

CONCEPTUAL ART
AND
ART IN CIRCULATION

PART ONE
/
CONCEPTUAL ART

PRECURSOR: READYMADES!



Marcel Duchamp, *Fountain*, 1917

An ordinary object can be elevated to the dignity
of a work of art by the mere choice of an artist.

— Marcel Duchamp



Works by Donald Judd (left) and Dan Flavin (right, glowing)

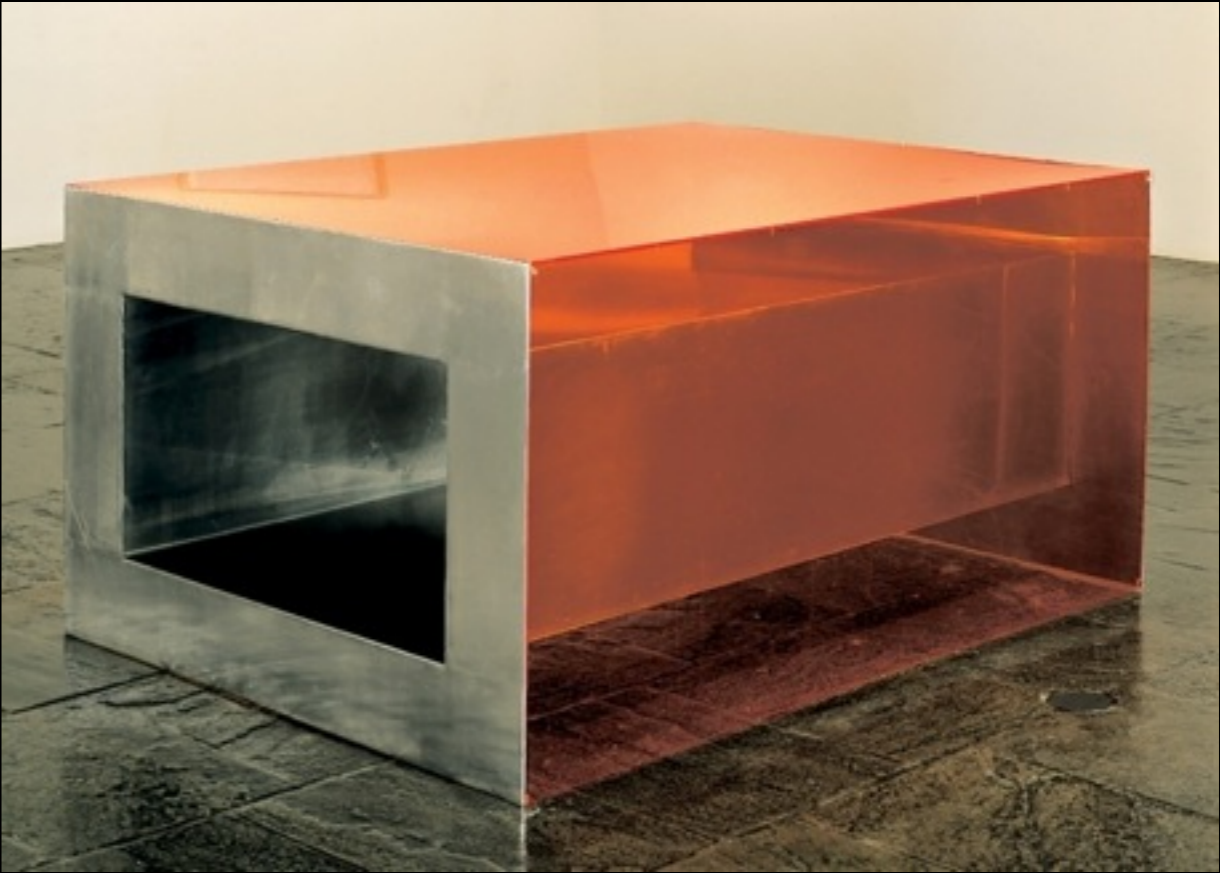
Donald Judd



Donald Judd



Donald Judd



Donald Judd — Furniture



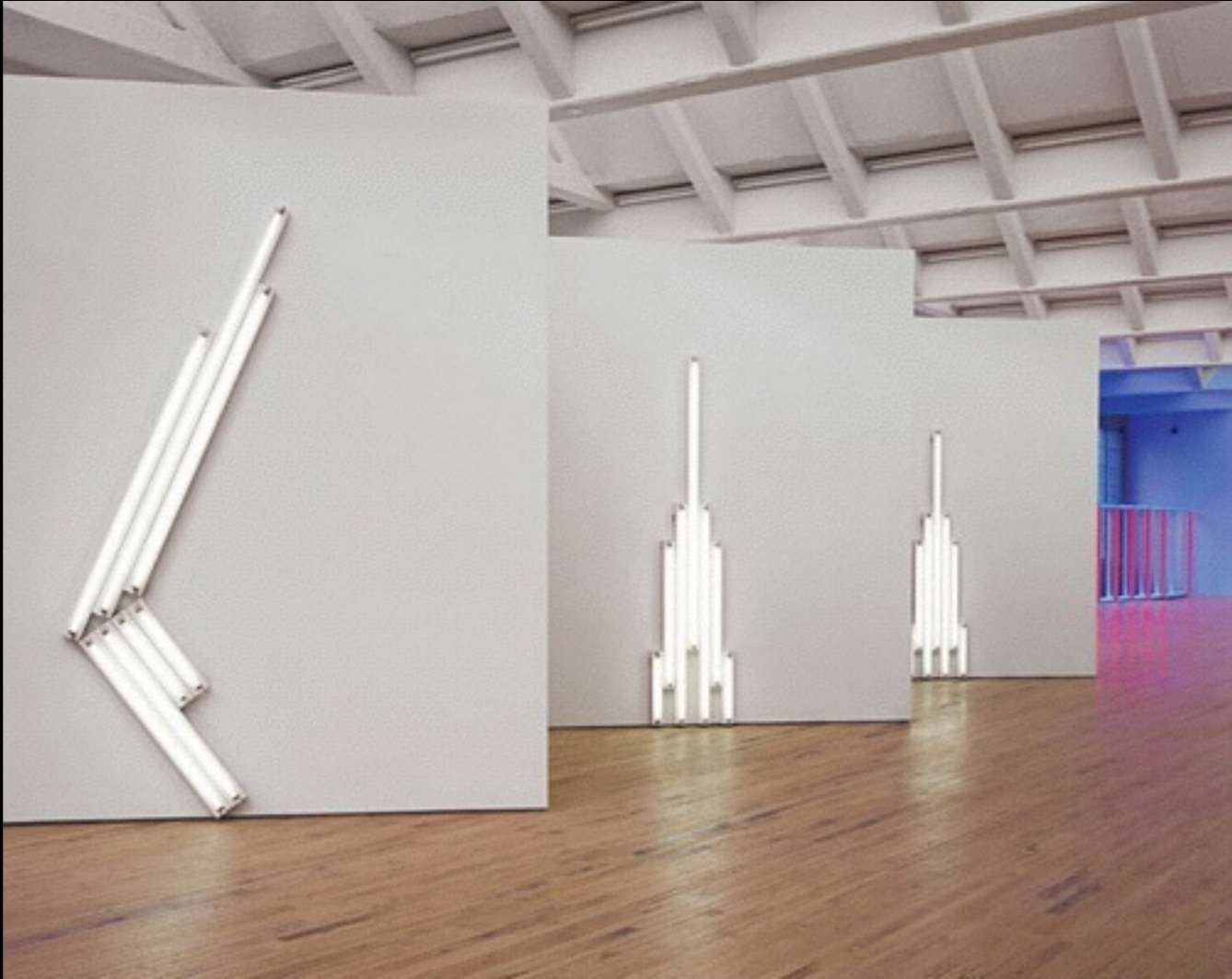
Furniture from IKEA, Walmart, etc.



Dan Flavin



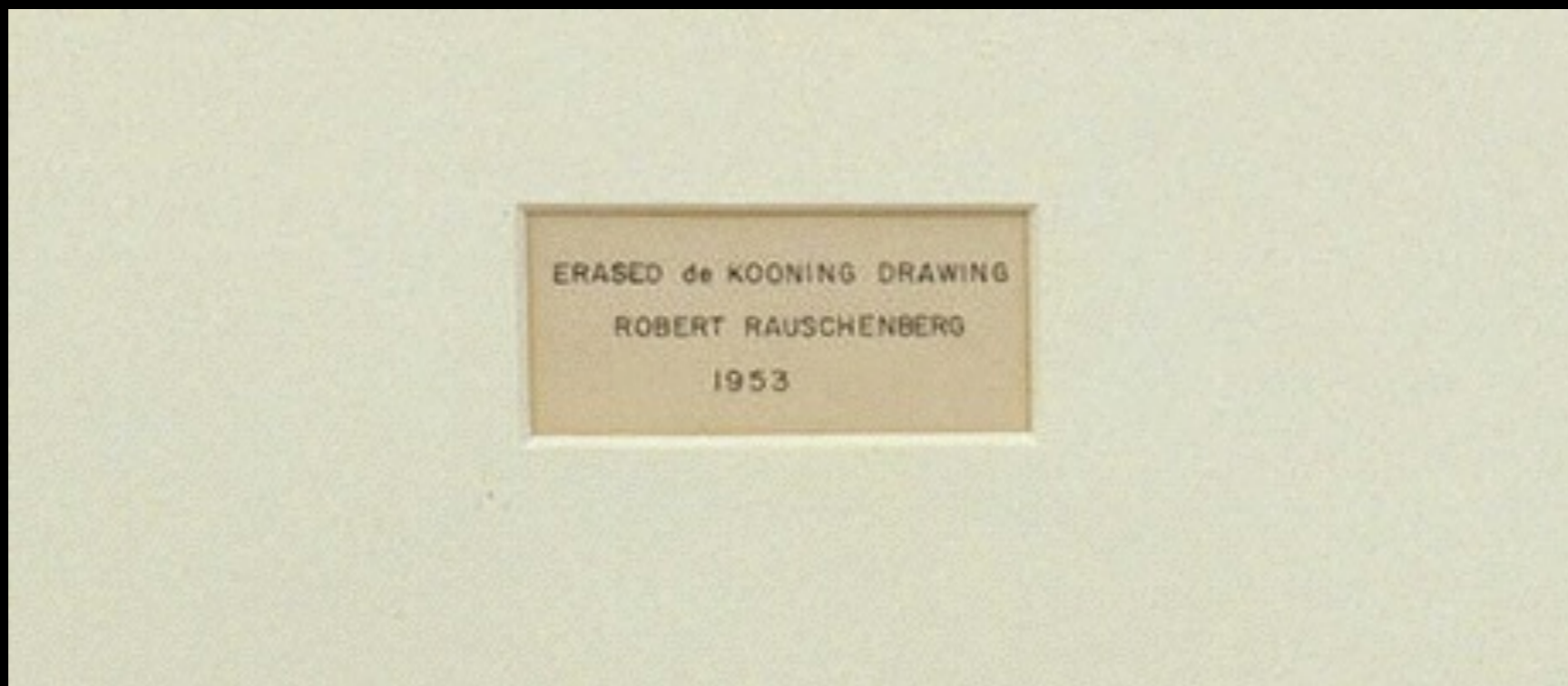
Dan Flavin



NOTHING = SOMETHING



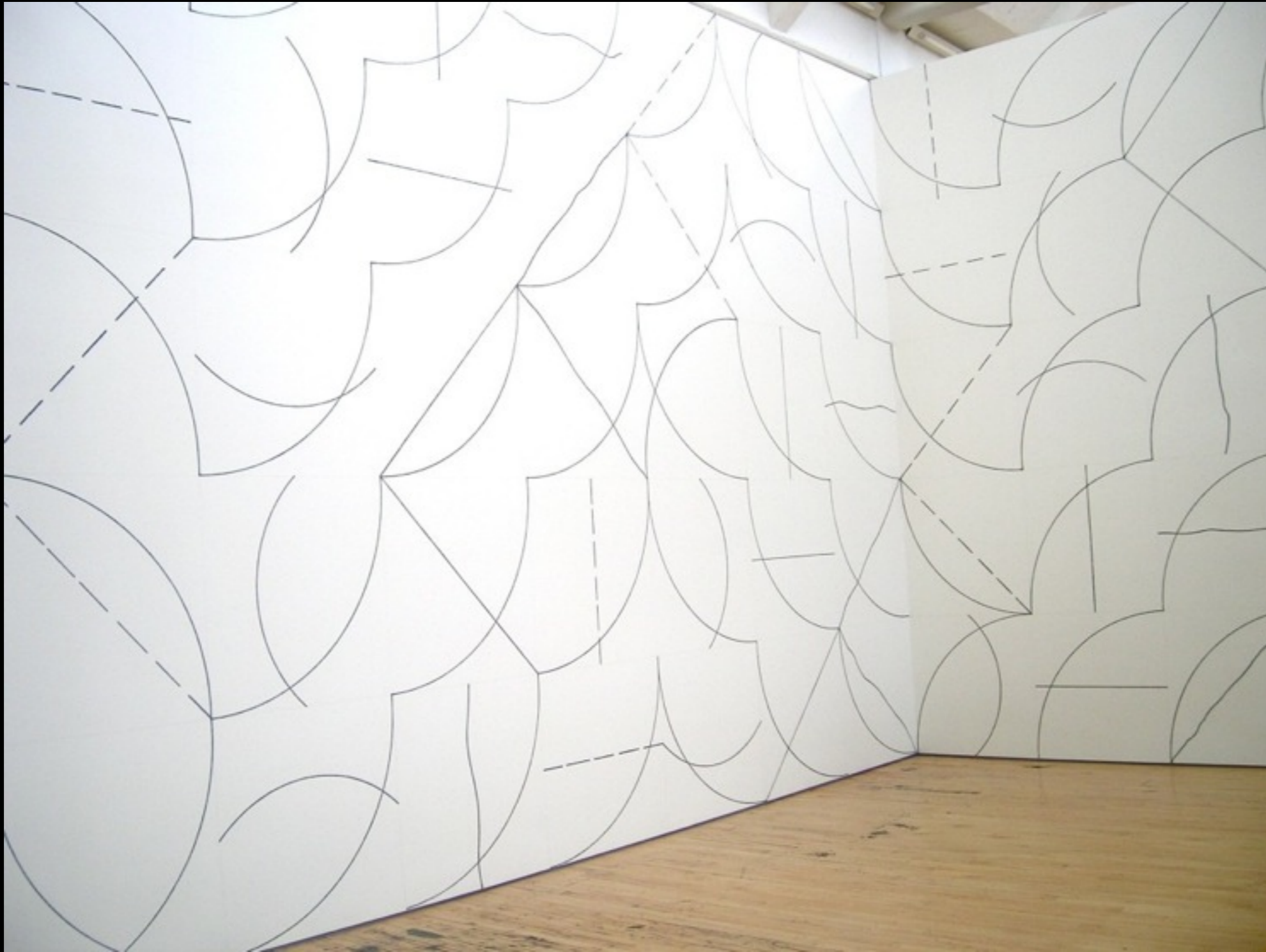
Robert Rauschenberg, *Erased de Kooning Drawing*, 1953



Robert Rauschenberg, *Erased de Kooning Drawing*, 1953

For his exhibition *The Void* in 1958, artist Yves Klein declared that his paintings were now invisible and to prove it he exhibited an empty room.

SOL LEWITT



Wall Drawing #136: Arcs and lines, 1972.

In conceptual art the idea or concept is the most important aspect of the work. When an artist uses a conceptual form of art, it means that all of the planning and decisions are made beforehand and the execution is a perfunctory affair. The idea becomes a machine that makes the art...It is usually free from the dependence on the skill of the artist as a craftsman.

— Sol LeWitt

The idea, planning, and production process of a work are more important than the result.

WORK FROM INSTRUCTIONS (1971):

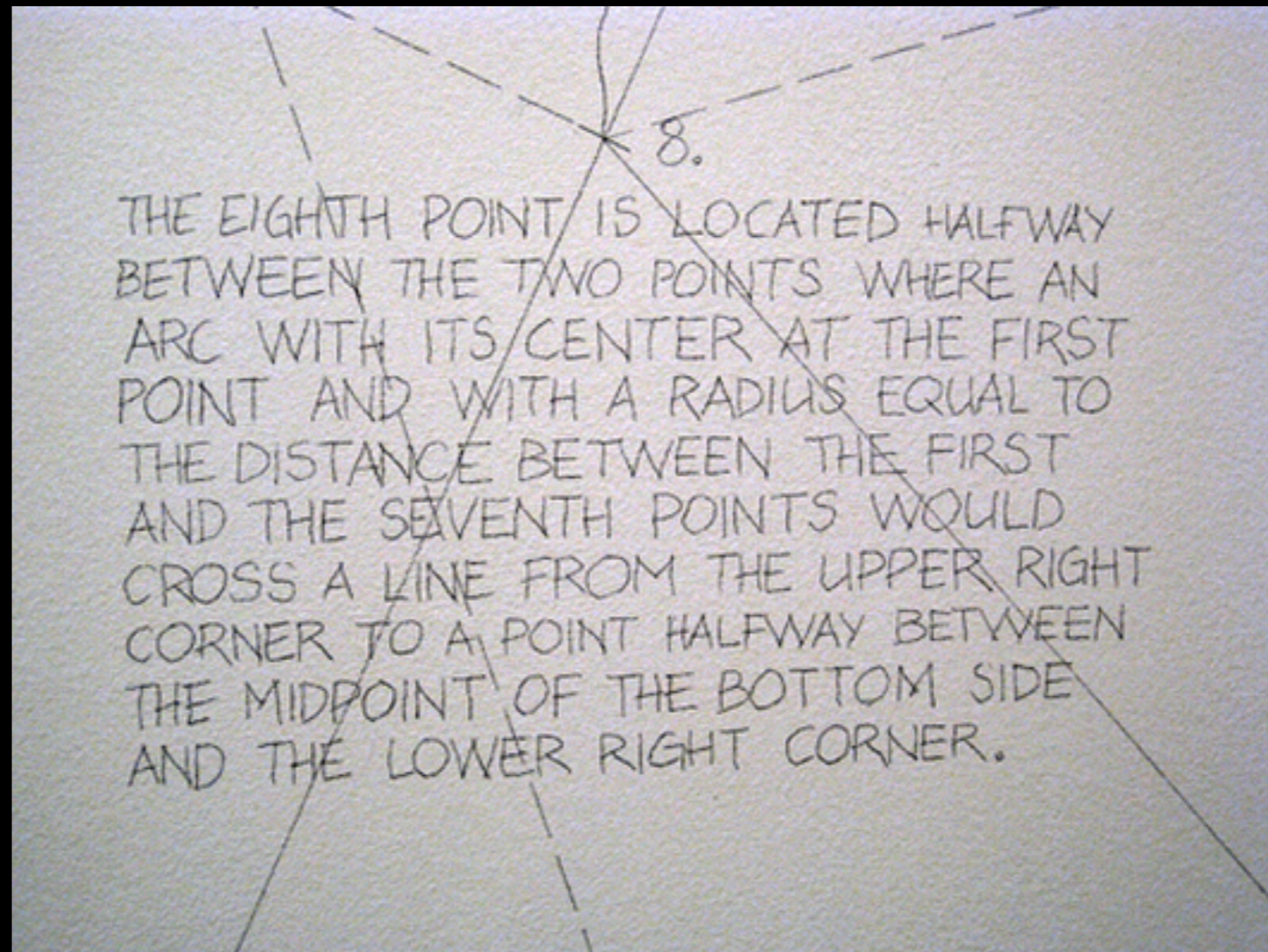
USING A BLACK, HARD CRAYON DRAW A
TWENTY INCH SQUARE.

DIVIDE THIS SQUARE INTO ONE INCH
SQUARES.

WITHIN EACH ONE INCH SQUARE, DRAW
NOTHING, OR DRAW A DIAGONAL STRAIGHT
LINE FROM CORNER TO CORNER OR TWO
CROSSING STRAIGHT LINES DIAGONALLY
FROM CORNER TO CORNER.



Wall Drawing #136: Arcs and lines, 1972.



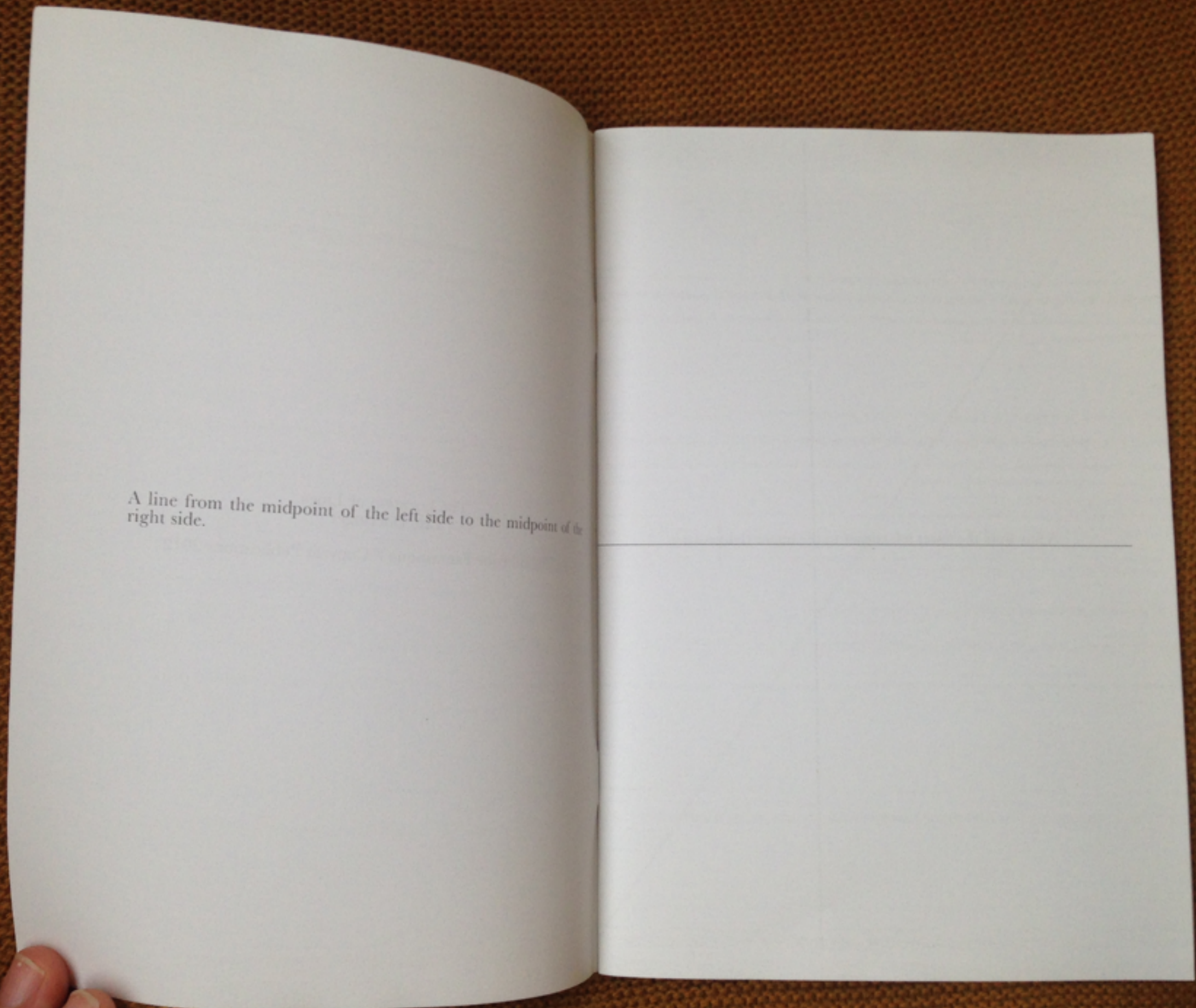
Wall Drawing #305: The location of one hundred random specific points, 1977.

8.

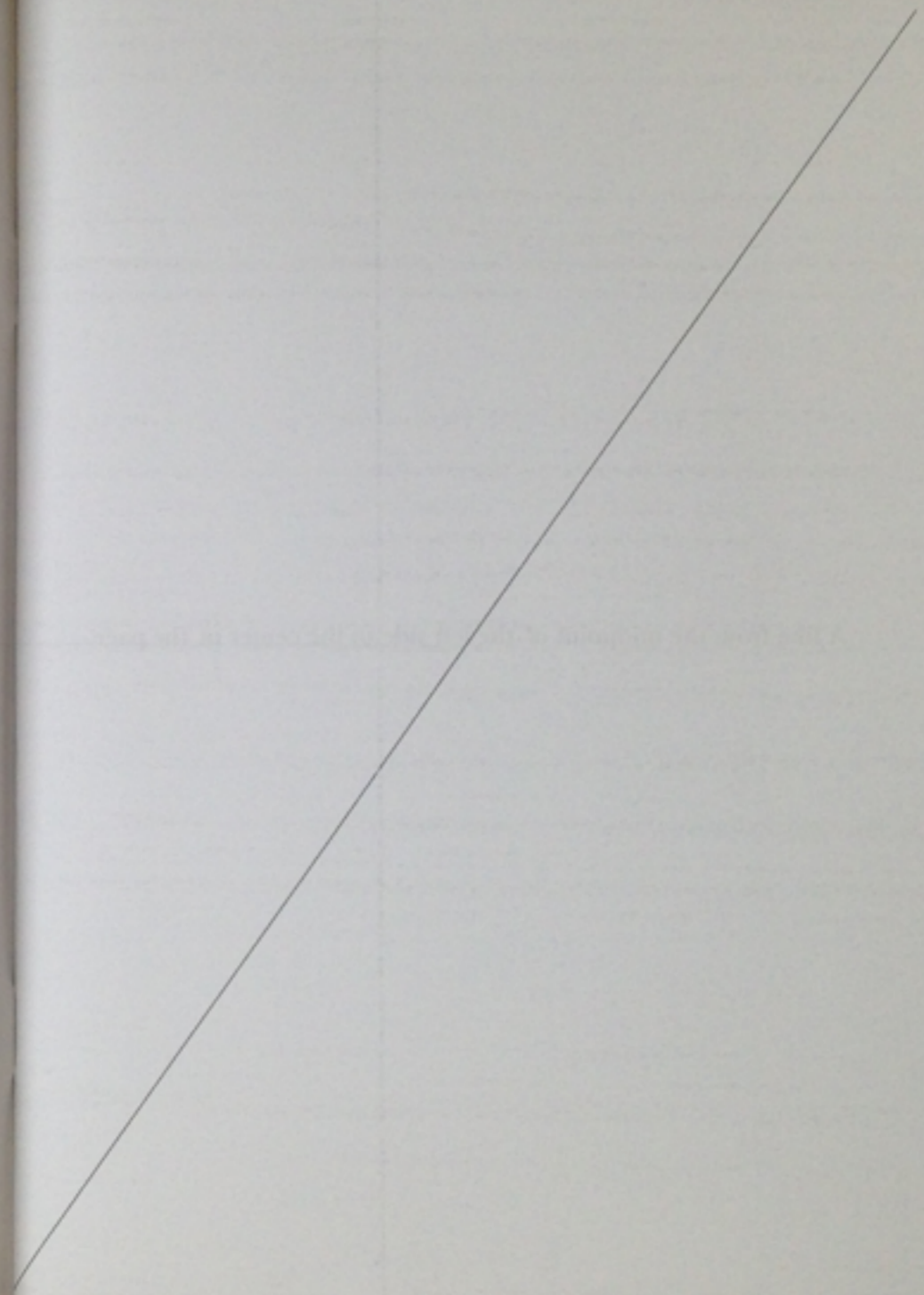
THE EIGHTH POINT IS LOCATED HALFWAY BETWEEN THE TWO POINTS WHERE AN ARC WITH ITS CENTER AT THE FIRST POINT AND WITH A RADIUS EQUAL TO THE DISTANCE BETWEEN THE FIRST AND THE SEVENTH POINTS WOULD CROSS A LINE FROM THE UPPER RIGHT CORNER TO A POINT HALFWAY BETWEEN THE MIDPOINT OF THE BOTTOM SIDE AND THE LOWER RIGHT CORNER.

THE LOCATION OF LINES

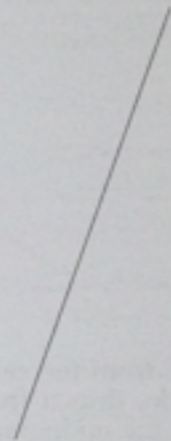
A line from the midpoint of the left side to the midpoint of the right side.

The image shows an open book with two pages. The left page is blank except for a line of text at the bottom. The right page is a grid of 10 columns and 10 rows. A vertical dashed line runs down the center of the grid, between the 5th and 6th columns. A horizontal solid line runs across the grid, between the 5th and 6th rows. The text on the left page describes this horizontal line.

A line from the lower left corner to the upper right corner.



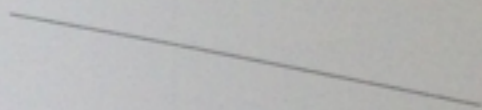
A line equal in length to half the distance from the center of the page to the upper right corner, drawn from a point halfway between the lower left corner and the midpoint of the top side toward the midpoint of the top side.



A line equal in length to half the distance between a point midway between the midpoint of the left side and the lower left corner toward a point halfway between the midpoint of the bottom side and the lower right corner, drawn from the halfway point between the lower left corner and the midpoint of the bottom side toward a point halfway between the upper left corner and the midpoint of the top side.

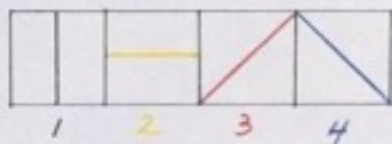
Two lines are drawn from the midpoint of the bottom side of a square to the midpoints of the top and left sides. A third line is drawn from the midpoint of the left side to the midpoint of the top side. The three lines intersect at a point. The distance from the intersection point to the midpoint of the bottom side is equal to the distance from the intersection point to the midpoint of the top side.

A line between the two points where two sets of lines would cross if the first line of the first set were drawn from a point halfway between the centre of the page and the upper left corner to a point halfway between the midpoint of the bottom side and a point halfway between the center of the page and the lower left corner; the second line of the first set from a point halfway between the midpoint of the top side and the upper left corner to a point halfway between the center of the page and the lower left corner; the first line of the second set from the midpoint of the top side to a point halfway between the midpoint of the right side and a point halfway between the center of the page and the lower right corner; the second line of the second set from the upper right corner to the center of the page.



D I A G R A M

1 2 3 4 12 13 14 23 24 34 123 124 134 234 1234



This is a diagram for the Sol LeWitt wall drawing number 49. It should accompany the certificate if the wall drawing is sold or otherwise transferred but is not a certificate or a drawing.

C E R T I F I C A T E

This is to certify that the Sol LeWitt wall drawing number 49 evidenced by this certificate is authentic.

A wall divided vertically into fifteen equal parts, each with a different line direction and color, and all combinations.

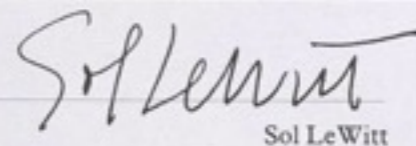
Red, yellow, blue, black pencil

First Drawn by: Chris Hansen, Nina Kayem,
Al Williams

First Installation: Jewish Museum, New York, NY.
June, 1970

This certification is the signature for the wall drawing and must accompany the wall drawing if it is sold or otherwise transferred.

Certified by


Sol LeWitt

© Copyright Sol LeWitt _____
Date

This is to certify that the Sol LeWitt drawing number 49 evidenced by this certificate is authentic.

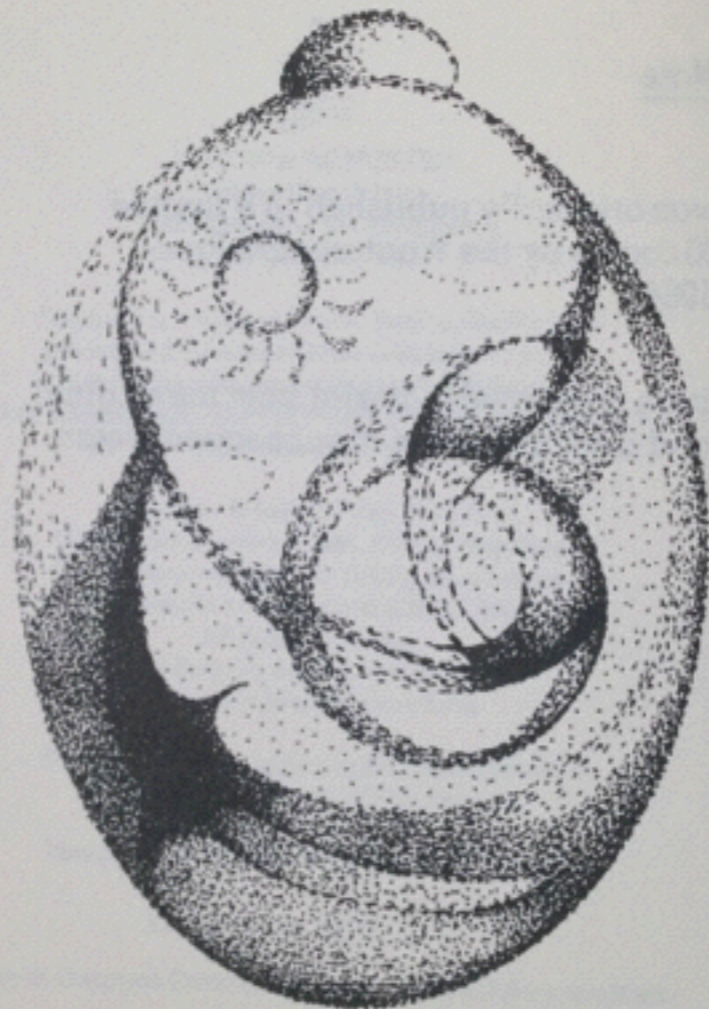
This certificate is the signature for the wall drawing and must accompany the wall drawing if it is sold or otherwise transferred.

YOKO ONO



Grapefruit, 1964

150 instruction paintings—or “event scores”—that replaced artwork with ideas



Open this bottle.

v. 1.

LINE PIECE I

Draw a line.
Erase the line.

LINE PIECE II

Erase lines.

LINE PIECE III

Draw a line with yourself.
Go on drawing until you disappear.

1964 spring

TAPE PIECE III

Snow Piece

Take a tape of the sound of the snow falling.

This should be done in the evening.

Do not listen to the tape.

Cut it and use it as strings to tie gifts with.

Make a gift wrapper, if you wish, using the same process with a phonosheet.

1963 autumn

PAINTING TO HAMMER A NAIL

Hammer a nail in the center of a piece of glass. Send each fragment to an arbitrary address.

1962 spring

BLOOD PIECE

Use your blood to paint.

Keep painting until you faint. (a)

Keep painting until you die. (b)

1960 spring

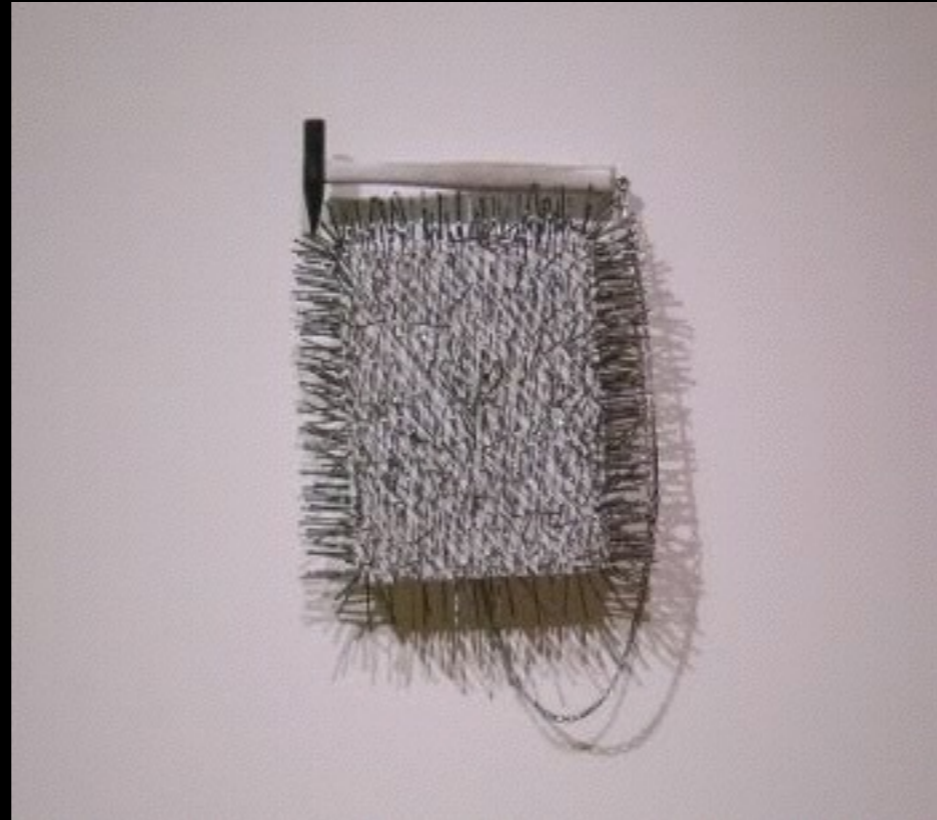
CLOUD PIECE

Imagine the clouds dripping.
Dig a hole in your garden to
put them in.

1963 spring



Painting to Hammer a Nail, 1961



Painting to Hammer a Nail, 1961

PART 2
/
THE ART OBJECT AND ITS AURA







Donald Judd and Double Rainbow Mashup
by Peter Rand, 2010
<http://vimeo.com/14081289>



Yosemitebear Mountain Double Rainbow 1-8-10
<https://www.youtube.com/watch?v=OQSNhk5ICTI>
(original viral video)

Versions
by Oliver Larić, 2010
<http://oliverlaric.com/vvversions.htm>