Jeff Wall

"Marks of Indifference": Aspects of Photography in, or as, Conceptual Art (1995)

Originally published in Ann Goldstein and Anne Rorimer, *Reconsidering the Object of Art, 1965–1975*, exh. cat. (Los Angeles: Museum of Contemporary Art, 1995), 247–267.

Preface

This essay is a sketch, an attempt to study the ways that photography occupied Conceptual artists, the ways that photography decisively realized itself as a modernist art in the experiments of the 1960s and 1970s. Conceptual art played an important role in the transformation of the terms and conditions within which established photography defined itself and its relationships with other arts, a transformation which established photography as an institutionalized modernist form evolving explicitly through the dynamics of its auto-critique.

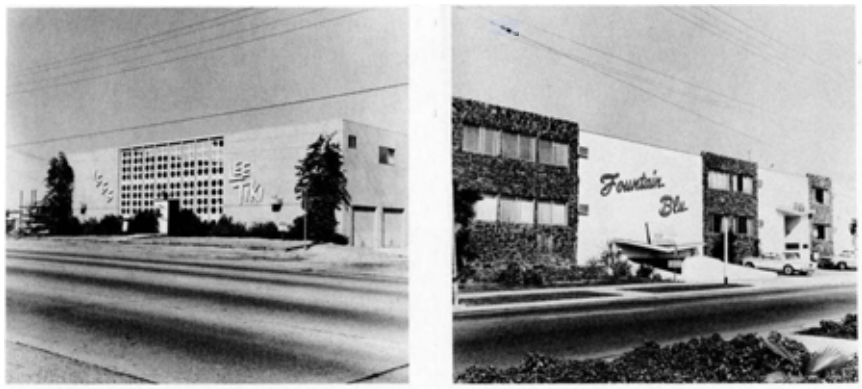
Photography's implication with modernist painting and sculpture was not, of course, developed in the 1960s; it was central to the work and discourse of the art of the 1920s. But, for the sixties generation, art-photography remained too comfortably rooted in the pictorial traditions of modern art; it had an irritatingly serene, marginal existence, a way of holding itself at a distance from the intellectual drama of avant-gardism while claiming a prominent, even definitive place within it. The younger artists wanted to disturb that, to uproot and radicalize the medium, and they did so with the most sophisticated means they had in hand at the time, the auto-critique of art identified with the tradition of the avant-garde. Their approach implied that photography had not yet become "avant-garde" in 1960 or 1965, despite the epithets being casually applied to it. It had not yet accomplished the preliminary autodethronement, or deconstruction, which the other arts had established as fundamental to their development and their *amour-propre*.

Through that auto-critique, painting and sculpture had moved away from the practice of depiction, which had historically been the foundation of their social and aesthetic value. Although we may no longer accept the claim that abstract art had gone "beyond" representation or depiction, it is certain that such developments added something new to the corpus of possible artistic forms in Western culture. In the first half of the 1960s, Minimalism was decisive in bringing back into sharp focus, for the first time since the 1930s, the general problem of how a work of art could validate itself as an object among all other objects in the world. Under the regime of depiction, that is, in the history of Western art before 1910, a work of art was an object whose validity as art was constituted by its being, or bearing, a depiction. In the process of developing alternative proposals for art "beyond" depiction, art had to reply to the suspicion that, without their depictive, or representational function, art objects were art in name only, not in body, form, or function.[1] Art projected itself forward bearing only its glamorous traditional name, thereby entering a troubled phase of restless searching for an alternative ground of validity. This phase continues, and must continue.

Photography cannot find alternatives to depiction, as could the other fine arts. It is in the physical nature of the medium to depict things. In order to participate in the kind of reflexivity made mandatory for modernist art, photography can put into play only its own necessary condition of being a depiction-which-constitutes-an-object.

In its attempts to make visible this condition, Conceptual art hoped to reconnect the medium to the world in a new, fresh way, beyond the worn-out criteria for photography as sheer picture-making. Several important directions emerged in this process. In this essay I will examine only two. The first involves the rethinking and "refunctioning" of *reportage*, the dominant type of art-photography as it existed at the beginning of the 1960s. The second is related to the first, and to a certain extent emerges from it. This is the issue of the de-skilling and re-skilling of the artist in a context defined by the culture industry, and made controversial by aspects of Pop art.

Edward Ruscha; *1555 Artesia Blvd.* and *6565 Fountain Ave.*, from *Some Los Angeles Apartments*, 1965; photo-offset-printed book; 7⅛ x 5⅝ in. (18.1 x 14.3 cm); Walker Art Center



1. From Reportage to Photodocumentation

Photography entered its post-Pictorialist phase (one might say its "post-Stieglitzian" phase) in an exploration of the border-territories of the utilitarian picture. In this phase, which began around 1920, important work was made by those who rejected the Pictorialist enterprise and turned toward immediacy, instantaneity, and the evanescent moment of the emergence of pictorial value out of a practice of reportage of one kind or another. A new version of what could be called the "Western Picture," or the "Western Concept of the Picture," appears in this process.

The Western Picture is, of course, that *tableau*, that independently beautiful depiction and composition that derives from the institutionalization of perspective and dramatic figuration at the origins of modern Western art, with Raphael, Dürer, Bellini and the other familiar *maestri*. It is known as a product of divine gift, high skill, deep emotion, and crafty planning. It plays with the notion of the spontaneous, the unanticipated. The master picture-maker prepares everything in advance, yet trusts that all the planning in the world will lead only to something fresh, mobile, light and fascinating. The soft body of the brush, the way it constantly changes shape as it is used, was the primary means by which the genius of composition was placed at risk at each moment, and recovered, transcendent, in the shimmering surfaces of magical feats of figuration.

Pictorialist photography was dazzled by the spectacle of Western painting and attempted, to some extent, to imitate it in acts of pure composition. Lacking the means to make the surface of its pictures unpredictable and important, the first phase of Pictorialism, Stieglitz's phase, emulated the fine graphic arts, re-invented the beautiful book, set standards for gorgeousness of composition, and faded. Without a dialectical conception of its own surface, it could not achieve the kind of planned spontaneity painting had put before the eyes of the world as a universal norm of art. By 1920, photographers interested in art had begun to look away from painting, even from modern painting, toward the vernacular of their own medium, and toward the cinema, to discover their own principle of spontaneity, to discover once again, for themselves, that unanticipated appearance of the Picture demanded by modern aesthetics.

At this moment the art-concept of photojournalism appears, the notion that art can be created by imitating photojournalism. This imitation was made necessary by the dialectics of avant-garde experimentation. Non-autonomous art-forms, like architecture, and new phenomena such as mass communications, became paradigmatic in the 1920s and 1930s because the avant-gardes were so involved in a critique of the autonomous work of art, so intrigued by the possibility of going beyond it into a utopian revision of society and consciousness. Photojournalism was created in the framework of the new publishing and communications industries, and it elaborated a new kind of picture, utilitarian in its determination by editorial assignment and novel in its seizure of the instantaneous, of the "news event" as it happened. For both these reasons, it seems to have occurred to a number of photographers (Paul Strand, Walker Evans, Brassaï, Henri Cartier-Bresson) that a new art could be made by means of a mimesis of these aims and aspects of photography as it really existed in the world of the new culture industries.

This mimesis led to transformations in the concept of the Picture that had consequences for the whole notion of modern art, and that therefore stand as preconditions for the kind of critique proposed by the Conceptual artists after 1965. Post-pictorialist photography is elaborated in the working out of a demand that the Picture make an appearance in a practice which, having already largely relinquished the sensuousness of the surface, must also relinquish any explicit preparatory process of composition. Acts of composition are the property of the tableau. In reportage, the sovereign place of composition is retained only as a sort of dynamic of anticipatory framing, a "hunter's consciousness," the nervous looking of a "one-eyed cat," as Lee Friedlander put it. Every picture-constructing advantage accumulated over centuries is given up to the jittery flow of events as they unfold. The rectangle of the viewfinder and the speed of the shutter, photography's "window of equipment," is all that remains of the great craft-complex of composition. The art-concept of photojournalism began to force photography into what appears to be a modernistic dialectic. By divesting itself of the encumbrances and advantages inherited from older art forms, reportage pushes toward a discovery of qualities apparently intrinsic to the medium, qualities that must necessarily distinguish the medium from others, and through the self-examination of which it can emerge as a modernist art on a plane with the others.

This force, or pressure, is not simply social. Reportage is not a photographic type brought into existence by the requirements of social institutions as such, even though institutions like the press played a central part in defining photojournalism. The press had some role in shaping the new equipment of the 1920s and 1930s, particularly the smaller, faster cameras and film stock. But reportage is inherent in the nature of the medium, and the evolution of equipment reflects this. Reportage, or the spontaneous, fleeting aspect of the photographic image, appears simultaneously with the pictorial, tableau-like aspect at the origins of photography; its traces can be seen in the blurred elements of Daguerre's first street scenes. Reportage evolves in the pursuit of the blurred parts of pictures.

In this process, photography elaborates its version of the Picture, and it is the first new version since the onset of modern painting in the 1860s, or, possibly, since the emergence of abstract art, if one considers abstract paintings to be, in fact, pictures anymore. A new version of the Picture implies necessarily a turning-point in the development of modernist art. Problems are raised which will constitute the intellectual content of Conceptual art, or at least significant aspects of that content.

Alfred Stieglitz; *The Flatiron Building*, 1902–1903; gelatin silver print; 6 1/16 x 3 1/4 in. (17 x 8.3 cm); The J. Paul Getty Museum, Los Angeles

One of the most important critiques opened up in Conceptual art was that of art-photography's achieved or perceived "aestheticism." The revival of interest in the radical theories and methods of the politicized and objectivistic avant-garde of the 1920s and 1930s has long been recognized as one of the most significant contributions of the art of the 1960s, particularly in America. Productivism, "factography," and Bauhaus concepts were turned against the apparently "depoliticized" and resubjectivized art of the 1940s and 1950s. Thus, we have seen that the kind of formalistic and "re-subjectivized" art-photography that developed around Edward Weston and Ansel Adams on the West Coast, or Harry Callahan and Aaron Siskind in Chicago in those years (to use only American examples) attempted to leave behind *not only* any *link* with agit-prop, but even any connection with the nervous surfaces of social life, and to resume a stately modernist pictorialism. This work has been greeted with opprobrium from radical critics since the beginnings of the new debates in the 1960s. The orthodox view is that Cold War pressures compelled socially-conscious photographers away from the borderline forms of art-photojournalism toward the more subjectivistic versions of *art informel*. In this process, the more explosive and problematic forms and concepts of radical avant-gardism were driven from view, until they made a return in the activistic neo-avant-gardism of the 1960s. There is much truth in this construction, but it is flawed in that it draws too sharp a line between the methods and approaches of politicized avant-gardism and those of the more subjectivistic and formalistic trends in art-photography.

The situation is more complex because the possibilities for autonomous formal composition in photography were themselves refined and brought onto the historical and social agenda by the medium's evolution in the context of vanguardist art. The art-concept of photojournalism is a theoretical formalization of the ambiguous condition of the most problematic kind of photograph. That photograph emerges on the wing, out of a photographer's complex social engagement (his or her assignment); it records something significant in the event, in the engagement, and gains some validity from that. But this validity alone is only a social validity—the picture's success as reportage *per se*. The entire avant-garde of the 1920s and 1930s was aware that validity as reportage *per se* was insufficient for the most radical of purposes. What was necessary was that the picture not only succeed as reportage and be socially effective, but that it succeed in putting forward a new proposition or model of the Picture. Only in doing both these things simultaneously could photography realize itself as a modernist art form, and participate in the radical and revolutionary cultural projects of that era. In this context, rejection of a classicizing aesthetic of the picture—in the name of proletarian amateurism, for example—must be seen as a claim to a new level of pictorial consciousness.

Thus, art-photography was compelled to be both anti-aestheticist and aesthetically significant, albeit in a new "negative" sense, at the same moment. Here, it is important to recognize that it was the content of the avant-garde dialogue itself that was central in creating the demand for an aestheticism which was the object of critique by that same avant-garde. In *Theory of the Avant-Garde* (1974) Peter Bürger argued that the avant-garde emerged historically in a critique of the completed aestheticism of nineteenth-century modern art.[2] He suggests that, around 1900, the avant-garde generation, confronted with the social and institutional fact of the separation between art and the other autonomous domains of life felt compelled to attempt to leap over that separation and reconnect high art and the conduct of affairs in the world in order to save the aesthetic dimension by transcending it. Bürger's emphasis on this drive to transcend Aestheticism and autonomous art neglects the fact that the obsession with the aesthetic, now transformed into a sort of taboo, was carried over into the center of every possible artistic thought or critical idea developed by vanguardism. Thus, to a certain extent, one can invert Bürger's thesis and say that avant-garde art not only constituted a critique of Aestheticism, but also re-established Aestheticism as a permanent issue through its intense problematization of it. This thesis corresponds especially closely to the situation of photography within vanguardism. Photography had no history of autonomous status perfected over time into an imposing institution. It emerged too late for that. Its aestheticizing thus was not, and could not be, simply an object for an avant-gardist critique, since it was brought into existence by that same critique.

In this sense, there cannot be a clear demarcation between aestheticist formalism and various modes of engaged photography. Subjectivism could become the foundation for radical practices in photography just as easily as neo-factography, and both are often present in much of the work of the 1960s.

The peculiar, yet familiar, political ambiguity *as art* of the experimental forms in and around Conceptualism, particularly in the context of 1968, is the result of the fusion, or even confusion, of tropes of art-photography with aspects of its critique. Far from being anomalous, this fusion reflects precisely the inner structure of photography as potentially avant-garde or even neo-avant-garde art. This implies that the new forms of photographic practice and experiment in the sixties and seventies did not derive exclusively from a revival of anti-subjectivist and anti-formalist tendencies. Rather, the works of figures like Douglas Huebler, Robert Smithson, Bruce Nauman, Richard Long, or Joseph Kosuth emerge from a space constituted by the already-matured transformations of both types of approach—factographic and subjectivistic, activist and formalist, "Marxian" and "Kantian"—present in the work of their precursors in the 1940s and 1950s, in the intricacies of the dialectic of "reportage as art-photography," as art-photography *par excellence*. The radical critiques of art-

André Kertész; *Meudon, 1928*, 1928; gelatin silver print; 16 7/16 x 12 1/2 in. (41.8 x 31.8 cm); courtesy Estate of André Kertész

photography inaugurated and occasionally realized in Conceptual art can be seen as both an overturning of academicized approaches to these issues, and as an extrapolation of existing tensions inside that academicism, a new critical phase of academicism and not simply a renunciation of it. Photoconceptualism was able to bring new energies from the other fine arts into the problematic of art-photojournalism, and this had tended to obscure the ways in which it was rooted in the unresolved but well-established aesthetic issues of the photography of the 1940s and 1950s.

Intellectually, the stage was thus set for a revival of the whole drama of reportage within avant-gardism. The peculiar situation of art-photography in the art market at the beginning of the 1960s is another precondition, whose consequences are not simply sociological. It is almost astonishing to remember that important art-photographs cold be purchased for under $100 not only in 1950 but in 1960. This suggests that, despite the internal complexity of the aesthetic structure of art-photography, its moment of recognition as art in capitalist societies had not yet occurred. All the aesthetic preconditions for its emergence as a major form of modernist art had come into being, but it took the new critiques and transformations of the sixties and seventies to actualize these socially. It could be said that the very absence of a market in photography at the moment of a rapidly booming one for painting drew two kinds of energy toward the medium.

The first is a speculative and inquisitive energy, one which circulates everywhere things appear to be "undervalued." Undervaluation implies the future, opportunity, and the sudden appearance of something forgotten. The undervalued is a category akin to Benjaminian ones like the "just past," or the "recently forgotten."

The second is a sort of negative version of the first. In the light of the new critical skepticism toward "high art" that began to surface in the intellectual glimmerings around Pop art and its mythologies, the lack of interest of art marketers and collectors marked photography with a utopian potential. Thus, the thought occurred that a photograph might be the Picture which could not be integrated into "the regime," the commercial-bureaucratic-discursive order which was rapidly becoming the object of criticisms animated by the attitudes of the Student Movement and the New Left. Naive as such thoughts might seem today, they were valuable in turning serious attention toward the ways in which art-photography had not yet become Art. Until it became Art, with a big A, photographs could not be *experienced* in terms of the dialectic of validity which marks all modernist aesthetic enterprises.

Paradoxically, this could only happen in reverse. Photography could emerge socially as art only at the moment when its aesthetic presuppositions seemed to be undergoing a withering radical critique, a critique apparently aimed at foreclosing any further aestheticization or "artification" of the medium. Photoconceptualism led the way toward the complete acceptance of photography as art—autonomous, bourgeois, collectible art—by virtue of insisting that this medium might be privileged to be the negation of that whole idea. In being that negation, the last barriers were broken. Inscribed in a new avant-gardism, and blended with elements of text, sculpture, painting, or drawing, photography became the quintessential "anti-object." As the neo-avant-gardes re-examined and unraveled the orthodoxies of the 1920s and 1930s, the boundaries of the domain of autonomous art were unexpectedly widened, not narrowed. In the explosion of post-autonomous models of practice which characterized the discourse of the seventies, we can detect, maybe only with hindsight, the extension of avant-garde aestheticism. As with the first avant-garde, post-autonomous, "post-studio" art required its double legitimation—first, its legitimation as having transcended—or at least having authentically tested—the boundaries of autonomous art and having become functional in some real way; and then, secondly, that this test, this new utility, result in works or forms which proposed compelling models of art as such, at the same time that they seemed to dissolve, abandon, or negate it. I propose the following characterization of this process: autonomous art had reached a state where it appeared that it could only validly be made by means of the strictest imitation of the non-autonomous. This heteronomy might take the form of direct critical commentary, as with Art & Language; with the production of political propaganda, so common in the 1970s; or with the many varieties of "intervention" or appropriation practiced more recently. But, in all these procedures, an autonomous work of art is still necessarily created. The innovation is that the content of the work is the validity of the model or hypothesis of non-autonomy it creates.

This complex game of mimesis has been, of course, the foundation for all the "endgame" strategies within avant-gardism. The profusion of new forms, processes, materials and subjects which characterizes the art of the 1970s was to a great extent stimulated by mimetic relationships with other social production processes:

Richard Long; *England 1968*, 1968; black-and-white photograph; dimensions variable; courtesy the artist

industrial, commercial, cinematic, etc. Art-photography, as we have seen, had already evolved an intricate mimetic structure, in which artists imitated photojournalists in order to create Pictures. This elaborate, mature mimetic order of production brought photography to the forefront of the new pseudo-heteronomy, and permitted it to become a paradigm for all aesthetically-critical, model-constructing thought about art. Photoconceptualism worked out many of the implications of this, so much so that it may begin to seem that many of Conceptual art's essential achievements are either created in the form of photographs or are otherwise mediated by them.

Reportage is introverted and parodied, manneristically, in aspects of photoconceptualism. The notion that an artistically significant photograph can any longer be made in a direct imitation of photojournalism is rejected as having been historically completed by the earlier avant-garde and by the lyrical subjectivism of 1950s art-photography. The gesture of reportage is withdrawn from the social field and attached to a putative theatrical event. The social field tends to be abandoned to professional photojournalism proper, as if the aesthetic problems associated with depicting it were no longer of any consequence, and photojournalism had entered not so much a postmodernist phase as a "post-aesthetic" one in which it was excluded from aesthetic evolution for a time. This, by the way, suited the sensibilities of those political activists who attempted a new version of proletarian photography in the period.

This introversion, or subjectivization, of reportage was manifested in two important directions. First, it brought photography into a new relationship with the problematics of the staged, or posed, picture, through new concepts of performance. Second, the inscription of photography into a nexus of experimental practices led to a direct but distantiated and parodic relationship with the art-concept of photojournalism. Although the work of many artists could be discussed in this context, for the sake of brevity I will discuss the photographic work of Richard Long and Bruce Nauman as representative of the first issue, that of Dan Graham, Douglas Huebler, and Robert Smithson of the second.

Long's and Nauman's photographs document already conceived artistic gestures, actions, or "studio-events"—things that stand self-consciously as conceptual, aesthetic models for states of affairs in the world, which, as such, need no longer appear directly in the picture. Long's *England 1968* (1968) documents an action or gesture, made by the artist alone, out in the countryside, away from the normal environs of art or performance. Generically, his pictures are landscapes, and their mood is rather different from the typologies and intentions of reportage. Conventional artistic landscape photography might feature a foreground motif, such as a curious heap of stones or a gnarled tree, and counterpoint it to the rest of the scene, showing it to be singular, differentiated from its surroundings, and yet existing by means of those surroundings. In such ways, a landscape picture can be thought to be a report on a state of affairs, and therefore be consistent with an art-concept of reportage. Long's walked line in the grass substitutes itself for the foreground motif. It is a gesture akin to Barnett Newman's notion of the establishment of a "Here" in the void of a primeval terrain.

Bruce Nauman, *Self-Portrait as a Fountain*, 1966–1967/1970 (under cat. no. 106)

Bruce Nauman; *Failing to Levitate in the Studio*, 1966; black-and-white photograph; 20 x 24 in. (50.8 x 60.9 cm); courtesy the artist

It is simultaneously agriculture, religion, urbanism, and theater, an intervention in a lonely, picturesque spot which becomes a setting completed artistically by the gesture and the photograph for which the gesture was enacted. Long does not photograph events in the process of their occurrence, but stages an event for the benefit of a preconceived photographic rendering. The picture is presented as the subsidiary form of an act, as "photo-documentation." It has become that, however, by means of a new kind of photographic mise-en-scène. That is, it exists and is legitimated as continuous with the project of reportage by moving in precisely the opposite direction, toward a completely designed pictorial method, an introverted masquerade that plays games with the inherited aesthetic proclivities of art-photography-as-reportage. Many of the same elements, moved indoors, characterize Nauman's studio photographs, such as *Failing to Levitate in the Studio* (1966) or *Self-Portrait as a Fountain* (1966-67/70). The photographer's studio, and the generic complex of "studio photography," was the Pictorialist antithesis against which the aesthetics of reportage were elaborated. Nauman changes the terms. Working within the experimental framework of what was beginning at the time to be called "performance art," he carries out photographic acts of reportage whose subject-matter is the self-conscious, self-centered "play" taking place in the studios of artists who have moved "beyond" the modern fine arts into the new hybridities. Studio photography is no longer isolated from reportage: it is reduced analytically to coverage of whatever is happening in the studio, that place once so rigorously controlled by precedent and formula, but which was in the process of being reinvented once more as theater, factory, reading room, meeting place, gallery, museum, and many other things.

Nauman's photographs, films, and videos of this period are done in two modes or styles. The first, that of *Failing to Levitate*, is "direct," rough, and shot in black and white. The other is based on studio lighting effects—multiple sources, colored gels, emphatic contrasts—and is of course done in color. The two styles, reduced to a set of basic formulae and effects, are signifiers for the new co-existence of species of photography which had seemed ontologically separated and even opposed in the art history of photography up to that time. It is as if the reportage works go

back to Muybridge and the sources of all traditional concepts of photographic documentary, and the color pictures to the early "gags" and jokes, to Man Ray and Moholy-Nagy, to the birthplace of effects used for their own sake. The two reigning myths of photography—the one that claims that photographs are "true" and the one that claims they are not—are shown to be grounded in the same praxis, available in the same place, the studio, at that place's moment of historical transformation.

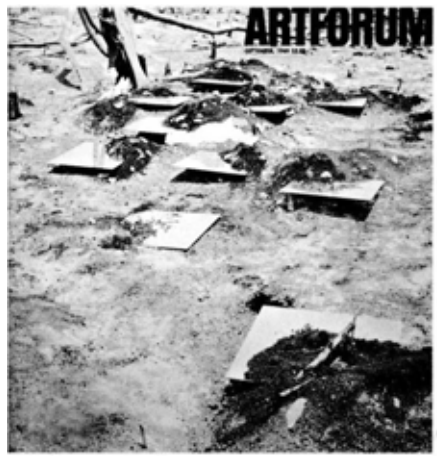
These practices, or strategies, are extremely common by about 1969, so common as to be *de rigueur* across the horizon of performance art, earth art, Arte Povera, and Conceptualism, and it can be said that these new methodologies of photographic practice are the strongest factor linking together the experimental forms of the period, which can seem so disparate and irreconcilable.

This integration or fusion of reportage and performance, its manneristic introversion, can be seen as an implicitly parodic critique of the concepts of art-photography. Smithson and Graham, in part because they were active as writers, were able to provide a more explicit parody of photojournalism than Nauman or Long.

Photojournalism as a social institution can be defined most simply as a collaboration between a writer and a photographer. Conceptual art's intellectualism was engendered by young, aspiring artists for whom critical writing was an important practice of self-definition. The example of Donald Judd's criticism for *Arts Magazine* was decisive here, and essays like "Specific Objects" (1964) had the impact, almost, of literary works of art. The interplay between a veteran littérateur, Clement Greenberg; a young academic art critic, Michael Fried; and Judd, a talented stylist, is one of the richest episodes in the history of American criticism, and had much to do with igniting the idea of a written critique standing as a work of art. Smithson's "The Crystal Land," published in *Harper's Bazaar* in 1966, is an homage to Judd as a creator of both visual and literary forms. Smithson's innovation, however, is to avoid the genre of art criticism, writing a mock-travelogue instead. He plays the part of the inquisitive, belletristic journalist, accompanying and interpreting his subject. He narrativizes his account of Judd's art, moves from critical commentary to storytelling and re-invents the relationships between visual art and literature. Smithson's most important published works, such as "The Monuments of Passaic," and "Incidents of Mirror-Travel in the Yucatan" are "auto-accompaniments." Smithson the journalist-photographer accompanies Smithson the artist-experimenter and is able to produce a sophisticated apologia for his sculptural work in the guise of popular entertainment. His essays do not make the Conceptualist claim to be works of visual art, but appear to remain content with being works of literature. The photographs included in them purport to illustrate the narrative or commentary. The narratives, in turn, describe the event of making the photographs. "One never knew what side of the mirror one was on," he mused in "Passaic," as if reflecting on the parody of photojournalism he was in the process of enacting. Smithson's parody was a way of dissolving, or softening, the objectivistic and positivistic tone of Minimalism, of subjectivizing it by associating its reductive formal language with intricate, drifting, even delirious moods or states of mind.

The Minimalist sculptural forms to which Smithson's texts constantly allude appeared to erase the associative chain of experience, the interior monologue of creativity, insisting on the pure immediacy of the product itself, the work as such, as "specific object." Smithson's exposure of what he saw as Minimalism's emotional interior depends on the return of ideas of time and process, of narrative and enactment, of experience, memory, and allusion, to the artistic forefront, against the rhetoric of both Greenberg and Judd.

Cover of *Artforum*, no. 1 (September 1969), with photography of Robert Smithson's *First Mirror Displacement*, 1969



His photojournalism is at once self-portraiture—that is, performance—and reportage about what was hidden and even repressed in the art he most admired. It located the impulse toward self-sufficient and non-objective forms of art in concrete, personal responses to real life, social experiences, thereby contributing to the new critiques of formalism which were so central to Conceptual art's project.

Dan Graham's involvement with the classical traditions of reportage is unique among the artists usually identified with Conceptual art, and his architectural photographs continue some aspects of Walker Evans's project. In this, Graham locates his practice at the boundary of photojournalism, participating in it, while at the same time placing it at the service of other aspects of his oeuvre. His architectural photographs provide a social grounding for the structural models of intersubjective experience he elaborated in text, video, performance and sculptural environmental pieces. His works do not simply make reference to the larger social world in the manner of photojournalism; rather they refer to Graham's own other projects, which, true to Conceptual form, are models of the social, not depictions of it.

Graham's *Homes for America* (1966–67) has taken on canonical status in this regard. Here the photo-essay format so familiar to the history of photography has been meticulously replicated as a model of the institution of photojournalism. Like Walker Evans at *Fortune*, Graham writes the text and supplies the pictures to go along with it. *Homes* was actually planned as an essay on

Robert Smithson, *The Bridge Monument Showing Sidewalks*, 1967, from *Monuments of Passaic* (cat. no. 173)

suburban architecture for an art magazine, and could certainly stand unproblematically on its own as such. By chance, it was never actually published as Graham had intended it. Thereby, it migrated to the form of a lithographic print of an apocryphal two-page spread.[3] The print, and the original photos included in it, do not constitute an act or practice of reportage so much as a model of it. This model is a parody, a meticulous and detached imitation whose aim is to interrogate the legitimacy (and the processes of legitimation) of its original, and thereby (and only thereby) to legitimate itself as art.

The photographs included in the work are among Graham's most well-known and have established important precedents for his subsequent photographic work. In initiating his project in photography in terms of a parodic model of the photo-essay, Graham positions all his picture-making as art in a very precise, yet very conditional, sense. Each photograph may be—or, must be considered as possibly being—no more than an illustration to an essay, and therefore not an autonomous work of art. Thus, they appear to satisfy, as do Smithson's photographs, the demand for an imitation of the non-autonomous. *Homes for America*, in being both really just an essay on the suburbs and, as well, an artist's print, constituted itself explicitly as a canonical instance of the new kind of anti-autonomous yet autonomous work of art. The photographs in it oscillate at the threshold of the autonomous work, crossing and recrossing it, refusing to depart from the artistic dilemma of reportage and thereby establishing an aesthetic model of just that threshold condition.

Huebler's work is also engaged with creating and examining the effect photographs have when they masquerade as part of some extraneous project, in which they appear to be means and not ends. Unlike Smithson or Graham, though, Huebler makes no literary claims for the textual part of his works, the "programs" in which his photographs are utilized. His works approach Conceptual art per se in that they eschew literary status and make claims only as visual art objects. Nevertheless, his renunciation of the literary is a language-act, an act enunciated as a manoeuvre of writing. Huebler's "pieces" involve the appropriation, utilization and mimesis of various "systems of documentation," of which photography is only one. It is positioned within the works by a group of generically related protocols, defined in writing, and it is strictly within these parameters that the images have meaning and artistic status. Where Graham and Smithson make their works through mimesis and parody of the forms of photojournalism, its published product, Huebler parodies the assignment, the "project" or enterprise that sets the whole process into motion to begin with. The seemingly pointless and even trivial procedures that constitute works like *Duration Piece #5, Amsterdam, Holland* (1970) or *Duration Piece #7, Rome* (1973) function as models for that verbal or written construction, which, in the working world, causes photographs to be made. The more the assignment is emptied of what could normatively considered to be compelling social subject matter, the more visible it is simply as an instance of structure, an order, and the more clearly it can be experienced as a model of relationships between writing and photography. By emptying subject matter from his practice of photography, Huebler recapitulates important aspects of the development of modernist painting. Mondrian, for example, moved away from depictions of the landscape, to experimental patterns with only a residual depictive value, to abstract works which analyze and model relationships but do not depict or represent them. The idea of an art which provides a direct experience of situations or relationships, not a secondary, representational one, is one of abstract art's most powerful creations. The viewer does not experience the "re-representation" of absent things, but the presence of a thing, the work of art itself, with all of its indwelling dynamism, tension and complexity. The experience is more like an encounter with an entity than with a mere picture. The entity does not bear a depiction of another entity, more important than it; rather, it appears and is experienced in the way objects and entities are experienced in the emotionally-charged contexts of social life.

Huebler's mimesis of the model-constructive aspects of modernist abstract art contradicts, of course, the natural depictive qualities of photography. This contradiction is the necessary center of these works. By making photography's inescapable depictive character continue even where it has been decreed that there is nothing of significance to depict, Huebler aims to make visible something essential about the medium's nature. The artistic, creative part of this work is obviously not the photography, the picture-making. This displays all the limited qualities identified with photoconceptualism's de-skilled, amateurist sense of itself. What is creative in these works are the written assignments, or programs. Every element that could make the pictures "interesting" or "good" in terms derived from art-photography is systematically and rigorously excluded.

Dan Graham, "Homes for America," *Arts Magazine* 41 (December 1966–January 1967): 21–22

At the same time, Huebler eliminates all conventional "literary" characteristics from his written statements. The work is comprised of these two simultaneous negotiations, which produce a "reportage" without event, and a writing without narrative, commentary, or opinion. This double negation imitates the criteria for radical abstract painting and sculpture, and pushes thinking about photography toward an awareness of the dialectics of its inherent depictive qualities. Huebler's works allow us to contemplate the condition of "depictivity" itself and imply that it is this contradiction between the unavoidable process of depicting appearances, and the equally unavoidable process of making objects, that permits photography to become a model of an art whose subject matter is the idea of art.

II. Amateurization

Photography, like all the arts that preceded it, is founded on the skill, craft, and imagination of its practitioners. It was, however, the fate of all the arts to become modernist through a critique of their own legitimacy, in which the techniques and abilities most intimately identified with them were placed in question. The wave of reductivism that broke in the 1960s had, of course, been gathering during the preceding half-century, and it was the maturing (one could almost say, the totalizing) of that idea that brought into focus the explicit possibility of a "conceptual art," an art whose content was none other than its own idea of itself, and the history of such an idea's becoming respectable.

Painters and sculptors worked their way into this problem by scrutinizing and repudiating—if only experimentally—their own abilities, the special capacities that had historically distinguished them from other people—non-artists, unskilled or untalented people. This act of renunciation had moral and utopian implications. For the painter, a radical repudiation of complicity with Western traditions was a powerful new mark of distinction in a new era of what Nietzsche called "a revaluation of all values."[4] Moreover, the significance of the repudiation was almost immediately apparent to people with even a passing awareness of art, though apparent in a negative way. "What! You don't want things to look three-dimensional? Ridiculous!" It is easy to experience the fact that something usually considered essential to art has been removed from it. Whatever the thing the artist has thereby created might appear to be, it is first and foremost that which results from the absence of elements which have hitherto always been there. The reception, if not the production, of modernist art has been consistently formed by this phenomenon, and the idea of modernism as such is inseparable from it. The historical process of critical reflexivity derives its structure and identity from the movements possible in, and characteristic of, the older fine arts, like painting. The drama of modernization, in which artists cast off the antiquated characteristics of their *métiers*, is a compelling one, and has become the conceptual model for modernism as a whole. Clement Greenberg wrote: "Certain factors we used to think essential to the making and experiencing of art are shown not to be so by the fact that Modernist painting has been able to dispense with them and yet continue to offer the experience of art in all its essentials."[5]

Abstract and experimental art begins its revolution and continues its evolution with the rejection of depiction, of its own history as limning and picturing, and then with the deconsecration of the institution which came to be known as Representation. Painting finds a new *telos*, a new identity and a new glory in being the site upon which this transformation works itself out.

It is a commonplace to note that it was the appearance of photography which, as the representative of the Industrial Revolution in the realm of the image, set the historical process of modernism in motion. Yet photography's own historical evolution into modernist discourse has been determined by the fact that, unlike the older arts, it cannot dispense with depiction and so, apparently, cannot participate in the adventure it might be said to have suggested in the first place.

The dilemma, then, in the process of legitimating photography as a modernist art is that the medium has virtually no dispensable characteristics, the way painting, for example, does, and therefore cannot conform to the ethos of reductivism, so succinctly formulated by Greenberg in these lines, also from "Modernist Painting": "What had to be exhibited was not only that which was unique and irreducible in art in general, but also that which was unique and irreducible in each particular art. Each art had to determine, through its own operations and works, the effects exclusive to itself. By doing so it would, to be sure, narrow its area of competence, but at the same time it would make its possession of that area all the more certain."[6]

The essence of the modernist deconstruction of painting as picture-making was not realized in abstract art as such; it was realized in emphasizing the distinction between

Dan Graham; *Homes for America*, 1966–1967; photo-offset reproduction of layout for *Arts Magazine*; 34½ x 25 in. (87.6 x 63.5 cm); Walker Art Center

the institution of the Picture and the necessary structure of the depiction itself. It was physically possible to separate the actions of the painter—those touches of the brush which had historically always, in the West at least, led to a depiction—from depiction, and abstract art was the most conclusive evidence for this.

Photography constitutes a depiction not by the accumulation of individual marks, but by the instantaneous operation of an integrated mechanism. All the rays permitted to pass through the lens form an image immediately, and the lens, by definition, creates a focused image at its correct focal length. Depiction is the only possible result of the camera system, and the kind of image formed by a lens is the only image possible in photography. Thus, no matter how impressed photographers may have been by the analytical rigor of modernist critical discourse, they could not participate in it directly in their practice because the specificities of their medium did not permit it. This physical barrier has a lot to do with the distanced relationship between painting and photography in the era of art-photography, the first sixty or so years of this century.

Despite the barrier, around the middle of the 1960s, numerous young artists and art students appropriated photography, turned their attention away from *auteurist* versions of its practice, and forcibly subjected the medium to a full-scale immersion in the logic of reductivism. The essential reduction came on the level of skill. Photography could be integrated into the new radical logics by eliminating all the pictorial suavity and technical sophistication it had accumulated in the process of its own imitation of the Great Picture. It was possible, therefore, to test the medium for its indispensable elements, without abandoning depiction, by finding ways to legitimate pictures that demonstrated the absence of the conventional marks of pictorial distinction developed by the great auteurs, from Atget to Arbus.

Already by around 1955, the revalorization and reassessment of vernacular idioms of popular culture had emerged as part of a new "new objectivity," an objectivism bred by the limitations of lyrical *art informel*, the introverted and self-righteously lofty art forms of the 1940s and 1950s. This new critical trend had sources in high art and high academe, as the names Jasper Johns and Piero Manzoni, Roland Barthes and Leslie Fiedler, indicate. It continues a fundamental project of the earlier avant-garde—the transgression of the boundaries between "high" and "low" art, between artists and the rest of the people, between "art" and "life." Although Pop art in the late fifties and early sixties seemed to concentrate on bringing mass-culture elements into high-culture forms, already by the 1920s the situation had become far more complex and reciprocal than that, and motifs and styles from avant-garde and high-culture sources were circulating extensively in the various new Culture Industries in Europe, the United States, the Soviet Union, and elsewhere. This transit between "high" and "low" had become the central problematic for the avant-garde because it reflected so decisively the process of modernization of all cultures. The great question was whether or not art as it had emerged from the past would be "modernized" by being dissolved into the new mass-cultural structures.

Hovering behind all tendencies toward reductivism was the shadow of this great "reduction." The experimentation with the "anaesthetic," with "the look of non-art," "the condition of no-art," or with "the loss of the visual," is in this light a kind of tempting of fate. Behind the Greenbergian formulae, first elaborated in the late 1930s, lies the fear that there may be, finally, no indispensable characteristics that distinguish the arts, and that art as it has come down to us is very dispensable indeed. Gaming with the anaesthetic was both an intellectual necessity in the context of modernism, and at the same time the release of social and psychic energies which had a stake in the "liquidation" of bourgeois "high art." By 1960 there was pleasure to be had in this experimentation, a pleasure, moreover, which had been fully sanctioned by the aggressivity of the first avant-garde or, at least, important parts of it.

Douglas Huebler; *Duration Piece #7, Rome, March 1973* (detail), 1973; 14 black-and-white photographs and statement; overall dimensions 39¼ x 32½ in. (99.7 x 81.9 cm) framed; courtesy Darcy Huebler

Duration Piece #7
Rome

Fourteen photographs were made, at exact 30 second intervals, in order to document specific changes in the relationship between two aspects of the water falling from the rocks in one area at the base of the Fountain of Trevi.

The photographs, undesignated by the sequence in which they were made, join with this statement to constitute the form of this work.

March, 1973 Douglas Huebler

Radical deconstructions therefore took the form of searches for models of "the anaesthetic." Duchamp had charted this territory before 1920, and his influence was the decisive one for the new critical objectivisms surfacing forty years later with Gerhard Richter, Andy Warhol, Manzoni, John Cage, and the rest. The anaesthetic found its emblem in the Readymade, the commodity in all its guises, forms, and traces. Working-class, lower-middle class, suburbanite, and underclass milieux were expertly scoured for the relevant utilitarian images, depictions, figurations, and objects that violated all the criteria of canonical modernist taste, style, and technique. Sometimes the early years of Pop art seem like a race to find the most perfect, metaphysically banal image, that cipher that demonstrates the ability of culture to continue when every aspect of what had been known in modern art as seriousness, expertise, and reflexiveness had been dropped. The empty, the counterfeit, the functional, and the brutal themselves were of course nothing new as art in 1960, having all become tropes of the avant-garde via Surrealism. From the viewpoint created by Pop art, though, earlier treatments of this problem seem emphatic in their adherence to the Romantic idea of the transformative power of authentic art. The anaesthetic is transformed as art, but along the fracture-line of shock. The shock caused by the appearance of the anaesthetic in a serious work is calmed by the aura of seriousness itself. It is this aura which becomes the target of the new wave of critical play. Avant-garde art had held the anesthetic in a place by a web of sophisticated manoeuvres, calculated transgressive gestures, which always paused on the threshold of real abandonment. Remember Bellmer's pornography, Heartfield's propaganda, Mayakovsky's advertising. Except for the Readymade, there was no complete mimesis or appropriation of the anaesthetic, and it may be that the Readymade, that thing that had indeed crossed the line, provided a sort of fulcrum upon which, between 1920 and 1960, everything else could remain balanced.

The unprecedented mimesis of "the condition of no art" on the part of the artists of the early sixties seems to be an instinctive reflection of these lines from Theodor Adorno's *Aesthetic Theory*, which was being composed in that same period: "Aesthetics, or what is left of it, seems to assume tacitly that the survival of art is unproblematic. Central for this kind of aesthetics therefore is the question of how art survives, not whether it will survive at all. This view has little credibility today. Aesthetics can no longer rely on art as a fact. If art is to remain faithful to its concept, it must pass over into anti-art, or it must develop a sense of self-doubt which is born of the moral gap between its continued existence and mankind's catastrophes, past and future," and "At the present time significant modern art is entirely unimportant in a society that only tolerates it. This situation affects art itself, causing it to bear the marks of indifference: there is the disturbing sense that this art might just as well be different or might not exist at all."[7]

The pure appropriation of the anaesthetic, the imagined completion of the gesture of passing over into anti-art, or non-art, is the act of internalization of society's indifference to the happiness and seriousness of art. It is also, therefore, an expression of the artist's own identification with baleful social forces. This identification may be, as always in modernism, experimental, but the experiment must be carried out in actuality, with the risk that an "identification with the aggressor" will really occur and be so successful socially as art that it becomes inescapable and permanent. Duchamp gingerly seemed to avoid this; Warhol perhaps did not. In not doing so, he helped make explicit some of the hidden energies of reductivism. Warhol made his taboo-breaking work by subjecting photography to reductivist methodology, both in his silkscreen paintings and in his films. The paintings reiterated or appropriated photojournalism and glamour photography and claimed that picture-making skills were of minor importance in making significant pictorial art. The films extended the argument directly into the regime of the photographic, and established an aesthetic of the amateurish which tapped into New York traditions going back via the Beats and independents to the late 1930s and the film experiments of James Agee and Helen Levitt. To the tradition of independent, intimate, and naturalistic filmmaking, as practiced by Robert Frank, John Cassavetes, or Frederick Wiseman, Warhol added (perhaps "subtracted" would be the better word) the agony of reductivism. Cassavetes fused the documentary tradition with method acting in films like *Faces* (1968), with the intention of getting close to people. The rough photography and lighting drew attention to itself, but the style signified a moral decision to forego technical finish in the name of emotional truth. Warhol reversed this in films like *Eat*, *Kiss*, or *Sleep* (all 1963), separating the picture-style from its radical humanist content-types, in effect using it to place people at a peculiar distance, in a new relationship with the spectator. Thus a methodological model is constructed: the non-professional or amateurist camera technique, conven-

Publicity still from John Cassavetes' *Faces* (filmed 1965/released 1968); courtesy Photofest

tionally associated with anti-commercial naturalism and existential, if not political, commitment, is separated from those associations and turned toward new psychosocial subjects, including a new version of the glamour it wanted to leave behind. In this process, amateurism as such becomes visible as the photographic modality or style which, in itself, signifies the detachment of photography from three great norms of the Western pictorial tradition—the formal, the technical, and the one relating to the range of subject-matter. Warhol violates all these norms simultaneously, as Duchamp had done before him with the Readymade. Duchamp managed to separate his work as an object from the dominant traditions, but not until Warhol had the picture been accorded the same treatment.[8] Warhol's replacement of the notion of the artist as a skilled producer with that of the artist as a consumer of new picture-making gadgets was only the most obvious and striking enactment of what could be called a new amateurism, which marks so much of the art of the 1960s and earlier 1970s.

Amateurish film and photographic images and styles of course related to the documentary tradition, but their deepest resonance is with the work of actual amateurs—the general population, the "people." To begin with, we must recognize a conscious utopianism in this turn toward the technological vernacular: Joseph Beuys's slogan "every man is an artist," or Lawrence Weiner's diffident conditions for the realization and possession of his works reflect with particular clarity the idealistic side of the claim that the *making* of artworks needs to be, and in fact has become, a lot easier than it was in the past. These artists argued that the great mass of the people had been excluded from art by social barriers and had internalized an identity as "untalented," and "inartistic" and so were resentful of the high art that the dominant institutions unsuccessfully compelled them to venerate. This resentment was the moving force of philistine mass culture and kitsch, as well as of repressive social and legislative attitudes toward the arts. Continuation of the regime of specialized high art intensified the alienation of both the people and the specialized, talented artists who, as the objects of resentment, developed elitist antipathy toward "the rabble" and identified with the ruling classes as their only possible patrons. This vicious circle of "avant-garde and kitsch" could be broken only by a radical transformation and negation of high art. These arguments repeat those of the earlier Constructivists, Dadaists, and Surrealists almost word for word, nowhere more consciously than in Guy Debord's *The Society of the Spectacle* (1967): "Art in the period of its dissolution, as a movement of negation in pursuit of its own transcendence in a historical society where history is not directly lived, is at once an art of change and a pure expression of the impossibility of change. The more grandiose its demands, the further from its grasp is true self-realization. This is an art that is necessarily *avant-garde*; and it is an art that *is not*. Its vanguard is its own disappearance."[9]

The practical transformation of art (as opposed to the idea of it) implies the transformation of the practices of both artists and their audiences, the aim being to obliterate or disable both categories into a kind of dialectical synthesis of them, a Schiller-like category of emancipated humanity which needs neither Representation nor Specatorship. These ideals were an important aspect of the movement for the transformation of artistry, which opened up the question of skill. The utopian project of rediscovering the roots of creativity in a spontaneity and intersubjectivity freed from all specialization and spectacularized expertise combined with the actual profusion of light consumer technologies to legitimate a widespread "de-skilling" and "re-skilling" of art and art education. The slogan "painting is dead" had been heard from the avant-garde since 1920; it meant that it was no longer necessary to separate oneself from the people through the acquisition of skills and sensibilities rooted in a craft-guild exclusivity and secrecy; in fact, it was absolutely necessary not to do so, but rather to animate with radical imagination those common techniques and abilities made available by modernity itself. First among these was photography.

The radicals' problem with photography was, as we have seen, its evolution into an art-photography. Unable to imagine anything better, photography lapsed into an imitation of high art and uncritically recreated its esoteric worlds of technique and "quality." The instability of the concept of art-photography, its tendency to become reflexive and to exist at the boundary-line of the utilitarian, was muffled in the process of its "artification." The criteria of deconstructive radicalism—expressed in ideas like "the conditions of no art," and "every man is an artist"—could be applied to photography primarily, if not exclusively, through the imitation of amateur picture-making. This was no arbitrary decision. A popular system of photography based on a minimal level of skill was instituted by George Eastman in 1888, with the Kodak slogan, "you push the button; we do the rest." In the 1960s, Jean-Luc Godard debunked his own creativity with the comment that "Kodak does 98 percent." The means by which photography could join and contribute to the movement of the modernist autocritique was the user-friendly mass-market gadget-camera. The Brownie, with its small gauge roll-film and quick shutter was also, of course, the prototype for the equipment of the photojournalist, and therefore is present, as a historical shadow, in the evolution of art-photography as it emerged in its dialectic with photojournalism. But the process of professionalization of photography led to technical transformations of small-scale cameras, which, until the more recent proliferation of mass-produced SLRs, reinstituted an economic barrier for the amateur that became a social and cultural one as well. Not until the 1960s did we see tourists and picnickers sporting Pentaxes and Nikons; before then they used the various Kodak or Kodak-like products, such as the Hawkeye, or the Instamatic, which were little different from a 1925-model Brownie.[10]

Andy Warhol: *KISS*, 1963; film still, black-and-white, silent; The Andy Warhol Museum: Founding Collection

It is significant, then, that the mimesis of amateurism began around 1966; that is, at the last moment of the "Eastman era" of amateur photography, at the moment when Nikon and Polaroid were revolutionizing it. The mimesis takes place at the threshold of a new technological situation, one in which the image-producing capacity of the average citizen was about to make a quantum leap. It is thus, historically speaking, really the last moment of "amateur photography" as such, as a social category established and maintained by custom and technique. Conceptualism turns toward the past just as the past darts by into the future; it elegizes something at the same instant that it points toward the glimmering actualization of avant-garde utopianism through technological progress.

If "every man is an artist," and that artist is a photographer, he will become so also in the process in which high-resolution photographic equipment is released from its cultish possession by specialists and is made available to all in a cresting wave of consumerism. The worlds of Beuys and McLuhan mingle as average citizens come into possession of "professional-class" equipment. At this moment, then, amateurism ceases to be a technical category; it is revealed as a mobile social category in which limited competence becomes an open field for investigation.

"Great art" established the idea (or ideal) of unbounded competence, the wizardry of continually-evolving talent. This ideal became negative, or at least seriously uninteresting, in the context of reductivism, and the notion of limits to competence, imposed by oppressive social relationships, became charged with exciting implications. It became a subversive creative act for a talented and skilled artist to imitate a person of limited abilities. It was a new experience, one which ran counter to all accepted ideas and standards of art, and was one of the last gestures which could produce avant-gardist shock. The mimesis signified, or expressed, the vanishing of great traditions of Western art into the new cultural structures established by the mass media, credit financing, suburbanization, and reflexive bureaucracy. The act of renunciation required for a skilled artist to enact this mimeses, and construct works as models of its consequences, is a scandal typical of avant-garde desire, the desire to occupy the threshold of the aesthetic, its vanishing-point.

Many examples of such amateurist mimesis can be drawn from the corpus of photoconceptualism, and it could probably be said that almost all photoconceptualists indulged in it to some degree. But one of the purest and most exemplary instances is the group of books published by Edward Ruscha between 1963 and 1970.

For all the familiar reasons, Los Angeles was perhaps the best setting for the complex of reflections and crossovers between Pop art, reductivism, and their mediating middle term, mass culture, and Ruscha for biographical reasons may inhabit the persona of the American Everyman particularly easily. The photographs in *Some Los Angeles Apartments* (1965), for example, synthesize the brutalism of Pop art with the low-contrast monochromaticism of the most utilitarian and perfunctory photographs (which could be imputed to have been taken by the owners, managers, or residents of the buildings in question). Although one or two pictures suggest some recognition of the criteria of art-photography, or even architectural photography (e.g. "2014 S. Beverly Glen Blvd."), the majority seem to take pleasure in a rigorous display of generic lapses: improper relation of lenses to subject distances, insensitivity to time of day and quality of light, excessively functional cropping, with abrupt excisions of peripheral objects, lack of attention to the specific character of the moment being depicted—all in all a hilarious performance, an almost sinister mimicry of the way "people" make images of the dwellings in which they are involved. Ruscha's impersonation of such an Everyperson obviously draws attention to the alienated relationships people have with their built environment, but his pictures do not in any way stage or dramatize that alienation the way that Walker Evans did, or that Lee Friedlander was doing at that moment. Nor do they offer a transcendent experience of a building that pierces the alienation usually felt in life, as with Atget, for example. The pictures are, as reductivist works, models of our actual relations with their subjects, rather than dramatized representations that transfigure those relations by making it impossible for us to have such relations with *them*.

Ruscha's books ruin the genre of the "book of photographs," that classical form in which art-photography declares its independence. *Twentysix Gasoline Stations* (1962) may depict the service stations along Ruscha's route between Los Angeles and his family home in Oklahoma, but it derives its artistic significance from the fact that at a moment when "The Road" and roadside life had already become an auteurist cliché in the hands of Robert Frank's epigones, it resolutely denies any representation of its theme, seeing the road as a system and an economy mirrored in the structure of both the pictures he took and the publication in which they appear. Only an idiot would take pictures of nothing but the filling

Edward Ruscha, *Union, Needles, California*, from *Twentysix Gasoline Stations*, 1962 (cat. no. 129)

UNION, NEEDLES, CALIFORNIA

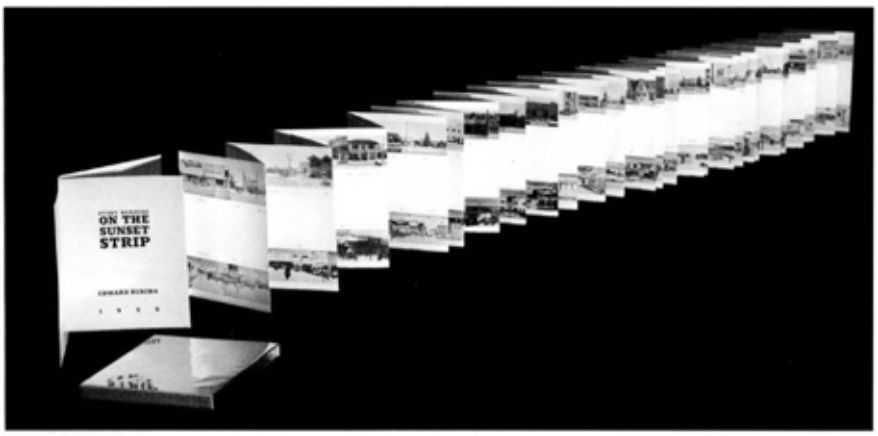
stations, and the existence of a book of just those pictures is a kind of proof of the existence of such a person. But the person, the asocial cipher who cannot connect with the others around him, is an abstraction, a phantom conjured up by the construction, the structure of the product said to be by his hand. The anaesthetic, the edge or boundary of the artistic, emerges through the construction of this phantom producer, who is unable to avoid bringing into visibility the "marks of indifference" with which modernity expresses itself in or as a "free society."

Amateurism is a radical reductivist methodology insofar as it is the form of an impersonation. In photoconceptualism, photography posits its escape from the criteria of art-photography through the artist's performance as a non-artist who, despite being a non-artist, is nevertheless compelled to make photographs. These photographs lose their status as Representations before the eyes of their audience: they are "dull," "boring," and "insignificant." Only by being so could they accomplish the intellectual mandate of reductivism at the heart of the enterprise of Conceptual art. The reduction of art to the condition of an intellectual concept of itself was an aim which cast doubt upon any given notion of the sensuous experience of art. Yet the loss of the sensuous was a state which itself had to be experienced. Replacing a work with a theoretical essay which could hang in its place was the most direct means toward this end; it was Conceptualism's most celebrated action, a gesture of usurpation of the predominant position of all the intellectual organizers who controlled and defined the Institution of Art. But, more importantly, it was the proposal of the final and definitive negation of art as depiction, a negation which, as we've seen, is the *telos* of experimental, reductivist modernism. And it can still be claimed that Conceptual art actually accomplished this negation. In consenting to read the essay that takes a work of art's place, spectators are presumed to continue the process of their own redefinition, and thus to participate in a utopian project of transformative, speculative self-reinvention: an avant-garde project. Linguistic conceptualism takes art as close to the boundary of its own self-overcoming, or self-dissolution, as it is likely to get, leaving its audience with only the task of rediscovering legitimations for works of art as they had existed, and might continue to exist. This was, and remains, a revolutionary way of thinking about art, in which its right to exist is rethought in the place or moment traditionally reserved for the enjoyment of art's actual existence, in the encounter with a work of art. In true modernist fashion it establishes the dynamic in which the intellectual legitimation of art as such—that is, the philosophical content of aesthetics—is experienced as the content of any particular moment of enjoyment.

But, dragging its heavy burden of depiction, photography could not follow pure, or linguistic, Conceptualism all the way to the frontier. It cannot provide the experience of the negation of experience, but must continue to provide the experience of depiction, of the Picture. It is possible that the fundamental shock that photography caused was to have provided a depiction which could be experienced more the way the visible world is experienced than had ever been possible previously. A photograph therefore shows its subject by means of showing what experience is like; in that sense it provides "an experience of experience," and it defines this as the significance of depiction.

In this light, it could be said that it was photography's role and task to turn away from Conceptual art, away from reductivism and its aggressions. Photoconceptualism was then the last moment of the pre-history of photography as art, the end of the Old Regime, the most sustained and sophisticated attempt to free the medium from its peculiar distanced relationship with artistic radicalism and from its ties to the Western Picture. In its failure to do so, it revolutionized our concept of the Picture and created the conditions for the restoration of that concept as a central category of contemporary art by around 1974.

Edward Ruscha, *Every Building on the Sunset Strip*, 1966 (cat. no. 131)



Notes

1. Cf. Thierry de Duve's discussion of nominalism, in *Pictorial Nominalism: On Marcel Duchamp's Passage from Painting to the Readymade*, trans. Dana Polan with the author (Minneapolis: University of Minnesota Press, 1991).
2. Peter Bürger, *Theory of the Avant-Garde*, trans. Michael Shaw (Minneapolis: University of Minnesota Press, 1984).
3. A variant, made as a collage, is in the Daled Collection, Brussels.
4. Friedrich Nietzsche, "Ecco Homo," in *On the Genealogy of Morals and Ecce Homo*, ed. Walter Kaufmann and trans. Kaufmann and R. J. Hollingdale (New York: Vintage Books, 1967), 290.
5. Clement Greenberg, "Modernist Painting," in *Clement Greenberg: The Collected Essays and Criticism*, vol. 4: *Modernism with a Vengeance, 1957–1969*, ed. John O'Brian (Chicago: University of Chicago Press, 1993). 92.
6. Ibid., 86.
7. Theodor Adorno, *Aesthetic Theory*, trans. C. Lenhardt (London: Routledge & Kegan Paul, 1984), 464, 470.
8. Cf. de Duve's argument that the Readymade can/should be nominated as painting.
9. Guy Debord, *The Society of the Spectacle*, trans. Donald Nicholson-Smith (New York: Zone Books, 1994), 135 (thesis 190).
10. Robert A. Sobieszek discusses Robert Smithson's use of the Instamatic camera in his essay, "Robert Smithson: Photo Works," in *Robert Smithson: Photo Works*, exh. cat. (Los Angeles: Los Angeles County Museum of Art and Albuquerque: University of New Mexico Press, 1993), 16, 17 (note 24), 25 (note 61).