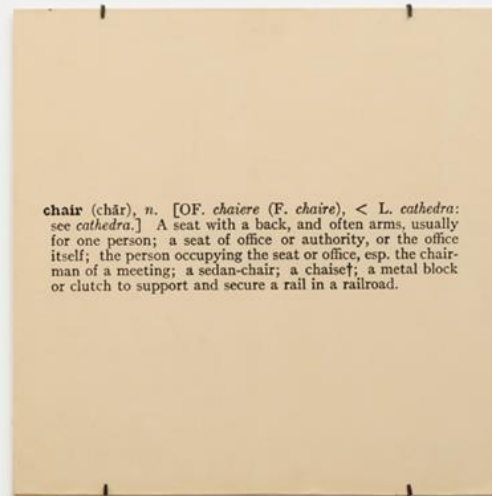


Conceptual Art

Conceptual Art : Any of various art forms in which the idea for a work of art is considered more important than the finished product. Its claim is that the "true" work of art is not a physical object produced by the artist for exhibition or sale, but rather consists of "concepts" or "ideas."

Typical conceptual works include photographs, texts, maps, graphs, and image-text combinations that are deliberately rendered visually uninteresting or trivial in order to divert attention to the "ideas" they express.



Each representation of the chair conveys a slightly different idea: all sign systems (including language) are inherently imprecise.

JOSEPH KOSUTH, *One and Three Chairs*, 1965. Wooden folding chair, photographic copy of a chair, and photographic enlargement of a dictionary definition of a chair; Museum of Modern Art, New York.

Marcel Duchamp, *The Fountain*, 1917



JOSEPH KOSUTH, *One and Three Chairs*, 1965. Wooden folding chair, photographic copy of a chair, and photographic enlargement of a dictionary definition of a chair; Museum of Modern Art, New York.



“Whether Mr. Mutt with his own hands made the fountain or not has no importance.... he created a new thought for the object.”

Duchamp



Sol LeWitt. *Wall Drawing #219*. 1999. White crayon and black pencil grid on gray walls. First drawn by Sachiko Cho and Emily Ripley, 1999.

- Assistant executing Sol LeWitt's Wall Drawing #65. Lines not short, not straight, crossing and touching, drawn at random using four colors, uniformly dispersed with maximum density, covering the entire surface of the wall.
- 2004 National Gallery of Art, Washington.

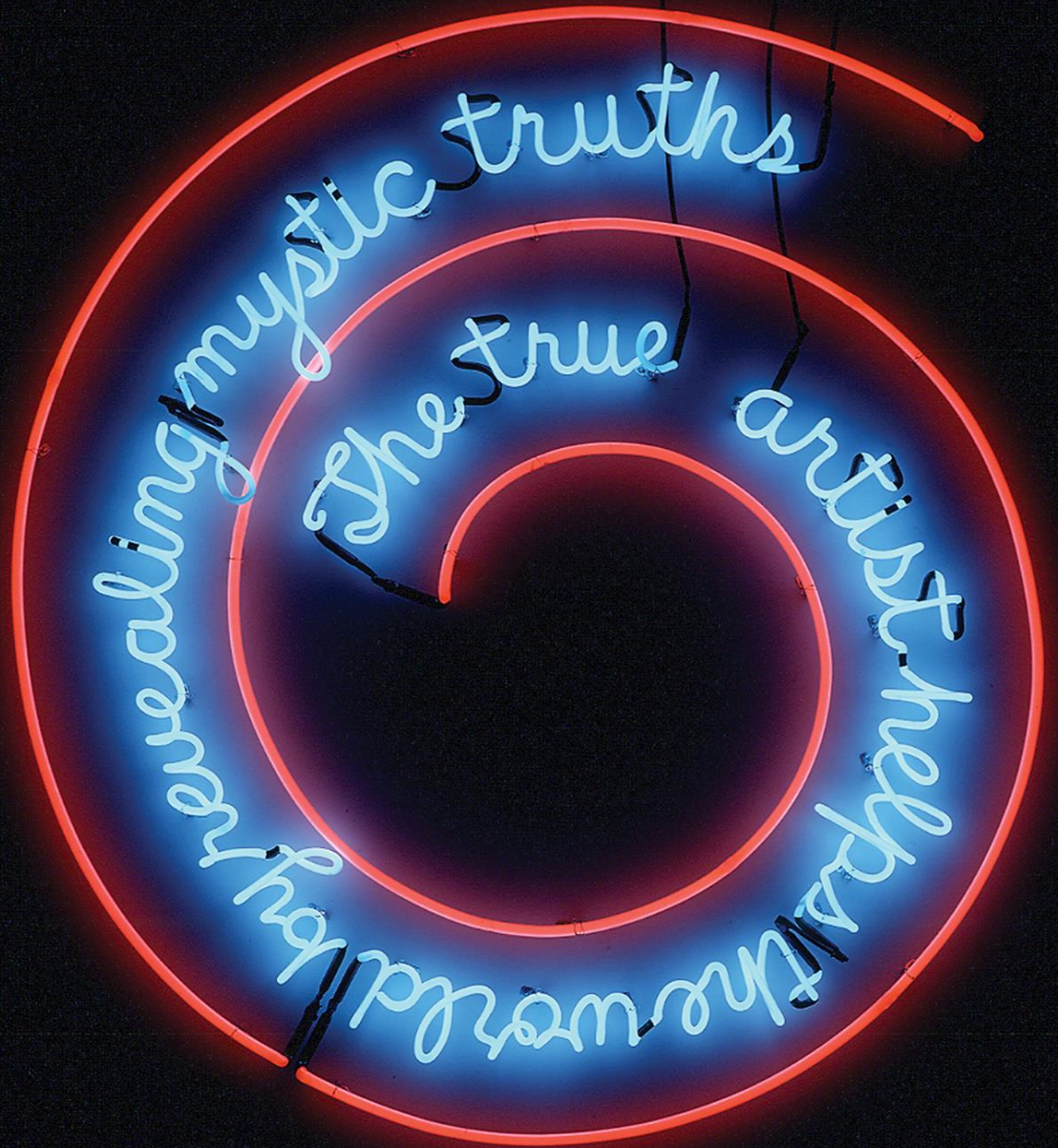


“In Conceptual Art the idea or concept is the most important aspect of the work.” Sol LeWitt

BRUCE NAUMAN,
*The True Artist Helps
the World by Revealing
Mystic Truths*

(Window or Wall Sign),
1967.

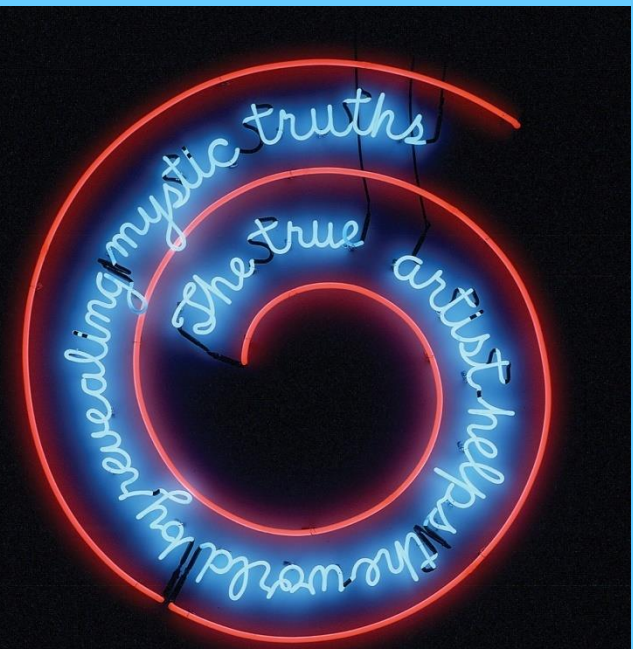
Neon with glass tubing
suspension frame, 4' 11" x
4' 7" x 2". Private
collection.





BRUCE NAUMAN, *The True Artist Helps the World by Revealing Mystic Truths*
(Window or Wall Sign),
1967.

Neon with glass tubing
suspension frame, 4' 11" x 4'
7" x 2".



Happenings, Performance Art and Video

Some artists felt that the abstraction and focus on formal issues that characterized much avant-garde modernist art had resulted in public alienation. They created instead a more communicative art with the intent of reaching a wider audience.

**KAZUO
SHIRAGA,
*Chllenging
Mud*, 1955.
Mud.**



Performance Art uses movements, gestures, and sounds to communicate with the viewer. Generally, Performance Art survives only in documentary photographs or videos.

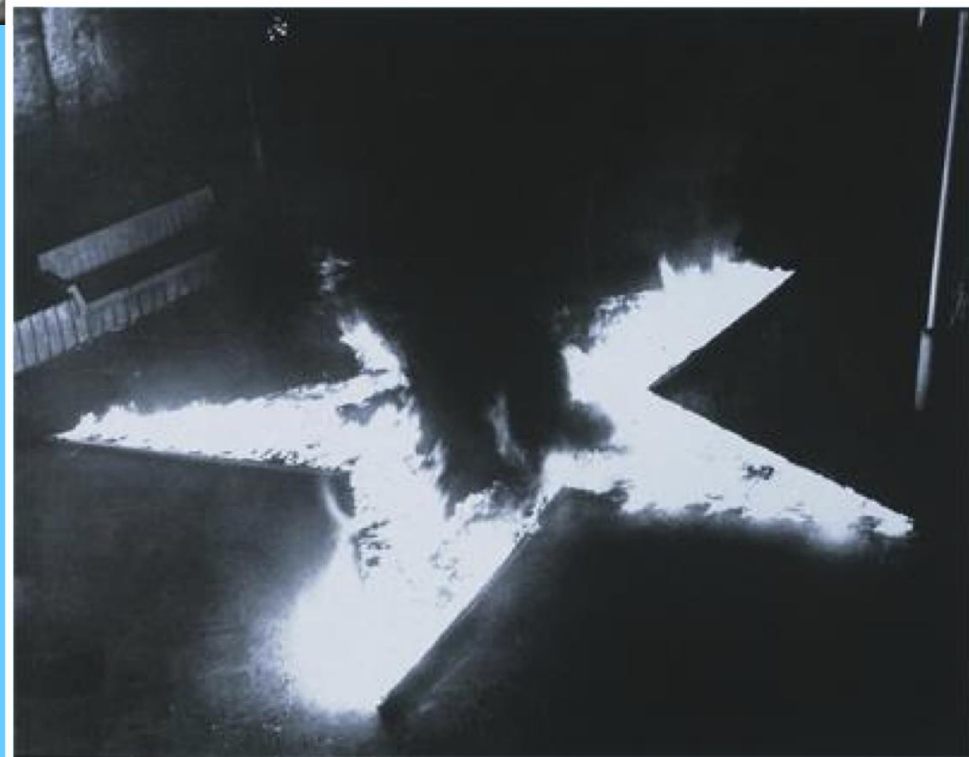


Marina Abramović and Ulay : *Imponderabilia* .1977

Performance and the galleria Comunale d'Arte Moderna, Bologna, Italy



Marina Abramović. *Rhythm 5*, 1974



Happening:

An event presented by an artist or a group of artists which combines elements of theater and the visual arts and often involves spectator participation.

Allan Kaprow, photograph from *Household*, a Happening commissioned by Cornell University, 1964.

- The participants are licking strawberry jam from the car that is soon to be set on fire.





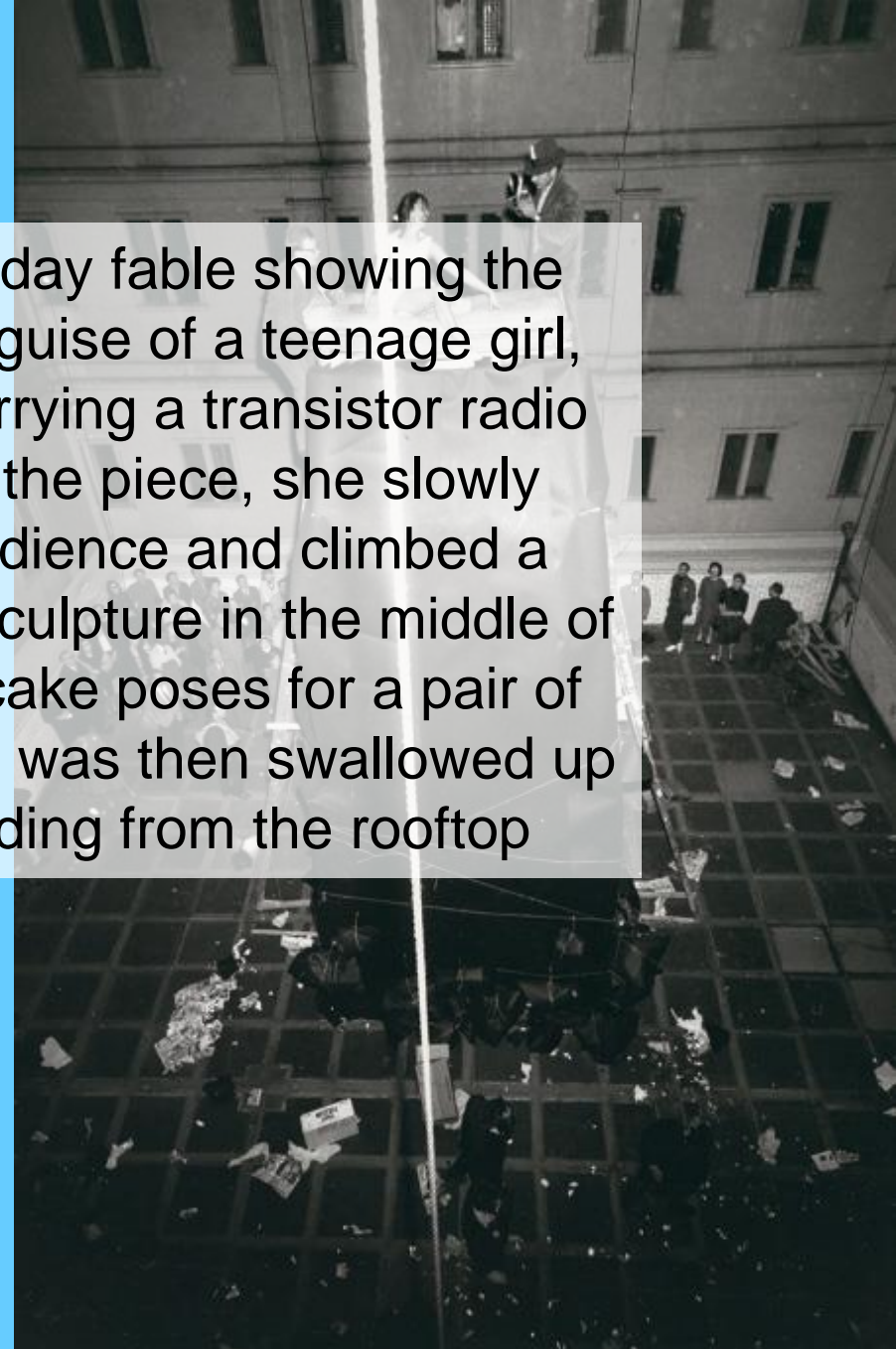
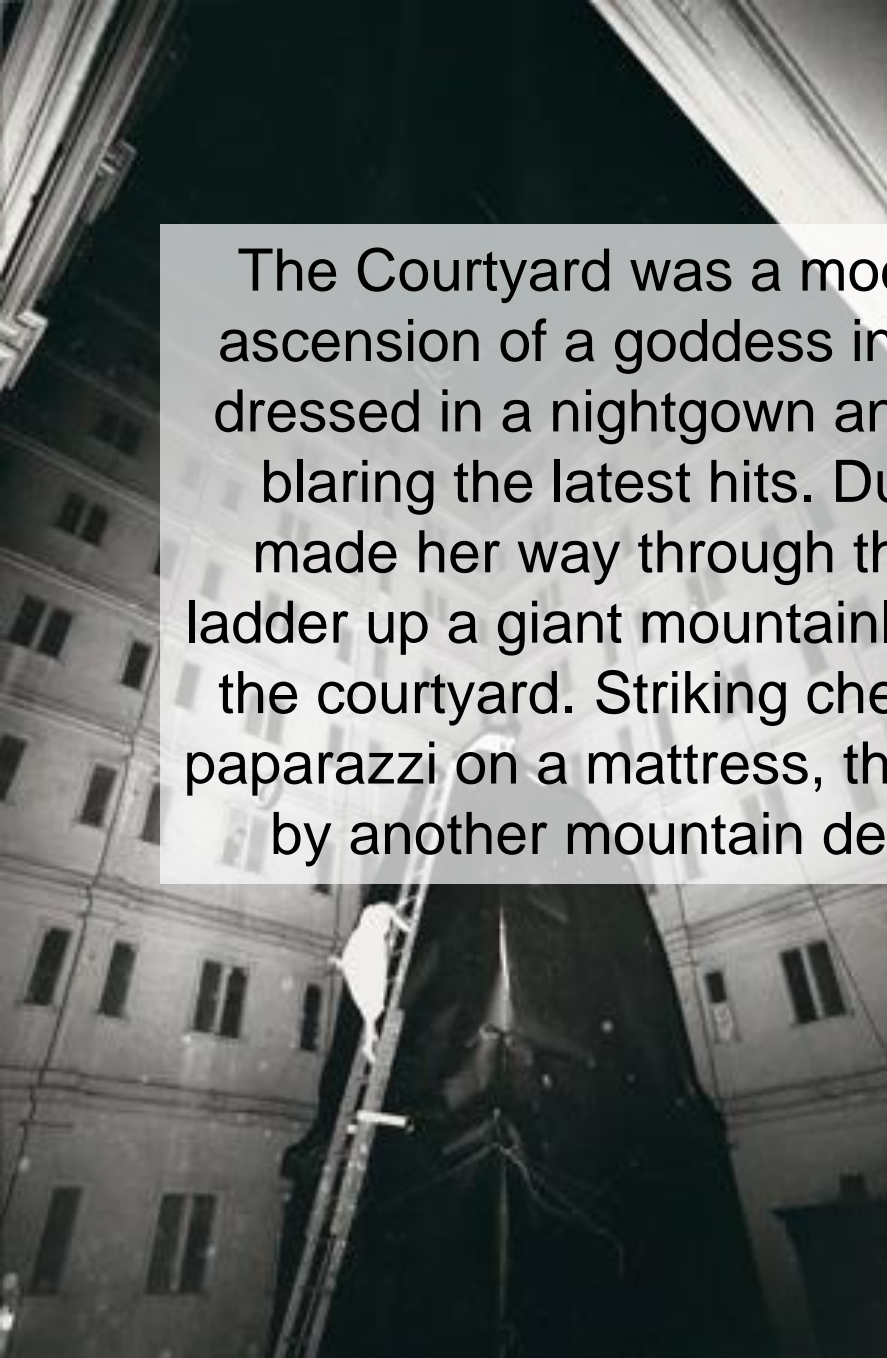
Household, 1964/2006
Reinvented in Munich, Germany,
by Bo Christian Larsson for 'Allan
Kaprow - Art as Life'





Allan Kaprow, *The Courtyard*, 1962. A Happening at the Milles Hotel, New York, 1962

The Courtyard was a modern-day fable showing the ascension of a goddess in the guise of a teenage girl, dressed in a nightgown and carrying a transistor radio blaring the latest hits. During the piece, she slowly made her way through the audience and climbed a ladder up a giant mountainlike sculpture in the middle of the courtyard. Striking cheesecake poses for a pair of paparazzi on a mattress, the girl was then swallowed up by another mountain descending from the rooftop

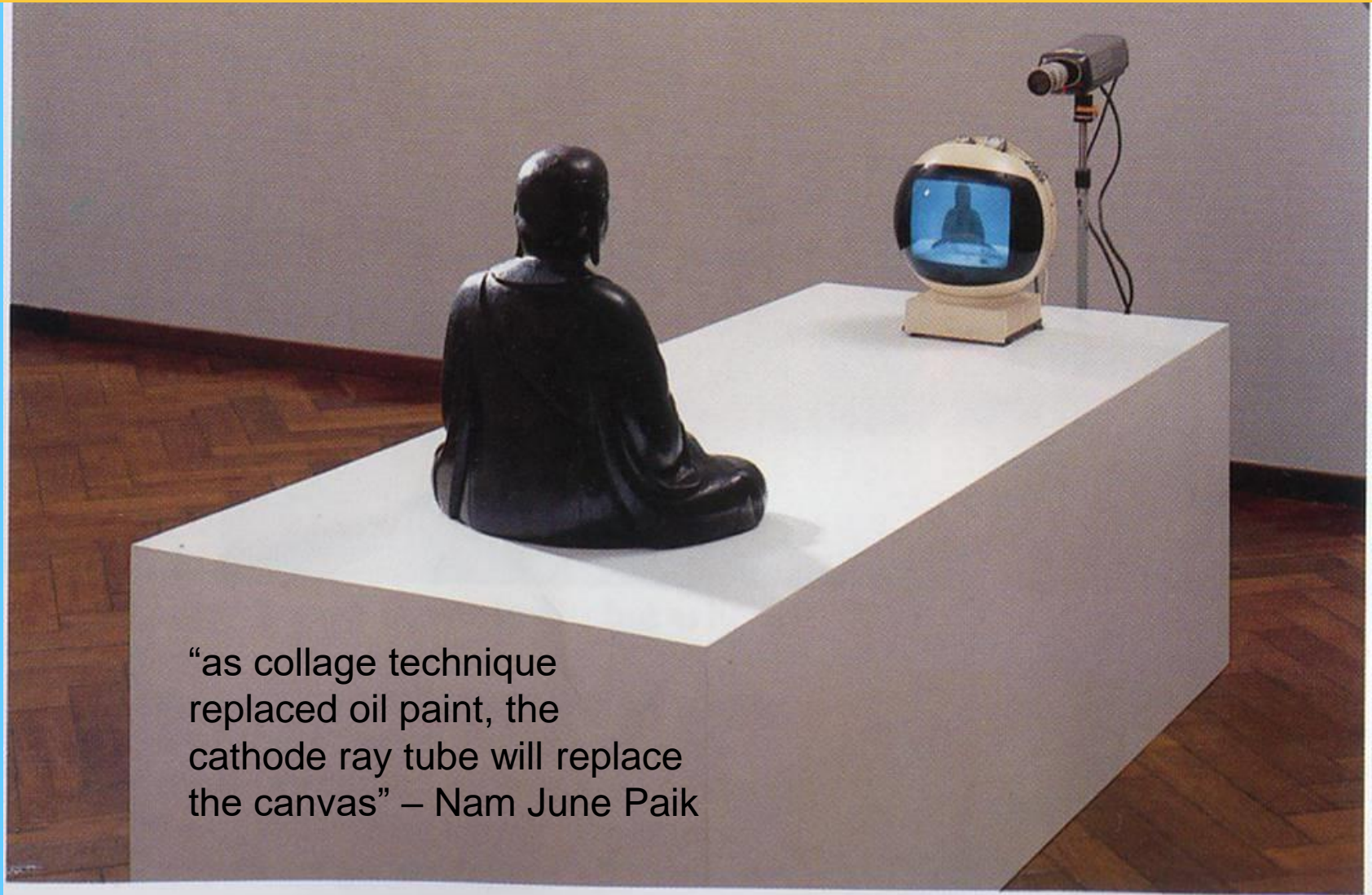




Comparison: Dada - **Hugo Ball reciting the poem *Karawane* at the Cabaret Voltaire, Zurich, 1916.**

Allan Kaprow, *The Courtyard*, 1962. A Happening at the Milles Hotel, New York, 1962

In the 1960s portable video cameras were marketed to the general public, and artists began to experiment with this medium.



“as collage technique replaced oil paint, the cathode ray tube will replace the canvas” – Nam June Paik

Nam June Paik. *TV Buddha.* 1974. Closed-circuit video installation with bronze sculpture, monitor, and video camera.



Still of Bruce Nauman's *Shit in Your Hat - Head on a Chair*, 1990



Bruce Nauman, *Self-Portrait as a Fountain*, 1966, C-type print

Earthwork/Land-Art
Site Specific Art

Earthwork/Land-Art: A work of art created at, for and from a natural site, for example by reshaping the earth or rearranging natural elements found there.

By the late 1960s artists begun to take art out of both gallery and society and fixing it within far-off uninhibited nature as huge, immobile, often permanent Land or Earthwork.

Site-specific:

Artwork that was conceived for display in particular place, and which generally can only be fully understood in the context of that place.



Robert Smithson. *Spiral Jetty*. 1970.

Rock, salt crystals, earth, algae; coil length 1500'. Great Salt Lake, Utah



ROBERT SMITHSON, *Spiral Jetty*, 1970. Black rock, salt crystals, earth, red water (algae) at Great Salt Lake, Utah. 1,500' x 15' x 3 1/2'.

**Robert
Smithson. *Spiral
Jetty*. 1970.**

Rock, salt
crystals, earth,
algae; coil length
1500'. Great Salt
Lake, Utah



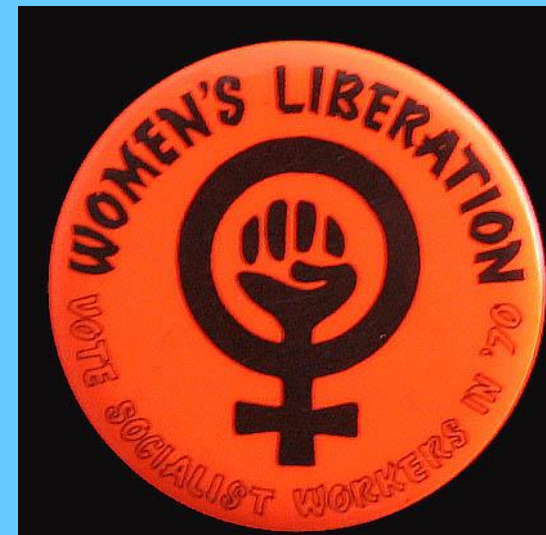


Vietnam Protest, 1968



Civil Rights March on Washington, 1963

The 1960s was a decade of political upheaval culminated in 1968 with wide spread demonstrations in Europe and the U.S. Among the focal points of protest were the Vietnam War, civil rights for African Americans, and social and economical equality for women. Progressive artists began to question the basis for their own esthetic values.

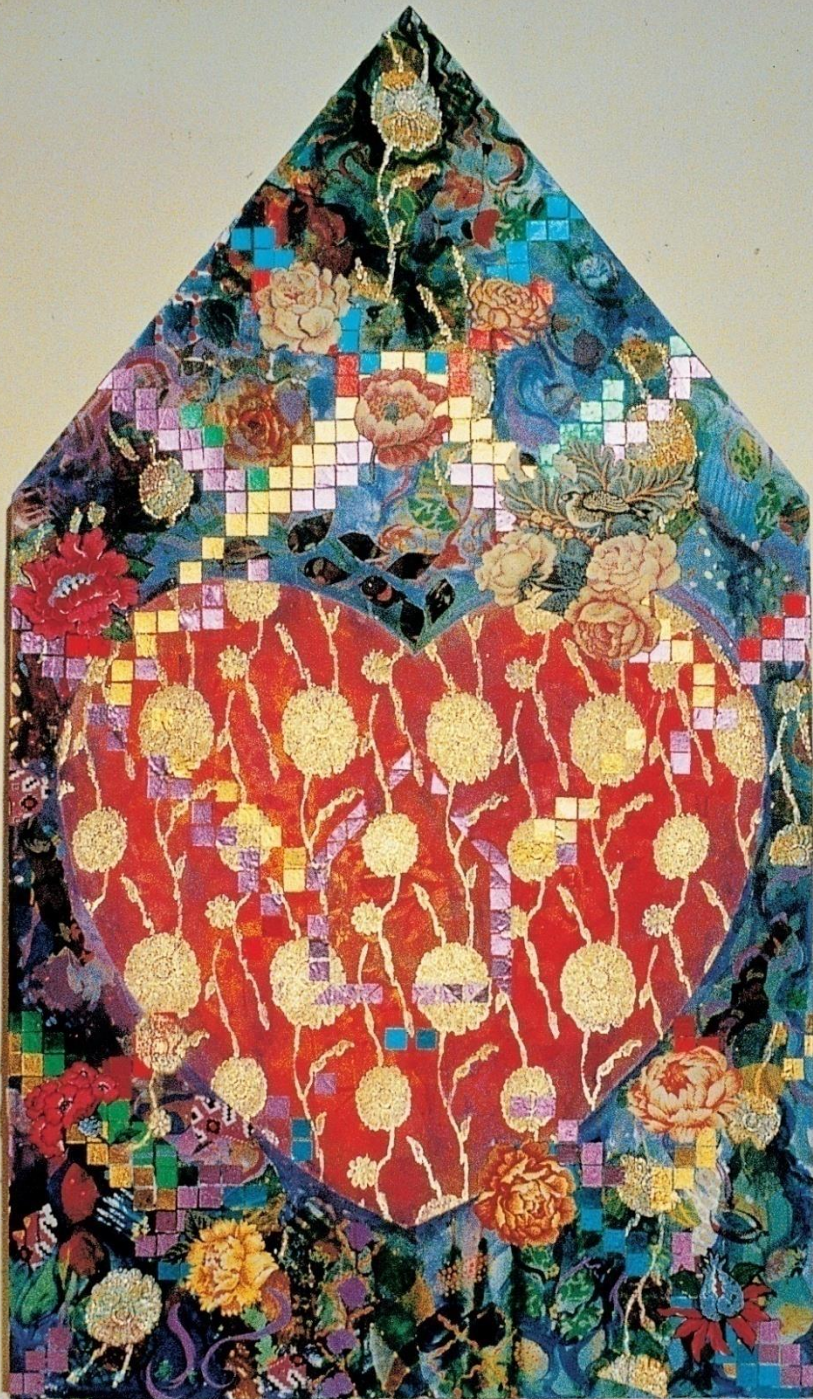


Feminist Art

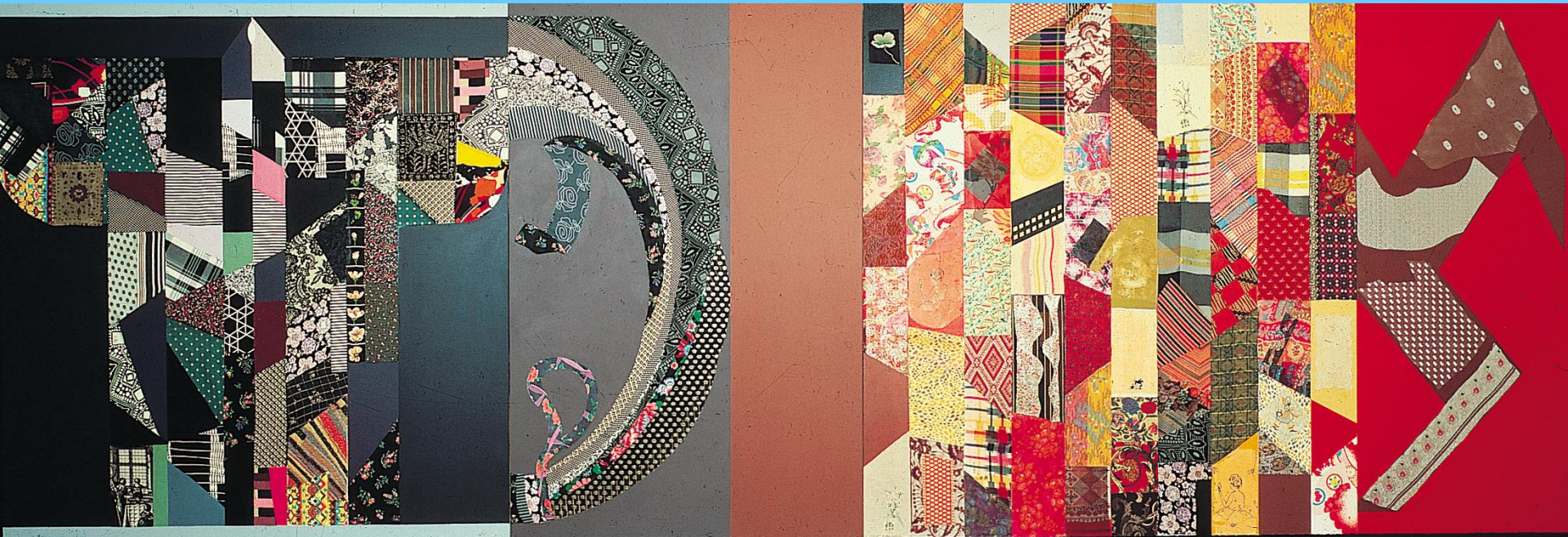
Feminism: A social movement that seeks equal rights for women. Feminist artists addressed issues concerning women and frequently chose materials and techniques particularly associated with women's history or traditional domestic duties.

**Judy Chicago. *The Dinner Party*,
1974–79. Mixed media: ceramic,
porcelain, textile. Brooklyn Museum,**





Miriam Schapiro, *Heartfelt*,
1979. Acrylic and fabric on
canvas, 5' 10" x 3' 4". Collection
of the Norton Neuman Family.

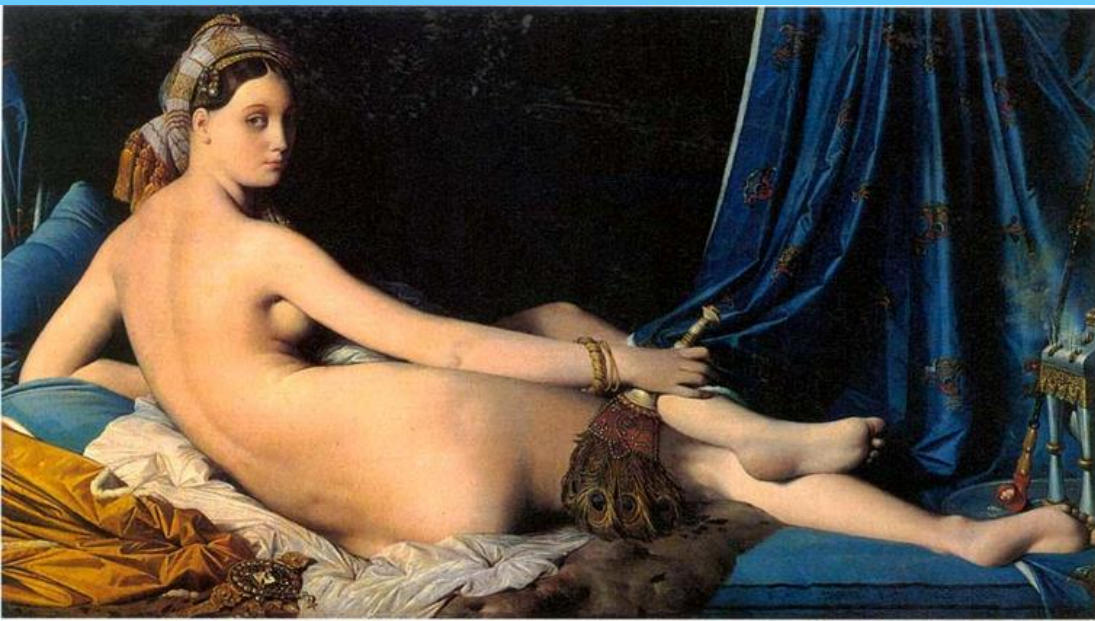
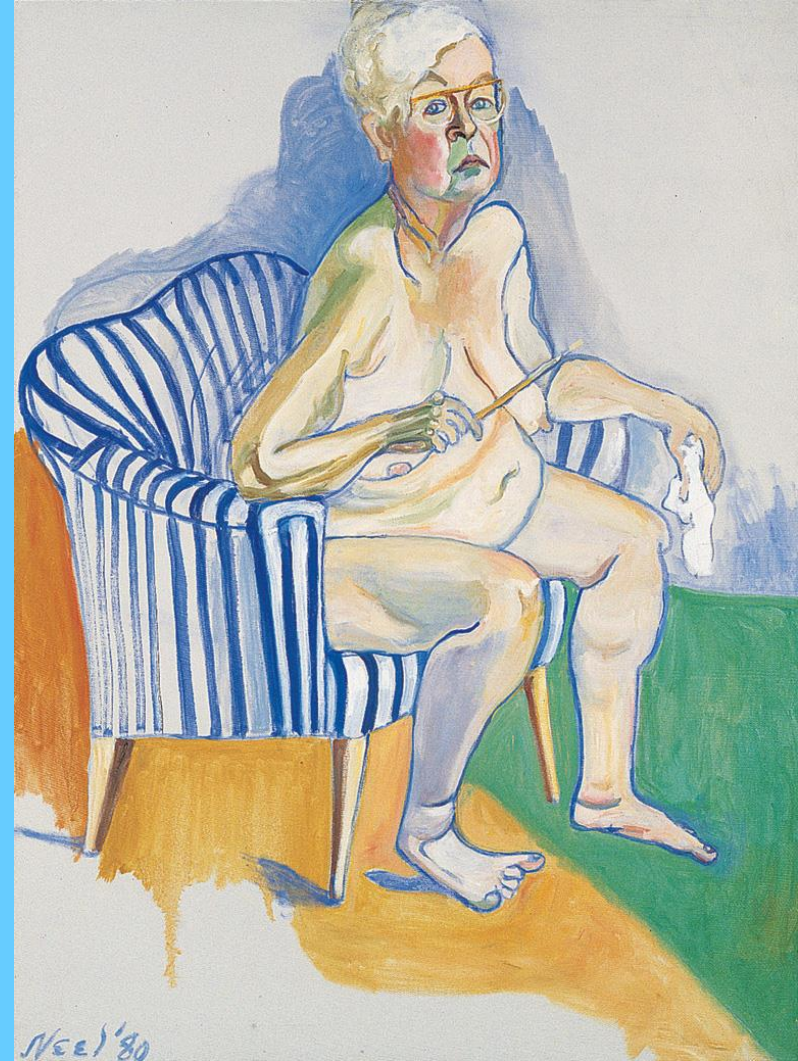


MIRIAM SCHAPIRO, *Anatomy of a Kimono* (section), 1976. Fabric and acrylic on canvas, 6' 8" x 8' 6". Collection of Bruno Bishofberger, Zurich.



**Alice Neel, *Self-Portrait*,
1980. Oil on canvas.
National Portrait Gallery,
Smithsonian Institution,
Washington DC**

**Alice Neel,
Self-Portrait,
1980. Oil on
canvas.
National
Portrait Gallery,
Smithsonian
Institution,
Washington DC**



**Ingres, *La Grand Odalisque*
1814, Oil on canvas, Musée du
Louvre, Paris**



Nikki de St.Phalle and Jean Tinguely, *Hon or She - A Cathedral*. Mixed media sculptural environment, 20x82x30'. 6 tons. Moderna Museet Stockholm. 1966.

Process Art

The process of a work's creation is presented as its subject – instead of the traditional object/end product.

Process artists were involved in issues attendant to the body, random occurrences, improvisation, and the liberating qualities of nontraditional materials such as wax, felt, and latex.

Using these, they created erratic or irregular arrangements produced by actions such as cutting, hanging, and dropping, or organic processes such as growth, condensation and freezing



Eva Hesse, *Contingent*, 1969. Fiberglass, polyester resin, latex, cheesecloth