# Exorcising the object

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Acknowledgements

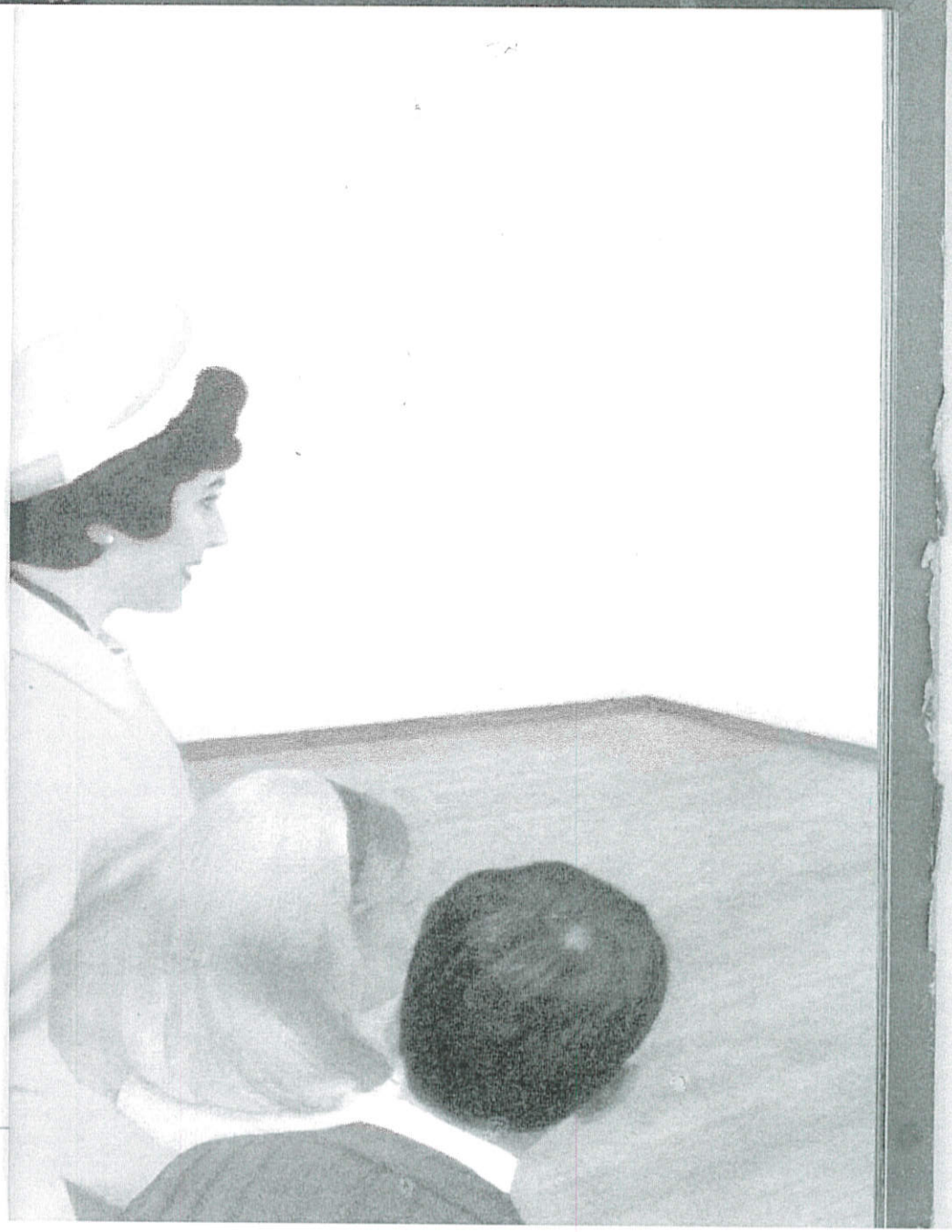
To Liam my son you are the centre of everything.To others I cons the moment I sent that Tweet which led to Rosie McGoldrick offering me a place at the CASS,and Joseph Kohlmair for believing in Gabriele my Adler typewriter.

There is nothing in
the room.
John is confused.
Susan is confused.
Mummy is happy.

"There is nothing in
the room because
God is dead," says
Mummy.

"Oh dear," says John.

new words God dead confused



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# Introduction

Conceptual art, according to Tony Godfrey, is 'not about forms or materials, but about ideas and meanings. It cannot be defined in terms of any medium or style' *(Godfrey, 1998, p.15*). Louise Morton, on the other hand, suggests that the conceptual in the art can be roughly divided into two main categories, 'those relating to the nature of art, and those which centre on the purposes of art.'

> In respect to the first question, Conceptualists claim that art lies not in the object itself but in the artist's idea of how to form it. Art products are therefore considered superfluous. *(Morton, 1983, p.8-12).*

In exploring the object, non-object, the artefact is it possible for artists to offer what seems nothing – a complete absence, at least in terms of the lack of the physical being produced – and expect their work to be considered as art a rhetorical question but one that lingers in some conversations pertaining to conceptualist and contemporary art. In his introduction to (*Art and Language,1969,p.3-6)*, Terry Atkinson points out that an essay written by an artist, and exhibited as a work of art – for example, mounted and framed – carries on conventional notions of art as an object. In his essay 'Attitudes to form' published in 2002*,(Atkinson,2002,p.869-870)* Atkinson further suggests that

> The spectator being puzzled at not really being able to grasp any direct visual-art-readout meaning starts to read it (as a notice might be read). *(Harrison and wood, 2002,p.869).*

Bobby Baker a performance artist concerned enacting out conversations epitomises notions of the non-object especially her works 'Drawing on a Mother's Experience' and 'Daily life series 1- kitchen show' explore objectless art forms and instructional performance. Her works explore discussions of mental distress, illness; discussion of sexism; and reclamation of ableist language. In playing to the senses: Food as a performance medium *(Kirshenblatt-Gimblett,1999,p.3-9),* spoke of Bobby Baker that she performed her piece exploring her experiences, reciting the painful story of her life, whilst emptying the contents of her shopping bag, by flinging the contents onto a white sheet, which she interacted with during the performance. Kirshenblatt-Gimblett records the said contents.

> Cold roast beef, tomato chutney, sponge fingers, brandy, black treacle, sugar, eggs, Guinness, flour, skimmed milk, tinned black currents, frozen fish pie, and Greek strained sheep's-milk yoghurt-finally rolling herself up in the sheet

Kirshenblatt-Gillett continues to discuss the notions of performance within the conceptual framework in three junctures, firstly to perform is to do, whereby the execution is the process to

complete, to carry out to discharge, in other words, all that governs the production, presentation and disposal of food. He explains that performance in this sense is to make food, in service to food and about materials, tools, techniques and actions

*It is about getting something done*

Secondly, *to perform is to behave*, which Erving Goffman calls ' the performance in everyday life' Kirshenblatt-Gillett goes on to explain that to perform is to behave appropriately in relation to food, consumption or the disposal of. He calls this ' performance of precepts, as well as precepts of performance.'Thirdly *to perform is to show* when doing and behaving are displayed Kirshenblatt-Gillett talks of participants being invited to exercise 'discernment, evaluation and appreciation' he says that food events move towards the theatrical and spectacular and that the taste as a sensory experience as well as an aesthetic converge during the performance. One could imagine the evolution of understanding of aesthetics that performance offers beauty, texture, context and authority that the traditional object epitomises, performance triggers imagined notions of linguistical texture, structure and form, the authority of the artist, atmosphere created engenders feelings of beauty, of the cultural.

Benjamin wrote about the core is its authenticity. The authenticity of a thing is the quintessence of all that is transmissible. In this essay "exorcising the object" *(Benjamin,2008,p.6 )*the concept has been not only an evaluation of an exploration of the 'aesthetic' understanding and theology attached to it within the contemporary, the personal scope and interactions with the observer. The object is observed and evaluated on a number of elements. Jerome Stolniz *( Hospers and Stolniz,1969,p.56-58)* defined aesthetic attitude as "disinterested and sympathetic attention to and contemplation of an object of awareness whatever, for its own sake alone". The flaw in attitude lies within us we all have deep-seated values as well as prejudices, the problem compounds with contemporary art. He goes on' To be 'sympathetic" in aesthetic experience means to give the object the "chance" to show how it can be interesting to perception" the philosophies of Pugin his 'gothic socio-religious' revivalist work found mixed audience outside his obsessed world. For us 'awareness', 'concepts' and 'meanings' such understandings take place in abstract thinking rather than logical prose. *(Hospers and Stolniz,1969,p.56)*

Exploring how the aesthetic and any *concern with beauty or the appreciation of beauty its* values placed upon art, could lead to an exploration of the nature of things, objects and meaning which would allow the grouping of original ideas and introduce fresh concepts into the discussion. Indeed *(Morton, 1983,p.8)* concluded with a number of concerns around the fact that can conceptualists, in fact, eliminate formal elements from the creative process and still retain an entry that is art, she considers what would happen to the notion of style when formal concerns are no longer obtained

These are questions yet to be explored in the analysis of Conceptual art

As much as the object evokes aesthetic value, which can be quantified, evaluated, is everything empty post-conceptual? Some may consider that the dry often stuffy intellectualism a by-product of conceptualist art, art as art, art as theory, theory as art has resulted in an often anxious approach to say the Turner prize according to Mark Hudson art critic at Telegraph reflected on the prize exhibition and comparing it to Carl Andre's according to him notorious equivalent 4, he stressed that at least it had the virtue of potently being something.

> This year, however, we're back in the realm of actual physical stuff, most of it three-dimensional, that is tangibly there in the gallery in front of you. Michelangelo, though, it certainly isn't.

The act of this essay is the exorcising of not only the object but the ideas which illustrate the mind and cause 'idea' overload it was to render these on paper to evaluate 'context' and explore how aesthetical understanding seems to some to be pivotal to the understanding, appreciation, evaluation of the 'physical'. That only by presenting the physical 'object' could art be judged and appreciated. How does the 'non-thing' play its role in conceptual theology within contemporary art. The method element of this essay was to bring the practice to the front and develop process. As my practice explores contradictions between conceptual and contemporary by way of outdated technology. The notion of exploring a contemporary discourse of the aesthetics transmitted on a 1960's typewriter satisfied the contradiction.

The form with which the essay and following works can be categorized would be a *practice-based dissertation* in other terms it is a performance as well as being instructional bound by certain repetitive rules which are: each section must contain the following elements, an image which the author finds interesting, at least one hundred words pertaining to that interest in the image and what thoughts are released by that interest, finally a quotation which the author finds best summarizes the image in there mind. This process repeated until the artist has nothing else to say. The tools on which the instruction are written is to be a typewriter, in this case, an Adler Gabrielle 25, the significance of the make and model is only relevant as it is the typewriter the artist had to hand its function and nature are however different. The typewriter is a symbol of nostalgia of outdated technology, on which the contemporary dialogue is written, it is the tool used to perform the instruction and thus the contradiction. The discussion will concern aesthetics, agency, critical theory, culture, the traditional (painting and sculpture).Upon reflection, the idea of cleansing the mind of the multitude by exorcising them on paper in so much a shopping list, or mental health exercise, sits directly with Bobby Brown's performances.

This process has been cathartic, it has been the naming of names, exorcising the demons evaluating and understanding the greater dialogue that is aesthetic, the notions of agency and authority of the 'object'. How we interpret and visualize and what pre-disposed triggers we use to satisfy this process. Moving from the very conceptual discourse of Atkinson and Bainbridge which I am still only scratching the surface of my understanding to political and philosophical debates on the objects 'aura' and place within art history. According to Charlesworth and Heartfield *(Charsworth and Heartfield, March 2014 )*, they wrote concerning the rise of object-thinking were the question of the subject has become intractably problematic. They said

> So over the past few years, we have seen emerge a number of curatorial and critical projects that throw into question the agency of subjectivity, subject-object distinctions, and the dichotomy between an active subject and otherwise passive things

Believing that I have been able to achieve this, the cathartic and energizing experience has provided 'enlightenment' a greater understanding of 'aesthetic' being a humongous group of subsections of understanding which indicate that the contemporary is still yet to finish with this subject matter.

Finally, this has hopefully been the therapeutic undertaking which was envisaged, one which has allowed the greater understanding of the 'subject' but to visualize practice and explore resistance to 'aesthetics' and promotion of the 'non-thing'. Having found particular interest within the words of Joseph Schillinger and would be a safe pair of hands to conclude this introduction in his words, often according to Lippard *( Lippard,1974,p.34)* who wrote in, an often extraordinary book called The Mathematical Basis of the Arts" where he divided the historical evolution of art into 'five zones' which replace each other with increasing acceleration: 1. Pre-anesthetic, a biological stage of mimicry; 2. Traditional-aesthetic, a magic, ritual-religious art; 3. Emotional-aesthetic. Artistic expressions of emotions, self-expression, art for art's sake; 4. Rationalaesthetic, characterized by empiricism, experimental art, novel art; 5. Scientific,post-aesthetic, which will make possible the manufacture, distribution and consumption of a perfect art product and will be characterised by a fusion of the art forms and material, and, finally a "disintegration of art", the "abstraction and liberation of the idea". This translation can be a mirrored philosophy of the Bauhaus movement 'less is more'

# Chapter One

## In search of the mystic

Image (1)

In search of the mystic

Erwin Scrodingle's paradod, the cat can be seen equally dead of alive so we can consider Jan bas Ader equaly. His voyage on the afternoon of July 9th,1975, was to be the centre of his performance. Just as Erwin,Jan is part of conceptual folklore. Lewitt in his sentances on on conceptual art approached the subject in explaining the role of the artist as mystic rather than rationalistconclusions to art are reached without logical framework. Therefore the role of idea, intension and delivery are relevant in the notion of art.

> 'conceptual artists are mystics rather than rationalists. They leap to conclusions that logic cannot reach'
>
> Sol Lewitt

Image (2)

Echoes in thectube

Conceptual art according to Blake Stimson 'unequalled sence of oppert--unity and obligation to question the authority of the institution' Dan Flavin for me explores this not only in his notion of 'it is what it is and aint nothing else' approach to justification and identification of the object. Although according to the Tate 'classified within Minimalist framework, Flavin saw himself firmly present in the contem--porary dialogue vehementky "maximalist". Taking the banal similar to Duchamp are within the contemporary, the act of typing my dissertation upon obsolete technology to attempt to exorcise my thoughts being the

example.

> 'Every true artist has been inspired more by the beauty of lines and colour and the relationships between them than by the concrete subject of the picture'
>
> Piet Mondrain

Image (3)

Words have absence

According to the Goguenheim 'Gillian Wearing records the confessions and interactions of ordinary people she befriends through chance encounters.Her work explores the differences between public and private life, the individual and society,voyeurism and exhibitionism,an fiction and fact.She declared her method as "editing life".The exploration of linuiscal rather than pictorial explanations for art have become the everyday,somewhat expected". The contradictions that exist between words and image and thus between description and representation have energised the oppertunities,none more than Dadaist and conceptual artists developing this process andplaying with the word replacing the the traditional 'object'.

> 'Conceptual art became the liberating idea that gave the art of the next 40 years its real imetus'.
>
> Sol Lewitt

Image (4)

Art by instruction

Baldassai,realised that images and text

behave in similar ways to his paintings both convey their message. Rauschenberg discussed a movement towards 'de-anesthetization' as a rea--ction toward the more formalistic accomplishments.Nostalgic approaches to craftsmanship,he goes on'The current defiance of the aesthetic is the last incident in the perennial reversion to primitivism in the art of the last one hundred years'. The incorpoation of linguistics as instruction are not lost within Contemporary art,similar to the readymade have become nostalgic in their own right contadicting the contradiction.The playfullness of offering the viewer instructions by which art is formalised/visualised or authenticated by signiture/date/location remains.

'When just a few words influence your mind more than a whole book.That id art'.

Mattias

Image (5)

Art on a plinth,a world without plinths

The artist was photographed repeating the pose from his performance the plinth in McLean's work also fuctions as an iconic reference to its dogmatic rejection as a legitimate base for sculpture by Anthony Caro. McLean now despises the plinth and how to this day contemporary art stillrefuses to remove the plinth from the vista but sees its pivotal role in the objectification of the object,is the almost socio-religious need for the plinth transformed the banal into art.

'People respond to banal things-they don't accept there own history'

Jeff Koons

Image (6)

Is contemporary art still capable of searching for a new meaning

Kosuth did not make the chair, take the photograph, or write the def--inision; he assembled and selected them together. But is it art? These open ended questions are exactly what Kosuth wanted us to think when he stated 'art is making meaning' "e can understand from this that Kosuth work could be a platform for exploring a new message. With this in mind, that postmodern is nostalga, is the contemporary a similar notion, I was exploring 'obscurantism', were everything is and not. The art is to obscure the truth with furhter truths until you have packed it down so much meaningfulness, so much connotation, ideology, belief, fear, love, that it requires a tiny needle to unpick each thread, to uncover the one truth; that nothing is true.

> 'The history of modern art is also the history of the progressive loss of the arts audience. Art has increasingly become the concern of artists and the bafflement of the public'
>
> Paul Gauguin

Image (7)

'I'M great at making good art look shit. Making shit art look good that takes me time'

What is next for contemporary art? Hans Ulrich Obrist considered that

many are critically addressing the phenomenon of what he called 'the filter bubble'. He went on to say ' this is an algorithmic mechanism used by companies through which a user's online expierence becomes a static,ever narrowing version of their own pre-exisitng perferences' Eli Pariser, who coined the concept calls it 'personal ecosytem'.

'The future will be repeated'

Marlrne Dumas

Image (8)

I was ready to die

According to Meyrer ' conceptual art makes the ideational premise of the work known, a decided contrast to other contemporary art, which is not concerned with definijg the intention. 'terms such as idea of the work the rveleation of the artist, hidden. The need for critical evaluation and intension. Maria Abramovic thrusts us directly into this concept you would imagine the conflict exposed by such work hidden. We are invited to share become embroiled, absorbed in the performance. Kousuth's dictum of art 'art as idea as idea' penetrates this imery.

> 'How is it possible to be clar,when the problem of the erotetic (questioning) framework is such as to inhibit the express formulation of our 'problems' we are looking for the conditions of the problem.'
>
> Art and Language, proceedings 0012 childs play

Image (9)

I still have the orange

Roelof Louw's 'Soul city' (pyramid of oranges ), (1967), comprosed 6,000 oranges arranged in the shape of a pyramid invites the viewer to part--icipate in the language of the sculpture. Exploring the notion of the physicallity and structure of sculpture, once the oranges are gone the sculpture also. But is it? The sculpture remains even though the 6,000 oranges have been removed,masticated,saved,lost, this translates to the idea/ intention remains. Meyer considers this in relation to the object based on circular reasoning is required element, notions of 'art-as-art-as-art'is acreating that revolutioises creation and judges itself by its destruction.

> 'The possibility that the fetishes of capitalist aesthetics objects expierenced and understood as 'beautiful', 'expressive', etc. , might have both an authentic and an inauthentic function for their users is exactly the possibility that the radical iconoclasts cannot countenance.'
>
> W.J.T.Mitchell

Image (10)

We tell stories

Perry has transported linguistic dialogue from page to the traditional (assumptions of traditional) to what is characterised as (traditional) 'object' function, form, craft and aesthetic. The observations of the contemporary arts scene, and dissecting British 'prejudices', fashions

and foibles allow for an anti-biographical nostalgic dialogue. Dumadze and Hudson explore this in the agency conversation. Additionally, the capacity for agency in so much as the artist and viewer are able to construct an ideology outside of the econimic machine. Perry has explored abstract goals of lefist political discourse in which to present a conversation upon life similar to Wearing in her photography.

> 'Something which is very near in place and time, but not yet known to me.'
>
> Robert Barry

Image (11)

You make it i'll can it

Plagued with desire for authentic art, ensuring the authentication is managed and documented, Rauschenberg erased De Kooning, Craig-Martin an Oak tree; examples of what on the surface could be and was perceived as abstract absurdism, in both cases the conversation was beyond the resulting object, it is the meaningful conversation, process and dialogue that transends. Manzoni conversation of 'weith in gold', for each tin and our desire to beleice him and equally mistrust. Once again questions raised of dialogue between artits and viwer and how these relationships develop.

> 'our first reaction after pulling back the curtain at the edge of the painting is one of delight. It is as though we have stumbled on the ultimate refinemetn of art; everything in front of us is suddenly true and clear'.
>
> Frank Stella

Image (12)

You call that fucking art

I have a very tattered copy of Miriam Ella 'we go to the gallery' which has been in my handbag for at least three years. Conceptual art is dry, humourless and 'you call that fucking art'; from personnel experience. Is this why many reject conceptual ideology (if such thing exists), lengthy essays of coded dogma of 'Art and language' having had the oppertunity to meet Atkinson and Baldwin not sure of my survival. Communicating intent via a non-asethetic vehicle is troubling to the viewer, gallerist and art school, contemporary art, globalization economic value requires the physical; the positions of contemporary art moored in disparate, locations and philosophies. We can only offer a commentry as we hitch our wagon to the contemporary roadshow.

'last year, the Tate was scrapping the barrel. This year they are scrapping the scrappings'

David Lee, editor of satirical art magazine The Jackdaw

Image (13)

101100100100 1

According to Meyer an emphasis has moved from the language of investigation (of art ) "to the investigation of art-language, thus evolving a language about language hence meta-language." Hence the traditional approach equating the artist to their output has no

reference to a strickly dialetical approach. This leaves art to have idological logic with imagry of its own which requires to be studied and thought out. Again, this touches upon agency were artist are returning to art for themselves and not bound by economic influences.

'The shift from object to concept denotes detain for the notion of commodities-the secret cow of culture'

Ursula Meyer

Image (14)

Concept,concept,concept

Atkinson explored the evolution of the object from the establisheed categories (painting, Sculpture) he formulates that a piece of writing essay (document lacks the sufficient appearance criteria to be classified as an 'art-obje ct' if it does not look like art how can it be art". For him the question of 'recognition' is a crucial one he discusses the established and ponders upon notions of evolution "the introduction of cubist collages and the collages made by Schwitters have evolved what we see as painting. He leaves us with this "in the respect of iconological interpretation of the piece coceptually tied to the notion of intention?"

' a concept may be understood as being 'the general and abstract representation of an object'

Le Petit Robert dictionaries

Image (115)

I have no function

Kosuth explores the function of art in his essay 'art after philosophy' He informs us that 'aesthetic considerations are indeed always

extraneous to the object's function or reason-to-be, Unless of course the objects reason-to-be is strickly aesthetic". He continues upon the art condition especially that of what he calls 'formalis' (painting/ sculpture) that it is so small and ~~ed~~- exists only as an exercise in aesthetics. That the limited amount of possibilities that exist for his approach it all condenses to a matter of taste and abias to the morphology of the traditional form.

> 'Tactically, conceptualism is no dought the strongest position of the three; for the tired normalists can lapse into conceptualism and still allay there puritanical conscience with the reflection that he has not quite taken to eating lotus with the plationists'.
>
> Willard Van Orman Quine

Image (16)

The nature of stuff

Exloring the nature of art Duchamp according to Koush " Duchamp was the first person to raise the question of the nature of art" in other words according to Duchamp the language of art remained the same, but was saying new things. Thus, it is possible to speak other languages and Duchamp provided the physical exploration in this with his ready-mades. Although Millie Brown is critisised for gloryfying bulima in her vomit art her language is about the inner arist expressing from within and not about perceived teenage (womens) health. The language evolves and the traditional has little role to play other than a vanguard by which the contemporary will explore.

> 'Context is the new content'
>
> Brewster Ghiselin

Image (17)

Code is everything and nothing

According to Redentish on the subject of agency and the authority of the aesthetics within contemporary art "the work of art is not assimilated to the experiencing subject; rather, the latter assimilates itself to the work" she talks openly about a crisis of the"urban determination of art" which has at its centre aesthetic automony she states "this must be regarded as irrelevent both for the theory and the practice of contemporary art" she considers that the "utopian ideology of modernism" is in direct conflict with agency and economic driven culture.

> 'art is defined by the distinctive function it plays in advancing social relationships through 'the abduction of agency''

R.H.Layton

Image (18)

Why did you cancel my show?

April 30th,1975, Guggenheim cancels artits show according to Lippard "Thomas Messer, cancels projected show by Hans Haacke on the grounds that the documentory works includeddealing with 'specific social situations' not considered". Can the socio-political,agency agenda of the institution conflict with the artist? what is the role of the institution?. Not the Guggenheim but a show I was in was diluted as the conversation of suicide and mental health which the art was addressing according to the curator "could encourage others to contemplate suicide"

Has contemporay art allowed the maturing of identity and political context in light of the 1960's - 1980's during which political movement envolped cultural identity. Oiticia wrote " the subject is the artist, the object is to make art free the world stinks; it is made of people who collectively dig the shit; now seems to be the time to get the collective shit out of the system".

'How I regretted not having sported a suit of colour of unripe lemon and a red paper gendarme's hat. One cannot think of everything'.

G.Davin De Campclos

Image (19)

Am I still relevant

There is according to Hoffmann "a rise in conceptual art in political terms due to curators contextuilizing the intension of many artists to make work that would serve as a vehicle for dissent". Although exciting the dialogue of the traditional accepted, understandings, acceptable art raises its head continusly; the debate still goes on as the train wreck (ride) of contemporary art rattles over material objectification and attributes; all within an environment of demeterialisation and documentation. Conc--eptual themes remain relevant and the requirement of object 'thing theory' will continue to play out.

' wall drawing 852: A wall divided from the upper left to the lower right by a curvy line; glossy yellow; right glossy purple'.

Sol Lewit

Image (20)

An equation for the perfect circle

Patrick Brill asked of us to draw the perfect circle, I presented the equation for the perfect circle. Baldwin in an essay on attitudes to form discussed the evolution of the object in terms of " the macro--scopic aggregate can be subjected to a micro-reductive examination". with the introduction in the 196's-1970's of new conceptual objects were as the object is being singled out for meaning. What the essay explores furher is evolutionary methology Baldwin explores " since the Greek speculation concerning the identity of matter has run directly toward the atomic theory". That 'things' and assemblies that don't fit th the 'formalised' picture for Baldwin it's one of legitimacy of the object that 'that' the fact people are incapable of differentiating between temperatures of, say, 50 degrees and 51 degrees without the use of instruments".

> ' what is interesting about thermo-dynamics is that it is restricted to the formulation of necessary conditions for an occurance'
>
> Terry Atkinson

Image (21)

The beauty id in the detail

To explore conceptual art is a journey into a paradoxical universe, in

art discourse, as these are derivative from it, it permits us to propos--ition, the first part of the proposal that I advance-with full awareness of how paradoxical a gesture it is-as a 'theory' of conceptualism": At its various beginings, conceptualism was a set of practices for inter--rogating what it was for perceiving subjects and perceived objects to be in the world (that is,it was an inquiry into the minimal situation in which art might be possible).

> 'if it's a matter of simply cutting and pasting the entire internet into a Microsoft document where does it end?'
>
> Protester at a Kenneth Goldsmith Lecture

Image (22)

'He informed me their is no such thing as Conceptualism'

According to Hoffmann "one of the marked developments in curating has been the increased production of projects that take place outside of the gallery", the 'white cube' according to Brian O'Doherty. There is a need to form tangible connections between the world of art and society at large. Not about large urban commissioned obje cts but the ground breaking zealous act to energise connections between political and enviromental events. According to Hoffmann "subsequent exhibitions inflicted with greater political imperattives included inSITE, a series of exhibitions that took place along the US-Mexican border". This is conceptualism in the new age or old age thriving deep inside the contemporary.

' as with all great art it drew meaning from

human experience'

Mary Jane Jacobs

Image (23)

Marmite man

An interest in 8mm filmmaking, my creations lasting hours of nothing; can be traced to the 'martite man' (love him or hate him). Perhaps the single most important figure in contemporary art and one ~~which~~ which Goldsmith appreciates the vision "Warhol's entire oeuvre was based on the idea of uncreativity: the seemingly effortless production of mech--anical paintings and unwatchable films where literally nothing happens." A contemporary comparison of social media of blogging, re-tweeting, continued checking of updates, likes,profiles as part of cutlural capital. Finding that many of the people worked with Warhol were damaged by the roller coaster experience what was Warhol is another story.

'No.....no....you repeat the answers as well'

A.Warhol

Image (24)

It's all bollocks

John Hospers talks about the issue with aesthetics " the problems of aesthetics are usually complex and throublesome, even in philosophy, which is notorious for difficult insoluble problems". He belives it boils down to four arears of discussion; art appreciation, art criticism, and aesthetics. This can be identified by eitght parts: the aesthetic attitude, the elemets of art, art as a form, art as expression, art as symbol, art as truth, criteria of criticsm, aesthetic value. Thses seem

to be central in the area of aesthetic controversy. If art is concerned with 'aesthetic' as a value judgement of/or the object furhter exploration is justified in this context.

'myths offem do a lot of theoretical good when they are still new'

G.Ryle

Image (25)

I am obsessed or am I obsessive

Jerome Stolnitz defined aesthetic attitude as "disinterested and symatetic c attention to and contemplation of an object of awareness whatever, for its own sake alone", The flaw in attitude lies within us we all have deep seated values as well as prejudicies, the problem compou nds with contemporary art, he goes on "to be 'sympathetic' in aesthetic experience means to give the object the 'chance' to show how it can be interesting to perception". The philosophies of Pugin his 'gothic socio-religious' revivalist work found mixed audience outside his obsessed world. For us 'awareness', 'concepts' and 'meaning' such understanding take place in abstract thinking rather than logical prose.

'we cannot establish that all objects have aesthetic value'

J.Stolnitz

Image (26)

I am beauty

George Dickie talks of aesthetic attitude in terms of 'disinterested'

no concern for any ulterier purpose and 'sypathetic' means 'accept' the object on its own terms to apprecizte it and 'contemplation' means 'perception' directed toward the object in its own right and the spectator is not concerned to analyse it or ask questions about it. Has the notion of aesthetic attitude played an important role in freeing aesthetic theory from an overwhelming concern for 'beauty'. What value then does this theory have for 'non-object' work in the contemporary, it still remains valid within aesthetic theory and what we know as 'the art exerience'.

'For each work of art that becomes phydical
there are many variations that do not'.

Sol LeWitt

Image (27)

Kinksugi

Kinksugi Japanese art of repair, taking the philosophy that nothing is broken but a dialogue on life. So, the pot is neither broken or mended it is an expressive exeirence of life. I accepted this and generate similar exeirience by sheer brutality forcing the strain upon the pot generated by the kiln tempreture and allowing the pot to fracture. Danto talks of "two criteria, help valiadte the idea of a parallel philosophical structure between persons and art work. Persons embody representational staes, as artworks embody their contents". That contemporary art meets the philosophy halfway, Danto calls " art itself philosophizing" very similar to Warhol's work.

'Half or more of the best new work in the last
few years has been neither painting or sculpture'

Donald Judd

Image (28)

Dahli's screen test

Warhol would set up the camera and subject,start recording and at times walk away. For me the moment Dahli lost the ability to keep his custom composure, the moment of collapse. Danto talks of the unparalled contrib--ution to our philosophical understanding of the concept film. He records the film 'empire' the film marked by a total absence of incident. He considers"the title is pure pun on the empire state bulding which is the only actor" he goes on "the same ambiguity in the fact generates certain of Warhol's pradigmatic works of art".

> 'a man sees what looks like a Warhol brillo box in what looks like an art gallery, and asks the dealer , who turns out to be ashop keeper, how much'
>
> A.Danto

Image (29)

This is Baldisseri's pencil

In a recent documentory on Baldisseri he commented upon two thoughts, firstly, that it was not until he placed dots on peoples faces was his work truly recognised.Secondly, being in the right,place at the right timeis important. According to Scannell "Benjamin wrote this essay to produce a theory of art that is "useful for the formulation of revolutionary demands in the politics of art in mass culture;that, in the age of mechanical reproduction, and the absence of traditional and ritualistic value". That the reproduction of art would be inherently based upon 'the parxis of politics'. For Benjamin, the notion of

reproduction is nothing new that early linguistic reproduction took place before lithography and developed with the printing press, photography furhter enhanced the process and with the introduction of graphic art for him "objects made by humans could always be copied by humans" that students, and by people percuing profit. But no matter how complex the reproduction process may be it will always be lacking, what Benjamin caleed "its unique existance" that bears the mark of history and the artist.

' you take some chocolate and you take two pieces of bread and you put candy in the middle and you make a sandwich of it. And that would be a cake'

A.Warhol

Image (30)

Yea 'fuck' you

In 1997 according to Hewison "Blair eneded his preface to New Labour's art manifesto with a paraphrase of William Blake: "staes do not encourage the artist; it is the arts that encourage states". For too long he comments that the state of the 'cultural capital' of Britain has been hit hard by the Concervativies even though John Major initiated the 'national lottery' as a mechanism for cultural expansion. The notions of collective divide had become entwined in arts and politics and inheritably one. This is not anew concept. Under'New Labour' according to Hewison "culture would be the means to achieve the transformation of Britain". Arts/ creativity would be the lynch pin to cultural revival and agrowth in the creative economy.

'They entertain, they give pleasure, they give hope, they ravish the sences, and above all they help us fit the desperate pieces of the world together'

Richard. Eyre

Nought says brutal than concrete

Beinga 'Brutalist', 'proto-brutalism' structurally speaking, the vast tonnage of concrete surfaces cathederals to the post-modern, vast obelisk protruding the headlines of cultural conversation. These

Image (31)

structures can be translated to the 'aesthetic' dialogue indeed the 'ethics and moral psychology' of 'etical and aesthetic criticism'. In the introduction of one of Isenberg's essays the editors seek clarrification on 'if we are to resolve the broad question about art and life in three parts: one about the nature of the 'object' in aesthetic exerience; one about the attitude of the 'judge' and one about the descripive-or-normative character of the judging process". If we consider 'Preston bus station' which was threatoned with demilion due to budgetry concerns by the local authroity and the Twentieth centry society who opposed demolition on 'cultural','aesthetic' terms culminated in the Grade II listing by English Herritage. Since then the council have looked at ways of developing cultural capital via urban regeneration of the site embracing the present architecture.

> 'in creating a building, architects do think they're making the world a better place by making another thing which will be even bigger than the last thing .....and it is part of the patholgoy of being an architect to believe this,and they do believe it, despite all the evidence to the contray'.
>
> Jonathan Meads

# Chapter Two: In search of the 'non-object'

Image (32)

The urban

Rauschenberg according to art story "considered by many to be one of the most influential American artists due to his radical blending of materials and methods, Rauschenberg was a crucial figure in the transformation from 'abstract expressionism' to later 'modern movements' with the approach of eradicating the art of the time and replacing it with an extension of 'Dada' expression within collge. David Hepher embodies that'urban' vista laced with graffiti imagery capturing the the concrete structures of occupation and modernity and how the landscape interacts with aesthetic understanding. He brings to the forefront what is often forgotten and considered lacking in cultural capital.

'the quality or condition of being modern.
'an aura'of technological modernity'

Oxford dicionary

Image (33)

Documentary

Facinated by much of Warhol's film making 'the screen tests', 'blow job', 'sleep' all intrusive imagry, the documentory the unlikely story of how, between 1929 and 1945, a group of tweed-wearing radicals and pin-stripped beaueaucrats creared the most 'infuential movement' in the history of British film. They ere the 'British documentory movement' and they gave Britons a taste for watching films about real life. The

BBC film 'the documentory film mob' according to the programme "they were about real to be inspired by the a big idea-that films about real life would change the world. That, if people of all backgrounds saw each other on screen- as they really were- they would get to know and respect each other more. As John Grierson, the former street preacher who founded the movement said: 'documentory outlines the patterns of interdependence'. The documentory has become 'norm' the majority of programming is documental in format and at times 'sensationilist' in culture, to shock about social issues 'drugs','prostitution', 'gand violence','poverty', 'trafficking', 'exposing'. Although in the late 1920's early 1940's the mirror was less political but not dissimilar inintrusive nature. The thought of the 'uncomfortable', the filming of a 'person eating' intrreges, the act of mastication the 'personnel' just the camera exposing every flaw and concern is similar to the 'Dahli' moment of lost composure.

'very few beauties are talkers, but there are a few, beauty sleep,beauty problems, sleeping beauty, problem beauties'.

A.Warhol

Image (34)

Caiuse,effect,regret

Whilst attending a Starling exhibition in Nottingham after another successful art interview the need to post on social media "if I move one of the balls have I crated a new object, so does the art belong to me". With notions of 'reproduction' led to an extensive conversation culminating in aplace at the CASS. The causality the many-worlds implies all possible alternatite histories and futures are real, each representing and actual 'world'. Furthermore, in Sol LeWitt ' sentences on conceptual art" he spoke thus 'number 2; 'rational judgements repeat rational judgements', number 3;'irrational judgements lead to new experience'. And number 28; 'once the idea of the piece is established in the artists

mind and the fihal form is decided, the process is carried out blindly. There are many side effects that the artist cannot imagine. Thses may be used as ideas for new works'.

'every artist was first an amateur'

Ralph Waldo

Image (35)

Designated space; 5ftX4ftX4ft

Notions of 'allocated space' has been intriging since discovering the amount of space allocated to each student, taping off the allocated space in my studio (although I felt that fellow students thought i was ,am being precious, isolationist, even my tutor questioned it) missi ng the whole point, it is about notions of 'practice' and 'containment' was reinforced by the Big issue space at Kings Cross. How artists practice their art, develop their ideas, within space and should the artists 'ideas' conflict and pollute others? The expierementation of practice within the confined space would be an interesting possibility Therefore does the cross-pollination of cultural identity, ideas and practice benefit from a collaborating approach rather than the individual, in achieving greater creative output. The migration of ideas and practice under banners of 'Dada(, 'surrealist' etc. labels creativity and designates relevance. Has the contemporzry freed us and allowed the free thinking of ideas and increase in 'reproduction' via a free flowing o throttled social media.

'The principles of true art is not to portray, but to evoke'

Jerzy Kosinski

Image (36)

I know it looks crap

Being informed 'work was poorly framed, which led the viewer to look for explanations within the art for the poor framing'. This led to a search for the 'psycholgy of visual art' which ways does the relationship between the art and the viewer matter? According to Mather it is about 'visual sytems' apart from the physicality of observation 'glasswS', 'short sighted', 'long sighted' etc. is there a principle factor which interprets the sole act of viewing and interpretation? Mather wrote "visual art should reflect its adaptions, including and that maximise coding efficiency. Hence, it has been proposed that artists re-create the regular visual statistics of the natural world in their work". How does this effect the contemporary were 'realism' is the minority? Here Mather mentions "although adstract art does not attempt to port--ray recognisable objects it is generally far from random, indeed,it is quite difficult for any artist to create a truely random work of art". In terms of what could be coded as random Pollock's drip paintings, would seem to be random acts of dripping and pouring paint. To answer this Mather says "there whirling and endless energy suggest choreogr--aphed dance or music".

'I will not make anymore boring art'

J.Balessari

Image (37)

Prove your eligible

Haacke as part of his cancelled Guggenheim exhibition explored the use

of questionaires in the collection of data, but as a social and political tool to gauge his auidience. Even if he did not collate and transcribe the answers the mere act of collecting ensures the viewer is 'thinking' about the art in context to the social,political aura.

Having considered a similar act requesting the viewer to complete a survey before entering the art to prove they're capable of understand--ing and open to the possibilities which the 'idea' transmits. Does this subvert 'agency' or imply a new 'agency' and 'cultutal values' the artist is imposing upon the viewer by selecting o nly what the artist sees as 'eligble'. What of those rejected to participate further does their engagment in the 'cultural capital' benefit from such process? The assumption that only the right audience will be viewing art, according to your judgement values as viewers will (assumption here) attend what art/performance is align to their political and cultural ideologies. If this is assumed how does the artist expand their exposure to a wider audience apart from social media, or is social media the new contemporry were likes/re-tweets are the assumption of acceptance and that they tick the boxes of your imagined guestionnaire.

> 'When I blow up a ballon, I am breathing my soul into an object that becomes eternal'
>
> P.Manzoni

Image (38)

Symbols of culture-my constructed world

Joseph Schillinger often according to Lippard and Chandler "schillinger wrote in, an often extaordinary book called The Matematical Basis of the Arts" where he divided the historical evolution of art into 'five zones' which replace each other with increasing acceleration: 1. Pre-aesthetic, a biological stage of mimicry: 2. Traditional-aesthetic, a

magic, ritual-religious art: 3. Emothional-aesthetic. Artistic express--ions of emotions, self-expression, art for art's sake: 4. Rationalaest--thetic, charactized by empiricism, experimental art, novel rt: 5:. scientific, postaesthetic, which will make possible the manufacture, distribution and consumption of aperfect art product and will be charactersized by a fusion of the art forms and material, and, finally a "disintegration of art", the abstraction and liberation of the idea". This translatiom can be a mirrored philosophy of the Bauhaus movement 'less is more'.

> 'what can be explained by fewer principles is explained needlessly by more'
>
> William of Occam

Image (39)

Concept = style

Lizardo notes that in addition to the traditional conception of culture tastes, which are used to form and sustain networks of cultural capital and social capital. He staes "thatthe consumption of art-related culture facilitates conversations necessary for acquaintances to develop into friendships. Using the distinction betweem two types of culture consumption (highbrow" V "popular" ) and two types of network ties (strong and weak)". he spoke of a specific model of the conversion of culture into social capital. He stated, "that because popular culture has a broader distribution in social space, it tends to be associated withhaving connections that have a wider reach". Consuming art in art galleries has cha ged. According to Lippard "the media and modes of progressive art practice over the last 50 years have chaged enormously - conceptual art is not representational and largely does not consist of static pictures on walls. Therefore, "culturally inactive" participants may find accessing contemporary art particularly challenging. Thus the role of the object within contemporary art has evolved and is continuing to be evasive in light of viewers perceptions.

'the historical change,however, is that the left has become so fruwtrated with being beaten over the head in the name of freedom that it has adopted the self-defeating argument that freedom itself is atrap.'

Berardi

Image (40)

The consumption of art is internal

Pauspathi discusses notions of nostalgia and describes the relationship between reminiscence and the social context in which it occurs. "The social context influences the anticipated goal(s) of the narrator and the aspects they select to be shared. Implications can be drawn about the impact that the collective experience of sharing memories can have on participants in terms of well-being but it is unclear whether the positive effects are due to the increased social interaction, or the act of remembering the past". Haight again explores generational elemtnts of the nostalgic process "older people have been shown to report positive emotions when reminiscing. The sharing of autobiographical memories can develop, maintain, or diintegrate relationships with others." Do these thoughts translate to the traditional role of (painting,sculpture) in an environment of non-objectless art in the post-conceptual cont--emporary dialogue? Does this social reminiscence and bonding increase individuals notions of social capital and promote positive mental feelings, for the object.

Image (41)

I will collect you

According to Charlesworth and Heartfield, we by our nature are attracted to objects, better school,clothes,foodetc, in what they term the fetish of objects. Their exploration into, the turn away from the subject- "is a side effect of the contradictions between different accounts of the politics of the subject. The subject is either too powerful or too powerlrss; either the avatar of an 'imperialistic' enlightenment or modernist project or, conversley, the disabled by-product of a wily congnitive capitalism". Supposing these constructs are true enlightenment or capitalism, they are interesting avenues of discussion and one which feels larger than this section allows. Bromberg laments in one recent critical response to the rise of Speculative Realism: 'we are at a point where our faith in the powers of the subject to critique and subvert reality, as grounded in Enlightenment theory, has been truly defeated, not least by capitalism's now much-discussed ability to demand precisly subjective- emotional or effective-investments in its exploitative mach--inery". Here the object coined in terms of expansove profit within the capitalist.

> 'what does it mean, I wondered, that visual culture has so little to say about an event so overwhelmingly important and so overwhelmingly visual'
>
> James Elkins

Image (42)

I am beauty

According to Bennett "by the 1970's, so the story goes, aesthetics was on the wane". Assuming that the rise of conceptual art and the muddying of the formalist waters the pond is indeed not a still and content event. Bennett goes on to say "wetern art had turned away from formalism towards more worldly concerns. Aesthetic reflection that the sentiment was being reinforced that 'beauty was beside the point'. Aesthetics is precisley about attending to the dynamics of form, to different material and immaterial ways of connecting. It is to ask what art and imagry do-what it bec omes- in its very particular relationships to events.

'having ideas is the scientists highest accomplishment'

P.B.Medawar

Image (43)

I suppose

According to Foster "critical theory took a beating during the culture wars of 1980's and 1990's and the situation in the 2000's was only worse" That the demand for affirmation and rejection of irony, especially in the USA post 9/11, were the concervative commentary and corporate need had little time for critique. Foster says " critically is frequently dismissed as rigid,passe or all of the above. Theory fares even worse"

he calls those condition post-critical. For Walter Benjamin "critisism is a matter of corre ct distancing". The critique could be also seen as arrogant and posturing within contemporary art indeed Ranciere wrote "critical art is atype of art that sets out to buld awareness of the mechanisms of domination to turn the spectator into a conscious agent of world transformation".

'Contemporary art will help me to modernise our society'

Victor Pinchuk

Image (44)

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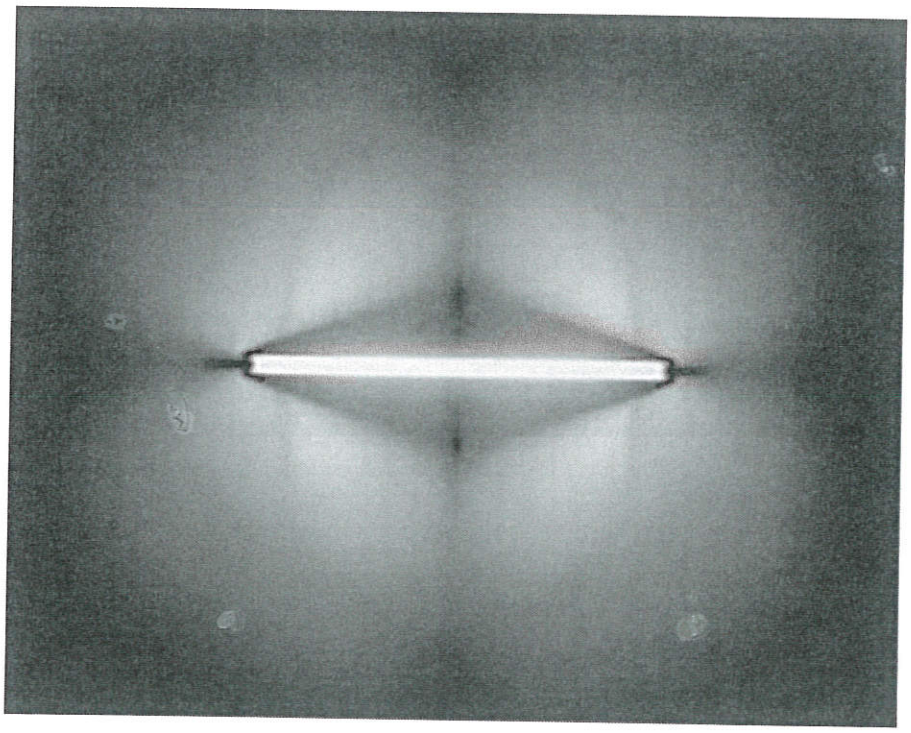

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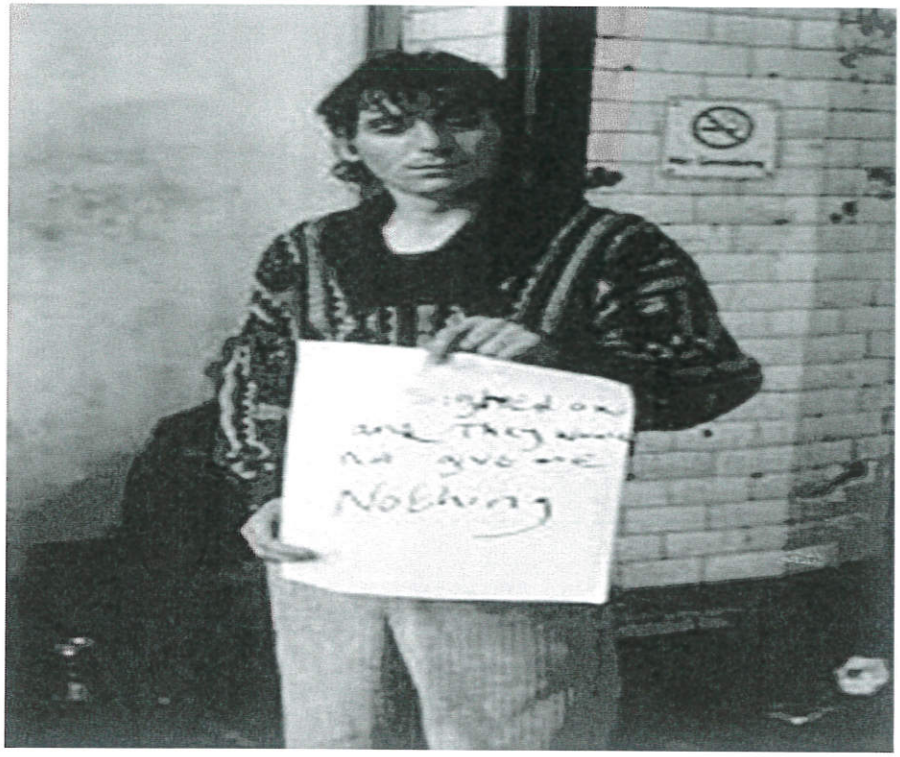


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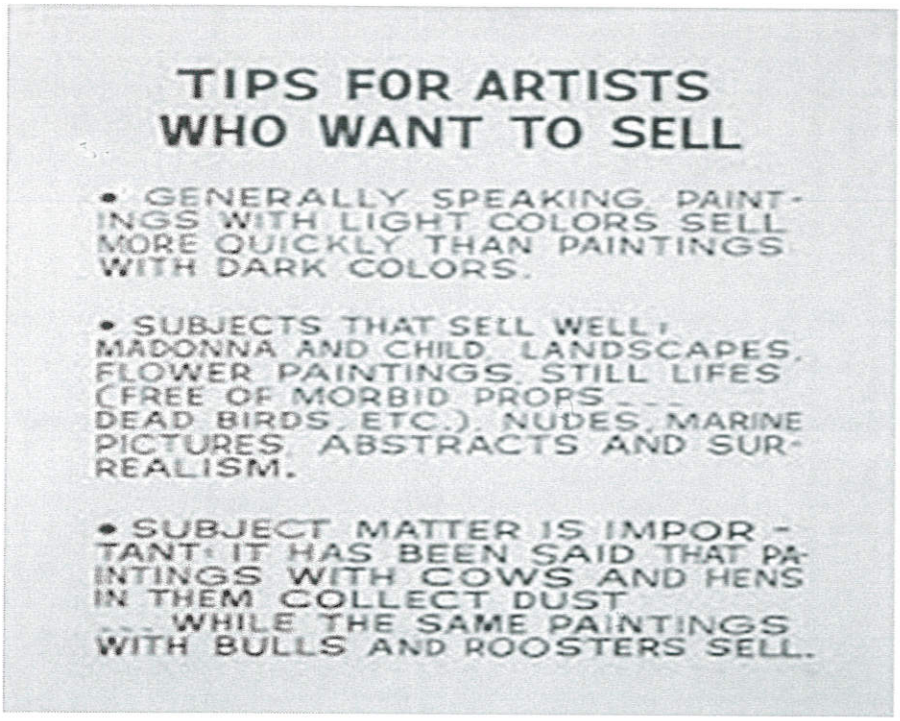

TIPS FOR ARTISTS
WHO WANT TO SELL

• GENERALLY SPEAKING, PAINTINGS WITH LIGHT COLORS SELL MORE QUICKLY THAN PAINTINGS WITH DARK COLORS.

• SUBJECTS THAT SELL WELL: MADONNA AND CHILD, LANDSCAPES, FLOWER PAINTINGS, STILL LIFES (FREE OF MORBID PROPS --- DEAD BIRDS, ETC.), NUDES, MARINE PICTURES, ABSTRACTS AND SURREALISM.

• SUBJECT MATTER IS IMPORTANT: IT HAS BEEN SAID THAT PAINTINGS WITH COWS AND HENS IN THEM COLLECT DUST ... WHILE THE SAME PAINTINGS WITH BULLS AND ROOSTERS SELL.

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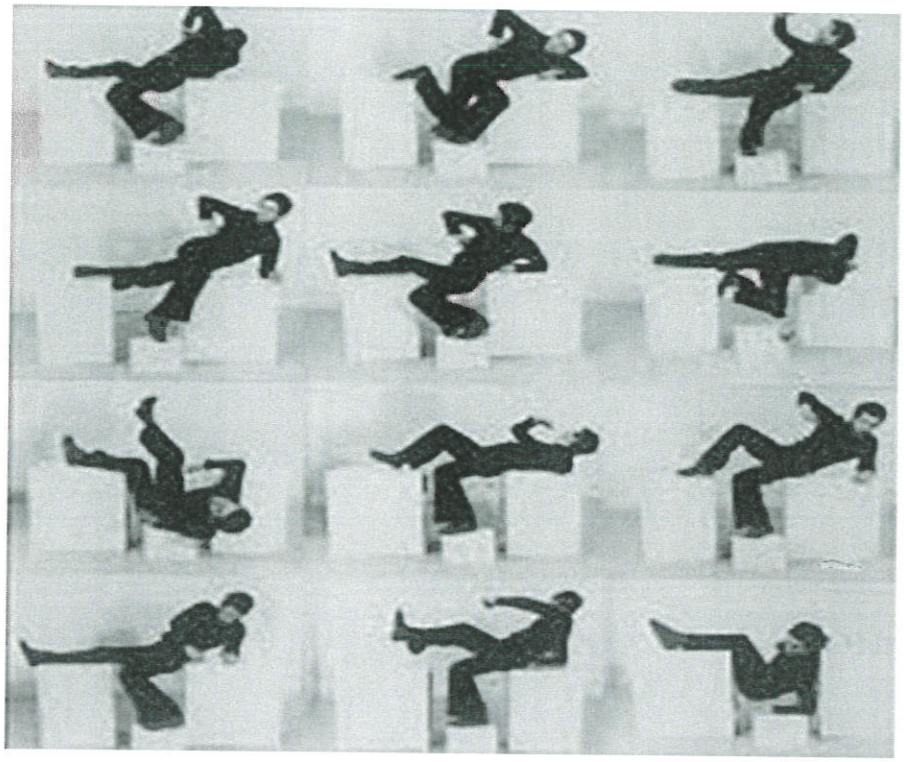

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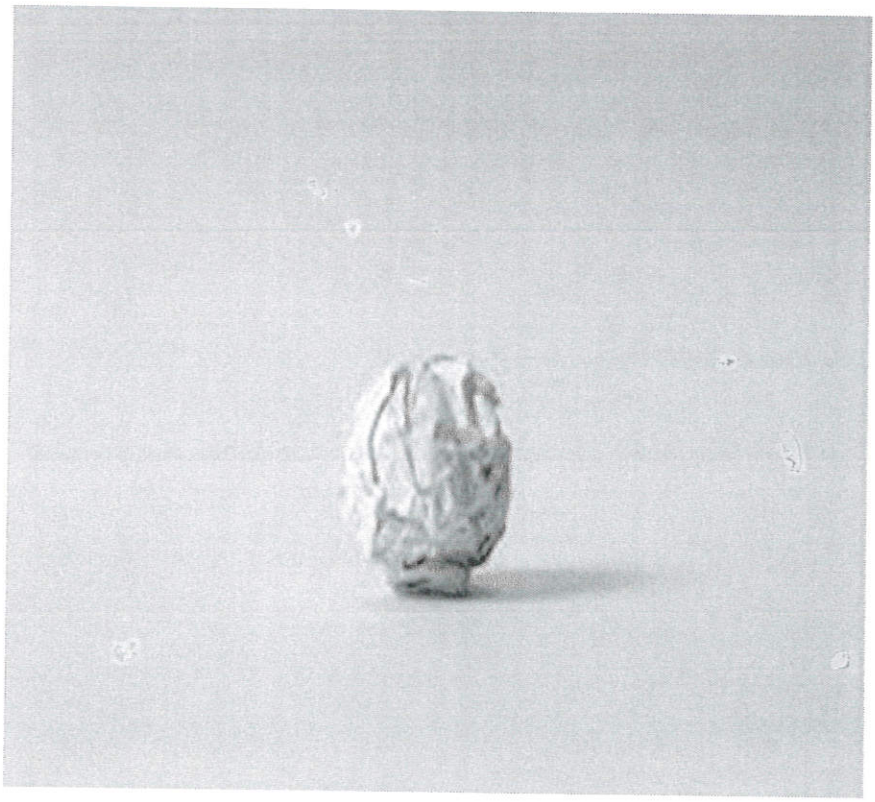

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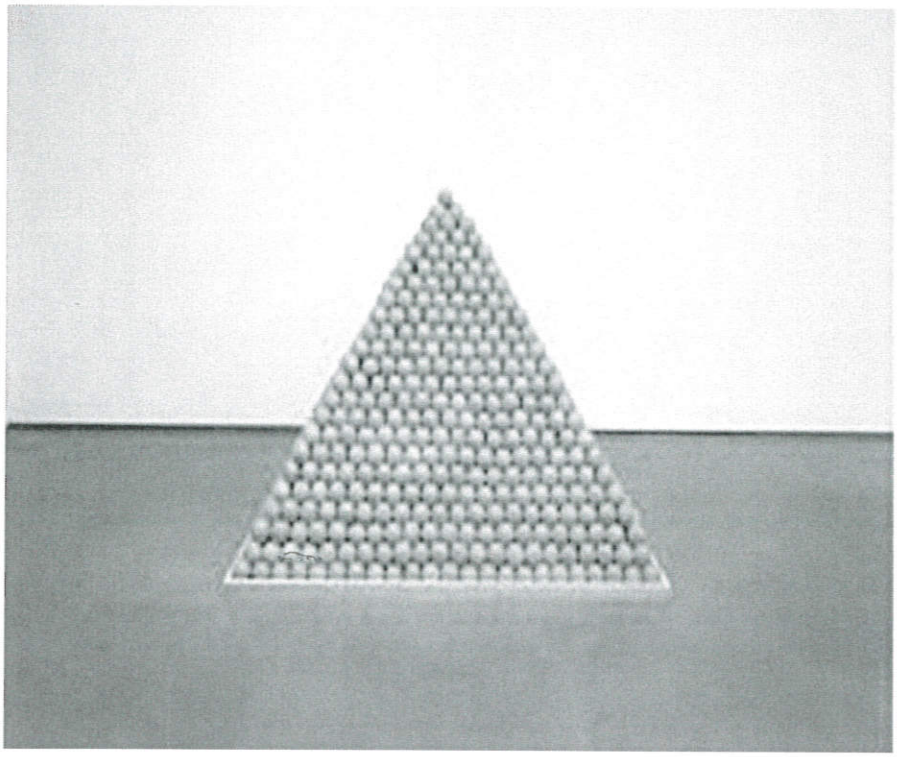

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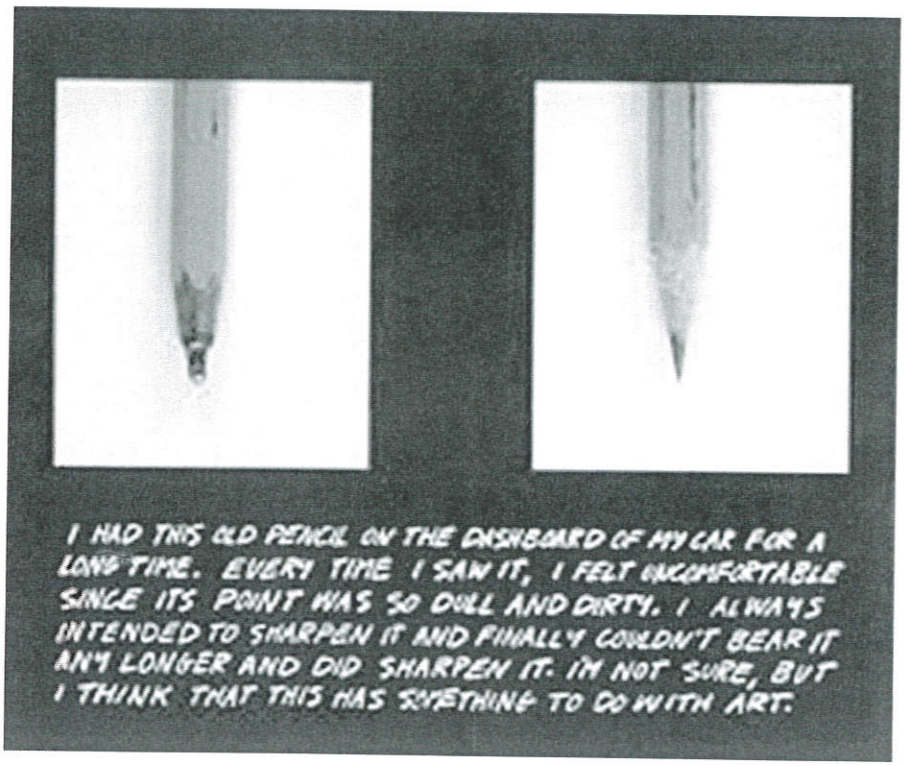


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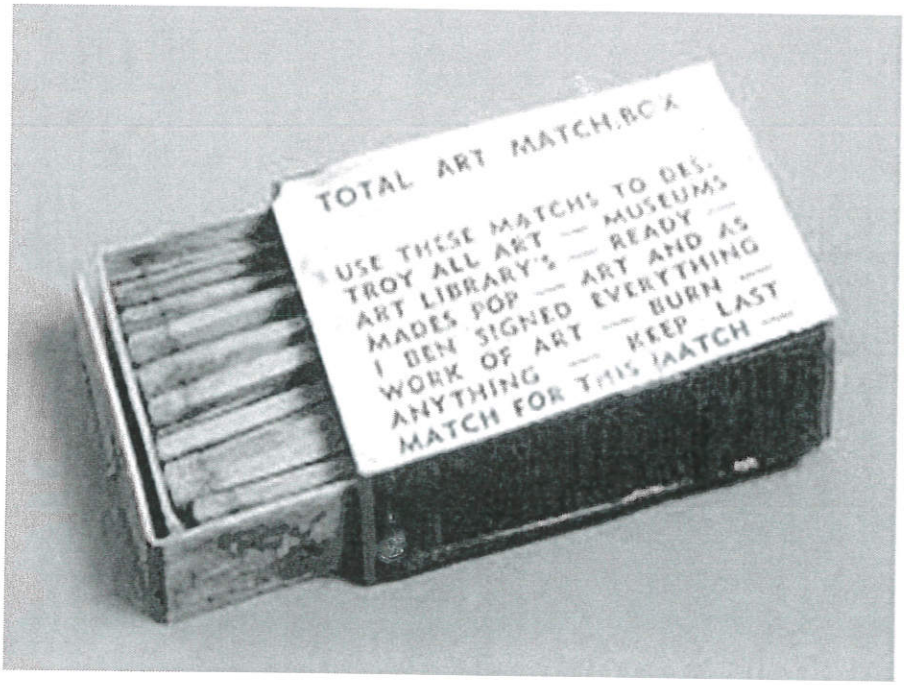


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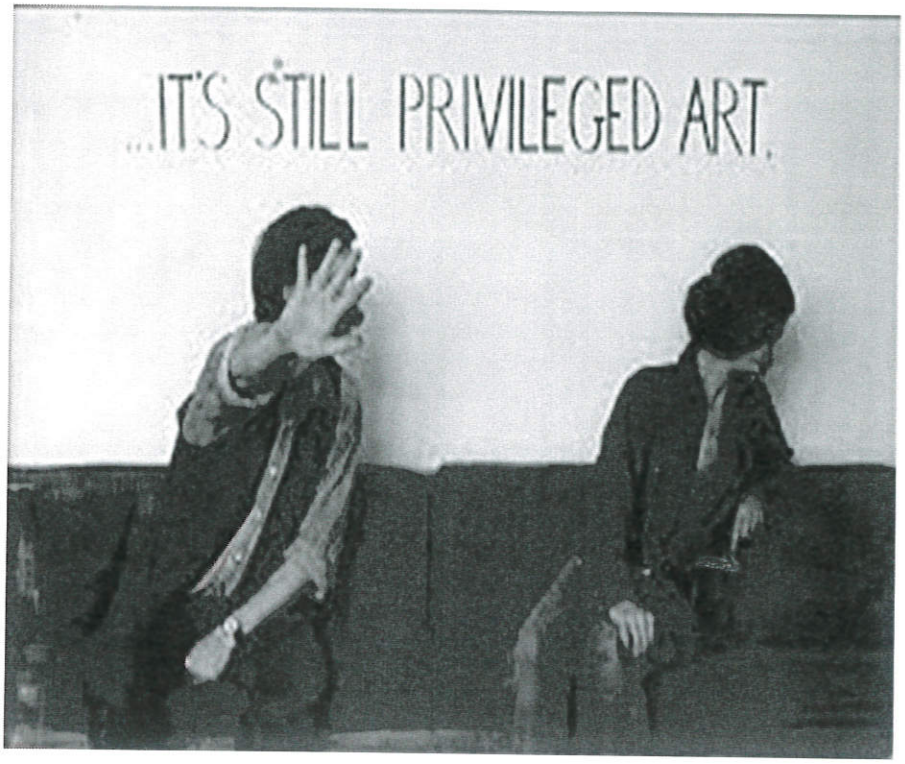


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A PORTFOLIO OF MODELS

These are the models society holds out to me: Goddess, Housewife, Working Girl, Professional, Earth Mother, Lesbian. At one time or another, I have tried them all on for size, and none has fit. All that's left to do is be an artist and point the finger at my own predicament. The artist operates out of the vacuum left when all other values are rejected.

8/74

Martha Wilson

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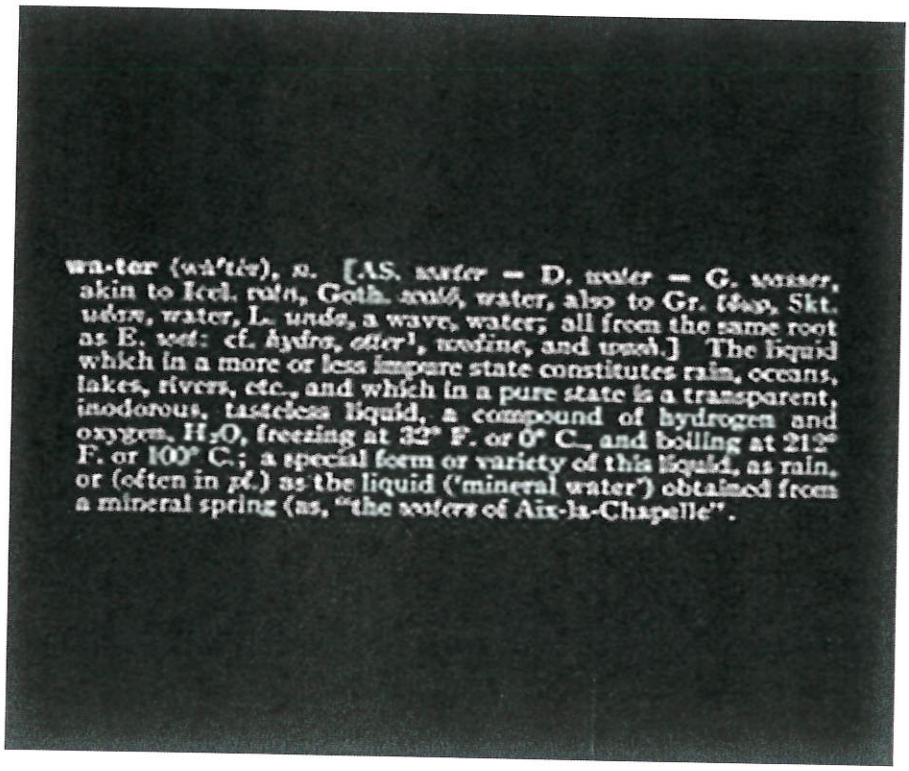

**wa·ter** (wä'tĕr), *n.* [AS. *water* = D. *water* = G. *wasser*, akin to Icel. *vatn*, Goth. *wato*, water, also to Gr. ὕδωρ, Skt. *udan*, water, L. *unda*, a wave, water; all from the same root as E. *wet*: cf. *hydro*, *otter*[1], *wodine*, and *wash*.] The liquid which in a more or less impure state constitutes rain, oceans, lakes, rivers, etc., and which in a pure state is a transparent, inodorous, tasteless liquid, a compound of hydrogen and oxygen, $H_2O$, freezing at 32° F. or 0° C., and boiling at 212° F. or 100° C.; a special form or variety of this liquid, as rain, or (often in *pl.*) as the liquid ('mineral water') obtained from a mineral spring (as, "the *waters* of Aix-la-Chapelle".

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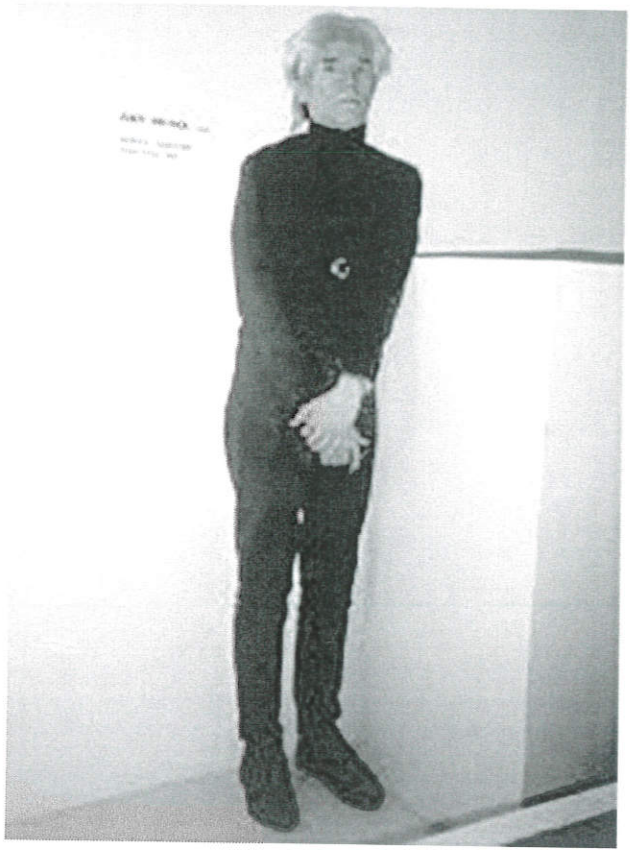

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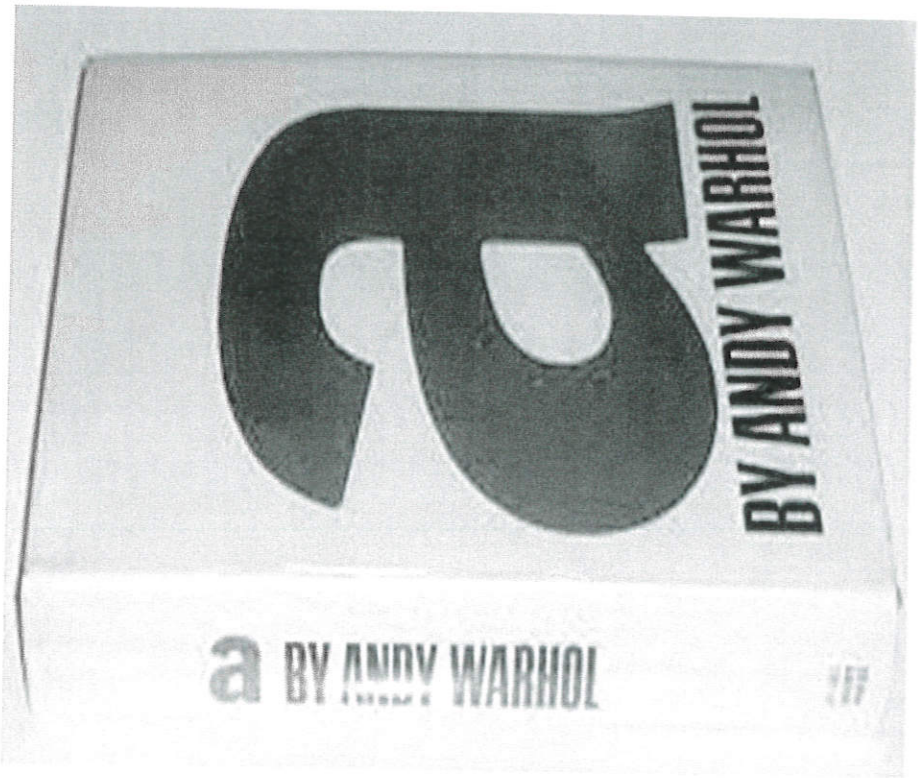


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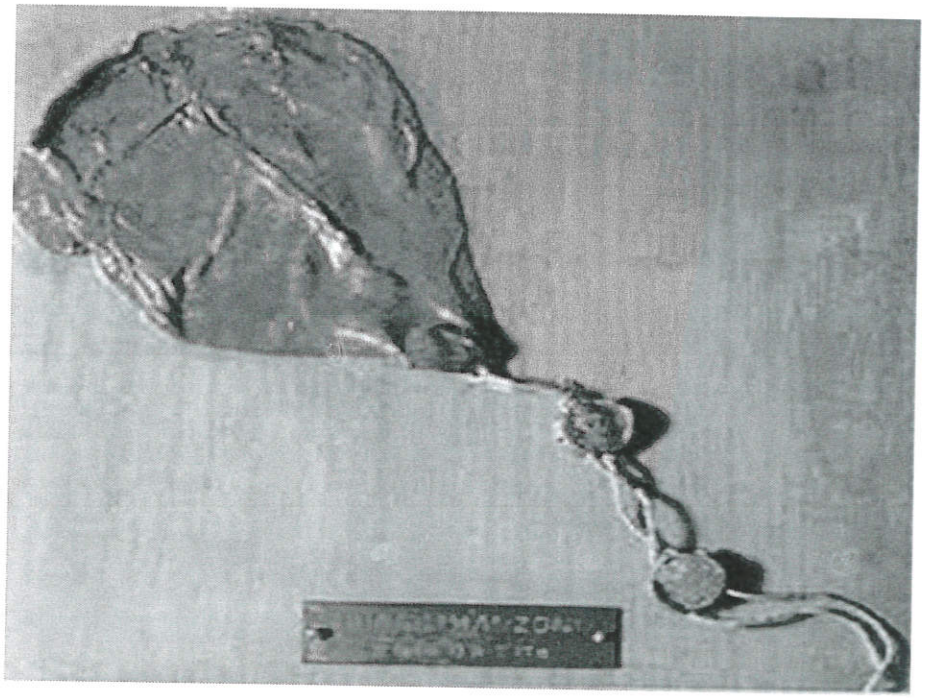

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Image [25]

Image [26]

Image [27]

Image [28]

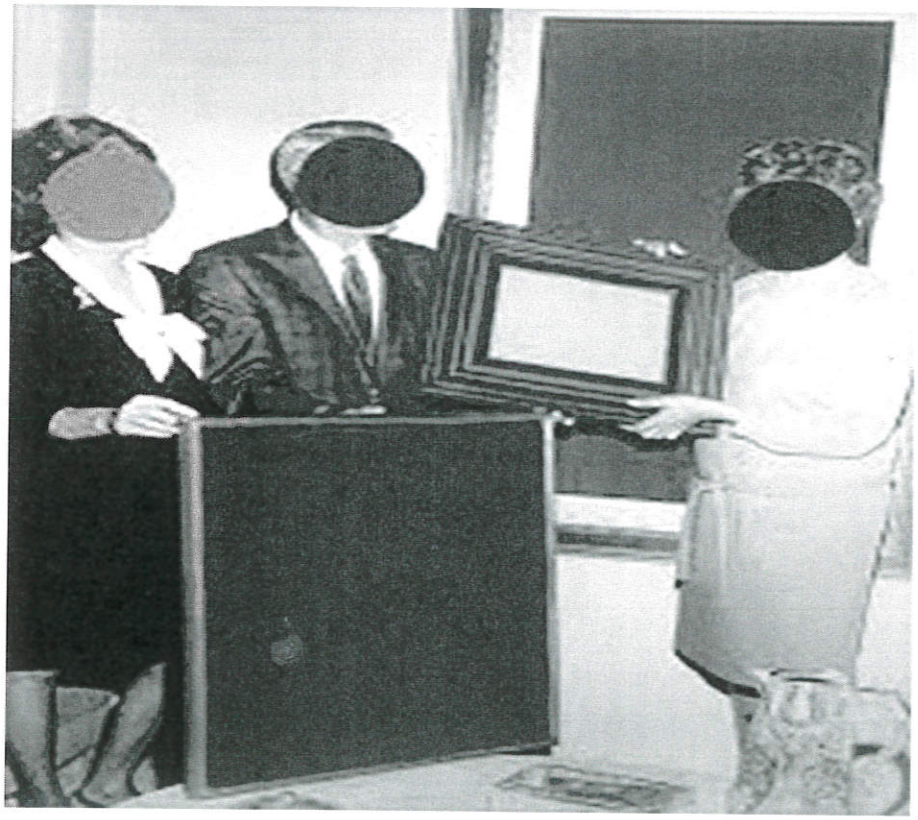

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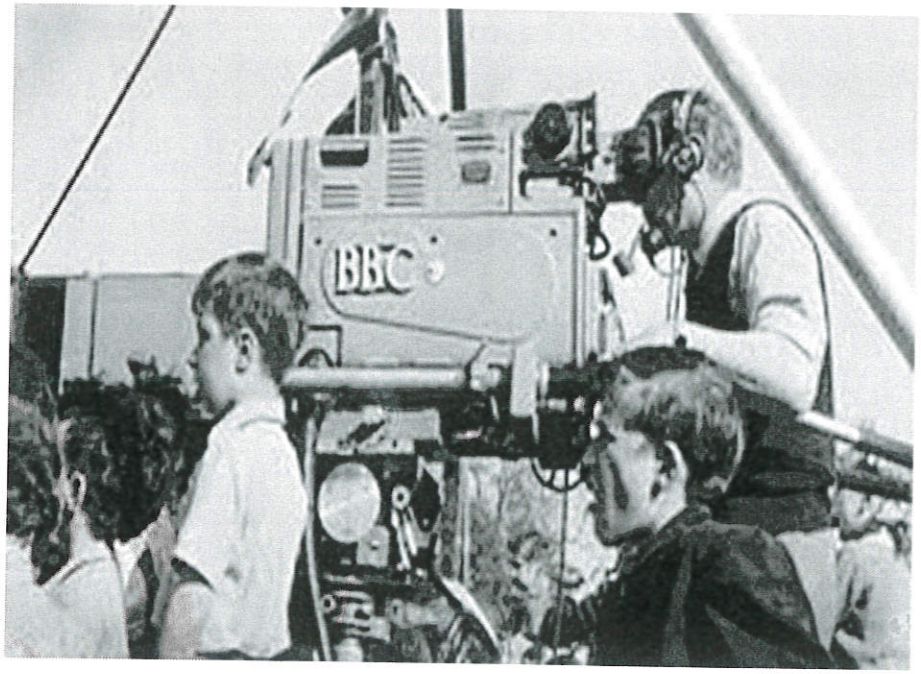
Image [31]

Image [32]

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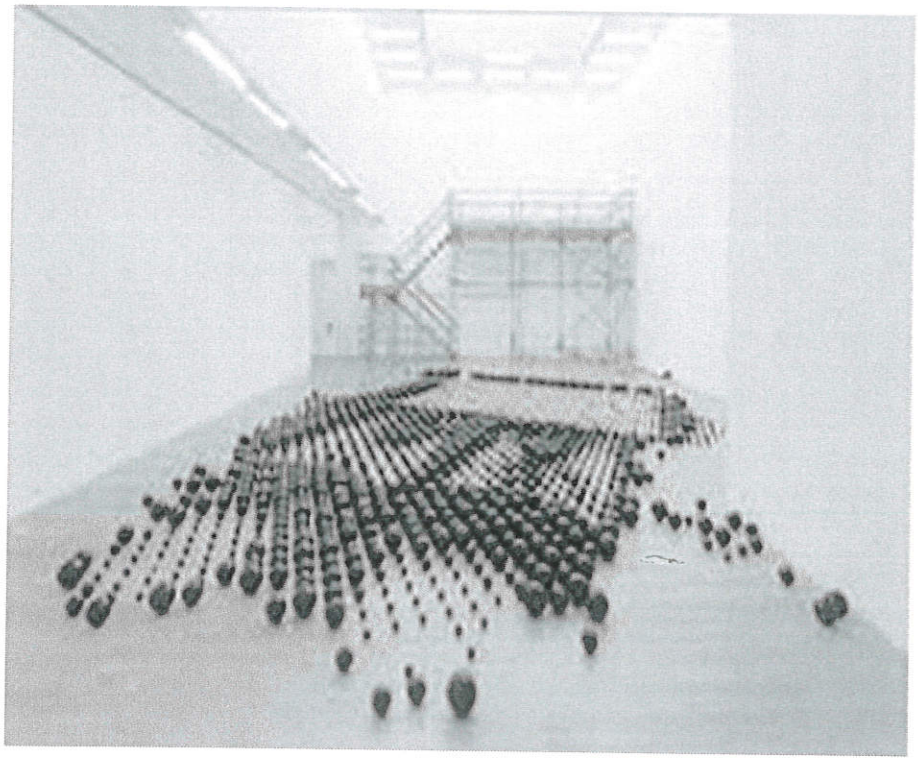

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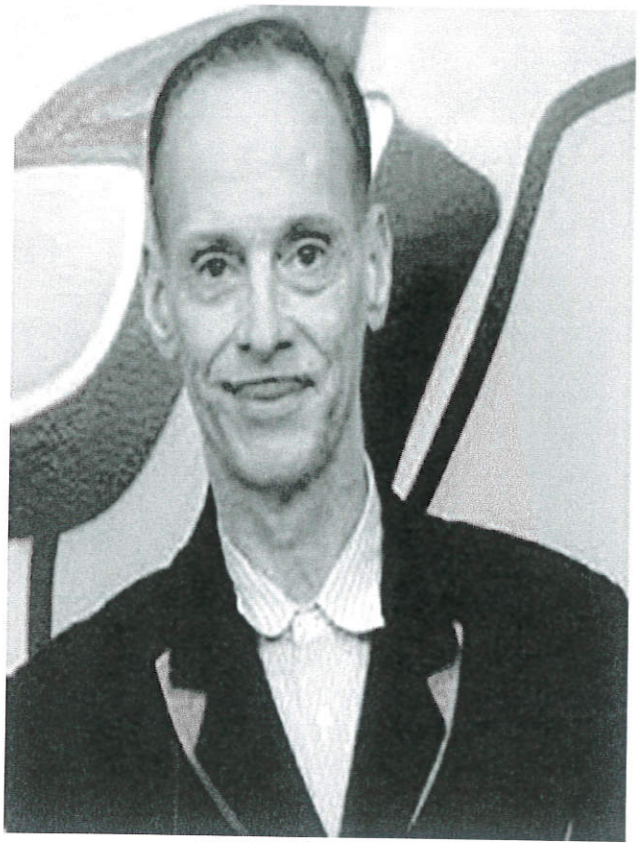
Image [36]



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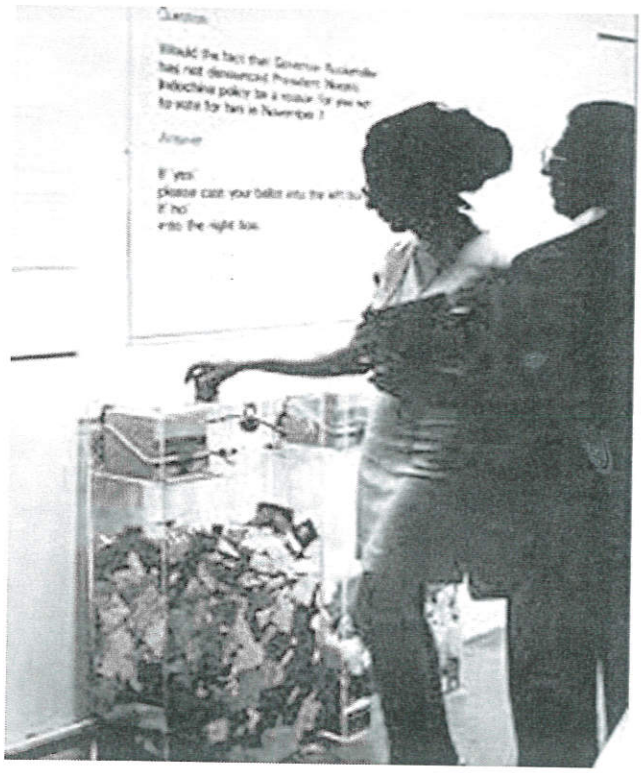


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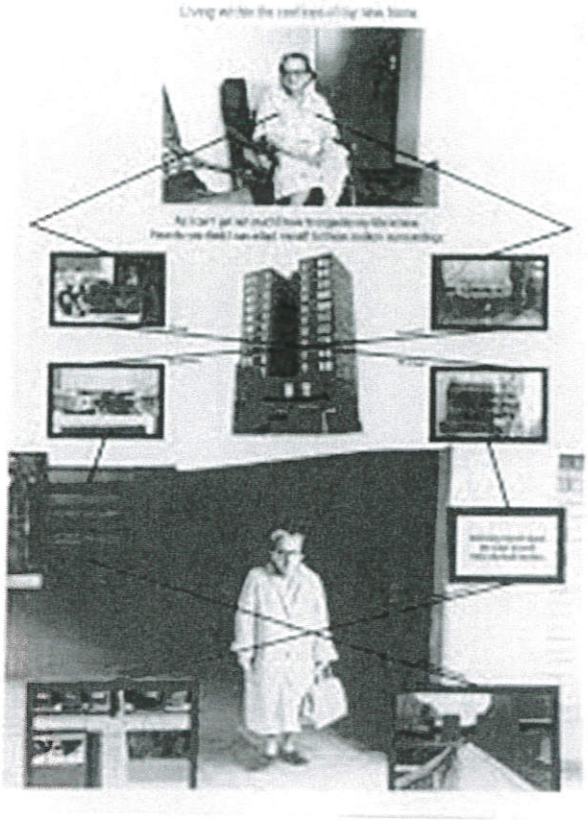

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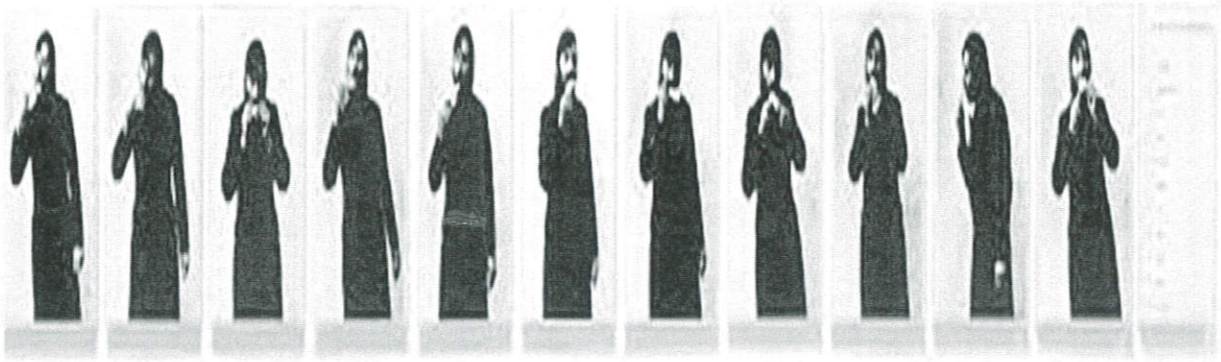
Image [40]



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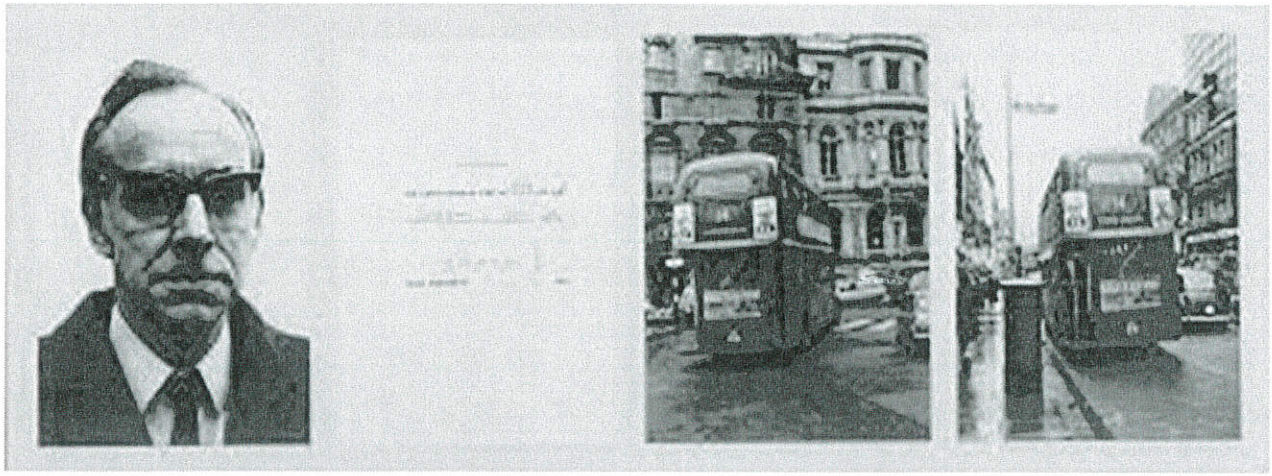

Image [42]

Image [43]

Image [44]