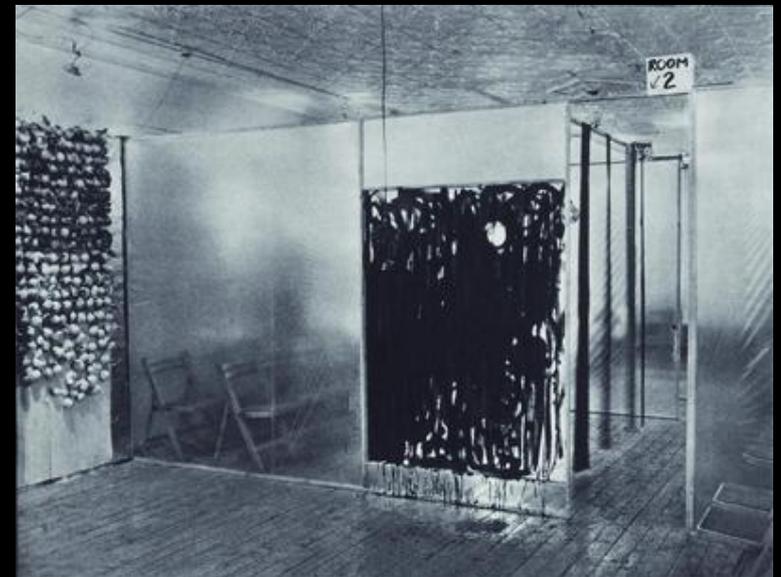
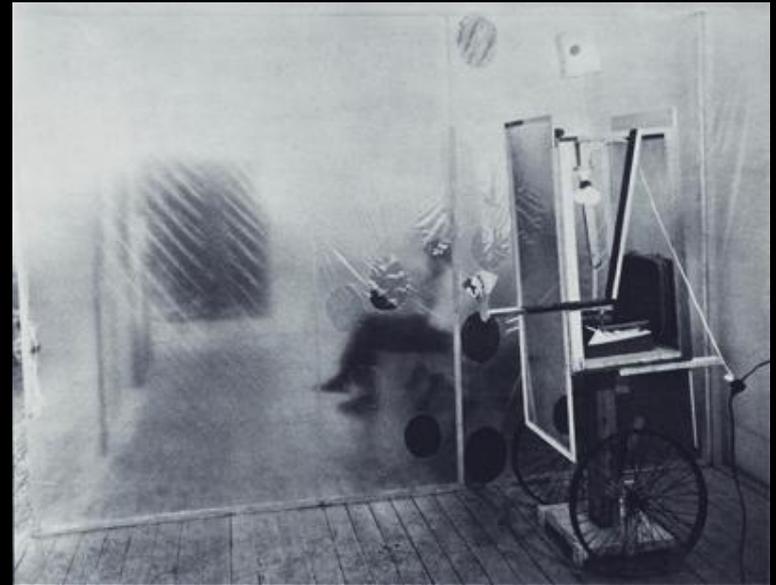


PANELS TO REARRANGE

1957-59



Allan Kaprow, Rearrangeable Panels, 1957-59



Allan Kaprow, 18 Happenings in 6 Parts, 1959

18 HAPPENINGS
IN SIX PARTS
BY ALLAN KAPROW

THE REUBEN GALLERY
61 4th AVE., N.Y.C.
OCT. 4,6,7,8,9,10--8:30 p.m.

CAST OF PARTICIPANTS

Allan Kaprow - who
speaks and plays a
musical instrument

Rosalyn Montague -
who speaks and moves

Shirley Prendergast -
who moves and plays a
musical instrument

Lucas Samaras - who
speaks, plays a game
and a musical instru-
ment

Janet Weinberger -
who moves and plays a
musical instrument

Robert Whitman - who
moves, speaks and
plays a game

Sam Francis, Red Grooms,
Dick Higgins, Lester
Johnson, Alfred Les-
lie, Jay Milder, George
Segal, Robert Thompson
- each of whom paints

The visitors - who sit
in various chairs

INSTRUCTIONS

The performance is divided into six parts. Each part contains three happenings which occur at once. The beginning and end of each will be signalled by a bell. At the end of the performance two strokes of the bell will be heard.

You have been given three cards. Be seated as they instruct you. That is, be sure to change your place for set three and for set five.

Between part one and part two there is a two minute interval. Remain seated.

Between part two and part three there is a fifteen minute interval. You may move about freely.

Between part three and part four there is a two minute interval when you will remain in your seats.

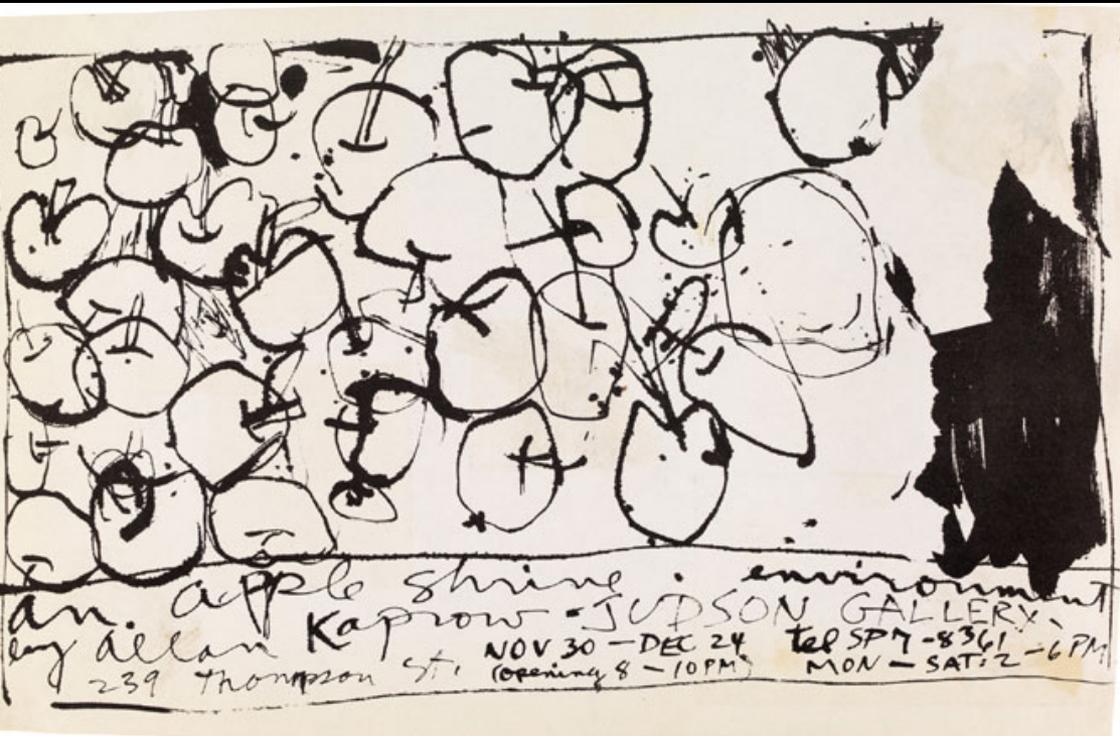
Between part four and part five there is a fifteen minute interval. You may move about.

Between part five and part six there is a two minute interval. Remain seated.

There will be no applause after each set. You may applaud after the sixth set if you wish, although there will be no "curtain call".

The visitors are please asked not to smoke at all in the loft. They are also asked not to leave the building during the longer intermissions.





Allan Kaprow, An Apple Shrine, 1960



Allan Kaprow, Words, 1961

PUSH AND PULL

-

A FURNITURE COMEDY FOR HANS HOPMANN

Instructions:

Anyone can find or make one or more rooms of any shape, size proportion and color -- Then furnish them perhaps, maybe paint some things or everything.

Everyone else can come in and, if the room(s) are furnished, they also can arrange them, accommodating themselves as they see fit.

Each day things will change.

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Allan Kaprow, Push and Pull: A Furniture Comedy for Hans Hofmann, 1963



Allan Kaprow, Push and Pull: A Furniture Comedy for Hans Hofmann, 1963



Allan Kaprow, Yard, 1961



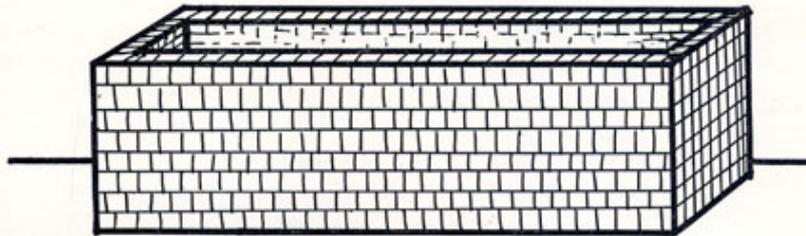
Julian Wasser/Getty Research Institute, Los Angeles
Allan Kaprow (center, with beard) and participants in his
"Yard" (1967), at the Martha Jackson Gallery in New York.



Allan Kaprow, Household, 1964

FLUIDS

A HAPPENING BY
ALLAN KAPROW



During three days, about twenty rectangular enclosures of ice blocks (measuring about 30 feet long, 10 wide and 8 high) are built throughout the city. Their walls are unbroken. They are left to melt.

Those interested in participating should attend a preliminary meeting at the Pasadena Art Museum, 46 North Los Robles Avenue, Pasadena, at 8:30 p.m. on Wednesday, October 11, 1967. The Happening will be thoroughly discussed by Allan Kaprow and all details worked out. 10)

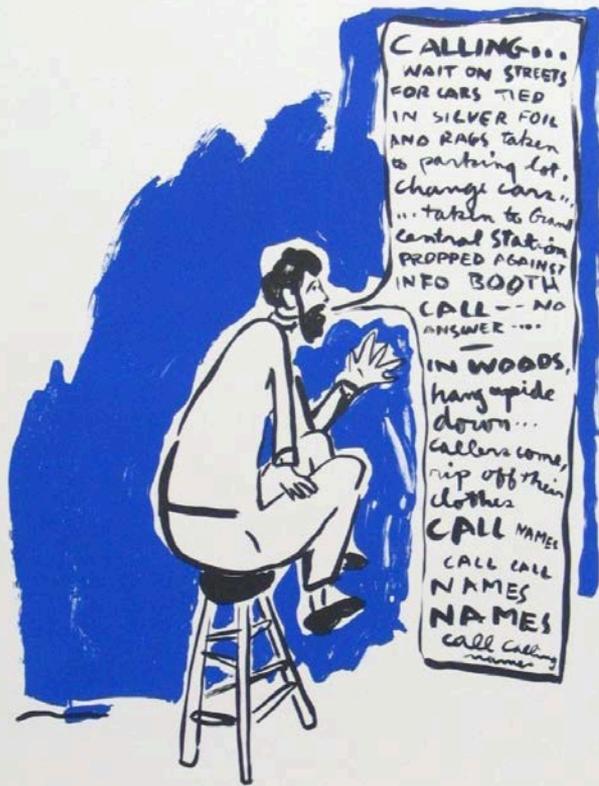






Jeanne-Claude Wrapped for Allan Kaprow's "Calling" (1965)







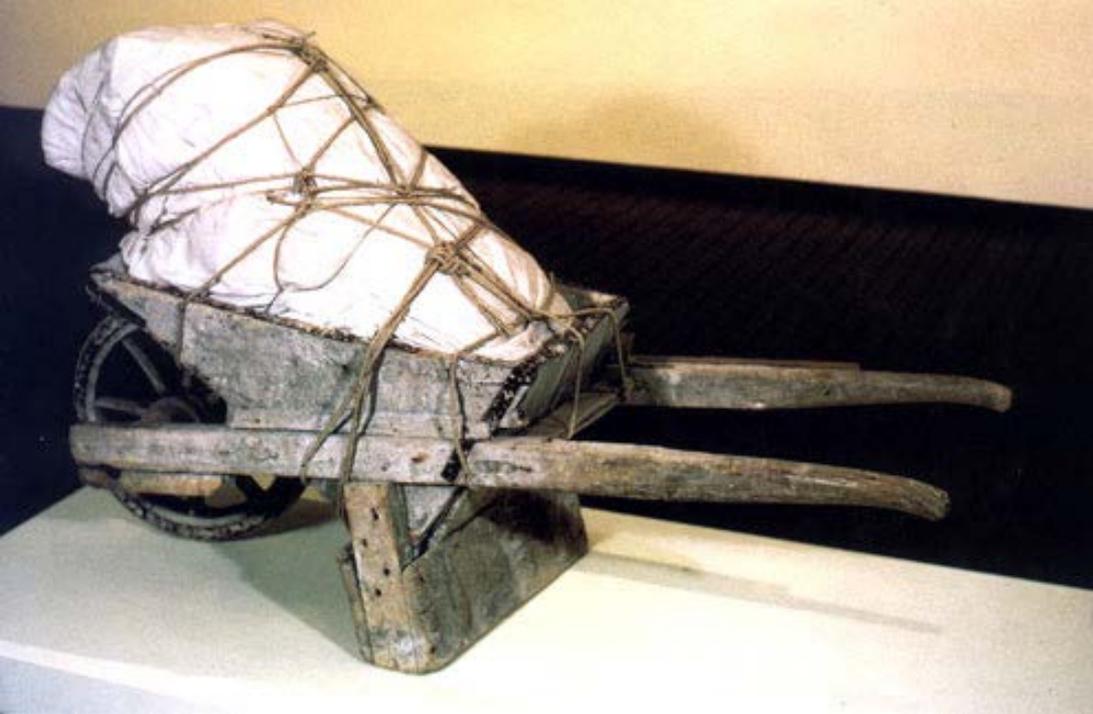
Christo and Jeanne-Claude –
both born June 13, 1935
Jean-Claude died November 18,
2009







Christo with "Wrapped Woman, 1961" at the home of Yves and Rotraut Klein



Left: Christo, Package on
Wheelbarrow, 1963

Left Below: Christo, Wrapped
Package, 1960

Right Below: Christo, Wrapped Live
Model, c. 1961



Conceptual Art
Dematerialization
Language
Technology
Systems



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.

Homes for America

D. GRAHAM

- Bellegrain
 - Brooklyn
 - Colonia
 - Colonia Manor
 - Fair Haven
 - Fair Lawn
 - Greenfields Village
 - Green Village
 - Hamaborn
 - Hammar Grove
 - Hammar Place
 - Sunset Hill Garden
- Garden City
 - Garden City Park
 - Greenlawn
 - Island Park
 - Levittown
 - Middletown
 - New City Park
 - Pine Lawn
 - Plainview
 - Plandomo Manor
 - Pleasantdale
 - Pleasantville

Large-scale tract housing developments continue to rise. 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 apartment builders adapted mass production techniques to quickly build many houses for the defense workers now concentrated there. The 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 installed parts, assembly line standardization, multiple units were easily fabricated.



"The Serenade" - Cape Cod unit, etc.

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 "jiffboxes." 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

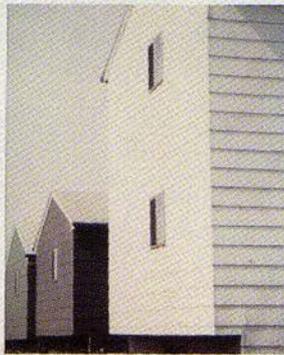


Two "two home" houses, "The Shorelands", Sunny City, N.J.

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 extruded 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 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.



Sail-Back, Sunny 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



Cedar Court, Baltimore, Maryland, Sunny 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.

Dan Graham



Dan Graham, Homes for America, 1966-67



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, WILMER, MASS.

C 00
C 01
C 02
R 03
R 04
R 05
R 06
R 07
R 08
R 09
R 10
R 11
R 12
R 13
R 14
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R 49
R 50

FIGURATIVE
BY
DAN
GRAHAM



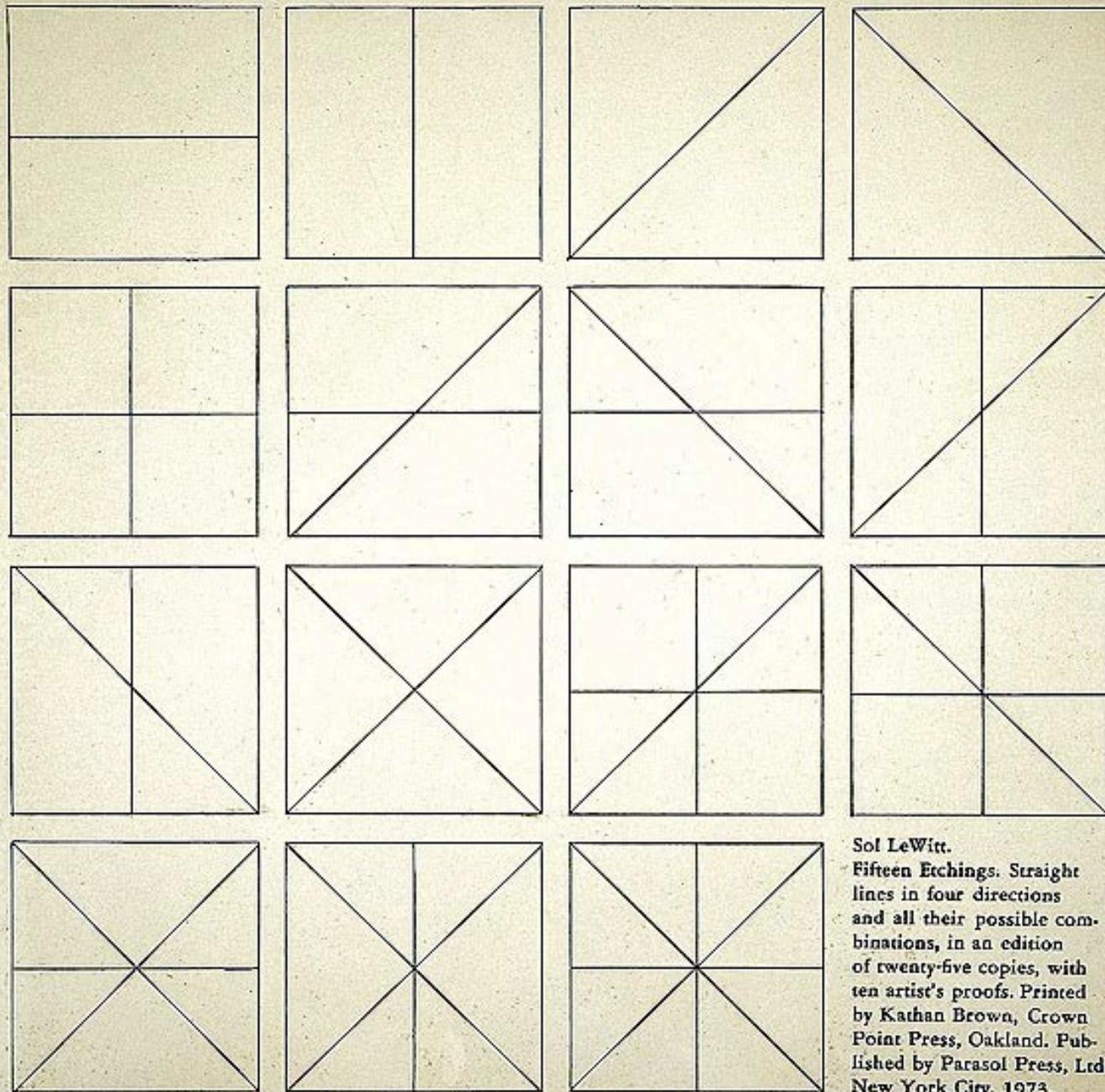
If nature didn't, Warner's will.

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

Dan Graham, Figurative, 1969

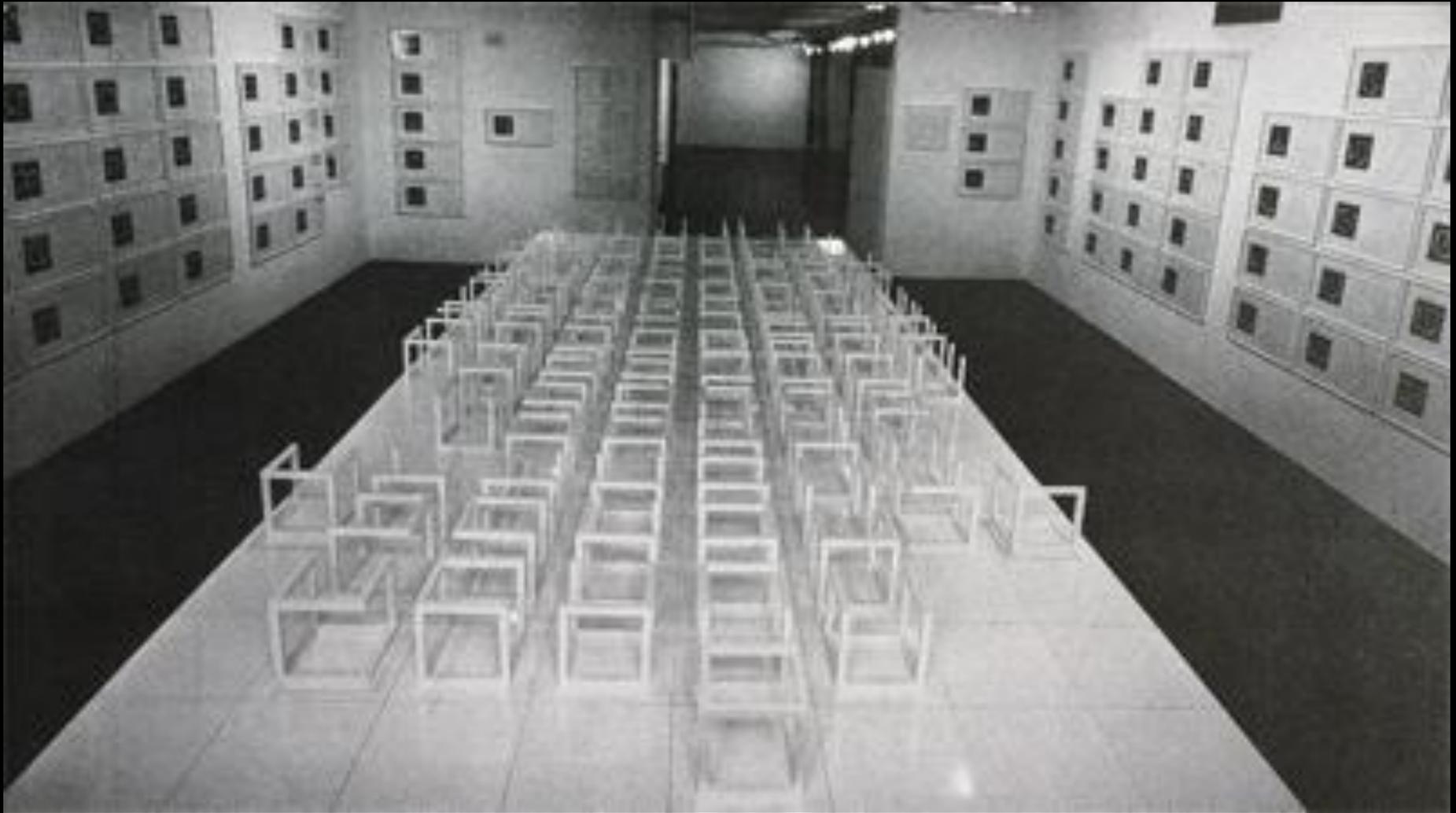


Sol LeWitt, Untitled, 1966



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

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

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



Real Time Systems (1969)

Jack Burnham



Dennis Oppenheim, Directed Seeding – Cancelled Crop, 1969

The route from Finsterwolde (location of wheat field) to Niece Schnapps (location of storage silo) was reduced by a factor of 6X and plotted on a 154 X 267 meter field. The field was then seeded following this line.



This work brings together two interventions Oppenheim created on a field owned by farmer Albert Waalken in Finsterwolde, north-eastern Holland, in 1969. It comprises four distinct elements mounted on board: a colour photograph of a wheatfield being sowed by a tractor in parallel curving lines seen from high up; a negative image in black and white of a map of the area of Finsterwolde onto which two sections of text have been collaged; and two black and white aerial photographs of the same field being traversed by a tractor cutting an X into the wheat. The first two elements relate to the action *Directed Seeding*. For this the field was seeded according to a line plotted by following the road from the village of Finsterwolde, the location of the field, to Nieuweschans, another village where the farmer's storage silo for wheat was located. Oppenheim reduced this curved line by a factor of six in order to direct the trajectory of seeding. The tractor then carved a series of curved parallel lines on the surface of the field as it dug up earth and scattered seed. From an aerial perspective the patterning of parallel lines may be viewed as a form of line drawing on the landscape. The precise location of the field and the silo are indicated on the map, showing the trajectory of the road. The two sections of text collaged onto the upper portion of the map briefly describe the two interventions. <https://www.tate.org.uk/art/artworks/oppenheim-directed-seeding-cancelled-crop-t12402>

“...from ‘ground systems’ to a broad use of interacting ecologies...”

“The significance of this project is that Oppenheim is using the untapped energy and information network of the day-to-day environment. Such situations produce abundant information with a minimum of reorganization...”

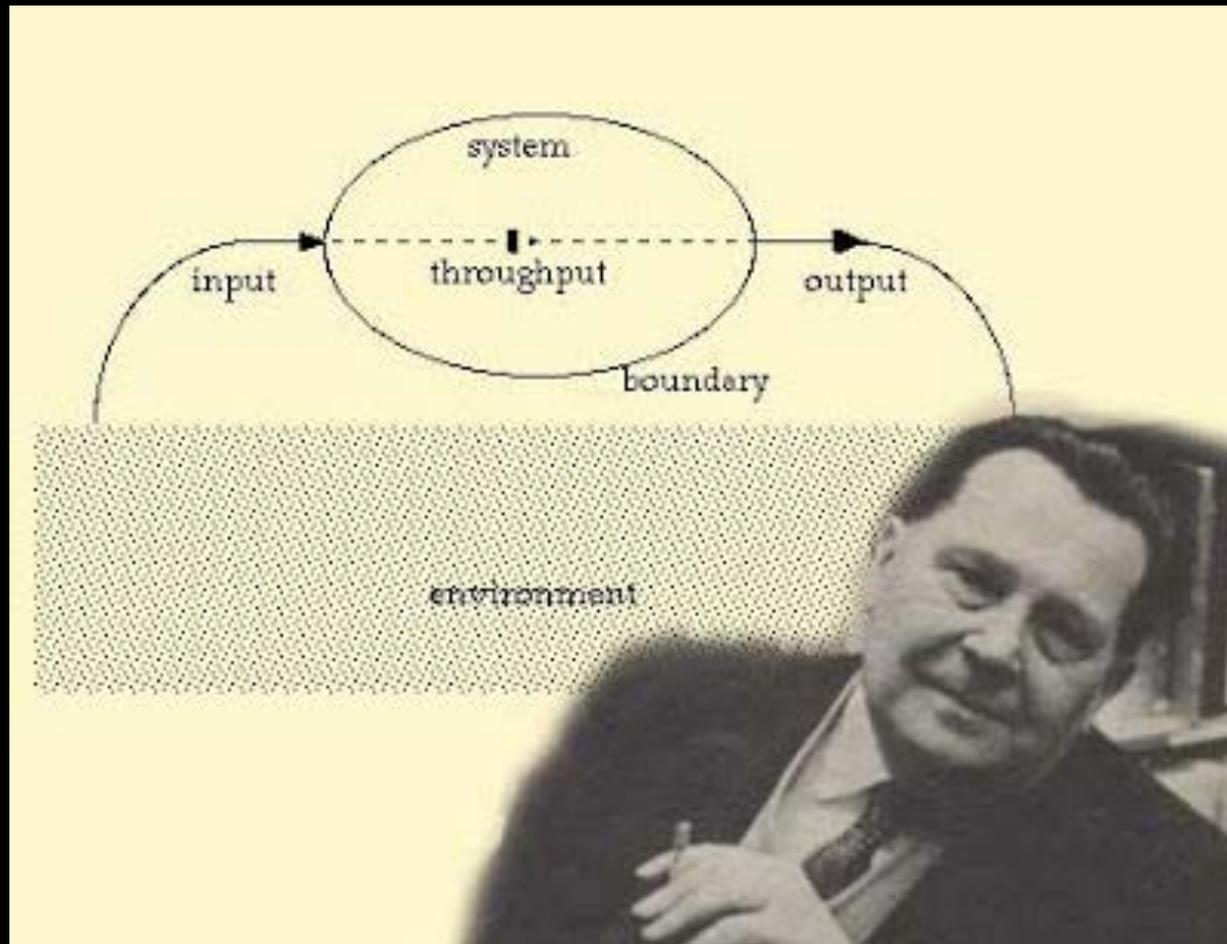
“Signal recognition that art is information process appeared with Conceptual Art.”

Systems Esthetics (1968)

Jack Burnham

“A polarity is presently developing between the finite, unique work of high art, that is, painting or sculpture, and conceptions that can loosely be termed *unobjects*, these being either environments or artifacts that resist prevailing critical analysis.”

“The systems approach goes beyond a concern with staged environments and happenings; it deals in a revolutionary fashion with the larger problem of boundary concepts. In systems perspective there are no contrived confines such as the theater proscenium or picture frame. Conceptual focus rather than material limits define the system. Thus any situation, either in or outside the context of art, may be designed and judged as a system. Inasmuch as a system may contain people, ideas, messages, atmospheric conditions, power sources, and so on, a system is, to quote the systems biologist, **Ludwig von Bertalanffy**, a "complex of components in interaction," comprised of material, energy, and information in various degrees of organization.”



Karl Ludwig von Bertalanffy

(September 19, 1901, Vienna – June 12, 1972, Buffalo, New York)

Modern Theories
of Development:
An introduction to
theoretical biology

Bertalanffy, Ludwig von

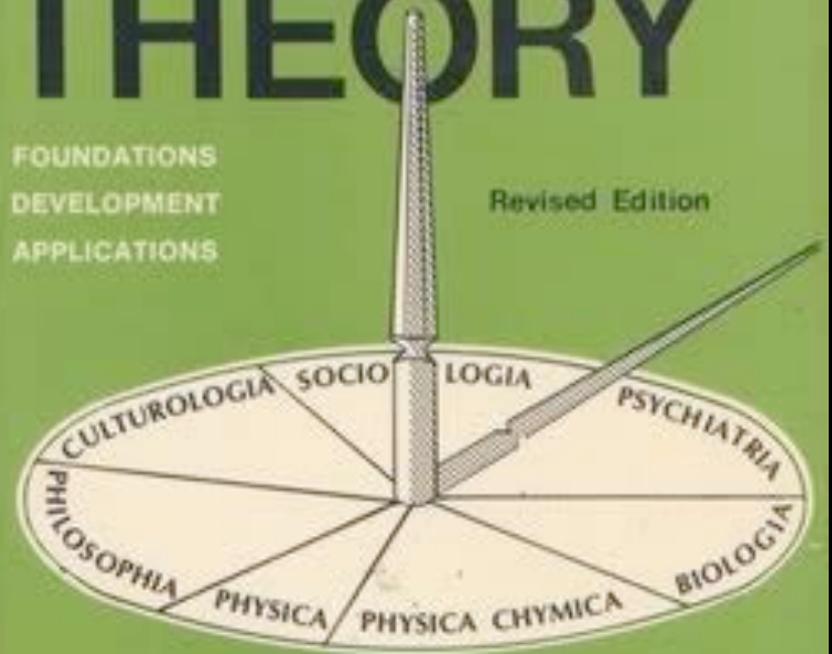
Note: This is not the actual book cover

1928/1933

General
SYSTEM
THEORY

FOUNDATIONS
DEVELOPMENT
APPLICATIONS

Revised Edition



by Ludwig von Bertalanffy

An authoritative introduction to one of the most important theoretical and methodological reorientations in contemporary physical, biological, behavioral and social sciences

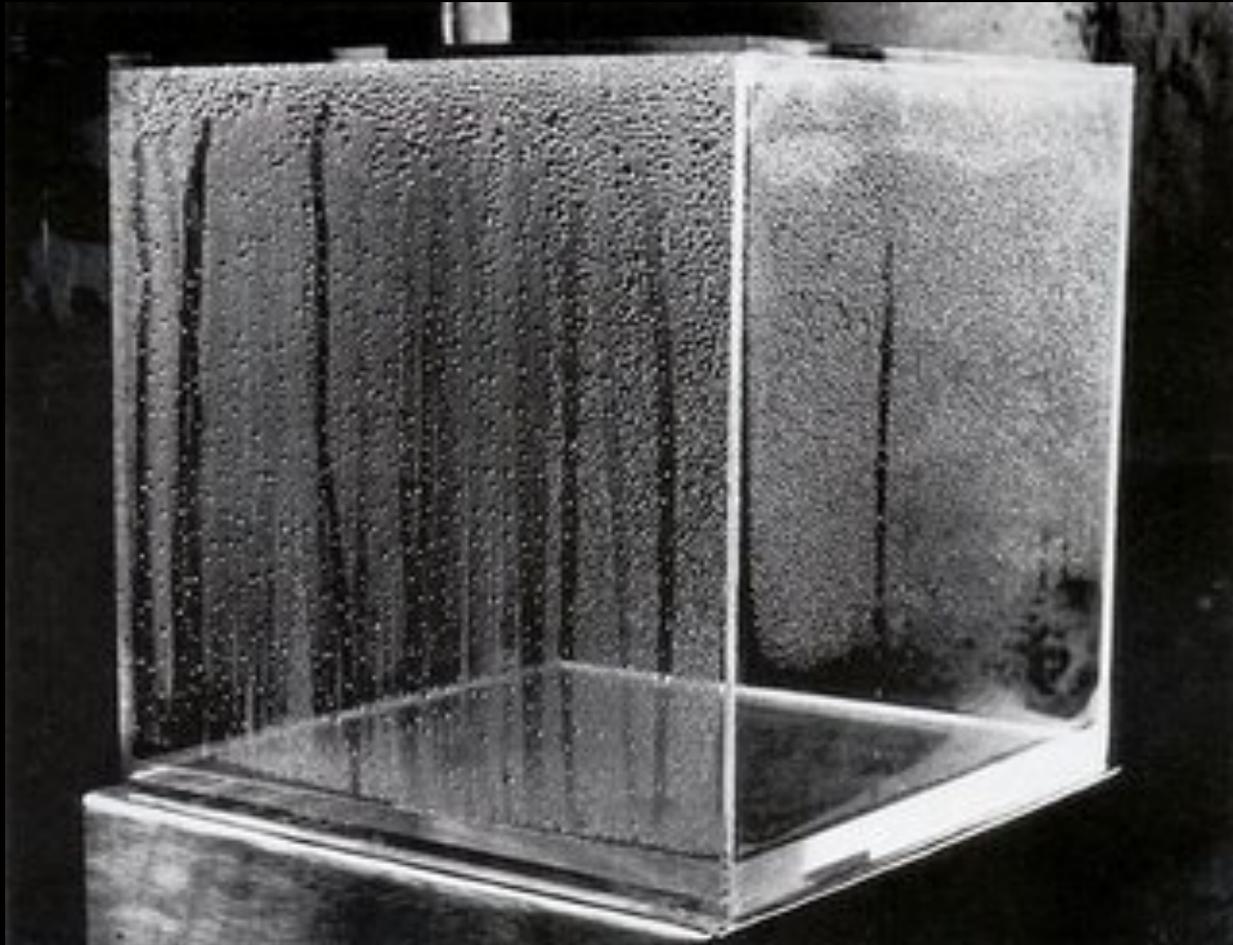
1968



Hog Pasture: Survival Piece #1" (1970-71) by Helen Mayer Harrison & Newton Harrison: "In the exhibition, which was held in mid-Winter, the green of the work, the smallness of the room, the quality of the light, the odor of the air attracted a continuing audience. The earth was made as part of the earlier earth-making ritual. As a consequence for a while, hog pasture grew at about half an inch a day. We attempted to introduce a small hog to our pasture. The museum refused."

[http://theharrisonstudio.net/hog-](http://theharrisonstudio.net/hog-pasture-survival-piece-1-1970-71)

[pasture-survival-piece-1-1970-71](http://theharrisonstudio.net/hog-pasture-survival-piece-1-1970-71)

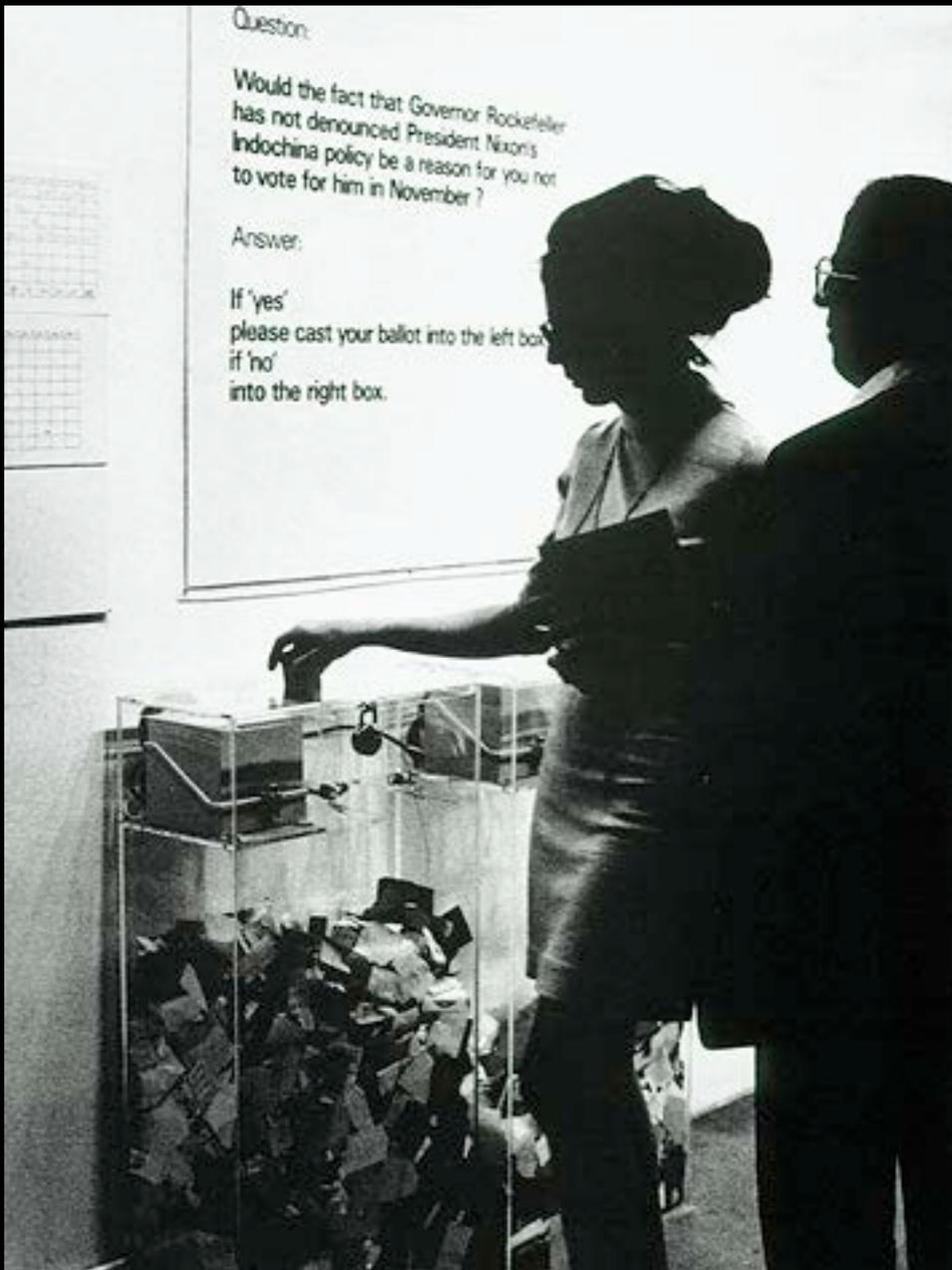


Hans Haacke, Framing (Condensation Cube), 1963-65



Hans Haacke,
Chickens Hatching,
1969

In *Chickens Hatching*, Haacke installed eight small incubators in the Art Gallery of Ontario and placed inside fertilized chicken eggs, which he synthetically monitored with a feedback system of lamps and thermostats until they hatched.



Hans Haacke, MoMA Poll, 1970

The artist Hans Haacke posited this SYSTEM as art: a query, a response algorithm, and its visual feedback.

Question:

Would the fact that Governor Rockefeller has not denounced President Nixon's Indochina policy be a reason for you not to vote for him in November ?

Answer:

If 'yes'

please cast your ballot into the left box

if 'no'

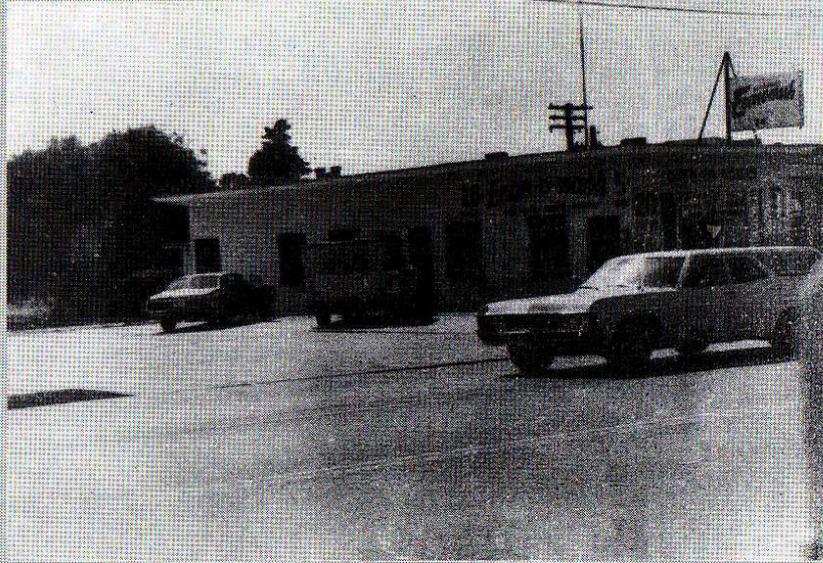
into the right box.

'Ballots' were dropped into either of two plexi-glass ballot boxes [visitors chose "yes" twice as often as "no"].

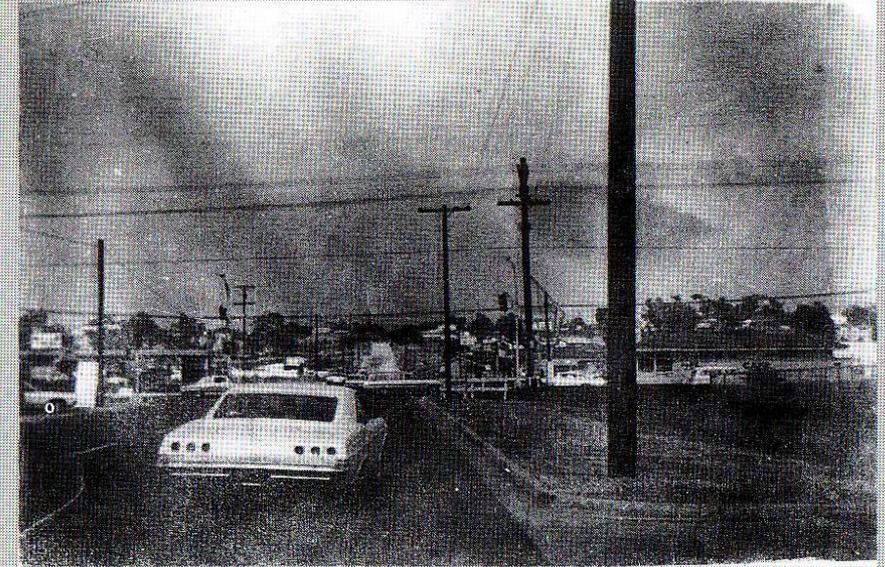
New York Governor Nelson Rockefeller was a member of the board of trustees of MOMA and planning a run for the U.S. Presidency at the time.



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.

Homes for America

D. GRAHAM

- Belmont
- Brookline
- Centerville
- Colonial Manor
- East Haven
- East Lawn
- Edgewater Village
- Green Village
- Highmore
- Highmore Manor
- Highmore Plaza
- Highmore Hill Garden
- Garden City
- Garden City Park
- Greenlaw
- Island Park
- Leetown
- Midtown
- New City Park
- Pine Lawn
- Pineview
- Plantation Manor
- Plantation
- Plantation Plaza
- Plantation Hill Garden

Largely tract housing developments came into the new city. They are located everywhere. They are not particularly bound to existing communities, they tend to develop either regional characteristics or separate identity. These dates date from the end of World War II when in southern California speculators or operators building planned tract subdivisions techniques to quickly build mass houses for the defense market were concentrated there. The California Mutual considered simply of determining in advance the most amount and length of rows of homes and multiplying them by the number of standardized units to be built. A building card was set up over the site of the project to set single homes into these areas. By using housing creation of numbers and factory production parts, assembly line standardization, multiple units were easily fabricated.



Two Homes, Jersey City, N.J.

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).

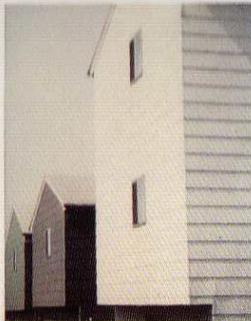
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Developers usually build large groups of individual homes sharing similar floor plans and whose overall grouping possesses a discrete flow plan. Regional shopping centers and industrial parks are sometimes integrated as well into the general scheme.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



'The Serenade', Cape Coral, Fla.

Each house in a development is a lightly constructed shell, although this fact is often concealed by fake (faux) brick walls. Shells can be added or subtracted easily. The standard unit is a box or a series of boxes, sometimes even temporarily 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



Euler Court, Edgewater, New Jersey

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

- 1 White
- 2 Moonstone Grey
- 3 Nickel



LAWN GREEN

- 4 Seafoss Green
- 5 Lawn Green
- 6 Bantuss
- 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 Muehlen



Model Home, Staten Island, N.Y.

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



Model Home, Staten Island, N.Y.

- AABBCDD
- AABBDCC
- AAACBDD
- AAACDBB
- AAADCCB
- AAADBBC
- BBAADCC
- BBCAAD
- BBCDDAA
- BBDDAAC
- BBDDCAA
- CCAAABDD
- CCAADBB
- CCBBDDA
- CCBBAAD
- CCDDAAB
- CCDDDBA
- DDAAABCC
- DDAAACBB
- DDDBAAC
- DDDBCCAA
- DDCCAAAB
- DDCCBBA
- ABCDABCD
- ABDCABDC
- ACBDACBD
- ACDBACDB
- ADBCADBC
- ADCBADCB
- BACDBACD
- BCADBCAD
- BCDABCA
- BDACBDAC
- BDACBDCA
- CABDCABD
- CADBCADB
- CBDACBAD
- CBDAACBD
- CBDAACDB
- DACDBACB
- DACDBAC
- DBACDBAC
- DBACBDCA
- DCABDCAB
- DCBADCBA

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

Female

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



'Split-level', Jersey City, N.J.



'Ground-level', Jersey City, N.J.



Two Family Unit, Staten Island, N.Y.

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 indifferent 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 decision, 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.

'Dislike'

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

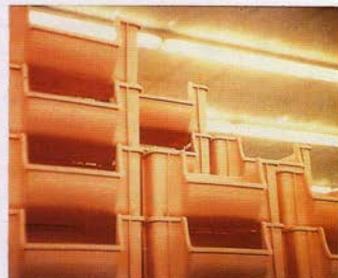
Female

- Patio White
- Colonial Red
- Moonstone Grey
- Yellow Chiffon
- Lawn Green
- Skyway Blue
- Nickle



Car Lift, 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 lifts.



Kitchen Project, Newark, N.J.

Dan Graham, "Car Hop" from Homes for America, 1966-7



Top: Family Group in New Highway Restaurant, June 1967. Bottom: Trailer parked on site, 1967. *Dan Graham*





Dennis Hopper, Double Standard, 1961



8280

Harper

8280

8280

8282

8284

8272

8278

8280

8286

8282

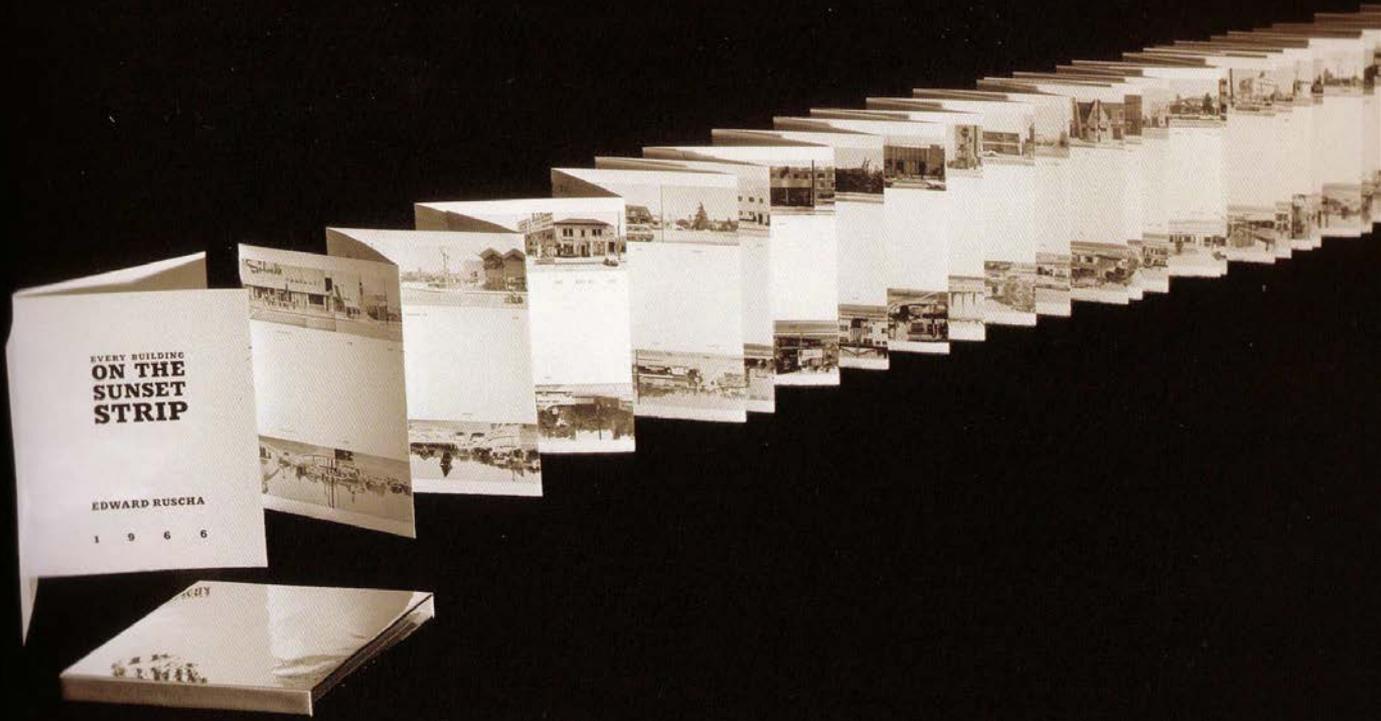


8272

Hobart

8278

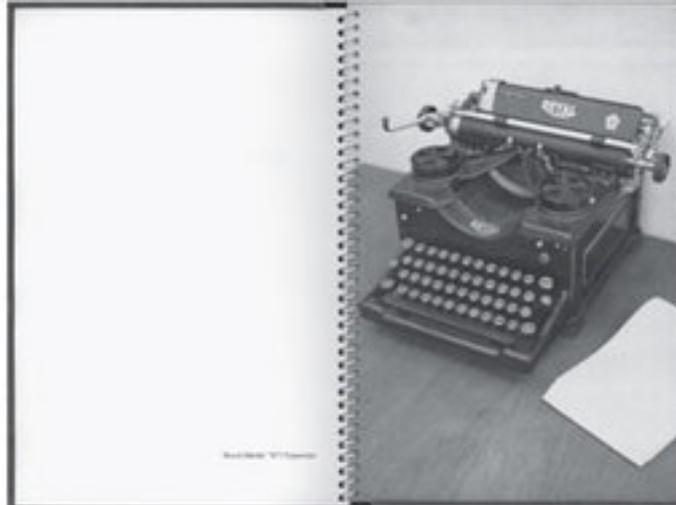
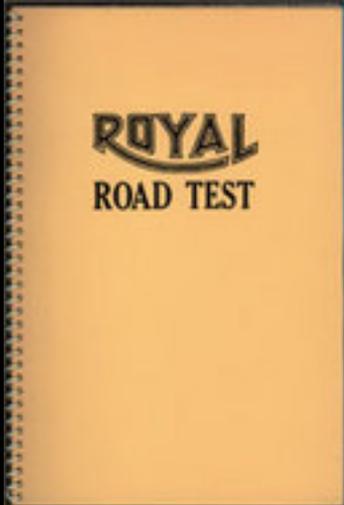
8284



EVERY BUILDING
ON THE
SUNSET
STRIP

EDWARD RUSCHA

1 9 6 6



Ed Ruscha, Patrick Blackwell and Mason Williams, Royal Road Test, 1967



Paul McCarthy, Sunset Boulevard, 1970

Art after Deskillling

John Roberts

What is the central question concerning labor in Roberts' essay?

so – that is a matter for ideological critique and the sociology of audiences – than in the analysis of the radical transformation of conceptions in artistic skill and craft in the modern period. This will necessitate a focus on modernism and the avant-garde, and after, as it comes into alignment with, and retreat from, the modern forces of production and means of reproduction. Much, of course, has been written within the histories of modernism, and the histories of art since, on this process of confrontation and exchange, that is, between modern art's perceived hard-won autonomy and the increasing alienation of the artist, and the reification of art under the new social and technological conditions of advanced capitalist competition. Little, however, has been written on the transformed conditions and understanding of labour in the artwork itself.¹ This is because so little art-history and art-criticism – certainly since the 1960s – has been framed explicitly within a labour-theory of culture: in what ways do artists labour, and how are these forms of labour indexed to art's relationship to the development of general social technique (the advanced level of technology and science as it is expressed in the technical conditions of social reproducibility)? The notion of art as embedded in a prevailing set of technical and social relations – and that art reproduces, subverts or resists – was particularly acute as an issue in the second half of nineteenth century in Europe. This is because the new capitalist social conditions challenged advanced artists to think of themselves as newly modern outside of the prevailing and long-standing academic institutional arrangements, and therefore, as engaged in defining themselves as other to what was seen as holding the artist back technically: a bourgeois academy and culture harnessed to modes of *retardataire* production that fundamentally *de*-subjectivised art and as such de-linked its forms from the appearances of the contemporary world. In this sense, late nineteenth-century European capitalism does not just provide 'new modern subjects' for the artist, but, crucially, transforms the *affective* space in which artists produce their work – how artists materially constitute the problem of representation – and, as such, how their works are received, transforming the questions of artistic value itself. As advanced modernist artists seek to define and resist what they see as their threatened or marginal cultural status, the priority – the *modernist* priority – becomes: *how, with what materials, and to what ends* does the artist labour?]

What has shifted in the labor of the artist
in the work of Courbet and Manet?



Courbet, The Stonebreakers, 1849



Manet, Le Dejeuner sur l'herbe (Luncheon on the Grass), 1863

History Painting

Portraiture

Genre Painting

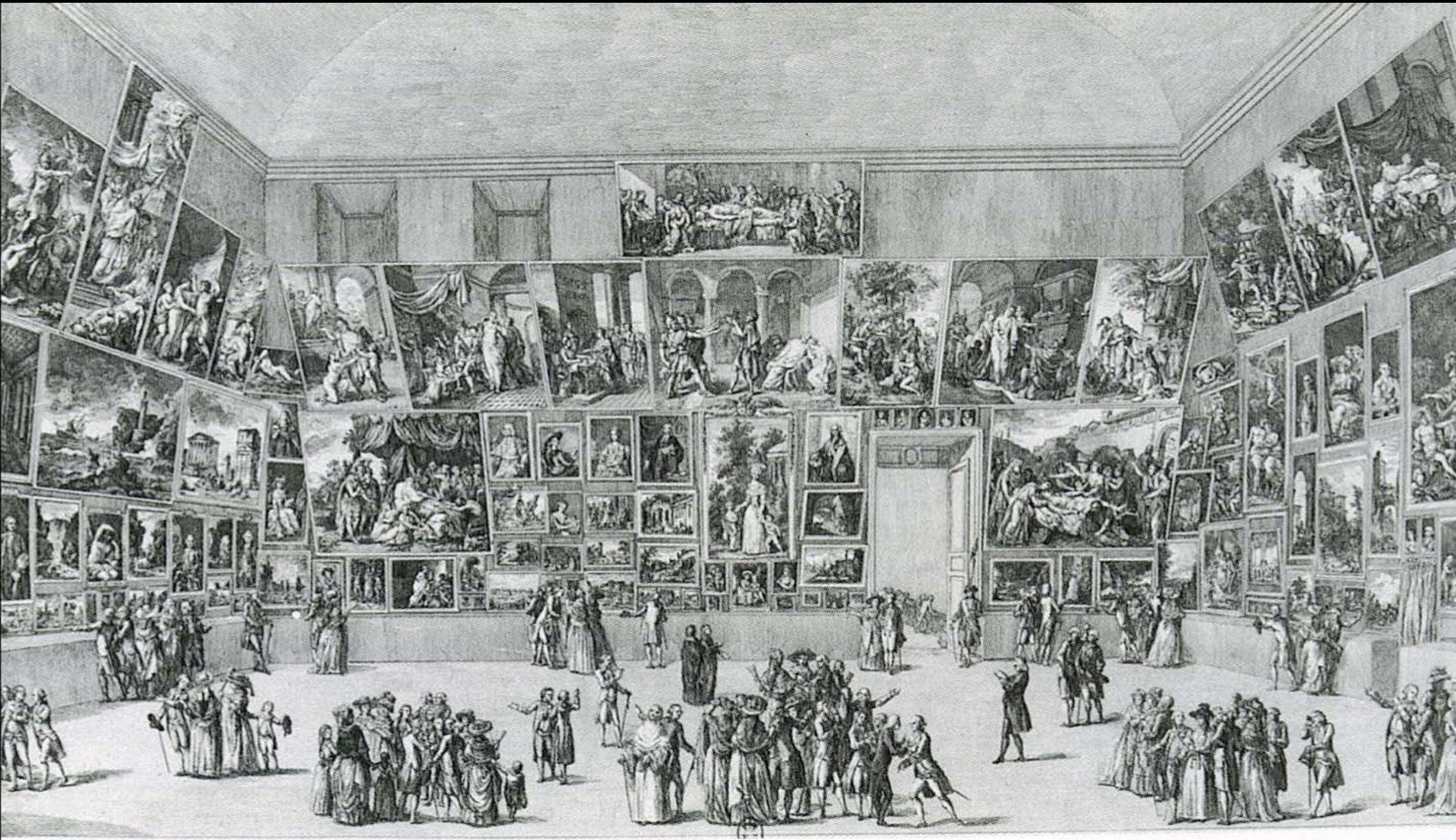
Landscape Painting

Animal Painting

Still life Painting

hierarchystructure.com

Royal Academy
Art Hierarchy



“art pompier”



Jacques-Louis David, Leonidas at Thermopylae, 1798-1814



Alexandre Cabanel, The Birth of Venus, 1864



"Neo-Grec"
style

Jean-Léon Gérôme, *The Cock Fight*, 1846

"Beauty is truth, truth beauty, that is
all Ye know on earth, and all ye need
to know."

John Keats, *Ode on a Grecian Urn* (1819)



Courbet, The Stonebreakers, 1849



Manet, Le Dejeuner sur l'herbe (Luncheon on the Grass), 1863

To what does Roberts refer in the phrase “deflationary logic” on page 81?

Indeed, a reversal of judgement takes place: rather than the spectator adjudicating a work on the grounds of how well it matches or surpasses inherited technique, the assessment of value is based on how well the work, in its creation of new forms, withdraws from, and adulterates, inherited technique. In this sense, Courbet and Manet's negation of inherited technique introduces into modernist painting what we might call a **deflationary logic**, that was to stretch to Picasso and on to Jackson Pollock. The inherited techniques and forms of naturalism and realism are submitted to a radical process of denaturalisation, abstraction and formalisation.

What has shifted in the labor of the artist
in the work of Courbet and Manet – and is
it really anything new?

opens up between art as a bourgeois *profession* – like law or medicine – and its nascent, undefined, unofficial social role as a critic of bourgeois culture.⁴ Artists were faced with a crucial choice, then: to continue to throw their lot in with the official culture and its traditional (although weakening) forms of patronage – and, as a consequence, see their art suffer – or work independently in alliance with the newly-emergent private market for art, in order to defend and continue the possibility of the achievements of the past. But, in making

2. For an extended discussion of modernism and *facilité*, see Roberts 2008.

3. See Clark 1984.

4. The critical function of art, of course, does not begin with modernism – even during the Renaissance, the highpoint of state-patronage, artists used art to challenge the authority of their clients. But these moments were invariably moments of individual honour – of hurt pride and revenge – and not attached to a critique of the state or its artistic institutions. Indeed, it would have been incomprehensible for any artist to criticise his patrons on these grounds; for the making of art and of its meanings was a direct extension of the power bequeathed to the artist by those who ruled. With the rise of capitalism, and the emergence of an independent market for art and, as such, the emergence of the independent professionalisation of the artist (a professionalism at odds with the academy and with state-patronage), this direct transmission-belt between ruler and artist is broken.

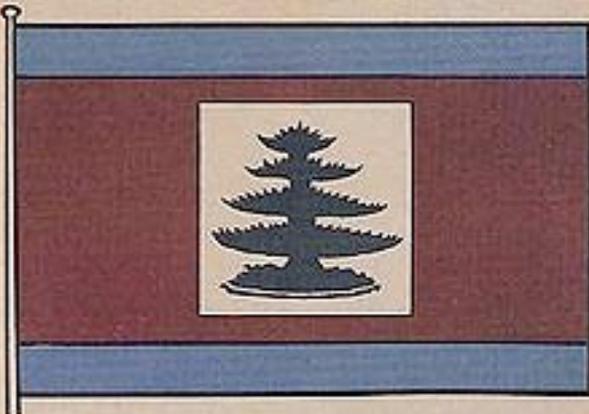


Marcel Duchamp (1887-1968)
player 1911

Retinal Art versus Anti-Retinal Art



Duchamp, Portrait of chess
player 1911



INTERNATIONAL EXHIBITION
OF MODERN ART
ASSOCIATION OF AMERICAN
PAINTERS AND SCULPTORS
60th INF^Y REG^T ARMORY, NEW YORK CITY
FEBRUARY 15th TO MARCH 15th 1913
AMERICAN & FOREIGN ART.

AMONG THE GUESTS WILL BE — INGRES, DELACROIX, DEGAS,
CÉZANNE, REDON, RENOIR, MONET, SEURAT, VAN GOGH,
HODLER, SLEVOGT, JOHN, PRYDE, SICKERT, MAILLOL,
BRANCUSI, LEHMBRUCK, BERNARD, MATISSE, MANET, SIGNAC,
LAUREC, CONDER, DENIS, RUSSELL, DUFY, BRAQUE, HERBIN,
GLEIZES, SOUZA-CARDOZO, ZAK, DU CHAMP-VILLON,
GAUGUIN, ARCHIPENKO, BOURDELLE, C. DE SEGONZAC.

LEXINGTON AVE.—25th ST.

Marcel Duchamp, *Nude Descending a Staircase, No. 2*, 1912



"GUILFISH'S" PRIZE-WINNING
SOLUTION OF ARMORY PUZZLE.

A Mathematical Solution.

Being in the fourth dimension, the artist sees all around the other three dimensions, sees all sides of the lady at once. He paints what he sees. If properly cut out and pasted together, the apparently unrelated spaces form the perfect statue of a nude lady in the act described.

William Silva,

1326 New York Ave., Washington, D. C.
Mar. 5, 1913.

"Veritable Brain-Storm."

You ask for a solution of the mysterious "nude descending a stairway," in fifty words. Why fifty when one will do it? The mystery is all in the wrong translation of the title which is thus:

"Nude descending with stairway."

How plain everything is at once.

If permissible, here is another solution, but I am more fond of the first one. The painter, never having seen a nude lady, sees one on a fine morning in the month of May, which incident and time makes him rather confused. The picture plainly shows this emotion. A veritable brain-storm.

Yours very truly,

Gustave Wiegand.

Carnegie Hall, N. Y., Mar. 6, 1913.

Blots of Flesh Color.

The painter probably watched a nude figure rush down a dark staircase and tried to put on canvas the blots of flesh color he saw in that moving picture. As the colors are not true, he either has defective

The Nude Lady and the Stairway Title of a Cubist picture at the Armory Show.

Now this is asked on Hudson's banks
And not on shores of Niger;
Our lady's on a stairway placed,
There's no sign of a tiger.
At least the "Cubist" says she is
He who hath so devised her;
No stair nor dame can we discern
And so we're none the wiser.
If "art concealeth art"—when then
This "Cubist" is a master,
For he hath hidden stair and dame
Beneath some brown courtplaster.
Oh—Saints, Madonnas, visions fair,
Of Raphael and of Lippi.
Must we forsake Ye—and embrace
Bad dreams by painters "Dippy"?
Perish the thought—with masters old;
We'll still walk woodlands shady,
Still be inspired by visions fair,
Scat! "Stairway and Nude Lady."

SEEING NEW YORK WITH A CUBIST



The Rude Descending a Staircase
(Rush Hour at the Subway)



1998

© USPS 1998



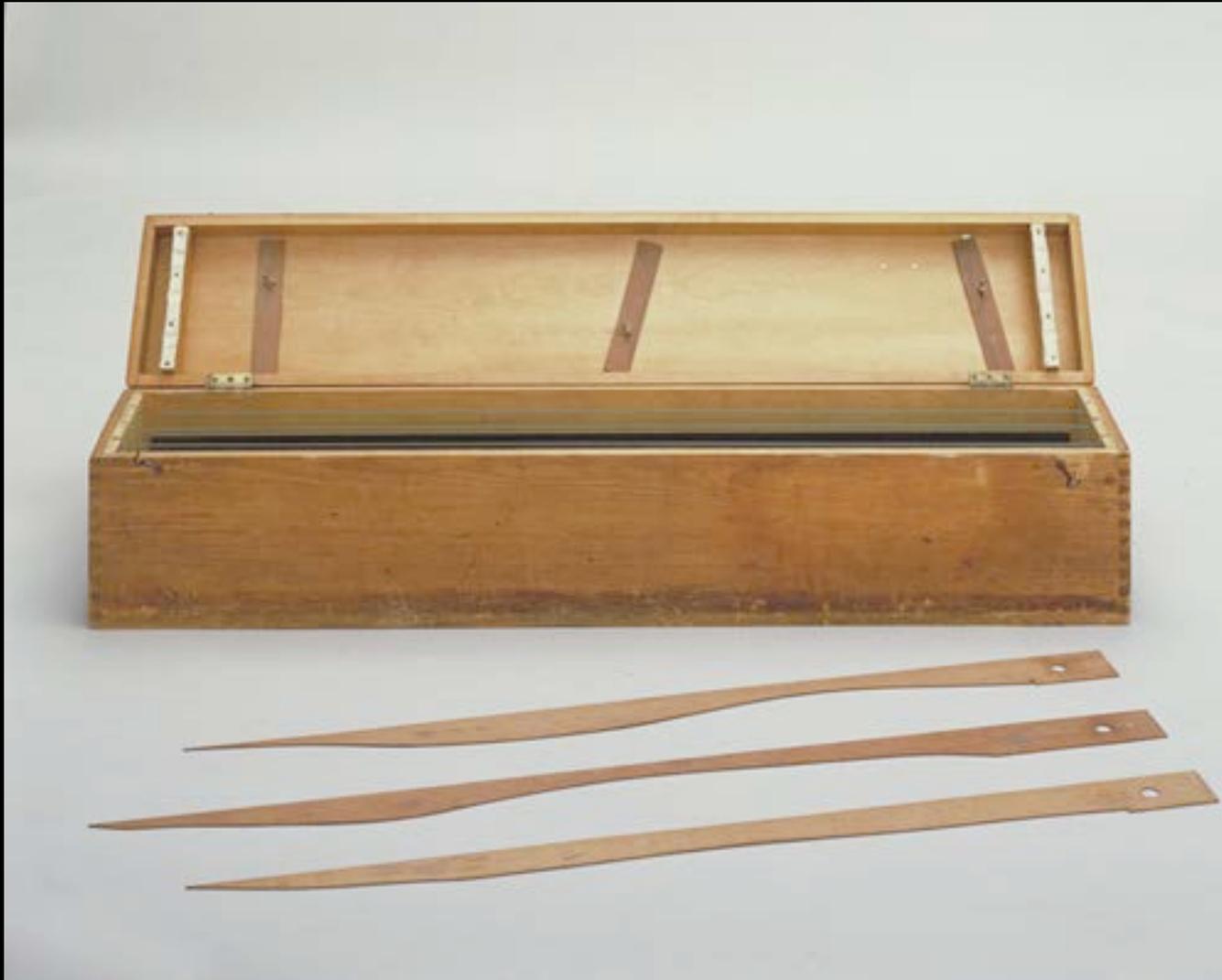
Eliot Elisofon, Marcel Duchamp
Walking down Stairs mimicking Nude
Descending a Staircase, 1952



Readymade

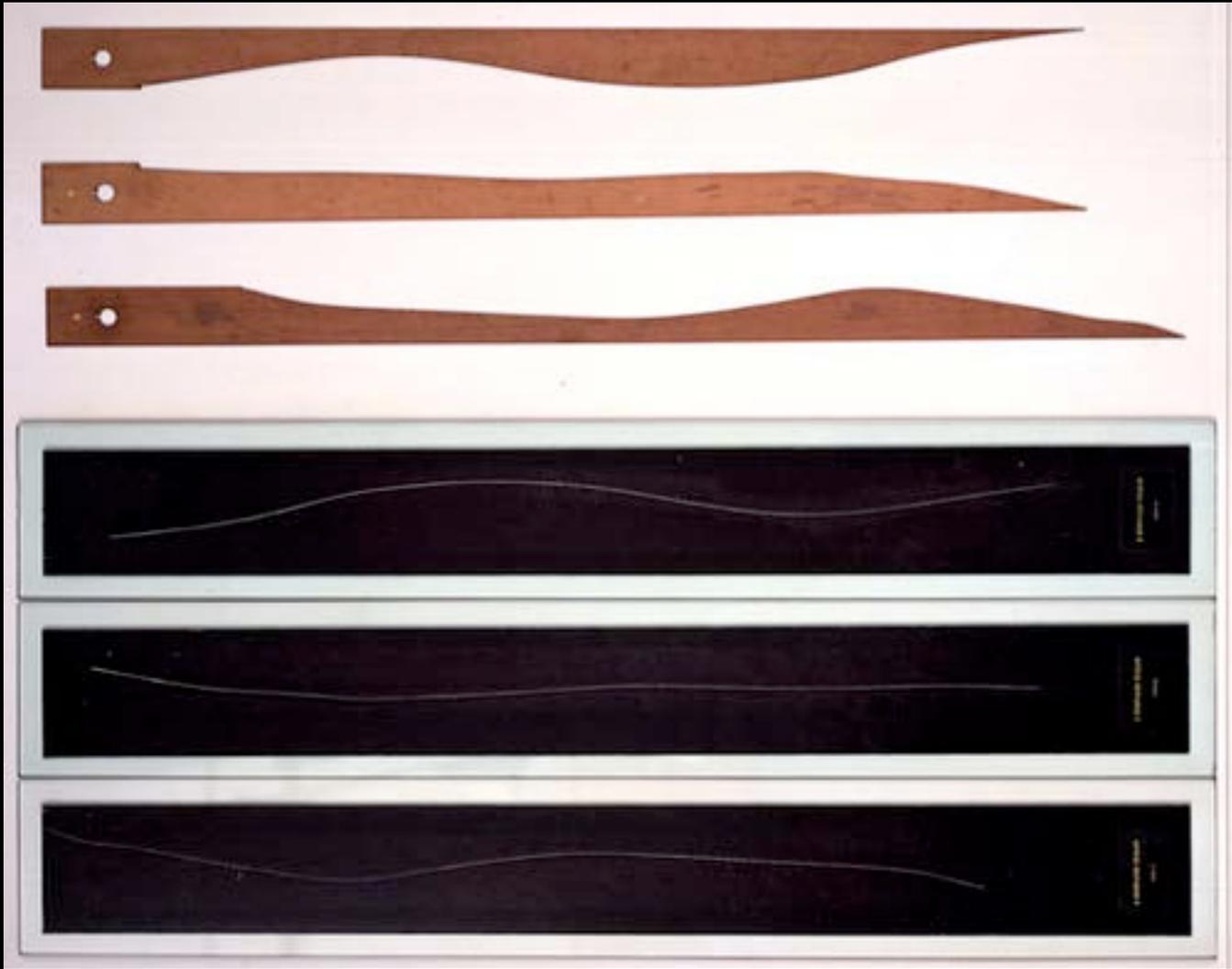
Duchamp wanted, he said, "to put art back in the service of the mind."

Duchamp, Bicycle Wheel, 1913



It is "a joke about the meter (3.2 ft)," Duchamp glibly noted about this piece, but his premise for it reads like a theorem: "If a straight horizontal thread one meter long falls from a height of one meter onto a horizontal plane twisting as *it pleases*[it] creates a new image of the unit of length."

Duchamp, Three Standard Stoppages, 1913-14



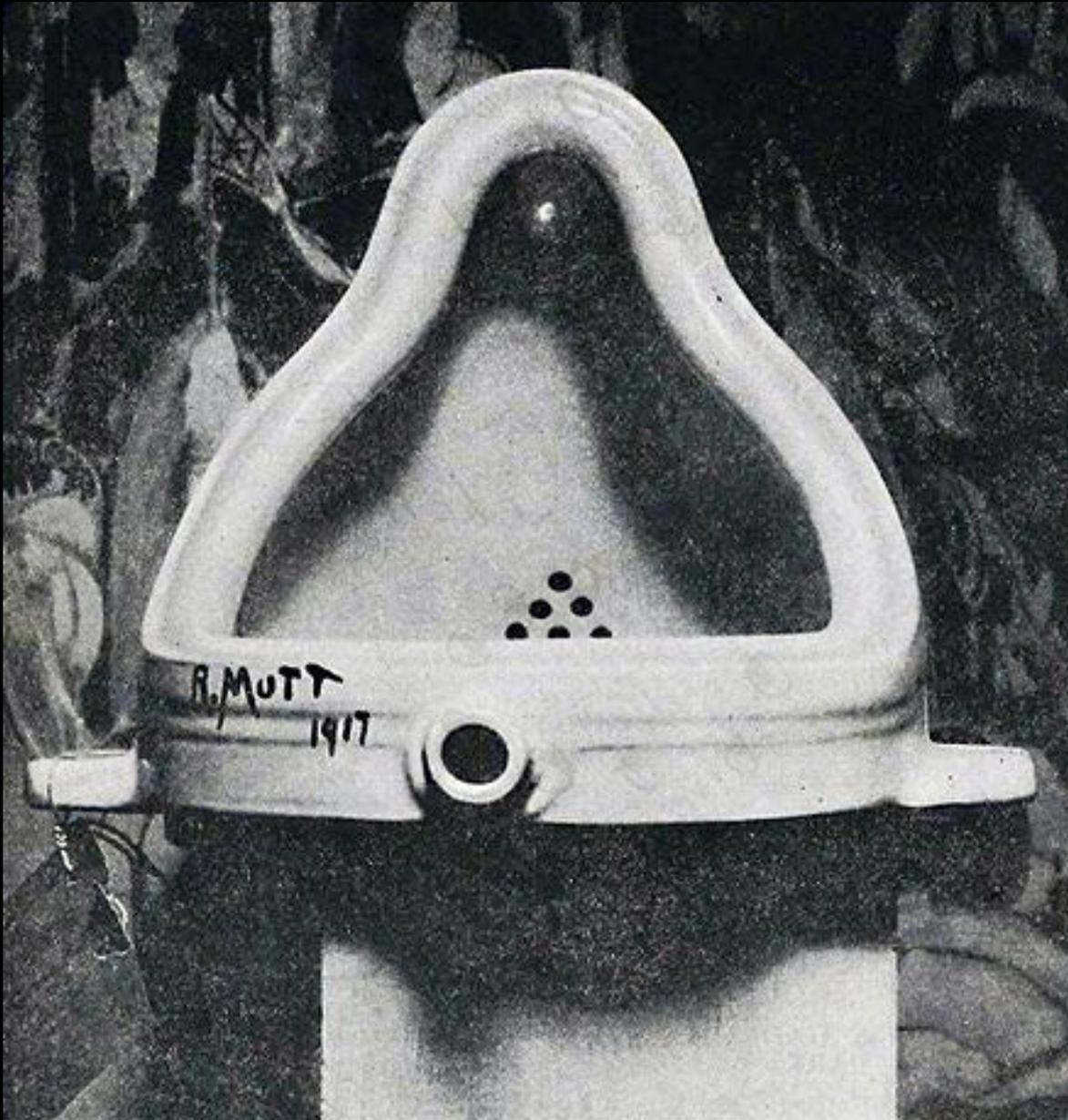


Readymade

Duchamp (and Freytag-Loringhoven),
Fountain, 1917

By locating meaning in the aesthetically-chosen found object (that is, the object of artistic discrimination) the artist is no longer bound to the expressive demands of covering a given surface or modelling a given material, but, rather, to the intellectual demands of re-contextualising extant objects in order to change their sign-value. Thus, what is important about Duchamp's early readymades is that they reorder the way hand and eye have, traditionally, determined the form and content of art. The Duchampian readymade disperses the hand and eye to a world of signifiers and materials that require forms of mapping, superimposition and coordination. 'It is a kind of rendezvous', Duchamp said of this function of the readymade.¹⁰ [The immediate outcome of this shift is that the deflationary content of art is subject to the thoroughgoing dismantling of the metaphysics of the hand, of handicraft, of the handmade. If the post-cubist painter is compelled to place something into the space of the painting in order to render that space more believable as a painting, the Duchampian artist is free to place any object in any art context (or non-art context) without relying on the organisational discipline of the expressive hand. The production of meaning as the act of placing and arranging becomes fundamentally *indeterminate* in this sense: any readymade, anywhere might have meaning.

Thus, if, in the post-cubist painting, hand and eye are no longer constrained by the dictates of bringing coherence to an orderly progression of mark-making, in the work of the Duchampian artist, this freedom is limitless. This means that the readymade's deflationary logic invites more than a critique of painting's circumscribed sense of artistic craft. Duchampian deflation stands not simply as a negation of the status of painting, but as an actual *extension* of the artist's skills and competences. As Duchamp's notion of the 'rendezvous' suggests, the superimposition and reorganisation of extant forms and materials opens up the category of art to non-artistic technical skills from other cultural, cognitive, practical and theoretical domains: film, photography, architecture, literature, philosophy and science. Indeed, if art is a site of many different disciplines, materials, and theoretical frameworks, art can be made quite literally from *anything*.

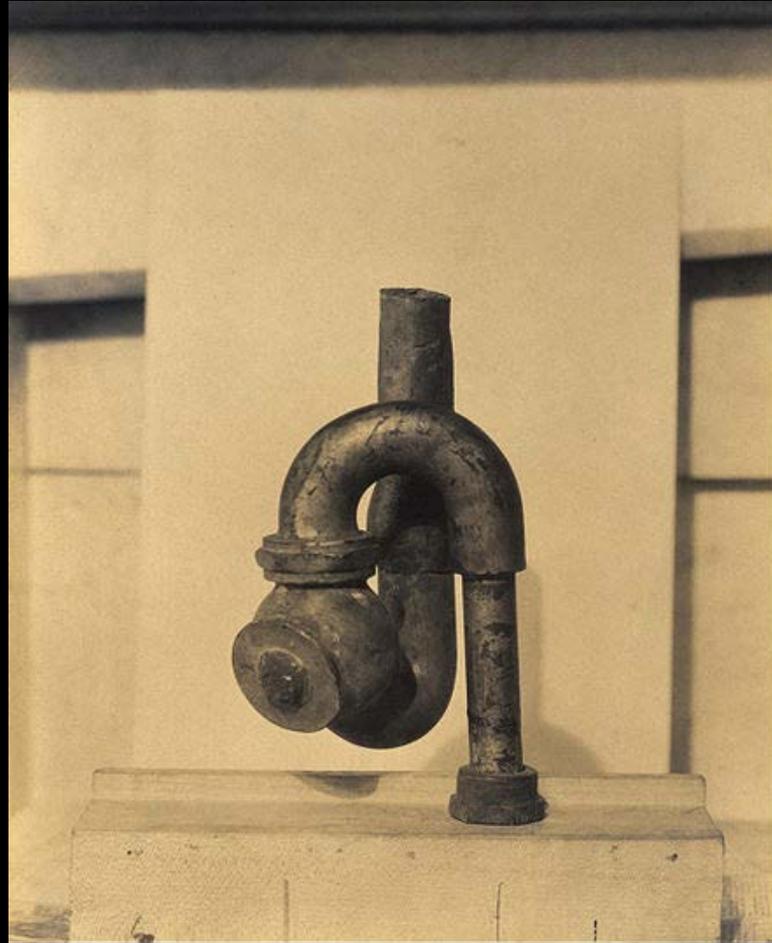


In a letter written by Marcel Duchamp to his sister Suzanne dated April 11, 1917 he refers to his famous readymade, Fountain (1917), and states: "One of my female friends under a masculine pseudonym, Richard Mutt, sent in a porcelain urinal as a sculpture."

<https://vimeo.com/274454873>



Elsa Hildegard Baroness von Freytag-Loringhoven
(1874-1927)



Baroness Elsa von Freytag-
Loringhoven and Morton
Schamberg, God, 1917

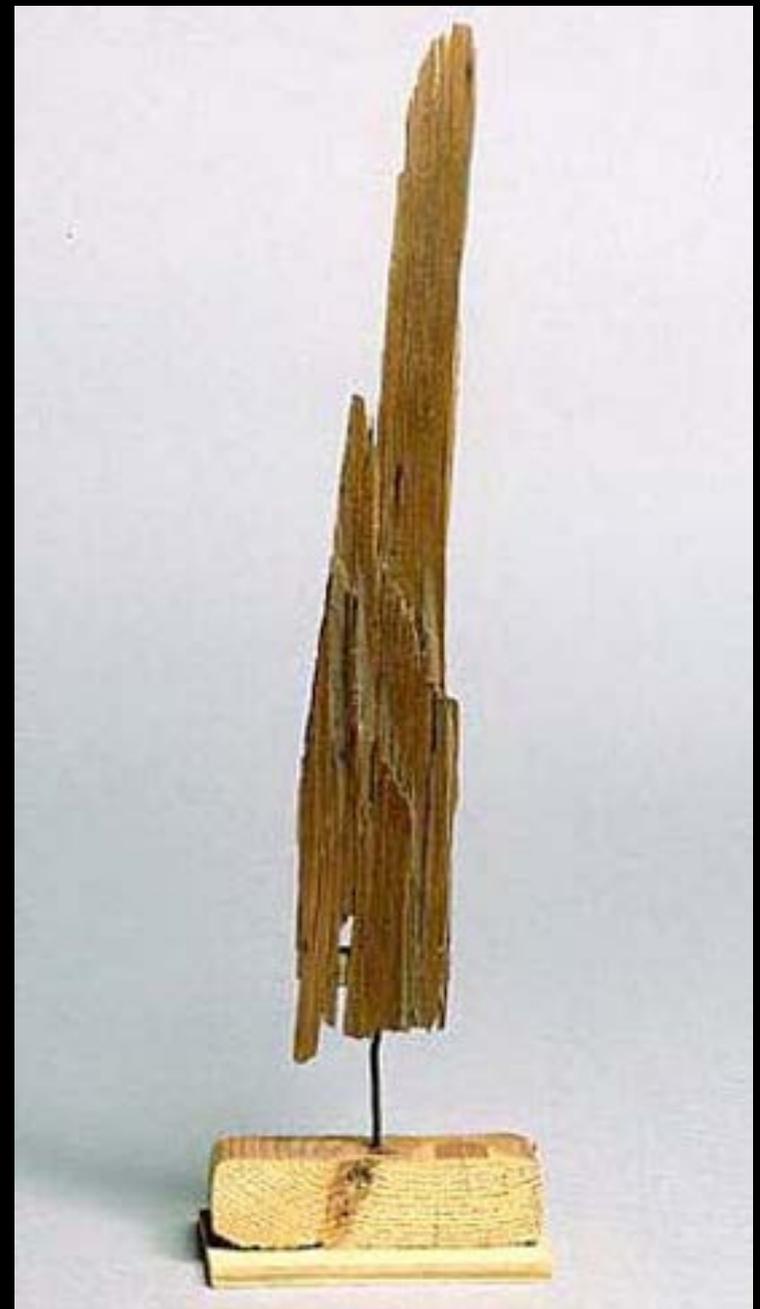
Dada
Irrational Modernism
Body/Body Art

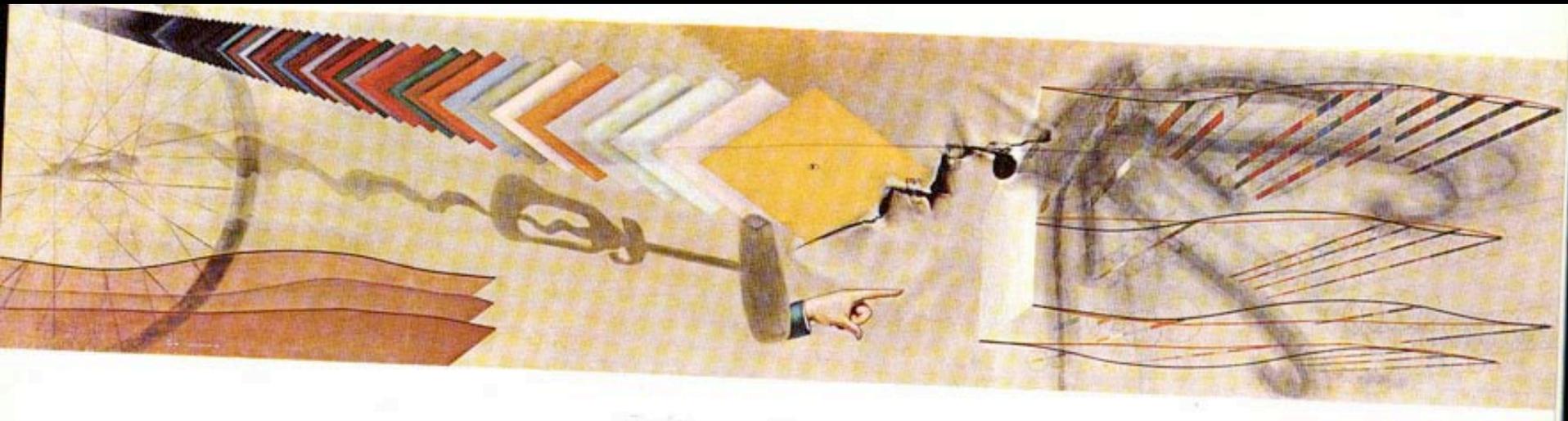




Left: Baronesse Elsa Von Freytag-Loringhoven, Limbswish, 1917-1918

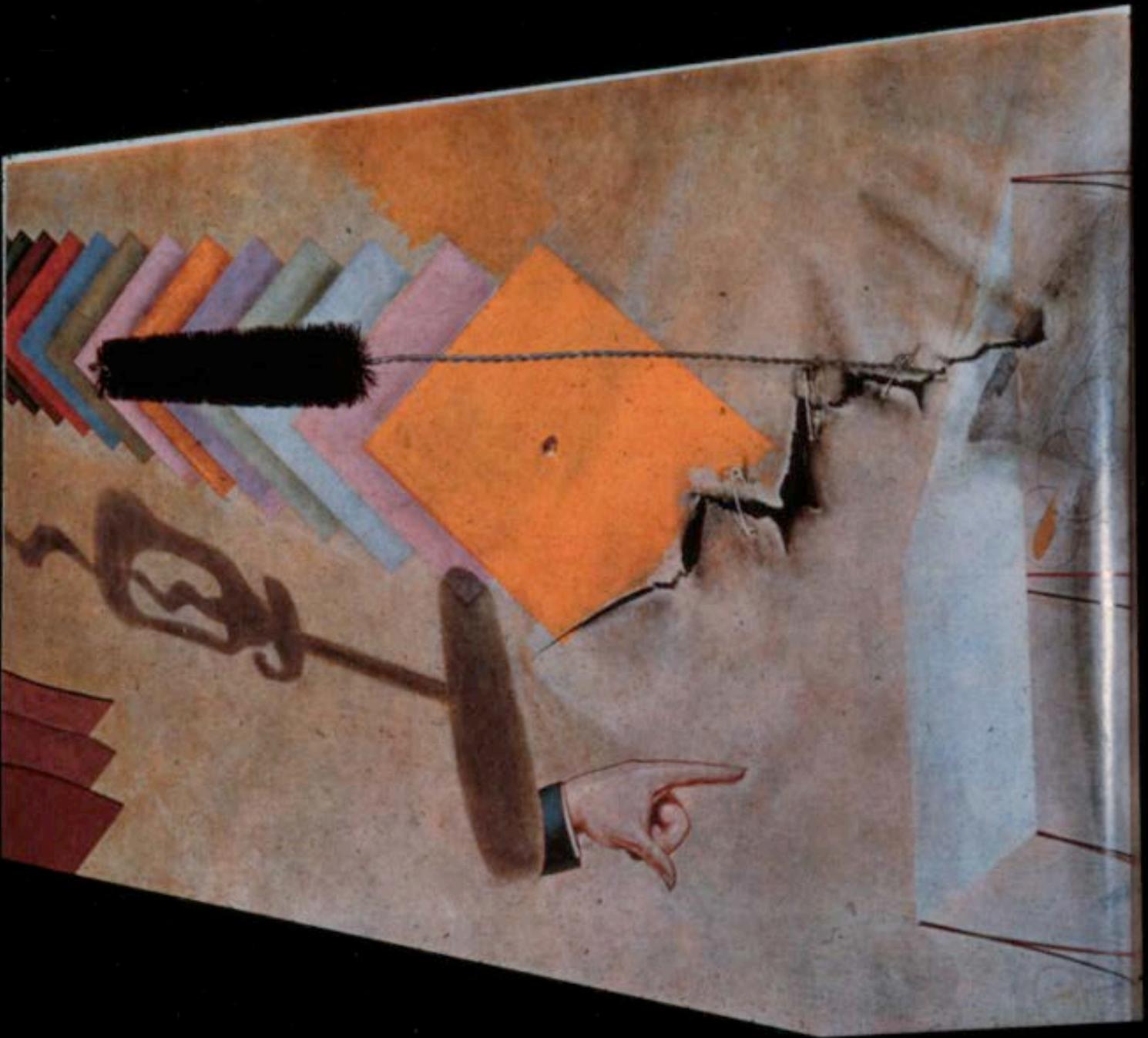
Right: Baronesse Elsa Von Freytag-Loringhoven, Cathedral, 1918





Duchamp, *Tu m'*, 1918
69.8 x 303 cm (27 1/2 x 119 5/16 in.)

The title is perhaps short for the French *tu m'emmerdes* or *tu m'ennuies* (you bore me).





Duchamp, LHOQQ, 1919

What happens to 'craft'?

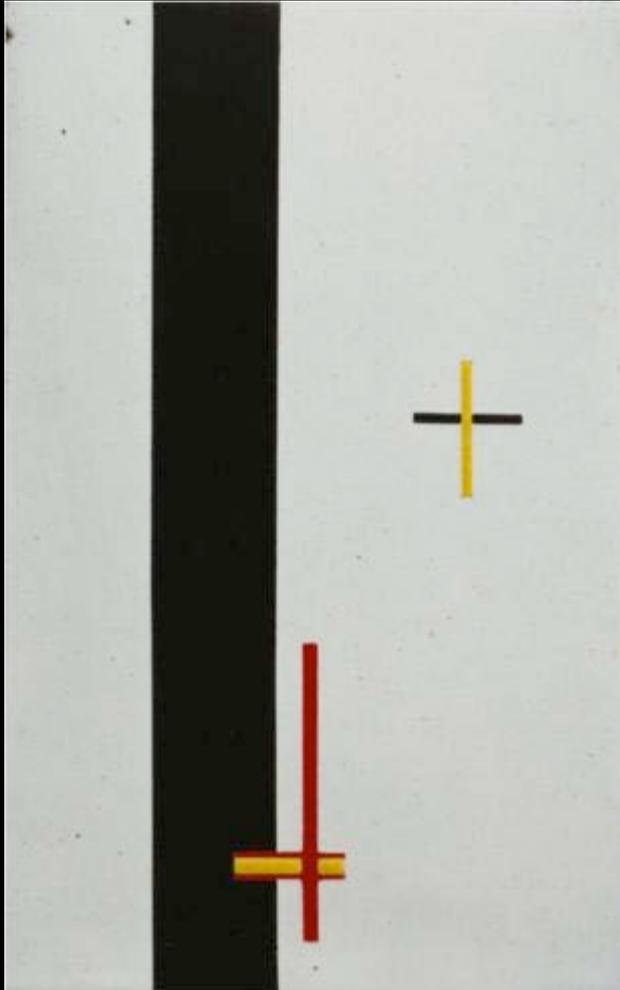
What happens to criticality?

the general subordination of craft to general social technique under capitalism, an ideological reversal takes place. Art's place in the social division of labour is increasingly exercised as a critique of the social and cultural division that distances art from 'mere' technique and 'mere' craft. That is, art's place within the social division of labour is no longer the thing that art desires to escape from in the name of the 'revealed creation' of the independent artist, but, is, rather, the site of art's democratic horizons and indebtedness to the collective labour of others. This is because, as I outlined in my introduction, the artist is increasingly forced to measure her own creativity and skills up against her diminished social status under the new market- and social conditions, thereby bringing the ideology of 'revealed creativity' under some kind of critical scrutiny. Indeed, by opening up a gap between the prevailing skills of the academy and the salon, and the need for new skills, this distinction becomes constitutive of how the artist negotiates this loss. That is, certain skills and effects become identifiable *with* inherited cultural power (such as unnecessary ornateness and intricacy, and metaphysical atmospheric and vagaries) and others with an exemplary distance *from* this power (clarity and directness of form and social relationships and an 'unfinished' quality). It is not surprising, therefore, that these 'democratic' effects becomes associated with various anti-bourgeois and progressive functions. Consequently, subsequent to the rejection of received *facilité* in early French modernism, there is an increasing identification between the artistic labour demanded of the representation of 'modern life' and the perceived straightforwardness and honesty of ordinary manual labour,¹³ which, after the Russian avant-garde, becomes a flood, as the artist adopts the democratic identity of the technician as a political and self-conscious act.

Duchamp's 'unassisted' readymades and Moholy-Nagy's 'telephone-' – paintings' appropriation of the labour of others, therefore, are a direct provocation to traditional notions of artistic creativity weakened by the artist's loss of social position. By transparently presenting the labour of others as their 'own', Duchamp and Moholy-Nagy deliberately downgrade their own authorial status as artists. And this, precisely, is what was meant in the 1920s and 1930s by the designation 'artist-as-technician'. As one part of an extensive intellectual and technical division of labour, the skills of the artist are held to be of no more significance or value than those possessed by the labourers and

Laszlo
Moholy-
Nagy's
"Telephone
Paintings"
1922





Moholy-Nagy, Construction in Enamel 3 (EM 3), 1922 Porcelain enamel on steel

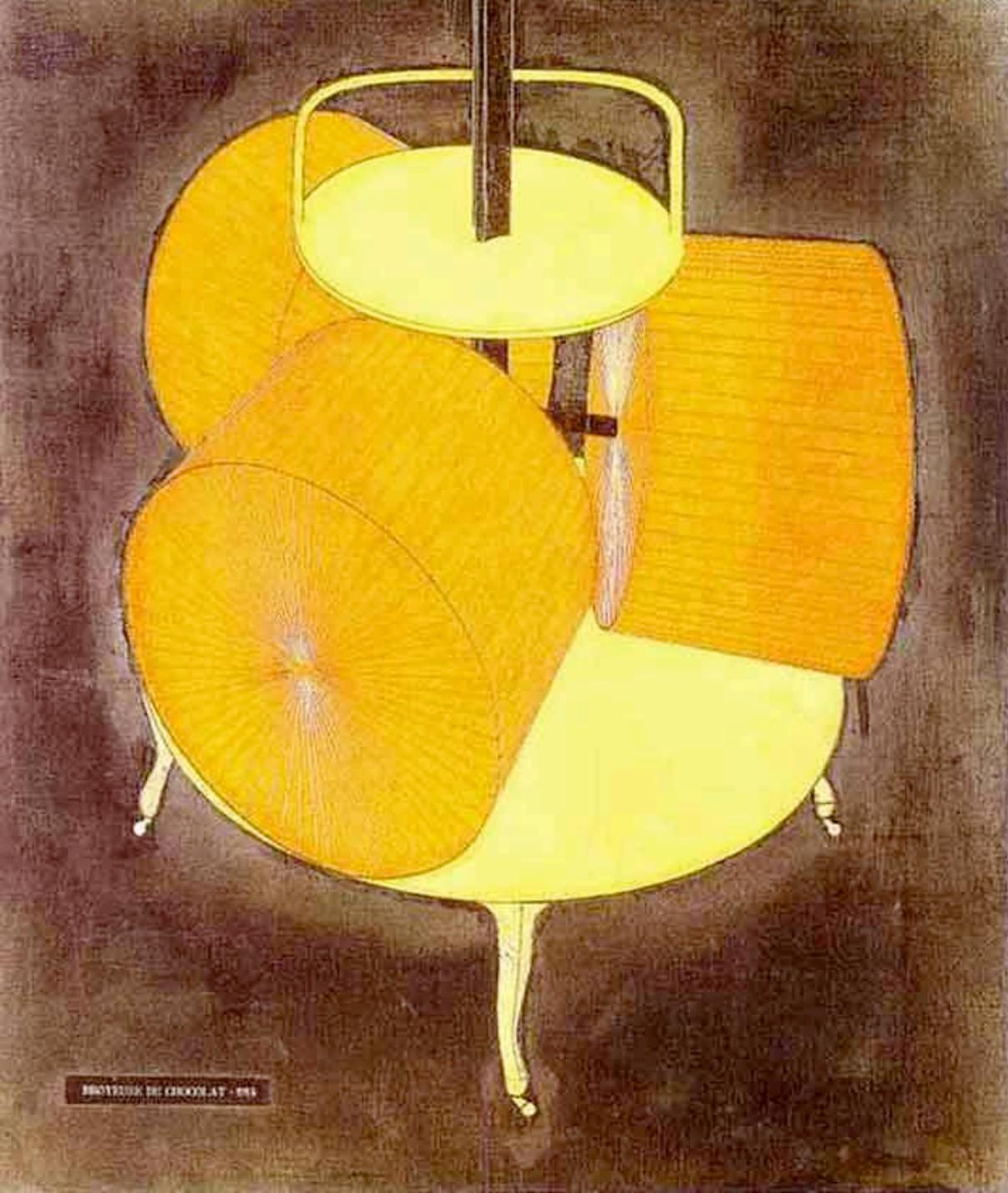




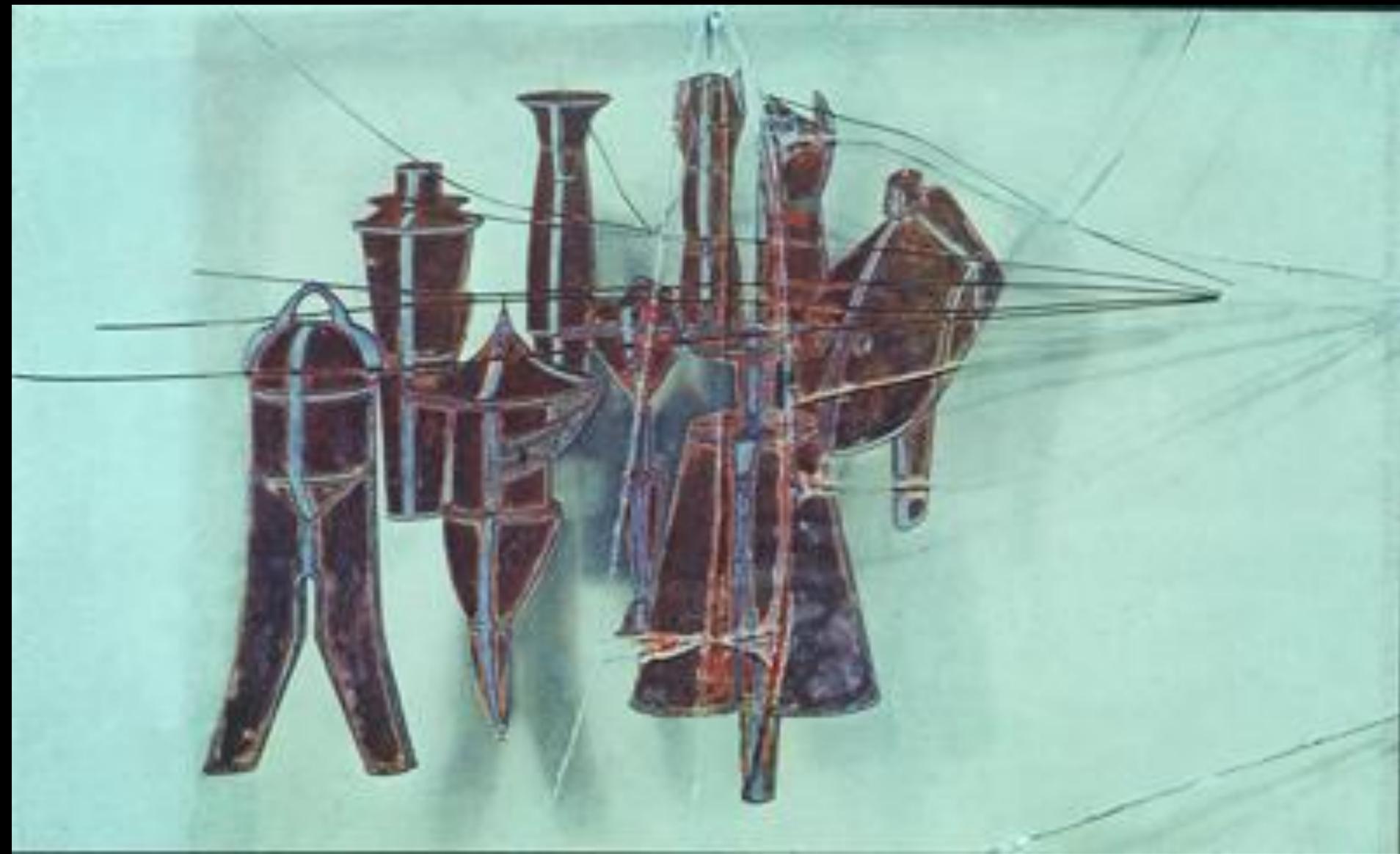
Use "delay" instead of picture or painting ... It's merely a way of succeeding in no longer thinking that the thing in question is a picture--to make a delay of it in the most general way possible, not so much in the different meanings in which delay can be taken, but rather in their indecisive reunion...Laboring to unlock the mystery of that little word, "delay," they have linked it, among other things, to Henri Bergson's theory of duration, to the medieval practice of alchemy, and to a subconscious fear of incest on Duchamp's part. One Duchampian has suggested that it be read as an anagram for "lad[e]y," so that "delay in glass" becomes glass lady. Duchamp adored puns and perpetrated a lot of them, but his were never as heavy-footed as that. Generally overlooked in the ongoing analysis and microanalysis of Duchamp's wordplay is that it is play. He played with words, juggling a variety of senses and non-senses and taking pleasure in their "indecisive reunion." As he went on to say in that Green Box note, a delay in glass as you would say a poem in prose or a spittoon in silver.

-- Calvin Tomkins, biographer of Duchamp

Duchamp, *Bride Stripped Bare by Her Bachelors Even*, 1915-23



Duchamp, Chocolate
Grinder No. 1, 1915



Nine Malic Moulds, detail, 1914-15



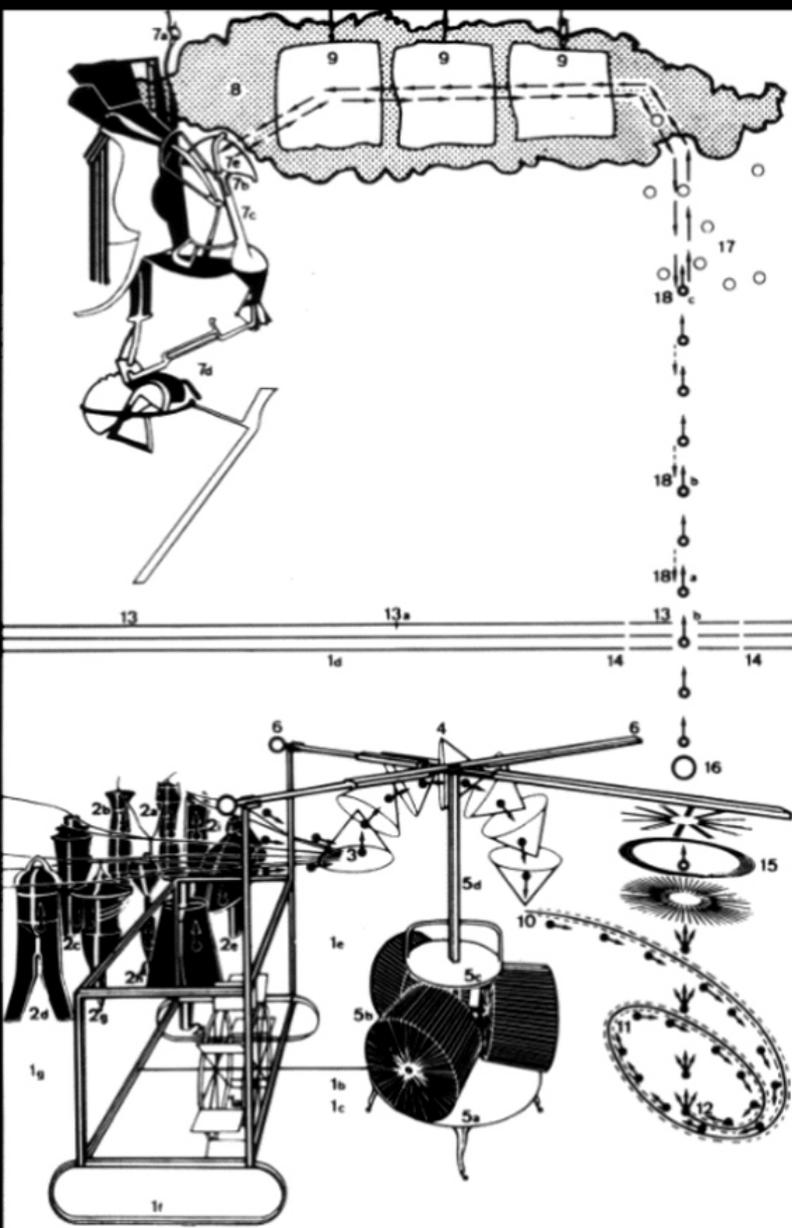
Duchamp's voluminous preparatory notes, published in 1934, reveal that his "hilarious picture" is intended to diagram the erratic progress of an encounter between the "Bride," in the upper panel, and her nine "Bachelors" gathered timidly below amidst a wealth of mysterious mechanical apparatus.



Duchamp, The Bride Stripped Bare by Her Bachelors,
Even (The Green Box), September 1934



“The bride accepts this stripping by the bachelors, since she supplies the love gasoline to the sparks of the electrical stripping; moreover, she furthers her complete nudity by adding to the first focus of sparks (electrical stripping) the 2nd focus of the desire-magneto.”



Key to the *Large Glass*
(including elements not executed):

- 1 Chariot or Sleigh
 - (a) Water-mill wheel
 - (b) Pinion
 - (c) Trap-door to basement
 - (d) Pulley
 - (e) Revolution of the bottle of Bénédictine
 - (f) Runners
 - (g) Sandow
- 2 Nine Malic Moulds/Cemetery of Uniforms and Liveries
 - (a) Priest
 - (b) Delivery boy
 - (c) Gendarme
 - (d) Cavalryman
 - (e) Policeman
 - (f) Undertaker
 - (g) Servant/Flunky
 - (h) Busboy/Waiter's assistant
 - (i) Station-master
- 3 Capillary Tubes
- 4 Sieves or Parasols
- 5 Chocolate Grinder
 - (a) Louis XV chassis
 - (b) Rollers
 - (c) Necktie
 - (d) Bayonet
- 6 Scissors
- 7 The *Bride/Pendu femelle*
 - (a) Suspension ring
 - (b) Mortice joint
 - (c) Stem
 - (d) Wasp
- 8 Milky Way
- 9 Draught Pistons
- 10 Region of Butterfly Pump
- 11 Toboggan or Planes/Slopes of flow
- 12 Crashes or Splashes
- 13 Horizon/Bride's garment
 - (a) Vanishing point of perspective
 - (b) Region of 'Wilson-Lincoln' effect
- 14 Boxing Match
- 15 Oculist Witnesses
- 16 Magnifying glass
- 17 Nine Shots
- 18 Handler of Gravity
 - (a) Trivet
 - (b) Rod
 - (c) Weight

↔ path of Illuminating Gas
→ Bride's instructions

After Jean Suquet, *Miroir de la Mariée* (Flammarion).



What is the role of Karl Marx in this
essay?

Theodo Adorno?

Autonomy?

But, if artistic labour and productive labour are subject to the extension and refinement of the social division of labour, and, in turn, the objectivity of general social technique, this does not mean that the demise of the artisanal in art is reducible to the process of deskilling in productive labour. Indeed, 'deskilling' in art is very different from deskilling in the factory and office. This is because, as Marx also insists, art is not subject to the law of value and therefore to the real subsumption of labour. Some artists may fall under the disciplinary regime of the law of value – working harder, faster; subject to re-routinisation and technical division – that is, those that are engaged in the production of mass-produced artistic products, but the majority of artists are not, insofar as they are engaged in the production of non-reproducible forms.¹⁵ This means that the artist confronted with the perceived deskilling in modern culture does not suffer the same creative denigration as the productive labourer. Whereas the productive labourer experiences an overall loss of autonomy as a consequence of her subordination to the capitalist's control over the labour process, the artist, as absent from the disciplinary regime of the value-form, does not.¹⁶ Despite the artist's would-be loss of all-around artisanal skills and the enforcement of her social alienation, there is no comparable loss of artistic autonomy; other skills directed towards self-motivated and creative ends fill the gap. In other words, the demise of traditional artistic skills is not the result of a coercive process of control and division, which like the value-form, strips autonomy out of the production-process. (86-87)

New forms of commodification are the heteronomous site of new forms of autonomy.³⁰ (94)

How do we understand Roberts' idea
of "negation"?

In this respect, the deflation of the expressive-artisanal model is part of a larger political *narrative of negation* at the beginning of the twentieth century: the drive of the historic avant-gardes (1917–39) during and after the Russian Revolution to finally depose artistic skill from its artisanal myths and fealties, and release new forms of artistic production from out of the new relations of production. That the tradition of high-modernist painting continued to produce work of value during this period, then, does not alter the fact that, after cubist-collage, after Duchamp's 'unassisted' readymades and Moholy-Nagy's 'telephone-paintings', after the concept of artistic surrogacy and authorship-at-distance, after the assimilation of photography into art, after Soviet constructivism and productivism, and the general transformation of the artist into a technician, the technical base of art is irredeemably changed. (90)

determined tendency of humans to generate a state of constant mutual resistance – is that which threatens the dissolution of society, and, as such, is innate to humans and human relations.²⁹ Here, ‘asociality’ is, rather, the contingent and shifting space of art’s non-identity and resistance within the heteronomous field of its social and institutional operation. Accordingly, it is identifiable with the notion of autonomy as the *produced* function of art’s heteronomous emergence under commodity-relations. New forms of commodification are the heteronomous site of new forms of autonomy.³⁰ In this respect, ‘asociality’ is certainly worth saving for a theory of negation in art and culture, in the face of any (anti-Hegelian) social ontology that would overplay ‘positive real alternatives’ in the current period, as in István Mészáros.³¹ Consequently, without this drive to autonomy out of the conditions of heteronomy (that is, the emergence of art as something ‘other’ in respect of the conditions which call it into being), art would cease to exist as a tradition of aesthetic and intellectual achievement, and, more importantly, as a means of resistance to capitalist exchange-value. This is why such a tradition of negation continues to produce work of value and quality, despite the demise of the original avant-garde and the dispersal and assimilation of modernism, and despite art’s constant submission to the demands of entertainment and commerce and institutional legitimation and approbation. Art is irreducible to its own histories and institutional arrangements because art is that which *starts* from a position of negation. In fact, art’s development and its social constraints are precisely *interdependent*.

Under commodity-culture, the alienation of art and the renewal of art are interwoven with the history of modernism and the modern, and therefore, negation, far from being that which damns art to decline and dissolution, is the very ground of modern art’s unfolding and reinvention. This means, in turn, that the cognitive demands of the ‘new’ and art’s openness to new meaning are not in *themselves* in a state of desuetude. For, if this were so, it would imply that, at some previous point, the alienated conditions of art’s production and reception were somehow more perspicacious than the alienated conditions of art’s production now or yesterday. On these grounds – in order to defend art against the critics of its technical dissolution – we should look for quality and value in periods of relative social stability. This is plainly absurd. In fact, the negations of art are continually able to reanimate themselves because the negations of art are ‘inexhaustible’ so long as asociality remains the

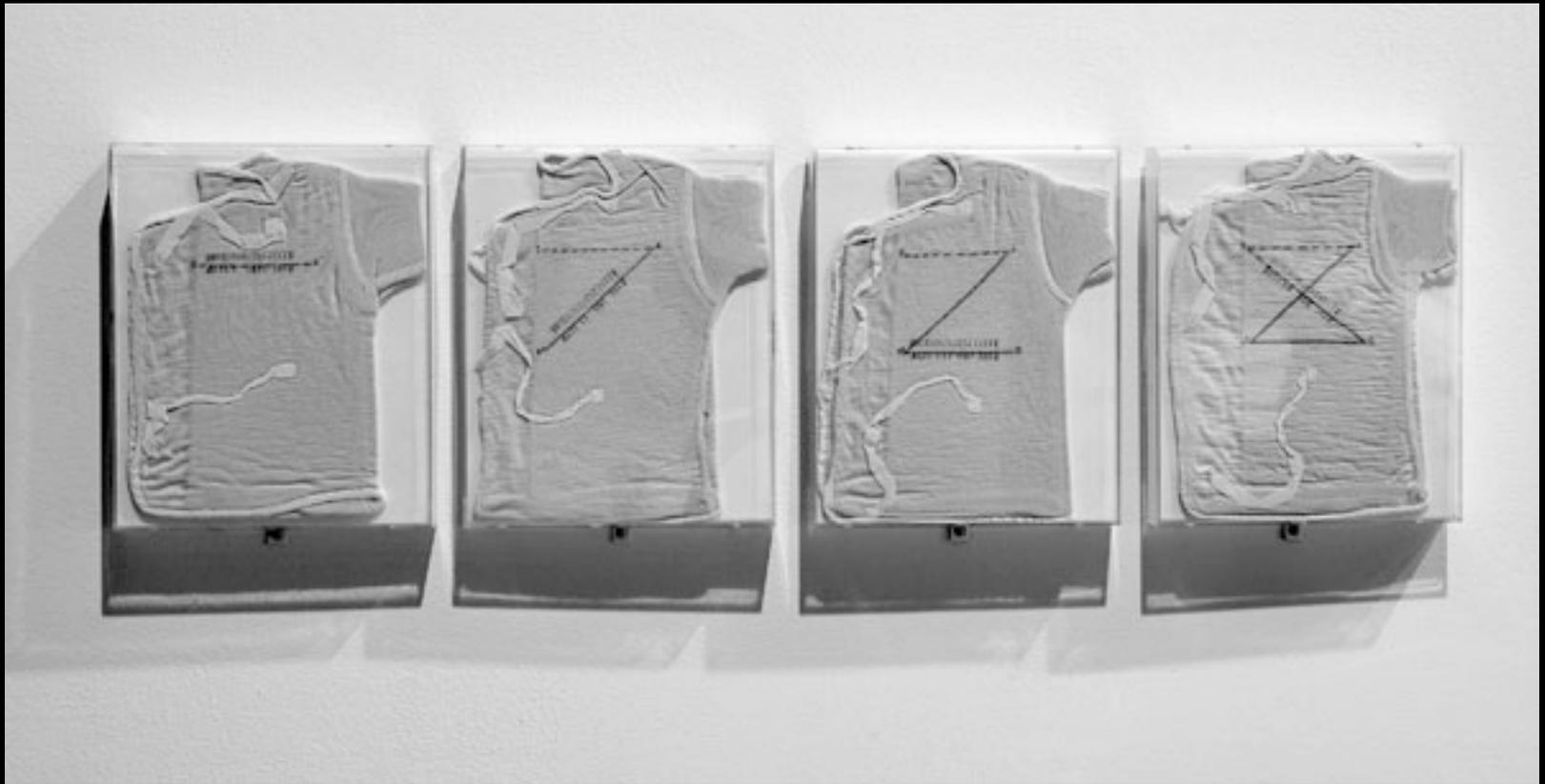
What about the specificities of
gendered labor?

expressive model were women-artists who rejected painting on the grounds that its histories and expressive protocols inhibited women's artistic access to the representation and structuring of their own lives and experience. In this, conceptualisation offered a significant opportunity for women-artists to reflect on sexual difference, gender and femininity, without expectation. Thus, following Duchamp and Moholy-Nagy, a new generation of women-artists in the early seventies, were able to create compelling, assiduous, exacting, anomalous post-painterly forms that embodied distinctive thought-experiments. This is best represented during this period by Mary Kelly's influential *Postpartum Document* (1973–9), a sequence of panels consisting of hand-written and typed texts, images and objects, tracing and examining the relationship between Kelly and her newly-born son and, as such, his emerging subjectivity. What is distinctive about *Postpartum Document* is twofold: its resolute anti-pictorialism in its depiction of motherhood and domestic labour – the fact that neither the mother nor child's body is figuratively represented – and its resolute, uncompromising intellectualism, that is, its explicit identification of women's authorship with demonstrable theoretical skills.

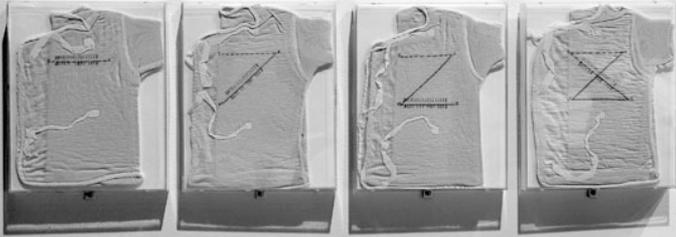
The general implication of this move (and similar ones) is that skill is definable through the quality of this process of conceptualisation and the intellectual acuity the artist brings to art's material or immaterial forms, and not simply through evidence of the artist's own mastery of a range of technical processes challenging – in this case – women-artists' traditional identification as producers with certain inherited feminine craft-processes. As such, conceptualisation serves to split the judgement of a work's skilfulness from the fetishistic evaluation of technical skills. The artist may choose to be a master

27. See Roberts 2007b.

of a given technical process – the manipulation of digital photographs, for instance, or weaving –|but this does not determine our judgement of the artist's skill overall.



Mary Kelly, Post Partum Document , 1973-78



Mary Kelly, Post Partum
Document , 1973-78

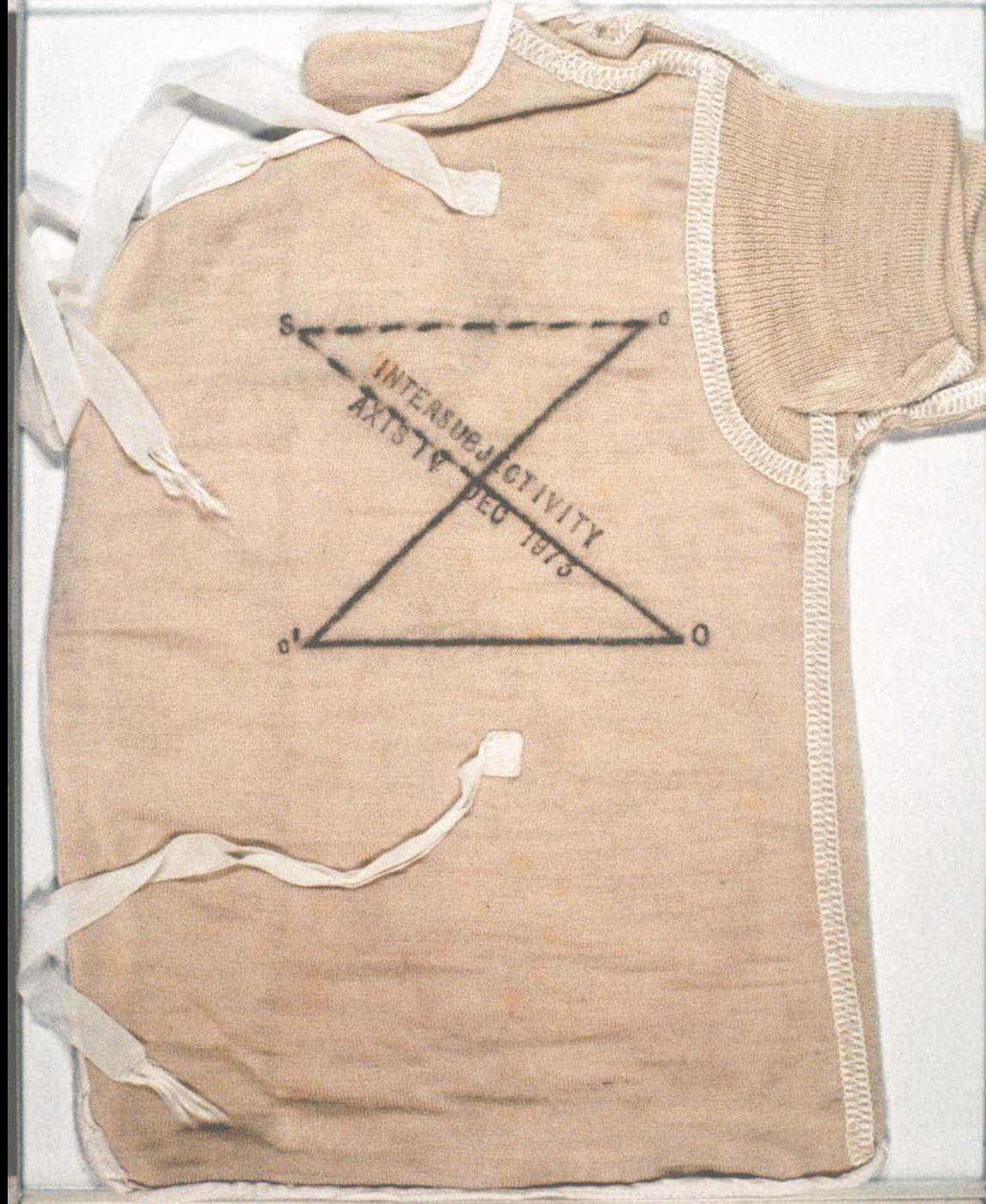
Jacques Lacan's "mirror stage"



Jacques Lacan's "mirror stage"

"The mirror stage is a phenomenon to which I assign a twofold value. In the first place, it has historical value as it marks a decisive turning-point in the mental development of the child. In the second place, it typifies an essential libidinal relationship with the body-image".

Jacques Lacan, "Some reflections on the Ego," 1951/53





I don't see it most
this week because of
the Brighton show.
Now I've noticed he's
started stuttering.
Dr. Spock says it's
due to "mother's
tense ness or father's
discipline". My work
has been undermined
by the appearance of
this "symptom" be-
cause I realize it
depends on belief in
what I'm doing as a
mother.... as well
as an artist. I feel
I can't carry on
with it.

T3 27. 2.76 AGE 2.6



It's aggressiveness
has returned and
now he feels nervous
about going to work.
I don't count the
number of "small
wounds" I've got as
the result of his
throwing, kicking,
biting etc.....
I'm not the only
object of his wrath.
but I'm probably
the source. Maybe I
should stay at home
...but we need the
money.

T4 7. 3.76 AGE 2.6



If it would just
be over time with
I as I do, then
why doesn't he feel
so guilty about the
time he spends away?
I think it's because
I feel "ultimately
responsible". For
what? Not for dis-
cipline or doctor's
appointments or
even the stopping.
but for providing
"love and attention".
I feel...or I need
to feel... I'm the
only one who can
meet this demand
and I remember what
I realized it... the
first time I said
"I love you, honey".

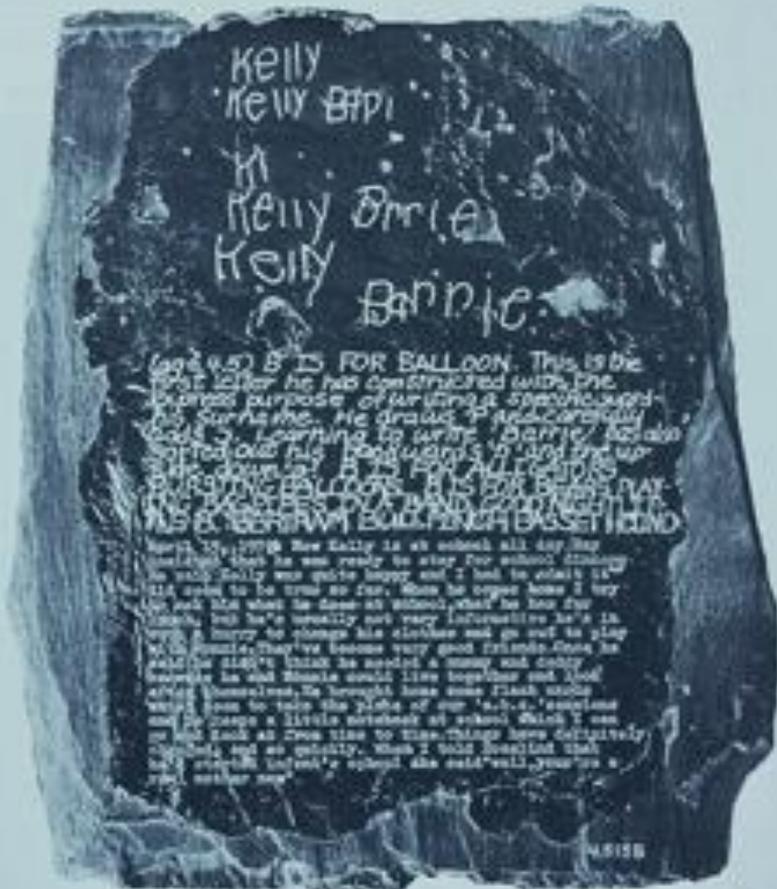
T5 20. 5.76 AGE 2.8



I didn't see X much
this week because of
the Brighton show.
Now I've noticed he's
started stuttering.
Dr. Spock says it's
due to 'mother's
tenseness or father's
discipline'. My work
has been undermined
by the appearance of
this 'symptom' be-
cause I realize it
depends on belief in
what I'm doing as a
mother..... as well
as an artist. I feel
I can't carry on
with it.

T327.2.76 AGE2.6

the Name



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)



an institution, an author and a text.