

A Dutton



Paperback

CONCEPTUAL ART URSULA MEYER

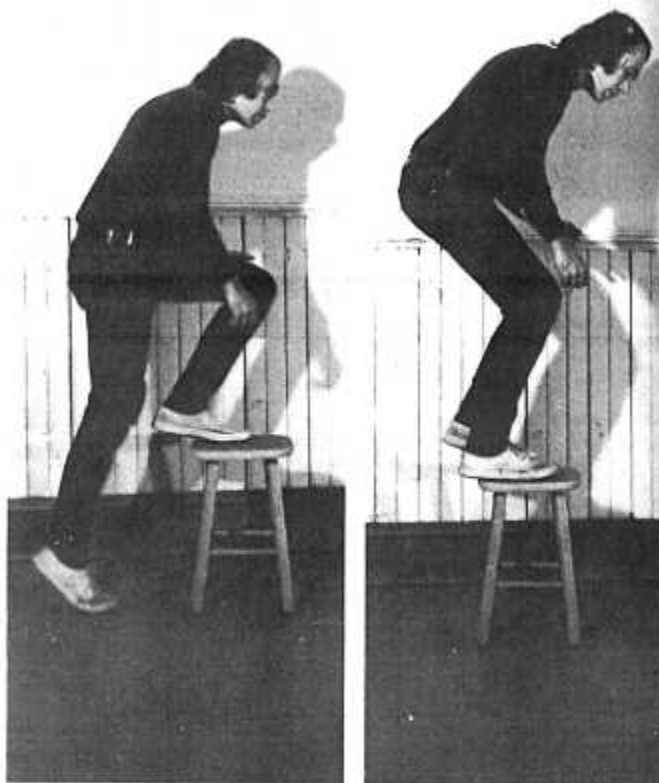
The function of the critic and the function of the artist have been traditionally divided; the artist's concern was the production of the work and the critic's was its evaluation and interpretation. During the past several years a group of young artists evolved the idiom of Conceptual Art, which eliminated this division. Conceptual artists take over the role of the critic in terms of framing their own propositions, ideas, and concepts.

An essential aspect of Conceptual Art is its self-reference: often the artists define the intentions of their work as part of their art. Thus, many Conceptual artists advance propositions or investigations. It is in keeping, then, with Conceptual Art that it is best explained through itself, i.e., through the examination of Conceptual Art, rather than through any assumptions outside of itself. In this sense, this book is not a "critical anthology" but a documentation of Conceptual Art and Statements.

Art

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STEP PIERCE

Project: An eighteen-inch stool is set up in my apartment and used as a step. Each morning, during the designated months, I step up and down the stool at the rate of thirty steps a minute; each morning, the activity lasts as long as I can perform it without stopping.

Progress Report: daily record of performance time:
First month (February, 1970):

<u>Date</u>	<u>Duration</u>
Feb. 1	3 min. 20 sec.
2	3 min. 40 sec.
3	3 min. 8 sec.
4	3 min. 12 sec.
5	3 min. 20 sec.
6	3 min. 16 sec.
7	6 min. 36 sec.
8	8 min. 0 sec.
9	8 min. 48 sec.
10	3 min. 52 sec.
11	9 min. 8 sec.
12	9 min. 0 sec.
13	10 min. 12 sec.
14	10 min. 44 sec.
15	11 min. 12 sec.
16	11 min. 40 sec.
17	13 min. 20 sec.
18	13 min. 48 sec.
19	14 min. 40 sec.
20	14 min. 52 sec.
21	15 min. 40 sec.
22	17 min. 24 sec.
23	18 min. 8 sec.
24	19 min. 12 sec.
25	20 min. 36 sec.
26	21 min. 16 sec.
27	21 min. 48 sec.
28	23 min. 0 sec.

Second series of performances: April, 1970; 8 A.M. each day.

The daily training makes for improvement in duration. After the layoffs, the effects of the training persist: improvement is more rapid than in the first month of performance.

Announcements are sent to the public, who can see the activity performed, in my apartment, any time during the performance-months.

Art
I AM NOT
NOR HAVE
I EVER BEEN
GREGORY BATTCOCK

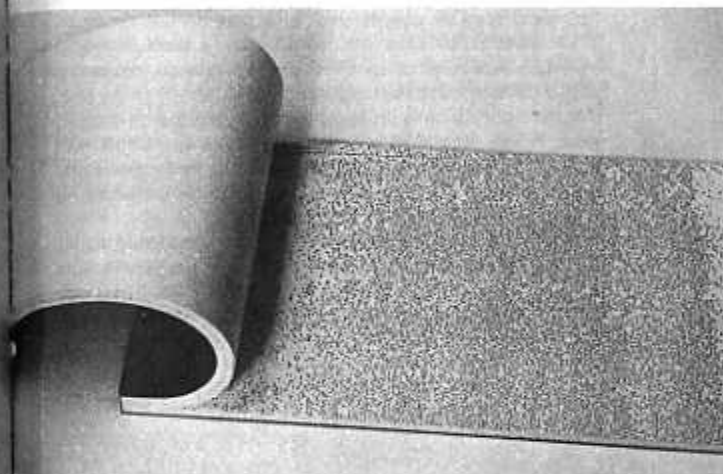
Art
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I've been told by the authorities here to "write about art please you're supposed to be the art critic." Well, that's right and I don't see why there's a problem. Richard Kostelanetz just called me up to remind me of the Meredith Monk and Yvonne Rainer dance programs in February at the Billy Rose Theatre. I think Rainer is doing the most intelligent things that could happen in dance today. Someone called Saul Ostrow sent me a carbon copy of a letter which said only: I AM NOT NOR HAVE I EVER BEEN GREGORY BATTCOCK. That's very frightening and reminded me of what Jill Johnston said in last week's *Voice* about taking a subway ride and ending up in the lost and found. . . .

IAN BURN

"Xerox" Book, 1968

A blank sheet of clean white paper was copied in a Xerox 720 machine. This copy was then used to make a second copy, the second to make a third, the third to make a fourth, and so on. Each copy as it came out of the machine was reused to make the next: this was continued for one-hundred times, producing a work of one-hundred sheets. The machine was used under normal conditions and was not interfered with in any way.



- 1) Conceptual Artists are mystics rather than rationalists. They leap to conclusions that logic cannot reach.
- 2) Rational judgments repeat rational judgments.
- 3) Illogical judgments 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 willfulness 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 alone 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 artists' mind to the viewers. But it may never reach the viewer, or it may never leave the artists' mind.
- 14) The words of one artist to another may induce a chain of ideas, if they share the same concept.
- 15) Since no form is intrinsically superior to another, the

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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 conventions 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) One 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 misconstruing.
- 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.