

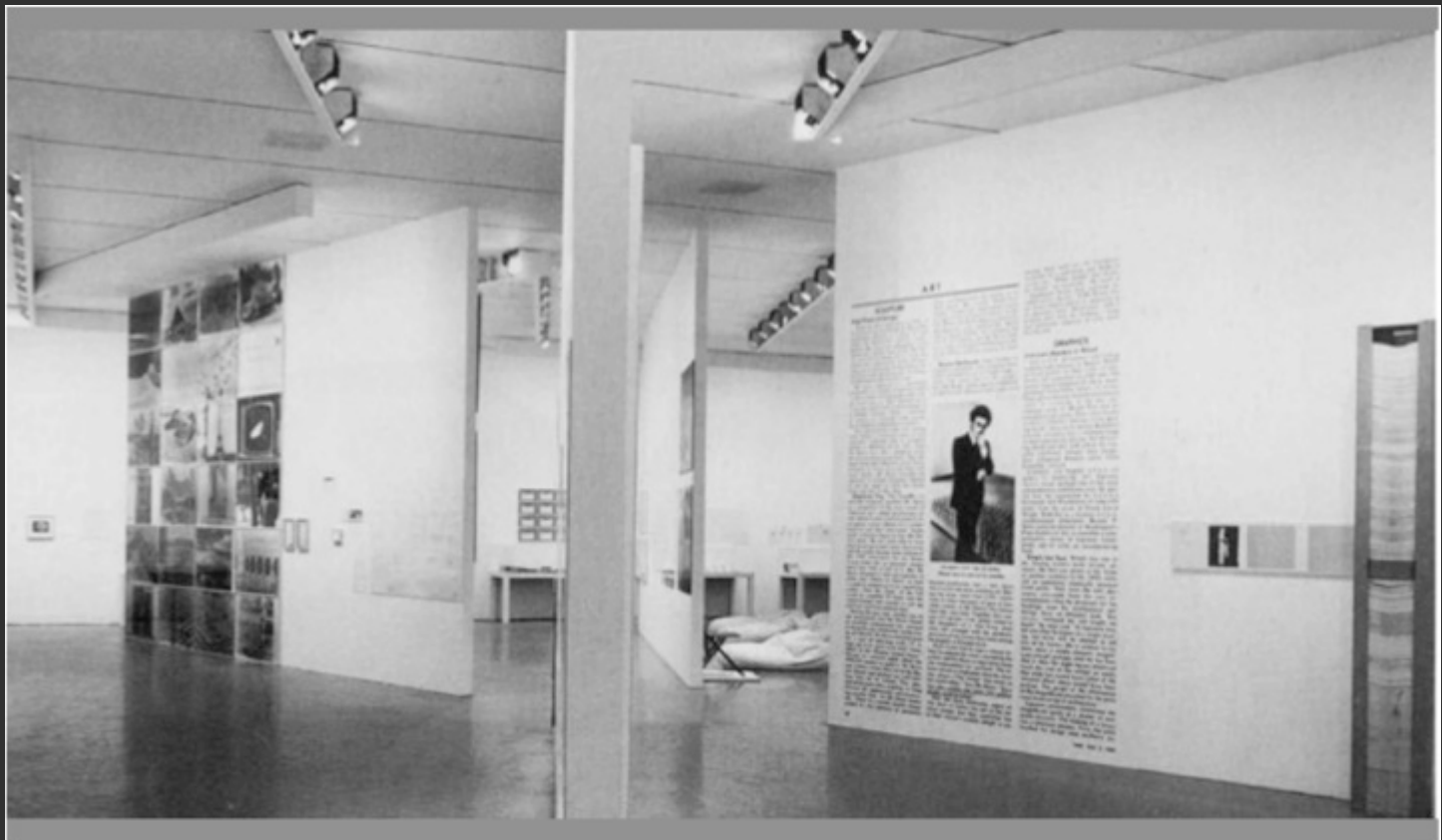
art and language: reconfigured
boundaries

Joseph Kosuth, '*Titled (Art as Idea as Idea)*' [*Water*], 1966. Photostat, mounted on board, 48 x 48 inches (121.9 x 121.9 cm). Solomon R. Guggenheim Museum, New York, Gift, Leo Castelli, New York 73.2066. © 2012 Joseph Kosuth/Artists Rights Society (ARS), New York

[http://www.guggenheim.org/new-york/collections/collection-online/show-full/piece/?search='Titled%20\(Art%20as%20Idea%20as%20Idea\)'%20%5BWater%5D&page=&f=Title&object=73.2066](http://www.guggenheim.org/new-york/collections/collection-online/show-full/piece/?search='Titled%20(Art%20as%20Idea%20as%20Idea)'%20%5BWater%5D&page=&f=Title&object=73.2066)

wa-tor (wá'tér), *n.* [AS. *water* = D. *water* = G. *wasser*, akin to Icel. *vatn*, Goth. *watō*, water, also to Gr. *ὕδωρ*, Skt. *udān*, water, L. *unda*, a wave, water; all from the same root as E. *wet*: cf. *hydra*, *otter*¹, *undine*, 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, H₂O, 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").

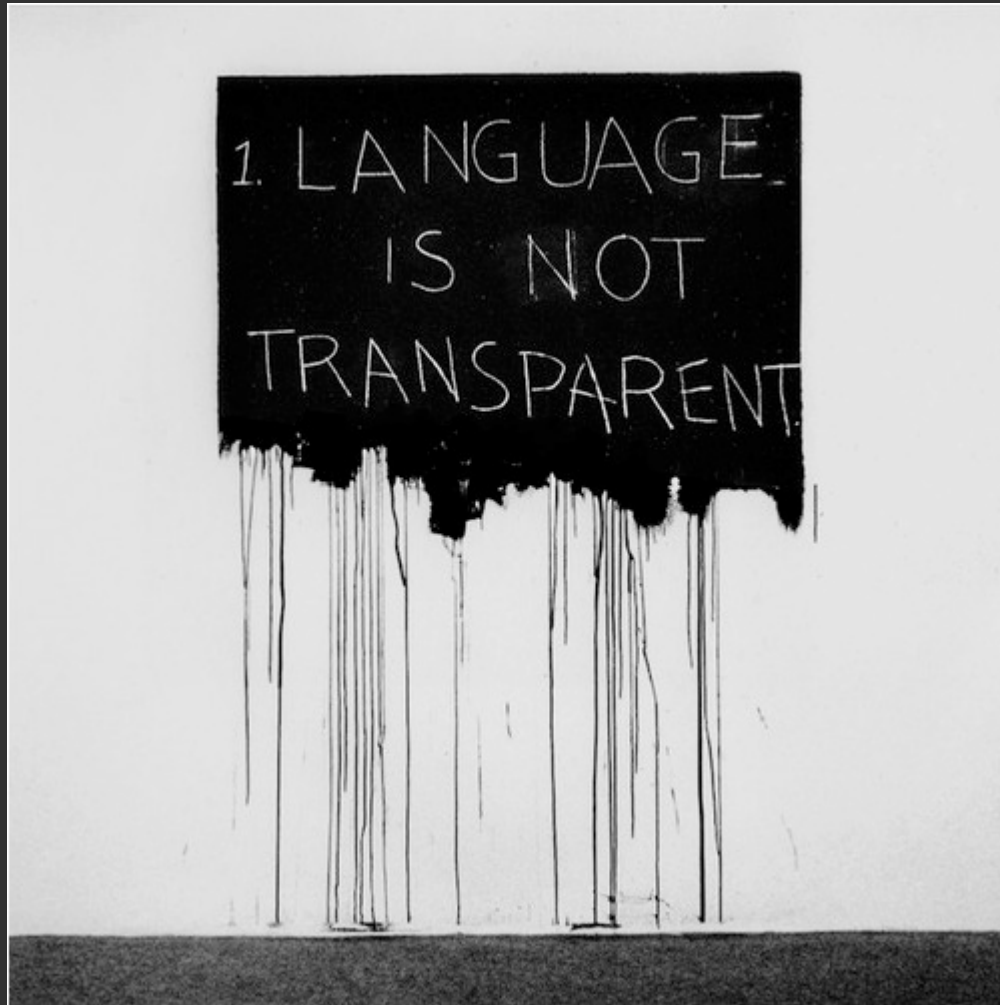
Installation view of *Information, 2*, July – 20 September 1970 © The Museum of Modern Art, NY



Installation view of *Language IV*, 2-25 June 1970, the Dwan Gallery, New York. Photograph by Walter Russell. Dwan Gallery (Los Angeles, Calif. and New York, N.Y.) records, Archives of American Art, Smithsonian Institution.



Mel Bochner, *Language is Not Transparent* (1970), at *Language IV*.
2-25 June 1970. The Dwan Gallery, New York. Paint and chalk/
wall, 50 x 77 inches.



Mel Bochner, *Theory of Boundaries* (1969-70). National Gallery of Art,
Washington.

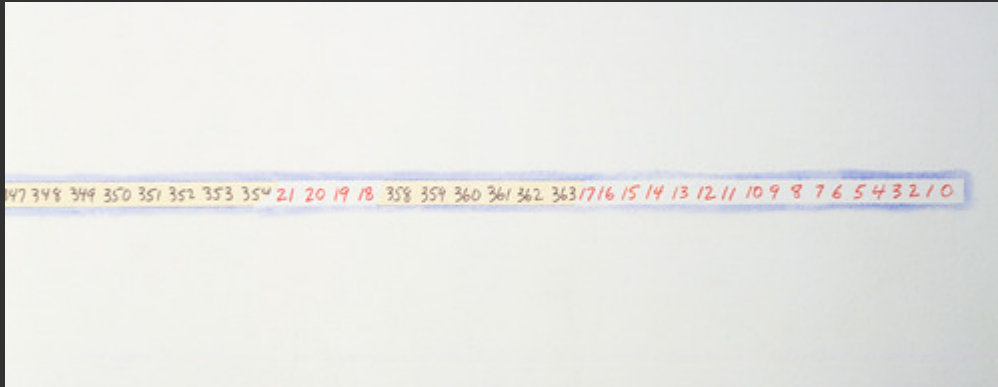
<http://www.nga.gov/exhibitions/bochnerinfo.shtm>

http://www.nga.gov/exhibitions/2007/bochner/bochner_vr.shtm



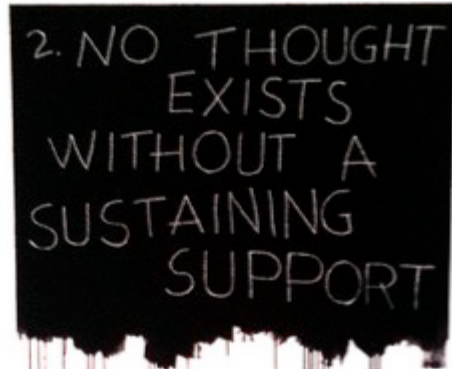
Mel Bochner, *Measurement Room* (1969). The Museum of Modern Art, New York.
Tape and Letraset

http://www.moma.org/collection/object.php?object_id=79441

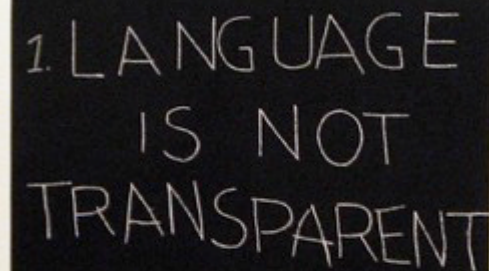


Mel Bochner, Language: 1996-2006, 5 October 2006-7 January 2007. The Art Institute of Chicago

<http://collectionsonline.lacma.org/mwebcgi/mweb.exe?request=record;id=146998;type=101>



2. NO THOUGHT
EXISTS
WITHOUT A
SUSTAINING
SUPPORT



1. LANGUAGE
IS NOT
TRANSPARENT

Serial Project, I (ABCD)

[Sol LeWitt](#) 1966. Baked enamel on steel units over baked enamel on aluminum, 20" x 13' 7" x 13' 7" (50.8 x 398.9 x 398.9 cm).

http://www.moma.org/collection/browse_results.php?criteria=O%3AAD%3AE%3A3528&page_number=3&template_id=1&sort_order=1



Installation view of Sol LeWitt's *Wall Drawing #260* at The Museum of Modern Art, 2008. Sol LeWitt. *Wall Drawing #260*. 1975.

<http://www.moma.org/visit/calendar/exhibitions/305>



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Clark Coolidge

of things just pass things pure up cise pass think it hey
me one lem keep off cover for pay the art be lose
made at the star star matter all the me Wyeth I think
well pattern's a lot of paint make by a happens matter
feel of our such Taylor all! at the me around THEM
guess don't print about now those those not part
on me anyway articles say not the words image I'm everyone
pop to who there five didn't the films wick just there surfac
no reason reason my sedge current everything question peopl
cover pay being me turns up here awful first objects
working original tory out ture wick trends able ter
come as a doing ings thing made asked image forget have don't
over anyway influenced several I do to do paintings off for ren
TV to do all men what to make I have painters give are men
used or fashion esquire people little more concerts
try much it looks I am fac turning sculp prob understood
men gave are the same everyone gotten more me anyway article
I and ticular ence really US me one them things artist
I think I like it I like to I'm just a anymore ago
could doesn't this western several screen sleeping people
hours doing smoking last star for as what he to all make
as just it's sym violent putting inside bringing home
could movies float rectangles hadn't print how they though
know all surface & me involved are to sit more real bright
cover keep films tap-dancer I feel I but I'm those those
objects a social day have wick ter question give are are
and every it's thing day up have what make tell what
work admire don't art I don't just I at all and feeling
working working man people well patterns who when actor
real here work know the and modest just focuses
I'm everyone artists I do to do all I'm one whose anothe
very much is as think people what people we're it's
cize up pure silver float phase I floating
these free sex beth Alexander anything at matter all mak
all men give are the directions then & I make out buying
people to here really you there's just mean it's if colors
it way bitionist Braille surface American great
just things artist I just jects me funny every stand
by my to do I do take artist any up us it's so don't not
hard I'm all one oh I'm neither me ing all men
tims for made it streets guide the factory camers
objects ences selves you sit are doing with plays
any fashionable and could somebody's me hanging around them
factory leaves bothered are with to sit more things
day mean my films little there me one lem and that're
a vacuum like work we're great alone we time
all surface me behind it was her own she has wears
movies
so
only
no
up
to

Andy of my there I
turs surface

1

steps, shops	noses, ears, eyes	steps
	mouths, bills, beaks	shops
telephone	whiskers, horns, tufts	ships at sea
and telegraph	hair, fur, feathers	post cards
wires		
	hair, fur, feathers	a protecting
		b insulating
1.short		
2.medium		
3.long	black hair, blue black wigs, hairpieces	
	brown hair, grey, light	(a)hoofs
	brown, platinum hair,	(b)hoofs
1.blondes	reddish brown, yellow hair	tons of steel
2.brunettes		
3.redheads		
	the palms of the hands	cleaning women
persons	soles of the feet	elevators
persons working		
		white space
microscopes	noses, ears, eyes	
binoculars		windows
telescopes		
crossed periscopes	black eyes, blue eyes	are like cameras
eyes	brown eyes, grey eyes	1.blind
compound eyes	green eyes, red eyes	ii.color blind
floodlights		iii.myopic
	lids, brows, lashes	observatory
antennas		
	nails, claws, wings	limbs
	antlers, antennae, arms	visitors
color vision	legs, feet, hoofs, paws	
5.sex	fangs, teeth	
television tower		shedding
		molting
	shells, torsos, trunks	1.height
		2.weight
		3.color of eyes
		4.color of hair
miles of pipeline		

A surface of
 glass in a frame frames
 glass
 A surface of glass
 in a frame, frames
 glass
 playing maze
 playing placing
 playing play

playing playing

plenty of money plenty of
 hands, feet, noses, faces
 many eyes, ears, jaws, legs
 all resting many eyes at ease

many fathoms, feet, furlongs, hands,
 inches
 many leagues, links, meters, microns, miles,
 points, rods
 many rods

The sun that shines is red everything else
 The sun that shone is blue
 It can be seen the sun is green
 Damaged, burned, collided
 Exploded, foundered, vanished
 Run aground
 Sunk by mine, sunk by storm
 Torpedoed, wrecked
 The sun is grey the sun seems
 Yellow something
 Suns everything else
 Everywhere else spaces

Dan Graham

DISCRETE SCHEME WITHOUT MEMORY

```

0
0
  1  1
  0  1
    2  2  2
    0  1  1
      3  3  3  3
      0  1  2  3
        4  4  4  4  4
        0  1  2  3  4
          5  5  5  5  5  5
          0  1  2  3  4  5
            6  6  6  6  6  6  6
            0  1  2  3  4  5  6
              7  7  7  7  7  7  7  7
              0  1  2  3  4  5  6  7
                8  8  8  8  8  8  8  8  8
                0  1  2  3  4  5  6  7  8
                  9  9  9  9  9  9  9  9  9
                  0  1  2  3  4  5  6  7  8  9

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SENTENCES ON CONCEPTUAL ART

ol LeWitt

Conceptual artists are mystics rather than rationalists. They
 . . . leap to conclusions that logic cannot reach.
 . . . Rational judgments repeat rational judgments.
 . . . Illogical judgments lead to new experience.
 . . . Formal art is essentially rational.
 . . . Irrational thoughts should be followed absolutely and logically.
 . . . If the artist changes his mind midway through the execution of
 . . . the piece he compromises the result and repeats past results.
 . . . The artist's will is secondary to the process he initiates
 . . . from idea to completion. His willfulness may be only ego.
 . . . When words such as painting and sculpture are used, they connote
 . . . whole tradition and imply a consequent acceptance of this tradi-
 . . . tion, thus placing limitations on the artist who would be reluctant
 . . . to make art that goes beyond the limitations.
 . . . The concept and idea are different. The former implies a gen-
 . . . eral direction while the latter are the components. Ideas implement
 . . . the concept.
 . . . 0. Ideas alone can be works of art; they are in a chain of develop-
 . . . ment that may eventually find some form. All ideas need not be
 . . . made physical.
 . . . 1. 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.
 . . . 2. For each work of art that becomes physical there are many varia-
 . . . tions that do not.
 . . . 3. A work of art may be understood as a conductor from the artist's
 . . . mind to the viewers. But it may never reach the viewer, or it may
 . . . never leave the artist's mind.

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 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 mis-perceive (understand it differently than the artist) a work of art but still be set off on 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

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.

Σημείωμα Χρήσης Έργων Τρίτων

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