

caa
(center for art analysis)

subjective Art History

From Modernism to present day.
Art and its context

Modernism/Modernity - (tendencies)
"Master Narratives and Metanarratives of history, culture and national identity,
Myths of cultural and ethnic origin;
Faith in "Grand Theory" - (to represent all knowledge and explain everything).
Progress through science and technology.
Myth of, social and cultural unity.
Individualism unified identity;
Family as central unit of social order;
Hierarchy, order, centralized control.
Big politics (Nation-state, party);
Faith in "Depth" (meaning, value, content, the signified) over "Surface" (appearances, the superficial, the signifier);
Faith in the "real";
Dichotomy of high and low culture (official vs. popular culture);
Mass culture, mass consumption, mass marketing;
Knowledge mastery- the Encyclopedia;
Phallic ordering of sexual difference"

As an art historical term - "refers to a period dating from roughly the 1860 - 1970
A radically new attitude toward both the past and the present
Urban, industrial society
Glorification of speed and movement (Futurism, the use of scientific models of thinking by artists.)
Expression of primitivism in Post Impressionism, Cubism, German expressionism, contact with Asian, African, Oceanic... cultures
Abstract art - progress toward purity in painting
From Impressionism, to Post Impressionism, to Cubism, Constructivism, Expressionism, DADA, Abstract Expressionism, Pop Art, Minimalism
"Innovation was the use of odd new art making materials (found objects, debris, natural light, high-tech equipment, the earth itself, new processes and media video computer art, new forms abstraction, appropriation, installation, performance art" *Harold Rosenberg*

Timeline

1826 Niepce (the first world photography)



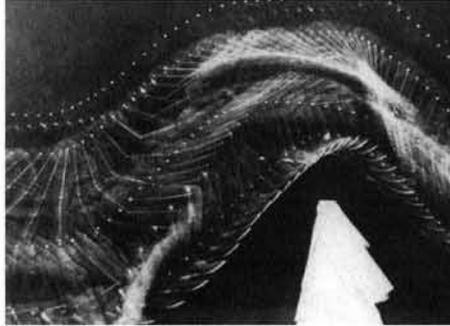
1879-1905 Hauterives France **Ferdinand Cheval** builds his "Palais ideal"



1881 **Edouard Manet** "A Bar at the Folie Berger"
(rejected the depiction of historical events in favor of portraying contemporary life)
Crucial was the breakdown of traditional sources of financial support from the church, state, aristocratic elite.



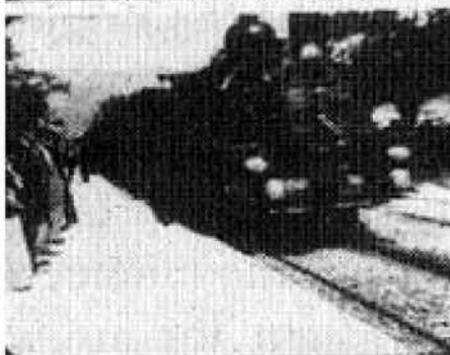
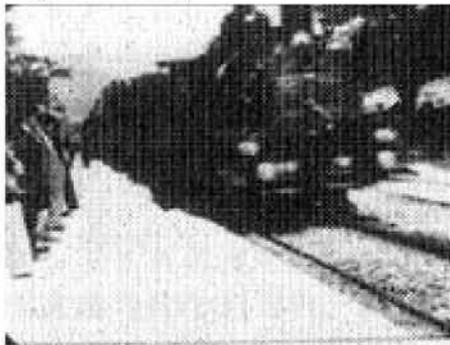
1884 **Etienne Jules Marey** (a scientist and physician) movement



1889 **Universal exhibition Paris**



1896 **Lumiere brothers** (had projected filmed images onto screens)



1904 **Fauvism H. Matisse**



1905 **A Derain**



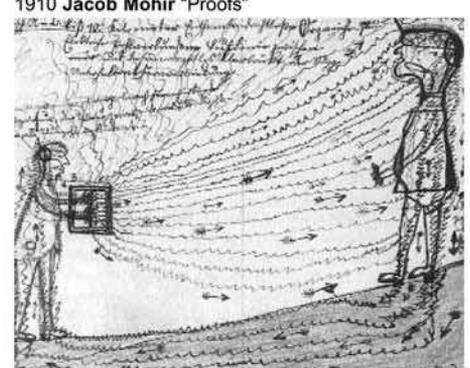
1907 **Pablo Picasso**



1909 **Ei Kirchner**



1909 **Paris Marinetti the Manifesto of Futurism**
(Glorification of speed and movement)



1913 **Marcel Duchamp** First ready-made: a bicycle wheel mounted on a kitchen stool. "His intention was to emphasize art's intellectual basis and in the process, to shift attention away from the physical act or craft involved in its creation." "Art is a concept: it does not exist as a precisely definable physical type of thing, as elephants or chairs do. Since it became self-conscious, aware that it was a special category, art has often played with this "conceptual" status."

1913-'20 URSS Constructivism - Art in relation to science and technology

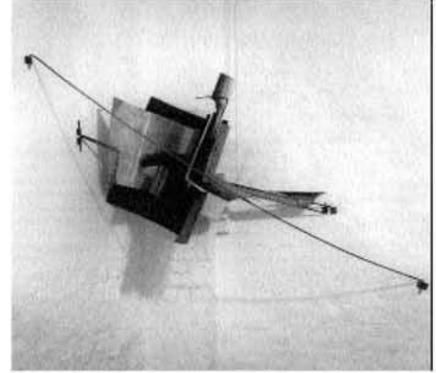
1914 **Kasimir Malevich** "Art beyond its painting possibilities is forced to theory and logic"



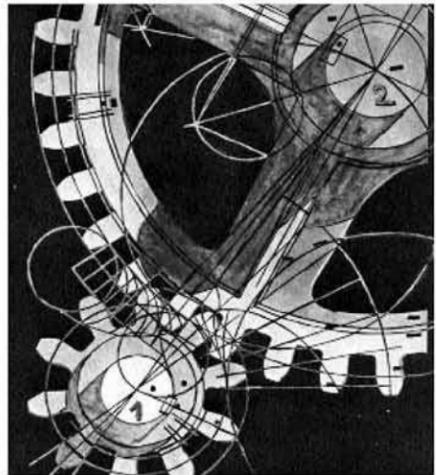
1915 **Marinetti** "Feet" (photography with only the feet of performers and the objects)



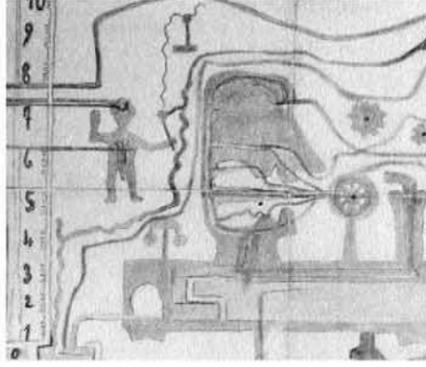
1915-1923 **DADA** "Means a variety of things in a variety of languages. Is a world view Citizen - provocateurs - incendiary public events, aggressive absurdity, anti-art form, notable also for its attitude on the nature of the exhibition." 1915 **Vladimir Tatlin**



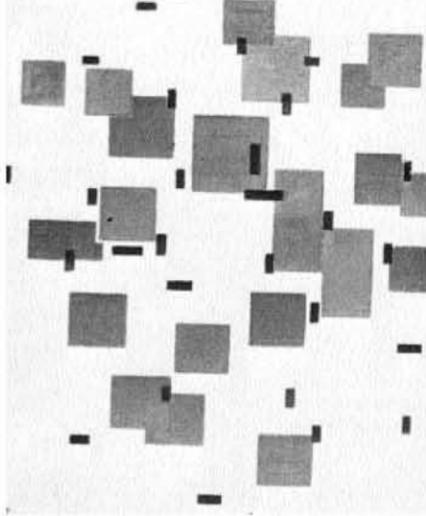
1916 **Francis Picabia** "Machine Tournez Vite"



1916 **Robert Gie** "Central Machine"



1917 **Piet Mondrian**



1917 **Marcel Duchamp**

Found Object (Ready-made)- "An art that consistently put itself forward as art while at the same time questioning exactly what "art" was. An existing object- is given a new identity (as an artwork) Whether old or new, a found object infuses an artwork with meanings associated with its past use or intended function"

Marx "Objects cannot just be objects in our society; we overload them instinctively with meaning and significance" - (fetishism) **Freud** show us how "objects in this world can be uncanny (rooted in the displacement and repression of what was once familiar. - to be found in the everyday, or symptomatic of how we understand the world at large"

Fountain that most notorious of ready-mades "A group of New York artists and sympathetic collectors had set up the Society of Independent Artists to organize an annual exhibition.

In a true democratic spirit they decided that there would be no jury and no censorship that any artist who paid the fee of six dollars could exhibit. This was an attempt to circumvent the conservatism of such institutions as the National Academy of Design. (...)

Before the opening, Marcel Duchamp bought a urinal from the showroom of the J.L. Mott. He placed it on its back, signed it "R Mutt" and dated it (...)

He then submitted it to the society to be exhibited. A vote was taken not to exhibit the work. One intention of Duchamp had been to see whether the organizers would stick to their principles, (they had not.)

The directors, by way of justification, told the press that it was "by no definition a work of art" (...) Scandal was what Duchamp expected. It was an anti-authoritarian object, because it questioned the definition of art

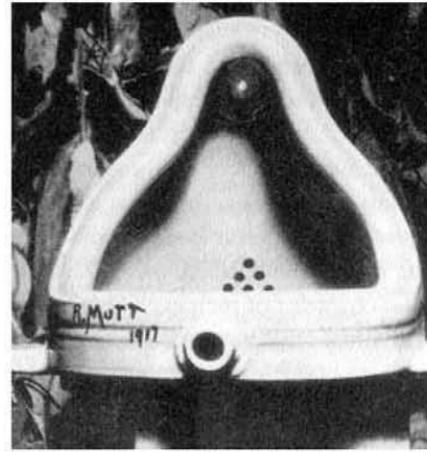
The purpose of the work was to test standards and the behavior of the Society's directors. It was meant to initiate a debate.

Questioning the very nature of art and culture. Crisis of authority (not just a political matter: it was also religious, sexual, (patriarchal) and cultural.)

Art, even Modernist art, it was believed, stood for certain things: culture, decency and high aspiration. Fountain has been put up not only for exhibition, but also for sale, and hence also raised question

about objects as commodities, and way we collect."

Walter Benjamin said **Collecting**-and perhaps the drive to collect is inherent in all people living in culture-it about giving special significance to certain objects.



1918 **Katharina Detzel** (Male stuffed dummy of her own making) PH collection



1919 **Agnes Richter** (hand sewn jacket embroidered with autobiographical and other texts)



1919 **Walter Gropius** founds the **Bauhaus** in Weimar (closed in 1933)

1919 **Vladimir Tatlin**



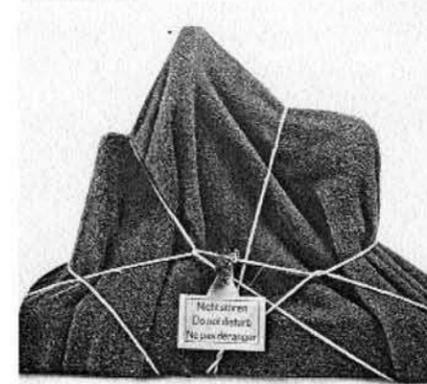
1920 First **DADA** fair



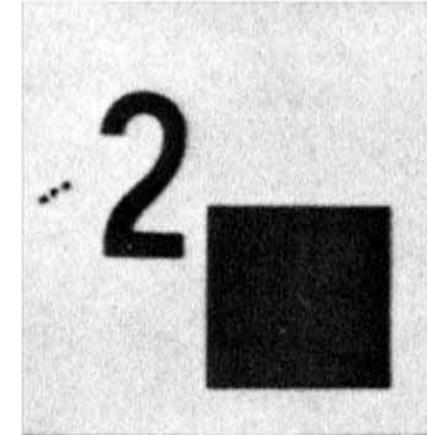
1920 Hanover **Kurt Schwitters** begins first **Merzbau** (Cathedral of Erotic Woes)



1920 **Man Ray**

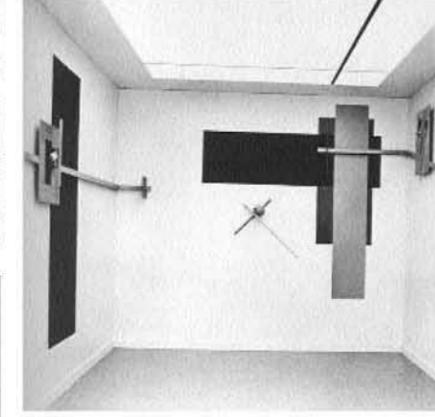


1921 **EI Lissitzky**



1922 Stuttgart Germany First performance of Triadic Ballet by **Oskar Schlemmer** **Hans Prinzhorn** - Art Brut "raw art", (art of children, naïve artists, mentally ill) The art of the insane...

1923 First exhibition of the Proun environment by **EI Lissitzky**



1923 **Forregger** "Mechanical dance" (dance initiated a transmission)



1923 **Marcel Duchamp** "Missing"... poster

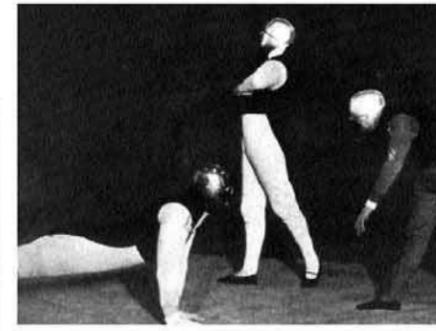


50
Marcel Duchamp
Wanted \$2,000. 1923.

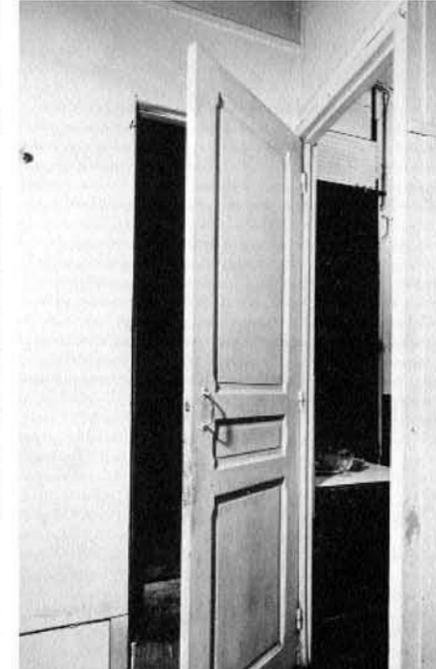
1924 **Surrealism** 1924-'45 Breton this was "the crisis of the object, sexualized, made strange, taking as back to our past and our fantasies" "Pure psyche automatism by which it is intended to express...the true function of thought. Though dictated in the absence of all control exerted by reason and outside all aesthetic or moral preoccupations." "Freudian fascination with sex, dreams, and the unconscious. Bizarre, hallucinatory dream images. Dream imagery entered the popular imagination - through art, film, fashion, advertising. (extended deconstruction of the bourgeois exhibition. the way art was exhibited and experienced...)

Objects can hold strange and disturbing meanings. Objects and places seem to have their own "language" and history"

1926 **Oskar Schlemmer** "Diagram for Gesture Dance"



1927 Paris **Marcel Duchamp** creates "Porte" (11 Rue Larrey)



1929 New York opening of MOMA 1929 **Rene Magritte** - "Ceci n'est pas une pipe" Translation of the images.



1935-38 Tirgu Jiu Romania **Constantin Brancusi** - sculptural environment. "Gate of Kiss", "Table of Silence", "Endless Column"

1938 Paris International Exhibition of Surrealism organized by Duchamp
1938 Frida Kahlo



1939 New York, Solomon R Guggenheim Museum. World War 2 begins.
1940 Book on love positions



1941 Paris Marcel Duchamp completes his own "museum in miniature" La Boite en valise; 69 reproduction or miniatures of his works. New York, Mile of Strings....
1943 Milan Lucio Fontana first "Ambiente Spaziale"



1945 US atomic bomb on Hiroshima and Nagasaki



1945 Roberto Rosellini "Open City" neorealism in film; Jean Dubuffet - term Art Brut
1946 French war in Vietnam begins. Nuremberg trial -conviction of fourteen Nazi war criminals.
Xerography is invented
1947 India becomes independent from United Kingdom and is partitioned into India and Pakistan;
ICA London is founded
1948 The Marshal Plan for Europe - 17 billion USD
State of Israel is founded;
Transistor is invented
1949 **NATO** is established; PR China;
USSR tests its first atomic bomb;
Apartheid is enacted in Sud Africa.
Simone de Beauvoir - The Second Sex.
George Orwell 1984.
First Cobra exhibition.
Hambourg prostitutions



1949 Abstract expressionism NY Jackson Pollock



1950 East EU Ion Grigorescu secret service agent



1950 Korean War begins
1950 Mc Carthy the communism hunting
USA First **Color TV**;
Film: Francois Truffaut Jean Luc Godard, Wim Wenders ...
Junk Sculpture "assemblages fashioned from industrial debris, the production of industrial refuse on a grand scale. Cesar - dumps and automobile graveyard - favorite hunt
The use of discarded materials - comments on the "throwaway" mentality of postwar consumerism"
Neo-Dada (1950-'60)
Jasper Johns Dada like sense of paradox and ambiguity, targets, numbers, maps
Nouveau Realism 1950-'60 Pierre Restany
Everyday life Manifesto "new approaches to the perception of the real"
Junk and found object -They turned to what they describe as "a sociology of the world that was being created around them" "The passionate adventure of the real perceived in itself."
Arman..

1950 Daniel Spoerri - affixed the remains of meals to wooden panels"



1950 James Dean - Rebel without a cause



1951 Rachel Carson - The Sea around Us.
Lettriste group Isidore Isou 1951,
Guy Debord 1952
1952 ICA London "A Parallel of Art and Life - Man, Machine and Motion"
US explodes first hydrogen bomb
Samuel Beckett - Waiting for Godot
Michel Tapie -Another Art - **Art Informel**
Aaron Rosenberg Action painting (Abstract expressionism)
Independent art group - ICA London
Richard Hamilton collage "Just What is it That Makes Today's Home So Different So Appealing"
First Pop Art work
Pop art 1950-'60 "was a celebration of post war consumerism
Playful and ironic approach to art and life
Made up of a multitude of forms of cultural communication - illustrated newspapers, movies, jazz, pop music, radio, advertising, comics, detective novels, tv"

1952 **John Cage** (experimental composer)
"Silence" 4'33" "The pianist, lifted his hands as if to begin, but never a note he played. Silence - surprisingly noisy. Cage was asking people to listen to the sounds that were all around them, at all times.
Nothing could be everything"

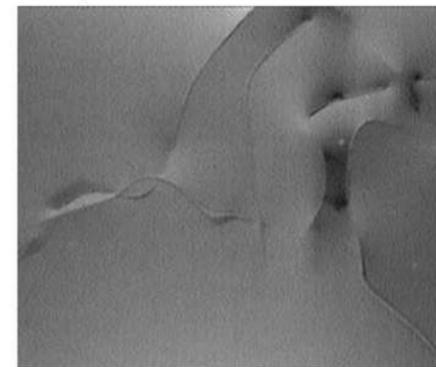


1953 **Double helix structure of DNA is discovered**
Alfred Kinsey - Sexual Behavior in the Human Female
Hug Hefner - Playboy magazine
First Sao Paulo Biennial
Robert Rauschenberg "unmodulated white painting"
Aware that these would get dirty, he arranged in later years for a studio assistant to repaint them
Touch of the artist? What they revealed? "They had to do with shadows and projection of things onto the blank whiteness";

"Rauschenberg approached **Willem de Kooning** (an artist whom he especially admired), and told that he would like to make an **artwork in reverse**, that is, by **rubbing it out** De Kooning drawing. De Kooning agreed. **A joke?** That we now see enclosed in a gold frame? It is a **ghost** of a De Kooning drawing or a completed Rauschenberg drawing?
Destruction is creative too? Leo Steinberg " my first realization that art could take on this new modality **spinning like a satellite through consciousness, rather than being physical fact.**"



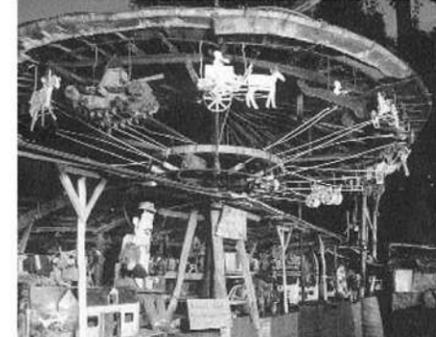
1954 Agostino Bonalumi



1954 Algerian war begins
Vietnam is divided, US involvement begins
Gutai group founded in Osaka Gutai group Tokyo - Paris **Wolf Vostell** - first **Decollages**
1955 **Kazuo Shiraga** **Challenging Mad**



1955 **Kassel First Documenta exhibition**
Dusseldorf Founding of **Groupe Zero** (to stimulate dialogue between artists and scientists).
Leo Castelli Gallery
Paris Gaston Bachelard "Poetique de l'espace"
"The Family of Man" (we are all one) exhibition NY
1955 **Pierre Avezard** "Le Manège"

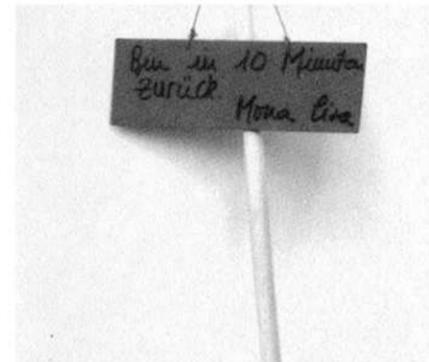


1956 **USSR crushes resistance in Poland and Hungary**
Transatlantic cable telephone inaugurated
Allen Ginsberg "How I" (tried for obscenity)
GB John Osborne's play "Look Back in Anger"
Angry Young Men
Frank Loyd Wright builds Solomon R. Guggenheim Museum NY
London "This is Tomorrow" White Chapel Gallery
Elvis Presley - rock 'n roll



1957 **European Common Market** - is established
USSR - Sputnik 1 and 2 - first satellites
Jean Paul Sartre anti novel (a non narrative, avant- garde form)
Situationist International 1957 -72 (Guy Debord, Asger Jorn, GP Gallizio Spur Group)
"Emerged from an analysis of Western society that indicated **capitalism for its transformation of citizens into passive consumers of the depoliticized media spectacle that had replaced active participation in public life.**
Radically disrupting conventional, bourgeois life.
Interest in the concepts of **detournement** (diversion or displacement) derive (drift) and urbanism unitaire (integrated city life)
Urbanism unitaire and urban environments as locales for situations, or **meaningful social interactions.** Were trying to create a new urbanism where people could be free, not ideological slaves.**Not a rush from home to work and back, but an adventure, through the city, open to all its possibilities-a derive..**
An art that was critical and self-critical could emerge." Asger "Art into pure existence, into social life, into urbanism, action, into thinking which was regarded as the important thing"
"It was an attempt to extend the notion of **parody, plagiarism and collage.**
Experimental activity, self-discovery, Provocations.
"Revolution must happen inside us before it is achieved in reality"
By the mid '60 SI art making had largely given way to theoretical writing and political organizing.
The French general strike of May 1968 owed much to Situationist ideas."

1958 NASA is established in the US
Xerox - first copying machine
Claude Levi Strauss publishes "**Structural Anthropology**"
Yves Klein "The Void" -Iris Clert Gallery Paris
"Created a "void"- or "zone of invisible pictorial sensibility"-by removing all the furniture and painting the walls white. Before entered, visitors to the private view were given a blue cocktail (gin, Cointreau and methylene blue) as a result of which they would urinate blue for days, afterwards "
"Dematerializing the art object"
Paris **Christo** makes first wrapped object (empaquetages)
Audiosonic Research
1958 **Robert Filliou**

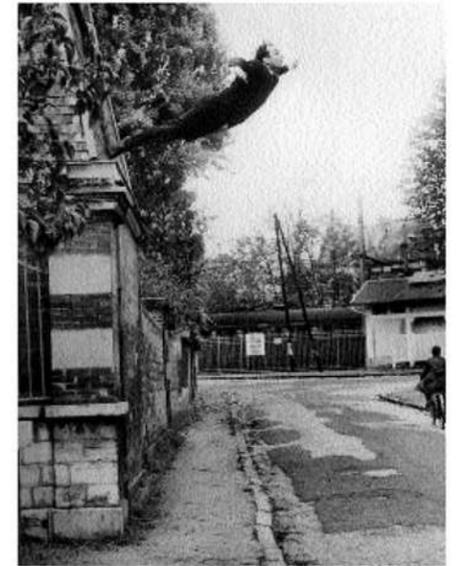


1958 Ben Vautier



1959
French New Wave cinema
Allan Kaprow 18 Happenings in 6 parts
Happening - precisely choreographed, formally arranged events that **eluded explicit interpretation, a way of escaping the gallery and museum...**The rest of the world has become endlessly available "
"Assemblage of events performed in more than one time and place"). (Jim Dine - car Crash, Claes Oldenburg NY, LA Ed Kienholz Concept Tableaux)
"As an **environmental artwork activated by performers and viewers**". (John Cage)
"Mixing media and concern for everyday life" Piero Manzoni

1960
Art in the '60 prone to **sudden change**
Wittgenstein - "many exhibits seemed to be visual presentation of ideas, the activity more conceptual than aesthetic"
Action/Actionism (1950-'70) "Live works presented in door or out door. **Artist desire for direct political action outside the art gallery"**
Body art (1960-'70)
The artist's body is the medium
Performance art.
"An activities that are presented before a live audience **To communicate more directly with viewers.** In gallery or outdoor sites, lasted from a few minutes to a few days, rarely repeated"
Feminist art
"The counterculture of the '60 inspired new and progressive social analyses
The mainstream was no longer regarded as ideologically neutral. Art history art "system" had institutionalized sexism just as the patriarchal society at large had done. Racial minorities, lesbian, gays, they re-studied and reinterpreted history. Patriarchal "male-gaze" female- the other Narrative, autobiography, popular culture"
1960 **Yves Klein** Leap into the Void



Narrative Art
"Narrative or story art represents events taking place over time - compressed into a single image that implies something that has already happened or is about to take place.
Psychological self-examination and the investigation of the role-playing"
Minimalism
(1960-'70) "Reducing painting and sculpture to essential. Clarity and severity. As single unified image. Primary structures. New forms..."

Art from the root is artificial- is unreal, constructed, invented, predetermined, intellectual, make believe, objective, contrived, useless.

The works were so "ordinary" that the viewer was made to think about the uncertain distinction between things in art and things in the world. Made viewers first consider their immediate environment, as much as the object per se, and then consider themselves.

They represent an experience that begins as a concept in the artist's head, and culminates inside the viewer's head as self-reflection"

The term **Postmodernism** - in Daniel Bell's End of Sociology

Pierre Restany - the term **Nouveau Realisme**

Frank Stella "Shaped Canvases" NY

GRAV (art science interaction) Paris

Yves Klein - nude woman as "brushes" Paris "live painting"

George Brecht "from 1960 (he wrote instructions for events on cards and sent them to friends. Direction "Arrange to observe a sign indicating direction of travel. Travel in the indicated direction. Travel in another direction)"

1961 **Yuri Gagarin USSR** - orbits Earth in the first manned space flight

Alan Shepard makes the first American manned space flight

Berlin Wall erected

Birth control pills become available

Claes Oldenburg The Store (the studio) (transformed common place objects)

Henry Miller "Tropic of Cancer" US

The term **FLUXUS** - - George Maciunas

"Social goals, short and enigmatic events.

Diverse activities involved from an open-ended poetic sensibility (Zen, Dada, Beat elements)

Open up the question **"What could be art?"**

The term **Concept Art** by Henry Flynt

"Idea art - Idea not the object...

Against the increasingly commercial art world '60, formalism of postwar art

Used aspects of semiotics, feminism, popular culture

Performance, video art - **documentation"**

60 ties. **What is an art work?**

Bruce Nauman "What does an artist do?"

Believing that an artist must have a studio, just as a doctor has a surgery or a gardener has a garden, he found a studio His work began to evolve from that starting point

What is art? **Art is what an artist does**, just sitting around the studio. There was nothing in the studio because I didn't have much money for materials. So I was forced to examine myself and what I was doing there. Part of a commitment to the everyday in Conceptual art to look at, and live with, failure. Nauman's studio had become the space of a do it yourself philosopher. His mind, the body and its experience were central to his approach. Activity involves making something, and sometimes the activity itself is the piece. Thinking, moving and making were all activities. Coffee thrown away because it was too cold - photographs

Obsessive documentation...socially engaged

Any activity or thought is a potential work of art...

Allan Kaprow - "Conceptual art as an interactive form of communication, especially in the wake of visual competition from spectacular, non art events..."

An interest in **story telling, in politics, and in images from art history and popular culture...**

What is art?

"If a work of Conceptual art begins with the question "What is art" one could argue that it is completed by the proposition **"This could be art"**

Piero Manzoni Cans of Artist's shit, The Artist's Breath...

1961 **George Brecht** for the group exhibition Environment, Situations, Space in NY placed an ordinary chair in the gallery under a spotlight, another in the toilet and one outside the front door. The artwork was a modest intervention, sitting on the chair too, could become a modest and undemonstrative work of art"

1962 **Bert Stern** "Marilyn Monroe"

1962 **Milan Knizak** Small Environment on the street

1962 NY The New Realists exhibition

1962 **Andy Warhol** "200 Campbell Soup Cans"

1962 **Andy Warhol** "Do-it-Yourself Flowers"

1962 **Daniel Spoerri** "Table pictures" (the plates, bottles and glasses would be left on the table at the end of a meal and fixed). "Anecdotal Topography of Chance book". He analyzed, partly as an explorer would, partly as a collector of memorabilia would, the hundred and one objects that happened to be on his table on 21 February 1962 at 8-07 pm

1962 **Daniel Spoerri** "Restaurant" 1966-'68

1962 **Daniel Spoerri** "Living Sculpture" Gallery 1 London; "Magasin de Ben"

1962 **Daniel Spoerri** "Living Sculpture" Gallery 1 London; "Magasin de Ben"

1962 **Daniel Spoerri** "Living Sculpture" Gallery 1 London; "Magasin de Ben"

1962 **Daniel Spoerri** "Living Sculpture" Gallery 1 London; "Magasin de Ben"

1962 **Daniel Spoerri** "Living Sculpture" Gallery 1 London; "Magasin de Ben"

1962 **Daniel Spoerri** "Living Sculpture" Gallery 1 London; "Magasin de Ben"

1962 **Daniel Spoerri** "Living Sculpture" Gallery 1 London; "Magasin de Ben"

1962 **Daniel Spoerri** "Living Sculpture" Gallery 1 London; "Magasin de Ben"

1962 **Daniel Spoerri** "Living Sculpture" Gallery 1 London; "Magasin de Ben"

1962 **Daniel Spoerri** "Living Sculpture" Gallery 1 London; "Magasin de Ben"

1962 **Daniel Spoerri** "Living Sculpture" Gallery 1 London; "Magasin de Ben"

1962 **Daniel Spoerri** "Living Sculpture" Gallery 1 London; "Magasin de Ben"

1962 **Daniel Spoerri** "Living Sculpture" Gallery 1 London; "Magasin de Ben"

1962 **Daniel Spoerri** "Living Sculpture" Gallery 1 London; "Magasin de Ben"

1962 **Daniel Spoerri** "Living Sculpture" Gallery 1 London; "Magasin de Ben"

1962 **Daniel Spoerri** "Living Sculpture" Gallery 1 London; "Magasin de Ben"

1962 **Daniel Spoerri** "Living Sculpture" Gallery 1 London; "Magasin de Ben"

1962 **Daniel Spoerri** "Living Sculpture" Gallery 1 London; "Magasin de Ben"

1962 **Daniel Spoerri** "Living Sculpture" Gallery 1 London; "Magasin de Ben"

1962 **Daniel Spoerri** "Living Sculpture" Gallery 1 London; "Magasin de Ben"

1962 **Daniel Spoerri** "Living Sculpture" Gallery 1 London; "Magasin de Ben"

1962 **Daniel Spoerri** "Living Sculpture" Gallery 1 London; "Magasin de Ben"

1962 **Daniel Spoerri** "Living Sculpture" Gallery 1 London; "Magasin de Ben"

1962 **Daniel Spoerri** "Living Sculpture" Gallery 1 London; "Magasin de Ben"

1962 **Daniel Spoerri** "Living Sculpture" Gallery 1 London; "Magasin de Ben"

1962 **Daniel Spoerri** "Living Sculpture" Gallery 1 London; "Magasin de Ben"

1962 **Daniel Spoerri** "Living Sculpture" Gallery 1 London; "Magasin de Ben"

1962 **Daniel Spoerri** "Living Sculpture" Gallery 1 London; "Magasin de Ben"

1962 **Daniel Spoerri** "Living Sculpture" Gallery 1 London; "Magasin de Ben"

1962 **Daniel Spoerri** "Living Sculpture" Gallery 1 London; "Magasin de Ben"

1962 **Daniel Spoerri** "Living Sculpture" Gallery 1 London; "Magasin de Ben"

1962 **Daniel Spoerri** "Living Sculpture" Gallery 1 London; "Magasin de Ben"

1962 **Daniel Spoerri** "Living Sculpture" Gallery 1 London; "Magasin de Ben"

1962 **Daniel Spoerri** "Living Sculpture" Gallery 1 London; "Magasin de Ben"

1962 **Daniel Spoerri** "Living Sculpture" Gallery 1 London; "Magasin de Ben"

1962 **Daniel Spoerri** "Living Sculpture" Gallery 1 London; "Magasin de Ben"

1962 **Daniel Spoerri** "Living Sculpture" Gallery 1 London; "Magasin de Ben"

1962 **Daniel Spoerri** "Living Sculpture" Gallery 1 London; "Magasin de Ben"

1962 **Daniel Spoerri** "Living Sculpture" Gallery 1 London; "Magasin de Ben"

1962 **Daniel Spoerri** "Living Sculpture" Gallery 1 London; "Magasin de Ben"

1962 **Daniel Spoerri** "Living Sculpture" Gallery 1 London; "Magasin de Ben"

1962 **Daniel Spoerri** "Living Sculpture" Gallery 1 London; "Magasin de Ben"

1962 **Daniel Spoerri** "Living Sculpture" Gallery 1 London; "Magasin de Ben"

1962 **Daniel Spoerri** "Living Sculpture" Gallery 1 London; "Magasin de Ben"

1962 **Daniel Spoerri** "Living Sculpture" Gallery 1 London; "Magasin de Ben"

1962 **Daniel Spoerri** "Living Sculpture" Gallery 1 London; "Magasin de Ben"

1962 **Daniel Spoerri** "Living Sculpture" Gallery 1 London; "Magasin de Ben"

1962 **Daniel Spoerri** "Living Sculpture" Gallery 1 London; "Magasin de Ben"

1962 **Bert Stern** "Marilyn Monroe"

1962 **Milan Knizak** Small Environment on the street

1962 NY The New Realists exhibition

1962 **Andy Warhol** "200 Campbell Soup Cans"

1962 **Andy Warhol** "Do-it-Yourself Flowers"

1962 **Daniel Spoerri** "Table pictures" (the plates, bottles and glasses would be left on the table at the end of a meal and fixed). "Anecdotal Topography of Chance book". He analyzed, partly as an explorer would, partly as a collector of memorabilia would, the hundred and one objects that happened to be on his table on 21 February 1962 at 8-07 pm

1962 **Daniel Spoerri** "Restaurant" 1966-'68

1962 **Daniel Spoerri** "Living Sculpture" Gallery 1 London; "Magasin de Ben"

1962 **Daniel Spoerri** "Living Sculpture" Gallery 1 London; "Magasin de Ben"

1962 **Daniel Spoerri** "Living Sculpture" Gallery 1 London; "Magasin de Ben"

1962 **Daniel Spoerri** "Living Sculpture" Gallery 1 London; "Magasin de Ben"

1962 **Daniel Spoerri** "Living Sculpture" Gallery 1 London; "Magasin de Ben"

1962 **Daniel Spoerri** "Living Sculpture" Gallery 1 London; "Magasin de Ben"

1962 **Daniel Spoerri** "Living Sculpture" Gallery 1 London; "Magasin de Ben"

1962 **Daniel Spoerri** "Living Sculpture" Gallery 1 London; "Magasin de Ben"

1962 **Daniel Spoerri** "Living Sculpture" Gallery 1 London; "Magasin de Ben"

1962 **Daniel Spoerri** "Living Sculpture" Gallery 1 London; "Magasin de Ben"

1962 **Daniel Spoerri** "Living Sculpture" Gallery 1 London; "Magasin de Ben"

1962 **Daniel Spoerri** "Living Sculpture" Gallery 1 London; "Magasin de Ben"

1962 **Daniel Spoerri** "Living Sculpture" Gallery 1 London; "Magasin de Ben"

1962 **Daniel Spoerri** "Living Sculpture" Gallery 1 London; "Magasin de Ben"

1962 **Daniel Spoerri** "Living Sculpture" Gallery 1 London; "Magasin de Ben"

1962 **Daniel Spoerri** "Living Sculpture" Gallery 1 London; "Magasin de Ben"

1962 **Daniel Spoerri** "Living Sculpture" Gallery 1 London; "Magasin de Ben"

1962 **Daniel Spoerri** "Living Sculpture" Gallery 1 London; "Magasin de Ben"

1962 **Daniel Spoerri** "Living Sculpture" Gallery 1 London; "Magasin de Ben"

1962 **Daniel Spoerri** "Living Sculpture" Gallery 1 London; "Magasin de Ben"

1962 **Daniel Spoerri** "Living Sculpture" Gallery 1 London; "Magasin de Ben"

1962 **Daniel Spoerri** "Living Sculpture" Gallery 1 London; "Magasin de Ben"

1962 **Daniel Spoerri** "Living Sculpture" Gallery 1 London; "Magasin de Ben"

1962 **Daniel Spoerri** "Living Sculpture" Gallery 1 London; "Magasin de Ben"

1962 **Daniel Spoerri** "Living Sculpture" Gallery 1 London; "Magasin de Ben"

1962 **Daniel Spoerri** "Living Sculpture" Gallery 1 London; "Magasin de Ben"

1962 **Daniel Spoerri** "Living Sculpture" Gallery 1 London; "Magasin de Ben"

1962 **Daniel Spoerri** "Living Sculpture" Gallery 1 London; "Magasin de Ben"

1962 **Daniel Spoerri** "Living Sculpture" Gallery 1 London; "Magasin de Ben"

1962 **Daniel Spoerri** "Living Sculpture" Gallery 1 London; "Magasin de Ben"

1962 **Daniel Spoerri** "Living Sculpture" Gallery 1 London; "Magasin de Ben"

1962 **Daniel Spoerri** "Living Sculpture" Gallery 1 London; "Magasin de Ben"

1962 **Daniel Spoerri** "Living Sculpture" Gallery 1 London; "Magasin de Ben"

1962 **Daniel Spoerri** "Living Sculpture" Gallery 1 London; "Magasin de Ben"

1962 **Daniel Spoerri** "Living Sculpture" Gallery 1 London; "Magasin de Ben"

1962 **Daniel Spoerri** "Living Sculpture" Gallery 1 London; "Magasin de Ben"

1962 **Daniel Spoerri** "Living Sculpture" Gallery 1 London; "Magasin de Ben"

1962 **Daniel Spoerri** "Living Sculpture" Gallery 1 London; "Magasin de Ben"

1962 **Daniel Spoerri** "Living Sculpture" Gallery 1 London; "Magasin de Ben"

1962 **Daniel Spoerri** "Living Sculpture" Gallery 1 London; "Magasin de Ben"

1962 **Daniel Spoerri** "Living Sculpture" Gallery 1 London; "Magasin de Ben"

1962 **Daniel Spoerri** "Living Sculpture" Gallery 1 London; "Magasin de Ben"

1962 **Daniel Spoerri** "Living Sculpture" Gallery 1 London; "Magasin de Ben"

1962 **Daniel Spoerri** "Living Sculpture" Gallery 1 London; "Magasin de Ben"

1962 **Daniel Spoerri** "Living Sculpture" Gallery 1 London; "Magasin de Ben"

1962 **Daniel Spoerri** "Living Sculpture" Gallery 1 London; "Magasin de Ben"

1962 **Daniel Spoerri** "Living Sculpture" Gallery 1 London; "Magasin de Ben"

1962 **Daniel Spoerri** "Living Sculpture" Gallery 1 London; "Magasin de Ben"

1962 **Daniel Spoerri** "Living Sculpture" Gallery 1 London; "Magasin de Ben"

1962 **Daniel Spoerri** "Living Sculpture" Gallery 1 London; "Magasin de Ben"

1963 **Andy Warhol** - began to call his studio "The Factory" (there was where he got workers to come and make his paintings. Films "Empire" we watch the Empire State Building for eight hours.(photo)

1963 **Wolf Vostel**, De-collage (happening)

1963 **Warhol**, Sleep first film...we watch a sleeping man for six hours, Kiss...Disasters, "Saturday Disaster"

1963 **Larry Clark** "Tulsa" ('71) photographs and some film sequences from the years '63, '68, '71 depicting the life of his friends in Tulsa Oklahoma. Clark documents their longing to escape from their confines and their attempts to widen their consciousness, mainly through sex and drugs. Also show the side-effects of his hippie utopia, such as prostitution, crime and violence" (photo)

1963 **Jannis Kounellis**; Robert Morris "The means count more than the ends. Experience for its own sake. The artist sets a process in motion and waits the result. Non precious works". Cologne Germany

1963 **Joseph Beuys** his first use of fat as a substance during a lecture. JFKennedy assassinated in Dallas

1963 **Civil rights demonstrations** Alabama - Freedom Marchers Washington DC. Michael De Bakey - first uses an artificial heart during surgery

1963 **First exhibition of TV sculptures**

1963 **Nam June Paik** Germany Wuppertal, the single line on tv screen- reflected the very first image to appear on the first tv set in the late '30s

1964 **China** explodes its first atomic bomb

1964 **Free Speech movement** begins in Berkeley California

1964 **Music** become international language of youth The Beatles..

1964 **Marshall McLuhan** "Understanding Media The Extension of Man"

1964 **Op Art**

1964 **NY Andy Warhol** "Brillo Boxes"

1964 **Cy Twombly**

1964 **Hi Red Center** "Be clean" (cleanup of the Metropolitan)

1964 **Hi Red Center** Drop Dropping event

1964 NY **Carolee Schneeman** "Meat Joy" Judson Memorial Church; Kassel Germany Documenta 3

1964 **Joseph Beuys** installation

1965 **Lucio Fontana**

1965 **China** explodes its first atomic bomb

1965 **Free Speech movement** begins in Berkeley California

1965 **Music** become international language of youth The Beatles..

1965 **Marshall McLuhan** "Understanding Media The Extension of Man"

1965 **Op Art**

1965 **NY Andy Warhol** "Brillo Boxes"

1965 **Andy Warhol** Electric Chair

1965 **Joseph Kosuth** "One and Three Chairs "

1965 **Roman Opalka** paint in white on a gray background the series of numbers from one towards infinity. (Also photographed himself each day)

1965 **Yoko Ono** "Cutting piece" Tokyo

1965 **Daniel Spoerri** "Restaurant" 1966-'68

1965 **Daniel Spoerri** "Living Sculpture" Gallery 1 London; "Magasin de Ben"

1965 **Daniel Spoerri** "Living Sculpture" Gallery 1 London; "Magasin de Ben"

1965 **Daniel Spoerri** "Living Sculpture" Gallery 1 London; "Magasin de Ben"

1965 **Daniel Spoerri** "Living Sculpture" Gallery 1 London; "Magasin de Ben"

1965 **Daniel Spoerri** "Living Sculpture" Gallery 1 London; "Magasin de Ben"

1965 **Daniel Spoerri** "Living Sculpture" Gallery 1 London; "Magasin de Ben"

1965 **Daniel Spoerri** "Living Sculpture" Gallery 1 London; "Magasin de Ben"

1965 **Daniel Spoerri** "Living Sculpture" Gallery 1 London; "Magasin de Ben"

1965 **Daniel Spoerri** "Living Sculpture" Gallery 1 London; "Magasin de Ben"

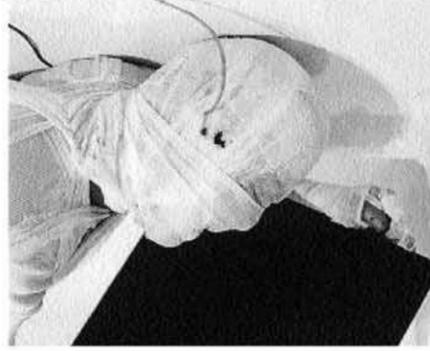
1965 **Daniel Spoerri** "Living Sculpture" Gallery 1 London; "Magasin de Ben"

1965 **Daniel Spoerri** "Living Sculpture" Gallery 1 London; "Magasin de Ben"

1965 **Daniel Spoerri** "Living Sculpture" Gallery 1 London; "Magasin de Ben"

1965 **Daniel Spoerri** "Living Sculpture" Gallery 1 London; "Magasin de Ben"

1965 Wien Rudolf Schwarzkogler 'self mutilations')

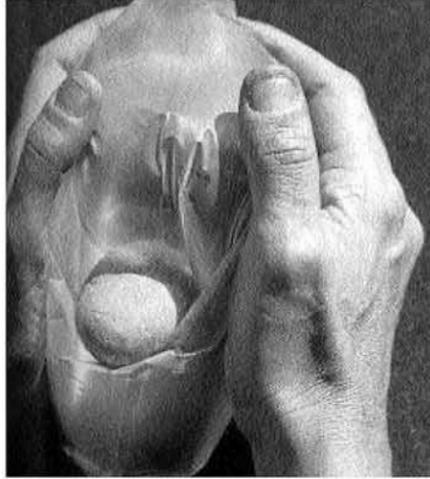


1965 Wuppertal Germany Joseph Beuys 24 hours happening: Stockholm "Inner and Outer Space" by Pontus Hulten
India and Pakistan fight for control of Kashmir
The Black Muslim leader Malcolm X is assassinated in NY
First artist's video by Nam Jun Paik NY

1966 Basic act of counting. On Kawara
(He is never photographed or interviewed, and he does not even attend his own exhibitions. He has periodically sent telegrams to friends with the enigmatic message "I am still alive")



1966 Lygia Clark, Air and Stone.



1966 EAT - Experiments in Art and Technology - founded in NY
Rudolf Schwarzkogler 6th Action (actions only for the photo camera); Bruce Nauman Self Portrait as a Fountain 1966-70; Eva Hesse Hang Up
Claes Oldenburg



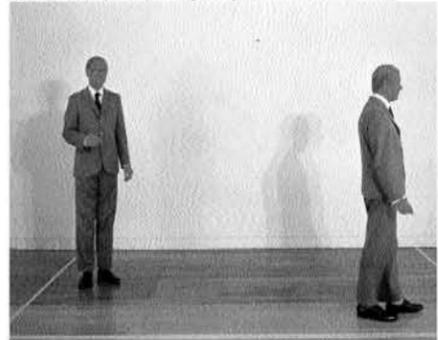
1967 Six Day War between Israel and Arab countries; Bolivian troops kill Cuban revolutionary Ernesto "Che" Guevara; China explodes its first hydrogen bomb; Christian Bernard - first heart-transplant operation
Mass media being what The Marxist philosopher Louis Althusser called an "ideological state apparatus".
"Television, controlled by the state and big business allowed for a new type of colonialism, an inner colonialism whereby the population was duped and controlled, not with weapons but with a glossy, false picture of the world."
The spectator feels at home nowhere, for the spectacle is everywhere."



1967 Tadeusz Kantor "Sea Happening"



1967 Michelangelo Pistoletto "Venus of Rags" Rolling Stones
The term **Arte Povera** by Germano Celant
"Poor Art art created from everyday materials (nature, history, or contemporary life). JC Amman "art that aspire to the technological world, end expresses the message by the simplest means."
NY Claes Oldenburg "invisible sculpture" (digging and refilling a trench)
1967 Gilbert & George call themselves "The Human Sculptures (everything they do is a sculpture)"



1967 Washington DC 'Scale as Content'
NY Paul Thek "The Tomb Death of a Hippie" Stable Gallery. Joseph Kosuth "Art as Idea as Idea"
NY "Normal Art" Museum of Normal Art
Michelangelo Pistoletto Venus of Rags
1967 Gerhard Richter



1968 On Kawara counting



1968 Robert Irwin and James Turrell (undertake research on perception with Dr Edward Wortz)
Light and Space Art (art focus on sensory perception - redefine space)
NY Seth Siegelaub organizes first exhibition (by Douglas Hueble) in catalogue form only
USSR invades Czechoslovakia
Student uprising in Europe and US general strike.



1968 Eddie Adams Vietnam



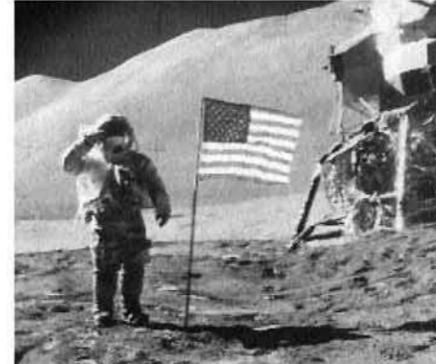
1968 Martin Luther King Jr. is assassinated
"Cybernetic Serendipity" **The Computer and the Arts** ICA London; "The Machine as Seen at the End of the Mechanical Age" MOMA NY; Andy Warhol - shot by Valerie Solanis; Bruce Nauman Slow Angle Walk; Rudolf Schwarzkogler.
Earth Art or Environmental art - the rejection of the commercialization of art, and the support of the emerging ecological movement
Marcel Duchamp dies - last work Etant donnes
Bruce Nauman "Wall/Floor Positions"
Wien Kunst und Revolution
1968 Valie Export and Peter Weibel "Dog map"



1968 Paul Neagu Boxed in



1969 Violent riots in N Ireland between Protestants and Roman Catholics
US Apollo 11 lands on moon, Neil Armstrong first man on the moon



1969 Art and Technology - "the enthusiasm generated by the moon landing, but soon technology came to be associated with environmental destruction, nuclear danger..."
Human ovum is success-fully fertilized in vitro
Woodstock - music festival
"When Attitudes Become Form" - Berne Kunsthalle by Harald Szeeman
1968 Joseph Kosuth Swiss newspapers containing information for Space



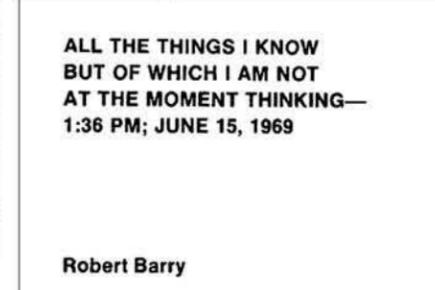
1969 Stephen Kaltenbach Tell a Lie, Start a Rumor Artforum;
Judy Chicago founds **first feminist art program** at California State University
First alternative space open in NY
Berne Switzerland "Plans and Projects as Art"
Kunsthalle;
London Gilbert & George first 'Singing sculpture'
1969 Christo and Jeanne-Claude Wrapped Coast, Little Bay Australia Sydney One Million Square Feet



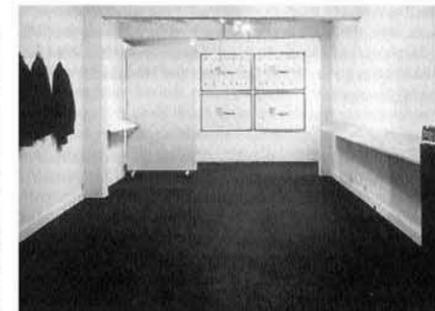
1969 NY "Anti-Form" by Robert Morris
"Continuous Project Altered Daily" (photo)



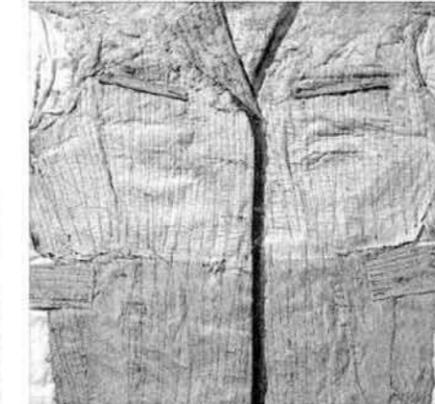
1969 Robert Barry



1969 NY "Anti-illusion" Procedures/Materials WMAA; Rome Jannis Kourellis "Cavalli" (Horses) Galleria L'Attico; Valie Export Genital Panic
Yayoi Kusama opens **fashion boutique** NY
1969 Marce Broodthaers (The place of the subject) litteraire autour de Mallarme



1969 Ana Lupas Identity shirt



1970 Video art - "video made by artist - a medium not a style, documentation, issue the unsolved relationship of art - video - tv
Raises disturbing questions about our increasingly mediated - or direct, media derived experience of reality"
Sound Art exhibition NY;
London "Idea Structure"
Kate Miller Sexual Politics

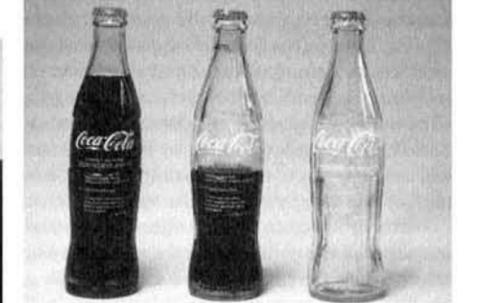
1970 Museum of Conceptual Art - founded by Tom Marioni at San Francisco. Organization of salon-style gatherings and exhibition at the Museum. "The Act of Drinking Beer with Friends is the Highest Form of Art" (photo). In 1971 stages a dinner, then leaves remnants on view California.
1970 Duane Hanson Supermarket Lady



1970 Richard Hamilton Ken State



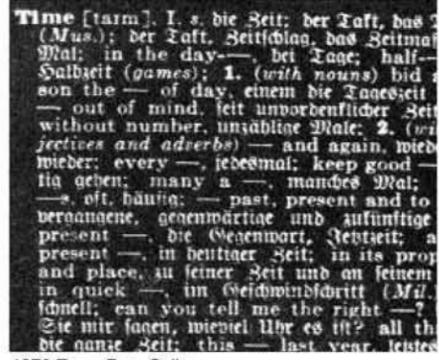
1970 Cildo Meireles Project Coca Cola insertions series. Message with white ink (invisible only when the bottle were empty, filled in the factory the information become legible)



1970 Jozef Robakowski, The Market MCA L.



1970 Joseph Kosuth, Time



1970 Terry Fox, Cellar



Astronomers confirm the "black hole" theory

1971 Hans Haacke- exhibition about NY "Manhattan Real Estat A Real-Time" Social Systeme ownership (is canceled by Guggenheim Museum NY) "Artists with political agendas - Some art intervention certainly had an effect in raising consciousness about specific issues. If art was everyday, than art could be made in everyday situations"



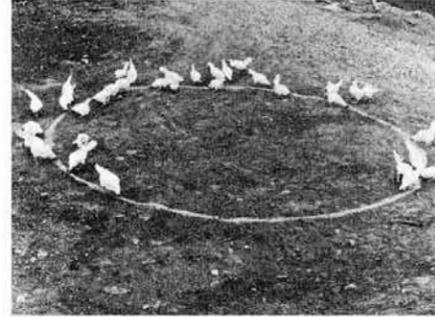
Walter de Maria Lighting Field 1971-77; Vito Acconci "Second hand performance" 1971 California Santa Ana Chris Burden - the 5 Day Looker piece...and let himself Shoot



ICA New York founded by Alanna Heiss 1971 Robert Morris Minding the body at Tate



1971 Ladislav Novak Circle



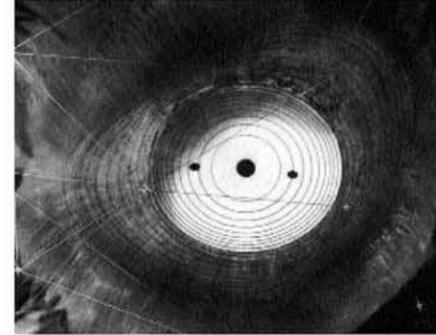
1972 London "And for Today Nothing" 2 week action by Stuart Brisley at Gallery House US Supreme Court rules the death penalty unconstitutional Arab terrorists kill two Israeli Olympic athletes in Munich, take nine others hostage all of whom are killed in shoot-out with police and military 1972-2000 Jurge Klauke



1972 Documenta 5 Photo-Realism Gilbert and George All my life I give you nothing and still you ask for more Sots art - Komar and Melamid - Moscow "on communication and on how people behave". Chris Burden TV Hijack during interview on cable television 1972 Faith Wilding, Waiting/Womanhouse



1972 James Turrel, Roden Crater, Arizona



1972 Ion Grigorescu, Report from Gorj



1972 Jaroslaw Kozlowski Physiks.



1972 Tom Marioni



US Supreme Court rules a state may not prevent a woman from having an abortion. 1973 Linda Montano and Tom Marioni handcuff four days (later with Hiech handcuff 1 year)



1973 Stelarc inside my Stomach. Mel Bochner Axion of Indifference



1973 Marcel Broodthaers The Manuscript Found in a Bottle. Bordeaux wine bottle, transparent glass marked "The Manuscript 1833" wrapped in printed tissue paper, in a cardboard box with a legend in 3 languages.



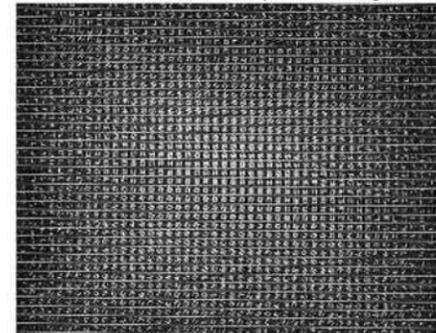
1973 Mary Kelly Post Partum Document ('73-'79)



1973 Oyvind Fahlstrom



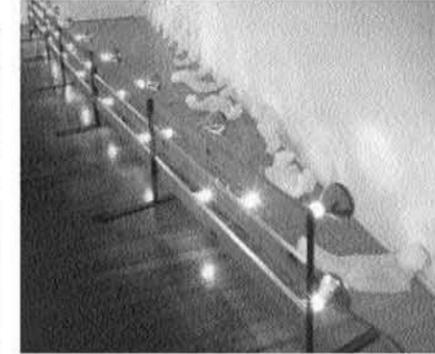
1973 Manfred Mohr, P 159A plotter drawing



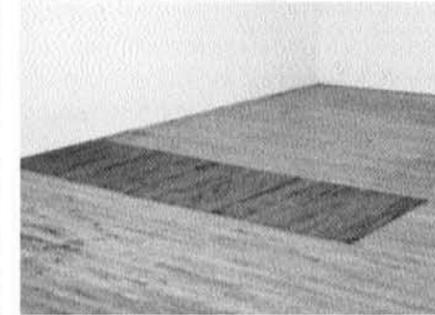
1974 Worldwide inflation and recession FF Copola The Conversation



1974 Dennis Oppenheim Aging



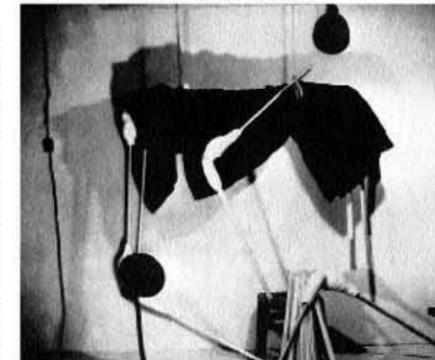
Vito Acconci Command performance - (a way to move from the page to an outside physical space.) 1974 Carl Andre Weather Deck



1974 Joseph Beuys New York 5 days with a Coyote "I like America and America likes Me"



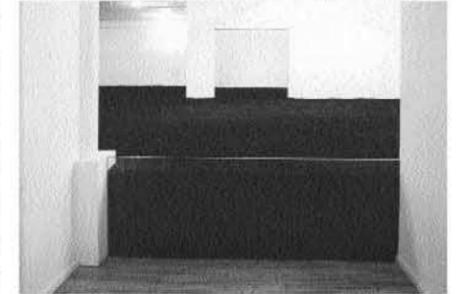
1974 Geta Bratescu No to violence



1974 Marina Abramovic Italy



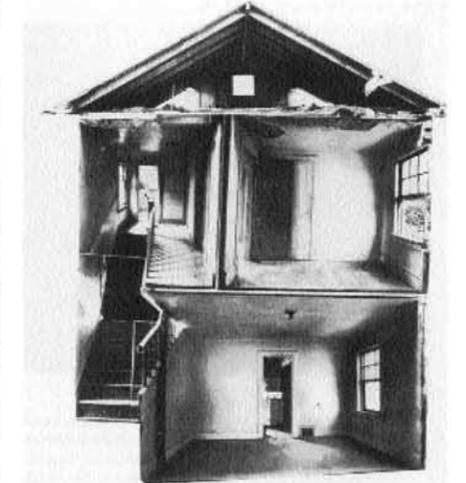
NY PS1 Museum opens "Rooms" exhibition. Darmstadt Germany Walter de Maria The Large Earth Room at the Hessische Landesmuseum 1974-77, Permanent installation at Dia Center NY



1974 Robert Wilson A Letter for Queen Victoria Eleanor Antin begins public performances in characters of a King, a Ballerina, a Black Movie Star, a Nurse California 1974 Dan Graham Present Continuous Past(s) John Gibson Gallery New York



1974 Gordon Matta Clark Splitting



1974 Michael Ascher



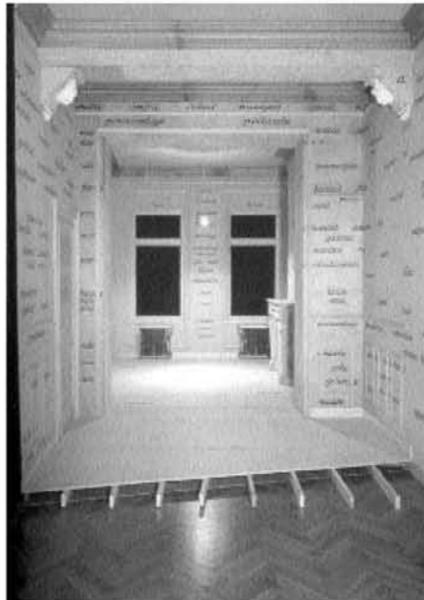
1975 Civil wars in Lebanon, Angola, and Ethiopia
 First exhibition of **Graffiti Art Artist Space NY** - "scratch" it the plural form are drawings or images scratched into the surfaces of walls. Illicit graffiti (of the "Kilroy was here" variety) soon after aerosol spray paints in cans became readily available - NY subway trains were subjected to an onslaught of exuberantly colored graffiti. Streetwise teenagers. Unusual aesthetic and sociological import. Vandalism? Urban folk art? Anarchic manifestation of social freedom
 Body works at ICA Chicago
 1975 **Marina Abramovic** Amsterdam



1975 **TR Uttico and Ant Farm The Eternal Frame** (Abraham Zapruder' amateur 8 millimeters film of Kennedy' assassination) - frame by frame



1978 Paris **Marcel Brothaers** La Salle blanche CNAC



1975 **Maya Ying Lin, Vietnam Memorial** Washington DC



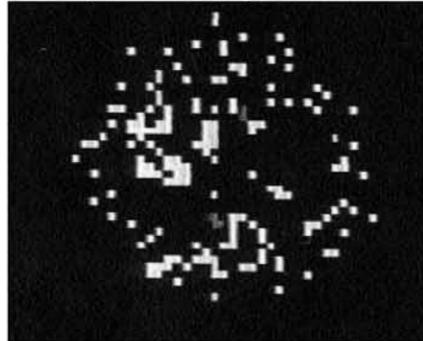
1976 **Brian O'Doherty "Inside the White Cube"** First functional synthetic genre constructed at Massachusetts Institute of Technology Cambridge
 1976 **Paul Neagu Ramp Hyphen**



1977 **Disco craze - Saturday Night Fever**
George Pompidou (Beaubourg) opens in Paris
Jan Micoch The Classic Escape



1977 **Gary Hill** Electronic Linguistics



1977 London **Ting (Theatre of Mistakes A Waterfall performance)**. **Documenta 6, Art and Media**
Ion Grigorescu Boxing



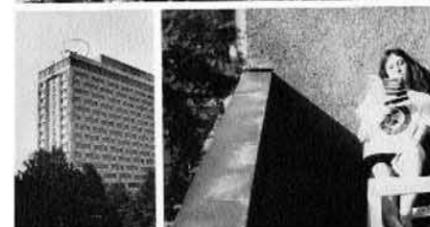
1978 First "test-tube baby" is born in GB
African Art - Gana leaders



1978 **Stelarc** Event for Lateral Suspension Tokyo



1979 Iran **Ayatollah Khomeini** - Islamic government
Christopher Lasch the Culture of Narcissism - about the "me generation"



1980 **East EU Ion Grigorescu** (secret service agent)



1980 **Jenny Holzer** truisms projects 1980-94 multiple (Produced in quantity relative low-priced works of contemporary art)



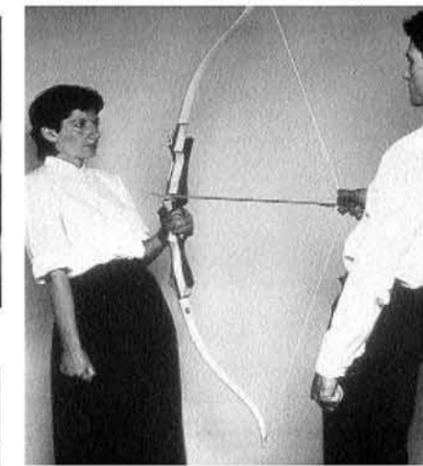
1980 **Marry Duffy** Venus (performance The effect of sedative thalidomide - birth defects)



Berlin **Bureau** - experimental art space.
 1980 **John Duncan** Blind Date



1980 **Ulay Marina Abramovic** Rest Energy



1980 **Nan Golding**



1981 **MTV** debuts on US TV
 Berlin **"Zeitgeist"** exhibition - "spirit of the time" suggests the mood and thinking of a given era or, "what's in the air"

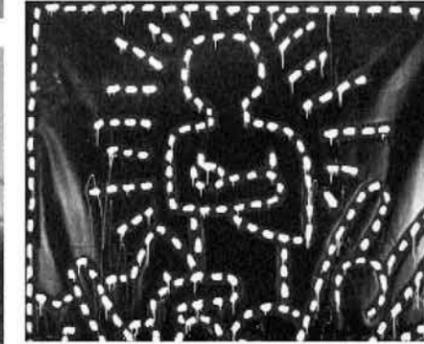
Appropriation to borrow. Is the practice of creating a new work by taking a pre-existing image from another context - art history, advertising, and the media? (photo). The postmodern appropriator redraw repaints re photographs it. ? On originality Is a technique or a method of working? Celebratory and critical. What constitutes a masterpiece, a master, art history itself. **Elaine Sturtevant**.



1980 **Sherrie Levine** (after Walker Evans 1936)



1982 **AIDS** - named by the US Centers for Disease Control. "Extended Sensibilities, Homosexual Presence in Contemporary Art", New Museum of Contemporary Art NY
 1982 **Keith Haring** graffiti .



1982 **Werner Herzog** Fitzcaraldo



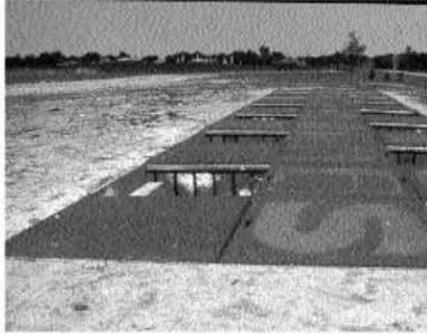
1983 **Jean Michel Basquiat**



1983 Jenny Holzer Survival, Times Square NY 83-85



1983 Sub-urb



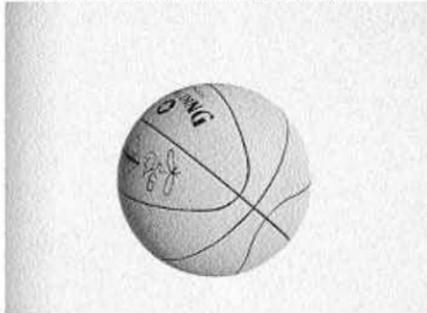
1984 Difference On Representation and Sexuality NMCA NY. Washington DC "Content": A Contemporary Focus 1974-84 St Louis Missouri Alice Aycock The 100 Small Rooms; Stelarc Street Suspension 1984 Group Material



1985 The Japanese Butoh Group in NY



1985 M Gorbachev Perestroika and Glasnost Jeff Koons One Ball Total Equilibrium Tank



1985 LA "The Artist as Social Designer Aspects of Urban Art." NY "The Art of Memory the Loss of History" The New Museum 1985 John Schlesinger



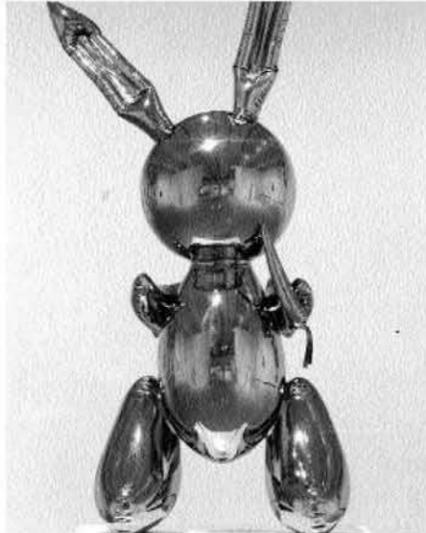
1985 Peter Fischli/David Weiss Der Lauf der Dinge



Lia&Dan Perjovschi AP art, meeting place Oradea 1985 Gregor Schneider House



1986 US bombs Libia in response to terrorism in the Middle East. Nuclear accident at Chernobyl 1986 Jeff Koons Rabbit



1986 US Space shuttle Challenger explodes Ghent Belgium "Chambre d'amis - 50 installations in domestic locations in the city Pittsburgh, Lothar Baumgarten, Vacuum "Arts and Leisure" curated by Group Material, the Kitchen, New York. Pipilotti Rist "I am not the girl who misses much



1986 Black Audio Film Collective



1986 Sophie Calle Les Aveugles



Madonna



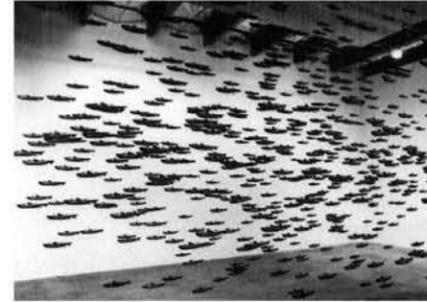
1986 Wolfgang Robbe



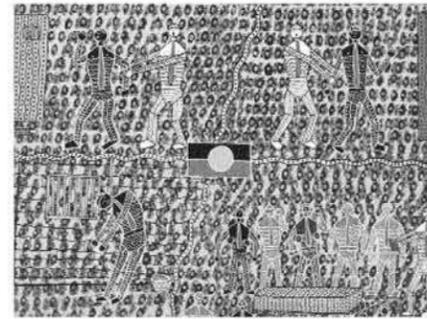
1987 Stock market crashes in NY NY "This is Tomorrow Today" at Clocktower Arnhem, Barbara Bloom Lost and Found. Largest gay-lesbian demonstration for civil rights Washington DC 1987 Names Project Quilt, devoted to those who have died of AIDS - Washington Mall DC



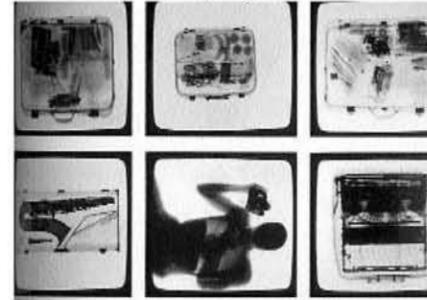
1987 Chris Burden US submarines



1987 Robert Campbell Death in custody



1987 Timm Ulrich x-ray images



1987 Andres Serrano Piss Christ



1987 Felix Gonzalez-Torres. Photographs printed on puzzles, stacks of posters, piles of candy (given away), curtains of blue fabric, intimate images in public spaces. A festive atmosphere, positive energy, precarious existence, loss and death. Pleasure as a form of ultimate struggle against denial and death. "Macro-history" and "micro-history". Being together. Idea of celebration, the need for desires the innocence of pleasure, the beauty of sharing. "The inclusion of the other in oneself" Charles Arthur Boyer. Portrait of Marcel Brien 90 kg wrapped candies



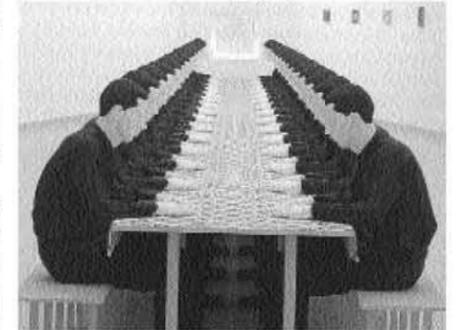
1987 Felix Gonzalez-Torres Perfect Lovers



Sonsbeek - site specific projects in the city of Arnhem 1988 Krzysztof Wodiczko Unit for homeless



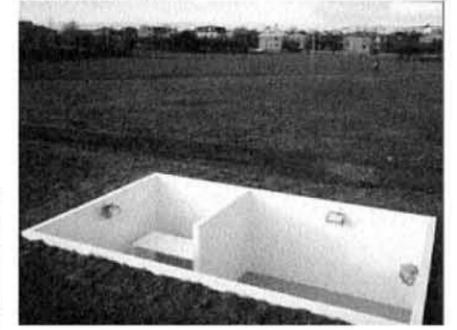
1988 Katharina Fritsch Company at Table



1988 Joseph Kosuth A grammatical remark



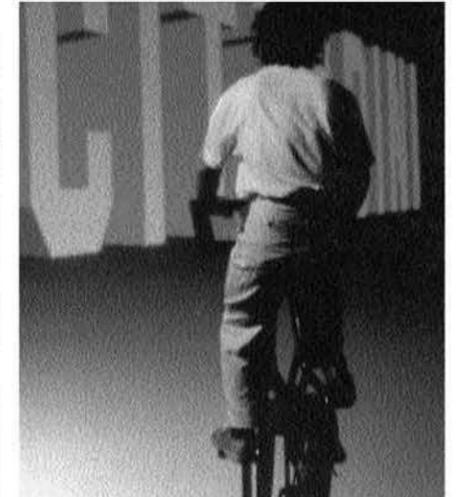
1988 Michael Elmgreen & Inger Dragset Powerless structures



1989 Ilya Kabakov

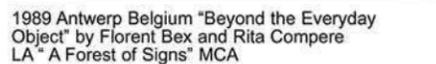


1989 Fall of Berlin Wall. The fall of communism in East Europe Jeffrey Show the Legible City 1989-93 interactive work

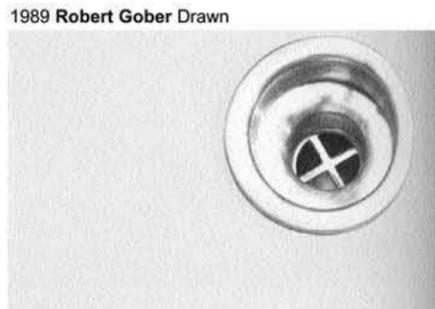


1989 Damien Hirst Medicine Box





1989 Matthew Barney Field Dressing. Post human "Matthew Barney invents a world filled wit dream creatures, drag queens, satyrs and fairies. An expert in hybrids ignores the human/animal, feminine/masculine genres. Video -Hallucinatory, sex maniacs simulate a rape in the back of a limousine. An unconventional, ambiguous narcissist " Denis Angus



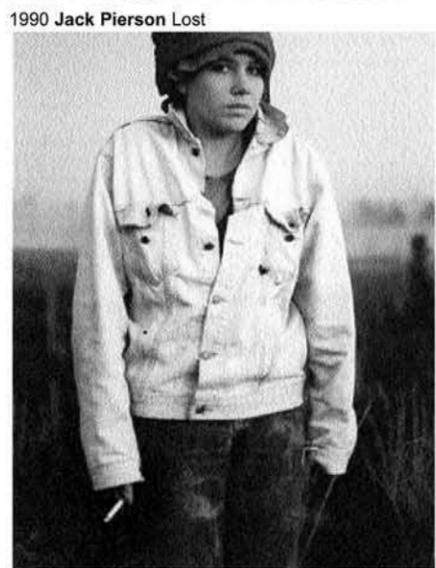
1990 Chicago "Conceptualism Postconceptualism The 1960's to the 1990's" MCA London Museum of Installation 1990 Harum Faroki Fotogrammes from a



1990 Felix Gonzalez Torres Death by Gun prints Offset print on paper, endless copies Reproduces on each of its sheets the name, ages, and faces of 464 people who were killed by bullet wounds in the US in one -week period



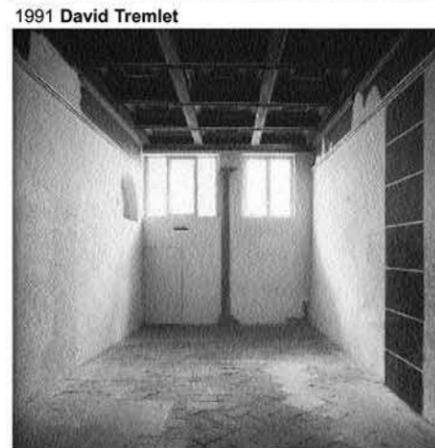
London "Seven Obsessions" at White Chapel Gallery. Columbus Ohio "New Works for New Space" 1990 Yvonne Rainer "Privilege"



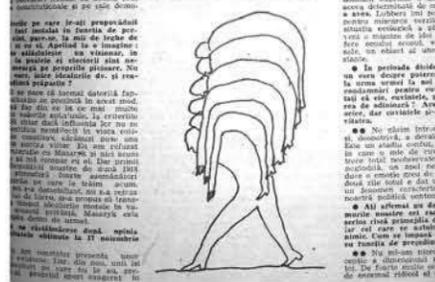
1990 Lia Perjovschi starts endless collections: plastic bags East EU, Globe, Angel) Orlan aesthetic surgeries - as art 1990 Aziz&Cucher Crist



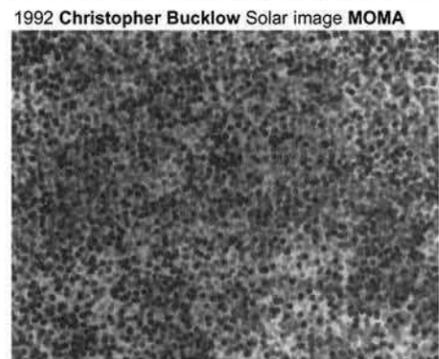
Charleston SC "Places with a Past" 1991 Damien Hirst Out of Love



Chris Burden The Other Vietnam Memorial 1991 Dan Perjovschi from '91 political drawings in public space 22 magazine Bucharest



1992 Rirkrit Tiravanija "A room no longer means anything at all if it cannot be used". My work is less about things in the gallery and more about the people I've met, had a conversation with, talked about things with, and looked at things". Whether he organizes dinners in museums, bars or rehearsals studios, he always invites the public to make use of his work 303 gallery he put all of the things found in the storeroom and office into the gallery itself including the director, forced to work in public. Meanwhile, in the storeroom, he cooked curries, for the visitor to the gallery. The leftovers, kitchen utensils and used food packets became the art whenever he was not there."



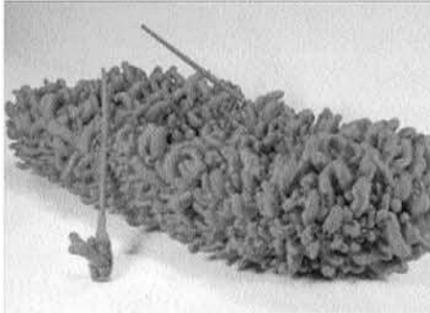
1992 Mark Dion



1992 Bill Viola triptic



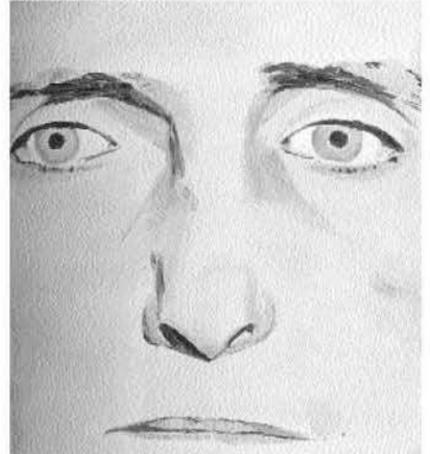
1992 Yayoi Kusama Pink boat



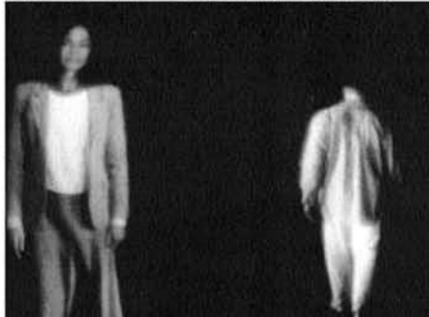
1992 Peter Fischli & David Weiss



1992 Luc Tuymans



1992 Gary Hill Tall Ships, interactive technology



1992 Michael Landy closing down sale



1992 Paul Sermon Telematic Dreaming



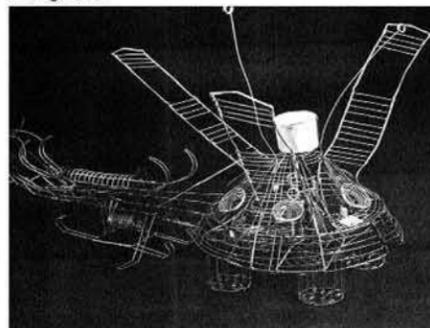
1992 Gabriel Orozco Maria, Maria, Maria



1992 Ilya Kabakov Incident at the Museum of Water Music NY



1992 Abu Bakarr Monsaray Sierra Leone Hell Extinguisher



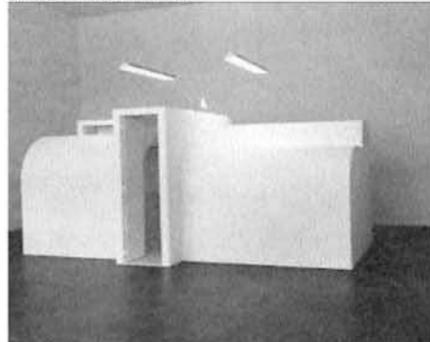
1992 Ion Grigorescu



1993 Stelarc Amplified Body



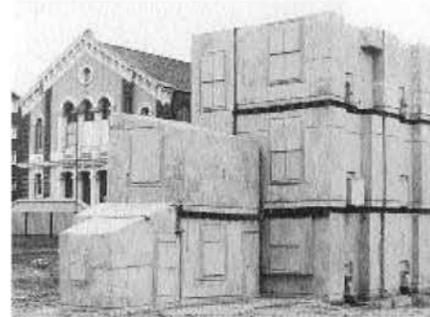
1993 Absalon Cellule



1993 Gabriel Orozco Transformed car "The real question is; what is a space? Moving the knight. Citroen DS, refitted as single-seated, is an unrivaled piece. For Orozco, art is similar to an exercise in framing-as illustrated in one of his recent videos by an image of the precise moment when strollers crossing a square in Mexico seemed to be players on an immense game in which the artist's job is to make the rules." Nicolas Bourriaud.



1993 Rachel Whiteread House



1993 CNN Bosnia



1993 Hans Haacke German Pavilion Venice



1993 Hughes Brothers



1993 Antoni Muntadas The file room



1993 Rudolf Bone stops making art Lia Perjovschi I fight for my right to be different. First Zone Performance Festival Timisoara



1993 Dan Perjovschi "Romania" (tattoo on his shoulder laser erased 1993)



1993 Douglas Gordon "Psycho hitchhiker Glasgow (photo)" "I can make specific investigations into territory to do with memory (or the malfunction of memory). Psycho Douglas Gordon's work most often sends the viewer into a latent, semi-lethargic, half conscious state. When he projects Hitchcock's Psycho in slow motion and for an entire day-it is so that we can better see the film, but also to immerse us in a total psycho-cinematic experience. He explores his own memory in search of improbable stories and gestures that he then reactivates, and he draws up lists of people he has met. Memory-with its lapses, reflection, duplications, and sense of distance becomes, irremediably, a screen." Jean Max Colard



1993 Creg Carvey



1994 Springer(in) Wien



1994 Mark Manders



1994 Roza El Hassan



1994 Mike Nelson Trading Station



1994-95 Damien Hirst medicine boxes "He opened a spot in London; it was a restaurant with a pharmaceutical theme, with waiters dressed in white and waitresses as nurses. Bloody and crazy world, rarely equaled darkness. In his installation, insects die gradually, cuts up animals are steeped in formaldehyde, and gas bottles can kill. His is an art of the scalped, reproducing with an impeccably cold style the clean, white and clinical form of contemporary death." Denis Angus



1994 **Andrea Zittel** Living unit a hybrid, a cross between a design agency, a utopia laboratory and a government sponsored behavioral control department" Jean Max Colard



1994 **Pipilotti Rist** Selfless in the bath of Lava



'94 **Oladele Ajiboye** Bonyboye Spells for Beginners



1994 **Tony Oursler** Horror



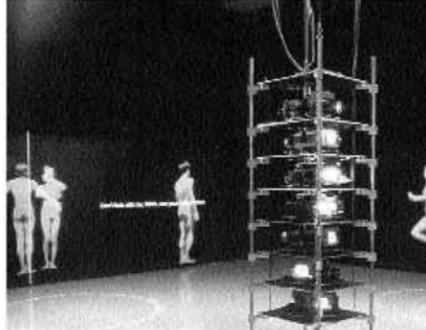
1994 **Stelarc** body connected to Internet
Mathew Barney Cremaster 4



1994 **Pierre Huyghe** Sub-title "What is shown goes hand in hand with how it is shown. Reconfigure the form of art history and our social/cultural practices by making each of his works an open "proposal". Is always about the interpretation and the role of images in our behavioral setup". Nicolas Bourriaud. Re-make



1995 **Teiji Furuhashi** Lovers, interactive installation



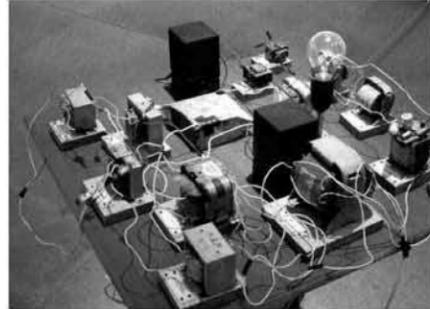
1995 **Bill Viola** Stations (5 channel installation)



1995 **Sherrie Levine** L'Absinthe



1995 **Yuri Leiderman**



1995 **Depot** Wien (initiated by Stella Rollig)



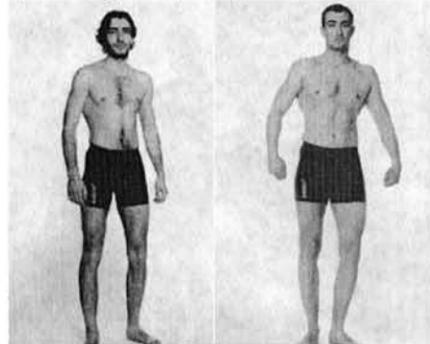
1995 **Ruth Motao** Daily Life Soweto



1995 **Pawel Althamer**



1995 **Rassim** (2 years body building. East body sponsored by west sponsor)



1995 **Lia Perjovschi** Calender



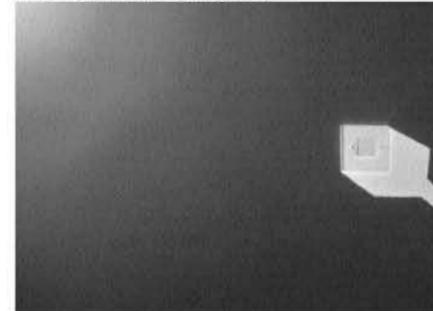
1995 **Kay Hassan**



1995 **Tom Friedman** Sculpture



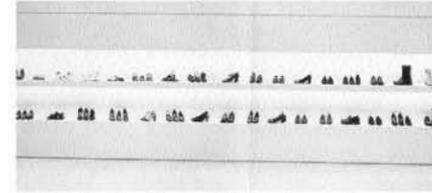
1995 **Goran Petercol** Negative



1995 **Robert Longo** Johnny Pneumonic



1995 **Andreas Gorsky** Prada



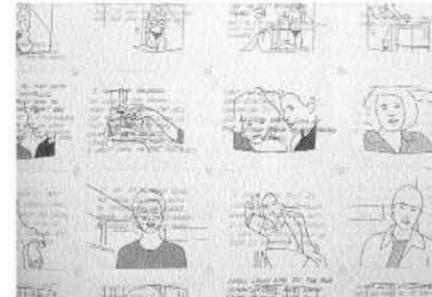
1995 **Christian Marclay** 95 telephones video



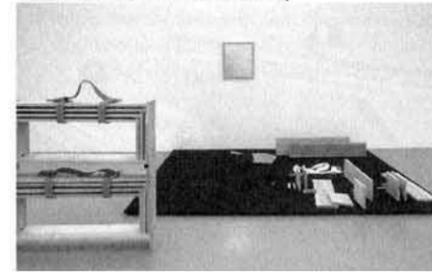
1995 **Christo et Jeanne -Claude** Wrapped Reichstag Berlin (1971-95)



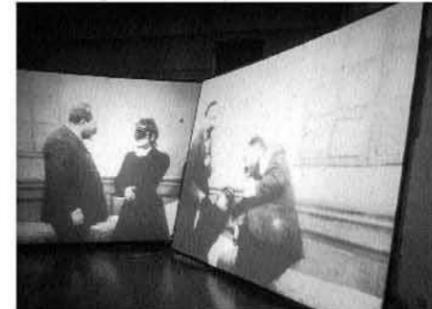
1995 **Charlie Cho** Love crimes



1995 **Joe Scanlan** Free Assembly



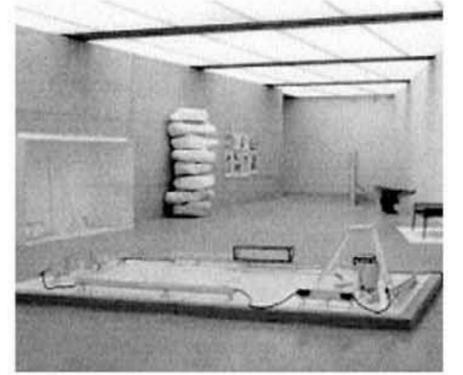
1995 **Douglas Gordon** Hysterical



1995 **Komar & Melamid** komeranmelamid



Generali Foundation Wien



1995 **Thomas Demand** Archive

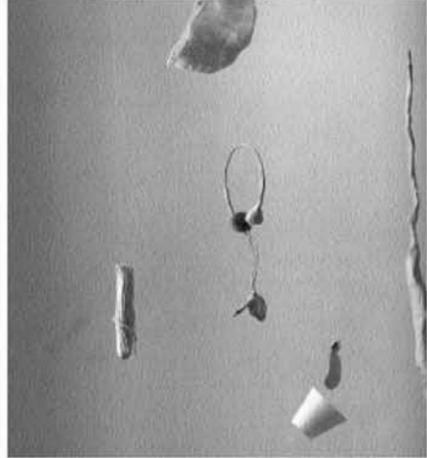


1996 **Lars von Trier** "Breaking the Waves"
"I don't care what films are about: what counts are that they're alive, that they shimmer with life"
"This Danish filmmaker stands out as a kind of contemporary artist in the film world, given his highly experimental approach to cinema; his film Dimension- which is being shot over a 30 year period of time A mix of strange images and sounds LVT sees the cinema as a fertile laboratory opting for imagination over reason and symbolism over talk. His art is founded on such themes as intrigue, networks and multiplicity and revolves around the conflicts arising over rules and the transgression of these rules, control, and chaos, semblance and truth.
Dogma '95 has become a manifesto for a new kind of filmmaking. He is blurring the parameters of filmmaking by always creating something new. To wit: this uncategorizable filmmaker currently swears that he is no longer even "an artist" Jacques Morice

Emily Watson (Bess) in Breaking the Waves



1996 Lia Perjovschi Hidden objects



1996 Lyal Silvan - Ruanda



1996 Mike Nelson



1996 Louise Bourgeois



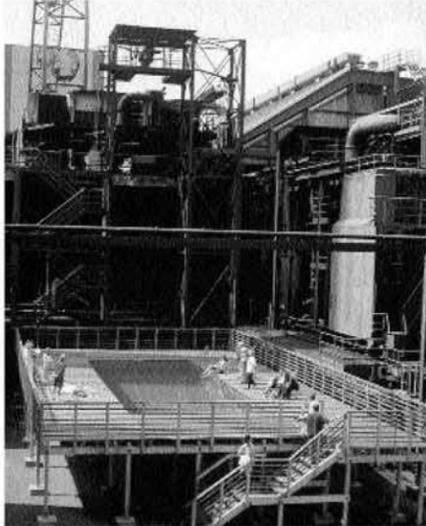
1996 Marico Mori



1996 Joachim Schonfeldt



1996 D Peschke /D Milohnic Pool Essen KZKK '01



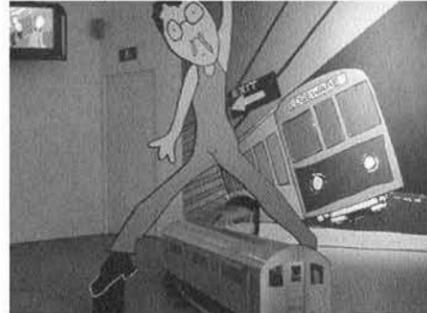
Jason Rhoades "To play God like in the universe" The big mess. "JR works like a project manager on a building site. To build his immense installation, he combines all the arts and techniques, buying, assembling and constructing conceptual, physical, audible, and chaotic sculpture. For Rhoades, creativity means construction, and the artist is a mason. Fascinated by cars as symbols of the triumph of capitalism, the artist offers the visitor a short drive or the exchange of his Caprice for a Fiero. Whether his installation looks like a race course or a pulsating penis, Rhoades portrays our consumer and automobile society by integrating ideas of purchasing, money, flow and exchange into his creative process." Denis Angus



1996 Maurizio Cattelan



1996 Giorgiana Starr So long babe



1996 Henrik Plenge Jakobsen, Everything is wrong



1996 Yusumasa Morimura Vivien Leigh



1996 Nevin Aladag Fliegerkuss



1996 Ally Mc Beal



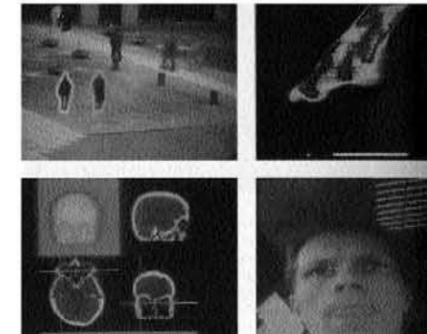
1996 Caa Lia & Dan Perjovschi Open Studio



1996 Douglas Gordon 30 seconds text



1996 Paul Bush The rumours of true things



1996 Christian H Cordes Denkmal Michail Bakunin.



1997 Lady Di Last recorded images



1997 Marjetica Potrc Water Roller



Maria Eichhorn "I prefer a type of activity that makes not distinction between artist and non-artists" Walking away from art "(..) When is it art? Installation/Actions are often challenged as to whether they are really art in a gallery she placed a heap of fake letters on the floor, left there as if abandoned by their owner; she created furniture for children's art workshops, and she even held, in a soon-to-close museum, a garage sale which included works from previous exhibition - demonstrating her interest in the status of objects as both artwork and debris. She makes a more subtle, discreet and poetic use of artistic institutions. Working as a designer, fictions post office employee, librarian and occasional journalist, orchestrates the gradual disappearance of artist as such." Jean Max Collard 1997 box



1997 Nevin Aladag California Sun



1997 Christine Irene Hohenbuchler



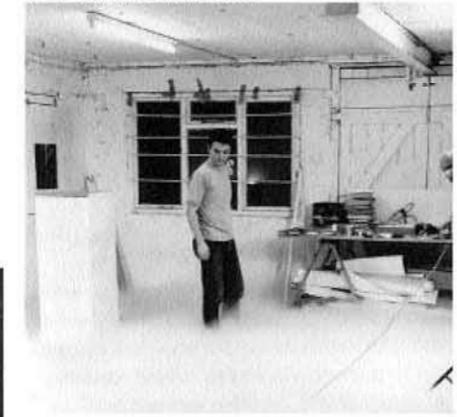
Maurizio Cattelan "I try to remain underground in everything I do" Illegal traffic. "He prefer solution that are specific to the context of the exhibition, playing with expectation and altering the notion of "artwork". Uses black humor as a way to demonstrate how the art market functions His visual vocabulary is taken from cartoons and comic strips, with which he composes sketches representing different attitudes of the artist: A series of sheets knotted together (escape), a squirrel that has committed suicide (despair)-at least when he is not representing himself in a series of police pictures, self portraits of the artist as a criminal" Francois Piron 1997 the hole in the gallery



1997 Andrea Zittel Deserted clouds



1997 Graham Gussin Studio



Vanessa Beecroft "Frustration is the bedfellow of desire. You can watch these dream girls, but you cannot touch-and certainly not possess. A kind of collective spirit binds the girls They come into being before the crowd, proud of their femininity. Pin-up girl or a character out of a film. Identical look. They are like living, breathing sculptures, move very slowly, create an impression of near-fixity." Denis Angus



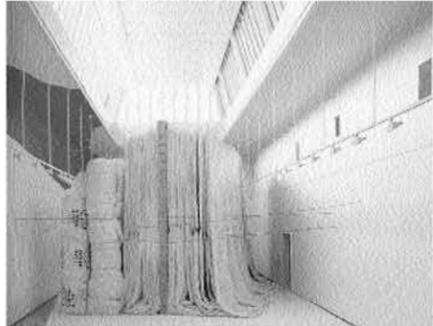
1997 KunstHalle Zürich supermarket



1997 CAA (Archive of contemporary art)



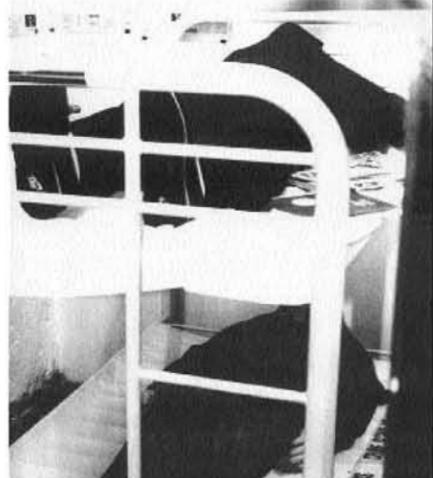
1997 Jessica Stockholder



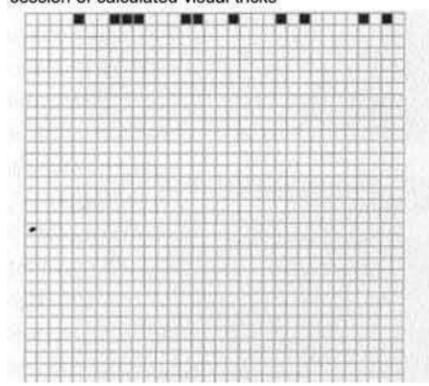
1997 Jon Benet Ramsey murder case



1997 Heavens Gate the suicidal cult



1997 John Simon "Every Icon" never ending succession of calculated visual tricks



1997 Sarah Lucas



1997 Mike Nelson The Lion Heart



1998 Andrea Zittel Rough (landscape)



1998 Knowbotic research



1998 Destiny Deacon pool



1998 Peter Land The staircase



1998 Peter Demand The universe



1998 Mona Hatoum



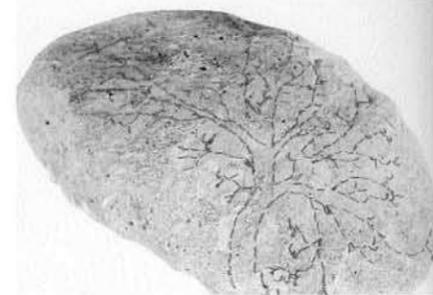
1998 Nedko Solakov Black and White



1998 CAA Dia pozitiv



1998 Marian Imre (since 1996)



1998 Orlan



1998 Sandor Bartha



1998 Sarah Lucas



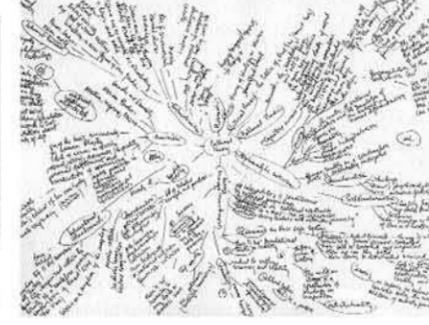
1999 Matts Leiderstam



1999 Ann Veronica Janssen Belgian pavillion



1999 Lia Perjovschi art history, theory, criticism



1999 Balthasar Burkhard



1999 Bruce Nauman



1999 Gillian Wearing Drunk



1999 Thomas Hirschhorn World Airport
"I spend all my energy fighting against the quality of the work. You shouldn't aim for improvement, but for deterioration. You shouldn't be better-but always less good." Artist, laborer, soldier
"Exuberant and invasive, his works reflect the complexity of the world, with the daily flood of information, the multiple and contradictory points of views and the constant links." His plastic vocabulary is deliberately rough."
Catherine Francblin
1999 Anthony Gormley



1999 Dan Perjovschi Romanian pavillion Venice



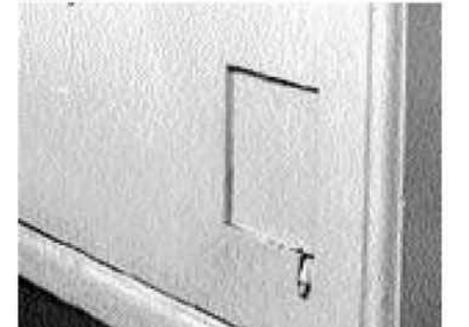
1999 Ravi Agarwal India



1999 Roman Ondak Chatting to a friend



1999 Luca



1999 **Doug Aitken** Continental drift
 "(...)The art world is in competition with a certain number of other media-music, television and film-which are far more popular, but which lack one essential thing :content". Technological and media aberrations. Silent tragedies, images of a directionless urban youth, saturated by MTV. The price to pay for a high-speed world, which continues to express a naïve amazement in its own progress, until the body becomes afflicted or nature destroyed"
 Christine Marcel



Doug Aitken Electric Earth



1999 **Frank Thiel** City TV



1999 go away artist and travel



1999 **God's Army (soldier children)**



Olafur Eliasson Nature as experience
 "Mainly using the powerful Icelandic landscape; his installations (or photographs) created from dampness, fog, plants and water in all its form, try to let the viewer create a kind of self-portrait by actively experiencing the work. His handling of light reinforces the immateriality of his spaces. The ephemeral nature of his works have meaning only in relation to the position of the viewer (who give the deliberate absence of explicit, well defined symbols)"
 Geraldine Bretault



1999 **Rachel Lowe**



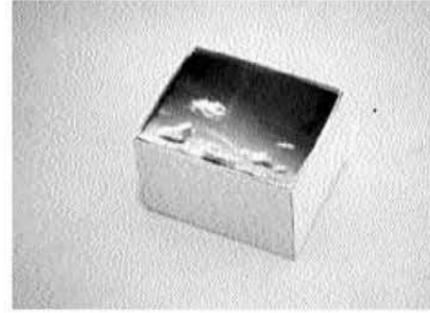
1999 **Miriam Backstrom** Museums



1999 **Joao Penalva** Kitsure



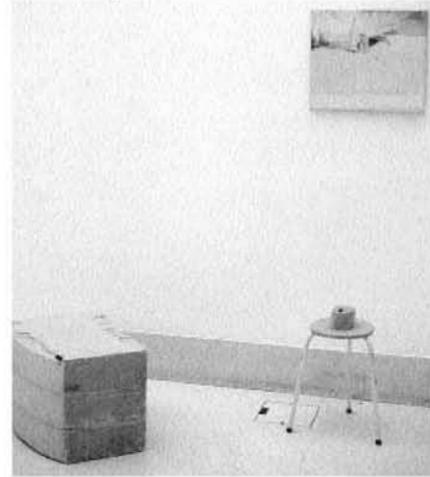
1999 **By the way** post cards re-exposed



1999 **MAK** ine art India



1999 **Ian Kiger**



1999 **Mark Leckey** Fiorucci Made Me Hardcore



1999 **Shirin Neshat**



1999 **Michael Craig Martin** Modern Starts Things



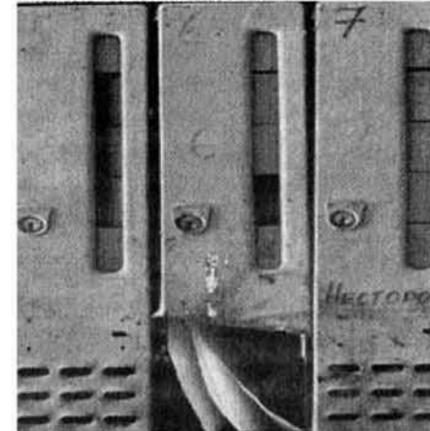
1999 **Mike Nelson** To the Memory of H.P. Lovecraft



1999 **Pierre Huyghe** Secession exhibition



1999 **Oliver Musovik** Neighbours



1999 **Roman Signer** Venice Biennial



1999 **Roni Horn** Still Water



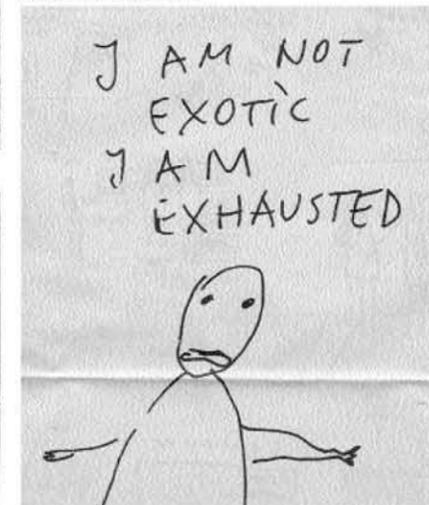
2000 **Alexej Shulgin**



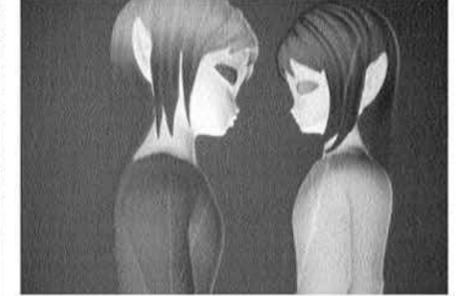
2000 **Santiago Sierra**- extreme actions 160cm line tattooed on 4 people; A person paid for 360 continuous working hours, 10 people paid to masturbate ephemeral actions - the use of other people as performers, emphasis on their remuneration - everything and everyone has a price - a grim meditation on the social and political conditions that permit such disparities in people's 'prices' to emerge: see, this is what some people will do for money, and this is what they are.
 2000 **Michael Elmgreen & Ingar Draget** Between other Events



2000 **Dan Perjovschi**



2000 **Dominique Gonzalez Foerster**



2000 **Arkady Nasonov**



2000 **Big Brother** TV



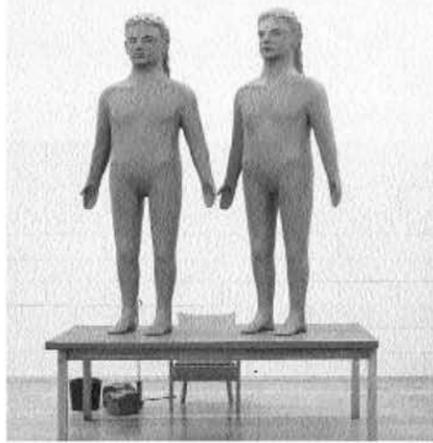
Cecilia Edefalk 2000-02



2000 **Ene Liis Semper**



1999 Mark Manders (photo)



2000 Utopia exhibition Wien PL



2000 Richard Prince cowboy



2001 Anri Sala Uomoduomo



2001 Emilio Lopez, Menchero



2001 Michael Elmgreen & Ingar Dragset
Powerless Structure



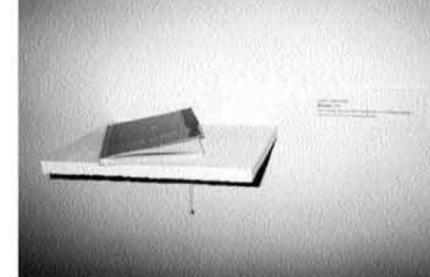
2000 Vadim Fishkin What's on the other side?



2000 Caa (Center for Art Analysis) Dizzydent from dizzy (critical attitude) Lia & Dan Perjovschi and Detective in contemporary art Lia Perjovschi LIA & Dan Perjovschi moderating Everything on sight, live show on National TV Ro



2001 Attila Tordai Mistake book, Protokoll studio



'01 Florian Waldvogel, Marius Babias Essen Kokerei, Zeitgenossische Kunst und Kritik 5 year



2000 Daniel Knorr



2001 Position Romania in MQ



2001 Barry mcGee, Stephen Powers, James Todd



2001 Maria Eihorn, Courtain



2001 Vanessa Beecroft Kunsthalle Wien



2000 Peter Land Nordic Art Kunsthalle Wien



2000 Oleg Kulik



2001 CAA ViD (visual ID)



2001 David Claerbout Vietnam '68



2001 Marieta Potric Upgrade



2002 Kutlug Ataman at Documenta 11



2000 Koo Jeong a



2001 Silke Wagner, Kokerei Zollverein Essen



2001 Laura Kurgan 911 NY



2001 Robert Moreau



2002 Chantal Akerman at Documenta 11



2000 Surasi Kusolwong



2000 John Bock



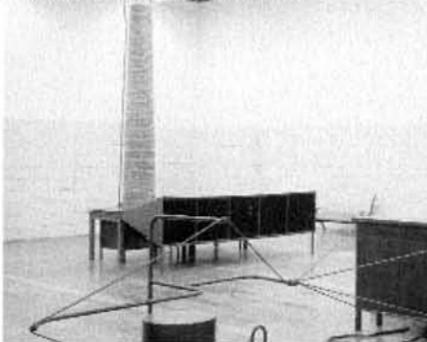
2002 Kalin Serapionov Cetinje Biennial reporter



2002 Bodys Isek Kingelez Documenta 11



2002 Mark Manders at Documenta 11



2002 Pavel Braila at Documenta 11



2002 Nedko Solakov A life



2002 Sean Snyder

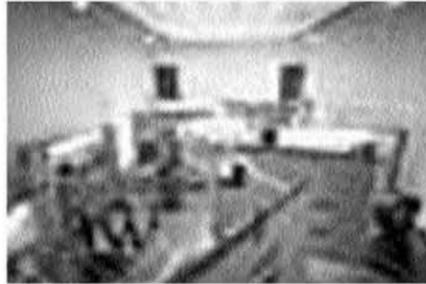


2002 Thomas Hirschhorn

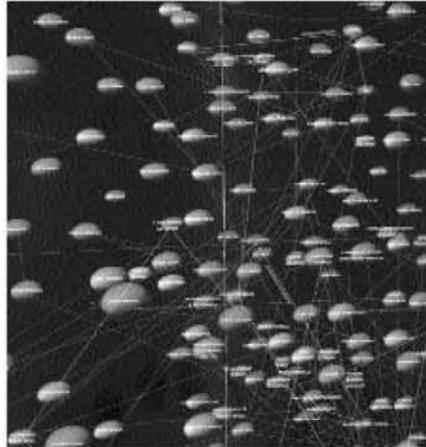
Bataille Monument Documenta XI made in a suburb of Kassel comprised three installations in large makeshift shacks (constructed from materials of cheap timber, foil, plastic sheeting and brown tape), erected on a lawn between two housing estates, a bar run by one of the local families, and a sculpture of a tree.

The first housed a library of books and videos grouped around five Batailleian themes (word, image, art, sex, and sport) - a Turkish cab company who were contracted to ferry Documenta visitors to and from the site. - visitors feel like hapless intruders. Not 'zoo effect' "I want to do an active work. To me, the most important activity that an artwork can provoke is the activity of thinking."

"Socially - engaged public art projects - public art 1980s"



2002 IRWIN (artist group) create a map history of counter Art in East Europe (artists, artefacts events) An orientation tool in the still undefined field of the art of the East



2002 Carsten Nicolai Telefonken.



2003 Monica Sosrowska at Venice Biennial



2003 Aydan Murtezaoglu Thermo Couples



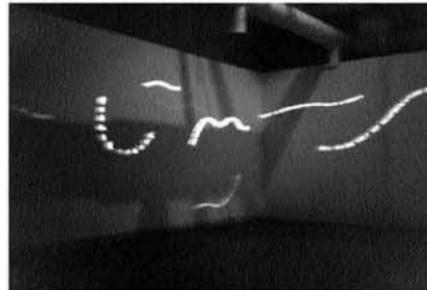
2003 Yoko Ono Venice Biennial



2003 Alfredo & Maria Aquilizan



2003 Peter Fischli & David Weiss Venice Biennial



2003 Sylvie Fleury Space girl

"The fashion world was just as inventive as the plastic arts and the works were valued in the same way She attended Documenta and fashion shows. Her comprehension and fascination with these combined domains inspired her work, which features an infinite vocabulary of forms; photographs, videos, sculpture, installation, performances and more." Denis Angus



Dogville



2003 Lars von Trier Dogville



Lars von Trier Dogville, Nicole Kidman (Grace)



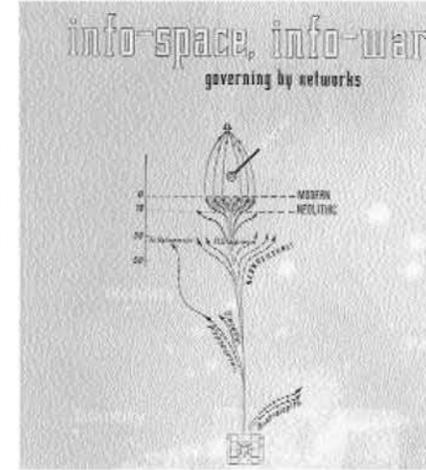
2003 Supernova



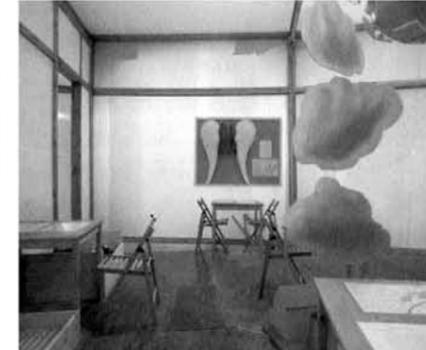
2003 Chen Shaoxiang



2003 Bureau d'etudes Hommispheeres.



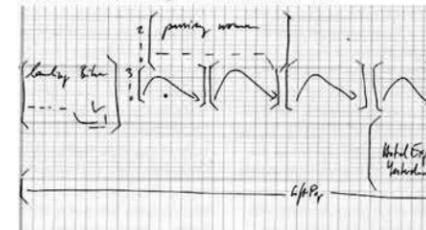
2003 Ilya & Emilia Kabakov Palais of Projects



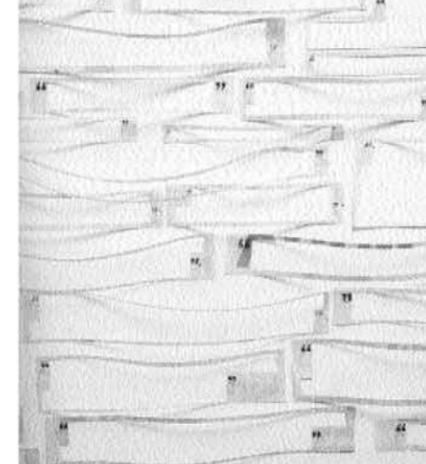
2003 Venice Biennial



2003 Jorinde Voigt Indonesia II 1-12.



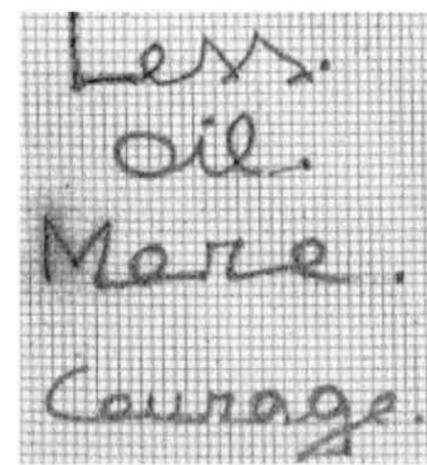
2003 Jorge Macchi Istanbul Biennial



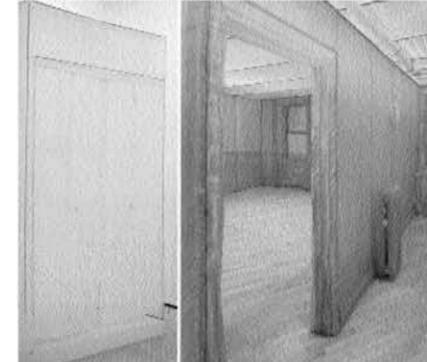
2003 Lia Perjovschi, Endless Collection



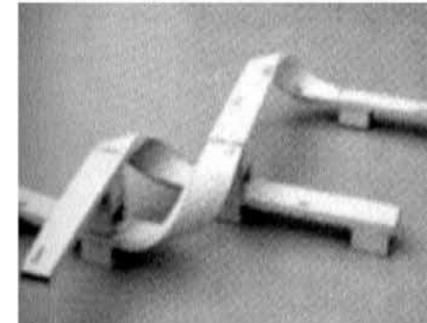
2003 Rirkrit Tiravanija Venice Biennial



2003 Suo Do Ho Istanbul Biennial



2003 Tomas Bayrie



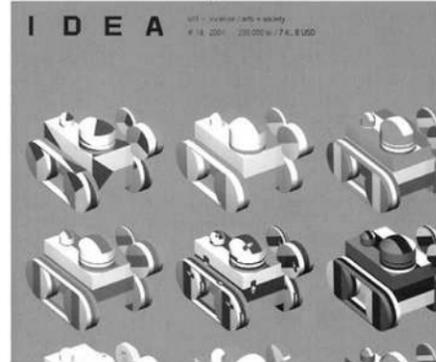
2003 Annika Eriksson Periferic Biennial



2003 Thorvador Thorsteinsson Wanted (for Romanian future) Periferic Biennial



2003 IDEA Art & Society



2004 Susanne Neuburger & Hedwig Saxenhuber MUMOK Wien



2004 www.incepem.ro chat list www.e-cart.ro on line magazine



2004 Florian Waldvogel Nizza Transfer Project



2004 Ciprian Mursan



2004 CAA Center for Art Annalysis, Bucharest



Postmodern/postmodernity Suspicion and rejection of Master Narratives, of totalizing theories.

Social and cultural pluralism; Skepticism of progress, anti-technology reactions; Sense of fragmentation and decentered self, multiple conflicting identities, Alternative family units - for couplings and childraising; Loss of centralized control, fragmentation; Trust and investment in micro-politics, identity politics, local politics, institutional power struggles; Rhizome/surface tropes. Attention to play of surfaces, images, signifiers without concern for "Depth"; Hyper-reality, image saturation, simulacra more powerful than the "real"; Images and texts with no prior "original" "as seen on TV and as seen on MTV" are more powerful than unmediated experience; Mixing of popular and high culture. "Art as process, performance, production, intertextuality. Art as recycling of culture authenticated by audience and validated in subcultures sharing identity with the artist. Navigation, information management, just -in - time knowledge. The web; interactive; dispersal, dissemination, networked, distributed knowledge; indeterminacy; Play, irony, challenge to official seriousness, subversion of earnestness. Recombinant culture, intertextuality, pastiche; Design and Architecture of LA and Las Vegas; Cyborgian mixing of organic and inorganic, human, machine and electronic. Androgyny, queer sexual identities, polymorphous sexuality, mass marketing of pornography; Hypermedia. The Web or Net as information system" www - 691 Collective Martin Irvine '98.

Postmodern (the term) = after modernism, contra modernism (subverting, resisting, opposing, or countering features of modernism) Equivalent to "late capitalism" (postindustrial, consumerist, and multi-and trans-national capitalism) "Global village" phenomena: globalization of culture, races, images, capital „products" ("information age" a sense of a global mixing of cultures) (..)

Postmodern historians and philosophers question the representation of history and cultural identities: history as "what 'really happened" Multiculturalism, History and identity politics Walter Benjamin's recognition of the non -neutrality

of history. "There is no document of civilization which is not at the same time a document of barbarism." "The transformation of reality into image" Debord and Baudrillard "The fragmentation of time into a series of perpetual presents" (high culture and mass or popular culture (Jameson) pastiche and parody; "in a world in which stylistic innovation is no longer possible, all that is left is to imitate dead styles"; No individualism or individual style, voice, expressive identity; illusion of individualism (ads)through images that define/create desired positions (being the one who's cool, hip, sexy, desirable, sophisticated)

Some features of postmodern styles Nostalgia and retro styles, recycling earlier genres and styles in new contexts (film/TV, internet images, typography, advertising imagespop culture, fantasies of the past) "The disappearance of a sense of history, perpetual present, perpetual change The information function of the media - would be to help us to forget (amnesia)" Jameson Postmodernism The term - Daniel Bell' End of Ideology 1960 From modernism to postmodernism signified art epochal shift in consciousness corresponding to momentous changes in the contemporary social and economic order. Multinational corporation now control a proliferating system of information technology and mass media that renders national boundaries obsolete. A consumerist vision Loss of faith in technological progress - replaced by postmodern ambivalence about the effects of that "progress" on the environment Modern culture - the industrial age. Fueled by the desire for accommodation with the electronic age Modernism - unyielding optimism and idealism Emotional range of postmodernism.. Robert Venturi architecture - " elements - hybrid rather than "pure", compromising rather than clean, ambiguous rather than articulated perverse as well as interesting Important to distinguish what is new about postmodernism from what is a reaction against modernism. New aspect - is the dissolution of traditional categories - the divisions between art, popular culture, media - eroded In term of theorizing about art, earlier distinctions between art criticism, sociology, anthropology, journalism - nonexistent in the work of Michel Foucault, Jean Baudrillard, Frederic Jameson The clearest distinction between modern and post modern art involves the sociology of art world The booming art market 1980 - undermined the modern image of the artist as an impoverished and altered outsider (Vincent van Gogh model of tormented artist) replaced by the pre-modern ideal of the artist as a (wo)man of the world a la Peter Paul Rubens the wealthy Flemish artist and diplomat who traveled widely throughout EU society 17th century. The postmodern phenomenon of retrospective exhibitions for acclaimed artists in their thirties puts heavy pressure on artists to succeed at an early age and frequently results in compromises between career concerns and artistic goals, a problem unknown to the generation of modern artists who preceded them.

Colpitt "art is not about ideas in isolation, but about being in the Word If the paradigm for the conceptual artist in the 1960 was the philosopher, that for the artist in the 1990 has been the researcher The key aspect of a Conceptual art today, would thus, lie not in object or space, but in communality, and an emphasis.

What is Art (today)? Beaux Art magazine 1999 "An amazing adventure Everything is always reinvented by artists. Unique desires and obsessions" Fabrice Bousteau What is an artist (today) "The artist is the stealth aircraft of culture: :undetectable by the radar of entertainment, but extremely efficient, as it always aims toward the sharpest edges, the most critical situations" Today, with television and brand names, our entire society produces images. The studio has therefore lost its initial function of being the place where images are made. As a result, artist move around, going where images are made, placing them selves as links in the economic chain, attempting to intercept them. The studio is thus no longer the accepted site of creativity, it is merely the place

where images collected elsewhere are centralized. Furthermore, a studio is where raw materials are manipulated: a century ago, they were filled essentially with clay or tubes of color. Today, they may contain magazine images, televisions, social situations, cars-anything at all." The new squatter (..)The artist is permanently squatting every other Field(..)

This is no longer creating, but rather surfing on existing structures (..) At the same time, these squats are also shelters: art today has become a kind of general refuge for all manner of projects which are not immediately efficient or productive for industry or the consumer society(..)

"Political action in my view, the most effective political action is when an artist demonstrates what can be done with what we are given, - reordering of forms and structures that we have been led to believe are eternal or "natural". In other words : "this is what we have; what can we do with it? With this spirit, things can be indeed be changed much more radically" The artist as director (..)The artist works exactly like a director who decides what will be filmed. This, then, is the exhibition: a movie without a camera, a film which records an action, a shape. In exchange, the viewer can in some way organize his own exhibition sequence.(..)

The artist as storyteller "Words are very good, it is important to be able to tell something. What links us all are stories" (..)The keys to understanding artwork today are rarely provided by the work itself. This is what the general public finds so annoying, but this is also what is so fascinating: it is up to each individual to understand, like a detective, where a work comes from, how it was made" Nicolas Bourriaud Art work (today) No style, no date. So, what else? (..) It seems that the criteria of style and date which have, up to now, been the basis of art history, must now be totally abandoned, in favor of the indeterminate undefinable references which today characterize contemporary art.(..)

There are no more style, no more dates and no more major trends to confort lazy minds: how hard it has become for a viewer today who looks at art with a systematic spirit. And how rich is this time for the person who exists in the present, without the nostalgia of romanticism or some vague idea of transcendence. The heterogeneous nature of art today is more a reflection than a new category indicating a new eclecticism It teaches nothing about art itself, but rather about the history of art whose existing forms are reaching their end"(..) Redefining the commonplace In a world in which banality has overcome the capacity to create, how to keep attempting to escape from the everyday and the commonplace (..)

The idea is this: to reoccupy and reinvent everyday life, because time is more than ever in the present, in the here and now, in a certain quest for pleasure.(..) Micropolitics How can we continue to question the foundation of political and social reality in a context in which the great ideologies no longer have any meaning? With the erosion of binary thought, artist are operating simply and uncynically in the interstices of reality, through immediate, even modest actions, in keeping with the idea of reoccupying the commonplace. The ecumenical undertaking, the trident declaration, the slogan and formality have been replaced by critical, sometimes ironical and in any case, non-insistent micropositions.(..)

Artist are re-introducing a paradoxical molecular dimension into fiction and social action." Christian Marcel Network and collectives in the 90s (..) "The artists of the 1990s have invented multi-form collaborations that cross over into a variety of fields. Stephanie Moisdom-Trembley & Hans -Ulrich Obrist "The artist have abandoned specialties and genres, and refuse to be strictly categorized. Artist today are multidisciplinary, multimedia; they work with every possible type of support, from postcard to canvases, as well as video and watercolor. They may grow plants or create automobile prototypes or habitats. Before rejecting these forms which often appear to be incongruous and irreconcilable with the ideas we all have about a work of art, we should perhaps let them evolve, and let ourselves be convinced by their very strangeness. If there is one thing that art requires of us, it is a clear and open mind, a momentary breakdown in our mental classifications- to finish with preconceived ideas about

contemporary art once and for all" Jean -Max Colard Nicolas Bourriaud Postproduction Culture as screenplay: How art reprograms the World 2000 "People produce works, and we do what we can with them, we use them for ourselves" Serge Daney Postproduction is a technical term from the audiovisual vocabulary used in television, film, and video. It refers to the set of processes applied to recorded material: montage, the inclusion of the other visual or audio sources, subtitling, voice over, special effects. As a set of activities linked to the service industry and recycling, postproduction belongs to the tertiary sector, as opposed to the industrial or agricultural sector, the production of raw materials. Since the early nineties - artworks have been created on the basis of preexisting works, more and more artists interpret, reproduce, re-exhibit, or use works made by others or available cultural products. This art of postproduction seems to respond to the proliferating chaos of global culture in the information age Eradication of the traditional distinction between production and consumption, creation and copy, readymade and original workworking with objects that are already in circulation on the cultural market A typology of postproduction Reprogramming existing works 1993 Maurizio Cattelan a canvas that reproduced Zorro's famous Z (Lucio Fontana) Sylvie Fleury glamorous world of trends offered by women's magazine - when she isn't sure what colors to use in her work, she uses the new colors by Chanel.. Making use of images 24 Hour Psycho 1997 Douglas Gordon Alfred Hitchcock's film slowed down. Using society as a catalog of forms Heger and Dejanov take every job they can in order to acquire "objects of desire" BMW project '99 Investing in Fashion and Media Vanessa Beecroft from protocol of fashion photography Already produced forms Inscribe the work of art within a network of signs and signification's. ...in flows of production. "Things and thoughts" The artistic question is no longer: "What can we make that is new?" but " how can we make do with what we have?" How can we produce singularity and meaning from this chaotic mass of objects, names, and references that constitutes our daily life? Ludwig Wittgenstein "Don't look for the meaning, look for the use". DJs, Web surfers, postproduction artists "semionauts"...navigation. New form of culture - the culture of use or a culture of activity - the art work like a narrative that extends and reinterprets preceding narratives—multiple scenarios. The artwork is no longer an end point but a moment in an infinite chain of contributions. The use of objects Marx A product only becomes a real product in consumption Because consumption creates the need to new production, consumption is both its motor and motive. Michel de Certeau "to use an object is necessarily to interpret it" What matters is what we make of the elements placed at our disposal. Reading a book (film, music), we produce new material, we become producers. To organize this production new ways - remote controls,VCRs, computers, - to select, reconstruct, edit Postproduction artists are agents of this evolution, the specialized workers of cultural reappropriation. The use of the product from Marcel Duchamp to Jeff Koons To choose one object among those that exist and to use or modify these according to specific intention. "Marcel Broodthaers said that "since Duchamp, the artist is the author of a definition" which is substituted for that of the objects he or she has chosen. Appropriation Marcel Duchamp " the act of choosing is enough to establish the artistic process - to give a new idea to an object is already production - to create is to insert an object into a new scenario, to consider it a character in a narrative. Aman (trash), Cesar(crushed, unusable automobile, at the end of its destiny as a vehicle), Spoerri (the poetry of table scraps)- the act of consumptionreliesTo document a sociological phenomenon The end result of the process of consumption. The authors of the still lifes of industrial society. Warhol, Oldenburg - on visual impetus - to acquire a

product. To exploit new iconographic material. - advertising and its mechanics of visual frontality. The visual conditioning (ads, packaging) that accompanies mass consumption. Art work "absolute commodity The object shown from the angle of the compulsion to buy, from the angle of desire midway between the inaccessible and the available. Marketing - the true subject of Simulationist works. Sherrie Levine exhibited exact copies of works by famous artists Jeff Koons displayed ads, salvaged kitsch icons. Objects define personality of the owner , to fulfill desires The artist consumes the world in place of the viewer, and for him. The Flea market: the dominant art form of the '90 1980- 1990 the passage - shop windows, flea market or airport shopping mall From Jeff Koons to Rirkrit Tiravanija to Jason Rhoades - the dominant visual model is closer to the open-air market, the bazaar, the souk - a temporary and nomadic gathering of precarious materials and products of various provenances. Recycling (a method) and chaotic arrangement (an aesthetic) have supplanted shopping store windows, and the shelving in the role of formal matrices. The market - the omnipresent referent for the contemporary artistic practices. Represent - a collective form, a disordered, proliferating and endlessly renewed conglomeration, composed of multiple individual signs- flea market is the locus of a reorganization of postproduction - the flows and relationships(online shopping).is a place where products of multiple provenances converge, waiting for new uses. Here, past production is recycled and switches directions- an object is given a new idea Dan Cameron used Claude Levi-Strauss - opposition "the raw and the cooked" artists who transformed materials and made them unrecognizable (the cooked) and artists who preserved the singular aspect of these materials (the raw)Jason Rhoades - industrial quantities of things- provincial junk fair for the dimension of Los Angeles - the experience of driving a car. Perfect World The space of the work is urban space, traversed at a certain speed the objects are enormous or reducedthe car the role of an optical tool allowing one to select forms. Thomas Hirschhorn work relies not on spaces of exchange but places where the individual losses contact with the social and becomes embedded in an abstract background an international airport, a department store's windows, a company's headquarterswrapped vague everyday forms - made uniform-projected into monstrous, proliferating, tentacle-like form-networks. Market - (Process of buying and selling) original status - as a negotiation between 2 people - a relationship Any transaction may be defined as "a successful encounter of histories., affinities, wishes, constraints habits, threats, skins, tensions" Michel Henochsberg Art tends to give shape and weight to the most invisible processes. Economic globalization- existence -in abstractio - the basic functions of our daily lives are slowly transformed into products of consumption (including human relations - artist rematerialize these functions and processes to give shape to what is disappearing before our eyes. As medium of experience - by striving to shatter the logic of the spectacle, art restores the world to us as an experience to be lived. The use of forms The '80 and the birth of DJ culture :toward a formal collectivism New cultural; configuration- emblematic figures - the programmer and the DJ the remixer, the rave Philippe Thomas - artwork belong to everyone - free access to works (communism of forms?) 1956 Guy Debord "Methods of Detournement" The literary and artistic heritage of humanity should be used for partisan propaganda purposesAny elements, no matter where they are taken from, can serve in making new combinations" Japanese musician Ken Ishiii "the history of techno music resembles that of Internet Now everyone can compose musics endlessly (different genres based on everyone's personality. DJ - proposing a personal orbit, sequences, atmosphere, reacting to the movements on the crowd. Scratching or actions - filters, mixing level, adding sounds "assisted readymades" open network samples, play. Deejaying implies a culture of the use of forms, which connects rap, techno DJ Kool Herc '70 "breakbeat" isolating a musical phrase and looping- back and forth Deejaying and contemporary art similar configurations Pierre Huyghe 2 video - an interview with John Giorno and a film by Andy Warhol side by side. 1996 Douglas Gordon a selection of films censored

product. To exploit new iconographic material. - advertising and its mechanics of visual frontality. The visual conditioning (ads, packaging) that accompanies mass consumption. Art work "absolute commodity The object shown from the angle of the compulsion to buy, from the angle of desire midway between the inaccessible and the available. Marketing - the true subject of Simulationist works. Sherrie Levine exhibited exact copies of works by famous artists Jeff Koons displayed ads, salvaged kitsch icons. Objects define personality of the owner , to fulfill desires The artist consumes the world in place of the viewer, and for him. The Flea market: the dominant art form of the '90 1980- 1990 the passage - shop windows, flea market or airport shopping mall From Jeff Koons to Rirkrit Tiravanija to Jason Rhoades - the dominant visual model is closer to the open-air market, the bazaar, the souk - a temporary and nomadic gathering of precarious materials and products of various provenances. Recycling (a method) and chaotic arrangement (an aesthetic) have supplanted shopping store windows, and the shelving in the role of formal matrices. The market - the omnipresent referent for the contemporary artistic practices. Represent - a collective form, a disordered, proliferating and endlessly renewed conglomeration, composed of multiple individual signs- flea market is the locus of a reorganization of postproduction - the flows and relationships(online shopping).is a place where products of multiple provenances converge, waiting for new uses. Here, past production is recycled and switches directions- an object is given a new idea Dan Cameron used Claude Levi-Strauss - opposition "the raw and the cooked" artists who transformed materials and made them unrecognizable (the cooked) and artists who preserved the singular aspect of these materials (the raw)Jason Rhoades - industrial quantities of things- provincial junk fair for the dimension of Los Angeles - the experience of driving a car. Perfect World The space of the work is urban space, traversed at a certain speed the objects are enormous or reducedthe car the role of an optical tool allowing one to select forms. Thomas Hirschhorn work relies not on spaces of exchange but places where the individual losses contact with the social and becomes embedded in an abstract background an international airport, a department store's windows, a company's headquarterswrapped vague everyday forms - made uniform-projected into monstrous, proliferating, tentacle-like form-networks. Market - (Process of buying and selling) original status - as a negotiation between 2 people - a relationship Any transaction may be defined as "a successful encounter of histories., affinities, wishes, constraints habits, threats, skins, tensions" Michel Henochsberg Art tends to give shape and weight to the most invisible processes. Economic globalization- existence -in abstractio - the basic functions of our daily lives are slowly transformed into products of consumption (including human relations - artist rematerialize these functions and processes to give shape to what is disappearing before our eyes. As medium of experience - by striving to shatter the logic of the spectacle, art restores the world to us as an experience to be lived. The use of forms The '80 and the birth of DJ culture :toward a formal collectivism New cultural; configuration- emblematic figures - the programmer and the DJ the remixer, the rave Philippe Thomas - artwork belong to everyone - free access to works (communism of forms?) 1956 Guy Debord "Methods of Detournement" The literary and artistic heritage of humanity should be used for partisan propaganda purposesAny elements, no matter where they are taken from, can serve in making new combinations" Japanese musician Ken Ishiii "the history of techno music resembles that of Internet Now everyone can compose musics endlessly (different genres based on everyone's personality. DJ - proposing a personal orbit, sequences, atmosphere, reacting to the movements on the crowd. Scratching or actions - filters, mixing level, adding sounds "assisted readymades" open network samples, play. Deejaying implies a culture of the use of forms, which connects rap, techno DJ Kool Herc '70 "breakbeat" isolating a musical phrase and looping- back and forth Deejaying and contemporary art similar configurations Pierre Huyghe 2 video - an interview with John Giorno and a film by Andy Warhol side by side. 1996 Douglas Gordon a selection of films censored

product. To exploit new iconographic material. - advertising and its mechanics of visual frontality. The visual conditioning (ads, packaging) that accompanies mass consumption. Art work "absolute commodity The object shown from the angle of the compulsion to buy, from the angle of desire midway between the inaccessible and the available. Marketing - the true subject of Simulationist works. Sherrie Levine exhibited exact copies of works by famous artists Jeff Koons displayed ads, salvaged kitsch icons. Objects define personality of the owner , to fulfill desires The artist consumes the world in place of the viewer, and for him. The Flea market: the dominant art form of the '90 1980- 1990 the passage - shop windows, flea market or airport shopping mall From Jeff Koons to Rirkrit Tiravanija to Jason Rhoades - the dominant visual model is closer to the open-air market, the bazaar, the souk - a temporary and nomadic gathering of precarious materials and products of various provenances. Recycling (a method) and chaotic arrangement (an aesthetic) have supplanted shopping store windows, and the shelving in the role of formal matrices. The market - the omnipresent referent for the contemporary artistic practices. Represent - a collective form, a disordered, proliferating and endlessly renewed conglomeration, composed of multiple individual signs- flea market is the locus of a reorganization of postproduction - the flows and relationships(online shopping).is a place where products of multiple provenances converge, waiting for new uses. Here, past production is recycled and switches directions- an object is given a new idea Dan Cameron used Claude Levi-Strauss - opposition "the raw and the cooked" artists who transformed materials and made them unrecognizable (the cooked) and artists who preserved the singular aspect of these materials (the raw)Jason Rhoades - industrial quantities of things- provincial junk fair for the dimension of Los Angeles - the experience of driving a car. Perfect World The space of the work is urban space, traversed at a certain speed the objects are enormous or reducedthe car the role of an optical tool allowing one to select forms. Thomas Hirschhorn work relies not on spaces of exchange but places where the individual losses contact with the social and becomes embedded in an abstract background an international airport, a department store's windows, a company's headquarterswrapped vague everyday forms - made uniform-projected into monstrous, proliferating, tentacle-like form-networks. Market - (Process of buying and selling) original status - as a negotiation between 2 people - a relationship Any transaction may be defined as "a successful encounter of histories., affinities, wishes, constraints habits, threats, skins, tensions" Michel Henochsberg Art tends to give shape and weight to the most invisible processes. Economic globalization- existence -in abstractio - the basic functions of our daily lives are slowly transformed into products of consumption (including human relations - artist rematerialize these functions and processes to give shape to what is disappearing before our eyes. As medium of experience - by striving to shatter the logic of the spectacle, art restores the world to us as an experience to be lived. The use of forms The '80 and the birth of DJ culture :toward a formal collectivism New cultural; configuration- emblematic figures - the programmer and the DJ the remixer, the rave Philippe Thomas - artwork belong to everyone - free access to works (communism of forms?) 1956 Guy Debord "Methods of Detournement" The literary and artistic heritage of humanity should be used for partisan propaganda purposesAny elements, no matter where they are taken from, can serve in making new combinations" Japanese musician Ken Ishiii "the history of techno music resembles that of Internet Now everyone can compose musics endlessly (different genres based on everyone's personality. DJ - proposing a personal orbit, sequences, atmosphere, reacting to the movements on the crowd. Scratching or actions - filters, mixing level, adding sounds "assisted readymades" open network samples, play. Deejaying implies a culture of the use of forms, which connects rap, techno DJ Kool Herc '70 "breakbeat" isolating a musical phrase and looping- back and forth Deejaying and contemporary art similar configurations Pierre Huyghe 2 video - an interview with John Giorno and a film by Andy Warhol side by side. 1996 Douglas Gordon a selection of films censored

product. To exploit new iconographic material. - advertising and its mechanics of visual frontality. The visual conditioning (ads, packaging) that accompanies mass consumption. Art work "absolute commodity The object shown from the angle of the compulsion to buy, from the angle of desire midway between the inaccessible and the available. Marketing - the true subject of Simulationist works. Sherrie Levine exhibited exact copies of works by famous artists Jeff Koons displayed ads, salvaged kitsch icons. Objects define personality of the owner , to fulfill desires The artist consumes the world in place of the viewer, and for him. The Flea market: the dominant art form of the '90 1980- 1990 the passage - shop windows, flea market or airport shopping mall From Jeff Koons to Rirkrit Tiravanija to Jason Rhoades - the dominant visual model is closer to the open-air market, the bazaar, the souk - a temporary and nomadic gathering of precarious materials and products of various provenances. Recycling (a method) and chaotic arrangement (an aesthetic) have supplanted shopping store windows, and the shelving in the role of formal matrices. The market - the omnipresent referent for the contemporary artistic practices. Represent - a collective form, a disordered, proliferating and endlessly renewed conglomeration, composed of multiple individual signs- flea market is the locus of a reorganization of postproduction - the flows and relationships(online shopping).is a place where products of multiple provenances converge, waiting for new uses. Here, past production is recycled and switches directions- an object is given a new idea Dan Cameron used Claude Levi-Strauss - opposition "the raw and the cooked" artists who transformed materials and made them unrecognizable (the cooked) and artists who preserved the singular aspect of these materials (the raw)Jason Rhoades - industrial quantities of things- provincial junk fair for the dimension of Los Angeles - the experience of driving a car. Perfect World The space of the work is urban space, traversed at a certain speed the objects are enormous or reducedthe car the role of an optical tool allowing one to select forms. Thomas Hirschhorn work relies not on spaces of exchange but places where the individual losses contact with the social and becomes embedded in an abstract background an international airport, a department store's windows, a company's headquarterswrapped vague everyday forms - made uniform-projected into monstrous, proliferating, tentacle-like form-networks. Market - (Process of buying and selling) original status - as a negotiation between 2 people - a relationship Any transaction may be defined as "a successful encounter of histories., affinities, wishes, constraints habits, threats, skins, tensions" Michel Henochsberg Art tends to give shape and weight to the most invisible processes. Economic globalization- existence -in abstractio - the basic functions of our daily lives are slowly transformed into products of consumption (including human relations - artist rematerialize these functions and processes to give shape to what is disappearing before our eyes. As medium of experience - by striving to shatter the logic of the spectacle, art restores the world to us as an experience to be lived. The use of forms The '80 and the birth of DJ culture :toward a formal collectivism New cultural; configuration- emblematic figures - the programmer and the DJ the remixer, the rave Philippe Thomas - artwork belong to everyone - free access to works (communism of forms?) 1956 Guy Debord "Methods of Detournement" The literary and artistic heritage of humanity should be used for partisan propaganda purposesAny elements, no matter where they are taken from, can serve in making new combinations" Japanese musician Ken Ishiii "the history of techno music resembles that of Internet Now everyone can compose musics endlessly (different genres based on everyone's personality. DJ - proposing a personal orbit, sequences, atmosphere, reacting to the movements on the crowd. Scratching or actions - filters, mixing level, adding sounds "assisted readymades" open network samples, play. Deejaying implies a culture of the use of forms, which connects rap, techno DJ Kool Herc '70 "breakbeat" isolating a musical phrase and looping- back and forth Deejaying and contemporary art similar configurations Pierre Huyghe 2 video - an interview with John Giorno and a film by Andy Warhol side by side. 1996 Douglas Gordon a selection of films censored

product. To exploit new iconographic material. - advertising and its mechanics of visual frontality. The visual conditioning (ads, packaging) that accompanies mass consumption. Art work "absolute commodity The object shown from the angle of the compulsion to buy, from the angle of desire midway between the inaccessible and the available. Marketing - the true subject of Simulationist works. Sherrie Levine exhibited exact copies of works by famous artists Jeff Koons displayed ads, salvaged kitsch icons. Objects define personality of the owner , to fulfill desires The artist consumes the world in place of the viewer, and for him. The Flea market: the dominant art form of the '90 1980- 1990 the passage - shop windows, flea market or airport shopping mall From Jeff Koons to Rirkrit Tiravanija to Jason Rhoades - the dominant visual model is closer to the open-air market, the bazaar, the souk - a temporary and nomadic gathering of precarious materials and products of various provenances. Recycling (a method) and chaotic arrangement (an aesthetic) have supplanted shopping store windows, and the shelving in the role of formal matrices. The market - the omnipresent referent for the contemporary artistic practices. Represent - a collective form, a disordered, proliferating and endlessly renewed conglomeration, composed of multiple individual signs- flea market is the locus of a reorganization of postproduction - the flows and relationships(online shopping).is a place where products of multiple provenances converge, waiting for new uses. Here, past production is recycled and switches directions- an object is given a new idea Dan Cameron used Claude Levi-Strauss - opposition "the raw and the cooked" artists who transformed materials and made them unrecognizable (the cooked) and artists who preserved the singular aspect of these materials (the raw)Jason Rhoades - industrial quantities of things- provincial junk fair for the dimension of Los Angeles - the experience of driving a car. Perfect World The space of the work is urban space, traversed at a certain speed the objects are enormous or reducedthe car the role of an optical tool allowing one to select forms. Thomas Hirschhorn work relies not on spaces of exchange but places where the individual losses contact with the social and becomes embedded in an abstract background an international airport, a department store's windows, a company's headquarterswrapped vague everyday forms - made uniform-projected into monstrous, proliferating, tentacle-like form-networks. Market - (Process of buying and selling) original status - as a negotiation between 2 people - a relationship Any transaction may be defined as "a successful encounter of histories., affinities, wishes, constraints habits, threats, skins, tensions" Michel Henochsberg Art tends to give shape and weight to the most invisible processes. Economic globalization- existence -in abstractio - the basic functions of our daily lives are slowly transformed into products of consumption (including human relations - artist rematerialize these functions and processes to give shape to what is disappearing before our eyes. As medium of experience - by striving to shatter the logic of the spectacle, art restores the world to us as an experience to be lived. The use of forms The '80 and the birth of DJ culture :toward a formal collectivism New cultural; configuration- emblematic figures - the programmer and the DJ the remixer, the rave Philippe Thomas - artwork belong to everyone - free access to works (communism of forms?) 1956 Guy Debord "Methods of Detournement" The literary and artistic heritage of humanity should be used for partisan propaganda purposesAny elements, no matter where they are taken from, can serve in making new combinations" Japanese musician Ken Ishiii "the history of techno music resembles that of Internet Now everyone can compose musics endlessly (different genres based on everyone's personality. DJ - proposing a personal orbit, sequences, atmosphere, reacting to the movements on the crowd. Scratching or actions - filters, mixing level, adding sounds "assisted readymades" open network samples, play. Deejaying implies a culture of the use of forms, which connects rap, techno DJ Kool Herc '70 "breakbeat" isolating a musical phrase and looping- back and forth Deejaying and contemporary art similar configurations Pierre Huyghe 2 video - an interview with John Giorno and a film by Andy Warhol side by side. 1996 Douglas Gordon a selection of films censored

product. To exploit new iconographic material. - advertising and its mechanics of visual frontality. The visual conditioning (ads, packaging) that accompanies mass consumption. Art work "absolute commodity The object shown from the angle of the compulsion to buy, from the angle of desire midway between the inaccessible and the available. Marketing - the true subject of Simulationist works. Sherrie Levine exhibited exact copies of works by famous artists Jeff Koons displayed ads, salvaged kitsch icons. Objects define personality of the owner , to fulfill desires The artist consumes the world in place of the viewer, and for him. The Flea market: the dominant art form of the '90 1980- 1990 the passage - shop windows, flea market or airport shopping mall From Jeff Koons to Rirkrit Tiravanija to Jason Rhoades - the dominant visual model is closer to the open-air market, the bazaar, the souk - a temporary and nomadic gathering of precarious materials and products of various provenances. Recycling (a method) and chaotic arrangement (an aesthetic) have supplanted shopping store windows, and the shelving in the role of formal matrices. The market - the omnipresent referent for the contemporary artistic practices. Represent - a collective form, a disordered, proliferating and endlessly renewed conglomeration, composed of multiple individual signs- flea market is the locus of a reorganization of postproduction - the flows and relationships(online shopping).is a place where products of multiple provenances converge, waiting for new uses. Here, past production is recycled and switches directions- an object is given a new idea Dan Cameron used Claude Levi-Strauss - opposition "the raw and the cooked" artists who transformed materials and made them unrecognizable (the cooked) and artists who preserved the singular aspect of these materials (the raw)Jason Rhoades - industrial quantities of things- provincial junk fair for the dimension of Los Angeles - the experience of driving a car. Perfect World The space of the work is urban space, traversed at a certain speed the objects are enormous or reducedthe car the role of an optical tool allowing one to select forms. Thomas Hirschhorn work relies not on spaces of exchange but places where the individual losses contact with the social and becomes embedded in an abstract background an international airport, a department store's windows, a company's headquarterswrapped vague everyday forms - made uniform-projected into monstrous, proliferating, tentacle-like form-networks. Market - (Process of buying and selling) original status - as a negotiation between 2 people - a relationship Any transaction may be defined as "a successful encounter of histories., affinities, wishes, constraints habits, threats, skins, tensions" Michel Henochsberg Art tends to give shape and weight to the most invisible processes. Economic globalization- existence -in abstractio - the basic functions of our daily lives are slowly transformed into products of consumption (including human relations - artist rematerialize these functions and processes to give shape to what is disappearing before our eyes. As medium of experience - by striving to shatter the logic of the spectacle, art restores the world to us as an experience to be lived. The use of forms The '80 and the birth of DJ culture :toward a formal collectivism New cultural; configuration- emblematic figures - the programmer and the DJ the remixer, the rave Philippe Thomas - artwork belong to everyone - free access to works (communism of forms?) 1956 Guy Debord "Methods of Detournement" The literary and artistic heritage of humanity should be used for partisan propaganda purposesAny elements, no matter where they are taken from, can serve in making new combinations" Japanese musician Ken Ishiii "the history of techno music resembles that of Internet Now everyone can compose musics endlessly (different genres based on everyone's personality. DJ - proposing a personal orbit, sequences, atmosphere, reacting to the movements on the crowd. Scratching or actions - filters, mixing level, adding sounds "assisted readymades" open network samples, play. Deejaying implies a culture of the use of forms, which connects rap, techno DJ Kool Herc '70 "breakbeat" isolating a musical phrase and looping- back and forth Deejaying and contemporary art similar configurations Pierre Huyghe 2 video - an interview with John Giorno and a film by Andy Warhol side by side. 1996 Douglas Gordon a selection of films censored

product. To exploit new iconographic material. - advertising and its mechanics of visual frontality. The visual conditioning (ads, packaging) that accompanies mass consumption. Art work "absolute commodity The object shown from the angle of the compulsion to buy, from the angle of desire midway between the inaccessible and the available. Marketing - the true subject of Simulationist works. Sherrie Levine exhibited exact copies of works by famous artists Jeff Koons displayed ads, salvaged kitsch icons. Objects define personality of the owner , to fulfill desires The artist consumes the world in place of the viewer, and for him. The Flea market: the dominant art form of the '90 1980- 1990 the passage - shop windows, flea market or airport shopping mall From Jeff Koons to Rirkrit Tiravanija to Jason Rhoades - the dominant visual model is closer to the open-air market, the bazaar, the souk - a temporary and nomadic gathering of precarious materials and products of various provenances. Recycling (a method) and chaotic arrangement (an aesthetic) have supplanted shopping store windows, and the shelving in the role of formal matrices. The market - the omnipresent referent for the contemporary artistic practices. Represent - a collective form, a disordered, proliferating and endlessly renewed conglomeration, composed of multiple individual signs- flea market is the locus of a reorganization of postproduction - the flows and relationships(online shopping).is a place where products of multiple provenances converge, waiting for new uses. Here, past production is recycled and switches directions- an object is given a new idea Dan Cameron used Claude Levi-Strauss - opposition "the raw and the cooked" artists who transformed materials and made them unrecognizable (the cooked) and artists who preserved the singular aspect of these materials (the raw)Jason Rhoades - industrial quantities of things- provincial junk fair for the dimension of Los Angeles - the experience of driving a car. Perfect World The space of the work is urban space, traversed at a certain speed the objects are enormous or reducedthe car the role of an optical tool allowing one to select forms. Thomas Hirschhorn work relies not on spaces of exchange but places where the individual losses contact with the social and becomes embedded in an abstract background an international airport, a department store's windows, a company's headquarterswrapped vague everyday forms - made uniform-projected into monstrous, proliferating, tentacle-like form-networks. Market - (Process of buying and selling) original status - as a negotiation between 2 people - a relationship Any transaction may be defined as "a successful encounter of histories., affinities, wishes, constraints habits, threats, skins, tensions" Michel Henochsberg Art tends to give shape and weight to the most invisible processes. Economic globalization- existence -in abstractio - the basic functions of our daily lives are slowly transformed into products of consumption (including human relations - artist rematerialize these functions and processes to give shape to what is disappearing before our eyes. As medium of experience - by striving to shatter the logic of the spectacle, art restores the world to us as an experience to be lived. The use of forms The '80 and the birth of DJ culture :toward a formal collectivism New cultural; configuration- emblematic figures - the programmer and the DJ the remixer, the rave Philippe Thomas - artwork belong to everyone - free access to works (communism of forms?) 1956 Guy Debord "Methods of Detournement" The literary and artistic heritage of humanity should be used for partisan propaganda purposesAny elements, no matter where they are taken from, can serve in making new combinations" Japanese musician Ken Ishiii "the history of techno music resembles that of Internet Now everyone can compose musics endlessly (different genres based on everyone's personality. DJ - proposing a personal orbit, sequences, atmosphere, reacting to the movements on the crowd. Scratching or actions - filters, mixing level, adding sounds "assisted readymades" open network samples, play. Deejaying implies a culture of the use of forms, which connects rap, techno DJ Kool Herc '70 "breakbeat" isolating a musical phrase and looping- back and forth Deejaying and contemporary art similar configurations Pierre Huyghe 2 video - an interview with John Giorno and a film by Andy Warhol side by side. 1996 Douglas Gordon a selection of films censored

product. To exploit new iconographic material. - advertising and its mechanics of visual frontality. The visual conditioning (ads, packaging) that accompanies mass consumption. Art work "absolute commodity The object shown from the angle of the compulsion to buy, from the angle of desire midway between the inaccessible and the available. Marketing - the true subject of Simulationist works. Sherrie Levine exhibited exact copies of works by famous artists Jeff Koons displayed ads, salvaged kitsch icons. Objects define personality of the owner , to fulfill desires The artist consumes the world in place of the viewer, and for him. The Flea market: the dominant art form of the '90 1980- 1990 the passage - shop windows, flea market or airport shopping mall From Jeff Koons to Rirkrit Tiravanija to Jason Rhoades - the dominant visual model is closer to the open-air market, the bazaar, the souk - a temporary and nomadic gathering of precarious materials and products of various provenances. Recycling (a method) and chaotic arrangement (an aesthetic) have supplanted shopping store windows, and the shelving in the role of formal matrices. The market - the omnipresent referent for the contemporary artistic practices. Represent - a collective form, a disordered, proliferating and endlessly renewed conglomeration, composed of multiple individual signs- flea market is the locus of a reorganization of postproduction - the flows and relationships(online shopping).is a place where products of multiple provenances converge, waiting for new uses. Here, past production is recycled and switches directions- an object is given a new idea Dan Cameron used Claude Levi-Strauss - opposition "the raw and the cooked" artists who transformed materials and made them unrecognizable (the cooked) and artists who preserved the singular aspect of these materials (the raw)Jason Rhoades - industrial quantities of things- provincial junk fair for the dimension of Los Angeles - the experience of driving a car. Perfect World The space of the work is urban space, traversed at a certain speed the objects are enormous or reducedthe car the role of an optical tool allowing one to select forms. Thomas Hirschhorn work relies not on spaces of exchange but places where the individual losses contact with the social and becomes embedded in an abstract background an international airport, a department store's windows, a company's headquarterswrapped vague everyday forms - made uniform-projected into monstrous, proliferating, tentacle-like form-networks. Market - (Process of buying and selling) original status - as a negotiation between 2 people - a relationship Any transaction may be defined as "a successful encounter of histories., affinities, wishes, constraints habits, threats, skins, tensions" Michel Henochsberg Art tends to give shape and weight to the most invisible processes. Economic globalization- existence -in abstractio - the basic functions of our daily lives are slowly transformed into products of consumption (including human relations - artist rematerialize these functions and processes to give shape to what is disappearing before our eyes. As medium of experience - by striving to shatter the logic of the spectacle, art restores the world to us as an experience to be lived. The use of forms The '80 and the birth of DJ culture :toward a formal collectivism New cultural; configuration- emblematic figures - the programmer and the DJ the remixer, the rave Philippe Thomas - artwork belong to everyone - free access to works (communism of forms?) 1956 Guy Debord "Methods of Detournement" The literary and artistic heritage of humanity should be used for partisan propaganda purposesAny elements, no matter where they are taken from, can serve in making new combinations" Japanese musician Ken Ishiii "the history of techno music resembles that of Internet Now everyone can compose musics endlessly (different genres based on everyone's personality. DJ - proposing a personal orbit, sequences, atmosphere, reacting to the movements on the crowd. Scratching or actions - filters, mixing level, adding sounds "assisted readymades" open network samples, play. Deejaying implies a culture of the use of forms, which connects rap, techno DJ Kool Herc '70 "breakbeat" isolating a musical phrase and looping- back and forth Deejaying and contemporary art similar configurations Pierre Huyghe 2 video - an interview with John Giorno and a film by Andy Warhol side by side. 1996 Douglas Gordon a selection of films censored

upon their release.

Rirkrit Tiravanija constructed a festive setting for the programming.

Soon Do-it Yourself will reach every layer of cultural production - the musicians of Coldout Let us play 1997 with a CD-ROOM - allows to remix the record yourself.

High culture - ideology of framing and the pedestal-codes of presentation.

Low culture exaltation of outer limits, bad taste, and transgression

When screenplays become forms: a user's guide to the world

Postproduction artists invent new users for works (of the past) also read alternative scenarios.

historical or ideological narratives in .

Human society is struted by narratives, immaterial scenariostranslated by lifestyles relationships to work or leisure, institutions, and ideologies.

"We are all caught within the scenario play of late capitalism" Liam Gillick

The artwork - the site of a negotiation between reality and fiction, narrative and commentary.

Rirkrit Tiravanija "lots of people" like a movie director- actors a specific attitude - relation aesthetic - mobility. - temporary campsites, bivouacs, work-shops, encounters, and trajectories - the subject is nomadism, problematics of travel. Giving, or opening of a space

Precariousness is at the center of a formal universe in which nothing is durable, everything is movement. How to inhabit the world without residing anywhere.

Pierre Huyghe as a critique of the narrative models. Offered us by society

Michel Foucault - theory of the organization of power - a "micropolitics" reflects ideological fictions that prescribe ways of living and tacit organize a system of domination..

1996 Multiple Scenarios - casting.

(Godard of the militant years - he planned to re shoot Love Story and distribute cameras to factory workers in order to thwart the bourgeois image of the world, this falsified image that the bourgeoisie calls a "reflection of the real" . - "the class struggle is the struggle of one image against another image and one sound against another sound."

As a monteur, or film editor. And montage (Godard) is a "fundamental political notion. An image is never alone, it only exists on a background (ideology) or in relation to those that precede or follow it"

Maurizio Cattelan - familiar elements dubbed.

1993 NY gallery crystal chandelier (horses Kounellis 69 Rome)Warning Enter at your own risk. Do not touch, do not feed, no smoking, no photographs, no dogs, thank you)

1993 occupied the entire gallery

1992 group show - he escape - "I let myself down from the window and I ran away"

A troublemaker, the eternal bad student

Felix Gonzalez Torres used historicized forms to reveal their ideological foundations and to construct a new alphabet to struggle against sexual forms..

1993 he rented his exhibition space (Aperto Venice Biennial) to a cosmetics manufacture

The use of the world

Playing the world reprogramming social forms.

The exhibition is no longer the end result of a process, its "happy ending" (Parreno) but a place of production. An open stage between décor, film set, and information center.

Conceptual art, Pop art Anti-form, Junk art, design, cinema, economy, industry

Hacking, work, and free time

1999 **Svetlana Heger and Plamen Dejanov** - 1 year contractual relationship with BMW - space, visibility for rent, "pirate medium"(After the Wall)

Vienna- closing the gallery for the duration of their show, allowing the staff to go on vacation.

Pierre Huyghe " what do you do for a living?" " what are you doing with your life?"

How to inhabit global culture (Aesthetics after MP3)

From Pop art to Minimalism and Conceptual art, the art of the sixties corresponds to the apex of the pair formed by industrial production and mass consumption - supermarket- visual frontality, seriality, abundance.

The contractual and administrative aesthetic of Conceptual art marked the beginning of the service economy- computer research

On Kawara One Million Years - data storage, index card classification, filling cabinetinto artistic practice.

The Author, the legal entity

Destroying the figure of the Author DJ - multiple names

More than a physical person, a name now designates a mode of appearance or production, a line, a fiction.

Multinationals

The art of '80 criticized notions of authorship and signatureif buying is an art, the signature of the artist-broker guaranteed a successful and profitable

exchange. Art of displaydistinguish

Questioning the notion of the signature **Elaine Sturtevant**, **Sherrie Levine** - reproducing works of the past, but via very different strategies - to re-exhibit them, to arrange them according to personal principles, each creating a "new idea" After **Mike Bido** constructs an ideal Museum, Sturtevant constructs a narrative by reproducing works showing radical moments in history, Levine copyist work, inspired by Roland Barthes- culture an infinite palimpsest. - the receiver becomes the central figure of culture.

'60 Umberto Eco "open work"

Levy "the emerging techno cultural environment encourages the development of new types of art that ignore the separation between transmission and reception, composition and interpretation.

Eclecticism and postproduction

Greenberg History must make sense. And this sense must be organized in a linear narrative.

Art represents a counterpower.

Today the official image of reality propagated by advertising discourse, relayed by the media, organized by an ultralight ideology of consumption and social competition. In our daily lives, we come across fictions, representations, and forms that sustain this collective imaginary whose contents are dictated by power. Art puts us in the presence of counterimage, forms that question social forms. In the face of the economic abstraction that makes daily life unreal, or an absolute weapon of techno-market power, artist reactivate forms by inhabiting them, pirating private property and copyrights, brands and products, museum - bound forms and signatures.

If the downloading of forms (samplings and remakes) - important concerns today - it is because these forms urge to consider global culture as a toolbox, an open narrative space. Instead of prostrating ourselves before works of the past, we can use thm. Art can be a form of using the world, an **endless negotiation between points of view**..

Art is an activity that produces relationship to the world and in one form or another makes its relationship to space and time material

Claire Bishop

Today, political, moral and ethical judgments have come to fill the vacuum of aesthetic judgment. Artistic experience is more adequate to the split, divided and incomplete subject of today. **Relational antagonism predicated not on social harmony, but on exposure of that which is repressed in contriving the semblance of this harmony, and thereby would provide a more concrete and polemical grounds for rethinking our relationship to the world and to each other.**

Glossary

Action, performance, Body Art - a type of work that appeared in the late 1960s; the artist uses his or her own body. The idea evolved toward the living painting (Vanessa Beecroft) or living characters in which people are used to interpret the work.

Anime - Japanese cartoon films, whose simply drawn figures and straightforward plots are based on Japanese manga comics. In the 1990s anime and their extravagant soundtracks became famous outside Japan

Appropriation art in Appropriation Art, objects, images and texts are lifted from their cultural context and placed unchanged in a new one . They thus become charged with a new significance.

Artist-run space - an exhibition space run by artists (glassbox)

Aura - Walter Benjamin - the immanence of the artwork, its sacred character and power.

Autonomy Condition of self reliance and independence. In art autonomy means freedom from any conditions by non-artistic, objectives.

Cinema - has supplied processes now used in the field of plastic arts. The concept of post-production, for example, which no longer uses the exhibition as a place to show work made elsewhere, but as a laboratory in which the work is conceived and created in real time.

Club culture The 1990's club culture was shaped by the aesthetics of techno-music. However, it was not confined to dance-floor activities but also found expression through a whole lifestyle, influencing fashion, design, and typography.

Code Sign system providing the basis for communication and conveying information..

Context art Criticises the art business and its institutions. Power structures are disclosed, distribution mechanisms and exhibition forms. Are investigated for their political functions. Various artistic means of expression are adopted to present this criticism, such as performances, installation and Object Art. Contextual art - an art that is interdependent with the production or appearance

Crossover - the capacity to draw from different fields of experience and skill simultaneously;

refers to crossing the boundaries between art and

popular culture and between different cultures, also to the inclusion of music, design and folklore etc in artistic work.

Cultural Studies studies that is concerned with the examination of popular culture. Cultural studies pay particular attention to the influence of racial, class or gender factors on cultural expression.

Curator - the person responsible for the selection of subject, artists and / or ideas that will be part of an exhibition. This curator may be associated with an institution or may work as a free - lance curator (independent curator); decides what exhibitions are about, and selects the participating artists.

A means of interpretation that regards a work as an open and many -layered network of the most varied elements in form and content. These elements, their functions and contradictions, are revealed by deconstruction.

Eclecticism A common resort of postmodernism, characterised by extensive quotation from largely historical styles and other artists works.

Entropy A concept derived from heat theory signifying the degree of disorder in closed system. Total entropy would be reached when a system collapsed in chaos. By analogy , entropy indicates the informational value of news. The ultimate here would be a meaningless rushing noise.

Gender surfing the confusing game with sexual roles whose point is to mix them up to humorous effect.

Globalisation means that economic or cultural processes increasingly have worldwide implications.

High and low culture A complex of themes concerning the influence of trivial culture (low art) on modern art (high art) . The concept derives from an exhibition assembled by Kirk Varnedoe in 1990 at the New York Museum of Modern Art.

Hybrid Of many forms, mixed, incapable of single classification.

Icon image or person venerated by a cult.

Iconography The language of images or forms that is typical of a particular cultural context, for example , the iconography of advertising, the western, post-modern architecture etc.

Iconology The interpretation of the content of a work of art, based on its iconography.

Installation art - a work that cannot be limited to a single element and may use several techniques simultaneously (Video, audio, objects, and so on) it forms a temporary site or even an environment (by extension contextual art)

Interface - a term borrowed from computers, designating an element that connects two different systems, creating a network.

Mainstream Predominant style reflecting the taste of the general public

Manga Comics and cartoon films, the most popular type of reading matter in Japan, where manga is produced and consumed in large quantities.

Micropolitics Political strategy based on intervention involving small social groups rather than overall **social change**.

Montage Joining together pictorial elements or sequences in photography, film and video.

Multiple in the 1960's the classical concept of a work of art came under fire. Instead of a single original, works of art were produced in longer runs as "multiple" The idea was to take art out of museums and galleries and make it more available.

New age A form of alternative culture that believed in the beginning of a new age.

Phenomenology A branch of philosophy which examines the way external reality appears to humans.

Pop culture finds its expression in the mass circulation of items from areas such as fashion, music, sport and film. The world of pop culture entered art in the '60 through Pop Art.

Post human A complex of themes centering on the influence of new technologies such as computers, genetic engineering etc. and the influence of a media-based society on the human body. "Post human" was the title of an exhibition put together by Jeffrey Deitch in 1992.

Post-conceptualism Aesthetic approach that like '60 conceptual art, concentrates more on the idea and concept of art than on its visual and perceptible form.

Postmodernism Unlike modernism, Postmodernism starts from the assumption that grand utopias are impossible. It accepts that reality is fragmented and that personal identity is an unstable quantity transmitted by a variety of cultural factors.

Postmodernism advocates an irreverent playful treatment of one's own identity, and a liberal society.

Post structuralism assumes that sign systems are always dynamic and open to change.

Process art idea of change ability of form, collaboration and incompleteness within the creative process.

Reactivate - an undertaking that consists of reusing

older forms or concepts, thought with new purposes.

Ready made - a manufactured object used as is. (Marcel Duchamp)

Relational aesthetics - this defines "an art that uses th sphere of human interactions and its social context as a theoretical horizon, rather than as an affirmation of a private and autonomous symbolic space" (nicolas Bourriaud) This artistic practice requires the spectator to occupy a key position, and the works are sometimes interactive.

Sampling Arrangement of existing visual or audio material with the main intention of playing with the material's form characteristics. Rather than quoting from the material whose sources are often unclear, sampling aims to reformulate it.

Scatter art installation art consisting of everyday objects, including objects trouvés and junk scattered seemingly at random around exhibition spaces.

Simulacrum An illusionary image which is so seductive that it can supplant reality.

Social work Art here is understood as a service that quite deliberately accepts socio-political functions.

Stereotype A standardised, non-individual image that has become generally accepted.

Spectator - a term defining the individual intended to see the work. It stands in opposition to the concept of the public.

Urbanism The subject of town construction and living together in towns

Virtual reality An artificial world created on computer.

Techno - a musical style in which certain technics (similar to the principles of collage) are used in the field of the visual arts (mixing, sampling and so on) The artist as DJ - an artist who mixes and samples (shapes, concepts, etc.)

White cube The neutral white exhibition room which in modern times has succeeded older forms of presenting art. The white cube is supposed to facilitates the concentrated and undisturbed perception of the work of art.

Work in progress Work which the artist does not attempt to complete, focusing instead on the actual creative process.;

An evolving work that is transformed during the period of the exhibition. The opposite of the idea of art work as finished object.

Art Now Uta Grosenick & Burkhard Riemschneider Beaux Arts 1999

Bibliography

Beaux Arts 1999

Concepts of Modern Art from Fauvismto Postmodernism by Nikos Stangos 1974

Performance Art from Futurism to the present RoseLee Goldberg 1988

Art Speak A Guide to Contemporary Ideas, Movements, and Buzzwords 1945 to the Present Robert Atkins 1990

Illuminating Video an essential Guide to Video Art Doug Hall and Sally Jo Fifer 1990

Art in Theory 1900 - 2000 An Anthology of Changing Ideas edited by Charles Harrison & Paul Wood 1993

Installation art Nicolas de Oliveira Nicola Oxley Michael Petry Michael Archer 1994

Esthetique Relationelle Nicolas Bourriaud 1995

Theory and Documents of Contemporary Art a Source Book of Artist's Writings by Kristine Stilles and Peter Selz 1996

Petit Dictionaire des Artistes Contemporains Pascale Le ThorelDavlot, Louise Bordas1996

Thinking about Exhibition by Reesa Greenberg, Bruce W Ferguson, Sandy Naine 1996

Electronic Culture by Timothy Druckrey 1996

Conceptual Art Tony Godfrey Artsince 1960 Michael Archer 1997

New Art 1997

Avant -Garde and After Rethinking Art Now by Brandon Taylor

L'Art Contemporain depuis 1945

Out of Action between performance and the object 1949-1979 Paul Schimmel 1998

The Digital Evolution AD Coleman 1998

Net condition art and globalmedia Peter Weibel /Timothy Druckrey 1998

New Media in late 20th century art Michael Rush 1999

Outsider Art Spontaneous Alternatives Art Colin Rhodes 2000

Postproduction Culture as screenplay: How art reprograms the World Nicolas Bourriaud 2000

Information Arts intersection of art, science, and technology Stephen Wilson 2002

Antagonism and Relational Aesthetics text by Claire Bishop 2004

Rewriting Conceptual Art Michael Newman and Jon Bird

2000 + Arteast collection Liubljana Zdenka Badovinac

