

**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 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



Software, Information Technology: Its New Meaning for Art Jewish Museum, NYC, fall 1970

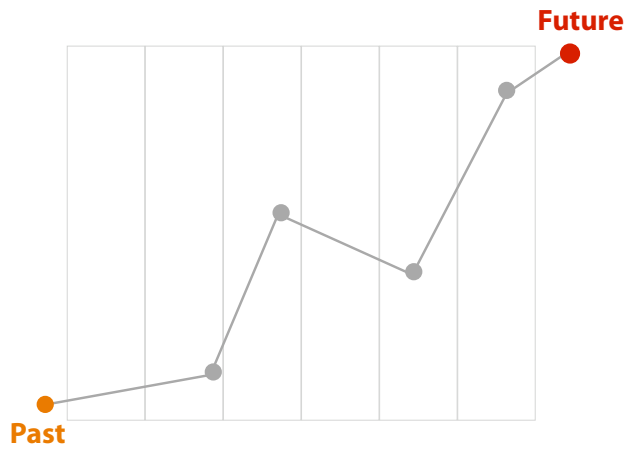
Participating artists: Vito Acconci, David Antin, Architecture Group Machine M.I.T., John Baldessari, Robert Barry, Linda Berris, Donald Burgy, Paul Conly, Agnes Denes, Robert Duncan Enzmann, Carl Fernbach-Flarsheim, John Godyear, Hans Haacke, Douglas Huebler, Joseph Kosuth, Nam June Paik, Alex Razdow, 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...

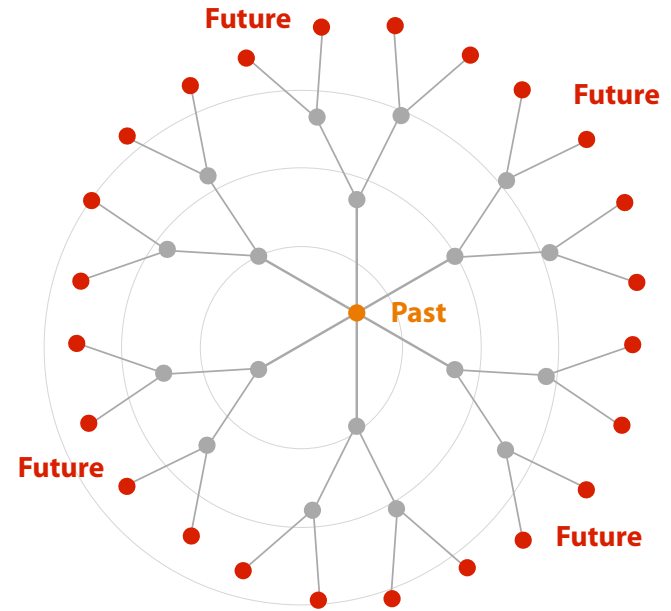
Culture *is* patterns of behavior; and artifacts, including works of art, are merely the consequences or deposits of that behavior.”

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

Hegel/Wölfflin - Linear Growth/Progress



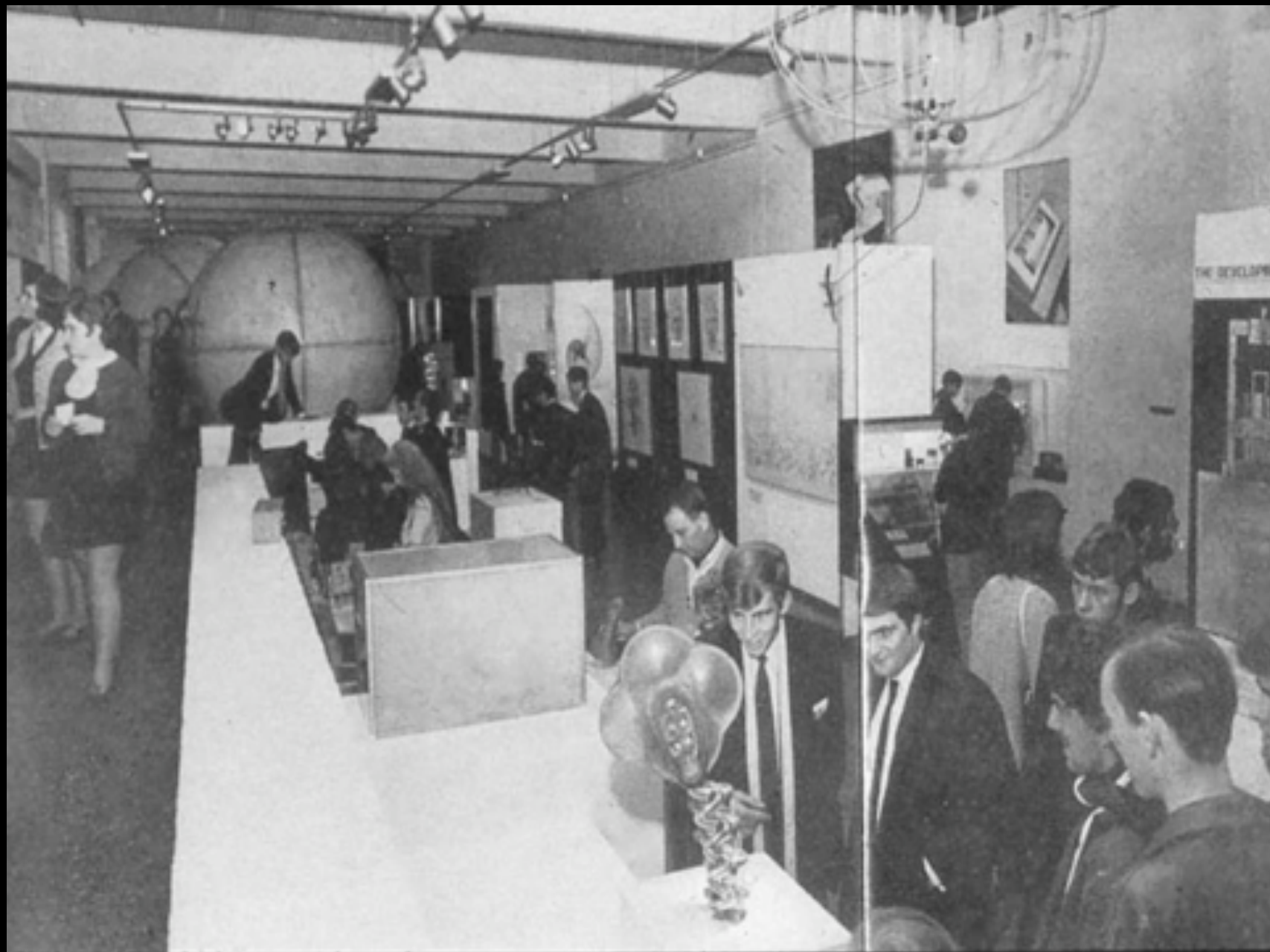
Peckham - Feedback (Exponential Growth)













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

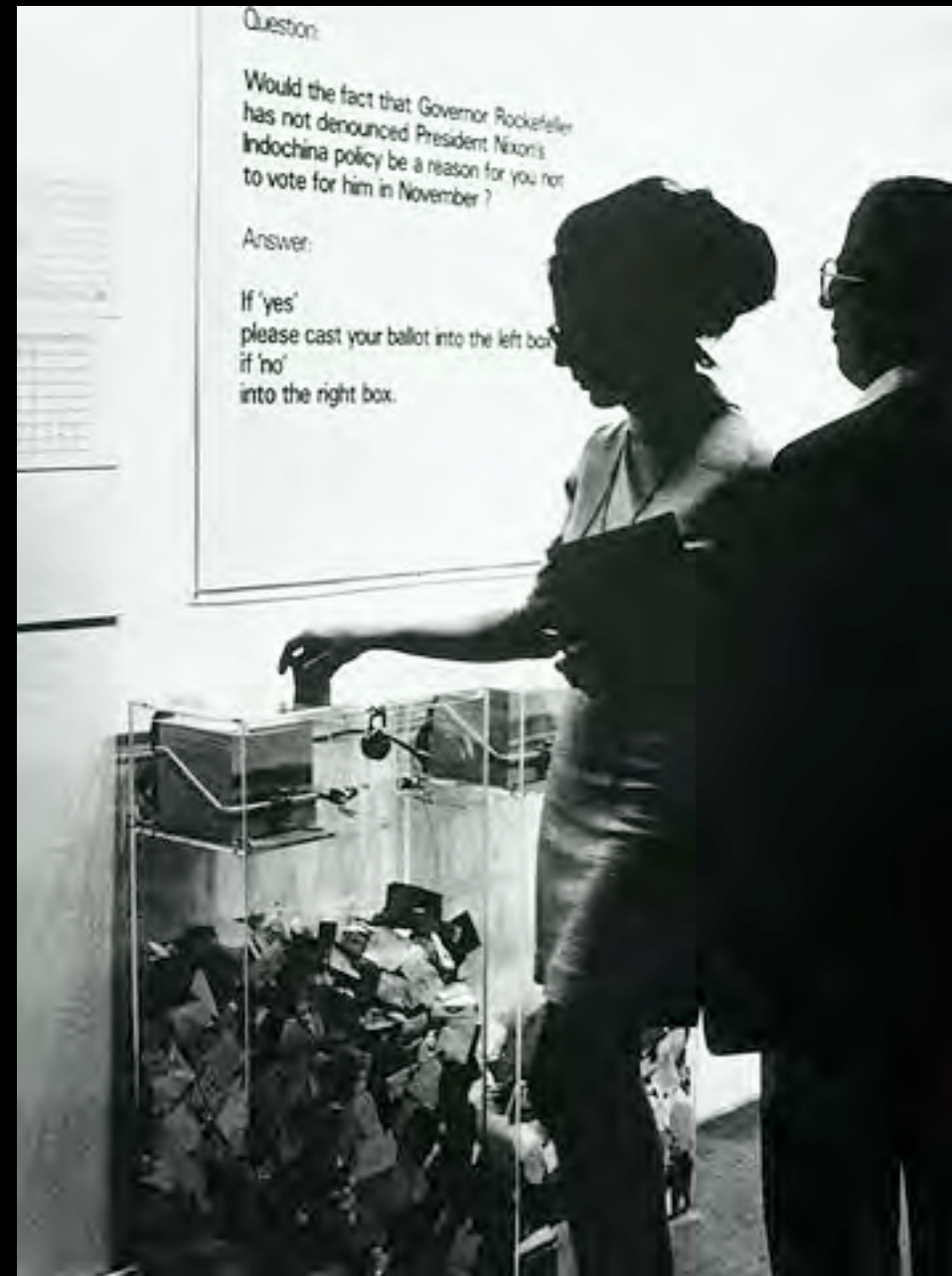


Art by Telephone, Chicago, Museum of Contemporary Art, 1969

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

Bellegrain
Brooklawn
Columbia
Colonia Manor
Fair Haven
Fair Lawn
Greenfields Village
Green Village
Hawthorne
Pleasant Grove
Pleasant Place
Sunset Hill Garden

Garden City
Garden City Park
Greenlawn
Island Park
Levittown
Middletown
New City Park
Pine Lawn
Plainview
Plandomo Manor
Pleasantide
Pleasantville

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



"The Serenade", Cape Coral, north, 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 substituted 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

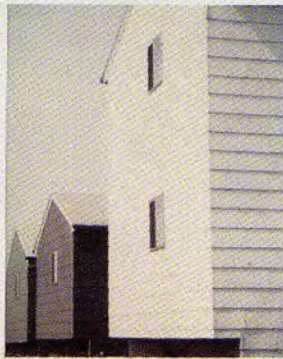


Two Bedroom, Bayside, "The Abner House", Sunny City, N.J.

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

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



Self-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



Double Court, Bayside, Pleasantide, Sunny City, N.J.

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



LAWN GREEN

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

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

Don Morrison



Dan Graham, Homes for America, 1966-67

Homes for America

D. GRAHAM

- Belmont
- Brookside
- Brookside Manor
- East Haven
- East Lawn
- Edgewater Village
- Edwin Village
- Edgewater
- Edgewater Manor
- Edgewater Plaza
- Edgewater Hill Garden

- Garden City
- Garden City Park
- Greenwood
- Island Park
- Lakewood
- Middleville
- New City Park
- Pine Lawn
- Pleasantview
- Pleasantville Manor
- Pleasantville



"The Serenade", Cape Coral, Fla.

Each house in a development is a tightly constructed "shell" although this fact is often overlooked by like Dallasians' back walls. Shells can be added or subtracted easily. The standard unit is a bay or a series of bays, sometimes contemporaneously called "pillboxes". When the bay has a sharply oblique roof it is called a Cape Coral. When it is bigger than wide it is a "tangle". 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 Homes, Jersey, The Monarchs, Jersey City, N.J.

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

There is a recent trend toward "two home houses" which are two houses 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 parallelogram into as many as ten or twelve separate dwellings.

Developers usually build large groups of individual houses sharing similar floor plans and whose overall grouping possesses a discrete flow plan. Regional shopping centers and industrial parks are sometimes integrated as well into the general scheme. Each development is sectioned into block-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.



Center Court, Edgewater, New Jersey, Jersey City, N.J.

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

- 1 White
- 2 Moonstone Grey
- 3 Nickel
- 4 Seabism Green
- 5 Lawn Green
- 6 Bamboo
- 7 Coral Pink
- 8 Colonial Red



LAWN GREEN

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 Markham



Bedroom of 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, a section was to contain eight houses of linear model types were to be used, any of permutational possibilities could be used:



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

- AABBCDD
- AABBDCC
- AAACBDD
- AAACDDB
- AADDCCB
- AAADDBCC
- BAADDDC
- BBCCAADD
- BBCCDDA
- BBDDAAC
- BBDDCAA
- CCAAABDD
- CCAAADBB
- CCBBDDA
- CCBBAADD
- CCDDAABB
- CCDDDBAA
- DDAABCC
- DDAACCB
- DDBAACC
- DDBBCCA
- DDCCAAAB
- DDCCBBA

- ABCDABCD
- ABDCABDC
- ACBDACBD
- ACDBACDB
- ADBCADBC
- ADCBADCB
- BACDBACD
- BCADBCAD
- BCDABCDA
- BDACBDAC
- BDCABDCA
- CABDCABD
- CADBCADB
- CBADCBAD
- CBDCABDA
- CDBACDAB
- CDBACDBA
- DACBDACB
- DACBDCAB
- DBACDBAC
- DBACDBCA
- 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	Female
Skyway Blue	Skyway Blue
Colonial Red	Lawn Green
Patio White	Nickle
Yellow Chiffon	Colonial Red
Lawn Green	Yellow Chiffon
Nickle	Patio White
Fawn	Moonstone Grey
Moonstone Grey	Fawn



Two Family Units, Staten Island, N.Y.

'Dislike'

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



Car Shop, 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 House', Jersey City, N.J.



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

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



Kitchen, 'Dormer House', New Jersey



Perhaps you think 18-year-olds should vote, your curfew should be lifted and math be outlawed. 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 CORPORATION, FALMER, MASS.

C 25
C 51
C 24
R 31
R 39
R 0021
R 0030
R 0033
R 0050
R 0057
R 0032
R 0079
R 0047
R 0042
R 0079
R 0033
R 0033
R 0025
R 0029
R 0041
R 0036
R 0059
R 0041
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R 0056
R 0038

FIGURATIVE
BY
DAN
GRAHAM



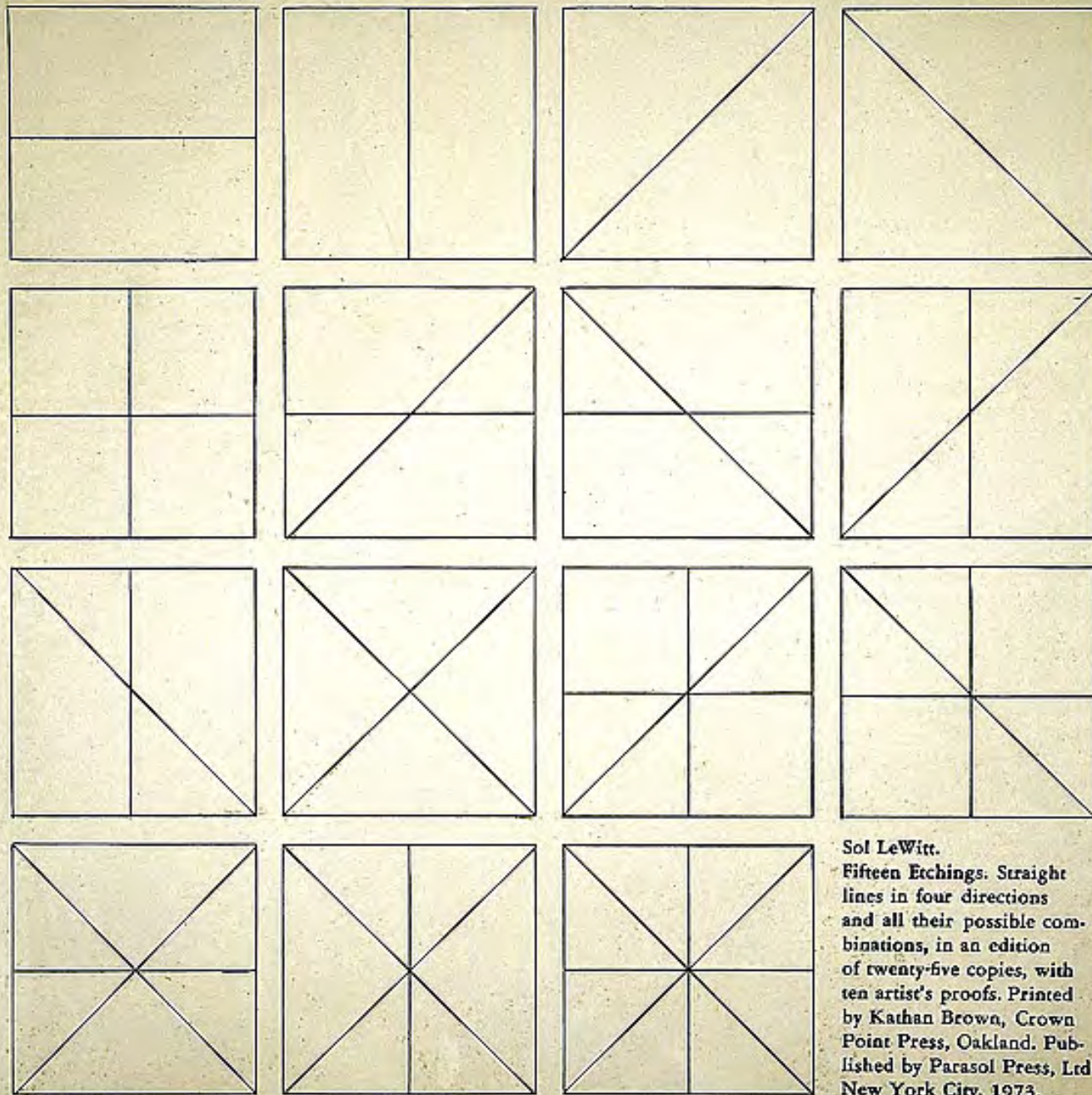
If nature didn't, Warner's will.

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

Dan Graham, Figurative, 1969



Sol LeWitt, Untitled, 1966



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

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

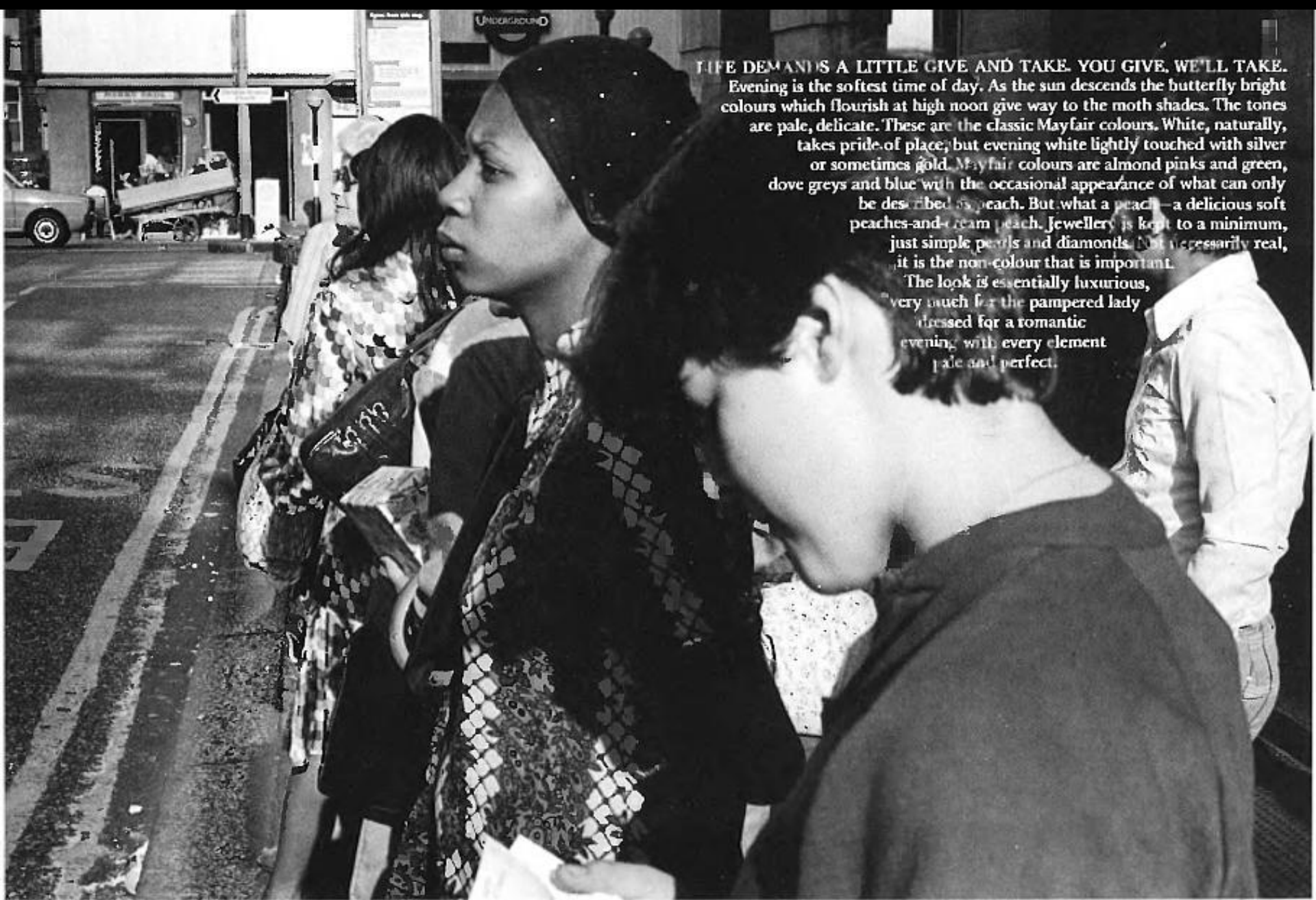


Robert Barry, Inert Gas Series, Helium, 1969

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





LIFE DEMANDS A LITTLE GIVE AND TAKE. YOU GIVE, WE'LL TAKE.

Evening is the softest time of day. As the sun descends the butterfly bright colours which flourish at high noon give way to the moth shades. The tones are pale, delicate. These are the classic Mayfair colours. White, naturally, takes pride of place; but evening white lightly touched with silver or sometimes gold. Mayfair colours are almond pinks and green, dove greys and blue with the occasional appearance of what can only be described as peach. But what a peach—a delicious soft peaches-and-cream peach. Jewellery is kept to a minimum, just simple pearls and diamonds. Not necessarily real, it is the non-colour that is important.

The look is essentially luxurious, very much for the pampered lady dressed for a romantic evening with every element pale and perfect.

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

REPETITION

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

REOCCURANCE, RECAPITULATION, REITERATION
RESTATEMENT, RE—VIEW, REHASH, REASSERT
PITTER-PATTER, RE—PEAT, CHORUS, DUP—
LICATE, REPRODUCE, DO IT AGAIN, GO OVER
DWELL UPON, SING THE SAME OLD SONG,
AGAIN AND AGAIN, RECUR, REOCCUR, —
OFTEN, FREQUENTLY, TIME AFTER TIME,
BY DAY, A NUMBER OF TIMES, RETURN
ING, REAPPEARING
THICKCOMING, FRE—QUENT, INCESSANT,
OVER, OVER-AGAIN,

Mel Bochner, Portrait of Robert Smithson, 1966

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

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

Syn. see FAIR; MATERIAL

Alfaville, Godard's Apocalypse

by MEL BOCHNER

"Torpor is the enemy."—Eca de Queiroz

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.

Alfaville Locations: Deserted lobbies, parking lots, shopping plazas, cloverleaf intersections, curtain-wall buildings, self-service elevators, hotel bathrooms, phone booths, circular staircases, highways around large cities, a bedroom with a juke box.

"My movies are blocks."—Jean-Luc 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



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

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

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.

Art (āit), *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. *fa. 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.

QUALITY MATERIAL ---

CAREFUL INSPECTION --

GOOD WORKMANSHIP.

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

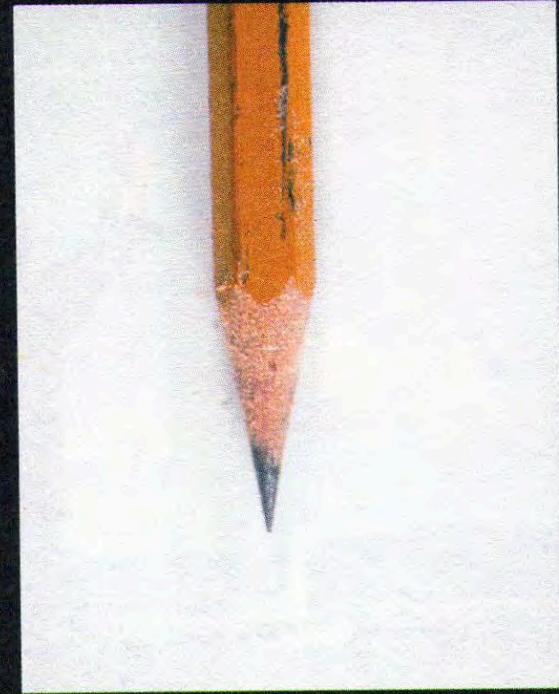
John Baldessari, Quality
Material, 1966-68

TERMS MOST USEFUL IN DESCRIBING CREATIVE WORKS OF ART:

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

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

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



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



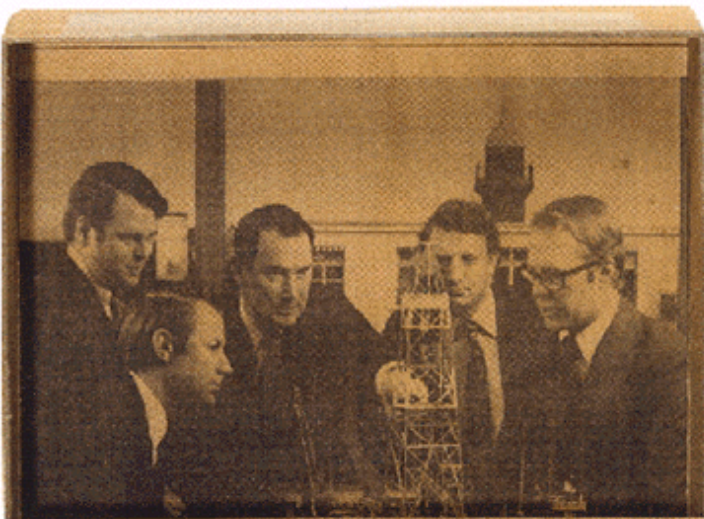
Adrian Piper, My Calling Card, #1, 1986

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.

MAY 7, 1975



On Kawara, Date Painting, May 7, 1975



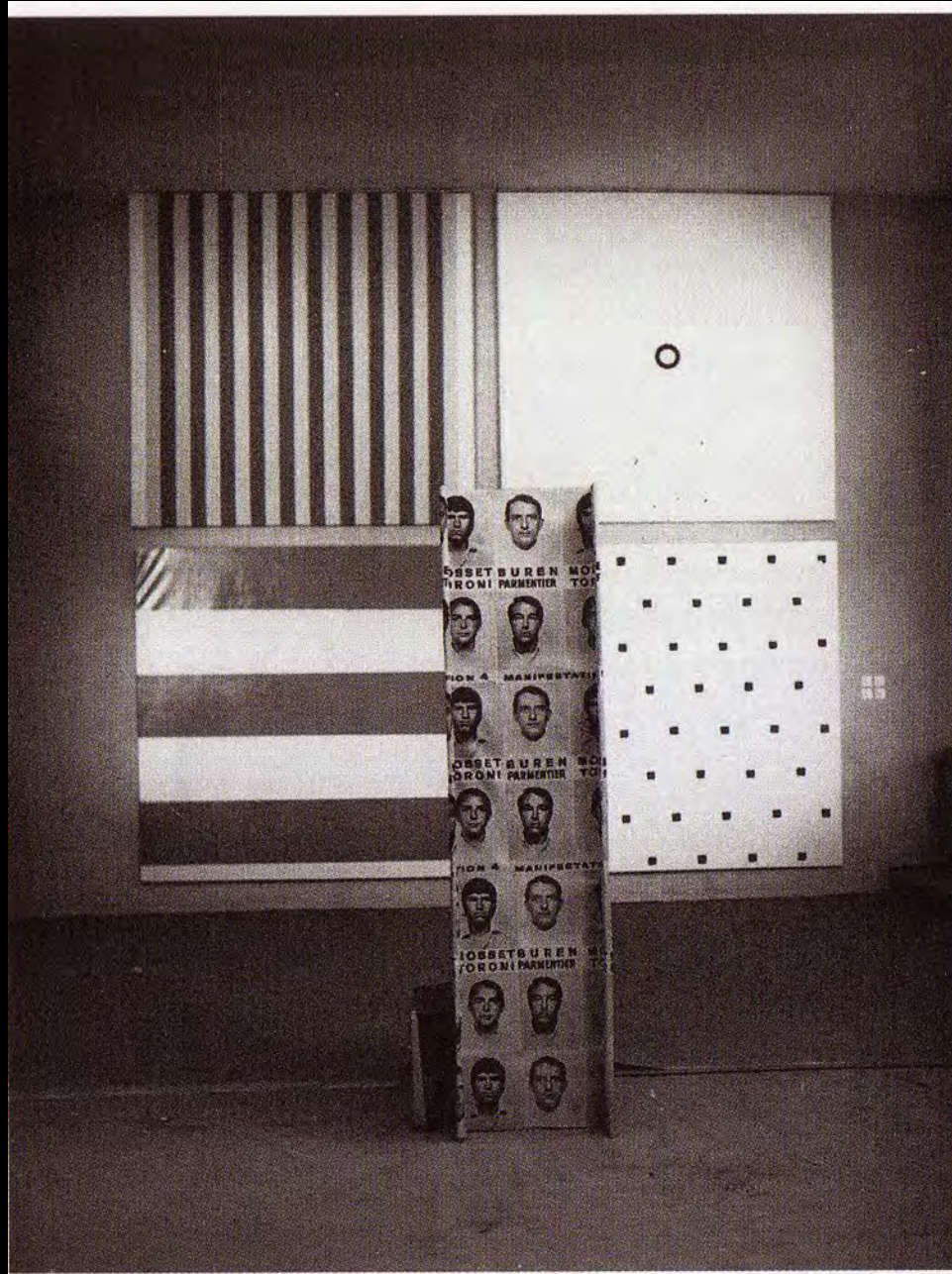
On Kawara, One Million Years –Past, 1971



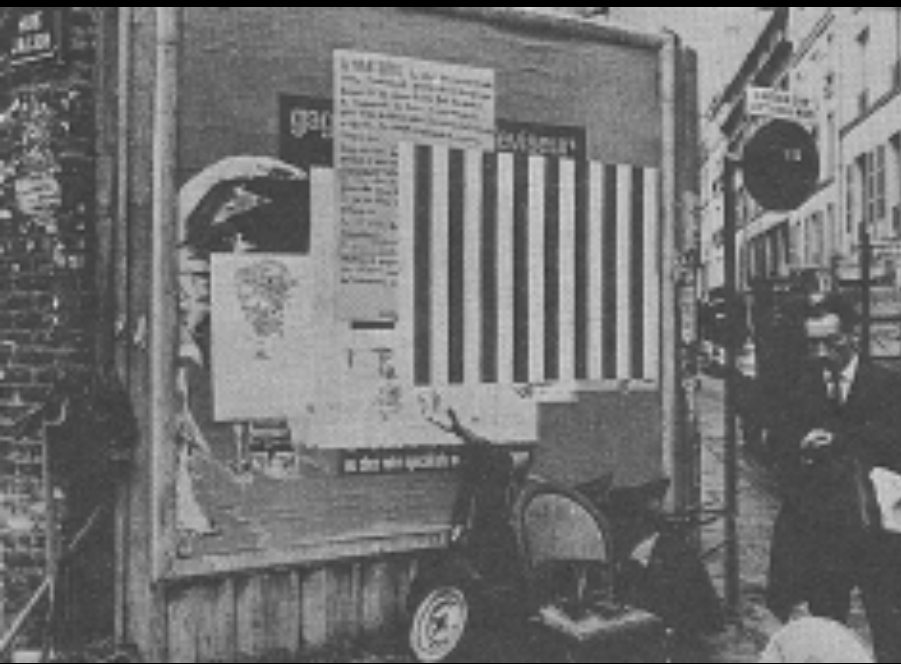
On Kawara, One Million Years –Future, 2002



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



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



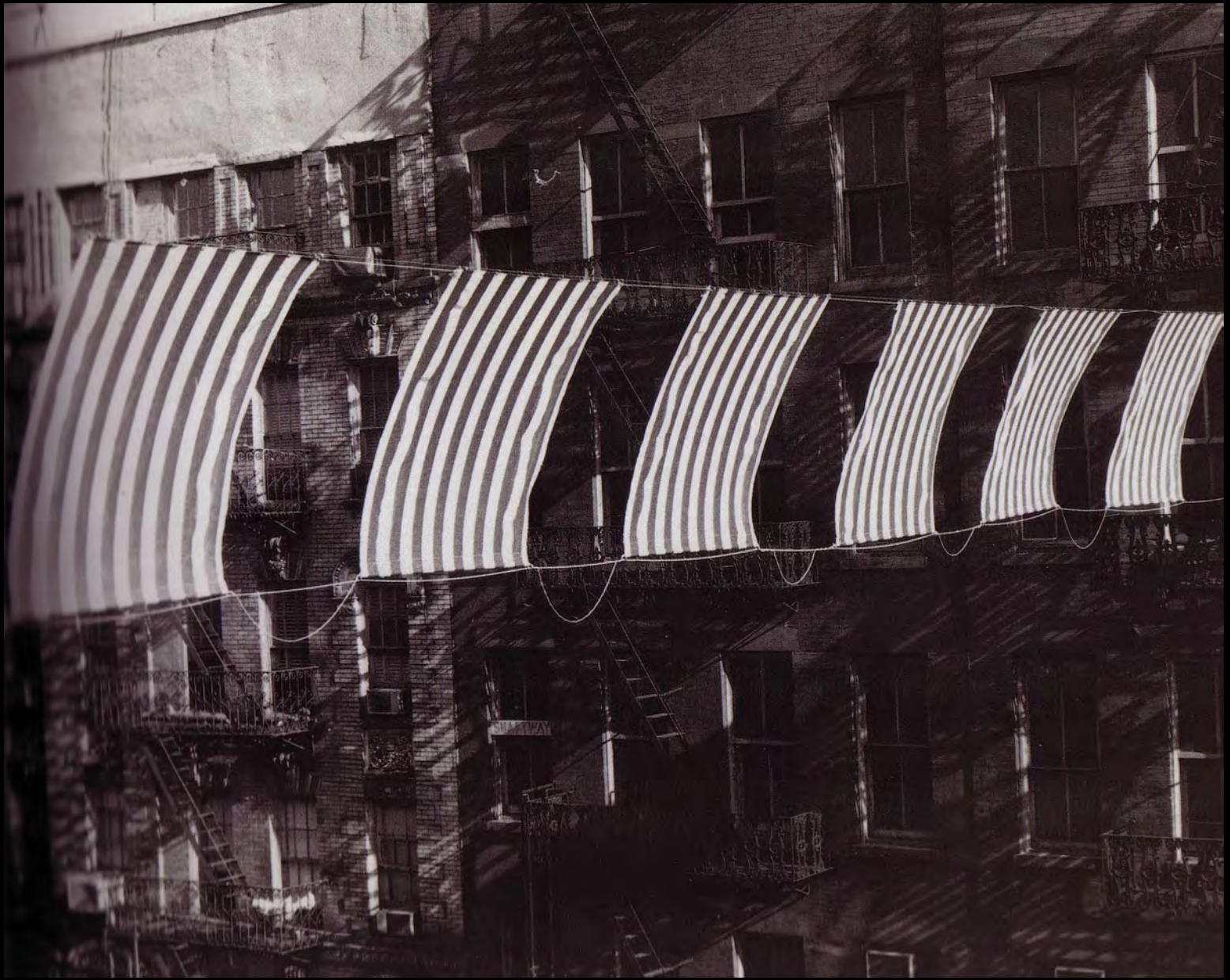
Daniel Buren, Photo-Souvenir, Within and Beyond the Frame, 1973

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



AL CHRYM

HARDWARE

124

WASING
POLIES

QUALITY SELLS AND BUILDS



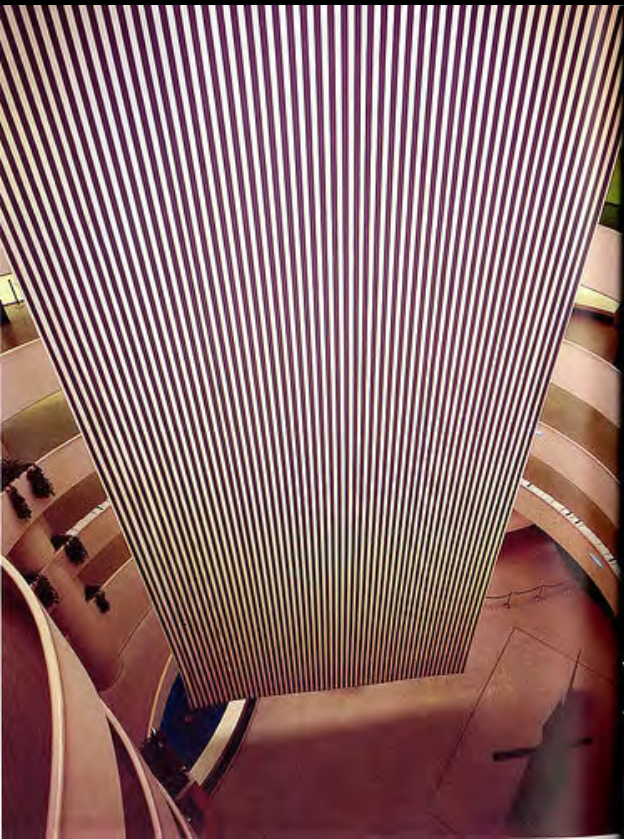
Daniel Buren, Photo-Souvenir, To Transgress, 1976



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

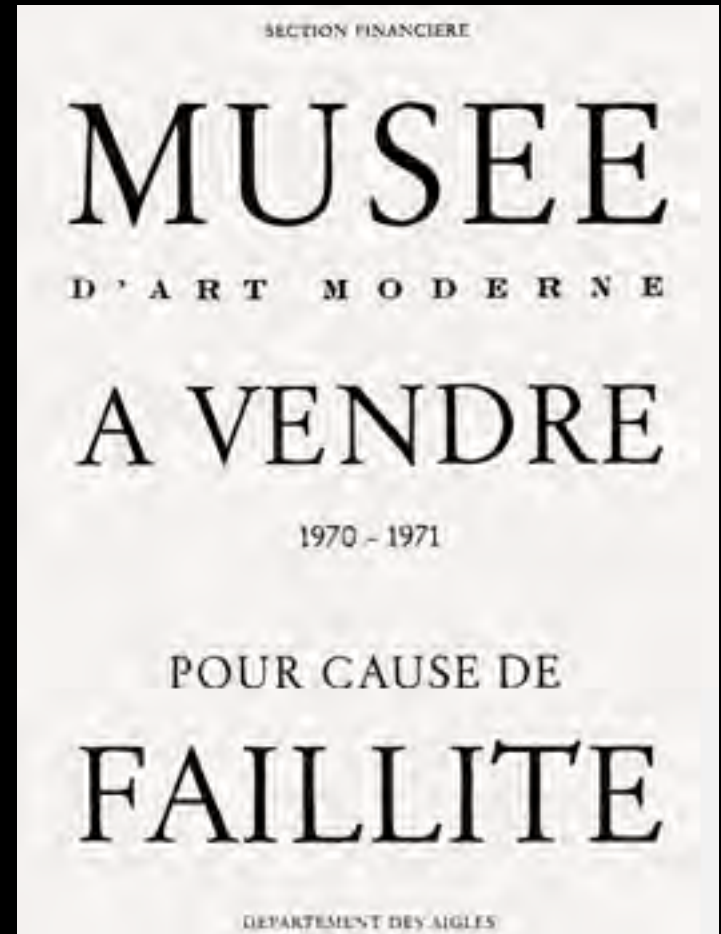




Michael Asher, 73rd American
Exhibition, 1979



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

Musée d'Art Moderne, Section XIX^e Siècle

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ESC. B

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Musée d'Art Moderne, Section XIX^e Siècle

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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